

THE SOUTHERN ARCHITECT AND BUILDING NEWS

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NUMBER 6.

Contents for June, 1926

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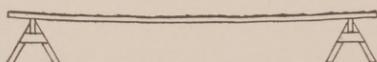
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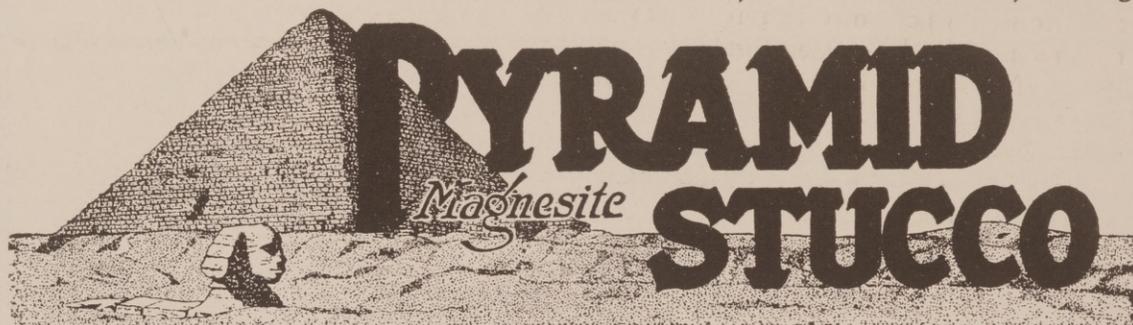
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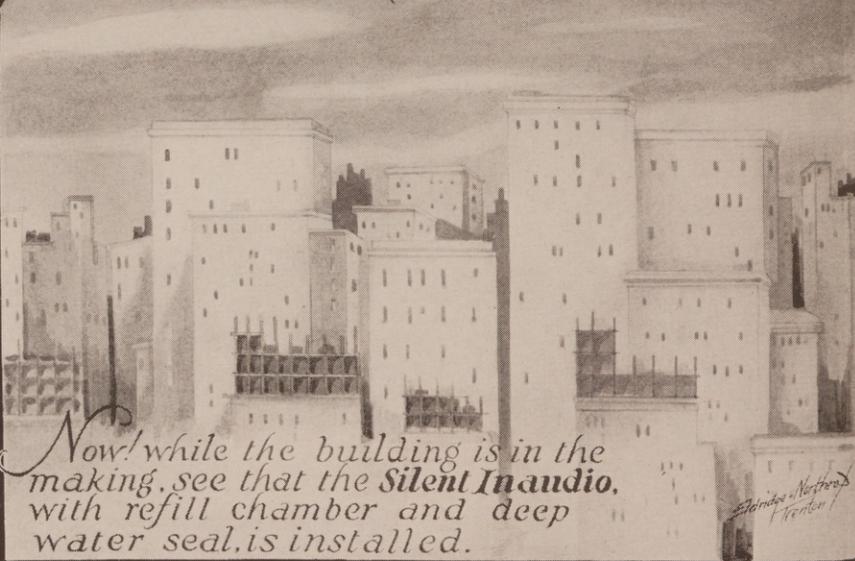
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EDITORIAL COMMENT

THE SOUTH'S FINE BUILDING RECORD.

ALL previous construction records were broken by the South in 1925. This section has been setting the pace for the entire country since 1921. \$450,000,000 first six months of 1926.

Building and construction contracts awarded in the 16 Southern states in 1925 had a total valuation of \$894,274,000. In 1924 the valuation of awards totaled \$676,860,000, and during the preceding year \$558,000,000.

The totals herewith represent only those projects for which actual figures were available as to approximate cost. No attempt is made to estimate the contract price of the many miscellaneous structures and projects on which no cost figures are available, nor on requests for bids when cost figures are not furnished. Nor do the building announcements include the thousands of residential structures, private garages, repairs, alterations and additions, costing under \$10,000 each, which in the aggregate would total several hundred million dollars or more, bringing the contract total to perhaps \$1,250,000,000.

Preliminary announcements on contemplated construction projects last year called for an expenditure of more than \$1,670,000,000. Contracts for many of the projects included in this total and announced during the early months of 1925 have since been awarded. In 1924 similar announcements involved \$1,292,000,000, and in 1923 the total representing contracts to be awarded was \$1,479,000,000.

From the standpoint of money involved contracts awarded for roads, paving and bridge work hold first place in 1925, the total for the year being \$237,700,000, compared with \$183,600,000 for the preceding year and with \$174,650,000 for 1923.

Awards for apartment houses and hotels had a total valuation of \$146,000,000, placing this classification second. Contracts for similar construction in 1924 and 1923 totaled \$105,000,000 and \$94,000,000, respectively. In addition, dwelling awards last year, including only those individual projects costing \$10,000 each and over, had a valuation of \$74,500,000; in 1924, \$40,900,000, and in 1923, \$21,650,000.

Next come contracts awarded for miscellaneous projects—including garages, piers, warehouses, railroad shops, grain elevators, hydro and steam electric plants and similar projects not covered specifically in the other classifications—amounting to \$137,700,000. This compares with \$99,000,000 for 1924 and \$96,200,000 for 1923.

POLITICS VERSUS ARCHITECTURE.

THE new building program of the Federal Government will involve the expenditure of an appropriation of one hundred and sixty-five million dollars. Nearly a third of this amount will be employed in and about the city of Washington. The supervising architect's office, through the Civil Service Commission, has advertised for some two hundred additional architects to help carry out this program. The maximum salary offered is thirty-eight hundred dollars.

This is without doubt the most absurd, impossible and naive thing our government has ever attempted to carry out. As a sound business policy it is nil, reckless and immediately opens an avenue for more graft and useless expenditure of money. From an art standpoint it will be like a neophyte sculptor trying to rival the glorious work of the great Michael Angelo. Why destroy the beauty of the present standing architectural gems, by placing beside them, or in their same neighborhood, buildings that will be nothing more than so much concrete and steel, mechanical buildings devoid of all art, as surely they will be in the hands of these advertised for novices. The coming buildings will shout their blasphemy at the works of such great architects as the late Henry Bacon, a Gold Medalist, for his superb design of the Lincoln Memorial; Cass Gilbert's beautiful Chamber of Commerce building, the Freer Art Gallery, the Treasury Annex, and the Arlington Memorial Bridge. This hopeless attempt will bring to our Capitol city many Ha! Ha's! from all corners of the world. It is an insult to the finer talent of the architectural profession in this country. It will be destructive to good taste in America and an ever standing liability to good citizenship.

Why should this administration not follow in the footsteps of all others that have gone before and seek out the real architectural brains of the country to design these new buildings? Politics again plays the cards, to the detriment of art, to good taste, to the finer things in life. No argument should be necessary to prove that this great and important undertaking should be parceled out among the ablest architects in the country. Why is it not being done? Even the most ignorant laymen as to what constitutes good architecture can see the sham that is about to be thrown over Washington. As citizens of this country we should rise up in protest and demand an explanation of the powers that be.

Will the American people forever hold their peace and let politics continue to make us the joke of the world?



SHIRLEY, JAMES RIVER, VIRGINIA, 1640.
FROM A PENCIL SKETCH BY WILLIAM P. SPRATLING

*The Southern Architect
and Building News*

THE SOUTHERN ARCHITECT AND BUILDING NEWS

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The Small Home in the Colonial Style

A LITTLE observation convinces one that this is the age of the small house—houses derived from the English Cottage, the French Chateau, Italian Villa, our own early American Colonial, and houses that cannot be classed according to any style. It is the age of small houses because for the first time architects are creating artistic and pleasing designs.

The importance of good architecture in the field of the small house may be realized by bringing to mind the many abortive houses in every American city where speculative builders have run riff-raff. These Jerry builders have not stopped at forcing themselves and their products upon old established communities, but have gone out and built communities of their own. Hundreds of houses have been built in monotonous rows—whole blocks of houses exactly alike. No more deadening thrust at good taste could be made than such communities. While these houses may be physically comfortable, yet they are mentally, spiritually and aesthetically paralyzing. It is this type of house that we, as American citizens, should endeavor to remove from our landscape just as quickly as possible. They are a liability to any community, a hindrance to educational and cultural teachings, and a destroyer of the higher and finer ideals of life.

