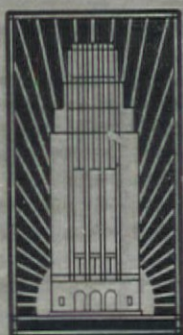


THE  
WESTERN  
ARCHITECT



ARCHITECTURE  
AND ALLIED ARTS  
MAR 1928



Beautiful and Permanent



ENTRANCE, FURNITURE EXHIBITION BLDG., CHICAGO  
ALFRED S. ALSCHULER, *Architect*

AMERICAN  
*Terra*  *Cotta*  
CHICAGO AND INDIANAPOLIS



# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVII

Number 3

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MARCH, 1928

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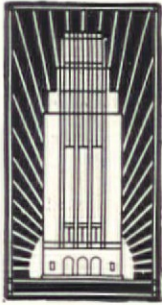
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PATIO  
LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS





# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS

Volume XXXVII

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Number 3

Why Public  
Building Architects  
Leave  
the Job

It is not a new situation, in fact it is a very old one—that is the interference of political interests and of politicians with the functions of the purely scientific and artistic work of city, state and nation. Chicago has just passed through one phase of municipal interference, much to the city's discredit. Now New York City and State are experiencing the result of this interference with the "architect in charge." In the city, school designing, and in the state the entire building program is involved. The resignation of the architect who, for several years, has executed the work of constructing schools that in the aggregate amounted to millions in cost, was followed by the annoyance of the common or garden variety of "investigation." It is the usual method by which those interested cause the removal of the person involved, in order that the political henchmen may have a free hand. The excuse in this particular case was that some roofs were said to leak. The architect, a member of the American Institute of Architects, and a capable practitioner, appointed by a previous mayor has been supplanted by others who are willing to take over the office under the conditions laid down by the political organization that controls for the time being. In the case of the State architecture, the story is an entirely different one. For several years Sullivan W. Jones, of New York, for the past sixteen years a member of the Institute, has had charge of the state building program. During his service he has allowed no interference in the conduct of his office. He performed his heavy and varied duties with credit to himself and the State, and to the honor of the Institute to which he belonged. From planning the disposition of bond issue moneys to the technical planning of new asylums, prisons, office buildings or medical institutes in what is said to be the "largest architectural program in the United States," his work included organization in a high degree. He conducted intelligent and painstaking investigation and research into methods of construction. He insisted that hospitals for the insane should be designed with scrupulous regard for their purpose and with the same attention to function as an industrial plant.

On the whole he organized his vast scope of work so admirably and skillfully that he won the approbation of his confreres and their sympathetic and ready assistance wherever they could be helpful. But after struggling against political interference from many quarters, Mr. Jones has resigned. The high type of the assistants on his architectural staff is indicated by subsequent events. His deputy, Mr. Sinnott, was appointed to succeed Mr. Jones. Almost instantly he resigned. Then followed the appointment as State architect of Walter G. Thomas, for five years Mr. Jones' assistant. Mr. Thomas also resigned. He said: "I could not accept as the important functions of supervision have been transferred, making the incumbent but a drafting room supervisor without control of the work in the field or assurance that drafted plans will be executed as intended. This situation makes the position untenable for an architect." Reviewing the case with a knowledge of ordinary political conditions and personnel it presents a barefaced attempt to control the vast sums that go into state building expenditure. The separation of the architect's office from the supervision of his work lays the basis for a worse manipulation of contracts than was seen even in the Pennsylvania State House steal of fragrant memory. These are by no means isolated cases of interference with the architect, who as a professional man, refused to meet the desires of those who misrepresent the people. But it is markedly evident that architectural influence individually and collectively, has been steadily growing. It is through the strict observance of the profession's ethical standards and honesty of purpose that rests the hope of the future in a better architecture.

The Institute's  
Fight for  
the  
Washington Plan

The average congressman or senator thinking more of a party advantage or of personal aggrandizement than the present and future good of the country they are elected to serve, it is left to those of high aspiration and unselfish purpose to do the "day's work" of supporting and forwarding measures vital to progress. Thus architects, who have no interest other than a desire for fine art advancement and with a patriotic purpose in



view, are continually interested in the moulding of the city of Washington into the finest of capitals. While congressmen who have its ultimate fate in their hands, walk the streets without giving a thought to its growth in civic beauty. The Colombian Exposition of 1893 brought the people of the United States to a realization that architecture was more than walls of brick or stone to house material possessions. They learned that it was of the spirit as well, and in all times and places typified the spiritual growth of a people. It was then that small coterie of architects included in the membership of the American Institute of Architects, which had lately gathered in strength and numbers by affiliation with the Western Association of Architects, began the effort to make the capital city all that Washington dreamed and that gifted Frenchman, L'Enfant planned. This movement took a concrete form in the appointment of C. F. McKim, D. H. Burnham, Arnold W. Brunner and Olmsted, the landscape architect, to form a Commission for the planning of Washington. It resulted in "The Washington Plan," which incorporated the lines laid down by L'Enfant. Forcing adherence to this plan has devolved upon the American Institute of Architects, its sponsors. The years of freedom from the restrictions of that or any other plan, coupled with the selling of real estate and political expediency has destroyed for the people of Washington even the knowledge that there was a plan originally. The representatives of the people at large, in whose charge the capital of the country is given, are a like ignorant. The "Plan" was not at the time and to this day has not been approved and made into a law by Congress. It has always been in jeopardy but in each instance where encroachment was threatened there has been a strong committee of representative architects to protest, and with usual success. The greatest danger to the plan came when a Secretary of Agriculture, perhaps like most farmers who would place the barn in front of the house if the place were more convenient, planned to build the new Agricultural Department building on the Mall of which the capitol and the Washington monument are axes and one of the most vital details of the Plan. Fortunately Roosevelt, the one president since Jefferson who appreciated what the Plan meant in the evolution of the city, issued an executive order making the plan official so far as was in his power. But it lies with Congress to

enact the plan into law. For the past two years the Institute, through its president and the committee on public works has engaged in the work of securing to the people of the United States an adherence to the Washington plan in general and the proper designing of the new buildings in particular. The Committee of which Abram Garfield, of Cleveland, is Chairman, has representative members in every Chapter. The future of the Plan and the consequent hope of making Washington the most renowned in its civic beauty of all the capitals of the world, seems to rest directly upon the faithful and persistent guardianship of the American Institute of Architects. Though the president, the chairman of the committee and the executive officers at headquarters will give their time and influence to its defense it rests upon the chapters to be vigilant and active in their support. These chapters should impress firmly upon the consciousness of the congressman from its State, the facts and the importance of immediate action in support of the plan and its importance to the future of the city of Washington. There is danger of delay in the face of the immense building program already inaugurated by the government.

Public Recognition  
of an  
Architect's  
Work

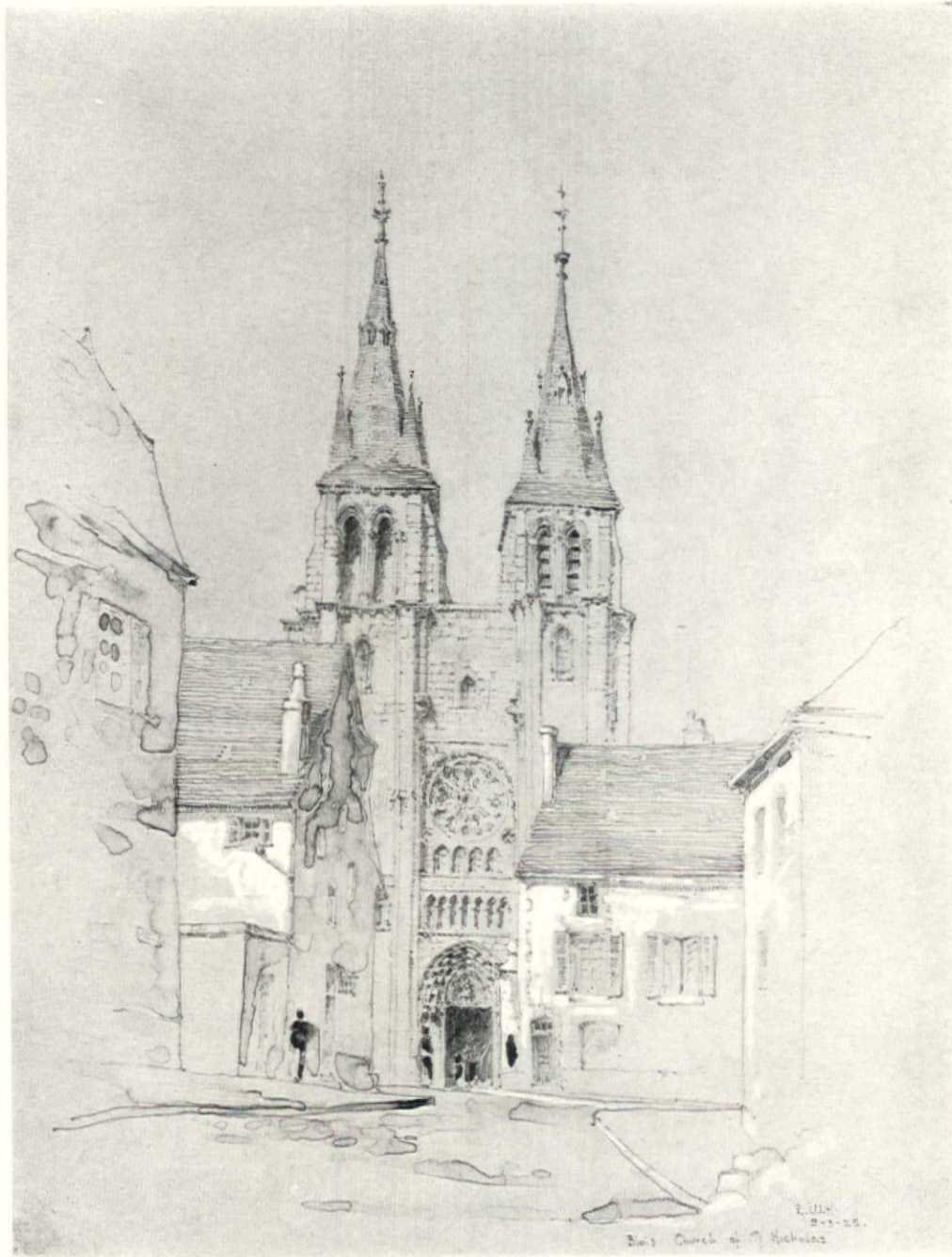
Medals in recognition of merit in executed works are frequently given by architectural societies in appreciation of the exceptional performance of one of their number. Too rarely is such recognition proffered an architect by the public and rarer still by a municipality. Such a distinction has come to Myron Hunt, F. A. I. A., of Los Angeles, in the presentation of the Arthur Noble prize for his work in the design and construction of the Pasadena Public Library. The medal was presented by the chairman of the Board of City Directors. In his speech of presentation this official indicated that it was not alone in recognition of this identical creation of Mr. Hunt's architectural brain, but because of the distinct influence he has had upon the development of California architecture. In thus recognizing an eminent practitioner the community honors one who, with many other architects, as young men with talent, went from the East and Middle West and by the exercise of that talent have given to the Pacific Coast an architecture that rivals where it does not exceed in artistry all that the land of their nativity has produced.





ST. GERMAIN LE PRES, PARIS, FRANCE  
FROM THE ORIGINAL SKETCH BY RALPH W. HAMMETT





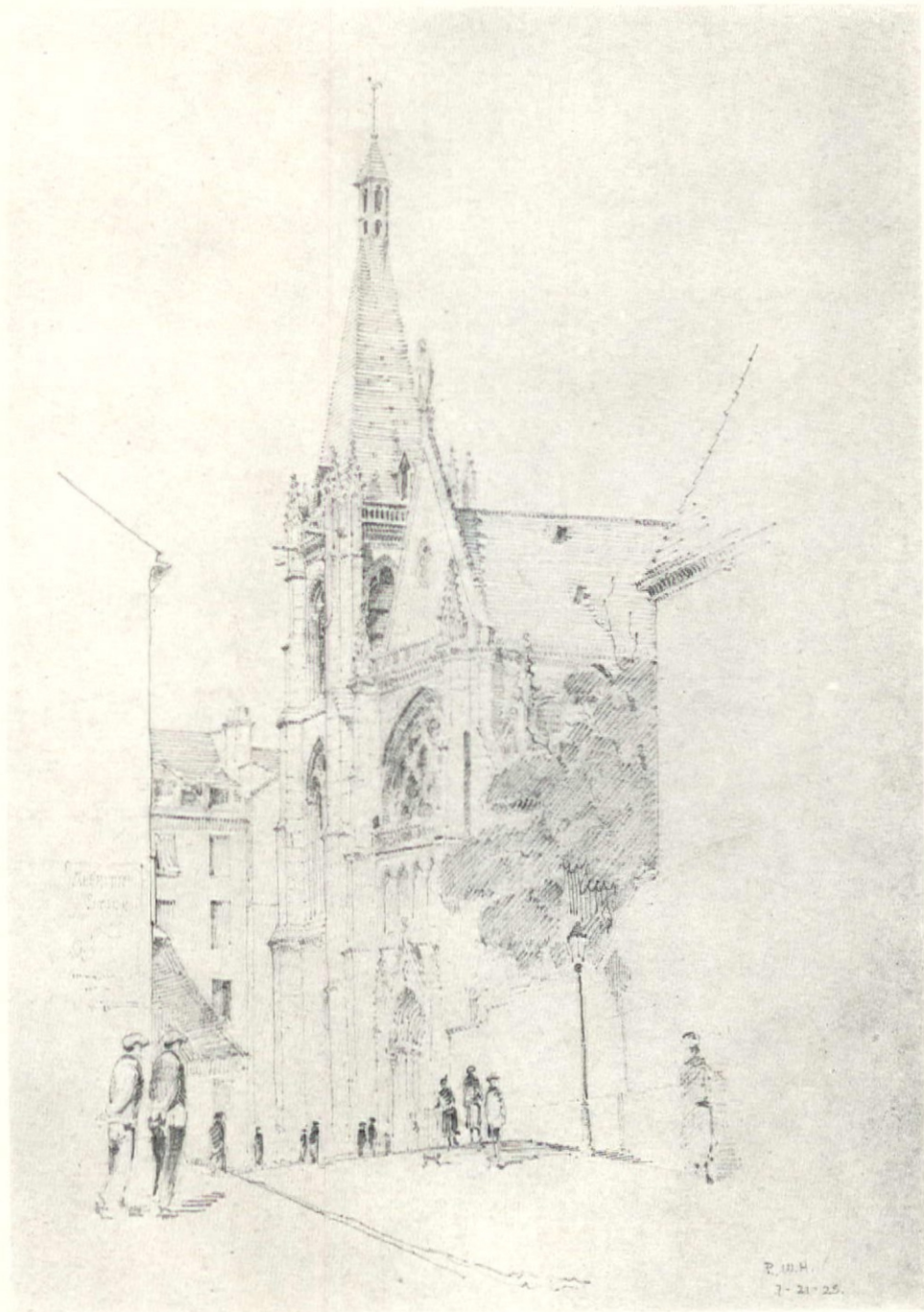
CHURCH OF ST. NICHOLAS, BLOIS, FRANCE  
FROM THE ORIGINAL SKETCH BY RALPH W. HAMMETT





SCENE IN LE MANS, FRANCE  
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CHURCH OF ST. SEVERIN, PARIS, FRANCE  
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# The Architecture of the Bayou Teche Country

By THEODORE F. LAIST, A. I. A.

