

Journal of the AMERICAN INSTITUTE OF ARCHITECTS

Volume XVI

APRIL, 1928

Number 4

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Published Monthly by
THE AMERICAN INSTITUTE OF ARCHITECTS

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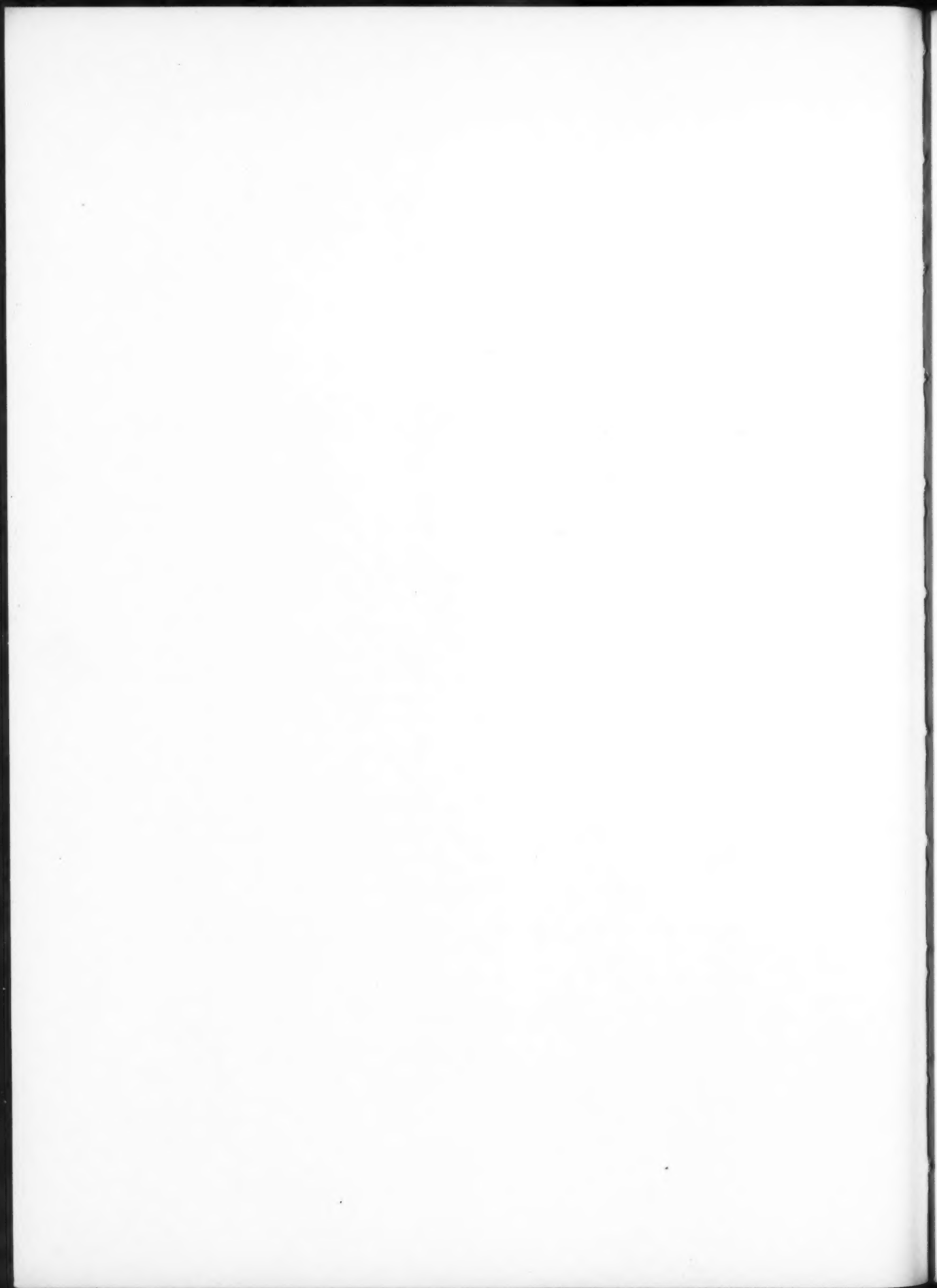
JAMES T. GRADY, Editor
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Executive and Publication Offices, The Octagon, 1741 N. Y. Avenue N. W., Washington, D. C.
Editorial Office, 505 Journalism Building, Columbia University, New York, N. Y.

SEVENTY-FIVE CENTS THE COPY. \$5 PER YEAR. (Foreign \$6)

Checks or Money Orders should be made payable to The American Institute of Architects. All communications for publication should be sent to the Editorial Office

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Entered as second-class matter at the Post Office at Washington, D. C., January 25, 1928, under the Act of August 24, 1912



THE AMERICAN INSTITUTE OF ARCHITECTS

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The National Council of Architectural Registration Boards, 175 West Jackson Boulevard, Chicago, Illinois.

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† Copies of the "Model Form of Law for the Registration of Architects" will be sent complimentary, on request, by the Executive Secretary, The Octagon, Washington, D. C.



SOUTHWESTERN BELL TELEPHONE BUILDING, ST. LOUIS
MAURAN, RUSSELL & CROWELL, THE ARCHITECTS

JOURNAL

OF

THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XVI

APRIL, 1928

Number 4

St. Louis, the Convention City¹

By LOUIS LA BEAUME

THE city of St. Louis lies about midway between St. Paul and New Orleans on the west bank of the Mississippi, one of the great rivers of the world. The length, breadth, thickness and general versatility of this mighty current has always awed the natives along its banks, and to the poetic aborigines it seemed the Father of Waters. Marquette and Joliet explored its upper reaches and De Soto ascended it almost to the site of the future city which French colonists were to found. In the eighteenth century all of the vast territory west of the Father of Waters was held under the dominion of France, and was known as Louisiana. In the year 1764 a small party of traders worked their way up the stream and disembarked at a point about 20 miles below the mouth of the Missouri. The leader of the party, Pierre Laclède Liguist, is said to have been impressed by the salubrity of the neighborhood, the potential richness of the country, and the strategic location of the spot with reference to the fur trade. A young man in the party, a boy in fact, Auguste Chouteau, being then about fifteen years of age, was left in charge of a small detachment by Laclède, who returned to New Orleans, married the boy's mother, and appeared again in the following spring with a larger party of French settlers. The place was named St. Louis in honor of the good King Louis IX of France. His effigy in bronze astride a stalwart steed stands today in front of the City Art Museum, and until the appearance of Lindbergh on the scene, Saint Louis was regarded as the patron saint of the town. His silhouette on horseback has been made

¹ The Sixty-first Convention of the American Institute of Architects will be held in St. Louis, May 16, 17 and 18, 1928.

known to thousands by means of trade marks, posters and advertisements calling the world's attention to the excellence of St. Louis beer, St. Louis shoes, St. Louis real estate, St. Louis soap and a thousand other benefices.

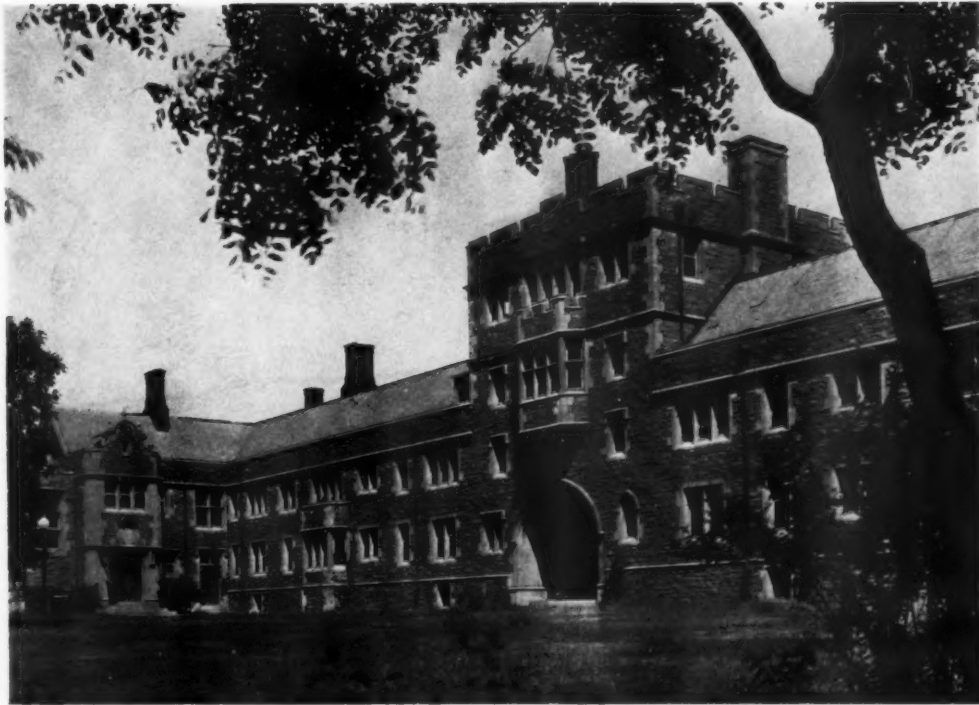
The town grew with the development of the country first as a frontier French fur-trading settlement, then as a general market and distributing center for the Southwest. Men from New England, Virginia, Kentucky and Georgia came to trade, and after 1848 a considerable influx of Germans. The town was on the borderland between the North and South, and in the struggles over slavery was rent by conflicting sentiments. The flavor of the place was Southern, but Missouri was held for the Union, partly through the influence of the German element. Today the French influence is all but erased. Continuing to grow, the city was rated early in this century as the fourth of the United States in population, only New York, Chicago and Philadelphia exceeding it in size. Since that time Detroit and Cleveland have forged ahead of it and this has been a matter of considerable perturbation. The sainted king is supposed to have expressed himself in a retrospective monologue about the city's development as follows:

When Pierre Laclède Liguist unfurled
His parti colored pennant,
He said "Auguste, I'll tell the world,"
Auguste was his lieutenant,
"That here, on this historic ground
"Your mother, you, and I will found
"A city destined to be great
"Unless we're out of luck—my mate."



NEW CIVIL COURTS BUILDING, ST. LOUIS
PLAZA COMMISSION, ARCHITECTS

ST. LOUIS, THE CONVENTION CITY



TOWER HALL—MEN'S DORMITORY—WASHINGTON UNIVERSITY, ST. LOUIS
JAMIESON & SPEARL, THE ARCHITECTS

"You see yourself there's ample space,"
He spoke with animation,
"There's nothing lacking in the place
"Excepting population;
"And every loyal son of France
"Will populate with half a chance."
He danced a sprightly little jig,
Then gaily signaled for his gig.

"I'm going South," the Founder said,
"To advertise our city,
"To organize and then to head
"A Citizens Committee;
"Au' voir Auguste—Vive St. Louis,
"Next Spring we'll plant our family tree,
"You build yourself a little shack
"And stick around 'till I get back."

And when, returning, Pierre espied
The city from his bateau,
He clapped his hands for joy and cried:
"Oh! Kid you take the gateau";
For Auguste, faithful to his trust,
Resolved to build a town or bust,
Had neatly plotted out the streets,
And pulled off other civic feats.

While Auguste had prepared the town
Pierre supplied the makings.

Like other leaders of renown
In all great undertakings
Laclede had figured out the dope
And faced the future full of hope,
For old French families—by the score
Came up the stream, and stepped ashore.

The village swarmed, I'm bound to say,
Quite as Laclede predicted,
And nature had her happy way
Unhampered, unrestricted.
The soil was rich, the sun was hot,
And game just hankered to be shot.
For many years the town was rife
With what is known as family life.

The business of the traders grew
To quite impressive figgers,
In time there came a Jew, or two,
And quite a lot of niggers.
Then as the years wore on apace
A few of almost every race
Came drifting in and so the spot
Looked like a kind of melting pot.

They melted from the first of May
Until about October,
And most of them—it's fair to say
Kept reasonably sober.



ST. LOUIS PUBLIC LIBRARY. WILBUR T. TRUEBLOOD & HUGO K. GRAF, THE ARCHITECTS
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But when the frost began to bite,
You'd find them almost every night
Congealing into little groups
And practicing their civic whoops.

Then all—were drunk with local pride,
With high ambitions fired—
Chicago they could not "abide,"
And Boston made them tired.
In noble zeal to conquer Fate
And make their city truly great
They were united to a man
But each one had a different plan.

Tom Benton, Blair, Our Dave¹ in turn
Rose up and spoke in meeting,
And then a motion to adjourn
Sent Destiny retreating.
From Overstolz and Zeigenhein,²
In every crowded turnverein
I've heard them splutter, spout, and spiel
Right down the line to Henry Kiel.²

In spite of each opposing view,
And programme diametric

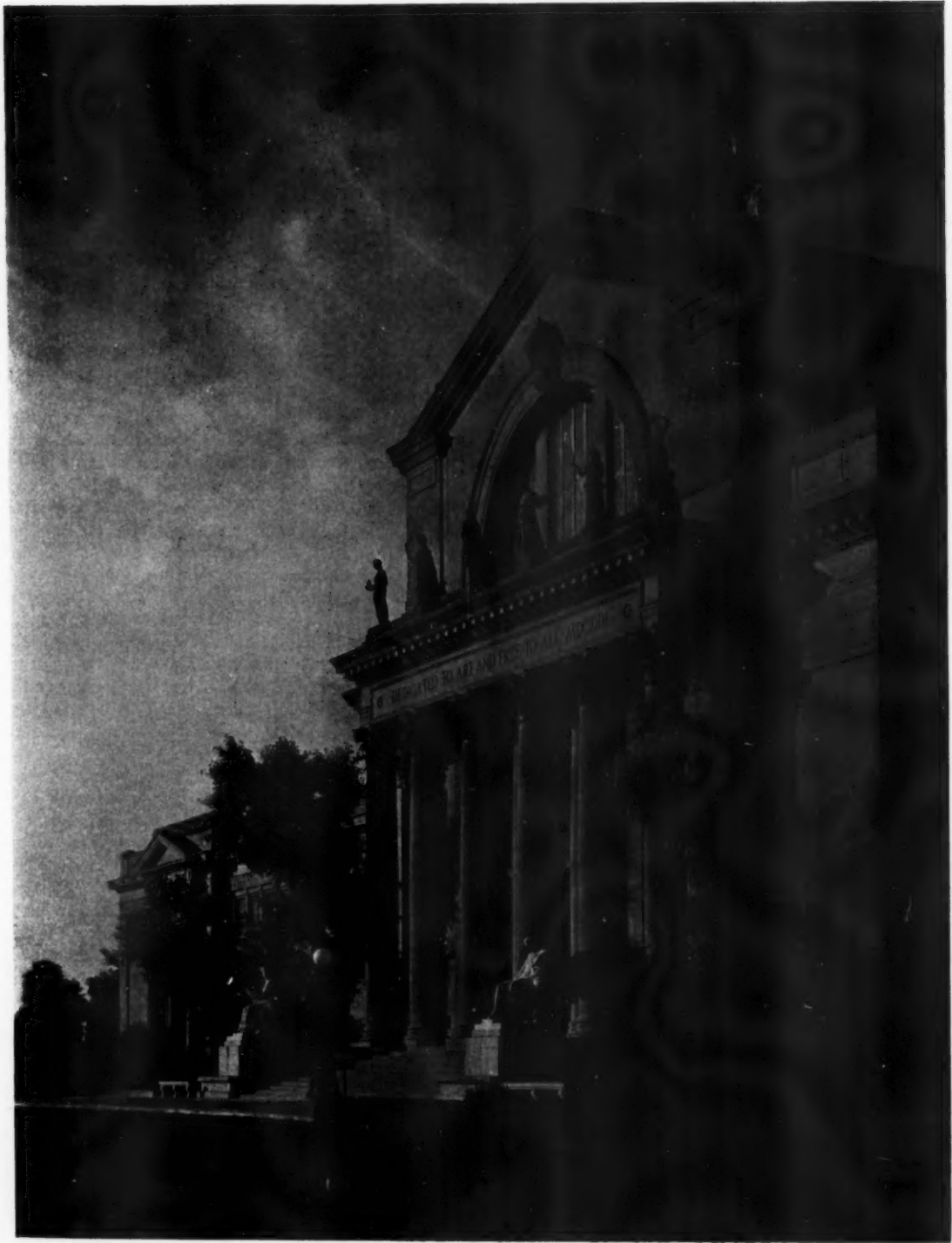
¹ Thomas H. Benton was a famous Missouri senator, Francis P. Blair a noted political figure, and David R. Francis was governor of the state.

² Overstolz, Zeigenhein, and Kiel were local burgomasters. The last mentioned enjoyed a long and popular reign.