We cannot understand why our intelligent public do not realize that the architect is the one and only man trained and qualified to design not simply an individual house, but whole streets of homes, so charming in themselves, and so related one to another, and with such attractive surroundings that they will be an inspiration to home life. The act-

ual profit, in dollars and cents, that the architect makes out of any small house is so negligible that it hardly pays an architect to cater to the small house client. In fact, we know of one well known member of the profession who cleared a net profit of \$2.50 on a small house in North Carolina. And this house is one of the most attractive and artistic homes in the town. Regardless of the fact that small houses do not pay big commissions, architects are ever eager for the opportunity of designing the small home.

It seems that today we must place a label on every house—it is either English, French, Italian, or belong to some one of the traditional schools of architecture. In Europe we find no such condition, in fact the designer who reverts to historic motifs is quickly and boldly condemned for lack of real ability, and yet the modern European view has produced little or no intrinsic beauty—no outstanding style that might be considered worthy of a place in the annals of real architecture. Then, perhaps it is best that we should draw our inspiration from various sources of old world architecture, and that we place the style stamp on all our work. After all, it's not the label that counts; it's the work—the little details, and the composite whole, that brings forth admiration and offers something for the artistic eye to feast upon. All this, however, is beyond the subject we started out to discuss.

The Colonial style for the small house offers many advantages over some of the other types, and there are many reasons why it would be good practice to build in this style, even more than we are doing at present. To build successfully in any style,



HOUSE OF H. BEALE SPELMAN, FAIRFIELD, CONN.

CLARK & ARMS, ARCHITECTS



ENTRANCE DETAIL

the architect must, of course, "catch the spirit." If he is going to build a really good English cottage, he must know a lot about early English methods of construction, English builders' usages, and a little about English history. It is not enough that he know, as many architects now do, how to design a good example of English, French, or Italian architecture. Any attempt at a purely imitative reproduction of the ancient work is worse than no attempt at all—he must breathe into his work something of the spirit of the prototype, and seek the same atmosphere that surrounded the early buildings, for the setting of his creation. Since it is necessary to "catch the spirit," then let us examine the historical background of our one indigenous domestic style—Colonial.

In the early days of the republic, it must be remembered, that this country gave shelter to many different people, from many different lands, and from whatever stock they may have come, they lived sedately and with dignity in small, well-kept houses. Their buildings were naturally influenced by the houses in the mother country. But, it also must be understood that these settlers created for themselves houses that were distinct from anything in the old world. "Necessity was here the mother of inven-



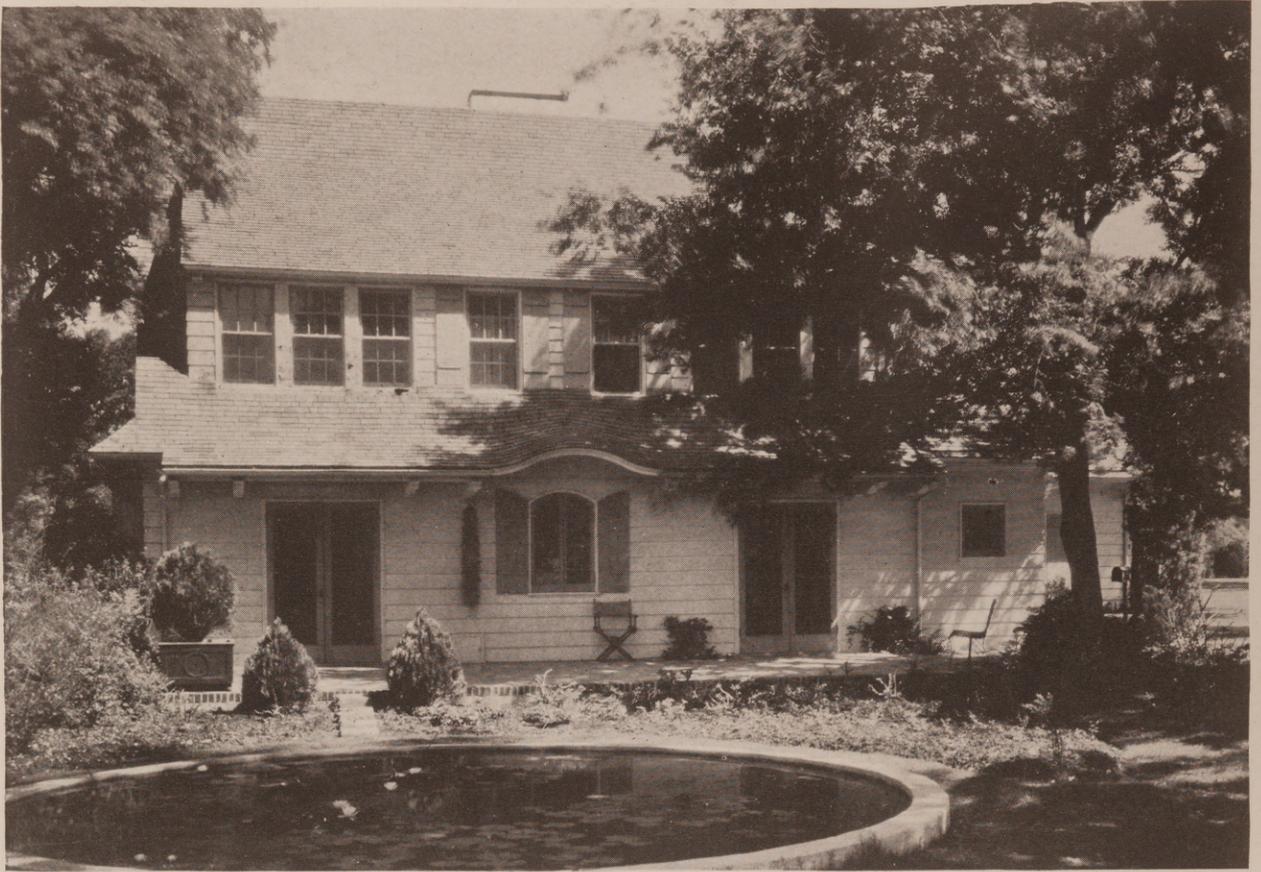
HOUSE OF JOHN TAYLOR ARMS, FAIRFIELD, CONN.
CLARK & ARMS, ARCHITECTS

tion." Poor though they were, fighting a hard battle against the forces of nature, their houses reflect their pride of race and their disregard for moneyed ostentation. Living in these humble dwellings we picture the simple life of our forefathers. From these cottages came the ideals upon which our great American democracy is founded. The very simplicity of these early houses should be a lesson to our modern America to avoid, wherever possible, in their homes that false show of blatant pomposity. True, there is little that we might take from these old houses for our modern homes, yet in plan we find some of the most ideal little cottages for our present uses. They are not stereotype—they simply grew as the demands of the family increased, a wing here, and another there, ells, lean-to and so forth, give charming informal plans, with interior arrangements that might be made to fit the needs of the most discriminating housewife.

The Colonial style is certainly the lawful and splendid heritage of a large part of our country, whether we acknowledge this, openly or secretly, it is nevertheless true. It can feel at home in any section of the United States, for it is the style that is best suited to the average American temperament. Our false pride, or rather that of a great many American's, quite often causes us to look down on