WHO has not heard the tragic story of the expulsion of the peaceable and home loving Acadians immortalized in Longfellow's poem "Evangeline?" In 1755 the Acadians living in the Canadian territory, known to the early French settlers as Acadia, were driven into exile by the British. The early Acadia comprised the territory that now constitutes the provinces of Nova Scotia, New Brunswick, Prince Edward Island, parts of Quebec and the State of Maine, but the name is now more generally associated with the province of Nova Scotia from which six thousand of the 10,000 Acadians were deported, one thousand were driven into the woods and about three thousand made their escape to other French settlements, notably Louisiana.

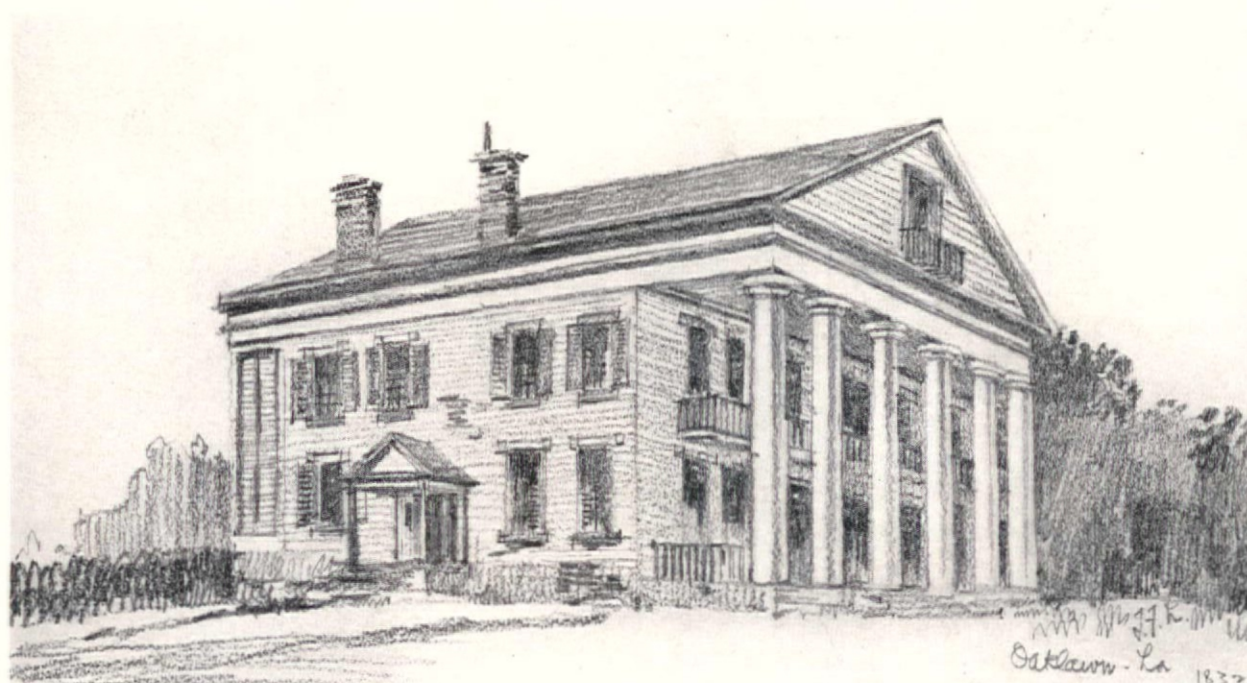
"Mothers saw their children left on land,  
Extending their arms, with wildest entreaties"  
Evangeline—Longfellow.

Prisoners were placed upon transports, separated from their families, and sailed away never to be heard of again. Exiles were dispersed among the British colonies of Massachusetts, New York, Pennsylvania, Maryland, and the Carolinas but those in whom we are particularly interested are those who succeeded in reaching the French colony of Louisiana and there settled on the fertile plains of the Atakapas country. A number of the Acadians living in Massachusetts

gathered at Boston in 1766 whence they started on the long journey through the wilderness. After four months the survivors, footsore, and weary, came to the fertile land which was to be their future home and where their descendants live today, many observing the primitive customs and speaking the *patois* of their forefathers known locally as "Cajun."

All of this is by way of a preface to give a background for the story of the buildings in which our interest chiefly lies. In order to clearly understand the development of the architecture of a region one must know something of the people, of their antecedents, characteristics, their inner lives, hopes and ambitions. Hardships encountered in the routine of daily life, surroundings and climatic conditions all will be reflected in their domestic architecture and will account for peculiar developments, local characteristics, and vagaries of style.

The early Acadian was a home-loving individual, democratic, almost communistic, of little education and used to hard work and few luxuries. One is, therefore, not surprised to note in his home simplicity and none of the characteristics of the manor-houses of the slave-holding aristocrats of other sections of the south. In fact, he himself was a worker, slow to accept innovations, conservative to the point of unprogressiveness, characteristics which have laid



PENCIL SKETCH OF "OAKLAWN" BY THEODORE F. LAIST. SHOWING FACADE FACING THE RIVER



the Acadian open to the ridicule and contempt of the more progressive of his neighbors.

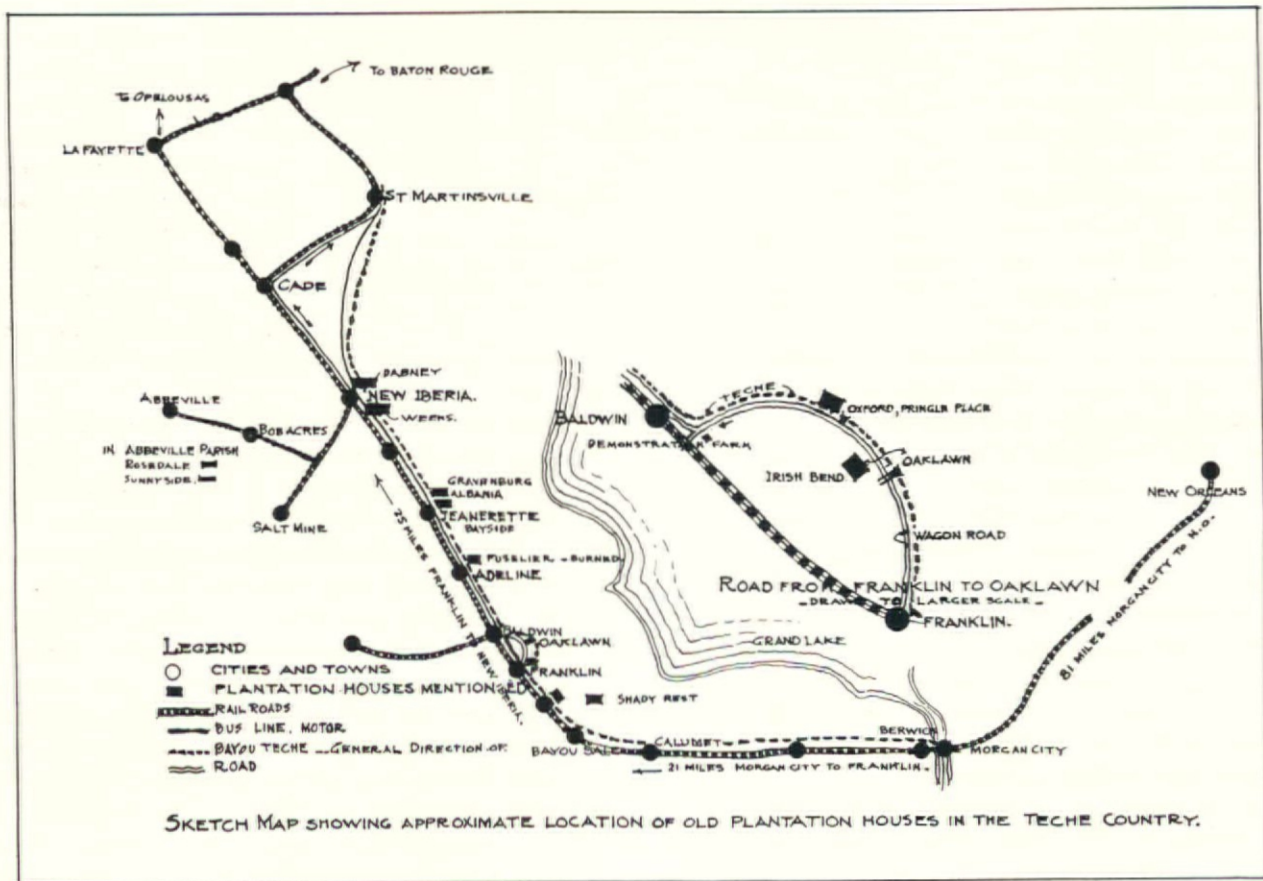
Today, one and three-quarters of a century after the arrival of their ancestors, many of the Acadians still speak only the French *patois* of the district and regard English-speaking people as foreigners. There are many illiterates, even in this generation but it would be unjust to pass on without pointing out that what has been said applies only to that small minority to which the term "Cajun" (a corruption of Acadia) is applied. For many of the most progressive planters, statesmen and members of the professions can trace their ancestry back to those steadfast but unfortunate pioneers who endured the unknown hardships and terrors of the wilderness to find a home rather than swear allegiance to a foreign foe.

That the domestic architecture of such an unprogressive, conservative and unimaginative people should be plain and show little variation in design needs no further explanation, particularly when one realizes that the estates were at first very small and the builders limited in means. It is true that after a half-century or more a great many of the original holdings were combined and fused into vast estates, such as the Weeks plantation near New Iberia, and the Porter place near Franklin, Louisiana. Originally the Acadian plantations, like those old grants along the Saint Lawrence River, in Canada, were small in area and very narrow so that all might share in the

river frontage. The rivers or bayous were the only avenues of traffic; thus, to give each settler an outlet, the land was divided into narrow lots, only one or two hundred feet wide, and extending back a mile or more from the river.

Much of a general nature has been written of the Acadian and of his adopted country, particularly the Teche section, a territory lying along the bayou of that name extending from Morgan City to New Iberia, a distance of about one hundred and twenty-five miles, and then on to St. Martinsville, also one of the earliest settlements in the state. This country I had often heard was rich in architectural interest but little of a definite nature could be learned of the older architecture even after earnest inquiry. I am, therefore, setting down these few notes with the thought that they may assist those who contemplate taking this trip and perhaps encourage some of the numerous visitors to New Orleans, especially architects, to spend a few days in traveling through this region.

If one has unlimited time and enjoys a slow boat-ride along almost interminable lengths of sluggish streams and back-waters, a boat journey from New Orleans to New Iberia is prescribed. Before the days of the railroad the water was the natural highway. The roads were poor and during the wet season almost impassable. But since the coming of the automobile, there are many good roads to be found, such as the



SKETCH MAP SHOWING APPROXIMATE LOCATION OF OLD PLANTATION HOUSES IN THE TECHE COUNTRY.



one we shall take, paved the entire distance from Berwick (across the channel from Morgan City) to St. Martinsville. Today many freight boats still ply the river Teche but none carry passengers regularly. There is, however, one boat making weekly trips between New Orleans and New Iberia which will carry passengers by special arrangement with the captain. Since, however, the trip takes seven days from New Orleans, very few avail themselves of this opportunity. Of this several days are consumed reaching Morgan City which, as a matter of fact, is the actual beginning of our architectural pilgrimage. For this reason, the most practical plan is to take the Southern Pacific Railroad to Morgan City, a journey of three or four hours, and from Berwick, a point across the river from Morgan City is reached by ferry, a motor-bus line runs all the way to New Iberia over excellently paved highways.

For nearly the entire distance between these two points the roadway skirts the bayou and parallels the railroad, so that from the windows of the bus the tourist obtains an excellent, if cursory view of the country but as the busses run at frequent intervals one may interrupt the journey at any special point of interest without much loss of time. Since the earlier houses were invariably built near the river little difficulty is found in locating the objects of our search. Nevertheless, the points of interest are quite widely scattered and often times lie far from the road or are hidden behind clusters of dense trees. It behooves us, therefore, to keep a sharp lookout for one must rely upon one's own powers of discovery. The native takes little interest in antiquities and is generally able to give no information in regard to the location of such structures as would meet the approval of the architecturally trained mind. The native's idea of what is of interest is sometimes rather disturbing and one is led far afield in search of an "interesting landmark" which turns out to be a most common-place farm-house and most likely of a recent period.

The entire trip from Morgan City may be made in two days, if necessary, with one intermediate stop at Franklin, which is located in the heart of a very interesting section. In approaching Franklin the road runs through a typical section of this prairie country, dotted here and there with live oaks from which hang in profusion the characteristic festoons of sombre Spanish moss. At Franklin the road forks and the least frequented road runs to the old

Porter plantation, known as "Oaklawn," the new road leaving the bend in the river and continuing in a more direct line toward Baldwin. This section of the country is known as the "Irish Bend" and within its limits are located many of the prosperous sugar plantations.

The bayous and rivers of Louisiana have many turns and windings as they sluggishly make their way through the glossy green fields of this prairie country, affording vistas as far as the eye can reach. Low are the banks, profuse with vegetation right to the water's edge, gleaming like a mirror behind the veil of the drooping Spanish moss suspended from the snarled and twisted limbs of the old live-oaks. It was along these bayous, particularly the bayous Teche and



THE FORMER MAIN ENTRANCE TO "OAKLAWN" NOW IN THE MIDDLE OF A FIELD. THE ENTRANCE POSTS ARE SOLID BLOCKS OF GRAY GRANITE SAID TO HAVE BEEN BROUGHT FROM BALTIMORE BY WATER.

LaFourche, that the earliest Acadians found their new homes.

