

# The ARCHITECTURAL RECORD

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FEBRUARY, 1923

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*The Architectural Record*

*February, 1923*

ENTRANCE DETAIL.  
NÔTRE DAME ACADEMY, FENWAY, BOSTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

[92]

# THE ARCHITECTURAL RECORD

VOLUME LIII



NUMBER 293

FEBRUARY, 1923

A SELECTION *from the* WORKS OF  
MAGINNIS & WALSH Architects

By

Sylvester Baxter

AS significant as it is gratifying is the circumstance that today's renaissance of art in the Roman Catholic church should not only be finding its strongest impetus and widest development here in the United States, but that it practically had its origin with a few young American architects who, saturated with its high traditions, found opportunities to make practical application of their ideals in ways that have led to a cumulative following of the examples they set. The dearth of good art in the church through the greater part of the nineteenth century was painfully manifest the world over. It seems strange that in Europe, in the very shadow of past glories, the spirit should have so universally departed. Nearly everything new was either hopelessly mediocre or distressingly bad. Perhaps the only exception—and that would hardly be

termed new—was the completion of the cathedral at Cologne, due to the fortunate discovery of the original plans. The value of Beauty as a handmaiden to Faith had been quite ignored, if not forgotten.

Perhaps the absence of this vital influence over there beyond the Atlantic would in itself be sufficient to account for conditions prevalent here. But the impulse to new beginnings among us was lacking because of local circumstances that precluded it, due to the prevailing poverty of the Church almost everywhere, both pecuniarily and in the aesthetic sense. In the great tide of immigration that had been the chief factor in spreading the Church through the States, the masses had grown remote from association with the most of that which had worked so strongly for beauty in the history of their faith. States like Maryland and Louisiana were exceptions: they had

been settled by Roman Catholics dominant in their social standing: English in Maryland, French and Spanish in Louisiana. Of course in all large cities there were comparatively small minorities of cultivated Roman Catholics. Hence the church in their neighborhoods was likely to reflect their taste, more or less, in design and furnishing. Yet nearly everywhere in this country the architecture of the Roman faith was almost hopelessly bad—at the best, with rare exceptions, rising to the respectably mediocre.

Late in the nineteenth century changes that had imperceptibly been taking place all over the United States began to make themselves effective. Boston, for instance, the cradle of American Puritanism and Unitarianism, had become overwhelmingly Roman Catholic in population. At the same time social character had greatly changed. A broader distribution of wealth had taken place, universal opportunities for education had done much towards substituting cultivation and correspondingly higher standards of taste for their opposites. It became evident that these things were hereditary in no particular race or class, but were generally responsive to opportunity.

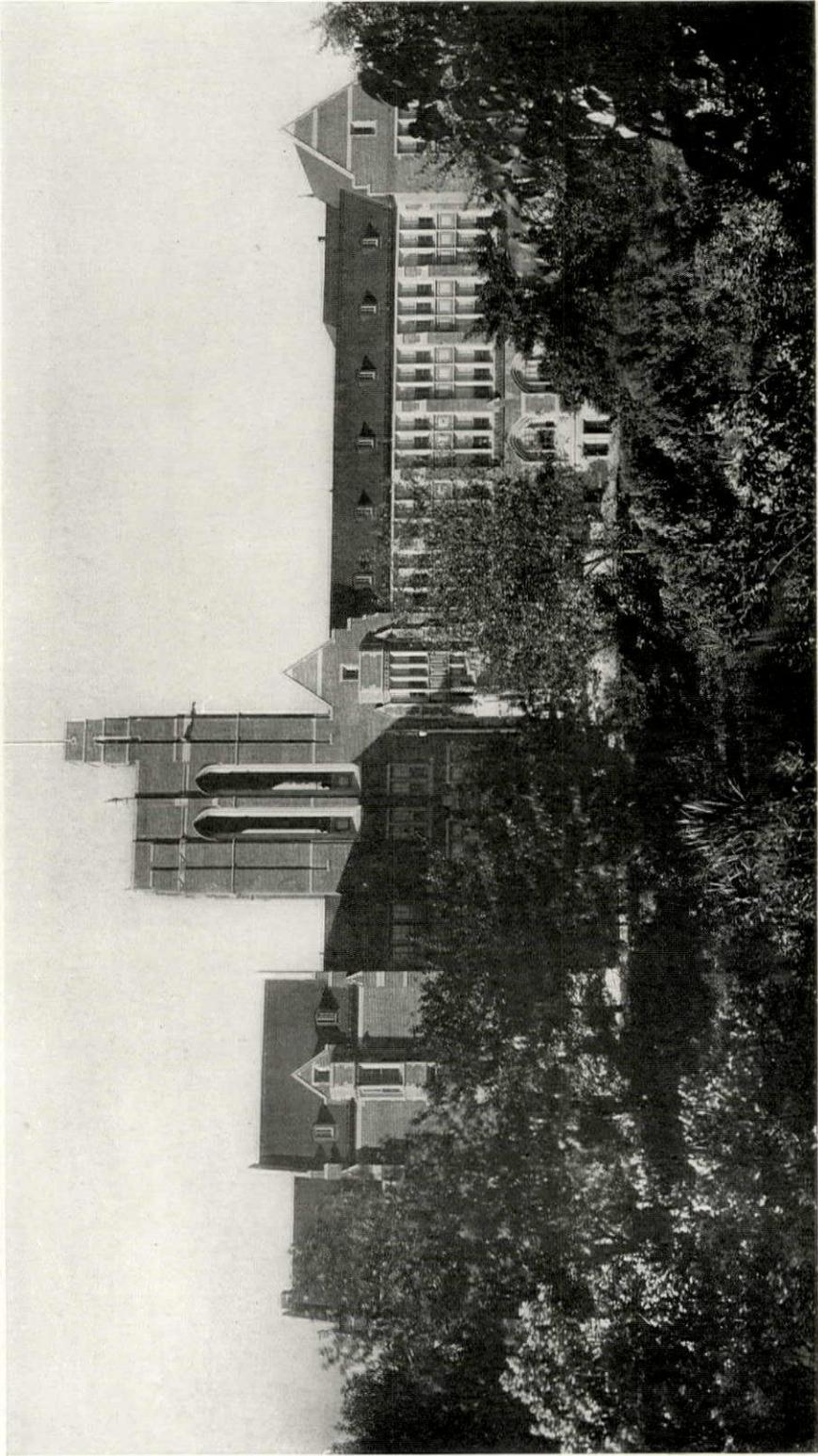
High school and college education, with which the younger generations in the Faith have extensively enjoyed the advantages of refining associations, have had their natural effect in spreading through many a parish a cultivated responsiveness to aesthetic influences. Like influences have been gradually at work among the clergy. The proportion of men of a broader education, with refined tastes in literature and art, has increased enormously. The permanent rector of a parish takes just pride in making his church as good as means will allow. And when one parish has made itself distinguished by a church notable for its good architectural character, a spirit of emulation will incite the rectors of other parishes to follow the example. This spirit is what mainly accounts for a phenomenal demand for the services of architects of high standing that has been

one of the most marked features in the Church since the beginning of the twentieth century. It also seems likely that the higher value laid upon the aesthetic element in worship has been a factor of no little importance in the recent growth of the Church in this country.

The demand for better architecture has happily been met by correspondingly high standards on the professional side. Formerly, with rare exceptions, almost the only architects who specialized in meeting the requirements of the Church were men as destitute of imagination as they were of talent. Their productions were hopelessly commonplace, at the best. The degrees of badness represented by such work had their equivalent in the Protestant parishes in the middle years of the nineteenth century: the horrors inflicted upon our smaller cities and our country towns in the shape of the "wooden Gothic," which unhappily altogether too numerous still disfigures many an otherwise presentable community.

In the selection of architects, as in many other things, quite the natural disposition is to give preference to those of the same faith. This, as we have seen, long resulted in inferior work, for the reason that not until near the end of the nineteenth century had more than a very few members of the Roman Catholic faith become architects in the artist sense of the word. Not a few liberal-minded clergymen, however, desirous of the best, have commissioned architects of other faiths who stood high in their profession to design their churches. But when at last social and cultural changes had to a most appreciable degree made both clergy and laity receptive to the finer aesthetic influences, the growth of competent architects within the Church had become so notable as to develop what became the widespread movement of today. Talented youths of the faith either entered architects' offices or took the architectural courses at the great technical institutions, and numbers of these young draughtsmen have set up for themselves with well merited reputations.

It was from three of these young draughtsmen, while yet they were in the



February, 1923

GENERAL VIEW.  
NÔTRE DAME ACADEMY, FENWAY, BOSTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

*The Architectural Record*

offices of Boston architects, that this notable movement for good art in the Church received its first impulse. In the early nineties an appreciation of good civic architecture in Boston was immensely encouraged under the red-letter administration of Nathan Matthews as mayor, when Edmund M. Wheelwright was made City Architect. The school-houses and other public buildings designed by Mr. Wheelwright—later the architect

Matthew Sullivan. It chanced that the editor of a Church magazine published in Boston had asked Maginnis to write an article on church architecture in America. Maginnis consented on condition that he be given rein to say what he pleased. The editor agreed. The result was the printing of a scathing characterization of the artistic shortcomings of the churches of the faith here in the United States.

A few days after its publication a tele-



VIEW FROM THE CHESTNUT HILL RESERVOIR.  
RECITATION BUILDING, BOSTON COLLEGE, NEWTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

of the great monumental bridge across the Charles River between Boston and Cambridge and the fine Memorial bridge across the Connecticut at Hartford—were examples of municipal architecture that were admired and followed all over the country.

The head draughtsman of the City Architect's office was Charles D. Maginnis; with him in the office was also another young man of unusual talent,

phone call from the editor came to Maginnis at the Boston City Hall: the pastor of the Parish of St. Patrick in Whitinsville, Massachusetts—a mill-town in Worcester County—wanted to see him as soon as possible. A meeting was arranged for and Maginnis was informed by the pastor that he was going to build a new church and he wanted the author of that article to design it. Naturally this first fruit of that criticism

was gratifying; it had been written with no intention of drawing business; the author's object had been simply the unselfish motive of stressing the fact that the aesthetic aspect of the Catholic form of worship was one of its most essential elements: of vital moment as a factor in bringing to the consciousness of the worshipper a sense of the spiritual through its expression in terms of the beauty and

to specialize in ecclesiastical art. It is worth recording that before accepting the commission young Maginnis with becoming modesty asked Father O'Reilly how he could trust him as competent to make a worthy design for his church when all that he had done was to characterize existing shortcomings. Was there any assurance that with his inexperience in ecclesiastical design he could do anything



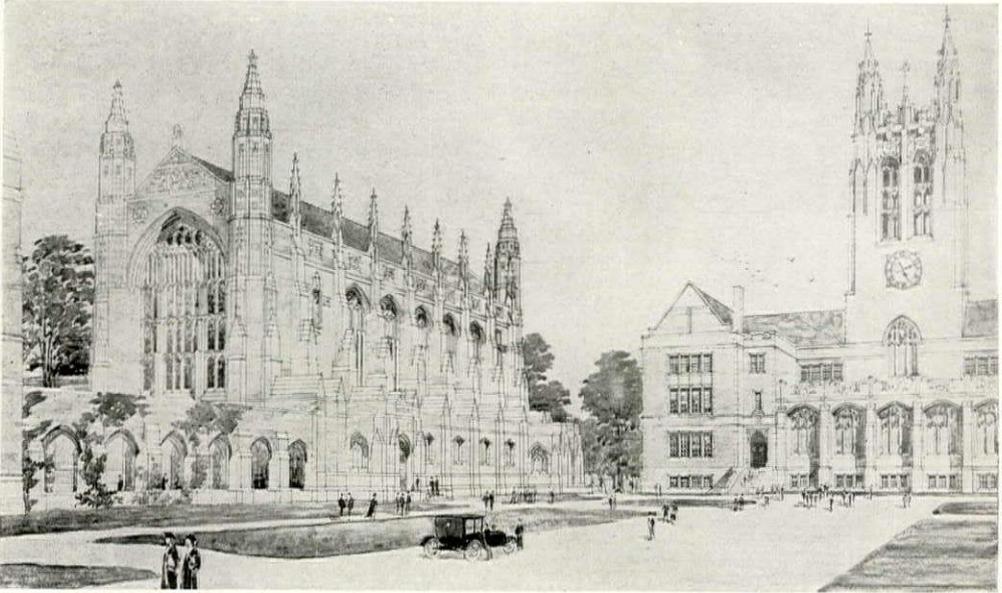
RECITATION BUILDING, BOSTON COLLEGE, NEWTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

the harmonious order of our God-made world.

The young draughtsmen at the Boston City Hall had been engaged wholly upon civic problems; Mr. Wheelwright had taken pains to secure the most talented subordinates he could find; so to the work of Maginnis and his associates was due a measure of credit for the national reputation deservedly achieved by Boston's City Architect for his brilliant work. But this first commission proved the determining factor in its recipient's decision

better himself? The pastor's reply was to the effect that the writer of that article had shown that he knew so thoroughly what he was talking about that he felt no doubt as to his constructive talent. St. Patrick's in Whitinsville thus shares with another work of about the same date the honor of standing as the pioneer landmark in the present remarkable revival in Roman Catholic architecture here in the United States.

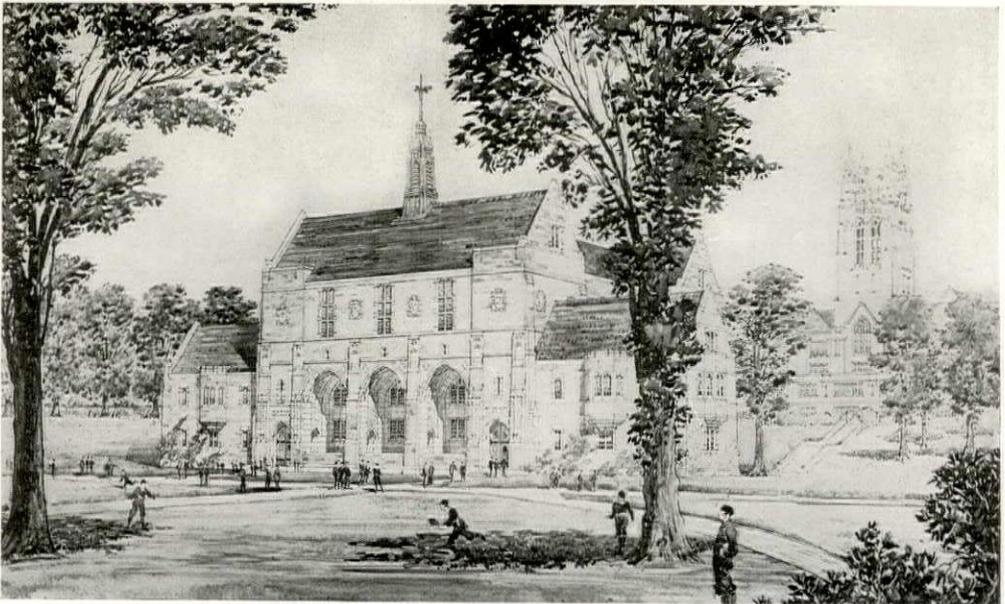
While Charles D. Maginnis was in the City Architect's office an uncommonly



CHAPEL FOR BOSTON COLLEGE, NEWTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

gifted friend of his, Timothy F. Walsh, was giving excellent service as draughtsman in the Boston firm of Peabody & Stearns. Contemporary with the St. Patrick's of Maginnis at Whitinsville, a Carmelite convent of distinctive beauty,

designed by Walsh, had been built in the Roxbury section of Boston. Its historical importance would give it place among the accompanying illustrations, were its position on the street not such as to prevent securing a worthy photograph.



GYMNASIUM FOR BOSTON COLLEGE, UNIVERSITY HEIGHTS, NEWTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

St. Patrick's was designed in the Gothic of Lombardy, a style in which a large proportion of the architects' subsequent work has been designed.

Although under Wheelwright the City Architect's department had for the first time achieved a great reputation for its excellent constructive character and high efficiency, Mr. Wheelwright himself, at the end of his term of office, recom-

savings, a cost not to be counted.

They spent the summer delightfully, with profit and instruction, in an architectural pilgrimage. On their return they were joined by their friend Walsh in the new firm of Maginnis, Walsh & Sullivan. Later it was Maginnis & Walsh, Sullivan withdrawing and setting up for himself with a well earned reputation.

Based upon a high proficiency in



ST. PATRICK'S CHURCH, WHITINSVILLE, MASSACHUSETTS.  
Maginnis, Walsh & Sullivan, Architects.

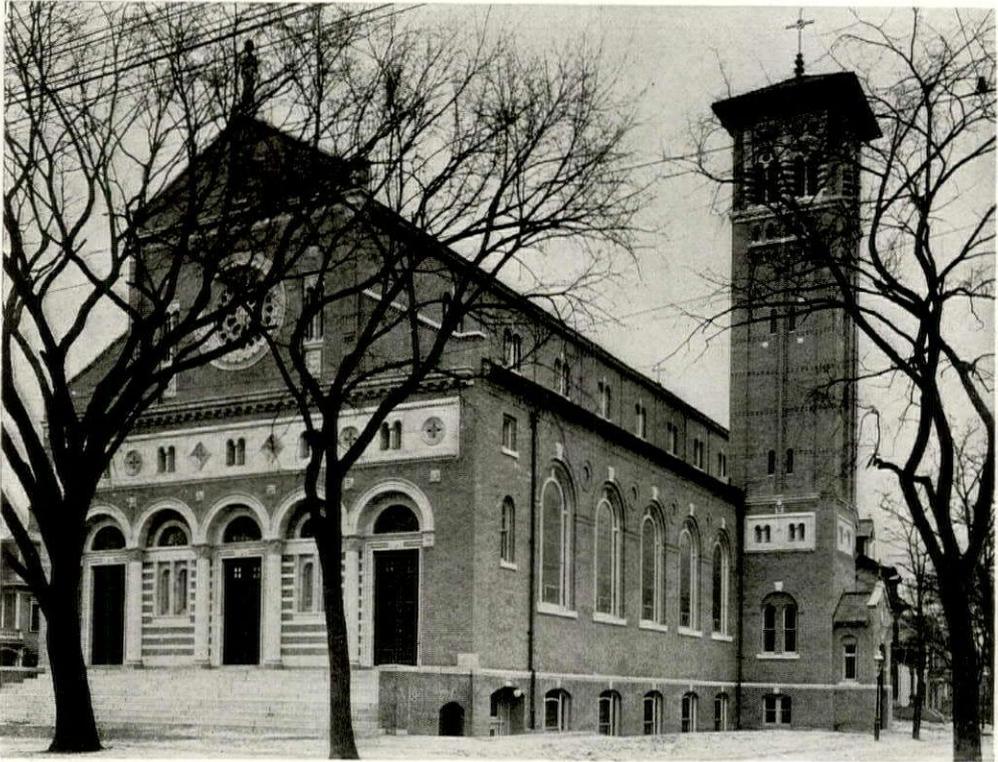
mended its abolition. This for the reason that, in the long run, more acceptable results could be looked for by apportioning the city's work among architects of standing. So, with the incoming of the new Mayor, the department went out of existence, leaving not a few talented young draughtsmen to look for new jobs.

Young Maginnis and Sullivan decided to signalize their retirement from the city's service by taking a summer holiday in realizing their dream of a trip to Europe at the cost of their moderate

Church history and the requirements of the ritual, the thorough training and the diversified nature of their practice have given Maginnis & Walsh a command of their art which still could hardly have lifted their works above the uninspired levels but for an intrinsic artistry. In comparison with merely mechanical or engineering developments this firm stands as the poet compares with the mere rhymester, the creative composer with the routine musician. With the facility of expressing themselves in almost any of

the current styles as circumstances may require, in their ecclesiastical work they give preference about equally to the Byzantine of Lombardy and to the Gothic, as best adapted to the aesthetic demands of the Roman Catholic ritual. Their activity has by no means been given exclusively to ecclesiastical undertakings. Their fundamental training assured them an admirable proficiency in civic

appreciation of things well done by their fellows. Among the gratifying instances of this trait that I have been witness to I recall one evening a few years since, at the opening reception of an exhibition of the Boston Architectural Club. With three of the foremost resident architects I was standing near some fine perspectives of the beautiful Academy of Nôtre Dame on the Fenway,



ST. JOHN'S CHURCH, NORTH CAMBRIDGE, MASSACHUSETTS.  
Maginnis, Walsh & Sullivan, Architects.

and commercial work. For instance, the handsome educational group in Boston's Fenway district, consisting of the Girls' Normal and Latin Schools, was in rather novel fashion entrusted to three Boston firms of high standing: Peabody & Stearns, Maginnis & Walsh, Coolidge & Carlson. An important public schoolhouse in New York City stands among the recent work of Maginnis & Walsh.

I have found architects, of all artistic practitioners, the freest from professional jealousy and the most generous in their

designed in an unconventional but scholarly Gothic. Viewing this work admiringly one of them turned to his companions with the words: "Well, I think there can be no question that Maginnis & Walsh must now be ranked as our foremost Boston architects." The agreement of the others was as hearty as it was unanimous. The imaginative quality of their work, developed from their scholarly handling of their problems while with due economy making the best of the materials at command, is what brought out

this handsome recognition. The charm of the Nôtre Dame design, its noble mass rising in picturesque silhouette above the naturalistic landscape of the Fenway, seemed spontaneously to suggest this

buildings. The effect aimed at was to develop out of unsightly mud-flats a characteristic New England marsh and meadow scene that would give the impression of having with its meandering creek re-



FAÇADE—ST. CATHERINE'S CHURCH, SOMERVILLE, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

tribute. It had contributed a new element to the monumental framework of Boston's great parkway, of which its author, the senior Olmsted, had said a generation ago that the intentions of the design would not be realized until its bordering roads had been lined with

remained in a state of nature while the great city grew up about it. So now we have a remarkable frame of monumental architecture, harmonious in its diversity.

Strongly akin to Nôtre Dame is the design of the architects for Boston College, a scholastic institution of the



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ST. CATHERINE'S CHURCH, SOMERVILLE, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

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Jesuit order lately removed from the center of the city out to the Chestnut Hill section of the suburban city of Newton. Conspicuously overlooking the lakelike expanse of the Chestnut Hill reservoir of the metropolitan water supply, the buildings already erected make the beginning of a magnificent monumental group. The site comprises many hillside acres, both sloping and level, and

trated in the present issue along with other notable examples of the work of this firm, stands in a quiet neighborhood on the summit of Spring Hill in Somerville, the second largest suburban city in Greater Boston. It is one of the most beautiful churches in America. One of the most distinguished architects of Boston, Mr. Ralph Adam Cram, was so impressed with its charm that he selected it to illustrate



HIGH ALTAR—ST. CATHERINE'S CHURCH, SOMERVILLE, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

many buildings are to be added gradually.

From an extensive New England clientele the reputation of the firm has spread from coast to coast, well over the United States. The projected National Shrine of the Immaculate Conception, easily the most important edifice for the Roman Catholic faith in the United States, was illustrated in *THE ARCHITECTURAL RECORD* for July, 1922.

The Church of St. Catherine, illus-

an article on architecture in America that he had been asked to write for the forthcoming new edition of the *Encyclopædia Britannica*. Spring Hill is a sightly location for a monumental building: one of the ten elevations that caused John Winthrop, the first governor of the Colony of Massachusetts Bay, to give the name, Ten Hill Farm, to his extensive holding in the section of old Charlestown now included in Somerville and Medford.

The church, facing southward, looks down into the Charles River valley and over Cambridge, spreading around the huge Victorian Gothic tower of Memorial Hall of Harvard University—standing cathedral-like in the distance. If the tall campanile that figures in the original design is ever erected, St. Catherine's will be one of the notable metropolitan landmarks for Boston. The campanile, however, is by no means an essential feature of the design.

The style is the Lombardy Byzantine of northern Italy that from the start has been a favorite medium for the architects of St. Catherine's as, perhaps equally with the Gothic, offering a perfect vehicle for religious expression. The exterior is of a brick of soft and warm grayish tone, immensely superior to the ordinary yellowish buff which, from its employment in showily cheap apartments, tenements and business blocks, has achieved unpleasant associations in the public eye. The atmospheric harmony of this warm grayish tone makes the material an admirable vehicle for conveying the qualities both of richness and delicacy of which the Lombardy style is so highly capable. Particularly effective are the fine drawn lines of shadow that seem etched into the façade by the beautifully designed alternating projections in the brickwork.

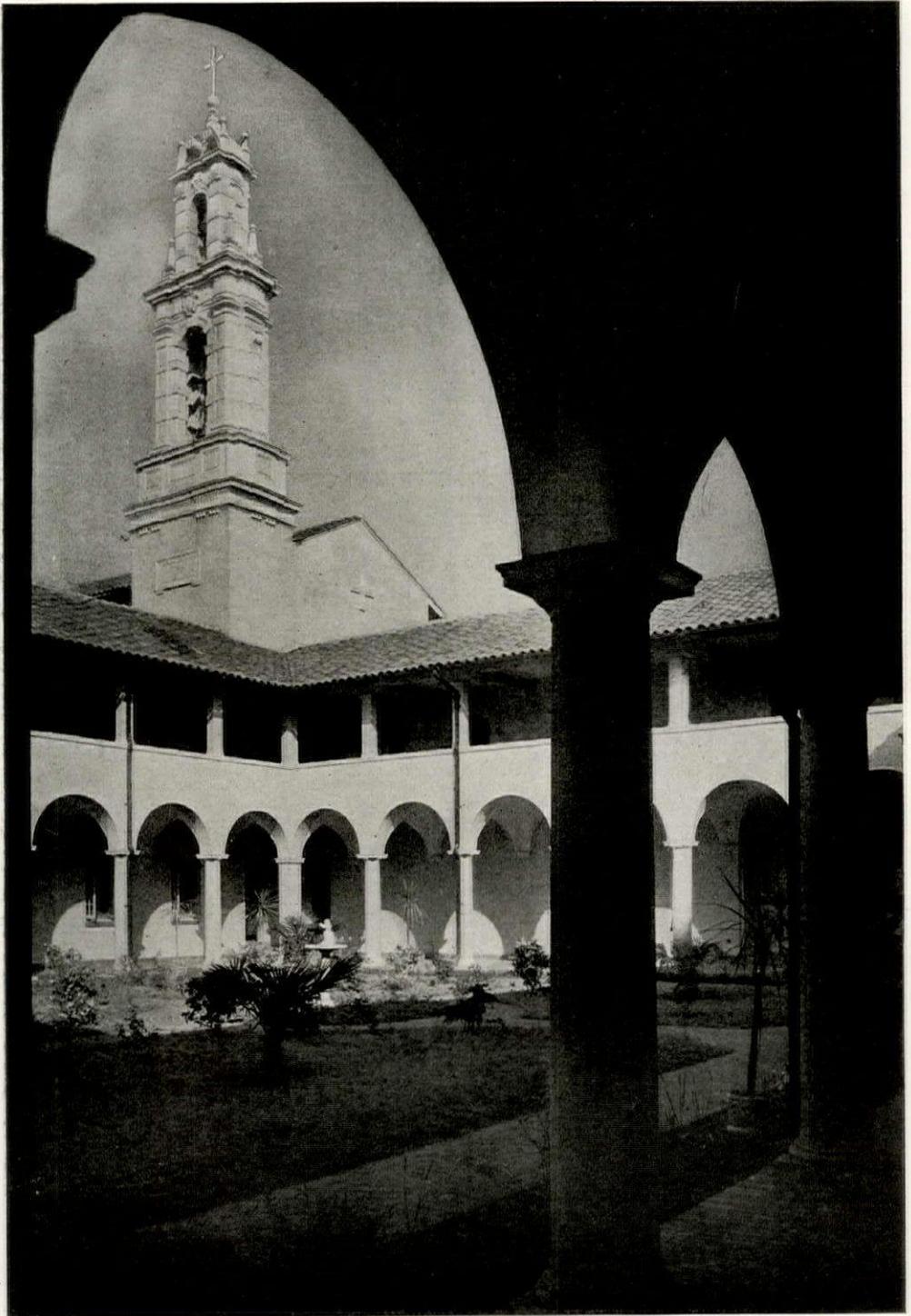
The trimmings of plain white marble stand in harmonious contrast with the pleasing surfaces of the brick, particularly in the sculpturesque main portal, which gives a terrace-like platform between two wide flights of steps at the side, affording opportunity for the admirable entrance to the basement directly below the main entrance.

The basement of the average church, whether Roman Catholic or Protestant, is planned to meet the needs of Sunday school, church offices, parish meetings, and the like, with little regard for the religious character of such occupation. The subdivisions are treated about as they would be in a dwelling or office-building. In the case of a Roman Catholic church under construction it is customary to finish the basement entirely before work upon the body of the structure is under-

taken, using it as the congregation's regular place of worship until the main part has been completed. This is often a matter of years. Meanwhile the lack of ecclesiastical surroundings remains unpleasantly manifest.

In the case of St. Catherine's, however, this lack was never in evidence. The church was about nine years under construction. Work progressed piece by piece according as the funds for building became available. But the finish in every detail was thorough as it went along. The final result was an absolutely completed work; nothing scrimped or left superficially treated, to be done over again later on. Father O'Brien had the fortune to inherit from his father, the Hon. Hugh O'Brien, once a highly respected mayor of Boston, a considerable fortune. And it has pleased the good pastor to devote the better part of this to the building of St. Catherine's, thereby making it, in part, a worthy memorial to the parent, in whose honor one of the two beautiful side-chapels has been dedicated to St. Hugh.

