

THE OCTAGON

A JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS
ISSUED MONTHLY



JANUARY, 1929

VOLUME 1

NUMBER 1

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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THE OCTAGON

A Journal of The American Institute of Architects

Published Monthly by

The American Institute of Architects

Executive and Publication Offices, The Octagon, 1741 New York Avenue N. W., Washington, D. C.

TWENTY-FIVE CENTS THE COPY. \$1 PER YEAR. (FOREIGN \$2)

Checks or Money Orders should be made payable to The American Institute of Architects. All communications for publication should be sent to The Secretary, The A. I. A.

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Application for entry as second-class matter pending at the Post Office at Washington, D. C.

An Announcement Concerning The Journal and the New Publication "The Octagon"

By CHARLES HERRICK HAMMOND, *President*

THE Board of Directors of The American Institute of Architects, at its last meeting, authorized the monthly issuance of "THE OCTAGON—A Journal of the American Institute of Architects", of which this is the first number.

THE OCTAGON is in no sense a continuation of the JOURNAL in modified form. It is to be the house organ, the direct means of contact of headquarters with the members and the Chapters, giving the news of the Institute and its Chapters and containing the official communications of the Institute.

The JOURNAL in its old form is discontinued. This action was taken by the Board with deep regret after the Secretary, Mr. Baldwin, had recommended with the advice and concurrence of Mr. Lubschez, the Editor at that time, that, because of the lack of funds, the publication of the monthly JOURNAL be suspended during the period of amortizing the Press indebtedness; but, when that debt was paid, that the publication be recommenced, in the form of a quarterly magazine rather than as a monthly journal.

One of the original conditions of liquidating the Press affairs fixed by the Convention was the intention that the cost of publishing the monthly JOURNAL should not exceed \$5 of the annual dues paid by the member, plus the small sum accruing from reprints and other items. The Board confidently hoped that a satisfactory publication could be produced for that amount, but that, under no circumstances during the period of liquidation, could a greater sum be appropriated out of the general revenues for the purpose. Accordingly, it appropriated \$15,300.00 for the

JOURNAL in 1928 and the Secretary, for the Board, on account of his great interest in and long experience with the JOURNAL, assumed the duty of publishing the JOURNAL in 1928 within that appropriation. This he succeeded in doing in a very creditable manner, with the advice of an Advisory Committee of several members selected by himself, and with the aid of Mr. Grady, who acted as Editor from January first to July thirty-first, and of Mr. Lubschez, who acted as Editor from August first to December thirty-first; each editor being on a part-time basis.

The Secretary felt that the resulting magazine was not satisfactory and that its publication should not continue without an editor who would devote his entire time to the magazine and the Institute. He also felt, and his Advisory Committee and Editor concurred, that the magazine of the Institute should include a wider field of endeavor, should be more dignified and distinguished in appearance, and that the official business of the Institute should be divorced from it.

A magazine of this type issued monthly they considered too expensive for the Institute, but they believe it could afford to publish a Quarterly with an entirely new format and a new title. These recommendations the Secretary made to the Executive Committee at its September meeting, together with a dummy of the proposed Quarterly and estimates of the cost of producing it.

The Executive Committee unanimously concurred in the recommendations of the Secretary and approved the discontinuance of the monthly JOURNAL, the issuing of a monthly house organ, and the setting up of a definite policy that the

Quarterly should be published when and as soon as the finances of the Institute would permit by adopting the following Resolution:

Whereas, The Secretary has reported that in his opinion the present type of Journal cannot be continued in a satisfactory manner for the sums which can probably be allocated therefor now, or in the near future, and recommends that the JOURNAL in its present form be discontinued as a monthly magazine and that, when financially possible, the magazine of the Institute shall be published as a quarterly magazine, and that the inter-communication between the members of the Institute and the officers shall be issued as a separate publication by the Secretary of the Institute, and realizing that the first duty of the Institute is to liquidate the Press indebtedness, the Secretary has recommended that the Institute begin the publication of a quarterly magazine just as soon as it can properly finance the undertaking.

