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THE AMERICAN INSTITUTE OF ARCHITECTS

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ANGELS: STUDY FOR PORTION OF A DECORATION FOR THE ENTIRE CHANCEL OF THE
CHURCH OF THE SAVIOUR, PHILADELPHIA, BEING A MEMORIAL TO A. J. DREXEL
Painted by Edwin Howland Blashfield

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PRESENT UNFORTUNATE CONDITIONS OF PRACTICE, AND THE REMEDY

By FREDERICK L. ACKERMAN, A.I.A.

IT is good to note in our professional publications and in the current literature of the day an ever-increasing amount of space devoted to the more serious side of our work. We no longer maintain that attitude of certainty and assurance so general a few years ago, and the nature of our statements indicates that we seriously question the vitality and worth of what we have accomplished. We search in vain for a standard by which to measure our efforts, and we try to find in the results that which indicates the future. We question many of the fundamental ideas and principles taught in our schools of architecture, and we acknowledge that there lies a gulf between the ideas taught and their application in practice. These are excellent symptoms, for it is alone through such an attitude of mind that we may hope to progress. That we should be uncertain concerning principles, and unable to form an accurate judgment concerning the value of our own efforts, but reflects the disorganized condition of the times. It shows that our art, like our civilization, is in a plastic state, and that we are, in consequence, in a position to aid in molding it.

Some see in the tendencies of the times nothing but greater disorganization and final chaos ahead. To such it must appear that the gate opening to a better art and architecture is forever closed. Others, however, see in the struggle a genuine regenerative effort. To them the gate appears to stand open.

The fundamental idea of evolution carries with it the thought that it is a process of growth, not in the sense of addition alone, but also that from time to time certain elements are to be taken away. This idea, when applied to the intricate and complicated processes of civilization, can mean nothing more nor less than a struggle.

The very forces which swing us away from an ideal will swing us back, and the strength gained in the struggle will carry us beyond. The idealism of one day will cease; a better and a broader idealism will take its place. Every civilization has had its own peculiar idealism based upon its traditions, its necessities of the moment, and its hope of achievement in the future. That idealism has changed as the civilization grew, or as some element of necessity has been thrust upon it. The art and the

beauty expressed during these many periods have been the result of that idealism as possessed, not by the artist alone, but by the people, and the kind and nature of the beauty so expressed tells us, in turn, the nature of the civilization. Art, being in itself a resultant, cannot well be made the medium through which an age is to be molded. This explains why so much of our effort has been lost, for we have endeavored to raise the standards of taste in art and architecture by our achievements in these fields alone. We have thought too much concerning beauty and art and not sufficiently concerning the forces which produce them.

The subconscious desire in every man for beauty asserts itself in an endless number of ways. The individual may become so engrossed in other things for a time that even this primal desire is crushed; but, with leisure, there returns a wish to gratify this desire; there comes an awakening. So it is with us as a people. We have been conquering the physical and as yet that struggle has been the dominant expression of our effort. We have not ceased from such labors, but we are beginning to look forward to the time when we shall seek other expressions of our ambition. We are beginning to realize that in conquering the physical, we can never satisfy the aspirations which alone give the true value to life, nor can we satisfy that universal demand for some sort of æsthetic expression which has always been a part of man's existence.

If we are to make the civilization of our day the source of a nobler inspiration; if we are better to prepare the way for those who follow, what is our task? How can we best exercise our talents to that end? Shall we seek to express, in terms of art, this vague and formless idealism? Would

it not be far wiser for us to put forth our efforts to obtain those conditions, without which no vital or living art can be produced, when art and beauty will appear as an unconscious expression?

We have been the unwitting tools of a time when haste, waste, and an utter disregard of the future have been the dominating factors. Coincident with this condition appeared a new structural element which, under proper conditions, through a process of evolution, should evolve a great architecture. We have accepted these conditions; we have used this new element as a variation of an old form, with the result that the architecture of our cities represents more than all else the stupidity of our makeshift and blundering methods of municipal government rather than any expression of our skill and ability as architects.

In the flush of achievement our efforts have at times appeared as successes, but we already see the error of our ways. As we look back over the last quarter-century, we see clearly now that we should have voiced more vigorously the feelings of protest; we wish we had stated in plainer terms that you must not erect tall buildings of almost unlimited cube upon narrow streets, because of humanitarian and economic reasons. We argued at length concerning the architectural expression of the steel frame, wisely enough in a way, but we persistently shunned the real and vital issue at stake.

We have always associated the idea of art and beauty with the studio. We shall probably so continue, for it is right and proper, but we should not forget that the real studio is the great laboratory of our civilization, and that the limitations of our achievement in certain spheres of our endeavor are nothing more nor less than

UNFORTUNATE CONDITIONS OF PRACTICE, AND THE REMEDY

certain groups of laws and ordinances. We have not fully realized the significance of this fact; otherwise our efforts in framing these laws and ordinances would have been more earnest.

The legislative, executive, and judicial departments of our government, in their acts, have as much influence upon the character and quality of our architecture as have all of our efforts and aspirations combined. Not only do these acts set definite physical limitations upon our specific problems, but they can and do change the very essence and character of our architecture. These acts are the living elements in the architecture of today. It is not alone through the evolution of our esthetic ideas, but rather through the evolution of the ideals of our people, expressed in the acts and ordinances and judicial decisions as applied to such questions, that we may hope to provide the fundamental conditions which will in themselves inspire us in our effort to develop an architecture that can be judged and measured in terms of art.

It is through the quality of our own citizenship, through the understanding, by the people, of the conditions, the problem and the solution, and our combined activity in providing the proper agencies in all forms of government that we only may hope to create the foundations of a better civic art and architecture.

If we are to influence and direct these forces we must leave the studio behind; we must adjust our methods to the conditions of political warfare in a democracy, and we must recognize that the purist is impotent to create the proper conditions; else the endeavor will be sterile.

We have discussed the "City Beautiful," with its civic centers and its monuments; we have considered these in terms of the

past, and in the main our approach to the problem has been from the esthetic angle.

We know that our idealism is based upon sound principles, and that the object of our endeavor is worthy. Our idealism is based upon principles of utility, economy, and common sense. Stated in such terms the public would understand.

We have so stated our case that the object to be attained has seemed distant; an infinite space has separated our idealism from the affairs of the day; we have been a little impatient, and we have not given due regard to the step-by-step process which we must follow in our effort. We have so laid our case before the people that our object appears to them to be primarily the satisfaction of esthetic ideals. The people have seen and desired little else than that certain physical conditions surrounding their daily life should be provided, and, in consequence, they have not given ear to our arguments. We have ranged ourselves on the side of municipal reforms; but, as with most men, have not fully considered the nature of the fundamental changes in the character of government necessary to bring about the desired results. We have been satisfied with a change of men in office, and have not considered that it is the nature of the institution which should be changed.

As certain bodies of our civic government are now constituted, it is practically impossible for us to gain even the most generally desired object. These bodies, in general, are so constituted that it cannot be expected that they should pass judgment, with anything like a full and complete understanding upon the complicated questions involved in laws and ordinances of this nature.

There are certain judicial interpretations of the constitutional authority

granted to civic bodies by the state, which stand as absolute barriers in the way of developing open spaces for parks, boulevards, civic centers, and proper transit facilities. Not only do these interpretations prevent a proper physical and economic development, but they absolutely prohibit a proper setting for our municipal buildings and the like. That a city should spend vast sums to provide open spaces for public buildings, and by the very act create a greater ugliness in the setting for the same, is nothing less than absurd.

We must try to provide a way, either through constitutional amendment, or through judicial decisions made in the light of a broader interpretation of the authority granted municipalities, whereby a city may condemn and resell, or condemn and control, property situated adjacent to parks or surrounding our municipal buildings and open spaces or bordering on or lying near boulevards or important thoroughfares, which may be affected by changes in the city plan. At present, the city (New York) may condemn only such property as can be used for streets or open spaces. It may neither condemn nor exercise control over the sundry small parcels that remain after such proceedings have been completed, with the result that adjacent to our important developments there are left little, useless triangles of property, which can be put to no better use than to provide corner saloons or news-stands.

The city pays the "damage" done to adjacent property, and under the present scheme this is actual damage; but it is possible, and the practice is general in European cities, to provide that the result shall be otherwise. Under proper arrangement the creating of a park, a boulevard,

or the introduction of a municipal group should enhance the value of abutting property, and the laws should provide that the city shall control the nature of the development of such property.

With the proper laws to provide for a rational scheme in the condemnation of property, the working out of our esthetic ideals would follow as a perfectly natural result.

That we desire parks and open-air spaces, and wide streets and playgrounds, is not based upon our desire to provide something beautiful, except in a secondary sense. Utility, economy, and conservation are the reasons for our advocating these things. Our desire to provide that certain sections of a city may be developed and used only for certain purposes—even though, in so providing, we advocate a segregation of activities and a regulation of building within those areas—is based upon no other motives than those of true economy and permanence of values. That we desire more rigid laws governing the erection of tenements is based upon the humanity expressed in the conservation of life and the raising of the physical and moral standard of our country.

Our task is two-fold: As architects and as artists our duty is to formalize and to express in material form the activities and the thought of our day. This we do quite unconsciously in our offices, and our achievements there are an exact measure of our individual ability and the limitation set by the people in their laws and ordinances. No amount of inspiration, no degree of talent, will carry us beyond a simple expression of the demands and desires of the people, and the limits set by them in the laws and ordinances, which stand as the principal factors in our progress.

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As citizens, our duty is to provide the conditions for a better architecture. Our knowledge of the arts, the logical nature of our training, and our attitude of mind toward such problems entitle us to the position of directing the forces which are at hand. We know the nature, the importance, and the necessity of the laws needed. We also know better than the people why these laws cannot be passed, for we have tried and failed.

Our task, therefore, if we are to spend our time and effort in other than a useless endeavor, is to explain to the people by every honorable means within our power, and in terms of logic and of common sense, the simple nature of our ideals, to the end that all shall come to understand and realize that the idealism of the architect

and the desires of the people for a habitable city are but the same thing.

With our position fully understood, and our forces united, it will not be difficult to obtain such laws and ordinances as are necessary for such a result. We can accomplish this in one of three ways, viz, by insisting that the present legislative bodies enact such laws, or by providing bodies so constituted that they will respond to our demands; or, as a last resort, by creating and substituting for the present bodies other bodies composed of such men as shall be able, through the nature of their training and experience, to understand the importance and the nature of the questions involved, and provided with the power and authority to act upon such questions within reasonable limitations.

UNREST

*A fierce unrest moves at the core
Of all created things;
It is the eager wish to soar
That gives a god his wings.*

*From what flat wastes of cosmic slime,
And stung by what quick fire,
Sunward the restless races climb!—
Men risen out of mire!*

*There throbs through all the worlds there are
This heart-beat hot and strong,
And shaken systems, star by star,
Awake and glow in song.*

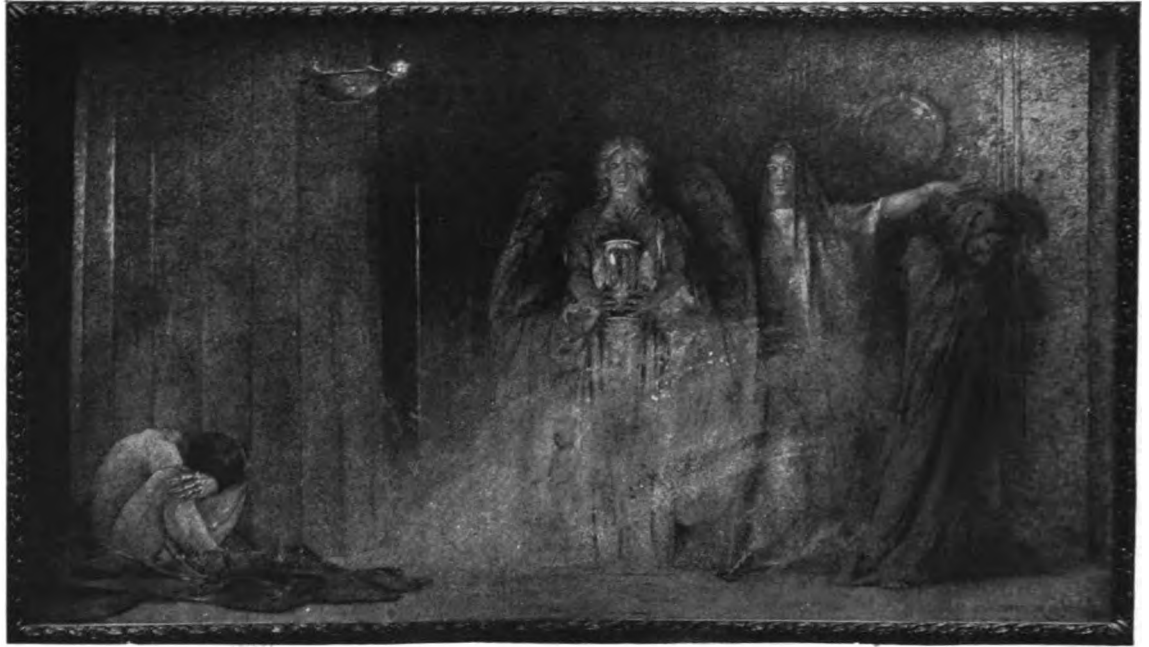
*But for the urge of that unrest
These joyous spheres were mute;
But for the rebel in his breast
Had man remained a brute.*

*When baffled lips demanded speech,
Speech trembled into birth.
One day the lyric word shall reach
From earth to laughing earth.*

*When man's dim eyes demanded light,
The light he sought was born:
His wish, a Titan, scaled the height
And flung him back the morn.*

*From deed to dream, from dream to deed—
From daring hope to hope—
The restless wish, the instant need,
Still lashed him up the slope!*

*Ob, tell me not of ordered suns,
Each patient in his place:
I sing the rebel fire that runs,
Creative, over space!*
—DON MARQUIS, in the "New York Evening Sun."



AT THE GATES OF LIFE AND DEATH.—Carnegie Prize, Academy of Design, 1912

CONSIDERATIONS ON MURAL PAINTING*

By EDWIN HOWLAND BLASHFIELD, N.A., Honorary Member A.I.A.

THE Allied Arts have accomplished something in the United States; why have they not accomplished more?

One man tells us that it is because the public is indifferent; I do not agree with this. Another says that it is because the artists are indifferent; again I disagree. I should affirm, instead, that it is because public and artists alike lack *education*, the kind of education which comes from experience. The public has not yet had enough experience in watching the growth of buildings which are great decorative entities; that is to say, which are *beautiful*, first, in their architecture; second, in their sculpture; third, in their painted surfaces. It is only by continued visual experience of such growth that *any* public can in turn grow truly appreciative of real decoration.

Now real decoration means a result which embraces everything; the color of the stone; the latter's proportions, lines and forms; the shapes, masses, colors, lighting and distribution of the sculpture and painting which adorn the building. Without such decoration, no people can possess a civilization of the highest order, for to the highest form of civilization *beautiful* cities are as essential as clean cities or well-governed ones. And the public is not indifferent; the average individual is not indifferent; he may even honestly think that he is, but it may be that it is only because he is more or less uneducated.