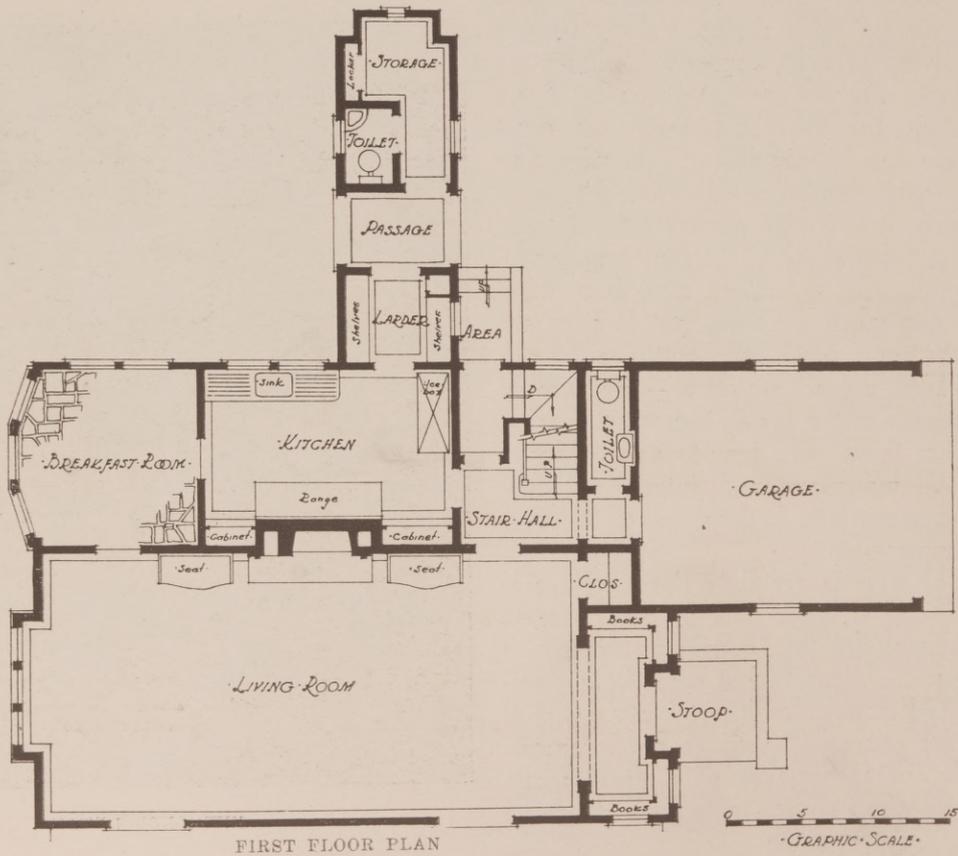


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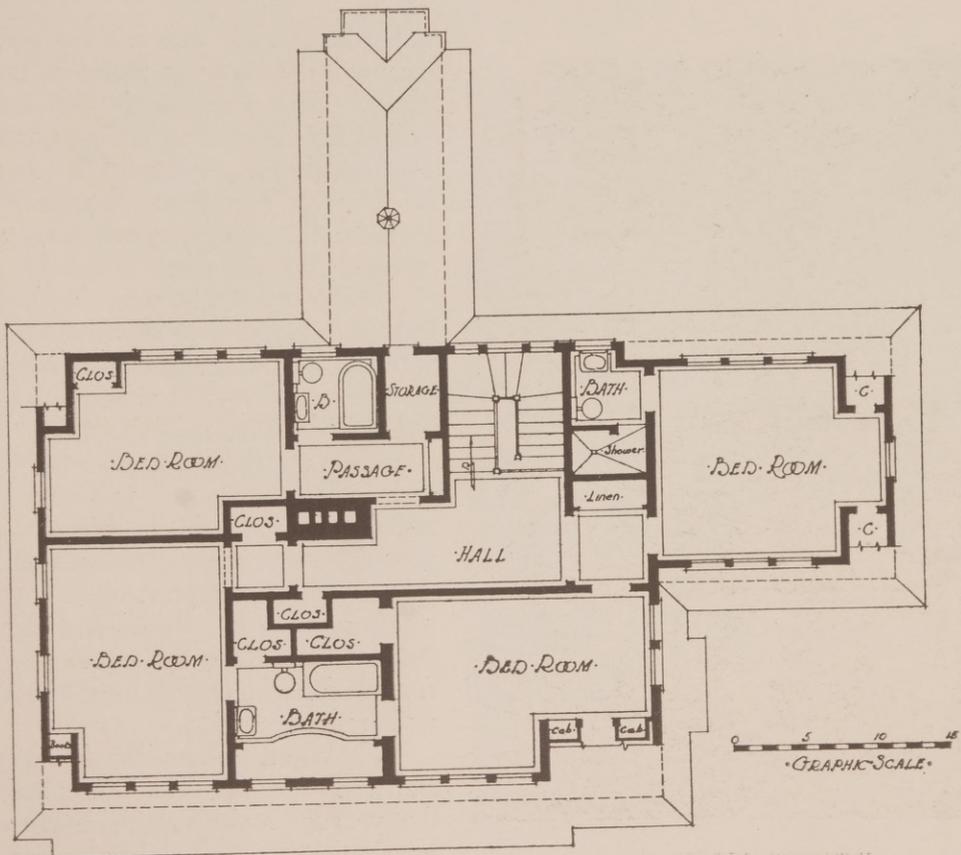
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HOUSE OF MR. FRANK AUSTIN, DALLAS, TEXAS
 THOMSON & SWAINE, ARCHITECTS





HOUSE OF MR. FRANK AUSTIN, DALLAS, TEXAS
THOMSON & SWAINE, ARCHITECTS



SECOND FLOOR PLAN



RESIDENCE IN KANSAS CITY, MISSOURI
EDWARD BUEHLER DELK, ARCHITECT.



ENTRANCE DETAIL

the Colonial style with not too much favor, simply because it does in a way bear the "made in America" stamp. This should not be the case, and should we look at the Colonial only from a patriotic standpoint that would be enough to justify its use. This style fits in with everything American and should be used in this country more than any other style, especially for the small house.

To the client who wants an English, French, or Italian, or maybe a Spanish house, the architect cannot say, "I'll not design your house after any of the European styles—you must have Colonial, or nothing." We cannot see how Mr. Jones can desire a house in Atlanta, Georgia, after the Moorish style, and still think he will be comfortable in such a house. With all the good American precedent—from early Colonial, almost pure English, to the late Georgian type; from the rugged and picturesque, to the formal and dignified and to the delicate, and graceful types, any one might find suitable for a home, it is hard to understand why use a pink plastered villa.

The average American family must be economical when it comes to building, and it is to this class that we suggest the Colonial house. Experience has taught that the Colonial house can be built for less



HOUSE OF MR. BARBEE, KANSAS CITY, MISSOURI

EDWARD BUEHLER DELK, ARCHITECT.

money per cubic foot than any other type. It can be built using ordinary local materials, produced in practically every town of five thousand population, and without sham. The simple rectangular plan can be developed into a thoroughly interesting house possessing real character more easily and economically than any other style. A house is first and principally a place in which to live, and not something to be looked at, and the square box of the Colonial building gives a maximum of usable space at a minimum of cost, and no system of architecture which is unsound economically can be enduringly successful, regardless of its aesthetic merits.

If one does not desire the square box-like shape of the Colonial, then he does not have to accept this one form, and yet, he may have a Colonial house. A study of early American precedent will reveal houses, as irregular in shape, as unbalanced in fenestration as any lover of the rambling English cottage could wish. There are certain architects in this country who have made a close study of the Colonial style that are doing excellent houses, in great numbers, that show a diversity of floor plan, and arrangement that meets the demands of any family.

Designing in the Colonial style is of course not an easy problem by any means. Its simplicity usually causes trouble. Every architect realizes that



LIVING PORCH



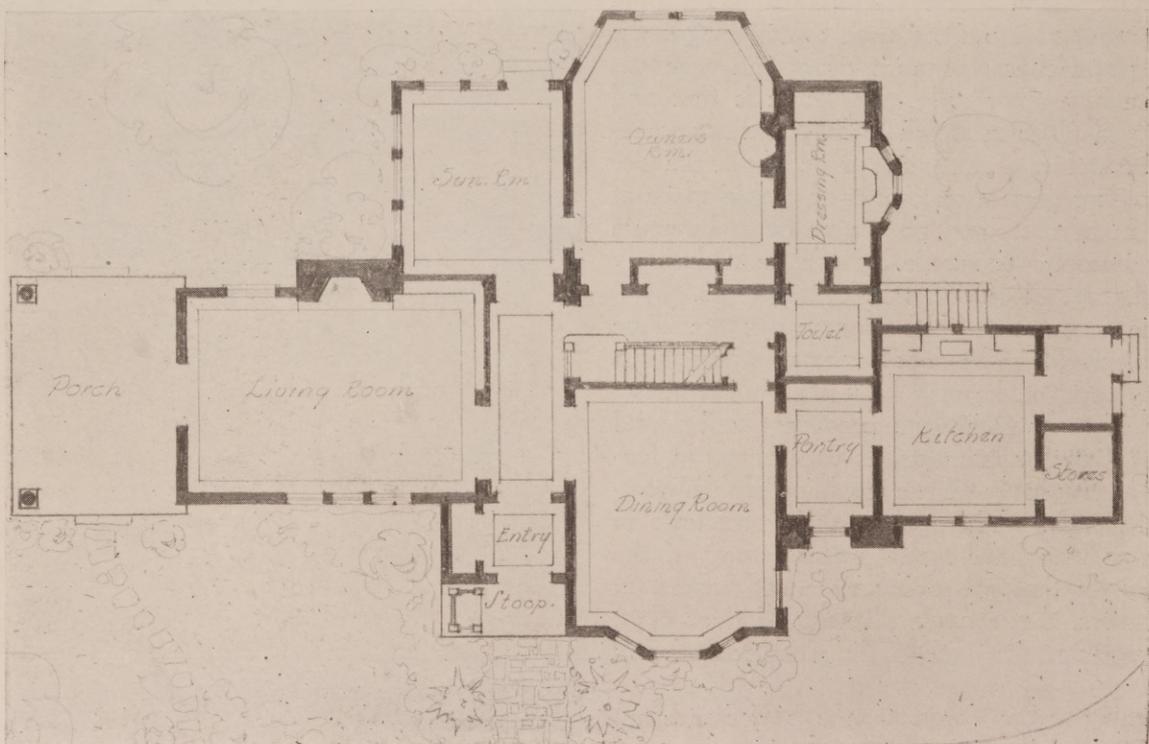
HOUSE OF MR. HENRY C. HAMILTON, DALTON, GA.