Therefore, Be It Resolved, That the Executive Committee unanimously concurs in the recommendation of the Secretary, and directs

(a) That the JOURNAL be continued in its present form until the December issue is completed;

(b) That the publication of the JOURNAL as a monthly magazine for general circulation in its present form be discontinued on and after December 31, 1928;

(c) That beginning in January, 1929, a monthly publication should be issued by the Secretary which shall serve as inter-communication between the members of the Institute and The Octagon;

(d) That the quarterly, as outlined in the Secretary's report, should be published if and when the finances of the Institute will permit;

(e) That the unearned Journal subscriptions as of December 31, 1928, shall be refunded to the subscribers.

The Secretary, at the meeting of the Board in December, restated his conclusions and position regarding the magazines of the Institute and offered the further information that in his opinion, wherein the Editor concurred, the monthly JOURNAL could not be continued in any satisfactory form in 1929 unless an appropriation of \$19,000 was made therefor. To appropriate this sum entailed an increase in the appropriation for this Institute activity of approximately 33½% over that made in 1928, and, as the net active membership increased less than 1% during the year, obviously the appropriation could not be made.

The Secretary further reported that he had investigated the possibility of interesting agencies outside of the Institute in collaborating with or aiding in the production of the Quarterly, and had found such ideas impracticable, but that he had found members of the Institute who would undertake to solicit and raise from the membership by voluntary contribution \$12,000 annually for a period of three years in order that the publication of the Quarterly might begin immediately, provided that the Institute would appropriate \$15,000 annually for three years and thereafter \$27,000 annually for that purpose.

The Board was conversant with the services the JOURNAL had rendered in public affairs, and of its influence upon the public mind. It felt that, although its paid circulation among the public had not been more than 500 copies in any year, and those in part going to libraries and societies, its public influence had been great and much wider than these figures indicated. It considered that in the JOURNAL an asset had been built up, the value of which could not be estimated.

But its considerations led most definitely to one conclusion: That it was to the best interest of the Institute to discontinue the publication of the JOURNAL for the time being and meanwhile pay the indebtedness of the Press as soon as possible and undertake a dignified expansion of the membership to the end that in three years time there might be an increase of dues sufficient to provide the full amount of money required to publish the Quarterly.

The Board, after due consideration, therefore felt it absolutely necessary to determine its financial program over a three-year period in order to carry out the obligation to amortize the Press indebtedness. It was necessary to adopt a budget for 1929 that would provide the money necessary to amortize the amount fixed for that year and yet carry on the regular activities of the Institute.

While it could have passed on the decision to the Convention, nevertheless it was its constitutional duty to make the decisions necessary in view of all the circumstances. Accordingly it was the unanimous decision of the Board that the resolution of the Executive Committee above quoted should be reaffirmed and that the monthly JOURNAL in its old form should be discontinued on and after December 31, 1928; that a monthly house organ should be issued to the membership containing Institute news and notices, and that there be set up in the budget a definite reserve, beginning at the close of 1931, to accumulate funds for the purpose of publishing the Quarterly or a new Journal, as the case might be.

The JOURNAL was founded in high hope by a few Institute members who gave to it the limit in devotion, enthusiasm and support.

The Board desires at this time to express its deep appreciation of their efforts in behalf of the profession and in the cause of Architecture and the Arts.

THE OCTAGON, the new monthly communication to members, will be produced under the direction of the Secretary of the Institute and he is entitled to your support and helpful criticism. The Board sincerely trusts THE OCTAGON will be helpful and of interest to the entire membership.

The Sixty-Second Convention

Washington, D. C., April 23, 24, 25—New York City, April 26

IN the December number of *THE JOURNAL*, page 474, there appeared an official notice from the Secretary to Members, concerning the Sixty-second Convention. That notice went somewhat into detail concerning—

The Time and Place;
The Early Election of Delegates;
Chapter Meetings on Convention Business;
Nomination of Officers; and the
Exhibition of the Architectural League.

It is not necessary to repeat here the information given in the December notice. However, the Secretary believes it to be his duty to emphasize, in this first number of *THE OCTAGON*, the importance of the work of an Institute Convention, and the reasons for participation in it by the Chapters of the Institute.

We recently received a letter at The Octagon from the President of one of the large Chapters. In effect, he said "Tell me something of the program of the Convention, about these pre-Convention meetings of the Chapters, what matters should come before them, and what general procedure is followed." We advised him to this effect:

The principal theme of the next Convention will be "The Development of the National Capital".