The artist also is relatively uneducated, and by the artist I mean the architect, sculptor, and painter. What, you say, our architects, with their enormous fund

*An address delivered before the Forty-sixth Annual Convention of the American Institute of Architects

CONSIDERATIONS ON MURAL PAINTING

of all-round knowledge, uneducated? Why, Mr. Blashfield, you have devoted pages of a lecture to the various kinds of experience and capacity demanded of, and furnished by, our American architects. You have quoted Kipling's Terence Mulvaney in "My Lord the Elephant," who, when the sergeant says to him, "Are you a man or a miracle?" replies "Betwixt and betune;" and you have averred that the architect also must be almost a miracle of general knowledge.

So I *have* said it, and I say it again; but I reaffirm that along certain lines the architect is relatively uneducated. And the modern sculptor and painter who may be as clever as Rodin, or most brilliant in technique, modeling, chiaroscuro, and color, are they uneducated? Yes, they are along certain lines, the lines of the kind of experience which is born of coöperation.

A few architects, sculptors, and painters have been struggling to coöperate, and they have learned something and accomplished something, even a very great deal; but they have not yet had time to coöperate long enough to attain consummate experience, and it is only when consummate experience has set wheels under the whole progressive movement, and oiled them too, that we shall move forward smoothly along the whole line.

The American Academy of Fine Arts in Rome is fostering this kind of coöperation. I believe that it is the very brightest point upon the horizon, and every architect, painter, and sculptor in the country should try to strengthen its hand. For when intelligent coöperation shall have set the seal of varied yet homogeneous beauty upon any building, the great public, so called indifferent, will find it out and will applaud. For the average individual is not indifferent to beauty. As a

child he loves bright colors; as a savage he plasters them upon himself. This does not necessarily infer love of beauty, you say. I think it does, in embryo.

The other day floods destroyed some little towns; people who went with helping hands to them told me that the poor and uneducated sufferers lamented most over the destruction, not of useful objects but of their pitiful little ornaments, their plaster lambs and cheap pictures.

Some people, some of our men even who talk to the public, assume a pose of indifference toward art, with perhaps the idea that it makes them appear manly and democratic. I have heard of a public man who, fairly bounding from his seat, replied to his interlocutor, "What, you mean to tell me that you ask the Government to spend public money on obtaining an artistic effect?" inferring, by this explosive exclamation, the meretriciousness of art as compared with what he denominated realities. Yet these very men while denouncing art as a national asset demand it in their homes.

Perhaps you demur and say, "But do they really demand it; are they not, after all, content to live in Jeffersonian simplicity?" I reply that, first, Jefferson loved and cultivated the arts; and second, I say again that in daily life these same men demand such background and surrounding as can be furnished only by the growth of the Arts.

If you wish to prove this, take a simple and homely example. Seat one of these men at his own table and let the maid serve him his beer in a teacup and saucer; or, if you will, his tea in a stein. Some red Burgundy or some of Mumm's Extra Dry in a teacup would do as well to prove my point. "Oh come," you say, "this is unfair, all this is only a matter of habit."

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Not a bit of it, the habit is born of a practice which is based on expediency. Decoration comes from the same root as decorum; it is that which is decorous and fitting, and this suitability has been evolved by long, long experience in a series of forms, which art has clothed at once with interchange-

may be educated into much appreciation. From the good shape of a spoon he may climb to the comprehension of the beauty of a tower, and from the conscious enjoyment of the good color of a rough earthen plate, to conscious enjoyment of the myriad colors in a great painting by Paul Veronese.



STUDY FOR A HEAD IN DECORATION OF WISCONSIN STATE CAPITOL

able appropriateness and beauty. There it all is in a nutshell—or rather in a teacup.

You may pass on from the beauty of a good drinking-vessel—be it even a gourd—to the beauty of a cathedral; and the individual who is capable of taking pleasure in a neat and appropriate table-service is capable of appreciating something, at least, of the beauty of a Parthenon, and

appropriations for public embellishment. “Do you tell me,” he said, “that the people of my native state can have such things at home merely by paying money for them?”

Some of you gentlemen—we are all Sauls until we are converted—will say, “Where can you find in America a decorated building capable of working such

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miracles?" I reply, that is another story, but I should be very willing to talk of it, had I time. In order to be stimulated, some of us require more, some of us less. This man had found his dose, and it made him a useful friend to the Arts.

To sum up, the first obstacle and the one which might seem insuperable—the alleged indifference of the public to serious art—can be gradually overcome by object-lessons in buildings, sculpture, and paintings. Such lessons will appeal, only eventually it is true, but also infallibly, to the natural liking for a pleasant and appropriate material background to daily life, a liking which can gradually develop into a really high sense of beauty.

Into this education of the public must enter a thousand details of relations between the artist and this same public, especially between the artist and the building commissioner; details demand-

ing tact and persistence on the part of the artist, thought and discussion on both sides. To consider such details would require ten times the half hour that I can spend, today, in talking.

Let us pass on from the alleged indifference of the public to the alleged indifference of the artist, and to his very real lack of education in what one might call mutuality of effort or, more simply, teamwork.

In providing our object-lessons for the public, we must so strengthen and assure ourselves that the lesson shall convince, and this *feste burg* of assurance we may find only in intelligent coöperation.

Now the first and principal bar to coöperation is undoubtedly the dread of each man lest he be interfered with, perhaps, in some minor ways—even overshadowed by collaborators. But if he is a first-rate man, and I am talking about



"MUSIC." IN THE HOUSE OF ADOLPH LEWISOHN, ESQ., NEW YORK CITY

first-rate men and first-rate art, this fear is unjustified.

The architect commands the field. He plans and builds the monument which is to be carved and painted, and he will necessarily stand as high as anyone, proba-

cultivate his personality with a consciousness hardly known to Greek and Gothic workers, but all that was as nothing beside the present cultus of what the modern artist names his individuality, his temperament. The student in the schoolroom ceases working upon his so-called study, leaving it a daub lest he should lose his "personality out of it."

Merely to differ as widely as possible from others in his rendering of nature seems to be what many an artist accounts most creditable to-day. His personal idiosyncrasies must stand out; if they do, he believes that his work is real and valuable. Such a panel is by X, the great master; its owner sets it upon an altar and we bow. Tomorrow it is proved to be by a pupil, and it is sent to the attic. In the attic, if the light be good, the panel is as beautiful as when it was upon the altar, but unfaith has destroyed "the personality of it,"—*sic transit gloria*. As the newspaper rhymester said of the wax bust in the Berlin Museum, credited to Leonardo da Vinci by certain experts, and by others to Lucas, the modern sculptor:



FRAGMENT OF DECORATION OF DOME CROWN, WISCONSIN STATE CAPITOL

bly much higher than anyone, in the rounded achievement.

Let us take the field I know best, that of painted decoration. The mural painter's relation to art begins to be understood, but is still utterly misconceived by many. It is true that already in the sixteenth century the artist had commenced to

"If Leonardo fashioned it, it is a masterpiece;
If Mr. Lucas moulded it, it is a lump of grease.
Now I support no theory, I take no person's part,
I only put the query, pray tell us, what is art?"

This makes us smile at experts; nevertheless all honor to them, to the investigators who teach us to know our old

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masters better and arrange for us noble museums.

But every work of art is not necessarily an individual effort, the pure and undiluted expression of one man's personality. Art is also rounded beauty, a result, the results, if need be, of many minds working together, and in any great building it is assuredly the product of that triune force which comes from the minds of a trinity; for the Aladdin's lamp of achievement must be rubbed three times—by architect, sculptor, and painter—before the miracle works.

And herein lies the prodigious difference between decoration and easel painting, two branches of art equally admirable, touching each other at some points, widely asunder at others.

To whatever will make the ensemble more beautiful, the artist must consent. Not only must he be receptive to influence from past and present, but he must also accept assistance at the hands of others. If fifty assistants will help to a better result, he must have them all.

To what a distance have we come from the ground occupied by the expert, who finds evidence in the panel that it was painted, not by Botticelli, but by a man directly inspired by Botticelli, and who therefore sets it aside as hopelessly inferior. But—and here is the point—the inspiration is from the great master, and, in working with other men toward the creation of a harmonious

whole, the great master does not sink his personality; he fuses in it what he draws from the minds and hands of others. The decorators who have had the most assistance have been among those endowed with the most prodigious personality.



CENTRAL FIGURE IN DOME CROWN, WISCONSIN STATE CAPITOL

Pinturicchio's Borgia rooms were produced by an army of workers, but are they not different from any others? The ceilings of Veronese's pupils cannot be distinguished from those of the master, but do they not proclaim Venice and Paolo Caliari as with a trumpet? Rubens is the archetype of the man who made great

pictures with other men's hands, but is any personality more colossal than that which could influence schools of north and south and west, and could pass the scepter down through the hands of Vandyke to Gainsborough and all sorts of lesser men; who could open the way in fact to modern art?

Some later critics have spoken easily of Raphael as without personality, because he accepted the ideas of others. But in arrangement and composition—those all-important elements of decoration—is there any more varied or sustained personality than Raphael's? Composition is combination. Raphael combined what he saw in men and women, books and pictures, and after they had passed through his brain they were quite sufficiently alchemized.

So much for some of the famous and successful team-workers of the past, about whom volumes have been written and in whose footsteps we must tread. For whatever may be the case with easel painting, the ground which the mural painter occupies is cleared for team-work; architect, sculptor and painter are all in harness together, and it is concerning mutuality of effort between the architect-leader and the mural painter that many of us can speak with some experience.

The architect is commander-in-chief always, but from the moment that he designs his building, his staff should be at his side, awaiting orders. When he plans the drawings of his great rooms, sculptor and painter should be ready at his elbow, if he asks them, to say, in distributing their work, how he may so place it that they may help him most effectively. And their suggestion must prove helpful, for no architect, sculptor, or painter ever lived so clever that he could not profit by the knowledge of an expert in a sister art.

Sculptor, and painter too, might go with the architect even to the quarry, for, if the architect knows the endurance of the stone and determines its constructive destination, the painter can tell him much of its color-value. It is the custom already to accredit sculptor and painter to the architect as aides, but too often these staff officers engage only when the battle is half over. Instead, they should ride ahead of the skirmish line, even in reconnoissance to spy out the land, and with them should go glass men and mosaic workers and carpet-makers and layers of pavement and designers of bronze fixtures; then you would have the material for real collaboration. When you do not have such inter-communication, what obtains? Something like this:

The mural painters, A, B and C, by the architect's directions, have compared their original sketches to secure harmony. Later A goes to see B and says, "Why B, you are treating your decoration in a warm orange tonality, your sketch was in cool gray. I have been keeping my decoration cool to harmonize with yours. What's the matter?" B replies, "The architect was called away from the city, and while he was gone, X, Z & Co., the firm who supply the woodwork, changed their minds and substituted red mahogany for gray Circassian walnut, so I had to change my tonality." *Hinc illæ lacrymæ!* Or, A is told to paint for a room with rich, deep tones of glass; he does so, and comes to find a room filled with light, clear glass. His colors are thereby made garish, his effect spoiled. Again he says, what is the matter? "Well," the glassmaker replies, "the building commission decided that they wanted a good deal more light in that room, and I had to give them their way."

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Again, in one of our cities, a room was elaborately decorated at great expense. The whole effect depended upon the relief to the eye afforded by six big, clear panels of Caen stone. The clients, delighted with their room, celebrated it in print, had a reception and made a booklet. Presently they filled the six panels with full-length portraits of directors in black clothes, ruining their room. Now if architect, sculptor, and painter had been constituted into an advisory committee, as they are at Columbia University, for instance, they would have said, "But, gentlemen, your portraits will kill your room and your room will kill your portraits. You are canceling the value received from your architect, sculptor, and painter." Such mutual protest would probably have averted the catastrophe.

In decoration mutuality is constantly demanded, and mutuality means self-

sacrifice. You may say that, in demanding this, where both money and reputation are involved, we are counting upon a high degree of disinterestedness. I reply that the very highest ground is the only one to take and to maintain so long as the matter in question is the creation of that great stone symbol of our democracy, the Public Building.

Throughout history, the great decorated Public Building has been one of the most valuable assets of a nation, the stimulus of the indifferent, the educator of the ignorant, the teacher of esthetics, patriotism, and morals. Therefore the task and opportunity of our architects is prodigious. They are rebuilding the country; we have almost unlimited wealth, almost unlimited territory. If our artists do not rise to the situation, they will throw away what is the greatest opportunity since the Renaissance.



"THE LAW." PANEL IN THE NEW COURTHOUSE, WILKES-BARRE, PA.

THE ANALOGY BETWEEN HORSE-RACING AND ESTIMATING

By G. ALEXANDER WRIGHT

MAY it not truly be said that there is very little difference between horse-racing and bidding on buildings? Are they not "gambles?" The invitation to figure and the jockey's start are similar; both events arouse a like interest; both hope to win. The odds are long, for there are many entries. There is the usual horse-racing talk about the "dark horse," the "favorite," the "pull," the "inside track," and so forth, none of which is probably ever true, in either case; but it is horse-racing talk.

At last the start is made, and away they go! The bidders and the ponies over the same ground, the same course, and the owners look on and speculate. The primary object is to get ahead of each other, win at any cost, and each competitor does his best to beat the other fellow. If the first jockey in has forgotten or omitted anything, he is disqualified. If the bidder forgets or omits anything, he "gets the contract." It amounts to about the same thing, and the bidder is quite as much of a real sport, for he takes his "medicine to-day and gambles again tomorrow." But this is not what I started out to say. If, perchance, it has had the effect of seriously arresting the reader's attention to a most important subject, some good purpose may yet be served.

And now to be serious: Speaking of estimating in competition, an experienced and well-respected western contractor recently described our present estimating methods to me as "a horse-racers' gamble." Few architects, if they will look squarely at the facts, can honestly differ with the

candid western contractor. Owners, and persons not over kindly disposed toward architects, claim that we know but little about the "cost" of a building; but these same people do not themselves know anything of the mysterious and devious processes involved in the obtaining of a bid, which, unfortunately, they too often think is to be the "cost" of the building. Architects, however, know of these things, and that the word "estimate" or "bid" does not really mean the "cost," when the work is finally completed. Architects, however, seldom deem it their duty to enlighten clients upon such matters, and this is especially so in the case of the architect who, by whatever means he may choose to employ, is able to persuade owners into believing that he can give them cheaper and quicker results than some other architect having offices round the corner.

It is not an unusual circumstance for a contractor to sign up for a job, when even the best of us are morally certain that the work as shown and specified, can never be properly done for the money. But we as architects are paid to see that it is so done, are we not? Why then should we allow an owner, or ourselves, to accept such a bid, and so to place this burden upon any contractor, who, for want of a systematic method, under-estimates his quantities, or, as too often happens, omits something entirely? Some owners (happily not all) are looking for these mistakes, and are ready to seize the advantage, usually in the mistaken idea that they are to get something for nothing. Some architects will be perfectly content with the thought

THE ANALOGY BETWEEN HORSE-RACING AND ESTIMATING

(more is the pity!) that it is none of their business; that it is up to the contractor to look out for himself.

It is well known that under our uncertain system of estimating, by which the contractor is made to take all the chances, these things do and must occur; that they are winked at, and that they cause much unnecessary trouble. But is this good practice, or sharp practice? Surely our ethics should extend beyond the mere personal equation; so, to put it plainly, is it "*bonest?*"

Is it just, when we, in a sense, undertake to act as arbiters of the contract? If not, can we wonder at the thousand and one questions, difficulties and extras which occur in the supervision of such a contract, under the present system? Can we wonder that contractors are sometimes suspicious?