The growth we boast is mainly due—
To factors termed obstetric.
And while we may not reach our goal
Along the lines of birth control
To still rely on natural laws
Is almost fatal to our cause.

And so I think it's time we tried
Besides mere copulation,
Some other method on the side,
For instance, immigration.
In many towns they breed as well
As any traveller can tell,
We've got to try some other tack
The figures show we're slipping back.

Despite the faint traces of an inferiority complex which may be sensed between the lines of the French king's speech, and his impatience with the lack of a progressive spirit on the part of his people, St. Louis is no mean city. It sprawls along the river for some twenty miles and reaches westward some six miles toward an imaginary line called the city limits. Far beyond this line the comfortable homes of the burghers are clustered, partly because the county tax rate is lower, and partly because of a desire to escape from the smoky atmosphere characteristic of an industrial centre. For St. Louis has become



MAIN ENTRANCE, CITY ART MUSEUM, ST. LOUIS
CASS GILBERT, THE ARCHITECT

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

a manufacturing city, breathing heavily and darkly as it fabricates great train-loads of utilitarian products.

The river traffic, so picturesquely described by Mark Twain, began to decline with the development of the railroads, but its revival is a topic of endless discussion, and signs are not wanting that once again the Father of Waters may bear upon his broad bosom argosies of coal and lumber, wheat and other heavy merchandise. Barges of shallow draft lashed together in a snake-like flotilla glide up and down in the trail of puffing tugs. A few of the old side-wheelers, with their pagoda-like pilot houses and jig-saw balustrades, may still be seen lying at the docks taking on cargo for such romantic places as Thebes, Cairo, Wittenberg, Peking, Havana, Cape Girardeau and other river towns. But the levee is not the bustling, active place it once was and the chandlers' stores and warehouses that face it are falling into decay. The people have long been sensitive about it and now the City Plan Commission has taken the matter in hand and is unfolding a great scheme for the redemption of the blighted area between the Levee and Fourth Street where the city's important business buildings really begin.

Yes, St. Louis has a City Plan Commission, and under the able chairmanship of Mr. E. J. Russell it has grappled with the increasingly difficult traffic problems that are being forced here as elsewhere, by the Fords, Chevrolets, Buicks and Cadillacs set rolling for the delight of a prosperous and happy nation. It might be proper also to mention a few Rolls-Royces. In large measure the City Plan Commission deserves credit for the passage a few years ago of a special bond issue of \$87,000,000 for general public improvements, some visible and spectacular, some not visible, like sewers and water mains, but none the less important. Under this program the city is now at work on street widenings, park improvements, hospital extensions and two projects of primary importance from an architectural point of view. One of these involves the creation of a great Memorial Plaza, extending from Twelfth to Fifteenth Streets, and from Market Street where the City Hall and Municipal Courts Building now stand to Pine Street two blocks north, with an arm reaching farther north to Olive Street on the axis of the Public Library. About nine city blocks are now in process of condemnation for this Plaza. Designs have been prepared by a Commission of Architects, and one building, the Civil Court House, is now in course of construction. Contracts are shortly to be let for a second building, the Municipal Auditorium, while a third, the Memorial Building itself, though designed, waits on a further appropriation. It is confidently expected that this great Plaza when completed will impress the visitor and cause the local populace to swell with pardonable pride. A second plaza or public square will be opened in front of the Union Station, and this too is expected greatly to refresh the appearance of that now shabby section of the town.

Like most Mid-Western American cities, St. Louis has no deep-rooted architectural tradition. The mixed elements in its population have not permitted the predominance of any particular strain. Indeed, though the town boasts a good many substantial, serious and sometimes dignified commercial buildings, it is not architecturally vainglorious. Some years ago Mr. W. B. Ittner as Architect for the School Board, brought great credit on himself and his city by greatly improving the designs of the local school houses. The many buildings built under his direction are among the best to be found anywhere in the country. These and the work of Eames & Young, T. C. Link, Mauran, Russell & Crowell, Cope and Stewardson, Jamieson and Spearl and a number of other men, have had considerable influence and the town is becoming more and more conscious of its architectural responsibilities. St. Louis has long been known as a city of pleasant and comfortable homes. Its "places," Portland, Westmoreland, Kingsbury and others, are rather unique residential parks. Some of the houses here are good, others, well, not so good. In the newer sections toward the west a good many quite charming houses may be seen. Of course they are in every conceivable style except perhaps Chinese, Indian, Japanese or Russian. But of Georgian, Colonial, Italian, French (farm house and chateau), Spanish, German, there are a plenty, and some not so easy to classify.

Although the city has a zoning law, its effect in creating a new style of architecture is hardly perceptible as yet. For whatever may be called new the zoning law is not to blame. There are perhaps two exceptions to this statement, the impressive Telephone Building and the new Missouri Pacific Building, these having been designed in conformity with the New York law.

A visitor interested in architecture and not to be denied should see the New Federal Reserve Bank Building, the old French Cathedral, the new Police Headquarters, the Public Library, the Washington University group, the Concordia Seminary group, the Eads Bridge and the City Art Museum. There are other things, too, churches, hospitals, Masonic temples, which are very well done.

He will find the people of St. Louis hospitable, genial and not too busy to play golf, bridge, snippo, Omaha, nor too businesslike to neglect altogether the arts of painting, music or the drama. A vigorous Little Theatre flourishes, a capital symphony orchestra persists and a season of light opera outdoors under municipal auspices is successful beyond the dreams of a Morris Gest. Socially the town is charming. Country clubs abound. Parties crackle and sizzle wherever you turn. Count Keyserling nearly died after one of them.

The breweries are now making ginger ale, and nearly beer, besides other gustatory products.

St. Louis claims Colonel Lindbergh for its own special hero as the whole set-up for his marvellous exploits was

THE NEW SAN FRANCISCO STOCK EXCHANGE BUILDING

arranged and financed by St. Louis men. Consequently the town is seething with optimism and high resolution.

The critical speech of St. Louis quoted above was answered with these words of cheer:

It's an idle thing to ponder o'er a rival's happy lot,
It's a foolish thing to cavil or complain,
It's ridiculous to want to be whatever you are not
And to advertise your weaknesses in vain.

If Detroit and Cleveland pass us
Don't let that small fact harass us,
For we're still ahead of Nome—and Bangor, Maine.

You will silence all the croakers, if you steadily refuse
To worry over what we might have been,
Don't the figures in the almanacs regarding boots and shoes
Show we've got it over Brockton, Mass., and Lynn ?

And we're sitting very pretty
Side of Oklahoma City
Though we lack the population of Peking.

And as a final and convincing argument to end the self-flagellation of his fellow citizens, these lines were uttered:

No matter where you wander, North or South or East or West

In your travels, you'll be pretty sure to find
Something advertised quite boldly as the biggest or the best

Or the greatest of it's own peculiar kind;

So, to any honest jury
We're the best town in Missouri,

Which perhaps is what the Founders had in mind.

The New San Francisco Stock Exchange Building

By B. J. S. CAHILL

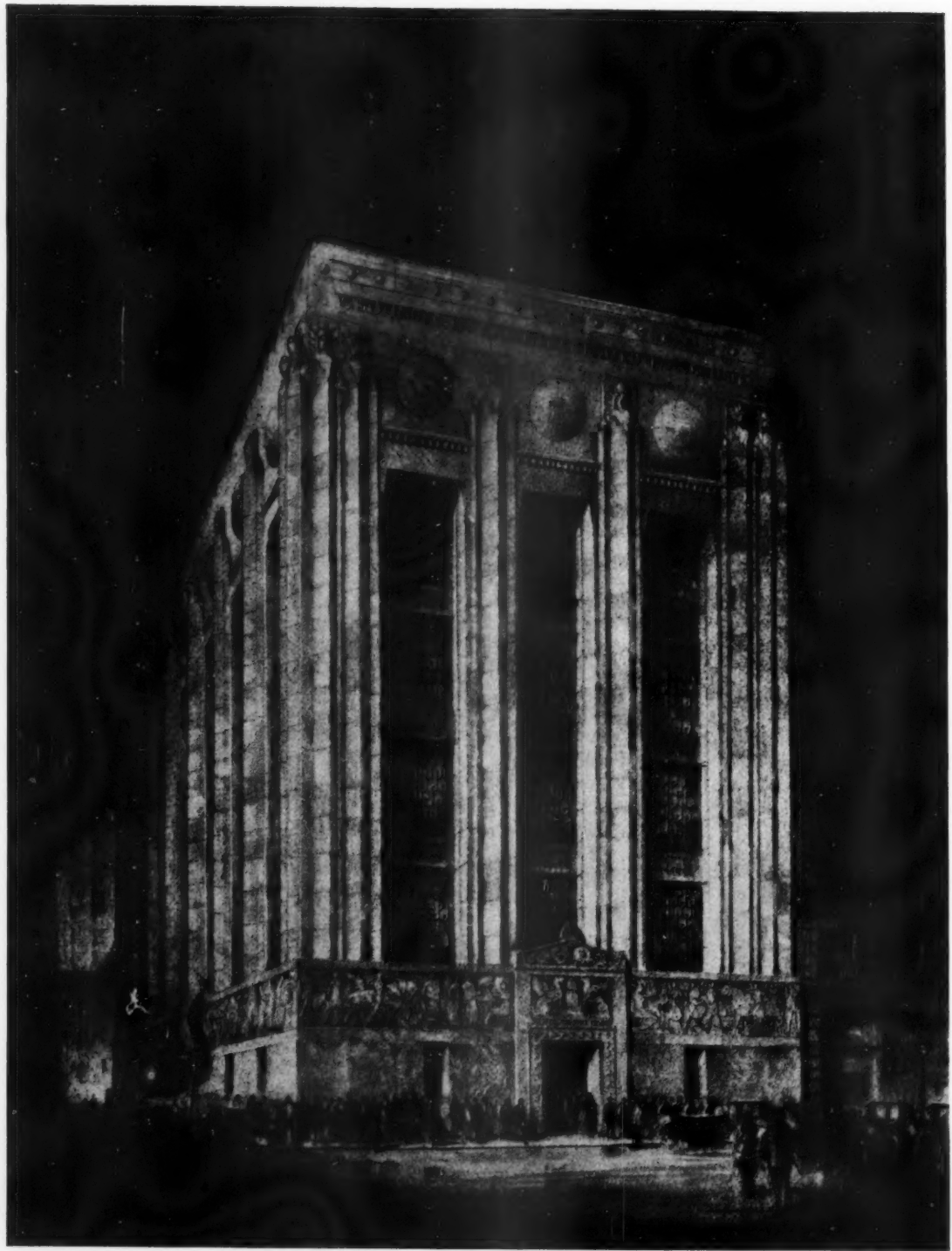
A CENTURY or so from now historians will probably regard this epoch in which we live as the great building age of our country, when the cities took shape and the quickly conceived and provisional format of our street fronts was replaced by a more permanent dress unimported from foreign shores; individual and indigenous, the real architecture of America, the brilliant and flawless pouring of our stylistic melting pot into the moulds and modes of the future "fresh and modern continually."

That day is arriving, but not arrived; and the chronicler of later times may, like the chroniclers of today, find no little difficulty in identifying those few epoch-making structures which mark the new departure.

It is a well-known fact that contemplative men who keep a diary have most to write about when nothing happens. When real action enters their lives the pages of the diary are blank. Something of the same thing happens in history. When the dear old fundamentalists of the eleventh century's opening years found that the world did not end in the year 1000, the world records one of the biggest building booms of all history, during which intense activity occurred the birth of a new style destined to spread over all Christendom for centuries to come. Yet, there hardly remains any historical accounts of the origin of Gothic architecture, and only recently, and with the greatest industry, was the American Moore able to identify a few structures in Normandy which seemed to bridge the gap between the tail-end of the Roman manner and the beginning of the

Mediaeval. Transitions from one style to another, if we may put it that way, are invariably brief and baffling. And Nature's transitions are quite similar to those of art. For an immense epoch, one biological type covers the planet, and paleontologists discover that this type suddenly disappears and another type has supplanted the first, and it is extremely difficult to find the interlinking transitory forms bridging the two. Clearly the world of art needs a Darwin to write the origin of styles.

We are led to these thoughts because they may help us in the right appraisal of the building design selected for the new San Francisco Stock Exchange. This design is remarkable, not for obvious distinction of size or cost, or sumptuousness in detail; in fact, it is a small building; but so entirely different from anything deliberately chosen for a quasi-public structure in the Pacific metropolis of the United States that it calls for much more than mere passing notice. Whether this design is really one of the transitional types leading to the American style that we are all vaguely expecting, can, of course, only be determined long after the event. But there are many reasons for believing that it really might be a pioneer in a new field of modern architectural design. At any rate, it is a tremendously interesting piece of work as conceived on paper, and, coming from the same hands that gave us the unique and gigantic Telephone Building, which we described in detail two years ago, it can be confidently predicted that its realization will set a new mark in contemporary design, and



WINNING DESIGN, COMPETITION FOR SAN FRANCISCO STOCK EXCHANGE
J. R. MILLER & T. L. PFLUEGER, THE ARCHITECTS. Drawing by Hugh Ferriss

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that, as many a single work of art has done before, it may deflect the flow of future designs into entirely new channels.

Nor must this design be ranked with those sporadic and individualistic attempts at something "different" occasionally sponsored by an enterprising private citizen and an ingenious draughtsman. There is a difference between what botanists call a "sport," or an occasional departure from normal, and a persistent variation which becomes fixed in a new species. Indeed, the remarkable thing about the survival of this design over the four others rejected lies in the fact that its selection came through the very staid and conservative machinery of an architectural competition conducted strictly under the management and rulings of the American Institute of Architects. Pessimists have often warned us that no new movement in architecture could ever possibly be expected from this quarter. It is therefore a forceful vindication of the Institute's adaptability that it should have sponsored so revolutionary a design without the least apparent heat or friction.

In addition, therefore, to the fact that the selection of this design was conducted through the accredited and supreme organization of the architectural profession in America, we must also note that the building itself is to be the home of a Stock Exchange now doing the largest volume of business on this continent, next to New York.

The conduct of this competition seems to have been a model of its kind for several reasons. A few prominent San Francisco architects were invited to compete, and were paid for their time. The drawings demanded were few, and of a small scale, and in addition to two rendered elevations, a most sensible thing was done in the call for a monochrome perspective. The ruling of the Ecole des Beaux Arts, which permits orthographic projections only in their concours, has always seemed to the writer a piece of senseless pedantry about on a par with the old-time insistence that every new scientific thesis must be done into Latin before it can gain even academic consideration, let alone academic recognition. Even more interesting as a business tribute to the responsibility of the Institute's procedure, and confidence in the soundness of the established profession of architecture, was the make-up of the jury who were to select the winning design. Two of them were architects from Portland and Los Angeles, respectively, and one juror only to represent the owners, San Francisco Stock Exchange. As the verdict was unanimous, it follows that the selection rested finally with the profession, and was outside and practically independent of the owners: a very fine tribute to the American Institute of Architects; but perhaps a still finer tribute to the ruling body of the Exchange and a real vindication of the phrase "San Francisco Knows How." The full recognition of what is meant by the *professional* attitude as against the commercial, partizan or political attitude is the surest sign there is of a city's emergence from provincialism. The disposition

to listen to expert advice is the measure of a community's maturity.

The architects selected to compete for the new Stock Exchange Building were as follows: Arthur Brown, Jr., Bliss and Fairweather, Weeks and Day, Lewis P. Hobart and Miller and Pflueger, all of San Francisco.

As the lot is small, and the requirements of the Exchange quite definite, all the plans were in rather close accord. The lay-out seemed self-evident. For all that, the winning design was the most straightforward. Supremely important, as the plan is in all buildings, it is quite evident that in this instance the main thing to be selected was the architectural envelope, or design. The five perspective drawings showed a beautifully graduated series ranging from the strictly conventional and classic, through varying phases of quasi-historical to free and unclassifiable types, culminating in the quite original winning design practically emancipated from all precedent whatsoever. It will simplify matters to consider only the two extremes, as these were most perfect of their kind, and together yield an excellent text for a short critical sermon.

The classical design, from the hand of Arthur Brown, architect of our City Hall, showed a full Corinthian pedimented order atop of a high stylobate for the base, with all the members in full decorated splendor from the most gorgeous examples of the Rome of the late Cæsars.

Ten years ago we think this design would undoubtedly have been selected for the first place. Last month it was the first to be rejected. This curious fact leads one to inquire: "Is there any absolute standard, any architectural norm whatever? Can it be affirmed in the light of the fact that the winning design today would ten years ago most assuredly have been rejected, that any one of these plans is intrinsically better than any of the others?"