The Convention reports of the Committee on Public Works, Milton B. Medary, Chairman, and of the Committee on the National Capital, Horace W. Peaslee, Chairman, will be of special interest.

THE AWARD OF THE GOLD MEDAL

On the first evening of the Convention, April 23rd, at the Corcoran Gallery of Art, the Gold Medal of the Institute will be awarded to Milton B. Medary, of Philadelphia. On that evening the Institute will open an Exhibition of drawings and models showing the development of the Plan of Washington to date, including some of the new buildings now under way in The Triangle.

The presentation of the Gold Medal to Mr. Medary will be the opening ceremony of the evening session at the Gallery. Distinguished representatives of the Federal Government will be guests of honor. Invitations will be extended to all of official Washington which has an interest in architecture and the fine arts; to the Diplomatic Corps; and to many in private life who take real interest in the cultural phases of America's progress.

Also, each member of the Institute will receive an invitation, that he may at least do honor in thought to the distinguished architect who is to receive the Medal.

PRE-CONVENTION USE OF COMMITTEE REPORTS

Under the system long in effect, the Secretary's Office endeavors to furnish to each of the Chapters a preliminary printing of all Committee reports. These are confidential copies and should not be given publicity.

Of the twenty-five or more national Committees there are usually some fifteen whose reports are available in type from two to three weeks ahead of the Convention dates. Many Chapters consider these reports at regular or specially called pre-Convention meetings, discuss the recommendations made, and formulate their own opinions—thus sending to Washington delegates who are informed about the wishes of the majority of the members of the Chapter.

We send out the reports as rapidly as they become available. They are mailed to each Chapter Secretary, with the request that he distribute them to the Delegates and Alternates of his Chapter, and to the Officers. It is too expensive to send copies enough to supply every member. The member who is not a delegate should not fail to attend the pre-Convention meeting of his Chapter, if he really desires to participate in shaping the affairs of the Institute.

THE BEST TIME FOR A PRE-CONVENTION MEETING

Naturally, the nearer the dates of the Convention the more Committee reports there are on hand. It is suggested to the Chapters that they call their pre-Convention meetings as late in April as is convenient, perhaps in the second or third week. The distance of the Chapter from Washington is a factor to be considered. It is believed that by the middle of April a fairly complete assembly of Committee reports will be in the hands of every Chapter Secretary. Those for the Pacific Coast and other distant chapters will get precedence in the mailing from The Octagon.

THE DATES

Once again—the dates of the Convention are April 23, 24, and 25 in Washington, and April 26 in New York.

This year will mark the first four-day Convention which the Institute has attempted. There

will be three days in Washington, with sessions in the auditorium of the Mayflower Hotel (Headquarters for the Convention, and for Delegates). On the third day, April 25, the Convention will adjourn to meet in New York on the morning of Friday, April 26. That day which will be known as "American Institute Day" will be devoted solely to Architecture—in viewing the Architectural and Allied Arts Exposition of the Architectural League. It is expected that the Exhibition this year—the 44th, by the way—will be the most comprehensive and interesting one ever held in the United States.

The Architectural League has extended a cordial invitation to all Delegates of the Convention, to all Institute Members, and to Architects generally throughout the country, to visit the Exhibition.

THE DINNER IN NEW YORK

"American Institute Day" will be concluded with a dinner, which will serve two purposes, if not more. It will be the closing session of the Sixty-second Convention of the Institute; and it will be a joint dinner under the auspices of the Institute and the Architectural League. The place is the Hotel Roosevelt, the time 7.30 P. M. on Friday, April 26.

The dinner will be followed by a dance at the

Architectural League Club House, 115 East Fortieth Street, to which all Delegates, their wives, and guests will be invited.

FUTURE NOTICES

Chapter Secretaries will receive the usual notices from The Octagon, advising them in due course of the number of Delegates to which their Chapters are entitled, of the schedule of taxes and refunds devised to equalize the expenses of Delegates, and finally the credential cards for delivery to authorized Delegates and Alternates.

Full information on making hotel reservations will appear in the February number of THE OCTAGON.

This Convention promises to be an exceptionally interesting one. There are important matters to be acted upon by the Delegates, and as heretofore—since 1857—the Convention will demonstrate in actual practice the theory of democracy on which the Institute is founded.