But, not to dwell too long on this picture, let us seek a practical remedy for removing these and the other similar conditions which make such a picture possible. The individual architect or owner, let it be said, is not solely responsible. The entire trouble lies in our senseless, wasteful, unscientific, and wholly faulty methods of inviting bids, and in the encouragement to gambling which we, who should be the first to condemn, still extend to bidders. That the contractors do not rise up and smite us, is really a source of wonder to me. Not our business, indeed! It is our business to encourage better and more honorable methods.

The scope and character of our construction has advanced so rapidly and considerably of recent years, that scarcely anything is done now as it was even twenty years ago; and the time now allowed to a contractor for estimating, is altogether too short; conditions are not conducive to accurate results. Without accurate quan-

ties, there can of course be no accurate bids, and with our rough-and-ready guesswork methods, wide differences in bids must necessarily prevail. The lowest bid is usually by no means the most accurate, and frequently it is out of all proportion to the quantity and character of the work under contract. Before the work proceeds very far, the mistake is discovered; then there arises the natural desire of the contractor to save on his contract.

But the difficulties, and sometimes friction, which we meet with upon our buildings in progress are not usually caused by the effort of the lowest bidder (sometimes spoken of by the daily press as the "fortunate" contractor) to make a larger profit than that to which he is entitled; the difficulties are quite as often due to his not unnatural wish to keep his loss on the contract within the smallest possible limit.

Therefore, is it not indisputable that incorrect quantities are in the first place largely responsible for unnecessarily low, and consequently inaccurate bids, which, in their turn, cause so many of the architect's troubles?

Another factor is the too short time allowed to bidders for estimating, while a third and very important factor is found in the fact that our modern methods of construction require special training in order to take off quantities accurately. Few contractors possess these advantages, and even if they did, fewer still could find the time to put the principles of scientific quantity-taking into profitable effect.

The ridiculous—even the ludicrous—side to our present way lies in the fact that when contractors are invited to submit a bid in dollars and cents in competition, off they go (like the race-horses) to compete against each other, neck and neck,

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as to the quantity of material the job will take; and the more careful a bidder is, in taking off his materials accurately, the less chance he has, under present methods, of getting the job!

The whole business seems absurd to anyone with any pretense to experience in quantity-taking. There can only be a certain amount or quantity of material necessary, and no amount of figuring can make it less; it is folly, therefore, to think that a number of bidders on a piece of work will all succeed in taking off just the right quantity; one person might, but not a dozen or more.

If some system could be adopted whereby each bidder would be furnished with a complete, detailed list of the exact quantities of materials and labor required (thus placing all bidders on the same basis), then the competent, careful contractor would get more contracts at proper prices, and so be able to do better work, while the incompetent and the shoe-string bidders would either have to become more competent, or seek other fields of industry;

a result which would prove quite as much of an advantage to architects as it would to the remaining contractors.

It is obvious that some such system must in time displace our present wasteful and primitive method, if for no other reason than for the benefit such a system would confer upon both architect and client. It would seem that much good would result, if the Chapters throughout the country gave some consideration to this vital subject, and familiarized their members with the advantages that would follow the adoption of some standardized method or system of estimating upon quantities. This and other kindred subjects have recently been receiving consideration in certain Chapters, while many architects and contractors in different states are well known to favor the adoption of an estimating system, based upon accurate bills of quantities, which shall become the true basis of the contract. This will certainly be done some day, and then we shall all wonder why so much time, effort, and money has been thrown away in the past.



THE PARIS COMPETITION

By PAUL PHILIPPE CRET, A.D.G.F., A.I.A.

THE Society of Beaux Arts Architects has just announced the results of the competition for the Paris Prize of 1913, Mr. Grant M. Simon, of Philadelphia, a former student of the evening classes of the T-Square Club, and a graduate of the University of Pennsylvania, being awarded the prize.

A few years ago the architectural competitions for the junior members of the profession were mostly local scholarships, such as the Rotch Traveling Scholarship in Boston, the McKim Scholarship in New York, and the John Stewartson Scholarship in Philadelphia, open only to residents of different portions of the country, and therefore less competed for than the two more recently created national scholarships, the Roman Prize and the Paris Prize.

Both of these are about ten years old, and there is no doubt that the liberal policy of placing little restriction on the requirements for admission has raised the standard of the work submitted in both.

The Roman Prize competition, the winner of which is sent for three years to the Roman Academy in Rome, has not yet reached the point where the rules of competition have become standardized; they are altered from time to time, and still need some slight changes in order that they may work in an entirely satisfactory manner. That in time this scholarship will be quite as much sought as the parallel honor among the French architects, the Prix de Rome, there is little doubt. The idea which led to the foundation of the Paris Prize, however, was different.

The members of the Society of Beaux

Arts Architects, and the devoted chairman of their Committee on Education, Lloyd Warren, having brought from their stay in the Paris school a clear realization of the influence of competition on the level of studies, created this prize to encourage those men taking part in the regular competitions established by the Society to pursue their studies a longer time in order to qualify for the Paris Prize competition, and to give to the winner the privilege of going to Paris for two years' study in contact with more advanced students than could be found in the American schools.

The requirements for admission to the competition, outside the technical proofs of ability of the candidates, are of the simplest: Every American citizen who is not twenty-seven years old at the date of registration is eligible. The winner alone has to pass certain examinations to qualify him to enter the Ecole des Beaux Arts. Since the foundation, the prize has been won in about equal proportion by university graduates and by men having been trained entirely in offices and night classes.

The prize is of a value of twenty-five hundred dollars, the winner entering into an agreement to spend at least two years in one of the ateliers of the Ecole des Beaux Arts. The funds have so far been provided, year by year, by generous patrons of art, the last one being the gift of the chairman of the Committee on Education and Mrs. Emerson.

The founders of the prize obtained from the French government a change in the rules of entrance to the Ecole des Beaux Arts, by which the holder of the Paris Prize is admitted directly into the first

class of the architectural section, thus avoiding the drudgery of entrance examinations, second class mathematics, and construction.

It is easily understood that in view of these advantages, the competition has been very keen from the start and in order to require the great effort represented by the final competitive drawings from only those men having a fair chance to win, the following eliminations have been provided, based on the system used in Paris for the selection of competitor for the Prix de Rome.

A first preliminary test consisting of a twelve-hours' sketch, made without assistance or documents, by anybody qualified as to nationality and age, is followed by a judgment resulting in the selection of the five best men. These five, together with fifteen men selected from a list made of former *logistes* (men who have competed once before in the final competition) and of men having obtained the highest number of points in the regular competitions of the Society, constitute the twenty competitors of the second elimination. This time it is a twenty-four hours' sketch which is required, the test being a large plan wherein the designers may show their ability to interpret a complex program or to group a number of buildings.

Five men again are selected at the judgment of this sketch, and these five are the final competitors for the prize, each receiving an allowance of one hundred dollars.

The subject of the final competition this year was inspired by a recently made suggestion of a prolongation of the lower end of Manhattan to the Narrows, the end of the ground thus reclaimed from the bay to be used for a terminal center, whereon were to be grouped a commemorative monument commensurate with the greatness of New York, museums, a hall of fame, gardens, harbors, and other features.

This fine program demanded the knowledge of the city planner as well as the more imaginative qualities required in designing decorative architecture.

The final jury is composed of practising architects, none of whom shall have advised with any of the competitors, and the names of the competitors are unknown until after the judgment.

Aside from the direct benefit to the winner, there is a great gain for architectural education in the holding of such competitions; the unsuccessful competitors of the preliminary as well as final stage are all contributing an effort which has helped very appreciably to raise the standard of scholastic design in the country.

THE FORUM

PERHAPS, in the very earliest days of the Institute, it was possible for all the members of that body to come together, even though at very infrequent intervals, and to meet upon a common ground; to know each other and each other's problems.

But for many years, with the increasing membership and the wide distances that now separate members from each other, this has become impossible.

At the conventions and the meetings of various associations, a considerable degree of fellowship is brought about. Men come to know each other; to understand the different problems that confront their fellow practitioners; to give and to take a bit of the good cheer without which life would be barren indeed.

But the fact still remains that it is given to no individual member to know all the others. They never meet. The ranks open, as one departs, and close together. They open, as new members come in, and march the stronger. Yet one is all too little conscious of these losses and gains, and one perhaps fails to realize that the membership of the Institute, like all mundane things, is a procession of changes.

There is now one moment, however, in each month of the year when the twenty-one hundred members of the Institute and its Chapters do come together upon a common ground. The Journal is fulfilling the function for which it was created. Each month it carries its message to all of the twenty-one hundred men who hold the destinies of American architecture in their keeping. Each month it has something of interest to tell them as to how the work is going on.

In order that this monthly meeting may become a more intimate one, the Journal now opens "The Forum." To the pages devoted to that purpose it invites all to enter, and there talk about those problems which require a full and frank discussion, in order that the Institute may go consistently forward in its work. It makes bold to say that, from this moment onward, no man may assert that the Institute does not understand the conditions which hamper him. To speak in the Forum is to speak to all.

To some, the Forum may signify the ancient Roman institution, and the joy of keen debate; to others, it may mean the peaceful moment by the fireside, and the calm of a quiet chat. But, whatever its particular significance may be, it is our hope that the Forum may become one of the greatest factors in forwarding the work of the Institute and the interests of its members.

We would, were it in our power, command every member to appear and speak; but it is only possible for us to throw wide the gates, and give assurances of welcome to all who enter.

The Forum is opened with two interesting letters on the subject of competitions, and it is hoped that the matters upon which they touch may be the subject of wide and thoughtful discussion, not alone among men in the Chapters, but here, in the Forum.

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Competitions in California

Los Angeles, Cal., July 8, 1913

TO THE JOURNAL.

The subject of the law of 1872 seems such a hopeless one that I hardly dare embark upon it.

Briefly stated, the law is one that was enacted by the legislature of the state of California in 1872 when there were no architects in the state, and it was the custom at that time for the contractor to submit plans, together with an estimate to any civic body, and thus obtain the work.

This law has been on the statute books and has been lost sight of for a number of years; but lately it was resurrected by some enterprising attorney in southern California, and since that time has been used as a club to keep every member of the Institute from obtaining public work.

The Code of Ethics states that an architect must not give a bond or guarantee an estimate. This clause alone shuts out anyone who could obtain the work by competition under the Institute code.

In several instances we have found it possible to influence civic bodies sufficiently to make them adopt the Institute Code governing competitions. But according to the law, in the state of California, after a competition has been decided, a bond of \$5,000 must be furnished by the architect before the work can be awarded to him.

Our Committee on Ethics and Practice took up this matter with the Institute about a year ago, asking for a special privilege whereby our members could give a bond to comply with the state law. We explained that the bond asked for would not be given until every contractor's bid had been submitted and until the contract and bond by the contractor was about to be signed. But we were refused the privilege.

You will see that a bond from the architect given under the conditions outlined above would not be in existence many hours; neither would it hold the architect; it would simply sustain a law that it seems impossible to repeal.

As the law stands now, no architect belonging to the American Institute of Architects in California may do any state, county, or city work without the risk of losing his commission.

While our members here might be able to influence one of the governing bodies, an architect would not be free from the possibility of an injunction being placed upon the city, county, or state treasurer stopping the payment of his fee, owing to his not having complied with the law; therefore, an architect might make plans, specifications, and details, and supervise the construction of a building; he might receive a partial payment for his work; and just before the building was completed his payment

might be held up for no other reason than that of his having failed to give a bond.

You can readily see how impossible it is for an ethical architect to do any public work in this state with any certainty of being paid. If any controversy arose between the architect and the body for whom he was building, he would have no standing in court, as the case would be thrown out without argument, owing to his failure to comply with the law governing public building.

I think that the Institute committee having this matter in charge has not looked into the matter with sufficient care, and I feel that a special privilege of giving bond should be granted to those wishing to enter competitions in this state, provided the competition complies with the code in every other respect.

In Los Angeles City alone the Institute members stand to lose the commission on at least six million dollars' worth of public work, provided this permission is not granted; and the Institute members on the coast stand to lose their commissions on not less than fifty millions dollars' worth of work within the next two years for the same reason.

This law cannot be repealed until the next meeting of the legislature, which will take place a little less than two years from date. We worked hard to obtain the repeal of this law, and we spent a good deal of money; but our legislators were too busy trying to exclude the Japanese, and to pass a number of things that would be better left alone.

There are several architects in this state not belonging to the Institute who are doing good work, but they are not the men that are doing the public work. Most of our schoolhouses, city halls, and other public buildings are of very shoddy character, showing little education or study. These buildings will stand for many years in the place of those that should and would be there if this law of 1872 were not in force.

JOHN C. AUSTIN, A.I.A.

Is the Institute Opposed to Competitions?

New York City, July 14, 1913

TO THE JOURNAL.

The Institute Circular of Advice states that the Institute has "put itself squarely on record as opposed to competitions." Is this true? To be sure, a majority of those voting on the question at a convention declared it to be so, but they were not elected with any reference to the matter. On a subject which involves so much difference of opinion, and places so many debatable restrictions on the conduct of members' business, it would be desirable to appeal to each individual member to state, by

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letter-ballot, his answer to the following questions:

Are you opposed to competitions?

Do you think that the Institute rules for competitions should apply to ordinary commercial and residential work?

Do you think the Institute rules should apply at present to competitions involving less than \$100,000?

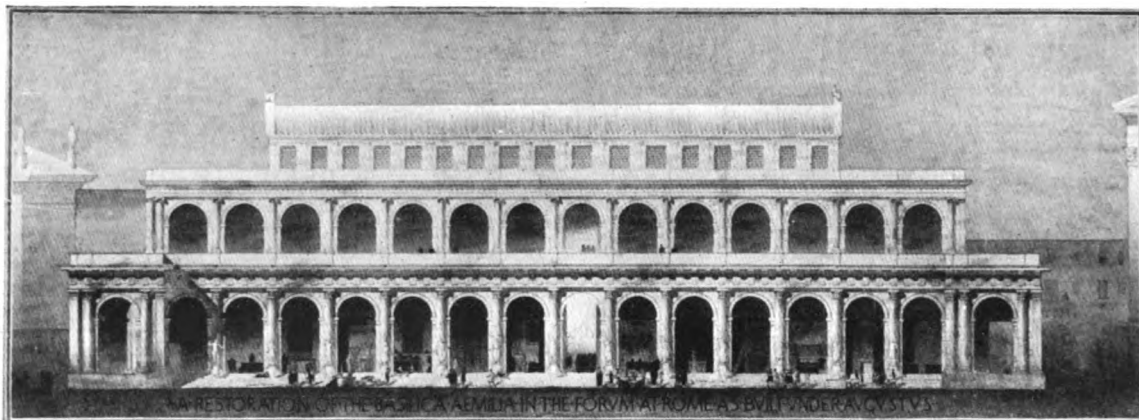
The Circular of Advice is strong in its general condemnation of competitions, also strong in its provisions for Institute control, but is weak in suggestions for meeting the difficulties that cause the principle of competition to be condemned, and it apparently avoids mentioning any of its good qualities. Yet competitions not only exist and will continue to exist, but they receive the approval of the Institute. They also have good features that undoubtedly could be developed by their friends, though probably not by their enemies. How can they be properly understood or properly controlled by those who do not believe in them anyhow? A committee of men who frequently and successfully compete, and consequently know the real needs of the situation, could not only continue the work of improving what may be called the legal side, but also find means to bring about a much-to-be-desired improvement in the results of regularly conducted competitions. A committee of the New York Chapter is making some effort to this end, but the

Institute seems to spend its energy in a different direction.