In passing through this country one is impressed with the similarity in arrangement and external design of the habitations. It is, therefore, with little difficulty that these buildings may be divided into types. The earliest and simplest of these is the one and one-half story house, the main floor of which is elevated above the ground either at the height of a full story, enclosing a basement, or merely supported on brick piers, the space underneath being open. In these houses the roof is gabled with the gable-end on the sides extending out over the porches, but sometimes at the front or rear, or both. The gable may spring from the main line of the building, the porches being covered by a roof of a different slope, or it may extend to the extreme face of the porch.



In plan this type was simplicity itself, the feature being a central hall from which the stairs lead to the upper story and on both sides of which were grouped the main living rooms. The kitchen and service quarters in the larger houses were detached from the main body of the building.

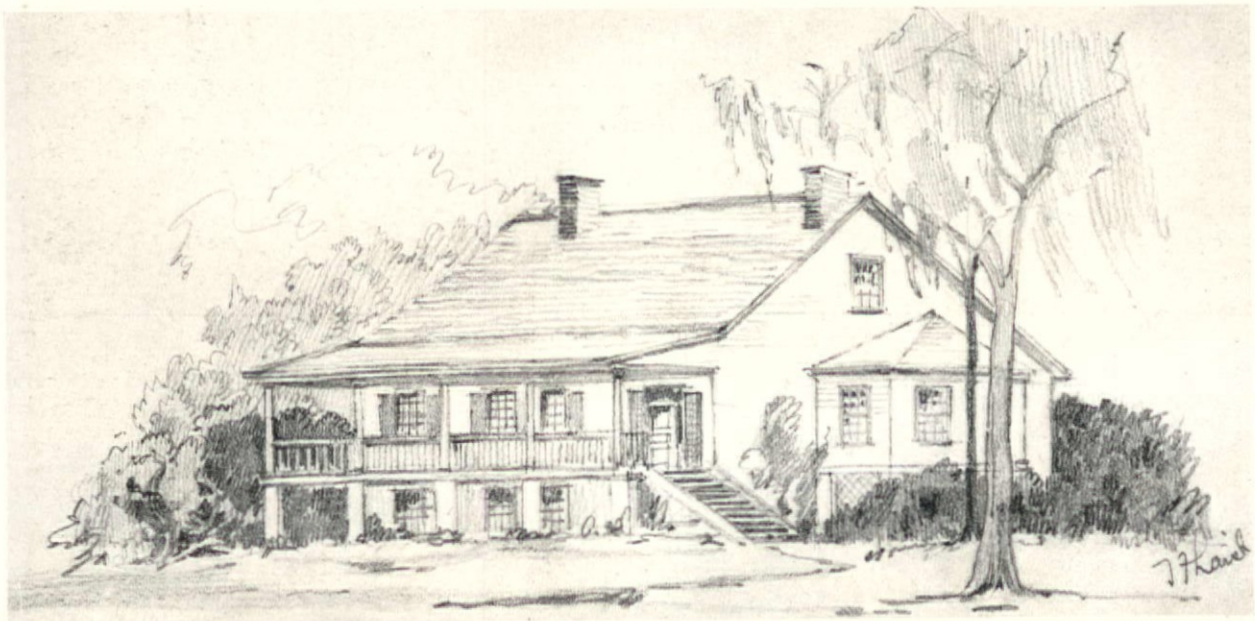
A different style of architecture was adopted in the large manor-houses of this region which came into being through the consolidation of numerous small farms to make those splendid estates of which the Weeks and the Porter plantations are typical. These houses were generally two stories in height and of a more formal and pretentious architecture in which the colonnade was never absent. The interiors however, were simple in the extreme.

The mansions may be divided into three groups. In the first and second of these groups the characteristic colonnade extended from the ground level to the cornice. These types differed in that in one the colonnade extended completely around the building, (example, Zerang Mansion), and in the other along the front or rear only, or both. (Example, Weeks Mansion, plate XI.) In the third group may be placed the buildings which partake of the characteristic features of the simple Acadian dwelling first described, but differing in that the houses were full two stories in height with one story colonnades superimposed. (Mix House). These wide "galleries," as the porches are called, extend across the front and rear but make no pretense of following the classic orders in detail or in proportions, the columns as a rule being very much attenuated. Like the others, the plans of these buildings were almost invariably symmetrical with respect to a wide central hall

starting at the middle of the front and extending through the building, with wide double doors both front and rear.

In the largest houses another hall crossed at right angles with a side entrance and service stairway. The Porter place near Franklin, Louisiana, is a good example of this plan and of the first group (plate XIII), since the gallery or colonnade extends across the front and rear. At one end of the rear gallery is the servants' wing connected with the main building. This connection was made without skill and supports the idea that the owner did not avail himself of professional talent in building, the details, even those of the main columns, being very poor and showing no knowledge of the orders.

The small house was universally of wood. In many of these both pine and cypress were used, although in some cypress was used exclusively. The houses were, for the most part, well built and many of them are over one hundred years old and still in good state of preservation. The roofs were shingled and the sidewalls covered with narrow clapboards. Occasionally one sees a feature which is reminiscent of the Spanish custom; namely, the plastered wall under the protecting shade of the porch roof. This may be accounted for by the fact that the very earliest houses may have been entirely stuccoed. It was soon discovered that the plastering would not stand in exposed positions, a fact which resulted in elimination of plaster except where protected. Occasionally the plastering at the back of the galleries is omitted and matched boarding used instead. A favorite method of treating these wall surfaces is to tint them with a delicate pink. An interesting method of



A TYPICAL LOUISIANA PLANTATION HOUSE OF THE MORE MODEST TYPE. THE MAIN OR LIVING ROOM FLOOR IS ELEVATED FROM THE GROUND, THE KITCHEN AND STORE ROOMS ARE IN THE BASEMENT. THESE BUILDINGS WERE GENERALLY OF FRAME CONSTRUCTION WITH CLAPBOARD EXTERIORS.

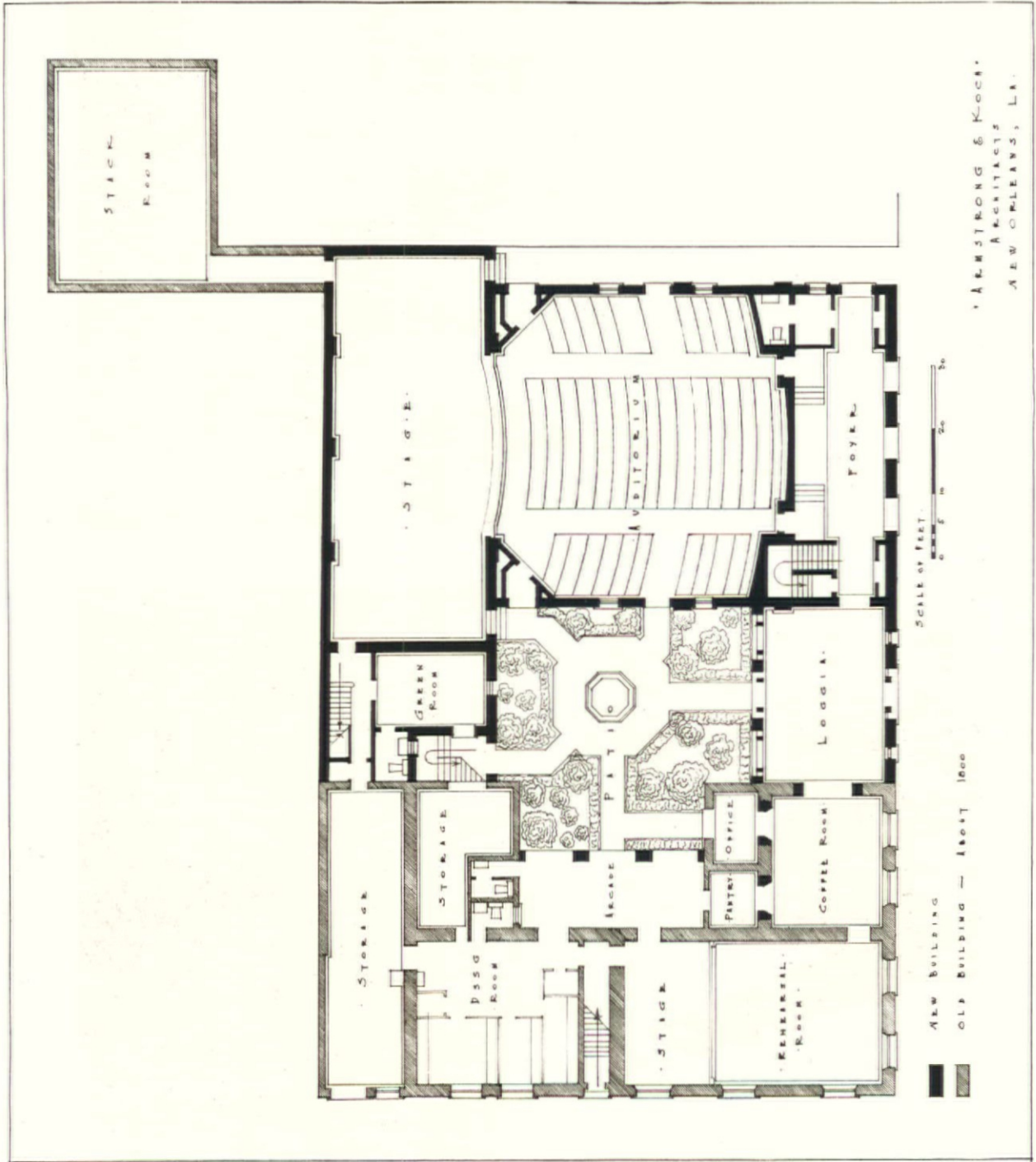




FACADE

LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: :: ::

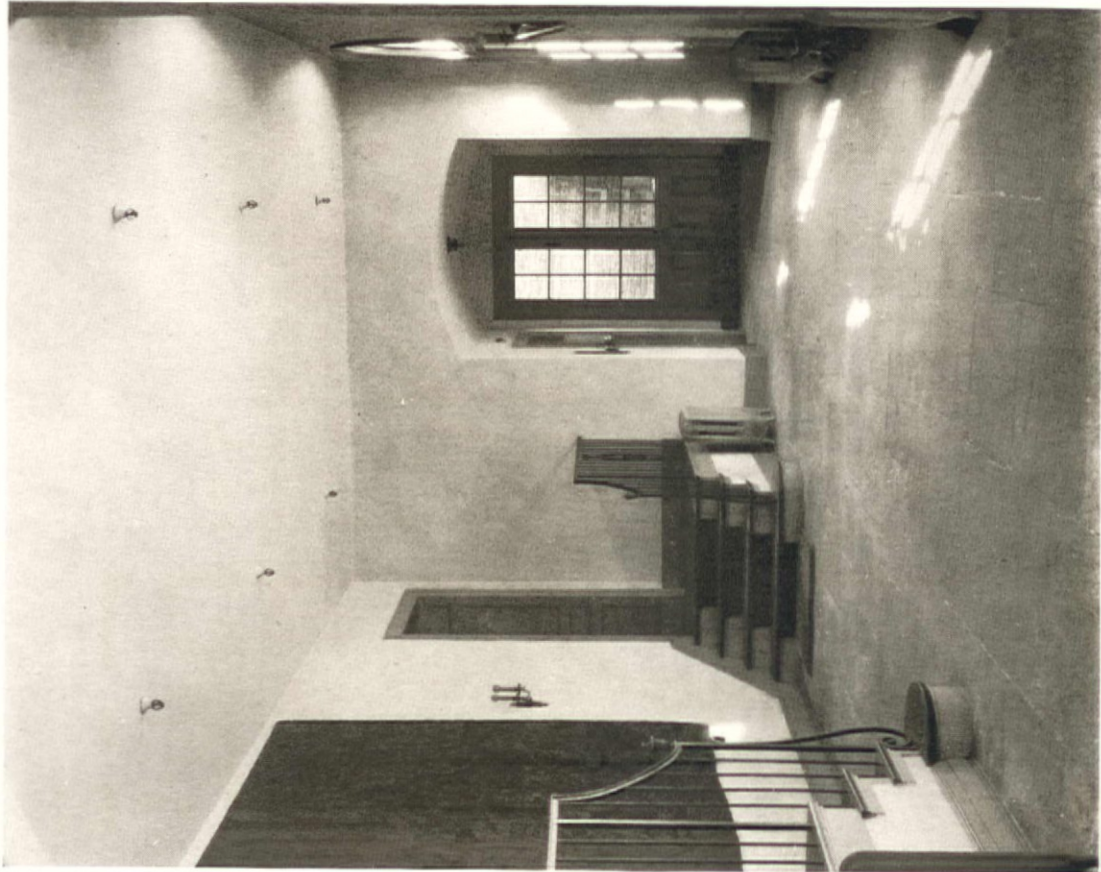




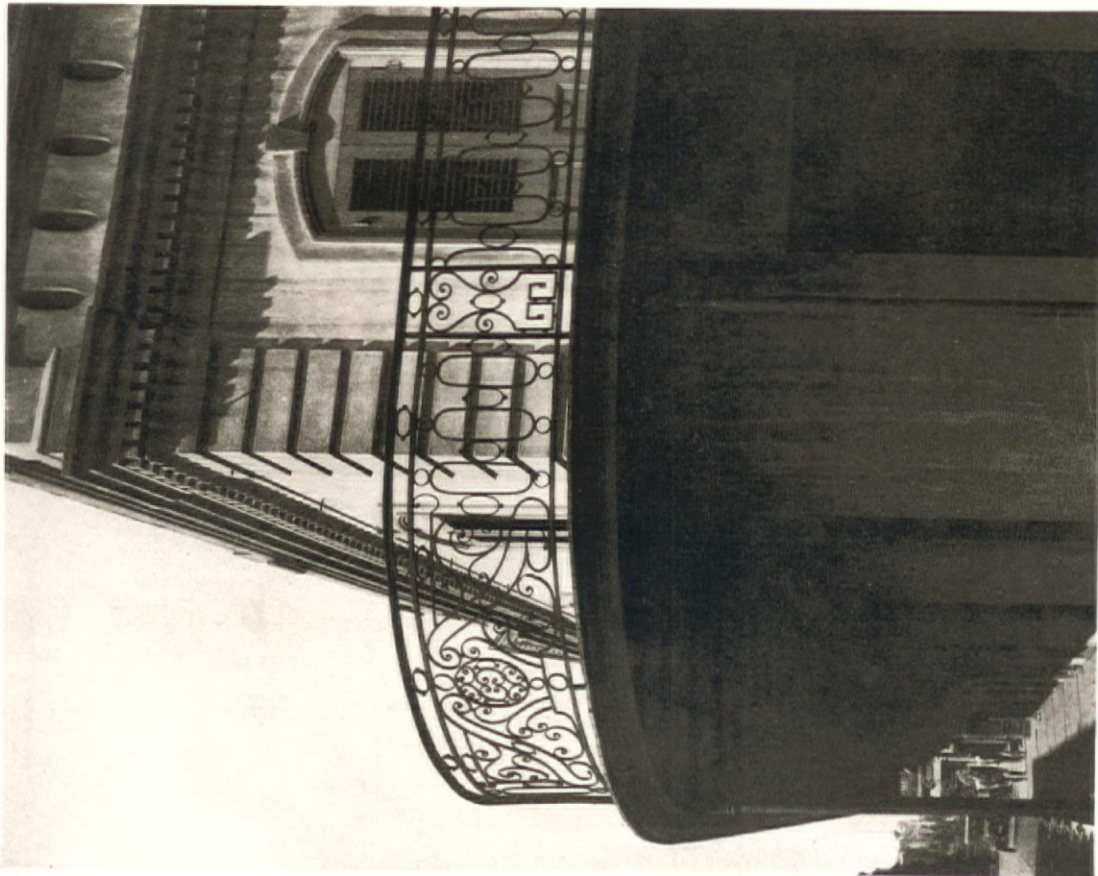
PLOT PLAN

LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
 ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: ::