CRUTCHFIELD & GOSNELL, ARCHITECTS

to achieve simplicity and dignity and yet not be too severe is one of the hardest problems. This simple dignity is the keynote to good Colonial design and must be had if good architecture is to be the result.

The Colonial is historically our most fitting style. It meets all needs, as few architectural styles can.

Any material can be used to advantage. It can be built in any climate and yet be at home to the soil. It may be formal or informal, just as the client desires. It can be built more economically than any other type of house. And last but not least, it is expressive of our true American life.



FLOOR PLAN

A Farm Group for a Small Country Estate

The Residence of George F. Greenhalgh, Esq., at Perrysburg, Ohio

Alfred Hopkins, Architect

THE problem of planning a practical and artistic farm group on the small country estate is so beset with difficulties as to lend particular and timely interest to this solution, as presented in the ideal farm group of George F. Greenhalgh at Perrysburg, Ohio, designed by Alfred C. Hopkins, architect, of New York

The exterior design is very simple, having two end chimneys and no dormers to break the graceful slope of the roof. In place of dormers, five small windows, which are located just below the eaves in a sort of frieze treatment, help to light and ventilate the second story rooms. As the first floor height is only 7 feet, 6 inches, it is possible to get a vertical wall of 4 feet, 10 inches on the outsides of the rooms on the second floor under the slope of the roof. In the upper part of this 4-foot, 10-inch wall are located the small, oblong windows, surrounded by smooth siding, which together form a frieze across the front and back.

The walls of the house are covered with 24-inch,

hand-hewn shingles, painted white, which if kept painted should remain in good condition for at least a century. The chief decorative features of the house, as is usual in Colonial domestic architecture, are the front door and the entrance porch, which in this case possess unusual delicacy and beauty of detail. Leaded glass ornaments the narrow side lights of the front door, while the semi-circular louver set against a solid panel above repeats the arched effect of the porch opening which breaks up into the pediment formed by the porch roof in characteristic English fashion. Graceful coupled colonnettes support ornamental panels in the entablature above. A dentiled moulding enriches the cornice which supports the overhang of the roof eaves on the front and back of the house. Brick steps and a brick walk lead through shrubbery and flower beds to the low brick entrance porch, at the sides of which are placed old fashioned benches. An old fashioned covered arcade connects the rear of the house with the stable and garage.

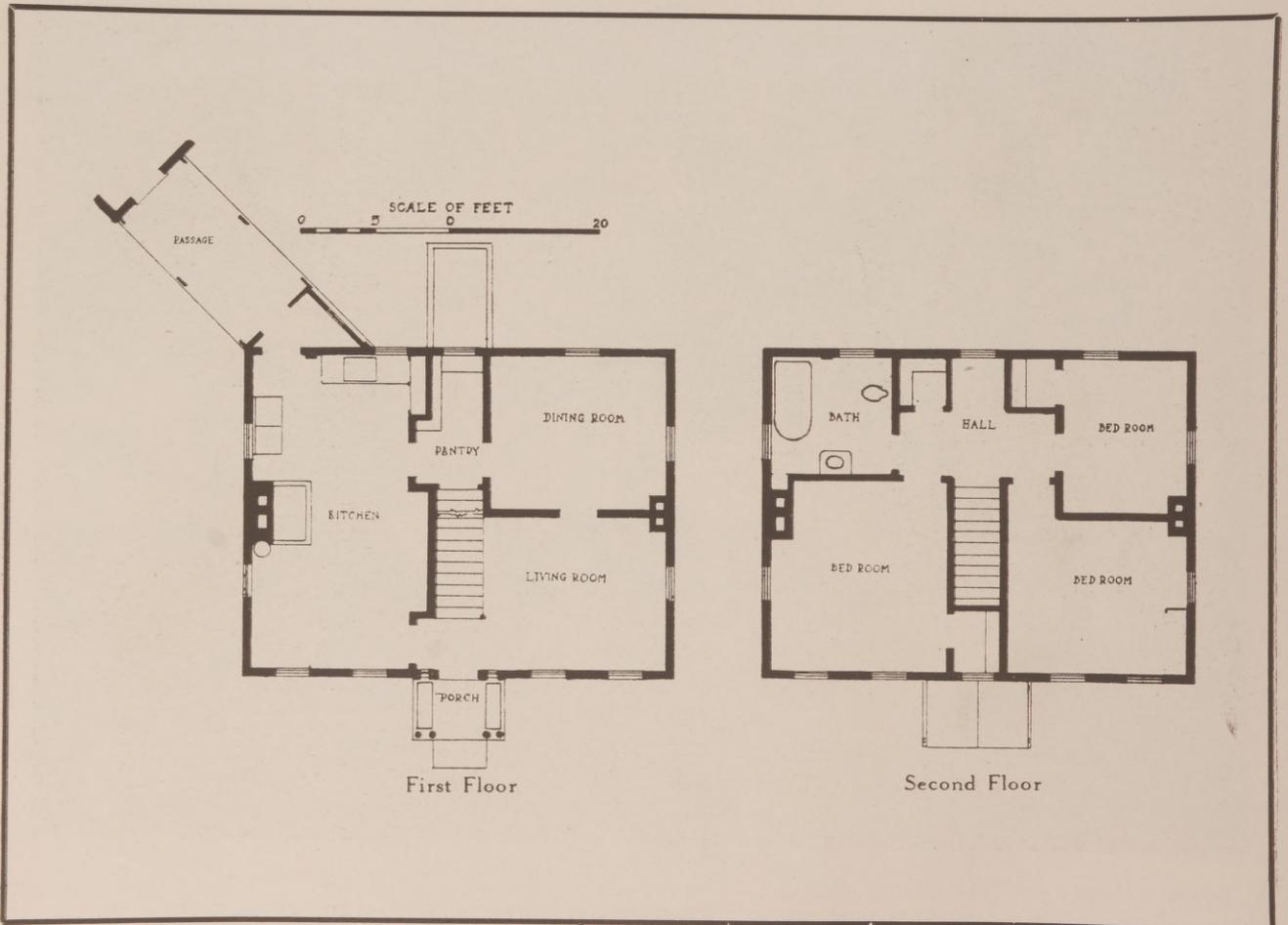


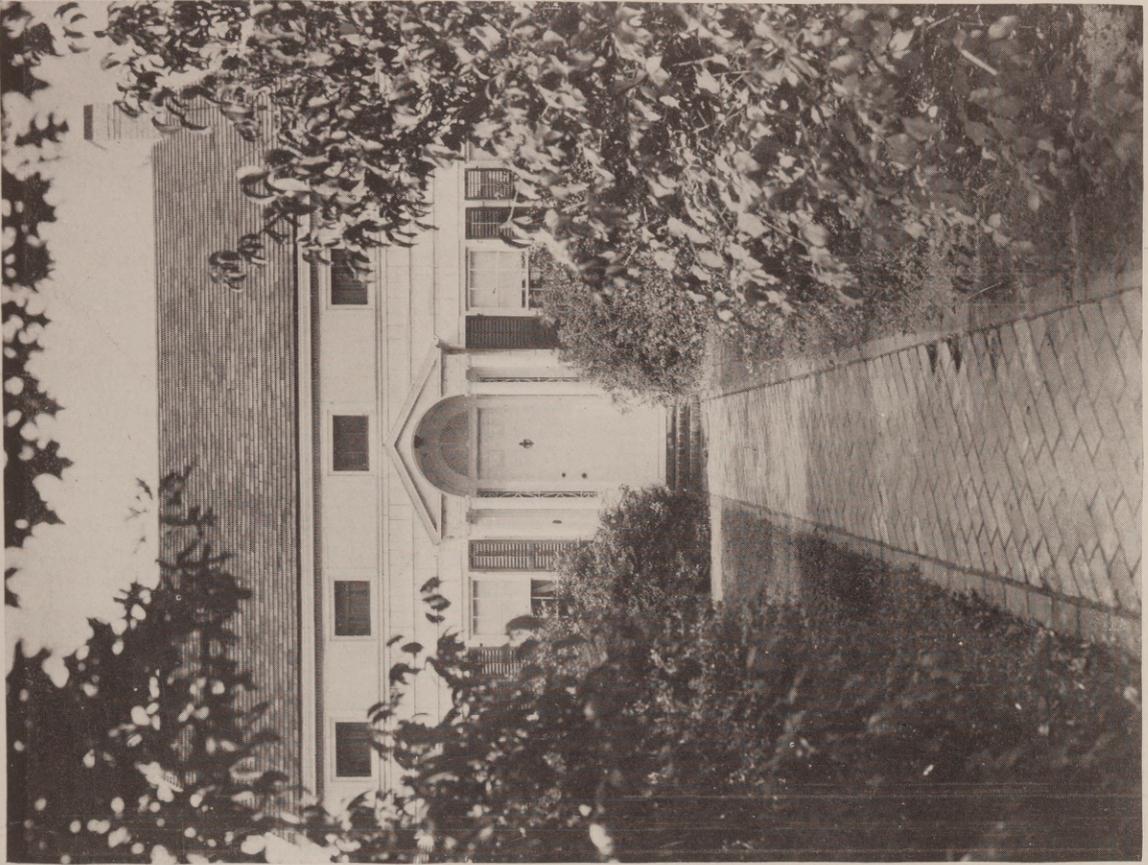
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LIVING HOUSE OF GEORGE F. GREENHALGH, ESQ., PERRYSBURG, OHIO.