While it must be granted that the Institute has accomplished a great deal in improving the character of a number of large competitions, and may in time improve all, insistence on applying its rules to small ones tends not to improve them, but only to prevent participation by Institute members, and apparently this is just what is intended. The Institute has at times been compared to a trades union, and it does not seem wise to also invite comparison with a trade combine for the purpose of suppressing competition by coercion. Moreover, to consider that a competition exists when an owner receives uninvited sketches imposes further impracticable conditions. Some of the results of these policies are not edifying. One Chapter recently whitewashed some of its members "in view of their probable ignorance of the subtle points in the code and of their application to concrete cases." Trials of members have and inevitably will become spectacles of quibbling, hair-splitting, and evasion (if nothing worse), usually terminated by whitewashing. Tale-bearing will also play a not very commendable part; in fact the New York Chapter has passed a resolution that all of its members must become informers. It is questionable if insisting at present upon Institute control of small competitions will result in good enough to offset this lowering of the moral tone of the Chapters.

EDGAR A. JOSSELYN, A.I.A.





ROME LETTER

THE STOCK EXCHANGE OF ANCIENT ROME

The Italian archæologists, Senator Lanciani and Commendatore Boni, who have been in charge of the Roman Forum, have, up to now, been rather doubtful of the identity of the ruins which lie opposite the Basilica Julia and between the Curia and the Temple of Antoninus and Faustina. The recent excavations by Commendatore Boni seem, however, to confirm the original theory that the ruins are those of the Basilica Æmilia, or Stock Exchange of ancient Rome. Enough fragments remain to make it possible to restore this basilica, on paper.

Up to the time of Augustus and Tiberius there had been a portico on that side of the forum, with the Basilica Æmilia behind it. During the reign of these two emperors the portico and basilica were united in one structure, and it is this restored building which is shown in the illustration. The basilica was burned down, probably during the invasion of Alaric, and afterward rebuilt, but the later work is so poor that it may easily be distinguished from the earlier. A part was still standing in the fifteenth century, but this was torn down by Bramante for use in the Giraud Palace.

The building was designed for practically the same purposes as are our modern stock exchanges. On the side facing the forum there ran a long arcade, which was nearly opposite that of the Basilica Julia, as above noted. A row of shops, used by bankers, money-lenders, jewelers, and men with similar interests, opened into this arcade. The principal business was carried on behind these shops, in a large hall about 95 feet wide and 228 feet long, with one aisle on the side toward the forum and two aisles on the opposite side. (These

aisles are included in the dimensions.) There were galleries above, which, together with the central hall, were covered with flat, wooden ceilings. The principal entrance was on the side toward the curia, but a large door near the middle of the hall opened toward the forum. There only remain *in situ* the foundations of the arcade, the walls of the shops, and the floor of the large hall, but enough fragments are left wherewith to reconstruct the Doric order of the arcade. A drawing by Giuliano da San Gallo (1445-1516) has also been preserved, which shows part of one side of the building as it stood in his time. There are triglyphs on the corners. (All Roman Doric buildings seem to have had triglyphs on the corners in spite of the theoretical order of Vitruvius.)

The order of the second story of the interior, which can be completely put together, and the above-mentioned Doric order are to be found, with some other details, in Despony. The two interior orders were both Corinthian, with shafts of red African marble; there also remains an entablature, of the same size as that in the upper interior arcade, which was possibly Ionic, and belonged to the upper exterior arcade. Also, there are some door-posts, richly decorated with acanthus leaves, which probably served as models for much of the Renaissance ornament. The refinement and execution of all the moldings are almost Greek in character. The pavement of the central hall consists of slabs of colored marble, symmetrically laid; but, as this pavement is somewhat lacking in design, it is possibly of later date. Some coins became imbedded in this pavement at the time of the fire and there they still remain.

When the buildings of the forum were standing,

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the long arcades of the two basilicas opposite each other must have given it that symmetrical appearance which it now so sadly lacks. The confused collection of temples, apparently revealed by the plan, would have appeared much more orderly; the general appearance of the forum would appear to have borne a slight resemblance to the Piazza of St. Mark at Venice. The addition of a stock exchange to the other buildings also helps to complete

the modern idea of a civic center. With the exchange on one side, the courthouse on the other, the municipal building across one end, and the spaces filled up with temples—the churches of antiquity—the forum would seem to offer in many respects and with due consideration for present needs, a good model for the civic centers of our own time.—RICHARD HAVILAND SMYTHE, *Fellow in Architecture at the American Academy in Rome.*

LONDON LETTER

London, July 10, 1913.

We were sitting quietly in a London restaurant—one always sits quietly in London restaurants—when a well-known critic came hurrying in and joined us. He was fresh from Paris, and breathless as if he had run most of the way, but his breathlessness proved to be from suppressed indignation. In broken sentences he told his story. A wave of Grundyism, he said, was sweeping over France. It had crossed the channel and, advancing up the Seine, had overflowed both banks.

Incredulous but anxious, there was but one thing to do—go and see for oneself; so, regardless of what such a change might imply, ere the sun set I stood as of old, with little money but great expectations, in the Place St. Germain des Prés. It is the heart of the architect's Paris, and the Café des Deux Magots and the Brasserie opposite awoke pleasant memories. Then a sad sight met my eyes. There on the sacred column, the column of Thalia and Melpomene, was a poster announcing the approaching production of David Copperfield. The little hero was portrayed in early Victorian costume, with large buttons and sad and wistful countenance, as if asking for more; as though it were not enough for him to be in Paris at all!

This was an evil omen, but perhaps on the other side of the column better things were in store—hope is so often on the other side. So it proved. There, was a vast and detailed announcement of a new Revue "en Chemise" entitled, "Va Vicieuse Va." But why keep up this suspense? Before the evening had finished it was quite evident that the wave of Grundyism had not touched the Palais Royal. Quite the contrary, for what imaginably had fled at its approach had, it seemed, taken refuge there.

Nevertheless, other malign influences had been at work since my last visit. Let it be admitted at once that to deplore changes in Paris is to confess to growing old. Probably some old fogey of the time of Francis the First lamented the Gothic Paris of his youth, lucky dog; our fathers mourned for the

Paris that Haussmann spoiled, and the man may come who, returning to the "Quarter" in his middle years, will regret the disappearance of these very buildings from which I sadly avert my gaze. What a tribute to the inexhaustible charm and vitality of this city! Beyond all the countless rings of the old trunk there is always one where the sap is flowing and life is in the making. Some may think that the very heart is a little rotten. And then most of us grow old so much faster than Paris that when we mourn for some vanished part of the old city we likewise mourn for a little of our youth gone with it. At least we can be thankful that we did not wait to go until we died. Perhaps we were not sufficiently "good" Americans, but we were wise ones, for it is necessary to be young to altogether love Paris. This confession made, I may be permitted to number my losses; my generation, at least, will sympathize.

The most obvious thing among the changes is the number of eight-story apartment houses that have replaced Louis XVI buildings. The rents are higher than the cornices, and the little bunch of leaves under the heavy bays marks the style. One thinks of Vienna, but if they seem to do it better in Vienna perhaps it is only for lack of contrast. It is a sort of sorry comfort that these Paris apartments seem generally badly built; the plumbing has a way of dropping to pieces as one looks at it. In the Rue de Seine, half way to the river, where was once the Passage Pont Neuf, smelling sweetly of apple dumplings, is a new street, and in the Rue de Bac a very modern affair sets back to indicate the future width of the street.

The separation of Church and State has freed the beautiful Hotel Biron, now Rodin's studio, from the enclosing religious barracks, and it stands isolated, pieces of projecting iron and a walled-up window still showing its late attachments.

With the old houses has gone the horse omnibus, with its "impériale," from where one could so delightfully see the life of the streets and smoke a

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cigarette. The bus that used to swing bravely from the Vaugirard to the Gare du Nord, the little tramway that crawled from St. Sulpice to Auteuil, the omnibus of the Grand Boulevard, drawn by three white stallions, all are gone and the heavy motorbus passes through the narrow, ill-paved streets, with the sound as of a junk-shop driven by a whirlwind. I suppose the old-clothes man, the vender of bird-food, and the seller of goat's milk still ply their

trade, but their delightful cries are drowned in the noise of motor horns.

Still, Paris is like the Last Supper; beneath all restoring, lurks the eternal fascination of an immortal work of art. Now, at three o'clock in the morning, I look out of my hotel window and see Venus suspended between the towers of St. Sulpice, while a little owl hoots in a garden near by.

HENRY WINSLOW.

PARIS LETTER

The convention of French architects assembled this year at Bordeaux, *la belle ville meridionale*, which lies lazily along the banks of the Garonne, and is so well adorned with its Louis XVI architecture, much admired by the delegates, as may easily be imagined. Following the principle now so thoroughly understood by all seriously organized conventions, and as a mild distraction from the arduous labors of this particular one, an excursion to Cadillac was organized. This little town is renowned for its home for feeble-minded women, but it possesses another attraction, dearer by far to architects, I fear, in the shape of an ancient château, belonging, if I remember correctly, to the Duc d'Epéron, and dating from the sixteenth century.

It contains some most admirable chimney-pieces, such as the men of that period in the Renaissance knew so well how to produce. The French and Italian artists of those days seem to have passed their lives in the delightful pastime of rambling leisurely throughout the provinces, stopping now and then, either in one of the châteaux or in some quaint little church, and there abiding for as long as was necessary to leave an exquisite memory of their skill, in the shape of some delicate bit of sculpture.

How often, in the smaller churches which frequently seem to be devoid of any external charm, one finds the most sumptuous altars, richly sculptured, ornamented with twining columns and decorated with panels. Many of these should be classed among the *Monuments Historiques*; there is much more to be said of them than I have here given myself the pleasure, and I hope to return to them in another letter.

At the close of the Convention, there was unveiled, at the Ecole des Beaux Arts the bust of Maitre Guadet.

Is it necessary for me to recall to American architects the great and important influence which must be attributed to his teaching? Others have undertaken this tribute far better than I can do in this brief letter and have consecrated many eloquent pages to the magnificent work of this master of instruction, to his eclecticism, to the vigor and clarity of his reasoning, and to the acknowledged grandeur of his architectural views. He leaves a monument in the shape of the work which he consecrated to the Theory of Architecture. The homage which was rendered him by his pupils and admirers is a just and fitting recompense for the work he brought to so fine a conclusion.

The same day we were able to assemble about the model of Rome, the work of M. Bigot, Grand Prix de Rome. I shall speak of this work again, for it is in truth too remarkable to be passed over with a few words; it represents almost fifteen years of continuous labor. During an hour and a half, M. Bigot talked of Rome, and his developments of the history of the Eternal City seemed to live before us—we even touched the monuments with the tips of our fingers, and felt ourselves to be living among them—and the many who came to listen went away deeply stirred, for M. Bigot had caused to pass before their eyes, in simple words, the vision of so many centuries of grandeur, tinged with a decadence which has no parallel in history.

JEAN-PAUL ALAUX.

COMMITTEE ACTIVITIES

COMMITTEE ON EDUCATION

SUMMARY OF THE SECOND EDUCATIONAL CONFERENCE AT THE CONVENTION OF
DECEMBER, 1912

The Standing Committee on Education will welcome correspondence with anyone interested in gaining or giving further information on any matter relating to architectural education. Members are urged to communicate with the secretary of the committee, W. S. Parker, A. I. A., 120 Boylston Street, Boston, Mass.

Eighteen Chapters of the Institute and nine schools of architecture were represented at this conference, the stenographic report of which contains nearly 30,000 words. The following is a very brief summary of the important points brought out at the conference.

A very gratifying and interesting report was made by the committee of the Washington Chapter on the revival of the architectural department in the George Washington University, through the co-operation of the Chapter with the university authorities. A department of architecture had been previously maintained with considerable success, but its abandonment had been forced through lack of adequate quarters. About a year ago the Committee on Education of the Washington Chapter started negotiations with the university, looking toward the reestablishment of this school. In order to safeguard the financial interests of the university, the Chapter secured a guaranty fund of \$1,000, which was turned over to the university. Prof. Hodgkins, the dean of the engineering school, under which the architectural school is now organized, at once set in motion the machinery for organizing the courses, which was accomplished with the coöperation of the Education Committee of the Chapter. As a result, the school reopened last fall with a registration of thirty-three, with excellent quarters, a splendid draughting-room, good lecture-rooms, and the nucleus of a very good equipment. The courses are given from 7 to 10 o'clock in the evening, on account of the fact that a large proportion of the men desiring this educational opportunity are in the office of the supervising architect and the other local offices. This is an excellent example of the valuable work which local education committees can accomplish, in developing means of architectural education carefully adapted to the needs of the locality, through coöperation with existing educational agencies.

In Pittsburgh, the Carnegie technical schools take care of this same need of evening courses for

draughtsmen, by means of their evening classes in architecture. Here, too, definite results have come from the coöperation of the local Committee on Education and the school authorities. The design problems in the school are those given by the Society of Beaux Arts Architects, and owing to the strain of making the final renderings of the different problems, the students, who had worked under pressure during the last few days of each problem, finishing generally on Sunday night, were often of little use in their offices on Monday. To remedy this condition the following scheme was put into effect as a result of conferences by the Education Committee with the school authorities, and with the approval of the local Chapter:

The architects, on the one hand, agreed to give to those draughtsmen working in the design courses, leave of absence of not more than two days for any one projet, and not more than eight days in any one year. The school authorities, on the other hand, agreed to arrange for the projets, to be delivered Saturday night instead of Sunday night. As a result, freed from office-work, the students were able to make their final rendering during the daytime, and their Sundays were left free for rest. The result appears to have been satisfactory to all concerned, and the students are naturally encouraged by this evidence of friendly interest on the part of the architects. The Chapter is also considering the establishment of a medal, to be awarded for some special excellence in student work each year.

In connection with this medal, Mr. McGoodwin, who reported on the Pittsburgh situation, suggested that it would stimulate interest a great deal if the Institute would give such an annual medal, to be awarded through the Committee on Education of the local Chapter. This idea received the hearty approval of the conference, and has been referred by the Standing Committee on Education to the Executive Committee of the Institute, for such action as it deems wise. Mr. McGoodwin reported that the Pittsburgh Chapter had another most in-

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teresting scheme under consideration, relating to the raising of funds wherewith certain students might be sent each year to the Institute Conventions; the advantages of such a plan, in stimulating the interest of the students and bringing them into early contact with the Institute, are obvious, and the scheme was strongly endorsed by the conference.

Mr. L. C. Newhall reported on the work which has been carried on by the Boston Architectural Club. The principal feature of this work is the institution of courses of general culture to be carried on in coöperation with the courses in design. It has been felt in Boston that the students were too apt to spend all their time on the design courses, without being led to realize the advantage of instruction in the history of architecture, the elements of construction, and of mathematics. Brief courses of this sort have been established in Boston during the past two years, and while no definite regulations have been laid down, the students have been led to feel that they were expected to take these additional courses, as well as those in design. The response has been very gratifying.

The courses are very brief (twenty-five lectures in each), involving practically no outside work, the effort being to impart such definite information on the subject as is possible in the limited time, and, with this, to create an interest in the studies which shall tend to lead the students to further study in other courses, or by themselves. Thus the course in the History of Architecture merely explains, in the broadest way, the fundamental developments of the different styles and periods, and the relation of the resultant architecture to the physical and social characteristics of the people and their time. In this way the student is given a good general idea of the whole subject, and may apply himself further to the pursuit of more definite information of one or another period according to individual inclination. As a result of a vote of the conference, a more detailed description of this work will appear in the Journal later.

