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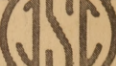
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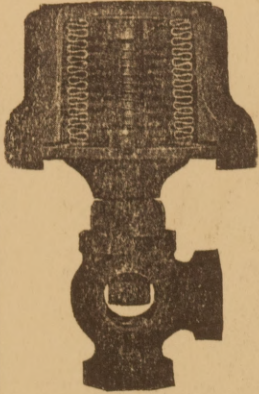
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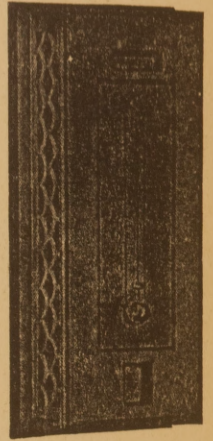
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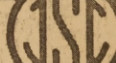


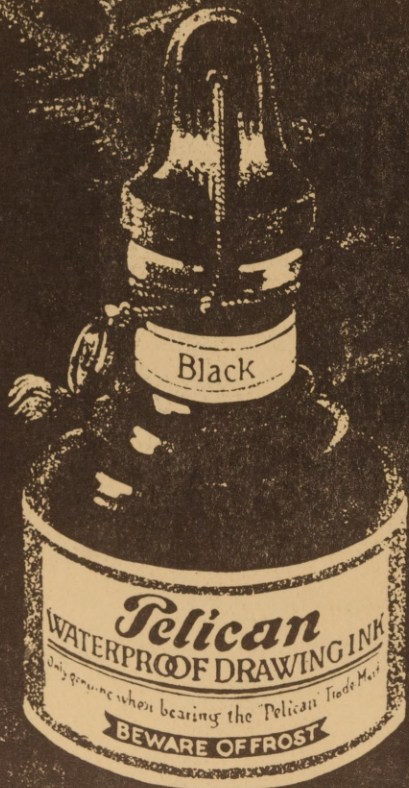
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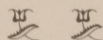
AN OLD CASTLE IN FRANCE

PENCIL SKETCH, BY ROGER MCCARL

*Southern Architect
and Building News
May, 1928*

SOUTHERN ARCHITECT *and* BUILDING NEWS

MAY, 1928



VOLUME 54

NUMBER 5

The St. Louis Memorial Plaza Development

The Plaza Commission, Inc., Architects

BY LOUIS LABEAUME, A. I. A.

TO plausibly predict the ultimate future growth of American cities or of the buildings that will be required to house the governmental machinery of any one of our larger municipalities requires a considerable degree of foresight. Many of our pioneer city builders were unfortunately short on foresight in laying out their thoroughfares and long on getting something started that would at least resemble a city regardless of the shape into which their orphan might finally develop. We can hardly blame them, however, for we are sure that not a single one of those sturdy citizens had the slightest idea that some day their community centers would develop into the busy, bustling and thriving cities that spot the American landscape today.

In many of our more progressive cities we find ugliness giving way to beauty in civic buildings, congestion being simplified by well defined boulevards and plazas. This is but a natural outcome of a city's civic pride and concerted effort on the part of its cultured citizenship. For after all there is something in man's soul that dictates order, restraint and beauty. As C. Howard Walker once remarked, "Life is made up of sensations, in which satisfaction is often an acquired, if not a natural, taste. Both vices and virtues are stimulated by these sensations. Squalor, disorder, evident conflict and sensational monstrosity induce the one; serenity, cleanliness, order and restraint and beauty, the other. Of the child or man who has lived in the midst of mediocrity, it is unfair to expect any other quality. It is therefore of fundamental importance to provide environment to create a taste for fine achievement. This is true in all the efforts of man's mind, whether religious, ethical, philosophical, artistic,