Passage Connecting Rear of House With Garage and Stables.

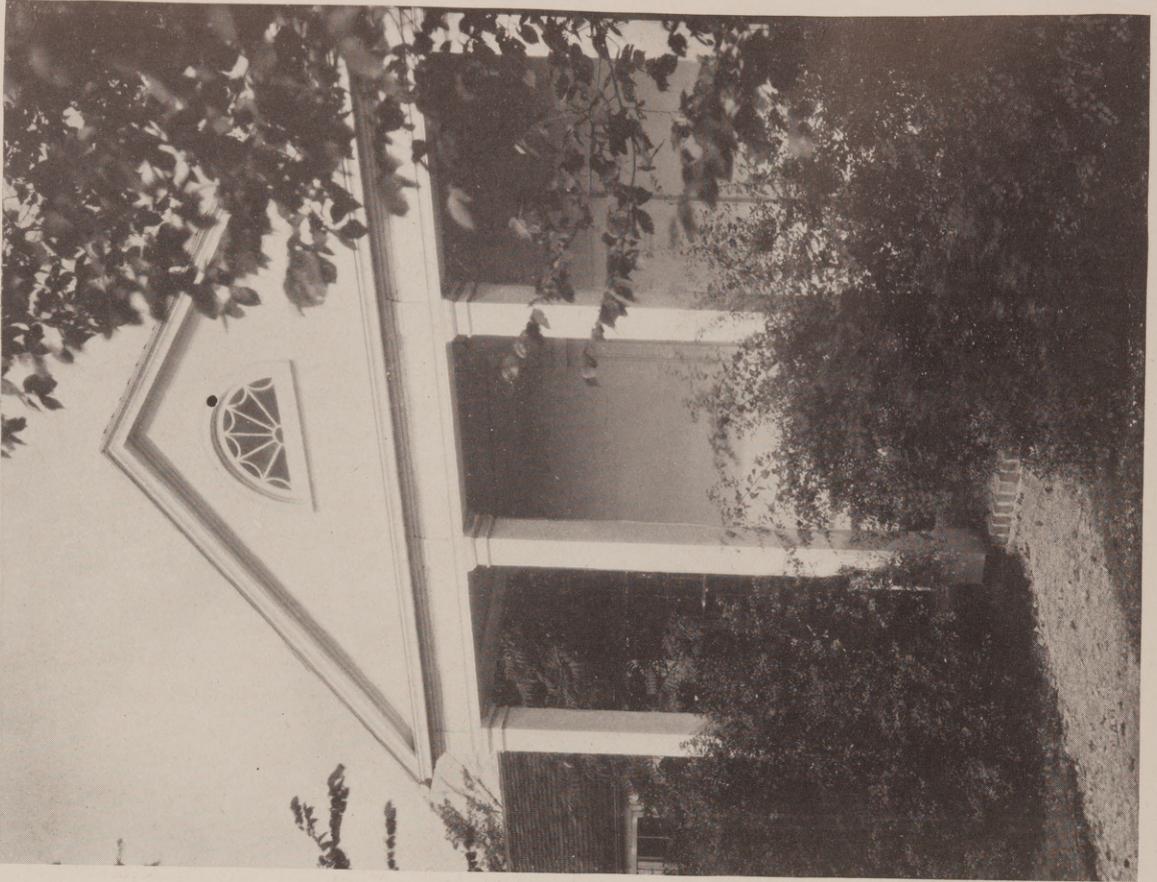




Front Elevation, Living House.



Entrance Detail, Living House.



Entrance to Keeper's House.



View of the Stables.

COLONIAL INTERIORS

By Ray Holcombe

ALTHOUGH American and English domestic architecture of the eighteenth century were branches of the same growth, each was expressive of its people, and that American master builders used European books on design seems evident through study.

This is much less true of late work, and houses of the first few decades of the republic show use of distinct mannerisms of the Adam brothers, due undoubtedly to the thoroughness with which their work was published during their lifetime and to the adoption of their style by their contemporaries.

Today the word Colonial is an inclusive designation of this early work regardless of the influence suggesting it. It is, thus, the adaptation of interpretation of these different ideas that stamps the Colonial as a style of its own, more, perhaps than its originality of design.

Much of the stately dignity of the original old world interiors has been eliminated, enrichments have been noticeably simplified or done away with entirely, and the result is that informality and simplicity are the chief characteristics of the Colonial style. This element of informality is first discernible in the floor plan, where there is a decided tendency to the square type of room. This at once makes the furniture appear as one big group and

prohibits, to a great extent, the stiffness and uncordiality often found in the long, narrow type of room. The low ceiling, so noticeable in all Colonial interiors, also adds to this informal effect. Wall panels, often a part of the design, are thus of informal proportions, low wainscots with papered walls above help to make the ceiling appear even lower, and wide window and door openings further emphasize the feeling of informality and cordiality.

As generally interpreted, walls are panelled from floor to ceiling in wood, one low panel of chair rail height being surmounted by a large one, and finished above by a wood cornice. In most cases of this kind, the dado moulding is omitted, with a wide rail or stile separating the two panels. A similar and cheaper effect is often obtained by forming the panel with wood mouldings applied directly to the plaster surface. As in the Georgian, the cornice is apt to be rather heavy in size and detail. The room cornice is often used as the top member of the entablature of columns and pilasters at doors. Windows or mantel breasts, the architrave and frieze sometimes not continuing around the room. This, of course, was again made necessary by the low ceilings, and is especially characteristic of the style. This same low ceiling necessitates an interesting and unusual proportion to the wall panels, quite the oppo-



