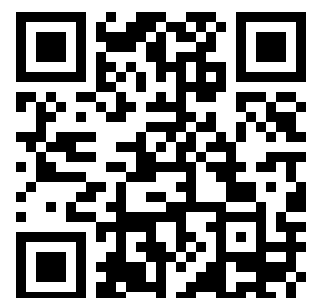
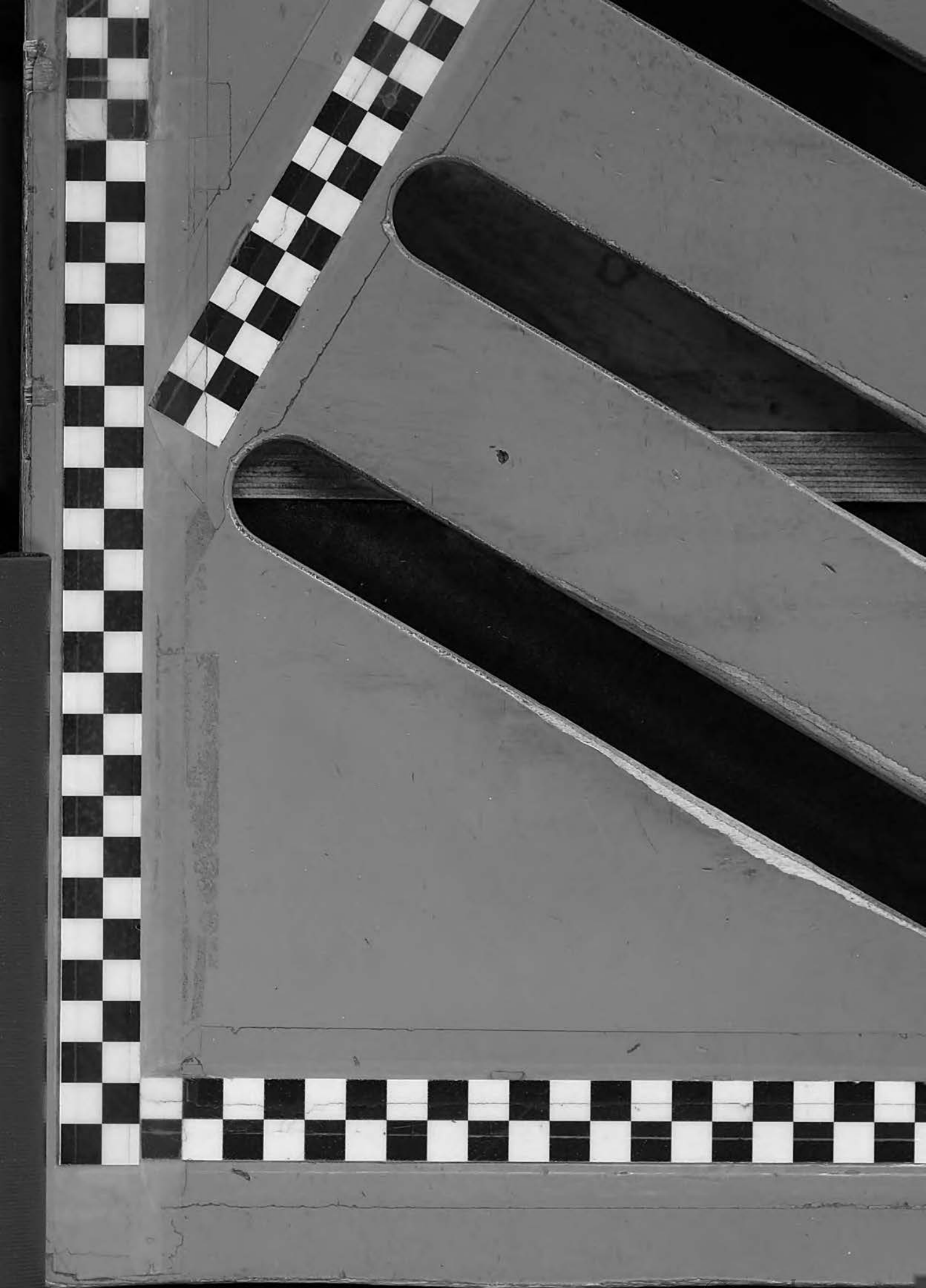

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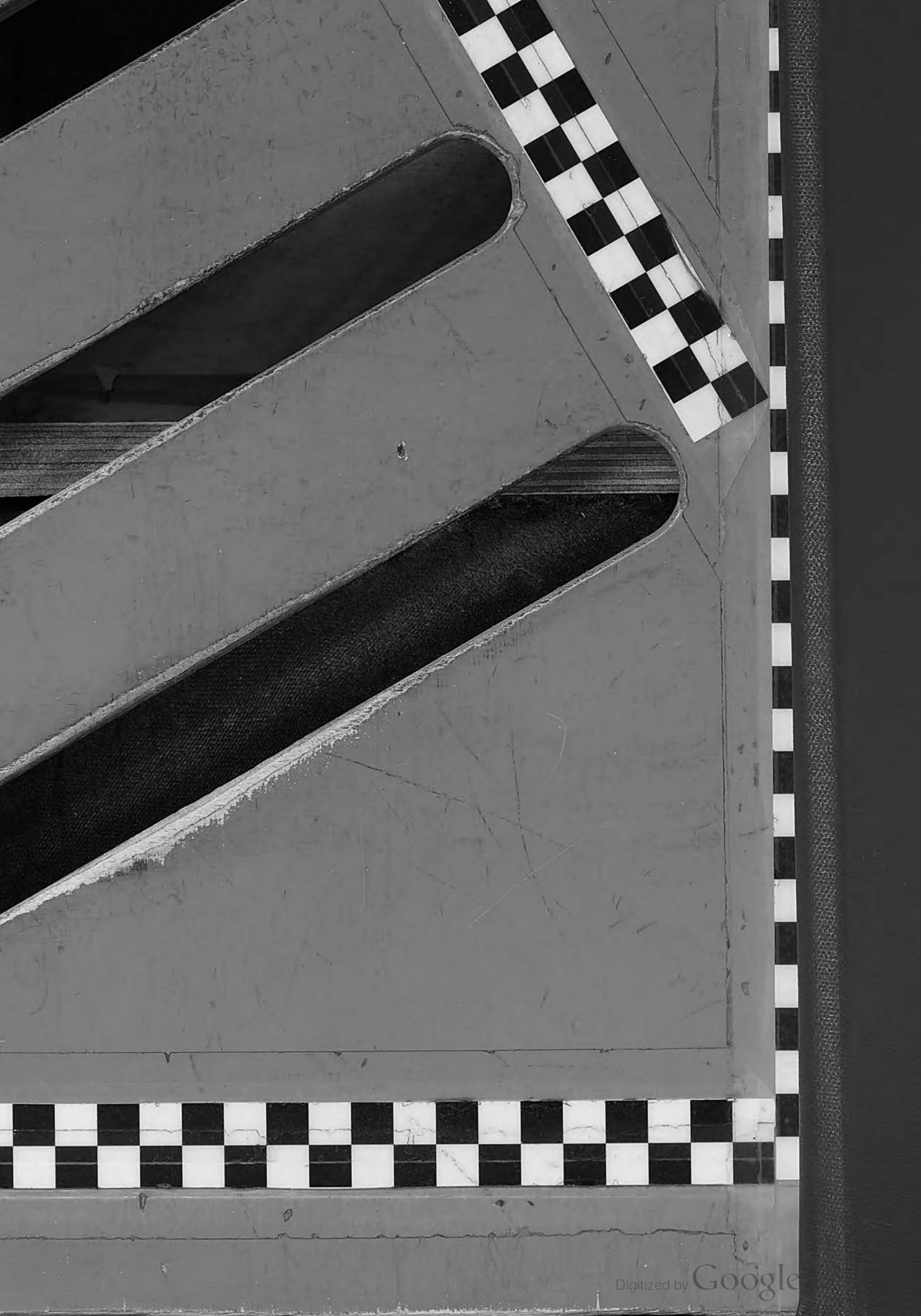


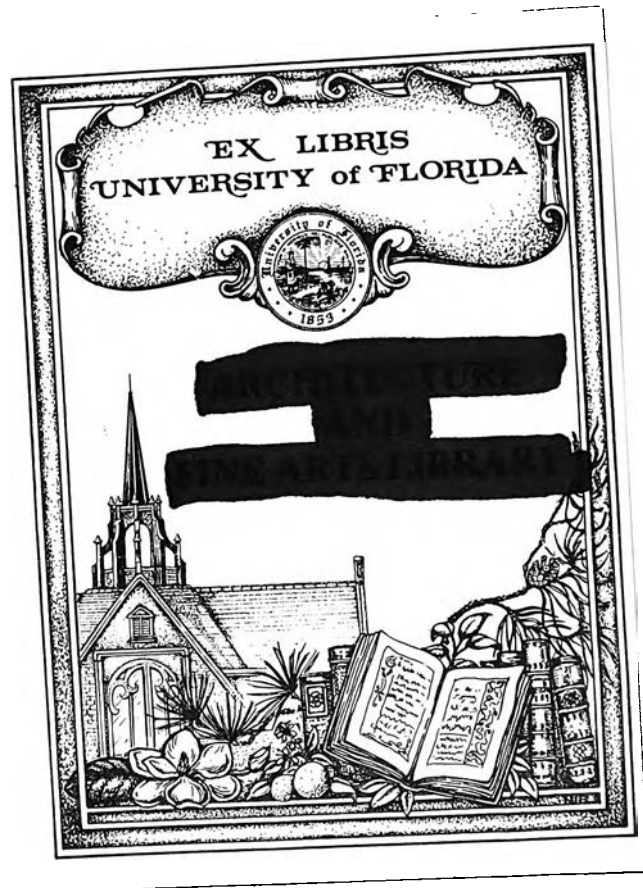
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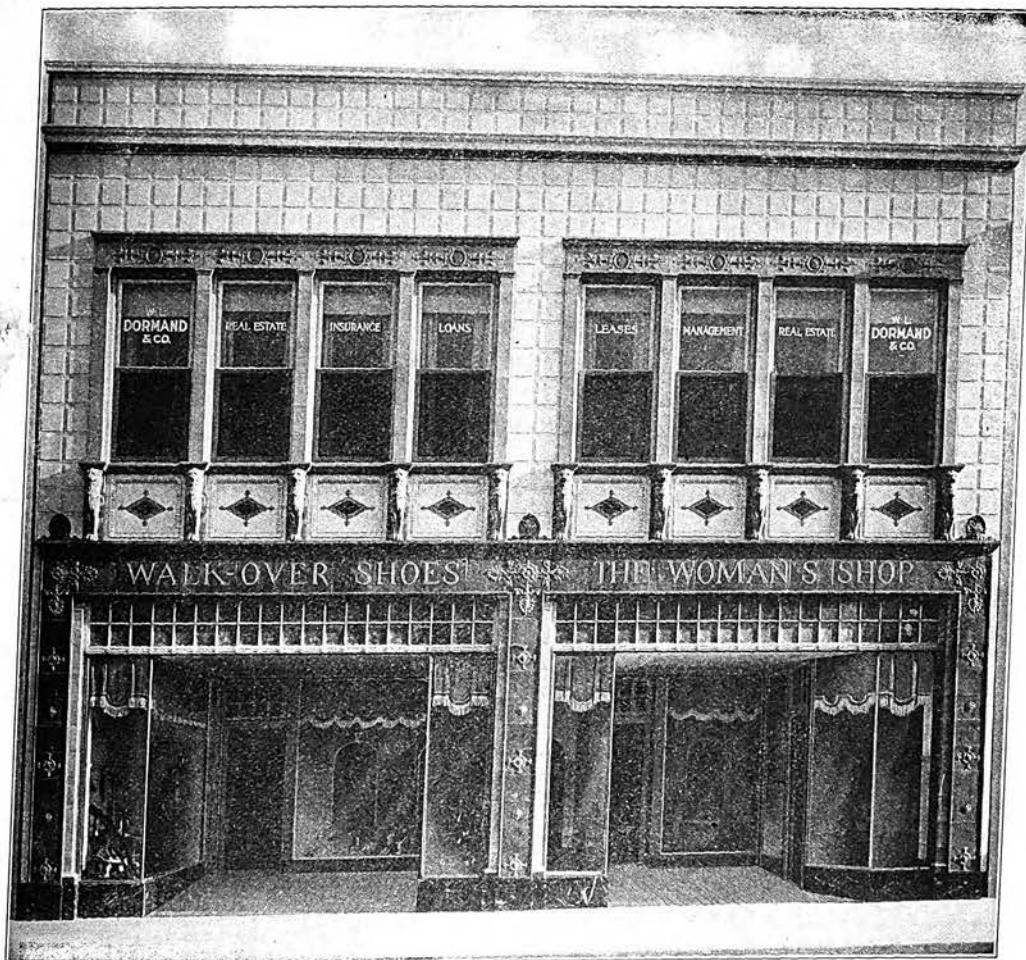
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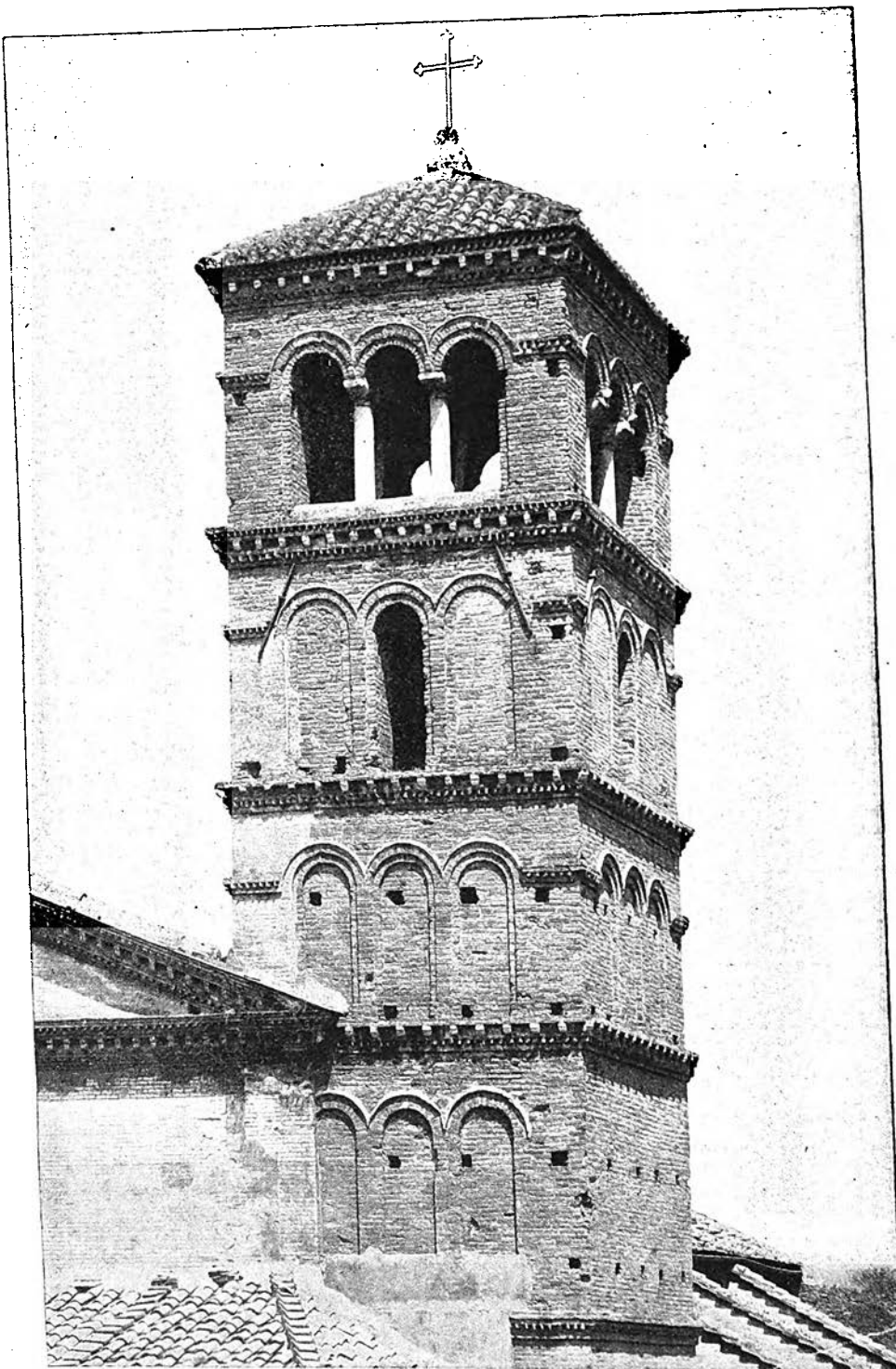
The ornament and lettering of lower story trim are enriched with gold on the black. Gold also accentuates the margin of the diamonds, the delicate ornament of the small lintels, and the bed moulding of the cornice. In further color enrichment the trim of the small windows is a pale green.

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MARCH, 1925

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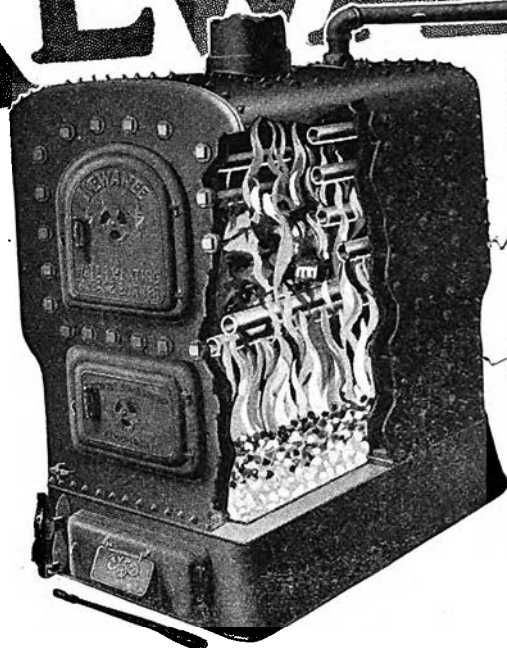
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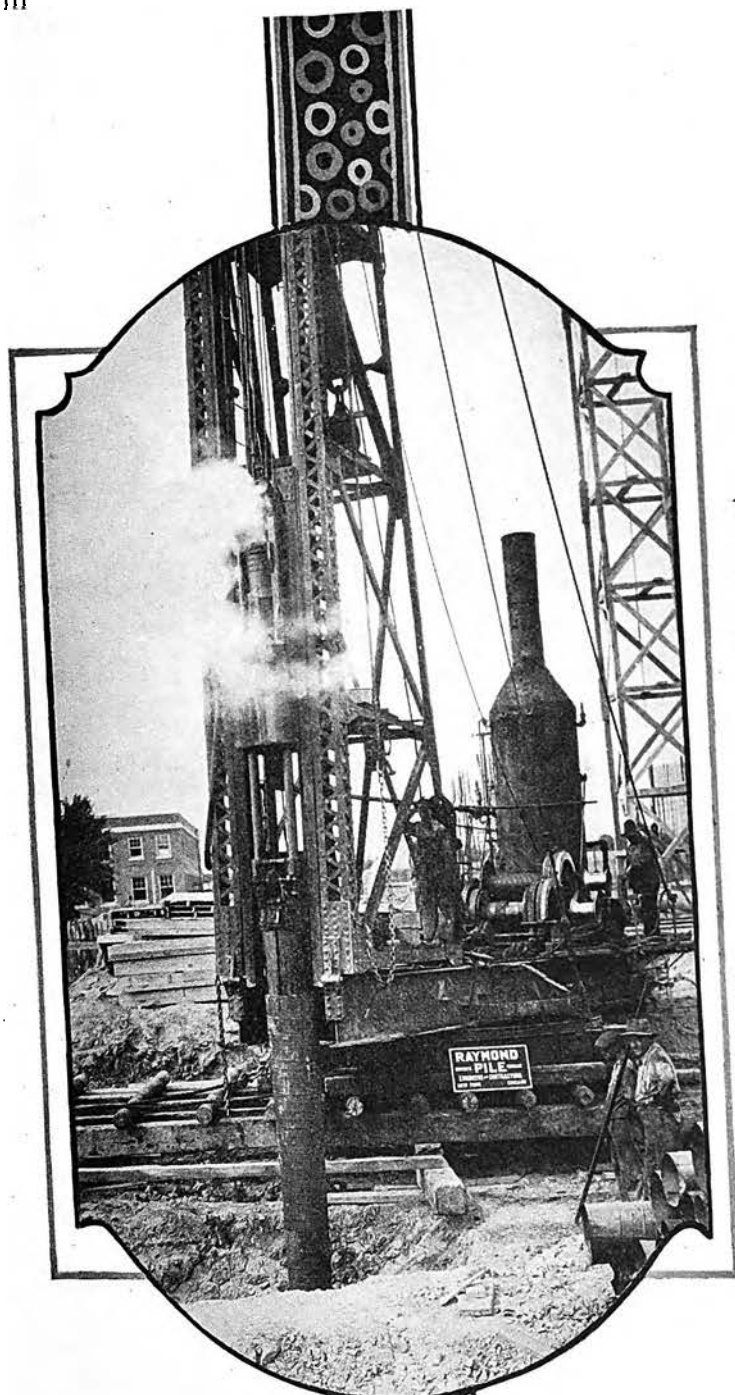
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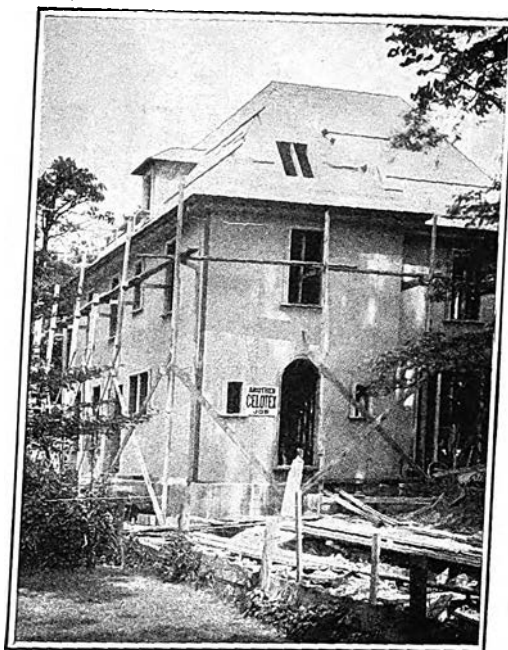
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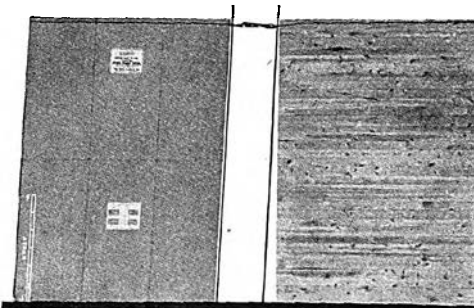
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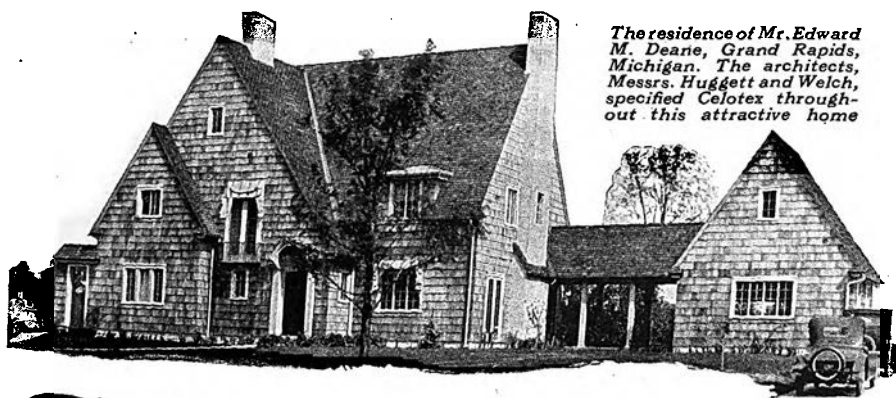


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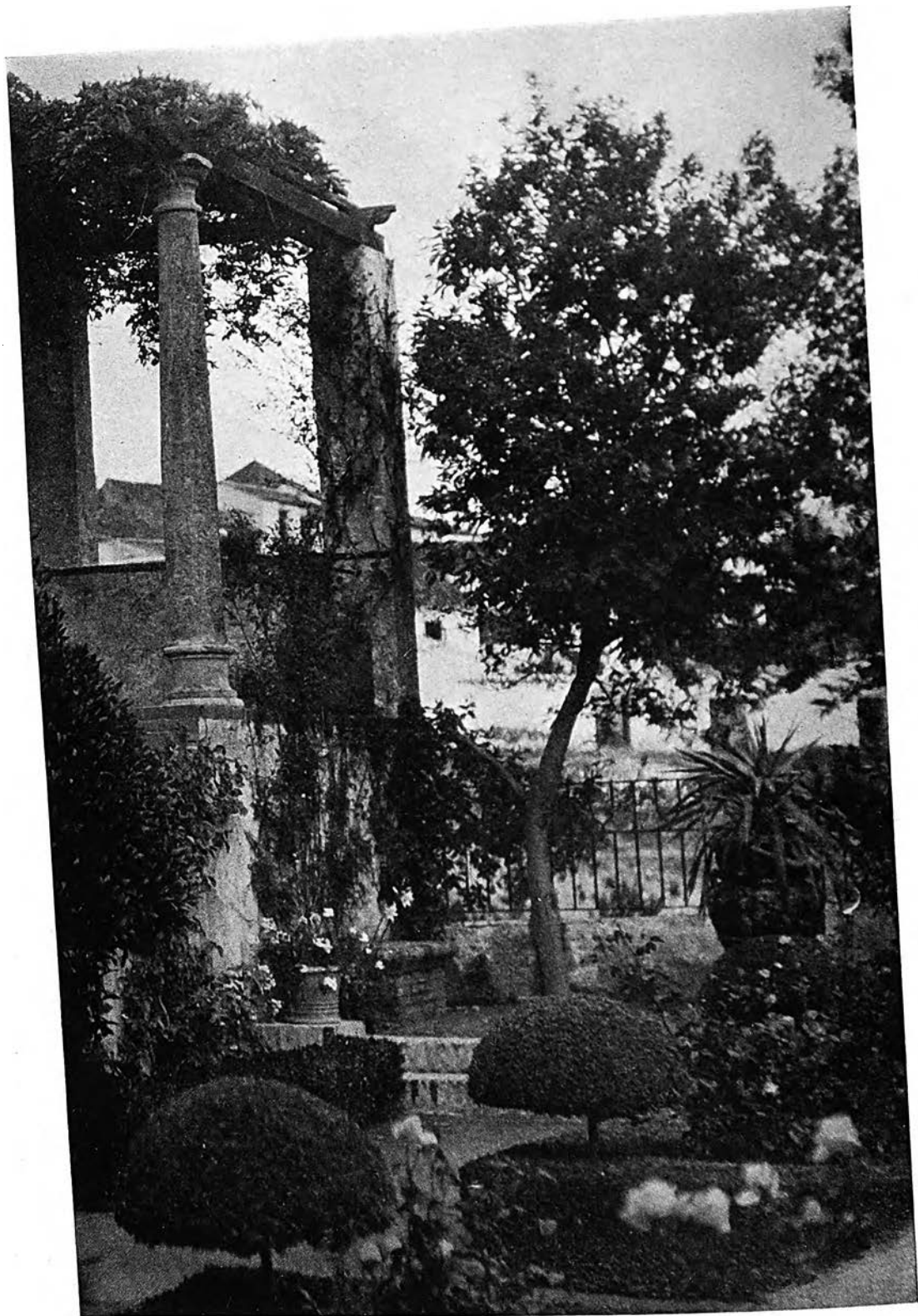
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RONDA—GARDEN OF THE CASA DEL REY MORO
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

March, 1925

Number 3

A Little Tour in Spain

Ronda

Photographs by the Author

THERE is more than a touch of the melodramatic about the little town of Ronda. Its fantastic setting is superlatively theatrical. The mountains which ring it around were the familiar haunts of the evil companions of Carmen; and poor little Michaela who followed her lover into their fastnesses must have trembled with fear every inch of the way. They are mountains of the most consummate stagecraft, and the town itself seems quite appropriately to have been designed by a race of scene painters. The chasm which splits it in two is like a scar marking the fury of Titanic forces, and anything prosaic in the presence of so much evidence of natural violence would be inept. It is true that the *vega* surrounding the jagged rock on which the town is built is fertile and assiduously cultivated; but even the marks of farming appear bizarre and unreal. Looking down from the cliff, the vineyards and bent olive trees seem painted as though to give a texture to the land which the economy of nature had denied.

There is no lure of great architecture or great history to draw the traveler to Ronda, but the instinct in us which invites fairies and thrills to ghost stories, which loves swashbuckling plays and the tales of Stevenson and Conrad, responds to the rumors of its romantic aspect. The English come up from Gibraltar or Algeciras and are gravely entertained. For their comfort a delightful little hotel has been built on a jutting promontory looking toward the rugged circle of silvery mountains, which make a sort of amphitheatre or colossal bull ring round the plain. Twice we made the journey from Seville. The first time the adventure had all the attributes of a halting and amateurish rehearsal. The train was late in starting, it stopped at unexpected places and for unexplained reasons. Perhaps the director writhed in the wings. But we were reasonably patient. Finally, long after lunch

time, we reached Bobadilla, the junction point where we changed trains with hope refreshed. We waited, and waited, and waited while a stream of stage hands slowly but incessantly passed, carrying little packages forward to the baggage car. A truck would have done the work in half an hour, but it was dusk before a penny whistle blew and we lurched forward. We must have gone twenty of the remaining forty miles without faltering and our glee was heartfelt and exuberant, when all of a sudden we stopped in the middle of nowhere. A Spanish gentleman in our compartment, with commendable native pride, showed his chagrin and disgust at the misbehavior of our transport and proceeded to do our swearing for us with such fervor and variety of tone and gesture as to create in our hearts a high regard for his personal efficiency. And, sure enough, the whistle blew again and we began to move once more. It was now pitch black outside, but presently the sky was cracked open by a bar of lightning that made everything seem white, and out of the opening poured such a torrent of rain as would have made even Noah despair. We advanced fitfully, the lightning flashing wilder and the thunder detonating more sharply every minute until in one final crash and burst of flame we came to a standstill once more. We had reached our goal, the end of the first act. Belasco never contrived a finer climax. We stumbled onto the platform and a muffled figure pushed us into a cab; we had no volition, we were numb. We felt the horses plunge forward. The blackness of the cab was no blacker than the sky, no blacker than our ignorance of the next turn in the plot. But after a few splashing moments our coach stopped with a jerk and dim figures holding candles welcomed us with English voices. The candles guided us to a small drawing room, where a fire was burning briskly. There were comfortable chairs and copies of *The Spur* and *Country Life* on the tables.



RONDA—SANTA MARIA DEL MAYOR

Two tall glasses on a little stand gave us our cue. At the Reina Victoria the whiskey is of the best and the Scotchest.

Strange to say, though it may only appear an unimportant coincidence, Scotch was promptly brought to us on our next arrival at this admirable hostelry. On the second occasion we needed it because we were dry and it proved equally efficacious. The proper way to go to Ronda from Seville is to drive. Junction points in Spain, like Bobadilla in the south and Medina del Campo in the north, are to be avoided at any cost. Spanish trains simply do not correlate. Inured to the obstinacy and leisurely gait of the "burro," the Spaniard remains placid in the face of delay, but we found it hard to emulate his patience. Therefore, we chose to motor, and in less than four hours we achieved with ease the journey which the railway had taken eight to accomplish with difficulty. We missed, of course, the lurid conversation of our fellow passenger during the first wild ride. But we realized that he was only showing off. He would probably have been docile

enough but for our presence. We missed, too, the hysteria of the elements, but were compensated, as we wound in through the gorges and climbed the defiles leading toward the rocky crest on which the town is built. The posture of the mountains was magnificent, notwithstanding the fact that they seemed a trifle self-conscious of the romantic effect they were producing. Besides, it rained later after the cockles of our hearts had been properly warmed and when we were feeling the mellow after effects of an honest and properly garnished luncheon. From the little terrace of the hotel we watched the clouds break against the mountain tops, and when the sun began to shine through the slanting curtain of the rain across the valley, they told us we could venture forth, secure in the faith that it wouldn't rain any more until exactly the same hour next day. The month was May, and so punctual was the performance that the natives might, if they had any use for watches, have set them by the daily deluge.

In the sunshine the white houses glistened, the moisture painted their tiles a little brighter and the dark



RONDA—GARDEN OF THE CASA DEL REY MORO



RONDA—GARDEN OF THE CASA DEL REY MORO



RONDA—EL PUENTE—THE HIGH BRIDGE ACROSS THE "TAJO"

cypresses clinging to the sides of the "Tajo," as the great rift in the town is called, were rich and waxy against the sky. The bridge that spans this deep chasm, the bridge which has been sketched and painted so many times, is, of course, the chief feature of the "*mise en scène*." It is modern, having been built to connect the old and new town in 1760 or thereabouts. It is very short and its center arch is inordinately high and narrow, the gorge being over five hundred feet deep and less than half as wide. The "Puente" is buttressed by the stony walls of the canyon and its effect is spectacular in the highest degree. To the crest of the cliff-like wall of the ravine cling straggling little white houses, huddled together as though holding hands for safety. Some have small terraces projecting as far as possible, their walls merging with the walls of the precipice. From the windows of others a cigarette might be dropped straight down to the bed of the tiny stream below. They are all charming little houses of the most informal and nonchalant design, and they fringe the abyss with an effect of the most serene effrontery.

The old town built by the Moors on the site of the Roman "Arunda" lies to the south side of the cleft, and

other but lower bridges dating from these early settlements span the "Tajo" further up its course. Toward the lower end of the old town fronting a little open place, called the Plaza del General Weyler when that hero's fame was at its highest, rises the church of Santa Maria del Mayor, originally a Moorish mosque, and still retaining vestiges of its first character in spite of its Gothic aisles and Renaissance choir stalls. Its graceful belfry and the curious double gallery built across its front give it a personality more interesting than that of many a more grandiose cathedral. In the white walls of the old convent which stands nearby forming an angle of the Plaza are pierced stone lattice windows of Mohammedan origin. The great Moorish relic, however, to which every child in the town will direct you, is the Casa del Rey Moro which stands not far away on the edge of the ravine. Whether or not it was the house of a Moorish King, I do not know, but now, charmingly restored, it belongs to a great Spanish lady, the Duchess of Parcent. The Duquesa's benefactions to the little town have all but obliterated the memory of General Weyler, and the Plaza, which formerly bore his name, is now called after her. Behind a high wall and in the nar-



RONDA—"ROOF LINES"



RONDA—MOORISH HOUSES ON THE GORGE—FROM THE GARDEN DEL REY MORO



RONDA—SANTA MARIA DEL MAYOR

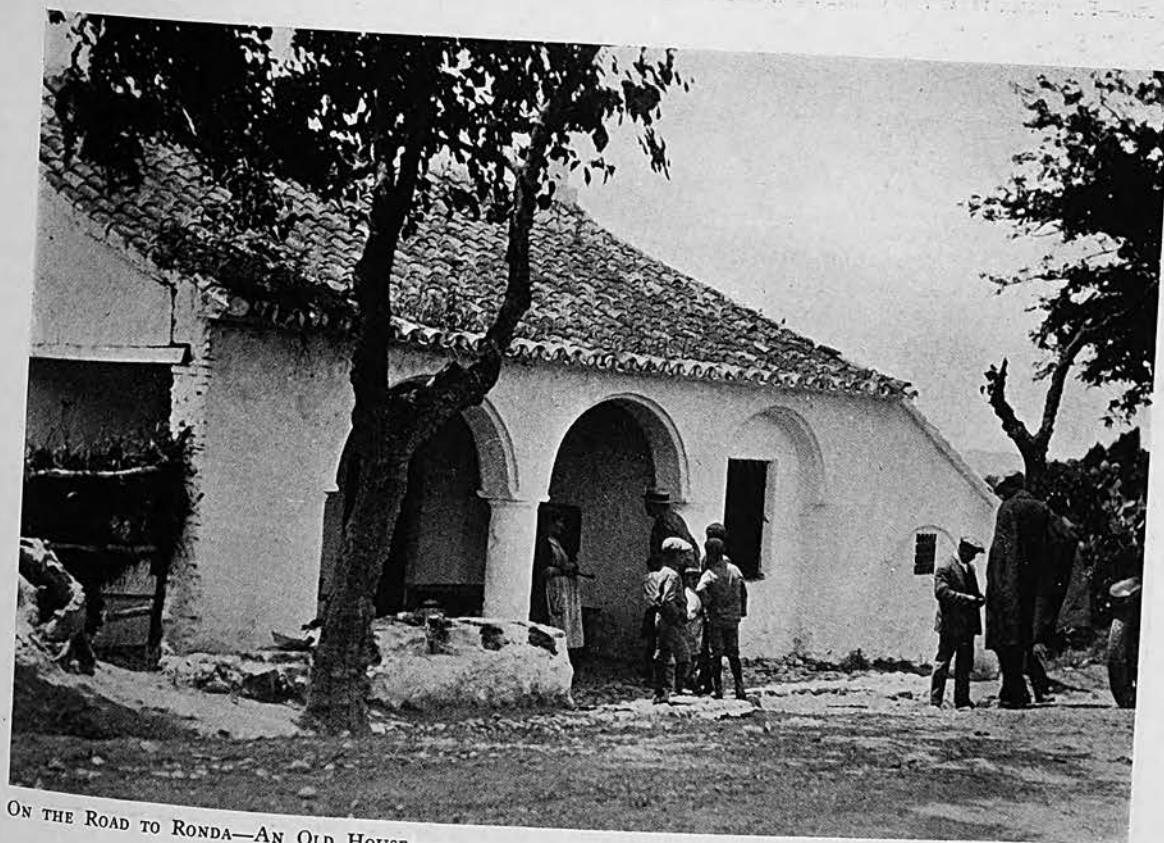
row space between the street and the brink of the precipice she has restored and renewed the garden of the mythical Rey Moro. The Byrnes have described it in their book on Andalusian Gardens, and elsewhere they have illustrated some of the details of the house and its furnishings. It is a diminutive garden but its levels are so cleverly manipulated and it commands such superb views of the gorge, of the clustered town, of the *vega* and of the mountains that its interest is boundless. In its details it is not perhaps impeccably Spanish, but the short pergolas made of Roman fragments and other slight anachronisms only add to its charm. Here as in the hillside gardens of Granada are combined the intimate sense of privacy felt in a small and discreetly furnished room, together with views of such variety that they pique the imagination and charge it with rich and romantic fancies. The mountains have an ever changing color and are no two days alike, nor alike even in any two hours of a single day. The gorge makes a bend or sort of elbow so that other Moorish houses which stand

close by the Casa del Rey Moro are seen as well as the white walls and tawny roofs of the houses across the chasm. Two or three churches which the Moorish King did not see raise their ancient belfries above the roofs. But that he feared the power which would raise them is certain, for to safeguard his little citadel against siege, a staircase of three hundred and sixty-five steps was tunnelled through the rock to the bed of the rivulet far below.

A strange, almost uncanny silence hangs over Ronda, appropriate enough to a place whose ancient industry was smuggling. The mountains lend themselves to the thrilling game of hide and seek, and contraband tobacco is offered for sale more openly here than elsewhere in Spain. The days of brigandage are gone but many a robber's nest lay hidden away in the hills not so very long ago. The men of Ronda were ever famous horsemen, and during the last war they waxed prosperous breeding fine horses which they sold to both combatants with commercial impartiality. The waters of the Guadalevin turn two or three small flour mills,



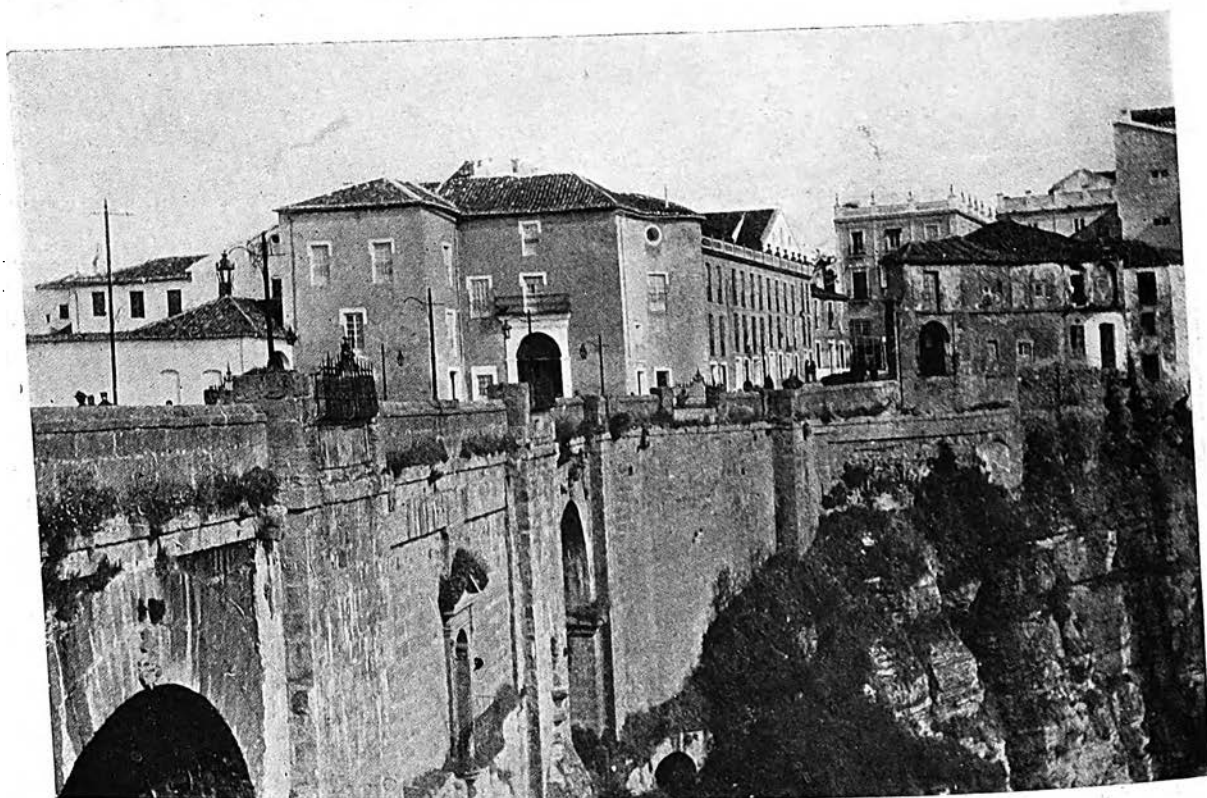
RONDA—ENTRANCE TO THE BULL RING



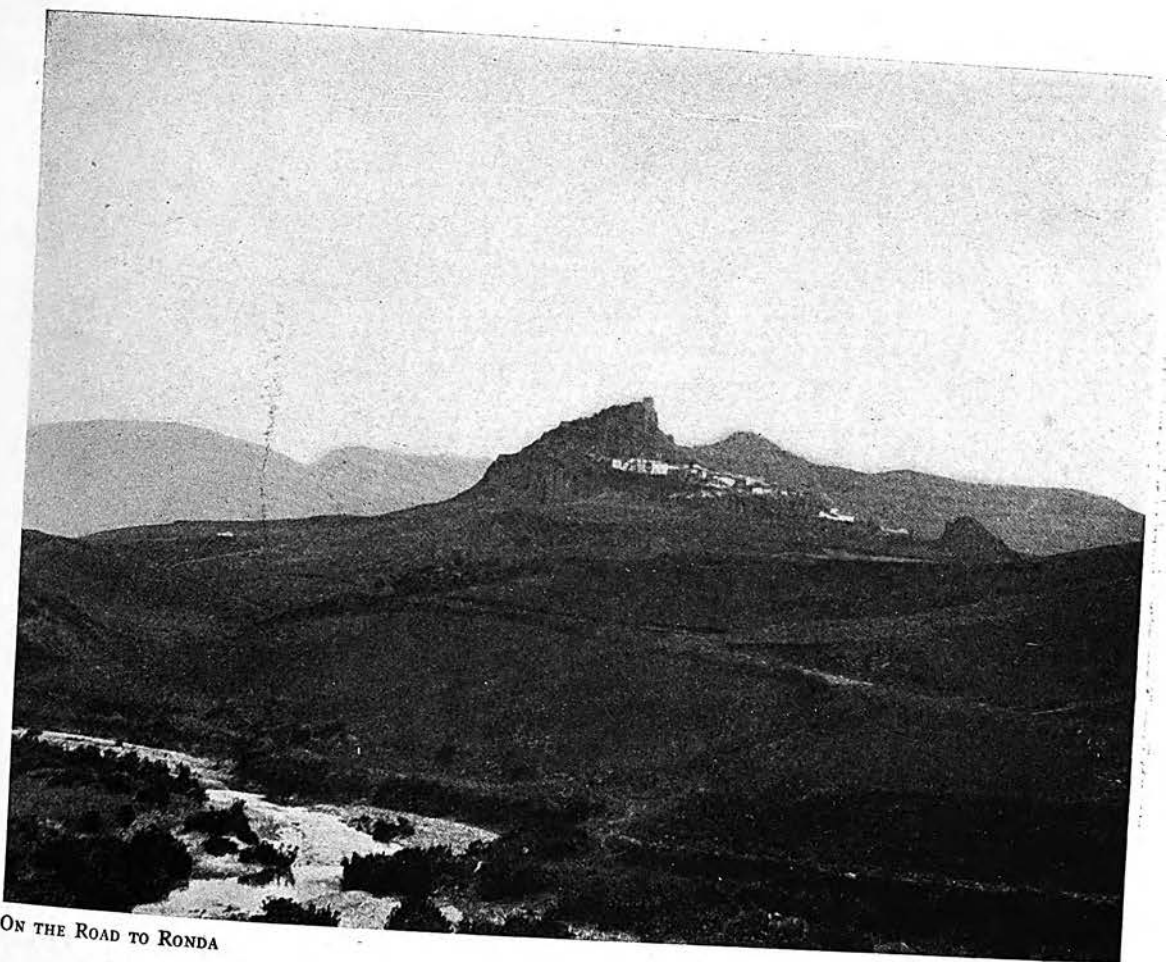
ON THE ROAD TO RONDA—AN OLD HOUSE



RONDA—PANORAMA FROM THE GARDEN DEL REY MORO



RONDA—THE UPPER PART OF THE BRIDGE

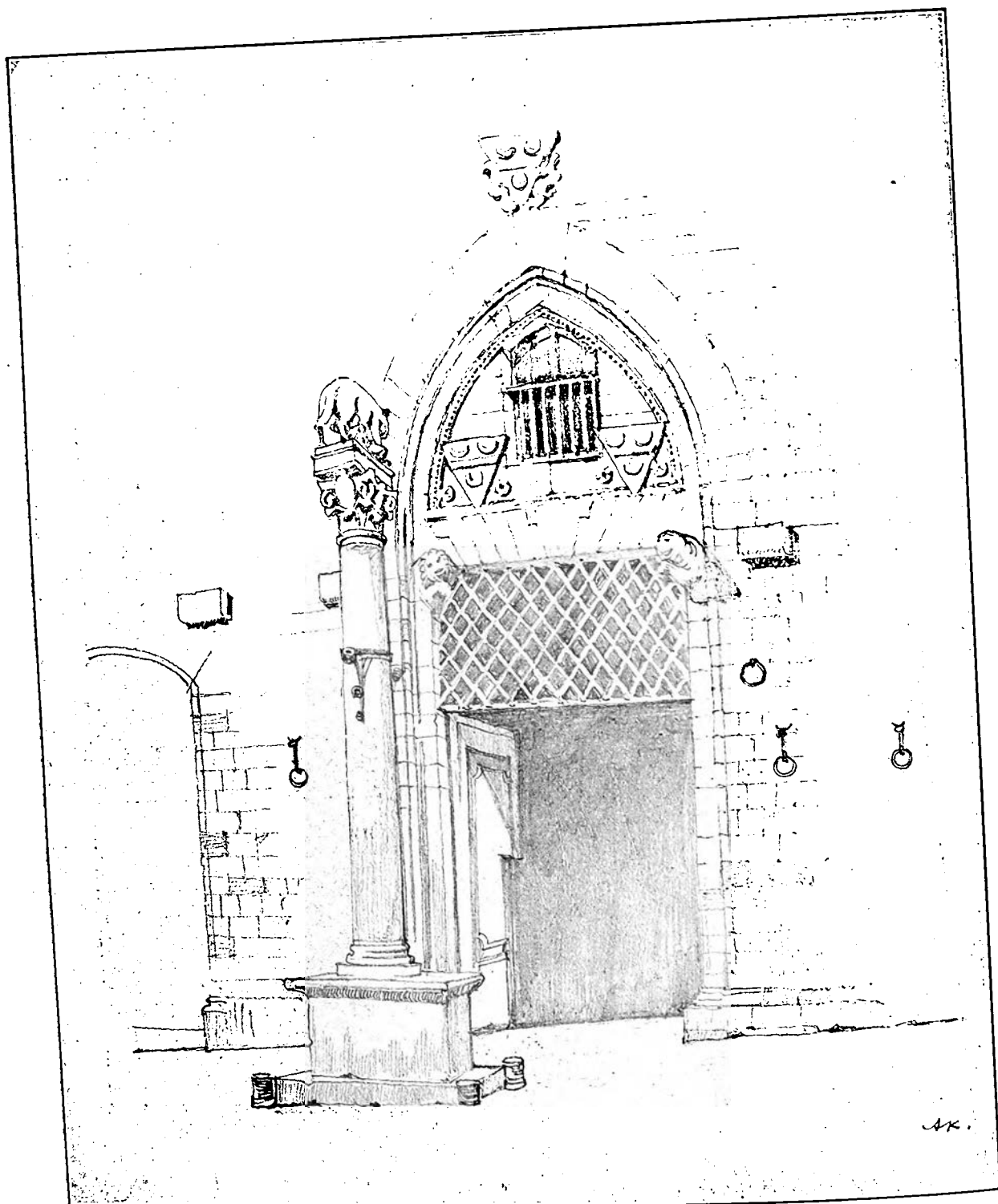


ON THE ROAD TO RONDA

and this industry, together with fruit growing, keeps little caravans of mules coming and going, threading their way delicately along the precarious paths which wind down the face of the cliffs. Ronda is a place to idle and dream. Though the stage is set for drama, picaresque, fantastic, intense, the actors lurk in the wings. We prowling around at will through narrow passages, coming on forgotten bits of scenery and properties that would make the fortune of an American producer. Supernumeraries cross back and forth, priests, peasants, caballeros. Prima donnas languish behind grilles, tenors ride by with clanking harness. Up on the terrace of the Reina Victoria, English ladies read novels and enjoy the salubrious climate while the wives and families of officers wait for the Spanish armies to win a victory in Morocco. It is beautiful but *triste*. One listens for the thunder and welcomes the swish

of the rain like the first tuning up of the orchestra. Always in our wanderings we came back to the 18th century bridge. Leaning over the parapet we looked far down into the spray breaking over the rocks below. Gingerly we clambered down almost to the river's bed to taste the full force of its height. Directly over the centre arch and below the parapet, a little barred window gave light to a chamber which in other times was used as a prison. The culprit's food was let down to him from the footway by a rope. What ingenuity could have availed him in such an eyrie? They told us that the architect had lost his life in the building of his bridge, and we wondered how many nameless workers had plunged to death in the depths of that sluice. Yes, Ronda is a little *triste*, but very beautiful.

LOUIS LA BEAUME.



Five Sketches

By ALBERT KAHN

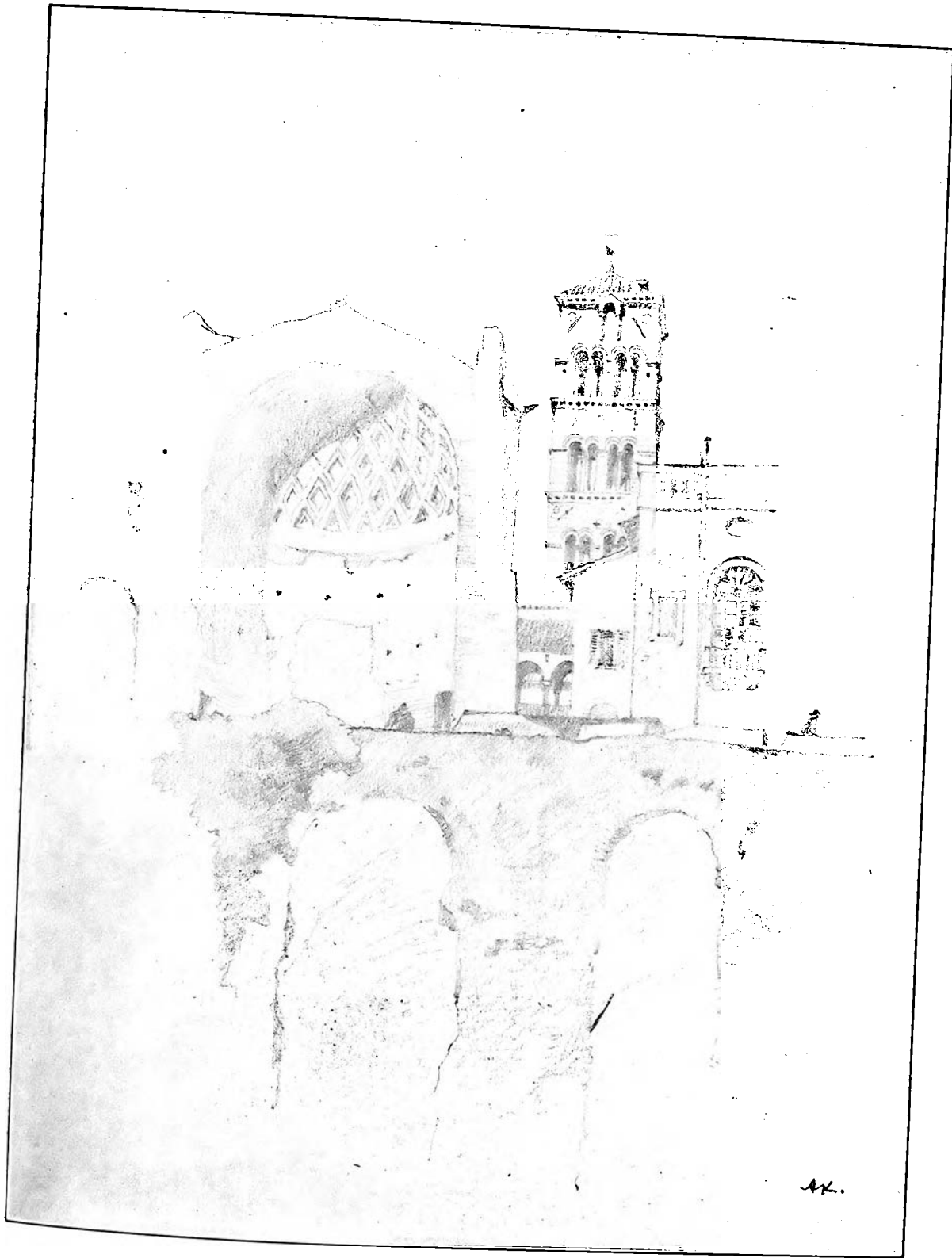
SIENA



SAN FRANCESCO ASSISI
Albert Kahn



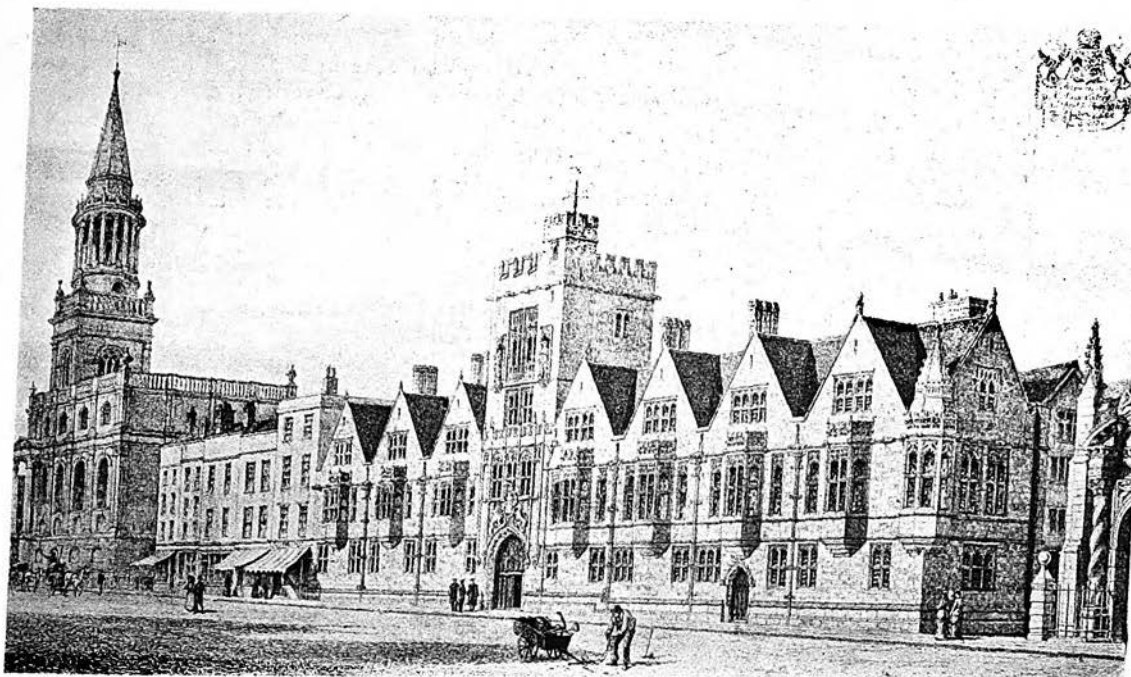
MORET—TOWN HALL
Albert Kahn



ROME
Albert Kahn



S. MARIA IN TRASTEVERE
Albert Kahn



BRASENOSÉ COLLEGE, OXFORD: THE NEW FRONT TO THE HIGH
THE LATE SIR THOMAS GRAHAM JACKSON, R.A., Architect

From "The Architects' Journal"

From Foreign Shores

The Penny Loaf

THIS CAPTION only by the direst stretch of a distorted imagination can be connected up with the idea which presents itself to my mind as I scan the leaves of various of the publications wafted recently to my desk from Foreign Shores. First as to the loaf: who could surmise that I am picturing in my mind fragments of stale bread, or, for that matter, of perfectly fresh bread, returning after not so many days, having been cast upon the tumultuous waters of a vast architectural ocean? And, going backward, like a crab, whose disposition so many reviewers are apt to emulate, we come upon the quantitative (in this case qualitative as well) penny—the proverbially bad penny, which, like the bread cast upon the waters, is so inevitably destined to return. Perhaps the connection is not yet clear to the simple mind and I shall complete the diagram. French, Spanish-American and British publications bring to me page upon page of architectural literature and architectural design originally broadcast from this Land of the Free, and now sent back home to roost—as if we hadn't already of it a genteel sufficiency. But, upon further thought, perhaps it wasn't reproduced for our especial benefit and what we are getting is only an echo of what it is doing "over there" eastward, and "down there" southward. But in some cases it is *some* echo!

Br-r-r-r (Accompanied by a Shiver)

But I'd hate to have the mean disposition—that is, there" southward. But in some cases it is *some* echo!

Statesman's reviewer, quoted in *The Architectural Association Journal*, London, September, 1924. Just listen to him: "Our architects have been living in a Fool's Paradise to which no one but themselves is admitted. They are allowed to put up atrocious buildings which are an insult to the community without one word of open criticism. Some fantastic, anti-social, and immoral system of etiquette prevents, we believe, professional architects from publishing unfavorable opinions of work done by their contemporaries; the layman has long since been reduced to the silence of despair; and a building like the new Lyons Corner House can be bared to the public gaze without anyone expressing, in print, what must be the opinion about it of every educated person. Mr. Shaw has exposed the Trade Union of doctors; the Trade Union of architects still securely walks the primrose path. In England architects can be divided into the academic and the uneducated; and the two classes often seem to overlap. Imagine what the condition of painting would be if there were no painters except pavement artists and those who exhibit in Burlington House, and you will then be able to walk down the new Regent Street without astonishment. But the aggressive vulgarity of most modern buildings is goading the public to take in self-protection some interest in architecture. A new club, a new review, a book by Mr. Charles Marriott, a book by Mr. and Mrs. Williams-Ellis, and now the admirable series of monographs which Messrs. Benn are publishing—if this alarming publicity continues, the general level of taste will be raised, and some of our most eminent architects will find themselves unemployed.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS



From "The Journal, R. A. I. of Canada"

SASKATCHEWAN HALL, UNIVERSITY OF SASKATCHEWAN
DAVID R. BROWN & HUGH VALLANCE, Architects

So marked indeed in some respects has been the improvement in the art, that descriptions of its present condition are beginning to show a most unwarranted complacency. If a writer can spell correctly and knows his grammar, we do not, therefore, assume that he is a genius. But the existence of a few buildings which are scholarly and free from vulgarity seems so astounding that people talk of a 'Renaissance of Architecture.' So low has fallen this noble art."

Then our reviewer (who has shown himself no lady!) takes up Mr. Lanchester's book on *Fischer von Erlach* with such apparent knowledge and understanding as to warrant the assumption that he was not of the laity. Though were he of the profession I should feel that he had wasted much, too much, time in acquiring such a store of erudition—or even in cribbing it from the encyclopedia. But our reviewer, lady or gentleman, of the laity or the profession, seems to have sized up the situation both in the case of Von Erlach, and in the case of a firm of great American architects whose work has recently been "monographed" by Professor C. H. Reilly of the Liverpool Architectural School.

Our reviewer, speaking of the subject of Mr. Reilly's monograph, says: "They were, in fact, the high priests of the genteel tradition in American architecture, and Professor Reilly, who nurses the parallel tradition at Liverpool, was obviously born to be their apologist."

Main Street, U. S. A.

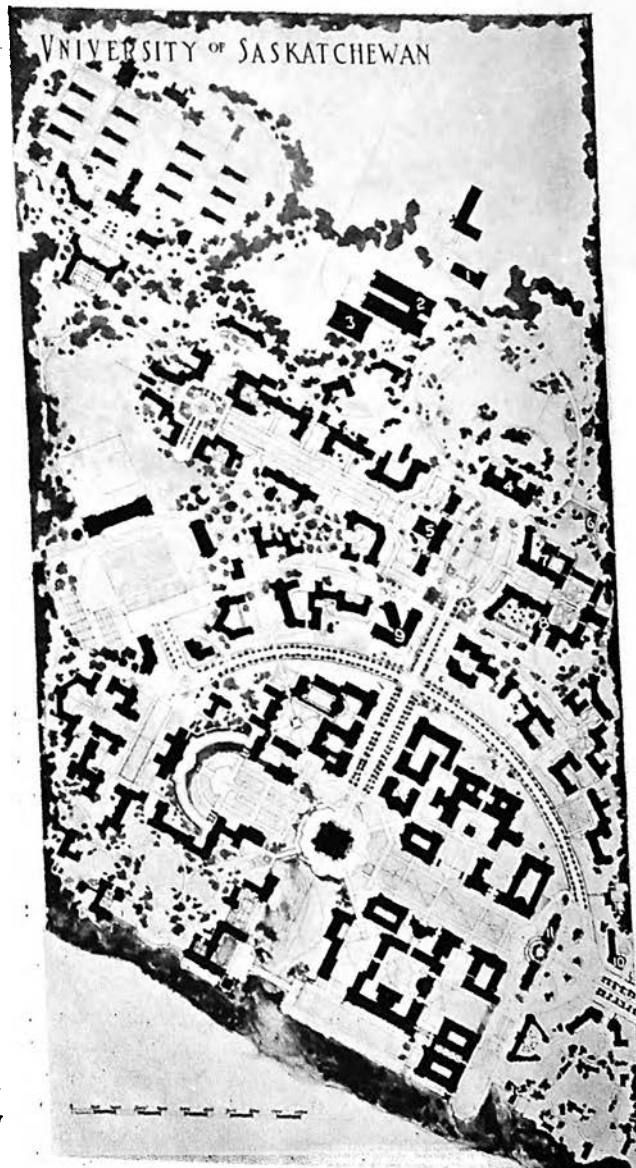
Main Street was supposed to run from Albany, New York, to Denver, Colorado, was it not? Well, the new



From "The Journal, R. A. I. of Canada"

UNIVERSITY OF SASKATCHEWAN:
PHYSICS BUILDING—FRONT ELEVATION
DAVID R. BROWN & HUGH VALLANCE, Architects

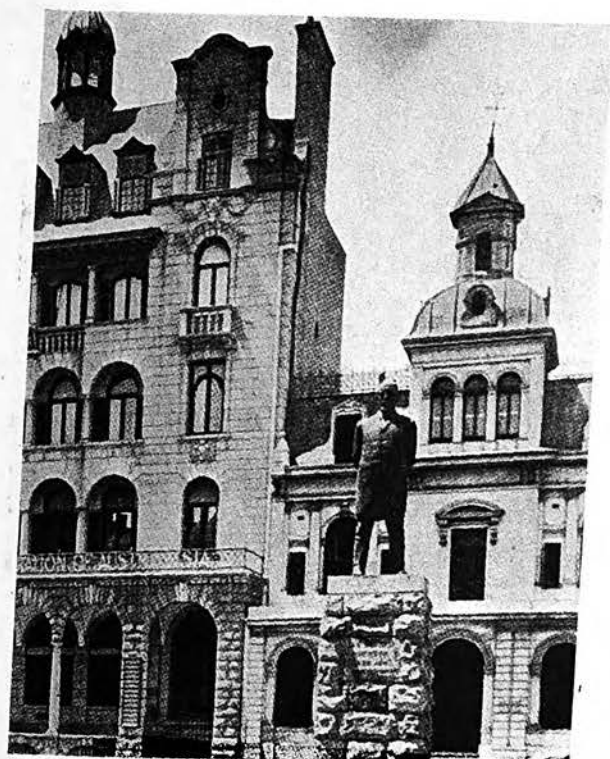
Regent Street, if one can trust the evidence of these gatherings from Foreign Shores, is much more extensive longitudinally and transversely, extending, as it would seem, from London to Tokio and embracing the North American continent on the way. Now and then its æsthetic skyline is broken by a projecting peak, but in general it holds its deadly monotony of numbness.



From "The Journal, R. A. I. of Canada"

UNIVERSITY OF SASKATCHEWAN: PLOT PLAN
DAVID R. BROWN, Architect

Numbness is the especial characteristic, and numbness must necessarily be accompanied by monotony even in variety. For there is variety in form if not in sensation. There is Gothic and Classic and Romanesque to meet all desired forms of numbness. There must be desire somewhere or the forms would not exist. Desire somehow must be permeating the general spiritual numbness.

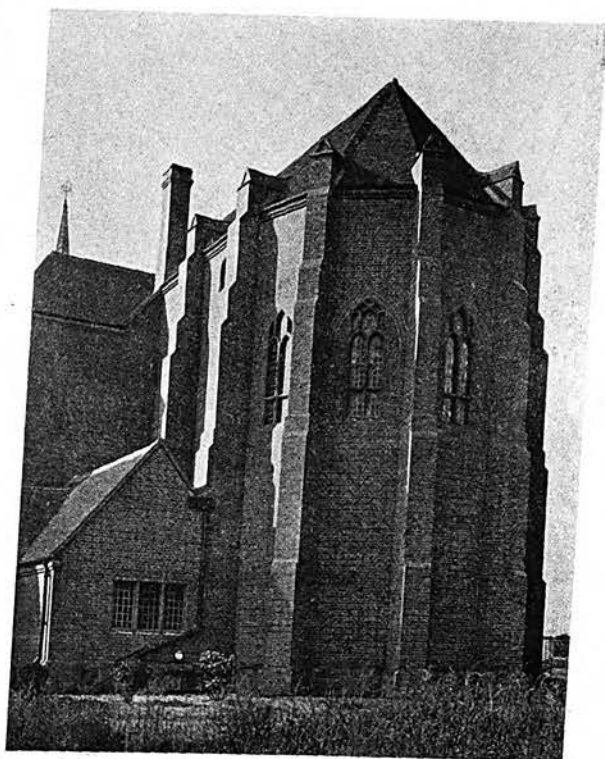


From "*Architect, Builder & Engineer*"

NATIONAL MUTUAL OF AUSTRALIA BUILDING,
CAPE TOWN

BAKER & MASEY, *Architects*

"A LITTLE OF MAIN STREET"



From "*The Architects' Journal*"

BISHOP JACOB MEMORIAL CHURCH: THE APSE
ILFORD, ENGLAND

HERBERT BAKER, A.R.A., *Architect*

There are the Kiwanians, whose natural expression would naturally be Gothic (would it not?) and the Rotarians, who would find conformable expression in the round arch, and the Elks, the Woodmen, and suchlike who would work in "Orders." But all are animated—though that is hardly the word for it—by the same spirit—the spirit of Main Street in its lesser, of the new Regent Street in its more formal, not to say formidable, aspect. A

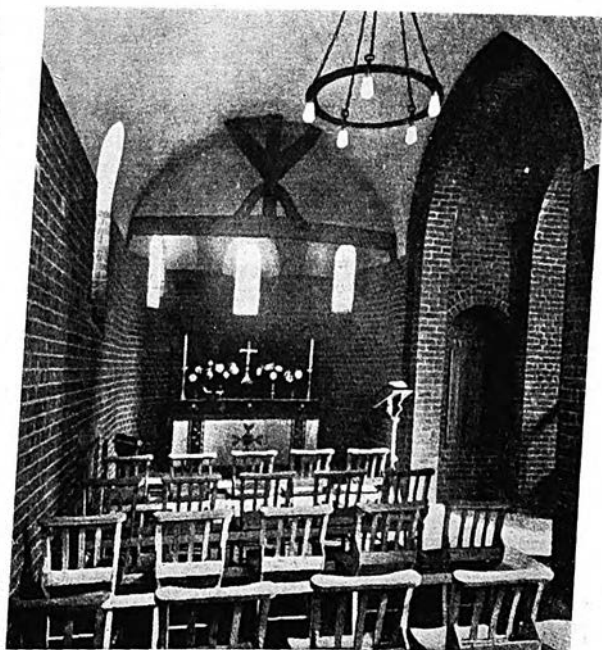


From "*The Architects' Journal*"

THE NEW APARTMENTS FRONTING ON PICADILLY: THE
MODEL

THOMAS HASTINGS & PROF. C. H. REILLY, F.R.I.B.A.,
Associate Architects

"A LITTLE OF MAIN STREET"



From "*The Architects' Journal*"

BISHOP JACOB MEMORIAL CHURCH: THE CHAPEL
ILFORD, ENGLAND

HERBERT BAKER, A.R.A., *Architect*



From "The Architect"

MESSRS. LIBERTY'S NEW PREMISES
REGENT STREET, LONDON
EDWIN T. & STANLEY HALL,
Architects



From "The Architect"

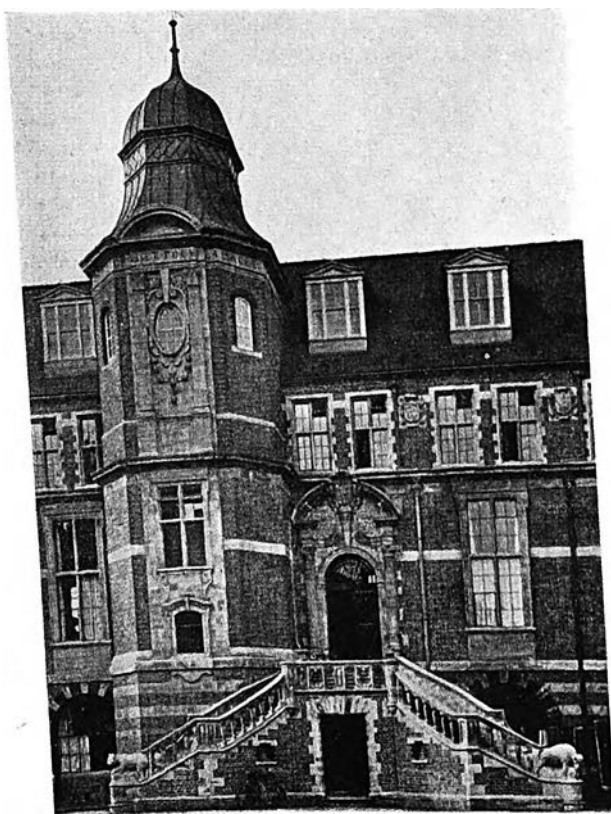
NO. 326 REGENT STREET, W.
LONDON
MESSRS. HENRY TANNER,
Architects



From "Architect, Builder & Engineer"

SOUTH AFRICAN MUTUAL
BUILDING, CAPE TOWN
STUCKE & BANNISTER,
Architects

"WORTHY OF MAIN STREET"



From "The Architects' Journal"

THE GEOLOGICAL MUSEUM, CAMBRIDGE
THE LATE SIR THOMAS GRAHAM JACKSON, R.A., *Architect*



From "The Architects' Journal"

THE UNIVERSITY, ZURICH: THE TOWER
PROF. DR. K. MOSER, *Architect*

TRUTH IN ARCHITECTURAL RENDERING

few samples all culled from the Foreign Press are illustrated.

The Poor Greeks

Again, the poor Ancients are having to harbor a lot of Mechanistic and Geometric theories of design and construction coming out of the West, as the poor Moderns are having to shelter the castouts and refugees of the East. In neither case can the Greeks help themselves. They are at the mercy of any individual or race which wants to unload its theories or starving infants upon them. Once upon a time I, myself, attributed certain motives to the Greeks in the development of their æsthetic expression. In that case, however, I considered that the motivating impulse arose out of deep feeling and rich human sentiment, not out of conjured up rules of geometry. But, I am almost sorry now that I ever attributed to the poor Greeks even motives of pure sentiment and humane instincts, so much have they been made to carry in the line of unnecessary, if not of impossible, theories of conception and practice. As I have had occasion to remark elsewhere, it is quite unnecessary to seek the geometric foundations of a beautiful acrobatic "turn" in the air. The curve of the turn being accomplished can be resolved, possibly, by mathematics; but the turn was made in response to a rhythmic spiritual impulse, and to attempt it on any other basis would surely be fatal to the performer and to the performance. Even artistic impulse has on occasion failed to result in perfected accomplishment—all this because of a recent effort of an eminent American architect before a learned French body and published in December, 1924, in the *Journal of the R.I.B.A.*

Castles in Spain

The number of *Arquitectura Española*, Madrid, for October, November and December, 1924, is replete with archaeological interest in the text and plates bearing upon "Mudejar Ornamental Work in Toledo." Modern Spanish work is represented in drawings, among others, for a "Scheme for a Palace of Spain in an Exhibition," an interesting combination of Modernism and the Grand Rapids Furniture style of 1876. *El Arquitecto*, Buenos Aires, November, 1924, illustrates quite fully a residence in Kohler, Wisconsin, from the Studio of Messrs. Brust & Philipp of Milwaukee. Dreams, which we hope may not turn out to be merely castles in Spain, are being

dreamed by University Corporations in Canada. We show the plot plan of the University of Saskatchewan, by David R. Brown, Architect, and plates of proposed buildings by Brown and Hugh Vallance in an association. Upon the vitality of Mr. Vallance's work I have heretofore had occasion to make favorable comment. Like many of the British and Colonial architects, Vallance seems able to extract from tradition what he needs to carry on the "feeling" and to eliminate forms which arose from functions no longer to be performed. Sir Thomas Jackson, who very recently died in London, was another who could weave forms to his own fancy. A bit of his Oxford work we introduce. Sir Thomas Jackson's was a marked influence during a long and enviable career. Real feeling entered into his buildings; delicacy and refinement were there—not the rawness of Main Street.

Architecture, London, January, 1925, shows us in an article which, fortunately, was not labeled "What the Zoning law is doing to American Buildings," what professional renderers who have slight feeling for design can do to the work of architects who have seemingly but a superficial feeling for structure. The curse of the skeleton type of construction is that it permits designers who, as I have suggested, have slight feeling for structure, to assemble forms which must be sustained by no inhering stress, but which must be held in suspension, as it were, by tortured structure. Anything can be done with the aid of modern structural methods—then why not do anything—however raw? If a form will stand of itself at a sixty-fourth of an inch to the foot, why not throw it up to two feet to the inch and span the magnificently multiplied voids with steel or ferro-concrete? That's about what is being done in our modern work. The formula is to throw up the small thing to an immense size, rather than to create forms appropriate to the required immensity. But I am getting into deep water and will soon, unless I call a halt, be comparing architectural and engineering functioning not altogether to the disparagement of the latter. So I will cease, regretting that I inadvertently disposed of a number of clippings showing examples, culled from foreign periodicals, of American buildings eminently fitted to stand along that continuation of the new Regent Street, London, which is Main Street, U. S. A.

IRVING K. POND.

Truth in Architectural Rendering¹

WHAT constitutes a *truthful* Architectural rendering? About two months ago a certain manufacturer of terra cotta commissioned me to draw a building in which his product appeared. I proceeded to the site, took up a position before the building itself, and put down on paper as unaffected and truthful a copy of the subject as I was capable of executing.

Upon delivering the result to my prospective purchaser, he stated that it was no good; that, as a matter of fact, it was so bad he could scarcely identify the subject.

After extended questioning on my part, I ascertained the nature of the difficulty: I had not shown enough terra cotta. I revised my work, indicating more terra cotta than had previously been in the drawing (or in the building) and he at once pronounced it a complete success.

A month later another manufacturer—in this case of plate glass—commissioned me to draw a building in which his product appeared. It turned out to be the same building I had just drawn for the terra cotta man. Feeling, consequently, perfectly familiar with my subject, I quickly executed a drawing which seemed to me

¹ An address before the Architectural League of New York.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

in every way competent. I had again failed; it appeared that this building, which I had innocently believed to be almost all terra cotta, was, when you came right down to it, entirely plate glass! I was forced to the conclusion that a considerable difference of opinion exists as to what constitutes a truthful architectural rendering.

I might be reminded at this point that, in the two incidents described, I had been dealing with commercial minds and not with those trained in the observation of architecture. It is true that a wide divergence exists between these two points of view, and I might mention, in parentheses, that this divergence is of great importance to Renderers—financially! Architects comprehend all the steps involved in our work; we realize that, as they often admit, they would do the drawing themselves if they “only had the time.” When we deliver to them a visualization of their ideas there is, in their minds, no element of surprise (however much of disappointment). With laymen, on the contrary, the fact that anyone can suggest in two dimensions something which exists in three has an element of mystery. The point, of course, is this; we charge them for the mystery.

But even among architects, we find that a considerable difference of opinion exists as to what constitutes a truthful rendering; if an architectural voice over the phone says: “Make me a rendering of that building; make it 5½ feet high and send it over tomorrow at half past five,” we are as much in the dark as before we picked up the receiver as to what he *really* wants.

It is true that a certain number of recognizable schools of thought on this subject exist:

One is that of Meticulous Accuracy. You are to begin at the ball on top of the flag pole, go down the building, brick-course by course, and, by the time you have reached the cornerstone, you have said about all there is to say about that particular project. The architect is going to take his client aside, unveil this drawing, and say: “Now here’s your building; here’s where you go in; notice the nice little detail behind that grille; step this way to the elevator; you are now up on the first set-back; (be careful not to trip over that projecting pipe), from here you get a glorious view of every brick in the tower!”

These drawings eminently succeed, yet, to the mind of an unprejudiced observer, they resemble the record which might be left on the brain of a snail which, fond of Architecture, had traversed every particle of the façade and which possessed a perfect memory.

Another school is the Romantic. We are here in a land of pure fancy, inaccessible to crude fact. If the tower is high—make it *High* (make it twice as high). Make the big portal BIG: the people going in are, at ⅓” scale, exactly 4’—4” tall. If there is a slightly unfortunate situation around the side entrance, better plant a grove of cedars in your drawing! If the water tank on top hasn’t as much to do with the design as it would if a little more time were available, assume it a foggy day! I dare say that if all the fog which all the Renderers in New York have drawn in all their lives were rolled into one fog, the earth would be without form and void.

Again, there is a school which is difficult to name; a

rendering is something, or other, which has an existence all by itself, on paper; it need not resemble *any* building in particular, but—it *must* resemble a rendering. One individual of this school swears by a certain light-blue-air-brush sky and a warm tone, of changeless hue, flooded over the bases of the columns. When this man tells you he wants a rendering—this is exactly what he wants.

Another always pines for something with “pep.” In this case you take some unusual piece of paper—something from the waste-basket, and look through the bad corner of your studio until you find a tube of paint which has gone a little rancid. Holding the paper in one hand and the tube in the other, you bring them together with a ZIP.

A third individual of this school swears by nice lines. He holds the drawing an inch from the eye and counts the nice lines. He is going to give it to his client as a present. The client is going to hang it over the mantelpiece in his snuggery. He may even reproduce it as a Christmas card which will undoubtedly be a very nice one. We cannot criticize this procedure, because it is so eminently *nice*.

But the foregoing considerations suggest a deeper one: What, truthfully, is the appearance of buildings?

The terra cotta and plate glass minds, to which I referred, would undoubtedly hold that buildings appear as masses of, respectively, terra cotta and plate glass. I had thought, for the moment, that they wished me to emphasize their materials because of some ulterior motive; no, when these men stood before the building itself they *actually saw* nothing but (respectively) terra cotta and plate glass.

I have known several excellent designers, who, having made all the full-size details for a building, sincerely regard the building itself as an assemblage of full-size details. That a building is a welcomed base for a lot of sculpture is undoubtedly the view held by those sculptors who are not present this evening! To an impressionist painter, a façade is a field which reflects light. The real estate operator sees, clairvoyantly, right through the façade and distinguishes the square feet at \$3.75 per foot.

Even architects sometimes see in the three-dimensional result only that for which they longed on the two-dimensional surface of their drawing board; and when they ask for a rendering of their building, what they really want is a rendering of their preconception.

In the midst of this melee of “complexes,” it is not surprising that the renderer finds himself in a somewhat uncertain and hectic occupation. We find, however, something exciting in the prospect; it may even be that we will create, somehow, a band of pioneers whose descendants will, some day, make clear to all concerned how architecture really does appear! I must affirm at this point that a rendering which comprehensively tells all the truths about any building has never been made.

Assume that we begin our rendering, as usual, by locating a viewpoint on a draughting board, and translating our plans to a picture plane. If our whole procedure is accurate we will produce an image which will be generally accepted as truthful. How will it compare with the image which the building itself creates for a

MARGINALIA ARCHITECTURA

man who observes it not with one eye, but with two? How will it compare with the image created for this two-eyed man who continually changes his point of view (as he always does) in observing the building? We have here two truths: One is that evolved from a point on a draughting board; the other, what the mind of a thinking, two-eyed moving man comprehends. Is there any question as to which is the greater, and which the lesser, truth?

Again, assume that we follow the convention of allowing perspective to influence the horizontals of the building, but reproduce the verticals as straight, parallel and (in the picture plane) as high as these are in the blueprint elevations. Our rendering as to heights will commonly be accepted as truthful, but will it convey any of the sense of height which one has when, standing near the base of the Bush Terminal Building, one looks up along those diminishing planes, with a realization of sheer altitude which has never, as yet, been reproduced on paper? For the sake of experiment, I once made three perspectives of the mass of the Woolworth; one was laid out from blue prints; the second, drawn free hand from an exactly corresponding viewpoint in City Hall Park (as accurately as I could measure width and height with a pencil in hand) and the third, a photograph, taken from the same point. These three diagrams were totally dissimilar in proportion. But the fact which struck me was that none of them produced the sensation of height which the building itself produced on the mind.

Again, assume that in our rendering we faithfully represent every incident of the visible surfaces of the building, delineating each window in its exactly correct position and dimension. We will have rendered the truth (as all real estate men will gladly admit) but in all probability we will have failed to make any suggestion of mass, that is to say, of the building itself. We will have simply rendered unto Caesar the things which are exclusively his.

Finally it may be said that most of our renderings, however accurate, are what moving-picture men would call a "still." There is seldom, in our work, a suggestion of that movement which any observant mind apprehends in the majority of masses; little suggestion of the drama which is inherent in our modern buildings, especially as they are juxtaposed in cities.

I realize that there are many who regard buildings as being static,—seen always in their entirety,—always inert masses, and who are gratified to find them presented in drawings which are also static, inclusive and inert. It may be said that they perceive architecture in an arrested existence, lit at the 45 degree angle by a sun which is the color of India ink. This attitude deserves respect; it may even be said that those holding it should be carefully guarded! They should not, for instance, be allowed to go out at dawn, for at dawn the tip of the Woolworth is delineated by the light as a lofty and pristine actuality; yet the base of the building, founded in mist, is scarcely discernible. They would find this discrepancy embarrassing. Similarly, they should be persuaded from going out after dark on a foggy night; the Shelton, though deeply founded in rock, has—horrible thought!—no top at all. To such gentlemen, such buildings say "Boo!" I once knew a young revolutionary who said: "I defy all laws—even Nature's laws!" These gentlemen say: "I dislike all drama—even Nature's drama."

This morning, looking south from the architect's building we saw a single great beam of light,—one positive definite outline,—break through the low clouds and strike the city immediately behind the Metropolitan, making of that tower a singularly strong and dark mass. Only an instant later, this disc of light was upon the tower itself, making it the only illuminated and clarified form in the entire dark panorama.

I hope, Mr. Chairman, that you, yourself, witnessed that incident and will express it in one of your canvases; but I trust that none of the gentlemen to whom I refer were peeking through their encompassing curtains at this moment!

Buildings possess an individual existence, varying,—now dynamic, now serene,—but vital, as is all else in the universe. If we may not, here and now, transcribe this existence in our paintings and drawings, we at least may—we must—choose *some aspect* of the entire truth as our subject. The importance of our work will depend on how we choose. The first duty of any man bent on rendering an architectural subject, is not to strike his view-point nail into his board, but to contemplate his subject. It is not so much *how* we say a thing as *what* are we saying?

HUGH FERRISS.

Marginalia Architectura

"IF WE would know why certain things are as they are, in our architecture, we must look to the people; for our buildings as a whole are an image of our people as a whole, although specifically they are the individual images of those to whom, as a class, the public has delegated and entrusted its power to build.

"Therefore, by this light, the critical study of architecture becomes, not the study of an art—for that is but a minor phase of a great phenomenon—but, in reality, a study of the social conditions producing it, the study of a new type of civilization. By this light the study of archi-

itecture becomes, naturally and logically, a branch of social science; and we must bend our faculties to this bow if we would hit the mark."

"—It is somewhat the fashion, in modern thought, to make simple things complicated, to artificialize natural things, and to envelop all in a net of words and *recherché* reasons; to assume, too much, that man lives in a world apart, and that the little thing he calls his brain is independent of the universe, and to assume that the thing he calls liberty is a special sort of license-tag that enables him to go without a muzzle."

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(Tribute to the Marshall Field Warehouse in Chicago,
Designed by Henry Hobson Richardson.)

"Four-square and brown, it stands, in physical fact, a monument to trade, to the organized commercial spirit, to the power and progress of the age, to the strength and resource of individuality and force of character; spiritually, it stands as the index of a mind large enough, courageous enough to cope with these things, master them, absorb them, and give them forth impressed with the stamp of large and forceful personality; artistically, it stands as the oration of one who knows well how to choose his words, who has somewhat to say and says it—and says it as the outpouring of a copious, direct, large and simple mind."

"Whichever way our architecture goes, so will go our country; or, if you prefer, whichever way our country goes, so will go our architecture; it is the same proposition stated in different ways. We are at that dramatic moment in our national life wherein we tremble evenly between decay and evolution, and our architecture, with strange fidelity, reflects this equipoise. That the forces of decadence predominate in quantity there can be no doubt; that the recreative forces now balance them by virtue of quality, and may eventually overpower them, is a matter of conjecture."

"Nature, in its visible, objective form, impinges on the eye its aspects of beauty, of form, and coloring. Here are the elements of earth and air shaped by the delicate hand of time; but the subtle charm of these externals would be incomplete did they not further signify and suggest an internal, a subjective, a creative impulse of origin divine."

"So the materials of a building are but the elements of earth removed from the matrix of nature, and reorganized and reshaped by force—by force mechanical, muscular, mental, emotional, moral and spiritual. If these elements are to be robbed of divinity, let them at least become truly human."

"We will seek and find the architect through the meaning of his executed work, not through his words, grimaces, gestures, suavities or innuendos of speech."

"All real values are subjective; all objective values are unreal; they dissolve under analysis, into subjective value after subjective value, and the residuum, if ever we reach it, is not what man made, but what nature gave. And what nature gives is never objective; it resolves itself, step by step, remove after remove, into the infinite creative mind."

"Human nature determines that subject value, sooner or later, becomes money value, and the lack of it, sooner or later, money loss. The subjective value is far the higher, by far the more permanent; but money value is inseparable from the affairs of life; to ignore it would be moonshine."

"Is architecture a plaything, or is it a great force—a revelation of human character and an inspiration?"

"Is it a remnant, or is it a whole cloth from which we are to make for us new garments?"

"Is it human now, or is it post-human?"

"Has it a foundation, or has it none?"

"Is it a part of human utterance, is it a phase of universal speech, or is it dumb?"

"Is the art I advocate built upon the sands of books, upon the shoals of taste and scholarship, or is it to be founded upon the rock of character?"

"Most men are narrow minded, that is, they lack the power of abstraction. They can subtract, they cannot abstract. They lack the power to analyze anything fugitive, anything alive, or to synthesize with steadiness and resolution. I might even go further and say that they perhaps do not know what the words mean, much less, what the processes mean. Now a narrow-minded man gets hold, occasionally, on a partial truth, a fragment of truth, so to speak; but, because he is without genuine sympathy for that partial truth, he lacks the power to abstract from it the germ of a broader, a general truth, or to analyze out of it the hundred and one truths of which the simplest state of feeling is made up. Now most men, and specifically, most architects, are of this class; and defective education is at the root of their weakness. They seem incapable of abstracting from their daily practice a general, comprehensive, architectural law. To be sure, they talk now and then about 'immutable laws,' but their routine thinking is wood-sawing of the old-fashioned, heedless kind. They put on the immutable laws, now and then, like garments of ceremony taken from the cedar chest, when they attend conventions and the like, or write papers to be read to others of the immutable sort. That is all for show and holiday parade. But when a man once actually discerns a broad truth, once gets it thoroughly into his system, so to speak, he need not bother about his 'immutable laws,' which, by the way, their advocates violate every day. Nor need he worry about his broad truth, for it will take care of him. He can't get away from it. It will follow him constantly, it will pester him day and night. For, if it is not a part of him, he has it not at all; for such is truth."

"All is function, all is form, but the fragrance of them is rhythm; the language of them is rhythm; for rhythm is the very wedding-march and ceremonial that quickens into song the unison of form and function, or the dirge of their farewell as they move apart and pass into the silent watches of that wondrous night we call the past."

"Logic cannot deal with the creative process for the creative function is vital as its name implies, whereas the syllogism is a pure abstraction. It is fascinating to the mind as a form of the function, so-called pure reason, and, when subordinated to inspiration, it has a just and proper value. If I may say so, there is a logic over and above logic, namely, the sub-conscious, deeply-vital energy we call the imagination."

"The architecture we seek shall be as a man active, alert, supple and strong, sound and sane. A man having five senses all awake—eyes that actually see, ears that truly hear; a man who lives in the present, who knows and feels the vibrant intensity of that ever-moving moment of existence that lies between the dead past and the unborn future, with heart to draw it in, and mind to put it out—that portentous birth, that fertile movement that we call the hour, the very center and the soul of existence, that large abundant moment that we call *today*."

MARGINALIA ARCHITECTURA

"Thinking is a philosophy. Many people believe that when they are reading in a book they are of necessity thinking; that when they listen to someone's discourse they are thinking; but it does not necessarily follow. The best that reading and listening can do is to stimulate you to think your own thoughts, but, nine times out of ten, you are thinking the other man's thought, not your own. What occurs is like an echo, a reflection; it is not the real thing. Reading is chiefly useful in that it informs you of what the other man is thinking, it puts you in touch with the currents of thought among your fellows, or among those of the past. But you must carefully and watchfully discriminate between pseudo-thinking and real thinking. Pseudo-thinking is always imitative, real thinking is always creative. It cannot be otherwise. You cannot create unless you think, and you cannot truly think without creating in thought. Judge our present architecture by this standard and you will be amazed by its poverty of thought. . . . Moreover, real thinking is always in the present tense. You cannot think in the past, you can think only of the past. You cannot think in the future, you can think only of the future. By great power of imagination you may think of the past and of the future almost in terms of the present—the one is the function of the historian, and the other that of the prophet. But reality is of, in, by and for the present, and the present only."

"When you think organically, you will act organically. Just as soon as your thoughts begin to take on an organic quality, your buildings will begin to take on an organic quality, and thereafter they will grow and develop together."

"Bear in mind that you are not to think merely on occasion, as a sort of ceremonial, but daily, hourly, all the time—it must become your fixed and natural habit of mind. So will your thinking steadily grow in power, clearness, flexibility and grace—and you will ever thereafter feel what the spirit of independence and self-control truly means."

"If you are deficient in imagination your case is hopeless—you will never understand imagination, just as if you are defective in physical sensibility you can never know the physical; if you have no heart you can never know the world of the heart. For, as like begets like, so only like can understand like. *Understanding* and *words* are far apart—they have little in common. Understanding is of the heart, words are of the mind; understanding is subjective, words are objective—else why should oral discourse affect us more intimately than the written page, else why does the spoken word go so quickly to the heart and the written word lose itself on the way there, as it wanders through the alleys of the mind?"

Who knows the source of the foregoing quotations in architectural philosophy? Don't all speak at once. They are to be found in *Kindergarten Chats*, published in 1901, as a weekly serial which ran through a year of a paper published in Cleveland, Ohio, called *The Inland Architect and Builder*. Can you imagine it? Whoever was the editor had nerve even more than is required today for anyone to publish absolutely frank and fearless thoughts. Claude Bragdon paid tribute to the series in his admirable foreword to *The Autobiography of an Idea*.

Yes, Louis Sullivan wrote those things and much more. As the announcer says to his radio audience: "Any of you folks listening who like the program send us a wire. We aim to please."
L. S. W.

Travel

As has been a custom for some years past, the Bureau of University Travel announces an architects' tour of Europe, to cover some ten weeks this summer in England, Scotland and the Continent. The tour has been approved by the Association of Collegiate Schools of Architecture. Six sailings are provided for in the schedule, and the cost of the trip varies from \$1,055 for the entire route to \$835 for a sixty-day trip. A complete program may be obtained from the Bureau of University Travel, 11 Boyd St., Newton, Mass.

The Allied Architects of Washington, D. C.

Announcement is made of the formation of the organization to be known as The Allied Architects of Washington, D. C., along the lines of the Allied Architects Association of Los Angeles, to which the former extends its thanks for the assistance and advice rendered. The Directors of the Washington organization are: Frank Upman, *President*; Horace W. Peaslee, *Secretary-Treasurer*; Appleton P. Clark, Jr.; Edward W. Dunn, Jr., Louis Justement, Delos H. Smith and George Oakley Totten, Jr.

Mr. Peaslee's announcement continues: "Our tentative by-laws have been written so as to make it possible for the Allied Architects to design buildings of a semi-public or institutional nature as well as public buildings."

"The new organization includes almost the entire active membership of the WASHINGTON CHAPTER. The Chapter membership is about 80, but the average attendance at Chapter meetings from twenty to twenty-five. There are thirty-two charter members in the Allied Architects. Articles of incorporation are being prepared by our legal advisor and we expect to be able, in a short time, to render service as a corporation of the District of Columbia. The incorporation is decidedly complicated by the dual character of the organization."

Dash and Enterprise

A correspondent advises us that the rising young architect in his town has adopted the practice of having his name, with the initials A. I. A. painted on the spare tire of his car.

RICHARD ARNOLD FISHER has removed his office to the Thorndike Bldg., 234 Boylston St., Boston, Mass.

DANA SOMES has removed his office to the Thorndike Bldg., 234 Boylston St., Boston, Mass.

FREDERICK W. WEAD has removed his office to the Thorndike Bldg., 234 Boylston St., Boston, Mass.

The Secretary's Page

64. SPECIAL NOTICE TO CHAPTER SECRETARIES. Due to changes in the operation at the Secretary's Office, it has been decided that hereafter Chapter minutes need be sent only in duplicate. We hope that this simplification of sending minutes to the Octagon office in duplicate instead of in triplicate, as formerly, will bring better results in the future.

65. CHAPTER REPORTS. The Secretary has had a busy time this month, due to the many annual reports that have been coming in, but he has enjoyed seeing the results of the year's work in many of the Chapters and the steady growth in service to the community by the Chapters and the profession.

CLEVELAND has moved into its new headquarters and shows a very good activity in the matter of membership.

WASHINGTON STATE had a very interesting two-day annual meeting and reports the success of the idea of Advisory Ballots in the matter of nominations for new officers. A tour was made of the Olympic Hotel, which was the headquarters for the meeting, and visits were made to the new fraternity and sorority houses. The Chapter is now working on a definite budget and is setting aside ten per cent of the dues each year as a permanent fund. By resolution the publication of the bulletin was approved, and it is to carry on for another year. The Chapter is working on a definite budget for this year's expenses, which sounds to the Secretary like a very desirable proposition. The habit of presenting the President each year with a new gavel is a happy one.

WEST TEXAS shows activity and interest. The Chapter is planning to allow \$50.00 to each of its delegates to the Convention and to pay the expenses of the delegates to the Tri-Chapter meeting in Texas. The coöperation being shown by the three Texas Chapters is fine.

MINNESOTA joins the ranks of the Chapters with a new bulletin, called *The Spotlight*, which just arrived at the Secretary's desk. The Secretary is pleased to note that Minnesota is carrying out this without the help of any advertising fund. Minnesota has amended the Chapter By-Laws so that the fiscal year for the Chapter starts in June instead of January, thus giving the officers the summer to make up their committees and the entire winter season for the committees to carry on their work.

BALTIMORE reports its annual meeting and election of officers.

NEBRASKA's delightful bulletin tells of the annual meeting to come and of the close touch of the Chapter with the Professional Men's Club.

WASHINGTON, D. C., reports further study on the Student Membership, the committee to bring the matter finally before the February meeting, when they will decide on the proposition. Washington is trying lectures on matters connected with building to arouse Chapter interest, and they were fortunate to have with them Mr. Thompson, an English architect, who has come to this country to study American architecture. At the January meeting, Mr. D. K. Boyd addressed the Chapter, and the question of taste in advertising in telephone directories

was discussed. This matter was referred to the Committee on Practice. The Secretary wishes to commend the Chapter for its interesting announcements of meetings.

WISCONSIN has blossomed out in the new year with its *Architectural Fragments*, and the Secretary welcomes it in the list of Chapter documents. This is a nicely mimeographed bulletin for the members and should certainly keep them in touch with what the Chapter is doing. If the rest of the numbers keep up to the "First Blow," WISCONSIN will be very proud of its document.

CHICAGO reports discussion of the plans for a regional architectural exhibit at the Convention; further appointed a representative to confer with the Western Society of Engineers on the subject of free engineering service. Like the matter of free sketches from architects, the engineers are apparently afflicted with a similar difficulty. The Chapter meeting is filled with interest, having several speakers, including Walter Burley Griffen, who spoke on Architectural Conditions in Australia, and an illustrated talk by the Pacific Lumber Company on the subject of "Redwood from Stump to Market."

WEST VIRGINIA reports its meeting. Nothing of special interest.

SAN FRANCISCO's printed monthly bulletin comes in with the bottom of the sheet cut off. The Secretary wonders whether this contained merely advertising matter.

KENTUCKY reports its meeting and as of interest the narrative by Mr. Hutchings of his trip abroad. He was much impressed by the high esteem in which Institute membership is held over there and spoke of many privileges and courtesies which his membership brought to him. Anything we can do to keep up this high standard of membership should be done.

66. ARCHITECTURAL SERVICE. The Secretary is beginning to receive comments on *The Secretary's Page*, and he has just received the following note from a part of this country and he publishes it without name, but merely to show there are still some who do not understand what the profession of architecture stands for.

"This was told me by a FRIEND of mine—an HONEST ARCHITECT—one of the very few in this State.

"A representative of a company manufacturing some sort of 'Specialty' for use in Buildings called upon my HONEST FRIEND and told him with great JOY (but little discernment) that he was 'all set' to do a good business in this section, 'because one of the leading Architects (giving the name which now carries A. I. A. after it—more shame), had promised that if he saw that he (the A. I. A.—?) was taken care of, he (the A. I. A.—?) would see that the Specialty was widely used.'

"Also, two members of a County Commission visited an Honest Architect and told him that they had been referred to him and to one other Architect as being able to give them a good County Court House. The said Commissioners stated that it was customary in their County for an Architect or an Engineer doing County work to whack up with the Commissioners on the fee, and asked what whack he would offer. Just before the whack landed and they took their enforced departure from the Architect's Office, they were informed that the other Architect to whom they had been referred would un-

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doubtedly accept any proposition they made. (This other Architect (?), by the way, carries A. I. A. with him.) It was later reported that the said second Architect (?) was doing the job. BUT, a little later, it appeared in the Public Press that still a third Architect (again A. I. A.) had been given the job by the Commissioners in preference to number two! ! ! !

"The inference is obvious—and rather NICE, what?

"And I DARE YOU to publish this in *The Secretary's Page*."

67. APPRECIATION OF PUBLIC SERVICE. The Secretary has just seen a letter from the Secretary of Commerce to the Chairman of the Building Code Committee, which speaks for itself. Of the seven members on this Building Code Committee, two are members of the American Institute of Architects.

"I am most happy to receive the report of the Building Code Committee on minimum live loads allowable for use in the design of buildings. I have directed that it be published in the elimination of waste series of the Department of Commerce. These recommendations of the committee make possible, I believe, savings of millions of dollars a year for the American people, and thus contribute toward a higher standard of living.

"The report is, however, significant in other ways. It demonstrates once more the willingness of American professional men to devote their time and energies to public service, and the readiness with which a well accredited group can obtain the cooperation of hundreds of others in such an undertaking.

"Another most important contribution that is being made by your committee, in addition to placing the design of buildings on a more scientific basis, is to emphasize the real saving that a thorough and efficient municipal inspection of building construction makes possible. With an inspection service of a high order, and well framed codes, the great majority of competent engineers, architects and constructors are enabled to make the best use of their skill in design and quality of workmanship. With good inspection there is no occasion to penalize these able and honest persons by requirements for excessive use of materials that are sometimes specified as a partial measure of protection for the public from the ignorance and neglect of incompetent and irresponsible persons.

"I have no hesitation in thanking you, in behalf of the American public, for your laborious efforts in the preparation of this report."

Scientific Research Department

68. The Secretary is now confronted with the problem of picking excerpts from the work of the Scientific Research Department, whose activities have been reported in the JOURNAL almost every month of late. Due to press of work, Mr. Sullivan W. Jones has been forced to resign from the Central Committee on Lumber Standards, and the President has appointed Mr. LeRoy E. Kern to succeed Mr. Jones as the Institute representative on that Committee. The Institute was represented at a meeting of the A. S. T. M. Committee on Slate, held in New York on 21 January. The standard classification for filing has been revised and is now ready for distribution. On 28 January the publishers of the architectural magazines of the country were the guests of the Executive Committee of the Producers' Research Council, the purpose being to explain to these the objects, aims and pur-

poses of the Council. There was a meeting of the Executive Committee of the Producers' Research Council at the office of the Scientific Research Department on 28 January to take up such matters as the coming exposition at the time of the Fifty-eighth Annual Convention, the Architectural History of New York and other affairs. Communications on various matters were received from the Indiana Limestone Quarrymen's Association; Edwin W. Ely of the Department of Commerce, various architects; Otis Elevator Company; Johns-Manville, Incorporated, all of which is but a small part of the work being done by this Department.

Public Activities of the Chapters

69. KANSAS reports work on the Registration Law, and that *Functions of the Architect* is to be rewritten and republished. It also reports lectures before different clubs and organizations by architects on architectural subjects and radio talks by some of the members, all of which is very much to the good.

CLEVELAND reports a resolution in favor of State Registration, and a Committee has been appointed to prepare a proper kind of a bill and work towards its enactment.

IOWA reports the instructions to its Executive Committee to get behind the Registration Law now before the Legislature and help put it through.

WASHINGTON STATE reports Small House Service Bureau activity and work with the State College. It also speaks of a discussion on the matter of "Paid Publicity" in the newspapers. The Secretary would like to comment that he believes this is wrong in principle, and he wonders whether better results cannot be obtained by offering a service to the newspapers and the public that they will desire to have, rather than to pay them for something in which they are not interested, other than as a means of revenue.

WEST TEXAS speaks of wholehearted Chapter work wherein unwholesome competition was eliminated in three different cases. This sounds fine.

MINNESOTA reports the Regional Exhibit, held in August, radio talks by the Secretary, articles in the *Bulletin* of the State Federation of Architectural and Engineering Societies, a general scheme of press publicity by an editorial service much desired by them and not paid for by the Chapter; a growing confidence in the work of the Chapter shown by frequent telephone calls to the Chairman of the Committee on Materials and Methods; work on the Building Ordinance by members of the Chapter; representation on such Committees as Smoke Abatement, Advisory Committee to the Board of Education, City Planning Committee, Metropolitan Planning Commission and the Citizens' Charter Committee.

NEBRASKA reports on the annual session of the Construction Branches of the Building Industry at Omaha, where Mr. William L. Steele of Iowa and Mr. Robert D. Kohn of New York were the principal speakers.

WASHINGTON, D. C., reports work on the Zoning Committee, the representation of the Chapter in the pageant at the Arts Club Ball and the appointment of delegates to the Federation of Citizens' Associations.

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BOSTON reports with modesty the part the Chapter has taken through its representatives on the work on the "Intermediate Thoroughfare" through Boston. This follows work done on two other great thoroughfares, and the Secretary has a suspicion that more was accomplished through the Chapter membership than the words actually convey.

KANSAS CITY tells of the staging of two exhibitions of architecture, which were obtained through the cooperation of the American Federation of Arts and are being shown in the Art Institute of Kansas City, under the auspices of the Chapter. Three editorials have been furnished to the *Kansas City Star* for the special purpose of assisting the people of the city to an appreciation of good architecture as typified by the Kansas City War Memorial. Letters were sent out by the Chapter to various civic organizations, giving them information concerning the Institute and the local Chapter, and offering their assistance in any problems within the scope of the profession. They are also working on architectural lectures for local civic organizations.

CHICAGO reports a letter from the Illinois Society of Architects, which encloses a copy of a letter from a manufacturer, who thereby agrees to discontinue some objectionable advertising; an instance of what can be done by the profession.

NEW YORK, through the New York Building Congress, presents an interesting summary of building conditions in New York for 1924-1925. This is a very valuable document. The Chapter is hard at work on what is perhaps the largest public activity any Chapter has ever attempted—the Convention in April, and the direction of the great exposition and exhibits connected therewith. The Secretary spent a day in New York and he takes his hat off to the New York architects for their daring and enthusiasm. Any man who misses the Convention in New York this April will have missed an opportunity that will not be repeated in many a long year.

EDWIN H. BROWN, *Secretary*.

Legislation in Connecticut

The Hon. Seth Low Pierrepont, a member of the Legislature of the State of Connecticut, has introduced a bill which seems to call for the support of every member of the American Institute of Architects. Mr. Pierrepont would have the State appoint an Advisory Architect who would serve exactly as the Advisor serves in competitions conducted under the rules of the Institute. This Advisor is selected by six architects, who are to serve as a commission for that purpose and to assist the Advisory Architect when called upon.

The Advisory Architect is not permitted to design or serve as architect for any State work, except minor repairs costing not more than \$10,000. His duties are confined to the preparation of programs for competitions for State work, collecting all data essential to the development of plans, and to study the needs of the State in every particular as relates to public buildings.

The bill provides for preliminary estimates of cost of proposed State buildings as a mandatory condition precedent to State appropriations for such works. If the State concludes to erect a building the Advisory Architect shall invite architects to compete, the Legislature having made appropriations for certain compensation to some of the competitors if the work is important. When the selection of the plan is made it shall be the duty of the Advisory Architect to make a quantity survey with the help of assistants provided for that purpose. Cost based on such survey shall be presented to the Legislature and the appropriation shall be an amount completely covering such reported cost. No appropriation for any public building may be made without such report on cost being before the Legislature.

While there is nothing novel in the idea presented by this approach to a building operation in ordinary practice, it is new as relates to State works. Too frequently Legislatures have made an appropriation of a certain sum without any true knowledge of final cost; this is no fault of the Legislatures, as they have no means of ascertaining cost. Such appropriations usually run for two years, and it may be found that they cover the cost of but a small part of the building; additional appropriations are called for from time to time, delays are caused, costs mount to a point far beyond any amount anticipated by the people of the State, and still the building must be completed regardless of cost.

In the bill presented by Mr. Pierrepont, the activities of the Advisory Architect are limited, but extremely important to the State. Buildings and uniforms are the only material evidences of government. A government lacking appreciation of good architecture cannot hold the respect of the citizens. The historical picture of any nation is as it appears in the remaining buildings of the period. Mr. Pierrepont has undertaken a difficult task in his effort to obtain for his State the best that can be given by the architects in our land, and he seems to be following one of the best rules ever adopted by the American Institute of Architects as an aid to success in his purpose.

WILLIAM P. BANNISTER.

Building Congress Notes

The first 1925 meeting of the Philadelphia Building Congress, 16 January, was a dinner in honor of its retiring president, Mr. D. Knickerbacker Boyd, in acknowledgment of his long and untiring services. Mr. C. C. Zantinger acted as toastmaster. Among the speakers at the dinner were Messrs. D. Everett Waid, President of the Institute; William Stanley Parker, President of the Boston Building Congress; Julian F. Millard, State Supervising Architect of Pennsylvania; Morris L. Cooke, Consulting Engineer of Philadelphia; Thomas W. Armstrong and James L. Meade, Secretary of the Brotherhood of Electricians.

Scientific Research Department

At the meeting of the Advisory Council in New York City on 30 January, the following activities, among others, were given consideration:

PARIS LETTER

CUBING BUILDINGS: The request of Mr. D. K. Boyd, Chairman of a sub-committee on standard methods of cubing buildings to be allowed to enlarge the Committee if he thought it advisable, was approved.

CONCRETE BLOCKS: The Simplified Practice Recommendation on Concrete Blocks, Tile and Brick were recommended for Institute approval, provided the Institute

had been invited to be represented at the conference at which the recommendation was developed.

SIMPLIFIED PRACTICE RECOMMENDATION ON SINGLE AND DOUBLE TIER STEEL LOCKERS: It was thought that the architect was not in a position to pass judgment on this subject and consequently neither Institute approval or disapproval should be given.

Paris Letter

THE RECONSTRUCTION of the devastated regions has necessitated the collaboration of a vast number of architects, so great—in fact—that many men have been able to create important positions for themselves without possessing all the qualifications requisite to the practice of the profession of architecture. In France, as we have said before, anyone may call himself an architect, and may design buildings, not alone for private clients, but for public interests as well. Some months past, in one of the Paris Letters, I pointed out the inconvenient results consequent upon such liberty of action, but these malpractices have now become so serious that the problem of registration of architects is a burning question among men of the profession and all artists wherever they congregate.

It is, I think, better to discuss first of all the state of affairs which will obtain some day, we hope a day not far distant, when the problem of architectural registration will have truly become an international one. Just as at present in the medical profession and the merchant navy, in the public interest and for security, there should be a certain common basis of appraisal among the examination requirements of all nations, without restricting the individual in any of his peculiar bents and qualifications. Then an analogous title in all countries will be granted in recognition of technical knowledge of equal value everywhere. This will be the ideal state of the future, we hope; let us glance now at the problem as it exists today in France.

We have a huge number of architects who have come into existence through the time-honored method of apprenticeship; men who start first of all as draftsmen in an architect's office, mere detail checkers, and so forth; little by little they become versed in the practices of construction and business methods, and finally they are offered the opportunity to set up their own office, or to enter their patron's firm.

In general, this category of men produces technicians rather inexperienced and of a very modest artistic value, to say the least, but men who are perfectly adapted to the mentality of the great middle classes. They are very much 'in the know' on questions of ordinary construction and of price. Theirs is the task of upholding professional honor. A few of them, assisted by their natural aptitudes, eventually become conscientious artists.

The next class of architects have come through the Ecole des Beaux-Arts, and all the young men of this group have pushed their studies far enough to secure their diplomas. These, then, form the elite of the profession, and their number is daily increasing.

But the renown which attaches to the title of '*architecte Diplômé par le Gouvernement*' has led a number of less

pretentious schools to bestow the title of '*architecte diplômé*' by such and such a school,' upon their students. The danger inherent in such practice is only too evident, and is brought forcefully to our attention when we find that certain correspondence schools solemnly profess to give their aspiring 'attendants' a diploma after a brief course by mail. If the scientific aspects of the profession are to be taught in this slipshod and insufficient fashion, imagine to what new heights construction and designing practice, not to mention the development of any æsthetic and artistic sense, will henceforward attain!

There still remains the third class: undesirable men who have principally had their small beginnings in the liberated regions and who are now drifting back into the large cities: a little working knowledge of the cost of jerry-building, a supreme indifference to artistry, a complete absence of scruple, a wild desire to do business for profit alone—these justify, in their minds, the dishonesty of printing 'Architect' on their letterheads, the better to dupe their clients. Very successful are these practitioners, and the widespread knowledge of the profits to be made is sufficient to induce new acolytes by the score to serve the goddess. The number of these *soi-disant* architects has grown by geometric progression since the late war. The foul stream must in some way be dammed before it becomes an engulfing torrent.

But the individual architect's point of view is predicated upon his own peculiar circumstances. Each man looks from his little casement upon the architectural world, and finds it good, bad or indifferent in accordance with the angle of his own window. There does not exist a broad, catholic viewpoint on regulation. Constantly, in our great Societies, the debate on the subject gives way to discussions, and becomes involved in intimate and private questions.

To all practical intents and purposes, professional sentiment—as much as there is of it—seems to feel that an examination is necessary. If this examination is to be the '*Diplômé du Gouvernement*,' it should be open to candidates of all ages. Outside of this examination, which attests—insofar as it is ever possible—only to the artistic and technical equipment of the candidate, he should, before he is permitted to call himself a member of the profession, be required to subscribe to a precise and specific code relating to professional honor, and to agree to abide by the decisions of a disciplinary council charged with surveying his application.

But, supposing that this organization be established, there is a transitory period to traverse and a status quo which cannot be altered without injustice to certain men who are at present practicing, if these regulations are to be retroactive. During this transitional period, the

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question of professional honor will be the sole consideration. All men already established in the profession will be accepted, provided that they likewise consent to be governed by these same professional rules and the disciplinary council. If unscrupulous men bind themselves to abide by these requirements with no intention of doing so, we may hope that they will be speedily unmasked and debarred from practice.

For all this will be sanctioned by a law—the French Parliament has already passed a similar one which protects the title of those liberal professions which are regulated, such as medicine and law.

The architects will have the advantage of this law if they know how to come to common agreement for the purpose of suggesting an inclusive regulatory project to the Government, which will, in future, protect the public against incompetent practitioners and which, for the present, will not abrogate the rights of self-respecting men who have risen in the profession through long and honest endeavor.

Quite aside from these preoccupations of their body politic, architects, and with them all other artists, are intensely interested in the preparation of the International Exposition of Decorative Arts, which appears to be a most imposing affair. It was conceived in a spirit quite apart from that which animates other expositions which we have attended. Its intention was to accentuate public interest in the intimate collaboration between artist and artisan—and the necessity of finding original solutions for the new problems of execution and production which are constantly arising today.

In the usual exposition, business organizations and houses are the principal exhibitors who present their products; the intelligence of those who conceived the affair, the competence of the workmen who have executed and sometimes perfected their conception, have ordinarily disappeared beneath the monumental letters of the signs which emblazon the name of this and that firm. In the present Exposition, the ultimate goal is the one object in view, all else is but secondary, and it is presented in common through the different activities of which it is the result. The business house is but one part of this Exposition and those which understand the value of allowing their collaborators to appear in important rôles will not regret the sacrifices which they have made for this exposition.

The organizers have been compelled, on the other hand, to make a very severe selection. All old imitations, all unoriginal work, all purely commercial products, have been rigorously excluded. Certain interests have even cried out against this partiality, against the injustice towards those who have preserved the cultivation of national styles—from the Middle Ages up to Louis XVI—and who can find no better way to revere those styles than slavishly to copy them. As for these people, the answer is that in all epochs France has been revolutionary (we are speaking of pacific æsthetic revolutions), and that today's problem is to demonstrate to the world the magnificent movement which, for the past twenty years, has not only revived architecture, but all the allied arts, which, like it, are participating in the present movement toward utility and artistic expression.

This is why you will find one unified feeling in the architectural section of the exposition, in furniture, in dress, in fabric, in the arts of the theatre, the street and the garden. Above all, the collaborations have been assisted, encouraged, inspired, but always under the control of an examining jury. The art critics have taken the occasion to exercise their sagacity in tracing the origins and the developments of the tendencies thus manifested which reveal the style of our modern times.

As for me, I see in this vast organization the origin, traced from earliest historic sources, of accord between forms and structures, independent of all repetition of accepted forms, such as, for example, Labrouste made for the Bibliotheque Ste. Genevieve—then in the apostola of Viollet-le-Duc, for the general principles which he perhaps did not know how to apply himself, absorbed by his studies of the Middle Ages; also in the work of Ruprich-Robert on ornamentation; and finally in the courses taught for many years by M. Magne on Art in the crafts, and then by his son in the Conservatory of Arts and Crafts.

The movement has never ceased. Researches of a more or less happy fashion in the fields of pottery, iron-work, bijouterie, and more recently in marble, are its present manifestations. The movement has been greatly accelerated, since the yearly Salons consented to open their doors freely to what have been called the "decorative arts."

The influence of the painting of Manet at Puvis de Chavannes and of Henri Martin, the sculpture of Carpeaux at Rodin and at Bourdelle is hardly less important.

Architecture, as always in the past, is the last to profit by these researches, for in architecture it is less easy and far more exacting to make an attempt on a building than upon a drapery, a statue or a marble.

But already we can trace the path followed now for twenty years by such work as the transformation of the department store du Printemps by Pinet, by the work of Plumet, of Bonnier and of M. Pontremoli—one who may hardly be accused of lacking respect for the past and its traditions—not to mention the host of younger men.

The Foreign Pavilions in the Exposition—the artists of France are sorry to know that the United States is not here represented—show an analogous evolution, more brutal, or on the contrary less accentuated, according to the national temperament of the peoples, or the vicissitudes of their histories in recent times.

In this all that I see, taken with what I had already known, is a striking concord, and the art of one nation in the midst of social effervescence between its present state of affairs by outlandish formulas, while another country which is attempting to find its salvation in political absolutism announces that fact by academic formulas.

I think that great pleasure awaits those artists who are able to study these diverse movements and tendencies, or, better yet, who, without reasoning too much as they pass the swirl of all these displays of objects which have been thoughtfully conceived, painstakingly and even lovingly executed, will become imbued with their spirit.

They will feel themselves revived and spurred on to new and greater endeavors.

G. F. SEBILLE.

THE QUESTION OF ST. PAUL'S CATHEDRAL

The Question of St. Paul's Cathedral

Once again disquieting reports of the instability of the great dome of St. Paul's Cathedral, in London, have been circulating—principally in the British architectural publications but also in certain American journals. A commission authorized to investigate the condition of Sir Christopher Wren's masterpiece has lately made public its findings, only the briefest details of which have been so far available. We deem it of great interest to present, by reason of its careful preparation and inclusiveness, a portion of a paper by one William Harvey, which lately appeared in that excellent journal *The Engineer*, (London), 30 January, to which we are indebted for the text and the accompanying illustrations. While this paper is engineering, in its concept, as distinguished from architectural, its clarity and precision in presenting what its author has found to be the conditions he discusses make it worthy of serious consideration:

The history of the Cathedral cannot be ignored in any examination into its construction. St. Paul's was not designed and built as the culminating work of a long series of buildings, each one finer, sounder and larger than the last, but as the result of the imaginative efforts of a young Doctor of Medicine and Science, whose inventive turn of mind and experimental studies in astronomy, microscopy, vivisection and mathematical theory had impressed his powerful friends at court with a sense of his exceptional ability. To all these studies, Wren added classical research into the architecture of the Romans and the practice of architecture in accordance with his researches as far as was humanly possible. The architecture of the Roman Renaissance was a somewhat exacting art, and though Wren protested against rules of too hard and fast a description, his work suffered in its constructional side by too close adherence to them.

The defects which are receiving the attention of the Commission and the public at the present time are not all to be laid to the discredit of the artistic style adopted by the architect. Some of them may be charged to the ordinary building methods of his day, and others to the fact that he was working in the light of his own imagination and study, and without the example of kindred buildings to guide him.

The tradition of building construction had reached a low ebb when Wren produced his design for the Cathedral and obtained from Charles II. the Royal warrant for its erection on 14 May, 1675. The construction of large vaulted buildings had become rare in England. The sumptuous Tudor palaces of Hampton Court and Nonesuch were famous for their rich decoration in cast lead, carving, painting and gilding, and not for the mighty span or height of any individual chamber.

As a mathematician Wren was capable of computing accurately the effects of pressures and resistances up to a certain point, and some of his constructional expedients are marvels of efficiency, but it was impossible that his attention should be directed in time to every necessary problem, and in some cases the decadent tradition of his masons was allowed to settle matters for him. This was the case in respect to the composite construction of the piers and walls of the church, with facings of ashlar and infillings of lime and rubble concrete, the plentiful supply of old stone from the demolished old St. Paul's doubtless forming an additional inducement to adopt this practice.

As the work progressed and the architect became more and more master of the constructional arts, he seems to have

realized the necessity of insisting upon better ways of his own devising, but in its early stages it is probable that he was less inclined to doubt the efficacy of the normal methods of his time and those of the Gothic builders with whose works he was well acquainted.

It must be remembered, too, that outside a circle of a few exceptionally brilliant men, theoretical or applied science was practically non-existent in England, and mentally alert and untiring as Wren must have been, it was impossible for him to recognize at a glance just when it was vitally important for him to improve upon or reverse some accepted time-honored tradition. The following extract from his writings indicates how one great structural feature, the abutment of the arch, was "calculated" before the time of Wren, and also shows his attitude of mind towards scientific economy of building. In both these respects it throws light upon the state of the work in the Cathedral.

"It seems very unaccountable that the generality of our late architects dwell so much upon this ornamental and so slightly pass over the geometrical, which is the most essential part of Architecture. For instance, can an arc stand without buttment sufficient? If the buttment be more than enough, 'tis an idle expense of materials; if too little, it will fall; and so for any vaulting. And yet no author hath given a true and universal rule for this, nor hath considered all the various forms of arches. The rule given by the

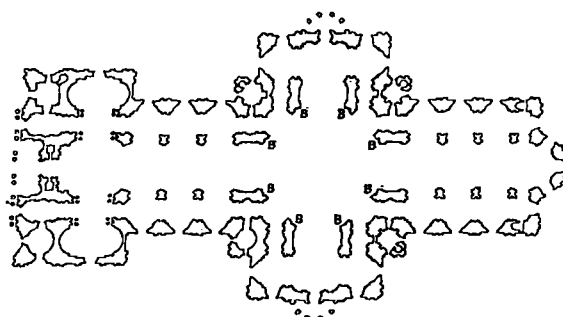


FIG. 1

Maximum loads applied to piers at B on one corner of each. Practically all the defects in the central part of the building may be accounted for by this excessive and eccentric loading. Wind pressures, vibration and subsidence probably contribute to movements and fractures primarily caused by errors of load distribution, and the transmission of thrusts.

authors for the buttment of arches, is this: Let A B C be the arch, of which B is a third part; extend the line BC, make CD equal to CB, and draw the perpendicular DF, this determines the buttment GF (as they say) but wherefore? For add to the bottom, as KL, the arch must then certainly press more upon the higher part than the lower; or if some additional weight be added above the arch, that must still press more than before this was added. So this rule (if it were built upon any sure geometrical theorem, as it is not) is neither true nor universal; and what is true will be shown to be only determinable by the doctrine of finding the centers of gravity in the parts of the proposed design."

The attempt to avoid "idle expense of materials" becomes apparent on examination of St. Paul's, and most emphatically so, when that building is compared with St. Peter's at Rome, where the piers supporting the dome are gigantic solid masses, which block up the aisles completely. Wren, on the contrary, set great store upon an uninterrupted vista down every avenue and upon the omission of any projecting masonry that might narrow down the grand Central Nave.

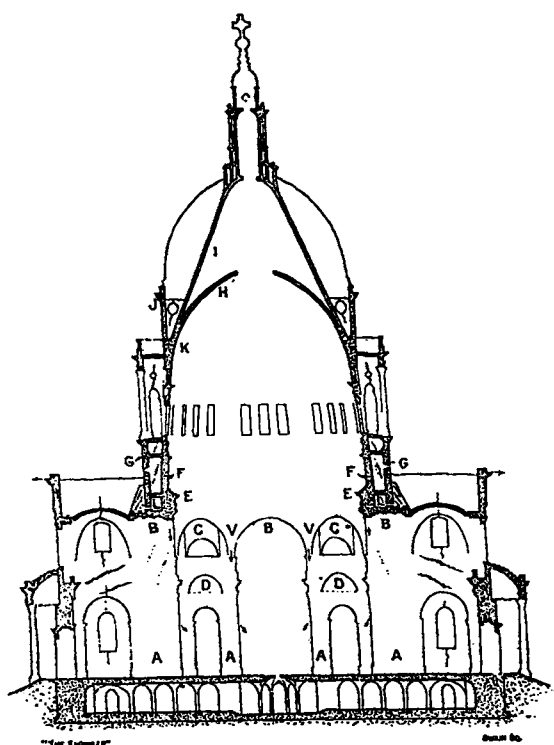


FIG. 2

Cross-section of St. Paul's Cathedral through Transepts. Present state with defects. AA, eight principal piers. BB, main arches applying concentrated pressures by means of their common imposts upon restricted portions only of the piers A. CD, upper and lower alcoves with round-headed arches incapable of spreading the weight of the central mass to the bastions in an efficient manner. E, whispering gallery, surrounded by 32 cells and 32 defective diaphragm walls and buttresses. F, heavy inner drum. G, light outer drum. H, inner dome. I, cone. J, vertical upper drum. K, position of iron chain. L, stone-built cells.

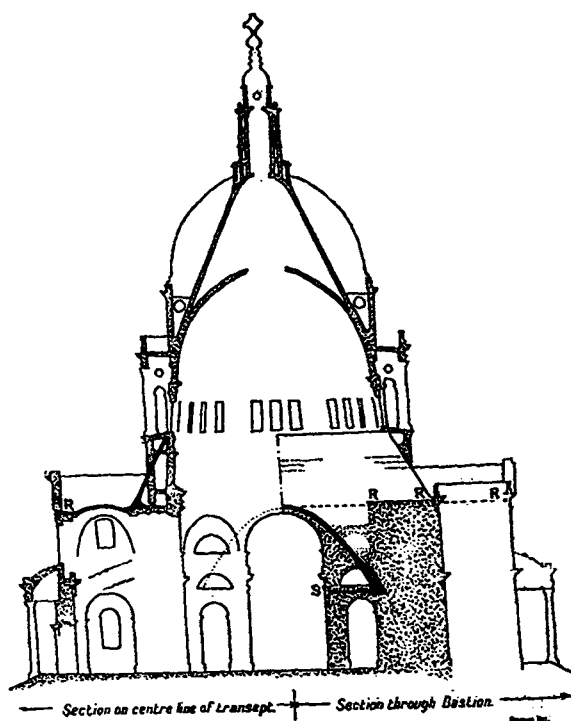


FIG. 3

Sections showing a possible scheme of repair in which the 32 defective buttresses would be aided by a new cone of reinforced concrete designed to distribute some part of the weight of the drums upon the unloaded back portions of the eight main piers, the bastions and the surrounding walls of the building. R, reinforcement buried in wall tops to prevent further movement in the building. S, anchor bars and plates to distribute thrust of foot of cone and correct existing thrust of aisle vault.

The eight main piers of the dome are, therefore, kept in line with the ordinary arcade piers of the Nave, and are only slightly thickened on the side next the aisle. In plan they are long and narrow—9 ft. by 30 ft.—but appear to be well buttressed by bastions at the four re-entrant corners of the building, where the transepts adjoin the Nave and Choir. These bastions only contain comparatively small chambers, such as vestries and staircases, and are surrounded with thick walls more massive than the main piers.

The plan is articulate in that almost every arch has a possible buttress mass in alignment with it; but the section of the building is not so competently designed in respect to arch thrusts as the plan seems to promise, and the vaults and arches have occasioned some outward movements in the exterior walls—Fig. 1. The use of Roman round-headed arches has something to do with this, and the great load of the high central part of the building would, of course, tax the stability of arches, whatsoever their shape, if mounted upon slender piers rising to a height of 65 ft. from the ground. The pressures of the great arches under the drums find their way into the bastions and into the long blank walls built above the aisle walls upon the exterior of the building.

This is a masterly arrangement of material calculated to spread lateral thrusts over a large area of wall base and to oppose them by a heavy but diffused weight of counterfort. Unfortunately the connection between the buttress mass and the main pier is made by means of round-headed

arches, which have become distorted with unequal settlement. Although somewhat crippled in line, the arches continue to do their work, though not so efficiently as would have been the case had half arches of flying buttress form been substituted for them. The round arches forbid any adequate diffusion of weight, and it seems that, although Wren designed his buttressing system with great skill, the idea of spreading the vertical component of the load did not occur to him—Figs. 2 and 3. The little building known as Temple Bar is an instance of Wren's playful treatment of arch pressures and buttresses, and is also an extreme instance of concentration of loads; but it must be remembered that Wren had not before him the example of the late Mr. Eiffel's great tower, and it was only late in life that he realized that weights like thrusts might be brought to their foundations in an orderly progression from light to strong. The concession to the requirements of the Roman manner in the matter of round arches is regrettable in St. Paul's Cathedral, for, unlike the toy structure of Temple Bar, its size and weight generate pressure calculated to search out all the weak spots in the design.

Other deficiencies in buttressing occur in the transepts, the end walls of which have been pushed out and the arches and vaults distorted. In each transept large round-headed arches span the space between the outer front walls and the two main piers, and these arches carry a considerable load of clerestory wall. At a higher level the domical vaults of the transepts also press outwards upon the un-

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buttressed face walls, which are not substantial enough to control the thrusts by top weight as they are thinned down from the inside above the main interior cornice—Figs. 2 and 3. This leaves the outer face of the wall more heavily loaded than the inside, and therefore inclined to overturn outwards under its own eccentric load whether pressed upon by arch thrusts or not.

The high blank upper parts of the aisle walls, which receive and diffuse the lateral pressures of the high vaults of nave and choir are built in a similar manner with the bulk of their weight on the outside. These walls, so usefully placed in regard to thrusts received upon their ends from the great arches of the central domed area, are thus imperfectly poised in regard to the thrusts of the aisle and nave vaults, and tend by their eccentrically applied weight to produce overturning moments in the same direction as the vault thrusts.

The pressures from the high vaults are conducted down to the aisle walls by means of flying buttresses of constructional shape; the fact that they are hidden behind the blank upper parts of the aisle walls in deep areas over the aisle roofs having permitted Wren, in this instance, to disregard the rules of true Roman architecture. The flying buttresses are practically invisible, even in views taken from the air, and Wren's writings leave no doubt that he was intensely anxious to avoid the accusation of any leaning towards Gothic style. But, much as he wished to avoid it, and greatly as he improved upon it, in some respects the old tradition persisted in spite of him.

A false confidence in the strength of masonry may easily be gained by the detailed examination of Gothic vaulted buildings, which are almost always skeletonized to a dangerous degree, and only endure with the aid of continual repairs, renewals and even more or less wholesale rebuilding.

In the absence of tabulated strengths of materials Wren had to use his judgment as best he might in reference to the bearing areas of piers and the weights they were to carry. Domed buildings like that which he was erecting were not available for comparison, and the proportion of areas to pressures in existing Gothic buildings did not necessarily apply to the altered style, the new disposition of masses and the immense scale of the new building. Many Gothic piers are subjected to eccentric loading, to bending and even to torsion, and were expected to stand a certain amount of misapplied pressure in the ordinary course. The masonry of a Gothic building was practically known to possess a certain value in what would now be called cross-stress. Gothic arches and vaults were almost invariably brought down upon outcorbelled imposts, the well-understood cantilever action of which was useful in combining the vertical weight of a pinnacle with the oblique thrust of the arch. In a few Gothic examples, this overconfidence in material has resulted in shearing of the stonework and collapse of the vault, but in the great majority of cases the pressures have been resisted satisfactorily to all appearance.

While Wren despised Gothic building, he absorbed unconsciously a confidence in the tenacity of stonework that would have astounded the Gothic master builders, and throughout the whole fabric of St. Paul's Wren's undue trust in the use of masonry under cross stress has induced defects and fracture in what might have been, from the disposition of its masses on plan, a thoroughly well-balanced building.

The eccentric loading of the outer aisle walls and the face walls of the transepts has already been mentioned. This was a retrograde step as compared with the design

of a Gothic buttress, which is loaded with its pinnacle in a manner calculated to improve the resultant line of arch thrust and reduce it to a direction as nearly vertical as may be at the nearest convenient point. Both in the small Temple Bar and the lower parts of the gigantic Cathedral Wren failed to show that he realized the importance of correcting the thrusts as early as possible. During the progress of the work he must have been acquiring experience, however, and the possible outward thrusts of the sloping drum and cone are top weighted with vertical drums of masonry which show on the section in very much the positions that a Gothic master would have chosen for them. The enormous weight of the sloping inner drum and the vertical outer drum are placed too near the centre of the building and the marked eccentricity of application of the load is the principal cause of the defects in the piers.

The weight of the drums and domes has been variously estimated at from 40,000 to 48,000 and even 64,000 tons, and even the lowest figure gives a high average value for the safe resistance of a rubble-filled fat-lime built ashlar-faced pier, supporting the load equally diffused over its whole horizontal section. But this is far from being the case. Wren's blind confidence in the ability of masonry to act in a united manner encouraged him to perch by far the greater portion of the load on the inner ends of the piers.

To make matters far worse, the good Roman manner took control again at this point, and for the sake of regularity, all the eight great arches were made equal in span, although this involved an enormous concentration of pressure upon a single corner of each pier. The two vousoir rings of the arches meet and unite at the springing and rise for some feet above it in a common impost which has, at springing level, only the bearing area of one single arch ring. Some large ashlar stones were used under these terribly restricted imposts, but one that was examined during recent repairs was found to have broken under the extraordinary concentration of pressure.

Exactly what areas and what pressures are involved are indeterminate, for each pier is split into regular portions by fractures, some under the point of application of the stress, as above mentioned, and others between heavily and lightly loaded portions of the piers. The unit stress on the inner ends of the piers must be phenomenally great and must remain so even after the most thorough patching and grouting has been executed unless scientific control is devised and executed to modify the application of the load.

When the work had almost reached the level of the Whispering Gallery, Wren seems to have begun to realize that the weight he was placing upon the great arches and piers should be diffused if possible and, around the base of the heavy inner drum, he constructed a series of thirty-two cells with inverted barrel vaults to spread the weight of the drums upon the four arches and four semi-domes below. For the same purpose he extended the diaphragm walls which connect the drums and separate the cells and formed a series of thirty-two buttresses or counterforts on the outside of the outer drum. These may be regarded as extended footings to the weight of the dome drums, but as such they have proved inadequate; all are fractured, some very severely, particularly those which might have spread weight upon the four bastions. The function of the buttresses does not seem to have been grasped by modern inquirers. Their adequate repair is not even mentioned in the Commission's Report. The tops of the buttresses are hidden under the roof of the church, but above roof level the radiating diaphragm walls are continued upward between the inner and outer drums to the annular ring of flooring at the sill level of the drum clerestory windows. The outer drum being much lighter than the inner one, all

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these radiating diaphragm walls have been fractured by the settlement of the inner drum. Above the window sills the outer drum is continued only as an open colonnade, but each column is turned into a buttress by means of a masonry web connecting its upper part to the inner drum. These webs Wren reinforced with iron embedded in lime concrete; but notwithstanding the reinforcement, the round arches and round loopholes of the masonry webs are all dislocated in a surprisingly regular manner.

The use of reinforcement and of brickwork in the inner dome and the cone which supports the lantern marks a departure from the Gothic masonic tradition of the lower parts of the building, but the masonry masses surrounding the base of the cone and the inner drum must have been designed to act as top weight to possible outward thrusts from the cone and from the sloping inner drum—Fig. 2. Although Wren chained the base of the cone and inner dome against bursting pressures, he expressed his preference for compressive and balanced design in buildings intended to last, so that the use of the outer drums as pinnacles to the thrust of the inner drum and cone is in accordance with what is known of Wren's personal feeling in the matter.

This personal feeling against the use of unbalanced masses merely restrained by tensile material may also account for the use of a wooden outer dome and for the eccentric poising of the great drums upon the principal piers, the outer lightly loaded portions of which Wren probably viewed in the light of buttress masses. The piers placed edgewise to the thrust and to wind pressure are admirably adapted for buttress action, had provision been made for applying these pressures to them in a less dangerous manner.

To save Wren's domes from demolition it would be necessary to resort now to the "iron" (or steel) which he himself pronounced to be "at all adventures, a good caution" and bind in the outward leaning walls with an endless chain of reinforcement buried in their thickness. Around the central parts of the building the reinforcement would be calculated not only to resist the outward pressures of the existing building, but to form the base of a new truncated cone erected in the spaces between the roofs and the vaults where it would be out of sight from both the interior and the exterior of the building.

The function of the cone, which would penetrate the outer drum and be pinned into the inner one at a point below the drum clerestory window sills, would be to aid the thirty-two defective counterforts in spreading the weight of the drums upon the outer unloaded portions of the piers and upon the bastions and aisle walls. The cone would have a circular base at vault top level in the form of a great tension ring which would be connected with the existing defective buttresses and with the drums by means of tensile reinforcement during their repair in detail. The cone would also continue downwards to obtain the support of the side walls of the bastions and effectively distribute weight upon them.

Once the pressures had been safely transmitted and diffused by these works it would be possible to deal with the problem of the main piers by replacing the existing defective rubble core with sound new material suitably reinforced to meet the eccentric pressures, which cannot be altogether done away with even though they may be beneficially modified and reduced in intensity.

The design of temporary centres for the eight principal arches and of shoring for the piers would be the first work undertaken in such a scheme, the falsework being designed to facilitate access to the faces of the piers yet capable of upholding them rigidly during the operations. The under-

pinning of any part of the building that might be required in view of the comparatively poor foundation could be much more safely put in hand after the walls had been reinforced, the pressures diffused and the piers consolidated. The design of all new works would be preceded by a most exhaustive inquiry into the movements of the existing structural masses of the building, for the principle of scientific conservation is to amend or neutralize the damaging drift of one part by harnessing it to a mass tending to move in the opposite direction. In the case of a building of such gigantic size and importance, constructionally, historically or artistically considered, this inquiry should be conducted with the help of a series of survey drawings revealing all variations from true alignment in length, breadth and depth, and also by means of a series of experimental models tested to cracking point under pressure to ensure that the movements in the great structure are fully comprehended by all concerned in the repairs.

In addition to the benefit to the building, a comprehensive scheme of repair would reveal many statical facts that are either unknown or have been forgotten with the disuse of vaulted methods of construction. What can be learned from patching has been known for two thousand years, and the Commission's report acknowledges that the proposal to patch will lead to the demolition of the building in due course.

From Our Book Shelf

Brick and Craftsmanship

It would be difficult to treat in a more understanding or sympathetic manner the material gathered together under this title.¹ The rough historic background is so adequately handled as to enhance materially the value of the book. In consequence the reader approaches his study of the excellent examples of brickwork presented equipped with enough information to appreciate the quality of the work shown.

To the writer the mellow charm of these old walls, their nice restraint, coupled with their daring irregularities, combine to give the very essence of the delicate flavor that is so typical of the most homely and lovable work in England. No monotony, no dull regularity, but rather a perfect understanding of the limits of the material, together with true craftsmanship, make of the English brickwork of the Tudor and Georgian periods both the delight and the despair of our modern designers and artisans.

This little volume with its balanced appreciation of the old and the new should receive welcome at the hands of the discriminating architect.

WILLIAM EMERSON.

In the Drafting Room

It would be well for the reader of *Over the Drawing Board*,² by Mr. Ben J. Lubbsch, to open this new and revised edition in a quiet and thoughtful mood, for there is more here than mere guide-book rules for draftsmen.

For example, one would not like to lose the philosophy

¹ *English Precedent for Modern Brickwork*. Architectural Forum, New York, for the American Face Brick Association, Chicago.

² Published by the Press of the American Institute of Architects, Inc., 250 West 57th Street, New York City. 1923.

FROM OUR BOOK SHELF—OBITUARY

of the author at the start, when he so pleasantly emphasizes the value of friendliness in the drafting room. He shows that we may well be human before we may expect to be architects. We are invited to attend first to such normal conditions as ventilation and light for the drafting room; there must always be fresh air "to keep the head clear and the hand steady." What more in a general way does the architect need than this?

And the other essential thought I found at the beginning was Mr. Lubschez's conception that the architect and draftsman are in league for a good end with the cooperation of the client, and in a spirit of understanding which makes no dumb distinctions between man and boss.

Here is no world of drudgery. These T-squares are not the heavy oars of the galley-slave; they are goodly instruments of service, pleasant to touch, of infinite promise. Attend then, the author says, to all of the small details and paraphernalia, and so on to expression through intelligent technique. And he proceeds graphically to describe what the various phases and secrets of the draftsman's are in a manner so cheerful that we enjoy the sincere good spirit as well as the precept.

It is a book for grown-ups as well as fledglings. From the stretching of mounts to the processes of etching it is complete without being encyclopædic. It may be read in a few hours, but its references and bibliography form the outline of a very complete course of study. The chapter on Geometrical Short Cuts is good ready reference for anyone; that on Water Color invites our talents; and the concise treatment of the subject of Photography encourages like a brotherly hand on the shoulder.

In a mechanical age of haste we find here no hint of scramble or hurry, no slighting of our job, no exploitation. In these pages the things of the drawing board have an intrinsic value. They have dignity and are properly respected. There is no killing of the goose that lays the golden egg, but honor to her, long life and respect.

DELOS H. SMITH.

City Street Architecture

Professor Reilly's book¹ will be chiefly interesting to American readers as an indication of how the best newspaper left in the world deals with architecture. The little articles here gathered first appeared in the pages of the *Manchester Guardian*, well illustrated, and while we are unable to evaluate their effect we can take note of a newspaper interest that transcends anything of which the United States can boast. The illustrations in the reprint reveal a kind of sturdy nobility that once animated the builders of the great free trade center of the British Empire.

S. I. R.

THE partnership of Temple & Burrows has been terminated by the retirement from practice of Parke T. Burrows; the present practice, it is announced, is to be carried on under the name of Seth J. Temple, with offices in the Union-Davenport Bldg., Davenport, Iowa.

¹ Some *Manchester Streets*. By C. H. Reilly. University of Liverpool Press.

Obituary

Albert Held

Elected to the Institute in 1913

Died at Portland, Ore., 28 June, 1924

Albert Held was born at New Ulm, Minn., in 1866. He took a special course in architecture at the University of Minnesota, and went to Spokane, Wash., in 1899. He had been practicing his profession continuously from 1891 up to the time of his death. He was the first member of the Institute in Spokane.

Benjamin Emanuel Winslow

Elected to the Institute in 1915

Died at Chicago, 14 November, 1924

Benjamin Emanuel Winslow, an honored member of the CHICAGO CHAPTER, was born in Chicago on 2 July, 1867, the son of Rev. Wilhelm and Christiana Winslow. When he was about ten years of age the family returned to its former home in Copenhagen, Denmark, where he received his education, attending the Royal Academy, and graduating as an architectural engineer. At the age of twenty-one he returned to America, and later his parents also came.

Mr. Winslow's professional work as an engineer and architect, except for a few years in private practice and his association with Holabird & Roche, was in public service. He was for fifteen years Engineer for the Board of Education, and for ten years he was Engineer in the Building Department of the City of Chicago, which position he occupied at the time of his death. He is survived by his widow and a daughter. He also leaves a brother, Dr. Thomas Winslow, of Oakland, California, and a sister, Mrs. Mary Johnsen, of Los Angeles, California.

Mr. Winslow was a member of the Illinois Society of Architects, the American Society of Civil Engineers, the Danish Old Peoples' Society and the Dania Society. His membership in the CHICAGO CHAPTER of the Institute dates from 1915.

He was the author of the Winslow Engineering Tables and the Winslow Slide Rules for calculating beams and reinforced concrete, and of many engineering formulæ, and at the time of his death was engaged in gathering data on the bearing capacities of soils.

Mr. Winslow was an indefatigable worker—considering no time too long to spend for the sake of accuracy. Generous of his time and talents, he gave freely of both, with no thought of pecuniary reward. He leaves a record of high attainments in his professional work and an enviable reputation as a man of high ideals, of altruistic motives and of the highest integrity.

H. WEBSTER TOMLINSON.

S. Breck Parkman Trowbridge, F.A.I.A.

Elected to Associate Membership in the Institute in 1901

Elected to Fellowship in 1906

Died at New York City, 29 January, 1925

(Further notice later)

Arnold W. Brunner, F.A.I.A.

Elected to Fellowship in the Institute in 1892

Died at New York City, 14 February, 1925

(Further notice later)

The Allied Architects Association of Los Angeles—VIII

THE PLANNING of the Museum of History, Science and Art for the County of Los Angeles has called for resourcefulness on the part of the Allied Architects' Association of Los Angeles. The problem demanded special knowledge and experience in its many technical phases. To meet this, the varied practice and interests of the members brought to light new ideas and attributes.

It is characteristic of the Association that the sixty-nine members cover a field of prominence in the profession; individually the Association is represented in the membership of many technical associations and committees; collectively it enjoys a definite standing in the community. In a special planning problem such as a Museum or other specialized public building, this broader point of view and fund of detailed knowledge has been of inestimable value.

The new Museum now partially constructed had peculiar and interesting requirements. Its first consideration involved the preservation of the existing Museum building, which, adequate and satisfactory in the year 1910, was clearly outgrown by the demands of 1925; and so the architects were called to design an additional floor area approximately thirteen times the floor area of the initial building. To attain the final structure, a happy solution was found by spinning the web of the new building, cocoon-like, around the old.

Following the usual Association procedure, a tentative schedule of requirements in sketch form was prepared in consultation with the Director of the Museum. This was sent out to the members of the Association with a written program asking for their coöperation and ideas in sketch form. The first set of sketches submitted by members showed a distinct variety in architectural type and a distinct grouping of basic principle of plan in two classifications. These two radically divergent key plans were tentatively accepted for further development and a short time later, after 19 new sketches had been made, an open meeting was called, which was attended by members, county officials, and the Director and Board of Governors of the Museum. At this meeting each member presented his sketch and gave his reason for his solution of the problem. Such a discussion readily resulted in a candid expression of opinion from all interested parties with the result that a very definite decision as to plan was reached. It was not, however, until nine such groups of sketches were submitted and thoroughly criticized that the final parti was determined.

Because of its sympathetic adaptability, the late Italian Renaissance became the basic motive and the progenitor in type of the finished design. Perhaps it was a further study of the Italian precedent which finally developed a building reminiscent of the well-

known Florentine Galleries. This is particularly apparent on the east and west elevations, where the wall behind the colonnade is set back to form an open air sculpture gallery quite suggestive of the Loggia dei Lauzi.

The most unusual part of the work has been the study given to the preservation of the perishable exhibits such as stuffed animals. Each group is housed in a glass booth, the background and surroundings of which have been painted and built up to reproduce exactly the native environment of the animals. The booths are practically air tight and the temperature inside is so controlled that a constant point, near freezing, may be maintained at all times, thus insuring the furs against any damage by moth or vermin.

Weeks of time were spent in the preliminary survey of the best museums in the country. An investigating committee of six members of the Association visited seven museums in as many cities, extending as far east as New York and Washington. Careful study was made of each feature entering into the problem. All modern improvements were considered by a special Jury and numerous authorities consulted. The Los Angeles Chapter of the Illuminating Engineering Society was retained by the architects to review and pass upon the illuminating effects and in order to cover this phase of the design in the most comprehensive manner one illumination expert was sent to eastern cities on a special visit to examine the lighting in the modern museums and galleries. The best available advice on acoustics was secured and from a multitude of sources information has been obtained regarding special material and apparatus.

Perhaps the most salient lesson taught in this museum problem has been the innumerable advantages to the client of a broad, collective service such as a professional alliance of many minds and many forces must give. The tremendous fund of data that can be made available is but one of its many resources. Time, an essence in every contract, can be almost annihilated when necessary. It would be most unusual, if not unique in the annals of individual effort, to afford the possibility that seven experts cross the continent on a tour of inspection. Collective effort must bring collective affiliations, where each member, each society, and each authority is a ready and willing consultant, pouring into the lap of common interests the best physical and mental endeavor. Such collective service, instead of resulting in the death of individuality, serves rather to stimulate each and all by association in which practical idealism can be and has been lifted above the limitations nature has set for the individual and brought it closer to the realm of pure art and architecture.



Terra Cotta Rondel, designed by the late Stanford White

"Color in Architecture," Revised Edition

Recently revised and with the addition of many suggestive color plates this new edition is a valuable aid in polychrome design. Copies will be supplied where requests on official stationery make clear the applicant's identity as a practising architect, instructor, or draftsman employed in an architect's office.

Note: The above is a reference work for the architect's library, not a catalogue. For general specification purposes consult the "Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta", supplied in standard A. I. A. size for classified catalogue files.

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Abstracts

Hydrated Lime (3c3). (*Bulletin 311 of the National Lime Association. "Hydrated Lime Makes Concrete More Workable,"* Pages 15. Size, 6" x 9".) The use of hydrated lime in concrete is neither new nor novel, and the information given in this bulletin is based on the data and experience of widely recognized concrete authorities.

MAXIMUM RECOMMENDED ADMIXTURES OF HYDRATED LIME FOR IMPROVING WORKABILITY OF CONCRETE

Mix	Percentage of Lime by Weight of Cement
1.1½.3	5
1.2.4	8
1.2½.5	10
1.3.6	12

As a sack of Portland cement is commonly considered as weighing 100 pounds and containing one cubic foot, the above percentages should be regarded as indicating the number of pounds of hydrated lime to be added to each sack of cement used in the batch. The following approximate field measurements will be found useful on the job:

HANDY MEASUREMENTS

Size of Pail	Struck Capacity Lbs. of Hydrate
4-quart	5
6-quart	7½
8-quart	10
10-quart	12½
12-quart	15
16-quart	20
20-quart	25

Where possible, measuring hoppers should be used, and the lime added at the same time as the aggregates. Where the size of the mixer or bath warrants it either whole or half bags of lime should be used for the sake of convenience, even though it requires a slight change in the actual amount of percentage of lime added.

Plain Concrete for Farm Use (4). (*U. S. Department of Agriculture, Farmers' Bulletin, No. 1279, by T. A. H. Miller, Bureau of Public Roads. Pages 27. Size, 6" x 9". Illustrated.*)

Contents. Materials. Proportioning the materials. Quantities of materials required. Consistency. Estimating. Forms. Mixing. Placing. Care of concrete. Protection from freezing. Contraction and expansion joints. Lintels. Surface finish. Concrete exposed to fire. Water-tight concrete.

Tests on the Hydraulics and Pneumatics of House Plumbing (29c). (*University of Illinois, Engineering Experiment Stations. Bulletin No. 143, July, 1924, by Harold E. Babbitt. Pages 80. Size 6" x 9". Illustrated.*)

Purpose and Scope. The tests herein reported were undertaken to obtain definite information concerning the positive and negative pressures found in soil-stacks, waste pipes, traps, and vent pipes, and the limitations of rates of discharge and the capacities of waste pipes and soil-stacks. The investigation thus involved a consideration of the hydraulics and pneumatics of different parts of plumbing

systems. In the tests various diameters, lengths, and arrangements of pipes, traps, and vents were used. The discharges, velocities, and pressures were varied in such a way as to permit the study of the actions under a variety of conditions.

The study was directed primarily toward the solution of problems connected with the design of waste and vent pipe for a one, two, or three-story residence. In the course of the tests other information applicable to plumbing design has been gathered, and some of the data and conclusions are as applicable to tall buildings as to residences. It is believed that the results of the tests and the principles established will be helpful when making designs of plumbing installations, and in reducing the complication and cost of plumbing work.

The principal problems studied were the proper type and capacity of vents for various conditions, the causes of and methods of preventing self-siphonage of traps, the capacity of soil-stacks, and the effect on the pressures in a plumbing system resulting from (a) closing the top of the soil-stack, (b) mixing solid matter with the discharge from water closets, (c) changing the length of the horizontal pipe in the basement to which the soil-stack is connected, (d) changing the height of fall in the soil-stack, (e) changing the rate of discharge, (f) the use of a house trap, and (g) submerging the outlet from the plumbing system, as may happen when the water in the street sewer rises above the outlet of the house-sewer or when roof water, discharging into the house-drain, overcharges it.

Conclusions. In drawing conclusions it has been assumed that vent pipes and connections are wholly open and free from obstruction and that the design of the plumbing system is such that partial or complete closure through the lodgment of grease or other materials is improbable.

The maximum change of level of the water in a trap, resulting from the application of pressure, is approximately the same for all diameters of traps, provided the trap is sufficiently large to render negligible the effect of friction in retarding the movement of the water. The minimum diameter of trap to satisfy this condition seems to be about one inch. Above this size the diameter does not appreciably affect the change of level of the water and, therefore, does not affect the pressures read.

For practical purposes in plumbing design the change of level of the water in traps will be the same under the same applications of pressure, regardless of the depth of water in the trap. Therefore, the depth of water in the trap will not affect the pressures read.

The withdrawal of water from a trap will not weaken its resistance to the passage of air through it, provided the volume of water remaining in the trap is sufficient to fill the connection between the two legs of the trap, and to form a vertical column of a height equal to the depth of seal in that leg of the trap in which the water rises. This conclusion has no bearing on the strength of trap seals to resist self-siphonage.

The resistance of a trap to the passage of air through it (breaking of the seal) varies directly with the depth of the seal.

For safety in plumbing design it should be assumed that a water-closet other than the automatic valve type, which

STRUCTURAL SERVICE DEPARTMENT

was not tested, may discharge at the rate of 50 gallons per minute for 7 seconds. This is equivalent to a total discharge of about 6 gallons. Ordinarily a water-closet will discharge a smaller amount at a slower rate.

The positive pressure in unvented traps varies as the five-halves power of the height of fall of water to the point of observation. Neither positive or negative pressures will be produced above the point of entrance of water to the soil-stack. The negative pressure is dependent both on the vertical distance the water falls to the point where the negative pressure is measured and on the vertical fall below this point. The greatest positive pressure is greater than the greatest negative pressure anywhere in the soil-stack.

The maximum rate at which water will flow down a 4 inch soil-stack without creating uncontrollable pressure in a plumbing system is high. A 4 inch soil-stack will probably take all of the water that would be delivered to it in a five-story building, a 3 inch soil-stack will probably take all of the water that would be delivered to it in a three-story residence, and a 2 inch pipe is unsuitable to be used as a soil-stack.

The rate at which one horizontal waste pipe of the same diameter as the soil-stack will discharge water into a soil-stack through a sanitary T without backing up in the waste pipe may be taken to be as follows—2 inch soil-stack, 25 gallons per minute for 7 seconds; 3 inch soil-stack, 50 gallons per minute for 7 seconds; and 4 inch soil-stack, 100 gallons per minute for 7 seconds.

The submergence of the house-drain results in a material increase in the pressures created in a plumbing system. The submergence should be avoided in design when possible, but where unavoidable, the venting of the house-drain or the house-sewer at a point above the highest level of water backing up in the house-drain or the house-sewer will give relief.

The effect of the length of the house-drain on the pressures in a plumbing system need not be considered in plumbing design.

If a house-trap, either vented or unvented, is used at the end of the house-drain the pressures throughout the plumbing system are increased. It is, therefore, concluded that a house-trap should not be used in a plumbing system.

The closure of the top of the soil-stack or the closure of vent pipes will result in such increases in pressure as to endanger the seals in traps. Soil-stacks and vent pipes should, therefore, be designed to prevent the possibility of becoming stopped up. This is in accord with good practice in plumbing design.

The length of a 4 inch connection between a trap and the soil-stack does not affect the pressure on the trap caused by water falling down the soil-stack for traps not more than 25 feet from the soil-stack. No tests were made on traps at a greater distance from the soil-stack.

Continuous or crown venting and loop venting are equally effective in relieving the pressures created in traps by water falling down the soil-stack.

It is reasonably safe to use unvented traps, of any style, with a 2 inch depth of seal in one-story or two-story residences containing a single bath room and the normal number of kitchen and laundry fixtures connected to one 3 inch soil-stack if precautions are taken as listed.

The resistance of a trap to self-siphonage is increased by impeding the flow of water through the trap. This can

be done by putting baffles in the trap, causing vortices, roughening the sides of the trap, and by other means.

The resistance of a trap to self-siphonage varies with the depth of seal in the trap, other conditions remaining unchanged. Doubling the depth of seal will double the negative pressure required to break the seal.

The negative pressure produced in a trap when water is discharging through it varies with the rate of discharge provided all other conditions remain unchanged.

The negative pressure produced in a trap when water is discharging through it varies with the drop in the discharge pipe, provided all other conditions remain unchanged. Some negative pressure is produced with no drop in the waste pipe; hence, doubling the drop will not double the negative pressure produced.

The negative pressure produced in a trap by self-siphonage is independent of the length of vertical pipe between the trap and the fixture provided the rate of discharge remains constant. An increase in the length of this pipe will ordinarily increase the rate of discharge, which will result in an increase of the negative pressure produced in the trap.

The destruction or weakening of the seal of the trap can be prevented by venting. The destruction or weakening of the trap seal by self-siphonage will be prevented when the fixture is so constructed that after the seal of the trap has broken sufficient water will fall into the trap to restore the seal.

The discharge of one water-closet will not force the air through 2 inch seals in unvented traps on fixtures connected to the same 4 inch horizontal waste pipe between the soil-stack and the discharging water-closet.

The discharge of one water-closet will not force the air through 2 inch seals in unvented traps on fixtures connected at points on the same 4 inch horizontal pipe farther away from the soil stack than the discharging water-closet.

Black Walnut (19a21). (*U. S. Department of Agriculture, Farmers' Bulletin No. 1392, by Wilbur R. and C. A. Reed. "Black Walnut for Timber and Nuts." Pages 30. Size, 6" x 9". Illustrated.*) The wood of black walnut, or "American" walnut, as it is commonly called to distinguish it from Circassian walnut, possesses a rare combination of desirable qualities which makes it a premier cabinet wood. It is relatively free from warping, checking, or splitting when alternately wet and dry, it works easily, and is durable in the presence of wood-decaying fungi and insects. It is hard, heavy, moderately straight-grained, stiff and strong and takes a high polish.

The old walnut furniture was built mostly of solid pieces, of the dark colored and close-ringed wood from forest-grown trees. Recently the demand has been strong for richly figured walnut furniture made with veneers from fast grown, wide ringed, lighter-colored, and coarse grained wood. Large stumps and logs from trees grown in the open, rather than forest-grown walnut, yield this kind of wood. With the increasing scarcity and value of the wood, the sapwood is being stained by steaming and accepted equally with the heartwood.

Synopsis. Range and Supply. Where walnut grows best. Related Species. Black walnut hybrids and their uses. Growing black walnut for timber. Growing black walnut for nuts. Sources of information and planting stock.

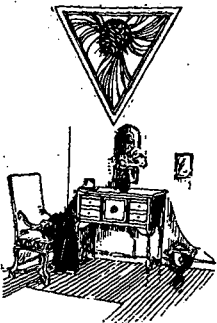


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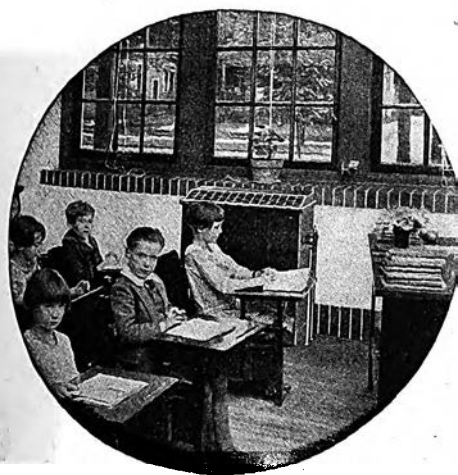




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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

March, 1925

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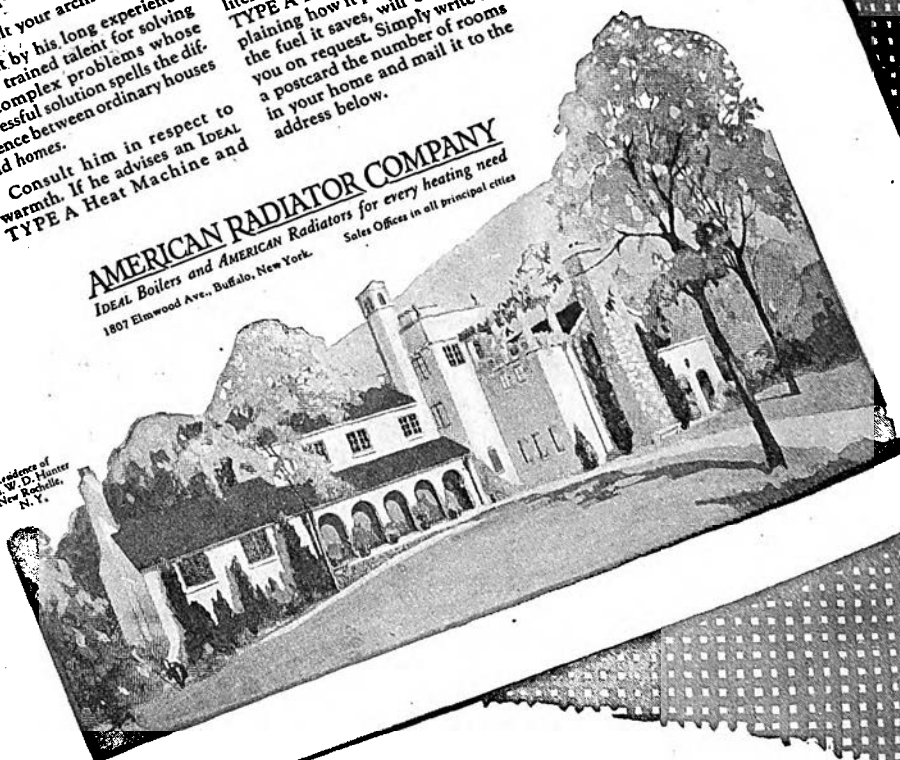
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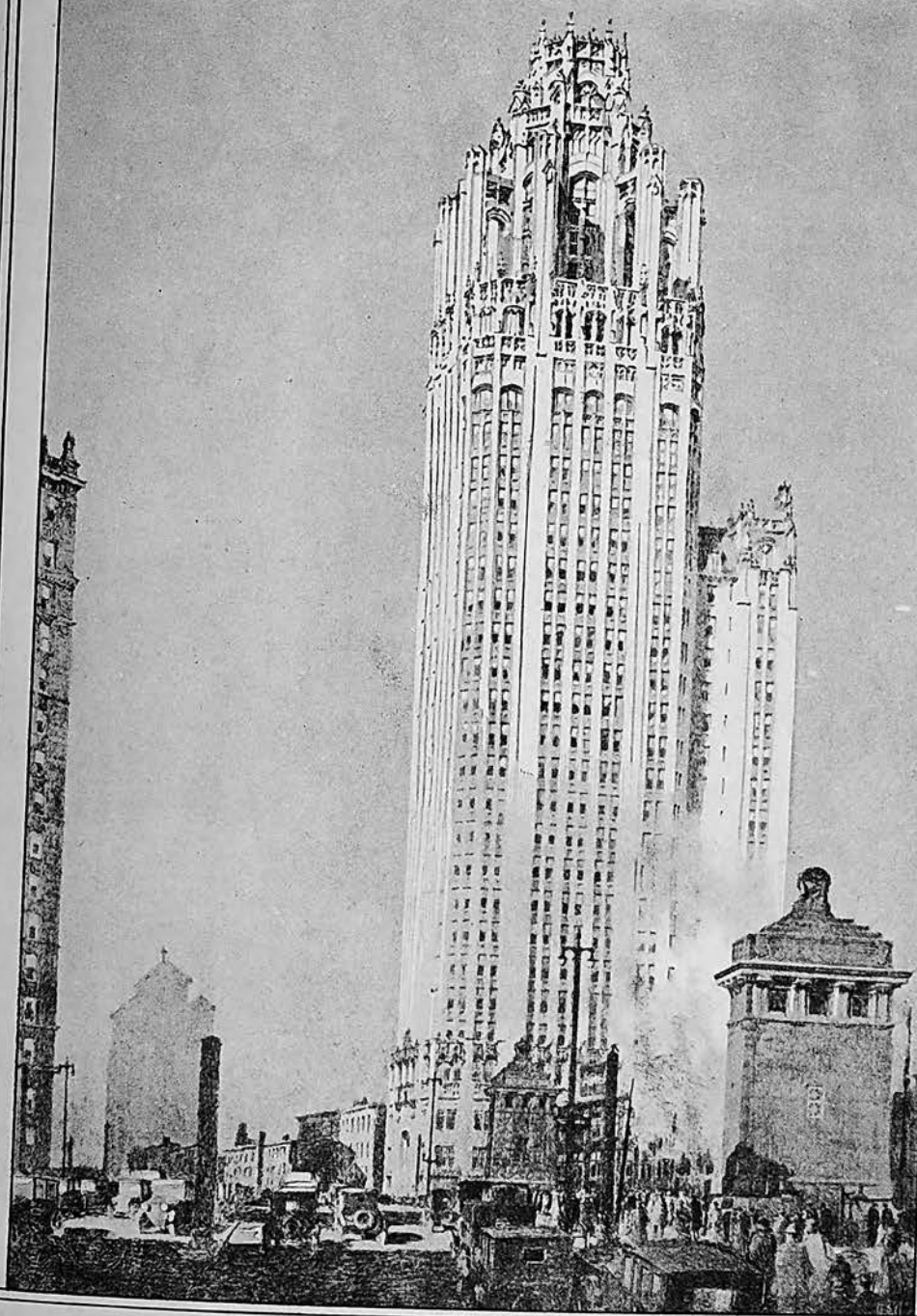
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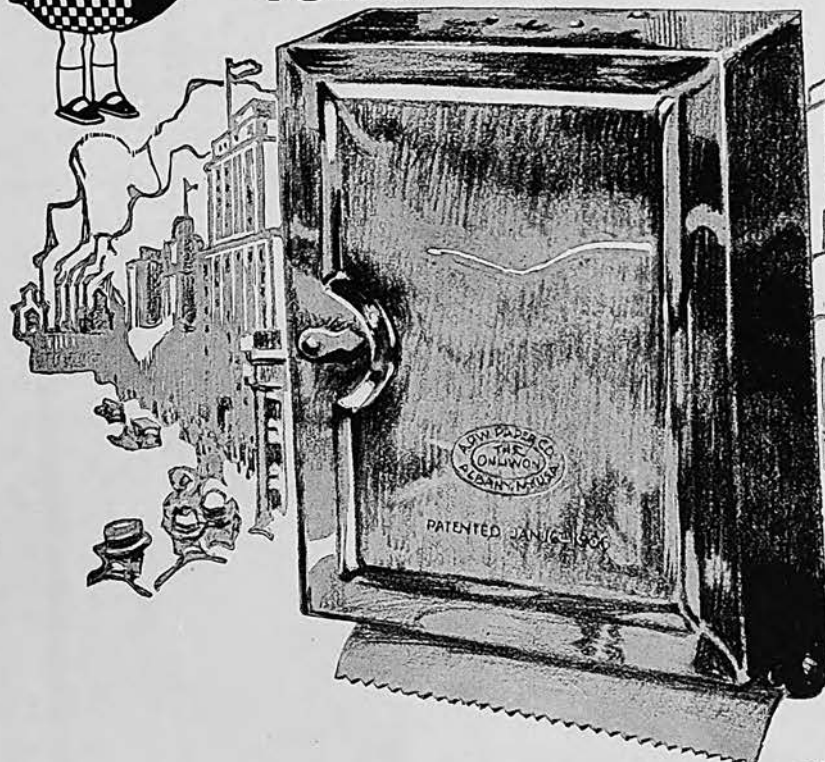
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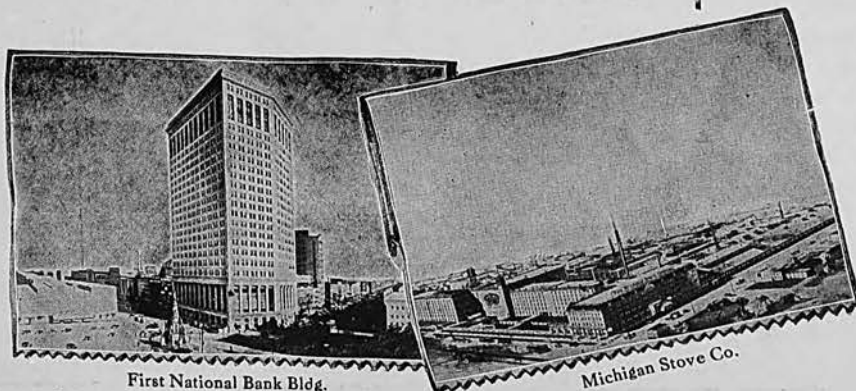
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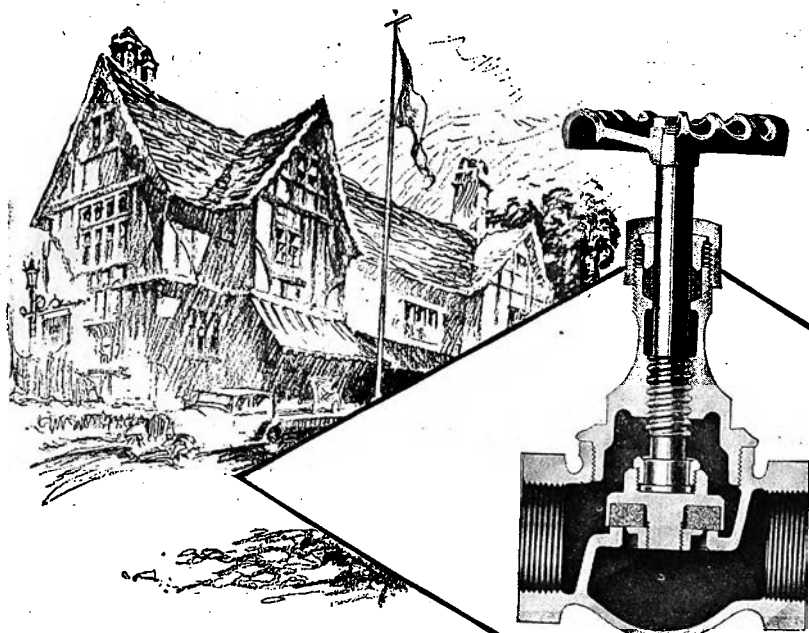


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March, 1925



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Fig. 106, screwed,
Standard Bronze
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Fig. 352, screwed, Standard
Bronze Swing Check Valve.



Fig. 112, screwed,
Bronze Hose
Angle Valve.



Fig. 370, screwed,
Standard Bronze
Gate Valve.

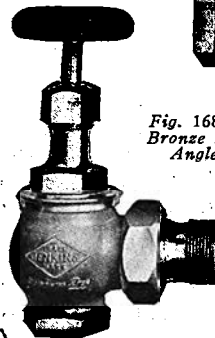


Fig. 168, screwed,
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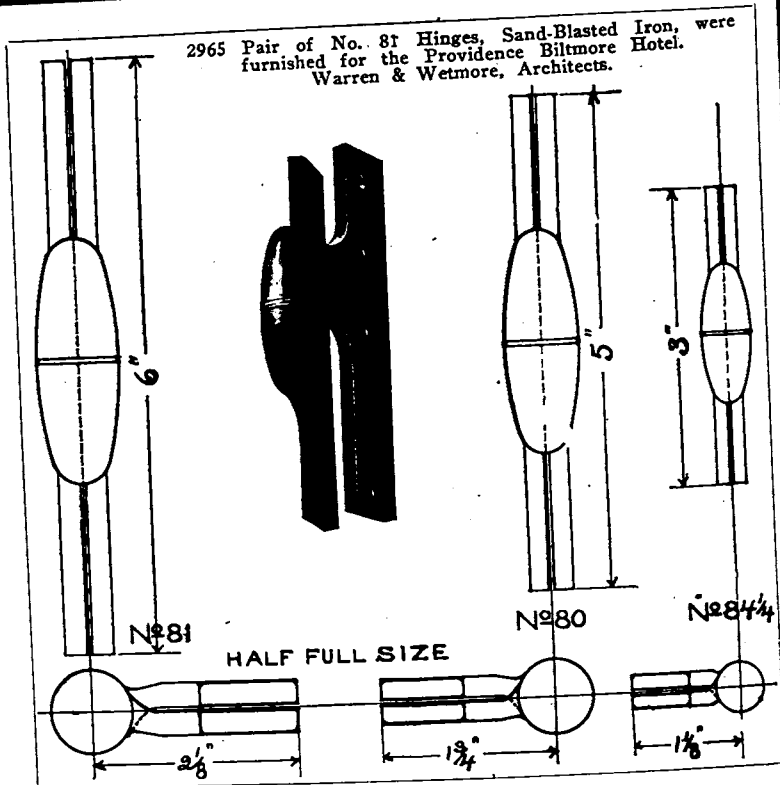
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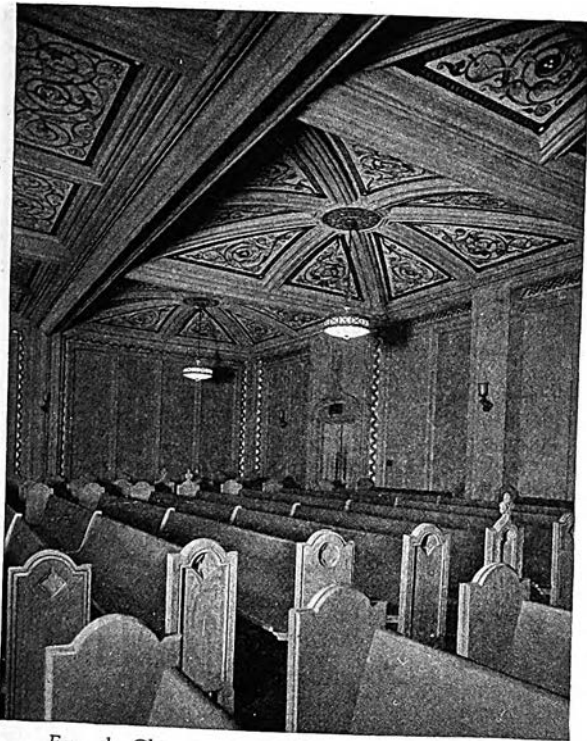
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C. H. W.

London Letter

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APRIL
1925

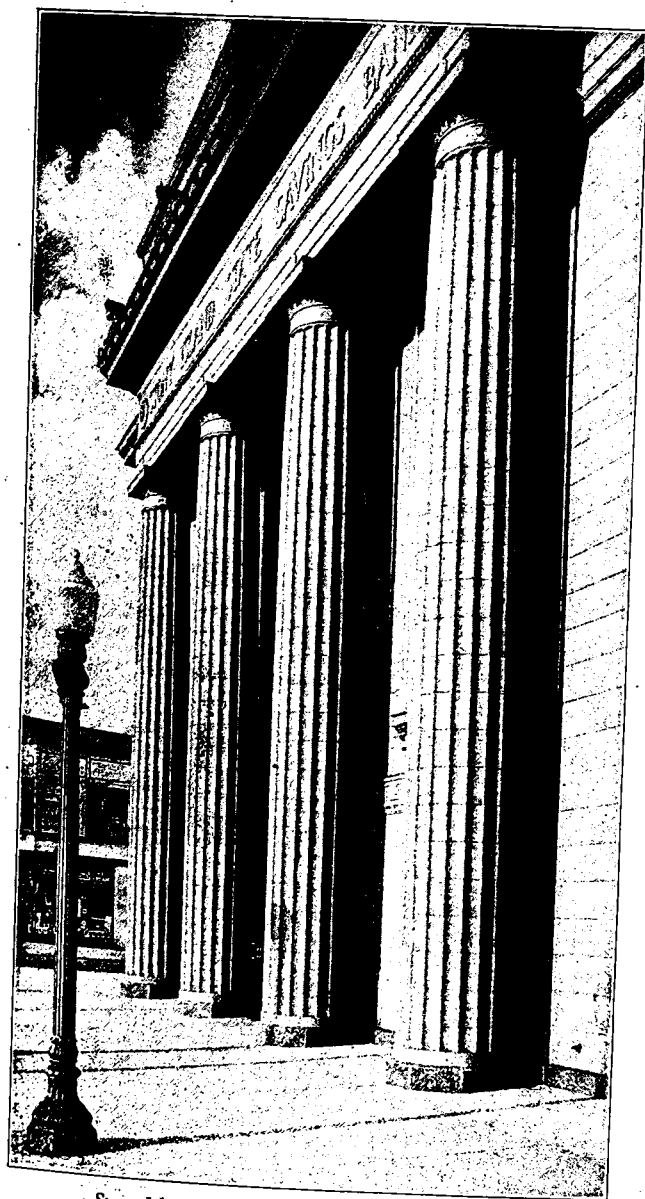
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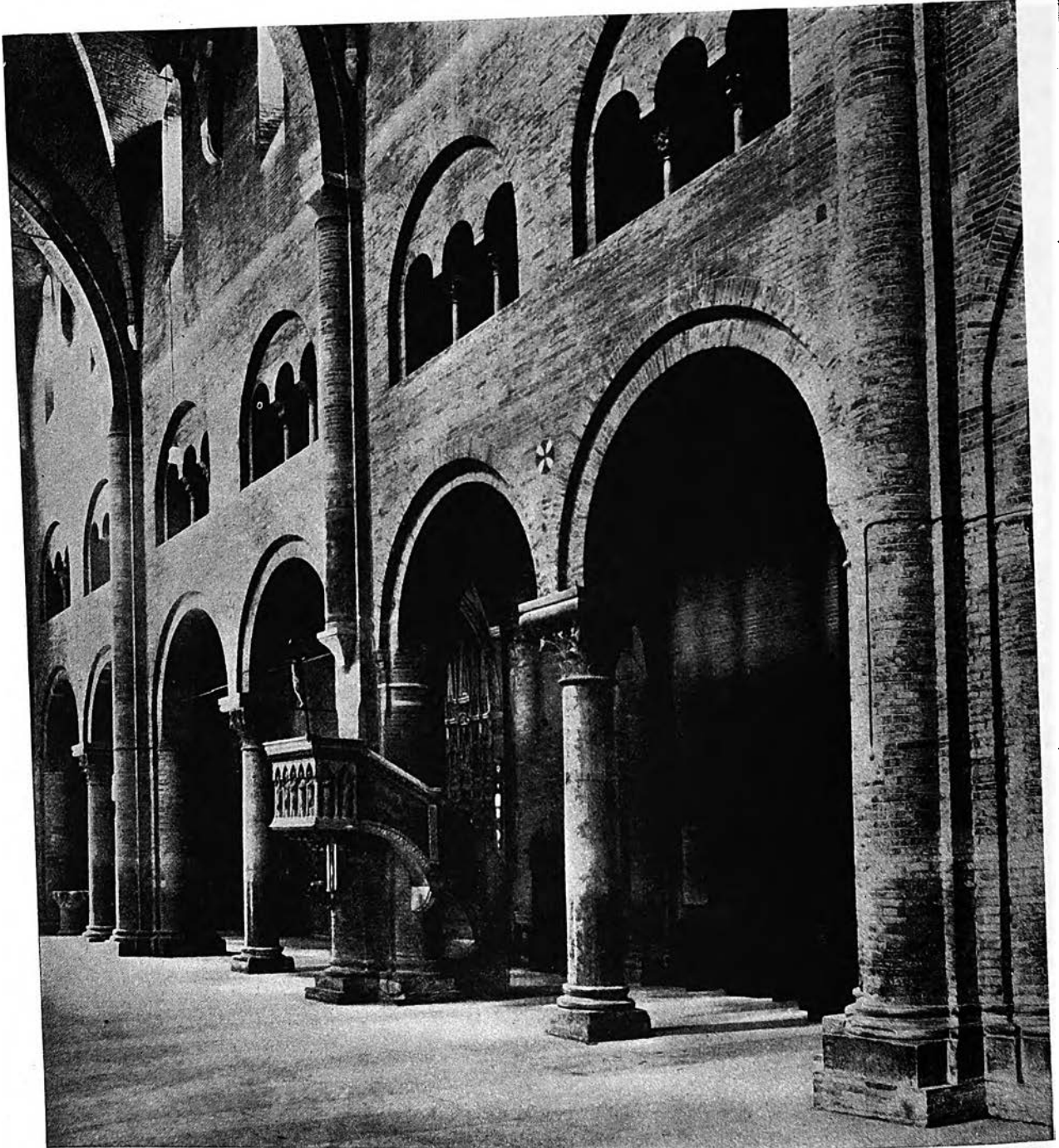
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Volume XIII

APRIL, 1925

Number 4

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WEST VIRGINIA.—*H. Rus Warne, Masonic Temple, Charleston; †J. L. Montgomery, Coyle & Richardson Bldg., Charleston.
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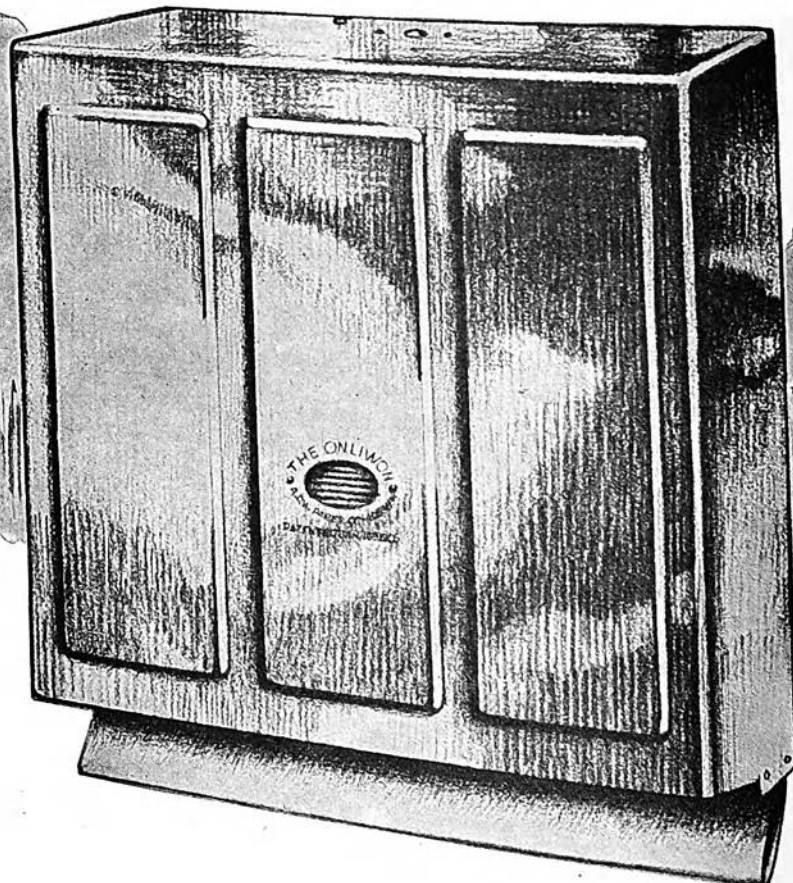
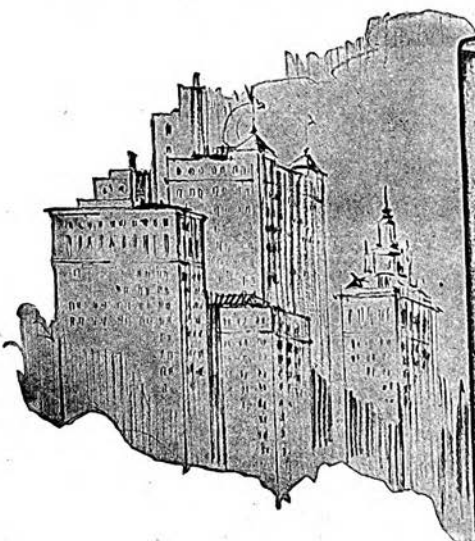
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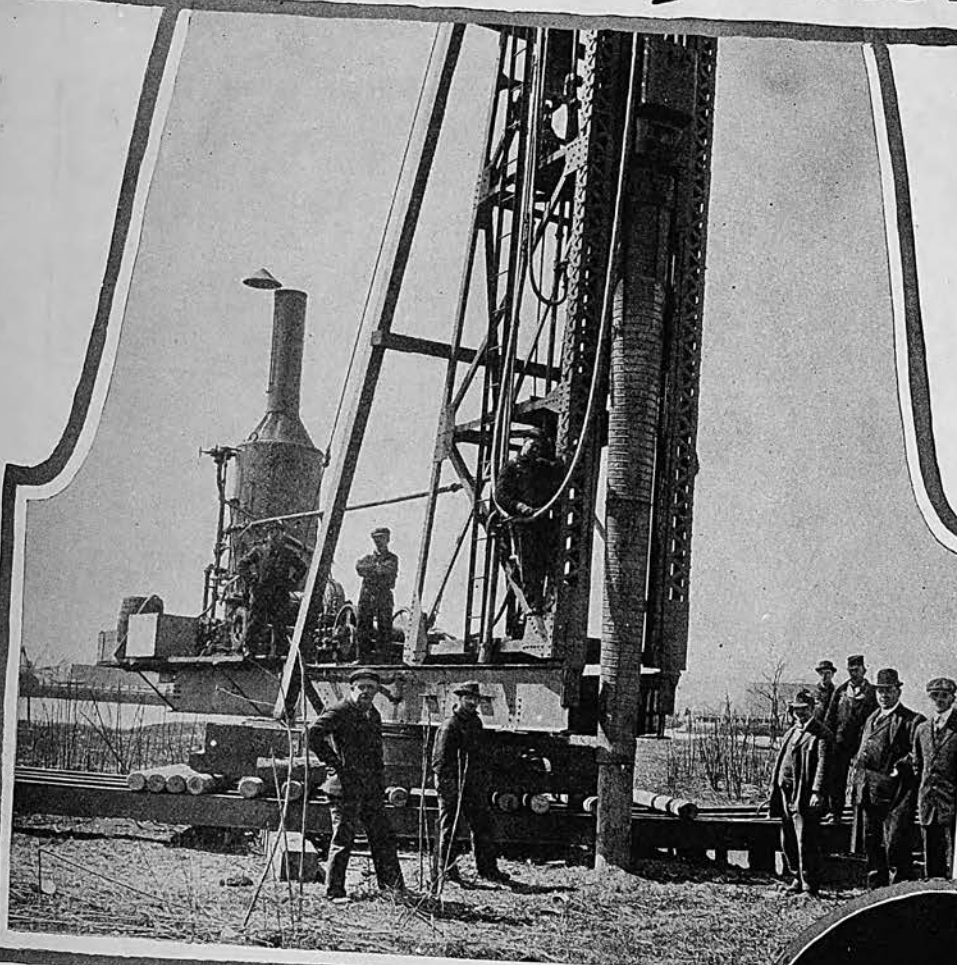
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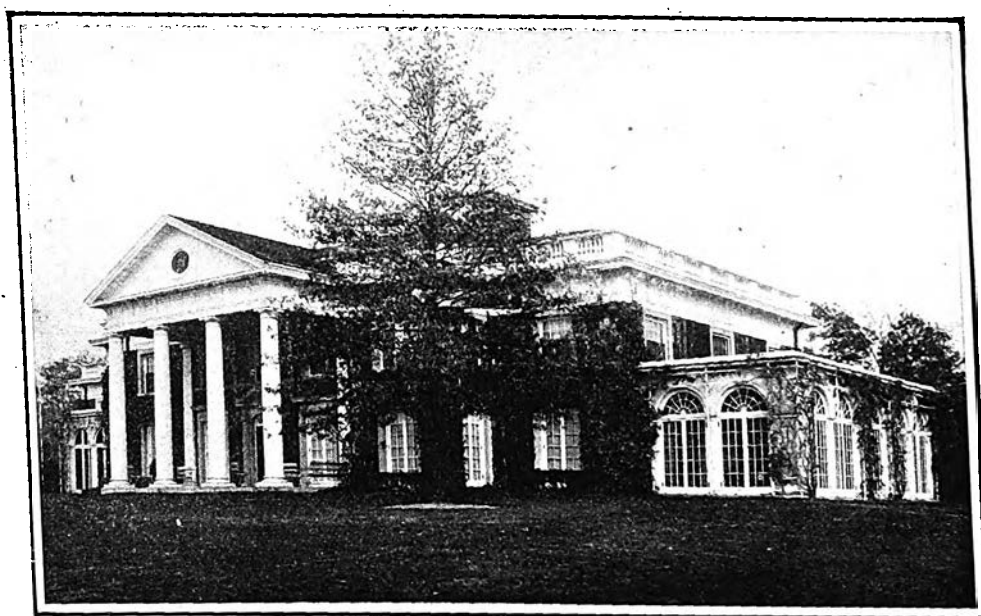


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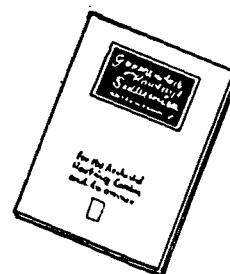


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Number 4

The Question of "Soliciting" Commissions and Submitting Sketches

A Discussion

MR. WILSON (*Columbia, S. C.*): I have nothing to say about soliciting except that it is common practice. Most of our troubles are questions of professional practice, and while it is too much to hope that anything we can do or say on this occasion will make any immediate change, it is high time to discuss that phase of practice.

Most architects have some well-defined means of bringing their claims to the consideration of their clients. I think our attitude on that matter ought to be quite as dignified and reserved as that of the legal or medical professions, but it does not seem practical to get unanimity of action.

MR. PEEPS (*Charlotte, N. C.*): I haven't very much to say on the subject of soliciting; I have not had very much experience with it. I do not know about it myself, and hardly know what other architects are doing. I have understood that some of it is going on among some of the Institute men in our State. I have not been able to learn who, but I am going to find out before the year is over. Personally, I am not at all in favor of promiscuous soliciting; it may be efficient, but it is very unprofessional.

I would like to have an expression by some member of the Board of Directors of the Institute as to how far a man can go and not be called a solicitor. We are discouraging it in our Chapter, and I believe it is only a question of time when it will be a handicap to an architect in any district in our State.

MR. HAMMOND (*Chicago, Ill.*): The matter did not come up at the Conference of the Fifth District, but I want to say that the architect who sits in his office and waits for work to come to him is a very foolish man. He has to get out and hustle for

work or he will not get any. It is perfectly proper to get out and get work, and there is no reason why a stigma should be attached to the man who does go out and get it. It should be perfectly proper to go out in a gentlemanly way and secure work, and I can see no objection. Of course, when a man goes out by unfair means to get a commission, that is absolutely wrong, but I do not see why a man should not go out in a gentlemanly way.

MR. WAID (*New York City*): Do you know of men who are employing agents?

MR. HAMMOND: They have begun to—some of the big firms have. I imagine there are firms that have men who are going around, and if they bring work into the office, they secure a percentage of the architect's commission. I do not think that is what we ought to do.

THE CHAIRMAN, MR. LORD (*Asheville, N. C.*): It is commonly thought that the larger firms do employ agents, and some of the smaller offices do, I imagine. Some of the larger offices are composed of three or more men, one of whom has that position in the office. In the smaller office, if it is done at all, it is by the principal, or a man employed on a given commission. We do not do it here, especially. I do not know anybody here who does that thing. It is frowned on. Our people do not understand it.

It is the way you go about it, as Mr. Hammond says. Just during the past week there were people here from Pittsburgh making free-hand sketches for a church problem. The matter was brought to the attention of another architect from outside the city, who had come down as a traveler. He merely interviewed the people and came to my office to see if I had a copy of the *Annuary*. They turned out to be members of the

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Institute, and just this morning I have learned that they secured the commission because another firm refused to submit sketches without definite employment.

That is the sort of thing which led to the proposed addition to the Code of Ethics which Mr. Wilson joined me in presenting to the Board. We have our problems largely along that line. It does not seem that Institute men care a whit about a State having laws, even when they themselves come from States that do have laws. If you can get away with it without registration, why so much the better. It is not fair and it is not honorable.

MR. GARFIELD (*Cleveland, Ohio*): I think this question depends on the way you feel yourself. If one feels undignified, one had better not go; if he does not feel undignified about it, but feels that he is offering a service if a man cares to take it, he should go. I thoroughly agree in this matter that sitting in an office, surrounding oneself with manufactured dignity and not taking part in the work of the world, does not get very far. The word 'soliciting' has come to have an uncomfortable sound, like going around to the back-door. If a person feels it is something underhand, it is; if one doesn't feel so, it isn't. I see no objection at all to going out and informing your friend that you have something for sale, and which is going to be a valuable thing for him, if he buys it.

It has sometimes been the custom for architects to use terms tinged with poppycock. The average business man will say in plain language: "You go out and get it." He will have no regard for you, and no respect for you if you stand upon silly ceremony; if you stand on dignity, he will probably recognize that. I think the answer to the thing is in each person's own heart—it is a question of dignity whether to do it or not.

I would not have liked to leave the room and have allowed the matter to rest, as you have stated it—that is, all against soliciting; that the Directors are all against soliciting. That they do not do it is probably true, but that does not tell the whole story. I do not believe they have felt at all that there is any indignity to oneself in doing that thing; probably they have not had to do it.

MR. LORD: You do not limit it to friends or acquaintances? Would you approach a stranger in the same way?

MR. GARFIELD: Not if I can get a proper introduction, through a proper friend of mine, to a proper stranger, I should have no hesitancy in doing so.

MR. ITTNER (*St. Louis, Mo.*): I like to think of the time when I began architecture. I like to think of the time of my meeting with Prentice, the English architect. He and I were in Madrid at an International Congress of Architects (I forget how many years ago) and I accidentally bumped into him. Later on, returning through England, we, of course, met Prentice again and he took us to his office. He had a little one, about 12 x 15; he had a single drawing board in it, and there he practiced architecture. At the time, he was remodeling a house in Broadway for Mary Anderson. He did all of his drawings free hand; he wrote all of his specifications, and supervised his work. Altogether, he

was the happiest architect I have ever met. Just one job at a time. I wish every architect might practice on that basis and that we could all take just one job at a time. That job could come along just as this job did to Prentice. Mary Anderson thought he was the architect she wished to have remodel her home; she went and offered him the job and he took it—he did not go to her.

But, gentlemen, we are living in a different age. We have to be business-getters. My experience seemed to turn into school work and I have had some wonderful experience in business-getting. The things I have bumped up against are the limit when it comes to real competition. I remember a meeting in the country several months ago, where a School Board was listing architects. If there was one man, there were thirty-five fellows sitting around that school house, waiting. I went there on the invitation of the Superintendent of Schools. He thought he would like to have me do this job, and I thought I would like to have it. When my turn came, I went in and offered my services in a dignified way, and then the Board began to quiz me. I came to the conclusion it was not an architect's business to educate a Board, and they did not consume much of my time before I backed out gracefully. My friend the Superintendent looked pretty sad. Fellows who were associated with me on a school were hot-footed after that job, too. That is the condition you meet today.

Now, I do not, in my own practice, do this way. I get inquiries every day from school communities. Well, all I do or can do, and I think it is a dignified approach, is to send a little booklet I have drawn up, which gives a short history of my school work, the types of service I have rendered communities, and a list of references, and that ends the matter, as far as I am concerned. But I know there are men who have representatives to go to cities and roost on a job and do their best to land it; and they are paid a handsome salary for this service.

I do not like to use the word 'soliciting' but I believe we have reached the time when we can no longer sit in our offices and wait for work to come to us. Some one is going to be in the field and get it. If we are going to live, we have got to go after business (whether you call it 'soliciting' or not), and I believe it is all in the way in which you do it. The Board is getting complaints all the time about this. There will be a hearing; one member of the Institute, who has been invited, will say: "My terms are 6 per cent, and I do this or that." Another will say: "I do this, and I do that, and I work for 5 per cent." There you are. We, ourselves, have set up a competition among ourselves for this work, but I don't see how it is going to be avoided altogether, under the present intensive business regime. We, ourselves, set up conditions that make our employment doubtful. I believe, after all, it is in the way that we make the approach, and I cannot see any harm in going after work, or 'soliciting,' if you please, and making a dignified, honest representation of the service you are going to render.

MR. WALKER (*Rock Hill, S. C.*): Some one who has already talked struck the key-note. Our troubles start the moment solicitation starts. I agree with several of the gentlemen who have talked to us, that to sit back

"SOLICITING" COMMISSIONS AND SUBMITTING SKETCHES

and say: "I do not solicit" is the finest way to starve I know. But the moment you start out of the door for solicitation, that moment you start trouble between architects.

One of the finest things I know of is an address by Paul Waterhouse to a student-class in one of the English colleges. He started out by saying that there are a great many differentiations between sitting in an office and begging for a job, and he enumerates various methods of approach.

That is where the trouble comes. Not long ago, the gentlemen of a Church Committee called me on the phone. I was interested. Yes, I would be up to see them the next morning. I went; they wanted me to talk and I had a splendid time. They thought of an architect as a man of unusual ability; a man they should defer to. When I got through, one man suggested that they employ Mr. Walker. The Chairman said: "Yes, I agree, but we have invited two other architects, and we should not settle the matter until these men have had a chance to come and talk." I said: "Gentlemen, there is nothing else for you to do," and they said they would call me on the telephone by the end of the week. Well, I waited a little longer than that time, and Monday I met this Committee. It was an absolutely changed Committee. They told me that in the time since I had been there they had seen fifteen architects. They invited three. They had had fifteen different kinds of proposals. Just the very nature of the approach of these men to the Committee had changed their opinion of the whole architectural profession. They no longer thought of it as dignified, but now looked on architects as any group of men with something to sell—like sausages or bricks. It had dwindled down to a purely business proposition—a very direct result of solicitation without judgment.

None of us are going to sit still; even our best friends are not going to walk into the office and bring us work. But there is one principle I think every architect should keep in mind in regard to the question of solicitation. When you go after a job in the territory of another architect, you should put this question to yourself: "If this other man is going to do to me what I am fixing to do to him, how would I look?" There are always one or two jobs that I consider mine; that I have been working with for perhaps a year; these jobs may mean the running of my office; and if another man comes in and talks to these Committees and says: "Gentlemen, I am going to do the work for 5 per cent and put a resident superintendent on the job"—that man has done me a wrong. If you are a man who is going to do that, say to yourself: "How am I going to look at it in my turn?" and you will solve the whole question.

MR. BROWN (*Minneapolis, Minn.*): The story is the same from every part of the United States—North, South, East and West. The fault is entirely with the profession; not with the owner—the owner is not doing it to us; the contractor is not doing it to us; we are ourselves doing it to each other. We have forgotten the principle Mr. Walker has laid down.

In referring to the address by Waterhouse, Mr. Walker rather stole my thunder. It is one of the finest

addresses I have read. He analyzes solicitation as a thermometer, and the closer solicitation came to freezing point, the better it was. He winds up by saying: "The best men do not do it; be one of the best men." Now it really comes down to that.

The story Mr. Walker told is almost identical with the story told this morning. The average opinion is that architects are educated people; people of dignity and consequence; citizens see these beautiful buildings going up and see what architects are doing for the country. They know several architects and, when about to build, ask them to come in. And then they get others and the architects develop competition among themselves. It is pretty undignified and doesn't help very much the general impression. The man who finally gets the job is not in the position of the master builder; he is in the position of foreman on the job and his work does not amount to much; his judgment is questioned at every point, and in the end he does not get a job that amounts to much.

It makes it hard for the youngster to start. He has the same story to tell, but he does not have to do as the majority of men do—try to tell just as big a story as the big architect; try to make just as much of it and then get the job by offering to do it for a smaller price. Unfortunately, it is done in this day and age. A job will be taken for a smaller commission with the idea of getting something else out of the purveyors of material—additional compensation. But if a man could act honestly, and say: "I think I can do that job"—play the game—probably he would get it. If he is big enough to say to the owner: "I have not done a job quite like this, and I would like to go to so and so, who has done a great deal of work like this; I should like to associate them with me on this job," he would make rather a hit with that owner. If he could say: "The engineer knows how to handle the heat problem—or knows how to handle structural design—I would like to go to so and so and get the work done right," the average owner is going to believe in him. If people would just play the game—be gentlemen—I think most of our troubles would go; most of them are caused by ourselves.

MR. LORD: This is just bully!

MR. STEELE (*Sioux City, Iowa*): The fault lies with ourselves, but I do not agree that that is all; that it stops there. I think it is true that there is no single line of activity in this country which, economically speaking, is not over-supplied. We are like Alexander, who sighed for other worlds to conquer. We are up against a very serious problem as to how we can profitably continue to produce all this vast quantity of everything—including professional service. Schools turn out fresh regiments in increasing quantities, all the time and in every line. What is to be done? It is too big a question for me to answer, but it is part of our problem.

It would be ideal to be so situated that one could simply accept commissions when they looked good, and turn them down when they did not have that professional dignity which law and medicine have been enjoying (but which I predict they are tending toward losing in this modern scramble). The fact that conditions have changed and are changing makes such a course,

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while theoretically fine, from a practical, common-sense view, untenable. It is one thing to admire the religious faith which takes literally the Master's admonition to be as the birds of the air, but when we put it into practice we immediately encounter difficulties and have to get out and hustle for our living.

We must be fair with each other, but we must not confine our study to our own profession. Consider the social fabric of which we are a part. Take the school question. We are proud of our school system; we have the most celebrated school specialists in the world, we say. But the average school board is a pretty sorry outfit. Why? Why should it be so? Cannot we do something as American citizens to get more intelligent specimens of humanity elected to a school board? Isn't there a big opportunity there? It seems to me that phase of things has been pretty well neglected. The time has come, I think, when we are going to have to scrutinize the whole machine of democracy under which we operate in order to keep it from breaking down. One of the many troubles suggested by school boards is that they do not properly represent us, and it should be our privilege to see to it that a better condition is brought about.

As a rule, I do not think an architect has any real difficulty in persuading an intelligent business man regarding the advantage of employing an architect; I do not think he has any real difficulty, in a very few words, showing a business man the fallacy of putting a professional man in the position of a promoter; he is entitled to unprejudiced, reliable advice at the outset, which he would not have without the service we render.

MR. WAID: I am very much in sympathy with what has been said; but it seems to me that the architect has got to maintain the dignity of his position and act the gentleman, as one or two have already brought out. He ought to have the same pride in his profession that most physicians and lawyers have in theirs. You know how you feel toward the medical man you want to employ; you also know how you feel toward the type of medical man sometimes called "an ambulance chaser." Architects are put into two classes for the same reason.

A man gets work, as a rule, through the personal touch. He begins by sitting in his office, hoping patiently for a job to come; if he gets it, he feels that one job will bring another; but he has the right to be aggressive, too, or he may starve, yet he must keep in mind that he can be aggressive only up to the point of not forgetting to be a gentleman. I cannot speak from experience on soliciting work; while in school I tried to earn money by canvassing for books and found I was no good at all. I do not believe that any efforts I made were of much value to anybody else—they certainly were of not much to me. When I began practicing architecture, I took the building magazines and used to write letters asking to be considered, saying that I would like to have an opportunity to call. I do not know how many letters I wrote of that sort, but they never brought me a commission in my life. I never went into but two or three competitions—won one competition for a medical laboratory. But I won a pretty good job with that, carried it through,

and that brought me a big hospital. But, between the two, sufficient time elapsed so that I could not pay my rent and had to go out as a draftsman. I had to scratch gravel for a while, and then I got that hospital. The hospital was the end of that chain; it stopped there.

I had another case where an alteration came through a personal touch—I happened to know one of the Trustees. It was a comparatively small matter but for some reason I seemed to please this man—and that has brought me in one job after another. That little job was the best work I ever had and brought millions of dollars worth of work later.

It is the personal touch; the personal acquaintance, as a rule, that brings your work. Many beginners, like myself, go to a big city without personal acquaintance and have no social connections. Such a man has to make a way for himself or else he is going to stand still; he will not get much help from the friends of other architects. One way he might go about it is by getting a letter of introduction from one friend to another; it might bring him the privilege of an interview, a chance to talk things over, and he might get a commission in that way. In some cases where I have already secured a job, my client will show me such letters. I think that many of the architects do that sort of thing—write letters and get a hearing. Perhaps they may write a good many with only one result. Some men find competitions have been their greatest resource, and have secured them other work. Some men seem to depend on competitions. But I offer this bit of personal experience.

MR. WILSON: I cannot pass this question of soliciting without expressing the better understanding that has been brought out by the statements that have been made; they have cleared the atmosphere. It is perfectly clear to me now—but has not been before—that dignified and fair soliciting is perfectly all right. It has been very comforting to hear some of the experiences related; they sounded like my own. As I understand it, it is the sense of the meeting that soliciting, so long as it is done in a dignified manner with due regard to the interests of competitors, is perfectly permissible.

MR. ALEXANDER (*Scotland*): I do not think we are facing just these problems in Scotland. I have been in practice there for a number of years and I would not, nor do I know any other architect who would go direct to an unknown person to solicit his work. But we do not sit in the office. The method we would follow is to rack our brains to see who does know this chap. As soon as we gather mutual friends, we write to our mutual friends saying that we have heard of the job and wish they would recommend their friend to come to us. With that method work is engineered into the proper channels. This life of fighting for work is not followed by professional men in any place in Great Britain. No doubt we have people who would do things just as clever as Americans if they knew how—but they do not know how.

MR. LORD: Do they remunerate their friends?

MR. ALEXANDER: No.

MR. LORD: It is done in America.

MR. WAID: That is the matter of split commissions. I think the Scottish problem very like our own, only they have more finesse.

CHALLENGE

Submitting Sketches

MR. STILLWELL (*Hendersonville, N. C.*): I want to ask one question merely as a matter of information. Public committees, such as school boards, expect interviews with architects. As you know, some of them come with sketches, and others come prepared to make sketches. From what I hear, most of these boards are very interested to see, and do expect such sketches of their problems to be submitted by architects. The Institute Code of Ethics says that we should not submit sketches when another architect has been requested to make them. Yet I have known of anywhere from half a dozen to two dozen sketches to be submitted to these boards. I would like to hear how the Institute feels in regard to its Code of Ethics; if the solicitation in these cases should be restricted to a personal talk, or what to do about it when the great majority of these people do bring sketches or make sketches on the ground. What would you do when that comes up in a discussion of your ability to take care of a particular piece of work?

MR. LORD (*Asheville, N. C.*): In North Carolina, it has been generally considered that a man has a perfect right to carry to a meeting of that sort, sketches that he has made for other buildings of a like character. You would have no competition if he does not make sketches ahead for this specific thing.

MR. NEWCOMER (*Charleston, S. C.*): In South Carolina school boards and different organizations invite architects to come and bring sketches. When President of the Chapter, we discouraged it in every way, requesting that a direct selection of the architect be made, or else a competition be held, but urging that a lot of sketches be not brought before them for a particular job. We would sometimes get a pleasant answer, but usually not. I think that the best way is to show work previously done and not to make sketches of the particular job one is after.

MR. BROWN (*Minneapolis, Minn.*): I think the whole answer has been given in the previous discussion—what is fair. The strongest argument I can see, outside the chance of setting up an unauthorized competition, is the fact that a sketch made in a few hours or a day is

certainly doing the maker no justice. Perhaps if that standpoint were taken,—perhaps if we make that our reason for not bringing sketches instead of lying down upon the fact that the Institute says you do not give sketches, we would get a whole lot further. If you are going to give service, you cannot give real service in a sketch made in a few days, without study of the problem. The main thing is to impress upon the owners that you are going to give real service. We have no right to damage the profession by shooting out hurry-up sketches from any office. I would not pretend to solve a problem in a day or two, and I do not think that many of the rest of you could.

Play the game; I do not see any way out of it. We are going to lose for a long while, but when all get to playing the game we will not lose. If you can show good service and stand for good service, clients will not go to a man who cannot give service. No architect who cannot live up to his job can keep his job.

Some big firms are very aggressive but it is the personal touch that is the tendency in this country. Some firms, I have been told, do employ a skillful work-getter; he will have a portfolio made up; makes a fine presentation and walks off with the commission. I have known even of sculptors who do that sort of thing. But I do not believe we like to see it. And giving a friend a percentage of the commission certainly must be condemned.

(*Murmur from MR. ALEXANDER*): Pretty raw stuff.

The above discussion is from the Proceedings of the Second Regional Conference of the Fourth District, held at Asheville, N. C., 19-20 February last. It is a type of discussion which is really national in its implications and it also has a great significance for it offers numerous opinions and some light. The conference proceedings contain other matter of great interest, the printing of which we are obliged to postpone till later issues, for the proceedings were only received on the eve of closing our forms. The Regional Director of the Fourth District is Mr. Nat Gaillard Walker of Rock Hill, S. C., and the Conference was held in connection with a meeting of the Executive Committee of the Institute, the minutes of which will be distributed to members in due course.

Challenge

EVER SINCE I first saw a picture of Waterloo Bridge, many, many years ago, in a book of my father's, I have loved it. My father had books about bridges, for he was skilled in hydraulics and built flumes and penstocks and wheel-pits, and took me to see them in the building, and he knew much about piers and abutments, foundations and caissons, and the scours and eddies that would eat out the bridge, deep down, unless you took the proper precautions. He felt that canals and stone-arched bridges were the finest works that man had performed, for each discharged its function without in any way destroying the beauty of the natural surroundings. What indeed is fairer with peace, slow-going that it is, than the broad stretch or the curved

reach of a canal, or the simple expedient of the lock and gate, or the tender's house and bit of garden? Slow! Yes, but these things brought no ugliness and gave beauty, while the railroad has bequeathed us more horrors than we are like to get rid of this thousand years. And as to bridges, what is lovelier than a series of stone arches flung exquisitely across a great river, or even a single arch spanning the waters of a quiet stream that wanders across the plain beneath its bankside panoply?

Hoskett, the well-known pontist of the early nineteenth century, had an idea that some thousands of pounds might have been saved if the parapets of Waterloo had been lower, and my father explained to me that it was the new era of bridge-building, for the railways

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had come and new types of bridges were to be designed and men wanted them to be cheap. Some men did, we know, and there was the terrible tale of the Tay Bridge that I remember, and there were wood cuts of the railway train plunging in somersaults to the wild waters of the Firth of Tay, and there were eighty human beings who never arrived at Dundee that night in 1879, because some three thousand feet of iron bridge had collapsed before a great gale of wind; two bridge engineers had sought cheapness, rather than security, and the day of the hideous steel span was dawning—Brooklyn, St. Louis, Forth, Menai, and a hundred others, which, as Sparrow says of the monstrosity known as the Tower Bridge, are "mere perishable bulk."

The first hotel I lodged in as a lad in London was so close to the Embankment that my window in Howard Street almost gave upon it, and I had no sooner taken one look from that window than I was down by the side of the Thames, and there was Waterloo Bridge straight before me. Fewer thrills greater than that have I had. It was the one thing in London that I wanted to see first and there it was, and my love for it knew a reason why. It was sheer beauty as I saw it on the waning edge of a Spring afternoon. The procession of horse-drawn omnibuses, with a sprinkling of hansoms, vans, trucks and all the motley of the then fascinating street traffic of London seemed wholly in scale and in keeping with the poetry of the great arches, of which those nearest the Embankment framed pictures of the distance, with little steamers puffing blackly and vast lighters freighting wares to some riverside landing. And now that I have stood on the Pont Neuf, and the Pont Bénézet, and idled by the hour on the steps of that romantic span at Venice, and have stood mute before other bridges that are famed and storied, the chill is not lessened as I read that Waterloo Bridge has been condemned. It was closed to traffic when last I saw it and there has been great discussion over the subsidence of the piers in the centre, but now the Special Committee of the London County Council has taken engineering advice and has said its say—only—and here the real interest begins, it has granted a reprieve until July, because architecture has spoken in opposition and in defense of the preservation of this historic and rarely beautiful structure. And there has been a challenge—not formal or official, and yet the defiance is there, almost as though architecture and engineering had slapped each other in the face, exchanged cards, and the seconds were already arranging the details.

"And, of course?" said my friend, the engineer, with whom I have lately been discussing the question of St. Paul's, and who has built bridges and piers and docks in many lands. I knew what the interrogation meant and said:

"Yes, of course, I shall say that it would be engineering that would advise the demolition of Waterloo. And, from what you have said to me before about your own profession, I am sure that you agree with me."

"Only on general principles, as I have explained," was his rejoinder, "but that doesn't mean that the architectural profession may cast any stones at the engineers. Architects do not hesitate to use engineers in all sorts

of ways and take all the credit for the engineer's skilled service—"

"Just a moment," I interrupted. "I used the word 'engineering' on purpose, to keep away from personalities, and because I am interested in a point of view which has begun to crystallize in my mind. It involves what seems to me to be a fundamental difference in the outlook of the two professions, if we may for a moment consider them impersonally. In a word, engineering is in no wise concerned with beauty, or only very incidentally, although I have seen engineering structures that had a kind of beauty, but this is only incidental or accidental. My point is that engineering would meet and discuss Waterloo Bridge without being troubled by the fact that it is a beautiful thing and has inspired a very precious affection in the hearts of people all over the world—millions of them, without a doubt. But engineering would look at the problem as one concerned with traffic, loads, strains, costs, while architecture would begin at the other end and think first of all of the factors of beauty and affection and state the problem by saying that the bridge must be saved because of these things. To put it bluntly, I do not believe that engineering ever gives a brass nickel for beauty, or for what the effect of its works may be upon human souls. I think it has come to be the saddest profession in the world, as you know."

"Quite right," said he. "I agree with it all. We might find a slight exception here and there, but neither of us are under any illusions about the general facts. Yet there is something to be said. Forty years ago, when I was in the height of my practice (he is now retired), I began to see that engineering was becoming the plaything of finance. At least I thought I did, as I went from one project to another, and the subsequent procession of events has not caused me to change my mind. But now I see, or at least I think I do, that engineering was a kind of thing that very easily became the plaything of finance, for it was generally concerned with large-scale undertakings, all of which were capitalized and then gambled in on the stock exchanges until finally the management fell really into the hands of the gamblers and engineering had them to serve, and what did they care about? Of course, this is all in the rough, yet without going into details I feel I am safe in saying that engineering fell so quickly into the industrial whirlwind that overtook the United States it had no chance to evolve any concept of beauty or to care what happened to the surroundings on which it reared its ugliness. But, to be fair, let us not forget the ugliness that architects have been paid to erect!

"And if engineering fell in the way I suggest and as it seems to me, why condemn it? The people it served—and they were not merely the gamblers of Wall Street, but vast numbers of the American people who were just as interested in getting 'theirs' as were the gamblers—were playing games with great railroads and industries largely served by engineering, and these men were not interested in beauty, but in financial results, and when successful were crowned as 'Kings' and 'Barons.' Why blame them? The laws of business for profit are inexorable and there is only one way to play the game

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successfully, and I merely advert to the circumstances because I now see that engineering was caught in the jam and couldn't escape. But how do you know that the test of architecture is not on the way—if, indeed, it is not already here? For example, will you deny that architecture has a better chance when the man who is paying the bills is building for his own use and occupancy than when he is building for sale at a profit?"

That I could not deny and I said so.

"Well, then," continued he, "wouldn't it be interesting to know whether the volume of speculative building, as it is called, is increasing or not? I don't say that the information would help very much, but I have a well-reasoned idea that building is passing into the commodity stage more and more each year and that it will have to suffer the fate of all commodities made and sold under the price system in competition. I study the amortization period now set for speculative building in cities, and can come to only one conclusion. The gambler is coming to the front in building. I study the question of what is called 'obsolescence'—which does not mean that buildings wear out, but that very often they do not pay the interest on the new land values set up by community growth—and I come to the conclusion that most urban architecture is a mad and futile attempt to capitalize land values and is a game played by gamblers."

"Thanks for the dissertation," said I, "but we have wandered a little from my point. I gather from what you say that you do not think the fundamentals of engineering and architecture to be far apart and that it is the effect of the march of business on engineering—simply because it was more easily used in the business game—that is the cause of the condition I have cited and of my own complete distrust of the engineering concept?"

"No," he said, "I wouldn't go as far as that. I would admit that architecture has an æsthetic tradition that engineering has not, and that the tradition has had a very considerable influence, although I am no worshipper of the architectural profession as a whole. It falls too far short of the traditions it has inherited, I feel, but there again I would say a word in its defense—very nearly the same word that I offered for engineering."

"But," I rejoined, "will you not agree with me that if the London County Council, or its Special Committee,

had employed architectural advisers instead of engineering ones, it would have received a very different piece of advice?"

"Undoubtedly, yet my reservations as to the reason remain."

"Surely," I said, "although they come to me in a new light and I would like to think about them. But in reading the account of the hearing at which architecture protested vigorously at the proposal to demolish, did you notice the sarcastic observation that if no English engineer could be found to make the piers secure the Council might send for an American?"

"Yes, I noticed that, and I also noticed that architecture is now at a considerable disadvantage, for it must prove its contentions and that is likely to be somewhat of a job and a considerable expense, and I imagine the Council will not pay. But, to tell you the truth, it was not this challenge that interested me so much as the other one."

"What was that?" I inquired.

"Well," he replied, "it seems that at the same hearing some prominent personage—an M. P., as I remember—quietly inquired why the architects were so concerned over the impending loss of the structure they wished to save. 'Why,' said he, 'it seems to me that you ought to welcome the chance to build a bridge even more beautiful than Waterloo.' And the accounts do not mention any exclamations of joy at this suggestion on the part of the architects and, as I began to think the matter over, it seemed to me that this challenge was much more important than the other. What do you think about it?"

And I was obliged to admit that his surmise was not without a modicum of reason, although as I viewed the modern efforts to excel the architecture of the past—especially in bridges—I reserved the secret hope that Waterloo would be spared—not that architecture may triumph, at which I would be mightily pleased, nevertheless, for my grudge against engineering is solid and substantial, but merely because I dearly love to think that I shall some day stand again on the Embankment and see those marvelous arches with the Thames flowing beneath. It is a serious matter, when one falls in love with a building.

C. H. W.

London Letter

THE YEAR 1925 promises to be one of those periods for which all the impending calamities seem to have been waiting in order to announce themselves *en masse*. We are speaking, of course, of architectural calamities.

No sooner is it decided to remove Gilbert's "Eros" from Piccadilly Circus than the dome of St. Paul's trembles on its foundations, and the insurance rates on neighboring house property soar with a touching unanimity. A week or so later we are informed that the Houses of Parliament are crumbling to decay, the gargoyles are losing their noses, and the stonework is flaking off to

form a dusty carpet on the Members' Terrace. And now the Bridge Committee of the London County Council has issued a majority report in which it is concluded that Rennie's famous Waterloo Bridge must be scrapped.

The question of the safety of St. Paul's is a very urgent one, and there is no mistaking the gravity of a situation which is revealed to the naked eye. The dome is very much out of plumb, and the Portland stone facing of the rubble filled piers has sheared off in many places under the enormous pressure which the piers have been sustaining.

The inwardness of the matter is not clear to the pub-

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lic. According to Mr. William Dunn, F. R. I. B. A., who writes in the *R. I. B. A. Journal* for 24 January, the unpalatable truth lies in the fact that the piers have always been too weak for the strain imposed on them, and that even in Wren's time signs of settlement and cracking were visible. The only remedy which one feels is really adequate is the shoring up of the arches of the crossing and the rebuilding of the piers in solid masonry.

The process of grouting in cement by injection of liquid cement on Greathead's method is one which seems to have been successful up to the present in the case of Lincoln Cathedral. But at St. Paul's the case is very different. Where Lincoln's piers measure five feet, those of St. Paul's are nearly five times as thick. Here the preliminary washing of the internal rubble is impossible, nor is it incredible that in these dust and lime-filled cavities the cement will not adhere sufficiently to form a solid aggregate. Much more likely is the contingency that the pressure will merely become more uneven than at present, that unequal settlement will be increased by the formation of a series of vertical solids, and that the resultant fresh pressure on the thin outer skin of Portland will finish the work of disintegration.

We understand that cement grouting was tried in the case of the Waterloo Bridge foundations; an attempt was made to form concrete by pumping a grout into the river sand. All that happened was a displacement, by the pressure, of the river bed, causing the rapid sinking of the arch which has been the only member which has shown really acute signs of collapse. This arch, which had previously settled only very slightly, declined four or five inches after the application of the grouting.

At all events, the serving of a "dangerous structure" notice by the City Surveyor on the St. Paul's Dean and Chapter came as a thunder clap. The surveyor became the man of the hour, and the iron jaw and resolute mien of Mr. Tod ousted from the front page the portraits of divorcées and criminals. Architects have been interviewed and grandly misquoted, and the name of Sir Christopher Wren has even been bandied about in the same sentence as the phrase "jerry builder." The case is tragic, and the only silver lining is the renewed prominence of the architect's function in the public eye.

* * *

The decay of the House of Commons is another matter. Charles Barry and Augustus Weby Pugin made a fine design, but apparently used an unsuitable stone, a magnesium limestone from Yorkshire, unable to cope with noxious London ways. Even so, economy was not the strong point of the design, for while the estimate for the buildings was in the neighborhood of £700,000, the actual cost was over £2,000,000. As long ago as 1861 a committee was appointed to investigate the causes of the decay, and the Office of Works is still continuing a seemingly fruitless search for a remedy.

* * *

We have been greatly interested by Messrs. Carrère & Hastings and Professor Reilly's design for the new buildings which will replace Devonshire House. Already some of the charming adjuncts of the old building have

gone. One of the gates, we understand, is to find a home in Long Island, another is to grace an English country house, and a third has found a niche in the railings of the Green Park. The urns, too, are destined for the States; probably the clear sunlight of Long Island will rob them of the charming etching and bleaching with which London soot and grime touches Portland stone, which gives it an unmistakable London look.

* * *

While old London perishes new and living architectural inventions claim attention. The L. C. C. projects a scheme for nine-story flats in the crowded district of St. Pancras. "Nine storeys" sounds minute to the American cousin, but in London it is immense. A housing experiment on a smaller scale, the steel houses already mentioned in these Letters, is causing much stouter controversy. The unions are up in arms against the manufacturers of the houses who employ engineering labor at engineering rates, and in certain localities have threatened complete stoppage of all building if local experimental houses are erected. In the House of Commons steel house opponents are clever enough to base their objections on the score of unsuitability, danger of damp, vermin, and so forth. But in reality the fear is of competition in the building trades of which union action has in recent years made practically a labor monopoly.

Interesting figures of the cost of house building are published in this connection. In 1914 a daily output of a bricklayer was the laying of 800-1,000 bricks a day, the cost per 200 bricks laid being 1/9 to 2/2¼. In 1920 the figures are: output 200, cost 18/8, in 1922, 500 at a cost for 200 bricks of 16/—. The figures for 1924 are not available, but it will be seen that the output has been latterly increasing and the cost correspondingly reduced. The improvement gives some ground for optimism.

* * *

At the recent annual prize giving of the R. I. B. A., the President, Mr. Alfred Gotch, delivered the traditional address to students. He tended towards conclusions that the present system of training architectural students was fraught with certain dangers, chief among which the lack of personal effort on the part of the young architect who became accustomed to "spoon-feeding" and missed much of the "fun" which lightened the labors of the old time pupil who learned his craft in the office and by passing his measuring rod over the stones of great old buildings.

* * *

It is a point of view which has many adherents amongst the seniors of the profession, but there was some joy amongst the student audience when Mr. J. C. Squire, President of the Architecture Club, remarked that he considered that in the past architects had had too much fun, most of it at the expense of their clients, and that the sooner they properly organized their teaching, the better. In mentioning the value for students of architectural flights of imagination, Mr. Maurice Webb recalled a verse which is worth quoting as being descriptive, too descriptive alas, of everyday realities. It portrays a young architect's musings:

THE SEVEN LAMPS INTERPRETED ANEW

"I dream't last night such a beautiful dream
Of a sphere where beauty reigns,
Where Art rules artlessly all supreme
And nobody thinks of drains.
Where sisterly muses must need elect
To work in affinity,
The Painter, the Sculptor, the Architect,
A peerless Trinity.

But I woke with a start to a letter long
Beginning—Dear Sir, may we
Draw your attention to something wrong
In drawing fifty-three.
The bathroom is far too small for the bath
Though it might go in with a shove.
At present it's out on the garden path
And the clerk of works in love.
The wet has come in through the study wall
And the paint has begun to run.
The ceiling has cracked in the entrance hall
Yours faithfully, Jones & Son."

London, March, 1925.

"X."

The Seven Lamps Interpreted Anew

At the February meeting of the Boston Society of Architects, Dr. C. Howard Walker was introduced as high priest of the ceremony of the lighting of the Seven Lamps of Architecture, which ceremonial was presented in a most impressive and inspiring manner by those entrusted with its solemnization. The Genii of the Lamps were: First Lamp, *TRUTH*, Mr. Clapp; Second Lamp, *LIFE*, Mr. Little; Third Lamp, *SACRIFICE*, Mr. Greeley; Fourth Lamp, *OBEDIENCE*, Mr. Perry; Fifth Lamp, *MEMORY*, Mr. Bellows; Sixth Lamp, *POWER*, Mr. Loring; Seventh Lamp, *BEAUTY*, Mr. Austin.

The High Priest and the Genii were appropriately in costumes suitable for the occasion, and presented a striking picture as they delivered their lines through the billowing clouds of the censer's graceful parabolas, guided by Mr. Bill.

Dr. Walker spoke as follows:

"On this night when we come fraternally together at last after some delay, and long desire, when the men of the Society, who have upheld its traditions, join those who are to follow, it is pertinent to show by some concrete symbol our mutual canon of beliefs. The fleet-footed bearer of tidings in the past held aloft a torch which flamed across the night, and outshone the sun by day, as it flared from his swift running. And when he was spent, another dashed on with the burning message.

"The Fisherman's Lamp, high upon the walls of St. Marks, has never failed in the six centuries of its radiance. Our Lamps are those of ideals, symbolized by the candle flames as of Seven Lamps before the Altar of Architecture. Tonight, they are lighted from the immortal embers of the Past, and epitomize our hopes. One by one they are lighted until their united glow shines like a good deed upon a waiting world."

"The First Lamp is that of Truth.

TRUTH

"The road to success needs no apology, so long as it is open to a scrutiny which leaves it unscathed, and which is only possible when no subterfuge nor falsification is existant.

"To falsify implies an ignorance of elemental facts, and tortures an expression which should be clear, and creates cumulative difficulties, all of which are inimical to great achievement.

"Therefore, we light the Lamp of Truth as the First of the Lamps.

LIFE

"We are but creatures of a universe with the best of which we must accord, or our works become futile or monstrous.

"It is not so much arrogance as it is ignorance for us to neglect in Architecture the virtues that we ascribe to the best acts in the Life of Man.

"High ideals, noble aspirations and distinction of expression, all are inherent to the progressive phases of that Nature which we call Life, and must be equally manifest in our work.

"Therefore, we light the Lamp of Life as the Second of the Lamps.

SACRIFICE

"The study of Mankind is Man, and the greatest service man can render is to his fellow Man.

"In such service he, as one, must merge himself with the many and have at heart the common weal; and must will to do his work primarily for service.

"While he may, because of his superior skill and knowledge, be adjudged wise, and inspire confidence in his advice, still such acknowledgment becomes the more worthily exalted if it is bestowed upon his work rather than upon himself.

"Therefore, we light the Lamp of Sacrifice as the Third of the Lamps.

OBEDIENCE

"To those upon whom the Lamps of Truth and of Sacrifice shine, the light of the Lamp of Obedience adds lustre to their efforts, but it also tempers the possible intolerance of Truth and the lurking self-abnegation of Sacrifice with an admirable humility.

"In its rays Pride is annihilated.

"It expresses not only Reason, but Good Will; not only Knowledge, but Serenity of Mind.

"Of all the Lamps, it most nearly approaches religious feeling.

"Therefore, we light the Lamp of Obedience as the Fourth of the Lamps.

MEMORY

"We are the followers and exemplars of the Past—and must, whether we will it or not, be influenced by its work.

"To ignore its lessons, even if that were possible, would be to forswear a great inheritance.

"It is our constant teacher, both by its virtue and its faults.

"Through much travail, it has cleared away many obstacles and created many inspirations. We owe it homage and reverence.

"Therefore, we light the Lamp of Memory as the Fifth of the Lamps.

POWER

"The will to do palls, or becomes desperate if unaccompanied by the Power to achieve.

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"It avails little of the exquisite dream, or the burning inspiration be atrophied in the process of expression, by indecision or by inability.

"The patch of eminence must be cleared by the axe of strong purpose applied persistently and with definite intention until Power permeates the work, fantasies fade away and the full accomplishment compels admiration.

"Therefore, we light the Lamp of Power as the Sixth of the Lamps.

BEAUTY

"Throughout all time Beauty has given Man the keenest pleasure. Its appeal has bound him to a beloved environment, and while impelling him to many wanderings in his search for Beauty, has made his dwelling place permanent when he has found his ideal.

"So great has been his longing and desire, so full his adoration, that whatever there is that is best has gathered to itself in his mind an attribute of that Beauty which enthralls his soul and which is the ultimate crowning glory of full achievement.

"Therefore, we light the Lamp of Beauty as the Seventh and Highest of the Lamps."

Dr. Walker then said: "The Lamps are shining, that of Beauty the culminating flame.

"All may wane, may even die, but so long as there is life in Truth and Sacrifice, their fires may flash upwards and reignite the others and again set aflame the Lamp of Beauty; if they die, the glowing embers of the Past can alone give them life again.

"We show you a symbol—a dream, but more real than material existence, more permanent than the Life of Man.

"May we be true Wardens of the Lamps."

Restoration

At a time when there has been constant agitation in favor of various architectural restoration activities—witness St. Paul's and Waterloo Bridge in London, as examples—many of which have taxed to extreme limits the ingenuity of architects, engineers and those who work under them,¹ the esteemed *Manchester Guardian* contributes an interesting account of the difficulties involved in preserving a celebrated Italian painting, which it in turn accredits to the *Corriere de la Sera*. It describes:

"Minutely the means by which the ruins of Leonardo's *Last Supper* are now being induced to hang on to the wall on which the picture was painted, in the refectory of the convent church of Santa Maria delle Grazie at Milan. Ruins only, we fear, and most deplorable ones, for neither Leonardo nor anyone else did what was needed to make the picture last, though it is perhaps the most famous one in the world. Leonardo put up with a bad, unprepared wall surface to paint on, and then he painted as if he were painting on canvas. For more than four hundred winters after the picture was finished the refectory was kept well warmed and the room on the other side of the wall well chilled, so that moisture condensed on the picture as it does upon the windows of a crowded room on a frosty night. Still more stirring adventures befell the ill-starred masterpiece when some of Napoleon's soldiers were billeted in the room and in a spirit of militant secularism threw bricks at its greatest ornament—and again when enthusiastic tourists used to lean ladders

¹ Where No Man Sees, in the JOURNAL for January.

against the painting so as to climb up and enjoy its details at close quarters. The end of it was that the whole of the *Last Supper* fell into the condition of an Alpine tourist's nose after a hot day on snow, or of the entire surface of a person 'peeling' after scarlatina. Endless separate flakes of paint cracked away from the rest, curled up at their edges, and either fell off or made ready to do so.

"For a generation or two this hapless invalid was treated almost like those primitive sick persons of whom Herodotus tells us that their anxious friends would bring them down, on their beds, into the street and invite any passer-by, who thought he could cure them, to have a try. Even a bacteriologist was let loose at the picture, but no efficacious anti-toxin resulted. Now it is far too late to rescue anything of supreme value, but it is of some interest to hear that the wreck is being saved from going absolutely to pieces. The flakes of discolored paint, it seems, are severally dosed, first with petrol, then with resin, to make them come back and stick to the wall; then they are electrified, then ironed, then sponged, then fenced off in groups with little stucco borders (these palings themselves being afterwards painted 'so as to harmonize with the whole'), and finally brushed clear of dust. In fact, almost everything that is undergone by modern man, or by his hat or by his trousers, in a hair-dresser's shop or a Turkish bath or a dry cleaner's, seems to be done to these long-suffering laminæ of paint. The ingenious youth who turned art critic in *The Vicar of Wakefield* said that the only two rules of the trade were always to say that the picture would have been better if the artist had taken more pains and always to praise the works of Pietro Perugino. There would seem to be something in it. If Leonardo had taken the pains to insist on a proper wall, and to use the right pigments, his most famous work would now be a glorious picture, and not a curio of the order of a mummy. And although there was never a new Perugino fit to put beside a new Leonardo, still there are angels of Perugino's painting which are ministering angels still when Leonardo's masterpiece lies, as Lærtes said in forecasting the future of the parson, howling."

News Notes

A COMMISSION has been appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States, to visit the International Exposition of Modern Decorative and Industrial Arts, to be held in Paris this year, and to report its findings to the Secretary of Commerce for the benefit of American manufacturers. Delegates from a number of trades are being officially designated by their bodies to visit the Exposition in June.

JOHN SLOAN announces that T. Markoe Robertson has been admitted to partnership under the firm name of Sloan & Robertson, with offices at 1 Pershing Square, New York City.

GIBB & WALTZ have removed their offices to the Ithaca Savings Bank Bldg., Ithaca, N. Y.

JOHN RUSSELL POPE has opened his new office at 542 Fifth Avenue, New York City.

The Fifty-Eighth Annual Convention

And the Architecture and Allied Arts Exhibition

IT IS said that Mohammed, stirred by fitful dreams, beheld, in a vision, an angel, who commanded him to journey to the summit of a lofty mountain in Northern Arabia, where he would receive a message from Allah. Arrived before dawn at its summit, he awaited in awe and trembling the approach of Divinity.

What were the emotions of the Prophet as he looked for the verification of his vision, his bibliographers do not record. But whatever they may have been, they were intensified by inspiring phenomena. A great wind seemed to blow, yet there was no wind. The leaves rustled. The very trees shook, and Mohammed in fear veiled his head before the burning effulgence of celestial radiance as God in a voice of thunder commanded him to search at the foot of a tree at the base of the mountain, where he would find the teachings which were to release the Faithful from Paganism.

It is with some such varied emotions as Mohammed's must have been, that we await the approach of the Exposition of Architecture and the Allied Arts in New York City in the latter weeks of April. We see on every hand the activity that precedes it. From all States and all quarters the Faithful have sent comprehensive and selective exhibits of what they consider their finest works in recent years. In foreign lands preparations have also been consummated, and we will have the works of many great foreign architects. We know the spirit that animates the architectural profession and those professions of the associated arts and crafts. But we are not able to vision the expression of this spirit as it will be materialized in the exposition itself. Indeed, it will probably be some months after it has closed that we are able to grasp it in its entirety. The two weeks of its opening will scarcely afford opportunity to study and reflect on each exhibit.

Small houses, city planning, scholastic exhibits of many American schools and colleges and not a few of the leading architectural colleges abroad, beautiful murals and wall pieces, landscape architecture, decorative sculptures and monumental groups, exhibits of the

native crafts used in the decoration of home and building, the alliance between industry and art and materials used in construction, equipment and finishing, and, lastly, architecture in its more academic sense will be exemplified.

Every effort has been made to create in the interior of Grand Central Palace a scheme of decoration which will be in harmony with the high purpose of the exposition. I feel confident that the efforts of Mr. Howard Greenley and his confrères in this direction will more than satisfy all expectations.

I do not know of a class of our citizens to whom the forthcoming exhibition will not hold forth material of educational interest, appeal and even entertainment. I feel that the interest that it will create in architecture is tremendous, and that its effects will be lasting. It will help in amplifying the appeal of architecture, even to those who profess to know nothing of the rudiments of the subject, and I believe will illustrate the economy and social service of the architect's work.

In a very real sense it will be a national and to a large extent, a world exhibition. It will be, I am sure, the most comprehensive attempt at an exhibition yet made by the profession in the United States.

Aside from the big show, I suppose that what will interest readers of this column most, and those who attend the exhibition and the fifty-eighth annual Convention of the Institute, will be the unusual program which Mr. Donn Barber has made up. Everything will be included from a view of New York, both inside and out, which, according to Mr. Barber, we New Yorkers hope to see for the first time ourselves, to a real old time Southern, Western and New England welcome by New York architects will be given the visitors. We'll hold open house all week to out-of-towners. Local architects have been looking forward to seeing their brother members ever since the plan was suggested.

HARVEY WILEY CORBETT,

Chairman, A. I. A. Exhibition Committee.

The Secretary's Page

70. SECRETARY'S OFFICE. Once more the Secretary wishes to call attention to the fact that while his home happens to be in Minneapolis his office is at the Octagon House, Washington, D. C. Also the files of the Institute are there. Also the Executive Secretary and the office force are all there. Therefore, the Secretary will appreciate it if all Institute communications are sent to him at the Washington Office and not at Minneapolis.

This will insure more rapid attention, less chance of mistake, and will not in any way relieve the Secretary from his personal touch with all that goes on in the Institute.

PLEASE NOTE.

71. CHAPTER REPORTS. Still more annual reports coming in and a general showing of things accomplished that will all lead to the ultimate good of the profession. The Secretary has a very distinct feeling, however, from

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his constant perusal of the Chapter Reports and the discussions that come up in the various Chapters, that there are still a great many who do not read the Institute documents. He may have to begin all over again and tell in this Page what the various documents of the Institute comprise. He also notes a tendency on the part of some enthusiasts to criticise the documents in the Chapter, and then to start in enthusiastically to revise them for the individual Chapter use and to go to the expense of having the Chapter reprint them. If the comments could come to the Secretary's Office they would go at once to the proper committee of the Institute for comment, and, if of enough value or quantity, for a revision of the original document. As an example of this, the Document on *The Function of the Architect* is now being rewritten, and a new document on *The Function of the Owner* is being written, while, stirred by a spirit of emulation, the contractors are compiling a document on *The Function of the Contractor*.

PITTSBURGH reports its annual meeting with the election of officers and delegates. At this meeting the annual dues of the Chapter were raised by unanimous vote. It was voted also to take part in the exhibit at the Fifty-eighth Convention in New York.

WASHINGTON STATE's pleasant printed Bulletin for February received. This contained the report of the Annual Meeting, with its list of reports and election of officers. The Chapter held its business meeting in the afternoon, then adjourned for dinner with the wives and guests, and the evening was passed with a delightful entertainment.

RHODE ISLAND reports its annual meeting with the election of officers and the reports from the various committees. A busy year has passed by and much has been done.

The *Bulletin* of the Boston Society of Architects at hand. A delightful January meeting with moving pictures on many subjects and very happy speakers.

The *Bulletin* of the Illinois Society of Architects. This *Bulletin* comes nearer to being a magazine than any of the architectural society publications. It is always full of meat and the Secretary recommends it to the reading of all who can get hold of it.

The CHICAGO CHAPTER *Leaflet* contains a very worth while appreciation of Asher Carter, F. A. I. A., by Peter Wight. CHICAGO has a very valuable custom of appointing a Pre-Convention Committee, made up so far as possible of those who have expressed their intention or willingness to attend the Convention. This Committee makes a very careful study of all Institute Committee reports and arrives at the Convention with its mind made up as to what CHICAGO wants, backed by action of the Chapter when necessary. If all Chapters would do this the Convention would be truly representative.

NEW YORK reports its usual busy and interesting meetings. Would that there were some way to provide other Chapters with the same opportunity for speakers and things of interest for the meetings.

SAN FRANCISCO's monthly *Bulletin* at hand. At the December meeting the Chapter hastened its business to

pay a visit to the Trade Schools of the San Francisco Industrial Association.

NEBRASKA reports its annual meeting with the election of officers and annual reports of Committees. The Secretary reports with pleasure the appreciation shown by a Chapter to the Secretary who has given years of hard work to the Chapter. A very careful and clever presentation of a handsome traveling bag was made to the retiring secretary, Mr. J. D. Sandham. At the annual dinner were special guests from the Omaha Builders' Exchange, the Association of Master Builders, the City Engineer, the City Attorney, the Commissioner of the Chamber of Commerce, the Professional Men's Club, and the Editors of the daily papers. The Bulletin also contains the personnel of the Committees for the coming year and their instructions. Very interesting and well done.

WEST VIRGINIA reports its January meeting with the election of officers.

WASHINGTON, D. C., reports its annual meeting and the election of officers.

PHILADELPHIA reports a decision to inaugurate a series of luncheon meetings, to take the place of some of the evening meetings. Meetings to start at 12:30 and end at 1:30. Special evening meetings will be held also from time to time. A tentative printed list of members is sent out so that every man will have a chance to see that it is correct before it is finally printed.

CLEVELAND reports a well-attended meeting devoted to legislative and civic matters.

COLUMBUS reports a similar meeting.

KANSAS CITY reports its annual meeting and the election of officers and reports of committees.

ST. PAUL reports its annual meeting and the election of officers.

CONNECTICUT has decided to hold its April meeting of the Chapter in New York during the Convention. The Chapter is discussing a Bill for an Act creating a State Advisory Architect, which has the approval of the Chairman of the Institute Committee. Great possibilities in such a matter, and it is hoped that full information will come before all the Chapters. Write CONNECTICUT if you want to know more.

WEST TEXAS sends a copy of an address delivered by its Honorary Associate, Mr. James Wahrenberger, who is described as a Texas pioneer in architecture. It is a delightful statement from one of the older men, who has been through the mill, to the younger men who are in the middle of things. The Secretary would like to publish the whole address.

MINNESOTA presents No. 2 of its printed Bulletin, the name changed from *The Spotlight* to *Chapter Topics*. The Secretary congratulates MINNESOTA on a document that steps into the front rank of the various publications by Chapters. *The Secretary's Column*, *Snap Shots*, *The Ballad of the Five Little Architects*, with the paper on *Acoustics*, are worth reading.

SOUTH CAROLINA reports its annual meeting at Asheville, N. C., with the election of officers and delegates, held the day previous to the Regional Conference. Various committees reported a busy year.

THE SECRETARY'S PAGE

Scientific Research Department

72. The Secretary has been very much interested in reading over quotations covering the daily work in the Scientific Research Department. He is almost tempted to publish them verbatim, but that would take up a good deal of space, and he will attempt to summarize briefly. They show personal visits at the office by architects, letters and telegrams from architects asking for copies of *The Filing System for Architects' Offices*, and in many cases explanations of how to use them. Requests from manufacturers for file numbers for their literature, such as the Alberene Stone Company, United Electric Company, B. F. Sturtevant Company, Bradley Washfountain Company, Whitlock Coil Pipe Company, Holbein Glass Company. Requests for "Classification for Filing" from many manufacturers and advertising agencies, construction companies, engineers, and so forth. Invitations received from the National Research Council, American Construction Council, American Society of Heating and Ventilating Engineers, N. F. P. A. and others for representation on various Committees. Work with the Producers' Research Council and a number of manufacturers in connection with the exhibits at the Fifty-eighth Convention. Innumerable letters from members of the American Radiator Company and members of Producers' Research Council asking for advice in regard to advertising copy. Requests from other associations for information as to the work of the office of the Research Department. Request from the American Construction Council for the office to serve on the General Committee on Better Building, and on the Special Committee on Publicity of Better Building Principles. Under authority of the Board of Directors of the Institute, the Institute through its official representatives, S. W. Jones and S. F. Voorhees, have approved the Safety Code for Elevators prepared under A. E. S. C. procedure.

Public Activities of the Chapters

73. CONNECTICUT. Working with members of the State Legislature to get passed a new statute for the employment of architects and the handling of the work on State buildings. Present statutes conflict, one ordering competitions on an impossible basis and the other permitting direct selection. The new statute provides for a commission to handle all such matters, half the membership of the commission to be architects nominated by the Chapter. Louis A. Walsh is the Chairman.

KANSAS. Reports some discouraging results, but no discouragement. Registration Bill defeated. Will be taken up next legislature. Much good radio broadcasting being done by Wiegel, Ward, Wichers and Helder on such subjects as *The House That Becomes a Home*, *Historic Buildings of Europe*, *The Farm Home*, *Your Home for Rest and Recreation*, *Why Build of Permanent Materials?* and *Is Landscape Treatment for Your Home an Investment?* Paul Weigel is the Chairman.

ST. PAUL. Committee appointed to draft a sketch for a municipal Bulletin Board located on the City Hall grounds for the purpose of announcements and civic advertisements. Committee appointed to cooperate with the

City Officials entrusted with the project of the new bridge across the river at the Ford Plant. Committee appointed to resurrect the sketches of Rice Park and draft a composite sketch for the purpose of newspaper reproduction. From the minutes.

CHICAGO. Resolution endorsing the proposed \$4,500,000 bond issue for a criminal court house and jail building and a site therefor, presented at the election on 24 February.

KANSAS CITY. Coöperation with the ST. LOUIS CHAPTER in preparing a bill for the Registration of Architects. Individual work by members urged to help secure passage of the Bill. Participation in the work of the City Law Enforcement Association.

WASHINGTON STATE. Meeting devoted to the question of a City Architect. After report of the special committee and much discussion unanimously decided that the Chapter advise the city that it is opposed to the appointment of a city architect. Reports of the Committees on Civic Design, Legislation and Ordinances, Fire Prevention and Industrial Relations all accepted as given, showing activity on the part of the Chapter. The Small House Committee reported on the work of the North Pacific Division of the Small House Service Bureau, its work with the State College of Washington and further plans whereby the Bureau should handle the sales service from the further plan service of the College.

COLUMBUS. Meetings given over to discussion of pending legislation affecting the profession. New buildings for State and protection for the present building, other Chapters being asked to help. Also bill affecting control of school building projects and the registration law. Also the Building Code.

CLEVELAND. Like COLUMBUS, busy on legislative bills, including registration. Work of members with the School of Architecture. Definite resolutions passed and forwarded to the interested members of the legislature. In regard to the State Building Code amendments the resolution asked the Board of Building Standards to submit proposed amendments to their Building Code Committee before presenting them to the Legislature. The Chapter went on record as opposed to any movement further limiting the hours of the production of labor in the building trades or otherwise increasing building costs.

WASHINGTON, D. C. Steadily backing Peaslee's Zoning Committee. Success reported in the Chapter's part in the Arts Club Ball Pageant.

SAN FRANCISCO has started fund toward a cash prize for the Architectural Club in order to stimulate a competition for the solution of the problem of the unsightly newspaper boxes and racks on the streets of San Francisco.

NEW YORK. Work on the Architectural History of New York, which is to be published without any advertising. Chapter Committee investigating the possibilities of a joint home for the Arts and Crafts. Looking forward to a published report of the Committee on Uneconomic Practices. From the minutes.

RHODE ISLAND makes an award to the Student winner of the competition at the Rhode Island School of Design. Committees on Building Law Revision and Civic Projects reported progress.

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UTAH. Public Works Committee having a difficult time over legislative action. However, the Code Committee of the Chapter seems to have good contacts and things will undoubtedly turn out right. The Chapter is working with the Engineering Council and has a member on that committee drawing up a proposed law for the registration of Engineers. From the minutes.

EDWIN H. BROWN, *Secretary*.

Industrial Relations

The following letter from the *New York Times* (27 February) on the apprenticeship problem in the Building Trades, with subjoined comment by the Chairman of the Committee on Industrial Relations, should be of interest to Institute members throughout the country:

"Your article headed 'A Case of Union Tyranny' might give the impression that the conditions you mention in England are true of America, particularly in New York City.

"The labor unions, of which the following are associated with the Apprenticeship Commission, namely, the carpenters, electricians, cement masons, painters and decorators, bricklayers, plasterers and upholsterers, cannot be charged with not coöperating in meeting the increased demand for trained mechanics to assist in eliminating the housing shortage.

"There are two ways that this shortage may be overcome, particularly as it concerns the need of trained mechanics.

"The use of ex-service men. It may be said to the credit of labor organizations that they have taken into their ranks practically every service man who has shown, through courses in rehabilitation, in ability to do passable work—work that would be accepted by employers and purchasers of houses.

"As regards apprentices, the records of the Apprenticeship Commission of the New York Building Congress will show the following facts:

"Out of 31,504 carpenters (registered) there are only 1,496 apprentices employed by the various employers. This, too, in spite of the fact that the union is allowing one apprentice to every two or more men. At the present time there are at least 500 of these young apprentices out of work. During the peak demand for woodworkers there were on an average 150 out of employment all the time. Were it not for the continued efforts on the part of the Apprenticeship Commission the number of unemployed would be greatly increased.

"The bricklayers, with an estimated membership of 8,500 and absolute control of the employment conditions, have approximately 1,400 apprentices, and of these an average of more than 300 are constantly out of employment. During the peak demand at least 200 of these young apprentices were out of work. This, too, in spite of the fact that employers may apprentice two to a firm and have three on every job. Nearly two-thirds of the bricklaying apprentices are indentured with their fathers, the employers refusing to accept the responsibility of these young workers.

"The plasterers, who have come in for a great deal of condemnation, with 5,000 union members show only 620 indentured apprentices, whereas the union allows one to every five men. The coöperation of the Plasterers' Union in trying to meet the demand for building con-

struction is strikingly shown by one case, where the Apprenticeship Commission found twenty-six apprentices on one job with not one journeyman mechanic. At the present time there are at least 200 out of the 620 indentured apprentices out of work, and in fact all of these boys have, on the average, lost fully one-quarter time during these so-called boom years.

"The painters and decorators, with 10,000 members in District Council No. 9, have but 180 apprentices.

"It is taking the continued efforts of one employé in the office of the Apprenticeship Commission to keep even this small number 90 per cent employed.

"The cement masons, with 600 members and an allowance of fifty apprentices, seem never to have succeeded in keeping more than thirty-eight steadily employed.

"The conditions in electrical work as regards apprenticeship are so bad that we are finding a great majority of the apprentices leaving that trade and going back to errand boy, stock clerk and other such jobs.

"These are facts that are taken from the files of an active and statistical permanent organization. These are only a few facts that concern some of the important trades.

FRANCIS MAHONEY,

Trade Analyst and Supervisor of Apprentice Work,
New York Building Congress."

Mr. Mahoney's statement tells only a part of the story but a part that needs to be repeated until it penetrates. What has been found to be true in New York is probably also true elsewhere if not everywhere in the United States, namely, that though there are Union restrictions in every trade on the number of apprentices permitted, there are nowhere in any trades as many apprentices at work or even enlisted as are permitted by these rules. The New York Apprenticeship Commission has more work to get the employers into line to take apprentices than to get the Unions to agree to a formal joint plan of training. On the other hand, the Employers' Associations are frequently generous in giving financial support to the Apprenticeship Commission while it is very hard to get similar Union support.

ROBERT D. KOHN, *Chairman*.

Scientific Research Department

The membership of the American Institute of Architects should know all of the activities of this great professional body and understand the reasons for, and the inner workings of its important Committees and Departments. This knowledge will surely bring about a greater respect for the Institute and a broader realization of its importance in the social and economic development of this country during this remarkable period of change.

It is human nature to look askance at efforts that disturb the old order of things and to criticize new alliances as being pregnant with dangers and uncertainties unforeseen, and yet progress is in a way synonymous with change.

The creation of the Scientific Research Department, with its affiliation with a group of manufacturers or producers of building materials, has been criticized, conscientiously and with perfect honesty by many—some from an ethical premise; others from a fear of financial

SCIENTIFIC RESEARCH DEPARTMENT

complications; others for the general fear of "entangling alliances" that deflect us from the beaten path. Because of these divergent opinions it seems appropriate to describe at some length the reasons why the Scientific Research Department was created; its organization; its workings and its objectives.

The Scientific Research Department was formed to merge in one organization two major activities initiated and developed by the Institute: one, the Structural Service Committee and the other the collaborative effort with producers to improve the character, informative value and usefulness of advertising of building products. Both of these activities have grown to an importance that made it seem necessary to establish permanent headquarters and a definite organization to direct these activities.

Largely through the energy and self-sacrificing effort of Mr. Sullivan W. Jones, the influence and importance of the Structural Service Committee had been expanded until it had become one of the most useful Committees of the Institute and the one through which—more than any other—contacts were formed with other organizations and committees doing research work or contributing their efforts to the great movement, accelerated by our war experience, toward conservation of waste through standardization of products, and simplification of practices.

The Structural Service Department of the JOURNAL, through which the findings of the Structural Service Committee—and its accumulated data—was disseminated to the membership of the Institute, had also become not only a useful but popular department of the JOURNAL.

When Mr. Jones found it necessary to resign from the Chairmanship of the Structural Service Committee to undertake other important work, the Institute was faced with the necessity of either abolishing the Structural Service Committee, curtailing its activities, or of employing a paid Secretary, renting an office and assuming the cost of a paid organization.

The work of the Committee had become too great to depend entirely on voluntary service and the use of free office space and clerical assistance for its further development. The cost of such an organization if borne solely by the Institute would have been prohibitive, as the lowest estimate of expense was about \$12,000 per year, and yet, on the other hand, it seemed unthinkable that the splendid work done by the Structural Service Committee should be abandoned, or appreciably curtailed.

Some two years previous to the time when this serious financial question presented itself, a meeting of advertisers of building products had been called by the Institute to meet at Indianapolis to discuss problems of advertising with an idea of conserving for the benefit of the building public, some of the waste attendant upon misdirected advertising; to standardize the size of advertising matter to make it more suitable for filing; to encourage the use of the Institute's filing classification numbers and to make advertising to architects of greater informative and technical value.

A discussion of common problems at this conference showed a fertile field for coöperation between architects and advertisers, and the action of the conference resulted in the appointment of Joint Committees to confer on some of the suggestions presented. A committee of the

producers was also appointed to work out the details of a permanent organization through which a definite contact could be established with the American Institute of Architects, capable of working out common problems for the common good. This temporary organization was made permanent later, at the time of the Chicago Convention in 1922, and instruction given that a Constitution and By-Laws be developed for ratification by the Institute.

As the acquaintance between producers and architects grew, architects were more and more frequently asked to criticize the form and character of advertising proposed to be sent out. In this, the producers were only accepting a coöperation which had been offered them by the architects at Indianapolis and Chicago.

When the time came when it was necessary for the Institute either to abandon the work of the Structural Service Committee or develop some means of carrying on the work, the suggestion was made that a permanent department be set up in the Institute, not only to handle the routine of the Structural Service Committee and furnish material for the Structural Service Department of the JOURNAL, but also to arrange for group criticism by architects of the advertising literature proposed to be sent out by the producers and further, to supply headquarters and do the secretarial work for the Producers' Research Council—the affiliated organization of the manufacturers.

The Producers' Research Council, on their part, agreed to pay for the privilege of this criticism, permanent headquarters and clerical service, a sufficient sum so that the financial burden on the Institute or the JOURNAL, for the maintenance of the Scientific Research Department, would be no greater than it had been in previous years for the support of the Structural Service Committee.

All funds supplied by the producers are paid into the Treasury of the Institute and disbursed by the Treasurer, thus safe-guarding the Institute against any obligations beyond Budget appropriations.

The Constitution, By-Laws and Regulations as to membership of the Producers Council were submitted to and approved by the Board of Directors of the Institute, and the Board of Directors is vested with authority to correct any abuses that may develop as a result of this new affiliation, either on the part of the Institute or of the Producers' Research Council.

Because of the function of this new department of the Institute in setting up contacts with and collating information from national and other accredited research and investigational committees and organizations, it was called the Scientific Research Department.

This is, in a way, a misnomer, as the new department has neither funds, organization or facilities for conducting research work itself, but rather is a central clearing house for scientific and technical information pertaining to building materials, methods and devices as developed through tests and experiments in accredited laboratories and testing bureaus throughout the United States.

This department puts an inquirer in touch with sources of reliable information or furnishes this information from its voluminous files, but in no cases recommends, approves

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or argues the use of any material. This decision must obviously be left to the judgment of the inquirer.

I have written so far principally about the causes that led up to the creation of the Scientific Research Department. The organization of the department is as follows: It has a Director, Mr. N. Max Dunning, appointed by the President, and a paid staff consisting of a Technical Secretary, Mr. LeRoy E. Kern, necessary clerical service and permanent headquarters at 19 West 44th Street, New York City.

The Director of the Scientific Research Department is also Chairman of the Structural Service Committee. The Technical Secretary is Secretary of the same committee. The Structural Service Committee is what may be called the Active or Working Arm of the Scientific Research Department. An Advisory Council, consisting of Mr. Grosvenor Atterbury, Mr. Stephen Voorhees and Mr. Sullivan W. Jones, act as consultants and advisors in connection with the work of the Structural Service Committee.

The Scientific Research Department performs the following definite functions:

- a. Directs the activities of the Structural Service Committee; digests the recommendations of this committee and transmits them to the Board of Directors of the Institute for approval.
- b. Furnishes scientific and technical information and digests of reports to the JOURNAL for its Structural Service Department.
- c. Furnishes to the members of the Institute, or others making inquiry, reliable sources of information pertaining to building materials, methods or devices.
- d. Furnishes to members, or others seeking information, the "Standard Classification for Filing"—and assigns to producers of materials the correct filing number to be printed on their advertising literature.
- e. Arranges for producers' group criticism of their advertising literature in order that this literature may be presented in form, manner and substance, in a way that will make it most useful to the architect—and by the same token most effective to the advertiser.

The operation of the department in these major activities is as follows:

The Director, Technical Secretary and Advisory Council pass on the appropriateness of all appointments made for representation of the Institute, through the Structural Service Committee or otherwise, on national or other accredited committees for investigation, standardization or research work and make recommendations to the President of the Institute for such appointments as they deem worthy.

The Institute is constantly being asked to be represented on such committees, but the Board has very properly made a recent ruling, that the Institute will only participate where the specialized training and experience of the architect particularly fits him to be of constructive value.