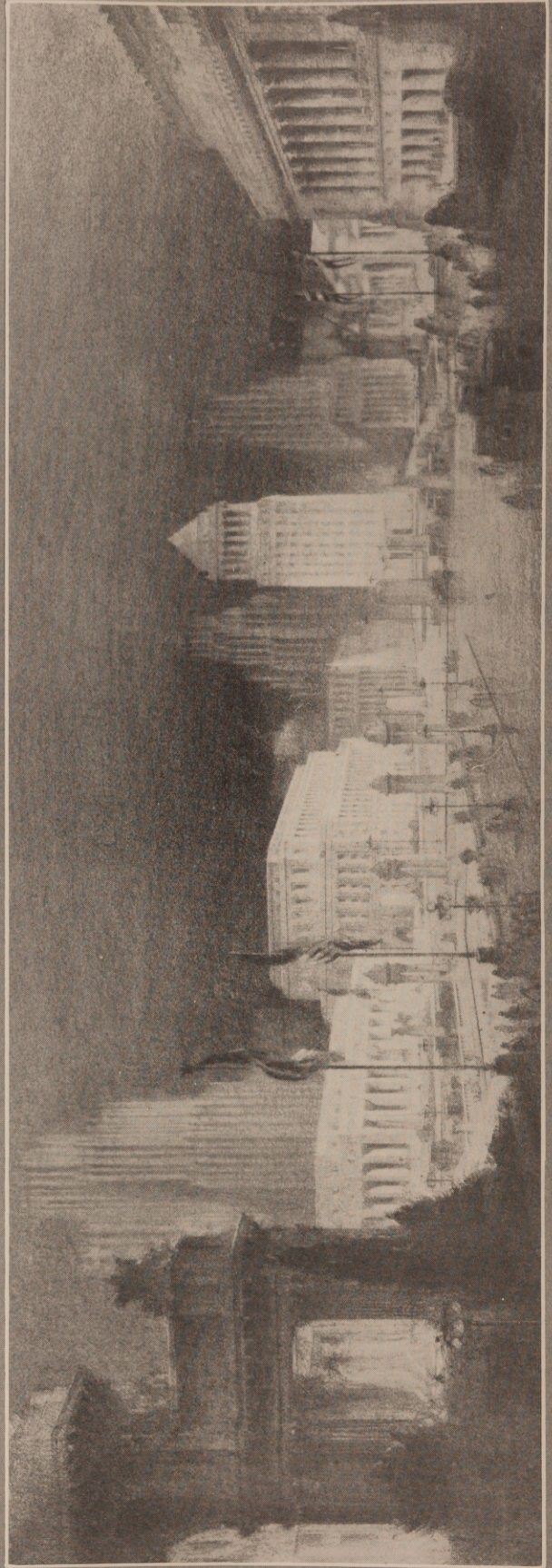
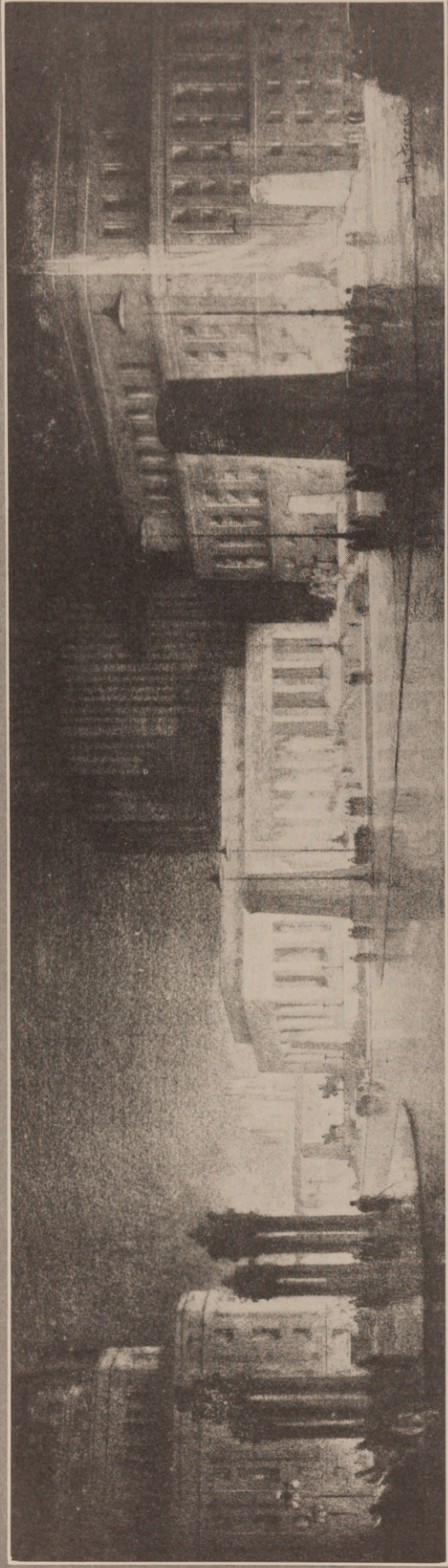
scientific, commercial or industrial. It is axiomatic and requires no argument."

That the citizens of St. Louis have seen fit to develop a Memorial Plaza, the significance of which can be somewhat understood by the drawings of Hugh Ferriss and the descriptive text here included, it is felt by those most closely associated with this work that a distinct note of civic beauty and propriety is to be found in this undertaking.

In 1923 the citizens of St. Louis voted a bond issue of \$87,000,000.00 for civic improvements. In this bond issue the sum of \$15,000,000.00 was set aside for the creation of a Memorial Plaza, and the erection of certain public buildings. This sum was divided as follows: \$4,000,000.00 for the erection of a Civil Court House Building on a site already belonging to the City; \$5,000,000.00 for the erection of a new Municipal Auditorium on a site to be acquired; \$6,000,000.00 for the acquisition of land to be embraced in the Plaza, and including the site for the Auditorium.

This sum of \$6,000,000.00 was assumed to be sufficient to leave a balance large enough to erect a Memorial Building which would provide meeting rooms for Legion Posts, and other groups of Veterans, as well as a museum for the display of relics, trophies and records.

The task of designing the above-mentioned buildings, as well as their entire entourage was given over to a Commission comprised of eight firms of Architects and two firms of Structural Engineers. This Commission was created in the Spring of 1915 and includes: Geo. D. Barnett, Inc., T. P. Barnett Co., Preston J. Bradshaw, Brussel & Viterbo, Helfensteller, Hirsch & Watson, William B. Ittner,



Hugh Ferriss, Delineator

Top. The St. Louis Memorial Plaza at 15th and Market Streets looking Northeast .
Bottom. The Plaza along 15th Street looking East towards Civil Court House.