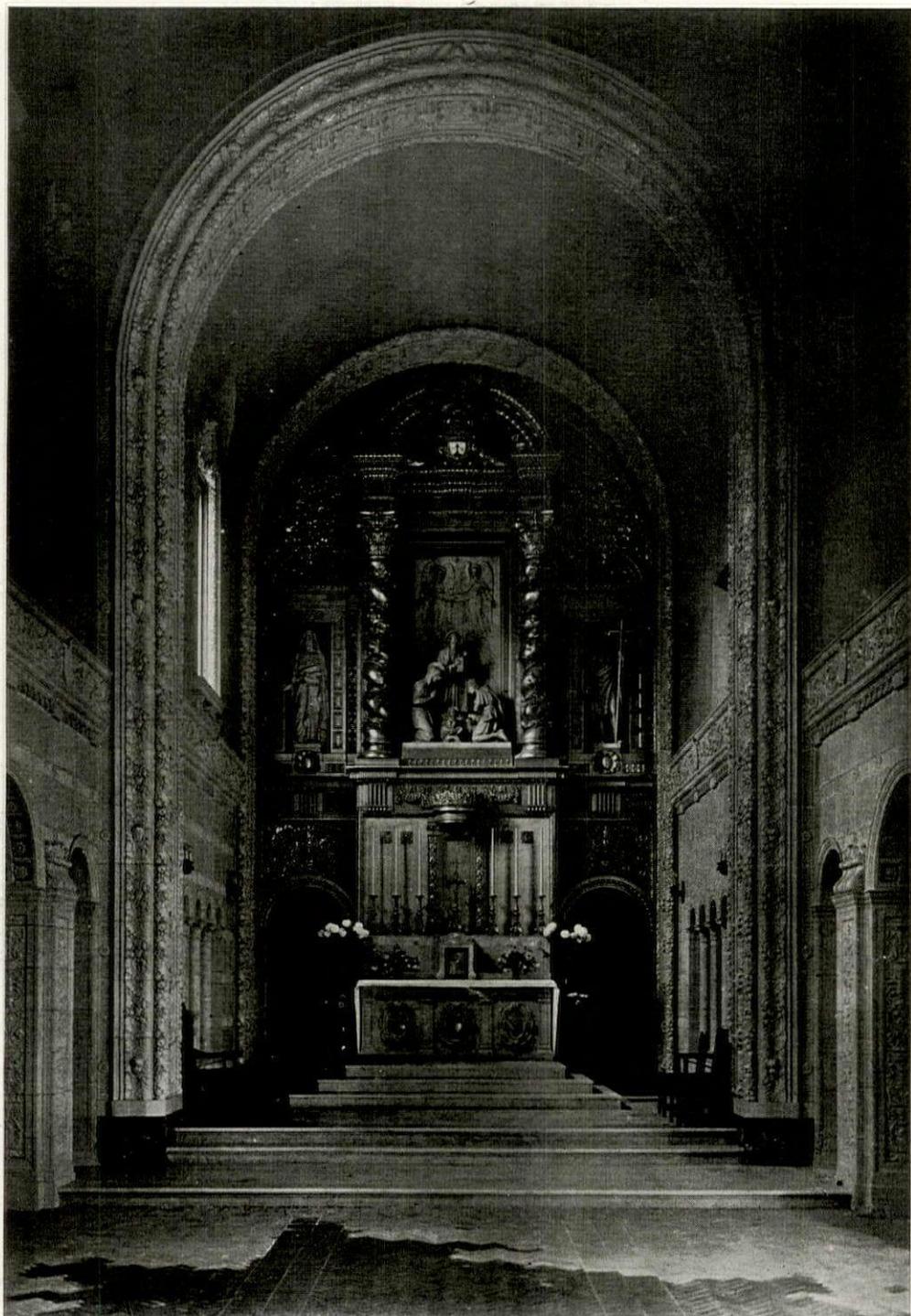
But to return to the basement. The architects have successfully dealt with the difficult problem by very appropriately treating it as a crypt, with a low-arched vaulted ceiling supported by massive piers. The congregation thus found itself at the very outset housed in an appropriately religious environment, conducive to a worshipful mood. Owing to the pews, the photographs of this interior do not adequately convey a true idea of its impressive embodiment of the crypt idea, since the space between the pews and the vaulted ceiling, being so short, abbreviates by so much the apparent distance from floor to ceiling. Pews are, of course, a necessity in our American churches, since our congregations could not easily adapt themselves to the custom so universal in the Roman Catholic churches of Continental Europe, standing or kneeling, but never seated, in their worship. Even in the loftiest of interiors the pews tend to diminish the architectural effect. The writer recalls how heightened was the impressiveness of the great Mexican interiors by the absence



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CARMELITE CONVENT, SANTA CLARA, CALIFORNIA  
Maginnis & Walsh, Architects.

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HIGH ALTAR—CARMELITE CONVENT, SANTA CLARA, CALIFORNIA.  
Maginnis & Walsh, Architects.

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TOWER—CARMELITE CONVENT, SANTA CLARA, CALIFORNIA.  
Maginnis & Walsh, Architects.

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of pews and the consequently unbroken floor-levels. In working up his "Spanish-Colonial Architecture in Mexico" he found but one church furnished with pews; that of La Valenciana, the mining-town near Guanajuato, built to serve one of the world's greatest silver mines. A notable feature of this basement is the baptistry, the marble font in the center of it capped with a handsomely carved

great apse stood glorious with light; the half-dome of its ceiling filled with richly colored worshipping angels on a golden ground. From one side only the light from concealed incandescents streamed precisely as sunlight streams through hidden windows, flooding the apse and bringing out gloriously the slender columns of the tall pavilion of the high altar, of Mexican onyx throughout, ris-



EXTERIOR PERSPECTIVE OF THE LOS ANGELES CATHEDRAL.  
Maginnis & Walsh, Architects.

cover, dome-shaped, and hollowed from a single piece of wood to a shell-like lightness.

Standing in the vestibule that occupies the space beneath the organ-loft, one is immediately impressed by the nobility of the perfectly proportioned interior, with its high, barrel-arched nave and beautiful aisles. The day in late October was somewhat overcast; a subdued luminosity flowed through the fine windows of stained glass, filling the place with a sort of dusk-like solemnity of dim shadows that enhanced the religious atmosphere. Terminating the nave, the

ing in the center. This artificial lighting from one side is a feature of the daylight service. Beyond the altar the curve of the apse is followed by an exedra with columns of gray and white Italian marble whose silvery tone contrasts effectively with the strongly golden quality of the accented altar-pavilion at the axis.

These exedra columns have a noteworthy origin, showing the economy of resources that has produced this superb interior. They were turned from the cores of the great columns of the same material supporting the arch of the nave and crowned with Romanesque capitals



SULPICIAN SEMINARY, WASHINGTON, D. C.  
Maginnis & Walsh, Architects.



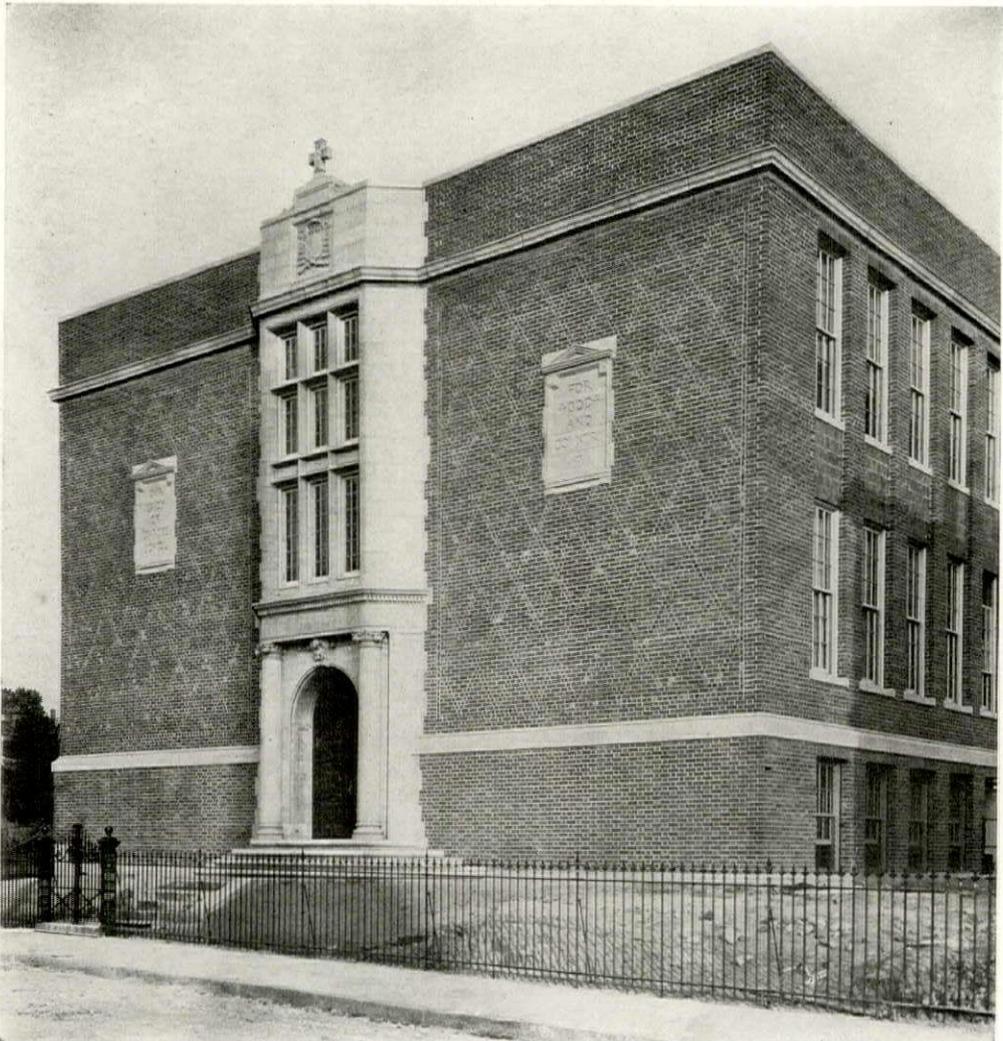
CHAPEL FOR CONVENT OF THE RETREAT OF THE CENACLE, NEWPORT, RHODE ISLAND.  
Maginnis & Walsh, Architects.

enriched with gold. These great columns, thus hollowed out, were cut in longitudinal halves to enclose cores of structural steel—the lines of the halving made invisible by the subsequent polishing.

The impression made by this interior is unspeakably glorious. It seems to impart a sense of the glory of God's creation by inducing a sensitiveness to the creative artistry that has wrought this marvel of human handiwork out of such imaginative resources.

Words like splendor, superbness, mag-

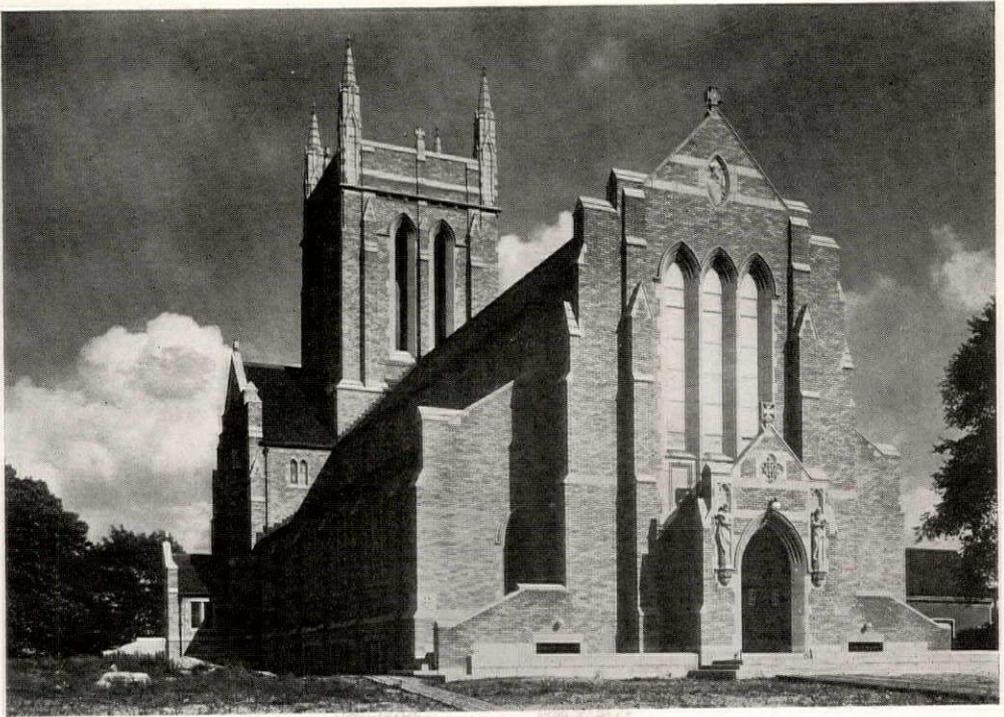
nificence, occur to the beholder. But they straightway seem inept for conveying the impression made by the high beauty of the place. The effect is colorful in its warm atmospheric purity; there is nothing to suggest ostentation or showiness in its sense of richness. In the blending of color notes produced by the stained-glass luminosity pervading the interior, with high-light reflections from the polished columns of gray and white marble, the hues of native stone of walls and vaulted ceiling delicately touched in soft-toned color patterns, the gold-



OUR LADY OF LOURDES SCHOOL, JAMAICA PLAIN, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

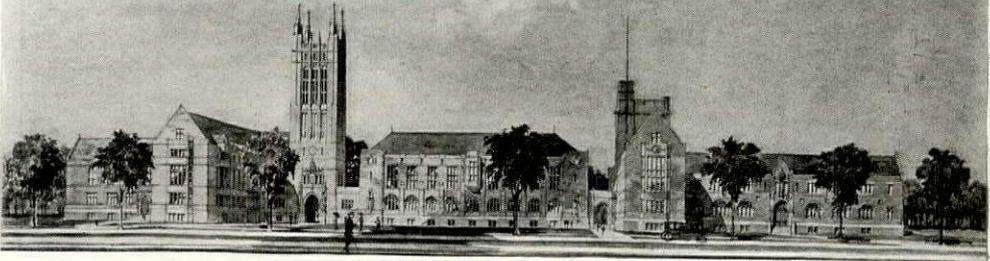


ST. CATHERINE'S CHURCH, NORWOOD, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

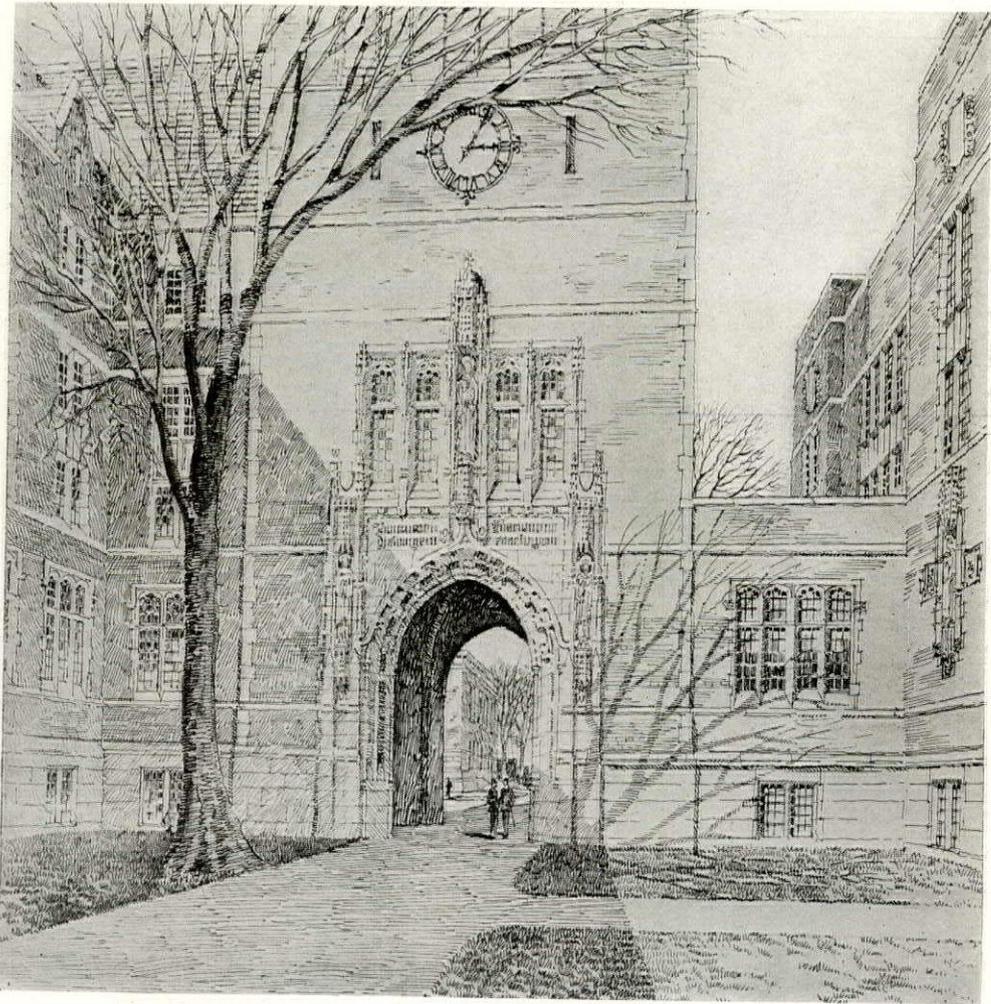


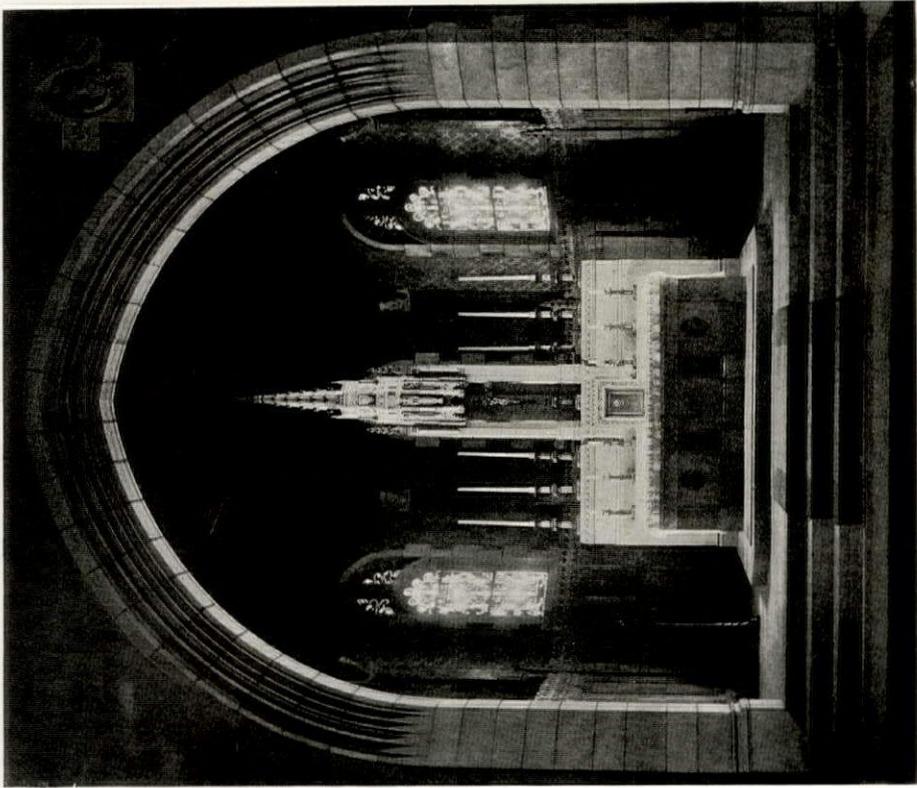
ST. EDWARD'S CHURCH, BROCKTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.

Design for St. Thomas College, St. Paul, Minnesota.  
Maginnis and Walsh Architects, Boston, Massachusetts.

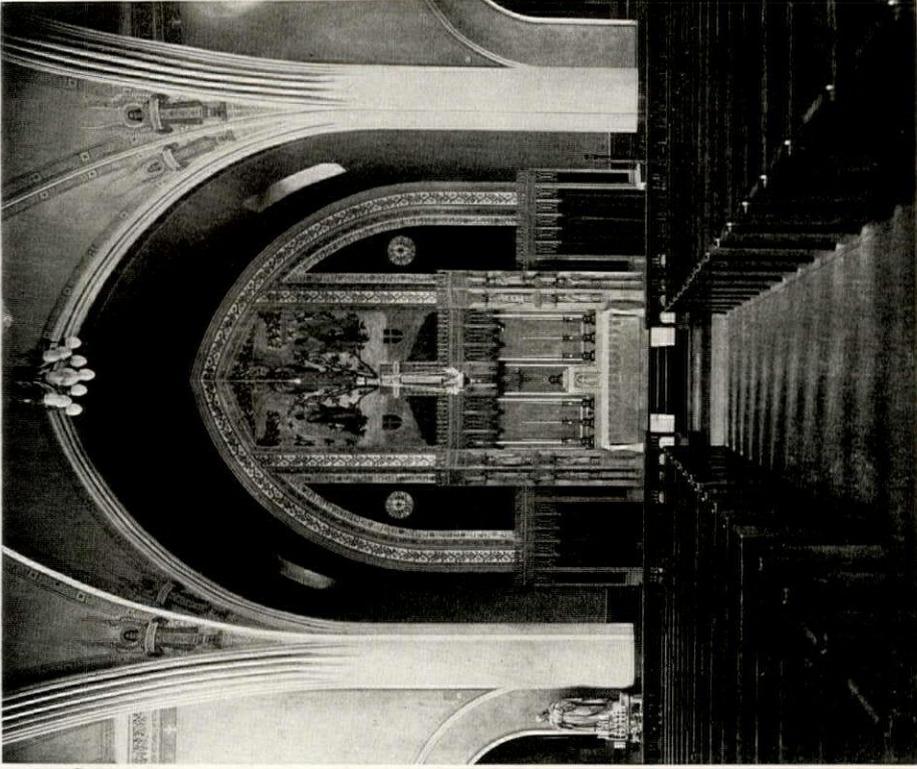


DESIGN FOR ST. THOMAS COLLEGE, ST. PAUL, MINNESOTA.  
Maginnis & Walsh, Architects.





*The Architectural Record*  
ALTAR CHAPEL—RECITATION BUILDING, BOSTON COLLEGE,  
NEWTON, MASSACHUSETTS.  
Maginnis & Walsh, Architects.



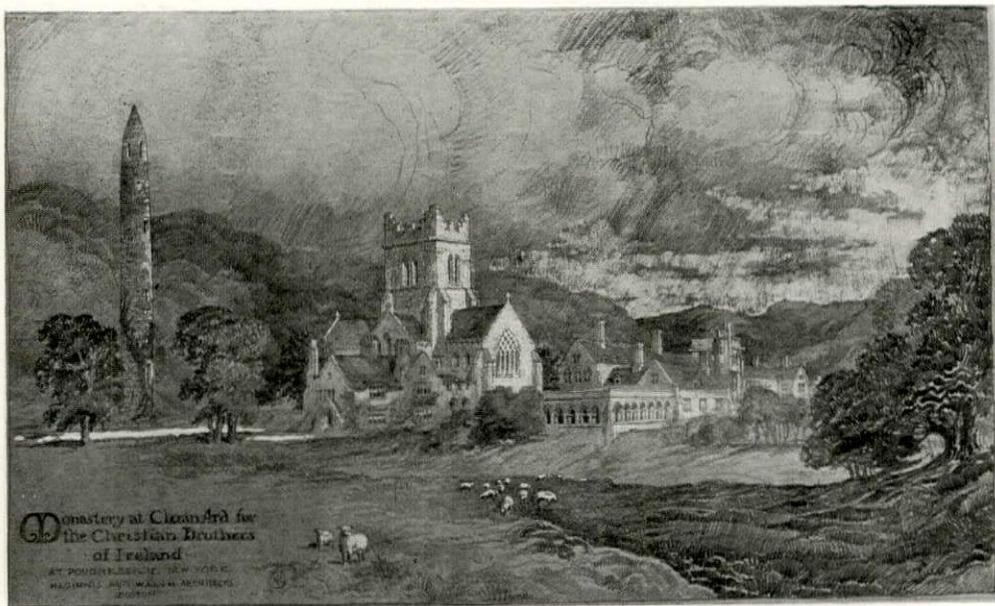
February, 1923  
HIGH ALTAR—ST. EDWARD'S CHURCH,  
BROCKTON, MASSACHUSETTS.

accented Byzantine capitals, the fine carving of wood, the marble reliefs—in all this there is a sort of golden tonality, restful and satisfying as of calm and reposefulness; an assuring resonance like organ music and deep bell tones.

One marks the perfection of architectural detail, never intrusive, but quietly leading the eye from one feature to another, all wrought for harmonious completion; the stations of the Cross in low-relief marble, the carving of the pews,

seems to make it akin to the ideal heads of Elihu Vedder.

The exceeding beauty of the whole decorative scheme for this masterly interior sets a high example whose standard deserves a wide following. I could not help contrasting this work, in which not a feature appears without the sense of a reverent touch with an artist's thought behind it, with certain things in my memory of Mexico that meant a tragedy of art. On my last visit I found that



MONASTERY FOR THE CHRISTIAN BROTHERS OF IRELAND, POUGHKEEPSIE, NEW YORK.  
Maginnis & Walsh, Architects.

the pulpit with the finely incised names of the young men of the parish who served in the World War, the mosaic-work in the onyx of the high altar, the wood-carvings in low relief in the Lady chapel and the two side chapels of St. Catherine and St. Hugh. These reliefs are the work of that consummate artist in wood, Kirchmayer, one of the wood-carver guild at Oberammergau, and once an actor in the famous Passion play. It was some years before the war that Kirchmayer made his home in Boston, where he has lived ever since. Of uncommon beauty is his large head of St. Catherine, of a quality that somehow

the interiors of certain fine great churches—notably the cathedrals of Zacatecas and of Morelia and about everything at San Luis Potosi—had been transformed in aspect. Their time-mellowed quality had vanished. They had been freshened up, made spick-and-span, robbed of all their old interest by innovating hands. Only ignorance of the nature of this sin against the beautiful that in such places means godliness, could avert from what was done the stigma of sacrilege. The Cathedral of Morelia had once been superbly decorated and furnished. Here is what I wrote of it in my Spanish Colonial:

"In 1858 silver treasure in the shape

of railings, vessels, images and candlesticks, with a bullion value of \$400,000 outside of the worth imparted by artistic quality, was confiscated by the national government. Very recently the interior was elaborately redecorated in modern style. Since this was in substitution for a tasteless redecoration perpetrated in 1880 it is pardonable; for, unlike the work at Zacatecas, San Luis Potosi and Mexico, it is agreeable in tone and general quality of design. The unavoidable effect of newness, however, is unpleasant, and one deplors the loss of the mellow quality of age and the rich old ornament whose absence leaves an effect of bareness."

The following, written about San Luis Potosi, applies equally to what was done with the Zacatecas Cathedral: "Until very recently there were several remarkably attractive church interiors, but it now looks as if some hotel and church-decorating company from 'the States' had taken a contract to go through all the churches of the city and put them in spick-and-span condition after the latest modern fashion, with diaper-work, etc., tormenting every bit of surface à la Fifth

avenue, and relegating all the old mural paintings and altar-pieces to the lumber-rooms. The Cathedral and several other churches have been served in this style, and the interior of Carmen—which had been celebrated for some fine work by Tresguerras—was undergoing a similar fate at the time of my visit."

Of how many churches here in the States might not like things be said? With the radical difference, of course, that they never were good. Fortunately the other sort, of which St. Catherine's stands a supreme example, is now multiplying in gratifying fashion. Yet it should not be forgotten that when we have once achieved a good thing the problem is to keep it good.

Before leaving St. Catherine's—most reluctantly—attention should be called to a feature that strikes a harmonious chord as we first glimpse the façade; the admirable piece of gardening at the entrance—in its quiet beauty so well in keeping with the architecture. Simply two cypress-like junipers lifting their spire-like forms out of a mass of Japanese-like dwarf pines, a promise of eternal power and peace.



*Saint Vigor, Viroflay*  
*Seine - et - Oise*  
by

*Harold Donaldson Eberlein*  
& *Leigh Hill French, Jr.*—

**S**AINTE VIGOR, at Viroflay, near Versailles, is a particularly interesting example of those lesser houses of the French Court that were built during the seventeenth and eighteenth centuries to afford their owners establishments of domestic privacy and comforts while in residence to fulfill their official duties near the royal presence. These houses have all the urbanity of character we should naturally expect when we consider the quality and manners of their occupants, and yet they are small enough to possess an intimate domestic charm that must have been doubly grateful by its contrast with all the exacting formality inseparably incident to court etiquette.

Saint Vigor is but a modest-sized place, although it is so contrived that it conveys the impression of being a far more pretentious establishment than it is in reality. The south front of the house is separated from the road by only a shallow forecourt while the grounds extend backward from the north front. The central pavilion is

flanked by two detached wings which extend forward to the road and bound the forecourt east and west. On the south, the forecourt is enclosed by the garden wall, high enough to ensure complete privacy, as is customary in arranging the approach to French houses.

The two flanking wings, though actually separate structures, are attached to the central pavilion by arcades. These are merely screens through which one passes to the gardens beyond, but they complete the enclosure of the forecourt and tie the composition together, affording an agreeable sense of continuity. In the western wing are the kitchens, scullery and servants' quarters, while the eastern wing is arranged for the accommodation of guests and has its own independent little kitchen, dining-room and sitting-room. Behind the western or kitchen wing are the stables and vegetable gardens.

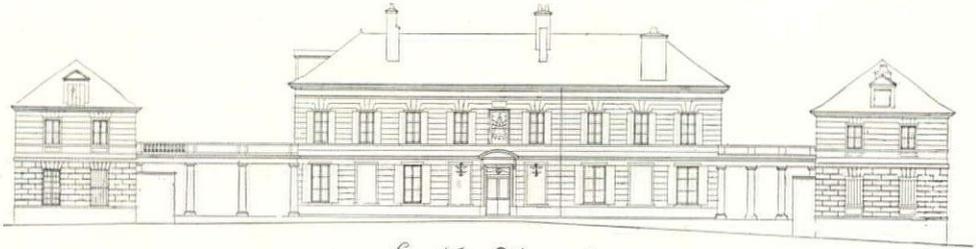
Like so many houses in the vicinity of Versailles, Saint Vigor is built of coarse native limestone rubble and thickly coated

with a jacket of light, smooth stucco, a medium the seventeenth and eighteenth century French builders found very manageable for mouldings and almost every other item of exterior trim. The stucco is protected and, at the same time, the structure is endued with an air of complete suavity by a coat of cream-coloured

paint. This practice of painting the stucco is common and there is much to be said in its favour on both practical and aesthetic grounds. The shutters are painted a dark green. Except for the paths, paved with stone blocks about six inches square, the forecourt is strewn with sand and gravel.