For the sake of argument, and seeing that they were all worked out by competent architects, and also waiving points of convenience and cost, it certainly might be assumed that all five designs were, from an absolute point of view, equally good. It is quite obvious that if the same thing is first today and last tomorrow, the real and vital difference is not so much in the thing itself as in the time or period in which it is presented. The style in our buildings, like the style in clothes, varies; and the notion that what we build and what we wear is better *now* than it was *then* (and any "now" and any "then" will serve equally well) is necessarily pure fiction. At this particular age we, in America, are gradually getting tired of so much classical architecture.

In the South we have a full-sized copy of the Parthenon; in Montreal, a half-scale replica of St. Peters, from Rome; and countless samples more or less lifted from Vignola, and adapted from the books dot the states between. Every building of antiquity, and all of note that have followed, we refer to in endless picture books and photographic collections. We have overlooked nothing down to wayside inns and farmhouses. All that the Old World

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has done we have copied and assimilated, and our education in the past is about completed. In facility of assimilation and adaptation we have achieved marvels, and today the world admits that we are masters of form as far as form has been anywhere developed historically.

The general feeling that, having served a very full apprenticeship, it is time architecturally to start "on our own" has at last penetrated the whole community. At least, our practical business leaders, as well as our professional men have unanimously and jointly, as it were, come to a resolution to copy or adapt old work no more. It is a momentous resolve, and while it will take shape sporadically and by degrees with much side-stepping and many retrogressions, the movement as a whole is well launched, and there could be no better concrete proof of this than the action of the judges in the new San Francisco Stock Exchange competition, which first rejected the most classical design and finally retained the least classical one. It is the surest sign that the American people will no longer consent architecturally to be piloted by the past, but will in future fly alone. It is the Spirit of '76 again.

The new building is to rise in the very heart of San Francisco's financial center; that is, at the corner of Montgomery and Summer Streets. Summer Street is a cul-de-sac leading to a market over which in the old days was the Bohemian Club. The little street is not without historical interest, and as the new building will reach back along most of its length, a word about the past of Summer Street will not be out of place. Before the great fire, right where the Trading Room of the new Exchange will be, was Clem Dixon's Ale House, an old-time, old-world place, typical of the British Pub, rather than the American saloon. It was dark, plain and unpretentious; cobwebs on the ceiling, sand upon the floor. Here one drank bitter English ale out of huge and heavy pewter mugs. A free lunch of roast mutton, which never masqueraded as lamb, and stiltonized cheese awaited the early comers, most of whom were sea captains, and others more or less in the shipping business; for Clem Dixon was a Scotch ship's carpenter, with friends on all the Seven Seas.

Across the street from Dixon's, in the basement of the old Nevada Block, was the firm of O. F. Willey, dealers in buggies, sulkies and other vehicles of the time, all of the finest, for he was the Don Lee of his day. And down the steps from Summer Street was the desk of George Nagle, a forty-niner contractor, who is said to have built half of Sacramento, and much of old San Francisco. He built the brick fort at the entrance to the Golden Gate, paying masons twenty-five dollars and hodmen seven-tweny dollars a day. It was he, also, who built the tower to Old Grace Church, designed by the late A. Page Brown.

How close revolution is to evolution can be seen in the passing of these three institutions, the saloon, the buggy and the old-time contractor who practically carried his

office under his hat. All three have passed out—presumably forever!

Of the plan, it is not necessary to go into detail, other than to point out that the two large room units, each three and two stories high, are placed in the rear on top of one another, the Trading Room on the ground floor and the Gymnasium directly over it. The smaller rooms occupy the front part of the lot with five stories, instead of two. The plan is so simple that it speaks for itself. For the benefit of the layman, however, it should be explained that just as in literature, easy writing makes hard reading; so a plan that is not the result of many revisions and substitutions has seldom the sheer simplicity of the much worked over and laboriously developed scheme. The best part of any vital diagram is done with the eraser, and not with the pencil, and it is quite obvious that this simple plan is the outgrowth of a great deal of intensive up-to-the-last-minute hard labor which alone makes a plan so easy to look at.

In this instance, however, the design is the thing. Apart from the deliberate purpose to do something off the beaten track, it is doubtful whether on so limited a front as 60 feet a really adequate pedimented classic front could really be made to tell at the corner of a very narrow street. Free columns would call for a much recessed front, leaving exposed too much of the neighboring return wall to those looking from the south, which, again, would serve to eclipse the façade unduly to those looking from the north.

The winning design, with three bays on Montgomery and seven bays on Summer Street, is divided vertically into three distinct stages: a base for the first story, compound piers making one high architectural story out of the four real ones, since no masonry crosses the window heads; and finally, a very deep frieze, in reality a super-firewall, twenty feet high, the inside of which does service for a group of handball courts on the roof. The exterior fenestration, apart from very small openings in the base, consists of high vertical slots without more horizontal interruption than is necessary to define a grilled window screen from the same metal screen where it is panelled at the dado, or perforated at the sash.

One should avoid the words base, pier, and frieze as connoting in some measure features from various historical styles, and it is quite illogical even to think of a new species of building design unless we wipe off the slate all vestiges of the past. At first this statement will sound extreme and quite unnecessarily radical. Yet, if we stop to consider the origins of the world's greatest architectural revolutions, we shall find that they grew fundamentally out of changes of construction. The "built geometry" of the Greeks grew out of straight beams across vertical posts. The rounded Roman manner included the arch over wall openings, and when later the walls themselves were rounded into roofs or vaults, then was born the Gothic mode. In all these supreme examples we see that a radical change in construction also

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generates a change in style. Now the greatest revolution in methods of building construction have taken place within the memory of most of us now living; the use of the steel frame, reinforced concrete and the mechanical elevator. This construction is of the same order as the trabeal system of Greeks, indefinitely expanded, however, in power. Thus, construction has now completed a grand cycle, and we begin all over again on what is essentially a rectilinear system; but of enormously augmented power and plasticity. So far we have done little more than to cover the new construction with the ancient forms. As though to feel out the immense possibilities of the new method, we have run through the complete gamut of historical styles from Assyrian to Zuni, and found that modern steel and concrete methods fit them all. And because the human spirit is divinely restless and ever striving upward and onward, we may be quite assured that our architects will never halt until the problem of a new architecture is finally solved. For some time the "will" to do so has been apparent in Europe, but the comparatively small volume of construction there is against success. Moreover, as this continent is not the home of any historical style and our view is a long-range one and impartial, it follows that America should logically produce the new architecture which the world is looking for. And since the Western seaboard is more daring than the Eastern, and since California, the natural habitat of the pioneer is notoriously the breeding ground of new ideas, it seems not at all unnatural that a momentous movement such as we are considering should almost necessarily originate in San Francisco.

This is why the New Stock Exchange design, in its freshness and charm, so provokes the imagination.

In the light of the above considerations it is not surprising to note in the design a recrudescence of Egypto-Greek, and even Assyrian motives. But it should be remembered that the detail shown on a competitive set of drawings is necessarily of a provisional nature. Time does not admit of a complete study of these smaller features, and a complete revision of these parts is assumed before what is now a mere bit of engraving shall be transmitted into blocks of granite.

The early studies for the Telephone Building revealed traces of Gothic feeling which completely faded out in the finished work. And we do not doubt that upon revision the historical features of the upper and lower parts will be so transformed as to suggest nothing that is even reminiscent of the accepted styles.

Regarding the entrance framework, an earlier study of the architects which we were privileged to see, showed a plainly bordered square-topped scheme upon which a group of heroic sculptured figures gave a truly magnificent "uplift," in a purely pictorial and not ethical

sense (for the benefit of Mr. Mencken) without at all suggesting, as the present scheme does, anything whatever held over from architectural antiquity.

The entire "basement" story, of which this is separate detail, is, we think, very splendidly conceived. The bold symbolic frieze incised in a field of polished black granite would, we might almost hope, cause traffic disturbances, especially if an eminent sculptor handled the subject more or less in *modo antico*. For it is quite established that great sculptural design of any period has never been naturalistic. We have no quarrel with certain fixed canons of artistic practice which obviously hold for all time.

"By what he leaves unsaid," wrote Goethe, "I discover the master of style," and the complete absence of any ornament, or even reminiscence of the usual, the "regular thing," in the masonry of the next four stories is the most striking feature of a design in which all parts are both unusual and original. The stonework on a modern steel building has nothing to do with carrying loads, even its own. Hence, the rounded column, the pilaster, or rectangular pier, endlessly repeated in all the buildings in our cities, have no meaning any longer as the finishing veneer of a steel-framed structure. The logical opportunity to substitute diagonal corners of stone instead of the tiresome edges squared with the building has here been seized upon with most refreshing and stimulating results, because absolutely new to the eye and capable of splitting all incident light into sparkling brilliance on one side of the thin front edge, and into deepest shade on the other, with what remains parallel to the street line in a medium tone and the splayed jambs of the window openings in still another shade. Now, if the reader will imagine these clustered facets of light reflected from any material, the effect would be baffling and beautiful, and quite unlike anything we are accustomed to.

And now let us note the windows, and we shall again see how they differ completely from all the office windows we have ever seen. They are no longer small, dark rectangles of glass, but large, bright rectangles of grillwork. We understand that if the stonework is carried out in polished green granite, the grillage will be done in silver; that is, some type of white metal. If, however, a green polishable stone is not available, a polished pink granite may be substituted with the metal work of Pompeian green. In any event, the color scheme will be both new and entrancing.

The very deep frieze band, or head, of the building, will again strike an unusual note in its utter freedom from anything like an overhanging cornice. This, again, is in line with sheer logic. What is a stone cornice, but the adjunct of an order, a useless danger, an obstructor of light and a cache for dirt?

"Van"

"ut sapiens architectus fundamentum posui," Ad Corinthios, I, iii, 10

By HUBERT G. RIPLEY

THE XVIIIth Century was a rollicking age of art, poetry and romance, crowded with high adventure, lofty achievement and extravagant conceit: Was-sails and vavasours, landed gentry and mesne lords, coxcombs and popinjays, Merveilleuses and Margraves, Corinthians and Cantraps, Crotchets and Quavers, Whelks and Chitterlings, Butts of Ale and Kilderkins of small beer, pipes of Malmsey and hogsheads of Port, an hundred Pipes smoked at a sitting, and games of Whisk miraculously recovered. It was an age of clubs. The modern club, as every schoolboy knows, dates from the time that Sir Walter Raleigh, Shakespeare, Beaumont, Fletcher, Selden, Donne and their friends used to hold hebdomadal meetings at the Mermaid Tavern, and sit up all night telling stories. Mark Twain has given us a picture of this in "1601," but it was not until a somewhat later date that the popularity of these sodalities reached their apogee.

Under date of Saturday, March 10, 1711, J. Addison gives an interesting account of some London clubs. He writes: "Man is said to be a Sociable Animal, and, as an Instance of it, we may observe, that we take all Occasions and Pretences of forming ourselves into those little Nocturnal Assemblies, which are commonly known by the name of Clubs. . . . Our Modern celebrated Clubs are founded upon Eating and Drinking, which are Points wherein most

Men agree, and in which the Learned and Illiterate, the Dull and the Airy, the Philosopher and the Buffoon, can all of them bear a Part. The Kit-Cat itself is said to have taken its Original from a Mutton-Pye. The Beef-Steak and

October Clubs are neither of them averse to Eating and Drinking, if we may form a Judgment of them from their respective Titles.

"When Men are thus knit together, by a Love of Society, not a Spirit of Faction, and don't meet to censure, to annoy those that are absent, but to enjoy one another; When they are thus assembled for their own Improvement, or for the Good of others, or at least to relax themselves from the Business of the Day, by an innocent and cheerful Conversation, there may be something very useful in these little Institutions and Establishments."

The Kit Cat Club¹ was founded in 1700, some authorities say 1703. It was composed of a number of noted Whig wits, painters, men of letters, politicians, and noblemen. A reckless, carefree lot of Roistering Blades and Gentle Springalds, they were accustomed to meet weekly at

Christopher Kat's house in Shire Lane near Temple Bar. Christopher's mutton pies were famed in song and story. He was a perfect host, solicitous always for the comfort of his guests. As they gathered on Club nights, and eased themselves into the Restoration armchairs with which his



A mezzotint from the portrait by Sir Godfrey Kneller, who, himself a member, painted the forty-eight celebrities of the Kit Cat Club. The reputation of the illustrious court painter to Charles II, pupil of Rembrandt and Ferdinand Bol, rests largely on his "Beauties of Hampton Court" (by order of William III), and his "Kit Cat" Club portraits. These pictures were presented to Jacob Tonson shortly before the Club was dissolved, about 1720, and passed into the possession of his grandnephew, Mr. W. R. Baker, Herts. They now hang in the dining room of Bayfordbury, specially constructed for their reception by Sir William Baker in 1809-12.

¹ The "Mutton-Pye's" of Christopher Kat antedate those famous mutton pies of the "Bell in Hand," the favorite haunt of John Savage Shagbillion (the hero of "Liverpool Jarge," by Halliday Witherspoon: Boston, 1922, Square Rigger Company), by only a few years. The "Bell," now, alas! only a memory, existed in the same place, served the same

pies and the same Brie cheese for a matter of two hundred years. It gave the name to Pi Alley, which runs from Washington Street to City Hall Avenue, Boston. All good draughtsmen when passing by that consecrated and hallowed spot, glance upward in reverence as they dodge the trucks loaded with 1000-lb. rolls of print paper, destined for

"VAN"

best room was furnished, his cheery greeting would be:

"The pies are very flaky today, sir, Mrs. Kat was particularly fortunate in procuring some very fine shortening early this morning, sir. . . . Hawkins is coming with your small beer, Mr. Prior. . . . Try some of this Turk's Head, Mr. Steele, Captain Honeycomb brought it in from the Dry Tortugas, Whitsuntide Sen'nite. . . . See what the boys in the back room will have, Hawkins!"

Bustling in and out with trays of mutton pies, new clay pipes and jars of tobacco, stopping now and then to present a light from a live coal with courtly gesture to Congreve or Tonson, Christopher busied himself between the Parlour and the Buttery hatch where Mrs. Kat and the ubiquitous Hawkins kept fresh relays of mutton pies and great stoups of newly drawn ale in constant readiness. It was a busy scene and a pleasant one.

It was here that Vanbrugh made the acquaintance of the Earl of Carlisle.

"Shake hands with Howard, Van," said Jacob Tonson, primus, obstetrix musarum, kindly publisher, friend of poets and authors, the secretary of the club.

"Howard is the Earl of Carlisle, you know, Van. He's going to rebuild his country house some day. Vanbrugh's been studying Palladio, m' lord, and besides being a corking playwright, he knows the orders by heart. You ought to see the swell shack he designed for Anne Oldfield in Blackfriars Heath. You boys ought to know each other."

"Glad to know you, my lord," said Vanbrugh. "Sorry to hear about the fire that destroyed Hinderskelf. I'd like no end to show you some sketches, provided of course you're not tied up already with some one else." "Van" was always most punctilious in matters of ethics and careful not to intrude on another's preserve.

"So you shall," replied the Earl heartily. "Damme sir! a man who can write a play as good as the Provok'd Wife ought to be able to design a palais fit for a Howard!"

"A little order, Gentlemen!" cried the Chairman, pounding his mug briskly on the dull patina of the oaken board, "Mr. Prior² will now recite for the edification of the Company, 'Protogenes and Apelles,' verses with a moral, inspired by an anecdote in the *Historia Naturalis*."

"When poets wrote, and painters drew,
As Nature pointed out the view;
Ere Gothic forms were known in Greece,
To spoil the well-proportioned piece";

Prior's resonant voice and pleasant manner always com-

²Prior was not a member of the Club, though it is possible that he may have been present on occasions, at the invitation of that lively wit, Charles Sackville, Sixth Earl of Dorset and Middlesex.

the insatiable maw of the Hoe presses of New England's Greatest Breakfast Table Paper. Just above the humble doorway the old sign, carved in White Pine (adv. had weathered the storms and stresses of centuries (2). Good Dr. Walker, the architect of the large, modern building that included the area covered by the original "Pub" about twenty years ago, carefully preserved the old rooms as a part of the design, so that when the new work was completed, the "Bell's" old patrons found the place just the same as it always had been.

Judge Palmer was accustomed to take his mug of "Union" at noon and listen to the chat of the scene-shifters from the Boston Theater.

manded attention, and hearty applause followed his rendition of these familiar lines.

Meanwhile "Van" and the Earl, discovering that they belonged to the same Tertium, were chatting quietly in a corner with Congreve.