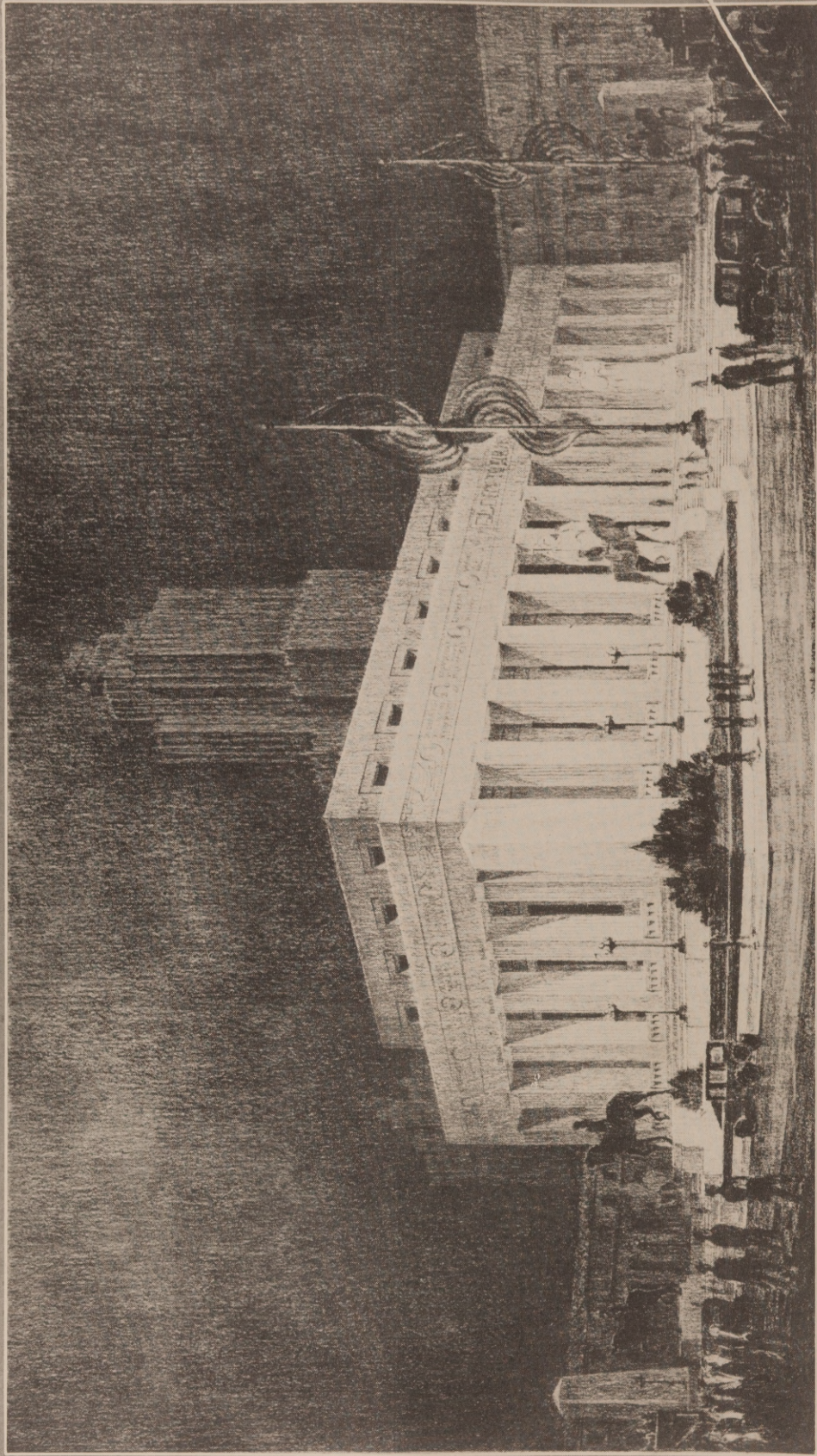
The Plaza Commission, Inc., Architects



Hugh Ferris, Delineator

This view of the St. Louis Memorial Plaza is looking from the Eastern end of the terrace surrounding the Memorial Building, across the West end of the paved central portion of the Memorial Plaza to the main façade of the Auditorium.

The Plaza Commission, Inc., Architects



W. J. Kunz, Delineator

Proposed Memorial Building along the St. Louis Memorial Plaza

The Plaza Commission, Inc., Architects

Klipstein & Rathmann, LaBeaume & Klein, Mauran, Russell & Crowell, Frederick C. Taxis. Members Ex-officio: E. R. Kinsey, President Board of Public Service; Harland Bartholomew, Eng. City Plan Commission.

The area to be utilized for Plaza purposes included nine city blocks exclusive of two already occupied by existing Municipal buildings which had to be incorporated in the general scheme. In regard to the site for the new structure, the Commission found itself obliged to follow the ordinance and place the Civil Courts Building on property already owned by the City at the east end of the main Plaza; likewise the site for the Auditorium was fixed. These sites disposed of two complete city blocks.

The Plaza will thus be bound on its south line by three Municipal buildings extending from Twelfth Street to Fifteenth Street. Between Twelfth Street and Thirteenth Street the old City Hall now stands; between Thirteenth Street and Fourteenth Street the old Municipal Courts Building now stands, and between Fourteenth Street and Fifteenth Street the new Municipal Auditorium will be built. On the corresponding north side of the Plaza sites have been allotted to two future municipal or federal buildings at the east and west ends, and in the center directly opposite the Municipal Courts Building, it is proposed to erect a new Memorial Building, thus completing the north line of the main Plaza.

The Civil Courts Building will afford a closure on the central axis of the Plaza at its east end, and as a corresponding closure at the west end, an architectural termination in the form of a Chateau d'eau or fountain head has been proposed. For it has seemed to the Commission that in the absence

of extensive planting, for which local conditions are unfavorable, the use of water in this great area will add life and variety to the composition. Therefore, the fountain head at the west end of the Plaza has been designed to pour its waters into a basin lying midway between the Auditorium on the south and the corresponding future municipal building on the north. Disappearing under Fourteenth Street, this water will reappear in a great jet, marking the central axis of the Plaza both north and south and east and west, directly north of the present Municipal Courts Building and south of the proposed Memorial Building. A quiet basin is designed for the area north of the present City Hall and south of the other proposed future municipal building. This treatment is well illustrated in the drawings here published.

The remaining city block to which the bond issue had reference lies north of the proposed Memorial Building and reaches to Olive Street on which the present Public Library now faces. There will thus be created a smaller or subsidiary Plaza or park lying between the Public Library and the Memorial Building, and leading directly into the main Plaza through the Memorial.

Work on the Civil Courts Building is well under way, and this structure is expected to be ready for occupancy early in 1929. Plans for the Municipal Auditorium are practically completed, and contracts for its construction will probably be let early this summer. Plans for the Memorial and for the general treatment of the Plaza are as yet incomplete, but sufficient funds are expected to be forthcoming to carry the entire project to conclusion along the lines contemplated.



MUNICIPAL AUDITORIUM, ST. LOUIS, MO.

THE PLAZA COMMISSION, INC., ARCHITECTS



The Plaza Commission, Inc., Architects

The New Civil Court House, St. Louis, Mo.