The process is this: If the Institute is asked to be represented on some national research committee, the matter is first presented to the Advisory Council, then

to the Director, then to the President of the Institute, with either a favorable or adverse recommendation for the appointment of a member of the Structural Service Committee to represent the Institute.

When any committee on which the Institute is represented makes a report of findings or recommendations, the report is first digested by the Secretary, then referred to the Advisory Council and unless the opinion of the Council is unanimous, is referred to members of the Structural Service Committee for referendum vote. If the Structural Service Committee approves of the adoption of a report, it is then submitted by the Director to the Board of Directors of the Institute for approval by the Institute. No report or recommendation carries the approval of the Institute, except by action of the Board.

The service for which the producer pays is related solely to advertising and routine secretarial work connected with their organization.

The producer under this arrangement is privileged to consult with the Technical Secretary on the most advantageous forms of advertising to architects and to submit his advertising literature to group criticism of architects arranged for by the Technical Secretary. This criticism gives the advertiser the benefit of the point of view of architects to whom, as a profession, the advertising is directed, and is, of course, of great value as it enables the advertiser to confine his literature to those facts, and technical data which it is necessary for the architect to know in order to use a material properly and to eliminate from his advertising matter, irrelevant statements, exaggerated claims and extravagant cost of presentation, which accomplishes no useful purpose and greatly increases the cost of advertised materials to the purchasing public.

The architects are directly interested in advertising first: because as the purchasing agents of the public we are interested in eliminating wasteful practices; second, as progressive men, we are exactly as anxious to know of new materials, methods and devices and their proper uses as the manufacturers of these products are to have us know; third, we are interested in having advertising presented in such a way that it can be easily and effectively filed for reference and that it contains the necessary technical and scientific information for its intelligent and proper use; and fourth, it is our client's money that is paying for the advertising and our own time that is being used in reading it and we are directly interested in seeing that neither are wasted.

The activities of the Scientific Research Department during the last year, in rendering definite service to the producers, is sufficient evidence that the producers appreciate the value of this service and are taking serious advantage of it. Hardly a day has passed that the Department has not been consulted by some one about his advertising to architects. During the year, advertising literature has been examined and criticized for fifteen individual members, and consultations on advertising subjects other than literature for nineteen. The use which is being made of the Department by the producers shows that the money they are contributing to its maintenance is not disproportionate.

(Continued on page 141)

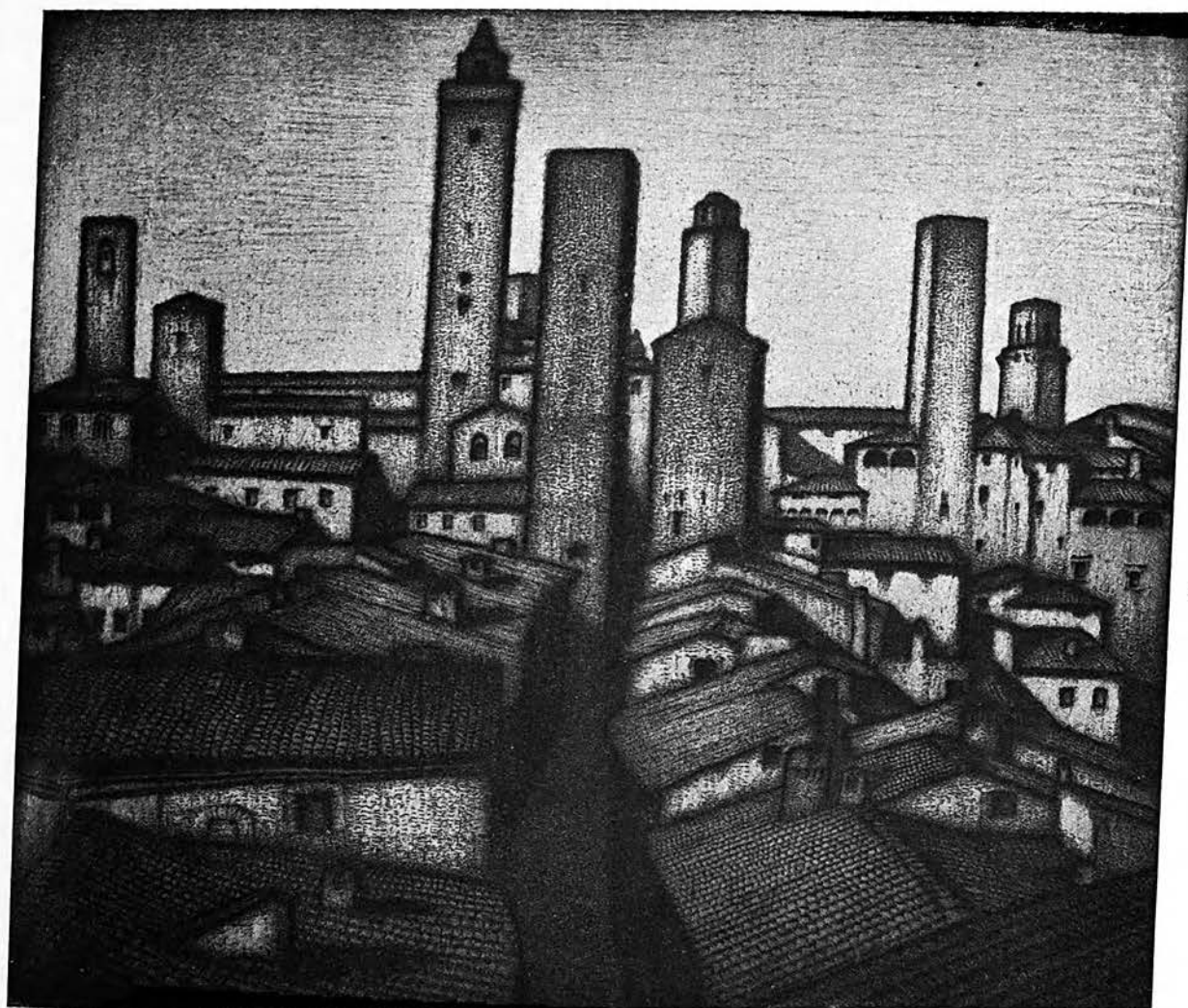
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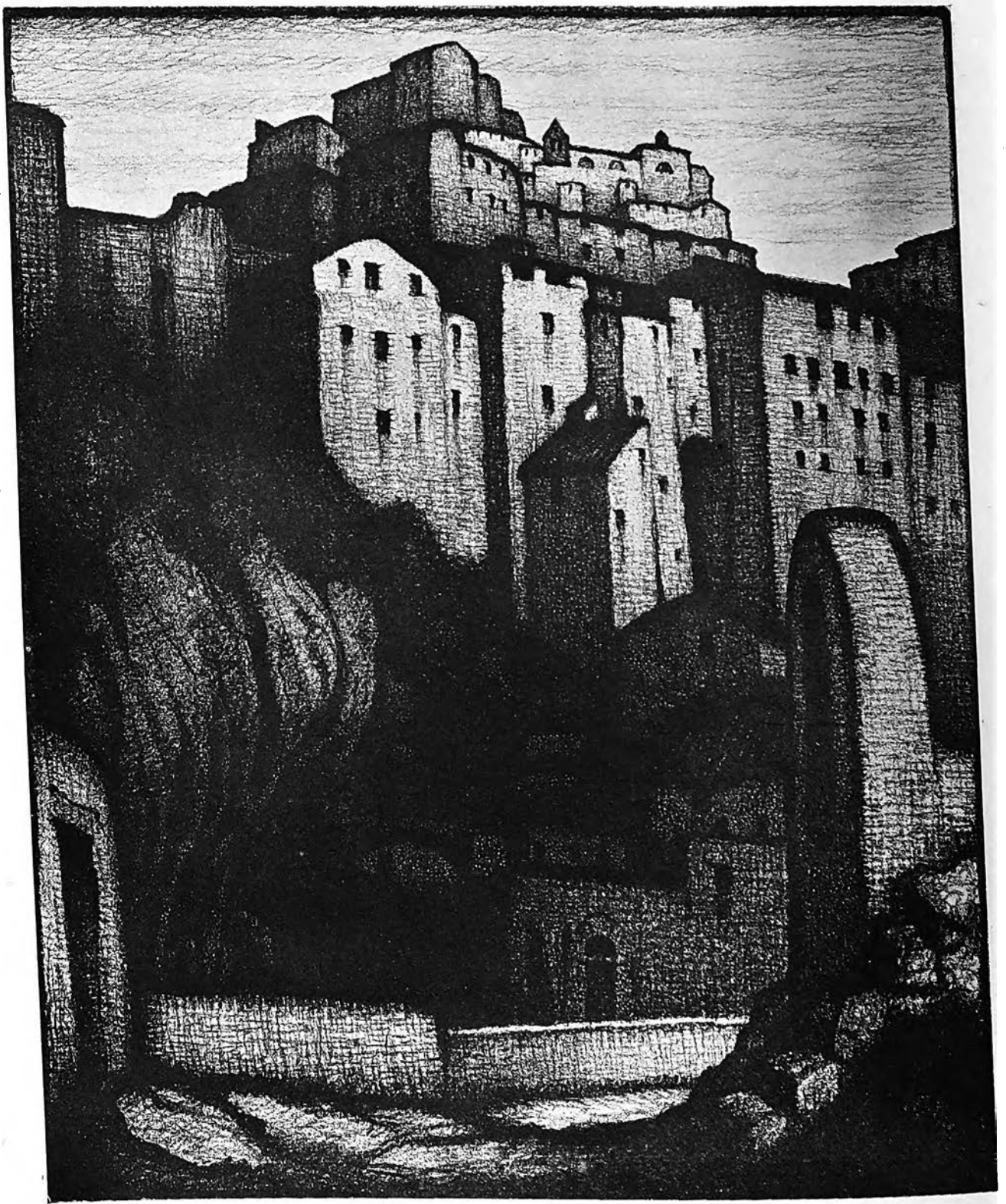
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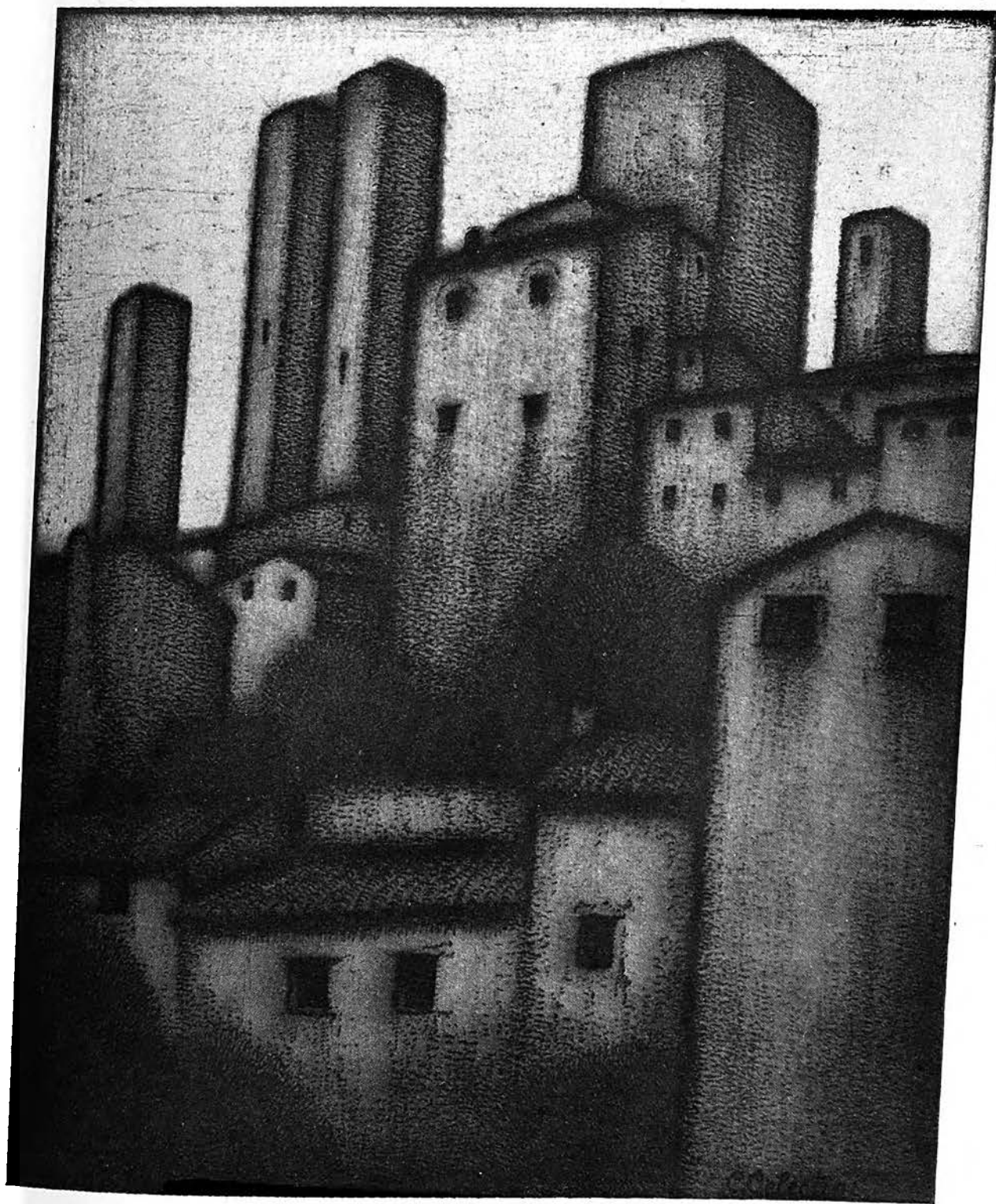
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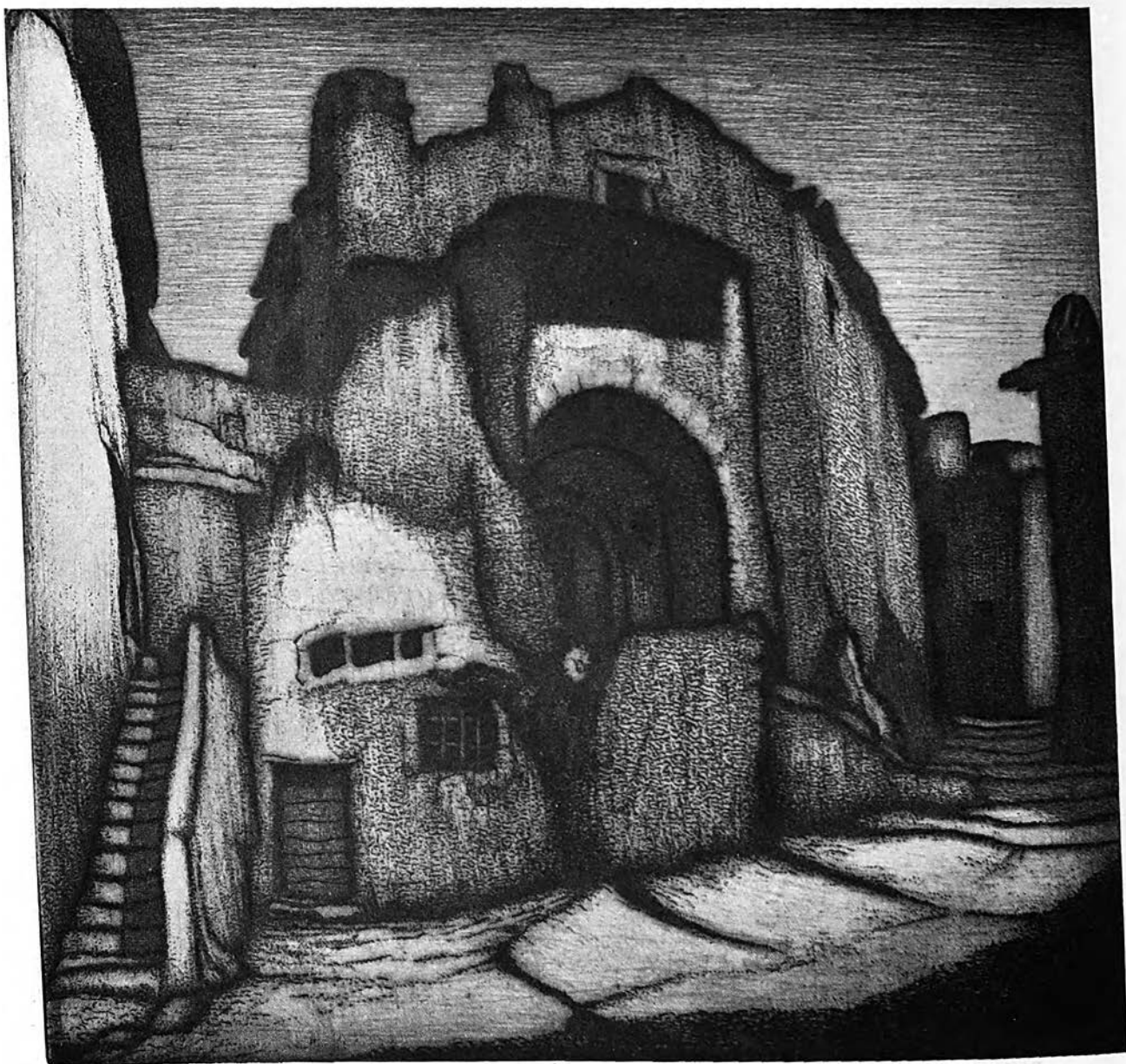
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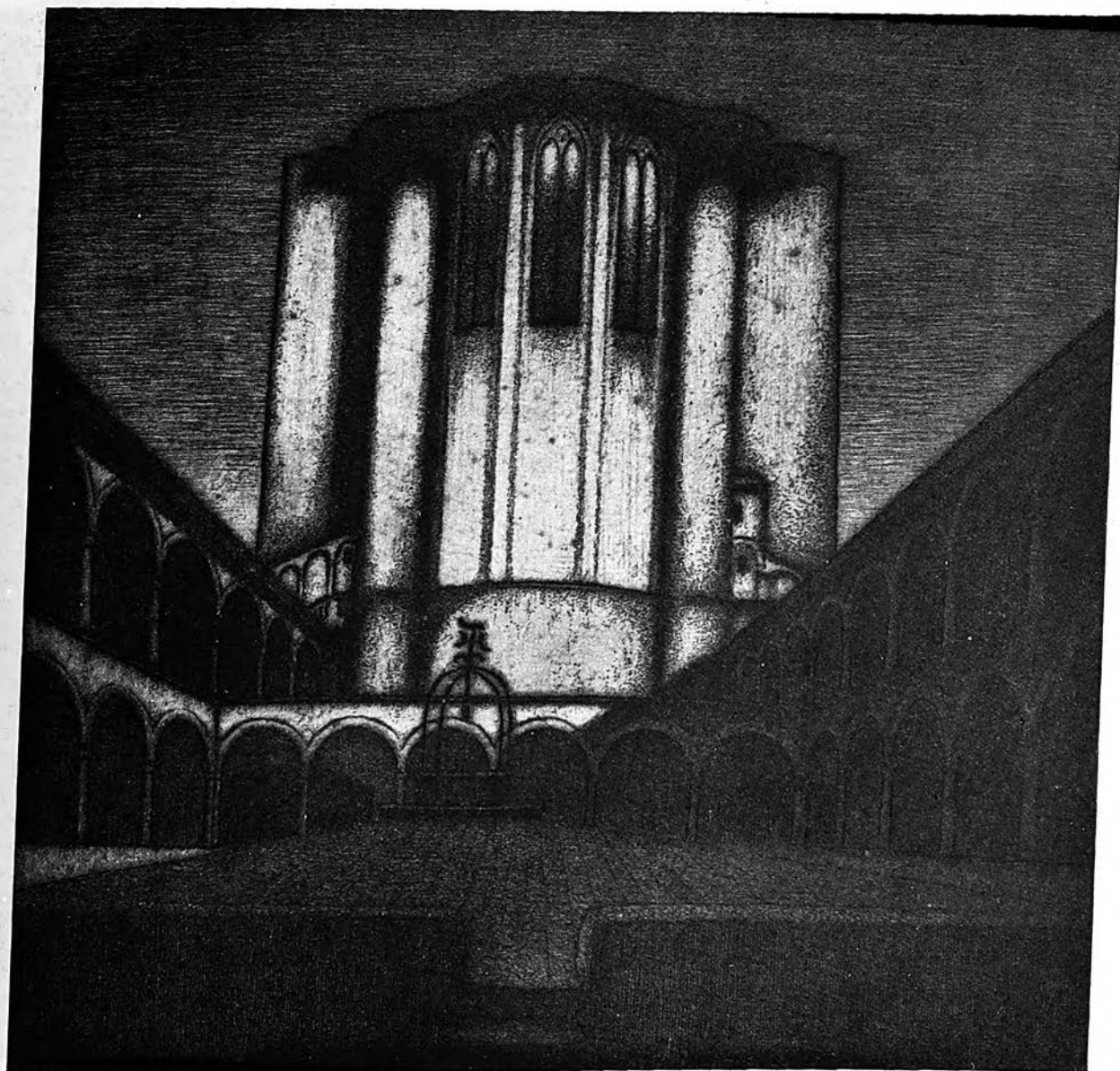
SUBIACO
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A' WINE MERCHANT'S HOUSE
Celestino-Celestini



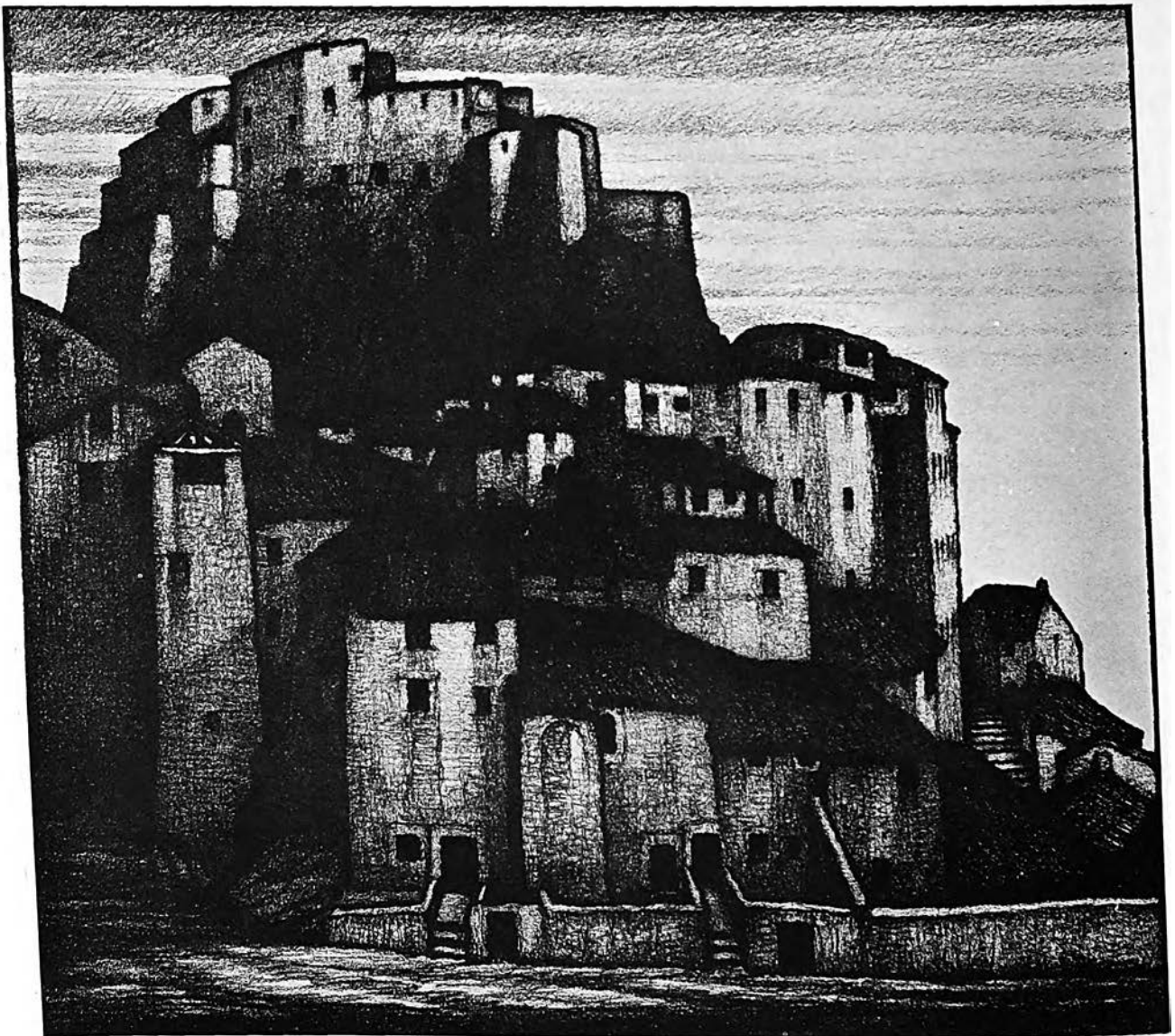
A CLOISTER OF THE CONVENT OF SAN FRANCESCO—ASSISI
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FISHERMAN'S HOUSE NEAR LAKE TRASIMENO
Celestino-Celestini



A SQUARE IN SAN GEMIGNANO
Celestino-Celestini



GROUP OF HOUSES AND THE CASTLE—SUBIACO
Celestino-Celestini

SCIENTIFIC RESEARCH DEPARTMENT

Scientific Research Department

(Continued from page 132)

The personnel of the membership of the Producers' Research Council is best proof of the high intention of these individuals and concerns. They stand as leaders in quality of product and reputation and represent a group which believes that the best advertising of a product is that which secures its intelligent and appropriate use rather than the kind that artificially forces a use disregarding these qualifications.

It is safe to say that had this not been the case, they would neither have desired nor could they have obtained affiliation with the Institute.

The Scientific Research Department is active in other ways. From six to eight inquiries from manufacturers are received daily asking for the proper file number of our Standard Filing Classification—to put on their literature—this means time saved for the architect. From the inquiries received from architects, it is estimated that between two and three thousand have adopted the Standard Classification for Filing.

In all of our relations with producers; in our criticism of advertising; in our efforts to increase efficiency in the office filing of advertising matter and in other ways, it must be constantly borne in mind that the Institute or any of its staff do not in any way, shape or manner recommend or approve any material, method or device, or lend any weight for its use as against any other. We are not interested in increasing the sale of any products, but only in aiding the architect intelligently to choose and use them.

The work of the Structural Service Committee has grown to large proportions and it is not necessary here to catalogue all of the important activities of this committee—suffice it to say that participation of the Institute is sought on many important committees of the Department of Commerce and other departments of the Government, and also on most of the great national committees carrying on research, standardization or simplification investigations relating to building materials or products.

The Scientific Research Department with its Technical Secretary, Ex-officio Secretary of the Structural Service Committee, is able to conduct the affairs of this important committee in an expeditious and orderly manner. The counsel of the Institute in important affairs is more and more being sought and its influence for good in the construction industry is being greatly extended.

The Scientific Research Department has been in operation less than two years, and yet many tangible benefits attributable to its work are evident. The American Institute of Architects is looked upon by certain departments of the Government as best representing the consumer interest in construction matters.

The quality of advertising is undeniably improving, and the use of the Standard Filing System is becoming more general; wasteful and useless advertising literature is passing from our desk to the waste paper basket less frequently; the value of architectural service is becoming better understood, and the word "Consult your archi-

tect" is going out to millions in a spirit of reciprocity, probably, on the part of our producer friends.

The Educational Committee of the Producers is preparing for the use of the Institute or its Chapters—educational talks, lantern slides and movies showing the processes of manufacture of a number of basic industries—without any advertising reference to individual products. These representations will be highly interesting and instructive.

This same committee proposes to issue a bulletin to be sent out either by the JOURNAL or by the Scientific Research Department, advising architects of erstwhile standard products whose manufacture has been discontinued. Old forms and methods are continually being abandoned and new forms substituted.

The producers place at the disposal of the Scientific Research Department the results of experiments and tests made in the laboratories of the great industrial concerns they represent.

They have further offered to the Institute the friendly business counsel of their members in helping us to solve some of our serious business problems, a coöperation, if accepted, that may prove to be of inestimable value.

I have so far confined myself to tangible things. The greatest benefit to the Institute and to the architectural profession through the activities of the Structural Service Committee and the Producers Council affiliation will be intangible.

In the one direction we are expanding our usefulness and importance and extending our sphere of influence to the great benefit of the construction industry and the clients whom we serve—the public.

In the other direction we have formed an affiliation with an important group of men and have set up a sympathetic relationship with these men in industry, who now understand probably for the first time the aims, ideals and objectives of the American Institute of Architects, and appreciate probably more than they ever did before the value of architectural counsel and service as applied to building. The interest of these men in the Institute and in intelligent architectural practice cannot help—it seems to me—but be reflected in a progressive improvement in the conditions that surround the practice of architecture.

As stated in the beginning, we are prone to criticize new and untried relationships and there can be no argument that any relationship that lowered the professional standing of the Institute, that lowered its ideals or that deflected its membership from a strict adherence to its ethical code, should not be tolerated.

Progress, however, in the science of building has been so rapid, and building enterprises have increased so enormously in size, complexity and importance that, while surrendering no single argument as to the value of the architect's training as a man of culture, artistic perception and imagination, nevertheless his responsibility to his client as a business man entrusted with the expenditure of vast sums of money—demands that he have reliable channels of information whereby he can keep abreast of the times and be reliably informed of changes that are constantly taking place in the production of

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new materials, perfection of new methods and the installation of new devices.

The Scientific Research Department was organized to meet this problem and to make available to the architect, through the Structural Service Committee and its paid staff, the scientific and technical information being developed every day by laboratories, testing bureaus and engineering and industrial organizations throughout the United States. It further attempts, where such information is disseminated in the form of advertising—to exert its influence to make that advertising honest, understandable and accessible.

While some dangers may lurk in this new undertaking, as they do in every great undertaking, and while in the adjustment of old conditions to new some mistakes may and probably will be made—every known precaution has been taken to safeguard all of the interests of the Institute, and to provide methods of correction should dangers arise.

Despite the criticism that has been heard from some sources that the development of these business contacts will hurt this, that or the other of the Institute's activities, it seems only sound logic to suppose that by and large what is being done cannot help but improve the quality of the service the individual architect renders and also increase the power and influence of the Institute itself and by establishing the machinery and process of friendly coöperation enable the Institute to be of "ever-increasing service to society." N. MAX DUNNING.

The Architect and Preparedness

At the Civilian Conference on War Department Construction, held in Washington, 16 January last, John Lawrence Mauran, Past President of the Institute, addressed the conference as follows:

Mr. Chairman and Gentlemen: In congratulating the Hon. Secretary of War and the Assistant Secretary on their far-sighted policy of "Preparedness," I want to offer my contribution to this conference as conclusive proof of its absolute necessity.

We are all of us wont to think of the United States as being the only nation which was unprepared on the eve of entry into the World War, but as a matter of fact every peacefully inclined nation was woefully unready in all those fields of endeavor which had to do with construction, scientific research and the mobilization of experts in those lines.

Germany alone had created a war machine, built of fighting units on a firm foundation constructed by her foremost scientists during the years of patient preparation for "der Tag." But when the General Staff took full command, they committed the egregious blunder of dismissing the experts in every branch except the purely military, and so, while the Allies were painfully and painstakingly building up this neglected branch of the service, Germany's effectiveness in that respect was constantly declining.

Well-informed students of this titanic struggle lay great stress on this factor as swaying the balance in favor of the Allies.

As President of the American Institute of Architects,

I took up the question of how our confrères in England and France had rendered the technical service for which they were best fitted with the officers of the Institute in those countries, many months before the obviously inevitable hour of our declaration of war.

From England came the disheartening message: "we should indeed be fortunate if today we had in technical service one-tenth of the architects who lie in heroes' graves," while the plight of France is exemplified by the story of one of her distinguished architects—a Prix de Rome man—who obeyed the one, always existing, order for mobilizing and joined the colors of the regiment in which he had had his early enforced military training. One week in the trenches and this misplaced potential force was relegated to the light service his strength permitted, of water carrier at Staff Headquarters. By chance, his duties brought him into the room just at the dramatic moment when the Chief of Staff had given way to despair over his crying need of someone to make a contour map of the terrain. Springing forward, our poilu saluted and offered his services, and to the astonished Chief made known his identity. His work was a masterpiece, and you may be sure that from that moment he served his country in the field that served her best.

To focus these early studies of how members of our profession could most effectively contribute to the winning of the war, a Committee on Preparedness of the Institute coördinated every suggestion of value and we felt that acceptance of our offers, made to the President and to the War and Navy Departments, was certain in view of the concrete character of the services tabulated.

To conserve, for use in planning cantonments, hospitals, housing, temporary and permanent arsenals, factories and warehouses, from the blind operation of the draft, the profession was carefully card-catalogued to render selection of personnel for each field of activity accurate and expeditious.

But what happened to all these well-laid plans? Why, just what was bound to occur when the responsible powers are completely absorbed in the execution of their job as they had been taught to see it. They were too busy *building* cantonments even to grant a hearing on *how* the architects could help and thus lighten their burden. It was a natural condition, however heartbreaking, an inevitable condition when we remember that, while engineering is part of the curriculum at West Point and Annapolis, there is no course in architecture and, therefore, it would be unreasonable to expect that these engineer-officers should have any other conception than the rank and file of laymen of the architect's functions; which is, in brief, a "beautifier." Even in the slowly growing understanding that landscape architects and so-called city planners do create "practical" plans, the fact is yet to be learned that no descriptive adjective need precede the word "planner" and that all architects worthy of the name, whether or not they specialize in any given branch, are "*planners*" first, last and all the time.

It is not to be wondered at that the first cantonment planned went no further than to provide an unrelated group of barracks and mess halls, nor that these bar-

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racks were nothing more than an arithmetical expansion of a primitive shelter for the temporary occupancy of ten men. Thus, for one hundred men it would be ten times as long and for two hundred and fifty, twenty-five times as long, but without a visualization of attendant inconvenience and inadequacy of air supply, which would have jeopardized the health and even the lives of our men in training.

On learning of this state of affairs, I hurried to Washington, only to get the "busy signal" on every door, until I reached the sympathetic atmosphere of Col. W. A. Starrett's office, at the Council of National Defense. At that time he was an architect, and quick to grasp the seriousness of the situation and the difficulties to be faced in overcoming it, he took me to Mr. Frank A. Scott, the quick-thinking and prompt-acting head of the Munitions Board.

Grasping at once the full significance of the menace confronting our men, he gladly accepted our offer to assemble at once a group of "planners," and he undertook to make the result of their labors available to the War Department.

He had the key to the back door, gentlemen, and it was through that same back door that we carried into successful execution the two-story barrack and the several cantonment grouping plans.

But don't jump to the conclusion that France was doing "up to the minute" work on kindred lines—far from it, as Mr. Charles Butler of New York discovered when he went to Paris soon after the Germans entered Belgium, to offer his hospital experience to the country where he had completed his architectural education. Even after he had discovered the astonishing fact that the French Army was building base and field hospitals from the plans used in 1870, he could find no one who was not too busy to listen to his proffer of assistance, until one day he encountered a life-saver in the optimistic figure of Mr. George Washington Wopp, a friendly American dancing teacher, who seemed to hold an open sesame even to the sanctum sanctorum of officialdom. After hearing Butler's tale of woe, he said: "Come with me and we'll soon change all that." And before his astonished eyes he marched through anteroom after anteroom, by guard after guard, who saluted as he passed, up to the door of the Secretary of War, which he flung open and strode in, to be greeted by the Secretary of War with a suave "And what may I do for you, Mr. Wopp?" He let Butler disclose the astounding facts, whereupon the Secretary exclaimed: "*Mon Dieu, ca n'est pas possible*" and, when the proof was produced, he placed Mr. Butler in full charge of hospital planning.

Fresh from this invaluable experience, Butler hastened back to America the moment we entered the conflict, and again found every door closed and locked and, just because I happened to be President of the Institute, instead of a George Washington Wopp, nothing could be done to utilize for us the expert service rendered France on the hospitalization in this country. Much later, Mr. Butler was put in charge of our overseas hospitals.

We *did* serve the Bureau of Yards and Docks in the construction of permanent buildings to the value of several million dollars, with a speed and character of serv-

ice which won the official thanks of the Navy Department. We *did* respond to a hurry call from the Signal Corps to furnish personnel of varying qualifications, by exceeding the quota of 500 asked for within a matter of hours rather than days, through the efficiency of our card catalogue and the unremitting efforts of Chapter officers. We *did* accomplish the unthinkable in persisting in the work of recruiting a camouflage battalion under Major Evarts Tracy, in the face of weekly replies to our offer of service from the War Department—"thanking you again for your offer, you are informed that the A. E. F. will do no camouflage work, as the French will do all camouflaging for us," so that when Gen. Pershing cabled for a camouflage battalion ours was in camp in Washington and sailed in a few days under the command of our own Major Tracy.

And here let me state that this corps not only did brilliant work, but it furnished a highly efficient staff of instructors in the art and long before the Armistice we were doing camouflaging for the *French*.

All these things we *did* do, but they were all done as I've tried to show you by a constant uphill fight against an incessant barrage of opposition—an opposition all the more discouraging because, in our hearts, we knew it would melt like a Spring snow in the sunlight of an understanding of our qualifications and our patriotic motives, which the longed-for heart-to-heart talk would insure.

And so you can well understand how deep is my interest, and how profound my gratitude, that the far-sighted policy, betokened by the establishment of an enduring and permanent liason between the War Department and the civilian organizations of experts in planning and construction promises immunity from the curse of unpreparedness, should the evil hour ever strike again.

Institute Business

Nominations of Officers and Directors

The offices about to become vacant are those of President, First Vice-President, Second Vice-President, Secretary, Treasurer; also those of three Directors whose terms expire. These Directors are William Emerson, of the First District; Benjamin Wistar Morris, of the Second District; and William L. Steele, of the Sixth District.

The three Districts for which Directors are to be elected under the Regional Plan are as follows:

DISTRICTS

- No. 1. Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
- No. 2. New York, Porto Rico, Virgin Isles.
- No. 6. North Dakota, South Dakota, Minnesota, Wisconsin, Iowa, Nebraska, Kansas, Missouri.

STATES

The following members of the Institute have nominated Abram Garfield, of Cleveland, for the office of First Vice-President:

John Lawrence Mauran, Ernest J. Russell, Louis LaBeaume, Benjamin W. Morris, E. C. Klipstein, Harry J. Williams, Harry I. Schenck, Robert R. Reeves, Wilfred A.

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Paine, W. R. McCornack, F. R. Walker, Charles Morris, J. M. Hamilton, H. E. Weeks, Charles Schneider, of the ST. LOUIS, DAYTON, COLUMBUS, CLEVELAND and NEW YORK CHAPTERS.

The following members of the Institute have nominated William L. Steele, of Sioux City, Iowa, for the office of First Vice-President:

Harry Lawrie, Alan McDonald, Mark M. Levings, Frederick S. Stott, N. R. Brigham, Charles A. Carr, J. D. Sandham, John McDonald, F. A. Henninger, Hiram A. Salisbury, Frederick W. Clarke, Edwin B. Clarke, Charles W. Steinbaugh, Thomas R. Kimball, Louis W. Smetana, J. Chris Jensen, Laurence H. Fowler, of the NEBRASKA, IOWA and BALTIMORE CHAPTERS.

Delos H. Smith, Horace W. Peaslee, Frederick A. Kendall, Charles H. Stratton, F. W. Southworth, Louis Justement, William Partridge, A. Burch Fitz Simons, Julius Wenig, Wm. I. Deming, Wolcott Clarke Waggaman, Joseph Younger, Frank Upman, Francis P. Sullivan, Victor Mindeleff, J. Wilmer Smith, of the WASHINGTON and BOSTON CHAPTERS.

The following members of the Institute have nominated J. Monroe Hewlett, of New York City, for Director to represent the Second District:

Robert D. Kohn, Frank E. Vitolo, Benjamin Wistar Morris, Louis Ayres, Donn Barber, Chester H. Aldrich, H. S. Waterbury, Carl F. Grieshaber, H. Van Buren Magonigle, Jerome R. Allen, Charles S. Peabody, C. C. Wendehack, Clarence S. Stein, Frank Goodwillie, William Edgar Moran, Charles Butler, George A. Chapman, T. E. Snook, Frederick W. Monckmeyer, R. H. Bryson, Frank H. Quinby, John W. Boylston, T. E. Snook, Jr., H. C. Bowman, Arthur R. Koch, Wm. H. Gompert, of the NEW YORK, BROOKLYN, NEW JERSEY and MINNESOTA CHAPTERS.

The following members of the Institute have nominated Goldwin Goldsmith, of Lawrence, Kansas, for Director to represent the Sixth District:

Harry Lawrie, Alan McDonald, Mark M. Levings, Frederick S. Stott, N. R. Brigham, Charles A. Carr, J. D. Sandham, John McDonald, F. A. Henninger, Hiram A. Salisbury, Frederick W. Clarke, Edwin B. Clarke, Charles W. Steinbaugh, Thomas R. Kimball, Louis W. Smetana, J. Chris Jensen, Ralph E. Scamell, of the NEBRASKA, IOWA and KANSAS CHAPTERS.

New Members Elected

As of February, 1925

ALABAMA: Jackson C. Halstead, *Birmingham*; BALTIMORE: George S. Childs; BOSTON: Francois A. Rousseau, *New Bedford*; CLEVELAND: Herbert B. Beidler, *Cleveland*; Marcus Gilbert Miller, *Girard*; NORTH TEXAS: Joseph R. Pelich, *Fort Worth*; RHODE ISLAND: Arthur Noyes Sheldon, *Providence*; SAN FRANCISCO: Samuel Lightner Hyman; SOUTH TEXAS: Charles Lowman Browne, *Houston*; SOUTHERN CALIFORNIA: Charles F. Brunckhorst, *Glendale*; SOUTHERN PENNSYLVANIA:

James Andrew Royer, *York*; WASHINGTON, D. C.: Roy L. Olson; WISCONSIN: Armin C. Frank, *Milwaukee*.

As of March, 1925

CENTRAL ILLINOIS: F. E. Berger, George Erwin Ramey, *Champaign*; CENTRAL NEW YORK: Charles Storrs Barrows, *Rochester*; CHICAGO: Harry Howe Bentley, *Evanston*; Wellington Jarvis Schaefer, *Hinsdale*; CLEVELAND: Carl Cameron Briggs, Edward G. Conrad, Harry D. Hughes, John Hartzell Samuels; CONNECTICUT: Leonard Asheim, *Bridgeport*; COLUMBUS: Louis Andre Lamoreux, *Mansfield*; GEORGIA: George Harwell Bond, *Atlanta*; INDIANA: William C. McGuire, Wilbur B. Shook, *Indianapolis*; KANSAS: Frank Clinton Squires, *Topeka*; MINNESOTA: Louis Bonyton Bersback, *Minneapolis*; NEW YORK: Maxwell Kimball, Francis Laurie S. Mayers, Hardie Phillip, Melvin Pratt Spalding, *New York City*; Edward Milton Urband, *South Orange, N. J.*; PITTSBURGH: Edward B. Franzheim, *Wheeling, W. Va.*; WASHINGTON STATE: Charles Addison Haynes, *Aberdeen*; WEST TEXAS: Harvey Partridge Smith, *San Antonio*.

Producers' Research Council

The annual meeting and election of officers of The Producers' Research Council, affiliated with The American Institute of Architects, will be held at the Hotel Roosevelt, New York City, on Monday, 20 April, at 10:00 o'clock. All members of the Institute are cordially invited to be present at the meeting, so that they may become better informed as to the aims and objects of the Council.

The Regional Planning Congress

Our readers are reminded that the International Congress on Town, City and Regional Planning to be held in New York City, 20 to 25 April.

The exhibits of city planning material will be shown at the Hotel Pennsylvania and also at the Grand Central Palace (where the Institute Convention will be held), the latter exhibit being under the auspices of the Institute and the Architectural League of New York.

WALTER P. MARSHALL announces the removal of his office to 307 Realty Building, Savannah, Ga.

ARTHUR H. BUCKLEY and COURTLANDT VAN BRUNT have formed a partnership for the practice of architecture, under the firm name of Buckley & Van Brunt, with offices at 823 Gloyd Building, Kansas City, Mo.

ARTHUR WOLTERS DORF has opened his new offices at 718 London Guarantee and Accident Building, Chicago, Ill.

STANLEY & SCHEIBEL announce the removal of their offices at 1301 Realty Bldg., Youngstown, Ohio.

THE SEVENTEEN TRADITIONAL ABOMINATIONS

The Seventeen Traditional Abominations

Not a few recriminations seem nowadays forthcoming on many subjects of controversy, architectural and lay; we reprint from that very interesting publication, *Lutheran Church Art*, the very explicit list of its ecclesiastical aversions:

1. A RETIRING TOWER, pushed back into the nave of the church, had its origin some years ago, when an architect designed a church 16 feet too long for the lot. To remedy matters, the tower was crowded back into the nave. Such crunched back towers have been imitated by stupid designers ever since. Nothing is more hideous—and it robs the church of several rows of pews besides.
2. CORNER TOWERS: The proper place for a man's head is between his shoulders, and the proper place for a tower is on the main axis of the nave, the tower projecting its full depth away from the building. A corner tower means a lop-sided composition, ugly from any angle.
3. HIGH BASEMENTS: The proper place for a basement is in the ground, and not half-in-and-half-out. A basement high out of the ground means a long flight of steps up to the church's main doorway, and huge basement windows. Avoid these things.
4. BIG WINDOWS in a small church are as much of a caricature as a man with eyes three inches in diameter and a mouth eight inches wide. Small windows, high above the floor, give more effective lighting than big windows with sills within three feet of the floor.
5. DOWN IN THE PIT: A basement, at best, is a hole in the ground. Fortunately several States have passed laws making it a misdemeanor to imprison school or Sunday-school children in a basement. A finished basement eats up from 20 per cent to 25 per cent of your building fund. Eliminate your basement entirely, and use the money to build a low wing, extending at right angles to the chancel.
6. THE LONG, LONG FLIGHT of stairs up to the main entrance of many a church is psychologically forbidding in fine weather, and a crime in icy weather. Sink your basement windows into light areas, and thus gain an inviting entrance to the church proper.
7. A FALSE CEILING, suspended six or eight feet below the true roof line, was called "a \$2,000 fake" by one who saw it. Such a ceiling soon shows lath marks and water stains. It is costly to keep painted. It creates a pocket of dead air, hard to heat in winter, and acting as a huge radiator in summer. Avoid it.
8. TOO MUCH LIGHT destroys the devotional atmosphere which all churches ought to have. Small windows, high above the floor, and electric lights of the lantern type for night use, will give the proper play of light and shade.
9. FLOOD-LIGHTING, directed on the altar, is a theatrical stunt, to be avoided. The chancel and sanctuary ought to be just a trifle shadowy, to produce the proper emotional effect.
10. SLOPING FLOORS give you an advantage of just one-half an inch of better vision. Try it with your level and pocket rule, and be convinced. Elevating the chancel two or three steps gives the same effect, at one-tenth the cost—and is symbolically and artistically much better.
11. BUNGALOW ROOFS belong to bungalows, not to churches. "Church pitch" means a pitch a little steeper than 45 degrees. Only when we have a clerestory, with enormously high walls, dare a low-pitched roof be used.
12. OPALESCENT ANGELS AND SAINTS, in the windows,

are more gaudy and theatrical than anything else. If figures are used, they should be very small, and treated in a flat, decorative manner, without any perspective whatever. Opal glass ought never to be used.

13. SHINY VARNISH AND BLACK FILLER ruin the finest of oak. To preserve its beauty, use no filler. Use a light fume or a light stain, and finish with liquid wax, rubbed with a woolen rag.

14. FOLDING DOORS, and a "Sunday-school thrown together with the auditorium" create a church that is highly unsatisfactory, and a Sunday-school that is a failure.

15. A ROUND-HOUSE SUNDAY-SCHOOL, invented in Akron, in 1866, fits our Lutheran requirements about as nicely as a skating rink would do for a college dormitory. Our Sunday-schools are departmental, and should be housed accordingly.

16. POINTED ARCHES and round arches are structural, not ornamental. They belong with brick or stone construction. In a frame building, they are as laughable as a pair of trousers patched with a piece of boiler iron.

17. QUACK ARCHITECTS: Dr. Cram declares that there are now fifty men who know how to design a church. We could name 500 quacks, who learned their methods in a carpenter shop, but who issue booklets of stock designs "free to the reverend clergy," and who advertise as "specialists in ecclesiastical design." Avoid all catalogue men, whether they be architects, glass men, organ builders, ecclesiastical furnishers, vestment makers, or what not. Have your work designed by a reliable craftsman. If you don't know the names of such men, write us.

OTHER ABOMINATIONS: There are forty other proverbial abominations in church building. But if you avoid these seventeen, you will have made a good start. Some day we will list the remaining ones.

Sins of Architects

"*The Seven Deadly Sins in Church Architecture* is the attention-commanding subject of a long article published recently in a prominent religious weekly—the *Baptist*. We note that the author mentions the sin against children in placing them in the basement of the church; the uncomfortable pew which 'mortifies the flesh'; the lack of ventilation, and the 'vast expanse of shining brass organ pipes across the front of the church.' It is interesting to note in connection with the last mentioned that the writer says that, whereas in Old Testament times they worshipped the golden calf, they bow down today before the golden pipes, and he asserts that the glare of these pipes is responsible for a great deal of drowsiness in church and that they usurp space which might be occupied by some window or other decoration 'with a real religious value.' As to this, there can be honest difference of opinion, and we will not involve ourselves in an argument about a question of art and architecture on which our thoughts are of very little weight.

"But the writer of the article for this church paper has omitted a sin which seems to us deadlier than all the others, even though he expresses the belief that the seven he has mentioned are due to the fact that 'Satan must have spent a good deal of time in designing and constructing churches.' We need not mention the sin we have in mind, for every reader of *The Diapason* will guess it

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right away. Satan must be spending a considerable part of his time designing the fearfully and wonderfully proportioned organ chambers which confront the organ builder almost everywhere he turns. (It is a comfort and satisfaction to know where to place the blame.) It is no exaggeration at all to say that because of the lack of intelligence that prevents setting aside space for organs which is adequate and gives proper vent for the sound of the instrument, probably 25 per cent of the expenditure of American churches for their organs is wasted. When you have brought to your attention the lack of effectiveness in many instances of a very large and complete instrument, purchased at heavy cost, and on the other hand, find a seven-stop instrument, carefully and advantageously placed, which sounds like the average one of thirty stops, you can realize what architects have done to the organ builders and organ buyers by a lack of foresight or planning which often is nothing short of sheer stupidity. The glare of the shining brass pipes fades into nothingness as a deadly sin alongside some glaring cases which we have in mind.

"Of course, there are architects who know better. These men consult organ builders when they prepare plans for an edifice, and realize that this is as necessary as to consult the steamfitter on the amount of radiation and the structural engineer as to the building supports. Perhaps if the proper persons keep drumming the facts into the ears of the men who design buildings all will begin to see the wisdom of this plan, and then we may hope for the eradication of this greatest of deadly sins in church architecture."—*The Diapason*.

Expositions

"Own Your Own Home" Expositions will be held this spring in New York, Chicago, Philadelphia and Boston. The Architectural and Building Material Committees, after inspecting many designs, have selected plans for four houses, one to be erected on the floor of each exhibition. The front elevations will be shown completely finished, while the remainder of the houses will be left in a state of partial construction, thus revealing to exhibition visitors the modern equipment, materials and building methods employed in domestic construction work. A number of Institute members are taking an active part in the arrangements for these Expositions.

The Chicago Exposition will have a four-room house, designed for the Architects' Small House Service Bureau and selected by Mr. Herrick Hammond, of the CHICAGO CHAPTER. A five-room house has been designed for the New York Exposition by Mr. Arthur C. Holden. Mr. James F. Talbutt, of Philadelphia, assisted in the selection of a twin house for the Exposition in that city. Three Institute members, Frederick C. Backus, William C. Turkey, of Bacon & Turkey, and Aaron Riley Merritt, have collaborated on a house for the Buffalo Exposition.

HEINTZ, REID & ADLER, 1330 Candler Building, Atlanta, Ga., have opened a branch office at Tampa, Fla., in charge of Mr. Warren C. Powell, Resident Architect State of Florida, and will be temporarily located in the Bank of Commerce Building, Tampa.

From Our Bookshelf

The Architect and the Law

It has been said that, nowadays, an architect needs to be fifty per cent lawyer. If that is true then at least half the profession will be interested in the recently published book¹ by Clinton H. Blake, Jr. This follows fairly hard upon the heels of his earlier offering, *The Law of Architecture and Building* and between them one must almost conclude that at least this lawyer would qualify as fifty per cent architect.

Out of an evidently full experience he lays clearly before his reader the many legal pitfalls that beset the practicing architect and concludes with a category of some fifty "don'ts," or rather, to be exact, forty-nine "don'ts" and one "do," which one might well, as he suggests, be adopted as the watchword of the profession, "Be definite."

The inherent difficulty is that the entire remaining fifty per cent of the modern architect, that in which lies the artist, stands at bay, with dagger drawn, against any such intrusion of his æsthetic precincts.

An architect boasted to me, not so very long ago, that a client had been pestering him to send in his final bill but he never bothered himself about routine office matters of that sort and never could seem to remember to do it. He would some day. How strange that imagination should so definitely limit the field in which it is willing to play. Is it that the æsthetic imagination, as a creative force, is purely selfish and not interested to exercise itself about matters of concern to others? A book like this would certainly give such a mind something it might think about to advantage if it only would.

Interesting cases of his own practice illustrate a text written in an easy colloquial style, the natural result of a book based largely upon a series of articles written originally for an architectural magazine. Yet the book is, of course, orderly in arrangement and serviceable as a book of reference in case of trouble.

Perhaps it is only natural that the author should be impressed with the desirability of securing competent legal advice, not only when trouble has occurred, but on many indicated occasions when the foundations of future trouble are likely to be laid. He hints somewhere in the book that it is as illogical for the architect to be his own lawyer as for the lawyer to be his own architect. And that is an argument his architect readers must perforce accept.

In reading the discussion of the form of contract between owner and contractor one may perhaps gain an impression of criticism of the Standard Contract Forms of the American Institute of Architects. Those particularly familiar with the documents may feel that some of the suggestions for improvement are rather too finely drawn. Regardless of these refining amendments recognition is freely given to the virtues of the Standard Documents of the Institute and to the marked advance in sound contract procedure that they represent.

¹ *The Architect's Law Manual*. By Clinton H. Blake, Jr. Fennell Points Press, Inc., New York. 1924.

FROM OUR BOOK SHELF

It is probably reasonable that a lawyer should think primarily in terms of an individual client, and advise that, since the standard forms are capable of improvement an architect would do best for his own interests by developing his own contract form, with proper legal advice. Perhaps some will join the writer of this review in feeling that there is a definite value to the architect in a good standing form, due to the familiarity with it that contractors have acquired, that does not pertain to any individual form however precise and perfected it may be; and that his own protection is enhanced by the development of definite standards of practice that can only be fostered by a standard form in general use. This, of course, could not exist if the principle of individual forms were adopted, and probably Mr. Blake would agree that the greatest good to the greatest number would be obtained through universal use of a standard form as near perfect as the Institute form is admitted to be.

The difficulties of the architect's relationship to his client from the early days of preliminary sketches, through the more exact period of contract drawings, to the most treacherous and troublesome days of construction and its supervision, all these are discussed with a very keen understanding of the architect's professional problems. Out of the stress of some architects' misfortunes has come a fund of valuable counsel for the benefit of their fellow practitioners. No budding architect can afford to disregard this opportunity to set himself on his guard, and few architects in the bloom of an active practice are so wise in the legal aspects of their profession as to be incapable of benefiting from this analysis of their problems.

The practice of the profession is certainly not growing any less complicated as the years pass. The profession should be grateful for such opportunities as this to profit by the experience of others, if such a thing really be conceivable.

WILLIAM STANLEY PARKER.

Houses for the Well-to-Do

It is hardly to be disputed, I think, that interest in architecture in the United States is rising fast. The surest indication of this is the willingness of publishers to keep on putting out ever more and more books destined for popular reading. Likewise the amount of newspaper space devoted to small houses, which, ever since the JOURNAL set the war housing movement going in a manner which has constantly accelerated its progress, is amazing. It is all to the good, not only socially and civically, but for architects and architecture.

One of the last books of the kind¹ to which I have referred deals almost wholly with homes for the more fortunate class of our citizens. But it is, after all, a pretty comprehensive study of a cross-section of architecture which furnishes architects with many commissions and affords them an opportunity for being a little more elaborate, extravagant, and even fastidious than is usually the case in the matter of those refinements which are their pleasure and their delight. Here is assembled

¹ *American Homes of Today, Their Architectural Styles, Their Environments, Their Characteristics.* By Augusta Owen Patterson. Macmillan, 1924.

in a manner that springs from the wish to meet the popular and not the purely architectural interest, the work of some sixty American architects and of some dozen collaborating artists. As to the choice of subjects there is much to be said, of course, for we have our own prejudices and predilections in these matters, but the point is that the author professes frankly to be dealing not with architecture but with æsthetics, a difference which she at least believes to lie in her faith that most books by architects do not interest the laymen because the mind of the architect writer is too befogged by his grasp of technique and detail. He cannot paint in broad strokes and commonplace high lights.

The statement is no doubt pretty true, and whatever differences of opinion there may be as to the right of this or that house by this or that architect to be included in a work of this kind, or why Mr. Pope has so many and Mr. Platt less, or *vice versa* with some others, architects are like to find the book interesting because, although it is a little ponderous to hold, it offers a compact grouping of designs and provides a base for study and comparison, not only in the use of precedent and in the speed with which ideas travel in so large a country, but in the influence of the processes of growth and change upon this class of domestic architecture.

As to the "Portraits" of the work of Messrs. Delano & Aldrich, one is of course at once intrigued by the title. It is not usual to refer to drawings of architectural subjects as "portraits" and one feels instinctively that here is some affectation. It is difficult, indeed, to escape from the simple and the obvious, when one seeks a title, but whether or no the word, used in this sense, is to make its entrance into our language in this manner (a possibility we must doubt) the fact is that the work comprises a series of some sixty drawings by Mr. Chester B. Price, illustrating the work of Messrs. Delano & Aldrich in that field of domestic architecture suggested by the title of the review. And the drawings are not only well done, and of exceeding interest in many cases, but some of them positively sing with light and color, due, in the case of reproduction, to a very beautiful quality obtained. And this is so rare that one cannot escape being impressed with it as the pages of the book are turned. Certainly no more distinguished presentation of the work of architects has ever come from the American press. Mr. Cortissoz has contributed a foreword which will be enjoyed by those who admire his writing.

S. I. R.

From the Human Aspect

The good old "Five-Foot Bookshelf" has got to grow about three more inches!

We remember some years ago, having owned a delightful little book, called *The Five Sins of the Architect*, by one Solomon Gargoyle (which was doubtless the trade name of our friend Magonigle in some previous incarnation). This little book was loaned to a fellow practitioner, and never, alas, returned to the fold. At that time *The Five Sins* was the only representative we had ever

² *Portraits of Ten Country Houses Designed by Delano & Aldrich. Drawn by Chester B. Price.* Doubleday, Page & Co. 1924.

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seen of a real thoughtful Literature on the Human side of Architecture (of course, it had no illustrations).

Of late we have had *The Autobiography of an Idea* and the five papers on the "Plus or Minus Value of Precedent"—these again with no illustrations. And now there come two pleasant little books from England—hence the need for three more inches on the old family bookshelf. One is by Mr. Trystan Edwards and carries the name *Good and Bad Manners in Architecture*¹—the other, *The Pleasures of Architecture*, is by C. and A. Williams-Ellis².

It appears that they are intended for the "General Public" (for all Architects are presumed to know all about good and bad manners in Architecture, as well as in everything else, and, of course, the Architect *must* enjoy the pleasures of Architecture—otherwise, he'd sell fish). Nevertheless, one may hope that many an Architect will acquire and read these two books, and perhaps lend them out, and probably never get them back. They have illustrations, of a sort, and would, we believe, be better off without them—but then the "General Public" has to be "shown" and loves to look at pictures.

Mr. Trystan Edwards, in his *Good and Bad Manners*, observes in his preface that "the heyday of Architecture will have arrived when Architecture is a theme of common talk," and he points out in very interesting and thoughtful fashion, the part the Architect may play in the moulding of this "common talk" by endeavoring to make his buildings "Polite," "Sociable," and kindly disposed toward their neighbors. He flatters not at all, the practice (largely American) indulged in by Banks and other centers of iniquity, of making buildings that seek to overpower and crush into insignificance their less "fortunate" neighbors. He says very aptly that a cat may look at a King—which does not in the least, however, permit the cat to put on regal "airs."

Mr. Edwards implies that some of our modern Architects, in composing their towering buildings in the "grand manner," seem to seek inspiration in the Beehive, forgetting entirely the human scale. He speaks of "Selfish Buildings," "Polite and Impolite Color," the "Vice of Prettiness," and so on—and urges that one should aim to have his part in the design of *streets* rather than in producing miscellanies of competing units. There is one very interesting illustration showing the *only* building that John Ruskin is known to have designed and built. This building, correct in every way according to Mr. Ruskin's oft promulgated "laws," stands out in a quiet polite street as a most unsociable "competing unit." It should obviously have been placed in a large park with a very high wall all 'round it. One can step on the toes or jab the ribs of the unsociable human neighbor—but the impolite building has an annoying way of sticking around. There is a good argument "In Praise of Stucco" which the Portland Cement Manufacturers' Association should surely copy.

"*The Pleasures of Architecture* is in a way more or less of a sequel to, or a Post-graduate edition of, the

¹ *Good and Bad Manners in Architecture*. By Trystan Edwards. Phillip Allan & Co., London.

² *The Pleasures of Architecture*. By C. and A. Williams-Ellis. Houghton Mifflin Co.

other one. The authors remind us that 'in the seventeenth and eighteenth centuries a gentleman with any pretensions to good taste was *naturally* an amateur, among the other Arts, of Architecture, and his eye must be able to criticize the disposition of the five orders as easily as his ear that of ten feet of the heroic couplet.' The following very appropriate 'Questionnaire' is suggested as a guide for judging the pleasures to be afforded by buildings:

"(1) Do you fulfil your function as a house, or a shop, or a Church or what not, adequately and with a minimum of friction?

"(2) Are you, or were you for a reasonable period, structurally efficient so that your doors and windows shut properly and you kept out the weather?

"(3) Do you seem beautiful to me, or, if not, did you at any rate seem beautiful—not merely correct and expensive—to those who built you?

"(4) Have you got a general Architectural theme which you try to express?

"(5) Are you a good neighbor so that any buildings there may be near you gain rather than lose in beauty or seemliness by your existence?

"(Candidates for admiration need not necessarily pass in all five Questions)."

The authors inform the gentle reader that most all GREAT Architects have been practically "inarticulate" in all other things—that the architect is often very much of a "nut" and therefore likely to be a lovable, kindly soul—and that Mr. Ruskin was not altogether all he has been cracked up to be as a salutary influence in the progress of Art.

We know very well that I.K.P., H.V.B.M., H.G.R., D. H. S., *et al.*, will *have to have* (and lend) these two books—we know also that the Efficiency Expert and Business Architects (?) will have none of them—and we *hope* that there are more of the "*et als*" than of the latter band.

H. F. C.

Historical

This history,¹ contained in three small volumes, may well be termed a code of the arts—for it codifies the origin and fundamentals of the major arts of architecture, painting and sculpture, with brief reference to the industrial arts of the periods and divisions treated. There will be found nothing new in this history—which is encyclopædic in its character—but the arrangement and classification of art subjects and the pertinent historical data is admirably presented. It is also clear and concise in its style. The illustrations—of which there are many—are tabloid and are only suggestive, though they will remind the reader of important architectural monuments and masterpieces of sculpture, and this reminder must be of educational value. The bibliography and indexing is very thoroughly done and both add materially to the value of the work. This history of art will not take the place of the great standard histories of art, but will be of value to students and for reference by professional

¹ *A History of Art*. By Dr. G. Carotti. (Translated by Beryl De Zoete). In 3 vols. E. P. Dutton & Co., N. Y.

FROM OUR BOOK SHELF

artists. The architect will find epitomized facts and illustrations that will refresh his memory and suggest variations in his work, as well as strengthen his conceptions. This history may fairly be commended as a valuable addition to art history and literature.

J. W. M.

Maritime Mansions

Like its greater forerunner, Venice, the port of Salem bred a mercantile aristocracy, but, for the most part, the signors of Salem, whose palazzos still line its shady streets, had their counterparts in the Venetians of a very early, very simple day.

They were seamen first and merchants afterwards. They captained their own argosies, voyaged to Cathay and the Spice Islands, laid their own guns against the pirates, and dickered for tea chests with the greedy viceroys of Annam.

The hardships and dangers through which their wealth was won may have been responsible for the modesty with which they displayed it, or it may be that the spirit of their province was incompatible with the easy use of that grand manner in domestic architecture which the houses of Maryland (for example) display with such gracious ease. At any rate, the Derby mansion¹ was one of very few in which this ampler sweep of composition was even attempted, and its planning coincided with a new epoch in Salem; the appearance of the merchant prince proper, who ruled his ventures from the counting house instead of the jumping poop-deck, and had exchanged oilskins for broadcloth.

The portrait of Elias Hasket Derby in the Peabody Museum, which has preserved his features for us, shows him as decidedly a figure of the later Renaissance. Goldoni has poked quiet fun at his like in many a comedy. He is sophisticated, shrewd, and worldly. The good nature in his expression is in no wise out of harmony with a close regard for shillings and pence.

For all that, he is both a patriot and a patron of the sciences. The vessel in the background of the picture is his ship, *Grand Turk*, which, as a letter-of-marque, fought many a smashing engagement with the Britisher; under his employ the great Dr. Bowditch made the observations on which are based his famous works on navigation.

He emerges from the Revolution a respected figure. He has also managed to amass a more than comfortable fortune.

A handsome family residence on Salem's "Grand Canal" was only a fitting expression of the position he had achieved, and it was to be expected that he would attempt something more pretentious than had satisfied an earlier generation, before the Golden Book was closed.

It does not appear, however, that he was himself strongly concerned with the project. "It is a business I know nothing of," he writes his agent, putting a round sum to his wife's credit. She, indeed, puts her heart into it, has sketches prepared, secures plans of houses she admires, as far as "Philadelfe," and even engages to make her a design, Bulfinch, who is not hampered by

any Puritan inhibitions, but will give her as Palladian a façade as she may desire, with flanking arcades and pavillions to boot. In some manner the project takes on the nature of an irregular competition, from which McIntire emerges with the commission, though Bulfinch may draw such slender consolation as he can from the knowledge that the executed work is, after all, merely a modification of his design.

Be of good cheer, though, Messer Charles! For it seems that the work is to be of frame and clapboards, and that all thy ponderous pilasters and rustications must be stuck on like putty. Perhaps this is the secret of thy silent withdrawal from the proceedings, in what may have been something like disgust. At any rate, since McIntire is to have the building of it, there will be crisp and tender carving enough, handsome cornices, and rich capitals.

So, indeed, there were, if we may judge from the fragments of ornament that are preserved in other buildings of the town, for the house itself was razed in 1815, having stood barely seventeen years.

From the drawings that Mr. Kimball has reproduced it would seem that many more modest dwellings could have been spared less easily. The plan, however, was well conceived, and the interior must have been striking and dignified.

The little book is illuminating in the picture that it gives of the architectural practice of the time, social conditions, and the state of feminine education as shown by Mrs. Derby's autographic notes. There are also a number of interesting reproductions, including drawings by Bulfinch, McIntire and others. The identification of Bulfinch as the author of the basic design is itself a distinct contribution to Early Federal archæology.

F. P. S.

Lead

In his introduction to the story of lead,¹ Mr. Harn says that "the object of this book is to gather together the known facts about lead and present them with a commingling of practical information and romantic sidelights to capture and hold those good folk who like facts well enough, but prefer them to be not too dreary and long-faced."

The life-story of lead has all the elements of surprise and wonder, and is one of curious adventure. Far more interest in the metal has been aroused by the announcement of the theory that radium breaks down into lead than by lead's great usefulness as a constituent of glass or paint or pottery. "It may be of little interest to contemplate a prosy bathtub; but to learn that the glaze upon it is first cousin to beautiful cloisonné enamel, and that lead is needed in both and for the same reason, gives a hint of an interesting story." In 1921, before the Mathematics and Physics Section of the British Association for the Advancement of Science, Professor O. W. Richardson, the president, announced, in his review of the year, that artificial transmutation of the elements had been accomplished by Sir Ernest Rutherford of Cambridge. No one, of course, claims that this instance establishes the absolute control by man of the process of changing one

¹The Elias Hasket Derby Mansion in Salem. By Fiske Kimball. The Essex Institute, Salem, Massachusetts, 1924.

²Lead, the Precious Metal. By Orlando C. Harn. The Century Co., 1924.

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element into another; but "the thing that brings the whole interesting romance within the legitimate scope of this book is the fact that the series of nature's own atomic disintegrations that have given rise to radiochemistry always end, so far as present knowledge goes, in metal lead."

Of special interest to architects are the chapters dealing with the uses of lead in building construction; for roofs, flashings, gutters, leader pipes and heads; for plumbing; in paints, pigments and oils; and in glass, pottery and enamels. In Great Britain, and on the continent of Europe generally, the use of lead for roofs of buildings, and for gutters, spouts and ornamental work is an ancient practice, and in England to this day a roofer is called a plumber (from *plumbum*, the Latin word for lead). If the man who pipes our houses had arisen originally in England or this country instead of in a Latin-speaking land (the plumber to the Roman was a worker in *plumbum*), he might have been a "leader" (or "ledder," to make sure of the correct pronunciation). Lead has not been extensively used in the United States for roofing, flashing, etc., because of the relatively high initial cost over other metals employed for these purposes, such as tin and copper. No doubt with the growth of the habit of building more for the future, more for durability than for temporary accommodation, will come also with us an increasing use of lead. In fact, to meet the growing demand for this kind of work, a stiffened lead, known as "hard lead," is being fashioned into plain and ornamental building products. It is lead hardened with antimony, which makes it stiffer and lighter in weight, and rolled into thinner sheets.

Mr. Harn's handbook is one that can be recommended to architects who wish to have in their libraries at least one good book of reference on each one of the principal materials used in building construction. It is always informing and, at the same time, often very entertaining, and there is a good index. There is not room in a book of this kind to expand the chapter on Building Construction by adding all the details so useful to architects, and it should be supplemented by another publication containing complete and authoritative details of all types of construction in which lead is used. Recent similar publications, some by the manufacturers themselves, relating to tin and copper, with copious detail drawings, and based upon the best contemporary practice, are models of excellence and usefulness.

THOMAS NOLAN.

The Elusive Perspective

To those of us who had nothing to do but look at the last total eclipse of the sun a few weeks ago and who realize how little most of us really saw during the forty-

odd seconds of totality, it will seem an astounding fact that Mr. Howard Russell Butler, during the total solar eclipse of 1918, was able in 110 seconds to observe and record enough data on form and color to produce the painting of the 1918 eclipse now hung in the American Museum of Natural History in New York, a picture which is marvelously startling to the layman, and accepted as authentic by seasoned astronomers. Mr. Butler was able to do this by means of a "shorthand" method of recording colors and values, according to a scheme of notation described by him in his book called *Painter and Space*.¹ Considering results, Mr. Butler's methods should certainly command respect. A color reproduction of the eclipse painting and some of the record diagrams appear in the book.

The major part of Mr. Butler's book, however, is devoted to an inquiry into the matter of getting the illusion of the third dimension into a pictorial presentation on a surface of two dimensions. We architects have often wondered why it is we so often have to fake our perspectives to make them look real, why perfectly good and realistic paintings were often so far from being in accurate geometric perspective. Of course, we are all aware of the difference in angle of view usually existing between the geometric perspective and the visual image. We are also aware of the differences between the monocular image of the ordinary perspective or photograph and the binocular image actually seen or shown by the stereoscope.

Mr. Butler's analysis of all these phenomena is a thorough and interesting one and should be of interest to all who have to do with pictorial presentation.

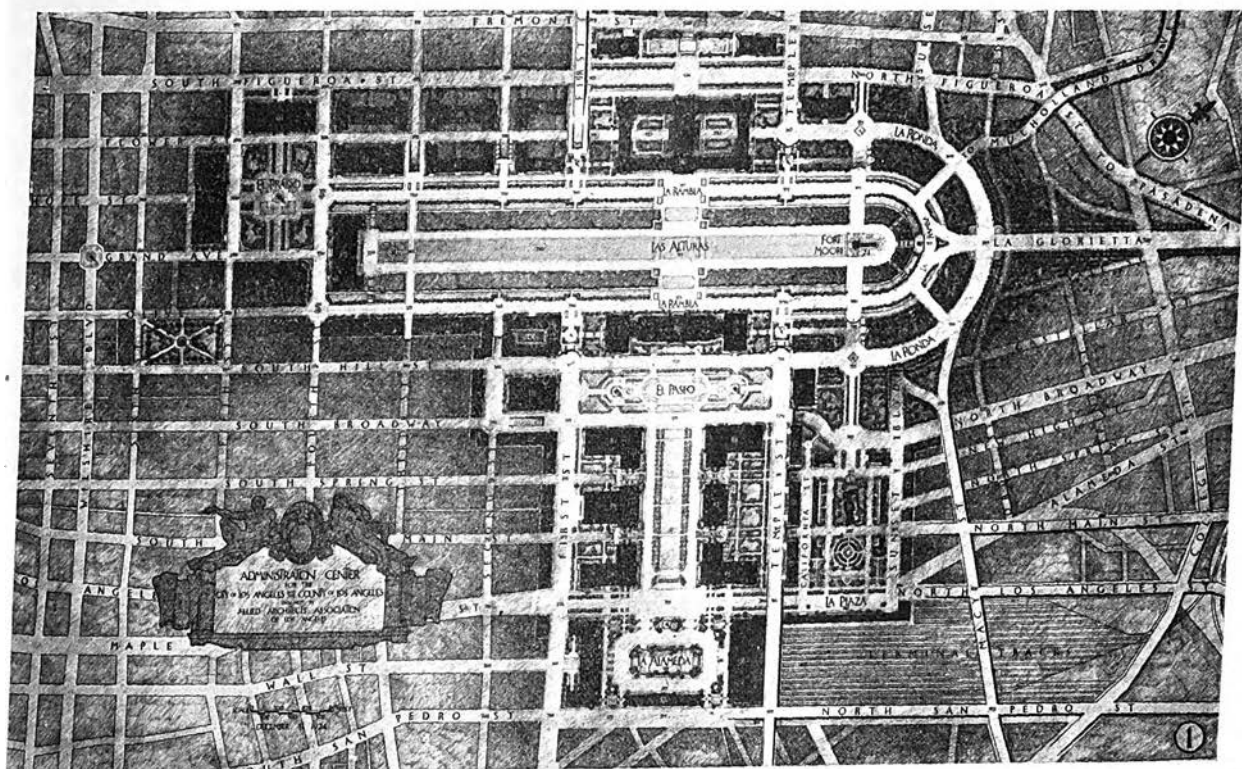
BEN J. LUBSCHER.

A Handbook

There are a thousand pages in Mr. Ketchum's² new third edition of his Handbook, of which some three hundred odd are given over to tables. A great part of the work is likewise devoted to bridges, but there are many formulæ, tables and notes on steel building construction and the ramifications encountered in this form of construction. The new material added to the volume comprises: Design of Self-supporting Steel Stacks, Standards for Constant Dimension Steel Columns, and Standard Steel Footings, and the American Institute of Steel Construction's Specifications for Structural Steel for Buildings. The tables in Part II have been revised to comply with the new standards adopted by the Association of American Steel Manufacturers.

¹ *Painter and Space*. By Howard Russell Butler. Charles Scribner's Sons, New York.

² *Structural Engineers' Handbook*. By Milo S. Ketchum, C.E. McGraw-Hill Book Company, New York. 1924.



The New Civic Centre of Los Angeles

THE CIVIC Center plans recently submitted to the public officials of Los Angeles by the Allied Architects' Association is illustrated on this same page, and the following account has been prepared for the JOURNAL by the Association:

In these plans the Allied Architects have preserved the two remaining landmarks of the early Spanish days in the city, namely the historic old plaza and Mission Church, dating back to the founding of Los Angeles in 1781 by Filipe de Neve and his little band of soldiers, Franciscan Fathers and their acolytes. The plans would make the Church the dominating feature of a beautiful park, while the present buildings fronting the plaza would be raised and replaced by new structures built along the low lines predominating in early Spanish settlements. This sympathetic treatment combined with the still extant old world atmosphere pervading the area at the present time would serve to recall to visitors and natives alike the dawn of white domination in California, and would constitute the first step toward the reviving of Los Angeles' legendary lore, which has been nearly lost during her rapid rise to commercial importance.

At the present moment these relics of antiquity are

in danger of obliteration situated as they are in surroundings far from attractive to visitors due to the neighboring near-slum section of town, and with the streets constantly congested by the steady rush of traffic. Restored and revived by the plans of the Association they would prove an inspiration to civic pride and community spirit, regaining their rightful heritage.

Bunker Hill, long a traffic impediment and an eyesore in the center of Los Angeles, would be transformed into a great park, encircled by broad boulevards connecting with the densely populated country east and north of town, and having a mall nearly a mile in length flanked with sites for future buildings of a cultural and semi-public nature. By the parking and boulevarding of this hill, through which broad, well-aired, well-lighted modern traffic tunnels would be cut for the accommodation of trucking, traffic congestion in the downtown area would be relieved as by no other possible means, and the "white elephant" of down-town Los Angeles will become one of the greatest beauty and utilitarian assets of the city. Then, too, the metamorphosis of this park would serve as an anchor, tending toward the stabilization of business property in the city, by the creation of a fixed center about which to revolve, instead of the aimless drifting which marks business at the present in the city.

OBITUARY

Lying east of the proposed park, called Las Alturas on the plans, would be the Administration Center proper, extending as far as Los Angeles Street and bounded on the north and south by Temple and First Streets. Here the city, county, state and national governmental buildings would be grouped about a great plaza, placed in a fit setting of greenery worthy of their dignity. The three main north and south traffic arteries of the city, Broadway, Spring, and Main Streets, would be depressed beneath this area in such a manner as to accelerate rather than retard through traffic, at the same time affording parking space both above and below ground. Due to the location of the plaza on a natural earth ridge, it is more a case of a raised plaza than of intensive street tunneling, and therefore far less cost is involved in the work. Sites have been provided here for structures of the monumental type, which are deemed necessary by the Allied Architects, due to housing needs, both present and future, of the various government uses for which they are to be constructed. The advantage of the depression of streets through the plaza lies in the fact that such a depression will relieve con-

gestion and that the governmental employees will be able to work with increased efficiency in harmonious surroundings, with the noise and clatter obviated.

East of the Administration Center, extending as far as San Pedro Street and situated within the same north and south boundaries, is a tentative site for the location of a Terminal Station and a Terminal Plaza, which would be carried out should the Union Station project be adopted. In case, however, that this project is rejected by the railroad authorities, this unit of the plans would be abandoned and the Civic Center would be closed by the erection of a great building at Los Angeles Street. One of the striking features of the entire plan lies in the fact that it is composed of a series of separate units, each being capable of either independent or gradual completion. Since the Civic Center as a whole cannot be completed for many years to come, and is yet capable of gradual development as funds become available for that purpose, the carrying out of the plan would at no time become a strain upon the public purse. The plan provides for the future, cares for the present, and preserves the past.

Obituary

S. Breck Parkman Trowbridge, F.A.I.A.

Elected to Associate Membership in the Institute in 1901

Elected to Fellowship in 1906

Died at New York City, 29 January, 1925

S. Breck Parkman Trowbridge, an important figure in the architectural profession of New York for more than three decades, died at his home in New York City of pneumonia, after a short illness. He was born in New York City 20 May, 1862, the son of Prof. William P. and Lucy Parkman Trowbridge. He received his higher education at Trinity College (class of 1883), and the School of Architecture of Columbia University (class of 1886). He took his M.A. in 1891 and his Sc.D. in 1910 from Trinity. Shortly after his graduation from Columbia he was dispatched by the Archaeological Institute to supervise the construction of the American School of Classical Studies in Athens. Thence he journeyed to Paris to enter the Ecole des Beaux-Arts.

He began his professional career in the office of George B. Post in New York, where he spent four years. Then came his association with Goodhue Livingston, under the firm name of Trowbridge & Livingston, which had endured for more than thirty years up to the time of his death. As a member of this firm, Mr. Trowbridge had

a hand in an imposing list of buildings. Among the principal structures are the Bankers Trust Company Building, the addition to the New York Stock Exchange, the J. P. Morgan & Company Building, the Chemical National Bank, the Empire City Savings Bank, the St. Regis Hotel, the B. Altman department store on Fifth Avenue, the Bank of America Building (at present under construction), and the projected Equitable Trust Company Building—all of these in New York City. The Mellon National Bank in Pittsburgh, the Palace Hotel in San Francisco and the Mitsui Bank in Tokio, about to be built, are other works designed by this firm.

Apart from his long and active professional career, he took a keen interest in the allied arts, serving in important positions in various organizations. He was an incorporator, Vice-President and trustee of the American Academy in Rome, a Fellow of the American Institute of Architects and a member of the National Institute of Arts and Letters, and Past-President of both the National Academy of Design and the Architectural League of New York and the Society of Beaux-Arts Architects.

He was a Chevalier of the Legion of Honor. He was an honorary member of the British Institute of Archaeology and a member of the Metropolitan Museum of Art, the American Museum of Natural History and Secretary of the Society of Colonial Wars.

AMERICAN RADIATOR COMPANY

*invites the
Architects of America
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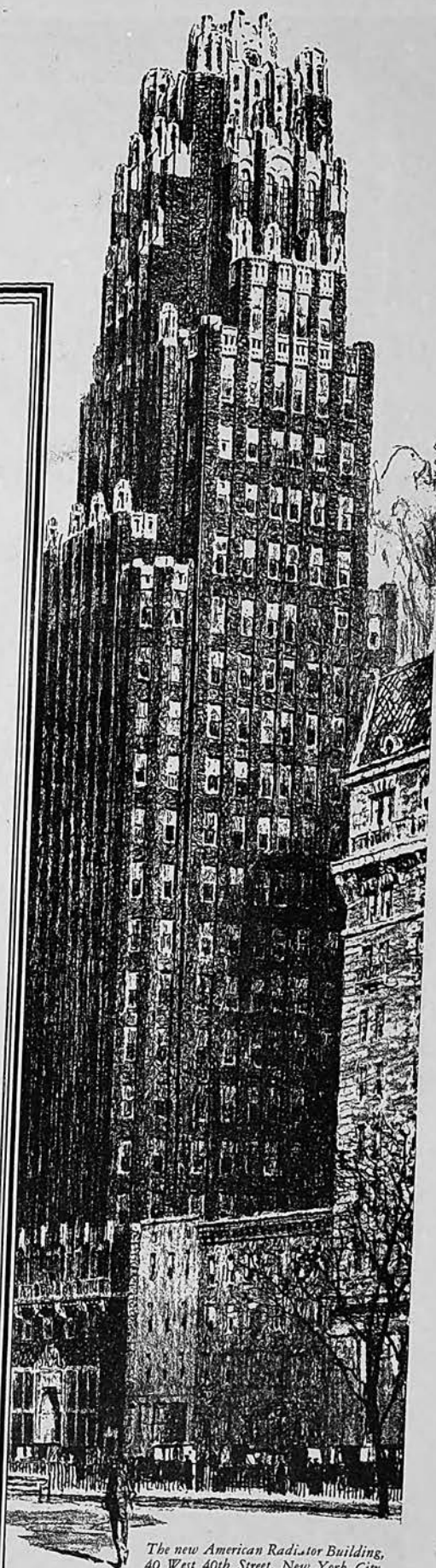
THIS EXHIBIT is designed to be helpful in a broad way. Competent Engineers will be in attendance to answer your questions.

Also you are invited to visit

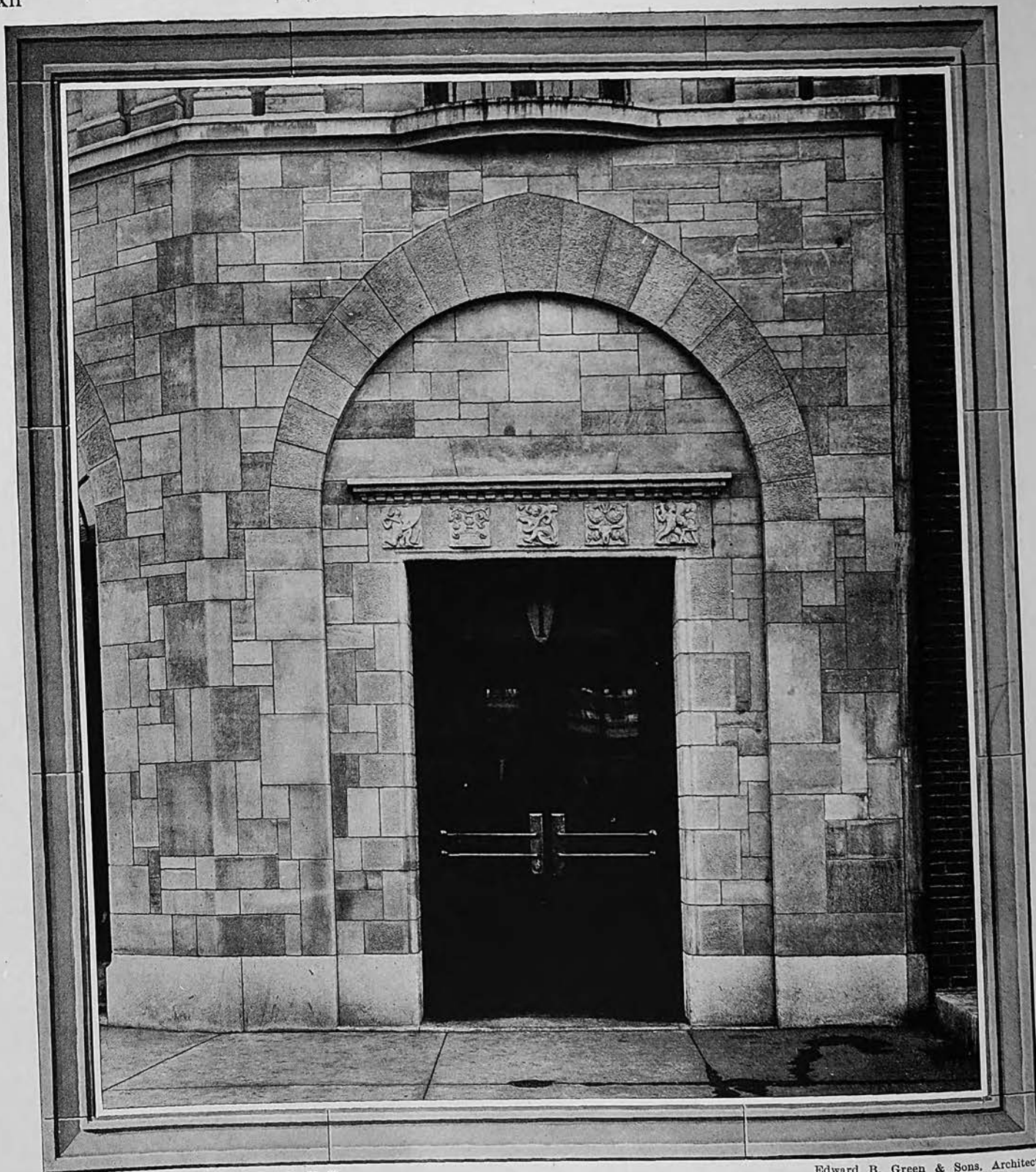
WARMTH HEADQUARTERS

in the new AMERICAN RADIATOR COMPANY Building

at 40 West 40th Street, New York City



*The new American Radiator Building,
40 West 40th Street, New York City.*



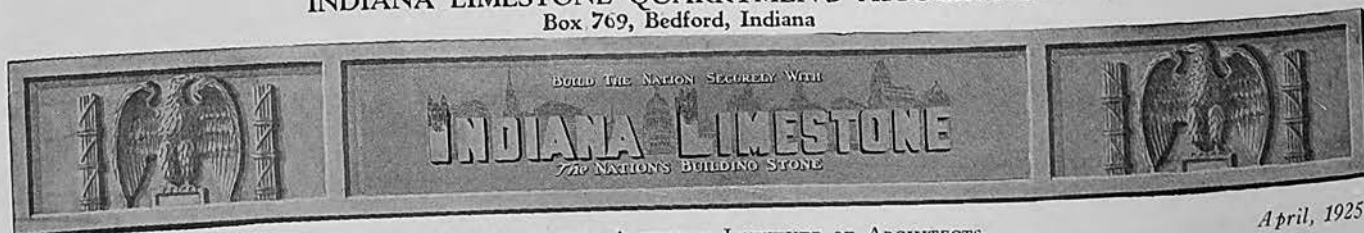
Detail of Entrance, Green Building, Buffalo, N. Y.

Edward B. Green & Sons, Architects

A MASTERLY handling of material in executing a beautiful and simple design has resulted in the artistic stone-work illustrated above. The stone used is Buff Indiana Limestone laid up as a random ashlar, a form of construction that is finding great favor among architects.

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Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

Thermal Expansion of Stone (8). (*Technical News Bulletin of the Bureau of Standards, No. 93.*) The determination of the thermal expansion of stone, i.e., the amount which the stone changes in dimensions with changes in temperature, has received very little attention in this country. Furthermore, an examination of the available data on the subject will reveal the fact that the few determinations which have been made are usually based on a very limited number of observations, and are rather misleading. The values most frequently cited in text books and hand books are based on co-efficients obtained by measuring the length of specimens at normal temperature. The assumption has been made that the material expands at a uniform rate at all intermediate temperatures. Determinations at the Bureau of Standards, in which frequent length measurements were made on limestone and marble specimens as the temperature was raised, indicate that these old assumptions are far from correct. For small increases in temperature above the normal the expansion is very small, but the rate increases rapidly as the temperature rises. At 100° C. the average expansion of marble is about the same as that of steel, but at 200° C. the rate is approximately doubled, while for temperatures a few degrees above the normal the expansion is only a fractional part of that of steel. These peculiarities are of particular interest where stone is used in connection with other materials, as is usually the case in modern building construction.

Marble, especially, shows other peculiarities in its behavior under temperature changes. It expands on heating, but when cooled to the original temperature, it does not shrink to its original dimensions, i.e., it retains a part of the expansion as a permanent growth. Specimens have been measured under low temperatures and found to expand when cooled below the normal, which is also contrary to the usual conception. Such properties are probably the cause of the peculiar instances of warping, which are sometimes noted in marble headstones in cemeteries.

U. S. Government Master Specification for Plain, Inlaid, and Printed Linoleums (2811). (*Federal Specifications Board Specification No. 210. Adopted 30 July, 1924. Circular of the Bureau of Standards No. 190.*) *Types.* These specifications are intended to cover plain, jaspe, granite, straight line and molded inlaid, and printed linoleums.

Material and Workmanship. These linoleums consist of oxidized oil, fossil resin, and rosin intimately mixed with ground cork and pigments and pressed on a burlap backing. Wood flour may be added in the manufacture of the light colors to get the proper shade, and is not considered objectional.

General Requirements. In the plain, jaspe, granite and inlaid linoleum the colors and design are in the mix and extend through to the burlap. In the printed linoleum the base is plain linoleum, usually brown in color, upon which designs or patterns in color are printed or stamped. The lines between the designs in straight-line linoleum are dis-

tinct and true, whereas those in molded inlaid are somewhat wavy or broken.

Plain, jaspe, granite, inlaid, and printed linoleums shall meet the following requirements:

Color, Pattern, and Finish. The surface of the linoleum shall be smooth and free from indentations, cracks, and protruding particles of cork. The color, pattern, and finish shall match a sample mutually agreed upon by buyer and seller.

Seasoning. The linoleum shall be thoroughly seasoned. The surface of a clean, fresh cut made at an angle of approximately 45° shall show no marked difference in color or grain between the outer edges and the center.

Width. Widths shall be as specified. Standard commercial widths are 72, 90, 108, and 144 inches. A tolerance of $\pm \frac{1}{4}$ inch will be permitted.

Burlap Backing. The burlap backing shall be finished on the exposed side with a red backing paint.

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 pound applied for a period of 60 seconds on a flat-ended cylindrical steel bar 0.282 inch in diameter.

Detail Requirements. Weight and Thickness. The various types of linoleum covered by these specifications shall have the following weights and thicknesses:

KIND	MINIMUM WEIGHT PER SQUARE YARD Pounds	THICKNESS	
		MINIMUM Inch	MAXIMUM Inch
Plain and jaspe linoleum "A" gauge..	6.8	0.137	0.147
Plain and jaspe linoleum "B" gauge..	6.0	.114	.124
Plain linoleum "C" gauge.....	4.8	.090	.100
Plain linoleum "D" gauge.....	4.0	.075	.085
Straight-line linoleum, heavy "A" gauge	6.8	.110	.120
Straight-line inlaid linoleum "D" gauge	4.0	.061	.076
Molded and granite inlaid linoleum, heavy "B" gauge.....	5.3	.085	.105
Molded inlaid linoleum "C" gauge....	4.0	.064	.084
Printed linoleum, heavy "D" gauge....	4.2	.079	.089
Printed linoleum, light "E" gauge....	3.6	.064	.074

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

	Inches
Plain, jaspe, molded inlaid, granite and printed linoleum.	3
Straight-line inlaid	5

This circular also describes method of inspection and tests, sampling, laboratory examination and packing and marking.

Apartment House Mail Receptacles (35h1). (*Order No. 9596 of the U. S. Post Office Department. Copies of the complete circular may be obtained through local postmasters.*) Where the management has not arranged that mail be delivered at the office or desk for distribution by its employees, the delivery of mail in apartment houses, family hotels, and flats containing three or more apartments, hereafter to be erected, shall be contingent upon the installation of receptacles, one for each apartment, conforming to the requirements hereinafter stated.

This order also includes apartment houses, family hotels, and flats which may be so substantially remodeled as to

STRUCTURAL SERVICE DEPARTMENT

involve a material change in the location of mail receptacles or the procuring of new receptacles.

Receptacles shall be arranged in groups of such number as may be practicable, each group to be equipped with a master door, on the opening of which the entire group of receptacles is accessible for the deposit of mail by carrier. In the master door there shall be secured by a lock furnished by the Post Office Department for use so long as mail is delivered by letter carriers, the key of which lock shall be in the custody of postal employees. The doors to the several receptacles shall be securely fastened by satisfactory locks, with a sufficient number of key changes to prevent the opening of other receptacles by the use of the key of any receptacle. The receptacles when closed shall be without slot or other opening, except a slot not more than 3" in length by $\frac{1}{8}$ " wide for calling cards, etc., will be permitted.

The several receptacles shall be identified by a number and shall have, where it can be easily read by the carrier when the master door is open, a list of the names of the persons receiving mail through such receptacles.

In determining the size of the receptacle, consideration should be given to its being of sufficient capacity to receive long letter mail as well as certain magazines which are approximately 18 inches in length, but in any event they should be of such size as to receive mail matter approximately 12 inches in length.

Receptacles shall be constructed of such material, of such strength and thickness, and in such substantial and durable manner as to render the mail deposited therein reasonably safe.

In installations in which telephone units are combined with mail-receptacle units, they should be so constructed that access to the telephone unit is not dependent on enter-

ing the mail receptacle, and the latter must not be accessible when the telephone unit is opened. In other words, while there is no objection whatever to combining these two services, the mail receptacles must be separated from the telephone or electrical unit.

In order that letter carrier may have no difficulty in reaching the master locks with the keys which they are required to attach to their persons by means of chains, groups of boxes should be so placed that the master lock shall not be more than $5\frac{1}{2}$ feet from the floor.

Studies in Illumination (31f). (*Public Health Bulletin No. 140 of the U. S. Public Health Service. Pages 118. Size 6" x 10". Illustrated.*) Synopsis: Occupational and Process Studies, Illumination Surveys, Eye Examinations, Character and Intensity of the Illumination Required for Post Office Work, Choice of Units for Post Office Workrooms and Offices, Tests to determine the Influence of Illumination on Efficiency and Production, Economic Advantages of Increased Illumination, Conclusions and Recommendations.

Tangent Modulus and The Strength of Steel Columns in Tests (13h). (*Technologic Papers of the Bureau of Standards No. 263. Pages 61. Size 7" x 10".*) Synopsis: Tangent Modulus and Engesser's Theory of Column Strength, Related Problems, Suggestions.

Safety Code of Laundry Machinery and Operations (35d). (*Bulletin of the U. S. Bureau of Labor Statistics No. 375. Tentative American Standards, Approved 4 June, 1924, by American Engineering Standards Committee. Pages 12. Size 6" x 9".*) Synopsis: Definitions, Wash-room Machines, Starching and Drying Machines, Finishing Machines, Miscellaneous Machines and Equipment, Operating Rules, Mechanical Division, General Division, Machine Guarding, Prime Mover Guarding.

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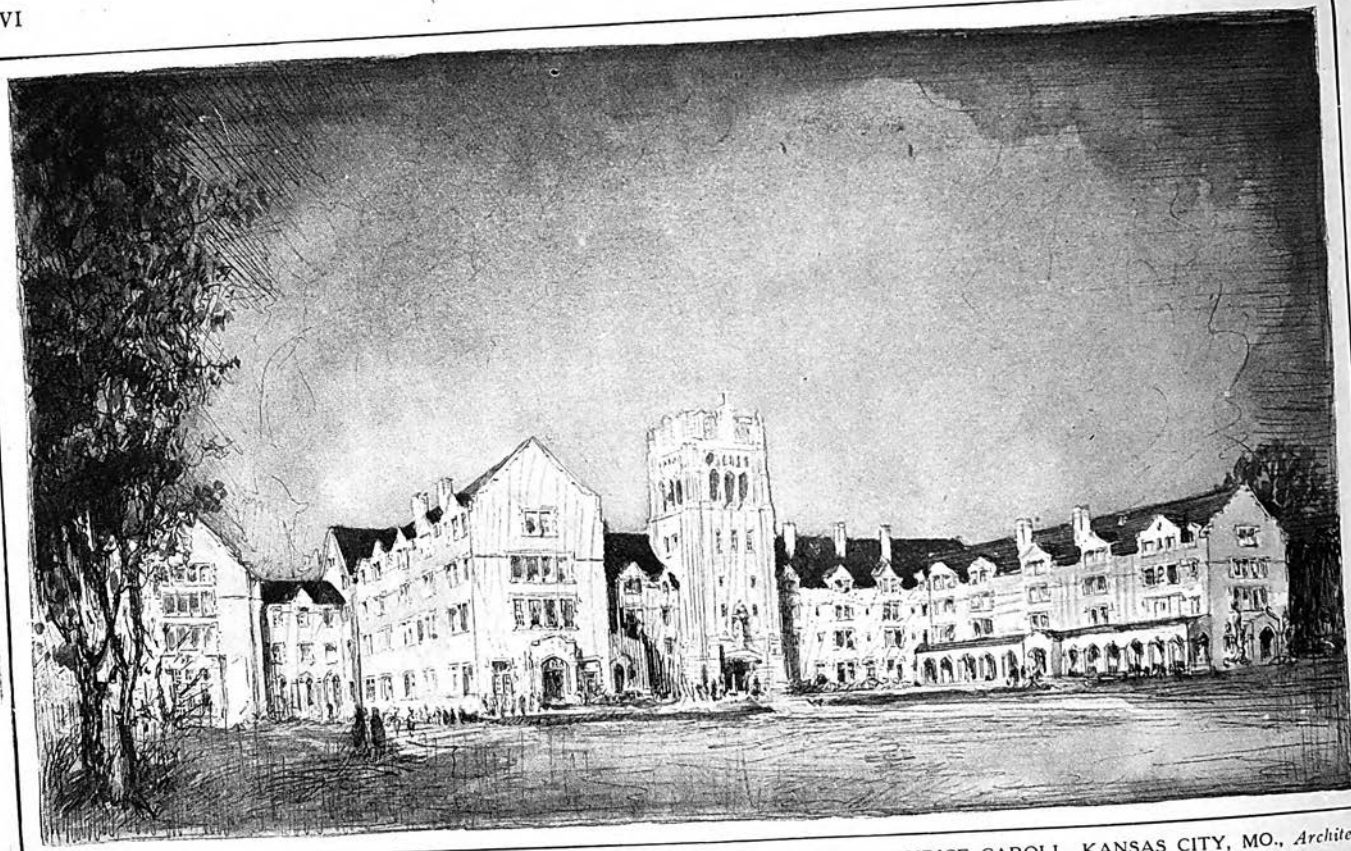
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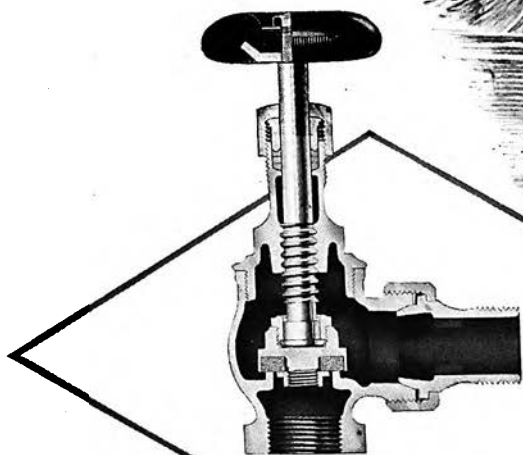
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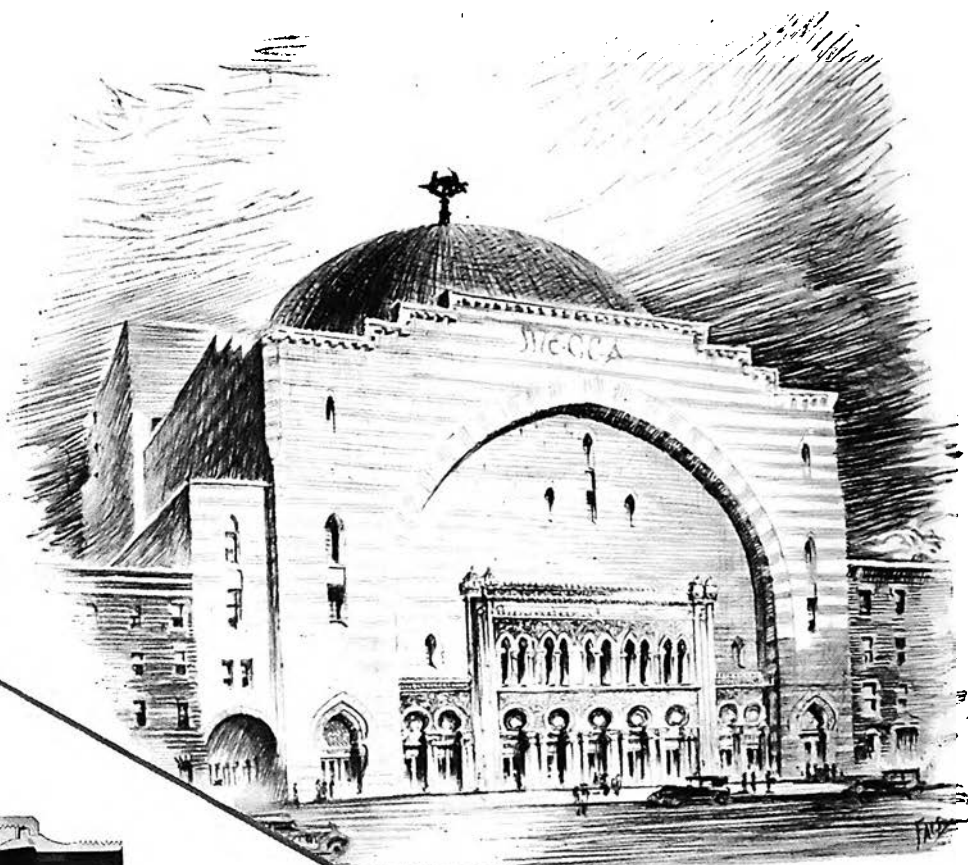
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Sectional view,
Fig. 168, Bronze
Radiator Angle
Valve, with
male union.



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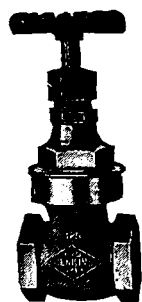


Fig. 370, screwed,
Standard Bronze
Gate Valve.

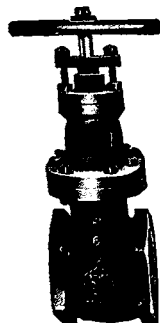
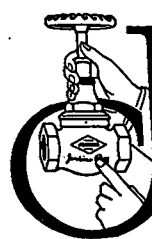


Fig. 325, screwed,
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STATEMENT TO AMERICAN ARCHITECTS

by the

Members of the Red Cedar Lumber Manufacturers' Association

THE members of The Red Cedar Lumber Manufacturers' Association, comprising all of the principal manufacturers of Western Red Cedar Lumber (from the Pacific Coast) recently caused to be published a brochure entitled:

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The object of this brochure was to provide, for easy reference, concise, reliable information concerning Western Red Cedar. It is a convenient reference brochure for architects primarily and in its preparation no pains were spared to render it reliable and conservative.

Prominent architects who have reviewed advance proofs of this brochure have expressed themselves as well pleased with its format and contents. The format conforms to the recommendations of the A. I. A. and will be found easy to file and convenient to use.

The contents cover the subject suggested by the title under the following subtitles: Habitat, Visible Supply, Characteristics, Uses for which Western Red Cedar is Recommended, Home Construction, Roofs and Siding, Exterior Trim, Positions, Other Exterior Uses, Interior Uses, The Matter of Cost, The Matter of Availability, Comparative Tests For Strength, and Examples of Durability.

Appropriate illustrations are used where they are of advantage.

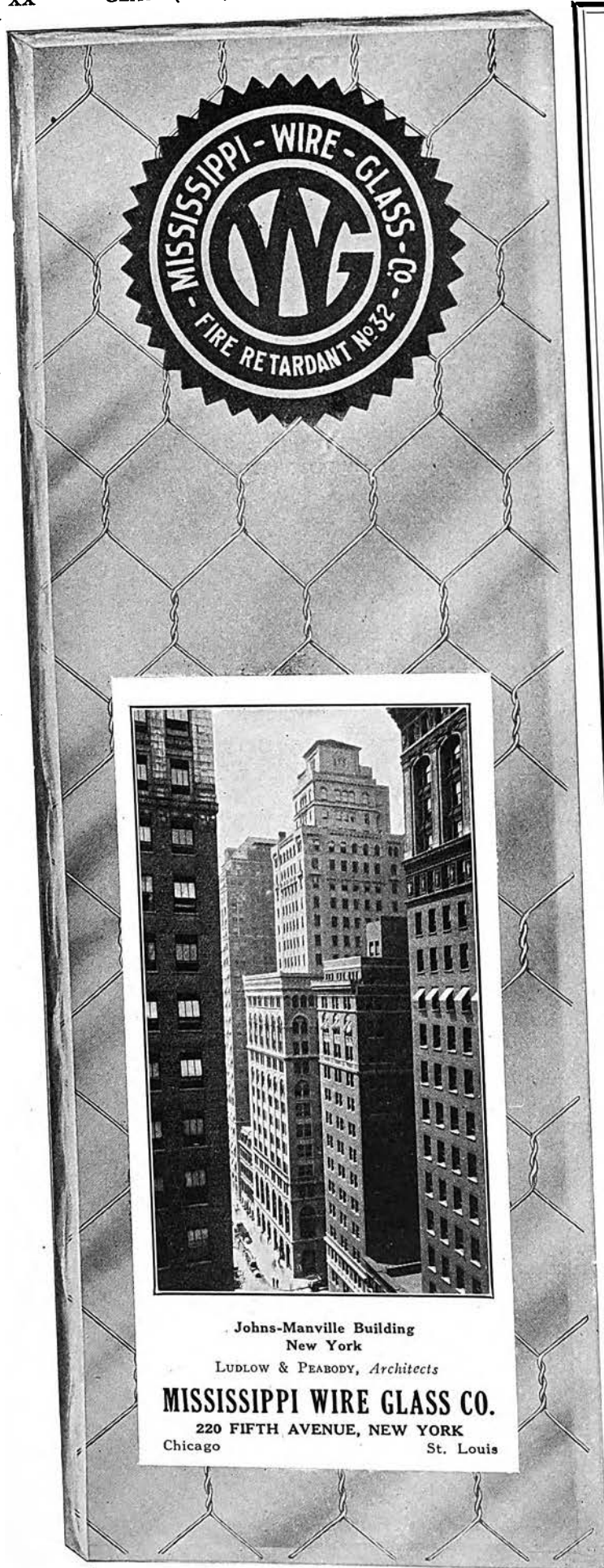
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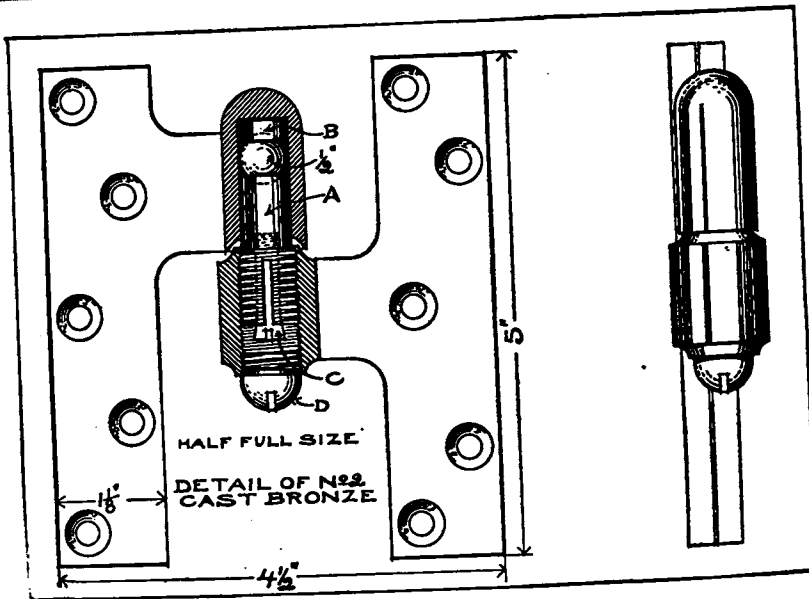
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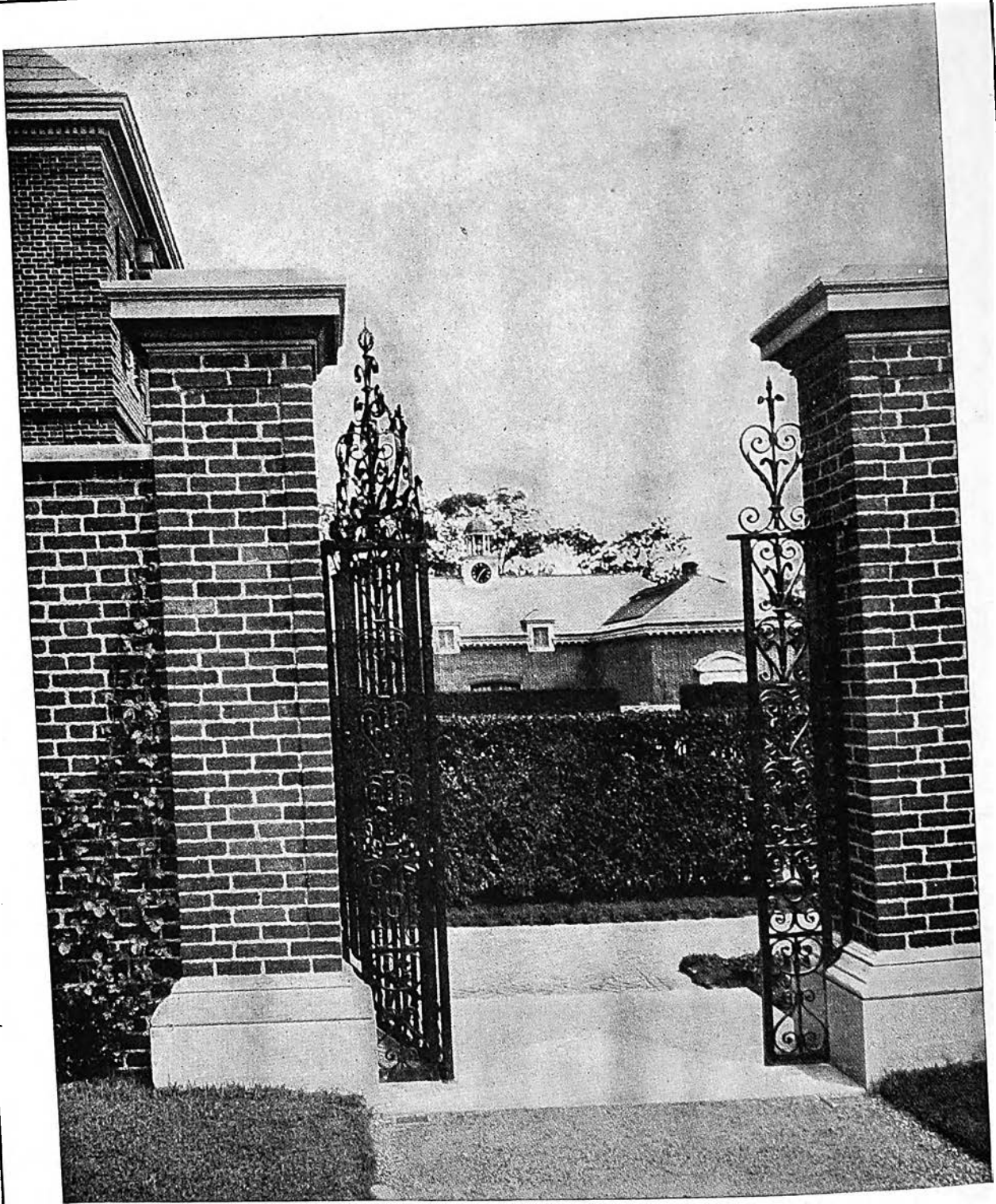
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

MAY, 1925

Number 5

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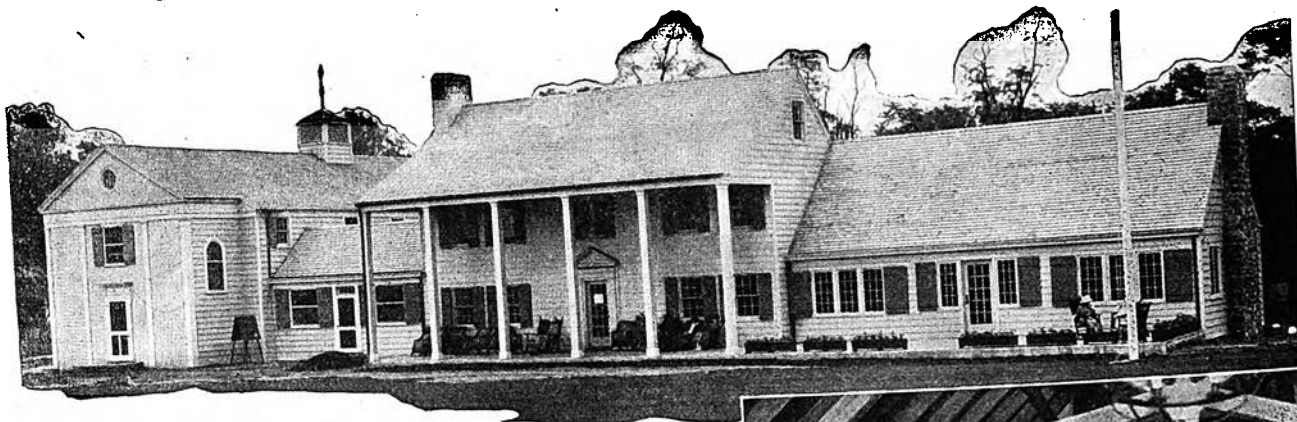
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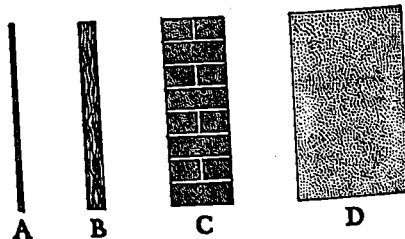
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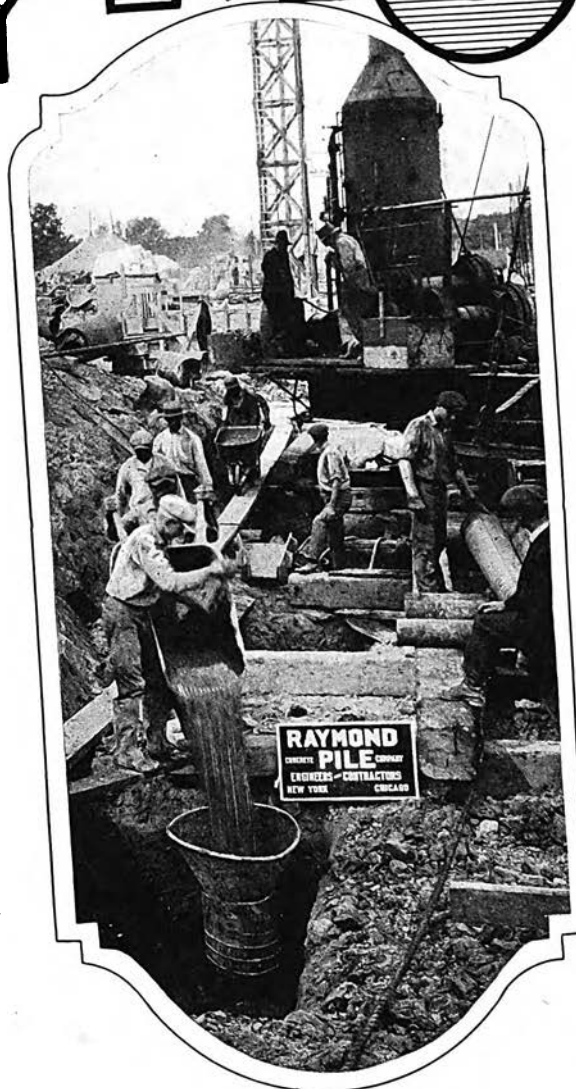
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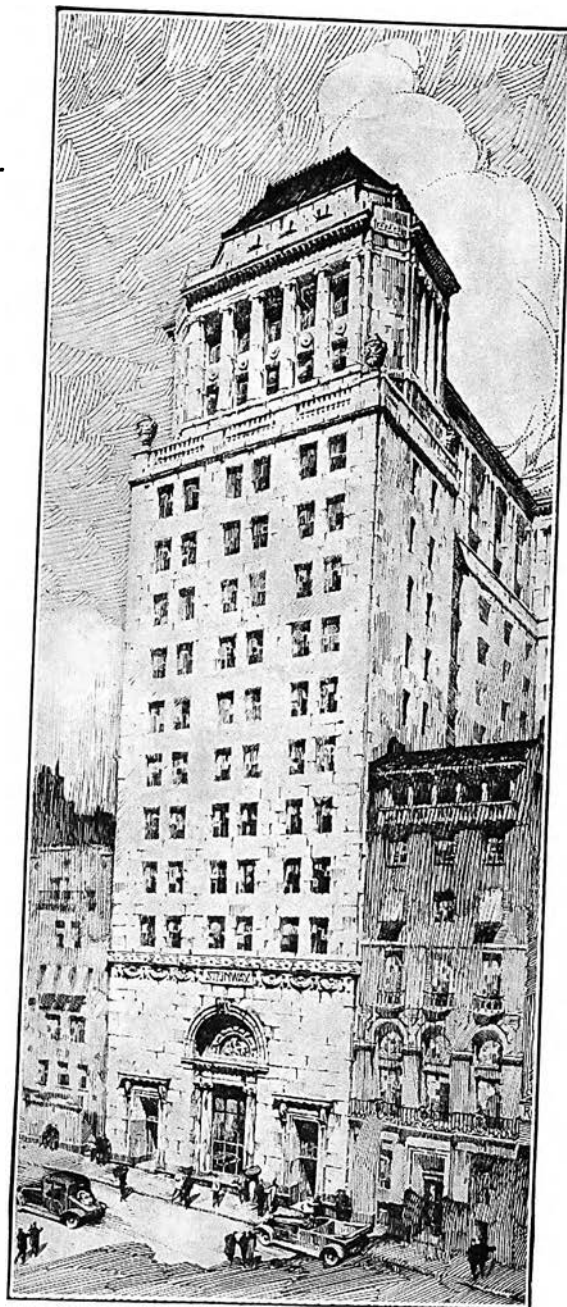
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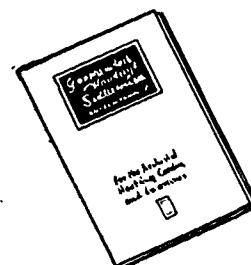
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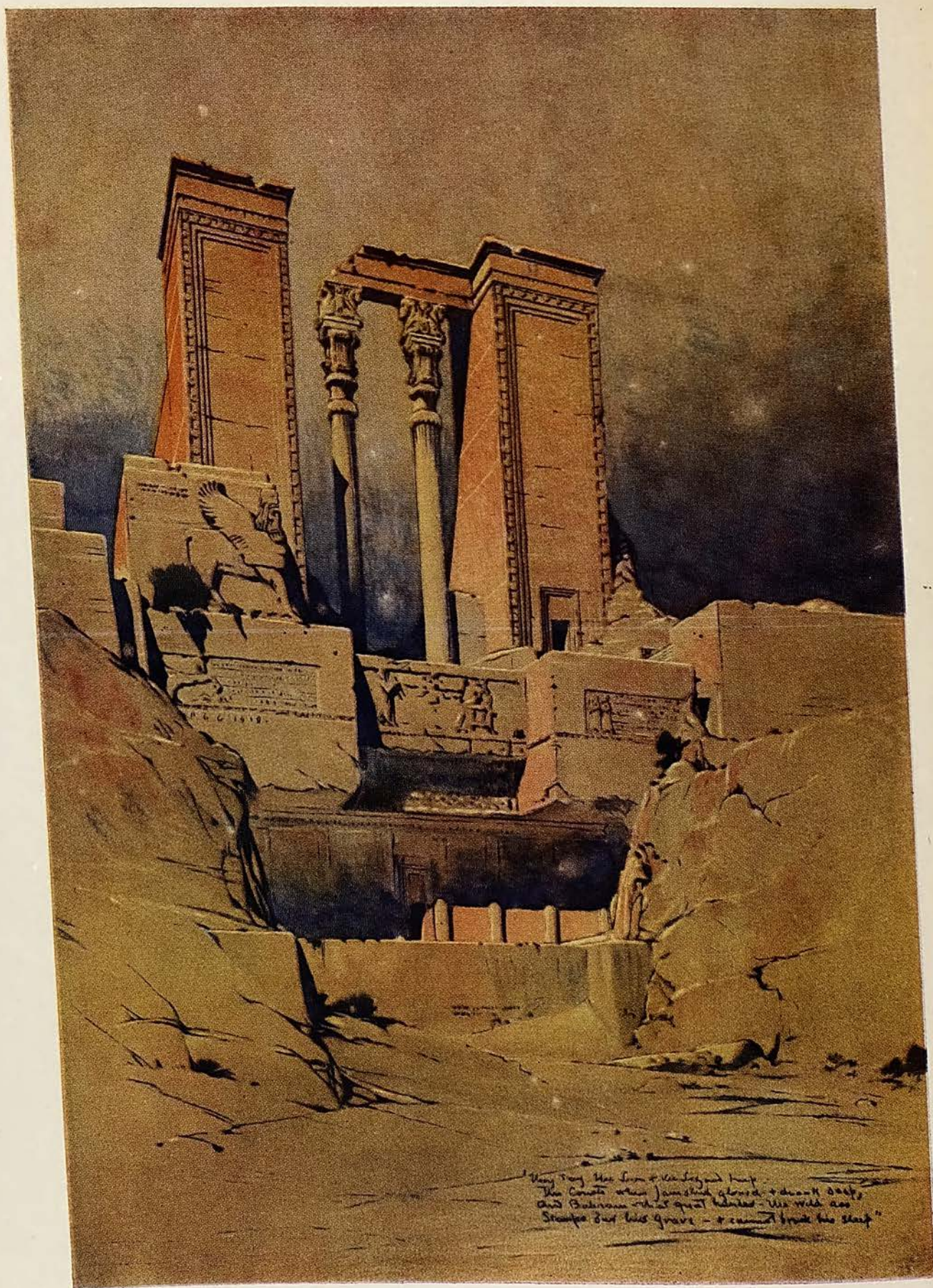
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A PERSIAN REMINISCENCE

After the water colour by Mr. Goodhue

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Bertram Grosvenor Goodhue—1869-1924

RARELY it seems to me, have men said their minds more truly, more deeply, with more affection and reverence and appreciation, than in the memorial volume to Mr. Goodhue which will issue from the press in the month of April. Truly shall it be said that they were all his friends and admirers. They loved his companionship as greatly as they esteemed his genius. Some years hence, as I have said in the brief biographical sketch at the beginning of the book, the patient biographer will accomplish what it is not yet time to do. The later work of Goodhue will then have taken its place definitely in our architectural history and time will have set its seal. The Nebraska State Capitol and the Los Angeles Public Library are both nearing completion, and these buildings will be the very certain test of the profound sacrifice that Goodhue made—for no man can lightly abandon what he has held so dear. "The pendulum had swung to the limit," says Dr. Walker, in his contribution to the volume, "as was evident in the design of the Nebraska State Capitol. The deliberate exile of his masterly skill in detail by his reason only accentuates his sincerity. Here is the case of a man who in his desire to reach the ultimate expression of his art denies himself the companionship of his well beloved subjects."

The last building to be completed, on the very eve of his death, was the National Academy of Sciences at Washington. A few days before the end he went with Lee Lawrie to look at the bronze doors, and Lawrie recalls his words, almost his last ones. "I think the doors are very fine," he said, "but I wonder if we were not too afraid, too elaborate. Life, you know, is getting very terrible, and very complex, and Art should not be that. I have a scheme in my mind for a building that will not contain a single frill."

And Dr. Alexander, writing the story of the Capitol at Lincoln, says: "In a certain sense the architect

of the Nebraska State Capitol rediscovered himself in his discovery of the West. For the inspiration which led to the designing of this masterpiece not only opened a new chapter in his art but it also made more than ever conscious the philosophy that in every art must underlie a truly great achievement. The setting, on the prairies of the Middle West, and the type of public building, with established but uncongenial models, were new to the architect's experiences, and the challenge which they brought, coming with the fullness of his maturity, met with a response which is assuredly that of the man at his height, understanding and imagination fused. . . . Bertram Grosvenor Goodhue was an architect of victorious vision, an artist luminous with imagination and sensitive of conscience, giving to his generation better than they knew. On his works is impressed the seal of nobility, and men of the future, beholding them, will at once know for what ends genius is born godlike."

Facing this bit of text which is written to give some slight idea of what the text pages of the memorial volume will be, there is reproduced one of Mr. Goodhue's water color drawings, made when he was steeped in the art and the lore of Persia where he had been on a visit with Mr. Gillespie, for whom he later designed the now famous house at Montecito. The illustration is one of the five color plates in the book, which also contains some three hundred and thirty plates of Mr. Goodhue's sketches, drawings, and executed work. It is our hope that the long months of preparation which have appeared to delay the issuance of this volume will be their own justification and that the pages, as they are turned, will exalt not only the genius whence came these words but those to whom the world must look for what remains to be done. "Life, you know, is getting very terrible, and very complex, and Art should not be that."

C. H. W.

Ghosts, Gods and Generals

THE LOGICAL appeal of the school which, some years ago, began to lay such strong emphasis on fitness to function as the chief test of merit in design, was so great that it seemed for a time as if we were on the verge of surrender to a theory which would deny the very name of architecture to any building, or element of a building, that failed to express in the fullest degree its practical purpose.

There was only one point in which this doctrine was inadequate; it failed to make clear what was to be done about those buildings which had no practical purpose to express.

This difficulty seems to result principally from the use of the word "function," or rather from constructing it in so narrow a sense as to exclude all purposes except those which have to do with man's comfort, convenience, safety, or profit.

Now, it is doubtless true that the pride of an art based on human needs should lie in serving those needs as their handmaid, yielding ungrudgingly to the least of the conditions which they impose; only it must be remembered that many of the needs which men feel, and have always felt, have nothing to do with material necessities. Indeed, it would almost seem that material needs have been those which they have considered last of all and only after they have provided for everything else.

For instance there is the need to retain the forms and arrangements which time and habit have made familiar. This certainly has existed for as long as the race itself and some of the greatest triumphs of human wisdom and ingenuity have been shown in adapting these time honored expressions to new uses, or (when they defied adaptation) in adapting the new uses to suit them.

Oddly enough, this has occurred even in the case of those thoroughly modern mechanical appliances which are habitually cited to prove the absurdity of architectural conservatism, for these often contain features that serve no present-day practical purpose but are merely illogical survivals, the result of old racial traditions and customs, retained to satisfy this wholly spiritual urge.

Wells, to give one example, has pointed out that the gauge of our railways has not been determined by any engineering necessity, and is not that which would give the greatest comfort to the traveller, but follows the traditional dimensions of the horse-drawn coach. As he, rather finely, puts it, "In front of every express train trots the ghost of an ancestral mule."

Another need that dates back to the beginning of man's history is that of marking his recognition of certain noble traits in his fellows by raising tokens in their memory.

It is likely, from what we know of the time before written records, that the thought of building for his own shelter came to man slowly and late; that he was satisfied to be without a house for himself long after he had built a temple for his gods; and that before he built temples he raised monuments to his heroes. It may well be that the rude pillar-stone, set upright in the earth to recall the memory of a beloved chief or noted warrior, was the first work of the builder, and since there are no

practical reasons to prevent the designer of the memorial monument from following to the utmost the other bent which has been already mentioned, the tradition of the past should have full sway with him, and the same impulses that led the man of ten thousand years ago to express his admiration for his heroes in a given fashion should equally impell us to express ours similarly.

If, then, diverse types of the memorial appear, it is probable that a similar diversity has existed from the beginning and that it can be traced back to motives and impulses which were likewise diverse. Such a variance exists and has always existed, giving rise to three forms, at least, which may be distinguished as the memorial of the ghost, the memorial of the god, and the memorial of the hero.

For in spite of eminent opinion, as expressed in *The Golden Bough*, that our remote ancestors saw little or no difference between a dead man, a deity, and His Honor the Mayor, I take the liberty of believing that any such confusion was more a matter of language than of feeling and that they had no practical difficulty in distinguishing one from another.

The monument of the dead, then, is the sarcophagus or, with a difference that is only one of scale, the mausoleum.

The essence of this type of memorial is in the fact that it is hollow; that it contains a cavity or chamber appropriate to be used as a place of burial. Though it may not contain an occupant—even though it may never have been intended to contain an occupant—the one indisputable fact that it proclaims about him in whose memory it has been raised is that he is numbered among the dead. He is not the conqueror, but the conquered, for to Death has been given the victory. And since the roots of this type of structure lie in a pagan past, the death to which it bears witness is without hope of resurrection. Dark Acheron possesses the hero, and his spirit wanders, a pale shade, through gloomy fields sown with asphodel.

So that (except for those memorial buildings which are also Christian churches, for these, even when they contain sepulchres, are the fruit of a quite distinct mental impulse) the natural and proper reaction of the mind to any memorial which presents a room as its principal feature, is that of a helpless sense of loss.

The statue in the round is the memorial of a god. It is a heritage to us through the Romans, who (difficult as it may be to realize) did actually mean to say when they set up the monument of the deified Emperor so prominently in the forum, "This Augustus is no longer a mere mortal like ourselves, but most certainly and truly a god. Hence this statue, to be honored appropriately at your peril."

This was in fact the only way they could imagine by which Augustus might escape that descent into the dark shadow of which the mausoleum speaks so eloquently. A god, he went to dwell with the other gods on high Olympus.

Now it is reasonably certain (in spite of the revival of Pantheism among followers of the Pollyanna school

FROM FOREIGN SHORES

of philosophy) that we of today do *not* believe that our great men become gods. Perhaps the Romans did not believe it too firmly either, but the swords of the Prætorians furnished them with a strong motive for at least maintaining the polite fiction. With us even that incentive is lacking, and at the same time a strong cultural tradition leads us to feel that only a deified hero should be given a public statue.

It must be this which accounts for the late Renaissance habit of dressing up such worthies as George IV in togas and which is responsible for the Greenough "Washington."

Even where the thought has been thrown into the form of bold allegory, as in so beautiful a rendering as the Sherman statue, there is a hint of anticlimax. Indeed every equestrian statue is naturally anticlimactic, and the instinct which leads most persons to ridicule them is a sound one. He is an odd god who mounts himself on the back of a domestic animal.

There remains the monument of the hero—the great man, conceived of simply as man, the more great because of his humanity; who, though he may have died in the flesh, yet lives on in the deeds and the name he has left behind. How may this thought be interpreted in stone?

For this also we have precedent. Its original form was the pillar stone and the cairn without chambers. "They raised a stone to Fionnlaoch and cut his name on it in Oghams." The stele is an expression of its chief characteristics; that it is straight, that it is simple, and that it is solid. The greatest and most perfect example of it is the Washington monument.

I wonder if I am right in the belief that it has become conventional to give this noble edifice a somewhat perfunctory and patronizing approval, and that too great an enthusiasm for it would be considered by most of us a manifestation of the same type of appreciation that makes our theatres boil with mad applause when Dixie is played or when that prince of prestidigitators, Mr. Cohan, produces an American flag from his coat-sleeve?

Certain it is that the succession of tombs that will never hold a corpse, but are none the less funereal for its absence, of apotheoses that somehow fail to make the grade and stall ignobly half-way between earth and heaven, continues, while no school has sprung from its simplicity, no designer seems to have sought to find another form, as direct and monumental, with which to celebrate the memory of Lee, Grant, or Wellington.

True, there have been few opportunities to dispose of materials on as grand a scale, just as there have been few men to whom such a memorial would be in any way appropriate, but there is one recent project where Nature itself suggests the way to a comparable handling of an even mightier mass.

The possibilities of that unique monolith known as "Stone Mountain" have hardly, it would seem, been fully explored as yet; at least the idea of the treatment proposed for it that one gains from published descriptions and photographs of models seems far from satisfying.

Perhaps, in the end, the unfortunate difference that has arisen between the sculptor and the trustees of this memorial may be a disguised blessing, for when it is reconciled, as no doubt it will be, the interruption to the work may lead to a reconsideration of the reported plans, giving rise to a conception of real immensity, such as would make the idea of carving a parade of horsemen across its vast flank (even though they be "forty feet from hatbrim to pommel") seem a mere frittering away of its scale; some single figure, if figure there must be, as much more colossal and significant than Sphinx or Daibutsu as they are greater and soberer than the statuette one uses for a paperweight, or, better, some abstract form, utterly simple, utterly single, an expression of integrity and enduring power. It would be interesting to see Piranesi's idea of it, or that of the author of the *Fantasies* that were published years ago in an old volume of Salon drawings.

FRANCIS P. SULLIVAN.

From Foreign Shores¹

Some Echo

NEVER, since I undertook to navigate my paper boat, has any such abundance of food for thought been dumped into my hold from any single quarter as is furnished by the 7 January issue of *The Architects' Journal* (London). Possibly it is my present mood that is responsible for the seeming richness of the fare, though really I believe the flavor to be inherent and intrinsic; for time enough has elapsed since the first taste to allow the mood to change; but the flavor remains the same.

Feeling versus Form

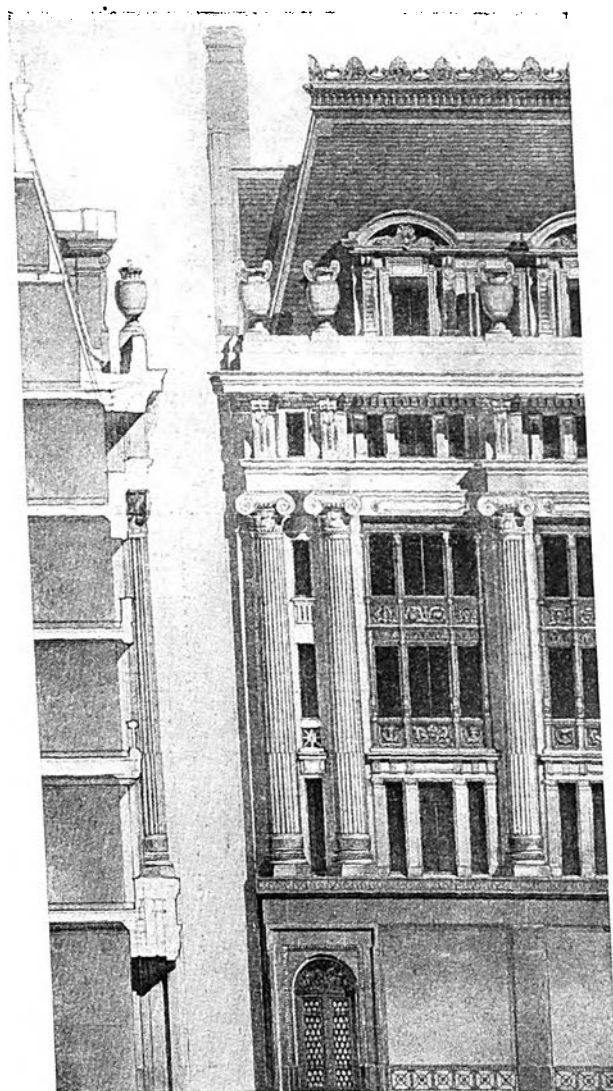
Now that caption might be erected into a slogan; and it would be just as silly a slogan standing by itself, un-

embroidered and unexplained, as was that slogan of the eighteen nineties, and nineteen twenties, Progress before Precedent. In the sense in which it was generally received and acted upon, that slogan was silly enough and not only silly, but logically impossible. For progress means advance from one position to another. As each position taken becomes precedent to the next, so progress cannot come before precedent, but must accompany the movement from precedent to precedent while life lasts. When life expires, progress and precedent alike are gone. Dead precedent may be galvanized into a semblance of life, but real progress only can follow upon the establishment of a living precedent.

As to "feeling *versus* form"—it is a sounding phrase; but of itself it means nothing. It means no more than "progress before precedent," until imagination and experience begin to play around it—and then it may mean a great deal. Let us view two of the many facets. They are, as we shall differentiate them, form as necessary to

¹The author calls his readers' attention to a typographical error in his *From Foreign Shores* appearing in the *JOURNAL* for March. In his paragraph referring to *The New Statesman*, the author wrote "But I'd hate to have the mean disposition—that is, I mean I'd hate to have the disposition—of *The New Statesman's* reviewer." As printed, the article did not indicate clearly the identity of the quoted publication.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS



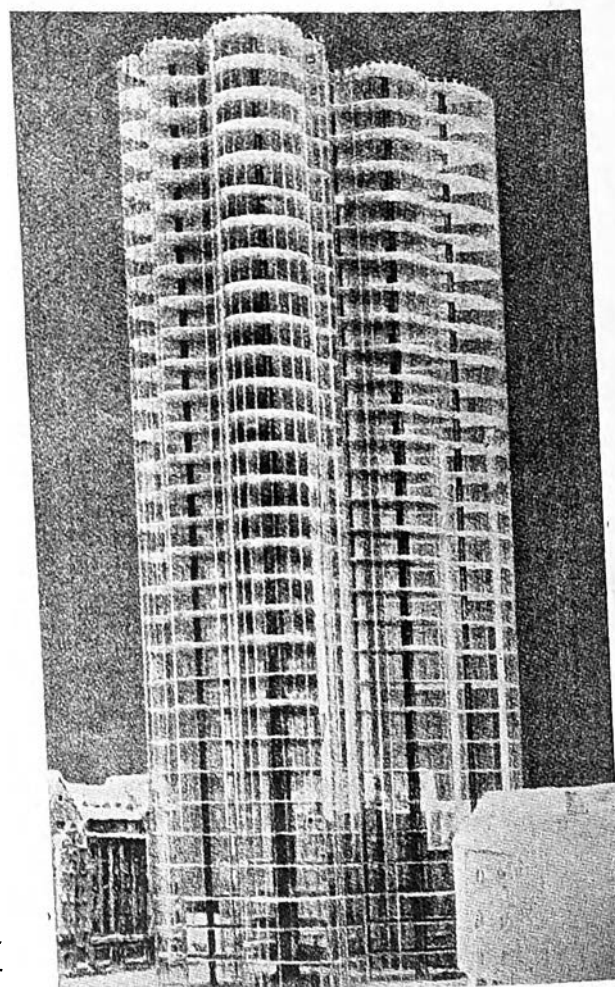
From "The Architects' Journal"

ST. GEORGE'S HOUSE, REGENT STREET, LONDON
FRANK T. VERITY, F.R.I.B.A., Architect

the expression of feeling and form for form's sake: that is, form employed merely for the sake of expressing form, or rather, forms merely for the sake of employing forms. So, expanded, our topic becomes: Form as expressing feeling, *versus* forms employed to create form. I am assuming that, in appealing to the art instinct in my reader, even though he be an architect, I am meeting acquiescence in the axiomatic statement that in art perfect form must mark the material embodiment of the spiritual concept. It is not enough just to express feeling, however deep; it is not enough just to contrive forms, however interesting or varied; perfection must mark the ultimate form. By the degree in which perfection is approached, art achievement is measured. Without further elaboration of the theme just at this time, but keeping distinctly in mind the absolute requirement for perfected form in any manner of art expression, we may proceed to deal with the thought which is forced upon us by the contemplation of the text and illustrations in

the journal previously referred to. It all simmers down, then, to a consideration of the Architecture of Feeling as against the Architecture of Form; an architecture with a deep, unified, emotional content and an architecture based on mere convention; an architecture in the creation of which the designer knows that he is swayed by feeling and emotion and one in which the designer thinks he is using his mind; and mayhap he is—using his mind.

When I am speaking of an architecture with a deep, unified, emotional content, I visualize in my mind a work in the contemplation of which I am impressed as I am in reading or hearing a lovely, rhythmic, powerful, emotional poem; and when I speak of an architecture in the creation of which the designer thinks that he is using his mind, or that he is employing creative faculties, I see spread out before my mind's eye the field of a solved cross-word puzzle with its symmetrical and sometimes intricate pattern of black masses against the dull gray of a lot of words, words, words, having no connection with each other and no unifying element, except the fortuitous possession of the same letter somewhere in the physical make-up of some two of them.



From "Architekten"

PROJECT FOR A GLASS SKYSCRAPER
MIES VAN DER ROHE, BERLIN, Architect



From "The Architects' Journal"

ADELAIDE HOUSE, LONDON BRIDGE
SIR JOHN BURNET, A.R.A., AND
PARTNERS, Architects



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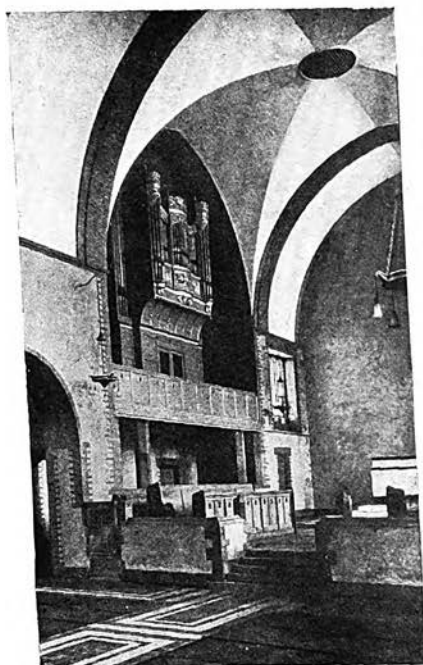
Cross Words

Those of my readers who have followed me thus far will get the drift of the above caption and will not look for any ill-natured or over-censorious remarks at this juncture; but will know that I am only continuing the discussion of a verbal and architectural phase of composition most aptly demonstrated in the fabrication and solution of what are known as cross-word puzzles. First, without reference to content, or meaning, or symbolism, let us note how beautifully (to debase the word) the design fills the space, the void; a void which still remains a void even when the words have been *spread over it*—for words which form a pattern devoid of spiritual unity can not *fill* a void. That is about the first and most important thing the budding conventional architect and literary person is taught—to fill a space and lots of it. Never mind the meaning, so the space is filled. Of course, the form must be perfect and so attention must be focused on that element—for the formalist, the spiritual element does not exist. One so taught, when once he has gained a fair control of form, conceives himself to be an architect or a writer, and he buys—not fiction or essays or history or poetry through which to gain a heightened conception of style, a quickened imagination and a broader outlook on life—but he buys dictionaries, books of synonyms and antonyms and books of plates and measured drawings to gain a larger vocabulary and so be enabled to fill more and larger space. And the cross-word architect and the cross-word fabricator and resolver fancy that they are dealing with architecture and literature; whereas they are not even touching the hem of a soiled garment which a living art in its advance has cast aside. I do not say that some of the patterns produced by the conventionalists are not pretty, or amusing, or intricate, or even at times fairly interesting, but

I do not find them to be vital architecture or literature. They are of the Architecture of Form as against the Architecture of Feeling.

Vocabulary

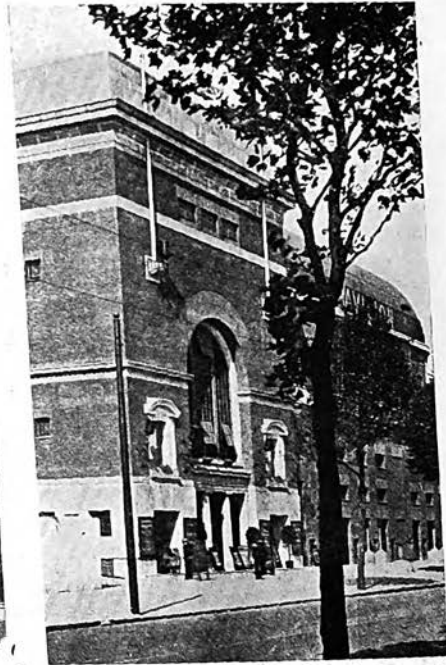
Sometimes I have seemed, perhaps even to myself, too harsh with the schools as being merely purveyors of vocabulary, dispensers of words and forms, rather than stirrers of the imagination and inciters to deep thought. *How* and even *What* have been well taught; the deeper problem involved in the *Why* has not been considered. But as deep feeling cannot be taught, as rich sentiment cannot be implanted in the heart, but only fostered and nourished—a process also seemingly avoided by the schools—perhaps all the school can do is to supply, or furnish means of supplying, a vocabulary. The physical and intellectual sciences require an extensive vocabulary, as does philosophy—but the vocabulary of emotion need not be extensive. The power of a few words well disposed is stupendous. Quote the Twenty-third Psalm: Tennyson's *The Lotus Eaters*, and *Crossing the Bar*, "Sunset and evening star, and one clear call for me";—Swinburne's "From too much love of living, from hope and fear set free";—Wordsworth's "The light that never was on sea or land, the consecration and the poet's dream"; or "Our birth is but a sleep and a forgetting, the soul that rises with us, our life's star";—Shakespeare's "When in disgrace with fortune and men's eyes"—all words each one of us learned in his infancy—but not all of us born with the poetic instinct, not alone for form, but for feeling. Form can not induce, but only nourish the feeling. So my choice for those I love and for myself would be to bathe in the well-springs of life—and I would almost be willing to leave to chance the acquirement of a Vocabulary.



From "The Architects' Journal"
ST. PAUL'S CHURCH,
DERBY LANE, LIVERPOOL: THE CHANCEL
SIR GILES GILBERT SCOTT, R.A., Architect



From "The Architects' Journal"
CATHOLIC CHURCH, NORTHFLEET, KENT
TOWER AT THE WEST END
SIR GILES GILBERT SCOTT, R.A., Architect



From "The Architects' Journal"
SHEPHERD'S BUSH PAVILION, LONDON
FRANK T. VERITY, F.R.I.B.A., Architect

Two Great Buildings

On opening this 7 January number of *The Architects' Journal*, the first plate to greet the eye is Sir Edwin L. Lutyens' Britannic House (the Finsbury Pavement façade). This building and Sir John Burnet's Adelaide House, London Bridge, are the subjects of a very good sympathetic criticism by Howard Robertson, S.A.D.G. I should like to quote the entire article in connection with the illustrations herewith reproduced, but space fails me. These buildings are as unlike as dawn and dark. The first, the Britannic House, is an example of the Architecture of Feeling. It has an emotional content; it is strong, scintillating, rhythmic, poetical, and, withal, intimate. The composition is complete and unified, but the imagination in contemplating it is carried on and on; and so it produces the effect of mystery and charm, qualities so rare, so very rare, in the architecture of any time and especially of today. The illustration, which cannot hold its own in reproduction, has the charm of a Walcott etching. The details of the design are conventional; that is, one has seen them hundreds of times before in some sort of form, but rarely so poetically disposed. The treatment has taken the curse of banality from the form—and we have here an excellent example of transition from the architecture of Form into the architecture of Feeling. Form has neither to be old nor new to be formal, as is evidenced by Adelaide House. There is no scope left to the imagination here. The form was fixed in the beginning and anything which was to take place had to take place within hard and fast lines. The heavy down-pressing cornice is more instinct with the spirit of repression and depres-

sion than are the forms of Greece or of Egypt, and the corner pylons breaking through can not save the situation. Adelaide House is not an urban building. It should be an administration building for diggers in the Valley of the Kings. There is a pleasant little skit on Adelaide House by Mr. A. Trystan Edwards, who finds in it a distinct personality, in *Architecture*, London, for February.

The thing which really started off this entire effusion comes in for mention well toward the end. It was a curious working of the editorial fates that gathered together in the one number of *The Architects' Journal* along with these works of Lutyens, R.A., and Burnet, A.R.A., examples of the work of Sir Giles Gilbert Scott, R.A., and of Frank T. Verity, F.R.I.B.A., who is sponsored in the text by Mr. A. Trystan Edwards. Mr. Edwards says that Mr. Verity's work is consistently urban.

The Shepherd's Bush Pavilion, London, which was gold medalized by the R.I.B.A., belongs, to my way of thinking, in some bum *urbs*. Mr. Verity's is as distinctly the architecture of form for form's sake as is Sir Giles Scott's the architecture of deep feeling. Mr. Verity's drawings for his buildings look as if they were produced in the classroom of any one of the major architectural schools of England or of the United States, for that matter. His works belong on Main Street anywhere. They would line the entire length of Regent Street, so prolific has he been. St. George's House and The Polytechnic (why *House* was omitted Lord only knows)—both on Regent Street—we reproduce from drawings and photographs. This designer has caught the spirit and hit off the taste of Main Street to a T.

FROM FOREIGN SHORES



From "*The Architects' Journal*"

THE POLYTECHNIC, REGENT STREET, LONDON
FRANK T. VERITY, F.R.I.B.A., Architect

Some delightful work of Baillie Scott and Beresford is shown in this same issue, which presents both sides, or two very important sides, of present-day architectural tendencies in England.

On Another Tack

The January-February number of *The Journal*, Royal Architectural Institute of Canada, contains a well-illustrated article on the University of Toronto. Many of the buildings, while effective and full of "personality," are heavily treated about the cornice; so much so as to make the beautiful Gothic Memorial Tower, illustrated some time since in these columns, a trifle incongruous in its light aspiring finials and cresting. I wonder what I should have done had the problem of placing a memorial in that environment been put up to me.

To take still another tack, this one leading far, far away. *Architecture*, *The Journal of Proceedings of The*



From "*The Architects' Journal*"

ST. GEORGE'S HOUSE, REGENT STREET, LONDON
FRANK T. VERITY, F.R.I.B.A., Architect

Institute of Architects of New South Wales, furnishes us food for thought. They have registration of architects down there! The Institute, by resolution, it seems, has backed up the Registration Board in spending the fees in excess of the amount required to run the Board to establish architectural scholarships giving preference to pupils of certain schools. This scheme for spending met a merited but unavailing rebuke from a clear-sighted minority. But what show has a minority, or even a majority, as it really was in this case, or individuals or any one else when class consciousness develops to such an extent that professionalism exalts itself to a level with or above the State and says who shall do, and what he shall do, and what he shall pay for the privilege of doing? The whole matter of registration embodies such rot. I believe there is but one taxing body to burden the architects of New South Wales, but here in the United States there is one in about every State in which an individual would care to practice, and soon forty-eight states and numerous territories and dependencies will be digging down into the pocket of every architect who is known beyond his front door step. And, as it all tends naturally toward the production of an Architecture of Form, by an easily demonstrable process, I am out of all patience with the whole trumped-up scheme.

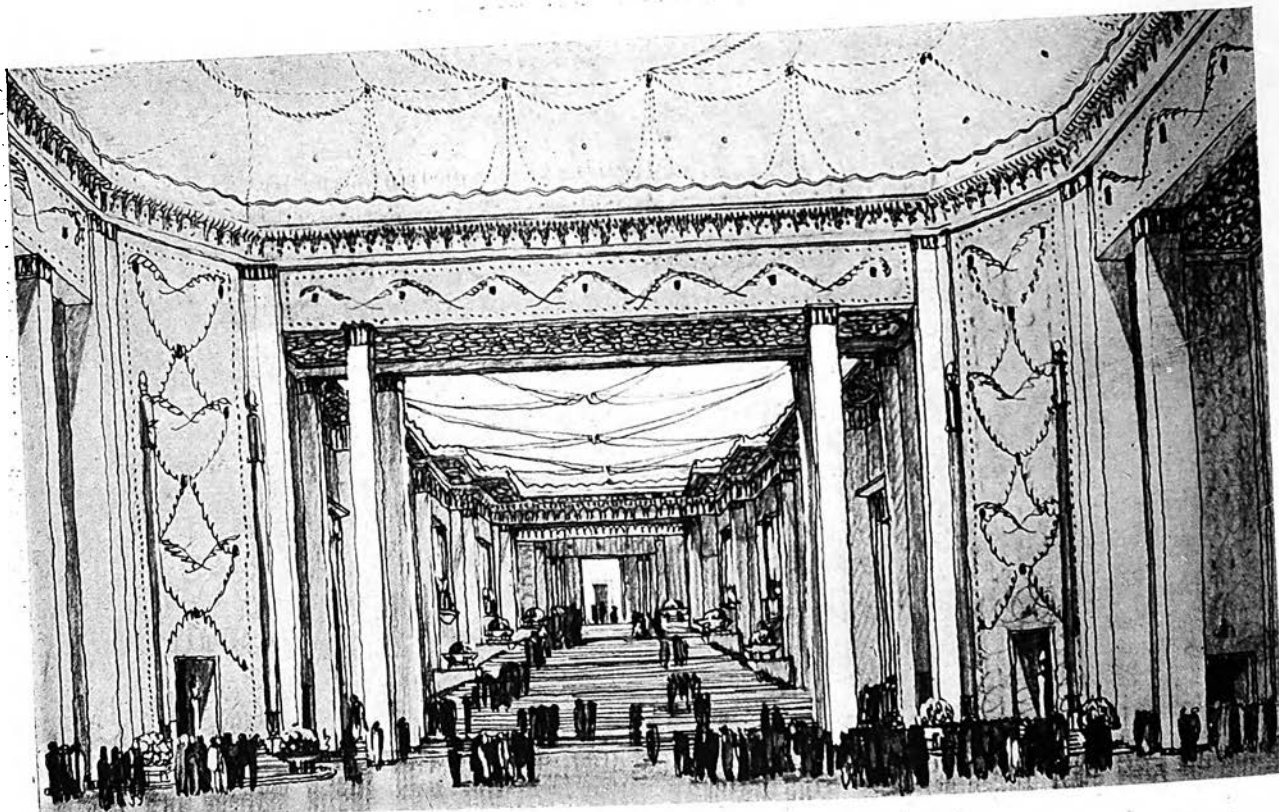


From "*The Architects' Journal*"

HOME CLOSE, SIBFORD: THE GARDEN FRONT
BAILLIE SCOTT AND BERESFORD, Architects

Do you know I would rather write about education than about registration? And I'd rather write about acrobatics than either. I can still go to the gym. and do a somersault without paying a state tax on the production of what I am pleased to consider a work of art. There is a lot of good stuff in the papers before me, but registration has left me in no mood to discuss it.

IRVING K. POND.



EXPOSITION DES ARTS DECORATIFS, PARIS, 1925

Paris Letter

THE COST of materials and workmanship has always had an influence upon architecture in all countries and at all times. The invention of the vault system of the Middle Ages, of reinforced concrete in our time, are the result of that preoccupation. History affirms, by clear evidence, the variations in style developed through those factors. Besides, the question of building costs is an important factor in the architectural profession. Our Academy dictionary defines the architect thus: "The artist who composes buildings, determines their proportions, arrangements, decorations, and who has them executed under his orders, and who audits the accounts." Thus the architect has to survey each problem under the double aspect of Art and Economy.

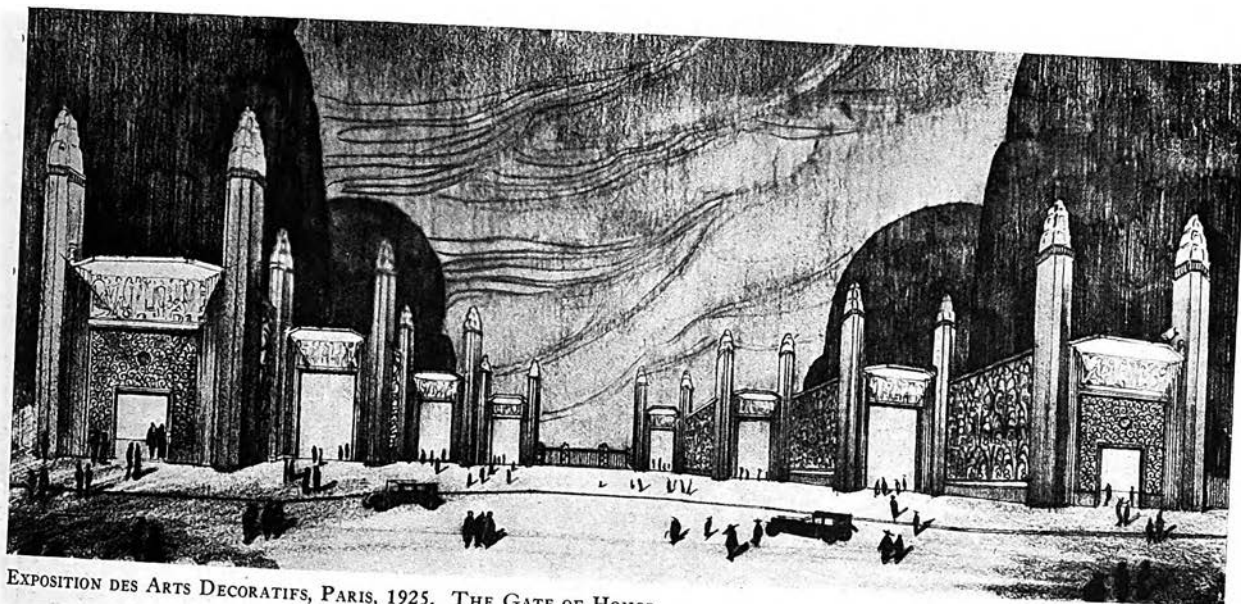
One might offer the opinion that a work conceived wholly in economic terms is not a pure work of art, but although this is not my opinion, I willingly admit that the opinion is open to discussion. Practically, we may be sure that there are few works we know which have not suffered, more or less strongly, the influence of the amount of money at the disposal of the artist.

For estimating the cost of building, the associations of architects in the principal cities of France have established the *Serie*, a sort of catalogue, wherein are inscribed the cost of different works. Certain municipalities have likewise established a *Serie*, of which the most important is that of the city of Paris, published in 1882, and which, by means of variable coefficients, has been

used since that time, but only for municipal work. For private work, the *Serie* in use is that of the Central Society of Architects prepared with the collaboration of the Society of Diplôméd Architects (the oldest we have). A new edition appears every two years, the last of which, at the end of 1924, marked a very great progress; it is illustrated in a way that prevents any error in making computations of the materials enumerated, especially in the case of plumbing and hardware. In order to avoid a new *Serie*—that of 1882 still being in existence—the city of Paris is adopting the *Serie* of the Central Society. The reform is considered as great tribute by the Society and is a very certain indication of my contention in regard to the architect's responsibility in the matter of the cost of a building.

At the same time, the *Serie* of the city included a sort of information that is missing in the others; it was what we called the "little detail"—that is to say, for example, the separation of the various items that enter into the cost of a cubic foot of masonry—the material, the workmanship, the accessories, and the profits. Yet we may admit that, at the present moment, the cost of workmanship is so variable that it is difficult to keep any account of it.

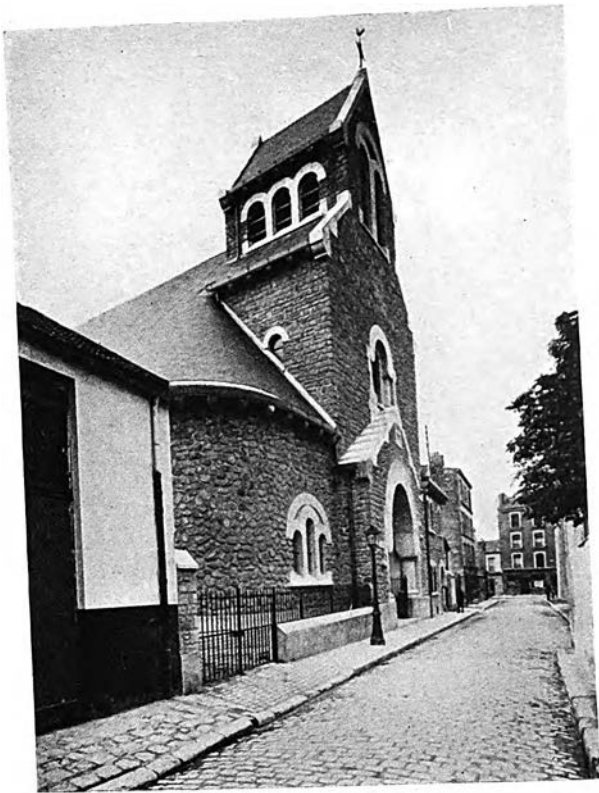
Today a great problem presents itself: How can we influence the workman to acquire a taste for intensifying production, so necessary to the relief of our economic difficulties? Yet no matter what the price of materials and workmanship, it is necessary to build, and one ought,



EXPOSITION DES ARTS DECORATIFS, PARIS, 1925. THE GATE OF HONOR



EXPOSITION DES ARTS DECORATIFS, PARIS, 1925. ENTRANCE, AVENUE VICTOR EMMANUEL III



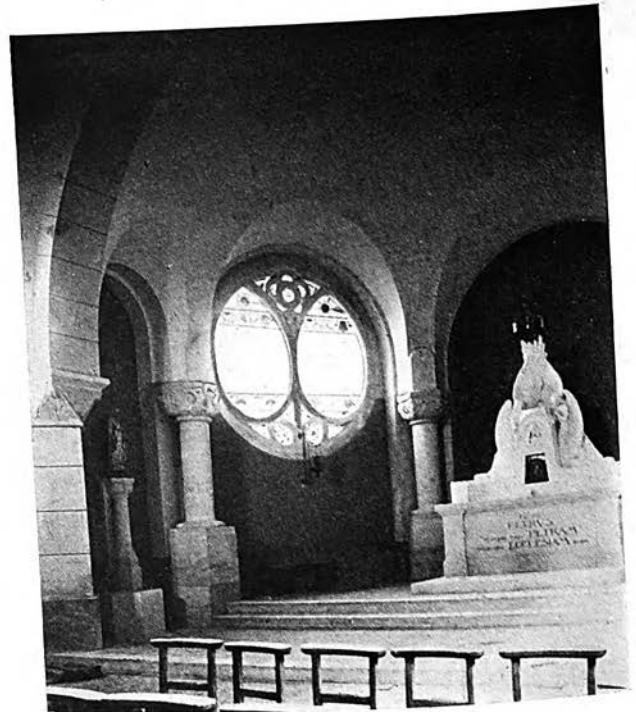
CHURCH AT LILAS, NEAR PARIS



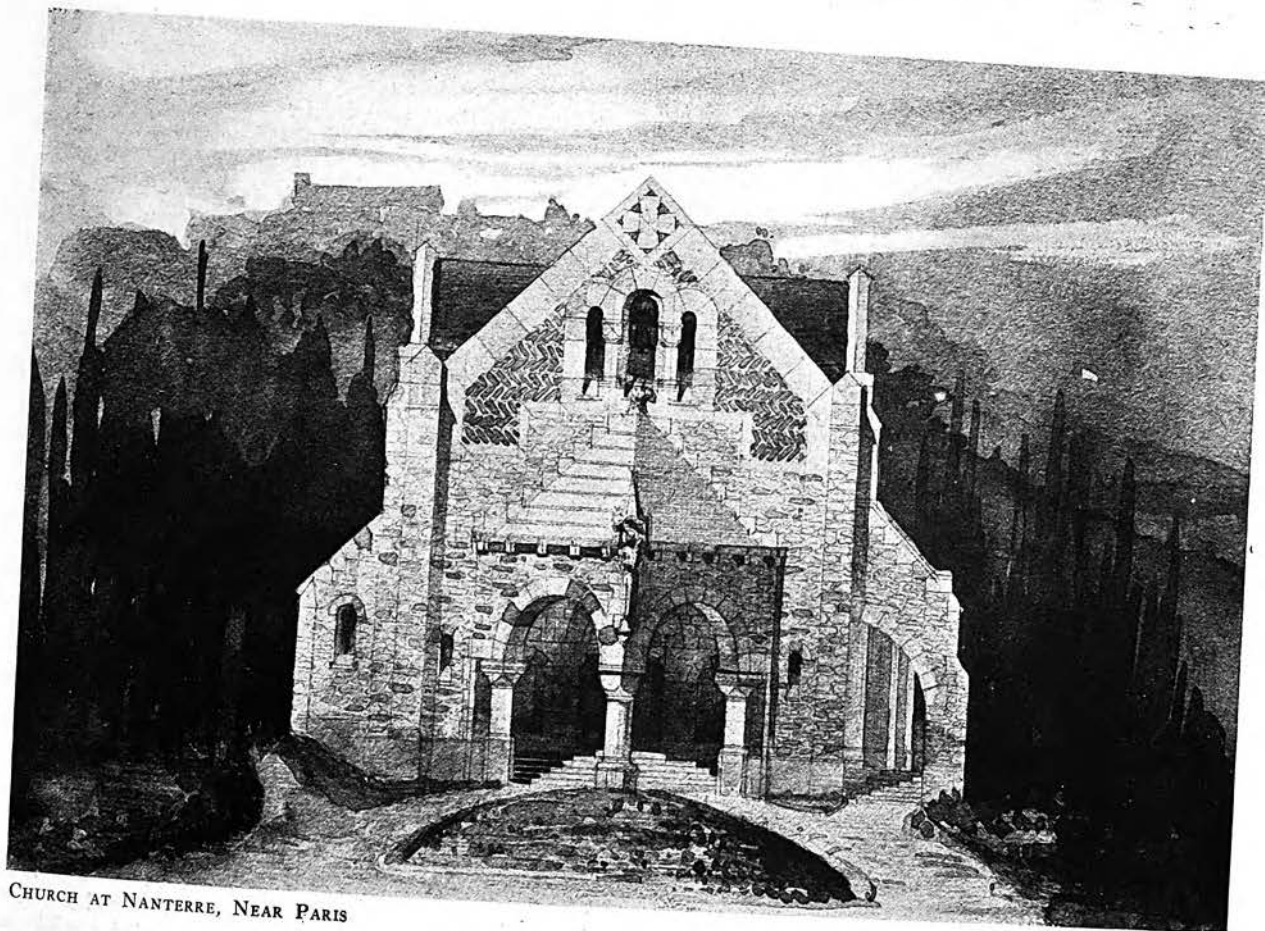
CHURCH AT LILAS, NEAR PARIS



FAÇADE OF ST. MAURICE'S CHURCH,
COLOMBES, NEAR PARIS



ALTAR OF ST. MAURICE'S CHURCH,
COLOMBES, NEAR PARIS



CHURCH AT NANTERRE, NEAR PARIS

therefore, to seek, in designing a building, all the economies possible, provided they do not interfere with the practical and permit an expression *convenable*. This concept, however, becomes all the more difficult when the "expression" is of equal importance with the practical!

Especially is this true of churches. The great part which religious questions occupy in our political life well proves, on both sides, what importance is attached in France to the highest flights of the human spirit. The clergy of the different sects seek to create new churches, especially in the industrial centers, and in such edifices which require to be built out of the slenderest resources the architect is likewise asked to express the most noble of sentiments. And if many succeed in erecting churches within the limits of the money available, few succeed in giving to these structures that dignity and beauty which is their right.

Among the most remarkable of these efforts is the church of St. Louis at Vincennes, of which Messieurs Droz and Marrast are the architects. Rising beside stone and brick, with wide joints—the exterior speaks of mystery and withdrawal.

The interior gives an impression of oriental opulence. The plan is most simple; the square is prolonged only on the side of the choir, indicated by four great arches. Painting and glass play a great part in the *ensemble*.

The latter derives its effect from its skeleton in concrete. The filled spaces are more important than the empty ones, and, in these, the clear rose, clear green and clear violet glass is embedded without any leading. The intensity of the light is remarkable and by a phenomenon of radiation well understood by those who have studied the æsthetics of glass, the luminous parts appear more important than they are when seen from the interior. The lower parts of the walls and piers are coated with a sombre colored plaster up to the height of a man. Above, the walls and arches are in the tonality of ochre, and these parts are enlivened by a series of frescoes representing the episodes in the stations of the cross. Especially notable is the pulpit in blue ceramic and the low barrier that separates the nave from the choir. The bell-tower that will add much to the character of the edifice and distinguish it among its neighboring houses is not yet finished. (Reproductions of this church were hung at the Exposition in connection with the 58th Annual Convention at New York.) But, in respect to cost, this church could not be said to have been a cheap one.

Often one has to be even more modest, and in the search for economic solutions the architect who has been greatly crowned with success is Julien Barbier. Aided in his search by an ardent and intelligent faith, he has kept straight on his path from the time when as a young student at the Beaux-Arts, in company with other comrades of the Society of St. Jean, he explored liturgical

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THE BELL, ST. MARTIN'S CHURCH,
COLOMBES, NEAR PARIS

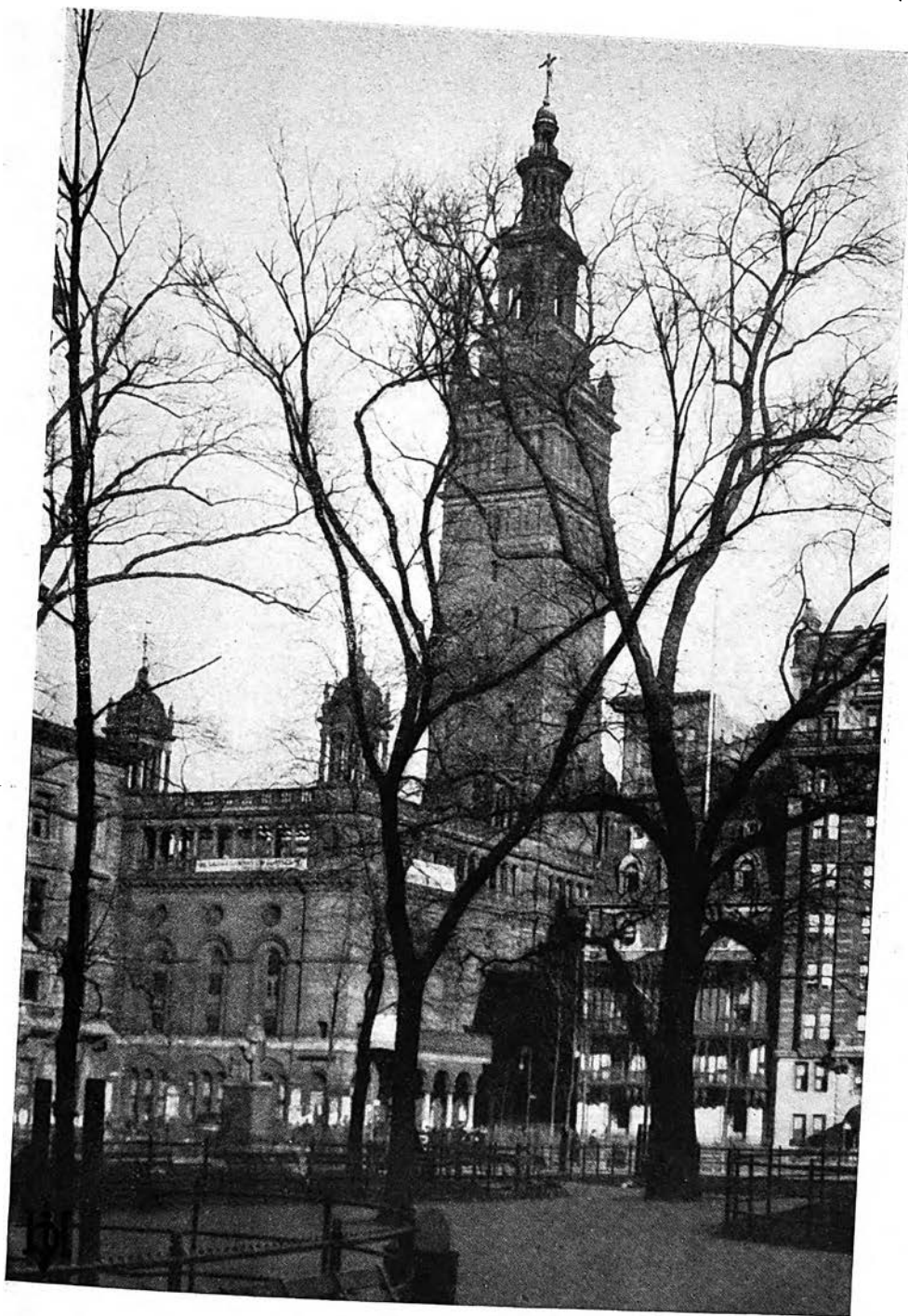
symbolism and hagiography. While his tendencies were indicated in his very first efforts, the complete fruition and the clear manifestation were realized in the church of Colombes, illustrated here *pour mémoire*, for it has already been much published and is no doubt well known to our readers.

In each of Monsieur Barbier's churches one theme has been chosen—that of the life of the saint to whom the church is consecrated. No ornament except that in harmony with the general scheme, and yet no detail neglected, for the architect designs all, from the altar to the *sonnette* which serves during the offices.

The church of the commune of Lilas has lately been finished, with a particular care for economy. That of Nanterre, now in construction, with its welcoming porch, is very characteristic and would have been even more so had not the architect been obliged to forego the bell-tower on account of its cost. And so we see, as with so many churches of the Middle Ages, a tower uncompleted or abandoned because of the cost!

Again, to achieve economy, architects have not hesitated to employ rough concrete, or nearly so, in order to obtain sufficient nave space and a tower, as in the church of Raincy, designed by Messieurs Parret Frères, an effort which is now the subject of ardent polemics in the architectural world. We shall have occasion to speak of these later, apropos of the theater designed by the same architects for the Exposition of Decorative Arts, as well as of the Exposition itself, the great event of the year. One may already gain an idea of the tendencies that have inspired its artists—modern tendencies—very modern—too modern, perhaps. For each seems to have wished to be more modern than the other and it is not upon such a base that there may be founded a solid and sincere art.

Also, it may be said that many of the buildings are the work of decorators and not of architects—decorators who have merely enlarged the scale of their schemes of apartment decorations—*et c'est la leur erreur!* But, fairly to judge the whole, we must wait for its completion and of that we shall write in July. G. F. SEBILLE.



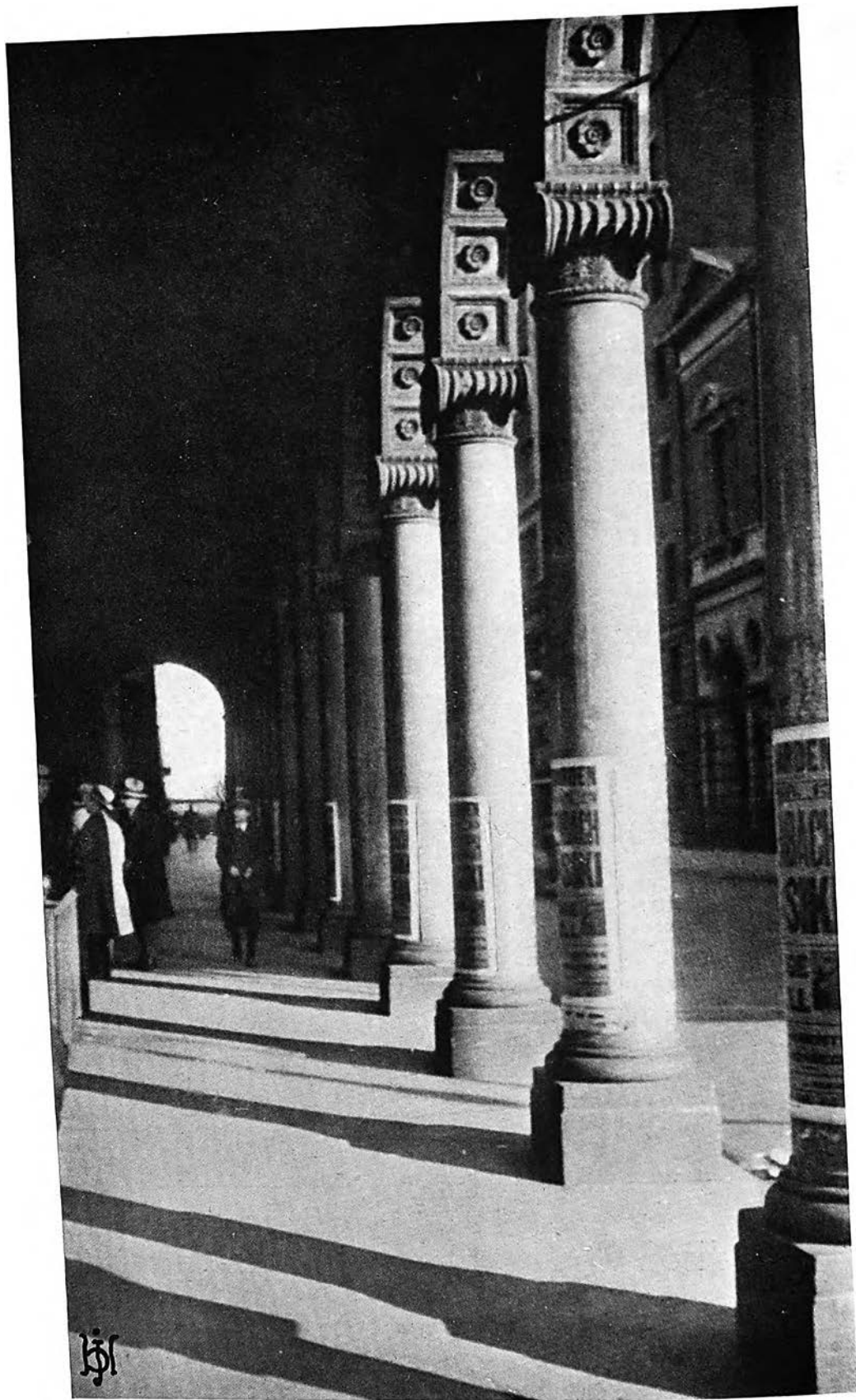
Madison Square Garden (1891-1925)

McKIM, MEAD & WHITE, *Architects*

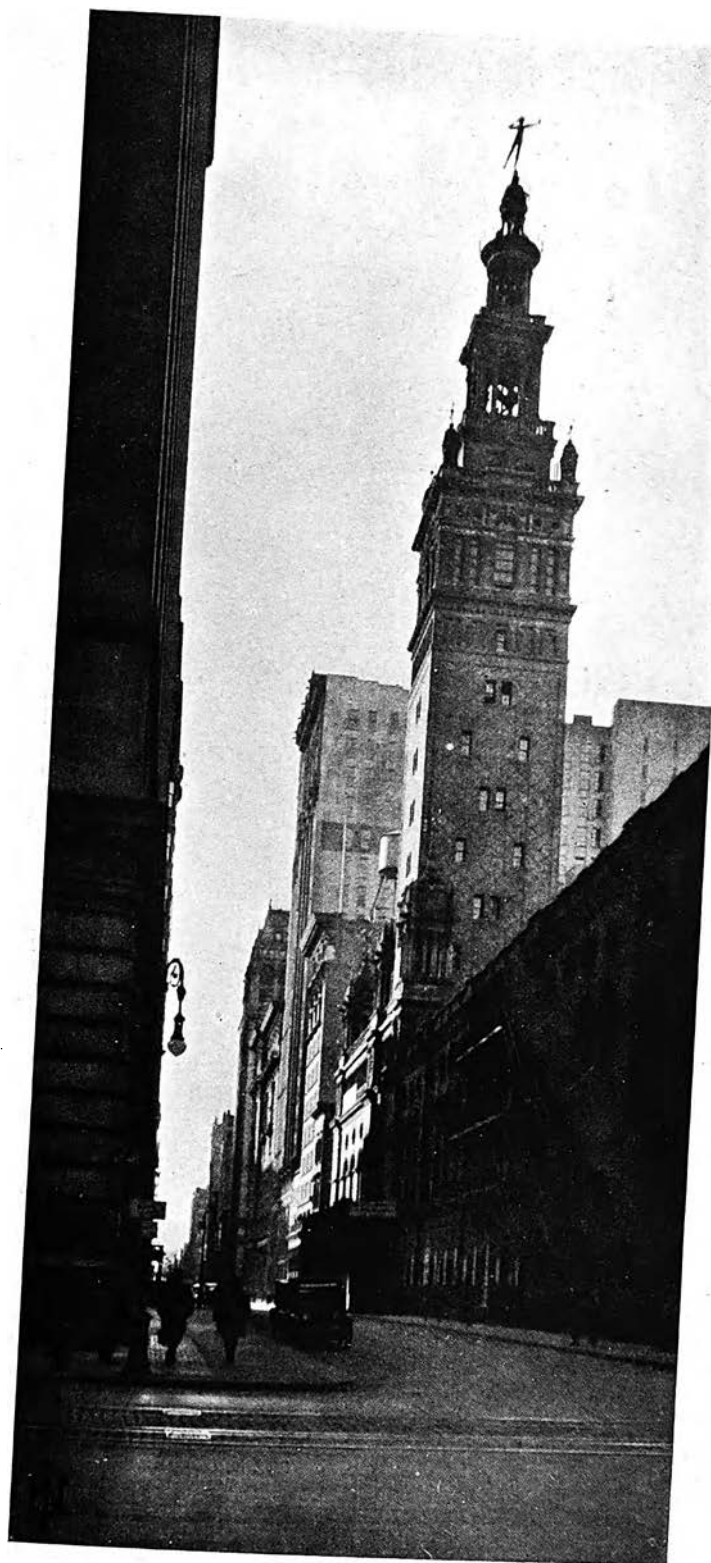
Photographs by BEN J. LUBSCHEZ

(The Tower complete is to be rebuilt on the grounds of New York University)

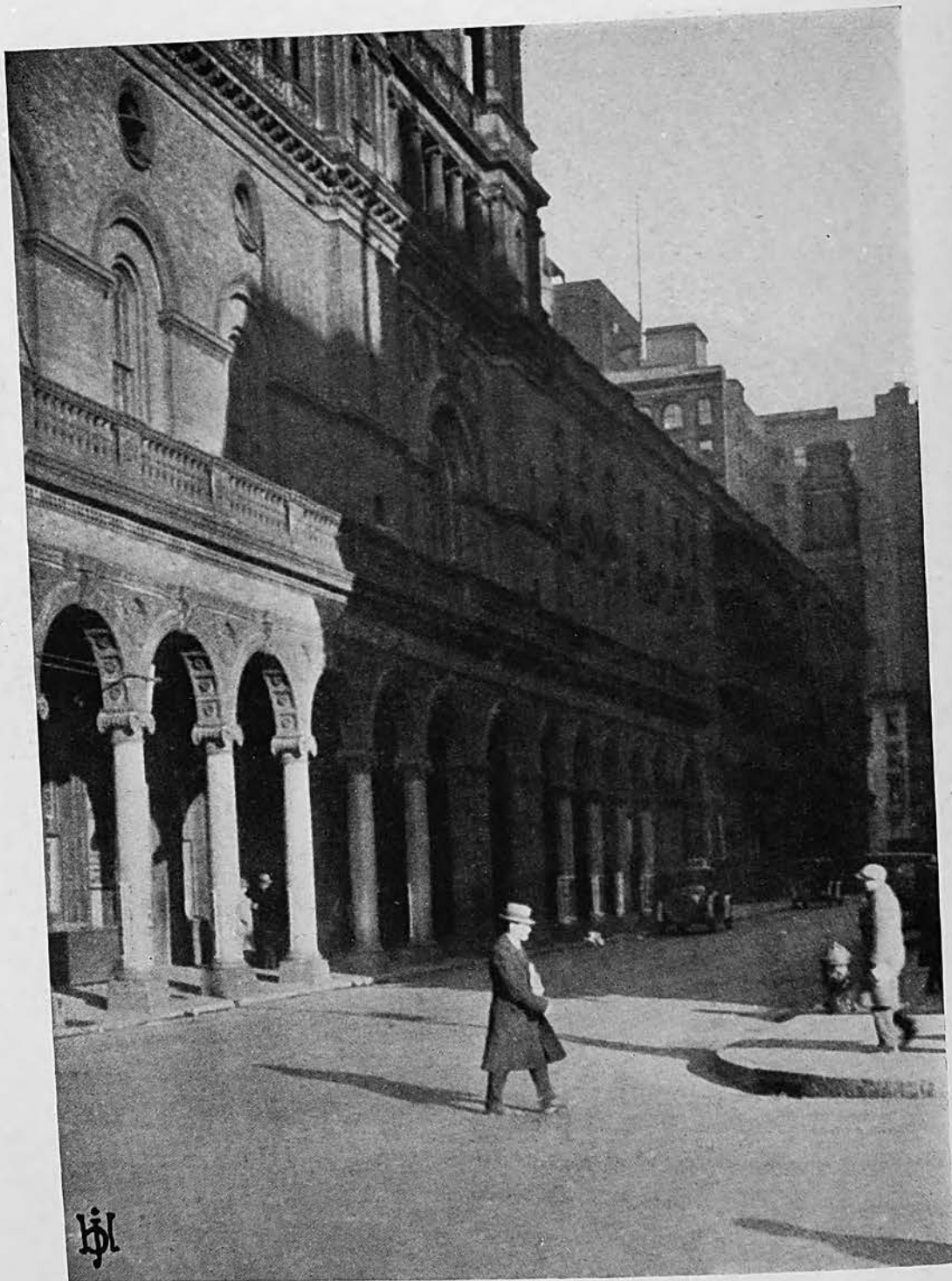
FROM GRAMERCY PARK



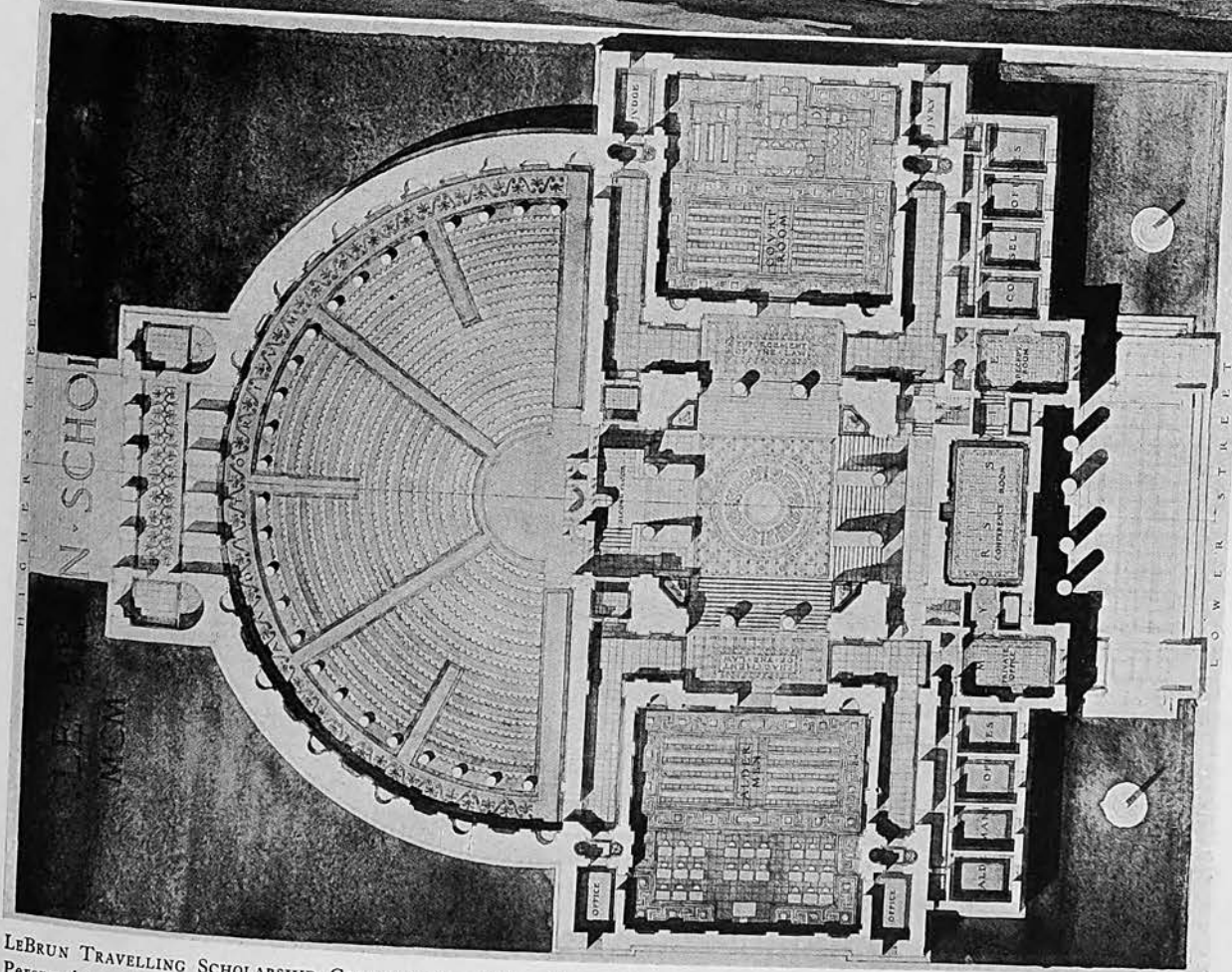
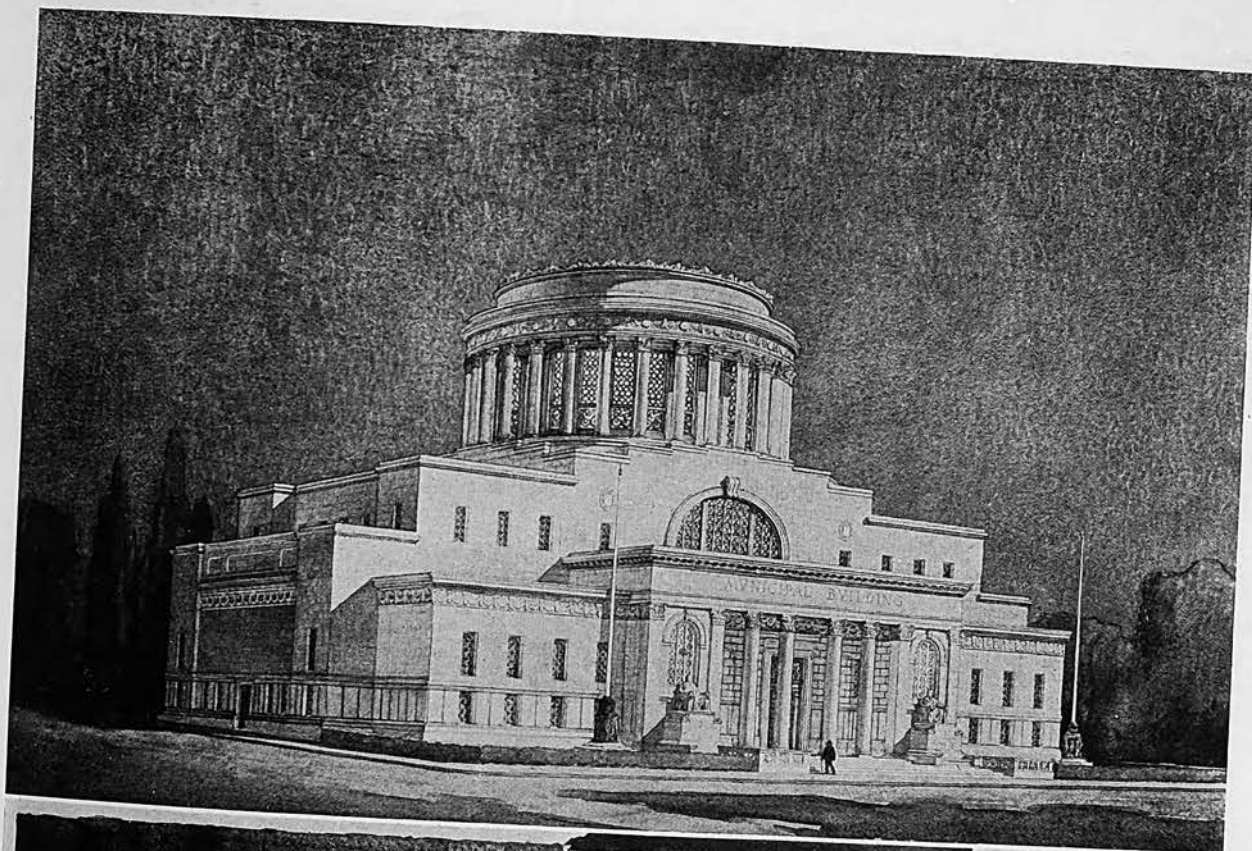
MADISON SQUARE GARDEN
Photograph by Ben J. Lubschez



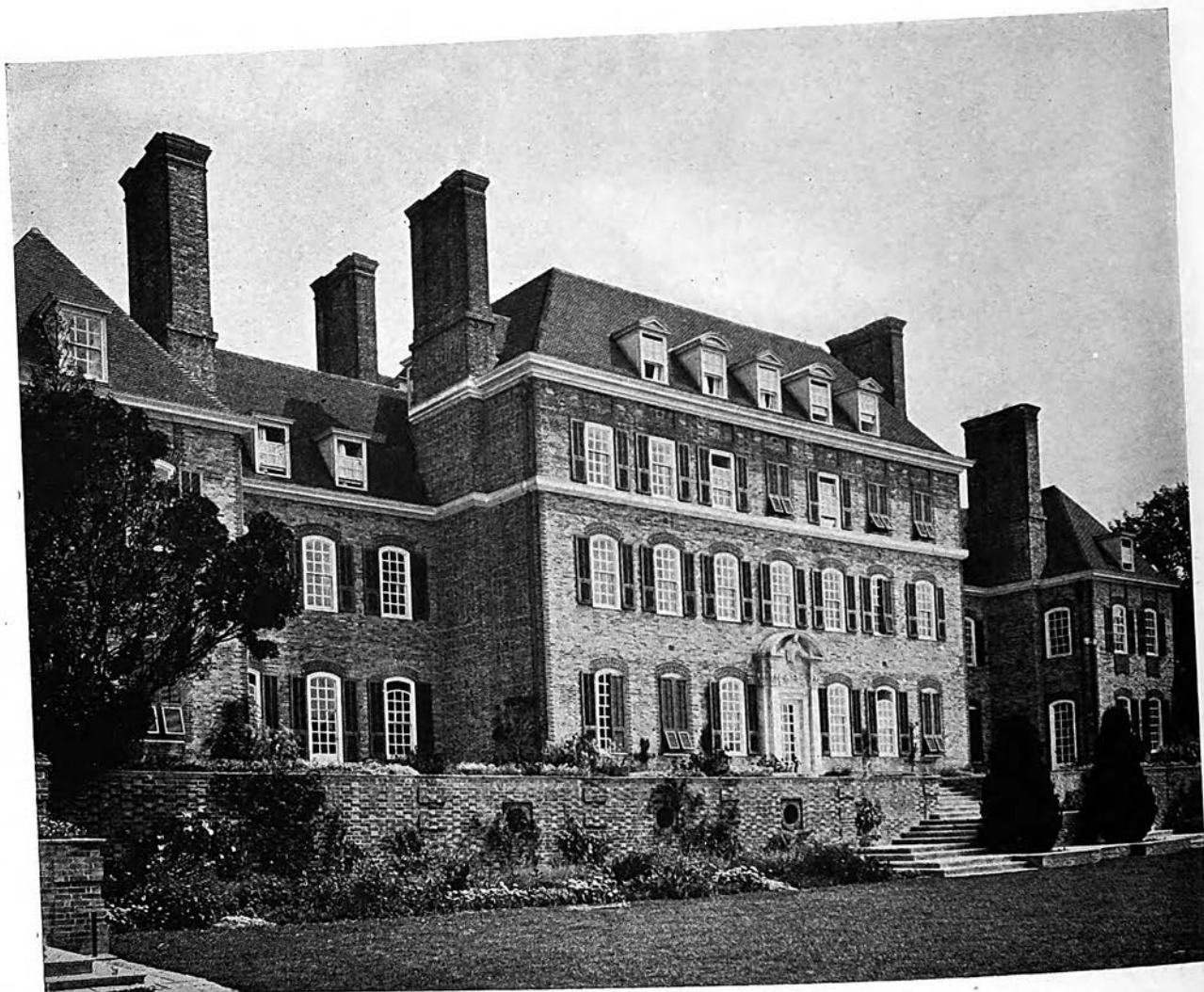
MADISON SQUARE GARDEN
Photograph by Ben J. Lubschez



MADISON SQUARE GARDEN
Photograph by Ben J. Lubschez



LEBRUN TRAVELLING SCHOLARSHIP COMPETITION—1925. FOR A MUNICIPAL BUILDING
 Perspective and Ground Plan of the Winning Design by Clarence W. Hunt



GREAT MAYTHAM: THE GARDEN FRONT
SIR EDWIN LANDSEER LUTYENS, *Architect*

Sir Edwin Landseer Lutyens

PERHAPS the most compendious answer to the question "Who is Sir Edwin Lutyens?" would be to reply that he was the Bernard Shaw of Architecture. Both men have that peculiar elfishness which in twenty years or so will be so embarrassing to the earnest who want to honor them as the grand old men of their professions, the earnest who are quite likely to find them still its irremediable *enfants terribles*. They have both been for years, each in their separate walks, the scandal of the holy and the darling of their particular Muse, who, perverse creature, finger to nose, continues constantly to whisper inspiration into their alert ears.

Asked to reveal the secret of his art, Sir Edwin Lutyens will probably make a bad though lively joke in his small and high pitched voice and cover his agita-

tion by the cleaning, filling, or lighting of one of the half dozen little pipes that are always about him.

Now as to what people say of him in his "home town," for that is always what we want to know about distinguished strangers. Even though when they feel antipathetic to his style, British architects are almost universally agreed to pay homage to Sir Edwin Lutyens for his outstanding and singular gifts, for in praising him themselves they hope to encourage public homage, not only to Sir Edwin but to good architecture in general. So they praise Sir Edwin not merely because he is so gifted and withal so singularly unassuming and unpompous, but in order that the British public shall have a name whereon to hang architectural news paragraphs and incidentally its architectural thoughts. Sir Edwin Lutyens plays, as



ASHBY ST. LEDGER: THE EAST FRONT
SIR EDWIN LANDSEER LUTYENS, *Architect*

it were, the part of saint in English architecture, and he is the perfect candidate for the rôle, too humorous, too aloof for adulation to spoil or even influence him or his work.

His architectural history is a very interesting one, and although he is a man of such likely and elfish genius, yet in the procession of his designs, in the gradual modifications and solidification of his tastes, the student of the future will, as the writers have tried to point out elsewhere,¹ find it inconvenient to read the history of a period.

Turn again for a moment to the illustrations before you, considering especially the dates under the pictures. With Crooksbury and Fulbrook we are in direct touch with those disciples of Ruskin and William Morris who made a stir in the fifties, while

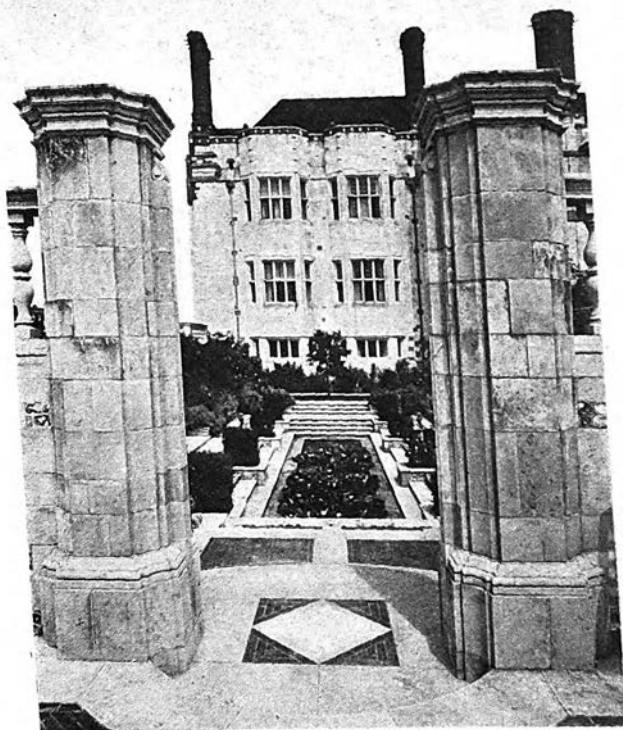
much of Sir Edwin's recent work, besides having great individual merit, represents fairly accurately one of the most vigorous schools of modern British architecture.

Crooksbury, built in 1891, was Sir Edwin Lutyens' first commission, undertaken after his two years at the South Kensington School of Art, and his very brief pupilage in an architect's office. Crooksbury is of the farmhouse type and is a mass of herring bone brickwork and ingle-nooks and gables. Fulbrook is even more furiously picturesque. Mark these and then consider Heathcote, built in 1906. Here in Yorkshire, on an almost suburban site, Sir Edwin Lutyens has created a masterpiece. The walls are of stone, the roof of red pantiles, and the contrast between the two elevations is striking; in both the exquisiteness of the detail should be observed.

But Sir Edwin's progress from picturesque over-

¹ *The Pleasures of Architecture.*

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS



MARSH COURT

SIR EDWIN LANDSEER LUTYENS, *Architect*

grown farms to Heathcote was not a mere change from a Romantic to a Classic tradition. At Hampstead, or rather Golders Green, which his work has made London's most distinguished suburb, we find Sir Edwin church building in a romantic mood, but here he is as individual and as male and vigorous as at Heathcote. After the Heathcote period Sir Edwin had quite definitely found his feet, as the illustrations show.

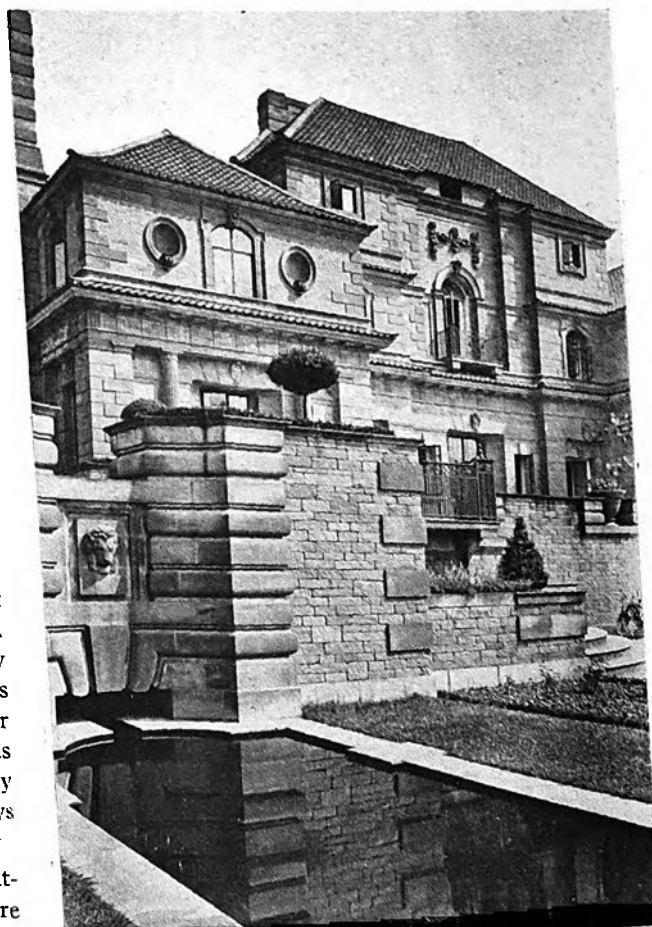
It has been said to be the mark of a great man that the curve of his ability and especially of his invention should be still a mounting one when he is forty. This test of greatness Sir Edwin Lutyens passed triumphantly, and it is to Sir Edwin's later, indeed to his latest work, that we must turn if we desire to appraise him. Chief among his latest works are of course the many palaces of the new Delhi, of which Mr. Walcot's drawings have made us—no, not familiar—but for news of which Mr. Walcot's drawings have made us eager. Here in the designs for Delhi we see a very good example of the way in which politics has always and probably always will influence architecture.

Sir Edwin Lutyens has preserved the classical atmosphere now natural to him, but we see everywhere the eastern elements which were demanded of him and which he has blended with his familiar style with

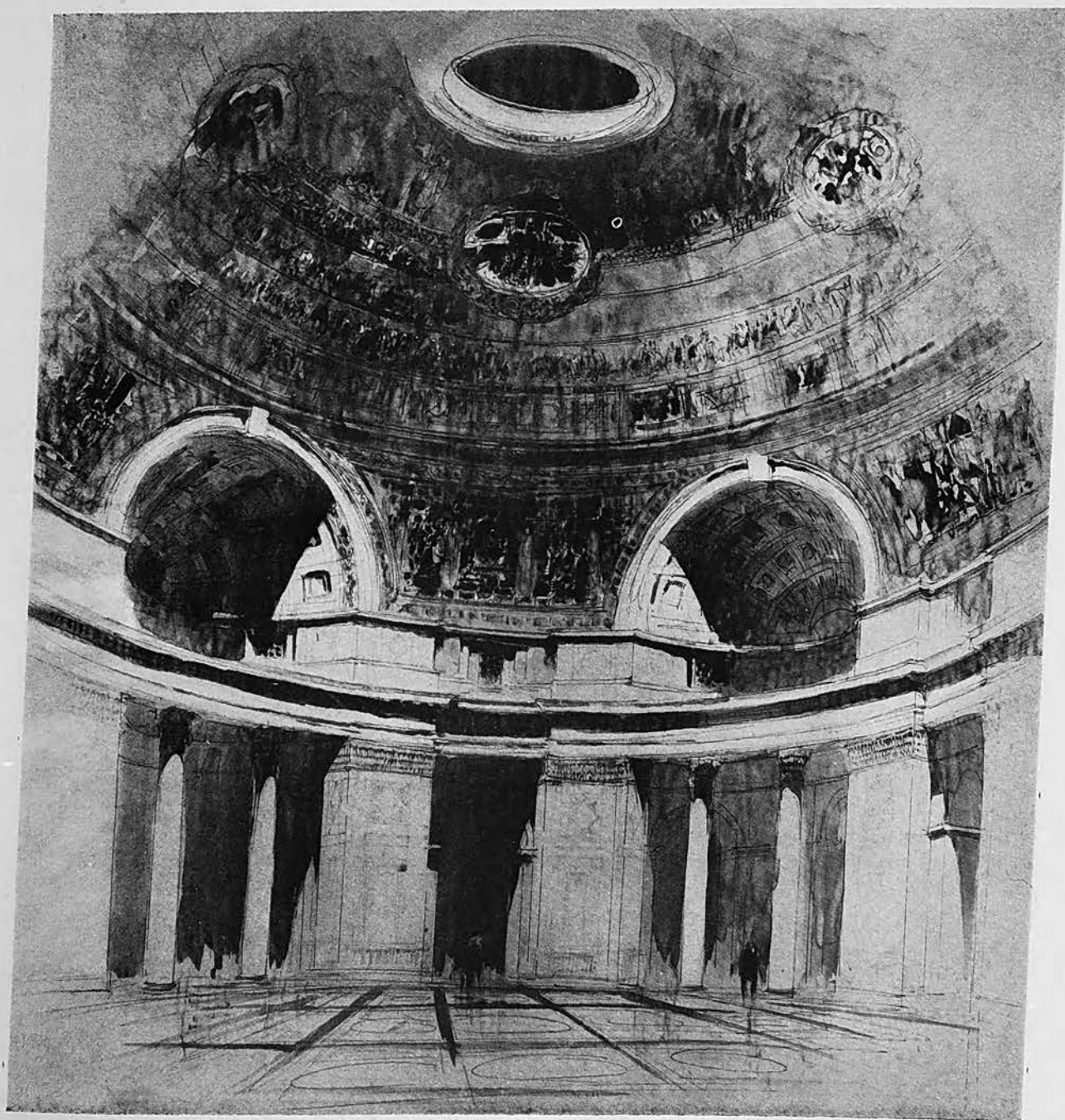
a great deal of ingenuity. Criticism of his architecture, from those who have not visited Delhi, is obviously not possible, but it would seem as though the final result was a very fairly successful hybrid. The nice care with which the mouldings in these buildings have been adapted to the Indian light is characteristic of Sir Edwin's work; he has always profiled his mouldings with the most loving care and thoughtfulness. Here his allowance for the up-beat of light from the ground has modified them very considerably. It is rumored that in many cases the patiently bent backs, or the uplifted hands of the workmen were used instead of centering in turning the arches—the men only being allowed to fall out and stretch their limbs when the work is reported firmly set!

But there is recent and interesting work of Sir Edwin's to be seen in London. To a great body of Londoners, for instance, the name of Lutyens recalls the Cenotaph in Whitehall, the one among his many beautiful works which so signally caught the public imagination.

But he has lately done work of much more architectural importance. The scaffolding has just come



HEATHCOTE, ILKLEY: A PART OF THE GARDEN FRONT
SIR EDWIN LANDSEER LUTYENS, *Architect*



PERSPECTIVE DRAWING: DURBAR HILL, GOVERNMENT HOUSE, DELHI, INDIA
SIR EDWIN LANDSEER LUTYENS, *Architect*



ST. JUDE'S CHURCH, HAMPSTEAD
SIR EDWIN LANDSEER LUTYENS, *Architect*



CROOKSBURY
SIR EDWIN LANDSEER LUTYENS, *Architect*

down both from a very charming little Bank in Piccadilly and from a block of offices in the City called Britannic House. In both these buildings Sir Edwin's peculiarities are very well seen. Britannic House is much admired, but to the present authors it is pleasing for its detail rather than its general aspect—the whole building having too much the air of one house set upon the top of another. Architects may remark when they view the work how fortunate Sir Edwin has been in his carver. We especially consider one of the highly ornate window keystones in the style of those at Hampton Court. Other carving, both interior and exterior, is noteworthy.

Besides the many country houses, gardens and pavilions of his earlier period, Sir Edwin has done much beautiful work as a builder of war memorials,

and it is here perhaps that we see him at his most modern, his most detached, that is, from traditional styles, whether Gothic, Romantic, Classic or Eastern. That he should have chosen this type of work in which most markedly to depart from the usual surely shows his architectural common sense. Proportions of the human body and its needs condition the building of houses so constantly and closely that it is often eccentricity to insist upon finding unthought of solutions to problems necessarily so familiar. But a memorial is not an edifice of use but of eloquence and here invention can legitimately be free.

Sir Edwin has had three or four towered and battlemented castles to alter, and one to build anew, and it is perhaps here that his sensitiveness to texture is best exemplified. That perhaps is the feature of



FULBROOK HOUSE: THE SOUTH FRONT
SIR EDWIN LANDSEER LUTYENS, *Architect*



HEATHCOTE, ILKLEY: THE NORTH FRONT
SIR EDWIN LANDSEER LUTYENS, *Architect*

THE FIFTY-EIGHTH ANNUAL CONVENTION

his work which will most strike the American public. In less delicate hands texture has been so often unduly exploited and given too much prominence. This of course has caused a reaction among architects in both countries, a reaction inevitable though regrettable. It is therefore a great pleasure to see this element in architectural design so sanely handled. Sir Edwin, with the most complete realization of the value of texture, yet keeps it in its place and allows it to contribute its quota, and no more, to the total effect of his buildings.

Houses of all sorts, gardens, war memorials, castles, palaces, banks and office blocks, this list ends the variety of the works of this versatile artist. In this list then, through which we have skimmed so hastily, citing only one example here and there—the procession from Fulbrook to Sir Edwin Lutyens' recent work—the architectural history of England for more than thirty years is by no means ill summarized.

Perhaps some of the readers of this brief memorial will feel that the writers might very well have let Sir Edwin's earlier work alone and that they need not have sought to "drag his frailties from their dread abode." It was not necessary that we should praise this early stuff, why not have let it alone? But the writers have had a perfectly definite motive in raking up Sir Edwin's past. The American public is the most generous in the world. That public will

see a great deal to admire and a great deal that is fascinating in Sir Edwin, and though the audience of architects, which we may have the honor of addressing, will not make that mistake, still it is possible that the greater American public will tend to swallow Sir Edwin whole. True, contemporary American architecture is perhaps superior to the modern architecture of any other country in the world, and the public must therefore be assumed to be unusually enlightened, but Sir Edwin and his works have a dazzling quality—a charm—a scintillating vigor that makes it exceedingly difficult to be discriminating and severe where he is concerned, and thus we feel there is a danger that America will take Crooksburyism and Fulbrookism to its most generous heart, along with the noble architecture of Delhi or the Cenotaph. So we desired specially here to point out that they were the work, not of the mature, resourceful and subtle artist to whom the gold medal has been handed, but of an elfish and agile young man on whose shoulders that artist stands.

That young man was born into the world when the torch of architecture had burnt very low, but it is marvellous that his first gropings should have been so resourceful. But they were gropings, none the less, and are not to be confused with the mature outpourings of his strangely ingenious, sensitive, and original mind.

C. AND A. WILLIAMS-ELLIS.

The Fifty-eighth Annual Convention

20-24 April, 1925

New York City

THE Fifty-eighth Annual Convention of the Institute was opened under unusual and brilliant circumstances. In the central hall of the Grand Central Palace, in New York City, amid the charming decorations provided to give not only a dignified setting to the sessions of the Convention but also to form a central motive for the exhibit of the Architectural League of New York, there were gathered more architects and guests than have ever before been in attendance at a Convention. They had come from all parts of the United States and even from foreign shores. Days before the opening session they had begun to arrive and to overflow the foyer of the Hotel Roosevelt, which had been selected as Institute headquarters. On Monday, the twentieth day of April, the Grand Central Palace was a scene of feverish activity, while the registration room at the Roosevelt was besieged by men standing in lines that never seemed to shorten, awaiting the chance to present their credentials as delegates or to receive their badges as guests. No such gathering of architects was ever known before, so far as is known,

and when they took their way to the central hall in the Palace preparatory to the opening session at 8:30 in the evening, the impression was an extraordinary revelation of the Institute's growth to power and importance.

The pageantry of the procession of officers, each robed in a flowing colored gown, lent a note of great impressiveness. At the head of the procession were President Waid of the Institute and President Corbett of the Architectural League. Following them were the past-presidents of the League, Messrs. Greenley, Hewlett, Magonigle, Gilbert and Atterbury. Then came the vice-presidents, the committee chairmen and treasurers, the secretary, and the medallists, together with Mr. Benjamin W. Morris, President of the NEW YORK CHAPTER, at the end of the procession, which was in double column through the hall. The group formation on the platform and steps was supported at the rear by the standard bearers, who held aloft the standards of the League and the NEW YORK CHAPTER.

The delegates and guests were then welcomed to New York City by President Morris, who said:

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Welcome by Mr. Morris

Mr. President of the American Institute of Architects; Mr. President of the Architectural League of New York; Members and Guests of the Fifty-eighth Convention, and of The Exposition of Architecture and the Allied Arts: On behalf of the NEW YORK CHAPTER of the American Institute it is my privilege to bid you welcome to a series of events of high importance not only to those gathered in this room, transformed by imaginative skill and art into a place of beauty, but of import so far reaching that their effect will be world-wide.

Within these walls will convene during the next few days men who have assumed and men who have been charged with heavy responsibilities—men whose thoughts, training and practice have stupendous effect on the life of their vast country, and by force of its commanding influence and prestige, a direct effect, both spiritual and physical, on the life of the whole world. Evidence of the truth of this statement is before you in the presence here tonight of distinguished men from many nations of the civilized world, who have crossed seas and continents to assist us in our councils, and who have coöperated in producing a truly international showing of what and how the world is building, for today and for the future.

We builders, for our part, are gladly and unconsciously beginning to repay some of our debt to ages long gone by, and to the lands from which our civilization and ideals have been derived. Dissemination of knowledge is so widespread that specialization is necessary in every subdivision of it, no matter how minute we may make them.

On the walls of this building, and arranged at points of vantage, are presentations of what the imaginative vision of architect, painter, sculptor, the town planner, landscape architect and craftsman have produced for the use and enjoyment of their fellows, or what they have in prospect for them. Heavy drafts have been made on their abilities, and how well they have responded, you will soon judge for yourselves. The quantity is so great, that wonder persists the quality is so good, while here and there stands out a work so powerful, so rare that the observer thrills with delight.

I confess to mingled feelings, a sense of happiness in the thought that you are all safely here and have in prospect the enjoyment of the interest always attached to the doings of the Convention proper, of this magnificent presentation of modern architecture and the allied arts, and of the other events which the Chapter has arranged for: the other feeling is one of sadness, certainly among our older members who surely share with me my regret, vain though it be, that these words of welcome may not come from the lips of such men as Hunt, McKim, Carrere, Post, Bacon or Goodhue.

The Angel of Death has laid a heavy hand on our profession; in honor of some who have recently gone, a small memorial showing of their work is placed in the vestibule of this room.

To our distinguished colleagues from foreign lands, and to our guests and visitors, the NEW YORK CHAPTER gives a most cordial welcome, and hopes that your leisure may be sufficient to make repeated visits to the Exposi-

tion, and to enjoy the Convention and its diversions. To the Architectural League and to workers, volunteer and paid, and to those who have supported us it expresses a deep appreciation. To the American Institute of Architects, its members, officers and President, it extends a loyal and supporting hand; intimate contact with our President in his high office has but increased our respect and love for him, and I now have true pleasure in presenting to you Mr. Waid.

The President's Response

In behalf of the American Institute of Architects I thank you for this cordial message and for the welcome which New York is extending to the architectural profession and to all the arts and crafts of the building industry. This splendid gathering of people, the culture and taste of New York, is a tribute highly appreciated by the architects of the country who with their fellow artists have an interest in this great exhibition.

Eighty-eight years can be counted back to the small gathering of architects which was the foundation of the American Institute of Architects. The oldest living member of the Institute is 87 years old. At his birth our country was still in its beginning. During the lifetime of that one man the population of this country has increased from 10,000,000 to 110,000,000. Its total wealth when he was born was measured in millions. Now the figures of the nation's wealth foot up to inconceivable billions. Incidentally, now we burn up \$500,000,000 of property every year and the people seem not to give a second thought to that dreadful fire waste.

We look back upon a century's development of one nation which is unique in all history. Other nations have accumulated wealth beyond calculation. Some peoples acquired learning and literature which through ages to come will command the respect of all nations. Some countries developed architecture and the other arts in achievements such as the temples of Greece and the cathedrals of France which excite the admiration and wonder of all the world.

But America in a short century has had in rapidity of growth in population and in wealth an acquirement beyond the record of any other country. That seems a boastful statement. But why has America advanced? Of its opportunity and its resources there is no doubt. The extent to which it can be proud of its achievements is open to question.

Of this we may be sure—a country's life history is written in its architecture. We as architects are interested in the language of that historical writing. To what extent does American architecture truly express American civilization?

America is commercial and yet it thinks it is seeking culture. America believes itself democratic and a land of freedom. As a matter of fact it often turns liberty into license. Both individuals and organizations pitilessly exercise autocratic power when they can.

Proud persons pay fabulous sums for pictures and high rents for a view of lovely scenery. At the same moment they may be acquiring fortunes with all indif-

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ference to the disfigurement of Nature's landscape with ugly and heterogenous and homely cities. They make their cities and their towns intolerably hideous, and carelessly permit blots upon Nature's landscape. Americans are keenly enterprising. And yet they are still blind to some of the biggest financial assets of a beautiful city.

Architecture, in short, does express the life, the education, and the culture of the people as a whole. Buildings will be built substantially, durably, and beautifully, if the people wish, and just to the degree they wish.

Perhaps the architects should know better than they do know the language in which they are helping to write the history of their time. But regarding the country as a whole, however highly qualified architects may be, architecture is bound to express the voice of the people.

It is of the utmost importance, therefore, that the people of a nation shall possess an art sense. The average citizen must demand and appreciate attractive cities, beautiful parks and gardens, and well designed buildings. Until he does so demand and appreciate, there can be no real opportunity for the architect.

The impelling motive which has brought this exhibition into being is two-fold. *First*, it has been to show in a comprehensive way the achievements of the architects and their fellow artists and craftsmen. *Second*, it has been to use those achievements as an object lesson to increase the appreciation of the public and to stimulate ambition to build, when we build, more wisely in plan, more substantially, more safely, more durably, more beautifully.

We cherish the hope that when you have seen this Exposition of Architecture and the Allied Arts you may say that it shows a notable development from the simple conditions which existed in a young commonwealth a hundred years ago. If that development of American architecture has been a proud achievement as we believe, then should our second motive be justified. Greater interest and appreciation on the part of the public will add new inspiration to the efforts of architects and craftsmen.

In conclusion, as a message to all visitors to this architectural display—let each architect be generous with praise for the good work of others; and let every exhibitor and every observer be resolute in his determination that American architecture shall continue to grow in those attributes which shall be worthy of record in the history of the ages.

Mr. Corbett's Address

Mr. President, Ladies and Gentlemen: I agree with everything Mr. Waid has said except the last statement in which he referred to me as "in short." Mr. Waid has told you something of the Architectural League and I want to tell you something more about it. But first let me welcome you all to this combined exhibition of Architecture and Allied Arts. While we celebrate the Fifty-eighth Convention of the American Institute of Architects, we also enter upon the Fortieth Annual Exhibition of the Architectural League of New York. You see we are not as old as the Institute, but then we don't look as old and I can assure you we don't feel nearly as old.

I think I should explain for the benefit of our visitors that the Architectural League is not exactly what it implies, a League of Architects, but is in reality a League of all the Arts, and it was called the Architectural League simply because architecture is accepted as the mother of all the arts. Surely the other arts of painting, sculpture, the crafts, landscape, and city planning are better when properly arranged in an appropriate architectural setting. While we have no limitation as to the percentage of members from any one calling, our constitution does require that only an architect may be president. But this is done simply because he is the best one to do the talking while all the others do the work.

To illustrate what I mean, you see about you this great exposition of Architecture and the Allied Arts. As president of the League and at the same time chairman of the Exhibition Committee of the American Institute of Architects, I had the dual work of installing this show. This is the way the job is done. To begin with, we have to have a proper background. This building in its natural state is simply a forest of columns and floors more or less architecturally framed (principally less). Every bit of this existing work had to be concealed, rooms formed, corridors built, vaults constructed, floors laid and decorations applied, all in less than a week's time. That seems to be a Herculean task impossible for accomplishment, but we simply turn it over to that great master of pageantry whom we of the Institute all remember from the marvelous result he produced at the Lincoln Memorial two years ago—a former president of the Architectural League and a Fellow of the Institute, Mr. Howard Greenley.

Being assured of the walls to hang things on, we next had to have the things to hang. The Architectural League has been holding exhibitions so long now that as the years come around the various artists in New York and neighboring cities begin to prepare. But this year, combining with the Institute, we wanted to make the display not only representative of the whole country, but even to extend our activities to Mexico, South America and the European continent. To do this the Regional Directors of the Institute each became chairman in his region to assemble material all under the general direction of Mr. Benjamin W. Morris. Foreign exhibits were assembled by Alfred Bossom, F.R.I.B.A. Scholastic work was brought in from the various schools and universities by William Lamb. City Planning was conducted under the able direction of the League's Chairman on City Planning, Mr. Charles W. Leavitt. Landscape was assembled by Mr. Greenleaf and Mr. Geiffert and all of these were in turn under the general direction of the chairman on Architecture, Mr. Leon Gillette. Mural painting was assembled by Fred Dana Marsh. Sculpture was brought by Vice-President Charles Keck. Birch Burdett Long hangs this exhibit. Miss Simpson could not mention all the various committee members who assist in this work but this will suffice to show you how easily and simply it is accomplished from the president's point of view. I simply stand around first on one foot and then on the other while everybody else does the work. It's a case of "everybody works but father." This in no way interferes with my taking all the credit.

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Mr. Waid has told you the aim and end of the League in these exhibitions, but we believe the artist needs encouragement of another sort, so that for the past few years it has been the custom to award medals of honor.

(NOTE.—Due to the late days in the month given to the Convention it is quite impossible to give, in this issue, any adequate account of either the proceedings or the whirling round of pleasures that had been prepared for the delegates and guests. The Fifty-eighth Annual Convention will pass into history as a succession of events, ceremonies, and sight-seeing such as perhaps only the great agglomeration of New York City should possibly offer.

The complete record will of course appear later in the Proceedings, although it is scarcely to be hoped that any printed record will be satisfying. For ourselves we hope in the next issue to give some more detailed reports of the sessions and of the exhibitions, while Mr. Lewis Mumford will also let us have his impressions of the City Planning Conference and the meetings of the International Garden City Association. The reader will thus gather that the week was a busy and exciting one.

We are able to report the first session, the action on most of the resolutions offered, and the elections of officers and fellows, which will follow the Report of the Board.—THE EDITOR.)

The President's Address

THE American Institute of Architects, in convention assembled, welcomes each individual delegate from far and near. It extends a cordial hand to every visiting architect and guest.

At this 58th Convention the American Institute of Architects celebrates the 68th year since its incorporation. This is the 88th year since the real beginnings of our organization. We are 88 years old, 68 years legally incorporated, and have held 58 conventions.

It is thirty years since the Institute called a convention in New York.

That Convention thirty years ago in New York was the 28th Convention and it seems now a half-way house on the road leading from the beginning of the Institute up to the present moment. You recall that Thomas U. Walter designed the magnificent dome of the Capitol in Washington, D. C. Walter was Secretary of the American "Institution" of Architects which was formed in 1837. He afterward became President of the "Institute."

That New York Convention of the Institute thirty years ago has interest for us when we remember the names of some who were present. There was Richard Upjohn, first President of the Institute in 1837, architect of Trinity Church, and grandfather of one of our members present here today. Daniel H. Burnham was President when the last convention was held in New York thirty years ago. There were present also E. H. Kendall, Schofield, VanBrunt, Stone, Bloor, Smithmeyer, Gibson, George B. Post, Andrews, W. L. B. Jenney and A. W. Brunner and William R. Ware, Louis Sullivan, James E. Ware, Charles C. Haight, Napoleon LeBrun, Frank Miles Day, Joseph C. Hornblower, Walter Cook and John M. Carrere—all of whom have passed the Great Divide.

It is pleasant to know that a considerable number of those present at that Convention thirty years ago are present at this 1925 Convention. They include Glenn Brown, R. H. Hunt, Thomas Nolan, Henry Rutgers Marshall, Charles I. Berg, W. L. Plack, F. A. Wright, Jno. H. Coxhead, J. F. Harder, C. H. Blackall, Jno. M. Donaldson, Thomas Hastings and William B. Ittner.

One or two more historical items seem interesting.

The "Institution" was formed in 1837 by a small group of men. The "Institute" was incorporated in 1857

by about thirty architects. That 28th Convention in New York in 1894 had 26 Chapters and 600 members. The 58th Convention finds itself representing 55 Chapters and over 3,000 members.

At the 28th Convention it was reported that the Institute had issued charters to three new Chapters. So today we extend congratulations to those three Chapters on having attained their thirtieth birthday, namely, SOUTHERN CALIFORNIA, WASHINGTON STATE and BROOKLYN.

If time permitted it would be interesting to outline the history of the Institute down from the 28th Convention to the 58th Convention today. That thirty years would bring forth interesting reminiscences of able architects who served the Institute for the benefit of their successors; architects who either sacrificed much in direct effort for the Institute or who did great creative work which has contributed to the advancement of our art.

We would recall the virile work of George B. Post and his vigorous personality. He was a steadfast campaigner for the Institute. There was warm-hearted Robert S. Peabody, veteran of Exposition projects. The rounding out was taking place in the career of Charles F. McKim, whose influence upon American architecture is still pre-eminent. Those days recall William S. Eames, one of the men of great ability who came out of the West. There was Frank Miles Day, whose devoted work for his fellow-architects will be remembered for generations. There was Walter Cook, wise friend and counsellor of many architects more famous than he. And there was splendid, forceful John M. Carrere.

A review of that thirty years of architectural development would bring before us buildings designed by a large group of present-day leaders of the profession, a group which we are glad to see growing rapidly by the addition of able young men.

We are too close to get a true perspective of our recent achievements in architecture. We know that the country has been actively erecting buildings trying to overtake the shortage in housing and other construction due to the World War. American architecture has developed so that now it can be recognized as possessing an artistic merit based on a system of construction as distinctive as the Greek or the Gothic. We can esteem it our privilege to be living in an age of many marvels. We

THE PRESIDENT'S ADDRESS

stand at a turn in the world's history which staggers the conceptions of the human mind. We know something of the wonders of the past ages. We can only faintly dream of the developments of civilization just ahead of us. In the possession of large territory with vast resources, this nation and the other great nations seem to be entering upon an era to which no limitations can be placed by comparison with the records of the past. Of one thing our profession is sure. The part which architecture must play in this coming age is tremendous. Each architect, however modest, has his part of serious work to contribute. Without exaggerating the responsibility of the profession of architecture, it must be realized that it is the sum of individual contributions which makes up the great aggregate.

We have turned our thoughts backwards 88 years to the beginning of our organization when our nation was building its Capitol City. We have thought for a moment of the Convention of the Institute in this City thirty years ago. At that meeting thirty years ago Daniel H. Burnham in his presidential address described the Institute as "useful" and "conservative though positive and progressive." He said that through the Institute "beliefs of architects have been crystallized while each man has been left free to pursue his own course."

Let us note the topics which were discussed at the 28th Convention in New York. One paper was by W. L. B. Jenney, he who was the first to use skeleton construction for office buildings. His subject was "Wind Pressure in Tall Buildings of Skeleton Construction." Another paper was "High Buildings and Good Architecture." There were papers on "Concrete" and "Acoustics," and John Carrere made a report on "Competitions."

It was reported at that Convention that the Institute's basis of charges for service had been recognized by the courts. The Institute did then, and since, many other things which have helped the profession to become more efficient, to increase the self-respect of its members and their regard for the rights of each other.

Many questions of thirty years ago still need consideration. But the profession has gone a long way. Its vision and its work have broadened in a positive and progressive program. In addition to the contributory work of the 55 Chapters and their independent local responsibilities, the Institute carries on its numerous activities through some thirty committees manned by 300 members. The mention merely of the names of these committees suggests the scope of their work. But one word characterizes them all as a group. They are educational. In fact the principal object and end of the Institute is education. The aims of Institute educational work are three:

The first aim is the education of our own membership. We are learners striving to the end of our days.

The second aim is the education of architectural students, qualifying to become the future members of the Institute.

The third aim is the education of the public. Growing in appreciation of art by the populace is vitally important to the future of architecture.

These three principal educational objects comprehend

many others. For example, the Institute has a duty, coöperative in character, toward mechanics and contractors, the architect's assistant builders, a duty which it has hardly begun to discharge. Our Committee on Education has only made a beginning in its program. Schools and colleges and books and publications and lectures and moving pictures and the radio are some of the channels of educational work. Registration laws are an effective aid. Regulation of practice by law regarded as a police power has only a fraction of the value which it possesses as an educational instrument. The Institute has been exceedingly slow in recognizing its opportunity and its duty in this direction. Better work should be done by the Institute before the next fifteen States enact registration laws. The attention of the delegates is called again to the fact that it is only a matter of time until every State enacts a registration law for the regulation of the practice of architecture. It is short-sighted policy for a Chapter to neglect the matter until put on the defensive by the introduction of a bad law. Far better is it to take the initiative by seeking the passage of a good measure based on the model law approved by the Institute.

The Institute and the individual Chapters should be more efficient helpers in other kinds of legislation. We are not good politicians and hence often hear about proposed laws when too late to give helpful advice and then either make a weak protest against a bad law or else succeed in killing a bill which should have been moulded into a beneficent law.

The Institute has not funds for such work and therefore the legislative work which it does accomplish must be at a great personal sacrifice on the part of individual members.

The Institute's educational influence may be seen in another way. The architect is one who writes the history of a nation in its architecture. He should beyond that, be one who helps to make history. We may not be thinking of him as a statesman. Yet Thomas Jefferson was an architect. Architects today are mayors of cities and law makers in legislative halls. Architects are grappling with public problems. They are inventors of new construction and improved methods in building. They are studying transportation and community life and city planning.

If the newspaper headliner writes "Suburbs Threaten Supremacy of Cities as Apartment Centres," the architectural profession should know whether that is a true statement or not.

If it is a fact that great cities in this country are going mad with a craze for lofty buildings and canyon-like streets filled with choking gases; if it is true that masses of great buildings are a maw full of human beings all out of reasonable relation to horizontal transportation, architects should understand the danger and be the first to give sane warnings. If Commissions report great masses of poorer people living in out of date unsanitary dwellings left to them by more fortunate people who refuse to live in such places, and pronounce the problem of housing for wage earners an impossible problem, should our profession sit supinely by and agree that cheap new houses for the laboring class are impossible? No, I believe that

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architects will make cheap houses for workingmen entirely possible.

Architects should be thinking of underlying problems, finding solutions for them and be moulding public sentiment by imparting a knowledge of the best that history and culture and good taste can contribute for the future welfare of the race.

If civilization is showing a tendency toward concentration in overgrown cities, or any other wrong course, our profession should recognize the danger. It should not blindly drift with the tide but should be steering clear of shoals and rocks. If there is need of a larger international appreciation and more sympathetic understanding, who should be better builders and interpreters of such understanding than architects who find beauty and inspiration and brotherhood in the work of all ages and all peoples?

The architectural exhibition which the Institute desired to hold in conjunction with this Convention has with the coöperation of the Architectural League grown into an international exposition of the building industry. You attended its opening last night and will have opportunity within the week to judge whether it makes a showing creditable to all factors in architecture and whether it is of real value to the public.

We trust that the merely commercial side of that Exposition merits your approval. You can pass upon it without prejudice since the Institute has no interest in the financial profits. But this Convention is interested in it especially from a professional point of view. It is our earnest desire that this conference in which visiting architects are invited to participate will leave one deep impression if no other. And that is that the architectural profession in the midst of a commercial age must hold fast to its ideals of professional service. It seems true that professional work must always to some extent be a reward in itself and that the professional worker will always be underpaid in other compensation. That seems unjust but I believe it is fundamental. If the professional laborer is not paid the full value of his hire and

the love of his work must be his reward, then it follows that he should be allowed freedom in rendering his service. The measure or extent of his freedom from dictation or interference will be determined by his own ability and experience and recognized wisdom in overcoming difficulties.

The highest form of leadership is not money power but professional service. It is only by keeping free from commercial profit to the utmost possible degree and by making himself pre-eminently qualified to render service that he will retain his right to the meaning of his title "master builder."

We have reviewed the work of thirty years past and realize the debt we owe to our predecessors. We have outlined the positive and progressive program of the Institute.

It is your right, members and delegates to the 58th Convention, to press the question, "What is the Institute doing today?" If it is your duty to find the answer, you will consider carefully the stewardship of the Board of Directors when their report is placed before you. You will read every committee report. You will review and pass judgment upon all the ways and means and purposes of the Institute's work of today.

The answers you make to that question will constitute a program for the coming year.

As delegates representing 3,000 members you may well see it devolves upon you to take a thoughtful survey of all the fields of influence in which the Institute is or should be effective. Those fields of influence within and without the Institute are supposed to be reached by the various committees, by the official JOURNAL and by the personal touch of the Directors of the Institute. Are they all working and making progress as you think they should?

Your Chairman esteems it a privilege to welcome this splendid body of delegates, members and guests, and now to declare the 58th Convention of the American Institute of Architects open for business.

Convention Action

Report of the Board of Directors

The Board of Directors and the Executive Committee were able, the past year, to carry out the principle of holding their meetings in different parts of the country, and so come directly in touch with various sections and many members of the Institute. The summer meeting of the Executive Committee was held in Minneapolis, the fall meeting of the Board in Detroit, coincident with the Fifth Regional Conference, and the spring meeting of the Executive Committee at Asheville, N. C., immediately followed by the Fourth Regional Conference. The opinion of the Board, expressed at the 57th Convention, as to the reciprocal advantages derived from the conference between the officers of the Institute and groups of Chapters has been most fully demonstrated.

The Board wishes to announce a new policy, namely, that of the duty of each Regional Director to visit every Chapter in his Region during the year. The advantages of thus keeping the Board in touch with the entire Institute are so obvious that the Board has authorized these trips as a legitimate expense of the Institute.

REGIONAL CONFERENCES

More than ever, after another year of Regional Conferences, is the Board convinced of the desirability and helpfulness of this method of bringing the members of the Institute together. The very informality of these meetings brings out a freedom of discussion on all the moot points arising within the profession that will, perforce, tend to a clearer understanding and a more rapid solution. They have developed the somewhat paradoxical fact that although the problems, which in each case seem peculiar to a locality prove to be exactly similar in all localities, yet the differences due to the age and varying degrees of development of each section to say nothing of the business and financial conditions do give a definite touch of individuality to every locality. Many parts of the country are still in the pioneer stages of development, and as a natural consequence, have professional problems before them that are past history in other parts.

The Board wishes to call to the attention of the profession the advantages which will accrue from the free interchange of ideals at Regional Conferences, and to comment, with

REPORT OF THE BOARD OF DIRECTORS

regret, upon the rather small attendance of the local architects—those who live in the place where the Conference is held, at these meetings.

FINANCES

The Board of Directors is gratified with the report of the Treasurer, which shows that the Institute is on a sound financial footing, and that it is steadily increasing its financial resources with a corresponding increase in its ability to work for the architectural profession. The report has been printed and placed in the hands of every delegate. It shows what has been done with the money received from the members during the past year.

The question of finances has a bearing on several subjects which may be commented upon appropriately at this time. Perhaps such comments will be merely re-statements of things well known and often said. But in view of some letters received by the Treasurer, and expressions of opinion at some of the regional meetings that the average member does not know enough about the Institute, and is not as intimately informed about it as he should be, the following comments are in order:

ANNUAL DUES AND VALUE RECEIVED

It is a familiar question to the Officers—"What Do I Get for my \$20.00?" The very asking of this question shows that either the inquirer has not given thought to his question, or that he is applying a perfectly proper business principle to the payment of his dues.

In either case the answer is the same. If the inquirer were taking one-half the interest he should, and if he were reading the major communications sent to him by the Institute during the year he would know what he was getting for this money. If he read the JOURNAL of the Institute, particularly *The Secretary's Page* and the portions devoted to committee activities, if he glanced through the Proceedings of the Convention, always furnished to him within sixty days after the Convention adjournment, and if he took the time to read the Minutes of the quarterly meetings of the Executive Committee and the Board of Directors he would know what his national society was doing and where his money was going. There is no other professional society, of which the Board has knowledge, that makes so conscientious and thorough an effort completely to inform each member of the intimate business policies, and problems of the society. None of them, so far as is known, send the Minutes of its Board and Executive Committee meetings, in separate and special form, to each member. This procedure alone places within the reach of every member a concise quarterly report.

Of course there is another answer to the question—which is: "Where would the profession of Architecture be today, and where would it be tomorrow, and what would be the condition of the architects today and tomorrow, if there were no American Institute of Architects?"

This is not intended to convey the impression that the Institute is perfect and that it cannot get better and more decisive results with the \$20.00 paid by each member. The Institute has not arrived at its goal, or accomplished its objects for the betterment of the profession in the United States. But it is progressing towards the goal in a clear-headed and definite manner. The member who does not know the manner of that progress and its extent has no one to blame but himself.

THE CASH SURPLUS

The Board expresses its appreciation to the various agencies of the Institute whose careful and businesslike methods during the year 1924 resulted in the accumulation of a cash surplus.

GROWTH OF THE INSTITUTE

The Institute is operating under a Five Year Program of Development—three years of which have been completed. At the present time it has 2,941 members. If the Program

is to be completed successfully it must have 4,000 members by 31 December, 1926. There are 11,000 architects in the United States. Of this number at least 4,000 should be members of the American Institute of Architects. The first three years of the Program were carried out successfully by the Secretary's office. At the last Convention the Board of Directors stated that the work of the remaining two years must be left to the Chapters. Analysis shows that certain of the Chapters are doing more than their part, and that others have grown as little as 4% in three years. The Board asks that all Chapters continue this work. It asks those Chapters who have lagged to take stock of themselves and to determine what they will do to become truly representative of the profession in their communities.

FINANCIAL STATEMENTS

Complete information concerning the financial operations are contained in the Treasurer's Report, and in the Budget for 1925, which was sent to every member in the Minutes of the November meeting of the Board.

MEMBERSHIP STATISTICS

The total membership of the Institute on 17 April, 1925, was 2,941 (as against a total on 17 May, 1924, of 2,867) and it was made up as follows:

	1925	1924
Fellows	261	273
Members	2,585	2,500
Honorary Members	66	67
Honorary Corresponding Members.....	29	27

Since the last report of the Board there has been:

Elected Members	159	235
Reinstated	4	1
Members advanced to Fellowship.....	0	20

There have been the following resignations and removals:

Fellows	1	1
Members	47	47

There have been the following deaths:

Fellows	11	14
Members	31	22
Honorary Members	3	1
Honorary Corresponding Members	0	0

The total of new active members elected and reinstated has been

The total number of resignations, removals and deaths of active members has been.....	90	84
Leaving a net gain in active members of....	73	152
Associates	381	366
Juniors	126	107

The following deaths, of which the Institute has record, occurred during the year:

FELLOWS

Arnold W. Brunner	George L. Morse
George A. Frederick	W. C. Pritchett
G. E. Harney	L. G. Quackenboss
W. S. Hull	E. H. Taylor
Arthur Little	Breck Trowbridge
George C. Mason	

MEMBERS

J. Howard Adams	Thomas G. Holyoke
Louis Holmes Boynton	Jos. Howland Hunt
Joseph P. Brenot	Guy King
Frank G. Churchill	Thomas M. Newton
Albert E. Colcord	Walter E. Parfitt
Edwin S. Coy	Clinton B. Ripley
E. G. W. Dietrich	Herbert Bell Rugh
Allen Evans	Richard M. Schell
Edward H. Glidden	R. Sharp Smith
Jordan Green	Harry Newton Thornton
John A. Gurd	Robert C. Todd

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Charles S. Haire
Thomas W. Harris
Albert Held
H. Osgood Holland
Edw. Chas. Hemmings

Chas. E. Tousley
Oscar G. Vogt
James R. Walsh
Benjamin E. Winslow

HONORARY MEMBERS

Barr Ferree
Chas. L. Hutchinson

Ferdinand W. Peck

FELLOWS

At the 57th Convention no Fellows were elected, but by amendment, the method of electing Fellows was changed. This year, under the new method, certain members of the Institute have been advanced to Fellowship and the honor will be duly conferred upon them on Friday, as announced in the Convention Program.

HONORARY MEMBERS

Under the By-laws it is the duty of your Board to submit to the Convention the names of such distinguished men who have rendered the profession signal and valuable service, who have conspicuously upheld its aims, and whom it believes to be worthy of Honorary Membership. The Board therefore proposed the following for election to Honorary Membership at this Convention:

Morris Gray, *Boston, Mass.*
John J. Glessner, *Chicago, Ill.*
Robert W. DeForest, *New York, N. Y.*
Mrs. Mary E. Wortman, *Portland, Oregon.*
Eli Kirk Price, *Philadelphia, Pa.*
Henry B. Thompson, *Wilmington, Del.*
Alexander Suss Langsdorf, *St. Louis, Mo.*

These candidates were elected.

HONORARY CORRESPONDING MEMBERS

The Board takes pleasure in placing before the Convention the nominations of the following for Honorary Corresponding Membership:

Sir G. Gilbert Scott, *London, England*
Arthur Byne, *Madrid, Spain*
Camille Lefevre, *Paris, France, President of the Société des Architectes Diplômés*
Senor Horacio Acosta y Lara, *Montevideo, Uruguay, President of the Pan American Congress of Architects*

These candidates were elected.

FINE ARTS AND CRAFTSMANSHIP MEDALS

The Board announces with pleasure its entire accord with the recommendations of the Committee on Allied Arts for the award of the Institute Medals.

The Fine Arts Medal will be awarded to the late John Singer Sargent for distinguished achievement in Mural Painting.

The Craftsmanship Medal will be awarded to Charles Jay Connick for distinguished achievement in the design and production of stained glass.

THE GOLD MEDAL OF THE INSTITUTE

The Board announces with much pleasure the award of the highest honor within the Institute, the Gold Medal, for the years of 1924 and 1925.

For the year 1924, to Sir Edwin Landseer Lutyens, of Great Britain.

For the year 1925, to the late Bertram Grosvenor Goodhue.

CHAPTERS

The Board reports with great pleasure the addition of a new Chapter to the Institute, and welcomes its delegates to this Convention.

The SHREVEPORT CHAPTER, having as territory the Caddo Parish, Louisiana.

The Board reports also the change of the name of the MICHIGAN CHAPTER to the DETROIT CHAPTER.

CONVENTION REPORTS

This year the reports of all those Committees received in time have been printed and bound in convenient form for the use of the delegates. It is hoped that they will be read in advance of any discussion that may arise upon the floor of the Convention. A few reports have been received at the eleventh hour and these the Board has been unable to consider before this Convention.

The Chairman of each Committee is to speak briefly on his report to the Convention. The Chairman, in each case where some resolution is to be presented, will offer this to the Convention.

PRINCIPLES OF PROFESSIONAL PRACTICE

During the past year the Board has received a number of requests for changes in or amendments to the Institute documents covering *The Principles of Professional Practice* and *The Canons of Ethics* and *The Schedule of Proper Minimum Charges*. These have been the source of long hours of most interesting discussion, both within the Board and at the Regional Conferences.

From the Carolinas comes a request for the following amendment:

"It is unprofessional for an architect to enter into negotiations for practice in a state having registration laws without first satisfying the registration board of that state of his qualifications."

This was submitted to the Institute's Committee on Registration Laws which offered the following as an improvement if any change were to be made:

"It is unprofessional for an architect to attempt to practice in a state having registration laws without first satisfying the registration board of that state that he or she has the qualifications required by its statutes."

The Board feels that additional rules or regulations will not be of any real help in the solution of the difficulties which have caused these suggestions. The remedy for the difficulties that have arisen lies entirely with the profession itself.

The documents of the Institute touching on these matters were compiled when the membership of the Institute was much smaller than it is now, when the amount of building construction was much less, when the number of architects was much smaller, when the problems of building, of giving service, of competition in the matter of getting work were simpler. The men who compiled these documents, however, like the men who wrote the Constitution of the United States, had the wisdom to deal almost entirely with fundamental truths, and these fundamental truths, no matter what other changes may take place, do not change. It is time, therefore, for the profession to again take stock of itself, to examine into these fundamental truths, and to see that they, each one for himself, live up to the principles laid down by our predecessors. The American Institute of Architects was not formed and is not intended to be an organization for the aggrandizement or financial betterment of its members. The statement of the objects for which it was formed its sufficient declaration of that.

"The objects of this Institute shall be: To organize and unite in fellowship the Architects of the United States of America, to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession, and to make the profession of ever increasing service to society."

The Institute can in no way help its members secure work for themselves. The architect cannot expect work to come to him unless he is in a position to give and does give a service which makes him of value.

When the practice of an architect expands to other states he should be most punctilious in his observance of the state laws and of the courtesies which are due to his fellow practitioners. If there are registration laws he should be careful to comply with them. If there are accepted standards of service and accepted fees for such service it is

REPORT OF THE BOARD OF DIRECTORS

not only bad business for the architect himself to attempt to secure work on lower standards of service and remuneration but it is discourteous, ungentlemanly and unfair to the entire profession in that community, to say nothing of the damage it may and usually does cause to the entire building fraternity, affecting not only the architects, but the contractors, the sellers of materials, and most of all and most important the owners who are paying for the work done.

No architect should accept commissions from anyone other than the owner who employs him. It is a perfectly natural thing for a dealer or for a manufacturer to expect to pay commissions to his salesmen or agents, indeed it is practically the only way he can carry on his business. So it is an easy thing for such commissions to be offered to the architect who has been instrumental in their use. The new man in business, possibly the architect just starting out in business for himself, in some cases perhaps the architect of longer practice can easily fall into the belief that it would be proper for him to either offer or accept such commissions as the case may be. He can even show, in some cases that because of arbitrary trade rulings such commissions could never accrue to the owner, so why not take them for himself? Further such fees might even make him able to do the work for a smaller commission from the owner. It is the duty of the profession to enlighten the younger men, whether the architect or salesmen, as to the real dangers of such methods and how they can undermine all possibility of honest capable service. It is improper for anyone to accept commissions both ways.

NATIONAL COUNCIL OF ARCHITECTURAL REGISTRATION BOARDS

The Board wishes, once more, to call the attention of the profession to the National Council of Architectural Registration Boards. It earnestly recommends that all architects, particularly those whose practice takes them into different states, apply to the N. C. A. R. B. for registration qualification. It believes it only fair to say that any architect who feels that he is not qualified by experience to successfully meet the requirements of this Council should also feel that he is not qualified to practice architecture. Furthermore, by so doing, architects will make their registration in different states much more simple, as the N. C. A. R. B. keeps its records in such shape that they are available for all state registration Boards to use. This will, in addition, be a great help in solving some of the difficulties which were the cause of the communications to the Board referred to above.

EMPLOYMENT SERVICE BUREAU

It has been proposed that the Institute establish, through the Secretary's Office and the JOURNAL, a Bureau wherein all draftsmen seeking work may register their names and abilities, and wherein all those architects needing draftsmen may register their requirements. The Board therefore presents the problem to the profession at large, asking all those interested to communicate with the Secretary's Office at Washington, giving their personal opinions for or against, and any suggestions they may deem pertinent.

GIFTS RECEIVED BY THE INSTITUTE

The Board is happy to report that during the past year several offers of most valuable gifts have been received by the Institute.

Mrs. Goodhue has inquired whether the Institute would care to accept the custody of the original drawings of Bertram Grosvenor Goodhue, under the assumption that in time, should the Institute undertake the work of establishing a

library and collection of the original work of its members, the drawings will become the absolute property of the Institute.

Mrs. Weggeman, of Denver, a direct descendant of the architect who completed the National Capitol, has inquired whether the Institute would like to have the books of original details and many other drawings of the National Capitol now in her possession.

Mrs. Richard Sharp Smith, of Asheville, N. C., has presented to the Institute a marble bas-relief, executed by Karl Bytter, of Richard Morris Hunt, the third President of the Institute.

The Architectural Club of New Haven has offered to present the Institute with a bas-relief plaque bronze of Leoni W. Robinson, a past president of the Rhode Island Chapter and a past Fellow of the Institute.

The Royal Institute of British Architects has had made a beautiful series of facsimile reproductions of drawings of the work of some of the early British architects for exhibition in New York and Washington, and has offered them as a gift to the American Institute of Architects.

Mrs. Richard W. Hale, of Dover, Mass., has offered the Institute the care and preservation of a remarkable set of negatives of Italian Gardens, enlarged by James L. Breese of New York.

During the past year negotiations have been consummated whereby the Institute may accept the charge of preserving as a permanent institution the beautiful estate of Mr. W. W. Hall, at New Iberia, La., near New Orleans.

The Board feels that these offers form a good beginning for the establishment of valuable collections for the benefit of the profession and is planning to take prompt action in regard thereto.

UNIVERSAL CONTRACT FORMS

The Board reported a year ago on the progress being made through the Joint Conference on the new Standard Contract Forms. This year the Board is happy to announce the completion of the work and the early issuance of the Fourth Edition of Agreement and General Conditions of the Standard Documents.

The Board wishes to express its appreciation to two Institute members, Messrs. T. E. Snook and W. Stanley Parler, for the patient, onerous and successful work done by them in securing the results achieved.

THE PRODUCERS' RESEARCH COUNCIL

The Board wishes to recognize the valuable work and cooperation of the Producers' Research Council, affiliated with the American Institute of Architects, and the fine professional spirit they have shown.

CONCLUSION

The Board wishes to express its appreciation of the zealous and careful work performed by its various committees during the year. This promises to be the most extraordinary and the largest Convention in the history of the American Institute of Architects. For the Institute the Board desires to extend its welcome to all the visiting architects, both from this and from foreign countries. It hopes that this Convention, which is truly a Convention of the profession of architecture, will prove to be a milestone in the history of the profession. And finally, may the Board express its thanks to the NEW YORK CHAPTER for the colossal work they have done in preparing for the Convention, in making the complete and well-planned arrangements for the successful outcome of the Convention, and to the Architectural League for its splendid participation and work in making the great Exposition possible.

Convention Action

Report of Committee on Resolutions

YOUR Committee on Resolutions deems it a pleasant privilege to present at this time, though in necessarily brief and inadequate form, a résumé of views which the committee is confident cannot fail to have indelibly impressed themselves upon every member of the American Institute of Architects and upon all guests assembled in New York City during the week of 20 April, 1925.

As session after session of the 58th Annual Convention and floor upon floor of exhibits disclosed their extent, purpose and value and as feature after feature which was provided for our edification and entertainment was enjoyed to the utmost limit, all realized the vast amount of thought and work expended in the preparation for and the consummation of these never to be forgotten events.

At the sessions of the Convention, the luncheon meetings, the joint evening conference, the entire exposition and at all the social functions, it became evident that on its broad platform of public service, the Institute has been accorded the cordial support of the other arts, the sciences, the industries, the crafts—and the public. All have here been going forward with us in the advancement of taste and culture as well as in structural and decorative achievements impossible of accomplishment without the fullest coöperation.

To all of those responsible for the advancement of the Institute and the settings for these events, which will ever be difficult of repetition, we propose resolutions expressive of our deepest appreciation and sincerest thanks.

In these, beginning with the founders of the Institute, whose names are enshrined in our memories and cast in bronze at the Octagon, we include the members whose names were so thoughtfully presented and warmly received at the opening session and those others whose names, as contributors to our present estate, will immediately spring to mind.

For their part in the affairs of the Institute and this 58th Convention and its accompanying Exposition and other notable features, we propose a resolution that will express to the fullest extent possible our gratitude to the President of the American Institute of Architects—and to the President of the Architectural League of New York—and to their associates, the Vice-Presidents and members of the Board of Directors.

To the Secretary and to the Treasurer of the Institute and to the Executive Secretary and the Octagon staff and to the editor and staff of the JOURNAL, we propose a vote of warmest appreciation for their services.

The services of these hard-working presidents and other officers, unselfish and arduous as they have been, would not alone make possible the accomplishments of the Institute in its ever increasing service to Society.

The loyal support of the members at large has been given recognition by each officer and we offer to this Convention a Resolution that the thanks and appreciation of the members here assembled be added to that of the officers and extended to the Chairman and members of all Committees which have faithfully served the Institute during the past year.

And to the President and Committees of the NEW YORK CHAPTER, including especially the Convention Committee and the Ladies' Committee, and to the Committees and Recorder of the Convention, we offer a Resolution

of deepest appreciation for the courtesies and hospitalities so heartily and lavishly extended for the comfort, convenience and enjoyment of all concerned.

And to all contributors to the Exposition of Architecture and the Allied Arts, who have made it such an unusually comprehensive and notable one, we offer a Resolution of appreciation with especial reference to those Chapters of the Institute and members of the Producers' Research Council who have collectively displayed examples of their handiwork and industrial accomplishments—in this we include the untiring and indispensable services of the two Directors of Decorations.

And to the International Town, City, and Regional Conference whose sessions and exhibitions were arranged to coincide with ours, and with whom the joint meeting was held, and to those members of that Conference and those visitors from abroad who so notably contributed by their presence and addresses at our meetings, we offer a special Resolution of appreciative thanks.

And we further propose a Resolution to be conveyed in writing by the Secretary of the Institute, expressing the cordial thanks of the Institute for courtesies and hospitalities so generously accorded its members and guests by all of those whose names are recorded below, as well as any others:

Metropolitan Museum of Art, Colony Club, National Academy of Design, J. P. Morgan Library, W. A. Clark Art Gallery, Women's City Club.

Be It Resolved, By the American Institute of Architects in 58th Convention assembled, that the thanks of the Institute be formally tendered to Mr. Charles Z. Klauder, of Philadelphia, for his genuine manifestation of interest in the Institute and the profession in his donation of the five gold medals awarded to architects at the current Exhibition. (*Adopted*)

PUBLIC INFORMATION

Resolved, That the report and program of the Public Information Committee be approved; that, in particular, the program for enlarging the scope of the Committee's work and apportionment of it under different headings, so that special sub-committees, or individuals having special abilities, may become responsible for results under each heading, be recommended and activity within Chapters be stimulated.

Resolved, Therefore, That there shall be a sub-committee of the Public Information Committee, consisting of not less than three members appointed from and resident within each Regional District; that the Chairman of each sub-committee be appointed by the President, upon nomination by the Chairman of the Public Information Committee, to whom he shall report.

The Convention, Recognizing that the activities of the Committee on Publications and Public Information will probably involve greater expense than in the past, recommends to the Board of Directors consideration of an increase in the Committee's appropriation. (*Adopted*)

THE WASHINGTON PLAN

WHEREAS, The year 1932 marks the two hundredth anniversary of the birth of George Washington, and

WHEREAS, The City of Washington was located and planned largely under his direction, and

CONVENTION ACTION

WHEREAS, It was his earnest desire that it be made a beautiful city, commensurate with the wealth and importance of our nation;

Therefore, Be It Resolved, First, that the preparation of plans for the permanent beautification of the City of Washington and their consummation in keeping with Washington's ideals would be a fitting memorial for that occasion. Second, that with the exception of future buildings—some of which might be built in temporary materials for exhibition purposes—this work could be accomplished by the year 1932 at a justifiable expenditure considering its purpose and generally permanent character.