"Let's get Mat and go on a Pub Prowl," said the latter, "Prior knows London intimately, where are all the best taverns and lots of amusing places besides."

The proposition was pleasing alike to his lordship, young and dashing, twenty-eight or nine, and fond of adventure, and to Vanbrugh, who, gay and light-hearted, was not averse to a better and more intimate acquaintance with an important client. The four called for the reckoning, ordered chairs and porters, and sallied out into the night. They went first to the "Rhenish Wine House," where formerly Mat was potboy to his uncle, and where the Earl of Dorset ("bon poete lui-meme et un peu ivrogne," as Voltaire says) found him reading Horace. Having consumed a goodly number of bottles here, they visited in turn the "Fountain Tavern," the "Palgrave," the "Hind and the Panther," the "Piccadillo," the "Punch House," in Longacre (in those days Taverns were the resort of gentry and patrons of genius), and reached the "Upper Flask" in Hamstead Heath just as dawn was breaking. Congreve wanted the company to go with him to Mrs. Bracegirdles, and Prior insisted on taking them to visit Betty Cox, the incomparable Chloe; as they couldn't agree, Vanbrugh suggested the "Upper Flask." The Earl was mightily pleased with the Prowl and the company. He took an immediate liking to young Vanbrugh, who at the age of 36 had already shown such marked signs of genius, both as dramatist and architect.

Vanbrugh's grandfather, Gillis Van Brugg, had come to London from Ghent in the reign of James I. He settled in the parish of St. Stephens, Walbrook, and became a naturalized citizen and a successful merchant. His son Giles, father of our hero, was a wealthy sugar baker, but, driven from London by the Great Plague, settled in Chester. He married Elizabeth Carleton, of the Dorsetshire Carletons, you know, and John was born in 1664 in the parish of St. Nicolas Acorns in the city of London, while his mother was spending the Christmas Holidays with Uncle George, whose favorite niece she was.

Young John attended Kings School, Chester, and at nineteen went abroad to study art under Blondel. After two years he returned home to take a commission in the 13th Foot. For a number of years he saw service as a gallant officer, but had the ill luck to be arrested in

"What opeys they givin' this week, Jim?"

"Well, let me see, Monday they's Tanhouser, Tuesday, Ida, Wednesday mat, Lar Bo Heme, Thursday and Saturday, Carmen, and Friday Mister Singer."

"Ain't they goin' to give Sig Fried?"

"No, they ain't goin' to give Sig Fried."

Everybody knew everybody else, and science, art, religion, and politics, were argued daily until five minutes of nine, when the host said:

"Gentlemen, closing time! Have one on the house." After which ceremony all went out into the night, and the door was locked until six the next morning.

Calais on the charge of espionage. His informant was a lady, who, piqued by the indifference of the handsome English officer to her seductive charms, succeeded in having him removed to the Arsenal of Vincennes, from which, by a letter of cachet, he was transferred to the Bastille. For two years he suffered the ennui of French Prisons until his exchange was effected, late in 1692, on the cartel. He employed his enforced leisure in writing the "Provok'd Wife," of which Voltaire said he could not imagine what had gained such a comic writer the distinction of detention in such a grim fortress. After his return he resumed his commission and was known as Captain Vanbrugh.

Inspired by Cibber's "Love's Last Shift" he wrote in six weeks "The Relapse," in the production of which on Boxing Day, 1696, Cibber played Foppington, which is generally acknowledged to be "the best fop ever brought upon the stage." "Miss Tomboy," produced in 1690, as many will remember, is directly inspired by "The Relapse." The success of this play was so notably marked that "The Provok'd Wife" was brought out the next year. It was vastly amusing and innocent enough in all conscience compared with present day standards, yet Jeremy Collier, the non-juring "moralisateur ambulant, qui ne peut laisser les gens tranquilles et qui constamment se sent le devoir de prêcher," so fiercely attacked Vanbrugh for immorality, that the dramatist, wearied by constant bickerings and the uncertainties of a fickle public, devoted most of his time for the remainder of his life to architecture. The demand for great country seats in the new Palladian style was increasing, and "Van's" reputation as a wit was, as we have seen, an introduction to the Quality.

Comptroller of the Royal Works in 1702, many of his designs still exist, and when, after some splendid work at Greenwich, he was appointed architect to the Earl of Carlisle, his genius reached its fruition.¹ Castle Howard, undoubtedly his masterpiece, is a magnificent Corinthian country palace, nobly placed upon the lofty range of hills that rise between the dales of the Derwent and the Rye. Some idea of the size of this lordly pile may be obtained from the fact that the south or garden front is 300 feet long, and the main entrance hall, 35 foot square, is 100 feet high to the top of the cupola, with a painted ceiling, depicting the fall of Phaeton by Pellegrine. Vast segmented corridors leading to block-like wings worthy of the massive pylons of Ahasuerus in Susa, walls thicker than the rooms are wide, the kitchen located four hundred yards from the Dining Room, the whole conception is on a gigantic scale that presents an interesting

¹ Vanbrugh's first move was to expand his organization which, it must be admitted, was a bit thin at that period. Colley Cibber's kid sister, the one with the golden bronze hair and violet eyes, was retained as his amanuensis and she and "Van" had great fun making up card indices, schedules, and the various office forms, including progress charts, time sheets, blanks for payment on account, orders for extras, draughtsmen's hours, etc. Hawkesmoor was retained as chief assistant (the design of the west wing is attributed in part to the illustrious wearer of the mantle of Sir C. Wren), and at the Earl's first visit to the office the stage was very prettily set with Miss Cibber presiding in the outer office. Some six or eight actors from the Haymarket made up to look like draughtsmen, posed in deep thought over the draughting tables, tip-toeing into the library to borrow "Palladio," or ask direction about the Duchess of Suffolk's houndoir chimney-piece.

picture of the modes and manners of the period. It took nineteen years in the building and Walpole, writing some forty years after its completion, says:

"Lord Strafford had told me that I should see one of the finest places in Yorkshire; but nobody had informed me that I should at one view see a palace, a town, a fortified city, temples on high places, woods worthy of being each a Metropole of the Druids, vales connected to hills by other woods, the noblest lawn in the world, fenced by half the horizon, and a mausoleum that would tempt one to be buried alive. In short, I have seen gigantic places before, but never a sublime one."

The Earl, now Deputy Earl-Marshal, was so delighted with the outcome that he appointed Vanbrugh Clarendon King at Arms, much to the indignation of the members of the College, for "Van" had openly ridiculed that grave science in "Aesop."

A somewhat unfortunate venture at this time was the building of his own theatre in the Haymarket. Castle Howard was such a success that many subscribed to what at first was started as a modest playhouse, but grew through constant changes in the plan, to another massive pile wholly out of proportion for the performance of the polite comedies of the age. It has been likened to the Roman Colosseum in the matter of acoustics, and when finally completed was opened with an Italian opera, followed by three of Moliere's plays. The "Confederacy," Vanbrugh's masterpiece, was given, after which he was prevailed upon to withdraw from this disastrous speculation.

His next big job was Blenheim, and if ever an architect had the devil's own time with a poisonous client, "Van" certainly had his troubles with the "wicked woman of Marlborough." It must have been a gorgeous scrap all the way from the time the first sketches were started, at the command of the Royal Sovereign Anne, who had previously sent him abroad to make a special study of the works of Palladio in their native lair. Perhaps Sarah Jennings wanted to select her own architect, one who would be pliant to her will, and allow her to have great sheets of plate glass in the windows, without those nasty little panes divided by horrid muntins, that architects seem possessed to foist on the unwilling client. Perhaps she was jealous of the popularity of the brilliant dramatist,—possibly some trenchant witticism of his had been distorted and repeated to her by a detractor not affiliated with the R. I. B. A.² Be that as it may, the whole thing was pathetic, almost tragic, from the viewpoint of the joyous enthusiast, as he shortly discovered when the final drawings were completed and ready for the approval of

² This is evidently a solecism on the Author's part, as the R. I. B. A. was not founded until 1834-7. Ed. (We can only plead the example of Prior himself who, in his poem of "Protogenes and Apelles," when the "governante of th' house" tells Apelles to call again at six when he'll find Protogenes at tea.

"Tea, says a critic, big with laughter,
Was found some twenty ages after;
Authors, before they write should read;
'Tis very true; but we'll proceed."

—Author.

"VAN"

the ducal pair. Churchill wisely kept out of it, and left the details entirely to his wife.

The struggle was Titanic, and if the criticisms of Swift, Walpole, Evans and the rest are in some measure justified, they are as nothing when set against Sir Joshua Reynolds' defence of Vanbrugh and his style. Blenheim is the largest domestic building in England, and as conceived by Vanbrugh it is in a sense a colossal group of stage scenery. It is not a work designed in units, it is a play in mass. Personal comfort was sacrificed to perspective, and windows were used as external "accents" and decoration rather than to light the interior. After all, John Churchill and Sarah Jennings were giants, basking in the fierce white light that beats upon the smallest action of the great, so why not provide a setting and a decor for them to bask in artistically?

Blenheim was a source of sorrow to the kindly architect who, after Anne's death, was sadly gypped out of his honorarium by the petty meannesses of the duke of Marlborough, actively abetted by his faithful shrew of a wife, who did her best to embitter the artist's last years. In the words of our modern philosophical slang, "She was just the type that would."

"Van's" next largest palais was Fleurs, near Kelso. Grimsthorpe and Duncombe Hall in Yorkshire, East bury in Dorsetshire, Seaton-Delaval in Northumberland, Kings Weston near Bristol, Oulton Hall in Cheshire, old Claremont House at Esher, Old Eaton Hall, Iver Grove, Bercks, and the restoration of Kimbolton Castle for the Earl of Manchester, are among some of his best works. He also was appointed Architect of Greenwich Hospital in 1716.

At the age of 55 Vanbrugh married Henrietta Maria, daughter of Colonel Yarborough of Heslington. The phrase "a perfect Yarborough" was invented by "Van's" father-in-law on account of his ill luck at "Whisk." Four years later, on the accession of George I, Vanbrugh became Sir John, in recognition of his services to the nation. He solaced his last years by again writing for the stage, and his powers remained to the last as fine as ever. He built "Bastille House" on Maze Hill, Blackheath, and here spent most of his time during the hunting season. He died of a quinsy March 20, 1726, in his modest town house, which he had built in 1703, out of the ruins of Whitehall, and which Swift with coarse malevolence called the "goose-pie."

In an age noted for its sprightly wits and caustic satirists, Vanbrugh's work came in for a deal of censure, some of it doubtless merited. Yet as Reynolds says, some of the fairest and noblest architecture of France and England is due to the genius of Perrault and Vanbrugh. His designs were distinctly in the grand manner, and in thus carrying on the tradition of Palladio, Bernini, and Buonarrotti, his buildings served their purpose as a foil to the lavishness of dress, elegance of manners, and the polished artificialities of his age. To those who love sturdy buildings, the massiveness of "Van's" monumental piles, his conception of scale, his imagination, and originality of invention, will always produce a fascinating appeal. This characteristic is well expressed in Dr. Evan's celebrated epitaph:

"Lie heavy on him, Earth, for he
Laid many a heavy load on thee."



CASTLE HOWARD ON THE DERWENT
SIR JOHN VANBRUGH, ARCHITECT

Institute Business

Nominations for Officers and Directors

The offices and directorships to become vacant at the time of the Sixty-first Convention are those of President, First Vice-President, Second Vice-President, Secretary, and Treasurer; and those of three Directors in the First, Second and Sixth Districts.

An official notice concerning nominations and the procedure appeared in the February number of THE JOURNAL, page 75, and is not repeated here.

The By-laws require the Secretary to send to each member the names of all nominees for office received by petition at The Octagon thirty days prior to the Convention. The Convention dates are May 16, 17, and 18.

All nominations received at The Octagon to March 31st are listed below:

For President and Director—Charles Allen Favrot, New Orleans, La.

By members of the Philadelphia and Southern Pennsylvania Chapters

For President and Director—Abram Garfield, Cleveland, Ohio.

By members of the Boston, Brooklyn, Georgia, New York, Philadelphia, and Southern Pennsylvania Chapters.

For President and Director—C. Herrick Hammond, Chicago, Ill.

By members of the Chicago, Wisconsin, Central Illinois, Grand Rapids, Pittsburgh, Erie, Kansas, North Texas, South Texas, Louisiana, Minnesota, Rhode Island, Detroit, Southern California, Northern California, Washington, D. C., West Texas, and North Carolina Chapters.

For President and Director—William L. Steele, Sioux City, Iowa.

By members of the Cleveland, Washington, D. C., Iowa, Nebraska, Northern California, and Colorado Chapters.

For First Vice-President and Director—C. Herrick Hammond, Chicago, Ill.

By members of the Brooklyn and New York Chapters.

For Second Vice-President and Director—Goldwin Goldsmith, Lawrence, Kans.

By members of the Iowa, Kansas, Kansas City, Minnesota, St. Louis, and Wisconsin Chapters.

For Second Vice-President and Director—J. Monroe Hewlett, Brooklyn, N. Y.

By members of the Boston, Brooklyn, and New York Chapters.

For Second Vice-President and Director—William J. Sayward, Atlanta, Ga.

By members of the Boston, Connecticut, Rhode Island, and Washington State Chapters.

For Secretary and Director—Frank C. Baldwin, Washington, D. C.

By members of the Chicago, Wisconsin, Central Illinois, Grand Rapids, Dayton, Pittsburgh, Erie, Kansas, North Texas, South Texas, Louisiana, Minnesota, Rhode Island, Detroit, Southern California, Northern California, West Texas, Washington, D. C., and Colorado Chapters.

For Secretary and Director—Nat G. Walker, South Carolina Chapter.

By members of the Georgia, South Georgia, North Carolina, and South Carolina Chapters.

For Treasurer and Director—Edwin Bergstrom, Los Angeles, California.

By members of the Chicago, Wisconsin, Central Illinois, Grand Rapids, Dayton, Pittsburgh, Erie, Kansas, North Texas, South Texas, Louisiana, Minnesota, Rhode Island, Detroit, Southern California, Northern California, West Texas, Georgia, North Carolina, and Colorado Chapters.

For Regional Director, First (New England) District—Charles D. Maginnis, Boston, Mass.

By members of the Boston, Connecticut, and Rhode Island Chapters.

For Regional Director, Second (New York) District—Charles Butler, New York, N. Y.

By members of the Brooklyn and New York Chapters.

For Regional Director, Sixth (Central States) District—Louis La Beaume, St. Louis, Missouri.

By members of St. Louis, Kansas, and Kansas City Chapters.

FRANK C. BALDWIN, Secretary.

Chapter Transfers Between Regional Districts

The Secretary calls to the attention of the Chapters, and the membership, the following transfers of Chapters to Regional Districts other than those to which they are now assigned, effective the day following the Sixty-first Convention, namely May 19, 1928.

These transfers are made by the Board of Directors, and the Executive Committee, on the recommendation of the Committee on Regional Districts, Mr. C. Herrick Hammond, Chairman, after correspondence with the Chapters concerned.

The Oklahoma Chapter to be transferred from the Seventh to the Sixth District.

The Pittsburgh Chapter to be transferred from the Fifth to the Third District.

The Erie Chapter to be transferred from the Fifth to the Second District.

The Washington (D. C.) Chapter and the Baltimore Chapter to be transferred from the Fourth to the Third District.

The Georgia, South Georgia, and Florida Chapters to be transferred from the Seventh to the Fourth District.

The Alabama Chapter to be transferred from the Seventh to the Fourth District.

Editorial

LANDMARKS—A PLEA FROM OREGON

The Oregon Chapter of The Institute is trying to persuade the United States Government not to dispose of the old Federal building in Portland. The quiet dignity of this splendid nineteenth century building, placed on an open city square, should need no comment to enlist the interest of all architects.

Inasmuch as an important field of Institute activity is involved, THE JOURNAL presents the point of view of both the representatives of architecture and the spokesmen of the Federal Government.

"The preservation of this building is of the utmost importance to the future civic development of Portland; its destruction would be a distinct loss to American architecture." This is the assertion of Mr. A. Lawrence Kocher, Chairman of the Institute's Committee on Preservation of Historic Monuments and Natural Resources, who continues:

"The sale of the property by the Government would probably mean the erection of a skyscraper on the site, since the location is near the center of the city and has become extremely valuable. Anticipated profit from such a sale appears to be the motive for abandoning the building and placing it on the market.

"It would be of assistance to the Oregon Chapter if architects everywhere would write to the Treasury Department, Washington, D. C., to ask for a further consideration of the resolution voted by the Oregon Chapter."