☞ The Masonic Temple, New Orleans, La. ☞

SAM STONE, JR., & Co., *Architects*

THERE is perhaps no class of semi-public buildings in this country of more interest than those which house our various fraternal groups. And, it's not strange that in this age of the 18th amendment, keen business competition, the ever growing congestion of our cities and the turmoil in which the average business man spends his days, that the Loyal Order of this or that lodge or fraternity should be the most popular retreat for the male of the species.

As genial Harvey Wiley Corbett once remarked, "By a not too far fetched analogy, fraternal buildings might be called the 'architecture of escape,' in that they offer a certain refuge from business cares, from family ties worn a bit thin from constant use; in short, from every kind of responsibility. The lodge is the one place where 'the wife' cannot go, unless she is jolly well invited on a special day."

Any architect who has had an opportunity of designing such a structure will most likely tell you that of all the buildings he had designed, that one for the Elks in Centerville or the Masonic Temple at Brownsville or some other fraternal building was really the most fascinating. There is a certain interest created from the very outset due to the nature of the requirements of such a building. The requirements of moderate to large sized structures of this character include to a greater or lesser extent those of a club, hotel and theatre; and in the case of the Masonic Temple in New Orleans, an office building, included.

The difficulty of floor plan arrangement with, as usually required, an imposing and distinguished exterior design, of necessity requires a rea-

sonably thorough knowledge of the functional purposes for which the building is erected. And, the nature of the problems to be solved makes it quite necessary that an unusual amount of time be devoted to study of the historical background of the fraternity from which the commission comes and to establish clearly in mind the functional purpose of each room before a single line is drawn towards the development of a definite plan. You will undoubtedly have to deal with a more or less large building committee and, every architect knows full well just what that means, therefore it is most necessary that a definite understanding be arrived at as to the external treatment to be used—that is, what style is desired. Will the predominating character of your design be Gothic, Classical or as usual in the case of a building for the Mystic Shrine—a derivation of the Saracenic style? All of these things should be firmly implanted in the mind before even the first preliminary sketch is made. If proper thought is given to the subject before actual work begins then you will find the development of the plan an interesting problem and the exterior clothing of the skel-

eton plan will become a matter of choosing details in keeping with the general character of the internal treatment.

There has been erected many noble and beautiful buildings for fraternal organizations in this country, edifices purely monumental in character, which of course is most desirable as it allows the architect an opportunity of getting away from the usual academic type of structure. However, a building such as the Masonic Temple in New Orleans has proven to be most logical in its service to the organization at the same time furnishing a



MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.

SAM STONE, JR., & CO., ARCHITECTS

practical source of revenue to its membership.

The Masonic Temple at New Orleans is located at the corner of St. Charles and Perdido Streets, and is one hundred feet wide on St. Charles Street by a depth of one hundred seventy feet on Perdido Street.

The front half of the building is eighteen stories in height and, with the exception of the Thirteenth Floor, is occupied as offices. The rear half of the building and the whole of the Thirteenth Floor on which is located the Grand Lodge, Auditorium, Library, Reception Room, and Offices of the Grand Secretary, is occupied by Lodge Rooms, there being six Blue Lodge rooms, a Chapter room, one Commandery room, and an Eastern Star Chapter Room, and one Banquet Room. The Basement contains the heating and ventilating apparatus, a swimming pool, and banquet room.

Each Lodge Room occupies the height of two stories of the front, or office portion, of the building.

There are at present meeting in this building forty Blue Lodges, five Royal Arch Chapters, three Commanderies, and eleven Eastern Star Chapters.

The design of the Lodge rooms varies in order to exemplify the five orders of Architecture, and besides there are two rooms in the Egyptian style.

The entire exterior of the building is faced with Indiana limestone.

There is a large amount of marble used in the interior of the building. The first floor elevator lobby has a high wainscot of black and gold marble, and a floor of Pink Kosota Marble with borders of York Vein. The office building corridors in each floor have wainscots of Napoleon Gray marble with York Fossil cap and base and borders for the terrazzo floors.

The ceiling of the Elevator Lobby and loggia on the first floor are of Guastavino tile.

Very little ornamentation is used in the exterior design, carved ornamentations being confined principally to the window spandrels. The detail is Gothic in character.

The total cost of the building, including decorations, furniture, and organs, was \$2,150,000.00, which works out approximately 60c per cu. ft.