Therefore, Be It Further Resolved, That the American Institute of Architects recommends:

First, that the two hundredth anniversary of the birth of George Washington be celebrated by the completion of this work and the opening of a glorified city of Washington to the nation and the world.

Second, that in preparation for this memorial occasion, such temporary features as may be deemed desirable shall be added, and

Third, that copies of the resolution be sent to

The President of the United States, the members of Congress, the members of existing committees and to individuals interested in the project, and to the Press of the nation.

(Signed) CLARENCE C. BULGER,
Pres. N. Texas Chapter,
American Inst. of Architects.

W. Scott Dunne,
Secy. N. Texas Chapter.

THE OCTAGON HOUSE

WHEREAS, The American Institute of Architects has in its keeping, as a sacred trust, a very complete and very distinguished monument of the most cultured period in our National History in the Octagon House and grounds; and

WHEREAS, Any additions to or subtractions from the original layout of House, Garden and Outbuildings would inevitably destroy the original conception of the designer of this group and consequently diminish its value as a true record of the cultured past;

Be It Resolved, By the American Institute of Architects, in Convention assembled, that any and all new constructions of an and every sort that may in the future be undertaken on property owned by the American Institute of Architects, shall be absolutely limited to such constructions on property lying without the original layout of the Octagon House, Garden and Outbuildings, which with necessary reservations and maintenance will constitute a true record of the glorious past, which we, as custodians of this sacred trust, are in duty bound to preserve. (*Laid on the table*)

A NATIONAL GALLERY OF ARCHITECTURE

WHEREAS, Upon representation of a group of architects, members of the American Institute of Architects, the Regents of the Smithsonian Institution have authorized the establishment of a Gallery of Architecture in the new National Museum at Washington, D. C. for which plans are now being prepared, and

WHEREAS, Such an exhibition in the national capital would exert a wide influence for architecture because of the position of Washington as a tourist objective, therefore,

Be It Resolved, That the American Institute of Architects in convention assembled expresses its appreciation of the action of the Regents of the Smithsonian Institution, and,

Be It Further Resolved, That the Institute favors the appointment of a special committee (or the extension of an existing one) with a member in each Chapter, to co-operate with the Directory of the Gallery in the development of a representative national collection. (*Adopted*)

PRESERVATION OF THE MADISON SQUARE GARDEN TOWER

RESOLVED, That the American Institute of Architects, in convention assembled, warmly endorses the efforts to preserve and rebuild the tower of Madison Square Garden, designed by McKim, Mead & White, with its crowning figure of Diana, and to provide for it a dignified and suitable site in the same architects' monumental group at New York University. (*Adopted*)

WHEREAS, The Report of the Board of Directors commended very warmly each and every one of the individuals and Committees connected in any way with the activities of the Institute during the past year—with two exceptions; and

WHEREAS, The Editor and Staff of the JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS have labored unselfishly, loyally and continuously in the service of the membership and in the propagation of the high ideals for which the Institute stands; and

WHEREAS, The Executive Secretary and his staff have labored unselfishly, loyally and continuously in the service of the membership and in the propagation of the High Ideals for which the Institute stands;

Be It Resolved, by the American Institute of Architects in Convention assembled, that the Report of the Board of Directors be completed by the addition of proper expression of appreciation of the labors of the Editor and Staff of the JOURNAL, and the Executive Secretary and his Staff. (*Adopted.*)

OFFICERS ELECTED

President, D. Everett Waid, New York City.
First Vice-President, Abram Garfield, Cleveland, Ohio.
Second Vice-President, William L. Steele, Sioux City, Iowa.
Director for the First District, F. Ellis Jackson, Providence, R. I.
Director for the Second District, J. Monroe Hewlett, New York City.
Director for the Sixth District, Goldwin Goldsmith, Lawrence, Kansas.

FELLOWS ELECTED

Leon Stern, Rochester, N. Y.
Robert R. McGoodwin, Philadelphia.
Timothy Walsh, Boston.
Richard Philipp, Milwaukee.
Julius A. Schweinfurth, Boston.
Charles Morris, Cleveland.
Walter L. Rathmann, St. Louis.

GOLD MEDALLISTS

Bertram Grosvenor Goodhue (Deceased).
Sir Edwin Landseer Lutyens, London, England.

The Secretary's Page

74. CHAPTER REPORTS. The Secretary reports all records broken, with reports from twenty-one Chapters to read and enjoy. He would like to go a long distance in discussing them in the Page, but as this goes into what Charlie Whitaker calls the Rush Convention Number, which will contain the full report of the Convention, the interest in the page will be submerged by that report. If there be any that feel that the Secretary has omitted things they wanted to know about, please write him at the Octagon House (note that the Secretary's address is the Octagon House, Washington, D. C., for all Institute business), and he will endeavor to cover the points mentioned in the next issue.

SAINT PAUL reports a delightful meeting at the home of Mr. George F. Lindsay, an associate member of the Chapter. Anyone who knows the type of entertainment which Mr. Lindsay can furnish knows the fortune of the Saint Paul men.

SAN FRANCISCO reports a delightful trip through Spain, personally conducted by Roger W. Blaine, architect.

CHICAGO reports interesting talks by Messrs. Ellis and Redmond, members of the National Association of Building Owners and Managers. CHICAGO also proposed an amendment to its By-laws, to make it possible for them to elect delegates to the Convention in conformity to the Convention rather than the Chapter date. They have omitted the April meeting this year because of this conflict.

WASHINGTON STATE presents its attractively printed Monthly Bulletin. The March issue contains a printed list of its members and their addresses. After the dinner at the last meeting, the Chapter adjourned to the Gallery of the Seattle Fine Arts Society, and listened to a delightful talk by Dr. George M. Whicher on the Palace of Diocletian at Spalato. Typewritten minutes of the 309th meeting have just arrived. The Chapter is discussing an amendment to the By-laws by which each member shall be assessed one dollar for every ten thousand dollars' worth of business done during the year—action to be taken at the April meeting.

RHODE ISLAND reports a busy business meeting, after which the Chapter adjourned in a body to inspect the Chapter Exhibition at the School of Design.

UTAH is here with its happy *Irregular Curves*. The new Utah plan under consideration is to divide the entire membership into two teams, each headed by a captain; that team which is most instrumental in the promotion of the Chapter interests to "enjoy much luxury at no cost except to the opposing team. It will be very expensive to loaf."

KANSAS CITY reports the award of prizes for the best new buildings and the best remodeled buildings for the year 1924—the names of the buildings selected being given and no mention of the architects. After the business, the meeting was addressed by Mr. Holland, Director of the Art Institute, and by other members of the Institute's staff. March business meeting and reports of Chapter election just received.

GEORGIA reports a business meeting.

MINNESOTA's attractively printed bulletin—the name changed from *The Spotlight to Chapter Topics*—is at hand. The last meeting was held at the Minnesota Union, a dinner meeting, followed by a visit to the Architectural School to view the students' work, to see some fascinating moving pictures of Europe, and then a visit of inspection to the new University of Minnesota Library, one of the four largest in the country.

KENTUCKY is in with three reports for the first two months of the year, and a special meeting to discuss the immediate and definite organization of an Allied Architects' Association. Mr. C. H. Hammond, Regional Director, was the guest of honor at the February meeting.

PITTSBURGH reports a busy business meeting.

MICHIGAN sends in its February minutes in usual form with a very fine printed document containing the Annual Report of the Executive Committee together with the Minutes of the Annual Meeting. The February meeting was made successful by one of Charles D. Maginnis' talks on *Side Lights on Architecture*.

PHILADELPHIA is here with its January and February minutes, and a nicely done printed announcement of the March Meeting, also a printed Chapter document on *Professional Practice of Architects and Schedule of Proper Minimum Charges*. The Chapter is now trying a series of luncheon meetings.

CLEVELAND sends in the minutes for the March meeting. Dr. Hayhurst spoke on ventilation; Mr. Charles St. John Chubb, Secretary of the Ohio State Association of Architects, on the functions of the State Association in influencing legislation affecting the profession; and Mr. Herbert Briggs, State Architect, on the work of the Board of Building Standards.

CENTRAL ILLINOIS is here with minutes of January and February. Business only.

WASHINGTON, D. C., met at the Mayflower Hotel, and after an address by Mr. Merry, the Manager, on the organization and management of hotels, a tour of inspection of the building was made.

SOUTH TEXAS announces the preparation of an exhibit of the work of its members to be hung at the Houston Art Institute.

NEW YORK is here, full of the business of getting ready for the Convention.

WEST TEXAS reports a business meeting.

ALABAMA reports a call meeting of the Birmingham members to discuss action in relation to city matters, also to consider a number of other Chapter matters. List of Committee Chairmen for the year attached.

BALTIMORE sends in the minutes of the March meeting. A busy one. Announcement of Committees for the year, and Chapter business.

75. PUBLIC ACTIVITIES OF THE CHAPTERS. Throughout all the minutes received is the evidence of the strong and increasing interest being taken by the Chapters in all matters pertaining to the civic life of their various communities. Here and there, outside of the good work being done by the Institute's Committee on Public Information, the profession is securing recognition through the public press. Architects are beginning to

FROM OUR BOOK SHELF

be heard publicly, not only in the press, but over the radio. They are being asked to serve on civic committees in many places, and they are steadily developing the idea of proper coöperation with all the other elements that enter into the great field of building.

The Bulletin of the Allied Architects Association of Los Angeles comes regularly to the Secretary's desk. It is well worth reading, is most attractively set up, and especially noteworthy in that it carries no advertising matter. It is full of the enthusiasm and spirit of Southern California.

The Secretary wishes to call the attention of the members to the interesting publication of the New York Building Congress, the *Building Congress News*. This particular one tells of the award of the Congress for superior craftsmanship to J. D. Murphy, a brick mason.

76. SCIENTIFIC RESEARCH DEPARTMENT. The Secretary would like to give in full the memorandum of the daily doings of this office through the month of February, but lack of space and time forbids. What with answering requests for classifications, for reviewing specifications, for criticising advertising copy, attending conferences with various engineering and other organizations, sending out data on different building methods to architects, securing architectural representatives for special meetings and conferences instituted by the Department of Commerce and others, it would seem to the Secretary that this Department of the Institute was, to say the least, working full time.

77. BETTER HOMES IN AMERICA. The Secretary has just received a few notes from Mr. James Ford, Executive Secretary, Better Homes in America. Better Homes in America now has 1,481 accepted Chairmen throughout the country busily at work on demonstrations. Many of these demonstrations cover the actual building and furnishing of small model houses. In the award of prizes for the best demonstration, no houses costing over \$10,000.00 will be considered. At Albert Lea, Minnesota, Relay, Maryland, Atlanta, Georgia, Pittsburgh, Pa., and Minneapolis, Minnesota, houses are already built, or are being built from plans supplied by the Architects' Small House Service Bureau and supervised by architects. Among the many speakers over the radio from WEA, New York, were Mr. Donn Barber and Mr. Arthur C. Holden.

78. THE SCHEDULE OF CHARGES. The schedule of charges is receiving a burst of attention over the country. In all cases the necessity is felt of increasing it if possible so that proper service may be given for the fees received. The variations in fee throughout the country are most surprising, and, as the Secretary sees it, most of the difficulties arise within the profession itself, for they either cannot or will not come to any agreement as to the service the individual architect should render. Also the difference between the methods of work of the large practitioner and the small practitioner are so great that no possible schedule can cover them both. Still there is not the slightest doubt that a schedule is a very advisable thing for the profession to have, but it can also have its dangers. The Institute schedule is looked upon by the members in some parts of the country as an ultimate ideal to be achieved, perhaps, in the millen-

nium, while in other parts of the country it is looked upon as a rather dangerous document. The Secretary takes the liberty of quoting a paragraph from a letter, written by one of the larger architects of the country to the President of the Institute, about a desire on the part of some to add certain paragraphs to the present schedule: "I can realize that you don't want to complicate the schedule which is intended to be used all over the country under very diverse conditions. Perhaps the simplest way is to increase the minimum percentage, which we are having to do on all our smaller hospital work, since it so frequently tends to approach in cost the total commission. Every year we learn how to do the work more thoroughly, getting better and at the same time more economical results but spending a higher proportion of the commission in order to do so. It seems impossible to demonstrate the efficiency of service, and the uniform fee has had the unfortunate result of tending to make the public believe that all architects do the same work. It is certainly foolish that the more you know and the more thoroughly you render service, the less you make, while the incompetent man if he can get enough work (as he seems to be able to do) can produce it for one-quarter of his commission instead of two-thirds or three-quarters."

79. ON THE NATURE OF THE ARCHITECT. The architect is a peculiar sort of paradox. He is, in general, a modest sort of human being, not prone to place himself in the limelight or to appear publicly. At the same time, he is quite apt to be inordinately conceited, willing to assume that he can do all things well and willing to assume, with grace and ease, almost any responsibility. The Secretary will once more quote from a letter, this time written to him from a correspondent who has great weight with him: "No young doctor would think of proceeding on a major operation without a consultant, but the average young architect will butt ahead on anything he can get regardless of the fact that he knows nothing about the problem—not to mention never having done a similar one."

"Why should not the Institute start propaganda for consulting on all new jobs? It would be much more honest on the part of the architect and undoubtedly save the owner much money spent unwisely or on poor plan or construction. It would be better for the architect also, and tend rapidly to put the average of service and so of reputation on a much higher plane. Butting ahead—knowing that you don't know—breaks the morale—and then health—and finally clientele."

Herein is much food for thought.

EDWIN H. BROWN, Secretary.

From Our Book Shelf

A Monograph

This little monograph¹ proves once again the theory that a complete outsider generally gets a truer perspective on the value of creative work than is generally possible for a fellow of the creator.

¹ McKim, Mead & White. By C. H. Reilly. Fifth of the series *Masters of Architecture*. Scribners, New York.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Mr. Reilly, Professor of Architecture at the University of Liverpool and in 1924 elected an Honorary Corresponding Member of the Institute, grasps more clearly the true value of the work of McKim, Mead and White and the influence of their work upon the architectural profession in the United States than has any native writer thus far.

While Mr. Reilly pays his tribute to each of the original members of the firm and their associates, he grasps plainly the fact of team work in their organization and points out the immense importance of perfect coöperation in producing work of lasting value. Speaking of their executed buildings, he says "we must measure them by the general character of their total output and by their influence rather than by any individual buildings. Judged by such standards and considering the period of European architecture—for such it is—in which they worked, the work of McKim, Mead and White will be found, I think, to be one of the great determining forces in the history of the architecture of our own time."

Speaking of McKim, he says: "Consciously sought beauty indeed became the main object of McKim's life rather than the unconscious beauty which often, but not always, follows a perfect plan perfectly worked out."

Such a theory is directly opposed to the theory of architectural training which has been introduced into our American schools by students and graduates of the Ecole des Beaux Arts, but is it not a truer and wiser principle to be followed if the highest ideals of the founders of our Nation are to be realized? Our fathers had the vision of a great and orderly and free people unhampered by the restrictions and conventions of the European world, but the wisest among them realized that freedom such as they saw in their vision could only be attained by the adoption and development of a great tradition. In making their laws, as embodied in the Constitution, they accepted the fundamentals of the English common law, which were their own, but looked back into the centuries and realized that the Roman law and Roman tradition was more akin to the vision of our national future than any other in human history. As with their laws, so with their architecture. When the plans for the Federal City were made and the building of the city begun it was to Roman architecture that Jefferson, and the other arbiters of taste of those days, looked for inspiration and to this choice is due the orderly beauty and character of Washington. When the beauty of the White House and of the Capitol were in such danger of destruction through the ignorance of Congress, Mr. Roosevelt, who was then in the White House, turned to McKim as the man best fitted by taste, experience and character, to meet the objections of legislators and preserve, for the benefit of the entire country, the two monuments above mentioned.

Here is where the splendid spirit of impersonal and unselfish coöperation for universal good came strongly to the fore. There is no residence of any ruler in the world today that has more dignity, charm and real architectural beauty than the White House, and for this the nation must always honor and bless Charles F. McKim and his associates, who dug out of the records the ideas of the original designers of that exquisite

building and carried them out with that restraint, refinement and perfect taste which so characterizes their work.

I mention this incident while reviewing Mr. Reilly's book because it carries out in fact his theory of the great value of the work of McKim, Mead and White to our civilization. He stresses the power of the organization built up by the original founders to carry on and maintain a great tradition. As proof of this, I would mention a similar incident, also in Washington.

In the spring of 1919, long after the death of both McKim and White, Dr. Roland Cotton Smith, Rector of the historic little St. John's Church, just across Lafayette Square from the White House, told me of a bequest that had been made for the restoration of the church. He said that strong pressure was being put upon him to entrust that work to an architect of fine reputation, but with no sympathy with the Georgian tradition. I advised him to consult Mr. Kendall, of McKim, Mead and White, because I felt sure that they alone could do this work perfectly. Mr. Smith feared that, because of the smallness of the commission, so great a firm might not be interested. I assured him to the contrary and he sent for Mr. Kendall, who immediately came to Washington, took over the work, following the original design of Latrobe, but refining it in certain details, so that St. John's is now a gem of Colonial church architecture. Thus is their great tradition carried on today.

They have been accused of being mere copyists of the old, and their influence belittled by many modern critics. Let us see how Mr. Reilly regards such criticism. To quote him again—"They interpreted the old world to the new in such a way that the new was able to enter for the first time into its full inheritance. Would that some similar group might arrive and do the same necessary work for each of our own great dominions and colonies. In doing this work, McKim, Mead and White were not mere copyists of the old, as thoughtless persons have suggested. They have probably made more definite contributions to the architectural thought of the world than others of modern times."

Again Mr. Reilly says—"Future generations, I am confident, will come to look at the great, if rather impersonal architecture which came from the McKim, Mead and White office, when at its strongest, as we do now at the work of the great Italian giants. . . . That sublime quality which makes buildings akin to the permanent works of nature, the eternal quality in architecture, is one which is more likely to arise in work to which no definite name and no definite personality can be attached, but which, like the work of McKim, Mead and White, sums up the finest aspirations of a great people at a great epoch."

With such inspiring words, Mr. Reilly closes his little book. In the architectural and political chaos resulting from the great war, it is indeed most helpful to have such a book come to us from an architect of note in a foreign land. It is my hope, in writing this brief review, that Mr. Reilly's essay may be widely read by the younger men, our leaders in our profession today, and its great truths appreciated.

ALFRED GRANGER.

OBITUARY

LeBrun Traveling Scholarship

The Jury of Award of the LeBrun Traveling Scholarship, in session on 20-21 March, considered the solutions of the problem for the 1925 Competition submitted by the twenty-two competitors. The names of the winners of the Competition, and those who were commended in the findings of the Jury, are appended:

1st place and scholarship—Clarence W. Hunt, 18 West 37th St., New York City.

2nd place and 1st mention—Will Rice Amon, 17 Gramercy Park, New York City.

3rd place and 2nd mention—Charles H. Dornbusch, Graduate College, Princeton, N. J.

4th place and 3rd mention—Louis Skidmore, 42 Charles St., Boston, Mass.

Those who are commended are Henry A. Cook, 101 Park Avenue; Stanley W. Hahn, 608 W. 113th St., New York; George N. Pauly, 519 Smithfield St., Pittsburgh, Pa.; Raymond J. Percival, 43 Farmington Ave., Hartford, Conn.; and Charles Morse Stotz, 213 Sixth Avenue, Pittsburgh, Pa.

The Jury consisted of the following men: Benjamin Wistar Morris, William F. Lamb, Charles H. Higgins, and Julian Clarence Levi, *Chairman*.

Back Numbers of the Journal

Hereafter, all back numbers of the JOURNAL supplied from our stock will be charged at seventy-five cents. Numbers which require to be advertised for will be charged according to their cost.

Obituary

Arthur Little

Elected to Associated Membership in the Institute in 1901

Elected to Fellowship in 1910

Died at Boston 28 March, 1925

Arthur Little, of the firm of Little & Browne, Architects, was born 29 November, 1852, in his father's house in Boston on Boylston Street, facing the Public Garden. His father, James Lovell Little, was born at Marshfield, Mass., as also was his grandfather, Luther Little, and a direct line of ancestors extending back for many generations.

In the very early sixties, Mr. Little's father built for himself the house now used as the Engineers' Club on the south corner of Commonwealth Avenue and Arlington Street, and here Mr. Little lived till his father's death in the eighties.

He attended Chauncey Hall School, and Massachusetts Institute of Technology, from which he was graduated with the class of 1875. He finished his education by further study and travel abroad, and going into the office of Peabody & Stearns, Architects of Boston, for a short time of practical experience.

He established his office in the Mason Building, 70 Kilby Street, Boston. The first house built under his

own name was for George D. Howe at Smith's Point, Manchester, Mass., in 1879, which is still standing. Ten years later a partnership was formed with Herbert W. C. Browne, this firm remaining in the old office of the Mason Building till its destruction in 1923, then moving to 114 Federal Street, Boston. He was in active practice till within a year of his death, which occurred in Boston on 28 March, 1925.

One of the strong characteristics of Mr. Little's work was his great interest in our own early New England buildings. He was always active in bringing Colonial architecture to the notice of the general public, being decidedly a pioneer in the revival of 17th and 18th century types. Although many of his larger houses reflected his love of the richness and freedom of the Italian Renaissance, his interest in, and appreciation of Colonial detail remained steadfast, and he saved from destruction much original material which he incorporated in his examples of domestic architecture, with the greatest care and taste.

He published a volume of sketches entitled *Early New England Interiors, Sketched in Salem, Marblehead, Portsmouth, and Kittery*, published by A. Williams & Co., Boston, in 1878. A copy of this book, together with the original sketches made for it by him, have been deposited in the library of the Society for the Preservation of New England Antiquities in Boston. To compile these sketches must have been in those days no small task, so many years before the appearance of motors and portable or pocket cameras. Also, these houses, so well known to us now, were then not only generally unknown, but had never been even photographed. Mr. Little's method was to choose his subjects, visit the houses as best he could, and, with block in hand, make very simple pencil sketches of each interior, which could later, at his leisure, be turned into a pen and ink sketch, but without attempt at any particular light and shade or picturesque effect. Therefore, the book is even today very practical and useful, for when possible, the dates of the houses have been given, and also any little information which could be gathered on the spot regarding the houses and families that had lived in them.

HUBERT G. RIPLEY.

Contributors to This Issue

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C. AND A. WILLIAMS-ELLIS. C. Williams-Ellis, architect, London, England. A. Williams-Ellis, daughter of St. Loe Strachey, editor of *The Spectator*.

Allied Architects Association of Los Angeles—X

JUST four years ago, on 2 May, 1921, the allied Architects Association of Los Angeles was incorporated and, as the anniversary approaches, an Inventory is in order.

The ensuing years have tested the soundness of the fundamental principles worked out by the thirty-three charter members in the Articles of Incorporation, By-Laws, Procedure and Aims of this Association. The results confirm the fact that these fundamental principles are practical, efficient and constructive. The public is appreciating more and more the objects for which this Association is formed and is endorsing its policies and methods of operation. Though the purposes of the Association and its methods of procedure are still not entirely understood, nevertheless the Association has continued to grow in public esteem. Those who profess not to believe in its principles have advanced no constructive criticism nor any logical arguments against the procedure of the Association. They suggest no method of awarding public work of an architectural character, which does not admit of political considerations.

Meanwhile the Association is functioning smoothly and has fulfilled its responsibilities to the satisfaction of its clients. Unquestionably the integrity of its purposes and methods and the soundness of its procedure will prevail against selfish caviling. From time to time, articles have appeared in the JOURNAL, which have told about the Allied Architects Association of Los Angeles. By briefly summing up the work of the Association, its progress can best be measured in its specific endeavor; the advancement of the art of Architecture.

The Association received its charter on 5 July, 1921. In the month following it performed its first public service by reviewing, at the request of the proper public body, the plans for the Los Angeles Coliseum. Two months later the County of Los Angeles authorized the Association to undertake the architectural design of the "Hall of Justice." On 3 January, 1922, at a meeting of the members, the method of handling architectural design by combined service, as set up by the Association, was inaugurated and found to work. During 1922 a design for a restoration of a portion of San Fernando Mission was made. During the same year the Association entered into a contract with Los Angeles County to design and superintend the erection of the Museum of History, Science and Art. In 1923 a contract to design and superintend the erection of the Patriotic Hall was signed with the County. On 25 February, 1924, the Association executed a joint contract with the City of Los Angeles and the County of Los Angeles wherein the Association was required

to plan an Administration Center for the City and County. On 22 May, 1924, the Association entered into an agreement with the City of Los Angeles to design the architectural features of the bridges and viaducts to be erected by the City. A month later, the Association, at the request of the County, designed a monument for the Big Pines Recreation Center. On 24 July, 1924, the Association entered into a contract with the County of Los Angeles to design and superintend the erection of a 1500 bed general acute hospital. On 22 December, 1924, the Association entered into a contract with the City of Los Angeles to design and supervise the erection of a Recreation Club House Building for one of the City parks.

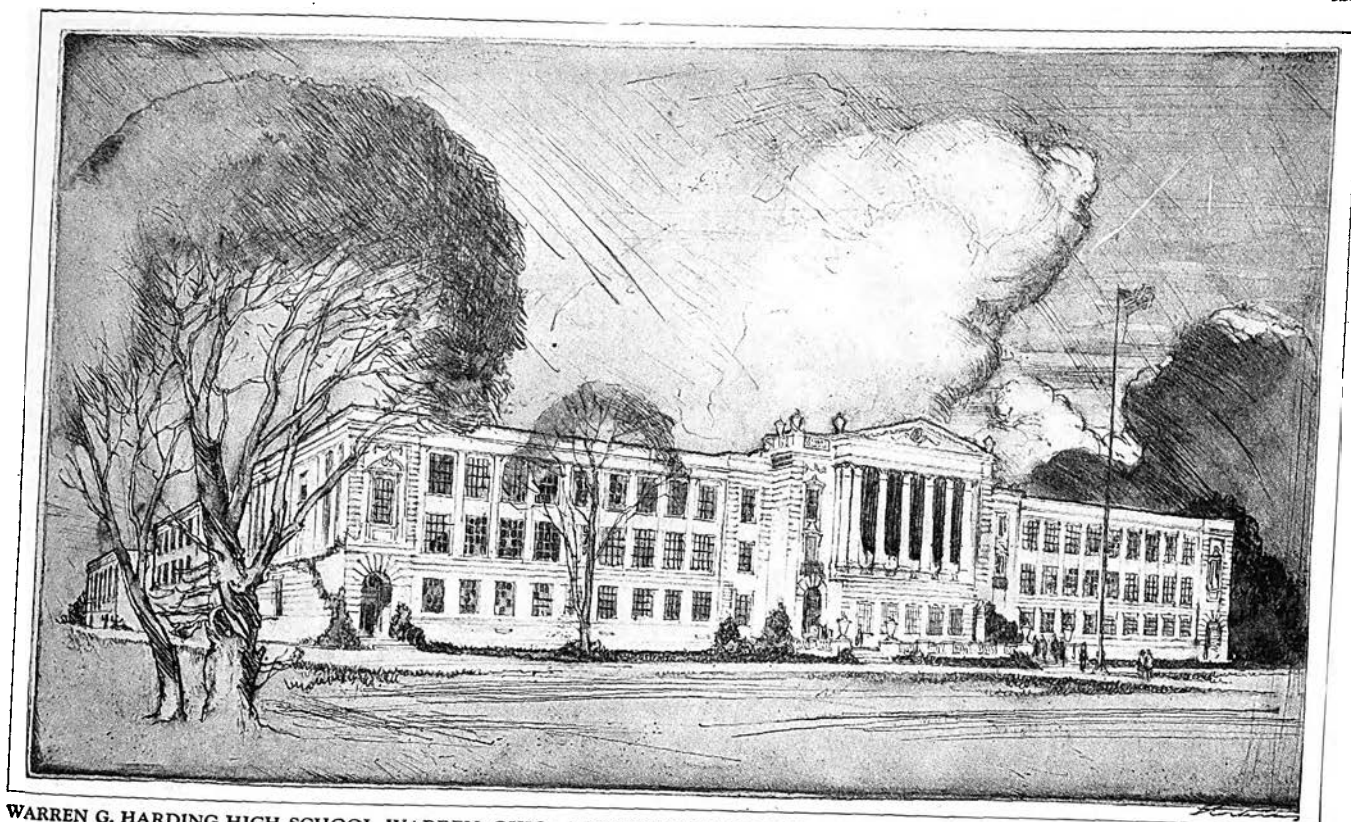
The Association has under consideration with the County of Los Angeles the probable design of La Brea Park, an area of twenty-five acres. It has also agreed to design and superintend the erection of a complete Hollywood Bowl with its appurtenances—an area of sixty-five acres.

The mere enumeration of these contracts shows that the work of the Association is growing and that it is constantly assuming greater responsibilities. In connection with these, the Association has, during the past year, with the aid of its attorney, and in collaboration with the County Counsel, prepared and printed contract documents for the use of the County and contractors in construction work. These documents undoubtedly will be used by the County in its building work hereafter. The documents are valuable for public building construction work done in accordance with California laws. This accomplishment has been one of the outstanding productions of the Association during the past year.

The Library of Architecture and Allied Arts which the Association started, is increasing in volume and importance, and has already taken its place in Los Angeles as a most beneficial institution.

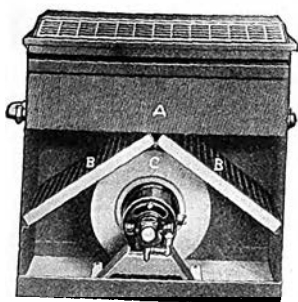
Another of the great potential activities, undertaken by the Association, was to inaugurate architectural student work. The Association undertook this by its support of the Architectural Department of the University of Southern California. More than 100 students are receiving their entire draughting and designing instruction from the members of the Association.

It is thought that this summation of work and endeavor may prove interesting, particularly to those other Allied Architects Associations which this Association of Los Angeles feels, with excusable pride, gained some encouragement and some incentive from them before, and consequently may do again.



WARREN G. HARDING HIGH SCHOOL, WARREN, OHIO—UNIVENT EQUIPPED, KEICH-O'BRIEN & HOSKER, WARREN, OHIO, Architects
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INDUSTRIAL SECTION

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

May, 1925

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Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

Roofing Slate (12d). (*Simplified Practice Recommendation No. 14. Issued by the Bureau of Standards. Original Draft, 1 July, 1924.*) In accordance with the unanimous action on 23 January, 1924, in New York, N. Y., of the joint conference of representatives of manufacturers, distributors, and users of slate for roofing purposes the United States Department of Commerce, through the Bureau of Standards, recommends that recognized sizes and nomenclature be reduced to those shown below.

TABLE 1—DIMENSIONS OF SLATE SHINGLES FOR SLOPING ROOFS;
MINIMUM TO A SQUARE.

[Each size split¹ to thickness of $\frac{3}{16}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, and 2 inches²]

Face dimensions (3) in in.	Minimum number to square (3" lap)	Face dimensions (3) in in.	Minimum number to square (3" lap)	Face dimensions (3) in in.	Minimum number to square (3" lap)
10 by 6	686	14 by 9	290	18 by 12	160
10 by 7	588	14 by 10	261	20 by 10	169
10 by 8	515	14 by 12	218	20 by 11	154
12 by 6	533	16 by 8	277	20 by 12	141
12 by 7	457	16 by 9	246	20 by 14	121
12 by 8	400	16 by 10	221	22 by 11	138
12 by 9	355	16 by 12	185	22 by 12	126
12 by 10	320	18 by 9	213	22 by 14	109
14 by 7	374	18 by 10	192	24 by 12	115
14 by 8	327	18 by 11	175	24 by 14	98

TABLE 2—DIMENSIONS OF SLATE SHINGLES FOR
FLAT ROOFS.

[Each size split to following thicknesses: For ordinary service, $\frac{3}{16}$ "; for promenade and extraordinary service, $\frac{1}{4}$ " and $\frac{3}{8}$ ".]

Face dimensions, in inches		
6 by 6	10 by 6	12 by 6
6 by 8	10 by 7	12 by 7
6 by 9	10 by 8	12 by 8

Sizes of Slate for Miscellaneous Purposes

It is recommended that smaller slate, such as 12 or 14 inch lengths, be used in covering pents, porch and dormer roofs and sides, and garage or other low-roofed buildings. This practice is also recommended even in situations where the main roof is of larger slate.

Owing to the fact that certain sizes of slate may be

(1) The art of splitting slate blocks consists in progressively reducing resultant halves, until the desired roofing slate thickness has been reached or approximated. This hand-wrought characteristic appeals to architects and owners. It is not a simple matter to precisely control the splitting of this natural rock, nor can a uniformity of thickness throughout be assured. The recommended range of thicknesses to be aimed at by operative splitters will meet all normal requirements, and will insure the maximum of economy in the utilization of the many sizes of quarried blocks.

(2) It is customary to regard a thickness falling between two standard thicknesses as a "special," and it is the practice to base the price of the "special" upon the greater of the two standard thicknesses.

(3) For thicknesses one-half inch and more, it is not generally considered practicable to use lengths that are less than 16", although for roofs of special treatment it may be done in small quantities. In carrying out a desired design on special roofs, it is sometimes necessary to make shingles longer than 24", in which case the thicker slates are used.

more available than the size called for in the specification or order, it is recommended that architects, builders, engineers, and contractors provide for alternate selection on usual slate roofing installations. In this connection, particular attention is also called to the increasing use of random widths of the desired lengths, and to the fact that architects are adopting this practice wherever possible. While slate is plentiful, such practices will bring about the elimination of waste of an important natural resource, and will obviate the necessity of waiting for specified sizes while an accumulated finished stock of other usable sizes is available and accessible.

Nail Holes

The standard practice is to punch two nail holes in all slates up to one-half inch thickness, while slates that are three-fourths inch or more in thickness carry nail holes that have been drilled and countersunk.

Color Nomenclature

For the purpose of utilizing the basic natural colors of roofing slate available in large quantities for general usage, it is recommended that the following color nomenclature be used:

Black, Blue Black, Grey, Blue Grey, Purple, Mottled Purple and Green, Green, Red.

These color designations shall be preceded by the word "weathering" according to the ultimate color effect that may be desired.

For roofs of special treatment certain quarries supply colors and combinations of colors other than those mentioned in the above list, and these should be regarded as "specials."

Dimension Nomenclature

Commercial Standard Thickness (that is, average or basic).—The terms "3/16 inch slate," "full 3/16 inch slate," or "not less than 3/16 inch slate" indicate a desire for a hand-picked selection, regardless of the added labor and cost. "Commercial standard" is the quarry run of production, and shows tolerable variations above or below 3/16 inch. For the thicker slates, however, reasonable plus tolerances only are permissible; thus, a $\frac{1}{4}$ inch slate must be a full $\frac{1}{4}$ inch or thicker.

A Square of Roofing Slate.—A square of roofing slate means a sufficient number of slate shingles of any size to cover 100 square feet of plain roofing surface, when laid with approved or customary standard lap of 3 inches. Slates for surfacing flat roofs are usually laid tile fashion, without lap, in which case a square of slate would cover an area greater than 100 square feet.

Estimates.—For the purpose of figuring roofing surface it is the practice to add to the net surface of the roof one additional square foot for each linear foot of hips and valleys for loss in cutting and fitting. To provide for this and other details, the practice is to add from 5 to 10 per cent to the net roofing surface when estimating the total quantity of slate for any roof.

STRUCTURAL SERVICE DEPARTMENT

Simplified Practice Recommendation on Builders' Hardware (27a). (*Simplified Practice Recommendation Number 18. Issued by the Bureau of Standards. Original draft, 20 May, 1924. Pages 52. Size 6" x 9".*) This is an outgrowth of the preparation of specifications by the technical committee on Builders' Hardware of the Federal Specifications Board. The contact with builders' hardware manufacturers developed by this Committee to secure expert advice on specifications was broadened to include standardization within the industry itself.

Among the organized consumers of builders' hardware who have officially accepted this Recommendation are the American Institute of Architects, National Hardware Association, National Retail Hardware Association, U. S. Department of the Interior, Navy, Treasury and War.

Standardization of Lumber (19a). (*U. S. Department of Commerce. Simplified Practice Recommendation Number 16. Issued by the Bureau of Standards, 1 July, 1924. Pages 62. Size 6" x 9". Illustrated.*) For the purposes of simplification of sizes and grades, and of equalizing, among species used for similar general purposes, the grades of a similar name, lumber shall be classified by principal uses into (a) yard lumber, (b) structural timbers (c) shop or factory lumber.

Use Classification

Lumber is the product of the saw and planing mill not further manufactured than by sawing, resawing, and passing lengthwise through a standard planing machine, crosscut to length and matched.

Lumber is classified as (a) yard lumber, (b) structural timbers, and (c) shop or factory lumber. Different grading rules may apply to each class of lumber.

(a) **Yard Lumber.**—Lumber that is less than 6" in thickness and is intended for general building purposes. The grading of yard lumber is based upon the use of the entire piece.

(b) **Structural Timbers.**—Lumber that is 6" or over in thickness and width. The grading of structural timbers is based upon the strength of the piece and the use of the entire piece.

(c) **Shop or Factory Lumber.**—Lumber intended to be cut up for use in further manufacture. It is graded on the basis of the percentage of the area which will produce a limited number of cuttings of a given minimum size and quality.

Yard Lumber

(a) **Strips.**—Yard lumber less than 2" thick and under 8" wide.

(b) **Boards.**—Yard lumber less than 2" thick, 8" or over in width.

(c) **Dimension.**—All yard lumber except boards, strips, and timbers; that is, yard lumber 2" and under 6" thick and of any width.

(1) **Planks:** Yard lumber 2" and under 4" thick and 8" and over wide.

(2) **Scantlings:** Yard lumber 2" and under 6" thick and under 8" wide.

(3) **Heavy joists:** Yard lumber 4" and under 6" thick and 8" or over wide.

Structural Timbers

(d) **Timbers.**—Lumber 6" or larger in least dimension.

Manufacturing Classification

Manufactured lumber is classified as (a) rough, (b) surfaced, and (c) worked.

(a) **Rough Lumber.**—Undressed as it comes from the saw.

(b) **Surfaced Lumber.**—Lumber that is dressed by running through a planer. It may be surfaced on one side (S1S), two sides (S2S), one edge (S1E), two edges (S2E) or a combination of sides and edges (S1S1E), (S2S1E), or (S1S2E) or (S4S).

(c) **Worked Lumber.**—Lumber which has been run through a matching machine, sticker, or molder. Worked lumber may be (1) matched, (2) shiplapped, or (3) patterned.

(1) **Matched Lumber:** Lumber that is edge dressed and shaped to make a close tongue and groove joint at the edges or ends when laid edge to edge or end to end.

(2) **Shiplapped Lumber:** Lumber that is edge dressed to make a close rabbeted or lap joint.

(3) **Patterned Lumber:** Worked lumber that is shaped to a patterned or molded form.

Grade Names and Classifications

To the extent to which differences in quality of timber, in conditions of manufacture, and in the uses to which the product is put, will, in practical application, permit, the basic provisions for the grading of lumber shall be uniform.

Basic Grade Classifications for Yard Lumber

The term "yard lumber" as here used means lumber that is manufactured and classified into those sizes, shapes, and qualities required for ordinary construction and general purposes. (Heavy timbers for structural purposes, softwood factory lumber, hardwood factory lumber, and other special-use materials are not considered yard stock.)

On the basis of quality yard lumber is divided into main divisions: (a) Select lumber and (b) common lumber. These are again divided into two classes—Select lumber into (1) that suitable for natural finishes and (2) that suitable for paint finishes. Common lumber into (1) that which can be used without waste and (2) that which permits some waste. Each of these four classes is further divided into quality classes or grades.

Select Lumber

Lumber which is generally clear, containing defects limited both as to size and number, and which is smoothly finished and suitable for use as a whole for finishing purposes or other uses in which large, clear pieces are required, shall be considered as select lumber.

Two classes shall be recognized. The first shall be suitable for natural finishes. The second class permits similar defects, and in addition, blemishes of somewhat greater extent than those of the first class, but of a type which can be covered by paint.

Grade names: A, B, C, and D.

Common Lumber

Lumber containing numerous defects and blemishes which preclude it from use for finishing purposes, but which is suitable for general utility and construction purposes, shall be considered common lumber.

Two general classes shall be recognized. The first shall be suitable for use as a whole for purposes in which surface covering or strength is required. Defects and blemishes permitted in this class must be sound. The second class permits very coarse defects which may cause waste in the use of the piece.

Grade names: No. 1 Common, No. 2 Common, No. 3 Common, No. 4 Common, and No. 5 Common.

Dimension grade names: No. 1 Common, No. 2 Common, and No. 3 Common.

(To be continued)



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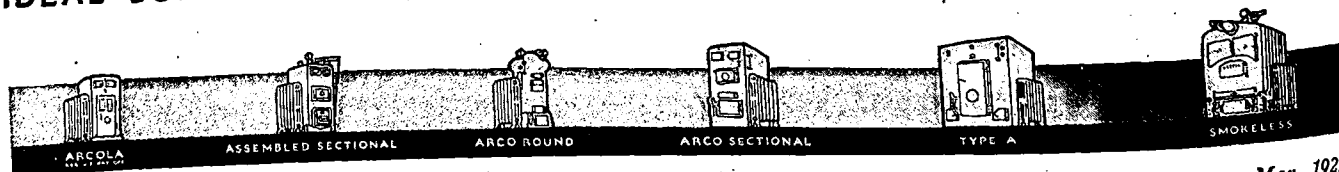
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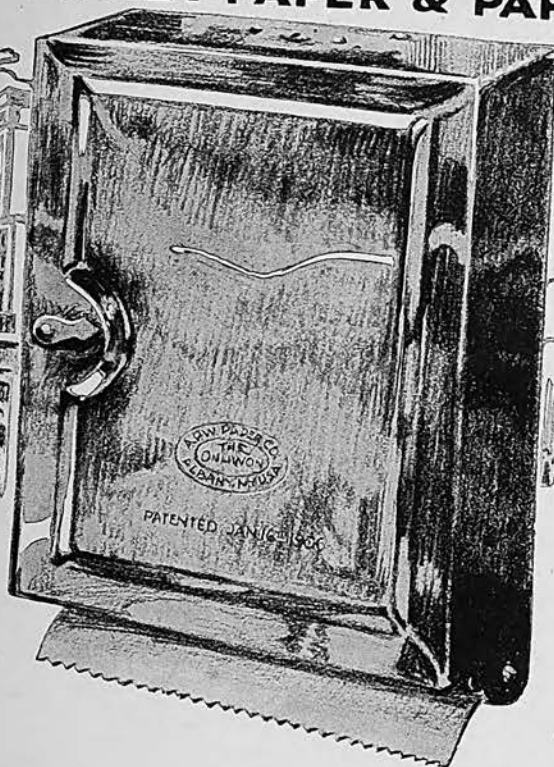
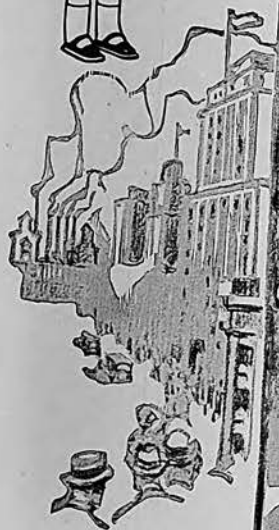


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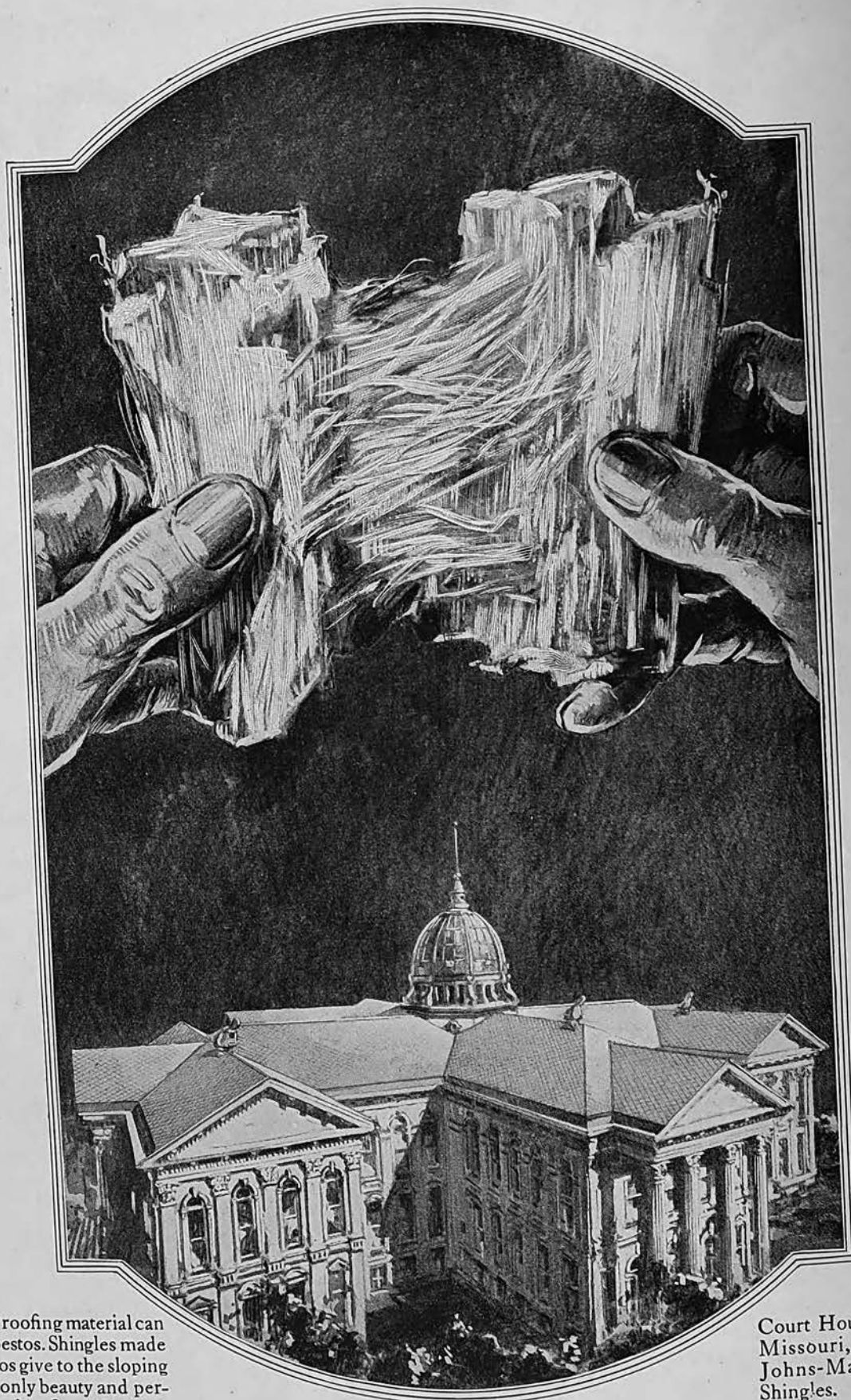


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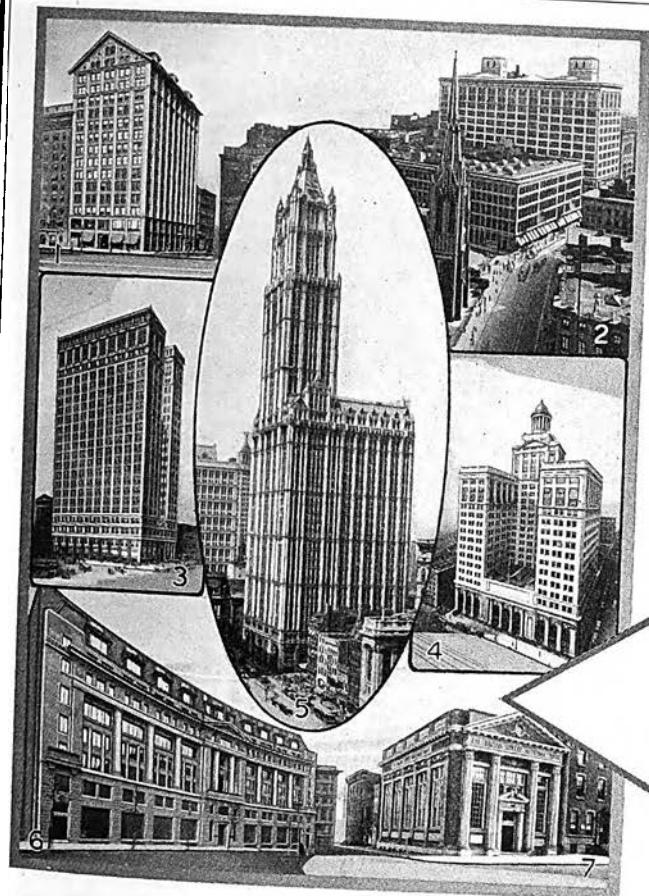
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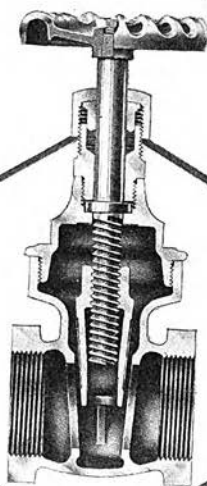
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Sectional view, Fig. 370, screwed, Jenkins Standard Bronze Gate Valve.

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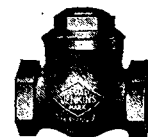


Fig. 352 — Screwed, Jenkins Standard Bronze swing Check Valve.

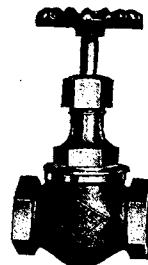


Fig. 106 — Screwed, Jenkins Standard Bronze Globe Valve.

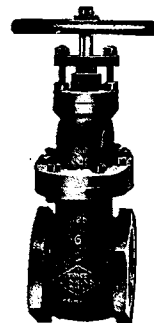


Fig. 325 — Screwed, Jenkins Standard Iron Body Gate Valve.

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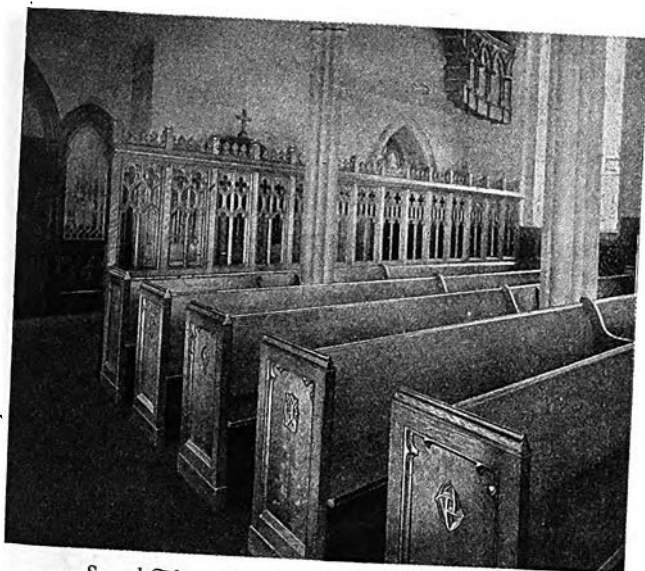
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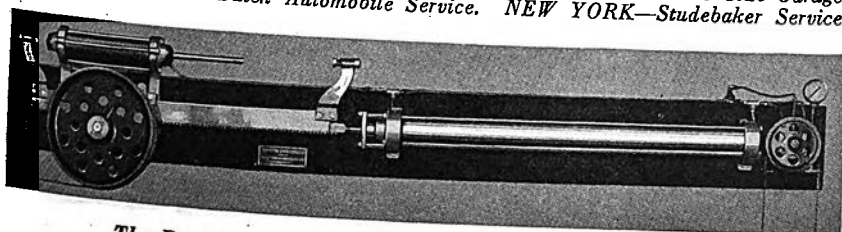
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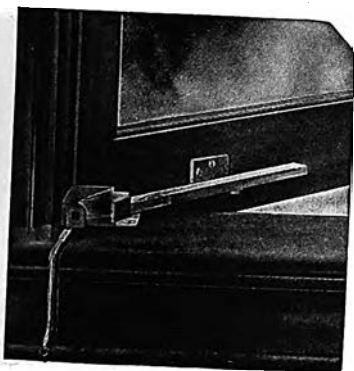


Fig. 1

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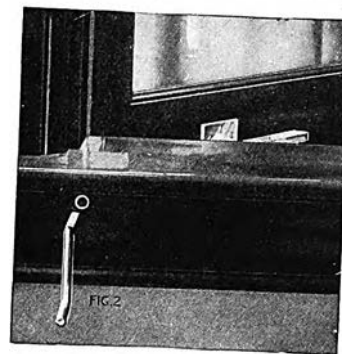


Fig. 2

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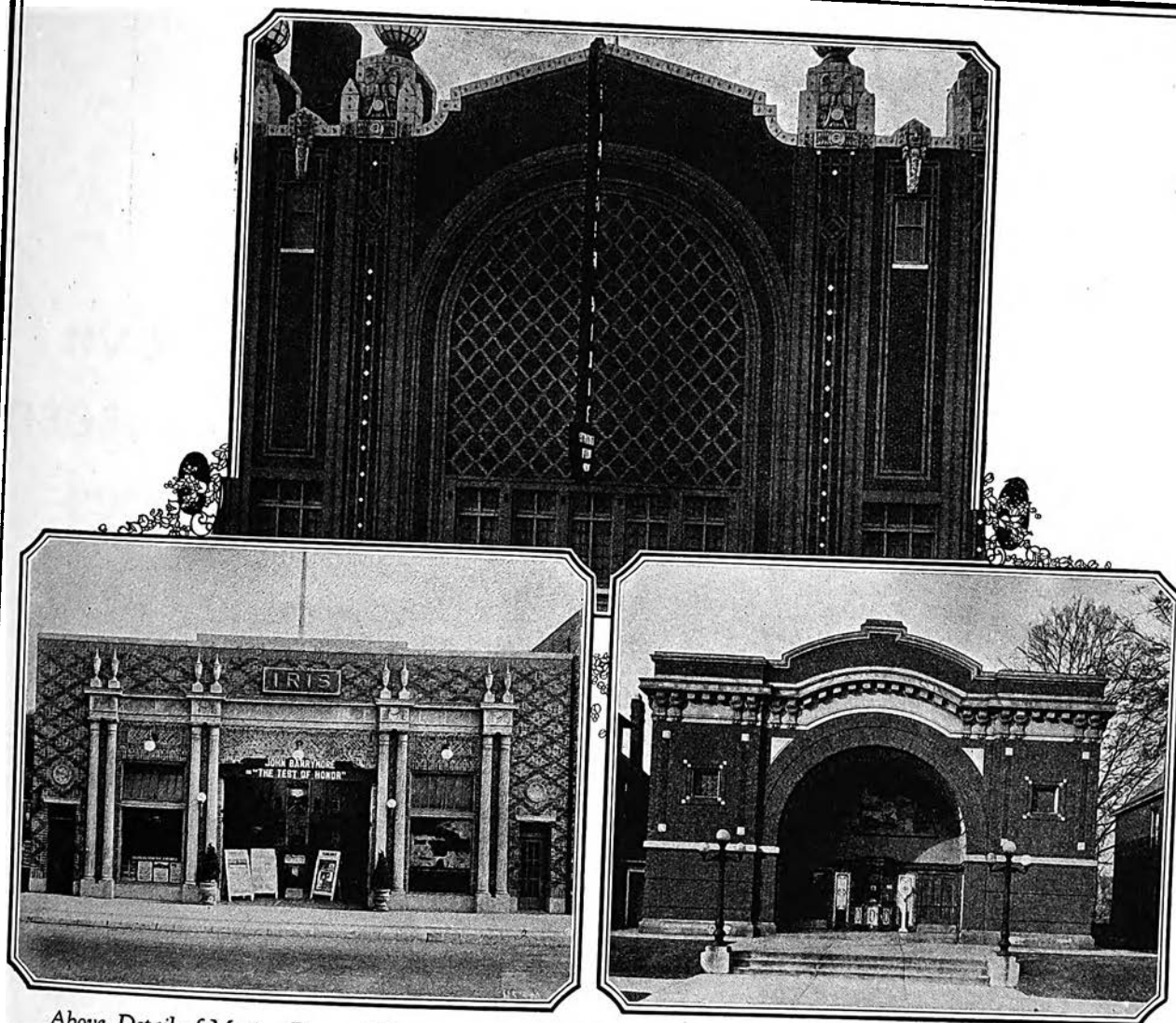
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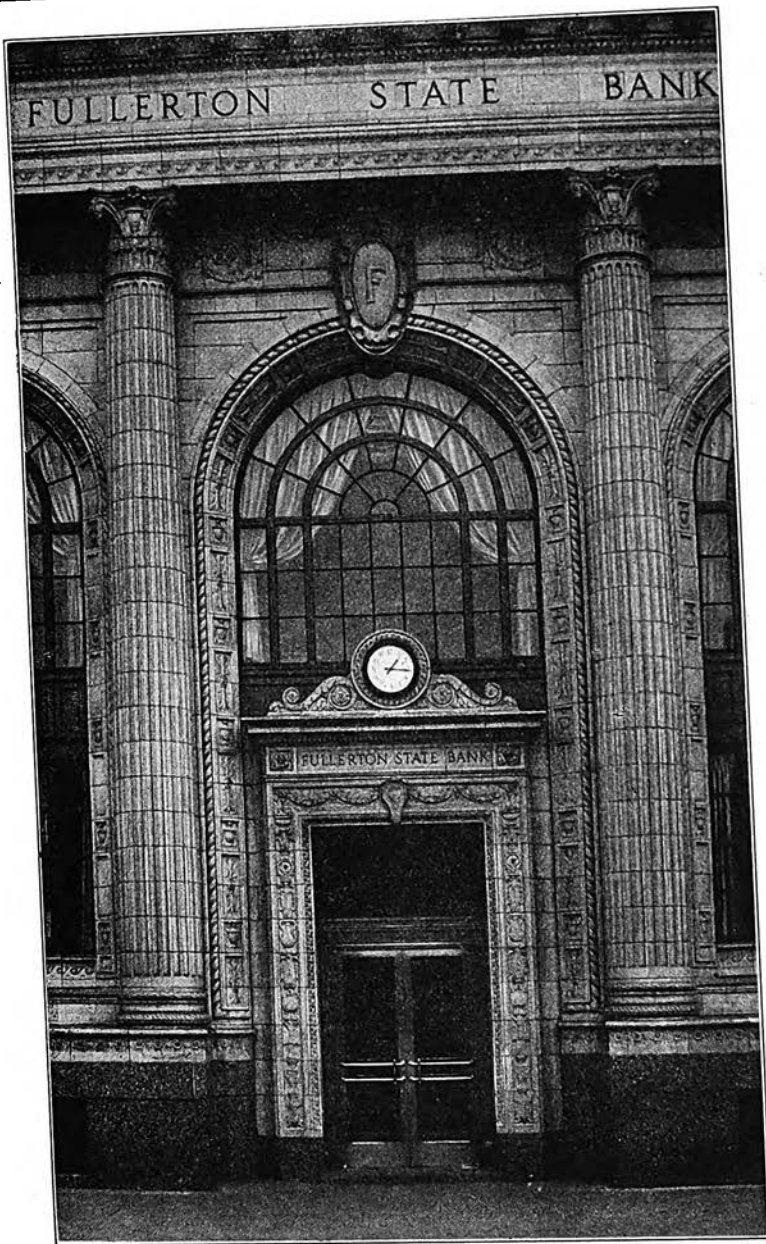
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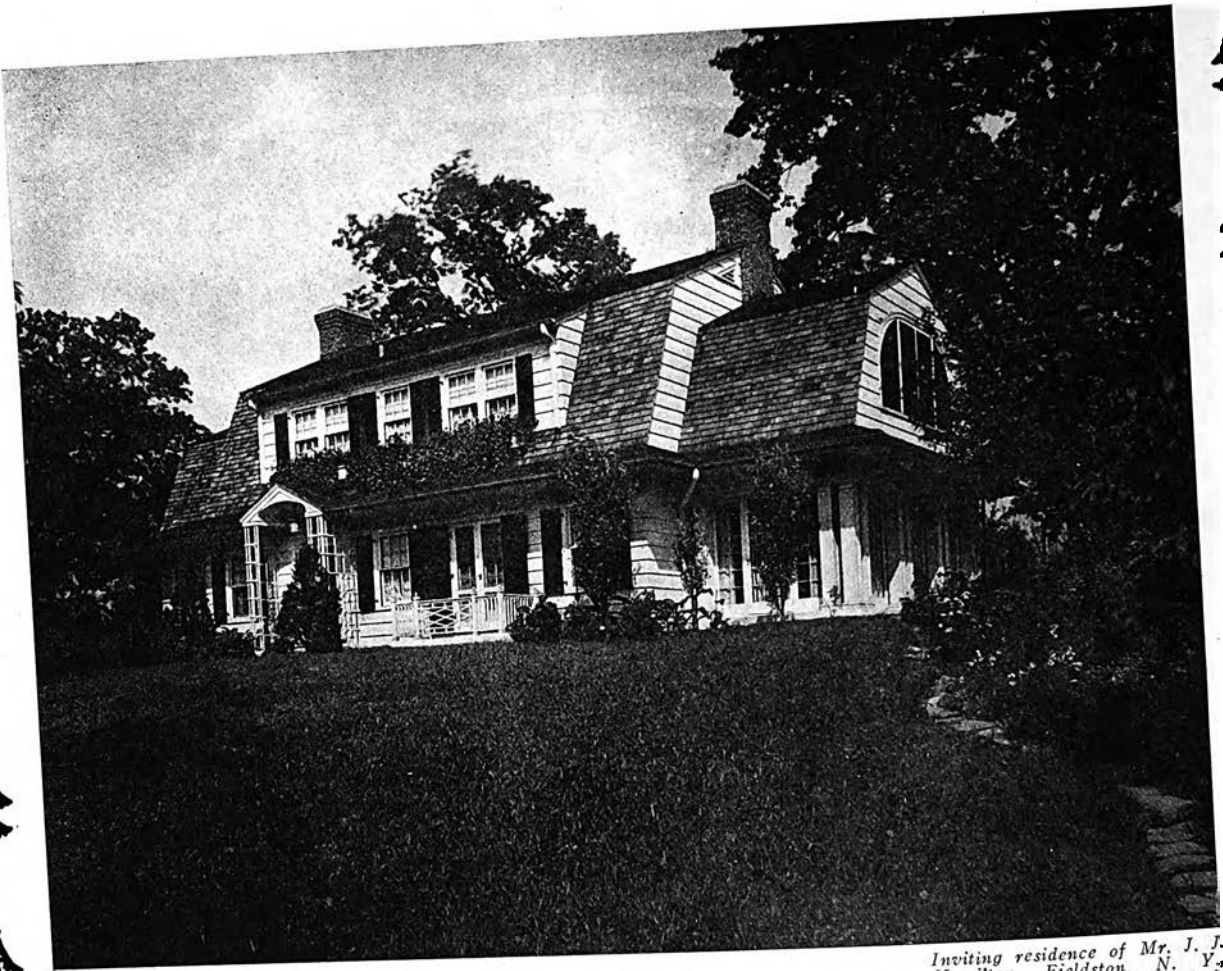
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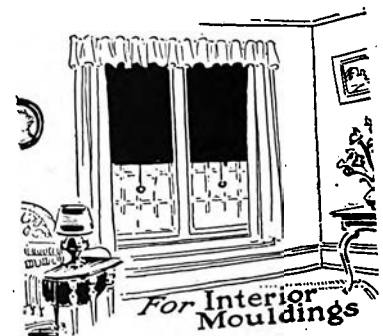
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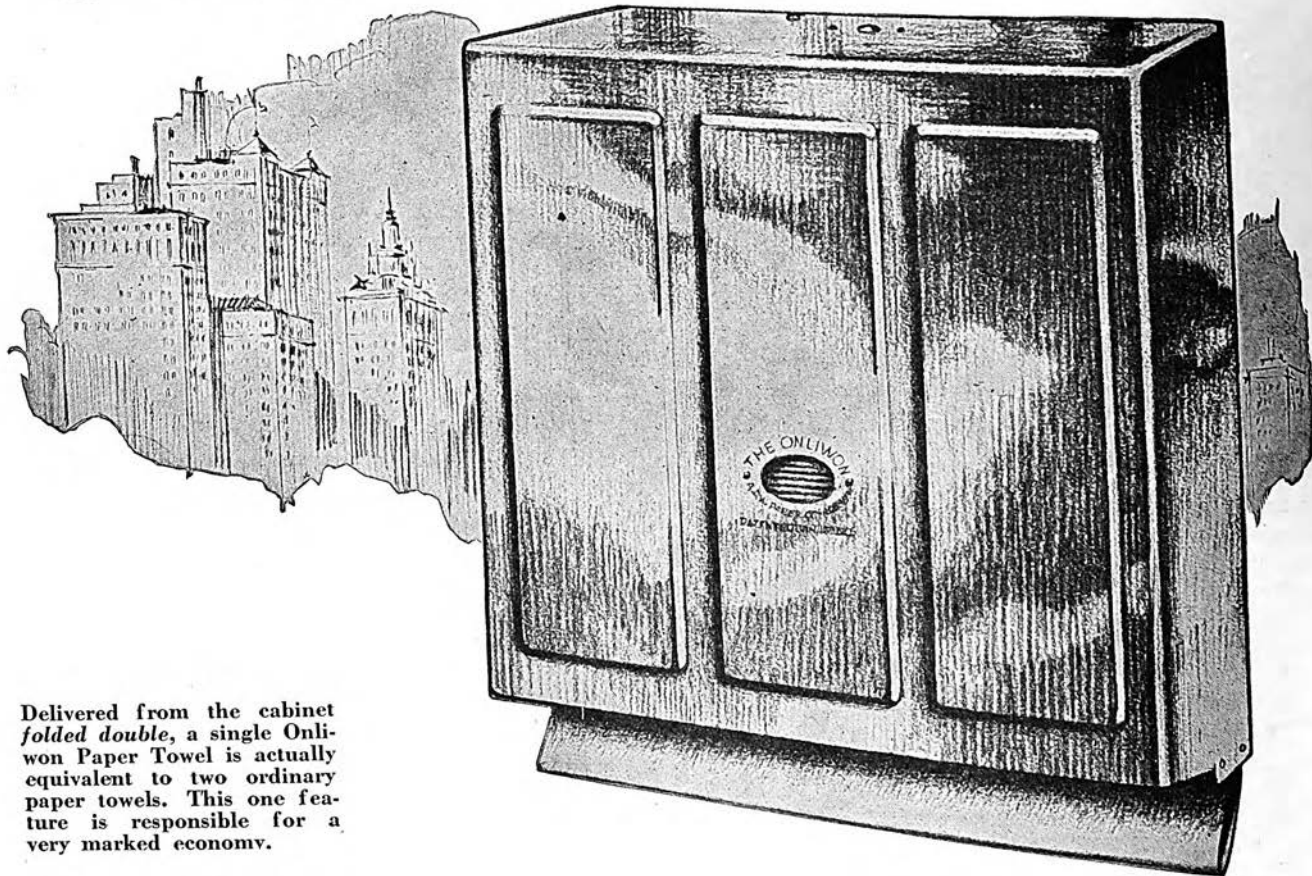
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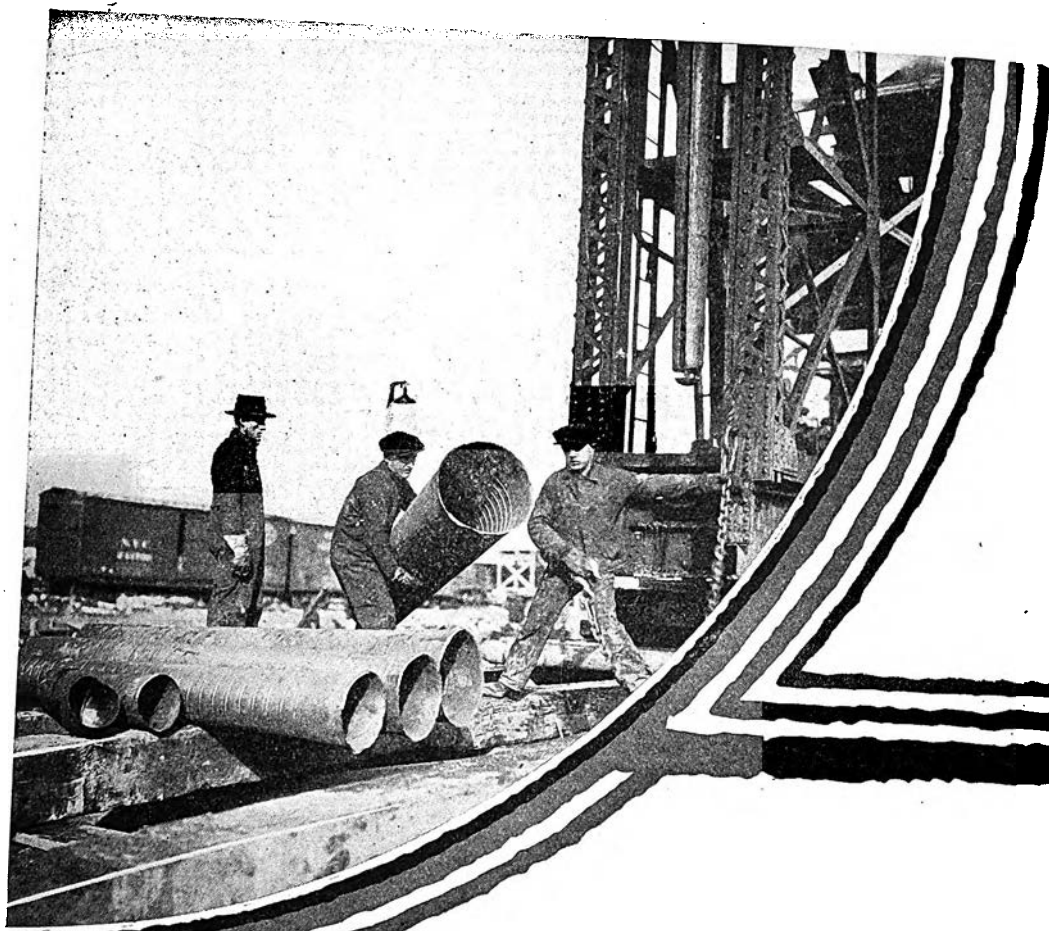
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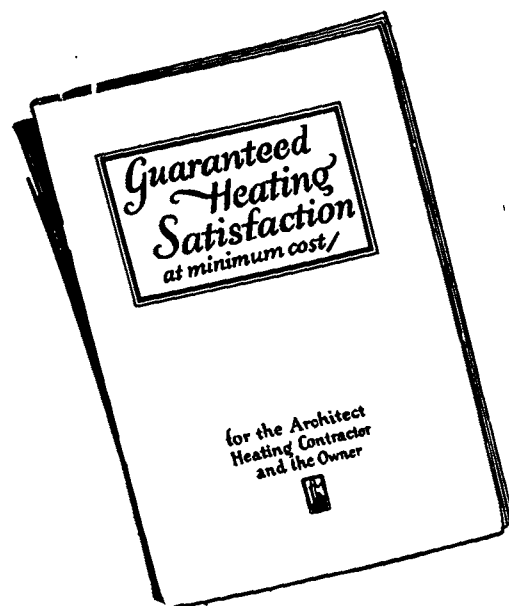


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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

June, 1925

Number 6

Architecture and Broad Planning

IN OUR last issue we reported the major actions of the Institute assembled in its annual Convention. The whole record will presently be available in the Proceedings and may there be read at leisure. But the occasion was very closely identified with the International Conference on Town Planning and it seems rather a pity that these two events could not have been more intimately related. One evening session was devoted to a joint session, but there were few opportunities for those who had come from great distances to meet the architects of the United States and with them exchange experiences. Of the papers submitted at the joint session we believe that Mr. Unwin's will best present the views of our foreign colleagues, and it is printed in this issue. The other papers that follow are presented as an attempt to give a general view of the problem of population accretions and the factors involved in bringing them to an end, for this is beginning to be seen as a necessity in many quarters.

Architects generally are much inclined to accept the view that vast metropolitan aggregations are inevitable and that the task presented is to provide for them. But a small and growing minority hold the view that our rapidly growing cities will present still more perplexing problems than those now before us, and that it is the duty of the Town Planner to put all possible stress on the need for that kind of planning which will tend to create smaller centers where the use of natural resources may be developed without the present form of waste. The Garden City movement, for example, has been the foremost idea of this kind, and while its progress is not yet marked, the idea remains and is beginning to take on new interest.

But there are in the United States so many opportunities for reviving the spirit of the early colonial concept of industry in small villages that we ought first to turn our eyes in that direction.

I. The Architect's Place in City Planning

THERE is an old saying, "Do not prophesy unless you know." If old enough to respect it I am still rash enough to predict that we shall shortly see a great change in the public appreciation of the various phases of human life progress. The signs of this change are many and are not confined to one side of the water. Some of them are perhaps more clearly seen on the American side. The remarkable development of architecture in the United States during the last twenty years speaks eloquently of this change of values. You American architects are rapidly restoring beauty to your buildings. This you could not do unless a change in values were taking place, unless your clients and your public were thinking more of beauty and less of dollar bills. The truth and significance of this remains even if the muse who is sometimes worshipped may be related—at least by marriage—to the genius of advertisement!

If ever concentration on the material basis of life was called for, and obsession by economic considerations justified, it was surely during the forming of your great land, and the harnessing of its resources for the support of your hundred millions of people. In this case the pile must be made before time could be spared to enjoy it. Unless I am mistaken, however, you are rapidly coming to realize that it is worth while to live by the way, making what of pile you need as an activity incidental to the full enjoyment of life. At any rate it must be deemed a sign notable beyond the ordinary when the civilization which could build Pittsburgh begins to learn from that which built the Parthenon!

There are other signs of the coming change. Science, so long the handmaid of economic progress and the main prop of materialism, is now heading in a new direction, leading us back hot foot on the trail of more

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spiritual values. The economics of industry show similar tendencies, which may be fitly illustrated by the following paragraphs from the new book just issued by Mr. Delisle Burns, one of those who do the thinking for the British Labor Party. "The exchange of goods and services should be dominated by that aspect of exchange which we have called consumption and enjoyment, and the whole of economic life should be dominated by enthusiasm for knowledge and the products of art . . ." "When the test of science or of art popularly or generally used is not the economic value attaching to either, but the severity or vigor of the spirit which may be derived from either, then we say that the economic is dominated by other standards. When the study of man in society is not mainly concerned with methods or habits of exchange, but with the growth of knowledge and the variety of artistic creation, then the economic is dominated by another conception of social life." Perhaps it is that we are somewhat satiated with the excitement of creating more piles, or that the contemplation of their bigness no longer arouses such pleasing wonder as it once did; at any rate we seem to be recovering something of the national interest in the quality of that which we have learned to produce in such quantity, and to be realizing once more the delight which may be derived from its beauty; as indeed William Morris years ago foretold must be the case. Our civilization is in fact nearing the end of its long pilgrimage through the dark jungle of materialism, the shadows are already thinning and the etherial blue is becoming visible again. The coming change will be from the worship of quantity to the realization of quality. It will be marked by a more general appreciation of the place of the artist in human society. At least it is this belief which has encouraged me to cover fully that aspect of the change most likely to interest this conference:—The Place of the Architect in City Planning.

The subject will involve reference to the engineer and the architect, contrasts between the temperament of the so-called practical man and that of the artist. I wish at the outset to make quite clear that the references or contrasts are concerned with faculties and functions rather than with persons or professions. It is the presence and coöperation of the right faculties which is important, not the professional names given to their possessors.

I might perhaps fittingly have found an illustration for the subject in your lofty business buildings, in which you seem to have solved with success the problem of coöperation between the artistic and the practical temperaments, between the architect and the business man or the engineer. I can perhaps appreciate the greatness and admire the beauty of this coöperative achievement with less reserve because my wonder is not tinged with envy, nor my delight with any thought of emulation.

It will be safer for me to draw on my more humble experience of things nearer the ground and use the very limited cottage dwelling to illustrate the function of the artist in the work of town planning. The illustration is the more serviceable because the planning in both cases requires the utmost economy of means employed

to satisfy a multitude of requirements. The problem of designing a cottage home seems simple; it is really as complex as the life of the family it is destined to house. The rooms must have certain aspects, be of given sizes and bear proper relations to each other to secure convenient inter-communication without loss of space or time. Each room in turn must have its parts, its stove, doors, windows and cupboards in right relation, and so arranged as to provide suitable places for the appropriate furniture; it must be convenient for its use, comfortable to live in, and should be comely in proportion and treatment. All these parts must moreover be combined into a beautiful design, involving that its mass shall set well on the site and that the plan shall be one which will roof well, light well, and finally look well. In such a design if the place or form of any part is changed a dozen more will need to be modified to restore the right relation or balance of the composition.

It is often supposed that such a design is the result of compilation, modification, trial, and error, ticking off the requirements one by one on the foolscap list as they are met—and incidentally ticking them back again as each modification cancels one or other of them. These processes have their place no doubt; but good designs can seldom be produced by such means. The artist works in a quite different manner; he employs his imagination. It is the function of the artist to see visions of that which is not yet there and to see them with such clearness that he can give them suitable expression, in this case transfer them to paper. When he visits the site he 'makes a magic' and calls the cottage into being. He sees the spot where it should stand and the form which it should take to fit into the picture. He sees the opportunities for use and enjoyment which exist and pictures the life which can be lived there. As he plans the rooms, working all the time to realize his vision, he will see also the family life going on in them. He does not need to remember all the points or the 'don'ts,' much less to tick them off a list; for if he were tempted to put the door in the wrong place he would see it swinging against the easy chair which should be drawn up just there to complete the cosy family circle in the evening. Instead of a system of compilation on paper, the artist holds the plastic design suspended in his imagination while he studies it and moulds it, seeing each room and its purpose by means of a series of instantaneous mental pictures approaching nearer and nearer to his ideal.

To understand and appreciate this wonderful process of design, the artist's power to study something which the imagination is conceiving and then to express it in a tangible form, is not to diminish by an atom the value of other faculties, to belittle the business or practical men who fortunately form the majority of mankind, or to rate less highly their contribution to our civilization. Without their steady reliable work, securing absolutely the firmness of each step before the next is taken, and building up the edifice stone by stone, the very existence of civilized life would be impossible, and the artist instead of seeing visions of use and beauty would be suffering pangs of hunger.

ARCHITECTURE AND BROAD PLANNING

Great as are these faculties of the engineer and the practical business man, however, by themselves they no more suffice than would the unsupported vision of the artist; nor will they have a fair chance to achieve their best if their work lacks the guidance and the inspiration which the creative vision and the imaginative design supplied by the artistic temperament might give to them.

This has been only too apparent in the modern great towns which have grown to marvelous size by this same adding of part to part without vision, foresight, or design. Before it is safe, or indeed fair, to leave the business and the practical men to add block to block and street to street, there should be a vision of what the city might be, what opportunities for industry, for commerce and, above all, for the joy of living its site offers. That vision, like the vision of the cottage, must be studied and moulded in the imagination of the artist until it satisfies the requirements, more numerous and more complicated than those of the cottage but not unlike them, when it is ready to be expressed in a tangible design.

If it is difficult by compilation and the ticking off of lists to produce a satisfactory design for as simple a building as a cottage dwelling, how hopeless it must be to attempt to handle in such a manner the overwhelming mass of imperious requirements and conditions with which the city plan must comply!

It is the place of the architect to contribute to city planning the vision of what the city might and should be and the element of design which will enable the vision to be realized. I attribute this work to the architect because it demands a range of faculties which are associated with him and which should be developed by his training. But the important matter is not the name of the profession but the presence of the power. An engineer or surveyor already versed in the science of city planning, if possessed of the necessary artistic faculties, may cultivate them, may train his imagination until he also becomes a master of design, a creator of beauty. The architect already trained in the art of design may equally study the practical and economic problems connected with town life and become a master also of the science of city planning. Either may attain success if he is possessed of all the various powers needed. More often these faculties will be divided, and their possessors must then coöperate if all are to be brought to bear upon their work. Hitherto the work of town planning has suffered because of misunderstandings of function and of methods of work on both sides. The engineer has sometimes thought that his complete mastery of the science of the subject would suffice, not realizing that city planning is as much an art as a science. The architect has too often imagined that his training and his art must have fitted him forthwith to become a planner of towns, forgetting that this particular art is based on an extensive science which must first be learned; forgetting, to return to the cottage illustration, that the artist must know and understand the family life of those who are to make their home in the house, must realize their needs, their limitations and their enjoyments, before he can mould the

imagined dwelling into such form as will satisfactorily house them.

The architect may be expected to have the needed powers ready trained, and to be practiced in the methods of work which would equip him; but before he can design a city plan he must get up the case, learn the science of the subject. The knowledge which he needs, however, is not, on the one hand, merely that of the barrister working from his brief, though he too will have many briefs to study; nor, on the other hand, is it the complete and scientific knowledge of land values, of industry, commerce, traffic, or road construction (which the economist, the surveyor, or the engineer must possess), though a general familiarity with all these is needed. What the architect needs particularly to equip himself to do his part of the work is a sympathetic insight into the relationships of city life in all its phases; a realization of the reactions which take place between the city environment and the human society which it expresses. He needs in fact just that range of knowledge which will enable his imagination to picture the city as it might be, to see all the parts and the functions in their true relation, see the life going forward in his imagined city, study that picture and adapt it to meet the realized needs and to avoid the seen difficulties. The knowledge required is extensive rather than intensive; for there must be maintained a degree of detachment from the details of the problem if the life which is to be provided for is to be seen fairly and seen whole.

In city planning, more often than in architectural design, though it applies in degree to all art, the designer must avoid being overwhelmed by the multitude of detailed conditions and the mass of statistical data relating to them. To accord with his method of work such data should be set out graphically; but even so no small effort of imagination will be needed to lift the designer clear above them and enable him to see the whole city and the life of the city laid out on the background of its site.

This stage must of course be thoroughly prepared for; all the aspects of city organization, its physical and economic needs, must be scientifically studied; and, in the case of the extension of an existing city, the survey of its life and conditions, its past development and its future needs, can hardly be too complete or too thorough. But when the actual planning stage is reached, there is need for the trained imagination of the city designer to lay hold of this multitude of conditions to appraise them at their proper relative value and to create a picture in the back of his mind of the ideal city which will satisfy the conditions and will harmonize them with the natural features of the land and from the whole create a design welding the city and the landscape into one conception, beautiful as a whole by reason of its massing and emphasis, by the relations it reveals and the climax it produces; beautiful in detail through the thoughtful disposition of all the parts, and the imaginative use of the decorative features available, whether of natural beauty of parks or of groups of prominent buildings. With such a conception for the main framework of the city plan, the details, the minor roads and the building sites, will fall into place as these minor needs reveal them-

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selves, not in a set form but designed with equal care to secure a proper relation to the lines of the main design, and harmony with the site and surroundings.

This I venture to suggest is the contribution which the architect could make to city planning. But to do so he must have stored his mind with the subject, he must have meditated sympathetically on all the phases of city life, compared their manifestations in many cities, entered into the needs and the limitations of each, until all this life has become part of the properties of his imagination, giving form and color, to the vision pictures which spring up before his mind. It is in these vision pictures that the seemingly irreconcilable mass of conflicting requirements and interests become reconciled, each receiving its due share of emphasis, and assuming its right relation to the whole. The expression of this inspired order is what is meant by design. From it in due course there springs the mysterious added perfection which we call beauty. That is a word difficult to define, but it represents a quality which is as natural and as necessary as any other, and has almost universally been a condition of man's satisfaction with the results of his activities.

Spite of the remarkable neglect of this quality which has distinguished the industrial era; spite of the general failure to understand the artistic temperament or to appreciate its practical value, which has caused thousands of those endowed with that precious gift to waste their lives on second-rate art trifles; such a condition of materialism is too unnatural to last. Already more spiritual values are reasserting themselves and a change is taking place. It is the function of the artist to help that change and the particular function of the architect in relation to city planning to assist in bringing back beauty into city life.

RAYMOND UNWIN.

II. Realities vs. Dreams

THE LAST city planning conference I attended, that of London in 1920, was still swept by the dismal realities of war; there were no Germans present, for one thing, and the conference itself, I discover on going through my papers, was called the Interallied Townplanning and Housing Conference. It was hardly a representative gathering: America was represented officially by Mr. Laurence Veiller, who contrived to give the conference the impression that all American workmen ride around in autos, and unofficially by Mr. Royal Copeland, who did a little to temper Mr. Veiller's rubicund interpretation of the American scene. The main emphasis of the papers and discussions was upon housing: city planning itself, except in suburban housing schemes or in the restoration of devastated areas, had sunk into the background during the years of warfare. One felt the effect of rationed eating, of diminished physical effort, of harried and anxious days: for in those days it might have been said literally, the birds have their nests and the foxes their dens, but the sons of man know not where to put their heads!

It was in a somewhat different atmosphere that the present International Town, City, and Regional Planning and Garden Cities Congress met. The chic opulence of the Hotel Pennsylvania ballroom was the setting for a

number of wide-ranging discussions; and except for the fact that American material and American precepts and American interests preponderated far too heavily in the program, it was about all that one could ask of an international gathering. It is a rule of ordinary etiquette that a host keeps himself in the background and sets out to serve the needs of his guests; and I do not feel that this excellent rule was as carefully followed as one might have hoped. The foreign delegation was a very large one, about eighty I believe; and instead of arranging for a general pooling of experience with some respect to the proportion and influence of the foreign visitors, the conference suffered from an inundation of American ideas; so that zoning, for example, which lends itself to endless technical and legal discussions, was given a place far out of relation to its real value and significance in the community planning movement. Since Americans are usually rather poorly represented, in proportion to the size of our country and the number of our city planners and municipal authorities, in international conferences abroad, special care should have been taken to ensure against a bias towards what is merely local and of immediate importance to ourselves. In smaller matters, I have no doubt, every courtesy and care was shown to the foreign visitors; but in the more important business of planning and directing the discussion of the conference our parochialism got the better of us. This is not a matter for individual reproof; it is almost a national failing; and I only regret that it came to the surface in what was otherwise a notable occasion.

The rooms that were adjacent to the conference hall held a small but interesting exhibition of plans and photos which ranged all the way from the Sage Foundation's exhibits of the Regional Plan for New York—an attempt to promote better living conditions by costly plans for more traffic, higher buildings, increasing land-values, more intensive congestion—to the effort of the New York State Housing and Regional Planning Commission to work out a scheme for preventing the denudation of the rural districts of the state for the benefit of its dominant city, and for setting up industrial and cultural facilities over a much wider area. These plans stood symbolically at opposite poles: one assumes that technical ability can improve living conditions while our existing economic and social habits continue; the other holds that technical ability can achieve little that is fundamentally worth the effort until we reshape our institutions in such a way as to subordinate financial and property values to those of human welfare.

Between these two poles discussion ranged; but in more than one of the papers one detected a weakening in the belief that city planning was merely a technician's job. Engineers like Mr. Goodrich were prepared to acknowledge that our great cities could not increase in size beyond a limit set by their agricultural base, and that many of the more elaborate schemes for internal improvement were wasteful and inadequate; city planners like Mr. Ford and Mr. Nolen expressed a desire for garden cities in America. Through the offices of Mr. Purdom, Mr. Howard, and Mr. Unwin the objectives of the garden city were plainly put before the conference; and anyone

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who went away still believing that garden-cities meant a fancy kind of suburban land subdivision or a particular variety of landscape gardening must have been both deaf and blind. Mr. Unwin, moreover, presented a diagram of garden-city development that removed the old objection to the garden-city as a static conception: he showed that the garden-city planners are aware that any plan, even for a city of limited size, must provide—as existing cities do not—for an orderly growth in each functional quarter of the town without the waste of demolition and replacement.

Two things emerged in my mind from all these papers and discussions. One is that city planners have begun to recognize that, as Mr. Sidney Webb once pointed out in an old Fabian pamphlet, a new administrative unit, the region, is coming into existence to perform functions which can not be taken care of either by the state or by the separate city. The abstract county or district or department of the older political order is doomed to obsolescence; it coincides with no functional reality except perhaps the organization of political parties! The second is the clarification of two distinct conceptions of city growth. The older nineteenth century conception is that of growth by accretion—the mechanical addition of blocks and avenues to the original center, proceeding automatically and without limit, as in the “growth” of a crystal. The newer conception is that of organic growth, or growth by fission: under this method, when a city grows to a point beyond which it can no longer perform its essential functions readily—when open spaces are too dear, when housing quarters are too congested, when industrial operations become hampered and checked—the city, in order to provide for additional quotas of people, divides up, as a cell divides, and forms another city, with its own nucleus of civic institutions, and its own norm of development.

The inorganic method of city growth is doubtless in harmony with our current mechanical and financial regime; and while the keener sort of planner does not always like its results, he accepts its inevitability. He may of course do lip service to the ideal of garden cities, but in practice he is ready to foster mechanical growth, in spite of the wastes, dilapidations, and human discomfort that accompany it, and in spite of the fact that it nullifies many of the essential reasons for a city's existence. The organic method of growth is that advocated ceaselessly by the English garden-city group: they conceive of the parent city sending forth satellite towns, each of which shall have its own economic and social nucleus, its own peculiar relationship to the parent city and to the countryside. Our haphazard method of city growth, fostered by industrial hustle and go-getting, made some of us think for a time that almost any sort of organization for town planning or city extension was better than the chaos from which we are trying to escape. But in truth, when we use our technical adroitness to facilitate the inorganic method of growth, we merely have the temporary illusion of improvement; for in the long run the city that embraces the planned suburban extension over-rides our improvements, as ruthlessly as Chicago has over-ridden Pullman.

Does a city exist to promote the life of its citizens?

Or do the citizens exist in order to increase the size, the importance, and the commercial turnover of the city? That is the real question that lies in back of every city plan: there is no compromise between these points of view, for the inorganic is as different in quality and function from the organic as a cinder is from a flower. On the whole, the Americans, with a large and happily growing list of exceptions, are in the first camp: the human note, the realization of what a city is primarily and finally for, rarely creeps into their formulæ or calculations. The Europeans on the other hand seem to keep their eye pretty steadily on what the economist calls the end-product: they are interested in traffic plans, in zoning, in terminal facilities in order to promote the life of the family and the life of the mind—the things that differentiate a city from a slum. This generalization doubtless has many exceptions; but it is the final impression that I carried away, not merely from the meetings I was able to attend, but from those anteroom conversations that make up the more fertile and significant part of every formal gathering. I think that a good many Americans would like to promote a genuine organic growth of communities; but they see that this involves a breach between their purposes and those for which the business groups will undertake any planning at all; and they are not yet prepared to admit that it may be more helpful and realistic to do nothing at all in city planning than it is to do the wrong thing on a grand scale. So far most of our regional plans are the wrong thing—on a grand scale. Mr. Henry Wright's scheme for the State of New York stands out, it seems to me, as a great and honorable exception; and it is not a plan: it is a diagram that indicates realistically what a thoroughgoing plan would attempt.

LEWIS MUMFORD.

III. The Limitations of City Planning

THE EVOLUTION of the processes of planning our cities and towns has been from no planning to something a little better. With few exceptions the original planning was piecemeal and automatic. From the central district where the city began to grow, streets and avenues were projected outward. When this was done, and after the paving and sewers and water supply were brought in, and when the more centrally located land had been subdivided into building lots, nothing more was done save to permit the automatic extension of this development, block by block, with detailed plans prepared in the municipal engineer's office. The enlightened self-interest of the citizens was supposed to supply markets, business centers, industrial centers, and homes—and put them in the right places.

The improvement in methods of planning comprehended within the past thirty years is due to the city planning movement. It arose and developed because of a growing realization that enlightened self-interest was not doing all the things it was supposed to do, and that many of the things it was doing were being done badly. Although the efforts of city planners have been effective, up to a certain point, in very many communities, it is probably true that a majority of our American towns and cities are still planned, in a piecemeal way, by the

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municipal engineer, the local legislative body, and by those citizens who, with or without technical advice, divide and sell their land, build and rebuild their buildings, avoid (if they can) municipal control over these activities, and exercise to their own advantage as much influence as possible to determine both the time, place, and type of municipal improvements. Moreover, there is as yet little evidence to show that the city is considered other than as a place primarily dedicated to doing business, except of course among social workers and other alleged un-practical people.

Because the absence of any profit-making function prevents the operation of the municipality as a business organization, the citizens have hired their public servants not as technically competent experts but as politicians. Mutual accommodation between the politician and the citizen with selfish interest limits the exercise of technical ability. Competent technicians refuse to remain in public office and withdraw to private professional practice or, if they remain, they accomplish relatively little because of the strictures placed upon them by their political superiors—the latter acting for their own interest or on behalf of the special interest of selfish citizens. For this reason alone, it is frequently impossible to know whether a technical official is actually professionally incompetent or whether his efforts are made futile by the limitations placed upon him. It is impossible to penetrate this political atmosphere to ascertain and differentiate the causes of inertia or opposition. Stupidity and ignorance are probably dominant causes, but also it should not be forgotten that selfishness will always resist those restrictions of its privileges which must inevitably result from the adoption of more orderly and more scientific procedure. However, it is important to remember these conditions, this civic atmosphere within which the city planners are still working, when we attempt to appraise their accomplishments or to indicate the further limitations upon their effectiveness.

The object lesson of the splendid stage setting of the World's Fair in Chicago in 1893, supplemented by the observations of American tourists in foreign cities where much was to be learned, provided the stimulus to achieve civic comeliness and beauty. This effort ran wild for the next decade in the "City Beautiful" movement, and produced numerous schemes for civic centers, for monuments, and for superficial and showy plans for "dressing up." This enormous volume of nebulous enthusiasm and even more nebulous understanding, promoted chiefly through women's clubs, ran off largely into two separate channels. On the one hand it was crystallized into municipal art juries which fulfill a limited but desirable function in raising the standard of design of buildings, bridges, memorials, and other separate structures of a public or semi-public character. The other part was precipitated into the city planning movement proper; and the city planner entered upon the scene, tempered by the regard for civic appearances which he had acquired from the architects who first conceived the city beautiful, and with a somewhat broader conception of the inter-relationship between the utilitarian elements that had been separately considered by the original municipal engineer.

In the city planning movement, D. H. Burnham, in the

Chicago Commercial Club's "Plan of Chicago," led the way. He indicated for a full urban area a system of channels for traffic circulation—"circulation" apparently being the last thing of which the municipal engineers would have thought up to that period. Since Burnham's time there have been major street plans galore, and these plans have usually called for street widenings and extensions, the cost of which was justified, in their presentation, by promises of increased property values to pay the heavy costs of the projects. Here and there plans for street railway development, including rapid transit, began to appear under the ægis of the municipal governments themselves. And within the last nine years the regulation of the uses of private property through zoning ordinances has been developed as an addition to the incidental control exercised by housing, sanitation, and fire-prevention laws. Finally, throughout the country a large number of comprehensive city plans have been devised and plotted and, to some degree, put into effect—plans which attempt to coördinate various city-wide schemes for traffic arteries, rapid transit, parks and playgrounds, and the like. In general, the city planning movement has been concerned to demonstrate and establish the value of forethought in providing services which are now recognized as essential to the municipality.

The educational value of the city planning movement must not be underrated. Before 1890 city planning and city extension was almost entirely a political affair in which the determining factor was often the financial interest of those who were concerned with the development of a particular area; and even desirable improvements were sometimes planned because of the graft to be derived from their construction. He would be a rash man who would claim that such practices have entirely disappeared. But as the result of the introduction of city planning committees and technical city planners into the scene, a standard of independent professional competence is gradually being erected which to some extent lifts city planning out of the domain of politics—except perhaps where the issue becomes large enough to affect some very substantial special interest. Moreover, as a result of the city planning movement the public now possesses a wider knowledge of existing civic conditions, although this same public is woefully ignorant of the causes of those conditions to which its attention has been directed. There is also a wider recognition of the fact that city planning is a more exhaustive matter than the laying down and extension of streets. Where it has been effective, the city planning movement has banished the notion that "business" will automatically provide all the goods and services a city requires; and it has also emphasized that in cases of conflict between the general welfare of the community and the business or property interest of individuals, the latter should make concessions and the welfare of the whole take precedence. If we could accept the actually unwarranted assumption that zoning ordinances are without flaw, we could claim that these laws are alterable too easily in response to prospective advances in real estate values; but whether the zoning experiment has been wisely devised and applied or not, it has at least compelled nominal assent to the principle

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that, in city development the good of the whole is, in the long run, the good of the individual. Finally, the city planner himself has achieved a greater measure of competence than the old-fashioned engineer, in that he is better able to see the interrelation of the various physical factors of the city plan; he realizes fully that heights of buildings, widths of streets, capacity of transportation routes, and many other matters, are not to be dealt with one at a time, but must be treated, when possible, together. It follows that the city planner, when not handicapped by a city planning committee of untrained or politically minded members, is likely to be a more competent projector of public improvements than the old type of municipal engineer whose nose was glued to the harmless end of a 6-H pencil while the dangerously unimaginative end of that stylus plotted "the easiest plan to execute." These advances in city planning have accompanied the rise of the trained technician in industry; and in one sense the city planning movement is only a superficial example of our growing competence in tackling the problem of how to do specific things. In fact, the gain in technical city planning competence has been so great, accompanied as it has been by publicity rather than education, that the fear is aroused of the crystallization of the term "city planning" into a very limited and rigid interpretation of the words. Conducive to such a fiasco are the human predilection to assert rather than to explain (assuming the ability to do the latter!) and the aptness of the news reporter and magazine writer for punch rather than perspicacity and for exhibition rather than exposition.

Without hesitation, we may grant improvement in both the quantity and quality of city planning. As to quantity, the production is very large and is increasing. With respect to quality, as we have already said, the evidence shows a great gain in technical competence within the field to which city planning has been confined. It is, however, one task to become competent in "how" we do things, and quite another task to include within the field of our research, planning and performance, all the elements or factors which affect the attainment of our objective or will determine the effectiveness of our proposals. An examination of current city planning indicates that there are important and determining factors beyond the province of the city planner, and that our present city planning consists of attempts to contrive results without having any adequate control over causes. This can be shown rather briefly.

Most of our comprehensive city plans include schemes for major thoroughfares, street railways or rapid transit, parks and playgrounds, and zoning. These may be taken as typical also of communities which have confined themselves to but one of these phases of planning. It will be noted that, normally, the major streets, the street railway or transit lines, and the recreation spaces are public, that their planning is the planning of public areas and facilities; while zoning on the contrary represents a planning control of private property, with special provision for the alteration and change of the control "when the necessity arises" for a change in the type or intensity of the use of the land. Permanent and unchangeable

zoning is perhaps a long way off; certainly we have much to learn and much to forget before that takes place—if it ever does. Nevertheless, it should be obvious without extended argument that the planning for the future development of any community cannot be done in a permanent way when one part of the community (the private part) is constantly changing and thereby creating a demand for the changing of another part (the public part). In other words, nothing permanently adequate can be planned or constructed, in the way of major street systems, transit, or distribution schemes of recreation areas, so long as the non-public land retains the function of changing use and of accommodating an ever-increasing number of persons upon it.

Consider the major street plans which are so essential to any coherent city plan. Ordinarily, they are put into effect only when the community becomes convinced that the various street widenings or extensions will so increase the value of the affected property that the increased taxes thereon will ultimately return to the city treasury an amount equal to or exceeding the cost of the projects. What happens? Street widening encourages an increase of vehicular traffic; more traffic increases property values (and the municipality, not being conducted as a "business," usually appropriates such a trivial part of this increase that its ability to make further developments is increased slightly if at all); increased property values encourage the owners to erect higher or more bulky buildings; these buildings hold more people and, for this and other reasons, attract more traffic and cause a demand for further street widening or for subway thoroughfares; the street widening or the subway is provided and again property values rise; and the same sequence follows as in the case of the original widening. In this vicious spiral cities might continue to revolve indefinitely were it not that the municipality would become physically choked and financially bankrupt in attempting to cope with the sequence of increasing property values and congestion. Since no municipality attempts to keep up with this demand for relief, in an effective way, congestion and overcrowding are normal incidents of our urban life. No street plan we have seen has offered, as essential to the permanent adequacy of the permanent reconstruction it proposes, to limit specifically the floor space of the buildings upon private property in direct proportion to a fixed capacity for the publicly owned thoroughfares which serve those properties. Since the essence of planning is the establishment of such comprehensive relationships, we can hardly expect that any planning which ignores this will be anything but futile, unless of course we consider it only as an educational experiment. There is an amusing but pathetic irony in permitting private property to develop elephantiasis while the public ways and transit lines, to say nothing of other public spaces and facilities, remain dwarfed.

A consideration of transit plans indicates that the same sequence that occurs in the case of street widening is left free to occur when the construction of transit lines is followed by increased property values, more people, greater congestion, and further demands for relief. None of the plans we have seen has been accompanied

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by feasible proposals (or indeed any proposals) comprehensive to control the distribution and density of population in proportion to a fixed and permanently adequate capacity of the transit system. And with all the transit plans proposing to throw the maximum number of people into the district of highest property values, the principal business center, nothing can result but a greater congestion requiring costlier measures for further purely temporary relief.

What applies in the cases we have cited also applies to recreation areas. Few city plans have provided for a complete distribution of park and playground sites, so adjusted in location as to be accessible to all the people, and individually large enough to provide adequately for all the men, women and children within their sphere of influence. Even when such distribution schemes have been proposed, no steps have been taken to assure their permanent adequacy inasmuch as, the size and frequency of recreation sites being fundamentally dependent upon the distribution and density of population, no measures are offered to establish and maintain this relationship. The important things to secure in a recreation system are distribution and accessibility to the people, and capacity in relation to the number of people to be served. It is interesting and educationally valuable to plot a plan for the proper kind of recreation system, but it can never be anything but futile and "impractical" so long as people are being constantly displaced from established residence properties by the advance of business or industry, and if, by a change in the character and bulk of the buildings, the number of people living within a given area may be either entirely eliminated or indefinitely multiplied. As the population increases within any area, the buildings increase in number and bulk, available spaces for recreation become scarcer, and land values rise to a figure that is prohibitive to the municipality when the need for many sites is realized. It has been well said that "we can by high buildings pile five cities on top of each other in the built-up areas, but we have no means of crowding five parks on top of each other."

I have deferred, until this point, any reference to the extension of the physical area of planning, beyond the city or town, to include the adjacent outlying areas and even whole regions. For the reason that the basic idea of "relationship" is essential to planning, and because planners are often thwarted in their proposals by what is happening (or not happening) beyond the municipal boundary lines, there has run along concurrently with the city planning movement, and really as a part of it, the gradual and slow extension of city planning effort into outlying areas. This appears to have been dominantly an effort by the city to protect itself against the multiplication of urban evils in the peripheral areas and to establish as an antidote some sort of recognition of the essential oneness of the urban center and its environs. It is becoming more generally recognized that the problems of city and county thoroughfares are one, and that the problems of traffic arteries, transit, water supply, drainage, sewerage, and many other public services, are not delimited by a political city boundary line which is neither physically, socially or economically significant. When, therefore, the planners extend their

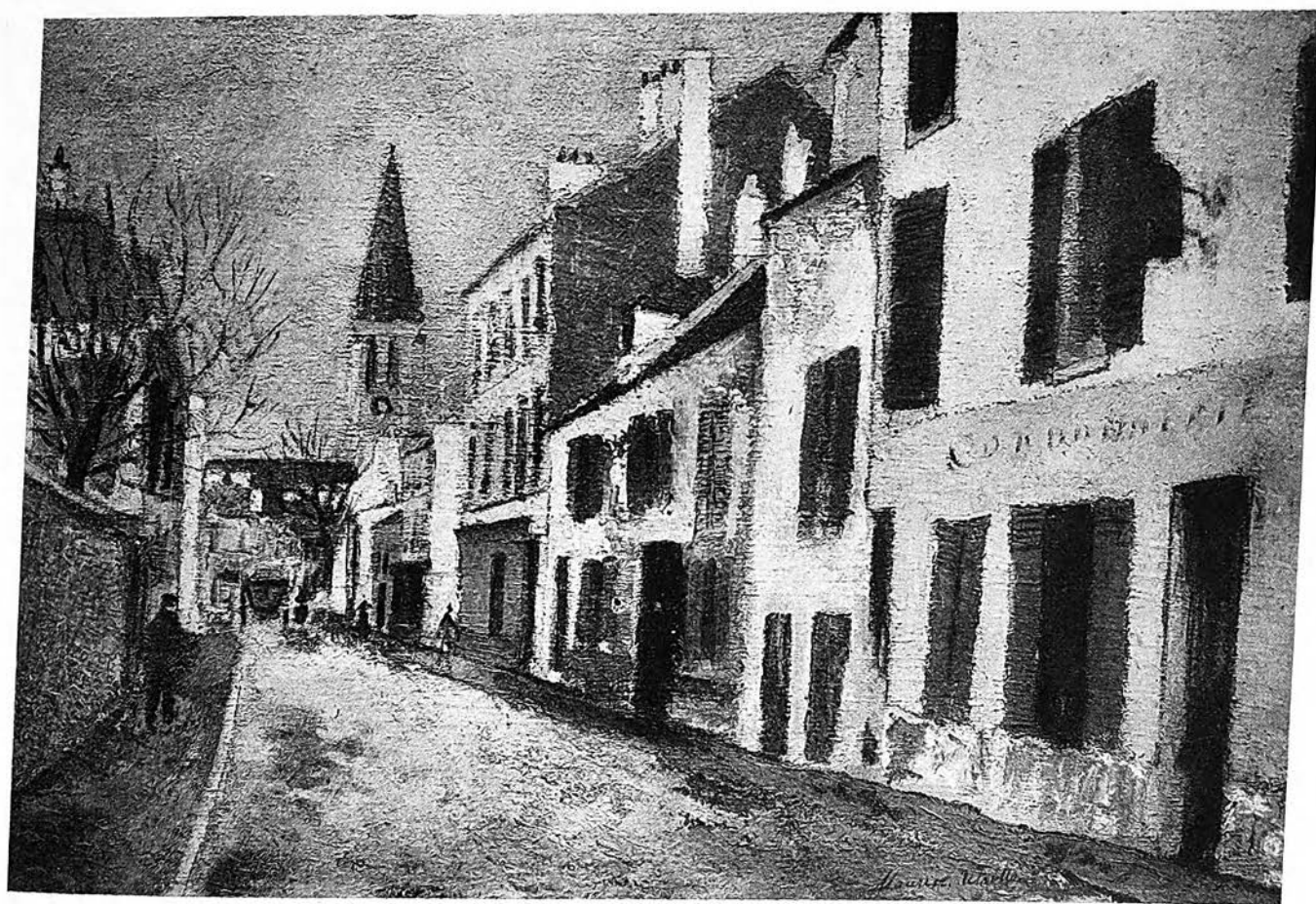
activities into these outlying areas they appear to be doing, albeit more competently, just what the city planners first did within the city, namely, substituting planning for no planning. So far as we know, this planning does not differ in its methods and scope from what we have called city planning, except in so far as the inclusion of the greater area with its separate political subdivisions multiplies the political handicaps and increases the quantity of the physical elements that are considered. There is, of course, a financial element which is different in degree from that obtaining in urban centers. In the latter the planner faces a diminishing or a non-accessible increment in property values whenever his proposals cut across the preferred interest of the property owner, even when his proposals would undoubtedly produce the greatest good to the greatest number. In the outlying areas the land values are lower, and the larger proportion of its potential increment that might be appropriated promises more opportunity adequately to finance improvements. Because of this condition, and because of the more limited areas covered by buildings or pre-empted for intensive use, it is undoubtedly easier and less costly in these outlying areas to provide public facilities which are more ample and better arranged. And these semi-suburban and rural conditions may very well offer, with respect to private land, more adequate opportunity in detailed planning for the exercise of technical competence and of that peculiar ingenuity that is often misconstrued as a fundamental rather than a subsidiary quality in planning. But in spite of these minor differences in opportunity, the mere extension of the land area alone does not alter the processes which, as we have seen, make our current city planning efforts appear futile; the extension of the physical area merely slows up the operation of these processes.

We come, therefore, to the point where it appears that our city planning and our planning within the urban sphere of influence will remain futile so long as we have no control over fundamental conditions and causes; so long as we cannot control the distribution and density of the population, the shifting and changing and intensification of the uses of land, whether this be for homes, for business or for industry, or for other social purposes; so long as we cannot establish permanent and definite relationships between the arrangement and capacity of public facilities (highways, transportation lines and other utilities, and recreation spaces) and the arrangement, use and occupancy of the private property which is served thereby.

Those who would accept this verdict frankly may ask what constructive suggestions are offered, what program is proposed to accomplish the apparently superhuman task of obtaining ultimately the control that is desired. The author, in response, does not offer a miraculous and all-pervading constitutional amendment, a dictatorship of the proletariat or of the bourgeoisie, or even the single tax. Neither does he believe that any city planner or regional planner worthy of the name is trying to "coax the coy millenium out of the roseate dawn and throw salt on its tail."

(Continued on page 211)

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Four Architectural Studies

(Including Frontispiece)

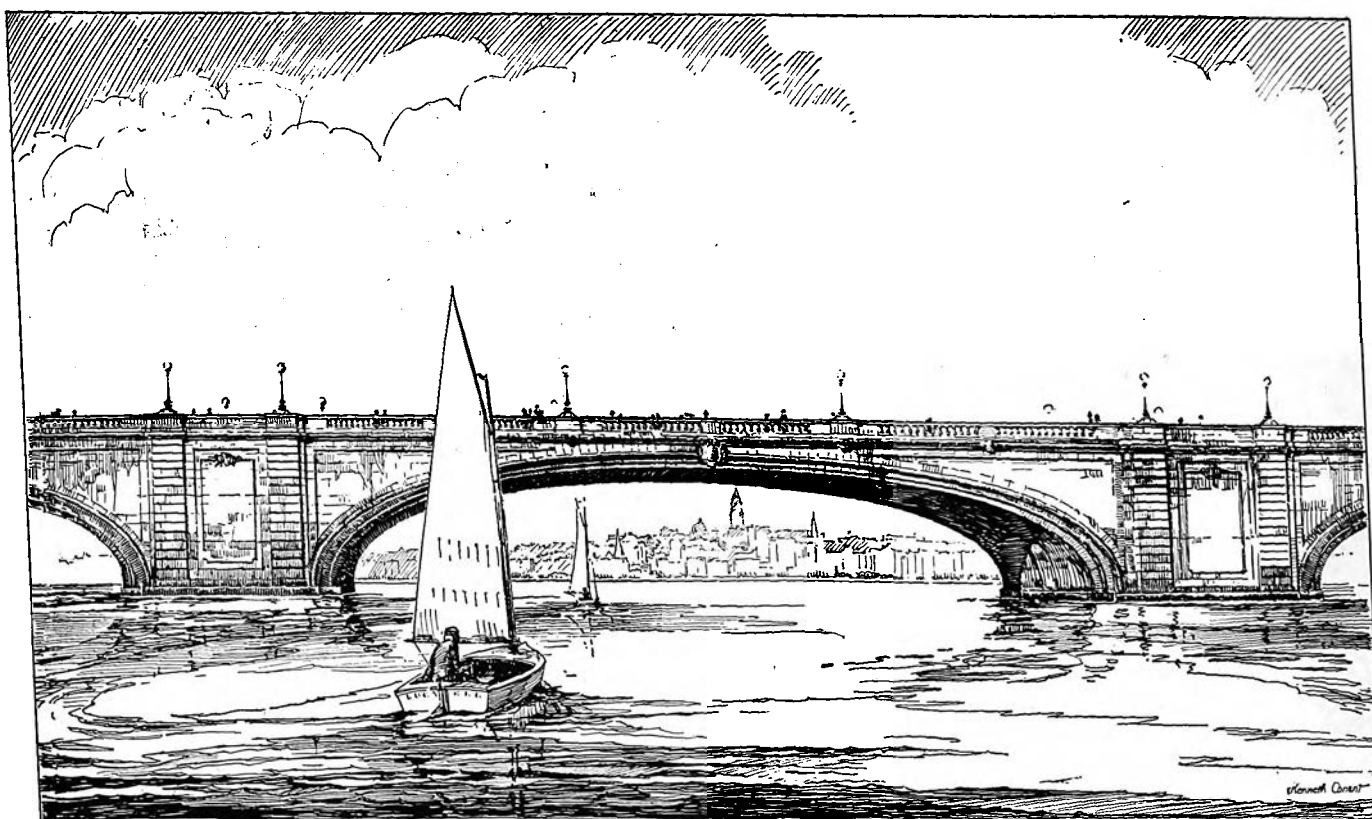
By MAURICE UTRILLO



SANNOIS: AVENUE DE PARIS
Maurice Utrillo

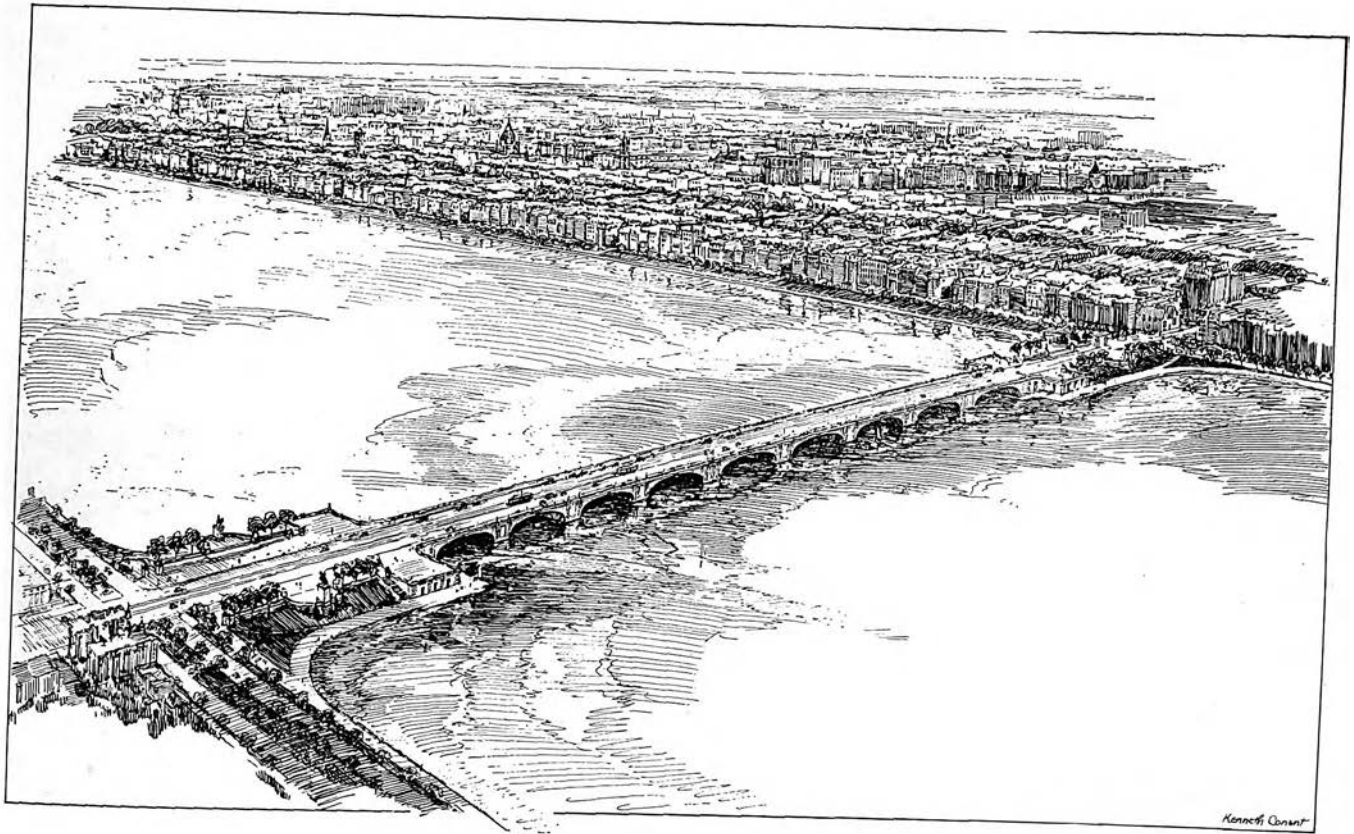


LA FERME DU NOGEON
Maurice Utrillo

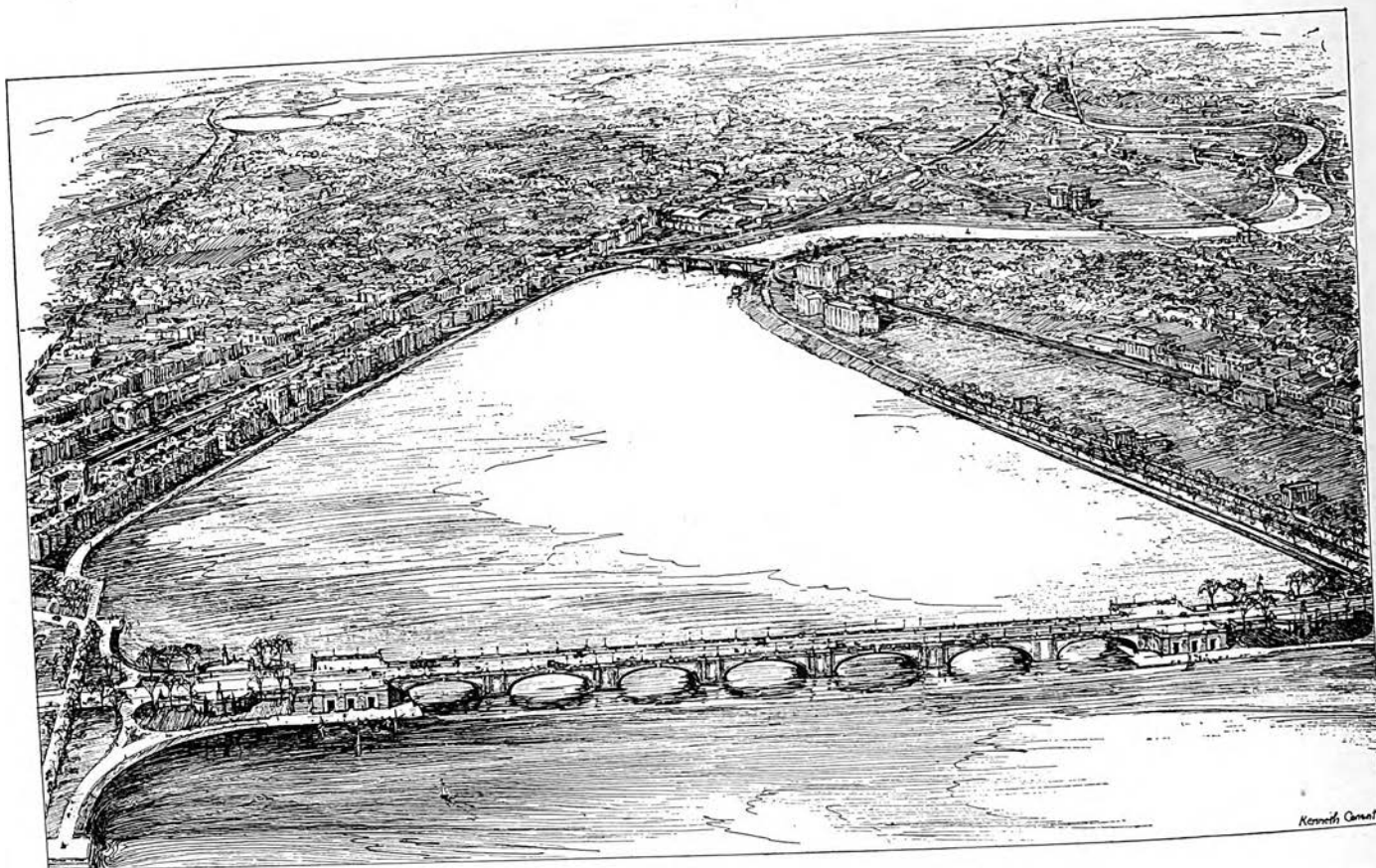


Proposed New Harvard Bridge, Boston, Massachusetts

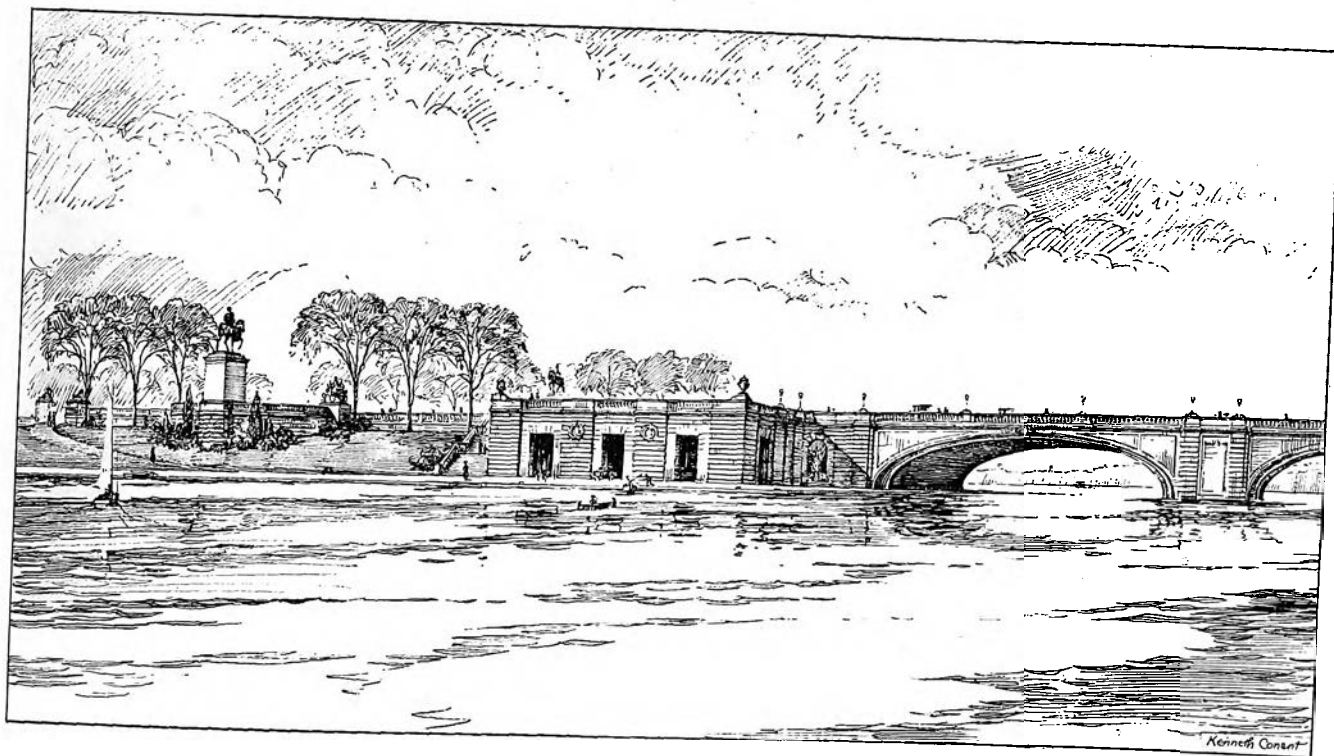
ANDREWS, JONES, BISCOE & WHITMORE, *Architects*



PROPOSED NEW HARVARD BRIDGE, BOSTON, MASSACHUSETT: GENERAL VIEW
Andrews, Jones, Biscoe & Whitmore, Architects

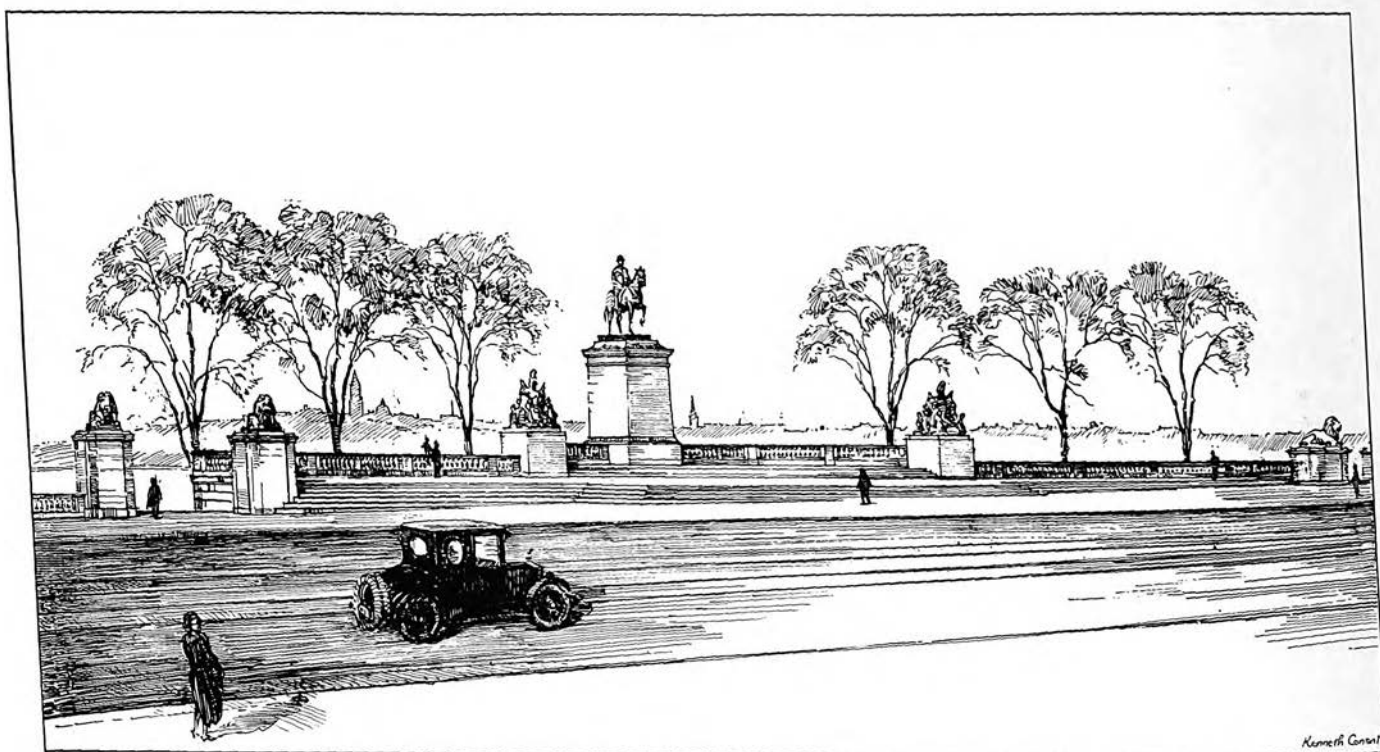


PROPOSED NEW HARVARD BRIDGE, BOSTON, MASSACHUSETTS:
GENERAL VIEW LOOKING WEST
Andrews, Jones, Biscoe & Whitmore, Architects



PROPOSED NEW HARVARD BRIDGE, BOSTON, MASSACHUSETTS:
LOOKING FROM THE WATER

Andrews, Jones, Biscoe & Whitmore, Architects



PROPOSED NEW HARVARD BRIDGE, BOSTON, MASSACHUSETTS:
THE WAR MEMORIALS
Andrews, Jones, Biscoe & Whitmore, Architects

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III. The Limitations of City Planning

(Continued from page 202)

But after all, this verdict of futility comes somewhat as an academic conclusion to an analysis intended to be realistic. As a matter of fact, regardless of how far we attempt to look ahead, we have already made some progress. In so far as we have learned something from our experience and have profited by our mistakes, we may welcome the opportunity to approach the problems of regional planning. For one thing seems certain, namely, that it is in this field of planning and in the larger regional areas themselves that the most significant demonstrations may be made of what can be accomplished with our improved technique. One major pitfall apparently lies before us in the development of our conception of the region itself. If the region is conceived of as merely the sphere of influence of the urban center, then we may perhaps call the planners only "greater-city" planners and we may fear that, by contributing only minor technical competence to their job, they will be postponing by so much the more permanent achievement that is desired. If, on the other hand, we can prevent the countryside from being gobbled up to satisfy the voracious appetite of the city, and if we can intelligently develop the environmental areas in relation to themselves, to the city, and to the whole region, we may avoid the pitfall. The possibility of ultimately solving such a problem is suggested, not only by the success of the garden city experiment but by the ever more and more perceived necessity of finding a solution. Perhaps this may lie in the establishment of an equitable adjustment between the legal and economic character of the public ownership of land and the legal and economic character of the private ownership of land—a desideratum which zoning, as at present practised, is utterly incapable of accomplishing.

FREDERICK BIGGER.

IV. Benevolent Autocracies

LIKE MANY another, I suppose, there are moments when I long for autocratic and even despotic powers. Benevolence is of course the intent with which I contemplate their use. Even though the immediate thing that I propose, in my mind, might seem harsh to those upon whom the result would fall, the ultimate good I see seems far to transcend any curbing of the individualism which has evoked my wish. Recently, passing through Lancaster County, in Pennsylvania, where man has made the earth to bloom in luxurious and most pleasurable profusion, I was disheartened at seeing this arable land,—as irreplaceable as other natural resources,—being cut up, by acres, to make room for rows of those miserable pretentious houses which have no link with the land and are an offshoot of our centralized industrialism. Yes, I said to my benevolently autocratic self, my first act as an autocrat would be to forbid the use of arable land for any buildings except for farm plant. No exception except by special permission from ME.

The wise intent cannot be questioned by anyone who has

watched the decay of the American countryside. Lancaster County is a singular exception to this decay, so rich is it in its land wealth, but that is what makes the thirty-foot lot seem so terrible a spoliation, even though it were not further mutilated by the monstrosities that spread like a disease. But without venturing upon a reasoned discussion is it not true all the architectural knowledge in the world cannot make beauty where the end sought is not in itself beautiful, and the purpose in destroying arable land is not a beautiful one? It is, however, an excellent introduction to the subject of regional planning, of which we are to hear a good deal in the future. Mr. Purdom's new book¹ is, in spite of its name, somewhat of a study in regional planning, although it grew primarily, I think, out of the felt need for planning the growth of garden cities. These in themselves cannot grow beyond a certain population. Others should follow as the need arises and the arrangement and location of these, as well as the problem of arresting metropolitan accretions of humans, is why Mr. Purdom (long associated with Letchworth and Welwyn and the Garden City movement) has seen, as Mr. Graham Taylor saw many years ago, the possibilities involved in satellite cities. But Mr. Purdom's book is more than its subject indicates, for it is a fairly comprehensive presentation of the growing intelligence that all is not well with cities. It rehearses much with which students are already familiar, but the layman who takes some interest in these things will find a well documented volume. The problem is approached as one of setting up a benevolent autocracy, albeit the autocrat is to be the people themselves who are to take charge of their own destiny rather than to hand it over to a benevolent despot. And that, in itself, is the nature of all these problems. They seem more hopeless in the United States, than elsewhere, because the depletion of our natural resources has not yet brought us to face situations which are already familiar in other lands and which slowly have built up a more general consideration for the common welfare than anywhere pertains with us. We hear on every hand the exhortations of those who would save our forests, our oil, our natural gas, our water power, our arable land, but they fall upon deaf ears. As a nation we simply refuse to believe that we cannot beat Nature at her own game, and we proceed with our acquisitiveness in our own interest. The conversion of our inheritance of wealth into money is our obsession, and when the wealth is gone we do not ask what we shall do with the money.

That is the major obstacle that confronts all those who would plan our cities, our regions, our nations,—for regional planning is more than an extension of traffic routes and police systems. It aims to recover the natural development of the resources of the region, to suppress the useless waste of so much transportation by arranging to consume within the region all that the region can produce in food, and to effect an interchange of surplus industrial products and foods that cannot be grown in that particular region, with other regions. Naturally,

¹ *The Building of Satellite Towns.* By C. B. Purdom. London, 1915.

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regional planning would save all arable land for food and use all sterile or barren land for building. Could anything be more logical? In the special number of the *Survey Graphic* devoted to Regional Planning,² Mr. Stuart Chase makes a picture of the ridiculous waste involved in our present system,—one that depends upon nothing more, that I can see, than the maintenance of railway securities, for no private business could ever stand the waste involved in the present use of our railroads, and it has to be paid for in all that we use. In the same number Mr. Ackerman submits a very keen analysis of the vested interest in congestion and why the schemes of the planners, unless they fall in with that interest, as viewed pecuniarily, by those who own our cities, go astray. The other articles by Messrs. Mumford, MacKaye, Wright, Stein and Hart, go to make an excellent presentation of the case for that form of benevolent autocracy that will arise only when the common needs and welfare are put above individualistic rights to mulct the nation of its natural resource inheritance. If there are those who greatly fear that this form of benevolence will not be evoked until the last dollar has been wrung from the earth-stored wealth of the United States, they must not be blamed. It seems to be so written in history.

The report of the Regional Planning Commission of the State of New York³ is yet another plea, only it looks to the State as the benevolent autocrat who might make decent houses possible by lending money at low rates of interest. It is one of the best documents of its kind ever put out in this country and there are few better ones anywhere, for Governments do not generally tell the truth so fearlessly and others are not liked if they do. But it is quite plain, nevertheless, that most of the people in New York State are without an income that will permit a decent house. Many have known this for a long time. The State now says so. What are the reasons? The report is not so clear on this point. Very likely it contains as large a dose of truth as is permissible at one time. But it does reveal the fact that interest on money is one large factor,—a much larger factor than the pickings of the high-waged, short-houred workmen. Somewhere between 10 and 12 per cent is probably the rate paid on most housing, and the report suggests that if the rate were cut to 3, on money borrowed from the State, rents could be greatly reduced. But why should the State of New York pay or charge any interest for the use of its own credit? And if interest were reduced, or wiped out, would houses be

any cheaper? Not a bit. The whole history of state loans for housing shows this. Governments that formerly did these things are now granting direct subsidies. Why? Generally, I think, because the whole credit structure upon which our theory of finance and currency rests cannot be undermined in that way. To maintain it a certain amount of rent, interest and dividends has to be paid, and this leads naturally to money control, price control, and a general sabotage all round lest there be more of any commodity than can be sold at the price necessary to keep the credit structure intact. Commonly, men are blamed for these things, but the most benevolently intentioned minds could not manage that particular scheme of things in a better way. We need a better scheme, if one can be found.

Finally we touch upon the Report of the Committee on Community Planning at the last Convention of the Institute. It is interesting in more ways than one; it is a document that will take its place in architectural history. Its especial interest to architects derives from the effort the Committee has made to locate the architect properly in his milieu; to explain the relationships that annoy him but leave him cold as to their origin or their import. But the report, if it does not carry a special plea for benevolent autocracies, at least supports the supplications of others. It adds a note of grim humor to the American scene and I have heard many architects comment upon it as the best document ever issued by the American Institute of Architects.

The report is in two parts, the first being the statement presented at the Convention of 1924, and the second being this year's report. Fortunately the two were combined for their greater usefulness to delegates, and they may now be had upon application to the Executive Secretary. The report of last year will be found in the Proceedings of 1924. I do not know whether it is the intention to reprint both reports in the Proceedings of 1925.

So much for benevolent autocracies. Not those in which power accrues to an individual or some political party, but those where economic control is vested, more by tradition and affection than by rigid organization, in regions great and regions small, where natural resources are conserved and used for giving pleasure and beauty rather than gobbled by the greedy who loudly proclaim the glory of a democracy. When, as a people, we have reached such a state of mind, we shall begin to see the first real fruits of land planning. For all planning begins with that resource. What we need to understand is the whole nature of it as apart from the mere erection of buildings.

C. H. W.

² *The Survey Graphic*. April, 1925.

³ *Report Regional Planning Commission, New York State, Legislative Document 91. 1925.*

Conventions, Past and Future

The First—1867

GENTLEMEN of the Institute:¹ It can only be with feelings of the liveliest gratification that we have one and all listened to the sketch of the rise and progress of this society, as we have yesterday heard it from the honored President of our body. Compared with the past—compared with the state of things which many of us have abundant cause to recollect—we, of the present day, may feel that we are living in a fortunate time for architecture. The dark, dismal, ignorant days through which the pioneers of our profession were obliged to struggle, and which lasted nearly through the first half of the present century, have now almost entirely passed away, and in looking back over the period which has intervened, so great has been the improvement, so radical the change in the status of our profession, that we can scarcely credit the vastness of the work accomplished. At all events, in view of it, we can wish to use no other terms than those of almost unalloyed gratification.

It has seemed to me that the present occasion offers a fitting opportunity for some extended observations on the relations of our profession to the public, their employers. It is beyond question that a large share of the increased weight of position which our profession now enjoys—an immense advance, believe me, upon the period when an architect was looked upon as a sort of supernumerary carpenter given to making out figures, perhaps for his own amusement—is due to the stand so ably and fearlessly taken, on several public occasions, by the members of this society. How to elevate the standard and strengthen still further the influence of the architectural profession as a body—one too bound by common interests and actuated by common motives—is a matter which ought to be very near the hearts of all of us who propose to pass our lives in this peculiar service. Upon whatever other points we may disagree—and I suppose that there will always be almost as many sects in architecture as there are in theology, and that disputes will always be as lively and interminable in the one case as in the other—upon this matter which I have selected to address you upon, I think we must all, without exception, find ourselves standing upon one common ground. We may have different tastes, but I am sure that we can have but one common interest: to rescue the real and substantial work of the profession from the hands of superficial and incompetent bunglers, and to teach the general public that there is a controlling body of educated and intelligent men in the profession, able to give a reason for the faith that is in them, competent to speak with a prevailing weight of good sense upon questions which affect the architectural well-being of the community, and expecting to be recognized and trusted accordingly.

How to bring ourselves into this relation to the public is a question which, you will agree with me, is much more easily asked than satisfactorily answered. It is easier

for us of the profession, knowing as we do the general course of our professional difficulties, than for persons in general, to understand how intricate and delicate is the state of facts with which we too often find ourselves compelled to deal. I have sometimes thought that what D'Israeli says of a great general was almost equally true of a thoroughly trained and qualified architect, that he should be a "man at once great in the greatest, and small in the smallest of things," or, as Goldsmith remarks in his *Natural History* in speaking of the trunk of the elephant, "that it is able to rend an oak or to pick up a pin with equal facility." The profession of architecture, unfortunately, perhaps, embraces three entirely distinct and diverse qualifications: it is a union, first, of a mechanical trade, or rather of a full knowledge of the proprieties of several of them; second, of a mercantile business or agency, having very direct and responsible fiduciary relations with the funds of the employer; and third, of a fine art—in fact, of what Coleridge well calls "the finest of the fine arts" and the most difficult of them all. Now, as we well know, it often happens that proficiency in the two former qualifications gives to some men a standing and a name in the business of the profession, to which they would not have the shadow of a claim if tried by the third and most important of all. If this spurious prestige is further strengthened by the chance to use, in one or two prominent situations, from three to four times the quantity of materials in a building which a sound construction would warrant, or a decent regard for economy would excuse, there is then scarcely any assignable limit to the popular renown of such an achievement and of its astute author. From these and kindred considerations, it is not difficult to understand how it results that the architects who evince the best talent at *getting* commissions are not always the best fitted to *do* them after they have been secured. In fact, I have sometimes been asked, by some of the more thoughtful class of amateurs, whether popular success and general employment in our profession did not seem to follow almost in precise inverse ratio to the degree of merit in the recipient. . . .

Perhaps a fair illustration of the position of the architect, in relation to his employers, may be had by a comparison of it with that of the legal advocate. The lawyer, in conducting the management of a case, is compelled to take the facts as he finds them, and to do the best he can with the argument, under their admitted or proved relations. Could he have the power to make his own facts in every case just as he would like to have them, it would scarcely be granting him an easier task than what some architects appear to expect is going always to fall to their lot. The requirements of locality and convenience are one part of the facts of one class of cases which may often, it is true, admit of some ingenious modification at the hands of the architect, and perhaps greatly to the benefit of all concerned. But there is a second and often a harder class of facts to contend with, and this is the tastes, the wishes, often the fixed and unalterable resolutions of the employer; and just how to keep the line between what we know to be right

¹ The First Annual Convention of the American Institute of Architects, held in New York, 22-23 October, 1867. Extracts from an Address by Mr. Arthur Gilman.

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and what he declares to be admissible, how—in the language of the compilers of the Book of Common Prayer—"to keep the mean between too much readiness in accepting and too much stiffness in refusing," this is the true crux, the veritable *pons asinorum*, which, when I confess myself to this day, and after three and twenty years of active practice, to be often sorely puzzled to cross with dignity, I know that I shall be by no means alone in the feeling in this assembly.

How shall we play then to those that will not hear? How pipe to those who neither know nor care how to dance to our genteel tunes? It is but weary work for us to go on telling people that they know nothing of architecture, and in the same breath expect them and call upon them to encourage it. We might as well expect a deaf person to spend his money in patronizing concerts of music, or look for a blind party to fill his house with pictures and to set up for a superior judge of colors. "Unless there are minds," says Mr. Leeds, "capable of appreciating them, the immortal designs of Raffaele are little more than so much old canvas or paper—the sublime sculptures of the Parthenon, than so many defaced and battered stones. Without some congenial minds, some kindred faculties in those around him, the artist, let his particular calling be what it may, is forced to breathe in a withering atmosphere. His genius may bud, but it will be only to be blighted, and however fair may be the creations of his fancy, though they may be in themselves a paradise of art, yet it will be one of which irrational animals only are the spectators."

Candidly then, gentlemen, it is to the position taken by this Institute, and to the wise and beneficent measures inaugurated and urged on the general community by our own body, that I look mainly for the future improved position of the profession, and for the gradual education of the public taste in all that relates to our complicated and fascinating art. I may say now what I have never lost an opportunity of saying both in private and public, that I consider it a great privilege—the greatest privilege in fact that can belong to the professional architect—to become a member of this body, and thus to be permitted to aid individually as well as collectively, in the great work which we have to do. The harvest is bounteous before us, but this Institute is a machine which possesses a reaping power, in my opinion, abundantly adequate to the work. Presenting a uniform and united front to the public, I see no limit to the influence and authority of this body in regard to all that concerns the relations between them and their employers. Let us be heard from on all occasions of public interest. Let us seek every opportunity to enter the arena on all questions that arise, or that can be *made* to arise, touching the interest and the advancement of our art. Let the Institute be polemical, missionary and aggressive. Let her be on the alert to grasp every instrument and to echo every cry. I would have every man, woman and child in the country made to know that there is such a body as the Institute, much as they know that there is a Court of Appeals, and my word for it, it will not be many years before our decisions will carry nearly the same weight with them in all architectural matters as the decisions of that Court do in purely legal affairs. *Nobody knows enough to con-*

tradict us on our own ground, if we are only united, nor could they find a leg to stand on in the way of argument, if they did. Herein lies the true secret of our strength. Let us be wise enough to be willing to use it. Reasoning only from what has been accomplished in the past—just as statisticians do of the growth of a city—it is easy to predict that ten years more will enable the increased influence of this society to exert a preponderating weight of authority upon every one of the subjects which now arise to vex our equanimity, and to harass our professional peace.

In this point of view I think we should all feel specially solicitous to secure the active coöperation of all the reputable members of the profession in all our American cities. Let us smooth the way as much as possible to a cordial and complete union throughout the country. Let us urge all who have the advancement and standing of the profession at heart to work heartily together to this end, without vanity or without jealousy, here or anywhere. If there are any objections, let them be met and toned down; if there are any misconceptions, let them be fraternally argued and explained away. And with this complete accord of feeling and practice, with this unanimity of aim of the whole profession, believe me, that many-headed antagonist—the public—will make haste to give up the unequal contest, when he finds a compacted band of trained marksmen pointing straight at his positions from every quarter of the compass.

It remains for me, gentlemen, to say a few words regarding that natural enemy of our profession, that bane of all taste, that nemesis of common honesty, and wet blanket of all true art, the so-called "practical architect." We all of us know and have had occasion to run against the men of this class. They are generally, I believe, men who have failed in business as builders, or as real estate speculators, and who have taken up architecture as a *dernier* resort, or as being perhaps a trifle more genteel than their former business. These men style themselves, *par excellence*, practical architects, and consequently as this is said to be a practical age, a practical people, et cetera, these men often do the larger share of the really important business of the profession. . . .

These men work for any price rather than lose a job. But woe to the unfortunate client who employs them to "draft a plan" for him without stipulating beforehand the price, and the amount and quantity of work to be done. . . .

On all such practitioners as these—and who among us does not know them, gentlemen, to his cost—let our correct and high-toned society set the brand of its inefaceable contempt. The "practical architect" is a quack, and gains success as quacks gain success. His ways are their ways. He professes to accomplish everything better, quicker and cheaper than anybody else, but, of course, he does exactly the reverse. So alert, unscrupulous and dangerous an enemy is he, however, that I fear his influence is the last of those things that make against our peace, that will ever be successfully met and overthrown by any efforts of ours. But whenever and wherever we meet him let us at least scorn to give him any quarter.

I hope that these observations, upon the present state of the profession, gentlemen of the Institute, will be

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received with as much frankness as they are given. They are, indeed, but individual utterances, but I trust there is nothing advanced in them which the majority of you will not be willing to endorse and approve. Whenever the fine arts exert a really profitable influence, they act, I think, by increasing those sources of reasonable pleasure by which the mind is neither degraded nor enfeebled, nor depraved. That a love for them, and for architecture in particular, may be made to produce a most beneficial effect on the public mind, cannot, I think, be doubted, for there can be no greater source of good to the whole community than the multiplication of such refined gratifications. But when the fine arts are allowed, in any manner, to become the subjects of contention, then the office which they should possess is frittered away, counteracted and lost. The brightest productions of art—the works even of Phidias, or of Raphael—would become valueless, almost despicable even, did they tend to increase the causes of difference between those who ought to work together for the general advancement of the good of mankind. We are already, as a community, furnished with too many causes of opposition, arising out of more gross and material matters—but, at all events (to use the words of the late Lord Elgin), "Let us avoid imitating children, let us not quarrel also about our pleasure, our playthings and our toys." Let us agree in using those means which make for our common good, with taste, with tact, with moderation and with sense—that

"Good sense, which only is the gift of heaven,
And though no science, fairly worth the seven."

The One Hundred and Fifty-eighth Convention—2025

THE YEAR 2025 will be long remembered by members of the World-State Institute of Architects, for the 158th Convention which has just closed at New York City. It will be long recalled also by those who were unable to attend, but who watched the proceedings and heard the speeches over their super-heterodyne visaradios, in all parts of the ultra-civilized world. It is for the remaining members of the profession, therefore, that these brief notes are written, summarizing the principal events of the Convention Week, pursuant to a hope expressed by the Committee on Propaganda that attendance next year will be at least 99.44%. The 159th Convention will be held in 2026 in the new hyper-city of Atlantica, Azores.

New York City was chosen for the recent ceremonies because it was in this ancient metropolis that the 58th Convention of our ancestral body, the American Institute of Architects, was held just one hundred years ago. The Centennial was celebrated this year on the seventy-third floor of the Super-Power Building in the Borough of the Battery, the reclaimed land in New York Harbor lying between Battery Park and Staten Island. The terraced set-backs of this monumental structure in the so-called Hugh-Ferrissian Style afforded excellent landing platforms for the Royce Helicopters of many of the members.

Forty-three affluent members and delegates were com-

fortably seated in the reclining chairs of the Assembly Hall on Monday evening, 20 April, to hear the address given by President Pythias Pugin, of the firm of Vinci & Angelo, Architects-Laureate to the World-State. Mr. Pugin's address is given in full in the report of the Press Committee, unless they have deemed it wiser to omit certain portions which followed the Prohibition Memorial Service. Even in this enlightened age some may regret the passing of this 20th Century American institution with its attendant surreptitious conviviality, so no summary will be made of any of the post-libatious remarks.

Fifteen short and snappy reports were made by Chapter delegates from the member nations, telling of the progress of world-architecture during the past year. Particular interest was shown in the influence upon building of the recent anti-gravity processes which have now entirely eliminated the use of sky-hooks, as well as the growing tendency of architects to make use of the time-coördinate in planning four-dimensional structures. Since the dawn of the twenty-first century only a very small proportion of buildings have foundations resting directly on the ground, most of them being equipped with the anti-gravity system allowing the entire structure to be well above the earth's surface. This is particularly true in the large cities, most of which have local ordinances forbidding the first floor to be less than twenty feet above the ground.

At 10:00 o'clock, the first evening, after the usual round of refreshments between addresses, visa-radio projections were shown on the platinum screen, of buildings in process of construction in all parts of the world except Russia, where unfortunately the Soviet style of architecture is still in vogue. The greatest enthusiasm was shown during the television of Sir Inigo Gibbs' lino-steel pantograph in London, which was tracing out the frame of the new Avion Terminal Building on a bank of fog. Well-fed draftsmen were seen loading rolls of blueprints into one end of the pantograph while at the other end a continuous stream of structural steel members poured from the mouth of a condensed forge, fully fabricated and ready for erection by the noiseless rivetting machines.

On Tuesday, the 21st, a special meeting was held by the Biological Committee of the Institute to discuss the effects of recent biological progress upon contemporary architecture. It will be recalled that this committee was first organized in 1987 when the Twentieth Century discoveries of Einstein, Luther Burbank and Mrs. Margaret Sanger were combined by Claudius Bramante in the evolution of two-dimensional men and women. These submen, as they were called (or sub-way-men, as later nicknamed), possessed all the mental equipment of the average human being of that time without the handicap of a third dimension, or thickness. Though a trifle one-sided compared with the men of today, their intellects were very sharp and keen, and their bodies were particularly well adapted to the city life of the period. The Biological Committee soon solved all problems relating to housing and traffic conditions through limiting by legislation the physical dimensionality of the working classes, and through the erection of No-Room apartments and No-

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Family houses. All this, however, is ancient history to World-State Institute members . . .

The Biological Committee's report to the 158th Convention told of the dangers arising through the growing tendency of sub-men to develop a third dimension as soon as they became financially independent. Statistics showed that the thickness of sub-men increased in direct proportion to their monetary resources. As a result their dwellings (appropriately called "flats"), were no longer able to hold them, and there was danger of the old housing problem again cropping up. The Institute commended the committee on its work and passed a resolution appropriating \$12.50 to cover its expenses for further research in the coming year.

The night of the 22nd the entire Convention was taken on aerobus rides over Manhattan Island. Forty-three aero-busses were used, seating one thousand each, while a member of the New York Chapter was assigned to each bus to give a short, modest talk about the buildings that were passed over, under-estimating and depreciating the main features of each, with true New York humility. The greatest enthusiasm was shown for the new American Refrigerator Building with its thousand-foot black basalt shaft inlaid in twenty-dollar gold pieces. The synthetic crystal water-tank on the roof was illuminated for the occasion by mercury vapor tubes giving a weird and wistful glow to the surrounding air, suggestive of automatic refrigeration.

On 23 April the Ancient Committee on Ethics, comprising also the Committee on Competitions, which ceased to function after the Institute had voted that all competitions were unethical, read to the Convention a new list of seven hundred regulations outlining the functions of the architect. After hearing this report a few of the delegates silently walked to the edge of the Super-Power Building roof and stepped off, doubtless feeling that this was the only move open to them if they would still maintain the dignity of the profession. Obituaries and eulogies are now being prepared by their successors and junior partners.

The evening of this day was devoted to private dinners and entertainments, no Convention business being scheduled. A social gathering was held, however, at the Architectural League, where there was an informal exhibition of work by the mothers, sisters, aunts, wives, and

private secretaries of Institute architects. The Exhibition Hall of the new League Building which towers above the little Fisk Building on 57th Street was exquisitely laid out with displays of needle-work, batiks, book-plates, and carved chess-men and Mah-Jong tiles, showing the diversity of talents surrounding the architects in their home life.

On the evening of the 24th a Theatre Party was held at the Ziegfield Colosseum. Serious attention was given to the forms, motives, and details of that particular type of art for which Prof. Ziegfield is so justly famous, but no report has yet been made by the Committee on American Glorification, regarding the reactions of the visitors.

On Saturday, the 25th, an excursion was organized by the World-State Architects Small Residence Bureau, Incorporated, to the model City of Content, where ten thousand complete six-room houses have been erected and given away free in the past year, to deserving victims of land-sharks. Special interest was shown in the Borough of Lilliputia, where a complete colony of Robot draftsmen has been bred and housed in dwellings not exceeding 375 cubic feet content, erected at the surprisingly low cost of 6½ cents per cubic feet.

The 158th Convention closed at the end of the week, at the Exposition Hall of the Metropolitan Central Palace, where there was an exhibition of the more important work of 6,900 of the member architects. Ambulances were lined up at the door to carry off visiting delegates who became exhausted while wandering through the halls looking for their own work. Some also there were who were attended to by the Institute physician after the unfortunate incident with a member of the public who found his way in and was thought to be a Prospective Client. On the whole, however, the combined Convention-Exposition was a great success and it is figured that at least seven laymen who never heard of architecture have now been completely educated by the Press Committee.

The offices of member architects re-opened on Monday, the 27th, and it is hoped that all will have enough work in the coming year to meet expenses at the coming convention next year at Atlantica.

GERALD LYNTON KAUFMAN.

The Convention Exposition

THE Exposition of Architecture and the Allied Arts, at the 58th Convention of the Institute under the auspices of the Architectural League, in the Grand Central Palace, New York City, is the more extended subject of this altogether inadequate review. In the aspiring and imaginative days of my childhood, which days, with all their vain and unfulfilled desires, seem not yet to be altogether of the past, I rested ill content to play the single part; to be but one cog, however significant or insignificant, in the great machine of self-expression which was thundering on about me. I wanted—and

I assume that I was not unique in this attitude toward life—I wanted to be the machine, the engineer, the train it pulled, as well as the builder and director of the system. I would have "joined the circus" only I could not have remained content to do but one or two things. I wanted at one and the same time to be the clown with all his freedom of speech and action; the ground and lofty tumbler; the thrower of somersaults from the batteau board; the graceful and astounding leaper from swinging trapeze to trapeze; the daring bare-back somersault rider. I wanted to be, what no man ever was nor

THE CONVENTION EXHIBITION

ever can be—and make the thing interesting to other than himself—the whole show. I would have “gone on the stage” but I would have been ill content to play fewer than all the important parts. I would have loved to play the “fool” but I wanted the part to synchronize, not interfere, with my playing of Hamlet, Juliet, Romeo, Marc Antony, Brutus, Iago, Desdemona, King Richard, Viola and Imogen.

And, now, while to others is assigned the delectable task of writing up the whole show, I am asked to play a humble part in making comment upon the Exposition, which, to my mind, although no mean or secondary composition rendered by one of the many jazz orchestras that played not always in perfect rhythm or unison, furnished the symphonic background of the 58th Convention of the Institute.

But let us veil in our minds, in so far as is possible, the grand ensemble, and concentrate on one specific “turn,” the Exposition, which, however, is spiritually and physically symbolic of the whole. The striking note of the whole affair is in the accomplishment, the deed; above all is evinced the spirit to *dare* and the will to *do*. It was no slight undertaking to gather together the objects which filled the space of four wide floors and install them in orderly and harmonious arrangement—the project was daring in its conception and aesthetically compelling in its accomplishment. In no niggardly nor faltering spirit did the manufacturers and producers of building materials and processes represented in the Exposition install their wares in well arranged and attractive units.

Accompanying my feeling of satisfaction in the accomplishment and the sense of underlying power my mind—and, again, I cannot be unique in this—was oppressed with the sense of wasted effort—of effort which could not be spiritually commensurate with the material expenditure. The germinating period is all too short for the production of a plant which shall bear a perfect and lasting fruit. The seed to germinate must be sowed in the heart of the public, and the short space of two weeks is altogether inadequate even in a great center of congested population to permit of a very fruitful study and contemplation on the part of the public. Therefore, if the seed is to be sown, if this valuable and well presented exhibition of the allied arts is to have its due effect in the locality of its scene and farther afield, it must be through the medium of the architects assembled from many regions within the widespread borders of the United States, as well as from abroad. These exhibits were installed primarily to assist the architects and, secondly, to interest and instruct the public.

The architectural exhibition or portion of the so-called Exposition consisted of three parts: The regional display of work from the membership of the Institute, on the second floor; the display emanating from the Architectural League of New York, on the first floor, and the products of the activities of the Small House Service Bureau on the third and fourth floors. Interspersed with the latter were school exhibits from various sources. The vastness of the extent makes detailed description impracticable. It was the size—sheer bulk—the expression of power and weight that impressed the

beholder (one at least), rather than the outstanding brilliancy of any individual conception or creation. Of creation in the sense of originality of conception very little was in evidence—and that only in one or two of the domestic and in one or two of the foreign exhibits shown by the League.

It was stated at the opening exercises of the exhibition that within a comparatively short space of time one could make in the galleries an architectural tour of the country from Maine to California. Indeed, Maine was not the eastern limit; England, Sweden, Germany, and little Finland—little in area, big in spirit—sent contributions and opened up inviting vistas. More of originality in conception and of freedom of spirit; more of inventiveness in the use of materials and application of methods, more of all this was evidenced in the showing from beyond the North Sea, than was indicated anywhere along or all along the route from Maine to California. Some of the foreign stuff was not good—in our eyes not at all good; but it was interesting. Much of the American stuff was good—in our eyes very good; but it was monotonous and uninteresting to a degree—except, perhaps, to the individual authors. Our architectural press, our schools, our photograph makers and mongers, seemingly have our profession by the throat. True, local tradition was represented here and there; the rambling stone homes of Pennsylvania; the Spanish walls and clumsy roofs of California; the trim, spic and span, eminently respectable and altogether characterless Georgian of New England; the miscalled prairie style of the Middle West; examples of these there were in a sufficiency. Scholastic buildings there were in profusion and Gothic churches, all or mostly all culled in initiative from English plates of the Middle Ages, none with the freshness and charm of the modern Englishman's interpretation and translation, into present day terms of his own past. And there was apparent a recrudescence of Romanesque forms to cover up the inability of the designer to produce new and altogether appropriate ones to suit the present need—for need there is. And the Roman, and the Classic! All this seen all the way from Maine to California in an almost inexhaustible supply.

That is a drawback of a large exhibition; it must necessarily be representative of the mediocre. And there is another drawback to an architectural exhibition large or small; the photographs and renderings of a worthy building do not do justice to the building in reality. I had a chance to see, within a few hours after viewing their restless and distorted counterfeit resentments, a few of the originals and found their masses to merge softly and graciously into the whole. Fortunately it does not harm a building to photograph it, as it might to storm it with shell, but unless the building is commonplace the photograph can convey but a very inadequate impression of it.

But it was a big show and must have impressed multitudes,—yet even at that comparatively too few who beheld it with the power which is exercised and can be more fully exercised by the profession in building up the material interests of our land. I do not wish to imply that the spiritual interests have been overlooked or

have intentionally been minimized by the profession, but the vital spirit is an evanescent sort of sprite and can easily be lost to sight in so huge a display of mechanical and physical power.

We must not forget the part played by the representatives of the arts and trades who made the Exposition (not the architectural exhibition) possible. Their booths and spaces were well arranged and were stored with interesting material. To know all there was to be known

from these sources would be to be liberally educated in the building arts. I have carried away a powerful and pleasant impression of the Show. That is not the only impression I carried away of my visit to the Convention. I sat upon a fairly freshly painted bench on the boat ride about the harbor. One forms such deep attachments in such strange places, especially in New York.

IRVING K. POND.

Sargent and the Great Tradition

FIRST TOUT

Craftsman, would ye win the battle?

CRAFTSMAN

Marry, sir, but what's the battle?

SECOND TOUT

*Oh, the ringing, roaring battle!
Aye, the screaming, scrawling battle!
And the screeching, scrambling battle,—
Hiring touts and buying tattle,
Selling birthrights for a rattle,
Winning goods, and e'en a chattel.
What's good work without loud prattle?*

CRAFTSMAN

*Get ye back to feed thy cattle.
'Tis my idea my work's my battle.*

WHEN John Singer Sargent reached London in 1887 he must have possessed a remarkable philosophy for a man of one and thirty. He had left the studio of Carolus Duran and was already on the road that soon was to know him as the master rather than the student. Yet his early work was thought to be scandalous. It was denounced and condemned. And if ever an artist were tempted to emulate Whistler, whose babble, skillfully set going, played so important a part in making fools of his critics, Sargent must have known that temptation. Perhaps, as has already been suggested by others, it was the spectacle of Whistler publicly at bay that determined Sargent to a great and dignified silence. Of publicity, as we now know the hawking and peddling of our day, he would have none, and to that course he held his whole life through.

Let it not be thought that he was afraid. He met the old tradition of portrait painting with a vigor that swept all before it. The prettinesses of Gainsborough and Romney went down like ninepins. For over a generation he commanded the great popular interest at the Royal Academy. His work stood forth without the props of paper and ink. Already they were being invoked, for the new era of publicity was at hand. The entrance of American money and English commerce into London society, together with the startlingly liberal propensities of Edward, Prince of Wales, were breaking the crust of

the metropolitan sector of British reticence. Gentle splashes of limelight came to be endured without blush or cry. Small doses of it, artfully contrived and administered, were perceived to be an excellent means of making greatness seem to be apparent where it really was not. The press agents sniffed a new source of revenue, and their prying mongering began not to be resented. The first timid venturings of men into the glare shed by paper and ink turned inevitably into the insatiate and nauseous hunger that now cares little for the doing and all for the telling.

But Sargent was, so far as I know, never known to make a speech. He was never interviewed. Very rarely was he photographed and few indeed were they who knew his face and figure. He might have been president of the Royal Academy whenever he liked, yet he never was. Imagine the ecstasy of some pushing Art Society if it could have claimed him as Chairman of its Committee on Publicity, charged with the specious form of low pressure salesmanship known as "educating the public." But he was never heard of in any rôle save that of the painter. He never touted his art over the radio, or advised young men how to mix colors, or buy canvas, nor did he write essays to prove that painting was not a business but an art. He never sponsored a Portrait Service Society or ran with the rabble that would have shouted "Own Your Own Portrait." He is known, truth to tell, only by his works. Mrs. Meynell's little biography was for the few and not the many and is scarcely known.

He painted greatly and without fear or favor. He chose his own methods and recorded his impressions of his sitters whether they liked it or not. He worked at great speed, when he was ready. His energy was as beautifully concentrated as is that of the athlete at the moment he clears the bar that no other has ever topped. He had fire and impetuosity, and if he lacked certain qualities that we know in Rembrandt and Hals, I, for one, cannot stand before the Wertheimer portraits without becoming aware of a sure and certain greatness that was his. They say that the painting of Mrs. Wertheimer is best, but I confess to a joy in regarding the portrait of her husband that the other does not give. I shall not here repeat myself, for I have written of these portraits in these columns already, but there seems to flash forth a spark in the painting of Asher Wertheimer by John Sargent that could only be struck when the hammer of

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new West fell on the anvil of the old East. Two kinds of greatness came thus together for the first time, and the record of that moment is something that transcends the outward and visible artistry of the painting.

But during all the years of his greatness, when he refused more commissions than most artists ever know, he held to his privacy. He kept inviolate the sanctum of his life and refused to prostitute it for the purpose of gain of any kind. In peace and quietness he went his way, minded his own business, and painted pictures. Not one human in a million knew where he was born, or lived, or how he looked, or what he thought, or that he kept his American nationality, even though he was born in Florence. Never was he caught by the inkpots and presses that serve their daily mess of pottage to the mob,—the eager, groping mob that sometimes seems as though it never knew a birthright worth the selling.

He could not be snared, or lured, or tempted from the great tradition that he held to be without price and which he defended without fuss, or noise, or hired touts. He painted portraits, traveled far and wide, used his eyes much and his tongue but little. He kept his life to himself and undoubtedly gave more inspiration to young artists than could have been given by felling acres of forests and tapping oceans of ink, and the battle he won is now told in the portraits he painted, although his watercolors would proclaim him great were all his other work to perish. He renewed the faith, for those who still feel that good work is not only both a great lesson and its own compensation, but a message so great that it will ultimately outshine all the spurious and specious pleadings of those who seek to supplant competency by touting. For the moral is, after all, that Sargent really could paint!

C. H. W.

London Letter

AT THE time of writing there have been opened two great exhibitions, the one International, on the banks of the Seine in Paris, and the other a revised and remodelled Wembley, this year as last a British Empire show, but improved by the lessons and experience of 1924.

London is naturally not a little interested and intrigued by the British exhibit in Paris, and a good deal of discussion is already rife as to the architecture of the Pavilion and the quality of the British craftsmanship which will be in competition with that of countries, which, quite frankly, have progressed further than Great Britain along the lines of really modern art. The British Pavilion is one of the largest of the foreign buildings. It is essentially modern, depending on form and color rather than on direct stylistic inspiration; it is a work which has called down the reprobation of the traditionalist school, and which puzzles the journalists in search of a label. But whatever opinion may be formed of the Pavilion and the exhibits it contains, the determination of Great Britain to be fully and worthily represented cannot be doubted.

The big effort fostered by the London Department of Overseas Trade emphasizes the regret universal amongst London architects that the United States is not represented in Paris. At the head of the Pont Alexandre III stand the Pavilions of France's four great allies, Great Britain, Belgium, Italy and Japan. That America should be absent from this peaceful struggle of art and industry is to us in England incomprehensible and, one cannot but feel, a mistake of policy if not of something more.

Considerable surprise has arisen as a result of the award of the Jury of the Royal Institute of British Architects for the medal to be awarded for the best street frontage to a London building erected in 1924 within a four mile radius of Charing Cross. The award has gone to a pleasant Georgian house erected in Lincoln's Inn Fields by Messrs. Greenaway & Newberry for the Auctioneers and Estate Agents' Institute. It is a simple

and dignified white front relieved by Florentine green shutters; but as an example of architectural achievement it cannot be ranked with Sir John Burnet's Adelaide House or Sir Edwin Lutyens' Britannic House previously referred to in these Letters. The award is made by a Jury which visits and judges every building which is nominated by any member of the R.I.B.A., even if for any building there is only one single nomination. We believe that approximately 40% of the nominations sent in were for the Lutyens' building, but the Jury rendered its award according to its convictions—which we cannot believe were in this case representative of the feelings of the profession.

The younger school of architects are at last beginning to reap a certain measure of success in open competition. The great new buildings of the Holt Steamship Line in Liverpool, the new Concert Hall at Bournemouth, the Guards' Memorial in Whitehall, the British Pavilion in Paris and a large number of smaller competitions have been carried off by men well on the sunny side of forty, and all these buildings show a distinct modern tendency in design. The two most recent awards announced are those of the Imperial War Memorials at Soissons and Cambrai, both attained by young architects, all of whom incidentally have been teachers at the London Architectural Association Schools. These successes are a reminder to the opponents of the school system that the teacher is not necessarily an unsuccessful architect!

The Royal Institute, concurrently with its absorption of the Society of Architects, has been hard at work modernizing its educational activities, including a thorough revision of the architectural students' Prize List. The tendency since the War has been for the Prize List to be heavy and the competition small, and for this reason many of the smaller prizes have been eliminated, and the remainder grouped in a sort of ascending ladder of importance, culminating in the Rome Scholarship. Success in the minor prizes assures eligibility to the Final rounds of the more important competitions, and in nearly every

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case occurs the significant modification of the granting of complete stylistic freedom to the competitor. A student competing for the Rome Scholarship can today secure the prize with a Gothic or "Modernist" design, a possibility which until last year was tacitly, but none the less certainly, taboo. But the whole question of the value to the student of the two or three years sojourn in Rome is still on the tapis, and it is more than likely that the next few years may see a total revision of the accepted theory of prolonged study in Italy as the best road to architectural competence.

The ever present question of the growing traffic of London has led to a suggestion which is not new, but which has hitherto remained untried. The proposal is to provide adequate parking facilities in principal London centers for the motor cars which are less numerous than in New York but which even now raise an almost insoluble traffic problem.

The idea, sponsored by the Automobile Association, is to create parking spaces underneath the principal squares, and the police are in sympathy with the scheme. A model has been prepared of Leicester Square, showing a subterranean motor park capable of accommodating 170 cars, there being two sloping exits and entrances. Ground rents within the congested city areas preclude, on the score of expense, the building of garages sufficient for present requirements, and the provision of underground parking spaces appears to be the only solution, for they would certainly be financially self-supporting.

The greater part of St. Paul's Cathedral has now passed into the hands of the advisers and craftsmen who are working under the direction of the St. Paul's Commission of experts. The Commission has won a complete victory in the recent controversy as to the safety of the Cathedral, the system of repair by grouting has been adopted, and Mr. Tod, the District Surveyor who served the famous dangerous structure notice on the Dean and Chapter, has lost his job.

The organ and the choir stalls are all being removed to render possible the examination of the eastern piers, the condition of which is yet uncertain, and the difference of settlement between the different piers will be minutely

checked, for the extent of settlement is by no means even. Timber and steel jackets are now being designed to strengthen the piers during the process of grouting.

The new steel houses are still an active subject of controversy. A house of the Weir type has been erected in the courts of a building in Lower Regent Street and attracts a constant stream of visitors. Frankly it is a shoddy looking job, and suggests nothing much better than the old corrugated iron but with a wood frame, the main difference being that the screwed-on sheets are flat and not corrugated. The rooms internally are asbestos-lined, and the whole construction, while superficially attractive, has a flimsy appearance. A still more recent experiment is that of the concrete and cork house, the system of walling consisting of composite slabs of 2-inch of breeze cast on a 2-inch cork slab, the slabs being supported on a steel framework. The purpose of the cork is to conserve warmth and make the houses as soundproof as possible, and while cork has been extensively used in England for the last fifteen years as an insulating agent for cold storage buildings, the cork cottage now being erected near Deal is the first example of the application to a domestic building.

An inquiry instituted by the Kent Rural Community Council shows that in the last forty years fully half of the village smithies in Kent have disappeared, and reports from other parts of the country show that the smith, who has always been to a large extent an artist craftsman, is giving up the making of the fine old firebacks, grilles, straphinges and locks which form such a large part of the charm of old farm and manor houses. There is a rather pathetic old folk epitaph to bygone smiths which is found in scores of English churchyards, and it looks as if once more it were becoming typical.

"My sledge and hammer lie reclin'd
My bellows, too, have lost their wind;
My fire's extinct, my forge decay'd,
And in the dust my vice is laid;
My coal is spent, my iron gone,
The nails are driven, my work is done."

Alas!

"X."

The Interior of the Lincoln Memorial

RECITING an experience in the interior of the Lincoln Memorial at Washington, Mr. Elbert Peets writes, in the *American Mercury*, of his own feelings as well, some of which have surely been shared by many another. Mr. Peets observed the actions of a 'bus-load of people.' "They looked at Lincoln when they entered the hall, but he did not hold them long. In that unfavorable light the statue could not compete with the attraction of the dark rooms behind the colonnades. Before they had been in the hall twenty seconds most of the crowd had turned and discovered one of the inscriptions. I could sense the relief with which they turned away from the statue, not very expressive at best and

quite meaningless to them, and began to read the familiar words of the inscriptions. The lettering runs so high on the wall that it cannot be read comfortably from nearer than the colonnades. Many people read it from well out in the central hall. The result is that half a minute after a group of people enter the Memorial, they are all standing with their backs or shoulders toward Lincoln—which is as if at the king's coronation everyone ran to the windows to watch the fire engines go by.

"But the inscriptions are not the fundamental difficulty. It is plain that the interior plan was controlled by the most important function of the building, its place at the west end of the Mall. That function required

that the broad side of the building face toward the Washington Monument, that the approach and entrance be from that side, and that the statue be on the axis of the Mall. The unclassical side entrance killed the interior, because you can't get a true impression of an oblong space if you have to turn one way and then the other to see it. As an attempt to dodge this difficulty, a hall of longitudinal proportion for the statue was created by the device of the transverse colonnades. Result: the statue stands in a hall fifty by eighty instead of in one eighty by a hundred and fifty. And people still look to right and left rather than at the statue. The interior of the Memorial, all three rooms together, has almost exactly the dimensions of the interior of the new Bowery Bank in New York. For effective spaciousness there is no comparison between them.

"The statue of Athene in the Parthenon was of gold and ivory. Why not make the statue of Lincoln of pure, solid gold? That would be a jewel precious enough to justify that magnificent casket—and it would give the pastoral pilgrim a real emotion, a thing he needs much more than he needs a demonstration of æsthetic chastity. Whether the statue were a work of art or not, it would be sensuously lovely, for gold is a gorgeously beautiful material. Of course, it couldn't be done, because in our corrupt symbolism gold means filthy lucre. We are so afraid of idols that we dare not make anything beautiful enough to worship. And to soothe our consciences we call gold barbaric.

"A gold statue would be clearly distinguished in color and feeling from the stone around it. To some extent the same thing could be done by covering with gold-leaf the panel back of the statue. Indeed, there is something to be said for covering most of the interior of the building with dark gold. Gold-leaf does not excite our cupidity as does solid gold. Besides being in welcome contrast with the statue, the gold would more strongly distinguish the interior of the building from the exterior. And the right feeling, on entering a temple, is that one is entering a sacred treasury. When one thinks of the interior of St. Mark's at Venice one rebels against the deadly poverty to which our asceticism compels us.

"We Americans are very loath to answer the sensory appeal of architecture. We will say of a building that it is honest, homelike, or convenient, that it expresses its use of construction, that it is a pure example of that charming Colonial style, or that it's the highest building west of New York. We do not say that its façade is like a dance of fairies or gnomes, that it lifts us flying into the air, or that it seems a sacrilege to let any but beautiful and beautifully clothed men and women enter it. We dislike the sort of feeling these attempts at statement suggest. Ideas are so much safer than feelings, and more convenient to talk and print. Print and pictures have hurt architecture by giving us too great wealth and weight of precedent, but even more by facilitating the substitution of the mental attitude for specific sensory responses. The tactile and equilibratory sensations, so fundamental to the perception of architecture, do not respond to pictures. The superficialities of a style can be photographed, but plastic arrangements of solids and space cannot be represented to our feelings any

more than a picture will serve a frightened child in place of its mother's arms. One of the little tragedies of our civilization is the hundreds of architects who live between their files and their draughting boards and find it no conscious loss that they have never in their own bodies felt the coherence of a column, the tension of an arch or the squadron-sweep of a chateau and formal garden.

"The interior of the Lincoln Memorial is like a play written by a preacher. It was shaped by ideas, but its essential dramatic symbolism has not been fused with its architectural form. It is a series of speeches, not a beautiful dance that can draw crowds of men into its overpowering rhythm."

From Our Book Shelf

Churches, New and Old

We received the other day a copy of *Church Building*.¹ The which made us very happy indeed. It seems almost unnecessary to review a book that should certainly be so well known as to need no review. And the expression "old standby" is about as good a review as one could make of this masterly work. It is the sort of *really good* book that can safely stand by and wait for new editions to be brought out—the while flashy, fashionable, fanciful "books" flutter by, to pass into the discard and be forgotten. Mr. Cram's title calls it "A Study of the Principles of Architecture in their Relation to the Church." It might well be called "A Study of the Principles of Architecture—with special Reference to their application to the Church." The last analysis, we believe, brings Architecture down to just one Real Principle—TRUTH; and this one Real Principle is admirably expounded in *Church Building*. The Churches in the old days were the best expressions of TRUTH in building—as they really should be always—and when we can add to all the "modern" things we have to build with, the great elements of SINCERITY and accurate KNOWLEDGE painstakingly applied, we shall perhaps be able once more to express TRUTH in building.

The present edition (third) is a very good example of bookmaking—in spite of the fact that many of the illustrations in the original text seem to have been engraved after the engravings in a previous edition, with a resultant indefiniteness (which to our foolish mind is an advantage). There have been added a new Preface, and a well illustrated supplement called "Twenty-five Years After." (The First Edition appeared in 1899.)

All old and "medium" Architects probably have this book—all young Architects *must* get it, especially if they never expect to do a Church. Every Architect commissioned to design a Church should present a copy of *Church Building* to his Committee, and refuse to talk with them until they have well digested it.

This is one of the books that made one feel that every Architectural "Course" should include the study of "Architectural Philosophy"—and this book should be one of the three or four Text-books required for that study.

H. F. C.

¹ *Church Building*, Third Edition. By Ralph Adams Cram. Marshall Jones, Boston.

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Adventures in Polychrome

Mr. Solon's book¹ will be stimulating to many architects who have in their European travels been thrilled by the touch of color in cities throughout the continent. The fact that the gilded stones of Brussels or the painted walls of Cordova remain fresh in one's memory are evidences of the satisfaction derived from agreeable color treatment of façades of buildings. Mr. Solon, after a brief analysis of the historic use of applied color, concentrates on the accomplishments of the Greeks on the theory that the rational and logical development as shown in Greek remains will be helpful to the designer in avoiding essays at color treatment that may not be based on experience and proven results. It is obvious that Mr. Solon does not expect every reader to be particularly interested in Greek design or classic treatment of any nature but it is equally true that the broad principles that are outlined together with the excellent illustrations cannot fail to excite the interest of a designer and cause him to speculate on possibilities of color treatment that are infinite in scope. The treatment of the zoned tall buildings where the silhouette could show broken color masses against the sky has scarcely been considered. Equally true is the fact that instead of attempting to tie nacles and the like to the top of these buildings, color could give the interest desired and carry the scale that the height requires.

It is quaintly interesting, as Mr. Solon notes, that the modern conception of Greek architecture in its whiteness and chill is not Greek at all but merely bad archaeology. Books like this of Mr. Solon's will go far to discourage the deadening persistence of this type of copying and may cause some serious consideration to be given to the colors that are best adapted to the atmospheric conditions of various parts of the country and how properly to adapt them to the design of a particular building, not ignoring its relation to other buildings in its immediate vicinity.

The fact that application of vigorous color is an historical commonplace is further accentuated in a work² that deals with the particular use of tile and tile work in Ancient Egypt, Babylonia and Assyria. Although the purport of the brochure is to stimulate interest in ceramic material, behind it is revealed the primal passion for color that makes these particular ages vital down to our days. It is in fact interesting to note that the manufacture of vitrified white tile or similar standard material has become so important that colored tile could readily be pushed to oblivion were it not for active propaganda of this type to remind architects that a few thousand years or so ago their predecessors were less restrained by artificial traditions. Part of the difficulty is the purely commercial one of cost of a specially decorated product, and the lack of demand which would automatically reduce this cost, but quite as serious is the rigid respectability of convention that favors white or

grey or cream in almost any material simply because it is more safe. More power and encouragement to the tile manufacturer.

E. J. K.

The Architecture of Today

If one must look for a clear-cut objective in a book and judge of its success by that standard it becomes more difficult to do so in a series of articles published at different times and afterwards collected between covers. Nevertheless, it is almost possible in Mr. Reilly's book.¹ The objective may not have been present in his mind at all times, but there is a similarity of approach throughout the series which can be observed, and it is so like our own American line of reasoning that we are almost surprised. We expect a different point of view from England. One ought almost make a point of reading Belloc's *Contrast* to get a collateral view of ourselves. Mr. Reilly has a good deal to say about what we are doing and how we are thinking out architectural problems. Mr. Belloc does the same for our social and political life, and each finds a contrast. But curiously enough and in spite of Mr. Belloc we find Mr. Reilly talking the same language as ourselves; and, in discussing what we are all building in England and in the United States he has a somewhat whimsical and decidedly good natured manner with which we are not unfamiliar. Do not suspect that Mr. Belloc is not good natured; very far from it—and, of course, this is not a review of his book, but I declare they are both talking about the same thing.

Mr. Reilly says: "Now, thank God, we are all poor again and there is everywhere arising a leaner and cleaner architecture." He is talking about England at the moment, but one can almost hope that his descriptions of American work mean something of this sort. One can hardly say that we are poorer, but building costs have required the same kind of restraint. Whether it is a contrast or a comparison, the English and American way of doing the same thing make interesting reading, and American architects will find in this book a good deal to think about and a detached view of ourselves which can hardly fail to be entertaining.

As for England, there are two things which Mr. Reilly has done for his readers. He has made them wish to see Bath and Liverpool Cathedral. It is doubtful if an architect could receive a more charming tribute than that offered to Sir Giles Scott in the chapter upon his cathedral. We Americans may have suspected that it was only another Gothic Revival, but after reading this article one is almost sure to wish to go and see. And so it is with Bath. Here is a whole town planned by one young man, and most of us have never heard of him. These two things pretty well indicate the author's underlying point of view. His admiration for the eighteenth century with its almost invariable good judgment is fully expressed, but his hope for the coming better day has to be found between the lines.

ABRAM GARFIELD.

¹ *Polychromy*. By Leon V. Solon. The Architectural Record, 1924.

² *Architectural Monographs on Tiles and Tile Work. Ceramic Architecture in Ancient Egypt, Babylonia and Assyria*. By Rexford Newcomb, Professor of History of Architecture, University of Illinois.

¹ *Some Architectural Problems of Today*. By C. H. Reilly, F.R.I.B.A. University Press of Liverpool, Ltd. (Hodder & Stoughton).

INSTITUTE BUSINESS

Institute Business

Applications for Membership

The Secretary is happy to announce that arrangements have been completed whereby the Secretary's office can more fully utilize the pages of the JOURNAL.

Applications for membership in the Institute will be published in the JOURNAL, instead of being mailed direct to each member. Members will please note that in future all such notices will appear in the JOURNAL, and that any privileged communications in regard to any of the names listed should be sent to the Secretary's office, at Washington, D. C., just as they have been in the past. No other notices of membership applications will be issued from the Secretary's office.

EDWIN H. BROWN, *Secretary*.

10 June, 1925.

TO THE MEMBERS OF THE INSTITUTE:

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

BALTIMORE CHAPTER: Wm. Draper Brinckloe.

BOSTON CHAPTER: Henry L. Rourke.

BROOKLYN CHAPTER: Clarence S. Hotopp.

CHICAGO CHAPTER: Gerald A. Barry, Clarence A. Jensen, George W. Repp.

CONNECTICUT CHAPTER: Charles S. Palmer.

FLORIDA CHAPTER: Julian Ingersoll Chamberlain, Homer Irving Messick.

GEORGIA CHAPTER: R. Kennon Perry.

KANSAS CITY CHAPTER: Samuel Wilks Bihr, Jr.

KENTUCKY CHAPTER: Joseph D. Baldez, W. Edwin Glossop, Frank H. Keisker, Wm. G. O'Toole.

MINNESOTA CHAPTER: Arthur B. Dunham.

NEW YORK CHAPTER: Roger H. Bullard, Parker Morse Hooper.

NORTH CAROLINA CHAPTER: L. A. O'Brien.

NORTH TEXAS CHAPTER: Arthur A. Brown.

PHILADELPHIA CHAPTER: Roy Wendell Banwell, William S. Covell, George Wharton Pepper, Jr.

SOUTH TEXAS CHAPTER: Henry F. Jonas.

WASHINGTON, D. C., CHAPTER: David C. Comstock.

WEST TEXAS CHAPTER: Richard Vander Straten.

You are invited, as directed in the By-Laws, to send privileged communications before 10 July, 1925, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

EDWIN H. BROWN,
Secretary.

News Notes

It is requested that every member of the Institute who expects to visit Paris during the months of June

and July will communicate his intentions to the President of the Institute, Mr. D. Everett Waid, 1 Madison Avenue, New York City. It is hoped that such men as are in Paris at that time will be enabled to visit the Exposition of Decorative Arts as representatives of the Institute.

THE Commissioner of the Interior in Porto Rico is in need of experienced architectural draftsmen for the preparation of various projects on the penitentiary, hospitals, and similar work. He desires two designers, competent to handle all branches of the work from beginning to end. The contract period is for one year. The salary will not exceed \$4,000, with transportation furnished to Porto Rico, but not to return. Inquiries should be addressed War Department, Bureau of Insular Affairs, Washington, D. C.

Institute Medals

The juries of award for the Institute medals of the Exhibition at the 58th Annual Convention of the American Institute of Architects, New York City, 20 April, 1925, made the following awards, based upon the five classes which were exhibited, as determined by the Institute.

No. 1—ECCLESIASTICAL—CHURCHES AND BUILDINGS FOR RELIGIOUS PURPOSES

Jury—Mr. Chas. Z. Klauder, *Chairman*, Philadelphia, Pa.; Professor Warren P. Laird, University of Pennsylvania, Philadelphia, Pa.; Mr. Edward B. Green, Buffalo, New York.

The award was made unanimously to Maginnis & Walsh of Boston, for the executed building Trinity College Chapel and the Baldichino. The Baldichino in Holy Cross Chapel, St. Catherine's Church, Somerville, Massachusetts.

No. 2—MONUMENTAL AND GOVERNMENTAL BUILDINGS

Jury—Mr. Wm. M. Kendall, *Chairman*; Professor Paul P. Cret, University of Pennsylvania; Mr. Frederic Hiron, New York City; Mr. Egerton Swartwout, New York City; Professor A. D. F. Hamlin, Columbia University.

The award was given to Edward L. Tilton and Alfred Morton Githens, Associated Architects, for the Public Library at Wilmington, Delaware.

No. 3—EDUCATIONAL, INSTITUTIONAL AND SOCIETY BUILDINGS

Jury—Professor Everett V. Meeks, Yale University, *Chairman*; Professor Beresford Pite, Cambridge, England; Mr. Glenn Brown, Washington; Mr. E. W. Donn, Washington.

The award was made to Sproutt & Rolph, Architects of Toronto, Canada, for Hart House, University of Toronto.

No. 4—COMMERCIAL BUILDINGS, HOTELS AND APARTMENTS

Jury—Mr. George C. Nimmons, *Chairman*, Chicago, Ill.; Mr. Lansing Holden, New York City; Mr. I. K. Pond, Chicago, Ill.; Mr. L. C. Newhall, Boston, Mass.

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The award was made to Arthur Loomis Harmon, for the Shelton Hotel, Lexington Avenue and 48th Street, New York City.

No. 5—DOMESTIC BUILDINGS

Jury—Charles A. Platt, *Chairman*; Howard Van Doren Shaw, Chicago, Ill.; Thomas Hastings, New York City.

The award was made to Walker & Gillette for the Big Tree Farm, the residence of Jas. N. Hill, Esq., at Wheatley Hills, L. I., New York.

Permit me to recommend to the Institute recognition for these several juries who worked nearly all day on this selection made in a large number of exhibits.

WM. A. BORING,
Chairman of Awards.

Education

On 20 May last the Carnegie Corporation announced the gift of some 360,000 dollars to encourage the development of instruction in the arts. Of this amount there is awarded to the American Institute of Architects for the support of the public work of the Committee on Education through its subcommittee on the Appreciation of the Arts.

There has been announced the foundation of the Stillman Chair of Poetry at Harvard University, in commemoration of the work of Charles Eliot Norton, and the statement in the press intimated that architecture might very likely be included in the broad definition of poetry which seems to have been in the mind of the donor. Surely Charles Eliot Norton would have been the first so to interpret poetry.

Producers' Research Council

The annual meeting of the Producers' Research Council was held at the Hotel Roosevelt, New York City, 20 April, in connection with the concurrent Convention of the Institute. The reports of a number of committees were presented, outlining the year's work, and there were addresses by N. Max Dunning, F.A.I.A., Technical Director of the Scientific Research Department of the Institute, and Chairman of the Structural Service Committee; Sullivan Jones, New York State Architect, and S. F. Voorhees, D. Knickerbacker Boyd also spoke at this meeting.

The present officers of the Council were reelected; they are O. C. Harn, Chairman; J. S. Coulton, Vice Chairman; J. C. Bebb, Secretary; and F. P. Byington, Treasurer.

The complete outline of the many activities and ramifications of the work of the Council, in connection with the Scientific Research Department, is contained in the paper by Mr. Dunning, which was published in the JOURNAL for April.

New Members Elected

BOSTON: Jacques Carlu, Frederick Stillman Kingsbury, Benjamin Proctor, Jr., *Boston*; Murray Crossman Binford, *Portland, Me.*; CHICAGO: Ernest A. Mayo; CLEVELAND: G. Evans Mitchell; COLORADO: Frederic Hutchinson Porter, *Cheyenne, Wyo.*; INDIANA: Kurt Vonnegut, *Indianapolis*; LOUISIANA: Arthur Feitel, *New Orleans*; J. P. Annan, J. O. Mitchell, Henry E. Schwarz, *Shreveport*; Emmett J. Hull, *Jackson, Miss.*; NORTH CAROLINA: James B. Lynch, *Wilmington*; NORTH TEXAS: O. H. Atkinson, *Fort Worth*; SAN FRANCISCO: Edwin C. Pettit, *Honolulu, T. H.*; SCRANTON—WILKES-BARRE: Thomas E. Foster, *Wilkes-Barre*; SOUTH CAROLINA: James D. Beacham, Leon LeGrand, *Greenville*; SOUTHERN CALIFORNIA: Scott Quentin, *Alhambra*; Winchton L. Risley, *Los Angeles*; George W. Smith, *Santa Barbara*; TENNESSEE: Anker F. Hansen, *Memphis*; WASHINGTON: Lewis H. Russell.

Honors and Medals

The medal of honor given by the Société des Architectes Diplômés par le Gouvernement Français to laymen, for distinguished service in the advancement of art and architecture, was awarded this year to Mr. Eli Kirk Price of Philadelphia for his activities in connection with the Philadelphia Parkway, the new Philadelphia Museum, and the general development and beautifying of that city. The presentation took place at a dinner at the Philadelphia Club in Philadelphia, on the evening of 20 May, in the presence of a distinguished gathering. Mr. Clarence C. Zantzinger presided, and the medal was presented by Mr. Chester H. Aldrich, president of the American Group of the Société des Architectes Diplômés par le Gouvernement; addresses were made by Senator George Wharton Pepper of Pennsylvania, Provost Penniman of the University of Pennsylvania, Ambassador Roland S. Morris, M. B. Medary, Jr., and others.

The Philadelphia Chapter Medal annually awarded for the best executed work shown at the Annual Architectural Exhibition was this year awarded to Ritter & Shay for their design of the Packard Building, 15th and Chestnut Streets. The presentation was made by Mr. Clarence C. Zantzinger, at the Annual Meeting of the Chapter, 15 May. Members of the Chapter and the T-Square Club, some 200 in number, had as their guests a number of prominent Philadelphians, while the meeting was addressed by Senor Bernardo Calderon, who delivered a fraternal message from his Mexican colleagues; by Mr. Samuel Price Wetherell, who outlined the future possibilities for regional planning, and by Mr. E. B. Temple, Chief Engineer of the Pennsylvania Railroad, who told the meeting of the new Terminal Project and of plans for developing the heart of the city thereby made possible.

Minutes

Meetings of the Board of Directors, 18, 19, 20, and 25 April, 1925

MEMBERS PRESENT. The meeting was called to order by the President, D. Everett Waid, at 10 A.M., on 18 April, 1925, at the Hotel Roosevelt, New York, N. Y. Others present were the Second Vice-President, Abram Garfield; the Secretary, Edwin H. Brown; the Treasurer, William B. Ittner; and Directors William Emerson, Benjamin W. Morris, William L. Steele, William E. Fisher, C. Herrick Hammond, C. C. Zantzing, William J. Sayward, Sylvain Schnaittacher, and Nat G. Walker; also the Executive Secretary, E. C. Kemper. The President reported with regret the absence of First Vice-President, Ellis F. Lawrence, on account of illness.

MINUTES CORRECTED AND APPROVED. The minutes of the Executive Committee meeting held in Asheville, N. C., on 18, 19, 20 February were presented. A reading was dispensed with and the minutes were approved with the following correction: On page 2, under "Gold Medal," change "1924" to "1925."

PRINCIPLES OF PROFESSIONAL PRACTICE—PROPOSED AMENDMENT CONCERNING REGISTRATION. At the February meeting of the Executive Committee the following proposed amendment to the Principles of Professional Practice and the Canons of Ethics was submitted on behalf of the Registration Boards of North and South Carolina, through William H. Lord (N. C.) and Charles C. Wilson (S. C.), Institute members on those Boards: "It is unprofessional for an Architect to enter into negotiations for practice in a state having registration laws without first satisfying the registration board of that state of his qualifications."

By action of the Executive Committee the proposal was referred to the Committee on Registration Laws for report. The Chairman of the Committee, William P. Bannister, submitted a report, under date of 16 March, which was read. He considered the word "negotiated" to be too broad. He suggested the following substitute: "It is unprofessional for an architect to attempt to practice in a state having registration laws without first satisfying the registration board of that state that he or she has the qualifications required by its statutes." Telegrams from E. S. Hall and Miller I. Kast, Secretary of the State Board of Examiners of Pennsylvania, endorsing the proposed amendment in principle, were read.

It was the sense of the meeting that an amendment of the kind proposed was not necessary. The Secretary was requested to speak for the Board in the report to the Convention, stating that in its opinion additional prohibitions in the Canons of Ethics would not serve the purpose desired. The solution lies within the profession itself, and in the educational work of the National Council of Architectural Registration Boards. But the report should make a decided pronouncement against those who enter practice in other states without observing the laws and the professional courtesies existing in those states. (*See the Convention Report of the Board, JOURNAL, May, 1925.*)

In the discussion, the sentiment of the Board was

expressed that the functions of the National Council of Architectural Registration Boards should be more generally known to the members of the Institute. The request for an appropriation of \$250 to meet a deficit in the Budget of the Board, as set forth in Mr. Kast's letter, was considered.

Resolved, that an appropriation of \$250 be made for the National Council of Architectural Registration Boards for the purpose indicated, and that this amount be transferred from the Contingent Fund of the Institute Budget.

REGISTRATION AND INSTITUTE MEMBERSHIP. The Secretary read a letter of 16 April from Mr. Miller I. Kast which contained the following inquiry: "Can an architect who fails to qualify under the State Registration Act of his home State continue as a member of the Institute?"

Resolved, that the Secretary be requested to respond in the affirmative, with an explanation that the Institute could not legally take a different position.

REGISTRATION LAW IN THE DISTRICT OF COLUMBIA. The Secretary reported that after many years, and as a result of efforts of the WASHINGTON, D. C., CHAPTER of the Institute, as led by L. M. Leisenring, of the Chapter's Committee on Registration Laws, Congress enacted legislation, based on the model law of the Institute, which requires the registration of architects in the District of Columbia. A resolution from the Chapter, commending the position of Congressmen Stuart F. Reed, L. Heisler Ball and F. N. Zihlman, who were actively favorable to the measure, was read. It was directed that the same be placed in the records of the Institute and that the Secretary convey to Congressman Reed the Institute's appreciation of his help.

CONDITIONS OF PRACTICE. The Secretary called attention to correspondence between Messrs. Waid, Bannister, Kohn, and Morris, which had a bearing upon the relations between the professions of architecture and engineering, and the possibilities of the future. He also submitted literature sent out by H. L. Stevens and Co., specializing in hotels, which sought to engage architects as members of a field sales force of the company.

The Secretary spoke on the payment of commissions by manufacturers to architects, on materials ordered by the owner after the building is erected. The manufacturer calls up the architect and says: "Shall we include 10% for you in our price to the owner?" This sort of thing is becoming customary. Definite cases were cited. Such practice helps many architects to do large work and to do it well for 2% or 3% less than others charge.

Director Hammond said the position of the Institute should be made known to the manufacturer, to the public, and to all the architects. This could be accomplished by the Public Information Committee. The manufacturer thinks it is right to offer the architect a percentage on goods sold through the architect. He also referred to practices in New York and Chicago as examples of

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the evil. It was the opinion of the Directors that the Board's report should contain a clear statement of the fundamental principles involved, in order that there could be no mistake as to the position of the Institute.

PERCENTAGE OF WORK DONE BY ARCHITECTS. The Secretary reported that acting under the resolution of the Executive Committee he wrote to John T. Boyd, Jr., with regard to the percentage of work done by architects. Mr. Boyd has taken an active interest in this matter and has constantly urged that the facts be determined and published to the profession. Mr. Boyd's letter of 31 March, and 11 April, 1925, were read. He discussed the current impression among architects that they control only 6% or thereabouts of the design of the buildings in this country; and the harm which this mis-information has done to the profession. He recommended the appointment of a special committee to make a thorough study of the various statistical reports and other data. This report, upon approval by the Board, should be circulated actively as an Institute document to the architects and the building industry. There was extended discussion of this matter and the sense of the meeting was that no investigation, or compilation of statistics would be worth the time and money required. When the architectural profession as a whole renders the complete service it should to the building public there will be no question as to the percentage of work it is doing.

NON-RESIDENT CONTRACTORS — ADVERTISEMENTS AGAINST. The Secretary read a letter of 11 February addressed to the President by Philip L. Goodwin, Institute member of the NEW YORK CHAPTER. He referred to a half page advertisement in the *Hartford Daily Courant*, which was addressed to local individuals, companies and banks employing outside contractors, asking them in large type why they did not employ local contractors for their work. The President read his letter of 7 March to the General Manager of the Associated General Contractors of America, and the latter's reply of 24 March.

Resolved, that the Secretary be requested to secure a reasonably prompt statement of opinion from the Associated General Contractors of America on the questions asked in the President's letter.

PROPOSED FIVE-DAY WEEK IN THE BUILDING INDUSTRY. A communication of 15 January was presented from the National Association of Building Trades Employers containing a document which reported a conference held in Cleveland, Ohio, at which the proposed five-day week in the Building Industry was condemned. The Association requested that the matter be brought to the attention of the Institute Executive Committee and to the membership. A report of 31 March, from the Chairman of the Committee on Industrial Relations, Robert D. Kohn, was read which advised that the Institute take no position either for or against a proposal of the kind here involved, in as much as the issue is only one element in a complicated condition the causes of which are by no means scientifically ascertained. After the adoption of a resolution, which was reconsidered, the following action was taken:

Resolved, that the Secretary be requested to respond

in accordance with the tenor of Mr. Kohn's report, and by reference to the article in the February number of the JOURNAL.

EMPLOYMENT SERVICE BUREAU PROPOSED. The Secretary referred to the resolution adopted at the Second Annual Conference of the Sixth Regional District, which called for the establishment of an employment service to aid unemployed draftsmen, building superintendents, and offices needing help. At the February meeting of the Executive Committee it was directed that this resolution be brought before the Board for consideration. Director Benjamin W. Morris, at the request of the President, has made further investigation and reported as follows: Some Chapters are in favor of such a service and some opposed. Certain restrictions would be necessary, so that only good men would be registered. The Institute has neglected the draftsmen, and should now take a closer interest in them, by establishing such a bureau if it is really wanted.

Resolved, that the project be mentioned in the report of the Board as being under consideration. Members should be requested to send their comments for or against to the Secretary's office. (See the relevant section in the Report of the Board of Directors, JOURNAL, May, 1925.)

INDUSTRIAL MOBILIZATION—REQUEST FOR COÖPERATION. A letter of 27 March was presented from Major General W. H. Hart, the Quartermaster General, addressed by him to Francis Paul Sullivan, a member of the Institute's Committee on Industrial Mobilization, in which he desired to know if the Institute published a directory containing personnel data and professional records of its members. He also suggested the appointment of a committee of three, each of whom is an acknowledged leader having a wide acquaintance in the profession, to act in an advisory capacity to the Quartermaster General in making selections of specially qualified personnel for specific assignments to war time duty. General Hart's letter is now in the hands of the Special Committee.

Resolved, that action for the Institute be left in the hands of the President with power.

FINE ARTS AND CRAFTSMANSHIP MEDALS. The President reported that the Fine Arts and Craftsmanship Medals will be awarded at the Convention, in accordance with the recommendations of the Committee on Allied Arts, which were approved with respect to the Craftsmanship Medal at the meeting in February, and with respect to the Fine Arts Medal by referendum vote of the Board under date of 20 March.

The Fine Arts Medal will be awarded to John Singer Sargent for distinguished achievement in mural painting; and the Craftsmanship Medal will be awarded to Charles Jay Connick for distinguished achievement in the design and production of stained glass.

GIFTS OF DRAWINGS AND WORKS OF ART. Through the Secretary, and direct communications from individuals, the following gifts were offered to the Institute. In some cases there were conditions which were set forth in detail:

Drawings of Bertram Grosvenor Goodhue. Offered by Mrs. Goodhue, through Mr. Charles H. Whitaker.

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Drawings of United States Capitol. Offered by Mrs. Weggeman, of Denver, through Director W. E. Fisher.

Bas-Relief of Richard Morris Hunt (Karl Bitter, sculptor). Offered by Mrs. Richard Sharp Smith, of Asheville, N. C.

Bas-Relief of Leoni W. Robinson. Offered by the Architectural Club of New Haven, Connecticut.

Facsimiles of Old British Drawings. As shown at the Exhibition, offered by the Royal Institute of British Architects.

Negatives of Italian Gardens. Offered by Mrs. Richard W. Hale, through Thomas A. Fox.

Trusteeship of Hall Estate. Offered by W. W. Hall, the owner, of New Iberia, Louisiana (pending).

The Board by formal resolution accepted these gifts under the conditions applying thereto. It requested the Secretary to report them to the Convention, to make proper acknowledgments, and to store safely such as are sent to the Octagon House. (For detailed information see the Report of the Board of Directors to the Convention, JOURNAL, May, 1925.)

WORLD COURT PLAN. A letter of 24 November, 1924, was read from the American Peace Award, which requested the Institute, through Convention vote, to endorse the World Court plan. It was the sense of the meeting that this activity was outside the province of the Institute. No formal action was taken.

INTERNATIONAL EXPOSITION OF MODERN, DECORATIVE AND INDUSTRIAL ART. The President read an invitation from the Chairman of the Commission appointed by the Secretary of Commerce to report upon the International Exposition of Modern, Decorative and Industrial Art. The exposition is to be held in Paris this coming summer. Architecture in all its phases and the various departments of building construction will be one of the important divisions. The Commission requested the Institute to appoint at least three members of the American Institute of Architects as delegates, who will assist in developing a report to the Secretary of Commerce. The Commission and the delegates will leave for Europe early in June and will be in Paris for two weeks.

Resolved, that the appointments be left in the hands of the President with power. The President stated that he would act in the matter and asked to receive the names of any who may be going to Europe in June.

REPORT OF THE TREASURER.¹ The Treasurer read his report to the Fifty-eighth Convention, for the fiscal year 1924. He also reported to the Board that the financial operations for the first quarter of 1925, as shown by the Auditor's statement, were satisfactory.

Resolved, that the Treasurer's report be approved as amended, for presentation to the Convention.

INCREASE OF DUES. A letter of 10 April was presented from the Secretary of the SAN FRANCISCO CHAPTER with regard to the increase in dues; also a protest from a member.

Resolved, that these letters be referred to the Treasurer for response.

SCIENTIFIC RESEARCH—STRUCTURAL SERVICE MATTERS. Statement on Scientific Research Department. The Secretary presented a statement prepared by N. Max Dunning, Director of the Scientific Research Department, concerning the history, organization, functions, and purposes of the Department, and their effect upon the work of the Institute as a whole. This statement is incorporated in the report of the Department to be submitted to the Convention. (See the JOURNAL, April, 1925.)

Resolved, that the statement be accepted as submitted.

Financial Statements. Financial statements from the office of the Technical Secretary of the Scientific Research Department were submitted showing the amount of their budget for 1924; comparisons showing how the budget was followed, including the expenditures for the months of November and December, 1923; and a copy of the accountant's statement as of 31 December, 1924.

Resolved, that the statements be accepted and filed.

Weather Strip Advertising. The Secretary presented a letter addressed to him by a member of the Institute with regard to misleading advertisements issued by a metal products manufacturer. These advertisements claimed the highest efficiency for interlocking metal weather strips made by the company—on the basis of tests which by inference were extensive but which in fact were limited to but one other metal strip of the tongue and groove type. One advertisement which appeared in *House and Garden* pointed directly to the tests conducted by the American Society of Heating and Ventilating Engineers under the direct supervision of the A. I. A. as backing up the efficiency of the particular weather strip advertised. The correspondent felt that the Institute's name was being used for commercial benefit and that the practice should receive consideration because the facts have not been truthfully set down.

Resolved, that the correspondence be referred to the Technical Secretary of the Scientific Research Department for report to the Executive Committee.

A. S. T. M. Standards. The Secretary read a letter of 30 March from the Technical Secretary of the Scientific Research Department with regard to closer coöperation between the Institute and the work of the American Society for Testing Materials. The letter recommended that the Institute, as the real representative of the consumer, take a more active part in the formulation of A. S. T. M. Standards. He believed these Standards would be materially improved if such a course were followed. No action was taken on this.

Concrete Blocks, Tile and Brick—Simplified Practice Recommendations. A report was presented from the Technical Secretary of the Scientific Research Department, stating that the Advisory Council of the Department at a recent meeting recommended that the Institute's approval be given to the above recommendation, provided the Institute had been invited to be represented at the conference at which the recommendation was developed. Such an invitation was received, but due to the fact that the recommendations were practically identical with previously approved recommendations for Hollow Tile, it was not thought necessary to attend the conference.

Resolved, that the Simplified Practice recommendation

¹ The report will be printed in the Proceedings of the Fifty-eighth Convention.

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on Concrete Blocks, Tile and Brick, proposed by the Department of Commerce under date of 16 October, 1924, be formally approved.

THE PRODUCERS' RESEARCH COUNCIL REPORT. The annual report of the Producers' Research Council, under date of 17 April, 1925, was submitted. The report outlined the activities of the Council since its previous report of 20 May, 1924; and submitted a detailed statement of receipts and disbursements.

Resolved, that the report be received and filed.

SAFETY CODE POLICY. The Secretary read a letter of 14 April from S. J. Williams, Chairman of the Building Exits Code Committee of the National Safety Council, in which he frankly discussed the difficulties encountered in connection with Institute procedure relative to the Building Exits Code, and the Lighting Code. He inquired whether or not the Institute is willing to coöperate in the preparation of such codes.

Resolved, that it be stated as the policy of the American Institute of Architects that it is ready and willing to coöperate in the preparation of safety codes.

Resolved, that the codes under discussion be referred to the Committee on School Building Standards with instructions to confer with the several sponsor bodies or their representatives for the purpose of developing a workable program of coöperation satisfactory to the national bodies assuming responsibility for these codes, and that the A. I. A., through this Committee, take definite action.

SCHOOL BUILDING STANDARDS—GENERAL REPORT OF COMMITTEE. The report of the Committee on School Building Standards, under date of 6 April, was submitted. The report is summarized as follows:

1. *Building Exits Code.* Code disapproved for reasons set forth in a separate report.
2. *Code for Lighting School Buildings.* Code should not have been published without revision of certain requirements, for reasons set forth in separate report.
3. *Recommendations for Black Board Slate,* of the Division of Simplified Practice, Department of Commerce. Recommendations approved.

Consideration has developed a somewhat interesting divergence of opinion among the members as to the work which the Committee should undertake. The report listed the various subjects proposed, and pointed out that the preparation of standards for the construction or planning of schools by the Committee is distinctly without the accepted scope of the Institute's work and if carried out it will be a waste of time and energy since such standards must very largely traverse ground now covered by laws and ordinances of States and Municipalities. No formal action was taken on this report, but reference is made to the resolutions appearing under "Safety Code Policy"; "Code of Lighting School Buildings"; and "School Building Exits Code," as found in these minutes.

CODE OF LIGHTING SCHOOL BUILDINGS. There was submitted the report of the Committee on School Building Standards of the A. I. A., on the Codes for Exits and Lighting School Buildings. The recommendations of the Committee with respect to the Lighting Code were:

Resolved, That the Executive Committee of the American Institute of Architects be and it hereby is advised, that in the opinion of this Committee, the Lighting Code should not have been published until after its revision as to certain requirements which are believed to add largely to the cost of installation and operation through illumination in excess of the need, and further, the making of specific provision for partial illumination in a certain class of occupancy.

In connection with the foregoing, the Committee respectfully submits the following:

That a study of the criticisms submitted by its members creates a vivid impression that the Code contemplates that which its authors must have considered as ideal conditions without balancing against them the practical outcome with respect to those who must use the buildings as well as the increased cost to the people for installation and for maintenance.

That the recommended candle feet for illumination of sewing, libraries, laboratories, manual training and school rooms are excessive. That distinct provision should be made to meet the needs of a class of illumination which is not considered as warranting the full and expensive equipment called for in the Code. This consists of school buildings, not intended to be used for evening sessions, but in which at times partial illumination is required because of adverse atmospheric conditions, or early or late sessions during the short days of winter.

And finally, that the conclusion cannot be other than that excessive illumination in this case of school buildings is but wanton waste, in that it increases the cost of installation, of the current consumed and of the maintenance without any corresponding benefit to the owner and consumer.

A subsequent report from this Committee, under date of 6 April, contained the following comment:

The Code for Lighting School Buildings, American Standards, Approved 16 June, 1924, by American Standards Committee prepared under the joint sponsorship of and issued by the Illuminating Engineering Society and the American Institute of Architects. This Code, in the opinion of a majority of the Committee, should not have been published without revision of certain requirements which have to do with the cost of installation and operation and the making of provision for partial illumination to suit a certain class of occupancy.

Resolved, that the Code and related correspondence be referred to the Committee on School Building Standards with instructions to confer with the several sponsor bodies, or their representatives, for the purpose of developing a workable program of coöperation, and a School Lighting Code satisfactory to the national bodies assuming responsibility therefor.

SCHOOL BUILDING EXITS CODE. A communication of 10 February addressed to the Executive Committee, was presented from the Committee on School Building Standards of the A. I. A. The report was read in full with the following resolution which it proposed: "*Resolved*, that the School Building Exits Code, 1924 Edition, as prepared by the Committee on Safety to Life, under the auspices of the National Fire Prevention Association, be and it hereby is disapproved."

The reason which led the Committee to submit this resolution were in substance as follows:

The Code to be really effective and of practical service to the country at large should be enlarged as to scope and comprehensiveness; and it should be written in plain non-technical language; its mathematical formulas should be translated into simple rules available for immediate application by the average person; the "occupation" feature should be enlarged so as to embrace a part at least of that classification into which schools have now so generally been divided; lack of definiteness in certain paragraphs should be remedied; the phraseology of certain paragraphs should be changed; and a further investigation should be made as to the desirability of requirements which are not considered, by some of the Committee, as wise or expedient. There should be a plain statement or a declaration of the manner in which the Code is to be made effective.

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In a subsequent report, under date of 6 April, the Committee commented as follows: The Building Exits Code, 1924 edition, as prepared by the Committee on Safety to Life under the auspices of the National Fire Prevention Association, the careful consideration of which convinced the Committee that acceptance in its present form was impossible. Its recommendation of disapproval was accompanied by a list of exceptions and suggestions for changes which it considers to be essential.

The Secretary also read a letter of 31 March addressed to the Director of the Scientific Research Department by the Technical Secretary of the Department, in which the history of the Code and the disapproval of the same by the Institute's Committee on School Building Standards were reviewed. In the opinion of the Technical Secretary a well established issue has been drawn which can be stated as follows:

The development of intelligent codes and standards will tend to increase the efficiency of the average architect and lessen the degree of difference in efficiency between the average architect and the architect who has made a special study of the subject covered by the code or the material standardized. Brutally stated, does it not practically amount to this: Is the Institute interested in raising the general efficiency of the profession by increasing the efficiency of the average architect, or is it interested in maintaining a wide degree of efficiency between a relatively few architects and the rank and file? The Institute is only one of a large number of members of the Exits Code Committee and in all probability has not the power of veto. In other words, the code may possibly be published without the Institute's approval, and unless the School Building Standards Committee can agree on what changes they want made I do not see how the representative, Mr. Ludlow, is in a position to function.

The Secretary read a letter of 27 March from the Secretary of the Building Exits Code Committee, in which hope of ultimate agreement was expressed.

Resolved, that this Code and related correspondence be referred to the Committee on School Building Standards with instructions to confer with the several sponsor bodies, or their representatives, for the purpose of developing a workable program of coöperation and a School Building Exits Code satisfactory to the national bodies assuming responsibility therefor.

COMPETITIONS, REPORT OF COMMITTEE. The Secretary presented the report of the Acting Chairman of the Committee on Competitions, Myron Hunt. This report, dated 3 April, referred to the illness of the Chairman, Dwight H. Perkins, and outlined the general nature of the work carried on by the Committee during the past year. The Secretary explained that the nature of the report of the Committee on Competitions was such that it was submitted to the Board rather than printed for general distribution at the Convention.

Resolved, that the report be received and submitted to the new Committee on Competitions for study and report at the December meeting of the Board of Directors.

POLISH NATIONAL ALLIANCE COMPETITION. The Secretary presented correspondence from Raymond M. Hood, Institute member, concerning the failure of the Polish National Alliance in Chicago, to fulfill its contract with him as the architect who won the competition for the building of the Polish Alliance, in which there were twenty-six contestants.

Resolved, that the Secretary be requested to write Mr. Hood offered any assistance within the power of the Institute, and explaining that there is no way in which the A. I. A. can give legal aid. It should be made clear

to Mr. Hood that he has the sympathy and moral support of the Board.

NOMINATIONS OF OFFICERS AND DIRECTORS. The Secretary reported the following nominations, notice of which was sent to the membership under date of 5 April:

For First Vice-President and Director—Abram Garfield.

For First Vice-President and Director—William L. Steele.

For Regional Director—Second District—J. Monroe Hewlett.

For Regional Director—Sixth District—Goldwin Goldsmith.

As no nominations were filed for the offices of President, Second Vice-President, Secretary, Treasurer and Director for the First District, the President appointed the following Committee on Nominations to act under Section 2 of Article X of the By-laws: C. Herrick Hammond, Chairman; Wm. E. Fisher; and Nat Gaillard Walker, members.

William L. Steele withdrew his name from nomination as First Vice-President.

HONORARY AND HONORARY CORRESPONDING MEMBERS PROPOSED. The Secretary called attention to the nominations made at the November meeting. The list of Honorary and Honorary Corresponding Members as finally approved was as follows:

HONORARY MEMBERS. Morris Gray, Boston, Mass.; John J. Glessner, Chicago, Illinois; Robert W. DeForest, New York, N. Y.; Mrs. Mary E. Wortman, Portland, Oregon; Eli Kirk Price, Philadelphia, Pa.; Henry B. Thompson, Wilmington, Delaware; Alexander Suss Langsdorf, St. Louis, Mo.

HONORARY CORRESPONDING MEMBERS. Sir Giles Gilbert Scott, London, England; Arthur Byne, Madrid, Spain; Camille Lefevre, Paris, France; President of the Société des Architects Diplômés; Horacio Acosta y Lara, Montevideo, Uruguay, President of the Pan American Congress of Architects.

FELLOWS, REPORT OF JURY AND ELECTIONS. The Chairman of the Jury of Fellows, Past-President Henry H. Kendall, who was present, reported for the Jury.

Chairman Kendall referred to the procedure of the Jury, and to the list submitted. He explained why no new names had been sent out and why the nominations were from the list which was submitted to the membership at large and to the Chapters in 1923. There were 12 members of the Board present.

Resolved, that a formal ballot be taken.

The Board then voted by written ballot, twelve members present and voting, and the following members were elected Fellows: Robert R. McGoodwin, Charles Morris, Walter L. Rathmann, Richard Philipp, Julius A. Schweinfurth, Leon Stern, and Timothy Walsh.

DATE OF FOUNDING OF THE INSTITUTE. The President spoke on the question of the date "1837" instead of "1857," being considered the date of the founding of the Institute. The American Institute of Architects was incorporated as such in the year 1857, but the Institute was in reality founded twenty years before when the American Institution of Architects was organized. The

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first organization meeting was held in December, 1836, and the Constitution and By-laws were adopted at a meeting in 1837.

Thomas U. Walter, who was Secretary of the first organization, afterward became second President of the Institute. The American Institution of Architects went to sleep for something like ten years before it was resuscitated in the form of the American Institute of Architects. The architects, including Mr. Walter, who were active in 1837 were in part those who incorporated the Institute in 1857. Mr. Glenn Brown, who was requested to give his opinion on the subject states that it is quite proper to say that the Institute was founded in 1837 and that he approves of the proposed correction of the date. It was suggested that three dates might be used on the seal of the Institute, namely, 1837—1857—and the current year.

No final action was taken in this matter.

MICHIGAN CHAPTER CHANGED TO DETROIT CHAPTER. A letter of 1 April was read from the Secretary of the MICHIGAN CHAPTER stating that the Chapter had unanimously voted to change its name from the MICHIGAN CHAPTER to the DETROIT CHAPTER. He was advised that such action must be confirmed by the Board of Directors.

Resolved, that the name of the MICHIGAN CHAPTER be and hereby is changed to the DETROIT CHAPTER of the American Institute of Architects, effective 11 March, 1925.

SHREVEPORT CHAPTER—APPLICATION FOR CHARTER. The Secretary presented the petition of Shreveport, Louisiana, architects for a formal charter of Chapter membership in the Institute, with Caddo Parish as territory. The names of the petitioners, all of whom are Institute members, are as follows: J. O. Mitchell, H. E. Schwarz, Seymour Van Os, Clarence King, Edward F. Neild, J. P. Annan and Samuel G. Wiener. The LOUISIANA CHAPTER has been advised of the proposed formation of the new Chapter and has approved. Effective upon the formal approval of the Constitution and By-laws of the new Chapter, it was

Resolved, that a charter be issued to the SHREVEPORT CHAPTER of the American Institute of Architects, and that the Caddo Parish named in the petition be transferred from the LOUISIANA CHAPTER to become the territory of the SHREVEPORT CHAPTER, and that the Institute members signing the petition be formally transferred from the LOUISIANA CHAPTER to the SHREVEPORT CHAPTER.

SMALL HOUSE WORK BY ARCHITECTS. A communication of 9 April was presented, signed by the President, Secretary and Chairman of the Public Action Committee of the Tulsa Architects Association, in which the article in the 11 March issue of the *American Architect*, condemning the position of the Institute with respect to the small house movement, was commended, and in which the movement now being fostered by various magazines and other agencies for making good small house plans available to the public at a low cost was also condemned. The writers of the letter stated that a copy of it had been sent to the various editors of the prominent architectural and building magazines.

Resolved, that the letter be referred to the Committee on Small Houses for response.

SMALL HOUSE SERVICE BUREAU—CRITICISM. A letter of 27 March was presented from Director Wm. L. Steele in which he referred to the *American Architect* issue of 11 March which contained a letter entitled *A Sharp Criticism of the Small House Service Bureau*. He felt that such an article so prominently displayed should at least be brought to the attention of the Board of Directors. No formal action was taken.

REPORT OF THE BOARD OF DIRECTORS. The Secretary presented a draft of the report of the Board of Directors to the Fifty-eighth Convention. This report dealt with the Convention reports of Standing and Special Committees, and other matters affecting the progress and welfare of the Institute. The various sections of the report were considered in detail throughout the meeting and after changes in some cases the draft was approved. The resolutions appearing in the report were adopted by the Board, in each case, on motion duly made and seconded. These resolutions and the record accompanying them are hereby incorporated in these minutes by this reference, and they may be found in full in the published Proceedings of the Fifty-eighth Convention. The Secretary was instructed at the conclusion of the meeting to present the report to the Convention on behalf of the Board with the thanks of the Board for his well done work of preparation.

CONVENTION APPROPRIATION. Attention was called to the heavy expense incurred in connection with the Convention. It was

Resolved, that \$2,000 additional be appropriated to the Convention Committee, by transfer from the Contingent Fund, if the President, Secretary and Treasurer find that the Budget permits.

REVISION OF REGIONAL DISTRICTS. The President referred to the discussion at the Executive Committee meeting in Asheville as to the desirability of re-allocating certain Chapters, with regard to Regional Districts. The Directors were asked in a communication from the Secretary to give thought to the Chapters assigned to their Districts and be prepared to make recommendations at this meeting.

No changes were proposed by any Director so no action was taken.

REGIONAL DISTRICT AND CHAPTER MAPS. The President spoke of the desirability of having in convenient form, for each member of the Institute, a map, or maps, showing the Regional Districts and the territories of the various Chapters. Such a map, if printed and distributed with the Annuary, or separately, would be helpful in many ways and its cost would be more than justified.

The Secretary submitted estimates from Rand, McNally & Company, showing plans, and costs, of nine regional maps, and of a large map of the whole country. He suggested that the purpose in mind would be served best by single maps showing the Regional Districts and the Chapters. It should contain the counties of all states, and cities of a population of 25,000 and over.

Resolved, that the matter be left in abeyance.

REPORT OF THE COMMITTEE ON PRACTICE. A report of 26 March was presented from the Chairman of the Com-

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mittee on Practice—John Lawrence Mauran, with regard to cases No. 1 to No. 7 inclusive. A supplementary letter of 6 April from Mr. Mauran reported the completion of Case No. 7 which has been referred to the Judiciary Committee—thus clearing the slate of the Committee on Practice for the time being.

Resolved, that the report be accepted and placed on file.

COMPILATION OF JUDICIARY DECISIONS. The Chairman of the Judiciary Committee, William L. Steele, reported on the proposal to compile the Judiciary decisions of past years. The record should not be printed because there is no legitimate use for a large number of copies. The cases should be copied in typewriting, with two copies. The three copies should be made into document form and carefully guarded for the sole use of the Judiciary Committee. The members of the Committee would receive this record and agree to use it as strictly confidential matter. Each record should be charged against the holder, who would return it to the Secretary of the Institute at the expiration of his term of office. If such a record were prepared beginning with the year 1915, bound in loose leaf form under a confidential heading, the purpose of placing the decisions before the members of the Judiciary Committee would be served. It was estimated that the cost of having this work done would not exceed \$50.

The Chairman said that the Committee finds that the Disciplinary Rules need revision, and suggested that the work be undertaken by the incoming Committee. Director Sayward spoke of the desirability of established precedents with regard to punishments for different offenses. He also endorsed the proposed codification of the decisions, and a revision of the rules.

Resolved, that the Board request the incoming Judiciary Committee to take cognizance of these recommendations which have the approval of the Board. The Committee should consult with Institute Counsel, and report at the November meeting.

Resolved, that \$50 be transferred from the Contingent Fund to the appropriation of the Judiciary Committee for the purpose of compiling the decisions.

PRESS OF THE A. I. A.—THE JOURNAL. The following brief record of the discussions and resolutions concerning the JOURNAL, and the Press of the A. I. A., is intended to summarize the conclusions reached at meetings of the Board of Directors of the Institute held on 18, 19, 20 and 25 April.

On 19 April there was a joint meeting of the Board of Directors of the Institute, and the Board of Directors of the Press. In addition to members of the Institute Board who were present, there were also present the following members of the Board of Directors of the Press: Thomas R. Kimball, President; Milton B. Medary, Jr., Vice-President; Frederick L. Ackerman, Secretary; and Ben J. Lubschez, Treasurer; also Wm. B. Ittner, a Director; and Charles H. Whitaker, Editor of the JOURNAL.

LETTER FROM THE BOARD OF DIRECTORS OF THE PRESS. The Secretary read a letter of 4 April, 1925, from the Board of Directors of the Press to the Board of Directors of the Institute. This letter referred to the action of

the Institute Board at its November meeting in expressing a desire to cooperate with the Board of Directors of the Press. It reviewed the conditions affecting the present subscription rate of \$2.50 for each member now paid by the Institute. Its principal recommendation was that the JOURNAL should be paid the sum of \$5.00 annually for the subscription of each Institute member.

Extended consideration was given to the type of publication desired by the members of the Institute, and to the feasibility of publishing current work in the JOURNAL. No formal action was taken in this regard.

After discussion the Board adopted the following resolutions:

Resolved, That the request of the Board of Directors of the Press for an appropriation for the year 1925 sufficient to raise the amount paid by the Institute for each member to \$5.00 be granted.

HONORARY MEMBERS ON COMMITTEE ON EDUCATION. Director Zantzinger offered the following resolution, which was adopted:

Whereas, The development of education in architecture in our country is such that it becomes desirable to bring the forces directing this education into closer contact, be it

Resolved, That the President of the Association of Collegiate Schools of Architecture and the Chairman of the Committee on Education of the Beaux Arts Institute of Design be asked to become honorary members of the Committee on Education of the American Institute of Architects (to sit at the meetings, with the privilege of the floor but without the right to vote) until further action of the Board of Directors.

Meeting of the Board of Directors, 25 April, 1925

MEMBERS PRESENT. The meeting was called to order by the President, D. Everett Waid, at the Hotel Roosevelt, New York, N. Y., at 9.30 A. M., on 25 April, 1925. Others present were the First Vice-President, Abram Garfield; the Second Vice-President, William L. Steele; the Secretary, Edwin H. Brown; and Directors C. Herrick Hammond, C. C. Zantzinger, William J. Sayward, Sylvain Schnaittacher, Nat G. Walker, Goldwin Goldsmith, J. Monroe Hewlett, and F. Ellis Jackson; also E. C. Kemper, the Executive Secretary.

JURY OF FELLOWS. The terms of Thomas R. Kimball and Robert D. Kohn, on the Jury of Fellows, have expired. Those remaining are as follows:

For one year: Irving K. Pond, Chicago; W. R. B. Willcox, Oregon.

For two years: Henry H. Kendall, Chairman, Boston; Howard Van Doren Shaw, Chicago.

The President stated that he desired time to consider these appointments, and that they would be announced in due course.

EXECUTIVE COMMITTEE (1) (ELECTIVE). The Executive Committee was re-elected, as follows:

D. Everett Waid.....	New York.
Abram Garfield.....	Cleveland.
Edwin H. Brown.....	Minneapolis.
William L. Steele.....	Sioux City.
C. Herrick Hammond.....	Chicago.

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POWERS DELEGATED. With reference to the powers of the Executive Committee, it was

Resolved, That the Board of Directors delegates to the Executive Committee the power to exercise the functions of the Board, with the exception of any general powers involving the discipline of members. These powers delegated to the Executive Committee are effective during intervals of Board meetings in 1925 and until the adjournment of the Convention of 1926. The Executive Committee is authorized to supplement the instructions to any of the Standing or Special Committees as circumstances may require.

BOARD OF EXAMINERS (2) (ELECTIVE). The Board of Examiners was re-elected, as follows:

Delos H. Smith.....Washington, D. C.
Louis A. Simon.....Washington, D. C.
Edward H. Donn, Jr., Chairman,
Washington, D. C.

Resolved, That the thanks of the Board be conveyed to the Board of Examiners for its faithful and well performed labors of the past year.

JUDICIARY (4) (ELECTIVE). The following were re-elected to serve on the Judiciary Committee:

William E. Fisher.....Denver.
William J. Sayward.....Atlanta.
William L. Steele, Chairman.....Sioux City.

GENERAL INSTRUCTIONS TO COMMITTEES. For the guidance of all Standing and Special Committees, and to take effect as of 25 April, 1925, it was

Resolved, That the general instructions to all Standing and Special Committees for 1925-1926 be as follows: To observe and carry out the instructions of the Fifty-eighth Convention, if any; to continue the general programs of Committee work as now established, unless or until the same are modified by subsequent instructions from the Board; to carry out in connection with any Convention instructions, any specific instructions of the Board of Directors, as the same may be issued from time to time; to make progress reports to the Board of Directors not later than 1 November, 1925; and to strictly observe the appropriations allowed in the budget of 1925.

COMMITTEE APPOINTMENTS—PRINTING OF ANNUARY. The Secretary suggested, that in order to issue the Annuary promptly and to give the President time to consider the personnels of appointive Committees, that the Committee appointments be made by the President at his convenience, in time for report at the August meeting of the Executive Committee. He proposed that the Annuary be issued, with a place provided for the insertion of a committee supplement, in the same manner as last year; or that it be held until the appointments are completed by the President—as the President may decide.

Resolved, That the Annuary be issued with the Committee personnels, or with space for a supplement, as decided upon by the President; and that the existing Committees be continued on duty until new appointments are made by the President.

DISTRIBUTION OF PROCEEDINGS. The President referred to his promise made at the International Town, City and Regional Planning Conference to make the Proceedings of the A. I. A. Convention available to the several groups represented there.

Resolved, That this distribution be left in the hands of the Officers with power.

The suggestion was made that Mr. Stein be asked for a list of those who would find the Proceedings valuable.

HISTORY PROGRAM AND RELATED ACTIVITIES. The President reported that Fiske Kimball, the Historian of the Institute, has been obliged to resign on account of the demands of his new work at the University of New York. He spoke concerning the need for immediate work on a history of the A. I. A., and of the difficulties which are to be overcome.

Mr. Ittner spoke on the desirability of reducing the number of Institute Committees and of simplifying its whole procedure. Mr. Waid said that while Fiske Kimball is the best qualified man to do this work he is unable to undertake it because of other duties. The work of the Historian would require three or four months of continuous effort.

The Secretary read the report of the Committee on Archives under date of 23 April, 1925, Hobart B. Upjohn, Chairman. The Secretary stated that the extensive records now stored in safety vaults at the Octagon House were easily available for research work but that specially qualified clerical help would have to be provided. The small force now at the Octagon could not absorb the increased duties involved.

Resolved, That a conference be called by Director Hewlett, of Messrs. Upjohn, Kimball, Waid, and any others the President may designate, for the purpose of working out a program to provide for these activities. Action on the proposed program is left in the hands of the Executive Committee. The conference should also consider the question of an architectural museum, and the proper assembling of the various collections recently accepted by the Institute.

CONVENTION INVITATIONS—1926. Letters were presented from various hotels and chambers of commerce; and from the GEORGIA, TENNESSEE, DETROIT, BUFFALO, and MONTANA CHAPTERS of the Institute, urging the merits of their respective communities as the place of meeting of the Convention of 1926.

Resolved, That the Secretary be requested to acknowledge these with appreciation, and to advise that the 1926 Convention will be held in Washington.

TIME AND PLACE OF FIFTY-NINTH CONVENTION. Consideration was given to the time and place at which the Fifty-ninth Convention should be held. The Secretary stated that the work of the Secretary's Office and of all of the Standing and Special Committees can be more satisfactorily coördinated if the date and place of the next Convention are definitely determined well in advance. After discussion it was

Resolved, That the Fifty-ninth Convention be held in Washington, D. C., on 5, 6, 7 May, 1926.

OBITUARY

BOARD AND EXECUTIVE MEETINGS. In connection with the publication of the *Annuary* the President referred to the schedule of Board and Executive Committee meetings published in the edition of 1924-1925. This schedule was found to be of great convenience to members of the Board and to Chapters. He said that if feasible a similar schedule should appear in the new *Annuary Supplement*.

Resolved, That the schedule of these meetings be as follows:

Executive Committee—Kansas City, Mo., 17-19 September, 1925.

Board of Directors—California, 3-5 December, 1925.

Executive Committee—Chicago, 5-6 March, 1926.

Board of Directors—Washington, D. C., 3, 4 May, 1926.

Board of Directors—Washington, D. C., 8 May, 1926.

THE ALLIED ARCHITECTS ASSOCIATION—CRITICISMS. A number of letters, with various enclosures consisting of newspaper clippings and pamphlets were read from Institute members of the SOUTHERN CALIFORNIA CHAPTER. These letters commented upon the activity of the Allied Architects Association of Los Angeles and expressed in general the opinion that the Association is disrupting the SOUTHERN CALIFORNIA CHAPTER, and that the theory of its organization is wrong in principle.

Resolved, That Mr. Schnaittacher be appointed Chairman of a special committee of five, to be selected by the President, to make an investigation of the situation in Los Angeles and to report to the Board of Directors well in advance of the December meeting. The special committee is instructed to study the fundamental principles underlying the Allied Architects Association, its functions, and other relevant features thereof, and to report the facts to the Board of Directors in writing without recommendations. Both groups in the Los Angeles controversy should be invited to state their positions.

The Secretary was requested to acknowledge all of the communications above listed and to say that they are under consideration by the Board. The desirability of sending a questionnaire to each member of the SOUTHERN CALIFORNIA CHAPTER was suggested. The question of holding a Regional Conference at the time of the Board meeting in December in California was left in abeyance.

AMERICAN CENTER OF STUDIES FOR FRENCH WORKERS. A letter of 24 April, addressed by Mr. Julian C. Levi to the Board of Directors was read. He suggested prompt action on the Convention resolution which directed a study of the proposed plan for establishing in America a center of studies for French intellectual workers on the lines of the Villa Medici in Rome.

Resolved, That the matter be referred to the Committee on Foreign Relations for prompt action.

ADVERTISING BY CONTRACTORS. A letter of 17 April, 1925, from Mr. F. L. Cranford, Chairman of a special committee of the Associated General Contractors, with regard to the publicity campaign of the Hartford Chapter of the A. G. C., was read.

Resolved, That the entire matter be referred to the Committee on Industrial Relations for report.

ADVERTISING IN THE BULLETIN OF THE WASHINGTON STATE CHAPTER. The Secretary read a letter of 15 April from Charles H. Alden, former Director, with regard to advertising in the *Bulletin* of the WASHINGTON STATE CHAPTER.

Resolved, That the letter be referred to the Executive Committee with power.

WREN MEMORIAL WINDOW. The Secretary read a letter of 24 March, 1925, from T. MacLaren, in reference to the collection of funds for a Memorial Window to Sir Christopher Wren.

Resolved, That the letter be left with the Secretary, for use in *The Secretary's Page* of the JOURNAL.

Obituary

George Hyde Washburn

Elected to the Institute in 1916

Died at Burlington, Iowa, 19 April, 1925

George Hyde Washburn died at his Burlington home after an illness of some months. He had been in practice for many years in Burlington, the town in which he was born 14 June, 1862, son of Robert M. and Mary Field Washburn. He was educated in his native city, and it is reported that his desire to become an architect manifested itself at an early age. On the first of March, 1881, he entered the office of C. A. Dunham, a Burlington architect, with whom he remained many years. In August, 1898, he opened his own office for the practice of architecture, and became a prominent member of the profession in that city. He was well known and well liked among his townspeople, and was a member of many organizations, one of them the State Association of Architects. One of his acquaintances said of him: "Had nature designed his body in keeping with his heart, he would have been a physical giant."

The avocation which seemed to afford him his greatest delight was playing in the Burlington High School orchestra. Boating on the river and long excursions into the country were among his favorite diversions.

In his forty-four years of practice he designed many homes and business buildings in Burlington and a large surrounding circle. Among his most important commissions were the *Gazette Building*, part of the Burlington hospital, and the county farm buildings—regarded as models at the time they were built. He had a hand in the plans for the new city hall.

Mr. Washburn leaves a widow, Mary Washburn, and two sons.

C. E. Schermerhorn

Elected to the Institute in 1902

Died at Philadelphia, Pa., 16 May, 1925

Mr. Schermerhorn, born in Philadelphia, was a lineal descendant of James Jacob Schermerhorn, who settled in New York in 1636. After leaving the Central High School he spent a year traveling in Europe and then entered the office of Stephen Decatur Button, one of Philadelphia's well known architects of two score years ago. Upon the death of Mr. Button he succeeded to the

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practice. He formed a partnership with Harry L. Reinhold, which, after a few years, was dissolved.

Some of his more notable structures were the St. Andrew M. E. Church and Sunday School, Fleishmann Memorial Baptist Church, Davison office building, Children's Ward and Nurses' Home for the Women's Hospital, farm buildings for the Campbell Soup Co., and Mr. Coleman Du Pont, Truck House for the Philadelphia Fire Department, and the Pennsylvania Barge Club. With Mr. Reinhold he rebuilt the Montgomery County Court House at Norristown.

He designed numerous private residences, many of them for well-known clients, among whom were Eugene G. Grace, "Rosebank," Aiken, S. C.; James E. Mathews, F. A. Shick and A. Newton Roberts, Bethlehem, Pa.; Dr. Eugene G. Kistler and John F. Saeger of Allentown, Pa.; James Stuart Lowry, Atlantic City; C. Howard Schermerhorn, Philadelphia; Clarence Illingworth, Fox Chase, Pa.; Dr. H. Bailey Chalfant, Pitman, N. J.; Abram T. Eastwick, Norristown; Harry W. Hand, J. Scott Fowler, Reuben Windisch and Harry T. Obern of Oak Lane; G. C. Kuemmerle, Fort Washington, Pa.; Edwin B. Malone, Taylorsville, Pa.; H. A. Romberger, Germantown; J. H. Yocum, Bryn Mawr, and others.

Some years ago Mr. Schermerhorn formed an association with Watson K. Phillips under the firm name of Schermerhorn & Phillips, Associate Architects. Together they designed a number of public school buildings, churches and private residences. He wrote many articles for magazines and newspapers which were of particular interest to home builders. He was one of the first architects to broadcast talks on architectural and building subjects. His brochure, *Services of an Architect*, was sent from over thirty radio stations throughout the country and was published in many architectural, trade and home magazines. During the World War he was attached to the Military Intelligence Section, Plant Protection Division of the General Staff.

WATSON K. PHILLIPS.

William Cresson Pritchett, F.A.I.A.

Elected to Fellowship in the Institute in 1892

Died at Philadelphia, Pa., 14 March, 1925

Mr. Pritchett was graduated from the University of Pennsylvania, Class of 1880, and was the first student of that institution to receive the degree in Architecture from the Towne Scientific School. He was President of his class continuously from the time of his graduation until his death—an exceptional compliment, expressing the esteem in which he was held by his fellow-classmen. For many years he was Treasurer of the PHILADELPHIA CHAPTER, and was long active in directing its affairs. He was a man of highest standards and loved the work in which he so long labored. His practice was of a varied nature, but probably his closest devotion was to residential work, and he has designed many homes of importance throughout the eastern section of this state. He was an architect of good taste and refinement which, combined with his personal qualities, makes his death a great loss to his friends and the profession.

GEORGE I. LOVATT.

To WM. C. P., JR., IN MEMORIAM

What care I for the shimmer of renown,
A brilliant wit, the soldier's feat,
The swagger of the academic gown!
How small they seem, beyond compare,
Beside the man of simple cheer,
The friend who never wore a frown!

Strangest of human mysteries;
Who lived unconscious of his kindly ways.
Unheeded as the sun on pleasant days,
In death takes on a sudden godlike guise.
Beyond our outer deeds and words,
Designs of beauty that we plan,
There lies—they call it 'spirit,' 'soul,'
The precious essence of us all!
The measure of the God in man.
Thy spirit, Will, was big and sound,
Within an artless nature bound.
Unwittingly the highest didst achieve,
A life forever giving, ne'er thinking to receive.
PHILIP H. GORPP, in Philadelphia *Public Ledger*.

Allen Evans

Elected to the Institute in 1911

Died at Philadelphia, Pa., 28 February, 1925

In the death of Allen Evans the Philadelphia Chapter has lost one of its oldest members, and the profession in Philadelphia a man who was for many years a leading figure.

Born at Paoli, 8 December, 1849, Mr. Evans attended school at West Chester, and later studied for two years at the Polytechnic College in Philadelphia, entering the office of Samuel Shaw, in 1869. In 1871 he entered the office of Furness & Hewitt, which later became Furness, Evans & Company. This firm, in the period from 1875 on, was instrumental in the development of our modern civic architecture and was responsible for many Philadelphia buildings. Among others, Broad Street Station, The Commercial Trust Building, Morris Building, Drown Hall at Lehigh University, The West End Trust Building, and in collaboration with McKim, Mead and White, the Girard Trust Company Building and the Franklin National Bank.

Mr. Evans was a man of great energy and administrative ability, kindly and generous in his dealings with his office force, and courteous and fair in his relations to all with whom he came in contact. His loss will be deeply mourned by his many friends.

CHARLES WILLING.
JOSEPH P. SIMS.

Donn Barber, F.A.I.A.

Elected to Associate Membership in the Institute in 1907

Elected to Fellowship in 1915

Died at New York City, 29 May, 1925

(Further notice later)

Structural Service Department

LEROY E. KERN, Technical Secretary

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

Standardization of Lumber (19a). (U. S. Department of Commerce. Simplified Practice Recommendation Number 16. Issued by the Bureau of Standards, 1 July, 1924. Pages 62. Size 6" x 9". Illustrated.) (Continued from the JOURNAL for May, 1925.)

Standard and Extra Standard Yard Lumber Sizes

The terms "standard board and extra standard board" and "standard dimension and extra standard dimension"

Siding, flooring, ceiling, partition, shiplap, and dressed and matched

[The thicknesses apply to all widths and the widths to all thicknesses]

Product	Size, board measure		Dressed dimensions at standard commercially dry shipping weight and moisture content	
	Thickness	Width	Thickness	Width
	Inches	Inches	Inches	Inches
Bevel siding	4	5	1/2 by 3/8	3 1/2
	5	6	5/8 by 3/8	4 1/2
	6			5 1/2
Rustic and drop siding	4	5	3/4	3 3/8
	5	6	1 1/8	4 1/8
	6	8	1 5/8	5 1/8
Flooring	2	3	1/4	1 1/2
	3	4	1/2	2 3/8
	4	5	3/4	3 1/4
	1 1/4	6	25/32	4 1/4
	1 1/2		1 1/8	5 1/4
Ceiling	3	4	3/8	2 3/8
	4	5	1/2	3 1/4
	5	6	5/8	4 1/4
	6		3/4	5 1/4
Partition			3/4	2 3/8
				3 1/4
				4 1/4
				5 1/4
Shiplap	1	4	25/32	3 3/8
		6		5 1/8
		8		7 1/8
		10		9 1/8
		12		11 1/8
Dressed and matched	1	4	25/32	3 1/4
	1 1/4	6	1 1/8	5 1/4
	1 1/2	8	1 1/4	7 1/4
	2	10	1 5/8	9 1/4
		12		11 1/4

¹ Shiplapped; face widths, D. & M., 1/8 inch wider than shiplapped.

² Minimum.

The over-all widths of patterned material may be computed on the following basis: Based on material 1 inch thick, the tongue shall be 1/4 inch wide in tongued and grooved lumber, and the lap 3/4 inch in shiplapped lumber; or, based on material 2 inches thick, the tongue shall be 3/4 inch in tongued and grooved lumber, and the lap 1/2 inch in shiplapped lumber, with face 1/8 inch narrower in 2-inch lumber than in 1-inch lumber.

SUMMARY OF STANDARD AND EXTRA SIZES FOR YARD LUMBER, S1S OR S2S, S1E OR S2E

Finish, common boards, and dimension

[The thicknesses apply to all widths and the widths to all thicknesses]

Product	Size, board measure		Dressed dimensions at standard commercially dry shipping weight and moisture content		
	Thickness	Width	Thickness	Thickness, extra standard	Width
	Inches	Inches	Inches	Inches	Inches
Finish	3	4	5/16		2 3/4
	4	5	7/16		3 3/8
	5	6	9/16		4 3/8
	6	7	11/16		5 3/8
	1	7	25/32	26/32	6 3/8
	1 1/4	8	1 1/16		7 1/2
	1 1/2	9	1 5/16		8 1/2
	1 3/4	10	1 7/16		9 1/2
	2	11	1 9/16	1 3/4	10 1/2
	2 1/2	12	2 1/8		11 1/2
	3		2 3/8		
Common boards	1	3	25/32	26/32	2 3/4
	1 1/4	4	1 1/16		3 3/8
	1 1/2	5	1 5/16		4 3/8
	2	6	1 7/16	1 3/4	5 3/8
		7			6 3/8
		8			7 1/2
		9			8 1/2
		10			9 1/2
		11			10 1/2
		12			11 1/2
Dimension	2	2	1 5/8	1 3/4	1 5/8
	2 1/2	4	2 1/8		3 3/8
	3	6	2 3/8		5 3/8
	4	8	3 1/8		7 1/2
	Over 4	10	Off 3/8		9 1/2
		12			11 1/2

Factory flooring, heavy roofing, decking, and sheet piling

[The thicknesses apply to all widths and the widths to all thicknesses]

Size, board measure		Dressed dimensions at standard commercially dry shipping weight and moisture content.			
Thickness	Width	Thickness	Face Width		
			D. M.	Shiplapped	Grooved for splines
Inches	Inches	Inches	Inches	Inches	Inches
2	4	1 1/8	3 3/8	3	3 1/2
2 1/2	6	1 2 1/8	5 1/8	5	5 1/2
3	8	1 2 3/8	7 1/8	7	7 1/2
4	10	1 3 3/8	9 1/8	9	9 1/2
	12		11 1/8	11	11 1/2

STRUCTURAL SERVICE DEPARTMENT

Summary of basic grade classifications for yard lumber

Total products of a typical log arranged in series according to quality as determined by appearance.	SELECT	Lumber of good appearance and finishing qualities.	Suitable for natural finishes.	Grade A—Practically free from defects. Grade B—Allows a few small defects or blemishes. Grade C—Allows a limited number of small defects or blemishes that can be covered with paint. Grade D—Allows any number of defects or blemishes which do not detract from a finish appearance, especially when painted.
			Suitable for paint finishes.	
	COMMON	Lumber containing defects or blemishes which detract from a finish appearance but which is suitable for general utility and construction purposes.	Lumber suitable for use without waste.	No. 1 Common—Sound and tight knotted stock. Size of defects and blemishes limited. May be considered water-tight lumber.
			Lumber permitting waste.	No. 2 Common—Allows large and coarse defects. May be considered grain-tight lumber. No. 3 Common—Allows larger and coarser defects than No 2 and occasional knot holes. No. 4 Common—Low quality lumber admitting the coarsest defects, such as rot and holes. No. 5 Common—Must hold together under ordinary handling.

shall be designations for 1-inch boards (yard) and 2-inch dimension (yard), respectively, and applied to both softwoods and hardwoods.

25/32 inch S1S or S2S (measured at standard commercially dry shipping weight and moisture content for each species), shall be the thickness for standard yard board; 26/32 inch, S1S or S2S, for the extra standard yard board.

1 1/8 inch S1S or S2S (measured at standard commercially dry shipping weight and moisture content for each species), shall be the thickness for standard dimension not more than 12 inches wide; 1 3/4 inches, S1S or S2S for extra standard dimension.

The finished widths of boards, dimension and finish S1E or S2E. (measured at standard commercially dry shipping weight and moisture content for each species) shall be 3/8" off on lumber of standard width less than 8" and 1/2" off on lumber of standard widths of 8" and over.

The thicknesses and widths of finished lumber shall be as shown above.

Structural Slate (22b). (U. S. Department of Commerce. Simplified Recommendation Number 13. Issued by the Bureau of Standards. Original draft 1 Aug., 1924.

Pages 14. Size 6" x 9". Illustrated.) Slate, being a natural product, can be cut to any desired sizes without the employment of special dies, patterns, molds, castings, etc., to meet any unusual conditions, but the recommended sizes are suggested for the purpose of encouraging a demand that will justify some production of units for stock. Such predetermined stocking will provide employment for quarry and mill workers during slack periods, and will expedite shipments on orders for the standard sizes.

Some of the sizes shown in this recommendation have already been adopted by several producers, in accordance with former studies and surveys, and they can, therefore, be economically supplied by all producers.

The specification and use of these recommended plumbing and sanitary slate sizes by architects, contractors, engineers, plumber, school boards, industrial plant owners and gymnasium directors, and others requiring slate for such purposes, will facilitate building operations.

Construction items which will be affected include: laundry tubs, sink and tub combinations, sink and two-tub combinations, sinks with or without integral backs and with one or two drain boards, sink tops, slop hoppers, shower stalls, toilet inclosures, and urinals.

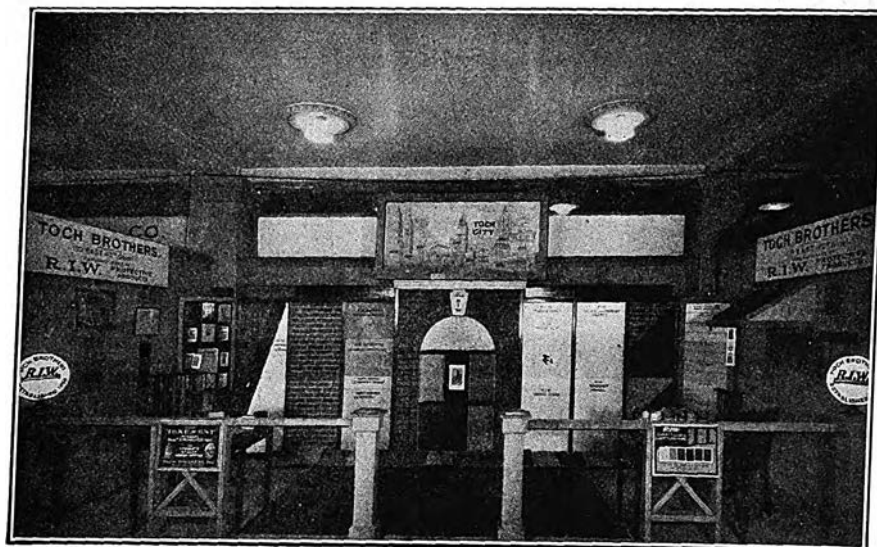


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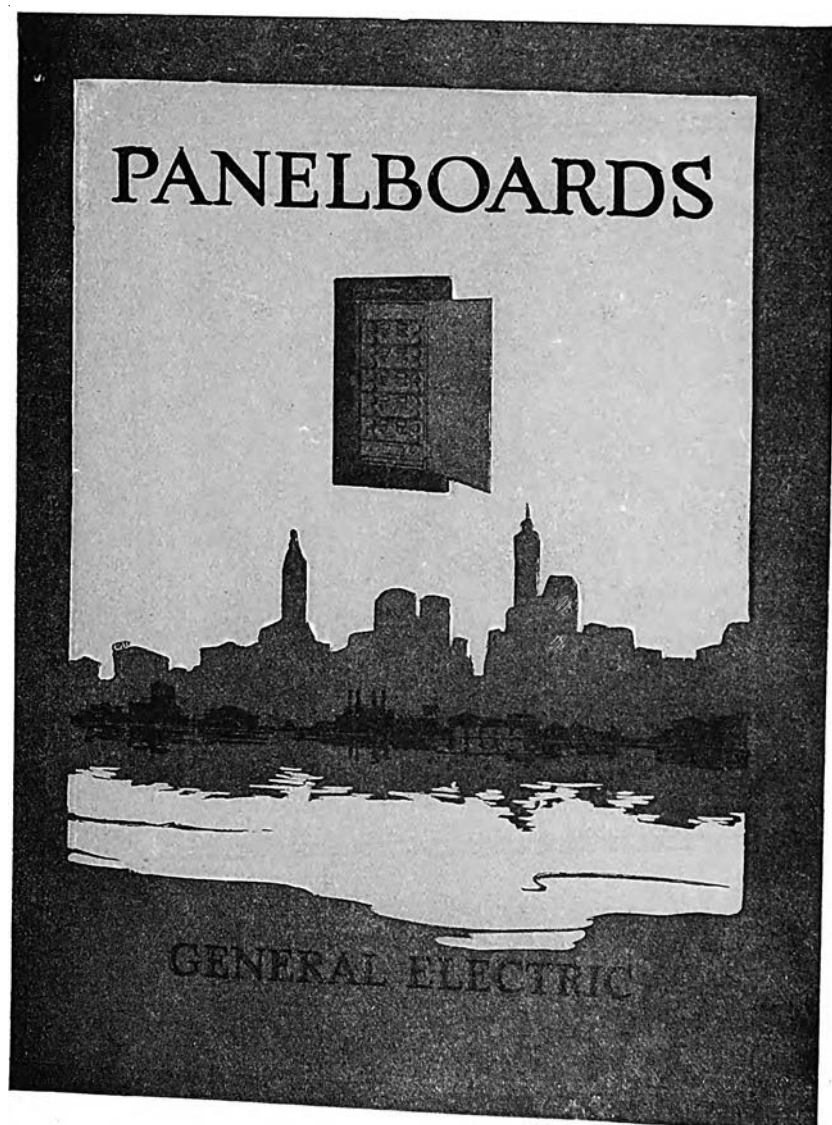
faith in their ability to resist disintegrating forces is not misplaced is witnessed by leaders in the profession.

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INDUSTRIAL SECTION

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

June, 1925



A WINDOW FRAME IS A PICTURE FRAME

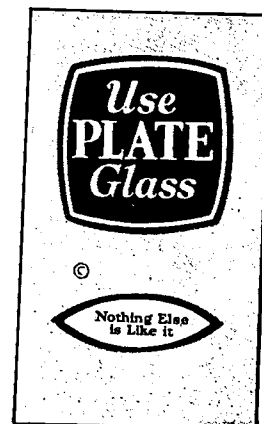
A WINDOW frames thousands of changing pictures—the intimate charm of a garden, the vista of a curving road, the first faint flush of green in the spring. Plan that your clients may view the pageant of the seasons through the perfect clarity of Plate Glass. The surfaces of Plate Glass are flat, parallel and polished. They present no obstruction to the eye. The wavy distortions of ordinary window glass are notably absent in Plate Glass.

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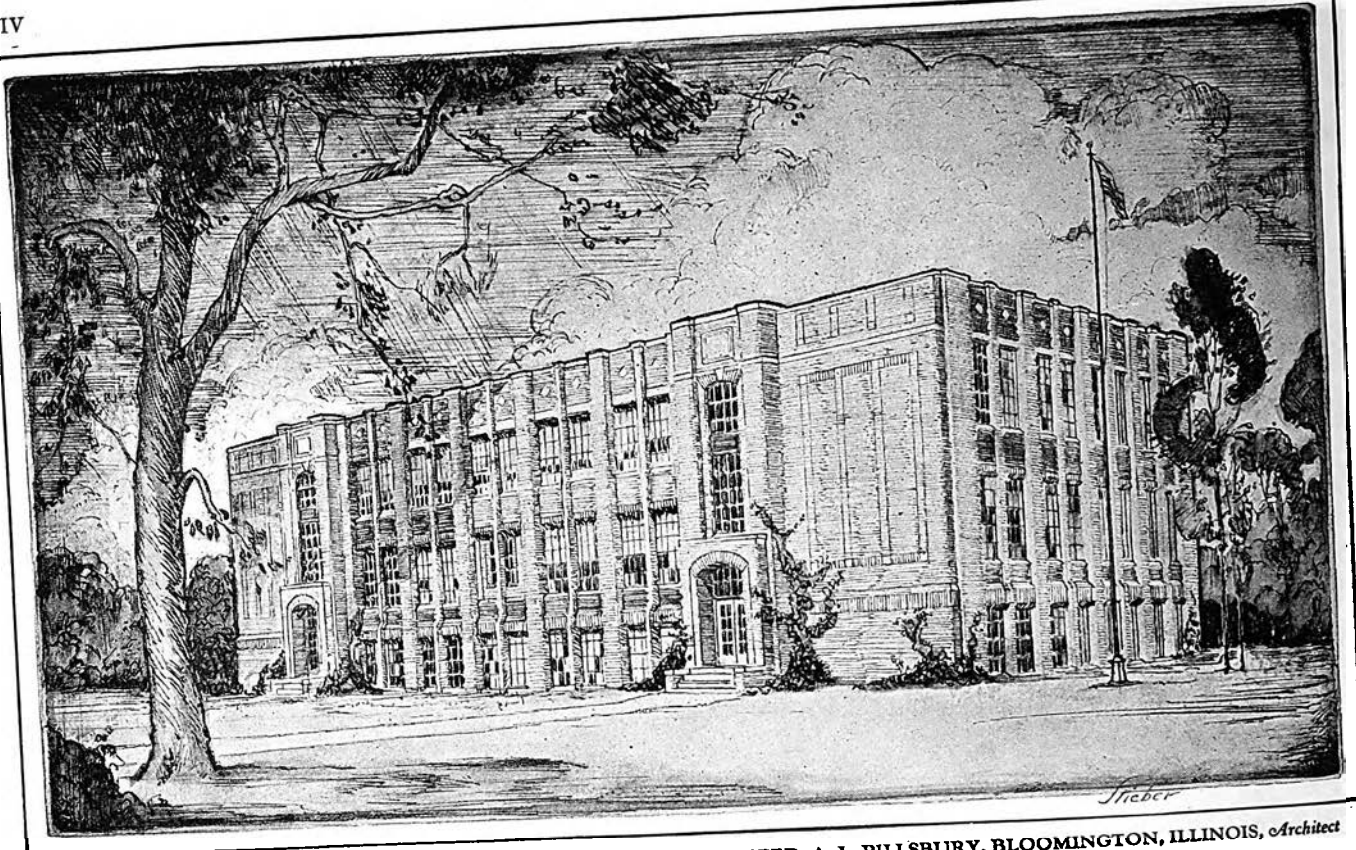
To glaze a house, large or small, with Plate Glass costs less than one per cent of the total cost of the house, and it invariably pays for itself in increased selling or renting value. Specify Plate Glass. *It is far superior to sheet glass in every way, yet it costs but little more.*

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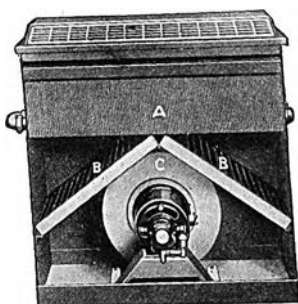


June, 1925



COMMUNITY HIGH SCHOOL, STAUNTON, ILLINOIS, UNIVENT EQUIPPED, A. L. PILLSBURY, BLOOMINGTON, ILLINOIS, Architect

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The great work of the American Architect does not end with the life of the building he designs. His concepts of beauty go up and on with the generations. Thus the American Architect has a part in creating higher ideals of beauty for this and following generations.