The other Officers and Directors join with me in urging that every Chapter send its full quota of Delegates, and that no Chapter fail to be represented by at least one Delegate—no matter how far away it may be from the Nation's Capital.

FRANK C. BALDWIN,
Secretary.

The Columbus Memorial Lighthouse Competition

By ALBERT KELSEY, *Technical Adviser*

THE most fascinating architectural project that has recently come to our attention is the proposed monumental lighthouse which the nations of the world will erect in the Dominican Republic to the memory of Christopher Columbus," says the Century magazine, concluding as follows: "The Christopher Columbus Lighthouse is something more than a mere news item. It is a project of vast utilitarian, aesthetic and political importance, a connecting link between the past and the future of the two youngest continents."

Pages might be written without saying as much, so it is only necessary for the writer to add that architects from fifty-six countries are now preparing designs in this spirit, and that the Government of Spain, through its highest officials, has heartily endorsed the undertaking. Indeed, the King has promised to open the Exhibition in

April, and further, charged the writer to thank the Pan American Union for the compliment it is paying his country.

Now Europe and the architectural societies of several European countries seem to understand what is wanted better than some of our American architects, and it is for this reason that I am venturing to write these lines, in the sincere hope that the Institute may not allow the profession to ignore its fundamental purpose, which is to symbolize the Amity of Nations.

In this connection, if a purely personal thought may be permitted, it would be a bitter disappointment to the author of this statement if the report of the International Jury does not go out of its way to compliment the American participants upon their departure from the intensely practical and conventional and logical and matter of fact.

Motives and Motifs

By LOUIS LABEAUME

ONE of the great aims of the American Institute of Architects has been to place the practice of Architecture upon a sound professional basis. The social and economic conditions of the present day have imposed upon the Architect many practical obligations in addition to his obligations as an artist. Certain fiduciary and quasi legal functions as well as many of a strictly scientific nature now complicate his life. These are of such importance to the community and call for so high a standard of business ethics, of judicial temper, of technical competence and probity, that the modern Architect has become in his capacity of agent, adviser, arbiter, overseer, and trustee, a figure analogous in some respects to the counsellor at law. The standards of the legal and other advisory professions are naturally applicable to the profession of Architecture, with respect to such practical obligations as are imposed by the Architect's trusteeship of his clients' material interests. But the professional status of the Architect now so firmly established, advantageous though it may be both to the public, and to the Architect himself, has yet the seed of error in its too literal acceptance. Unlike the man of law or the man of medicine, the Architect is or should be first and above all else an Artist; which implies something quite different from the current conception of professional service. Perhaps it may be possible for the Architect to fulfill his dual role with great distinction; but is there not some reason to fear that his increasing professional obligations may hamper his growth as an Artist?

We speak of the Law and of Medicine as the learned professions intending so to recognize their dignity; but in the phrase itself does there not lurk the implication that the rituals and rules, the formulae and their application, may be taught to, and learned by, docile and assiduous practitioners? So, in the profession of Architecture we set up a curriculum, a system of regulations and principles to be mastered. Were we intent only upon training performers or virtuosi this would be well enough. But the word artist has a deeper significance implying much more than the mastery of systems, or the familiarity with methods.

Says Elie Faure, that great critic whose rhapsodical History of Art, seeks to discover in the soul of mankind the impulse toward beauty, "Art is the appeal to the instinct of communion in Men", "Art sums up life". To read the lyrical pages of M. Faure is to become more keenly con-

scious of the great motivating forces which have made man the Artist. His monumental work is no professional treatise, no technical discourse of schools, and styles, and periods. A great work of art itself, it is a poetic saga of man's constant and indefatigable effort to relate himself to the universe which surrounds him, and to the fellow beings who share his fate. Facts painfully discovered make up man's store of knowledge; but facts in themselves are but like so many counters. "It is science", says Faure, "which defines the relations of fact with fact. It is Art which defines the relations of fact with Man."

If we accept this simple statement, what floods of light are thrown across man's pathway, and into the dim caverns of the past! Art defines the relations of fact with man. Relevant fact, important fact, colors and gives reality to Art; and, if we are to understand or evaluate the Art of man at any given time in the life of the race, we must take into account the relevant, the important facts.