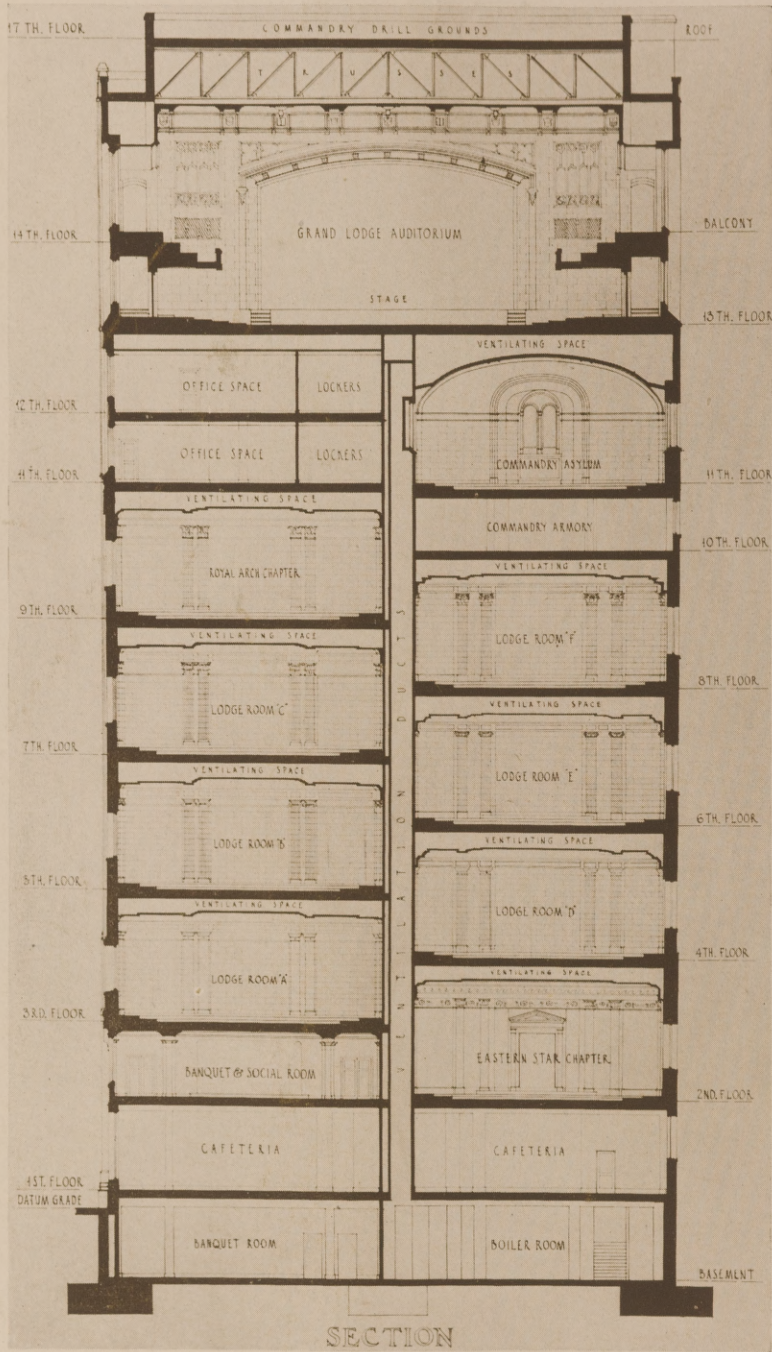
ELEVATOR LOBBY

THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.

SAM STONE, JR., & CO., ARCHITECTS



THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.
SAM STONE, JR., & CO., ARCHITECTS



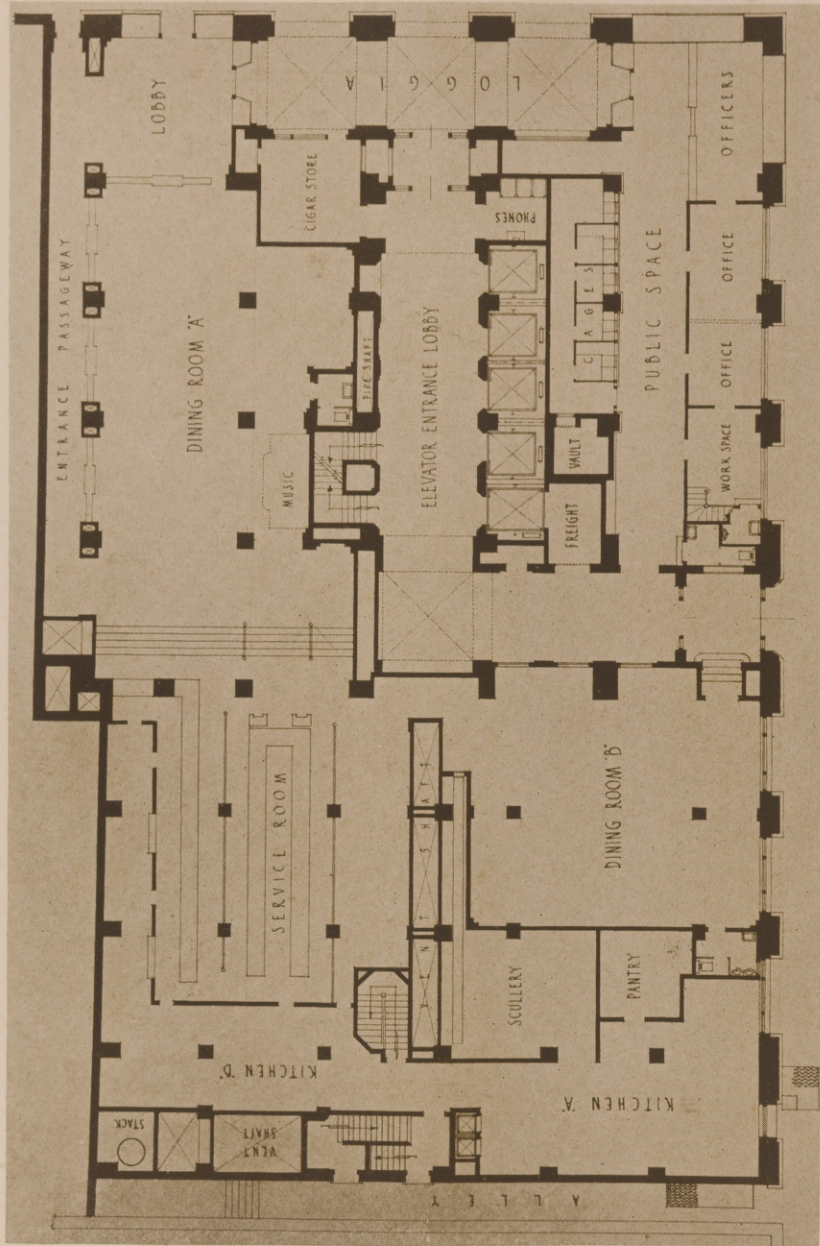
SECTION OF FLOOR PLAN
 THE MASONIC TEMPLE, NEW ORLEANS, LA.
 SAM STONE, JR., & CO., ARCHITECTS



ENTRANCE DETAIL

THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.

SAM STONE, JR., & CO., ARCHITECTS



FIRST FLOOR PLAN

THE MASONIC TEMPLE, NEW ORLEANS, LA.