VIEW OF FOYER



BALCONY  
 LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
 ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: ::





VIEW OF PATIO

LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: :: ::





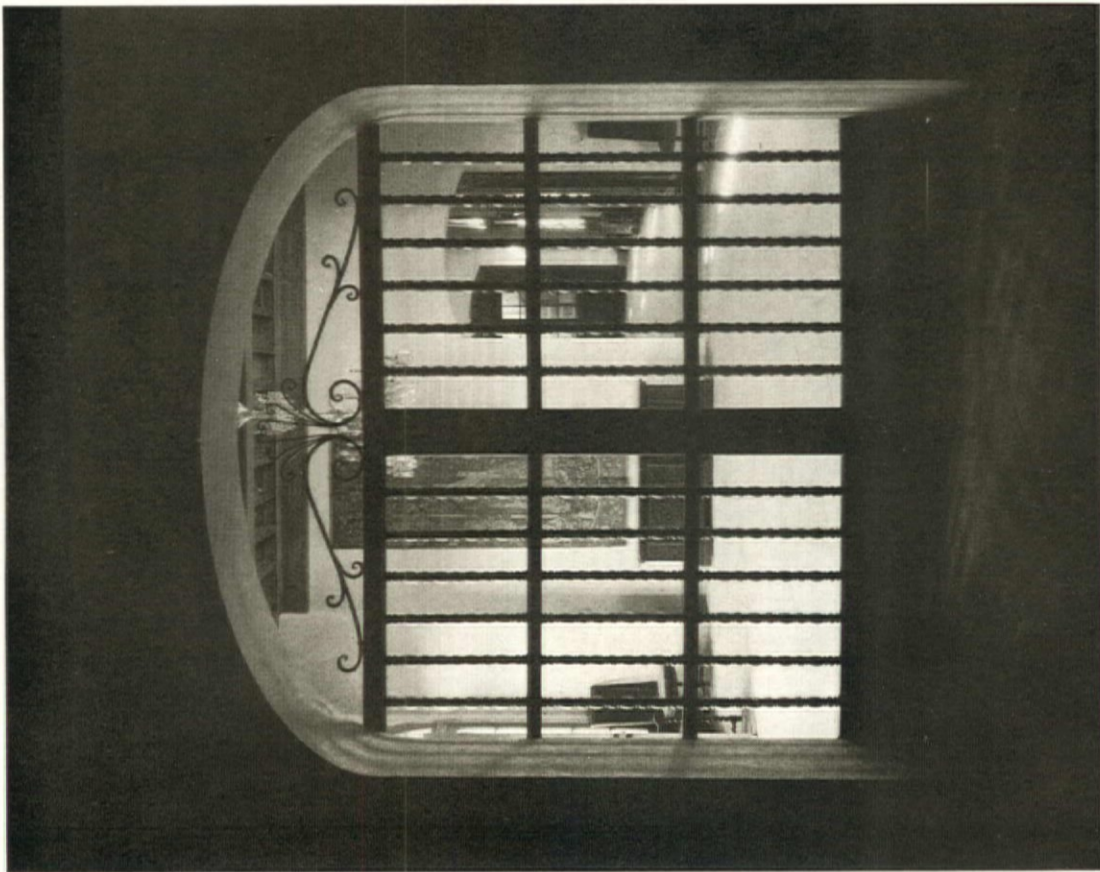
PATIO

LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: ::





COFFEE ROOM



LOGGIA  
LE PETIT THEATRE DU VIEUX CARRE, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS

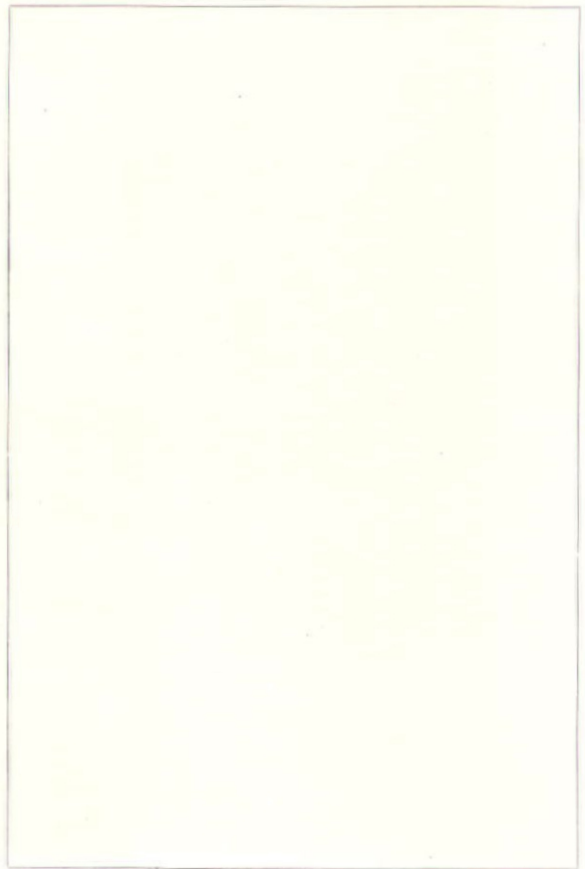




VIEW OF GARDEN



GATEWAY  
RESIDENCE OF MRS. ANDREW STEWART, NEW ORLEANS, LOUISIANA  
ARMSTRONG AND KOCH, ARCHITECTS :: :: :: :: :: :: ::

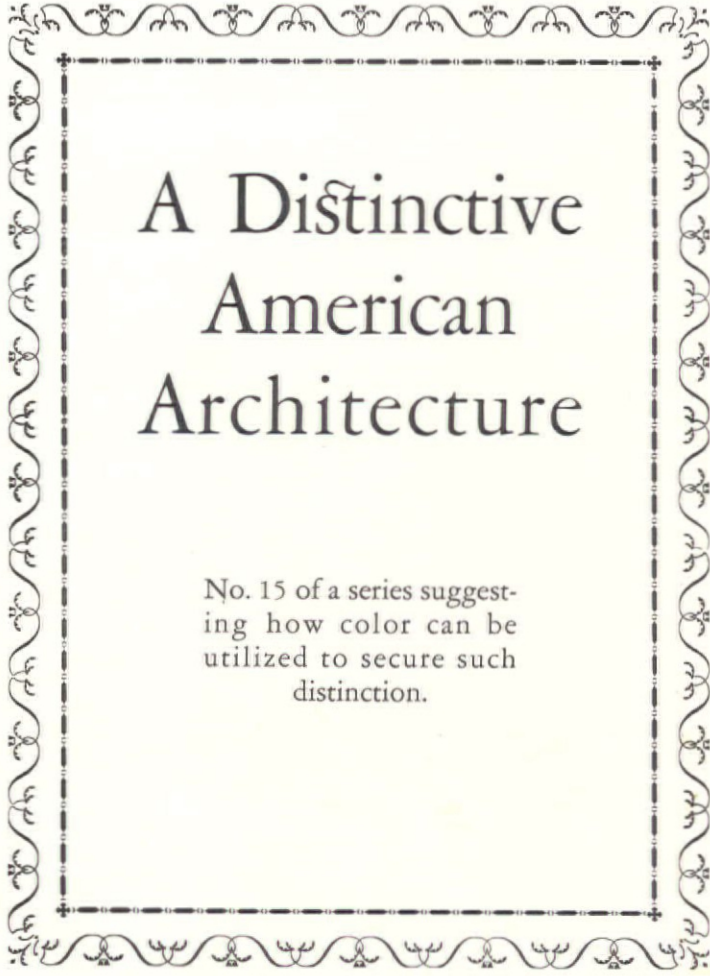






INTERIOR OF BANKING ROOM  
HIBERNIA BANK AND TRUST COMPANY, NEW ORLEANS, LOUISIANA  
FAVROT AND LIVAUDAIS, LIMITED, ARCHITECTS :: :: ::





# A Distinctive American Architecture

No. 15 of a series suggest-  
ing how color can be  
utilized to secure such  
distinction.







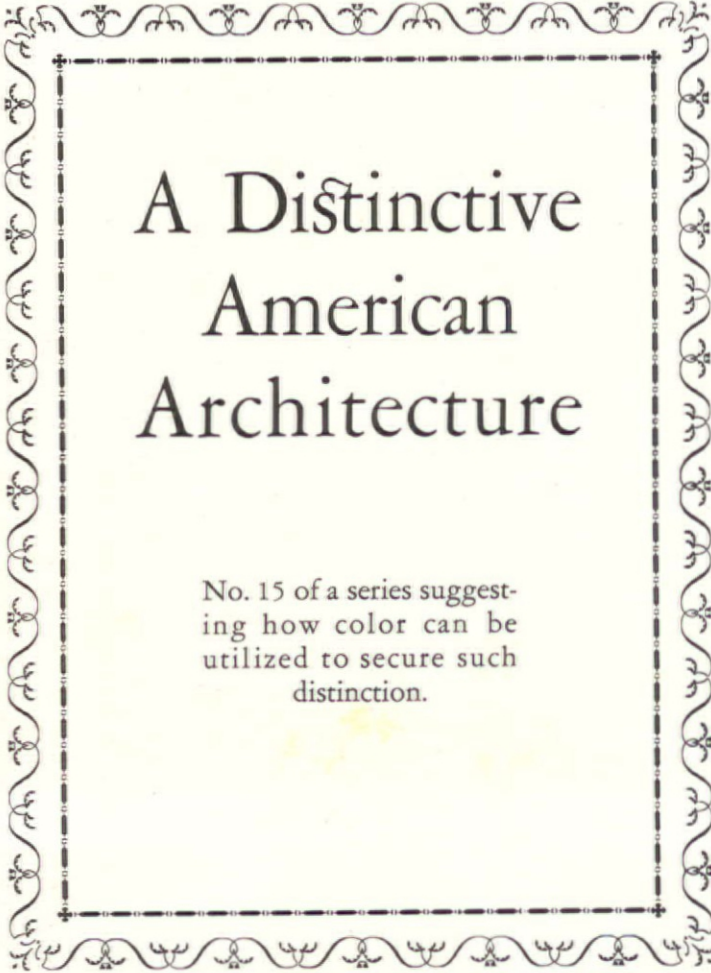


*Courtesy the Terra Colta Service Bureau, Chicago, Ill.*

Visualization of a pleasing color treatment in the concourse of a modern  
Railway Terminal in the Roman style.

*(Illustrating article on Color in Architecture by Rexford Newcomb, A. I. A.)*

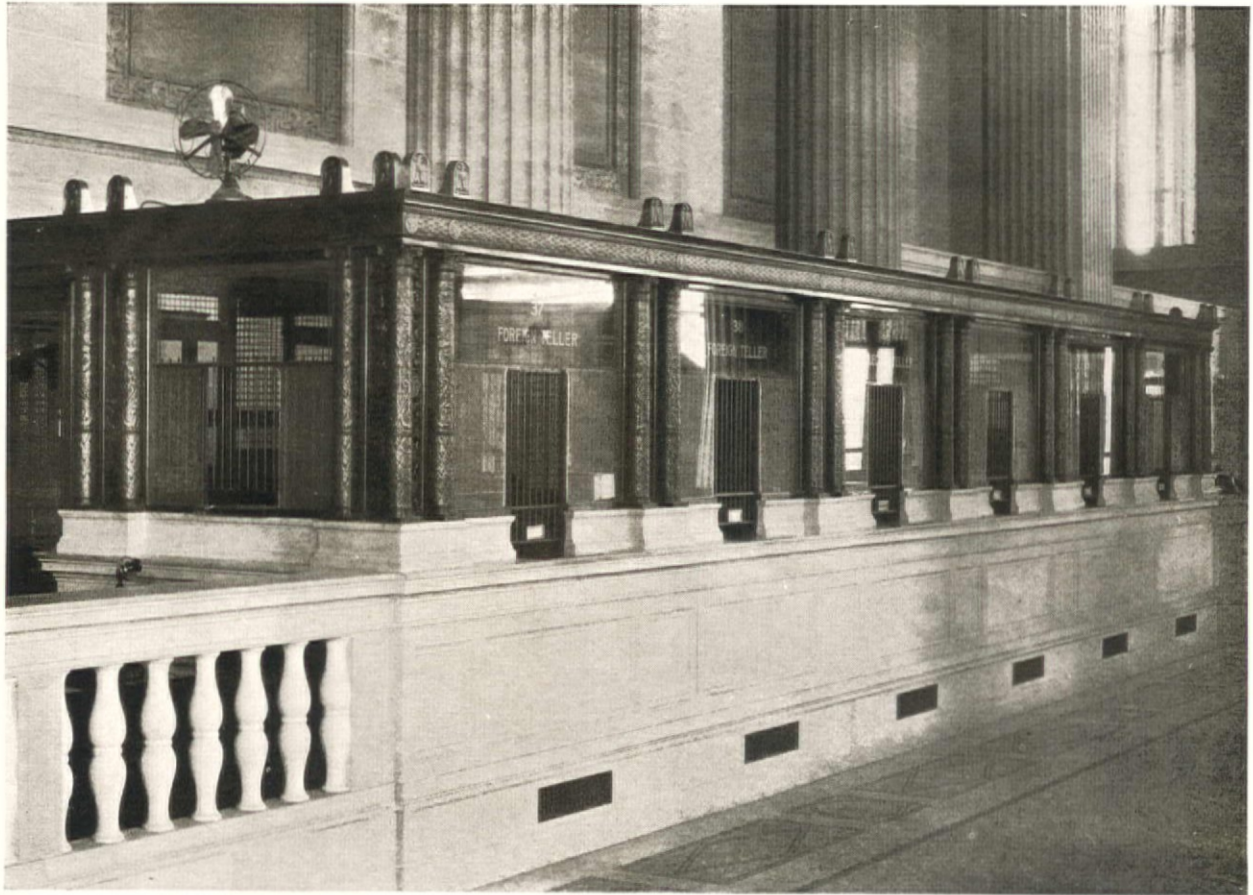




# A Distinctive American Architecture

No. 15 of a series suggest-  
ing how color can be  
utilized to secure such  
distinction.