In the long panorama of History, we discern new facts emerging into man's developing consciousness, modifying his concepts of life, and consequently reflecting themselves in his Art. Facts of environment, of landscape, of climate, of tribal or national struggle, creeds, habits, (for customs and beliefs are living facts to those acknowledging them,) have all been the stuff of which Art is made. "It is impossible", to quote again, "that Phidias the sculptor, who lived in the South in a clearly defined world, and Rembrandt the painter, who lived in the midst of the North, amid a floating world,—two men separated by twenty centuries during which humanity lived and suffered and aged,—should have used the same words. Only it is necessary that we should recognize ourselves in Rembrandt as well as in Phidias".

It is necessary too that we should recognize ourselves in the reindeer hunters, who lived in the caves of Altamira and Dordogne, who frescoed the walls of their caverns with the facts of the chase, the supreme facts of their lives, exulting in their graphic delineations of the bison, the wolf, the reindeer, the wild boar, and strange monsters long since gone from the life of the earth. We recognize ourselves also in the Art of Egypt and understand the Egyptian preoccupation with the idea of death, the Egyptian passion to achieve eternity. Down through the Ages we recognize ourselves, gripped and motivated by emerging

facts modifying, enlarging, illuminating our world. The sculpture of Assyria, dark, bloody, sensuous, in which the cruel spirit of the Orient is imbedded tells us something sensed in our own blood, felt in our own flesh. But the centuries that have passed have left vast accumulations of facts and experiences to enrich our consciousness and to generate new desires.

We speak today of Tradition, and of Modernism, and, much of the time, we are discussing surfaces and details,—motifs we have learned to call them. We argue about these things as professional musicians might argue about the makeup of a program. Shall we play Brahms or Bach or Beethoven or Tschaiakowsky? Shall we sing an Ave Maria or Tristan's love song? It is fitting, certainly, that we recognize ourselves, our own heart's emotions, in these as in other forms of Art; but our recognition should imply an understanding of the circumstances, the facts which evoked them. The creators of these melodies were worthy of the name Artist; their interpreters are artists only to the degree in which they may add some new fact or spiritual value of vital importance to the interpretation. The creative Artist is an interpreter too, but he is an interpreter of life, not of another man's interpretation of life. It is so natural for the professional man to habituate himself to the interpretation of the law, to quote chapter and verse, and sacred authority; to prescribe the conventional nostrum, to become absorbed in facts and their relation to each other. It is easy to forget that the function of the Artist is to define the relation of fact with Man.

Facts change, multiply, send out new tendrils to blossom into other facts; facts wax and wane in importance and some, once full of health and beauty die, and are no more heeded by man's consciousness. But the necessity of man to relate himself to the dominating, flagrant, luxurious facts of his world is eternal, and it is out of this necessity that all great Art has come. The great motives that direct men's lives fix the character of his Art. The motifs of the symphony are merely the technical and ephemeral symbols which he uses to relate himself to the momentary fact. New facts, new relations, call forth new motifs, and the old having served their purpose fade into insignificance.

We speak of the momentary fact because Time and Man's life seem fleeting, but in the long perspective of History, Time is as if it stood still for a thousand years, and the same facts hang in the air for generations. Slowly and patiently the Arts of early man took form. Slowly the forms changed under the impact or pressure of new facts. The ebb and flow of the ocean of peoples from the far Orient to the Western shores of Europe was measured by centuries. The reaction of race upon race changed habits and creeds,

ideals and dogmas; and Art is the record, the Scripture of these changes.

How clearly we sense in the Art of India, of China, the meditative languor, the fatalistic resignation of the Orient. The baked bricks of Egypt, and her basalt images, speak to us of the illimitable desert with its engulfing billows of sand, of skies of burnished brass by day, of star-flecked velvet by night. For centuries these facts impressed themselves on the people, moulded their jugs, gave color to their raiment, created their Art and their idols.

We can not look upon a fragment of the Art of Greece, a broken column, a mutilated capital, a torso, even a marble hand or foot, a coin, or a painted vase without beholding, as in a flash, a land of brilliant sunshine, whose shores are washed by the bluest waters. We see long galleys manned by naked slaves plying in and out among green islands, and sailing vessels scudding before the breeze, with cargoes of spices, and grain and oil from Africa and Palestine. The beauty of the human body is cultivated by games and sports of all kinds and the beauty of the human intellect shines forth in discussion, in debate, in eager questioning. The freshness and vigor of man's youth, his intoxication with the pure air of morning impelled the chisel of Praxiteles, set the wheel of the potter spinning, and gave voice to the poet.