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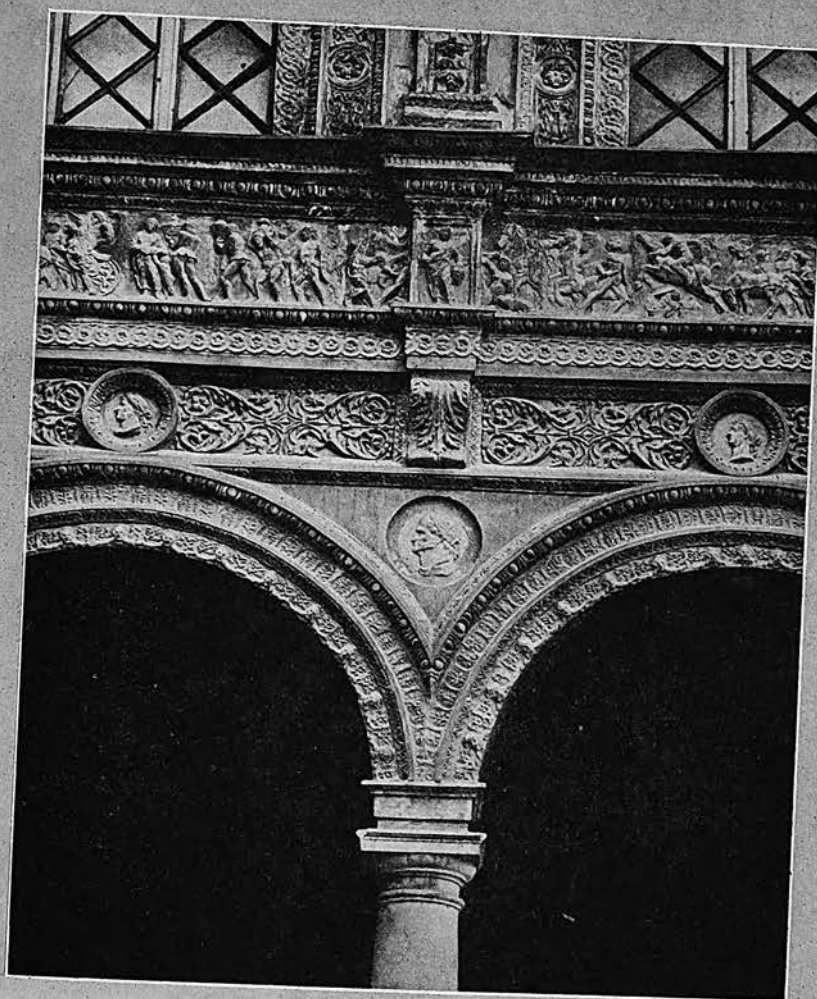
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

June, 1925



Detail of Terra Cotta, Palazzo Stanga, Cremona, Italy

*(from "Terra Cotta of the Italian Renaissance,"
published by the National Terra Cotta Society)*

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XVI

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Adolphus Busch Residence St. Louis, Mo.

96.20% possible in-leakage prevented by Chamberlin strip installed in 1903—twenty-two years ago. With a wind velocity of 21 M.P.H., windows with 18.25 lineal feet of crack actually leaked only 2.51 cu. ft. per minute.



This advertisement is No. 3 of a series illustrating Chamberlin "Tests of Time"



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There are sound reasons why only Chamberlin, of all weather strip manufacturers, guarantees every installation for the life of the building.

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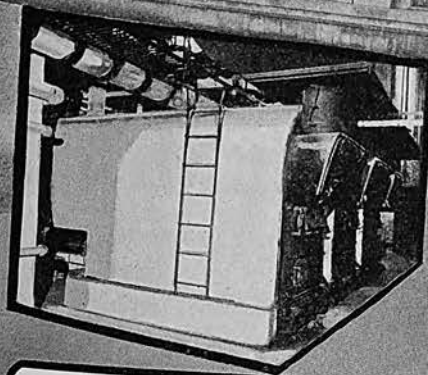
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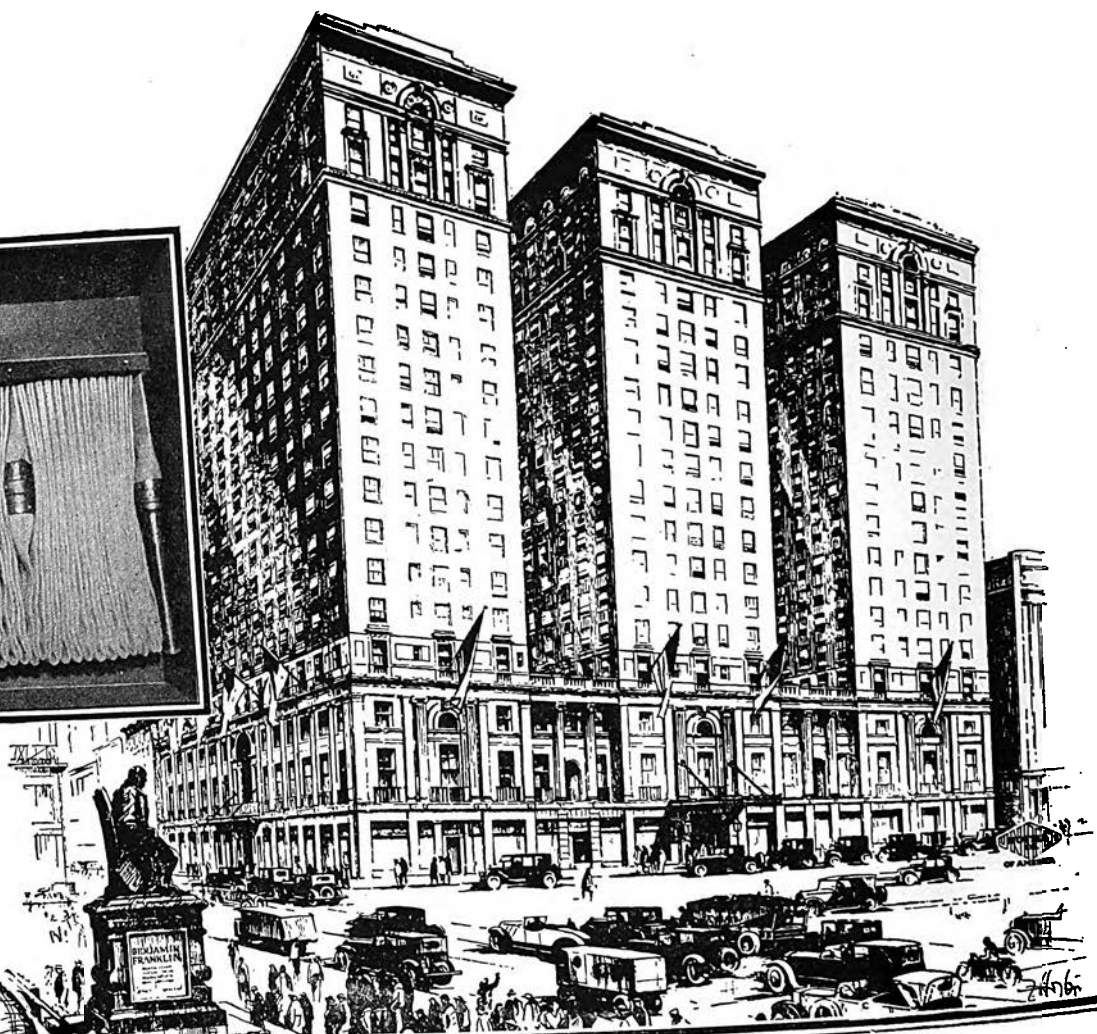
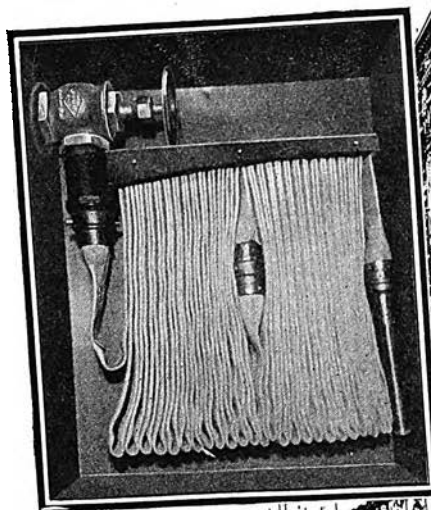
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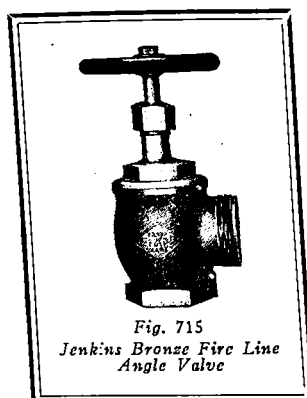
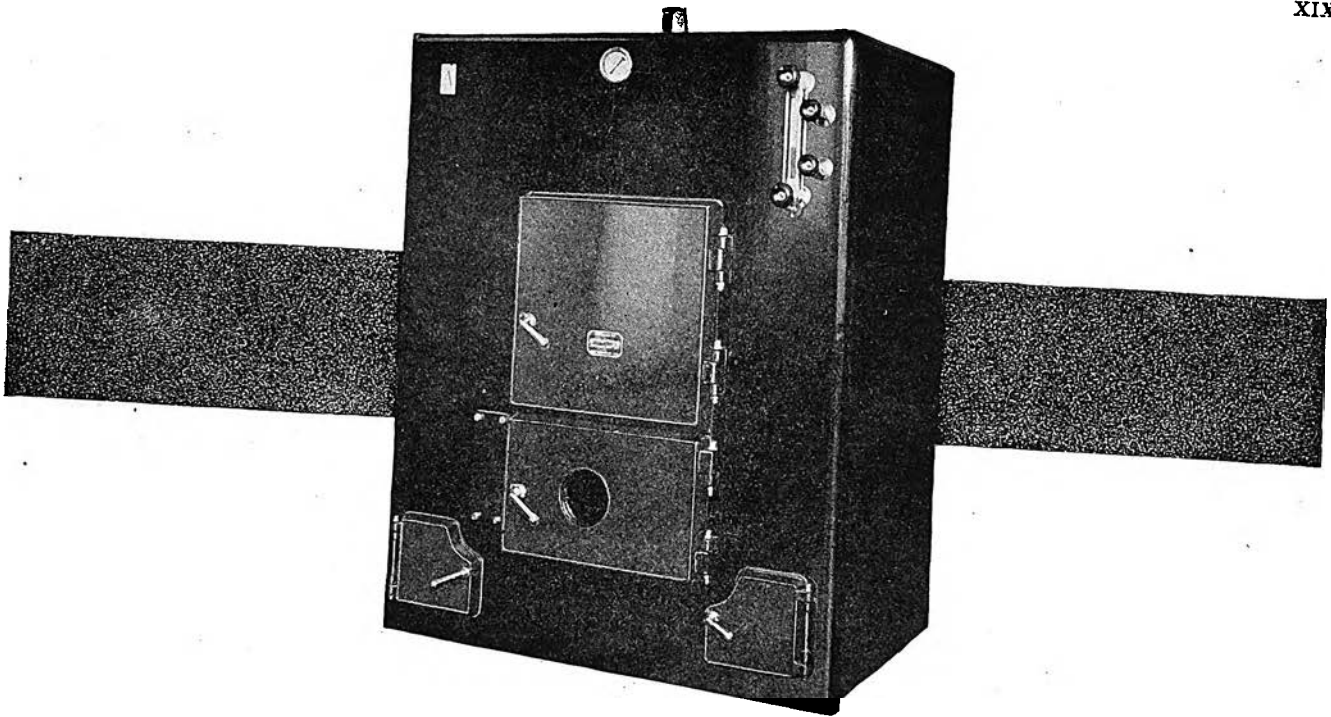


Fig. 715
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3. Instead of the large lock-safe door, notice the two doors and the hole in the lower one, adjustable to fit any make of oil burner.
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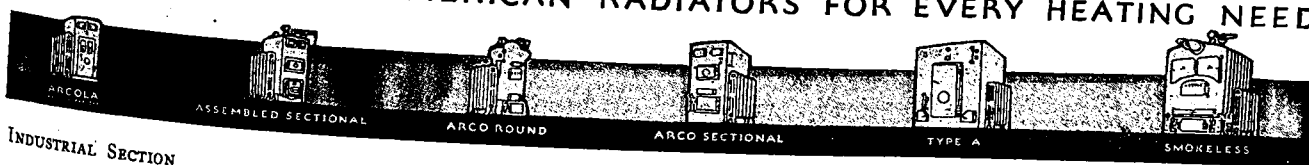
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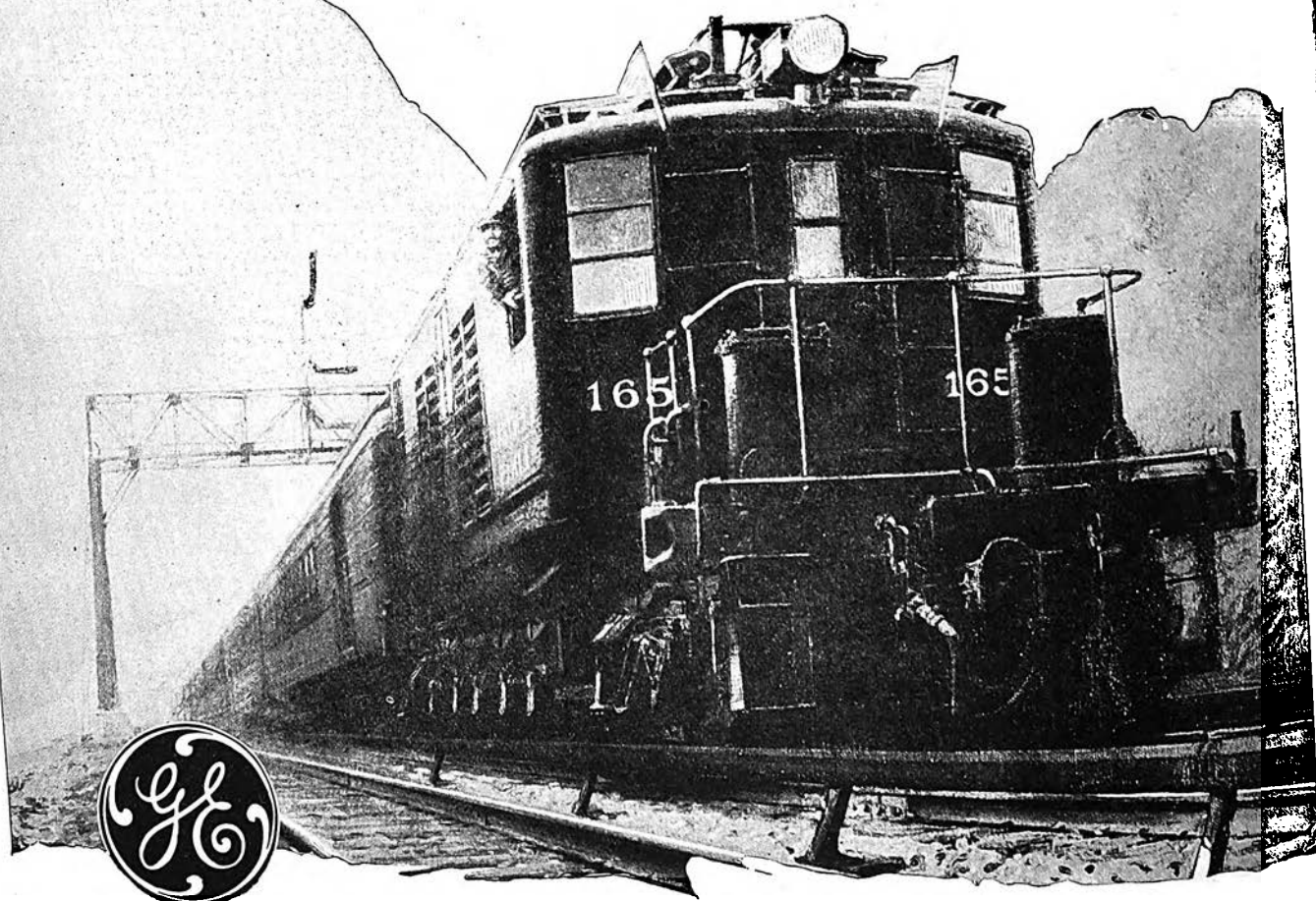
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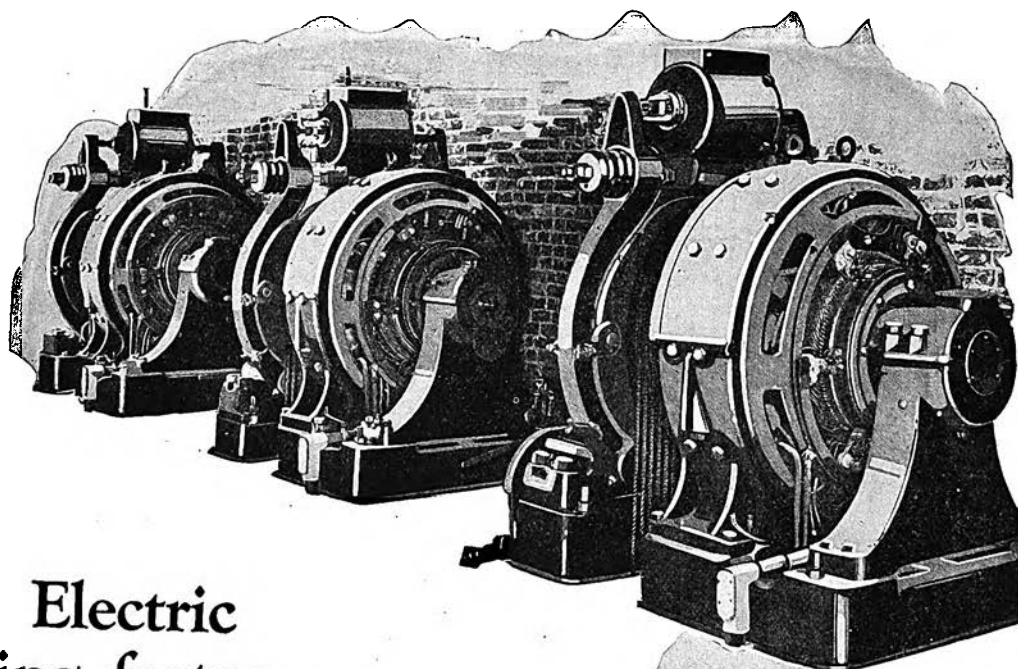
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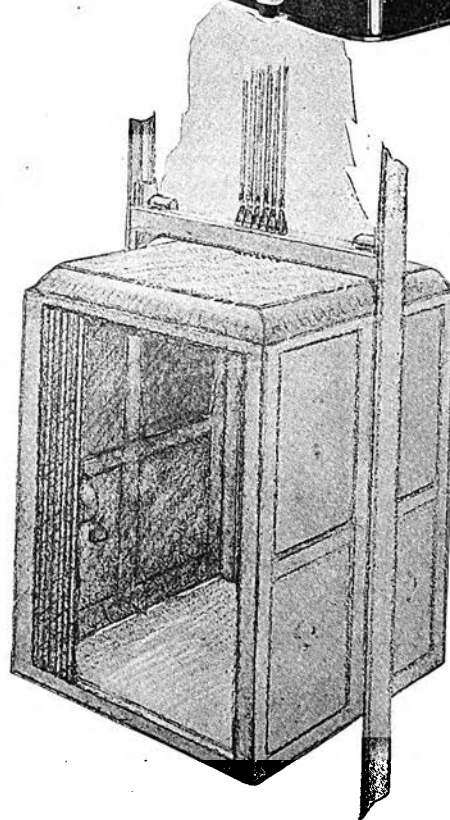


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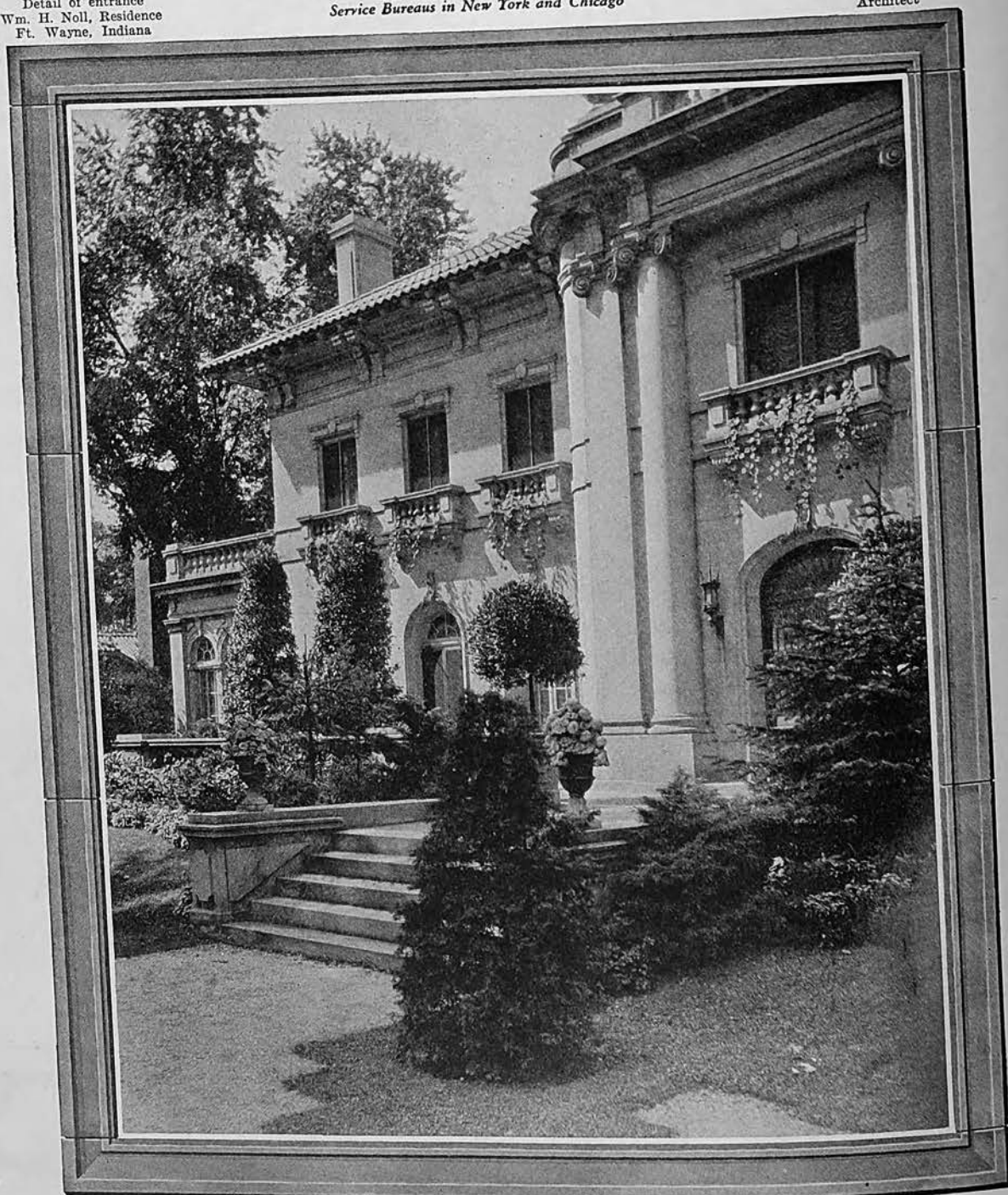
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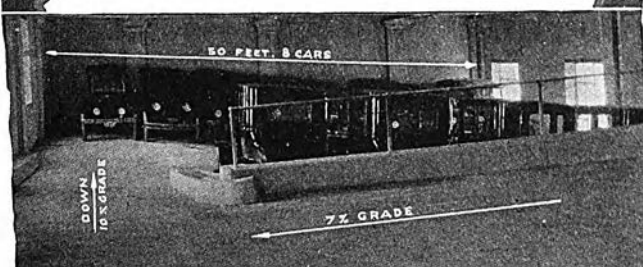
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Your dealer can supply the Standard Documents. All documents are obtainable from the Executive Secretary, the A. I. A., The Octagon House, Washington, D. C. Every order is filled on the day received, transportation prepaid.

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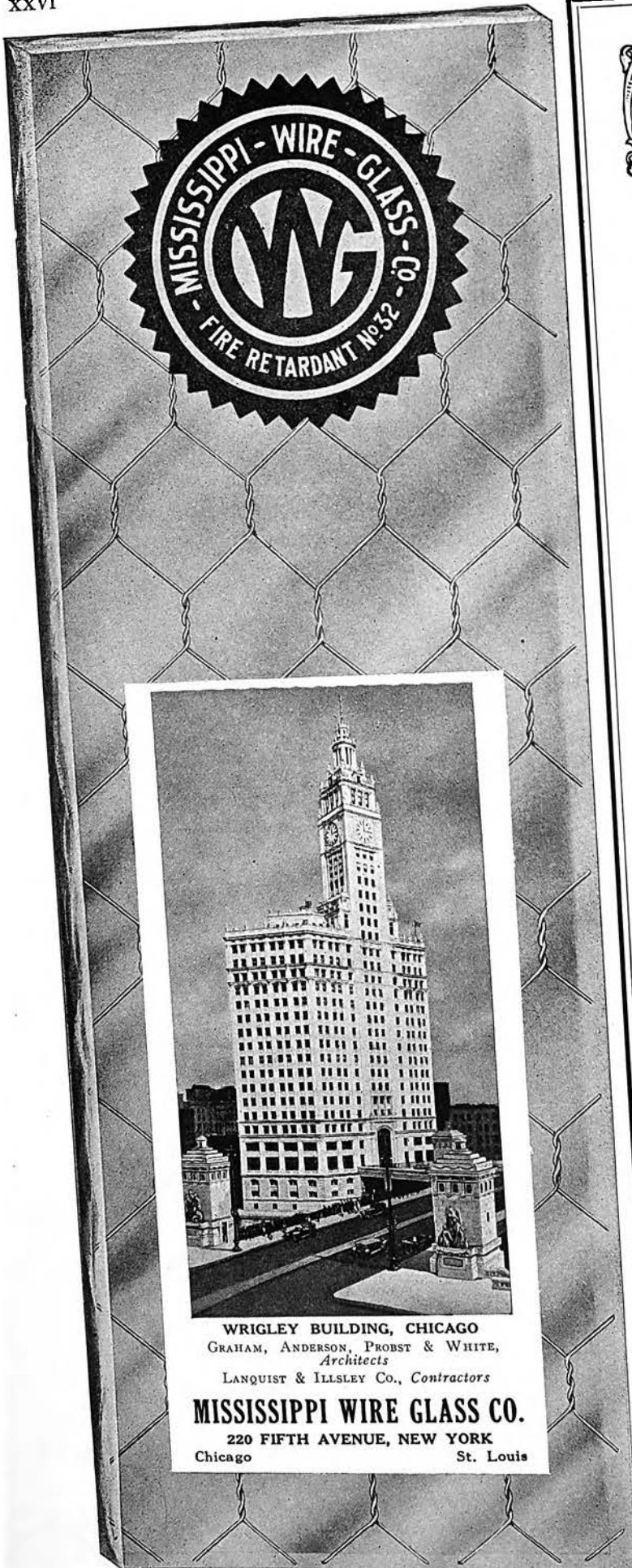
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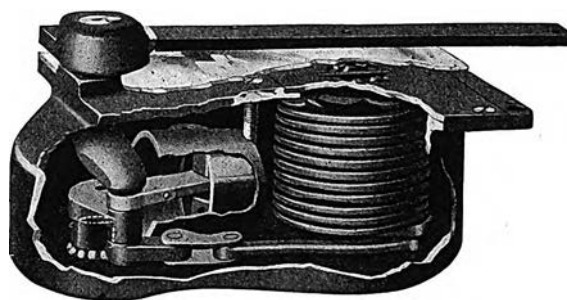
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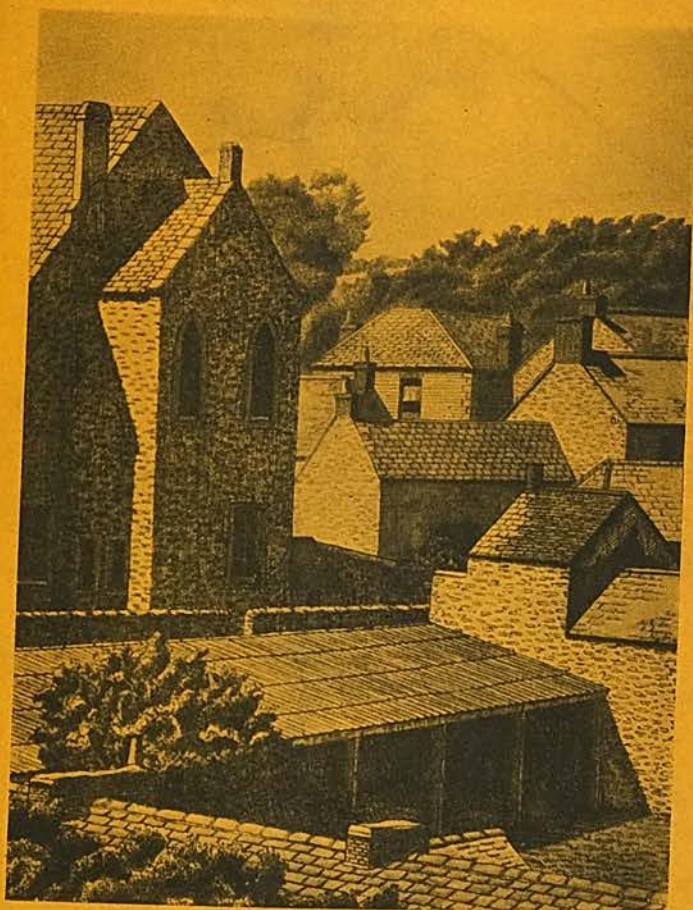
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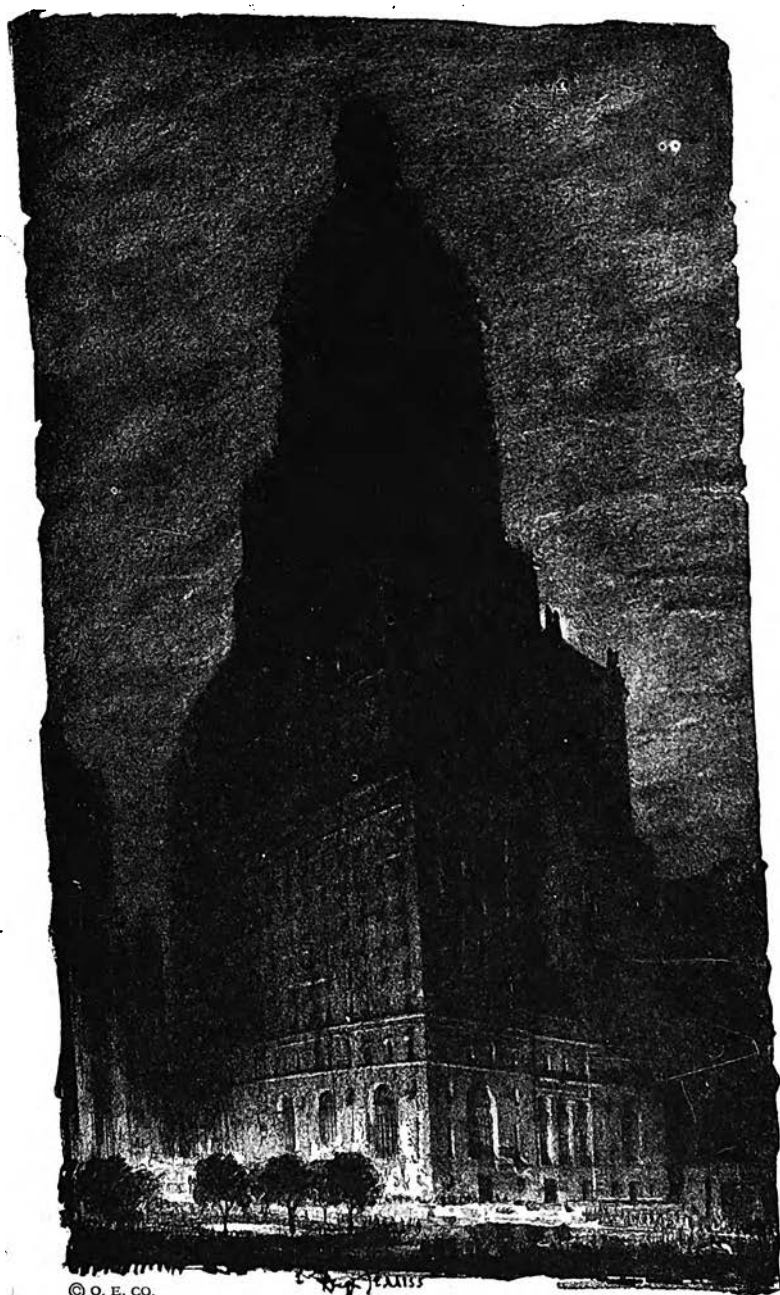
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Volume XIII

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Number 7

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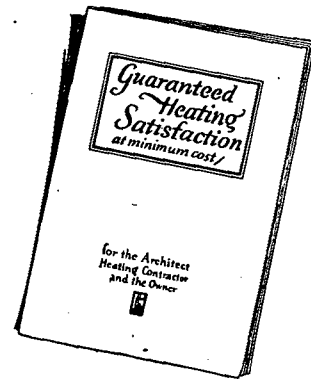
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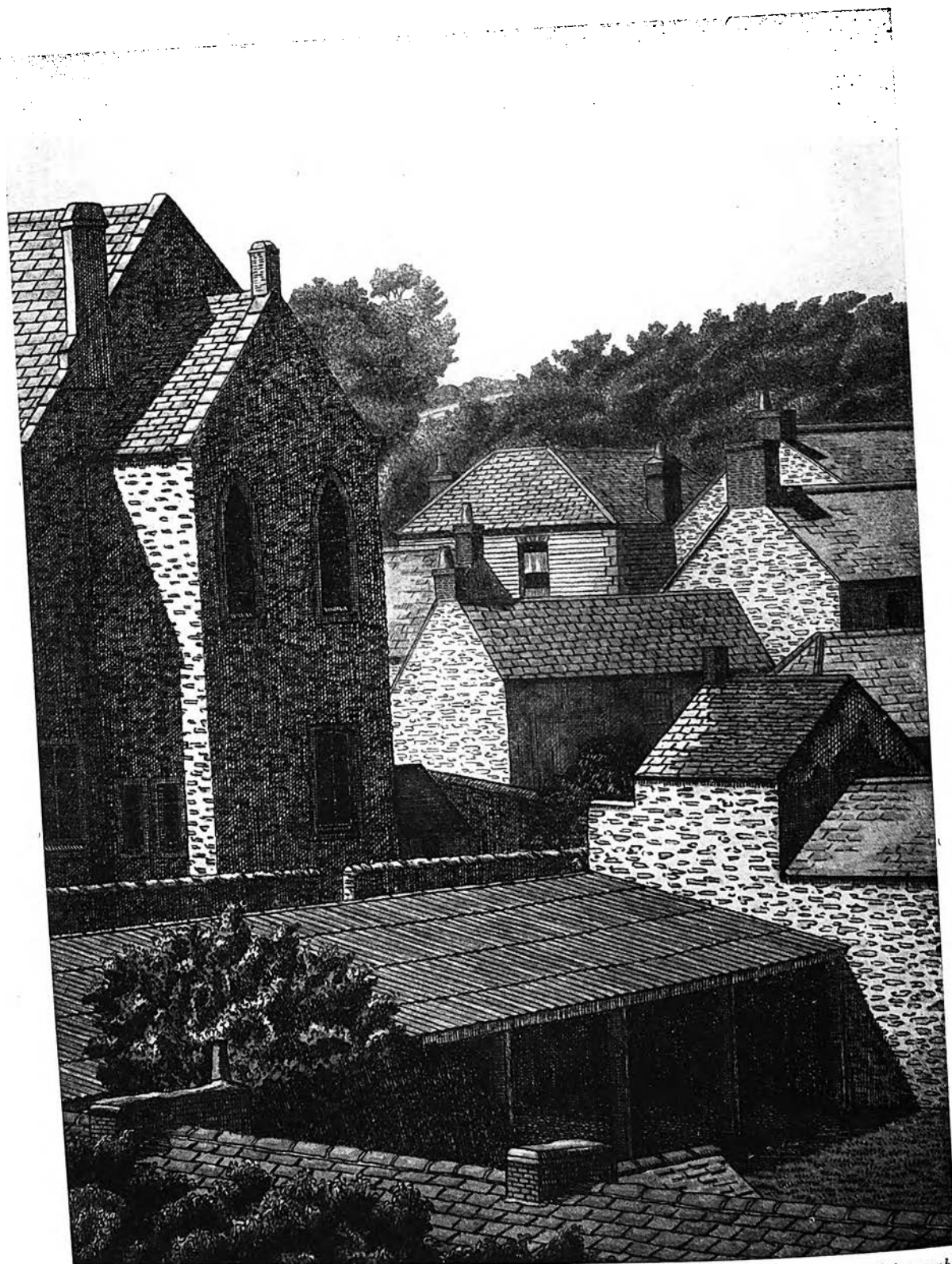
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A CORNER OF PORTHLEVEN
After the water color by Charles Ginner

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Locarno

SITTING here outside of the Café della Navegna on the edge of the Lago Maggiore, whose wrinkled surface makes a kind of liquid lace of the reflections of snowy peaks, yesterday seems as far away as reality is far from romance. The greenish sulphurous pall that hangs over Victoria Station at this season, the sickening Channel, the night in the *rapide* bumping over a war-worn roadbed, the bleakness of Bâle in the early morning—all these are of yesterday, separated from today by a long blackness of tunnel, by a great mountain wall and by the much greater differences that divide the lands where coal is King from those where the sun is God.

The darkness of the tunnel, like the dim ante-room through which Turner used to lead his visitors, makes the picture seem doubly dazzling; the cone of absolute white that rises higher and higher into the sky of absolute blue, the torrent that runs a race with the train, the little valley rising in terraced vineyards, the villages with white towers, the whole scene lit by a brighter and yet a softer light. Something seems to have melted at the core of things as one goes on and down toward a land of "warmth and light and bliss," toward Italy.

Inside the café a youthful colossus, with stooping shoulders and burnt-out sockets in place of eyes, is playing a piano with no audience but a girl who sits and knits and watches him with radiant eyes. The rough stone tables outside are deserted except for one man who dreams over a bottle of wine and stares into the lake below. As the sun sets the snow-covered peaks become pink against a faintly greenish sky while the slopes grow a profound purple. A mist rises from the lake and blots out the village opposite from which comes clearly the sound of vesper bells filling the whole windless space within the circle of the mountains.

Once Locarno was confined to the narrow strip between the lake and the mountain slopes, but since the river Maggia was canalized (it is said at the suggestion of Ruskin) the town has spread out over what was once a marshy delta. Everywhere are vineyards,

and wine must have been always the blood of Locarno, for when the Romans came it was to Bacchus that their temple was dedicated. The temple is now called a church and dedicated to San Vittore, but deep down in the crypt are carvings of grapes and vines that recall the earlier religion, more natural and closer to the soil. The great tide of artistic effort that marked the Renaissance scarcely more than touched Locarno, but from the decay of the Roman Empire until it became Swiss at the beginning of the sixteenth century the town was burnt, sacked and fought for, like most beautiful Italian towns. At first a number of fortresses sprang up to stop the southward drift of the barbarians but nothing remains of these except a portion of the central and main stronghold which became the castle of the local tyrant. Their place is now taken by a serried rank of hotels which in their season hold up quite as successfully, if at less cost of life, the flood of Northern barbarians which still drifts toward Italy.

In 1225 a certain Simon da Locarno, fighting as an ally of the Visconti clan against the Torriani family, was captured and put in an iron cage where for the space of twelve years he was exposed to the weather, to the taunts, insults and torments of the passers-by, his hair and nails uncut, his body unwashed and half-starved. Set free at last on his promise to keep the peace, a promise that might have seemed unnecessary after twelve years of corroding torture, he soon was in arms again with the help of Ottone Visconti and after alternating defeats and victories triumphed over the Torriani, put three of the brothers in an iron cage (perhaps the one he had so long inhabited), became generalissimo of the Visconti forces and dying full of honors was buried in a church at Como. At the end of the fourteenth century the fortress of Locarno was the strongest in Lombardy with the exception of the one at Milan.

From the early sixteenth century, probably shortly after the Swiss occupation, dates one of the most interesting of the buildings in Locarno, a barracks once filled



LOCARNO

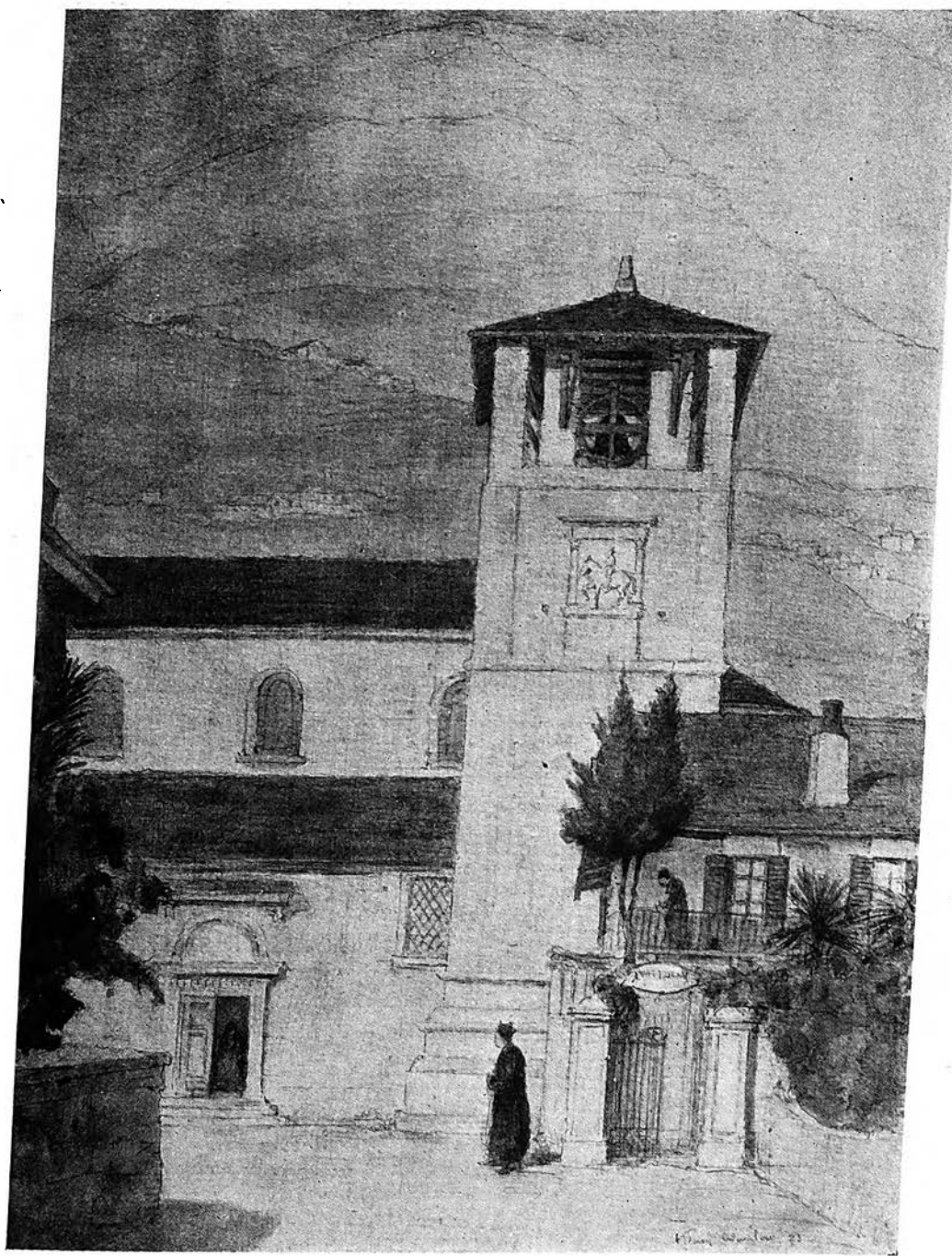
After the sketch by Henry Winslow

with mercenaries and now occupied by peasants and by an artist and his wife. The Castello di Ferro, as it is called, probably from the fact that all of the windows are very heavily barred, is very little changed but the guard room is now a studio adorned with fantastically modern pictures. The captain's room adjoining, with its fireplace surmounted by monumental figures in bas-relief, is filled with canvases.

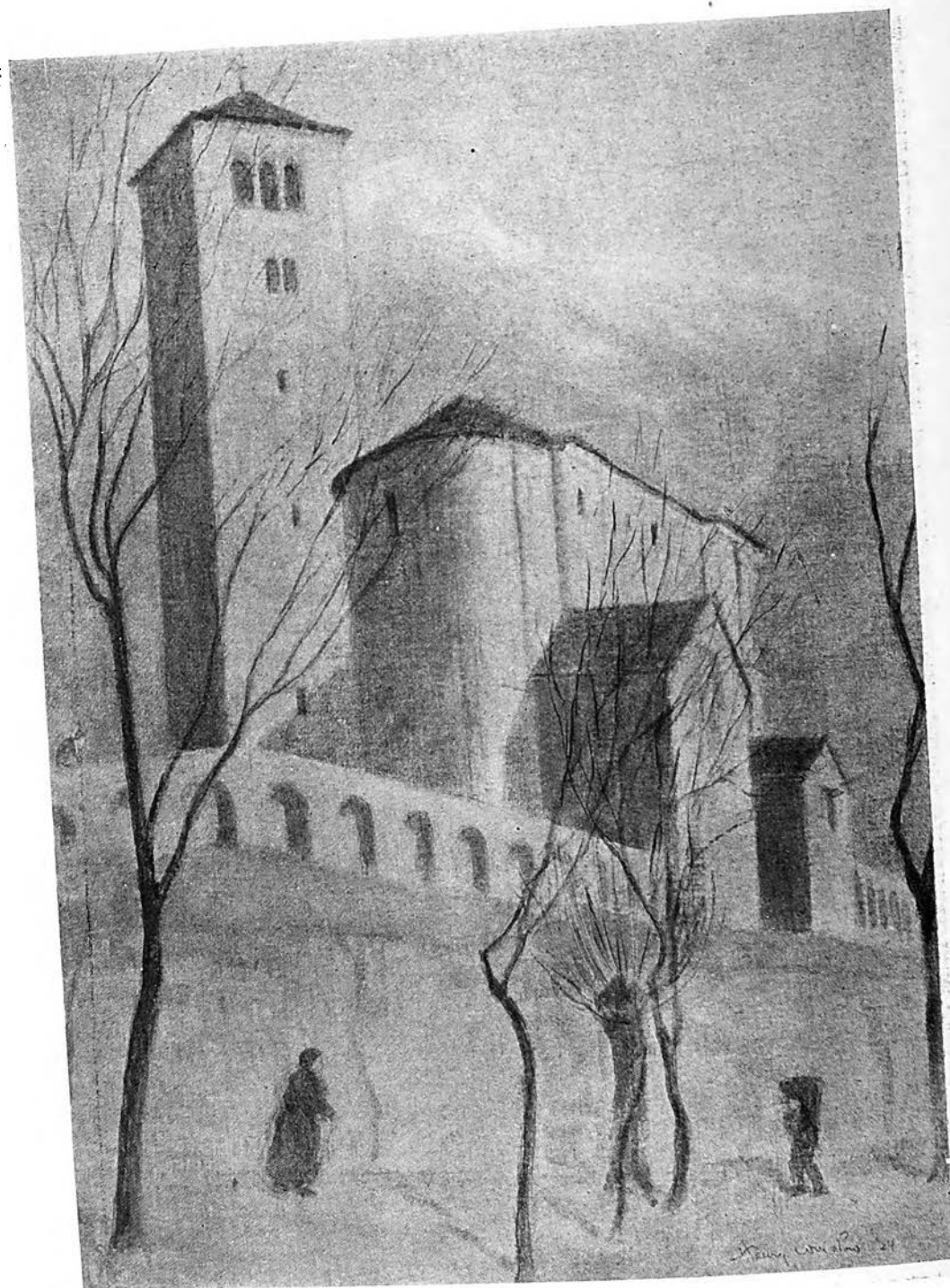
Today it is so warm that half way up the slopes it is pleasant to lie on the banks by the side of the path and watch two men trimming the vines and putting in new props. They work bare-headed and in shirt-sleeves, their shirts a faded blue, their trousers a warm earthy yellow that makes a pleasant harmony of color with everything. Against the wall a few chrysanthemums still blossom and a trailing branch of Forsythia makes a streak of bright yellow across the stones between which a belated bee seeks a satisfactory shelter. Lying here in the sun soothed by the sound of small trickling streams and the click of shears, it seems impossible that any rational being should crave another land in which

to make a home but it is not so. The younger of the peasants wears an American flag, symbol of a civilization of which there are few reminders here save an occasional oil stove, a random lard tin bearing upon it the stamp of Armour and a rare "Indian" motorcycle, rather ugly evidences of high efficiency, mass production and admirable advertising but which perhaps awake in the Italian boy an enchanting dream of wealth and power in the Promised Land. It is necessary perhaps to have lived in "Main Street" to appreciate Locarno. "The hand of less employment hath the daintier sense."

The attractive spot in Locarno today is under the arcades with the shops on one hand and on the other a succession of arch-framed views across the Piazza Grande to the mountains on the other side of the lake. Shops under arcades must always command a high rent. In wet weather one must enter an ordinary shop or else pass by but under arcades one can toy with the temptation to look at everything in the window and surrender only at the last. It is best to begin with the



LOCARNO
After the water color by Henry Winslow



LOCARNO

After the water color by Henry Winslow

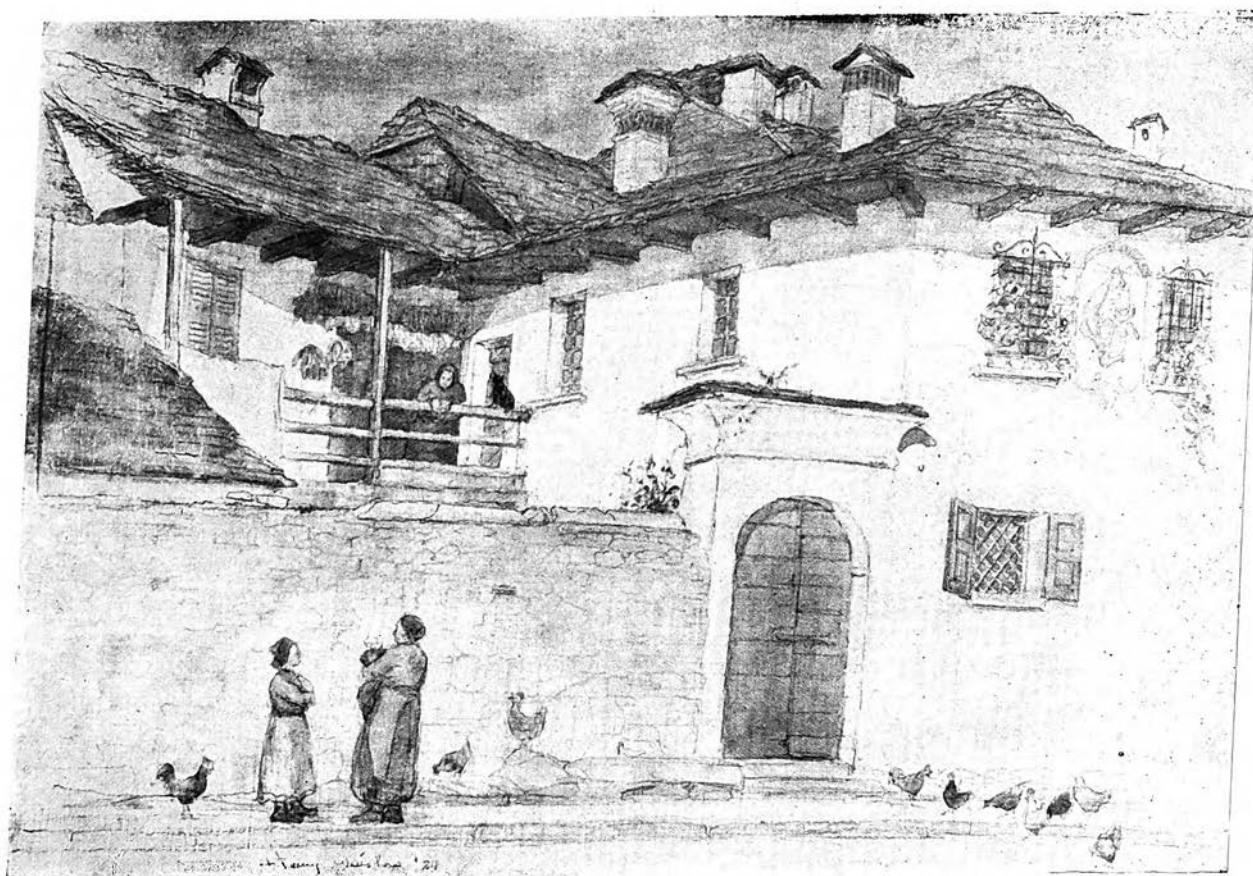


LOCARNO
After the water color by Henry Winslow



LOCARNO

After the water color by Henry Winslow



LOCARNO

After the water color by Henry Winslow

tobacconist, a bristly German Swiss who explains that since the war the taxes make a good Havana cigar cost about as much as in New York, but a very long cigar very tightly wrapped around a straw is still cheap and once properly lighted will last almost as long as one can stand it and helps to differentiate one from the ordinary vulgar tourist. The bookseller next door is a small man with a smile that runs crookedly into a scar on his upper lip but he is quite sympathetic in two languages and he is surrounded by books in four. Bernard Shaw, Samuel Butler, Anatole France,

d'Annunzio and others better known to neutrals fill his shelves, and among them a very, very rare book, a history of Locarno written by a learned lawyer seventy-five years ago, now "practically unobtainable." With this prize still uncut, with another straw-hearted cigar, a pint of real Munich beer in a café where on a comfortable bench close to a radiator painted bright blue one can dream and gaze out at a world of mountains, there is little left to long for in Locarno.

HENRY WINSLOW.



LOCARNO

After the sketch by Henry Winslow

Christopher Whall, Artist-Craftsman

WHENEVER a fresh expression of beauty disturbs the drab routine of a commercialized art you may be sure that an ardent spirit is adventuring in the dusty pathways of the stupid; and if you know the perils of that mighty region, you'll be interested in the final outcome of the adventure.

The death of the venerable English master craftsman, Christopher Whall, late last year, marks the finish of just such a worthy course and recalls the victories that crown its many good fights. He was a gentle, friendly, great-hearted man, in spirit very like the knightly crusaders and wise friendly saints who feature his own windows in silver and jewels.

His education as an artist was sound and orthodox, for the influence of Sir Frederick Leighton and the heavy tradition of the period naturally left their mark upon him when he graduated from the Royal Academy Schools. Later, as he worked and studied in Italy, he came to feel the truth of Ruskin's contention that beauty and use are closely allied and that enlightened workmanship is a noble ally of the highest expressions in art. This may have been accepted by the "elect" then as it is now—but its effect upon the growing industrialism of the eighteen-seventies was not more pronounced than is its influence upon the powerful urge toward quantity production today. With a few exceptions, like the splendidly isolated work-shop of William Morris, stained glass shops were smooth-running factories, where skilled tradesmen made windows from designs and cartoons fashioned by artists whose interest in windows was not supposed to reach further than the door marked "no admittance" that closed in their faces.

It was in eighteen seventy-nine that the young painter, Whall, already known by pictures of pronounced decorative value, was asked to make some cartoons for church windows. "When I handed in my cartoons to the firm that had ordered them," he said, "I never heard anything more about the matter till the windows were fixed in their places. I went to see them, and the first thought that passed through my mind was 'I must learn my trade'; the word 'craft,' as yet, was never heard."

That decision, and the thorough-going fashion in which it was carried out, did more than any other modern influence to replace the word "trade" by the word "craft" as we know it now. Fortunately there is left for us a clear record of his mastery of the intricate details of the craft, as an artist's medium, in that delightful handbook—*Stained Glass Work*—written for the Artistic Crafts' Series. (Reprinted in 1920—London, Sir Isaac Pitman and Sons.)

This little book also reveals Whall as a born teacher and when he founded his own small workshop in eighteen eighty-four, his ambition for it was more nearly related to a school where things are learned and done by eager minds and hands, than to a factory, run by efficient specialists.

His friendly interest in students young or old and his generous sharing of all methods and expedients contrasted effectively with the narrow conservatism expressed by

the "no admittance" sign and closed doors generally accepted as essential to the trade.

To him, as to all of us who love the craft, the ideal artist-craftsman was one who could design and make windows with his own hands from their inception to their final installation, and he reluctantly admitted the impracticability of such a conception in these fast-moving days of contracts and time-limits.

His rules for the guidance of himself and his group, as they appear in the handbook, are a worthy effort to serve that ideal to practical purpose under modern conditions.

- (1) Not to direct what he cannot practice;
- (2) To make masters of apprentices, or aim at making them;
- (3) To keep his hand of mastery over the whole work personally at all stages; and
- (4) To be prepared sometimes to make sacrifices of profit for the sake of the Art, should the interests of the two clash.

His methods and successes moved the London County Council to appoint him teacher of Stained Glass in the Central School of Arts and Crafts, and later he taught at the Royal College of Art. He accepted these positions as opportunities to help release his craft from the timid banalities that had long repressed it and to put a flaming new color medium into the hands of the youngsters of his day.

His influence as a teacher is not to be casually estimated, for it is still growing and spreading throughout England and America. The students who worked with him in his shop, and the larger group from his schools, have long been a vivid and powerful influence in modern stained glass. For years Whall's most sympathetic and promising pupil was his own daughter, who later shared his problems to such purpose that several of them were given to her outright. Among her successful windows is the Saint Catherine group represented by a cartoon near his own exhibit in the permanent collection of the Victoria and Albert Museum. Therefore his friends and the lovers of his glowing traditions are gratified to know that Miss Veronica Whall plans to continue the Ravenscourt Workshop with the help of her brother and the Whall staff of craftsmen.

The "Whall tradition," although young, is powerful and significant. He may almost be credited with the discovery of white glass, for when he began to design windows, the rule was to use pale tints of green and blue for white and further to subdue their contrast with tame gray colors by the use of paint in matts. He believed in paint in coarse stipples that would let light through everywhere, rather than in the flat matts of the orthodox. In this way he succeeded in subduing "raw" light sufficiently while retaining the jewelled brilliance of pure color and whites.

The sparkling silver of the clear whites and the powerful pure colors in Whall's windows brought a vigorous protest from conventional church goers and architects, while an equally loud denunciation came from the trade



ST. VINCENT
DETAIL FROM THE LADY CHAPEL WINDOWS,
GLOUCESTER CATHEDRAL
Christopher Whall



ST. CHAD
DETAIL FROM THE LADY CHAPEL WINDOWS,
GLOUCESTER CATHEDRAL
Christopher Whall



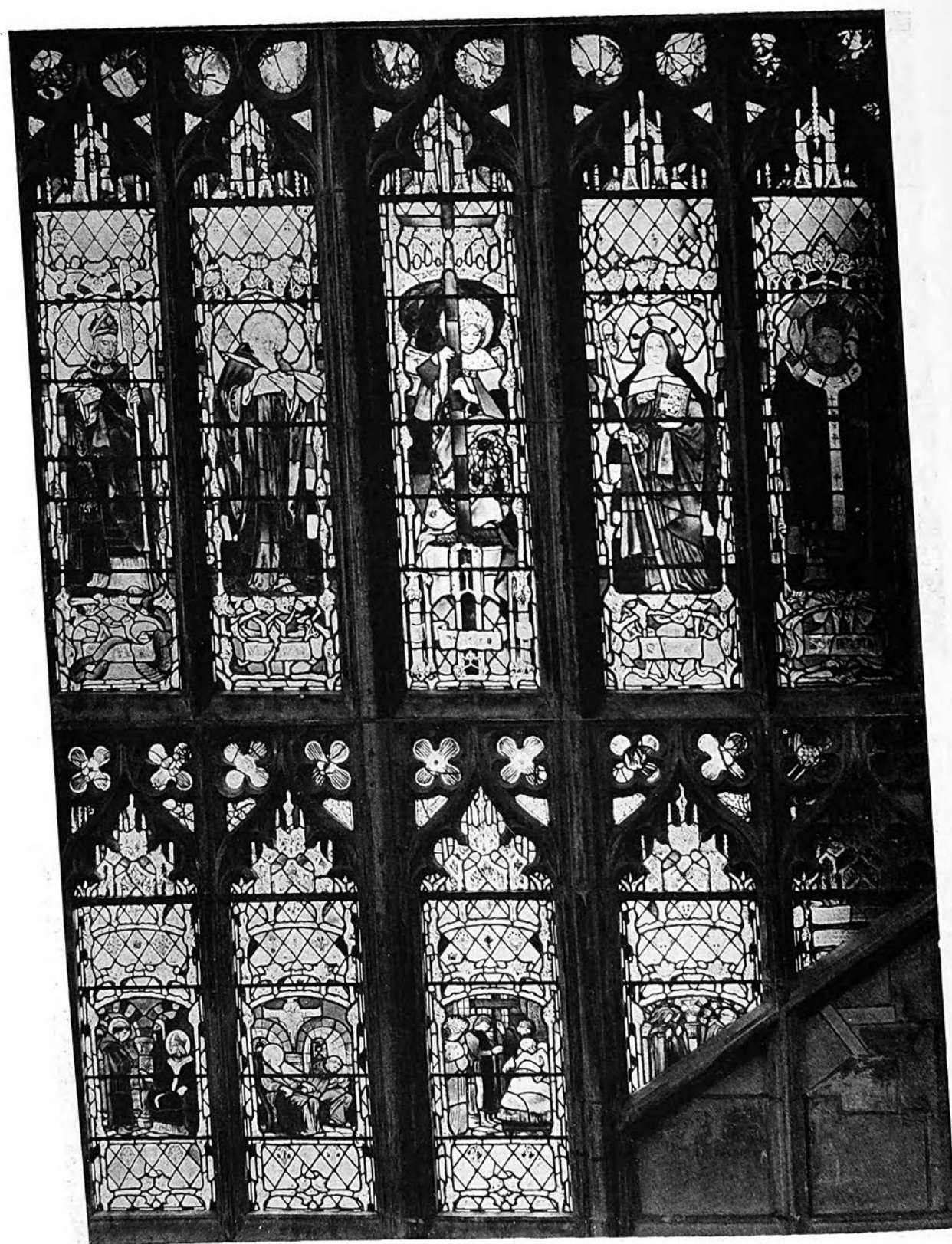
DETAILS FROM THE LADY CHAPEL, GLOUCESTER CATHEDRAL
Christopher Whall

for his strange canopies, designed in natural forms, his use of large lead lines and bar lines, and, most of all, for his clumsy, "loose" painting.

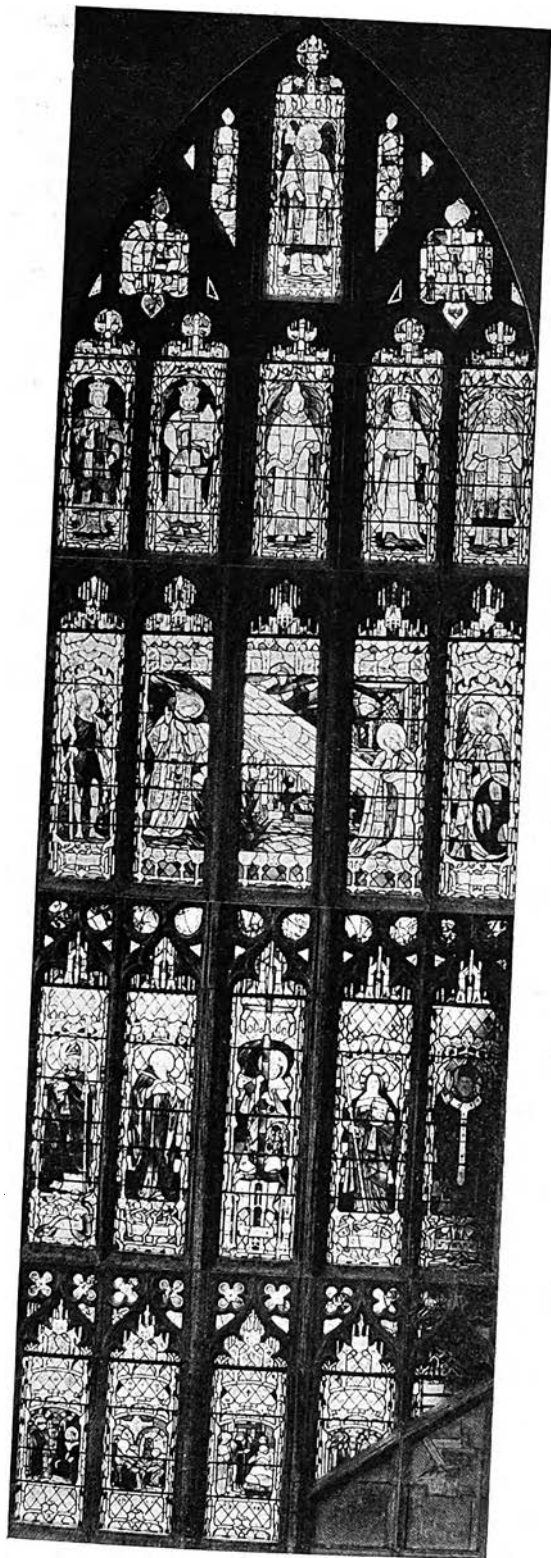
The same criticisms followed his work to America, when, through Mr. Cram's influence, a series of windows was designed and made for the clerestory of the Church of the Advent, Boston. Scornful laughter greeted these "crudely painted" windows when they were unpacked in the shop of the Boston firm commissioned to set them in place. But the smug, critical attitude of one young designer in that group was swallowed up in wonder and admiration when he saw those windows in place, vibrant with sunlight. He recognized in them rare examples of English work made with a real understanding of our brilliant light, and their original color schemes, radiant whites combining in a charming symbolism, made him a staunch partisan from that time forth. Whall seemed always to glory in the beauty and power of the benign, stout-hearted early Christians, and the Boston group, representing the advancement of nations through saintly lives, is characteristic of his loving thought of them and of their symbolism. His quaint and formal arrangement in line and color of "Saint Ignatius," "Saint John Chrysostom," "Saint Ambrose," "Saint Columba" and "Saint Athanasius" are like lyrical verses about those goodly men. The daring use of great lions in the Saint Ignatius lancet is like him, as is also the choir boy who stands before hearty Saint Ambrose.



ST. JOHN CHRYSOSTOM,
NAVE CLERESTORY, CHURCH OF THE ADVENT, BOSTON
Christopher Whall



A SECTION (Lower Half), LADY CHAPEL, GLOUCESTER CATHEDRAL
 Christopher Whall
 (The entire section is reproduced upon the opposite page.)



A SECTION, LADY CHAPEL, GLOUCESTER CATHEDRAL
Christopher Whall
(The lower half of this section is reproduced
upon the opposite page.)



ST. AMBROSE
NAVE CLERESTORY, CHURCH OF THE ADVENT,
BOSTON
Christopher Whall

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Whall's acknowledged masterpiece is the group of six great windows in the Lady Chapel of Gloucester Cathedral, and his gracious control of this large interior, in terms of light and color, suggests the power of an amiable composer-conductor over a vast orchestra.

The central idea of the group relates to the dignity to which human nature has been raised by the incarnation of Christ through the Blessed Virgin Mary. In the upper parts are Archangels and Choirs of Angels, Virtues, Principalities, and Thrones, while in the lower parts are single figures of saints and incidents from their lives in medallion-like designs. Many of these saintly characters belong to English history. Those of the North are treated on the north side, and of the South, in the southern group.

A consistent, thoughtful arrangement may be found to link these jewelled splendors together, but the prevailing

impression is one of a joyful faring forth of a child-like spirit into regions of beauty and goodness.

Any glass man would realize such achievements were fraught with tremendous difficulties, and it is now well known that the payment for them was inadequate. They furnish an excellent illustration of Whall's repeated remark to his students that money must never interfere with an artist's expression, one way or another. When it was found, during their execution, that they could not possibly be finished for the price allowed, Whall called his staff about him, explained the situation, and all agreed to a reduction of wages to meet the emergency.

He was of those "Dreamers whose dreams came true" and though we sadly recall his recent death we are happy in the richness and fulness of his life.

CHARLES JAY CONNICK.

From Foreign Shores

Trade-Winds

WHEN I was young and was studying physical geography I knew something about the operation of the Trade-Winds; at least I knew what the books told me. There was something fascinating and poetical to young America in the idea of encountering the Trades and in being wafted gently and softly toward foreign ports when embarked in imagination upon the boundless Pacific and the far western seas and in being just as softly and gently wafted homeward when our sails were spread in fancy upon the broad Atlantic. For us, with our own land bordered by the eastern and western oceans, wherever we might be in this wide world of waters, sooner or later in due course, the friendly "Trades" would bring us home.

In some such conceit as this I set down the caption above. Articles on American architecture, pictures of American architecture, and comments on American architectural practice, have been flowing in on me from many and widely separated foreign sources during the two months past and in such quantity and of such nature as to demand recognition on my part. I do not seek in the pages of the foreign architectural press examples of the work of my compatriots and I care for their presence there only that I may study the reaction on the foreigners themselves. 'Fore God, they find, though I can not, ourselves to be a marvelous proper lot! (That's almost word for word Shakespearean.) Anyway "they" seem to find a lot to emulate and a lot to which to give a mead of critical praise.

I shall not reproduce any of the illustrations herewith even though I may mention an example or two, for our own work is so well known to us—or should be—that the space might be (though it may not be) better filled than with illustrations thereof. I am going to take one or two of our foreign critics and reporters to task—though again the space might be better filled—in a manner wholesome, I hope, and not too censorious. Mr. F. E. Bennett, A.R.I.B.A., of London, I think, who has been in this country for some little time enjoying the

fruits of a scholarship, has helped *The Architects' Journal* of London (29 April, 1925) in the preparation of an extensively illustrated review of Modern American Architecture. Mr. Bennett is careless in some of his reportorial work and not as humorous as he wanted to be in other of it. There was no excuse for ascribing so well and widely known a building as the Shelton Hotel by Mr. Arthur Loomis Harmon to another and I believe non-existent architect both in the text and accompanying the illustration. The only proper way to rectify a slip of this sort is not to introduce somewhere in the background of the journal a "beg your pardon" notice but to republish a cut of the building together with the proper ascription of authorship. The reasons for this are obvious and need not be enlarged upon.

Another mild criticism, not this time touching journalism but spoken advice and admonition, is leveled at a distinguished guest from Holland to the recent Town Planning Conference who, failing to note the new spirit entering into American architecture as he might have sensed it in the architecture of New York, even, drubbed us for copying so closely European forms and conventions and not venturing out into new paths of our own creating. I heard this speech by our Dutch friend in New York (or maybe it was in Washington, where it would not be so inappropriate), and I heard it repeated in Chicago in a building in which, if the speaker had used his powers or any powers of observation, he would not have discovered a single borrowed form. Our guests and critics should be *observers* as well as mentors and admonishers.

The American Manner

It seems so difficult for us to please all our critics. In one moment one critic, our Dutch friend, finds that we do not express ourselves in an American manner, and in the same moment our English friend, Mr. Bennett, finds it quite noteworthy that we do. The architects he meets in New York speak with an "American accent." Now this seems to me to be altogether natural and proper. I



UNIVERSITY COLLEGE OF SOUTH WALES AND MONMOUTHSHIRE, CARDIFF, WALES
W. D. CAROE, *Architect*

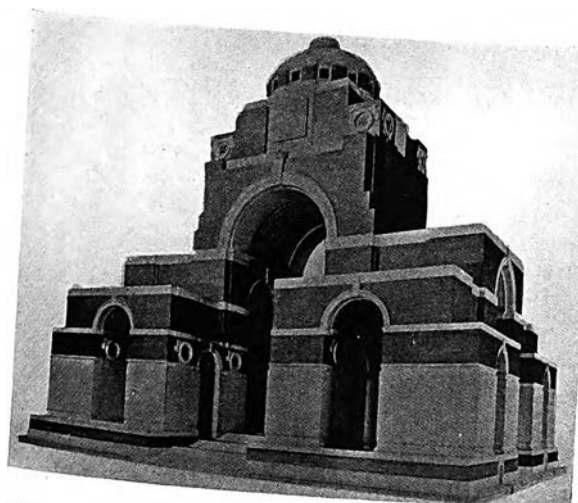
From "*The Architect*"

should deem it an affectation for the architects of New York to speak with a foreign accent. To be sure time was when the "Johnnies" of New York, the architectural Johnnies among them, turned up their trousers whenever it rained in London; but that was some time ago. Fashions change. There is a coterie in New York now, with a decreasingly small following in "the Provinces," who get the influenza whenever a Beaux Arts Frenchman sneezes and one can see the effects of the ailment in their design and methods; but the American virus is entering in and this affectation will soon go the way of the trouser habit. Mr. Bennett seemingly likes this French infection among us—maybe he thinks it will cure our American accent—and he sat in at an autopsy, or clinic, or judgment, or whatever it is, at the Beaux Arts Institute one night in New York. He writes of his experience with deep feeling. But enough of this airy persiflage!—let's get down to real stuff.

From the Continent

Two articles bearing on American art appear in the March number of *Kunst Und Künstler*, Berlin. One article touches with numerous illustrations upon our

museum, gallery, and private collections; the other deals in a poetical and imaginative manner with the skyscraper using many of the same illustrations of New York buildings which appear in *The Architects' Journal* already cited and many more from other American cities. This second article is by Dr. Edmund Schüller of Berlin, who has visited the United States with sympathetic understanding and the seeing eye. Dr. Schüller was instrumental in gathering and fostering the exhibit of American Architectural Work now on view in Berlin and to be shown in the galleries of other Middle European cities. The Herr Doctor, like so many of the continental critics, is an admirer of the work of the late Louis Sullivan and in general he is a penetrating critic; but in this article he lets his enthusiasm for a man who, like a man, dares venture into untried paths swerve him, as some of our own writers and historians have been swerved, from the straight and logical path. In spite of Dr. Schüller and the others, the Wainright Building does not offer the, or a, solution of the problem of design in the steel framed skyscraper. We find in that building new details to be sure, but we find also the conventional masonry parts, the pedestal or plinth, the columns with base and capital, the heavy horizontal entablature, made possible in the



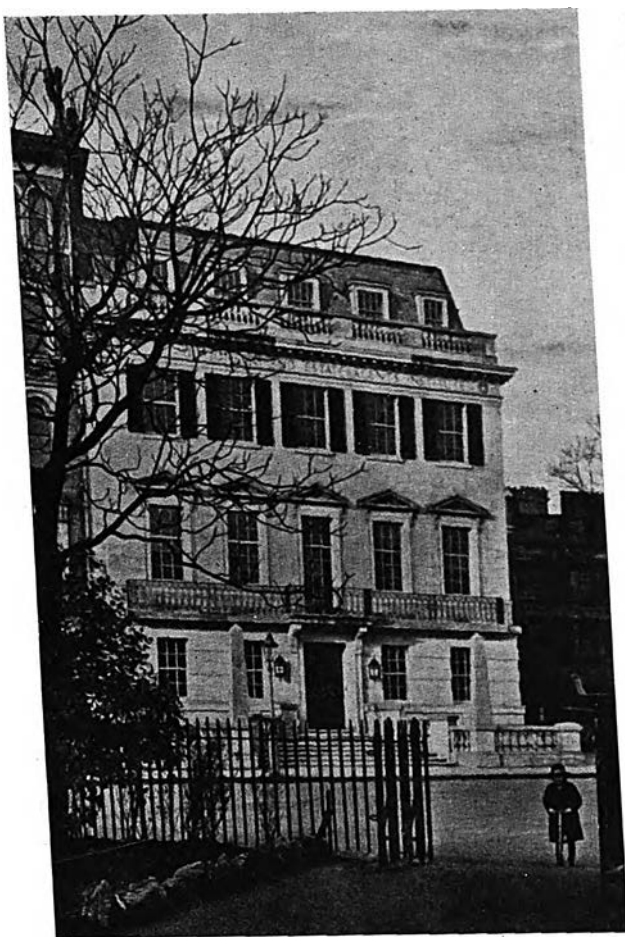
From "*The Architect*"

MODEL OF THE ST. QUENTIN WAR MEMORIAL
SIR EDWIN L. LUTYENS, R.A., *Architect*



From "*Deutsche Bauhütte*"

DOUBLE DWELLING HOUSE,
KARLSRUHE



From "The Architects' Journal"

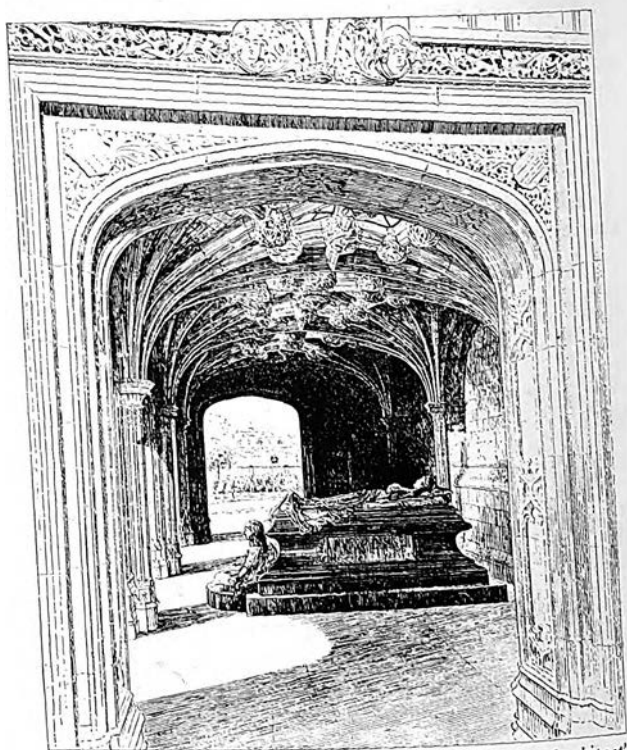
THE AUCTIONEER'S AND ESTATE AGENTS' INSTITUTE,
LINCOLN'S INN FIELDS
GREENAWAY & NEWBERRY, F.F.R.I.B.A., Architects

forms given them by the steel frame. I only mention this now that we may set our minds right and not be confused in our thinking nor be swayed by new, charming and brilliant detail into thinking a thing what it is not. Sullivan did get near to a solution of the problem but not in that particular building—even though Sullivan himself in *The Autobiography of An Idea* says that it is a solution.

Wren's Nests

As I have in these papers to confine myself to offerings from the foreign press, I get little opportunity to comment upon American work except as it is presented to me in these cargoes from abroad. I know I am repeating what I have already said on perhaps more than one occasion when I say, as I do, that our foreign friends find to admire and commend in us what seemingly are but reflections of their own genius. After all this is but following a natural law—like attracts like—like begets like. Thus the Germans who are modernistic and individualistic in their tendencies, and prone to attempt the bizarre, find Sullivan and Frank Lloyd Wright to their liking and publish and study examples of their work along with the product of other American adventurers in

creative fields. The British, even in citing examples of modern American work, as in the case already mentioned, place particular emphasis on the conventional; and if there is anything in any way suggestive of Wren's mannerisms in our work it is regarded with approval. One may be sure that it is with no intention of citing a "horrible example" that *The Architects' Journal* illustrates the George Washington Masonic National Memorial at Alexandria, Virginia, a Wren's nest of untelescoped boxes, devoid of a certain charm which crept uninvited into some of Wren's designs, because of the personality of the author. A comparison of this work and St. Mary-le-Bow for instance, should cause Mr. A. Trystan Edwards, who is writing on Architectural Style in the journal under discussion, to pause and consider, and possibly reconsider, his proposition that beauty and distinction (and, by the same token, ugliness and the commonplace) reside in the object itself and are not read into it by an observer whose mind is attuned to and sympathetic with the mind of the creator. These are not Mr. Edwards' words but I think they do no violence to his theory, which I hope to discuss a little later on when his series shall have been finished. The only criticism I should care to pass upon the Shelton, beside the altogether obvious one that so bold and clever a designer should have been a bit more original in his detail, is that the transition at the second setback is a trifle abrupt and creates from there up a feeling of detachment in spite of the admirably handled verticals. However, the Shelton is no Wren's Nest.



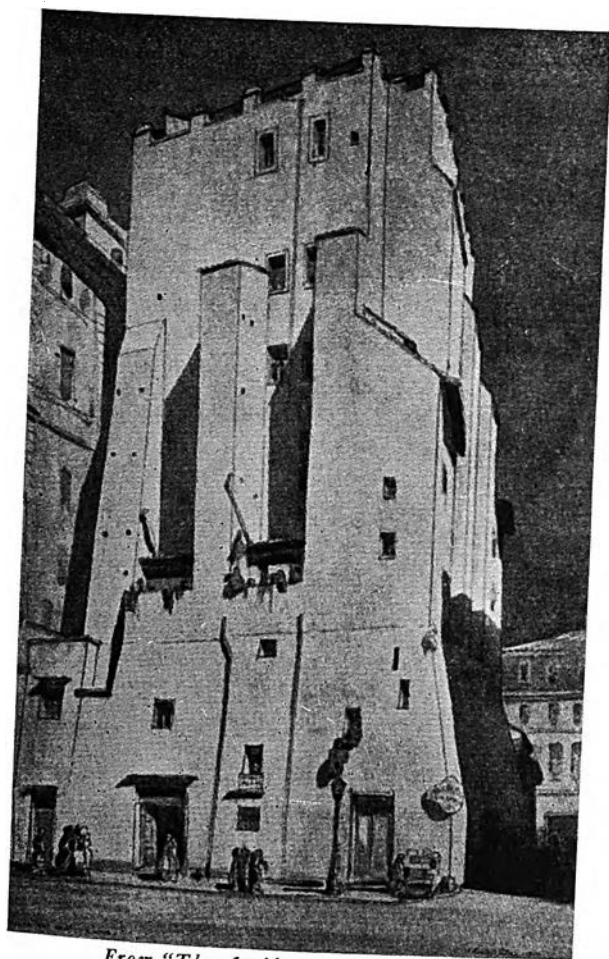
From "The Architect"

LADY LEVER MEMORIAL, CHRIST CHURCH, PORT SUNLIGHT
WM. & SEGAR OWEN, Architects
After the sketch by T. Raffles Davison

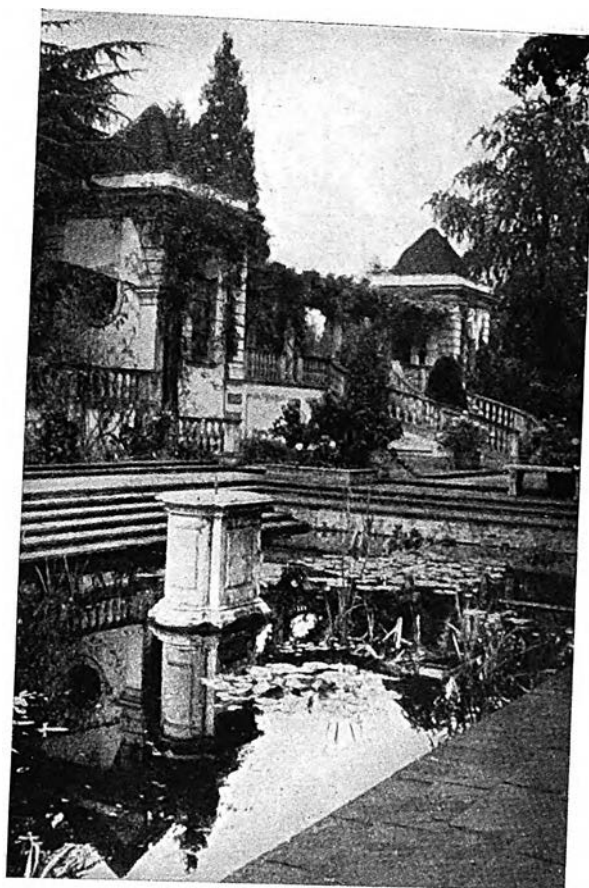
FROM FOREIGN SHORES

Our Gold Medalist

It was because of the charm of his work in general rather than upon the Cenotaph in particular that Sir Edwin Lutyens was made the recipient recently of the Gold Medal of the American Institute of Architects. I do not feel that his design for the St. Quentin War Memorial published in *The Architect*, London, 1 May, has added any laurels to his crown. He seems to me to have played with set back masses to no especial purpose. *The Architect* analyzes the forms and suggests that the design may look better in execution. I do not think so; for the spirit which lay back of the Cenotaph was not breathed into these forms which are to me ungracious and without architectural charm. That cannot be said of much of Sir Edwin's work though now and then he lapses. The Midland Bank, Ltd., done in conjunction with Messrs. Gotch and Saunders, isn't quite up to Britannic House in poetry and rhythmic grace. These illustrations are published by *The Architect* in connection with an article on Architecture at the Academy, 1925.



From "*The Architectural Association Journal*"
TORRE DEI CONTI, ROME
After the water color by S. Rowland Pierce
"What Zoning Laws might have done to Rome"



From "*The Architect*"
LILY POND AND TERRACE, MOOR CLOSE
OLIVER HILL, Architect

T. Raffles Davison

An exhibition of drawings by Raffles Davison has just been held in London. I should like to see certain of the originals, having seen only reproductions. Many years ago I came to an appreciation of Mr. Davison as a draughtsman who in spite of a certain mannerism, or because of it, could present the essence of an architectural design without shouting to the world to behold his marvelous craftsmanship. They were such drawings as an architect should be able to make for himself in his studies of his theme; but who wanting that ability could find in Mr. Davison an able assistant. He "rendered" (a nasty word) many a noble design. Now-a-days many a—well, not so noble—design is made notable by the misplaced art of the "renderer."

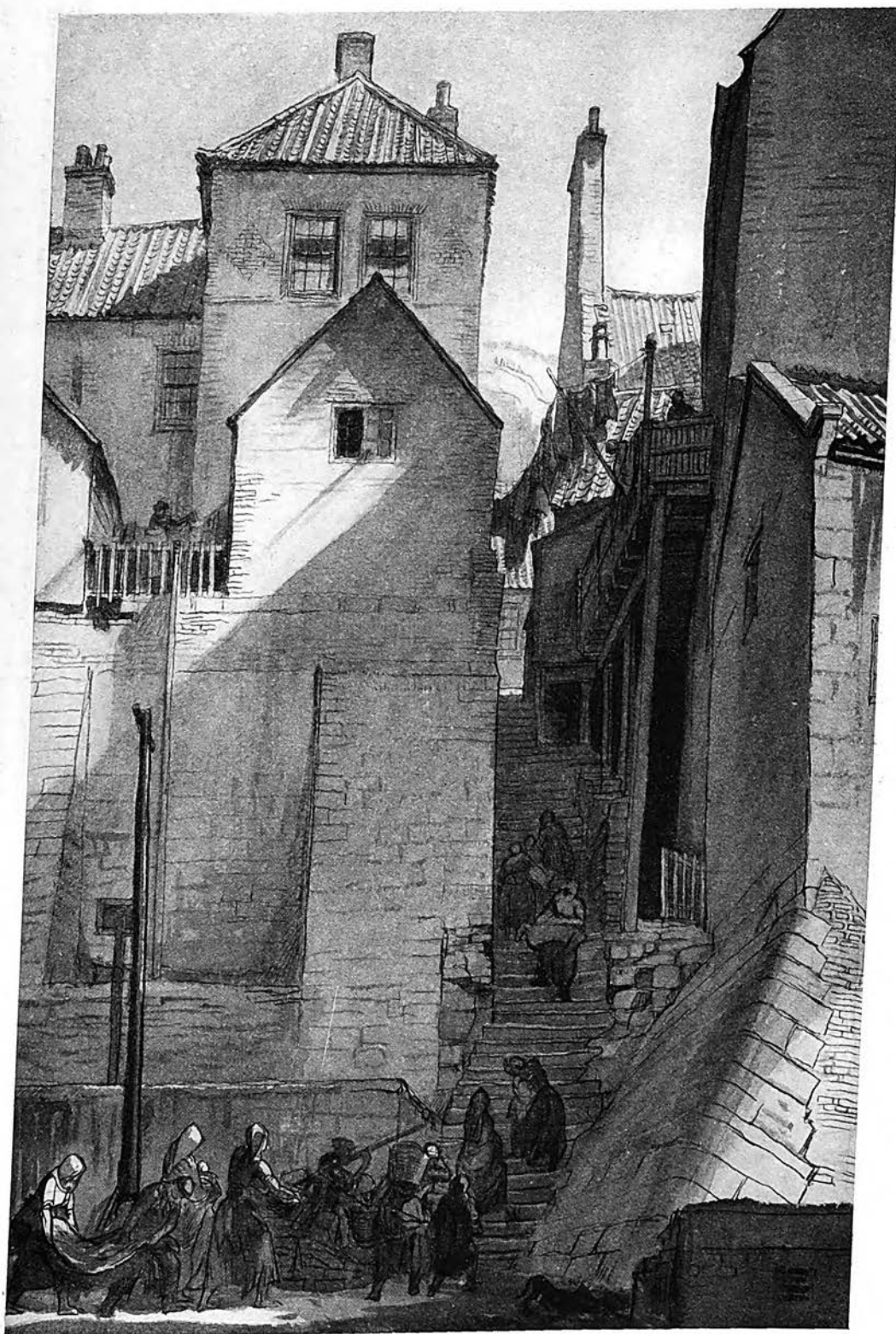
Architecture, London, has ceased with the April, 1925, number to be the Journal of the Society of Architects, that body having been absorbed into the R.I.B.A. in hopes of a glorious Registration. We hope the new publishers who have taken the magazine over will not strike the JOURNAL from its list of exchanges. It was a good paper—let us hope and expect that it will continue to be. There is a lot of interesting stuff on the table before us, but space limitation forbids further cargo shifting at this time.

IRVING K. POND.



(Artwork)

MARKET PLACE, COUTANCE
Woodcut by Norman James



(Artwork)

THE STEPS LEADING TO THE WATER, WHITBY
After the sepia drawing by Randolph Schwabe



THE TOILET

MOSAIC DECORATION—A PART OF A SERIES DEPICTING THE LIFE OF A LADY OF TODAY
IN THE HOUSE OF MRS. JOWITT, UPPER BROOK STREET, LONDON

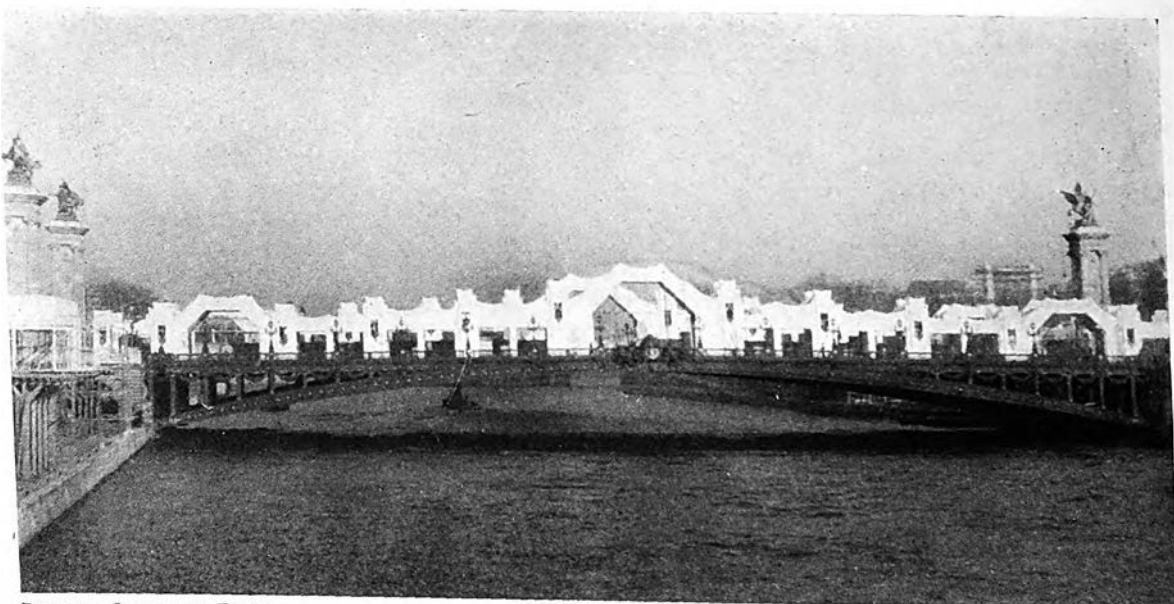
By Boris Anrep



THE DRESSING TABLE

MOSAIC DECORATION—A PART OF A SERIES DEPICTING THE LIFE OF A LADY OF TODAY
IN THE HOUSE OF MRS. JOWITT, UPPER BROOK STREET, LONDON

By Boris Anrep



PONT DES INVALIDES, PARIS

With the new shops which now line the sides of the bridge

Paris Letter

THE EVENT of the day is the opening of the Exposition of Decorative Arts. Eulogy and criticism—each exaggerated—begin to oppose each other. Let me try, impartially, to gather the meaning of this important artistic manifestation.

Its promoters sought the following ends: To encourage artists to seek and not to copy. To limit the work selected for exposition by sedulously eliminating all that was inspired by past styles. To present the work grouped as of living artists, to form a series of *ensembles* generally composed by an architect, with the collaboration of artists and artisans united according to their affinities.

This programme has been worked out, in a degree, energetically. Let there be no dissimulation! It was war on the Classic. The directors had the courage of their convictions; the results will tell whether their enterprise was justified by the discovery of a new orientation—in a word—a new style. From a first visit I carry away a different impression from that which remains from the great expositions of 1900 and 1889, both of which I remember very clearly. In those great fairs there were monumental impressions, *ensembles* coördinated in a large way, grand and beautiful lines, with horrible details and artistic seekings very rare and scanty.

In the present Exposition, which is unique in its artistry, the aspect of the *ensemble* is less satisfying, but the general harmony is finer, obtained as it is by the charm of the detail judiciously distributed. Color comes also to give a new aspect to the buildings and their different parts. One senses at once the fact that the artists have come near together in their collaboration, have even thoroughly mixed their respective talents. Architects have been seen as painters, painters and sculptors have

looked at their work as architects. Moreover, they all have worked under the consciousness that they belonged to the century of the automobile, the aeroplane, and the radio. And they were right, for there no one who wishes an automobile reproduced after the form of a *carrosse* of Louis XIV. Thus many of the ornamental motives are inspired by the destination of the object or the use of the edifice. Lions' heads, twisted cartouches, garlands of flowers such as celebrate, with indifference, the nobility of a Minister, the opulence of the rich banker's town house, the cheap luxury of a café on the boulevards, all these theatrical accessories—often poorly executed in cheap materials—seem all to have come to life. In the meantime, in their desire for modernism, more than one has forgotten the principles he was sworn to defend, and he who would have despised the copying of a seventeenth or eighteenth century motive has not hesitated to drink deeply at the source of the temples of Susiana, of Chaldea or of Egypt. And the indulgent laugh, and the impulsive cry out!

It is true, nevertheless, that the detail is good, even very good, and the general direction of the effort very helpful to the diffusion of a sense of art. But if there were wisdom in the battle against meaningless detail, against ornament without either sense or reason, is the same attack wise when it assaults, by abandonment, those classical principles which are the rules of composition imposed on man by his very nature—symmetry, for example—or, in its place, balance and ponderation, great aids to understanding? Questions of proportion and scale are not rules invented by man, but laws to which he has submitted, and, in wishing to escape them, artists risk the chance of having their work restless, inaccessible to the

PARIS LETTER

spirit, and fatiguing to the senses. Is it not curious, therefore, that wherever a corner of the Exposition yields the satisfaction of a complete harmony, one notes that its author is solidly grounded in the classic, that he has held rigidly to great principles in his composition, although underscoring them with an ornament that is modern and appropriate? All of which proves that the classicists have reason, and the modernists as well. A happy battle, therefore, when each bears away the victory.

Yet this also proves that the Exposition of Decorative Arts was necessary and that it well merits its name. It teaches us to consider decoration as an element of minor importance, destined merely to give an impression of richness or contrast, as a manner of completing the significance and of plainly specifying the purpose of an object or of a monument. Useless profusion of ornament is condemned by the very interest of the ornament here used and the careful scrutiny by which it has been permitted its place. Profusion will no longer be explainable except where extreme opulence or enthusiasm is the end sought. But in private houses, in commercial buildings, there is a great chance for reform in public taste, and I believe that much will here be learned even though there may often be startling surprises.

This question of imparting information played a large part in determining Parliament to authorize and encourage this manifestation. The great lesson which should flow from the Exposition is one for artists and artisans, grown-ups and children. Those artists who have collaborated in the show will, of course, derive the most profitable experience. But those who have missed this privilege, or who have been denied it because of their backwardness, should have the courage to ask themselves whether there may not be, in modern life, a new orientation such as demands a readaptation of art and artists, of those who have leaned too heavily and too exclusively on the works of a day that is gone.

For artisans the result is already sensed. We may go back to the time when Viollet-le-Duc and his partisans declared, without temerity, the relation of a work of art to its logical execution. Since then the artisan, the iron forger, the stained glass worker, the stone carver, the ceramist, have been recalled to the family of artists. For several years they have been admitted to the Salons, and the creation of decorative art sections has not been the least of the new groupings that marked new and bold efforts. In the meantime the workmen began to unite and one may judge, in the different parts of the Exposition, of their handiwork. These callings are being recruited in new *milieux*. Once, very wrongly, there were those who would have blushed to be known as cabinet-makers or joiners. Now they work with their hands that they may be known as decorators or *ensembliers*. For competitors

they have the sons of other workers who, with less literary baggage, have learned their technique from their fathers. These diverse currents meet and mingle for the welfare of art.

In order that the Exposition may have a maximum interest for such workers, and also to draw the attention of young people seeking a calling, workshops have been installed. There one may see and study that which must never be lost to sight—the relation between the design and the execution. Children, whose interest is always alert, will be keenly intrigued according to their tendencies. One may well believe that the first germ of a calling will develop in the head of many a youngster as he or she pauses before the joiner's bench, the anvil of the smith, the potter's wheel, the binder's table, or the weaver's loom. Many a maiden will begin to wonder whether there may not be other callings in the world than dressmaking or typewriting. And finally, the public should, in traversing the pavilions, derive a moral and material benefit. For the system of groupings, of complete *ensembles*, of interiors ranging from the simplest to the most sumptuous, cannot but have their effect. Thus it may come to be known that comfort and beauty are not necessarily born of wealth but of judicious choice and arrangement. Many a trifling object that lends its particular note to the modern house is not difficult of execution, and more than one workman's dwelling will be likely to be embellished through the making of some of these things.

Aside from all these questions, shall we ask ourselves whether or no a new style is to be born as a mark of our epoch? For my part, I believe that it exists already; and that if we do not see it clearly it is because it is too close to our nose. A style never evolves its rules until after its reign. Likewise, as we never cherish but the best of a past age, we are prone to believe that that age produced nothing mediocre or poor. Thus grows the prestige of a given age. But there is this notable difference between our own and past epochs. We suffer from the inferiority of knowing that we seek a style, while in the days that are gone men found a style without knowing it! The remedy for this inferiority is to eliminate from our hearts the desire, in designing or composing, for success and the wish to renovate the world. Such results are only obtained by not seeking them.

But in leaning gently upon logic and good sense in composition, in studying Nature for a scheme of ornament that will complete the expression of the work, one has a good chance, in honestly meeting the problems of modern life, to create a truly new style. And I believe that it is already born.

G. F. SEBILLE.

Marginalia Architectura

THE RECENT discoveries at Gizeh in the shadow of the Great Sphinx, near the base of the Pyramid of Khufu (the Cleops of Herodotus), which rises aloft from the burning sands of the Great Desert, "like a gigantic landmark of history, memorial of an age reaching back into an almost fabulous antiquity," as one might say, have brought to light episodes of the student days of Imhotep, whom the Greeks call Imouthes. The customs of forty-nine centuries ago possess a peculiar fascination, and details of the early life of Imhotep are of priceless value to architects. This great and wise man was one of the chief advisors of and vizier to Zoser (the Tosarthros of Manetho of the III Dynasty, 2980-2900 B.C.).

He was not only eminent as a vizier but skilled in the arts of magic, medicine, the making of wise proverbs, and architecture. His figure looms like the Behemoth of Holy Writ above the shadowy giants of the third dynasty. Centuries later the people sang his proverbs, and he is undoubtedly the first architect to whom a temple was erected.¹ The Greeks recognize in Imouthes their own Asklepios.

While the etiquette that hedges the divinity of a Pharaoh was always strictly observed in public (the government and ultimately the monarch personally was called "The Great House" (in Egyptian Per-o²) in private the King was often a genial chap, fond of hunting and feasting, shooting dice for a small stake, enduring with fortitude and phlegm the rigors of a campaign in Nubia, or overseeing the arduous labors at the stone quarries. Such a one was Zoster, with whom Imhotep was closely associated from early youth to the later years of his reign.

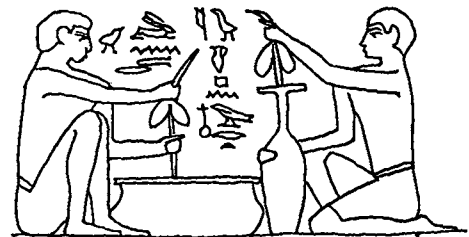
It appears that King Khasekhemui, whose first wife was Nemathap, the great queen, mother of Zoster, had many concubines. Among them was a very lovely lady of noble birth from Nekhen or Hieraconpolis, named Merire, mother of a daughter of the same name. She was only a few years younger than Imhotep, and he seems to have been deeply enamored. The young student had reason to believe that his sentiments were shared by the gentle Merire, and as it was frequently the custom in those days for Kings to give their daughters in marriage to the sons of their noble companions, and as Imhotep was eminently fitted by birth, breeding and fortune to support the daughter of a great king in the luxury to which she had been accustomed from early childhood, everything seemed roseate to the young people. There is reason to believe that Zoser, grave and impassive as he seemed on state occasions, when sitting on the right hand of the Great Queen, his mother, in the stately audience hall where the early kings listened to the appeals of their simple subjects, favored the match. Zoser was by nature gay and light hearted, and it was only the stern self repression demanded by court etiquette

¹ Twenty-five centuries after his death, Imhotep was deified as son of Ptah, and vestiges of his temple still stand near the Serapeum at Memphis. His statuettes may be found in many museums. Osiris, Isis and Imhotep were the last remaining gods of the Saitic period.

² Brestead *Hist. Egypt*, p. 74

that gave his face that quality of serene hebetude depicted in the sculpture of the Old Kingdom.

In due course the time came for Imhotep to complete his training in architecture and engineering (the magic, medicine, and wise proverbs came later on in his career), by a course of study and practical experimentation at the stone quarries. The quarries played a most important part in the history of Egypt. There were granite quarries at the first cataract, sandstone quarries at Silsileh, other stones were quarried at Hammamat, Hatnub and at Ayan opposite Memphis. Expeditions were sent to Mount Sinai for copper, malachite, turquoise and lapis lazuli. Copper drills and saws used with sand and emery pierced the hardest diorite, and no labor was considered too arduous to exhume great blocks weighing 60 tons or more. These stones, floated in boats down the river and incorporated in tombs and temples, because the pride and glory of the ancient world. At times everything was subordinated to the dominating impulse to build, to surpass all that had been done before. Imhotep, in whom this impulse was perhaps the greatest the world has ever



Egyptian workmen of the Old Kingdom drilling stone vessels. One says, 'this is a very beautiful vessel,' his comrade replies, 'it is indeed.' Their conversation is recorded above them. *from Brestead.*

known, realized his destiny, and, though his heart strings were tautly stretched by thoughts of the lovely Merire, bent to his task filled with the ebullient spirit of youth, disdaining the hardships that awaited him, just as many a young man of the present day starts blithely off for a season of toil and travail in the gay capitals of Europe. It is from fragments of his letters to the waiting Merire, in the quiet gardens of the palace of King Khasekhemui in Memphis, that we gather fleeting glimpses of the student life of a great architect.

The following extracts are necessarily somewhat free in their transcription and a literal translation must wait until there has been time for further study of the papyrus.

... "Thy image is before me as the great blocks are hewn from the mountainside. While hot afternoons have been in Sousan the nights are cold and we shiver in our Memphite garments. (The ancient Egyptian wore few clothes and these of fine linen.) This Silsileh papyrus is hard and does not take the reed strokes smoothly. Yesterday we quarried a fine block of clear syenite for the statue of the Queen. It will do fittingly the foreman says. The foreman is a crude man, addicted to chewing

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lotus leaves, and quaint speech, nasal sounding, but he knows his job. I have learned much from him. Many of his wise saws have I written down. He knows by instinct how many minoe a stone of 30 pygons contains (we have no other than the Greek equivalent for these measures), and how to place the falls and pintles better than any living man. . . . Last night was the feast of Re and all the students were inebriated by a jar of wine that Senfru brought from Silsileh. Senfru had a hard time getting it from the Nubians, and was almost caught at the barriers. There were 15 Xestes (about two gallons) among four of us and it went soon. The leopard skins from Memphis are grateful in the cold nights on the plateau. . . . Senfru asked Jai (the quarry foreman already alluded to) if he knew where there might be good fishing in the river pools, and Jai replied, 'I wish I had as many gold rings¹ as I know where the fishing is good.' I think this saying was originally attributed to Menes but I have made a proverb of it for the enjoyment of the Memphites. . . . When our day's work is done we gather at the Kinemah (a form of *café chantant* where spectacles were given for the early Egyptians were passionately fond of pictures), and over cups of date liquor we watch the choros girls and listen to a band of Nubians who play strange instruments, drums, harps, tom-toms, reeds which emit shrill shrieks, stringed bows and a deep bass gurgling horn. The whole moves one deeply at times and is most joyous after a fatiguing day. . . ."

Imhotep sent back to Memphis, as an *envoi*, plans for the first temple of Osiris at Edfu; Zoser and his court were so pleased with them, especially the details of the royal cartouche, that the King gave orders that they be carried out in stone. Stone had not been used as a building material previous to that time and the result was so satisfactory that it sprang into instant favor. Rich nobles showered Imhotep with so many commissions that it is sometimes wondered how he was able to give each his personal attention. The lovely Merire ordered a villa on the banks of the Nile, gave Imhotep *carte-blanche* and told him he could go as far as he liked. Imhotep did so,

¹ The earliest money was in the form of copper, gold and silver rings, silver being regarded as more valuable than gold.

and when the villa was finished, the garden planted with figs and palms and sycamores, vineyard and arbors, with limpid pools lined with tile and coped with alabaster, filled with carp (the Egyptians always made a ceremony of the launching of carp), the whole surrounded with a wall of creamy limestone, a veritable paradise was formed which became the favorite abode of the happy pair. Here, when the cares of state and the practice of his profession weighed heavily, Imhotep was wont to retire from the world for a few days. Surrounded by a bevy of faithful slaves, discoursing "crystalline arabesques" on harp and flute, while others passed cakes and ale, the while the devoted Merire smoothed his brow and read aloud to him from *The Book of the Two Ways*. . . .

In supplement to the foregoing an interesting bit of intelligence reaches us through the medium of Miss Mabel Syrup, the charming dactylograph who embalms these lines in faultless prose. It concerns the movements of a young architectural student of great promise, who at the present time is spending his salad days of travel and study in France, Spain, and Morocco. We were privileged to read certain portions of his letters (suitable for the middle-aged), Miss Syrup, meanwhile, covering with her pretty little pink fingers those parts which she did not wish us to see. "It is very hard to keep warm in Paris in the winter time," he writes, "I sit in my room with my overcoat, hat and mittens on, trying to finish an *'envoi'*. The *'gilet de flanelle'* and the *'calecons de laine'* which you sent by parcel post arrived safely and are very welcome. I have to keep stirring the wash in the *'godet'* to prevent it from freezing. Next week I start for Algiers where I hope to see something of the old Roman Ruins, if Genseric (440) left anything worth measuring. I can at least hope for some warmer weather there. March and April will be spent in sunny Andalusia gradually working north again through Seville, Toledo, Salamanca, Segovia, Saragossa, Barcelona, etc. How I miss——" Here Miss Syrup's lambent palm covered the rest of the page, and gurgling joyously, she danced out of the room, little shafts of molten sunlight sparkling through the golden ringlets of her bobbed hair as she passed the door.

H. G. R.

A Study in the Vernacular

THE CURSE that lies so heavily upon architecture today is its separation from the life of the world. In former times this was not the case. Architecture seemed to grow naturally out of the lives of the people, out of the soil as it were, so that whenever a new building was erected it made the landscape more attractive. Building and surroundings somehow merged and united to make the world more pleasurable. But this ceased to be true a hundred years ago, and nowadays we associate the idea of building and the ruin of natural beauty just as if it were inevitable.

The reason of this strange modern phenomenon is not far to seek. It began with the academic influences of the later Renaissance which, exalting a standard of pure art,

separated the ideas of architecture and building, the artist and the craftsman, and replaced local tradition in design and the use of local materials, which gave variety, by a stiff and formal type of design in which imagination had no place. Later the invention of machinery came like a scourge to complete the destruction which the academic spirit of the Renaissance began. It destroyed what remained of the spirit of craftsmanship by exalting mechanical standards; it led to the disuse of local material, while it broke up local life and led to social and economic confusion that reacted to create a demand for building of a nature that does not in general lend itself to any architectural treatment. The result is seen in our towns and suburbs which are vile beyond descrip-

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tion. The few modern buildings of real architectural merit are not the natural product of modern social conditions but a triumph over them.

Every thoughtful student of architecture recognizes the truth of this and many have been the attempts to put the crooked straight. The vernacular movement in architecture did something. It called attention to the basis of architecture in local traditions of design and the importance of craftsmanship. But the real evil is deeper and finally beyond the reach of architects, for it arises in money and machinery. The result is that reformers can only get to work on the assumption that they accept a compromise. The old basis of architecture having completely disappeared, architecture, if it is not to be vile, can no longer seek to express the spirit of the age. On the contrary it must seek to be prophetic, producing buildings which in certain ways foreshadow an age to come. There is no escaping this dilemma in which the architect today finds himself. If he has one foot in the past he must have the other in the modern world. If he does anything which has architectural merit it is necessarily an anachronism, for beauty if it is to be produced today must in some sense be superimposed.

These remarks may serve as an introduction to a very interesting book¹ which visualizes the problem of architecture from a new angle. The volume is devoted entirely to the description and illustration of a house designed on somewhat novel principles and carried into execution in the way houses were built before the introduction of the contract system destroyed the spirit of coöperation between the architect and the workmen. Mr. Arthur L. Meigs, who has written the text, explains the genesis of the idea—how he got a new insight into the vernacular architecture of France whilst serving as a captain in the United States Army during the war. A close study opened his eyes to the fact that the charm of the old farm houses was not only due to the fact that they were built in a traditional style which every craftsman understood, but to an equal extent that their inhabitants lived a more natural life in close contact with nature. The farmer in times past did not aim primarily at making money, but at making a living and this difference expressed itself in his surroundings, in the buildings he required. In a modern commercial farm, which aims at making money, specialization prevails. It results in the wheat farm and the fruit farm where everything is sacrificed to quantitative output; it results in a loss of variety; for specialization kills variety and interest. Above all, the farm animals disappear, and contact with them was one of the chief charms of a country life.

Observing this, Mr. Meigs began to think of ways and means of reintroducing this link with nature that the

presence of animals provides, and fortunately meeting with a client, Mr. Arthur E. Newbold, who contemplated the keeping of sheep, he was able to get to work at the design of a house that would at the same time satisfy modern ideas of convenience and preserve this link with nature. The result is a house at once novel and attractive. The house is approached by a drive which runs at one end of a farm court with a goose pond along the side, so that animals greet the visitor when he arrives. Then there is a cattle fountain on the side of the garden around which the cows gather when they drink, and long farm buildings which serve to house the geese and sheep terminating with a pigeon tower circular in plan, the whole presenting an appearance extremely attractive, and as inviting as houses were before the notion of respectability got the upper hand. Without a doubt there must be more fun living in a house with such surroundings than in one in which the animals are missing and the building of such houses might very well serve a useful social purpose by forging again the link that existed between town and country before industrialism came along.

Apart from this unique idea the design is one of great interest; its details have been carefully thought out. In plan the house is one room thick which follows the best tradition, for old houses of moderate size were invariably so designed while the vernacular tradition preserved its integrity. It is—I think—highly desirable that architects should return to this type of plan wherever possible. My experience in designing houses is that when one starts with a simple parallelogram, variations and additions seem to develop in a natural way; in fact, it seems impossible to go seriously wrong. One of the secrets of the success of the old builders is, I am assured, that they always began in this way, and having started right, everything tends to fall into its natural place.

It is stated in the introduction that the book is written and arranged primarily for the student of architecture, whether lay or technical, and for this reason it is amply illustrated with photographs and drawings. But they are all of one house, the author being of the opinion that there is more to be learnt from the intensive study of one architectural entity than by a more extended study over a variety of buildings. With this opinion I entirely concur and the house here illustrated will well repay a careful study. The only comment I have to offer is that in my opinion the woodwork is over-moulded. Mr. Joseph Armitage, who is perhaps our best craftsman in woodwork, recently gave it me as his opinion that architects' woodwork invariably suffered from too many fillets. I pass it on for what value it may have. It is worth thinking about.

A. J. PENTY.

Thoughts About Art²

“THE PRINCIPAL thing that discriminates men from the other animals is that they desire to escape from themselves. For they are intelligent

enough to know that to be a man and nothing else is not anything to write home about. . . . But there is of course a condition to this human multiplicity of interest, and tendency to project the ego into other shapes and other lives. It is an obvious condition that nature must impose—for otherwise there would speedily be no man

¹*An American Country House.* By Mellor, Meigs & Howe. With text by Arthur L. Meigs.

²Printed without prejudice as interesting contemporaneous expressions of opinion.

THOUGHTS ABOUT ART

left to tell the tale, or any to listen to it. That condition is that they should never get so involved in their creations that they should actually *become* them. The fine arts have in the past been the guarantee that his contingency should under all circumstances be avoided. And their collapse would immediately, in precipitating everybody out of make-believe into reality, or tipping the scales to that vitalist side, change us into very dangerous creatures indeed for each other. It is a danger signal always for our race when the fine arts become too *real*; when the cry of *life* is set up in the theatres, as it was in Rome, or at the door of the craftsman's workshop. Madness, for us, is to be real. . . .

"If an artist wished to justify himself as a specialist, he could not do better than to base his claim on the social undesirability of everybody being an artist. In a well-ordered state there must be artists to prevent the majority of people from taking to being artists. The fundamental function of art is to deal with this tendency which as has been already stated alone differentiated man from all other animals; imagining himself something that he is not When you see *art coming over into life* as it were, you know at once, then, what is likely to happen. In this respect things have never looked blacker than they do today. . . . By the stage, books, and pictures people were enabled vicariously to be what it is impossible for any one man to *be*, to experience what one life is not long enough to supply. Art was for everybody a kind of immortality. In stretching their hands out, individually, to seize this immortality they will inevitably lose the narrow and personal reality and the great shadow both together. The sacred prostitutes, the artists, are being disbanded and dispersed, whatever may be said to the contrary. The notion of vicarious experience is bitterly assailed, in the name of freedom. This disintegration is a great human event, and it should not be hushed up, for more than the private interest of the artist is involved."—WYNDHAM LEWIS, in *Artwork*.

§

"On the obverse of the medal of idealism is stamped the grotesque. Through the whole kingdom of art the grotesque follows on the heels of the ordered like a dark hound at the side of Artemis. The tortured and tortuous demons of Gothic doorways, Goya's saturnalian figures or Stravinsky's dissonances are evidence that in every age there has existed in the souls of artists an undying impulse toward grotesque creation. . . . Across this unbelievable realm of the grotesque falls the shadow of fear. It is part of man's unending search for sensation that he should thus build phantoms to pursue himself with, that he should assure to himself, in this way, the emotion of terror. . . .

"The true grotesque is a work of art. But a work of art with a dark taint on its birth. For we shall not look long at the grotesque without realizing that there is in it something spiritually ominous, a quality in it more profound than its strangeness or its humor. . . . The grotesque is the artist's revenge upon what has hurt him too deeply. First evolved out of man's primitive sense of fear and thirst for the impossible, it has become in its later, more sophisticated form, a wild gesture, toin

from the creator by the extremity of his suffering. It is as painful and intimate as a wound. . . . The grotesque is an evasion and therefore a defeat. We are shocked at it, as at dissipation; we pity its creator. For it is the expression of a man's frustrated imaginations, of his subconscious obsessions; it is his fallen angel's denial of any lasting beauty; it is his final, caustic, vanquished laugh at reality."

MARY CASS CANFIELD, in *The New Republic*.

§

. . . . "But among various kinds of play art holds a peculiar place. It is a kind of play that all children and primitive men enjoy, but that very few adult civilized men really care for. And yet throughout all ages there has been a persistent belief that it is a play that ought to go on, although in any particular case the need for it can never be urged very effectively. In feudal society it was used for propaganda by the Church, and was admitted as one of the appanages of the ruling caste. The parasite artist found a comfortable host in the castle, and later in the lord's palace or country house. But with the growth of industrialism this host has become progressively less hospitable, and art, in our modern life, has been forced, with that adaptability which is the special gift of parasitic life, to seek new hosts. Its attempts to lodge itself in the lower strata of society—in the heart of the average man and woman—have not always been unsuccessful, but the parasite in these cases has suffered gravely from malnutrition. This proceeding has produced those strangely distorted growths known as popular art—the picture of the year, the newspaper serial, and the drawing-room song. . . .

"Industrialism then has so far had rather disastrous effects on this particular activity. But now at last it looks as though the artist parasite were going to discover a succulent host in the most central tissues of the new industrial system, in the advertisement. . . . The story of the advertisement from the days when Pears' Soap bought Sir John Everett Millais's *Bubbles*—I forget how many thousands—and reproduced it at vast expense in colours and with deplorable artistic results, to the posters of Mr. McKnight Kauffer, would form a fascinating chapter in the history of social evolution. . . . It is surprising what alacrity and intelligence people can show in front of a poster which, if it had been a picture in a gallery, would have been roundly declared unintelligible. . . . The fact is the Poster has none of the solemn traditional humbug that surrounds the painted picture. Precisely because it isn't a 'mystery,' it can afford to be a little cryptic and mysterious without offending anyone. The Poster is so unpretentious, it doesn't set out to be a work of art at all; it is a familiar, everyday, homely, and quite comfortably commercial affair. So that if it should be a work of art, no one is a bit the worse for it, no one need think that the artist is pulling his leg, no one takes the trouble to be offended. After all, there's no gate money the return of which can be indignantly demanded on the ground that the artist is an impostor. . . .

"It is a nice point, and one on which I have never yet been able to make up my mind, whether culture is more

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inimical to art than barbarism, or *vice versa*. Culture, no doubt, tends to keep a tradition in existence, but just when the tradition thus carefully tended through some winter of neglect begins to show signs of life by putting on new shoots and blossoms, culture must needs do its best to destroy them. As the guardian and worshipper of the dead trunk, it tries to wipe off such impertinent excrescences, unable as it is to recognize in them the signs of life. . . .

"I still find I leave the question open. Picture galleries and museums are Temples of Culture, not of Art. The artist and the aesthete use them, no doubt; indeed, they depend on them; they would, none the less, never have had the social prestige, nor, perhaps, the energy to have created them. The artist's debt to culture in that respect is immense, but he pays it in full when he discovers that the same social prestige of Culture will turn upon him the moment he tries to create along the lines of the tradition which Culture preserved. To the cultured man the unpardonable sin is the creation of just those works which will become the ark of the covenant to some succeeding generation of cultured men."

ROGER FRY in *The Nation* and *The Athenæum*.

§

"Americans are so easily hypnotized by large organizing schemes that they are likely to believe that the largest association of artists will necessarily produce the best art. Already in America the influence of New York is too strong in art. It would be a great deal better if artists could make reputations by exhibiting in their own local institutions; it would be a great deal better if the local public had more faith in its own local talents. If the \$6,000,000 scheme of the National Academy goes through, the inevitable result will be a still further diminution in the development of local interest in art. Even an organization with such low standards of art as the American Federation of Art, by sending out exhibitions already made up, lessened the initiative of many communities who felt that it was enough simply to set up what was sent them rather than to go out themselves and make their own choice manfully.

"The National Academy has so much influence outside of New York that its prize winners and materially successful artists exhibit in all the big exhibitions throughout the country to such an extent that at the Chicago Art Institute, or the Pennsylvania Academy, or the Carnegie Institute in Pittsburgh, there is practically little more than a repetition of an Academy exhibition. If that is so now, what will happen when those skilled business managers of the Academy secure \$6,000,000 with which to

carry on their manipulation of the exhibition system of the United States? Only one thing can happen; there will be less and less initiative in Chicago, in Pittsburgh and in other great cities of the country in encouraging the local artists. But the layman should not fool himself. No amount of money and no amount of skillful organization, no amount of support of mediocrity, just because a particular mediocrity is a 'member of this club,' will succeed in killing the real artist. That is the one hopeful thing.

"The Academy may succeed in its begging for millions and in making it harder for the modern artist, but inside of the true artist there is a kernel that all the skillful art politicians in the world cannot stamp out, no matter how many millions they beg for and no matter how carefully they work out schemes for their own commercial advantage under the guise of educational expansion."

FORBES WATSON, in *The Arts*.

§

"Why should it be so hard to express pure joy without sinking into insipidity? or to describe unalloyed and perfect virtue without seeming to cant and snuffle through the nose and tell lies? It is not easy to say. The difficulty of achieving these things in art seems to be exactly proportional to the difficulty of achieving them in life."

ALDOUS HUXLEY in *The Nation* and *The Athenæum*.

§

"Museum fatigue is as definite a malady as seasickness. It is one from which directors and trustees and experienced art experts do not suffer much, because they are so familiar with installations and so expert in observation; but the general public suffers untold tribulations from this source. Anyone who takes the trouble to mingle with the crowds leaving our museums at the closing hour will see and hear plenty of evidence of exhaustion and confusion; for it is a simple fact that most visitors to a museum leave rather like discharged patients from a hospital, instead of refreshed and exhilarated.

"This museum fatigue is not to be taken lightly. It is a real and painful experience which keeps thousands of visitors away from the museums. From the physiological and psychological points of view, real, though temporary, damage has been done to the exhausted visitor. Tests show that this type of fatigue produces marked depletion of adrenalin secretion, and this has an immediate deleterious effect upon muscular tones, respiration, heart beat, nervous efficiency, and general well being."

ARTHUR UPHAM POPE in *Museum Work*.

An Early Chapter in Institute History

ON THE sixth day of December, 1836, there assembled in New York, at the Astor House, eleven architects, for the purpose of forming the American Institution of Architects. These were Alexander J. Davis, Isaiah Rogers, Charles F. Reichard, William C. Cramp, F. Schmid, Thomas Thomas, and Thomas

Thomas, Jr., from New York; from Philadelphia, Thomas U. Walter, William Strickland and John Haviland, and from Boston, Richard Bond.

A number of letters were received at the same time from architects who were unable to be present, but had been invited, expressing their approval of the movement.

EARLY HISTORY OF THE INSTITUTE

These were from Ithuel Towne and Minard Lafever of New York; Asher Benjamin, Alexander Parris, and William Sparrel of Boston; John C. Trautwine of Philadelphia; Robert C. Long of Baltimore; Amie B. Young of Vermont, and James H. Dakin of New Orleans.

There is very little known about the American Institution of Architects, its purposes, or its Constitution. However, under date of 23 March, 1837, there was issued, in accordance with the requirements of the By-laws, a letter inviting various other architects to attend a meeting on the following May. From the wording of this invitation, which states that each of the gentlemen who signed the call for this meeting be considered as a constituent member and Professor of the Institution, it may not be unreasonable to suppose that the Institution was formed for the purpose of education, possibly the running of ateliers or the like. Be that as it may, the Institution lasted for about ten years actively and died at the age of fifteen, owing to the fact that no architects were elected to succeed those dying in office.

Between the years of 1852 and 1857 apparently there was no architectural society which fulfilled either the function of the American Institution of Architects or the American Institute of Architects. Therefore, some time during the first part of 1857, it occurred to Richard Upjohn to make an endeavor to start again a society of architects in New York, and accordingly he invited on Monday, 23 February, 1857, the following men: Edward Gardiner, H. W. Cleveland, I. Wrey Mould, Leopold Eidlitz, H. Dudley, Fred A. Peterson, Charles Babcock, Joseph C. Wells, Richard M. Hunt, John Welch, I. M. Priest, Richard M. Upjohn.

This meeting was held at the office of Richard Upjohn, 111 Broadway, the former Trinity Building, and we may well honor its site as the birthplace of the Institute. At the suggestion of Joseph Wells, Mr. Upjohn was appointed Chairman of the Meeting. Mr. Hunt was then appointed Secretary of the Meeting.

Mr. Upjohn outlined that it was his idea to hold regular meetings, where all branches of art and sciences, directly or indirectly appertaining to architecture, might be discussed. Considerable discussion followed, Mr. Mould pointing out the immense benefit which would be derived from such an organization, and adding that it would give stability and dignity to the profession, as a similar society had done in the countries on the other side. It was easily recognized what tremendous benefits would be obtained, and it was therefore definitely decided to have a set of by-laws and a constitution drawn up. For this purpose the following Committee was appointed: Messrs. Wells, Gardiner, Babcock, Dudley, and Peterson, who were to bring in a report at the next meeting.

Mr. Peterson felt that the first step should be taken cautiously and that other practitioners should be notified in order to avoid jealousies springing up, and Mr. Upjohn felt that there was a sufficient number in the meeting to commerce operations and that other architects could be invited to become members in the future.

Mr. Hunt then proposed that names be suggested and that a two-thirds vote would entitle an invitation. Accordingly, Calvert Vaux, John Davies Hatch, John W. Rich, Frederick C. Withers, Frederick Diaper, Joseph

Sands, John Nottman, Thomas U. Walter, George Snell, E. Cabot and Alexander J. Davis were passed upon to be invited.

It is interesting to note that at this same meeting it was decided that the 22nd day of February be considered the day of organization and that anniversaries should be held on that day.

The Secretary then drew up two form letters, one a letter of announcement stating that a member was elected to the society, and a second letter stating that the member was in arrears.

The society was formed under the name of the New York Society of Architects and continued so until the second meeting, at which Mr. Richard Hunt resigned and Mr. Richard M. Upjohn was appointed Secretary pro tem. At this meeting Mr. Thomas U. Walter was present and suggested that the name be changed from the New York Society of Architects to the American Institute of Architects, following the British name. This motion was carried. The rest of the meeting was a discussion of the various Articles of the By-laws. It is interesting to note how often the society met during those formative days. The second meeting, 10 March, the third meeting, 13 March, the fourth meeting 26 March, and the fifth meeting, 30 March, show a haste to get organized into a working whole.

After the fifth meeting Mr. Hunt again assumed the Secretaryship and became the first Secretary of the society after its incorporation.

Articles of Incorporation were signed under date of 13 April, 1857, under the Act of Incorporation of Benevolent, Charitable, Scientific and Missionary Societies passed 12 April, 1852. These Articles of Incorporation stated that the object of the society was to elevate the architectural profession as such and to perfect its members practically and scientifically.

The business of the society was to be conducted in the city of New York, and nine trustees were named, as follows: Richard Upjohn, Sr., Thomas U. Walter, Frederick A. Peterson, John W. Rich, Richard M. Hunt, Frederick Diaper, Alexander J. Davis, Joseph C. Wells, and Henry Dudley.

The Articles of Incorporation were signed by five members, as follows: Richard Upjohn, F. A. Peterson, John W. Rich, Alexander J. Davis, and Richard M. Hunt. The society held its first annual meeting, 5 May, 1857, at the University Building on Washington Square. At this meeting a request was sent out for designs for the official seal, and that they should be in for July next. This seal was the subject of many meetings and much discussion. Although a number of designs were submitted, none were accepted for a very long time.

The society started with a courage of achievement and its President sounded the call for papers and lectures for the advancement of good will and knowledge among its members. The next annual meeting was at Delmonico's, the 22nd day of February, 1858. There were present some twenty-eight architects of the city of New York belonging to the Institute, and the meeting was conducted with much enthusiasm for the organization.

It was not an easy thing to keep the members up to their promises or papers, and in later annual addresses

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it is apparent that the members were not living up to their obligations.

During the years of the Civil War, notwithstanding the fact that the rental of their small room was but \$25.00 a month, it was decided to give up this room and move the library to the office of Richard Upjohn for the duration of the war. The society also stored its records there for a period of three or four years, and work was suspended until it was again revived in 1865.

Many years of hard work followed. The keeping of courage in the face of after-war conditions was a task that few of us realize, but certain it is that we still exist and that the officers in charge were able to hold together sufficient of the organization to carry on the work so that today we enjoy the fruits thereof.

Among the various papers that were submitted, it is interesting to note some of the reactions of the archi-

tects in those days. One architect gave a paper on a new form of "Multifamily" houses, in which he stated that this type which was so popular in France would never be popular in our country, where our people were so accustomed to sit on the front porch and watch the neighbors go by, that they would not be satisfied to live on a floor without a porch.

In another paper the architect is quoted in a tirade against copying other buildings. It is a strong plea for originality and it states that St. Paul's Church, New York, was a copy of St. Martin's-in-the-Fields, and that the City Hall was a copy of the Capitol at Rome. These only show the budding sense of self-criticism which has been the forte and the cause of the advancement of many of the architects throughout the United States through the work of the Institute itself.

HOBART B. UPJOHN

Shop Drawings

THE FIRST reference to shop drawings ordinarily brings a question or two from the client. He wants to know what they are; when that is explained he still wants to know why the architect does not make them. And when he is told that one man in an architect's office may be kept busy months on end in checking and revising the shop drawings on one fair-sized operation, he is greatly surprised. For it seems so like a duplication of effort: architectural drawings, engineering drawings, shop drawings—prepared, figured, checked, revised, refigured and rechecked.

There is no end to shop drawings. They come in a rising flood; they inundate the office. Year by year they increase; they increase in scope; they increase in detail; they come in bundles, they come in bales. Now, this increase in scope, in volume, in detail would not be so nearly overwhelming if they came with few errors or with reasonably few errors. But they do not so come. They come with many errors, a rising tide of errors; occasionally they are all errors. Which is the occasion of this note.

The shop drawing is in the nature of an interpretation. It amplifies and recasts. It recasts the architectural and engineering directions in terms of the shop and in terms of the processes of assemblage and erection. It is specific, definite and particular; it lists, it numbers; it is the final preparatory step in the production of buildings. What remain are the mechanical processes of fabrication, assemblage and erection.

So that for the preparation of adequate shop drawings, it would seem necessary that those who make them should possess certain qualifications. There should be a clear comprehension of the architectural and engineering aims expressed in the original drawings and specifications. There should be a full understanding of the technological process of fabrication and a workmanlike knowledge of all the related processes of building as well as the numerous factors which condition durability. Possibly those who now prepare the quantities of shop drawings which inundate our offices have had the requisite experi-

ences of the sorts suggested above. But judging from the run of shop drawings—the number and character of the corrections required in the course of checking—it may be quite fair to say that in most cases they have nothing of the sort.

For too often, when the shop drawing is first presented, it bears but slight resemblance to the precise and definite indication of the original drawings. Complete full-size details, requiring in interpretation no more skill than is involved in the mechanical operation of tracing, are returned as shop drawings quite unlike the original design. Carefully worked out arrangements of structural elements and "finish" involving spacing and definitely established relations of parts are thrown into total eclipse under the guidance of draughtsmen who comprehend not at all what they are doing. The most obvious features of design are overlooked or ignored through carelessness and lack of knowledge. Errors of addition are so numerous as to indicate that the drawings are not checked at all. Probably the thought lying in the background, that the drawings will be checked by the architect, invites this practice of slighting this important step of preparation. But, whatever the cause, the fact remains that the flood of shop drawings which now have to be breastaded are not to be taken as interpretations of the original drawings nor as safe directions to those who are to fabricate and build. To attempt to build directly from the shop drawings as first presented would result, in the typical case, in something like disaster.

In response to this bald statement of the case it may be offered that the inadequacy of shop drawings is due to a like quality in the drawings and specifications from which they are ordinarily prepared. Such an explanation is beside the point in this case. For the original drawings, used in the preparation of the shop drawing which gave rise to this comment, were complete, adequate and of such a character as to make possible the preparation of shop drawings without error.

What is to be drawn from all this; and what are we to do about it? Why the ever-rising flood of shop draw-

INDUSTRIAL RELATIONS

ings; why the rising flood of errors? And where stands the general contractor in the case? For the time being the general contractor plays no part in the process beyond ordering the sub-contractors or material fabricators to prepare and submit shop drawings to the architect. Sometimes it is the contractor's function to transmit them.

No doubt the ever-increasing complexity of modern building is a prime causal factor giving rise to the shop drawings which are produced in ever-increasing volume. But, viewed as a procedure, this step in the production of building is the outgrowth of engineering foresight and modern business management.

Engineering and business aim severally and jointly to reduce all materially productive work to mere mechanical operations involving a minimum of knowledge and skill on the part of workmen. From this common point of view the procedure appears both reasonable and logical. But this point of view does not cover the fact that the modern operation of building, although carried on within the machine era, remains very largely a matter of handicraft technique and that handicraft technique cannot be detached from the handicraft workmen if they are to do the work.

A theoretical account of the modern industry of building would no doubt state that shop drawings are now prepared by those who have had the requisite specialized experience in fabrication and buildings. Practice, however, departs ever more widely from this theory. For the draughtsmen who make the shop drawings are rarely acquainted with the processes of the shop and the work of erection. Such should be the case in the long run when we take into account the entire range of facts surrounding modern industry. For the aim of the directors of modern industry is to reduce to a minimum the content of knowledge and skill involved in the day's work from which it follows as a matter of course, and unavoidably, that an ever diminishing number (relatively) should be found competent to do this work which requires handicraft knowledge and skill in the doing.

But that is not all. These extremely important instruments of service are prepared by sub-contractors and material fabricators. It is upon them that the pressure of price competition bears most heavily. Conditions in the building trades are such that this pressure can not, except in small measure, be transferred to the building trades workmen. Wage rates, and hence the actual cost of doing the materially productive work, are more or less fixed and standardized by a range of facts which lie outside the price competition which involves sub-contractors and material men. So that the pressure of this system is transferred to the field of profits and overhead cost. It is largely a matter of overhead costs against profits.

The preparation of shop drawings is treated as an item of overhead costs, and hence, under such an arrangement, it is due to come into the case as work which must show causes why it should not be slighted. It is in the atmosphere of studied neglect that the shop draughtsmen do their work.

Regardless of the attitude taken by some "subs" and material men, who prepare the more adequate shop drawings, we are due to be confronted with an increasing

volume of such drawings less adequately prepared. For the volume of shop drawings required in the case of a given piece of work is a function of the extent to which the process of building is subdivided into trades. It is also a function of the extent to which production of building is carried on under the guidance of engineering control and business management. Any "progress" in reducing the content of knowledge and skill involved in the day's work of the building trades workmen will operate to reduce the field from which competent shop draughtsmen may be recruited. This larger volume of shop drawings should, in the normal course of events, be produced under a still more rigorous system of price competition which points to an added volume of errors to be noted and corrected. For the volume of errors is a function of the conditions of price competition and the market.

For the moment, there is not a single factor above the horizon to indicate that the volume of shop drawings will diminish in the future or that the percentage of errors will be reduced. This is stated in full recognition of what is being done toward the training of apprentices and draughtsmen. These efforts look toward supplying an immediate need. They are not to be viewed as counter moves against the major strategy of engineering oversight and business management, which is that of reducing production to mechanical processes and operations involving a minimum of knowledge and skill on the part of workmen.

In the degree that engineering and business aims become effective we shall have to resort to additional devices of a stop-gap nature to supply—through make-believe vocational experiences—apprentices, workmen and shop draughtsmen. But it does not follow that, by their methods, the need will be supplied.

It looks as if we were treating symptoms. It may be that there is no substitute in the shape of "education" that will take the place of experiences in which the outcome of thought and action is brought to final test in the full glare of reality. Should this turn out to be the case then it would follow as a corollary that we cannot discover the weakness in the present order of things industrial in advance of its failure.

R. W. T.

Industrial Relations

There has been considerable newspaper comment during the last month on the quarrel between the bricklayers and the plasterers which appears to have started in Florida and which has resulted in tying up many important buildings in eastern and middle western cities. Some of the notices have been based on inadequate information and many have summed up the situation with a diatribe against union labor in general and union labor indulging in jurisdictional fights in particular.

To reach a fair conclusion as to the merits of the controversy appears complicated enough to any one who even half tries to get at the facts. Briefly the difficulty seems to be this: In a great many communities plasterers and bricklayers have always been joined in one union; probably the same man frequently worked at both trades in the smaller towns. In some of the larger cities they

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were separately more in demand and formed two distinct unions. Fifteen years ago friction occurred in a Connecticut city where local plasterers and masons were joined in one union. A contractor brought in a great number of New York plasterers to do a fine job—plasterers who were members of a separate plasterers union. The local masons, plasterers and other trades objected and joined in a sympathetic strike against those "other-union" plasterers.

At that time the matter was adjusted through the efforts of Otto M. Eidlitz of New York. Each side agreed to recognize craftsmen having cards of the other union. Later on a supplementary agreement was made between the two groups (both of which after 1915 were in the Federation of Labor) so that a member of the independent plasterers union who stayed more than six months in a town in which the plasterers were organized with the masons would take out a card in the masons union and pay dues to it. Under this arrangement matters ran along peacefully for a good many years.

Within the last year trouble has arisen on account of the enormous development of building in Florida. Perhaps, too, the great increase in the amount of exterior stucco work had something to do with it. In that State the plasterers were organized in a joint union with the masons, tile setters and marble men. The colossal increase in building work in Florida within the last few years introduced a new group of contractors in Florida, namely, the big northern and western concerns. These large concerns finding a shortage of plasterers imported hundreds of men mainly from larger cities, men who were already members of distinct plasterers unions or were organized into a separate plasterers union after arrival in Florida, a charter being given to them for this purpose by the national plasterers organizations. At or about the same time the plasterers withdrew from the agreement which had been in operation for 10 or 15 years, basing their withdrawal on the abrogation by the bricklayers of one or two supplementary clauses affecting the transfer of cards, payment of dues as between men from one union, etc.

All this may sound complex to architects; like a quarrel between two parties who seem to have no consideration for the public which is the real sufferer. As a matter of fact, however, these men are only trying to retain each for their own group the ancient privilege to do a particular kind of work; much as architects are fighting jointly throughout the country against the competition of builders service and similar dangers. Those who are familiar with the situation know also that the best men of the labor world are trying to bring the parties to this fight to a truce, pending the adjudication of the rights of the case by either the Board of Jurisdictional Awards or some other disinterested tribunal.

The cause of this particular trouble is similar to that of many historical labor troubles as early as the 17th century—the desire of men of a craft to keep their means of livelihood against the competition of another group, or of machinery. There was a time in this country when men who laid brick also set tile, did cement plaster and other kinds of plastering, and even set stone and marble. None of these trades by itself was extensive enough to employ all of a man's time. As each of these trades was

developed in its refinements they were separated one from the other, first in the big cities and only now gradually in the smaller communities. It is this process of separation which is bound sooner or later to cause trouble. We must think out in advance some better way of meeting such situations than merely to let them go the way of the Lancashire cotton spinners fighting for their right to continue to earn starvation wages at their hand looms against the inevitable steam driven apparatus.

ROBERT D. KOHN, *Chairman.*

Zoning

Out across the marshes the bleak, angular form of the elevated "subway" noses its way toward an old Dutch town on Long Island. The old town has all but disappeared; but the streets are still bordered with trees and planting; great elms line Broadway; everywhere magnificent trees—maples, weeping beeches and a few towering sentinel-like pines.

We speak of these magnificent trees: how refreshing; how much they offer in contrast to the barren wastes of Manhattan. We are interrupted by the roar of the motors that pass in endless lines along Broadway; we refer to how the streets are soon to be widened; how the great trees will give way to wider expanses of paving; to the for-sale signs that are now appearing; of the building that is to take place. All this is to be deplored.

All are not of this opinion. The realtor refers to the new subway pushing its elevated tracks across the marshes; how it will bring hordes and return them daily; how land is being bought and sold on speculation; how prices are rising; how builders are cutting trees and preparing to build.

And so we come to talk of zoning; how it is that the regulations permit the erection of multifamily houses where the great weeping beeches stand waiting; how business is not permitted and how that is to be viewed as a pity. And we speak of how that may be overcome—of the Petition that will bring the desired change.

I am dubious. I would not like to see them cut the great elms, the maples, the weeping beeches and the great sentinel-like pines. I suggest that they save their trees, do their business in the barren marshes. But they say I am an idealist—I am against progress. And to make plain how silly it is to hold such notions, I am shown a petition for the desired change in zoning which had penned across its cover "sign and you all get rich." F. L. A.

Education

In the JOURNAL for June, under the subject of *Education*, was mentioned the gift of 360,000 dollars by the Carnegie Foundation to encourage the development of instruction in the arts. In this connection the JOURNAL inadvertently neglected to announce that of this amount 5,000 dollars was awarded to the American Institute of Architects for the public work of the Committee on Education.

It is announced that Mr. Huger Elliott, Principal of the School of the Pennsylvania Museum and of the School of Industrial Art, has been appointed director of

FROM OUR BOOK SHELF

the educational work of the Metropolitan Museum of Art in New York City. An increasing direct relationship with the public schools and colleges is sought by the Museum in the matter of making the utmost use of its facilities available to students.

New Members Elected

KANSAS CITY: George Ernest V. Blumenauer, Enid, Oklahoma; NEW YORK: William Edgar Shepherd, Jr.

Junior Members

James Albert Britton, *Greenfield, Mass.*; Marvin Eickenroht, *Dallas, Texas*; James Franklin Johnson, *Tampa, Florida*; Keith G. Reeve, *Edwardsport, Indiana*.

News Notes

PLEASANTS PENNINGTON has opened his new office at 250 Park Avenue, New York City.

HENRY K. HOLSMAN announces the removal of his offices to 307 North Michigan Avenue, Chicago, Ill.

EDWIN BONTA has removed his offices to the Snow Building, Syracuse, N. Y.

ADAMS & ADAMS have removed to their new offices, 701-3 Builders Exchange Building, San Antonio, Texas.

NICHOLAS W. HAUSMAN, formerly of Saranac Lake, N. Y., has removed to 590 Fulton Street, Jamaica, N. Y.

BRYAN & SHARP have opened new offices in the Dallas Athletic Club Building, Dallas, Texas.

The G. W. Huntington Architect Co. announces the removal of its offices to the Insurance Building, 14th and Champa Streets, Denver, Colo.

THE partnership of McLanahan & Bencker was terminated 31 May. M. Hawley McLanahan and Ralph B. Bencker will continue the practice of architecture individually at their present offices, 1418 Walnut Street, Philadelphia, Pa.

THOMAS S. McLAUGHLIN announces his association with Roswell E. Pfohl, formerly chief engineer of Moran, Maurice & Proctor, New York City. Under the name of Pfohl & McLaughlin, architects and engineers, they have opened offices in the Walbridge Building, Buffalo, N. Y.

THE dissolution of the firm of Meyers & Coffin is announced. Clarence T. Meyers will continue his practice at the old address, 412 Pennway Building, Indianapolis, while Kenneth D. Coffin has removed to 424 Board of Trade Building.

From Our Book Shelf

A Layman's Viewpoint

Fortunately, by accident, I am able to record a layman's point of view on a book that was evidently largely destined for his use. Turning the pages, he asked me to

pick out the best house in the book.¹ I answered that his request was too general. That before one could choose any type of house and call it best, one must know something of who is to live in it. "It's for myself," came the answer, so I picked out a house. "Good," said he, "it's the very one I like best. But what style do you call it?"

I was in no mood to go further so I answered that I thought it a type of English country house. Then we fell into a discussion of his lot, and of the style of landscaping that a house of that type would require, and all of his questions were keen, his thoughts about a house well matured, his knowledge of details unusually good. But he was much discomfited to be unable to give a definite stylistic name to the very excellent kind of house before him. So I wondered if that was still an American obsession, and if so, is it not due to the publishers of magazines who use the stylistic terms with such conceit? Yes, the very book in question was full of names of styles and asinine variations of styles. Many of the houses were good. Some were most excellent. Yet they have to be offered as styles. That's a pity, for it leads nowhere except to stifle judgment, exactly as in the case of my friend. Yes, it's a very great pity indeed, for my friend will insist upon finding a style name for his house, if he builds it, for all the neighbors will be unable to judge it unless that is first told them. It isn't the greatest drawback to an intelligent appreciation of architecture, but it is a heavy one. S. I. R.

St. Paul's

According to very recent press despatches, the Dean and Chapter of St. Paul's have decided to attempt to cure the structural defect of the supporting piers of the historic edifice by grouting. It might therefore be concluded that Mr. Barman had written his little book² in vain, for he makes out a strong case against pouring fluid cement into the rubble mixture without shoring to ease the weight on the temporarily softened mass, and without first washing the grout to eliminate dust and dirt in order that the cement may have a secure adhesion. And even though these precautions be taken, Mr. Barman inclines to doubt the efficacy of thus attempting to remedy the structural defect inherent in Wren's design.

In order to open up passages through the aisles, sections of the four great piers originally designed were sliced off either side. Thus eight smaller piers, not solid, but with a rubble core, were interposed and left to carry the enormous weight. Yet the dome does not rest solidly on them. The edges of the eight small piers are what carry the weight. Experts have, of course, contended in both directions. New piers were said to be the only possible way of saving the structure. Others said that grouting, as a means of solidifying the now loose rubble, would do it. The reader, digesting Mr. Barman's very dispassionate presentation of all the factors, will weigh them for himself. What a pity it seems that

¹ *House and Garden's Second Book of Houses*. Edited by Richardson Wright. Conde Nast Publications, New York City.

² *The Danger to St. Paul's*. By Christian Barman. Jonathan Cape, London. 1925.

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all through the history of St. Paul's it seems to have been always a question of how to make good a preceding error!

Mr. Barman tells a very interesting story and traces the whole structural difficulty to its source. The picture of Wren, at the mercy of ecclesiastical meddlers, makes one sorry for him, and so sorry that it seems not hard to forgive him for going on with a design which he must have gravely misdoubted. But every architect who cares for architecture will find this little book worth reading, for it sheds much light in dark places. It is the story of an ancient building, well told, and exhibiting the fruit of long and careful study. Yet it reads like a fascinating romance.

C. H. W.

Italian Terra Cotta

A book just published by the National Terra Cotta Society¹ is very much more than the advertising medium such volumes have a tendency to become. Mr. A. F. Adams has gathered an unusually interesting group of photographs of work of the Early Renaissance in Italy which, although in a large measure well known to the average architect, are entertaining as a collection and stimulating through their careful selection.

In spite of the obvious interest of such work, the fact becomes clear that these very details have become part of our classic tradition and as such are accepted without particular consideration of the mentality of their designers. After all, these charming decorative motives were the flower of a period in which decoration was apparently a joyous and carefree expression guided only by good taste and the necessities of the design itself. It is impossible to conceive of any formulated theory guiding these men or of any deep reasoning on their part regarding precedence or lack of it. The flexibility of the medium today is even greater than in the period of the Renaissance. The purely mechanical advantages, as Mr. Adams points out, of size of block, color, etc., are ours.

It would be interesting, indeed, if the publication of a book of this type had the result of forcibly reminding its public that modern design is not entirely hopeless in spite of our apparent reliance on a conglomerate past. One glimpse into the enthusiasm and sparkle of the very men who modelled and drew these forms must be sufficient to prove that given the problem, the requisite is something similar in spontaneity to that which characterized the Renaissance and intelligence to determine the scale, color and form best adapted to the particular decorative element under consideration.

The publishers of the book are to be congratulated for permitting the profession to obtain excellent documents at a reasonable price. The profession in its turn may or may not learn an important lesson.

ELY J. KAHN.

Lessons from Spain

The day will surely come, indeed it is rapidly approaching, when the architect's library of documents will be complete. Monographs on all the styles of all the ages throughout all the world will line his shelves; and his

¹ *Terra Cotta of the Italian Renaissance.*

sophistication, however confused, may be regarded as an accomplished fact. Meanwhile whatever our reactions toward the great debate over Precedent, which will never die, can we not all agree that out of the welter of experiment and whimsical eclecticism through which we are passing, a surer, finer, cleaner taste will eventually emerge. As our preoccupation with the past becomes more and more analytical, gradually we shall begin to divine the bare bones under the flesh, as we are slowly learning to control our sentimental admiration for the adventitious garments of variously embroidered detail. Study of the nude is quite as important for the architect as for the painter.

There is a simplicity, an austerity, a chastity about the Romanesque masterpieces of Spain from which we may draw much refreshment; and the Pencil Points Press has done well to issue this reprint of one hundred plates from *Monumentos Arquitectónicos de España*.¹ The original work is little known, having despite, or perhaps because of the grandiose scale on which it was conceived, like so many other Spanish *obras*, never been completed. Many of the monuments themselves have been overlooked; but every traveler in Spain must be charmed by glimpses of those churches which the Spaniards call *Latino Bizantino*, *Bizantino Románico*, or *Románico*, but which we classify under the general term *Romanesque*.

Professor Van Pelt in the illuminating introduction which precedes the plates tersely epitomizes the historic background of Hispanic Romanesque Architecture, and sketches the conditions which brought forth these witnesses to the zeal, the faith and hardihood of the Spanish genius in the tenth, eleventh and twelfth centuries. The modesty and restraint of the style has perhaps contributed to its neglect, though Richardson studied these buildings and felt the dignity and force of their simple masses. His efforts to transplant the style were thwarted by the exuberance of his temperament and by the superficiality of his imitators and in the reaction which followed this "beautiful recluse" (the phrase is Professor Van Pelt's) were forgotten. Now, however, there are signs of a renewed appreciation of the vigor and gravity of these round arched Romanesque monuments with their sparse decoration, strong and dignified in their candid nudity.

We need not copy them, nor even parts of them, but if we can emulate the naïve honesty, the straight thinking and the rugged force which fashioned them we may well acknowledge our debt to their creators. The range of these plates is not wide for the story of the Spanish Romanesque is soon told. It was strong and military and masculine. Walls of amazing thickness splayed inward to slot-like windows which lighted the interiors with that just moderation which the Spaniard always sought. Of sculpture there was much less than in French or Italian work, nothing like the porch or cloisters of St. Trophime or some of the Italian façades. The cloisters, where there were cloisters, were generally on the outside and were merely open galleries or loggias as at San Martin, San Millan and so many other churches in Segovia or at San Vicente in Avila. The little churches

¹ *Masterpieces of Spanish Architecture.* (Reprint.) Pencil Points Press, New York, 1925.

or chapels near Oviedo in the north and San Pedro y San Pablo at Barcelona were the earliest to be built. Occasionally as in the chapel of San Juan (Baños) near Palencia, or San Salvador de Valdedios the horseshoe arch appears, while at Salamanca and elsewhere pointed arches and vaulting proclaim the advance of the Gothic impulse. The plates themselves are excellently clear, and in addition to façades, sections and plans there are many details of portals, windows, capitals, corbels, bases, tablets and some fragments from the early Roman settlements at Italica and Merida. The beautiful tower of San Esteban at Segovia is missing, but it collapsed some years ago and its restoration is only now about complete. We miss too the lovely church of San Vicente at Avila and the Cathedral of Tarragona, parts of which are Romanesque in detail. But San Millan, San Lorenzo, San Martin at Segovia, San Pedro at Avila, San Salvador de Valedios, the old Cathedral at Salamanca and many others are all here.

The book may properly be called *Masterpieces of Spanish Architecture*, for of all that one sees in Spain these small Romanesque buildings seem most complete and perfect. Moorish art is alien and the great Gothic Cathedrals only a little less so despite the stamp of nationality which the Spaniard undoubtedly gave them. The Renaissance work is Renaissance work and therefore self-conscious and sometimes pedantic; but these Romanesque relics have a probity, a sincerity and a simplicity which are of the very soul of Spain.

LOUIS LA BEAUME.

Polychrome

Color is a difficult subject to the architect. Color as such is apt to suggest something very different from the possibilities of the materials usually employed by architects. "Color" is so associated with paint that color in architecture and color in sculpture are usually misnomers.

The architect's palette consists of the usual building materials selected for their texture or tone values with the addition of richer materials, such as marbles and metals. Within this limited field the architect must compose. He has, it is true, a certain freedom in colored paints applied to woodwork, but these are so fugitive and so liable to change that reliance upon their permanent value is often fictitious.

Color in Building, under the scope of the present title, is exclusively external. No building of any dimensions can conceivably be *all* color; the necessity of color contrast within the mass itself will dictate that the greater part of the surface be a foil to the richer parts and so obtain life and effect.

This concentration in design in a building means at once that the richer portions may be a different or more valuable material and so the field opens for what one might term exotic effects. In the use of colored terra cotta, perhaps more so than in any other way, color (and by color I mean here color in the painter's sense) can be employed.

This volume¹ deals with the orthodox or historical

types of color as applied to buildings by reason of their materials, or in this case more specifically applied "terra cotta." Undoubtedly, the weathering qualities of this material and its adaptability to modern uses renders it a never-failing medium, and its employment is so simple that most architects have many opportunities for its employment.

The book is well written in a somewhat complicated, sonorous language, which sounds monotonous and stilted to English ears, and the author could have reduced his arguments to simpler terms without being any the less precise; his arguments are, however, sound, and cover the subject with remarkable thoroughness. The book offers a very useful selection of illustrations of masterpieces, for the most part Italian, with sufficient colored plates of modern suggestions to form a stimulus to a wider application of colored materials in architecture.

Color harmonies, contrasts and discords, are difficult to explain in words. The actual "shade" plays so important a part in the scheme of coloring that anything less than ocular demonstration is almost valueless. For this reason the colored plates are valuable aids to the proper appreciation of the subject, but they fail in being largely three-color blocks of complete buildings. Whereas the color value may be, in many cases, very different, if divorced from the light and shade and "effects" of presentation, in this respect the reproductions of old lithographic plates from Gruner are much superior.

The Discovery of Lithography.—The publication in the '60's and '70's of these books on color (Owen Jones, Racinet, Gruner, etc.) which, together with the remarkable work executed by Doulton and Minton for the Great Exhibition of 1871, stimulated an activity in terra cotta and tiles which in its way was as remarkable as any art survival in history. Alfred Stevens, amongst others, worked in terra cotta and many of the best artists of the period, Burne Jones, Leighton and others designed tiles. The Albert Hall and Science Buildings in Kensington possess details in unglazed or semi-glazed terra cotta which have rarely been equalled. Unfortunately, the later work by Waterhouse killed what art remained in the movement.

It is interesting to see in America a period of "terra cotta" which is certainly well designed and beautifully executed, even an improvement on the English 1860-70 work and superior to any work of its kind of the present generation in England.

ROBERT ATKINSON.

Gothic Ornament

Mr. Kuehny's publication¹ seems to be a Dutch reprint of Pugin's lithographic sketches of Gothic ornaments. The reproductions are of good quality for a reprint, but the material is probably the least useful of Pugin's contributions to the record of Gothic and, in these days of cheap and plentiful photography from actual examples, sketches of ornament must take at least second place as working documents for the designer.

B. J. L.

¹ *Color in Architecture*. By F. S. Laurence. National Terra Cotta Society.

¹ *Gothic Ornaments*. By Augustus Pugin. C. W. Kuehny, Cleveland, Ohio.

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Masters of Architecture

The fifth volume¹ in the series of *Masters of Architecture* is on John Francis Bentley, and the extremely appreciative article is by W. W. Scott-Moncrieff. Bentley was born in 1839, and starting as an articled clerk in a building concern, he was very shortly allowed to follow his natural desires, and entered the office of Henry Clutton as an improver. This was in the 50's, that terrible period, dominated by the German Prince Consort and the more German Baron Stockmar. That Bentley should have been able to make any stand against such influences is greatly to his credit. Mr. Scott-Moncrieff places him with Morris, Shaw, Stevens, and de Morgan, and he might well have enlarged this with Burne Jones, Bodley, Garner, and others of that vital English group. That Bentley distinguished himself in his day and generation, and that he accomplished great things for the time in which he lived is hardly grounds for the unbounded admiration accorded him by Scott-Moncrieff. His great life work, Westminster Cathedral, is neither St. Marks nor San Sophia, nor is it the beautiful mass and detail of the great Lombard monuments of North Italy. It is restless in composition, and for all the claim that "it is a real building—a real growth"—it is nevertheless overloaded with features that play no part in the structural problem, and it is hardly praise to say that he made no use of modern methods of construction—"there is practically no construction iron in it"; and it is certainly unfair to say "it is not a box of tricks," as if all modern steel frame structures were that.

This, however, is an English point of view. The cathedral is a noble experiment, quite out of place in England, even in cosmopolitan London, but it has a certain impressiveness on account of its scale. The interior has the simple grandeur of the Roman baths and one wonders whether it will gain or lose when the rough brick is encased with marble and mosaic, and enriched with carving. Certainly the baldachino over the high altar and the crude stations of the cross add nothing to its sombre beauty.

In Gothic Bentley was never quite at home. He was not so utterly hopeless as Street, whose law-courts are exceeded only by the Albert Memorial, but he is not at all in the same class with Bodley, notwithstanding Mr. Scott-Moncrieff's placing him above him.

The front of Beaumont College is even more restless than the cathedral and might well be a Dutch exposition building, but other parts of it, the side entrance and the exterior of the Chapel, are quite beautiful and recall the more beautiful Holy Trinity, Sloane Square, of Sedding. The interiors are not so good and the entrance hall is positively ugly detail. Corpus Christi is not as good as the Beaumont College and the interior is dry and uninteresting.

Mr. Scott-Moncrieff is a clear thinker and his diatribe against "Commercialitis" is a vigorous and sound protest against the growing evil of the age. If the Americans have caught this disease from the old world it has truly gone back to England with redoubled virulence, for today

¹ John Francis Bentley. Of the series *Masters of Architecture*. By W. W. Scott-Moncrieff. Scribner's.

American architecture is far more sober, restrained and beautiful than English work. One notes with satisfaction the warning to our Western assurance of being wholly right. "The blind belief in so-called Science, which in its essence is nothing more than an attempt to explain the universe in terms of the five senses, will be shaken, and beholding the calm and philosophic dignity which the East has maintained in all this medley and scramble, the Western World may yet come to its senses before it is too late." This is sound common-sense.

Bentley was one of a very notable and noble group of artists who have received too little recognition either in their own country or here. "In effect he and his few distinguished contemporaries have just succeeded in breathing life into the corpse and so keeping it warm. If a day of resurrection should ever dawn, and if the crown of thorns should ever burst into flower, men perhaps will at least know the names of the long line of immortals who, in mortality, have lived and fought for beauty."

R. CLIPSTON STURGIS.

Things Mathematical

For several months we have tried to summon the courage to read this formidable looking pamphlet¹ in order to comply with the editor's request to review it. The foregoing statement alone might suffice as the review.

It is difficult to associate a subtle thing of beauty like a perfect entasis with the dryness of an involved formula of a mathematical curve despite one's sincere admiration for the beauties of mathematics, yet here are thirty-two large pages overflowing with formulae and their corresponding curves, forming the report of analyses by measurement and calculation of the entases of eight well-known examples of Roman columns, to ascertain whether these entases be elliptical, parabolic, hyperbolic, chinchoid, vertical projections of a helix, or combinations of any of these, and how to reconstruct them graphically.

The analyses were made and reported with the most painstaking care by Mr. Gorham P. Stevens, and if it is true, as Carlyle said, that "Genius is the infinite capacity for taking pains," then we must without question vote Mr. Stevens a genius and a worthy successor to Penrose.

Mathematics is rather unpalatable for many, possibly most architectural draftsmen, so such problems as Mr. DeWitt C. Pond has chosen for use in his little book² have been not only sugar-coated but floated in syrup. The choice of problems is rather a spotty one and from our experience not particularly representative. It is true, however, that the mathematical manipulations needed by the draftsman are based on a very few principles which when thoroughly learned can be built upon to solve almost all of his problems and for the purpose of learning these few basic principles, Mr. Pond's choice of problems is perhaps as good as another. Certainly his explanations

¹ *The Entasis of Roman Columns*. By Gorham P. Stevens. An extract from the *Memoirs of the American Academy in Rome*, Volume IV, 1924.

² *Drafting Room Mathematics*. By DeWitt C. Pond. Chas. Scribner's Sons, New York.

FROM OUR BOOK SHELF

are primary and lucid, which is commendable. The book contains a particularly lucid primer on the use of the slide rule.

No draftsman can afford to be without at least the mathematical knowledge imparted by Mr. Pond's book and he can gather that little knowledge in quite the least painful way from this little book.

The American way of learning projective drawing,—Shades and Shadows and Perspective—by doing it first and then analysing it rather than by way of its theoretical basis, Descriptive Geometry, must seem rather strange and irritating to the careful teacher and student, yet it conforms to modern teaching practice, and after a few years of it the draftsman does learn a great deal of Descriptive Geometry quite unconsciously and quite painlessly.

The method is akin to that of the small boy's learning the dreaded theory of percentage with speed and enthusiasm through the calculation of his baseball team's league standing.

Let us not forget, though, that Descriptive Geometry is the mother of all projective drawing and its study is most worth while for the architect or draftsman who must present his dreams graphically in order to have them realized, and whose drawing is applied Descriptive Geometry.

For him who takes his learning straight, neither chocolate coated nor diluted, Prof. N. C. Curtis has written an admirable little book,¹ handling his subject of Descriptive Geometry and its major applications with sympathy and thoroughness and not getting beyond the necessary elements.

The book is quite evidently not intended for more than a complete introduction, but is all the architect needs in his practice or as a thorough foundation for what further study in graphics he may wish to follow.

For him who wishes to reason his problems in Perspective or Shades and Shadows and other projective drawing synthetically rather than analytically, from theory outward rather than from observation inward, Prof. Curtis' book shows the road and leads a considerable distance.

B. J. L.

Eighteenth Century

In this age of boiled-down facts for quick consumption, the little book² brought back from the early XVIIIth Century by Messrs. Hodder and Stoughton, of London, should find a ready sale. It is a reprint of James Gibbs' *Rules for Drawing the Several Parts of Architecture*—all of them, mind you. How wonderful it is to realize that there *are* rules for all the several parts, and that they can all be found in a book that will fit the pocket to the subway voyageur.

But, as we ponder this discovery, it is really a bit sad to have it suddenly rubbed into us that these trifling matters were already well known in the eighteenth century, and have only just been brought again to light.

And to rub it in a little deeper, good brother Gibbs,

¹ *Elements of Graphics*. By Nathaniel Cortlandt Curtis. J. H. Jansen, Cleveland.

² *Rules for Drawing the Several Parts of Architecture*. By James Gibbs. Reprinted at small scale by Messrs Hodder and Stoughton, London, with the coöperation of the Society of Architects.

with a wonderful pre-knowledge of the traits and tendencies that the twentieth century was to develop, worked out the several parts "in a more exact and easy manner, by which all fractions are avoided," so that one may now—with this little book in the other hip pocket—be a Compleat Archy-teck without even bothering to learn arithmetic.

To come back to Earth, however, the little book above referred to is a miniature reprint of James Gibbs' book published in 1732—and while its real usefulness is very questionable to us, it is interesting as a record, and well made as a book. There are so many much more complete books on the "Orders" that one knows so well and used so often once upon a time (even in spite of the fractions), that even a great regard for most things the English do, and a great respect for all echoes of a cultured PAST that we may, alas, never see again, cannot bring us to recommend the purchase of this little book by anyone than a collector, or possibly a "detail student" of the period in which Gibbs worked.

HARRY F. CUNNINGHAM.

Gardening

A Garden Book for Autumn and Winter, by Charles Downing Lay, is a book that will be useful to the layman, and enable him to better appreciate landscape design. Mr. Lay points out that a park or garden to be really beautiful must be in harmony with its surroundings, and should be more than a collection of trees and flowers, and if properly designed it can be as beautiful in winter as in summer.

That the rugged beauty of the deciduous tree is only apparent in winter will be a new idea to many, but all lovers of natural beauty will agree that the luxurious summer foliage of our northern trees and shrubs usually hides the structural beauty of the trunks and branches.

The lists of trees and shrubs for autumn coloring is quite complete, especially that of the crataegus, which Mr. Lay recommends for its berries, a plantation of which if carefully selected will carry color well into the winter.

The list of trees, shrubs and plants is the result of many years of observation and will be helpful to all garden and park designers.

CLARENCE FOWLER.

French Vernacular

The authors say in their Foreword¹ that the purpose of the book is to present types of French provincial architecture suitable for American readers. Happening for the moment to be one of this group, I find myself inquiring what that especial interest might be. The illustrations are as charming as the letter press is brief.

But would I, as an American, wish to use the motives and details of any of the buildings presented to my view? I think not, and I so think because I am a devoted lover of the French vernacular. I have lived with it and know

¹ *French Provincial Architecture*. With 40 plates of measured drawings and 94 illustrations. By Philip Lippincott Goodwin and Henry Oothout Milliken. Scribners, New York, 1925.

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it well. But it is precisely because it seems to me that true vernacular alone answers, in any land, that I dismiss the thought of trying to borrow from the French what I cannot see to be applicable. But I am but one reader. There will be many others, of many kinds, for the book is a most excellent piece of work. It reveals a painstaking and scholarly study. Of the ninety-four illustrations I can scarcely pick out one that does not interest me. For through all of the buildings I seem to sense the flow of a life with a wholesome cultural background. It matters not whether it be a chateau or a group of farm-buildings. I even dismiss the memory of the French Revolution from my mind, as well as the horrors that gave it birth. May it not have been the thirst for culture that was one of the moving forces that lay behind it?

But it will be hard for any reader to lay the book down without thinking deeply of the sheer beauty of the architecture that "belongs" in its setting, for "belong" is a very old word in certain parts of England and is used precisely in that sense. It means all it says, and that is the full measure of any architecture. This the authors have felt in their very bones, I would say, and ultimately this is the philosophy that will give us our true architecture in the United States. Buildings must "belong." And it is just that kind of buildings that will be found in this new book, only they belong where they are and not elsewhere. Many have essayed such a gathering and presentation before. No one has done it better.

S. I. R.

Obituary

Donn Barber, F.A.I.A.

Elected to Associate Membership in the Institute in 1907

Elected to Fellowship in 1915

Died at New York City, 29 May, 1925

Donn Barber was born in Washington, D. C., 19 October, 1871. He was graduated from Yale in the class of 1893 and from the Ecole des Beaux Arts in Paris in 1898. He became president of the Society of Beaux Arts Architects in 1910, and at the time of his death was president of the Architectural League of New York and a member of the New York State Board of Examination and Registration of Architects.

This is the brief chronology of Donn Barber's professional career. His important work is well known, has been widely published in professional journals and elsewhere, and is a serious contribution to that movement in American architecture, based on classic tradition, which is still under way and with which we, his contemporaries, are too intimately associated to be able to express judgment. One element of Donn Barber's work in the profession, however, we now can and should appraise. From the moment of his return to New York after leaving the Beaux Arts he interested himself in the work of the Society founded by those who had benefited from the training in Paris. He devoted himself for years to an atelier and gave of his time and money in an effort to pass on to others that method of study which is the most precious thing that an American student can gain from the Ecole. Donn Barber's devotion to this work

was sincere and the results valuable. Part and parcel of that same interest he evinced in his work in other architectural societies and in the Registration Board. One of his associates in this Board said of him, "he was a splendid member of the Board, his attitude helped every boy who came before us." His last effort for the Institute is well known to those who attended the recent Convention in New York. He had given endless time in preparing for the Convention as Chairman of the Committee on Arrangements. Unfortunately his last illness kept him from attending all but for a few brief minutes of the luncheon meeting on 24 April, when his cheery greetings moved the assemblage into paying a spontaneous tribute to his pluck.

To those who knew Donn Barber but slightly or only by name, it seems right to say that while he took his work most seriously he had an irresistible sense of fun and heartiness of manner in attacking a subject that never failed to cheer up any meeting and enlighten the subject by reason of his saving grace of humor. Some of us like to remember him that way; by the verve with which he took hold of a topic and always with a twinkle in his eye. The writer of this brief note likes to remember one afternoon in September of last year when he spent two delightful hours with Donn Barber in Paris in company with that old friend of many American architects, Madame Roux. The members of the NEW YORK CHAPTER will remember his delicious little speech at a Chapter dinner at the Shelton in December of last year, when he said, "as I sat here and listened to all the well-deserved compliments handed to Mr. Harmon, architect of this beautiful building, by every one of the speakers this evening, I asked myself why I, who have done all sorts of big buildings, have never received a word of praise from another architect about anything I have done, and I have been wondering whether my work was so gol darned rotten not even to deserve a postal card."

Again, others will remember his reply to the Chairman when asked what were the qualifications that justify a man in entering the architectural profession; did he himself have those qualities and why had he entered the profession? Donn Barber said that he did not know why he had entered the profession. He sometimes thought he went into it a good deal in the same way that an English friend of his got into a mess of another kind. "I met him in London shortly after the war," said Donn, "and noticed that he had a great scar across his face. I told him I was glad he had finished his services at the front with nothing more serious than that scar. My English friend replied that he had not received the wound at the front, but that that scar was the mark of his celebration of armistice-day in London. 'I got that wound,' my friend said, 'by jumping through a plate glass window.' I asked him why he had done that and he said: 'I was going along the Strand celebrating and everybody was doing wild things, and I was kind of lit up and I saw the plate glass window and I thought it was a damn good idea!'"

It seems perfectly proper to mention incidents like this in recalling the career of our departed associate. For a man who could see his own relation to the things he otherwise took so seriously in that way, what can we

OBITUARY

say that is better than this: That he had high ideals with regard to the value of his profession in advancing the public good; that he was a loyal comrade and helpful, particularly to the younger men who were entering his profession; and above all that he was a cheerful soul, friendly to everyone and enemy to none.

R. D. K.

Charles Sidney Haire

Elected to the Institute in 1921

Died at Olympia, Washington, 3 February, 1925

While returning to his home in Helena from a visit to California, Mr. Charles S. Haire died suddenly at Olympia, Washington.

The MONTANA CHAPTER of the Institute and the Montana Association of Architects, in the death of Mr. Charles Sidney Haire, have suffered the loss of one of the older architects who, coming into a new country, labored and battled as a pioneer for the recognition of his profession. In the settlement and growth of the new State of Montana, his was the leading spirit in the advancement of architecture, and he possesses the honor of having designed many of her best buildings.

Charles S. Haire was born in Hamilton County, Ohio, 4 June, 1857, and attended the Hughes High School, Cincinnati, being graduated in 1876. The family of his father was of old Virginia stock, who removed to Ohio in 1796. The people of his mother, Catherine Porter Haire, were of Pennsylvania colonial blood. After leaving high school, he taught for three years in Hamilton County. He was mastering his profession meanwhile, and worked at drafting in Ohio from 1879 to 1886, when he took a position in Pocatello, Idaho, as draftsman for the Union Pacific.

In 1887, he took a similar position in Butte, Montana, with the Great Northern. In 1893 he removed to Helena where he established his home and practice, and was active to the time of his death.

He is survived by his wife, formerly Miss Frances A. Corwin, a native of Ohio, and one son, Tom C. Haire, who has followed his father's profession and is a member of the Institute.

In 1906, Mr. Haire entered into partnership with John G. Link, also a pioneer architect of the State, under the firm name of Link & Haire, for the practice of architecture, with offices in Butte, Helena, Billings, Missoula and Lewistown. It was in these offices that many of the younger architects of the state received their training, and he was an inspiring teacher to those draftsmen who were privileged to work and study under his direction.

It is only necessary to consider the many outstanding buildings done by Mr. Haire to realize how successful he was as an architect. He was a devoted student and of all his work, his last, the Montana Life Building at Helena, Montana, was his best.

He traveled extensively and was a man of high ideals, strict integrity, and a most successful man of affairs; a big hearted and lovable companion, modest and sincere.

The profession feels that a distinct loss has been incurred by his death.

W. R. PLEW,
FRED F. WILLSON.

James R. Walsh

Elected to the Institute in 1901

Died at Jacksonville, Fla., 12 November, 1924

Mr. Walsh had been a resident of Jacksonville for about thirty years, coming from New York State. He had been engaged in the practice of architecture for twenty years, specializing in heavy construction work of a commercial character. He had also designed the Elks' Club, two churches and a number of residences in Jacksonville.

Edward John Wood

Elected to the Institute in 1922

Died at Clarksburg, W. Va., 21 May, 1925

Edward John Wood, in continuous practice in Clarksburg for twenty-five years, was the son of James Alexander and Margaret Ann (Pritchard) Wood, and was born on a farm near Clarksburg on 28 August, 1863. He attended the country schools and at fourteen was apprenticed as a blacksmith. Previous to 1900 he entered the office of M. F. Giesey and Fred F. Faris, architects, Wheeling, where he made rapid progress and laid the foundation for the successful practice he later built for himself in Clarksburg.

Mr. Wood has left many excellent buildings to his credit throughout northern West Virginia, including schools, college buildings, office buildings, residences, clubs, and the many other types incidental to a general practice. He was a kindly disposed, warm hearted gentleman, unusually interested in civic affairs to which he gave much time and effort. He was a charter member of the West Virginia Society of Architects, of the WEST VIRGINIA CHAPTER of the Institute, and was active in securing the passage of a registration law in West Virginia several years ago. It was his constant effort to maintain the highest standards in his relations with clients, contractors, and other architects, and his efforts were a contributing factor towards the improvement of recent years in standards throughout northern West Virginia.

C. R.

Louis L. Long

Elected to the Institute in 1916

Died at Minneapolis, Minnesota, 20 May, 1925

To the architects of Minnesota Louis L. Long was a colleague of high ideals and of genial and friendly personality. Through his wide contact and high standing with the active men of this community he rendered conspicuous service in the advancement of the practice of architecture, both by dignifying the position of the architect and by exemplifying high professional standards of architectural service. As a member of the Executive Committee of the MINNESOTA CHAPTER, he was helpful through his logical reasoning and sane advice, based upon long experience and tempered by an unbiased friendly attitude toward his fellow practitioners. In his death the MINNESOTA CHAPTER, the profession of architecture at large, and the community have suffered a real and permanent loss.

FREDERICK M. MANN.

The Allied Architects Association of Los Angeles—XI

THE HOSPITAL is the field of battle wherein no less important a fight is waged than that for human life. The exactness of its machinery and the efficiency of its operations define the success of its benefit to mankind. And so the planning of a modern hospital becomes an important as well as a highly specialized commission for the architect. He knows the problem of the school, the church, the theatre and the office building, but seldom as an individual has he the intimate knowledge of the many functions of such an institution.

This very dependence upon accumulated and technical knowledge in the design of a hospital has forged one more link in the rapidly growing chain of unique service which is given by the Allied Architects Association of Los Angeles. Last year the County of Los Angeles entered into a Contract with the Association for the designing and supervision of a fifteen hundred bed Acute General Hospital. During the first stages of the development of this problem the general requirements and the acquisition of additional property were under consideration, for which a Committee of six members of the Association known as the Jury of Survey for the Los Angeles General Hospital was appointed to collect and study data and submit a report. During this period of many meetings, officials of the County, doctors and specialists in hospital planning and management were constantly in attendance. Mr. F. E. Chapman, Director of the Mount Sinai Hospital, Cleveland, and Dr. R. G. Brodrick of the Alameda County Hospital, Oakland, California, were consulted with a view to determining the major issues involved. Many charts, many diagrams and many reports resulted in a set of drawings which graphically expressed the requirements in general terms. To the original Jury of Survey, other members were added as the study became more complicated and the fund of data and information increased.

On 20 February, 1925, a Special Meeting was called and accompanying the invitation to this meeting was a program supplying sufficient information to enable the members to submit their ideas. At this first general meeting there were thirty members and six doctors present with many guests, including officials of the County. Eleven sketches with details of requirements as well as many descriptive charts and diagrams were hung for the inspection and criticism of all. The discussion centered on typical ward planning, communications and inter-relation of important elements. By this means false assumptions were eliminated and

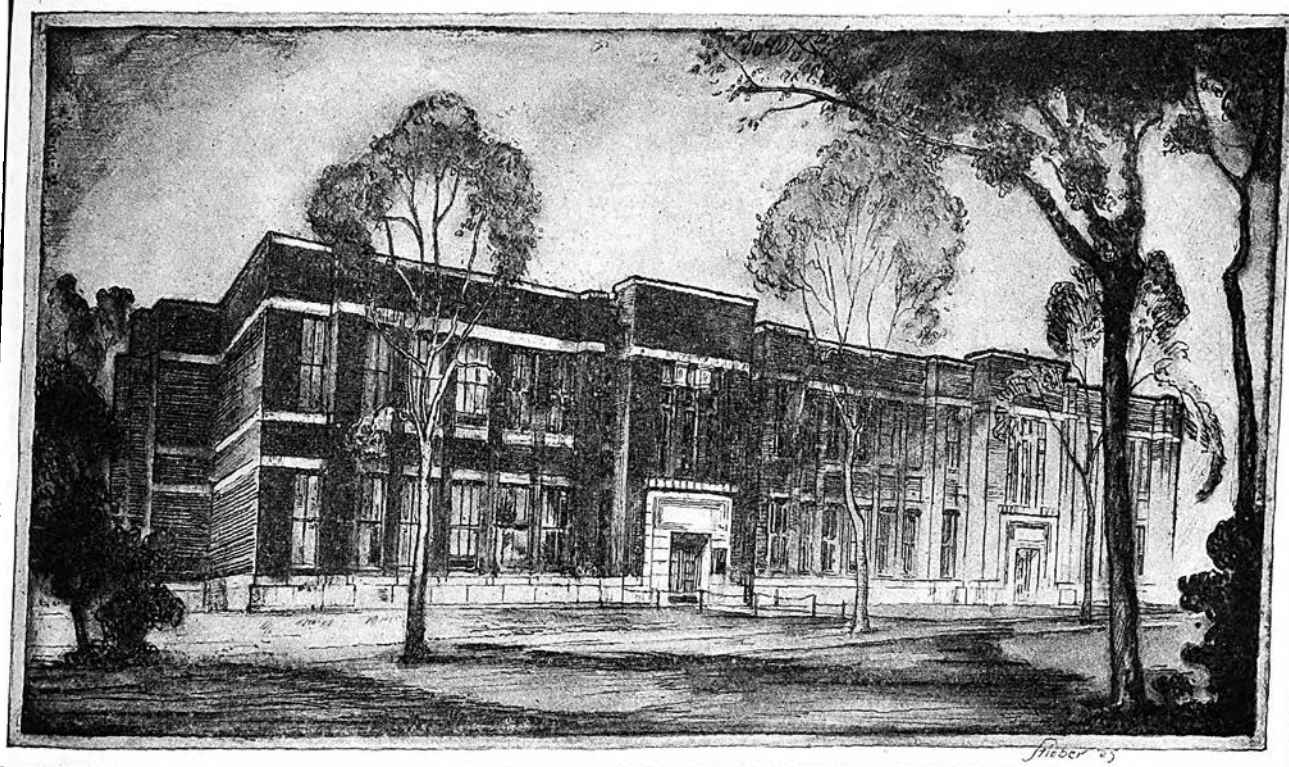
opinion on important principles was crystallized. Further study of these plans was required and two weeks later the second meeting was called, attended by twenty-six members, six doctors and guests interested in the problem. Variations of the original drawings were considered and special emphasis was given to the type of building required, its orientation and height. Again on 30 March, a meeting was called and attended by thirty-four members and the doctors and guests who had followed this problem from its inception. On this occasion eleven drawings were presented, some variations of previous sketches, others with fresh ideas. The essentials of one of these plans was adopted for more definite study.

Having reached these conclusions it was decided that a Special Committee consisting of three Directors of the Association, one County Official and one managing doctor should make an exhaustive inspection tour of the important hospitals throughout the country. Their itinerary included visits to twenty-five of the latest and most important structures of this character and the trip extended from the Atlantic to the Pacific seaboard.

As a result of this trip, the conclusions of the Association as a whole and the plan already defined could be compared and tested with actual existing institutions. By these means, there has accrued a fund of material for the final stage of the design.

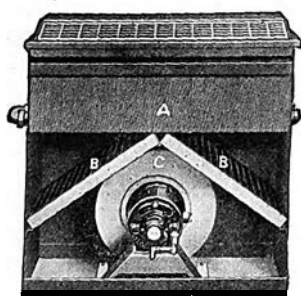
Now before the members is a program technically defined and ready for their final determination of architectural treatment. This program which is a basis on which the members will present their architectural sketches consists of a plot plan with topography, streets and block plans of the building; three fixed and typical floor plans; several alternate and suggested floor plans for the upper stories; and finally a block section. A description of the site, a statement of fixed grades and story heights, a detailed list of bed requirements and instructions for submitting sketches is included in this program.

The results have been obtained by a comprehensive system of research. From printed articles, from advice of those qualified to assist in this study, from actual visits to similar institutions and especially from a constant opportunity afforded for the interchange of ideas has this project advanced. The purpose of the Association to combine the talents of many into one service to obtain the best expression of Architecture is thus exemplified and it is another example of the resources and strength of many working for a common cause.



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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

Insect Carpenters

The pink and purple rocks of the walls of Sabine Canyon in the Santa Catalina Mountains of Southern Arizona were tinged with the late rays of the sun. Large, metallic violet or blue "carpenter bees" (*Xylocopa*) were lazily flying to their nests hollowed out in the dead flower stalks of *Agave* among the giant tree cacti on the rocky slope. These bees hollow out the tall stalks for shelter and in them they raise their broods. Nests of even larger carpenter bees are to be found in logs in the American Tropics, but the black species of our eastern forests are smaller. Such were the original homes of carpenter bees.

In the United States, with much of the forests cleared away, these bees now occasionally invade the buildings erected by man, where they similarly bore into the wood-work. True craftsmen, they prefer to cut into easily worked woods, such as cypress, cedars, and white pine; these woods are readily chiselled out by their sharp jaws at the rate of a half-inch per day. Entrance holes over one-half inch in diameter (Fig. 1a), excavated across the grain, turn down at right angles and lead to a tunnel running with the grain for a length of 18 inches. This is the brood chamber which is partitioned off into separate cells by the use of sawdust and chips glued together. Each cell contains a single young grub and is provisioned with pollen.

The buzzing and flying about of these bees, as well as the sawdust and chips dug out of boards or joists, betrays their presence. Extremely persistent, they cannot be dissuaded from boring into the wood they have selected for their home.

Other insect carpenters are the large and small "carpenter ants" (*Camponotus* and *Cremastogaster*) which much more commonly invade the homes of man and damage the wood-work. (Fig. 1b.) These ants crawl from their older nests in nearby trees, stumps and logs out of doors. In one instance, in Cleveland Park, Washington, D. C., large black,

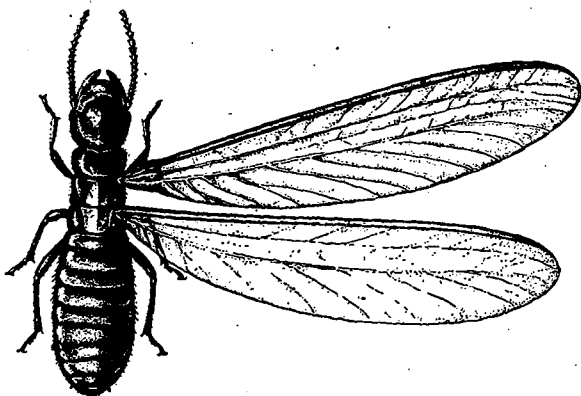


FIG. 1. Flying ant, winged form of destructive native termites or white ants. Appearance of these insects in spring or fall in buildings should be a warning that the wood-work is being damaged by the workers hidden in the wood.



FIG. 2. Worker of our native subterranean termites which remains within the wood hidden from view. This is a wood-destroying form.

carpenter ants gained access to the upper back porch of a large residence by crawling along a telephone wire leading from a tree to the house.

"Carpenter ants," while not so injurious to the woodwork of buildings as are the termites or "white ants," considerably weaken timbers by their borings. Sawdust and wood chips are thrown out of the fairly large entrance hole leading to the nest within the wood. Interior of beams are honey-combed and at the nest divided into orderly arranged partitions.

Carpenter bees and ants can be killed or forced to migrate by injecting carbon bisulphid into their entrance holes in wood and then plugging up the holes. This volatile liquid gives off a gas heavier than air which penetrates the nest; it is inflammable, explosive and poisonous, but with reasonable care there is no danger attendant to its use.

Even caterpillars (*Pyausta*) sometimes damage woodwork of buildings. In a beautiful new colonial residence along the forested banks of the Potomac River in Virginia near Washington, cypress pilasters, window sills, frames and other woodwork were recently badly disfigured by boring caterpillars. Small circular holes about one-eighth of an inch in diameter penetrated the woodwork, which had been coated with a white lead paint. These holes were especially numerous near cracks and points of jointure, where the wood appeared as if peppered with BB shot.

These caterpillars were ready to hibernate and needed shelter for the winter; they do not feed on the wood. Normally they breed in corn stalks and weeds and damage to buildings is only casual. In another instance, in Maryland, cypress shingles on a roof of a building in woodland were damaged.

Thorough saturation of infested wood with orthodichlorobenzene will kill these caterpillars, when they are within the wood.

Certain wood-borers (usually *Cerambycidae*) are often heard boring within woodwork of buildings or furniture. (Figs. 2a and b.) They make a boring or grinding noise quite different from that of "powder-post" beetles. It was formerly believed that the grubs of these insects were within the wood before manufacture and that lack of proper conditions of moisture delays the maturity of the grubs to the winged stage for many years. Hence, their continued work within the wood, until some day the winged insect emerges to the astonishment of the house-owner.

STRUCTURAL SERVICE DEPARTMENT



FIG. 3. Three types of egg-laying queens of our native termites. They are deep within the infested wood; it is of no avail to attempt to find these queens and destroy them since, if destroyed, hundreds more will take their places.

- a. Deallated winged form.
- b. Form with short wing pads.
- c. Wingless form.

More recently, however, it is argued that these records of longevity and delayed development (sometimes 20 years) are false and that unvarnished wood may be attacked after manufacture. Kiln dried lumber and varnished surfaces will prevent such occurrences.

Insects not only work in wood but occasionally turn masons! In buildings where the foundations are of brick and concrete certain wasp-like insects, such as "mud daubers," "masons" and "potters," sometimes obtain building material for their own structures. This, however, usually occurs where inferior material has been utilized by man or it has become disintegrated by years of service. (Fig. 3, a and b.) Native termites of the United States will penetrate lime mortar between bricks in foundations and this cement should not be used for ground work. In Panama, even concrete is penetrated by termites and it is necessary to mix in with it heavy waterproofing oils when it is laid. (Fig. 4, a and b.)

America needs a Fabre to make known the marvels of its insect life, while ordinary entomologists can only point out the destructiveness of these animated gimlets and living chisels.

T. E. SNYDER.

Limitation of Variety of Paints and Varnishes (25b).
(U. S. Dept. of Commerce of Variety Recommendation No. 1. Issued by the Bureau of Standards. Pages 8. Sizes

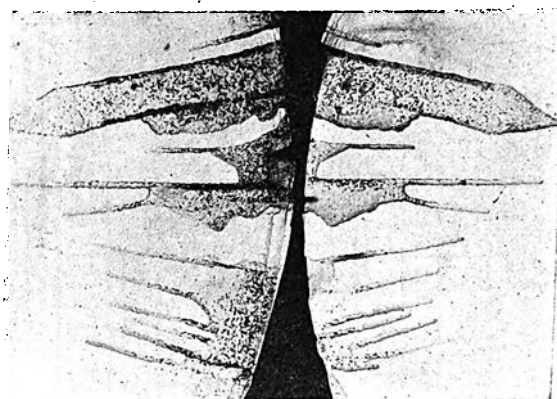


FIG. 4. (b) Damage to reels of cigarette paper by termites in an infested building.

6" x 9".) In accordance with the unanimous action of a joint conference of representatives of manufacturers, distributors, and users, the United States Department of Commerce, through the Bureau of Standards, recommends that the variety in the containers indicated and in shades and tints of paints, varnishes, enamels, and stains be in conformance with the following:

1. No 2 pound or 3 pound cans to be included in any line.
2. No sizes less than gallons to be included in barn paint, roof paint, and shingle paint.
3. No oblong or square varnish cans to be used in sizes smaller than one-half gallon, for any product, excepting carriage and automobile clear varnishes, varnish remover, bronzing liquid, Japan and liquid driers, penetrating stains, and spar stains.
4. No shades or tints to be produced by any one concern in excess of the following maximum numbers:

Interior floor paints and floor enamels.....	10
House paints	32
Flat wall paints	20
Enamels	14
Porch paints	8
Roof and barn paints	4
Shingle stains	14
Auto and carriage paints or enamels	10
Oil stains	10
Varnish stains	8
Spirit stains (all the foregoing exclusive of black and white)	14
Oil colors (including black, but counting the several shades of a single color as one color).....	32
Architectural and marine varnishes, interior and exterior	10
Other varnishes (including all not specified above, such as Japan driers, asphaltum, etc.).....	28

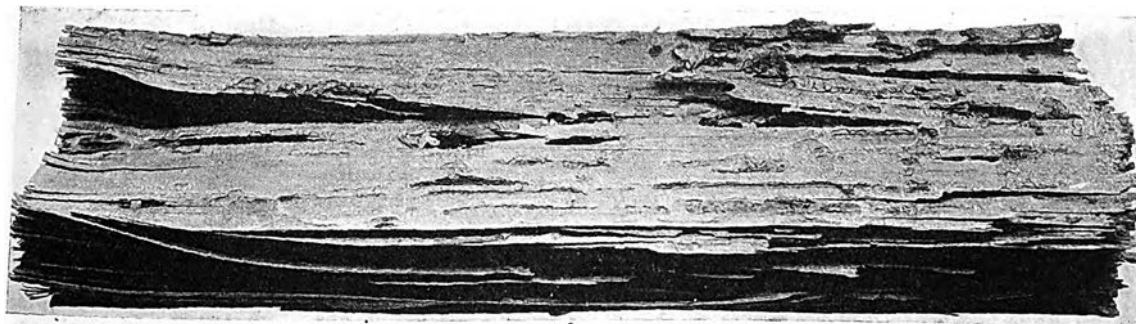


FIG. 4. (a) Pine woodwork of buildings in New Orleans, La., destroyed by termites.



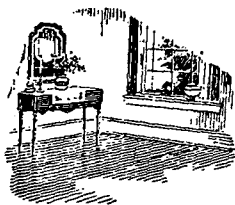
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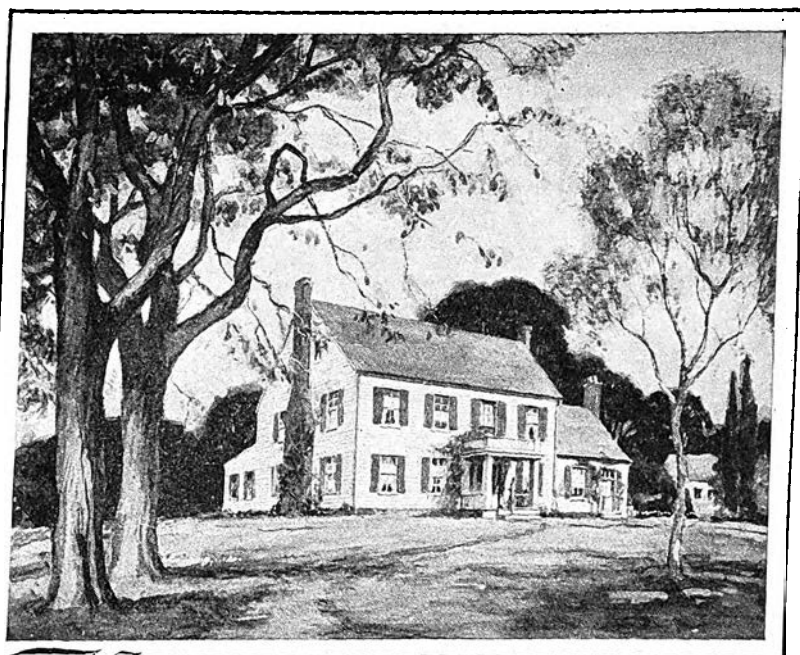
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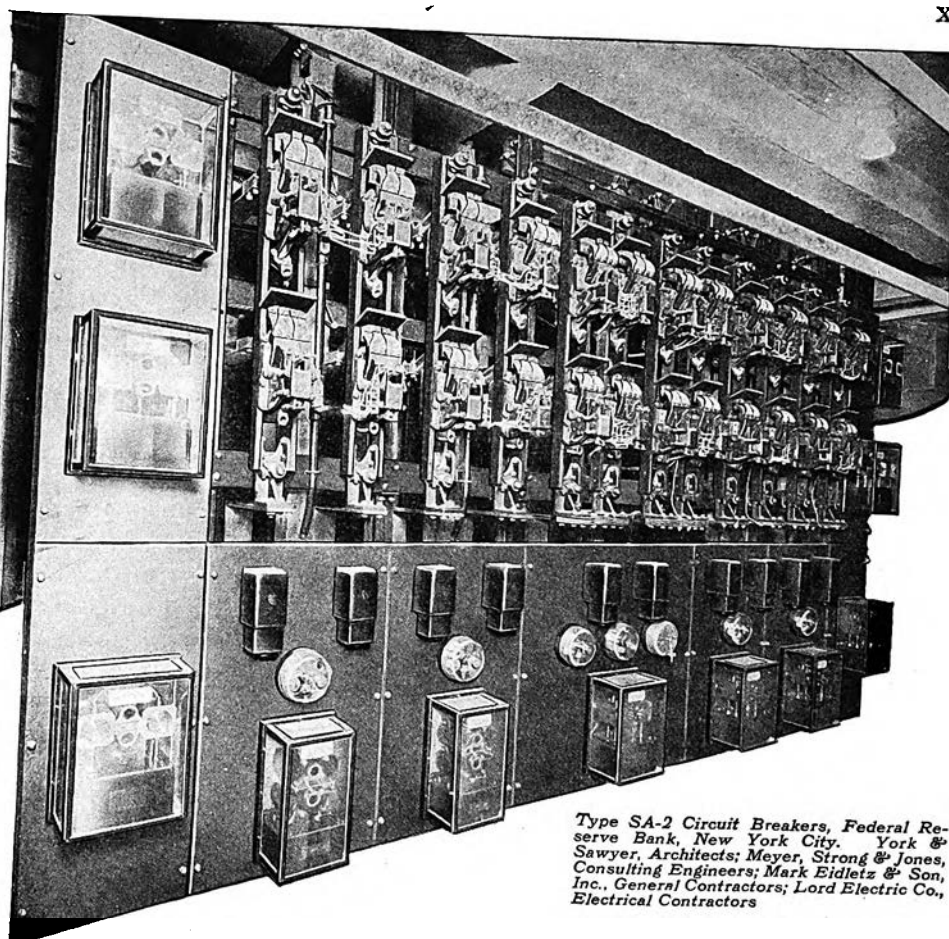
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can be installed where space is very limited—often as close together as 6-inch centers. The positive and negative feeders are arranged in separate sections, so that units of the same polarity may be closely grouped. Note that in the bank-building installation illustrated above, four breakers have been installed on each panel—with consequent saving in space.

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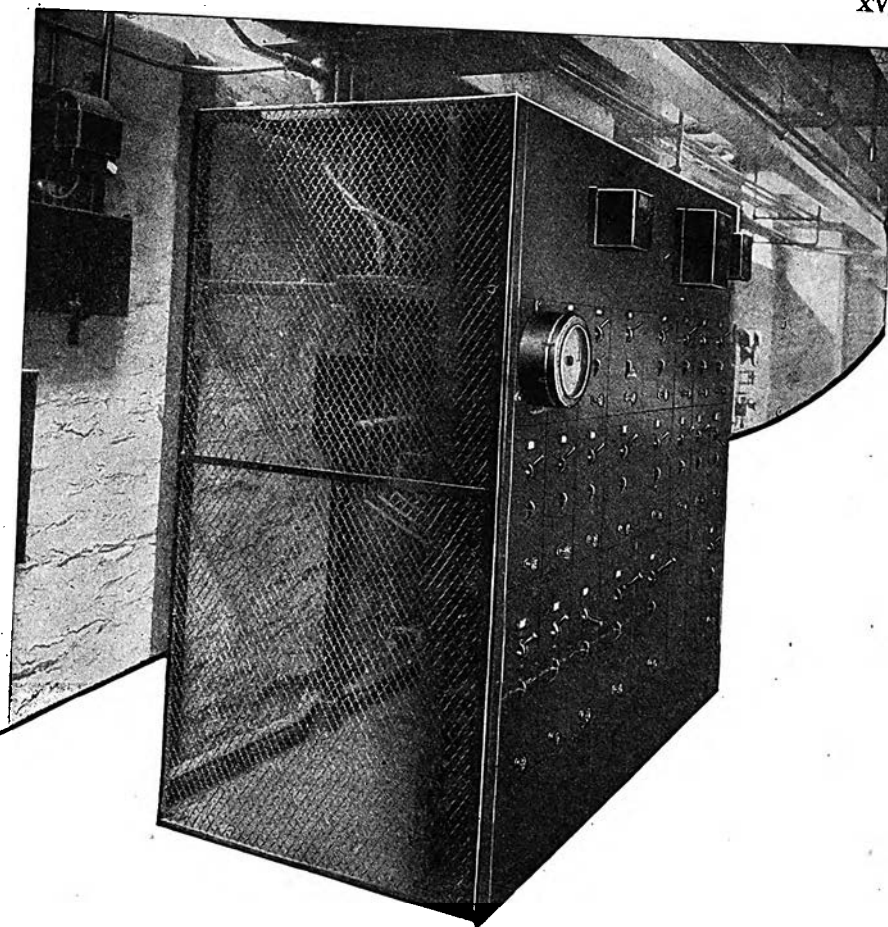
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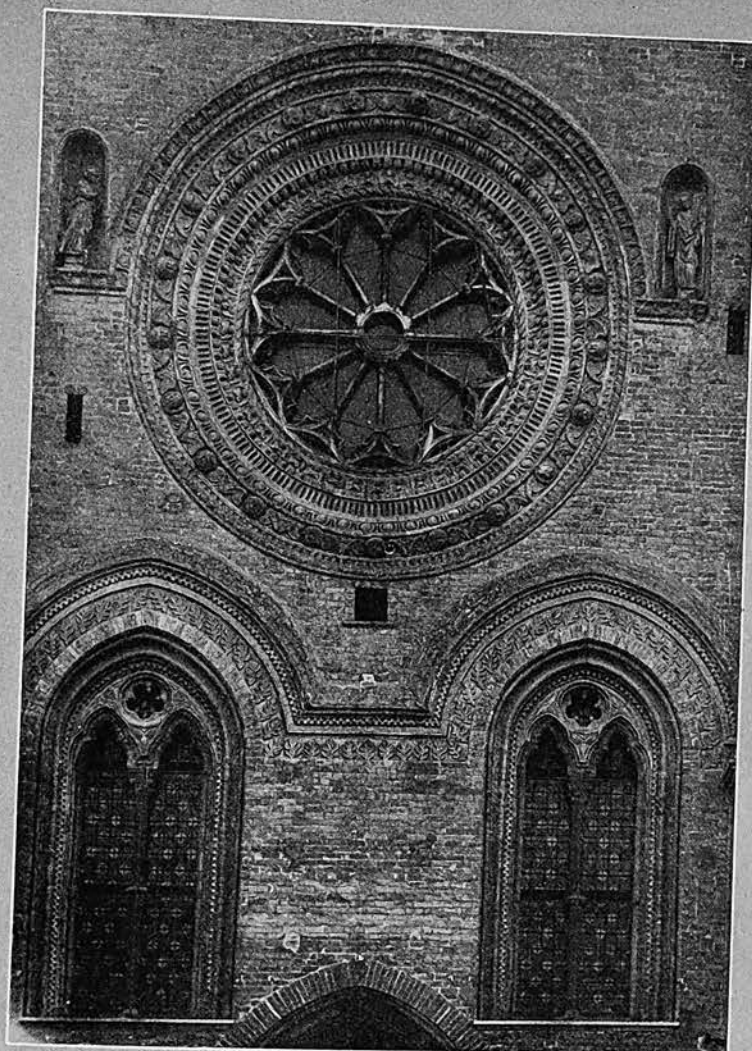
And these switches are enclosed to remove the chance of human contact with live, current-carrying parts.

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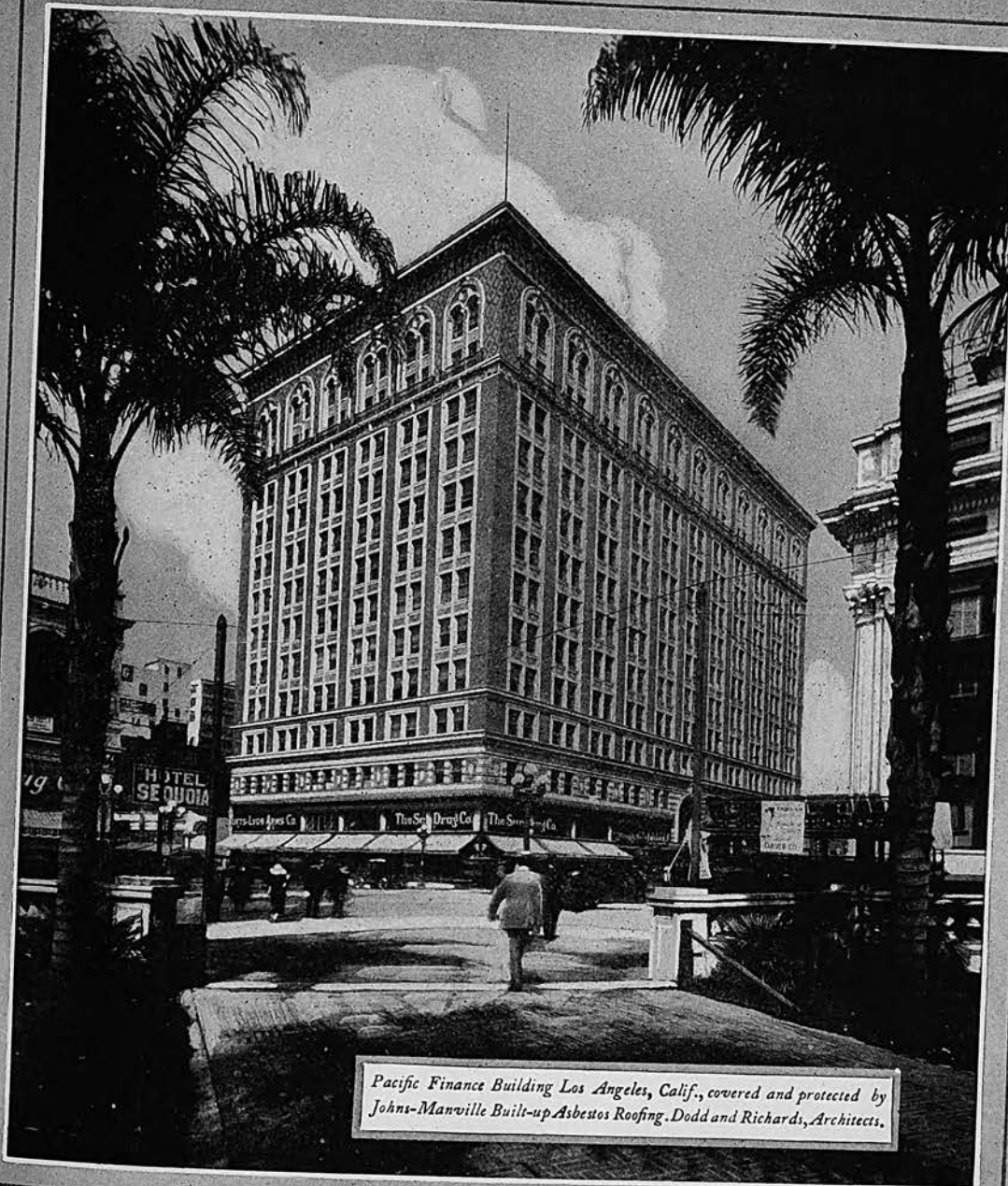
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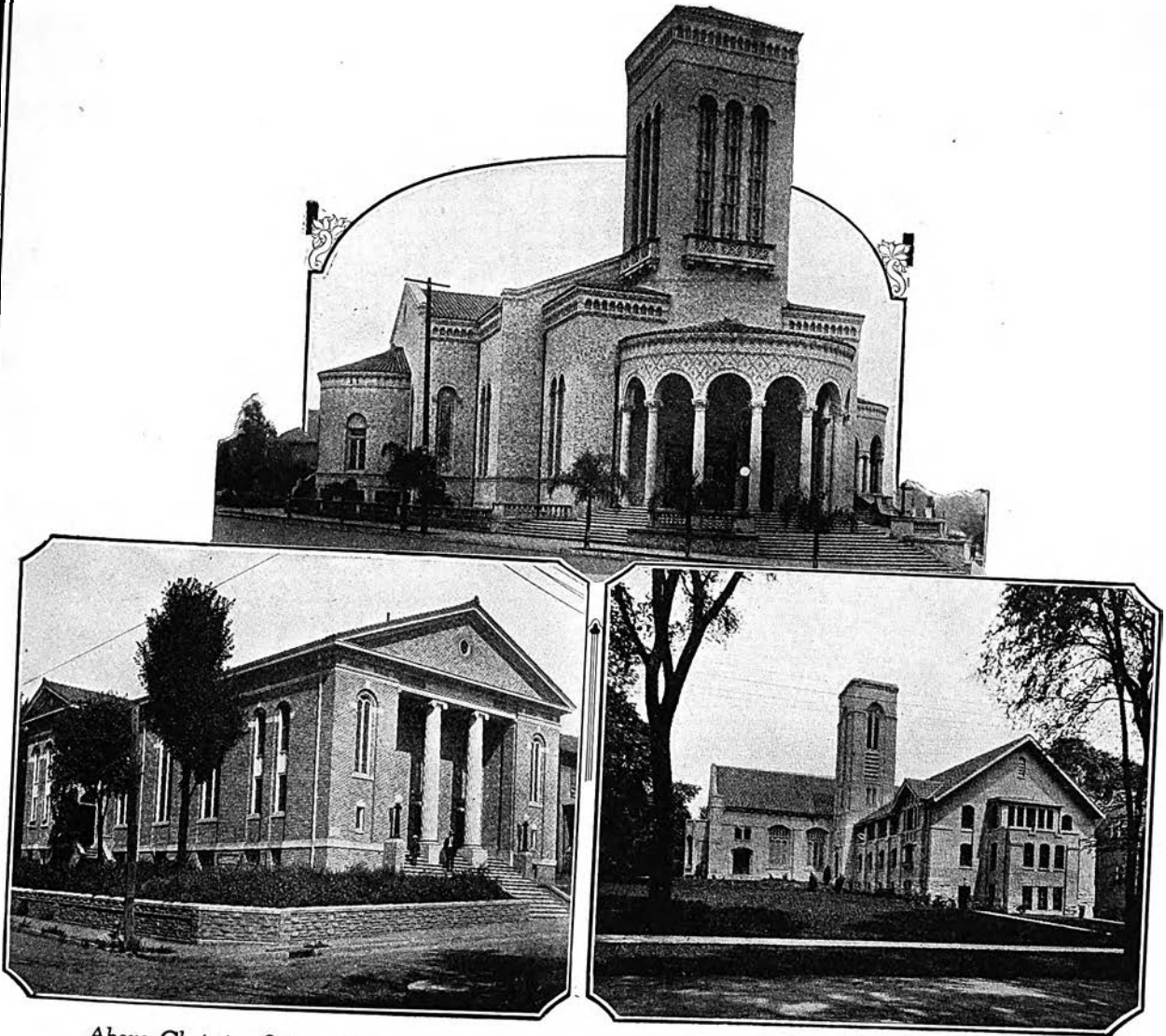
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Above, Christian Science Church, Los Angeles, California, Elmer Grey, Architect; at left, St. Paul's M. E. Church, South, Clarksburg, West Virginia, Robert McArthur, Architect; at right, The Union Church, Hinsdale, Illinois, Tallmadge & Watson, Architects.

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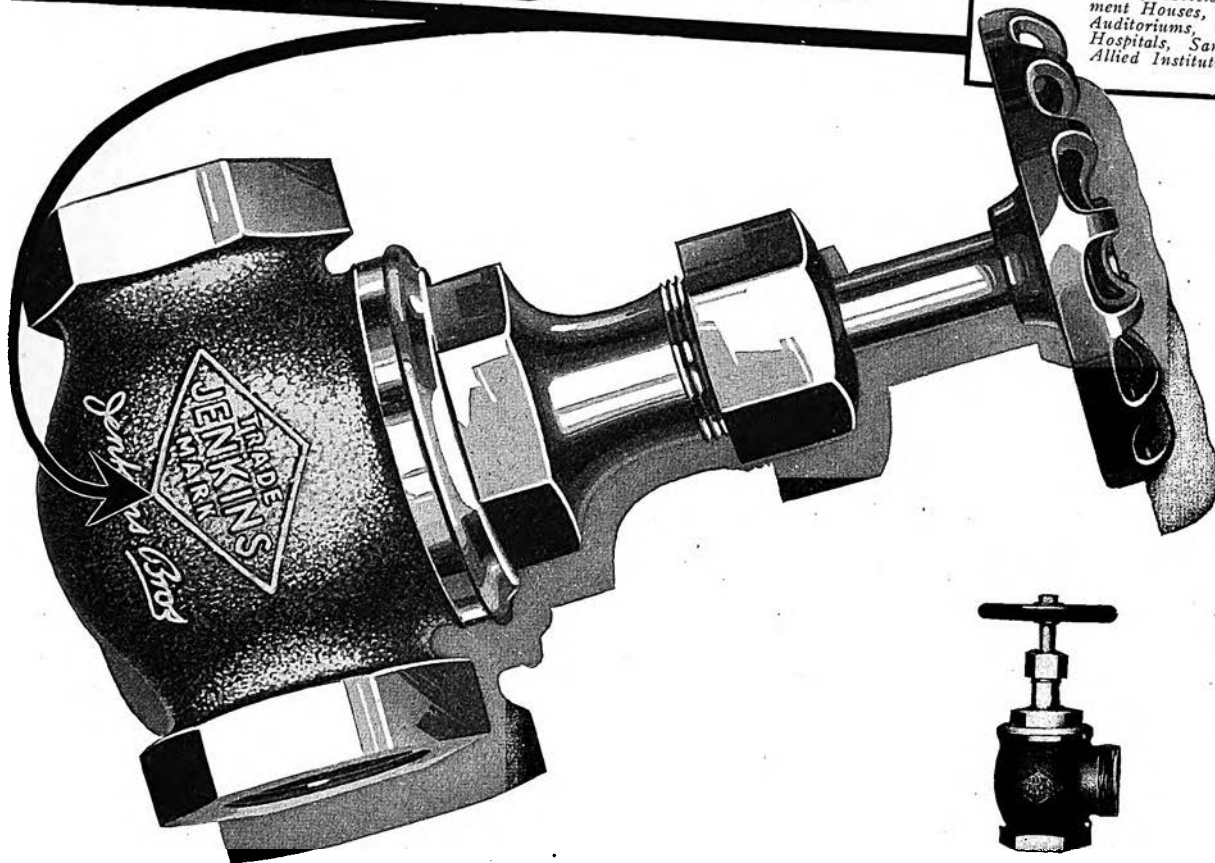


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Fig. 370
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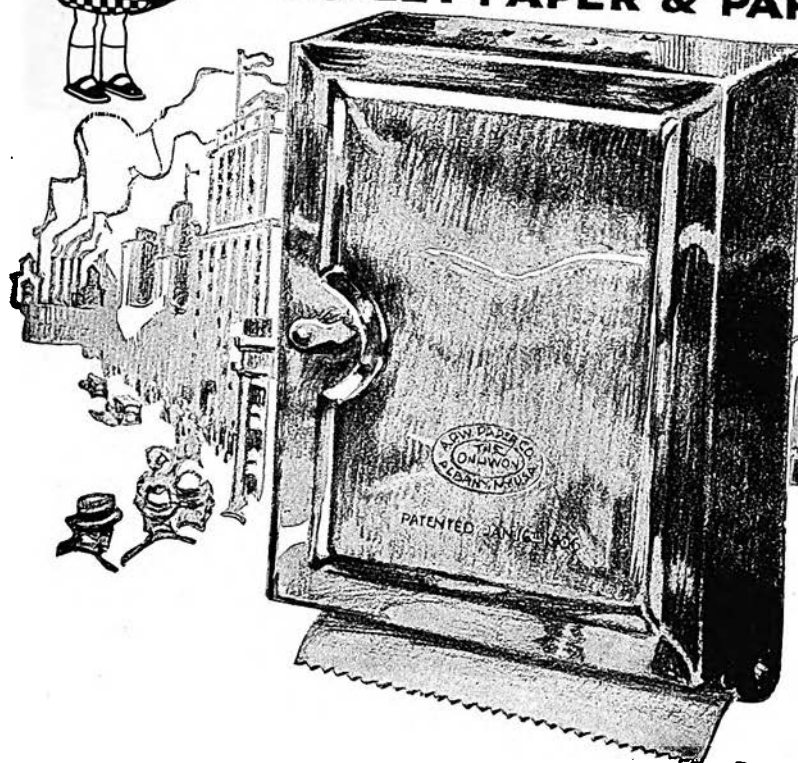
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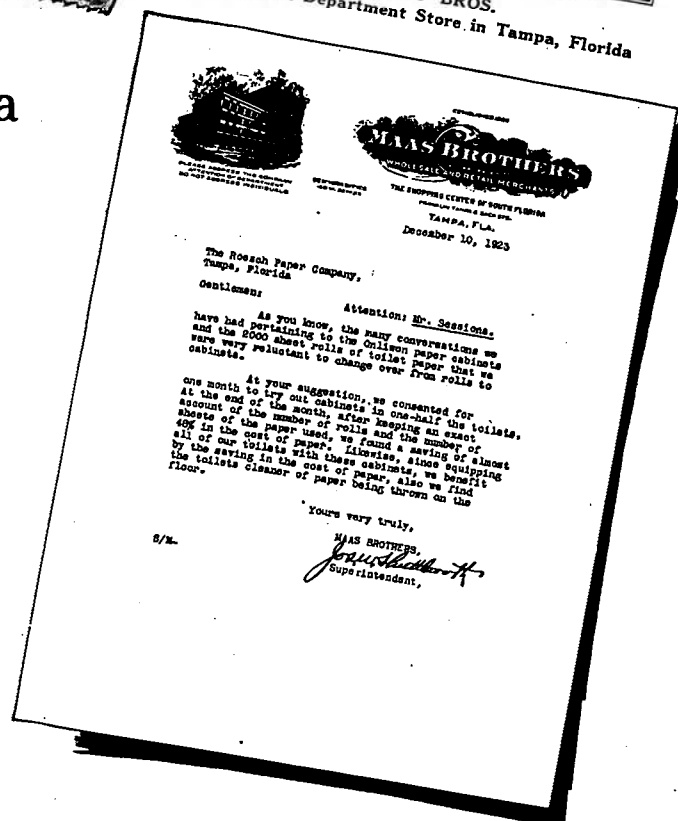
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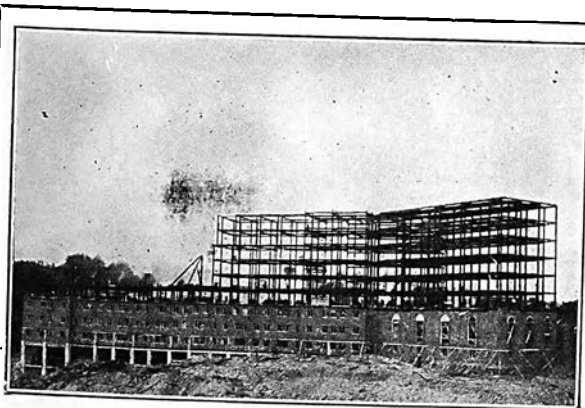


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Competition Closes August 25, 1925, at 12 o'clock noon

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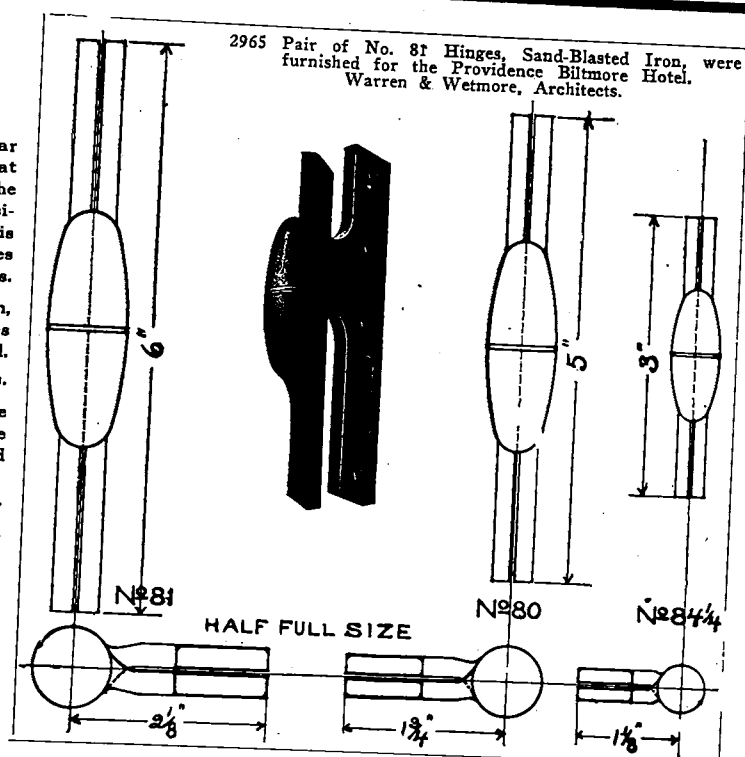
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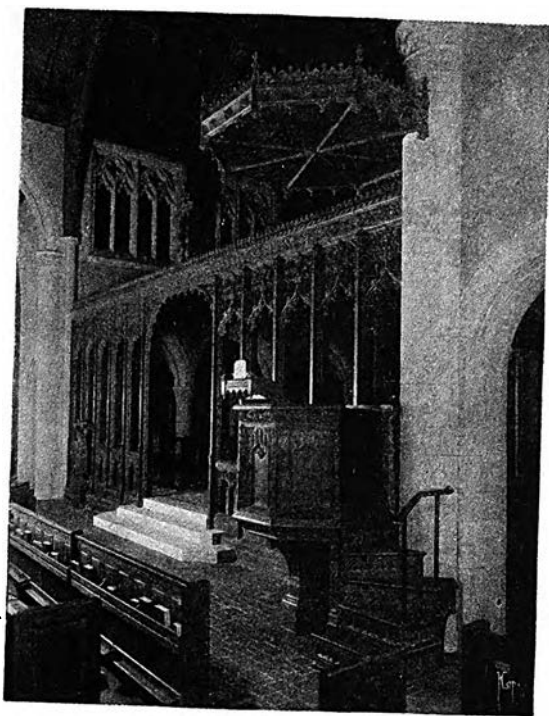
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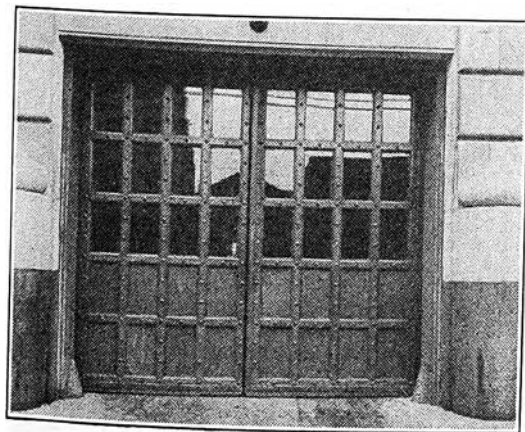
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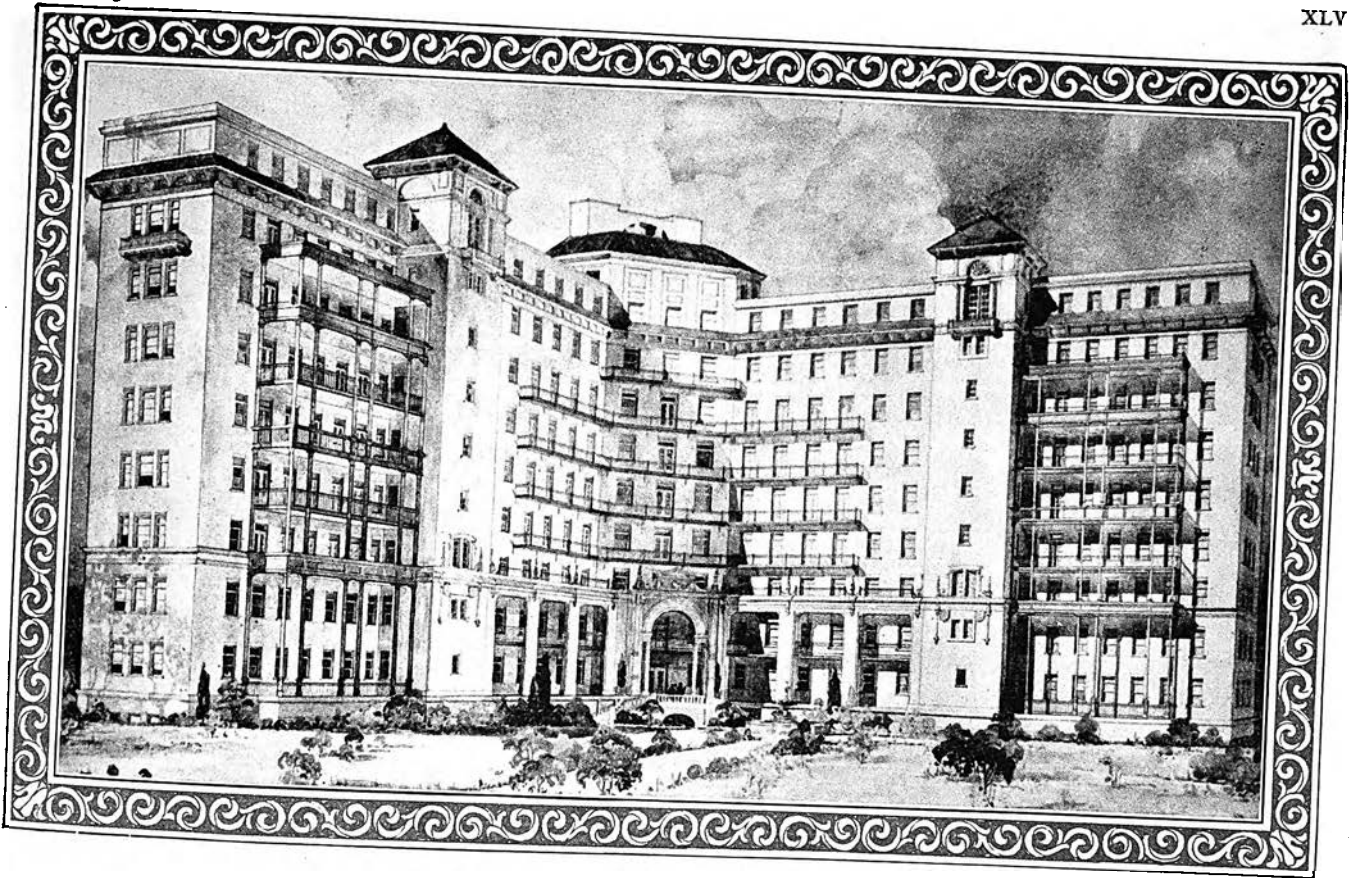
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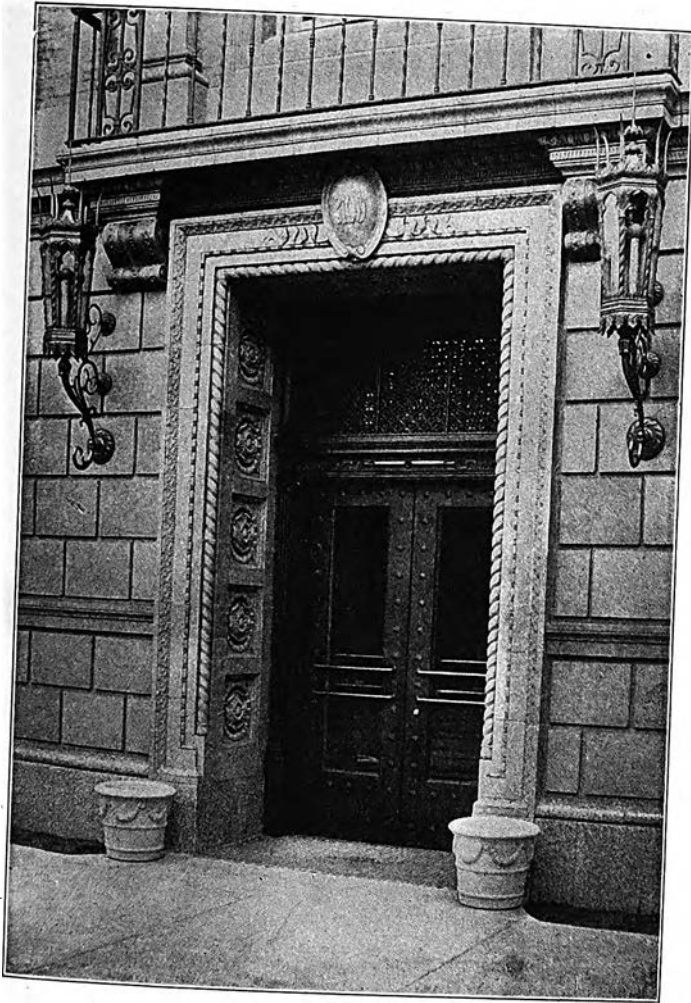
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

AUGUST, 1925

Number 8

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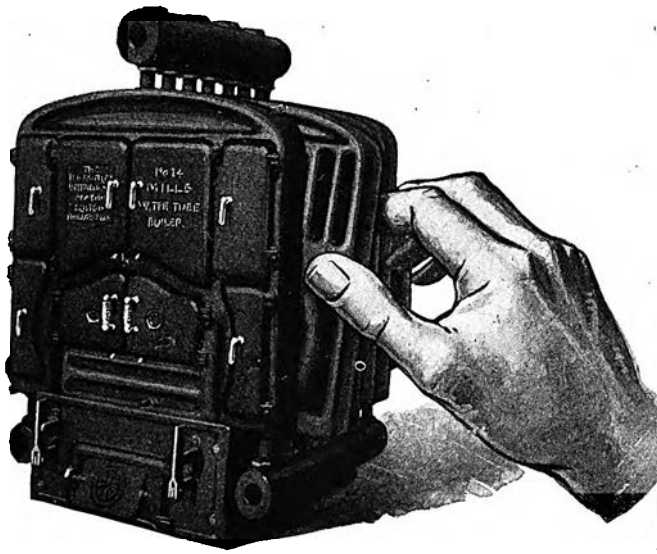
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Volume XIII

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Architectural Tradition in New Orleans

By N. C. CURTIS and WILLIAM P. SPRATLING

Illustrated with drawings and photographs by the authors

I

THE PERIOD from 1840 to 1860 witnessed the rising tide of prosperity in ante-bellum New Orleans. It was the period which saw the decline of the old quarter—the city of the Creoles—and the correspondingly rapid rise of the new American municipality above Canal Street. A gradual business stagnation overspread the marts of the Vieux Carré, soon the vaults of the old St. Louis hotel ceased to respond to the voice of the “double-tongued French-English auctioneer,” and the transfer of commercial activity was complete. But if the Americans were the leading factors, merchants and traders, the chief capitalist was still the Creole. Easily the most conspicuous and readily recalled, certainly the most picturesque figure of that time, was the Louisiana sugar planter. Living in this day of concentrated endeavor and economical establishments, it is hard for us to realize the scope of his operations and the extravagance of his daily life. Considering the amplitude of his domain and the potentialities of his occupation for producing wealth and influencing trade, it is certain that he had no counterpart elsewhere in the United States in his day; nor, taking into account the relative value of the dollar, do we find his match in this age, even among the captains of industry in a wealth-inflated nation.

Cable draws an engaging picture of this man in his prime, “whose brow and cheek were darkened by outdoor exposure, but they were not weather-beaten. His shapely, bronzed hand was no harder or rougher than was due to the use of the bridle-rein and the gunstock. His eye was the eye of a steed; his neck—the same. His hair was a little luxuriant. His speech was positive, his manner was military, his sentiments were antique, his clothing was of broadcloth, his boots

were neat, and his hat was soft, broad, and slouched a little to show its fineness. Such in his best aspect was the Mississippi River planter. When sugar was his crop and Creole French his native tongue, his polish would sometimes be finer still, with a finish got in Paris, and his hotel would be the St. Louis.”

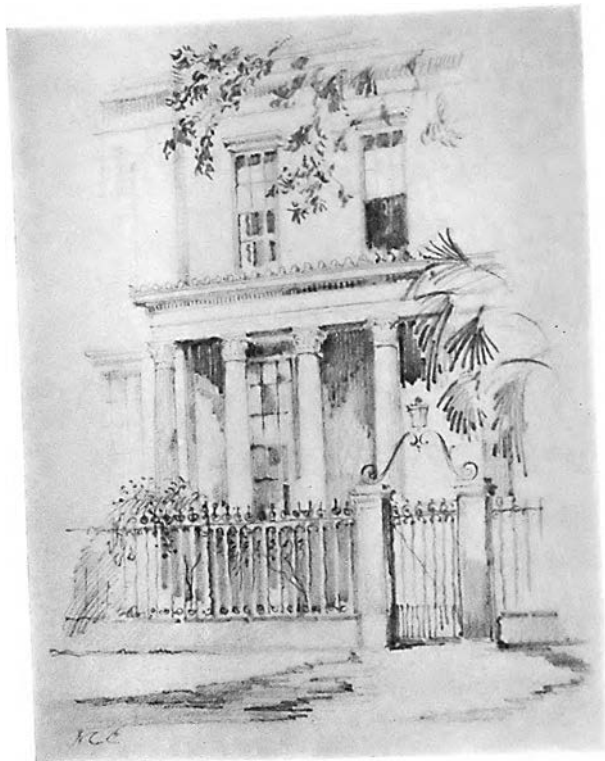
The city was the *entrepôt* for all commerce. From 1850 to 1860 the value of its trade comprised in exports, imports and domestic receipts rose from one hundred to over three hundred million dollars a year—a large increase and a large sum. Thus money was plentiful and building activity the result and the rule.

The historian records this as the period “when the American idea of architecture had passed from its untrained innocence to a sophomoric affection of Greek forms,” remarking that “it was not a time to look for very good taste.” But this was the same period which produced the brownstone fronts, jig-saw villas and castellated abortions of the states along the north Atlantic seaboard. Perhaps the taste of the time was not so bad—let the architectural commentator be the judge.

The “plantation house” was the country abode of the Louisiana planter—a stately domicile befitting his wealth and position. In this instance a most interesting type of architecture was produced, truly representative of the conditions of its environment, but our special interest at this time is not with the country house of the planter—rather with his city house, with the houses of his wealthy friends and relatives—of whom we may be sure he had many.

The city houses of New Orleans of this period present characteristics of sufficient distinction to place them in a group by themselves, but it is not the intention of this present writer to seek to assign them a place in the history of American architecture—others may do this. It does not appear, however, that any

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THE INFLUENCE OF GREEK ARCHITECTURE
As evidenced in this street façade of a
Prytania Street house

work of architecture may be historically important except for two reasons. Either the individual characteristics of that architecture must be sufficiently important to mark an independent style, or else these characteristics must present a well-defined phase in the development of the architecture of the region. It is the latter consideration with which the writer is chiefly concerned, for it must be realized that the responsibility rests with the architects of this city and of this day to show, if they can, how that development may be continued in modern work—to draw inspiration from it and to make use of its best features. Then may the traditional architecture of the region become historically important. Furthermore, if it can be shown that its characteristics were derived from those agencies which produce architecture at any time and place, namely: climate, available materials and methods of construction, the taste of the day and the amenities of social life, together with the comfort, beauty, charm and individual distinction resulting therefrom, it can also be shown that that same architecture may serve to characterize a later civilization identically situated. And this conclusion is especially true for this city of New Orleans—a city of ancient customs and mode of life slowly changing if at all, semi-tropical in climate and almost as insular as Venice, a city of canals and dikes, flat as the top of a billiard table and accustomed to the expanse of water broadly extended or in sinuous

penetrations, always cosmopolitan in population, a people living much out-of-doors, pleasure-loving to a sensible degree, addicted to the philosophy of getting the most out of life as it passes, but solving problems as they arise and dreaming of what the future may be and not omitting to plan for it.

The first and chief factor determining the architecture of New Orleans houses was climate—the search for well-being was the paramount consideration. While the earlier architects made many intelligent decisions respecting climate which still retain their force, the architects of this day have made still further adaptations, thus increasing the measure of comfort and health. The climate of the region is mild and humid. The weather-chart will show a seasonal average of nine months of temperate weather and three months of cool weather. About sixty inches of rainfall throughout the year, not uniformly distributed but occurring largely in the spring and summer, periods of sudden and intermittent showers of copious volume. The prevailing breezes are from a southerly direction.

Conditions of topography, combined with surface-water or generally water-soaked soil have, up to recent times, influenced very strongly the manner of building. These conditions rendered the sinking of cellars below the grade level a practical impossibility. In order to overcome them in a measure the type of domestic archi-



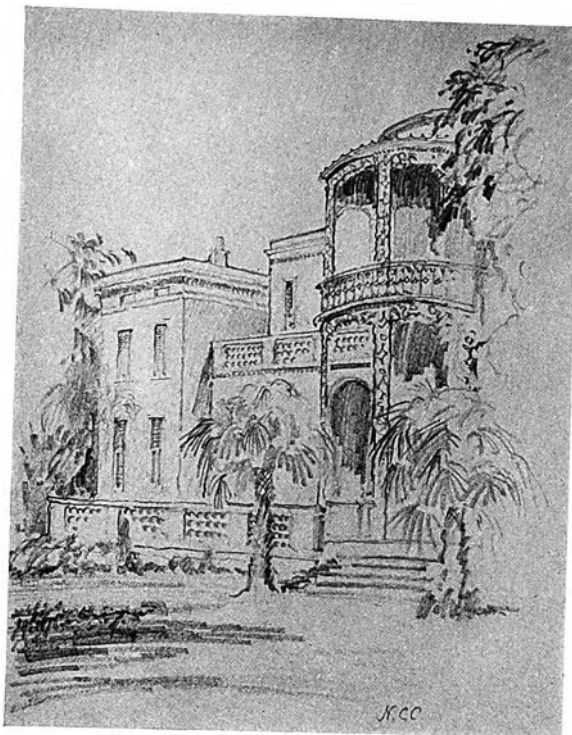
A BALCONY

Executed in cast iron and copper, from a
Coliseum Street residence

ARCHITECTURAL TRADITION IN NEW ORLEANS

ecture locally known as the "raised cottage"—or house—was invented: a most interesting type, indigenous to Louisiana, suited to the climate and relatively comfortable in a high degree. Mention of its peculiarities is made here merely in passing, although it is of a class *sui generis* of which many examples may be found scattered throughout the city which have come down from plantation days. The type has had a widespread influence over small house building in this region. The plan consists ordinarily of a single story comprising all the necessary living rooms, raised eight or ten feet above the ground; the space under the house is paved throughout, and either left open or utilized as a basement for the accommodation of laundry, servants' rooms and heating arrangements. In this connection it should be noted that improved drainage has now lowered the level of the water in the soil several feet and this fact, combined with skill in waterproofing concrete, has made sunken basements possible and they are now the rule rather than the exception in all houses of any importance.

The type of house which this article is concerned with was generally two stories high, without a basement—the first floor raised some three or four feet above the ground. As a class they were large in size and represented the highest expression in domestic architecture that the wealth and talent of the day were capable of producing. The plan was commonly



A GARDEN FAÇADE

From a corner house on Prytania and Fourth Streets

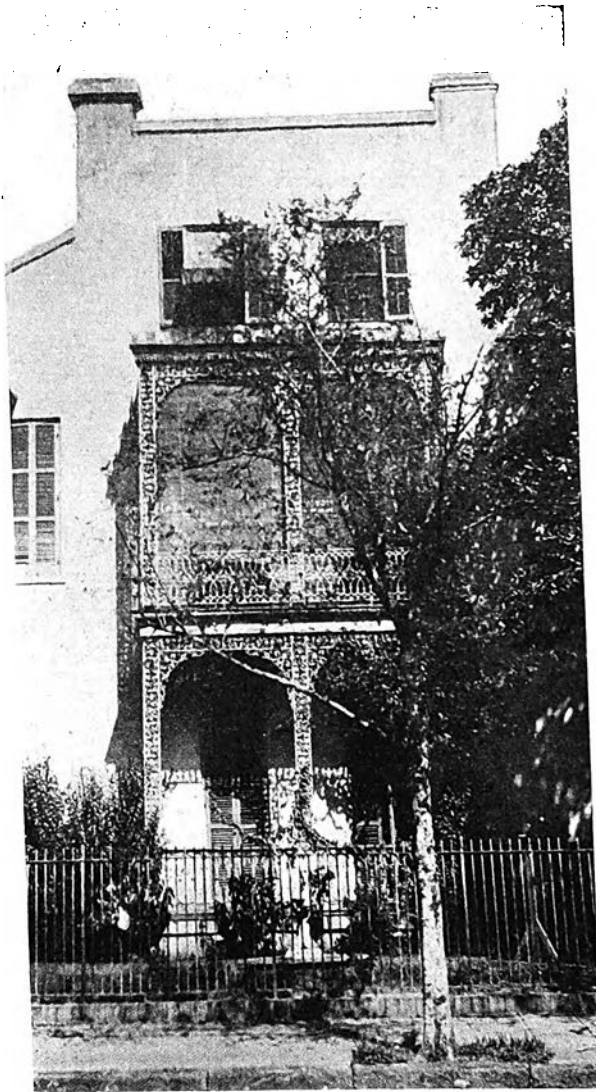


A TYPICAL GABLE END

Executed in the prevailing style from a house on Fourth Street

in the shape of an L, the principal mass of the house rising higher than the extension toward the rear which formed the service wing. They were planned with the main entrance either centrally placed or toward the side of the front, depending on the width of property frontage.

Without going into a tedious explanation of room-arrangement, it may be stated that the interiors were simply composed, stately and elegant in effect and often of monumental proportions. Ceilings were high, frequently sixteen or eighteen feet on the first floor. Staircases were nearly always given prominence, usually composed in two flights sweeping up in a graceful curve, although they were rarely set into a semicircular space. Mahogany was the preferred wood for hand-rails and balusters, which sometimes terminated in a polished brass newel of the baluster type. The best examples are quite simple in detail, with round hand-rails and turned balusters either delicately tapered or moulded. Step ends were frequently treated with the S-scroll after the manner of the American colonial staircases. A feature of most plans was the large oblong drawing-room, locally called a "double parlour" on account of a suggested separation into two rooms by an arch or sliding doors. The treatment of these two parts was identical, each having its own mantel of black or white Italian marble. Great care was bestowed on the balanced spacing of openings which



HOUSE ON CORNER OF JACKSON AVENUE AND PRYTANIA STREET, SHOWING CHARACTERISTIC GABLE END TREATMENT

extended from the floor nearly to the ceiling. Windows were treated like doors, with an *allège* after the French manner, thus enhancing the dignity and architectural propriety of the interior. No use was made of wood-panelling, except for an occasional dado of chair-rail height. Walls and ceilings were of smooth plaster and a plaster cornice invariably formed the transition between the two; floors were of pine, highly polished and black as ebony.

A glance into the interior of one of these rooms—furnished in keeping with its style, as many of them still are—gives at once the impression of an elegant and distinguished social life, truly reflecting the spirit of the New Orleans of its day and time. Long mirrors, set in gilded ormolu mounts, formed part of the architectural setting, and gave back the myriad lights and reflections of crystal chandeliers. The mantel-ornaments were in keeping with their marble

pedestals. Among these would be found the French clock of marble and bronze set in its arched glass case—often a notable work of art, a collaboration of the *horloger* and *sculpteur* rather than of the cabinet-maker. This graced the centre of the mantel, while the end ornaments were in keeping, either part of the clock-set or the decorative *lustre* or quaint *cylindre*. Furniture was of mahogany or rosewood made in New Orleans or imported from France; most of it partook of the character of the Louis XV style, although the elegant style of Louis XVI was also to be found and the affected classicalism of the Empire period was not wanting. Furniture making still thrives in New Orleans where handwork and old stocks are the rule. The factories are operated in connection with the “antique emporiums” along Royal Street, the craftsmanship is excellent and the product sold along with stores of “real antiques” apparently inexhaustible.

From this brief description it will readily be inferred that the French character predominated and was preferred, and if this be true—as it is—it is in direct contradiction to the oft-repeated assertion that Spanish architecture is in keeping with the New Orleans tradition.

While the writer feels that he can react as favorably as anyone toward the admirable domestic architecture of Southern California, developed there from prototypes always associated with that region—Mission architecture and the architecture of Spain and Mexico with which the illustrated journals have made us so familiar of late—he does not feel that the studied crudities of these developments are in keeping with New Orleans or the Gulf coast. Nor is it reasonable to expect an architecture developed in an arid environment to be easily rendered adaptable to conditions wholly reverse, except through modifications really damaging to its character. With no thought of discrediting any interpretation, is this not actually and inevitably the case? How much authentic Spanish character is there in the so-called Spanish house as we see it in New Orleans in this day, with its wide spreading eaves and numerous and large openings? To be sure it has a tile roof and stucco walls and some rather free ornaments around the entrance, but of the real Spanish character what is there? Is not that character absent because it cannot be present?

This writer does not presume to set himself up as the spokesman and interpreter of the composite New Orleans character in architecture, but he holds consistently to the opinion that our designers of domestic architecture have not yet fully availed themselves of the sources from which they may derive the most genuine inspiration. It is true that the city was once under Spanish domination, but the Spaniards left little impress upon the architecture of the city or region and that little has almost wholly disappeared. On

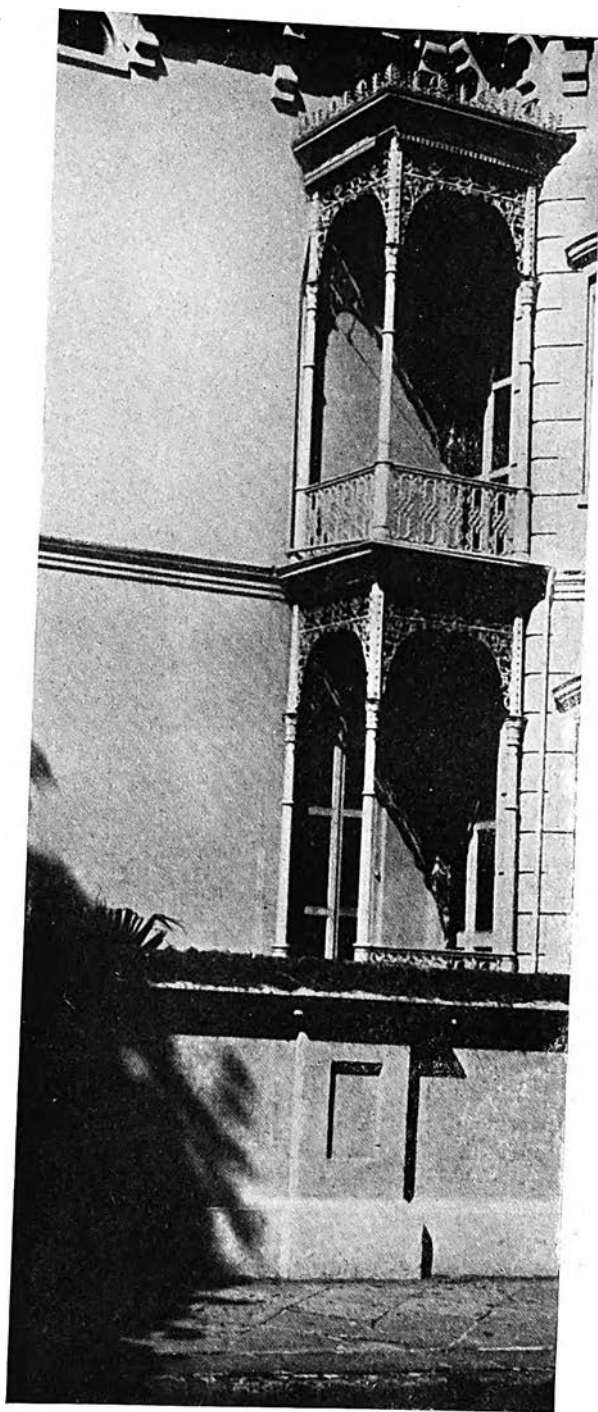
ARCHITECTURAL TRADITION IN NEW ORLEANS

the other hand, for domestic architecture at least, the dominating influence was and has always been French. No one can doubt this to be true for the residential architecture of the city. The earliest religious edifice in the Mississippi Valley, the domicile of the Ursuline nuns on Charles Street, is a distinctly French building of the period of Louis XV. The interesting courtyard houses of the old quarter are all French in character. The type of grand mansion with which this article deals is French in spirit. At least this is true for interiors. As for their exteriors, the writer hopes to demonstrate that the character evidenced is a purely local development.

It is a trite remark that the most conspicuous feature of the architecture of this period is the ironwork. But this is literally true, and true to the extent that in the majority of cases the ironwork is the architecture. The reader can easily visualize the effect of a perfectly uniform wall-surface of smooth stucco, punctured with few openings, its sole distinguishing feature a balcony or covered "gallery" in cast iron of exceedingly rich and decorative design. This wall, if it is the side wall of the house, rises from base to parapet unbroken by conspicuous horizontal band or cornice. The silhouette of the upper, raking edges of the wall, marking the gable end of the roof, is interrupted by the two chimneys serving the fireplaces of the drawing room. The arrangement is one of perfect symmetry and taken as a whole becomes the most striking characteristic of the architecture. When we think of the houses of this period at their best we think of this simple and effective composition.

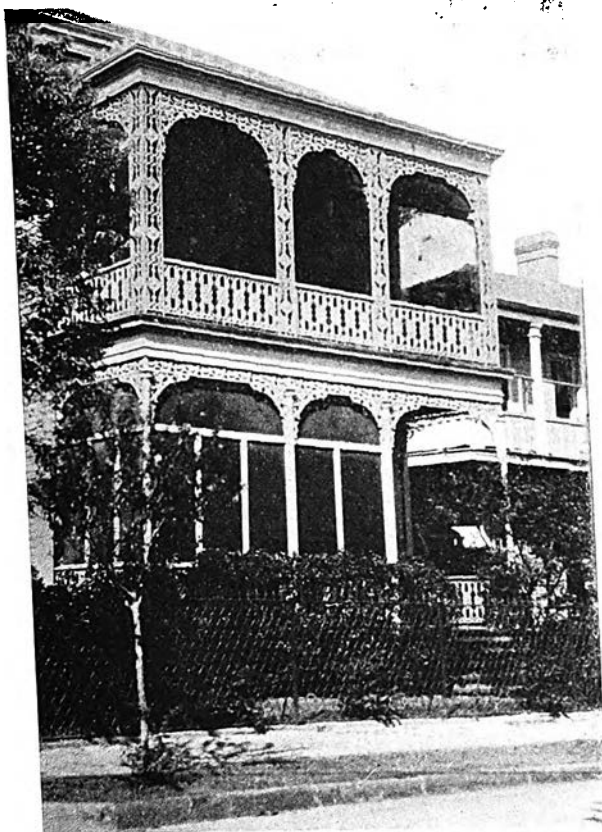
It will be remembered that these houses belong to the period of the Greek Revival, hence the Greek orders were employed—though sparingly. But the Grecian style is quite uniformly reflected in the profiles of mouldings and often in the design of the ornamental ironwork. Such was the exuberance of fancy manifested in the latter, however, that motives from every style and period were borrowed and used to enrich the metal framework irrespective of the prevailing Greek feeling in the more structural elements. The orders, when they were employed, were generally used in connection with doorways, and occasionally as a formal portico on the front of the house. In such cases the proportions and details were carefully studied and exceedingly correct. The carving of members was nearly always done in wood, that is cypress, and it appears that stone or marble were rarely employed except for steps and flagging.

Contrary to the general belief, there is comparatively little wrought iron in New Orleans, and none in the period we are considering. Such beautiful wrought iron balconies as are occasionally discovered in the French quarter were the product of an earlier period (the period of Jean Lafitte, if it is to be believed that



WHERE MARKED CONTRAST IN SCALE WAS SOUGHT—
Effectively obtained as in this example by placing balconies of delicate lace-like ironwork against broad surfaces of unbroken masonry.

he was the leading smith as well as pirate of his time, the early part of the 19th century). The word "discovered" is used advisedly because even lovers of this section, who have habituated themselves through many years to the search for new detail, frequently run across



ON THIRD STREET NEAR COLISEUM STREET

new combinations that they did not know existed. There is a seemingly inexhaustible treasure trove in the way of interesting detail to be found in the Old Quarter. But if wrought iron is scarce there is on the other hand a great deal of cast-iron work of the period before 1840 and it is evident that this art began to flourish very early in the Century.

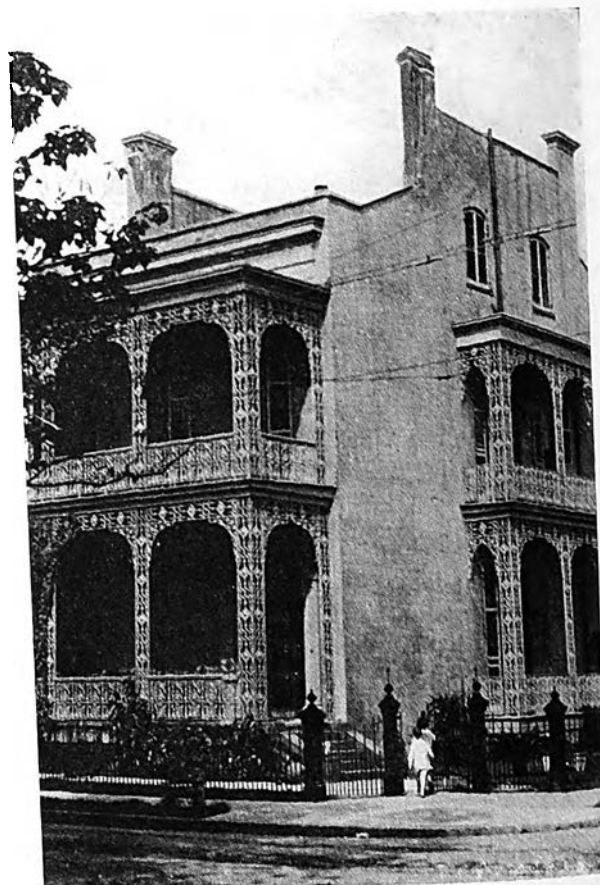
Ornamental cast-iron work exists in abundance and in an astonishing diversity of forms and details.¹ It would be an interesting study to search out and determine how and why New Orleans, remote from sources of supply, came to be the centre of the design and manufacture of this material; also the reason for its preference and how such surprising skill in the art was developed. Probably the durability and permanence of the material, in an atmosphere where wood is often quickly destroyed through rot or the attacks of termites, had something to do with it. The casuistical critic can find little fault with the modelling which was suited to the material, and the designers seemed never at a loss for a motive or a new and original combination of forms. It is worth remarking that the ornamentation was in all cases included in the casting of the structural parts, the whole structure thus fitting together into a consistent design, light and delicate, though highly ornate

¹ See an article on *The Decorative Iron Work of New Orleans* in the JOURNAL for October, 1913, by S. S. Labrousse, A.I.A.

in appearance. Observers liken the effect to lace—an apt comparison.

New Orleans had several well-known foundries, among which are remembered the Leeds Iron Works and the Shakespeare Iron Works, whose business was the fabrication of the heavy and complicated machinery used in sugar-making, and which were also known to be highly skilled in the fashioning of ornamental cast-iron. That the designers employed by these concerns were competent there is abundant evidence and no doubt they employed the most highly skilled craftsmen in wood and metal to be found in France. The Civil War ended all this; the foundries became busied in the manufacture of war supplies and in the general turmoil and ruin which came thereafter all stores of patterns were lost or destroyed. Now it is only possible to reproduce a panel of ornament by using the iron itself as a pattern.

New Orleans was, and still is, to a lesser degree, a city of iron fences. Around parks and public places these fences partook of monumental proportions. Especially along Esplanade Avenue and in the "Old Garden District," where Jackson Avenue and Prytan



CORNER OF CAMP AND JOSEPHINE STREETS

This house is one of the most perfect examples of the type.

ARCHITECTURAL TRADITION IN NEW ORLEANS

Street were the important thoroughfares, the localities where most of the mansions of which we write are to be found, highly ornate cast-iron fences varying in height from five to eight feet still stand in almost unbroken continuity. The impression thus produced is entirely in accord with the aristocratic character of the houses themselves. The conscious exclusiveness of this type of domicile with its setting has now generally given place to the more democratic residential-park idea in the newer sections, where lawns merge into one another and fences are absent.

Galleries, the principal decorative feature of the houses, were either one or two stories high. Occasionally we find a gallery at the second story level only, not very far projecting and resting on brackets, with a curved metal hood or roof, a most picturesque feature.

Brick was the material used in the walls of the most important of these houses, but in very few cases was the natural surface left exposed. Brick walls were either painted directly or after covering them with a coating of smooth plaster which was occasionally ruled off with thin joint lines. For some reason not apparent there was a universal and consistent distaste for the red color of brick. Perhaps experience had taught that the brick obtainable were apt to be porous,



hence liable to become damp and mouldy and easily discolored; or perhaps the preference for light tones was based on true artistic perception; in any case light bluish, creamy or greenish gray surfaces were the rule, seldom white, the general effect being harmonious and very restful to the eye. In fact it may be said that the feeling of repose and quietude so perceptible in the "Garden District" is largely due to the use of grayish and subdued tones in the architecture.

No description of the houses of this period would be complete without some reference to their setting—to the methods of garden design and planting then prevailing. The blocks of the district are about three

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hundred feet square and usually subdivided into plots of ample size. The three main thoroughfares, Jackson and Washington Avenues and Prytania Street, are wide and, although cross streets are narrow, they are set well back so there is no effect of crowding. As this was before the days of concrete, it was the custom to use flagstones or brick for the paving of sidewalks, garden walks, driveways and other approaches. These flagstones are about three inches thick and eighteen square and are mostly of pink sandstone, though flags of yellow sandstone and slate were also used. It is a commentary on the improvement in taste that not many years ago when flagstones were removed in order to lay concrete they could hardly be given away for the hauling, whereas now they are in great demand and very expensive. To secure a natural drainage the level of the soil within the property lines was built up a foot or more above the general level and the filling held in place by a granite curbing which formed a base for the iron fences. There are many large trees in the section, principally liveoaks, magnolias, sycamores and hackberries. Of these the liveoak, on account of its size, unique beauty and evergreen qualities, was the most esteemed; but its presence brought at the same time almost insurmountable difficulties in gardening owing to the fact that nothing will grow in its shade.

There was little attempt at formal gardening and informal plantings of the typical flowering shrubs; small ornamental trees and bushes were preferred to flower gardens or beds of annuals. But the variety, luxuriance and heavy odors of the flowering shrubs and vines seemed to render the latter almost a superfluity. Oleanders, crêpe myrtles, pomegranates, the delicate and feathery parkinsonia, the sweet olive, altheas, the camphor tree whose spring foliage resembles a powdering of gold, were massed together or set in rows along fence-lines or *banquette*. A genuinely tropical accent was given by an occasional palm and by clumps of banana plants, whose graceful, drooping leaves contrast so well with the soaring stalks and plumes of bamboo and cane. This riot of color and foliage was completed by the exquisite delicacy of vines—the purple and yellow bignonia, the morning glory, clematis and moonvine, and the supreme *rosa montana*—all allowed to grow at will over trellis, gallery, fence and garden wall.

It must be admitted that in seeking to recover some of the familiar charm of the historic architecture of New Orleans, designers have, in a measure, neglected the architecture of this period; whereas in striving to transmute the characteristics of earlier periods, their efforts have met with success. But the fault is not altogether theirs. There is now a vogue for the picturesque, to which the formal stateliness of the houses of 1840 to 1860 does not readily lend itself. Moreover, owners themselves often have strong predilections

in the matter of a style and cannot easily be dissuaded from their preferences even when manifestly erroneous and inconsistent. The writer has no particular quarrel with this point of view. A certain amount of variety of style, especially in domestic architecture, is both pleasing and interesting. Variety of this sort, however, should not be the rule, but the exception.

Omitting cottages, such regional domestic architecture of the day as is designed by architects is in every respect suited to the peculiarities of the climate, and comfortable, attractive homes are provided for their owners.

And, although styles are heterogeneous, it must be set down to the credit of the designers that they know how to avoid being too stylistic and generally adapt their designs to the existing conditions. Where they err is in not availing themselves in a greater measure of their heritage.