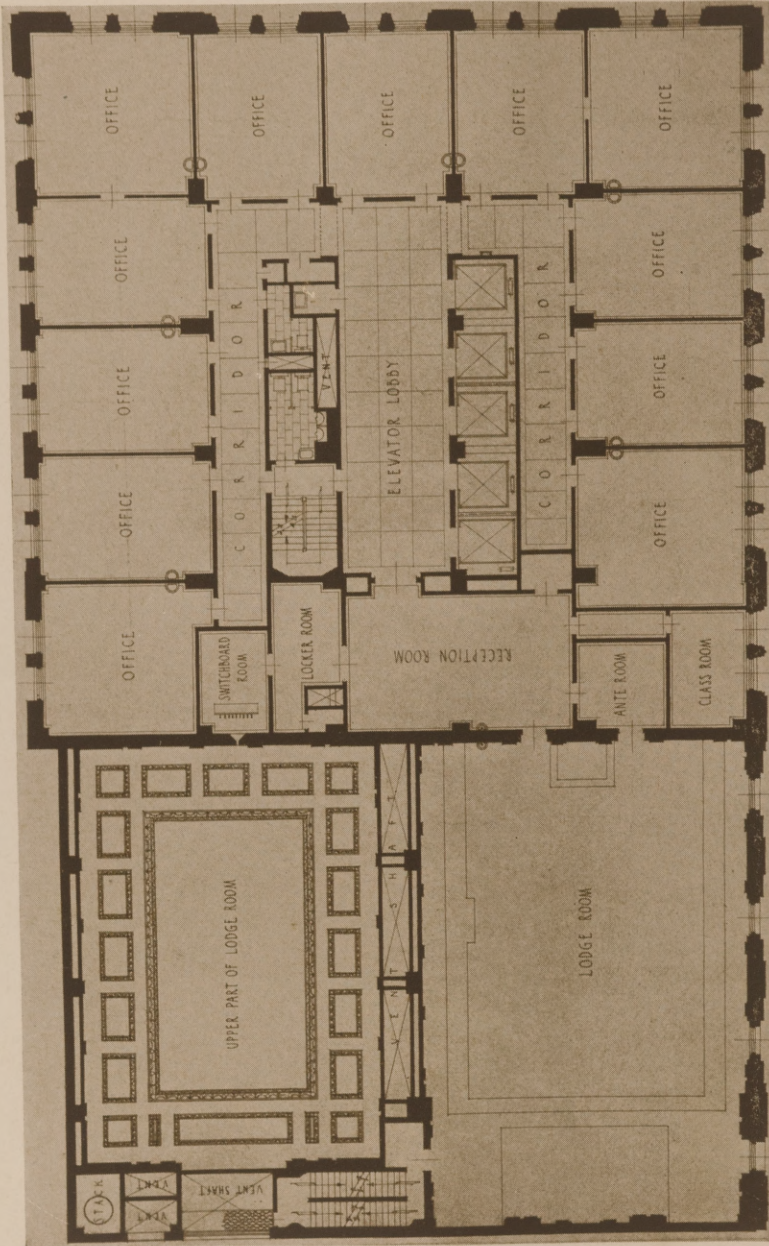
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LOGGIA

THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.