Mr. Wight, of Chicago, reported for the Illinois Chapter, and noted a recently organized coöperation between the Chapter and the Architectural Club of Chicago, in connection with the arrangement of the annual exhibition, which heretofore has been arranged entirely by the club. He also reported the existence of a fund in the Illinois Chapter by means of which a student is supported in the architectural department of the University of Illinois.

Mr. Lubschez reported on the work in Kansas City. After careful investigation, the Chapter decided to build its work around an existing atelier, where a number of enthusiastic students were doing the work of the Beaux Arts Society problems in design. The Chapter took over the responsibility

of furnishing a draughting-room for the students, and is planning to inaugurate, in addition to the design course, elementary courses in mathematics, including shades and shadows, and miscellaneous lectures given from time to time under the auspices of the Chapter. The students are charged \$2.50 a month for eight months, a total of \$20, which gives them not only the privilege of taking all the classes that are given but that of attending the meetings of the Kansas City Chapter. The instruction is to be given by members of the Chapter, and in this way a spirit of friendly coöperation is established which is vital to the work.

The Chapter has also made subscriptions toward the atelier library; it expects to continue these, from time to time as the library develops. The Chapter also (two years ago) changed its constitution, creating a class of Junior Members. There being no local junior club, this gave an opportunity for the draughtsmen to come together on common ground, and also to come in contact with the older men in the profession and the Institute which they represented. Here, again, the local Committee on Education has given the conditions careful study, found a solution of the problem, and put it into active operation, all with a most admirable spirit.

Mr. Adelsperger reported on the work of the Indiana Chapter. It is meeting its special problem of providing for the needs of a comparatively small number of men scattered over a large territory, by endeavoring to create small clubs, in the various centers, to coöperate with the Indiana Chapter. These clubs are patterned after the Chicago Architectural Club, which also gave its general plan to the club at South Bend, Indiana. The Chapter is working not only for the education of the draughtsmen, but also for the education of the community. It has established a prize for the best building each year, in the shape of a bronze tablet to be placed near the entrance to the building, and finds that it has made a marked difference in the feeling between architects and their clients. It finds that clients are most anxious to build a building which shall be awarded one of these prizes, and that, as a result, they meet architects with a much better spirit than is often the case.

Mr. Emmart reported on the situation in Baltimore, where the Chapter is at present endeavoring to coöperate with the Maryland Institute toward improving both the courses in draughting and those in the instruction of mechanics who are working there. Mr. Turner, who has recently taken charge of the school, is welcoming the coöperation of the Baltimore Chapter, and much good promises to result. In addition, the Baltimore Architectural Club maintains an atelier under the direction of Mr. Theodore W. Pietsch. The Baltimore Com-

COMMITTEE ACTIVITIES

mittee on Education is also working for the education of the public by cooperating with the Municipal Art Society and other societies, in arranging lectures by prominent people on various subjects related to the fine arts. Mr. Emmart expressed the hope that some time it would be possible to arrange for a department of architecture at Johns Hopkins University.

It is of interest to note that, as a result of the attendance of a number of professors in the leading architectural schools of the country at this conference, a committee of these professors was formed to consider the problems of architectural education which they have to solve.

The question of the possibility of founding a school of architecture in the University of Colorado was brought to the attention of the conference, and created considerable discussion as to the desirability of creating new schools. On the one hand there was a strong feeling that schools of architecture should be started wherever there was a demand for them. On the other hand there was a very strong feeling that, unless the schools were properly organized to give adequate instruction, their formation was unwise, since the students would be better served by going to some well-equipped school already organized, even though at some distance from home. It was generally agreed that much could be done toward encouraging, in all universities, a more general use of courses in the fine arts by the undergraduate body at large, thus tending to educate the future community to a better understanding of what is good in architecture and the other fine arts.

In this connection a graduate of Johns Hopkins made a most interesting reference to the fact that when he was a student there was a course in free-hand drawing from casts, which was compulsory on all freshmen. The underlying idea was to teach them something of the principles of draughting, so that they might better understand plans, if, for instance, they later found themselves on a building committee. Apart from this practical result, there was thus provided a general training in the appreciation of works of art, which could not be other than beneficial. A development of this idea in all undergraduate courses was felt to be most desirable. Mr. Kelsey spoke of similar work in the Pennsylvania State College, which has started a course in architecture as a branch of the engineering department. Dr. Edwin A. Sparks, President of the College, believes in giving all his students some instruction in the fine arts in order to create an appreciation of the finer things in civilization, and to this end Mr. Kelsey gives lectures to engineering students as well as to the students in the architectural courses. This is just another index of what many believe and some are putting into practice.

To the importance of the work being done by the Society of Beaux Arts Architects, through its competitions in design, witness was borne by many. Mr. Ewing, of New York, reported that about 1,000 students were enrolled at that time. He also reported a change in the charter of the society, permitting it to hold funds, which it now proposes to acquire for the purpose of starting collateral courses in history, construction, and other subjects, at more nominal rates than is possible in regular university extension work. These courses would supplement the design problems, and afford an elementary but well-rounded course which should not only give to many draughtsmen what they could never get in any other way, but also create an impetus which should carry many of them into some organized school for further and more advanced work. It was suggested that an article be printed in the Journal descriptive of the work being done by the society and its aims for the future, and this was approved by the conference.

One of the questions before the conference was the relation to the Institute of the junior members of the profession, and how, early in their careers, they could be brought into touch with the Institute. It was suggested by Mr. Parker, of Boston, that the conditions of organization now generally existing were adequate, granting the right spirit of friendliness and cooperation between the different units. He suggested that where a junior organization existed, such as the T-Square Club, or the Boston Architectural Club, no junior membership in the local Chapter of the Institute was needed, since the young men were given their opportunities of intercourse and educational activities in such a club. Where the number of draughtsmen did not warrant an independent organization, a grade of junior members in the local Chapter was desirable. In either case the personal equation would be needed to stimulate the development of the club or the junior member into full membership in the Chapter, and finally into membership in the Institute. He maintained that interest on the part of the Chapter members in what the student draughtsman was doing, when evidenced by prizes or cooperation of any sort, was sufficient to awaken, in the draughtsman, an answering interest in the Chapter and in the aims and ideals of the Institute. Stimulate this interest by personal touch of draughtsman and architect, and the development of the draughtsman into a member of the Institute would be assured. No definite exception was taken to this method, and its adequacy was accepted by the conference without debate.

The latter part of the conference was devoted to a discussion of the work of the craftsmen in the different trades which form so important a part of

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architectural work. It was felt that something should be done by architects themselves toward making possible a higher grade of craftsmanship in this country. Mr. Kimball, of Omaha, felt that it would be possible to improve the condition of work among the craftsmen if architects would stop trying to use the sculptor and the great mural painter and turn to the craftsman himself; if they would look for their sculptors among the modelers, and for their painters and mural decorators among the plain painters. Mr. Newhall, of Boston, suggested that a closer affiliation of societies of architects with societies of arts and crafts throughout the country would do much toward encouraging better work. Mr. Kelsey, of Philadelphia, referred to the excellent work in wrought-iron being done by Mr. Yellin,* in Philadelphia. He suggested that articles might be published in the Institute Journal, referring to exceptional work of this sort, and thus not only assist such men to more work, but stimulate other craftsmen to a desire for similar recognition. It was suggested by several that, wherever possible, architects encourage better work by leaving the more special work out of the general contract, so that it might be put in the hands of some individual specially fitted to produce excellent results. It was also suggested that when buildings are published, the names of special craftsmen be given equal prominence with the names of the architect and the general contractor. Several testified to the good results obtained by taking a personal interest in the individual craftsman, as for instance where permission and encouragement to use an architects'

*An article on Mr. Yellin's work is now in preparation.

library had stimulated a craftsman to extra efforts and given him information which helped him to do much better work.

Mr. Mulligan, of Chicago, who has charge of the technique of sculpture at the Art Institute in that city, spoke in a most interesting manner of conditions among the various workers in stone, and the need of instruction for these men. He mentioned particularly the opportunity and the desirability of furnishing instruction in modeling and carving to the men at the various stone quarries. They are isolated, away from sources of information which exist in the larger cities, and are anxious to learn. Mr. Mulligan visited the various quarries, and was urged to start a school at one of them. A part of a new school-building was offered, for use in instructing stone-carvers. He arranged with the Art Institute of Chicago to send down an instructor, and this work, which is now actively going on, surely cannot fail of results. In one of the marble quarries it was proposed to devote a building to such a school, provided the proper teachers could be found, and the right amount of money be obtained, with which to buy casts and other equipment. He urged that this whole matter be referred to some committee to investigate and report back to the next conference. It was agreed that much good would come of efforts by architects along the various lines suggested by the different speakers, and the specific question suggested by Mr. Mulligan was, by a vote of the conference, referred to the Committee on Allied Arts of the Institute for investigation and report.

THE HOUSE COMMITTEE

During the past year the House Committee continued the improvements to the Octagon, which are necessary to preserve it, and, with this end in view, the areaways, cellar steps, and some of the decaying lintels have been thoroughly repaired. The roof, gutters, and drainage of the building have been put in good order. There remain many needed repairs to the brickwork in the cellar and to the floors on the first floor. The first floor, at least, should be made fireproof and the cellar thoroughly and permanently repaired.

The room on the third floor, over the entrance, has been fitted up as an editorial room. A bronze bust of Richard Morris Hunt, sculptured by J. Gauthier in 1886, has been received and placed on a pedestal in one niche on the stairway, where it acts as a balance to the bust of Thomas U. Walter on the other side of the platform.

A bronze low-relief of George B. Post, sculptured

and presented by Karl Bitter, has been hung in the entrance-hall.

A portrait of the president, Mr. Walter Cook, by Irving K. Wiles, has been presented and hung in the entrance-hall.

It is the desire of the committee to secure oil portraits of all who have been presidents of the Institute, to be kept as a permanent record.

The employment of a permanent janitor has made it possible to keep the grounds and the building more orderly and attractive.

The proposed development of the Octagon property as presented to the last Convention, and published in the first issue of the Journal, has attracted favorable comment from many interested in the Octagon, and it is hoped that the acquisition of a fund for this purpose may be seriously undertaken at an early day.—LEON DESSEZ, Chairman House Committee.

COMMITTEE ACTIVITIES

COMMITTEE TO CONSIDER RELATIONS TO CHAPTERS

The committee to consider relations to Chapters is studying the proposed amendments to the By-Laws bearing upon the attitude of a Chapter toward its non-Institute membership, and making it incumbent upon the Chapter to enforce Institute codes and regulations upon all classes of its membership. The committee is considering the advisability of limiting membership in a Chapter to members of the Institute, and suggesting the establishment of

a probationary class from which membership in the Institute shall be recruited. The committee would like an expression from the Chapters generally as to whether this probationary period should be limited; that is, should a man be taken into the probationary class and dropped if, after a certain definite period, he had not qualified for membership in the Chapter and hence in the Institute.—IRVING K. POND, Chairman.

COMMITTEE ON SCHEDULE OF CHARGES

The committee is working along two lines: First, that suggested by Mr. R. Clipston Sturgis on certain occasions and recently in the "Brick Builder" of an honorarium plus cost; the committee is considering also the possibility of formulating a schedule with a sliding scale based not only on the cost of the

building but upon its character. Any practical suggestions which members of the Institute can give as to rates in the various localities and on various classes of buildings will be gratefully received, and it is requested that they be sent at once to Irving K. Pond, Chairman.

COMMITTEE ON CIVIC IMPROVEMENT

Early in May of this year the chairman sent out a circular letter to the secretaries of all Chapters urging

1. The establishment of Chapter Committees on Civic Improvement where none existed.
2. Coöperation with the Institute committee.
3. Activity in the several Chapter localities.
4. The establishment of sympathetic relations between the committees and municipal governments.
5. A subscription by the Chapters, according to their means, to found a library of books, slides, and plans, to be housed in the Octagon, as proposed by Mr. Willcox, of the Washington State Chapter, last year, recommended in the report of the committee, and approved by the Convention.

All Chapters have responded except the following: Buffalo, Central New York, Cincinnati, Connecticut, Dayton, Kansas City, Michigan, Southern Pennsylvania, St. Louis, Washington, D. C., Wisconsin, and Worcester.

Of the others it is found that the following had similar committees in existence: Atlanta, Boston, Brooklyn, Cleveland, Illinois, Iowa, New York,

Oregon, Philadelphia, Pittsburgh, Rhode Island, San Francisco, Washington State.

In the Colorado, Louisville, and Minnesota Chapters committees were at once appointed and coöperation promised; and in the Baltimore, Indiana, Louisiana, and Southern California Chapters interest was expressed, and the belief that the Chapters would soon appoint committees.

No definite responses in connection with the proposed library were received, except from the Washington State Chapter, which, some time ago, offered a set of slides, provided that the library be properly administered and so become of value to the Institute.

The committee hopes that the Chapters will assist in this foundation. A collection of slides that may be loaned to illustrate lectures, and for use in campaigns for civic betterment; a collection of plans of foreign as well as American cities, on a large scale, and books of reference on all matters connected with city planning, available to all members of the Institute, would be of great value.—H. VAN BUREN MAGONIGLE, Chairman.

COMMITTEE ON INSTITUTE SEAL

This committee was discharged upon request after the adoption of the seal at the last Convention, but through an error is still included in the list of committees. The former chairman was instructed

to put the design in proper shape for reproduction and for use for Institute purposes. This work will go on during this summer.—H. VAN BUREN MAGONIGLE.

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COMMITTEE ON INSTITUTE MEMBERSHIP

This committee consists of the chairman and of a member from each Chapter. The general scope of the committee's work was outlined two years or more ago, and its activities rest entirely at present with the various committeemen, who are supposed to be on the lookout for desirable members, chiefly through the Chapter membership.—JOHN HALL RANKIN, Chairman.

COMMITTEE ON GOVERNMENT ARCHITECTURE

This committee has been engaged in gathering information with a view to preparing legislation to take the place of the Tarsney act repealed by the last Congress. There has been considerable correspondence, and the views of a number of members of Congress have been asked. The committee is not prepared to make any definite announcements at present.—JOHN HALL RANKIN, Chairman.

COMMITTEE ON FINANCE

On March 15 the Finance Committee met in Philadelphia for its annual consideration of the budget. The entire membership of the committee was present—Mr. Crane of Philadelphia, Mr. Brown of Washington, and Mr. Kohn (Chairman) of New York. After a lengthy discussion, during which it developed that the funds available for the next year's work were as usual considerably less than the total of the needs of the various Institute activities, the committee in despair adjourned for luncheon to the Union League Club. The luncheon was in every way worthy of the hospitality of the chairman of the Committee on Public Information, whose opportune arrival to plead with the Finance Committee for a larger appropriation, had suggested the happy idea of an adjournment for luncheon. Afterward an enjoyable time was had by all, listening to the mellow strains of the club orchestra. The Finance Committee then adjourned its meeting. During May, after much correspondence and labor, this mountainous Finance Committee produced a mouse of a budget which was approved in a kindly spirit by the Board of Directors at their meeting in June, and is now in active (?) operation.—ROBERT D. KOHN, Chairman.

JUDICIARY COMMITTEE

A number of cases have been presented to the Judiciary Committee, and I attempted to call the meeting this week (July 17) in Philadelphia, but it has been found impossible to get the men together (a long list), and the meeting has been postponed to September.—R. CLIPSTON STURGIS, Chairman.