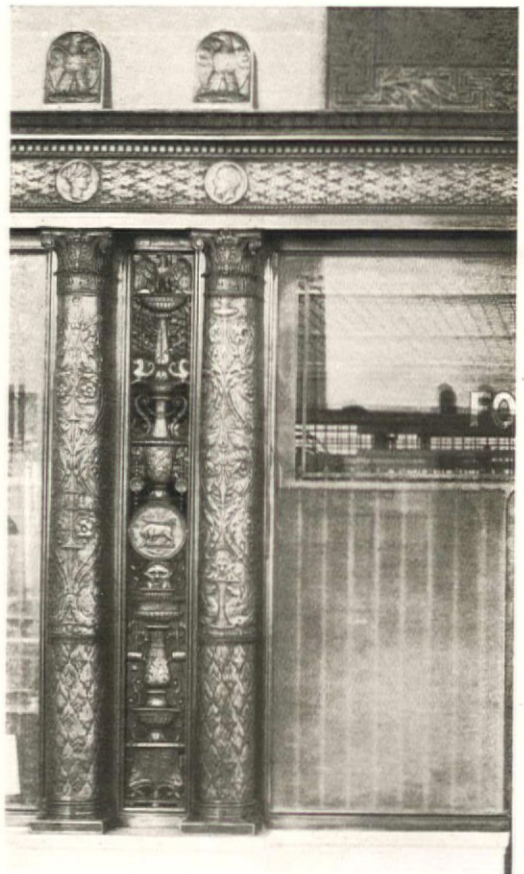




VIEW OF TELLERS' CAGES



DETAIL OF DOOR  
 HIBERNIA BANK AND TRUST COMPANY, NEW ORLEANS, LOUISIANA  
 FAVROT AND LIVAUDAIS, LIMITED, ARCHITECTS :: :: :: :: ::



DETAIL OF TELLERS' CAGES





DIRECTORS' ROOM



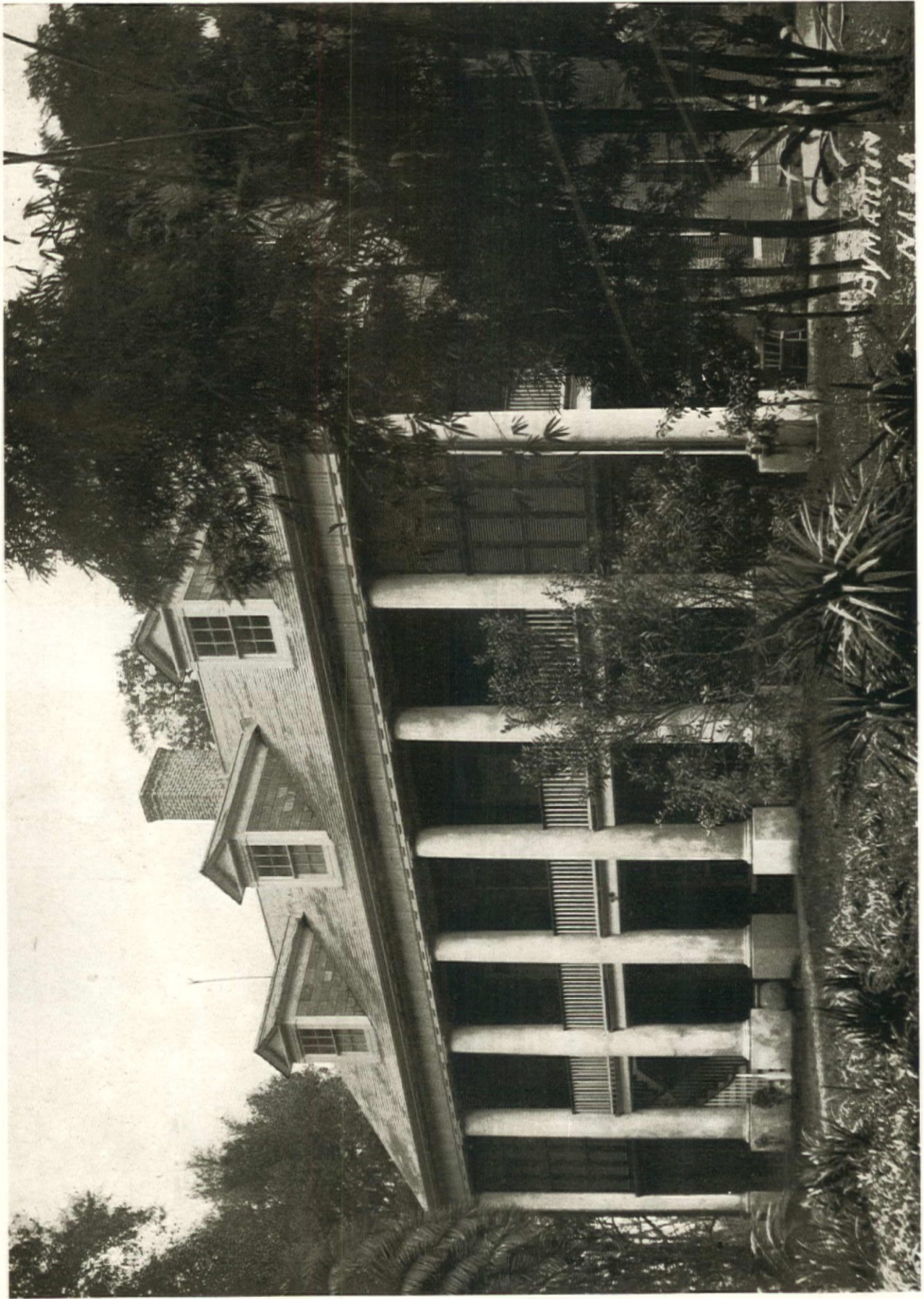
DETAIL OF CEILING IN DIRECTORS' ROOM  
 HIBERNIA BANK AND TRUST COMPANY, NEW ORLEANS, LOUISIANA  
 FAVROT AND LIVAUDAIS, LIMITED, ARCHITECTS :: :: :: ::