Art is the appeal to the instinct of communion in Men. In those epochs when men have been motivated by the same ideas, when each man's life partakes of a common factor, Art becomes the means of communion between heart and heart, mind and mind, soul and soul. The motifs change, the motive is eternal. The motive lies in the need to give form to the fact—to the ideal—to the purpose.

"Is it not the function of a beautiful body", asked Plato, "is it not its utility which demonstrates to us that it is beautiful, face, color, sounds, professions, are these not beautiful in the measure that we find them useful?" And is not Nature itself animate and inanimate continually confirming the truth of Plato's perception? The beautiful form, whether it be a tree, or the leaf of a tree, a flower, a bird or a crawling beast, the breasts of a woman or her sides, the shoulders or arms of a man, the handle of an axe, a spear, or the shaft of an arrow, or the prow of a boat, the beautiful form is the form that adapts itself to its functions.

The great motivating forces of Art stir in men in each succeeding generation welling up in Man's need to relate the facts of life about him to himself. In the Art of Rome we hear the tramp and clank of legions extending the sway of the Caesars into distant lands. The striding arches of Segovia's aqueduct spell stony discipline and conquering energy. The pomp of power and the

subjugation of the powerless is written in Amphitheatres and Thermae, in Temple and Forum. Ever the sequence is the same, first the will, the craving to create, the motive, then the birth of the appropriate, the inevitable motif; the form which realizes the need, which adapts itself to its function.

The light of M. Faure's imagination and the brilliance of his intuition penetrates into the darkness resulting from the eclipse of human energy which followed the climax and decay of Roman virility. The mysticism of the Orient, the philosophy of Islam, the Semitic theology, the ideas of Justice and Democracy preached by the Prophet of Gallilee pressed beneath the surface for expression in Western Europe. The followers of St. Paul nurtured their faith in grottoes and caverns, in crypts and catacombs. And then gradually, above the ground, stone began to rise upon stone in those rude fabrics out of which centuries later the architecture of the ogive blossomed.*

"The Cathedral, indeed the whole art of the ogive, realizes for a moment the equilibrium between the virgin forces of the people, and the metaphysical monument whose mould Christian philosophy had been preparing for a thousand years." Let M. Faure continue: "The 'French miracle' was such a miracle indeed, that it stupefied the people of the cities and compelled the poor of the countryside, to come, as often as they were able, to see, rising higher every year above the slopes of the tiled roofs, and the sharp gables, the blue and gold embroidery of the painted stones, the blood of the stained glass glowing in the light, and the massive or tapering sweep of the towers and the spires that vibrated with the throb of the bronze. Their work done, the masons and the image makers looked upon it with as much astonishment as if they had come from the other end of the world to view it. Each one had labored in his workshop, had made fast a window, had cut a statue, or erected his wall—stone on stone; each one had seen only a leaf or a blade of grass in the forest; many had died even without raising their eyes from the bud that had grown under their hands, from the fruit whose ripening they had guarded and not always had the time to gather. And now that the scaffolding was removed, and the trestles were torn down, here were tall solemn vaults, rays of light in cataracts, a slender mountain of columns and statues filling the familiar heavens. Whence came this formidable unity, in which the presence of faith, of hope of the living God, who dwelt in the

heart of the crowds affirmed itself without any one, not even the master builder who had made the plan of the edifice, dreaming of expressing it? Not one of them knew that it pre-existed in him, not one of them knew that his own humility and his neighbor's, and his own weakness and his neighbor's—proceeding in the same direction, at the same pace, and with the same rhythm—were fusing more and more each day to bring forth the huge anonymous power which should burst upon history as the highest manifestation of collective idealism. When they turned to view their work not one of them remembered that he had set his hand to it, but they knew that that way was paradise."