COMMITTEE ON CONSERVATION OF NATURAL RESOURCES

Report will appear in September issue.

COMMITTEE ON COMPETITIONS

Report will appear in September issue.

COMMITTEE ON PUBLIC INFORMATION

Report in preparation.

COMMITTEE ACTIVITIES

BOARD OF EXAMINERS

The Board of Examiners is frequently reminded that there appears to be a considerable degree of uncertainty in the minds of Institute members regarding the qualifications of candidates for admission into the Institute, and the necessary formalities precedent to such admission.

The By-Laws prescribe that candidates shall give definite evidence that they have had sufficient professional training and experience to entitle them to practice architecture, and that the Board of Directors shall, from time to time, establish rules under which such evidence shall be submitted. At the present time the Board of Examiners is working under a rule which requires the submission of drawings and photographs of executed work, as evidences of a candidate's ability. In those cases in which candidates have not been in practice sufficiently long to enable them to exhibit satisfactory evidence of actual work, a technical examination is provided.

The Board of Examiners has not infrequently been requested to waive the regulation requiring the submission of drawings and photographs, where the candidate is a practitioner of well-known ability and wide reputation. The members of the Board of Examiners consider that, while there might not be any impropriety in acceding to such a request, were authority to do so delegated to them by the Board of Directors of the Institute, they are compelled, in the absence of such authority, to take the view that they can make no departure from the rules which govern their procedure.

The Board of Examiners would also have the members of the Institute more fully understand that its sole function is to pass upon a candidate's technical qualifications, and that all questions concerning a candidate's regard for ethics and other matters pertaining to his eligibility are considered by the Board of Directors.—FRANK C. BALDWIN, Chairman.

COMMITTEE ON PUBLICATION

The Committee is publishing a monthly report of its work, in the shape of the Journal.—FRANK C. BALDWIN, Chairman.

COMMITTEE ON INTERNATIONAL CONGRESS

I believe there has been no action of any kind by the Committee on International Congress of Architects, so nothing can be published. The next Congress is to be held in St. Petersburg, in November, 1914.—WALTER COOK, Chairman.

CHAPTER ACTIVITIES

INCLUDING SUCH OTHER PROFESSIONAL, BUSINESS, OR LEGISLATIVE ACTIVITIES
AS ARE OF INTEREST TO ARCHITECTS

NEW YORK STATE ASSOCIATION

At its organization at Cooperstown, on July 11 and 12, the following officers were elected:

President, A. L. Brockway, F.A.I.A., Syracuse, N. Y.
Vice-President, Electus D. Litchfield, A.I.A., New York, N. Y.
Secretary and Treasurer, D. R. Collins, Brooklyn, N. Y.
Board of Directors, D. Everett Waid, F.A.I.A., New York, N. Y.
Frank H. Quinby, F.A.I.A., Brooklyn, N. Y.
Edwin S. Gordon, A.I.A., Rochester, N. Y.
Wm. S. Wicks, F.A.I.A., Buffalo, N. Y.

Resolutions were adopted endorsing the appointment of a State Commission of Fine Arts, which should have supervision over all works of art owned or acquired by the state.

A unanimous disapproval was expressed of the provision in the pending tariff bill, which provided for a duty upon works of art.

The Association will actively interest itself in an effort to coöperate with the state authorities toward a more efficient organization of the State Architect's office.

The Journal takes this occasion to offer its congratulations to the New York State Association, and to express the hope that similar organizations of Chapters having a community of local interest may become effective at an early date. Such associations mean a more efficient coöperation, a broader fellowship, and a more intimate knowledge and realization of the real purpose for which the Institute exists.

PUBLIC INFORMATION

Louisiana Chapter.

The Committee on Public Information has, in accordance with the Chapter action, arranged with the Contractors' and Dealers' Exchange to publish weekly a department of the "Building Review," devoted to architectural matters, which has been accomplished under the editorship of Mr. Curtis. There is great room for the enlargement of this publication, if the architects give the necessary support, not only to the architectural department, but to the paper from its financial standpoint. Mr. Jahncke, the president of the publication, has asked that the architects coöperate with him in getting one or two manufacturers of materials to advertise in the paper. The Chapter should give this matter consideration.

[The matter referred to at the close of the above paragraph is one upon which the Journal cannot refrain from venturing to offer an opinion, because

it is a subject upon which the Journal has reflected long and seriously.

There is a certain kinship between the question of using Chapter influence to secure advertising for a publication which is co-operating with the Chapter, and the question of using either the individual or collective influence of architects toward securing advertising for the Journal. Against the use of any such influence, which, we are happy to say, has rarely been suggested and even then more from the hearty impulse to help the Journal than from any thought as to what such action might involve, the Journal has resolutely and absolutely set its face.

Even though an advertiser were influenced through a purely friendly relation, and even though his advertising in the Journal repaid him a hundred-fold, we know of no way in which we could convince the world at large that the action was far removed from all suspicion of undue influence. The Journal therefore will not accept advertising except upon a straightforward

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business basis of value given and received, and it expresses the opinion that no Chapter could co-operate in the way suggested without inviting suspicion.

This is perhaps unfortunate in many ways, since it often prevents the accomplishment of a really justifiable and valuable help, but it is one of the laws of our social code, which we shall not be able to do without for some time.

This statement must not in any sense be considered as critical. It is offered by the Journal for consideration and reflection by all Chapters which may chance to find themselves in the situation where definite action on this matter is necessary.

The Journal is willing to go further and say that it believes that a far better feeling would be created if architectural publications such as year books and exhibition books were not published with the assistance of advertising from manufacturers of building materials.

We do not believe that such advertising is ever considered as worth the cost, and that it would be better frankly to ask for a contribution for defraying the cost of publication; it is still a grave question, whether the end justifies the means.]

Louisiana Chapter

On May 9, the Committee on Public Information published in the "Times-Democrat," New Orleans, an article stating, in a popular way, the steps in designing a building, showing that an architect is under great expense in the execution of his work, and that his fee of 6 per cent is not a net profit, as the public so frequently assumes.

On June 14 it also published, in the "Building Review," New Orleans, an article on "Fire Prevention" and in the "Times-Democrat" an article referring to billboards.

FIRE PREVENTION

Philadelphia.

A national fire prevention conference will be held in Philadelphia from October 13 to 18, inclusive, under the auspices of the Philadelphia Fire Prevention Commission. Invitations have been issued

to all states, municipalities, and business and professional organizations throughout the country, including the Institute and the National Fire Protection Association, which have been asked to appoint delegates. Individual cooperation is heartily urged.

REGISTRATION OR LICENSING OF ARCHITECTS

England.

"The Society of Architects, being of the opinion that it is desirable in the public interest that persons requiring professional aid in architecture should be enabled to distinguish qualified from unqualified practitioners, and that steps should be taken to prevent unqualified and incompetent persons from posing as architects, have to that end drafted 'A Bill for the Registration of Architects.'

"Those whose assistance is essential in passing the bill through Parliament, together with all other members of the public who may be affected by the proposals, are invited to consider the following observations and to communicate their views to the Society, so that the bill may when introduced, be, so far as possible, of a non-contentious character.

"SOME REASONS FOR REGISTRATION

"Architects have the spending in the aggregate of vast sums of public money and the control of matters affecting the life, health, convenience, and financial interests of a very large section of the community. The practice of architecture calls for the possession and exercise of many and varied gifts

and attainments, chief among which are artistic sense and feeling, scientific and professional knowledge, practical skill, and business ability.

"The various architectural bodies publish registers of their members, but the value of these lists of architects as a guide and protection to the public is very considerably discounted by the fact that the public directories necessarily schedule under the title of 'Architect,' without reference to his qualifications, any person who claims that designation, whether justified or not.

"The proposal for the registration of architects is not a new one, nor does it introduce any new principle. It is merely carrying to its logical conclusion of state registration the present voluntary system of registration of their members by the various architectural bodies. Registration is in force in several European countries, many of the American states, and a number of our own dominions, while others are applying for it.

"MAIN OBJECTS OF THE BILL

"The proposal is that, at the time of the passing of the act, every *bona-fide* qualified architect shall be entitled to register, and that the vested interests of

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engineers, surveyors, clerks of works, builders, or other persons who may be affected shall be protected, and opportunity afterward given, to all who wish to practice architecture, of qualifying for admittance to the register. Only those so registered are to be entitled to recover fees for services rendered as architects.

"The bill would provide (*inter alia*) for the establishment of a registering body or council, composed of members appointed by the Privy Council, the Royal Academy of Arts and the architectural societies, for the administration of the act and the conduct of the examinations.

"THE EFFECT OF A REGISTRATION ACT

"The first effect of an architects' registration act would be to give an immediate and definite impulse to architectural education and training, by setting up a compulsory standard of qualification. The chief weakness of the present voluntary system of architectural examinations is that they are not obligatory (except under certain conditions for admittance to membership of architectural bodies). At present such examinations are not in any case essential as a preliminary to the practice of architecture or to the claiming of the title of architect.

"The ultimate result of such an Act of Parliament would be that the unqualified practitioner would be gradually eliminated by effluxion of time, without inflicting injustice or hardship on anyone, and without creating a monopoly; while the public would have a guarantee that in employing an architect they would secure the services of a person possessed of at least the minimum qualifications required for the proper performance of his very onerous duties.

"SOME ADVANTAGES TO THE PUBLIC

"Among some of the advantages to the public which, in the opinion of the Society, would be secured as the result of the passing of a registration act of the kind advocated would be: The raising of the standard of architectural education and training by the substitution of a compulsory in place of a voluntary system of qualifications; the consequent adequate protection of the interests of that large section of the public affected; and the recognition by the State of the art of architecture as a great national asset to be fostered and cultivated to the utmost."—*From the Journal of the Society of Architects, London.*

COMPETITIONS

In General.

"In the building of schools, the laws compelling the letting of contracts to the lowest bidder are so rigid in most states that they have conveyed, unintentionally perhaps, the erroneous idea that the cheapest is best.

"Every school-board member knows that it is extremely difficult to award contracts for buildings or for furniture to anyone but the lowest tender. No matter how unreliable a contractor may have been in the past, it is hard to debar him from public work so long as he offers to do the work for less than anyone else. While the laws require that the lowest bidder shall be responsible, they rarely take into account the fact that work done in a slipshod manner, even though it be cheapest in first cost, will be more expensive in the end.

"This destructive principle of competition has been further applied in the selection of architects for schoolhouse plans. While it is supposed that architectural competitions are intended to find the best plans, it is a fact that in the smaller cities the real contest is one of price-cutting, and the work goes to the architect who will work for the smallest commission.

"In Minnesota, recently, a law requiring competition has been interpreted generally to mean that

the plans of architects must be selected on the basis of the lowest cost, and, until an opinion of the attorney general was rendered, it has been not unusual to find in the newspapers of that state advertisements asking for bids on the privilege of submitting schoolhouse plans.

"We know of no possible device for injuring more the progress of school architecture than permitting or even compelling competitions among architects in the price to be paid them for their services. It is a well-established fact, proven again and again by figures collected by the American Institute of Architects, that no architect can prepare adequate studies and plans for buildings like schoolhouses at a commission of less than 6 per cent of the total cost. The architect who sells his services at a lower figure than this must slight his work somewhere. He must either neglect to furnish complete plans, or the task of preparing them must be done by inferior draftsmen and engineers. Or the architect may even receive bonuses from favored contractors—a condition which we have observed.

"It is inevitable that in this a school-board will not receive the plans to which it is entitled, or which the public has a right to demand shall be employed in putting up school-buildings. We know of dozens of cases where schoolhouses were 'botched' and

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where the ultimate reason of the failure was the school-board's desire to get a 'cheap' architect.

"There is need at present for a better understanding of the professional character of architects' services. Particularly in school work, where much special experience, artistic ability, and intimate knowledge of school requirements from the hygienic as well as pedagogic viewpoint are required, is this true. School architecture is today a highly specialized branch of the art and science of building design and requires the highest kind of talent and special training.

"The competitive idea for schoolhouse plans should be legally confined to designs by fixing the compensation of architects at a reasonable commission."—*From the American School Board Journal.*

New York Chapter.

The regular June meeting of the New York Chapter was, in the main, devoted to the consideration of charges of unprofessional conduct brought against three members of the Chapter; charges in each case connected with the enforcement of the Code of Competitions.

In the first two cases the Executive Committee had confirmed the findings of the Committee on Professional Practice, which had reported that "Mr. A—— had submitted sketches for the —— Club, when another architect also submitted such sketches for the decision of an expert advisor, Mr. B——, without being under a program approved by the Committee on Competitions ——." The Executive Committee recommended to the Chapter that "it express its disapproval of such participa-

tion by Mr. A—— as competitor and Mr. B—— as advisor, but that in view of the mitigating circumstances in this case no formal censure be passed thereon." After hearing Mr. A——, in a statement in which he granted the substantial accuracy of the report, the Chapter voted to approve the recommendation of its Executive Committee.

The third case consisted of a report from the Executive Committee with regard to charges of unprofessional conduct against Mr. C——, for participation in two competitions, namely, that of the New Brunswick Trust Company and that of the Williamsport, Pa., high school. Upon the report of the Committee on Professional Practice, the Executive Committee, after a hearing, recommended to the Chapter that "Mr. C—— be suspended from the Chapter for a period of one year." The Chapter listened to the evidence presented by the Executive Committee, and heard Mr C—— in his own defense. The Chapter then voted to lay the case of the New Brunswick Trust Company on the table for further information. It then voted 38 to 18 (two-thirds vote required) on the first ballot to confirm the recommendation of the Executive Committee (suspension for one year) for the member's participation in the Williamsport competition. After the announcement of the ballot one of the members of the Committee on Professional Practice reported that he had just seen evidence not previously before his Committee, and asked that the Chapter reconsider its vote just taken. The Chapter did reconsider, and, after a lengthy debate, by a two-thirds majority voted the suspension of the member in question, Mr. C——, for four months.

EDUCATIONAL WORK

Louisiana Chapter.

It has been suggested that the Committee on Education take up educational work and drawing with the authorities of the public schools, in order that the Chapter may exert an influence in directing the kind of drawing to be done, particularly in

the high school. It has been noticed that the work in the schools is usually of a very mechanical and routine character, and could well be made more interesting and serviceable to all concerned. The committee decided to revive interest in the Atelier, which is at present dormant, and to continue the good work that has already been done.

STATE AND MUNICIPAL COOPERATION

Minnesota Chapter.

The plan for the new city charter called for a subsidiary Department of Architecture and Building Inspection which shall be directly under the Mayor.

The secretary was authorized to take the matter up with the chairman of the Charter Commission,

and write him a letter suggesting that a special division be created and a Commissioner of Architecture be elected, putting the Department of Building Inspection under the Commissioner of Architecture, and having Departments of Architecture, Municipal Art Commission, and Building Inspection.

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COÖPERATION WITH ALLIED INTERESTS

Louisiana Chapter.

The National Reclamation Association has asked the Chapter to contribute the membership promised to it several months ago. It was decided that, inasmuch as the National Reclamation Association has sponsored the Newland's Bill, and as issue has been taken throughout the country as to the adoption of this or another bill before Congress, the Chapter should not go on record without a discussion of the matter by the general membership, and a committee has been appointed to go further into the question and report its findings at the next general meeting.

Louisiana Chapter.