GATEWAY—SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*- South Elevation -*

Details South Front.  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE.

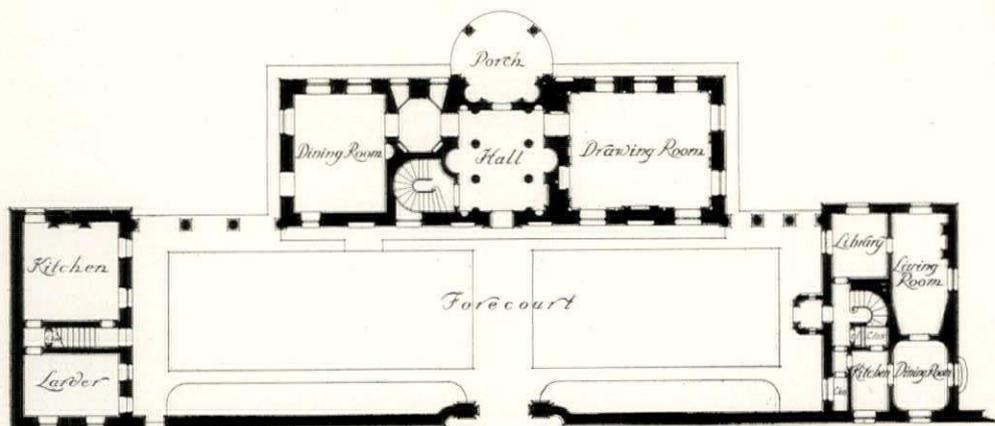


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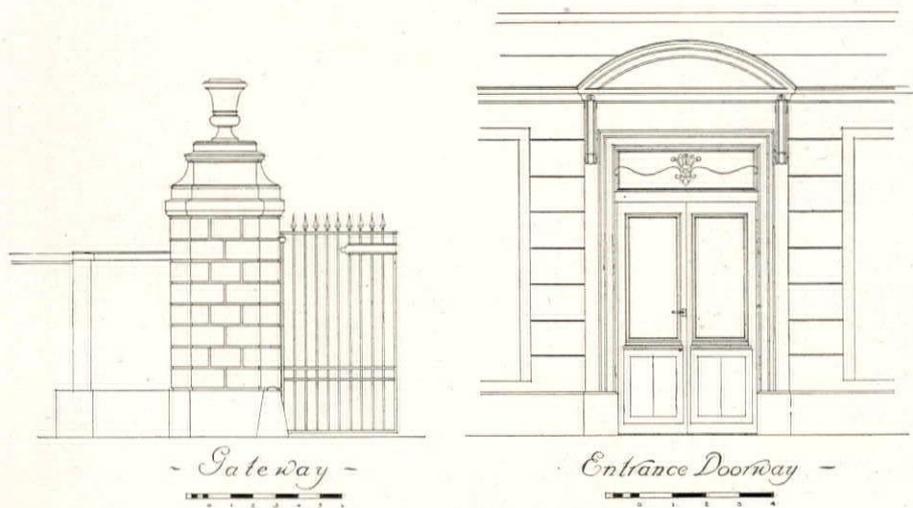
West Pavilion and Colonade.  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

*February, 1923*

Garden



Plan of Ground Floor



The Architectural Record

February, 1923

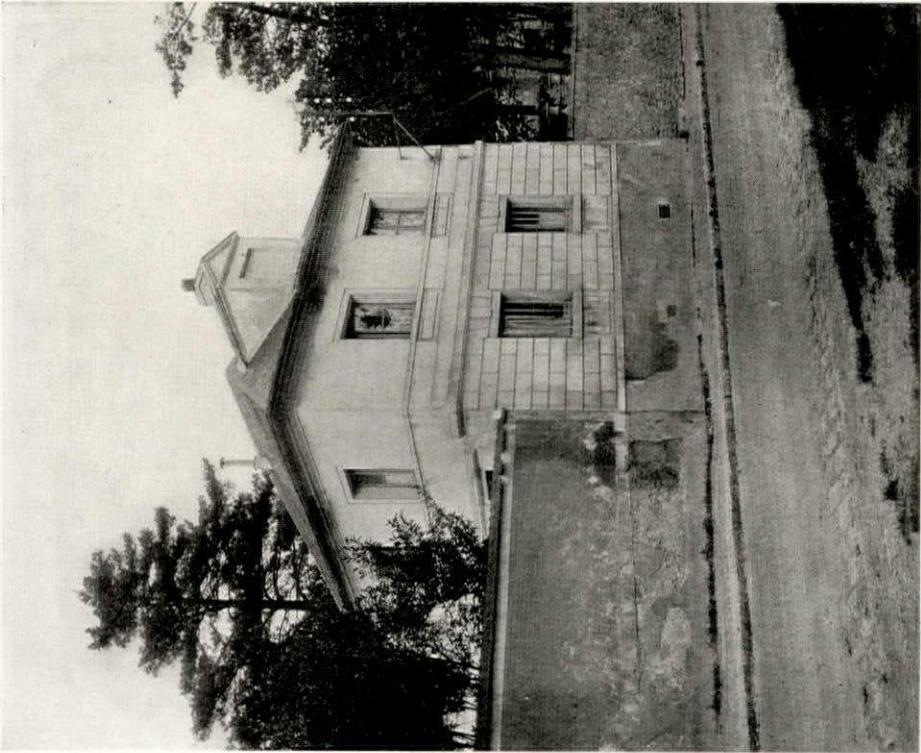
Details of Gateway and Entrance Doorway.  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE.



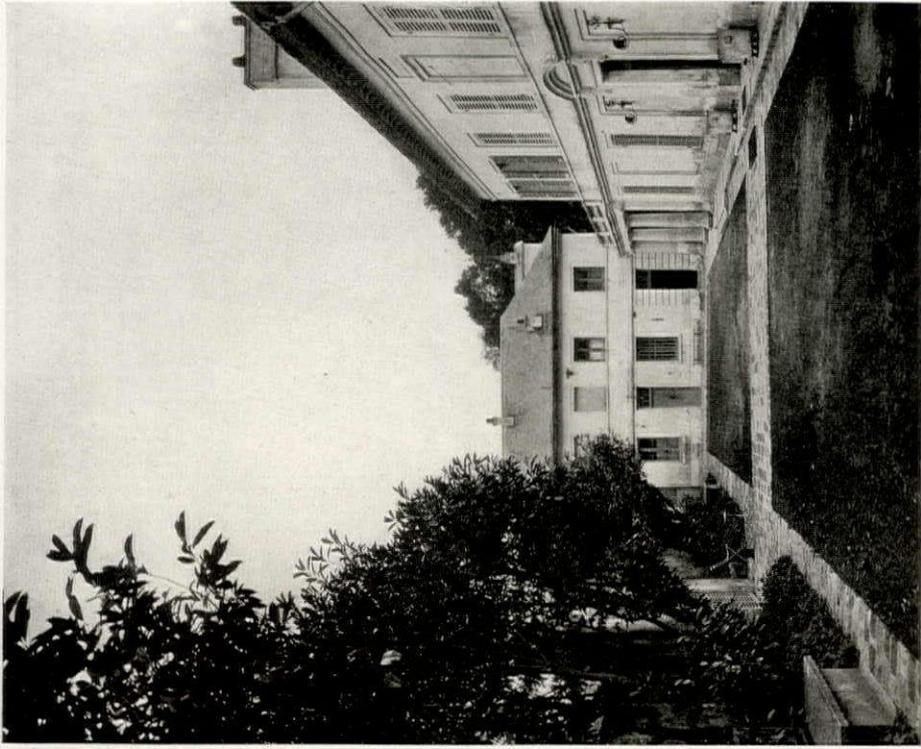
*The Architectural Record*

February, 1923

GATEWAY AND FORECOURT—SAINT VIGOR, VIROFLAY, SEINE-ET-OISE.



*The Architectural Record*  
(East Pavilion)



(Forecourt looking west)

February, 1923

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

*February, 1923*

HOUSEDOR—SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

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HOUSEDOOR—SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

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*The Architectural Record*

February, 1923

South Front and Forecourt, looking east  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

*February, 1923*

Forecourt and East Pavilion  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

*February, 1923*

Colonnade and East Pavilion  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

February, 1923.

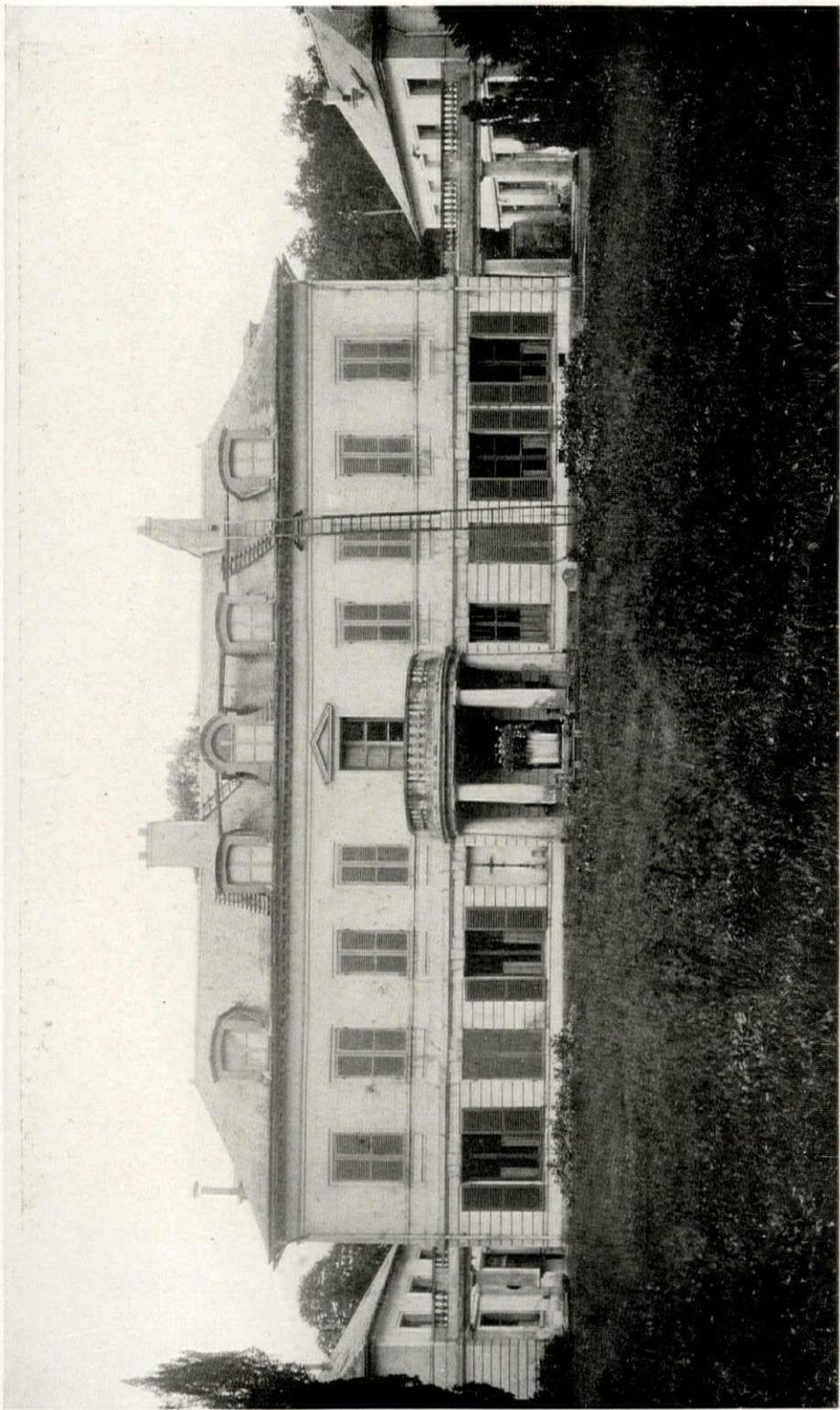
Doorway, East Pavilion  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

February, 1923

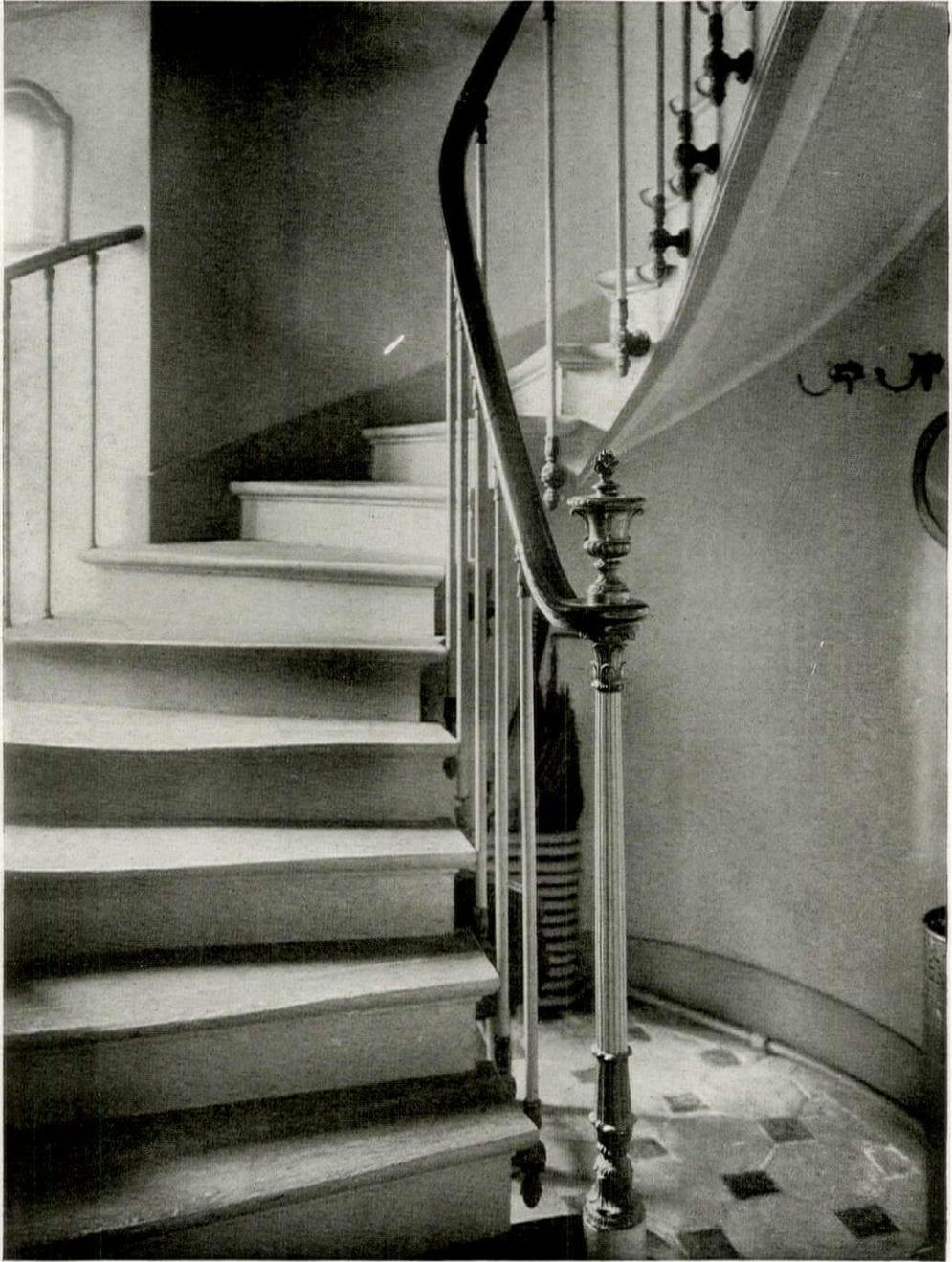
North Door  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

North Front  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

February, 1923



*The Architectural Record*

February, 1923

Staircase Detail  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



*The Architectural Record*

*February, 1923*

Central Hall and Salon Door  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

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*The Architectural Record*

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Fireplace in Salon  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

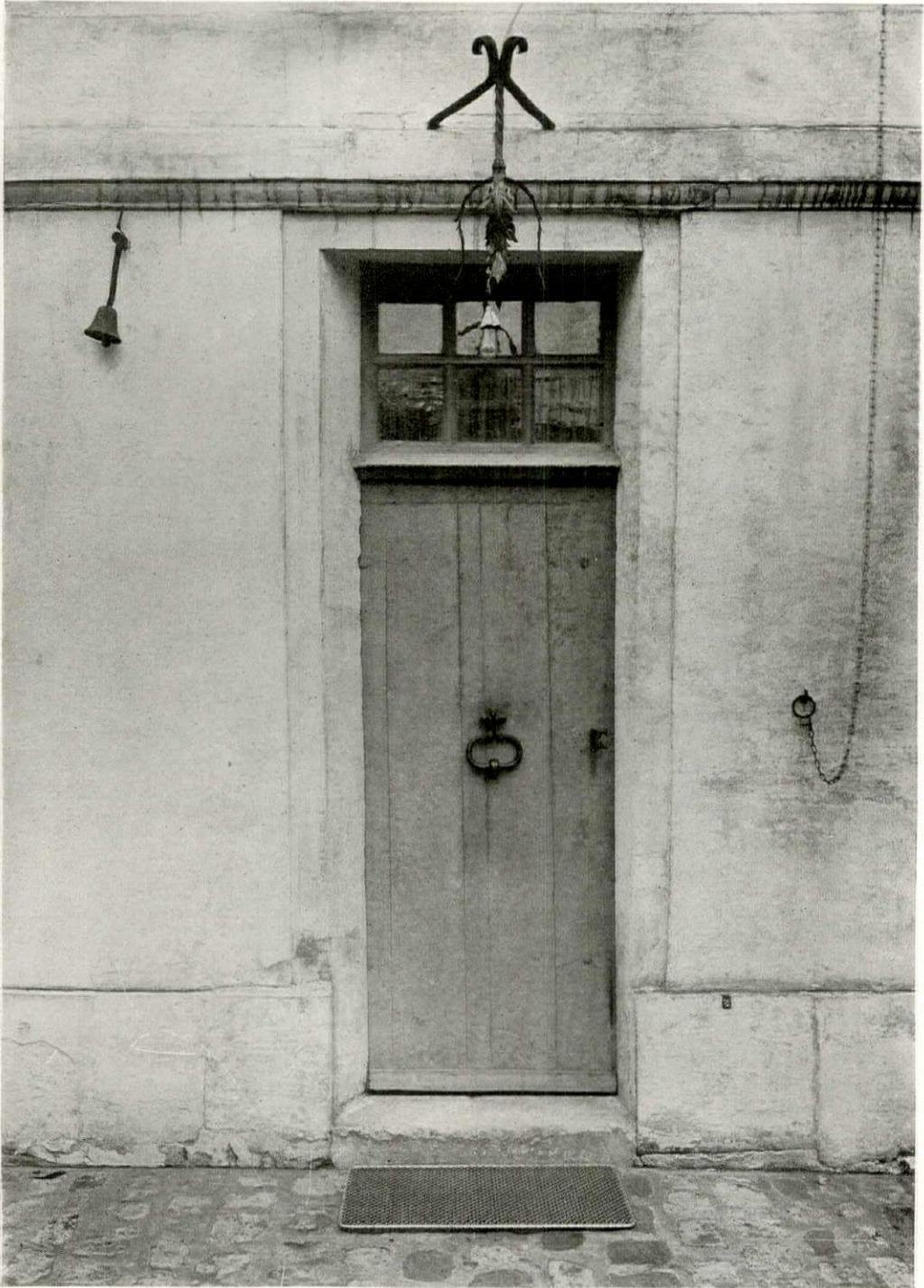
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*The Architectural Record*

SALON—SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

February, 1923

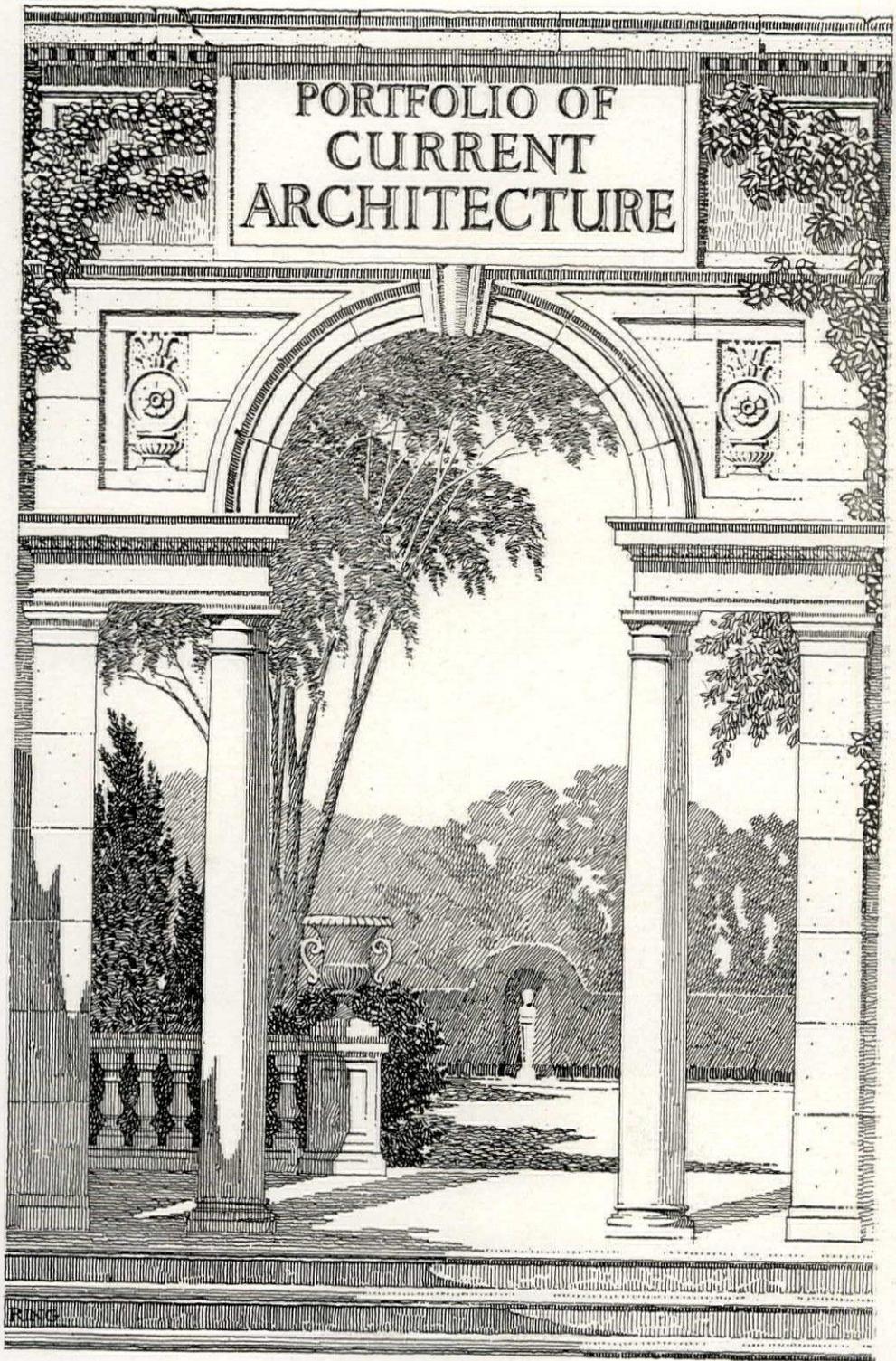


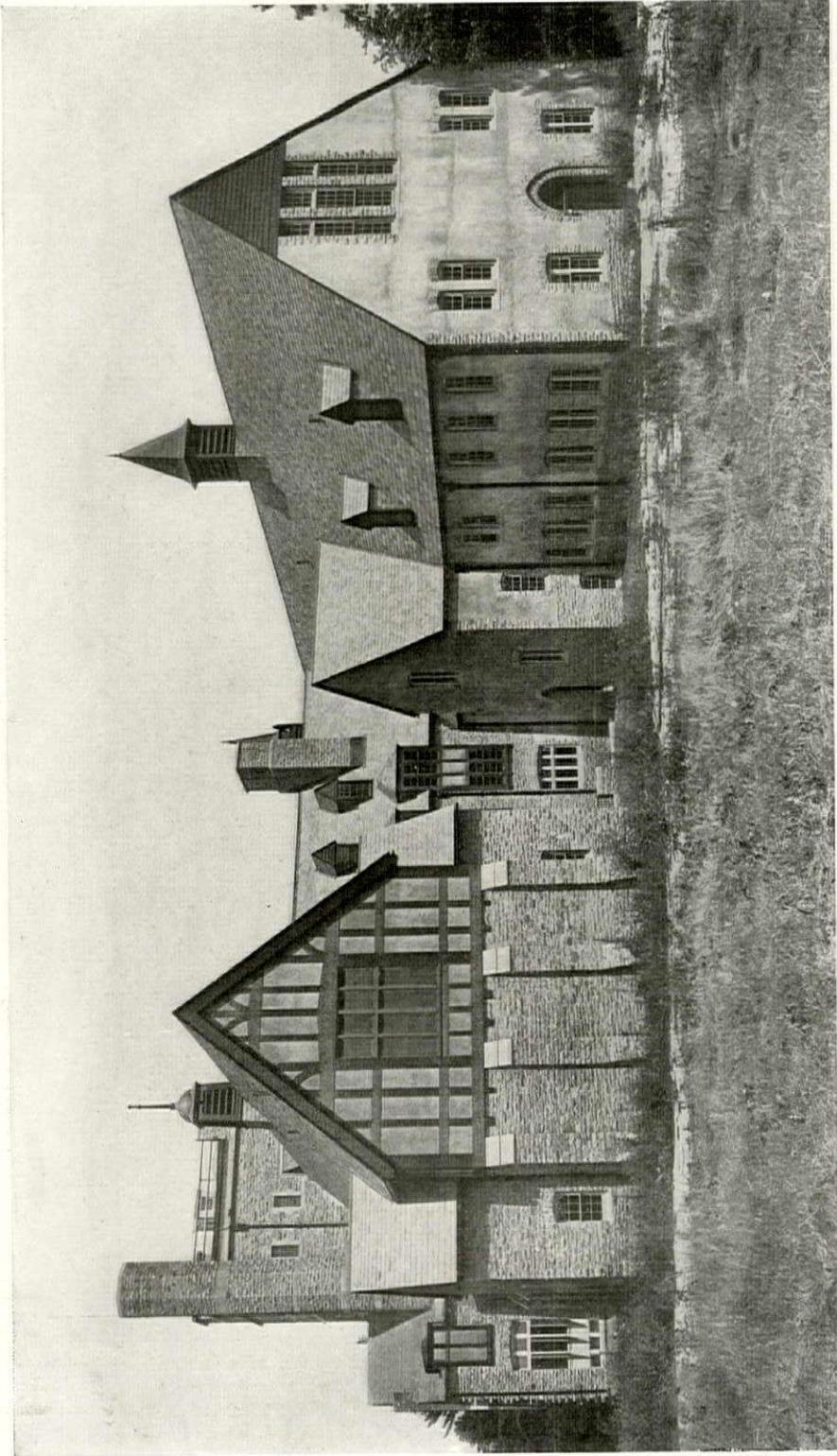
*The Architectural Record*

*February, 1923*

Kitchen Door  
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

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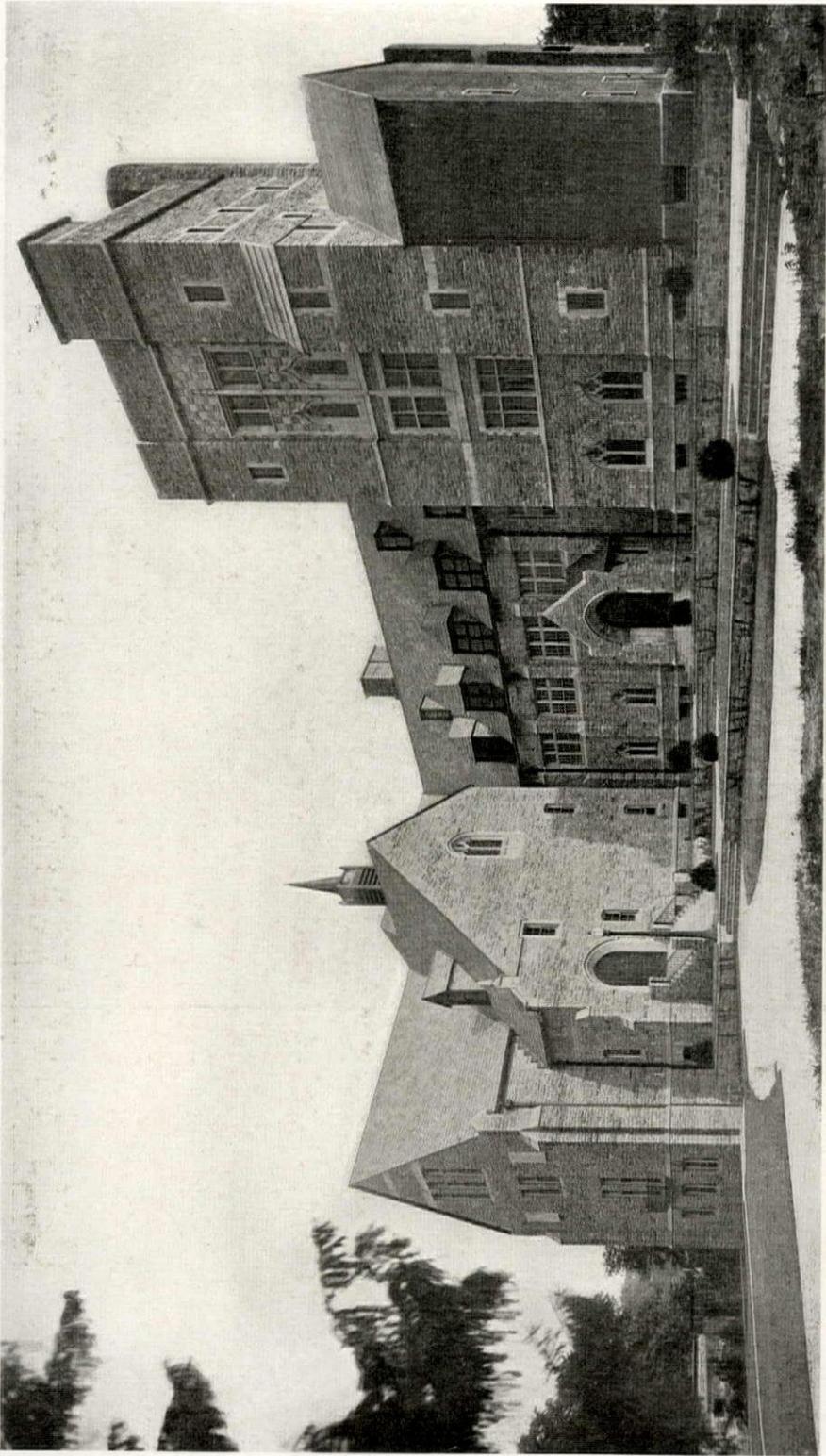