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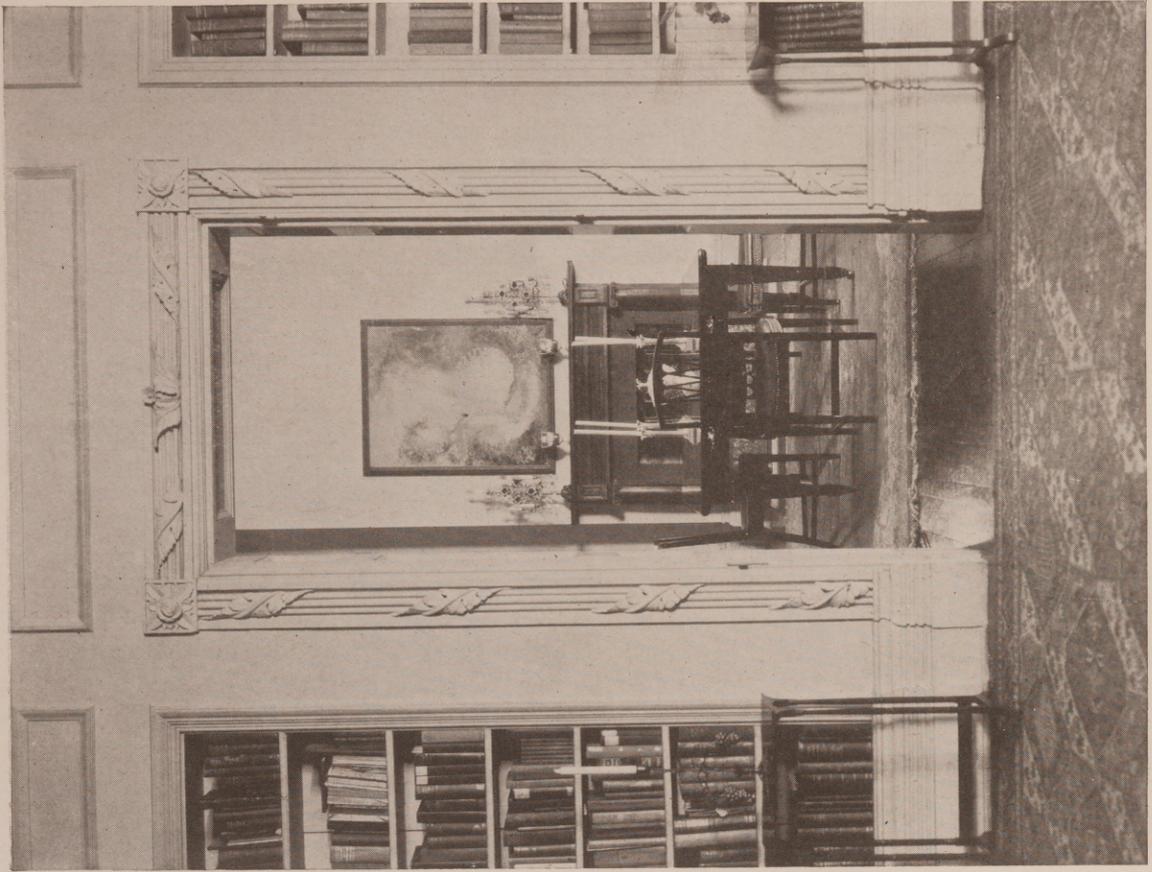
STAIRWAY
HOUSE OF GEO. F. GREENHALGH, PERRYSBURG, OHIO
ALFRED C. HOPKINS, ARCHITECT.



LIVING ROOM
 HOUSE OF DR. E. E. CADY, SOUTHERN PINES, N. C.
 AYMAR EMBURY, II, ARCHITECT.



NURSERY
 HOUSE OF CLEVELAND H. DODGE, ESQ., RIVERDALE, N. Y.
 DWIGHT JAMES BAUM, ARCHITECT



Doorway in House of Mr. Stauffer, New Orleans, La.
ARMSTRONG & KOCH, ARCHITECTS



Detail In Bedroom Showing Simple Colonial Mantel and Effective Use of
Wallpaper.

site to those of the original Georgian rooms, where the high ceiling was sought for, if only brought about by effect in the proportioning of the panels. In the American adaptation, however, no effect is made to conceal the low ceiling, but rather the wall panels are shaped further to emphasize it

The details of the more architectural features of the decorations adhere closely to the Georgian, especially those of the time of the Adam brothers. In the American adaptation of the Adam motives, the details are much heavier, both in line and ornament. In the use of columns and pilasters, the laws and rules of Vignola are completely shattered, both as to proportion and details of mouldings. The circular headed window is very much in evidence, and appears often, flanked on either side by a narrow window the top of which is on the line of the spring of the arch of the circular one. Narrow pilasters separate the windows and form the outside trim of the narrow ones surmounted by an entablature, on which rests the moulding which forms the trim of the circular head. The arch is used rather extensively throughout designs, surmounting columns or pilasters in colonnades or wall decoration. The Greek and Roman orders are frequently used, the Tuscan and Ionic predominating. The wide doors and windows appear exaggerated in their proportions with the low ceilings, and the use of mahogany doors with short, wide panels only further emphasizes this effect. Windows frequently break into the frieze

of the room, which is thus forced to stop abruptly against the trim. Mahogany is used extensively in Colonial design for handrails, treads and cap mouldings, doors, as just mentioned are almost always of panelled mahogany, and its contrasts with the prevailing white woodwork is very striking. Very often papered walls are a decided feature of the decorations. The walls are treated with a low wainscot with paper above, capped by a substantial wood cornice. This type of room, with its simple white woodwork delicately relieved by the soft buffs and greys of the figure wall paper, both contrasted sharply by the bright colors of the chintz hangings, creates an effect of coziness and cheerfulness, yet devoid of any trace of monotony, that is hard to improve on in any style.

The Colonial style is adaptable to almost any type of room. In fact, in the average home it could be used advantageously throughout the entire house. A living room with wood panelled walls, relieved by an ornamental door surround, and a good Colonial mantel; all painted in shades of ivory; well chosen Colonial furniture, with an occasional Queen Anne or Georgian piece of mahogany, and hangings and furniture coverings in good taste, make a room that satisfies the most fastidious. The hall, dining room and bedrooms if carried out in the same simple and dignified manner will be equally as interesting and liveable.



STAIRHALL
HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.
AYMAR EMBURY, II, ARCHITECT

The Small Colonial House of the Early South

THE small houses of the South have not received as ample a recognition as they deserve. The majority of them evince careful study in composition and in the intention of detail, and in some way they are more attractive than the larger and more pretentious homes.

In Virginia and bordering states we find the small house following closely the general plan of the larger and more expensive homes. In many instances it is evident that the carpenter builders took for their copy the famous Westover house on the James River. Thus, we find houses with a two story central motif and on each side one story wings. A predominating characteristic is the small dormer windows breaking into the steep sloping roof of the one story wings, while the central motif has the same sloping roof, with wide overhanging eaves. The entrance detail invariably shows a small portico with columns supporting the overhanging pediment with pilasters on each side of the entrance door. The entrance door is generally very plain and simple in detail. The fenestration is usually good, with window lights of eighteen small panes and the usual green blinds.

In the lower Southern states we find small

houses quite different from those in Virginia and neighboring states. The general plan predominating is of the square box type. It might be said that these houses are mere copies of the larger houses in the section on a small scale. There are very few existing examples done earlier than 1800, and it is not unusual that we should find Greek forms and details the outstanding characteristics. The portico, as usual in the far South, is given more attention than in other sections farther north. One of the most typical examples is here shown in the Render house at LaGrange, Georgia. Steep roofs with wide overhanging eaves and a gable or pediment over the veranda breaking into the roof is quite characteristic. All the Greek orders are used for supporting columns. Typical Greek detail for entrance doorways are found on practically all houses.

There is an interesting variety of the old houses in the lowlands of the South in which the principal floor is elevated several feet from the ground. This fashion produced a great diversity of exterior stairs with admirable specimens of wrought iron work. This is particularly true of the two story houses. The ground floor being used as servants quarters and the second story really the main living quarters of the family.



One of the Best Examples of Small House Architecture of the Early South. This House Was Originally Built to House the First Bank of Macon, Ga., 1825.



Photos. by Tebbis & Knell, Inc.
Wing Residence at Roswell, Georgia, a Typical Example of the Small Farm Houses in the South About 1830.



Photos. by *Tebbs & Knell, Inc.*
The Render House at LaGrange, Georgia, is an excellent example of the Small House after the Greek Revival Style in the South.



The House of Sir John Randolph at Williamsburg, Virginia, is a typical example of the Frame Dwellings, of Two Stories with Side Wings, found Throughout Virginia and Neighboring States.



"Carey House" at Williamsburg, Virginia, is another Excellent Example of the Frame House with Side Wings and a Central Motif of a Story and a Half.

Address of D. Everett Waid

Delivered Before the Fifty-Ninth Convention of The American Institute of Architects.

THIS Nineteen Twenty-six annual convention of The American Institute of Architects will be held amid pleasant circumstances. We are meeting not in our own home, it is true, but not far from our National headquarters—our beloved Octagon, and within the walls of a convention building designed by a past president of our organization.

It is our privilege today to welcome delegates and other members and our guests to a gathering which we hope and believe will be a stimulating association not only in architecture but also all other Fine Arts. We may very properly combine our efforts "to promote the aesthetic, scientific and practical efficiency of the profession," and "to make the profession of ever increasing service to society," by discussing the machinery of our organization, by reviewing differences in our ethics or by imparting to one another facts which we have learned in our practice. But the greatest benefit of our getting together, I anticipate, will grow from the inspiration of good fellowship. If those who have come here from all parts of the wide country place their minds and hearts in contact, there will result strengthening of personal friendship, a sympathy in our professional problems and a stimulating of our loyalty to the Institute which will carry responding vibrations back to the members who cannot actually be present at the convention.