The following statement of the case is by Mr. Jamieson Parker, President of the Oregon Chapter:

"The building is an example of the best work of its period; it is a landmark of Portland's growth and, in fact, the only public building in the city which has any historical interest. Most important of all, in the Chapter's opinion, is the strip of green surrounding the building and forming one of the very few open spots in a city whose growth has been too rapid to appreciate the value of parks.

"It is generally understood that Portland is included in the program of new Federal buildings authorized in May, 1926, with an appropriation of \$100,000,000 to cover all requirements outside the District of Columbia. We are badly in need of more space for the various Federal agencies.

"Public opinion in Portland is naturally divided. The commercial or 'booster' element is all for getting the biggest possible Federal building with the least effort and is perfectly willing to see the old block sold to make space for a skyscraper. Others, including ourselves, take the stand that Portland should have its just quota of the appropriation according to its needs without regard to what profit the Government might

realize in its real estate here, which profit would be due entirely to Portland's enterprise. The site was bought as a convenient location and has served the Government well and cheaply for many years. As we see it, the profit received from the sale of this property would simply provide money, earned by Portland for the Government, to finance Federal buildings in other cities.

"This attitude, which might seem quite ungenerous, would be different perhaps if we did not feel so strongly that to raze the old building and sell the property for commercial development would cause an irreparable loss to the city."

The attitude of the Oregon Chapter is officially expressed in this resolution, unanimously voted on December 20, 1927:

Whereas, it has been publicly reported that the Federal Government is now contemplating sale of the old post office property bounded by Morrison, Yamhill, Fifth and Sixth Streets, Portland, Oregon; and

Whereas, experience has shown in older and larger cities that mistakes have admittedly been made, due to shortsightedness in relinquishing open areas for business use; and

Whereas, the above property, as an open space in the midst of this rapidly growing city, is now an invaluable asset for the common good, and will become increasingly so in the future; therefore be it

Resolved, That this entire property should be retained by the Government. And, be it further

Resolved, That any changes made on this property should be in the form of alterations to the present building, adapting it to the use of a modern postal substation, without increasing its ground area or injuring its valued architectural character. And be it further

Resolved, That a new Federal building, to house the many needs of the Government in this district, should be built on an appropriate site, removed as far as practicable from noise and traffic congestion.

Upon receiving a copy of this resolution, the Assistant Secretary of the Treasury, Mr. Carl T. Schuneman, wrote as follows to Senator Frederick Steiwer of Oregon:

" While the Department fully appreciates the desire of these architects that the Government retain this building because of its historic associations as well as for the needed open space afforded by its grounds, there are a number of considerations which render such a course impracticable.

"As you know, the Public Buildings Act, after increasing the limits of cost for buildings previously authorized, allows but \$100,000,000 for new projects outside the District of Columbia—an amount wholly inadequate to provide Federal buildings where needed. The inadequacy of this authorization is, however, slightly offset by the provision (page 5, paragraph 4, of

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the Act) that where a new building is constructed in a city already possessing a building, only the excess of the cost of the new building over the sum realized on the sale of the existing building and site need be charged against the \$100,000,000 authorization.

"Therefore, to retain an existing building after the construction of a new building would be equivalent to decreasing the already inadequate authorization for construction work and would operate to deprive other communities of much needed relief. Then, too, as the Government is already maintaining three public buildings in the city of Portland, the retention of this building would result in materially increasing overhead expenses.

"In view of conditions as above outlined, the Department does not look with favor upon the suggestion that the old post office building at Portland be retained."

The facts seem plain. A precious heritage of architecture is threatened with extinction. Victory for the Oregon Chapter would be victory for Portland and for the nation. It is to be hoped that the assistance requested of architects will not be denied.

HONORS FOR ARCHITECTS

THE JOURNAL records with satisfaction the bestowal of Pan-American honors upon members of the Institute. Mr. Frank R. Watson of Philadelphia, vice-chairman of the Foreign Relations Committee of the Institute, has been elected to honorary membership in the Sociedad de Arquitectos del Uruguay, in acknowledgment of his efforts towards establishing the cordial relationships now existing among the architects of all the Americas. Mr. W. L. Plack of Philadelphia and Dr. Warren P. Laird of the University of Pennsylvania received the same honor. Mr. J. C. Howard of California and Mr. Kenneth M. Murchison of New York were made honorary corresponding members. Mr. Watson, Mr. Murchison, and Mr. Howard were representatives of the A. I. A. to the Third Pan-American Congress of Architects held in Buenos Aires last Fall. Dr. Laird was sent by his University, and Mr. Plack went independently, both carrying letters from the A. I. A.

From France also comes appreciation of the international influence of American architecture. Mr. Julian Clarence Levi of New York, chairman of the French Traveling Fellowship Committee, has been awarded the silver medal of the Societe des Architectes Diplomes par le Gouvernement in recognition of the establishment of this fellowship.

GREATEST EXAMPLES OF ART

What are the greatest examples of art?

This question is raised in a worldwide inquiry now being made under the auspices of an endowed Art Jury initiated by the Palos Verdes Estates, California, with the assistance of a national advisory committee representing art institutions of the United States.

The expressed object of the inquiry is to provoke discussion. People will like to know what painters, sculptors, architects, and landscape architects, art critics, patrons of art and others think are the most enduring works ever produced in each of these four major arts.

The final word will never be spoken. But it should be possible to set up a list at the end of the inquiry which will give something to measure by. With better standards, the important art of landscape architecture, for instance, would exert stronger environmental influence.

It is not necessary that every one agree on a list of the greatest works of art. But a list once established on authority of a group reasonably well informed in the arts may serve as a starting point for comparisons, and be useful to measure progress.

STEREOTYPED DESIGNS

The Southern Cypress Manufacturers Association of Jacksonville, Florida, expresses itself in a letter to the Institute as "opposed to the distribution of stereotyped designs."

"In our advertising to the public," the letter says, "we not only refuse to offer plans, but we advise all prospective home-builders to retain an architect for all construction work. We state that a good architect usually saves more than his fee."

This is a move in the right direction.

NEW PLAN FOR CHAPTER MEETINGS

To make meetings more attractive, the executive committee of the Washington, D. C., Chapter of the Institute is having all routine business handled by appropriate committees, thus saving time for discussions of real interest. Each meeting includes:

First, an address on one of the following or kindred subjects—"The Relation of the Arts"; "City Planning and the Architect"; "Landscape Architecture and the Architect"; "Furnishings and Equipment"; "Sculpture in Relation to Architecture"; "Mural Painting"; "The Crafts."

Second, an outline of contemporaneous thought in architecture—a brief review of the offerings in the current magazines and books.

Third, an open forum, for which a limited time is set aside for brief discussions of every-day problems of construction, design, officer operation, and contracts.

PRE-CONVENTION MEETINGS

A special Convention meeting of each Chapter of the A. I. A. is urged by Institute officers, to fall on or near May 5. This meeting, it is suggested, should deal with national matters and with subjects that are to be discussed at St. Louis, in order that Chapter delegates may be more effective on the floor of the Convention.

Our Industrial Art

MANUFACTURE AND MECHANOFACURE

By RICHARD F. BACH

IT HAD been our purpose in these paragraphs to indulge in prophecy, but in these days when prophecy is so marvelously overtaken by fulfilment, and prophets may ply their trade with full honor and recognition in their own countries, predictions are apt to seem too obvious to be interesting unless they are flung into unending space where minutes of time are aeons. So for prophecy we substitute promise and enjoy the "change of venue," for in our industrial arts promise is patent on all sides and any who run may read. In fact, the signs are so plain that even they who speed cannot avoid such signal "eye value."

In a day when manufacture meant craftsman's work, that is, made by hand, as the word itself implies, it was no difficult task to discern excellent quality and to associate with it the name of a master. To be sure he may have been either a producer in his own right or the boss of a shop, but he was, in any case, the responsible head, the controller of a bottega or equivalent establishment wherein design was wrought into material expression.

One compared then the men as masters of their art and each was expected to know his materials, their most effective uses, the manner of their manipulation and, above all, their adequate inspirational treatment in terms of design. Looking back over the work left us by these craftsmen, somehow we first seek workers' names and having discovered two of the same general date or provenience, promptly compare the men as artists. Only when all signatures or other substantiating evidence has been obliterated does our interest fall back upon fatherless objects of art. Only then does the colder light of dispassionate criticism illumine our judgment.

All of which is human, to be sure, and therefore unreasonable. The fact is, we all seek and enjoy personalities; people are the primary interest for most of us. Witness the tabloid newspaper, the newsreel, the rotogravure sections, and consider these quite apart from any important achievement of any person shown in any of these media. It may be said that we like these things because they are pictures and they take the place of much reading and possibly of some thinking. In considerable measure this is so, for in considerable measure also all of us remain illiterate, no matter how well read we may become. But show in these papers and films pictures galore without people in them—though worth the proverbial ten or twenty thousand words apiece there is no doubt that they do not "draw" as well, as long or as often. We prefer personalities.

It is so in all the arts. Distinction is worthy of a

producer's name. Thus, Euphronius is the name of a vase painter, one of the finest, a craftsman whose work had this quality of distinction in his own day and was, no doubt, admired by his own people. It would be footless to expect to find a similar appeal in the productions of Corinthian Ceramics, Inc., Decorators of Vases. That implies a kind of coordination and organization which personal craftsmanship and the apprentice system could not compass. So in any workshop the enterprise was perforce limited by the capacity of the master to control the caliber of its output by personal supervision, certainly of its important products. No doubt he gave such attention not only to unique figures, but also to those made in limited quantities, for he had no mechanical means of assuring precision in duplication of a given pattern, except as moulds and similar simple expedients might help toward that end. Quantity production was not unknown to the old craftsman, but in general practice he seems not to have devoted his best talents to such pieces, and multiple production surely was impossible for him, though more than one craftsman must have dreamt of it.

With the advent of power-driven apparatus, the picture changes. The machine, willing, helpful, never tiring, of uncanny ability and aptitude, sets a new pace, while kicking good old standards downstairs. So at least it seems; but it would be more accurate to say that makers of machines set a new pace for themselves and in so doing neglect to check themselves by any old standards whatever.

Then for a long time men devote themselves to providing mechanical ways of making things and consider their whole duty done when that process is complete in relation to any given commodity. They are forced by these complex instruments of their own devising to think in terms of weight and numbers and dimensions. In the sudden rush of quantity production they focus upon a false center, losing sight of that essence which the personal contact of the craftsman infused into the product. In short, personality is lost, and with it distinction. Manufacture, which was making thoughtfully by hand, becomes mechano-facture, which was, for so long, making thoughtlessly by machine.

We no longer count on the name of the maker, the craftsman. Individuality has been submerged in the mob; personality is as one light in the largest sign on Broadway. We can at this stage be interested only in objects, not in their makers; we compare goods and patterns and catalogue "numbers" and see these all as items for sale. We carefully weigh materials, find devious and complicated ways of buying in quantity

and assuring ourselves of the complete use of all quantities bought. We "style the line," certainly, for the material must wear a garment of some sort to look the part. But we betray no great knowledge of past styles, nor yet any great skill in producing our own; in fact, we are at a loss to diagnose our own spiritual requirements and when we arrive at some opinion of them seem to ignore the fact that good design satisfies these most adequately in many directions.

Machines, however, continue to make objects. They are not creative; they remain tools. Amazing, fabulous, egregious; cunning, intricate and all but automatic; yet always tools. If the nineteenth century had noted that one point, the twentieth would not now be laboriously hauling its huge stocks of industrial art with a pygmy horse of design.

Out of this time comes the manufacturer, who should have been called a mechano-facturer, and with him grow up the current concepts of factory, plant, mass produc-

tion, standardization, specialization and all their attendant factors of life, now so essential, namely, department stores, advertising, high pressure selling, sales resistance (which has been called by one sales manager the triumph of mind over matter) and all those other facets of a beautiful existence that we seem unable to understand without pat phrases to describe them.

It is no wonder that in such a time we should be interested primarily in objects, not in their makers. In fact, who were their makers? Design being at a low ebb, there was nothing to be proud of except the material content and the inanimate machine deserved chief credit for succeeding with that.

That was the second act and it marks the end of the nineteenth century. Even now the scenery is still being shifted for the third act, our own, in which we all have a rôle to play, the lines for which we hope to write in the article to follow in the May JOURNAL.

The Function of Architectural Criticism

By FREDERICK L. ACKERMAN

WE were discussing architectural criticism when reference was made to Lewis Mumford's position, as exposed in "Sticks and Stones" and related critical notes, as a fortunate one from which to observe Architecture. And I cited his criticism of the Barclay-Vesey Building as a case in point. From Mumford's angle that structure, the product of an architect's effort, could be appraised in terms of his ability to deal with that particular problem. But the plot was of peculiar shape and placed in a peculiar relation to the street system. These facts dominated the work of the designer and controlled the outcome. Hence, as causal factors these were included under the critical review.

This appealed to a minority as a simple, direct approach to architectural criticism. The facts or "conditions" with which the architect has to deal are products of our activities, expressive of aims and subject to the force of changing opinion and the moving train of current events. It would seem to be distinctly within the scope of architectural criticism to question the intrinsic value and the relevancy of facts that constitute a given program and to treat them as causal factors in the architectural outcome, and hence due to be brought under the same critical handling as the effort of the architect.

But this met with objections. The view obtained that it is not merely the function but the obligation of the architect to accept the "conditions" of his problem as his point of departure. It was argued that the difficulties involved stimulate imagination and invention: these constitute the springs from which new and vital archi-

tectural expressions flow. Mumford trespassed outside the legitimate field of architectural criticism in making critical reference to the plot upon which the Barclay-Vesey building stands as a controlling and hampering fact in that particular case and as typical of facts that should be treated as architecturally significant.

But I could not persuade myself that the functions of the architect should be limited to the passive acceptance of such "conditions" as use and wont might impose. It is true that the shape and location of plots, the street systems surrounding them and endless other "conditions" involved in an urban architectural problem, have roots that run down into deep layers of historical events. It may be argued that, with respect to a particular problem, they may be viewed as rigid and not subject to modifications. Under such a view it would naturally seem futile to stress a critical attitude toward them in dealing critically with the work of an architect. But to so argue is to ignore the fact that, after all, the acceptance or rejection of what has been evolved out of the past rests with current opinion: and current opinion is within range of current criticism.

We do not, however, have to confine ourselves to "conditions" that became stabilized in a remote past. There are many "conditions" with which the architect has to deal that arose and became stabilized within an interval of time covered by his own professional experience. For example, the set-back plane of zoning ordinances is a "condition" of quite recent derivation. Zoning emerged and took definite form through a process of

THE FUNCTION OF ARCHITECTURAL CRITICISM

haggling and bartering over land values and rentals versus the provision of adequate light and air. The set-back plane is significant as expressing a legislative compromise as between the spokesmen of the several interests involved. That such limitations as are fixed by set-back planes would define and at the same time yield congenial architectural masses or coincide with the outlines of pleasing silhouettes is a matter of chance. It should be obvious that, in its bearing upon architectural expression in general, the adoption of the set-back plane as a "condition" of a program throws the architectural outcome into the realm of the fortuitous.

This, of course, is merely to state a theory. What does experience reveal? Buildings, pleasing in mass and silhouette, have been designed since zoning took effect. But it is hardly to be denied that the majority of structures erected under the laws limiting masses are signal failures in respect to congenial mass and pleasing silhouette. And the majority of these failures disclose, upon analysis, that the masses coincide quite accurately with the set-back planes established by law.

It may be advanced that these ill-proportioned masses and ugly, angular silhouettes merely expose the architect's unfamiliarity with a new problem or his inability to turn these new "conditions" to account: and the successful examples may be cited as exceptions that prove the rule. But all that may be demonstrated by the successful examples is that legislative limitations may coincide with the outlines and masses of a pleasing silhouette and that the architect may keep well within the limitations established by law, and so, in his design, express a degree of freedom. But since the general run of tall structures discloses an absence of pleasing relations between parts, abrupt transitions and angular and graceless silhouettes, it would seem that pleasing architectural masses and silhouettes are not now viewed, by those who design buildings, as important objectives. And the predominance of ugly forms does not yield to explanation other than to the effect that designers are preoccupied in the development of a vigorous expression of the set-back planes that have been established by law.