The moment passed and an Art in which the whole people had a share began to decay coincidentally with the invention of printing, and the awakening instinct of analysis. The impulse toward individual research and individual expressions in sculpture, painting, music and literature, opened the way for the movement of the Renaissance, the liberation of the arts and sciences, and the spirit of questioning skepticism, which has kept mankind in a turmoil of experiment, adventure and unrest for the past five hundred years. The energies of men are scattered into a thousand byways of philosophical and political speculation, of scientific investigation, of industrial and financial exploration. Man's need for Art which sums up life and gives it meaning was never greater. Unconsciously perhaps he strives to synthesize the discordant facts which press upon him into some social motive; to discover some common factor which all may recognize as the symbol of that appeal to the instinct of Communion in men, which is Art. The contemporary symphony sounds in our ears like a jangle of unrelated motifs. To catch the rhythm of the great underlying motive,—that is the supreme obligation of the Artist.

Public Information

The Program of the National Committee

The Committee on Public Information, William Harmon Beers, Chairman, 386 Fourth Avenue, New York, has received substantially increased appropriations from the Board of Directors, for its work in 1929, 1930, and 1931.

The Committee has a comprehensive program under way. A letter of January 28, 1929, was addressed by Mr. Beers to the President of each Chapter. It is hoped that this letter will be read in Chapter meetings, and that the response will be complete.

Chapter Secretaries are asked to note that extra copies of the Minutes of Chapter meetings should be sent *direct* to the Publicist of the Committee on Public Information, Mr. James T. Grady, 505

* NOTE: M. Faure uses the words "ogive" and "ogival" instead of the more common but less precise word "Gothic". The Encyclopedia Britannica defines these terms thus: "A very great step in advance was made by the invention or application of diagonal ribs under the intersection of the plain groined vault. This association of strengthening ribs in a cross form to each bay of the structure forms the 'ogive', the characteristic form from which the alternative name of Gothic 'ogival' has been derived. The word Gothic was applied by Italian writers of the Renaissance to buildings later than Roman. What we now call Gothic the same writers called 'Modern'."

Journalism Building, Columbia University, New York.

Not long ago the Secretary requested that the Minutes be sent to The Octagon in duplicate, for the purpose of forwarding one copy to Mr. Grady. The change indicated—the sending of one copy of the Minutes direct to Mr. Grady—saves time and is the better procedure. However, Chapter Secretaries are asked to continue to send one copy each of all Minutes to The Octagon, for the file of the Chapter maintained there.

The Committee on Public Information has in preparation a document which will discuss the problems of publicity work with the public press from the point of view of an Institute Chapter. It will outline fundamental practice, and will make suggestions which should be helpful. This document is to be passed upon by the Executive Committee at its meeting in Washington in March. If approved by the Committee the paper will be issued as an Institute document, and placed in the hands of every Chapter President and Secretary, and Public Information Committee.

The December Board Meetings

The December meetings of the Board of Directors were held at Winter Haven, and Lakeland, Florida, on the 7th, 8th, 9th and 10th. All Officers and Directors of the Institute were present except Charles D. Maginnis, the Director of the New England District, who was absent through illness. LeRoy E. Kern, the Technical Secretary of the Structural Service Department, was present at sessions at which Structural Service matters were considered.

Customarily the December meetings of the Board are held in the territory of some Chapter which desires such a visit, and perhaps a conference about matters concerning the profession and its problems.

The enduring hospitality of the Florida Chapter was largely responsible for the selection of Winter Haven and Lakeland as the December meeting places. The dates coincided with the annual meeting of The Florida Chapter, and with the annual meeting of The Florida Association of Architects.

The Institute party arrived in Lakeland on the late afternoon of Friday, December 7, and in time to attend a joint dinner of The Florida Chapter and The Florida Association of Architects, which was held in the Civic League Club House, in Winter Haven. Henry P. Whitworth, Institute Member of Lakeland, presided, thereby assuring a most successful meeting, with full opportunity for a discussion of both state and national matters affecting the practice of Architecture.

On the morning of Saturday, December 8, the members of the Board attended the business meeting of the Chapter and the Florida Association. In the afternoon the entire party were the guests of Mr. Bok at his estate at Mountain Lake, near Lake Wales.

The Singing Tower, located on one of the highest points of the beautiful ridge section of Florida, was the chief object of interest and admiration. The Architect of the Tower, Milton B. Medary, of Philadelphia, and his partner, Charles L. Borie, were present and acted for Mr. Bok in welcoming the guests.