I glory in the high standards of conscience in the architectural profession, whose members often "lean over backwards" in their dignity lest they be misunderstood in a seeming compromise with wrong. On the occasion of celebrating Founder's Day at the Players' Club last New Year's Eve, William Lyon Phelps, in paying tribute to the memory of Edwin Booth, quoted the great actor's definition of a Christian. It was this: "One who rejoices in the superiority of his rival." I like to think that that phrase characterizes the architectural profession. Perhaps I have been most impressed by it in my visits to the Chapters in various parts of the country. Whatever his own ambitions, each member was proud to point out a successful work designed by a brother architect. That spirit of generosity which often involves toleration of different points of view, certainly makes not only for fellowship but for progress in every line of endeavor.

You will permit your chairman at the opening of this annual meeting to refer to the recent progress in architecture. The spirit of "modern art" which is causing concern in the minds of conservative men is a live force, and one which must be recognized. A notable illustration was presented in a circumscribed way in the recent Paris Exposition. Remarkable expressions of this new movement in art are seen in new buildings in various parts of Europe. Many interesting projects might be mentioned if time permitted, and some of them doubtless will receive your attention in the course of the sessions. America's response to this modern impulse shows with a truly American characteristic the fine attributes of ability and courage, and I am gratified to believe is sufficiently sane and conservative to bring achievements surpassing many undeniably clever but not beautiful sensations on the other side of the Atlantic.

The outstanding development of American architecture is commanding high praise from architects abroad. Without more than passing reference to American sculptors and painters at this moment, it may be noted that their ability, too, is recognized abroad. It is reported that a Philadelphia sculptor is designing mannikins for a Paris dressmaker. That is a straw which indicates how the wind is blowing.

But speaking for a moment of quantity and quality in American architecture, figures which I believe reliable show that 32 per cent in number and 66 per cent in value of our

buildings are designed by architects. During the period following the World War what beauty there was in architecture came from the conception of the few, many of whom had passed on. Architects with less ability as creators have brought force rather than beauty into the design of our great buildings. Yet we may believe that we are gradually eliminating that last remaining evidence of ugliness which followed the calamitous destruction of art that marked the period after our Civil War.

Still more in evidence is the vast improvement that has transformed our smaller towns from a condition not reflecting credit to our esthetic state into places of charm and the finest aspect of domestic refinement. The value of good architecture and community planning is more appreciated since the motor car has made all sections of the country conscious of adverse criticism by the casual visitor. The influence of quickened methods of transit on architecture must be admitted.

An interesting evidence at once of public appreciation and lack of it was given in an address by Sir Theodore Morrison of the University of Durham, when he said: "I think we do not need to insist that good architecture pays the shopkeeper; he knows it already and is ready to back his knowledge with money. What he has failed to grasp is that he cannot get full value for his expenditure unless he submits to a general design."

This convention will discuss various phases of community planning. Referring at the moment to the progress of architecture and speaking of quantity particularly, we are told that new building construction during the past year totaled six and one half millions in cost. An architect's conception of that aggregate may be found by looking at two one-million-dollar-apartment buildings in one block on Park Avenue, New York, and then fancy one's self walking through a Park Avenue five times the length of New York, a Park Avenue seventy-five miles long lined both sides from end to end with mammoth apartment buildings all erected within one year. Imagination can hardly picture the extent of six and one-half billions of construction spread out in a less concentrated form.

American cities are growing faster than architects can be trained to design them. Not enough architects are available to plan the new towns and to guide the growth of the young cities. New York is in serious trouble and has problems to solve costing millions which could have been saved, and with better results, if wise foresight and skilled guidance had been available. Our great Capital City was fortunate in the foresight of President George Washington, who selected a great architect to plan it at the beginning. But Washington, D. C., is in danger now should not the government be warned in time to take measures, lacking which the capital will be disfigured and irretrievably harmed.

Such facts lead out thoughts along many lines in which the "profession" can be of ever increasing service to society. If the Institute is to keep itself abreast of the times, it must be prepared to take advantage of various ways of stimulating the appreciation of the public. The radio provides a marvelous method of broadcasting information.

In another line of effort, as an example, an enterprising organization has sent an exhibition of paintings to a city of 35,000 people, and as a result \$20,000 worth of artistic work was sold in one small city. Does not that illustration suggest that our Chapters might accomplish much by means of public exhibitions, by traveling shows throughout the territories of the respective Chapters?

The New York Botanical Society has created a model garden and is conducting garden competitions in the interest

of public information on a subject which is a part of architectural study.

The Institute must feel itself under obligations to the public in the matter of better construction, as well as better design. Building and Loan Associations and other lending agencies should be made to realize keenly not only the value but also the safety of competent architectural service. If the Institute fulfills its duty, manufacturers should not be tempted to offer free architectural plans in order to increase the use of their product.

Here it may be remarked that it is one duty of the Institute to establish the kind of co-operation with manufacturers which will promote the use of materials suitable for a given purpose—not the sale for the sake of sale and profit regardless of results. Not unrelated to this fact is a situation which exists at the present moment and which should place all architects on their guard. A competition has developed as between structural steel on the one hand and reinforced concrete on the other. This competition, which is being promoted by large producing concerns, interested in one project or the other, has reached such a stage that each side is having its engineers increase its allowable fibre stresses, and decrease the calculated loads, until in many buildings the factor of safety is brought alarmingly low. The condition may be regarded as menacing, and every architect should be careful to have his structural work checked over by the most competent men. With floor loads scaled down to the lowest limit stresses on concrete, run up to the maximum limit and on steel to a higher limit than ever before allowable, it behooves our offices to be sure that wind pressure is not neglected and that every eccentric load is provided for.

Many conditions now present bear evidence to the fact that The American Institute of Architects stands high in public esteem. That aspect will continue and grow as long as our membership maintains and upholds its fine loyalty to professional ideals and continues to build up the present esprit de corps. During the year the directors and executive committee have held quarterly meetings in various parts of the country and have visited many Chapters. The Regional Directors have kept in close touch with their respective groups of Chapters and all bear witness to good conditions as a whole. While our net increase in membership has been less than the ratio of increase in the profession, the morale is excellent.

The great work upon which our profession should congratulate itself, and the whole building industry as well, is the closer association between mechanics and contractors. It would, in my estimation, be difficult to exaggerate the significance of the personal contact of craftsmen, builders, manufacturers of building material and architects, all welded in the membership of one organization. Such organizations, usually known as Building Congresses, have accomplished much and hold bright promises for the future. Their operation should be studied by Institute members of the smaller Chapters with a view not to emulate big organizations, but to do in a smaller but equally effective way in all communities a work of equally vital importance for craftsmanship in architecture. Whatever the architect can do for craftsmen affects also what architects can do for themselves. This matter closely touches architectural education. One is reminded of the address of a prominent member of the Royal Institute of British Architects (C. R. Ashbee), in which he said: "The architectural student of the future will spend less time in drawing and more in the crafts and in the humanities that come into the crafts."

One of the subjects which will come before the delegates at this convention is the honor of Fellowship. For several years efforts have been in progress to place the selection of the awards on a more equitable and satisfactory basis. This

has unfortunately resulted in deferring awards highly deserved by many members. It is believed that a workable plan has now been evolved, but the Directors and Jury of Fellows realize that there are embarrassing defects in the procedure which have yet to be overcome. This convention will undoubtedly find disappointment in this year's election.

As to other topics on which there are marked differences of opinion they are, it is believed, not of a serious nature. They are simply signs that the various Chapters are very much alive to the work they have to do.

Severe criticisms occasionally find expression. One enthusiastic but cynical Institute man believes that "few members still have professional ideals," and he characterizes the present Directors as the Board most successful "in seeing its duty and dodging it." On the whole, your Directors have received strong encouragement in carrying on their work not always easy. Our devoted Secretary, Edwin Brown, is broken in health from overwork. He hoped, and we also, that he might be able to attend this convention. We regret that he cannot be here, but we are glad to be assured that he is steadily gaining and is looking forward to restoration of health. Our talented Second Vice-President, Steele, kindly consented to take up the work of Acting Secretary, but personal matters compelled him also to discontinue service. Then it devolved upon Director C. C. Zantinger generously to step into the breach.