February, 1923

THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

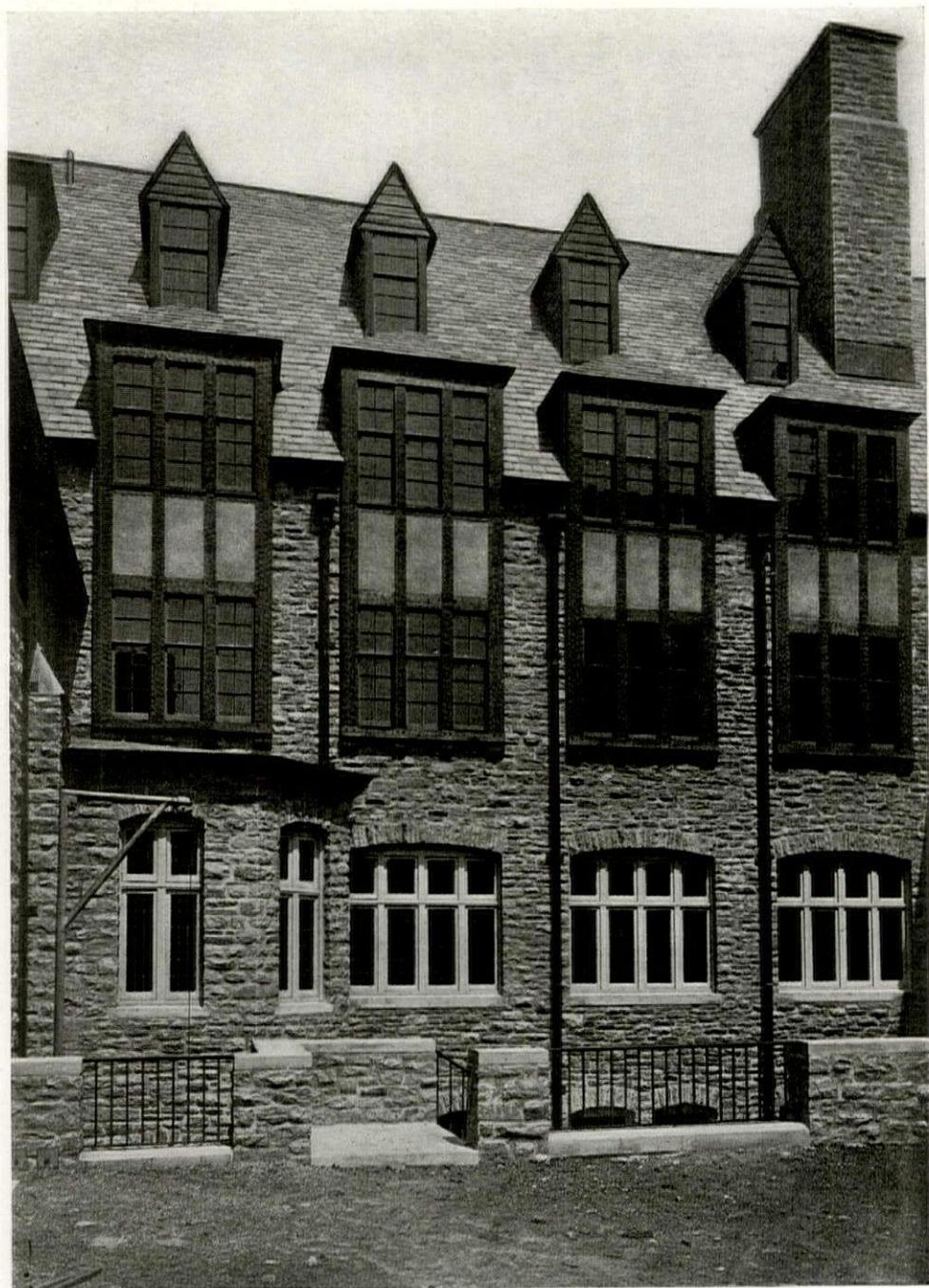
*The Architectural Record*



*The Architectural Record*

THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

*February, 1923*

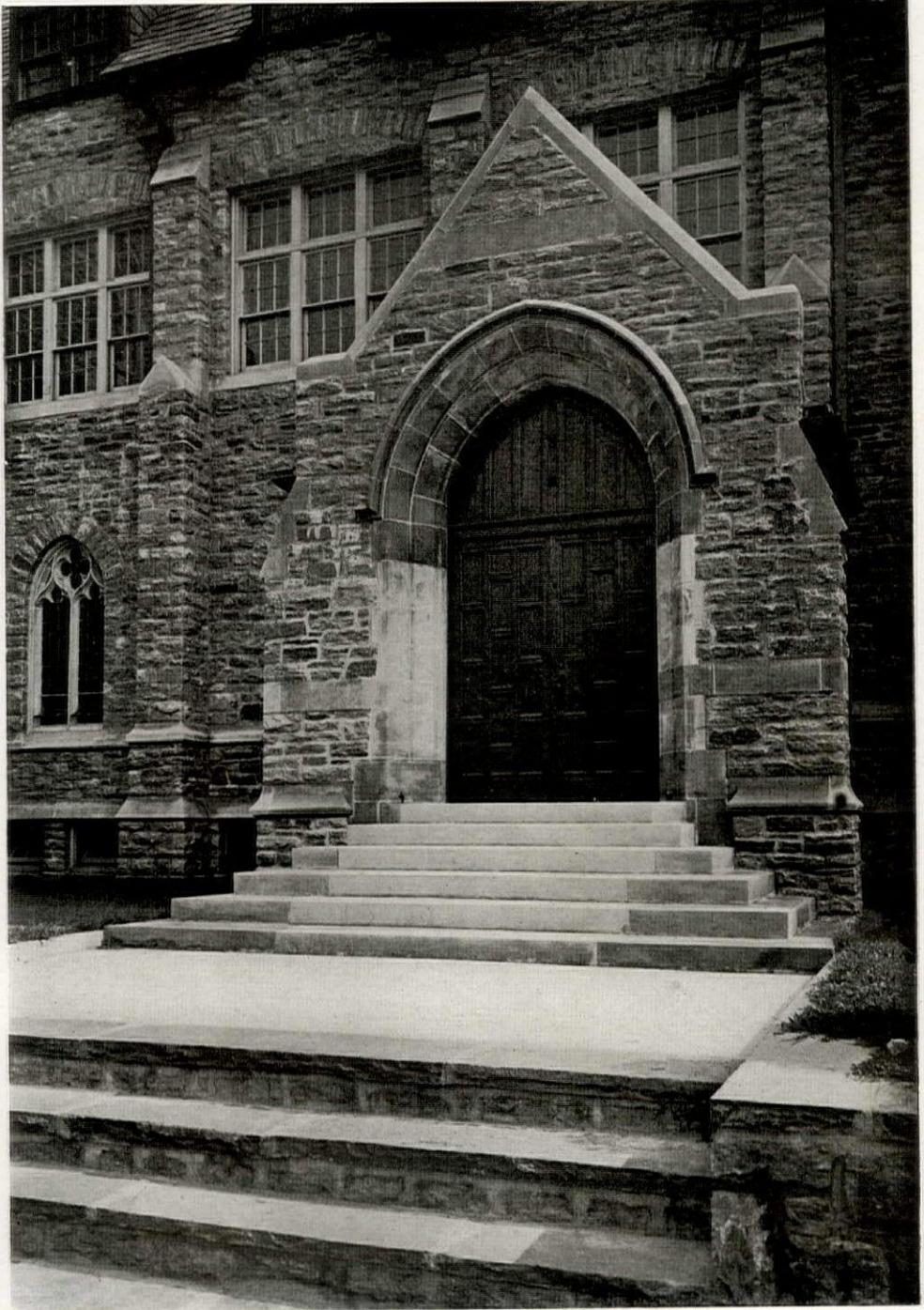


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*February, 1923*

THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

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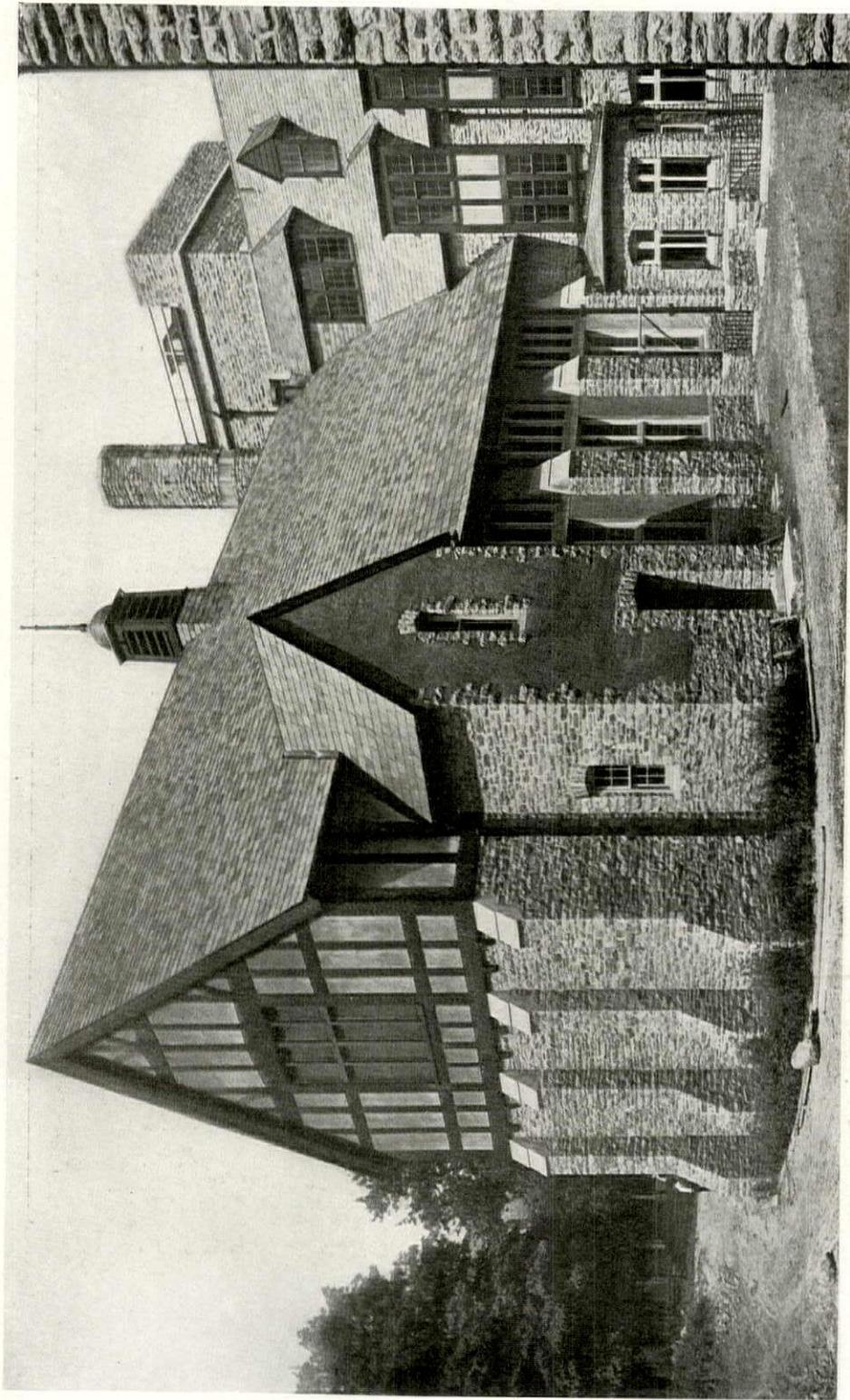


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February, 1923

THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

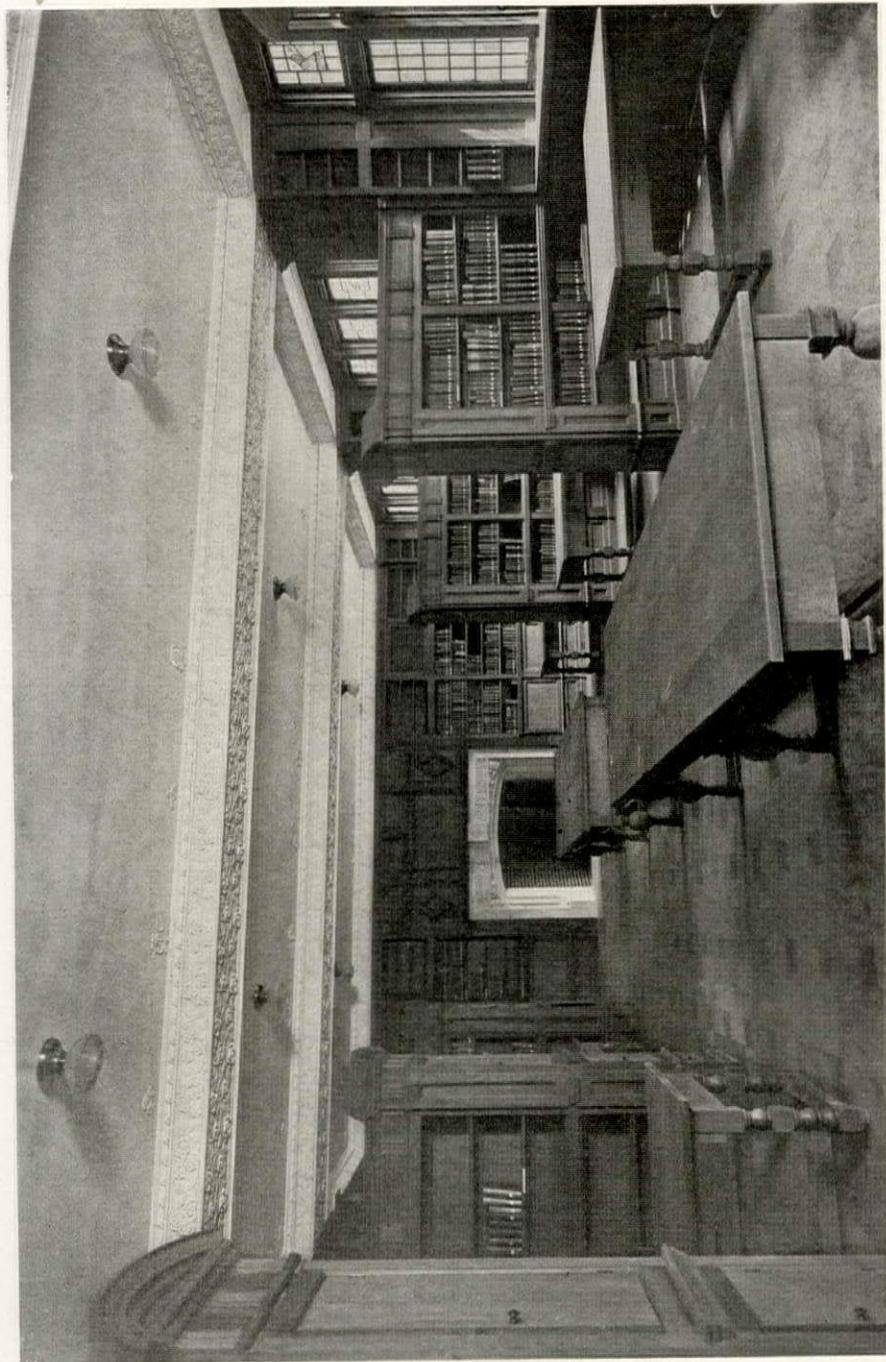
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THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

February, 1923

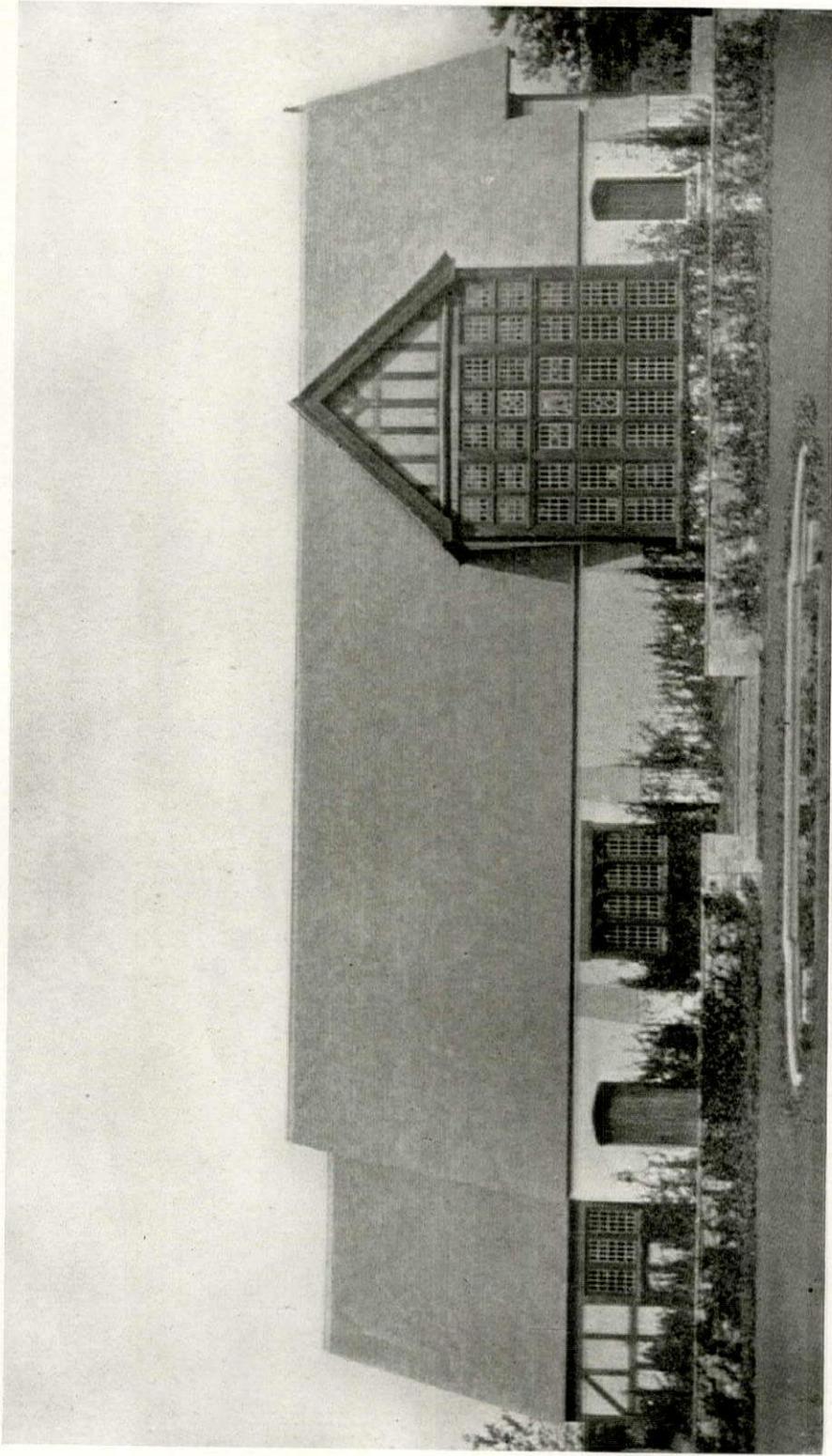


February, 1923

Library.

THE MISSES MASTERS' SCHOOL, DOBBS FERRY, NEW YORK.  
Cram and Ferguson, Architects.

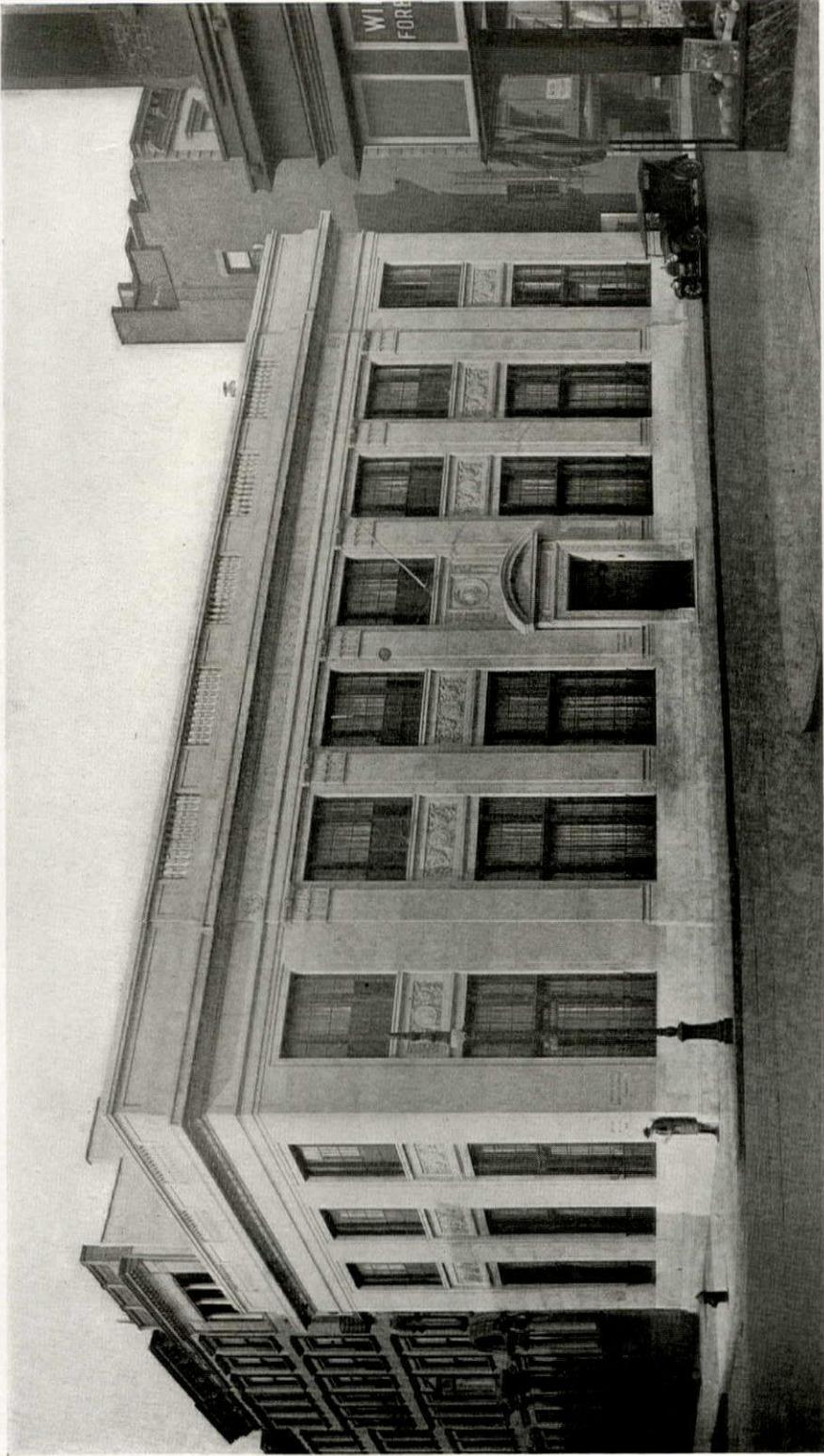
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HOUSE AT EASTHAMPTON, LONG ISLAND.  
F. Burrall Hoffman, Jr., Architect.

*February, 1923*



February, 1923

MADISON AVENUE BRANCH.  
UNITED STATES MORTGAGE & TRUST COMPANY, NEW YORK CITY.  
Henry Otis Chapman, Architect.

*The Architectural Record*

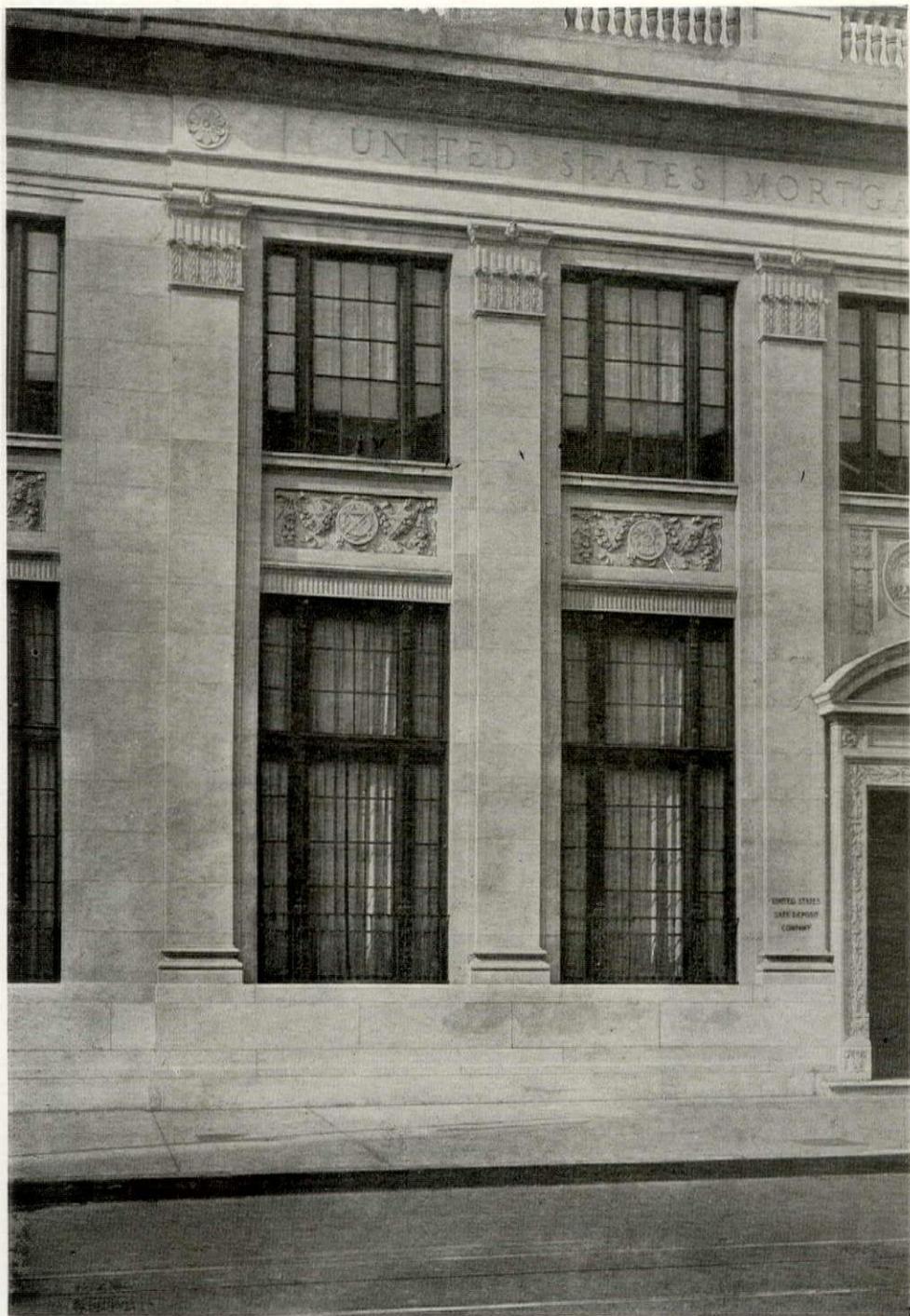


*The Architectural Record*

*February, 1923*

MADISON AVENUE BRANCH.

UNITED STATES MORTGAGE & TRUST COMPANY, NEW YORK CITY.  
Henry Otis Chapman, Architect.



*The Architectural Record*

February, 1923

MADISON AVENUE BRANCH.  
UNITED STATES MORTGAGE & TRUST COMPANY, NEW YORK CITY.  
Henry Otis Chapman, Architect.

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*February, 1923*

BANKING ROOM—MADISON AVENUE BRANCH.  
UNITED STATES MORTGAGE & TRUST COMPANY, NEW YORK CITY.  
Henry Otis Chapman, Architect.