On Sunday and Monday, December 9 and 10, the Board devoted itself exclusively to business—the sessions continuing, with intervals for meals, from 9.30 in the morning until 12.00 or 12.30 at night.

Action was taken on many subjects. A resume of the resolutions adopted and the decisions made will appear in the February number of THE OCTAGON.

On Tuesday, December 11, the majority of the Officers and Directors went to Tampa for a meeting with the West Coast architects, and then separated for the return journeys to the north.

Texas and Ohio Chapters Seek Registration Laws

The chairman of the Institute Committee on Registration Laws is Arthur Peabody, The Capitol, Madison, Wisconsin.

The North, South, and West Texas Chapters of the Institute have joined forces under the leadership of their Regional Director, Olle J. Lorehn, of Houston, in an effort to secure from the Legislature of Texas a law for the registration of architects.

In commenting on the draft of this bill the Chairman of the Institute's Committee on Registration Laws, Mr. Arthur Peabody, said "I have read a copy of the registration law for the architects of the State of Texas with care and find it excellent. If the law can be passed without modification it will be all that the profession should ask and all that the public needs". The form of Model Law issued by the Institute was extensively used by the Texas men.

In Ohio the Institute Chapters there are giving attention to similar proposed legislation.

All of this is evidence of the trend of the times. Every Chapter of the Institute whose territory lies within a state which has no registration law should look to the future and to the welfare of the profession and the public—by deciding upon a vigorous policy with respect to "registration". In this matter there are many architects who are convinced that "Safety lies in Leadership".

The Princeton Architectural Prizes 1929-1930

Two competitive Prizes of Eight Hundred Dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1929-1930. The Prizes will be awarded to the winners of a Competition in Design to be held from 9:00 a. m. May 20, 1929, to 9:00 a. m. May 31, 1929.

The purpose of these prizes is to place at the disposal of experienced draughtsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and

Archaeology, and the Graduate School, of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1929, and shall have been employed as draughtsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 17, 1929.

For application blanks, and regulations governing the Competition and Award, address

The Director

THE SCHOOL OF ARCHITECTURE

PRINCETON UNIVERSITY, PRINCETON, NEW JERSEY

Applicants for Membership

February 8, 1929.

Notice To Members of the Institute:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

| | | |
|--------------------------------------|-----------|---|
| <i>Baltimore Chapter</i> | - - - - - | HOWARD MAY, BAYARD TURNBULL |
| <i>Boston Chapter</i> | - - - - - | STANLEY E. DAVIDSON |
| <i>Central New York Chapter</i> | - - - - - | CONWAY L. TODD |
| <i>Chicago Chapter</i> | - - - | MILES LANIER COLEAN, RALPH WARNER HAMMETT, WILLIAM T. HOOPER, JENS J. JENSEN, EDWARD ATKINSON MERRILL |
| <i>Cleveland Chapter</i> | - - - - - | WALTER H. SMITH |
| <i>Connecticut Chapter</i> | - - - | ROBERT H. S. BOOTH, LESTER J. A. JULIANELLE |
| <i>Florida Chapter</i> | - - - - - | E. WALTER BURKHARDT |
| <i>New Jersey Chapter</i> | - - - - - | JOSEPH N. HETTEL |
| <i>New York Chapter</i> | - - - - - | JAMES KELLUM SMITH, PENROSE V. STOUT, CORNELIUS J. WHITE |
| <i>North Texas Chapter</i> | - - - - - | M. C. KLEUSER |
| <i>Philadelphia Chapter</i> | - | FREDERICK ROSS LORENZ, CHARLES A. SCHEURINGER |
| <i>Scranton-Wilkes-Barre Chapter</i> | - - - - - | SEARLE H. VON STORCH |
| <i>Southern Pennsylvania Chapter</i> | - | CLAYTON JACOB LAPPLEY, JOHN GRIST TODD |
| <i>St. Paul Chapter</i> | - - - - - | THOMAS F. ELLERBE, RAY R. GAUGER |
| <i>Washington State Chapter</i> | - - - - - | ARRIGO M. YOUNG |

You are invited, as directed in the By-Laws, to send privileged communications before March 8, 1929, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension of time for purpose of investigation.

FRANK C. BALDWIN,
Secretary.