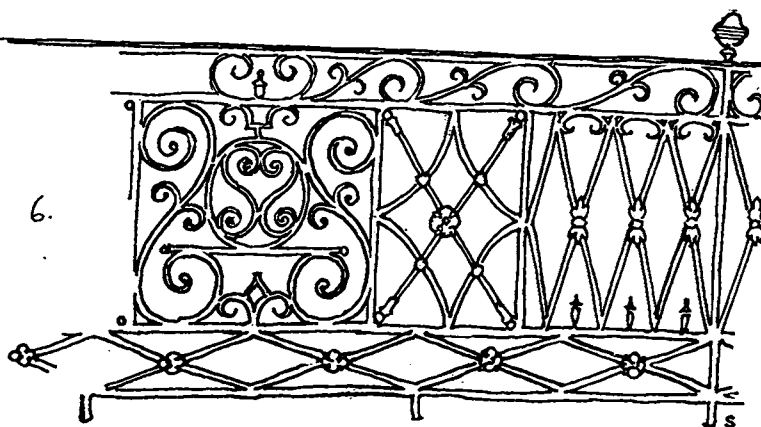
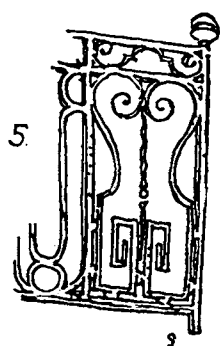
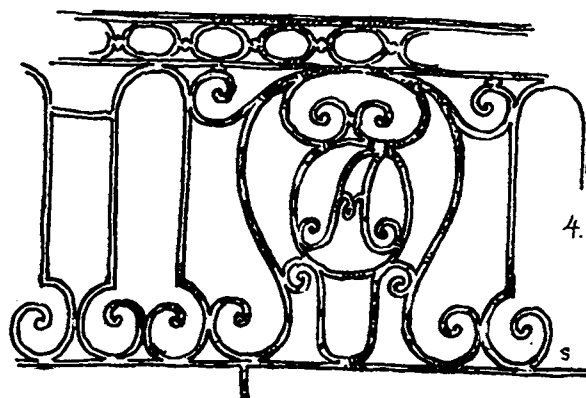
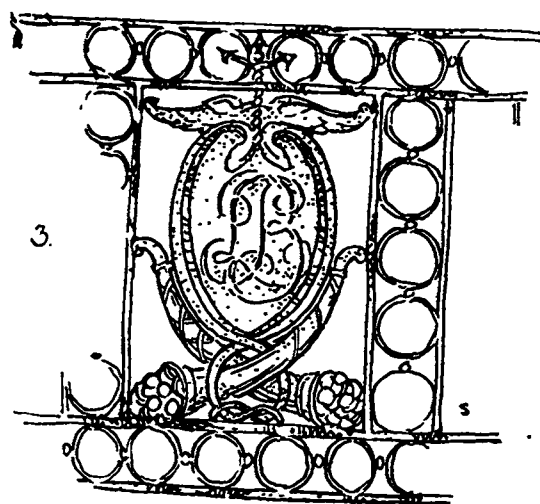
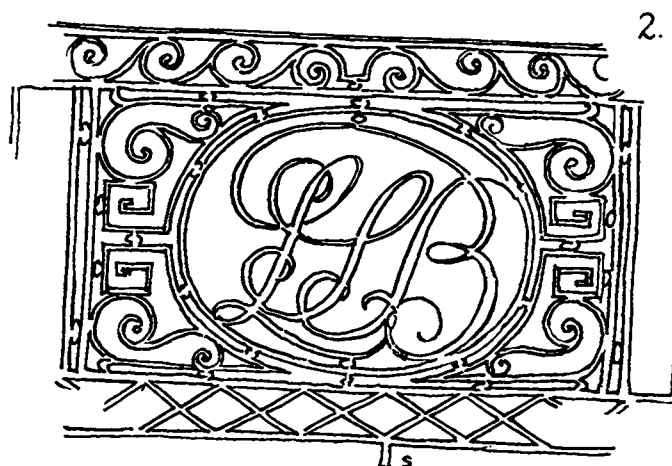
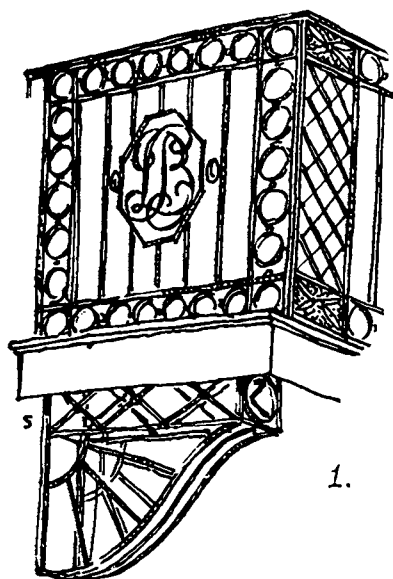
N. C. CURTIS.

II

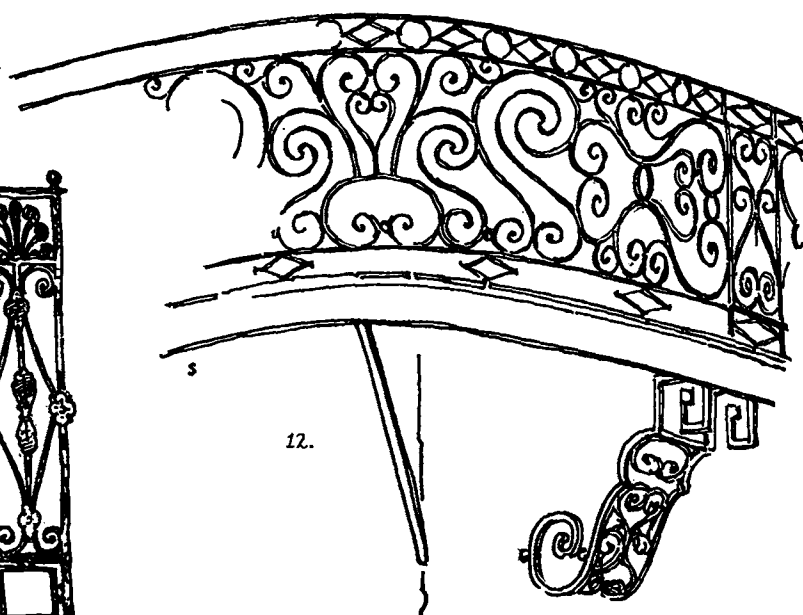
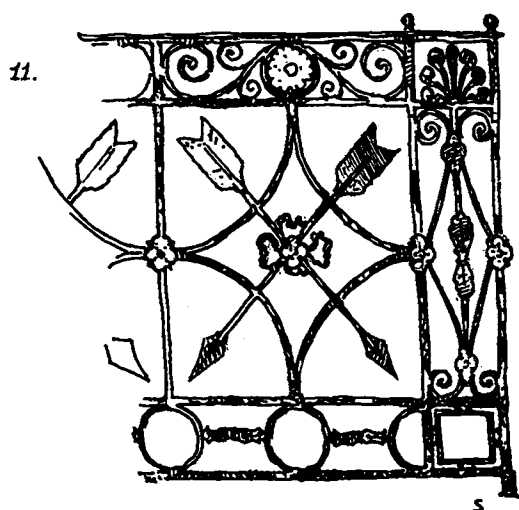
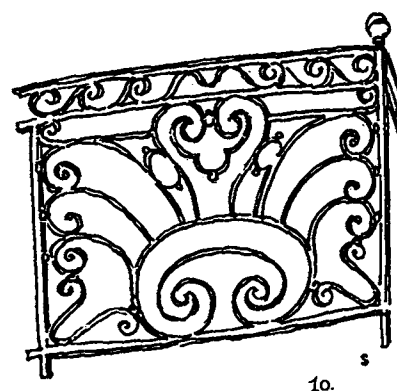
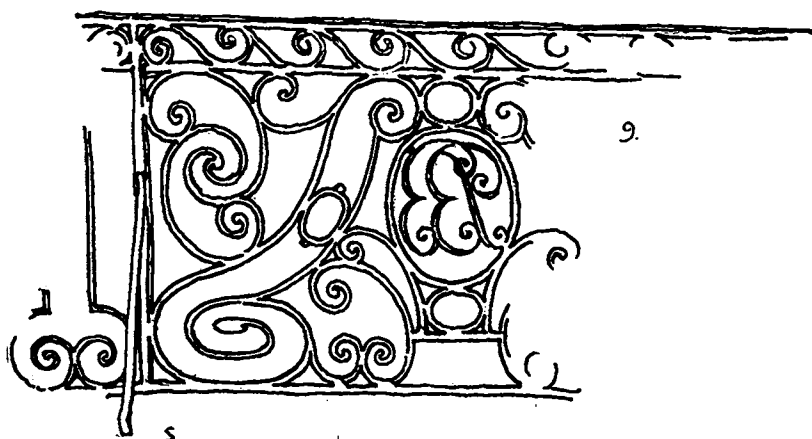
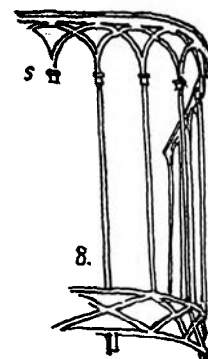
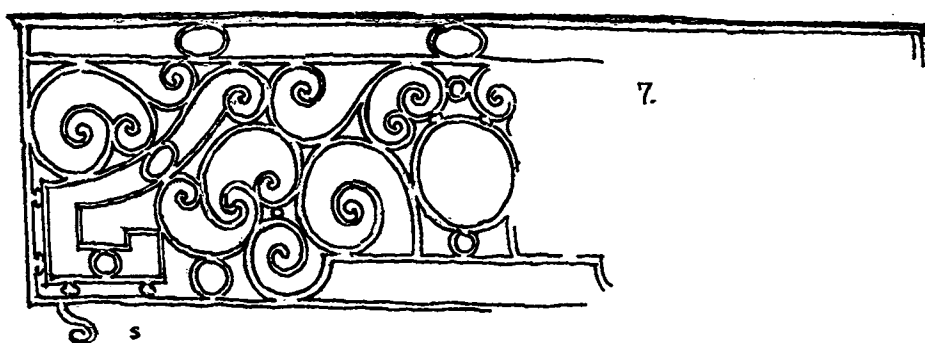
In New Orleans, the wrought iron work naturally stands as the most important decorative element and for several reasons—primarily because it reveals the instinct and craftsmanship of the one who hammered it and then because of its inherent quality of line—beautiful and sensitive. Much was accomplished with the casting of iron in moulds and its erection into galleries which often line whole blocks. But this has little or nothing in common with the art of the smith. Cast iron in New Orleans might be said to belong to the industrial era. Its manufacture is said to have begun only as early as 1846 or thereabouts. The city is full of it and there are a thousand different patterns. Many of the designs are negligible, although occasionally one runs across an exquisite piece, as for instance the "Love Bird" over a little alley gate in Royal Street.

In the Cabildo, the Spanish ironwork of New Orleans is to be seen at its best and in all its phases, from the early entrance gateway with its peculiar star design and interesting irregularities to the intricate and beautifully wrought balcony rails of the façade. A great deal of the contemporary ironwork of the city owes its Spanish character directly to the influence of this fine old building. Ten blocks below Esplanade on Royal Street we discovered a charming example in a circular balcony rail which was very evidently inspired by one from the St. Peter Street side of the Cabildo.

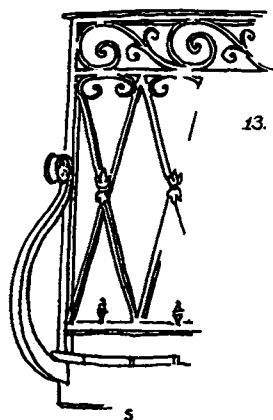
As the city increased in wealth and commercial importance it became common to have the family insignia, or more usually the monogram incorporated into the design of the second floor balcony rail. Numbers of these are to be found in the Royal Street section. The monograms alone, aside from their particularly inter-



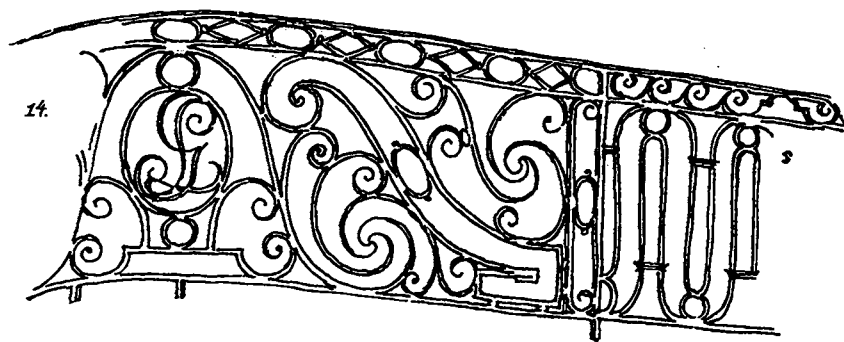
1.—Wrought side detail and bracket from Paul Morphy House balcony, Royal Street. 2.—Wrought monogram rail from antique dome, Royal Street. 3.—Wrought monogram rail (BL-Banque de la Louisiane) from Morphy House, Royal Street. 4.—Wrought monogram rail from No. 522 Chartres Street. 5.—Wrought corner monogram from lower Royal Street. 6.—Wrought rail with lead rosettes and brass knobs, from Ricot House, Royal Street.



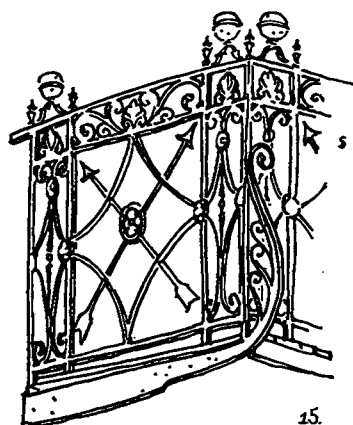
7.—Wrought rail from first bay, St. Peter Street side of the Cabildo. 8.—Cast corner rail from Napoleon House, Chartres Street. 9.—Wrought monogram rail (BB) from No. 617 Chartres Street. 10.—Wrought corner monogram feature from lower Royal Street. 11.—Wrought iron rail of crossed darts, with lead rosettes and ribbon, from Roberts House, St. Peter Street. 12.—Wrought corner balcony feature from Conti and Royal Streets.



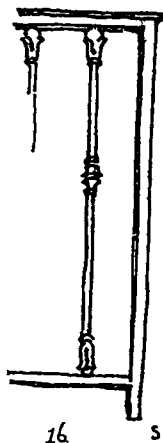
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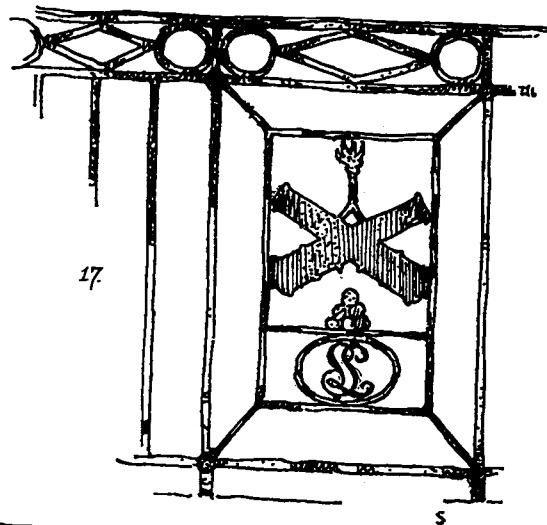
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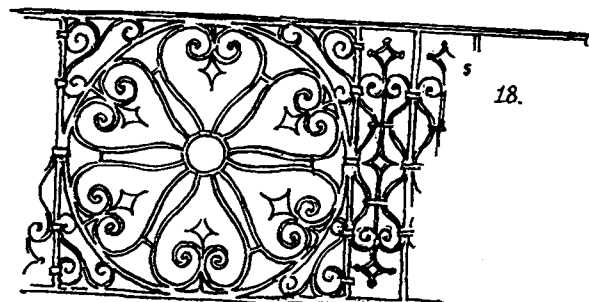
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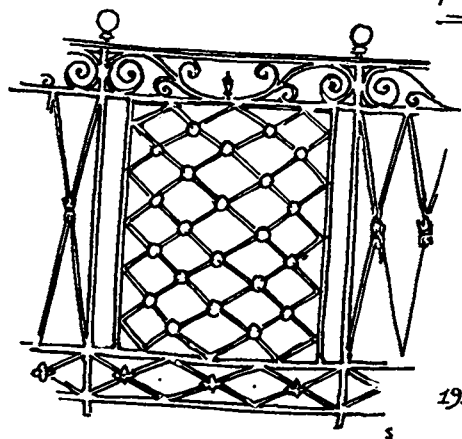
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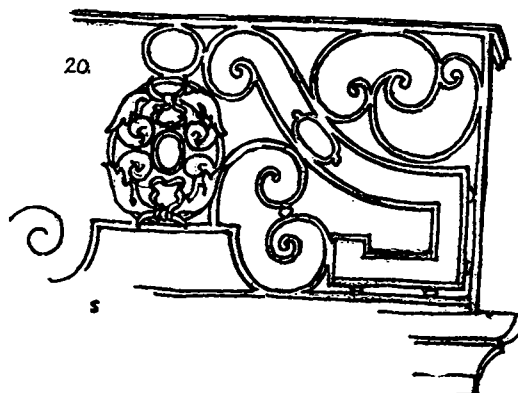
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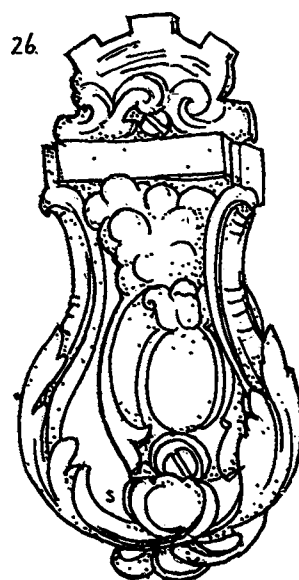
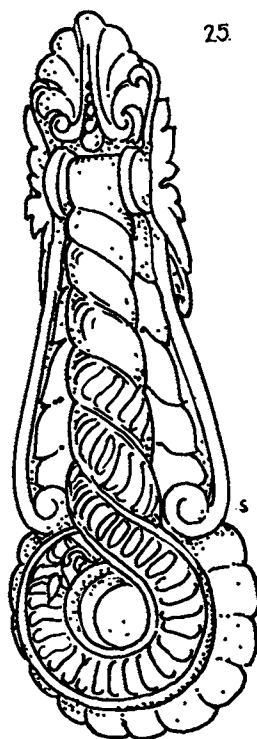
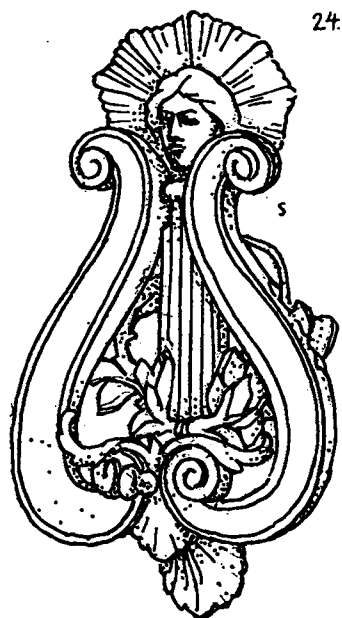
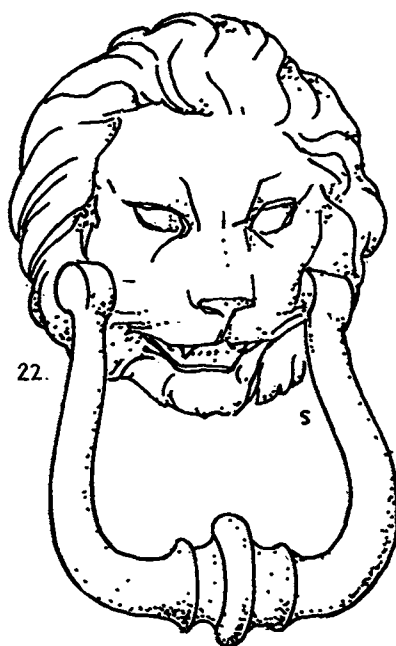


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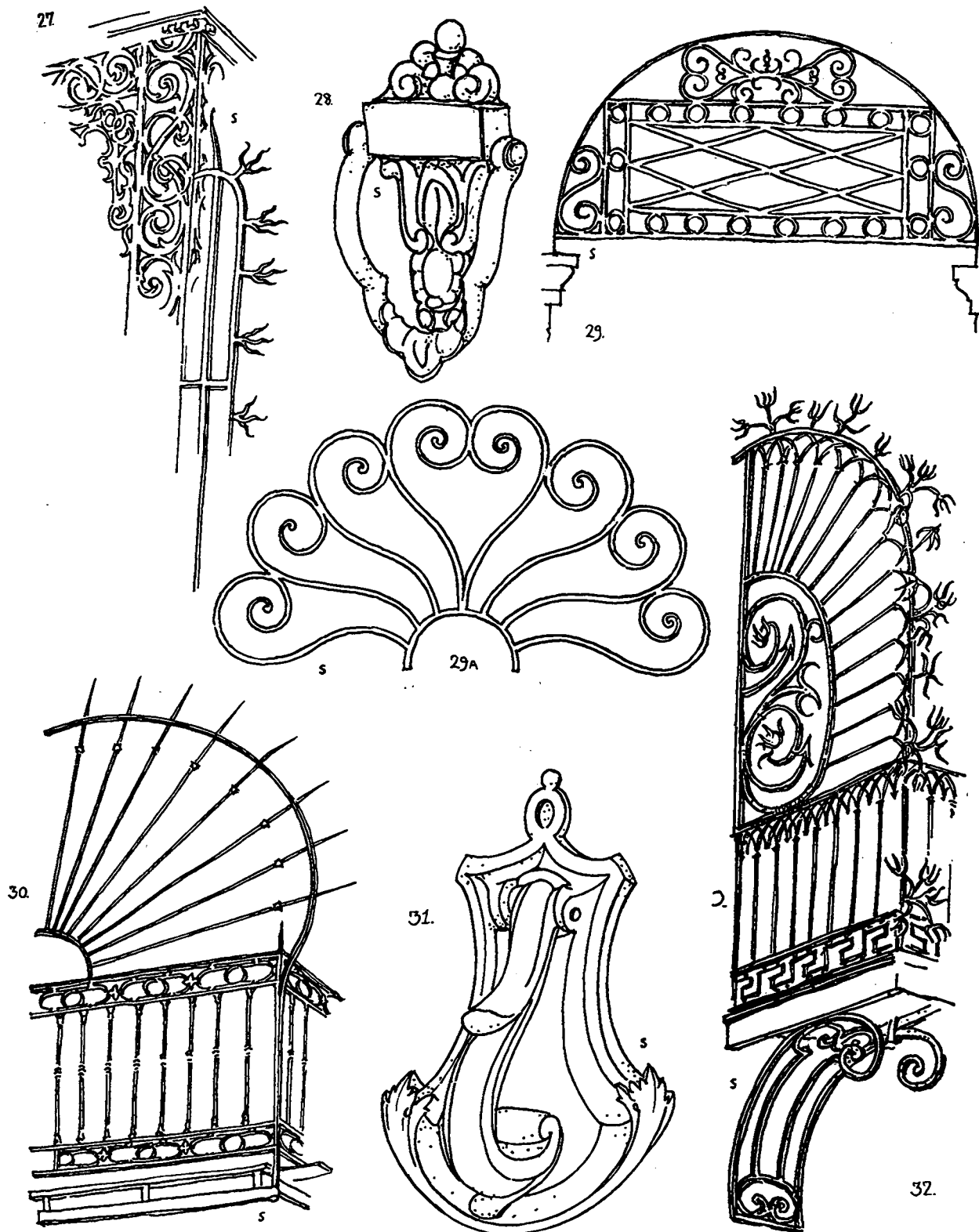


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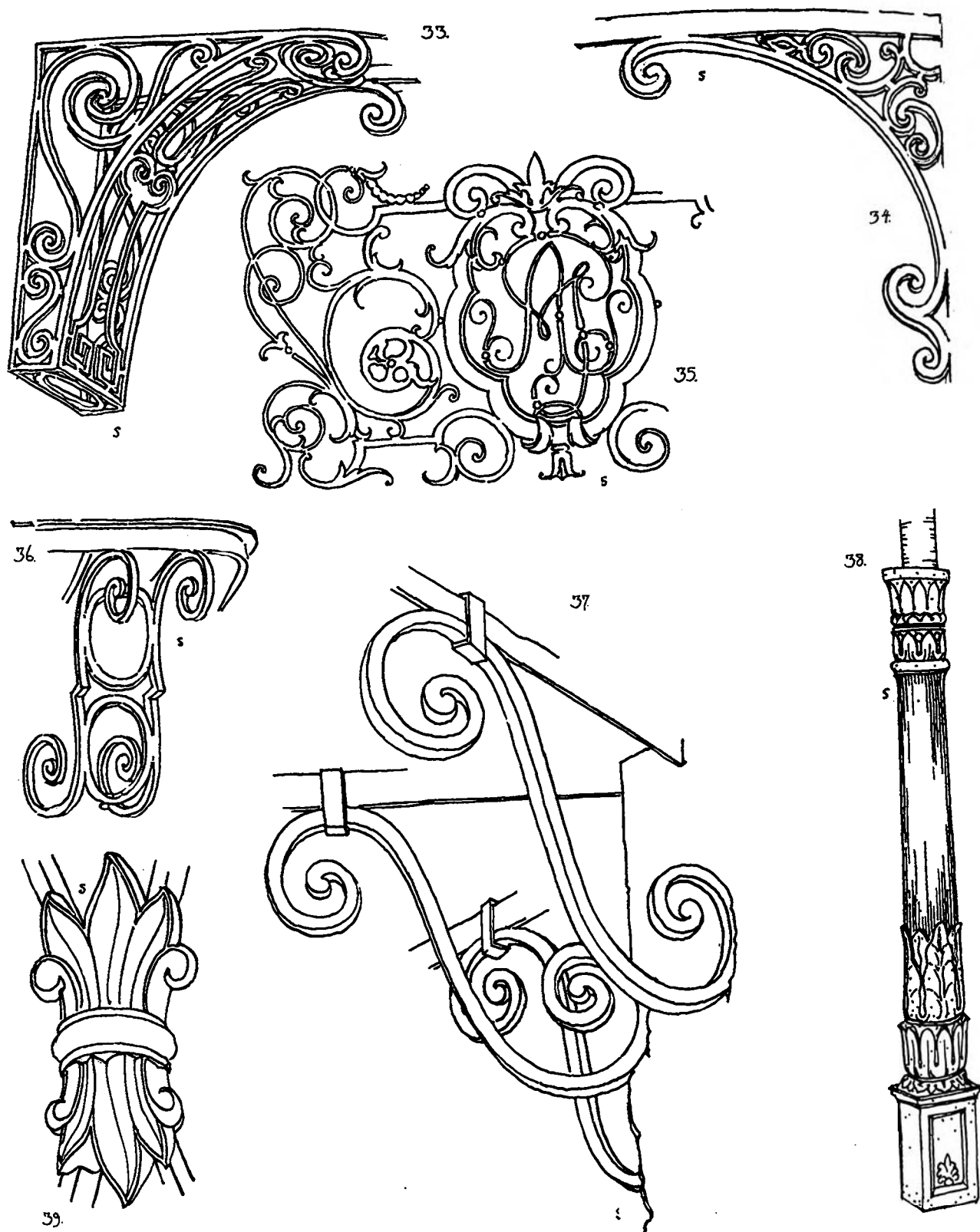
13.—Wrought reinforced corner of typical diagonal pattern from Bourbon Street. 14.—Wrought corner monogram feature from lower Royal Street. 15.—Wrought rail of crossed darts with large brass knobs, from St. Peter Street. 16.—Cast rail from Orleans Alley. 17.—Wrought cannon and monogram rail from Orleans Alley. 18.—Wrought rail from centre of façade of the Cabildo. 19.—Wrought and cast centre of rail from No. 610 Bourbon Street. 20.—Wrought rail from the Orleans Alley side of the Cabildo.



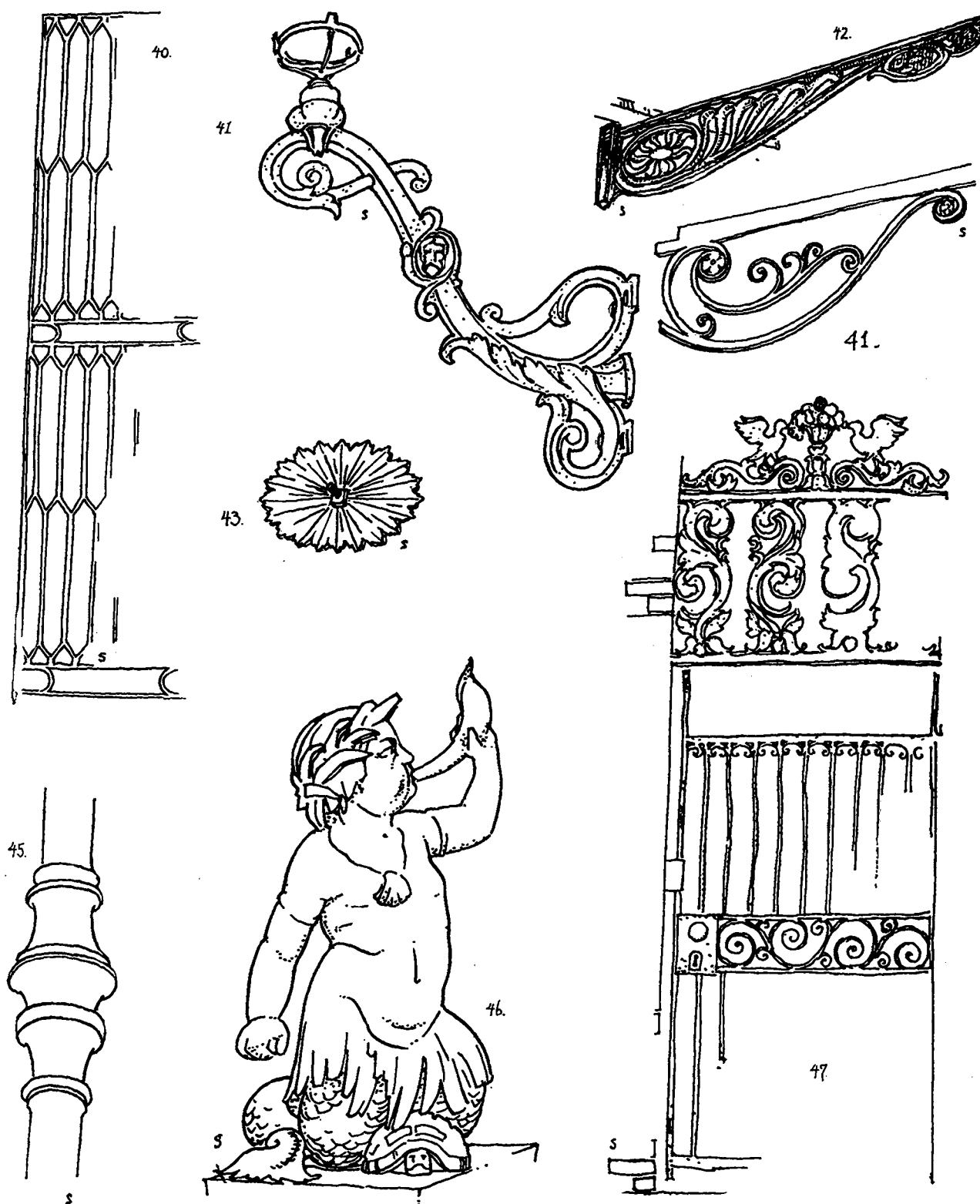
21.—Cast angel and cornucopia knocker, with shield, from Bourbon Street. 22.—Brass lion head knocker from No. 1127 Royal Street. 23.—A very late cast dragon knocker from Royal Street. 24.—Brass lyre knocker from No. 536 Royal Street. 25.—Cast knocker from Dauphine Street. 26.—A common type of cast knocker from alley door in Barracks Street.



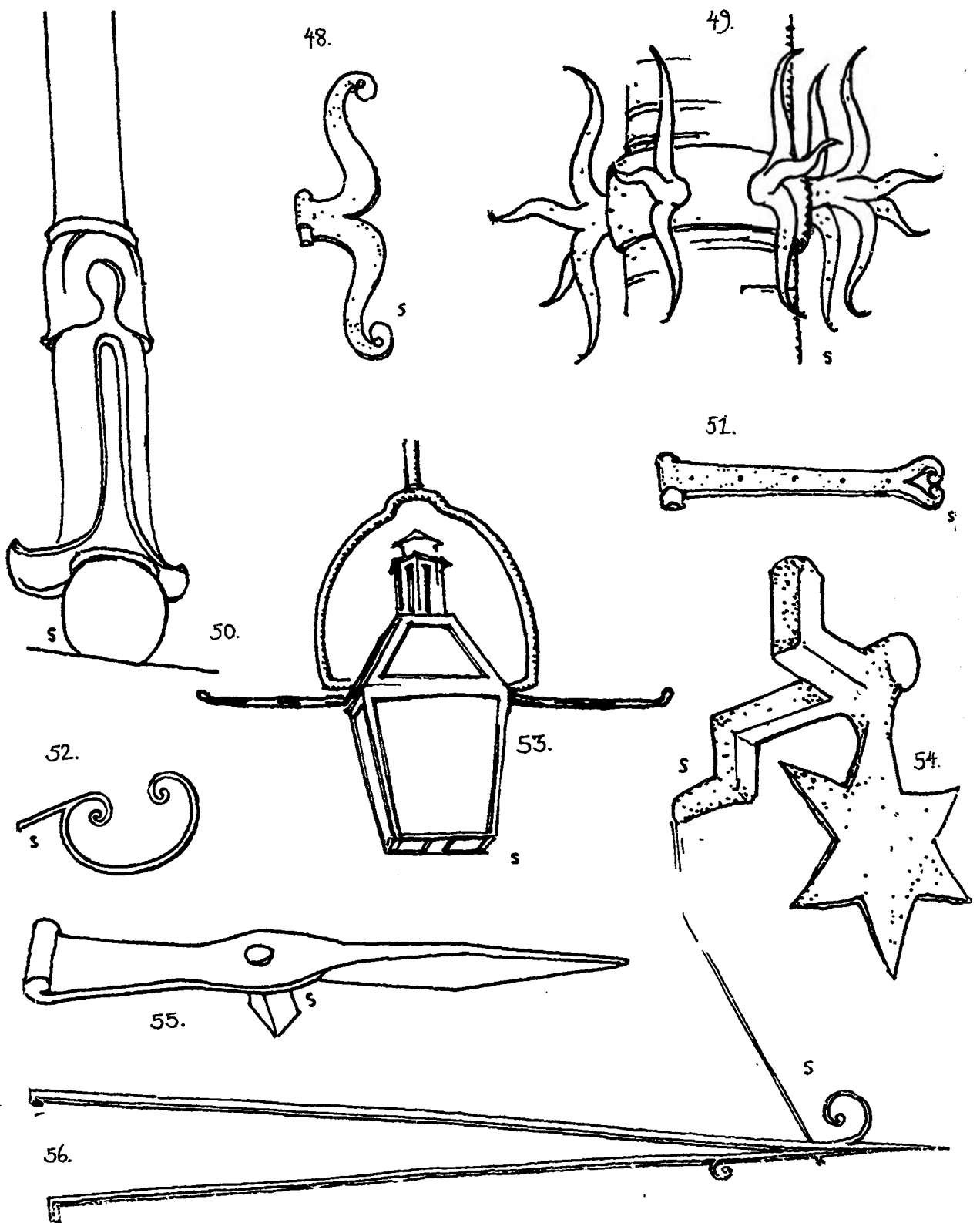
27.—Wrought rail guard from typical St. Peter Street gallery. 28.—Cast knocker from Beccaria House, Little Exchange Alley. 29.—Wrought gate head from No. 634 Toulouse Street. 29A.—Wrought Spanish fanlight grill from corner of Royal and Barracks Streets. 30.—Wrought rail guard from No. 628 St. Peter Street. 31.—Cast knocker from mansion at No. 612 Royal Street. 32.—End of balcony with wrought and cast rail guard and bracket from Brulatour Mansion (now the Arts and Crafts Club).



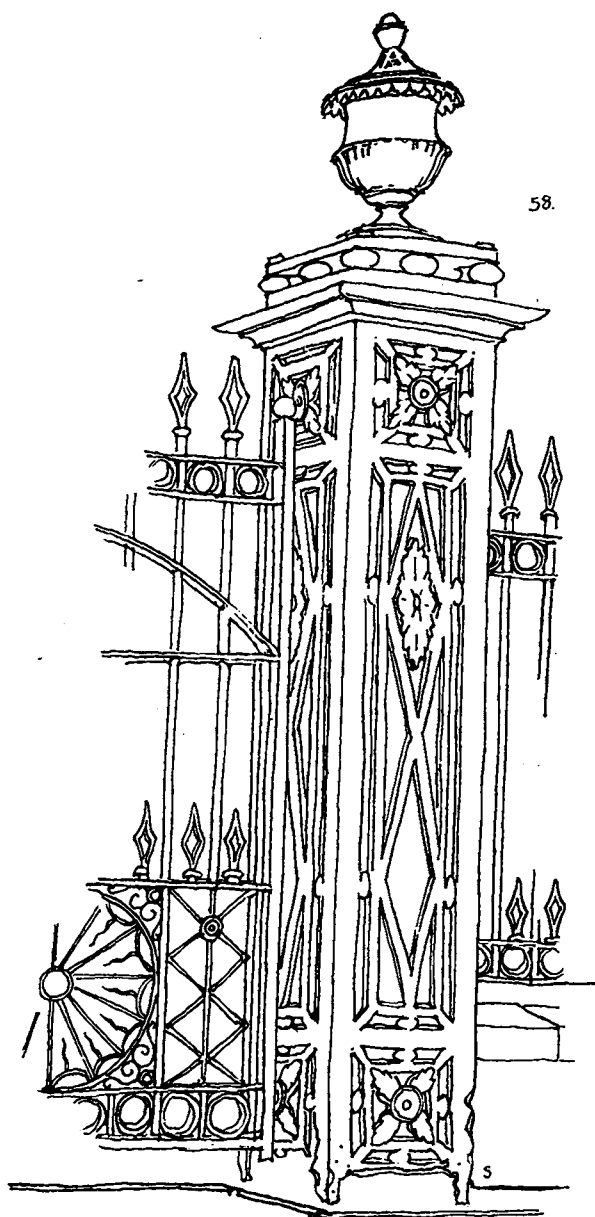
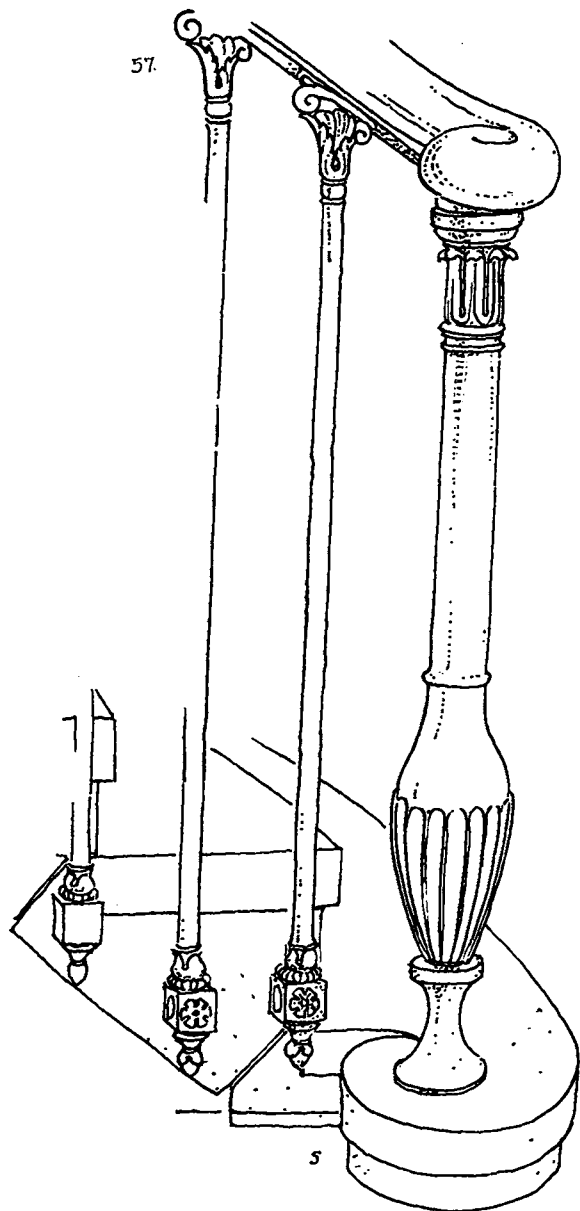
33.—Wrought bracket from No. 612 Royal Street. 34.—Wrought bracket from Kinsey House, Toulouse Street. 35.—Cast transom grill from Pontalba Building. 36.—Wrought bracket from Napoleon House, Chartres Street. 37.—Wrought corner brackets from near old Ursuline Convent. 38.—Cast downspout from Toups corner, Royal Street. 39.—Detail of typical lead joining in wrought iron rail.



40.—Wrought honeycomb window grill, from St. Louis Street. 41.—Old cast street gas-light bracket from Haunted House. 42.—Cast bracket from Court-of-the-Lions House, Royal Street. 43.—Cast wall reinforcement pin from Little Exchange Alley. 44.—Wrought bracket from No. 620 St. Peter Street. 45.—Detail of cast rail in Orleans Alley (see Fig. 16). 46.—Cast fountain figure (about 3 feet high) from Court of the Three Sisters, Royal Street. 47.—Alley gateway, with a "love-bird" detail, from Royal Street. The gate is wrought, the upper part cast.



48.—Wrought shutter hinge from No. 522 Chartres Street. 49.—Cast forked guard from gallery colonnette, No. 910 Royal Street. 50.—Detail of base of cast rail in Orleans Alley. (See Fig. 16.) 51.—Wrought shutter hinge from No. 526 Chartres Street. 52.—Wrought gutter support from corner of Bourbon and St. Peter Streets. 53.—Old wrought lamp from arcade of the Cabildo. 54.—Wrought star blind catch from Hallatin Street. 55.—Wrought blind catch from Ursuline Street. 56.—Wrought sign bracket (10½ feet in length), from No. 628 St. Peter Street.



57.—Empire bronze newel from granite house at the corner of Dauphine and Barracks Streets. 58.—Wrought gate and post detail from old Exchange Bank, Royal Street.

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esting qualities of design and intrinsic beauty, are sufficient to stir up a host of historic associations. The use of the monogram in ironwork continued very late and was even used in the cast iron. The galleries and grills of the Pontalba buildings furnish a splendid example and are really notable.

The houses of that early period usually comprised, besides the business establishment on the ground floor, quarters above for the family, with a court and slave quarters in tiers of two or three stories at the rear. The first floor was almost invariably flush with the *banquette* or pavement. It should be noted here that, properly speaking, a balcony is supported on the walls with brackets and enclosed with a railing, and that a gallery is different in being usually much broader, supported from the street by slender iron colonettes and carrying strips and festoons of ironwork to hold the roof above. The galleries were a natural development in such a climate and were admirably suited to expression in cast iron. Corners were almost without exception rounded. Balconies were frequently continuous across the fronts of adjacent houses and this

necessitated the dividing guards with spikes. This awkward feature was often accomplished with a great deal of grace and originality. The Brulatour mansion contains a particularly interesting example (Fig. 32).

Little is known of the makers of the early wrought iron. Slaves were said to have been trained in the art of the smith, and of course there are tales told of certain of the shops. The pirate, Jean Lafitte, is said to have been the proprietor of a famous blacksmith shop located in Chartres Street. One or two of the shops became family heritages that have passed on down to the fourth and fifth generations.

Everything, from garden ornament, balconies, grills, brackets, door-knobs, gates and lamps to such *petites choses* as footscrapes and even blind hinges and catches, reveals a charm of character and a reflection of provincial times not to be equalled anywhere in the United States. Forming such an important tradition in the early architectural history of this country, the old New Orleans ironwork should, in some degree at least, form an available basis for our practice today.

WILLIAM P. SPRATLING.



The Preludes of the Gothic Revival

IN THE preludes of the so-called Gothic revival, England represents one phase and France another. In England conspicuous evidence of a historical interest in mediæval architecture became manifest as early as about the middle of the seventeenth century in the publication of Roger Dodsworth's and Sir William Dugdale's monumental work, *Monasticum Anglicum* (1655-73). John Stevens added two volumes to this work in 1725, and by this time the signs of interest in Gothic began to multiply.

In France Bernard de Montfaucon "astonished the public" by extolling the Gothic cathedrals in his work, *Monuments de la monarchie française*, brought out in the years 1729-33. Neither the English nor the French public was yet prepared for hearing praise of the Gothic buildings, generally estimated ugly and barbarous. Only a few decades before the appearance of Montfaucon's work Sir John Evelyn, in *An Account of Architects and Architecture*, proved a worthy follower of Vasari and Trissino in characterizing the Gothic cathedrals as "congestions of heavy, dark, melancholy and monkish piles without any just proportion, use or beauty." Representing "a certain fantastical and licentious manner of building," the Gothic cathedrals, according to him, were "full of fret and lamentable imagery," not apt to call forth any of the admiration which "results from the true and just symmetry, regular proportion, union and disposition; and from the great and noble manner in which the august and glorious fabrics of the ancients were executed."

Sir Christopher Wren was ahead of his time in giving some recognition to Gothic architecture. However, even though he discerned "no contemptible art, ingenuity and geometrical skill in the design and execution of some few cathedrals," he was by no means an admirer of Gothic construction. The flying buttresses, being exposed to the air and weather, "are the first things that occasion the ruin of cathedrals," he says, and "almost all the cathedrals of the Gothic form are weak and defective in the poise of the vault of the aisles." In his survey of Salisbury Cathedral, which he severely criticizes for constructive defects, he also remarks that "there is scarce any Gothic cathedral that I have seen at home or abroad, wherein I have not observed the pillars to yield and bend inwards from the weight of the vault of the aisles; but this defect is most conspicuous upon the angular pillars of the cross . . . ; for this reason this form of churches has been rejected by modern architects abroad, who use the better and Roman art of architecture."

Wren's occasional endeavors to restore in the Gothic style—for instance in Henry the Seventh's Chapel—were prompted by the feeling that "to deviate from the old form would be to run into a disagreeable mixture which no person of good taste could relish." Nevertheless it is evident that his understanding of Gothic was only very limited and his appreciation small and reluctant.

Yet, Wren was perhaps on the whole not inferior to the English architects of the eighteenth century as regards comprehension of Gothic. Toward the end of this period the scientific discussion of Gothic began. The English

works which were published around the year 1800 reveal that the main emphasis was still laid upon the pointed arch as a characteristic of the style and upon its decorative rather than its constructive qualities. Neither Whittington's study on the ecclesiastic edifices of France, in which he disputed the superiority of English Gothic (1809), nor Rickman's important essay, *An attempt to discriminate the styles of architecture in England* (1817), nor, indeed, the later writings by Brandon, Willis, Pugin and others, signified any material advance upon this standpoint.

Samuel Ware's *Observations on Vaults* (in *Archæologia*, 1814) also do not elucidate the principles of Gothic construction, but Ware makes an interesting reference to Soufflot's studies on Gothic architecture presented in a paper which he read before the Académie des Beaux-Arts of Lyons in 1741.

In reality, this paper by Soufflot, as well as the writings of some of his contemporaries, bespeaks a keen interest in the constructive aspect of Gothic architecture and seems to presage the great performance of Viollet-le-Duc, the scientific analysis and interpretation of the principles of Gothic construction. It was its static ingenuity and daring that especially appealed to Soufflot, as to J. E. Blondel, C. N. Cochin and M. A. Laugier. On the other hand, unlike the English students of the style, they were far from appreciating its ornamental language and decorative details.

Having surveyed the cathedral of Milan and a number of French churches, Soufflot commented upon the immensity of the subject, "the matter for a very extensive work." He modestly averred to be able to offer merely a few reflections and "a sort of parallel between the Gothic churches and those built according to the rules of the architecture of antiquity." His conclusions emphasize that it would be both possible and desirable to derive lessons from Gothic architecture, although he prefers the round arch to the pointed, the former being "more graceful." Aside from his æsthetic preference, he sincerely admires the Gothic construction. In comparing the Gothic churches with those *à l'antique*, Soufflot observes their general resemblance as to planning and structural disposition. "True," he says, "our façades decorated with pilasters and columns by no means imitate those of the Goths and are decidedly superior to them, but we garnish the exteriors, as they did, with buttresses which resist the thrust of the vaults and often are very massive." The superiority of the Gothic construction lies in its great economy and lightness. In the Gothic churches "the great buttresses, although sufficiently strong to meet the thrust of the vaults, yet seem light on account of the manner of construction, which, as even a casual examination will show, is more ingenious, audacious, and even more difficult than ours." "The execution of our vaults is neither so fine nor so difficult." Soufflot finds that thrust and counter-thrust are always well balanced, and this static perfection is characteristic of the vaulting as a whole, its framework as well as the panels of the compartments.

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On the other hand, the vaults of the new churches are decorated in a grander and nobler manner, altogether preferable to the "chimeric" and "bizarre" Gothic ornamentation. The execution of Gothic details, like capitals, is sometimes very skillful, but almost always in bad taste. The main façades of the churches, in particular, are over-decorated with figures lacking in taste and grace, and the arched recesses of their portals are often studded with bad ornaments and with small figures which form "a veritable *galimatias*."

However, the greater height of the Gothic churches, the slenderness of their pillars, whether real or merely apparent, the multiplicity of the constructive elements, concur in producing an illusion of greatness, their interiors nearly always appearing much greater than they actually are. Disdaining the ornaments of the Goths and avoiding the exaggeration of height—Soufflot concludes—one should be able to profit from their example, "holding a medium between their churches and our own."

The Panthéon with its domes and barrel vaults supported by slender columns and piers represented a practical attempt in this direction, too hazardous in the eyes of some critics, highly laudable according to others (Brébion, Cochin) as the manifestation of "an endeavor to unite, in one of the most beautiful forms, the lightness of Gothic construction with the purity and magnificence of Greek architecture."

Such was the estimate of the Panthéon by Soufflot's friends in the inceptional stage of the Greek revival! Almost simultaneously M. A. Laugier, the ardent and entertaining author of *Essai sur l'architecture* and of *Observations sur l'architecture*, wrote that "I do not know if we would not do better in imitating and perfecting this Gothic architecture in the interior of our churches, reserving the Greek architecture for the exterior. No churches so far erected, in his opinion, could satisfy *"le vrai goût."* But the Gothic churches, among all, are the most acceptable. In the main, Laugier merely echoes what Soufflot says, although apparently with less understanding of the excellence of Gothic construction. He finds the Gothic ornamentation "grotesque," but the Gothic interiors have "an air of grandeur and majesty." His comparison of the cathedral of Notre Dame and of the church Saint Sulpice is mainly in favor of the former, despite "its innumerable grotesque details." Before the tower of the cathedral in Strasbourg he experienced an admiration bordering upon ecstasy, like Goethe not long after him. "I do not think that any architect has ever produced anything so boldly imagined, so fortunately conceived, so appropriately executed." In spite of their "*delicatesse*" the Gothic edifices do not lack solidity. One should study "the surprising ingenuity of this manner of building, where nothing gives way, although everything is very slender."

Laugier's interest in Gothic, like that of Soufflot or Cochin, had its basis in the rationalistic tendencies of neo-classicism. And despite his deprecation of the heaviness of the new ecclesiastic buildings, the ponderous creations of Ledoux, Peyre, Bélanger, Gondoin, Chalgrin and their contemporaries embodied better than anything else the simplified classical style advocated by him. Jacques François Blondel, the academician and professor

of architecture, did not either go beyond the limits of a respectable classicism in his own works, although he actually proposed to make a façade of Gothic design, when charged with opening up a new main entrance to the cathedral of Metz. On the other hand, Blondel was the first one to proclaim the right of the architect to model his works on those of any past period, thus laying down the principle of the modern architectural eclecticism, for which the Renaissance paved the way and which the historic and archæologic universalism of the eighteenth century brought about. "After all, what does it matter," says Blondel in his *Cours d'architecture*, "if our monuments resemble antique, old, Gothic or modern architecture, provided that their effect is good and each building has a character proper to its particular kind. A real architect is unprejudiced, the beautiful is always beautiful to him; everything is within his province, he can draw equally both from the various productions of the fine arts and from those offered by the infinite variety of nature: to produce master-works he often merely lacks the great opportunity for exercising his genius."

Blondel, in looking backward, perceived the apogee of French modern architecture in the period of Louis XIV, but he also recognized that the sixteenth century as well as the Middle Ages had produced great works. True, the epoch which founded the church of St. Peter's in Rome was to him "*l'époque de la renaissance de la belle architecture*," but he was far from believing that one should make additions of a modern kind to Gothic monuments, "a custom which always seems revolting to judicious minds."

Blondel's terminology should be noted. He was, like Soufflot, one of the first who used the word *renaissance* relative to art, and no writer on architecture before him had viewed the art of the past in this all-inclusive and unbiased, historical fashion. Before the historical monuments he did not display any of the spirit of self-assertion characteristic of the preceding centuries which did not hesitate to rebuild, alter or enlarge the old structures in their own manner. From this conception of things to the puristic restorations of the nineteenth century is only a short step. He approved the then recent decision to construct a Gothic façade to the church Sainte-Croix in Orléans, "a Gothic masterpiece which one cannot see without admiring the grandeur of its structure and the simplicity of its architectural *ordonnance*."

For the planning of new churches he offered, as an improvement upon the traditional types, an alternative of his own invention. However, if the Latin or the Greek form would be adhered to, why not attempt, at least, to give to their *ordonnance* a more suitable style and a truer character? "Why not take as a model what is most interesting in our most beautiful Gothic works, for example, the great height and lightness of their vaults; the continuity of their members running from the base of one pillar to that of another; finally, all the various beautiful motives to be found in these ancient buildings? Certainly, one should remember Sainte-Croix in Orléans, Saint Ouen in Rouen, the main front of the cathedral in Rheims, the choir of Beauvais, the tower of Strasbourg—one may find in them beauty preferable perhaps to the heaviness of our barrel vaults, to our pilaster orders, to

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our square pillars, to our boldly projecting cornices, sometimes truncated, always incapable of giving to the sacred monuments the particular character proper to them, the dignified appearance which is lacking in most of our temples built about thirty years ago and, in particular, in the restorations made at about the same date in most of our old churches."

The verticalism of the Gothic interiors, according to Blondel, should determine the character of this class of buildings. The Gothic ornamentation is trivial, as a rule, but the apparent yet solid lightness of the vaults, the great simplicity of the forms, the constant uniformity of the plans, the real grandeur resulting from the scarcity or absence of horizontal features, are all worthy of being imitated.

Thus it is evident that Blondel's appreciation of the Gothic style was so unprejudiced as to border upon an unqualified recognition of its superiority in ecclesiastic architecture. Like Soufflot and Laugier, he did not relish the Gothic ornaments, his interest centering upon the constructive qualities of the style, the technical perfection of which aroused his admiration. This rationalistic appreciation of Gothic, coupled with susceptibility to its

æsthetic appeal, was a more advanced estimate of the style than the vaguer and more superficial notions peculiar to its contemporary English critics. In England Horace Walpole recommended the cathedral of Canterbury, preferably to Westminster, to those who would borrow ornaments in the Gothic style, adding that the fretwork in the small oratories at Winchester and the part behind the choir at Gloucester would furnish beautiful models. And with a view to facilitating the borrowing of Gothic ornaments Batty and Thomas Langle published *Ancient architecture restored and improved by a great variety of grand and useful designs entirely new in the Gothic mode for the ornamenting of buildings and gardens* (1742; reprinted 1747). England started to build mansions affecting "the pointed style" in the superimposition, externally, of a few decorative elements of Gothic design and in the application, internally, of more or less awkward imitations of Gothic ornaments and traceries. From the French viewpoint these first attempts in pseudo-Gothic, expressive of a more or less romantic amateurship, must have seemed singularly tasteless.

NILS HAMMARSTRAND.

A New Work on the Theory of Architectural Design

ART COMES into being through the workings of the artist's appetite and instinct; the process of its generation is still hidden from knowledge. The enjoyment of art is also instinctive and unexplained. Poe and Stevenson tried to tell how their art was made, but their recipes have proved useless to others. Teachers of "how to look at" buildings, statues or pictures mostly have done nothing but divert their pupils from art into ethics or into the study of history.

Now that psychologists are rediscovering symbolism, there is perhaps less danger than latterly of ethical and traditional elements in art crowding out art itself. Spectators will receive credit for their intuitions as well as for their conscious judgments; the unreasoning man who "knows what he likes" will become at worst an interesting subject for the analyst.

Behind all art, however, there lies the mystery of birth. Until the day when a baby is made in a laboratory, the manufacture of art by rule will remain impossible. But if how to be an artist is an unteachable thing, how to be a good parent of nursling works of art is a thing which many artists need greatly to learn. In England, in particular, the infantile mortality in artistic ideas is appalling, and in no art more so than in architecture. How many of our buildings which might have been works of art are merely mummifications of little dead ideas, ideas starved or poisoned before they came to full growth!

Mr. Howard Robertson's book¹ on the principles of architectural composition is primarily a book of artistic hygiene for architects. It discriminates between natural and unnatural methods of design and emphasizes those laws of reason which inevitably must worst the designer

in conflict with them. It drags as far as possible into the light of conscious thought the problems which sub-consciously disturb the unthinking artist, and lays a basis of good sense for his efforts toward their solution. It suggests to the architect what he should supply and to the patron and the critic what they should demand. The patron and the critic, indeed, may learn from it more than is usually revealed to them of the secrets of the architectural workshop, gaining thereby an increase in their perception of the real merits and defects of the buildings which they may be called upon to judge.

Mr. Robertson preaches in drawings as well as in written words, and the one hundred and sixty-three sketches which his book contains make admirable diagrams illustrative of his arguments. His draughtmanship—clean, eclectic and direct—has an elegance which his prose style does not fully share, although from that nothing is lacking which is necessary for the simple exposition of his meaning. His book consists of eleven chapters introduced by a preface and concluded by an appendix and a bibliography. The late Mr. Gascoyne's beautiful drawing of Liverpool Cathedral, as it will appear from the south when it is complete, is reproduced as a frontispiece, and Mr. Robert Atkinson signs a commendatory *nihil obstat*.

In the first chapter Mr. Robertson considers the quality of "unity," rightly giving precedence to that without which no edifice can claim to be regarded as a work of art. Its presence or its absence is recognized by everyone and betrayed by our instinctive choice as to whether we speak of "a building" or of "some buildings." The most dangerous enemy of unity is duality, tending as it does toward ambiguity; trinity and further subdivisions are less likely to occur and more capable of cure. To the

¹ *The Principles of Architectural Composition*. By Howard Robertson. Architectural Press, Ltd., London. 1924.

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avoidance of duality, therefore, Mr. Robertson devotes the greater part of his counsel in this chapter, explaining the problem clearly and well. His comparison between the railway station at Tours and that at King's Cross points a rather doubtful moral perhaps; it is true that the first has "marked duality" and that the odd little clock turret in the London example shows an attempt, not made in the French station, to unite the two large railway sheds in one design. But what a hopeless attempt it is—like trying to unite a couple of beehives with a clothes-peg! Nothing could connect such monsters architecturally, short of bringing forward an administrative pavilion between them; this being inconvenient, the acceptance of inevitable duality seems the better part. Duality sometimes is inevitable, and it is not necessarily shameful to build two things instead of one. The average pair of cottages or villas only suffers by the designer's attempt to make the party wall the centre of the composition. The eye can take pleasure in twins without their being extremely Siamese.

This is not to demur at Mr. Robertson's insistence upon unity, but to point out that it is not possible to lay down rules for the size of the unit. The unit must have insistent unity, that goes without saying—but there must come an end somewhere to the process of combining units into a larger unit, unless the whole world is to be laid out as one town-planning scheme. That buildings for various uses are built in one place at one time is not a compelling reason why they should be more regularly combined with each other than they can hope to be with their neighbors, if convenience point the other way. The degree of their architectural unification is a matter of expedience rather than of necessity.

Chapter II of Mr. Robertson's book is entitled "The Composition of Masses," and must have been a difficult chapter to write. What is called "good composition" is a quality easier to recognize than to reason about, and the accepted practice followed by Mr. Robertson of describing visual effect in such terms as "weight, resultant force, centre of gravity," and so forth, is bound to leave in the mind an impression of uneasy symbolism rather than of exact statement. Mechanical forces possess direction, lines suggested by conjunctions of forms do not; and the spectator who loses sight of this distinction may find himself in the unhappy position of the writer of this article, who made an enemy for life of the painter of a Picassonian picture by his unwilling assumption that what was meant for a bomb was a bomber, and what was meant for a bomber was a bomb. Mr. Robertson says truly that "it is only in the case of a perfectly symmetrical composition that the placing" (of the visual "centre of gravity") "can be mathematically determined," and claims no more for the centres shown in his other diagrams than that they are "in the approximate position in which the trained eye seems naturally to place them." This being all that can be hoped for, it seems a pity to borrow for so empiric a process the exact language of mechanics.

Anyone who reads the chapter through, however, will probably gain from it an excellent notion in the vague of what experience can teach us in the composition of masses. Perhaps the two sketches with which it ends

might profitably have been omitted. The second of these shows a humorless and incongruous American design for a skyscraper in which a series of classical temples appears to have been pushed up out of the ground on sticks of different heights, the highest stick being surmounted by a dome. The first sketch shows the sticks without the pretty trimmings and is given by Mr. Robertson to show the "simple geometrical shapes" forming "the basis of the finished architectural conception." These shapes are not particularly good, and in the "finished architectural conception" nothing is added to them which could make them better. The designers of this thing entitle it the "skyscraper of the Future"; it is to be hoped that they are misinformed.

Chapter III begins with some not very convincing reasonings in support of the necessity of "The Element of Contrast," the chapter's title. There is no need to cavil at these reasonings, since the necessity of variety in art is generally admitted. Mr. Robertson summarizes very ably the commoner methods by which this variety can properly be obtained, and adds the necessary warning that "contrast too freely employed will become monotony." In the succeeding chapter he carries his consideration of effects of contrast further, and enforces his contentions by some excellent illustrations. The sketch of a design for a tower at Potsdam seems out of place among these, and it is difficult to understand what is meant by its sub-title "Expressionism in Plastic Form." "Sensationism in Flabbiness" would have suited it as well. Another sketch of a design for an American office building is very silly, the "accents" described by Mr. Robertson as being "definitely placed" could not but be "definite" wherever they were put upon such a groundwork. In contrast with these de Klerk's interesting project for a boating club at Amsterdam has real emotional significance, and fully deserves the praise which Mr. Robertson gives to it.

"Fire is positive and water is negative." Yes—perhaps; water puts out fire certainly. "The trunk of a tree is a positive element, the foliage negative." Now, what makes Mr. Robertson think that? Let us look back at his definitions. "The two main categories into which these characteristics" (that is the peculiar characters of architectural details) "fall may be termed the 'positive' and the 'negative,' and, as might be expected, they contrast with, and are complementary to, each other."

Certainly almost anything might be expected after embarking upon such a terminology, an enterprise which the writer of this article refuses to undertake. Even the "softening of 'positive' rigidity by 'negative' accompaniments" in the noble stern of a sailing vessel shown in Figure 60 does not allure him from his determination to have nothing to do with an argument based upon so false an antithesis. If for "positive" he may substitute "primary"—for "negative" "secondary," he has no quarrel with the general sense of the chapter (V) entitled "Secondary Principles," a chapter in which a great many true things are well stated. Here again the illustrations are admirably chosen, a design for a "People's Hall" by a Dutch architectural student being particularly interesting as a specimen of what romantic irrationality can achieve.

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"The Expression of Character in Design" is the subject which Mr. Robertson tackles next, and it is probably the need for brevity which has caused him not to distinguish clearly between functional character and æsthetic character. Both are usually considered too little in English-speaking countries in which it is equally common to find girders disguised as arches, and public baths decorated in the style of manor-houses. The utilitarian windows of the New York Public Library stack room are an example of functional character—the useless high roof of a Long Island cottage designed by Mr. Pope is an example of æsthetic character, and Mr. Robertson's illustrations of both are admirable and relevant. Sir Giles Scott's design for the War Memorial Chapel at Charterhouse appears also in a sketch which sets one wondering whether self-conscious "character," such as this, is anything better than tricky and unreal. There is poetry in the conception, but it is poetry akin to that in the painted architecture of John Martin.

Turning next to "Proportions in Detail," Mr. Robertson describes some of the simpler theories of geometrical proportions which have been held from time to time without committing himself to their support. He does not allude to the investigations of William White, nor is there any reason why he should have, considering the inevitable summariness of his account. White's work in this field, however, is unfairly forgotten, and the mention of his name here is made deliberately as an act of piety. Mr. Robertson's remarks upon the self-assertiveness of the square in combinations of rectangular form are true and useful. His little sketch of the garden front of Hampton Court must justify his criticism of its fenestration even to the most habitual Wren worshipper.

The short chapter which follows treats of "Scale" and opens with a definition quoted from the late Mr. Belcher's *Essentials in Architecture*. As Mr. Robertson points out, this definition, in so far as it defines anything, defines good proportion, a greatly different thing from what architects mean by "scale." "Scale" is generally taken to signify the size of the parts composing a building in relation to an imaginary fixed standard based ultimately upon the size of the human figure. Incompatibility in scale between the several parts of a building is a sin against good proportion; the only possible sin against true scale is that of making a thing for man's use the wrong size for a man to use. The house in Grosvenor Street illustrated in this chapter is a remarkably good example of a large scale justly maintained; its fault is its unmannerly disproportionateness with its less ambitious neighbors. All this Mr. Robertson states clearly and well, giving excellent counsel when he recommends us "to cultivate the habit of measuring and noting the actual dimensions of buildings and features which may remain in our minds as fixed standards of comparison."

The ante-penultimate and the penultimate chapters in the book deal respectively with the "Composition of the Plan" and the "Relation between Plan and Elevation." As Mr. Robertson says of the first of these subjects, "to treat it exhaustively might well occupy several volumes," but it is remarkable how much ground he manages to cover in a few pages. Sir Edwin Cooper's excellent plan of the Port of London building is illustrated and shows

to advantage among other examples of varying merit. It may be doubted whether the rotunda in this design is the strictly logical form for the Rates Office. The approach to it from the vestibule is inevitably awkward, and it seems possible that no more of the present rotunda was called for than the hemicycle facing the entrance, which could have served as the apsidal end of a short broad hall placed on the principal axis. This might no doubt have been impracticable for other reasons; and the rotunda as built is a magnificent thing. Nevertheless, Mr. Robertson's note calling attention to the preparatory vestibule, calls attention by implication to the plan's one fault—the manner in which the doorways from this vestibule into the far larger rotunda are forced by the form of the latter to contract the entering crowd rather than allow it to expand.

The best plan of all those illustrated is probably that of the Paris Opera, given by Mr. Robertson in his chapter upon the relation between plan and elevation. The plan of McKim, Mead and White's design for the Tennessee Memorial shows how two buildings may be disguised as one, and how ingeniously the consequences of this misdeed can be dodged and—almost—escaped. The elevation fitted on to this plan avoids false expression by the prudent expedient of expressing nothing in particular, a step in the right direction in American monumental design. Sir Edwin Lutyens' well-known house at Ilkley suggests a doubt whether in a plan of such stately pretension the front door should be faced internally by a blank wall. It may be that the plan of the Pennsylvania railway station is expressed fairly by the elevations—it cannot be said that the functions of this building are expressed fairly by the plan.

This "expression of function" is the subject of Mr. Robertson's closing chapter, and here the illustrations tell their story with little aid from the letterpress. How the banal frightfulness of the building of the *Berliner Tageblatt* expresses "the function and construction of an important office building" it is hard to imagine, and Mr. Robertson rightly points out the over-emphasis with which the weak blustering idea is asserted architecturally. The Wimbledon Lawn Tennis Stand by Mr. Stanley Peach is deservedly praised, and a noble grain elevator at Montréal makes an excellent picture.

Taking his work as a whole, Mr. Robertson may be congratulated upon having written more than adequately the first book of its kind to be published in England, a book for which there must be a large demand. It cannot claim to be more than an introduction to its subject, but as such it is well put together and easy to read. The impression which it leaves behind is one of reasonableness and good sense, and Mr. Robertson is fortunate in his power of effective illustration of his arguments by drawings and clear diagrams. The bibliography at the end is not as representative as it might be—but contains no book which is not really relevant to the study of the subject, a rare thing in the swollen bibliographies customary nowadays. It is greatly to be hoped that many amateurs and members of the general public will buy this book and be attracted by it to a more rational study of architecture than they have attempted before.

H. S. GOODHART-RENDEL.

London Letter

THE London press has recently become for the artist a source of wicked and tremulous joy, for the great British public has wakened from its torpor and is in process of castigating one of the artist clan. The cause of the trouble is Mr. Jacob Epstein, sculptor, who has executed in Hyde Park a memorial panel in stone in memory of W. H. Hudson, the great lover of nature. Mr. Epstein, working quietly and powerfully, has produced one of the few pieces of modern sculpture in England which have artistic significance, but one fine day the work was unveiled, and the hue and cry began.

The Hudson Memorial has a charming site in the Park, with in front a simple pool and garden pleasantly designed by the architects Adams & Holden, and behind it a background of verdure. It is to be at once a memorial to Hudson and a sanctuary for the birds of which Hudson was so fond. But no one expected it to combine with these things the qualities of art, and the wrath of the Philistine has been kindled.

The outcry began with a few indignant letters from leisured gentlemen who wrote from London clubs, and who must have hurriedly refreshed their memories of Hudson's earlier writings, for Epstein's panel has as its principal motive Rima, the fairy, being of *Green Mansions*. They found in general that Epstein took liberties with anatomy, and one critic in the *Evening News* hinted that Epstein was un-British. Men like Sir Ray Lankester, who as a celebrated scientist, naturally felt equally qualified in art, wrote to enquire who were the officials responsible for permitting the erection of this repulsive work, and the editor of *Punch* wrote to himself for publication in that paper a letter which was faintly dreary. Just when the controversy was languishing, Bernard Shaw stepped into the breach. Shaw feels no doubt about Epstein; all that he complains of is that in this Hudson Memorial there is not enough of him. He suggests that if we cannot afford to give Mr. Epstein *carte blanche* we had better get the job done in the Euston Road in a thoroughly commercial manner. He also adds that he quite understands the people who hate Epstein's sample. They "are in the grievous position of people who want a fox-trot and have a Beethoven symphony thrust into their ears."

Finally, from words, the critics passed to action. A man called Homerville Hague, "painter and sculptor," appeared in front of the memorial armed with sandwiches, three bottles of lemonade and some throat pastilles, and for twelve hours carried on a continuous performance of invective, while policemen smiled weakly and occasional hecklers suggested that he was a public nuisance.

The battle is still on, and Epstein must be chuckling.

* * *

It is curious, in reading of Epstein, to note the flattering sorrow which greets the disappearance of Gilbert's statue of Eros, previously mentioned in these Letters as being removed from Piccadilly Circus. Curious—because it is on record that the Eros, when first put up, called

down such flouts and gibes that the sculptor's life was scarcely worth living.

The fact is that the average Englishman hates to be disturbed, and no work of art should ruffle his emotions. Just now, however, as things are happening in painting and sculpture and architecture, there is vocalization from every quarter, and even Sir Edwin Lutyens' Cenotaph has been attacked as belonging to a "thoroughly ugly, coarse, soulless style, having run its course in Germany and America."

Another building which arouses rage in many quarters is the British Pavilion at the Paris Exhibition. It annoys principally through the fact that it belongs to no recognized style. To some it is Russian or Swedish or Indian and to others Gothic, or Japanese, while one paper states that it resembles a typical American golf club house!

To this building the critics of the more serious papers have been fair and often favorable, but those of the "yellow press" have been virulently antagonistic, even a man like Sir William Orpen seeking the hospitality of the *Daily Mail* for a truculent letter beginning with the now familiar words "who is responsible for.....?"

* * *

There are not in this year's Academy many architectural works of outstanding merit. Sir Edwin Lutyens has a large model of a rather fine War Memorial at St. Quentin, a design of simple cubic shapes, ably grouped round a central mass, and there is a model of the new building for the Bank of England, by Troup & Baker. The nature of the problem largely accounts for one's feeling that this scheme can never be really satisfactory, but there is less excuse for the failure to maintain any of the spirit inherent in Soane's blank outer wall, which will now look as if it had been built around the new buildings as an afterthought, and even at a later date, for Soane's work exhibits a much more modern tendency than this new structure which exhibits the usual rather tentative Renaissance adaptations.

Some of the best things in the Academy are a house in Dorset by Guy Dawber, the new President-Elect of the R.I.B.A., the head offices of the Midland Bank by Gotch & Saunders and Sir Edwin Lutyens, the new Westminster Bank by Mewes & Davis, and a fresh and clean design by Joass for an aquarium for the Royal Zoological Society. Apart from these there is the usual decent domestic work and the usual rejection of designs which have not succeeded in acquiring the suave Academy standard of "safety first."

* * *

Adding to the list of competition successes mentioned in the last *London Letter* as falling to the younger school of architects comes the announcement that the very important prize offered for the New Manchester Museum and Art Gallery has been won by a young man of 28, Mr. Ernest Webber.

The building is to cost £300,000 and is to be built in the heart of Manchester, unless the usual opposition party manages to veto the whole scheme.

THOUGHTS ABOUT ART

The design shows little that is novel externally, the usual Græco-Roman features—including a Corinthian portico—being incorporated, but it is the first time in England that any Museum scheme has been premiated which follows Mr. Hurst Seager's suggestions of topside-lighting.

* * *

Following on the visit to the States of Mr. Topham Forrest, the architect of the London County Council, and very probably as a result of his observations there, the Housing Committee of the L.C.C. have decided to build this summer 2,000 wooden houses to help in the accomplishment of their aim to provide 12,000 houses a year. At present the available skilled labor enables them to get built not many more than about 2,000 houses in brick per annum.

The wooden houses will be prepared by mass production, and will have the same accommodation as the usual brick types. In the meantime experiments with steel and other methods of construction are still being pursued, but the wooden and other types will be used to supplement the brick houses which are still the favorites for durability and ultimate economy.

* * *

The Franco British Union of Architects has just held in Paris its Fifth Annual General Meeting. Last year the venue was Paris, and although strictly speaking it was the Frenchmen's turn to come to London, the Exhibition of Decorative and Industrial Arts provided the excuse for the break in the exchange routine.

The object of the Union is to promote Anglo-French friendship and understanding in the profession, and the recognition which it has received in official circles has helped the Union to prosper. On the last visit to London the British Government was host at a luncheon, and this time in Paris Monsieur Paul Léon, Directeur des Beaux-Arts, was present at several of the meetings.

At a banquet offered by the French to the English members one was able to gauge how real is the cleavage

between the old and young architects on both sides of the Channel. The new tendencies manifested in the Exhibition are evidently looked upon askance by many of the French brought up in the Ecole traditions of twenty-five years ago, and while there is more sympathy on the English side it is evident that the spirit of conservatism will continue to provide a check on any extremes in experiment.

Monsieur Léon himself, talking in his official capacity, spoke feelingly of French tradition and doubted whether the Exhibition was going to bear real fruit in the shape of progress in design. The chorus of approval and the energy of the table thumping showed that his feelings were more than shared by the old guard, so many of whom have seen recent graduates of the Ecole like Castel, Laprade, Expert, Levard, and Boileau join up with the modernists who have produced the French side of the Exposition. There is no doubt that an architectural battle is engaged all over Europe. Whatever the architectural "manner" which emerges, it is certain that architects have begun to think and worry once more about their art, and nothing but good can come of that, especially in England where the new Regent Street has arisen to show the necessity of a general clarification of aims and methods.

* * *

The famous "Five Sisters" window in the North Transept of York Minster has just been restored and unveiled as a memorial to the 1,456 women of the Empire who laid down their lives in the War.

It is the finest Grisaille window in the world, and takes its name from a story in Dickens' *Nicholas Nickleby* to the effect that the design for the glass was worked in tapestry by five sisters. It has taken two years to clean and overhaul the window, at a cost of £3,000, but the job was so well done that during the releading not a single pane was broken. The window is the only war memorial in the country dedicated "to the memory of brave women."

London.

"X."

Thoughts About Art

A CORRESPONDENT writes us as follows: "In my newspaper I lately came across the following which perhaps has some relation to the last paragraph in your interesting *Thoughts About Art* in the July JOURNAL:

"SEEKS CURE FOR ART FATIGUE"

"Chicago, June 10. A cure for that tired, bored feeling most people experience after a run through an art gallery is being sought by the American Association of Museums, and Professor Edward S. Robinson, noted psychologist of the University of Chicago, has undertaken to find it. "It is an established fact," said Professor Robinson, "that the casual tourist comes out of an art gallery ready for bed and retaining little information about what he has seen and no aesthetic appreciation."

"Laboratory experiments are being conducted to determine how numbers of pictures viewed affect different persons;

whether seeing many pictures of the same type is tiring; whether observers retain many kinds of pictures and many impressions of a tour includes whether labels are a help." "I am not sure," adds the correspondent, "as to the exact translation of the last sentence, for my knowledge of art-fatigue-laboratory terminology is just beginning. But I remember very well a bit of whimsy by Frank R. Stockton which it might be well to call to the attention of the struggling Professor: 'There was once a Queen who founded in her city a grand museum. This institution was the pride of her heart and she devoted nearly all of her time to overseeing the collection of objects for it and their arrangement in the spacious halls. This museum was intended to elevate the intelligence of her people but the result was quite disappointing to the Queen. For some reason—and what it was she could not imagine—the people were not interested in her museum. She considered it the most delightful place in the world and spent hours every day in examining and studying the thousands of objects it

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contained. But although here and there in the city there was a person who cared to visit the collection, the great body of the people found it impossible to feel the slightest interest in it. At first this grieved the Queen and she tried to make her museum better. But as this did no good she became very angry and she issued a decree that all persons of mature age who were not interested in her museum should be sent to jail."

"The tale proceeds in its general Stocktonian direction, and various persons come into the scene. But the speech of the Queen will serve to gather up the amusing ends of this little fable:

"It is a pity that my long labors in their behalf should have been lost. For many years I have been a collector of button-holes, and there was nothing valuable or rare in the line of my studies of which I had not an original specimen or a facsimile. My agents brought me from foreign lands, even from the most distant islands of the sea, button-holes of every kind, in silk, in wool, in cloth of gold, in every imaginable material, and of those which could not be obtained careful copies were made. There was not a duplicate specimen in the whole collection. Only one of each kind, nothing repeated. Never before was there such a museum. With all my power I strove to educate my people up to an appreciation of button-holes, but with the exception of a few tailors and seamstresses, nobody took the slightest interest in what I had provided for their benefit."

F. S.

§

Another correspondent sends us the following comment on the same news item: "Here's a clipping about 'art fatigue' which seems a very curious combination of words and phrases—but it is sufficiently interesting to warrant analysis (if it will bear it), with a view perhaps towards helping the good Professor in his apparently hopeless task. Obviously, the first thing that pops into mind as a suggested cure is that the people do not *run*. But the obvious thing is always so simple as to be altogether uninteresting to this complicated generation, so we shall have to let it pass for the moment.

"Another more or less obvious—and therefore too simple—cure, is to eliminate the art galleries and thus remove the major cause of the diseases.

"The Japanese so arrange matters, it seems, for each Japanese gentleman has his own art gallery, and he keeps it locked up tight—and to be very sure of the tightness of the locking, he keeps it in a 'hole-in-the-ground' called the 'go-down.' He keeps there the paintings, bits of sculpture and what not, that he and his fathers and his fathers' ancestors have collected *with perfect taste* and that very subtle appreciation that only Japanese seem to possess. And periodically he brings out one thing—just one—and puts it in the tokonoma of the principal room of his home, and he and his friends sit quietly in front of the tokonoma and feel the spirit of the breeze in the pine tree, or the cherry blossoms in moonlight, or the Great Amida Buddha, or whatever it may be that the heart of the Artist has put into paper or the wood or the ivory. They don't *run*—they just *sit and absorb*. And you may be sure that for the Japanese, no labels are necessary—although the picture, if picture it be, may have a very short and very beautiful poem in one corner

or another—just to prove that the artist was an Artist, and not a specialist.

"Of course it is tiring to anybody—even the casual tourist—to see a number of pictures, or a number of anything else. There is nothing in the world quite so tiring as numbers. An adding machine is the only thing known that can handle them without fatigue—and an adding machine is just a little less human than a casual tourist. If the museums would make themselves smaller—oh, very much smaller—and show only one, or two, or three (certainly not over eight) things at a time; and if they would show those few things in the surroundings for which they were made, it would become very easy to ease the road, for the principal obstacle in the road would be removed.

"And the usual type of 'education' that has filled the youth of the casual tourist (and abruptly stopped when the regulation diploma was received in the regular way), is of a sort that does not, and cannot, prepare an individual to receive and retain any sort of impression of anything at all—unless it be what he sees in the movies, or what he hears broadcasted. And as for labels, if the pictures *need* labels they are not real pictures, and should be thrown out-of-doors, and their makers are not honest craftsmen, and should be thrown into jail or relegated to limbo.

"And so the cure becomes apparently complicated—and yet is very simple. A very very great artist said not long ago that 'Life has become very complicated, and art must never be like that.' The museums are trying to make art appear to be as complicated as life itself. Another very very great artist said that 'Beauty is truth, —truth beauty. That is all ye know on earth, and all ye need to know.' Just let the casual tourist—and the Association of Museums—learn that very simple thing, and the casual will disappear and the tourist will stop touring and his 'run' will become a walk and finally a 'Stop, Look and Listen,' and he will learn the language of that Beauty which is Truth, and there will be no more tired, bored feelings. And the museums can close their doors, and the noted psychologists can turn their experiments into other more useful channels, as for example, the still unsettled question as to the age of Ann. So there you are.

"And now to turn our footsteps toward our own dusty doorstep—why do we not try out an architectural exhibition sometime, in which the 'whole show' is simply *one* good building by *one* honest craftsman, shown from first sketches through studies, working drawings and details to finished photographs? Of course no medals could be presented at such exhibitions, and there would not be much to broadcast—but what of that? The delegates would be spared that tired, bored feeling that comes after a run through a mammoth exhibition such as we lately had in New York. One of us was so spared because firstly he didn't run, and secondly because he saw nothing but the wonderful blue-green, Greenley-Hewlett ceiling. And in that ceiling he felt the calm and the peace and the poise and the art that *must* be in the hearts of its makers, and he was happy. And that happiness paid for the trip to New York, the rush, the noise, the loud-speakers and all the other museum accessories.

THOUGHTS ABOUT ART

"And after all—in the midst of all life's supposed complications there is simplicity—the true simplicity of beauty—if one will only look and listen with his heart and STAY OUT OF MUSEUMS."

H. F. C.

§

"The study of Charlie Chaplin is quite as important as that of any ancient poet for the modern child, and of infinitely more value for his master, who might learn from it the advantage that genius has over mediocrity, the importance of art over all other things, and the intense sympathy of genius for the weak and oppressed." —OSBERT SITWELL in *Discursions, on Travel, Art, and Life*.

§

"It is a serious matter when a man is so afraid of being traduced as Philistine that he lets his defences go down before every professedly artistic invasion and allows himself to become carrion for the legion kites of bogus æstheticism. Not to know this kind of hawk from a handsaw is a fairly common weakness among those who appear to have been educated above their intelligence. But while to be frightened of the name of Philistine is bad, to deserve it is worse. Philistia has many citizens: thick around its highways is packed the crassness of the clod, who needs must love the lowest when he sees it. But pierce its remoter byways and you may find the man of a common sense perhaps too tough but of an honesty that is not to be impugned who is in reality doing art good service when he refuses to be bullied into gushing admirations by terrific terminology or by the intrigues and antics of the cliques. It is for the blood of such that the Fee-Fo-Fumists sniff hungrily, proclaiming him Philistine and ravaging against his kind. But, whether or not he deserves his passport to Philistia, he is a man who does the State some service. For in the end his passive resistance drives the other side from abuse to argument, and the more art is lifted out of the world of assumptions into the sphere of discussion the better for the community. That sturdy prudence of his may turn out in the long run to be mistaken and his inclination to bid 'a movement' stand and deliver that he may see its permanent and durable qualities decline into mere obstructionism. On the other hand, he may prick a gaseous bubble of reputation and unmask the kind of charlatan who does the artist so much harm by assuming his name. In that case, you may say, he is not a Philistine. Perhaps not; but he is certain to be called it." —IVOR BROWN in the *Manchester Guardian*.

§

"To the disappointed expectation that blames the architectural education of the universities for not producing more genius, we might say that if these schools do not destroy such genius as may honor their portals, they do very well. They exist to enlighten such as enter on the principles of art in general and of architecture in particular, and set them on their way with a reasonable technical equipment for earning their living in the world as it is, and in numbers not in excess of the demand. It is also the function of the university school of archi-

itecture to discourage the inadequately gifted. On the other hand, the sacrifice of the interest of the general body of students to the few of marked talent is not in the competence of the university school. Institutions consecrated to such a purpose do exist outside the universities, and the world is the better for them.... What the practical provides is the raw material—cells of certain shape, size and structure, functionally related, to be arranged, distributed, counterposed, and so become eloquent in form. The architectural problem is ever solved in terms of engineering, or pure design-synthesis of function, material and process—before it is the raw material for artistry. If such a discipline is to be imposed in the training in design a little philosophical study will be helpful in opening the student's mind to its acceptance." —PERCY E. NOBBS, (Professor of Design, McGill University), *Journal R. A. I. C.*

§

"To make an attractive design of the present hour or day is one of the rarest creative powers. But all men are artists in looking back on the past. How free and imperious then becomes the imaginative will, blocking out what spoils the composition, deepening the color here, adding a high light there, suggesting and repeating some wished-for condition until it exists, gathering life of its own, like one of Pirandello's characters, and growing unmanageable and riotous. It is in late middle age that this glorious fabric of the past is at its strongest and brightest. Time is needed to weave it—time, and enchanting distance.

"A man may well value a mind furnished with the joys and delights and the sorrows and griefs of the past, even down to the skeleton in the cupboard. No assurance scheme can provide him with this, for, as Masfield shows in one of the best and sincerest of his short poems; the odds and ends of experience, rather than the obviously important incidents, make up life for us. We have no choice in the matter. Some rare and untellable sensation of life experienced while running down a garden path past a clump of golden flowers at the age of ten years, will persist in the memory when the various events in a man's mind when he talks vaguely and admiringly of 'seeing life' (often a synonym for seeing death) are forgotten."

ANONYMOUS, *Manchester Guardian*.

Steel Houses

The history of housing and of housing bills has produced nothing more melancholy than the steel house which is proposed for the English country-side, briefly touched upon by our London correspondent in a late issue. One can hardly believe that in the land where building traditions have stood high for centuries—where the charm of the countryside is not exceeded in any other pastoral land, that rows of stamped steel houses are the only answer that can be made.

Some of the houses have been built. There have been bitter protests. There have been quarrels with the trades unions. There has been a commission of inquiry, which

found against the trades unions, who had demanded the same rates of pay as for skilled labor. But the steel house needs little skilled labor. It has been indorsed by the government on the very ground that it does away with skilled labor. It is the deadliest blow ever aimed at the building trades, but when skilled labor is gone, then what?

I can think of nothing better than Mr. L. P. Jacks' essay on *Government by Talk*, and from it the following is taken:

"In a recent debate in the House of Commons—that speechmakers' paradise—the word '*Labour*' was mentioned thirty-seven times. But in what sense? Only in the secondary sense of an electioneering interest, or vote-capturing candidature for power, levying war upon '*Capital*.' But of *Labour*, in the primary sense, as the grand field of Excellent Performance, as the source of human perfection, as the one patent of nobility and the passport to all that gives value to life, no faintest conception seemed to have entered the minds of the speech-makers on either side.

"The secondary issue has extinguished the primary. Was there ever such a tragedy?

"Not that the Labour Party is to be blamed for it. Blame rather those forces which have turned the currents of human culture in another direction, into faith without works, into knowledge without art, leaving Labour bereft of joy and with no hope in this world but higher wages and 'improved conditions.'

"Our next sidelight is furnished by the phrase just quoted. If there is any tag in existence which deserves to be called the 'winning tag,' we surely have it in 'improved conditions'—better houses, better food, better clothes, and so on through the familiar list. Now, 'getting down to cases,' as Mr. Babbit urges us, or 'letting our consciousness play freely round the facts,' as Matthew Arnold has it, or 'looking into origins and issues,' as Carlyle would say, is it not obvious that these 'better conditions' mean ultimately nothing less than better *things*, better goods, better articles, better service? Not one of which can come into existence except through the determination, on the part of those who create them, to *make* them better. Is it not obvious that we can never talk, legislate, or police these *things* into being, and that so long as we harbour the delusion that the business can be done in that manner it will never be effectively done—though everybody agrees that it must be? If we are to have a better house somebody will have to be a better builder. If we are to have a better dinner, somebody will have to be a better cook. If we are to have a better coat, somebody will have to be a better tailor. What, then, is the outlook, if along with the portentous increase in the 'Bills' that promise us these better things, there be a decrease in the better builders, better cooks, and better tailors who alone can create them? What if fifty millions of them are being underfed and twelve millions have been slaughtered, and in one country alone two millions are out of work? The outlook is that we shall be disappointed as continually we are. We cry out for more houses, for example, and presently more houses, though not enough of them, begin to appear. But many of them are jerry-built and made of shoddy material, and will be

slums in another thirty years. The whole procured at an enormous and fraudulent cost which falls ultimately on the very people whose conditions we are trying to improve. Meanwhile where are the better builders? They are not forthcoming, and all we can think of, to take their places, is a better 'Bill.'

"'No, my long-eared friends' (Mr. Jacks here imagines Carlyle to be speaking), 'improved conditions are not to be had in that way—enchanted multitude that you are! That way lies the road to the bottomless pit! It is one of the marks of a civilization whose faith has drifted in one direction and whose works in another, till culture and labour have lost their natural relationship, that 'more' and 'better' are taken to mean the same thing. By this fatal confusion the 'better' is ruined, the 'more' gradually converted into the 'worse,' like a depreciated currency, and we draw nearer the bottomless pit escorted by 'Bills.'"

Out of the tangle the dreamer looks forward—how far he could not say—to a time when the technicians and the workers shall have learned to interweave their functional relationships in a plan for the production of really better things, with the consequent restoration of that respect for tools and materials which has all but vanished as the workers herd themselves into bands and try to practise, crudely withal for they are but novices, the game of price protection which they have learned, after all, from their masters. The fear of an abundance of skilled workmen is just as great to the workers as are the fears of business men of too much of any commodity. Over-production, which produces lower prices, really means under-consumption, for while the world could use all the good things that could be made, there is at present no way to bring such good things plentifully into existence. We ought to be willing to face the situation (it has been very plainly described in the reports of the Housing Commission of the State of New York, referred to in a late issue), for steel houses might be our own problem in the not far distant future. C. H. W.

Commonsense and Idealism

While he was doing the odd things that a dentist does when his patient is gagged he told me of his experiences with building trades workmen. It was the oft-told tale of repairs and renewals; a little carpentry, a little plastering, a little plumbing, a little painting. We were coming to a pretty pass; they were an inefficient lot; they loafed; they were clumsy workmen; and the plumber, in order to make way for his pipes, had cut the joist square off! And they came in their cars—he spoke of well-known high-priced makes. What wages! He had been charged by the plumber, who sent the journeyman, about as much per day as *he* got per hour. They took no pride in their work. That was the basic trouble.

I had just come from a meeting of the board of direction of an enterprise engaged in building where the purpose was to produce a group of structures not of the highest type—not, to be fair, of the better type, but a group of structures far superior, in point of execution as well as in point of other qualities, to structures built

COMMONSENSE AND IDEALISM

for the same purpose by speculative builders. To do something superior in all respects to the vast majority of structures used by the common man in our metropolitan areas was the aim of the enterprise.

Naturally such an aim drew to the enterprise other than those who were solely concerned with quick turnover and profits. Good intentions animated what was being done. But good intentions, such as these, had of course to be tempered with the exigencies of the situation. It was a case of using so much of technical knowledge as could be used without risking investment. It was a case also of doing the thing as well as it could be done without increasing the cost appreciably above that of the speculative builder. It was a case of sailing the ship of good intention between the closely bordering shores of habit and tradition against a stiff breeze blowing cold out of financial exigencies.

So, when the point came up as to the advisability of giving one of the Craftsmanship medals instituted by the local Building Trade Congress it turned out to be a question subject to debate much to the surprise, I suspect, of the well-intentioned gentleman who proposed it. On the face of it this seemed like a good thing to do. Surely it would stimulate many of the larger number of workmen to put forth their best effort and so gain recognition. And it would no doubt result in better building, which was an objective. Yes! On the face of the first returns of the discussion this was a promising move. But there was more to the question than that. The builder, a man of culture, the product of one of our great eastern universities, saw more than the objective of the enterprise, more than the wish to build well and encourage craftsmen. All things it seems are to be treated under the new theory of relativity. The aim was not well building—it was well building within narrowly confined limits. It was obviously a case where good intentions had to be diluted: the ideal is a matter subject to the law of relativity. Even perfection—that falls within the application of the new theory.

No! it would not be advisable so to encourage well building. With such an incentive the workmen would proceed to take pains—they would try, as best they knew how out of their limited experience, to do a good piece of work. That would take time, time would cost money. The enterprise would fail by reason of the higher cost of following such encouragement. Obviously there was nothing in that, it was idealism.

Here was a point of view which drew its support out of enlightened commonsense as it runs in our time. There is no denying that. To encourage good workmanship and so well building and by so doing raise the cost beyond the reach of those for whom the project was being produced. That would not be commonsense; and that would be to ride idealism to a fall.

Good workmanship—well building—idealism! Never before have I been so impressed, so profoundly impressed, with what constitutes the enlightened commonsense of our time. Was there ever such nonsense, such perfect 100% nonsense? There was not. Why in the name of commonsense should good workmanship and well building, when it is viewed simply as an aim, be dubbed, in

disparagement, idealism? Why should he who would build well be called an idealist?

The answer to those questions might be discerned in the course of more than one excursion into unrelated fields of interest and activity. But one will suffice to hint the answer—the same answer that would, no doubt, follow inquiry along other lines. And one may simplify without the least risk of over-simplification. Good workmanship—well building—comes into the case as an item of idealism rather than an item of commonsense for the simple reason that the realistic aims of business, which serve to animate the modern scene, are completely alien to these two qualities of action. Good workmanship and well building are qualities still in demand. But it should not be overlooked that they are in demand for reasons that lie completely outside the field of individual creative action. They are demanded for purposes of consumption and conspicuous display. They do not directly serve the ends of business and finance, the central interest of modern life. The world of business and finance views well building and good workmanship with a tolerant attitude only when the outcome of such activity may be expressed directly in terms of dividend and profits. The world of consumers is tolerant of good workmanship and well building only when the qualities which adhere to the products produced under such auspices may be used to advance one's social status by expending something above the average. But here tolerance gives way in the face of a substitute that will "pass." Perhaps a realization of this fact would help us all to understand the influence of what we call "commercialism."

Activities which run to no remunerative end, either in the sense of pecuniary gain or gain in terms of social status are, under a business-like handling of the facts, gratuitous activities. There is simply no sense in them. Something like this I said to my dentist when he ungagged my jaw.

RICHARD WALLACE TUDOR.

The New House Office Building Washington, D. C.

The Allied Architects of Washington, D. C., is engaged upon preliminary studies for the proposed new office building for the House of Representatives. West of the present offices and south of the capitol building, the site offers unusual possibilities for a notable contribution to the existing group. Rich as the hill is in history and tradition, it is equally significant because of its place in the general plan of Washington, and the Allied Architects may be congratulated in having for its first project one of such worth and magnitude.

Organized about a year ago and incorporated last spring, this new organization for collaborative practice has found from the start a ready support from the local profession and generous advice and help from the older allied organizations, notably that of Los Angeles. The objects in view may be understood by quotation from the by-laws: "The paramount purpose of the corporation

is to advance the art of architecture, and by professional coöperation and collaboration, to provide building projects with the highest type of architectural service as well as to furnish architectural assistance to architects who are stockholders of this corporation."

The program for the first preliminary submission of sketches invited solutions along three general schemes to meet the requirements of a building to contain offices for

265 members of Congress. The drawings were invited at small scale with emphasis placed upon practical need and simple monumental effect. The date of delivery was 27 July, after which in true "allied" fashion there is to be consultation and collaborative judgment with a dinner for stockholders and guests. To this judgment and its results all those interested in group practice may look forward with real interest.

D. H. S.

Outside Business Factors as Competitors of the Architect

The Architects' Small House Service Bureau as an Answer

[NOTE: The American Institute of Architects, by formal action, stands as the moral sponsor of the Architects' Small House Service Bureau, Inc. Among the membership of the Institute there are various opinions as to whether this sponsorship is in the best interests of the architect or of architecture. The JOURNAL opens its columns to a discussion of the subject and has asked the proponents of the Bureau, as having had intimate experience with its workings, to set forth the case for the Bureau as it appears to them. Likewise it asks those who have opinions, either concurrent or divergent, to state their case.¹ In this manner the entire membership of the Institute may become acquainted with the facts upon which to base a considered judgment.

If the Institute's position is a sound one it should be affirmed. If it is an unsound one, it should be altered.

The three articles to follow this one are: I. HOW SHOULD THE YOUNG ARCHITECT ENTER THE PROFESSION? The Architects' Small House Service Bureau as a Possible Answer. II. HOW SHOULD THE ESTABLISHED PRACTITIONER REMAIN IN PRACTICE? The Architects' Small House Service Bureau as a Possible Answer. III. THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU. How it Gets Business and What it Does. EDITOR.]

SEVERAL years ago the American Institute of Architects was asked to endorse an organization which had been started in the state of Minnesota and which had assumed the high sounding title of the "Architects' Small House Service Bureau." There was some laughter. The backers of the project, however, were allowed a hearing before the proper Committee. When they emerged from conference the members of the Committee were no longer mirthful. They announced that they endorsed the Bureau and that, with assent of the Institute, they would approve its charter. A charter was granted; the nation divided into districts, and a division office made the centre of influence in each district.

Lest these district offices should fall into the hands of the unpracticed, the President of the Bureau, who has since been elected Secretary of the Institute, travelled many thousand miles, interviewed architects in the various parts of the country, talked to them, explained the Bureau, organized them into districts. The writer was present at the meeting held in New York City at which the pros and cons were discussed. There were many

silly and some very sensible things said on both sides. The argument ran something as follows:

The Argument Contra

1. If people should find they could buy cheap plans for small houses they wouldn't be willing to pay the architect's fee for medium sized or even large work.
2. The Bureau would compete with architects.
3. The Bureau was taking the bread out of the mouth of the "small architect."
4. The Bureau would make it impossible for young men to "get started."
5. The "standardization" of homes would be undesirable.
6. The idea was un-American.
7. The whole project was too likely to be commercialized.
8. It was a bad influence generally.
9. It was especially bad for architects to sell plans to be "used over again."
10. It was too commercial for architects to "coöperate" with lumber companies or other material people in selling books of plans.
11. The architect's life was said to be hard enough anyway without adding further complications to it.

The Argument Pro

1. That some of the large lumber companies were offering free plans for those who bought their lumber.
2. That such practice in the past had been totally unregulated, and if extended to larger houses, would threaten the architects' business.
3. The Bureau, under the control of the Institute, by developing a high standard service of good plans, could regulate the quality of the plans offered by material people.
4. The practice of material dealers of supplying free plans might be gradually lessened if the Bureau exercised a dominating position.
5. Architects have not usually been retained for small six-room houses, the largest size allowed to be handled by the Bureau.
6. Not more than 20% of small house work has been handled by architects in the past.
7. The Bureau might actually increase the contact of the small home owner with architects.
8. The Bureau might prove itself invaluable in educating the public and in training its taste toward the appreciation of good architecture.

¹ See Letters to the Editor, p. 311.

OUTSIDE BUSINESS FACTORS AS COMPETITORS

9. Through the association of architects on committees the Bureau may help in the training of young architects.

10. The increased consideration given to the study of the small house will actually improve the present standards and advance its development beyond the limits attained by the individual architect working on a slender economic margin.

The proponents of the Bureau may have been dreamers and visionaries, but at least they furnished the more interesting side of the argument. The opponents apparently based their objection on fear. With the growing influence of the Bureau some of the original opponents have renewed their criticisms. Now their claim is that the Bureau is "stealing" their business. One of them within the writer's hearing recently exclaimed that it was impossible for any architect to object to or criticize any of the wretched plan services which are still being put out because the Institute itself is doing the same thing.

A criticism of this type reveals not only unfamiliarity with the thing criticised, but in addition the shocking ignorance on the part of practicing architects of the alarming situation which confronts the profession. There is a misunderstanding generally on the part of professional men in regard to their relation to the community. Even if the world does "owe them a living" it hasn't granted them a permanent and exclusive monopoly in all things pertaining to their profession. Laymen are prohibited from practicing law and medicine not because it is the lawyer's and the doctor's right, but because the ignorant layman is likely to make serious mistakes which the trained practitioner will probably avoid. If the service at present performed by architects can be better performed by some other means, then it is the architect's fault that he did not make himself more worthwhile.

It was the recognition of this danger that furnished the impetus that led architects to back the Bureau as the best means for furnishing a service that was needed. It is a pity that it was not founded 25 years ago. Whether the architects of that day were equipped to man it successfully will never be known; had they been able to, it seems probable that they would not today be faced with the growing competition of outside business factors and the lack of understanding on the part of the public.

Just what are these outside business factors? They ought to be better understood.

In the first place, *most owners of small homes do not build*. They buy a ready-built house, which means that they purchase a ready-made article from promoters or contractors who make a business of building to sell. It is a keenly competitive field, economies must be effected, corners must be cut, costs have got to be kept under control. Whatever the public demands is going to be put into this type of house, because it will sell the house. No money is going to be spent on those things to which the public is indifferent because it will add to the cost without making the house a more attractive "buy." The average small house owner is not renowned for his good taste; he is only just beginning to realize what is meant by "economy of plan." To satisfy this type of customer

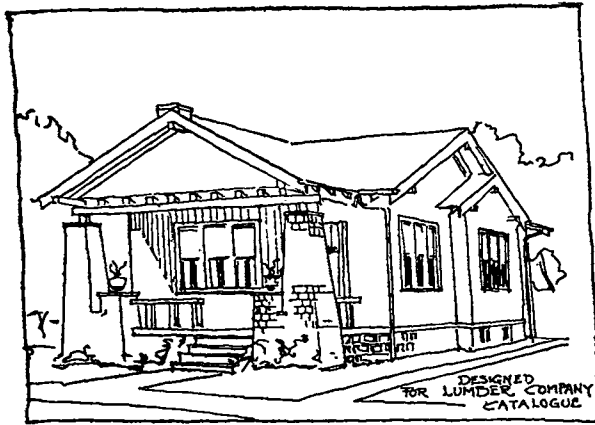
the speculative builder does not need the services of an architect.

Hence the architect, in the small house field, finds that the public has a large supply of ready-made houses from which to choose. Few architects have made themselves masters of the "art of building for sale." Therefore from a point of view of selling cost they cannot compete with the speculative builder. The architect has neglected the education of the public so that what most architects are equipped to give is not sought for by that same public. Hence the architect often finds himself a mere drug on the market, and he rants about competition and cost cutting, when it is his own shortsightedness which has kept him out of the running.

The large number of ready-made small houses on the market has not only lessened the number of small home builders to whom the architect can turn for business, but these houses themselves have been built under conditions which have ruled out most architects. There have been isolated attempts by individual architects to enter this field. Occasionally speculative builders "get an architect" to make some drawings for them. This is more customary where plans have to be filed; it is cheaper to hire an "archy-teck" to do that little piece of work than for the builder to spend time on it himself. Many builders particularly after they reach the stage where they are "swinging" fifteen or twenty houses at a time find it more economical to keep an "archy-teck." Sometimes this is done on a percentage basis; I know of a case in which 1% was paid; more often it is on a rate per house, say \$50 to \$100. Frequently the "archy-teck" is put on a salary, which may range from \$50 a week up to a contract of \$15,000 a year. Many large building concerns which have progressed beyond the small house stage feel that it is worth while to have an architect in their organization.

How do architects feel about this? Do they take it for the compliment that it is? What attitude does the profession as a whole take? What policy is being developed to answer the need that is very definitely expressed? The profession in general doesn't realize that it is interested. There are spasmodic protests against price cutting on the part of architects. Men who "sell themselves" for a salary or who sell their plans over the counter, so to speak, are looked at askance, because "such practices interfere with legitimate business." I suppose that if a man goes to an architect and places himself in his hands and offers to pay 6% without knowing anything of the integrity or ability of that architect, nevertheless that is legitimate business; whereas, if the same man had gone to a building company for whom six months earlier the same architect had been working on a salary basis, that would not have been legitimate, even though the man actually could have had his house cheaper because of the large scale purchasing and constructing methods of the company. If architects are going to argue that it is illegitimate business for an owner to pay less money for something that, so far as he can tell, seems just as good, then architects are going to lose the argument.

But architects have had still more ruthless competition



to meet. Go into any really small town. It probably does not support an architect. There are usually several men who do buildings, all of them continually busy. Their contact with the outside world is through the houses which supply them with their materials. Progress and better standards reach them through these sources. Most reliable and handiest have been the lumber yards. When the local carpenter is stuck with a problem he goes to the lumber people. It is natural. He buys of them. They are dependent one upon the other; either is glad to do a favor for the other. If it helps their carpenter customers why shouldn't the lumber people carry ready-made plans in stock? Why shouldn't they be willing to give sets free to men who buy their lumber? According to the lights of the people who use them they are "handy plans and very pretty too." They were needed and had to be supplied. It was a compliment to the social need of the architect, but until the Architects' Small House Service Bureau was founded the profession absolutely ignored the existence of this demand and allowed it to be filled through natural channels hit or miss.

The success which some of the lumber companies have had with their "plan books" has led various material people and manufacturers also to put out books. Of course at the outset they got their copy from the cheapest available source, and in consequence the time spent on the study of designs was at best fleeting. It was the large increase in the production of this type of book that suggested that some agency controlled by the profession



take the matter in hand. In the West the number of houses actually constructed from these nightmare designs increased to such alarming proportions as to threaten to throw architects into the discard, leaving public taste perverted and uncared for.

It was in self-defense that the architects of the Northwest organized the Architects' Small House Service Bureau. As a defensive measure, and as one recognized as necessary for the public good, it received the backing of the Institute.

There have, however, been loud protests which have re-echoed the sentiments expressed when the subject was originally broached. Perhaps the loudest protests of all have come out of the state of New Jersey. Notwithstanding this there are being circulated today by lumber concerns within the Newark and the metropolitan district adjoining New York plan books which are perhaps the worst as to design which have ever been circulated anywhere. Within the front cover appears the following legend:

"BLUE PRINT WORKING PLAN—

for any of the Homes illustrated is without charge, when materials are purchased from our Company. Should you desire any changes made from the original plan, to incorporate your own ideas, the same may be made at actual cost."

On each page appears a small perspective usually done in color to add to the horrors of the design. It would be impossible to reproduce them in the staid pages of this journal in all their beauty. The accompanying set of thumb nail sketches, however, will give some idea of the crudities of the design.

To sell these ill-begotten sketches there is included a small legend which is run alongside each sketch plan. These are couched in terms of mock patriotism and would make the credulous homeseeker believe that it would be practically a crime against country and morals if he denied his family the joy of living in the house illustrated. Here is a sample:

"National equality and rights of men, as men and citizens depend entirely upon national integrity, which is in itself founded firmly on the home. Children seldom become burdens in society whose home life has been that of happiness and contentment. This beautiful bungalow is an ideal selection of a home for loving parents who show their children the way to happiness and right living."

ARTHUR C. HOLDEN.

Education

The Carnegie Corporation, in recognizing the work of the Committee on Education, and in order to encourage it, and without any solicitation on our part, has made a grant of \$5,000.00 for use in promoting the appreciation of the Fine Arts. After submitting a number of plans the Corporation agreed that the course of instruction which we have given as a sort of summer school was by far the most effective way to use this money.

The arrangement made with the colleges was that they were to select a competent teacher of art who would

LETTERS TO THE EDITOR

come to Chicago and take this one month course of instruction. In return for this, the colleges have agreed that next fall they will give this same course to their students. Ten colleges were selected largely in the middle part of the country, and they were very enthusiastic about it and immediately arranged to send on their representatives.

The Art Institute of Chicago was likewise much enthused over the undertaking and has practically turned over the resources of the institution, together with some of the best teachers, to these visiting representatives of the colleges.

A special feature of the course is that some of the best instructors in art have been engaged to give it, and also that the services of some of the practicing artists who could not ordinarily be secured for such work have generously and freely been offered give the benefit of their practical knowledge and experience.

The course is now under way—the colleges are fully represented, and the work is progressing splendidly. When it is completed, each college representative will be supplied with a set of lantern slides and books, together with notes, lectures and data. With these they will in turn give this same course to their students for one year, beginning next fall. In this way, we are able to reach an audience that will probably be composed of thousands of students. The plan has never been tried, but we believe it the best method yet tried for including in the education of college students, generally, a proper knowledge of architecture and the other arts.

The program is appended:

Program of a Course in the Appreciation and understanding of the Fine Arts for College Instructors, 22 June to 18 July, inclusive. The Art Institute of Chicago, Charles Fabens Kelley, Instructor-in-Charge.

Monday, 22 June—Introductory Lecture.
Monday, 22 June—Color, Walter Sargent, University of Chicago.
Tuesday, 23 June—Different Types of Pictures.
Wednesday, 24 June—Composition in Art.
Thursday, 25 June—Gallery Talk.
Friday, 26 June—Media and Technique.
Monday, 29 June—Art of Egypt.
Tuesday, 30 June—The Development of Greek Sculpture.
Wednesday, 1 July—Gothic Cathedrals.
Thursday, 2 July—Gallery Talk.
Friday, 3 July—Renaissance and Modern Sculpture.
Monday, 6 July—Raphael and Michelangelo.
Tuesday, 7 July—Rembrandt and Rubens.
Wednesday, 8 July—Prints and Drawings.
Thursday, 9 July—French Impressionists (Gallery Talk).
Friday, 10 July—Contemporary American Painting.
Monday, 13 July—Chinese Landscape Painting.
Tuesday, 14 July—Some Things Which Everybody Should Know About American Architecture, by G. C. Nimmons, Chairman of the Committee on Education of the American Institute of Architects.
Wednesday, 15 July—What Everybody Should Know About Landscape Gardening, by Ralph Rodney Root, Landscape Architect.
Thursday, 16 July—The Chicago Civic Plan.
Friday, 17 July—The Ultra Moderns.

G. C. NIMMONS, *Chairman.*

Letters to the Editor

Are Competitions for Architecture or for Architects?

TO THE EDITOR OF THE JOURNAL:

Fresh from the result of three visits to the drawings submitted in the competition to select an architect for the Theodore Roosevelt Memorial to be built on the grounds of the American Museum of Natural History, New York City, I wish to ask the architectural profession, which I take

to be represented by the American Institute of Architects, this question: What does the profession propose to do by way of providing some method of choosing an architect, for public or semi-public work, that will be fair, inexpensive and which will have for its object the liberation of genius toward the advancement of architecture?

My question may embarrass the editor. Let me hope that my purpose will outweigh all other considerations. I use the Roosevelt competition because it is not only fresh but it has one emphatic particularity. Evidently the writers of the program believed, as do I, that associative ideas are expressible in architecture. The program specifically states that what is desired is a memorial to Theodore Roosevelt, naturalist and scientist. It goes to meticulous extremes to say that it does not want a memorial to Theodore Roosevelt, statesman and literateur. Is it fair to conclude that this evidences a belief that such differences in associative ideas are expressible in architecture? That someone believed that architecture is a living art capable of setting forth the difference between a naturalist and a statesman? Why else this particular care in writing the program,—this iterated caution to the competitors?

What happens? The jury selects an architect who submits a design that has no more to do with Theodore Roosevelt, naturalist and scientist, than has the Opera House at Paris. And, by all the troths and halidoms that men have ever sworn by, the jury selects an architect whose design is eloquent of Theodore Roosevelt, statesman at least and possibly literateur. Even worse, if worse there may be, the design is plainly the embodiment of imperialistic symbology. Linnæus, Fabre, Audubon, forsooth! What we are to have is Nero, Alexander, Hannibal, Scipio Africanus, if you will. I challenge the whole profession to disagree, if architecture expresses associative ideas. If not, there is no argument and we may contentedly assume that a memorial may borrow its associations where it will. Our only task will be to give it a name. But I do not think this is so.

Neither do I think that the Institute Competition Code means what it says. It is not used to select an architect. A building is always what is chosen and the architect is thrown in. The rules ensure that, of course, but what chance has architecture in that sort of game? Has a genius, striving not to produce an academic design but to express one or more associative ideas, any chance of being chosen by a jury? The Nebraska Capitol was an exception, I will admit. Here was a great and brilliant idea in American architecture. It won, as it deserved to do. The idea was in a class by itself.

But in the Theodore Roosevelt Memorial competition there was also a great idea. There was a set of drawings that indicated that the designer knew something of associative ideas. Foolishly, he must have believed the program, whereas his competitors chucked it, insofar as that element was concerned, and went in for what they thought would win from the jury they had to deal with. No other conclusion seems possible, even though it may be difficult for architects to see clearly in these matters, since like all other professions their view of the general welfare is intercepted by the screen of their vested or proprietary interests. But the fact remains—and many similar ones could doubtless be cited—that in the Theodore Roosevelt Memorial competition the design which exhibited an intelligent understanding of the program, which was almost as exquisitely rendered as the winner's (one of the most beautiful that ever graced a competition), was passed by, and another chance of advancing architecture in America was thrown to the winds. For even though the design of which I speak was not wholly acceptable to a jury, the competition was to choose an

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architect, was it not? Not a building. An architect—one who had an intelligent understanding of the problem of designing a memorial to Theodore Roosevelt, naturalist and scientist. Of expressing that purpose in architecture. But it seems that neither the competitors nor the jury paid any attention to this requirement. All played safe, save one. He lost!

What can be done? Why not some way whereby genius may have its chance? I have slowly come to the conclusion that the Competition Code of the American Institute of Architects is the most deadly instrument ever contrived for sacrificing architecture to the interests of architects.

"Like Plato and Bernard Shaw," if I may quote for a moment, "I believe that art is a matter of public hygiene, that it can save and scourge, and cleanse and kill. If art is no more than a hole-and-corner game carried on by specialists for specialists it is a very small matter. If it is a spur of conduct, at once the fount and the reflection of social energy and enjoyment, then the great artist is the owner of unlimited dominion." Is the artist getting his chance in public architecture in the United States? Does history affirm that competitions have produced a deal of great work? Is competition under the rules of the Institute the best that can be had? I do not nod my head joyfully as someone suggests doing away with competitions,—that is,—not unless there is to be provided some way for the liberation of genius in these cases. It is ridiculous to say that any good architect will do. He will not. Business and commerce may buy architectural service by direct selection, and get what they can, and the public shall take the consequences as it does, without much rebellion up to the present time, but in the matter of public work and certain forms of semi-public work, the public has the right to buy genius freely, and it has the right to expect that the American Institute of Architects will help it to find that genius through which alone architecture can ever take a step forward. Or has it no such right? And is it at the mercy of the Institute?

We want competitions in genius. How can they be had? I have heard it suggested that there be no more submissions than a written statement of the concept of the designer, illustrated with small sketches. That sounds promising. For even though some inexperienced genius might thus come into his own, experienced assistance in execution could be supplied, could it not? But let us have other suggestions. Let all participate in an effort to clear up a situation which, however satisfactory it may be pecuniarily to a certain class of architects, is getting worse and worse for architecture.

J. RANDOLPH WILTS.

The Small House Service Question

TO THE EDITOR OF THE JOURNAL:

As I believe that the columns of the JOURNAL are now open for a discussion of The Small House Service Bureau Idea, may I offer the following?

From time to time I hear that some prominent member of the Institute has expressed a doubt as to the wisdom of the Institute's moral support of the Small House Service Bureau; or I hear that this or that architect thinks it outrageous that the Small House Bureau should undermine the practice of the small-town architects. Recently I heard a member of a Registration Board say that he thought the Small House Bureau was taking away from the beginner in architecture his only opportunity to get started in practice.

All of these comments come back to me with particular force just now because I happen to have seen a copy of

what appears to be a "syndicated" book apparently sent out by the Lumber Company, containing 112 designs of small houses of such a general character that my mind is filled with sorrow and my system with violent indigestion. This book states that the company will supply working plans of any house there shown without cost, provided that it sells the lumber for the house. It offers to make necessary alterations in the typical working plans and specifications at a minimum cost and to supply free estimates of cost to anyone requiring the service. In the whole collection of 112 designs there are possibly three that are bearable. The rest are, to my mind, deplorable examples of just the sort of thing that our own Bureau is making every effort to replace.

Now, with the columns of the JOURNAL open to a fair discussion of the purpose of the Small House Bureau, we may be able to inform ourselves all round. Let us hope that there will be a statement, carefully and succinctly presented, primarily from the point of view of those who have worked in it and are best qualified not only to state its intent, but also to report on its results. I am so completely convinced of the manifold merits of the Institute's Small House Service scheme that I desire to see only the one-sided criticisms of this excellent effort that are contained in letters published in many of our architectural periodicals. Our own JOURNAL will naturally not exclude fair criticisms of what is being done, for there is plenty of room for improvement. At least now at the end of our first five years of operation a careful statement should be made of the purposes and the attainments of this Small House Service scheme which I consider the most public-spirited effort the Institute has ever encouraged.

G. W. R.

Interprofessional Coöperation

TO THE EDITOR OF THE JOURNAL:

Despite the fact that you have no "funny page" in your magazine, don't you think the inclosed letter worthy of permanent record in its pages? It is a letter from a banker who has employed architects of supposed standing from time to time, which makes one wonder if, in the interest of a noble profession, they accepted service under similar conditions. After much amused reflection, it seemed too subtle a job to pen a fitting answer, so with its receipt the correspondence ended.

W. R. B.

Dear Sir:

The Reverend ———, who is a brother-in-law of the writer, mentioned your name to me as having served as an architect on his house in ———.

My sons will build two houses beginning in March or April. They will be two stories high with basements. The sizes of these houses are as follows:

One, 32 by 44 feet.

One, 30 by 40 feet with sun porch added 1 story high.

The floor plans are already correctly drawn subject to such necessary changes in the location and sizes of windows and doors as will be desirable to accommodate the elevations as may be determined upon, each to be Colonial in design.

I will require the service of an architect to design and draw the elevations, the full size details both inside and outside, and the interior scale details.

The specifications I will prepare myself which will cover all the work including the plumbing, heating and electrical fixtures. I will also take care of the architectural supervision during construction.

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In a general way will say that I will want all work kept as plain as possible consistent with good effects.

In order that there may not be unnecessary redrafting the owner will be personally in consultation with the architect during the time he is designing the exteriors and such further time as will be necessary to advise with the architect regarding general designing of the interior effects.

Under these circumstances please name me a lump sum price for the architectural work above outlined, for both houses, and for each singly.

P. S.—I might add that this letter was addressed to an architect whose office was three hundred miles distant.

Institute Business Applications for Membership

29 July, 1925.

TO THE MEMBERS OF THE INSTITUTE:

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

ARKANSAS CHAPTER: William Dill, J. J. Haralson, E. C. Nelson, John Reginald Petter.

BOSTON CHAPTER: Chester Lindsay Churchill, John Howard Stevens.

CLEVELAND CHAPTER: J. Byers Hays, Rowland M. Johnson, Harold Parker.

FLORIDA CHAPTER: Marley White Lethly.

GEORGIA CHAPTER: Whitley L. Ewing, Philander P. Scroggs, Cyril Bransgrove Smith.

LOUISIANA CHAPTER: Henri Mortimer Favrot.

MINNESOTA CHAPTER: Walter Thomas Rolfe.

NEW JERSEY CHAPTER: J. Harman Harvey, J. Osborne Hunt, Warner Hurley Jones, Herman L. Mack.

NEW YORK CHAPTER: Paul R. Allen, Charles G. Anderson, Lewis Bowman, Howard Chapman, Leonard Cox, J. Andre Fouilhoux, Thomas L. Gleason, Harry B. Mulliken, Wm. Lee Stoddart, Wakefield Worcester.

NORTH CAROLINA CHAPTER: James De Loi.

PHILADELPHIA CHAPTER: Victor Darwin Abel, Howard D. GaNung, Francis A. Gugert, Watson Keyser Mawley, Richard Wesley Mecaskey.

SCRANTON—WILKES-BARRE CHAPTER: Fred J. Mack, Frank B. R. Sahm, Albert J. Ward.

SOUTHERN CALIFORNIA CHAPTER: Harold G. Spielman, Harry Kenneth Vaughn.

TENNESSEE CHAPTER: Everett D. Woods.

WASHINGTON, D. C., CHAPTER: Laurence P. Johnson.

You are invited, as directed in the By-Laws, to send privileged communications before 29 August, 1925, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot.

No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

EDWIN H. BROWN, Secretary.

Industrial Relations¹

On page 316 of this issue appears the full program of the competition for small house designs as instituted by *McCall's Magazine* under the direction of Miss Marcia Mead, A.I.A.

The author of the design placed first will receive a prize of \$1,000. The second prize will be \$500.

Argentina

El Arquitecto, a publication issued monthly at Buenos Aires, Argentina, announces that the Third Pan-American Congress of Architects will be held in Buenos Aires, in 1926, the exact date to be announced.

A glance through that excellent publication presents a picture of the composite population of our sister republic. We find that the population of Spanish ancestry adopts the afflatus of the mother country in design; the author is usually of Spanish descent. The larger Italian element is distinctly represented in the adoption of the forms of the Italian Renaissance with a maximum of florid ornamentation. The British influence is shown in the classical revival, particularly as evidenced by the public buildings.

The list of awards of prizes at the last Pan-American Congress reads like a roll call of the NEW YORK CHAPTER of the Institute. The April issue of *El Arquitecto* is largely given to illustrations of the Temple B'nai Abraham at Newark, New Jersey, a work by Mr. Nathan Myers; but France is not forgotten, and details of a salon at Fontainebleau, drawn by C. Hamilton Preston, are well presented. Gothic as applied in Spain is discussed at length—monastic civil and military. We pass from Spain to Hungary, thence to country residences in the United States, and at the end, land in a "model bedroom" reprinted from *Good Furniture*.

W. P. B.

A New Mayan City

A recent issue of the *Manchester Guardian* chronicles the first brief reports of the work of a group of British scientists in Honduras, as follows:

"A cable from Jamaica states that Mr. Mitchell-Hedges, the explorer and deep-sea research expert, and Dr. Gann, the archaeologist, have returned from their expedition a year before they had planned; this is due to the fact that such discoveries have been made in the ruined Maya city in the heart of British Honduras that it is necessary for the explorers to confer with the British Museum authorities, who are giving them official support.

"They have discovered the greatest single ancient stone building in the world, and have uncovered a gigantic ruined city totally unlike any previously discovered. Among other discoveries is a gigantic amphitheatre, built of solid stone and capable of holding 10,000 people. It is the first and only record of such a discovery throughout the whole of the American continent. On two sides of the arena were great cut-stone terraces, while east and west were stone pyra-

¹The reader's attention is called to *Are Competitions for Architecture or for Architects?* page 311.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

mids, which undoubtedly represented 'grand stands' from which personages of high rank could look down on what was taking place in the amphitheatre.

"Mr. Mitchell Hedges said they had made important discoveries, including what was undoubtedly the greatest aboriginal stone building ever discovered on the American continent. It covered an area of 7.65 acres. The building was composed of millions of cut stones, and when it was realized that the stone must have been quarried and shaped with stone chisels, stone hammers, and stone axes, it was almost inconceivable that men so handicapped could have been able to build such a gigantic edifice.

"Mr. Hedges added that his party had definitely discovered that for sixteen miles around Lubaantun the place was covered with burial mounds and ruins. The population of the area must have been enormous.

"The expedition is reported to be bringing back large quantities of figurines, flint spearheads, and other objects excavated at the ruins of Lubaantun, direct to the British Museum to be investigated by experts. The trio have also collected some extraordinary and abnormal marine specimens for the Natural History Museum, South Kensington, and for other museums."

Notes

AT THE exercises at the School of Architecture, University of Liverpool, 4 July, 1925, Professor C. H. Reilly announced the foundation of a new degree of Master of Architecture. The award of the degree to the first three recipients was forthwith made by Professor Reilly. Two American architects—Harvey Wiley Corbett and Thomas Hastings, R.I.B.A. Gold Medallist—received the degree coincidentally with Professor Stanley Davenport Adstead of London.

CLARE C. HOSMER announces that he has severed his connection with the Martin-Hosmer Studios, Sarasota, Fla., and has opened his own office in the First Bank & Trust Bldg.

ARTHUR L. ACKER announces the removal of his office to the Petroleum Securities Bldg., 14 W. 10th St., Los Angeles, Calif.

From Our Book Shelf

One may be fairly familiar with Westminster Abbey and yet astounded at the wealth of treasure displayed in this volume¹ of the Royal Commission, and at the task that has been performed so thoroughly, and with such painstaking care, by the Commission. This Commission, appointed directly by the King, and with a wealth of beautiful ceremonial words, which we vainly strive to copy in our benevolent orders, was created in 1908 by Edward VII and confirmed by George V. Crawford of Balcarres, who as chairman writes the introduction, was, in the original commission, "our trusty and well beloved David Alexander Edward Lindsay, commonly called Lord Balcarres," but to George he is his "well beloved cousin" . . . "Earl of Crawford" and the work done under his direction certainly justifies the confidence placed in him. The Commission has previously issued a volume on Hertfordshire, two on Buckinghamshire, and four on

¹ Westminster Abbey. Royal Commission on Historical Monuments.

Essex. This is Vol. I of the series on London. In presenting the report acknowledgment is made, among others, to W. R. Lethaby, surveyor of the Abbey. The position of surveyor means that he is the architect in charge of the structure, and one wonders why Mr. Lethaby is given this difficult and very responsible position. One remembers him in the 80's as a pupil and follower of Norman Shaw and later experimenting in the development of 16th century Gothic. One does not think of him as student of, still less as a designer in, the great periods of Gothic work and certainly the furniture lately designed by him for the sanctuary is neither in detail nor scale suited to its place.

The introduction by Mr. James, Provost of Eton, is brief but admirably put and it gives the main facts about the structure. There was a church here, of Edward the Confessor, in 1066, for William was crowned here, but this building was gradually replaced by the present structure. "Thus the fabric of the church consists of three great sections: choir, transepts and part of the structural nave, built in 1245-69; remainder of the nave, built between 1375 and 1506; Henry VII's chapel, begun in 1503. Add to these the western towers of 1734-40." Repairs and restorations, wise and unwise, have resulted in the complete disappearance of all the original exterior masonry. Work on this was begun by Wren and continued up to the present day. "Externally, then, the church is a copy, not by any means faithful, of the original. Internally, however, it is a masterpiece of the noblest period of Gothic architecture, and a treasure-house of works of art of that and of later times."

The Provost gives a list of the "architects" of the Abbey. Foremost among these is the Master Mason Henry of Reyns 1245-1253 who, with his successors John of Gloucester and Robert of Beverley, is responsible for the building under Henry III and consequently for the rest of the nave, which was carried out in accordance with the design of 150 years before. This was a very unusual thing in mediæval days and one finds it difficult to account for this close adherence to an earlier style unless the original designer built up in effect a school of masons who faithfully followed the master. The great departure from the 13th century was in the Chapel of Henry VIII. Robert Vertue, Robert Jenins and John Lebons are the King's three master masons.

Just what relation there is between a 13th century "Master Mason" and a 20th century "architect" it would be difficult to say. An architect is literally a master builder and as such the 13th century Henry was far more entitled to the name than are we. A Gothic structure is above all else a problem in masonry construction, solved with that perfect beauty that comes from construction thoroughly understood and executed with perfect craftsmanship. The mason who developed the plan of the Abbey saw at the same time its soaring vault and understood what was needed to carry it. He did not, of course, create at one blow a new thing; both plan and section has been gradually developing for 100 years and whether he was a French mason or had worked in France is immaterial, for he certainly borrowed from France the character of the plan and the dimensions of its lofty section. In our sense of the word, he was not an archi-

FROM OUR BOOK SHELF

tect, but in his sense of the word we are not architects, and on the whole his position is the stronger of the two. However, it is useless to argue over the meaning of words. Henry, that 13th century genius, gave us the Abbey and whether "Reyns" is "Rheims" or just an English village matters as little as whether or no we call him an architect.

Henry VII Chapel remains forever a *tour de force* in masonry, marvelous, astonishing, audacious, mendacious, meretricious. Good or bad it is lovely.

It is interesting historically because it is so full of that late rising tide of the Italian Renaissance which at last had reached England. Torrigiani, undoubtedly a master of ornament of the best 15th century period, gave England the delicate detail which had already passed its zenith in Italy; and yet, curiously enough, the Renaissance of Italy was not yet to push Gothic to the wall in England, for Henry VIII's break with Rome broke also this Italian fashion and so for another 100 years Gothic principles in structure and design still held sway and only detail now and then reminded one that the ornament of Italy had been brought to England in 1520. The Italian Renaissance was a wonderful and very unintelligible movement. What bred it? How and why did it so suddenly die? Keyserling,¹ speaking of it says (page 218): "But the facts are beyond question: the great periods of culture, like that of the Renaissance, cannot be explained altogether out of the demonstrable series of causes. They differ qualitatively from that which preceded or succeeded them. They owe their existence ultimately to a spiritual influx which bears unmistakably the stamp of divine grace. Such grace incidentally transmutes all nature. Once its source, however, had dried up, no effort and no talent is of any avail. Since the height of the Renaissance, artistic culture has declined in Italy, in spite of all the geniuses who have been born there again and again, and today the Italians probably possess less creative taste than any other people, although they are still artistically the most gifted."

This revelation of Italian influence in the Henry VII Chapel is interesting, but still more so is the influence of 13th century Italy, brought to fuller light recently by the uncovering of Mosaic, enamel and color on the 13th century tombs. The 13th century retablo might have come from San Miniato. The enamel work on the oaken effigy of William de Valence seems as if it might have come direct from France and yet is English in its character. This is dated 1296. The tomb of Henry III is as Italian as anything of the time in Santa Croce. The one great marvel is that so much has outlived the vicissitudes of turbulent English Church history.

The greater part of the volume is naturally devoted to the Abbey itself, but the appanages of the Abbey are also fully reviewed, the cloisters, the Chapter House and the vaults, are of great interest, and the various domestic buildings now in use for the school and for residences are beautifully illustrated. Ashburnham house is an interesting example of complete transformation from the 13th to the 18th century and reminds one of the possibilities of uncovering the 18th and finding the 13th as Harold Peto did in his interesting house (set in wonderful gar-

dens, Peto's work, which I saw in April). The house had been made over within and without in the 18th century, but while making some repairs in a modern drawing room Mr. Peto uncovered and then fully restored a beautiful 13th century room with walls, floor, fireplace and ceiling practically intact.

The Abbey is a marvellous interior, but I think I had never before seen it with understanding until one night after dining with one of the canons we went in about 10 o'clock and saw the mysterious heights and depths illumined here and there as the lights were turned on, supplementing the moonlight that altered through the great windows; a marvellous and mysterious sight. The Abbey is a precious heritage to all English people, and this book, supplementing with its illustrations Dean Stanley's book, is a priceless record.

Obituary

Leonard G. Quackenboss, F.A.I.A.

Elected to Fellowship in the Institute in 1889

Died at Chicago, Illinois, 1 November, 1924

In the passing of Mr. Leonard G. Quackenboss, F.A.I.A., the profession of architecture sustained a loss which is especially comprehended by the men who worked with Mr. Quackenboss in the height of his activity some twenty-five years ago. Letters received by the CHICAGO CHAPTER from some of his old associates in the profession indicate a man of great integrity and personal faithfulness, with a high standard in his attention to the performance of his work. Mr. Quackenboss built a number of residences, notably a home for Mr. Henry Botsford at 18th Street and Michigan Avenue in Chicago, and a summer home at Stockbridge, Massachusetts. The Finley Barrell home in Kimbark Avenue near 48th Street, Chicago, is also his work. In recent years ill health had prevented Mr. Quackenboss from pursuing his profession actively, or taking part in Chapter activities.

HOWARD L. CHENEY.

George Edward Harney, F.A.I.A.

Elected to Fellowship in the Institute in 1871

Died at New York City, 12 November, 1924

George Edward Harney, architect of the older school, scholar and practitioner with the highest ideals, was born at Lynn, Mass., 1840. His preceptor in Architecture was Alonzo Lewis. At eighteen he was writing and publishing designs of domestic work of originality and good taste, which attracted a large clientele. In 1873 he published *Harney's Barns and Out-Buildings*. In 1863 he had offices in Newburgh and Cold Spring, New York, in the neighborhood where large estates were building on the Hudson River. Later he came to New York where his clients were of the notable families whose names every one knows. Among his many works are the Mercantile Library, St. Mary's Church at Cold Spring, Lincoln Home and Hospital, the George E. Dodge Tudor House, Tuxedo, Kountze House, Morristown. He was in active practice for fifty-three years, and retired fourteen years ago. He died at the ripe age of eighty-four years.

¹ *Travel Diary of a Philosopher*.

A Small House Competition

Conducted by McCall's Magazine

10 August, 1925.

To stimulate an interest in the planning and designing of small houses, *McCall's Magazine* invites architects and draughtsmen of the United States to participate in a competition to be conducted in conformance with the following program:

AWARDS. The author of the design placed first will receive a cash prize of \$1,000.00. The second prize will be \$500.00. The Jury of Award will also select a few designs which may be considered worthy of honorable mention.

DRAWINGS REQUIRED. The competition drawings will be sketches as described more fully in another paragraph. The prize winners will be required to furnish complete working drawings and specifications. See later paragraph.

PAYMENTS. The prize money will be paid as soon as the working drawings and specifications are completed and have been approved by the consulting Architect of *McCall's Magazine*.

JURY OF AWARD. The following architects have been engaged to assist in the conduct of this competition and they will comprise the Jury of Award:

Alexander B. Trowbridge, New York; Edwin H. Brown, Minneapolis; John Russell Pope, New York.

THE PROBLEM. On a level plot 50' wide and 150' deep, it is proposed to build a six room house. The plot is an "inside lot," i. e., it is not on a corner. The front of the house faces toward the west. The street may be assumed to be similar to an average suburban street, 50' wide from curb to curb, with grass plot between curb and sidewalk and another stretch of grass between the sidewalk and the property line. Sewer, gas supply, water, and electricity are all available from the street.

SPACE REQUIREMENTS. A cellar under the entire house is not required. Space, however, should be reserved in cellar for heater, coal supply and kitchen store room.

In the two upper floors, provide Living Room, Dining Room, Kitchen, two Double Bed Rooms, one Single Bed Room, and two Bath Rooms. The dining accommodation may be in combination with the Living Room, or with the Sun Porch, or it may be a Dining Alcove.

A small Storage Space is required. If it is an Attic above the Second Story, access to it shall be provided by a simple stair or by an apparatus similar to the Bessler Movable Stairway.

ACCESSORIES. 1. A fireplace in the Living Room. 2. The Kitchen should contain: Sink, Drain Board, Gas Range, Work Table, Two Chairs, a Pot Closet, a Dish Closet, and a place for Kitchen Linen. Two Wash Trays for Laundry Work are required on the First Floor, either in the Kitchen or in a nearby Alcove. 3. Refrigerator placed within house walls may be in the Alcove with Laundry Trays. 4. Coat Closet on the First Floor. Two Clothes Closets with each Double Bedroom, and one for the Single Bedroom. Minimum depth for clothes closet (inside dimension) 22". Minimum height of hanging space, pole or rod to floor, 5'6". A Broom Closet on the First and Second Floors. A Linen Closet on the Second Floor. A Medicine Cabinet in each Bathroom. 5. Bath Tubs to be at least 5' long.

PORCH. A porch large enough to accommodate comfortably four or five porch chairs is required. It may be enclosed and used as a combination Dining Room—Sun Porch.

ORIENTATION. For the purposes of this contest, it is assumed that the prevailing summer breezes come from the southwest. Competitors are requested to so plan their houses as to secure the maximum of sunshine and summer breezes in the principal rooms.

ARCHITECTURE AND STORY HEIGHTS. The kind of architecture chosen by contestants should be inspired by some worthy architectural precedent and should be suited to American conditions. The following story heights may be used but they should be considered the minimum heights below which it would be inadvisable to go:

Cellar Floor to First Floor—8'.

First Floor to Second Floor—9'.

Second Floor to Ceiling—7'—10' to 8' (clear height).

In the interests of economy, it would be well for contestants to lay out rooms so that floor framing pieces, coming from the market in lengths of even feet, 10'—12'—14', etc., may be used with little cutting and waste.

CUBIC VOLUME. The cubic volume of every design submitted in this competition must not exceed 18,000 cubic feet. For the sake of uniformity the following method of computing the cubic volume should be used by all contestants, as it is the method which will be used by the Jury of Award in checking plans.

The vertical measurement in the cellar starts from the surface of the cellar floor. For that portion of the house below the first floor which is unexcavated, the vertical measurement begins with the level of the bottom of the wall trenches. Porches outside of the house to be cubed and the volume cut in half. Porches under the house to be included for their full volume. Space between the second floor ceiling and the roof to be carefully cubed. In the case of a simple pitched roof, having a gable treatment at two ends, the area of the attic floor should be multiplied by one half the height from the attic floor to the top of the ridge. Roofs having a more complicated shape should be cubed by a process which the designer should describe in a note on the drawing of the section.

DRAWINGS REQUIRED IN THE COMPETITION. Plans of Cellar, First Floor, and Second Floor; elevations of Front and One Side; section from Cellar Floor to Ridge. All the above at a scale of $\frac{1}{4}"$ to the foot.

Perspective drawing made from a quarter scale plan with the

point of site 200 feet from the picture plane and a corner of the house lying in that plane.

All drawings shall be presented in black and white with no color at any point. Plans shall have furniture placed with dimensions of rooms labeled. Elevations shall be drawn in line only, with no shadows cast and no rendering of openings. Perspective may be in pencil, in pen and ink, or in wash, but in any case must be in black and white. Trees and shrubs may be shown as background or as helpful garden embellishment. One human figure may be placed in perspective to give scale. For the sake of uniformity, contestants are requested to present all the drawings called for on one sheet, not larger than 24" x 30". Drawings may be presented upon heavy paper, such as Whatman or other standard drawing paper, or they may be made upon white tracing paper. If the latter is preferred, it should be mounted upon heavy cardboard, beaver board, or other form of stiff mount. Drawings should be shipped flat, not rolled.

WRITTEN DESCRIPTION. A descriptive, unsigned article not to exceed six hundred words and suitable for publication in *McCall's Magazine* shall be included with the drawings. This article shall describe the plan, the architecture, the materials to be used, the cubic volume, and the cost at 45 cents per cubic foot.

DRAWINGS UNSIGNED. There shall be no signature or mark of any kind to identify the authorship of any drawing. Instead, each competitor shall enclose his name and address in a plain, sealed envelope and shall deliver this envelope with the drawings when they are delivered or shipped to *McCall's Magazine*. As each package is unwrapped, a number will be placed upon the drawings, the written description, and the plain sealed envelope. The envelopes will all be wrapped up, sealed, and placed in a safe or vault, not to be opened until the Jury of Award shall have reached its decision.

ACTION OF JURY OF AWARD. As soon as possible after the reception of competition drawings, the Jury will render its judgment. There shall be two or more sessions of the Jury on separate days. The Jury shall select the designs which in its judgment are entitled to the first and second prizes and shall also select a certain number of designs for honorable mention.

However, before any envelopes are opened and awards announced, the Jury shall check the cubic volumes of all designs which have been set aside for prizes or mentions and any designs which exceed the volume mentioned as the maximum volume permissible will be declared ineligible.

Immediately after the Jury has reported its awards to *McCall's Magazine*, the names of the prize winners and those awarded honorable mention will be mailed to all contestants.

WORKING DRAWINGS. The winners of first and second prizes shall commence as soon as possible to prepare complete working plans and specifications. The drawings shall consist of a plan of each floor, four elevations, a section showing the entire height of house, and a sheet of details. The details shall be at a scale of $\frac{1}{4}"$ of an inch to the foot. All other drawings shall be drawn at a scale of $\frac{1}{4}"$ of an inch to the foot.

In preparing specifications, the architects are requested to follow the standardized form used by the Architects' Small House Service Bureau. In the event that the standard form does not fit all requirements, the architects will be requested to point out wherein these standard specifications can be improved by alteration.

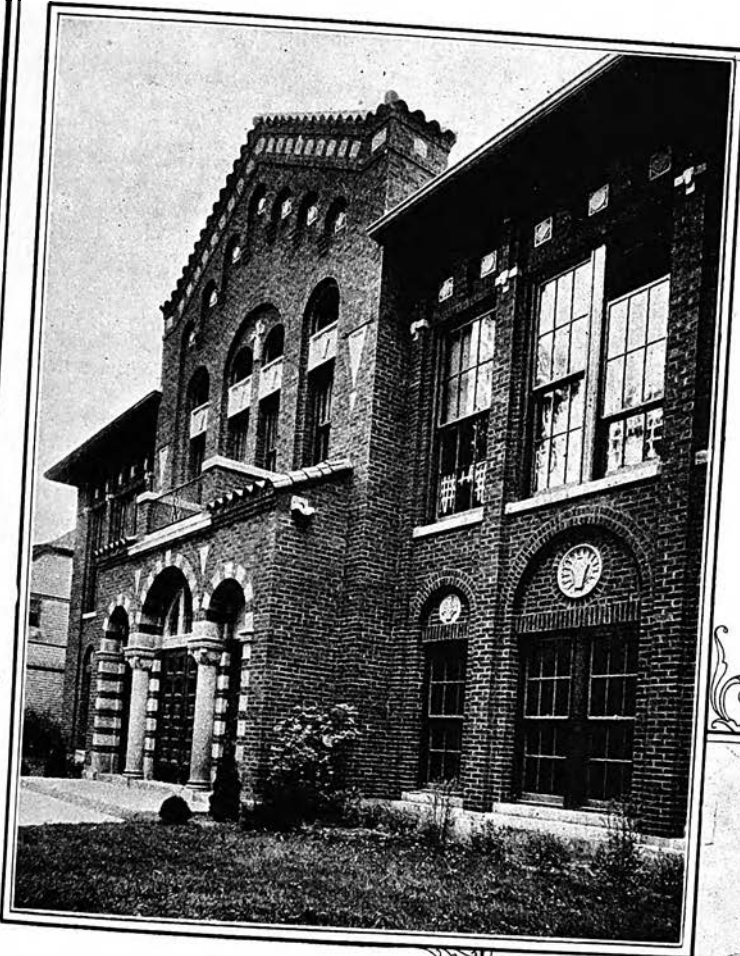
McCall's Magazine reserves the right to publish some of the designs which may be awarded honorable mention by the Jury of Award. In the event that working drawings and specifications of these honorable mention designs are desired, they shall conform to the requirements given herewith and *McCall's Magazine* will pay to each author of such design the sum of \$300.00 in consideration of the completion by such author of a set of working plans and specifications. All working plans and specifications, whether produced by author of prize winning designs or by authors of honorable mention designs, must be approved by Miss Marcia Mead, Consulting Architect to *McCall's Magazine*. Working drawings and specifications shall be considered instruments of service and shall remain the property of the architect who produces them.

DATE FOR SUBMITTING DRAWINGS. Each drawing when wrapped ready for shipment or for delivery shall be addressed to Miss Marcia Mead, Consulting Architect to *McCall's Magazine*, 236 West 37th Street, New York, N. Y. In order to give to all contestants the same privilege as to time allowance, it is desired that all drawings delivered by hand be brought to the above mentioned address on Saturday, 31 October, before 12 o'clock noon. Those who intend to ship their drawings by express shall secure an express receipt dated 31 October or earlier, and shall send this receipt by mail to Miss Mead. No drawings will be accepted which are delivered by hand after 31 October, or which have been shipped on a date later than that date.

PUBLICATION OF DESIGNS. While the award of the Jury will take place in the fall of 1925, *McCall's Magazine* will not publish the prize winners until the following spring or until the working plans and specifications shall have been completed, accepted, and are ready to be issued.

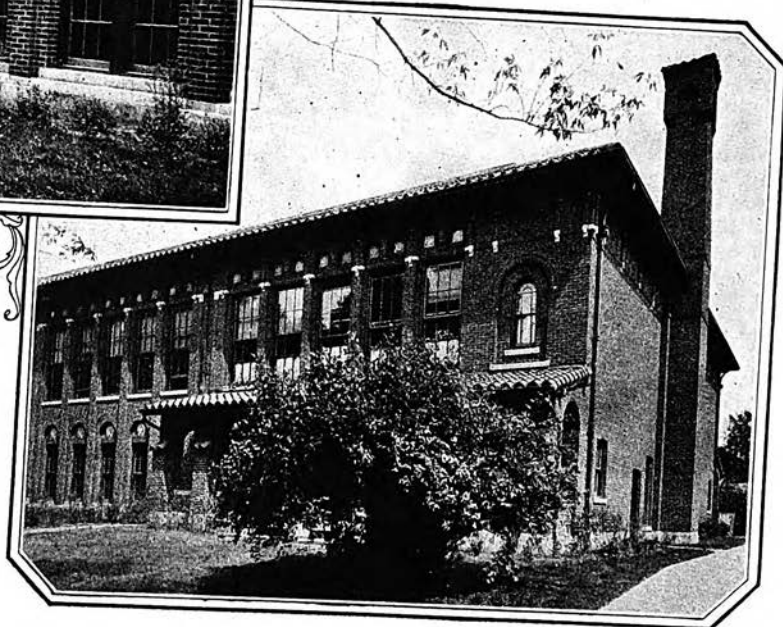
PROVIDING THE PUBLIC WITH PLANS. *McCall's Magazine* will act as a distributing center for copies of working drawings and specifications, and, to all inquirers who apply for such information, will offer two complete sets of blue prints and two copies of the specifications for the sum of \$30.00. The entire amount of this sum will be paid to the author of such plans and specifications who will, however, be expected to defray the cost of reproducing such copies of plans and specifications.

NOTE: Additional programs may be secured from Miss Mead.



A **S**PLENDID example of brick treatment that carries out the spirit of the material. Note the grace of the piers with their stone caps, the beautiful frieze, lightened with spots of stone trim, the pendant arches, resting on the corbels, and the chimney with its ornamental cap. The soft texture of the wall imparted by the mat brick and natural flush cut mortar joint, which is one of the most charming features of this building, is lost in the small illustrations.

Two Views
of St. Paul's School,
Park Ridge, Illinois.
James Burns, Architect



ARCHITECTS in all parts of the country are designing beautiful face brick buildings. More than a hundred illustrations of their work have been assembled in "Architectural Details in Brickwork." These half-tone plates suggest the wide range of effects that can be economically produced by standard size face brick. The portfolio, published

in three series, each inclosed in a folder ready for filing, will be sent to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

AMERICAN FACE BRICK ASSOCIATION

1750 Peoples Life Building · Chicago, Illinois

[Faint, mostly illegible text covering the majority of the page, appearing to be a list or series of entries.]

Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

"Powder-Post" in Buildings

"Powder-post" is a condition of timber in which the wood fibers have been reduced to flour-like dust or powder by the continued boring of insects within the wood; such damage occurs throughout the world and, due to trade, many of the beetles are cosmopolitan in distribution. In the songs and legends of the past, poets have utilized the theme of the "death watch" beetle presaging the death of an inmate of the building in which the sound made by this insect is heard; there has been great popular prejudice against these common "powder-post" beetles. Many a nervous and superstitious patient may have had the end hastened by listening in the silence and solitude of night to this imagined knell of his approaching death. For "death-watch" beetles are common in buildings, both in this country and Europe.

In reality, the adult male beetle produces a ticking or rapping sound by a sharp knocking with its hard, chitinous head against wood; it is a sexual call to a mate, calling for new life and increase, not death! Several ticks are followed by an interval of silence. This weird and distant noise is, of course, most likely to be heard in the still watches of night.

The cynical poet Dean Swift, with great common sense, ridiculed this "old woman's tale" and, in his flowing metre, shows that scalding water not only kills the woodworm but breaks the evil omen!

Recent repairs to the roof of Westminster Hall, England, were necessary to save it from destruction, from weakening of huge timbers, by the gradual powder-posting by death-



Pellets of finely digested, excreted wood expelled by powder-post beetle *vrilletta* sp. These droppings are a warning that woodwork is infested.

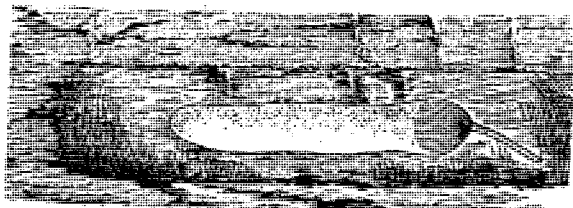
watch beetles. In this case, the damage had been going on for over 400 years.

"Powder-post" beetle is a more general term to include several large groups, which pulverize wood by their borings in its interior.

To *Lyctus* powder-post beetles can be attributed a large and serious portion of damage to the woodwork of buildings and furniture. These brown beetles are about one-quarter inch in length, slender, and somewhat flattened. (Fig. 1a.) In the spring, they emerge from wood in which the winter has been passed in the grub stage. Having wings, they fly or crawl about to mate and lays eggs in wood—in their old home or elsewhere. Their odd-shaped egg (Fig. 1b) are laid within the pores of the seasoned sapwood (whitewood) of hardwoods. Only wood of this type is attacked, because certain chemical changes occur in the process of seasoning or drying which render the nutritive substances in the wood—such as sugars and starches—especially suitable as food for the grub. The interior or "heartwood" is not damaged. Favored hardwoods are oak, ash, hickory, black walnut,



Adult of *Lyctus* powder-post beetle (Fig. 1a)
(Below, Fig. 1b)

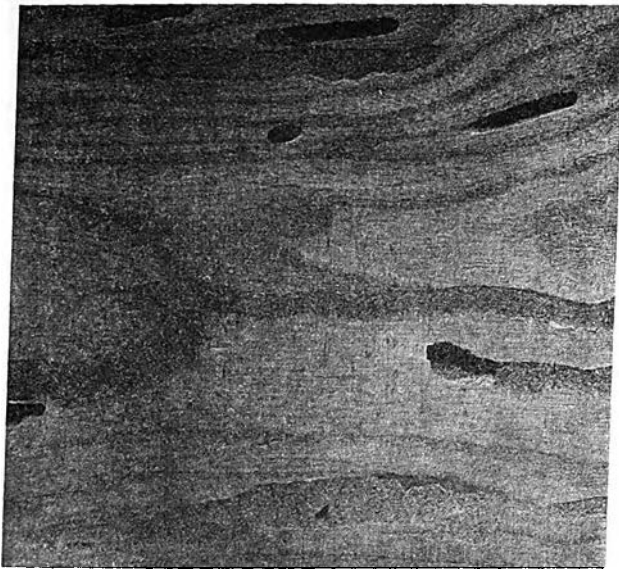


Egg of *Lyctus* powder-post beetle laid in pore of ash wood



Pellets of finely digested, excreted wood expelled by the powder-post beetle *tricolor* sp.

STRUCTURAL SERVICE DEPARTMENT



Ash building lumber infested by cerambycid powder-post beetle *neoclytus caprea*

maple, cherry, etc.—the woods most prized by man for his woodworking. Pines and other softwoods are not attacked by *Lyctus*.

Each female deposits many eggs in the pores of wood in the spring. After the grubs hatch, they burrow within the wood and mature next year as adult beetles, eating their way out to the exterior and leaving a small exit hole.

Infestation of wood can be detected by these small holes—the size of a pinhead—and the fine flour-like dust which falls from the wood (Fig. 2). While not much damage is done during the first year, continued reinfestations year by year and the burrows of the grubs completely pulverize the interior wood, leaving a hollow exterior shell.

Prevention of these attacks by *Lyctus* beetles is very simple! Any treatments which close the pores of the wood will make egg laying impossible. Waxes, varnishes, linseed oil, paint or other fillers are absolute barriers, *provided*, however, that all sapwood portions of interior, backs or surfaces unexposed to view are also so coated. Cabinet work, furniture, flooring, etc., is often attacked by these beetles from the rear—where they are not exposed to human view. In endeavoring by false economy to save a little varnish, paint or filler, the integrity of the whole article may be jeopardized.

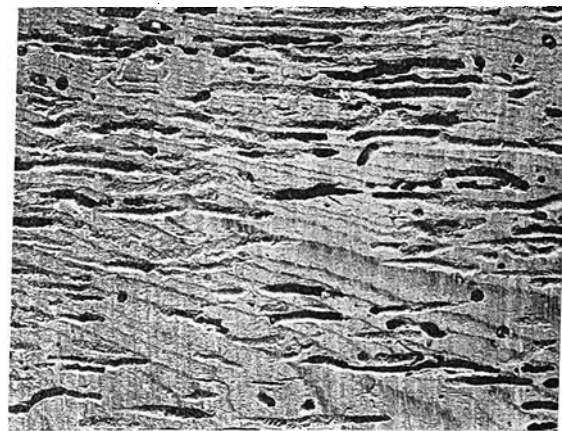
Kiln drying lumber or timbers will kill the grubs already



Damage to pine timber in building by the old house borer *hylotrupes cajulus*, a powder-post beetle which lays eggs under edgings of bark

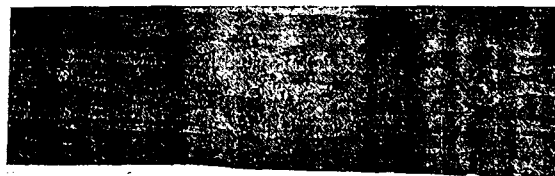


Damage to hardwood by *Lyctus* powder-post beetles (Fig. 2)

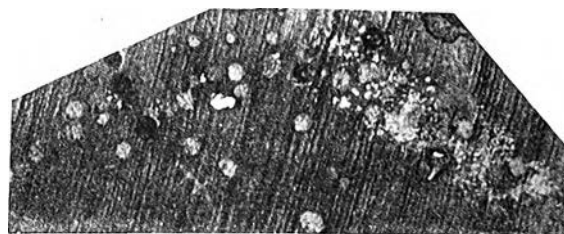


Softwood or coniferous timber powder-posted by *Xyletinus peltatus*

Hickory wood powder-posted by Bostrichid powder-post beetle (*Xylobiops basillare*)



a. Longitudinal section of wood



b. Cross section of wood

STRUCTURAL SERVICE DEPARTMENT

within the wood but will not prevent subsequent attack. To kill grubs in wood already in place, thoroughly soak it with a rag or mop saturated with orthodichlorobenzene.

Other types of powder-post beetles (*Cerambycidae*) damage both hardwoods and softwoods. Attack can be prevented by using kiln dried lumber and insisting that no boards or timbers are used with even strips of bark on the edges. Winged beetles lay eggs under this bark! Even if the wood is seasoned, the "old house borer" (*Hylotrupes*) will lay eggs under the bark on edges. Strip or trim off this bark and sapwood.

Certain powder-post beetles (*Ptinidae*) not only attack both softwoods and hardwoods, but also riddle the interior heartwood. Their presence in wood can be detected by the small pellets of finely digested and excreted wood which they expel.

Eggs are laid in cracks (such as seasoning checks), crevices, or loose joints or on timber where there is no varnish or filler. This is the "death watch" type of powder-post beetles, which so badly damaged the roof of Westminster Hall.

Kiln dried lumber or timber is recommended, as well as the use of varnish, fillers, paints or chemical preservatives. Coal tar creosote is the most effective preservative, unless the brown discoloration or odor makes its use objectionable. Impregnate all foundations or hidden timbers with this oil. Where impracticable to use creosote, impregnation with zinc chloride is an effective alternative; such treated wood can be painted, after treatment.

T. E. SNYDER.

U. S. Bureau of Entomology.

Waterproofing of Gypsum Block (10a3). (*Technical News Bulletin No. 94. Bureau of Standards.*) Gypsum, though satisfactory as a plaster and tile for interior work has not proven satisfactory for exterior construction, the reason being its slight solubility in water. The present use of gypsum block is therefore mainly in the construction of interior partitions. If this material could be so improved as to be more resistant to the weather there would immediately be opened a new market for gypsum block not yet touched. It is probable that if a method of waterproofing gypsum block can be found, the procedure may easily be modified to include such other gypsum products as stucco, mortar, etc. With this in mind an investigation of methods of waterproofing gypsum has been undertaken by the Bureau.

In attacking this problem three general methods presented themselves. First, covering the set material with some waterproof coating in order to keep the moisture from the gypsum; second, precipitating on the surface an insoluble compound formed by a reaction of some material with the gypsum; and, third, by the addition of an integral waterproofing compound to the gypsum, which when the gypsum has set acts as a water repellent. In the beginning of the investigation many small cylindrical specimens of gypsum were made and treated in one of the ways described above, and then exposed to the weather. At definite intervals these were dried, weighed, and tested for absorption. At the end of one year's exposure, panels were made of the same composition as the small cylinders, which upon examination gave promise of satisfactorily withstanding the weather. These panels were exposed to the weather, and are now examined from time to time.

The first method, covering the set material with a water-

proof coating, has so far given very promising results. Waterproof paints, varnishes, shellacs, white-washes, paraffins, waxes, stearic acid, etc., have been used. The paints, varnishes, shellacs, and white-washes were not very satisfactory, but with paraffin, waxes, and stearic acid very good results were obtained.

Effect of Hydrated Lime and Other Powdered Admixtures in Concrete (3b). (*Structural Materials Research Laboratory. Lewis Institute. Bulletin No. 8 by Duff A. Abrams. Second edition June, 1925. Pages 74. Size 6" x 9".*) The above paper was originally published in the Proceedings of the A. S. T. M., 1920. Tables and Diagrams have, however, been revised to include 2- and 5-year tests.

This investigation was confined to powdered admixtures which are essentially inert in the presence of water and portland cement, as contrasted with liquids or soluble materials. Most of the tests were made with hydrated lime, but 17 other powders were also used. The effect was studied of admixtures up to 50% of the volume of cement on the compressive and tensile strength, wear, bond and workability of concrete made with sand and pebbles and crushed limestone aggregate of different sizes and gradings, in mixes ranging from 1:2 to 1:9 and a wide range in consistencies. Seven different investigations were made, including more than 20,000 tests at ages of 3 days to 5 years.

The principal conclusions are:

In general the strength of concrete was reduced approximately in proportion to the quantity of admixture. Some exceptions are noted below.

In usual concrete mixtures, each 1% of hydrated lime (in terms of *volume* of cement) reduced to compressive strength 0.5%; in terms of the *weight* of cement the reduction was 1.2%. High calcium and high magnesian limes produced the same effect.

The addition of 1% of the following powdered admixtures in terms of the *volume* of cement *reduced* the strength of 1.4 concrete at 28 days by the following percentages: clay brick 0.08; clay 0.22; whiting, 0.24; sand, 0.37; natural cement, 0.38; limestone, 0.39; lava, 0.40; fluorspar, 0.43; kaolin, 0.47; kieselguhr (celite), 0.48; mica, 1.10; tufa, 0.51; hydrated lime 0.56; ironite, 0.60; yellow ochre, 0.68; pitch, 1.50; gypsum, 4.00. For the same conditions the addition of 1% of portland cement *increased* the strength of concrete about 1%; granulated slag showed an increase of 0.12%.

Rich concrete mixes showed a greater loss in strength due to powdered admixtures than the leaner ones. In lean mixes (1.9 to 1.6) and those in which aggregates were graded too coarse for the quantity of cement used, the strength was little affected or was slightly increased by admixtures up to 50%. The wetter mixes showed a greater loss in strength than the dry, due to the hydrated lime. The effect of admixtures was in general independent of the age of the concrete.

Hydrated lime and other powdered admixtures slightly increased the workability of the leaner mixes (1.9 and 1.6) as measured by the slump and flow tests. Ordinary mixes (1.5 and 1.4) were little affected; richer mixes (1.3 and 1.2) were made less workable. Lime and portland cement (up to 33%) produced essentially the same effect on the "flow" of concrete.

The wear of concrete was not sensibly increased by hydrated lime or other powdered admixtures up to 20% of the volume of cement.



*Mary Imogene Bassett Memorial Hospital, Cooperstown, N. Y.
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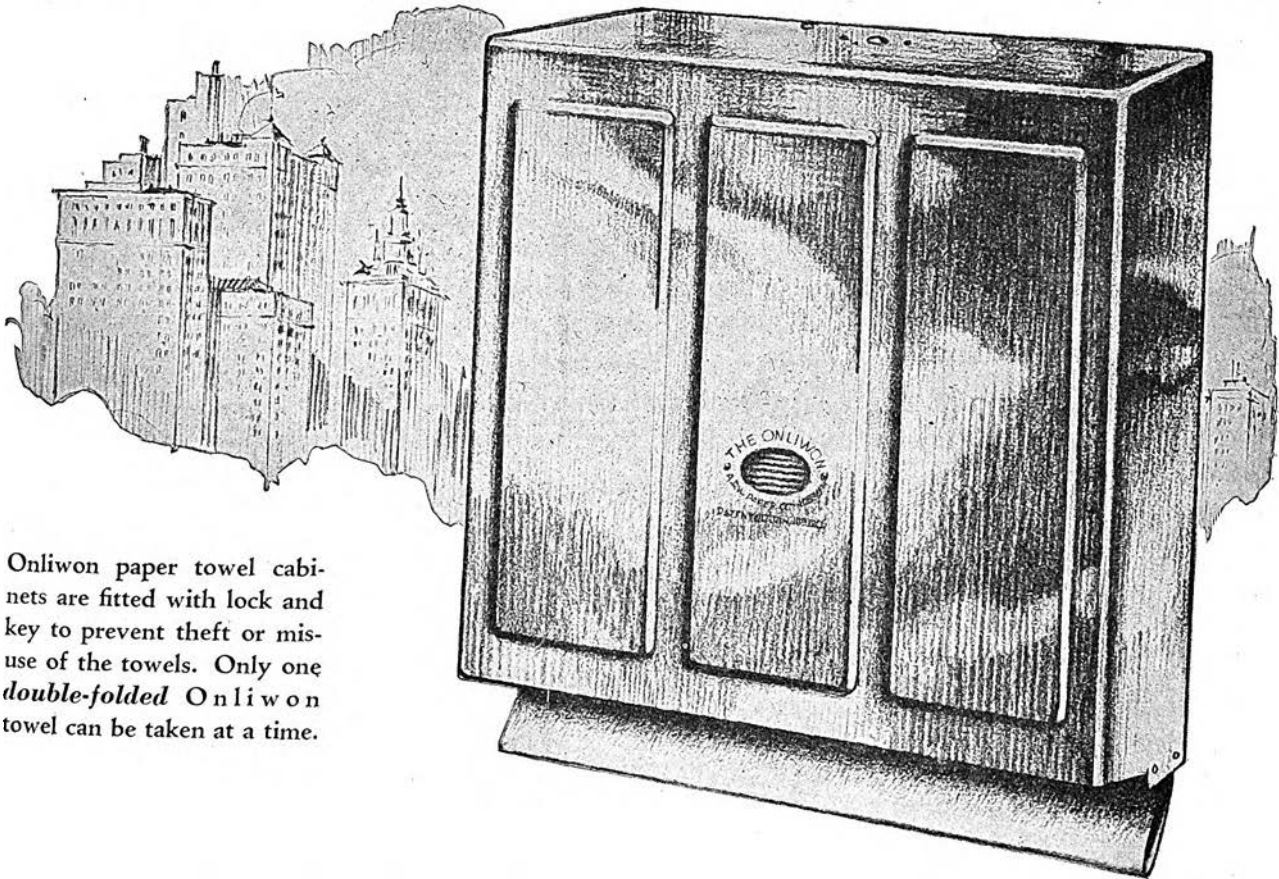
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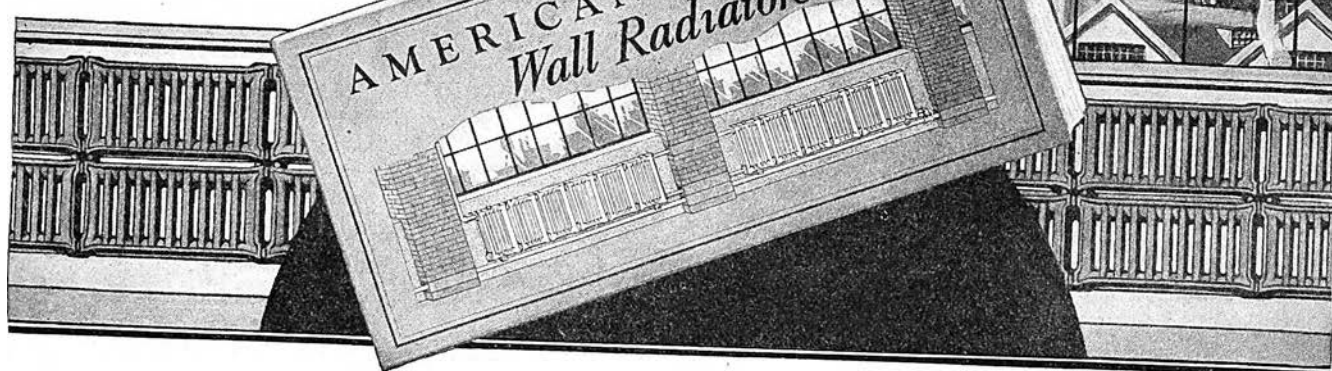
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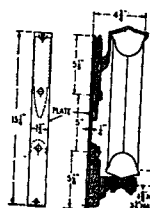
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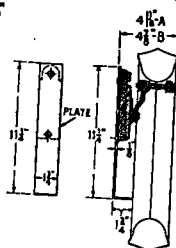


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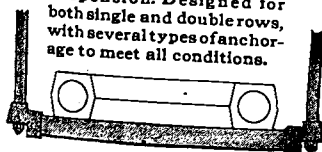


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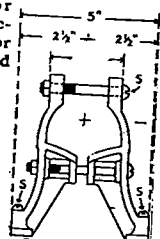
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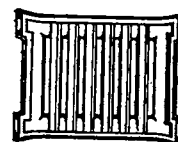
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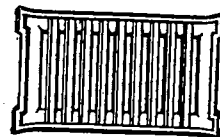
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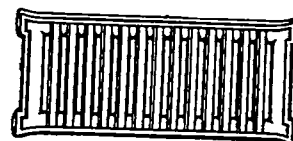
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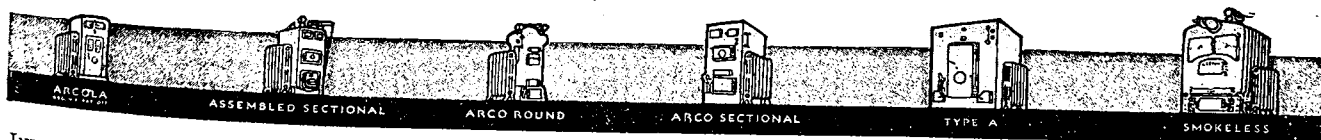
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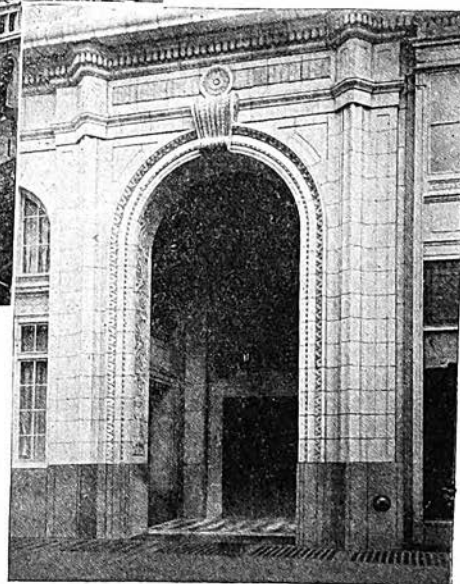
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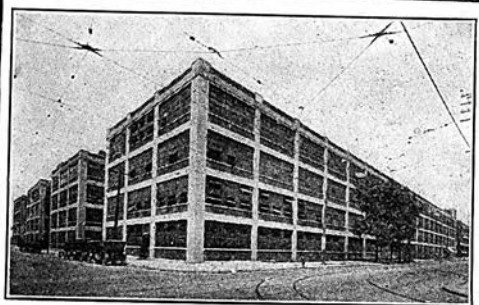
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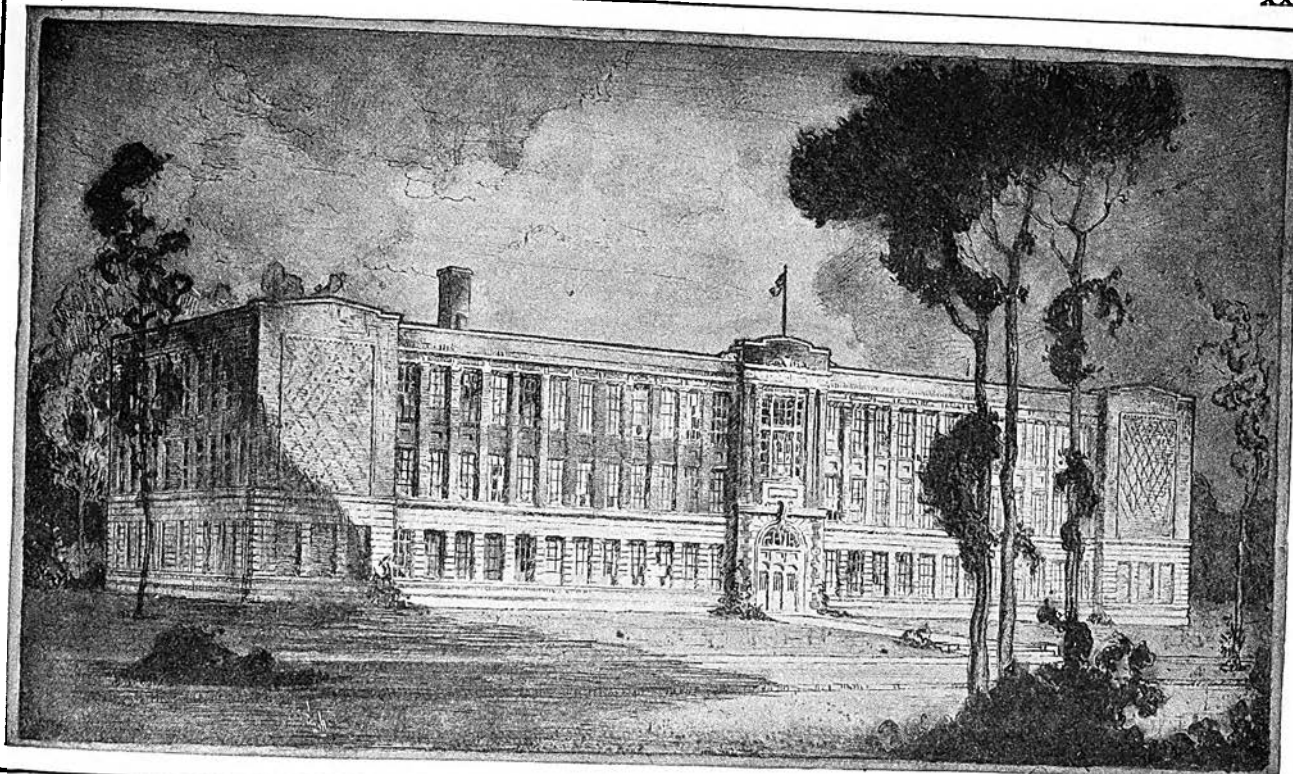
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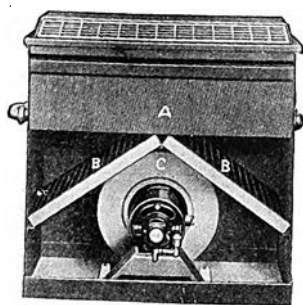
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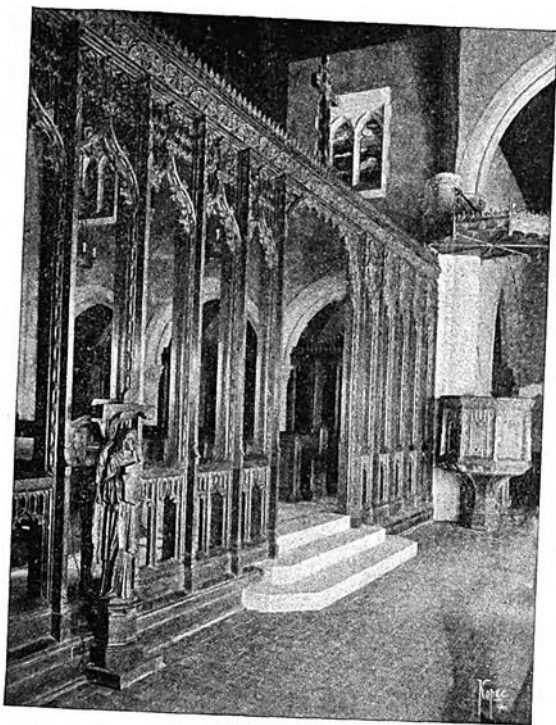
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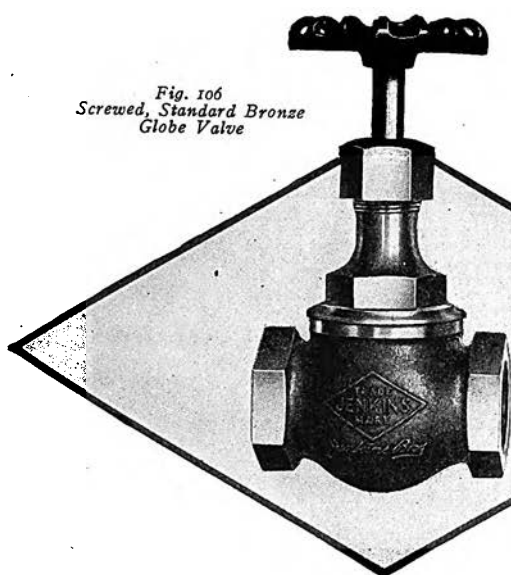
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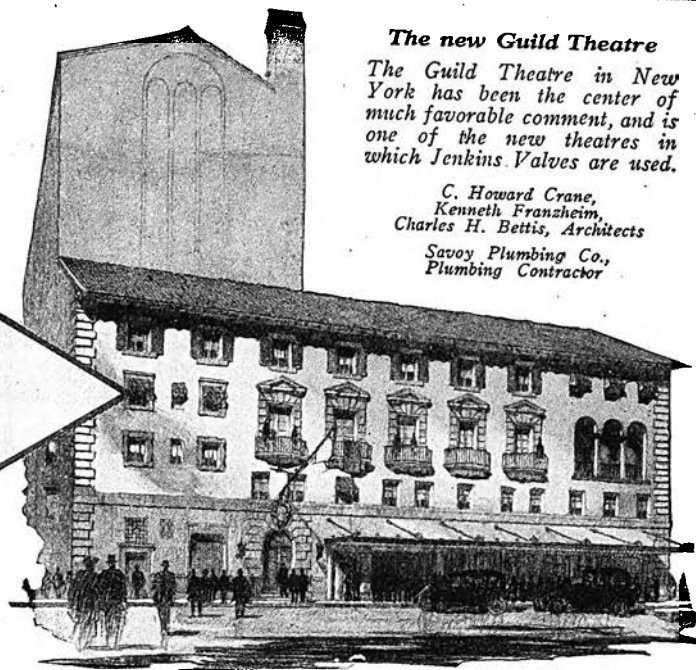
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Fig. 106
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Fig. 715
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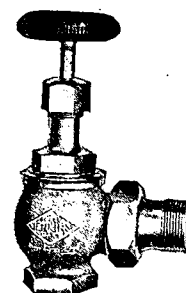


Fig. 168
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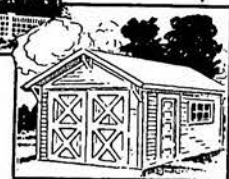
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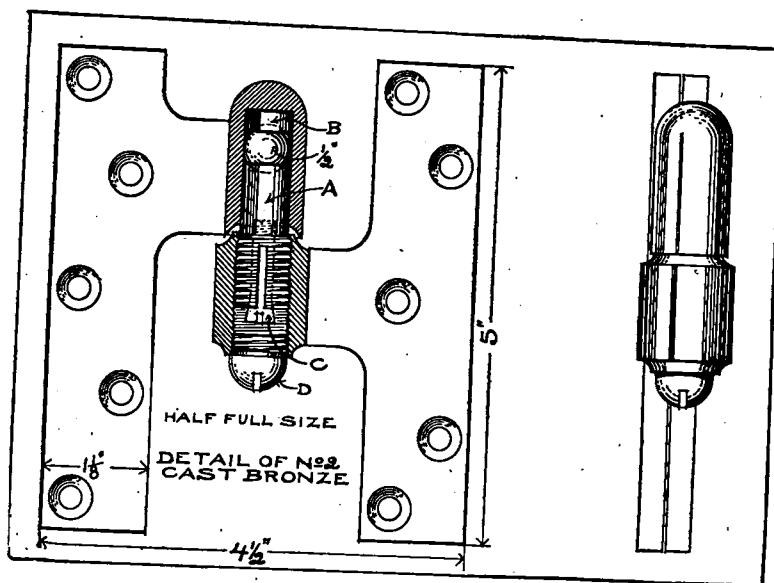
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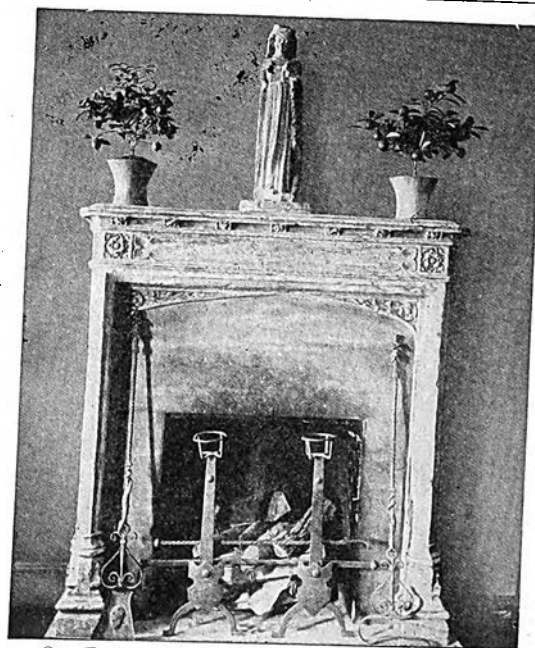
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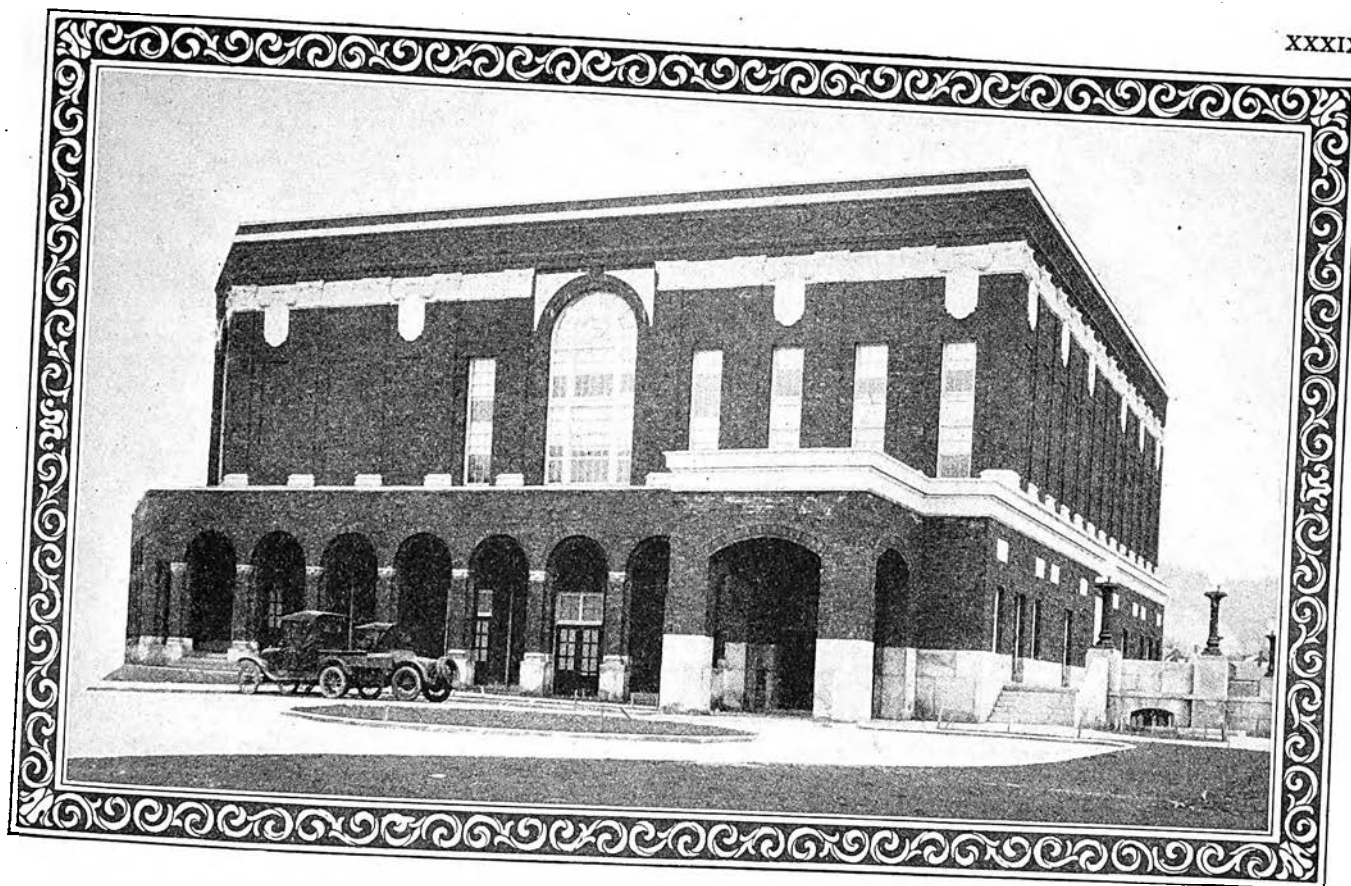
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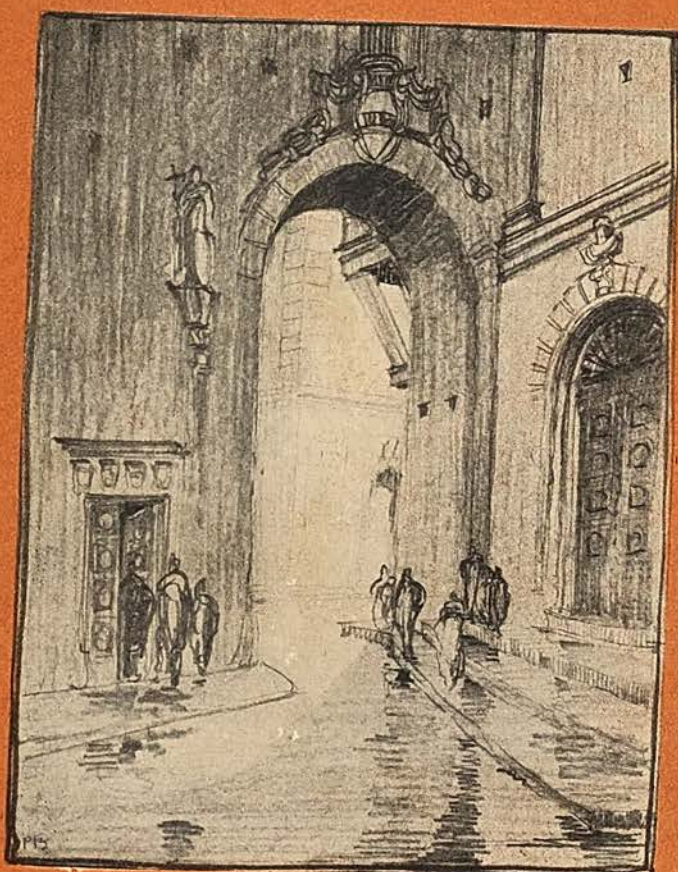
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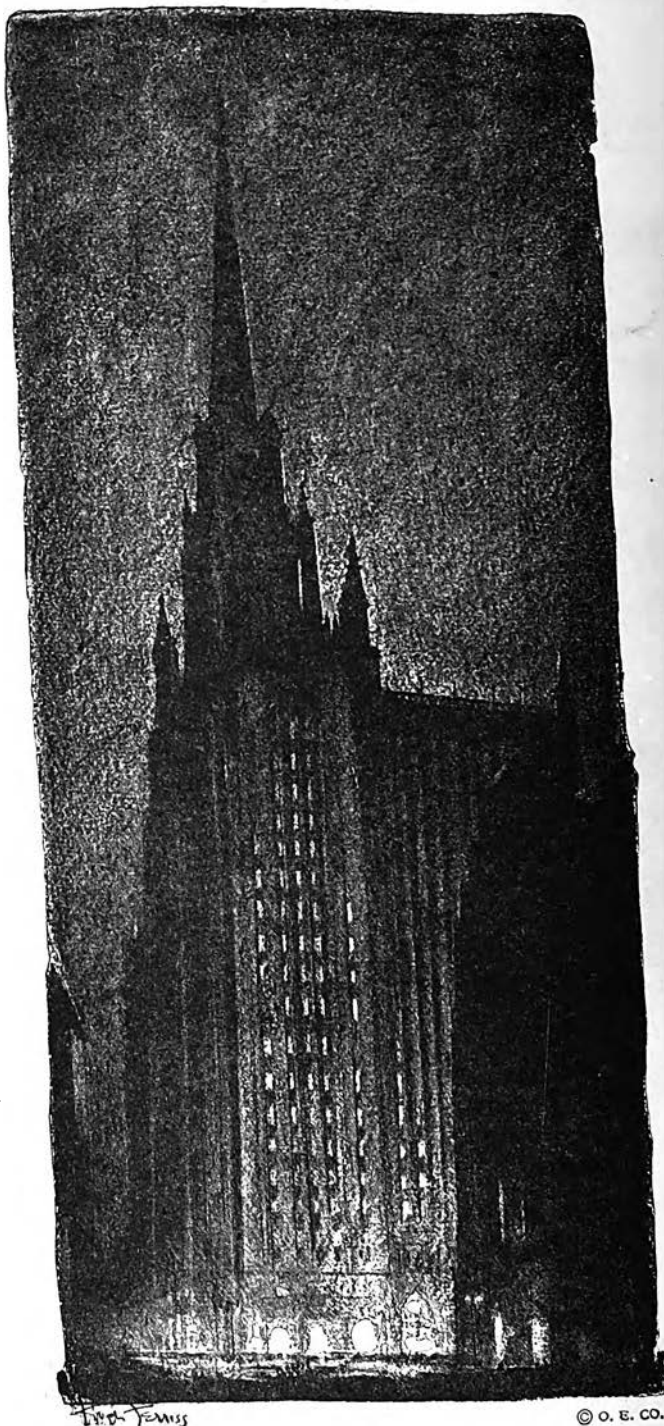


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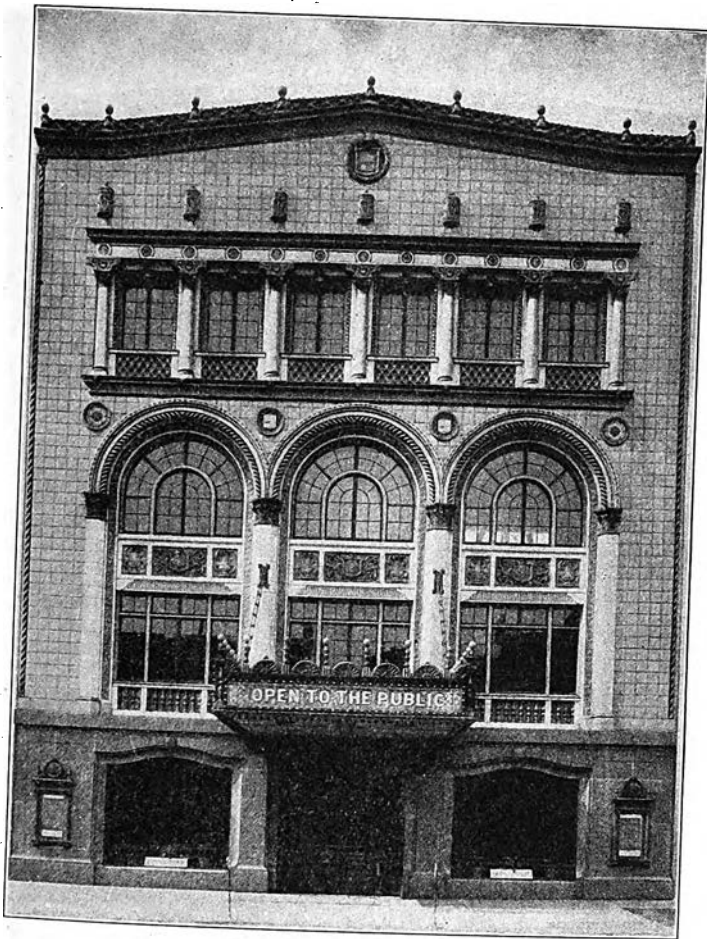


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Volume XIII

SEPTEMBER, 1925

Number 9

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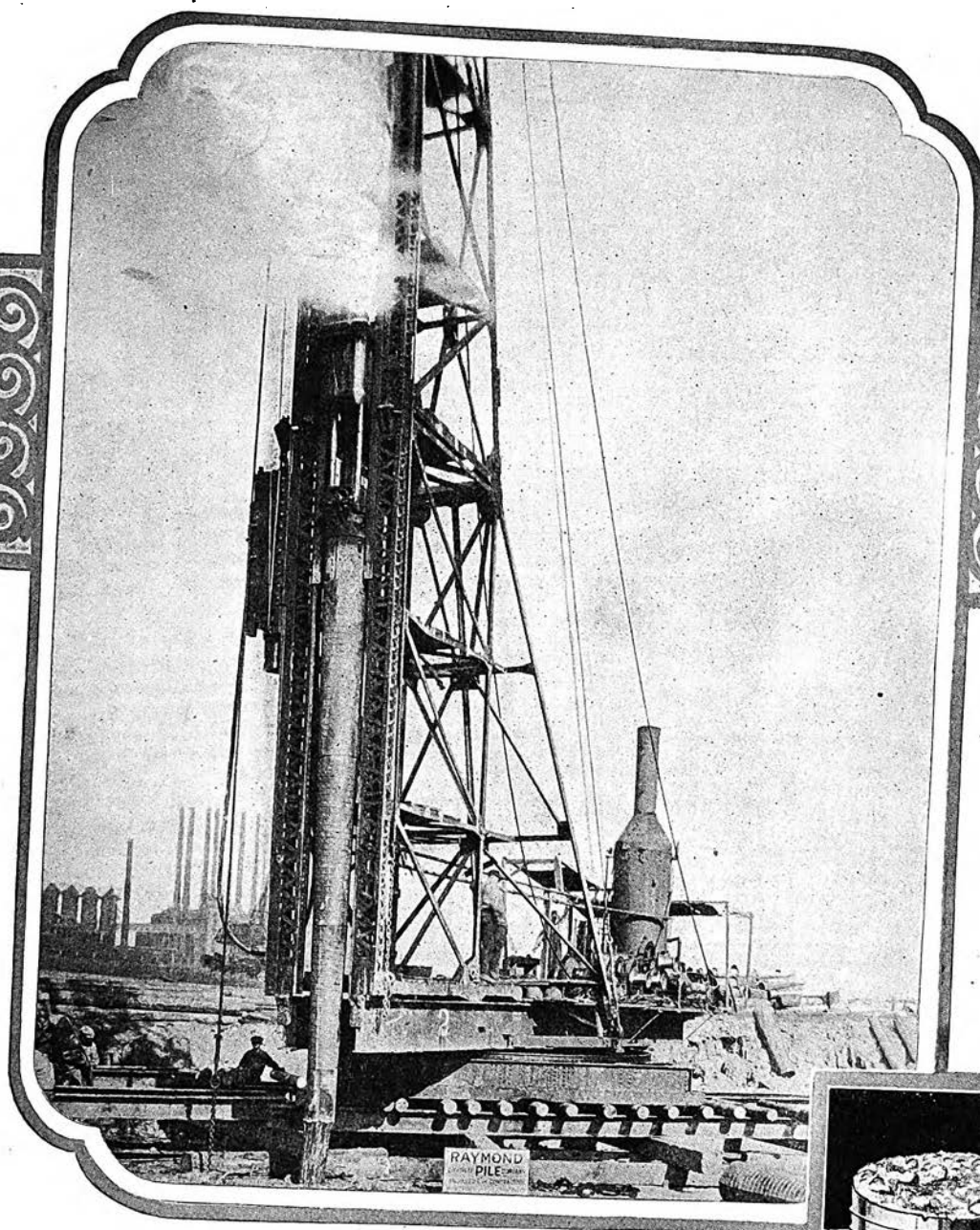
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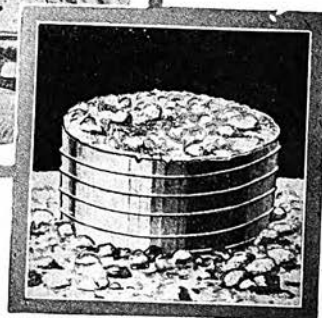
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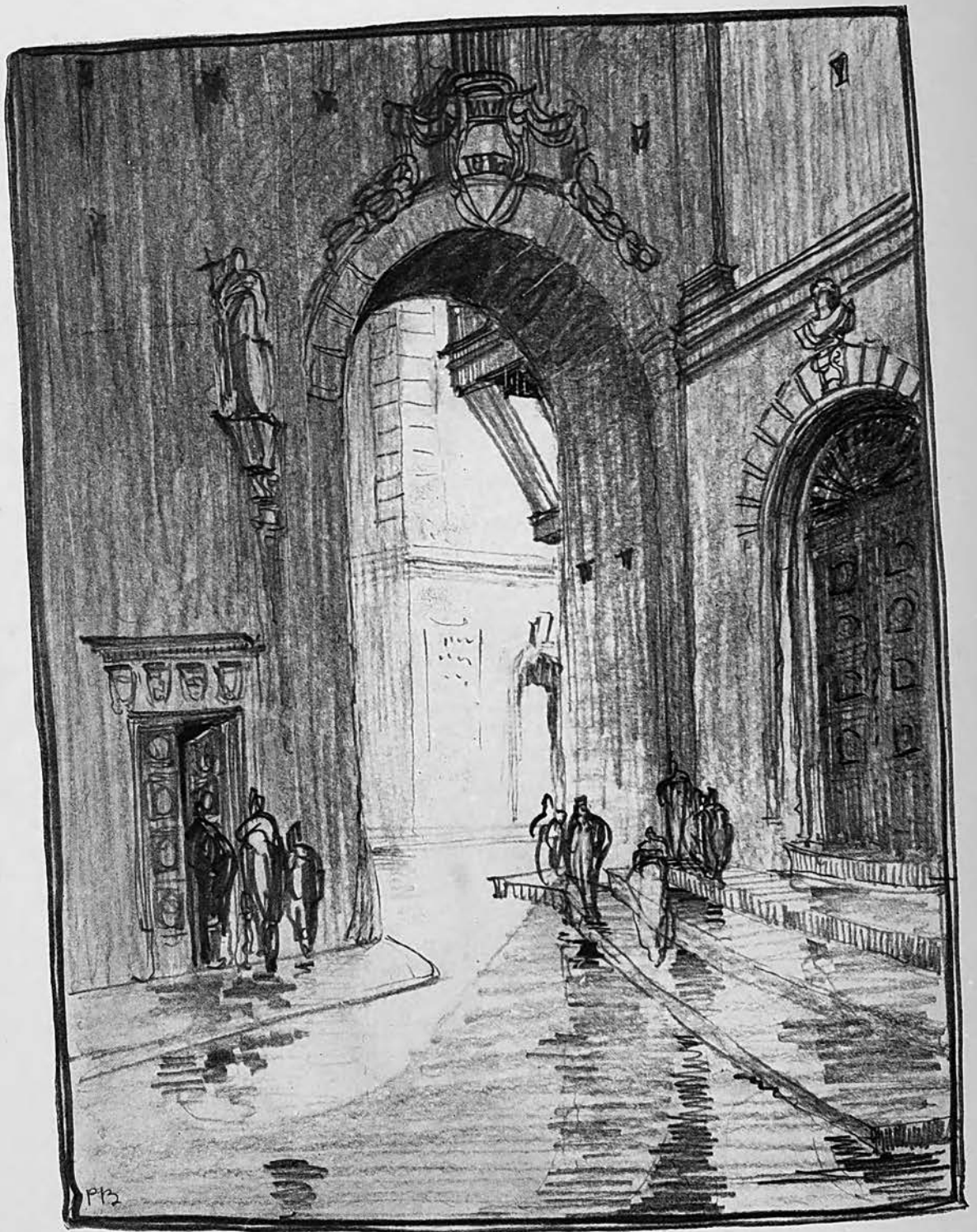
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

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Number 9

Beauty That Was Skin-Deep

A Study of the Byzantine Idea

I

THE HISTORY of building construction is the story of an age-long struggle to enclose the greatest possible area with the least possible support. The wider the free spans, in any structure, the slenderer its piers, the more desirable that structure has proved to be.

The Egyptians, building with roofs of stone, enclosed nothing better than a dense forest of columns, hardly available for many uses, rooms, for example, like the Hypostyle Hall of Karnak (Fig. One). The architects of Mesopotamia achieved little more in this respect—as witness the proportionately narrow rooms of the Palace of Sargon at Khorsabad (Fig. Two). Even though they may have roofed with that same vault construction which the Roman engineers afterward employed, they do not seem to have made much out of it—possibly because they were not the engineers that the Romans were—possibly because they never had the infinite resources to draw upon. For engineering skill, just the opposite of architectural skill, develops most rapidly in times of profligate prosperity.

The builders of Greece frankly eschewed the use of masonry as a roofing material—in spite of the fact that they used it exclusively for support and enclosing walls. They understood simple truss forms, and by their means were able to span just such distances as we span today with our simple wood trusses—thirty to forty feet. (Fig. Three). Beyond this they did not go.

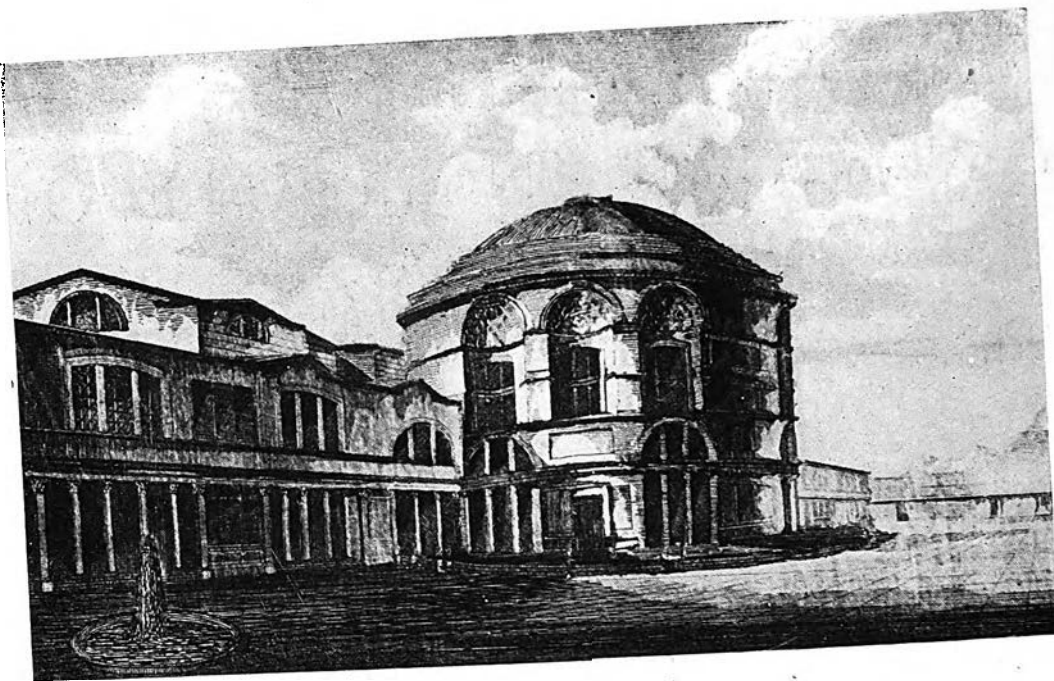
It was the builders of Imperial Rome who made the first noteworthy advance toward the goal of building construction. For such modest enclosures as those of the Greek temple plan would hardly satisfy the architectural appetite of the Cæsars. They demanded interiors more imposing—more befitting the dignity of the greatest of empires. They not only desired such imposing interiors, but they had the means to satisfy that desire. For the Romans were able engineers; and they had the resources of the world behind them. And it is a by-word of our present generation, that if you give an engineer money enough he can do anything.

The lower plan in Fig. Three shows what these Roman engineers did succeed in doing, in comparison with the truss-builders of the Parthenon. They took up once more the arch principle of Nineveh; and with it, and with the unprecedented wealth and organization at their command they flung great vaults, like this of the Basilica of Constantine, across clear spans of eighty feet or more—vast enclosures that towered to the height of twenty men, and roofed an area as long as a city block.

They not only understood and employed such simple applications of the arch principle as the barrel vault and the dome, but they devised new and more ingenious ones. They achieved a most significant device, for example, when they intersected two, or three, or more such vaults—as we find them doing in this same plan. For by this arrangement, by playing the horizontal thrusts of one arch against another, they were able to substitute square piers and transverse buttresses for the long prisonlike walls of Khorsabad. Because of the infinite compressive strength of masonry, such piers were just as capable of carrying four loads as one; and by their use the proportionate amount of support was cut as it had never been cut before. To measure this, it is only necessary to compare the black in the plan of Fig. Two with that in this present plan.

To this adaptation of the arch principle the builders of Rome added still another—the use of half domes as buttresses against the thrust of whole ones, as found in early drawings of the Temple of Minerva Medica. (Fig. Four.) They devised other adaptations as well. In brief, through their thorough understanding of the theory of the arch, and their ingenious application of this knowledge, they evolved an entirely new structural system—the first new one in recorded history—a system destined to go on developing through the centuries until it came at last to fruition in the perfection of Santa Sophia, and of Amiens.

The Greeks did not suffer from the megalomania that impelled the Romans. They produced no buildings of any great size. They made no considerable contribution to the engineering of building. And if the Romans



THE BATHS OF CARACALLA IN ROME
"Architecture on a scale unknown to the Greeks"

had not had their heads turned by their fabulous wealth and power, it is conceivable that they too would not have attempted such vast edifices. In such case, the new structural system, which proved to be the basis of two great styles, would have remained unborn. Therefore, whatever later centuries may have thought of that great world empire, however much they may have deplored the overweening ambition and love of ostentation that were so much a part of the Roman nature, nevertheless they would have had to acknowledge that out of so much palpable evil came one great good, which could not otherwise have resulted.

II

The cut-stone architecture of the Levant and the wood architecture of the Orient, diametrically different

as they were, had one thing in common: their walls and piers were homogeneous.

The stone that showed on the outside of the Levantine temple was the stone of the structure itself. The wood that showed on the face of the Far Eastern building was the actual frame of that building. And what was true of the exterior was equally true of the interior—the same stone and the same wood ran straight through the wall.

But the stone one saw on the face of a Roman building was not a part of the actual support. It was only an architectural clothing laid over that support, a support which itself was built of a rough material that was not intended to be seen. Roman construction, therefore, was not homogeneous. In this respect it was fundamentally different from Greek, or Japanese, or even Gothic.

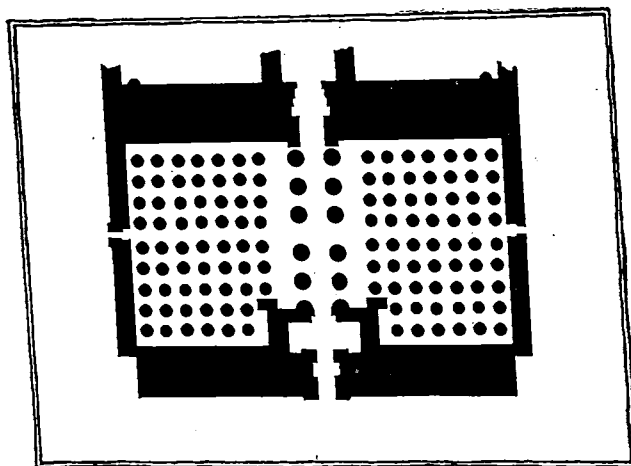
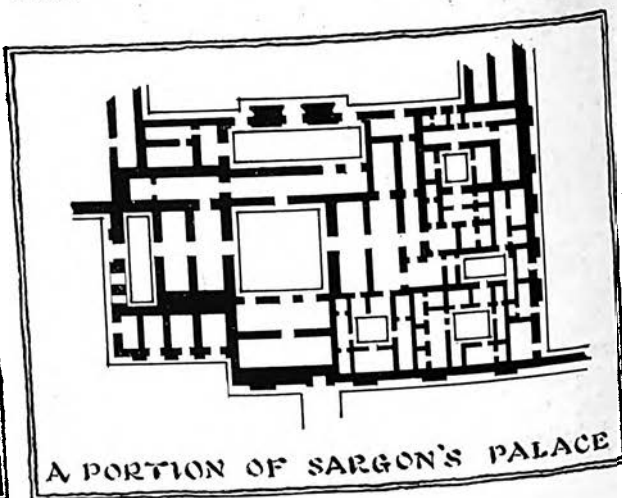


FIGURE ONE



A PORTION OF SARGON'S PALACE

FIGURE TWO

BEAUTY THAT WAS SKIN-DEEP

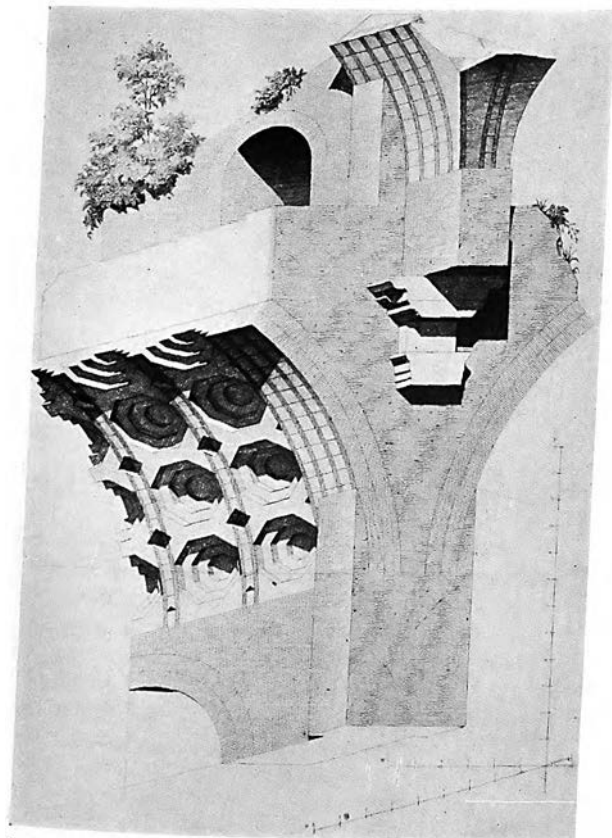
To those who have spent much time in the contemplation of Greek or Gothic architecture, this Roman system of construction seems like insincerity. But it need not be insincere.

As a matter of fact theirs was an eminently reasonable way to build. Their rough masonry had all the strength and durability required of it—too much, in the opinion of those who have since tried to demolish it. Piers and vaults of such construction were far less costly than ones of solid marble would have been. The material would cost less, obviously, and labor would cost less, for a rubble interior could be built up roughly and speedily, without the care and time that cut stone would require. Furthermore, the brick and rubble and cement that went into this rough work were directly at hand. Such construction was, therefore, economical, reasonable, and straightforward—it was good engineering.

We architects of today can well appreciate this, for we, too, are building in rough work and facing—whether our structure be steel with curtain walls, or reinforced concrete.

III

To assure one's self that this architectural clothing of the Roman structures was nothing more than clothing, it is only necessary to see such present remains as those of the Basilica already mentioned, or the Baths of Caracalla. A substantial part of their rough work is



ROUGH WORK OF INTERSECTING VAULTS, AND OF CORBELING, IN THE BASILICA OF CONSTANTINE IN ROME

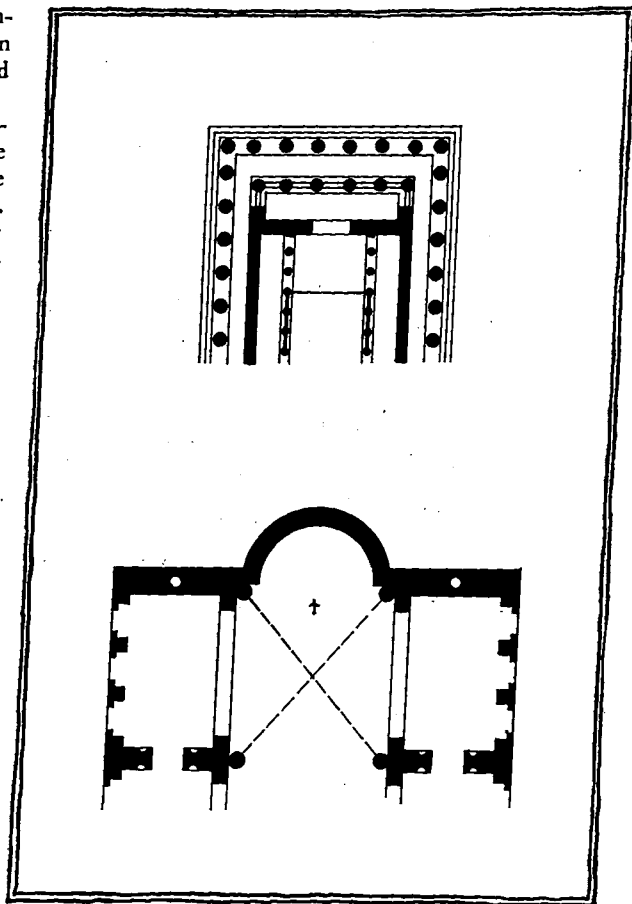


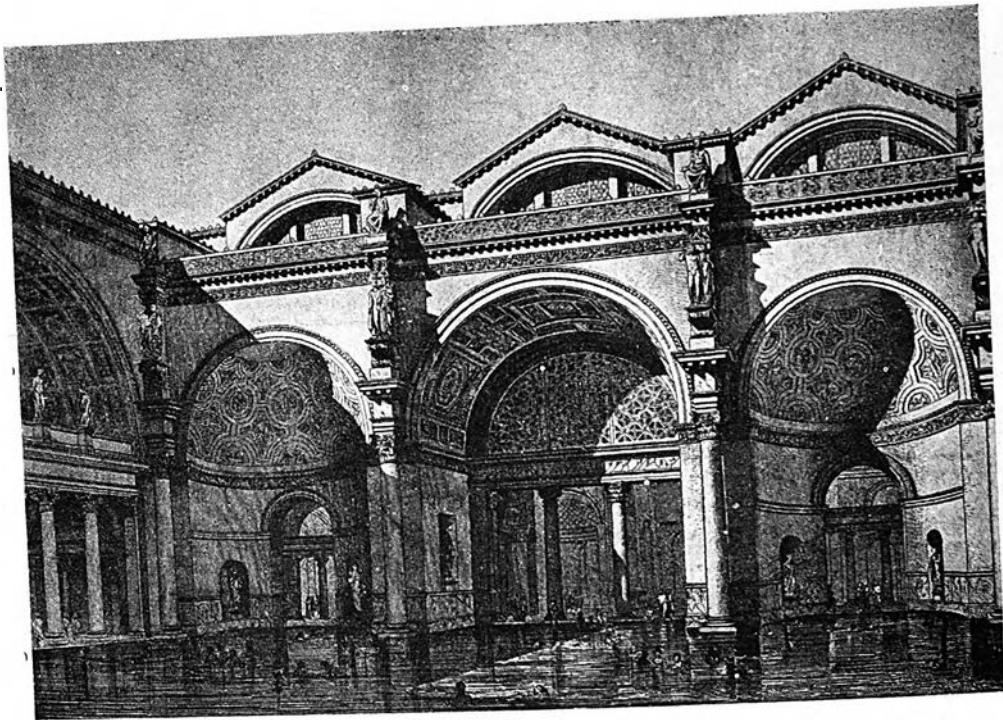
FIGURE THREE

still able to stand of itself, in spite of the fact that its facing has been entirely removed. Even the engaged columns of these great interiors apparently contributed nothing to the support of the actual vaulting under which they stood, for these shafts are gone long since, and the rough vaulting remains, quite self-sufficient, corbeled out from the mass of the rubble pier.

Inasmuch as this clothing was not essential to their structure, it is evident that the imperial architects did not at first know how best to handle it. In their great baths and basilicas they began by putting it on thick enough, in places, to stand by itself. It was only by degrees that they came to recognize this method as a wastefully extravagant use of finishing material, and a contradiction of the economy practiced in the engineering which it enclosed.

These architects did not at first appreciate the fact that the sole function of the facing was to conceal and to beautify the unlovely rough work underneath, and that for this purpose an inch would be as good as an ell, and much less expensive. In short, their new structural system was no longer crustacean by nature, as was that of Greece and Egypt, but vertebrate; and yet they continued for some time to carry along with them the encumbrance of the old shell.

They began also by ornamenting this architectural clothing with the forms borrowed from their chief source



THE BATHS OF CARACALLA
"The 'orders' of a trabeated system used as decoration for the new Roman arcuated system"

of culture, Greece. In the study, *Pier and Beam*,¹ we have already considered how each of these Greek architectural forms was the glorification of an essential structural member of their pier-and-lintel system. But these details, when applied as surface ornament to Roman rough work, bore little or no relation to the new construction; and we might have found, in the interior of the Roman baths, cornices that were not required for shelter; columns and entablatures that had nothing to support; capitals, bed-moulds, and other corbel forms, where there was no structural need for corbels. For in the first flush of their unprecedented prosperity, these

¹ JOURNAL, February, 1925.

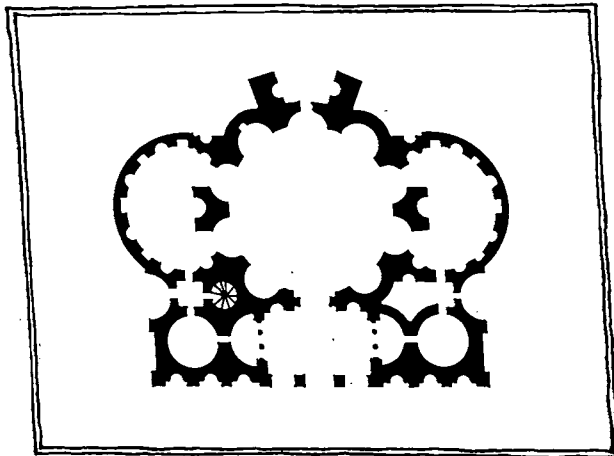


FIGURE FOUR

Latin designers were not mindful of the inconsistency and the consequent extravagance in their use.

And finally, because of the very thickness of the shell with which they enclosed their engineering, and because of the bulkiness of these foreign architectural forms with which they ornamented this shell, the architects of Rome so confused and concealed the proper lines of this engineering, that its own inherent beauty, and strength, and ingenuity, were not apparent in the completed work, which was a distinct loss, since to any one having the real instinct of the builder no aspect of an edifice can compare with the appearance and assurance of the true structure that holds it up.

This true structure is fully apparent in the Greek and the Japanese temple. It is the charm of the Gothic cathedral.

And the ideal Byzantine edifice is nothing but structure, even to its roof. (Fig. Five.)

And in its nude state the rough work of the Roman bath or basilica would have had much the charm of the later Byzantine. (Fig. Six). And it is conceivable that some, at least, of the engineers working on it may have begrudged that unrelated architectural treatment with which they were required to overlay and to conceal its own expressive form, just as some of us today contemplate regretfully the aspect of our own clean, strong, reinforced concrete skeleton as its more or less meaningless architectural clothing is applied.

IV

Even from our student days—thanks very largely to Mr. Charles Herbert Moore—the Gothic idea has been to us a simple, a living, a comprehensible, and therefore



THE STRUCTURE OF SANTA SOPHIA
IN ITS MODERN SETTING

an inspiring, thing. But the Byzantine idea had been, until recently, an intangible one.

We had learned to recognize the latter by separate disjointed characteristics—pendentive, dome, impost, block, marble plating, and mosaics. We had identified it with absence of ornamental form, and prevalence of color. But we had never been told, we did not know, that all of these separate characteristics were, in reality, intimately related—that they were all of them nothing more or less than different phases of one fundamental characteristic.

It was not until we present-day builders, like those of the declining Roman empire, were compelled to count the cost of our own architectural clothing; it was not until we began to observe our own borrowed architectural forms beginning to flatten out in successive build-ings, and to die back into the walls that they adorned—as members of a living organism atrophy from disuse—it was not until then that we came to a realization of the truth underlying Byzantine architecture.

For the Byzantine idea, like the Gothic, is not, after all, a code of lifeless unrelated rules. It is, instead, a lively state of mind. It is nothing but the practice of the conviction that beauty is but skin-deep. Mosaic encrustation, marble plating, absence of moulding and prevalence of flat bands; in short, all the codified characteristics of Byzantine—with the exception of the pendentive—are all of them nothing but different manifestations of this conviction.

We have said above that there need be nothing insincere about the Roman innovation of clothed construction. Nevertheless, as the Romans first used it, it was insincere. For in the handling of that clothing, in the thickness in which they put it on, in their use of engaged orders and free-standing columns—they were try-

ing to make believe that it was something more than a covering—that it was construction of itself.

There was no æsthetic sin in clothing a pier of inferior material; the sin lay in denying that the clothing was only clothing.

And the artistic merit in the Byzantine idea lay in the hearty acknowledgment of this clothing, and the instinctive appreciation of the truth that, as clothing, it should only enhance, without concealing, the greater beauty of the form beneath.

Therefore, in their logical development of the rough-work system, we find that the useless decorative columns of earlier days have been dropped out, since they did not in any way explain, but only served to hide, the engineering underneath. If the builders of the later em-

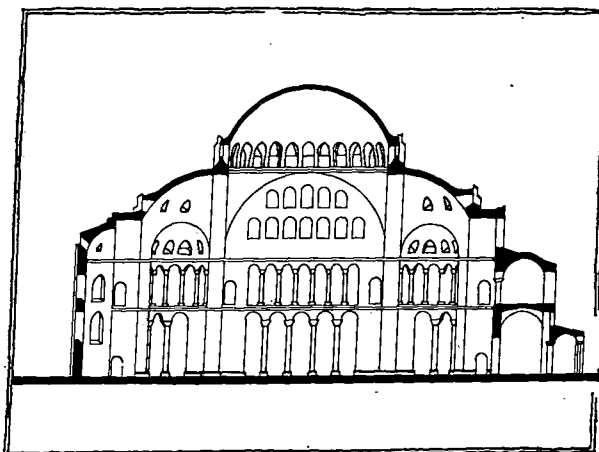


FIGURE FIVE

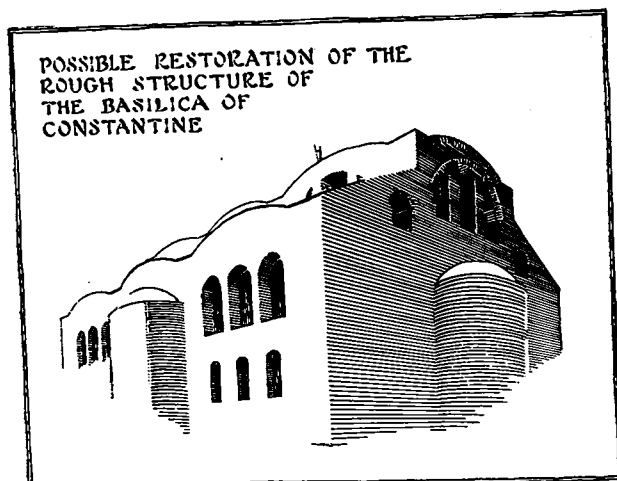


FIGURE SIX

pire were better artists than their predecessors, they were no whit poorer engineers. (They themselves added the pendentive to all that their forbears had achieved.) First and foremost, they were builders. And they held it of first importance that the expressive structural forms which they used should be the thing of paramount interest in the edifice. (Fig. Five.) Everything in the way of surface treatment that detracted from that structural form, everything, in fact, that did not serve to enhance that form, had to go.

As it was developed in the older column-and-lintel construction, the moulding was largely a corbel feature, supporting the overhang of a cornice, or the coffering of a stone ceiling. And as it had no such purpose to serve in a rough-work system, it was natural that it too should tend to disappear, being replaced by flat bands of colored marble. In the same way other architectural features that had lost their significance were done away with, and other new features were developed instead, which would call attention to and enhance the characteristics of the new construction.

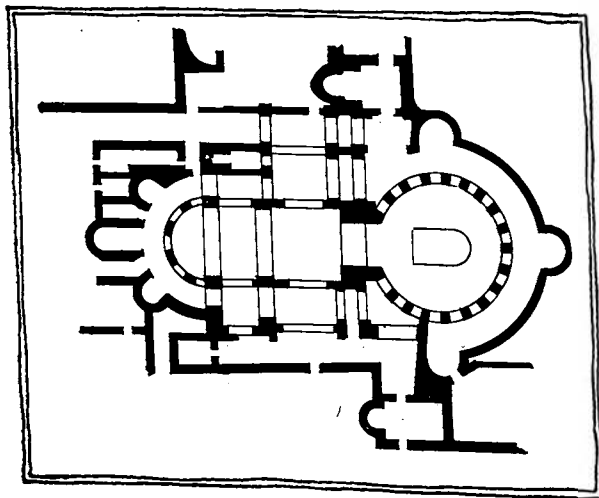


FIGURE SEVEN

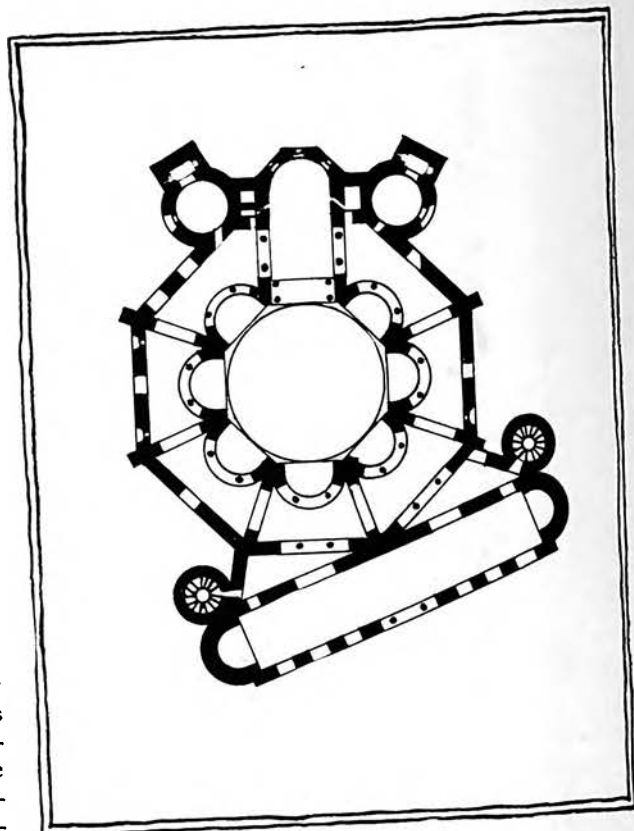


FIGURE EIGHT

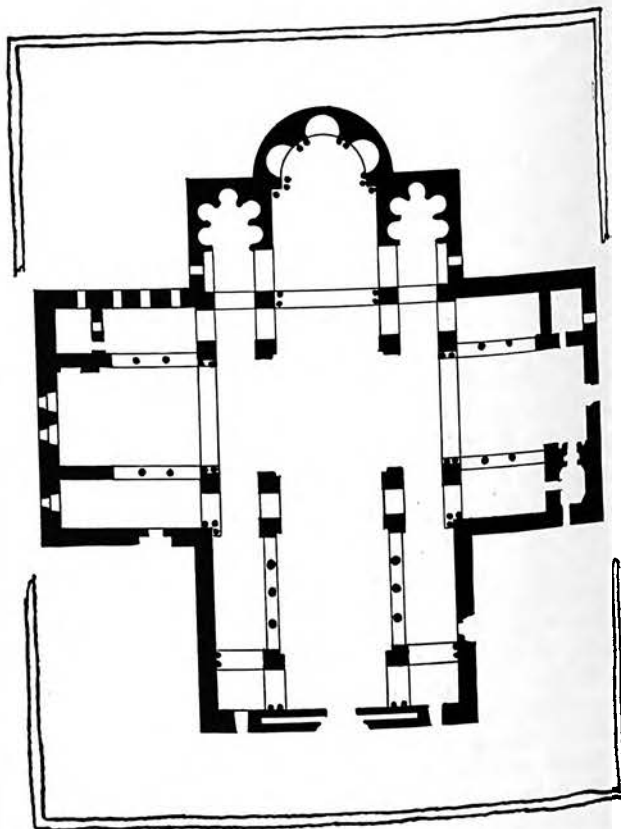
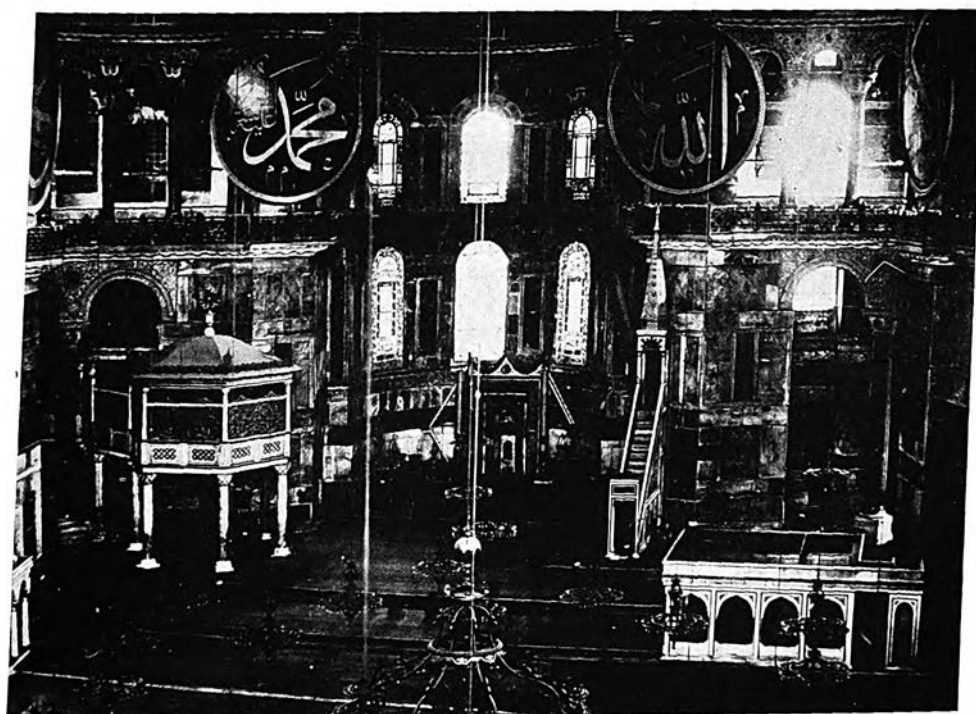


FIGURE NINE



THE INTERIOR OF SAINT MARK'S



THE INTERIOR OF SANTA SOPHIA

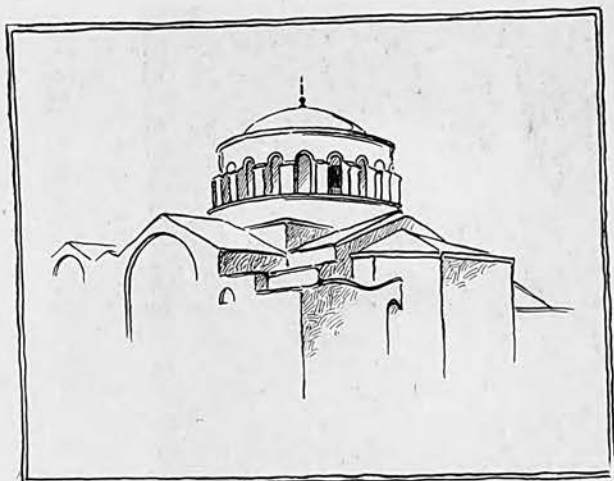


FIGURE TEN

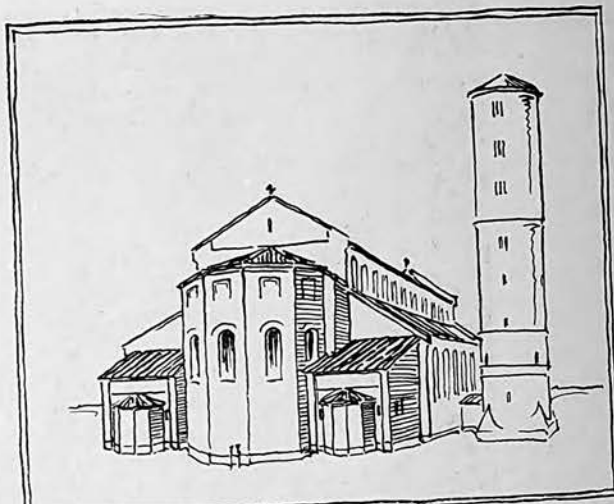


FIGURE ELEVEN

V

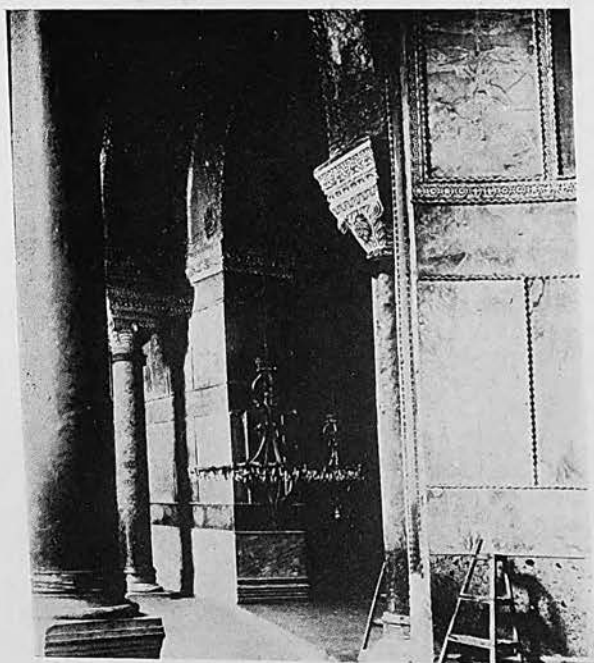
But what are the characteristics of such construction? With this clothing reduced to a mere surface covering, divested of all form in itself, it is evident that it must borrow its form from the structure that it covers, just as the skin of our own arms is entirely dependent for its modeling upon the anatomy beneath.

It is equally evident that no delicate forms could be executed in the rough work that constituted the Byzantine engineer's proper building material. Whatever forms he could devise would have to be broad, and big, and bold in their handling, a truth which naturally resulted in making his structural design the most masculine that the world has known. Even if he could have executed petty broken surfaces in this rough work, he would have

found it irksome to encase them in their finish. Even such coarse detail as is seen in the rough cofferings of Constantine's Basilica did not appear again in the barrel vaulting of Saint Mark's.

Therefore, what could not be done in a small way in the modeling of the late Roman edifice was done in a big way. It was not the ornamentation of the structure that was modeled, but rather the structure itself, with the result that no other style of architecture has produced such varied and interesting plans, sections, and general masses.

We know little about the structural compositions of any Greek edifices except the temple. The traditional shapes of Japanese buildings are few in number. Like



MARBLE PLATING ON THE INTERIOR OF SANTA SOPHIA



MARBLE PLATING ON THE EXTERIOR OF SAINT MARK'S

BEAUTY THAT WAS SKIN-DEEP

those of Greece, they are rectangular and elementary in form. Occasionally we stumble upon a drawing of a Gothic vaulting system with the roof removed—that steep roof that was deemed so necessary to protect this vaulting from the rigors of the Northern winter—we run across such a picture, and find ourselves wishing that that interesting structural pattern might have remained exposed outside, for us to feast our eyes upon. For the upper reaches of the mediæval cathedral were beautifully modeled. And yet, even in this wonderful type, the plan departed very little from the rectangular. After all, for the utmost in structural modeling, in both section and plan, we have to turn to the Byzantine.

Let us consider in this respect such a varied succession of plans as those of Minerva Medica (Fig. Four), and the Church of the Holy Sepulchre (Fig. Seven), which were both, after all, part of the Byzantine idea. Let us consider San Vitale (Fig. Eight), and Saint Mark's (Fig. Nine). Or let us compare such masses and sections as those of S. Irene (Fig. Ten), S. Apollinare in Classe (Fig. Eleven), and Santa Sophia (Fig. Five). Let us observe, not only their great variety, but let us note also how closely their finished form, both inside and out, coincides with their structural form.

And it is interesting to find further that as the encumbrance of the early architectural clothing was cleared away, and the structural masses remained fully revealed, these masses began to take on more pleasing and more studied proportions. The rough structure of the Basilica of Constantine, for example, may have foreshadowed the later Byzantine forms, but its proportions, the relations of its lower vaults to the higher, of its lesser parts to the greater, are not the carefully studied relationships of Santa Sophia, for example. And in comparison with later work, its very silhouette is angular and abrupt in its transitions. (Fig. Six).



THE BYZANTINE IDEA IN THE
CAPELLA PALATINA, PALERMO

But these ungainly proportions, these abrupt transitions, have been refined out of the structural shape of the later buildings—in them there is a beauty of proportion and line rarely found elsewhere in such big masses. And if design should, as we are taught, and as we devoutly believe, begin with the great masses of the building, where better can one turn for inspiration than to the work of these engineers of the Christian Empire, who gloried in their structure, and glorified their structure, to the manifold subordination of everything else?

VI

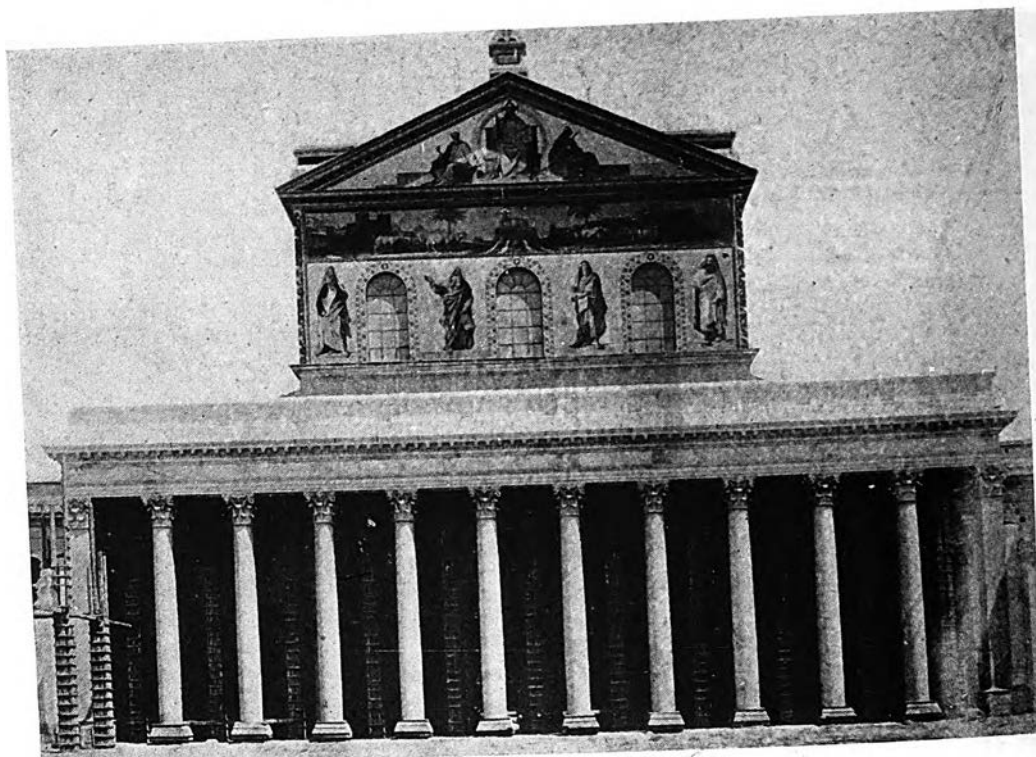
Even if the surface treatment of the Byzantine building was completely subordinated to the rough form within, it lost nothing in consequence, but rather gained. Solely because it was kept so thin, it proved economically possible to make it of costly materials—precious marble, and beautiful mosaics.

Marble plating, in our minds, is inseparable from Byzantine work. This is what a Byzantine interior means to many of us. But this plating was not confined to the interior. It was intended to embellish the exterior as well. To this day, the outside of Saint Mark's is covered in this way. And so, at one time, was Santa Sophia.

To quote briefly from the monograph of Lethaby and Swainson: "Some of the exterior was doubtless cased with marble like Saint Mark's; indeed some of the marble plating remained in Salzenburg's time. 'The walls outside,' says another, an anonymous writer of the 12th



THE BYZANTINE STRUCTURE
OF S. VITALE IN RAVENNA



GABLE-MOSAICS ON THE EXTERIOR OF SAINT PAUL'S
WITHOUT THE WALLS, ROME

century, 'were covered with large and valuable stones.'

As in the days of the Cæsars, these later builders found the material for their rough work ready to their hand, whether in Rome, or in Byzantium, or Ravenna. But the covering with which they adorned the structure—just because it was in such thin plates—they could afford to import from the ends of the earth.

And, since it was no part of the structure itself, they could wait decades for it if need be. To quote from Thomas Graham Jackson:¹ "To imagine Saint Mark's at this period (1070 A. D.) we must banish in imagination all the wealth of lovely marbles that now adorn it, and picture to ourselves a plain brick church, as plain externally as those of Ravenna. . . . The decoration was begun at once. Every ship that carried Venetian commerce throughout the Levant was charged to bring home columns and plaques of precious marbles. Sculptured capitals were brought from Constantinople," and so on, until at last, "no building can compare with Saint Mark's in the splendor and abundance of its marble decoration, either without or within."

VII

The logical outcome of the development of the arch principle in Gothic architecture was the complete elimination of the bearing wall. And, by the same token, the great openings thus produced in the Gothic façade became its most significant feature. What is more natural, then, than to find these openings glorified in the stained-glass window—the crowning beauty of Mediæval art?

¹ *Byzantine and Romanesque Architecture*. By Sir Thomas Graham Jackson.

The logical result of the development of clothed construction in Byzantine design was the elimination, from this clothing, of mouldings and other surface modeling. And this thin, flat covering which was thus produced became, at one and the same time, the most significant, and the only feature which its designers could enhance with ornament. Being denied modeling, they resorted naturally to color and texture for the glorification of their structural idea, and, as if to show that if only you make your decoration thin enough you can afford to make it as rich and costly as you please, they purposely chose precious materials in which to work.

We have already written of the marble plating that they employed for this purpose—but this is not half the story. By far their most beautiful decoration was their glass mosaics, as we still find them in S. Apollinare Nuovo, Saint Mark's, the Capella Palatina, and other glorious interiors. If stained glass represents the perihelion of Gothic art, these priceless encrustations constitute the perihelion of Byzantine art, a fitting ornament to an appropriate feature.

Like marble plating, the matchless beauty of this mosaic was not confined to the interior surfaces of their construction. It was—and in some cases still remains—applied to the exterior as well. To quote from W. R. Lethaby's description of that original Saint Peter's built by Constantine:¹

"The outer porches of the atrium were adorned with mosaic. The façade of the church, rising above the cloister colonnade, was also covered with mosaic, where three ranges of figures portrayed Christ between the

¹ *Mediæval Art, from the Peace of the Church to the Eve of the Renaissance*. By W. R. Lethaby.

FROM FOREIGN SHORES

Virgin and Saint Peter, with the four symbolic beasts, then the Evangelists themselves, with their books, and below the twenty-four elders putting off their crowns. This façade, with its mosaic, is shown in an eleventh-century manuscript preserved at Eton." Its "solemn beauty . . . with its gable-mosaic shining in the morning sun as the people passed through the fountain court, and assembled for early service in its dim, long-avenued interior, may hardly be imagined."

VIII

We might go on to consider with what good reason the builders of the later empire continued to employ the column, even though they had discarded all the other features of classical architecture, for this is just another chapter in the story of the age-long struggle to reduce supporting members to their smallest possible dimensions.

We might endeavor to show how logical was the use of the impost block, and its subsequent development into the characteristic and appropriate Byzantine capital. We might pass on to still other details of Byzantine design, but we will not. For this essay does not pretend to be an exhaustive analysis of the style. It is intended only as an appreciation of the Byzantine idea.

And we have undertaken this study because we have been struck with the remarkable similarity between the problems of the Roman architect and our own problems of today.

For our generation, too, has passed through a time of profligate prosperity and overweening ambition. Our engineers, too, have been called upon to devise an inspiring structural system, a system capable of spanning two feet to the other's one, and yet with supporting piers only a fraction the size. We ourselves are now building in a rough-work construction. And we too, at the outset, have found ourselves bound down by irrelevant architectural traditions, more of them than ever trammelled the architects of Rome.

And for several decades it has seemed as if we should, for this same reason, never come to realize the possibilities in our own new clothed system.

But that danger is becoming a thing of the past. Whether our race may have been growing in artistic appreciation or, what is more probable, whether this knowledge is being forced upon us by the increasing cost of construction, we do not know. But however it may be, evidence is not lacking to show that we too are beginning to realize both the passive and the positive value in an architectural beauty that is only skin-deep.

EDWIN H. BONTA.

From Foreign Shores

Orders

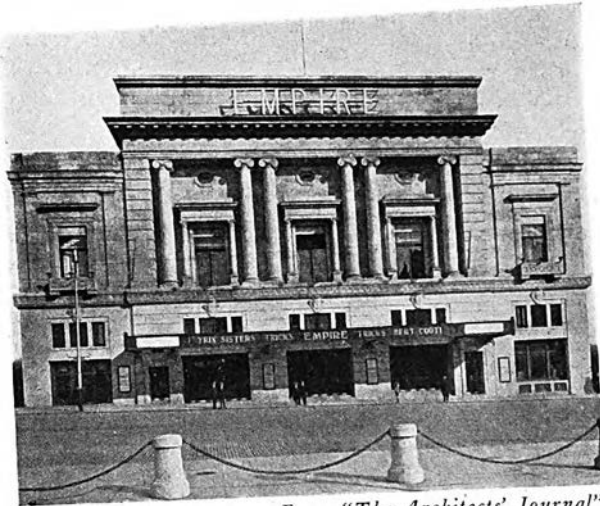
I AM setting down the above caption in the hope of putting myself into a formal architectural state of mind. However it is not The Orders of architecture which are bothering me, but orders from that dictatorial conscience within which tells me that I must be about the inspection of my foreign cargoes that I may select from the offerings such items and illustrations as will fairly acceptably fill the space which has been allotted to me. The prospect is not entrancing and I shall be as highly surprised and deeply gratified as any of my readers can be if aught of value crowns my effort; for never in my experience in this field has less of an inspirational nature been laid upon my docks. Perhaps it is my present mood but never before has architecture itself seemed so uninteresting nor theorizing upon it so futile. But orders are orders in the realm of writing, as in architecture, and space is to be filled in journals as in design. (And, generally, pretty much for the same reason—to fill space.)

Color in Architecture

Architect, Builder and Engineer of Cape Town directs my thought to a topic which is not really suggested by the above heading which I have employed merely to attract the attention of the architectural reader. Architects are not inclined by nature and education to give much heed to sociological or economic matters, preferring generally the lighter stuff of descriptive æsthetics; that is, stuff bearing upon concrete visible facts rather than upon abstract intellectual concepts. But doings in China

and in India and in other parts of the world, where the sun and exposure have warmed and browned the skin of the natives to a tint a little deeper than our own, lead us of the pink-skinned races who call ourselves white men to reflect upon our relationship to our brown and yellow and red toned brothers. In a sane and just editorial the Cape Town journal referred to treats of a phase of the subject under the caption *The Colour Bar*. As the colored craftsmen and artisans concerned are in the building trades and crafts, the topic after all relates itself to architecture. East Indian craftsmen and artisans highly skilled and endowed were imported into South Africa long ago by the Dutch East India Company, when there was not a skilled white in the community, and their descendants are there today quite as indigenous to the soil as are the whites and still through tradition and practice skilled in their ancestral crafts—still more capable than the whites; yet the trades-unions set their wage as about 75 per cent of the wage of the whites. And now the Government has asked tenders on public works from contractors who shall employ only colored labor and contractors who shall employ only white. The tenders from the contractors estimating on white labor are in excess by at least the amount of the difference in wages. Contracts had not been awarded when the editorial was written but one who knows the political power residing in trades organizations can see the direction of the tendency. The unfairness lies in the separation of the classes in inviting the tenders and in the shutting out of the highest class of artisanship procurable in public work; not a discrimination between races of a supposed higher or lower order of mentality and culture but a

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS



From "The Architects' Journal"

THE LIVERPOOL "EMPIRE"

"An example of 'resolved' duality or trinity and of 'punctuation' which would delight the soul of Mr. A. Trystan Edwards. Very correct, but is it beautiful?"

discrimination between citizens with equal political rights and equal cultural background. This is the first appearance of the color bar in South Africa and is regarded with apprehension.

Matters of a Different Complexion

In my preceding paper I suggested the possibility of a review of certain writings by Mr. A. Trystan Edwards when his series on Architectural Style in *The Architects' Journal* of London should have been completed. The series is still running, but I shall not await the end to pen such thoughts as I have in mind and which his conclusion or conclusions would hardly alter.

With certain of Mr. Edwards' premises or statements I cannot agree as they seem to me counter to experience



From "The Architects' Journal"

BUSINESS PREMISES AND WAREHOUSE,
CORNWALL STREET, BIRMINGHAM
BLOOMER & GOUGH, Architects

"Rather a nice treatment of the stone in the arches"

and against nature and human nature. As I say, Mr. Edwards' series is still running and in contemplating this work as well as the similar work of others, I am led to remark to myself: How funny it is that so much can be written upon a topic on which so little is to be said. But funny as it is people are going to continue to write and take a chance on saying something, as my own voyages in my paper boat would seem to exemplify.

Now, first, I am going to take exception to Mr. Edwards' concept of Beauty which to him is a physical characteristic residing in form rather than a spiritual essence exhaling through form only to be cognized by a personality endowed with the same spirit. Psychology, even modern psychology, is not to be brushed aside with a gesture of the hand. Mr. Edwards makes beauty dependent entirely upon a, to him, proper application of the rules of grammar. If the grammatical formula has



From "Construction"

NEW MEMORIAL JUNIOR SCHOOL, TRINITY COLLEGE
SCHOOL, PORT HOPE, ONTARIO
SPROATT & ROLPH, Architects

"A caress bestowed on this design by the draughtsman's pencil would have softened the military asperities; nor defeated its purpose as a War Memorial"

been properly applied the resultant form will necessarily be beautiful, and he cites a sentence—"e don't know nothing about it," as contrary to the meaning intended (he knows nothing about it) and as unbeautiful because of its ungrammatical form. But he may be lifting the words from the context. I rather imagine that under the flowing pen of a Kipling, a Riley, or a Lowell, those words may become a homely element in a searching beauty. Has Mr. Edwards ever considered the dissonances in a lovely musical composition, all the more lovely for their presence!

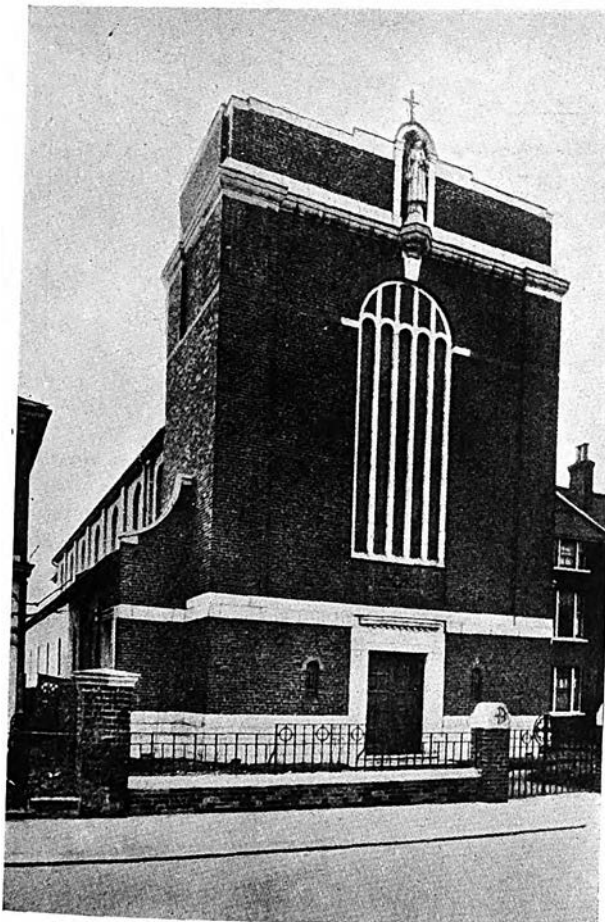
Then, second, I am going to take exception to Mr. Edwards' placing art and nature in the same category and drawing conclusions on art from nature organic or inorganic, animate or inanimate. There is but one way in which art can be related to nature and that is through human nature—through man. It is a confusion of terms to endow the organic and inorganic forms of nature with intellect—at least with the intellect which resides in man; the intellect which permits man consciously, deliberately, purposefully to control and crystallize his emotion in the forms and terms of art. The instinct which

FROM FOREIGN SHORES

leads (or forces) the flower to entrap the insect, or the leaf to turn to the light is not intellect of the sort which creates art or powders its nose in public. Nor is it intellect at all except, as I say, through a confusion of terms.

Too Much Grammar

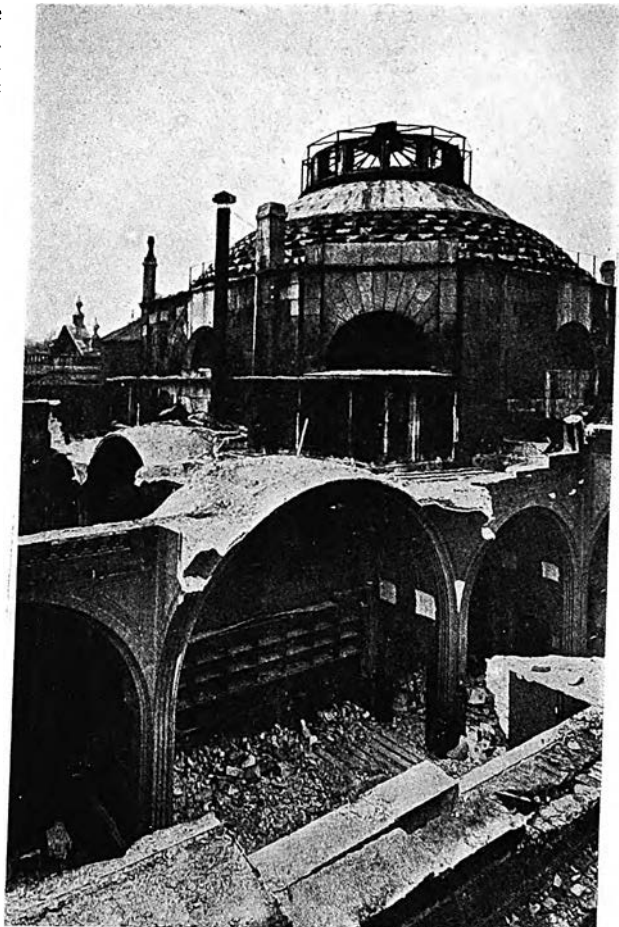
Now, third, I shall agree with Mr. Edwards that it is not safe to press the analogy between literature and architecture too far; although architecture, Mr. Edwards to the contrary notwithstanding, *does* have an idea or an emotion, especially an emotion, to convey. It is that fact which marks a building as architecture and not as merely an ordered or orderly structure. It is because too many mechanical rules, grammatical rules, if you will, too many cut and dried formulae and too little of human feeling and emotion have entered into their composition that the buildings along our streets make so slight an impression upon the human beings who move insensible to their proximity around their bases, and look in and out of their windows. Mr. Edwards' theory of punctuation and inflection is interesting; but here, as well, too



From "The Architects' Journal"

ST. JOSEPH'S MEMORIAL CHURCH, LEYTON, LONDON
E. BOWER NORRIS, A.R.I.B.A., Architect

"Showing what absence of 'feeling' can do to form."

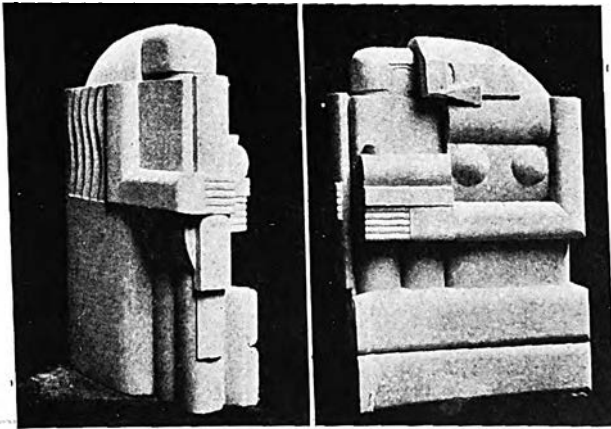


From "The Architects' Journal"

THE DEMOLITION OF THE BANK OF ENGLAND:
THE COLONIAL OFFICE

"They builded well. But were it well so to build where time is fleeting nor even art endures!"

close an analogy to literary form must be avoided. We punctuate by bringing our unified composition to a proper ending. But all of Mr. Edwards' resolutions of duality, trinity, double-duality and *cinqtity* into unity simply yield symmetry, which is death; not so far has he touched upon the life-giving property of balance. Now, symmetry implies similar punctuation, a period, at both ends. That is, one must begin in the middle and read to the right and left simultaneously; in other words one must possess at one and the same time the Oriental and the Occidental mind. Somehow balance appeals to me personally in literature, in art, in nature, in life. One of the most beautiful women I ever saw was out of symmetry for she had lost a leg; but she moved with exquisite rhythm and grace in perfectly controlled balance upon a single crutch. In fact no woman or man is beautiful in strictly symmetrical pose—if a human can strike or maintain such pose. But certain symmetrical buildings have been beautiful—though that was not the underlying cause of their beauty; no human being is beautiful in strict symmetry but only in using a symmetrical body to effect an ordered balance.



DESIGN FOR A FURNACE

"Showing a certain warmth of attachment"

From "La Cité"

The Tabooed Personality

I shall quote Mr. Edwards on one point so that the reader may decide for himself whether I am justified in taking issue with the underlying sentiment, as I shall. "The beauty of a building is held to depend upon the establishment of a certain relationship between the parts of the building itself. Thus, it can never be a question of taste or in any manner a gift from the spectator to the object." As to this I shall merely say that unless the spectator be of the same racial stock and environment as the person who put the beauty into the form originally, or unless by long association he has become familiar with the form, he will not apprehend the beauty—the form to him may be positively ugly.

A certain "metaphysic" to which Mr. Edwards has referred "warns," he says, "psychology off the field of art. Through its agency the subjective view of art, the tendency to judge *things* by diving into the mentality of the spectator, is proclaimed to be misleading if not actually fraudulent. In a work of art the intellect resides in the *thing*, and this intellect speaks direct to the intellect which is in us."

Again, *intellect* in inanimate things, in *insensate* things! It's too deep for me. But I have a theory—not a formula nor a grammatical rule to deaden the creative faculty, but a theory to stimulate the imagination—which I shall propound after I have made a passing remark on the necessity of a complete, rounded, sensitive, organism controlled by a spiritually endowed personality for the apprehension of the beauty, or the elements of that beauty, in any object animate or inanimate, organic or inorganic. The lovely flower he sees exhales no odor to one bereft of the sense of smell. The color which charms does not exist for one bereft of the sense of sight. Not ever a flower was born to blush *unseen*. It never blushed till some intruding gaze fell upon it. The song of the bird does not exist for him bereft of the sense of hearing. The flavor of the fruit does not exist for him bereft of the sense of taste. Color, sound, odor, flavor all are exhalations from the object in the form of vibrations, of pulsing energies, with no meaning, no significance, unless eye, ear, nose, and palate are present to receive the sensation; and these sensations are not related to the

object, nor the relationship between the object and the recipient noted, unless that recipient be a human being with an age-long civilization behind him.

Beauty

Yes, beauty is in the form, entering through the spirit touch of the lover; revealing itself to the spiritual apprehension of another lover. I traveled in Europe once with the sad, glad "Charlie" Mulligan, sculptor, who knew form and the feeling of it. He was somewhat of a mystic, as every creator of art must be, and was taken with the mystical side of Claude Bragdon's fourth dimensional studies. (By the way, *The Architect*, London, 17 April, reproduces with his charming illustrations Mr. Bragdon's noteworthy *Producing Shakespeare*). The mathematics of the fourth dimension appalled Mulligan and when he learned that the fourth dimension was nothing but a mathematical concept, he sought some other explanation and found one which satisfied him. One is struggling for beauty with the three dimensional modeling clay; hoping, striving, for beauty, but it eludes him;

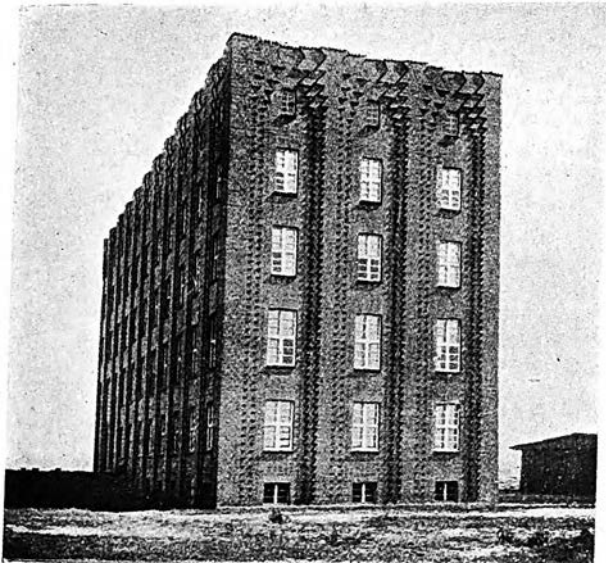


From "The Architects' Journal"

ENTRANCE HALL AND DOORWAY TO CENTRAL VAULTED CORRIDOR
THE BRITISH PAVILION IN THE PARIS EXHIBITION
EASTON & ROBERTSON, Architects

"There are designers among us who could have contributed similarly to the Paris show, but the result would not have been American any more than this is British."

THE YOUNG ARCHITECT IN PRACTICE



A BRICK BUILDING IN HANOVER

From "Deutsche Bauhütte"

"If sunlight can stagger this building, what would zig-zag lightning do to it?"

then suddenly beauty beams from the clod—the fourth dimension has been tapped and beauty flows from out it. I have known worse theories. But I could not imagine anything much worse for art than to give an artist a formula for getting beauty out of the fourth dimension—or a formula for getting beauty out of proportions and relationship of parts.

As to the Theory

Theorizing on art, though not as futile as producing formulae for art, is on a plane with discussion on the life immortal. It gets us nowhere, even did we care to arrive. Theories on immortality are propounded mostly by those who get little or nothing out of present existence; or by those who offer rewards to those who seek rewards for doing their duty; or who may be scared into doing their duty through fear of punishment—the above only to give an idea of my attitude towards theorizing on art and life generally. But just the same, futile as it is, I like to theorize on art.