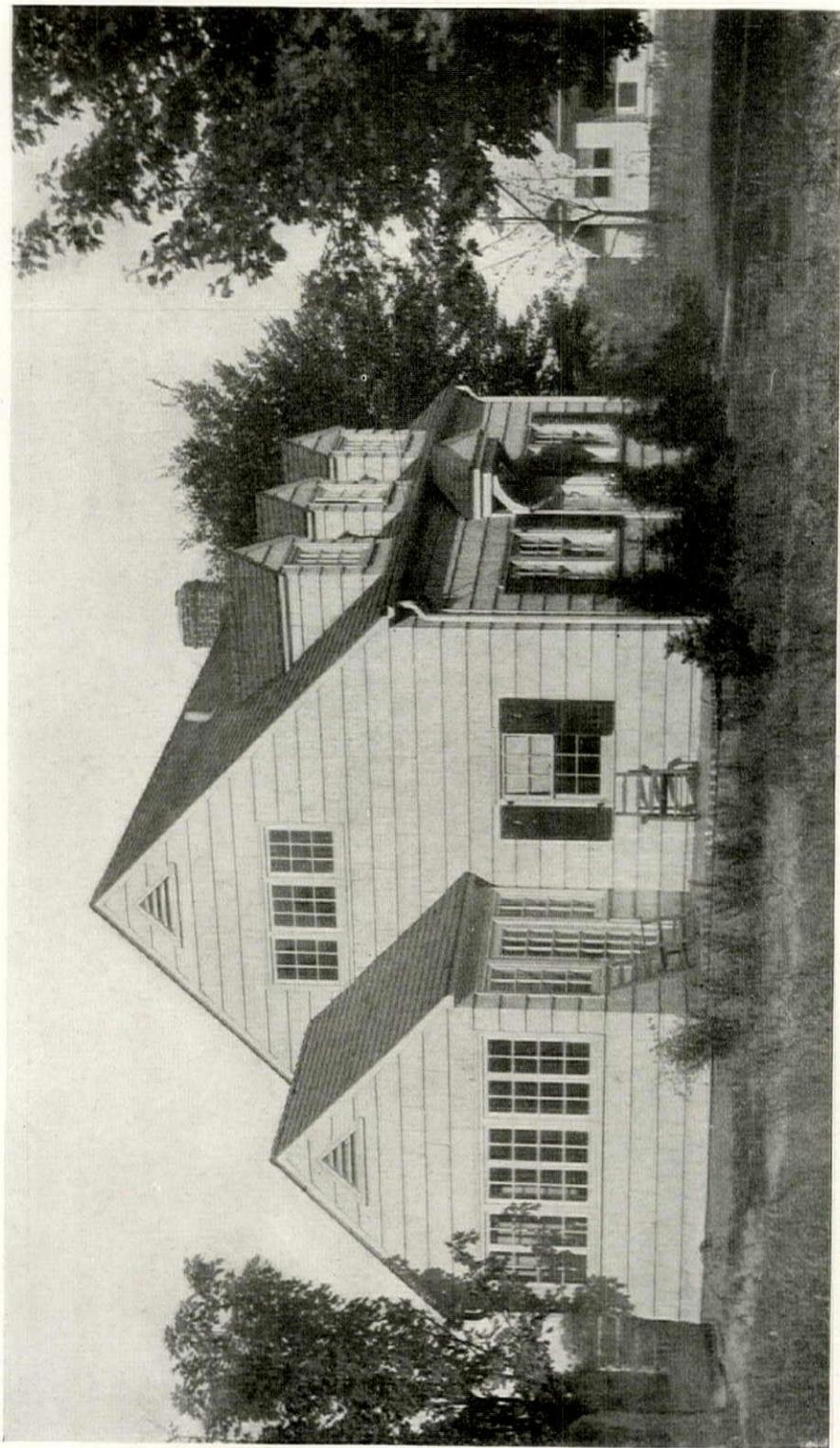


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*February, 1923*

RESIDENCE OF E. F. MAURICE, ESQ., GLEN RIDGE, NEW JERSEY.  
Wilder and White, Architects.

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*The Architectural Record*

RESIDENCE OF ALEXANDER BRUNBERG, ESQ., WHITE PLAINS, NEW YORK.  
Alexander Brunberg, Architect.

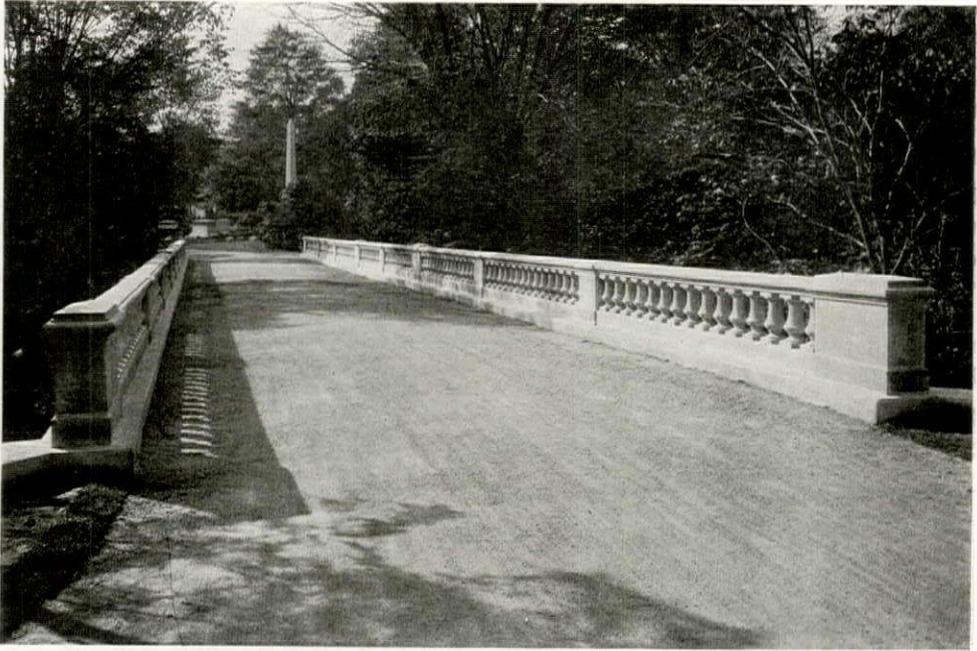
February, 1923



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RESIDENCE OF MORGAN COLT, ESQ., NEW HOPE, PENNSYLVANIA.  
Morgan Colt, Architect.

February, 1923



ROADWAY.



*The Architectural Record*

*February, 1923*

BRIDGE—FOREST HOME CEMETERY, MILWAUKEE, WISCONSIN.  
Hool, Johnson and Whitney, Architectural Engineers.

## The CHICAGO TRIBUNE COMPETITION

By Louis H. Sullivan

SOME seventy years ago, a philosopher, in the course of his studies of the Ego, separated men into two classes, distinct, yet reciprocally related, to wit: Masters of Ideas, and those governed by ideas. It was upon ideas as powers for good or ill that he laid the heavy hand; upon ideas as a living force obedient to the mastery of vision, springing forth from imagination's depths, from the inexhaustible reservoir of instinct.

Ego, considered solely as free spirit, stands out visibly as Master of Ideas. Ego, examined as a spirit benumbed through lack of action, hence inert and unfree, becomes dim of vision and renounces its will. It thus becomes the slave of imposed ideas whose validity it assumes it has not the strength to test, even were the idea of testing to arise. Hence, in timidity, it evokes the negative idea of Authority as a welcome substitute for its declining volition.

Masters of ideas are masters of courage; the free will of adventure is in them. They stride where others creep. The pride of action is in them. They explore, they test, they seek realities to meet them face to face—knowing well that realities and illusions exist commingled within and without, but also knowing well that Ego is its own. Hence they walk erect and fearless in the open, with that certitude which vision brings—while slaves are slaves by choice. They seek shelter in the *shadows* of ideas.

Ever such were the great free spirits of the past, and such are those of our own day.

Masters of ideas of the past and now, frequently have sought and seek dominion, and have reached it because the idea of dominion coincides precisely with the idea of submission. Other masters of ideas then and now, mostly those of immense compassion, have been and still are crucified by those so long in the dark that

the idea of spiritual freedom is abhorrent.

A consciousness is now growing and widely spreading in our modern world of thought, among masters of truly great ideas, that unless we become free spirits casting off the cruel, and awakening to the constructive power of beneficence, we shall vanish in decay and self destruction.

The simple world idea, now in process of becoming, in the hearts of men, is the idea of freedom from the domination of feudal ideas. Is there a power that can stop this becoming? There is not.

The eyelids of the world are slowly, surely lifting. The vision of the world of men is slowly, surely clearing. A world-idea is sprouting from its seed in the rich soil of world-sorrow. Beneath the surface of things as they are, everywhere it is germinating, unconsciously with the many, consciously with the few.

The old idea that man must ever remain the victim of Fate, will fade as fear fades. The new idea that man may shape his destiny will appear in its place, in a dissolving scene of the world-drama, as Democracy arises through the humus of the age-long feudal idea. For Democracy would remain, as now it is, a senseless word, a vacant shell, a futile sentimentalism, a mere fetish, did it not carry in its heart the loftiest of optimistic aspirations, wholly warranted, spite of all appearance to the contrary, and grasp the mastery of ideas wholly beneficent in power to create a world of joy devoid of fear.

The world is growing more compact every day, and every day the day is shortening, while the fleeting hour becomes thereby so much the fuller. The cold rigidity of frontiers is melting away, unnoted by the blind—every day the world becomes increasingly mobile, every day there is a silent interchange, every day communication is more fleet, and humanity, in response, more fluent.

Slowly day by day, with enormous and gathering momentum, the hearts of the world draw together. The process is silent and gentle as the dewfall. There are those who see this; there are those who do not. There are those who see in the lightnings and the raging storms of the feudal idea, reaching now the climacteric of its supreme mania for dominion, the symbol of self-destruction of a race gone wholly mad. But that is not so. The masters of the feudal idea alone have gone mad with hate; the multitudes are sound. They have lost a pathetic faith in the feudal concept of self-preservation which has wooed and betrayed them. They are moving somnambulistically now, upwards towards a faith that is new and real, a constructive idea, common to all, because springing from the hearts of all, of which all shall be masters, and about which shall form for the first time beneath the sun, a sane hope and faith in Life, a faith in Man—an idea which shall banish fear and exalt courage to its seat of power.

This idea will become the luminous, the central idea of all mankind because it is the offspring of that which is deepest down in all. It is and will continue as long as life lasts in the race, the shining symbol of man's resurrection from the dead past, of man's faith in himself and his power to create anew.

There are those who will decry this hope as they view in despair a world writhing in the depths of pessimism, of mendacity and intrigue. Yet are they those who are without faith in mankind, without faith in themselves. For this is the modern affirmation: Man is not born in sin, but in glory.

All of this has sharply to do with the Tribune Competition, for in that showing was brought into clearest light the deadline that lies between a Master of Ideas and one governed by ideas. There they came, squarely face to face: the second prize and the first. All the others may be grouped aside, for what is involved here is not a series of distinctions in composition or in detail, but the leading forth into the light of day of the profoundest aspiration that animates the hearts of

men. This aspiration has remained inarticulate too long; its utterance at large has been choked by varied emotions of fear; the splendor of its singleness of purpose has been obscured by the host of shadows generated in bewilderment of thought, in a world that has lost its bearings and submits in distress to the government of dying ideas.

In its preliminary advertising, The Tribune broadcasted the inspiring idea of a new and great adventure, in which pride, magnanimity and its honor were to be inseparably unified and voiced in "the most beautiful office building in the world," to be created for it by any man sufficiently imaginative and solid in competence in whatever spot on the surface of the earth such a man might dwell.

Specifically, on the third page of its formal and official program, these statements are made:

"To erect the most beautiful and distinctive office building in the world is the desire of The Tribune, and in order to obtain the design for such an edifice, this competition has been instituted."

These words are high-minded; they stir imagination.

At the beginning of the paragraph immediately succeeding are found these words:

"The competition will be of international scope, qualified architects of established reputation in all parts of the world being eligible."

These words are magnanimous; they stir not only the world of architectural activity, but as well that of enlightened laity. Never perhaps, in our day, has such interest in architecture been aroused.

Not yet content in its eagerness, and purposing to make assurance of good faith and loyalty to an ideal triply sure, there is to be found on page 13, the final page of the program, the following statement:

"It cannot be reiterated too emphatically that the primary objective of The Chicago Tribune in instituting this Competition is to secure the design for a structure distinctive and imposing—the most beautiful office building in the world."

The intensive use of the word PRIMARY gives to the full clause the imposing promise of a token, of a covenant with the Earth. With that one word, PRIMARY, The Tribune set its bow in the cloud.

The craving for beauty, thus set forth by The Tribune, is imbued with romance; with that high Romance which is the essence, the vital impulse, that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassions, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity is this ineffable presence, that, suppressed in us, we decay and die. For man is not born to trouble, as the sparks fly upward; he is born to hope and to achieve.

If a critique of architecture, or any other art, or any activity whatsoever, is to be valid, it must be based upon a reasoned process. It must enter with intelligence into the object or subject at hand, there to seek what signifies, and yet maintain such detachment as to render judgment unconstrained and free. A true critique is not satisfied with the surface of things, it must penetrate that surface to search the animus, the thought; it must go deeply to the roots, it must go to origins, it must seek the elemental, the primitive; it must go to the depths and gauge the status of the work thereby. A true critique must likewise derive of the humanities. It is not its function to deal with cold truths but with living truths.

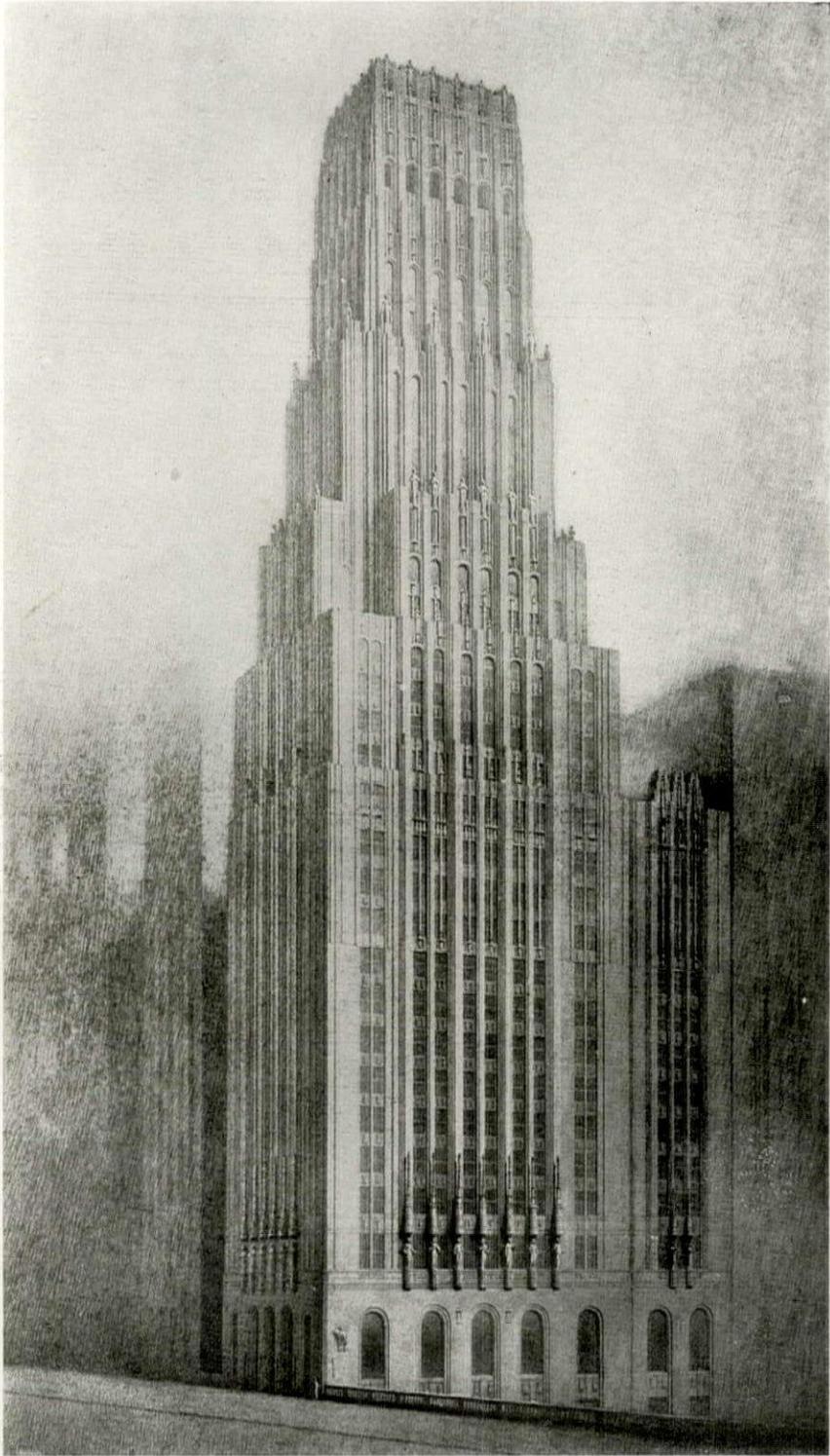
Viewed in this light, the second and the first prize stand before us side by side. One glance of the trained eye, and instant judgment comes; that judgment which flashes from inner experience, in recognition of a masterpiece. The verdict of the Jury of Award is at once reversed, and the second prize is placed first, where it belongs by virtue of its beautifully controlled and virile power. The first prize is demoted to the level of those works evolved of dying ideas, even as it sends forth a frantic cry to escape from the common bondage of those governed by ideas. The apposition is intensely drama-

tic to the sensitive mind. Yet it is in this very apposition that we find a key wherewith to unlock and swing open wide a door, and reveal to all the vast and unused power resident in the great architectural art when inspired into motion by a Master of Ideas. The Finnish master-edifice is not a lonely cry in the wilderness, it is a voice, resonant and rich, ringing amidst the wealth and joy of life. In utterance sublime and melodious, it prophesies a time to come, and not so far away, when the wretched and the yearning, the sordid, and the fierce, shall escape the bondage and the mania of fixed ideas.

It is wretched psychology to assume that man is by nature selfish. The clear eye of sympathy sees beyond a doubt that this is not so; that on the contrary, man by nature is a giver; and it is precisely this one discerns in this beautiful edifice; the native quality of manhood giving freely of inherent wealth of power, with hands that overflow, as to say: There is more and more and more in me to give, as also is there in yourselves—if but ye knew—ye of little faith.

Qualifying as it does in every technical regard, and conforming to the mandatory items of the official program of instructions, it goes freely in advance, and, with the steel frame as a thesis, displays a high science of design such as the world up to this day had neither known nor surmised. In its single solidarity of concentrated intention, there is revealed a logic of a new order, the logic of living things; and this inexorable logic of life is most graciously accepted and set forth in fluency of form. Rising from the earth in suspiration as of the earth and as of the universal genius of man, it ascends and ascends in beauty lofty and serene to the full height limit of the Chicago building ordinance, until its lovely crest seems at one with the sky.

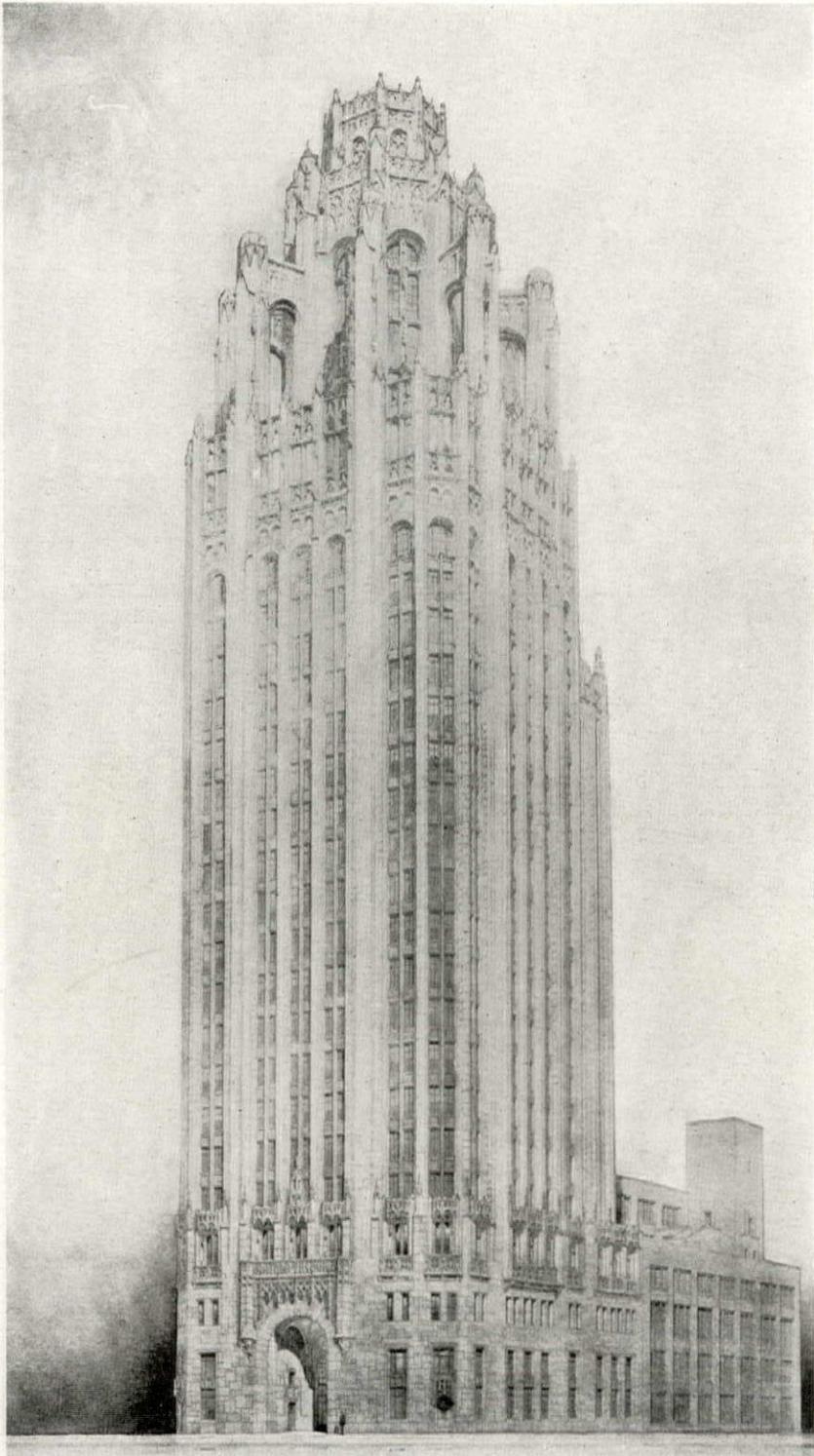
This is not all; there remain, for some, two surprises; first, that a Finlander who, in his prior experience, had not occasion to design a soaring office building, should, as one to the manner born, have grasped the intricate problem of the lofty steel-framed structure, the significance of its origins, and held the solution unwaveringly in mind, in such wise as no American



*The Architectural Record*

*February, 1923*

SECOND PRIZE—THE CHICAGO TRIBUNE COMPETITION.  
Eliel Saarinen, Helsingfors, Finland.



*The Architectural Record*

February, 1923

FIRST PRIZE—THE CHICAGO TRIBUNE COMPETITION  
John Mead Howells and Raymond Hood, New York.

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architect has as yet shown the required depth of thought and steadfastness of purpose to achieve.

Philosophy has been defined by a modern philosopher as the science of substantial grounds. It is the notable absence of substantial grounds, in the ambitious works of our American architects, that so largely invalidates such works, and groups them as ephemera. But the design of the Finlander, Master of Ideas, is *based* upon substantial grounds, and therefore it lives within the domain of the enduring.

Second surprise: That a "foreigner" should possess the insight required to penetrate to the depths of the sound, strong, kindly and aspiring idealism which lies at the core of the American people: one day to make them truly great sons of Earth; and that he should possess the poet's power to interpret and to proclaim in deep sympathy and understanding, incarnate in an edifice rising from Earth in response to this faith, an inspiring symbol to endure.

Why did the men behind The Tribune throw this priceless pearl away?

Would that one might say words of similar nature, if less fervent, for the unfortunate first prize; but it is the business of this review to make a searching psychological analysis and summary of the two designs, as *types*, in order that the heavy of eye may see revealed the architectural art as a vast beneficent power, lying now in continental sleep, ready, ever ready, to be awakened by Masters of Ideas, who shall affirm its reality in eloquence of form.

Then shall we become articulate as a people; for to reveal one art is to reveal all arts, all aspirations, all hopes; and the substantial ground of it all shall arise from out our timid faith in man—a faith patient and long suffering under the superstitious tyranny of insane ideas. But once let the beckoning finger of the Free Spirit be seen in the open, and a voice heard that saith: Arise; come unto me. for I am Life—then will that timorous faith come forth inquiringly, and in the glow of the Free Spirit grow strong. The Ego of our Land shall thus find its own;

for Man shall find Man. Why, therefore, deal in trivialities? Why inquire, with spectacles on nose, why this or that dewdad should be thus or so?

Confronted by the limpid eye of analysis, the first prize trembles and falls, self-confessed, crumbling to the ground. Visibly it is not architecture in the sense herein expounded. Its formula is literary: words, words, words. It is an imaginary structure—not imaginative. Starting with false premise, it was doomed to false conclusion, and it is clear enough, moreover, that the conclusion was the real premise, the mental process in reverse of appearance. The predetermination of a huge mass of imaginary masonry at the top very naturally required the appearance of huge imaginary masonry piers reaching up from the ground to give imaginary support. Such weird process of reasoning is curious. It savors of the nursery where children bet imaginary millions. Is it possible that its author in his heart of hearts, or his head of heads, really believed that bathos and power are synonyms? It looks that way. It also looks like the output of a mind untrained in the mastery of ideas, in the long discipline of realities and the test of substantial grounds. It looks also like the wandering of a mind unaccustomed to distinguish between architecture and scene painting. This design, this imaginary building, this simulacrum, is so helpless, so defenseless when brought face to face with mastery of ideas and validity of grounds, that it is cruel to go on, for analysis is now becoming vivisection, unless we recognize the palpable effect of self-hypnotism. This is not to say that the individual who made the first-prize design did not *believe* he had a great idea. Certainly he believed it, otherwise he would not have taken himself so seriously. Such seriousness prevented him from seeing the humor of it, from seeing something funny and confiding. If the monster on top with its great long legs reaching far below to the ground could be gently pried loose, the real building would reveal itself as a rather amiable and delicate affair with a certain grace of fancy. And even so, it could be but as a foundling at the door-

step of the Finn—for it seems they breed *strong* men in Finland.

So much, for the present, concerning the second and the first prize.

Our attention now shall concentrate upon The Tribune. By "The Tribune" is here meant, not alone printed white paper, but incisively the men behind its screen, who stand for ownership and control. These men made a solemn promise to the world. Why did they renege? Individually and jointly they made a triple promise—as set forth above—as members of the Jury of Award. A design setting forth the most beautiful conception of a lofty office building that has been evolved by the fertile mind of man, was presented squarely to them at the last moment. Were they frightened? Why did they welch? Did it come upon them as a ghost, an apparition—a revelation most unwelcome at a time when everything seemed nicely settled? Was this vision as trebly disconcerting as the remembered triple-promise, arising now also as a confronting ghost—the two ghosts standing side by side—likewise the two designs, in material form, standing side by side?

For no choice can exist without motive. Men are both revealed and betrayed by their acts. For men's acts show forth their inmost thoughts—no matter what their speech may be. Man can create solely in the image of his thought; for thoughts are living things—words may dissemble. In men's acts alone is the reality of their thought to be sought and found—there is no hiding place secure

against the tracking searcher. In the same sense the two competing drawings are acts. Each clearly reveals the thought of its responsible author. Each sets forth in the materials of a drawing, presented as a symbol of an edifice to be, the power or the frailty of the thought within.

No manipulation of words or felicity of phrasing can screen from view the act of the Jury of Award, or the dominating will of one or more of its personnel. The final choice is most obviously an act of dominion—of brutal will. For, to cast aside, with the sop of a money prize, the surpassing work of a "foreigner" of high distinction and thorough discipline in executed works, was an act of savagery in private, regardless of how neatly, how sweetly, thereafter, the man may have been shown the door, as a parting and an honored guest, as one whose presence in the house had indeed triply honored his host.

Thus vanished from sight The Tribune's bow in the cloud.

Its act has deprived the world of a shining mark, denied it a monument to beauty, to faith, to courage and to hope. Deprived an expectant world of that Romance for which it hungers, and had hoped to receive. "It cannot be reiterated too emphatically that the primary objective of The Chicago Tribune in instituting this Competition is to secure the design for a structure distinctive and imposing—the most beautiful office building in the world."



*The Architectural Record*

February, 1923

MEMORIAL HALL—ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY,  
LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.  
*Drawn by Hugh Ferriss.*

The  
ALUMNI MEMORIAL ADMINISTRATION  
BUILDING FOR LEHIGH UNIVERSITY



THEODORE VISSCHER *and* JAMES BURLEY, ARCHITECTS

By  
*Matlack Price*

“ARCHITECTURE,” said G. K. Chesterton, “is a very good test of the true strength of a society, for the most valuable things in a human state are the irrevocable things. . . . And architecture approaches nearer than any other art to being irrevocable, because it is so difficult to get rid of. You can turn a picture with its face to the wall; it would be a nuisance to turn that Roman cathedral with its face to the wall. You can tear a poem to pieces; it is only in moments of very sincere emotion that you tear a town hall to pieces.”

As a war memorial for Lehigh University, at Lehigh, Pa., then, an addition to its architecture was chosen by its Alumni Association. No more favored than most of our universities and colleges, the buildings at Lehigh are, for the most part, survivals of the prevailing architectural aberration of the eighties, offering no basis as precedent for any additions. One architectural style, however, because of its inherent appropriateness to institutions of learning, dwells in harmony even with a diversity of non-descript styles and near-styles — the Scholastic, or, as it is frequently called, the Collegiate Gothic, endeared to generations of scholars as the style of the venerable colleges of Oxford and Cambridge. It held much of the picturesque and vigorous quality of Gothic

architecture, but left behind it the extreme ecclesiasticism of the Church and looked forward to the more humanistic Renaissance charm of the Tudor style.

Scholastic Gothic is a style of peculiar charm, now massive and stately, now rambling and domestic; its details range from tall, mounting buttresses and stately windows to unexpected grotesques and grouped mullioned windows with leaded casements.

The exterior aspect of the Lehigh Memorial admirably realizes the possibilities of this style, not only in the mass and profile, but in the detail and mannerisms of rendering. The tower obviously can make or mar the effect of a building of this type, and here the architects have achieved vigor and impressiveness without error in general character or in the scale of any of the parts. The tower expresses, in fact, the combined strength and delicacy which particularize the Scholastic Gothic style. The buttresses throughout are handled with forcefulness and ease, and with a complete freedom

from the kind of purely pictorial artificiality which very often makes buttresses look ridiculous instead of impressive. These seem an essential structural part of the whole, and for that reason fit easily and naturally into the picture which the building, *per se*, makes.