THE WEEKS HOUSE, NEW IBERIA, LOUISIANA





THE WEEKS HOUSE. (AS IT STANDS TODAY) NEW IBERIA, LOUISIANA



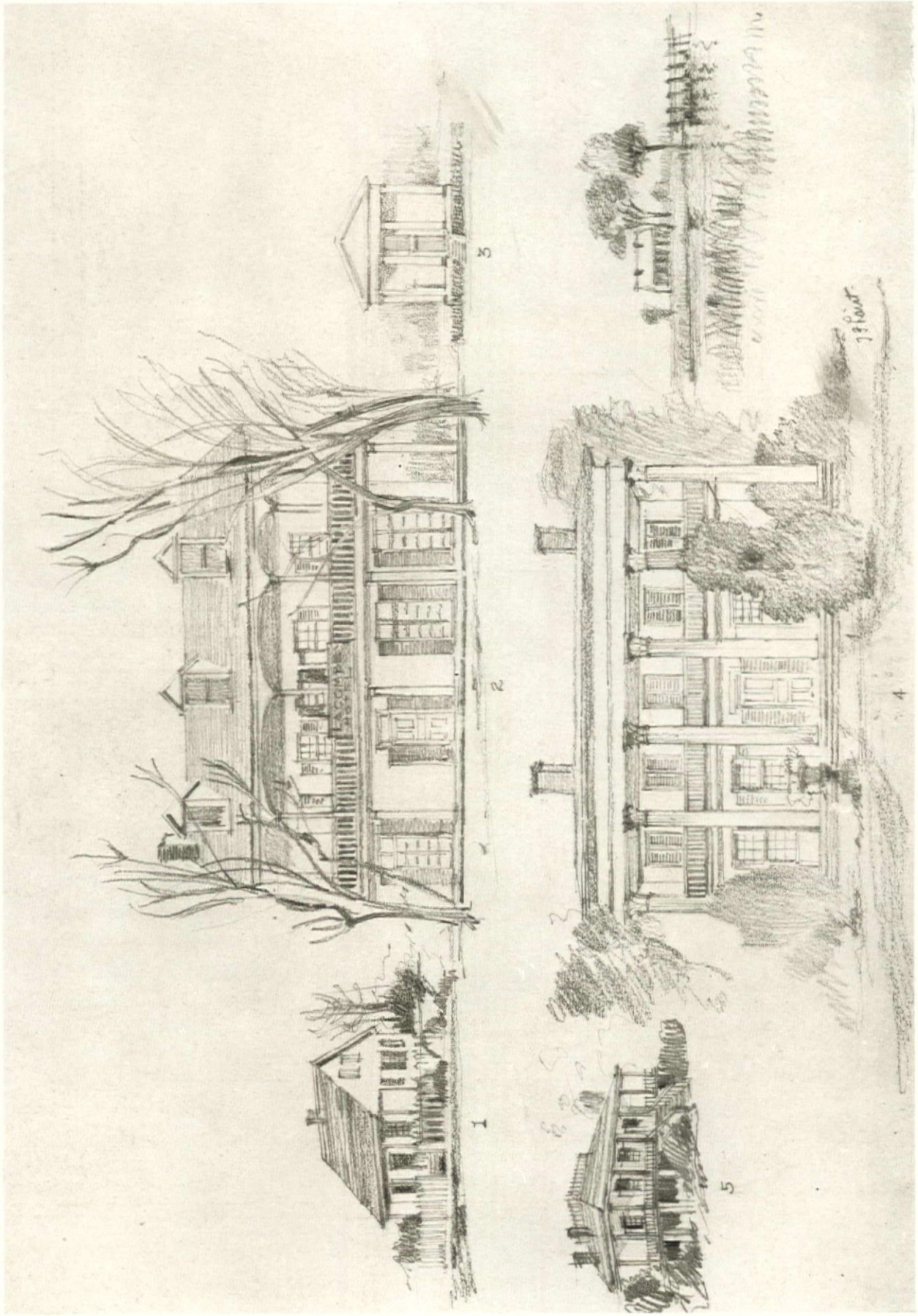


"OAKLAWN" HOME OF JUDGE PORTER NEAR FRANKLIN, LOUISIANA



A PLANTATION HOUSE UP RIVER FROM NEW ORLEANS



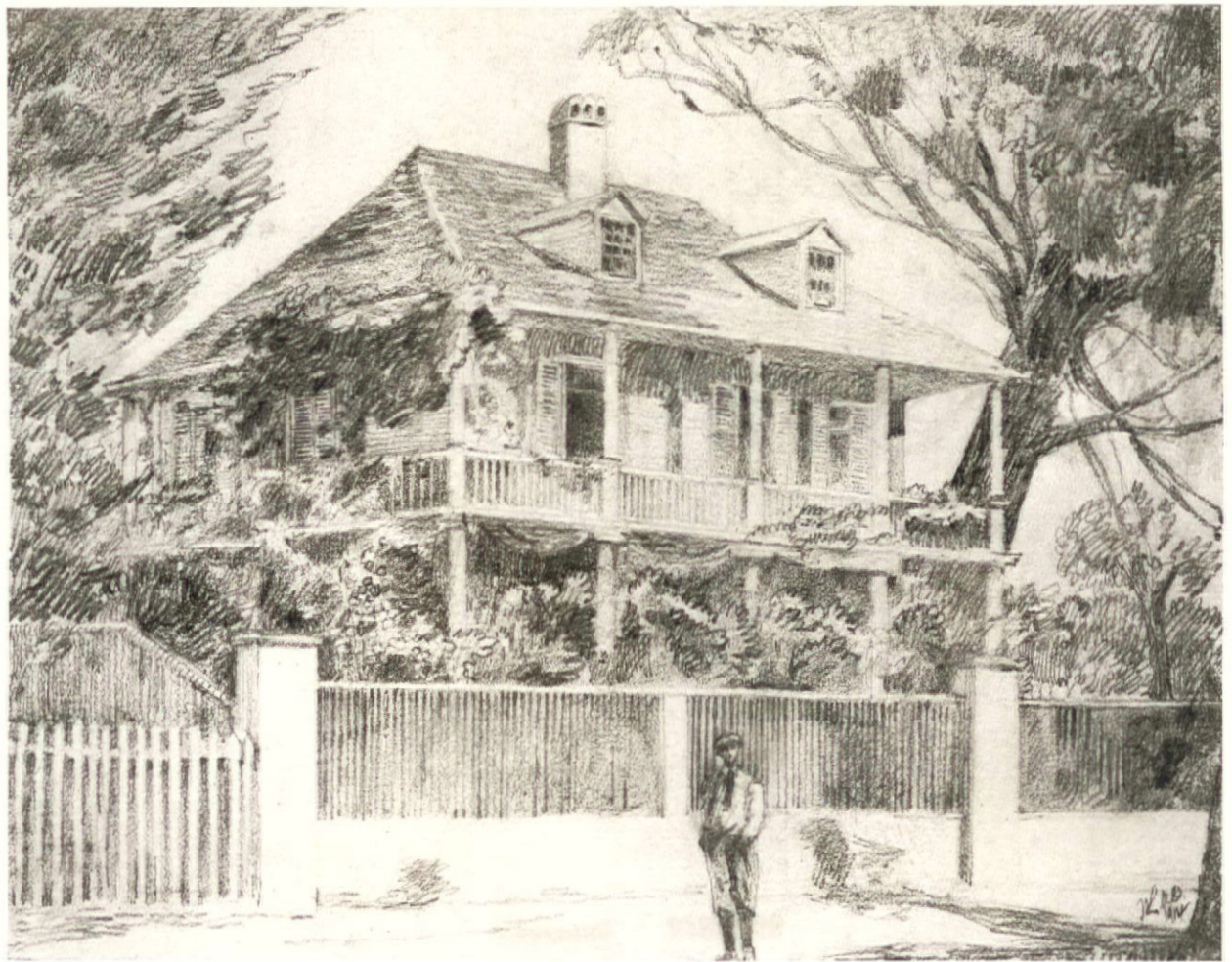


TYPES OF LOUISIANA PLANTATION HOUSES  
 SKETCHES BY THEODORE F. LAIST



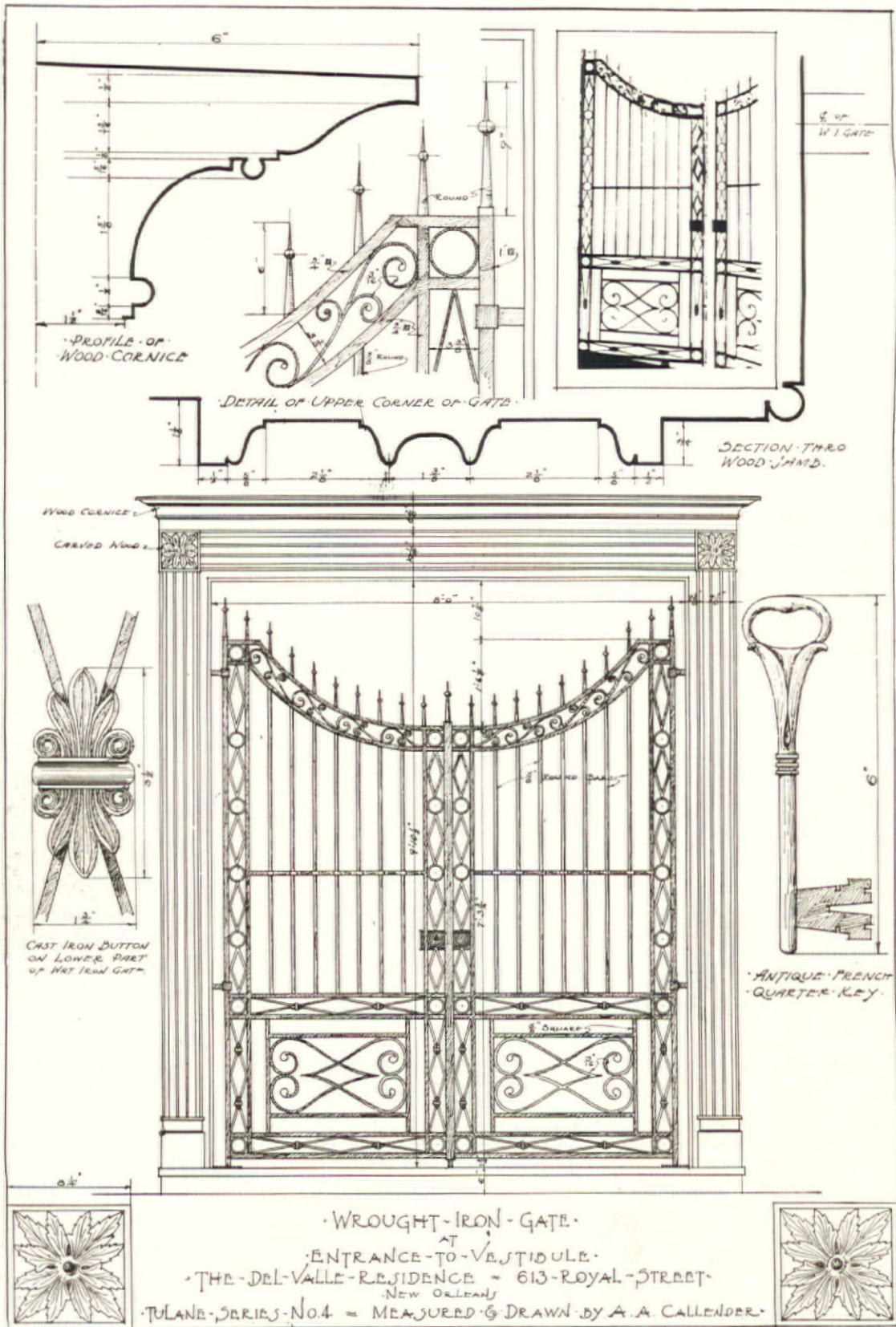


DABNEY PLANTATION HOUSE NEAR NEW IBERIA, LOUISIANA



TYPICAL LOUISIANA TOWN HOUSE  
SKETCHES BY THEODORE F. LAIST







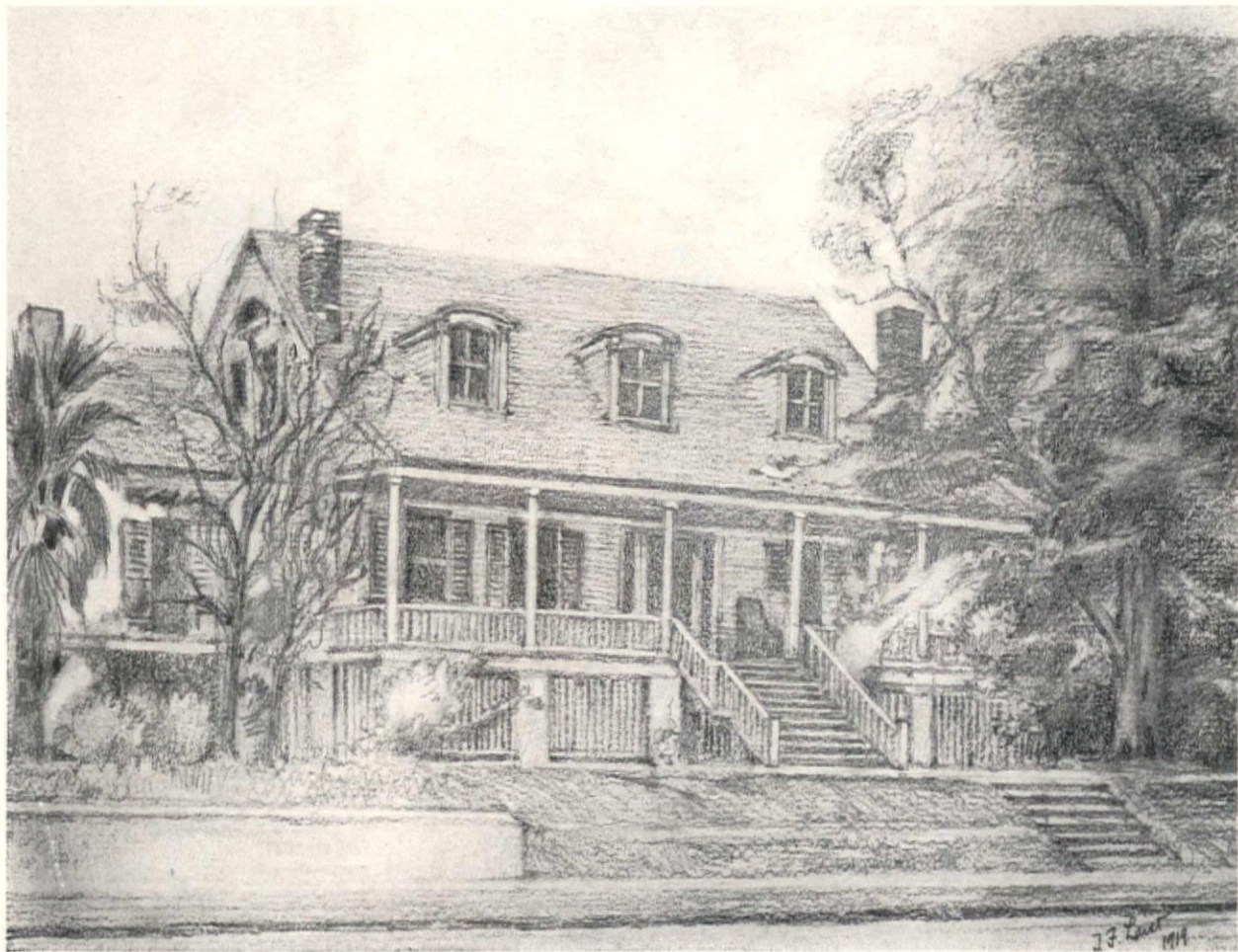
constructing the "stud" wall, quite generally used, is that in which the studding is placed two or more feet apart, thoroughly braced, after the manner of early half-timber work, and the space between the studding filled with four inches of brick laid in mortar. The whole is then covered with clapboards. This wall construction is also used in interior partitions, and when so used the walls are lathed and plastered in the usual way.

The accompanying sketch map shows the location of a number of the more interesting structures, the names of which one occasionally sees in print. Many of these have been destroyed by fire but a few remain to give us a notion of past splendors. But if one expects to see fine examples of architecture in the matter of detail, disappointment is sure to await him, for with perhaps one exception, these homes do not show the handiwork of the trained architect, skilled artisan or the cultured dilettante so conspicuous in the early work of the Atlantic Coast states of the south. Thus little need be added to what has already been said of the simple Acadian home of the planter of small means, who with his family tilled the fields.

The Dabney house, the home of a prosperous planter, located near New Iberia (see plate XV), is characteristic of this locality and represents a type

of the one and one-half story house with high basement, in which the principal living rooms are located on the floor above the ground.

Of all the houses visited the Weeks mansion at the upper end of this territory, in fact right in the heart of the small city of New Iberia—is the only one possessing architectural merit to any degree. This house was built about 1832 and is said to have been designed by an architect from Baltimore. Of this I have no doubt because the excellence of both the interior and exterior design is very unusual in this section of the country. The main part of this house has recently been restored very successfully. The servants' wings and the conservatories have been entirely removed, together with other landscape accessories. The Greek Doric cornice which in years gone by had fallen into decay and had been replaced by a hanging gutter has been restored and adds much to the beauty of the house. In this dwelling the first floor is on the ground level and as one crosses the wide red-tiled portico the main doorway is reached. This opens directly into a dining-room, centrally located with respect to the front. Connected with this room are other family rooms and offices including a stairway which leads to the first floor. In addition, to the interior stairway, is an exterior or gallery stairway of





generous proportions leading to the gallery above. This outside stairway is typical and was much used judging from its location with regard to the main rooms. On the second floor were located the drawing rooms, library, other public rooms and the bedrooms, occupied by the family.

Oaklawn, on the other hand, is evidently the work of local talent, as it shows no knowledge of architecture. This is to be regretted as money was evidently lavishly expended by the owner, whose ambition it was to erect the most pretentious house in the neighborhood. The builder of the house, Judge Porter, was a man of remarkable achievement. Having come from Ireland as a poor boy with little or no education, he amassed a fortune and during his career was elevated to the position of Supreme Justice of the State of Louisiana. The main house, like all the others, possesses a central hall, around which the family rooms were grouped. This building is connected by a colonnade with the kitchen and servants' annex. The annex is of ample proportions, two stories in height, but is joined to the main house with little or no skill, a fact regrettable in view of the possibilities.

This lack of knowledge and skill in architectural design is however not characteristic of a very interesting house in Franklin located on the main street and now used as a sanitarium. The colonnade of this stately house is carefully worked out in detail and shows the builder to have been in possession of some standard work on architecture. Here the capitals, carved in wood, are copies of Greek examples.

The Zerang plantation house is characteristic of the third group and is of Spanish origin. The structure shown in the pencil sketch was the center building of a group on one of the most extensive sugar plantations in this locality. The estate was located on the west bank of the Mississippi six or eight miles up the river from New Orleans. A number of years ago the buildings passed into the hands of the Texas & Pacific Railroad Company and for a long time were used as a resort. During the war the house was used as barracks, at which time it was restored and modernized by the introduction of plumbing and electric wiring. The first floor is now almost on the ground level, but originally it must have been elevated some distance above the ground as there is evidence of a wide brick platform extending entirely around the building about eighteen inches below present grade. As in all early buildings of Louisiana there was no basement.

The walls of this house are of masonry and stucco, as are also the massive columns. The cornices, however, are of wood. The roof is hipped, with a lantern at the top where, it is said, the owner used to sit and,

with the aid of a telescope, oversee the slaves laboring in the field. In plan this house is typical. A center hallway bisects the interior which is characteristically simple and of no special architectural interest.

One must not leave the Teche country without seeing St. Martinsville, the home of Evangeline and one of the oldest towns in the State. Historically and artistically St. Martinsville is a disappointment. There is nothing left to indicate its early origin and practically nothing reminiscent of its early history excepting a few tombstones in the cemetery. While the town has little to hold the antiquarian, on the other hand it has made no progress and is a typical example of the unprogressive Louisiana French towns in this locality. Its one point of interest is the tradition that close by Evangeline awaited her lover, a fact to which the "Evangeline Oak," still standing, bears testimony.

Nevertheless, St. Martinsville has a charm of its own. Unfortunately the tourist who has read Louisiana history is likely to expect so much more because of the many historical associations connected with the town. This little backwoods hamlet, during the French Revolution, is said to have been the home of the emigrant French aristocrats who fled to New Orleans to escape the wrath of the revolutionists. It is said that at that time, in this little town, they lived their lives of luxury as well as conditions would permit, but their material comforts must have been few. One recalls that the friends and worshippers of Napoleon, of which there were many in New Orleans, after his banishment had planned to assist him in making his escape from his island prison and found a new home for him in Louisiana. But Napoleon died before the escape could be accomplished, although a house was built in New Orleans for his reception.

In view of the many political changes that Louisiana has experienced it is remarkable that its architecture shows so little diversity. Originally Spanish, the territory then came under French rule; Spanish again and for a short time French, in 1803, it became a part of the United States. Its population was made up of both Spanish and French, and all conceivable mixtures of the two nationalities. Then came the French peasants as well as aristocrats—the nobility of France — many English, Irish, and Germans. Germans and Dutch were brought over by John Law during the time of the Mississippi Bubble to found a settlement in Arkansas. After the failure of this colony on the Arkansas River many of the unfortunates found their way back and settled about twenty-five miles up the river from New Orleans whence they spread out. Many of the names common in this section are apparently French but are corruptions of names originally German.



# Color in Architecture

## Roman Polychromy

By REXFORD NEWCOMB, A. I. A.

AS THE Aegean peoples were the artistic forerunners of the Hellenes in Grecian lands, so in Italy the Etruscans were the artistic progenitors of the Romans. Numerous works of terra cotta in the tombs of Etruria give abundant evidence of the superiority of the Etruscans at ceramic art (Figure 1). Upon the exterior of their structures they developed not only colorful red roofing tiles comparable in technique, if not in beauty, with that which the Greeks had developed at such centres as Olympia. This work in modelled terra cotta enlivened by bright colors was, like the work in Greece, secured to the wooden frame by bronze nails. Excellent examples of such revetments and other architectural terra cottas are to be seen today in the British Museum (Figure 2.) E. Douglas Van Buren in her volume "*Figurative Terra-Cotta Revetments in Etruria and Latium*," catalogs the colors found upon such work and, among those listed, we find red, black, white, brown, cream, yellow and blue.