There are three possible theories to account for the

reactions to art, that is, for the reactions which accompany the contemplation of a work of art: First and foremost, that the object is a medium through which sympathetic vibrations or rhythms are transmitted to the spectator, or better, recipient. Second, that the vibrations which are set up within the recipient are the reflections of his own spirit from the surface of the image because of his oneness biologically and ethnologically with the creator of the image; and third, that some outside impulse other than the biological and ethnological is working through the creator and through his creation to stir the rhythmic structure of the recipient. None of these theories holds a place for the idea that beauty or ugliness reside *per se* in the inanimate or created object, and are there whether one sees it or no. Beauty does not reside in the inanimate form except there be a sensitized eye to behold it; an eye sensitized through ages of association with the idealism of the creator of the form.

No forms or proportions are beautiful in themselves, but only as they express the idealism of the creator to a mind sympathetic to that idealism. We see beauty in nature not because beauty inheres in the scene but because the vibrations, the harmonies, the rhythms of nature are resident in us who are as much a part of nature as is the natural object itself, or the scene which presents itself to our eyes.

Beauty and love and life, and their idealistic expression in art, are all a matter of feeling, and can be neither created nor apprehended by one who is insensate; by one who cannot *feel*. Such an one cannot select and arrange the rhythms, the proportions, the forms, which shall transmit the impulse to the heart of his brother; the heart being that part of the spiritual anatomy which receives the impulse and the mind that part which defines, orders, and clarifies it; that is, makes its purpose clear. Enough of my theorizing for this time!

Comedy in Architecture

This is not theory—it is fact. To be an architect in England is to be nobody. Hence architects must have a handle—at least the title must. So "Chartered Architect" is proposed and the title is to be conferred on any member of the R. I. B. A. because the R. I. B. A. operates under a charter from the Government. In this land of the free we have Registered Architects—they have no registration—why should we see comedy in the title Chartered Architect?

IRVING K. POND.

How Shall the Young Architect Commence the Practice of Architecture?

The Architect's Small House Service Bureau as a Possible Answer

"HOW THEN shall the young architect commence practice?"

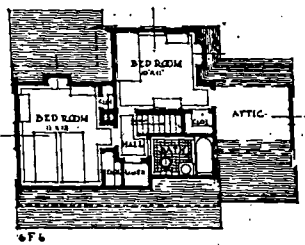
"Why, let him begin," is the ready answer!

"Yes, but how?" is the reiterated question.

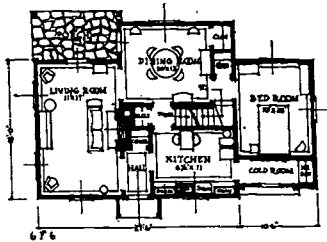
"How does he begin?"—comes the answer, sparring

for time; "let him make a beginning in the way that he always has."

There, however, is the slip. He cannot. Conditions are not what they were. They are constantly changing, and the greatest change of all has come within the



SECOND FLOOR PLAN



FIRST FLOOR PLAN



last forty or fifty years. Back in 1879, when the unknown and youthful firm of McKim, Mead & White was formed there were scarcely a dozen eminent architects practising throughout the entire country. The mere knowledge that young Charles McKim had worked with the great Richardson and had studied in Paris gave his firm sufficient prestige to secure the necessary first commissions.

Today the young architect, holding a diploma from the best of the American architectural schools, and returned from Paris with perhaps a diploma won at the Beaux Arts, with several years of experience to his credit as draftsman in the now long established office of McKim, Mead and White, cannot start a practice under his own name and command even a fraction of the clientele that was willing to patronize the young men of forty years ago. Today there are many thousands of capable and reputable firms in established practice, and there are certainly at least a hundred practicing architects as eminent and as talented as was Charles Follen McKim.

How then is the young man of today to commence practice? Let us first examine his qualifications and then attempt to discover when and how he gets his business.

There is little doubt that the well-trained man today has had greater advantages than his predecessors in educational qualifications. Of course all of those who practice architecture do not have the advantages of all the training that may be had. Many men get practically all of their training in the architect's office. There are plenty of young boys some of whom have had high school training in "drafting" or "mechanical drawing" who come into the offices as tracers. Through years of practice these men become very proficient drafts-

men. Many of them patronize the night schools and extension courses, or join ateliers.

Both the foregoing classes of men are to be found principally in the city offices. Those of them who are lucky enough to have friends wanting to build often make a practice of handling small jobs "on their own" by working nights and thus begin a sort of "surreptitious" practice before actually opening an office.

There are many men, however, who call themselves architects today, who have never seen the inside of any architect's office except their own. These are the small-town men who have drifted into the profession or in some cases have even been compelled by force of circumstances to enter it. The small-town builder builds his houses as he has built them before, making only such slight modifications as his fancy bids. Such details or such variations as must be studied before erection are sketched out on the face of a smooth pine board. As the carpenter gets more work to do, however, he finds that he must leave more explicit directions with the men under him on one job while he visits another. He picks one of the boys, therefore, who is "handiest with his pencil," and asks him to lay out a little sketch on a sheet of paper. As the business grows and the demand for "laying it out" increases, the young fellow finds that he is becoming less carpenter and more draftsman. The other men begin to hail him as "Archy-teck." Pretty soon he begins to get work from other builders. He is no longer an employee drawing wages from the carpenter. He gets paid for his drawings at so much a house. He puts a sign in the window over the grocery store. He is a full fledged "Archy-teck." He makes plans for the lumber yard people to send along with the material to the smaller towns where there has not yet been enough business to develop an

THE YOUNG ARCHITECT IN PRACTICE

"Archy-teck." Carpenters who are setting up business for themselves are told by the lumber yard people that he is a handy fellow from whom they can get a set of plans. Business keeps coming as long as the plans are turned out quickly and cheaply. Then another handy young fellow is discovered who can do it quicker and cheaper and the process begins over again.

Of course there are as many variations in experience as there are men but one does not go far wrong in saying that architects get their training in one of three ways: school training, office training, and job training.

Despite the horror of the designs which they create, it is the writer's opinion that so far as the small house is concerned the job-trained country "Archy-teck" is the one trained by the right method. What he lacks he lacks because America has not got it—a tradition in small house design. America began right. But the period of greatest expansion and increase of population came at the same time as the introduction of machinery. In the enthusiasm for the new tools, especially the jig-saw, form and tradition were forgotten. So many badly designed houses were built that the earlier examples were lost to sight. The eye of the present-day carpenter and builder has never been properly trained. He has hardly seen anything except bad examples. Such tradition as he has dates only from the very worst period of flimsy gimcrack building. The job-trained "Archy-teck," because he lacks tradition, lacks taste. The school trained architect may have taste but lacks tradition so far as the construction of small houses is concerned. The man with office training may or may not have taste but he will be possessed with the ability to draw, which without taste and tradition may be a greater danger to him. He will be likely to think in terms of lines on the paper rather than in terms of mass. Into the training of all architects should go something of all three types of training, school, office, and job.

What the Small House Service Bureau can do to improve the training that architects receive, it shall be our purpose to discuss later; let us think for the moment of young architects as they are, seeking business, and ready to begin a practice of their own. We have already shown that the job-trained "Archy-teck" is made by the business that comes to him. It is the school and office-trained young men who are confronted with the problem of seeking business. The average owner picks the beginner for one of two reasons. He is cheaper and he is supposed to give more "personal attention." In other words, the owner can dominate the beginner as to price, design, and general handling of the work as he cannot dominate the well established man.

Now if the beginner is working on a cut fee he is not going to find it easy to spend sufficient time on designing and redesigning until a proper scheme is evolved, and the beginner is at that period of his development when he needs to do just this. It will take him longer to develop his design than the more experienced man with whom he is competing. The pressure for speed will prevent his "arrival," so to speak. His production will be ordinary. Therefore his prospects will be limited and very likely he himself will be condemned to a career of mediocrity. The clients of course won't

know the difference. They will rejoice at getting something cheap and will keep on seeking and employing young men to do ordinary things: limiting the lives with which they come in contact to hackwork, mediocrity and oblivion.

Young men are sought in all classes of so-called "commercial work" usually for the reasons given. We are concerned at present, however, chiefly with the pitiful case of the "small house hack." For example a young man named "Dabbler," married, and with two children, had had several years' experience in one of the large New York offices. He lived in one of the regulation ready-made suburbs. He was affable in manner and obliging. A builder friend asked him one night if he could make up a set of plans for him on short order. Mr. Dabbler brought home drawing board, triangle and T-square, worked on the dining-room table and in two evenings "batted out" a set of plans for which he received \$50.00; ten dollars less than a whole week's salary. He kept up the practice of accommodating friends. He left the office. He batted out two, three, four and in the busy season, even five sets of plans a week. He rigged up a wing on his house and hung out a sign "office." The houses in the suburb grew more frequent and huddled closer together, but they kept their nondescript incoherent character, and Mr. Dabbler's energy went entirely into the preparation of diagrams on paper, which are still carefully preserved in the building department, and which at the time made it a good deal easier for the plumber, steamfitter, electrician to set up their work. Mr. Dabbler is older now; he isn't willing to sit up nights. He doesn't turn out plans. He hires some youngster to do that. He builds for speculation. When you discover he was once an architect, he tells you that "competition is so keen" and "you have to give the people what they want," that it "doesn't pay" to give them something "really Archy-teck-tural."

Meanwhile the true development of domestic architecture, aside from the mansions of the rich, is being neglected by the profession.

Has the Bureau anything to offer to the young architect about to establish his own practice? First of all, it offers the beginner a chance to work with older men, to serve on committees with them, to get the benefit of their experience, and to get the stimulus of collective effort. A young Bureau member submits a design to the Plan Committee. He works with six or seven men who are putting every effort forward at once to help him and to create the best possible design for a small house. The design is improved and he absorbs something of the enthusiasm and of the method used by the group of older men. He takes time to do it right. (The illustration on page 336 is a sample of the character of the work.) After the approval of the scheme, the designer works with one of the members of the committee to develop the working drawings. He is paid for his time. He becomes a member.

As a member he is at once stamped as a man of a certain degree of prestige. Bureau clients are referred to him for consultation. They come to him having selected a set of previously prepared plans. They require

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further professional advice upon how to execute the work indicated on the drawings. First of all assistance is required in filling out the specifications, choosing the materials to be used, designating methods to be employed. After bids have been received he may be called upon for further advice. The proposal most advantageous to the owner must be picked out, the contract signed, and then as work progresses his services are required from time to time for superintendence. As a result, the prospective small home owner, instead of carrying with him the conception of an architect as a sort of hack, who somewhere and somehow continually grinds out indifferent sets of plans, remembers him as an individual with expert knowledge of the building business, who came on call when he was needed and, because of the advice that he gave, made it possible to secure a small house of distinction instead of a nondescript collection of rooms.

On his side the young architect, instead of standing alone, having to compete both with other older architects and with miscellaneous outsiders, gains a position as one of a group, the members of which are cooperating to improve low-priced domestic architecture. He finds himself as a representative of the profession pledged, it is true, to give his advice at a low figure (\$4.00 per hour for consultation), but giving that advice in a dignified way that is a credit at once to himself and the profession. The small basic income from consultation fees is welcome to the young practitioner and time

thus spent may from an economic point of view bring a more certain return than much of the time spent in giving free suggestions to prospective clients and in originating plans for small houses on which it is impossible for the individual to give the complete detailed service necessary for the execution of really good work.

In other words the young architect who commences practice through the Bureau will find an organization ready to aid him. It will reduce his individual labor, give him colleagues to work with, and contracts which will help to develop his talent. He will serve a valuable apprenticeship in design, in consultation, and in superintendence, always with the structure of the Bureau ready at hand for cooperation and guidance.

The local reputations which Bureau architects can build up as professional advisors on houses which stand out as the result of such architectural service is the best possible foundation for an independent practice. It will take some years for the movement to gain the proper momentum and for the educational leaven to work, but the time will come when an architect will be selected because his was the personality that raised the standard of homes in a locality and not simply because he was the small-town boy who was handiest or quickest with his pencil.¹

ARTHUR C. HOLDEN.

¹ This discussion will be continued in the ensuing issue of the JOURNAL with an article entitled *How Should the Established Practitioner Remain in Practice?*

Paris Letter

IN FRANCE we are thinking anew of our façades. Once upon a time, to make walls, we piled brick upon brick patiently, and stone upon stone with that careless precision which gives delicate pattern and soft textures. Now we are bidden to new devices, for the steel skeleton has come, and along with it cement and steel-tentacled concrete. Sometimes we still clothe the steel bones with stone, but more often plastered brick, simulating stone, is used because of its greater facility, particularly when structures of some size are to be raised.

Where we cling to the real there seems no need for anxiety for the future. We have plenty of good stone in France. We know it through centuries of trial. In stone, the new fashion is not difficult. But the cost, not only of material but for the workmanship (for the stone-cutter is almost an artist), sends us seeking other ways of hiding our structural bones. Red sandstone is excellent and it has been very happily used by various architects, but only in luxurious building, of course. Then we have the imitations of stone, as have you. They may pass for the present, but will they last? And even though they do, shall we not be disappointed? For stone itself is a part of the great natural rhythm. Over its clean surface Time lays a patina of soft tones. Plaster substitutes become lustreless and Time, as though despising them, daubs them in dirty greys. And not content with that measure of despite, frost and sun join in the contempt and gently heave and strain the surface until

mocking cracks appear and the bones of the skeleton, little by little, indiscreetly poke their outlines through the flimsy covering.

The Classicists, *bien entendu*, are not sparing in their criticisms of the Modernists, in these matters—those dreadful Modernists with their monolithic creed and their monolithic structures in which holes are pierced to serve as doors and windows. But it is interesting to watch the Classicists take up the argument of the Rationalists and join with them in war—not upon architects, it is true—but upon that crew of decorators, clever but ignorant, who call themselves architects and who fancy that any building can be as successfully realized in space as on paper.

The Exposition of Decorative Arts shows several examples of this sort of thing. Will they serve to encourage others in similar efforts? I hardly think so. But, on the other hand, and because of the temporary nature of the structures, architects have used surface treatments with great variety, plain and decorated and mingled in the general scheme of the structure. Likewise there is also extreme simplicity—that utter extreme of which we find examples in the old houses of Italy and in the South of France where the clothing is all of lime mortar.

Aside from the monolithic creed which the champions of extreme modernism seek to express in their buildings, they consider that as a plain, even a challenging mark of

PARIS LETTER

their independence of recognized forms, it is well to abolish the cornice altogether. Time, being the final judge, will give the answer in this matter as well as in material endurance. Time allows to survive that which satisfies the principles both of logic and æsthetics. Structures that meet only the cold demand of logic disappear, abandoned of man's indifference; where æsthetic considerations alone have prevailed, without regard to structural laws, the play of the wind, the whip of the rain, the swell of the sun and the shrink of the frost, our plaything tumbles to dust of itself.

§

Apropos of the stylistic association of architectural ideas, whereby many kinds of buildings are fixed in men's minds by such terms as a Gothic church, an Italian villa, a Renaissance chateau, an English university, we have in Paris a recent example—happy, as well—in the University City. I have already written of this scheme sponsored by the city of Paris. Between the Park of Montsouris, and a new park in the southern part of the city, the municipality has given a tract of land, reserved entirely to houses for students. It is known as the University City. Each country receives a lot and thereon erects its own building. The first to be finished is that for French students, due to the generosity of M. Deutsch de la Meurthe, and to the skill of the architect, M. Beckman. The inspiration is clearly English, by virtue of the principle just enunciated, and the donor encouraged that tendency. Soon we shall see rise the buildings for foreign students—of which those for Canada and Japan will be the first, it seems. The old railway crosses the Park.

A new station will be built for students who, in a very few minutes, can reach the terminus in the heart of the Latin Quarter, only two hundred metres from the Sorbonne.

§

The ever-present diverse tendencies in architecture have been discussed in the Congress of Architects, which takes place under the auspices of the *Société Centrale* and is representative of all important architectural organizations.

As to tendencies of architecture, the sense of the last meeting was characteristic—an appeal for calm, one might say, since the form of the following resolution proves that there had been sharp discussion. It was thus resolved: "*Que les Architectes d'aujourd'hui laissent au jugement de l'avenir des œuvres qui témoignent, d'une part de la mentalité, de l'époque, et qui soient, de l'autre, en parfaite harmonie avec les coutumes, le climat et les matériaux de France.*"

Among the important studies made by the Congress, of particular importance were those which related to the title of "Architect," and to the ownership of design. Opinion as to the title "Architect" was practically unanimous. All the societies agreed that the title should be reserved to those who agreed to submit to the Professional Code, and who could give proofs of their technical attainments. What shall be those proofs? The Government will decide this, for a law will provide the sanc-

tion, and a solution should be forthcoming within a few months. As regards the ownership of design, a great step has been taken in France, and henceforth the unauthorized reproduction of the work of an architect affords ground for damages. The Congress resolved that the Convention of Berne, revised at Berlin, be ratified without reservation by all the signatory states, and conforming to the provisions of this act, that the works of architects be protected exactly as are all other artistic works and on the same conditions. It is interesting to note that special agencies have come into existence to prepare contracts for reproduction, and for aiding architects in safeguarding their rights, of which one frequent violation is the reproduction of their buildings on postcards, although they have numerous other rights in design both in private and public work.

§

It is somewhat a relief to forsake these practicalities, or these ceaseless anxieties over the Architecture of the Future, and to seek a little repose in the Salon. Here we share gently in the pleasures of the Past. In one of the rooms there has been assembled the work of the one-time pensioners of the Villa Medici and of the old *boursiers* of the Salon. Here is the study of the *Cà d'Oro* by Monsieur Defrasse; the Pitti Palace by Monsieur Menot; the ceiling of the Farnese Palace by Monsieur Laloux; the Villa Medici of Redon, the beautiful studies of the Panthéon and the view of Rome in the fourth century, by Monsieur Chedanne; the sections of the Palatine Chapel at Palermo so perfectly rendered by Monsieur Hulot; Sta. Sophia by Monsieur Prost, and the precious restoration of the Centenarian's house at Pompeii by Leon Chiffot, whose recent death we deplore.

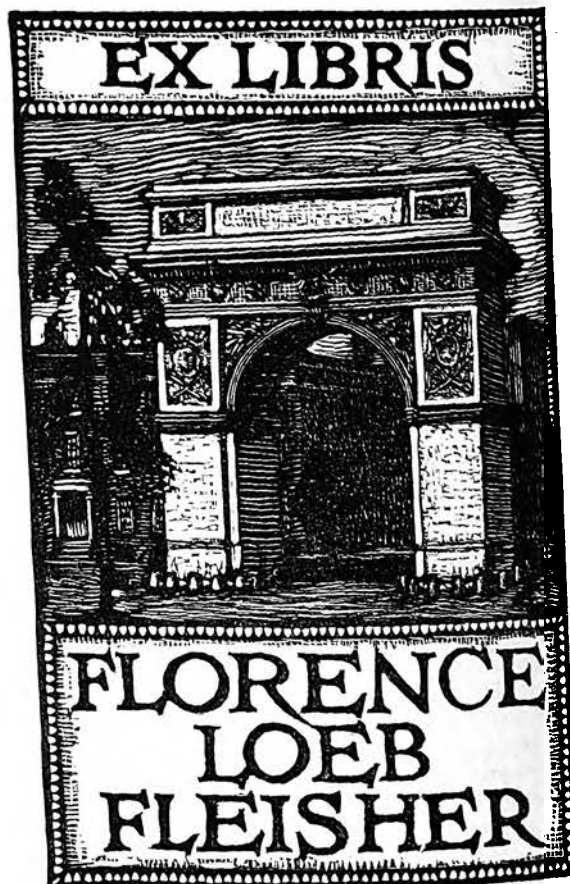
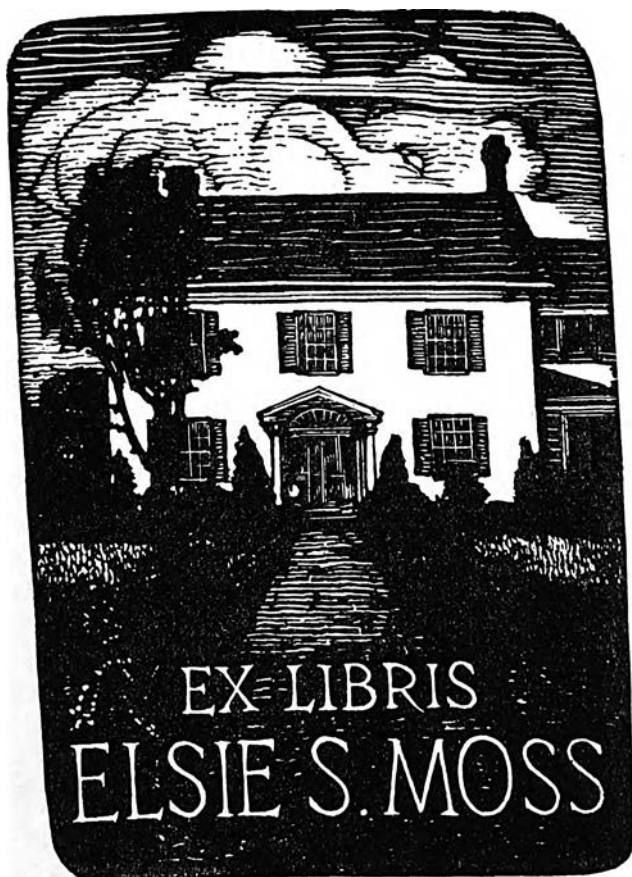
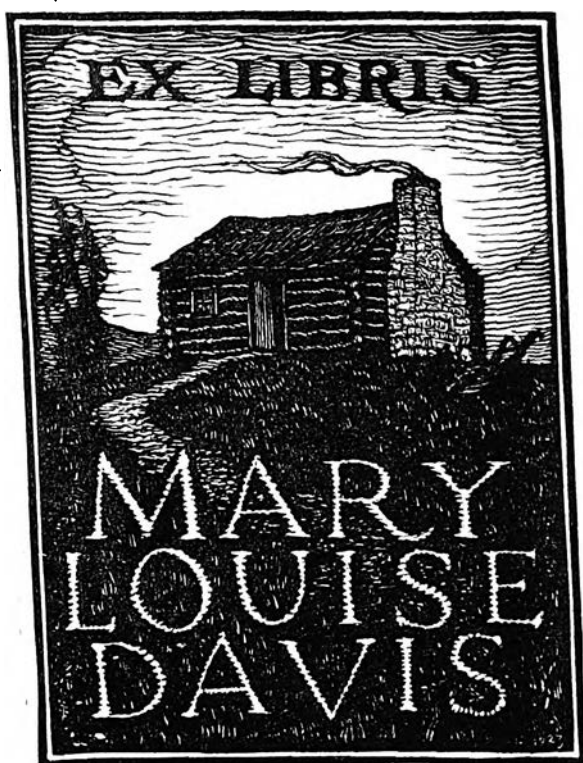
Before these hallowed works, one seems convinced, in considering their diversity, that all were modern in their time; that they grew out of inherited traditions, not rigidly accepted but liberally transposed. The principles of composition are common to them all. In looking at them, that is the lesson we shall do well to seek and learn.

G. F. SEBILLE.

Rheims Cathedral

The Société des Amis de la Cathédrale de Rheims have opened a public subscription for funds with which to restore the great rose window and the glass in the gallery dite *les Rois*. The Société informs us that the old timber roof destroyed during the war has been replaced by one in reinforced concrete, the gift of Mr. J. D. Rockefeller, Jr. The great rose window was wholly restored just before the war by Monsieur Paul Simon. A part of the glass has now been destroyed, but Mr. Jacques Simon, charged with the task of the restoration, will replace the lost parts by utilizing the designs made by his father after the originals, about a dozen years ago.

The JOURNAL will be glad to receive and forward subscriptions to the treasurer of the Society.



FOUR BOOK PLATES
After the woodcuts by J. J. LANKES

In the Garden of the Goddess

FACE TO face with a work of art one man is unmoved while another is thrilled. He who is ecstatically transported by art's magic vision is likely to feel no need of inquiry as to why he is so stirred. It must be confessed, however, that there are many who respond to the influence of one or another of art's many modes of expression, who do so but half-heartedly, and perhaps with a bit of doubt lest they be making fools of themselves. Others there are who try to cultivate a taste for art. They are swept along by the shibboleth of Culture for the Multitude, and they wish, not only to be considered cultured, but, what is far more important, to *be* cultured. They seek guidance and doubtless they are entitled to wise counsel.

All of these, lovers, near-lovers, and would-be lovers, will turn hopefully to the books¹ of which I write. In each the elemental riddle—the Whyness and the Whatness of Art—is seriously considered. Even those relatively few of us who cheerfully hold that art is plain and that the riddle lies in the philosophies which have been spun about it will be interested—for it is always treasure-trove to come upon the sincere interpretation of an earnest fellow-student or an honest teacher.

These two books are in this wise allied chiefly because the subject matter covered is in some small part the same. "Kit" Anstruther-Thomson seems the fellow-student and Clive Bell the teacher. In "Kit" we have the Conscientious Cataloguer. In Clive Bell the Metaphysician lecturing *ex cathedra*. But in each there is much more. In each there is a genuine love for the matter in hand. Each has felt the ecstatic thrill and though each has been moved to try to explain it—"rationalize" it, if you will—that fact does not impair the reader's impression of personal contact with delightful people who need for themselves no proof of the faith that is in them, but are offering it to others out of pure kindness of heart.

Vernon Lee's introduction fills half the first book. It is the work of a loving and admiring friend who is anxious—over-anxious perhaps—to say of her darling subject only such things as will compel the love and admiration of the gentle reader. Better had the kindly editress merely sketched in an outline and left the reader free to interpret in his own way the really intriguing and lovely personality who seems to flit shyly away from him as though embarrassed by page after page of superlative appreciation.

If we are more interested in the lady herself than in what she wrote her friend should not blame us. Miss Anstruther-Thomson's portraits show a person of the type made familiar by the DuMaurier drawings, and suggesting the wonderful Duchess of Towers. She must have had a virginal mind that could entertain knowledge and even wisdom without having to pass through the fires of elemental experiences. She loved art and she loved people too, but without realizing the condescension which accompanied her untiring desire to share her pleasures of the mind with ordinary less-gifted mortals. She

wanted people to be excited over picture-galleries as she was and she liked to go with them and talk to them about the treasures which were there. She was "a born nurse, a born organizer and hostess." She loved horseback riding and life out of doors. She drew, and modelled and wrote. She had an inquiring mind and wanted to know "*Why* do we like the things we like?" Clive Bell thinks he has found the answer, for he says: "Anyone who is curious to discover why we call a Persian carpet or a fresco by Piero della Francesca a work of art, and a portrait-bust of Hadrian or a popular problem-picture rubbish, will here find satisfaction."

Miss Anstruther-Thomson's notes are like bits of conversation between enthusiastic art-students. She writes painstakingly of a thousand little things which genuine students feel instinctively and sometimes talk about to each other. She has a fine power of expression and great patience for the smaller matters of technique. Her biographer's statement that "she had always been a great reader of Ruskin" is superfluous, for her writings reveal the fact. She has adopted the Ruskinian method and made it her own.

She has some interesting comments on architecture: "It is certain that we, the lay public, are not interested in architecture from the point of view of construction, for most of us know nothing about construction; we care about architecture principally from the point of view of its power to give us agreeable sensations." She has a real affection for Gothic and though the matters of precedent do not worry her *per se*, she is keenly conscious of the difference between the mediæval work and its modern imitation. She says: "Modern Gothic, with its dull, lifeless regularity, gives us none of these feelings." (She has been discussing the sense of motion in equilibrium which she feels in a great Gothic church.) "Restorations of ancient Gothic are practically impossible, *for the dynamic instinct no longer exists nowadays*, that instinct which feels the exact amount of movement that would counterbalance pressure. So restorers are doing more mischief than they realize when they pull down and attempt to restore ancient buildings, for, with the best will in the world, in every carved stone they are replacing an alive art by a dead pattern."

She is tremendously interested in Greek vases and Greek sculpture. "Art gives us eternity of expression because the lifts and curves and lines remain unchanged; whereas people in real life are like snap-shots—they don't show by their shape that they are going to go on doing or feeling a thing; on the contrary, they change expression frequently; whereas the brows, the chin, the hair of a Greek statue hold the thought or feeling steady for all time."

Her comments on painting show rare discernment, common sense and poetic insight. The lamented Sargent painted her portrait and I imagine he must have had few comments on his work that could have pleased him more than her notes of appreciation on his "Ellen Terry," and the well known "Carnation, Lily, Lily, Rose."

This reader, being a mere architect, sympathizes with Miss Anstruther-Thomson's inability to understand "the

¹ *Art and Man*. Essays and fragments by C. Anstruther-Thomson with introduction by Vernon Lee (Violet Paget). E. P. Dutton & Co.

Art. By Clive Bell. Frederick A. Stokes Co.

more modern developments of Futurist art"—just as he is inclined to resent Mr. Clive Bell's calm assumption of knowing all about it and taking it quite seriously.

"I did my best," says he, "to understand this ultra-modern art, for I had a season ticket for the first Exhibition of it in Grafton Street, and I used to go three or four times a week to study it. Gauguin, Matisse and Picasso I got to appreciate. But there was one picture, for instance, which looked like broken packing cases but the catalogue said it was a portrait of Buffalo Bill, which puzzled me more and more every time I looked at it. So on the last day of the Exhibition I went to the official who sat at the table, and I said: 'Some of these pictures have beaten me; please tell me what they are aiming at?' And he said: 'Oh, I don't know.' So I said: 'Could anybody in the Gallery explain them to me?' He said: 'Oh, no, I shouldn't think so.' Then I said: 'Could anybody in London tell me what they are about?' And he said: 'Oh yes, Wyndham Lewis could, because he does them himself, but he isn't in London!' So I left the Gallery defeated."

This reader owns to an impression gained by reading *Art and Man* of a pleasant afternoon (raining of course) in an old attic going through a forgotten trunk full of old letters and the furbelows and trinkets of happy days long gone. There has been a faint scent of lavender, and one's fingers have clung lovingly to the faded rosebuds, bits of old lace and scraps of soft velvet and silky smooth patches of discarded finery. Clive Bell's book, on the contrary, though published now more than ten years, and favored by one new edition and four reprints, is still new and challenging. There is nothing unsound or sophomoric about it. It is irritatingly competent.

"What quality is common to Sta. Sophia and the windows at Chartres, Mexican sculpture, a Persian bowl, Chinese carpets, Giotto's frescoes at Padua, and the masterpieces of Poussin, Piero della Francesca, and Cezanne? Only one answer seems possible—significant form. In each, lines and colors combined in a particular way, certain forms and relations of forms, stir our æsthetic emotions. These relations and combinations of lines and colors, these æsthetically moving forms, I call 'Significant Form'; and 'Significant Form' is the one quality common to all works of visual art."

This, taken out of its context, may seem a bit like trying to explain the music which we hear from a phonograph by showing us the records and reducing them to variations of a series of delicate corrugations. To read the entire book is to be more fair to Mr. Bell. Whether or not one agrees with his formula one may gain much by the many new lights he throws upon a much-discussed subject and by the freshness and verve of his keen comment. The book is divided into five leading subjects—"What is Art?" "Art and Life," "The Christian Slope," "The Movement," "The Future." Each is so full of grist for the peruser's mill that a chapter of comment could easily be set up under each heading.

"It is a pity that cultivated and intelligent men and women cannot be induced to believe that a great gift of æsthetic appreciation is at least as rare in visual as in musical art. A comparison of my own experience in both

has enabled me to discriminate very clearly between pure and impure appreciation. Is it too much to ask that others should be as honest about their feelings for pictures as I have been about mine for music? For I am certain that most of those who visit galleries do feel very much what I feel at concerts. They have their moments of pure ecstasy; but the moments are short and unsure. Soon they fall back into the world of human interests, and feel emotions, good no doubt, but inferior. I do not dream of saying that what they get from art is bad or nugatory; I say that they do not get the best that art can give. I do not say that they cannot understand art; rather I say that they cannot understand the state of mind of those who understand it best. I do not say that art means nothing or little to them; I say they miss its full significance. I do not suggest for one moment that their appreciation of art is a thing to be ashamed of; the majority of the charming and intelligent people with whom I am acquainted appreciate visual art impurely, and, by the way, the appreciation of almost all great writers has been impure. But provided that there be some fraction of pure æsthetic emotion, even a mixed and minor appreciation of art is, I am sure, one of the most valuable things in the world—so valuable, indeed, that in my giddier moments I have been tempted to believe that art might prove the world's salvation."

"Like all sound revolutions, Post-Impressionism is nothing more than a return to first principles. Into a world where the painter was expected to be either a photographer or an acrobat burst the Post-Impressionist, claiming that, above all things, he should be an artist. Never mind, said he, about representation or accomplishment—mind about creating significant form, mind about art. Creating a work of art is so tremendous a business that it leaves no leisure for catching a likeness or displaying address. Every sacrifice made to representation is something stolen from art. Far from being the insolent kind of revolution it is vulgarly supposed to be, Post-Impressionism is, in fact, a return, not indeed to any particular tradition of painting, but to the great tradition of visual art. It sets before every artist an ideal which, since the twelfth century, has been cherished only by exceptional men of genius. Post-Impressionism is nothing but the reassertion of the first commandment of art—"Thou shalt create form." By this assertion it shakes hands across the ages with the Byzantine primitives and with every vital movement that has struggled into existence since the arts began."

"Religion, as I understand it, is an expression of the individual's sense of the emotional significance of the universe; I should not be surprised to find that art was an expression of the same thing. Anyway, both seem to express emotions in different form and transcending the emotions of life. Certainly both have the power of transporting men to superhuman ecstasies; both are means to unearthly states of mind. Art and religion belong to the same world. Both are bodies in which men try to capture and keep alive their shyest and most æthereal conceptions. The kingdom of neither is of this world. Rightly, therefore, do we regard art and religion as twin manifestations of the spirit; wrongly do some speak of art as a manifestation of religion."

THE FOLLIES OF 1950

"Dogmatic religion can be vital and sincere, and what is more, theology and ritual have before now been the trumpet and drum of spiritual revolutions. But dogmatic or intellectually free, religious ages, ages of spiritual turmoil, ages in which men set the spirit above the flesh and the emotions above the intellect, are the ages in which is felt the emotional significance of the universe. Then it is men live on the frontiers of reality and listen eagerly to travellers' tales. Thus it comes about that the great ages of religion are commonly the great ages of art. As the sense of reality grows dim, as men become more handy at manipulating labels and symbols, more mechanical, more disciplined, more specialized, less capable of feeling things directly, the power of escaping to the world of ecstasy decays, and art and religion begin to sink. When the majority lacks, not only the emotion out of which art and religion are made, but even the sensibility to respond to what the few can still offer, art and religion founder. After that, nothing is left of art and religion but their names; illusion and prettiness are called art, politics and sentimentality religion."

"To justify ethically any human activity, we must inquire—'Is this a menace to good states of mind?' In the case of art our answer will be prompt and emphatic. Art is not only a means to good states of mind, but, perhaps, the most direct and potent that we possess. Nothing is more direct, because nothing affects the mind more immediately; nothing is more potent, because there is no state of mind more excellent or more intense than the state of æsthetic contemplation. This being so, to seek any other moral justification for art, to seek in art a means to anything less than good states of mind, is an act of wrong-headedness to be committed only by a fool or a man of genius."

"Art schools do nothing but harm, because they must do something. Art is not to be learned; at any rate it is not to be taught. All that the drawing-master can teach is the craft of imitation."

of soft artistic jobs is the most unlikely method of encouraging art." . . . "Let the artist have just enough to eat, and the tools of his trade; ask nothing of him. Materially make the life of the artist sufficiently miserable to be unattractive, and no one will take to art save those in whom the divine dæmon is absolute." . . . "The artist and the saint do what they have to do, not to make a living, but in obedience to some mysterious necessity. They do not produce to live—they live to produce."

"Ninety-nine out of every hundred people who visit picture galleries need to be delivered from that 'museum atmosphere' which envelops works of art and asphyxiates beholders." . . . "Society can do something for itself and for art by blowing out of the museums and galleries the dust of erudition and the stale incense of hero-worship. Let us try to remember that art is not something to be come at by dint of study; let us try to think of it as something to be enjoyed as one enjoys being in love."

Here let surcease reign, for here is a sufficient answer for those who need no "open sesame" into art's magical gardens. If we *must* philosophize in order to understand the modern "movement" so much the worse for the movement, for if Mr. Bell is right when he speaks of the universal language which is art, that language needs not philosophy for interpreter. The writer suggests that we gather unto ourselves Miss "Kit" Anstruther-Thomson's fine English honesty and candor, and read Clive Bell's challenging book, yielding to his superior intellect only when we find ourselves going along with him in entire honest sympathy. He will warm our hearts by his tribute to a mistress whose beauty is undimmed by any amount of metaphysical argument, and who will allure us more potently than ever because we shall have seen her through the eyes of one who knows how to tell of her charm, and whose love for her shines on his every page.

WILLIAM L. STEELE.

The Follies of 1950

Compiled for the National Association of Substituters, Great Bluffs, Masconama

THE ANNUAL report of the Committee on Imitations for 1950, which lies on the desk before me, contains an interesting piece of news. So efficiently has the National Association performed its functions since 1932 that today less than 7 per cent of existing buildings incorporate any natural products in their original forms. What this means can be readily grasped when it is recalled that only twenty-five years ago building stones were still used just as they came from the quarries, for the facing of city buildings; that wood, often used for floors and trim, actually showed the grain in the trees from which it was cut; and that sand, gravel, cinders, and water were often employed in the preparation of concrete just as they came from the ground and without the slightest attempt at scientific treatment in the factory. However, it is apparent that even as early as 1925, great strides forward had been made in the use of imita-

tions and substitutes. In the archives of the Association is a copy of *The Arts* for September, 1924, in which is an article by Henry S. Churchill, called *The Plaster Builders*. The author points out, rather satirically, it seems, that a great deal of imitation and substitution was in vogue even at that remote time. It might be amusing to quote from his article simply to show by comparison what enormous strides have been made in the development of scientific imitation since Mr. Churchill's day. It must be remembered, though, that in 1925 imitation was rather for the purpose of copying natural forms than as an art in itself, practiced for the express purpose of concealing the existence of these forms. Mr. Churchill says: "Even a partial list of the makeshifts employed in the Building Game reads like the specifications for a Moving Picture Heaven. Cast imitation stone; stone put on with a trowel; stone made of wood-fibre. Gothic

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stone-vaults stuccoed on wire lath, hung from steel trusses, the joints painted. Gothic tracery of re-inforced cast cement. Slate and tile roofs made of asbestos or metal. Imitation marble wainscots and columns made of plaster or 'composition.' Tile bath-rooms of 'tile-board.' Oriental rugs made of rubber: a rug you love to mop. Door-knockers next to electric bells. Imitation flowers in the window and glass fruit on the table. Fireplaces without flues: (that cosy look comes from an electric-coal fire). Kalamein bronze. Mahogany doors of steel; mahogany doors of birch; birch of pressed wood-fibre. 'Parge' work. 'Fresco' painting. Felt fire-axes. . . ."

It appears from Mr. Churchill's article that in those days such substitutions were frowned upon, possibly because of the imperfection of the processes of imitation, possibly because of the tendency of the public to make comparisons with the real. Today, when the real no longer exists in the building trades, imitation in itself is perfection, and comparisons cannot be made. It would be as ridiculous for a man today to think of comparing his Fiberite, pressed mahoganoid, semi-vitreous, age-proof, self-opening front door, with a piece of mahogany, as to compare a can of pâté de foie gras expansion entrée tablets with a piece of calf's liver.

During the past year, 1949-1950, several new additions were made to the thousands of Class A Substitutes sponsored by the National Association. The object of the present report is briefly to enumerate and describe these, with a short comment on each.

Cheese-Crete Air-Proof Mottled Tilettes. A super-standard imitation made by the Brie-Rind Condensing Co. Tilette wall construction avoids necessity for damp-proofing, stuccoing, plastering, or perfuming. Saves 4 minor operations and one major, usually fatal.

Interlocking Fibrous Garbage-blocks (Creosoted). Utilization of a former waste product. Chicken and meat-bone aggregate, gelatinous binder, tin-can reinforcing. Delivered to job with sanitary wrapping; hardens on exposure to air. Sets in 24 hours. Indigestible.

Jellibriques and Jellislate. For inserts in walls and roofing where light is needed but æsthetic treatment precludes windows. A transparent product made of cellulose, liquified mica and jellied consommé.

Bookpulp (Carneglibrary By-Product Co.) A plastic material made of literary débris from public libraries; pulverized, soaked in solution of synthetic water, and colored. Cost varies according to author.

Newspaperpulp. Made similarly to above but more expensive since daily papers were superseded in 1937 by visa-radio journals. Made mostly of financial reports, ticker-tape, insurance advertisements, and *Wall Street Herald*. Not durable; liable to drop off; but satisfactory for speculative houses and suburban developments.

Brussels Carpetflote. A floor-filler and softener. Sprayed on finished cheese-crete floors with special "Little Giant Air-brush"; makes a soft, fleecy, resilient floor, about one-half inch thick, any color desired.

Tapestry Stipple. A fresco paint made of the white of Fatu-Liva's eggs, for painting imitation tapestries. Four grades: Beauvais, Gobelins, Flanders, and Bronx.

Pinkham's Slipicoat Plasteroil (Decomposed aura and

essence of castor-beans). A preparation for concealing wood or stonework in old houses. May be applied directly to any natural product from marble to mahogany, to imitate the imitations now on the market.

Charco-slate, in two forms. One, a charcoal-creosote product made to imitate slate, and produced in variegated color-blends. The other, a mastic, adhesive granulated product for spraying over old slate roofs to hide the natural material. May also be used on old tile-work to imitate the modern Slatile Roofing.

The above products stand out as the principal new materials placed on the market during the year 1949-1950, through the work of the National Association of Substituters. The Committee on Imitations has been recently conducting experiments with a substitute for structural steel, but as this is confidential nothing will be said about it at the present time.

One paragraph in the Committee's report, however, should be noted in closing. It seems that a great deal of opposition has been encountered by the Association, from the architectural profession. This is particularly true among the older members, some of whom have been in practice since 1920 or even earlier. These reactionaries and realists would eliminate the use of imitations entirely, arguing that Truth at all cost is the prerequisite of Beauty, or some such rot. It is only necessary to point out to them the work of a few of their own beloved Italian Renaissance masters to show the fallacy of this; and furthermore, to recall to them that even among the Greeks the triglyph and guttae forms were developed in imitation of wood construction. But still they are not satisfied, and they greatly hamper us in our work, sometimes even refusing to specify our products merely on the ground that they are imitations! However, the big real estate operators are with us, and the speculative builders are with us, and most of the small home owners are coming around to the use of our products, so the architects are bound to follow suit sooner or later.

It has been calculated that in ten years the use of stone or wood in buildings will be entirely obsolete, and that these materials will be used in the future entirely for the creation of cliffs, forests, and natural scenery. If our opponents in the architectural profession wish to gratify their whims for Truth, let them aid in the design of natural scenery and in the re-building of our landscapes; in the design of trees and flowers and rocks and earth and water; and then they may call upon us to furnish the materials for the execution of their designs. The National Association is prepared to imitate nature itself on a scale greater and grander than ever, and in a way that will entirely eliminate the shortcomings and imperfections of the present products thereof.

Scenic Vistas. Finest Italian, Spanish, Riviera, and Southern California landscapes, on Prospectoscope slides, for throwing on whitewashed walls of city flats. Better than natural scenery; made up from illustrations in 1927 Tourist Agency Catalogues.

Black Searchlights. For de-luminating competitor's advertising signs. Recommended also for concealing certain architectural details on buildings being photographed for publication. May be used to "kill" adjacent buildings in imitation of architectural renderings.

FROM OUR BOOK SHELF

Psychological Conference-Room Machinery. Complete equipment may be installed behind imitation book-backs, to give sound of two or more typewriters, intermittent telephone bell-ringing, scraping of drafting-stools, and testing of materials with hammer. Extra audiphone attachment to give effect of voices, with special records imitating swearing of specification-writer or sub-contractors. Excellent for use during first conference with prospective client.

Quarter-scale Fixture-stamps. Also ornament and detail-stamps (The Vitru-Vignola Repeating Co.) Excellent time-saver for plan-factories. Description unnecessary. Send for catalog, showing also cuts of capitals, friezes, vases, lions, and wrought-iron stamps.

Structural Wall-roll (Superspective Paper Co.) Beamed or coffered ceilings to fit any room; panelled wainscots; bookcases full of complete editions of the classics. Also, the same with printed imitation of Plaster-oil covering or book-pulp trim.

Tuxedo Drafting-Smocks (Reversible). For commuters desiring to attend social functions without turning private office into boudoir. Computed by efficiency engineers to add 17.348% to production-rate of drafting-room personnel.

New Books:—

"How to Do Art," Horatio deVere Pliny, \$1.98.

"The Ethics of Plagiarism" (Reprint), \$0.90.

"Georgian Architecture in California" (Hollywood edition), \$5.

"Gothic Steel" (Pugin and Bessemer), \$4.50.

"Building Code, 1950" (Twelve volumes), \$1,200.00.

GERALD LYNTON KAUFMAN.

The Architect's House in Order

"The Royal Institute of British Architects and the Association of Architects have been considering their professional problems, and believe that the pressure of unskilled or half-trained practitioners is troublesome. The Secretary of the Society of Architects has followed this up by suggesting a compulsory scheme of architectural training followed by statutory registration. The members of open professions naturally look with jealous eyes on those who have a strict control over their entrance gates, and it is always possible to appeal to the public on the menace of the quack. But quackery is easier to abuse than to define, and the public, who feel that the doctors have carried professional organization to very stiff limits, may reasonably wonder whether the syndicalist tendencies of the professions are altogether a common advantage.

"The architects, however, who want to set their house in order on stricter lines, have arguments in their favour which do not apply elsewhere. Architecture is essentially a social matter, and the unqualified and unskilled architect may be doing something far worse than misuse his clients' money. He may be inflicting lasting damage on a site, marring an otherwise harmonious street, or undoing the good work previously done by colleagues with some vision. If a patient suffers at the hands of a quack doctor he suffers alone, but a self-styled master builder who is not

a master of his craft may cause far wider distress. Architecture, which depends so much on neighbourly relations in design, is everybody's business, and the public have the strongest possible interest in being served by a competent body of architects. We have had our country defaced by the jerry-builder, and one way of saving ourselves from his future ravages is to strengthen the status of the architect and make it impossible for a builder to employ a self-styled architect who has, in fact, no claim to that title. One often sees new houses being advertised as 'architect-built,' and there should be some guarantee that this phrase has a genuine meaning, and that it is not an idle trimming for a tawdry brick-box.

"There can, of course, be no guarantee that the tighter organization of a profession ensures its efficiency, and a qualified man may produce work of no quality. None the less, it is a matter of high importance that the conscienceless builder should not be able to justify his activities by working under cover of a tame architect who is independent of his professional standards. The outlawing of supposed quacks is admittedly a dangerous policy in the arts, but the architect's position is peculiar and demands most careful public attention."—*Manchester Guardian*.

Competitions

Messrs. Lord & Taylor, Fifth Avenue, New York City, announce a competition under the auspices of the Art Directors Club, for a design, painted or modeled, that will pictorially interpret the spirit of the business founded in 1826. There are five prizes running from 1,000 to 100 dollars. The competition is open to artists without distinction. Particulars may be had by addressing the Centennial Contest Department, Lord & Taylor.

Appropriations for State Buildings

The JOURNAL, in a recent issue, mentioned the proposed legislation in the State of Connecticut in reference to the appointment of an architectural commission to function in the ascertainment of costs as a condition precedent to appropriation of state funds for state buildings.

The bill, introduced by the Hon. Seth Low Pierrepont of Ridgefield, Connecticut, fairly covered the proper relation of architects to the state. Out of this bill there came a substitute which was enacted into law. A commission is set up consisting of the Governor of the state, *ex officio*, and five others. This commission is required to report to each session of the legislature the condition of every state building, except public schools, and the condition of every building where state money is supplied for activities housed in such building. It shall also report on the necessity of extensions to buildings owned by the state or housing activities partially supported by the state.

The usual process adopted by state legislatures is to make an appropriation for building construction without any sure knowledge of ultimate cost. In the State of New York such appropriations run for a period of two

years. If the appropriation is not used in that period it lapses until a new appropriation is made by the legislature, work stopping pending such event. An appropriation for a building which will cost millions of dollars to complete may be any small sum. Thus future appropriations become necessary to save the original investment. This procedure might lead to the state's becoming involved in an indefinite liability. The legislators in many states cannot know the amount of the actual commitment and it is not their fault.

Connecticut has sought to establish costs before appropriation. If honestly administered, the statute will lead not only to good business practice but will also serve to maintain state buildings in substantial repair. Mr. Pierrepont has certainly rendered a service to his state.
W. P. B.

From Our Book Shelf

Decoration

Mr. Hatton has put forth a comprehensive discussion of the principles that underlie decorative composition, especially in line and color.¹ His book is profusely illustrated with outline drawings which, in his preface, the author declares to be somewhat ineffectual in their uncolored state and which he leaves the reader to color. These drawings or designs are drawn, as he explains, in his own manner, without reference to historic or stylistic periods. The author's avowed purpose in writing the book is to stimulate the decorator "to approach his work with the triple intention of making it vivacious and effective, intellectual and interesting, and to proceed as if no decoration had ever existed before."

The book is clear and succinct in statement and should accomplish the task set for it by its author. The philosophy presented is of a nature to stimulate thought, if not to excite discussion. It covers such questions as the purpose of decoration, the difference between pure beauty and true beauty, between emotional ideas and cogent or intellectual ones, melody, scale, proportion in decoration, realism, objectivism, and "color and vitality." It discusses also the social considerations affecting the art of decoration.

The author propounds many interesting theories and makes many strong assertions. He says: "Our only hope of improving our taste lies in adding to our store of experiences the observation, in troubled moments, of things which we have reason to believe are good." He affirms that "the study of the nude figure is the surest grounding in taste," and that "of course a solid geometrical form is really stupid—solidified notion is an affront to the intelligence." Again he offers this: "Art is very real, it has much to do with actually being alive and being happy."

The reader will lay the book down with the feeling that his ideas on decoration have been both stimulated and coördinated.

W. R. GREELEY.

¹ *Principles of Decoration*. By R. H. Hatton. Scribner's. New York.

Very Careless Indeed

About 1901, I think, Senator McMillan began actively to push the L'Enfant plan for Washington. I remember some pictures that then were made and published, and it must have been about that time that Mr. H. V. Lanchester began to think of the idea of writing a book on town planning. For, in the present volume by him,¹ I find what I take to be a reproduction of a print of the 1901 vintage of the Lincoln Memorial propaganda, which he must have carefully saved. Perhaps Mr. Lanchester doesn't know that the building is now completed. Perhaps the English publishers think that in books intended for American consumption the vintage of the illustrations doesn't matter. Perhaps the American publishers never see an English book until they put it on this market. One might pass over the incident without minding, were it not that two other illustrations of New York City are of a rather ancient vintage as well, and are atrocious pieces of printing. If the other illustrations of contemporaneous cities had no more consideration than these, the reader familiar with his United States might well inquire how careless a piece of editing we are likely to put up with.

The type page is excellent, and would be a pleasure to read had Mr. Lanchester not imposed so rigid a curb on his emotions. Once in a while one gathers that he may be going to let go, but it's always a false hope, and the end is a cloud of pedagogy. Scarcely a word is breathed of the real causes of our modern ills, and while an excellent case is made for the technique of planning and the Coketown of "Hard Times" is cited as a piece of penny dreadfulism, we are led to suppose that our major sin is that "we have allowed the false economy of measuring by price values to take the bit between its teeth . . . one of these days, this criterion, of price values regardless of the other factors, will be generally pronounced an invalid one." Until that time we may occupy sites very intensively, up to 500 feet, perhaps, and so on, although such a scheme has its dangers, and so on.

It's pretty dry stuff. It adds nothing to the literature of the study of population increase and what to do. Even the major economic factors governing Letchworth and Welwyn are carefully omitted. There is nothing even resembling a comprehensive history of the later stages of the English housing muddle, although Mr. Lanchester intimates that housing is fundamental to town planning. We rather fancy that remaking old towns in India has not taught Mr. Lanchester very much about what is actually happening in the western world. S. I. R.

Architecture Abroad

The *Studio Year-Book of Decorative Art*² for 1924 has come to hand. This annual publication, including as it does examples of Exteriors, Interiors, Decorative Schemes, Gardens, Statuary, Glass Ware, Embroidery and so on, offers a splendid opportunity approximately to gauge the progress (or decadence) of Art in these Piping Times of alleged Peace.

¹ *The Art of Town Planning*. By H. V. Lanchester. Scribner's, New York. 1925.

² *Studio Year-Book of Decorative Art*, for 1924. The "Studio," Leicester Square, London.

FROM OUR BOOK SHELF

It is a matter of great regret to the present reviewer that the Editor of this Year-Book has felt that the term "Art" might be stretched to include the modern expressions of the Teutonic and Austro-Teutonic "minds"—but this, of course, is by the way.

This year's Year-Book makes one a bit "home-sick," with its charming British houses and its comfortable homely interiors. The few selections from the work of American Architects are particularly happy, although the few (but nevertheless too numerous) selections from Vienna and Berlin are deplorably sad. There is some fine furniture from England, some exquisite glassware from Paris and a marvelous radiator screen in wrought iron from the same "Ville Lumière." The section illustrating Gardens and Garden accessories is particularly interesting, and the Editor of this section has actually found in modern Germany something *almost* beautiful.

The examination of this Year-Book helps to remind one (among other things), that, in spite of a decided retrogression in most worth while things, America is producing Architecture that is decidedly as good as any—and much better than most.

H. F. C.

Little Houses for Town and Country

Of course a Small House is a very little thing in the lives of the Great (or near-Great), but isn't a Good Small House just about the Biggest Thing an Architect can do, after all?

And, to ruminate some more—we don't at all approve of mere copying. But it would be fine indeed if more of our American Brethren of the pencil and brush would—and could—copy the subtle spirit of Domesticity that finds such frequent and charming expression in the Small Houses of England.

Some of us may not "like" the English—some of us, who have had ancestors with tombstones in the walls of English Cathedrals, may appreciate the "stolid Briton"—but all of us that have souls must Love the little English house, with its almost unfailing air of complete comfort and charm.

Mr. R. Randal Phillips, Hon. A.R.I.B.A., has made a good little book¹ in which a few good Small Houses (and one or two not quite so good) are shown with photographs and plans. There are some Kitchens in which all modern conveniences appear, but so successfully Camouflaged as to make one yearn for a job as scullery lad, just to be near the Kitchen.

And in those photographs that show any landscape, the houses fit so well into what Nature has already built. Do we remember often enough, one wonders, really to make the "Punishment fit the Crime," or, in other words, to make the house complement and complete its natural setting?

H. F. C.

Old English Furniture

There are so many, many books on Furniture—and so very, very few that show anybody anything that anybody can remember any length of time. The little vol-

ume we have beside us for review (*Old English Furniture—Division 1, Oak Period—1500 to 1630*), is quite different. It was obviously made, not to keep the Printers busy, not to fill book trays at Christmas time, not as so many "books" are made, for no apparent reason at all—but, really to present correct information in suitable quantity and in a form that makes the information readily accessible. The book, which is announced as the first of a series, is by J. T. Garside, Lecturer on the History of Furniture and Decoration at the Polytechnic in London, and is published by Batsford. About one-half the book is devoted to illustrations and short descriptions of typical pieces of furniture of the various types needed and used in a completely furnished house of the period treated, and the other half of the book is devoted to line drawings of the various details that occur in the typical work of the period, each one accompanied by a brief descriptive note. There is a quantity of material in the pages, and it is arranged in the sequence of its development. Most of the illustrations are in line, in order (to use the writer's words) to give "definition and emphasis, and to show constructive qualities of design rather than mere pictorial effect." This little book should prove very useful, not only to the furniture designer and the decorator, but to the Architect as well, who *should*, of course, know—even if he does not himself design—what he requires the furniture designer and the decorator to furnish for his houses. It promises well for the balance of the proposed series.

H. F. C.

Lithographical

Mr. Samuel Chamberlain is a consummate draughtsman. Of that there is, I trow, no shadow of doubt. His pencil has hewn him a path, in a very short space of time, to an eminence seldom so quickly gained. In his lithographs¹ he has sought a new medium. He has even had the rare courage to invade the very stronghold of lithography—the one-time *milieu* of Isabey, Raffet, Delacroix, Gericault, and a host of other *maîtres de la lithographie*, and he now gives us the fruits of his daring in a series of lithographs, eighteen of which deal with *vieux Paris*; the nineteenth is of the famous old house at Chartres and the twentieth is of Rouen. To estimate the measure of his success in this new medium requires a nice perception of values, for the whole process of lithography, while remaining technically unchanged, still lacks certain of the essential elements that made Isabey's "*L'Eglise St. Jean à Thiers*," or Bonington's "*Rouen*," or Daumier's "*Transnonain*," or Delacroix's "*Lion de l'Atlas*," *maîtresses lithographes*. Paper and ink are not what they were in Senefelder's day. The modern lithographer can hardly hope to catch the exquisite tonal effects of the process that captured the imagination of every artist in France in that lithographic heyday of the thirties.

For all of that, Mr. Chamberlain's "*Porte St. Martin*" comes near to yielding all that this facile technique has to offer—light and color, movement and fancy, all ex-

¹ *Small Family Houses*. By R. Randal Phillips, Hon. A.R.I.B.A. Scribner's, New York.

² *Twenty Lithographs of Old Paris*. Printed by Hand in Paris. 13x20. By Samuel V. Chamberlain. Helburn, New York.

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pressible in terms of the simple greasy crayon, and the wet stone. This is also true of the "*Rue de la Montagne*" and the "*Rue de la Bucherie*." For the others one cannot quite say as much. The draughtsmanship is superb, but the full freedom of the medium has not been realized. As an indication of the possibilities that Mr. Chamberlain will some day realize, these twenty lithographs are far more than worth while. The lover of architectural draughtsmanship, especially if he have a warm corner in his heart for the flavor of old Paris, will get a real joy out of their contemplation.

C. H. W.

A Famous Architect

The sixth volume in the *Masters of Architecture* is on Sir John Soane, by H. J. Birnstingl.¹ To Americans there is an especial interest in the architecture of England which found its expression in this country. The very last of the Jacobean coincided with a time when this country was in no position to build with even a suggestion of prosperity, and the 17th century houses, which in their timbering and leaded casements reflected the Jacobean, were very simple affairs. It is not until the end of Wren's time (St. Paul's was finished in 1725) that English styles began to be seen here in works of some importance. From then on American architecture reflected each phase of the English.

Sir John Soane was born in 1753 when the Colonial work, following a period of dignified and restrained classic beauty, was at its high level; he lived through the Adam period which affected our houses of the early 1800's, and up to the time of Greek and Gothic revivals about 1830, when they also met and clashed so fiercely. Soane died in 1837, an old man of 84.

One thinks of Soane chiefly in connection with the Bank of England, a very typical English building, ingenious, irregular in plan and yet skillfully adapted to the plot, picturesque and yet formal and balanced.

One regrets that in these volumes no plans are published, for often, as in this case, the building cannot be understood without the plan, and Soane's ability shows nowhere more clearly than in his handling of this plan. The Bank was not a new building when Soane took it in hand, so that he was further hampered by the existing work, and the fine result was all the more to his credit. One is glad to know that, in the rebuilding which is now under way, the exterior will remain practically intact, and that many of the rooms, although taken down, will be rebuilt as they were before. The rebuilding takes out the heart of the Bank and replaces it with a different plan, with the courts and areas differently disposed, so as to gain all available floor space, and this interior portion is carried up very much higher than the present building. The new work sets back sufficiently from the old façades to be inconspicuous except from a distance. This, however, is a departure from Sir John Soane.

Mr. Birnstingl's essay is a remarkably interesting view of the transition from the Classic orders, as seen through the eyes of the Italian Renaissance, the Classic

of Palladio, and the Classic drawn from the original sources, which so firmly based the design of the day on the Temple architecture of Greece and Rome. In this country we had its echo in wood, when every other building, whether public or private, was a little Parthenon. The four volumes of Stuart and Revett's *Antiquities of Athens* were published in 1762, 1787, 1794 and 1816, the last coinciding with the transportation to London of the Elgin Marbles. This marks a distinct period in English architecture.

Soane's career was very remarkable in that he appears to have made at least a moderate fortune, with nothing to start on, and with no large amount of profitable work to his credit. How he did it, Mr. Birnstingl does not explain. He was the son of a master bricklayer, not, one fancies, quite the kind of man who goes under that name today, but in any event, not one to give his son a fortune. Soane came to London in 1768, and was articled to George Dance and Henry Holland, and the gold medal he won for the design of a bridge could not have contributed much to his support. One loves Mr. Birnstingl's description of Soane's bridge; it applies to so many magnificent designs which are the products of our schools. "It was an interesting architectural composition, with enclosed courts, rotundas and the like, but it lacked all the essential qualities of a bridge." It did, however, win him a "pension" or as we now say a scholarship for three years' study abroad.

He spent most of this time in Rome, where he worked industriously, and on his return, filled to overbrimming with the ideas which had inspired his triumphal bridge, he continued to dream dreams, few of which were embodied in permanent form. Of this Mr. Birnstingl says: "Although the actual number of buildings which he executed is not especially great, and today but a few of them remain, his output of thoughts, ideas, and designs on paper was immense, and certain large schemes, which never materialized, occupied him, on and off, throughout his life. The Triumphal Bridge was one, a Royal Palace was another, for Buckingham House had not then been converted to a royal palace, and Soane's scheme was for a mighty palace near Hyde Park Corner. But he seems, in these designs, to have felt Rome about him much as Piranesi did, for he was impressed with the piled-up paraphernalia of the empire, with its urns and its vases, with its tripods and its candelabra, with its rich and nightmare confusion of fragments and ornament; many of these he flung into these vast unexecuted schemes with an unrestrained profusion, as if his mind were seething and turgid with the piled-up splendor of antiquity. His love of collecting fragments, *objets d'art*, and his fondness of metal work—not wrought iron of the eighteenth century, but the bronzes of Pompeii and Herculaneum—is another manifestation of this same outlook. But, although such massed opulence is, in the hands of Piranesi, fit subjective matter for an imaginative etching, it is, nevertheless, for the most part, unfit for interpretation into an objective art such as architecture, and most of these giant compositions would have required severe pruning of much of their restless embellishments before they could have desirably been projected into three dimensions."

¹ *Sir John Soane*. By H. J. Birnstingl. Scribner's, New York.

FROM OUR BOOK SHELF

One sees that already he had begun his collection of *objets d'art*, now in the Soane Museum, and yet was more occupied in large schemes than in actual construction, and one wonders how he did it. With such a training and such a temperament it is extraordinary how he could produce work which was generally restrained, structurally sound, and well planned and executed. One sees in this the son of the master brick-mason, an hereditary influence outweighing his environment. In the demolition going on now at the Bank the present architect offered me the other day one of the terra cotta pots which Soane designed and used in the vaults to lighten them and prevent condensation.

His life work, the Bank of England, began in 1788 and continued until 1833. Of this Mr. Birnstingl says, "The nucleus of the present structure had been erected by George Sampson in 1736, and between 1766 and 1786 Sir Robert Taylor had added two wings. All this imposed restrictions. The site, too, was irregular in shape, and a difference of level existed between the surrounding streets; moreover, the building and the rebuilding, for some of Taylor's work had to be destroyed, was considered only little by little as the work advanced. The building of St. Paul's Cathedral extended over thirty-five years, but the design was conceived as a whole, and no consideration was ultimately given to the old church. The building of the Bank of England extended over forty-five years; old buildings had not only to be considered but also to be incorporated, and circumstances demanded that the design should be evolved piecemeal. Yet, despite these difficulties, an extremely fine, although by no means faultless, building has been produced."

To my mind the Bank is an unquestionably fine piece of work. Without, it is simple, well-founded classic design, with marked individuality; within, it is the frank acceptance of the fact that interiors are different from exteriors and should be treated on that principle. It is customary, in this country, to belittle English architecture, but here is an example of a problem, of extreme complexity and difficulty, worked out to a practical solution, which has served the purpose for which it was built for nearly 100 years without any fundamental changes. This is true architecture and great architecture as well.

Perhaps they had learned, since the niggardly treatment of Wren a hundred years before, that architects ought to be paid like bank presidents (those who build big banks here are so paid now); in any case, this work was Soane's *pièce de résistance* and such fortune as he had must have come largely from this. He built for himself the house in Lincoln Inn Fields, now the Soane Museum, and another at Ealing. He must have been prosperous to do this.

After Mr. Birnstingl's clever description of Soane's Memorial Bridge, it is delightful to find that when Soane has a real bridge to build he can do such a beautiful piece of work as the bridge at Tyringham.

The closing tribute to Soane one may quote in full, for it sums up the whole: "Many are the vicissitudes through which English architecture has passed, but looking back now through the prolonged vista of time the work of Sir John Soane stands out clearly and beautifully, for the principles which guided him are those upon which

all great architecture is based. And although certain small idiosyncrasies may irritate, with his work the whole is always immeasurably greater than the part. And the capacity to coördinate which the years bring enables him to be rightly placed as the first modern English architect. For that which distinguishes modern architecture arises from enhanced self-consciousness, from the powers of adaptation and of reasoning-powers acting as often to its detriment as to its good. And these qualities Soane possessed."

R. CLIPSTON STURGIS.

Unfrequented

For those who like sailing a boat and mousing about in adventurous exploration of strange lands, where architecture is of the vernacular truly and where life is slow and still and quiet and picturesque, one might follow in the path of Mr. Henry Reynolds.¹ His story is a good deal about details, winds and tides, the two 'ometers, and such, yet the picture of Brittany and the Coast of Spain, with their towns and villages and the inevitable fishermen is not without a considerable charm. Vigo, Santona, Portugalete, Bilboa, La Pallice, La Trinité, Concarneau, and Camaret, are some of the places that fell in Mr. Reynold's way, and it is quite astonishing how the interest of the reader is held in spite of the sometimes trifling references to things about boating, of which the usual lay reader wots not. And one finishes by sighing to go there!

S. I. R.

Shells

Mr. Spender's method of combining the account of a famous old house² with the history of a notable man who was intimately connected with it is a well devised one. It gives greater interest, both to the houses, which are not always of great merit in themselves, and to the men, who are not all notable in any heroic sense.

It is something for a house to have been Hampden's home, and something, (though it would be hard to say just what) for it to have been praised by Walpole. It is something for a man to have been born at Stowe, or to have beggared himself by the purchase of a Gregories.

"I have endeavored to envisage Men in the framework of the Mansions they have inhabited," says Mr. Spender, and truly he has accomplished his endeavor with much success. He knows a good anecdote, he has a proper taste for a legend, and his appreciations of the buildings are generally just. In short the book is a pleasant and entertaining one. The illustrations might well have been a little finer, but that is a small matter.

The direct comparison between these houses and the men who once occupied them weakens one's faith in the doctrine that architecture is an expression of character and sentiment. It is hard to see anything in common between the loveliness of Audley End and the character of the scoundrel who earned the bloodmoney to build it by the slaughter of the saintly and the helpless, or to

¹ *In Spanish Waters*. By Henry Reynolds. Hurst and Blacket, London.

² *Men and Mansions*. By Harold Spender. Thornton Butterworth, London, 1924.

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reconcile the gentle dignity of Nuneham Courtenay with the callous heart of him who tore down the ancient seat of his ancestors to get stone for it.

"By their fruits ye shall know them," says the publisher's imprint on the title page.

Perhaps after all the men with whom these mansions should be linked, if we are to understand them rightly, are not the great ones whose temporary tenancy of them, here recorded, is only an incident in their history, but a race of kindlier, nobler souls, craftsmen and artists long nameless, who created them in love, and to their own image and likeness.

F. P. S.

Old Wines in New Bottles and New Wines in Old

Whoever picks up *Spanish and Portuguese Gardens*¹ needs to be strong. I think it is the heaviest book of its size that ever was made, and if not, then the holders of this priceless record must be all of a tremble. It seems inexcusable to put so much effort onto coated paper of the weightiest kind. The pictorial result is excellent, of course, but the handling of the book is tiresome to the point of weariness.

The author went to the Iberian Peninsula frankly on a voyage of discovery. She wanted to find old gardens, and she did. From this reader's point of view, she has a *flair* for them and he confesses his thanks that her adventure included the island of Majorca. The Rectory at San Lorenzo has a charm that is often lacking in the more formal surroundings of gardens, and makes us remember that there was a time when the garden was the expression of a true reverence of the life process. It had besides a religious significance—its ancient Oriental name was "paradise." There is much of great interest in the chapter which makes a good historical approach to gardens, and throughout the book there are pictures of pools, wells, and fountains that set one dreaming indeed.

There is an excellent list of garden references at the end and the book has so much merit that it is a pity indeed that its format is so illy chosen. By comparison, the two volumes of Mr. Crisp² are indeed a lesson. Here the illustrations are carefully segregated and the volumes, although containing well over two hundred illustrations each, are neither awkward nor tiresome to hold. And what a piece of scholarship on the part of a busy London solicitor who has patiently traced the mediæval attitude toward gardens as expressed in painting and illuminated manuscripts. The lover of gardens may not here find "planting suggestions," but he will find a story about gardens only to be equalled, in many ways, by the *Gardens of the Great Mughals*. And we who used to admire the amusing concepts of gardens in the early paintings of the Dutch and Flemish schools—the strange Holy Lands and the queer Jerusalems and Gethsemanes—will yield our full measure of pleasure and satisfaction to the rare scholarship in these two volumes. They cannot fail to delight anyone who is truly

sympathetic to the great period which they cover in so unusual and so thorough a manner.

It isn't a far cry to turn from these to a rare wine, though not quite so old, perhaps, as lurks in the pages of Mr. Di Nardo's³ illustrations, excellently chosen as to subject, well photographed and finely reproduced. The format is large, but not tiresome, and there is a pleasant preface by Professor Paul P. Cret, who again calls our attention to the essential difference between these old wines that had the charm of personality and a reasoned and sustained vernacular expression, and the modern building that can never support the weight of centuries, and never give any great pleasure to anyone concerned in it, except the pleasure of pecuniary gain. The evidence of this is to turn to a book on the American house² where architects have essayed, generally in vain, to put new wines into old bottles. It is unfortunate, perhaps, that such a book falls to the reviewer in such a group, for it suffers precisely in respect to those differences that Mr. Cret has so well cited. Only a few of the houses look pleasant to live in. Most of them have a self-conscious air, as though they were on parade,—which probably many of them are, and it is not at all strange, after journeying in France with Mr. di Nardo, that we do not get much enjoyment out of an American journey conducted by Mr. Keefe. And also, curiously enough, the book belies its title very seriously, for it is divided into parts, entitled: Colonial Houses, Georgian Houses, Italian Houses, Spanish Houses, French Houses, and English Houses. Is that as far as the American house has got? We do not think so. The type of house illustrated is generally the luxurious plaything of the more fortunate beneficiaries of American life, and does not in any sense represent the American house, if one there be in this era of dwindling space and the flight into apartments.

S. I. R.

Hidden Bits of Spain

Miss King holds a professorship of the history of art at Bryn Mawr, and is a prolific writer on her subject. Much of her work has been on Spain, where she has made very comprehensive journeys of study, following in the footsteps of the regretted George Edmund Street and Vincente Lampérez. To the latter scholar and to Manuel Gómez-Moreno, the *Pre-Romanesque Churches*³ owes a considerable debt, gracefully acknowledged. The author has done very much more, however, than to turn their facts and language into English, for she has a very personal style of seeing, feeling, and interpreting. Her manner of writing sometimes irritates those who most admire the purely encyclopædic type of archæological book. Miss King's books are not that; although her facts are copious and orthodox, a certain color in her touch makes them more readable than one expects from the subject matter.

¹ *Farm Houses, Small Chateaux and Country Churches in France*. By Antonio Di Nardo. Preface by Paul P. Cret. Photography by C. D. Arnold and A. Di Nardo.

² *The American House*. By Charles L. Keefe. U. P. C. Book Co. 1924.

³ *Pre-Romanesque Churches of Spain*. By Georgiana Goddard King (Bryn Mawr Notes and Monographs, VII). Bryn Mawr College, and Longmans, Green and Company, 1924.

¹ *Spanish and Portuguese Gardens*. By Rose Standish Nichols. Houghton, Mifflin & Co.

² *Medieval Gardens*. By Sir Frank Crisp. 2 vols. John Lane.

The thirty-odd structures considered in this book are all small churches; most of them are remote, many of them are uncouth, and only a few offer a thrill for any one but an architectural explorer, but they are a great part of what we have left to represent three very interesting phases of Spanish history—the Visigothic period (twilight of Imperial times), the early Reconquest, and the Mozarabic. They date from the seventh to the eleventh centuries, and form perhaps the finest group which remains to us in western Europe from that unhappy period. Now that the old theory of the French invention of Romanesque architecture is being attacked in the light of new studies made in Western Asia, these little churches have acquired importance on account of the eastern influence they so patently show in many of their architectural forms.

Rivoria, Lampérez, and Dieulafoy, even in their general works, did not begrudge a detailed description of one of the early churches, S. Juan de Baños. The conclusion of a spirited archaeological battle seems to be that we have here a church founded in 661 by Receswinth, one of the Visigothic kings who dedicated the celebrated Guernsey votive crowns now in the Cluny Museum, Paris. The stout colonnade and the horseshoe arches of S. Juan do a good deal to make that shadowy dynasty seem real and to give us an idea of what the architecture of their transient Kingdom was like. The little Christian kingdom which started to push southward about 800, eventually to overcome the Moors and expand into the Americas, had also, in its early period, a national style of which respectable examples have come down to us. Its greatest shrines, Oviedo and Santiago, have long since made way for more ambitious structures, but others remain. Various in type, all have an unmistakably Eastern stamp, and all possess an oddly accomplished air mingled strangely with barbaric feeling. One of them, Santullano de los Prados, near Oviedo, has copious traces of painted decoration in the Pompeian style (a discussion of which is unfortunately omitted in Miss King's book); others, including the beautiful Sta. María de Naranco (dated 848) are completely vaulted. S. Salvador of Val de Dios (dated 893), of the basilican plan as modified in Syria, has an almost Gothic tallness of proportion, and the builder placed above its daring clerestory a barrel vault which has now been in place more than a thousand years, while its south porch has grouped piers and a banded barrel vault which anticipate typical Romanesque work. This quaint and adventurous art, which has about it so much of the calmness and solidity of the lovely hills where it grew up, was crushed out by the invading Romanesque of the Pilgrimage, as was the Mozarabic with its delicate and perverse arched of horseshoe form and its ensembles of simple, yet enigmatic beauty.

Such are the buildings of which Miss King's book treats. If one were to venture unfavorable criticism, it might be said that the rather wasteful marginal borders make it typographically necessary to group the notes (inconveniently, to my mind) at the ends of the chapters. Nor do the plates—which, by the way, number fifty-one

—come opportunely in relation to the text. The plans, reproduced mostly from Lampérez, are relegated to the back pages. They would have appeared to much better advantage if they had been redrawn in a uniform style and at a uniform scale; the coarseness of the work here, with its crude graphic scales, is particularly noticeable in contrast with the fastidious character of the body of the volume. But much may be forgiven an interesting book with a full bibliography, a good index, and well-contrived special maps.

K. J. C.

Great News from Chicago

Under the heading *To Reduce Building Costs*, the *Chicago Tribune* prints the following editorial:

"Lathers in Evanston are getting \$20 a day and plasterers in Chicago won't go to work for less than \$18 and maybe not then. Some journeymen in the building trades work only a few days a week and draw down \$100 or more. The figures come from the Committee to enforce the Landis award and may be somewhat exaggerated; but there is no question that building labor is at a premium. There is no question, either, about who pays the high wages. It is the man whose building is under construction.

"That being so, it is well to remind those about to engage in building enterprises that one way to avoid excessive costs is to reduce the amount of manual labor to a minimum. Great savings can generally be made, for example, on plastering. Custom has decreed plaster finishing for parts of buildings in which it is a luxury if not sheer waste. Architects are inclined to specify such costly and unnecessary details partly from habit and partly because the architect receives as his fee a percentage of the entire cost of the building. Thus the more the building costs, the more the architect receives.

"It is bad business to skimp a building, but it is good business to avoid wasteful expenditure. A careful study of his plans with a view to eliminating non-essential items will repay the building owner for the time he spends at his task."

Well, seldom does a careless and casual statement appear so imbued with the wisdom of Solomon and yet, on analysis, dissolve into such ignorance. Who pays the cost of building? The owner? Not at all, society as a whole, and until society as a whole understands the mis-called labor problem, building costs are likely to increase as they have been doing for years. And the saving to the owner is to be made by having him study the architect's plans that he may cut out the waste the architect puts in in order to raise his fee. Just so. How simple!

Now it is undeniable that the percentage fee has the defect of encouraging such specious reasoning, in this case seemingly prompted by devotion to some other interest. But the architects who guard their client as they would their own life and property are too numerous to mention. They can be discovered by the simple process of looking for them carefully. There are plenty of them in Chicago, and there is an ample distribution of them all over the United States. The man who chooses any other kind has only himself to blame.

What is the *Tribune* trying to accomplish?

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Letters to the Editor

The Small House

TO THE EDITOR OF THE JOURNAL:

I have read carefully, in the August number of THE JOURNAL, the Note by the Editor, Article by Mr. Arthur C. Holden, letter of "G. W. R.," page 316 of the JOURNAL, and the letter of Mr. J. Randolph Wilts. All bear on the subject of the Institute's position in regard to the A. S. H. S. Bureau. The letter of Mr. Wilts is of special interest when considered in connection with page 316¹ and by those who hold that architecture is a profession and that the Institute ever tries to keep it that and superior to and distinct from business enterprise.

Page 316 is interesting. Is it an advertisement? Is it part of the Bureau discussion? Has it been approved by the Institute? G. W. R., an acknowledged proponent of the Bureau, expresses the hope we all hold—that we may see a statement of the intent of the Bureau and a report of its results.

What, resembling such a statement or such a report, is in the article of Mr. Holden? Eliminate all historical reference, his personal expression of approval both of proponents and of the Bureau, ridicule or worse of opponents, denunciation of the profession, his review of some of the facts quite generally known and there remains an outstanding truth—his signature—but neither a direct word as to the present intent of the Bureau nor anything like a report of its accomplishments since the Institute sponsored it. Perhaps Mr. Holden is wise in this in that with his article in hand opponents have nothing to shoot at and must shut up or venture a direct attack on an established, organized incorporation that has secured Institute approval.

"It is practically a nonprofit-making public service," I quote a Bureau advertisement in the Detroit *Free Press* when it offers for sale plans unlawful in Michigan under the Housing Law of Michigan. "As a branch of American Institute of Architects . . ." is also to be found in that same advertisement. Some building commodity is offered for sale by the concerns with their "something for nothing" book of plans. What has the Bureau to offer for sale so that it may continue to live? No business is in operation for pleasure only. If the Bureau is a benevolent public service, why copyright its work? How will it live? As the Institute acknowledges a moral sponsorship it cannot avoid financial support if the Bureau files declaration in bankruptcy or legal responsibility if that same Bureau be haled into court on a charge of using the U. S. mails to defraud. You know and I know that those using the product of any concern pay the overhead and a profit. That is right and strictly business. The cost of producing plans and specifications and of advertising them is a part of the overhead of every material concern with its book of plans used to sell the product. Sale of that product is the object of each such concern. What is the Bureau object? Without something to sell and on which it can make a profit there is no practical way for the Bureau to make money if its "nonprofit-making" propaganda be not intended to deceive.

¹ This refers to the announcement of a competition for the design of a small house conducted by Miss Marcia Mead, A.I.A., for *McCall's Magazine* and published as news matter only. We understand that the Institute Committee on Competitions did not approve the competition because it did not believe that it had jurisdiction, although, informally, we were advised that there seemed to be no reason why Institute members should not enter the competition if they were so minded. We believe that the subject of educational competitions of this nature is now under consideration by the committee.—EDITOR.

Since the approval of the Bureau has become generally known it is next to impossible to secure even a hearing when advocating anything ethical or professional or even artistic when coupled with the name of the Institute.

THOMAS ERNEST WHITE.

Competitions and Architecture

TO THE EDITOR OF THE JOURNAL:

Far be it from me to answer Mr. J. Randolph Wilt's impassioned letter in the August JOURNAL about Competitions in general and the Roosevelt Memorial in particular, but he raises certain ghosts which should be laid in the interest of a better understanding.

In a limited reading I find nothing about competition codes or their equivalent in the great epochs of architecture. Score one for Mr. Wilts! But again, a hasty survey of existing monuments and memorials—yea, and those of ancient fame—discloses naught of the rather metaphysical concept of "associative ideas" toward which he strives. Score for the Competition Code! For in the monuments of Menkara, Mausolus, Albert, Victor Emmanuel, George Washington or Lincoln, I find no true, deft and unescapable embodiment of the qualities which we associate with the individuals.

As to the responsibility of the Institute through its Competition Code for selecting architects of ability, Mr. Wilts would choose an architect by some method "which will have for its object the liberation of genius toward the advancement of architecture." He says that he desires to choose an architect, not a building. The phrase "liberation of genius" makes me think of other competitions (for I know little of the one in question) and of the hopeful mind of owners toward the thing called genius, looking for a revelation to surprise them with "just the thing" they want but cannot coherently ask for. Is it to the eclectic or to the man in the street that Mr. Wilts desires to express in architecture the character of Theodore Roosevelt? Is architecture "capable of setting forth the difference between a naturalist and a statesman"? Capable, perhaps, but, does it, today? I think not, and thereby come into disagreement with Mr. Wilts who says he thinks it does. Is it not that he means he thinks it should —?

In the world today, as I see it, the economic use of space and of the methods and materials of building controls the great output of architecture. If this is true, then we cannot do much good for the cause of beauty by seeking in some sporadic case to express metaphysical ideas for the *cognoscenti*. The point of view of the genius is of far less importance than that of the observer. And the observer is the owner. Competitions are planned for architecture rather than for architects and follow a standardized form and result in averages which in their completion express the public average taste. In the rare case the genius flowers out because it cannot be kept in. The Nebraska Capitol competition was won on honest solution of needs and conditions that existed, and after that came the "associative ideas," flowering out from a genius that could not be denied its day.

The public will get its own reflection in its architecture and the choice of an architect for a special darling project is better made by direct selection based upon achievement than by an average competition.

Desiring to choose a painter for your portrait, would you invite a half-dozen artists to submit sketches?

DELOS H. SMITH.



Jackson Park Tavern, Chicago, Illinois. Henry L. Newhouse, Architect

IT SEEMS almost superfluous to call face brick to the attention of architects in connection with the building of apartment houses.

They have almost universally recognized the adaptability of face brick for this type of structure—its artistic possibilities, both as to color and texture, in the wall field; its structural strength, and its durability.

The versatility that the profession has shown in creating beautiful face brick apartment houses has enhanced the attractiveness of many a community.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

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Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

Termites in Wood Destruction

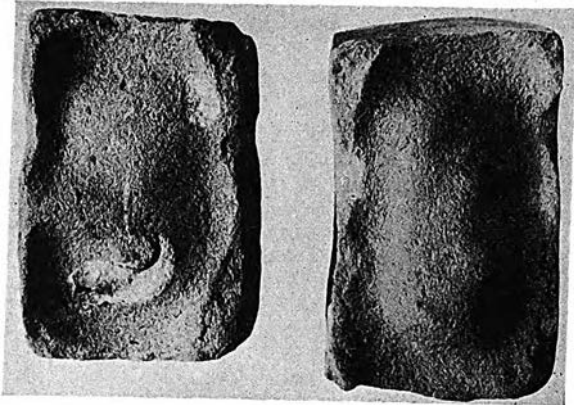
There is an important field for active coöperation between entomologists and architects in the protection of buildings and their contents from damage by our native termites or "white ants."

Due to lack of information on the destructiveness of termites and their wide distribution, throughout the United States, buildings are often erected with untreated woodwork in contact with the ground, in which these insects live.

In consequence termites burrow into this wood and may greatly damage the woodwork of the building before their presence is detected. It is a great hardship for a man on a moderate salary to make a large initial outlay on a new house and, after one or two years, be forced to expend several hundred dollars additional in reconstruction to eliminate the termites.

The only effective permanent preventive and remedy is proper construction with the knowledge of the habits of termites and the specific that will eliminate them, i.e., "insulation" of all untreated woodwork from contact with the ground; it can be accomplished by the use of stones or concrete foundations and lower flooring or the use of foundation timbers impregnated with coal tar creosote. Practically all the termites which damage buildings in the United States are of subterranean habit and if they can be kept from reaching woodwork from the ground they cannot survive in the building. If present in a building when all untreated wood is removed from contact with the ground, such as joists, wooden floors, sills, etc., even if the termites have penetrated to the third story of the building, they will die out. They have been cut off from their moisture supply in the ground, which is necessary for their life.

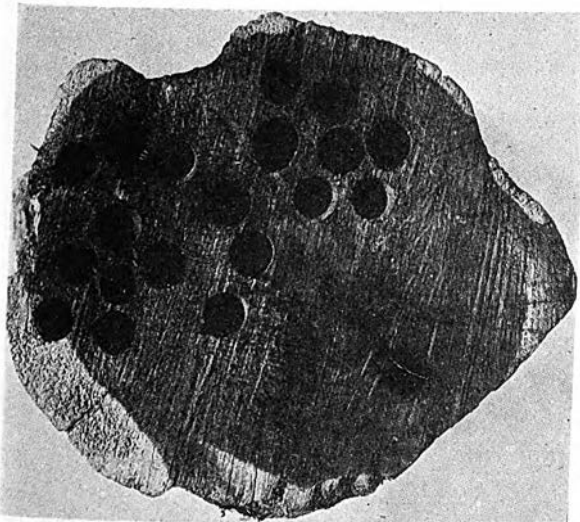
Recently the Bureau of Entomology has been advocating



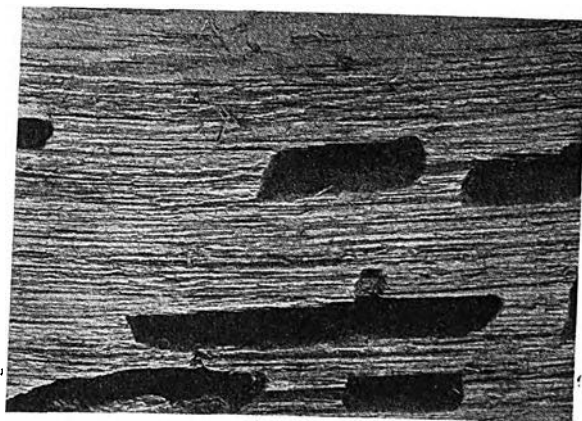
Brick of soft red sand hollowed out by a wasp from the wall of a building.

the modification of the building regulations of various cities so as to include a few simple rules to prevent attack by these insects. No floors, sills, beams, clapboard, etc., of untreated wood may be laid on or in the earth, and untreated beams must not be laid in concrete without at least one inch of concrete underneath and separating it from the earth. No lime mortar should be used in foundations or in cellar walls where they are in contact with the earth, since termites are able to penetrate lime mortar after some years' service. All brick work extending below the surface of the ground should be faced and capped with concrete at least one inch thick. These slight modifications of the building regulations of cities by city engineers would save much property, time and worry to householders.

The recommendation of the use of heat, steam, insecticides and fumigants against these subterranean termites is of no permanent value and is futile. If conditions in a building are unsuitable to termites they will leave; if they can be prevented from leaving or coming in again by shutting



Large holes bored in cedar log by the carpenter bee (*Xylocopa* sp.). Such damage occurs in woodwork of buildings.



Damage to timber by large, black carpenter ants (*Camponotus* sp.).

STRUCTURAL SERVICE DEPARTMENT



Concrete work disintegrated and bored into by a termite (*Cryptotermes sp.*).

them off from the ground, nothing further need be done and indeed is only a waste of time and money.

Complete insulation of all untreated woodwork from the ground is the only effective method of preventing the ravages of termites in buildings in the United States.

U. S. Bureau of Entomology.

T. E. SNYDER.

U. S. Government Master Specification for Asphalt Prepared Roofing (12b21). (*Circular of the Bureau of Standards No. 192. Federal Specifications Board Standard Specification No. 214. Officially promulgated 30 Sept., 1924. Pages 5. Size 7" x 10".*) Classes. This asphalt prepared roofing shall be furnished in two weights—medium and heavy, as specified in the order, proposal, or contract.

Material and Workmanship. This asphalt prepared roofing shall be composed of rag roofing felt saturated and coated on both sides with asphaltic compounds and surfaced with finely powdered talc or mica, which must prevent sticking in the rolls.

Detail Requirements. (a) *Appearance.* The surface shall be smooth or finely veined in appearance. Deeply ribbed roofing will not be acceptable. The coating shall be uniformly applied on both sides and up to the edge of the sheet, and no uncoated spots or defects, such as blisters, or large lumps of coating, shall be perceptible.

(b) *Width and Area of Roll.* Width 32 or 36 inches plus or minus one-fourth inch. Area, not less than 108, or 216 square feet, as specified in order.

(c) *Average Gross Weight per 108 Square Feet.* Medium, 45 pounds; heavy, 55 pounds.

(d) *Weight per Roll of Wrapping, Packing, Nails, and Cement—Maximum 3 pounds.*

(e) *Weight per 108 Square Feet of Roofing, Exclusive of Wrappings, Packings, Nails and Cement—*

	MEDIUM	HEAVY
Average weight per 108 square feet ...	42 lbs.	52
Minimum weight per 108 square feet...	39.0 lbs.	48.3



How the "pine sawyer" ravages white pine building lumber.

(f) *Pliability at 77° F.* No cracking shall occur on bending through an arc of 180° over a two-fifths inch mandrel.

(g) *Behavior on Heating at 176°.* No sliding, blistering, or absorption of the surface coating shall occur.

(h) *Minimum Weight of Moisture-Free, Desaturated Felt Per 108 Square Feet.* Medium 10.8 pounds; heavy, 13.5 pounds.

(i) *Thickness of Desaturated Felt.* Minimum: Medium, 0.048 inch; heavy 0.060 inch.

(j) *Ash of Desaturated Felt.* Maximum 10 per cent.

(k) *Saturation of Felt.* Minimum: Medium, 130 per cent; heavy 140 per cent. The sheet of felt shall be thoroughly and uniformly saturated.

(l) *Weight of Mineral Surfacing and Mineral Matter in Coating 108 Square Feet.* Maximum, 3 pounds.

(m) *Nails.* The gauge of the wire shall be 10 to 12 inclusive; the heads shall be not less than three-eighths inch in diameter and not less than 0.025 inch thick. The shank shall be between three-fourths and 1 inch long, and its lower end pointed. The nails shall be zinc coated.

Not less than an average of 250 nails shall be furnished for each 108 square feet of 36-inch roofing and not less than an average of 275 nails per 108 square feet of 32-inch roofing.

(n) *Lap Cement.* The lap cement shall be of such nature as to firmly bind the laps without injurious effect upon the roofing. It shall consist of asphalt or coal-tar pitch dissolved in a volatile solvent. Three-fourths of the pint per 108 square feet shall be furnished for 36-inch roofing and 1 pint per 108 square feet for 32-inch roofing.

Note: The specifications also include instructions for Inspection and Packing and Marking.

Carbon Monoxide Hazards from House Heaters Burning Natural Gas (29f4). (*Department of the Interior, Bureau of Mines. Technical Paper 337. By G. W. Jones, L. B. Berger and W. F. Holbrook. Pages 31. Size 6" x 9". Illustrated.*) Although this paper covers only heaters burning natural gas, yet persons who use artificial gas may find this paper valuable. The heaters were tested just as supplied by the manufacturers, without any adjustment. The tests were made in a closed room without ventilation. The gas used was burned at different rates of flow and each heater burned until the flames were extinguished by the lack of oxygen in the room. The tests represent conditions more dangerous than ordinarily found in a closed room in a house, because in the latter some air is always moving through the walls or around doors and windows.

The following types of heaters were tested:

Type 1—Lava-tip, yellow-flame heater. No primary air is admitted to the gas before it reaches the burner, which consists of a pipe with holes drilled along one side at about 2" intervals. Into these holes are screwed lava-tips. The gas burns with a characteristic yellow flame.

Type 2—Metal-inclosed blue flame heater with adjustable primary air inlet.

Type 3—Asbestos back yellow blue flame heater, with a fixed primary air supply and metal and mica guard in front. This type is similar to the burner used in fire places. The burner consists of a cylindrical metal tube, 2" in diameter, having a series of small holes along the top from which the gas issues. The flame impinges on an upright asbestos reflector back of the cylindrical tube. A small amount of primary air is drawn in with the gas stream. The asbestos reflector is heated very hot by the flame and radiates into the room a part of the heat. Across the

STRUCTURAL SERVICE DEPARTMENT

front of the heater is a flame guard consisting of a metal lattice work with mica windows.

Type 4—Cylindrical, blue-flame bathroom heater, protected on outside by perforated metal shield.

Type 5—Radiant, nonluminous flame heater with adjustable orifice for gas and fixed primary air supply.

Type 6—Blue-flame radiator heater whose combustion products pass through an absorbent before liberation.

Conclusions (1) The quantity of carbon monoxide that accumulated in a closed room of 1,000 cubic feet capacity, when natural-gas heaters were burned until the flames were extinguished, ranged from zero to the exceedingly dangerous concentration of 1.72 per cent.

(2) In general, the liberation of carbon monoxide by natural-gas heaters may be due to one or more of several causes, such as (a) supplying the heaters with too much gas; (b) not supplying the flame with air enough for complete combustion; (c) faulty construction of the heaters; or (d) allowing the flame to impinge on metal or other surfaces so that it is chilled below the ignition point.

(3) As the proportion of oxygen in the air supplied the heater diminishes, the rate of liberation of carbon monoxide remains fairly constant until the oxygen content nears the point at which the flames are extinguished; then the rate of liberation rapidly increases.

(4) A "free-burning" flame—whether luminous, blue or nonluminous—if supplied with an ample quantity of oxygen does not produce appreciable quantities of carbon monoxide. A "free-burning flame" is one that does not burn in contact with metal or other surfaces.

(5) Lava-tip yellow flame heaters, burning so that the flame does not come in contact with a metallic surface, do not produce carbon monoxide in appreciable quantities.

(6) Heaters of this type should not be permitted to burn so that the flame touches metal surfaces. If the burner is twisted or turned so that the flame impinges on a metal surface, dangerous quantities of carbon monoxide are produced and connection to a flue becomes absolutely necessary.

(7) Heaters of this type should be protected from drafts, which cause the flame to come in contact with the metal reflecting surfaces and thus give off carbon monoxide. Nor should one of these heaters be supplied with so much gas that the flames roar or extend outside the heater.

(8) Heaters of the metal-inclosed blue-flame type burning under proper conditions do not produce detectable quantities of carbon monoxide. The gas flow should not be increased so that the flame extends through the holes of the inside metal grid surrounding the burner, because carbon monoxide is produced in this way.

(9) Asbestos-back yellow-blue flame heaters having solid metal guards in front of the flame produce dangerous quantities of carbon monoxide and should be connected to a flue when in use. If such heaters are used without a guard the liberation of carbon monoxide is greatly reduced.

(10) Radiant nonluminous-flame heaters, when operated so that the radiants glow only three-fourths of the length from the bottom to the top and when adjusted so as to entrain eight or more volumes of primary air, can be safely used without a flue in a well-ventilated room. If the heater is so operated that the radiants glow the entire length, or is so adjusted that the amount of primary air is small, it should be connected to a flue.

(11) Tests of a heater provided with a canister containing a chemical to remove noxious gases did not show that the use of the canister had any appreciable effect on the liberation of carbon monoxide or carbon dioxide, but they did show that the canister removed the greater part of the "gas fumes" or "aldehyde odors."

(12) Guards should not be put around a heater unless adjusted to a proper distance from the burner and provided with plenty of openings through which air may be easily drawn into the flame.

(13) Heaters should be so constructed that an ample supply of secondary air is drawn into the flame to insure complete combustion. Natural gas should not be burned in any device in which proper arrangement is not made for the admission of secondary air.

(14) The most essential point in the design of the heater is to insure that the heater burns the gas completely to carbon dioxide and water vapor.

(15) When a heater is connected to a flue, a large part of the heat liberated by the combustion of the gas goes up the flue and so is lost.

To keep this loss of heat at a minimum level, there should be a damper in the flue; after the heater is lighted the damper should be gradually closed until the products of combustion move slowly into the flue—a matter that can be determined by watching the flame of a piece of burning paper placed near the flue or by blowing tobacco smoke into the space above the flame and noting whether the smoke is drawn into the flue or comes out into the room. Another method of saving a large part of the heat usually lost up the chimney is to use a longer flue connection with several bends in it, and thus enable the hot gases from the flame to liberate much of their heat into the room before they reach the chimney.

(16) Gas fumes or aldehyde odors in a room in which a natural-gas heater is burning may or may not indicate the presence of carbon monoxide. Heaters burning with a yellow flame and at a lower temperature may liberate gas fumes but produce very little carbon monoxide; on the other hand, heaters burning gas at a high temperature may give off very slight odors and yet liberate carbon monoxide. Tests showed that when the gas fumes were not detectable by smell carbon monoxide was not given off in quantities dangerous to health and safety; a slight or distinct odor may indicate danger with one type of heater and not with another. A strong odor is evidence that enough carbon monoxide may be present to cause death in a very short time.

(17) A natural-gas heater should never be used in a room in which a person is sleeping unless the heater is connected to a flue or one or more windows are open.

Wrought Iron and Sheet Pipe (29d). (*Resolution adopted by the National Association of Master Plumbers of the United States in Convention, 25 June, 1924.* That owing to the fact the "Wrought Pipe" is a misleading term used to designate welded pipe made from either steel or puddled iron, and because considerable confusion and unfair competition has existed due to the failure of architects, engineers and purchasers to distinguish between these two kinds of pipe when making out orders:

Therefore be it Resolved: that architects, engineers and purchasers should designate both kinds of pipe by their proper name, viz:

(a) "Steel" pipe—black or galvanized.

(b) "Wrought iron" pipe—black or galvanized.

Wall Plaster: Its Ingredients, Preparation and Properties (21a). (*Circular of the National Bureau of Standards No. 151. Pages 66. Size 7" x 11".*) Contents: Introduction. Furring. Preparation of a masonry wall to receive plaster. Lath. Plastering materials. Properties of the wet mix. Mixing and application. Properties of the hardened plaster. Decorative features. Types and causes of defects. The kind of materials to select. Reference.



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mum of the sorting, re-handling and re-manufacturing on the job necessary with inferior lumber."

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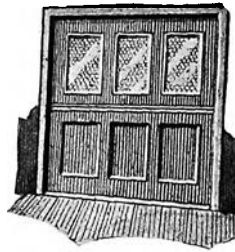
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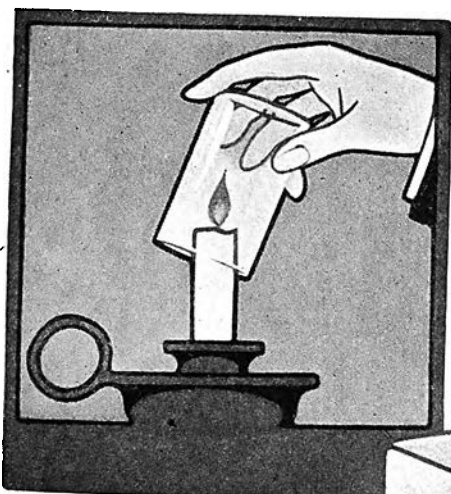
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Why is the candle dimmed?

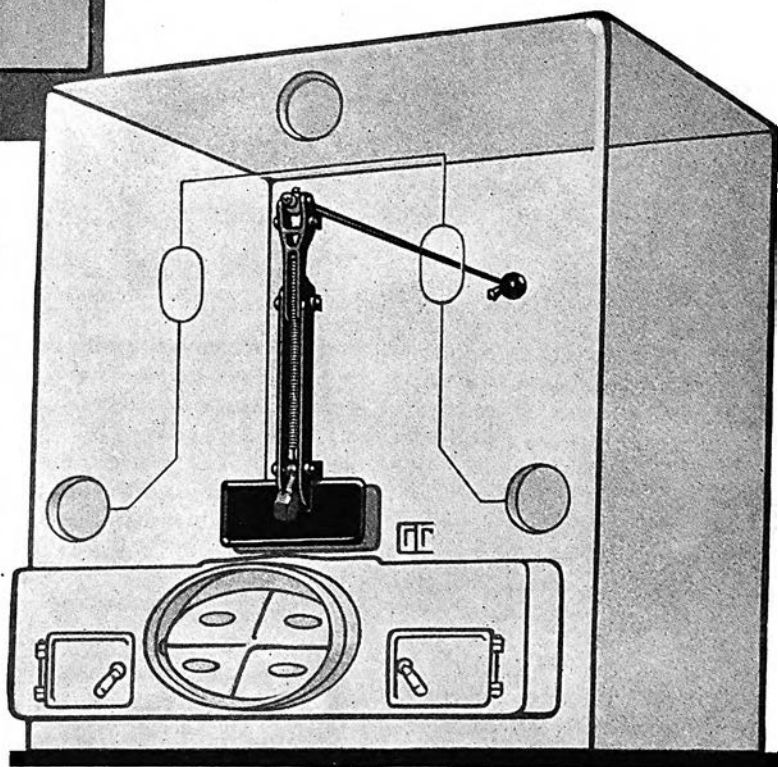


Lower an inverted glass over a lighted candle; the flame is dimmed as the enclosed oxygen is consumed by the flame. Raise the glass and the flame brightens. You can readily control the flame by this simple process.

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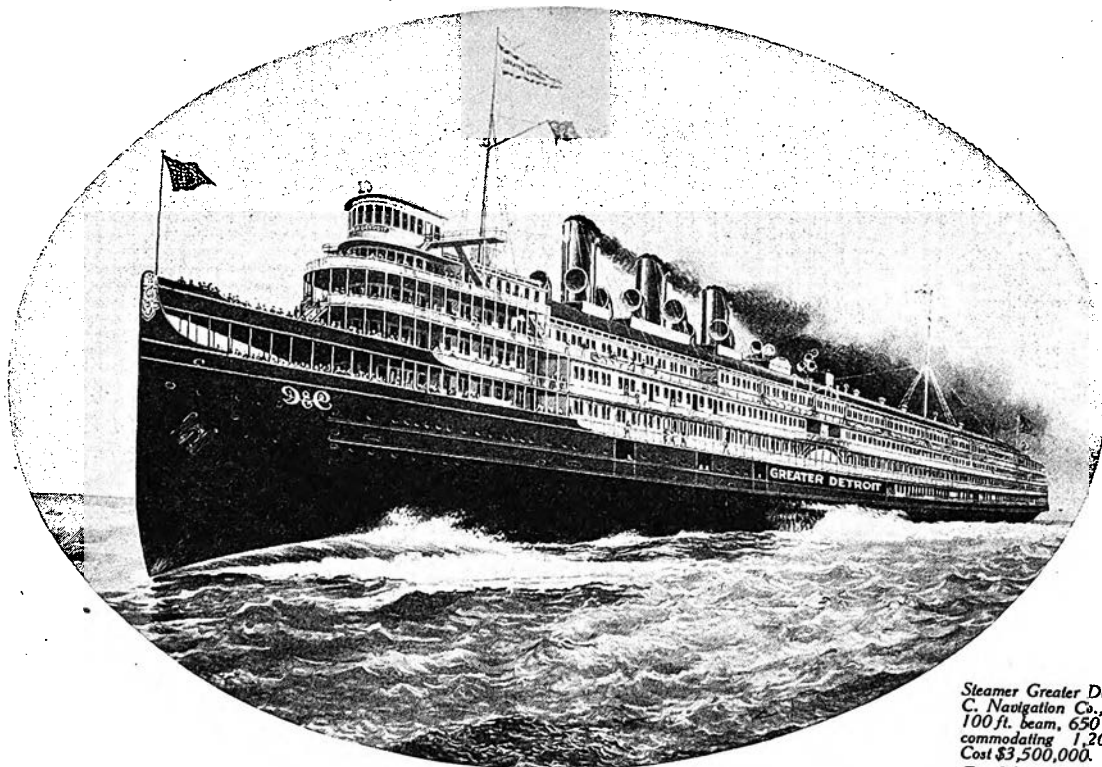
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Keeping Out Rain and High Winds on World's Largest Sidewheel Steamer

XIX

*Chamberlin Meets Hardest Test To Which
Weather Strip Can Be Placed*



Steamer Greater Detroit of D. & C. Navigation Co., 550 ft. long, 100 ft. beam, 650 staterooms, accommodating 1,200 passengers. Cost \$3,500,000. Frank E. Kirby, Detroit, Architect.

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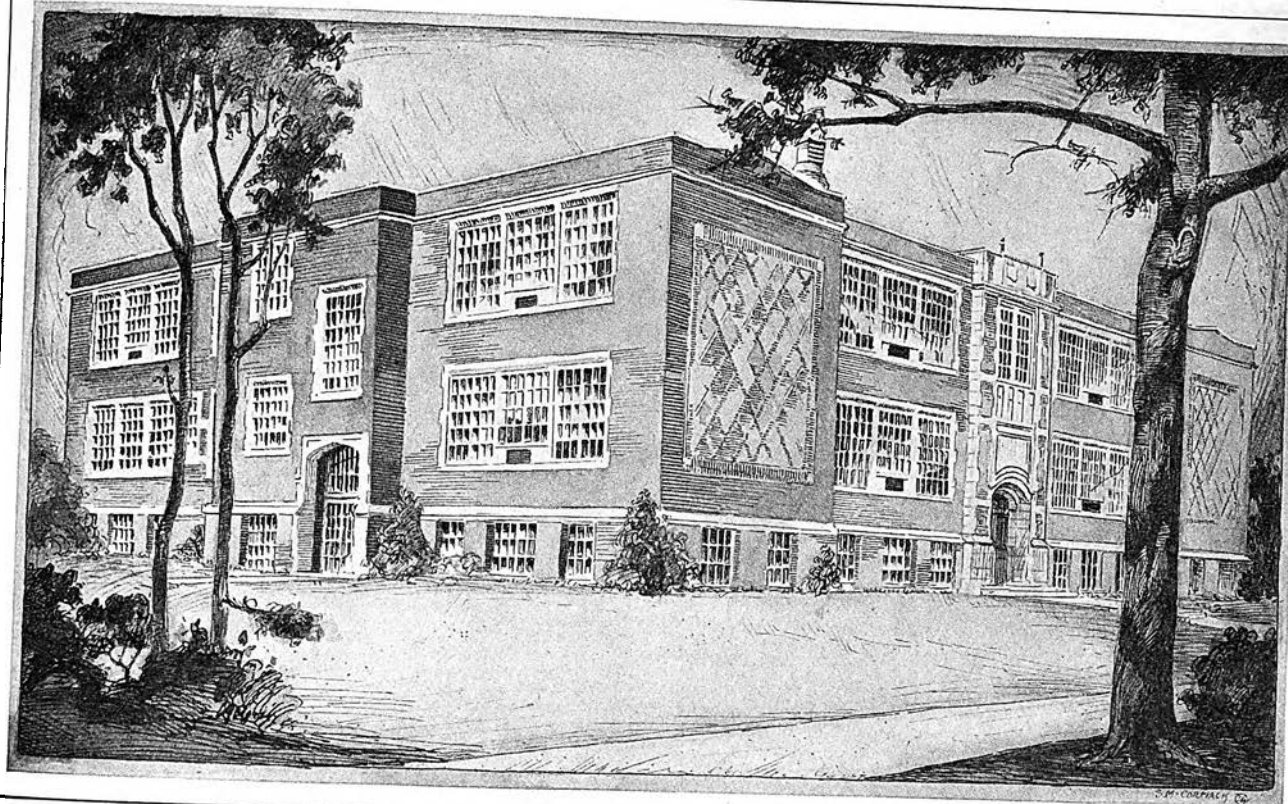
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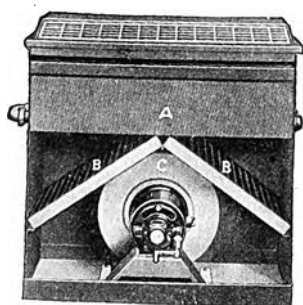
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Architectural Inspiration



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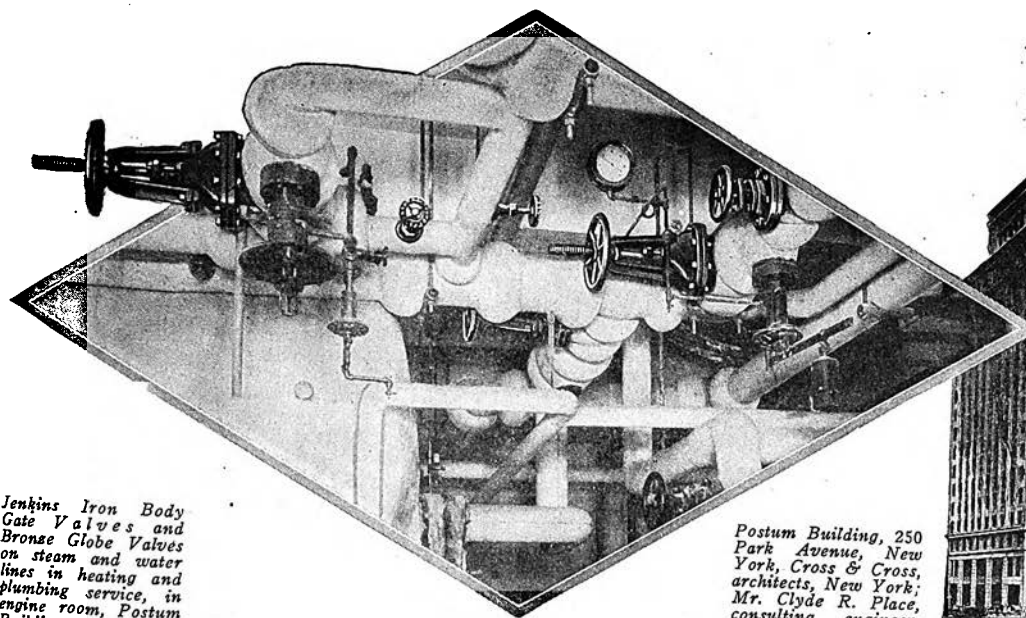
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Jenkins Iron Body Gate Valves and Bronze Globe Valves on steam and water lines in heating and plumbing service, in engine room, Postum Building, New York City



Postum Building, 250 Park Avenue, New York, Cross & Cross, architects, New York; Mr. Clyde R. Place, consulting engineer, New York; Jas. McCullagh, Inc., plumbing contractors; Baker, Smith & Co., heating contractors

Jenkins in the Postum Building

"There's a Reason"



Fig. 370
Screwed Standard Bronze Gate Valve

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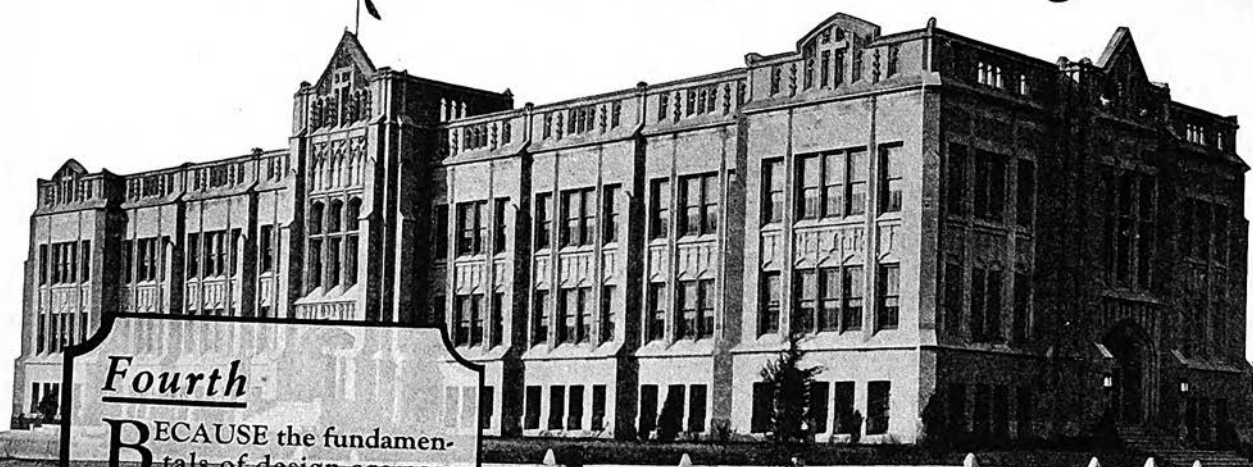
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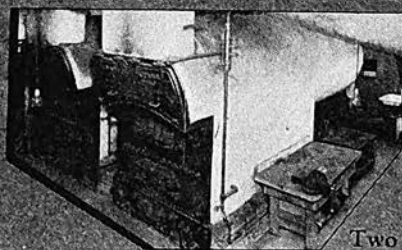
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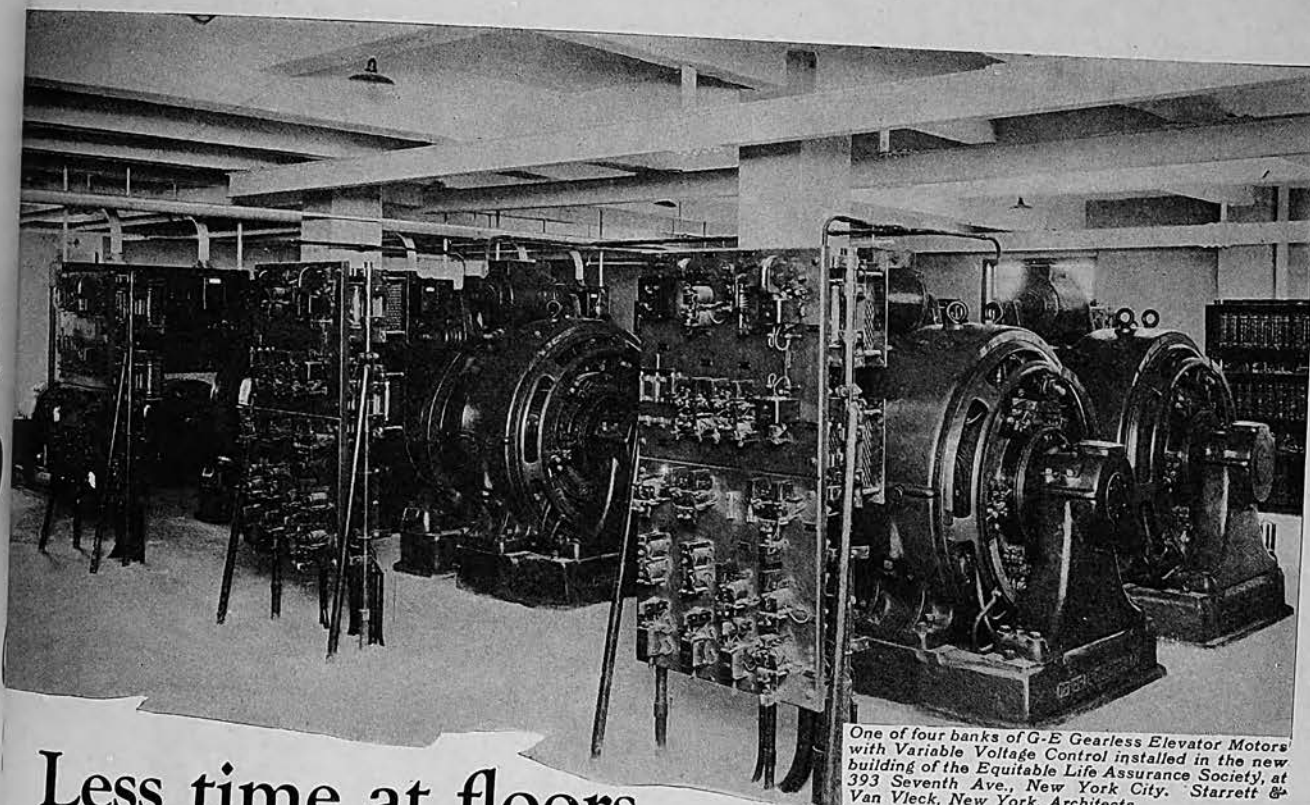
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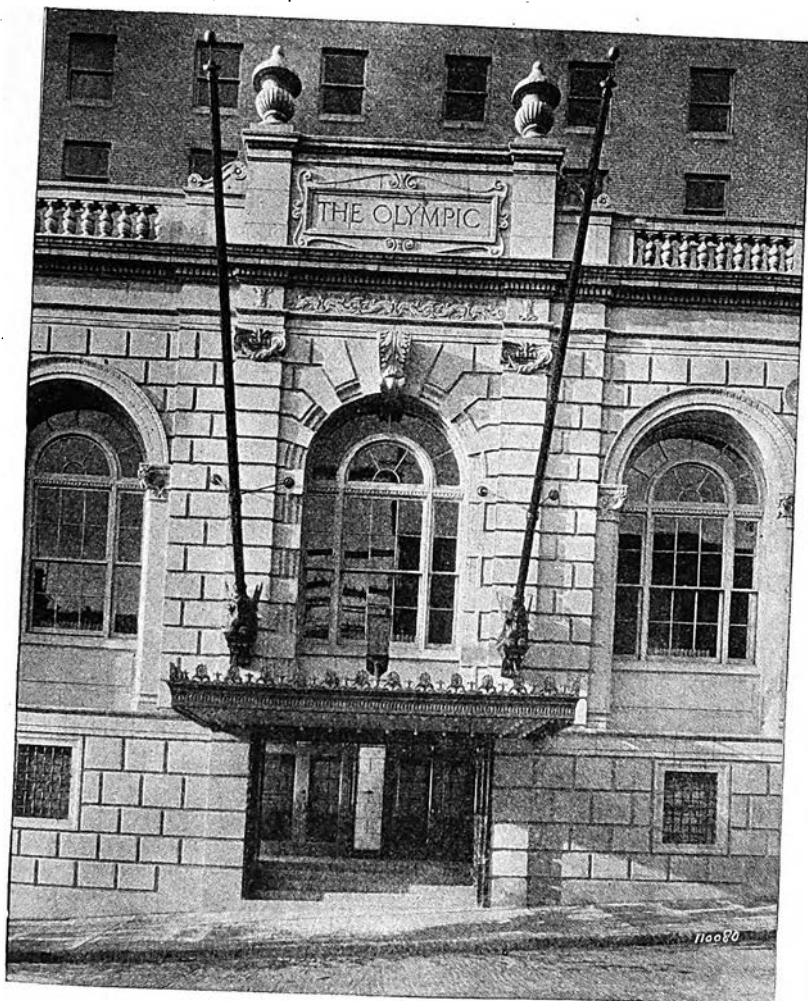
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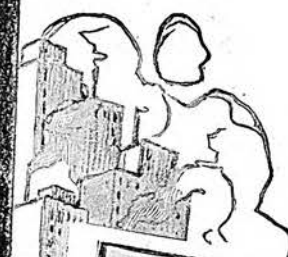
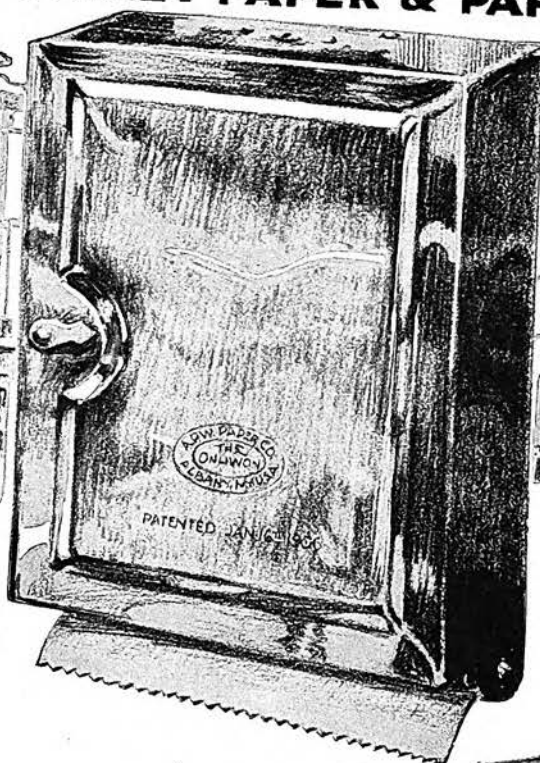
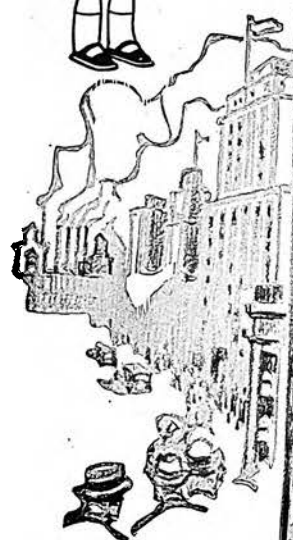
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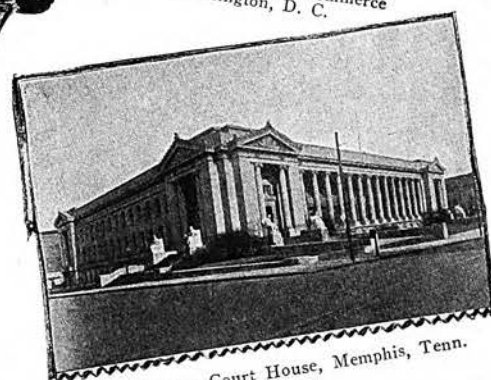
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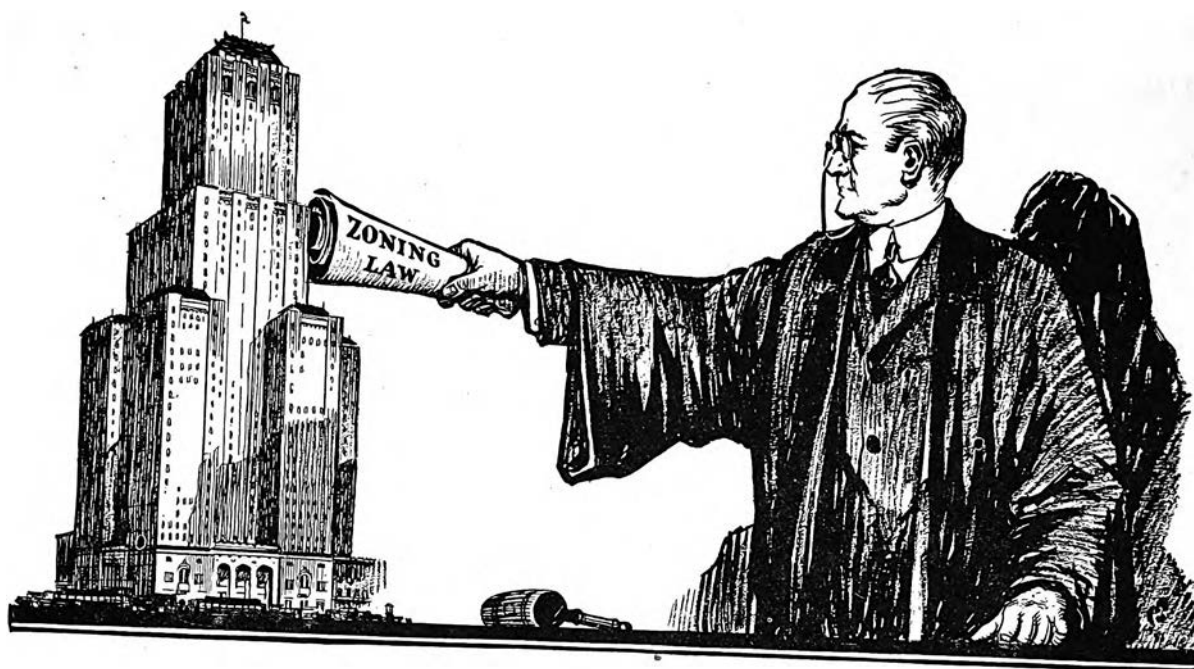
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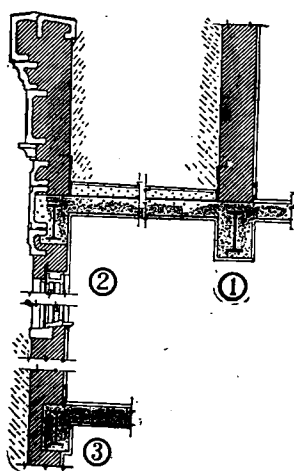
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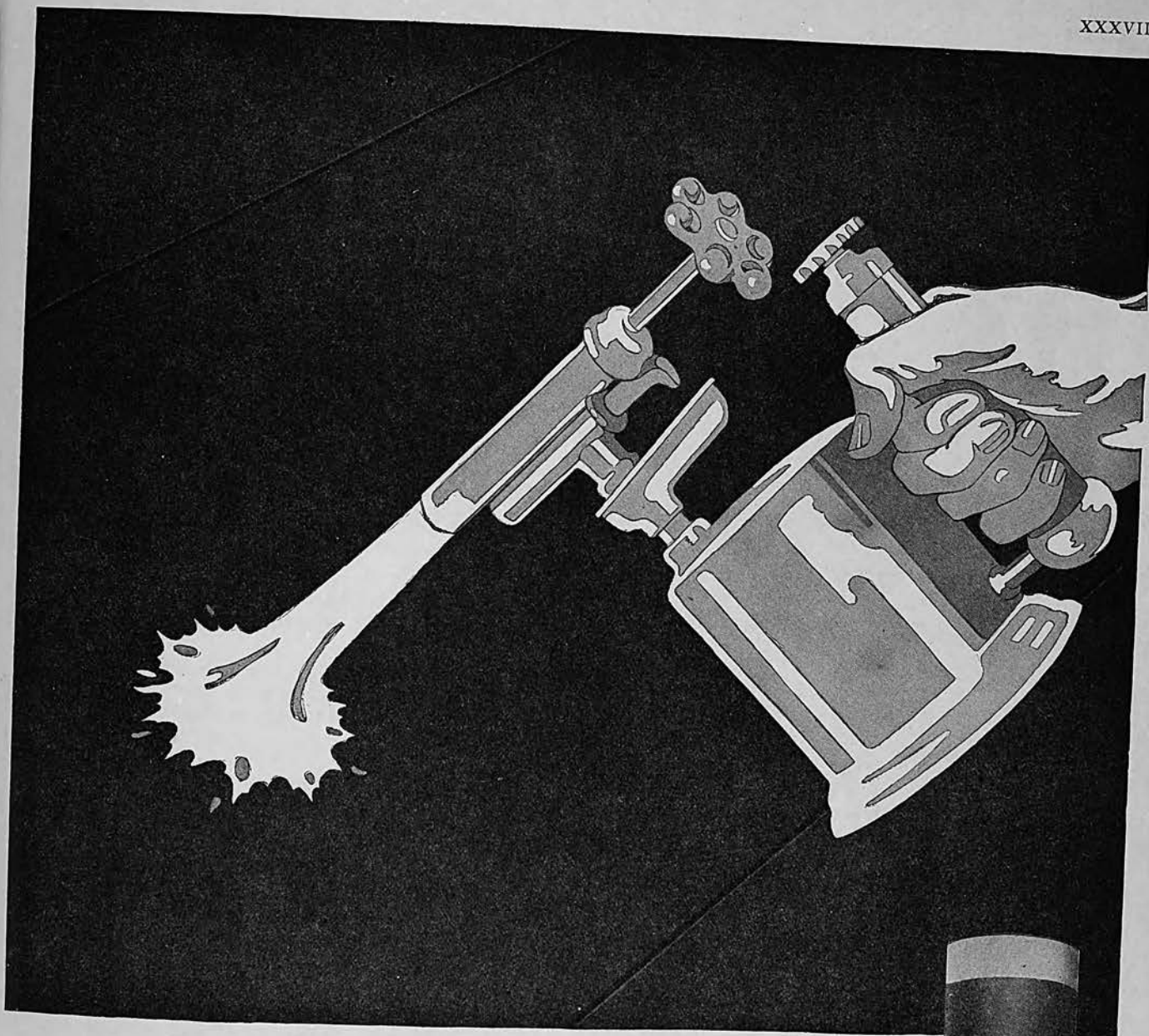
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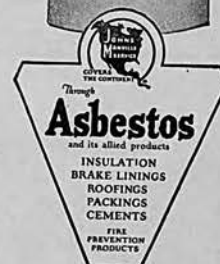


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XXXIX

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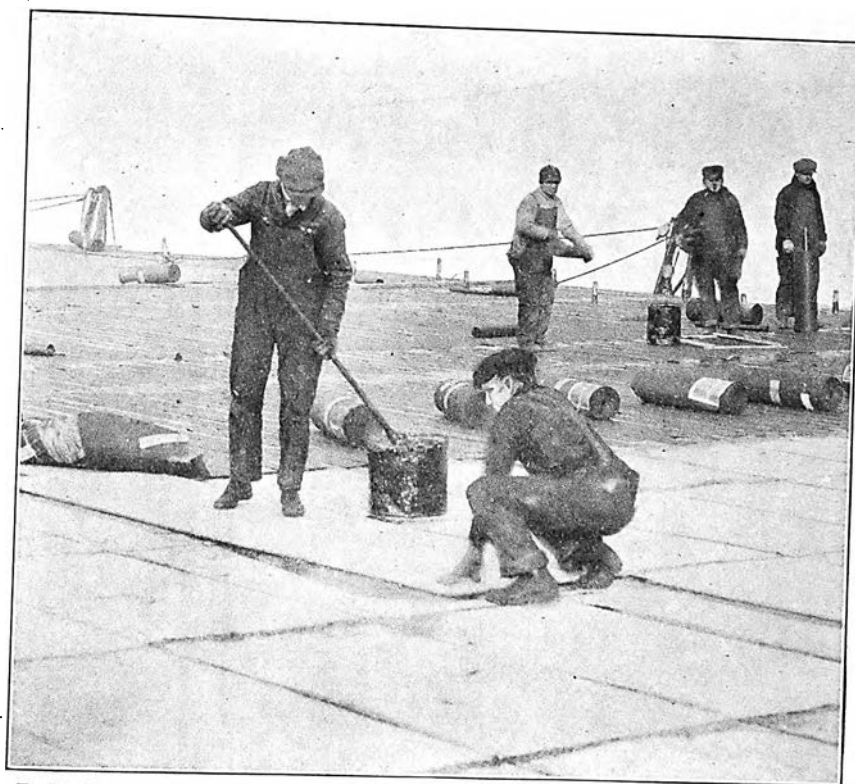
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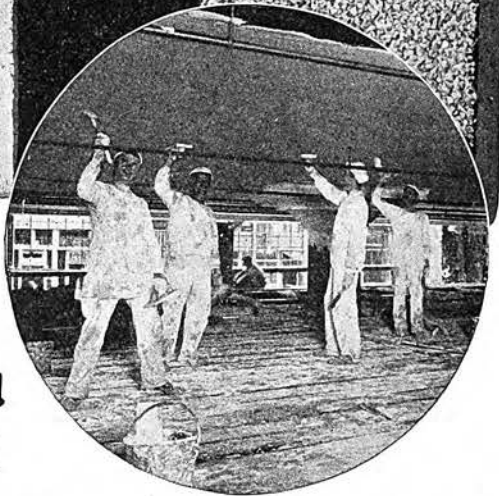
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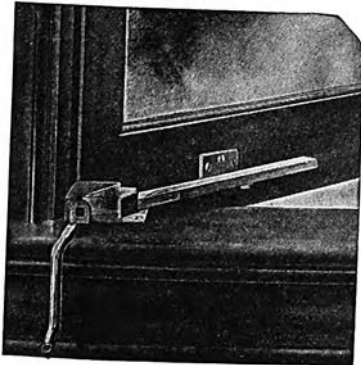


Fig. 1

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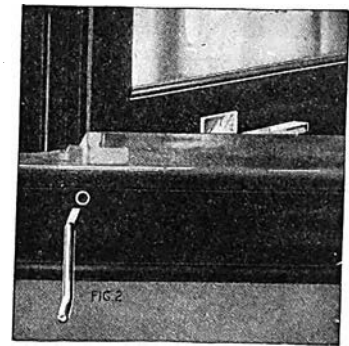


Fig. 2

This device has been on the market nearly ten years and has been used in every part of the country and in all sorts of buildings—both public and private—so we will simply state here that a window equipped with this device is always locked in whatever position it is left and cannot be moved except by turning the handle, and when closed the window is held absolutely tight; no rattle.

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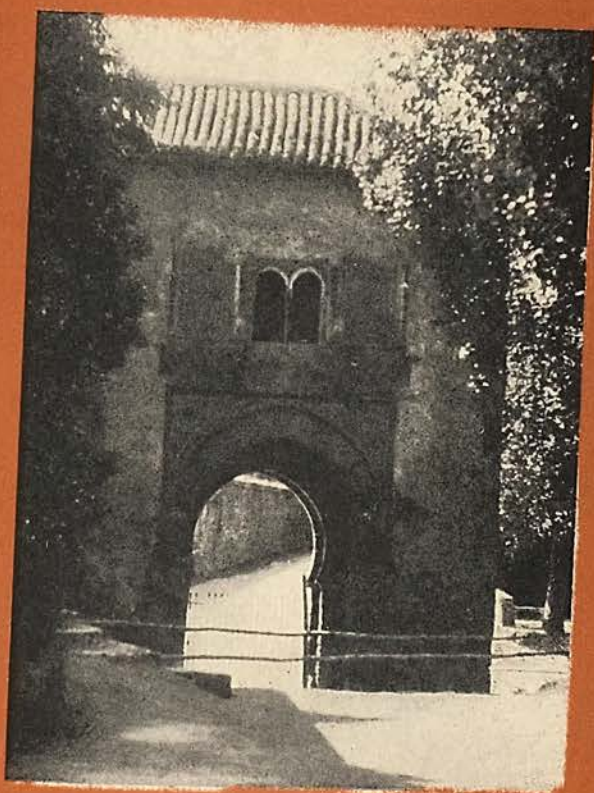
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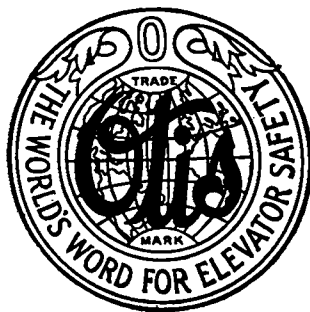
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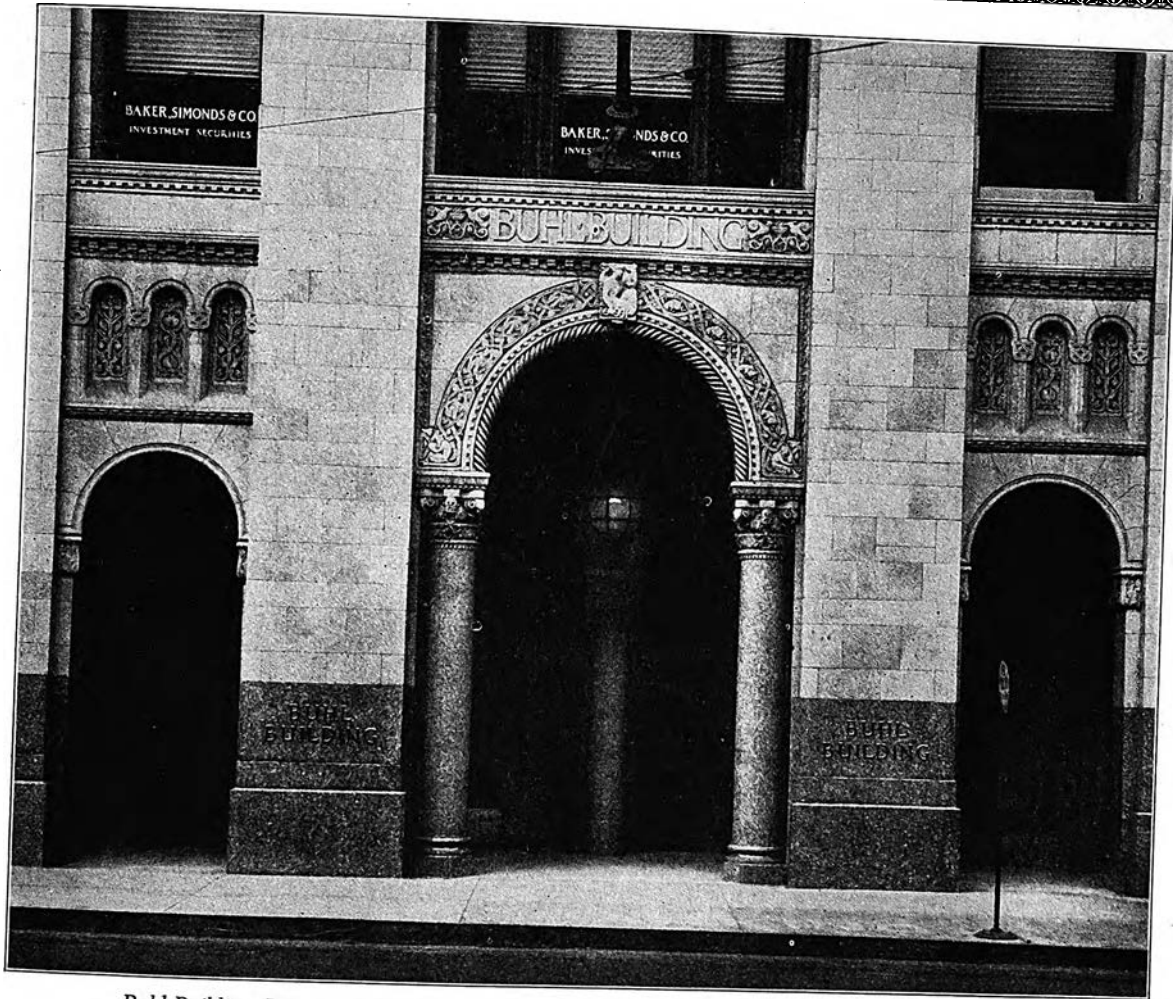
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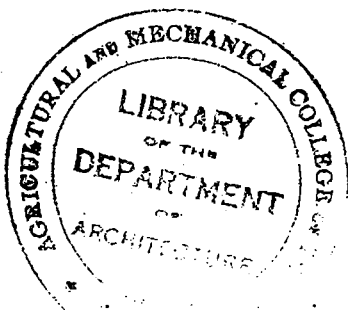


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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

OCTOBER, 1925

Number 10

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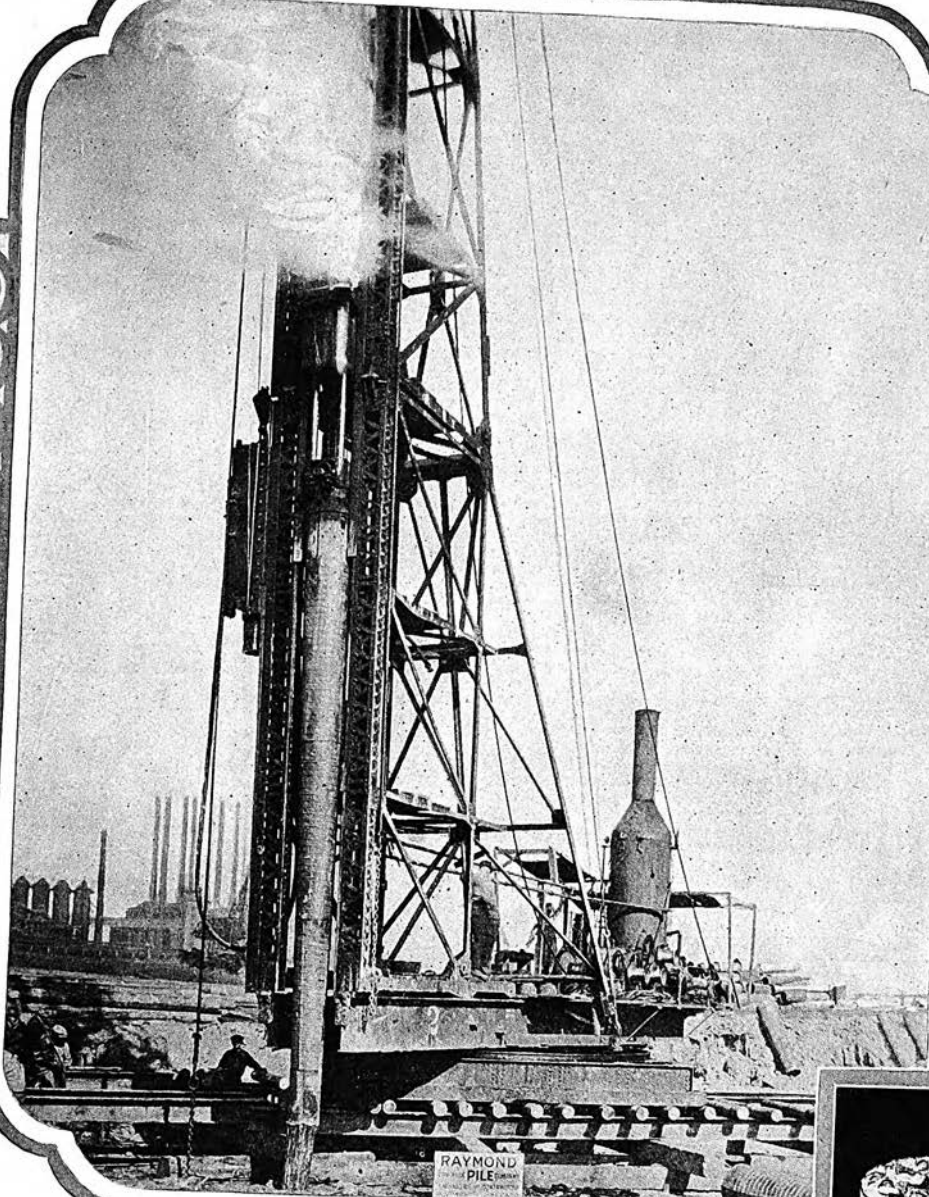
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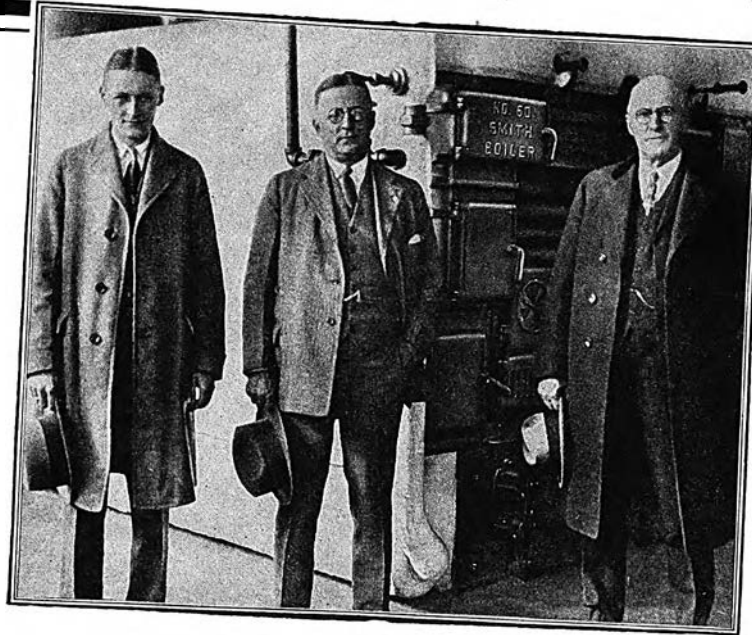
THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

October, 1925

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of The G. S. Blodgett
Company, Burlington, Vt.

To left, J. H. Patrick
Centre, R. L. Patrick
Right, J. S. Patrick



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GRANADA—THE CASA CASTRIL, ON THE DARRO
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

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Number 10

A Little Tour in Spain The Gardens of Granada

BOABDIL capitulated to Ferdinand and Isabella before the gates of Granada on 2 January, 1492, and thus ended the Moorish interlude in Spain which had persisted through seven centuries. Slowly the Mohammedans had been beaten back from Burgos, far in the North, from Toledo, from Mallorca, from Seville; and the final capture of Granada by the Catholic Kings marked the end of a civilization distinguished for the development of science, the arts, and all of the refined graces of life. As immigrant and colonist the Moor at first had shown greater virility but, as the native population gained resolution to repel him, the struggle grew more evenly balanced, and Christian energy and zeal were matched against Moorish subtlety and skill. There were long periods of deadlock or truce during which the contenders dwelt side by side, intermarried, and blended their separate characteristics. In Toledo this blending is strongly evident and though the imprint of the Moorish influence is discernible in almost every province it is in the South, where the Moor dwelt longest and in greatest tranquillity, that his qualities are most keenly felt. Granada, Seville and Cordova were for ages almost purely Moorish towns. In the ninth and tenth centuries Cordova was a vast city of many hundred thousand souls—a famous centre of learning. Palaces and villas, with their courts and gardens, then thickly covered the *vega* which now surrounds the shrunken city. Where Caliphs took their pleasure, and philosophers discoursed, the goat herd tends his flock or the modern husbandman his vineyard. Within the great Mosque of Cordova a Christian Church rears its nave; and below the Alhambra Hill in the Cathedral of Granada lie the bones of Los Reyes Catolicos, the conquerors of Boabdil.

In many Spanish towns Moorish and Christian witnesses stand side by side or lean one against the other.

It is so even in Granada and yet by some strange irony and despite the great works of Spanish genius scattered throughout the land, the Red Palace on the leafy hill above Granada, from which the last Moorish Chieftain went forth in surrender, holds now, and has held for centuries, a supreme place in popular imagination. One cannot well think of Spain without picturing the Alhambra, or conjuring up romantic legends out of Scheherezade's Stories of the Thousand and One Nights.

It is not by the Christian Cathedral or by any work of Spanish architecture that the traveler is drawn to Granada. The city today is mean and uninteresting, shabby and second rate. The antiquarians are here more daring and resourceful than elsewhere, and the seeker after the True should be cautioned against many pitfalls. But the Alhambra and the Ginalarife attract countless tourists and satisfy their most exotic conceptions of Romance. Most of these visitors hurry through the town and stay on the hill near the Alhambra Park, either at the old Washington Irving, the newer Alhambra Palace Hotel with its fine view, or at one of the *pensions* near by. Each envies the other. We stayed at the Washington Irving with a traveling company of bull fighters who dined with much gusto in a private salon. It was the week of the Feria and the *Corrida* had been postponed from day to day on account of rain. Valiant though they may have been, our *torreros* did not look very heroic without their capes and satin breeches. They seemed callow and ordinary, like a bush league baseball team, but no doubt they chafed at their inaction, which for their manager, at least, was expensive, and hungered for the plaudits of the crowd.

Another feature of the Feria which had also been postponed took place on the night of our arrival. Romantic travelers always visit the Alhambra by moon-



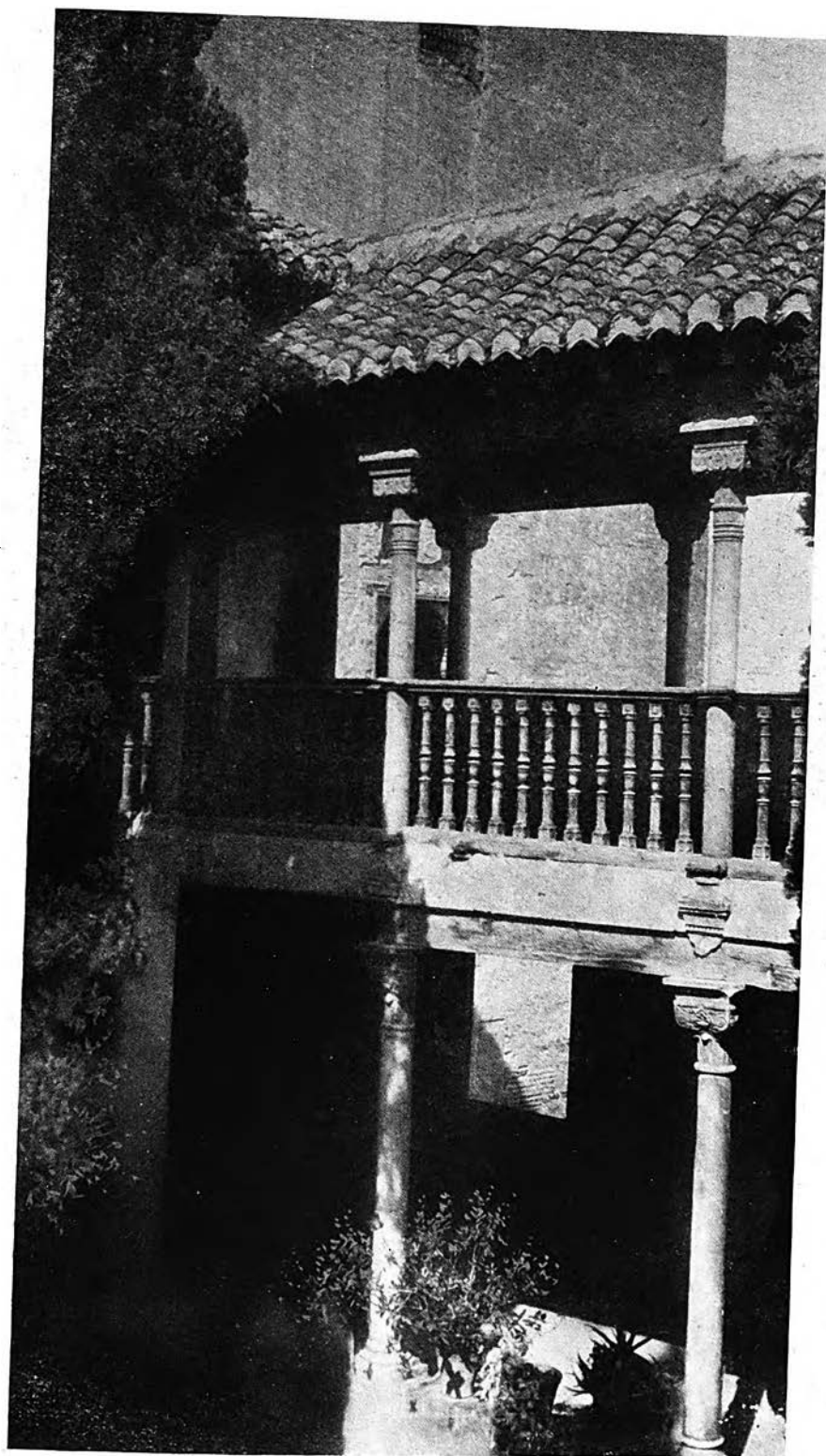
GRANADA—THE GINALARIFE:
COURT OF THE AQUEDUCT

light and hope to wander among its courts in comparative solitude. This evening, however, motors full of gaily dressed Granadinos came honking up the hill, their headlights illuminating the shadowy recesses of the Alameda and frightening the nightingales. We followed the crowd to the huge palace which Charles V had begun on such a grandiose scale, but which happily for Spanish prestige remains unfinished. By day it seems a dull and pompous Renaissance excrescence, banal and vainglorious beside the delicate and elegant relics of Moorish workmanship. But we found its great circular court, decorated for the Fiesta, with the spangled heavens for its ceiling, and filled with the flower of Granadine society, immensely effective. In the bays of the upper colonnade soft-hued lanterns swung and over the parapets were hung as many beautiful Alpujarra rugs as the town possessed. On one side a stage was set for the performance, which was to consist of alternate numbers of dancing by the most accomplished performers of the region, and of those strange folk songs, with their eerie music, which have been sung for centuries. The crowd in the arena made great bouquets of color, for the women wore their gayest shawls, their most precious mantillas, and their most astonishing combs.

They sat together in clumps of from twelve to

twenty, and the men—more sombrely garbed—were likewise grouped. There was any amount of masculine staring and it seemed quite *comme il faut* to stand on one's chair and sweep the circle from one group of fluttering fans to another. The dancing was graceful, and fervid, and dramatic; but the long wailing cries and refrains of the songs seemed to arouse the crowd to the greatest pitch of enthusiasm. Each song began with a slow chant to the accompaniment of a guitar, the singer sometimes beating time with the palms of her hands. The recitative would continue and then work up to a cry of agony or of triumph to which the whole audience would electrically respond in an echo of the final note. One woman and a man, a rustic figure known as "the farmer of Jerez," seemed to be particular favorites, but the crowd was warmly responsive to every artist and everybody had a beautiful time.

The Palace of Charles V is, however, not the Alhambra, and one forgets it, or ignores it, as one stands in the Court of the Myrtles and sees the lacy façade of the Hall of the Ambassadors reflected in the pool which its arcades enclose. We forget Ferdinand and his fiery Queen and all their zealous subjects as we wander through the cool courts and passages, and try to people the lofty apartments with



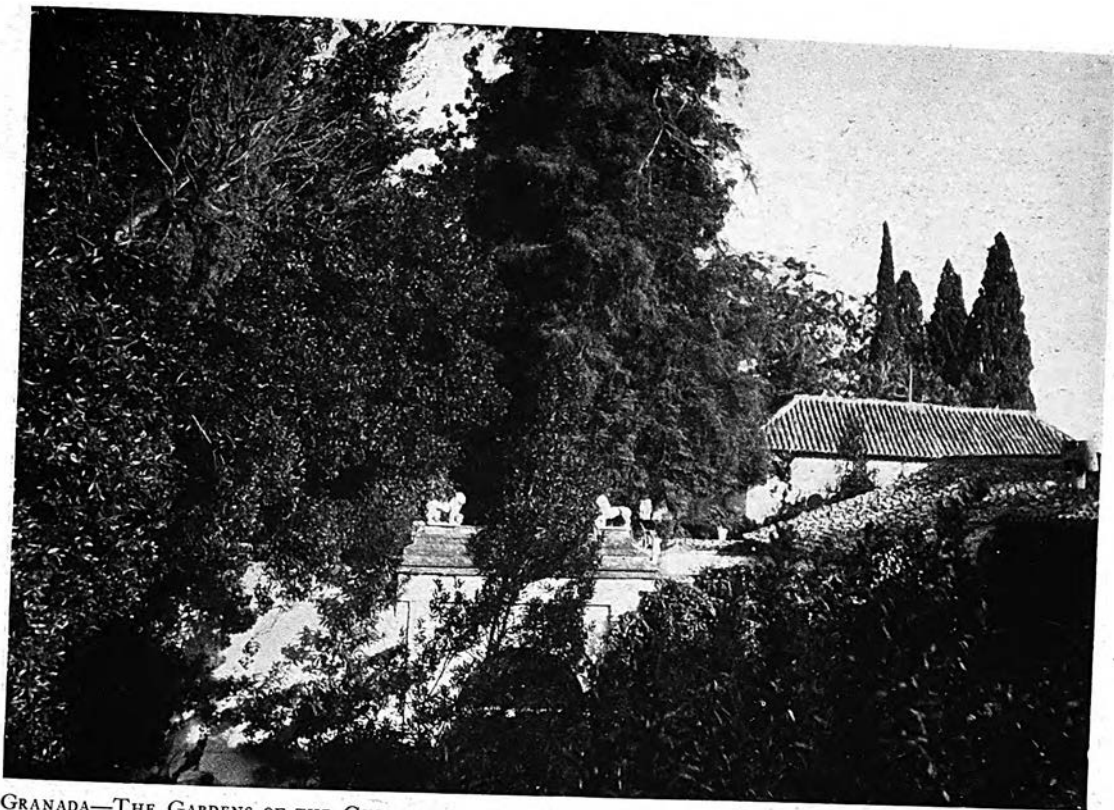
GRANADA—THE ALHAMBRA: A SMALL PATIO



GRANADA—GARDENS OF THE GINARIFE:
THE AVENUE OF CYPRESSES

Caliphs, Sultanas and dancing girls. Here is a palace designed for delight, set high on what seems an impregnable hill and ringed round with ramparts and watch towers. Its walls of solid red masonry, rising out of the flanks of the hill, give no hint of the delicacy of its tiled and stalactited chambers. If the carved and diapered plaster walls and arches supported on slender marble colonnettes, if the honeycombed ceilings and tessellated floors of the interior lead us to the hasty conclusion that the Moorish architects ignored structures and knew only how to play with surfaces, we must pause in our judgment as we view the rugged outline of this fortress palace from the neighboring hill of the Albaicin. The Albaicin is separated from the Alhambra Hill by a deep gorge running almost due east and west at the base of which trickles the narrow River Darro. The Tower of Comares rises stark and sheer above the valley of the Darro, thick, and Roman, in its massiveness and strength. From this side the fortress seems quite unassailable and bastions and towers protect it on the west, south and east. The gate called the Puerta Judiciaria is sixty-seven feet high and almost fifty feet

through, and here six men could defy a thousand. Secure within a fortress, thus protected, the Caliph and his court could look down upon the teeming city and far out across the *vega* to the snowy range of the Sierra Nevada, resigned to dreams of dalliance and delight. Mohammed I, who reigned from 1232 to 1272, was the first to take up his residence on the Alhambra Hill. More than a hundred years later the Court of the Myrtles and the Court of the Lions were completed under Mohammed V. These are the largest open patios and on the whole the most elegant and sumptuous, but there are numerous smaller courts and gardens, corridors, and casketlike chambers designed wholly to delight the senses. The sound of water is everywhere and the scent of flowers and aromatic plants. In the Sala de las Embajadores the Sultan received distinguished deputations, and in the more secluded apartments, no doubt, the ladies of the Harem reclined on silken cushions and listened to the songs of poets and minstrels, sighing and saying with Orsino, "If music be the food of love, play on; give me excess of it." What was the food of love we do not know and what they actually ate or drank we can only con-



GRANADA—THE GARDENS OF THE GINALARIFE



GRANADA—THE ALHAMBRA: PATIO DE DARAXA



GRANADA—THE ALHAMBRA:
PATIO DE DARAXA

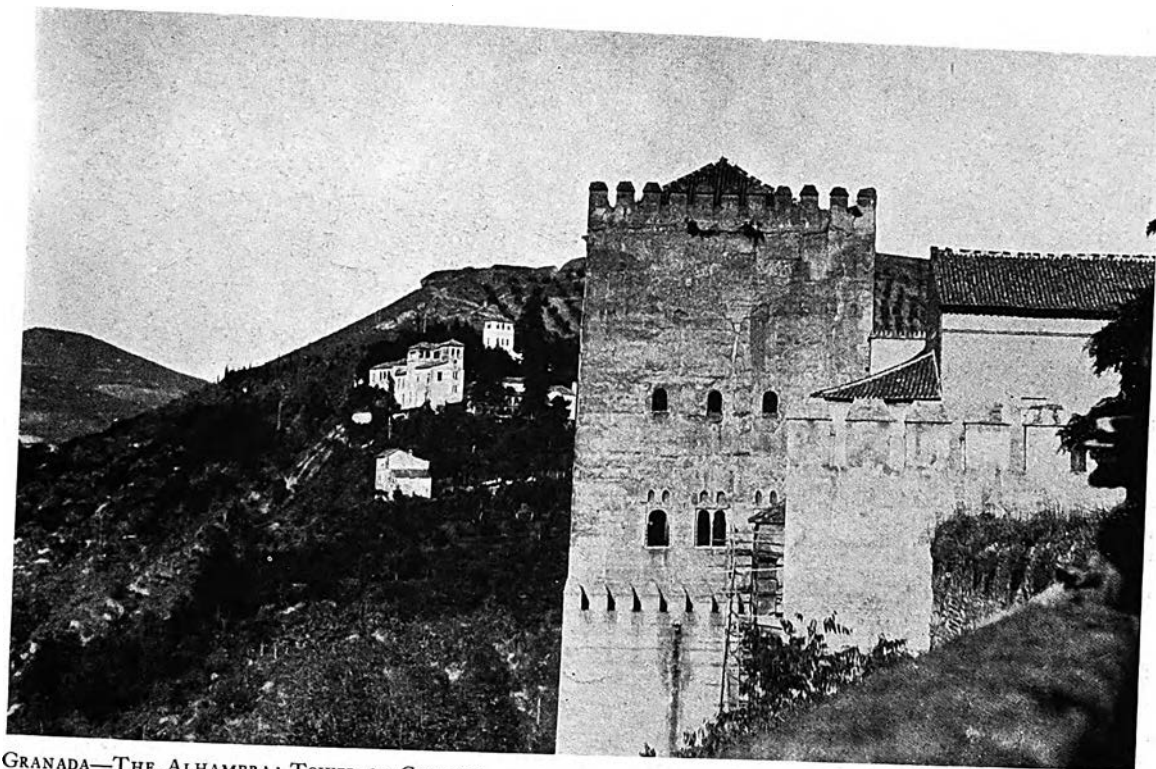
jecture. One may see the Queen's boudoir and the royal bath, but we do not remember the kitchens nor any room like a dining room. We fancy obsequious slaves offering pomegranates and all beautiful globular fruits, sugared rose leaves, spices, strange nuts, honey, the milk of white does, syrups and the tongues of peacocks, but none of the fleshy foods which we enjoy. There is now no clutter of furniture about, and probably never was; none of the impediments, none of the knick-knacks on which we have grown to depend. The rooms have an antiseptic bareness that is not barren, for the faint traces of color remaining in the incised plaster, the iridescence of tiled walls, the patterns in the marble floors, and the elaborately wrought carpentry of the arched ceilings create an effect of extreme opulence which precious rugs from Bagdad and rich stuffs from the Orient must have inordinately enhanced.

There are smaller and more informal courts like the Patio de Mexuar and the shady Patio of the Daraxa which Washington Irving's rooms overlooked, which have with their hedges, their cypresses and fragrant orange trees, their fountains and loggias a charm more intimate and understandable.

It is easy to imagine the life of sensuous ease and voluptuous preoccupation with beauty that flowed from

generation to generation amid such entrancing surroundings. But no mediæval fortress was ever more cunningly designed to defy the invader. Men at arms guarded the glacis outside the palace and stood watch in the Alcazaba or citadel at the prow of the hill. For centuries the Christian was held at bay and only as a result of internal contention was the Moorish power finally sufficiently weakened to make its conquest possible. Opposing factions and dynasties were forever seeking to gain control of the reins and the resources of power. We may still see rust stains on the marble floor of the Hall of the Abencerrages said to be the blood of the victims of Boabdil's violent suspicions.

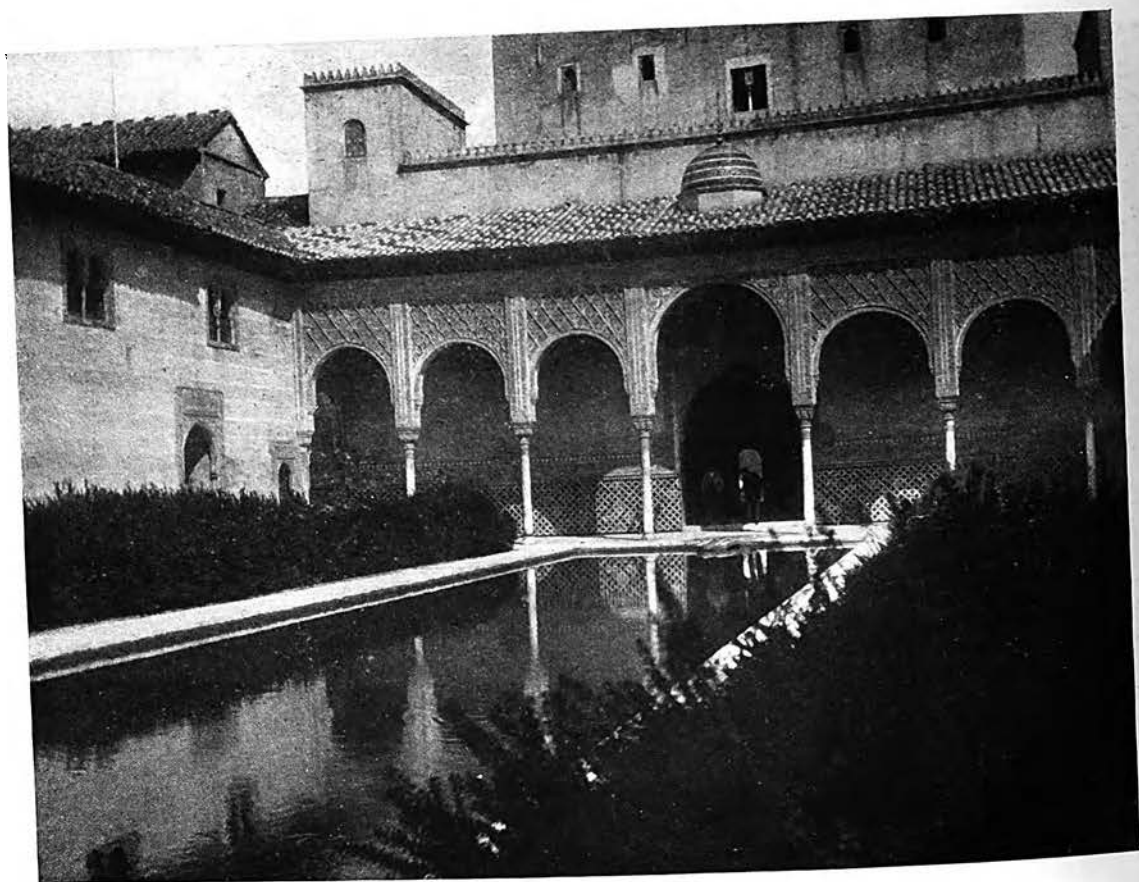
In the summer the court took up its residence in the Palace of the Ginalarife situated on a little rise directly to the east of the Alhambra Hill. The name Ginalarife is said to mean "Garden of the Architect" and there is some dim legend that it was at one time occupied by one of the royal artificers. To live in such a paradise would be compensation far beyond our modern standards and it is pleasant at least to play with the idea. The approach to the Ginalarife through a long avenue of cypresses is as artfully contrived as any introduction to the most fantastic tale and is a prologue worthy of the masterpiece to which it leads. The gardens of the Ginalarife have been a



GRANADA—THE ALHAMBRA: TOWER OF COMARES
THE GINALARIFE IN THE DISTANCE



GRANADA—THE ALHAMBRA: THE QUEEN'S BOUDOIR



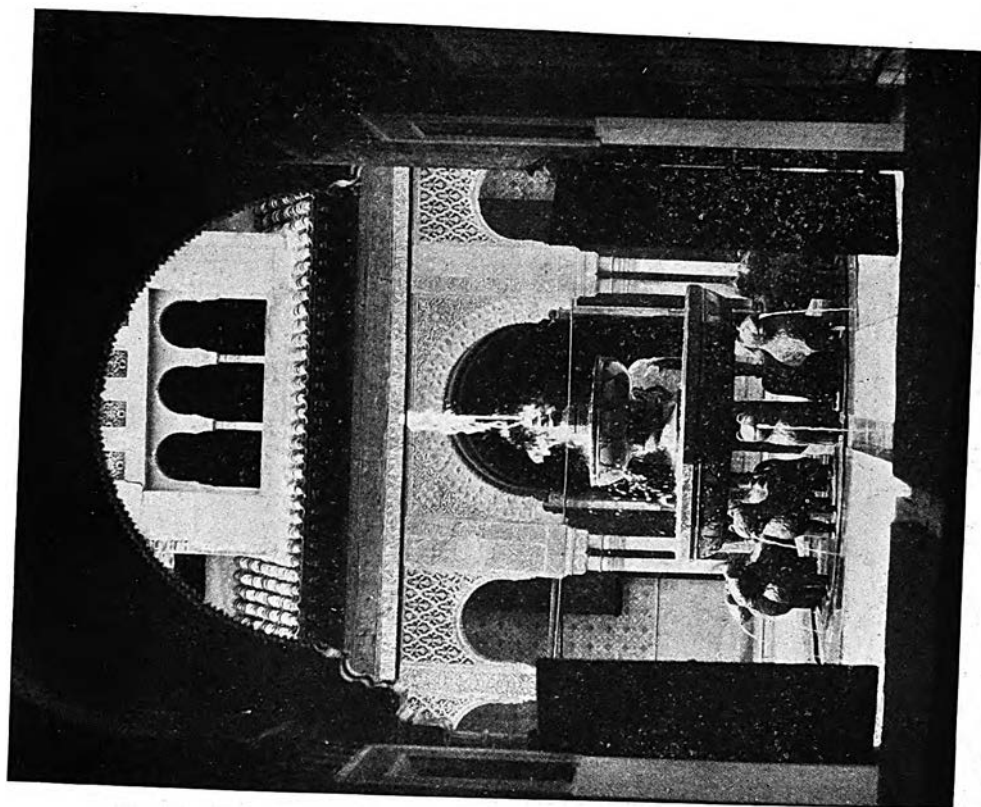
GRANADA—THE ALHAMBRA: COURT OF THE MYRTLES,
TOWARD THE HALL OF THE AMBASSADORS

thousand times described but no mere description of their plan, no drawings, no sections, no photographs can convey any true impression of their cool, their leafy, their umbrageous and tranquil charm. They are simple yet intricate, naïve but profoundly sophisticated. Little flights of steps lead one to different levels and each section has its own individuality and difference as in a series of connecting harmonious and beautifully designed rooms. At the highest point of all there is a Mirador or Belvedere from which one looks out to the Alhambra and over the Valley of the Darro to the Albaicin and down upon the brown roofs of Granada. The views from the Tower of Comares toward the Church of San Nicolas, as the murmurous sounds, from the bee hive of caves and houses on the lower slope of the Albaicin came drifting up, seemed perfect; but the views from the Ginalarife carry perfection further. The two or three small buildings within the garden enclosure are not especially noteworthy. They are simple, informal, villa-like, a little bucolic; but their neglected condition and mild dilapidation give them an added charm. Always where we walk water follows us or comes to meet us. It squirts in jets and runs in little sluices and the balustrades of the stairways carry little tiled gutters. We hear the water laughing and whispering even when we cannot see

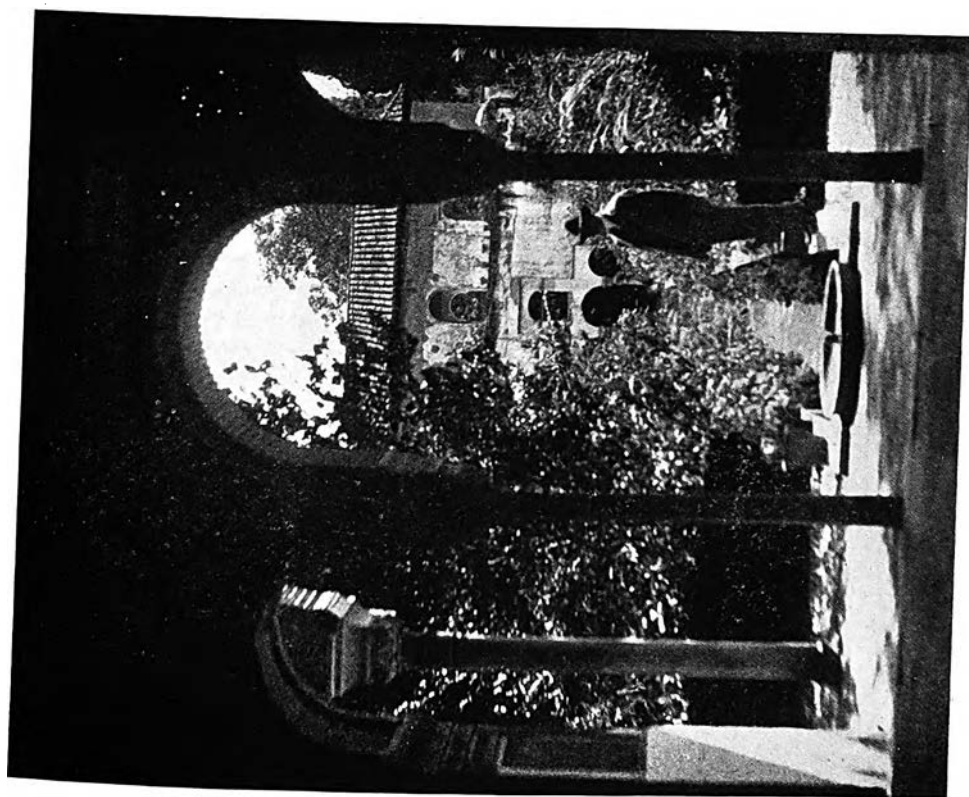
it, and we know that these gardens were designed in great good humor. There are other charming hillside gardens in the world, but none so charming, none with the piquant individuality of the Ginalarife. There is no bombast about it, no "knock you in the eye" effect. The Acosta garden which the Byrnes have illustrated in their book on Andalusian Gardens has a situation on another hill not unlike that of the Ginalarife, but its design is more dramatic and self-conscious. Perhaps it is not fair to judge it, as it is a modern version of the Moorish type, still unfinished and lacking the ripeness which only age can give a garden or a building. But it seems too full of masonry, sculpture and revetments. It seems to have "borrowed" something from Italy and the sense of debt must always create a slight feeling of uneasiness.

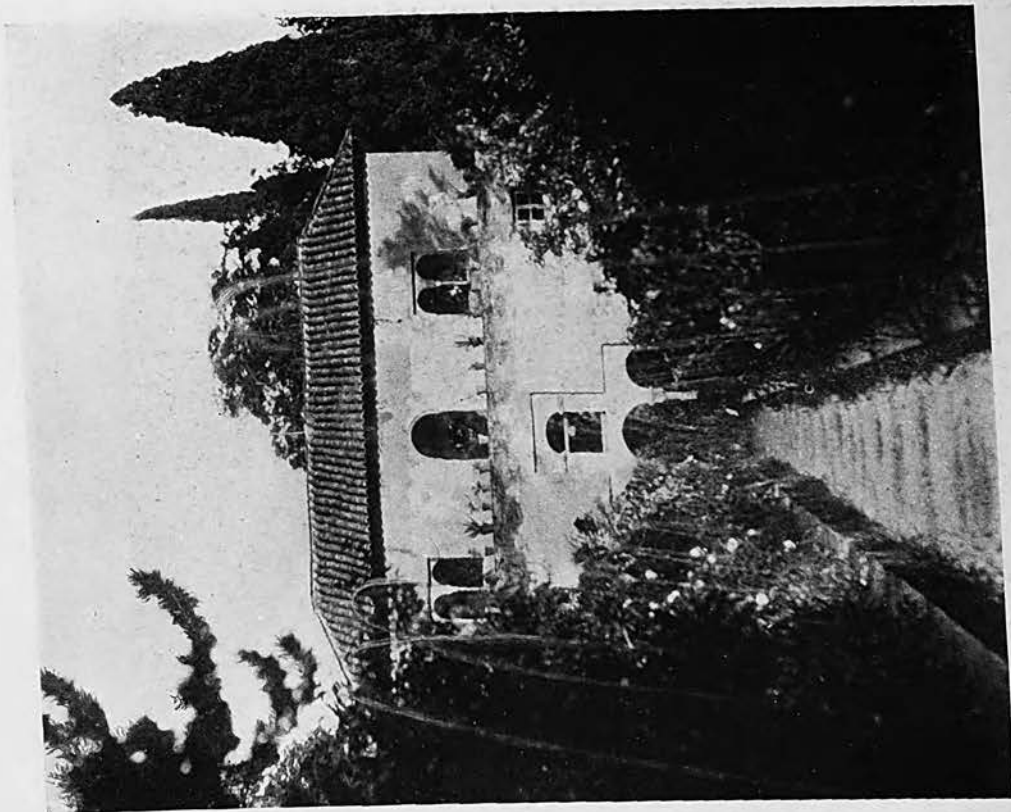
There are other private gardens hanging to the sides of the hills overlooking the city but, though the Spaniards love them, the Moors were the garden lovers without peer, and the traveler who spends his days and nights on the Alhambra Hill will wish to remember Granada as the Moors left it. The Alhambra Park or Alameda, a dense plantation of elms with over-arching branches, the haunt of countless singing birds, lies on the south slope of the hill outside the walls and its cool alleys and gurgling waters induce a fitting

GRANADA—THE ALHAMBRA:
COURT OF THE LIONS

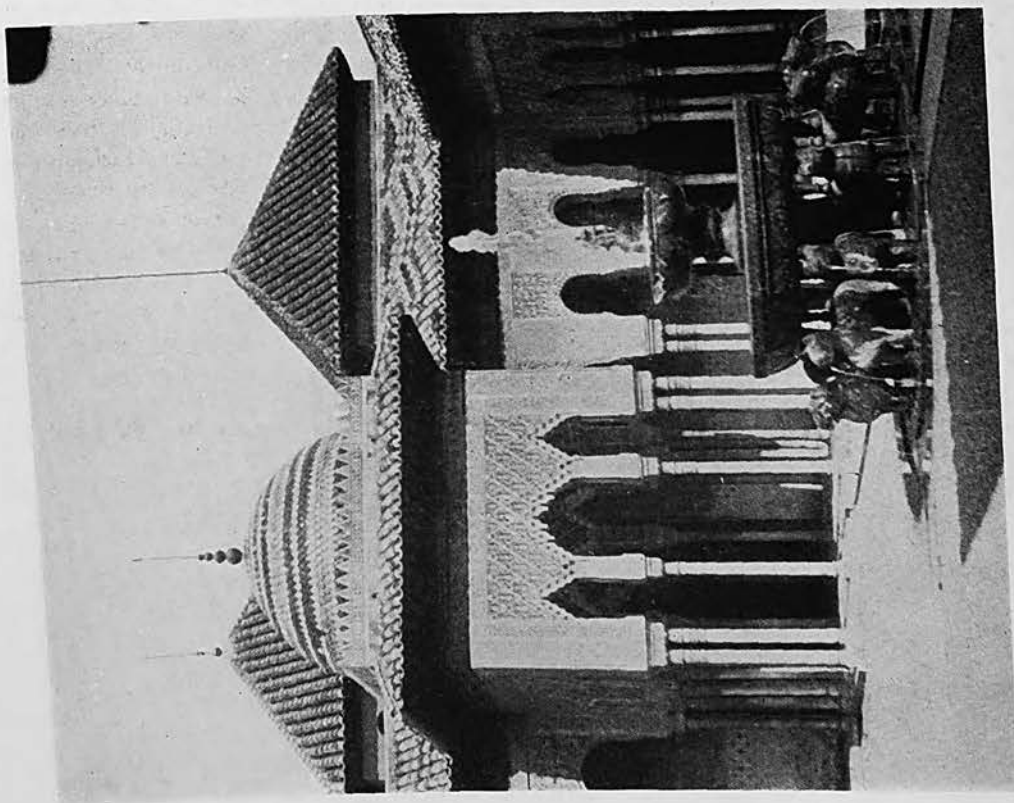


GRANADA—THE GINARIFE:
COURT OF THE AQUEDUCT

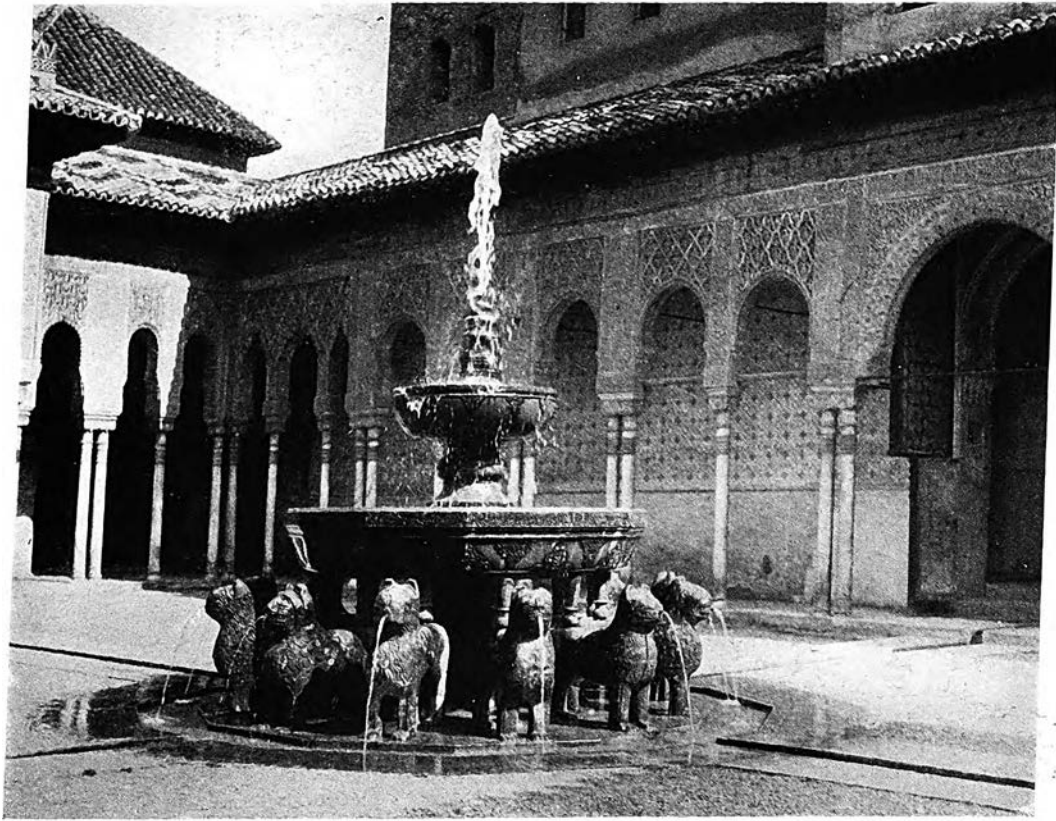




GRANADA—THE GINARIFE:
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GRANADA—THE ALHAMBRA:
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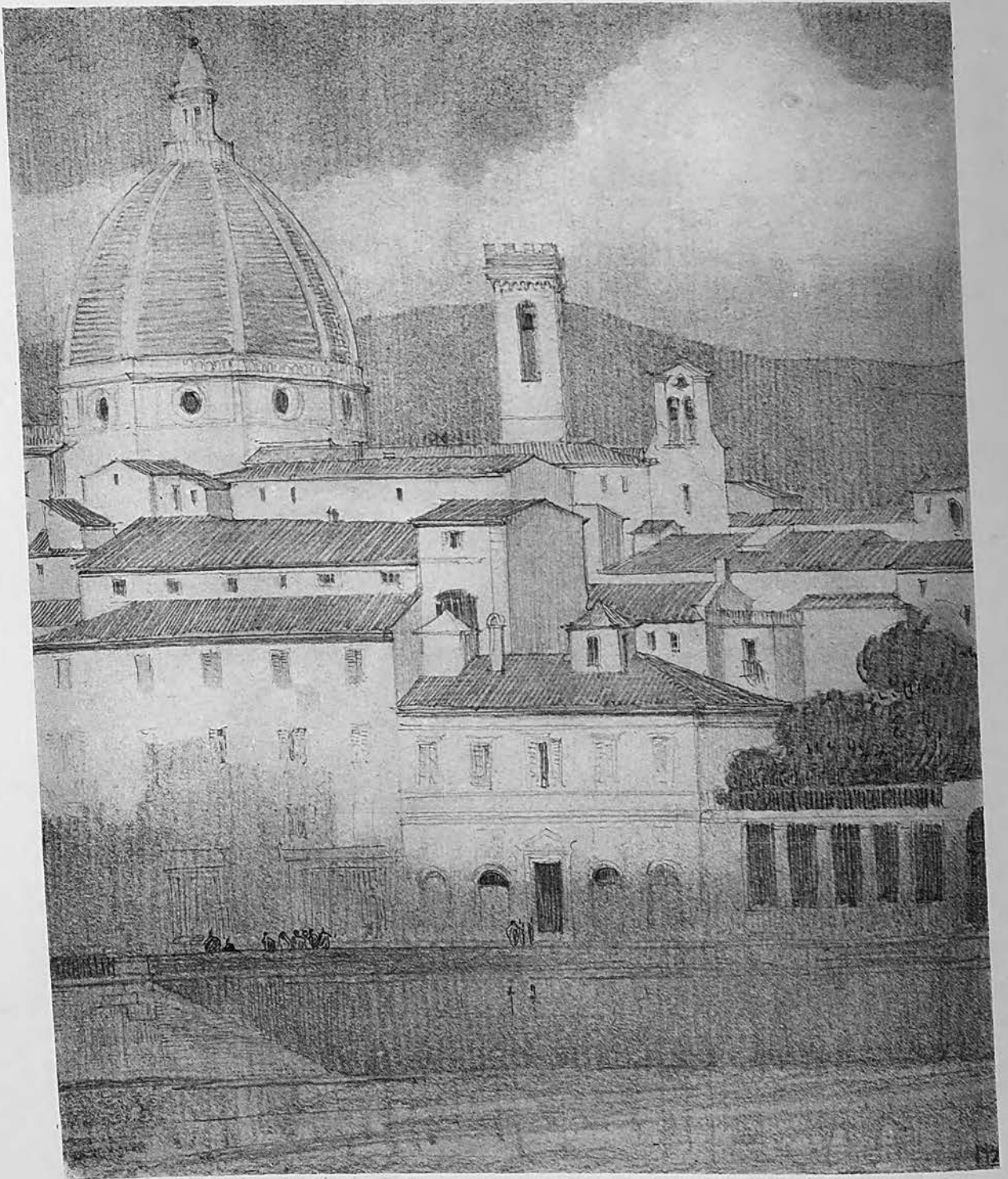
mood in which to approach the massive Puerta Judiciaria. This grove is not Moorish, for the elms were planted by Wellington toward the end of the eighteenth century, but its spirit is not alien.

The little Jardin de los Ardives within the walls on a terrace above the English tree tops is unkempt, romantic and retired in the true Arabic fashion, and its views of the delicate white-capped mountains in the distance are an integral feature of its design. To be safe within walls, private, secluded, and yet to be able to command some distant panorama, this was always the ideal which the Moor strove to achieve.

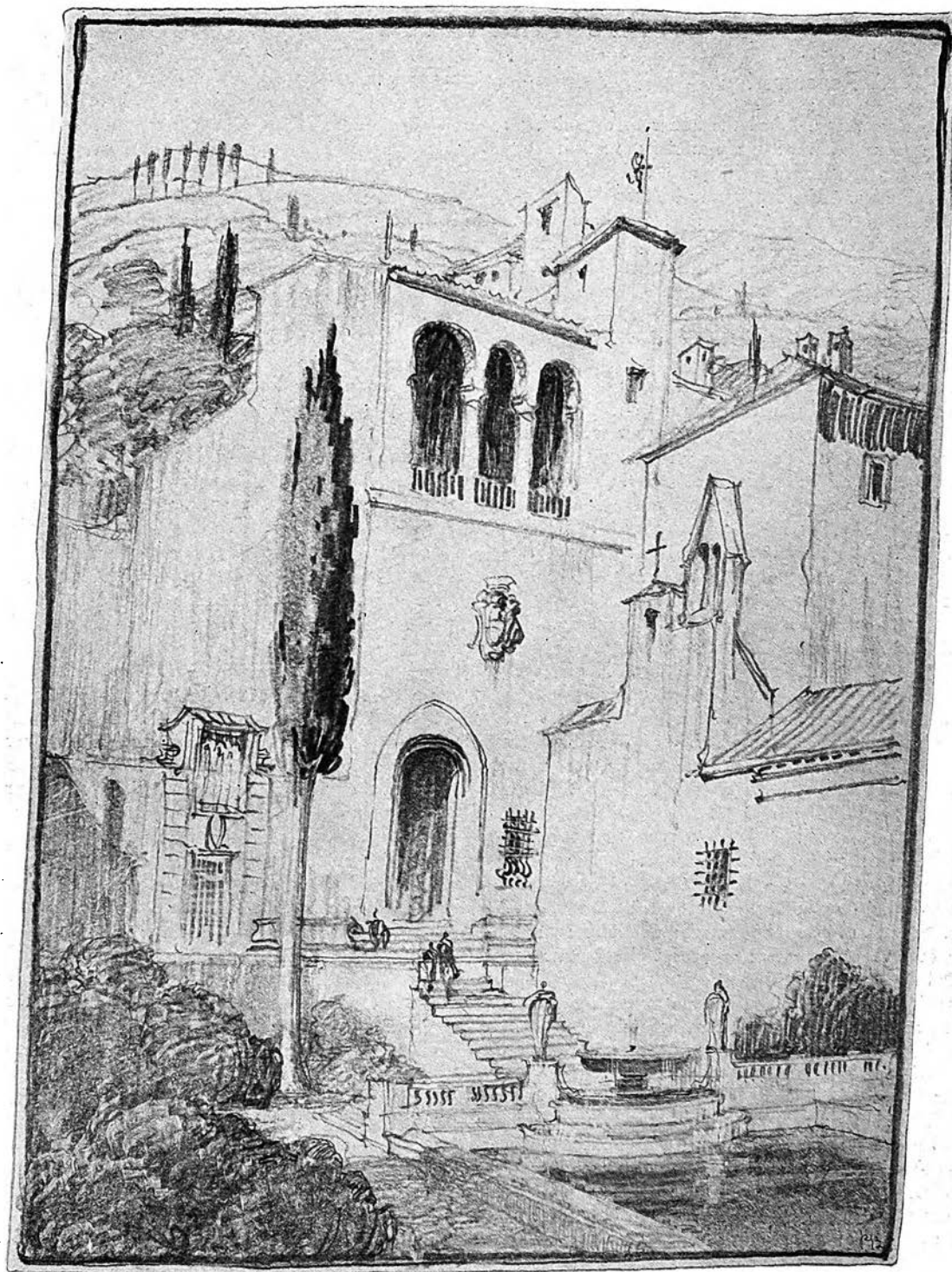
Selfishly and naturally one longs for solitude in these delicious bits of paradise, but naturally and selfishly the Granadinos welcome and exploit a con-

stant stream of tourists French, English, German, American and South American. Guides obtrude themselves and offer their services for the Cathedral and the one or two other mediocre show places of the town and for Gypsy dances (to be arranged). Even the Gitanas themselves in their caves on the Albaicin have a conscious and professional air posing with their tambourines and begging brazenly. The native Spanish pride and dignity seem to tarnish a little in Granada, and we drove to the station in a bus full of the bull-fighters and their bloody rags, sighing like Boabdil over his renunciation and speculating over the comparative value of civilizations.

LOUIS LA BEAUME.



FLORENCE
William Pope Barney



A TUSCAN PALACE
William Pope Barney

The Hairy Frog

A Repercussion¹

IN MAY a year ago, I had the honor of organizing, for the Convention of the American Institute of Architects, a Symposium participated in by Professor Boring of Columbia, Professor Cram of Technology, Professor Willcox of Oregon, William L. Steele of Iowa and myself (neither of the two last named professed professors), all actively engaged in the practice of architecture. The subject as officially announced was *What is Precedent Doing to American Architecture?*—but I declared a preference for *Plagiarism as a Fine Art*.² In my own essay, which was introductory of the subject, the occasion was expressly announced as an inquiry into a subject of the gravest importance to our art and the future of American design, and furthermore that it was specifically directed to the stimulation of thought on the subject. If applause and mirth are criteria of interest and success all of the papers had the most flattering reception possible. An invitation was extended to everyone to communicate his views to the JOURNAL and from time to time thereafter there appeared, in the JOURNAL and elsewhere, contributions to the topic, some of which indicated that the avowed object of the Symposium had been attained—the stimulation of thought; others registered copious but relatively perfect failure. Nearly every commentator missed the point completely, however, and had conceived the discussion to be on “Precedent versus Originality,” as one phrased it. For this confusion of mind the official title was perhaps responsible, and instead of *What is Precedent Doing to American Architecture?* one might have said *What Might Thought do for American Architecture?* and have had a pretty accurate general title under which to conduct the inquiry.

I failed before, during, and since the Symposium, to detect anything revolutionary or subversive in any of the essays. Yet I am informed that the Committee on Education of the Institute was so profoundly agitated that it called a meeting of itself and organized a discussion at the session of the Convention the following morning, which seemed to my several informants to be in the nature of the back-fires which forest wardens set to check the spread of conflagrations. Of course it must have seemed revolutionary and subversive to attempt to make any one think, and no measures to prevent such a catastrophe could be considered too drastic for a Committee on Education to adopt. However, that action of the Committee is indirectly responsible for what I shall say to you on this occasion—that, and my determination to wait for one year to give all who wished to be heard a chance, and then make one general reply. For, said I to myself, if what our “little group of serious thinkers” said could be so misunderstood and misconstrued by eminent and seasoned practitioners of assorted weights and sizes and by fully-educated persons like Committees on Education, what have we done to the rising generation, what in-

sidious poison have we ejaculated for its ruin? And I was a little dismayed, for I am very fond of the rising generation, so receptive and plastic and open-minded, exhibiting no fear at the thought of thought; in it the springs of youth and courage and adventure are neither clogged nor exhausted; and I hold it a grave offense to mislead younger men or give them evil counsel. So that when Mr. Emerson asked me to be with you here, I determined to take up with you those questions of Precedent and Plagiarism and Tradition and Discipline to which we architects must find rational answers if American design is to develop rationally—that is to say, if it is to be informed with reason and not be the victim of caprice. For architecture is a rational, a reasoned art. One may understand caprice in painting and perhaps, though not so easily, in sculpture.

But the processes by which a building is brought into being involve reasoning at every step—and reasoning means thinking. We are all familiar with the way the first idea—what is commonly called inspiration—comes to us, sometimes nebulous, sometimes clear and complete out of the very air, sometimes yielding only to the persuasive contact of paper and pencil. Following the concept, however, comes the long and intricate process of reasoned and reasoning development of the germ, in which the divine spark of inspiration kindled within us must be kept alive, fanned with enthusiasm, and tended with sacrifice.

Before we go farther in our quest of an answer I must make clear to you briefly what I, for one, was talking about, and what some of the reactions of the profession were. You will find all five papers and the Envoi—don't neglect the Envoi, for the whole purpose of the Symposium is summed up in it—in the JOURNAL for June, 1924. The order is not quite correct—Mr. Willcox should be read before Mr. Steele.

In the first place, I stated my belief that we architects in America are plagiarists; I gave the definition of plagiarism as found in the Standard Dictionary to be: “The act of appropriating the ideas of another without due acknowledgment; literary or artistic theft.” And enunciated the profound but scrupulously polite deduction that a plagiarist is one who plagiarizes. I stated that we applaud and encourage it in each other, and in our schools, and give and receive awards and rewards for its successful exercise; that ours is the only art in which it is not despised and condemned; that it were bad enough to rob the defenseless dead but that we plagiarize from the living also, apparently without shame or any sense of its enormity or of its being a betrayal of our art. I cited the epidemics of the historic styles that ensue upon the appearance of every new book or every successful building. I pleaded for Style which is an eternal quality, of universal comprehension and acceptance, as against the thoughtless or indolent or senseless repetition in our own day of modes and fashions which another epoch had found suitable to its manners and customs. I believe I used the word “original” once, and “originality” not at all. I stated that we were engaged in an inquiry, not listening

¹ An address at the Dinner of the Massachusetts Institute of Technology Architectural Association.

² This symposium appears under this title in the JOURNAL for June, 1924.

THE HAIRY FROG

to a lecture; that the sole purpose of the inquiry was the stimulation of thought on the question. And, after my colleagues had read their contributions, I delivered the Envoi, in part as follows: ". . . Pilots of the Ship of Beauty for this generation, I hope that what has been said here today will ring in our ears like the bells that toll over dangerous reefs every time we put pencil to paper, and that we may always feel that familiar act to be a re-consecration to new beauty, daily renewed by masters, not slaves to precedent or to sloth. . . ."

And there you have the meat of the matter—a plea that every time we take up our pencils we pause for a moment and ask ourselves whether we are about to contribute our little to true progress or whether we shall lazily or carelessly or deliberately copy more or less completely the work of other men, dead or living. I say "our little," for we are all workers in a great formicary and we can only each contribute, day by day, our individual grain of sand to the little hill that represents the achievement of the race.

As to the comments¹ upon the five essays, let us look them over and make our own comments. The commentators are disappointingly few. A general analysis reveals a tendency toward excuse of plagiarism.

Mr. A. mistook the question under debate, thinking it was "Precedent versus Originality," and went on to a careful definition of what "Originality" means to him. I have no quarrel at present with any definition of originality for the very excellent reason that it was not under discussion. But he goes on to say "surely mass, proportion, scale, balance, exposure, climate, color, grades, *selection or adoption of style*, and the many other requirements which are the dictates of any problem, will give us all the necessary freedom to exercise our ingenuity and originality." I do not recognize "*selection or adoption of style*" as one of the requirements dictated by any problem. It is precisely the conscious "*selection or adoption*" of some "style" that some other generation or epoch or century has evolved out of the conditions of that day or time, its manners and morals and habits of daily life, that any thinking man must deplore. Nor, since all things evolve, do I quite see how we are to exercise "originality."

Mr. B. is delightfully ironical and witty with a deliciously light hand. It is difficult at times to distinguish the ironical from the serious, which merely gives his words more interest. His most striking contribution to the discussion is his reference to "the common mind of the age" as being due in past times "to this happy, innocent, and instinctive habit of using whatever seemed to fit best, with no regard to the law of copyright and without any of this timorous compulsion to be different." He suggests as a formula for good architecture the old one for a bride's costume: "Something old and something new, something borrowed and something blue." Now the part the "common mind of the age" has played in the evolution of all art is one of the most fascinating of all questions; it is a big enough subject to inspire several symposia; but I must confine myself here to the mere remark that the common mind of the age functions differently in every age and seems to have acted much more slowly and in-

directly in an earlier day, so far as my reading goes, than it does now. We live at a time of cheap and rapid, almost instantaneous, I had almost said simultaneous, reproductive processes, and everyone everywhere is aware, almost at once, of what everyone else is thinking or saying or doing. So that plagiarism today is at once not only more direct and easy but also, by the same token, so impersonal, due to the general dissemination of information, as to seem less reprehensible than it would have been to snoop around and steal the trade secrets of a fellow artist in, say, the fifteenth century. Therefore the common mind of the age is more active and instant than it has ever been, and development is accordingly very rapid. I have dealt with this question elsewhere and will not pause now to enlarge upon it. I do not believe that any creative period has ever pooled its artistic ideas so that all who wished might borrow from the common pot; on the contrary I do believe that the artists of former times guarded their own ideas and the secrets of their guild or shop very jealously, quite in contrast with our careless generosity; which makes the action of the common mind of those times all the more fascinating to trace—so alluring that I must leave it at once and return to our commentators.

Mr. C. says among other things: "There is everywhere a very unhealthy thirst for the absolutely new." "Originality at any cost is the slogan of its partisans. . . . What they want is jazz architecture." "The factor of highest importance in design is beauty." I am moved to wonder sometimes whether intelligence is not the factor of highest importance in design. I think we should beware of the dull acceptance of the doctrine so dear to the ultra-conservative that the best has already been done, that we cannot improve upon the past. That doctrine has never seemed to me to be intelligent. I grant you that the best architecture for the Greeks, the Romans, and all the rest of our good old friends has, undoubtedly, been done; but I can't help wondering whether their architecture is equally good for the envelope of the life of the twentieth century in America. The several attempts to force American life to adopt as its architectural vesture the architecture of the South of France decorated with Byzantine ornament, or the Renaissance forms of Florence or Venice, or the architecture of Imperial Rome or of dear, dear, old Greece, have failed as they will always fail. The American spirit is too virile, too vigorous, to endure such artificial bonds. Merely and simply because certain architects happened to like Romanesque or Renaissance, or Roman, or Greek architecture, they tried to force such a modern problem as a skyscraper into moulds thoroughly unfitting, and gave us ponderous masses of masonry pierced with tiny windows of tremendous depth of reveal, or layer-cake architecture in the Italian mode with a multiplicity of horizontal lines in the vain endeavor to make a twelve-story office building look like a three-story palace by Bramante or Michelozzo. And as to the impossibility of improvement upon the past, that doctrine logically followed back would find us still in wattled huts, wiping our reddened and weeping eyes because we refuse to consider a chimney an improvement upon a hole in the roof. But the inexorable laws of function and fitness and common sense have been bursting these artificial

¹ These comments appeared in the JOURNAL's issues, July to December, 1924.

bonds, and the skyscraper, to take one example, is fast becoming something appropriate to itself and shamelessly careless whether it looks like something out of the Cinquecento or not. I have scant patience with the type of mind that, confronted with modern problems, finds no stimulus to the imagination in them, deplores their unlikeness to the conditions of life in the Middle Ages, or Greek life of the Golden Age, or some other life that is now good and dead, and stupidly attempts to clothe the life of the twentieth century in America in the dress of the past without submitting the garments to extensive alterations.

Mr. D. is so easy to have fun with, he so exposes himself to attack like an unskillful boxer that it were a shame to take advantage of the openings he offers. He would seem to be one of those who do not want to be made to do their own thinking. No, he wants it done for him. He demands a "slogan." He wants a recipe, a "symbol"—another term for fetish. He imputes cowardice to the chairman of the Symposium because he failed to supply one. He came to the wrong shop; my one fetish is to have no fetish, because when absorbed in the worship of one's fetish something live and significant is apt to slip by unperceived. He wants a rallying cry. With exquisitely transparent *naïveté* he asks, *o mirabile dictu*, "Why didn't one of them give us something definite and helpful and inspiring to take with us, to study and to follow? If one of them had only said, for example:" And obliges with a sample slogan of his own, just one hundred and sixteen words in length—the longest slogan of record so far as I know. With the best will in the world to rally, the attention does wander in the course of a one-hundred-and-sixteen-word slogan that is found to be, when the pains of parturition are over, about as stimulating as a cold boiled potato.

Then we have the superior persons who merely sneered and said it had all been said before and much better and it wasn't worth saying anyway. I seem to remember, and take comfort in the memory, that the late Theodore Roosevelt annoyed a great many superior persons by his iteration and reiteration of a few homely, fundamental truths which, he felt, needed utterance and repetition.

I hope I have given you an idea of what the Symposium was about and of some of the reactions of the profession to it, sufficient to serve as an introduction, somewhat lengthy I fear and disproportioned to what I came to say to you. At the Convention of the Institute we were speaking to practicing architects of long experience, long past their student years. I believe I am now addressing, with some exceptions, those of a younger architectural generation. And what I shall say to you will be very different but, I hope you will agree, quite consistent.

I suggested to them as practicing architects that they put away their books, their plates from current magazines, their monographs on the work of living men, their collections of photographs, and to *design*. To regard these as inspiration, not material to use, plans and elevations and details to warm over and serve up to our clients, stuff to copy as well or as badly as our ability permits.

To you I offer the exact contrary and would have you steep yourselves in all the arts of the past and the present,

fill your minds with impressions of everything good there is in the world; to try to design in the spirit, even in the letter, of Bramante, of Pheidias, of Pierre de Montreuil, of Philibert Delorme, of Michael Angelo, of Wren. To study not one or two periods but all periods and all arts to wrest from them the secret of their beauty, their grandeur, or their charm. To discover if you can why the work of some men and some epochs has Style and why others lack distinction. For youth is the receptive, the acquisitive period. In youth is the time to fill our reservoirs with memories and with the traditions of our race, that we may draw upon them at need. For no man or generation can dispense with or ignore tradition—what we call roughly, in our professional jargon, precedent. Let us use it for a moment as an adverbial adjective instead of a noun, and say precedent—precedent architecture. It gives the word its true color and meaning—that which has preceded.

I think some unthinking persons think our Symposium group would have every one forget our yesterdays, all the yesterdays that have preceded today—and today is but tomorrow's yesterday. It is by the lessons of our yesterdays that we learn how to live today. But we should be dull students indeed if we, having learned to say "Pretty Poll," could not add something to that and venture at least to call for a cracker. From amoeba to man is a long, long series of tentatives and dim urgencies; and somewhere in the chain is the monkey from whom we derive; and further back are the batrachians (if my biology is not demodé) whom we so closely resemble when we swim; and suppose the monkey, steeped in a rich tradition and a convinced conservatism, resisted the implacable laws of evolution that were sweeping him forward to the estate of manhood and said: "No! We cannot improve upon the past. I like the batrachian vesture and in that will I clothe myself. I love the golden green of his coat. I covet his pearly belly. I admire the quaint picturesqueness of his bulging eye. His web feet, while to be sure of little use in my life in the trees, are a part of my sacred heritage, and however unsuitable some may deem them, I think they are rather bully." And suppose he and his troop adopted the "slogan": "The Past is good enough for me!"; refused to take a forward step, refused to modify the facial angle, nay, adopted that of his revered ancestor the frog, squatted about on lily-pads instead of trying to stand erect. What may we suppose would be the fate of Jocko and his friends? He might delay progress for a little while but it would eventually brush him aside and leave him, a hairy frog with a tail, stranded and lonely in a new world, like that other survival from prehistoric days, the rhinoceros.

We are in a state of transition just now, but it is quite other than any transitional period I can recall. In all others the change from one mode to another first exhibits itself in matters of detail, leaving the structural system unmodified. With us the structural change came first and has far outstripped detail. So we are in the predicament of being obliged hastily to clothe this growing child in such garments as the ancestral wardrobe provides. What are we to do? It is only fair to expect something constructive of a critic and therefore I contribute some suggestions.

DO YOU BELIEVE IN ARCHITECTS?

In the first place I should like to get rid of period art, strip off all the labels—Greek, Roman, Gothic, Adam, Colonial, and call it all just architecture. I remember being very cross with a friend back in 1895 who said that such a thing would be all right if one wanted to do Tuscan architecture—and I appealed to high heaven and the restaurant to tell us why any one should wish to do Tuscan architecture or any architecture except that of our own day and time. I have not changed my mind, although I confess my practice has not always conformed to my deep-seated conviction—a little fact which I feel gives me the right to criticize present-day practice. Having removed the labels, I should like to consider voids, solids, walls, openings, columns, piers, mouldings, ornament, merely as parts of speech to use and combine for the expression of architectural ideas, just as the parts of speech we use today are those used by Shakespeare, but which we employ to express our own thoughts. We do not plagiarize when we use the words “not”, “question”, “be”, “to”, “that”, “or”, “the”, “is”. These parts of speech are the common heritage of our race. But if we were to combine them thus, “To be, or not to be, that is the question,” and attempt to pass off as our own this combination of those simple parts of speech in which the riddle of life is profoundly interrogated, we should not only be guilty of plagiarism but of being extremely silly besides.

And yet it seems to me that is what we are doing in architecture day by day. Thoughtless plagiarism is as bad as deliberate appropriation of another's intellectual or artistic capital. For unconscious plagiarism there is of course extenuation. How may we avoid it? First, by *thinking*—next, as I have just said, by regarding the simple elements of architecture as parts of speech. Then by remembering that architectural design is primarily a problem in the treatment and modulation of light and shade, and may be roughly divisible into two general categories, first: the satisfaction of the material needs of the problem, accommodation, circulation, and the like, all those things which may be expressed on horizontal planes in plan; and second, all those things which are expressed in vertical or approximately vertical planes in section and elevation; and that in the latter category our means of expression are light and shade and their cousin, color. It follows that we have only to establish our big lights and big darks first and then our smaller ones down to the smallest; darks and lights of various shapes, some long and narrow and disposed horizontally like those of cornices, others long, narrow, and vertical like those on

columns or between them; others again squarish or pointed like those of openings; we have only to do this and we shall have a design. Whether it is good or not depends upon our ability, *as all the architectural design of the past has depended upon the ability of its designers*, to combine these lights and darks agreeably. If it is beautiful and suitable need we care what the historians will call it hereafter? But it will infuriate the label-pasters and the hairy frogs.

Somewhere in Viollet-le-Duc, I think in the *Discourses*, is to be found a very practical and highly suggestive method of work: To assemble all the sources of information or inspiration that could possibly bear upon the problem in hand—books, photographs, old sketches, plans, decorative motifs of the most varied provenance. To study them all as thoroughly as possible. And when we think we have absorbed them all, to put them all rigorously away, and begin to *design*. Our faculties will have been fed and stimulated, and no matter how accurately we think we have remembered what we have just studied, I am willing to wager that our memories of it are very different from the fact. That which results from such a method, more than likely, when fully developed will not be even reminiscent of anything we have studied; for we have had a chance to pass the impressions our eyes have received through the alembic of our own personality and something we may with some show of reason call our own has come into being.

But this is not for our earliest student years. During our acquisitive period we must subject ourselves to the most rigid self-discipline. We must earn our subsequent freedom. We must never incur in later years the reproach of being illiterate or ungrammatical. We must find out how every period and every man have combined the parts of architectural speech and what they said with them and what, underlying surface appearance, they had to say about the life of their time. We must with Stevenson “play the sedulous ape.” For we are not, at this early period, creators. We must dissect to learn what makes a creature live and move. We must acquire in the course of our studies so deep a knowledge of and respect for Tradition that we may see the futility of plagiarism. For it is our proud privilege, in our turn, to establish a Tradition. Shall we establish for our era the tradition of Imitation, Reaction, Stagnation, or the tradition of a living art, the product of a reverent, self-respecting, creative age? It is for us—nay, it is for you, dear Youth, to say which it shall be.

H. VAN BUREN MAGONIGLE.

Do You Believe in 'Architects'?

THERE IS a common but mistaken impression that the difficulty with problems lies in determining their answers. Actually it is usually easier to find out what the answer is than to find out what the question is, and, as a result, there is always a surplus of solutions wandering through the world, vainly seeking to hitch themselves on to the problems which they solve.

Now a problem without an answer may be of some use, but an answer without a problem is one of the most worthless things imaginable. To be convinced of this it is necessary merely to consider the relationship between an arithmetic and its key. All arithmetics (as you will recall if the memories of your school days are still fresh) are provided with “keys” or sets of answers to the

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examples. They are intended for ready reference by the teacher, but it is the great ambition of every dull scholar to secure one for his own use. The combination of arithmetic and key is, of course, a perfect whole; every problem has its answer and every answer its problem. The student who is not fortunate enough to possess a key, but who has an arithmetic, has still a chance of solving at least some of the problems. It may require long and hard effort, but the possibility of his obtaining the answers certainly exists.

Let us now, on the other hand, suppose the case of the child who is provided with the key, but no arithmetic. What is his chance of attaining knowledge? At best, a parlous slim one. He perceives that the answer to Problem 9 is 240 sq. in.; that to problem 20, $4\frac{11}{87}\%$; that to Problem 41, 2.4 oz. per person; but, puzzle as he may, he can never determine whether it was A or B who could dig $3\frac{1}{7}$ linear feet of ditch in a day, whether Frank had 5 apples or $2\frac{5}{8}$ yards of linoleum, or whether Henry's marbles, bought at two for a cent, were sold at a cent apiece, or divided equally between Thomas, Jane and Emma. It behooves us therefore to be very sure about the things of which we are uncertain, while the things of which we are certain may safely be allowed to remain in doubt.

There has been, of late years, a rapid increase in the output of answers to the problems which are supposed to confront the profession of architecture. The Conventions of the Institute have rung with them; the architectural magazines have given over to them space that was simply clamoring to be filled with handsome photographic cuts of garages and movie-theatres. Whether marble mantelpieces should be standardized, and if small houses should not be prohibited by law? Why not a ten-year course in the colleges leading to the degree of Not-so-good in Design? When should we follow precedent in the selection of plumbing fixtures, and when give rein to our natural appetite for the untried and adventurous? How tall is an office building, and, conversely, how wide is a street? Answers to all these and to many other similar difficulties have been thrust upon us daily.

There have been those, it is true, who have held that even the solution of these enigmas did not go to the root of the matter. "Why debate about the distant view or the dust of the road," they have muttered, "while twin Sphinxes calling themselves Capital and Labor, spawn of Chaos and Mammon, sprawl snarling in our path, and demand our answer in the instant to a series of grisly riddles of their own devising, on pain of being deprived of most of the necessities of life?" But for the most part we have been content to receive the oracles that have been given us, hoping every time that, now that was settled, we might be free to go home and get some sleep. Each time, though, our hopes have been shattered, for it has developed that as soon as one crop of panaceas was accepted a fresh one demanded attention.

What all this leads to is the story of a letter which was received by the Secretary of one of the Chapters of the Institute, asking whether the writer was eligible for membership. He set forth his qualifications in detail; he was a graduate of such and such schools; he had had

such and such experience. It seemed a simple question and easily answered. Our Secretary turned to the Constitution of the Institute to refresh his memory as to the qualifications required. It was also very explicit. To be a member one must be "an architect, or an architectural draftsman." He turned back to the letter. The writer had failed to mention whether he was an architect or not. Our Secretary was conscientious, not to say scrupulous. He did not want to lead the man astray, and he did not like to write back and ask him point blank. But he could not tell whether he was an architect or not, without knowing what an architect was, and he found himself utterly unable to frame a satisfactory definition of the word. He thought for a moment that he saw a ray of light, remembering how Mr. Magonigle had called attention to the interesting fact that the dictionary defined a plagiarist as "one who plagiarizes." "Perhaps," said our Secretary, "an architect may be sufficiently defined as 'one who practices architecture.'" Vain hope! for at once the equally knotty question, "What is Architecture?" stared him in the face.

Full of confusion at his own imbecility, he rushed to consult his fellows. They made no difficulty over telling him what architecture was—but unfortunately no two of their replies were in agreement. One thought it decidedly resembled the manufacture of automobiles. One said it was something one got out of old books. One said it was an art, like writing advertisements; one, that it was a profession, like selling real estate; one, that it was a business, like portrait painting.

And so the letter of inquiry remains in that state of suspension and postponement that is the fate of so many of the letters which get into the hands of Chapter secretaries, and our Secretary himself trembles to take up his pencil lest, when at last the true definition of his calling is framed, he may find that he has been practising something entirely different. The worst of it is that as time goes on he is becoming a nuisance to his friends and a menace to the community, for he is beginning to contend that it is high time, not only for architecture, but for every art, trade, profession and industry, to look itself in the face and answer first, what it really is, and, secondly (that being so), whether it has indeed any particular reason for existing, or at least for continuing along the lines which it has hitherto been following so happily without question or disturbance.

He says he does not believe there is one in ten of them whose practitioners have the faintest idea of what they are trying to accomplish in the world, or can give any reasonable excuse why they should be allowed to encumber the earth. He says there was a man named Goethe who tried once to make people do that very thing, but that, before he got more than half way through with it, his voice was drowned out by a lot of engines clanking, and whistles shrieking, and the roar of escaping steam. And if anyone mentions the Code of Ethics to him, he looks wild and savage, and bellows, "Ethics! Whadaya-mean, Ethics?" in a tone of unutterable scorn and contempt, and bolts off grumbling something utterly unintelligible about St. Thomas Aquinas.

It is indeed a sad case.

Still, without altogether sharing his viewpoint, I can

HOW SHALL THE ESTABLISHED ARCHITECT INSURE HIS PRACTICE?

understand and to some extent sympathize with it, and I wonder if it can possibly be that this question, "What is an architect?", is the true basic question to which all these answers that have been offered to us really belong. Perhaps if it were answered they would be unnecessary. Perhaps, if they were summed up, it would be answered. Certainly his experience in endeavoring to get an agreement on a satisfactory definition is not unique.

I understand that one member of the profession, admired, respected, and emulated by all, contends that an architect must first of all be a gentleman. If this be so it seems strange that Benvenuto could have reached eminence in a nearly allied field without troubling himself to acquire any such qualification. Another thoughtful and scholarly colleague said once that what *he* meant by architecture was the study of form, line, and color. Another (doubtless in a moment of disillusionment) said that the whole secret of the trade lay in knowing when and how to hold the dowager's hand.

It is true, also, that there is understood to be some compulsion on us to make sure that our aims and actions square with the direction of the Principal Axis on which

the world, and indeed the universe, are supposed to be oriented. This at least would seem to be the meaning of certain old tales that persist from the past about a man who hid a quantity of silver in a napkin, and of another who was summoned to "*give an account of thy stewardship, for now thou canst be steward no longer.*"

As for the Code of Institute Ethics, it really does, on examination, seem to have more to do with manners than with morals. Yet Ethics, according to the dictionaries, is a subdivision of Moral Philosophy, and not a branch of Etiquette, and in a world governed by divine law architects must surely have some duties and responsibilities peculiar to themselves of all men, growing out of the very fact that they are architects, and immeasurably more pressing and important than the commandment not to engage in unauthorized competitions, or the ecclesiastical precept against accepting less than a given per cent for their services.

It is all very puzzling and disturbing.

Meantime there are those specifications to be writ.

F. P. S.

How Shall the Established Architect Insure His Practice?

The Architects' Small House Service Bureau as One of the Answers¹

THE NEMESIS of enterprise is over-confidence. Professional as well as business men are too apt to imagine that they can "go it alone." They are usually over-ready to credit success to their own personal worth and effort, forgetful of the economic and social factors which brought success for them within the range of possibility. Thus we are likely to find the established architect deliberately cutting away and discarding his own economic foundations because of his supreme confidence in his own talent and ability; entirely forgetful meanwhile that the day may come when his ability will not be wanted.

Surely, although many do not realize it, the first qualification for what is called success is not ability or competence in a profession or a craft, but "understanding." Merchants and bankers and even some manufacturers and farmers put a proper value on "understanding." They talk in terms of "production," "supply," "market," and so forth. Most architects act as though they thought economic and social factors totally unrelated to their own prosperity, although the building industry more than any other is dependent upon economic conditions. Perhaps a few architects do not even feel themselves to be related to the building industry.

It is this type of man who is unprepared for the period of depression, who looks upon what he terms "commercial work" as something beneath him. It has never occurred to him that the speculative builder may be in dire need of the very service which he, the established architect, although qualified, has failed to give him.

The architect and the professional man in general

differ from the manufacturer and the farmer in that what they have to sell is "advice" and not a "commodity." Commodities, if not immediately consumed, can be put into a storehouse until there is a market for them. The architect has not solved the problem of marketing his advice.

When one says of an architect, "he is pretty well established," it means that such a man is having a relatively easy time marketing his advice. Upon examining the practice of this same man, however, one learns that the easiest market is found in private jobs of size sufficient to afford the "luxury of an architect" and in commercial jobs with sufficient margin of profit to the promoter to permit the payment of the fee. The established architect meets changes in market by bursts of production followed by peripodic lulls with elastic expansions and contractions of his office staff. He has not yet worked out a means of regularizing production. His efficiency is impaired by the speed with which he is forced to work when busy. When "not busy" he has no economic means of support and he is therefore unable to apply his creative and analytical ability either to production or to research studies of a general interest to society. He lives in terror of the things which tend to take business away from him.

Meanwhile the production of commodities, including such necessities as food, clothing, and housing, keeps up. If the market is slow and the margin of profit slender, expenses are cut (eliminating the architect), and the producers themselves take thought on how to reduce costs and on how to catch the turn of the market. The architect should be one of the principal advisers here, but he has never worked out a means which would bring his services within the range of what the embarrassed pro-

¹This is the third of Mr. Holden's articles as announced in the August JOURNAL. Discussions of the question also appear under Letters to the Editor, p. 385.

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ducer can afford. In fact he hasn't thought of himself in terms of what the public requires. The danger to his future lies in the fact that the demands of the public must be met, and if the architect doesn't meet them somebody else will.

The reason for the separation of the professions of architecture and building construction has been an economic one. With the growing complexity of construction, building could well afford to turn over the function of design to specialists who put all of their energy into the improvement of design. In fact, builders usually cannot afford to spend the requisite time upon design. It is possible that changing conditions in the future may considerably alter the relations of the two professions. At the present time in individual cases some of the functions of the two professions have been merged. Where the builder has been able to supply the necessary time and ability to the design and has actually supplied what his public wants, it is doubtful whether the public has wasted very many tears because the work was not done by an architect.

Is this not a direct challenge to the security of the position of the architect accepted at the present time? Is he awake to the situation? *Has he given thought toward setting up an organized means of making himself constantly useful to society?* Has he discovered a means of remuneration related to the social usefulness of his services to society and not deluded himself into thinking that, because in times of surplus he is comfortably established, his own confidence in his own ability is an index of what he is worth?

It is the opinion of the writer that many so-called established architects, far from being upon firm foundations, are doing much that is uneconomic and worthless. Much work is done which is in no sense a service to society but which has been done, to quote a phrase coined by a one-time famous mayor, because "the Sinnotts must live." The tendency in the architect to become a parasite is inexcusable. Yet if he "goes it alone" the individual architect will find himself tending in that direction. At the present time the whole business and industrial trend is toward functional combination. Both the small-town grocery and the small-town manufacturer have for years relied upon their ability and their honesty to keep their customers. Today we find that even the old-fashioned grocers are joining the chain stores and that combinations of manufacturing concerns with several plants under a single direction are forming. We constantly read in the newspapers of conferences of salesmen's organizations; of meetings of county, state and national medical organizations; of conventions of advertising men, of master plumbers' associations, of school supply men, of wholesale distributors, and so on. There is much talk in all these meetings of "serving the public," nor is such talk all "blarney."

Is it not possible that architects may profit from some of the experiences of these organizations? Surely there is something to be learned from association and coöperation. Is it not also essential that *all* members of the profession should understand what society requires of them? Is it not imperative that the profession as a profession devise means whereby the needs of society may

be satisfied? This assuredly means those needs that are difficult to satisfy as well as those which are easy to meet. Is that architect really firmly established who has merely been doing the easy profitable things that have come his way? Can he in the long run escape his responsibility?

When the great lumber companies of the west and south realized the great unsatisfied need of the small home builders they began to take steps to satisfy that need. Had the architects of the northwest not awakened to their shortcomings and as a group assumed the responsibility which they had so long neglected, the development of the small house would have been taken completely out of their hands. The implication was clear to them that if the architect did not satisfy the public on the small house job and some other agency did, then perhaps that agency could handle the moderate sized house too, and perhaps also it would some day take over even the large sized house.

Today in the city of New York, in Toronto, Canada, in New Orleans, in Seattle, and elsewhere are located private plan agencies which are uncontrolled by any accredited body of architects. The financial return from the advertising patronage of these agencies is very great. There are unrealized subtleties in these advertising connections. Exclusive contracts are entered into which are at best likely to be misleading to the public. To the writer's knowledge, proper control is already out of the hands of some of the original high-minded backers. There is nothing except the economic load that the traffic will bear to prevent indefinite multiplication of this form of private agency, as opposed to the Bureau method, to say nothing of their expansion into additional fields. The writer has knowledge of a set of plans sold by a plan-selling agency for \$150.00 for the erection in the state of New Jersey of a house costing \$50,000. From the city of Phillipsburg, N. J., has come a request to one of the New York plan agencies for stock two-family house plans, and stock plans of *apartment houses*.

At the time of this writing there appears the announcement in the *New York World* that Sears Roebuck & Co. have leased of the City Commission of Newark, N. J., a tract of 38 acres for 50 years on which they plan the erection of a plant to cost \$1,250,000.00 which is to be devoted to "the manufacture of ready-cut houses" and is to "serve the eighteen states nearest the northern seaboard."

In the toy shops one may purchase mechanical building units from which miniature skyscrapers may be made up from interchangeable sections. In the book shops one may purchase books of tables giving the loads that may be placed upon steel columns. A thing that has been done once may be done again. Labor-saving methods develop in spite of us. There may yet come the stock apartment house and the stock office building, made up of stock units; each specified and fabricated according to a formula; ready for assembly according to formula. The demand for cheaper and quicker methods has produced marvelous changes. The fabricated bungalow is here. It may still be made a blessing if architects will awake and coöperate and fulfill those functions which they have neglected.

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The established architect cannot ignore these developing economic forces. He can neither resist nor direct them single-handed. The organized means through which he can cooperate with brother architects is the American Institute of Architects. Every local Chapter of the Institute has its opportunity to do constructive work and to work out those general problems which confront all by methods adapted to local conditions.

But it is not only to the solution of problems of ethics and practice that architects must apply themselves as a body. The Institute may work out suggestions and proposals as to how certain types of service to the public may best be rendered, but when these proposals call for constant cooperation of architects in work and in service, the Institute must of necessity give over the execution to another form of organization. It was for the same reason that the Architects' Small House Service Bureau was formed. It was for this reason that in five cities the "Allied Architects" associations have been organized—*to do certain work that under certain conditions can be*

done better by professional men associated together than by individuals.

It is not going to help the "established architect" either to ignore these "associations for work" or to cry out that they are competing against him. They are the answers of the leaders in the profession to changed conditions. The place for the established architect is inside the ranks, either among the active workers or on the boards of directors or advisers for these organizations. It will profit him little to sigh for the "good old days when life was simple." Life by virtue of being life is alive or else it is decadent. Progress is the development of new forces and new methods of application. The "architect" who is unconnected with the professional bodies of his fellows organized for study, for research, and for work, is neither alive nor established. It is the conviction of the writer that the Architects' Small House Service Bureau is not beneath the notice of the "biggest" and most "established" architects in the profession.

ARTHUR C. HOLDEN.

London Letter

ENGLAND has been enjoying this year a summer of prolonged and dazzling sunshine. Perhaps it is true that heat is creative of energy; at any rate there have been unwonted stirrings within the walls of the Royal Institute, which has been engaged on a complete overhaul and reorganization of its domestic economy. Paralyzed by the consequences of the war period, and subsequently weakened by internal strife over the question of Registration, the R.I.B.A. seems now to be entering on a period of plain sailing, with a renewed vitality infused by the recent amalgamation with the Society of Architects. The greatly increased membership has shown, however, the vital need for reorganization of administrative machinery, and with the changes that are taking place it is likely that there will be greater chances of the interests of the profession being energetically furthered. There have undoubtedly been, in the past, opportunities neglected—there are many who feel, for example, that the fully qualified architect's position in the field of housing might be far more advantageous than is at present the case, if the machinery of the R.I.B.A. had been running more actively in the immediate post-war period.

The chief feature of the new scheme is the promotion of the large R.I.B.A. Council, with its 67 members, to the position of a sort of House of Lords, meeting only once a month during the Session, and the delegation of all its detail executive duties to an Executive Committee composed of the President and Hon. Secretary, the Chairmen of the eight important committees, and the provincial members of the Council.

The advantages of such a scheme, provided that the Executive Committee does not abrogate to itself the powers of an autocracy, are obvious, as there will be 500 per cent decrease in contingent loquacity, and the Council will still remain to deal with really vital matters of principle. The Board of Architectural Education, the most important sub-section of the Institute, will be reorganized on similar lines, and it is likely that it will add

to its membership a number of important laymen who are interested in the organization of general educational work. One difficulty in architectural training today lies in the generally low standard of the preliminary liberal education; but under the new scheme, by coöpting the services of delegates of important bodies such as the Universities and Headmasters' Conference, it will be possible to make direct representations to those best able to carry remedies into effect.

Incidentally the Board has already carried out important reforms. Its visiting Board inspects all the architectural schools in the country, assisting them by its influence and advice to obtain better tuition and wider facilities, and grants to those schools which have reached the required standard privileges of exemption from the R.I.B.A. qualification examinations. In addition, the Board has coördinated into one progressive scheme, or "Ladder of Prizes," all the main students' Prizes and Bursaries offered to the profession, suppressing those which were redundant and creating new scholarships where required. The Board has as its chairman Mr. Maurice Webb, son and partner of Sir Aston Webb, and it is largely due to his energy that the Institute is being reestablished on business lines.

§

A very interesting document is that which has just been issued by a committee of the R.I.B.A. set up in 1924 to report on the alleged overcrowding of the architectural profession.

It appears that there are in England today some 12,000 architects, as compared to about 7,000 forty years ago, which means an increase of over 70 per cent. The population, on the other hand, has increased from 26,000,000 to 38,000,000 during the same period—an increase of over 46 per cent.

This means that in 1885 there was one architect for

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every 3,714 inhabitants of England and Wales, while today there is one for every 3,167. Architects are therefore increasing, *pro rata*, but a rapid calculation will show that it will be some time before the saturation point can be said to have been reached.

The figures of entrance into the profession are the most interesting; there appear to be about 1,300 would-be architects in training today, representing, on the basis of three and one-half years' tuition, an annual influx of 400. Out of the 1,300 only 400 are being trained in architectural schools with full time courses, which shows that, whatever may be said about overcrowding, it is not the schools of architecture which are responsible. It is in fact amongst the badly-trained assistants that the greatest hardships are to be discovered, and the report of the committee recommends, *inter alia*, that the Headmasters of all schools be circularized and informed as to the proper method of training for entry into the architectural profession.

§

Apropos of the article on Steel Houses by C. H. W. in the August JOURNAL, we learn with dismay that the Ministry of Health have given approval to a new horror, the "Cast-Iron House." These houses have outer walls of cast-iron plates, "heavily rough-cast," but the division walls and chimney breasts are of brickwork bonded into the cast-iron shell. A definite price is quoted for erection within fifty miles of the works, but it is exclusive of foundations, drains, fencing and paths. For a house of 875 super feet of floor surface, containing on the ground floor a living room of 18' x 14'3", a kitchen, larder, coals and porch, and on the first floor a bathroom and three bedrooms, the price is £435, provided the houses are delivered and erected in quantities of not less than six. Perhaps the claim that a pair can be erected in thirty working hours is the chief attraction.

§

We note with sorrow that in his Review of Recent Architectural Magazines in the July *American Architect*, Mr. Egerton Swartwout breaks a lance with Mr. Roger Fry over Epstein's Memorial to W. H. Hudson. We are disappointed, for we had hoped that Mr. Swartwout was going to like that Memorial; public sentiment against it, as revealed in the scare correspondence of the cheap press, seems suddenly to have gone to sleep, and no doubt the *Daily Mail* is on the lookout for fresh scalps.

haps it will find one on the head of Mr. Jagger, the sculptor who is engaged on the Royal Artillery memorial now under construction on the triangle of pavement opposite Hyde Park Corner. The memorial represents, instead of a lion and a woman and a wreath, a large 9.2 howitzer in stone, accompanied by four khaki-clad figures, with round the base a symbolic frieze. As far as can be seen through the scaffolding this memorial, which will be the largest sculptured memorial in the country, bids fair to be also one of the finest. We hope that Mr. Swartwout will treat it . . . as it deserves.

§

The younger generation still continues to carry off the competitions. Following on 28-year-old Mr. Webber's success with the Manchester Art Gallery, the very important international competition for the Valetta layout for the Government of Malta has been won by two young men, both of whom were teachers at the London Architectural Association School, Messrs. Burford and Pierce. Mr. Pierce won the British Rome Scholarship in Architecture in 1921, and this is the first important competition which either man has attempted.

§

The exhaustion consequent on the heat wave suggests the conclusion of this Letter by the mention of the congenial subject of "Pubs." In England, at any rate, Public Houses quite often fall to the architect to build, and it is perhaps partly for his inspiration that there exists an amusing little booklet containing a Thousand and One names of Inns and Taverns in Great Britain and Ireland. The names of "Pubs" are one of the joys of the English roadside, but it is with apologies to the possibly thirsty reader that we quote some of the curious and inexplicable combinations found on Inn signs all over this country. One of the best known is in the old Kent Road: "The World turned upside down," while at Kensal Green Cemetery stands "The Case is Altered!"

Other combinations are "The Cow and Snuffers," the "Grapes and Anchor," the "Angel and Trumpet," the "Ass in a Bandbox," the "Fox and French Horn," the "Salmon and Compasses," the "Globe and Engine" and the "Butt and Oyster." But the least inviting is at Brigg in Lincoln; it is called the "Woman and Trumpet."

London, September, 1925.

"X."

Education¹

THE LIMIT put upon my available time in making addresses in Southern cities in the furtherance of a better understanding of art, prevented me from visiting more than six places which I mention later, but from the number of invitations I was obliged to decline I must believe that the work might have been indefinitely extended by one more at leisure.

¹ Report of Prof. Ellsworth Woodward, Director of Art, Newcomb College, New Orleans, concerning a Course of Art Lectures recently given in southern cities under the D. Everett Waid Fund. N. C. Curtis in charge for The Committee on Education, A. I. A.

The subject of my remarks did not differ particularly from place to place, but as I do not write my addresses I am sure that emphasis varied according to the nature of the audience. Indeed, as I stated in my syllabus at the outset, there seemed but one thing to say; and this must bear on the poverty of art opportunity in the South for the young to secure instruction and for the mature to enjoy the resource which art provides.

The superficial observer of art production in the Southern section is too often free in his expressions of

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disappointment and far too sparing in effort to understand the reason for the condition. The fact that the South has no standing in the world of art and no voice in its councils is known of all, but the explanation is apparent only to those for whom history has a meaning. The South has always been and still is agricultural in its chief interests. Art has no direct alliance with agriculture, but appears as a cultural accompaniment in the homes of the wealthy.

A very interesting chapter might be written giving a description of the architecture, gardens and interior furnishings of ante-bellum homes of the cultured class before that time. The war left the seceding states prostrate. When civil life was resumed it faced an appalling condition of ruined homes, over-grown fields, financial and industrial chaos. The colossal task of rebuilding government, of providing food and shelter and, not least of all, schools, occupied the section for two generations. The third generation is witness to a rehabilitation which is a noble monument to American energy, resource and self-dependence. Education suffered most perhaps and under such conditions it is not strange that art was almost totally ignored.

The youth of that period—which includes the present—must go North for instruction or remain unsatisfied—"mute, inglorious Miltons." Those who went North or to Europe remained there, since only there could opportunity be found. A surprising number of artists successful and even eminent in the world of art claim their birthplace in the South. They rarely return since their home is unconscious of any need of them and offers no reward for their work. Towards the righting of this unnatural condition the forces of education must be directed. The highest value inherent in art, the purpose, indeed, of its very existence, lies in its power to interpret the spiritual qualities of a people. Such vital service can be rendered only by the children of the soil familiar with and a part of its social traditions—the *genus loci* of the land. If it be hinted that this is too extreme a statement I can only reply—read history. It will appear that in the art of every nation can be found the residuum which most surely and intimately reveals a people's ideals.

In a country as large in area as ours, physical conditions and climate enforce modes of living which, coupled with racial inheritance, determine the character of society. For these and other reasons the East cannot interpret the West, nor can the artistic ideals of the North wholly satisfy the South. The present seems a propitious time for the South to become aware of its needs and seek to satisfy them in fuller measure. It is once more prosperous. Great cities are rising, manufacture is expanding—in some fields threatening rivalry with the North. Education is advancing in a volume not to be comprehended save in the light of recent reports. There remains a needed factor in this time of change, namely: a consciousness in the hearts of the very wealthy of the strategic importance of large educational foundations that shall raise our universities to an efficiency adequate to the needs of modern education. With this awakening will come the art schools, the art museums and the public sentiment which will discover its need of artists,

architects, sculptors and musicians—all the forces which create symbols of noble living.

These ideas, it seemed to me, should be the basis of my addresses in endeavoring to follow the spirit of the instructions given me by the Institute. My first visit was to Houston, Texas. Under the auspices of the Houston Art League, and in the beautiful picture gallery of the new Museum of Art, I was furnished with a large audience of representative people—citizens interested in the welfare of their city. Many students from Rice Institute, its President and members of the faculty were present. I was given an attentive hearing. Two additional occasions of a social nature gave me opportunity for further discussion.

I went next to Atlanta on the occasion of the Annual Convention of the Southern States Art League. The organization in itself is a convincing evidence of the awakened spirit of understanding and coöperation between the art societies of the section. The audience was a large one and selected from citizens dedicated to the building of an art museum in their city and to the successful finishing of the Stone Mountain Memorial. Afterwards I was pressed into the service of the Nineteenth Century Club, where I especially emphasized the responsibility which leaders of society hold towards local artists. On my return towards New Orleans I stopped off at Auburn, Alabama, and spoke to the faculty and students of the Polytechnic Institute. A special occasion was made of the annual meeting of the ALABAMA CHAPTER of the Institute.

Southwestern College of Louisiana at Lafayette came later in my programme. The student body filled the large audience hall. The faculty and a good number of townspeople conspired to make this meeting singularly fortunate and pleasant for the speaker. The College maintains a department of art. An atmosphere of sympathy and understanding was prepared and made apparent through this agency.

At Jackson, Mississippi, the Annual Convention of the State Federation of Women's Clubs gave me exceptional opportunity to emphasize the ideas already familiar and in practice throughout the state. The art department of the Federation is conspicuously active and its work is far-reaching in the rural communities. I spoke also at Belhaven College of Jackson before the student body and faculty. At this college an efficient art department is maintained. This fact has much to do with the attentive interest shown my subject by this audience, composed almost entirely of undergraduates.

My last address was before the Orleans Club of New Orleans. The audience was composed of leaders of thought and action in this city. I had the great satisfaction of feeling that those present appreciated the part society has to play in the advancement of civic ideals. All its older members have been and remain promoters of the interests of Tulane University and Newcomb College, and are deeply conscious of the value to the community of the School of Architecture and Newcomb's Art School. Indeed it seemed to be at this time as at all the gatherings prepared for me that the casual and indifferent were absent and that attentive interest was the rule. The reception accorded the speaker was most

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gracious and the reactions to his subject marked by interest and appreciation of its application to the need of the time.

All teachers understand that a single statement of any matter, however weighty, leaves but a slight impression. Repetition is an essential factor in teaching, but the work of the lecturer is today made more effective by the reinforcement provided by periodical literature available in every library and home throughout the land. This fact cannot be over-emphasized. It is outstanding.

The purpose which the Institute has in view in promoting this course of lecture instruction has, so I surmise, its highest value in the personal contact. The written page seems somewhat remote and its message abstract until vitalized by the personality of the lecturer whom the audience is willing to believe has played a living part in the affairs of which he speaks.

I thank the Committee of the Institute for giving me the privilege of aiding in such measure as I was able in this work.

ELLSWORTH WOODWARD.

Regional Planning

For a considerable number of years the Institute has been devoting attention to problems of what has been well called broad planning. City Planning was the title of its first Committee, I believe. Or was it Town Planning? Then came Community Planning, and during the last two years the presentation of two Committee reports which will be likely to stand as clear landmarks in the history of broad planning in the United States. But, coincidentally, the scale has enlarged itself. The work of the JOURNAL toward this end has been very extensive. Well-directed studies disclosed the folly of anything but broad planning. This new aspect came more or less to be known as Regional Planning, and we all hope that it will gradually acquire interest and attention. But it is worthy of noting that the shift was not all within the ranks of the small group in the Institute. New York State has a Regional Planning Commission. Massachusetts has had something similar for several years. The City of New York is the scene of a privately financed activity running in the direction of a hoped-for Regional Plan for the vast chaotic metropolitan area now sprawling over into Connecticut and the mountains of New Jersey. Yes, altogether, Regional Planning may be said to have given new impetus to the theory that it is possible to direct the growth of cities and save them from those ills which now gnaw at their vitals. And as a stimulus to thought, we must credit the Regional Planning Idea with a certain measure of value.

But evidently the Spokesmen for Regional Planning have been engaged in spreading propaganda misleading and scandalous. Evidently they have concealed facts about it and broadcasted the idea that it had been woefully neglected. So they have cast a slur upon those who for years have been busily engaged in carrying on the good work in a realistic manner.

Fortunately, this deplorable state of affairs may be corrected: What is needed is counter propaganda to show that Regional Planning is already a *fait accompli*.

And it remains merely to point with pride to those individuals and interests who have accomplished the good work so quietly and effectively, while the Spokesmen for Regional Planning have been vocalizing about what should be done.

To the end that this may be better understood, I quote from a news item that arrested my attention as I was speeding by train through that outlying area of Chicago which so perfectly illustrates the achievements of the realistic Regional Planners of the recent past, who evidently went to their work in a matter-of-fact manner, completely abstaining from uplift and oratory. Surely no idealism entered to contaminate that work!

"The comprehensive stories of Oscar Hewitt on the future of Chicago as definitely platted and in process of execution by the public utilities dispose effectively of the charge of planlessness so often brought against capitalistic society. We see the future nerves, arteries, and energy of the great regional social organism of the future unfolding on pre-arranged lines.

"There is a slight humorous aspect to the eagerness with which regional planning has been taken up of late by some of the professional uplift, who have just tumbled to the idea after it has been commonplace so long with the low browed minions of the money power, supposed to be mere profit chasers and opportunists.

"This eagerness for regional activity comes at a time when the monasticism of the social settlement and other forms of social supervision find a good part of the population, who were to be supervised and socialized, escaping to the suburban areas and reverting to the individualism of the old-fashioned detached bourgeois home with its front yard, garden patch, and general air of independence.

"Regional planning is not a new discovery either by public utilities or by social renovators. It is merely a new term applied to a process inherent in developing capitalism. From the days of the first railroads, the empire builders of America have been working by map and plan, and the later and more detailed surveys of the public utilities are but a logical development and filling in of the broader sketches of the pioneers.

"The progress of the zoning system in cities in four years has multiplied the number of zoned municipalities by seven. There are 366 of them now. The Babbitts, not the highbrows, are mainly responsible.

"Regional planning as now carried on by the public utilities has been encouraged and stimulated, of course, by the fact that the states have virtually granted them territorial monopolies.

"The same elements which are now trying to work up a scare about a power trust were responsible in the earlier years of the century for the system of state regulation under which the new regional plans are being put into effect."

RICHARD WALLACE TUDOR.

National Board of Jurisdictional Awards

Strikes result in great losses of wages to mechanics and serious financial losses likewise to contractors and investors. The amicable settlement of such differences not only avoids irreparable material damage but contributes inestimably to better feeling and future complete understanding and coöperation.

FROM OUR BOOK SHELF

A recent important conference in Washington, D. C., reminds us of the existence of the National Board for Jurisdictional Awards in the Building Industry. This body was organized in the year 1919 and is composed of representatives of the Engineering Council, Associated General Contractors of America, National Association Building Trades Employers, Building Trades Department of American Federation of Labor, and the American Institute of Architects. The Board has issued in all about sixty decisions or awards in cases of jurisdictional disputes.

There have been rumors lately that the decisions of the Board have not always received full recognition by the organizations which are signatories to the authority conferred upon it. All parties thereto should promptly repudiate any such charges. The good faith of those represented on the Board and the loyal support of the Board's work by all those interested are vital to the effectiveness of its decisions. Failure of the Board of Jurisdictional Awards to continue its work would be a backward step which could not but affect disastrously the best interest of labor and the whole building industry.

D. EVERETT WAID, *President A. I. A.*

From Our Book Shelf The Master

The Press of the American Institute of Architects has followed up its notable contribution to the permanent literature of Art in the Louis Sullivan Autobiography by an equally significant performance.¹ In its newest publication the Press has recognized a very great genius in architecture, has thereby honored itself, and has brought a new distinction to the American Institute of Architects. We may all feel a thrill of satisfaction as we go through these beautiful pages in the thought that the parable of the barren fig-tree does not have quite the application to our day and age that some of us had feared. For was not this gorgeous personality one of our own? And may not the Institute take a just and honorable pride in what he was and what he did?

Harry Cunningham's spirited jacket and end-paper design sets a prelude-motif which is full of symbolism and which conveys at once the idea of beauty in sure and stately passage, and of bravery launched upon the deep of hitherto uncharted seas. As we ponder we are reminded of King Arthur's passing, and we think: Who next may wield "Excalibur"? The dedication is unsigned, but we suspect our editor, and we bow to him in passing with reverent gratitude. Who else could have so well expressed the spirit of Bertram Grosvenor Goodhue?

The mere technicalities of format need not be dwelt upon. They show a fine sense of the best in that art in which Goodhue delighted, the art of book-making. It is marvelous that so finely conceived a book could be executed and placed on sale at the price asked. The answer is, of course, that the book is a work of love, not

only on the editor's part, but also on the part of the other writers of the text, Dr. Hartley Burr Alexander, of the University of Nebraska, Dr. Ralph Adams Cram, George Ellery Hale, of the National Academy of Sciences, Lee Lawrie, the sculptor, whose name Goodhue insisted should be engraved on the medal given to him by the American Institute of Architects, and Dr. C. Howard Walker.

The biographical sketch is in Whitaker's happiest vein, and gives us a vivid picture of Goodhue, the man and the architect. Let us hope that the suggestion of a more complete study at some future time from the same pen may be fulfilled. Goodhue, like many another genius, knew the sting of a slender income in his youth, but he also was of that happy minority of the human family who are not injured by a reasonable amount of prosperity. He was always busy. Always there was someone who wanted him. Always there was work, and usually big important work for him to do. He was not forced to languish, for years unnoticed and unappreciated, as was the fiery Sullivan.

Goodhue was preëminently modest and self-deprecating but he was fortunate in an environment that did not ask for self-assertion by way of credentials. There was that about the man and his work that made it unnecessary for him to do anything but give himself to his chosen task with a high abandonment of utter self-surrender. He needed no press agent, no help from the Institute code. He was naturally a knightly gentleman, and he worried not at all over the absence of that quality in some of his fellow members. If he ever quarrelled with anybody no one ever heard of it. We know he could fight for principles and that he was called upon to defend his own, and (incidentally) himself, in his relations with certain politicians. But that is another story, and the biographer has wisely refrained from putting into his narrative any reference to an episode which reflects no credit upon the State to which Goodhue gave his best and last, and, perhaps, even sacrificed his life.

A good deal is quoted from Goodhue's own writings, as the best possible evidence of the faith that was his, and as revealing much of the personal charm of his spirit. Revealed, also, is his mastery of the written word. He could write almost as well as he could draw. Dr. Cram tells in his own fascinating way of the years of partnership. It seems to the reviewer that he has done nothing which should endear him more to his very great circle of friends than this generous and loving tribute. He has contributed largely to our understanding of Goodhue, and has given us a memorable picture of the man as an inspiring and ecstatic enthusiast, a tireless worker, a wonderful companion, and a noble friend.

Lee Lawrie has a rightful place in the book as the sculptor whom Goodhue loved, and who entered into Goodhue's work with that rare sympathy and understanding which from the beginning has made architecture the debtor of a sister art. Speaking of the Nebraska Capitol, Lawrie says: "Sculpture here is not sculpture, but a branch grafted onto the architectural trunk. Forms that portray animate life emerge from blocks of stone—with usually no line to indicate the beginning of change—and terminate in historical expression. The subjects relate the history of human progress from the time of the first

¹ *Bertram Grosvenor Goodhue—Architect and Master of Many Arts.* By Hartley Burr Alexander, Ralph Adams Cram, George Ellery Hale, Lee Lawrie, C. Howard Walker and Charles Harris Whitaker.

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known lawgiver, in a comprehensive but diffuse manner that is akin to the method of the Egyptian carved story."

Of the earlier days, Cram says: "It was now that Goodhue began to exert his extraordinary powers over ornament and detail in ecclesiastical architecture. At that time he did not care particularly about planning, or about a building as an organism, but his pictorial sense was almost impeccable, while there was something uncanny in his invention of exquisite detail and his placing of ornament."

How he developed is indicated in Lawrie's words:

"The last time I saw Goodhue we went to the foundry to see the doors for the National Academy of Sciences.

"I think the doors are fine," he said, "but I wonder if we were not too afraid, too elaborate. Life, you know, is getting very terrible, and very complex, and Art should not be that. I have a scheme in my mind for a building that will not contain a single frill." These were almost his last words to me." The reviewer has heard Louis Sullivan talk in the same vein. It would seem that Genius, having plumbed the depths of human ingenuity, refinement and elaboration, returns at last to the great Simplicities.

Dr. Walker in his splendid Victorian English treats of Goodhue "The Master." It is a brilliant and a true judgment. "His genius was Protean; it took many forms and it graced them all. A multiplicity of interests at times bewilders a judgment of values, as it is beyond the comprehension of many that any man can be preëminent in so many phases of his art. In the estimation of specialists it is inconceivable, but the fifteenth century of Italy produced artists who were each painters, sculptors, goldsmiths, and architects, who considered that all the arts were closely related, and that they could work in each and all. Bertram Goodhue has proved that that epoch is not unique, that in the life of one man, and too short a life, there has been eminent achievement in many phases of the Arts. Granted that he was exceptionally endowed, his life and work are an inspiration for those that are to follow him, and a challenge unanswerable to the standardization of the work of a man."

Dr. Alexander's contribution has to do with the Nebraska Capitol, into which Goodhue poured himself without reserve. It is especially significant to note that here Goodhue freed himself entirely from the "highbrow," the pedantic and esoteric. "The architect proposed first of all to create a design that the plainsman would understand. And the thing that strikes one first of all is the congruency of the long horizontals with the stable and outspreading earth upon which they are reared, and the congruency of the swiftly vertical and dome-crowned tower with the lofty and perfect dome which the skies of the prairie land form. The whole structure is like a gnomon of the plainsmen's hours, or perhaps like that Polos with which Anaximander is said first to have explained earth and sky to the Greeks; it is as simple as sun time and as free as sun's space, and topped as it is to be by the great image of The Sower, a vane to all free winds, the Capitol will be a monument not only to the outdoor life of an agricultural land, but also of the aspiration of a pioneer community, which has but broken its material sods in order to sow its more splendid cultural future."

The National Academy of Sciences is the subject of George Ellery Hale's essay, and, like the other members of this notable symposium, he is not content with the mere illumination of his text, but diverges into interesting byways led by the over-mastering fascination of his many-sided subject. Goodhue refuses to be limited by any categorical description. "As my slight attempts at analysis may have over-emphasized the logical aspect of Goodhue the architect, I must add that I find a still stronger appeal in Goodhue the romanticist. One of his former associates, in the introduction to *A Book of Architectural and Decorative Drawings by Bertram Grosvenor Goodhue*, truly describes him as a favored child of all the arts.

The vast range of his imagination carried him into so many territories that the present volume cannot begin to exhibit the spoil he brought home. Best and most characteristic of this booty is that captured from the castles and towns of his '*voyages imaginaires*'."

But beguiling as are the printed pages, the great enchantment comes over one as one turns the leaves upon which are reproduced Goodhue's work. It must have been a tremendous task for the editor to decide what to use and what to omit as he was confronted with the astonishing mass which represented Goodhue's personal output, to say nothing at all of the piles of graphic documents for the buildings upon which he worked with his associates and subordinates. The choice has been well and faithfully made and the arrangement is a triumph, in that we are spared any attempt at dry and systematic classification, but are able to go through the book as we might have wandered through his office.

Here is an exquisite bit of ornament and, having examined it to our heart's content, we next come upon a superb mass of light and shade. We realize Goodhue's wonderful sense of relation. We fairly see the vividness and the sweep of his imagination which could carry a theme unbroken from its large three-dimensional blocking out on through to the working out of the last perfect detail. There could never have been an uncertain groping for an effect, or a fortuitous result of fitting together happily conceived bits of detail.

There are upwards of two hundred and sixty plates, five of which are in color. There are over twenty-five specimens of Mr. Goodhue's skill in the design of book plates, book designs and typography. Mr. Lawrie's sculpture is shown by nearly fifty well chosen examples.

The Goodhue architectural work is shown by plan, elevation, perspective, by photograph, and, best of all, by those exquisite pen drawings which made him famous before very many realized that a real architectural genius was among us.

No member of the Institute can well refrain from owning this latest testimonial to the worth-whileness of the work we love. Doubtless some of us who buy it will want to use it as a copy for our own clumsy efforts, but there will be others of us who will take it home and dream over it. Though, under its spell, we may renew our own knightly vows to our Lady Architecture, it will be hard to be comforted for the loss of him who carried our banner so blithely and bore it so far.

WILLIAM L. STERLE.

Early American Architecture

Mr. Chandler¹ has revised the earlier edition of his work on Anglo-American colonial architecture first published in 1916 and added some clear and helpful sketches of the buildings discussed. His work stands out among the many careless and valueless books published during the last decade on our colonial architecture by persons of little understanding and less experience. He is a practising architect with a knowledge and very real experience of the things he writes about.

The author justly uses the designation "Colonial" to describe our architecture from the earliest settlements along the Atlantic seaboard to 1825 and divides it into three periods; the first from 1630 to 1700; the second from 1700 to the Revolution, and the third from 1775 to 1825, the date that starts our great commercial prosperity and use of machinery and marks our decline in the arts.

The book is intended as well for the layman as the architect and chapters are included on the nomenclature of building parts; each of the three well-defined periods; the Downfall; a chapter on restorations; one on modern work which shows well-chosen examples; and concludes with a chapter on colonial gardens. At the end are 140 illustrations.

The work is authoritative and shows at the same time an expert knowledge of colonial architecture and, what is rarely concomitant, an appreciation of the forces which produced that architecture and how those same or similar forces operate today to modify examples and regulate modern work. Mr. Chandler is also not unaware of those developments of his time that limit the modern architect in his sincere effort to build in the traditions of our best early work.

Every architect who has started out on the alluring path of the Colonial, attempting work in continuation of our native experience, knows the difficulties in the way of success. He must first be saturated with the spirit of colonial buildings and feel instinctively such matters as scale and proportion. (The author points out the vital importance of the roof design because nothing shows the inexperienced architect so quickly as not only the design of the roof, but the manner in which it fits the house below.) After the requisite study and thought to the design itself the architect must next secure workmen competent to execute what he calls for—no easy matter in these days of hurry and skimp.

On the more philosophical aspects of colonial work and its suitability to modern life, Mr. Chandler, like the true artisan in love with his work, touches but lightly. He rightly claims for the style a great freedom of development and adaptation in the hands of an artist and stresses the point that, done correctly and with distinction, it must all be a labor of love—carried out thoughtfully, without hurry, both in the making of drawings and in actual execution of the building itself. He puts a question that must have occurred to all of us—do our uncompromising and complete drawings, made as a basis of a hard and fast contract, hamper the freedom

of execution and direct solution growing out of conditions that are essential to the best work?

In all these subtle difficulties that lie between effort and success the present work is of as much value today as when it first appeared.

JOHN H. SCARFF.

Architectural Education a Century Ago

Mr. Bolton has drawn from the records of the Soane Museum, of which he is now Curator, the account of the various men in Sir John Soane's office a century ago, and to one who went through this same mill forty years ago, it was interesting to see an example of the old apprentice system as it existed in those days. As offices go today, in this country at all events, Soane's office was not a large one; probably at no time more than eight or ten men, and in his long period of activity, from 1784 to 1837, some fifty-five men passed through his office. Even in the writer's day the paid draughtsmen, called in these lists "clerks" or "assistants," were outnumbered by the pupils, and the fees of the pupils would pretty much cover the moderate salaries paid in those days to the draughtsmen themselves. In this list of fifty-five, thirty were pupils, and there were but twenty paid clerks or assistants.

A modern office would rather rebel at the hours, as they ran from seven o'clock in the morning to seven o'clock at night in summertime, and from eight to eight in the winter. The ordinary premium was in the neighborhood of 175 pounds for five years. My own apprenticeship, forty years ago, was for two years only, and was 100 guineas. The apprentices had considerable opportunity to go on the works, inspecting and studying, were given time off to make measured drawings, and occasionally a longer holiday than usual for architectural studies.

The pamphlet² under consideration is largely devoted to one of Soane's most brilliant pupils, George Basevi. Basevi was a careful and conscientious draughtsman, and some of his pencil drawings, reproduced in the pamphlet, would bear comparison with work done by some of our good men today, although he would hardly rank with our best. On the whole it was a good training for an architect, and one is inclined to think that the men who went through on this old English apprentice system knew quite as much as those who followed the more modern methods of training in Paris or at the architectural schools in this country. Something of the same story is told in William McFee's *Swallowing the Anchor* where, in his chapter on the pattern makers, is an extremely interesting picture of the apprentice in that very beautiful and skillful trade.

There may have been, and undoubtedly were, many disadvantages in the apprentice system, but on the other hand one doubts if any other system turned out such mechanics and tradesmen, such artists in their own field, as were turned out by the apprentice system.

R. C. S.

¹ *The Colonial Home*. By Joseph Everett Chandler. McBride, New York. 1924.

² *Architectural Education a Century Ago*. By Arthur T. Bolton.

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Details

There is so much wholesome, practical information in the catalogs of manufacturers of "standardized house parts" that we have often wondered that some of this material was not made available to students and others who would not in the usual course of events receive such catalogs. This has now been done and most of the contents of *Architectural Details*, is quite obviously and frankly appropriated from the aforementioned catalog material.

The attempt to teach architectural drawing and perspective in a half dozen or so pages towards the end of the book is apt to lead to that little knowledge which is a dangerous thing, but nevertheless the book should be of considerable value, especially to beginners.

B. J. L.

The British Houses of Parliament

From press accounts, it would seem that yet another famous English building has felt too heavily the hand of Time, and that restorative measures are in order. Now it is the Houses of Parliament which are demanding attention, although happily there appears to be no structural or foundational defect, but rather a marked deterioration of the outer fabric. The relentless action of London fog and soot has crumbled the soft stone and caused fissures to appear, and loosened pieces of stone have been falling upon the great terrace. Some thirty-five tons of broken material have been hand-picked from walls and roof-ledges within the last few years, and the statues of English sovereigns, in their niches along the façade, have become sadly defaced.

The cost of repair and restoration has been set at one million pounds.

The Santa Barbara Earthquake

The Allied Architects' Association of Los Angeles have devoted their August Bulletin, greatly enlarged, to observations on the calamity at Santa Barbara. Apparently the building losses were almost if not wholly due to the use of poor materials or the misuse of good ones. One seismologist advances evidence to show that the location of buildings with relation to the probable direction of earthquakes counts heavily, but the weight of expert opinion seems to indicate that where good materials were used, and the construction properly designed, and the erection competently supervised, the damage was nil, or negligible. Apparently the evils of building speculation have left their imprint in Santa Barbara as elsewhere.

The Sixth Regional Conference

The third annual regional conference of the sixth region was held at Kansas City on 18-19 September. There were present Goldwin Goldsmith, regional director, and the following: Iowa, R. B. Carswell; Kansas,

Ralph E. Scammell; Kansas City, Ernest O. Brostrom, A. H. Buckley, H. H. Dunham, Samuel E. Edwards, Frederick C. Gunn, Selby H. Kurfiss, Jesse F. Lauck, Albert S. Owen, William H. Sayler, Harry C. Smith, W. D. Wight; Minneapolis, Roy C. Jones; Nebraska, M. L. Evans, C. W. Steinbaugh; Wisconsin, W. W. Judell.

The conference began its discussions with the question of so apportioning the cost of delegate representation as to distribute the cost in a manner that would bear equally upon the Chapters comprising the Sixth Region, and it seemed to be the sense of the meeting that while the details should be left with the chapters the principle involved could well be recommended for their consideration.

The subject of allied architects associations, after discussion, brought a resolution that the conference was opposed to them in principle, but as this subject is now under consideration by the Board of Directors of the Institute, it was justly considered that the subject might be left for their conclusions.

The Executive Committee met with the conference at one session and was entertained by it at dinner on one evening, when there were the usual interchange of addresses. A further report of the conference will appear in our next issue.