The building is set with its long axis at



right angles to a slight grade, so that the right wing goes somewhat lower as to its base than the left wing, and the entrance is reached from the lower level by steps to a terrace. The entrance, in the tower, is excellently proportioned to the whole tower, and to the windows above it. The deep recessing, and the massiveness of the buttresses convey a fine expression

The section reveals something of the disposition of the Memorial Hall, into which the main entrance gives directly. The central portion of the Hall, which occupies the base of the tower, rises to a height of three stories, and above the entrance is a great mullioned window which, at some future time, will glow with colored glass. The first floor plan, in

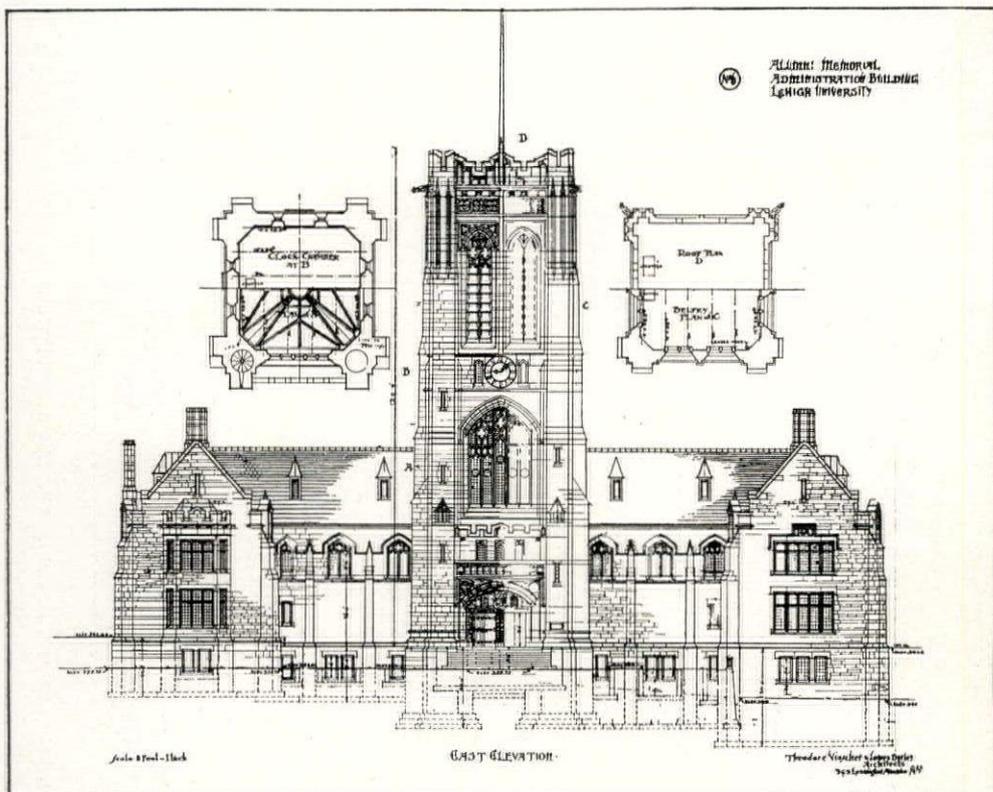


*Drawn by Hugh Ferriss.*

ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY, LEHIGH, PENNA.  
Theodore Visscher and James Burley, Architects.

of the weight and stability of the tower. Very evidently it is not to be one of those unfortunate towers which look well on paper and build into brittle and unsubstantial parodies when they are constructed. It is a thing of three dimensions and of weight, of a static, reposeful quality essentially a part of the style in which it is designed. Old buildings in the Scholastic Gothic manner seem always to rest comfortably and substantially on the earth, rather than to aspire to the clouds.

conjunction with the perspective of the interior, shows that the portions of the Memorial Hall which extend right and left into the wings are rib-vaulted, and are two stories in height. The walls are of artificial Caen stone, and will ultimately bear memorial tablets, flags and other memorabilia. On the same floor, located in the left wing, are various offices for the executive officers of the University, while the right wing is occupied by the offices of the Alumni Association.



EAST ELEVATION—ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY, LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.

The second floor of the left wing is taken up with other University offices, and a large oak-panelled assembly room, for the use of Faculty and Alumni, occupies the entire second floor of the right wing. Various provisions for storage, and for service, including a cafeteria, occupy the basement floor.

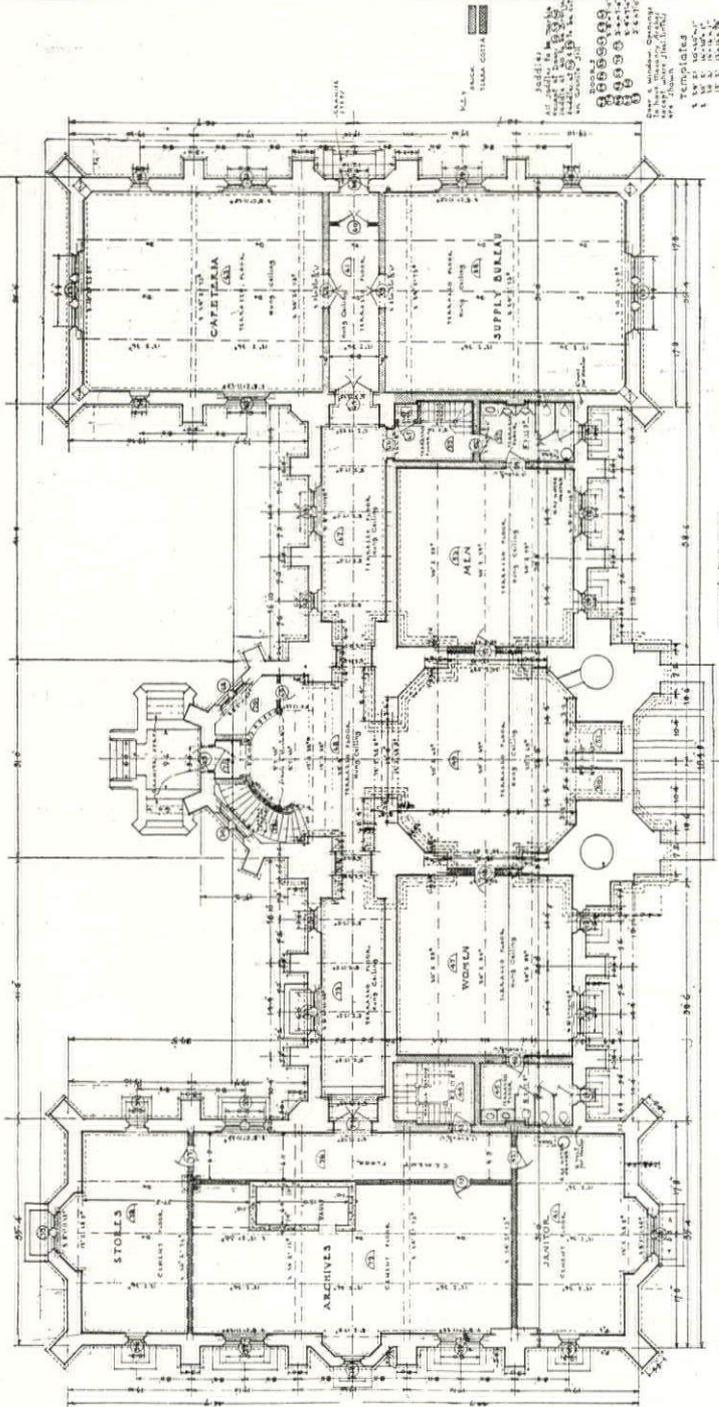
The front elevation shows at once that in this most uncompromising form of presentation, shorn of any illusion of perspective, any softening colors or atmospheric effects of rendering, shorn even of any substance, the Lehigh Memorial building possesses a fundamental ease and rightness of proportion. Even here the tower is not a paper tower—its four-square solidity asserts itself in a two-dimensional outline and the gable ends of the wings seem excellently to balance it.

Obviously, the tower was the dominating essential of the whole building, and the rightness of its proportions, and of its relationship to the wings is apparent not only in the front elevation, but very significantly in the end elevation. Too often a disproportionate amount of architectural thought is expended on front elevations, at the expense of side and rear elevations, but here, as the reproduction of the scale drawing of the end elevation shows, there is a peculiarly pleasing and easy relationship.

I cannot say honestly that I believe such relationships can be achieved by formulae or measurements, by theories of "dynamic symmetry," or whatever else. Good design is simply good design, springing from the ability and inner consciousness of the designer, and this tower is beautiful and well-related to the building not

Alumni Memorial  
Administration Building  
Lehigh University

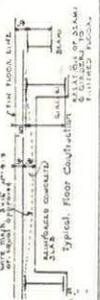
Nº 1



Scale 8 Feet = 1 Inch

Basement Plan

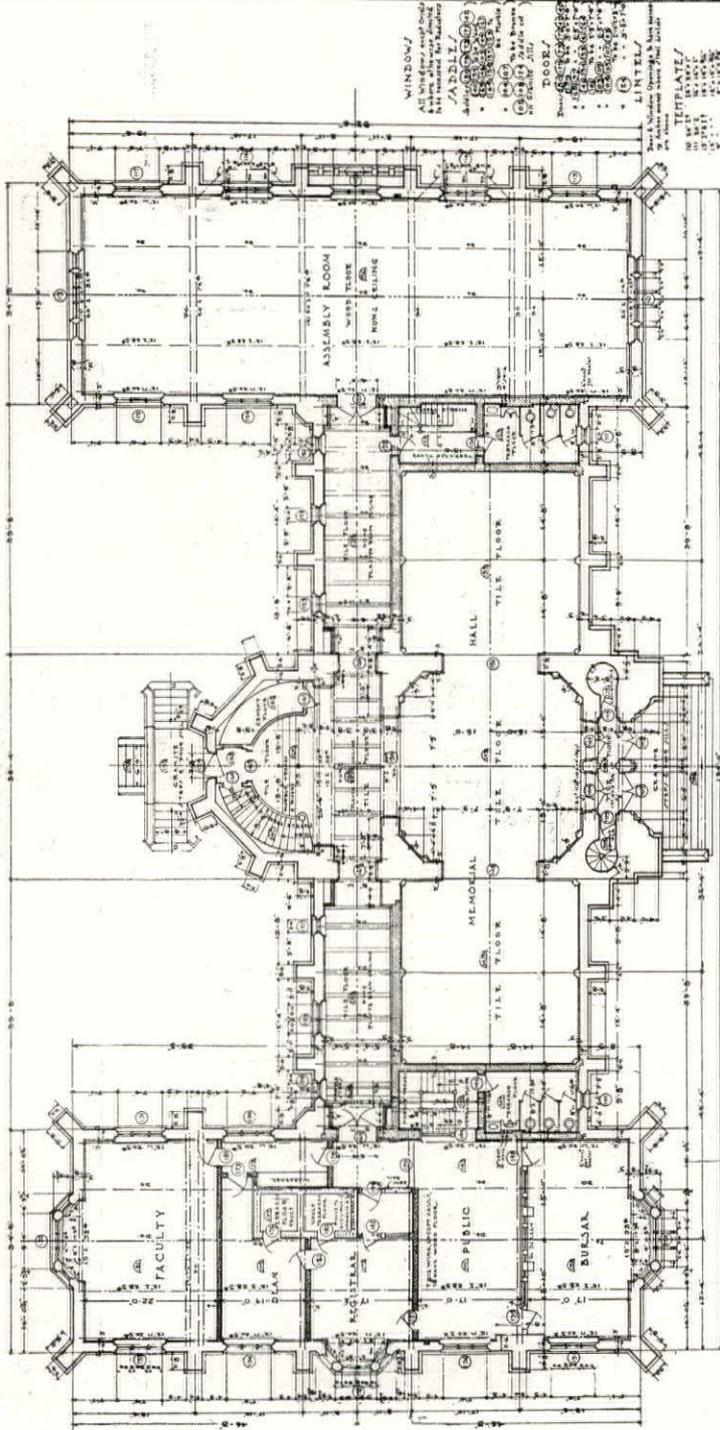
See Section 101 of this drawing  
Floor level 20' 0" below  
Grade



Theodore Visscher & James Burley  
Architects  
New York

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Architects  
New York

Alumni Memorial  
Administration Building  
Lehigh University



FIRST FLOOR PLAN

1/4" = 1'-0" (Floor Level 40' 0" from M.H.)  
1/8" = 1'-0" (Wall Level 36' 0" from M.H.)  
1/16" = 1'-0" (Ceiling Level 32' 0" from M.H.)

Scale 8 Feet = 1 Inch

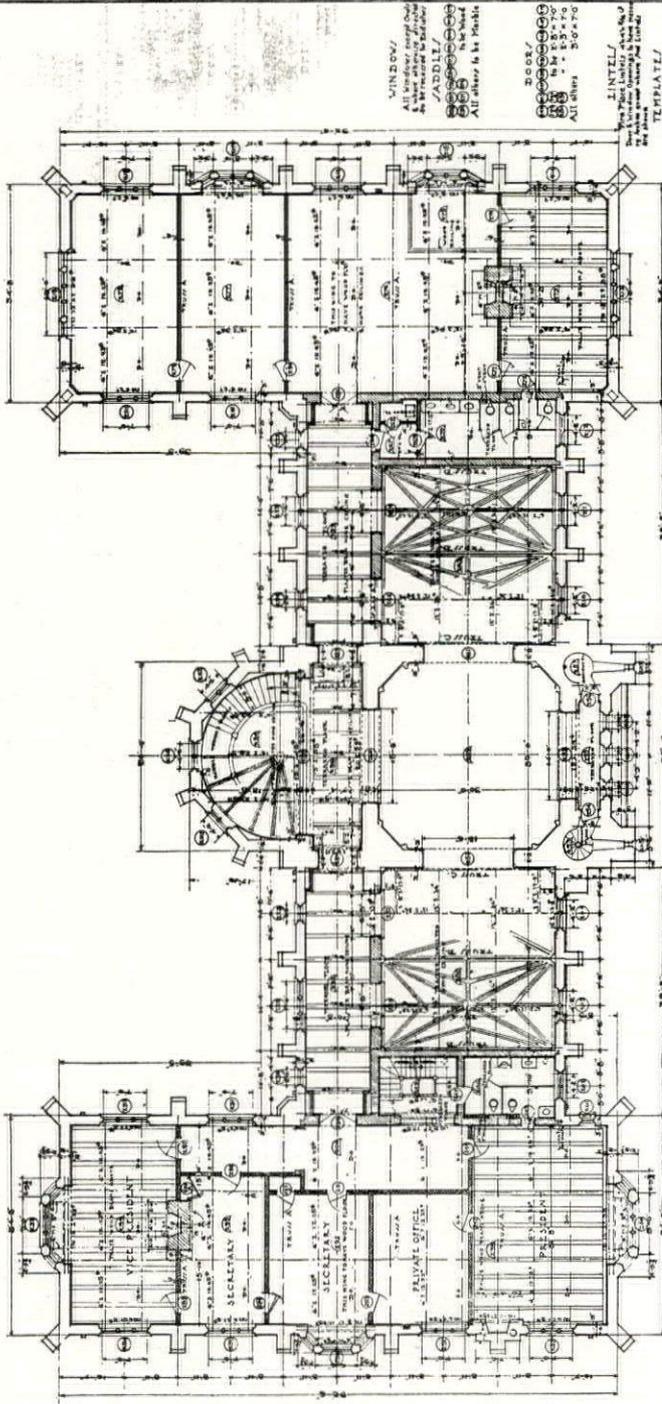
Theodore Visscher & James Burley  
Architects  
New York

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ALUMNI MEMORIAL  
ADMINISTRATION BUILDING  
LEHIGH UNIVERSITY



SECOND FLOOR PLAN

Scale 3/8" = 1'-0"

WINDOW/  
All doors to be finished  
with 1/2" x 1/2" x 1/2" wood  
work.

DOOR/  
All doors to be finished  
with 1/2" x 1/2" x 1/2" wood  
work.

LINTELL  
All lintels to be finished  
with 1/2" x 1/2" x 1/2" wood  
work.

TEMPERATURE  
All temperatures to be  
maintained at 70° F.

NEW 201 K

Architects: Theodore Visscher & James Burley  
New York, N.Y.

February, 1923

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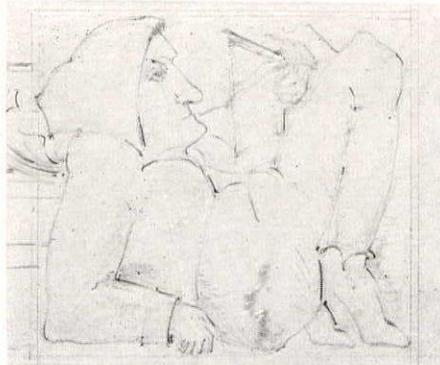


SECTION LOOKING SOUTH AND WEST—ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY, LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.

because it is in some obscurely figured relationship of squares, cubes, angles or arbitrarily formulated numbers, but because it is beautiful and well-related.

The detailing of the building is largely the work of Mr. Nathaniel Vickers, whose years spent in restoration work in England are apparent in the sympathetic feeling for the true style which is the prototype and inspiration of the Lehigh Memorial. The preliminary sketches promise much in the way of grotesque corbels and bosses, and in the easy, flowing foliated ornament



characteristic of this phase of English Gothic architecture. Few types of ornament can suffer more grievously when they are merely copied from a book instead of being thus organically evolved.

A conspicuous factor in the charm and interest of a building in the Scholastic Gothic style is found in emphasis of local color and character in materials, and the informal, colloquial manner in which these are used.

The exterior walls of the Lehigh Memorial are built of a stone similar to the familiar "Chestnut



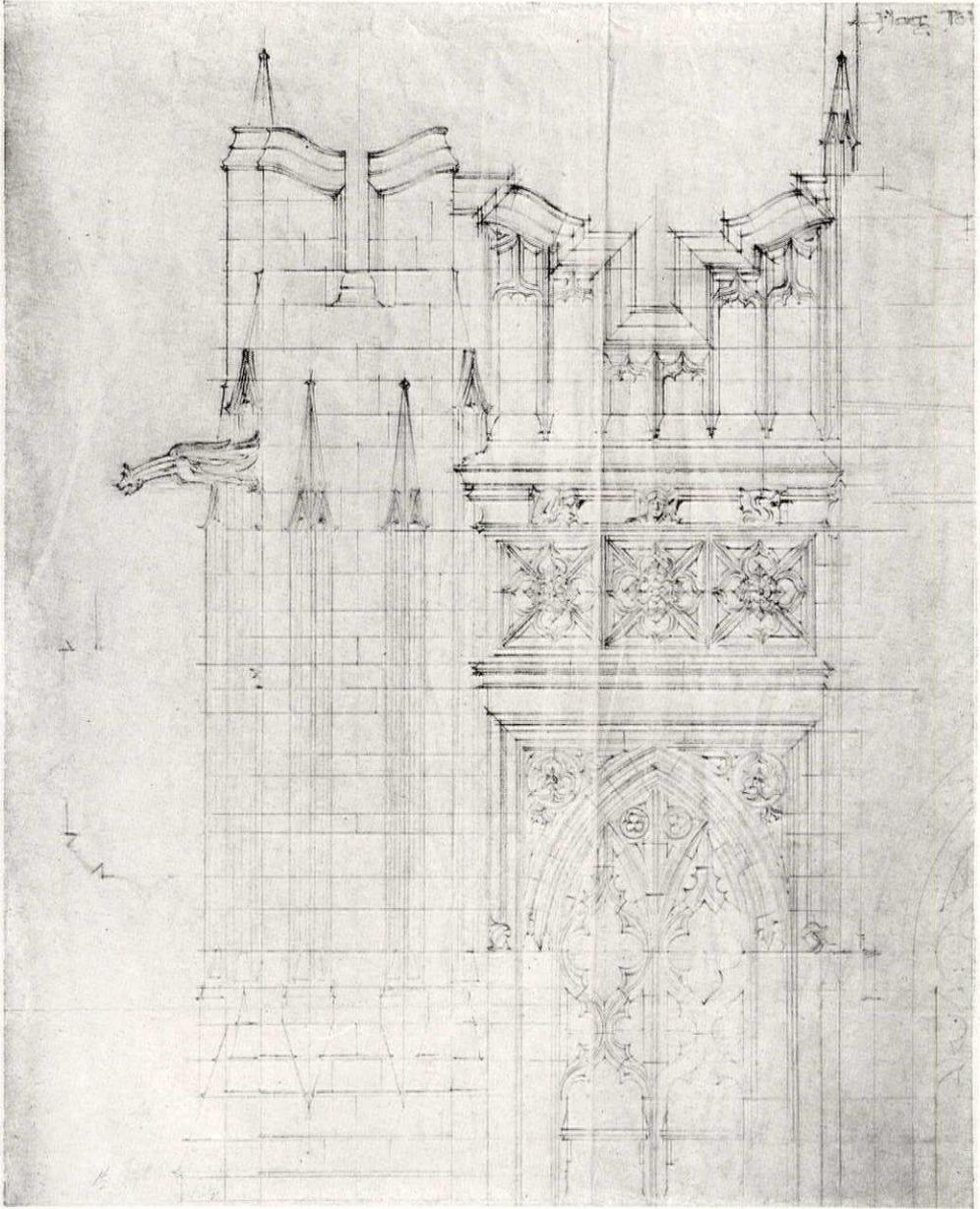
*The Architectural Record*

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NORTH ELEVATION.

ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY,  
LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.



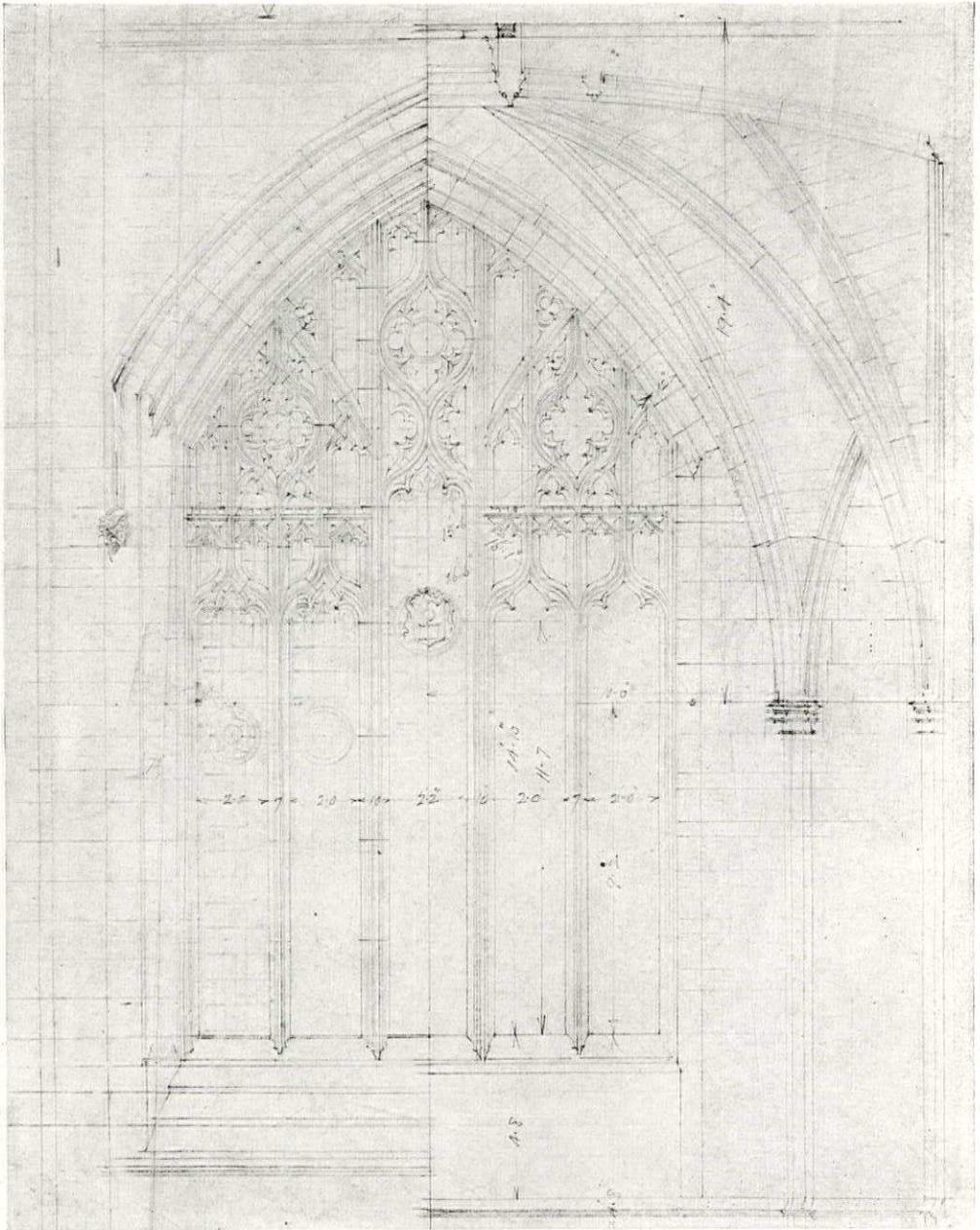
*The Architectural Record*

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SCALE DETAIL, TOP OF TOWER.

ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY,  
LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.



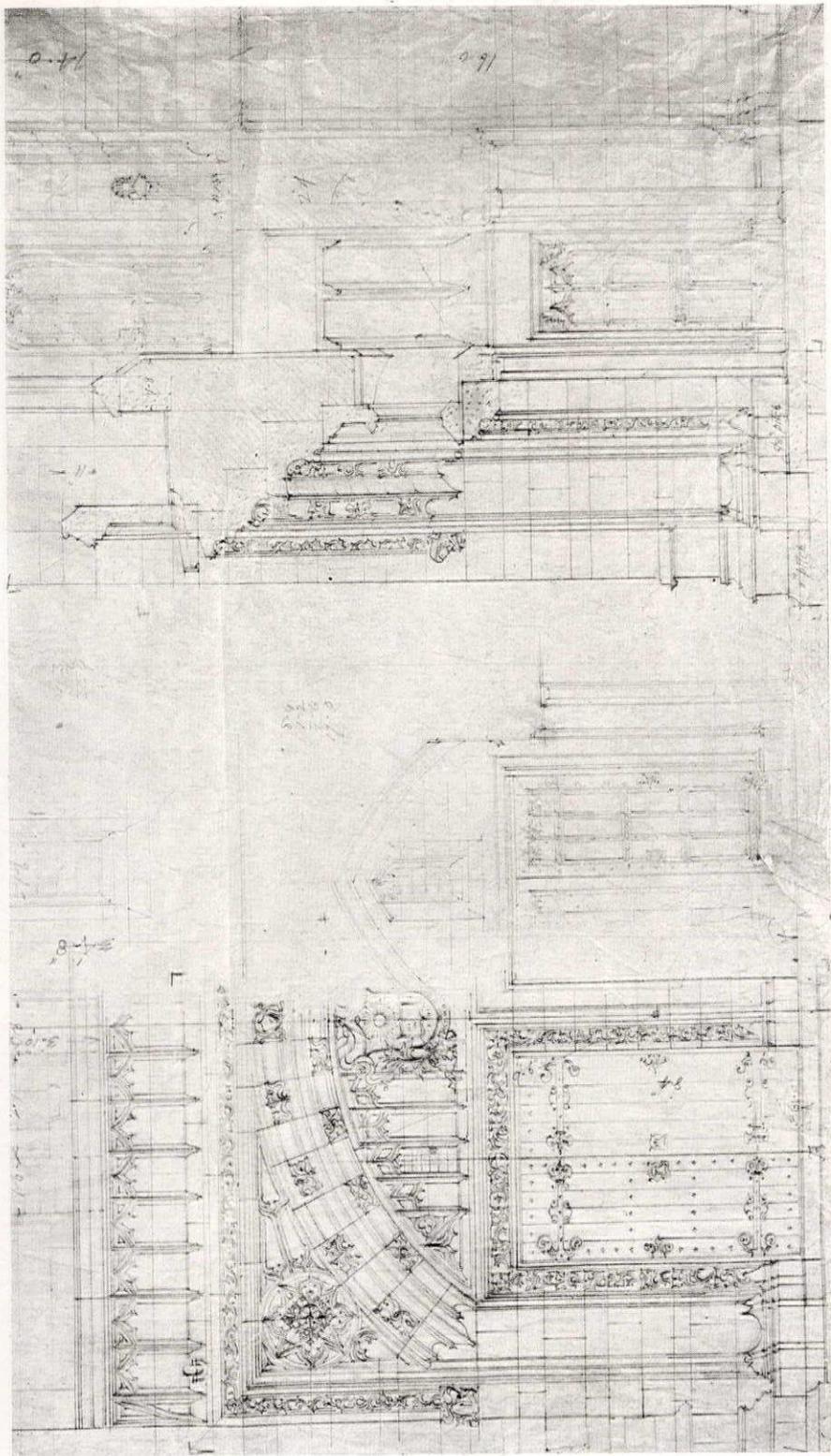
*The Architectural Record*

February, 1923

SCALE DETAIL, MEMORIAL WINDOW AND VAULTING.

ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY,  
LEHIGH, PENNA.

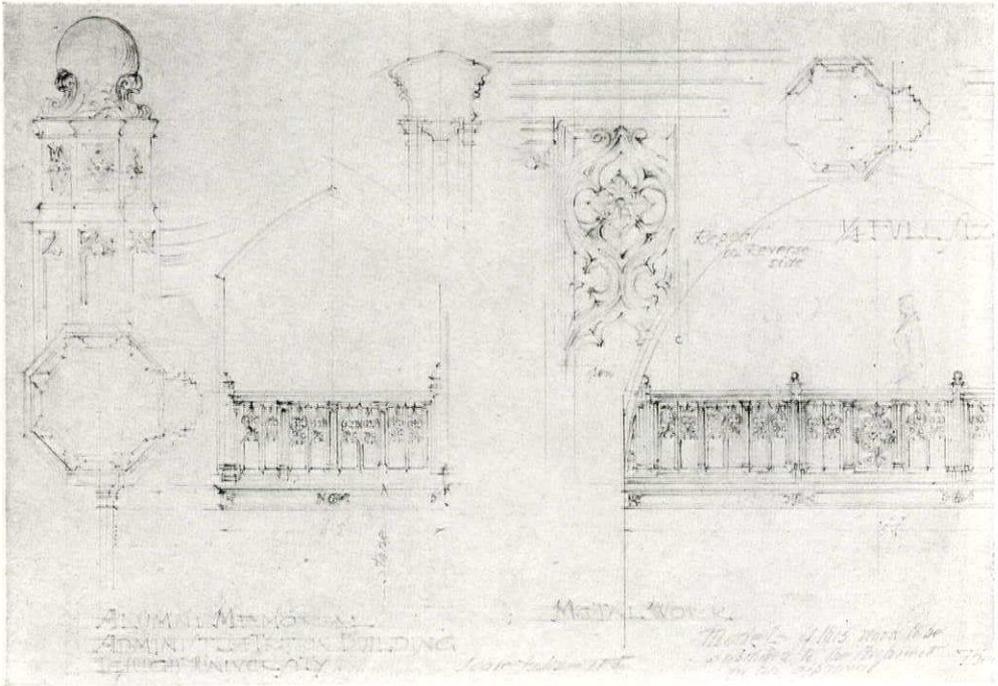
Theodore Visscher and James Burley, Architects.