While the temples have entirely disappeared and what fragments we have of such are the revetments mentioned above, the tombs, on the other hand, are fairly well preserved. Of these there are two general classes. The first comprises the immense *tumuli* or circular mounds of earth the bases of which are surrounded by a stone wall. Within these are the burial chambers, sometimes structural, but, as at Cervetri, often cut out of a solid block of stone. The second class contains *rock-cut* tombs carved in reminiscence of the domestic architecture of the Etruscans. The principal chamber of such a tomb as that at Corneto probably represents the *atrium* (courtyard) of an Etruscan house. The most important color decorations in the Etruscan tombs are friezes with figures in procession, dancing, or feasting in bright colors (Figure 3.)

Several years ago I examined three painted

sarcophagi at the Field Museum of Chicago. These coffins, constructed of a volcanic tuff (probably a *leucite-trachyte*) are decorated with designs of heraldically opposed birds (geese?), sphinxes, dogs, hypocamps and serpents, painted directly upon the stone. The colors found thereon consist of blue, black, brown, yellow and red. In most of the decorations, the figures are painted in browns, reds and yellows, the ground being uniformly blue. In some cases, however, the natural color of the tuff forms the background. The palette here listed is similar to that seen in Etruscan tombs and the procedure of applying the pigment directly to the walls is in accord with the practice in tomb decoration, although tomb walls were often prepared for their pigmental treatment by a smoothing coat of stucco.



FIGURE 1. ETRUSCAN TERRA COTTA SARCOPHAGUS. SIXTH CENTURY, B. C. FROM CERVETRI. (IN BRITISH MUSEUM).

While the Romans derive much in the way of structure and art forms from the Etruscans, little today remains that we can compare with this Etruscan work. The Roman system of construction in stone, brick and eventually concrete (Figure 4) and the Roman love of display, coupled with the capacity of obtaining quantities of fine marbles and other noble materials account for the general Roman scheme of decoration. The Romans were the first people in history to make a great distinction between *structural* materials on one hand and *decorative* materials upon the other. To be sure, the Babylonians and Assyrians had veneered their heavy and thick sun-dried brick walls with an envelope of colorful burned and glazed bricks, but even here a functional reason underlay such a usage.

In Rome, on the other hand, we have structures of rough volcanic stone, brick and concrete, made glorious with a veneer of splendid, colorful, marbles (Figure 5), brought through the prowess of Roman commerce from the ends of the known world of that day to grace the structures of the imperial city. Such marbles were selected not only for color, but also





FIGURE 2. TERRA COTTA ANTEFIX FROM CERVETRI, ETRURIA. (IN BRITISH MUSEUM.)



FIGURE 3. WALL PAINTING OF AN ETRUSCAN BANQUET

From an Etruscan tomb of the fifth century B. C. This cut illustrates, among other things, the state of art among the Etruscans at that early date. Banqueting scenes are favorite representations on Etruscan tombs, sarcophagi, and funeral urns. The participants "were represented in the height of social enjoyment to symbolize the bliss on which their spirits had entered" (Dennis, Cities and Cemeteries of Etruria).

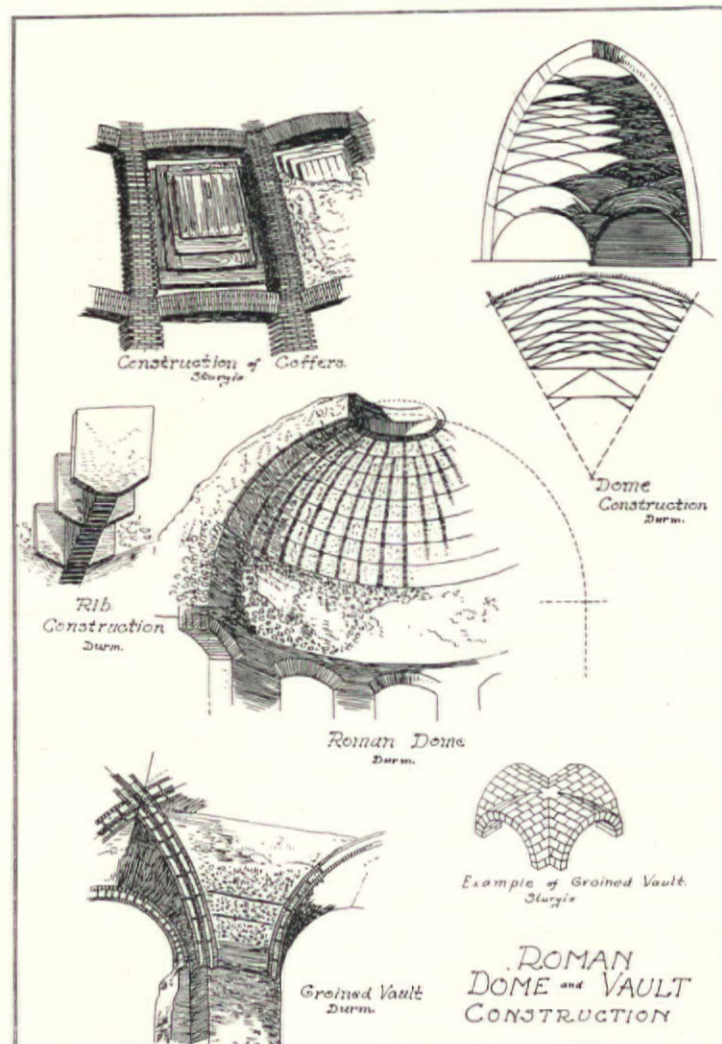


FIGURE 4.



for *pattern* (i. e. markings and veining) (Figure 6.) The markings were often symmetrically arranged so as to double the pattern and thereby enhance the effect.

It would be futile to attempt to catalog the forty-odd varieties of marbles used in Rome during the *Imperial Period*, but they ranged from the *orange* marbles of Verona and the Algerian brecciated marbles of rich deep *red* from North Africa to the *Verde Antico* of Thessaly and the pure white Pentelican marbles from Greece. Rome was fastidious in this respect and from the days of Augustus on scoured the known world for precious stones with which to encrust her brick and concrete temples, baths, palaces and basilicas. "I found Rome a city of brick; I left it a city of marble," Augustus is reported to have exclaimed when he beheld the glory of Rome of his day.

On the portico of the Pantheon one sees columns of *pink* and *grey* Egyptian granite (Figure 7) provided with capitals and bases of *white* marble. This is exactly a reversal of the polychromy practiced by the Greeks, who shrank from coloring supporting elements because of the tendency that color has to negative structural strength. This fine point in architectural polychromy the Roman seems never to have learned from his Greek teachers any more than he did the subtlety of their splendid moulding profiles which he in his ready practical way reduced to the more obvious and therefore less interesting circular curves. Colored shafts are constantly seen in Roman architecture.

This use of marble veneers was a procedure not calculated to develop a decorative ceramic art and as a result the fine beginnings in the development of polychrome terra cotta made in the Etruscan era were not perfected as we might have expected. Therefore decorative terra cotta plays no part in Roman architecture and decorative tile work of a more developed kind and was almost entirely lacking. In spite of this, however, ceramic floor and wall tiles were used

and are frequently found not only Roman Italy but also in the outlying provinces of the Empire.

Durm in his "*Baukunst der Romer*" (Second Edition, 1905) figures floor tiles of square, rectangular, triangular and polygonal shapes. Such tiles were used not only in baths but also in the living apartments proper. Another type of ceramic pavement embodying considerable color was the "*ceramic mosaic*" ("*ton-mosaik*," p. 189) which was formed of clay rods of small size and many colors laid on end to produce a mosaic not unlike that which now goes under the term of "*ceramic mosaic*."

Of all the pavements developed by the Romans, the two varieties of marble mosaics known as (a) *Opus tessellatum*, and (b) *Opus sectile* were most colorful. The *Opus tessellatum* was a type made of small bits of marble about  $\frac{3}{8}$ " by  $\frac{3}{8}$ " and  $\frac{3}{4}$ " long. These were laid down in cement to conform to either geometrical (Figure 8) or pictorial patterns and were very popular. Many fine examples of such work in full color have come to light in the excavations at Pompeii, an especially fine example being that called the *Battle*



FIGURE 5. RESTORATION OF A ROMAN BATH. WALLS VENEERED WITH COLORFUL MARBLES.

*of Issos*, found in the House of the Faun in that city. Mosaics were also applied to walls and vaulted ceilings. This was called *Opus musivum*.

The *Opus sectile* was a variety of marble pavement in which the marble pieces were cut to fit a particular place in the design. These were almost invariably geometrical in pattern, (Figures 9 and 10), and of great variation in scale. Another type of colorful pavement was the *Opus signinum*, in which *black* and *white* marble tesserae were set in geometrical, linear patterns in a ground of *red* cement. These various types of floors were not confined to Rome or to Italy, but are found throughout the Roman world (Figure 11.)

The walls and ceilings of the interiors were chiefly covered with plaster and this was ornamented by painting. The method employed at Pompeii, (and what is true for Pompeii applies likewise to other Roman towns) was chiefly what we would call fresco



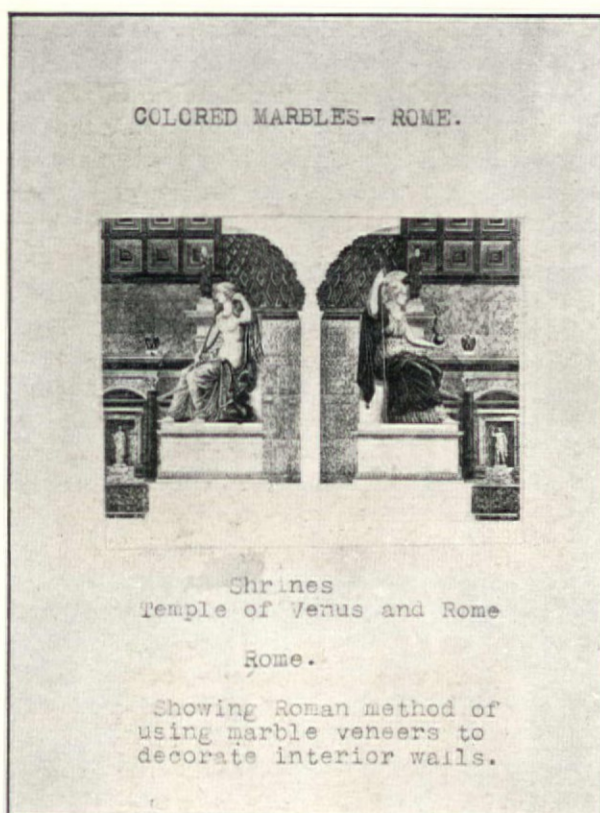


FIGURE 6.

painting (Figure 12.) Encaustic painting apparently was not used at all. The colors used were, with few exceptions, of inorganic origin—mineral, and according to Vitruvius (Book 7,) included *ochre, vermilion, green, blue, black, burnt ochre, white* (lead), *verdigris green, indigo* and *purple*. The *indigo* was of course organic in origin, as indeed was the *purple* which was obtained from a sea shell-fish.

It is apparent from an examination of Pompeiian or Roman decorations that, when repeating patterns were required, stencils were seldom used, each portion being drawn in freehand, (Figure 13.) In wall decoration often wainscots of mosaic, of marble veneer and even of wood reached a certain height, above which the mural fresco decorations which I have described were found.

Another type of decoration embodying slight relief and delicate color is seen in the modelled stucco ceilings found at Pompeii and elsewhere. Ornament and figures in light relief are combined in most interesting compositions and delicately colored, thereby not forcing either *color* or *form* at the expense of the other. In the National Museum at Rome are splendid examples of stucco relief in white, while the stucco reliefs on the vaulted ceilings of the Pompeiian Baths illustrate most beautifully the combination of low relief and color.

Durm (Op. Cit.) quotes Burckhardt as saying "The conception of antique buildings is perfected only when color ornamentation is added" and then



FIGURE 7. CAPITAL AND SHAFT FROM THE PANTHEON, ROME.

himself adds: "The structural parts of the house, columns, entablatures, pediment, and likewise the space enclosing the walls and ceilings were painted in strong colors, just as the floors shone with the decoration of variegated marbles and richly colored fabrics, stretched before the doorways and between the columns of the peristyle. . . . heightened the color splendor of the entire interior. The deep blue sky, the gleaming rays of the sun falling through the compulvium, the reflecting water of the fountain, a bed of colorful flowers, men enrobed in colorful and rich garments, charming vistas and perspectives with the various lighting effects in the different rooms, permit the southern house, isolated from the noise and dust of the streets, to present a charm which must forever remain foreign to the northern habitation, in spite of glass windows and roofs, winter gardens and central heating. The graceful mode of ornamentation in stucco and painting could only develop and exist in a favored southern climate." Thus Rome in her way contributed her quota of color to historic polychromy just as she contributed her quota of constructive genius and artistic charm to the world's architecture!

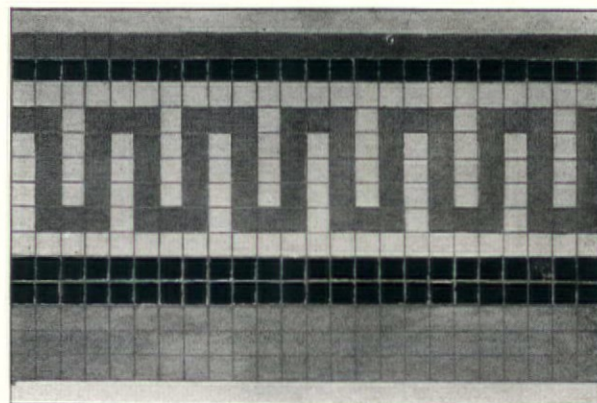


FIGURE 8. ROMAN *Opus tessellatum* (GEOMETRICAL).



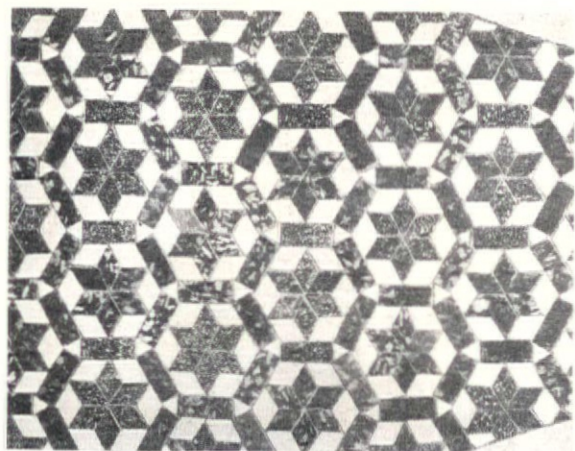


FIGURE 9. ROMAN *Opus sectile* GEOMETRICAL MARBLE PAVEMENT



FIGURE 12. FRESCO DECORATION FROM POMPEII.