Now, laws defining the limiting planes of building masses have been effective, within our own experience, in establishing characteristic masses and silhouettes in much the same way that the coverage limitations of the Tenement House Law operated to fix the percentage of plot actually covered. The coverage limitations of the latter served to restrain at first as they were designed to do. Experience long ago exposed the fallacy of covering as large a percentage of the plot as was permitted by law. However, builders, speculators and loaning companies failed to comprehend economic demonstrations in favor of smaller coverage and demanded the covering of the maximum percentage of plot allowed by law, with the result that the legal definitions of the minimum light and air that would be tolerated in tenements soon

acquired the force of an established criterion of economic appraisal and of an injunction to build over a larger percentage of plot than may be covered under competent rules of economic planning.

Laws limiting coverage and mass, the shape of plots resulting from street systems and many of the "conditions" that constitute the urban, architectural problem are the outcome of social and economic processes which are ordinarily assumed to have been satisfactorily completed when the questions involved have been disposed of in terms of what seemed to be the exigent thing to do under the circumstances. In most cases financial exigencies rather than economics established the "conditions" of our programs: and æsthetic interest, instead of being drawn upon to shape "conditions," is assigned the task of making the most of whatever compromises may have been established—that is to say, making the most of a bad bargain.

We do not question the economic validity of "conditions" thus established, nor do we question their competence to serve as controlling factors and universal criteria. So, by the processes of compromise and legislative enactment rather than by the processes of design we acquire the angular masses of our urban buildings and our startling skylines—which are not, therefore, to be viewed as the offspring of technical competence and æsthetic aims. They are, as has been suggested, the descendants of legislative prohibitions or exigent decisions in fields of interest unrelated to art, architecture and æsthetics, and the attitude, noted at the outset, that it is not the architect's function to question the competence or the validity of such controlling "conditions" in an architectural program to serve the interest of economic and æsthetic aims of architectural design.

Architecture that is derived from the acceptance of any and all "conditions" that surround a problem as constituting an adequate program holds but a meager claim to be so rated: it is merely an expression—its creators, tools. For the architectural environment, derived from such a point of view guiding practitioners, would expose merely the meager, tentative, shifting grounds of compromises established from time to time as between the conflicting interests within the community.

Adequate architecture depends less upon the technical ability of designers than it does upon the program of requirements. "Art in calling for materials, calls for materials plastic to its influence and definitely predisposed to its ends. Unsuitableness in the data, far from grounding action, renders it abortive, and no expedient could be more sophistical than that into which theodicy, in its desperate straits, has sometimes been driven, of trying to justify as conditions for ideal achievement the very conditions which make ideal achievement impossible."

That the architect might not, in a given case, modify the plot, the street system, the set-back plane, the area and mass requirements of legislation, or the demands of



EAST TERRACE, THE CITADEL OF LA FERRIÈRE, HAITI,
OVER WHICH COLONEL LINDBERGH FLEW ON HIS WAY TO PORT-AU-PRINCE,
AND TO WHICH HE REFERS AS "THE EIGHTH WONDER OF THE WORLD"

Photographs copyrighted, 1928, by Robert Niles, Jr.

AN ARCHITECT VIEWS THE FORTRESS OF THE BLACK KING

his client, in nowise affects the function of criticism. Nor would this relieve criticism of an obligation to take full account and to appraise the "conditions" of a program with respect to their bearing upon the design of a given structure and upon architectural expression in

general. Architectural criticism, with its field of vision so restricted that nothing might be observed outside the genre scene disclosing the architect designing a building in strict conformity to the fixed "conditions" of his program, can be of no vital importance.

An Architect Views the Fortress of the Black King Christophe

By ROBERT NILES, JR.

THE most interesting of Colonel Lindbergh's articles about his flight over the West Indies describes his airplane view of the great fortress of "La Ferrière" on a mountain-top in Haiti. Impressed by even such a fleeting glance from above, he referred to the fact that the Citadel had been called "the eighth wonder of the world"!

And so it seems to the traveller who has climbed the difficult trail leading up from the tiny village of Milot and gains his first near view of the towering pile!

The walls of the north bastion,¹ coming together at an angle of only 32° are carried forward in a buttressing terrace which is brought out to a slightly rounded point, giving the bastion the contour of the prow of a dreadnought—a mighty battleship anchored for eternity upon that sheer granite ridge!

On the right, the western walls merge at a graceful batter with the face of a precipice which drops into the tropic valley. On the left, the trail follows up along a narrow ledge, hugging the base of the eastern walls.

When the eye becomes accustomed to the amazing composition of masses, it can focus upon the masonry and absorb the beauty of its texture—a random field of light gray stone, bordered by well proportioned quoins of alternate cut-stone and brick, and streaked horizontally at irregular intervals by the rich terra cotta of thin brick courses carried across from quoin to quoin. Superimposed upon this background are great patches of gorgeous orange lichens, and from gun embrasures and earthquake cracks burst verdant green of luxurious vines and shrubs.

The artist gazes in silence, as cloud shadows sweep across the picture!

Legends surround the building of the fortress. After the extermination of the French colonists by their

slaves in 1804, the black Emperor Dessalines directed his generals to fortify the most commanding peaks in the various districts under their command. In the *Département du Nord*, with its capital at Cap Haitien, was one of the ablest generals of the revolution, Henri Christophe. Aided by a mulatto engineer named Felix Ferrier, who had received a military training in France, he planned the *Citadelle*, and when, after the assassination of the Emperor, he set himself up as King of the northern province, the erection and armament of the greatest fortress in the island became the object of his ambition.

So difficult was the ascent to the *Bonnet à l'Evêque*, up which all material had to be carried, that the ordinary efforts of the natives did not satisfy the King, and the methods used to speed the work soon rivalled in cruelty the worst crimes of the slave drivers.

When a constitution was prepared for the new Kingdom, forced labor on *La Ferrière*, as the *Citadelle* was called, was set down as one of the most severe forms of punishment, and for years afterwards that name struck terror into the hearts of the peasants.

Charles Mackenzie, the British Consul General to Haiti, writing in 1827, relates:

"In looking back at the precipices to be surmounted, I can easily believe that it cost the labour of an entire regiment a whole day to drag up a single thirty-two pounder. Neither age nor sex was exempt from this duty, and the royal officers were unsparing in their exaction of labour.

"I saw a young woman at Gonaives, whose back was deeply wheeled by a cow-skin applied to it *by the general in command*, when employed in carrying stones on her head.

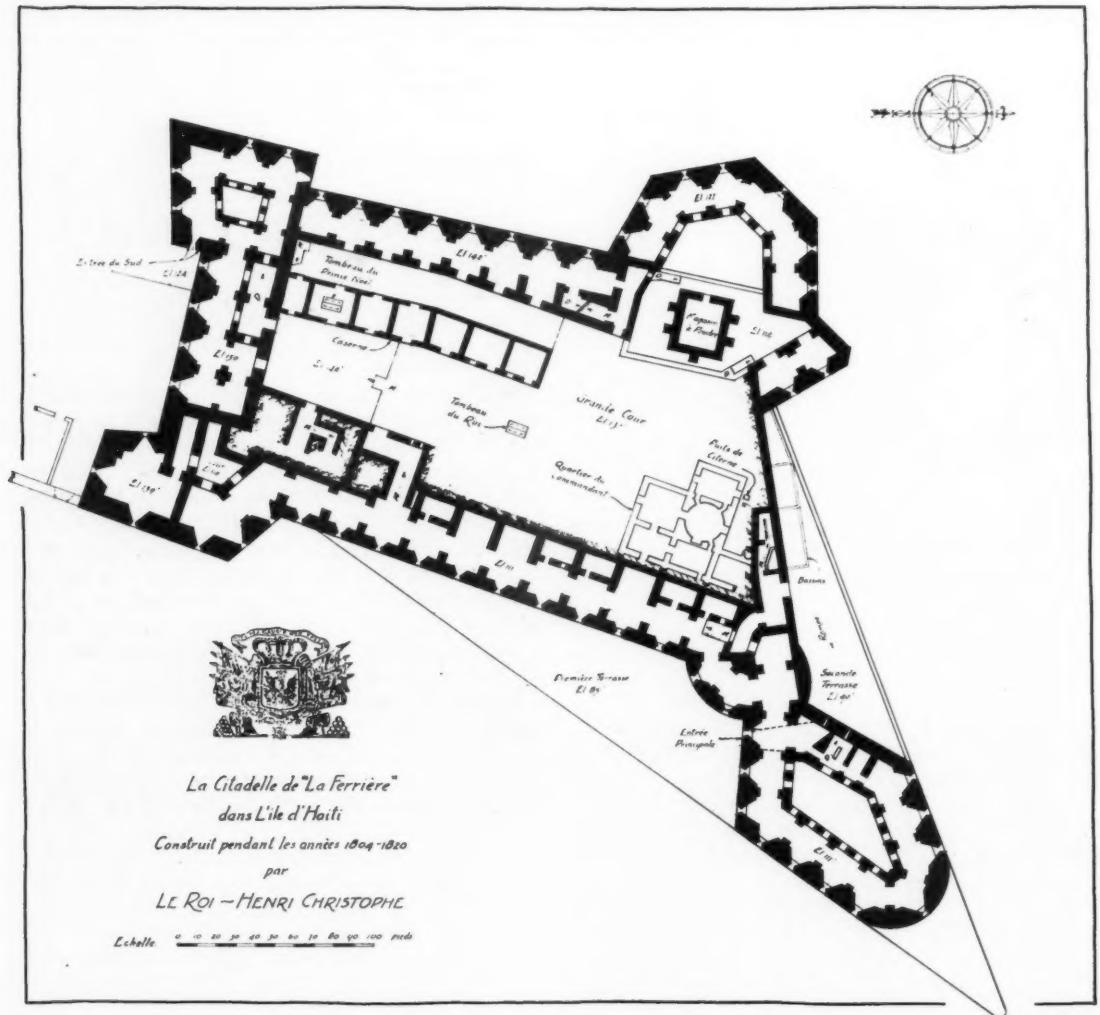
"The mortality was very great, and it is said that the severity of this service was one of the principal causes of the revolution."

But this refers only to the transportation of materials and armament. The building of the fortress itself must have been carried on under conditions much more favorable, for the accuracy and finish of the masonry show painstaking care.

It is a mystery where Christophe found an army of

¹"Knowing that no measurements had ever been made of the fortress," says Mr. Niles in a letter to the editor, "and that all documents concerning its original design were lost in the earthquake and fire which destroyed Cap Haitien in 1842, I took with me a pocket level, compass and 100' tape and with the aid of two of the natives I succeeded in completing the measurements of all of the bastions as well as obtaining the elevation of each of the principal galleries.

"Mrs. Niles and I established our camp in the ruins of the Commandant's quarters, and spent three nights there in order that we might experience the remarkable emotion of seeing the fortress under the full moon. Our visit is vividly described in Mrs. Niles's book 'Black Haiti.'"



artisans sufficiently skilled to produce such work. There were, at the time, comparatively few brick or stone buildings in the island upon which masons could have gained the necessary experience—and skill in the handling of bricks and mortar is not created by the lash.

All interior walls, arches and the chamfered gun embrasures are of brick laid with raked joints and covered with a thin plaster coat. The stairways and ramps were formed with brick and paved with cut stone, but after the earthquake of 1842, which levelled the greater part of Cap Haitien, this paving was pried loose and carried down to the city for rebuilding. It is said that the stone came originally from Europe, having been sent over as ballast in sailing vessels which did not, in those days, have trade in manufactured articles to supply them with west-bound cargoes.

The ceilings of the galleries and chambers are in the form of barrel or groined vaults, with the exception of a circular room in the center of the Commandant's quarters at the northern end of the inner court, which is covered by a well-formed dome.

This room is undoubtedly the one referred to by the King's agent in London, Prince Saunders, who boasted:

"I know it to be the intention of our King to have the rotunda of his palace in the Citadel paved and lined with *quadruples*; such a novel species of apartment will reflect a precious drapery, and be without a parallel in the world."

There are two portals opening into the interior of the fortress; one in the southern flank of the northeast bastion on the lower terrace, to which the trail leads, and the other in the east flank of the southwest bastion.

AN ARCHITECT VIEWS THE FORTRESS OF THE BLACK KING

This secondary entrance is reached by a path skirting the southeast bastion, and passing through a gateway in a high wall which forms an extension of the east face of the bastion. Both portals, as well as those inside the fortress, are fitted with massive mahogany doors, studded with iron and carried by strap hinges on pintles, now rusted to a fraction of their original size. Two layers of heavy planking were used, spiked together at right angles, the resulting leaf being so solid that diagonal bracing was unnecessary.

Owing to the irregular surface of the *Bonnet à l'Evêque*, no two of the principal gun galleries are at the same level. As noted on the accompanying plan, the east gallery (which is the first reached after passing through the principal portal, climbing the ramped second terrace and mounting an interior flight of steps) is at an elevation of 111 feet above the bench mark established at the lowest point of the outer walls, the northeast extremity of the "prow" bastion. This level extends through the lower gallery of the prow itself, and across the southeast bastion, but a dividing wall separates the latter into two parts which have no connection with one another.

The elevation of 139 feet noted on the plan of the southern half of the bastion is that of the uppermost level, about midway between the two upper galleries of the northern half.



After a hundred years, huge iron-studded doors of mahogany still guard the inner passages of the fortress

There are two galleries along the south side of the fortress, the lower at elevation 150 and the upper in a superstructure at elevation 167, which is level with the top of the southeast bastion. The highest point of the



A bronze mortar dated "April 1756," one of more than 100 cannon which were dragged up an incredibly steep trail to the mountain-top by the slaves of the black King Christophe

arched roof of this superstructure is 33 feet above the floor level.

Along the west curtain wall there are also two galleries, 8 feet lower than those on the south, and at the northwest bastion there is a further drop of 15 feet.

At this point there is a small gallery at elevation 114 containing two cannon commanding the north flank of the prow. The precipitous cliff, of which this wall is a continuation, makes it utterly inaccessible, so that even this scant armament was unnecessary.

An examination of the trace shows that every curtain wall was covered by flanking fire, and it was these cannon only which would have been effective against an attacking party. Owing to the steepness of all sides of the *Bonnet à l'Evêque*, the main batteries, even at minimum practical range, could not have covered the slopes of the mountain itself, while in the distant valleys and on the sides of the opposite hills regiments could have made their way through the tropical forest without much danger of being hit.

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Consequently, of the even hundred pieces of ordnance which the *Citadelle* was designed to receive, only thirty-six could have been of service in resisting an attack. Writers from Mackenzie on have had an exaggerated idea of the armament of *La Ferrière*, all repeating his statement that it contained "over 300 cannon," and none taking the trouble to count the actual number of embrasures.

But the mounting of even these hundred pieces of artillery represented an enormous effort on the part of Christophe's men—an effort far greater than Mackenzie estimated, because it would have been quite impossible for any number of men to drag up a thirty-two pounder, weighing three tons in the course of a single day. And many of the cannon are of a larger size, weighing up to five tons a piece. Perhaps what he had in mind was that it would take an entire regiment a month to transport thirty cannon to the *Citadelle*.

Then there were the innumerable solid and hollow shot, weighing from 32 pounds to 66 pounds each, which were carried from the Cape, and which today lie in neat pyramids in the gun galleries, in the inner courts, and along the ridge south of the fortress. There, also, are row upon row of cannon which were evidently stored outside the walls, awaiting the completion of the galleries intended to receive them.

Powder, too, was brought in hogsheads and stored in the magazine which stands in a deep pit back of the northwest bastion. The hoops having long since rusted away, the staves have burst apart, releasing the powder, which has settled into a deep black bed, from which the staves protrude like the stark petals of giant flowers, grown in the utter darkness of the magazine.

When munitions formed so vital and costly a part of the resources of revolutionists it is puzzling to explain why, after the overthrow of Christophe, they did not appropriate this powder, and the great number of muskets and "crows feet," the remains of which still encumber the lower chambers of the northeast bastion. One explanation is that the natives had so great a fear of Christophe that for years after his burial only a few trusted lieutenants, who remained faithful to his memory, would approach the *Citadelle*. A faint impression of their attitude is given by Mackenzie, who was one of the few foreigners to visit the fortress before it fell into ruin. But unfortunately his narrative is brief and shows that he lacked the imagination to recreate the dramatic atmosphere of the place, at a time when the spirit of the black monarch still dominated the minds of the guardians of his last retreat.

"I cannot pretend to give anything like a description of the building," writes Mackenzie, "for there was evidently a vast suspicion on the part of Belair and the other black officers, trained in the school of Christophe, who never admitted any foreigners within the sacred precincts.

"He laid hold of my hand, under the pretext of guiding, but it was evident that his object was to prevent any

accurate examination; and from being hurried from point to point, my observations became confused.

"Several circumstances occurred which confirmed my belief.