At this time we are reminded of Donn Barber, who was Chairman of the Committee of the last convention. He was a loyal, forceful, outstanding figure in Institute affairs for many years. As we mourn his untimely demise it is with peculiar pleasure we record the fact that his widow has generously given to the Institute his entire architectural library, which we have placed in storage here in Washington, awaiting the erection of our new building. Mrs. Goodhue has offered to present us with original drawings made by the lamented Bertram G. Goodhue. We mourn also another member of the Institute, of national prominence, Arnold W. Brunner. Mrs. Brunner has notified us of her intention, two years hence, of placing in our possession the valuable collection in her husband's library. Also, at the same time, Richard W. Hunt informed your President, by the consent of himself and his brother, the late Joseph Hunt, that provision made in the will of their mother bequeaths to the Institute the library of her distinguished husband and their father, Richard Morris Hunt, who was president of the Institute from 1888-1891. This is one of the finest architectural libraries in the country.

In connection with these acquisitions to the library of the Institute, it is a pleasure to record a gift from the Mexican Government. Twelve volumes, including a collection of official photographs of ancient Mexican buildings, were intended to reach us at the fifty-eighth convention. The ceremony of presentation occurred just after the convention in the Avery Library at Columbia University, when your President and others representing the Institute received the gift from a group of Mexican diplomats and architects. These twelve volumes are in the custody of the Avery Library as a loan from the Institute for the use of students and visiting architects.

Among the joys and sorrows of holding office in the Institute are to be found many invitations to conferences and dinners from organizations and individuals outside the Chapters. Often these invitations require caution; Many are opportunities for service. Altogether they are so flattering that while the temporary figurehead is overcome with humility, he is exceedingly proud of The American Institute of Architects. One of these invitations came last summer when a banquet and highly formal meeting occurred in London. The President of The Royal Institute of British Architects and his fellow officers sat on a dias with all the

dignity of a supreme court. The handsome President, resplendent in his golden chains and badge of office, invited the plain American President to take part in the ceremony which awarded the gold medal to Sir Charles Gilbert Scott. That we gratefully mention as a courtesy to the American Institute from our British brother architects.

The Institute is now contributing to architectural exhibitions in foreign countries. It is interested in the efforts of architects abroad who are sending their students to America. It is concerned with the American school in Rome; it is watching the excavations in Athens just beginning and probably the greatest archeological explorations ever undertaken. It knows of the dedication of the Gennadius Library overlooking even the high Acropolis at Athens and dedicated

during the past few days in the presence of its architects and other prominent Americans.

When, through its officers and committees, the Institute reaches out to the architectural societies of France, of Great Britain, of Canada, and other countries it receives instant and cordial response. Our international relations should give us added inspiration in this our present home gathering. But before all other affiliations, we must have respect and confidence and affection in our own membership and in our individual selves. May the fifty-ninth convention prove a fellowship which will ever increase the enthusiasm of our members at home and our members here present, and more than ever deepen loyal devotion to The American Institute of Architects.



WHERE THE CONVENTION WAS HELD
 BUILDING OF THE CHAMBER OF COMMERCE OF THE UNITED STATES, WASHINGTON, D. C.
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HOWARD VAN DOREN SHAW

UPON the fifty-seventh anniversary of his natal day, Howard Shaw started on his long journey into the Beyond. He was still young—young in years and in heart; but years and heart were ripe in experience and achievement. He was in his prime, and his joy in life and his enthusiasm had not paled. Why should they pale in one who was gifted as was he, and to whom the door of opportunity was ever opening. Such opportunities as came to him, however, do not come to one who has not met halfway those which preceded; and Howard Shaw met more than halfway the duties, the responsibilities, and the opportunities which came to him.

Howard Shaw was born with a sense of values and of the fitness of things which seldom lapsed and which grew in fullness with the years. He had a strong sense of his obligation to society, and he realized that from him to whom much has been given, much will be expected. Much was given to Shaw not only of the material but of the spiritual, and in both fields he gave freely to his less fully endowed fellows.

He looked for good and beauty in lives as in objects; and he found beauty in life, in nature, and in the works of man. He was blessed with a fine sense of humor which helped him over many a difficult pass. For one born to, and educated in, the conventions he possessed and exercised a highly individualistic mind and mode of expression, and his work was highly characteristic. Even in his more important work he manifested his playful spirit, and in this work the evidences of his fine humor are not wanting.

Howard Shaw created many beautiful home surroundings; and his residences and gardens proclaim his joy in life, and in art as it touched the beauty of life. He had a lovely home, both in its spiritual and material aspects; a talented wife with whom he enjoyed a rare companionship, and three lovely daughters to whom he was intensely devoted. These intimate facts of his life must be noted, for they colored his work, and other and outside lives were the better conditioned because of his own happiness.

He was generous in nature and deed, and friendship irradiated from his personality. One cannot speak of Howard Shaw's works without speaking of the man; and one cannot speak of the man without considering his works, for the man is in and of them.

That vortex of human energy known as Howard Shaw has been dissipated; but the impulse throbs in ever-widening circles. Those who have felt the thrill of the throb will not forget but must, perforce, relay the message into other lives. The

work still stands radiating the spirit of the man. They are happy who felt the emanation from the person and still can feel it in the work.

It was fitting that The American Institute of Architects, whose highest standards he upheld so persistently and manfully, should recognize Howard Shaw's merits and should have conferred upon him, as it did at the convention which was just about to close its sessions at the time of his death, the gold medal of the Institute, the highest award in its power to bestow.

THE passing of Howard Van Doren Shaw is a distinct loss to the profession of Architecture in the United States. His great achievement in his Art, his fine personality, and the high respect in which he was held, are fittingly set forth by Irving K. Pond, F. A. I. A. on this page. It is pathetic that Howard Shaw could not have lived to receive the Institute Gold Medal for Architecture, an honor he appreciatively acknowledged but a few hours before his death.

HOWARD VAN DOREN SHAW, born in Chicago Ill., May 7, 1869, was the son of Theodore A. Shaw and Sarah (Van Doren) Shaw. He received his B.A. degree from Yale University in 1890 and from the Massachusetts Institute of Technology in 1893. He married Frances Wells of Chicago in 1893, and started to practice his profession in Chicago in the same year. He was a Fellow of The American Institute of Architects, a member of the executive committee of the Art Institute of Chicago, chairman of the Illinois State Art Commission.

In announcing to the convention the death of Howard Shaw, President Waid said: "Another of our mighty men has fallen. It is a satisfaction that we told him how much we appreciated the service which he had given to our profession and to architecture. I am sure that you will wish to award the medal which has been made ready, and that it may be presented, as we have had to do in one other instance, after the death of the man so honored."

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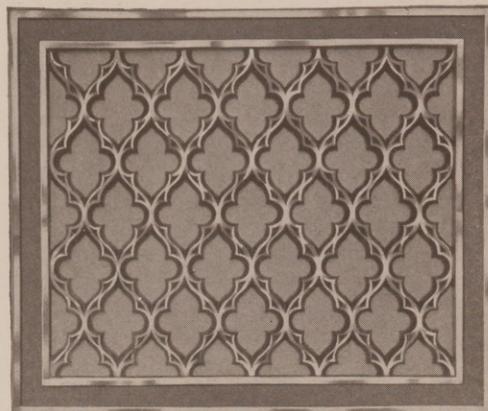
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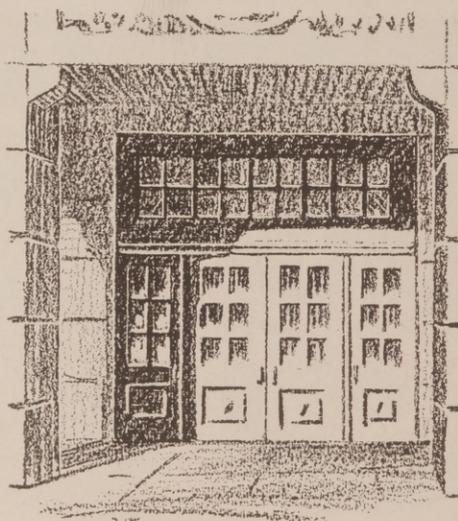
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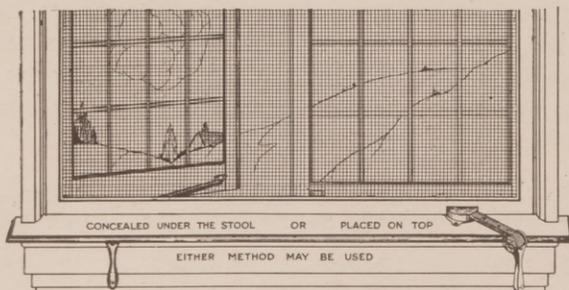
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