There recently has been some conflict on the acceptance of lumber not up to grade by the Dock Board, which draws attention to the different rule of grading of the Contractors' and Dealers' Exchange for New Orleans and the rest of this country for yellow pine. It seems well within the province of the Chapter to interest itself in making a uniform grading that will allow more general competition and lessen the possibilities of conflict. To this end the President will appoint a committee to discuss this matter with the committee from the Contractors' and Dealers' Exchange.

Atlanta Chapter.

Representative members of the American Society of Civil Engineers, American Institute of Architects, American Society of Mechanical Engineers, American Chemical Society, American Institute of Electrical Engineers, and the Engineering Association of the South, together with individual representatives of the American Society of Mining Engineers and of the National Electric Lighting Association, American Society of Municipal Engineering, American Waterworks Association, and American Public Health Association, met at Atlanta early in July and formed an association for the purpose of coördinating the work of these various bodies in order that they may make a wider participation in public affairs.

The Institute was represented by Mr. Hal Hentz, who spoke strongly upon the needs of professional advice where technical matters were involved, referring especially to this need in the matter of city parks and buildings.

This is a noteworthy movement, and it is a pleasure to chronicle a step which takes its place among the significant forces which are steadily coming into play, and which cannot but influence the wise and efficient administration of public affairs.

INSTITUTE AND CHAPTER RELATIONS

Wisconsin Chapter.

The Board of Directors of this Chapter holds that in small Chapters, nomination to Fellowship by the Chapter brings with it considerable embarrassment, which can only be mitigated when all the members have been so honored. It is the belief of this Chapter that the Institute should appoint a committee of able and leading Fellows, whose duty

shall be the consideration and selection of possible candidates for this honor. It might be wise that such selections be approved by the Chapter of which the candidate is a member.

With the wish not to begin a practice which possibly may make the honor an empty one, this Chapter respectfully declines to name any of its members for election to Fellowship.

TOWN PLANNING AND CIVIC IMPROVEMENTS

New York.

"By the provisions of an act approved by Governor Sulzer a few days ago, each incorporated village and city of that state is empowered to create a planning commission. In New York City and Buffalo they are to consist of eleven persons; in cities of the second class, of nine; and in cities of the third class and in villages, of seven.

"The powers of these organizations are to be as follows:

"The body creating such planning commission may at any time, by ordinance or resolution, provide that the following matters, or any one or more of them, shall be referred, for report thereon, to such commission by the board, commission, commissioner, or other public officer or officers of said city or village, which is the final authority thereon before final action thereon by such authority. The adoption of any map or plan of said city or incorporated village, or part thereof, including drainage and sewer or water-system plans or maps, and

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plans or maps for any public water front, or marginal street, or public structure upon, in, or in connection with such front or street, or for any dredging, filling, or fixing of lines with relation to said front; any change of any such maps or plans; the location of any public structure upon, in, or in connection with, or fixing lines with relation to, said front; the location of any public building, bridge, statue or monument, highway, park, parkway, square, playground or recreation ground, or public open place of said city or village. In default of any such ordinance or resolution all of said matters shall be so referred to said planning commission.

"Such planning commission may cause to be made a map or maps of said city or village, or any portion thereof, or of any land outside the limits of said city or village so near or so related thereto that, in the opinion of said planning commission, it should be so mapped. Such plans may show not only such matters as by law have been or may be referred to the planning commission, but also any and all matters and things with relation to the plan of said city or village which to said planning commission seem necessary and proper, including recommendations and changes suggested by it, and any report at any time made may include any of the above. Such planning commission may obtain expert assistance in the making of any such maps or reports, or in the investigations necessary and proper with relation thereto."—*From the Philadelphia Public Ledger.*

New Jersey Chapter.

The legislature has passed an act enabling cities of the first class to create planning commissions.

New Brunswick, Canada.

The parliament has passed a town-planning act based upon John Burns' English Act of 1909. In general, it may be said that this act is based upon a final approval by the government of town-planning schemes prepared by any town or city council.

Massachusetts.

"By an act of the Massachusetts legislature, every city of the commonwealth, and every town of over 10,000 population, is authorized and directed to create a city-planning board. The act outlines the duties of the board, and its method of appointment as follows:

"The duty of the planning board shall be to make careful studies of the resources, possibilities, and needs of the city or town, particularly with respect to conditions which may be injurious in and about rented dwellings, and to make plans for the development of the municipality with special reference to the proper housing of its people. In

cities, the said board shall be appointed by the mayor, subject to confirmation by the council, and in cities under a commission form of government, so-called, the members of the board shall be appointed by the governing body of the city. In towns the members of the board shall be elected by the voters at the annual town meeting."—*From the Philadelphia Public Ledger.*

Pennsylvania.

The governor has signed the bill which directs the formation of city-planning departments in all third-class cities of the state. This bill, in connection with that authorizing the suburban planning commission, puts Pennsylvania well to the front in the matter of town-planning legislation.

In the matter of taking up the question of cooperation between different cities and their outlying suburbs, Pennsylvania is, perhaps, more advanced than any of the other states.

France.

Although nearly a year in advance, it is interesting to note that William Morton Fullerton has, according to the press, accepted the office of American Commissioner at the International Urban Exhibition, to be held in Lyons from May to November in 1914.

This promises to be one of the most educational exhibitions ever undertaken, and is a most encouraging evidence of the world-wide attention now being bestowed upon the efficient administration and the wise planning of towns and cities. Coincident with the exhibition there will be held a number of important conferences on housing, hygiene, sanitation, and kindred subjects.

Summer School of Town Planning, Hampstead Garden Suburb (England), August 2 to 16, 1913.

In view of the success of the Summer School of Town Planning held last year, the committee has arranged a second course of lectures and demonstrations on the subject, which will be given at the Hampstead Garden Suburb from August 2 to 16.

The following courses of lectures have been arranged:

The Practice of Town Planning.—Eight lectures and demonstrations by Mr. Raymond Unwin, F.R.I.B.A., Special Lecturer in Town Planning at the University of Birmingham.

Town Planning in Foreign Countries and Past Times.—Three lectures by Professor S. D. Adshead, F.R.I.B.A., Professor of Civic Design in the University of Liverpool.

The Town Planning Act, and Other Legal Aspects of the Subject.—Three lectures by Mr. E. R. Abbott,

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clerk to the Ruislip-Northwood Urban District Council.

The Engineering and Surveying Problems of Town Planning.—Four lectures by Mr. W. R. Davidge, F.S.I., A.R.I.B.A., Assoc. M. Inst. C.E., Surveyor to the Urban District Council, Lewisham.

The following special lectures are also being arranged:

The Sociological Aspect of Town Planning.

The Ethics of Suburb Planning, by Mrs. S. A. Barnett, Hon. Manager to the Hampstead Garden Suburb Trust, Ltd.

Examples of Garden Suburb Estates, by Mr. G. L. Pepler, F.S.I., Chairman of Executive, Garden Cities and Town-Planning Association.

The Birmingham Town Planning Schemes.

Modern Town Planning in Germany.

Modern Town Planning in America.

The following program of excursions and visits will be carried out under the guidance of certain of the lecturers and others specially qualified to give information in connection with the places visited: (a) Garden City, Letchworth. (b) Ruislip, 2,000

acres to be town planned. (c) London County Council Housing Schemes at Tottenham, and other places. (d) Hampton Court, public gardens and open spaces. (e) St. George's Hill Estate, Weybridge. An example of a good-class residential estate. (f) Regent's Park, Hyde Park, Kensington Garden, and Bedford Park Estate. An early example of garden suburb principles.

The inclusive fee for the lectures and demonstrations at the summer school is one and a half guineas. The cost of excursions and visits is not included in this charge. Tickets for single lectures are 2s. each; for one day's lectures, 4s.

Minnesota Chapter.

Voted: That a committee of five members, to be known as the Committee on Civic Improvements, be appointed to cooperate with the central committee of the Institute, of which Mr. H. Van Buren Magonigle is chairman. Mr. C. A. Chapman was appointed chairman, Mr. J. W. Stevens and Mr. T. G. Holyoke, of St. Paul, and Mr. A. R. Van Dyck and Mr. J. P. Jackson, of Minneapolis, being the other members of the committee.

NEWS NOTES

A Good Definition of the Status of an Architect

In delivering an opinion upon the statute in the state of Minnesota, whereunder "No contract for labor or for the purchase of furniture, fixtures, or other property, or for the construction and repair of schoolhouses, the estimated cost of which is over \$500, shall be made by school boards without first advertising for bids," W. J. Stevenson, assistant to Attorney General Smith, has this to say:

"In employing the services of an architect the board is not purchasing property, and since the purpose of the statute is to obtain the benefit of competition, it cannot be said that an architect's services fall within the term 'work and labor.' The only services which would come within the purpose and intent of the statute would be those which may as well be performed by one person as another. Where a person agrees to use his personal skill and knowledge, and is contracted with by reason of the trust and confidence placed in him personally, advertising for bids is not required."

This opinion appears to further explain an allusion to the Minnesota law which appears elsewhere in this issue under "Competitions"—in general.

Cost is Often Reduced by Art Jury's Work (Philadelphia)

"The question of cost in connection with its work is squarely faced in the report of the Art Jury, with a decrease shown to be the general result. It is first broached in the comments on monuments and one or two other submissions; the matter is then discussed, and the entire readiness of the jury to recommend an increase in expense, if that is found desirable, is frankly shown by an example.

"MONUMENTS AND FOUNTAINS

"Designs for a number of proposed monuments and memorial fountains have been submitted. The necessity of presenting to the jury a design of worthy character has apparently not always been appreciated. In the case of some of the smaller fountains very much better designs could easily have been secured, which would have cost less to execute than those shown in the designs presented. A number of the designs submitted were disapproved. It should not be necessary to say that the disapproval of the jury was in no case based upon the cost of the proposed structure. A monument that was to have cost \$50,000 was disapproved, as well as a small

fountain that was to have cost \$900; while the design of another fountain, to cost \$400, was approved.

"MARBLE FIREHOUSES CONDEMNED

"Frequently broad considerations of fitness, quite as much as of design, have determined the action of the jury. It was proposed to erect a fire-station to be constructed of marble. The jury disapproved of the use of marble for a fire-station, as a matter of principle, quite apart from the design. It is a pleasure to record that the Department of Public Safety adopted the suggestion that brick be used instead. This is the important part of the matter, but the recommendations of the jury caused some saving in expense, reported at \$1,070, according to the figures given to the department in one bid. It is not usual that exact figures of bidders are thus obtainable; it was possible in this case because the department asked for bids for marble (included in the printed specifications before the Art Jury's action) and also for brick.

"INCREASE OR DECREASE IN COST

"Generally, the result of the jury's action has been to decrease cost. The jury has not sought either decrease or increase of cost as a main object; that the cost has been reduced in many cases shows that good taste and economy are often synonymous. The jury has not hesitated, when necessary, to recommend changes which have increased the cost.

"Frequently small savings of from \$100 to \$500 have been calculated roughly as the result of the jury's disapproval of mere ornament tacked on to structures of various kinds. Inasmuch as the cost of such decorations is often trifling, no attempt has been made to sum up the saving to the city in regard to them."—*From the Philadelphia Public Ledger.*

Stepless Stairways in Schools

"Stepless stairways are being installed in new school-buildings in Spokane and are giving satisfaction. The stairways are built with a medium incline and a flat surface, eliminating the stairs. Not only are they hailed as an agency to prevent breaking down the health of the children, but they are considered much better in panics. 'We find the inclines to be a great improvement,' says Superintendent Bruce M. Watson. 'The strain of climbing placed upon growing children is relieved, and I believe the danger of piling up in case of panic is greatly lessened. The new stairs take up twice the

space of the old ones. Despite this we have installed them in the new Frances Willard Grade School, and shall put them in the Whittier School. The school architect has received a great many inquiries regarding the inclined stairs from different parts of the country where schools are planning to use them.'"—*From the American School Board Journal.*

A Bit of Historic Stonework

"The Church of St. James, of Kingsessing, 69th Street and Woodland Avenue, Philadelphia, the daughter of Gloria Dei (Old Swedes'), was erected in 1762. Unlike the mother church, which is of brick, St. James' was erected throughout with stone. In its construction we note a marked and significant peculiarity in mural work, and one which I believe to be unique in American construction. I have never seen an example of the same design, and old master-masons familiar with the work of every section of the country have told me that they have never met with such.

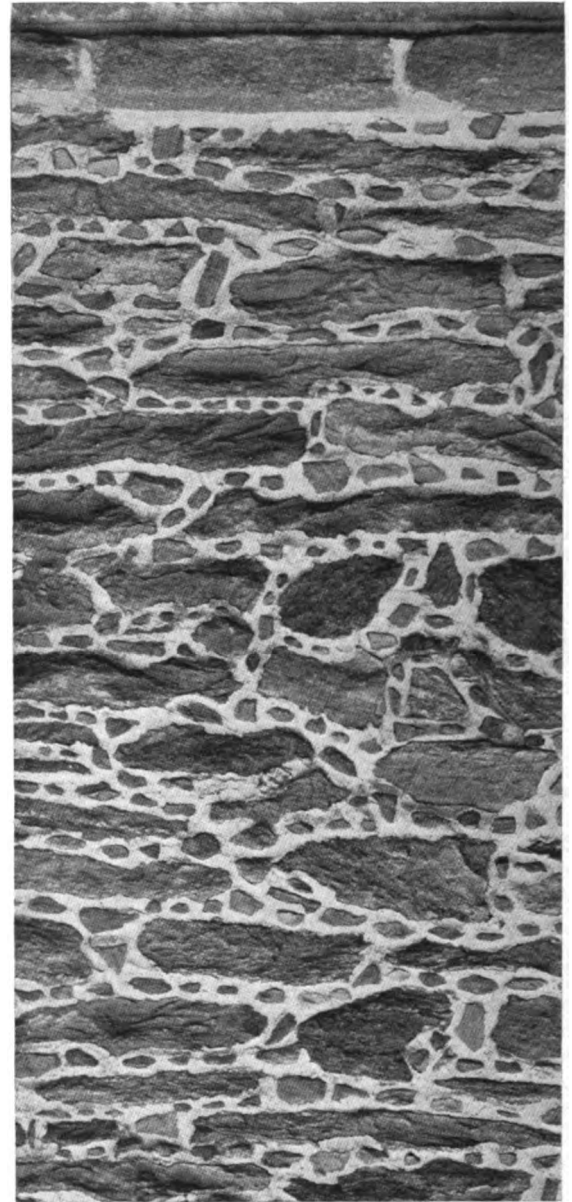
"The disposition of the stones recalls a practice that had for ages been followed in England, particularly in the eastern parts of Hampshire, furnishing a text, as it were, for an agreeable, if not too frequently followed, motif in our modern country building, in that it presents a quaintness and homeliness distinctively its own.

"The walls of St. James', as shown in the engraving, were built of rough country stone, laid irregularly, with joints of white mortar of great width—in some places more than three inches. Each of these wide joints contains a row of small stones, few of them over two inches in size, following the center line of the mortar joint in which they are firmly bedded. There is a legend to the effect that while the church was in course of construction the women of the congregation carried the small stones in their aprons to the masons, thus taking a not inconsiderable part in the erection of the sacred edifice. Whether the legend be true or not, it is at least a pleasing one, and one that seems to link early eighteenth century building in America with the quaint and faith-begotten ecclesiastical edifices of the medieval centuries.