"In order to ascertain the height, I had with me one of Carey's very excellent portable barometers, which I requested permission to use, having fully explained the object, which could be in no way injurious to anyone; but it was refused, and the aide-de-camp with us, although he felt the folly, was obliged to acquiesce.

"I had a similar refusal when I wished to take the bearings of the Cape with an azimuth compass, and I have little doubt that some magical influence was ascribed by the old barbarians to the instruments.

"Notwithstanding all this folly, I was strongly affected by the deep feeling displayed by these old men, whenever their former chief or his institutions were the subject of conversation. They never mentioned his name, but emphatically called him 'l'homme' or 'le roi.'

"I shall not soon forget the manner in which my conductor grasped my hand, when we had reached the chamber in which the remains of Christophe repose, nor the manner in which he pointed out the spot where his uncoffined remains have their last resting place."

Although, apparently, no one ventured to disturb the munitions, until in the reeking dampness of the rainy seasons they had long since become useless, there was another and a more powerful inducement for later generations to visit the *Citadelle*—the rumor of a vast treasure which the King had secreted there. Scarcely a gallery or a chamber has escaped the frenzy of the vandals, who hacked ragged breaches in every wall which might conceal the hiding place. And even after the fruitless search of nearly a century, the rumor persists.

There is another tradition which has been handed down from writer to writer about the *Citadelle*—that of a gushing crystal spring which furnishes a perpetual supply of fresh water. Even one of the Marine Corps officers recently stationed in Haiti reports:

"A spring beneath and inside of the building furnishes an abundant supply of water, that prime necessity in withstanding a long siege."

But an examination of the cistern which is supposed to surround the spring develops the fact that the water is stagnant, while the construction of the roofs of the west gallery and of the northwest bastion indicates that they were designed to collect rain water, which is undoubtedly led to the cistern by channels in the masonry.

This does not contradict the statement that the fortress was supplied with an abundance of water, for there is ample rainfall on the north coast of Haiti, and even during the dry season passing clouds drop their moisture on the *Citadelle*, when the streets of Cap Haitien may be parched.

The old negro guide, who has appointed himself "custodian" of the *Citadelle*, and who accompanies all



LIANA-HUNG STAIRWAY LEADING TO THE COMMANDANT'S QUARTERS IN
THE CITADEL OF LA FERRIÈRE, HAITI



A FIELD OF RANDOM MASONRY BORDERED BY BRICK AND CUT-STONE QUOINS IN
THE CITADEL OF LA FERRIERE, HAITI

FASHION IN PARIS BUILDING

parties of "blancs" passing through Milot on their way up the mountain, tells many stories about the fortress, and as you pass the east flank of the "prow," he points out a large brick conduit which extends for some distance down the slope, and disappears in the underbrush. He says this is a tunnel leading all the way to the palace of "Sans Souci," at Milot. Quite likely, however, it was a passage connecting the interior of the fortress with a secret sortie porte at the foot of the east cliff.

Having passed through the long east gallery, where the cannon still stand upon their mahogany carriages, and climbed the long flight of steps leading to the inner court, the guide will point out the tomb of King Christophe. It is a simple sarcophagus of brick which was

long ago broken open by some seeker for treasure, and contains nothing but scattered bricks and dust. No trace was ever found of the body which was placed there to rest after one of the most dramatic careers in history. Slave . . . overseer . . . general . . . king—and then, when the revolutionists pressed closely around his palace of Sans Souci and his bodyguard deserted, the turbulent spirit was set free by a bullet fired by his own hand!

And what of Felix Ferrier; his engineer? Tradition says that when the fortress had been practically completed, the King ordered Ferrier to accompany him upon a tour of inspection. When they reached the top of the northwest bastion, the King gave to his attendants a pre-arranged signal, and the man who alone shared with him all the secrets of the stronghold was hurled over the edge!

Fashion in Paris Building

Paris, April

FASHION is the accidental surface of the moment. Fashion is the movement of the waves on the surface of the sea; it depends on the morning wind and changes with the evening breeze. Style is the profound current which is judged by the navigator at its surface. Style depends rather on slow causes than on the evolution of one individuality. Many artists have shown the influence of fashion. All have submitted in hidden ways, but inevitably to the pressure of style.

In our profession, where science and art combine intimately, style and fashion mingle in research work of the esthetician as well as in the inventions of the constructor. The latter and the former, rarely combined in one person, fall under the spell of fashion. Thus look at the marvelous results achieved in reinforced concrete during the last twenty years; do not some persons who are a bit critical believe that there is good in it? So, since furs are in vogue, we have seen thousands of combinations evolved to justify their use during the summer.

The passion for reinforced concrete exercises a tremendous influence on production, especially on the production of iron plate and steel beams. One company, in order to draw the attention of architects to their products, had a happy idea. They originated a competition between architects and engineers. Their object was the study of the two-story dwelling for a middle-class family or a workingman. Cast steel, corrugated iron or flat iron, corner iron, and, in general, all the products of the company, had to be used exclusively for the framework and the outside. The isotherme had to be secured by an interior sheathing, the nature

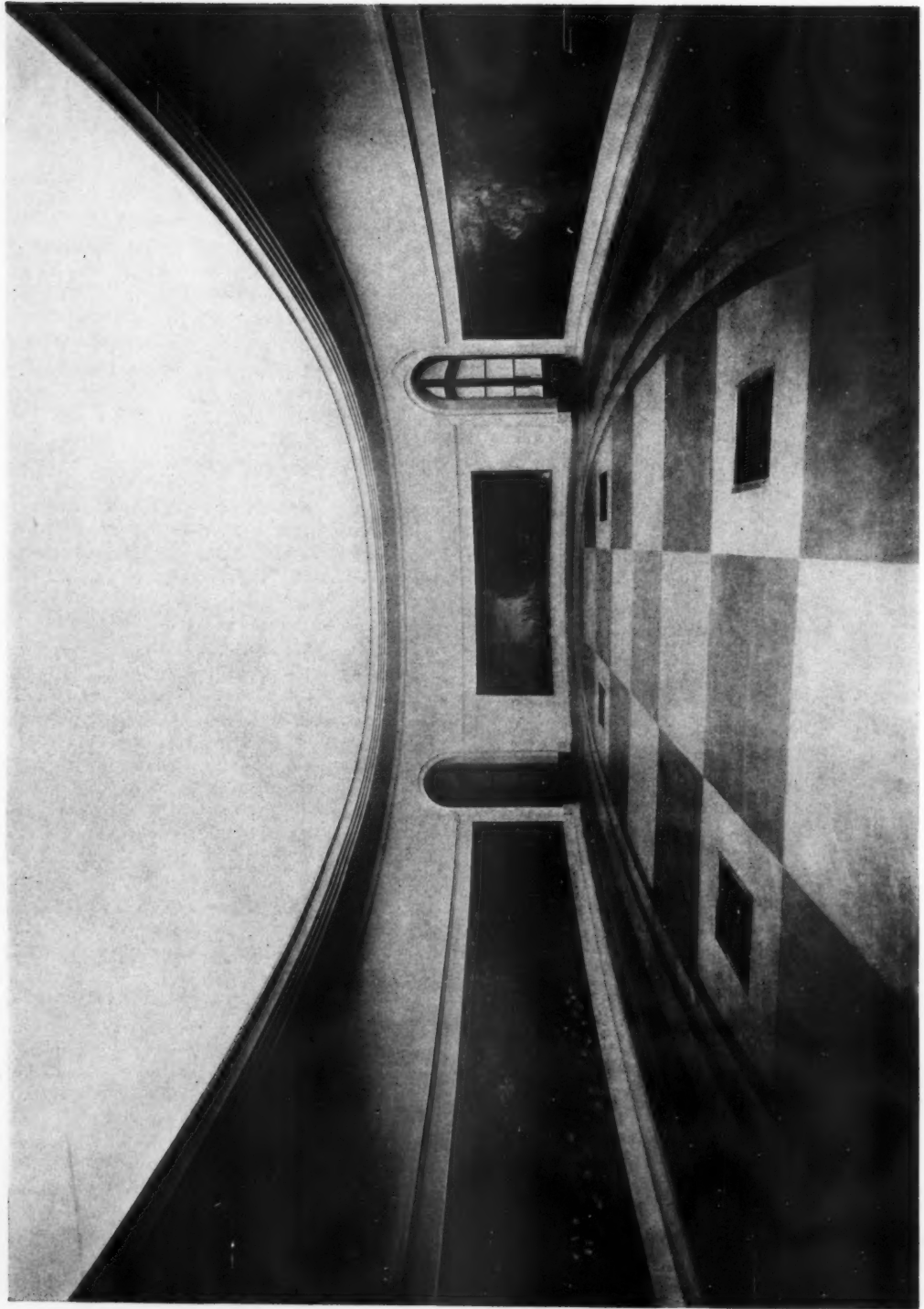
of which was left to the choice of the competitors, but it was stipulated that it should be possible to place it without a mason. The latter could be used only for base work.

Although the first prize was rather substantial, 25,000 francs, or \$1,000 in actual money, only twenty competed for it, and among these it was not possible to decide upon a first-prize winner. However, the designs that received second, third, and fourth prizes exhibited true merit.

M. Le Donne and M. Brelet of the first two projects had combined their designs in such a way that the number of metallic elements was rather curtailed, and permitted, besides, always with the same elements, the construction of more important houses, or the enlargement of a house already constructed.

The outside appearance was very satisfactory. The weak point was the roofing made from corrugated iron which gathered water at the center; the building would have been submerged in case of the obstruction of a pipe. M. Allard and M. Tailens, of the third design, had a notion that the dwelling was destined for colonies, and their roofs extended beyond the outside. The plan was well conceived for the special purpose that they had in mind. Conveyance of the different parts of such a construction would be very simple.

In short, the attempt was interesting. It called the attention of architects to the various possibilities of construction with iron. The idea of ridding oneself as much as possible of a mason is worthy of study; for all coatings that need long drying mean loss of time. In any case, the company which organized this competition was satisfied. They decided to open a new competition in 1928.



ONE OF TWO HALLS IN THE GARDEN OF THE TUILERIES, HOUSING CLAUDE MONET'S PAINTINGS WHICH DEPICT THE THEME, THE WATER OF A POND. M. LEFÈVRE, THE ARCHITECT

FASHION IN PARIS BUILDING

The jury was presided over by M. Auguste Perret, an architect who is considered the master of reinforced concrete. In accepting the post M. Perret explained that he was not a slave, as one might believe, of the kind of construction for remarkable examples of which it was permitted him in this case to make awards. He thus gave a lesson to his students, who believed in following his footsteps by using only reinforced concrete on all occasions.

On the contrary, I believe that M. Perret is above all an artist and a logician, and that he will surprise his admirers in making use in a rational manner of ancient materials, as iron or even stone. He will create modern masterpieces, because they will be adapted rigorously to the necessities of our time and the conditions of our handiwork.

Thirty years ago the minister of Fine Arts decided to erect a hall as a repository for the famous tableaux of Rubens, representing principal episodes in the life of Henry IV, King of France. For years those famous paintings hung in drawing rooms, framed like simple family portraits.

This job of giving the paintings a proper setting was entrusted to the architect Redon, who is credited with creating sober and sumptuous architecture and at the same time improving the value of essentially decorative paintings.

It was natural that this incident should come to mind when, recently, the celebrated impressionistic painter, Claude Monet, died, and left to the state eight canvases forming a series called "The Nymphs."

One cannot imagine placing these paintings of from six to twelve meters long by eighty meters high in the hall of an ordinary museum. Their character, markedly decorative, calls for a wall space.

The museum administration participated in creating a necessary framing. This mission was entrusted to M. Camille Lefèvre, winner of a prix de Rome and one of the fortunate competitors in the competition for the Palais de Genève. He was entrusted with the task of rehabilitating the interior of the Orangerie, which is in the Garden of the Tuileries on the bank of the Seine and near the Place de la Concorde.

M. Lefèvre erected two elliptical halls, communicating by small openings. Each hall has four canvases. The walls have been coated in imitation of stone. The canvases are framed in a simple molding with narrow gilding, of about five centimeters. The general effect is perhaps a bit plain, but it has the advantage of concentrating attention upon the paintings. These consist of a harmony of nuances so delicately intermingled that it would be dangerous to put them in contrast with too aggressive a setting. The effect of the stone is still a little harsh, but time will soften its whiteness and develop the tones necessary as background to bring out the best in the work of Claude Monet.

This consists of a series of variations on the theme: the Water of a Pond. Nymphs float upon its clear surface; the sky and the clouds are reflected in it, as well as nearby trees. The horizon is above the canvas. This theme is repeated for all hours and all the seasons. One could say that the total effect is to exalt impressionism.

The Municipal Council of Paris has just made an important decision which will be of interest in the real estate business.

It is the concession to a private company of an immense factory which had been built by the City of Paris to furnish electricity to the Metropolitan railway. The latter has now bought, to its advantage, the electric current of a large company. The factory was left vacant. Noticing the large boilers, someone had the idea of transforming the place into a central station for distribution of steam and hot water for a certain district in Paris.

In spite of the difficulty connected with such an undertaking in an old city where the soil is heavily burdened with canalizations and tunnels, one feels that the scheme will be carried out and the plant put in service within two years. It is certain that simplification will result in the management of real estate, and one can foresee a greater value on the land of the quarter concerned.

One argument which made the Municipal Council agree to the transfer of the factory at a relatively low price is the advantage to public health from the suppression of numerous fire-grates whose smoke overwhelmed the city, since the factory will be able, through processes of perfected combustion, to reduce residuary gases to a minimum.

If the experiment is successful, it will be repeated in different parts of the city.

The activity of architects is concentrated altogether on commercial construction in Paris. The Champs Elysees will soon be bordered from one end to the other by sumptuous shops, the result of the transformation of lower stories of dwellings.

Construction of garages, in which great progress has been made recently, also occupies an important place in building programs. This is in response to a pressing need, and it can be undertaken without fear to provide for the increase which is certain in the number of automobiles.

But the building of residences is languishing in Paris, in spite of the evident needs of the population. One hopes that the lowering of the rates of interest for loans will result in permitting discreet builders to take up again the development of real estate sections, which was so advantageous before the war, no more for those who realized profit out of it than for those who were served by being accommodated.

G. F. SEBILLE.

Architects' Fees in France and America

By WILLIAM A. BORING

Director of the School of Architecture, Columbia University

A RECENT French decision in favor of the architect as against the contractor by a Tribunal of Commerce in a suit for payment for copies of plans and specifications furnished by the architect for the execution of construction shows an interesting point of view. Following is a translation of the decision:

"While it cannot be denied that the architect is bound to send to his client a set of his plans, there is no usage, nor written record which requires him to furnish gratis similar copies to the contractor. It is the duty of the contractor to make at the architect's office tracings of the plans which he needs for the carrying out of the work, and, since at no time is the contractor the agent of the proprietor or the owner, he cannot claim, as being the agent of the owner, copies of the plans which are due to the owner.

"The architect, therefore, is perfectly well founded in demanding from the contractor the price of the copies of his documents. This point of view conforms to the ideas of the general Council of Buildings adopted by the Minister of the Interior, and has been adopted by the Minister of the Liberated Region in the typical contract in their circular No. 900 of the 12th of April, 1921. The contractor in this case does not offer to prove that he has made copies from the architect's plans for this building, and that he has not executed the work without such drawings and it is presumed that he received them from the architect according to usage.

"The demand of the architect of one-half of one per cent of the cost of the work executed, for copies of the different documents formulated by the architect for this contractor is not exaggerated, and this practice is generally admitted in the Liberated Regions where the work is done under Government supervision."

It will be evident from this that the charge of one-half of one per cent is added to 5 per cent, which is the usual fee of the architect in France, making the total cost of service about 5½ per cent which probably is as large as the fee of the average American practitioner, taking the country over.

It seems that recognition by the Tribunal of the practice of the best architectural societies in France is taken as sound and proper, as above described. In France the architect makes the contractor pay for all of the documents which he uses, a fee of one-half of one per cent. It appears that sending plans to the client is sufficient to discharge the duty of the architect so far as concerns the furnishing plans, but that he is bound to give the contractor the privilege of making copies of the plans and specifications in the architect's office. Failing

that, the architect is bound to furnish copies for a consideration of one-half of one per cent. It is not claimed that the fee of one-half of one per cent is the actual cost to the architect for those documents, but it is presumed that it is a proper charge and it is current custom.

This seems to be less satisfactory than the custom of architects in America, where they make many details and even models, to insure correct construction. The contract here usually provides that the contractor shall pay the sculptor for developing the models, but the architect really creates the models so far as design is concerned. It has become so complicated an affair to give the proper information to all of the people who are interested in constructing a building, and the number of drawings has been so greatly increased that in America we have adopted the basic fee of 6 per cent instead of 5 per cent which was formerly considered a proper compensation.