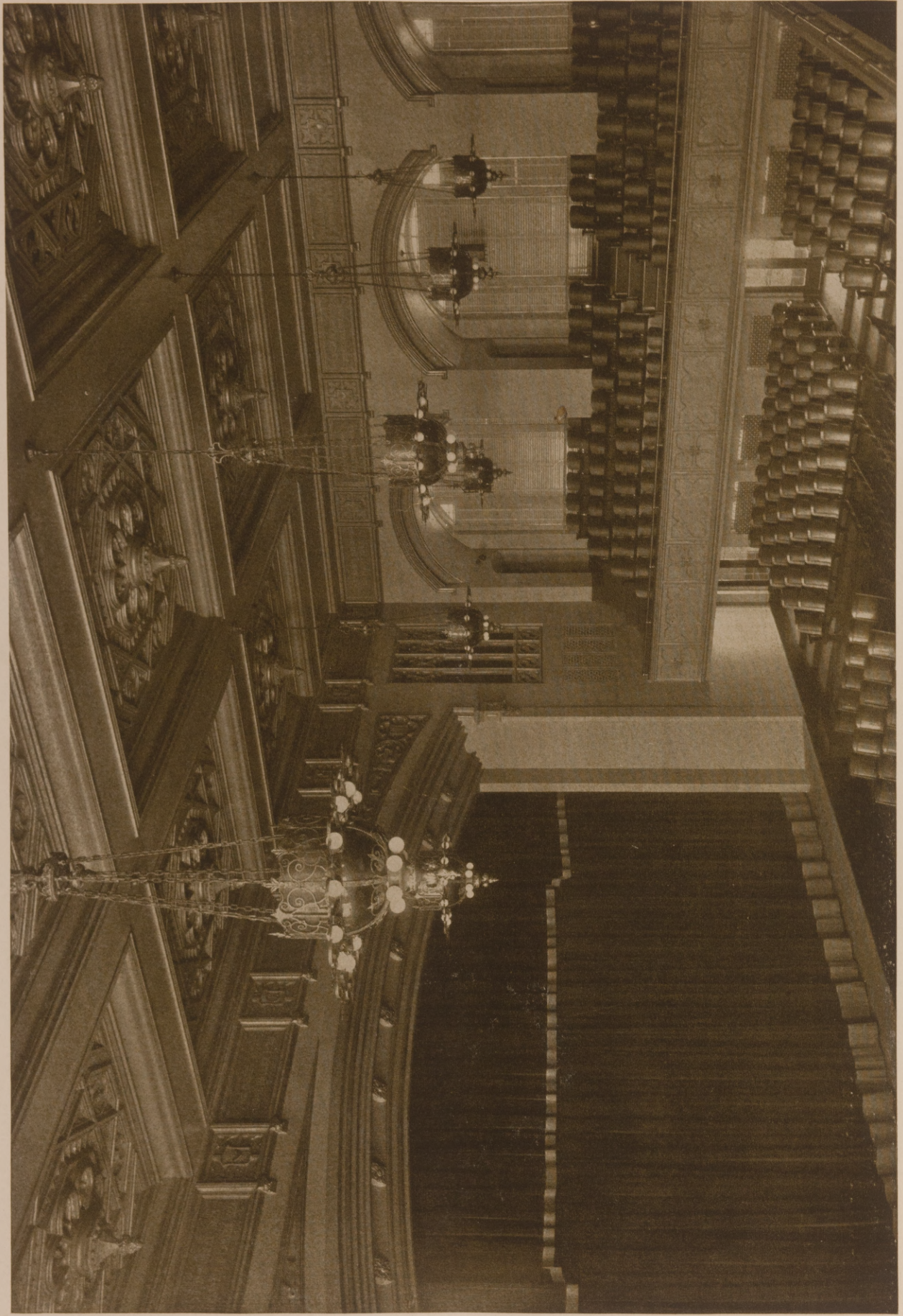
SAM STONE, JR., & CO., ARCHITECTS



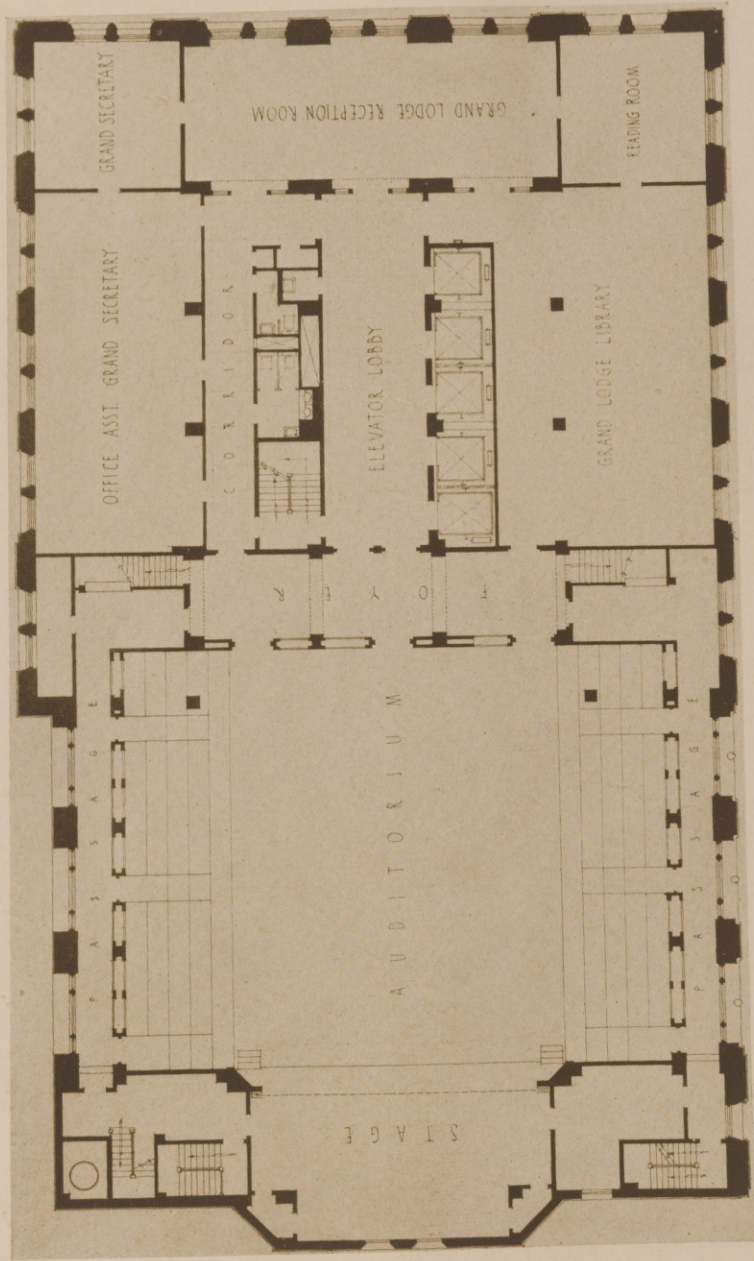
TYPICAL FLOOR PLAN

THE MASONIC TEMPLE, NEW ORLEANS, LA.

SAM STONE, JR., & CO., ARCHITECTS



AUDITORIUM
THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA,
SAM STONE, JR., & CO., ARCHITECTS