February, 1923

*The Architectural Record*  
DETAIL, MAIN ENTRANCE—ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY,  
LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.



SCALE DETAIL OF GALLERY RAIL—ALUMNI MEMORIAL ADMINISTRATION BUILDING  
LEHIGH UNIVERSITY, LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.

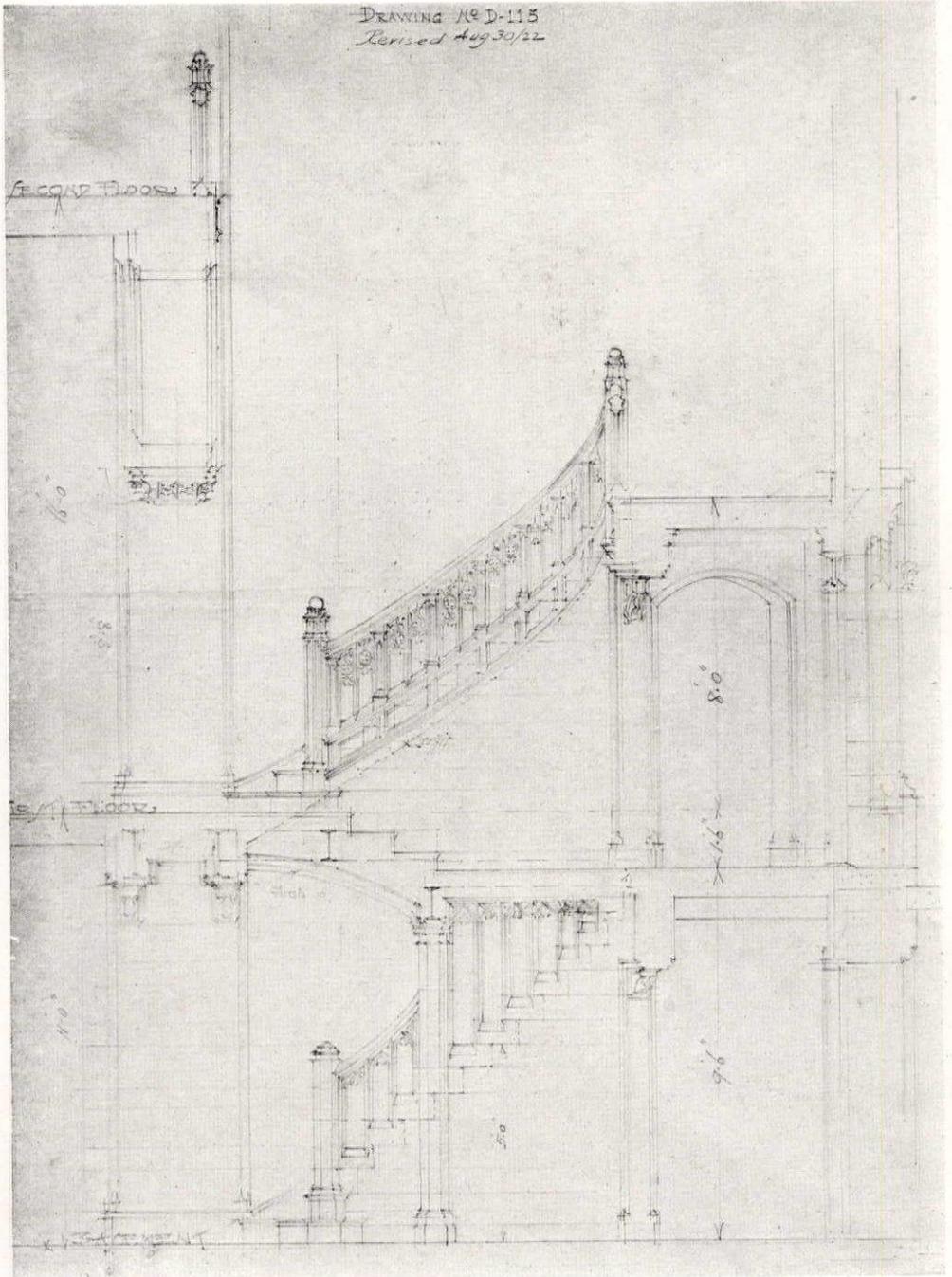
Hill" ledge stone of the vicinity of Philadelphia. Its color presents a range from blue-gray to golden-yellow, and the architects have laid it up in random coursed ashlar, which combines, in its even bonding courses and the intervening random masonry an agreeable compromise between formality and informality. Nothing tends more to destroy the character of a building in the Scholastic Gothic style than formality or "tightness" in the design or execution of its detail, or in the materials of its construction. The logical choice for roofing material was graduated slate, with its rough texture and varied color range, and all the trim is of dressed limestone.

Three illustrations show portions of the detail drawings of the tower:



the entrance, the mullioned memorial window above it, and the top. These details show a very interesting absence of anything like a hard, mechanical feeling. They seem to be drawn with a thoughtful sympathy and even a veneration for the style. From the drawings it seems as though the building must come out finally in execution with an unusual quality of sincerity and soundness.

If stylistic architecture in this country were under criticism, it might be said that much of it is too facile, almost too well done. We often make buildings more earmarked with the traits of a given style than if they had been built in the period in which the style flourished. It is largely a question of spontaneity, of working *in* a style rather than *with* it, and



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STUDY OF STAIR HALL.

ALUMNI MEMORIAL ADMINISTRATION BUILDING, LEHIGH UNIVERSITY, LEHIGH, PENNA.

Theodore Visscher and James Burley, Architects.



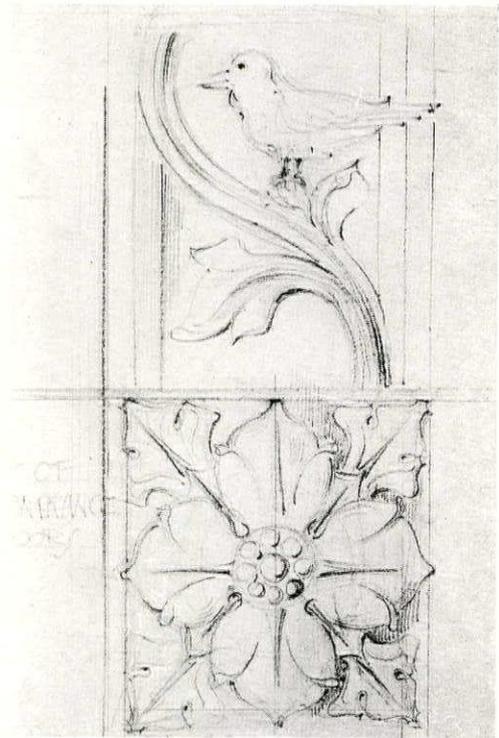
STUDY FOR ORNAMENT.

here the Lehigh Memorial Building promises to be exceptional as a modern rendering of a transplanted historic style.

It is not unduly difficult for architects to acquit themselves well on the technical aspects of a building, whether these be taken to mean its structural facts, or the literal execution of a given style of architecture. Ample material exists, ready to the hand of the mere copyist, but with historic precedent must be fused the more intangible and indefinable elements of architecture. To say that the architects of the Lehigh Memorial building have done this is to indulge in trite and somewhat threadbare critical phraseology, notwithstanding the truth of the statement.

It is apparent that more than the hand of the architect has been at work in the building which is shown in the drawings accompanying this commentary. Architecture, from its nature, needs for its proper creation a nice co-ordination of heart and head and hand, and of these (if the evidence of past ages means anything) the heart is of vastly greater importance. Indifference or impersonality on the part of the architect has never yet produced a building worthy to be ranked as architecture, or in the least likely to possess any permanent significance.

But here is a building which evidently enlisted in its design the best and most sincere faculties of its architects, and which, possessed inherently of true architectural quality, will grow old gracefully and, with age, taking on only a greater dignity and poise as it becomes a part of the life and tradition of the University for which it was designed.



STUDY FOR ORNAMENT.

# RECENT HOUSING WORK ~ IN WESTERN EUROPE ~

By

Mrs. Edith Elmer Wood

*Author of "The Housing of the Unskilled Wage Earner"*



[Mrs. Wood has spent ten months studying housing work in Western Europe. Her forthcoming book on the subject will embody the results of her observations. She has summarized this material for our readers in the following article.—Editor.]

IN spite of hard times, Western Europe is building houses for workingmen—better houses than they ever lived in before—and it intends to keep on building them till there are enough to go round: one house or one apartment for each family. When it has caught up on the number of dwellings, it proposes to buy or expropriate, in order to demolish, all its left-over slums and near-slums. By the time all this happens, it will be well on the way to producing a super-race, and we shall have to look to our laurels.

In Great Britain the slogan, dating from the war years, has been "homes fit for heroes." And it was recently shown that 90 per cent of the cottages so far built by local authorities were in fact tenanted by ex-service men. In France, the emphasis has been laid on helping those with large families of young children. In Italy more is being done just now for the small-salaried office employee than for the manual worker, whose wages have kept pace better with the cost of living.

In Belgium, Holland, France and Italy, the building trades are fully employed, and in Great Britain they have been much more nearly so than any other group. Architects have concentrated their attention on working men's homes as never before. Standardization and quantity production have been invoked to reduce costs, while much ingenuity is being spent in avoiding monotony.

## THE HOUSING STANDARD

There is surprisingly little difference in accepted standards. Great Britain has undoubtedly set the highest—living-room,

three bed-rooms, scullery and a bath, with a parlor fast assuming its place as one of the minimum requirements. In France, Belgium and Holland, it is living-room, three bed-rooms, with a laundry or scullery, the parlor being rare, and the bath wholly exceptional unless as a communal service. In Italy the multiple dwelling is still preferred to the cottage, and the standard apartment consists of living-room, with two or three bed-rooms, and often a sort of scullery-kitchenette. Everywhere there are electric lights, running water in the sink, and a sewer-connected water-closet.\* The presence or absence of clothes-closets and cupboards seems to depend largely on the extent to which women have been consulted. They are most prevalent in England and Holland. Ceilings are higher in France than in England, and in Italy they are highest of all. Italian rooms have also a larger average area than those elsewhere, but the average number of rooms per family is less in working-class houses.

The garden city maximum density standard of 12 dwellings to the acre (30 to the hectare) seems to be accepted everywhere. If Mr. Ebenezer Howard had accomplished nothing else in his useful life, he might well feel he had not lived in vain.

The modern British housing movement has been greatly blessed in having an architect and town-planner of the high calibre of Mr. Raymond Unwin preside

\*Some of the continental types, though not insubstantial, would be strongly objected to by American tenants on the score of discomfort. The location of the water-closet is also sometimes open to criticism.

over its early destinies. The compelling charm of Hampstead, Letchworth, and others of his creations have set a standard which preserves England from incalculable ugliness and minimizes experimental eccentricities. Indeed to me the tremendously impressive thing in British housing progress is not so much the half dozen show places that they take strangers to see, as the large and small groups of cottages that have gone up all over the country—just “ordinary local authority housing schemes,” they tell you when you ask. You cannot take the smallest trip in any direction without seeing them. There are four or five thousand of them, and the island is not very big. Grant that many of the cottages are copied from the Unwin designs (why not, since they are good designs?), and that many of the lay-outs are commonplace (so are the majority of people), the fact remains that they are good, comfortable, well-built cottages, much better built than those the speculative builder was wont to turn out for middle class occupants, and in much better taste.

NUMBER OF DWELLINGS BUILT

*Great Britain.* It is all very well to talk about the “failure of the British housing program,” as has been done in the United States in varying tones of “I told you so.” Our British cousins get back at us by making equally complacent observations on the “failure of American prohibition.” If they had not imprudently announced that they were going to build 500,000 houses, nobody would have dreamed of calling it a failure when they decided on a halt at 215,000 or thereabouts. At all events, if we could only have a few such failures at home, we might see the end of our housing shortage. No other country has ever started so big a housing program as Great Britain has already carried out. And anybody who thinks Great Britain has finished has another guess coming to him. Scotland has already received permission to keep on building for two years more, and a large section of the English public intends to see that England is not discriminated against. Undoubtedly the provisions of

the Housing Law of 1919 will be modified, but the housing program will go on.

Here is the British accomplishment since the war, *i.e.*, since the latter part of 1919, when the necessary legislation was passed, to October 1, 1922, a period of barely three years.

Undertakings of local authorities, urban and rural.

Dwellings completed .....	141,231
Dwellings under construction.....	21,997
Dwellings with plans and bids approved	4,570

Total ..... 167,798

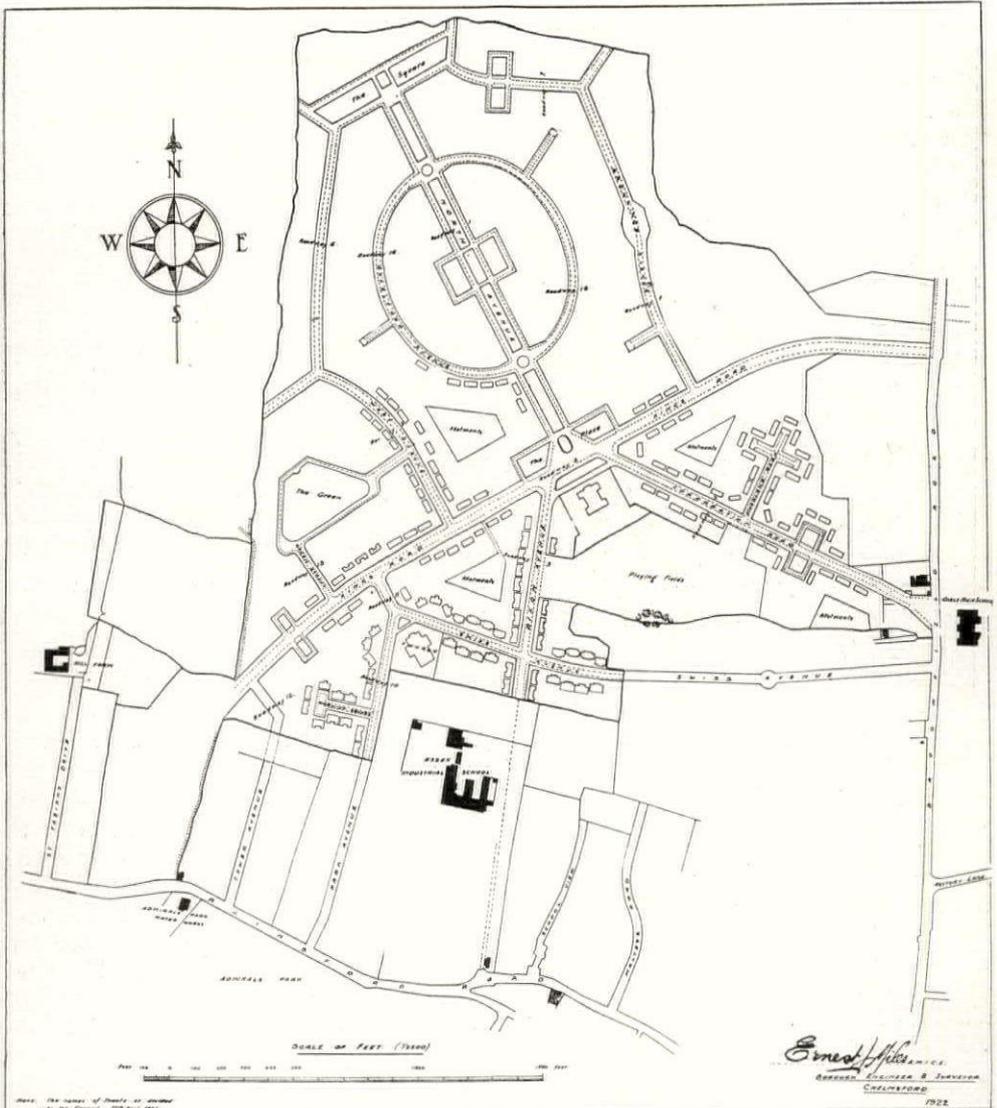
In addition, about 4,000 houses have been built during this period by Public Utility Societies which had government loans and an interest subsidy, and about 40,000 by private builders, who had capital subsidy but no loans.

*France.* It must always be borne in mind in speaking of France, Belgium and Italy that their post-war housing problem has been immensely complicated by the need of rebuilding at once the areas laid waste during the war. France had more than 600,000 dwellings to rebuild; Belgium had 80,000; Italy perhaps 200,000. Rather more than half of this great work has been accomplished in France about four-fifths in Belgium and three-fourths in Italy\*

Merely in the number of dwellings constructed in France during the last three years, the British output has, therefore, been exceeded by about one-half. But, of course, the two achievements are not in any real sense comparable. The story of the rebuilding of the devastated areas is an inspiring one, but it is a story apart, which does not concern us here, except insofar as, very obviously, if that enormous amount of energy, technical, industrial and financial, had not been absorbed in rebuilding old houses, the new work undertaken could have been, and doubtless would have been, on a much larger scale.

There has been some building, however, in the devastated regions which does concern this study, where, instead of simply

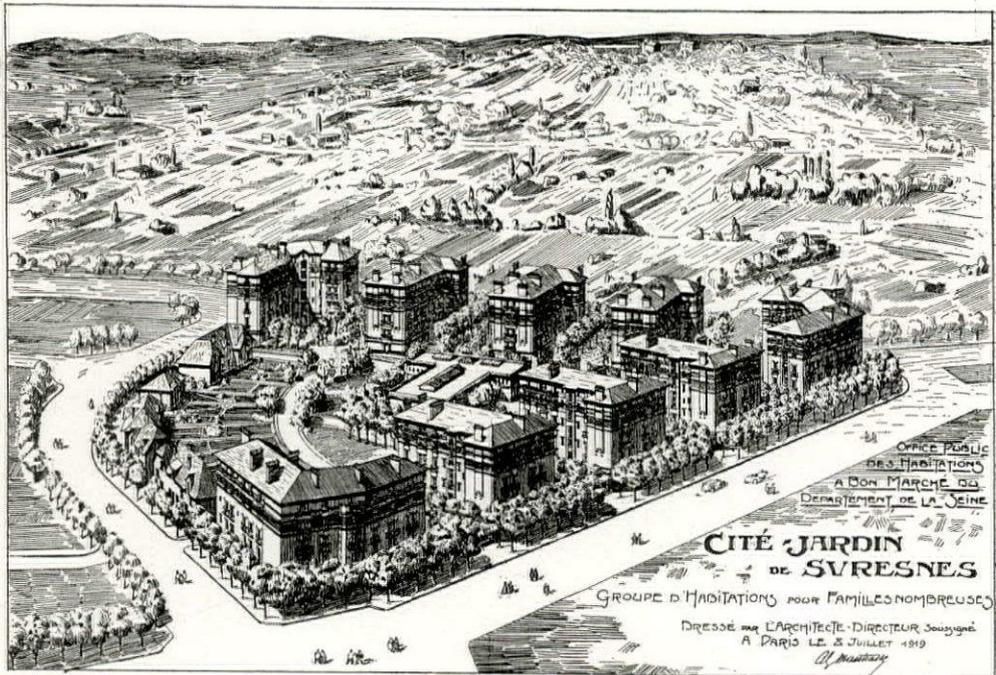
\*These figures are only roughly approximate. The responsible officials are too busy rebuilding to publish reports.



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A typical local authority "Boarded Barns" housing scheme for the garden suburb of Chelmsford (20,000 inhabitants), Borough of Chelmsford, Essex, England. It was planned for 1,000 cottages, but has been halted for the present at 280.



Workmen's apartments—French government housing development at Suresnes, near Paris.

reproducing the old houses and the old streets, something different and better has been evolved. Especially is this true of the series of garden villages and garden suburbs erected for its employees by the French Railroad Company of the North (*Compagnie du Chemin de Fer du Nord*),—32 in all, containing 12,000 dwellings and 60,000 people. The larger ones (Tergnier, Bethune, Lens, etc.), are complete little communities with everything new about them—streets, sewers, water-supply, churches, play-grounds, schools and shops, club houses, health centers and movies.

Equally is it true of the beautiful garden suburb of Rheims, Chemin Vert, built by a philanthropic society, the *Foyer Rémois*, of which Monsieur Georges Charbonneaux is president. This little community contains 600 cottages, besides a variety of social service buildings, and another, to be built at the other side of the city, will be nearly as large.

These are housing developments with the same standards and aims as the best

in the non-devastated regions, with the added merit of having been carried out in the face of overwhelming difficulties.

Outside the devastated area, the greatest effort is undoubtedly being made in and around Paris. Here are the latest figures for the City of Paris, acting directly and through its *Office Public des Habitations à Bon Marché*:

Dwellings constructed.....	1901
Dwellings under construction.....	4958
Dwellings for which plans are completed	2985
Total .....	9844

All these are in large, well-built, architecturally pleasing apartment houses, never more than two rooms deep and covering but 45 per cent of their lots. Under these circumstances, it will be seen that in spite of what appears to be excessive height (seven stories for the most part) every room is light and well aired.

The Department of the Seine, in which Paris is situated, but which, by agreement, operates only in districts outside the city limits, is putting up a whole circle

of exceedingly attractive garden suburbs (Les Lilas, Arcueil, Drancy, Dugny, Nanterre, etc.) in which the one-family cottage greatly predominates, although in a few cases (as at Stains and Suresnes), the multiple dwelling is also to be found. Where this occurs, it is not so high as in the city, four and five stories being the maximum, the amount of open space being much greater and the surroundings entirely park-like.

Figures for the Department show :

Dwellings constructed.....	1252
Dwellings under construction.....	963
Dwellings for which plans are completed	1100
	—
Total .....	3315

The *Office Public* of the suburban town of Puteaux has 762 dwellings under construction. We have therefore a grand total for the Department of the Seine and Paris of about 14,000 dwellings.

The foregoing is by no means exhaustive of French housing effort. There are 106 *Offices Publics des Habitations à Bon Marché*, all but 14 of which have been established since the war. A number of these are carrying out building schemes and others are preparing to do so.

There are also 487 limited-dividend housing societies, 283 of them coöperative. Most were in existence before the war, and most, because of building costs, are at present quiescent. Not all, however, and the aggregate of their accom-

plishment since the war is considerable.

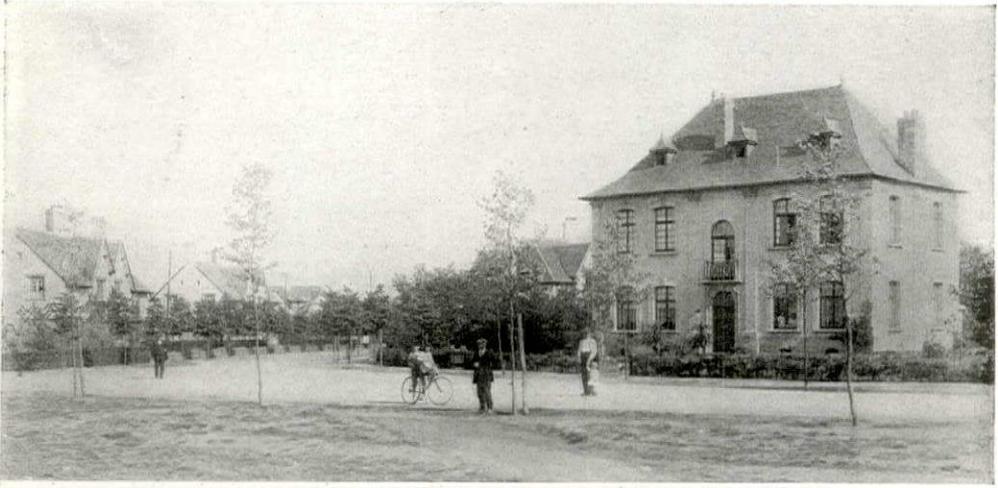
In spite of high costs, building continues under the Ribot law, which provides for loans at a low interest rate to the individual workingman who wants to own his own home. From 1919 to the beginning of 1922 these loans totalled 26,714,000 francs, and have resulted in the construction of several thousand small houses. The movement has been gathering momentum through 1922, but figures are not yet available.

*Belgium.* If I were awarding a palm for the greatest housing accomplishment in proportion to population and in spite of war-created difficulties, it would go to Belgium.

The housing work in Belgium is admirably organized with a strong central agency, the *Société Nationale des Habitations à Bon Marché* (which is not a society at all, but a government housing office) working through local housing societies, whose function is to build and manage workingmen's houses. An interesting balance is kept between national and local, public and private. All this was created by a legislative act of 1919. The *Société Nationale* came into being in the spring of 1920. The local societies, to the number of 197, have been created since, on local initiative or as a result of national stimulation. Some have built, some are building, some are still in the stage of making plans. At the close of



Semi-detached cement block houses with red tile roofs built for its workmen by the French Railroad Company of the North, outside the completely ruined city of Lens.



WINTERSLAG COAL MINING COMPANY, GARDEN CITY, NEAR GENCK, BELGIUM.  
Officer's house to the right. Miners' cottages (semi-detached) to the left.

1921, 7539 new dwellings had been completed, and about twice that number have been built during 1922. Figures are not available for the number of houses under construction or planned. To make these numbers comparable in proportion to population, they would have to be multiplied by five for France, six for Great Britain and fourteen for the United States.

The characteristic housing activity in Belgium before the war had been through loans to workingmen by the General Savings Bank (*Caisse Générale d'Épargne et de Retraite*) by means of which over 60,000 workingmen had become homeowners. Since the war these loans have continued, but owing to the high cost of building, they have been mostly in cases where the workingman took advantage of his high wages and the disgust of his landlord over rent-restriction, to purchase the house he was living in. They did not, as a rule, represent new construction. The government has recently (August, 1922) increased the maximum amount of permissible cost of a house for which loans could be granted, to 25,000 francs in the larger centers of population. Even before this was done, 3000 workingmen became house-owners through the help of loans from the Savings Bank in 1919, 6,600 in 1920 and 5,400 in 1921.

*Italy.* Turning to Italy, whose hous-

ing work has attracted less attention in the United States than it deserves, we note that, with government assistance, a *two-and-a-half billion lire* program is being carried out. (Something over half a billion dollars at normal rate of exchange, or 125 millions at current rates). As a result, a few cottages and garden suburbs are going up, and many thousands of apartments. Activity centers at Rome, but is not confined to the capital city. As nearly as can be estimated (exact figures are lacking), the post-war construction, finished or underway, will total about 40,000 dwellings.

Anglo-Saxon housing reformers may disapprove of multiple dwellings, but no one can deny the excellent quality of the new Italian apartment houses, whether from the structural, the sanitary or the aesthetic point of view. The extensive use of grass and shrubbery in the court yards and of flowers in window boxes is a particularly attractive feature.

*Holland.* Holland, of course, has had an easier problem than her neighbors. She has had no war-devastated regions to rebuild, no war taxes to pay. Her currency is at par. It is only natural that she should have come nearer than any of the other countries mentioned to solving her housing problem. This is not to deny that she deserves high credit. Judged by the same standard, we ought to

be measurably near the goal ourselves, but, alas, we are not.

Here is what Holland has done. From 1915 to 1921 inclusive, she built, with government assistance, 129,042 dwellings, and the estimate for 1922 is 45,000—in all 174,000; or if to facilitate comparison with other countries, we deduct the houses completed to the end of 1919, we still have an output of about 107,000 dwellings in the last three years. According to a housing census made in 1919, that will still leave a shortage of some 57,000 dwellings. But with the momentum already acquired, the extinction of that shortage may surely be said to be in sight.

The population of Holland in 1920 was only 6,841,155—not much more than that of the City of New York. To have equalled the Dutch performance in proportion to population, Great Britain would have had to produce during those three years 642,000 dwellings, or three times as many as she actually built, and we in the United States would have had to construct no less than *one million six hundred thousand*. And we think we are hustlers!

If Holland can keep the pace till the qualitative need is relieved as well as the quantitative, she will indeed have established a world record.

#### COMPARATIVE COST OF BUILDING

It is well understood by now that the rise in building costs was a world-wide phenomenon from which neutral nations suffered as well as belligerents. Among belligerents, those suffered most who had the lowest rate of exchange. Moreover, the high peak came at approximately the same time everywhere. We thought our inflated prices collapsed because of the revelations made before the Lockwood Committee, and surely they must have helped. In England, prices took a sensational tumble when the Minister of Health announced a halt in the government building program, and the causal relation between the two phenomena can hardly be questioned. Yet similar, if less sudden, drops were taking place in France and Belgium and Holland, where these incidents could have had no appreciable effect.

Thus in England in 1914 a cottage could be built for £250. At the end of 1920 it cost £1100. It can now be built for about £400.

In Holland, a workman's cottage could be built before the war for 2000 florins (about \$800). At the end of 1920 it cost three and a half times as much. It has now dropped to about twice the original figure, or 4000 florins.

These figures are very like ours in the United States, except that our highest peak came a few months earlier.

So did that of France (July, 1920) when building costs were five times those of 1914. The present coefficient is between two and a half and three. Thus the pre-war 6000-franc cottage soared to 30,000 francs, and can now be built for about 17,000 or 18,000.

The Belgian experience is very similar to that of France, but the peak and present cost are both a little higher. The Belgian rate of exchange has also kept close to that of France, but generally a little lower.

In Italy the pre-war cost in well-built apartment houses was 1500 to 3000 lire per room. Now it is five or five and a half times as high, or from 9,000 to 15,000. At the highest peak, prices rose to six times those before the war.