The architects usually are very generous in making detailed drawings, diagrams, and all kinds of specifications for the proper laying out of the work.

When the parts of construction are prepared in many different places, numerous drawings and documents are required to distribute and correlate the information to insure correct assemblage. It would be unpracticable for contractors to come to our offices and take off the necessary information from our documents. We, therefore, prepare documents carefully and issue to all concerned the blueprints which are in exact duplication of the original. It seems proper for us to give to our clients a set of plans, and to give to contractors enough plans for the obtaining of proper estimates of the work and for carrying out the work. But when it comes to a wide distribution for sub-contracts, and the many sets of plans which are necessary for a public bidding, it is not incumbent upon the architect to furnish gratis such a vast amount of paper; so for extra copies a charge is made at cost.

The drawings and duplicates often run into many hundreds, even many thousands in some buildings, and the cost of these should be the proper charge against the operation and should not be deducted from the architect's remuneration.

As building operations become more and more standardized, the architects and the builders get closer together in business relations. Since many parts of a building are prepared in different parts of the country, there must be intimate and cordial relations between the architect, the master mind, and the people who carry out his ideas.

In France rough stone is often brought to the spot, the architect indicates on the stone what he wishes to have

OPA-LOCKA, CREATED FROM THE ARABIAN NIGHTS

expressed in the building—a procedure which is impossible under our system. Any little change here must go through so many documents that we too often let things go rather than make a change, which really should be made, to improve the design. It would be very fine for our architecture if we could put up a plaster model of the entire building and then after we get things worked around to exactly what we want, erect the building in its final material.

I remember distinctly going to Chicago, in 1901, with Mr. John M. Donaldson of Detroit, to attend a committee meeting, with Mr. Daniel Burnham, as the result of which we recommended to the American Institute of Architects a change of the base rate from 5 per cent to 6 per cent, rather than to adopt any of the other complicated arrangements suggested for increasing the compensation for architect's services.

This base rate of 6 per cent was soon after adopted by the American Institute of Architects as the proper charge for the architect's complete service. In addition to that base rate, there are other items which vary according to special services, locality of property, etc., but the base

rate of 6 per cent is generally recognized in America as being a proper charge for the usual service.

In view of the great advance of expense entailed in conducting an architect's practice in recent years, I am convinced that a revision of the basic scale is now advisable, from the present rate of 6 to 8 per cent. This rate is charged by many architects now.

It is fair, however, to consider the quality of design the client is asked to pay for. As I see it the fee embraces in general two elements. One is a business function and one is the artistic creation of beauty. The business service can be put on a business basis and is more or less static in every well-regulated office.

In theory the artistic success of a design should be rewarded in proportion to its merit. This seems impossible to evaluate on a business basis, but a great architect, like a great lawyer or surgeon or portrait painter, could properly charge more than good practitioners whose work does not carry distinction. If this discrimination were usually acknowledged the beauty of architecture would increase, and the architect would get his just reward.

Opa-locka, Created from the Arabian Nights

By H. SAYRE WHEELER
The City's Mayor

ALTHOUGH Florida during the past few years of its growth has been identified architecturally with the Spanish bungalow type and with more pretentious houses of Spanish and Mediterranean influence, thousands of visitors have been struck with the distinctly different buildings and homes at Opa-locka, a suburb north of Miami.

Here, Bernhardt E. Muller, New York architect, was commissioned to dream his dream and to create on a trackless waste a city of beauty and of comfort—an enviable task.

Mr. Muller had the advantage of most dreamers in that he had as an adviser and counselor another dreamer—Glenn H. Curtiss, aeronautical inventor, who in 1911 rose from the water in the first flying boat.

According to Mr. Muller's own story of the creation of Opa-locka, the thought, after a conversation with Mr. Curtiss in New York in 1925, came following the reading of a new edition of *The Arabian Nights*.

Thus to the north of Miami, with its office buildings and homes of Spanish and Mediterranean design, rise the spires and domes of the Orient—pages torn from tales of *The Arabian Nights*.

"For the municipal building," Mr. Muller said, "we used the story of 'The Talking Bird' and although



AN EXPERIMENT IN ADAPTING ARCHITECTURAL STYLE TO LANDSCAPE
MUNICIPAL BUILDING, OPA-LOCKA, FLORIDA



MINARETS OF A MODERN BAGDAD
OPA-LOCKA, FLORIDA

the scene is Persian we did not adhere to Persian architecture, as this building is the main one and we felt that it should be composite of most of the types of architecture to be used.

"In planning the city our idea was to avoid the only too well known checker-board idea of development with the usual square boxes planted on each lot, making a composite of architectural abortions with which we are surrounded on all sides in America.

"Mr. Curtiss was anxious to give to the world a city of beauty with homes expressing one's aesthetic yearnings. He felt that the public should be provided with something better than the stereotyped boxes in which it is accustomed to live, and his great desire was to give the man of modest means, as well as the man of wealth, a home radiating charm and loveliness. That was the aim—to provide artistic, well-built homes at no greater cost than for the miserable architectural types generally offered to the public."

The municipal building of the city is fashioned after the palace of Emperor Kosroushah with its domes and minarets aspiring skyward; and the delightful oriental garden of the Princess Periezade with its three great

rarities, the Talking Bird, the Golden Water and the Singing Tree.

An office building was taken from the story of "The Stone City"; the archery club from "Prince Ahmad" and the "Fairy Peri-Banu"; a bank from "Tale of Zayn al Asnam," while "Ali Baba and the Forty Thieves" and "Aladdin and His Lamp" stories were portrayed architecturally in building the railway station and the homes in the city.

While giving the appearance of a magic city, these buildings have been found staunch and able to withstand the heat of the subtropics as well as high winds. The storm of 1926, which left in its wake torn and jagged wreckage of fine homes and buildings in Miami and its vicinity, did practically little damage to the buildings of this design. The domes obviously caused less wind resistance than flat surfaces while the thin minarets and towers successfully withstood the blow.

All buildings are of reinforced concrete construction with the curtain walls, and are fireproof. The outsides are stuccoed in various colors which harmonize with the general landscape. Domes are blue or soft browns, the colors graduating upward to white or cream.

Conference on City Planning

The twentieth meeting of the National Conference on City Planning will be held at Fort Worth and Dallas, Texas, May 7 to 10. The preliminary program lists the following subjects and speakers:

"Recent City Planning Legislation in Texas," George C. Kemble, state representative; "City Planning in Fort Worth," C. B. Capps, chairman of the Plan Commission; "The Fort Worth Park Plan," Miss Margaret McLean, a member of the Park Board.

"Mass and Density of Buildings in Relation to Open Space and Traffic Facilities," a symposium conducted by John Ihlder, manager of the Civic Development Department, U. S. Chamber of Commerce, on the basis of a syllabus prepared by E. P. Goodrich, New York City.

"A State Plan Insures Better City Plans," the speaker to be announced; "Planning Procedure in Smaller Cities," Jacob L. Crane, Jr., planning consultant, Chicago, and Stephen Child, planning consultant, San Francisco.

"Profits in Sound Community Planning," Edward M. Bassett, president of the National Conference on City Planning, New York City; "Master Planning under Recent State Legislation," Richmond D. Moot, chairman of the New York State Federation of Planning Boards, Schenectady, N. Y., and Fred E. Reed, chairman of the Oakland, California, Planning Commission.

"What is Comprehensive Zoning?" Harland Bartholomew, planning consultant, St. Louis; "Set-backs or

FROM OUR BOOK SHELF

Building Lines by Zoning or Otherwise," Rollin L. McNitt, Dean of the Southwestern University Law School, Los Angeles, and Charles F. Fisher, planning engineer of the Akron City Planning Commission, Ohio.

"Organizing the Public Mind for Action in Carrying Out City and Regional Plans," Professor Harry A. Overstreet, College of the City of New York, and Dr. Justin F. Kimball, Educational Department of the Southern Methodist University, Dallas; "The Relation of the Plan Commission to Other Departments of the Government," Alfred Bettman, member of the City Plan Commission of Cincinnati, and Colonel U. S. Grant, 3d, director of the National Park and Planning Commission, Washington, D. C.

"Developing New Subdivisions," George H. Herrold, City Planning Engineer of the St. Paul City Planning Board, Minnesota; "Airports and Airways as a Part of City and Regional Planning," John Nolen, City Planner, Cambridge, Mass.; "A City Plan Can Reduce Debt and Taxes," George B. Ford, Planning Consultant, New York City.

Round tables are scheduled on "Zoning," the "Function of the Plan Commission," "Street Traffic Planning," and "City Planning Instruction in Schools and Colleges."

From Our Book Shelf

*Architectural Design in Concrete*¹

An attempt is made within the scope of one hundred plates to show by photographic reproductions what the architectural designers of Europe and America have been doing by way of using concrete in an architectural sense. The work illustrated is confined, naturally, to the historical present, though Mr. Bennett in his brief introductory note covers the historical background and advances something like a theory of concrete, architectural, design. The material for illustration having been drawn from a wide geographical area, one finds in small compass a wide range of expression.

One notes in particular a fairly sharp contrast between the European and the American approach to the architectural problem of using concrete. From a study of the pages, one is left with no doubt that we are still working in a preliminary, experimental way—a majority timidly, a few boldly: there is a freedom in the expression of the work bordering the shores of the Baltic that one does not find in America. It is plain that we have a long way to go before the architectural use of this material will become a matter of habit.

Whether the rigidity and barrenness, ordinarily characteristic of work in concrete, is due to the nature of the material and the methods of fabrication employed in its use, or to our preconceptions with respect to the use of architectural idioms derived through the use of other

¹ By T. P. Bennett. Photos compiled by F. R. Yerbury, Hon. Fellow R. I. B. A. Oxford University Press, American Branch, New York, \$10.00.

materials and our lack of experience—that is not a question to be answered here. This may be offered, however. There are illustrations in the volume that would seem to indicate that its adequacy as a building material turns upon the degree of freedom with which it is used.

Fortunately, the selection of material was not limited by a preconceived idea as to what constitutes meritorious design in concrete. The examples shown range all the way from the most academic use of the classical, as in the Legion of Honor Memorial, San Francisco, California, by A. B. Applegart to the Einstein Tower, Potsdam, Germany, by Erick Mendelsohn, the latter structure having no recognized architectural ancestors and little prospect of a line of offspring.

Of course no book of this character could possibly exclude Le Raincy Church, Paris, by A. and G. Perret: The designers no doubt worked under the impression that they had loosened the bonds of tradition. But they failed in this respect, for the bonds of tradition show up as the bones of the structure. All that is revolutionary or exceptional in this and other work in a similar vein is the exceptional degree of gracelessness that characterizes its quality.

The writer may expose his bias and preconceptions in calling attention to a church—Vincennes, Paris, by J. Marrast. Unfortunately there is no plan,² which, by the way, constitutes a serious shortcoming throughout the volume, but from the exterior and interior views one may reconstruct a plan and section. This little structure does not shock one by its ugliness; the designer apparently had no intention of stating that ugliness is of a necessity a characteristic of what is revolutionary, fresh and new. On the contrary, it pleases—pleases by its simplicity; its reference to the world we have lived in and its seemingly perfectly rational use of this peculiar material that so readily yields congenial forms which are directly expressive of their structural functions. The great arches of concrete perform their functions gracefully.

In turning the pages and attempting to appraise the various experiments one gains the impression that the majority of designers have been too much concerned with expressing structural functions as if that were the end of design. To express structural functions—to express whatever functions may be involved—is a matter of consequence, of course. But such an aim should be handled as a means rather than an end, notwithstanding what the engineers say to the contrary.

F. L. A.

English Architecture

This very honest little book³ opens, carries on and ends well. It justifies both in size and style the cover flap's recommendation of it as a book for travelers. To begin with there is a map of England. Not the ordinary clutter

² A plan and additional photographs were published in the February JOURNAL.
³ English Architecture, by Thomas Dinham Atkinson, architect. New York: E. P. Dutton and Company, publishers.

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of counties, rivers, and cities; but a broad lay-out of the essential reasons, physical and economic, for the architecture of the various regions. Sub-captions note the features they have brought forth and enough ordinary geography is indicated to tie in to. Thus the broad band of oolite limestone, which runs diagonally across the island, easily explains the splendor of such buildings as Salisbury and Lincoln; the woodlands of Sussex account for the timber spires and shingle roofs of the churches and the abundant use of tile on the houses of that county; and the cloth making and large churches of the eastern counties go together.

The preface following contains a good bibliography for those who would go further into the question than the author's space permits; but ends with advice, from experience which his text and his excellent sketches evidence as his own, that by far the most pleasant and profitable way to learn of buildings is from themselves. Surely an altruistic performance on the part of an historian.

Possibly the book neglects lay for ecclesiastical buildings; but then England is such a country of churches, and they are not only apt to be richer in typical work but much more easily indicated to the student than any other form of building. His treatment of the subject would be sufficient excuse for this, if excuse be needed. His pleasant skepticism and wholesome common sense on such points as lepers' squints, Ruskin, and Restorations, arm one against the works of instructive curates and the conversations of vergers. It is pleasant to find that bugbear of middle-class histories, Archbishop Laud, in a new light, not as the tyrannical servant of a bigoted king, but as a restorer of order and decency to a church still torn and rent by the reformation.

The handling of the nineteenth century is particularly interesting. The battling of styles in that conglomerate age with its revivals and restorations, its movements and ideas, is set forth not only clearly but briefly. The notes on men who practised toward the end of that era will be of increasing value as we approach a more academic consideration of it.

The author can be thanked for the sensible optimism of his last paragraphs. After speaking of the destruction of traditional building lore and the consequent loss of good taste among builders, he says: "Architecture has not commonly been a popular art. . . . Generally, in a greater or less degree, it has been a 'mystery' practised by the few. Such, emphatically, it must be now. And as such, though dead as a popular tradition, it shows plenty of vitality."

SAMUEL GAILLARD STONEY.

Handicraft Series¹

It is quite true, as the author says, that "every normal person desires to make things. The creative instinct

¹THE ARTISTIC AND PRACTICAL HANDICRAFT SERIES: Pewter Craft, —Leather Craft, —Stencil Craft, —Paper Craft, by F. J. Glass. University of London Press, Ltd., London.

which is born in each one of us clamours for expression." Here then is a series of simple little handbooks which will help satisfy this clamour for expression. Although many examples, some of them quite worthy and beautiful, are given, the books are chiefly valuable for the plain and explicit elucidation of the technique of each craft discussed, for the comprehensive and uninvolved instruction in the use of the homely and easily acquired materials and tools whereby beautiful things in the minor crafts may be made. The small apartment dweller may become a craftsman and if he minds his "p's" and "q's," and is watchfully tidy, he may use the little table in his dining alcove for a bench and excite the admiration rather than the ire of the housewife, especially if from his efforts there emerges a beautiful pewter scone, a tooled book cover, a stenciled scarf, or a lacquered papier-mache box.

There is no greater joy than in the creation of beautiful things with the hands and here are instructions and guides in simple handicrafts which are bound to bring you some of that joy.

B. J. L.

Industrial Art School for Chicago

With a gift of \$50,000 to be known as "The Hottinger Foundation of Architectural Modeling, founded by Gustav Hottinger, 1928," a fund of \$260,000 has been completed, assuring an Industrial Art School for Chicago. The Association of Arts and Industries of Chicago sponsors the school, for which the Art Institute of Chicago will provide space.

The school will train American designers for service in the different industries, including furniture, jewelry, printing, ceramics, textiles, architectural modeling, wall paper, interior decorating and costume designing.

In commenting upon the importance of such a school for furthering the idea of collaboration in the arts of design, Mr. Henry K. Holsman of the A. I. A. said at the last Convention:

"I believe that the next big movement that has to do with our art in this country will be what I understand by the words 'industrial art.' By that I mean art in anything that is produced by the industries, of which, of course, the building industry is the leader.

"Therefore I am very much in favor of having the American Institute of Architects take up seriously that branch of art which has to do with the training of designers and craftsmen in the industrial arts."

Other sums of \$50,000 for the Chicago School came from Mr. Julius Rosenwald and Mrs. Howard Spaulding, Jr. Mrs. Rockefeller McCormick gave \$25,000.

Princeton Architectural Prizes

Two competitive prizes of \$800 each in the School of Architecture, Princeton University, are announced for the year 1928-1929. The prizes will be awarded to the winners of a competition in design to be held from 9 a. m. May 21, to 9 a. m. May 31, 1928.