Institute Business

The Executive Committee met at Kansas City on 17-18 September, and the Minutes of the meeting will appear in the November issue. The Committee learned with great regret that the Secretary of the Institute, Mr. Edwin H. Brown, found it necessary to further protract his absence, and Mr. William L. Steele, Second Vice-President, was appointed Secretary *pro tem*.

The plans for the full Board meeting to be held in Los Angeles in December were discussed and it was left with the President to arrange the details of a journey that will provide with joint meetings with the WASHINGTON STATE, OREGON, SAN FRANCISCO and SOUTHERN CALIFORNIA CHAPTERS.

Committee Appointments

It is announced that Mr. John V. Van Pelt has resigned the chairmanship of the Public Information Committee, because of various other demands made upon his time, and that Mr. William Harmon Beers of the NEW YORK CHAPTER has been appointed Chairman to succeed Mr. Van Pelt.

Letters to the Editor Competitions

TO THE EDITOR OF THE JOURNAL:

In reference to Mr. Wilts's letter in the August JOURNAL, may I say that the competition method of selecting an architect is one for which architects themselves, and not

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the public, are responsible. It originated many years ago when architects asked for permission to submit sketches to owners—without obligation—to show what they could do. The proponents of this method were of two principal classes—the young and inexperienced, who had no buildings to show and who trusted to making an appeal through attractive drawings, and men who were adept as salesmen and who would rather trust their chances of employment by showing alluring sketches than by reference to work actually constructed or to clients for whom the work was done.

The quite general application of this method of selection, over a period of some thirty years, brought very serious consequences to owners and much criticism to the architectural profession. Owners often found they had unconsciously been attracted by a pleasing picture and had failed to recognize that character, reputation, integrity, training and experience as an artist and a business man were even more important qualifications than a mere ability to draw. Estimates of cost were unreliable; knowledge of construction was frequently woefully lacking; structural failures were frequent; large sums of money were misspent and wasted; dissatisfaction and financial disappointments were common and the entire architectural profession became the subject of an undeserved criticism.

Because of the unfortunate results growing out of this method of selection, the American Institute of Architects—as a measure of protection to the public—enjoined its members against participating in any competitions, except where they are safeguarded by a carefully drawn program and by such an assurance of able judgment of the drawings submitted as to insure the selection of an architect thoroughly qualified to render skilled service to the client.

My objection to the competitive method of selection is because I do not believe it safeguards the interests of the owner or, except by fortunate accident, obtains the desired result. For these reasons:

1. An intelligent sketch indicating a real solution of an architectural problem can usually only be made after many conferences with the owner, and after a thorough discussion of the problem. Preferences as to materials, limitations of cost, peculiarities of site, and the uses to which each part of the building is to be put, should be thoroughly discussed. Manifestly this complete information cannot be given to each architect entering a competition, except by a very carefully drawn and concise program setting forth all requirements in detail, so that each competitor shall have identical information, and be limited as to size, cost, contents, and so forth.
2. Every problem presents three or four different suggestions for solution—each having its particular merit. In a competition only one design is submitted by each competitor and it is only by an accident of chance that this design proves acceptable when put to the test of the realities of the problem.
3. The attitude of an architect toward his client from the very beginning should be purely that of a professional advisor. A competition of sketches is merely a matter of salesmanship and neglects the sounder considerations of professional service.
4. An architect entering an unregulated competition, where ten or eleven other architects are competing, knows that he is taking about a ten-to-one gamble on getting the job. It is human nature, therefore, for him to prepare his sketches with the least outlay of time or money possible and attempt to make a flashy appeal, rather than a serious study.
5. An architect directly employed gives weeks of careful study to the solution of a problem, making sketch after sketch, each one modifying and improving the one before until, as nearly as possible, a perfect solution has been

obtained. He enters upon his work with an open mind and with no thought except to give the owner the benefit of his experience and ability, and without prejudice as to the type or character of the design.

Where an architect is selected by competition and his employment is gained by the attractiveness of the sketch he has submitted, he is apt to feel morally bound to follow this sketch in working up the drawings. It would be humiliating and would require more than ordinary courage, after being so selected, to go before an owner and say: "Now that I have been selected, I will discard my winning design and undertake a serious study of the problem"—yet, in more cases than not, it would be in the owner's interest to have him do so.

Further than this, after having committed himself to a definite design and argued its perfection, it is difficult for an architect to start in at the elemental considerations of a problem, necessary to work it out to a logical conclusion, with the same open-minded attitude that he would have had he not so committed himself.

6. Sketches indicate only draughtsmanship and a superficial arrangement of the major elements of the building. They fail to indicate ability in construction, engineering, specification writing, business experience, administrative ability, reliability of estimates; diplomacy, character or business reputation. It is the latter qualifications that produce successful buildings.

N. MAX DUNNING.

The Small House

TO THE EDITOR OF THE JOURNAL:

I have noted in the September JOURNAL the letter of Mr. Thomas Ernest White, bearing on the subject of the Architects' Small House Service Bureau. I am very glad that the problem of the Small House Service Bureau has been put into the pages of the JOURNAL and I hope that the discussion which evolves therefrom will clarify the situation to the entire profession.

Without any personal references I find myself always much astonished at the apparent lack of thoroughness with which the average professional man reads magazines and articles of all sorts, communications from his professional societies and personal communications which come to his desk. Those of us who are familiar with the Bureau feel that, with the enormous amount of printed literature which has been issued, with the various discussions which have taken place upon the floor of the Conventions of the Institute, with the many statements made by the officers of the Bureau and others, and with the published reports of the meetings of the Executive Committee and the Board of Directors, the entire subject should be perfectly clear to the profession. Experience of years goes, however, to show that such a hope is an idle dream. Every year the Small House Committee of the Institute has devoted its report to a careful statement of what the Bureau was doing.

There seems to be the thought on the part of some of those within the profession that the Bureau is attempting to conceal its financial status, and that the Bureau is taking bread out of the mouths of small architects and making wholesale sums of money, and that somebody, therefore, must be profiting unduly. I suppose that architects are perfectly human and that there are some who may try to profit unduly at the expense of others. I can only say that in the case of the Bureau this human frailty has been remarkably non-existent.

The United States Bureau has received \$10.00 apiece for each share of stock sold to something over 100 members.

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This is its working capital. It has also received \$1.00 for each plan sold by any of the divisions of the Bureau. This constitutes its income. The officers of the United States Bureau are and have been for five years working without any salary, and, in but a very few instances, without having any traveling expenses whatsoever paid; the stenographic work has been carried out in their own offices by their own office force, the United States Bureau paying merely such things as postage, stationery, telegrams, and such incidentals. There has been no charge for office rent.

With the divisions the matter is somewhat different, and conditions vary in each one. The Northwestern Division, which is the most prosperous, and which is doing by far the largest business of all of the Divisions, has been unable to pay back to its members any of the money invested in the Bureau; it has not even been able to pay a dividend on the capital stock issued. The Northwestern Division and the Mountain Division have maintained salaried directors of publicity and sales, and these salaries are small. I think it safe to say that with the exception of the stenographers, draftsmen and clerks, the salaries paid have been ridiculously small, and only the loyal support of the men and their belief in what the future of the Bureau means to the architectural profession has kept them going.

The above shows that the United States Bureau is practically without funds to carry on its work. How then could it carry on the enormous publicity program, provide the Home Clinic to the various newspapers, who take it throughout the country, publish the *Small Home*, a monthly magazine that is now rapidly becoming successful, on, so to speak, a shoestring?

In the early days of the Bureau movement Mr. Maurice I. Flagg, who was employed by the Northwestern Division to carry out its sales work, conceived the idea of a monthly magazine and of a building clinic in the newspapers of the country. It was immediately established that a local office, situated in Minneapolis, or New York, or San Francisco, would not interest the public at large or the newspapers or the magazines. Only a great national program could interest these. Seeing the possibilities for the proper publicity of first—architecture; second—the architect; third—The American Institute of Architects; fourth—the Small House Service Bureau movement, the United States Bureau applied to the Board of Directors of the Institute for permission to publish a monthly magazine and a clinic in the newspapers and this permission was accorded to them, and approval was set upon this permission at the next Convention. The United States Bureau then, having no funds, stated to the Northwestern Division that if it, as it had stated, had the courage and the belief that these things could be made successful, then the United States Bureau would turn over to the Northwestern Division the actual handling of these matters, under the direction of Mr. Flagg, the Northwestern Division to assume all expenses and in return to receive all the income, the only proviso being that the Clinic and the *Small Home* should be absolutely national in scope and in operation. This has been carried out so successfully that Mr. Flagg now devotes his entire time to the publicity work of the United States Bureau at a salary that is small compared with the salaries of any other similar proposition in the United States. He has been appointed by the United States Bureau as its official "Director of Service"; Mr. Robert Taylor Jones, A.I.A., has been appointed by the United States Bureau as its official "Technical Director" and he answers the various questions that come to the Bureau and is in charge of the policy of the United States Bureau and so of the various Divisions. Mr. Jones gives all of his time during

the summer and part of his time during the winter to this work and is recompensed therefor at an absurdly small salary.

Perhaps I should repeat once more the fact that the Small House Service Bureau, both the United States Bureau and the Divisional Bureau, are duly incorporated and in their articles of incorporation have limited the returns to the investors to an 8% dividend; in other words, they are limited dividend corporations and are, therefore, practically "non-profit making." Since neither the Bureau nor any of the Divisions have ever declared a dividend, or repaid to any of their members any money invested in the different corporations, they are actually "non-profit making."

In regard to the various complaints as to plans that do not meet with certain special housing laws, I merely ask any architect to ask himself whether he has had any difficulty with differing housing laws. All the plans can be easily adapted to meet local conditions.

If anyone has ever made a statement that the Bureau was "a branch of the American Institute of Architects" it is without the knowledge, or the authority, or the consent of any of the Bureaus or of the Institute. The Bureau should not be held responsible for sporadic, erroneous statements concerning it.

If the profession could only differentiate between the service which the Small House Service Bureau is striving to render to the public of the United States, and to the architectural profession, and the so-called plan services which are being offered by this, that, and the other commercial organization, the Bureau would be in a position to do thoroughly the job it has set out to do, and surely no one reading through the articles of incorporation should feel that there is any possibility for any individual architect or group of architects to indulge in the aggrandizement of their own personal finances.

EDWIN H. BROWN, President,
*Architects Small House Service Bureau
of the United States, Inc.*

Obituary

Peter Bonnett Wight

Elected to Fellowship in the Institute in 1866
Died at Pasadena, Calif., 8 September, 1925

Peter Bonnett Wight, student of art and life, builder and designer, early a Fellow, and for many years a secretary of the American Institute of Architects, passed away at his home at the advanced age of eighty-seven years.

With his civic- and social-mindedness, Mr. Wight became, and continued to be, a factor in the architectural life of Chicago, in which city he passed the greater part of his professional career.

Mr. Wight's contributions to the professional literature were many, varied, and instructive. His history of the CHICAGO CHAPTER of the Institute teems with interest and will long keep his memory green in the hearts of its members, his friends to whom, as to all, he gave himself without stint.

In the passing of Peter B. Wight the Chapter and the profession have lost a vital force for good, a companionable and friendly spirit.

IRVING K. POND.
ARTHUR WOLTERS DORF.



*The Furniture Mart, Chicago, Illinois
Henry Raeder, Architect, N. Max Dunning and George C. Nimmons & Co., Associates*

THE Furniture Mart is one of the outstanding buildings that are extending the commercial section of Chicago "north of the River."

The exterior walls are of a warm gray, textured face brick, laid in a flush cut natural mortar, with the horizontal joints one-half inch wide and the vertical joints slightly less. The trim and ornamental features are of a slightly lighter gray Mat Glazed Terra Cotta with quite a strong mottled and texture treatment, thus producing a most pleasing and effective color harmony.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

AMERICAN FACE BRICK ASSOCIATION

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Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

Flat Glass for Glazing Purposes (26a). (*Federal Specifications Board Specification No. 123. United States Government Master Specification for Flat Glass for Glazing Purposes. Federal Specifications Board, Specification No. 123. Officially adopted by the Federal Specifications Board, 1 April, 1924, for the use of the Departments and Independent Establishments of the Government in purchasing flat glass for glazing purposes.*)

CLASSIFICATION

Polished Plate Glass. (a) Second silvering quality. (b) Glazing quality.

Clear Window Glass. (a) Single strength ("A" and "B" qualities). (b) Double strength ("A" and "B" qualities). (c) Heavy sheet (Glazing quality and Factory run).

Processed Glass. (a) Chipped (No. 1 and 2 Processed). (b) Ground (Acid ground and Sand blasted).

Rolled Figured Sheet. (a) Figured sheet (large variety of patterns). (b) Colored figured sheet.

Wire Glass. (a) Polished wire. (b) Polished (one side). (c) Figured. (d) Corrugated. (e) Colored.

Ornamental. (a) Figured plate (polished one side).

Prism Glass. (a) Pressed tile. (b) Rolled sheet. (c) Rolled and pressed sheet.

DEFINITIONS OF THE GENERAL CLASSES OF PLATE, CLEAR WINDOW, AND ROLLED SHEET GLASS

Plate Glass. Transparent, flat, relatively thin glass having plain polished surfaces and showing no distortion of vision when viewing objects through it at any angle. Plate glass is made at present by casting and rolling large sheets periodically or by rolling a continuous sheet. The sheets are then ground and polished.

Clear Window Glass. Transparent, relatively thin, flat glass having glossy fire-finished, apparently plain and smooth surfaces, but having a characteristic waviness of surface which is visible when viewed at an acute angle or in reflected light. Clear window glass is made at present by hand blowing or by machine blowing and drawing into cylinders and flattening, or by drawing directly into a sheet, the surface finish being that obtained during the drawing process.

Processed Glass. There are three kinds of processed glass either in plate or window glass, *viz.*, ground glass, chipped one process and chipped two processes. The ground glass is made by either sand blasting or acid etching of one surface. The chipped glass is made by applying either one or two coatings of glue to the ground surface.

Rolled Figured Glass. A flat glass in which the vision is more or less obscured either by the roughened surface produced in rolling or by the impression of a large variety of decorative designs on one surface of the sheet.

Wire Glass. Rolled flat glass having a layer of meshed wire incorporated approximately in the centre of the sheet. This glass is produced with polished or figured surfaces.

Ornamental Plate. A figured plate glass made by rolling or rolling and pressing and having the plain surface ground and polished.

Prism Glass. A flat glass having prism shaped parallel ribs designed for deflecting light. This is made as a rolled plate or as a pressed plate, of which one side may be ground and polished, or as a pressed tile.

DETAILED SPECIFICATIONS OF VARIOUS TYPES OF GLAZING GLASS

General Principles Involved in Grading Glass. All flat glass contains some imperfections and the principle employed in grading is to exclude all defects that would be objectionable in a given trade. This is difficult to do, since there are no sharp lines of demarcation between grades, and experienced inspectors will differ in judgment as the quality of the glass approaches the limits of the grades. Small lights must be quite free from imperfections as compared with larger ones, and the centre of any sheet should be clear, whereas the edges may contain more pronounced defects.

Method of Examination. The method of examination is described in these specifications in order to make the results more uniform and defines the condition under which glass should be examined, because the distance from the glass, the angle between the glass and the line of sight, and the intensity of light, all affect the visibility of imperfections. These specifications should be interpreted by examining the glass in the following manner, with reference to the definition of defects listed in the glossary:

The glass should be examined when placed in a position similar to that of a glazed light with the observer's eye on a level with the centre of the sheet, and looking through the glass from a distance of about 36 inches into the light from a clear sky without any sun or any close background.

The visibility of waves, lines or cords depends chiefly upon the angle of observation, and the intensity of these defects can be classified on this basis. The values given for angles are the angles the line of sight makes with the sheet of glass when in a vertical position. Slight movement of the head horizontally through an angle of two or three degrees will make waves or lines more perceptible.

Acceptance or Rejection. Acceptance or rejection of a shipment or delivery shall be based on an examination of the following quantities: For orders of 100 lights or less, all shall be examined; for orders of 101 to 500 lights, at least 50 per cent shall be examined; for orders of 501 or more lights, at least 25 per cent shall be examined. Boxes shall be selected from the shipment at random.

If not more than 10 per cent of the lights examined are below quality, the shipment shall be accepted, provided the lights below the specified grade are not distinctly below the upper limit of the next lower grade.

If, however, an entire shipment of 500 lights or more is examined, not more than 5 per cent may be below quality.

Specifications for Polished Plate Glass Size and Thickness. The standard thicknesses of plate glass shall be $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1 , $1\frac{1}{4}$, and $1\frac{1}{2}$ inches. Sheets are available $\frac{1}{4}$ " thick in sizes having a maximum area of 250 sq. ft.

STRUCTURAL SERVICE DEPARTMENT

Glass of $\frac{1}{4}$ " thickness may be furnished having almost any desired dimension under the following maximums: 120" x 280", 144" x 260", 160" x 240". The standard stock thickness for glazing purposes is $\frac{1}{4}$ ", but this may vary between $\frac{3}{8}$ " and $\frac{1}{2}$ ", although $\frac{1}{8}$ " and $\frac{3}{16}$ " are carried in stock in the larger cities.

Tolerance in Thickness. The maximum and minimum thicknesses allowed shall not be more than the given thickness plus or minus one-half the difference between the standard thicknesses, although for $\frac{1}{4}$ " glass occasional plates as thick as $\frac{1}{8}$ " are supplied. The general variation in thickness should not be more than $\frac{3}{32}$ " for individual lights under 10 sq. ft., in thicknesses up to $\frac{1}{4}$ ". The variation in lights over $\frac{1}{4}$ " in thickness should not exceed one-half the total tolerance for that thickness.

Tolerance in Dimensions. Variation from dimensions ordered shall not be more than $\frac{3}{32}$ " per $\frac{1}{8}$ " of thickness.

Grades. Plate glass shall be furnished for glazing purposes in one of two grades as specified. These grades will be known as second silvering and glazing qualities.

Second silvering quality is invariably used where the highest standard of glazing is required and imperfections are discoverable only on close inspection. This quality is rarely sold for glazing purposes in sizes over 20 sq. ft. Glazing quality represents the usual selection of plate glass supplied when quality is not otherwise definitely specified.

As allowable tolerances in quality must vary considerably with size of sheet required, different specifications must apply in each of the following four divisions according to size:

Division I—Sheets up to and including 10 sq. ft. in area.

Division II—Sheets having an area greater than 10 sq. ft., but not greater than 25 sq. ft.

Division III—Sheets having an area greater than 25 sq. ft., but not greater than 75 sq. ft.

Division IV—Sheets having an area greater than 75 sq. ft.

DIVISION I

Sizes Up To and Including 10 Sq. Ft.

Second Silvering Quality. This glass shall not contain any major defects. The central area of this glass may contain only well scattered seeds. Ream, skim, short finish, and scratches which can not be removed by buffing are not permissible. The edges may contain coarse seeds, but none shall be larger than $\frac{1}{16}$ inch in diameter.

Glazing Quality. The central area of this quality may contain numerous scattered seed, including an occasional coarse seed, but no heavy seed. Small bubbles may occur on the edge. Stones, large bubbles, skim, ream, or long or heavy scratches are not permissible. Faint strings in the corners or upper edge of the light are permissible. The polish shall not show any areas of short finish.

DIVISION II

Sizes from 10 Sq. Ft. to 25 Sq. Ft. Inclusive.

Second Silvering Quality. The central area of this quality may contain more numerous fine seed than the small sizes and an occasional coarse seed. The edges may contain occasional small bubbles and fine strings. No heavy defects or scratches which cannot be removed by buffing are permissible. The polish must be good and free from visible short finish.

Glazing Quality. The central area may contain small bubbles and fine strings or ream which does not give visible distortion when looking straight through the glass, but no long or heavy scratches. The edges may contain bubbles over $\frac{3}{32}$ ", visible scratches shorter than 10 inches, small

areas of ream, strings, and small stones not larger than $\frac{3}{32}$ ", but these defects should not be grouped nor interfere with the vision. The polish over the central area should be good, but patches of light short finish may be present about the edges.

General. None of the above grades or sizes may contain any heavy or long lines, streaks of reams, any bubbles larger than $\frac{1}{16}$ ", visible poor polish, open bubbles, areas of skim, or stones over $\frac{3}{32}$ " in diameter.

DIVISION III

Sizes from 25 Sq. Ft. to 75 Sq. Ft.

Glazing Quality. Lights of this size may contain numerous visible and larger imperfections not allowed in the smaller lights. But these must not be grouped or so prominent that they noticeably interfere with the vision. The central area of the plate shall be free from these larger defects.

The sheets may contain seed of any size but not heavy seed except in relatively small patches on the outer border of the sheet, occasional bubbles up to $\frac{1}{8}$ " in the centre and up to $\frac{1}{16}$ " on the borders, strings, ream and skim in very limited areas if not causing a deformation of objects viewed through the plate, occasional scratches and small stones under $\frac{1}{16}$ ".

Heavy ream, heavy cords, bubbles larger than $\frac{1}{16}$ " in diameter, stones larger than $\frac{1}{16}$ " in diameter, large fire cracks, areas of unpolished glass, easily visible pool polish, large open bubbles, or sand holes, are not permitted. The large defects should be confined to the upper edge and upper corners of the sheet, the lower and central areas to be relatively free from major defects.

DIVISION IV

Sizes Greater Than 75 Sq. Ft. Sheets larger than 75 sq. ft. may contain defects of almost any kind except that they must not show large areas of heavy seed or bubbles, nor have any defects which will cause spontaneous breakage, such as skim or large stones ($\frac{1}{16}$ " diam.) or show any areas of unpolished glass.

SPECIFICATIONS FOR CLEAR WINDOW GLASS FOR GLAZING

Clear window glass for glazing is made in several different qualities and in the varying thicknesses shown in Table I below.

Single strength and double strength window glass is regularly supplied in two standard qualities, known as "A" quality and "B" quality. A limited amount of this glass, known as "AA" quality, which is especially free from defects, is sometimes selected for special purposes and may be specified if desired. It must be borne in mind, however, that the total amount of "AA" glass produced by the manufacturers does not exceed 3 per cent of the total amount of window glass produced.

A quality of single strength glass inferior to Fourth Quality is also produced in very limited quantities, and is known as "C" quality. This is the lowest grade of glass that is packed and marketed in this country.

Window glass is also produced in thickness heavier than double strength, and according to its thickness, it is classified as (1) 26 oz. glass; (2) 29 oz. glass; (3) 34 oz. glass; (4) 39 oz. or $\frac{1}{8}$ " glass.

26 oz. and 29 oz. glass are produced only in A and B qualities.

34 oz. and 39 oz. or $\frac{1}{8}$ " glass are produced in glazing and factory run quality.

STRUCTURAL SERVICE DEPARTMENT

TABLE I—TOLERANCES IN THICKNESS AND AVERAGE WEIGHT OF CLEAR WINDOW GLASS

Classification	Thickness in inches		Number of Lights per Inch		Av. Wt. in ozs. per sq. ft.
	Min.	Max.	Min.	Max.	
Single Strength	.080	.100	10.5	12.0	18.5
Double Strength	.111	.125	8.0	9.0	24.5
26 oz. Glass	.125	.135	7.5	8.0	26.0
29 oz. Glass	.135	.148	6.5	7.0	29.0
34 oz. Heavy Glass	.150	.175	6.0	6.5	34.0
39 oz. Heavy Glass	.176	.205	5.0	5.5	39.0

Sizes Obtainable. The maximum dimensions recommended are:

For single strength	40	50
For double strength	60	80
For heavy sheet	66	90

Tolerance in Thickness. Thickness of individual sheets shall not vary more than $\frac{1}{2}$ of the total variation allowed for that particular strength of glass as shown in Table I above, for sizes up to 50 united inches. For larger sizes variations in thickness may be equal to the tolerance allowed for that class.

Flatness. All clear window glass shall be relatively flat. Slight curvature, provided it is regular, will be allowed, but the maximum deformation or bow shall not make an arc higher than 0.5 per cent of the length of the sheet. Reverse curve or crooked glass is not allowable.

Glazing. Window glass should ALWAYS be glazed with the convex side out.

Dimensions. Glass must be cut to dimensions ordered with an allowable tolerance of $\frac{1}{8}$ " per $\frac{1}{8}$ " of thickness.

"A" Quality. The defects permitted in this quality are faint strings or lines, slight burn, small seeds, small blisters, and light scratches.

No light shall contain all of these defects, and those present may not be grouped when in the central area of the sheet.

Strings, lines, or burn specks shall not be of such intensity that they are visible when observing the sheet at an angle greater than 30 degrees between the line of sight and the glass.

Waves shall not be visible at an angle greater than 20 degrees with the glass.

Blisters shall not exceed $\frac{1}{4}$ " in length, unless they occur near the edge of the sheet.

In general, the central area of the light shall be practically free from defects, and the appearance of the light as a whole shall be such that there is no perceptible interference with the vision as long as one is not looking through the glass at an acute angle.

"B" Quality. This quality admits of the same kind of defects as "A" quality, but they may be larger, heavier and more numerous.

Occasional scattered blisters not more than $\frac{1}{2}$ " long may occur over the central area of the sheet. Larger blisters up to 1 inch in length may occur about the bordering areas.

Waves should not be of such intensity that they are visible when observing the sheet at an angle greater than 45 degrees with the glass, unless on the border.

Burn spots may be visible when looking directly through the glass, but they must not cause any appreciable depression and the speckled appearance must not be so great as to interfere with vision when examining the glass in the specified position.

Heavy Sheet Window Glass.

Glazing Quality. The same specifications for selecting provided for "A" quality single strength and double strength glass shall apply.

Factory Run Quality. This quality is the run of glass produced by the factory. It may contain glass of very good quality and some glass of very ordinary quality. However, the glass that contains heavy cords, lines or strings over the entire surface, raised blisters, cap strings, stones or batch particles causing a rough surface, or depression, or having its surface covered with heavy burn, wrinkles, deep scratches or stone, shall not be included in this quality.

Specifications for Rolled Figured Sheet Glass. This type of glass is supplied in but one quality for glazing purposes.

It is made in a wide variety of surface finishes which serve to obscure the vision as well as provide a decorative finish and also special patterns for increasing illumination by diffusion or deflection.

Figured sheet glass is made in the following thicknesses: $\frac{1}{8}$ ", $\frac{1}{4}$ ", $\frac{3}{8}$ " and $\frac{1}{2}$ ", and can be obtained in sizes up to 48 inches wide and 130 inches long.

Specifications for Wire Glass. This type of glass is supplied in but one quality for glazing purposes. It is made polished and in a wide variety of surface finishes which serve to obscure the vision as well as provide a decorative finish and also special patterns for increasing illumination by diffusion or deflection.

Wire glass can be made in the following thicknesses:

$\frac{1}{8}$ ", $\frac{1}{4}$ ", $\frac{3}{8}$ ", $\frac{1}{2}$ " and $\frac{3}{4}$ " inch. The standard type of wire used has a mesh about $1\frac{1}{4}$ inch by $\frac{7}{8}$ inch, and is not lighter than 24 B. and S. gauge except for $\frac{1}{4}$ inch, in which 26 B. and S. gauge wire is used. Wire glass can be obtained in sizes up to 60 inches wide and 144 inches long.

Corrugated wire glass is made in one thickness, which is about $\frac{1}{8}$ inch. Deep angle sheets are $2\frac{1}{2}$ inches C. to C. of corrugations and mesh with corrugated asbestos. Shallow angle sheets are $2\frac{1}{2}$ inches C. to C. and mesh with corrugated iron.

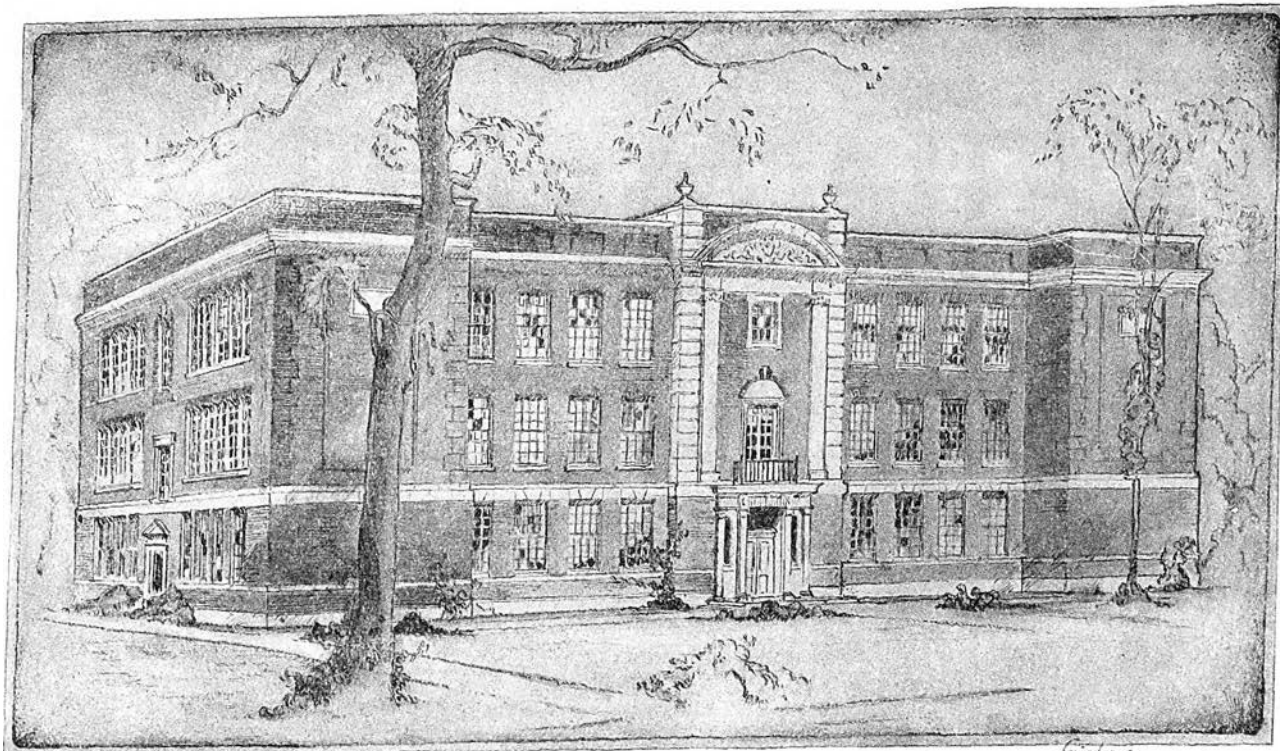
Specifications for Glass for Absorbing and Intercepting Ultra-Violet and Infra-Red Rays. This glass may be made as rolled figured sheet or wire glass in flat or corrugated sheets. It shall be of such composition that not less than 80 per cent of the ultra-violet rays,¹ and not less than 50 per cent of the infra-red rays are excluded.

Specifications for Polished Figured or Ornamental Plate Glass. Ornamental plate glass is a figured sheet glass, the smooth surface of which has been polished. It is made $\frac{1}{4}$ inch thick in sizes up to 50 inches wide by 100 inches long and in a variety of patterns. Chipped plate glass, single and double processed, is also sold as polished figured plate glass.

Specifications for Prism Glass. This glass is made as rolled sheet glass with or without wire and as a pressed tile. It is made with one side polished, sold as prism plate glass or as a rough rolled prism glass, and can be furnished in sizes up to 42 inches by 138 inches, $\frac{1}{4}$ inch thick, and in sizes between 42 and 60 inches by 138 inches, $\frac{1}{8}$ inch thick. The prism ribs are furnished running horizontally with the length of the sheet. Prism wire glass is made in sizes up to 42 x 138 inches, with a thickness of $\frac{3}{8}$ inch.

Pressed prism tile are made either 4 x 4 inches square or 5 x 5 inches square.

¹ In order to obtain this value, the ultra-violet transmission including reflection should not exceed the following values: at 0.405 Tr. = 30 to 40% — at 0.365 Tr. = 12 to 15% and at 0.313 Tr. = 0.5 to 1.0%.



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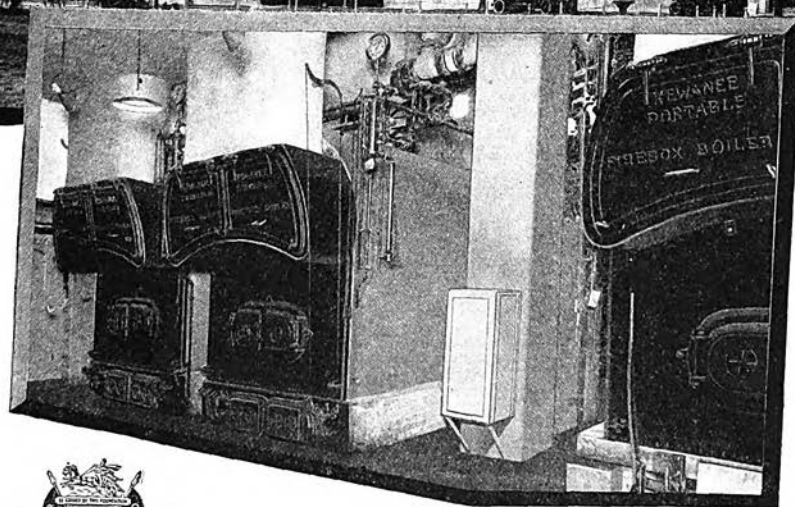
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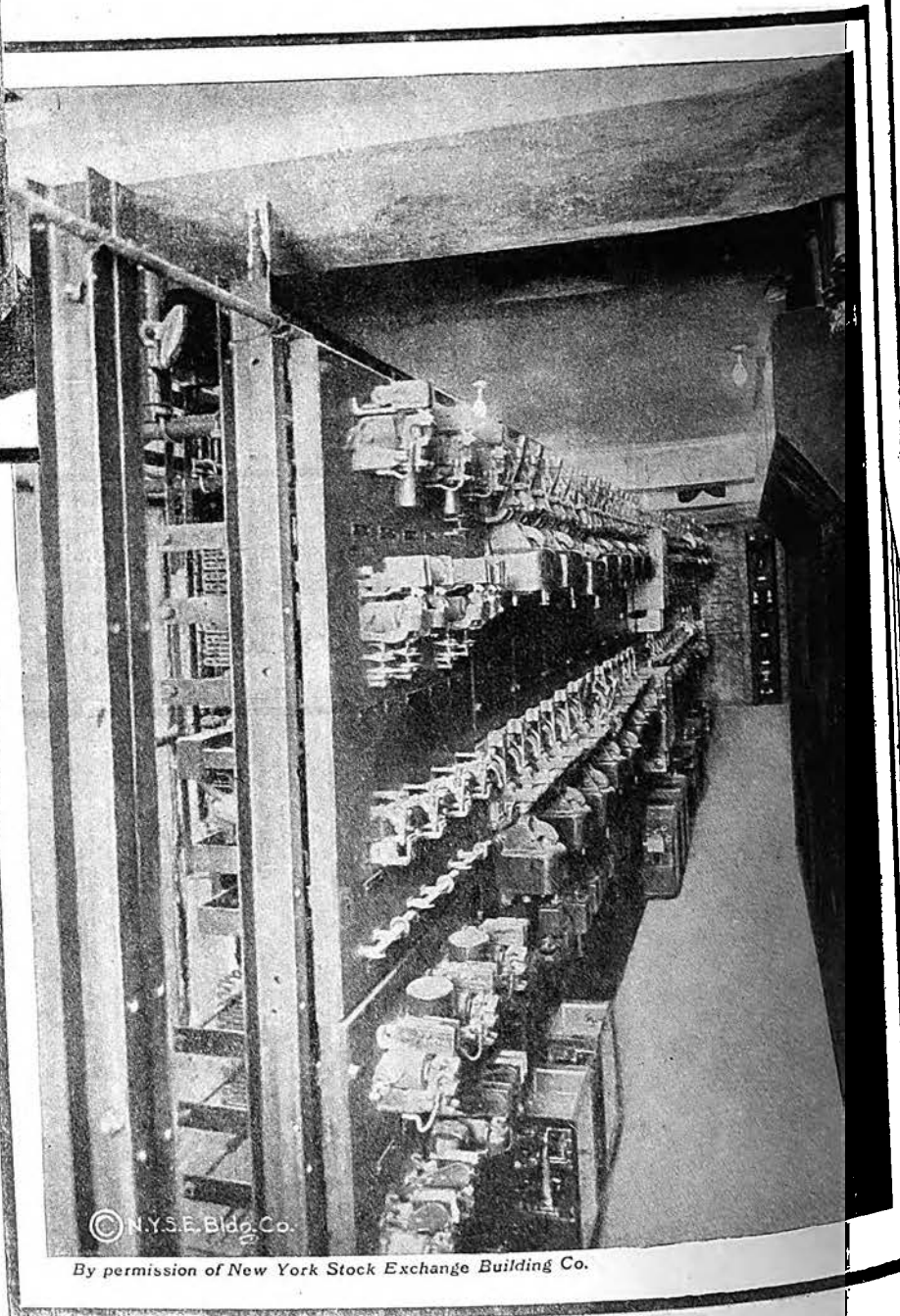
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INDUSTRIAL SECTION

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

October, 1925

to Character of Fine Architecture XXI

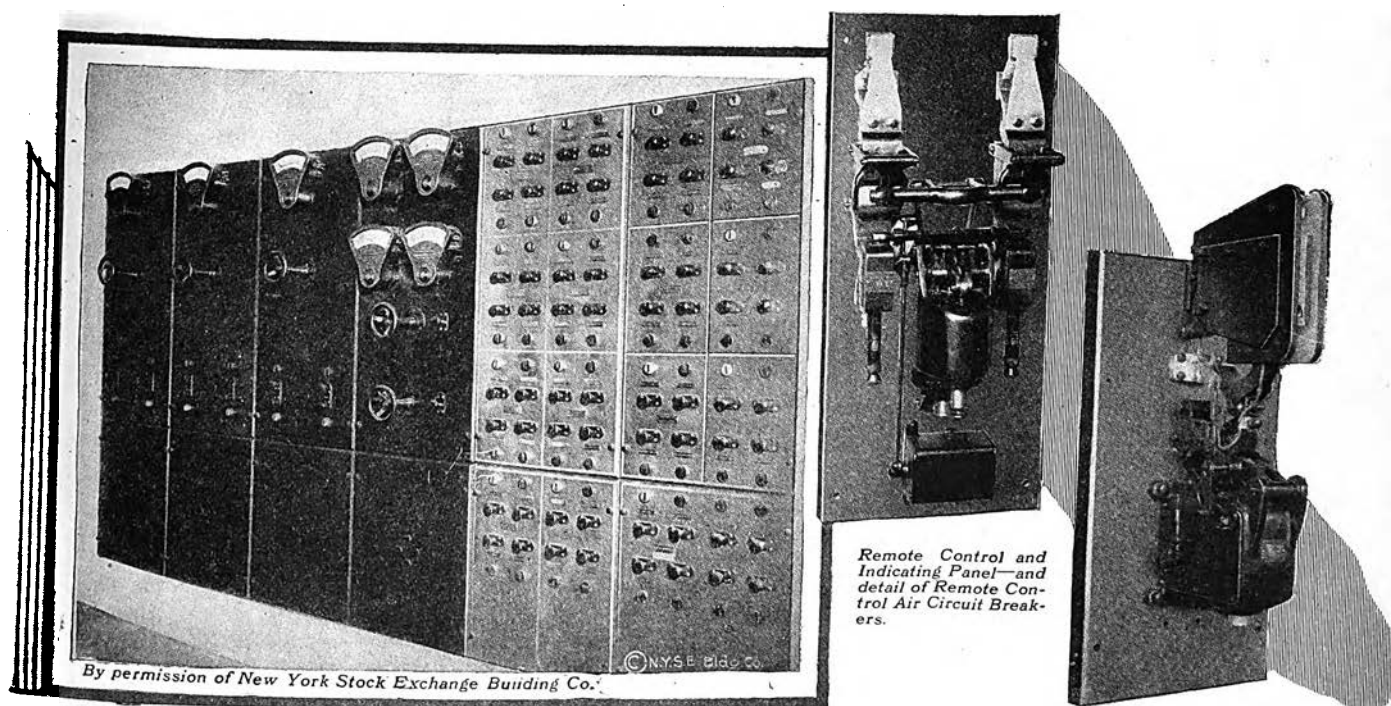
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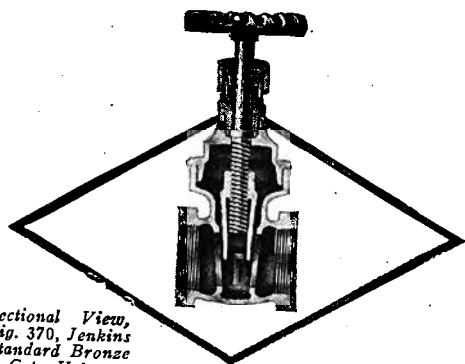
THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

October, 1925

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Where Jenkins Valves are permanent residents

XXIII



Sectional View,
Fig. 370, Jenkins
Standard Bronze
Gate Valve.

Apartment House at 455 East
51st St., New York, in which
Jenkins Valves are used.
Tregnor and Fatio, Architects.
J. E. R. Carpenter, Associate,
Weibert-Ziebold Corp., Brook-
lyn, Steam Contractor.

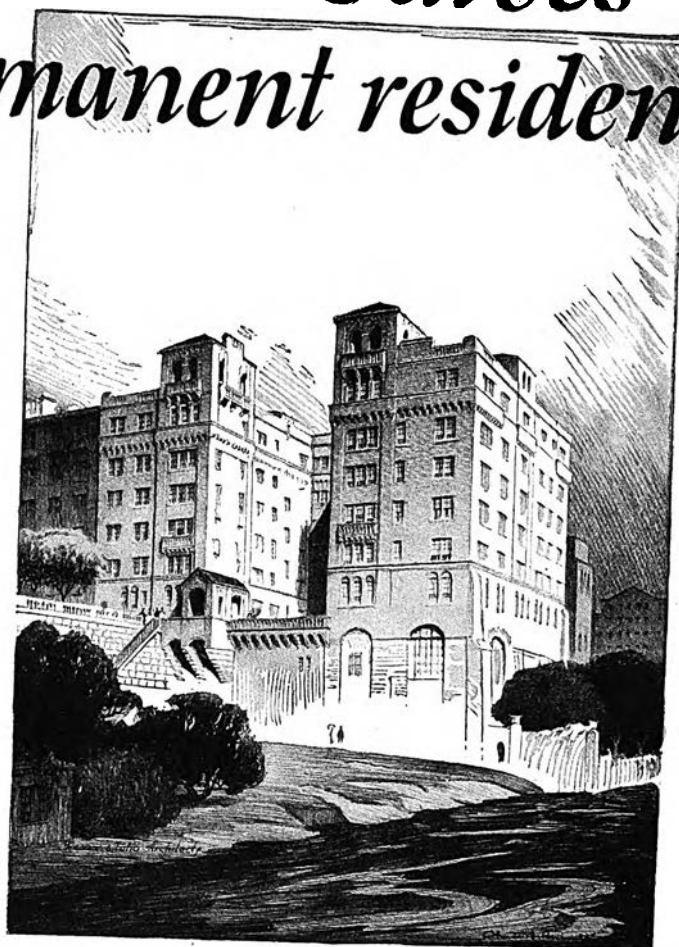
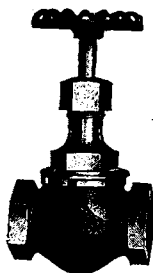


Fig. 715
Jenkins Bronze
Fire Line Angle
Valve.

Fig. 106
Screwed, Jenkins Stand-
ard Bronze Globe Valve.



Apartment house at 47-55
East 60th St., New York,
in which Jenkins Valves
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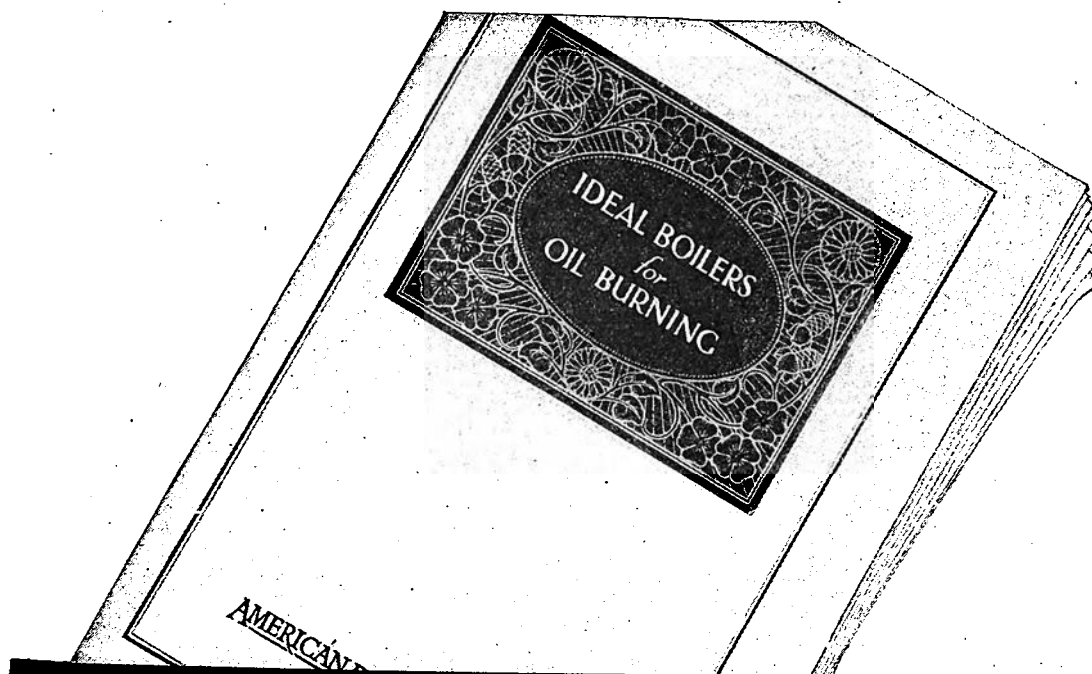
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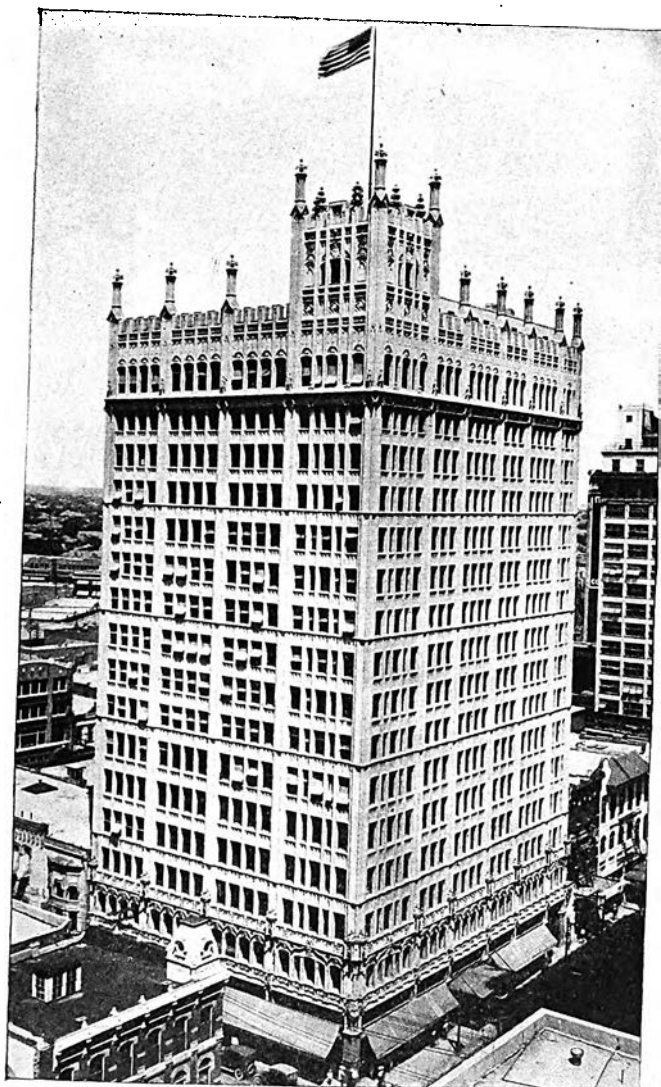
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XXVII

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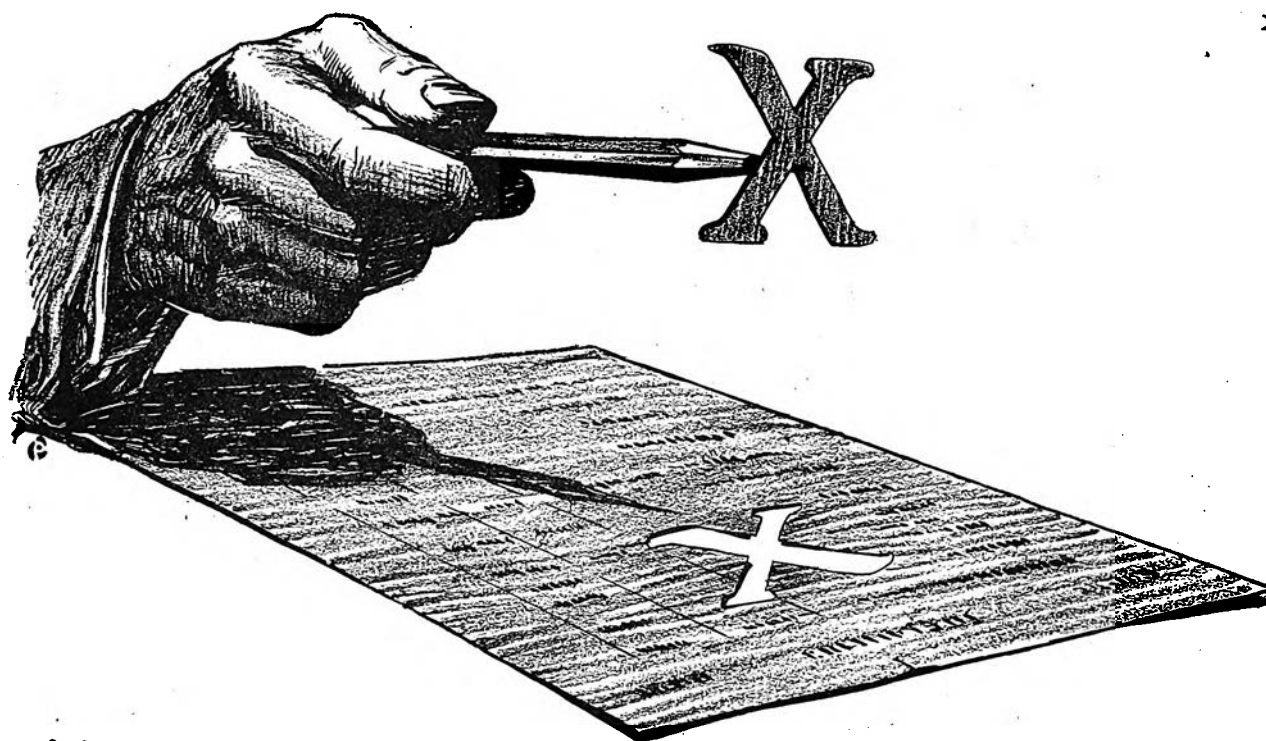
*Kirby Building, Dallas, Texas.
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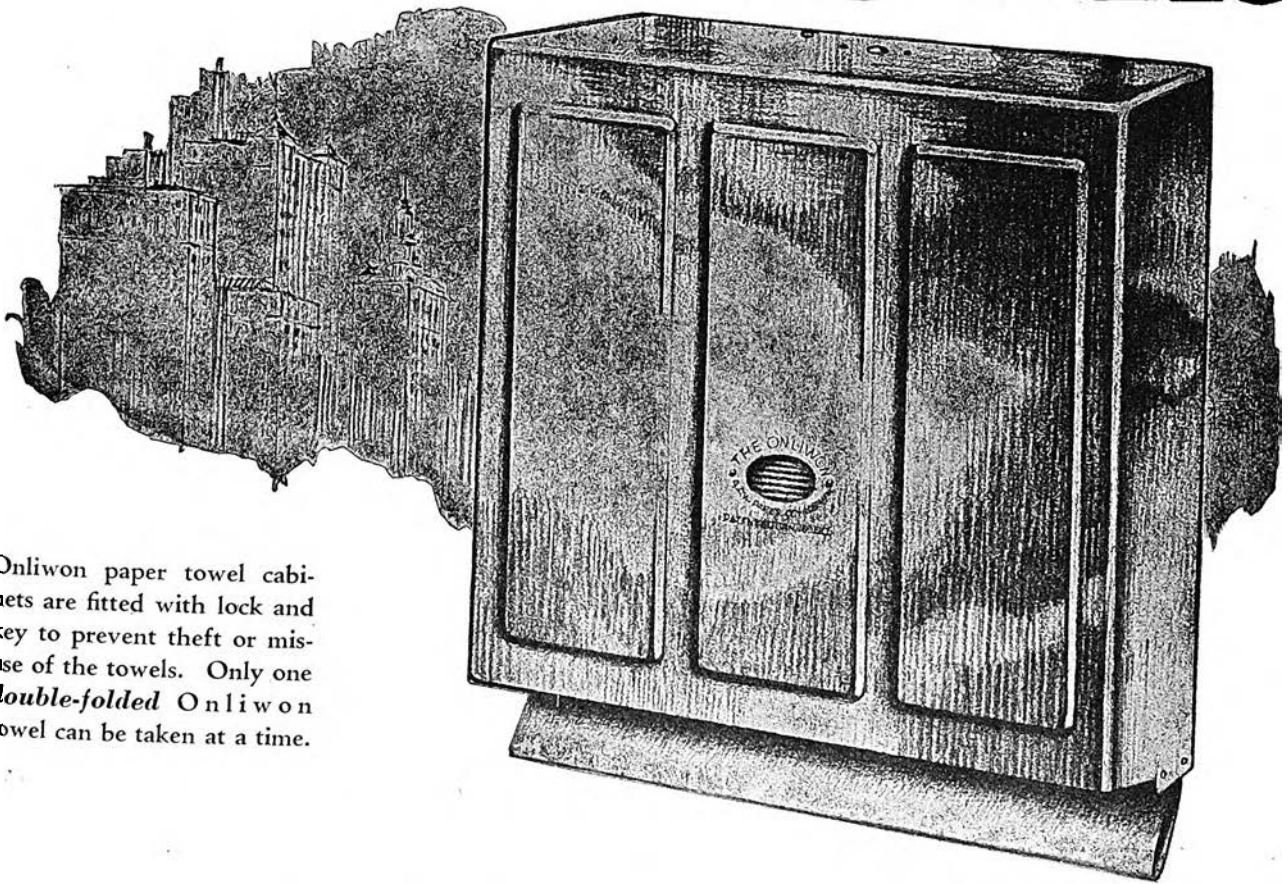
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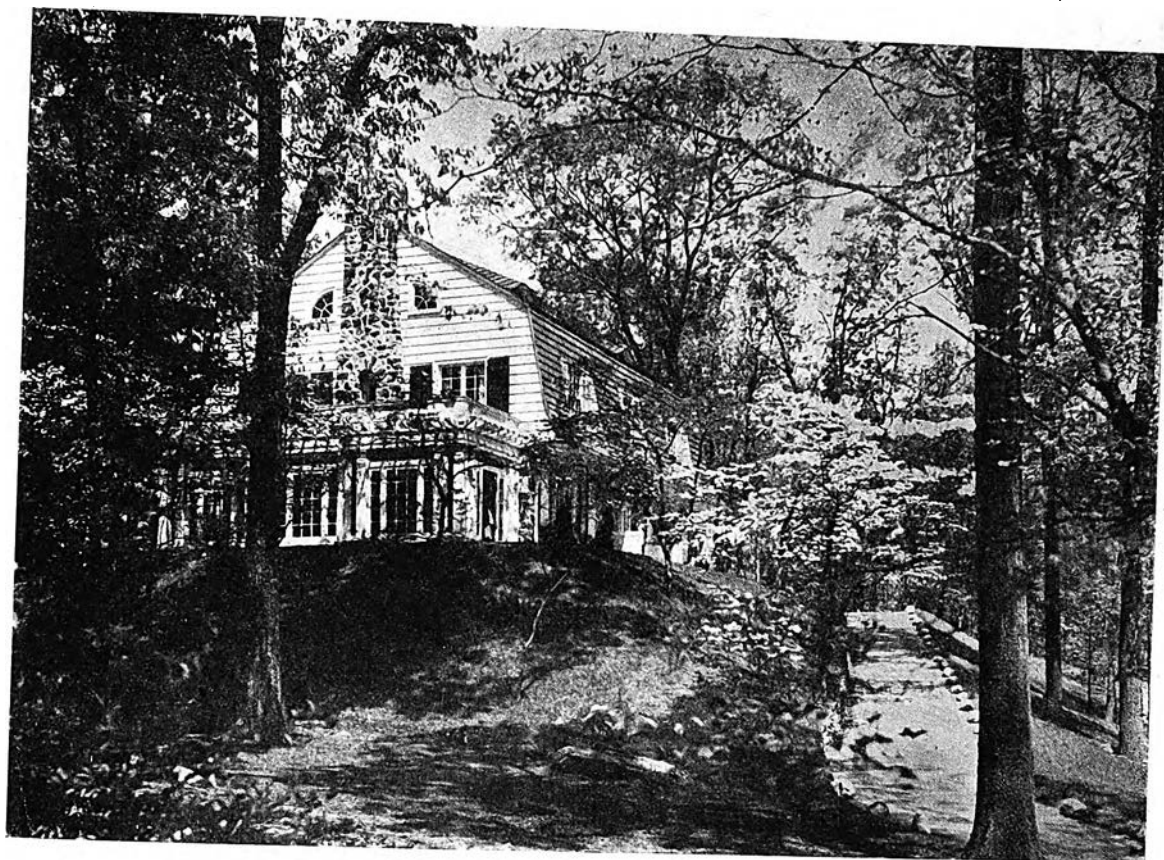
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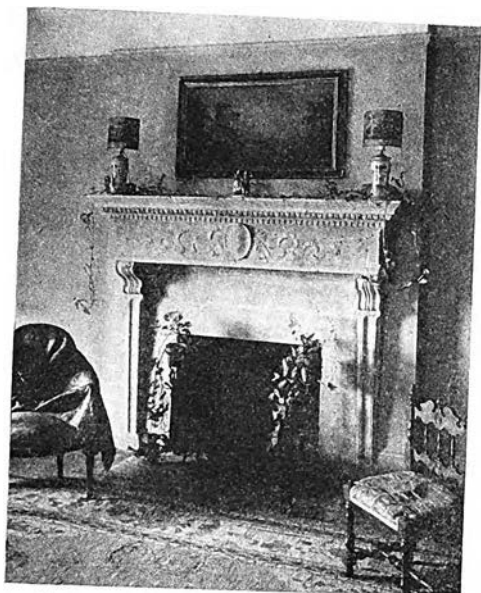
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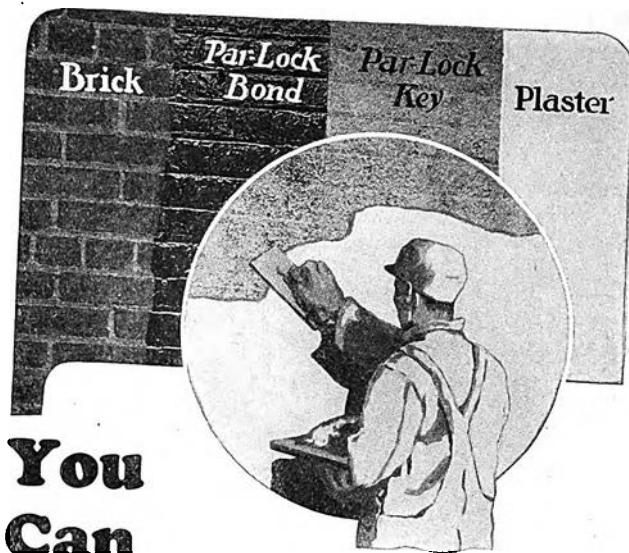
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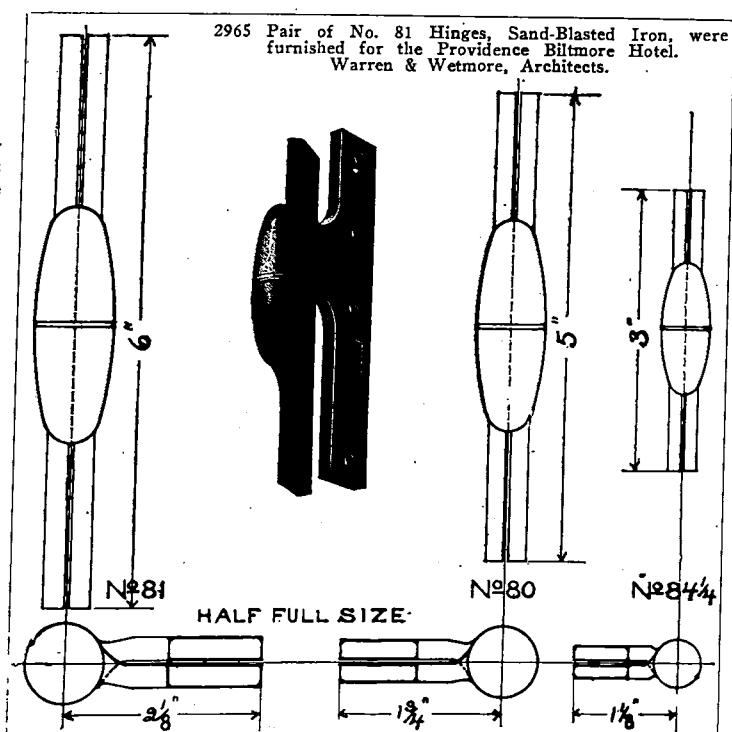
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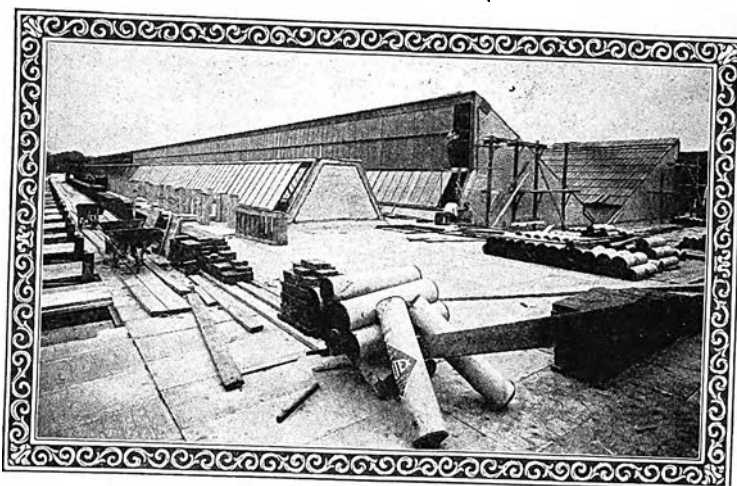
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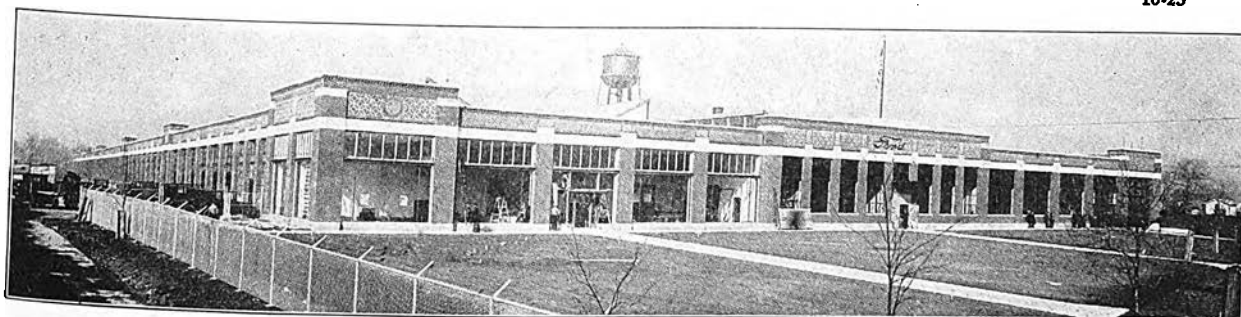
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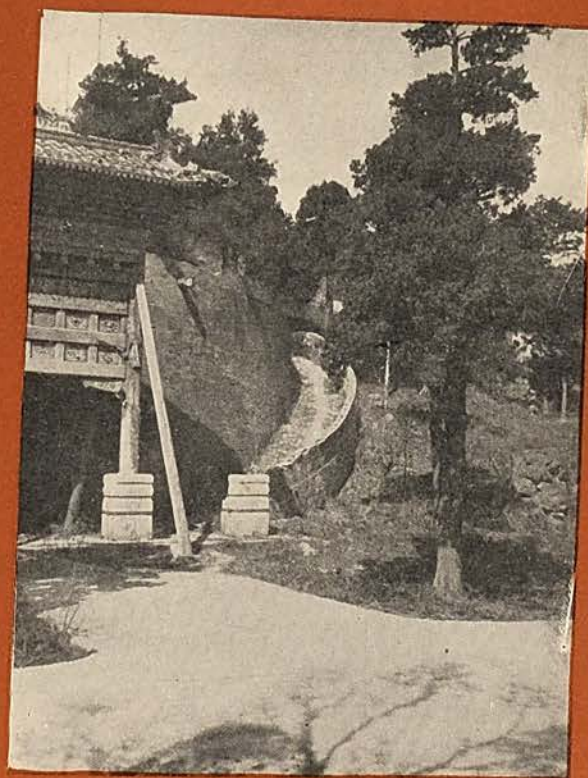
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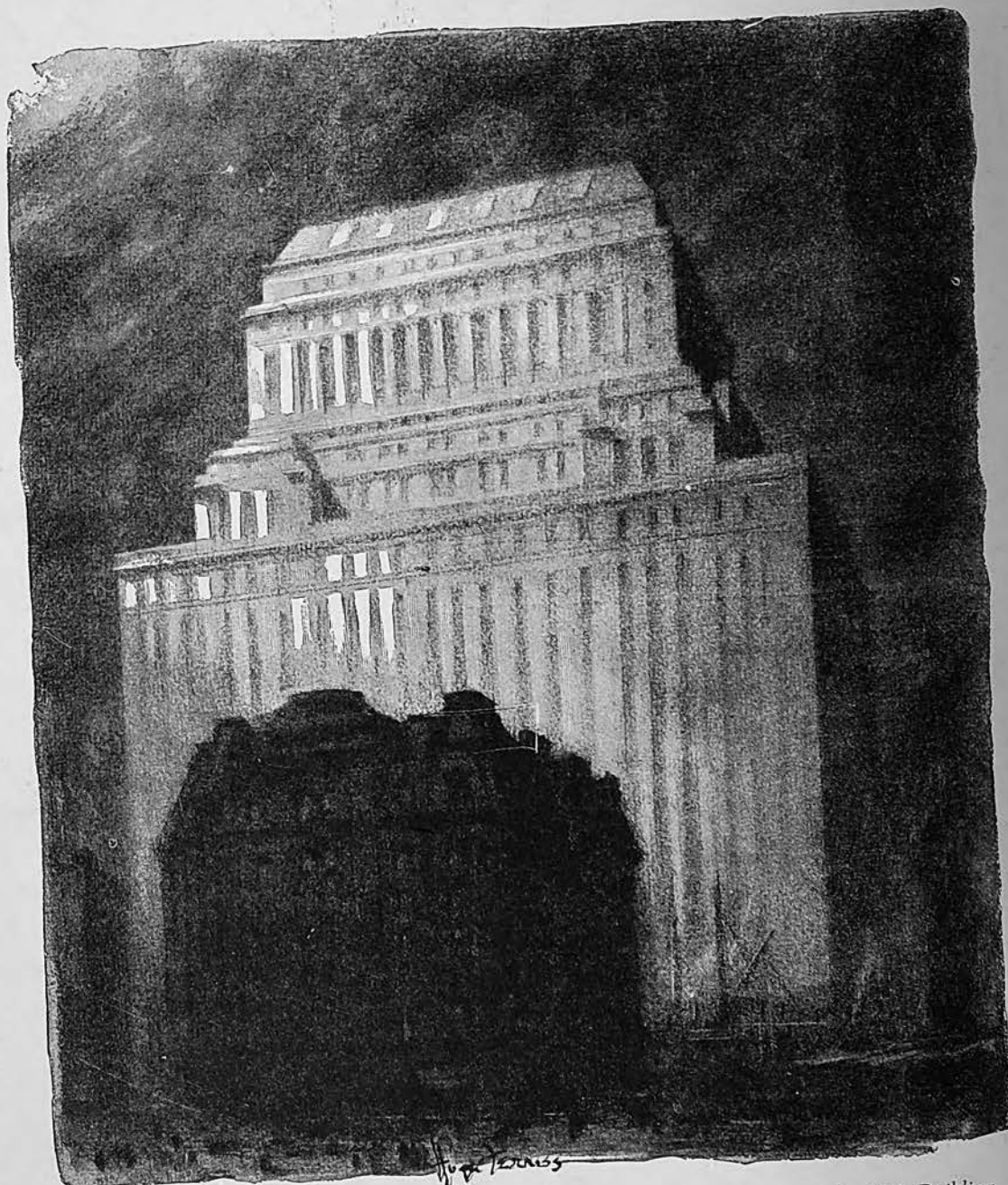
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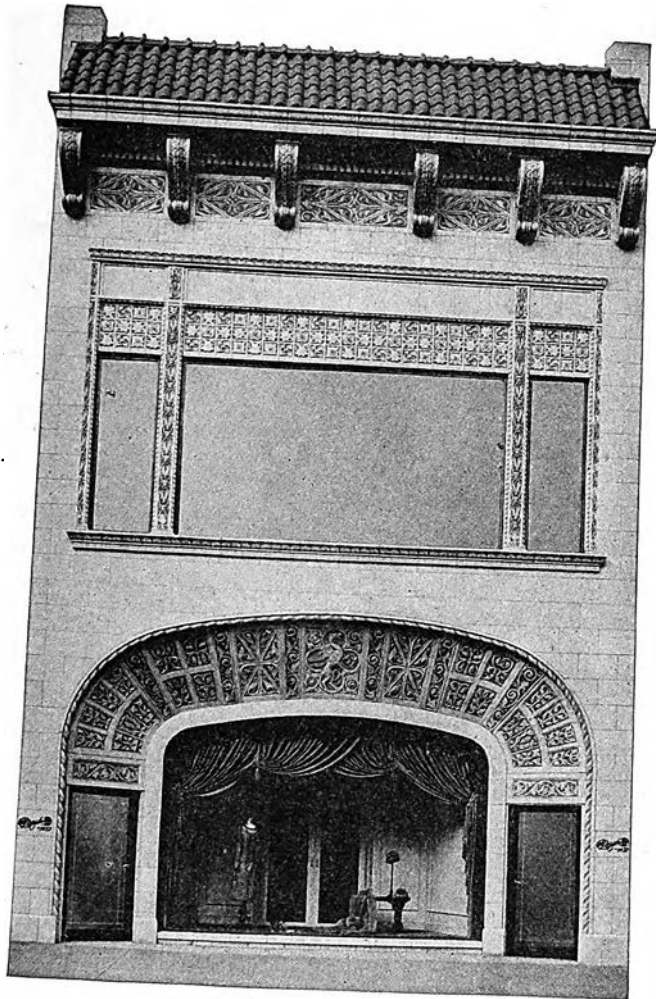
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Volume XIII

NOVEMBER, 1925

Number 11

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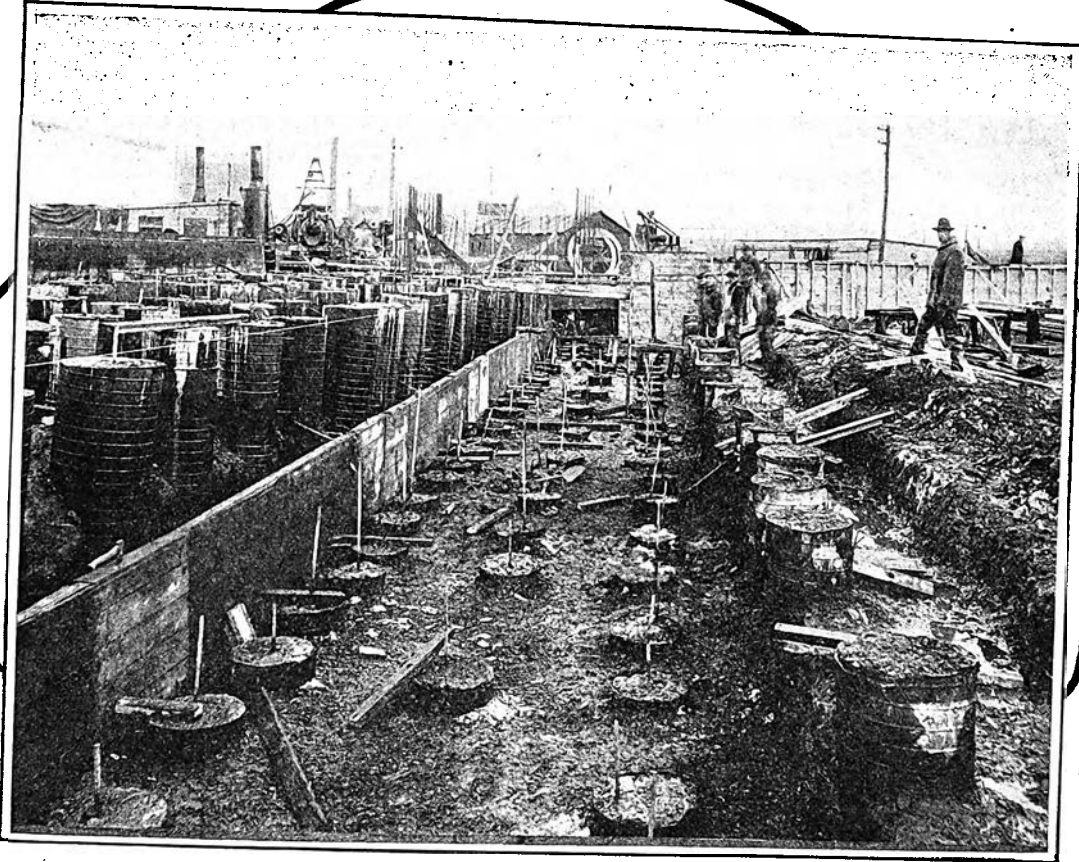
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November, 1925

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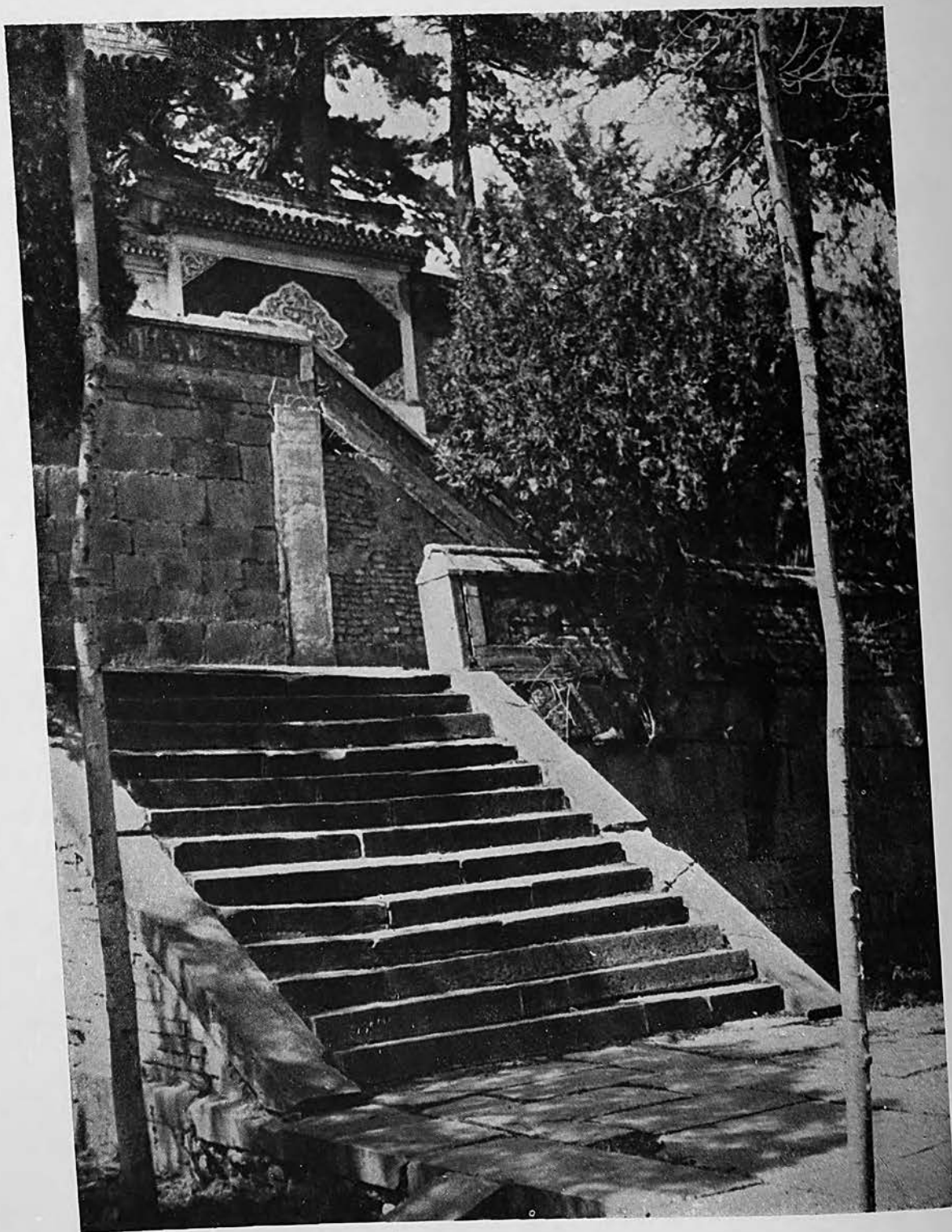
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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Number 11

Dissertations in *Æsthetics*—I

A Tentative Introduction¹ An *Æsthetic* Honesty and Its Significance in Education

A VERY common opinion about art is that it is an expression of feeling (infused by environment or experience), or of ideas (invented or handed over to the artist by the moralist, or by the orderer). There is some vague conception that those feelings or ideas are not exactly the same thing as the work of art; because the orderer needs the artist "for expressing them." This difference between the "idea" and the work of art is usually explained by the belief that the artist is only the materializer of the "idea"; that to be an artist means to possess the technique; that the artist "knows how to do it." Hence the belief in "learning art." It is believed, in short, that the "idea" is the real thing, its expression rather accidental.

Everybody pretends to have ideas, but many confess that they "haven't learned how to express themselves"; they "have no words right now"; it is "difficult to tell." The world then seems full of splendid ideas, with some envious demon frustrating their revelation and realization by inserting a very troublesome lack of the necessary technical tricks. It seems, and some of us hope, that "education" will improve this pitiful state, that it will open the doors to all those locked-up ideas. "Education," that is, the stencilling multiplication and public distribution of those tricks that are now the aristocratic possession of the artists', poets', and playwrights' guilds. Hence our almost pathetic crowding into classes of short story writing, art schools, movie studios. Poor ideas! They can't make the world happy because of the lack of transportation!

Sometimes, however—and oftentimes even—students of art feel quickly discouraged. They feel they are in the wrong school, in a place where the right tricks can't be found. And some teachers, realizing this, spasmodically search for better tricks, for *the* trick "to be applied" in letting loose all those splendid ideas. But other teachers are less kind; they say impolite things such as: "the students are too dull," "they not only can't express themselves but they *have* nothing to express,"

¹ Being essentially three lectures delivered in connection with a course in "Art Appreciation" in the University of Oregon.

"they have no ideas." What, we have no ideas? Why, we are full of them, so full that we haven't even time to become aware of their entire wealth, so full that our genius simply boils over, and so, in the density of steam we only perceive blurred feelings of great thoughts. That is our pain—that we can't even realize our genius. What folly to say that we have no ideas!

If we cannot give a detailed inventory of our possessions, let us convince the incredulous teacher by showing our wealth in big nuggets or in characteristic specimens. You have had a great festival of your soul which evoked the most splendid feelings, pictures, melodies, thoughts in your mind; you are quite sure that at that time your genius was at work; you felt yourself a poet, a composer, a painter, a thinker; the occasion may have been solemn or trifling—a play, a concert, a book, a show, a game, a hike, a dance. It was so vivid, so pure, so thrilling, so mysterious, so enchanting. And you will remember it all your life.

Just remind yourself of its glory, its splendor, convince yourself of your treasure of images. You can't do it right now? Of course it is quite a while since the event, but just think of that dialogue full of spirit; what were the words?—of that languishing melody; how did it run?—of those colors; do you see them?—of those feelings! What, you can't remember them? Perhaps I am searching too far. Let us think of the steps of your porch; what is their number? How about the banister? How many windows are there in the next house? What was the first proposition of your pageant paper? What does the plaster temple (is it a temple?) in the corridor look like? Who is your neighbor at your right? What is the pattern of your necktie? Just how does the letter "h" or "k" look in your handwriting? What, exactly, do you think right now? Well, I am exasperating you by thus questioning the concreteness of your intuition.

But will you please give the power (or impotence) of your imagination a last and fair trial: you certainly know very well how your father, your mother, your best friend looks. What is the shape of their noses right below the forehead? How do the lines of their mouths run when they smile or worry? What is the sound of their voice? We do not know? We cannot imagine? What, then, *do* we imagine in our daily life? Imagina-

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tions just plain enough for taking the next step, speaking the next word. The rest we leave to the *things*: they do not change—at least not rapidly. Our poor images *mean* something outside of the image—or more exactly, our poor images refer to more than they express, or, in short, they pretend to be more than they are. And this pretension *works*! *Practically* we get along. But we get along by mere pretensions. In other words, we get along half-blindly, in a haze, in a fog. We realize that we don't see clearly; we wish clearness, and we explain this wish to ourselves by saying (inadequately too) that we "have ideas but can't express them."

This is not true, but it is true that we have very poor images, germs of images, which we call ideas; and, if our honest exertions bring us to the point of having better, clearer, richer images, of having real expressions (not merely hazy pretensions of expressions) then our mistaken theory calls them "expressions of ideas." But if we ask ourselves what are those ideas of which we think the expressions good, we see immediately that they are nothing at all. And, by the way, as long as we have real expressions, as long as the tragedy, the picture, the sonata is clear in our mind, we do not ask what they express; because we see, we hear, we understand what they express: they express what they are, they are what they express! Only when we do not yet see the beauty of the picture do we consult the catalogue; only when we do not yet hear the harmony do we try to get a help from the headings—*andante*, *allegro*, *scherzo*; only when we do not yet understand the tragedy do we dive into historical questions. All those helps do improve our mind; they are pedagogical means; but they are not at all the so-called "idea" which the work of art expresses. It has nothing to express outside of itself; it is nothing but expression of itself. That is why, when we really see, hear, feel it, when we have the real and true intuition of it, we forget ourselves in the intuition; we are one with our intuition, which, on the other hand, doesn't point at something beyond it or beside it; doesn't mean any "idea"; there is no idea besides that which is in the expression, beside that which is our intuition. *The intuition is the expression* (Croce).¹ This is the fundamental proposition of aesthetics—and hence (an insinuation for the incidental philosopher amongst us!) of philosophy.

Thus, then, we have a formula for the mystery of a work of art; the mystery is that we lose and find ourselves in it; that, on the other hand, it loses its "idea" (that false external idea) and finds it (the true idea within, which is nothing but the expression). The expression is nothing but the intuition, and the intuition is not an "idea" hidden behind the expression (there are no hidden ideas; ideas are either expressed or are not at all); the intuition is the expression.

Honesty in intuition is the very root of all intellectual education (and inasmuch as what we call "moral education" is impossible without the autonomous self-certainty which some of us call reason, all education has its

root in the honesty of self-certain intuition). "Morality" isn't anything more than military drill if it hasn't its roots in the sanctuary of intellectual honesty, *i.e.*, honesty in intuition. Now this sanctuary is not closed to anybody, unless we have separated ourselves from it by taking the content of our knowledge as mere memory, instead of realizing it as the content of our very selves in its real intuition, which is of need so honest that our self is identical with this honesty, is lost in it.

Of course, we cannot *remain* lost in the intuition, if we are to act. Hence, as *practical* men, we need to dispose of the intuition by classifying and memorizing it. But we have a right to be more than lumps of practical reactions; we have a right to know ourselves as intellects, to realize ourselves essentially as selves in the full honesty of spiritual expressions whatever they may be: *e.g.*, in the self-certainty of an arithmetical truth, in the concreteness of a geometrical construction, or in the purity of music, of poetry, or even in the immediateness of a dance or an athletic self-assertion.

If an unphilosophical pseudo-education succeeds in precluding from our view the intellectual honesty which alone can interest us, then, seeing nothing in learning but dead matter worthy of dull "scholarship," we take to that recreation of real honesty which we find in bodily thrill and excitement. And we learn to establish an absolute discrimination between what we call the concreteness of body and the abstractness of mind. If in geometry we see nothing but vain proofs to be learnt by heart, if to demonstrate means to recite—or, if language is nothing but a dumb medley of dead rules of grammar—or yet, if science is a means for gaining grades—then it is quite natural that we call all this abstract and that we find our concrete life in sport, or flirting, or making money. And this is natural because it is the right thing to do; it is right to live concretely (I should call it living in aesthetic honesty), *i.e.*, to find some real meaning in that which we choose for the content of our life, instead of living the abstract life of the grade-hunter who, by cramming for the sake of "scholastic standing" (some of us abuse the word scholarship as a name for that form of greed), perchance succeeds in strangling his soul.

One of the few ways which lead to the realization that learning is not a mere abstraction is the way of art. In art, even in the most simple decorative design, in the most modest tune or song, it is impossible to remain in the abstract, *i.e.*, to present an encyclopædia definition instead of the concrete expression, the line, the tune. Aesthetic education then has an eminently essential place in school and especially in college. Aesthetic education finds its realization wherever honesty in intuition is reached in expression—in a carefully constructed English proposition or in a lucid mathematical demonstration as well as in any performance in our art schools. In this broadest sense aesthetic education is the preparation to any real studies. He who lacks it, he who is used to deceive himself, he who has not learned or rather has forgotten to realize whether he does or doesn't see clearly, does or doesn't understand—he will always be a pupil, not a student; he will eternally run to some instructor or sooth-sayer for being told what he knows and what he doesn't.

¹ The intuition is not needs what we call "material" expression. "*Si dipinge col cervello, non con le mani*," says Michelangelo, (Croce, *Estetica*, p. 13). And modern physiology shows that the real mental expression is already "material" not only in the brain but even in the muscular tonus.

Honest Expressions (Pure Art and Applied Art) and Pseudo-Expressions

The supreme sin in expression (and therewith in the realms of art) is dishonesty, not as against any standardized rules of "honesty" (so-called), but as lying to oneself, as pretending to have a clear image in mind, whilst we have only some vague sketch of an image. Two examples: (1) Some of you may have seen the book resulting from the competition for the skyscraper of the *Chicago Tribune*. It contains, besides good plans, a lot of outright "lies." Look at Plan No. — and you have to confess to yourself: thus a skyscraper looks (never mind that No. — will not be built—it is a real skyscraper nevertheless). Then take other plans, and the weight of lie immediately paralyzes your imagination: some of those fellows assuming the name of architects simply didn't have any vision of the task; however, they wanted to compete and so they began to draw what they didn't see; I can do the same thing without any difficulty—just a fancy compilation of elements stolen or arbitrarily invented. And then they call it a plan for the true skyscraper. Every one of us is an architect if that counts. But none of us, or only a very few, the real artists, can give even as little as an approximate sketch of No. —. What is the use of saying that we have "the idea of it," instead of saying that we had some intuition of it, but now it is almost gone? Intuition exists only as far as expression exists. Of course it is bitter to realize one's poverty of imagination, especially if one has decided to make his money by being an architect. Hence, those poor samples of mankind say: Let us *call* those piles of trash skyscrapers, they are high enough!

(2) Just walk through our streets and look at the buildings, listen to the empty talk of people!

"How are you this morning!"

"Thanks, *very* well!"

"It's going to be a *fine* day today!"

"*Sure*, fine and dandy!"

"*Awfully* glad to have met you!"

Why not be honest and simply smile at each other! Why not be honest and build a wooden church instead of trying to shape wood like hewn stone and paint it "marble" white! Why not honestly and clearly write a concise exam paper of 200 words instead of drowning these good sentences in a sumptuous shallow English gravy of 777 additional words! Why? A 200 word paper looks too poor! And we haven't the money for building a stone church! And my "friend" would feel hurt if I didn't speak "sincerely" to him in the morning! The friend, of course, doesn't realize the offensive insignificance of the awfully "sincere" standard words! An honest wooden church would display less dignity than a mendacious fake-stone one! And the man who reads the exam paper likes gravy better than good sense!

But I am talking too much about what art certainly isn't, and you would like to have me tell what it is. Upon which expectation I might try to pin the disappointment of saying with the initial words of Croce's *Breviario*: "art is that which all of us know what it is." Or, in short, that we must go and see. That there is no

formula, no standard, no prototype, for measuring, judging, criticizing art! no definition which yields the verdict good or bad. Or (in C. Howard Walker's words), art is a lambent message that all may read.

But you would justly retort that not all may read, that some cannot. We cannot read art if our soul is too narrow or if we "have no soul," if we are not of that great purity of heart which is open to all true expression.

The truth of art is of its own kind, and my calling it truth may mislead you. Art does not tell the truth about *things*; an art gallery is no geographical collection. Shakespeare's king-dramas are no course in history; Horace's love poems are no sex-psychology; and Dante's *Inferno* is no Baedeker of that place, no guide-book of hell. So you must not be astonished if you do not find those honorable damned ladies and gentlemen in their proper place, or if you flunk your English history in spite of your careful reading of Shakespeare's plays. Art does not teach. Its "truth" is only its expressed harmony. It speaks, but it speaks about itself only. Music speaks, and so vividly that it transports us to heaven as well as hell. But what does it speak about? Just about its own harmony, melody, rhythm, or, more exactly, it speaks harmony, melody, rhythm. It does not teach. There is nobody to be taught. We are lost in it. It just speaks; it speaks to nobody; it speaks to the shapeless God. And we, being lost in it, rejoice.

There are people, however, who want to be taught a lesson by art: about the aspect of heaven, earth, and hell; about right behavior and the punishment of the wicked; about what happened in history, about the artist's adventures at Paris; about his model's complexion, and what not. Those scholarly people, not finding the neat and correct answers in art, accuse the artist of ignorance, of immorality, of carelessness, of all the vices. And they eternally remain outside of the bliss of art, because they never stop their questioning, instead of silently and piously listening. "Art appreciation" can come to pass only if we learn to stop the torrent of our silly questions, and silently and piously open our eyes, ears, and hearts to the lofty and silent language of art. "Art appreciation" is impossible without a thorough reflective preparation. Only after having prepared ourselves by thorough thinking are we ready for stopping to think; for losing ourselves in the self-satisfying harmony of the work of art—which does not think, which doesn't point beyond itself. When Hamlet says: "the rest is silence," then the rest is silence—save the disputations of the critics, whose profession it is to make many words about art. When the last theme has died away, there is no question—what next? What did the musician mean? Art does not point beyond itself.

Do I condemn therewith architecture, handicraft, advertisement drawing, good written English? I don't think so. The essential boundary-line doesn't lie between what we call "pure" art and "applied" art. Hence the mission of "applied" art in our world: to show that things can be shaped, colored, said in a purer way; that houses, tools, clothes, language can partake of the realm of art; that expression can be honest, for our commonest expressions can be art.

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Applied art claims reality, though it is a full expression. Applied art is art because it is honest in the prosecution of its aim, which is to present that which is to be presented in the unity of an expression, and not by merely giving cues (in pictures plus names, or in pictures plus the spectators' interests) and leaving it to the spectator to elaborate some unity of expression. Applied art honestly points beyond the expression, honestly tells about things. Thus, of course, anything which we honestly express (not by a mere cut or "idea"), is applied art, from the modest but carefully written letter, to the lofty sermon; from the personal adequacy of our movements to the monumental lines of the skyscraper; from the sweater fit to match properly a pair of no longer perfectly white corduroys, to the most elaborate joy of color in a Parisian evening-gown.

Art's Significance in History, *i.e.*, in Life

I have tried to discriminate between pure art and so-called applied art. And to that discrimination you may retort: which expression does not point beyond itself? which one has no aim outside of itself? The daring bridge, the loftily towering skyscraper, the clear speech, the beautiful gown have their practical purpose; but even the "pure" picture "serves" by decorating our drawing room, the statues of a city tell about its history, the drama inspires the youngsters, and the sonata soothes our sore heart. No doubt every good expression (as well as every bad one) has its effect on us, but this does not efface the distinction which we made between pure and applied art. Pure art has effects as well as applied art; the pure picture may move us to some deliberation as may also the advertisement. Yet, reaching beyond the expression is essential to applied art only; "applied art" cannot come to pass without claiming the object beyond the expression; that object may be a fact about which the expression tells, or a feeling which it evokes, or a question which it lets arise, or the truth of some theory formulated by the expression.

Pure art does not point at objects or truths beyond the expression. Is pure art illogical, then? Yes, it is not logical, (as we have seen that it is not practical either, though it has practical effects) but that does not mean that it is nonsense.

But I have forewarned you that you will not find some neat formula for defining art. What the artist brings to pass is the living organism of the work of art.

Works of art can reveal to us the life of their time, if our own time or our own self are not so hostile to the spirit of another epoch that its expressions seem merely strange to us. I say "so hostile," because the spirit of one age always knows itself as different from others, just as one person never entirely loses his self in another person. Hence only ages of little personality can lose themselves in the art of another time, can be eclectic, merely imitative. And only persons who don't live with their own time, who are afraid of its problems, find real peace in the art of the past. The great art of the past is immortal, yes; but the problems of its time having lost their tormenting but living actuality, the immortality of that art is the immortality of the Olympian Gods which, like the shadows of the Hades, long for the smoking blood of the victims, for the old torture of life. If the historical periods were entirely separated, nobody could enjoy the art of the past. But history is not a mere sequence of indifferent moments like the monotonous flow of the sand in the hour-glass. History is that clock which winds itself up: the past hands down the problems to the present—we little men of the present may try to ignore them, but we do not annihilate the problems, we annihilate ourselves. Hence, though a strong present does not find its full satisfaction and peace in the great art of the past, on the other hand the great past cannot be understood by a mean present: we have considered Greek art only as beautiful without realizing that this beauty was the outgrowth of the terror of life of which the Greeks were well aware; we neatly civilized people forget that Aphrodite was born from the foam of the roaring sea. Now, the problems of our present time may threaten to annihilate our very selves who seem to be their toys; but the artist strengthens our heart—not by persuading us that the problems do not exist, or by presenting them sugar-coated (a lie can never be art); but by showing the problems as pure expression; and in the resulting intuition (the intuition of those very problems which seemed to cause nothing but anxiety) we find ourselves. The artist gives us our freedom by giving us intuition. Without art we cannot live. A nation without its own art is not yet, or no longer, a nation. We learn to see through the artist's eyes. Let us then learn much and from good artists, from great art. How much art a man can appreciate depends on what size of man he is, how rich or how narrow his soul.

FRITZ MARTI.



Seven Examples of Old Lettering on Stone

Photographs by G. H. VAN ANDA



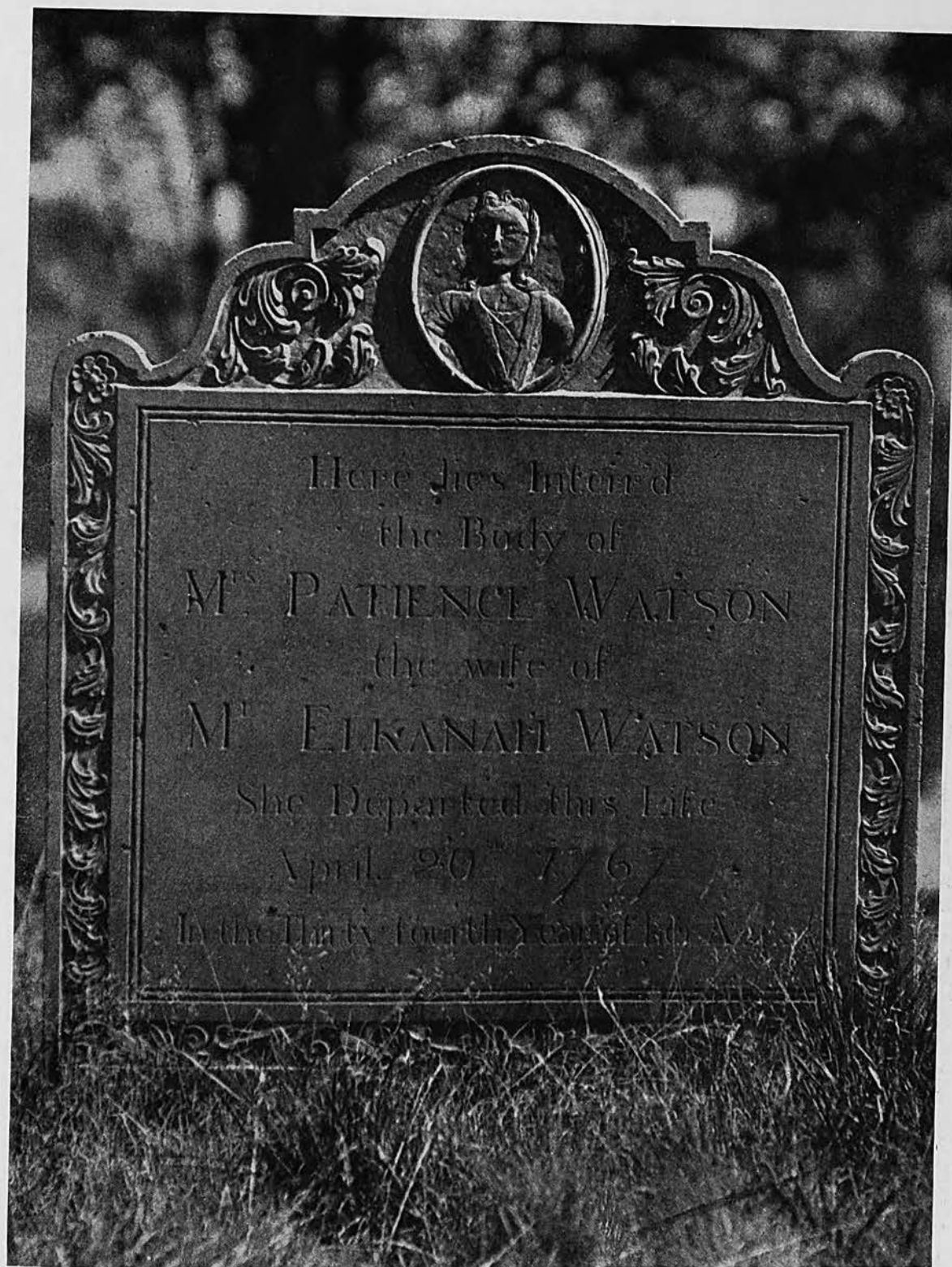
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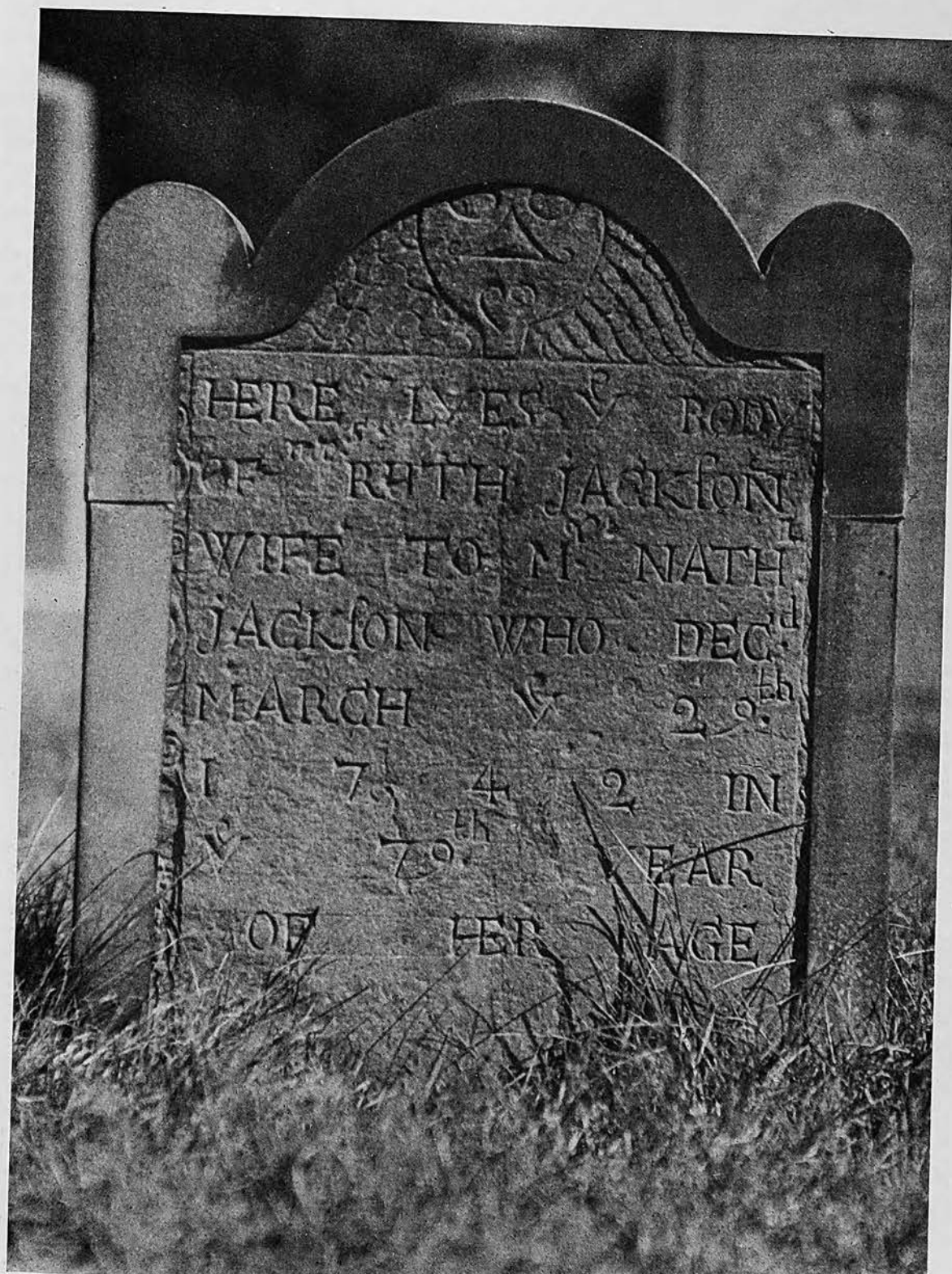
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From Foreign Shores

As to Reading

KNOWING, by experience as well as by hearsay, the reluctance of the architectural reader generally to review the text of an article once read and laid aside, a reluctance equal to that with which he undertakes the reading in the first place, I am loath to direct attention, in these papers of mine, to what I may have said in any preceding article; willing I am, and joyous, even, to let the dead past bury its dead.

Many, perhaps most, architects are given to raking up the past; to raking the living (as they think) embers out of the ashes of the dead past; or, assiduously raking, not knowing that they are working in ashes or that the past can by any possibility be dead. To these architects the literature of the art holds little of significance; but books of plates and measured drawings mean everything—mean life to them, no matter how stale, flat, and unprofitable the contents may be to the worker in, and would-be interpreter of, the living present. So, if there were any danger of the architectural reader wasting any time in a re-reading, I should feel some compunction in directing his attention to what I may have said previously. (Maybe he never saw it at all—in which case I have no compunction.)

For my own satisfaction, however, I shall enlarge a bit from time to time upon matters suggested, but too superficially treated, and shall make more specific what, when they were set down, could be but broad generalizations. The matter of Symmetry is one of these.

In the Matter of Symmetry

The idea I wish to expand just here is contained in this sentence in my preceding paper: "In fact, no man or woman is beautiful in strictly symmetrical pose—if a human can strike or maintain such pose." The ready reaction of any one who had regarded the matter but

superficially would be: Of course, there is beauty in symmetrical pose, and any human can strike and maintain such pose. But is that assumption justified in fact? My experience with myself and others and by "feeling" within myself leads me to a counter opinion. I want to show and I want my readers to realize how far art, and architecture as an art, are from nature and how near the art, rightfully considered, is to human nature—human nature—out of which, and out of which alone, all art proceeds. In this discussion I am going to cut away from any conception or theory of an intellectually self-conscious oversoul permeating the material universe and directing the forms and movements of nature beyond the action of im-



From "Architecture"

IRONMONGERS' HALL: THE COURT CHAMBER
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"A room in a building which is replete with attractive features."



EMPIRE THEATRE, PARIS
FARGE & GUERRY, Architects

From "L'Architecture"

"A type of the newer Parisian theatre. Whatever may be said of the architectural façade, Enrico Rastelli—advertized thereon—is one of the most accomplished and rhythmic of modern jugglers."

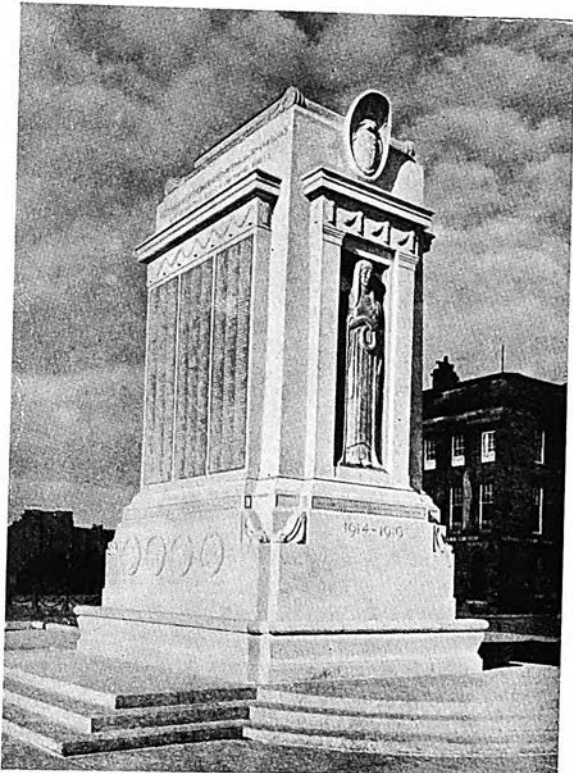
mutable laws. I shall regard only such natural movements and forces as may reside within the human specimen, and which are cognized by him and which, through his conscious direction, are to be the means of expressing his individuality, his personality. This will simplify the immediate problem; the other may be taken up at some more opportune time.

No man comes into the world endowed with other than a superficial symmetry. A heart on the left is not balanced by another heart on the right. The muscles of the right arm do not respond to external stimuli as do the muscles of the left. The innate tendency of one hand to push and of the other to pull is always present and persists throughout life. There is a tendency to bear down on one foot; to spring from the other. These are life-preserving tendencies along with many others equally and similarly necessary and desirable. These tendencies operate differently in different individuals, and in their operation and direction personality is manifested. Now, perfect symmetry can exist only in the negation of certain of these functions or in the constraint of one to echo another. The negation of these functions is death or

FROM FOREIGN SHORES

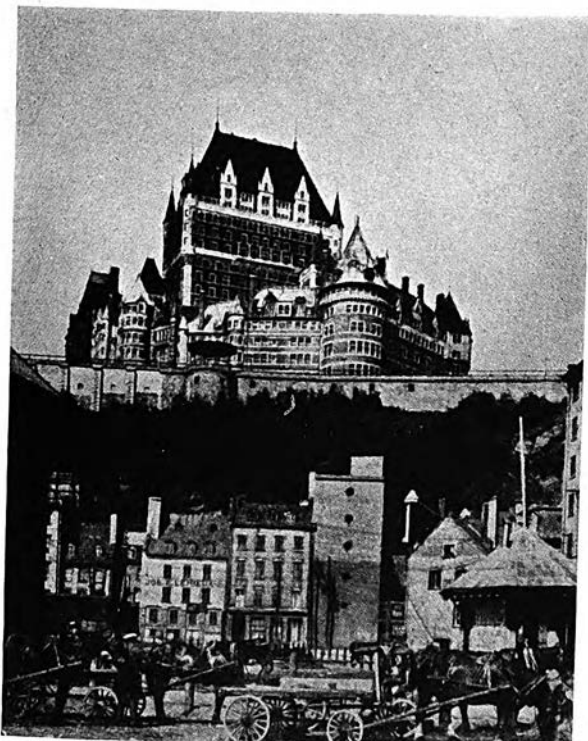
mental vacuity, in either of which cases personality is lost. With death the human being disappears; and it is not far from so in the case of mental vacuity.

There is in some forms of human activity within the domain of art a constrained symmetry which is but the prelude to, or the concomitant of, rhythmic and ordered movement. But therein symmetry is sought and sometimes maintained only that the greater thing, the sustained rhythmic movement, may be achieved. As examples, you will note the external and internal, the physical and spiritual, symmetry of the leaper from the swinging trapeze or from the springboard as he starts his free turn or somersault in air; or of a performer, in certain movements, on the horizontal or the parallel bars. The symmetrical pose is instantaneous, or at best held but momentarily. It is not static, but is ever in flux. There is no especial virtue in symmetry as a permanent condition architecturally or otherwise; and in the otherwise the condition must be but a prelude to higher and more vital things. As to architecture, I should never design in symmetry, except in certain infrequent cases where environment would seem to call for symmetry—and in the more frequent cases in which the commonplace mind of the mob demands it. Echo, recall; dominance and subdominance; major and minor chords; mass and lesser mass; contrast and harmony, all unified by a vital rhythm and held in ordered and controlled balance, give charm and compel the spirit in architecture as in the other and



BIRKENHEAD WAR MEMORIAL From "Architecture"
 PROF. LIONEL B. BUDDEN, M.A., A.R.I.B.A., Architect
 G. H. TYSON SMITH, Sculptor

"If Mr. Budden, who is a R.I.B.A. gold medal essayist, will use his literary talent to account for the trivial ornaments at the corners of the plinth, and for the cockleshell or coracle above the Lady of the Doughnut, he will confer favor upon one who seeks for consistency and unity of feeling in design."



From "Construction"

CHATEAU FRONTENAC, QUEBEC, FROM THE LOWER TOWN
 ADDITIONS AND ALTERATIONS

EDWARD & W. S. MAXWELL, MAXWELL & PITTS, Architects

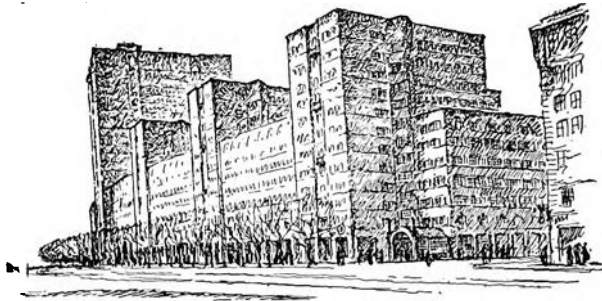
"A most attractive juxtaposition of the new and the old, and a glimpse of the Old World in the New." •

less static and materially fixed expressions of human life. For the generality, however, employing symmetry is "playing safe;" as is using the classic forms from—well, from any text book, or Gothic forms from any similar source. For the generality of us Americans perhaps it has been the best thing for us in the absence of any real, bold, creative instinct in the arts. We are so new that we dread anything new, paradoxical as that may sound. . . . Again, I have touched only the surface of symmetry; but I must leave the topic that I may dwell upon a phase of the new which thrusts itself persistently, though not unpleasantly or intrusively, upon my attention in these present offerings from Foreign Shores.

A Bigness of Spirit

There is in this modern commercial and industrial work of the Germans a bigness of spirit and a simplicity and directness which challenges my respect and, not infrequently, my admiration. I know what the attitude of certain of our own copy-plate designers is to this work, and that knowledge makes me all the more certain that there is virtue in it. I will not say that to the conventional milk-and-water taste these red-blooded morsels are not a bit disturbing—both in form and in the manner

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From "Der Neubau"

A DESIGN FOR A SKYSCRAPER IN HAMBURG
P. & K. BONATZ (Stuttgart), Architects

in which they are served. But can't we grow up, discard our Nestlé's food and accustom ourselves to a hearty masculine diet? I do not imagine that we shall acquire the strength to walk independently in the paths of art until we do. It may not be in the German way—but it must be in a fresh, simple, sincere way if we are to advance to maturity.

We are apt to turn to the English garden cities as the best exemplars of taste in design and general layout, but I am not so sure that in these characteristics, especially as to the latter, the Germans do not have the edge on their British brothers. It is not in the pretty, poseytowns for "clarks," but in the wholesome well-planned and arranged domiciles for the industrial classes that they seem to excel beyond the Rhine. I do not care to institute comparisons to the disadvantage of any country or nationality—my only wish is to understand the work of each from the standpoint of its creators, and not to condemn one because it is not like ours or like another's—especially because it is not like ours. One of our own architects writing in a supposedly literary American monthly compares the cold, austere Lincoln Memorial at Washington with the vibrant Victor Emanuel Memorial in Rome greatly to the disparagement of the latter.

I wonder if he was judging from the standpoint of the cold, artless formality of the American designer, or from that of the warm-blooded temperamental Italian? No! I do not wonder—I know; and I know that his



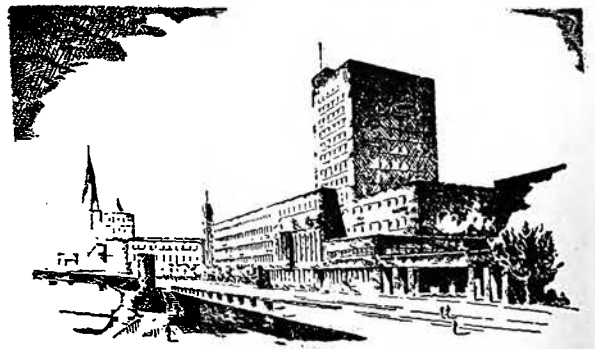
From "Deutsche Bauhütte"

A DESIGN BY ARCHITECT DIPL.-ING MEHRTENS (Bochum)
"Interesting massing and variety in the treatment of contrasts."

was a mistaken attitude for one who wishes to get the most out of human nature on this planet.

Presentation

These German exhibits bring before us the more or less discussed topic of presentation or rather of "rendering." We, following the lead of the French and advancing beyond them and the English, have made great strides in the art of rendering. We do not seem to care so much for a real presentation; that is, for putting a semblance of the object itself before the eye, as for making a picture in which the presentation of the object is but secondary-pictorial quality and the technique of the artist (not of the architect) coming first. Sometimes in looking at the German stuff (especially in considering it for reproduction) I am inclined to wish that a trifle more attention had been paid to the artist's technique. But in viewing their drawings we must realize that they are expressions by the architect of what he has in mind, and not pictorial presentations of what a professional renderer deemed that the architect should have had in mind. A public, lay and professional, trained as in Germany, will get from these crude expressions of mass a better conception of the architect's intention than can be con-



From "Deutsche Bauhütte"

DESIGN BY PROF. FAHRENKAMP (Düsseldorf)

"Imaginative treatment of masses. Would any architect in America dare to offer so simple and direct statement of the case in a competition?"

veyed to a British or American public by galleries of elaborate renderings.

It were a great mistake to assume that there is a direct relationship between the idea and its pictorial presentation; that an idea if not faultlessly presented must necessarily be a faulty one, and that an idea beautifully presented must by the same token be a worthy one. The material presented in our exhibitions and in the architectural press belies that. Some of the most commonplace and trivial stuff imaginable is most brilliantly presented. Light, shade, and color bring into attractive relief banalities which were better suppressed than expressed—were better never born. But all this is a commonplace, and has been better said than I can say it. The thought, however, though a commonplace, is not commonplace and needs to be driven home—not that the presentation or the rendering be made any the less beautiful and attractive, but that the content, the conception

FROM FOREIGN SHORES

be more vital, more expressive of contemporary life, more sincere and withal more simple.

Architecture, London, through the courtesy of its new publishers, has been coming to my table. An altered format has robbed the paper of a certain individuality, not to say distinction. In cover and size it has become standardized, the cover consisting of a small photographic reproduction in a wide field of block tint. If I were to question in any particular the new makeup of *Architecture*, it would be on the brevity of the articles which tend to become but somewhat extended "items," which are too numerous; for short items would have to be numerous in order to "fill the space" the publisher would seem to feel that his subscribers would demand for their money. Yet there is a virtue, if it be a virtue, in these short articles—some of them will be read through. Some do deserve not only to be read through, but to be read thoroughly. The object of *Architecture* seems still to be what it was intended to be in the former regime: to afford a means of communication between the profession and the laity, members of each body contributing. I liked the comments "by the Layman" on Epstein's vultures (I take it my readers all know the Hudson Memorial). The comments appear in a discussion of the "Cult of the Ugly" in the June number of *Architecture*, and I would quote did time and space serve; but I have something less important to say.

Still Harping

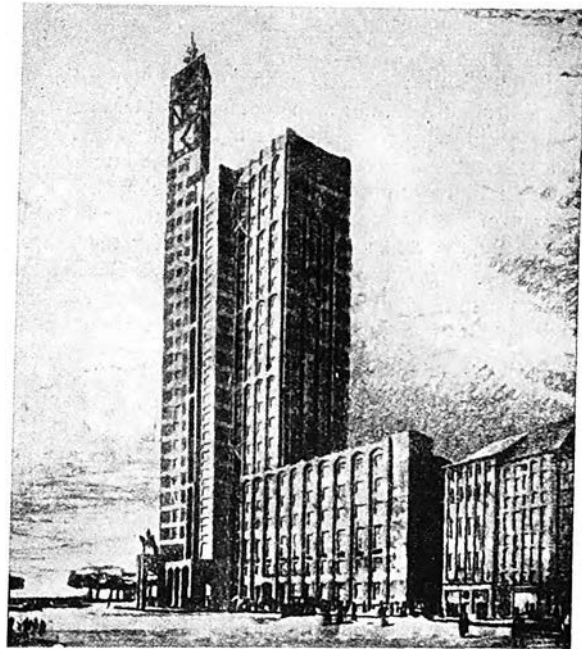
It's harking back to the first topic, I know, but I have wondered now and again if there was any use in writing



From "The Architect"

THE ZANELLO SCULPTURE ON THE
VICTOR EMANUEL MONUMENT AT ROME
KINETON PARKES, Sculptor

"A bit of such warmth and color, of such poise and action, would not jar upon the sensibilities of such Americans as do not believe that 'frozen' architecture is the last word in monumental design."



From "Deutsche Bauhütte"

DESIGN FOR A SKYSCRAPER: SECOND PRIZE
PROF. KREIS (Düsseldorf)

such fugitive stuff as appears in the architectural magazines—such stuff, for instance, as these things I myself write. "Swarty" touched this up rather cleverly in his "col" in the *American Architect* a short time since. ("Swarty" is daffy on "cols," you know; but the one he erects in the *American Architect* merits attention.) Does any one read the stuff, even if it be timely and of interest?

Well, I do know that they do not read it in some localities. For why? Not so long since, the representative of the young and progressive element, in one of our cultured, extremely cultured, architectural communities, wrote to me, at the suggestion of his elders in the profession, who thought that I might have opinions on the topic in question growing out of experience. And I had! And what is more, I had aired them *in extenso* and almost *ad nauseam* in these articles. Every reference of mine to the amalgamation of the R.I.B.A. and the Society of Architects bore upon the topic. But did the young architects or their elders know it? Had they read it—and if they read it, did they know what they were reading about? I'll let the letter of appeal answer the query.

But just the same I enjoy delving deep among the cargoes in the holds of these paper ships wafted in from abroad; and, though the job sometimes is irksome, I'm content, for the time at least, to make my selections for the amusement and entertainment, and, perhaps, instruction, it affords me; irrespective of whether the stuff is read or not. And, besides, I could not get a peep at the things myself did I not give others a chance, at least, to enjoy the offerings with me.

IRVING K. POND.

Paris Letter

IT IS difficult to cease writing of the Exposition of Decorative Arts, not alone because of the discussions provoked wherever artists congregate, but also because all classes of artisans, no less than the intellectuals, are neither hesitant nor reluctant in expressing their opinions for or against the new ideas and new efforts set forth along the banks of the Seine. As for the simpler minds—the clerks and the work-people generally, and above all, the vast army of farmers which has swarmed into Paris this year because of the low excursion rates—their observations are by no means less interesting.

The workman usually concentrates on the workmanship of the object he studies, but his criticisms of the exaggerations and distortions, so marked as they are in these new forms and schemes of design, are often brutal, although they are likely to be tempered with that spiritual quality which only belongs to the man whose hands are truly coördinated with his head. Without doubt, the skilled workman is quite able to discern those works that bear the stamp of sincerity and to winnow them from the chaff that has been threshed out merely to advertise the name of the author. And how many artist impostors there are in these days who look upon their work only as a means to such an end!

The peasant, always suspicious, looks but says nothing, as is his custom in a museum. He passes, a little bored I imagine, and asking himself the while, though without admitting the question to himself, why such things are

allowed to parade themselves as either beautiful or interesting. On the whole, he preserves his respect, but before such excesses of originality as the cubist paintings surely appear to him, he enjoys his healthy and sonorous guffaws. One feels that at such moments he has concluded that respect is not expected, and thus, by a simple and natural reaction, he reminds us that the unerring instinct of unschooled minds is a more healthy judgment than that of the critics—that his opinion is the expression of an intuition which knows at once when the limit has been passed in the interpretation of natural forms.

What crystallizes in my mind, however, as I view the



HOTEL RELAIS SAINT CORENTIN: A BEDROOM



HOTEL RELAIS SAINT CORENTIN:
FROM THE PLACE SAINT CORENTIN

exposition and listen to the opinions, is this: Most people seem to consider that the style of an epoch is the equivalent of the changing fashion in clothes. Thus, to them, it is only necessary for an artist to adapt the style of the day to the buildings which he designs! But by word and by example, let us, the more earnestly, continue to proclaim the fact that styles are born without the aid of artists. They work; whereas time, place, and circumstance create the style. Style is beyond our effort. We can but be sincere and honest. And without ceasing, the artist must watch and criticise himself, over and over, that he may retain his sincerity and his honesty.

§

One of the results of the Exposition, I am sure, will be to enhance interest in the different crafts. Those artists who have collaborated with workmen have certainly become newly impressed with the dominance of good workmanship. Those workers who have collaborated with artists have likewise had a new vision of proportion and contrast. If I have noted one thing rightly it is this: the tendency of the workman who wants to make a fine thing is to get lost in useless intricacies of technique. He considers the end to be the exhibition of his virtuosity; always the same error in a new way. Alas, how difficult it is to be simple and reasonable!

On the other hand, what of the artist? His tendency, in his design, is to ignore the nature of the technique required in each different material. That form of collab-

PARIS LETTER

oration in which groups of artisans have worked under the control of an artist who knew their ways and their methods has given the best results.

§

It is a grave mistake—and so many make it—to think of the artist as an exceptional and privileged person, endowed with supernatural gifts. If that were true, works of art, and especially great works of architecture, would be very limited. But, on the contrary, we note that almost all of the works remaining from earlier epochs, even including the familiar things of the household, are to be ranked as works of art. They are so, beyond dispute. Are we thus to conclude that there has been a considerable diminution of æsthetic sensibility?

We find the answer in the building erected by the city of Paris at the Exposition. Here are shown a great quantity of objects designed and executed by school children, from 12 to 16, most of whom are the sons and daughters of workers. For long years, it was our custom to teach design, in the schools, by the process based upon mathematical exactitude, as near as possible; the time available to the child forbade the acquisition of that free-handiness which, once in possession, enables the artist to discard it in order to set the stamp of his own individuality on the work before him. Thus, the Primitives achieved their individuality at one stroke. Now we seek to tap the treasure contained in the instincts of the child and to exalt it ere it has become troubled by too much knowledge of or too wide an acquaintance with either ancient or modern works of art—and, above all, to tap this treasure before the sun of the child's natural taste has been clouded by æsthetic theories.

Existing works of art are shown to the children without comment. To the eye alone is given the task of refining the æsthetic sense. Thus it was that in every epoch the artisan formed his taste through the unconscious companionship of the work of his forbears. He never bothered to analyze and there were no professors to thrust an analysis on him. Today, it is the task of the teachers in the schools of which I speak to watch the child and see that he seeks his inspiration in Nature and in himself rather than in works of art with which he may be familiar. He is given a minimum of technique in design. Faults of good sense are corrected. It is desired that he develop keenly his faculties of observation and that he learn to know the real form of things. Exercises in modelling are given quite as much as in drawing. The results are surprising, and they give us hope that in time an understanding of art will no longer be thought the snobbish privilege of the élite.

§

In all countries one hears the incessant hum of a new language in æsthetics. The epoch we now traverse is analogous to the barbaric times that followed the dissolution of the Roman Empire, when the brusque and brutal transformation of the conditions of existence brought an eclipse of all artistic movement. The same transformation, quite as brusque and quite as brutal, produced by the scientific discoveries of the nineteenth century and their industrial application, has produced the

same result again. Today, we seem to see signs of better times. With industry able to assure a plenty of those things needed for our material existence, all classes of society ought to have the time necessary for æsthetic development.

Perhaps one of the signs is that efforts toward saving the art of the past continue to multiply. Every province in France has its groups working toward that end. Even such an industrial congress as that recently assembled at Grenoble, for a discussion of the water-power question, took occasion to consider projects for the utilization of power in relation to the protection of natural beauty. This congress, completed by an exhibition of regional architecture, attracted many visitors. For several days the President of the Republic lived at the splendid Chateau de Vizelle, bought by the State several years ago in order to prevent its being parcelled out for commercial purposes. But how many domains, old houses, interesting relics cannot yet be saved, for such a rescue will only be possible when an artistic education, such as that for which I have already expressed the hope, is a universal possession. In the meantime, we note particular efforts here and there and the steady work of little groups organized to save some precious inheritance. Of such is the history of a rather original bit of conservation that recently came to my notice.

Two artists living in Brittany (one is the painter and wood-cutter, J. A. Lachaud, now famous, and the other his younger brother, a beginner in architecture) had noticed in the Place St. Corentin at Quimper a picturesque old house used for night lodgers, badly kept, in poor repair, and which, to its owners, did not seem possible of modernization, except by demolition and rebuilding in imitation stone. Such a catastrophe to one of the most picturesque elements in the square where stands the famous cathedral of Quimper was too much, and the two artists set about forming a society to buy and preserve the old house. Later, in demolishing some of the partitions that had accumulated through successive generations of use and occupancy, they discovered the great low-ceilinged rooms of a sixteenth-century *auberge*. The removal of coats of plaster disclosed the huge oak joists, in a perfect state of preservation, and which are now to be seen as originally intended. The potters of the district were invited to employ their wits in making modern dishes based upon the design traditions of the Bretons. The wall hangings were woven by hand in Brittany, and, to complete the charm, old oaken chests and furniture of the days of the *auberge* were gathered and placed in the rooms.

Such an effort is a sign of the times. It aims to mix art and life. Certainly, I do not believe that the young architect who has, with such enthusiasm, realized both an artistic and a financial success, will emerge as a business man. But he has shown to business men that art pays, and that business, if it will be successful in the future, must seek the collaboration of artists. To that extent the authors of the "Relais St. Corentin" (for such is the name of the hotel of which I speak), have rendered a great service to artists who are too often neglected by business when their help is truly indispensable.

G. F. SEBILLE.

Civic Influences in Architecture

The Rebuilding of Santa Barbara

WE have in Santa Barbara the Community Arts Association, devoted to all the branches of the Arts and which has been doing extremely fine work in the community. This Association has four major branches: the School of the Arts, in which all branches of the arts are taught; the Drama branch, devoted to drama and its allied subjects; the Music branch, devoted to music, orchestra, chorus work; and the Plans and Planting branch, the planting division of which stimulates interest in gardens and related subjects, while the plans division, of which Mr. Bernhard Hoffmann has been Chairman ever since its inception, has devoted every possible effort to arousing a desire and appreciation for good design especially along our local traditions, for proper civic development and for everything related to this broad subject. I would emphasize the educational work of this Plans division, because the result of the influence it has been exercising during these past years has been surprisingly shown in the public attitude and response to all the efforts made in this direction since the Santa Barbara earthquake, and I feel has had more bearing on the result than is generally realized, for which all thanks are due to the untiring and unceasing interest and work of Mr. Hoffmann and to those who have helped him.

This work of the Plans division and the splendid work done by the City Planning Commission and by the City Park Board, whose chairman is Mr. Winsor Soule, A.I.A., had all laid a pretty substantial ground work and community interest for real forward development for the city before the recent earthquake came, and now the disaster has given a real opportunity for carrying out these ideas in a much fuller and more complete way than could have been possible otherwise, for under normal conditions it would have taken many years and gradual progress to realize many of these accomplishments.

Before the earthquake, the City Planning Commission and the Park Board had had comprehensive reports and plans prepared for the entire development of a system of traffic streets, recreation, parks, boulevards, playgrounds and related matters by Mr. Charles H. Cheney, consultant on city planning and by Olmsted Brothers, landscape architects.

A new and comprehensive Zoning Ordinance had been prepared for the city, for which Mr. Cheney was the consultant; the Ordinance became an actual law a few days after the quake. In addition, a new and vastly improved building code had been drawn up under the direction of experts and had become a law just a few days before the quake, so all these steps forward almost miraculously interlaced with each other and with the quake, and we found ourselves better protected and better provided for at the date of the earthquake than ever before, with regard to future building and development and reconstruction.

Immediately after the disaster, the City Council created the Committee of Public Safety and Reconstruction to handle the reconstruction problems. One of its first acts authorized the creation of an Architectural Advisory

Committee, as a further safeguard to the intelligent spending of any moneys for reconstruction; of this Mr. Hoffmann was at once made chairman. This Committee is composed of the local practicing architects and laymen representing the various civic, professional, and business interests. Amongst other things, it decided to recommend to Council the creation of an Architectural Board of Review, to be composed of three architects and two laymen and to be a permanent part of the Bureau of Building Inspection with power to pass on the design of all structures for which building permits are asked.

This the Councils did and the Architectural Board of Review is now an actuality and in operation. Its powers are limited to an advisory capacity only, and if all city ordinances are complied with they have not the power of definitely holding up the granting of any permit, but it does give this Board of Review the chance to suggest changes in design and to bring possible influences to bear for their betterment; the results it is obtaining and the response to its suggestions are truly gratifying and remarkable to date. This Architectural Board of Review is at present composed of Mr. J. E. White, chairman; Mr. Bernard Hoffmann, secretary (lay members); and Carleton M. Winslow, A.I.A.; George W. Smith, A.I.A.; and William A. Edwards, architectural members. The Architectural Advisory Committee also recommended the creation of a Committee to review the new Building Code to take advantage of the many lessons learned from the quake and this the Councils have done. This Committee is now at work on the code and is composed of Mr. V. D. Hedden, expert consultant; Mr. W. L. Snook, contractor; and Mr. John Frederic Murphy, A. I. A.

Through these organizations and committees and the hearty backing of local papers and civic and social organizations, the general progress toward really fine accomplishments and a vastly improved city is most encouraging.

There is also to be mentioned the very fine spirit and attitude of the SOUTHERN CALIFORNIA CHAPTER and of the Allied Architects Association of Los Angeles. Immediately after the earthquake they sent representatives to the architectural group here with every promise of aid, assuring us that they felt and desired that Santa Barbara should be rebuilt so far as possible by the local men. They offered the facilities of their drafting rooms to us and to assist in any other way possible to help us out, that we might say we were in a position to handle all work which might come our way. Such truly disinterested actions as this must mean much to the profession as a brotherhood.

The result of these conferences and this splendid offer has been the establishment of a Community Drafting Room, for which all the personnel has been sent from these bodies in Los Angeles; for the first month it was in charge of Mr. H. C. Perram, and at present of Mr. Arthur R. Hutchason. To this drafting room any local architect may take his overflow work at cost. In addition, one of its most notable results is with the small property and shop owners who either cannot afford an

CIVIC INFLUENCES IN ARCHITECTURE

architect's services or who will not consult with one. When such cases as these appear before the Architectural Board of Review with some unfortunate design made by an untrained person, the Board suggests desired changes and advises the applicant to go to the community drafting room for further help, where he may have his façade redesigned at cost. In nine cases out of ten these men have taken advantage of this service, and their intended repairs have been redesigned by expert designers for them in this drafting room. The result of this work for the small owner in the aggregate future appearance of our streets will be a great advantage which in the emergency could probably be obtained in no other way and will also be a splendid education and stimulus for the future.

This work in the community drafting room is being carried on with the full consent and coöperation of the local architectural group, and although it is realized this service may in certain cases be imposed on by a few who really could afford an architect, still, as an emergency work, we all expect the good it will accomplish in these cases in which the architect cannot reach the owner will be more than repaid in the benefit to the city.

Of course we shall not immediately attain everything we have in mind, for there are at best many financial and other difficult problems to be recognized, met and solved, which will put off some of the desired accomplishments to the future. Even at that, the immediate attainments, we feel, will be very considerable, and a far step will have been taken toward a more beautiful, more harmonious, better planned, better constructed and better coördinated city than could ever have been attained in so short a period without our earthquake. Any help or encouragement the Institute can give or bring to bear toward the accomplishment of such results will be well given and greatly appreciated by all here.

T. MITCHELL HASTINGS, A.I.A.,
*Chairman, Santa Barbara Architects,
Architectural Advisory Committee.*

Preserving Another Richardson Landmark

The PITTSBURGH CHAPTER of the American Institute of Architects has actively enlisted itself against the proposal to destroy the Allegheny County Jail Building, designed by H. H. Richardson. Additions to Richardson's design have caused the building to become an obstruction to present-day traffic. The Chapter has proposed that the structure be restored to its original extent and form, and that it be converted into an apparently much-needed Hall of Records. To these ends the Chapter has offered its services, and has also referred the matter to Mr. Alfred Lawrence Kocher, Chairman of the Institute's Committee on Historic Monuments and Scenery.

A resolution of the Chapter follows:

"Whereas, The group of buildings known as the Allegheny County Court House and Jail has been for years recognized, in this and foreign countries, as an American architectural monument of outstanding merit; and its architect, Henry Hobson Richardson, who is placed among the

greatest architects of this country, regarded this group as his best work; and,

"Whereas, Recent serious proposals to destroy the jail portion of this masterpiece have been given considerable commercial publicity; and,

"Whereas, There appears to have been no serious attempt to reconcile the alleged objections to the present use of the jail building and various municipal requirements;

"Therefore, be it resolved, That the PITTSBURGH CHAPTER of the American Institute of Architects present to the proper public officials and to local civic bodies, the proposal to reduce the jail structure to its original extent and exterior condition, and to remodel the interior to serve as a much-needed hall of records, to the end that this architectural masterpiece may be conserved to future generations of Americans as an historic and cultural asset."

In this connection we are reminded of the preservation of the Glessner House, in Chicago, another of Richardson's works, which is now to become the Architects' Club of Chicago, through the joint activities of the CHICAGO CHAPTER and other local architectural bodies. A full account appeared in the JOURNAL for January, 1925.

The Small House Question

The NEW JERSEY CHAPTER of the Institute has adopted a Resolution, which has been sent to the JOURNAL, as directed by unanimous vote of the Chapter's October meeting. The Resolution follows:

WHEREAS the Architects' Small House Service Bureau, its Divisions, and its endorsement and control by The American Institute of Architects are now receiving considerable notice in the professional press, and this, THE NEW JERSEY CHAPTER, A.I.A., or the State, has been particularly mentioned as an objector, as the source of perhaps the loudest protests; and as the JOURNAL of the Institute has invited communications upon the subject, we deem this to be an opportune time to re-state and to state more fully our attitude toward this question, as follows:

The objects of the Institute are stated in Article II of its Constitution, which reads: "The objects of this Institute shall be: To organize and unite in fellowship the Architects of the United States of America, to combine their efforts so as to promote the æsthetic, scientific, and practical efficiency of the profession, and to make the profession of ever increasing service to society."

With other Chapters and Members we are proud of what the Institute has accomplished toward these objects, and prouder still that it has unceasingly striven toward them, that the professional effort, not merely of its Members but of the architects of the country generally, is upon a higher plane and upon an increasingly heightening plane of ideal and accomplishment because of the Institute, because it has tended to unite in fellowship the architects of the country including those who are not Members, because it has helped to combine the efforts of Member and non-member architects, and has induced and helped the profession to be of ever increasing service to society.

Our objection to the endorsement and control of the

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Bureau by the Institute is that, as we see it, that course is not consistent with the Institute's purpose, that its tendency is not toward unity in fellowship, but toward turmoil, that it does not tend to combine the efforts of the architects of the country so as to promote the profession's æsthetic, scientific, and practical efficiency, or to make it of ever increasing service to society, and that its sponsorship of the Bureau has detracted and, if continued, will still further detract from the high regard in which the Institute justly has come to be held, and so will lessen its effectiveness in its pursuit of its announced objects.

We believe that what is in the best interests of society is, in the long run, in the best interests of the profession, the Institute and its Members, and that these are not, will not and can not be served by the Institute's endorsement or endorsement and control of the Bureau.

We recognize that stock plans have been, are being, and will be sold to whoever will buy them, by some architects, material dealers, periodicals, plan factories, newspapers, and what-not. This went on in spite of the Institute before the endorsement of the Bureau, it goes on now, and it will do so whether or no. But until the Institute endorsed the Bureau it was not responsible. Until 1921 none could say the Institute approved anything of the sort. We recognize that some will build without an architect, that some who should employ an architect will not, that some will buy plans and in some cases from architects. Whether this is unfavorable or unfair to the architect in private professional practice or to any architect, and other phases of the production, marketing and use of stock plans, are details which have received too much attention from the proponents of the Bureau, to their practical exclusion and avoidance of considering the main objection to the Bureau's endorsement and control by the Institute: that such endorsement and control are inconsistent with and an obstruction to the Institute's objects, and violate much of what the Institute has long held dear.

We believed the Bureau movement would lead to unfortunate associations. We believe it has. We believe it will lead to yet more if continued. Has there been nothing unfortunate about the Bureau's, and so the Institute's, relations with any building material association, with any newspaper, with any syndicate? We mean unfortunate from the Institute's standpoint, unfortunate, if for no worse reason, as seeming to be less fair to one group of the building industry than to other groups, as, for instance and grantedly unwittingly, letting anyone or any group step into the breach, or hold the bag, or any trading where either the *quid* or the *quo* was inconsistent with the Institute's objects, or inconsistent with its position before the world of the building industry and architecture. Can not there be a frank and full exposition of the terms of all agreements and understandings between the Bureau and each of its Divisions and such other parties as we have mentioned? We know of no such data that is available and adequate. Surely, as it is the part of the individual architect to hold himself to strict account, it can be no less so as to any subsidiary of the Institute, the architects' chief professional organization. The Institute is in control and is respon-

sible. We are Members of the Institute, and, as we see it, entitled to the information. We ask it, that we and other Members may be guided by it in our consideration.

Besides this, as Members of the Institute which controls the Bureau, we have not found any adequate exposition of Bureau finances. We have read the latest publication we know of on this subject, on pages 385 and 386 of the October JOURNAL, but are left in darkness. We think the Institute should have some well-known firm of Certified Public Accountants prepare and over their signature submit to the Institute, to be placed by the Institute at the disposal of all Members, unpurgated and unabridged, for their information, a statement showing every sum of money or other valuable consideration received, or accrued or accruing, by the Bureau and each of its Divisions, from their inception, when the amount—or what, from whom—by name, and what for in detail, and every sum of money or other valuable consideration paid, or accrued or accruing, by the Bureau and each of its Divisions, from their inception, when, to whom—by name, the amount—or what, and what for in detail; also, when other corporations than the Institute and its subsidiaries are concerned, such data regarding their personnel as the law or the Post Office Department requires to be published as to the personnel of corporations publishing second class mail matter. We ask this information for its interest and value to us and other Members in the consideration of the subject in question and not at all as any implication of criticism.

We realize that the endorsement and control of the Bureau by the Institute came and only could have come through Convention action, and that reversal can come only through Convention action. The question was not new to us when Institute action was taken. We have canvassed the subject for nearly ten years, if not more. To us, the essence of the matter has never been so much as to whether plans should be sold, or the details of their production, marketing and sale, as whether or not any professional architectural society or, what is more important, their chief, the Institute, should endorse the moot procedure. During this period we have considered every argument advanced, including all brought forward by the Bureau's proponents, with the consensus of the opinion of our Members always adverse, unconvinced of the rightness or wisdom of the assumption of any sponsorship, convinced of its error and fallacy. When the proposal came that the Institute go immeasurably beyond endorsing the idea proposed, and endorse and take control of a corporation and enter the field itself, producing, marketing and selling stock plans through a subsidiary, it seemed the picturing of a mirage, an offering of an opportunity to the Institute to stultify itself, and we were dumbfounded. We could not believe that more than a corporal's guard of the short sighted, the visionary, and the financially interested, could be persuaded or dragooned into supporting such a proposal.

Our opposition and the reasons for it are not new, and our opposition continues because the reasons for it continue. We opposed endorsement before it was granted and at the moment it was granted in 1921, and vigorously.

THE SMALL HOUSE QUESTION

We have opposed it and what has followed ever since, because, however well intentioned its proponents have been and now are, we believe it a serious mistake.

As was expressed at the 1921 Convention, we believe the decision to endorse and take control of the Bureau might well have waited upon further consideration. We think such further consideration would have avoided the present situation, that Members everywhere increasingly see that decision to have been erroneous, and that the time to withdraw endorsement and relinquish control is approaching.

And WHEREAS these are our views, and we believe them to be held in substance by many Members in other Chapters, and we believe the whole subject may well be fully considered by Members between now and the coming Convention, that Delegates may know the attitude of their constituent Members, be it

RESOLVED, that a copy of this Preamble and Resolution be forwarded to the Editor of THE JOURNAL of The American Institute of Architects, by the Secretary and such of the 110 Institute Members of our Chapter as can be reached in time and who indicate their desire to have their names attached, for publication in its forthcoming November issue, as the NEW JERSEY CHAPTER's contribution to THE JOURNAL's symposium upon the subject.

For THE NEW JERSEY CHAPTER of The American Institute of Architects,

HUGH ROBERTS,
Secretary,
and

CHARLES H. ADAMS, FREDERICK JAMES ADAMS, ERNEST A. AREND, HENRY BAECHLIN, CHARLES H. BAUER, GRANT A. C. BEHEE, JAMES O. BETELLE, GEORGE F. BIAL, LOUIS F. BIRD, W. FRANK BOWER, SHIRAS CAMPBELL, JOHN F. CAPEN, CLEMENT C. CASSELL, NEIL J. CONVERY, FRANK A. CUTLER, KENNETH W. DALZELL, CHARLES H. DARSH, ROBERT CAMPBELL DIXON, GEORGE S. DREW, WILSON C. ELY, RICHARD W. ERLER, CLEMENT W. FAIRWEATHER, ERNEST H. FOUGNER, FRANK GRAD, WILLIAM S. GREGORY, FREDERICK J. GRIFFIN, GLENN A. HACKER, DAVID W. B. HAINING, WILLIAM A. HEWLET, GILBERT C. HIGBY, CHARLES A. HORTON, T. CECIL HUGHES, J. OSBORNE HUNT, BERNARD E. JAMME, JOHN F. KELLY, FREDERICK M. KERN, LEO FREDERICK KNUST, CHARLES E. KRAHMER, JOSEPH D. LUGOSCH, PAUL MERTENS, ARNOLD H. MOSES, JOHN E. NITCHIE, CHARLES W. OAKLEY, JOSEPH R. OGDEN, CHARLES PALLISER, WARREN C. PATTISON, AUGUSTUS C. PAULI, C. GODFREY POGGI, W. A. POLAND, CHRIS. M. REINHARDT, WILLIAM B. RIEBENACK, OSCAR SCHMIDT, MARSHALL N. SHOEMAKER, ERNEST SIBLEY, AUGUST SEIDER, JR., LEON W. SLACK, WILLIAM W. SLACK, THOMAS STEPHEN, HARRY T. STEPHENS, HOWARD A. STOUT, VICTOR H. STROMBACH, WILLIAM A. TILTON, SHELDON E. TOWNLEY, DALE TRUSCOTT, DUDLEY S. VAN ANTWERP, JOHN C. VAN VLANDREN, S. HUDSON VAUGHN, JULES VERNER, F. HAVILAND VREELAND, FREDERICK JOHN VREELAND, JACOB J. VREELAND, HOBART A. WALKER, CHARLES B. WATERHOUSE, FRED. W. WENTWORTH, SEYMOUR WILLIAMS.

Fellowships in the Institute

Fellowships in the Institute are prized. They are awarded every year, if the Jury of Fellows receives nominations from which it can make a selection. Perhaps there are many members who ought to be Fellows. If you know of any, why not nominate them? No Jury of Fellows can know all the men in the Institute or their worth and performance. It is the privilege of every Institute member to be his Fellow's nominator. For this reason particular attention is called to the announcement of the Jury of Fellows on page 417 of this issue.

The time to heed the Jury's call is now—when you hear it. The date limit is 1 February, 1926, but the Jury requires time for its work and nominations, under the rules provided in the By-Laws of the Institute and described in the Jury's announcement, should be made without delay.

Allied Architects Associations

At a recent meeting of the KANSAS CITY CHAPTER the subject of Allied Architects Associations came under discussion, consequent upon the suggestion of the topic at the Sixth Regional Conference in that city, 18-19 September. After an extended consideration of the matter, it was finally moved by Mr. Albert S. Owen that the KANSAS CITY CHAPTER go on record as being in entire sympathy with expressions of disfavor with the Allied Architects Association as expressed at the Regional Conference.

Proceedings

Libraries are advised that the Executive Secretary, The Octagon House, Washington, D. C., will be glad to supply copies of the Proceedings of the Annual Convention of 1925 whenever requested so to do.

Institute Watch Fobs

The Executive Secretary wishes to announce that there are a few Institute Watch Fobs remaining. The design is that of the Institute seal. The fobs are gold-plated and provided with a suitable small strap. They may be had from the Executive Secretary at the price of eighty-five cents each.

House Beautiful Cover Designs Competition

The Fourth Annual House Beautiful Cover Competition involves a first prize of \$500 and a second prize of \$250. In addition this year, and in addition also to the possible purchase price of a design, is a special prize of \$100 with a certificate of merit, for the best design submitted by a student of any school of art. The competition closes 29 January, 1926. Particulars may be obtained from the Competition Committee, House Beautiful, 8 Arlington Street, Boston, Mass.

The Secretary's Page

What Can the Institute Do For Me?

THE INSTITUTE is sometimes regarded as a strictly business affair organized for business purposes of offensive and defensive for the material benefit of its members. But this is a narrow and misleading view. It is even erroneous, when considered in any but a very restricted sense. It is claimed for the practice of Architecture that it is a Profession. It is further claimed for the Institute that it was intended to be a Professional Society, should be so regarded, and so maintained.

A Professional Man is one who, regardless of the trend of these commercial times, persists in the old-fashioned idea that his is a vocation implying certain definite responsibilities. He is a trustee of the accumulated wisdom and technique of all who have gone before him in his chosen work. He has a keen sense of the responsibility attaching to that trusteeship. He realizes that he must measure up to as high a standard as possible, personally and technically. He knows that he has no right to expect or demand exorbitant fees, but that all questions of financial profit are secondary. He must be paid, surely, in order that he may practice, but he must never practice in order that he may be paid.

The points of contact of the Architect with the world about him are bewildering in their multiplicity. He may, however, group them roughly as informative and diffusive. Under the first head come his sources of information, and inspiration. It is not within the scope of these few remarks to deal with the inner sources of action, but with external matters only. Here then are his books, his pictures, his magazines, his traveling, even his recreation. Here has come his education and all his training and experience. Here he also touches his competitor, who, it is fair to assume, has aims similar to his own, problems of like nature. The professional viewpoint seeks to minimize the differences which arise out of mere commercial rivalry. It seeks to emphasize the common inheritance, the common aim, and the common responsibility. Here then is his professional society in which he and his competitor are both members. It should be of immense assistance to him through its various committees, through its diverse membership, each with an individual viewpoint, each with a personal quantum of experience.

Under the second head comes the public—in particular, as it focuses its various contacts through people and affairs, social, civic and so on. Here are also the men who must carry on the architect's ideas—the engineer, the contractor, the mechanic and craftsman. These latter are all organized, and it is simply a matter of prime necessity that the architect should have a society upon which to rely in the matters which concern these organizations, and which can answer the questions which are constantly being asked of the architect by these other groups. It is easy to realize the importance of the Professional Society from even such a hurried survey of the architect's duties as this present one. It may and does furnish him with

instruments of service in its standard documents, its manual of professional practice, its code of ethics. Through its committees it is constantly adding to its fund of valuable knowledge, and not only is smoothing out the rough places in the well-traveled road of professional practice, but is breaking new ground in fields where the architect is still a pioneer. It may, and doubtless it will, as time goes on, extend its activity into lines of scientific research, become a sort of post-graduate university where those of its members, whose talents are so disposed, may contribute definitely to that common heritage of knowledge or wisdom of which the society may be regarded as the official guardian.

It may, and does, through its mingling of minds, in its conferences and conventions, its meetings and informal gatherings, through the interplay of ideas, the exchange of experiences, furnish the architect not only avenues of escape from his worries, but also a great dynamic stimulus with which he returns to his work refreshed and strengthened.

What can the Institute do for me?—Say, rather, what can I do for the Institute? What can I do for the sake of the profession which has honored me by recognizing my share in its useful work in the world? Whether I belong to the Institute or not, my work is made easier by the fact of the Institute's existence. It has fought in advance many of my battles. It has established and legalized customs, and procedure by which I move safely through a maze of intricate human relationships. It offers a guidanceship in difficult places. If I owe anything to my profession, then I owe a very great deal to my professional society—the American Institute of Architects.

"Or Equal"

The Secretary sometimes receives letters from manufacturers written in a spirit of dissatisfaction with the lack of coöperation which they have experienced from architects. One architect has specified a material wrongly, another hasn't specified it at all, another specifies a process that is sure to give bad results, and is such a self-opinionated person that no one dares to advise him, and so on.

On the other hand, the Secretary gets a letter like this: "Dear Mr. Architect:—

"Would you be interested to use your influence in selling our product?" The letter goes on to unfold a proposition offering the architect "a commission of 5 per cent, thus assuring you of a nice steady income."

The most astonishing part of the letter (after one's amazement that such a letter could have been written at all), is a further statement: "The majority of our representatives are architects just like you. They started out by devoting part of their time, and as the business grew they got their draftsmen and field superintendents to help out."

The Secretary is reluctant to publish such loathsome matter, but he believes that the remedy for such prac-

THE INTERNATIONAL EXHIBITION AT PARIS

tices is "pitiless publicity." He is forced to assume that the lack of coöperation complained of by manufacturers is largely due to the other kind of disreputable coöperation which the letter above assumes as a fixed practice. Reputable architects are timid about having much to do with people who still persist in the old dishonorable theory that the architect is corrupt and that his good will is purchasable.

The architect who honestly believes that a certain material is the best available for a particular purpose on a particular job has a hard row to hoe, for if he specifies that material outright, he is inviting the criticism of the competing firms, and unless he is very firmly entrenched in his professional standing the evil tongue of slander will do his practice great damage.

The kind of coöperation needed between architects and manufacturers is coöperation in the interest of the client. If an architect honestly believes certain things should be used on a particular job, he ought to be helped by the selling fraternity and not hindered. The substitute, "just as good" (which is what always comes in when the architect weakly yields and writes "or equal" into his specifications), has made trouble enough to have been pretty well discredited by this time. But it still persists, and all that the Secretary can do about it is thus to counsel each member: "To thine own self (and client) be true." The other things are relative.

Advertising

The following extract appears in the minutes of a recent meeting of the WEST TEXAS CHAPTER:

"A motion was made by Mr. Cameron, seconded by Mr. Jackson and carried, that local members of the WEST TEXAS CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS, authorize the Publicity Committee to place in the two local Sunday papers, for a period of sixty days, an ad containing the names of all local members. That the exact cost be determined for such before the publication of the first ad and the cost be pro-rated and collected in advance. If out-of-town members desire to have their firm names appear in the ad they should communicate with the Committee and pay their pro rata of the cost of the ad."

WILLIAM L. STEELE,
Secretary Pro Tem.

The International Exposition of Modern Decorative and Industrial Art¹

The Paris exposition of 1925 is primarily a commercial exhibit. From an artistic viewpoint it is as serious as the changing fashions of the season in ladies' millinery and gowns. From a business standpoint the importance of the fair may be gauged by the millions of money which went into the erection of nearly 200 special buildings and the installation of an immensely costly stock of furniture, fabrics and craftsmanship of all kinds and from

many nations. With post-war business conditions in mind, France is entitled to especial congratulations over the great success achieved by this exhibition.

The significance of the 1925 Paris exposition may be easily misunderstood. The American conception of an exposition, whether it be a county fair or a world's fair in Buffalo, Chicago, or San Francisco, is that it is intended to bring together the finest accomplishments in every line of endeavor shown. It is presumed that every exhibitor will present the best things he has done and those which have won or will win public favor. In short, an international exposition is expected to be an exemplar of the taste and achievements of each nation represented.

The site of the exposition lies on both sides of the river Seine like a letter H, the connecting bar being the Pont Alexander III, providing a vitally important ease of access for great numbers of people. Ample entrance gates are placed at focal points on various sides of the site.

In order to tie together the parts on both sides of the Seine it was the natural thing to do to make the monumental Pont Alexander into a Ponte Vecchio or Rialto by superimposing a connecting line of shops or display pavilions. This bridge bar of the H was extended south of the Seine and becomes the main axis or shaft of a double cross instead of a simple H. On this main axis is placed the principal group of buildings, in which an interesting composition is attempted. A certain orderliness is attained by a symmetrical arrangement of those buildings which are similar in mass, and even by the construction of four large lofty restaurant buildings practically alike to accent the grouping. But in general the utmost freedom was allowed in size, scale and style of the buildings. There was no hampering height of cornice line or other unit of scale. The buildings are skillfully placed with respect to size, but under such complete freedom of design curious contrasts of color and juxtaposition of the gigantic and delicate in scale are bound to occur.

The old Grand Palais (permanent exposition building) houses a large part of the exposition, but as a building it appears appropriately outside the boundaries of the present special show. The visitor enters it quite separately from the street or unknowingly slips into it from the exposition grounds through a side entrance. The Seine could hardly be prevented from serving as a fine feature of the exposition. On either side of the Pont Alexandre III great barges are moored—floating restaurants, gorgeously decorated and made to carry even fountains and garden planting. At night floating electrical and hydraulic apparatus provide a brilliant display of illuminated waters, in which the bridge, barges and buildings are parts of the picture.

When one seeks the underlying idea or motif of this exposition he finds it to be the unrest and impatience of the age—a seeking for the new at whatever cost. Yet it is the work of many generations to invent a system of construction and ornament which will constitute a style of architecture, and it is a large undertaking for a single generation to attempt to initiate a new system of construction and to clothe it with suitable artistic expression. The attempts seen in this exposition are interesting and clever. If a single capital which resembles an Ionic or

¹ Already referred to at length in the Paris Letter in July, page 258, September, page 338, and in the present issue, page 406.

Corinthian, or if a single Renaissance moulding has been included in this great group of buildings, it is conspicuous and is doubtless considered a mistake. There is much that is formless and void; the designers have gone back to the triangles and zigzags of the Normans and the Incas. All the able efforts to make these motifs gay and beautiful result in the effervescence of mountain brooks spraying over accidental boulders, and when one wanders into the Chinese building he has a sudden feeling of restful relief. His canoe has floated out of riffles into a smooth river, which has flowed on in its present channels for centuries. The Turks and the Japanese were allowed (for some reason or oversight) to do their buildings in their own way without being required to adopt "modern art." Their exhibits and those of the Arabs and the South Africans seem to belong to themselves, and the observer is grateful that not all anchorages have been cut away.

If one is asked for an outstanding characteristic of the fair he may answer that it is an effort to solve problems honestly in a new way and to do it attractively. It is often far from beautiful, but is usually interesting in idea, in form or in color. Honest as it intends to be, much of it seems affectation. An outstanding exception to this is the Russian Soviet Building. Here Architecture does its duty and becomes a historical record. That pavilion is a remarkable expression of an actual phase of civilization. It shows the Russian purpose frankly and straightforwardly even when it plans on diagonal lines.

One could write a paper on the use of building materials, another on new ideas in illumination, new ways of using glass as a decoration. The most significant characteristic of the whole exposition is that the dominating idea in æsthetic design carries throughout with remarkable consistency from buildings to dresses, from jewelry to furniture. It is a subject for congratulation or apprehension, depending upon the point of view. It reminds one that in the past mural decorations, stained glass and furniture, were successful to the degree in which they could be measured in terms of good architecture.

What influences for good or ill may be felt from this exhibition is a matter of opinion. Time will determine. The swing of the pendulum of public taste, as evidenced in passing styles of dress or interior decoration, because of their perishable nature, does not seem serious. Human nature likes change even in architecture, but there—because of permanency—mistakes are serious. When taste becomes so vitiated that it rejects the old simply because it is old and accepts ugliness just because it is different—then there is cause for concern. We applaud ambition toward investigation and independent thought and the creation and acquisition of new things. Cultural civilization is safe when it studies history to understand and appreciate. It will not then ignore precedent until it can substitute something as good or better. Intrinsic beauty requires no precedent and needs no defense. It justifies almost anything.

The Paris exposition contains many fine things. Let the seeker for truth study the judgments of the critics and see how they differ in drawing the line between mere novelty and the really beautiful. Let the seeker for truth analyze his own judgments of the works of the apostles

of "modern art." Let him ask himself whether the finest thing in building design and the most satisfying piece of furniture in this exposition is not that which has strong resemblance to good old things; that which comprehends certain proportions and harmonious relations which are fundamental to the art of all ages; fundamental because the need of them was implanted when human perception itself was created.

D. EVERETT WARD.

What Is a Style?

There was once a time when everyone of the slightest importance ethnologically was either a Celt or a Teuton, the few mugwump nationalities which attempted to straddle this issue being treated with the contempt and suspicion such a shuffling and evasive attitude deserved.

There were slight differences of opinions as to detail. Some maintained that the Celts were the salt of the earth and the Teutons its scum. Others (and it is surprising since 1914 to recall who were associated in this alignment) held that a drop of Teuton blood was sufficient to work the justification of a whole race and that to be a Celt was to be beyond the pale. Others again, placing the test of true merit in the fact of being an Aryan, were willing to accept both Celt and Teuton as human-kind, reserving their anathema for Semites and Mongols.

By and large, at any rate, only these two strains were thought worth mentioning, but even when the partisanship resulting from this controversy became most acute it does not appear that the distinction was ever carried into the field of architectural criticism.

The attempt of the Palos Verdes Art Jury¹ to define style in architecture has, however, introduced into this field the present-day successors of these racial antagonists, the Mediterranean and the Nordic (for I can not but think that the term "Norman," as used in the account of the activities of this jury that lies before me, must be a misprint).

At any rate, the Jury has defined two types of architecture corresponding very closely to these two human types and, as it used to be the facial angle to which appeal was made to differentiate between the races, the roof angle has been adopted as the distinguishing mark of the two styles of building.

As a result Palos Verdes will, it appears, be built in two sections: one a region of 30 degree roofs, clay tiles, light-shaded walls, terra cotta, stone, and plaster; the other a place of 60 degree roofs, and of dark-toned slate, shingles, and clapboards.

Surprising to relate, this decision is said to be based on a recognition of the fact that climatic conditions were

¹ "The problem set them (The Palos Verdes, Calif., Art Jury) by the attorneys representing the Project was to define what might popularly be termed the styles or types of architecture that would be allowed in different portions of the estate. It was necessary to produce a definition that would be understandable to the purchaser, binding upon the purchaser for all time, and the result desired was to make possible only a Mediterranean type of architecture in one district, a more or less mixed, semi-Mediterranean and semi-American type in another district, with more freedom, looking toward the type of, say, Normandy, in a third district. Weekly sessions often lasted until after midnight. The final results are interesting as representing a series of definitions so simple as to be at first glance startling."—*Basic Differences in Architectural Styles*. By Myron Hunt. *Bulletin of the Allied Architects' Association*, Los Angeles.

PLAYED ON A PENNY WHISTLE

responsible for the origin of these differences in color and roof-pitch, so that the climate of Palos Verdes must partake of the most amazing extremes, one end of the town being hot and dry as the oriental desert, the other subject to the wintry chill and drifting snow of Scandinavia.

A third style, namely: "American," seems to be admitted by implication, since the findings permit a "more or less mixed semi-Mediterranean and semi-American type in another district," but unfortunately the American style is rather vaguely defined.

It is not clear either whether the inhabitants are to be assigned to the various divisions of this new settlement by a system of quotas such as the immigration law provides, or by some other method. If random colonization is to be permitted it will be interesting to see whether environment eventually produces a differentiation between the residents of the various sections, developing an alert, gay, analytic, and practical race at the sunnier, warmer and more flat-roofed end of the town and a sober, material, and sentimental race in the zone of steep roofs and glaciers.

As the whole intent of this study appears to have been to produce harmony of character among the houses to be erected on an estate under development, I would suggest a very simple and effective means of bringing this about for the next jury which has to pass upon the same problem, and indeed for the consideration of architects in general. This is merely to debar the use of any materials not produced within hauling distance (say a twenty-mile radius) of the site in question.

It is true that this would have a most depressing effect on many nationally-advertised products, but I am prepared to guarantee that the result would be an immediate and most desirable homogeneity of artistic character, that the buildings erected would not only be harmonious as between themselves but also, what is perhaps more important, would be harmonious with their natural environment, and that any architect who worked for a year under this voluntary restriction would be in no difficulty whatever as to the question of "what constitutes the basic differences between the styles of architecture," the question which Mr. Myron Hunt proposes for discussion as a result of the Palos Verdes Art Jury's deliberations.

FRANCIS P. SULLIVAN.

Played on a Penny Whistle

Not so long since a paper was read before a distinguished gathering by a former Lord Chancellor of England, and his astounding subject was The Romance of the Law. This is a very curious thing, and who would have supposed that anyone, even a noble Lord, could have the hardihood to ask the attention of an audience to so fanciful a thesis. There can be no romance in the law. Our short span of usefulness may not take time to discuss it for and against. We know that the law is dull. And yet, it is a rather queer thing—for, if romance is something that once was and cannot be again, there is evidence that the law has had in its history some features which come within that loose definition. Trial by Strength, Trial by Fire, Trial by Water. They were such good ways of finding out. One knows how these

trials were conducted without being told at length; and the titles are so descriptive. But where is the Law today? Trial by jury. Dull argumentation and the evidence of specialists. The balance of hard facts without the pleasant assistance of imagination. If there has been romance in the law, it has gone the way of many good things.

With Architecture and Architects, *o terque beati*, our noble lord could have dealt and have found himself in fertile pastures. We still dwell in the quaint environment of that youth which the Law may only recollect. Our ways are yet bordered with that bright flowering shrubbery which tempts to a loitering walk and intercepts a too clear view into the rough labor of adjoining fields. We still have our Ordeals and their names are descriptive as of old.

There is the Trial by Sketch. How pleasant a way to prove a case. One decrees that a building shall be built. It is to be large and it is to perform many and intricate functions. Its parts both large and small must correlate and the answer requires boundless wisdom. The architect is called upon, or calls, and it is required of him that he shall make a colored picture upon a sheet of paper. If the picture is pleasing to the eyes of the one who desires to build, the case is proved. But, curiously enough, no two may make pictures at the same time except under conditions which are not well understood by the one who desires to build.

There is the Trial by Conversation. In this case the one who desires to build calls in many, or is called upon by many. The test that is set before the candidate is that he shall talk the same kind of English as that used by the one desiring to build. It may be good English or it may be bad English but it must be the same English, and when this has been determined the case has been proved. Again, curiously enough, but quite contrary to the case of the Trial by Sketch, it is quite proper for as many as possible to take part in the Trial by Conversation. It is a very popular Ordeal among architects who have found that no form of Trial is better suited to the development of their imaginative side.

There is, of course, the Trial by Consanguinity and the Trial by Sartorial Similarity and there are many other Trials, but it is no part of this paper to describe these Ordeals with any degree of comprehensiveness. It is only to assure Architecture of its happy state and to make it realize with gratitude that it has not yet grown into the dull middle age in which the Law has found itself and from which the illusions of youth are recalled with a perhaps affectionate regret.

Romance, with us, is not dead. The Ordeal by Battle, originated under The Conqueror, was not repealed until the year Eighteen Hundred Nineteen. It will probably take us quite as long.

ORPHEUS.

Money Talks

A new and rather ominous form of the familiar American raid upon treasures of the Old World is foreshadowed in the news that Lord Leverhulme's collections will not, after all, be sold at The Hill, Hampstead. They will not be sold there because everything which was to

have been included in the promised sale—pictures, books, or furniture—is to be removed to America and sold in New York some time early next year. As the news is announced there is an arrangement whereby the executors may keep back any work of art which the nation can make up its mind that it wants to buy in advance of the sale, but apart from that one can only gather that so good a guarantee price for the general collection has been offered from New York, that it would be folly, commercially speaking, on the executors' part to let the contents of Lord Leverhulme's treasure-house be sold in England. It is perhaps the kind of folly which that shrewd old captain of industry, who dealt at times so stubbornly with the arts that he patronized, would himself have been capable of indulging, but original Lord Leverhulmes are not flowers that grow in every garden. So that the "almighty dollar" makes one of the most striking displays of its omnipotence that has been seen for a very long time. Art treasures from famous European sales have often enough gone to America, but hitherto the Americans have come in person to make their bids. Now the whole sale is transported to their country—the self-sufficiency of the United States is so complete that they will no more be entangled in a European auction than they will in a European alliance. The wealth of the world flows into America—and the art follows it, wooed, like Danaë, by a shower of gold. And we receive to redress the balance—the products of Hollywood and those daily strips of cartoons which are "syndicated" by certain of the American papers.

—An Editorial in *The Manchester Guardian*.

architects. But time has rescued that glorious period from the hands of the opportunists, the merchants that forever borrow and never create, and Mr. Newcomb's book brings back to us the history of a settlement and an architecture that is as glamorous as any tale of the Middle Ages. His very first words remind the too eager worshipper that time and circumstance is of the essence of architecture and that this great art cannot be understood unless one acquires a background of the means whereby, and the manner in which, the people of their day pursued their part in the endless pageant of life.

It is quite idle to attempt any criticism, either minor or major, of Mr. Newcomb's work. Those who have a relish for architectural scholarship will pass their ultimate opinion. For myself, I have only gratitude and a sense of pleasure as I turn the pages. S. I. R.

Producers' Research Council

The semi-annual meeting of the Producers' Research Council, affiliated with the American Institute of Architects, will be held in Chicago on 10 and 11 November at the Club House of the CHICAGO CHAPTER. The meeting will be addressed by Mr. N. Max Dunning, Technical Director of the Scientific Research Department, Mr. Harry Wheelock, President of the CHICAGO CHAPTER; and Mr. Charles E. Fox, President of the Illinois Society of Architects. A cordial invitation is extended to all architects to attend the sessions.

From Our Book Shelf

The Missions

It was in 1914 that there appeared in the JOURNAL an article that seemed prescient with significance, for I rather suspected that Mr. Fernand Parmentier, the author of that article, *El Camino Real*, would some day give us a fuller account of the Missions and their history. But the great war took him for its own, as it took many another, and left me but the memory of a charming personality who, like myself, had been fascinated by the legend of the mission settlement of California.

Fortunately for architects, and all who have a love for this romantic and gentle epoch in our history, Mr. Rexford Newcomb has now published his work.¹ It is a handsome volume, although printed on paper that seems unnecessarily heavy, but the reader will not mind this overmuch, I suspect, so well has Mr. Newcomb done his work. There are facts for the fact-lover, and there is romance for the romantic. Mr. Newcomb has illustrated some old houses with the Missions and the illustrations are in almost every case excellent.

There was a time when the Mission legend was seized upon for making and selling knock-down furniture, when it was garbled and peddled by decorators and half-baked

More "Composition" Houses

To the list of seemingly endless experimentations under way in England in search of newer, faster, less expensive houses—as chronicled in various *London Letters* and notes in our columns—may now be added the "Cork-and-Steel House." We quote, in part, a clipping from the British press:

Forty houses with a steel framework and an insulation core of cork covered with cement concrete applied under pressure by a cement gun are shortly to be built for the Air Ministry.

The steel used in the framework that forms the backbone of the house for a parlor house weighs about two tons, and the framework for a block of two parlor houses can be erected by four men in one day. The architects of the Air Ministry have designed their houses to suit their special requirements, for the system does not restrict the architect or local authority to a standardized design. There is the same freedom as in brick construction.

The house itself is a concrete house of special design. The insulation core is composed of cork boards, such as have been used for the past twenty years for the insulation of cold-storage buildings and in the construction of powder magazines on board ship. This board, composed of granulated cork compressed in moulds and baked, is enclosed in the solid concrete of the wall. The cement concrete is applied to the structure under pressure by a cement gun.

¹ *The Old Mission Churches and Historic Houses of California*. By Rexford Newcomb. Lippincott, 1925.

LETTERS TO THE EDITOR

Official Business

Election of Members

10 November, 1925.

TO THE MEMBERS OF THE INSTITUTE:

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

ALABAMA CHAPTER: George Gehred.

CHICAGO CHAPTER: Vernon S. Watson.

CLEVELAND CHAPTER: O. L. Lenski.

DETROIT CHAPTER: Lapcelot W. Sukert.

FLORIDA CHAPTER: Coleman Hobart Sherwood, A. B. Thumel, Angus S. Wade.

IOWA CHAPTER: John Normile, Charles Lawrence Ritts.

NEW YORK CHAPTER: Benjamin Franklin Betts, Theodore A. T. de Postels, Louis Kurtz, W. Kenneth Watkins.

PHILADELPHIA CHAPTER: Conrad F. Neff, Emile G. Perrot.

SOUTH TEXAS CHAPTER: Joseph C. Beck.

TENNESSEE CHAPTER: Albert E. Gredig, John H. Ryno.

You are invited, as directed in the By-Laws, to send privileged communications before 10 December, 1925, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

WILLIAM L. STEELE, *Secretary Pro Tem.*

Fellowships

Fellowship in the American Institute of Architects is conferred upon a member who is a citizen of the United States who, in the opinion of an authorized Jury of Fellows, shall have notably contributed to the advancement of the profession in design, construction, literature, education or public service.

The nominations are made by the Jury of Fellows, who are required to canvass carefully all names submitted to them and, after due notice to the members of the Chapter, to present such names as in their judgment deserve the honor of election. Elections are made by the Board of Directors, at the pre-Convention meeting (3 and 4 May in 1926). The formal awards are made at the Convention.

As it is impossible for the Jury to know all of the members of the Institute well enough to pass upon their qualifications, it asks the coöperation of the membership in bringing to its attention those who may be worthy of consideration.

Suggestions may be made by Chapter vote, by Committee appointed by the Chapter, or by any group of five Fellows, representing one or more Chapters.

It is the desire of the Jury to make Fellowship a reward of achievement and a recognition of service. It is therefore particularly requested that all suggestions

be accompanied by a citation stating the grounds upon which the nomination is to be based, for the Jury must present to the Board of Directors in each case a statement of its reasons for the recommendation.

Fellowship in the American Institute of Architects is a great honor. But it must seek the man. A national reputation in architecture is not a prerequisite. Undoubtedly every Institute Chapter has at least one member worthy of this recognition. He may not be known outside of his State yet his work may be such that he deserves the highest honor. It is your duty as a member of the Institute to give careful thought to this request from the Jury of Fellows.

All suggestions and supporting evidence should be sent to the Secretary of the Jury of Fellows not later than 1 February, 1926, at the Octagon House, and early action is particularly desired.

HENRY H. KENDALL, *Chairman.*

Information Requested

The JOURNAL has been requested to assist in obtaining information as to the whereabouts of Mr. Charles Deas, formerly a member of the Institute and practicing architecture for a number of years in Memphis, Tenn. Such information, which may be sent to the offices of the JOURNAL, will be deeply appreciated by certain persons wishing to communicate with Mr. Deas.

Letters to the Editor

Three Views of the Small House Question

TO THE EDITOR OF THE JOURNAL:

I am tempted to answer briefly some points in Mr. White's protest against the Small House Service Bureau and general disagreement with Institute policy in that and other matters. He appears to me to be one of those architects who have a rather narrow view—a kind of labor union view—of the function of the Institute. While I do not know what the situation is in Lansing, Michigan, I do know that in this part of the world his statement with regard to the reputation and standing of the Institute contained in the last paragraph of his letter is not correct. The Institute as a matter of fact stands higher today in public esteem with regard to its ethical, professional and artistic accomplishments than it has ever stood. With a large body of the public, people who are of Secretary Hoover's opinion for instance, it seems to me the Institute has risen in esteem because of the Small House Service Bureau.

However, we are probably all to blame. We have evidently failed to win over some of these fundamentalists into conceiving the practice of architecture as an art growing in its social implications. The free clinics of the hospitals were and are strongly objected to by certain practising physicians as taking away their opportunity for livelihood and rendering cheap service to many who could afford to pay. The world has recognized that the objection is well founded but it would not for a moment consider going back to that period when the really poor man had nowhere to turn except to the quack. The rest of the argument in favor of hospital clinics, despite their disadvantages, is too well known to be repeated.

The architectural profession is up against the same kind of a situation and is trying to meet it in the same way the doctors have met their problems and as the lawyers and

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their Legal Aid Bureau are trying to meet theirs. Instead of trying to educate the public we ought to send out a lecturer under Institute auspices to visit the Chapters and give ethical lectures to architects on the new vision that is behind not only architectural progress but moving all of the professions towards wider fields of usefulness to all of the people. The Webbs years ago pointed out that most of the professions in their highest accomplishments are the devoted adherents of Midas only.

As for Mr. Wilts' letter of protest, there, too, I think the writer does not see the forest because of the many trees. The fault is not with the Competition Code of the Institute. I think that it is as well devised as any code can be to produce an honest judgment with equal fairness to all competitors. The forest that he missed seeing is the forest that surrounds any attempt to discover either originality or genius through the judgments of public opinion. After all, the best competition, whether it be for painting or sculpture or architecture, whether it be the judgment of a jury of an art exhibition or anything else like that, always rewards the most perfect expression of the commonplace. I have yet to hear of any kind of judgment of any kind of artistic productions which has revealed a genius. The very nature of genius is that it is different and unmeasurable by the ordinary standards. What nonsense to suppose that the Institute can devise a competition code which shall discover a new expression in architecture.

Mr. Wilts himself mentions Nebraska as an exceptional case. Accidents do sometimes happen. The history of music, painting and literature for us has been written in vain if we architects never read out of it the patent facts. The great exponents of all of the arts have (almost always) been men who have died before the beginning of an appreciation of their accomplishment.

ROBERT D. KOHN.

§

TO THE EDITOR OF THE JOURNAL:

WHY SHOULD THE YOUNG ARCHITECT COMMENCE THE
PRACTICE OF ARCHITECTURE?
(IF IT CONSISTS OF SELLING STOCK PLANS)

We were interested by Mr. Holden's article on the subject of the young architect's commencement of the practice of architecture and disagree with him in his conclusions, believing that there never was less excuse for an architect to start his professional career by peddling stock plans than at present. In our experience, covering a quarter of a century, it has never been so easy as at present for the young man to obtain recognition.

We believe that our profession is unlike the grocery business, for instance, where one hands something over the counter and collects the cash, and that the only way of securing satisfactory results on a building project is to employ an architect skilled in design, and to have him not only design the structure but supervise its construction with that interest that only the inventor has for the product of his brain.

We dislike the commercial atmosphere of the whole propaganda of the Small House Service Bureau and the tone of its documents, and have sufficient respect for the memory of the man who led American architecture out of chaos to disagree with Mr. Holden's statement that there are at least a hundred practicing architects as eminent as Charles Follen McKim.

No one objects to the competition of the lumber yards because the public can be convinced that our service is better,

but it is not so easy to prevent the sale of poor service when it is endorsed by the American Institute of Architects. And it is a poor service and always must be until supervision is mandatory.

One of the New York newspapers is now selling a book containing a number of the Bureau's designs for the modest sum of forty cents. Plans and elevations are given which will probably prove ample for many enterprising builders, thus reducing the cost of architectural service to a minimum. Say about two cents per building. It would seem, however, that in common honesty the letter of enthusiastic endorsement which this book bears should describe William B. Faville as a former president of the Institute, and not as its president.

We have had no opportunity to discuss Mr. Holden's article with the members of the NEW JERSEY CHAPTER, and the foregoing views should, therefore, be taken as the personal opinions of the writer, but at the several discussions of this subject held in the Chapter only disapproval has been expressed that anything so opposed to sound architecture and so unfair as the competition of the Small House Service Bureau should be identified with the American Institute of Architects, and New Jersey has long been loyal to the Institute.

C. W. FAIRWEATHER.

§

TO THE EDITOR OF THE JOURNAL:

The logical exposition of the Architects' Small House Service Bureau by Arthur C. Holden, New York, in the August issue, is worthy of reprint in pamphlet form for distribution by the JOURNAL to Members and Associates of the Institute. I believe that the need of developing this movement cannot be too forcibly placed before the profession. The average architect apparently has not begun to think of the wonderful work the Bureau is doing for him. He does not know that it is building up good-will for the profession.

Thirty-five years in the business of planning and building, mostly of the residential type, has given me a very good understanding of the adverse opinion that many clients have of an incompetent architect and his work. This distrust, among other things, is largely due to the poor guess the incompetent architect often makes on the cost of a house, and following this with the necessary charge for the plans a client cannot use. This general complaint, by that building public which has had such an experience with an architect, can no longer hold or gain ground where Bureau Service is given. Many a prospect has entered my office, hesitating, but was gradually convinced that the Bureau is doing a wonderful service. It gives me the satisfaction of knowing that his confidence in the profession has been partially restored.

In line with this train of thought I want to say a word about the Home Bulletin, *The Small Home*. This little monthly book is entitled to receive the solid support of every architect having the welfare of his business at heart, or at least to the extent of a yearly subscription. This little magazine is unique in its position before the public. It is the only architectural magazine edited by the profession that circulates largely among the laity, and gives an interesting and educational sidelight of the architect and his work. It gives the public a better conception of the difficulties of planning a small home and the commercial as well as the aesthetic value of the well designed home.

H. J. ROTIER, *Secretary North Central Division, Inc.,
Architects' Small House Service Bureau.*

Minutes

Meeting of the Executive Committee, September 17, 18, 1925

MEMBERS PRESENT. The meeting was called to order by the President, D. Everett Waid, at 9:50 A. M., on September 17, 1925, at the Muehlebach Hotel, Kansas City, Missouri. Other members of the Executive Committee present were the First Vice-President, Abram Garfield; the Second Vice-President, William L. Steele; the Secretary, Edwin H. Brown; and Directors Charles Herrick Hammond and Goldwin Goldsmith; also the Editor of the *JOURNAL*, Charles H. Whitaker; and the Executive Secretary, E. C. Kemper.

MINUTES CORRECTED AND APPROVED. The Minutes of the meeting of the Board of Directors held on April 18, 19, 20 and 25, 1925, were presented. A reading was dispensed with and the Minutes were approved as printed.

WHITE HOUSE RENOVATION OR RESTORATION. The Executive Secretary reported concerning the position of the Institute with respect to proposed changes in the interior of the White House:

Early in June newspapers reported that the White House was to be "done over" during the summer. These reports gave the impression that important changes might be made in the interior of the building and that it was to be completely refurnished. This brought to mind the correspondence between President Roosevelt and past Institute President Gilbert. It seemed desirable that Mr. Coolidge should know about these letters, and that they should be sent to him by the Institute in discharge of the obligation which it accepted from Mr. Roosevelt.

During the absence of President Waid in Europe, the Executive Secretary called informally on the Chairman of the Commission of Fine Arts who knew of the proposed changes at the White House. He did not discuss them in detail, but said that in his opinion it would be helpful to President Coolidge, and entirely proper, if the Roosevelt-Gilbert correspondence were sent to him.

Telegrams of inquiry as to procedure were sent to those members of the Executive Committee available—Second Vice-President Steele and Director Hammond. They responded approving the submission of the Roosevelt-Gilbert correspondence to the President. Under this authorization a letter of June 11 was sent by messenger to President Coolidge, enclosing photostatic copies of the Roosevelt-Gilbert correspondence. The letter was written as at the direction of the Secretary and was signed by the Executive Secretary.

Copies of the letter were sent to members of the Executive Committee, to William M. Kendall, of McKim, Mead and White, and to the Chairman of the Commission of Fine Arts, Charles Moore. No other copies were mailed or given to anyone and none was furnished to the Public Information Committee of the Institute.

About July 1 several New York papers, principally the *Times* and the *Tribune*, carried first page stories concerning the "protest" of the American Institute of Architects against the plans for "refurnishing" the White House. These reports, and others, misquoted the Institute and ascribed to it activities against the proposed

changes which it had never undertaken. The Washington papers, after the publication of the correspondence in New York, requested copies of the letter of June 11 and enclosures, which were furnished to them by the Octagon office.

In order that the President might understand that this correspondence was not given to the press first by the Institute a letter to that effect was written to the Secretary of the President under date of July 8. His response was as follows:

"I received your letter of the eighth and shall place it at once before the President. I am sure that he fully understands the situation as presented in your letter and that you need have no further concern about this matter . . . (Signed) Everett Sanders, Secretary to the President."

It appeared that the proposed refurnishing was undertaken by authority of Act of Congress, and that an Advisory Committee to the Superintendent of Public Buildings and Grounds was named. Two members of the Institute were listed on the Committee, namely: Charles A. Platt and Wm. A. Delano.

Owing to the extensive and continued newspaper discussion of the merits of the proposed refurnishing, the situation was called to the attention of Vice-President Garfield, who had returned from abroad, and to the attention of the Chairman of the Committee on Public Works, Milton B. Medary, Jr.

Under their advices no further statements were made by the Institute and no action taken.

The amount of publicity resulting from the publication of the Institute's letter of June 11 was unusual and showed the great interest which the press and people of the country take in a matter of this kind. The newspapers expressed divergent points of view, but none of the publicity was unfavorable to the A. I. A., and much of it was favorable. This is also true of the two reviews which appeared in the *Literary Digest* of July 25 and August 15.

Resolved, that the action taken in this matter be approved.

Resolved, that subject to the approval of the Chairman of the Committee on Public Works the foregoing report shall appear in the minutes of the meeting to be sent to the membership in the *JOURNAL*.

PUBLIC WORKS—REPORT OF COMMITTEE. The President submitted, for the Chairman of the Committee on Public Works, Milton B. Medary, Jr., the latter's letter of September 11 to Senator Pepper, with regard to proposed public building legislation.

Paragraphs were read from the letter as that portion which Mr. Medary wished to come before the Executive Committee as a report from his Committee.

Resolved, That the report be accepted and that it be recommended to the Committee on Public Works that it prepare a draft of legislation embodying the principles therein for introduction at an early date in the next session of Congress.

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The Executive Committee suggests to the Chairman that the efforts of the Chapters of the Institute, in securing local endorsement of proposed legislation, would be enhanced if they enlisted the aid of their Chambers of Commerce. It has been found that the Institute Chapter which confers with the Chamber of Commerce of its city, securing its coöperation, can make its efforts with Congress much more effective than the Chapter which relies solely upon itself.

CONTRACTS COMMITTEE—FOURTH EDITION OF STANDARD DOCUMENTS. The Chairman of the Committee on Contracts, Thomas E. Snook, reported on the issuance of the Fourth Edition of the Standard Documents and quoted the following from a report by the Executive Secretary:

The first step was to write a letter of June 8 to the 150 dealers who handle the Standard Documents. We sent with the letter a cardboard schedule of Titles and Prices, containing a complete list of dealers arranged by States. We also sent to each dealer a copy of the new Manual of the Institute so he will know who he is representing in his community.

The second step was a general distribution of the schedule of Titles, Prices and Dealers. This was accomplished by mailing the schedule with the Manual—to the entire profession in the United States—some 11,000 architects.

The third step was the opening of a campaign of national advertising in the architectural magazines. Arrangements have been made with the *JOURNAL* of the A. I. A.; the *Architectural Forum*; the *American Architect*; *Pencil Points*; the *Western Architect*; and the *Southern Architect and Building News*, to carry, quarterly, half-page advertisements announcing the fourth edition. Most of these will appear in June or July numbers, and no doubt one of them will come to your attention.

This entire layout has been prepared, as a whole, with a view to making an easy transition from the third edition to the fourth edition, and with a view to calling the fourth edition to the attention of the whole architectural profession convincingly enough to prevent any financial loss to the Institute on the sales of the Standard Documents for 1925.

All the revised documents, bearing the approvals of various associations, were copyrighted in the name of the Institute.

So far the change from the Third to the Fourth Edition has been accomplished with a minimum of loss, through replacements. It is hoped that the net profits on the documents in 1925 will equal those in 1924.

Resolved, That the report be approved.

CONTRACTS COMMITTEE—REPORT ON REVISION OF OWNER-ARCHITECT AGREEMENTS. The Secretary submitted a report from the Chairman of the Committee on Contracts, Thomas E. Snook, under date of September 4, with regard to the proposed revision of the Owner-Architect Agreements. There are two of these, one on the Percentage Basis and the other on the Fee Plus-Cost Basis. Mr. Snook said that the Committee considered three plans to secure the needed changes in the percentage document—(1), a condensed contract combining the Agreement and General Conditions; (2), two forms of contract, one for large work and the other for small work; and (3), a revision of the present contract, condensing both the Agreement and the

General Conditions as much as possible but leaving them separate.

The majority of the members of the Committee agree that the first seemed objectionable on the ground that in order to cover all matters there would hardly be any condensation.

The second might cause confusion and the short contract might be used more generally than the other, even though it were not applicable, and in the case of litigation, by reason of the improper contract being used, it might be asserted that the A. I. A. stood for an incomplete contract.

The third plan was agreed upon as being the best, as it maintains the old form of agreement and general conditions, and in this way is uniform with the contract between Owner and Contractor.

The present Standard Contract has therefore been condensed, so that the General Conditions are printed on one page.

The Committee therefore submitted for the approval of the Executive Committee the revised "Standard Form of Agreement between Owner and Architect—For Use When a Percentage of the Cost of the Work Forms the Basis of Payment."

The Committee was of the opinion that no changes are advisable to the Fee Plus Cost Contract, or to its accompanying Circular of Advice.

Resolved, That the revised document be submitted to Counsel for report, and then to the Board of Directors for consideration prior to the December meeting, at which it should come up for final action.

CONTRACTS COMMITTEE—REPORT ON PROPOSED SEPARATE PAINTING SPECIFICATIONS. The Chairman, Thomas E. Snook, in a report of September 4, quoted a petition received from the International Association of Master House Painters and Decorators, as follows:

WHEREAS, Painting is recognized as a distinct and individual trade throughout the United States and Canada; and whereas, the Painting Trade is conducted and supervised by recognized Master Painters throughout the United States and Canada; and whereas, specifications often have painting and finishing listed and specified under other trades;

Therefore, be it Resolved: That the International Association of Master House Painters and Decorators of the United States and Canada, assembled at Des Moines, Iowa, February 4, 1925, petition the American Institute of Architects and Engineers, and the Canadian-Ontario Society of Architecture to group the various painting and finishing specifications under one listing, namely, Painting and Finishing, in so far as it is practical.

In commenting upon this the Chairman concluded as follows:

"I believe that house painting and interior decorating should be kept under separate grouping and that shop painting should not be included in either. With these exceptions, I would recommend that this resolution be approved and given publicity in the *JOURNAL*."

"When this matter came before the Committee it seemed to me that there might be an opportunity to place the house painting trade on a more trustworthy basis, and I so wrote the Secretary of the Association, and attach a copy of my letter. After a conference with

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the Secretary he felt that the matter should be taken up at their Executive Board meeting, and I attach a copy of a letter from him showing the result.

"My suggestion that their Association get up standard specifications was on the principle that with a good Code of Ethics they would be much more willing to discipline members for failure to live up to standard specifications than to private specifications.

"I believe that the coöperation of the Institute with this Association would in time prove a lasting benefit, and therefore request instructions to continue this work."

Resolved, That the Committee on Contracts be authorized to publish in the JOURNAL the resolution of the Master House Painters and Decorators—as a matter of interest to the membership.

Resolved, That the Committee be authorized to continue its negotiations with regard to a code of ethics. With respect to a standard painting specification the Executive Committee is not in favor of making a request to the Association, in the name of the Institute, to submit a standard specification for painting for Institute approval.

SURETY BOND—REPORT OF SPECIAL COMMITTEE. Thomas E. Snook, as Chairman of a special committee, reported as follows concerning conferences held in Washington in February and May, 1925, to discuss a remedy for unsatisfactory conditions made possible by the present surety bond procedure in the building industry as a whole.

The conference was attended by representatives of the principal societies in the building industry. The Institute was represented by Messrs. Thomas E. Snook, Victor Mindeleff, and Francis Sullivan—all of whom signed the report.

The conferences developed a series of questionnaires, which were approved at the meeting held in May.

Copies of the questionnaires were attached to the report.

The conferences adopted a resolution asking the various societies concerned to approve and recommend the use of these forms.

The special committee did not ask formal approval thereof, and recommendation for general use, from the Institute, at this time. It did not believe architects in general would care to use them but would rely upon the bonding companies procuring their own information as to the standing of the contractor.

Although the work on the surety bond is finished the conferences are to be continued. As they are entirely advisory in character the special committee recommended that it would be of benefit to the profession as well as to the building industry in general, for the Institute to continue sending a representation of three members to this Joint Conference on Construction Practices.

Resolved, That the Committee be thanked for its work, and requested to continue it.

It is suggested that some study be given to the character of the firms to which bonds are issued; and to the acceptance of responsibility for failure as a better policy than that of technical avoidance now followed by some bonding companies.

SCIENTIFIC RESEARCH DEPARTMENT—COÖPERATION WITH DEPARTMENT OF COMMERCE. A letter of May 6 from the Chief of the Division of Simplified Practice of the Department of Commerce was read. In it he asked the Institute to adopt some procedure which would expedite coöperation between the Department and the A. I. A. in the matter of securing formal approval of simplified practice recommendations and related subjects. The request was referred to the Scientific Research Department and the report of the Technical Secretary, Mr. Kern, was read. He said:

It has not been possible on account of the summer season to get a report on this subject from the Advisory Council. Therefore the following may be taken as a personal view. The present method of procedure for all of this work is as follows:

The Institute through the Board must approve the program in which the Institute will coöperate. After it is decided that the Institute will coöperate the question arises as to the kind, character, and extent of such coöperation. When these details are held for decision by the Board there are unavoidable delays. To prevent this the Technical Secretary has attended many meetings in person, and sometimes in an unofficial capacity.

The remedy suggested is that the Board appoint one of its members as a Committee of One to keep in close touch with the activities of the Scientific Research Department. Such member should be given discretionary power to approve outright, or to hold for Board action, requests for official Institute approval.

Such an arrangement would not change any of the present methods of procedure and it would expedite the course of business.

Resolved, That the Executive Committee recommend to the Board of Directors that in those cases of this kind in which material delay may be involved in waiting for Board action that the President be empowered to give approval in the name of the Institute.

OCTAGON HOUSE—REPORT OF BUILDING COMMITTEE. The Chairman of the Building Committee, D. Everett Waid, reported as follows:

Payment for Table and Carpet in Drawing Room. The table for the drawing room at the Octagon House has been delivered by the Francis H. Bacon Company. This completes the furnishing of the room except the carpet which is now being made in England. The gift of the Allied Architects Association of Los Angeles was expended in the general furnishing of the room, exclusive of the carpet. At the suggestion of Mr. Waid the following action was taken:

Resolved, That the Treasurer be authorized after approval by the Chairman of the Building Committee, to pay for the table and the carpet, from the Octagon House Property Fund, from money donated for that purpose.

Tablet on Door of Dolly Madison Room. The Chairman read a letter of May 13, addressed to the Committee by Mrs. Charles Fisher Taylor, in which she asked for permission for the State Society of North Carolina of the National Society United States Daughters of 1812 to place a bronze tablet on the door of the room occupied and known as the room used by Dolly

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Madison after the burning of the White House by the British during the war of 1812. This privilege was asked because Dolly Madison was born in North Carolina.

The letter also inquired if the A. I. A. would consider selling the Octagon property to the National Society United States Daughters of 1812.

With regard to the first request it was

Resolved, That the matter be referred to the Building Committee with power, on condition that the tablet shall not bear the name of any society, and that its design and inscription are approved by the Building Committee.

With regard to the second request, the Chairman reported that he had written to the Society asking more details and that in the event of a reply the same would be submitted to the Board of Directors. He read his letter of September 1, 1925, to Mrs. Taylor and her response.

The Chairman's letter was approved, but no formal action was taken.

Improvement of Gardens. A plan is being made for improving the appearance of the gardens by trimming, planting flowers in existing beds, and resetting the boxwood. No redesigning is intended at present. The cost of doing the work will be chargeable to the regular appropriation of Repairs and Maintenance.

Bath Facilities. The necessity of hot water for tenants, and bath facilities for the caretaker and his family, has long been apparent. A plan for installing these conveniences is being made, subject to the general approval of the Executive Committee.

Resolved, that the improvement of the gardens and the installation of bath facilities be left in the hands of the Building Committee with power.

OWN YOUR OWN HOME EXPOSITION—ARCHITECTURAL COÖPERATION. The Secretary presented a letter of August 6 from the Managing Director of the Own Your Own Home Exposition. The letter is quoted in part as follows:

In Chicago last March, delegates of many National Trade Associations representing the Building and Allied Industries attended a Home Building Conference by invitation. Its purpose was to determine how these National Organizations could best coöperate in bringing about a public interest and understanding of—

1. How to build houses more economically.
2. The importance of each industry's product in such construction, and
3. How these Expositions may visualize such products to the best advantage.

The Conference recommended that technical and general information should be available at the 1926 Expositions and that National Associations representing the Building and Allied Trades represent their respective industries with educational displays which will reach architects, builders and the general public with authoritative information relative to standard building materials, good construction methods, and better furnishings.

Such a display in charge of some individual, competent to answer inquiries and supply essential data and informa-

tion, would function as a Service Bureau around which manufacturers and distributors could group their commercial exhibits, thus rounding out a practical and comprehensive presentation of the product and service of the entire Industry.

The enclosed circular outlines more fully the purpose of the Expositions and the grouping of exhibits by Industries. We believe a well planned comprehensive presentation of the essential facts in connection with your Industry which should be gotten over to the public could be made at these Expositions at a minimum of expense.

We would appreciate having you place this matter before the proper official or committee for consideration, and hearing from you at your earliest convenience.

The question was—shall the Institute participate in these expositions, and if so—to what extent and at what expense?

Resolved, that the question of coöperation be left in the hands of the local Chapters of the Institute which are free to participate in expositions of this kind if they believe them to be properly conducted.

Resolved, that the correspondence be referred to the Committee on Community Planning for report to the Board of Directors on the broader principles involved and with reference to the attitude of the architect towards such movements.

NATIONAL BOARD FOR JURISDICTIONAL AWARDS—STATUS. The President read a letter of August 17 from the Chairman of the National Board for Jurisdictional Awards. It has been decided to hold a conference of representatives of the sponsor bodies in Washington on September 22. The Institute was urged to be present and to participate in the conference.

The President reported that he had requested Mr. S. F. Voorhees and also the Executive Secretary to attend this conference as representatives of the Institute.

The following letters also were read:

Secretary of the Board to the Institute, June 10. This letter called special attention to the Board's resolution of February, 1922, and requested the coöperation of the Institute in the enforcement of the Board's decisions. The resolution of February, 1922, was as follows:

"Resolved, That in order to correct the above mentioned conditions, the several signatories to the plan of this Board be urged to instruct their constituent members, each in its respective fields, as follows:

"That the members of the American Institute of Architects and of the Federated American Engineering Societies insert in all specifications and contracts for building operations a stipulation that the decisions of the Jurisdictional Board shall be observed;

"That the members of the Associated General Contractors and of the National Association of Building Trades Employers incorporate in their agreements with their subcontractors a provision that will secure a compliance with all decisions of the Jurisdictional Board and that the members thereof shall refuse employment to any local union or members thereof neglecting or refusing to abide by decisions of the Jurisdictional Board;

"That the Building Trades Department shall instruct local councils to unseat any local union refusing compliance with such decisions, and that the associated International Unions shall instruct their respective locals to extend neither recogni-

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tion nor support until such time as delinquent locals accept and abide by all decisions of the Jurisdictional Board;

Resolved, further, that this resolution shall be enforced as expeditiously as possible beginning with those localities in which the trouble appears to be most acute and where action seems most urgent, and that all these signatories make special and united efforts toward securing general and complete compliance with all the decisions of the Jurisdictional Board; and

Resolved, also, that as and when trouble in any locality is brought to the attention of any of the signatories such organizations shall take the initiative in forming a general committee of representatives from all the signatories for the purpose of dealing with the situation in that locality."

Letters of August 4 and August 21 from Edward B. Lee, Institute representative on the Board, in which he commented on the general situation, reviewed the affairs of the Board, and recommended that it be equipped with independent machinery to make effective, through publicity and otherwise, its decisions.

Resolved, that the representatives of the Institute at the conference on September 22 be advised of the continued support of the Institute of the work of the National Board for Jurisdictional Awards as now constituted; and that any request that may be made for additional financial help must be submitted to the Board of Directors.

NATIONAL BOARD FOR JURISDICTIONAL AWARDS—CLEVELAND CHAPTER. The Secretary read a letter of July 22 from the Secretary of the CLEVELAND CHAPTER transmitting the following resolution of the Chapter:

"WHEREAS, The Building Public has been delayed in its construction program and financially embarrassed by jurisdictional disputes among the various labor organizations of Cleveland, and

"WHEREAS, The Architects of the City of Cleveland have a responsibility in protecting their clients against undue delays and unnecessary costs;

"Therefore, be it *Resolved*, That the CLEVELAND CHAPTER of the American Institute of Architects is opposed to the jurisdictional disputes now taking place with respect to two of the labor organizations of this city, and urges the Cleveland Federation of Labor to bring about a settlement of this matter without undue delay to the Building Owners.

"The architects of this Chapter cannot remain passive in the face of continual jurisdictional disputes."

The letter stated that at the July meeting of the Executive Committee of the Chapter it was resolved, in view of the widening character of the labor disputes now pending, that a copy of the above resolution be sent to the Secretary of the Institute rather than to local organization offices, with the suggestion that the Institute consider the advisability of initiating concerted action by the Chapters as a whole to curb this evil.

Resolved, that the CLEVELAND CHAPTER be requested to send complete information to the Institute representative on the Board, Edward B. Lee, of Pittsburgh.

STRIKE OF PLASTERERS AND BRICKLAYERS. The President reported his investigation of the jurisdictional strike between the plasterers and bricklayers. He referred to his conferences in Washington with representatives of these groups, and Government officials, with a view to

bringing about a settlement. It appeared that the plasterers are willing to arbitrate, but the bricklayers are not. The President has secured statements from both unions with regard to their positions, also from the employers. From the beginning of these negotiations the President was not sanguine that his efforts would bring about an early settlement, but it seemed desirable to let both unions know the position of the American Institute of Architects and its interest in the welfare of the building public.

Resolved, that the President be authorized to act for the Institute in any developments which may arise, and to submit a statement of the position of the Institute to the Department of Labor, the Department of Commerce, and the public press.

BOARD FOR JURISDICTIONAL AWARDS—APPOINTMENT OF REPRESENTATIVE. The President called attention to the expiration of the term of Edward B. Lee, as Institute representative on the National Board for Jurisdictional Awards, in August, 1925. The term of service is for two years.

The matter was left in the hands of the President with power.

CONSTRUCTION DIVISION ASSOCIATION—PROPOSED INSTITUTE MEMBERSHIP. The Construction Division Association is organized for patriotic purposes and to aid in the program of the War Department for perfecting industrial mobilization. Its conferences have been attended by representatives of the Institute. It seems desirable to maintain this contact on behalf of the architectural profession by association membership in the Association rather than by individual membership.

Resolved, that the Institute become a corporation member of the Construction Division Association, at an annual due of \$15.

ARBITRATION FOUNDATION INCORPORATED—PROPOSED INSTITUTE MEMBERSHIP. An invitation was read from the Arbitration Foundation, Incorporated, to the Institute to take out an associate membership. The documents indicate that no financial obligation would be incurred. The Foundation is organized to serve the commercial world in promoting use of arbitration and a form of resolution committing the Institute to membership was read.

Resolved, that the invitation be referred to the Board of Directors' meeting in December. In the meantime additional information should be secured.

WALL SPACE AND BUILT-IN FURNITURE. A communication was read from the National Retail Furniture Association which stated that in the effort to conserve space many architects have overlooked the necessity of providing a proper amount of wall space to accommodate furniture needed in the modern home. The letter also called attention to the custom of designing built-in furniture and the serious effect it is having on the furniture industry.

The Association believes that these conditions could be remedied through the Institute to its own benefit and to the benefit of the furniture industry. It requested the views of the Institute.

Resolved, that the Secretary be requested to advise the Association that these questions are ones which must

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be settled between the individual architect and his client.

SMOKE CONTROL. The President presented a letter of June 30 from Albert Kelsey, in which he advocated the appointment of a special committee, to coöperate with other societies which are concerned, for the purpose of studying the effects of atmospheric pollution on buildings.

Mr. Kelsey pointed out the results of smoke pollution on the Pan-American Union Building in Washington, and on other buildings of a monumental character in the larger cities of the country. He believed that the Institute is properly concerned and should take an active part in a movement for smoke control and the abatement of this great national nuisance.

Resolved, that the correspondence be referred to the Scientific Research Department with instructions to establish a special committee to investigate the matter and report to the Board of Directors.

PRESERVATION OF THE WATERLOO BRIDGE. The President referred to correspondence with regard to the preservation of the Waterloo Bridge in London, England; also the report of the Conference of Societies urging the preservation of Waterloo Bridge.

The bridge is threatened with destruction because one pier has settled badly and others have settled to a less degree. On the recommendation of engineers the bridge may be destroyed and replaced by a new one. The architects, and various societies, have had reports from experts which show that it is practicable to save the bridge. They have submitted petitions to the London authorities, and they have asked the moral support of the American architects, through the Institute.

The printed report, above listed, was in detail, and showed that the bridge could be saved at apparently small cost, much less than the cost of a new bridge. Only one of the various reports obtained was adverse to the extent of stating that the bridge should be destroyed. The strongest reason for removing it is the desire for a larger bridge to meet the demands of increased traffic.

The question is—What the Institute can do in a matter of this kind, other than to express the hope that it will be found practicable to save the bridge on account of its artistic and historic importance. A review of the situation appeared in the May number of the JOURNAL of the Institute.

Resolved, that the President be requested to write to the Royal Institute of British Architects expressing the hope of the American Institute of Architects that the bridge can be preserved as an historic monument if it is practicable to do so.

SOUTH SEAS EXHIBITION. A letter of May 12, 1925, was presented, from the Secretary of the New Zealand Institute of Architects, bespeaking the coöperation of the Institute in providing an exhibition of architectural drawings and photographs to be shown at the South Seas Exhibition, to be held in Dunedin, New Zealand, opening in November and concluding in April.

The matter was referred to the Chairman of the Committee on Foreign Relations. He wrote to the Secretary of the New Zealand Institute who has responded as follows:

Any work dispatched from your Institute should be shipped without glass and a selection of both photographs of executed work and sketches of proposed work would be greatly appreciated.

My Committee do not desire examples of work of any particular type but would appreciate an exhibition of leading examples of work of Members of your Institute.

With regard to the expenses of shipping from the United States to Dunedin, I think it would perhaps be advisable if you paid the charges at your end and reimbursement would be made on receipt of a debit note of the amount expended. We, at this end, will assume charge of the insurance and arrange for return shipment, paying return charges and, if necessary, will forward direct to individual exhibitors.

Resolved, that the Chairman of the Committee on Foreign Relations be authorized to send an exhibition of the kind desired.

THE LEVI SCHOLARSHIP. A letter of September 14 was read from Julian Clarence Levi, of New York, from which the following paragraphs are quoted:

During that time (present trip abroad) I intend consulting with various French architects and with the Ministry of Education in regard to the advisability of instituting a traveling scholarship in America for French architects or architectural students.

If the reaction is favorable, I shall determine with them the preliminary details; my intention being to give the scholarship for a limited number of years to put it to the actual test before taking up the question of funding it.

If it is agreeable to the Officers and Directors of the American Institute of Architects, I will suggest that the scholarship be held under the auspices of the Institute and arrange the details with you upon my return.

Will you be so kind as to inform me of the Institute's attitude, by writing me at 205 Boulevard Street, Germain, Paris.

Resolved, that the Executive Committee would be pleased to see such a scholarship created under the auspices of the Institute if it can be done with the general approval of the Board of Directors. The President was requested to write to Mr. Levi.

SANTA BARBARA RECONSTRUCTION. Vice-President Garfield reported that in the absence of President Waid, and acting on telegrams from members in California, he had sent the following telegram to David J. Witmer, of Los Angeles; and to Wm. Templeton Johnson, of San Diego:

Any plans for rebuilding Santa Barbara should be coördinated by a properly constituted Committee of Architects and landscape specialists. If the Committee on Reconstruction will accept this principle then work and results will be followed with keen interest by the architects of the country. Santa Barbara because of its established customs of building has an opportunity that has almost never been equalled and the best wisdom should be exercised. Kindly convey this message to Dr. Rex Brown and others.

As a result of the telegram to Mr. Johnson a report on the situation in Santa Barbara has been received from T. Mitchell Hastings, Institute member, and Chairman of the Santa Barbara Architectural Advisory Committee. It was suggested that such a report might be of interest to readers of the JOURNAL. Mr. Hastings has authorized its publication with minor changes.

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Resolved, that the report, dated August 12, edited as set forth in Mr. Hastings's letter of August 28, be referred to the Editor of the JOURNAL for publication if he sees fit; and that the author be thanked for sending it.

APPOINTMENT OF A SECRETARY *Pro Tem*. The Secretary, Edwin H. Brown, reported with regret that owing to the strain of public and private work his physician has ordered him to stop all activities and take a complete rest of an indefinite period. He therefore offered his resignation as Secretary of the Institute.

The President, speaking for the members of the Executive Committee, said that he did not feel it necessary to accept the resignation of the Secretary. The other Officers, the Board, and the members of the Institute would be disappointed if Mr. Brown did not complete his term as Secretary. It was believed that the work would be carried on successfully if a Secretary *pro tem*. should be appointed.

Accordingly, the President, with the approval of the Executive Committee, asked Director William L. Steele to accept appointment as Secretary *pro tem*. until the return of Mr. Brown to duty. Mr. Steele accepted the appointment.

The members of the Executive Committee extended their personal good wishes to Mr. Brown for an early recovery of health, and return to the Secretaryship.

HYDRAULIC AIR COMPRESSION—PAPER BY ARTHUR B. JENNINGS. The Secretary presented a letter from Robert D. Kohn, in which he transmitted a paper by Arthur B. Jennings, Institute member, with regard to hydraulic air compression. Mr. Jennings desired to read this paper to the Convention, but the program did not permit.

Resolved, that the paper be received and placed in the permanent archives of the Institute.

INSTITUTE SEAL—USE ON BUILDINGS. A letter of July 22 was read from E. R. Smith, Institute member of the DAYTON CHAPTER, asking if the Chapter might use the seal of the Institute, without the lettering around the perimeter, and modified to fit particular buildings, on the better buildings erected each year. He desired to obtain a model and to get other information for report at the meeting of the Chapter on September 21.

The Secretary advised that the Institute has given encouragement to Chapters which award recognition to better buildings erected in their territories, but has not heretofore had a request of this kind. The Institute seal is now used by Chapters on their documents and stationery, but is not used by individuals.

Resolved, that while the Executive Committee heartily approves the plan of the Chapter to recognize buildings of merit it believes the proposed use of the Institute seal undesirable and requests the Chapter to adopt some other device.

REGISTRATION PROCEDURE IN FLORIDA. A letter of August 5 was read from the Secretary of the State Board of Architecture of Florida, in which he made the following points:

The law of Florida provides that members of the Institute may obtain registration in the State without examination

by the State Board. This is unfortunate. To meet it the Board now requires the applicant who files his application on the basis of membership in the A. I. A. to show that he is registered in his own state, provided that state has a registration law;

The attention of the Institute Board is called to the problem which confronts the Florida Registration Board and it is asked to warn the various Chapters against the admission of architects who are not worthy of holding membership;

The present method of transferring a member from any Chapter to the FLORIDA CHAPTER, before such member has been registered by the Florida Board, is wrong. An applicant for membership in the Institute, or for transfer to another Chapter, should be registered first in the place where he expects to conduct his business.

A letter of June 21, 1925, from H. F. Cunningham was read in which he urged that hereafter all applicants for Institute membership be required to show registration.

The letter of the Executive Secretary, under date of August 10, in response to Mr. Greeley's letter was read, in which it was explained that the Board of Examiners of the Institute passes no application from a registration or license law state unless it bears the registration number of the applicant.

Resolved, that the correspondence be referred to the Chairman of the Committee on Registration Laws for report, with a request to draw an amendment to the By-Laws requiring registration or license as a pre-requisite of Institute membership, or transfer from one Chapter to another, in states where registration or license laws prevail. The proposed amendment, covering all relevant sections, should be presented at the December meeting of the Board of Directors.

FORMULA FOR CUBAGE OF BUILDINGS. An inquiry was presented from one of the architectural magazines as to whether or not the Institute has promulgated a rule or basis for figuring the cubage of buildings.

The Secretary called attention to the action of the WEST TEXAS CHAPTER in appointing a committee "to set down the basis on which to estimate the cubical contents of buildings and that all local members furnish the Builders Exchange, in connection with the bid record on jobs, the cubical contents and cost per foot, to be published in the Exchange Bulletin."

The Secretary called attention to the following action by the Convention of 1921:

Resolved, that if feasible a standard method be developed by the American Institute of Architects for determining the cubic contents of buildings of various types.

No final action under this resolution has been taken.

The Secretary stated that the Department of Commerce has sought such information from the Institute, and has been referred to the Scientific Research Department.

The President reported his conference with the Technical Secretary of the Department, which should have a report for the December meeting of the Board of Directors.

PACIFIC COAST VISIT OF THE BOARD OF DIRECTORS. The President reported cordial invitations from the WASHINGTON STATE, OREGON, SAN FRANCISCO, and

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SOUTHERN CALIFORNIA CHAPTERS, to the Board of Directors, to hold meetings in their respective cities in December. Considering these invitations, and the desires of the Board to become more closely acquainted with the Pacific Coast membership, the President recommended that all of the Pacific Coast Chapters be visited by the entire Board of Directors. He has received letters from Messrs. Ellis F. Lawrence and W. R. B. Willcox, and he has written to them with regard to meetings in the OREGON and WASHINGTON STATE CHAPTERS. He then read an itinerary of a possible journey through Canada to Vancouver, thence to Seattle, Portland, San Francisco and Los Angeles.

Resolved, that meetings with the Pacific Coast Chapters be approved, and that the development of the itinerary be left in the hands of the President.

ASSOCIATED ARCHITECTS OF MILWAUKEE—INQUIRY. The Secretary read a letter of July 18, addressed to the Board of Directors, by the Associated Architects of Milwaukee, in which it was stated that inasmuch as organizations similar to the Allied Architects Association of Los Angeles are being formed in various parts of the country and are undertaking work of considerable magnitude, it is felt that a prompt decision as to the attitude of the Institute is very much desired. It was respectfully urged that a definite decision be published for the information and guidance of all members of the Institute.

Resolved, that the Secretary be requested to advise the Chapter that this matter is now under consideration and that a definite answer cannot be given until after the December meeting of the Board of Directors.

WASHINGTON STATE CHAPTER—BY-LAW AMENDMENT. The Secretary read a letter of August 28 from the WASHINGTON STATE CHAPTER requesting approval of an amendment to its By-Laws, under which the annual dues of Chapter members and associates would be equal to the total of one dollar for each \$10,000 of the cost of work done during the year. Such dues are to be figured on returns given by members of the cost of the work done in Seattle as shown by the building permits, and also on the returns given by members of the cost of work done elsewhere in the State.

Resolved, that the proposed amendment be approved.

CHAPTER BY-LAW AMENDMENTS—POWER OF APPROVAL. In view of the prospective absence of the Secretary, and with regard to the general approval of Chapter By-Law amendments, the Executive Committee elected William L. Steele, Secretary *pro tem*, to perform the duties of the Secretary in passing upon these amendments until the return of the Secretary. Mr. Steele accepted the service.

ANONYMOUS GIFT OF \$5,000—RECORD COMPLETED. The Chairman of the Building Committee, D. Everett Waid, stated that the formal record with regard to the anonymous gift to the Institute of \$5,000, in 1924, was incomplete.

Resolved, that, subject to the ratification of the Board of Directors, the gift of \$5,000 be recorded as accepted in accordance with the stipulation of the donor, that it be used for the proposed new "convention, exhibition and office building," and that the balance not so used within

the years 1925 and 1926 shall be otherwise appropriated in accordance with the express wish of the donor.

PROCEEDINGS AND ANNUARY—DISTRIBUTION. The Executive Secretary reported that on the sixtieth day after the closing of the 58th Convention, June 23, the Convention Proceedings in book form, A. I. A. Document No. 207, and the Annuary for 1925-26, A. I. A. Document No. 206, were mailed to the entire Institute membership under one cover. The single mailing affected a considerable saving in postage.

The Proceedings were also sent to all non-Institute speakers at the Convention, to Honorary and Honorary Corresponding Members, and to many libraries.

As each new member qualifies during the year he receives a copy of each book.

CONVENTION EXPENSES. The Executive Secretary submitted for the Treasurer an itemized statement showing the cost of the 58th Convention.

Resolved, that the statement be approved.

The President, speaking for the NEW YORK CHAPTER, outlined the work by the Chapter and its considerable expenditures in addition to those of the Institute.

Every architect in the United States was invited to the Exposition and to the Convention, a total of some 11,000 men. There were 1,300 architects and guests registered by the Credentials Committee.

This gathering of professional men representing not only the United States, but all of the important European and South American countries, was the greatest of its kind ever held. A complete report of the Convention, of the various ceremonies, and the addresses, appears in the Proceedings of the 58th Convention. This book was distributed in June, 60 days after the Convention, to all Institute members, including the Honorary and Honorary Corresponding Members.

MEETING PLACE OF THE 59TH CONVENTION. There was discussion of a suitable meeting place in Washington for the 59th Convention, inasmuch as the Hemicycle of the Corcoran Gallery of Art, and its adjoining rooms, have been found rather small in recent years. The auditorium of the Chamber of Commerce of the United States was mentioned. Mr. Hammond was requested to get in touch with the President of the Chamber of Commerce, to see if the auditorium is suitable and available.

JUDICIARY COMMITTEE—HEARINGS IN WASHINGTON. The Chairman of the Judiciary Committee, William L. Steele, reported that in two cases which are ready for final hearing before his Committee the defendants wish to appear in person. The Committee also has on its schedule the proposed revision of the Disciplinary Rules, as ordered by the Board of Directors. He recommended that the Committee be provided with sufficient funds to hold a meeting in Washington in October.

Resolved, that the Committee be authorized to hold a meeting in Washington in October and to submit a statement of the expenses involved for action by the Board of Directors at the December meeting.

CONVENTION TAX BALANCE. It was reported for the Treasurer that the balance remaining from the Convention tax on Chapters, on account of equalization of delegates' expenses, was \$216.92.

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Resolved, that this balance be distributed to the Chapters on a pro rata basis.

DONN BARBER—LETTERS OF CONDOLENCE. The President reported upon the death of Donn Barber, and the letters and expressions of sympathy which have come to the Institute. Among the letters was one from Mr. Beresford Pite, of London, and an appreciation by Benjamin W. Morris, published in the *Architectural Forum*.

Resolved, that the documents be received with approval and placed in the permanent files of the Institute.

MEMBERS ELECTED. The Secretary reported the election of the following members, effective July 15, 1925, by Referendum Vote of the Executive Committee: BALTIMORE CHAPTER: Wm. Draper Brinckloe; BOSTON CHAPTER: Henry L. Rourke; BROOKLYN CHAPTER: Clarence S. Hotopp; CHICAGO CHAPTER: Gerald A. Barry, Clarence A. Jensen, George W. Repp; CONNECTICUT CHAPTER: Charles S. Palmer; FLORIDA CHAPTER: Julian Ingersoll Chamberlain; GEORGIA CHAPTER: R. Kennon Perry; KANSAS CITY CHAPTER: Samuel Wilks Bihr, Jr.; KENTUCKY CHAPTER: Joseph D. Baldez, W. Edwin Glossop, Frank H. Keisker, Wm. G. O'Toole; MINNESOTA CHAPTER: Arthur B. Dunham; NORTH CAROLINA CHAPTER: L. A. O'Brien; NORTH TEXAS CHAPTER: Arthur A. Brown; PHILADELPHIA CHAPTER: Roy Wendell Banwell, William S. Covell, George Wharton Pepper, Jr.; SOUTH TEXAS CHAPTER: Henry F. Jonas; WASHINGTON, D. C. CHAPTER: David C. Comstock; WEST TEXAS CHAPTER: Richard Vander Straten.

MEMBERS ELECTED. The Secretary reported the election of the following members, effective August 29, 1925, by Referendum Vote of the Executive Committee: BOSTON CHAPTER: Chester Lindsay Churchill, John Howard Stevens; CLEVELAND CHAPTER: J. Byers Hays, Rowland M. Johnson, Harold Parker; FLORIDA CHAPTER: Marley White Lethly; GEORGIA CHAPTER: Whitley L. Ewing, Philander P. Scroggs, Cyril Bransgrove Smith; LOUISIANA CHAPTER: Henri Mortimer Favrot; MINNESOTA CHAPTER: Walter Thomas Rolfe; NEW JERSEY CHAPTER: J. Harman Harvey, J. Osborne Hunt, Warner Hurley Jones, Herman L. Mack; NORTH CAROLINA CHAPTER: James De Loi; PHILADELPHIA CHAPTER: Victor Darwin Abel, Howard D. GaNung, Francis A. Gugert, Watson Keyser Mawby, Richard Wesley Mecaskey; SCRANTON—WILKES-BARRE: Fred J. Mack, Frank B. R. Sahm, Albert J. Ward; SOUTHERN CALIFORNIA CHAPTER: Harold G. Spielman, Harry Kenneth Vaughn; TENNESSEE CHAPTER: Everett D. Woods; WASHINGTON, D. C. CHAPTER: Laurence P. Johnston.

The meeting adjourned at 11:30 A. M. on September 18.

Sixth District Regional Conference

REGIONAL CONFERENCE—SIXTH DISTRICT. On the afternoon and evening of September 18, the Executive Committee attended a session and a dinner of the Sixth Regional District, under the Chairmanship of Director Goldwin Goldsmith. These meetings were not only enjoyable, they were helpful and informing to the members of the Committee. An account of the Conference will be found in the October number of the *JOURNAL*.

New Competition for the Octagon House Inscription

Early in the year prizes were offered in a competition which closed 1 April, 1925. It was expected that awards would be made at the Exhibition in connection with the 58th Convention in April. The Jury, of which Mr. Howard Van Doren Shaw acted as Chairman, reported that none of the designs submitted were suitable for the purpose and the jury decided to make no awards. This result was a disappointment to the undersigned as it must have been to those who sent in drawings. Most of the designs submitted were too monumental and out of scale with the building, while others were not in keeping with the dignity of the building.

A new competition is hereby announced and those who have made studies are urged to revise them or make new one for submission. All others interested also are invited to participate.

The Building Committee desires through a competition to secure a design for a tablet, sign or historical device which will be dignified and refined and at the same time sufficiently conspicuous to attract the attention of the passerby. The purpose is to inform the public as to the historic and architectural importance of the building.

The following inscription is suggested:

The Octagon House
Erected in 1800
Occupied by President Madison when
the White House burned in 1814.
The Treaty of Ghent was ratified here.
Headquarters of
The American Institute of Architects

The inscription may be varied at the pleasure of the competitors.

It is suggested that the memorial device take the form of a wall tablet to be fastened to the building, or an inscription in individual bronze letters let into a stone or granite sidewalk leading to the front entrance, or a sign on a pole or standard. Each competitor is at liberty to follow any idea of his own or to suggest an alternative.

Competition is open to all architects and draughtsmen.

Drawings should not exceed 24" x 36".

Rendering and scale at option of competitor.

Drawings shall be delivered anonymously to D. Everett Waid, 1 Madison Avenue, New York, N. Y., on or before 1 January, 1926, with the name and address of the competitor enclosed in a plain sealed envelope.

Prizes will be awarded by the Building Committee as follows:

First Prize	\$150
Second "	100
Third "	50

Entry of course is free, and additional copies of this program may be had on application to The Octagon House, Washington, D. C.

The Jury reserves the right to withhold any prize if in their opinion an award is not deserved.

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The Building Committee shall have the option of using any design or suggestions upon according due credit to the authors.

Signed, THE BUILDING COMMITTEE.

FREDERICK L. ACKERMAN	ROBERT D. KOHN
GROSVENOR ATTERBURY	O. J. LOREHN
WILLIAM P. BARNEY	E. P. MELLON
EDWIN BERGSTROM	CHARLES A. PLATT
GLENN BROWN	H. W. SELLERS
D. H. BURNHAM	HOWARD VAN DOREN SHAW
J. E. R. CARPENTER	A. H. STEM
E. W. DONN, JR.	SETH J. TEMPLE
ALBERT KAHN	JOS. VAN VLECK
WM. M. KENDALL	A. M. WELCH
FISKE KIMBALL	D. EVERETT WAID,

Chairman.

Academy of Fine Arts Centennial

At the opening of the Centennial Exhibition of the Academy of Fine Arts, 17 October, at the Corcoran Art Galleries in Washington, D. C., D. Everett Waid, President of the Institute, was a guest of the Academy. The Exhibition is to be held in Washington for the period of a month, and is announced to reopen at the Grand Central Art Galleries in New York on 1 December, to continue into the first week in January.

Obituary

J. F. Bliss

Elected to the Institute in 1921
Died at Akron, Ohio, 20 July, 1925

Arthur Greene Everett

Elected to Fellowship in the Institute in 1891
Died at Roxbury, Mass., 22 July, 1925

Arthur Greene Everett, member of the Society at Cincinnati, was born in Roxbury, 14 August, 1855, and was educated as an architect under Prof. William R. Ware at the Massachusetts Institute of Technology, graduating in 1876. He was with the firm of Bradley, Winslow & Wetherall, and later with McKim, Mead & White during the erection of the Boston Public Library, after which he became a member of the firm of Cabot, Everett and Mead, and, after the retirement of Mr. Cabot, of the firm of Everett & Mead. In 1897 he was associated with the late Charles C. Cum-

mings and Mr. Robert D. Andrews in the restoration of the Massachusetts State House.

He was for many years closely associated with the Boston Society of Architects, serving as Secretary from 1888 to 1891 and from 1899 to 1900, and Vice-President from 1909 to 1911.

Rarely to any man is accorded an unqualified tribute of respect, esteem and affection by all those with whom he has come into the mutual relations of life. This tribute is universally given to Arthur Everett; the one expression of all is that "a good man has left us." Good in every respect—in the profession he honored, in his citizenship, in whatever work he did, and in his character. Fine in his ideals, courageous in his actions, cheerful under all circumstances, he was a man for whose life we are thankful, and who will be remembered with gratitude.

BOSTON SOCIETY OF ARCHITECTS,
GORDON ALLEN, *Secretary.*

William Rotch

Died 14 August, 1925

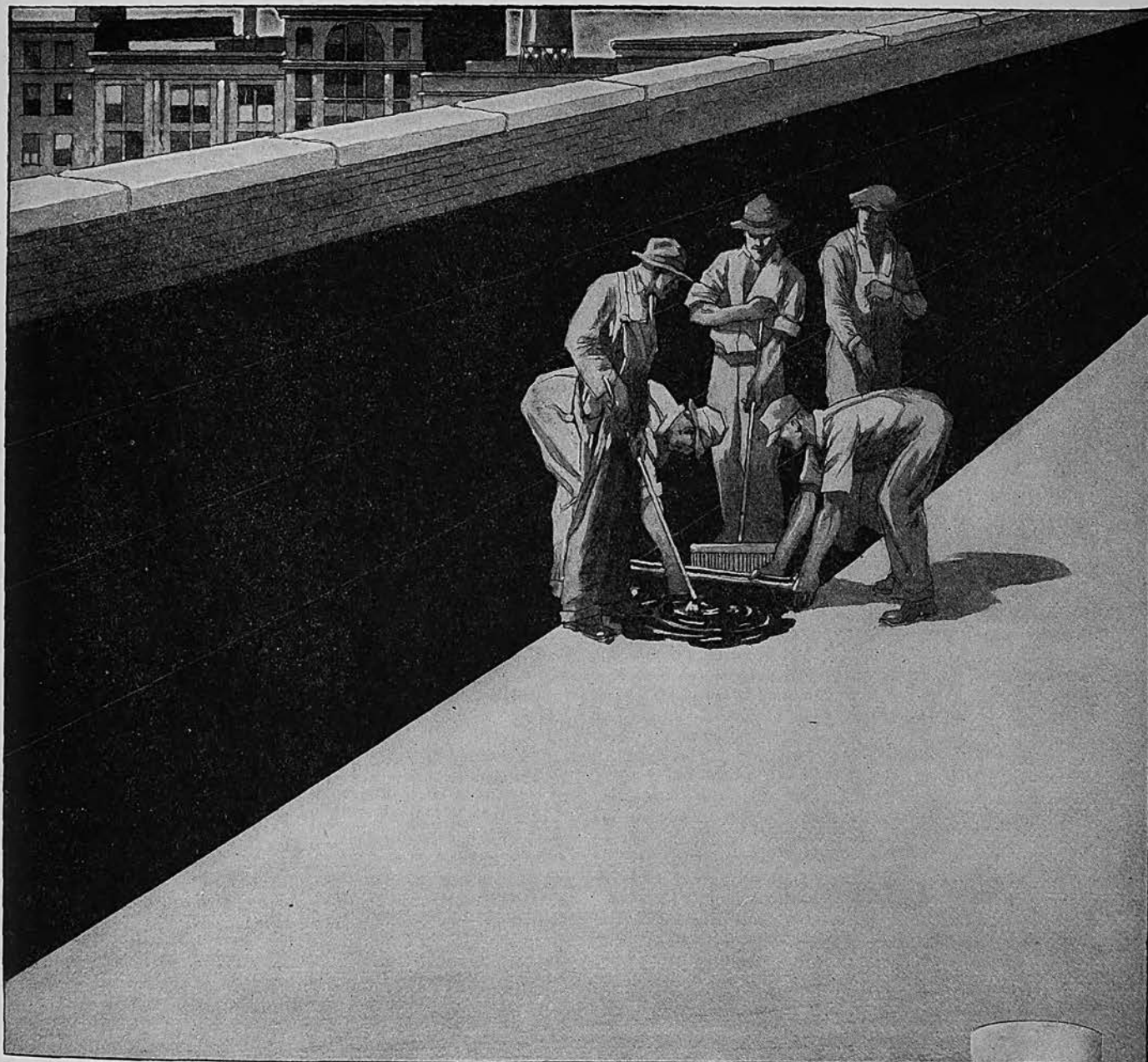
Mr. William Rotch was associated with the Rotch Scholarship from the very beginning, in 1883, when, by the joint action of the Rotch heirs, he was made Trustee and Treasurer of the Fund.

During the entire 42 years he was deeply interested, not only in the direct affairs of the Scholarship, but in everything affecting architectural education, and he had a breadth of view and a willingness to welcome every advance which enabled him to keep ever in touch with the younger men while retaining always the affectionate regard of the older architects.

Though an engineer by training, he was essentially an architect by appreciation, and nothing which affected the profession was lost to him. His death was a distinct loss to our profession, and leaves a vacancy in the Trusteeship of the Scholarship which will always be most keenly felt, and wherever the Rotch Scholarship is known, his name and his influence, his kindly spirit, his readiness to meet the young men, and to sympathize with them, will form one of the most precious inheritances of this educational institution. The Society of Architects will keenly miss his hopeful inspiring words which he gave each year at the time of the award of the Scholarship. His influence was always for good.

The debt the profession owes him is deeper than can be measured in money, and his warmest memories in the hearts of the Rotch scholars will be not only the admirable manner in which he handled the finances, but even more, his kindly presence and his cheering attitude towards architectural education.

BOSTON SOCIETY OF ARCHITECTS,
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Abstracts

Flat Glass for Glazing Purposes (26a). (*Federal Specifications Board, Specification No. 123. United States Government Master Specification for Flat Glass for Glazing Purposes. Federal Specifications Board, Specification No. 123. Officially adopted by the Federal Specifications Board, 1 April, 1924, for the use of the Departments and Independent Establishments of the Government in purchasing flat glass for glazing purposes.*)

(Continued from the October issue)

GENERAL SPECIFICATIONS FOR ROLLED FIGURED SHEET GLASS, WIRE GLASS, ORNAMENTAL PLATE GLASS, AND PRISM GLASS

Quality. The glass shall contain no visible stones which may cause spontaneous breakage of the sheet, no fire cracks or exposed wire. The pattern shall be uniform over the surface without any easily visible blemishes.

Tolerance for Thickness. The total variation in thickness of this glass shall not be more than $\frac{3}{64}$ inch for any single sheet; the maximum variation allowed for any specified thickness may not be greater than $\frac{3}{64}$ inch over or under that thickness.

Dimensions. Glass may be cut to dimensions ordered with an allowable tolerance of $\frac{1}{32}$ inch per $\frac{1}{8}$ inch of thickness.

GLOSSARY OF TERMS USED IN THESE SPECIFICATIONS

The various terms in describing imperfections appearing in flat glass are the following: seeds, boil bubbles, blisters, open bubbles, cords, strings, ream, knots, scratches, light grazes, cullet cuts, sand lash, sleek, short finish, sand holes, feathers, skim, stones, waves, lines, burns, burn spots, and fire cracks.

Many of these terms may be grouped under one general term and a number are not necessary in preparing specifications, although they are often used in a factory as identifying certain imperfections.

The following terms shall be used in specifications:

Plate Glass. Seeds, short finish, skim, strings, scratches, bubbles, open bubbles, ream, stones, fire cracks, sand holes.

Clear Window Glass. Seeds, blisters, lines, burns, scratches, strings, cords, stones.

Definitions, causes and brief description of these various imperfections are given herewith.

Bubbles. Gas inclusions in any rolled glass. These inclusions are practically always spherical and brilliant in appearance. The term applies to all such inclusions larger than $\frac{3}{32}$ " in diameter. The term small bubbles (commonly known as boil) refers to sizes between $\frac{3}{32}$ " and $\frac{1}{16}$ ".

Seeds. Minute bubbles less than $\frac{3}{32}$ " in diameter. Fine seeds are visible only on close inspection, usually appearing as small specks and are an inherent defect in the best quality of plate glass. Seed about $\frac{1}{64}$ " to $\frac{3}{32}$ " in diameter are usually considered as coarse seed.

Heavy Seed. Refers to a condition when the fine and coarse seed are very numerous such as twenty-five or more to the square inch.

Scattered Seed. Indicates a condition of few and occa-

sional easily visible coarse seed. Two or three may be spaced one or two inches from each other, but one here and there at much greater distances apart is the usual intention of the term.

Open Bubbles. Bubbles which have been broken into by grinding, leaving a hemispherical hole in the glass surface.

Blisters. Elongated bubbles or seed, elliptical in shape. This form of bubble is generally peculiar to window glass, but may be found in plate glass, manufactured by recently improved methods. In both cases the method of manufacture draws out practically all bubbles one one direction.

Skim. Streaks of dense seed with accompanying small bubbles.

Strings. Wavy, transparent lines appearing as though a thread of glass had been incorporated into the sheet.

Cords. Heavy strings incorporated in the sheet, occurring without any regularity of direction, and appearing to be of considerable thickness rather than on the surface.

Ream. An area of unhomogeneous glass incorporated in the sheet producing a wavy appearance.

Scratches. Any marking or tearing of the surface appearing as though it had been done by either a sharp or rough instrument. Scratches occur on sheet glass in all degrees from various accidental causes.

Short Finish. Insufficient polish or lack of brilliancy; improperly finished surface which has the appearance of being slightly pitted and wavy when the surface is viewed in reflected light. These indentations, which are slight, have a polished rather than a ground surface, but the general effect is a slight dulling of the surface. Poor polish is usually caused by improper grinding.

Stones. Any opaque or partially melted particle of rock, clay or batch ingredient imbedded in the glass.

Lines. Waves which extend continuously across the sheet so that the reflection from the surface appears as a line or series of lines extending either the full width or a considerable distance across the sheet.

Burns. Small projections or indentations on the surface appearing as an area of small specks together with some destruction of the surface polish. An imperfection occurring during the flattening of window glass caused by flattening furnaces becoming too hot.

Fire Cracks. Small cracks penetrating the surface of the sheet. Usually in the shape of short hooked crescents. Caused by sudden heating or chilling of the surface.

Sand Holes. Rough spots on the polished surface produced during coarse grinding which fine grinding did not later remove due, to some extent, to coarse grains of grinding sand becoming mixed with finer grades.

Central Area of Sheet. This term is used with slightly different interpretation with reference to plate or window glass. In plate glass the central area is considered to form an oval or circle centered on the sheet whose axis or diameters do not exceed 80% of the all-over dimension. This allows a fairly large area at the corners which may have imperfections not allowed in the central area.

In window glass the central area is considered as being a circle having a diameter equal to half the width of the sheet or an ellipse having one diameter equal to half the

STRUCTURAL SERVICE DEPARTMENT

length of the sheet and the other diameter equal to half the width of the sheet.

Hot Water Storage Tanks (29d2). (*Simplified Practice Recommendation No. 25 of the U. S. Dept. of Commerce. Issued by the Bureau of Standards. Original draft 13 May, 1924.*) In accordance with the unanimous action on 13 March and 13 May, 1924, of two general conferences of representatives of manufacturers, distributors, and users of hot water storage tanks, the United States Department of Commerce, through the Bureau of Standards, recommends that simplified dimensions and capacities of hot water storage tanks be established as follows:

I. SIZES

ACTUAL			ACTUAL		
DIAMETER ¹	LENGTH ¹	CAPACITY	DIAMETER ¹	LENGTH ¹	CAPACITY
Inches	Feet	U.S.Gals.	Inches	Feet	U.S.Gals.
20	5	82	42	7	504
24	5	118	42	8	576
24	6	141	42	10	720
30	6	220	42	14	1,008
30	8	294	48	10	940
36	6	318	48	16	1,504
36	8	423	48	20	1,880

2. Working Pressures, Classification, and Marking.

- (a) There sizes to be made in two working pressures, viz, 65 pounds per square inch, and 100 pounds per square inch.
 (b) Those made for 65 pounds working pressure are to be classified as "Standard" and those for 100 pound working pressure as "Extra Heavy."
 (c) Each tank is to be stenciled with its proper classification, working pressure, also the name and address of its manufacturer, as follows:

Standard

Guaranteed for 65 pounds working pressure
 Manufacturer's name and address
 or

Extra Heavy

Guaranteed for 100 pounds working pressure
 Manufacturer's name and address.

3. Factors of Safety, Thickness, etc. These are to be in accord with the A. S. M. E. code for "Nonfired pressure vessels."

4. Interchangeability. The tanks above listed are to be made interchangeable for either horizontal or vertical installation.

5. Tappings. There are to be sixappings in each tank, placed as follows—One in center of convex head. Two in the shell, in line (parallel with axis of tank), each to be centered 12 inches from the edge of the sheet. Three in the shell, in line, said line to be diametrically opposite from the line of the two just mentioned. Of these three, one is to be centered 12 inches in from the convex end; another 24 inches in from that end; and the third is to be centered 12 inches in from that end; and the third is to be centered 12 inches in from the concave end. All measurements are taken from the edge of the sheet. There is no tapping in the concave, or bottom, end. Allappings in tanks up to but not including 30 inches in diameter are to be 1½ inches; from 30 inches up to but not including 48 inches are to be 2 inches; and from 48 inches upward, theappings are to be 3 inches. All threads are to be American standard taper pipe threads. Theseappings apply to either horizontal or vertical installations.

¹ By diameter is meant inside diameter; length means length of sheet, not over-all length of tank.

6. Manholes. These are to be standard size 11 by 15 inches, and may be placed either in the shell or the head.

7. Handholes. These are to be 4 by 6 inches, located as desired.

8. Heating Coils. Coils for either horizontal or vertical installation of these tanks must not be less in size or total length than appear in the following table:

TANK DIM.		MINI-MUM		MINI-MUM	
DIAME-TER	LENGTH	SIZE OF HEATING PIPE	COIL	DIAME-TER	LENGTH
Inches	Feet	Inches	Feet	Inches	Feet
20	5	1	14	42	7
24	5	1¼	14	42	8
24	6	1¼	18	42	10
30	6	1¼	18	42	14
30	8	1¼	26	48	10
36	6	1½	18	48	16
36	8	1½	26	48	20

These recommendations are effective 1 January, 1925, subject to regular annual revision by similar conference.

However, the second method, precipitating on the surface an insoluble compound formed by the reaction of some material with the gypsum, has so far proven the most successful. Cylinders of neat gypsum and 1:1 sanded gypsum were made, and when approximately dry were immersed in solutions of barium chloride, sodium carbonate, ammonium, phosphate, ammonium opalate, lead acetate, and barium hydroxide. The results obtained with all of the salt solutions did not warrant recommending them as weatherproofing materials. However, in the case of hot barium hydroxide, the results were very promising. The success of this material for weatherproofing gypsum is explained by assuming that the barium hydroxide, which penetrates the pores of the gypsum reacts with the calcium sulphate to form the more or less insoluble compound, barium sulphate. This very slightly soluble barium sulphate coating on the surface of the gypsum cylinder makes it very resistant to the weather. This protection, however, is only temporary, for after a period of approximately two years exposure the cylinders begin to weather away about as fast as do the cylinders of untreated neat gypsum. After this period it is probable that another application of the barium hydroxide solution would protect the gypsum for a similar length of time. This is being investigated.

The third method, by the addition of an integral waterproofing compound to the gypsum, which when the gypsum has set acts as a water repellent, has not given promise of good results. Among the integral waterproofing compounds used have been: zinc stearate, glue, gum tragacanth, gum arabic, glycerine, dextrine, and water glass. None of them seems to waterproof the gypsum for any length of time.

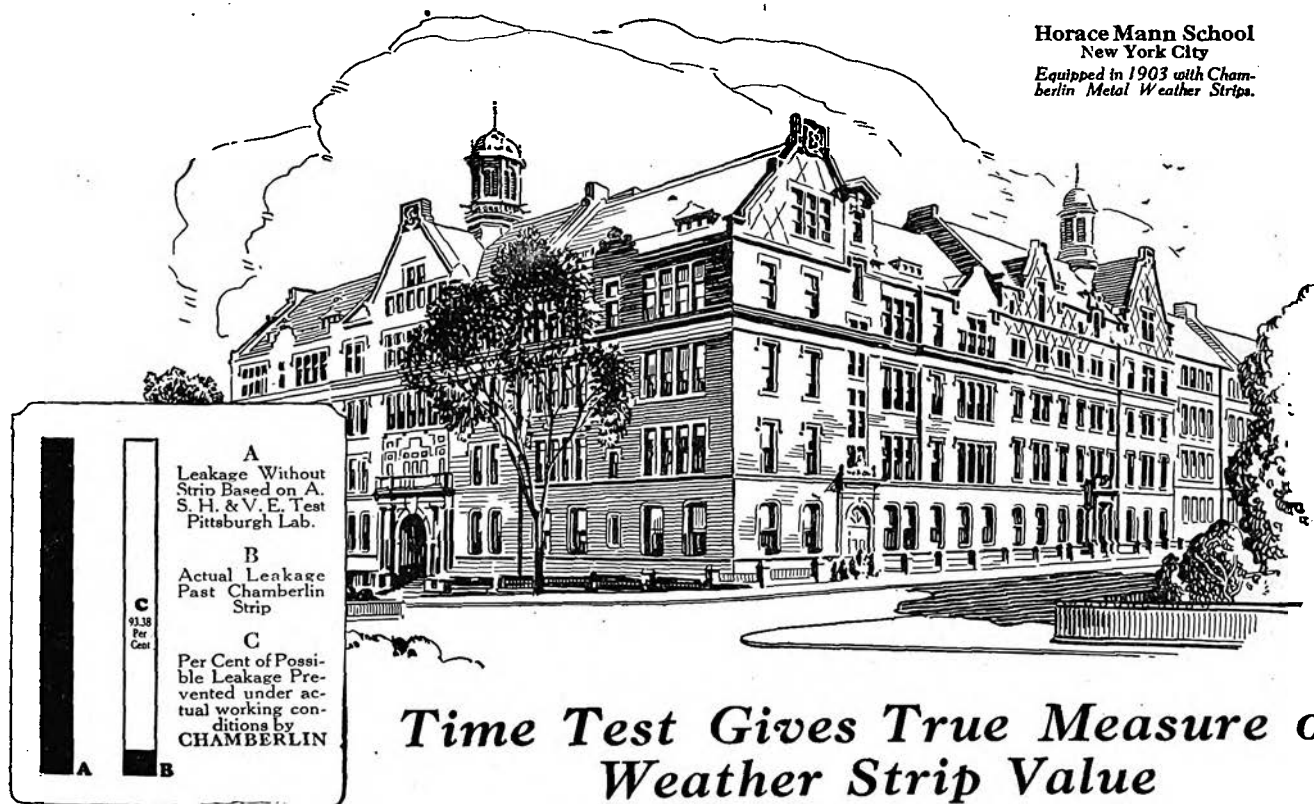
Examination of the panels and cylinders is made from time to time, and as new methods of treatment come to our attention, cylinders are made and exposed for observation.

Street Lighting (31f11). (*General Electric Company, Engineering Department, Bulletin 46, Street Lighting and Public Safety, by Earl A. Anderson. Size 6"x9". Pages 22, Illustrated.*)

Synopsis: Street lighting and traffic accidents; influence of street lighting on crime; efficient street illumination; cost of adequate street lighting.

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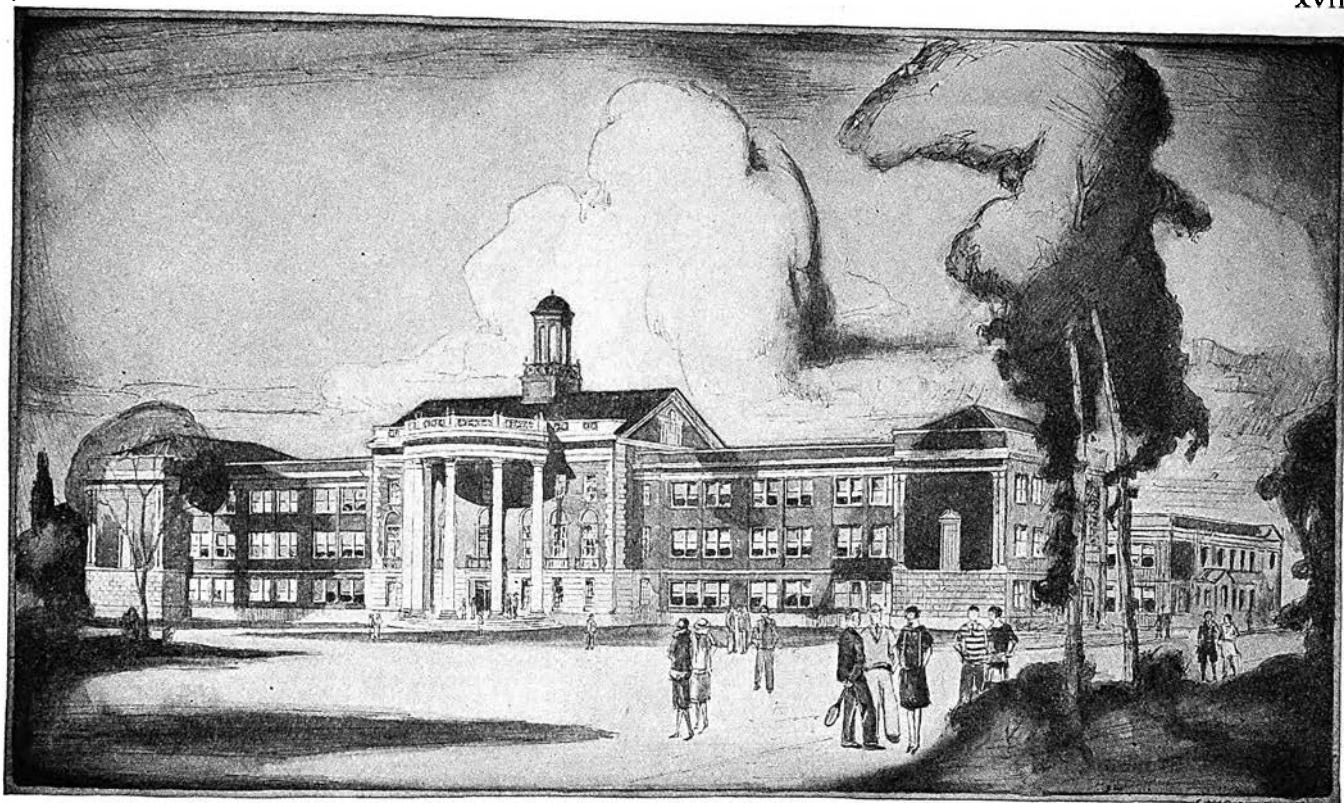
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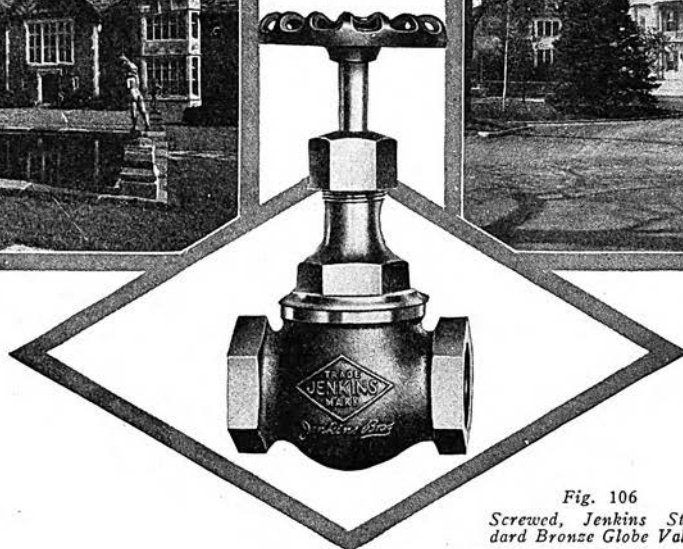
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Residence in Westchester County, N. Y. Arthur T. Remick, architect, New York, N. Y. C. F. Mentzinger's Son, Brooklyn, N. Y., plumbing contractor.