No one expects building costs to get back to pre-war levels. The difficulty is to guess right at what point they will become stabilized.

#### MODE OF FINANCING

Almost everything that is being done in the way of housing is being done with government aid. The only exception that I have been able to find is in France, where some of the leaders of the mining and metal industries have established a credit society disposing of a hundred million francs, which is lent at market rates to employers in those industries who wish to build homes for their work people and who are unable to secure a loan from the government. This organization bears witness to the initiative of the leaders of French industry. But it stands alone and has had, so far no imitators.



MUNICIPAL SMALL HOUSES, ROTTERDAM.  
Dahlen, Architect.

With this exception, how is working-class housing financed?

We cannot go into details, but must content ourselves with enumerating the main features, country by country. Note the similarities and the differences. It should be stated, once for all, that in no country is the housing subsidy accepted as a permanent policy. It is an emergency measure, called forth by abnormal building costs, and in some countries it has already nearly reached its term.

*Great Britain.* Nearly all the work has been done by the local authorities. These pay minimum market rates for their money, whether they get it from the national government (Public Works Loan Commissioners) or raise it by the issue of local housing bonds or borrow it from banks. Plans, costs and rents have to be approved by the Ministry of Health. Rents are based on the rent of similar houses built before the war. The difference between this rent and the economic<sup>†</sup> rent is covered by annual subsidy. Of this, the local authority contributes no more than can be covered by a penny in the

pound rate,<sup>‡</sup> while the national treasury makes up the remainder. Note this undetermined amount for which the nation has signed, so to speak, a blank check. It is this feature which has called the halt in the building program. There has been much exaggeration as to what it is going to cost. The Geddes Committee estimate of £10,000,000 a year for 60 years, which has been widely quoted, is based, as has been pointed out by Mr. Aldridge, Secretary of the National Housing and Town Planning Council, on the suppositions that all the dwellings are being built at the high-peak price of £1100 each, and that all the money borrowed was for 60 years without a break at 6 per cent, neither of which is true. Even if the estimate were correct, it might be argued that national health and industrial peace would be cheap at the price.

Nevertheless, the desirability of accomplishing the same results in a more economical manner seems obvious. The division of responsibility appears theoretically and practically unsound. Since the

<sup>†</sup>The term "economic rent," as used in European housing literature, means, not the commercially profitable rent which will induce investment, but the at-cost rent which will enable the house to pay its own way without expense to the tax payer.

<sup>‡</sup>For the benefit of those to whom this phrase is not clear, it may be stated that "rates" are the nearest British equivalent of our local taxes, but instead of being levied on the capital value of real estate, as with us, they are levied on its rental value. One penny in the pound or 1/240th part of the rental value, is a very small tax levy.



MUNICIPAL HOUSES (POURED CONCRETE), ROTTERDAM.  
Hulsebosch, Architect.

local authorities are building and managing the houses, they should be able to count on a definite amount of national help, and beyond that should be responsible for the deficit. On the other hand, prices have now fallen to the point where it would seem that an economic rent must be nearly, if not quite, attainable.

*France.* Government subsidies in France are given in two forms—a direct capital subsidy not to exceed one-third of the cost of the housing project, and an interest subsidy covering the difference between 2 or 2½ per cent and what the Savings Bank or Bank of Deposits, which make the loans, are in the habit of receiving. The builder may be either a limited-dividend housing society (corresponding to the British Public Utility Society) or an *Office Public des Habitations à Bon Marché* (corresponding to the British local housing authority). There is also an indirect subsidy (this is part of the permanent housing legislation) in the form of tax exemptions for 15 years (formerly for 12 years). Subsidy and loan together cannot exceed 85 per cent of the total and are dependent on two-thirds of the dwellings being rented to *familles nombreuses*,—those having four or more children under sixteen. The total

national expenditure for loans and subsidies is limited for the present to 300 million francs, and as a matter of fact, existing need for economy is such that only a small part can be made available at any one time. Competition for that amount is very animated, and the volume of accomplishment will be necessarily small until the devastated regions are rebuilt, reparation questions settled and a balanced budget secured.

*Italy.* In Italy the government subsidy is wholly an interest subsidy. The National Credit Institute for Coöperation has lent 130 million lire and the Bank of Deposits over a billion lire for housing during the last three years. The housing society, which is the borrower, may have to pay only 1.60 per cent for 50 years for interest and principal, while the government pays 3 per cent to make up the difference between that and the rate at which the money is obtained. No more money can be lent now without further legislative action, but this is expected to take place. The present charge to the treasury is 73 million lire a year. But this is probably less than the government would have had to spend in increasing the salaries of its employees if it had not gone in for housing instead. And there can be no

doubt that more good is accomplished in this way. The actual building is done by societies, mostly coöperative, though some are philanthropic or governmental. Some building is also being done directly by communes.

*Belgium.* The subsidy given is, as in France, of two kinds corresponding to principal and interest. The national government makes an out-and-out gift of not-to-exceed one-fourth of the cost. In addition it lends all the rest of the money necessary at 2 per cent. That is, it gives as a subsidy the difference between two per cent and what it has to pay for the money. Even then, it does not expect housing budgets to balance entirely, and offers to carry a share of the deficit, provided the provincial government, the commune, and the private citizens group, who must be represented in the local society, all lend a hand.

The amount available to the national government for subsidies has so far been limited to 175 million francs, but additions are expected to be made in the regular appropriations, year by year, and there seems little doubt that the housing program will be carried through substantially as planned. Belgium is fortunate in having an exceedingly able, energetic and influential man in the person of Senator Vinck at the head of the housing movement.

*Holland.* The Dutch housing work is done through housing societies, coöperative or philanthropic, and through city housing departments. The tendency here, as elsewhere, is for the relative importance of the municipal activities to increase. Up to 100 per cent of the money required is lent by the government at the current rate of interest of government obligations on the Amsterdam exchange—that is, at cost. Reasonable rent has been fixed for the present at 1/6 or 1/7 of the tenant's income. The national government shares with the municipality the difference between this and the economic rent. Before June, 1919, this sharing was on a fifty-fifty basis. Since then, the national government pays three-fourths of the deficit and the local government only one-fourth. Efforts are concentrated not

only on reducing costs, but on raising rents, as it is felt that many workers, with their increased wages, could really afford to pay more if they realized the importance of better houses. Falling building costs have permitted the national government to require that the rent charged in the newer houses should be increasingly near the economic rent. Since November 1, 1922, new houses must be planned to bring in 90 per cent of the economic rent. And there are provisions for a gradual raising of all rents, which will extinguish the subsidies long before the expiration of the fifty years which they would otherwise have to run.

In 1921 the nation's annual outlay for rent subsidies amounted to 8,332,081 florins (\$3,416,000). There was also a considerable flat subsidy to private builders of middle class houses. At the highest, it amounted to 2,000 florins per dwelling, but it has now been reduced to 300. This is not a sufficient incentive to the speculative builder. So the general understanding is that middle class building is at an end for the present. The limitation of rent subsidies to 10 per cent will slow up the working class building, but will not stop it. Rotterdam and the Hague have nearly reached the goal of building houses for which an economic rent can be charged. Amsterdam is in a more difficult position because of the excessively high cost of land there, most of it being made land on a foundation of piles.

It would be interesting to know which government system costs the tax payer least per dwelling, but it is almost impossible to find out, for one must consider all the contributions of public bodies, national, provincial and local, and one ought in fairness to take account of tax exemptions, whose cost to those who do pay taxes can only be guessed at. Moreover, the unit cost of a house depends so much on the date at which it was built that one is dealing with ever-shifting figures.

Theoretically, the English and Dutch systems are similar, since in both cases we find a rent subsidy system in which the city takes part, but the nation does most. In practice, it seems to me, the

Dutch system has worked more smoothly, and the cities have contributed proportionately more. Both countries have been drawn into subsidizing private builders in a manner somewhat expensive to the taxpayer and of doubtful value to the public. In both countries this feature is now at an end. Of course the great number of unemployed in England has made it impossible to raise rents as much as has been done in Holland. On the other hand, had Great Britain carried out its housing program on a scale proportional to that of Holland, the number of unemployed would have been greatly reduced.

The three Latin countries resemble each other in paying interest subsidies, which after all amount to much the same thing as rent subsidies, except that it is easier to increase rents gradually than to reduce interest. Italy gives no subsidy as to principal. Both the others do.

#### ARCHITECTURE.

Experimenting in building materials is largely at an end. Red bricks and cement blocks with or without stucco covering, divide the honors. Red tile roofs are largely in the ascendant. Floors are of oak or pine, except in Italy, where they are generally of tile. The living room is sometimes tiled in the other countries. Scullery and laundry floors are tiled or cemented.

With trifling exceptions, Great Britain is building only one-family cottages. This is also the favored type in France, Belgium and Holland; but in large cities multiple dwellings are considered necessary. In Italy they are preferred.

As to architectural style, allusion has already been made to the wide and beneficent influence in Great Britain of Mr. Unwin's work. On the continent also it has been carefully studied and has undoubtedly exerted great influence without being slavishly imitated. Each country, and indeed each region, jealously preserves its own historic types of village architecture, while borrowing ideas freely from the English village in grouping, layout and sanitation.

French, Belgian and Dutch garden villages differ from each other and from the English, but the best of each is very

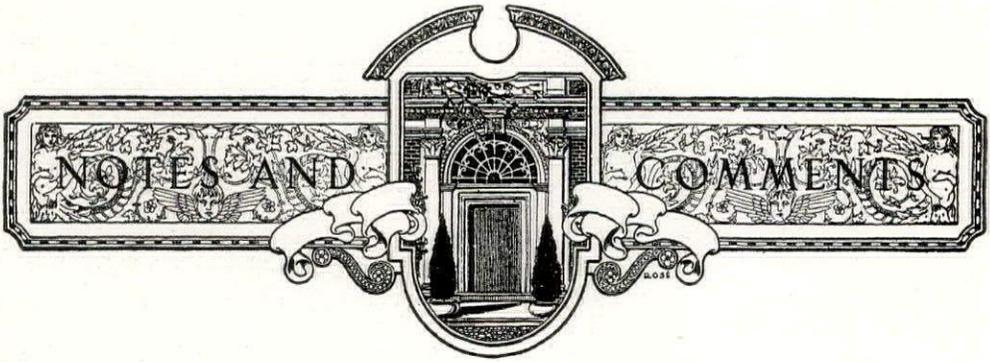
charming, and a certain (even if remote) family resemblance connects them all. Italian garden suburbs on the other hand are quite different in conception and indeed in purpose. They are middle class rather than working class developments and are wholly *méridional* in architecture. Instead of the familiar one-and-a-half story cottage in pairs or rows or groups, we find a two-and-a-half story detached villa with a still-higher belvedere, though the villa may sometimes house several families.

Of the high quality of the French and Italian apartment houses, I have already spoken. Something I like very much about the Belgian apartment houses which I have seen is that they do not go above four stories. This also seems to be true of recent Dutch houses.

Architectural styles are conservative, except in Holland, where an ultra-modern school has arisen, especially at Amsterdam, which is stirring the imagination of the younger men and women to great enthusiasm. It has left cottage architecture reasonably alone so far, for which I cannot but be grateful, for Dutch cottages are altogether delightful just as they are—with their red brick walls and their red tile roofs and their brilliant touches of green or orange, lined with black, on doors and shutters.

Whatever we may think of modernist architecture, it is a sign of abundant life. Under its ferment is a wonderful mass-movement—the claim of the toilers to health and happiness—the response of society. In reply to it, not tens of thousands, but hundreds of thousands of well-planned cottages are going up in Western Europe to make homes—real homes—for the people—with roses by the front door and cabbages and turnips in the garden plot, with schools and playgrounds and tennis courts, with movies and health centers and libraries and parks.

We shall wake up some morning and see clearly that the children of workingmen in Western Europe are being born in better homes and among pleasanter surroundings than the workingmen's children of America. And then perhaps we will do something.



**Fifth Avenue  
Association  
Gold Medal  
Award**

The United States Mortgage & Trust Company was awarded first prize by The Fifth Avenue Association of New York for the best building erected in the fifth avenue section in 1922.

The prize, a beautiful gold medal, was given in recognition of the company's recently completed bank building at Madison avenue and 74th street, formal presentation being made at the association's annual dinner at the Hotel Waldorf by Mr. Will H. Hays, toastmaster, to Vice-President Henry L. Servoss, representing the trust company.

The architecture, in the style of the late English renaissance, is simple yet dignified and distinctive. The plans were prepared by Mr. Henry Otis Chapman, of New York. The building is considered one of the finest and most modern banking structures in the country. Much of the work of supervising the construction was in charge of Henry L. Servoss, vice-president of the United States Mortgage & Trust Company. The cornerstone of the building was laid just over a year ago.

As a complete banking unit the new building contains practically everything needed in the way of comfort, convenience and safety. Modern devices have been installed throughout. The United States Safe Deposit Company's vaults, which occupy a part of the basement, embody all of the latest features, such as combination emergency door and forced air ventilation in the main vault.

To meet the needs of women clients of the trust company, the new branch is equipped with a special Ladies' Department in charge of Mrs. William Laimbeer, assistant secretary of the company. This de-

partment is provided with a special section of the main banking floor, which contains a rest room, retiring room, in fact, a whole suite, done in the most attractive manner. One striking feature of the decorations of this department is the Adam mantel forming the center around which the ladies' room is furnished. This mantel came from an old house in St. James street, near the Palace, in London.

The officers' desks are located at the southern end of the main banking room, looking out upon 74th street. The rest of this floor is given over to the tellers' cages, which are all finished in solid bronze. On the mezzanine floor are the accommodations for the girl employees.

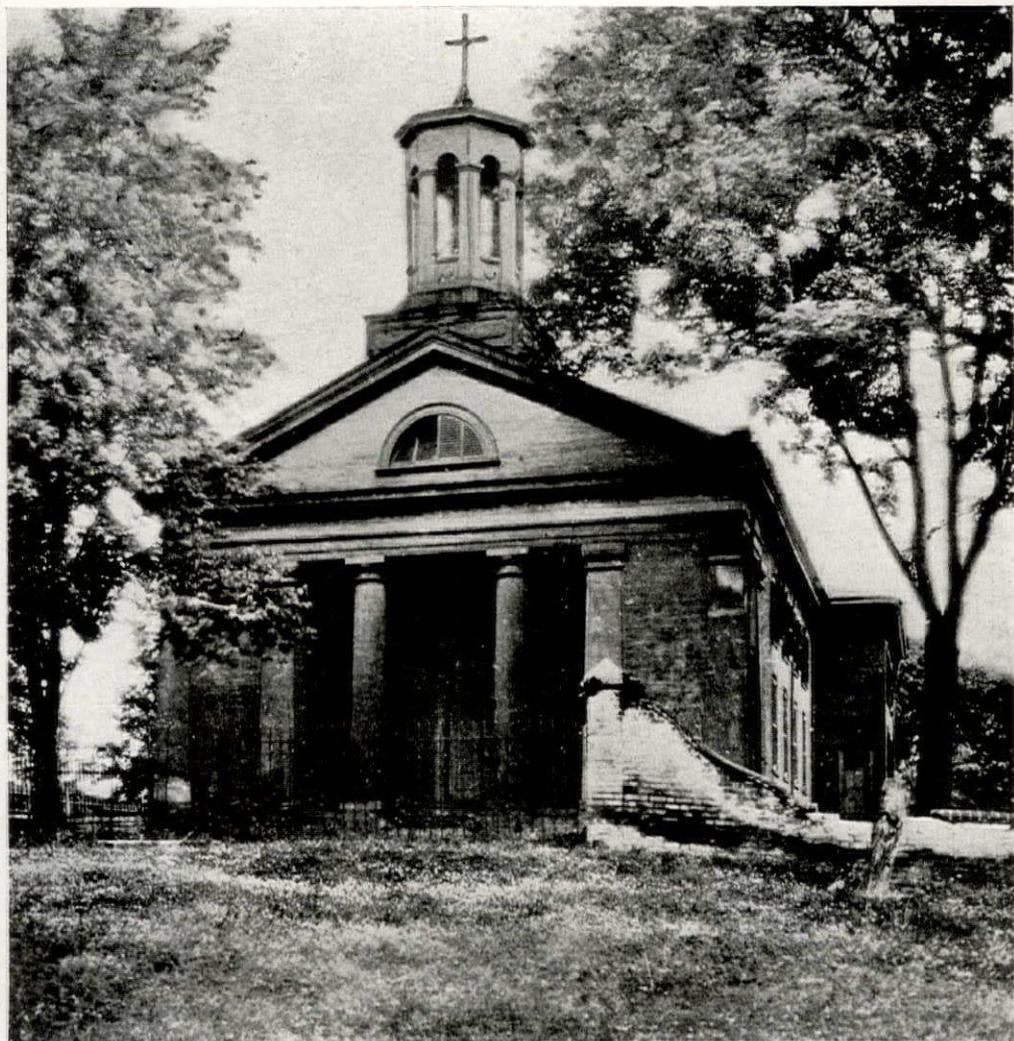
The second floor is divided into several parts, one of which contains the kitchen and lunch room to be used by the employees. The main working space for bookkeeping is located on the second floor and is extremely well lighted and ventilated. It is connected with other parts of the building by telephone, telautograph, and pneumatic tube system.

**A Church  
Designed by  
Jefferson**

The single design for a church by Jefferson, that of the Episcopal Church in Charlottesville, demolished about 1895, has hitherto been known to the profession only by literary reference. His grandson,

Thomas Jefferson Randolph, wrote to Jefferson's biographer, Randall: "He drew the plan of the Episcopal Church in Charlottesville." Bishop Meade, in his "Old Churches, Ministers, and Families of Virginia," wrote in 1857:

"The plan of the Episcopal Church was furnished by Mr. Jefferson, and though far from being the best, is much better for the purposes of worship and preaching than most of those



EPISCOPAL CHURCH IN CHARLOTTESVILLE, VIRGINIA.

Designed by Thomas Jefferson.

which now come from the hands of ecclesiological architects, who, if hired to injure the voices and energies of ministers, and to frustrate the purposes for which temples of religion are built, could not have succeeded much better than they have done by their lofty ceilings, their pillars, recesses, and angles, besides the heavy debts into which they have led their employers. The church at Charlottesville has been recently enlarged and much improved."

Contemporary letters and descriptions make it clear that the building was begun in 1824 and completed in 1825.

When the folio work "Thomas Jefferson, Architect," was published, no view of the old church could be found, but one belonging to

Miss Emily Duke has now been called to attention by Mrs. Edward Walton. It shows the church with the additions mentioned by Bishop Meade, which we cannot doubt to have been the belfry and the wing at the rear.

The main body of the church is an interesting example of Jefferson's later style, based on the temple. The fundamental idea of adapting the temple form to modern practical uses had been his, in the Virginia Capitol, 1785, and in the University of Virginia nearby, 1817, but its use for churches had already begun elsewhere before the Charlottesville example, for instance, in St. Paul's, Boston, in 1820.

As always with Jefferson, Roman forms retained the preference, although the Greek re-

vival had already long begun in the work of Latrobe. There is much of the austerity and sturdiness of Chalgrin's St. Philippe du Roule, which Jefferson had known in Paris. Simple as the façade is, it is full of dignity and rhythmical proportion. Perhaps not a bad model, even now, for our ecclesiastical architects.

FISKE KIMBALL.

### The Summer School at Fontainebleau

The work so well begun by the late Lloyd Warren in connection with the three-month Summer School at Fontainebleau for American architects, painters and sculptors has met with encouraging appreciation from the professional schools throughout the country, according to Mr. Whitney Warren, who is chairman of the American Committee for the architectural section. It is hoped that the enrolment, limited to 100 pupils, will be completely filled, and the scheme can hardly fail to have the most gratifying and far-reaching results.

It would be difficult to find a more delightful or inspiring *entourage* for such a school. Fontainebleau itself, 37 miles from Paris, has for generations been the chosen haunt of French landscape painters, and the famous Forest is perhaps the most beautiful wooded tract in France. The Palace, in one of whose wings the studios will be located, was designed and built by Gilles de Breton for Francis I, about 1500. From Benvenuto Cellini, Court Jeweler and Goldsmith for a time at the Palace for Francis I, down to Corot, Millet and Rousseau, leaders of the Barbizon school, great names in the fine arts and in statecraft, great kings and emperors, have played their part in and around Fontainebleau and have left an indelible mental and physical imprint upon the Palace and the surrounding country. With such surroundings, saturated with the history of the past, he would be but a dull student who did not feel a quickening inspiration, and who did not bring back with him to America many ineffaceable memories, together with an enhanced capacity for good work in his future profession.

### The Beautiful Necessity

life by analysis or by exposition, ex-

cepting that considerations of its Protean expression may differ in the relative importance of its phases. Such a fact and its evolutions, developed coherently, places Mr. Claude Bragdon's "Beautiful Necessity" upon a sound foundation and any exceptions taken to his deductions can be relegated at once into the realm of personal opinions rather than of confuting arguments.

Mr. Bragdon, in his admirable conclusion, says that "Facts are not useful to establish a hypothesis, they are used rather to elucidate a known and accepted truth."

The fact upon which his book is based is also a known and accepted truth.

Simply stated it is this, the Arts are of man's production and therefore a part of him, and man is the product of and a part of the universe. Its laws apply to him and his work, violation of its laws are unproductive, futile and transitory, and antagonistic to the serenity which is coincident in the Beautiful Necessity of obedience to Nature's Laws.

There is in all men, to a greater or less extent, an inherent appreciation of these laws, and the results of violation are to him erratic, undesirable and monstrous. Lawlessness is negative. Beauty is born of wise acceptance and positive obedience.

As Mr. Bragdon states, "Art is at all times subject to the Beautiful Necessity of proclaiming the world order."

He elects to use as his medium of exposition of the truths of that order Theosophy, the knowledge of God, of the Self of which "Art is the expression in terms of sense" and the unique value of his work is that he deliberately passes over with a mere recognition of the fumbling, empirical experiments of the growth of architecture by construction, and analyzes acknowledged achievements as best exemplify the world order.

The choice of Theosophy as a medium has not only provided Mr. Bragdon with a consistently simple and excellent classification for the manifestations of the world order, but it has enabled him to treat his subject from the highest plane, that of the "Unity of science, art and religion," as shown in the ultimate efforts of man. His conception deals with permeating spirit as transcending and controlling material expression yet being of necessity in harmony with it. It is idealism which grows from, but transmutes materialism. Therein is its greatest value, and its greatest evangel.

The consecutive statement of the integral subdivisions of the Unity is convincing and logical and as it enters the realm of "Changeless Change" is of its very nature subject to differences of interpretations and of opinions which

have been disposed of as little account.

Idealism, especially that of religious fervor, often searches into unknown vistas through mysticism, as science does through speculative research. It is the assumed mystic derivations of practical exigencies which at times fail to be convincing in some of Mr. Bragdon's illustrations, such as the use of the Vesica Piscis in the plans of cathedrals of which the actual building has extended over many years. It is possible and natural to read into masterpieces of the past attributes which may not have occurred to the builders. It would be interesting for instance to ascertain the effect of earthquakes upon some of Mr. Goodyear's careful computations of the subtlety of medieval false perspective, but after all these are minor considerations, and in no way affect the fact that any order is better than no order, and that acknowledgment of the world order is coincident with beauty. Arithmetic and Geometry are merely an analytical statement of the elemental expressions of order. Mr. Bragdon has performed a distinct service in laying stress upon Duality or Polarity, which he considers is more than mere contrast. A decision which depends upon the definition of contrast.

When the historical facts in relation to architecture are related to the thesis, there must of course be differences of opinion. That the Greek architect was at liberty to improve on the work of his predecessors is undoubted, in fact he considered it his duty so to do, but that he was unhampered by tradition until the time of Iktenos is not the opinion of M. Coulange in his *Cité Antique*. The debt owed by Greece to Egypt is comparatively small, as its artistic stimulus came from the Ionians.

Nor was the Greek sensitive to the unity of scale, excepting in the individual object, as the temples at Girgenti and elsewhere testify. In the wish to find the masculine and feminine elements in architectural factors, the examples are sometimes confusing, the interpretation being influenced by the desire. For instance, why is the lintel IN and the horizontal abacus YO, except in its relation to the echinus? And why is neutrality attributed to the arch "which never sleeps?" It represents the intermediate between the vertical and the horizontal and seems to demand some other term, perhaps YOIN or INYO, as the third member of the trinity.

The chapter upon Changeless Change; Consonance, Balance, Rhythm and Radiation is admirable.

That upon the Bodily Temple is the natural result of the Theosophic point of view. It is full of imaginative conceptions, some of which are indisputably true, others, such as the comparison of the human figure in profile with

Giotto's Campanile and the Parthenon column are far-fetched. But the Rosicrucian mystics transfused the lifeblood of their religion both by symbol and suggestion into the entity of their work, and by so doing, raised it to a much higher plane than that which, while it obeyed the world order, lacked the spiritual imagination which is the ultimate flower of man's achievement. To read into stones and mortar the aspirations, the dreams, the convictions of man's brain, whether they be fantastic or inspirational, is justified by the noble intention, and to consciously image these aspirations is the crowning achievement in Art. The first Art is of the Earth, the last is a living Spirit.

Mr. Bragdon's book is full of felicitous statements. "Music and Architecture alone of the Arts are creative, the other Arts are recreative."

"The differences between Music and Architecture are those which exist between time and space."

"Art is idealized creation."

"Supreme architectural excellence is fitness, the perfect adaptation of means to ends and the adequate expression of both."

"For enjoyment it is not necessary that meanings should be fathomed—it is only necessary they should be felt."

"Art is the method of nature carried into those higher regions of thought and feeling which man alone inhabits."

"A happy inspiration is worth all the formulae in the world."

It is well that the "higher regions of thought and feeling" should be called to the attention of the reader and placed in their rightful position at the apex of the structures of Art; especially well, at this day of disorderly phantasmagoria, that they should be shown to be thoughtful and willing servants and thereby become supreme casters.

It is well to ennoble the conception of Architecture by placing it upon its pedestal of being one of the crowning creative achievements of man, that it should be approached and matured with reverence and that no ardent study nor persistent effort is too great to be devoted to it.

It is because Mr. Bragdon's book is so cogent a statement of the means by which attainment may be reached, that it is worthy of his subject and his profession.

C. HOWARD WALKER.

Mr. Irving D. Harris, architect, has opened an office at 304 City National Bank Building, Galveston, Texas. He will be pleased to receive manufacturers' samples and catalogues.

**Two  
Belgian  
Views of  
American  
Architecture**

The Société Centrale d'Architecture de Belgique recently celebrated its fifth anniversary by organizing an international exposition. All the European countries sent delegates; Japan was represented by Matsuichi Doi Miura and Washio; Uruguay by Belloni Gadia, and the United States by Cass Gilbert, Francis R. Allen, Glenn Brown, William Rutherford Mead, and George Oakley Totten, Jr.

An exhibit of several hundred plans, drawings and photographs from the United States illustrated the evolution of architecture in American during the last forty years.

Commenting on the exhibit, Sander Ferrouni, the art critic of *L'Indépendance Belge* called attention to the remarkable degree to which trans-Atlantic architecture had been influenced in design by French, Italian, Flemish, and English art. "The typical examples offered—palatial residences, hotels, capitols, banks, churches, city halls, and country houses, factories, hospitals, universities, stadiums, lighthouses, and department stores—because of their tremendous proportions arouse a sense of amazement in Europeans, for as a rule they far surpass in size even the largest edifices of the old world."

Yet one can scarcely say that Americans have developed a characteristic type of building; nor can one discern in anything they have produced a development of lines and forms which will ultimately give rise to a new style in architecture. Their buildings are a composite of all styles, a mixture in which the elements are not blended. American architects borrow generously from antiquity, from the Romans, from the Renaissance, from the eighteenth century, from the architecture of the Empire. First and last, it is the Gothic which occurs most insistently. Everything that they build possesses a certain power, often well balanced, always audacious. Their edifices show slight inventive faculty, and even less sensitiveness. In short, "American architects are builders, not artists."

Another Belgian critic writes in the *Brussels Gazette*: "We Europeans are wont to find fault with American buildings; we persistently refuse to see any beauty in them. Certain it is that skyscrapers, carried to an extreme development, as they have been in the New World, give a severe shock to the traditional tastes of Europeans; and in an Old World setting, they would undoubtedly

present a grotesque and deplorable sight. In the United States they are amply justified. In fact, of late years they have become a distinct style of building, which has secured a firm position for itself through sheer originality. The skyscraper genre moreover has learned how to adopt decorative motifs which save it from the heaviness of its first expressions. New York's enormous Municipal Building, for instance, with its crowning tower, is really a regal structure. Of the same lineage are some of the new hotels, notably the Traymore in Atlantic City, which recalls the palaces of Babylon and Nineveh.

But in addition to these buildings of a utilitarian character, American architects have to their credit palaces, temples, and stadiums where the inspiration of classic art is clearly discernible, in their admirable proportions, elegance, and artistic feeling. It would be difficult to conceive of anything surpassing, either in simplicity or decorative effect, the Massachusetts Institute of Technology, its magnificent colonnades reflected, as in a fairy phantasy, in the lake beside which the structure rises. Here, too, is a temple designed by a New York architect, in Romano-Byzantine style—and it is of that gem-like perfection which only a few buildings in the world have attained."

Among the exhibits were the drawings of the new Library for the University of Louvain, designed by Warren and Wetmore.

Mr. Arthur T. Remick, architect, announces the removal of his office from 52 Vanderbilt Avenue to 135 East 43d Street, New York City.

Mr. Joseph Weston, architect, is now located at 515 Hollywood Security Building, Hollywood, Cal., and will be pleased to receive manufacturers' samples and catalogues.

The co-partnership formerly existing between Robert L. Kane and Monroe R. Sandel, architects, 64 W. Randolph Street, Chicago, Ill., has been dissolved. Mr. Sandel is now associated with Mr. Arthur Foster, Room 608, 56 East Randolph Street. Mr. Kane will continue at the old address.

The partnership existing between Messrs. Duncan & Barron has been dissolved. Mr. C. Errol Barron has established his own office in the Guaranty Bank Building, Alexandria, La. Mr. Duncan will remain at the old address.