"That the constructive method employed at St. James' was not a sporadic one, with neither forbears nor following, is clear. It was not the sudden inspiration of some Colonial artisan, but came to Wiccaco with English masons, who, in conjunction with Swedish churchmen, worked upon the edifice. Here in a new land they repeated the practice that they had learned prior to their emigration. Evidences of this are clear and well defined. In that delightful book of letters, entitled 'Natural History of Selborne' (1788), the author, the Rev. Gilbert

White, describes at length the peculiar stone formation found in Wolmer Forest. This stone 'composed of a small roundish crystalline grit . . . is excellent for dry walls, will not cut without difficulty and is imperishable.' The reverend doctor thus continues:

"From a notion of rendering their work the more elegant and giving it a finish, masons chip this stone into small fragments, about the size of the head of a nail [the old wrought-iron nail, or spike]



NEWS NOTES

and then stick the pieces into the wet mortar along the joints of their freestone walls; this embellishment carries an odd appearance and has occasioned strangers sometimes to ask us pleasantly whether we fastened our walls together with ten-penny nails."—From an article by George C. Mason, *F.A.I.A.*, in the *Philadelphia Public Ledger*.

Searching for a Minister

"No one has yet been found to be minister at the new Unitarian meeting-house. Paradoxical though it may seem, it is more difficult to get in touch with somebody having the requisite amount of personal magnetism than it is with somebody who hasn't it. It may be extravagant to expect a new preacher to equal the Unitarian divines of the past—Theodore Parker, for example, or William Ellery Channing—but why not?"

"In this great, broad land of ours, there must be some theological genius, as yet unappreciated, whom a modest honorarium will detain for a year or two, at least. Certain it is there are architects with the true aspirations, looking for work, who, in their line, aim at equaling Meissonier, in the field of painting pictures, Chopin, in the world of music, and Edgar Allan Poe, for poetical composition.

"Not only in every line and every proportion, is the new Meeting-house intended to be beautiful, but in every detail of the tiniest moldings, so that, in whatever direction the minister may look from the pulpit, he cannot help but be inspired by the architectural charm. Then, why not a clergyman to whom it is as delightful to listen?"—From a newspaper serving a community not far from New York City.

How Good Should a Home Be?

"The ordinary Chicago home should be very much better than the average detached habitation as it exists in this city today, and I believe that it will be,—that it will be the sort of home in which the clerk, the skilled mechanic and the little shopkeeper may enjoy all the substantial comforts of clean, attractive shelter, family and individual home privacy indoors and out, and an abundance of light, air, and sunshine; it will be somewhat larger than the present average, yet will still be small and compact; in short, it will provide all the physical essentials of the larger and costlier homes of the most favored suburbs, including the elements of beauty, not only in itself but in its surroundings. It will still be a little house, or perhaps a little bungalow, but it will be a complete home, not a poor makeshift, as at present. In enumerating the

essentials, I have purposely omitted the porch. This is, I realize, rank heresy, according to present American standards.

"When every house faces its own little beauty-spot of private ground, the family will sit out in what is now, but will no longer be, the disreputable rear. The too-public street front porch which, if at all roomy, shuts out needed sunlight from the interior, will dwindle to a simple little hood or storm canopy over the entrance. An open terrace paved or floored, shaded by trees, will be porch enough. In rainy weather the living-room, amply windowed on three sides, will be quite as comfortable as the average porch. Mosquitos are hardly a city pest, and the flies must go; we shall then enjoy our summer breakfast *al fresco*, unprotected by a roofed and screened enclosure.

"The painted, wooden tinder-box type of house must go, and with the increasing cost of lumber is going; but not rapidly enough.

"In design, both inside and out, the ordinary Chicago house should, with all its enforced inexpensive and straightforward simplicity, be as good as the skill of our best architects can make it—not the ugly, stereotyped product of the mere builder. The ordinary Chicago house today is merely a cheap builders' product.

"This condition can be changed, and our city planning enthusiasts must do all they can to change it. Of what avail are fine parks, boulevards, and sculpture midways, if the masses of the people dwell in the midst of ugliness? And ugliness is unnecessary; beauty* costs more, it is true, but not much more.

"Just a word to the manufacturers and merchants of wall-papers, to the makers of furniture and so-called draperies. Please stop pouring a flood of ugly and superfluous things on a misguided and helpless public. At least half of your figured wall-papers are ugly, a lot more uninteresting, and even your plain papers crude or over-strong in color. Your slickly varnished furniture, with its cheap machine carving, its foolish imitation of weak 'period' styles, does not belong in the home that ought to be the average in this progressive city. Your so-called lace curtains, hanging from window-top to dusty floor, catching the soot and dust of a grimy city, add to the 'white woman's burden,' and give no recompense in beauty or real use.

"Let department-store managers show the average humble citizen and his wife how a real, not a make-believe, cottage can be furnished with the

*Would it not be truer to say that beauty "costs more" in the beginning, but less in the end? Mr. Spencer has unwittingly confused "cost" with "price"—a confusion out of which most of our waste and ugliness might be said to arise.—EDITOR.

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essential, the simply beautiful, and, above all, the durable and the economical; show these hundreds of thousands of people that they may enjoy good colors and good forms in their humble homes. Cease making the old, familiar excuse that the public wants the ugly things of which you now sell such quantities.

"Do a little pioneering on modern progressive lines. It will not pay at first but, sooner or later, some one will do it, and he shall not be required to go to heaven for his reward.

"The first essential of the real home is a suitable piece of ground on which to build it. The more the housing problem is studied, the more evident it becomes that it is, at the bottom, a land problem. The first requirement of home-building—a site large enough to insure an abundance, not only of light and air, but of sunlight, agreeable outlook, privacy from one's neighbors and home playground and ground possibilities—is becoming more and more difficult for the average man of moderate means to secure under present land conditions in our large cities and more desirable suburbs. Even in our smaller cities and towns, this problem is evidently a troublesome one. There are cities of fewer than 10,000 inhabitants in which the speculative values of land have forced or caused home-builders to feel obliged to unduly crowd themselves together.

"Here is a problem for the economist as well as for the architect. As evidenced by certain semi-philanthropic housing schemes now under development and consideration in the East, by the work of a few scattered real-estate developers of exceptional

wisdom and courage, and as indicated by the competitive drawings now on exhibition in the City Club, we are trying to grapple more intelligently with the land side as well as with the house side of the problem.

"While land is commonly bought and sold by the front foot, it is, of course, actually valued by the square foot, and the purchaser of the small home site is badly limited and hampered, in his choice, to the rectangular plot. Within this shape is contained the area which he can afford, and with it he is usually forced to accept, in the rear, a typical American alley. Thus, at the very beginning, a non-essential of the average home is forced upon him. The alley is not only a non-essential,—it is worse.

"Too frequently also a man must pay for the doubtful privilege of facing and contributing to the maintenance of street pavement far wider than the practical demands of traffic call for. He is usually forced, also, to conform to an established building line and in regard to which a peculiar obsession seems to possess the public mind. For where lots are narrow (50 feet or less in width), each of these houses built in orderly rows needlessly cuts off sunlight and breezes from its neighbors.

"Thus the so-called established building line may also be not only a non-essential, but a detriment. Yet it is generally considered important and, under present methods of home-building, it is and may perhaps only be successfully eliminated through coöperative housing operation."—*From an address by Robert C. Spencer, Jr., at a meeting of the Illinois Chapter.*

BOOK REVIEWS

Housing. Literature in Central Chicago Libraries. Bulletin No. 16 of the Chicago School of Civics and Philanthropy. (Pamphlet, 40 pp., 20 cents.)

This little catalogue of publications related to housing and housing reform affords ample evidence of the extent to which this subject has attracted attention. It is a pleasure to note that the literature published in the United States, or directed toward a discussion of our own housing problems, forms a creditable proportion of the contents. It is easily apparent that the movement is well under way in this country, and that a great deal of valuable material has already been compiled, largely, it is true, in the form of conference reports, yet one feels certain that the pamphlet ought to be found in the reference library of every architect. It also seems difficult to believe that any member of the profession could scan the list of titles contained within these forty pages without feeling the imperative necessity of a closer contact with the contents of one or more of them.—C. H. W.

Action of the Salts in Alkali Water and Sea Water on Cements. By P. H. Bates, A. J. Phillips and R. J. Wig, Bureau of Standards. Bulletin No. 12, November 1, 1912; Technologic Papers of the Bureau of Standards.

While the results of these investigations and experiments, undertaken for the purpose of discovering the disintegrating effect of salt water upon concrete, do not appear to have completely determined many phases of this phenomenon, more knowledge has been brought to light than has heretofore existed.

Although it is natural to associate this phenomenon almost wholly with marine work, it is significant that the experiments were undertaken largely by reason of the discovered disintegration of concrete in the arid lands of the West, due to the action of the alkali along the water-line. Thus the question becomes one of interest not merely to architects who are in the habit of dealing with concrete in salt-water work, but to all those whose work involves foundations which are to be located in an alkali soil.

The report runs to nearly one hundred and sixty pages, and is extensively illustrated with many tables, charts, and photographs to show the nature and result of many of the experiments.

Briefly, it seems to have been determined that Portland cement, rightly made and wholly immersed, is not disintegrable by the chemical action of sea water. Experiments seemed also to prove that such

cement was unaffected by chemical action, even when alternately immersed and exposed by tidal flow. Yet the opinion that the experiments did not faithfully reproduce the ordeal of actual conditions deters the investigators from offering a conclusive statement on this aspect.

There are so many chemical and mechanical questions that enter into this subject that it is quite impossible to discuss it intelligently within the limits of a review.

The different degrees of perfection in manufacture of cement are certainly factors to be seriously taken into consideration, where the concrete is to be exposed to the chemical action of sea or alkali water. In marine construction, materials appear to be less important than method, although it is no doubt true that both should be right to secure the desired result. Concrete was found to set and permanently harden in sea water as well as in the atmosphere, provided care was taken to reduce, to the minimum, the exposure of the forms to salt water.

It also seems to be determined that metal used in reinforcing is not subject to corrosion if embedded at least two inches in a well-made mixture. The bulletin is a most informing addition to the present literature of concrete decomposition.—C. H. W.

City Building. By S. H. Clay, Secretary of the Lexington Commercial Club, Lexington, Kentucky. Clarke Publishing Co., Cincinnati, Ohio.

If the statement contained in the last paragraph of this book is true, its pages offer a most interesting paradox: "It is upon the successes of the colonization development of the United States that the future welfare of the country depends," says the author, after having taken one through one hundred and fifty pages, in which he has pointed out more ways of building a city than one likes to think of as being in common use. The importance of rural development is not neglected in these pages, and yet it is made to appear as incidental to city building rather than as a primary factor upon which the welfare of the country depends.

We suspect that in that last paragraph Mr. Clay has hit upon a greater truth than many are willing to acknowledge, and that the future of this, or of any other country, is in truth, more dependent upon "country planning" than upon "city planning." But, like many other things in life which need doing, the former work offers no such recompense or renown as does the latter; and yet the thing that

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one deplores most about Mr. Clay's book is not that it will no doubt lead many young men to take up the profession of city building, which, in his preface, he characterizes as "the newest profession under the sun," but that it will fail to give them that fundamental largeness of view which attempts to bring about a condition rather than to artificially stimulate growth.

For that shall be the work of the great city planner. Without fear or favor he will remorselessly search out the factors already possessed by the city—the bad with the good—and first insist upon correcting the present defects rather than aggravating them by bringing about an unplanned growth for the sake of showing a quick result.

There are other things in Mr. Clay's book which one does not reconcile very easily. At one point he says, "Another form [of special publicity] is the billboard. This is, perhaps, one of the newest forms to be tried out. At least one city has used it. That city had huge posters, 9 by 21 feet, printed and distributed through one hundred cities during the summer months, calling attention to the advantages it possessed as a convention city and as a summer resort."

Not many pages further on he takes occasion to say that "The billboard is frequently a nuisance and danger to property in its neighborhood . . . it disfigures the landscape . . . is frequently dangerous to health," which leads one to ask why the billboard, as an advertising factor, is suggested to the commercial secretaries, in whose interest and for whose guidance the book was evidently written.

One more phrase: "Something for nothing" has never failed to attract attention. It is eternally valuable as a part of a selling campaign." This is the prefatory remark for a series of suggestions on how to "make people buy" through the use of souvenirs, premiums, prizes, and the other tricks and artifices which are now all too commonly employed.

It is unfortunate that this seems so often to be the writer's general attitude, and that "ends" appear to him to be vastly more important than "means." Very often, he seems to have a vision of what a city really should be; but, in the main, it is discouraging to find that he measures so many things by their commercial value, purely and simply.

In his argument for "Practical Education," he points out that "The age at which an individual chooses his life's occupation is constantly decreasing," and, with the facility of a man who had devoted a lifetime to the study of educational problems, he proceeds to point out the reason—"the demand for increased efficiency"—and the remedy—"practical education."

Such statements are calculated to cause consid-

erable harm. If it is true, as seems probable, that children are being forced to choose their life-calling at a constantly decreasing age, is it not because they are being forced into that choice through economic pressure and forced into it at an age when they are incapable of understanding to what calling they are best fitted? Thus they are really instructed for one special purpose, and are shot into the world with no conception of the true relation of their life and their work to the great general scheme.

Hence, the even-recurring cry of every reformer—"We must educate the public," meaning that the very deficiency of what Mr. Clay calls practical education must be made good by some other source. By practical, one fears that Mr. Clay has in mind an education that shall make our children commercially productive at the earliest age possible, and leave the larger burden of inspiring them to useful service to the commercial secretary for solution. But, laying aside all other factors and merely applying the standard of monetary measurement, are we to continue to pounce upon the penny value of the half-educated child, and lose sight of the dollar value of the rightly educated man? That is the foolish practice in which we have been long engaged.

It is only fair to say that Mr. Clay, in still another paradox, would seem to hold the opinion that a "practical education" is no solution of the problem, for in the chapters on "The effect of the schools on the city beautiful," and the "Relation of the schools to the industrial interests of the city," he deals in a larger way with this highly important subject.

But here again one fears that his idea of civic pride would merely lead to that false optimism which is satisfied with things as they are. His idea of boosting the city in order to bring trade and industry would merely lead children to feel that it was disloyal to their city to see and acknowledge its shortcomings. And here, at the risk of bringing down unnumbered vials of wrath, I would gladly strike out the word "boost" from our vocabulary, and urge the abandonment of that "boosting" spirit which overlooks or conceals defects rather than risk a temporary loss to some commercial undertaking or to the apparent "interest" of the community. Such a form of commercial development and community self-deception is fraught with vastly more harm than the passive acquiescence of the past. Where everybody is a "booster," who is to tell the truth? Who is to look it in the face?

The book has a considerable interest for architects. It points out many of the underlying forces with which they might like to familiarize themselves, and, in the matter of organization and the methods of getting work done, it contains many valuable suggestions.—C. H. W.

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Atlantic Faience

THE genius of Stanford White was never better demonstrated than in working out a design that would not be insignificant in a district given over to New York skyscrapers—themselves insignificant in the shadow of the magnificent Metropolitan Tower.

The design of the Madison Square Presbyterian Church is unusual, even unique in an

ecclesiastical way, and color gives the design a distinctive character.

The column capitals, the frieze, cornice, roof and above all the pediment panel are of Atlantic Polychrome Terra Cotta, and although the art of making faience has advanced rapidly since the erection of the church perhaps there will never be a more successful instance of its use.

Architects, McKim, Mead & White; pediment panel designed by H. Siddons Mowbray, modeled by Adolph A. Weinman, and executed in white, blue, sienna and gold by the Atlantic Terra Cotta Company.

Atlantic Terra Cotta Company

1170 Broadway, New York

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