FIGURE 10. ROMAN MARBLE PAVEMENT STILL IN PLACE.



FIGURE 13. PAINTED CEILING DECORATION FROM "GOLDEN HOUSE" OF NERO, ROME.

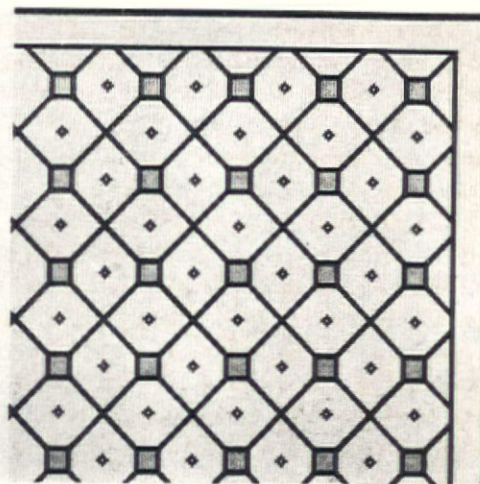
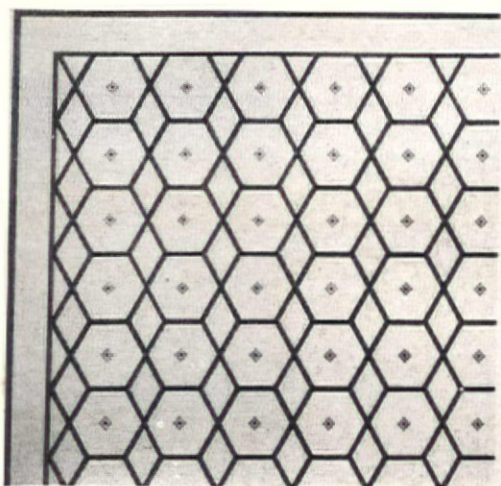


FIGURE 11. ROMAN MOSAIC FLOORS (FOUND IN GREECE.)





Mural Decoration, State of Maryland War Memorial Building. R. McGill Mackall, Painter, Baltimore, Maryland; Laurence Hall Fowler, Architect, Baltimore, Maryland; General Color Scheme—Background, old rose; Figures, ivory; Letters, Helms on Central figure and Stars, low-relief, gilded; Scheme of Symbolic figures of Victory—various branches of Army, Navy and Air Force and Tomb of Unknown Soldier in Central Panel. Two end panels—Industry and Husbandry—The Pacific elements contributing to Victory.



"CENTAURS" STUDY FOR A MURAL PAINTING BY ALDO LAZARINI



# The Passing Show

*Two Exhibits—Architectural Journals and Editors*

By ARTHUR T. NORTH, A. I. A.

THE Forty-third Annual Exhibition of the Architectural League of New York was on during February. It was in its old-time form up on Fifty-seventh street and free from the building material-equipment-kitchen-outfit accessories that swamped the last exhibit in Grand Central Palace. As usual, it included the allied arts of painting, sculpture, metal work and landscape architecture.

Perhaps to an unusual degree the painting and mosaic exhibits were of the Greenwich Village type. It was disappointing and they were unworthy of association with architecture, however bad the architecture might be. There are depths of "artistic" degradation to which architecture cannot descend.

The floor, wall and ceiling decorations of the new Nebraska State House, by Hildreth Meiere, and Augustus Vincent Tack, formed an exhibit of noteworthy merit. The cartoons for eight mural glass panels in the Hammerstein Theatre, by J. Scott Williams, were well drawn and appropriate. It was a happy relief to study the cartoon for an allegorical mural by R. McGill Mackall for the State of Maryland Memorial Building. It is a fine example of composition, drawing and color.

The exhibits of landscape architecture were especially pleasing. The majority of them were of the informal style which shows a distinct trend away

from the formal gardens, so much in recent vogue. The works exhibited were well distributed and of high quality, whether from St. Louis, Chicago, Cleveland, Westchester or Long Island. It evidences a healthy and widespread interest in and appreciation of landscape architecture.

One of the main features of the architectural exhibit was H. Van Buren Magonigle's Kansas City Liberty Memorial. THE PASSING SHOW commented on this work some time ago and still views it with the same enthusiasm and acclaims it as a great work, in its architecture, sculpture and murals. Another impressive exhibit was the Detroit Institute of Arts by Cret, Zantinger, Borie and Medary. This was the medal winner.

Delano and Aldrich exhibited the Willard Straight Hall at Cornell University, and the Main Entrance Tower, William L. Harkness Hall, Yale University. These Gothic designs are especially enjoyable for their fine proportions and freedom from that stiffness and coldness which characterize so much of the American work in that style.

Exhibits that attracted attention were those of Buchman & Kahn; Roger H. Bullard; H. Louis Duhring; Albert Kahn; Mayers, Murray & Phillip; Shreve & Lamb; Sloan & Robertson and Voorhees, Gmelin & Walker. The completed design for the



PROPOSED PASADENA ART INSTITUTE, PASADENA, CALIFORNIA, CLARENCE S. STEIN, ARCHITECT.



Bush House, London, by Helmle, Corbett and Harrison adds to the first and central section, already constructed, that support and completeness which make a splendid example of American architecture in that city.

Holabird & Roche exhibited five buildings rendered by Gilbert P. Hall. Much favorable comment was made about these designs. It is good to see Chicago represented by designs such as these which indicate that the modern school of architecture will find an adequate expression in that city. Chicago has been very disappointing architecturally for so long a time.

The proposed Art Institute at Pasadena, by Clarence S. Stein is an impressive building. It appears to be in every way appropriate for the purpose and locality. It will be a real addition to California's already great architecture. The water color perspective by Horace Raymond Bishop was awarded the Birch Burdette Long prize for rendering.

There appears to be increased attention given to rendering of late years. In this exhibit, Schell Lewis was well represented by pencil drawings. They are distinctive and beautiful and bring back memories of the days of Kirby and E. Eldon Deane. Chester Price, Theodore de Postels and others were well represented by renderings.

Raymond Hood will cause the Londoners to rub their eyes when they see the London Radiator Building. Eventually they will like it, although the first shock to the architecturally conventional Britisher will be terrible.

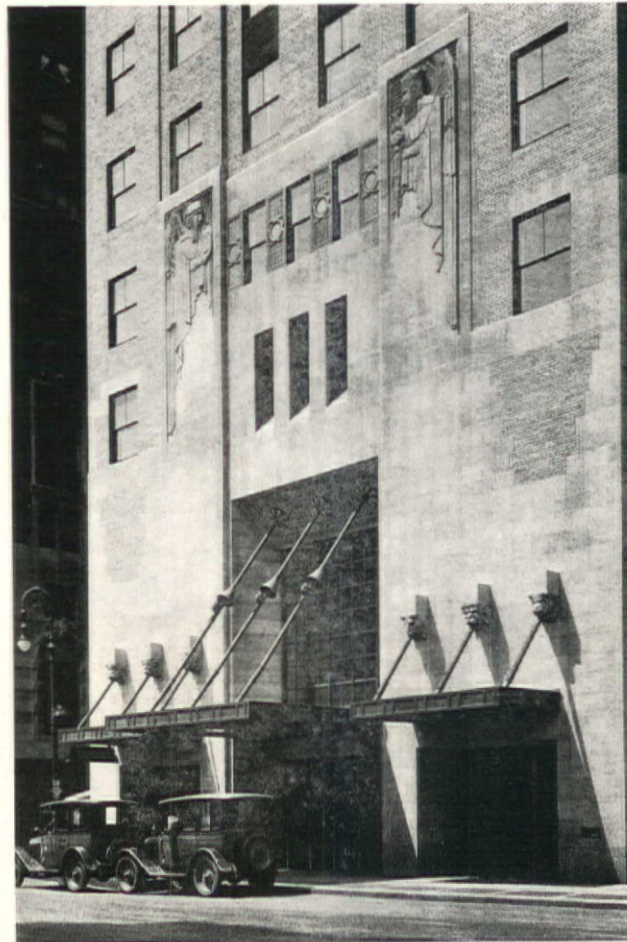
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Another exhibit, the Woltersdorf Collection of German Architecture, was held in New York during the latter days of 1927. This collection consists of some five hundred photographs of ancient and modern German buildings, restricted principally to those constructed of brick. To appraise this exhibit quickly was beyond the ability of THE PASSING SHOW. It is distinctly foreign to American architecture.

These ancient works clearly indicate an orderly manner of living and a state of mind, something that our architecture does not yet represent. The buildings have a general characteristic in form, perhaps, but they would not constitute a style as we understand the term. Each building has some individual element which differentiates it from the others. There is no semblance of "stylistic" details—each architect evidently made up his own details as he went along, and why should he not? With us today, a detail must have a well-established paternity, else it is an unconsidered waif, except when a Walker or a Hood has the courage to please himself.

There is evidently a factor, which we are apt to overlook, that influenced the designing of these charming old buildings. A brick is a small unit having a limited variation in size and a wide range of color and texture. It can be termed as adaptable; because of its smallness it can be combined with others in a multitude of ways. With brick, the entire range of expression from the fantastic to the most dignified and majestic, from warmth and liveliness to coldness, from colorfulness to drabness, can be secured. And withal a durability that is without end as shown by these ancient structures.

It would require long association with this splendid exhibit to understand properly and assimilate thoroughly the underlying conditions that caused the creation of this distinctive architecture. As it appears to THE PASSING SHOW the activating influence was freedom—architectural freedom. Within the unconscious restraints of indigenous customs, social and religious, and materials limited to the versatile brick, the architect could follow his own whim and fancy. What fun it must have been for those old German builders and architects to give expression to themselves without the restraint of conventional styles and machine-made, standardized materials and ideas.



ENTRANCE TO CORRIDOR LEADING TO GRAND CENTRAL STATION, GRAYBAR BUILDING, 420 LEXINGTON AVENUE, NEW YORK. SLOAN AND ROBERTSON, ARCHITECTS.



This collection will be exhibited in our principal cities during this year and will then be given to some architectural school as a permanent exhibit. The collection was assembled and sent to us by Dr. Edmund Schueler of Berlin. It was suggested by Arthur Woltersdorf, F. A. I. A., when visiting Berlin in 1926. Dr. Schueler, not an architect but a diplomat formerly of the Imperial Foreign Service, is a rare connoisseur of things architectural and a descendant of a famous architect. His fine, selective judgment is evidenced in this splendid collection, which must have an influence upon the coming architects who have the privilege of intimate study of and association with it. It will give to them a sense of freedom and confidence that is not acquired by our present academic teaching and also an appreciation of and love for brickwork. As time passes, the importance of this fine gift will be understood and appreciated.

\* \* \* \*

What is the function of the architectural journal? Various answers can be made. It can best be evaluated, perhaps, if we imagine what would happen if their publication should cease for all time. No one can give even a remote idea of what effect such a thing would have on architecture. But if we give some thought to the possibility, there arises a consciousness of what such journals mean to us individually.

Of them all, it can be said that they are inspired with something more than profit-taking. They realize their responsibility and influence by illustrating current architecture so as to give a true representation of the best that architecture offers. They are a panorama of the development of a great art in which the works of the worthy are historically recorded. They are a school and an inspiration for architects of all kinds—none too great to feel their influence and none too small to have his needs considered.

As an indication of the place architectural journalism has in the activities and esteem of architects, it is well to record the tribute given to the Editor of THE AMERICAN ARCHITECT by the New York Chapter, A. I. A. The writer of THE PASSING SHOW, a former colleague, was privileged to write and present the following citation at the annual meeting of the Chapter, February 24, 1928:

WILLIAM HENRY CROCKER

*Artist and Editor*

A landscape painter of ability and an advocate of the best American traditions of the Art.

For a quarter of a century of the editorial staff of THE AMERICAN ARCHITECT, Associate Editor and Editor.

Steadfast in the belief that Architecture is the greatest and most essential of the Fine Arts, he has always maintained the necessity of preserving its best traditions and that its modern development must be consonant with its importance and dignity.



CORRIDOR LEADING TO GRAND CENTRAL STATION, GRAYBAR BUILDING, 420 LEXINGTON AVENUE, NEW YORK  
SLOAN AND ROBERTSON, ARCHITECTS



The practice of Architecture comprehends trinal and equal responsibilities to the client, to the Art and to the public, therefore, he has always upheld its best and most rigorous ethical canons; and, furthermore, he has unceasingly and vigorously defended the integrity of and earnestly advocated the rights of the individual architect.

Elected by unanimous vote Honorary Associate Member of the New York Chapter, American Institute of Architects.

Mr. Crocker for years produced fifty-two issues, then twenty-six and later twenty-four issues a year. The labor involved is tremendous, especially when the responsibilities to architecture and to the profession are so keenly realized as in his case. Resting in Florida, to regain his impaired health, this tribute will be especially appreciated and in it, perhaps, architects will find a degree of realization of what constitutes the function of an architectural journal.

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### A. W. Brown Travelling Scholarship Competition

Announcement is made of a competition for the selection of a beneficiary for the A. W. Brown Travelling Scholarship, this competition to be held under the direction of a committee of the American Institute of Architects. Programmes will have been mailed to approved applicants beginning March 19th, 1928, drawings to be delivered on May 7th, 1928.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown, who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is Two Thousand Dollars, to be used in defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Travelling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of Two Hundred and Fifty Dollars will be made to the person whose design is placed second in the competition.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means

of a competition to be held under the direction of a committee of the American Institute of Architects, made up of William D. Foster, Secretary, J. Monroe Hewlett and Charles Butler. The drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux Arts Institute of Design but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition.

It is further stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States, who has never been the beneficiary of any other European scholarship, who has passed his twenty-second but has not passed his thirty-second birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write at once for application blanks to the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York City.

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The first annual Exhibition of the Architects Club of Chicago will be held at the Club house, 1801 Prairie Avenue, opening during the first week in April and continuing for a period of two months.

This exhibition will embrace displays by the club members and will represent interesting phases of the building industry. It will include examples of material and processes, as well as drawings, paintings and models by architects, painters and sculptors.

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College of Architecture, University of Michigan announces that the annual competition for the George G. Booth Travelling Fellowship in Architecture will be held from April 6th to April 20th.