*Fig. 106
Screwed, Jenkins Standard Bronze Globe Valve.*

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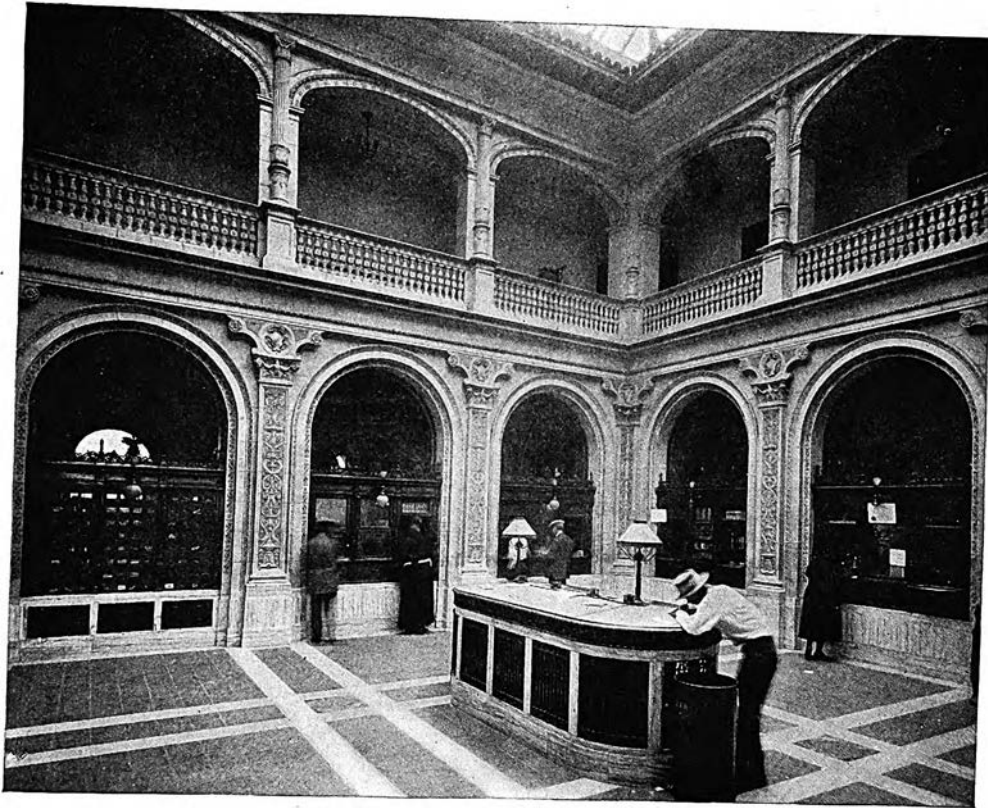
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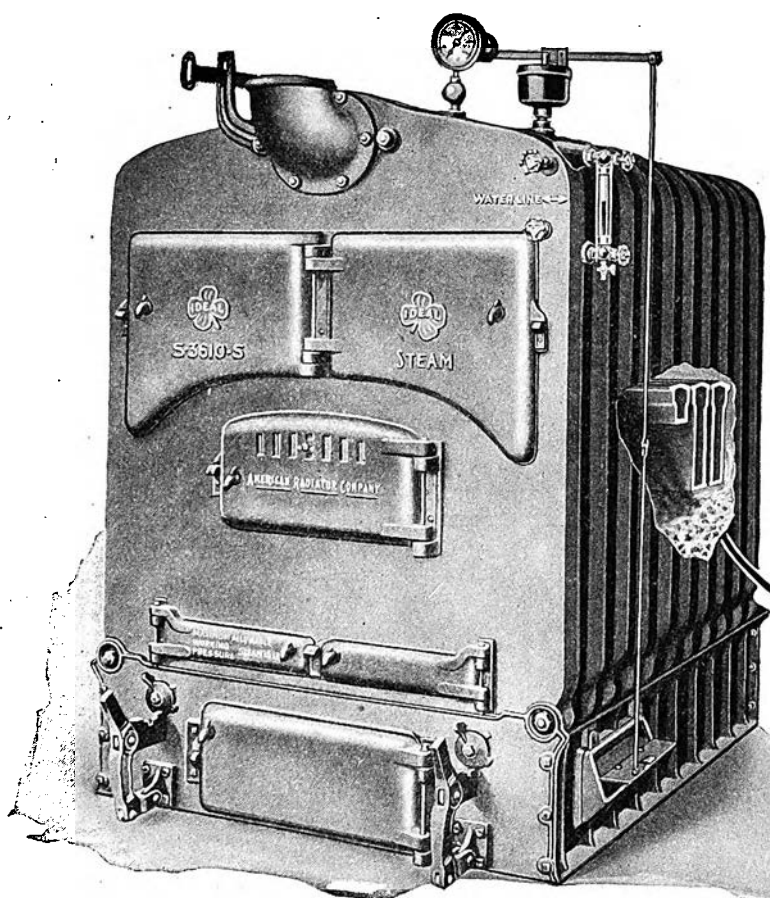
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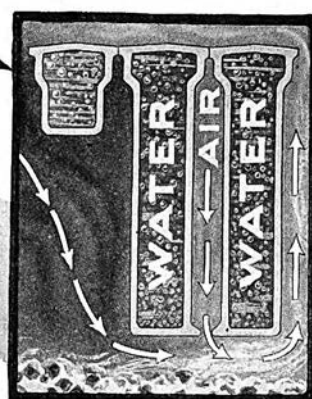
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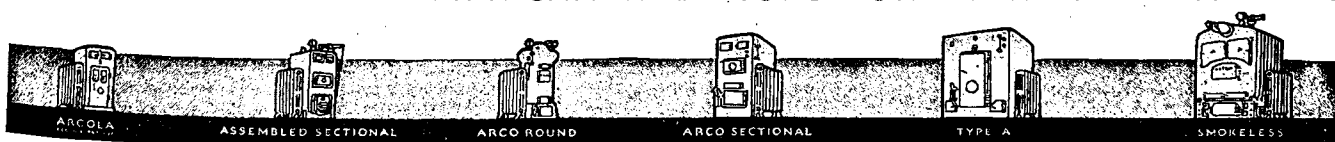
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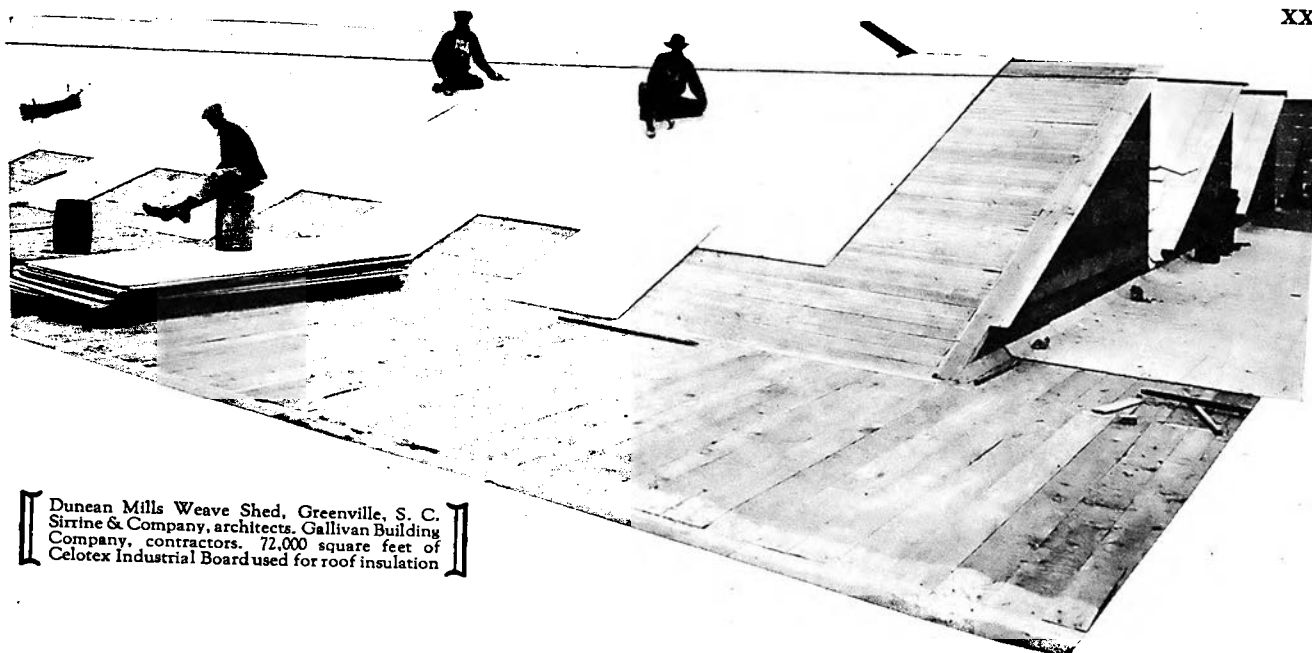


INDUSTRIAL SECTION

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

November, 1925

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[[Dunean Mills Weave Shed, Greenville, S. C.
Sirrime & Company, architects, Gallivan Building
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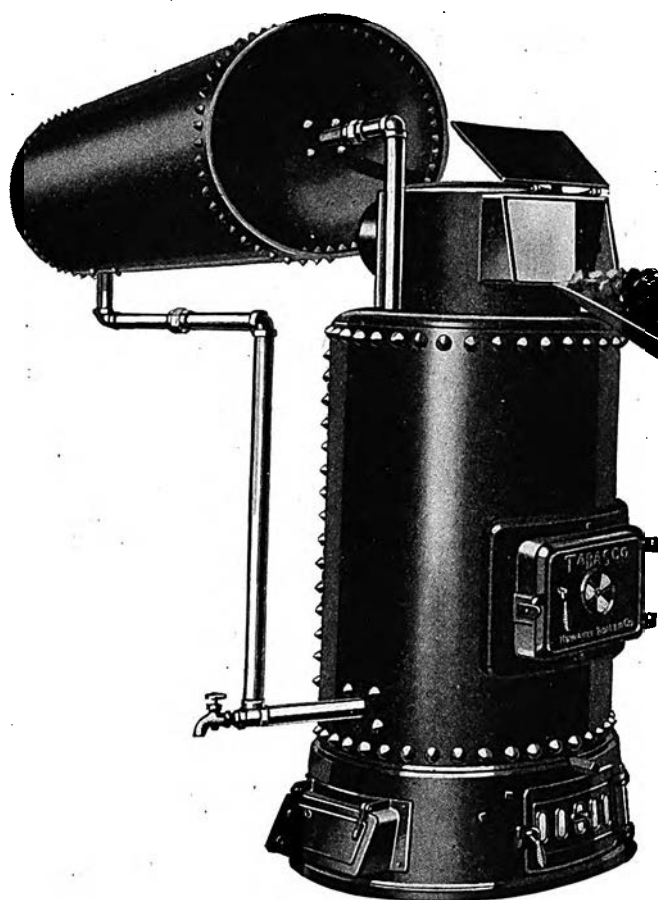
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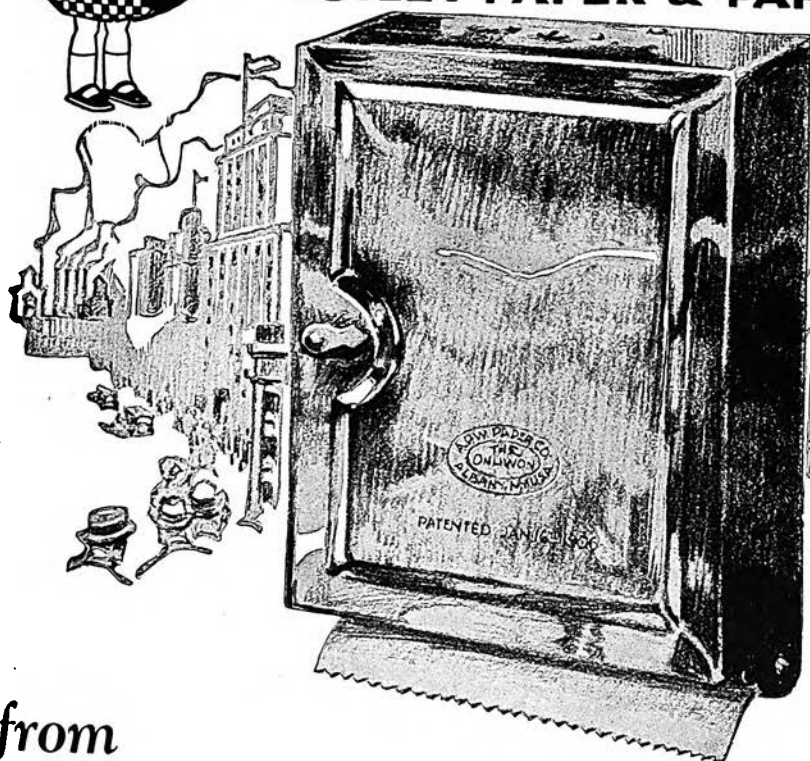
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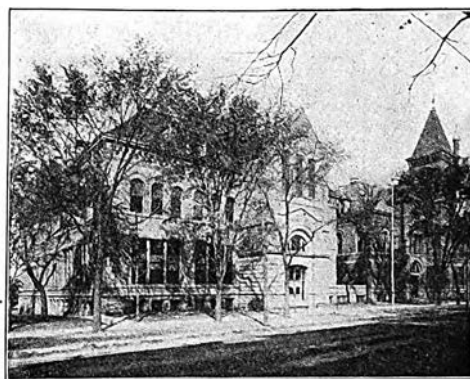
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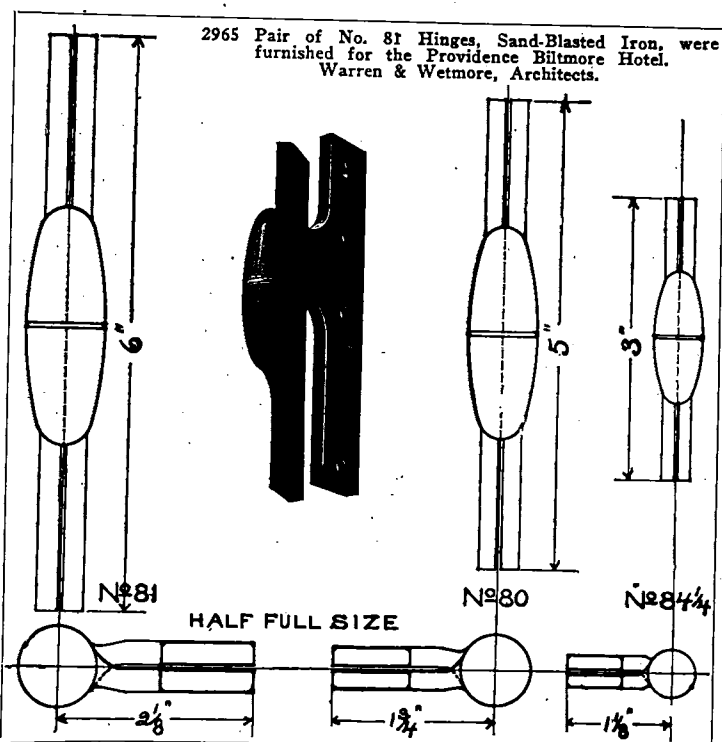
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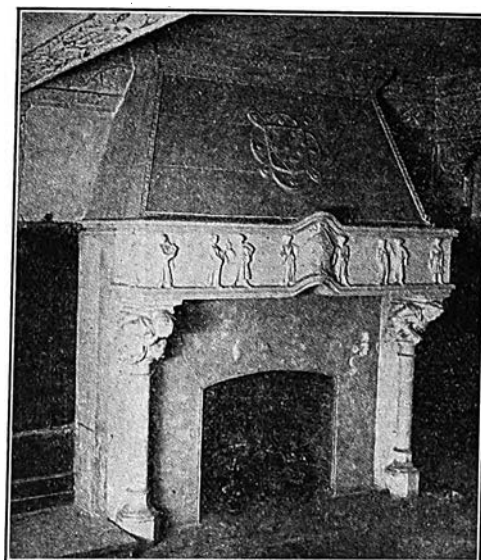
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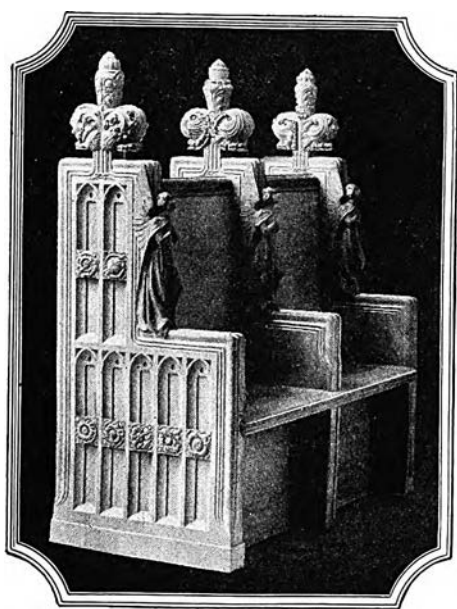
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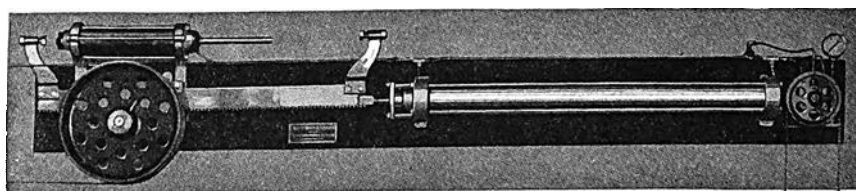
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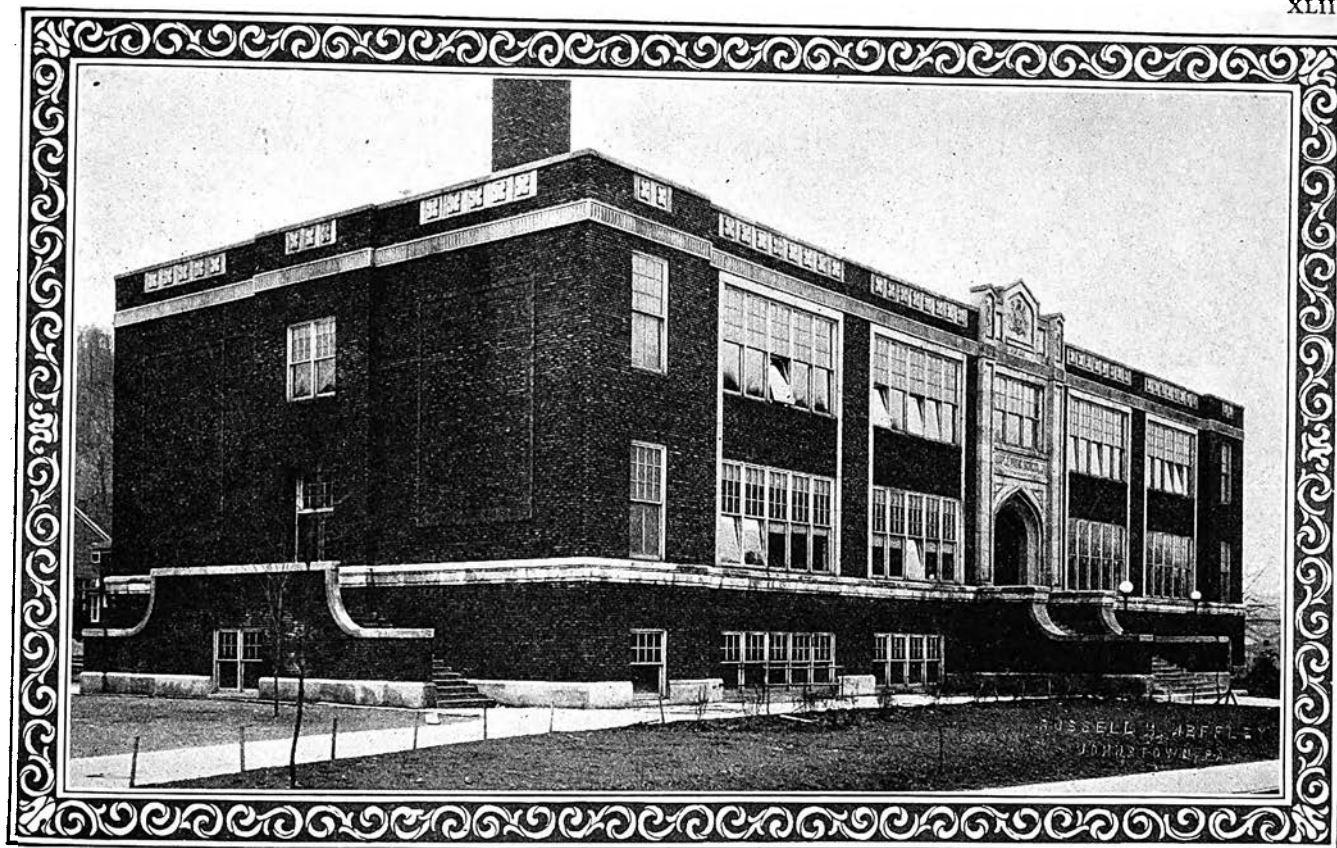
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Arizona—State Board for Registration of Architects, Phoenix. California—State Board of Architecture, Phelan Bldg., San Francisco. Colorado—State Board of Examiners of Architects, Denver. District of Columbia—Board of Examiners and Registrars, 422 Municipal Bldg., Washington. Florida—State Board of Architecture, 111 W. Adams Street, Jacksonville. Georgia—State Board for Registration of Architects, Atlanta. Idaho—Department of Law Enforcement, Boise. Illinois—Department of Education and Registration, Springfield. Indiana—State Board of Registration for Professional Engineers and Land Surveyors, Terre Haute. (Architects must register as Engineers to practice in this State.) Louisiana—State Board of Architectural Examiners, New Orleans. Michigan—State Board for Registration of Architects, Detroit. Minnesota—State Board of Registration for Architects, 804 Phoenix Bldg., Minneapolis. Montana—Board of Architectural Examiners, Helena. New Jersey—State Board of Architects, 665 Broad Street, Newark. New York—State Board for Registration of Architects, Albany. North Carolina—State Board of Architectural Examination and Registration, Greensboro. North Dakota—State Board of Architecture, Bismarck. Oklahoma—State Board Examiners of Architects, Stillwater. Oregon—State Board of Architectural Examiners, Portland. Pennsylvania—State Board Examiners of Architects, Harrisburg. South Carolina—State Board of Architectural Examiners, Columbia. Tennessee—State Board of Architectural and Engineering Examiners, Nashville. Utah—State Board of Architecture, Salt Lake City. Virginia—State Board for the Examination and Certification of Architects, Professional Engineers and Land Surveyors, Richmond. Washington—State Board for Registration of Architects, Olympia. West Virginia—State Board of Examiners and Registration of Architects, Charleston. Wisconsin—Board of Examiners of Architects, Madison. Territory of Hawaii—Territorial Board of Registration, Honolulu. Such laws are pending in Iowa, Ohio and Missouri.



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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

December, 1925

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“--- far exceeded my expectations not only in heating results but in economy---”

Gentlemen: -
Washington, D.C.

Last fall when I had installed, in my residence in Edgemoor, Md., a new heating plant, I specified one of your #34 Mills boilers with nine sections for hot water heating. I specified this boiler because we have had such wonderful success with a similar but larger one in our automobile establishment.

The performance of this boiler in my home has far exceeded my expectations not only in heating results but in economy as well. My house is totally exposed. It is a frame building, three stories and basement. It has twenty rooms, six baths, and a large open center hall as well as a back hall. All windows are French windows and all windows on the first floor have transoms giving additional exposure.

We started the fire in the boiler on October 1st, and kept it going until May 15th. For the reason that our children are small, one an infant, it was necessary for us to maintain a temperature of 70 or over. This was easily done and when the weather was zero we easily raised the temperature in the house to 80 to give the heating plant a good test.

The total coal consumption for the heating season was 18 tons. We use anthracite coal, egg size. This is very economical compared with some of our neighbors who we understand used twenty-five tons and more and didn't keep their homes as warm as we did ours.

We have 2010 square feet of direct radiation in our house. It was never necessary to apply coal to the fire except twice a day. It was not necessary to remove a single clinker, the grates being so made that they would grind the bottom or dead part of the fire away. In the coldest weather when the fire was the hottest I could hold my bare hand against the smoke pipe right next to the boiler which showed that the heat was not going up the chimney.

It seems that you have so designed this boiler as to give a perfect relationship between heating surface and grate area and at the same time give sufficient grate area to have a slow burning fire and thus save the waste caused by hot flue gasses and the inconvenience caused by the necessity of firing often. This is just the way that I, a layman, size up the situation.

I am very glad that I have one of your boilers.

Yours very truly,
Robert T.

THE above un-edited letter from a user of H. B. Smith Boilers (name on request) gives an example of what can be accomplished with H. B. Smith Boilers. H. B. Smith Boilers are so rated that they have an above normal capacity for exceptionally cold weather and ordinarily operate to secure maximum heating volume

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LA PORTE ROUGE
After the water color by Tito

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIII

December, 1925

Number 12

The Tents of the Arabs

FROM THE derivation of the words one would expect all civilized men to dwell in cities and all nomads in pastures; pagans should be found only in the fields and one should never meet with a villain except in a village or at a villa.

These conclusions would not, however, be always justified. While it is traditional for the misdeeds of villains to be confined to the rural districts, it is just as much a matter of course that the stranger who ain't done right by our Nell should be one of these here slick city fellows; heathen hearts are so widespread in their distribution as to be found frequently even in our very largest centres of population.

It has long been agreed, therefore, that the etymology of these words is not to be taken as fixing their present day meaning, and it is possible to imagine (and indeed regrettably easy to find) persons who are at once civilized, pagan, and villainous.

A civilized nomad would be considered more of an anomaly. Yet it does not appear why the ideas of civilization and of more or less permanent attachment to a given locality should be associated.

The primitive races have shown a greater tendency to cling to fixed abodes than the more advanced peoples. The artificial islands of the lake-dwellers, the kitchen middens of the northern beaches and the rock shelters of neolithic France (not to speak of Troy, seven times razed and seven times rebuilt), all bear witness to long continued occupation, by who knows how many generations of primitive men, well content to set up their hearths afresh age after age on the rubbish heaps of their ancestors. Again Melville tells how the Marquesan savages were ever rebuilding their grass huts on the old foundations, which had been bequeathed to them by builders of a former day.

On the other hand, one of the first preoccupations of civilized states has always been to improve communications, that migration from place to place might be made rapid and easy, which the savage can only accomplish at the cost of enormous effort.

It is civilized man who sends forth his colonies to the ends of the earth; the uncivilized who clings to his own valley or mountainside, and gives back from it grudgingly, foot by foot, as the restless cultured races crowd in upon him.

It has been said indeed that it is only the barbarian

who has ever loved his own country, the civilized for the most part having better loved those of other people.

Now the man to whom a journey of a thousand miles is as nothing is not likely to attach much importance to moving a few blocks up the street, so that it is not remarkable that our cities themselves are in a constant state of upheaval and rearrangement, that slums are converted into fashionable quarters or fashionable quarters degraded into slums overnight, and that what was yesterday a street of private dwellings is today a row of shops, and tomorrow will be the heart of the factory district.

Only the other day it was demonstrated to me that the expectation of life which financiers allot to the buildings in our larger cities is growing continually shorter, having now reached, if I recall the figures correctly, what seems the ridiculously brief span of seven years.

Those who are pleased with this condition (if such there be) have doubtless their own good reasons; with those who dislike it I am in hearty accord; but those who are surprised at it have merely forgotten their history. It is only another manifestation of the restless instinct which has always accompanied the growth of commerce and mechanistic efficiency. That Imperial Rome, on which so many modern institutions tend to model themselves, went through precisely the same transformations. To make it a city of marble, Augustus destroyed a city of brick. His successors, helpless in the face of the housing shortage, were driven to the new suburban developments on the remote outposts of the Empire, and finished their lives commuting to work from Spalatro and Byzantium.

Undesirable as this impermanence may be from a social point of view, it does not seem that it should necessarily work any harm to architecture. The old-time Japanese house, we are told, was expected to burn to the ground every seven years, and was constructed with this probable fate coolly in view. Yet, structures of tooth-picks and tissue paper that they were, they seem to have been architecturally admirable.

If excellence in architecture depends on meeting the requirements of the program, should not the fact that a building will probably last only a tenth of a lifetime become a condition of the problem, to be given weight like any other condition, in the solution adopted?

Oddly enough, however, as the probable life of our

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

buildings has become shorter and shorter, their potential life has been extended enormously.

Probably the best of our materials of construction are markedly inferior to the best of our ancestors', but it is likely that our average materials are vastly superior to the ordinary run of theirs, and certain that in any particular place we can command a far greater number of different kinds of materials of uniformly superior quality than they could.

Our building laws tend to secure a high average of workmanship. Our greater mathematical and physical knowledge protects us from the failures of ignorance. Chemists and physicists test our materials, selecting for us those of the most permanent nature, rejecting all that bear seeds of decay in themselves.

In short, while our best construction falls far short of the ideal that might be produced if interest and thought and loving care went into every operation and process, beginning with the raw materials and ending with the last touch of decoration, we have succeeded in that task for which the peculiar genius of the times best fits us; that is: in producing a very uniformly high average of performance.

Back of our masonry, like frail eastern beauties behind the harem walls, the slim, wanton shafts of steel, burning to betray us, wait for the moisture to find its way to them, through some unguarded passage.

Apart from the treachery of this metal, there is no reason why most of our buildings should not last as many generations as they have been promised years, no reason why many of them should not last as many centuries. Hard, sound, imperishable brick; strong, fine grained, faultless stone; firm, tenacious, well-tempered mortar; tough, enduring bronze—they defy time like the pyramids!

The banks, with their great granite orders, their towering candelabra—they promise each a thousand years of firm resistance to the elements. But we know it is illusory. Next week or next month there will be a consolidation or a reorganization, a rise in land values, an increase in population, or a new subway. Down will come the giant architraves, the ponderous capitals, the cyclopean drums, and up will go the framework of a forty-story tower.

Yet even hotels, apartment houses, and loft-buildings must be built for all time, or at the very least must look as if they were built for all time, even though they be shoddy at bottom, carefully calculated to last out their computed seven years, but no longer.

It is in this if anything that the result of the brief life-span of our buildings is harmful to our architecture.

Where a simple, untaught builder has striven for a grandeur and permanence beyond what the means at his

hand permit him to reach; where he has, with well-meaning clumsiness, piled up piers that were doomed from the first to crumble and turned vaults destined only to collapse in ruin, a measure of respect must be given to his ambition and his pitifully frustrated dreams.

Where a skillful designer, setting to work to produce an evanescent bit of beauty, whether it be a building for some temporary purpose, or even a stage setting or the ordering of a pageant, makes its very lack of need for enduring life an added element of charm by taking advantage of the delicacy and fragility it suggests and makes possible, we can admire his work for its own virtues with as much sincerity and as little need for reservations as if it were built to last through the ages.

But to lavish all these costly and enduring materials, these thick walls, deep reveals, and mighty foundations on buildings which will be gone before the baby in the cradle is breeched, seems as wasteful and illogical as to go camping in a marble tent or to make matches of mahogany inlaid with satinwood.

To do otherwise would require some changes in our municipal codes, some changes too in our own ideas of the fitness of things. Some of our pretentiousness might have to be sacrificed, some grandiose ideas dropped quietly in the dust bin. We might even (formidable as it would be to face) have to ask ourselves and answer that terrible question which is at the root of all philosophy, and which it seems as if it were one of our main purposes in life to evade—"What are we trying to do, and what is the best and easiest way to do it?" But the result might be a simpler, gayer, cheaper, better architecture.

On the other hand it may be that it is best for us to cling to the semblance of permanence even though the reality escapes us. There may be a promise for the future in the very fact that we still refuse to acknowledge that we have become a race of nomads. There may be hope of better things so long as with every building we erect we declare afresh in the face of the world our solemn purpose to settle down and begin to live.

Or even though the strength and endurance of our construction has become a mere symbol, a survival of a better day which we preserve merely through habit and respect for the past, it still may be well for us to keep the fiction alive, to retain the memory of a time when children were wont to be born in the houses where their parents lived as children themselves, when the son worked at the bench where his father learned his trade, when cities zoned themselves more capably than our boards and commissions now manage to do, and when people rose in the morning, reasonably confident that the view from their windows would be the same as it was when they retired for the night.

F. P. S.



"A DOORWAY TO OLD MEXICO"
THE CONVENT OF CHURUBUSCO, MÉXICO, D. F.:
AN INTERIOR

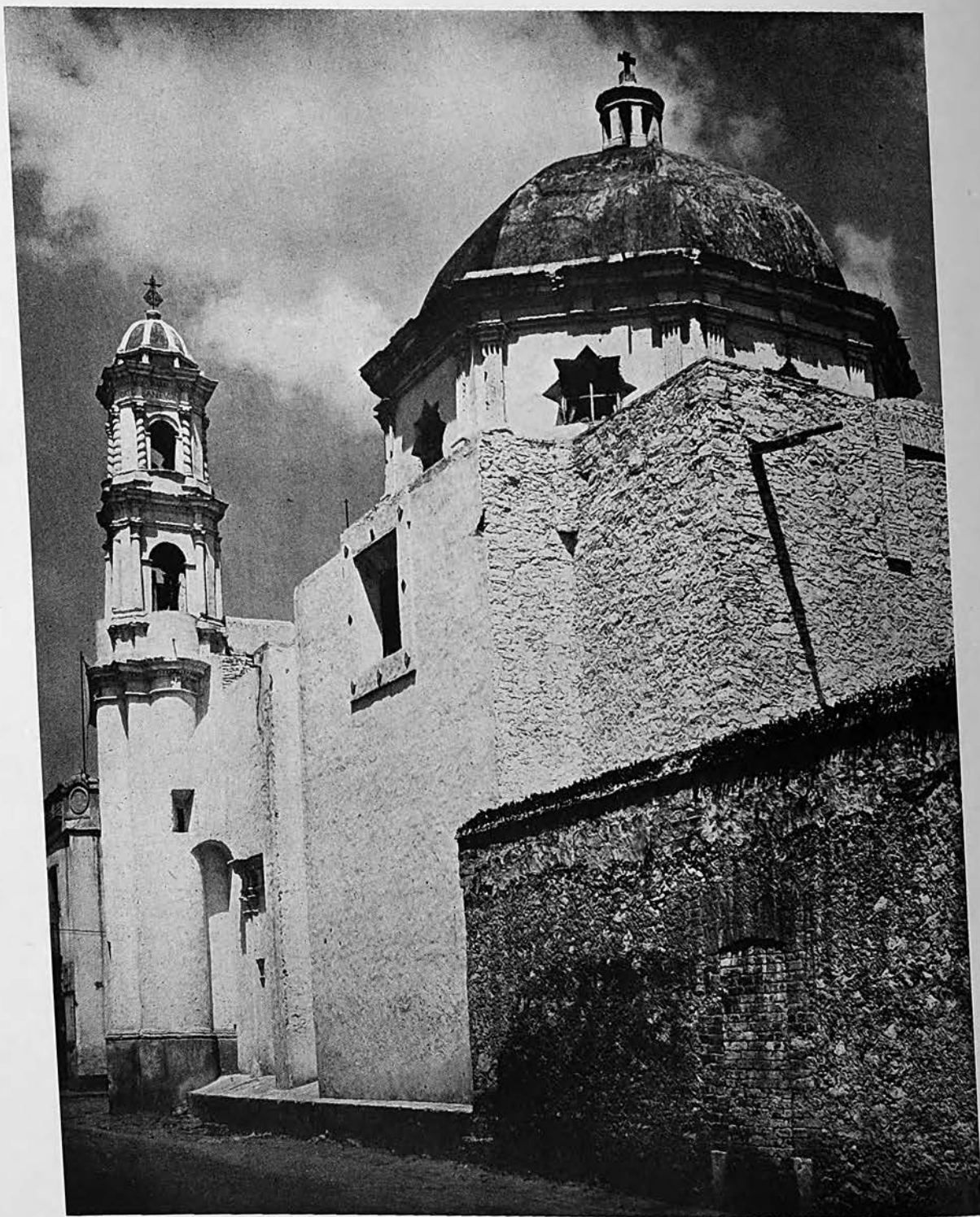
A Gorgeous Background

Foreword

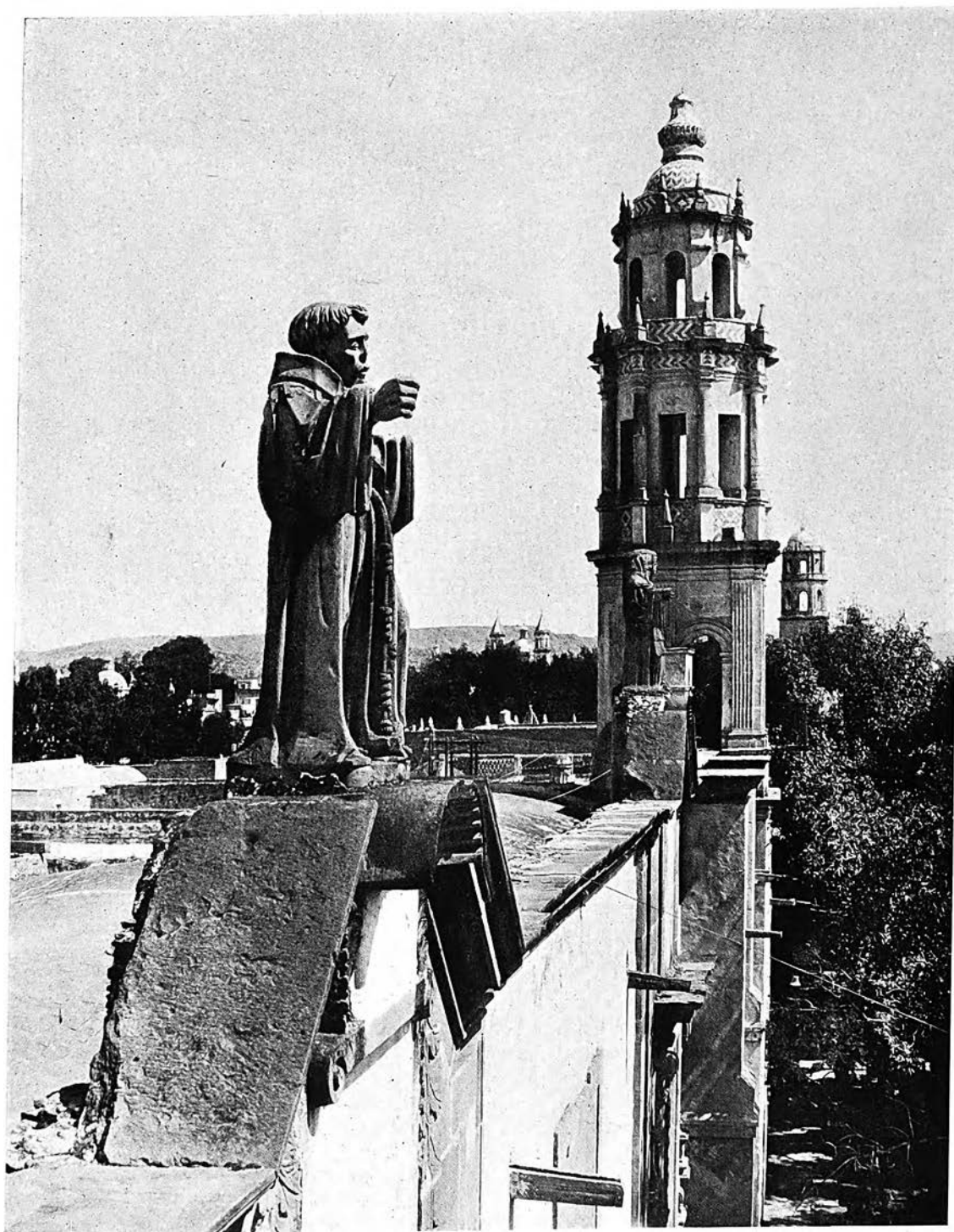
WITH THIS issue of the JOURNAL is presented the first of a series of illustrations depicting the highlights of the ecclesiastical architecture of old Mexico, carefully culled from the nine volumes so graciously presented to the Institute at the late Convention in New York City by the Mexican Government, through an officially-appointed delegation of seven Mexican architects who attended that affair. It is not possible to sweep—in one number, or in many numbers—the vast panorama of nine thousand churches and cathedrals erected under the three-hundred-year reign of the Viceroy of New Spain; we may only select this doorway, that façade, and so on, as characteristic. Nor is it possible fully to understand an architecture so indigenous as is this Mexican work unless at the same time we learn its history and environment. The elaboration of this theme must be deferred to the January issue, in which Mr. Albert Kelsey will deal with it, and Mr. Frank R. Watson, of the Committee on Foreign Relations, will discuss the matter of architectural coöperation between the two Americas.

In the meantime, with Christmas—the great and joyous Mexican church festival—at hand, we are issuing a few of these illustrations with a brief foreword. In all its crudity, its naïveté, its barbaric form and color, this work was as sincere, as spontaneous and as communal a thing as the building of the Gothic cathedrals of France, and was likewise made possible by the native Guilds, of tilemakers, sculptors, painters, carvers, masons, created by the Viceroy. This is a native—not an imported—architecture; it is a diversion of the skill and talent of the Aztec builders, under Castilian ecclesiastic domination, to the services of the Church. This is a ponderous, almost clumsy, architecture, for it had to withstand the ever-present temblors or earthquakes. This is an architecture alive with color—interiors of rich stones, woods and metals; walls of stucco—pinks, oranges, heliotropes; tiled towers and domes of barbaric polychromy, flaunting themselves in the tropic sun to the glory of Heaven and the Church.

Of such stuff, then, is this architecture, which we now call by its rightful name—the gorgeous background of the life of Mexico, and of the colorful pageant of Mexican history.



THE CHURCH OF BALVANERA, PUEBLA, STATE OF PUEBLA



THE CHURCH OF SANTA CLARA, STATE OF QUERÉTARO:
THE TOWER AND STATUES OF MONK AND NUN ALONG THE PARAPET



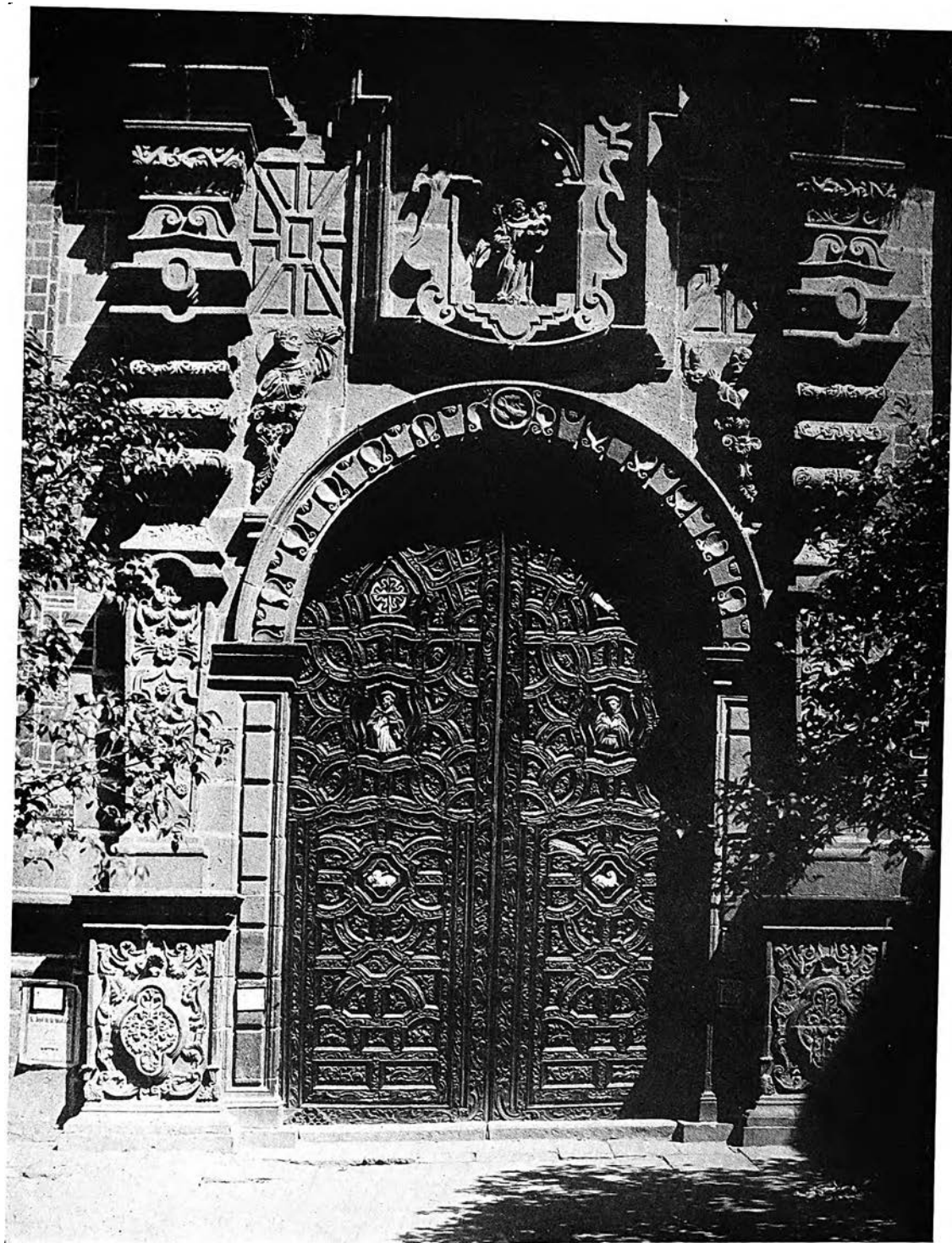
THE COLLEGE OF OCOTLAN, TLAXCALA, STATE OF TLAXCALA



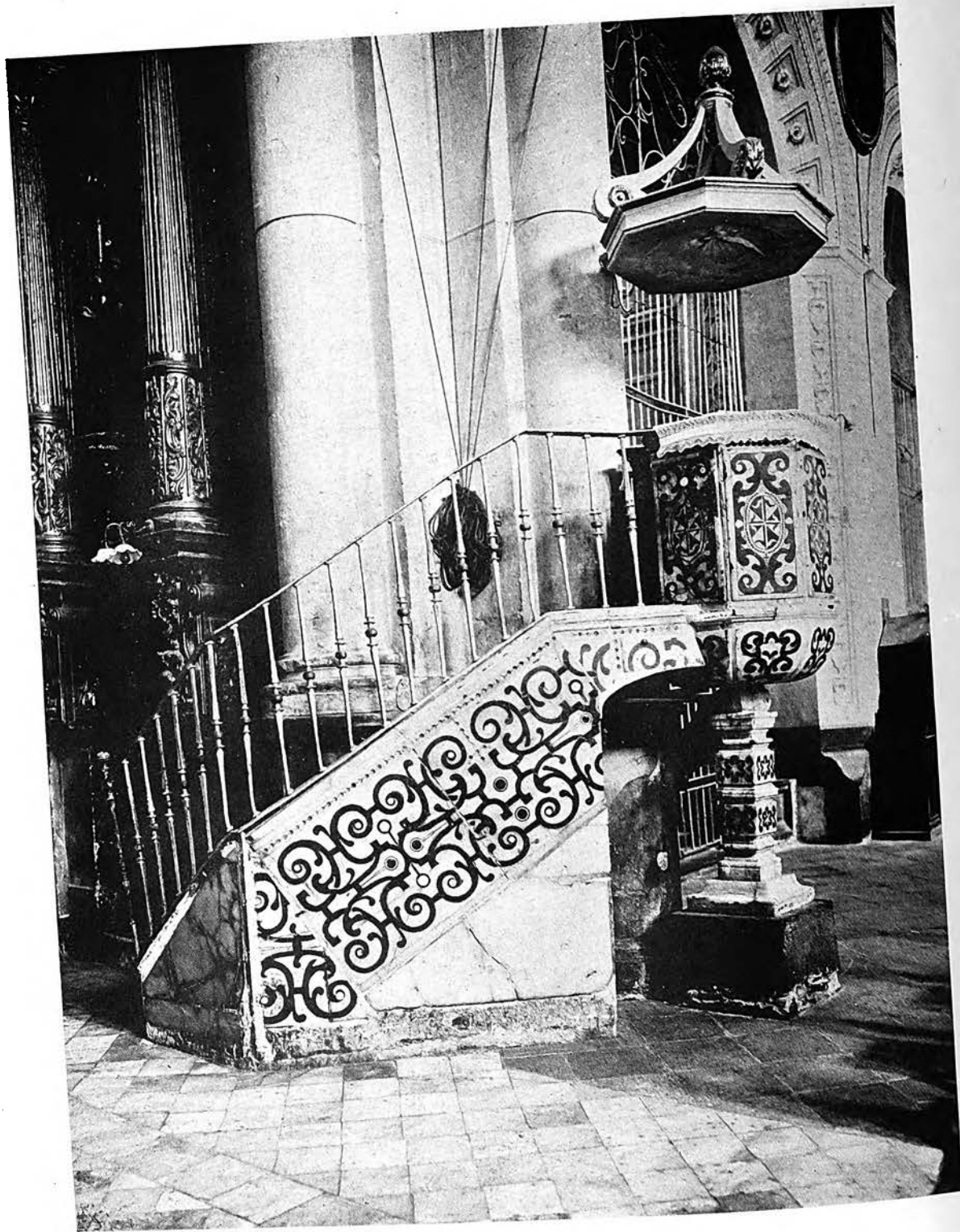
THE PAROCHIAL CHURCH, TLAXCALA, STATE OF TLAXCALA



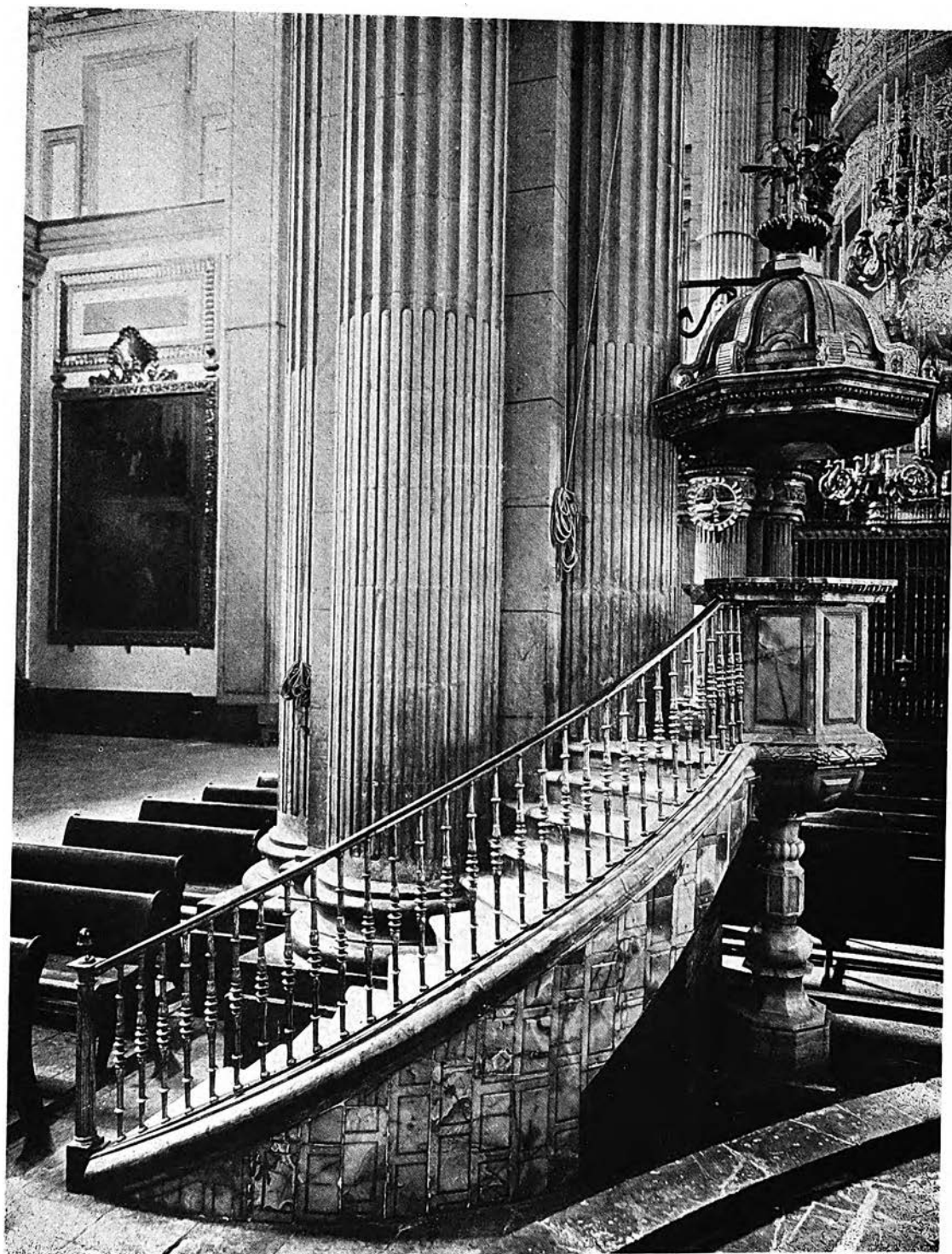
THE CHURCH OF SAN FRANCISCO, PUEBLA, STATE OF PUEBLA:
THE GREAT DOORWAY AND THE MAIN FAÇADE



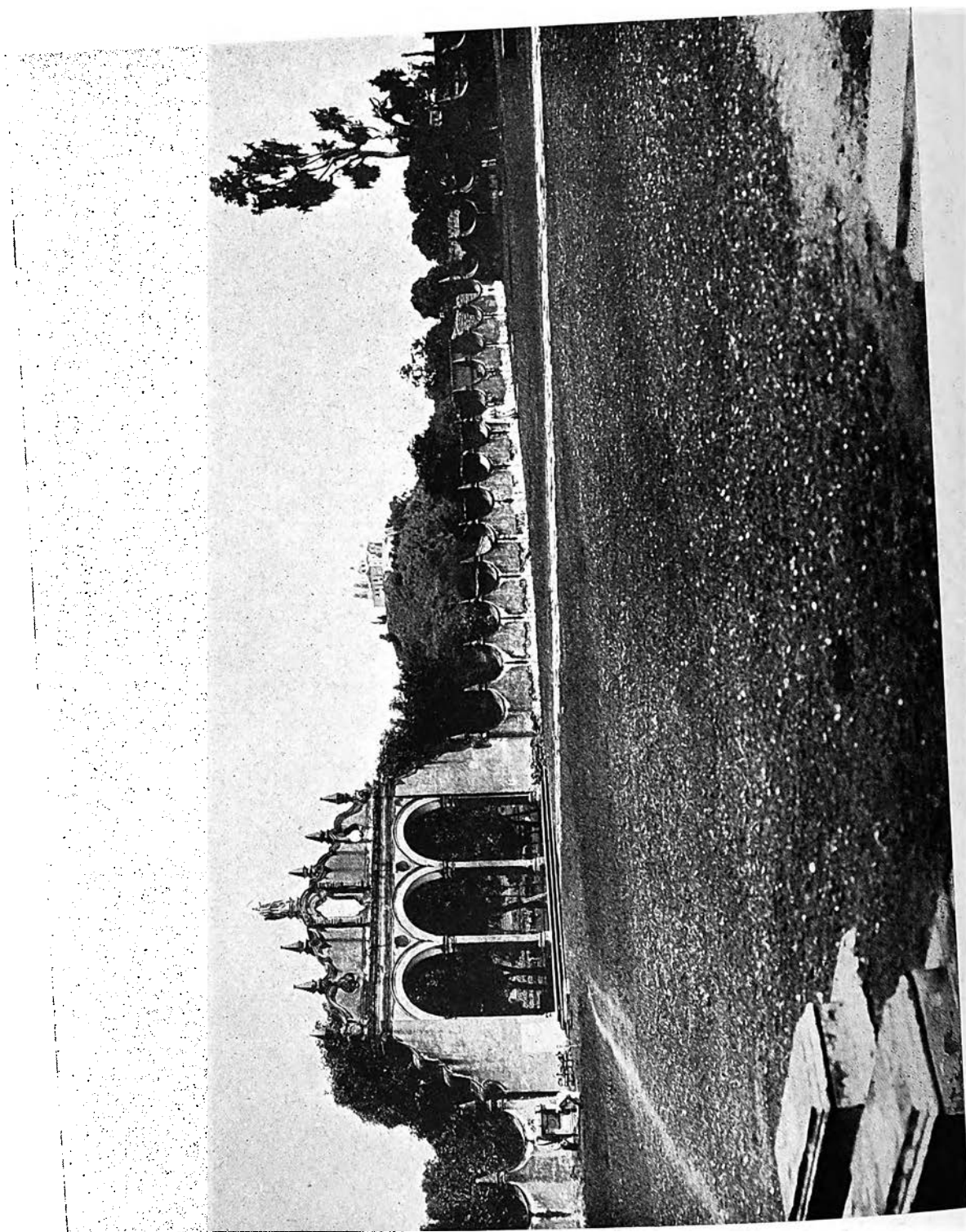
THE CHURCH OF SAN FRANCISCO, PUEBLA, STATE OF PUEBLA:
DETAIL OF THE GREAT DOORWAY



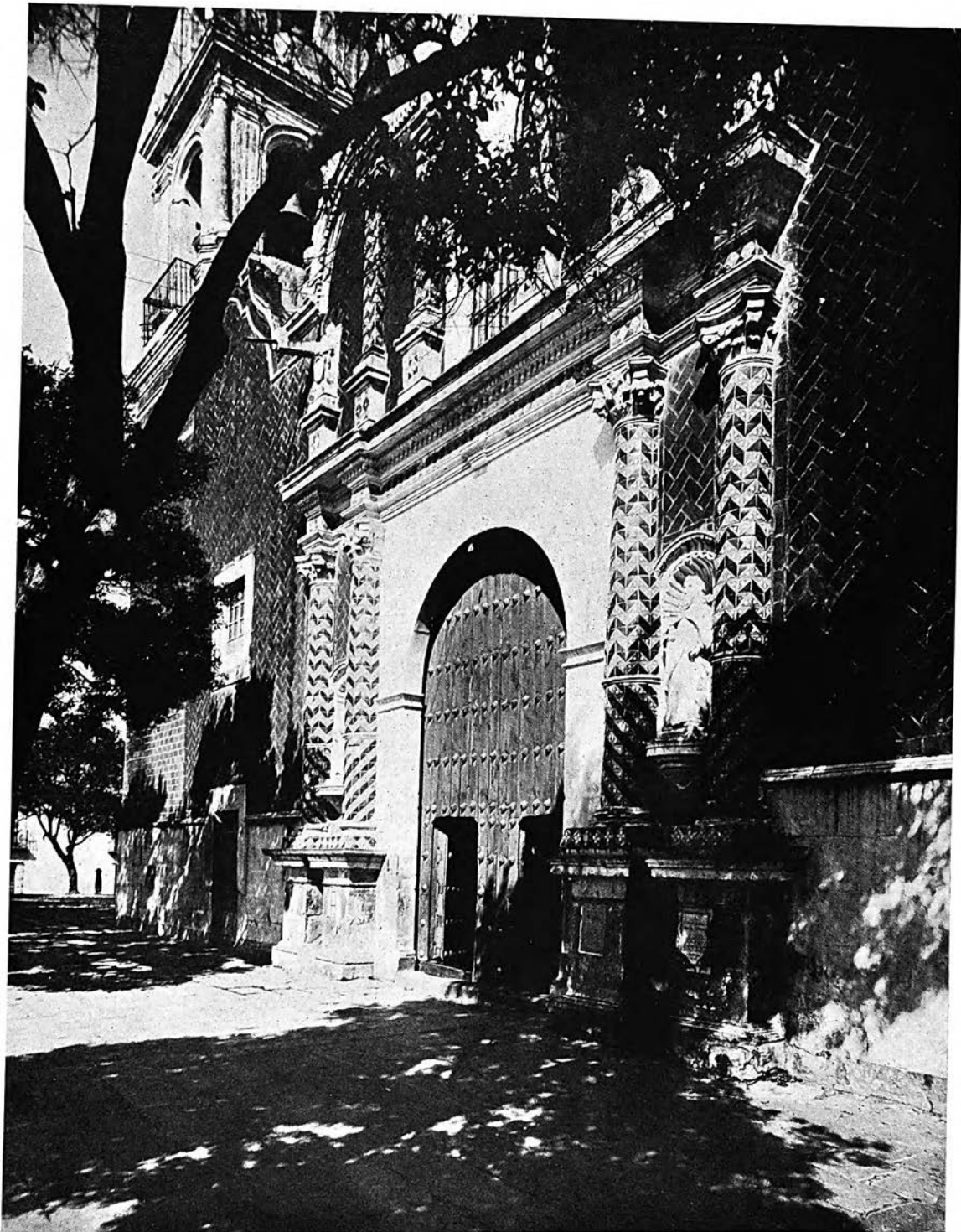
THE CHURCH OF SANTO DOMINGO, PUEBLA, STATE OF PUEBLA:
THE PULPIT



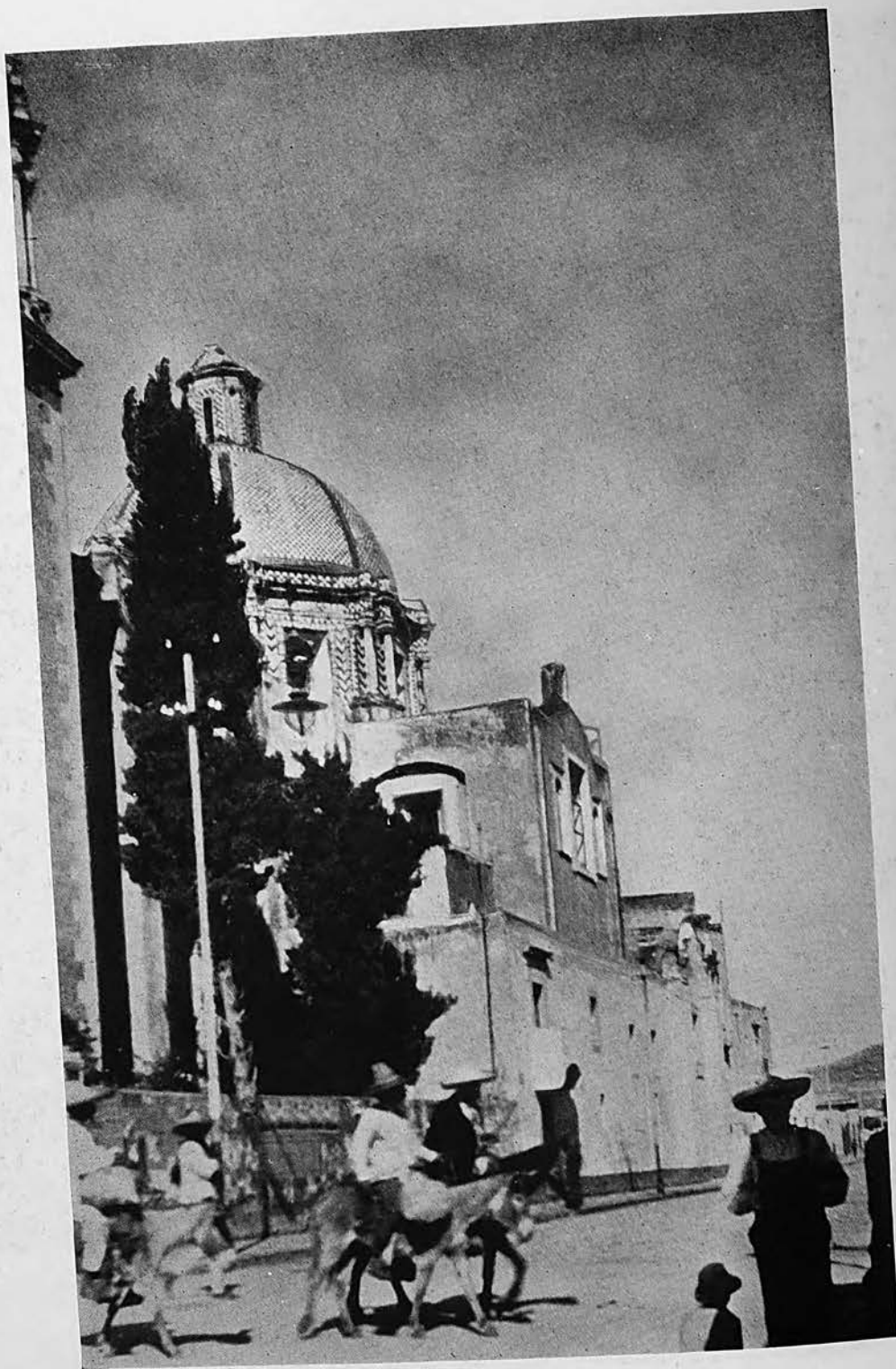
THE CATHEDRAL, PUEBLA, STATE OF PUEBLA:
THE PULPIT OF ONYX



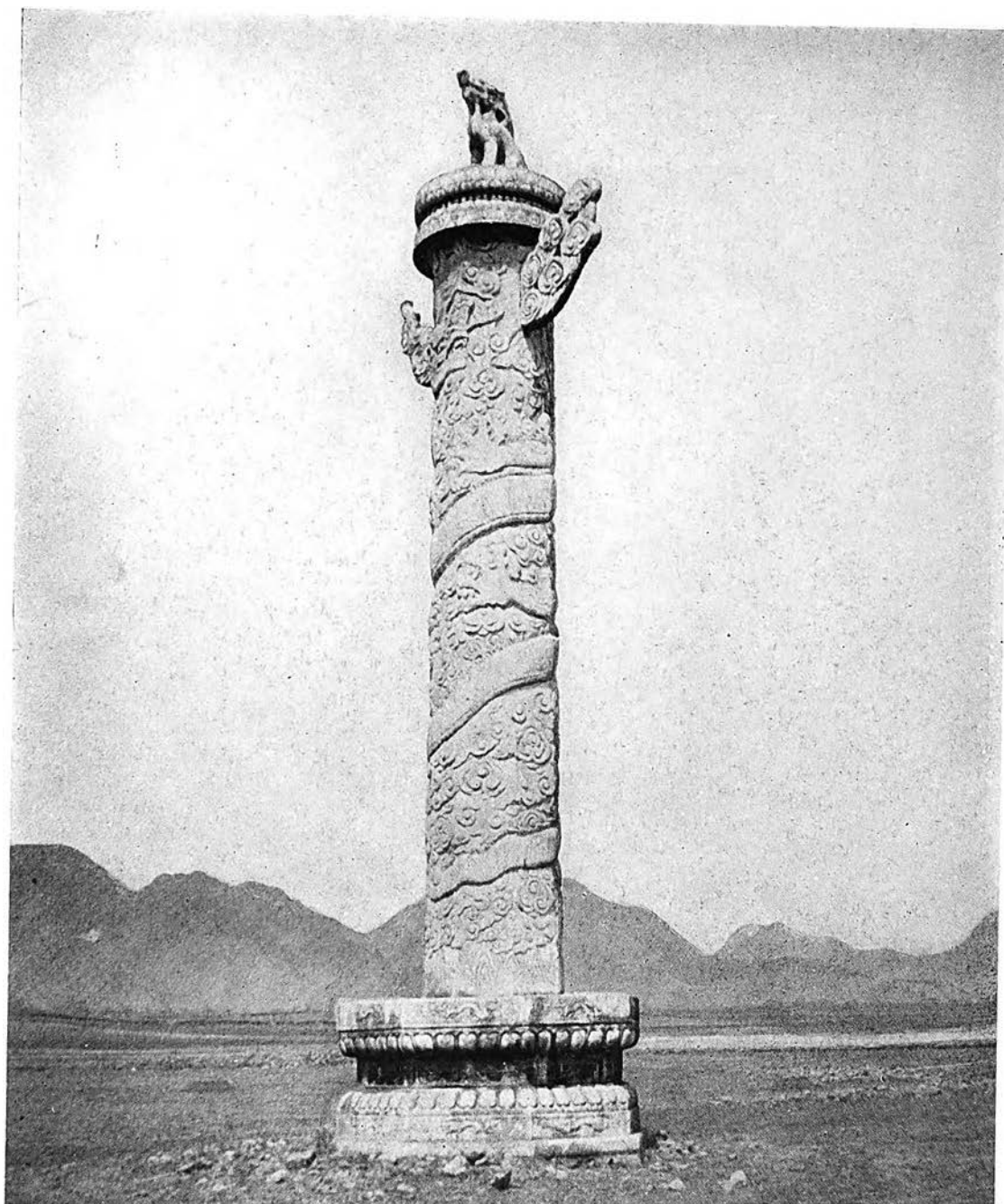
PARROQUIA SAN ANDRÉS, CHOLULA, STATE OF PUEBLA:
THE ENTRANCE AND THE WALL



THE CHURCH OF SAN JOSÉ, PUEBLA, STATE OF PUEBLA:
THE GREAT DOORWAY



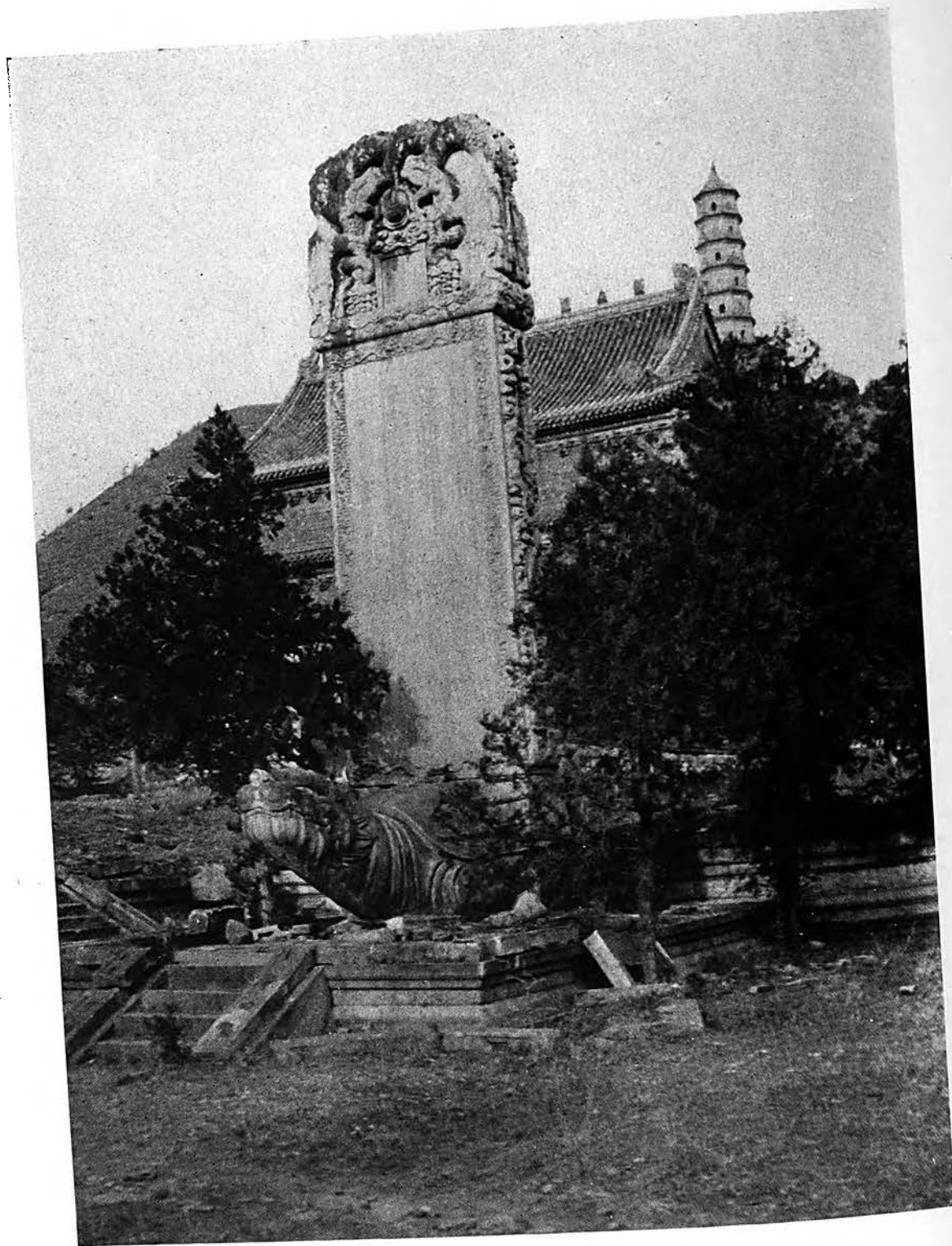
THE CHURCH OF NUESTRA SEÑORA DE SOLEDAD, PUEBLA,
STATE OF PUEBLA:
After the photograph by Hugo Goodhue



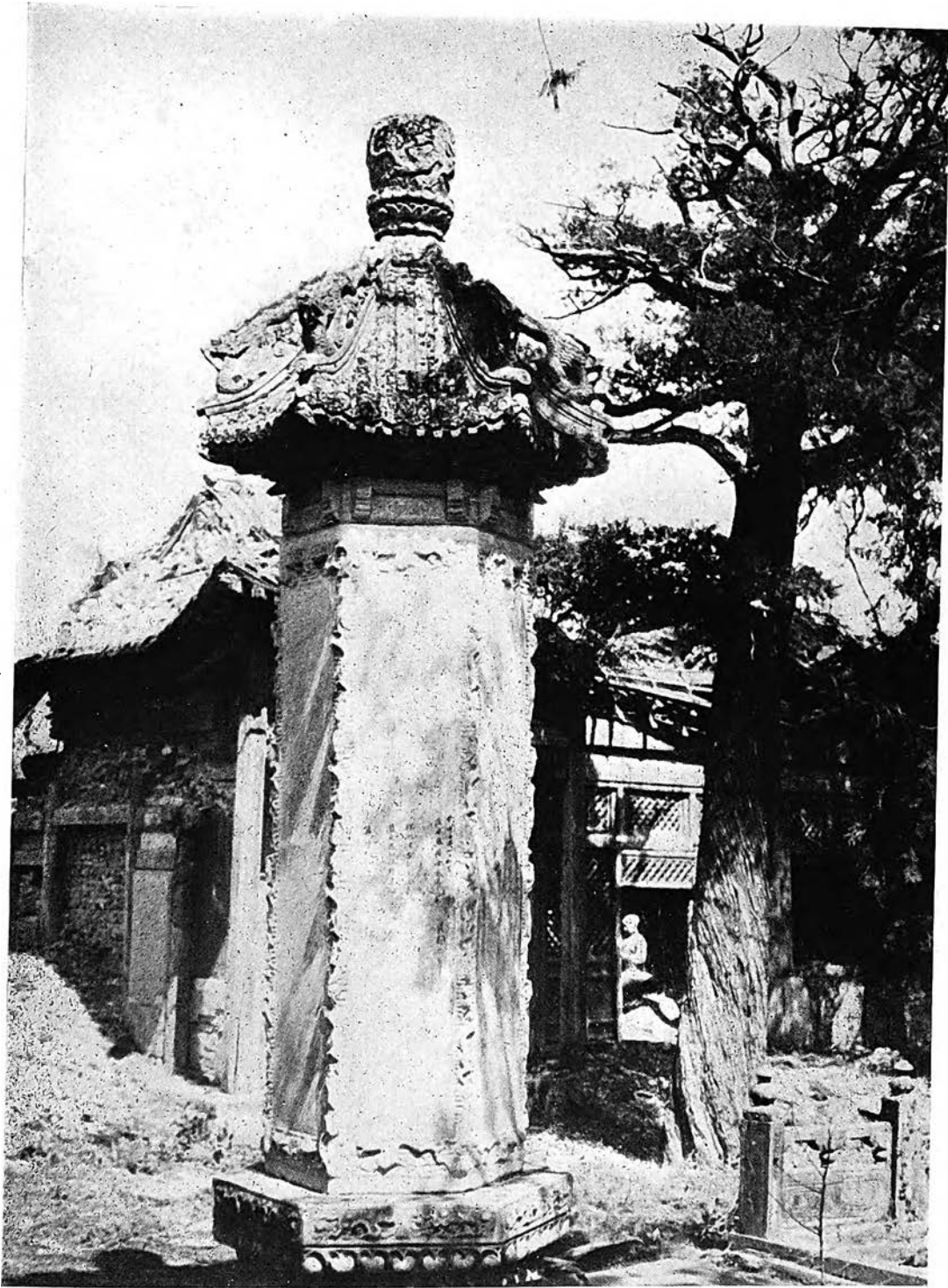
Eight Examples of Chinese Devotional Architecture

After the photographs by R. A. HEROLD

IN THE VALLEY OF THE MING TOMBS:
A TRIUMPHAL COLUMN



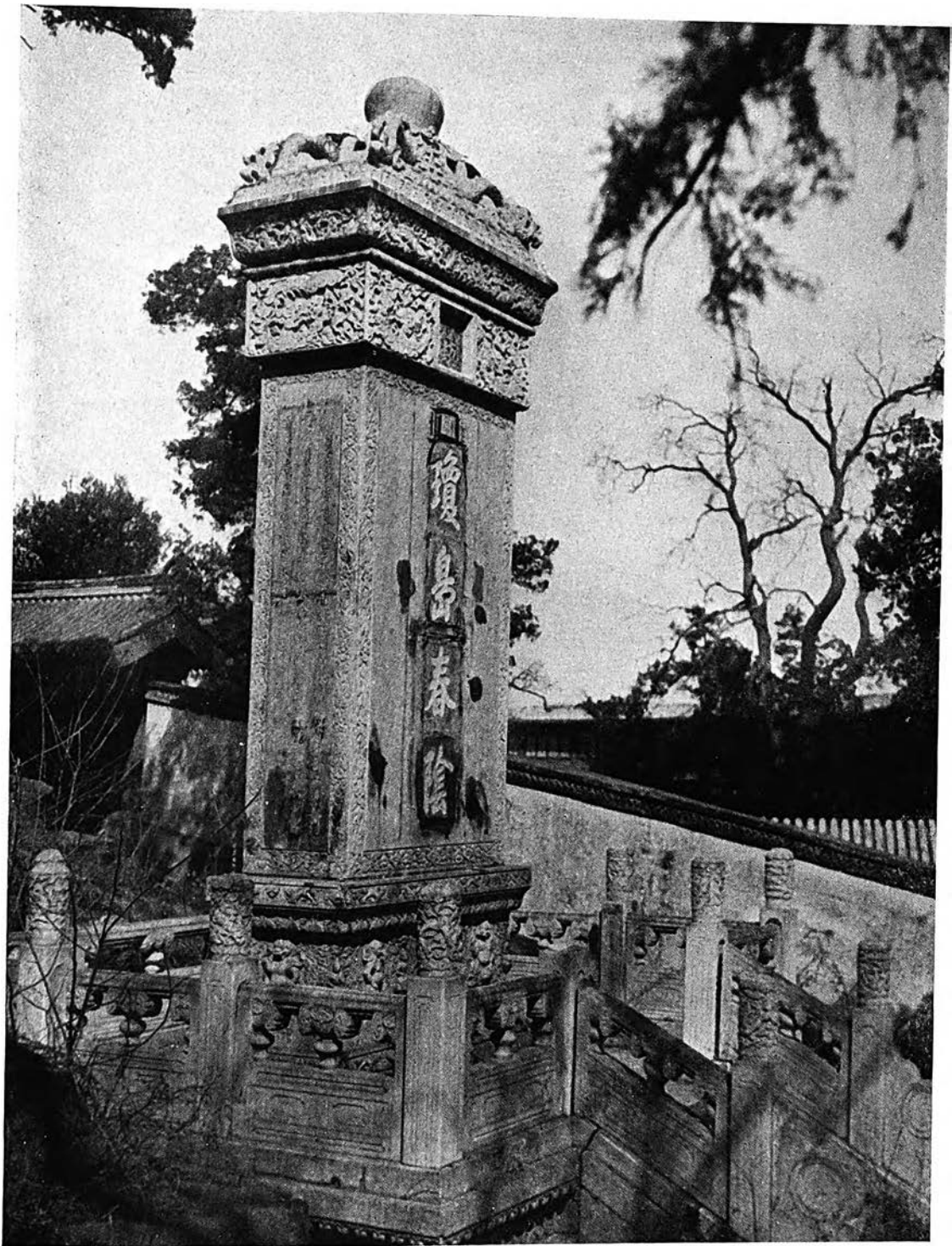
NEAR JADE FOUNTAIN SPRING:
A MARBLE STELE RESTING ON STONE
R. A. Herold



BI YUN SZE, IN THE WESTERN HILLS, PEKING:
AN OCTAGONAL STELE
R. A. Hérol



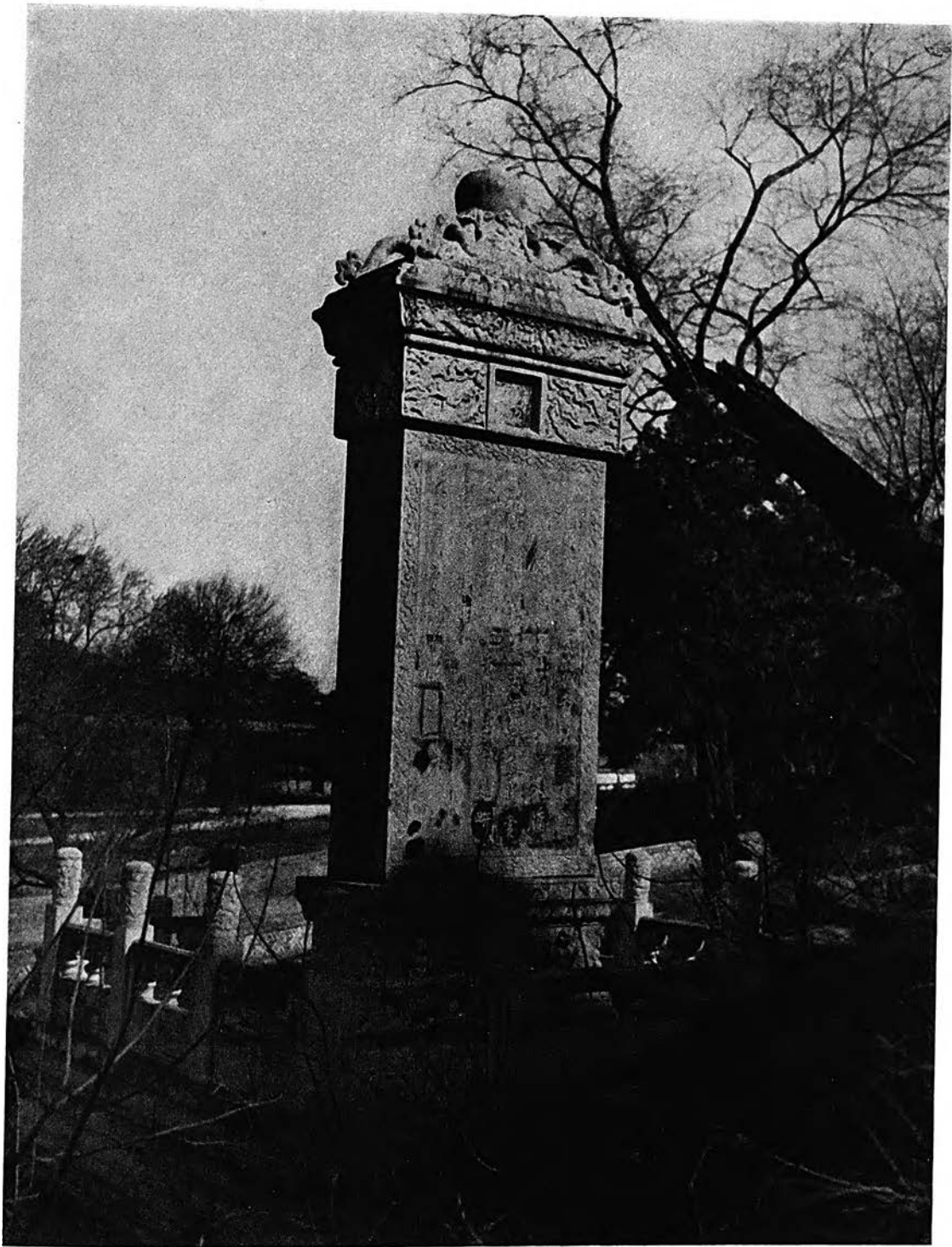
WINTER PALACE (PAI-HAI), PEKING:
A MARBLE STELE AND RAILING
R. A. Herold



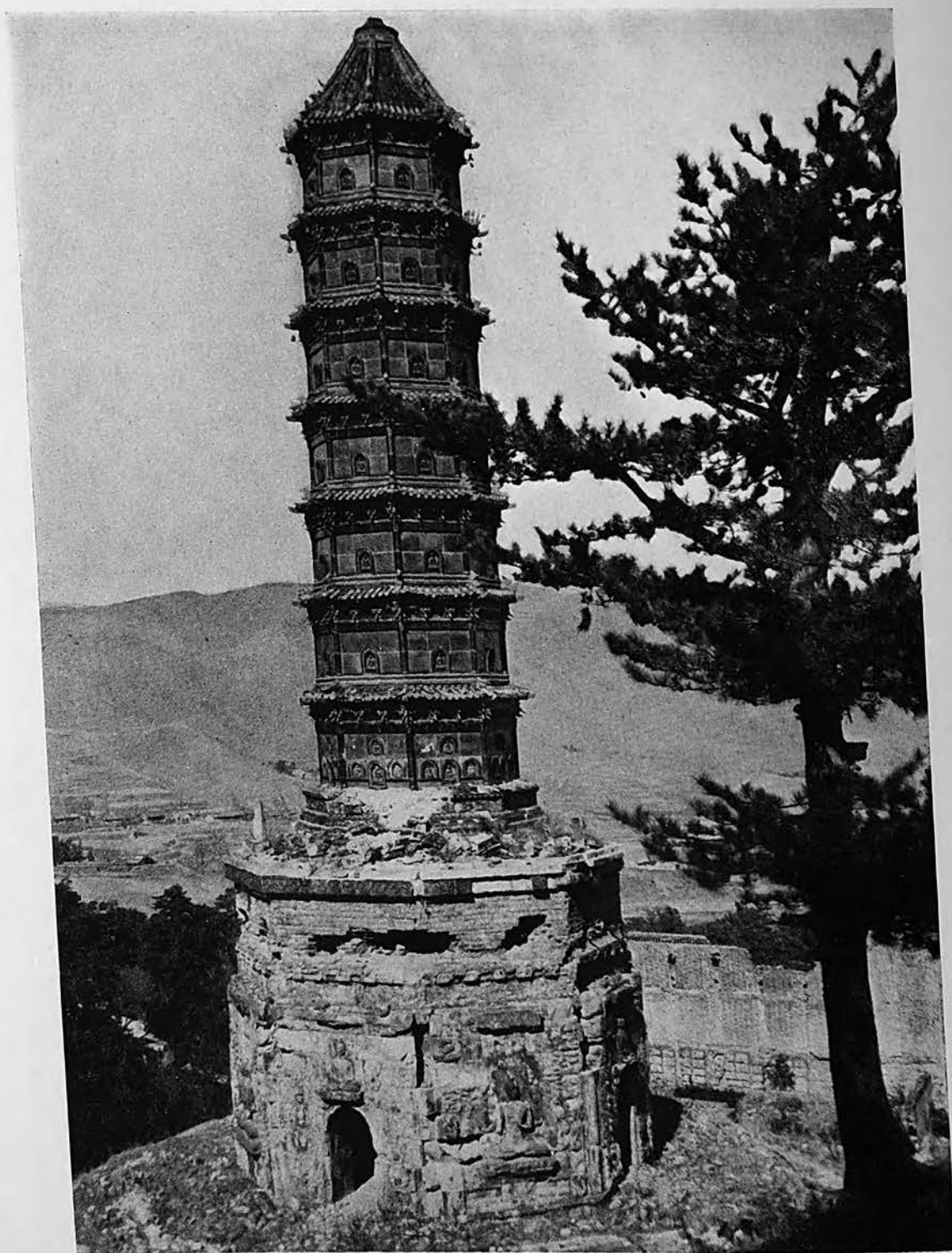
WINTER PALACE (PAI-HAI), PEKING:
A MARBLE STELE AND RAILING
R. A. Herold



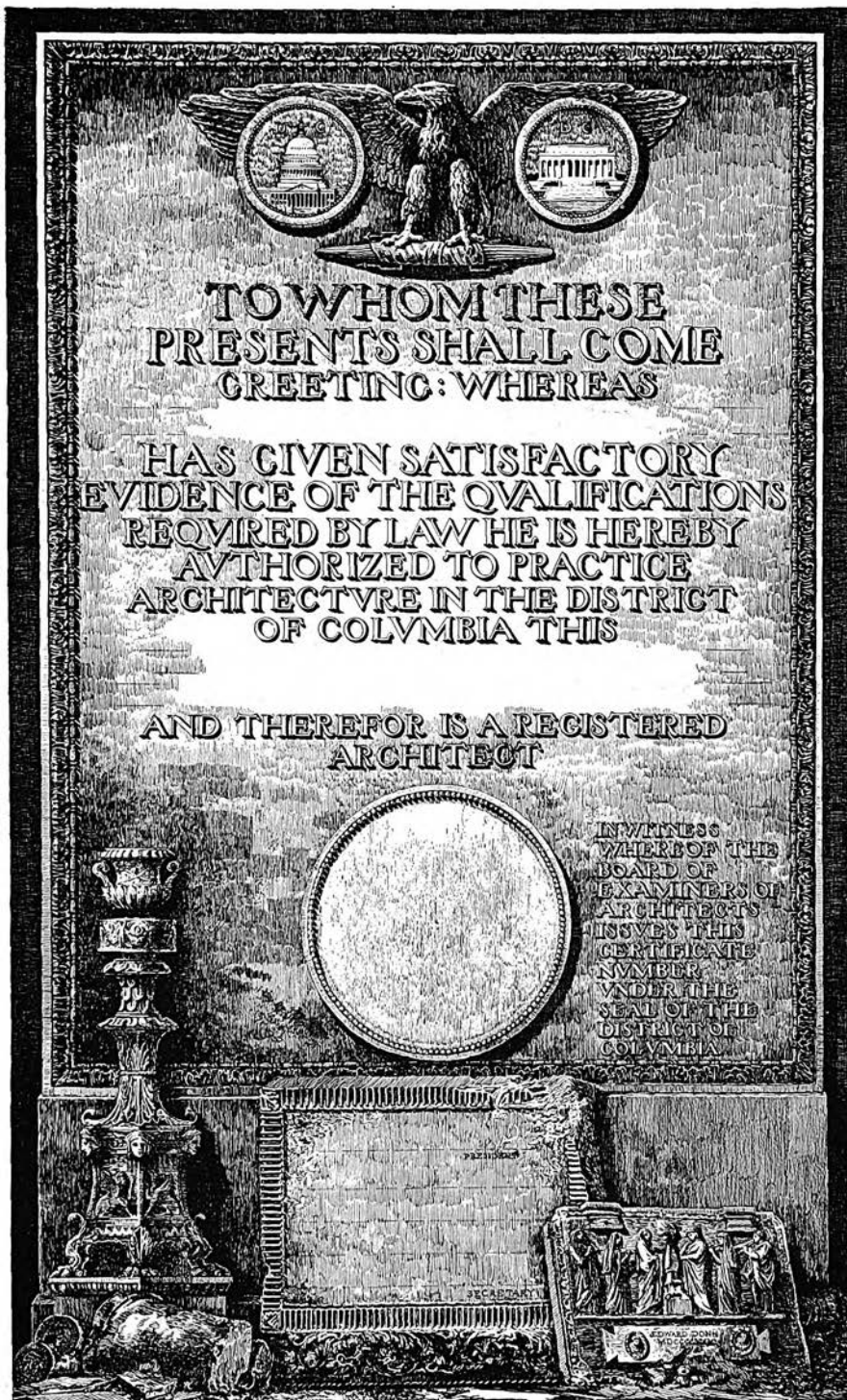
WEST LAKE—HANG CHOW:
A STONE STELE
R. A. Herold



WINTER PALACE (PAI-HAI), PEKING:
A MARBLE STELE AND RAILING
R. A. Herold



HUNTING PARK IN THE WESTERN HILLS, PEKING:
A GLAZED TILE PAGODA
R. A. Herold



THE ARCHITECTURAL REGISTRATION CERTIFICATE FOR THE DISTRICT OF COLUMBIA
Designed by Edward W. Donn, Jr.

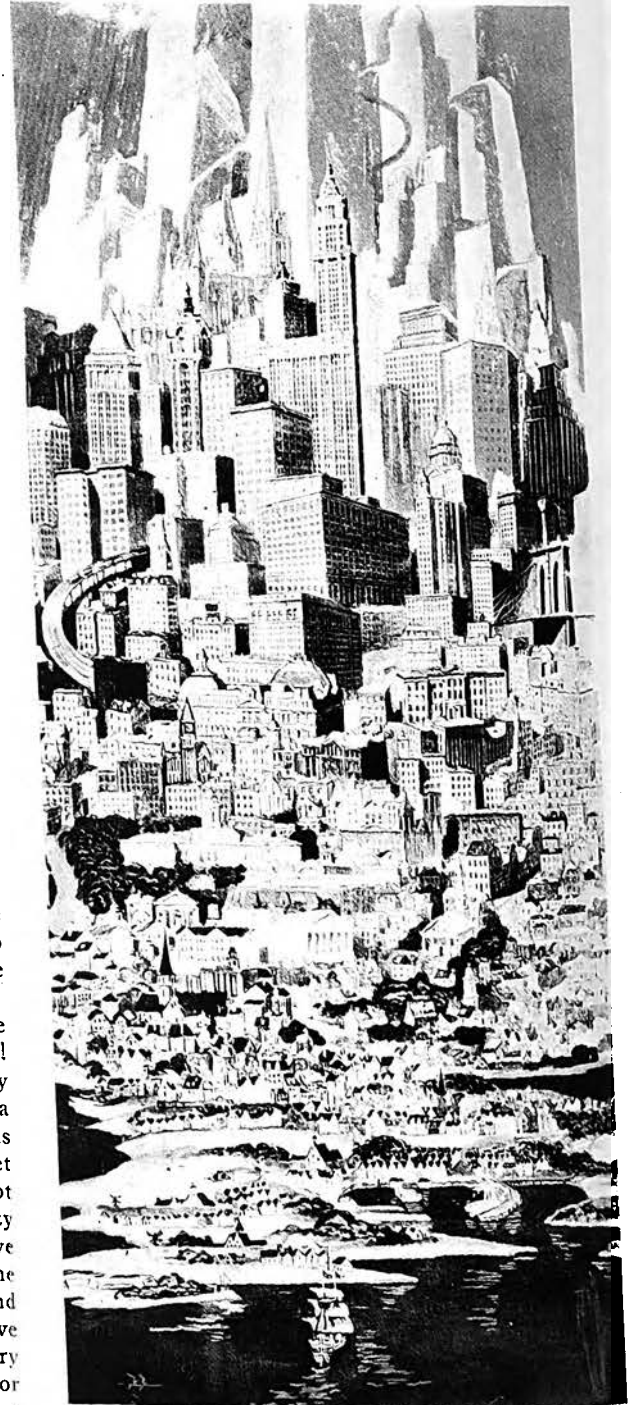
Climax

ONE WAY of grasping a thesis is to understand its antithesis: it is the principle of contrast, by which the blacks give value and significance to the whites. If anyone wanted to find out concretely what the Committee on Community Planning stands for, and was not able to derive this from their last two reports, he would get a little illumination, I think, by looking at the City of the Future, as it is set forth on the walls and the rotunda of the Wanamaker buildings in New York. The drawings by Mr. Hugh Ferriss, the designs by Mr. Harvey W. Corbett, and by Mr. Raymond Hood, and the plans for multiple streets and arteries by the Russell Sage Foundation—to say nothing of the monumental historic fantasy by Mr. Willy Pogany¹—all these examples join together to produce an image of the future, the imaginable future, the desirable future, some might even say the ideal future, which is the exact opposite of that projected by the Committee on Community Planning.

What is the future that the collaborators on the Wanamaker Exhibition conjure up before the mind? It is a city in which the resources of engineering not merely bulk heavily in the foreground of the picture; it is a city which is, so to speak, all engineering; with the entire technological and æsthetic skill of the planner concentrated on the task of increasing the cubic capacity of a small patch of the earth's surface, multiplying the ground rents, and providing a sufficient amount of air and traffic arteries to prevent what life is left in these superhives from being strangled and extinguished. Very probably none of the architects who have dreamed this City of the Future has seen it in this light. They have been conscious, rather, that there is a demand for a certain kind of building to serve as offices, lofts, and upper class residences; this new kind of building, which is not the old-fashioned skyscraper of the Flatiron or even of the Woolworth Tower days, has freed them from stale æsthetic precedents and given them a new sense of structure and mass; and they are so pleased by this freedom, and so delighted by the isolated results of a Shelton, or a Park Avenue or Seventh Avenue group, that they have sought to conceive a whole city, built on an even more colossal scale, and piled up in even more staggering and stunning masses, as if the Titans themselves were at work.

There is a certain call of battle in this program; the war horse heareth the trumpet from afar and crieth Hal! ha! The collective enterprise of building such a city stimulates the imagination and curdles the blood like a call to arms; these great pieces of engineering are symbols of inordinate power and energy, and in his effort to set that energy free and to seize that power one need not blame the architect for losing himself in the first frenzy of the moment, even as men lose themselves on the eve of war. There is a deep irrational core in some of the best of us that tells us it is better to fight and slay and maim than to live feebly and torpidly; and when we respond to it, we do not count the human cost, or worry at all about the final result. And in a sense, the warrior and the megalopolitan are both right: it is better to live

madly than to live feebly; it is better to have dreamed of a city that assaults the skies than to be content with the jaded and half-baked environment of perhaps the great majority of our American towns. The point is that there is another choice than that between megalomania and decrepitude; and it is because the architects and city



THE GROWTH OF NEW YORK CITY
Painted upon silk by Willy Pogany

¹ Reproduced in the next column.

CLIMAX

planners who have projected the city of super-business seem unaware that there is any such choice that the work of the Committee on Community Planning is unique and important.

On the surface, one would think that the business man needed no particular stimulus from the architect to go on amassing his buildings and congesting the population; so long as this process is profitable, it requires no particular audacity or imagination to conceive that it will continue to be done. Given our present institutions of credit and rent, there is something inevitable and automatic in the erection of the Super-City; indeed, the toppling pile that Messrs. Pogany and Ferriss have pictured scarcely resembles the creation of any human agency; it is rather a massive extrusion, of volcanic origin, like the neighboring Palisades. Such a city, as a cold matter of fact, stands for a maximum display of material forces, and a minimum of human design; it is a *congerie* of buildings, sewers, subways, traffic-arteries, in which human beings, somehow or other, must manage to live and work and marry and die. The buildings themselves, though they seem architectonic in their bold masses, crystallize automatically on the patterns laid down by the zoning laws; as Mr. Henry Wright has well said, a good many of them could be designed on typewriters, so much is their external form a mere matter of complying with minimum restrictions on cubic capacity, height, and setback! All that the Wanamaker Exhibition does is to give an extra push to a movement that is already swift and automatic and uncontrolled. That is not planning; that is not city-design; the kindest name I can think for it is "following the crowd."

The weakness of our present type of city-construction would be multiplied in the City of the Future; for as the population increases beyond a certain point, funds must be spent on "relieving congestion" which would otherwise be free to provide education and art and science and a comely environment. Part of the plans, however, for the City of the Future are not merely extravagant: they are downright foolish. Take for example the "solution" of the tenement problem, which consists in clearing away the cluttered quarters of an ordinary city block, and putting the inhabitants in a single tall building, surrounded by a garden. There are three objections to this pleasant little expedient. The first is that there would still be an insufficient amount of garden space for the congested population of the block. The second is that the carrying charges on the garden-land, once the skyscrapers were erected, would under our present economic system cause the land to be sold, and used for building other skyscrapers. The third is that the total cost of such an operation would ensure that only rich people could live in the "model tenement"—since even Park Avenue can afford only a small amount of the total site for a garden. To delude the poor tenement dwellers of New York with such a mirage is, I think, a little cruel.

What is the crucial question that divides the super-planners from the community-planners? The question, it seems to me, is whether we are going to permit our present institutions to work automatically, in which case the "plan" is little more than an elegant rubber-stamp upon the existing fact, or whether we shall begin to exer-

cise judicious human control. The Prussian Ministry of Health, according to a recent newspaper report, said that it would not permit skyscrapers in Berlin; at the same time, German town-planners and industrialists have begun to decentralize certain industries that were once highly congested, as Dr. Heiligenthal pointed out in the paper he read to the International Congress last April. That is what I mean by exercising a little judicious control. Is it too much to believe that the intelligence and social insight needed for this exist in America? If it is, let us drop the word "planning" altogether; if the intelligence and the insight exist, let us announce plainly that these plans for the City of the Future are only a dream, and as the old warrior said about peace—"not even a beautiful dream."

Once we are ready to direct our economic forces into humanly valuable channels, instead of merely directing human forces into financially profitable channels, the whole conception of the City of the Future falls as flat as a house of cards. The things that are humanly valuable in cities are not rent-barracks, nor yet super-rent barracks. On the contrary, the things that men finally want are homes, gardens, playgrounds, promenades, and buildings where they may gather conveniently to fulfill those functions which arise in society. If it is next to impossible to exercise this humane design in our present overgrown cities, there would be even more obstacles in the Megalopolis of the future. In order to achieve merely human communities, we must plan our cities from the beginning, limit the size and density of the population, control the use of the land, coördinate industry-planning with housing; and as population growth continues, found new centres and develop them in the same way. Such a *milieu* would have every facility necessary for industry and legitimate commerce; it would have no place for the land-speculator, or for the person who waxes fat by sitting tight and letting his neighbors create "values" for him; neither would it give any great scope to the engineer who exercises his ingenuity in providing costly palliatives for congestion. If reckless gambling and reckless engineering are what make for greatness, a humanely designed community would not be great. Need one apologize for that?

Suppose the attitude suggested by the analysis of the Committee on Community Planning became popular. New York and Chicago and "Zenith" would doubtless continue to exist; nothing short of famine or poison gas would empty them on a great scale. The difference would be, however, that instead of setting our minds and hands to make the big city more titanic than ever, we should attempt rather to stimulate and direct the forces that make toward a wider diffusion of population and well-being; for cities need not be poor and miserable, because they are small; and the alternative to the madness of the Megalopolis and the sordidness of Gopher Prairie is a fine community—fine in a homely way, as Letchworth now is, fine with a gifted mediocrity as Geneva now is, or fine with splendid civic resources and great men, as Florence and Nuremberg and Ghent once were. I would be happy to pit the image of any of these cities—or a hundred others I might mention—against the cold, colossal monster that our architects and business

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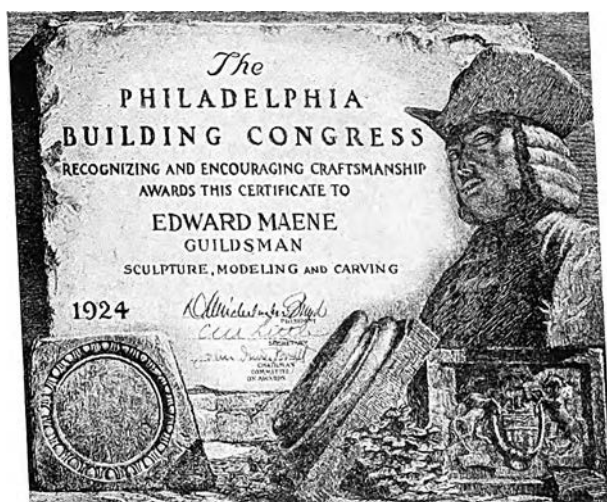
men have conjured up for our entertainment. The one ideal excludes the other; and I have no doubt as to the image which even the man in the street would choose, if the choice were free, and if he understood all the implications. Even architecturally, the choice is simple: for it is only in a state of complete financial automatism that the architect can be excused for thinking that good architecture depends upon the existence of a zoning law! With all his faults, the American architect is not as impotent as all that.

LEWIS MUMFORD.

Philadelphia Building Congress

The Committee on Craftsmanship Awards, John Irwin Bright, Chairman, of the Philadelphia Building Congress, has awarded a number of certificates to deserving guildsmen, craftsmen and builders and sub-contractors. A reproduction of one of the certificates awarded, designed by George Howe, of Mellor, Meigs & Howe, appears on this page.

Awards were made to twelve Guildsmen, "those engaged in the Crafts, who have shown especial skill in



developing the artistry or handicraft possibilities in their particular field of work, such as designing, laying off, modeling, carving, wroughtwork, and have given visible evidences of individuality"; to eight Craftsmen, "those, now designed by various names, such as Mechanics, Artisans, Skilled Workers, who in any building craft have shown skill, ability, efficiency, willingness and the desire to improve their own knowledge and technique as well as that of fellow workers, helpers or apprentices"; and to seven Builders and Sub-Contractors, "those who have satisfactorily either erected buildings or other structures or parts thereof, or installed equipment therein, and have encouraged pride of craft on the part of co-workers and have given individual recognition of it when deserved."

These Certificates are designed to encourage and to preserve in Philadelphia and its metropolitan area the spirit of craftsmanship and to give recognition to those

whose skill, patience and toil have builded well in that community.

D. Knickerbacker Boyd, President of the Congress, was the presiding officer, and addresses were made by H. L. Duhring, representing the T Square Club, and others, while congratulatory communications were received from Stephen F. Voorhees, President, New York Building Congress; W. Stanley Parker, President, Boston Building Congress; F. H. Murphy, President, Association of Building and Construction of Oregon; Dwight L. Hoopin-garner, Executive, American Construction Council, and Paul A. Davis, President, PHILADELPHIA CHAPTER.

It is interesting to note that some awards were in accord with a popular vote cast by visitors at the recent Philadelphia Exhibition of Architecture and Allied Arts held in the new Art Museum.

News From Abroad

THE GERMAN Ministry of Health, we learn, has decided as a result of certain deliberations that skyscrapers are unhealthy, and accordingly Berlin is to remain, as now, a city of five-story buildings, and nothing higher. It is considered that taller structures would cut off so much air and light from the lower stories as to render them untenable from a sanitary and social viewpoint.

THE LONDON County Council has received a report from Sir Edwin L. Lutyens upon the condition of Waterloo Bridge, which seems to forecast the early removal of this historic English landmark, for the preservation of which world-wide appeals have been received by the authorities who are now to consider its destruction. Sir Edwin, designated to ascertain the possibilities of widening the bridge without marring its character, has reported unfavorably, cable reports announce, finding that the contemplated alterations would mar "its brave appearance," and that present exigencies call for its complete reconstruction.

RECENT OBSERVATIONS evidence, so runs the British press report, that no disruptive movement is in process in the great dome of St. Paul's Cathedral. It is further stated in the report of the body of experts involved in the present undertaking that good progress is being made in strengthening the edifice, although it cannot now be estimated when the preservation work will be completed. Meanwhile *The London Times* public subscription fund has attained the rather imposing sum of 250,000 pounds, which may be construed as betokening no little national sentiment in these times in Great Britain.

WITH THE slow but certain passing of the old Regent Street we are now familiar and—perhaps—we are resigned to its fate. But the relentless pressure of ground-rentals in London is to be even more exacting. Now it is Adelphi Terrace, which is to be turned over to the house-wreckers, it seems, and vacation-notices are about to be served to the tenants—and more than one of them famous in their professions—of this possibly best-known work of the Brothers Adam. The site is to be "improved," the press has it, with a huge building which will bring a more equitable return to its owners.

Dissertations in *Æsthetics*—II

Appreciation and Significance¹

INDIVIDUALS usually have their own interpretations of these terms "appreciation" and "art." They may have several—I think I have—but, at present, I am thinking of appreciation in the sense of measurement, the estimation of values. Appreciation of Art, therefore, becomes measurement or estimation of the values of Art. As for Art, it covers a broad field and is concerned with many phases of many things. For present purposes, let us consider it as a manifestation of human growth, or unfoldment. To use a figure of speech by way of definition, Art is the Flower of Human Life: an end sufficient unto itself, Life's final manifestation, which, in a way, is answer to the question, "What is Life? What is the purpose of Life?"

A flower is a manifestation of growth, but it has semblance of final manifestation, an end toward which all growth would seem to have been directed.

I realize that the essence of the flower may, as it were, be transmuted into a more mysterious purpose, as when the bee carries pollen to fertilize seed in other flowers, or the flower shelters and nourishes the seed. But loveliness of color and fragrance seemingly, so out of proportion to the needs of an act of transmutation, may fairly be regarded as having reached a state embracing something besides potentialities encompassing continuance of the species and, to that extent, to exist for no purpose beyond itself.

However, since we sometimes view the flower as the sole purpose of plant growth—since it satisfies us as a final manifestation of plant life—so I like to think of Art in similar fashion, as the final manifestation of growth in Man, as the flowering of all the forces, conditions and environments surrounding him, the ultimate fruition of his Life, even though Art—the flower of Human Life—may also, in some peculiar and elusive fashion, be transmuted and, thus, be a phase of human life essential to its own continuance.

Now as the flower, by richness of foliage, color and fragrance, tells of conditions of plant life—of fertility of seed, of struggles through privations of plant food, sunshine and air, or growth in rich soil and an invigorating atmosphere—so, I believe, Art, by its virility, grace, idealism, power of suggestion, wealth of imagery, or by its niggardliness, ugliness of form, color or sound, disorderliness or sentimentalism, tells of the kind of Life lived by people among whom such characteristics appear. Art thus becomes the means by which we can estimate the wealth or poverty, the mediocrity or superficiality, the beauty or ugliness of Life, and Appreciation of Art becomes ability to make such estimations.

Appreciation of Art is not, I take it, simply experiencing a high sense of enjoyment of the finer manifestations of Life, but ability to estimate their relation to Life. It has not to do with dilettante sighing and exclaiming over what, by other authority, may be regarded as beautiful; it is not some mysterious susceptibility to thrills in the presence of what has come, generally, to be accounted

beautiful. Even the savage is affected thus by things he deems wonderful or beautiful.

Some savages think that rings in the nose of a woman add to her beauty, while we prefer them in her ears, or on her fingers. Certain peoples think that short stilts under both heel and toe of their footgear add elegance, while we seem to favor *one* stilt, in the shape of a high heel. Some male savages sense a dignity and comeliness in richly embroidered robes of simple folds, while with us supposedly civilized folk the Hart, Shaffner & Marx sack coat and trousers typify the acme of fitness and propriety. You see it is simply a matter of personal viewpoint or public taste. It is possible that some of us have a different taste from that we exemplify, since we may acknowledge a greater beauty in the flowing robe, though we continue to wear the pantaloon. The condition is one of shifting taste, the changing of personal likes and dislikes, either from inherent predisposition, or because something which we accept as authority, quite arbitrarily, admonishes us to acquire a new perception of circumstances—hence long or short skirts, bobbed or Valentino-ed hair.

Such attitudes are largely affectations and have little to do with Appreciation. Appreciation has to do with estimation of values, and in last analysis, if one would appreciate Art, one should cultivate ability to make estimations of the values of Life's various manifestations in relation to *perfection* of Life—that phase of Life which lies beyond the limits of its necessary physical activities, something not shifting however elusive, something useful only as it may be transmuted into the chain of events which makes for the continuance of Life itself. What is the ultimate mark of attainment in Art, but that by which the final glory—the perfect flower—of human life is to be recognized?

So Art is not this or that particular combination of colors or forms, this or that particular action; and the business of Art Appreciation is not to like or dislike this or that manifestation of Art, but to judge Life by their character and quality: to judge between those things which are harmonious, orderly, inspiring, and those which are inharmonious, disorderly and enervating.

For instance, an appreciation of the art of Greece, of Rome, of Byzantium, of the Middle Ages, of the Renaissance, of our own time, calls for judgment by means of the art of those several periods, of the worth of human life both in their time and in our own. What *was* the worth of Life in those earlier periods? What is the worth of human life today? What art of today is revealing us to ourselves, or will reveal us to future peoples, as a race mindful of loveliness in form and color, sensitive to harmonious sounds, given to grace of manner, kindness of conduct, or to sympathetic consideration for our fellows?

Is it our music, so much of which destroys repose? Is it the dance, which fails to promote refinements of deportment, or skill to stand or walk with graceful bearing? Is it our literature, or the movies, which so bludgeon us with shocks? Is it painting or sculpture? Where have we them in quantity? Is it architecture, with its

¹ Being a lecture delivered to a class of architectural students.

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evident willingness to crowd people into ever smaller, more congested cells in which to live and work; which disfigures cities faster than enlightenment or resources of the present day can make amends; which too often flaunts its crude and insane bigness and height—insane, because the pleasant, spacious earth is wanting those who would occupy and enjoy it; which, except infrequently, is ostentatious, superficial, ugly and unsocial?

What do our manifestations of art mean to us? What appreciation—ability to evaluate—have we with respect to art, when we live happily?—I wonder, forsooth!—amidst such a terrible assortment of the flowers of Life? For whatever these manifestations, they *are* flowers in our Garden of Life; they *do* signify and measure the character of our Life. What, then, is the worth of our Life today? Does anybody know? With what is it being fed? What is at the roots of it? What is its atmosphere? Does the sun really shine upon it? And what, in the circumstances, is to be done?

Is it not here that Art Appreciation awaits to help us? Has the time not arrived when we should try to perceive that art is something far removed from what are called "frills," and to undertake seriously to appreciate, to evaluate it, in pursuit of a finer, nobler life?—To discover what things, what acts, what ideas we are accepting as satisfactory; what notions we are really holding of desirable conduct and thought; what our estimate of a wholesome Life really amounts to? Perhaps an intelligent appreciation of our Art would shock, even terrify us, since it might tell us so much about ourselves which is inconsistent with a full, generous Life or its development.

But Art Appreciation can flourish only where there is attention, observation, catholic taste, insight into motives, power of analysis, and an entire absence of prejudices of time and race, and where, by aid of such traits or accomplishments, necessity for the unfoldment of a stronger, sweeter, more enlightened human existence—a fuller, richer life for all mankind—is sensed.

It may be thought that these observations deal with the Significance, rather than with Appreciation of Art. But how shall one come to an appreciation of any manifestation of Life, unless he be aware of its significance? And since Art is a manifestation of Life, a sort of Flower of Life, how can one evaluate it, unless one wins some notion of its true significance?

Art is of many degrees—some trivial, some great. Trivial art, as a *passing phase*, has little significance in the Life of a people, while great art has a deep and lasting significance. It not only reveals the dignity and idealism which characterizes people among whom it is produced, but by the resonance of their life causes a reverberation through the centuries, which prevents succeeding generations wholly forgetting that such tones are possible to be struck, such pitches reached by humankind.

But trivial art *has* deep significance when it usurps the place of great art, when it persists in great variety for long periods of time, and when indulgence in it seems to absorb the attention of the multitude. It signifies an absence of idealism, of thoughtfulness, of fine purpose, of real culture, or dignity in life.

No education can be regarded as liberal—liberalizing—unless it sets the mind and soul and heart of man in the

direction of fine accomplishment for its own sake, and drives toward objects which give birth to great art. No education can avail in that adventure, unless it tends to exemplification of those virtues which, one instinctively feels, animate great art. It is not enough that one contemplates art, or talks about art, or produces what is called art. Education requires that one shall be aware of the *significance* of art, both trivial and great, to appreciate it in that sense, and therefore able somewhat to judge of the trends of civilization of ideals, purposes and conditions of human beings. Education should be a drawing out of the spirit in ways to reveal the beauty inherent in a *possible* human existence. It should result in a purpose to nourish the soil and revitalize the atmosphere for a larger experience of life; it should build a faith in the existence, in every soul, of the seed of beauty: the seed of appreciation, the seed of ability to estimate life by the values of art.

It is not enough that a few shall come to prize the beauty and fragrance of a lone flower here and there—that they should feel that every soul should appreciate beauty and fragrance, in principle—if some souls have neither soil nor atmosphere in which the bright flowers of life can possibly bloom. It is futile to expect to raise fields of beautiful flowers on wind-swept rocks, in cities where brick, asphalt and smoke supply the only visible soil and atmosphere; nor can a race of men, able to discern the relation of art to life, be raised there. Such environments can yield only some sporadic, well-nursed varieties, or a race that is stunted and devoid of anxiety save to possess that portion of brick, asphalt and smoke-ridden air which they, by endless exertion, can obtain.

I believe the seed, having all the potentialities of the finest blooms, to be alive in every human breast—that it lies dormant, needing only an environment adapted to growth, to produce almost unimaginable results. Given a nourishing soil, an invigorating atmosphere, and *flowers* will bloom, because it is of the nature of flowers so to do. No less, given an atmosphere of beauty and a soil rich in the humanities, will art bloom in human life, because, if life is an evolution, conscious or unconscious, of the beautiful in human thought, active or dead, it must be of the nature of life to bloom with a beautiful art, and life itself should be enriched that it may so bloom.

I believe the seed of art is as definitely a part of normal man as are his eyes or arms. As, unconsciously, he learns to appreciate their value and to use them in the furtherance of life's purposes—to see and to get the things essential to his physical welfare—so, I believe, in wholesome society, man, of himself, would learn of art's significance and appreciate it as a guide to a more wonderful and perfect life.

Who should be able to supply the soil, the atmosphere, the environment for the flowering of that seed, unless it be they who have opportunity to experience somewhat of the health-yielding qualities of such conditions, and who, from their experience and education, should have gained an idea of the significance of art and its appreciation? Those who would lay claim to the possession of a liberal education should not be contemptuous of those who, lacking an environment conducive to an expanding life, lack, likewise, experience which would win appre-

PLAYED ON A PENNY WHISTLE

ciation of art. Contempt should be reserved for those who, privileged to live in an environment rich in manifestations of art, rich in the full bloom of life, and possessed of what passes for a liberal education, so far fail of an *appreciation* of art as to be selfishly ignorant of its significance, as to be unable or unwilling to measure the progress of human life by its manifestations, or to see that they *may* indicate an existence for human beings which denies a natural heritage—freedom to grow, to expand in every phase of human existence, to enlarge and empower every separate potentiality and function of life; and finally flower into the beauty of godlike man.

It matters not how science evolves knowledge of creation, discovers the marvels of universes, snatches from the ether secrets of power to instruct or amuse man; it matters not how the theory of beauty and appreciation of art may be expounded to the few; if education fails to awaken consciousness that the seeds of the highest, noblest emotions are present in all men, and to animate a purpose to procure for them conditions in which life *can* flower into beautiful art, it fails to enter the highest realms of man's life.

To that end then reaches appreciation of art—the ability to measure the worth of human life; to vision life itself (the perfect life) as the noblest product of art—one that has the color of joy and the fragrance of human sympathy.

W. R. B. WILLCOX.

Played on a Penny Whistle

Upon this subject of precedent. A lot has been said but so far there is no evidence that an anthropologist has been called into consultation and it is hard to see how one can get along without one. All kinds of precedents and conventions should be scrutinized before one undertakes to pass upon a few of them. Not, for the moment, architectural conventions—but other kinds. Let us look at one or two of them.

There is the convention which rules that a young man shall not, in the market place, proclaim to his lady her manifold attractions and virtues. Why should he not? Everything that he says is true, or he thinks that it is, and it is his manifest business to make her think that he thinks it is so. Convention says that he must not, but may do so with comparative impunity in her mother's parlor. There is no law about it but there is a custom, and customs are often more dangerous to break than laws. They are at least older and it is a fair hazard that this custom comes from the days before manners and customs were formulated and when all strangers were likely to be enemies. In those days it was well for a young man never to be distracted from the business

of avoiding a pot shot. So he learned by experience, when he was telling his young lady the things he wished her to believe, that his attention was somewhat focussed and it was safer to converse with a big rock behind him or, better still, in a cave with only one approach. There was reason for it then, and the back parlor is still useful.

Why do we pass to the right? Nothing but custom and yet hard to change, because countless generations of our wilderness forbears instinctively carried their shield on the side of a passing stranger. Of course, there is the English habit of the road, but that may be left for some investigating savant who never is satisfied with conversational give and take.

Today there are a lot of chaps out in the Mississippi basin (and there is always Chicago) who dislike all of the architectural conventions. Classic ways are pagan ways and do not go with the Corn Belt. Let them, however, hesitate a moment and not let go all holds until they have a firm grasp on some equally reliable rope.

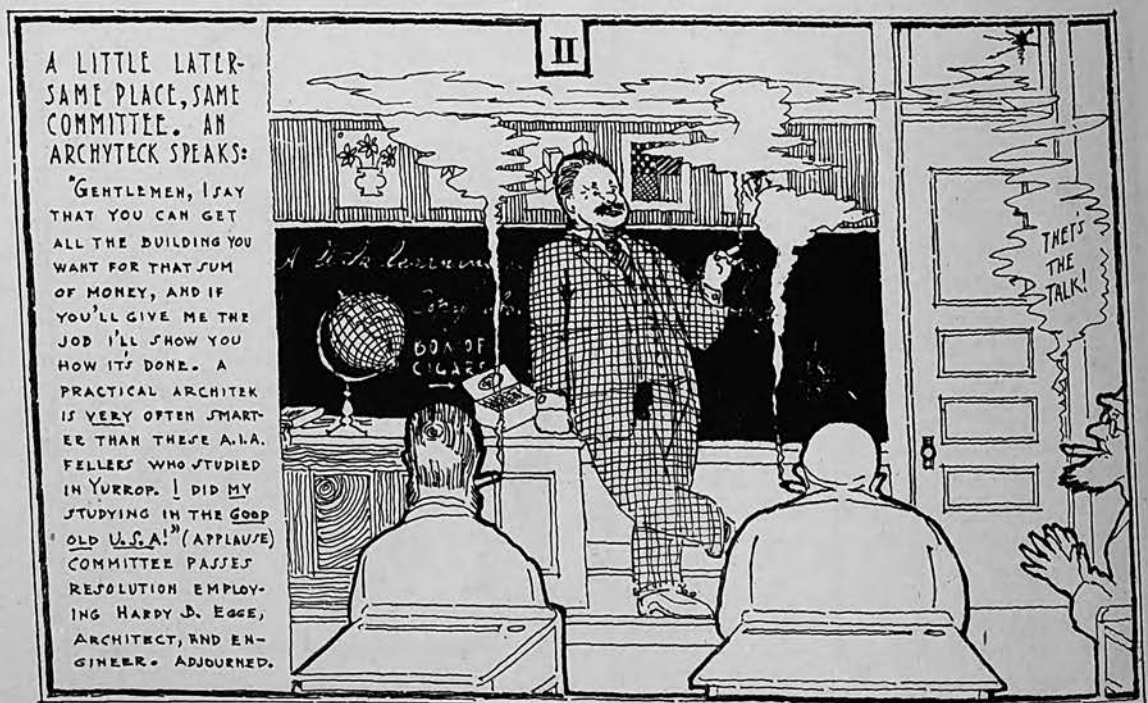
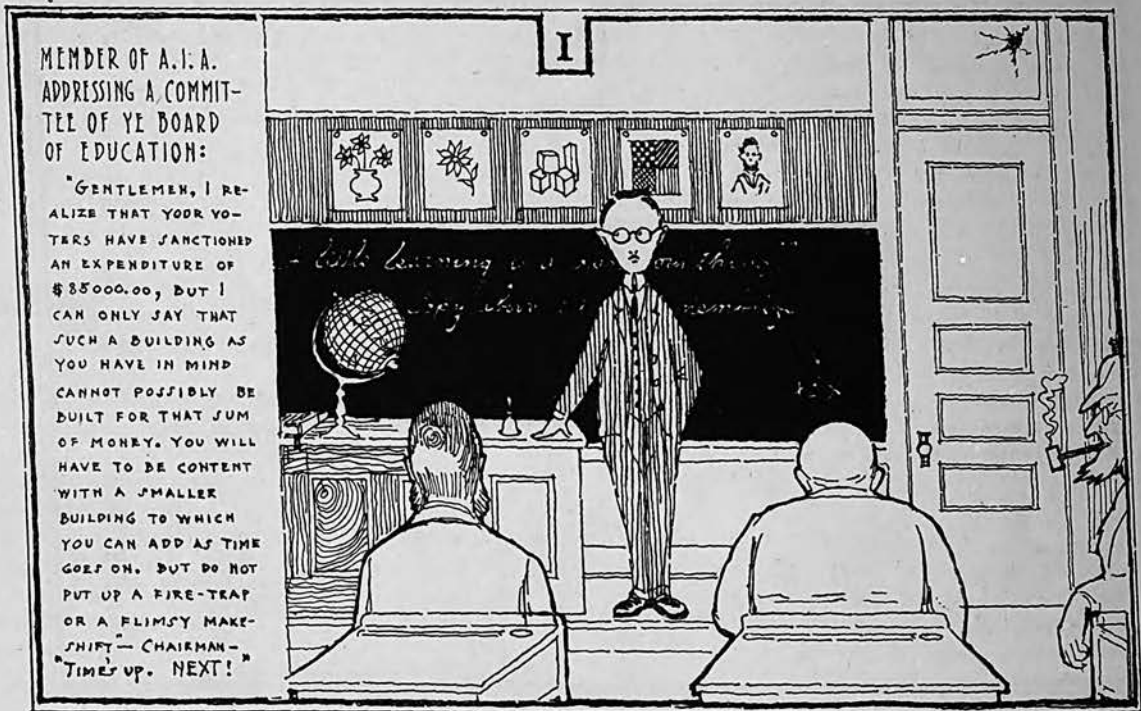
Let us look at the subject from another standpoint. Fear is not the only philosophy. There is happiness as a foundation for our choice. Perhaps we best like that thing which has been associated for a long time with contentment and joy. It is a little difficult to argue the relation of column and cornice into a reason for happiness. It is harder yet to associate the dreadful labor which put together the columns of Karnak with peace of soul, but perhaps we do not go back far enough.

Consider for a moment the lake dwellers, many more generations than have come and gone since the pyramids. It was perhaps a Golden Age. Few hostile neighbors, enough for all to eat and no reading and writing. This forefather of ours went forth to his labors in the fields that sloped pleasantly down to his lake. It was hard work and his tools were insufficient, but it was to do and he did it; and at the end of the day his way led down to his boat which lay moored on the beach. There, from father to son for countless generations the same sight met his eye. Across the water, not far away, the flat platform of his village, his home, seen edgewise at the level of his eye and supported by many posts; reflected variously in the water, perhaps against a sunset and with light plumes of smoke from waiting fires. It meant comfort, seclusion and rest. No doubt he could express little of what he felt, but as we would say, he loved it.

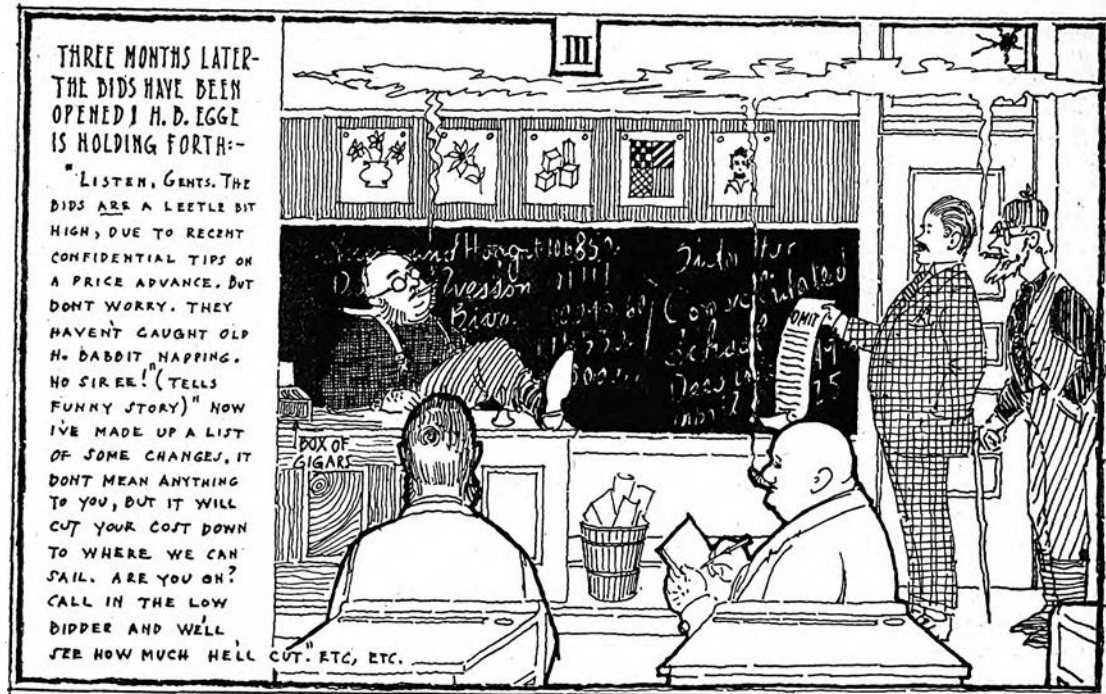
So why may not the satisfaction that we may receive from a colonnade be something so deep seated that it may hardly be dislodged. Someone should study the subject because it may be important; and the back parlor may yet remain a better place for some things than the market place.

ORPHEUS.

A Problem in the



"Higher Arithmetic"



Romantic Stuff

THINKING on the question for the thousandth time won me not a foot. The plot would not combine. Would it ever combine? But I sighed, all the same, to think that in their present day eagerness publicly to protest their virtues and their wares, architects so often forget that romance is what people are really after in this world. Their quest is of course often heavily disguised by their chains—the need for food and clothing and shelter that they drag at their heels—and often indeed the need for more food and more clothing and more shelter than anyone can possibly need, makes terribly heavy chains, for all concerned. But unchain the man even but for a moment, and you will find only romance. If you don't find it, then you haven't unchained him, for that is not always easy. Many people think more of wearing their chains than of getting rid of them.

But romance is the great and chief glory of architecture. It always was. I reckon it always will be. Romance has been the lure of Europe ever since the steamboat arrived, and even before. Americans do not cross the Atlantic to study buildings in terms of "service" and "efficiency." Romance is what they are after. And today it is the romance of the skyscraper that allows it to spread like a malignant growth upon streets and lots that never were designed for it; and the tangle into which we are plunging so merrily, and which Europeans now cross the Atlantic to study, is of course a reminder that romance may be used to sell people a gold brick—and with these musings I fell asleep.

In the morning came a letter from a lonely architect in a pioneer land, and thereupon I fell to thinking for the thousand-and-first time. The letter was of course responsible, since it said this: "I am sending you a set of photographs of a 'hand-made' house that I have just finished. You may like it. The stucco is too rough—which is the fault of the owner—not the architect. But one must give in to the owner now and then. The mantel, which I think fine, was made by a cement worker in whom I found the will-to-do and the necessary spark. The tiles in the mantel I picked up in various places at various times and contributed them. The weather-vane (which I contributed also) shows the architect (lying down) and the owner (raising Cain!). Many of the tile insets (including the chair rail in the living and dining rooms) were made right here in a home-made kiln out of local clay (discovery of yours truly). The furniture in the dining-room—in fact all the furniture save the 'fancy pieces'—was made right here by an old cabinet-maker. I gave him the details. The same is true, as to being made here, of most of the lighting-fixtures. It all took about six miles of drawings—nine months of time—and daily attention of the architect (who himself drew every inch of those six miles) and it is a good job. I send it to you because I am really satisfied with it and that doesn't happen often."

So I asked myself for the thousand-and-first time, with this romantic letter in my hand, why no great novel has ever been written with an architect for the principal character and with architecture as its background? Or a

great movie? Why not indeed? Are not all the streams of romance and adventure tributary to this oldest of man's efforts to play with materials? Is there anything in the world which is not in some manner related to the art of building? But of course for a novel there has to be a plot, and I confess, though with no pretense to either qualification or intention, that a suitable plot never seems to combine. There is, to be sure, the problem of the feminine, although the more I think upon it the more am I sure that Balzac's *Le Médecin de Campagne* is a possible analogy for the novel which persistently demands form and shape in my mind. I remember that novel as I remember few, though it be three decades since I have looked inside its pages. But, contrariwise, the feeling also persists that a feminine combination, quite modern in its elements, will be necessary in this day and age, otherwise Gautier's *Le Capitaine Fracasse* would suit me perfectly as a model. And one by one the varieties may be weighed. There is, for example, the contractor's daughter. A banal note, I admit, but think of the possibilities, assuming her to be romantic and artistic, and with her father for a heavy villain. (My apologies to the contractors, of course. If I were writing a novel with a contractor for a hero, I should have no hesitancy in suggesting an architect for that rôle, since I have known of such.) Then there is the young and discontented second wife of the wealthy client. Full of situations, this, wholly modern. Shavian, Nietzschean, Bergsonian rolled into one. Also one is easily intrigued with the timid young draughtswoman who has taken up architecture stealthily, as it were. She conceives it as part of a complete course in preparing herself for home-making and eventually she practises it to the great advantage of the boss, who happens to be doing a lot of residences, and then—well, a novelist might fall the architect in love with her or not; there are several variations at that point.

But this feminine element is but one. Think for a moment of the thousands of young draughtsmen eating their hearts out, now and then cheering themselves on with the aid of the magazines that dangle architecture just and forever beyond the end of most of their noses. Think of the "ghosts" that haunt the closets of many a reputed firm. Think of the designs that never were from the man who got the credit but from some patient toiler who had not the courage or the means or the position to break loose for himself. Think of the thrill of the competition! Think of the vertiginous edge of time when a forty-story building seems to be coming into the architect's arms. What vocation has the lure, the thrill, the joy, the despair, the trembling moments, the dreary hours that the architect knows? Why not a novel, indeed, and why has it not been written?

Curiously enough Mr. William J. Locke, a novelist of considerable fame, and for ten years Secretary of the Royal Institute of British Architects, has never, so far as I know (though I confess to no accurate recollections of all of his works), essayed a novel with an architect at the top of the cast. Thomas Hardy, one of the emi-

ROMANTIC STUFF

nent novelists of all time, who began life by studying to be an architect, has barely used an architect character in his long list of novels. I remember only Stephen Smith in *A Pair of Blue Eyes*. Even Clem Yeobright, in *The Return of the Native*, who seemed really to inherit such a part, was only a jewel salesman, while Wildeve was a broken engineer. As for character parts there is always Pecksniff, and the architect has his part in such modern novels as *So Big*, *The Common Lot*, *Unleavened Bread*, *The Boosters*, and so on, but to me this is pale and paltry stuff when put beside the architectural novel that has yet to be written by someone who understands the art rather than by novelists who dabble in the business.

Perhaps it has remained for Galsworthy to give us the portrait of an architect that lingers long in the memory, though the note of tragedy be so keen. I never think of Bosinney without recalling the Englishman who walked out of Scott's tent in the midst of an Antarctic storm, in order that there might be one less human to face the dwindling food supply and the waning chance of rescue. Yet it is a piece of consummate writing in which James Forsyte comes to view the new house and is there met by Bosinney. The conversation is as rare as an interesting diamond. And the letter that Bosinney addressed to Soames, and their conversations over plans! The withering irony of a Forsyte held at bay by an architect, if you please, and the Man of Property bearded in his very den by a young knight who carried the colors of Art. Did Property triumph in the end when young Bosinney slid under the wheels of the omnibus? Even as the judge had found against the architect for that odd three hundred and fifty pounds, with costs, as an unauthorized excess expenditure? It was hard to win from a Forsyte. And yet are we not grateful that the Saga let one of its great tragedies be visited upon an architect? For if there is romance in architecture, there's many a tragedy in the practise of it.

As for *Antic Hay*, which has somewhat to do with an architect, let me frankly admit that I have never yet got to the end of it.

But still, on the question of the novel with an architect for the chief character, very much must be said for Charles Marriott's *An Order to View*. Here is indeed a novel about architecture, as practised in England, of course, but filled with that gentle, tolerant, far-seeing, all-including philosophy that Marriott has always brought into play in all of his works. As it happens, in *An Order to View*, James Wedmore, who is surely the principal male character, is an architect. He has won a competition for a Technical Institute, the money for which has been donated by a pompous industrialist. Wedmore, working out his plans in Barstow, becomes engaged to Hilda, the daughter of the donor. Then comes into the story, "Moorend," the very charming country demesne which Sir John thinks to acquire for his future son-in-law, as part of the scheme for giving him that setting which will lead to big commissions. But "Moorend" has as dwellers within its ivied walls Beatrice Woodruff and her brother Martin, a musician. And the house as Wedmore came up to it with the order to view in his hand spoke to him thus: "All that he meant by good building was here confirmed with a modesty

which left him strangely sobered. The house was, indeed, not large, nor had it any striking originality of design. It was all a matter of perfect proportion and, so far as the distance allowed him to see, perfect finish. The central tower and part of the front were mantled with close-growing ivy, which blurred without effacing the discreet relief of string-course and dripstone, and only enhanced the pale, clean curves of the doorway, sharply defined by the shadow below."

But the key to what follows is in truth the house. "For better or worse, a building must be adapted to its purpose; and the purpose of Moorend was, precisely, Miss Woodruff. Having seen and heard her there, you would never be able to think of the place without her." So, in the end, Hilda finds that a musician is more to her nature than an architect and Wedmore is freed for Beatrice. "Moorend" becomes theirs. Not startling as a plot, you may say, but the plot seems not to matter so much as one reads *An Order to View*. Manifestly the plot is a vehicle for certain architectural philosophies,—full, large, resonant of time and space, and little things as well as big. Full indeed of that tolerance which makes Marriott's writing so great a delight, so gently does it set forth the individualism of genius.

"Though neither he nor his guardians could interpret the signs, Wedmore's vocation had been declared from childhood. At a very early age he suffered rather than enjoyed a sense of balance and proportion which led him to misuse his toys and modify his games on principles which he couldn't explain but had to obey. His meals were apt to disagree with him unless he were allowed to arrange his cup and plate in an order of his own, and he quarrelled with his nursemaid every night over the folding and arrangement of his clothes. She could not see that cloth upon linen was a violation of Nature.

"He had no musical talent, but he would spend hours with a drum, with mouth open and eyes bemused, beating out rhythms which anticipated the peculiarities of modern dancing. When, as often, he had a sick headache, he asserted that the reason was that the things in the nursery had been moved round the wrong way. His moderate proficiency at books and games was governed by some instinct which defied explanation. He did not see, he felt how things ought to be done. This naturally led his preceptors astray, since they never knew whether he were stupid or malingering. Occasionally he startled them; he would get a difficult sum right, apparently by making queer noises in his throat and jerking his head from side to side.

"'Something mechanical' was the first suggestion for his future, and for a time he washed very clean and went about with a mincing gait under the impression that he would like to be a 'civil engineer.' But some work in the village broke into this dream, and he came home and said, 'I want to be a builder.' He used the word literally, and it was with a feeling of second-best for the sake of respectability that he consented to think of becoming an architect.

"For a long time he did not seem to take much notice of the visible aspect of building, and he had to be encouraged to draw; but when he tumbled to the fact that what he felt in his bones could be demonstrated to the

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eye, and that its refinements worked out in what people called 'styles,' he began to 'throw his weight about' on every scrap of paper he could lay his hands upon. The phrase, of later acquisition, accurately described his feeling. Now that he could see, or, rather, feel the sense of them, his drawing and his mathematics quickly improved. As if he had discovered his centre of gravity, indeed, all his faculties were set free; and his last year at 'Blunt's,' the famous grammar school in his native county, left the legend of a brilliant but lazy boy who had bluffed everybody to avoid working for scholarships.

"At the Architectural Association, where he spent three years after leaving school, Wedmore had the reputation of a promising student who, however, could never be relied upon to do his best. His classwork did not seem to do justice to the powers which he displayed in improvisation. The truth was that Wedmore had already discovered a discrepancy in his own powers—comparable to that between the head and the heart, though he himself called it working in the top storey and working in the basement. He did not despise his training, but he had painfully to adapt it to what he felt, down below, before it was any good to him; and, as a rule, the task had to be finished before he had arrived at anything more than an unsatisfactory compromise.

"From the Architectural Association he went to the Beaux Arts, where he succeeded in winning the Prix de Rome. That, while it immensely extended the resources of the top storey, didn't seem to do much for the basement; and he began to doubt if his instincts were not hindrances rather than helps to his professional capacity—particularly since, by this time, they had more than once led him astray in conduct. He was not dissolute, but he was unable to realize himself on paper; and, disillusioned by his amatory experiences, he envied poets and painters who could embody woman in their work as an architect could not.

"Always in his professional success, the centre of gravity seemed to be left outside; and, presently, encouraged rather than hindered in the belief by the nonsense his more ostensibly artistic companions, the poets and the painters, talked about self-expression, and the means they took for the purpose, he came to the conclusion that the only way for an architect to make good was to leave himself behind; to design in the top storey and pay no heed to the stirrings and whimperings in the basement."

In the War he learned about new things: "The support of noise; inspiring him to construct out of sound, so that when a barrage left off he felt short of material; the sense of danger, the actual hardships of cold, hunger and fatigue. They helped him to realize himself. Particularly the noises. They shut him in within himself. He lived in a cell of quiet in the centre of organized noises; he could, so to speak, hear himself think against them, as the deaf are said to hear against thunder, or as a canary will sing loudest when the children are romping."

It was Martin the musician who later gave him a clue: "Change ringing, he went on to say, was the true bell music, because it was designed in their character and brought out their qualities. His idea was that all music should be in forms determined by the nature of the actual

sounds produced. The sounds were the material. He instanced a plain-song which—did not Wedmore think?—bore a curious resemblance to mosaic; a mosaic in patterns indicated by the diatonic intervals most convenient to the male voice. No doubt the square forms of the notes as written in early music helped to suggest the analogy, but he thought there was more in it than that.

Woodruff explained that every bell gave out three notes—a fundamental note, or 'tonic,' the octave above, or 'normal,' the octave below, or 'hum-note,' besides harmonics, but that they were seldom all three in perfect accord. Therefore, bells were tuned sometimes according to their fundamentals and sometimes according to their nominals; and, since one or the other would predominate according as the bells were rung fast or slow, it often happened that they sounded out of tune.

"Wedmore found this exciting. It led him to the edge of something which, from the affinity between sound and feeling, and the way both played into expression in form in his own practice, had long baffled him. Not only that but, in a tantalizing way, it seemed to hint a solution of the discrepancy between the basement and the top storey."

These quotations are bare indications at best. They are picked at random, and others would no doubt choose differently. But they evidence that feeling of Marriott's for the elusiveness of everything that really matters, the mystery of design, the never-seen and never-to-be-seen sources of the stream of created beauty, the cordial distrust of the pedant and the pedagogue, the faith abundant in instinct and feeling rather than in the poor stuff fashioned in accord with those standards and criteria which parrots utter and the gaping accept. It was because Wedmore instinctively rebelled at the implied rules, regulations and traditions built up as a part of the architect's stock-in-trade, that he preferred to call himself simply a "Builder." And here, the proud and confident professional will of course be ready to quarrel with Marriott, for he will protest that neither the art nor the business of architecture can be carried on without rules or with such whimsical bases as the sound of bells, or the noises of war, or a sense of the discrepancy between the basement and the top storey. But the less practical devotee will be carried along, for he will not have thrown away his sense of the sheer mystery of line and form and color and the utter loneliness of the human who is held in the ecstasy of great beauty—that loneliness which defies our utmost search and is yet the certain sign of our perfect relationship with the ceaseless rhythm from out of which alone is beauty to be wooed and won.

In *The Grave Impertinence* Marriott frankly comes to grips with what they call in England the two problems of the day, just as though they had been discovered since the Great War. These are "housing" and "unemployment," and here the principal characters are harder to define. But Hugh Sadler, if not an architect by trade, has that sense of heard and felt things which so affected Wedmore. He draws them from memory, and his picture of the garden village, put on paper to please its promoter and as a help to overcoming the hostility to the project lends a note of mystery to the plot. The grave impertinence is of course the assumption of a business man,

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though sincerely imbued with a desire to "better the conditions" of his workers of the right to meddle with their affairs, and on this difference of opinion Marriott plays with consummate skill. Confident housing experts, town planners, little reformers of all kinds, might feel their ears tingle a little as they are brought to realize, if such a thing be possible, that real things are not done "from the top, and from outside." And there is a dissertation on Jew and Christian and the difference between price and value that might well be read by all buyers and sellers. But this, too, is a fragment of Marriott's persistent philosophy that deals with the hidden sources and the great unmeasurable rhythm.

As a portrait of an architect, consider this from *The Kiss of Helen*, which I often feel to be his very greatest novel: "Paul's father was partner in the firm of Trecarell and Long, architects and builders. Mr. Trecarell, who had been an Academy student, was the architect, Long the builder. They were well known in connection with the Garden City movement, and as designers of elaborately simple cottages for wealthy Londoners who wanted to be rural. Trecarell's week-end cottages were quite famous. If desired, Mr. Trecarell would design the furniture and internal decorations and even, it was said, choose what books to put in the various rooms and lay out the garden. On the plan these cottages were described as 'The Thoreau,' 'The Whitman,' 'The Borrow,' and so on. . . . When built, however, the cottages generally took the name of Something Croft. They were advertised in weekly illustrated papers, frequently as being in the neighborhood of rough-shooting and nightingales, and so adapted to the needs of both sexes.

"Mr. Trecarell was a handsome man of about fifty, with wavy hair parted in the middle, and a Vandyke beard. His artistic appearance, indeed, was chiefly a matter of hair and beard; if they had been removed, he would have looked like a keen business man. He had a high opinion of the professional value of looks and social qualities. These, with a happy turn for the quaint and the picturesque, and an unerring instinct for the popular mode, were his principal contributions to the business. Long knew all about drains and 'quantities,' but his looks and manners were neither artistic nor engaging, so that he seldom saw clients, particularly lady clients.

"In support of his opinion, Mr. Trecarell spent a good deal of time and money in social entertainments. He said that it was necessary to know the right people, and he was occasionally the guest of ladies who did not know his wife. They spoke of him when mentioning the attractions of their parties in letters of invitation to their friends as 'that dear Mr. Trecarell.' Mrs. Trecarell did not mind this, though she always pretended to be afraid that some woman of title would ask him to run away with her. She knew, though she took some pains to prevent his discovering, exactly why he was wanted, and she regularly searched the more 'literary' papers to keep him supplied with subjects for conversation, and she chose his ties with careful regard to his olive complexion."

Well, there are times when the feeling runs strong that architects' wives might enjoy Marriott quite as much as their husbands.

Of *The Catfish* I have already written at length in these columns. It was my introduction to Marriott and I can think of no better. The catfish, put in a tub with other fish, by fishermen, serves to disturb the assembly and keep wholesome life in their bodies, and so the book bearing that name is the tale of one woman who serves to excite a man to fine things, and incidentally, a chronicle of the seekings and findings of George Tracy who had an instinct for craftsmanship and an aversion from the banking business which his father would have liked to bequeath him. But my appreciation of Marriott is growing apace and must come to an end. For that purpose, let me take the closing page of *Subsoil*:

"Before the end of the year the workshop in Ryder Square was in full activity. Sutherland (the painter) and his friends had secured the whole of a tall Georgian house, and collected a staff of some twenty young men and women, who worked in coöperation with craftsmen trained in the cruder business of such trades as cabinet-making and printing. The general principle was to get the designer familiar with the stuff, and encourage the workman to use his imagination. After preliminary squabbles, bred of culture on the one side and the custom of the trade on the other, artist and artisan began to settle down very comfortably together. Besides the designing of posters, the firm undertook the making and decorating of simple furniture, lithography, block printing of textiles for curtains and wall-hangings, weaving of small carpets, and dress designing. A pottery and a glass factory were matters for future consideration. . . .

"One day towards the end of the year Sutherland got a letter from Sir William Bradley, asking him to dine at Cipriani's, and to bring Ledward (the architect). Saffery (the writer) was coming. Sir William wanted their general advice about a scheme that he had long had in mind, and that was now ready for discussion. Over dinner he talked with the unashamed idealism of the practical man. The scheme was for a great technical institute at the Garden Suburb. He had always intended to make some public use of the bulk of his fortune, and the process of deciding what had been a gradual coming down in terms from scholarships, libraries and art galleries to manual training had been difficult.

"I don't say that the more lofty schemes are a mistake," he said modestly. "What I feel is that we don't know enough about the people for whom they are intended. It isn't that the aim is too high, but too definite in our present state of knowledge. Ideas change, but people and things are always there. The result of many years of business, and close contact with many forms of activity, has been to convince me that we really know very little about either people or things. Both have a way of behaving unexpectedly, not only with regard to our ideas about them, but with regard to each other. It seems to me that you can't go far wrong by bringing the two together and letting them worry it out between them, with what little direction it is in your power to give. I gather that you men have come by separate paths to pretty much the same conclusion."

"There was a great deal to discuss. . . . 'Our general aim will be to let their heads alone and get them through their hands.' . . . 'What we've got to do,'

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said Sir William, "is to keep our eye on the stuff, and adapt ourselves to its changing character. As Saffery says, there's always new subsoil being turned up, and we can at least help to keep it sweet and wholesome. The crops are as God pleases."

And that, in a nutshell, perhaps, is the sublime philosophy of Charles Marriott. Of a truth, the architectural novel, of which I speculate now and then, will have

to be of no uncertain greatness ere I shall lose my pleasures in the small shelf of Marriott's that I have, with difficulty, assembled. And I would like publicly to thank him for that group of characters that seems inevitably, in my mind, to form a sort of Barstow Saga, and above all for those three women of divine understanding, Rose Dunster, Mary Festing, and Joan Keverne.

C. H. W.

London Letter

VERY occasionally the pages of the London technical press are brightened by a little pungent controversy; the arguments are of course put forward in a nicely professional tone, and there is none of the downright spiteful abuse which appears in the daily papers. Nevertheless there can be some keen homethrusting, especially when one of the contestants is touched on the raw as was recently the case when Mr. Arthur J. Penty attacked in the columns of the *Building News* both Professor Reilly, the Liverpool School of Architecture, and what Mr. Penty calls "The Tyranny of the Neo-Grec."

Mr. Penty has been bewailing the new Regent Street and the "deadly results" of the Neo-Grec influence. The evil influence, as he says, dates from about 1904, which happens to be the precise date that Professor Reilly took over the Liverpool School; and so the fat was in the fire. On the one hand Mr. Penty is filled with fear at the growth of pedantry in modern English architecture, and at the danger of the architectural schools in which "power is put into the hands of a small group of teachers and the direction of architectural policy henceforward comes to depend upon a few chance appointments." He is afraid that academic teaching, which Professor Reilly contends has freed architectural students from the prevailing riot of the late nineties, is killing the spirit at the same time, and that English architects have been abandoning their traditions and have been betrayed by the worship of success. Mr. Penty regards the Neo-Grec movement as deadly, restricting the horizon of architecture and setting up a narrow etiquette leading to a type of design which is profoundly dull and commonplace.

On the other side we find Professor Reilly countering with the argument of urgent necessity to produce order out of chaos, to set up an alphabet and grammar of design and go back for inspiration to the fountain head of the Greek post and lintel and the Roman arch and vault. St. George's Hall lay close to hand in Liverpool, and as Professor Reilly is proud to admit, it became "the Liverpool standard."

Neither gentleman has been victorious in this verbal contest, but some interesting differences in point of view have emerged, and when all is said, an argument nearly always reduces itself to these differences. Mr. Penty says that St. George's Hall bores him, as it does every architect of his acquaintance whose opinion he has asked; he frankly detests the Beaux-Arts, and finds as a result of his experience in New York that in offices like that of McKim, Mead & White the young architects "got

all the Beaux-Arts nonsense knocked out of them and came to accept English standards of taste." The American revival, in his eyes, had an English origin, and "American architecture today revels in the early Renaissance, Italian, Gothic, and the Romanesque. Its spirit is inclusive and catholic, it transcends the limitation of style." It is the very reverse of the Neo-Grec.

Meanwhile Professor Reilly and the Liverpool school continue to "look to America." Perhaps after all there is some misunderstanding. If Liverpool copies America, and American architecture is alive, the Liverpool School may be alive also. Perhaps Professor Reilly is not really a Neo-Greek, perhaps the Liverpool teaching is really Neo-Italian. Perhaps the dullness or otherwise of St. George's Hall really depends on whether you see it before or after lunch.

§

While Professor Reilly and Mr. Penty have been sparring with the gloves on, the Hon. John Collier, a painter well known a few years ago for his Academy "problem pictures," has been hitting out at Mr. Epstein, the sculptor, with his bare knuckles. At a dinner at the London "Authors' Club" Mr. Collier referred to the Rima of Epstein's Hudson Memorial as a "bestial figure, horribly misshapen, with enormous claw-like hands and the head and face of a microcephalous idiot." Mr. Epstein retorted by saying that Mr. Collier wasn't really an artist at all, or at most only a "crossword artist," and that the disapprobation of this man "who knows nothing about art and paints conundrums" was in fact a high compliment. At any rate, it gave a chance for the newspapers to review the discussion under the heading "Rima or Angelina," including a survey of the present day female fashions in figure and dress, which Mr. Collier doesn't seem to like; it also provided an excellent opening for a press and public attack on another memorial just unveiled, referred to in our last "Letter," the Royal Artillery memorial at Hyde Park Corner.

This Memorial is the largest in London, and as far as War memorials are concerned, it stands side by side in merit with Sir Edwin Lutyens' cenotaph, though its expression is of quite different order, for it symbolizes the effort and sacrifice of the artillery as opposed to the broader significance of the cenotaph.

The gigantic 9.2 inch howitzer, 25 feet long and 14½ feet high which surmounts the memorial, is an exact model of the original 9.2 howitzer which was known throughout the British Expeditionary Force as "Mother." It was the voice of "Mother" which during the early

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days brought comfort and reassurance to the battered infantry; and for the artilleryman, to whom his gun represents the "colours" of his regiment, it would be difficult to find a more striking and fitting symbol.

As a piece of design, the memorial depends very largely for its success on its fine mass, and the effect of its abstract cubist proportions as opposed to the almost distressing realism of the reliefs which surround its base. This sculpture is not realism in the crude pictorial sense, but in its expression of the essential repulsiveness of war; in design it pays tribute to the powerful influences of the modern movement and the experiments in abstract expression made during the last thirty years by French and German sculptors.

It is this tendency towards something approaching "cubism" which is probably causing the shock to a large section of the great British Public. To many the memorial is merely "one of the latest examples of frightfulness" . . . "frankly ugly . . . crude and depressing." The ranks of the attackers are fortified by the presence of Margot Asquith, who now of course signs "Margot Oxford," and who sees in Messrs. Jagger & Pearson's work a threat to deform London. And in the meantime it is once more clear, as in the case of Epstein, how sweet are the uses of advertisement; for so great is the crowd at Hyde Park Corner that the police have had to institute a *service d'ordre* and instruct both admirers and critics to "move on, please."

§

Very seldom is it that in England we see any strong criticism of American architectural tendencies, but since criticism seems to be nowadays very much in the air, it is interesting to note a recent paragraph in the *Times* entitled *Mediævalism in Church Art*. . . . *Reactionary Tendency in America*. This paragraph quotes from an issue of the *Builder* in which the writer mentions an advertisement asking for "glass painters for America, to paint in the Mediæval manner." "Such an advertisement," he says, "reveals the fact that the advertisers are a good way behind us in their apprehensions of the needs of art, which is also exemplified in the design of the new Cathedral for New York."

The suggestion is that present-day church builders in America are not thinking in terms of today, and instead of looking for the creative impulse in art, they are aiming at consolidating the outworn and the derivative, mistaking semblance for reality. "The conventional imitation of the Mediæval manner is not one to stimulate the life of the Church today, which needs the grasp of life and first-hand experience, if it is to be a living witness to religion."

§

Once again, after a long sequence of false alarms, the world-famous Adelphi Terrace is threatened with extinction at the hands of the housebreaker, though it is not clear whether it is to make room for an office building or an hotel.

It seems scarcely possible that it is only 157 years since the lease of the Adelphi site for a term of 99 years

was obtained by the Brothers Adam at a yearly rental of £1200, and there was begun the erection of what Horace Walpole called their "warehouses, laced down the seams." The site was of course completely transformed, and the declivity from the Strand to the river made up into a level terrace by the formation of the arches which many architect visitors to London must have seen and admired. The City of London, who objected to the Brothers Adam on more than one score, tried to stop the scheme, but they were overruled, which was a fortunate thing for David Garrick, Isaac Disraeli, Bernard Shaw, Sir James Barrie, and the Savage Club. But today it looks as though these last three occupants might have to go househunting.

§

In London, as in New York, sites such as the Adelphi are becoming too valuable not to develop in a more remunerative way than is feasible with these old buildings. It is possible, in spite of post-war taxation and depression, to obtain extremely high rents for new premises in favorite situations. The new Regent Street is an example of very high rentals, yet now that it is almost finished practically every vacant corner is being snapped up. As much as £6,000 a year is demanded for a small ground-floor shop; but the tenants of this Crown property have had to rebuild at very high cost, and in addition have to pay a ground rent of something like £4,000 per annum; as this is nearly twenty times what it was for the old buildings which have been demolished, one can understand the somewhat indecent haste to get their money back.

There are still many people who lament the disappearance of Nash's stucco, and say slighting things about Portland stone; so it is rather interesting to see that there is one well-known lover of London who radically disagrees.

This is Mr. James Bone, brother of Muirhead Bone, who is publishing a book about London and Londoners called the *London Perambulator*. Not only does he give to Portland stone a whole chapter to itself, but his book is dedicated "*To the Isle of Portland—The matrix of London's grandeur.*"

§

The great Wembley Exhibition has by this time closed its doors for good, and it is sad to relate that in spite of the fine attendance this year there is a total deficit on the undertaking as a whole of over £2,000,000.

The future of the buildings is uncertain, though there is a plan on foot to retain the Stadium as a setting for an annual military Tattoo of the type which saved the day for the exhibition this year, and turn some of the buildings into a sort of permanent home for an exhibition of the products and possibilities of the Empire.

§

The Third exhibition held by the Architecture Club since its inception was opened at the end of October in light-hearted fashion by Mr. G. K. Chesterton, who

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pointed out that architecture was a very important thing, since it was perpetually—sometimes oppressively—present in our lives; he likened it to a novel the reading of which never ceases, or perhaps a brass band which is perpetually braying. He suggested in its honor a fancy-dress ball in which people might come dressed up as buildings. For some of the *jeunesse dorée* he suggested the Albert Memorial as suitable attire, and proposed himself to come disguised as the Albert Hall.

The Exhibition is fairly good and representative chiefly of the younger men. There is a prevailing impression of neat Georgian houses, good interiors, and one or two jolly architectural jokes by people like Oliver Hill.

Careful drawings of the new Devonshire House

worthily represent American work, but a set of photographs which excited especial interest was that showing Harvey Corbett's Restoration of King Solomon's Temple for the Philadelphia Sesqui Centennial.

For the first time the Club has devoted a section to Color Decoration and architects' preliminary sketches. The latter drawings are rather good propaganda; but unfortunately they sometimes look better than the finished job, and while this year real "rough" sketches were shown, one has a fear that this section gives a loophole for those wicked deceivers, the full blown Academy perspectives. Already there are one or two such "near renderings." If those are preliminary sketches what must we expect from finished drawings!

November, 1925.

"X"

Pietro Cataneo—A Resurrected Writer on City Planning

THERE ARE no doubt those who deem it futile to study the city planning theory of the past.

Yet city planning of the last century could have avoided many practical errors if engineers and architects had taken to heart some of the fundamental truths of the Renaissance theory. They are as true today as four or five hundred years ago, and the modern practitioner can derive some benefit from reading such authors as Leon Battista Alberti, Francesco di Giorgio Martini, Pietro Cataneo, and Vincenzo Scamozzi.

Among the Renaissance writers on this subject the least commendable is—Palladio. In the seventeenth century, however, Palladio's treatise, an architectural compendium concisely written, was more read than any other, except those of Vignola and of Serlio, who did not deal with city planning. The incomparable, but somewhat prolix, work by Alberti was eclipsed, and a meritorious even if less endowed writer like Cataneo, a contemporary of Palladio, was undeservedly thrown into oblivion. Today Cataneo may be said to be resurrected, for his name rather frequently appears in the historical literature on city planning. Around the year 1550 he was very active as a builder of fortifications, and his association with Baldassare Peruzzi, his teacher, contributed to making him known.

His work, *I quattro primi libri di architettura*, was published in Venice in 1554. An enlarged edition, containing four additional books, was printed in 1567. It was widely read by architects at the time. Indeed Palladio, whose treatise appeared in 1570, knew it so well that he variously paraphrased Cataneo in his brief chapters on city planning! Cataneo had a greater practical experience than Palladio—in this branch of architecture. Obviously, however, he owed much to the earlier theorists, especially to Alberti, and to Vitruvius, whose Ten Books he probably read in Cesariani's or Caporali's Italian versions.

To Cataneo, as to Vitruvius, no greater trust could be placed upon an architect than the task of planning a whole city. By the very nature of human conditions, however, this greatest task was then as ever also the rarest, and in the sixteenth century in particular only a few cities were founded and laid out at once along the lines

of a preconceived plan. Among examples from this period one may mention the city of Lavaletta in the island of Malta (1566), the new city of Livorno (after 1550), Palma Nuova in northeastern Italy (1593), Vitry-le-Francois in France (1545), Willemstadt and Coevorden in Holland (1583 and 1597 respectively), Hanau and Freudensstadt in Germany (1597 and 1599). As will be seen, most of these foundations took place toward the end of the period, anticipating the greater activity which ensued in the next century.

Much, perhaps most, of the city planning in this era was achieved in connection with the modernizing of antiquated fortifications. After all, however, the question of city location was not purely academic in the age of Cataneo. In his opinion the most attractive site for a city is on the sea, particularly at the mouth of a navigable river. Such a site, if easy to plan and not too difficult to defend, will be more convenient than any other, and it will be "ideal" if the surroundings are both fertile and beautiful. In the city there will be a varied, colorful life, centering around the harbor, where people from many lands throng, and ships come and go. In the environs the inhabitants will have opportunity for agriculture and for villas and mansions with beautiful gardens for pleasure and utility—"as have had many great Romans and Greeks who after long hours of work devoted themselves to the noble pursuits of country life, incomparable through the fruits it renders, through favoring a quiet, tranquil existence, preventing sin and promoting health."

This idyllic passage, glorifying antiquity, is not the only one in which Cataneo, the builder of bastions, evinces such inclinations as would have made him create a veritable *urbs in horto*, had he had a free hand in such an undertaking. Unfortunately, however, defense being a very decisive factor in city planning in those days, the encircling area had to be kept free, as much as possible, not only from buildings but also from trees.

Warfare changes and city planning reflects its transformation. The invention of gunpowder and the development of modern artillery and fortifications made the mediæval mountain stronghold obsolete. There was a transitional period in which some still considered the site on a hill best for defense, while others advocated the

PIETRO CATANEO—A RESURRECTED WRITER ON CITY PLANNING

plain. Alberti, in the fifteenth century, and Cataneo, in that following, record this disagreement. Vincenzo Scamozzi, on the other hand, in his work, *Idea dell'architettura universale* (1615), gives decided preference to the level site, inland rather than on the coast, the former being, as a rule, easier to defend.

The site in a plain, particularly on a navigable river, afforded convenient communications and was easy to plan in a regular manner. On uneven ground, its configuration should determine the planning, the direction of the streets being changed by means of angular turns (*rivoluzione rettiline*), more or less sharp according to the grade. Cataneo, like other Renaissance writers, is explicit on this point, laying stress, as he does, upon the propriety of adapting planning to the varying conditions of different localities, regions, and countries.

One kind of location in particular Cataneo decidedly condemns. "The worst site of all," he says, "is between mountains at the bottom of a narrow valley." It will not only be unhealthy and difficult to defend, but also "deprive the city of the grandeur of wide views and of being seen from afar." Of course, such a remark, highly characteristic of the æsthetic ideals of the epoch, implies that the situation in a plain, affording spaciousness and extensive vistas, was considered best, not only in practical respects, but also from the viewpoint of beauty, exterior as well as interior. Therefore, the later Renaissance would have chosen such a site for erecting a typical "model city," polygonally circumvallated and grouped around a spacious central square.

The epoch lacked the great practical opportunities, but every architect was ambitious to have the supreme chance of unfolding his powers, in the planning of a whole city. Indeed, if paying attention to the individual buildings alone, neglecting the city planning doctrines, one can hardly fully appreciate the spirit of Italian Renaissance architecture. Had a man like Alberti, for instance, had the opportunity of carrying out a plan on some scale of magnitude, the lesson received would have been invaluable, because revealing to us the incomparable synthetic will and power of the Renaissance masters.

"The city, or rather the region of the city, is the greatest and most important among public buildings," says Alberti, the great founder of modern architectural æsthetics. Thus the idea of a definite architectural relation between the city and its surroundings was accepted by the Renaissance theorists as an inheritance from Antiquity. Whether expressly formulated or not, the idea of regional planning was part of their conceptions.

Cataneo, too long relegated into obscurity, makes some of the most interesting observations on regional requirements. In expounding his conception of a well-planned city he emphasizes the need and blessing of gardens and parks so strongly that he seems to equal in zeal any present-day advocate of garden cities or garden suburbs. In the sixteenth century the lack of public city parks was compensated for through private gardens, numerous in most cities and sometimes very large, notably the monastic ones. However, this mediæval tradition was of course difficult to uphold, especially since the modern fortifications, elaborate and expensive, increased the cost of city extension.

In recommending that public baths should be adjoined by roomy squares or gardens Cataneo strikes a new, or rather a revived note: that of Antiquity. Again, the highest institutions of learning, the universities, should be provided, if possible, with agreeable gardens, shadowy walks, and beautiful brooks—a distinct echo of Greek and Roman life.

From a practical viewpoint such a suggestion may seem to be merely an ornamental phrase expressive of the worship of Antiquity. Yet it is essentially very characteristic of the renewed emphasis on the public features of planning which in the Middle Ages were, comparatively, of a secondary importance. The mediæval cities, for all their love of fame and community pride, were in general not distinguished by extravagant planning of streets and squares. This holds true, with few exceptions, not only of the irregular mediæval plans, but of the regular ones as well. The Renaissance, on the other hand, in aiming at architectural unity, revived regularly as a means of attaining æsthetic effects, and in this revival streets, squares and other public spaces assumed a specific importance as elements of design. Consequently, inasmuch as only a street of ample width could be considered really beautiful, there inhered in Renaissance planning the tendency to make the streets wider than required by the practical need, which increases the difficulty of providing sufficient open space inside the blocks, especially in a well-limited urban area. But most of the Renaissance writers, Cataneo among them, show discrimination in this matter, making it a point that not all the streets should be equally wide. In the Middle Ages this differentiation was generally translated into practice, the secondary streets being narrower, as a rule, than the main thoroughfares. A fine Renaissance example of the practical application of this principle is to be seen in the plan of Vitry-le-Francois (1545), by Hieronimo Marino, an Italian engineer.

It was not considered proper to plan without regard for climatic conditions. Cities in a cold or temperate climate, says Cataneo, as says Alberti, should have broad streets because these are conducive to healthfulness, convenience and beauty; but in a hot climate narrow, shady streets are better—even if less beautiful and convenient. And one ought to avoid laying out streets in the direction of prevailing winds as Vitruvius said, fifteen hundred years earlier.

However, even in places where narrow streets are advantageous, that street used for the main shopping centre and most frequented by foreigners should be broad. It should be lined with stately buildings "so that at least part of the foreigners, if not all, who pass through the city, or stop there for a brief visit, may easily believe that most of the other streets are also so broad and elegant." This, Cataneo adds, would cause the visitors to praise the city abroad as great and magnificent.

We may conclude that a city with many palaces and impressive public buildings but narrow streets was considered unworthy of receiving the highest praise. In the Middle Ages, on the other hand, a stately city hall or cathedral and a number of beautiful private houses were sufficient for making a city famous. The Renaissance demanded spacious vistas, orderly arrangement, a definite

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architectural relation between the parts of a whole—a city devoid of this could not be looked upon as a work of art, but merely as a fortuitous assemblage of buildings.

Generally speaking, to be beautiful a street should be broad, straight and bordered by buildings of a correspondingly important appearance, such as public edifices, lofty private palaces and dwelling houses of the compound type to match the palaces as much as possible. The trend of the Italian planning ideals favored the use of apartment houses, and it is significant that Cataneo classes the urban buildings as public edifices, private palaces and *casamenti*, i.e., large houses inhabited by several families. Alberti, writing a century earlier, speaks in terms which indicate the small dwelling types as prevalent in the Italian cities during the Middle Ages. However, it seems evident that the introduction of apartment houses unfortunately would have taken place without the assistance of this contributory cause; the fortification barriers promoted their introduction in continental cities, and in the nineteenth century land speculation gave the mightiest impetus to this development. It seems not less obvious that there is today an unbridgeable chasm between the conceptions of the Italian theorists and such vile, repulsive city planning caricatures as our urban tenement quarters.

Of course, the Italian city planning theory contains nothing to justify the spiritless, dreary routine which has presided in most of the planning of our great urban centres. They are on the whole merely a jumble of buildings, usually devoid alike of the beauty of harmonious order and of "picturesqueness"—endless, depressing networks of characterless, tedious streets and of hopelessly trivial squares and "circles." It is especially characteristic of such primitive planning—which has nothing whatever to do with architecture—that the monumental build-

ings are in general dead assets, because so badly placed that nobody observes them.

The suitable, effective location of public buildings was one of the fundamental points of the Italian theory. One might, and in most cases would, have to dispense with treating an entire urban *ensemble* as an architectural unit, but no city could be considered well-planned in which the most important public edifices were hidden from sight instead of adorning a square or forming the focal point of a vista.

To be beautiful a city should also have plenty of arcades—around the squares as well as along the main streets. In reality, while being inspired by models of Antiquity, this meant a continuation, in modified form, of a mediæval usage, since street arcades were frequent in mediæval cities, especially in Italy and in France. In the Renaissance period, however, they were little liked by the Italian princes who had experienced their disadvantages in times of revolt; for this reason they were even abolished in cities where they had long existed. It is noteworthy that Cataneo neither recommends nor condemns them, while Palladio emphasizes their practical value, but maintains that a street without porticos will appear "more cheerful."

Nevertheless, the arcade motive can not be separated from the Renaissance conception of a "perfect street." If extended along a street otherwise not strictly uniform, it will create an impression of unity. For this reason, as well as for its inherent beauty, rhythmic effect and practical advantages, notably in a southern clime, it was one of the most cherished architectural motives of the Renaissance. It frequently recurs in modern times, although expounders of architectural principles have sometimes depreciated its merits.

NILS HAMMARSTRAND.

The Architects' Small House Service Bureau How It Gets Business and What It Does

THOSE architects of the Northwest who first realized that it was up to them to do something about the small house backed up their words with hard cash and with labor. After they had succeeded in convincing the lumber interests that the design of the small house was after all their business, they were confronted with a definite offer from the Southern Pine Association to finance the publication of a book of plans. But there were no plans to publish.

Fifteen firms became members of the old original Architects' Small House Service Bureau of Minnesota. These members undertook to produce sets of *complete working drawings* of well-designed houses and to hold those drawings ready for immediate sale. Each set was represented in the Southern Pine book by a perspective and a small-scale sketch plan. The immense labor of designing and producing over a hundred sets of plans in short order and of getting the Bureau established was financed by an issue of "common" and "special" stock. The Common stock carried a vote and no member was permitted to hold more than one share. Compensation

for each set of plans was fixed by the Plan Committee. Payment was made partly in cash and partly in stock. The cash was raised in exchange for special non-voting stock. There were several architects also who subscribed to ten or more shares at 100 par with the feeling that since they were not in a position to give services they could contribute credit, thus enabling some of the younger men to carry the burden of the work. The total stock issued by the original Bureau for organization purposes was \$38,700. Dividends were limited to 8 per cent.

When the Bureau idea began to take hold and grow to national proportions, a new organization called the Architects' Small House Service Bureau of the United States, Inc., was formed. The Minnesota Bureau turned over the rights to its trade mark, and so on, to the new organization in exchange for stock. The Minnesota Bureau then became the Northwestern Division. The formation of the Mountain Division, Lake Division, the North Central Division and the North Pacific Division soon followed. The nation was then districted and a theoretical Regional Bureau put in charge of each terri-

THE ARCHITECTS' SMALL HOUSE BUREAU

tory. The Potomac, South Central, and Atlantic Divisions have been functioning more or less actively for some time. The remaining territories have never been very actively organized.

The home office of the United States Bureau and the Northwestern Division are located in the same building, 1200 Second Avenue South, Minneapolis, Minn. All holders of membership or voting stock in the regional Bureaus are required to hold one share of stock in the United States Bureau. The par value of the latter is \$10. Out of the thousands of architectural firms in the United States only eighty-five have joined the Bureau. Such a small membership has meant that the activities of the national office had to be confined to even narrower limits than originally contemplated.

The United States Bureau therefore delegated to the Northwestern Division (the original effective organization) the control of all publicity. Maurice I. Flagg was made Director of Service. To his efforts have been due the national reputation which the Bureau has earned.

Obviously the mere publication of a set of plan books did not suffice. It was necessary to put the idea before a public unaccustomed to thinking of architects or the architectural profession as in any way related to its needs. Mr. Flagg believed that if the public were told what architects could do for them they would be interested. He started a weekly "service" to the newspapers, supplying them with copy consisting of a sketch plan and perspective with a brief description of the house, and a short article written by an architect describing some phase of housebuilding of direct interest to the man intending to build a small home. Each week questions asked by the readers were answered by an architect. The preparation of this material cost the Bureau money. It had, therefore, to be sold to the newspapers. The average editor had been accustomed to snap his fingers and receive from miscellaneous sources gratis more plans, photographs, maps, and so forth, than he could possibly use. Just so long as the material could be called news it made little difference whether it were meritorious, commonplace, or fantastic. Into such a glutted market came the Bureau offering to sell its news service. To make it a "go" it was necessary to put the releases on an "exclusive" basis and serve one paper only in each city. A few disputes as to territory helped to call attention at the start to the fact that this service was "something different." Theoretically it has the whole organized profession of architecture behind it. It was not just another selling scheme.

At the present time there are about 75 newspapers throughout the country with a total circulation of 5,000,000 weekly which subscribes to the Bureau Service. All inquiries from readers are directed to the "Home Editor" of the paper. Most newspapers and magazines demand this. It gives the editor an idea of "how his material is pulling." Of course it delays the answer and gives the public a false impression that the newspaper is the source of all authoritative information, whether it be on architecture, medicine, or what not. It is the opinion of the writer that all of the official "question-and-answer" departments in the magazines and newspapers should really be directly connected with appropriate local branches of

the representative scientific and professional organizations, and that those organizations should from time to time designate one of their members to carry on this contact with the public.

The Architects' Small House Service Bureau has begun to develop its service along these lines. Copy is furnished either loose or in the form of ready-made mats from which type metal may be cast direct. These mats have been reprinted complete and issued in book form. Of volumes 2 and 3 there are nearly 100,000 copies at present in circulation.

Through the agency of the newspaper mat service approximately 260 million imprints of Bureau Service explaining the work of architects have been placed before the public in the last two or three years. Though opinion differs, undoubtedly one of the most valuable results has been the education of the public to better standards of construction and of taste. It is the feeling of the writer that not much more than a beginning has been made in developing the possibilities of this direct approach to public opinion. In his opinion, each release should contain as well as national material, *local* articles prepared by local member architects and *signed* by them. There should also be thorough coöperation with many of the Institute committees, especially the committees on community planning, practice, and small houses. Signed articles by their members should be carried in the national releases.

At the present time most of the articles are prepared by the paid staff of the Northwestern Division. Under ideal conditions these men should devote themselves to coördinating the work and to assisting practicing architects in making contacts with the public. Up to the present time architects have not realized the possibilities that were being opened to them so that the staff has been called upon for most of the service.

While it was necessary at the start to promise exclusive service to one newspaper in each city, it is so obviously unfair to impose this limitation in a city the size of Chicago or New York that a change in policy must ultimately come. The exclusive feature is a direct provocation to rival "services." Furthermore, since the whole basis of the Bureau rests on the fact that it is *the* architects' organization controlled by the Institute and approved by the United States Department of Commerce, it is questionable ethics to withhold the service where there is an actual demand for it. No newspaper to-day would consider limiting the publication of weather-bureau or stock market reports to one paper in each city.

In addition to the newspaper mat service the Northwestern Division has also published for the United States Bureau a monthly magazine called the *Small Home*, which contains photographs of completed houses, the newest designs as they are released, articles upon house design and house building, and valuable advertising material. Through the medium of this magazine 500,000 imprints of Bureau service have been put into the hands of those immediately interested in buildings.

In the year 1924 the gross receipts of the combined United States and Northwestern offices were approximately \$70,000. Of this sum \$37,000 was received directly from the sales of plans. At the present time prices

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vary from \$15.50 to \$30.50 for the first set and from \$3.00 to \$5.00 for additional copies. Exclusive of interest charges (no dividends having been paid on invested capital) the gross receipts exceeded expenditures by less than \$1,000. The growing receipts have been utilized in giving better services, improving designs, and in supplying releases to the newspapers.

The development of the Atlantic Division has been along somewhat different lines. Its paid-in cash capital has never been larger than \$1,800. Its individual members have coöperated through the plan committee to produce the best small-house designs obtainable. The effort was made to find clients who desired the Bureau standard of house. It was fortunate that *McCall's Magazine*, with a national circulation of 2,000,000, came forward with an offer of coöperation. The editors of the magazine understood the function of the architect. They "retained" the Atlantic Division to design for their readers eight houses costing on the average \$6,000 and of size limited to 13,500 cubic feet. This service was paid for not at so much per column but on the usual basis of architect's services, with the proviso that two complete sets of blueprint plans and specifications were to be sold to prospective homebuilders at \$30 for the two sets. Each design received the full criticism of the plan committee, which served without compensation. The individual who drew up the final plan was paid in full in each case for his services. The balance which represented the customary profit of the architect went into the Bureau treasury. The Atlantic Division has sought business in channels where its executives believe that architects in coöperation can furnish services which an individual architect could not afford to give. It has sought members among architects interested in small house work. It has asked some preliminary sacrifice of time from its members because it believes that as its reputation grows it can get business for them, pay overhead running expenses, save its members time from hum-

drum details upon small work and free them for work that is effective. It aims specifically to have a Bureau architect operating in each small town.

There is still a long, long way to be travelled. There are many problems of organization and policy which are still unsolved. On the one hand there is competition from the "ready-cut houses," from commercial plan agencies—many of them irresponsible and selling plans at very low prices—from lumber concerns who still advertise that they "give away plans" and that they can save the owner the cost of an architect and supply "practical" instead of "theoretical" plans.

On the other hand there is the psychological obstacle in the mind of the owner himself. He does not look upon a charge of \$30.00 or \$40.00 for plans nor upon \$20.00 spent for supervision as an opportunity. To him it is just another expense which may very well be cut out entirely. His contractor has offered to build without plans or to "get" plans for him without cost. The owner doesn't know much about architects anyway and to him this is a tempting offer.

Then, too, there are the individual small-house architects, some of them capable, others inefficient or inexperienced. The Bureau was not organized to put them out of business, as some of them fear, but to help them as well as to help the general public. Let any architect who has the slightest doubt immediately get in touch with his regional Bureau. Let him meet with the plan committee and hear the subject in which he is interested discussed. Let him use patience because no men, no matter how sincere, are superhuman. The writer has done this and has progressed from doubt to conviction. Furthermore, he has learned enough from contacts with his brother architects in the Bureau to repay all the effort and labor that those same men have inspired him to put forth.

ARTHUR C. HOLDEN.

The Secretary's Page

THE Conference of the Sixth Regional District held in Kansas City—18 and 19 September—was illuminating in many respects. There has been a very widespread impression that the minds of architects through the Middle West are occupied mainly with the subject of Competitions. Although one delegate at this meeting tried to bring up the subject for discussion, he tried vainly. The delegates did not want to talk about it, at least, at that particular time.

What they did want to talk about, or at any rate what they *did* talk about, was mainly under two heads: Associations of Allied Architects, and Chapter and Institute dues. There were little side excursions taken into the following subjects:

- Solicitation of work by various methods.
- Institute membership, should it be more or fewer?
- How can "the public" be "educated"?
- Registration Laws for Architects.
- "Group" methods *vs.* Chapter methods.
- Advertising and "Signs."

Public Information Committees—what constitutes "news"?

Attendance at Chapter meetings.

Small House Service Bureau.

The foregoing are listed in approximately the order in which they appeared in the Secretary's report of the proceedings. About half of these proceedings is made up of the discussion which took place around the two central topics previously mentioned.

Through it all ran an undercurrent of deep concern as to the future of individual architectural practice. There seemed to be a fear that this future is being threatened from within our own ranks. "If the big fellows have given up the fight as individual competitors what chance is there for us little fellows?" There was a feeling that architects are being drawn into group formations of necessity—"willy-nilly." "Most of the members did not wake up to all the phases of this thing until they were into it and it was too late."

"What is the formation of allied groups going to do

THE SECRETARY'S PAGE

to the Chapters?"—"An ordinary partnership has not interfered with Chapter unity heretofore but these associations are drawing lines within Chapters which tend toward disruption. So far as the facts are known the various allied groups have been formed by Chapter members but not through Chapter action." "This group program in ——— is not a Chapter matter." "We do not consider that our group organization is any of the Institute's business."

And yet as Director Goldsmith stated: "since it has been presented to the Institute is it not a Chapter matter now?" Is it not *ipso facto* the Institute's business?

The subject has been placed squarely before the Board of Directors by letter and otherwise. It will occupy a large part of the time at the December meeting of the Board. It is something which every member of the Institute should think about. Having thought well and carefully, let those who have come to a constructive conclusion give their Regional Director their views.

The discussion of the other subject—"Chapter and Institute Dues"—also showed a concern on the part of the individual architect for the future, in a direct material sense. Back of it all lies the consciousness that the practice of architecture in the Middle West for the past five years has been for the most of our members decidedly unremunerative.

Most of the members have been plucky, have kept up their interest in their Chapter, and have paid their dues. That they are finding the financial obligations of membership more or less a hardship seems to admit of no discussion. It would seem futile to argue the benefits of membership, so self-evident they seem, and "yet there are those who seem to think that the twenty-five dollars (or twenty for those who pay up promptly) is spent riotously and unnecessarily."

The Conference revealed that, in the minds of those present, the action of the Convention in revising Article VI of the By-Laws (Section 2) was a mistake. Objection to the additional five dollars charged on dues delinquent after 31 January was freely voiced. The following resolution was passed:

"Resolved, that the Five Dollar tax for delinquency in payment of dues is unfair and unbusinesslike, and therefore it is the sense of the Conference that the Regional Director be requested to place the matter before the Board of Directors."

It should be borne in mind that the policy of the Institute is directed by the membership. None of its activities exist that have not been undertaken in response to an apparent need, or to a definite demand from the membership. There has been a certain amount of politics as there always is politics in any organization, but in the main the Institute's affairs have been handled in a way that bears critical scrutiny, and that reflects great credit upon those to whom responsibility has been delegated. If mistakes have been made, they have been corrected when a better understanding has revealed them. If they still exist it is the duty of members who so believe to make their convictions known. The same truism holds in Institute affairs as in the affairs of our general government—we get just about as good a government as our interest in public affairs warrants. It is not well

to delegate responsibility to others and then merely criticize results.

Institute Conventions have endorsed the policy of expansion in the matters attendant upon increasing the membership, and it has been a simple business necessity that expenses have increased. The various committees which have been set up to handle Institute activities have been heavily handicapped by small appropriations for their work. They are carrying on as well as they may, but it is a fact that individual members here and there who are interested pay expenses themselves which should be charged to the Institute. If the membership does not wish these activities to be carried on it should so express itself to the Board of Directors.

An outline of what happens to the twenty dollars sent to the Octagon may be helpful.

Under the By-Laws \$2.50 is set aside for the JOURNAL subscription to which each member is entitled, for which, under this arrangement, he pays much less than the actual cost of production at present prices: balance \$17.50.

If an additional \$2.50 is set aside for the JOURNAL, and it should be to make our publication self-supporting, we have a balance of \$15.00.

Five per cent is deducted as a reserve for bad accounts: balance \$14.00.

Ten per cent is deducted for the Reserve Fund as per Section 5, Article II, of the By-Laws: balance \$12.00 (which is only 60 per cent of the dues) with which to carry on our work.

It is true that we also have the income from the sale of documents, which has been remunerative up to date, and which has enabled the Institute to do much which never could have been even considered on a basis of confining Institute activities to the net revenue from dues.

It is probable that the detailed report of the Treasurer published every year in the Convention Proceedings receives very scant attention from the rank and file of the membership.

In response to a strong demand from the Chapters the Board of Directors does more traveling than it used to do. Each Regional Director is expected to visit each Chapter in his district during the year. It is hardly the desire of the members that these directors should pay their own expenses. Even when expenses are paid, the time taken from one's own practice constitutes a real burden for the average director. This burden and the added load of responsibility is, however, cheerfully assumed and uncomplainingly carried. It is only mentioned in the desire to bring about a better understanding on the part of members of what it means for a member to accept office in this body. The same thing is true of Committee Chairmen who devote a vast amount of time, for which they can never be paid, to the interest of the profession and its society.

Thought about the whole matter leads to the basic proposition as to whether or not we want, or can afford to have, an honest-to-goodness professional society, a large, influential, representative body which really can function. Do we want the Institute to do more or less? Is it our desire that it merely mark time and be a sort of official figurehead—a symbol of What Might Be but Isn't?

WILLIAM L. STEELE, *Secretary Pro Tem.*

From Our Book Shelf

Beautiful Bridges

The Institute Press, which published Goodhue's work this year, now stands sponsor for another beautiful book. *Old Bridges of France*¹ will not only be popular with architects but will delight other amateurs of the arts. The title page gives the name of the authors as William Emerson and Georges Gromort. They are to be congratulated on their joint accomplishment. The water colors of Vignal are excellent both as to freshness and color and these qualities of the originals have been saved in the mechanical reproductions. The pencil drawings of Rosenberg and Chamberlain are also well reproduced and it is hard to say which is the better draughtsman. The letterpress is most interesting, clear and pleasant to look upon. As a piece of bookmaking therefore this admirable volume leaves nothing to be desired.

It seems that three questions may properly be asked and should be answered with regard to any work of art, be it a book of illustrations, literature, painting, a statue or a building. In considering a book, for instance: What was the purpose of the book or what was the author trying to do? Was the thing he was trying to do worth doing? How far and in what manner or with what success has he accomplished his purpose? To be sure, most modern criticism is the unfortunate product of quite a different set of questions. The critic seems to review the work of art as if he were considering: "what do I think this man should have chosen as his subject?" "Would I from my point of view have thought it was worth doing?" "How would I have done it myself?" The former attitude may produce a constructive analysis, the latter always results in destructive criticism, the most vapid form of self-flattery.

The purpose that the authors of *Old Bridges of France* had in mind seems to have been primarily to make a record of certain admirable minor monuments of France, which in the nature of things are rapidly disappearing. The demands of modern traffic, the accordingly increased loads superimposed on bridges by reason of that traffic, have gradually caused the destruction of many of the most beautiful old bridges. The current agitation to save from destruction Waterloo Bridge on the Thames is a case in point. Then again super-structures or additions are sometimes built alongside in such a way as to hide the original structures. Moreover, as we race over bridges in automobiles, we never get a view of them as we did in the old walking days. It seemed to these authors most worth while to make a permanent record of these old bridges of France, all the more because they do represent some of the most charming and picturesque products of the various architectural periods from that of the Pont du Gard of the Roman period to the Pont de la Concorde of the eighteenth century. Moreover, also in contradistinction to the present day, these bridges were done by architects or designed by engineers with architectural training (where,

oh where, do they live now?). Perhaps this also suggested to the authors another possibility. Modern bridges are generally done by engineers, though in reality a bridge offers the finest possible opportunity for coöperation between engineer, architect and town planner. If the book could be insinuated into places where it would come under the notice of the rapidly increasing group of "understanding" engineers such coöperation as has been referred to might actually be more common. At present the majority notion is that the "artistic" treatment of a bridge is something that an architect is (sometimes) asked to apply, after the engineer gets through with the structural design.

In a charming introduction to this volume Victor Laloux says in part: "This is a truth...which it is well to bring to light from time to time...that the purely utilitarian character of a programme imposes upon the constructor neither indifference nor vulgarity".

What these authors wished to accomplish was indeed most worth while doing. The monumental "wonders" of the world have all been recorded. We need many records such as this one of the minor monuments which the great periods of design have left to us. They are generally much more suggestive to the designer trying to meet some modern problem with beauty and economy based on an honest use of materials. If it is true, as some engineers have told us, that the segmental arch form is an entirely consistent and economical one to use in reinforced concrete, then this book on the old bridges of France will prove to be an invaluable source book of inspiration to the modern bridge designer. It is almost bromidic to say that one would wish to imitate quoins and keystones and other stone forms in concrete. But this book contains endless suggestive examples of the relation of piers to arches, the effect of the reflection of arches in water, the incline of the roadways, of buttresses (or ice-breakers) and of that effort of the old bridge builders to arrange their piers and arches so as not to decrease the flow area of the stream (indeed, sometimes to increase it) on a rising flood or tide. That old examples may suggest proper and beautiful solutions of modern bridge problems has been shown in hundreds of cases; thirty years ago in the steel and stone Washington Bridge over the Harlem, today in the concrete River Street Bridge (designed by Robert Bellows) now nearing completion over the Charles River in Boston. Thank goodness we have reacted from the first wild rush towards iron in bridge building. In this country cast iron, then steel, seemed to captivate the bridge builders entirely until the cost of upkeep made itself felt. Then even the railroads swung back to stone in viaducts (like that on the Susquehanna) where frequent pier foundations could be secured; and now, for all except wide spans, reinforced concrete is the favored material. So our second critical question can be answered in the affirmative. What these authors set out to do was very well worth doing.

And how has it been done? In our opinion very well indeed. From the mass of available material excellent judgment has been shown in choosing only those examples which illustrate a manner in design based on conditions of the problem, or a tendency of the art of the period. The wide scope of the illustrative material

¹ By William Emerson and Georges Gromort. Press of the American Institute of Architects, Inc. Portfolio 12½ by 17½ inches, with 24 reproductions in color, 35 black and white drawings, and 44 measured drawings.

FROM OUR BOOK SHELF

of this portfolio is suggested in the comment thereon of a London architect, Henry M. Fletcher, who writes:

"When one comes to the bridges themselves, I must say that the early ones, Roman and Mediæval, were better than the more architectural and sophisticated work of the 18th century. The early builders 'kept their eye on the ball', concentrated on building the best bridge they could build and left it at that. The later men too often got distracted like Gauthey by the wish to be funny, or else, like Perronet, were so scientific that they lost hold on beauty. Ste. Maxence is surely uncomely, and even the Pont de la Concorde errs in the same direction. Gauthey certainly hit the bull's eye fairly in the middle at Gueugnon, which is exceedingly interesting and novel without losing the true bridge character; but Chalons, though very amusing, smells more of a student's prize than of Engineering in three dimensions. To turn back from these to the Pont Valentré or Pont du Gard is to get back to sincerity. Of all the later bridges Lavaur is the one that grips me most."

As has already been said, the reproductions in color and black and white are excellent and the sketches are in almost every case supplemented by complete measured drawings.

So the reviewer bows in admiration before Messrs. Emerson and Gromort. They had an excellent objective in mind, it was a most worth while objective and their performance thereon is most successful. It shows much more than an endless 'capacity for taking pains.' It shows also judgment and taste and something else which moves us deeply. It indicates on every page an affection, nay, a love for that France which apparently only architects know; the France of the open road—Chartres, Bourges, Poitiers, Carcassonne, Nîmes, and Toulouse and the little lizards in the brilliant sunshine crawling between the great blocks of stone on the Pont du Gard.

ROBERT D. KOHN.

"Beauty and the Square"

Mr. Gardner's book¹ is a large, well-printed book whose plates, though marred by atrocious lettering, offer you the secret of Greek art for fifteen dollars. Even for the architect, and his name is Legion, who feels that Art Greek or otherwise has no secrets from him, this is really very little, but it seems larger when one realizes that Mr. Jay Hambidge recently did the same thing for only three.

Mr. Gardner, however, does not appear to know this else he would surely have reduced his price or included a few more secrets to justify it. In fact, he does not appear to have ever heard of Hambidge at all, which makes his theory of proportion interesting, though entirely inconclusive.

If, on the other hand, he has read Hambidge's works before writing his own, it is astonishing that he says not a word about a theory whose soundness of basis and logical development make it far and away the most noteworthy contribution to the subject.

Particularly is this strange in view of the fact that his theory seems to be largely a somewhat confused inversion of the earlier one which misses entirely its salient characteristics. All the relations, within the Parthenon itself, which Mr. Gardner sets down, may be found in Hambidge, though differently worked out. The great differ-

ence between these two theories which make Gardner's improbable and Hambidge's possible is their difference in fundamental philosophic concept.

Mr. Gardner has assumed a master square which is the square of the height of the capital. From this, by various ingenious geometric multiplications, he derives all the other dimensions of the building. In other words, this system is the old familiar module system of Vignola *et al.*, except that the module is a unit of area and its multiplication geometric rather than arithmetic.

Mr. Hambidge assumed that the unit was the whole and that, by a system of geometric subdivisions, the measurements of any part might be determined.

The first theory is almost entirely useless in design, because it requires, as do all other module systems, a method of application diametrically opposed to the train of thought pursued by the creative artist. No artist will ever determine the major outlines of his composition by the multiple multiplication of some relatively unimportant detail within it.

The second theory is unique among theories of proportion in that its method of application is entirely consonant with the artist's train of thought. It commences with the whole composition in its broadest terms and locates the details within it one after another in the exact order of their importance.

It may be true, as it is of the Parthenon, that in many cases the same relations may be found by both methods, but that does not alter the fact that the one is incompatible with artistic thought and extremely cramping to originality in design, while the other is artistic thought and has the effect of liberating the inspirational side of the mind, allowing originality its rightful place.

When Mr. Gardner treats of the location of the other buildings on the Acropolis, the walls and the Piræus, he becomes (to this writer at least) entirely incomprehensible. He attempts to show that the Propylæa, the Nike temple, the Statue of Hadrian and the Erechtheum were all located according to this law. How this is done it is difficult to say, as the text does not account for half the lines on the plates. It is surprising in this connection to note that in spite of the exact location of buildings and objects, even of different periods, no mention is made in text or plates of the zigzag road that leads up to the Acropolis, though Elderkin shows that this may well have been an important factor in the design of the Propylæa.

In conclusion it is only fair to point out that this book, faulty as it is, is nevertheless a step in the right direction. If more artists would admit that there are such things as right and wrong in art and attempt to discover which is which and why, there would not be such continued moaning by the critics. It is a great pity that the obviously great amounts of time and energy that Mr. Gardner has spent should not have produced a result more useful to the student of the fundamental philosophy of beauty.

LEONARD COX.

Heating and Ventilating

The architect who is not able to turn over his engineering problems to an expert will find the general principles of the modern practice of heating and ventilation

¹ *The Parthenon: Its Science of Forms.* By Robert W. Gardner. New York University Press. New York. 1925.

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very well described in Mr. King's book.¹ He will gather a good deal of knowledge, learn some things to do and many things not to do. If he is a bit perplexed on trying to discover the relative merits of the various devices employed to obtain a given result, he must not blame the author. Rather must he be led to inquire why the architectural profession has to do so many things in the dark. How, will he ask, is an architect to know what is really best for his purpose, and on this point Mr. King does the best he can by selecting standard methods and devices and treating of them in a fairly comprehensive manner.

But heating and ventilating, while dependent upon proper devices, require also a comprehensive understanding of basic principles, of volumes and temperatures, and of pipe layouts and sizes. Underestimating these factors, in order to save initial cost, probably results in more failures than defective apparatus. A large fan revolving slowly is far better and safer than a small one revolving rapidly. Pipes too small in size present difficulties that the best apparatus cannot overcome. Some day we shall perhaps have a laboratory wholly free from any links with industrial interests, where architects may get the information they are obligated to supply their clients. Until such a day, such books as Mr. King's will supply that knowledge of basic principles which will always be essential.

J. M. M.

The Producers' Research Council

The semi-annual meeting of the Producers' Research Council, which was held in Chicago on 10-11 November, was a most enthusiastic and successful affair. Members of the CHICAGO CHAPTER, and the Illinois Society of Architects, were invited to attend the sessions, and a number were present.

At the first session addresses were made by the Chairman of the Council, Mr. O. C. Harn; Mr. H. B. Wheelock, President, CHICAGO CHAPTER, and Mr. Byron H. Jillson, Acting President, Illinois Society of Architects. Mr. Harn mentioned two objectives of the Council: future activity in bringing together Architects and Producers, this object having many developments, some of which are now seen clearly. Others will develop as the movement goes along, though a number will in fact be slow in so doing. Immediate use of the individual service which the Council can render its members through the Scientific Research Department of the Institute, and in turn render service to the architects through the same agency, he said, is a matter of today and not the future.

After a welcoming address by Mr. Wheelock, Mr. Harn, Chairman of the Council, mentioned instances in which direct benefit to the architects had been obtained through contact with the Scientific Research Department, in that advertising matter had been entirely revised along suggestions made by them, so as to make the matter of much more benefit to Institute members.

Reports were rendered by the Membership Committee, the Bulletin Committee, and the Educational Committee, the latter dealing particularly with the subject of films, lectures and lantern slides of an industrial nature, for

which a plan of coöperation is being worked out, whereby they may be available for Chapter meetings and Collegiate Schools of Architecture. Plans were discussed for making even a closer contact between the Institute and the Council in the future, for furthering the objectives of each organization.

At the afternoon session Mr. N. Max Dunning, Chairman of the Structural Service Committee, who is also the Technical Director of the Scientific Research Department, gave a most enjoyable and instructive talk on the movement as he has seen it in the last few years and the future activities which lie before it, saying that the trend of the times makes it necessary for an architect to become more of a business man, and the business man realizes more and more the need of coöperation with a man with a contemplative mind and a detached point of view. He felt that the possibilities of close coöperation between the Institute and the Council were very great indeed and were hardly fully realized, even by those most active in coöperation, and that a complete understanding of each other's problems would be of the greatest benefit to the building industry. He mentioned the problem of keeping down the increasing cost of living by the best possible construction and workmanship.

After a most enjoyable dinner at the Club House, the members of the Council were invited to attend a Joint Meeting of the CHICAGO CHAPTER that evening, when Mr. Dunning explained to the architects who were not familiar with the movement just what it was all about, outlining the work and mentioning particularly the need of the younger architects for some responsible source from which they could obtain information which they often lacked, which the Producers' Council, with the Scientific Research Department of the Institute, was supplying. Mr. Jillson was also a speaker of the evening.

Mr. Harn gave further information in regard to the Council's work, and then those present listened to a scholarly address by Dr. C. G. Mars, of the American Face Brick Association, on Humanity, Ethics, and Comparison between Artistic and Commercial Temperaments. Mr. George C. Nimmons, Chairman of the Educational Committee, A. I. A., mentioned the tentative program of films, and so forth, which had been submitted to it for consideration, on which action would be taken very shortly. Mr. LeRoy E. Kern, Technical Secretary of the Scientific Research Department, explained fully to the architects the work which is being done by that Department, not only for the Institute, but for the Council. Mr. Irving K. Pond gave a very happy speech and expressed himself as much pleased with the idealistic atmosphere of the evening, and felt that the movement had a splendid future as it became understood.

The second day-session was opened with a discussion on Promoting the Use of Standard Specifications, by Mr. Kern, and a discussion by Mr. Samuel Warren, of the Atlas Portland Cement Company, on the Responsibility of the Architect in seeing that Specifications are Followed. Both of these brought out many interesting ideas in the general discussion, especially the difficulty for architects in finding out whether materials delivered actually did live up to the specifications, because they had no means of making laboratory tests. A number of instances were

¹ *Practical Steam and Hot Water Heating and Ventilating.* By Alfred G. King. New York, Norman W. Henley Co., 1923.

NEWS NOTES

cited wherein specifications definitely calling for certain materials, had not been followed out in the building operations, but yet had been used and approved. The general discussions of this day, which were participated in by all members and the architects present, were most instructive.

J. C. BEBB, *Secretary*.

Contracts

The Committee on Contracts was authorized by the Executive Committee of the Institute at their last meeting to publish in the JOURNAL a resolution¹ of the International Association of Master House Painters and Decorators of the United States and Canada, which was recommended by the Committee on Contracts, with the provision that house painting and interior decorating should be kept under separate grouping, and that shop painting should not be included in either.

In the negotiations with the International Association of Master House Painters and Decorators of the United States and Canada, it was found that their members desired as much as the architects to place the house painting trade upon a more trustworthy basis than at present, and our Committee on Contracts was authorized by the Executive Committee to continue its negotiations with them with regard to a Code of Ethics. These negotiations have so far met with encouragement and enthusiasm in the International Association of Master House Painters and Decorators of the United States and Canada, and I believe that in the course of time we can hope for a lasting benefit as a result.

We are informed that the Association is now preparing a Code of Ethics and workable specifications for guidance.

T. E. SNOOK, *Chairman*.

Le Brun Travelling Scholarship

The Executive Committee of the NEW YORK CHAPTER, as Trustee of the Travelling Scholarship, founded by Pierre L. LeBrun, announces a competition for the selection of a beneficiary. The programme will be issued about 30 December, 1925, calling for drawings to be delivered about 2 March, 1926. Any architect or architectural draughtsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who, for at least three years, has been either engaged in active practice, or employed as an architectural draughtsman and who is not and has not been the beneficiary of any other travelling scholarship, is eligible to compete. He must be nominated by a member of the Institute who shall certify in writing that the conditions

¹ "Whereas, Painting is recognized as a distinct and individual trade throughout the United States and Canada; and whereas, the Painting Trade is conducted and supervised by recognized Master Painters throughout the United States and Canada; and whereas, specifications often have painting and finishing listed and specified under other trades,

Therefore, be it resolved that the International Association of Master House Painters and Decorators of the United States and Canada, assembled at Des Moines, Iowa, 4 February, 1925, petition the American Institute of Architects and Engineers, and the Canadian-Ontario Society of Architecture to group the various painting and finishing specifications under one listing, namely, Painting and Finishing, in so far as it is practical."

are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one candidate. Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures.

Nomination blanks can be had of the Secretary of any Chapter or of the Le Brun Scholarship Committee. Nominations should be sent so as to be received before 1 January, 1926, to Le Brun Scholarship Committee, Room 1618, 19 West 44th Street, New York.

JULIAN CLARENCE LEVI, *Chairman*.

Hall Acoustics

The October meeting of the WASHINGTON, D. C., CHAPTER enjoyed an address on Hall Acoustics by Mr. Emile Berliner. His experience covers a lifetime of investigation in sound problems and his achievement in telephone and graphophone development qualifies him well for the present endeavor. The substance of this is no less than a solution of sound reinforcement by means of thin tiles of cement and fibrous material so made as to afford an air chamber at the back; in application it is claimed that the most difficult architectural-acoustical problems may be solved.

Such a prospect has, of course, aroused the keenest attention and at the meeting Mr. Berliner's address was discussed with peculiar interest. The four basic propositions are:

1. Every partially or nearly wholly enclosed body of air assumes a rhythmic vibration which will resound either as a tone or as a reverberation whenever that air-body is agitated; the larger the volume of air the slower the rhythm of the tone or of the reverberation will be.
2. When the agitation is caused by any sound in the neighborhood of the air-body whose vibration corresponds with the individual rhythm of the air-body, then the response will be strong and resonant.
3. When the agitation is caused by a sound whose pitch is merely acoustically related to the rhythm of the air-body then the resonance or the reverberation will be only noticeable.
4. The harder or the more rigid the walls are which enclose an air-body the more intense will be its individual tone or its reverberation.

The American Academy In Rome

The American Academy in Rome has announced its annual competition for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. In the fine arts the competitions are open to unmarried men, not over thirty years of age, who are citizens of the United States.

Entries will be received until 1 March, 1926. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

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Exhibitions

The Travelling Architectural Exhibition of the PHILADELPHIA CHAPTER, under the auspices of the American Federation of Art, consists of 123 exhibits—a special selection made from the Chapter's showing at the Convention exhibition at the Grand Central Palace, New York City. It is at present *en tour*.

Research

The American Society of Heating and Ventilating Engineers announces that Mr. Ferry C. Houston has been appointed Director of the Society's Research Laboratory. Mr. Houghton has been connected with the Society and with the U. S. Bureau of Mines since 1918. He has already assumed his new duties at the Research Laboratory in Pittsburgh.

Letters to the Editor

TO THE EDITOR OF THE JOURNAL:

The unanimous resolution of the NEW JERSEY CHAPTER published in the November JOURNAL, which condemns the Architects' Small House Service Bureau, can be answered in fewer words than it took to express the resolution.

It is not effective argument to quote the objects for which the Institute was created and then state that the Bureau does not fulfill them. To retaliate, those who back the Bureau *do* believe that it "promotes fellowship among architects," *do* believe that it "promotes the æsthetic, scientific, and practical efficiency of the profession," and *do* believe that it "makes the profession of ever-increasing service to society." This argument is just as conclusive as the NEW JERSEY CHAPTER's statement in the negative.

Let us, go a step farther, however, and give reasons: A. Where the Bureau has been in operation competing architects have worked together, have become better acquainted, have learned from one another, and have learned to understand one another. B. Where the Bureau has been in operation the architects who have worked with it have improved their æsthetic, scientific and practical efficiency. At the same time, through the publicity service of the Bureau, the public has been made aware of the existence of the *genus* architect and has even gone so far as to consult some members of the species. C. The first aim of the Bureau has been to improve public taste and to get better homes for *that portion of the public* to whom architects in the past have paid scant attention, possibly because there is no money in it.

In the balance of the resolution there are six points raised:

1. The NEW JERSEY CHAPTER recognizes that there are "stock plans being sold . . . it goes on, and will be so whether or no." The answer is that if this is so it is the architect's business to see that these be *good* plans.

2. It is contended that the Bureau proponents spend time on the question of whether or not it is unfair to sell stock plans and other details of marketing to the exclusion of "the main objection." Though this objection is not given, the inference is that it is FEAR lest the Bureau take business away from individuals. It is a legitimate fear, but the Bureau is trying to get business for small-house architects, not to take it away.

3. Entangling alliances with manufacturers and possible

discrimination in products is another boggy. The Bureau aims to be fair; it is in close communication with the Structural Service Committee of the Institute. Any known unfairness should immediately be reported in detail.

4. In regard to agreements between the Bureau and its Regional Divisions full information is available. Occasionally some opponents of the Bureau drop into a Bureau meeting. They have been invited. If they would come oftener they would know more of the details.

5. In regard to the information required by the Post Office Department, it is published in the place required in the monthly bulletin the *Small House*. The yearly subscription is \$1.50.

6. Reference is made to the Convention action which endorsed the Bureau, where "the short sighted, the visionary, and the financially interested could be persuaded or dragooned into supporting such a proposal." So far financial interest has consisted principally in giving money and service. Most of the men "interested" are those known as being far sighted when public interest is concerned and they don't mind being "visionary."

ARTHUR C. HOLDEN, HENRY C. HAHN, JOHN T. BOYD, JR., LOUIS C. JAEGER, ELY J. KAHN, LEROY E. KERN, ROBERT D. KOHN, CHARLES BUTLER, R. T. WALKER, STEPHEN F. VOORHEES.

Obituary

Murry S. King

Elected to the Institute in 1921

Died at Orlando, Florida, 21 September, 1925

Murry S. King was born in Pennsylvania, where he became a building mechanic in his teens. The knowledge of construction thus acquired serving him in good stead, he took up the practice of architecture and removed to Florida some twenty years ago, where he found himself a pioneer in his profession. He was largely responsible for the development of the city of Orlando, in both an architectural and a civic sense.

He was an organizer of the Florida Association of Architects and a charter member of the FLORIDA CHAPTER of the Institute. He was instrumental in the passage of the Florida architectural registration law, and sat through four successive governorships upon the Florida State Board of Registration and was a member of its successor—the Board of Supervising Architects.

As a citizen, public official, architect, he was sincere and able, painstaking and capable, and the many friends he gathered to himself in the course of a long and full professional life in his adopted State will recall his memory in no small esteem.

John P. Brennan

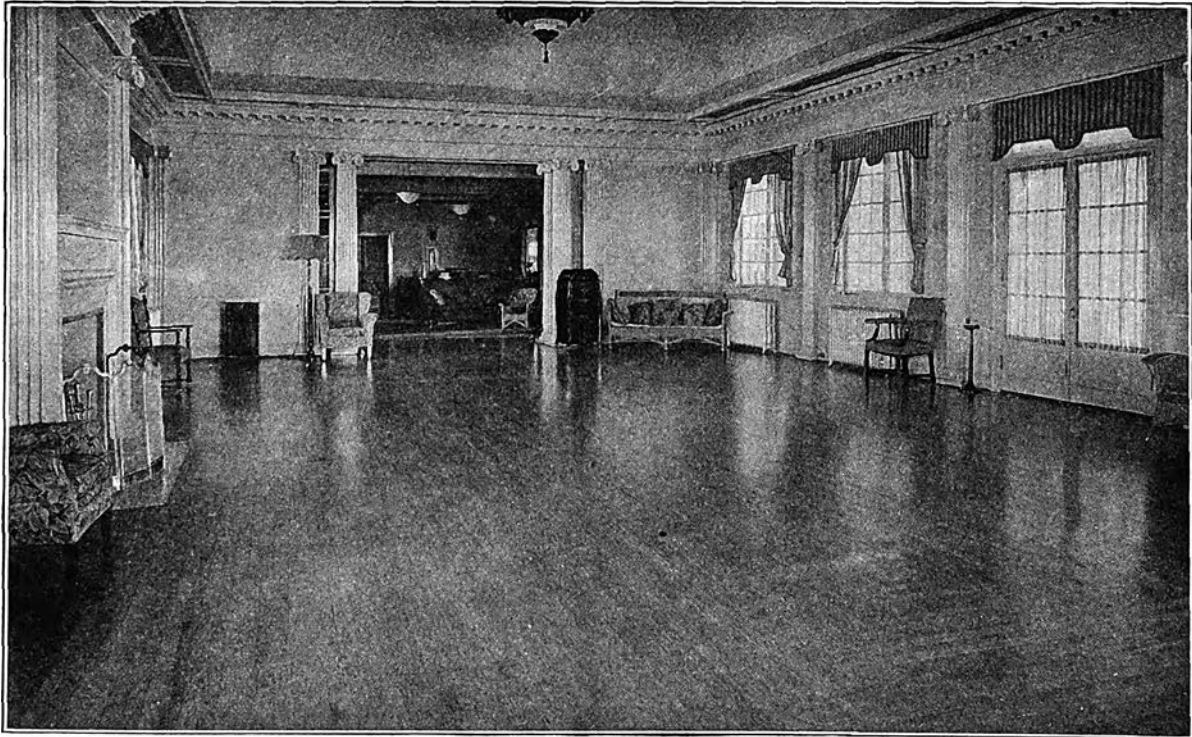
Elected to the Institute in 1921

Died at Pittsburgh, Pa., 11 June, 1925

Charles Brigham

Elected to Associate Membership in the Institute in 1870

Elected to Fellowship in 1889



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Structural Service Department

LEROY E. KERN, *Technical Secretary*

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

Preservative Treatment of Farm Timbers (19a31). (*U. S. Department of Agriculture. Farmers' Bulletin No. 744. Reprint April, 1922. Pages 32. Size 6" x 9". Illustrated.*) Contents: Introduction; decay; prolonging the life of posts without the use of preservatives; prolonging the life of posts by means of preservatives; prolonging the life of other forms of farm timbers; conclusion.

Adhesion of Gypsum Plaster to Backing (21a1). (*Technical News Bulletin No. 97 of the Bureau of Standards.*) The Bureau of Standards has completed an investigation of the adhesion of gypsum plaster to all the various backings commonly employed. Although the art of plastering has been known for centuries, a search through literature discloses a complete lack of information on adhesion of wall plasters. Therefore, when a new material appears on the market to be used as a backing for plaster, there is no information available as to the adhesion required of it. To supply this information, tests were made on the adhesion of gypsum plaster, a representative wall plaster, to all of the backings commonly used in practice. It is now possible to compare these data with the results obtained with any new material, and in this way the value of the new material as a backing can be ascertained insofar as adhesion is concerned. The gypsum plaster was applied to specimens of the various backings, and after the plaster had been allowed to age for seven days it was pulled free of the backing. The force required to rupture the bond was determined and recorded.

The kinds of backings employed may be divided into two general types—(1) masonry and (2) laths. Each of these types included many varieties. Backings tested were plastered with the recommended sanded-mixes of gypsum plaster to about $\frac{3}{4}$ " grounds. The plaster was retarded so as to set in about four hours.

Elevator Safety Code (40b1). The Safety Code for Elevators, approved by the American Engineering Standards Committee as American Standard A 17-1925, in April, 1925, is now available for distribution. It covers rules for construction, inspection, maintenance and operation of elevators, dumbwaiters and escalators. Sponsors of the project are the Bureau of Standards, American Institute of Architects, and the American Society of Mechanical Engineers.

Farm Dairy Houses (3512). (*Farmers' Bulletin No. 1214, U. S. Department of Agriculture. Pages 14. Size 6" x 9". Illustrated.*) The necessity for a milk room separate from the stable arises from the delicate nature of milk. Milk is easily contaminated by stable dirt and readily absorbs stable odors. If contaminated it may become unhealthful for the consumer and may occasion losses to the producer through souring and the development of bad flavors. It should, therefore, be removed promptly to a clean, airy place, free from dust, insects, and objectionable odors.

Contents: Necessity for a dairy house; importance of well-chosen locations; construction of dairy houses; plans for milk houses of various sizes.

Concrete Building Units (10). (*Simplified Practice Recommendation No. 32 of the U. S. Dept. of Commerce. Issued by the Bureau of Standards. Original draft 16 Oct., 1924.*) In accordance with the general conference of representatives of manufacturers, distributors, and users of concrete blocks, building tile, and bricks held in Chicago, 16 Oct., 1924, the United States Department of Commerce, through the Bureau of Standards, recommends that the number of sizes of these units be reduced to the following:

TABLE 1.—CONCRETE BLOCKS

HEIGHT Inches	TOLERANCE Inch	WIDTH Inches	TOLERANCE Inch	LENGTH Inches	TOLERANCE Inch
7 $\frac{3}{4}$	Minus $\frac{1}{8}$	6	Minus $\frac{1}{4}$	15 $\frac{3}{4}$	Minus $\frac{1}{8}$
7 $\frac{3}{4}$	" $\frac{1}{8}$	8	" $\frac{1}{4}$	15 $\frac{3}{4}$	" $\frac{1}{8}$
7 $\frac{3}{4}$	" $\frac{1}{8}$	10	" $\frac{1}{4}$	15 $\frac{3}{4}$	" $\frac{1}{8}$
7 $\frac{3}{4}$	" $\frac{1}{8}$	12	" $\frac{1}{4}$	15 $\frac{3}{4}$	" $\frac{1}{8}$

TABLE 2.—CONCRETE BUILDING TILE¹

	HEIGHT Inches	WIDTH Inches	LENGTH Inches
Load Bearing	5	3 $\frac{3}{4}$	12
	5	8	12
	5	12	12
Partition	3	12	12
	4	12	12
	6	12	12
	8	12	12
	10	12	12
	12	12	12

TABLE 3.—CONCRETE BRICK

TYPES	HEIGHT Inches	WIDTH Inches	LENGTH Inches
Face and common	2 $\frac{1}{4}$	3 $\frac{3}{4}$	8

These recommendations are effective 1 June, 1925, subject to regular annual revision by similar conference.

Recommended Minimum Requirements for Masonry Wall Construction (40b). (*Elimination of Waste Series of the Department of Commerce. Report of Building Code Committee. Published by Bureau of Standards. Size 6" x 9". Pages 57.*) This report is divided into three general headings, as follows:

Part I.—Introduction: Describes briefly the organization of the committee and its method in preparing and presenting the recommendations.

Part II.—Minimum requirements for safe and economical construction of masonry walls: These are briefly stated in the form of recommendations suitable for State or municipal adoption.

Part III.—Appendix: Contains material not suited for incorporation in a building law, but explanatory of the requirements recommended in Part II and descriptive of good practice.

¹ Not more than 3 per cent permissible variation over or under for dimensions covering height, width, or length. The number of cells and weight per tile not considered at this conference.



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For detailed Information write Dept. 155

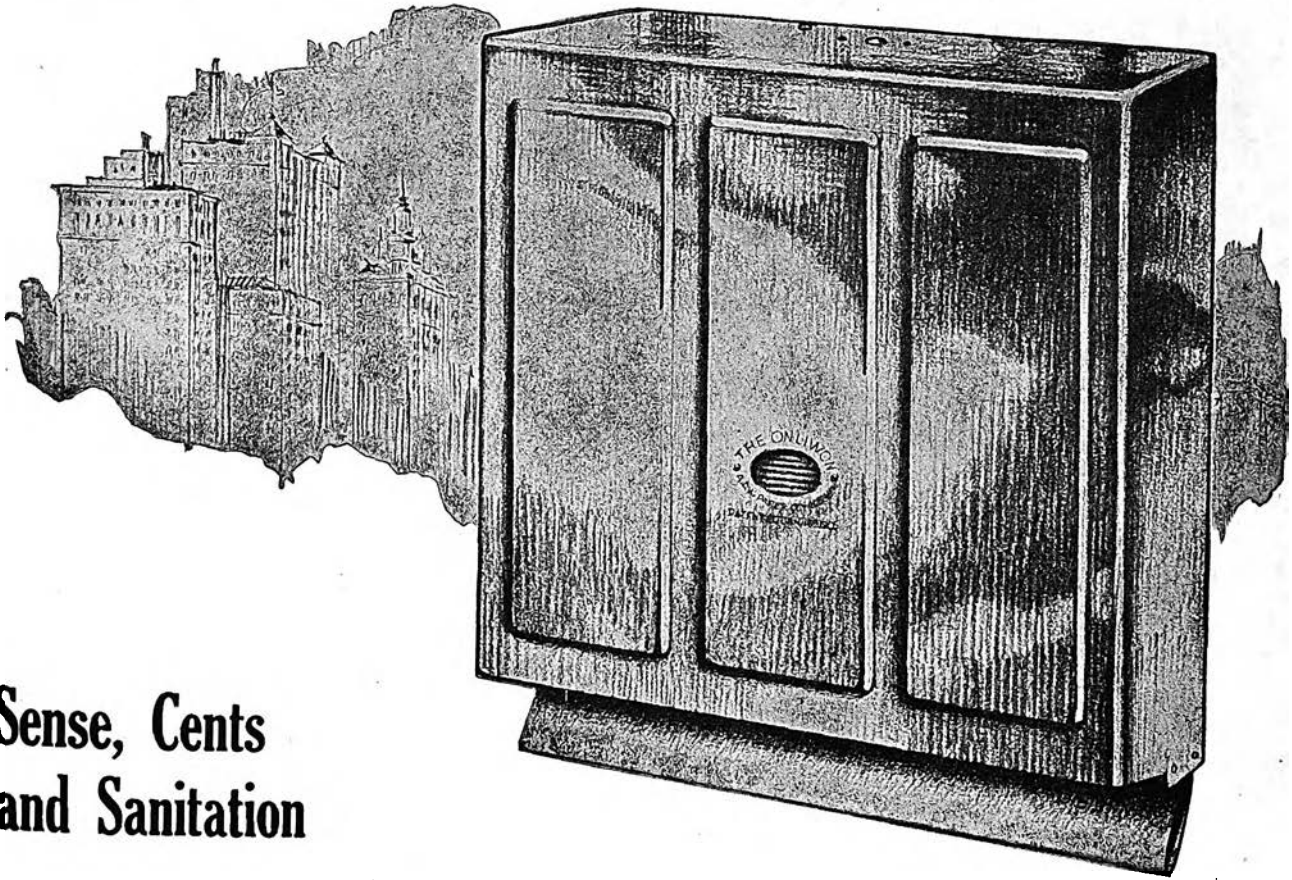
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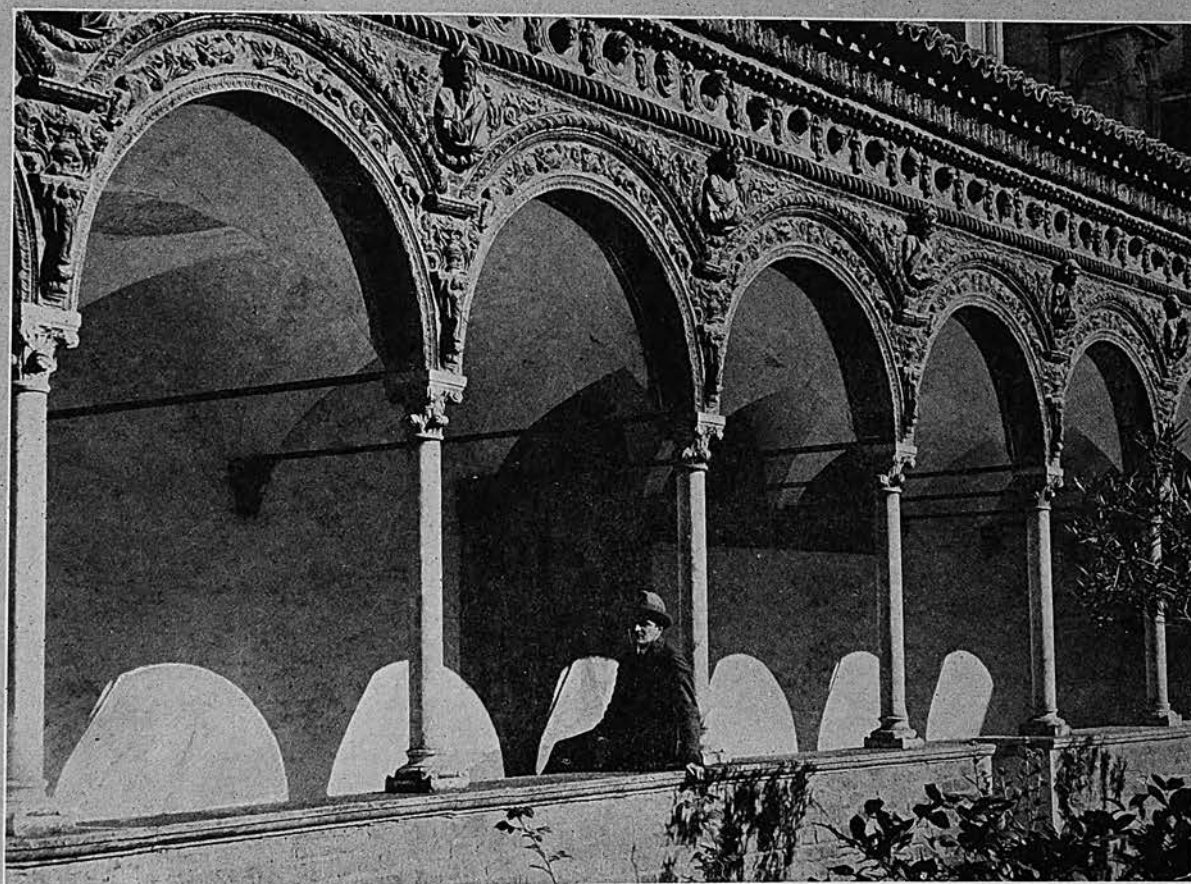
And then, Onliwon towels are served from the cabinet folded double, so that a single Onliwon towel is actually equivalent to two ordinary paper towels. This fact is responsible for a considerable saving.

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INDUSTRIAL SECTION

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

December, 1925



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PARK AVENUE, NEW YORK — Looking northwest from Sixty-first Street

American Face Brick Leads the World

NOWHERE else as here in America have the color possibilities of brick for beautiful wall designs been so highly developed. Traveled foreigners are astonished and delighted with the results.

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"Discriminating people had never told me that New York had so much beauty. The famous silhouette of New York did not impress me [possibly because I saw it first in a Scotch mist] so much as some individual buildings, notably the Shelton Hotel, and the gay, delicate handsomeness of Park Avenue and Lexington Avenue, with their charming brickwork. The newer the buildings the better in this happy city. The combinations of marble or Indiana stone and brick are usually simple and effective.



PARK AVENUE, NEW YORK
Looking southwest from Sixty-sixth Street

The American architects seem to have given themselves to the study of brick with characteristic closeness and intelligence, and everywhere one came on new signs of their mastery of the subject.

"Owing to the millions of bricks required for these vast buildings the architects and brick makers find it economically possible to co-operate to produce particular kinds of bricks, and as the bricks have no structural office in these steel-framed cages all sorts of devices can be used to give variety and quality to the surface; passages of slightly projecting bricks, bricks with the joints scraped out at the front leaving the brick edge open, and other devices for an enrichment by shadow of the huge brick surface. In many of the new buildings the influence seems to be Bologna, particularly in the intersecting arches forming a cornice and the use of projecting bricks. The addition of gargoyles, cartouches, and other separate



VANDERBILT AVENUE, NEW YORK
Looking northwest from Grand Central Station Viaduct

enrichments high up on the face of the building are usually in perfect scale, suggesting careful experiment with models.

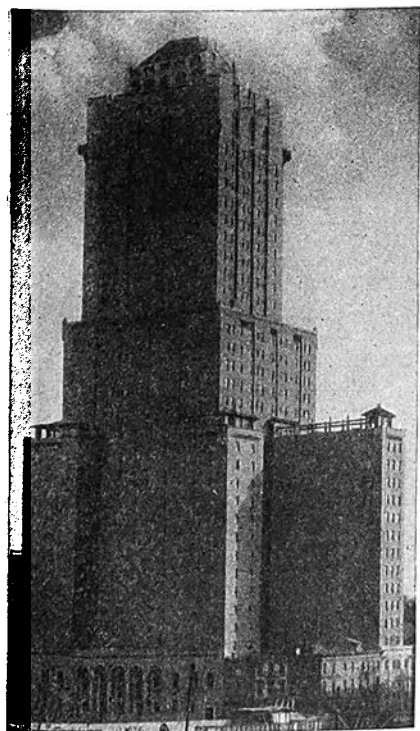
"The brick varies in color from an unsuccessful lemon white to deep red, with some particularly fine oatmeal tints in the later buildings that take the sunlight with a radiant sweetness. One had the ridiculous fancy about the Americans that after a generation of breakfast-food eaters the oats were now coming out in their architecture. In the clear, gay atmosphere of Manhattan these oatmeal palaces are delightful, even lovely at times, as they take the glow. [Why should our own new Regent Street not have been of brick?]"

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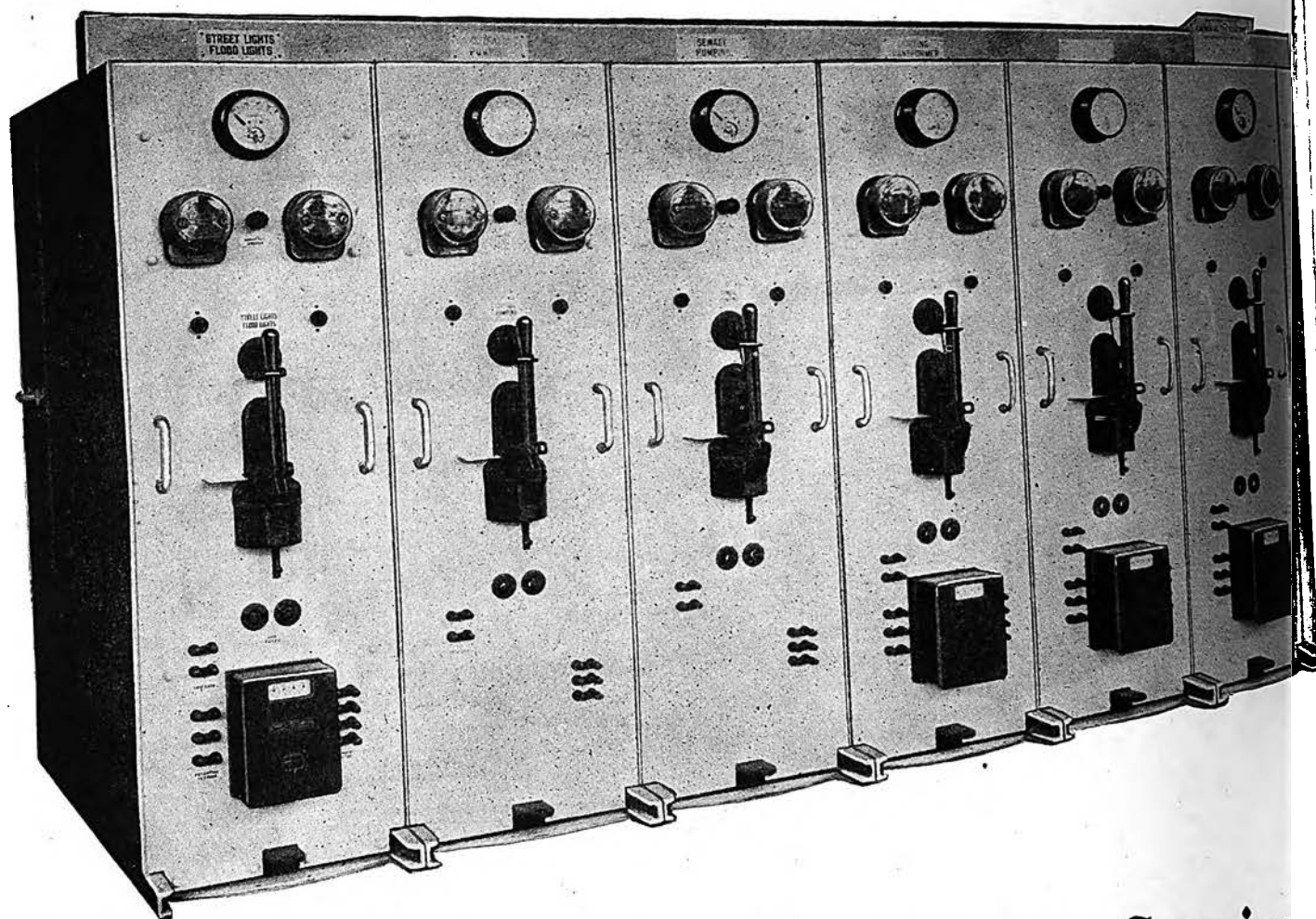
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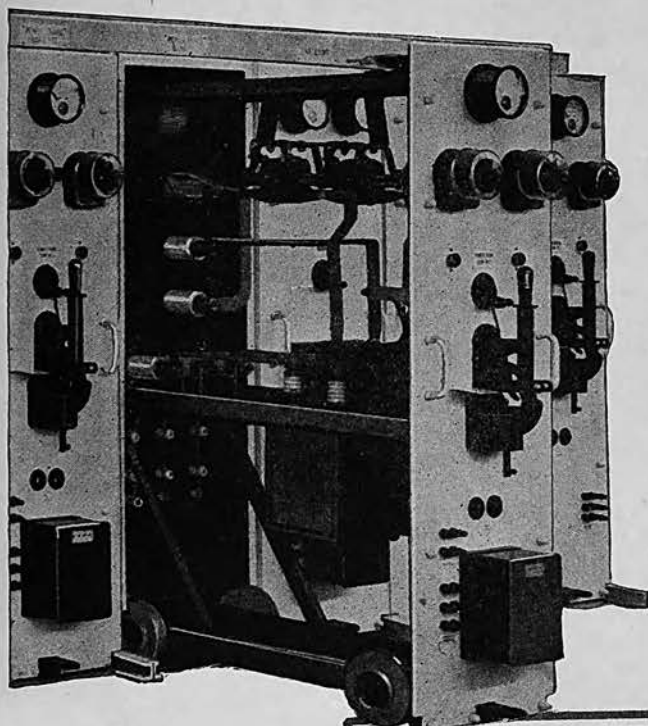
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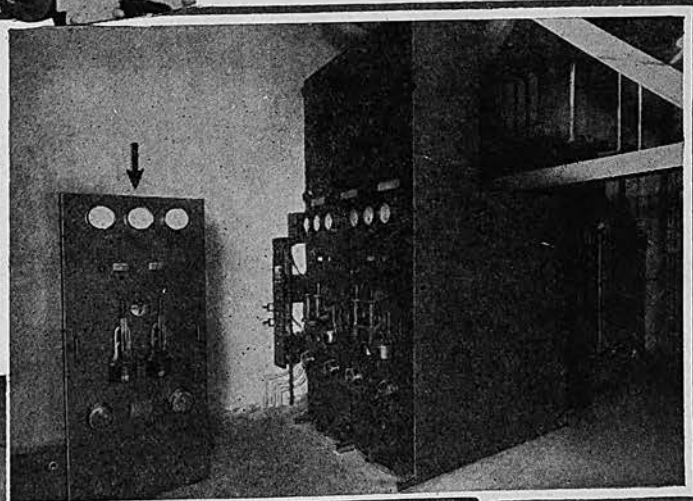
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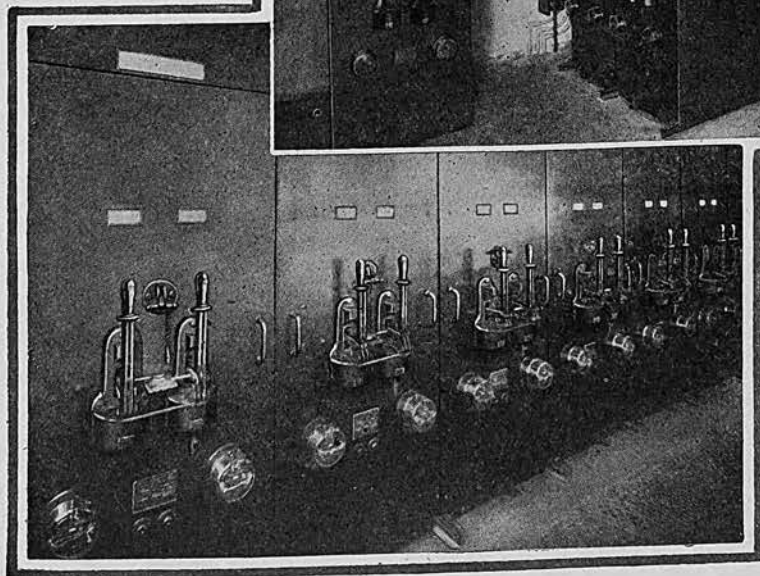
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G-E Truck Type Switchboards in Land Title Building. Arrow denotes spare truck panel.



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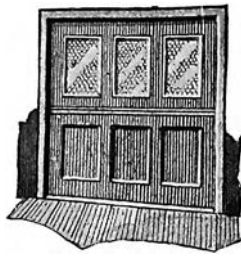
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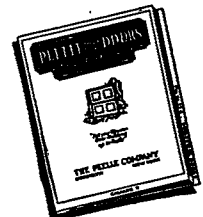


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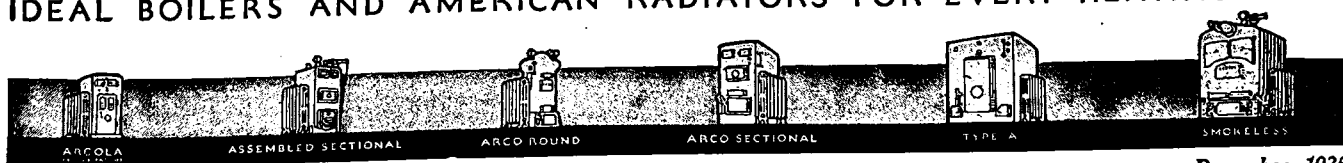
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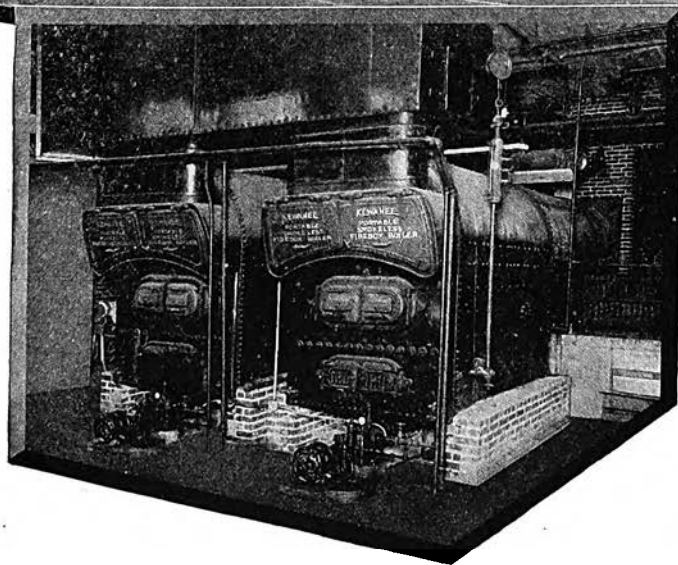
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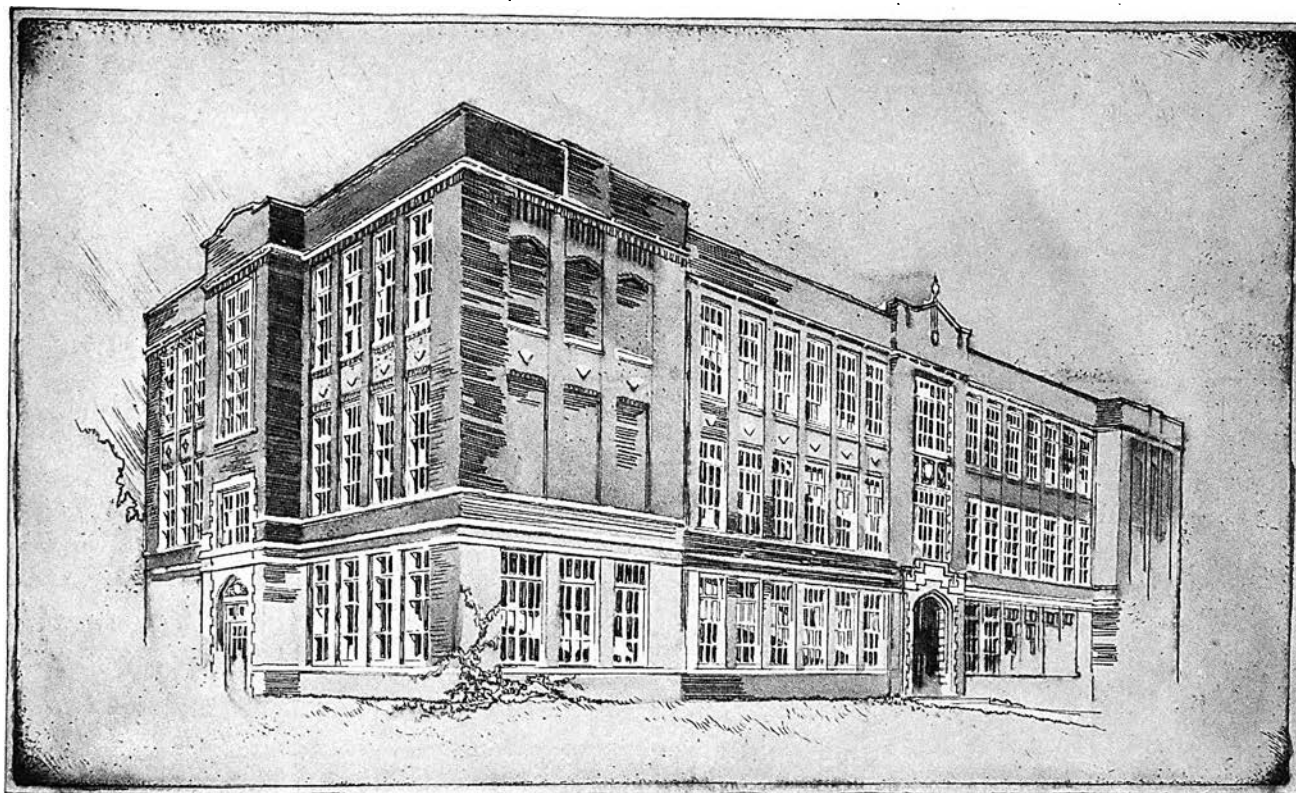
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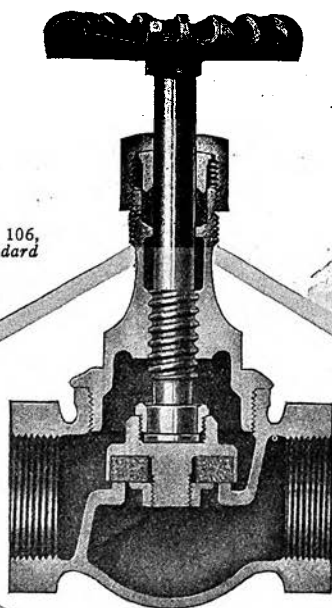
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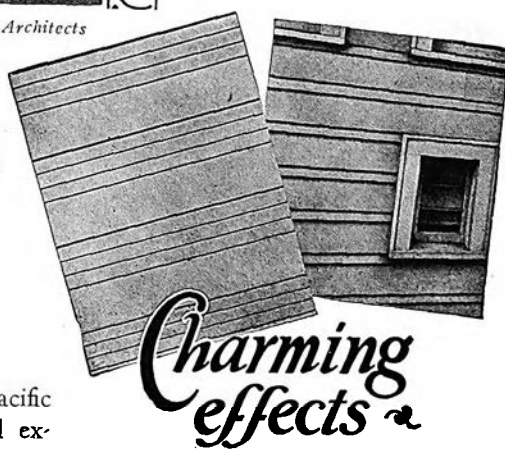
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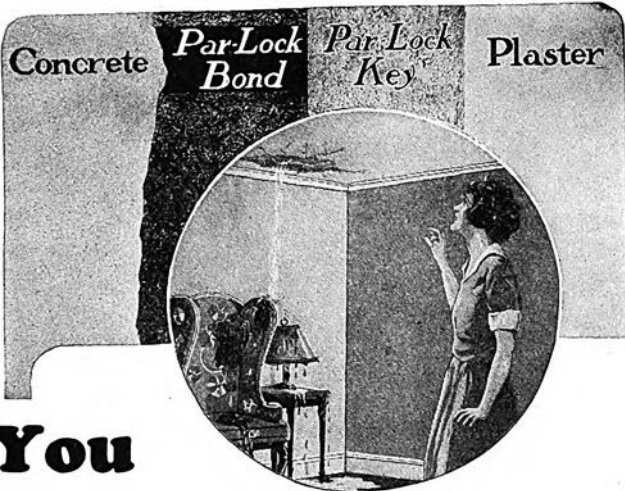
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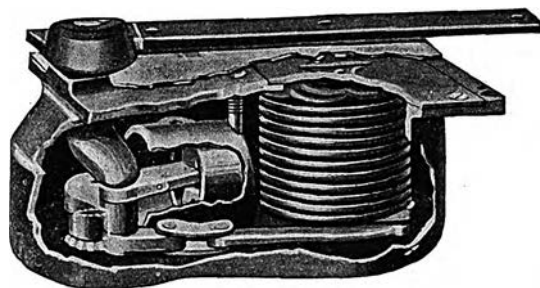
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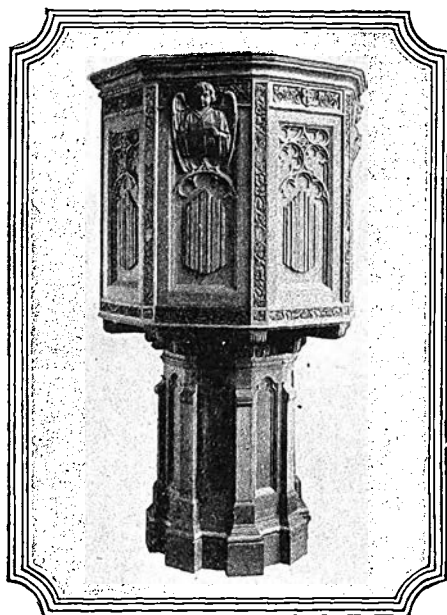


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Minutes

MEETING OF THE EXECUTIVE COMMITTEE, FEBRUARY 18, 19, 20, 1925

Members Present. The meeting was called to order by the President, D. Everett Waid, at 9.30 A. M., on February 18, 1925, at the Kenilworth Inn, Asheville, North Carolina. Other members of the Executive Committee present were the Second Vice-President, Abram Garfield; the Secretary, Edwin H. Brown; and Directors Charles H. Hammond and William L. Steele; also the Treasurer, William B. Ittner; the Director of the Scientific Research Department, N. Max Dunning (who was present only on February 18th); and the Executive Secretary, E. C. Kemper.

The President stated that the meeting was held in Asheville in connection with the Regional Conference of the Fourth District, and that the Executive Committee would participate in the Conference which would occur on February 19th and 20th.

NOTE: There have been omitted from this Bulletin many items concerning disciplinary matters, status cases of individual members, and other subjects.

Owing to the importance of various matters on the schedule, in which major activities of the Institute were concerned, the Treasurer, and the Director of the Scientific Research Department had been invited to meet with the Executive Committee.

Principles of Professional Practice—Proposed amendment concerning Registration. The President read the following proposed amendment to the Principles of Professional Practice and the Canons of Ethics, as submitted on behalf of the Registration Boards of North and South Carolina, through William H. Lord, N. C., and Charles C. Wilson, S. C., Institute members on those Boards:

"It is unprofessional for an Architect to enter into negotiations for practice in a state having registration laws without first satisfying the registration board of that state of his qualifications."

Resolved, that the proposed amendment be referred to the Chairman of the Committee on Registration Laws for report to the Board of Directors at the April meeting.

Minutes Corrected and Approved (*November*). The minutes of the meeting of the Board of Directors, held in Ann Arbor and Detroit, Michigan, on November 18, 19 and 20, were presented. A reading was dispensed with and the minutes were approved as printed.

Convention Arrangements. The President, who has been giving personal attention to Convention arrangements in New York City, reported in detail. He read the tentative program of Convention business, of the Exhibition, and of the entertainment of delegates and guests.

The Secretary spoke on the subject of invitations—to societies and individuals. He read a tentative list of such who might appropriately be invited. Those accepting would register, and would receive a badge, giving them admission to the Exhibition and to the Convention sessions.

Resolved, that the President be authorized to send a special invitation to every member of the profession of architecture, and to various organizations.

Resolved, that the list be approved as read, and that authority to make changes and additions be given to the President.

Exhibition Arrangements. On behalf of the Exhibition Committee the President reported concerning plans for the Exhibition of Architecture and Allied Arts, to be held in connection with the Convention. There was a discussion of available space, of the inclusive nature of the Exhibition, and of the desirability of having representative architectural work from each one of the Regional Districts.

No formal action was taken in as much as the general program of the Exhibition Committee was approved at the November meeting.

Convention Notices. The Secretary reported that the first convention notice concerning nominations for office was printed in the JOURNAL (page 31 of the January number), and distributed ninety days in advance of the Convention, as required in the By-laws. This notice set forth the time and place of the Convention, and listed the offices for which nominations would be in order.

A second circular, with regard to the program, transportation, hotel arrangements, any By-law amendments, and similar matters, will be mailed about March 10th.

A final circular, listing nominations, and giving last-minute information, will be sent out about March 20th.

Octagon House—Washington Post Editorial. The President read an editorial from the Washington Post of February 14, which spoke highly of the Institute's guardianship of the Octagon House, and of the proposal to mark it properly. The editorial was by Colonel George Harvey, Editor of the Post, and finely expressed the sentiment which the Institute itself entertains for the Octagon property. This editorial was evidently called forth by the recent announcement of a competition for a design of a historical tablet or device. On the suggestion of Mr. Waid, it was

Resolved, that a note of appreciation be sent to Colonel Harvey, with a complimentary copy of the Octagon Monograph.

Hunt, Richard M.—Marble Bas-relief. The President, on behalf of Mrs. Richard Sharp Smith, showed to the Committee as a proposed gift a marble bas-relief of Richard Morris Hunt, the third President of the Institute, 1888 to 1891. The sculpture was in marble, by Karl Bitter.

Resolved, that the sculpture be accepted, with the thanks of the Executive Committee, and on behalf of the membership of the Institute. The President was requested to make proper acknowledgment to the donor, and to act for the Building Committee in placing the marble in the Octagon House.

Later, the Executive Committee approved the following letter addressed by the President to Mrs. Smith:

Copy.

February 18, 1925.

MRS. RICHARD SHARP SMITH,
Asheville, N. C.

DEAR MRS. SMITH:

I am pleased to acknowledge your generous gift to the American Institute of Architects of a marble relief portrait of Richard Morris Hunt. This likeness of the third President of the Institute has especial interest in that, as we are told, it was the work of Karl Bitter, the well-known sculptor, who was intimately associated with Mr. Hunt and who is remembered by our profession for the high architectural quality of his productions.

This testimonial is accepted in memory of your husband, Richard Sharp Smith, A. I. A., who was associated with Mr. Hunt in his noted work at Biltmore. The officers and directors authorize me to express their grateful appreciation of your gift.

Faithfully yours,

(Signed) D. EVERETT WAID.

Report of the Treasurer. The Treasurer, William B. Ittner, submitted the Auditor's statement of the books of the Institute for the fiscal year ending December 31, 1924, and reported briefly thereon.

The finances of the Institute were reported to be in a satisfactory condition, both as to the Current Accounts and the various Special Funds. He was grati-

fied to find at the end of the fiscal year, December 31, 1924, that the Current Account had a cash balance of \$12,618.36. This was after paying every outstanding bill of record. Such a balance is unusual, for in prior years nominal balances have been the rule. The present cash balance really represents money saved by the various Committee Chairmen, the Officers and Directors, the Secretary's Office, and other agencies having appropriations.

The Treasurer stated that his detailed financial report, and recommendations, would be made to the Board of Directors at the April Meeting, and to the Convention.

He recommended that \$10,000.00 of the 1924 balance be invested in first class liquid securities, and retained in the Current Account in that form as working capital.

The Secretary referred to the loan of \$216.60 from the Property Fund to the Octagon Furniture Fund, and suggested that it be paid.

Resolved, that \$10,000 of the balance in the Current Fund be invested; and that the loan to the Furniture Fund be repaid by a proper transfer from the contingent appropriation of the Current Fund.

Delegates' Expenses. The Treasurer spoke concerning the transportation costs of delegates, and the desirability of furnishing detailed information to all Chapters at an early date. He proposed to make the taxes and the refunds on the same basis as heretofore. A complete schedule of taxes and refunds was submitted.

Resolved, that the established method be followed, as outlined by the Treasurer.

Annual Prize to the Beaux Arts Institute of Design. The President read a letter of October 27 from the Chairman of the Committee on Education, George C. Nimmons, in which he advised that the Committee, in accordance with action of the Board of Directors at the May, 1924, meeting, has made a formal offer of an annual prize of \$150, in memory of Henry Adams, to the Beaux Arts Institute of Design for a project in architecture, ranging from early Christian to late French Gothic.

The offer of this gift has been formally accepted and the program for the year 1924 is to be written by Ralph Adams Cram.

The President desired this plan, which commits the Institute to an annual expenditure of \$150 from the Henry Adams Fund, to be on record and to be approved by the Executive Committee. It was so ordered.

Dues—Letters Concerning Increase. The Treasurer called to the attention of the Executive Committee letters from several Institute members, with regard to the increase in dues from \$20 to \$25, for

dues not paid in January. He stated that letters of explanation had been sent to the writers.

It was the sense of the meeting that in view of the general notice of the By-law amendment which put the change into effect; and in view of the unanimous adoption of the amendment by the Convention no change in the principle involved should be proposed at this time.

Octagon Monograph. The President submitted a letter of February 10 from Frank C. Baldwin, past Vice-President, with regard to the Octagon Monograph account, in which he suggested that the Institute take steps to reimburse the underwriters for the unpaid balances due them, either by payments in cash, or in copies of the book.

The Treasurer submitted a complete statement showing the status of the Monograph account from which it appeared that the twelve underwriters subscribed \$1400, and were repaid \$560 on a pro rata basis in 1919. The balance due is \$840.00. The cash on hand is \$275.49 and the number of Monographs on hand is 231.

Resolved, that the underwriters be repaid in full. For this purpose the balance of \$275.49 in the Monograph Account shall be supplemented by a transfer of \$564.51 from the Contingent Fund in the Current Account.

The Secretary was requested to communicate with the underwriters, in advance of making such payments, asking each if he wishes to take any of his money in Monographs at \$12.50 each, and advising him that the new price of the book will be \$15.00.

Resolved, that the price of the Monograph be increased to \$15, and that it be advertised to the profession.

Draftsmen's Employment Service. The Secretary presented the following resolution, adopted by the Second Annual Conference of the Sixth Regional District:

"Resolved, that the Second Annual Conference of the Sixth District of the Institute recommends to the Institute Directors the formulation of a method of registration of unemployed draftsmen and offices needing help to aid them in securing employment and to have information arising through such registration made available to all members of the Institute."

Resolved, that this resolution be brought up for consideration at the April meeting of the Board of Directors.

Press of the A. I. A. At the November meeting of the Board of Directors the President was elected the proxy of the Board to cast its votes for the election of Directors of the Press of the A. I. A., at the annual stockholders' meeting to be held in January.

At the direction of the President the Secretary sent a referendum to the Board of Directors of the Institute, requesting a list of names of those each member would like to see elected or re-elected to the Board of the Press for the year 1925.

When the annual meeting of the stockholders of the Press was called for January 20, 1925, it was found desirable to postpone the meeting for thirty days. Subsequently the meeting was postponed until March 20th, on account of the serious illness of Mr. C. H. Whitaker.

The Scientific Research Department. The Director of the Scientific Research Department, N. Max Dunning, outlined the history of the Structural Service Committee, the reasons which led to its organization, and the service which it rendered to the manufacturers of building materials. He also spoke on the organization of the Scientific Research Department, and the Producers Research Council; on their methods of doing business; and on the functions of the Advisory Committee, pointing out that it had nothing to do with the working of the Producers Research Council.

At the conclusion of the discussion it was,

Resolved, that the Director of the Scientific Research Department be requested to prepare a comprehensive statement of the work of the Scientific Research Department, the Structural Service Committee, the Advisory Council, and the Producers Research Council.

School Building Lighting Code—Cost of Distribution. A letter of December 16 was read from the Technical Secretary of the Scientific Research Department, concerning an inquiry from the Illuminating Engineering Society as to the possibility of getting the Institute to appropriate \$500 to aid in the distribution of a popularized edition of the School Building Lighting Code.

Resolved, that in as much as the School Building Standards Committee of the Institute is at work on revisions of this Code the Executive Committee declines to make an appropriation for the distribution of the present Code.

The Secretary was requested to advise the Technical Secretary that the Institute's Committee on School Building Standards is considering the present Code and desires to propose revisions thereto before any further distribution of the existing Code is made.

Judiciary Decisions. Director Steele spoke concerning the desirability of making the decisions and precedents established by the Judiciary Committee conveniently available to each succeeding Judiciary Committee.

Resolved, that the development and execution of a plan for carrying out this suggestion be left to the Chairman of the Judiciary Committee with power.

Proposed Five-Day Week in Building Industry. A communication of January 15 was presented from the National Association of Building Trades Employers. The letter transmitted a report on a conference held in Cleveland in January, 1925, under the auspices of the Association. It was attended by representatives of employers from various sections of the country. The report summarized fully the statements made by those present concerning the shortage of laborers and skilled craftsmen in the building industry, the demand for increased wages, and the demand for a working week of five days. It concluded with resolutions condemning the five-day week.

The Association requested that the report be brought to the attention of the Executive Committee of the Institute, and to the membership at large.

Resolved, that the matter be referred to the April meeting of the Board in connection with the report to be made by the Committee on Industrial Relations.

National University of Ireland—School of Architecture. A letter of December 30 was presented from Professor R. M. Butler, of the School of Architecture in the National University of Ireland. The Architectural School has just been established and is the only one of its kind in Ireland.

The School wishes to get examples of American drawings on loan. Therefore, it requested that the matter be brought before the Executive Committee in the hope that some of the members would be kind enough to lend some typical American drawings. Every care would be taken of them and they would be returned in due course. Professor Butler suggested that perhaps their situation might enlist the aid of other members of the Institute who would be kind enough to present the University of Ireland with good examples of American working drawings. They are also hopeful of securing examples of American student work, and asked to be put in touch with sources through which this might be accomplished.

Resolved, that the letter be referred to the Committee on Education, with the endorsement of the Executive Committee, and the suggestion that the Committee on Education prepare a statement for publication in the JOURNAL. Institute members, who might be interested, should be requested to present suitable material to this new School of Architecture. The Committee was also requested to give attention direct, or by reference to the Asso-

ciation of Collegiate Schools of Architecture, to the request for student drawings.

The Secretary was directed to advise Professor Butler of the action taken.

Report of the Committee on Contracts—Fourth Edition of the Standard Documents. There was submitted with the approval of the Chairman of the Committee on Contracts, Thomas E. Snook, a report of February 13, by William Stanley Parker, with regard to the Joint Conference meeting on February 12, in Washington, and with regard to minor changes in the pending draft of the Fourth Edition of the Agreement and General Conditions of the Standard Documents.

The draft itself, as approved by the Conference, and by the Committee on Contracts, was submitted with the recommendation that final approval, after the meeting of the Committee on Contracts on February 25, be left with the President of the Institute and the Committee—on the understanding that any changes would be of a minor nature.

There was also submitted a draft of Form of Permission, directed to the Joint Conference, and giving it permission to use in the Engineering Contract Forms portions of the Standard Documents.

Resolved, that the Fourth Edition of the Agreement and General Conditions of the Standard Documents be approved as submitted, and that the authority to make minor changes and to issue the Fourth Edition be left in the hands of the President and the Committee on Contracts.

Resolved, that the Form of Permission for the use of portions of the Standard Documents in the Engineering Form be approved in substance, and left for final action in the hands of the President and the Chairman of the Committee on Contracts.

Preliminary Drafts of Committee Reports. Drafts of Committee reports, in manuscript form, were submitted from the Chairmen of the following Committees. The reports were read, discussed, and the suggestions of the Executive Committee appear in order:

Allied Arts: Report approved in principle. No publicity should be given to it at this time. The hope is expressed by the Executive Committee that the Fine Arts Medal will be awarded also, for presentation at the coming convention.

Contracts: Approved in principle.

Education: Approved in principle.

Competitions: There was extended discussion of the competition situation in the United States and the difficulties which the average owner or building committee finds in comprehending the formidable looking Competition Program of the Institute.

The Secretary presented a modified and shortened form of competition program issued by Strayer, Engelhardt and Hart. It was known as architects form No. 5 and was developed by F. W. Hart of the University of California. Its essentials appeared to be in accord with Institute principles.

There was a general and extended discussion of the competition situation throughout the states and the fact that the Institute has not assumed a proper leadership by issuing modified competition documents which would insure the adoption of correct principles by school committees, other building committees, and owners who insist upon some form of competition. The difficulties encountered by the standing Committee on Competitions were appreciated but the Executive Committee felt that the time has arrived for some definite action.

Resolved, that the matter be referred to the Committee on Competitions with the direction to prepare a general simplified shortened form of competition program with accompanying explanatory circular, suitable for the use of school and other building committees, and to have the same ready for consideration by the Board of Directors at the April meeting.

Resolved, that the Chairman of the Committee on Competitions be authorized to act officially with the voice of the Institute, after having transmitted any given competition program to a subcommittee appointed by him, including himself if he wishes.

Scientific Research Department: The report was accepted as suitable for the Executive Committee, but not as a Convention report.

Resolved, that the Director of the Scientific Research Department be requested to write a formal report concerning the organization, functions, and relations of the various Structural Service agencies. This report should be prepared for publication in the Convention number of the JOURNAL, and for distribution as a Convention report.

Community Planning: Approved in principle.

Plan of Washington and Environs: The report was accepted as suitable for the Executive Committee, but not as a Convention report. The Committee is requested to condense this report into narrative form, with a brief statement giving a record of the program of the Committee and what it has accomplished. Any detailed report should be placed on file at the Octagon House.

Industrial Relations: Approved in principle.

Archives: There was discussion of the questionnaire proposed. The President was requested to take the matter up with the Chairman and the Executive Secretary was directed to send a memorandum to the President concerning the informal discussion of the Committee which held that such a

questionnaire should omit material which would soon become obsolete, and should confine itself to material of a more or less permanent nature, such as the education, training and actual accomplishments of the member to be recorded.

Earthquake Hazards: Approved in principle.

Pan American Congress of Architects: Approved in principle.

Use of Institute Seal by State Registration Board. An inquiry was presented from the President of the Utah Chapter as to whether or not it would be permissible to use the Institute seal, with some modifications, as the State license seal, under State Board of Architecture of Utah. The seal would be used on the work of all licensed architects.

Resolved, that the Executive Committee express its appreciation of the good intention evidenced by the request. It finds that if such a precedent were established, and adopted by other states, or public bodies, it might bring about confusion. Therefore the Chapter is requested not to adopt the seal for use in the manner proposed.

Regional Districts—Revisions Proposed. Director Steele spoke concerning the necessity of a revision of some of the Regional Districts. He gave examples in the allocation of certain Chapters to his district, and of the allocation of Chapters to the Fourth and Fifth Districts.

Resolved, that the necessity for redistricting be recognized and that the Regional Directors be requested to make recommendations to the Board of Directors at the April meeting.

Seal of the Institute—Correct Date. The President spoke to the question of placing the date "1837" instead of "1857" on the seal of the Institute. The American Institute of Architects was incorporated as such in the year 1857, but the Institute was in reality founded twenty years before when the American Institution of Architects was organized. The first organization meeting was held in December, 1836, and the Constitution and By-laws were adopted at a meeting in 1837.

Thomas U. Walter, who was Secretary of the first organization, afterward became second President of the Institute. The American Institution of Architects went to sleep for something like ten years before it was resuscitated in the form of the American Institute of Architects. The architects, including Mr. Walter, who were active in 1837 were in part those who incorporated the Institute in 1857. Mr. Glenn Brown, who was requested to give his opinion on the subject, states that it is quite proper to say that the Institute was founded in 1837 and that he approves of the proposed correction of the date.

Resolved, that the Executive Committee favors the change of date on the Institute seal from 1857 to 1837, and recommends to the Board of Directors and the next Convention that such change be made.

Directors of Small House Service Bureau. The President reported that he had formally nominated, for membership on the Board of Directors of the Small House Service Bureau, the following nine members of the Institute: Herbert W. Foltz, Indianapolis, William Emerson, Boston, Andrew J. Thomas, New York, Robert K. Fuller, Denver, Ellis F. Lawrence, Portland, Ore., Charles A. Favrot, New Orleans, F. M. Mann, Minneapolis, E. H. Brown, Minneapolis, C. Herrick Hammond, Chicago.

These nominations were followed by the election of the nominees to the Board of Directors of the Bureau at its meeting on January 6, 1925.

Robinson Bronze. The President read a letter of January 2, from the Secretary of the Architectural Club of New Haven, offering to present the Institute with a portrait, a bas-relief plaque bronze, of Leoni W. Robinson, deceased, who became a Fellow of the Institute in 1889, and was an old and distinguished member, and Past-President of the Rhode Island Chapter. The offer was acknowledged by the Chairman of the Building Committee, who advised that because of lack of space at the Octagon it would be desirable to discuss the offer with the Executive Committee before responding finally.

Resolved, that the matter be left with the President with power.

Wren Memorial Window. A letter of December 23 was read from R. T. Gunther, Curator of the Old Ashmolean, Oxford University, in which he asked that appreciation be conveyed to the Board of Directors for their courteous reception of his proposal for a Wren Memorial Window, by American Architects, in the Old Ashmolean.

Lectures on Architecture. A letter of February 4 was read, from the President of the North Texas Chapter, in which he referred to an address made before the Kiwanis Club of Dallas by Dean George H. Edgell of Harvard University. He characterized the address as the first inspirational talk on architecture delivered in Dallas, and earnestly recommended that the Institute secure the services of such men as Dean Edgell for the purpose of bringing about a better understanding of architecture.

Resolved, that the letter be referred for consideration by the Committee on Public Information and the Committee on Education.

Regional Directors—Visits to Chapters. There was discussion of the urgent need for closer contact

sympathize. The matter is of the greatest importance to the profession. Nevertheless, as a matter of Research, it lies without the direct field of the Committee on Public Information which already has its hands full.

I am sending you this correspondence with the request that you bring the matter to the attention of the Executive Committee at its next meeting with the further request that arrangements of some kind be made to have the figures verified and given publicity both through the Journal and the Committee on Public Information.

Resolved, that the Secretary be requested to take this matter up with the Secretary of each Chapter for the purpose of obtaining a composite picture of the whole situation.

State Art Commissions. The Secretary presented a letter of January 20th from the Chairman of the Committee on Public Information, John V. Van Pelt, in which he referred to the useful work now being done in the states of Massachusetts, Pennsylvania, and New York, and the District of Columbia, by Art Commissions. The following paragraph is quoted from the letter:

Each of these different Commissions has proved the greatest value to its State. So great has been their power for good that I believe the American Institute of Architects could serve the country in a high degree by bringing about appointments of proper Commissions with similar powers in all states of the Union. It might even go so far as to have prepared a draft of model legislation, which could be used by the Chapters as a basis for State Legislation. This procedure has been followed most successfully in obtaining good registration laws.

Mr. Van Pelt recommended the appointment of a special committee, or the taking of some action by the Institute which would materially encourage other States to follow the precedents established. Accompanying the letter was extensive data on the art commissions of the states mentioned.

Resolved, that the President be requested to appoint a Special Committee to act as recommended, or to assign this matter to some one of the existing Committees.

Membership in the National Conference on Outdoor Recreation. A letter of December 30 from the Chairman of the National Conference on Outdoor Recreation was read. The Institute was one of those originally invited by President Coolidge to join in the formation of a National Conference on Outdoor Recreation, and took part in the charter meeting.

At the second meeting held in Washington in December, the Institute was represented by the Conservation Committee, through the Executive Secretary, who attended the various sessions. There were more than 100 delegates present. The Institute was highly praised by representatives of the Appalachian Club for the encouragement which it gave some years ago to the Appalachian Mountain Trail project. They gave credit to the Institute

between the Officers and Members of the Board, and the Membership at large. In this discussion it was emphasized that the whole theory of the organization of the Institute is that of representative government, and that the Regional Directors on the Board of Directors should know intimately the views and the problems of the members in the Chapters in their districts. It was the opinion of the Committee that Regional Directors should be willing to assume upon election the responsibility of making a complete round of annual visits to their Chapters.

Resolved, that Regional Directors be advised of the great desirability of visiting each of their Chapters at least once a year, making brief reports of such visits to the President. Under this resolution their traveling and subsistence expenses will be paid by the Institute.

Status of the Architect in the Building Industry. The Secretary asked for consideration of certain developments in the building industry, which have to do with the status of the Architect and the General Contractor. As an example of present tendencies, he referred to a letter of November 28 from an Institute member in Richmond, and read his reply thereto.

There were also submitted letters from the Chairman of the special committee appointed to confer with the Associated General Contractors with a view to arriving at a definition of the functions of the Architect and the Contractor, and with regard to the employment of architects by contracting firms. These letters, dated February 4 and 5 respectively, were read. They were in the nature of a progress report.

Resolved, that the correspondence be referred to the Committee on Public Information, and to the special committee studying the functions of the architect and the contractor.

Percentage of Work done by Architects. A letter of December 9 was read by the Secretary, addressed to him by the Chairman of the Public Information Committee, John V. Van Pelt, as follows:

At the time of the Conference of the Public Information Committee held here on October 8th, the question of the percentage of building directed by architects came up. It was stated that the percentage was about 6%. Others questioned this and Mr. John Taylor Boyd finally took the trouble to obtain information on the subject. Please see his letter of November 12th here enclosed. This was sent to Mr. Whitaker of the Journal, who wrote me in answer to a letter of mine on the subject that he did not consider that it would be proper to give publicity to this fact without having the exactness of the statistics verified. It happens that the statistics are given by one of the ablest men in that line of work, a member of the F. W. Dodge Corporation. Please see Mr. Holden's letter of October 27th here enclosed.

Mr. Boyd answers my letter enclosing Mr. Whitaker's to him in a letter of December 5th with which I strongly

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The expenses involved—those of holding the several meetings and of maintaining a permanent office in Washington—are to be borne by the associations who wish to contribute. It was suggested by the Conference that the professional associations, such as the architects and engineers, contribute \$100.00 a year. The larger organizations more directly concerned with outdoor roads are making larger contributions. The Chairman of the Conservation Committee did not feel sufficiently familiar with the work to make a recommendation on the expenditure proposed. The Executive Secretary expressed the hope that the Institute would not withdraw its membership and that a subscription of \$100.00 for 1925 would be possible.

Resolved, that the recommendation be adopted and that \$100.00 be transferred from the contingent fund of the Budget, to meet this appropriation.

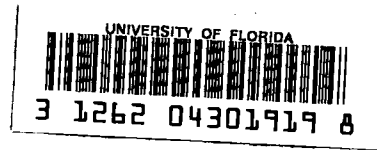
for starting a movement which has made great progress.

The Conference devoted much time to the consideration of recreation as a vital factor in the development of the economic life of the Nation, and to its influence in making better and happier American citizens.

The need for the support of the National Societies representing the professional and technical men of the country was emphasized. The Civil Engineers, the Landscape Architects, and Engineering Council were all represented by delegates and are members of the Conference. The Conference is not to be a mechanical organization, but will remain on an informal and national basis, meeting twice a year, for the purpose of coordinating in a broad way the activities of the many hundreds of organizations engaged in sponsoring outdoor movements.

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