THIRTEENTH FLOOR PLAN

THE MASONIC TEMPLE, NEW ORLEANS, LA.
 SAM STONE, JR., & CO., ARCHITECTS



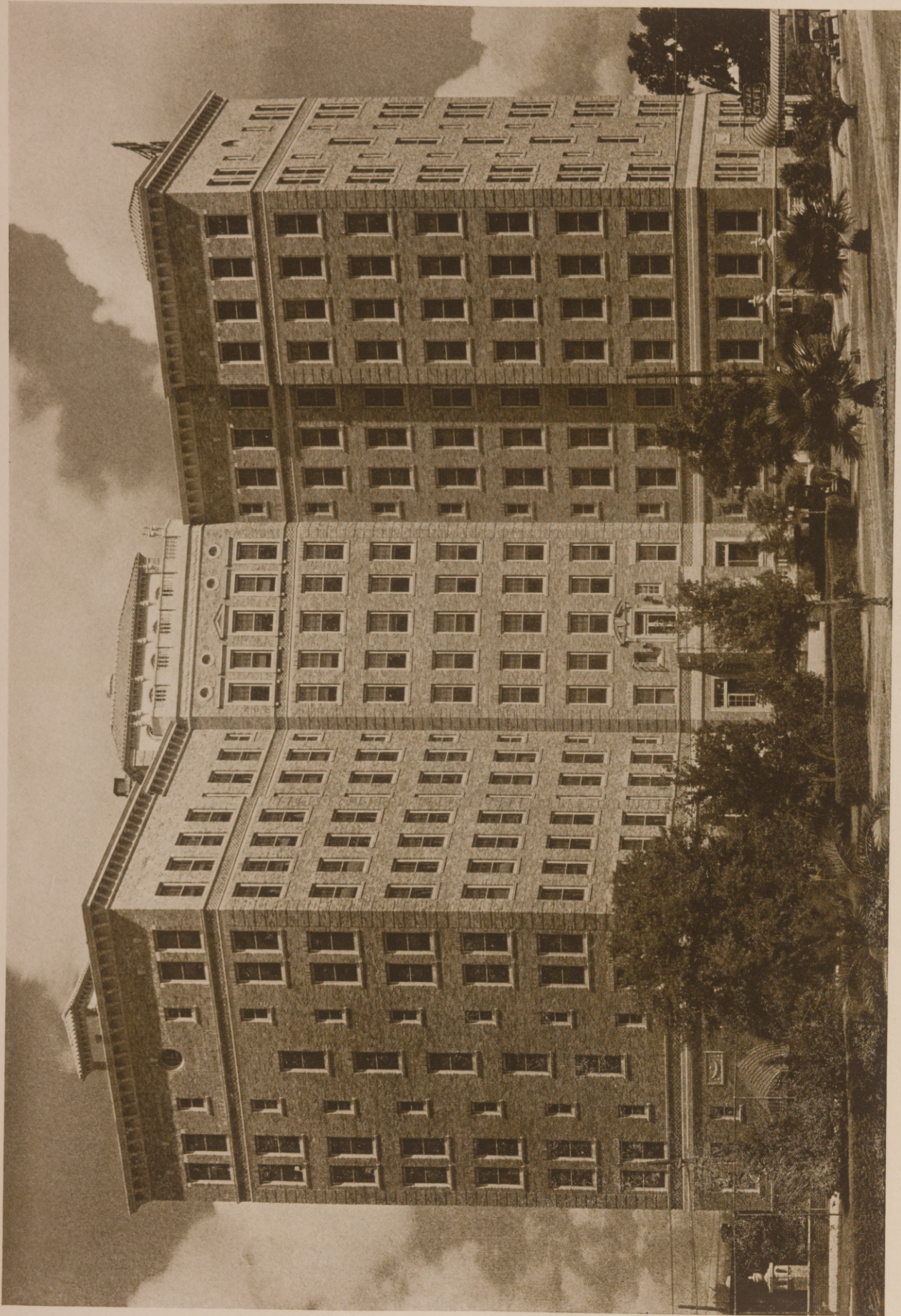
EASTERN STAR CHAPTER ROOM



BLUE LODGE CHAPTER ROOM

THE MASONIC TEMPLE BUILDING, NEW ORLEANS, LA.

SAM STONE, JR., & CO., ARCHITECTS



THE PLAZA HOTEL, HOUSTON, TEXAS

JOSEPH FINGER, ARCHITECT

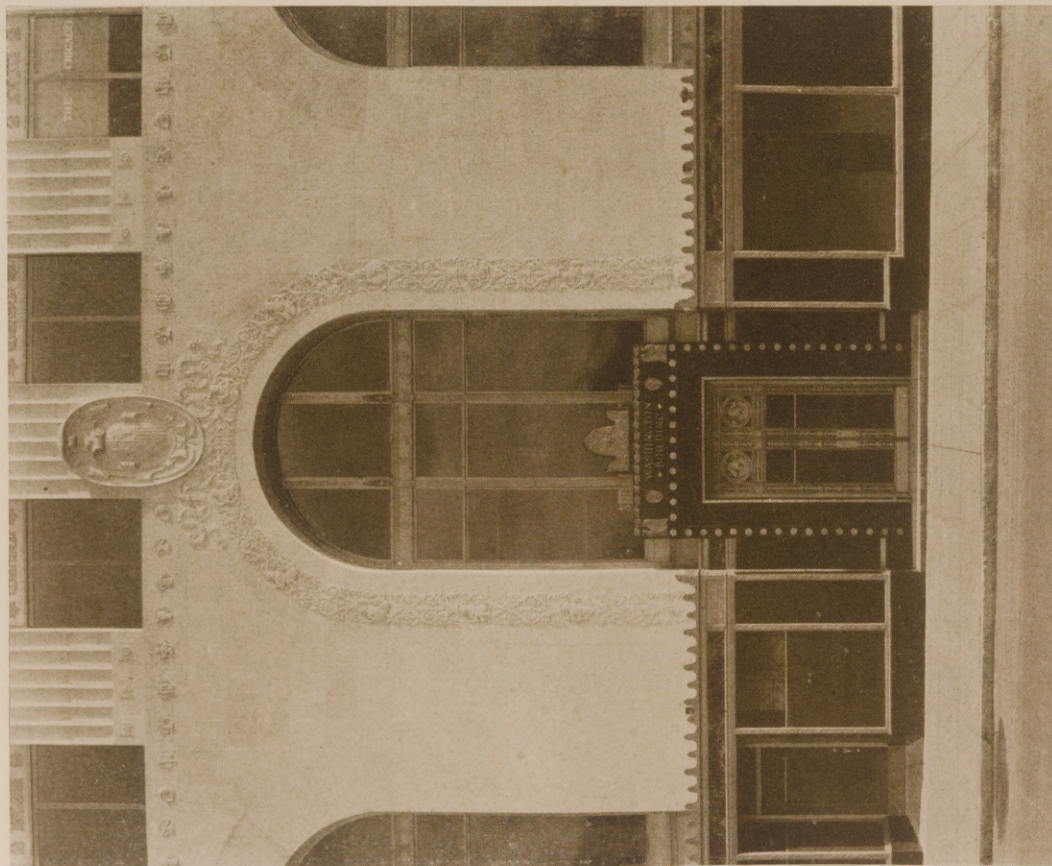


THE MEDICAL ARTS BUILDING, HOUSTON, TEXAS

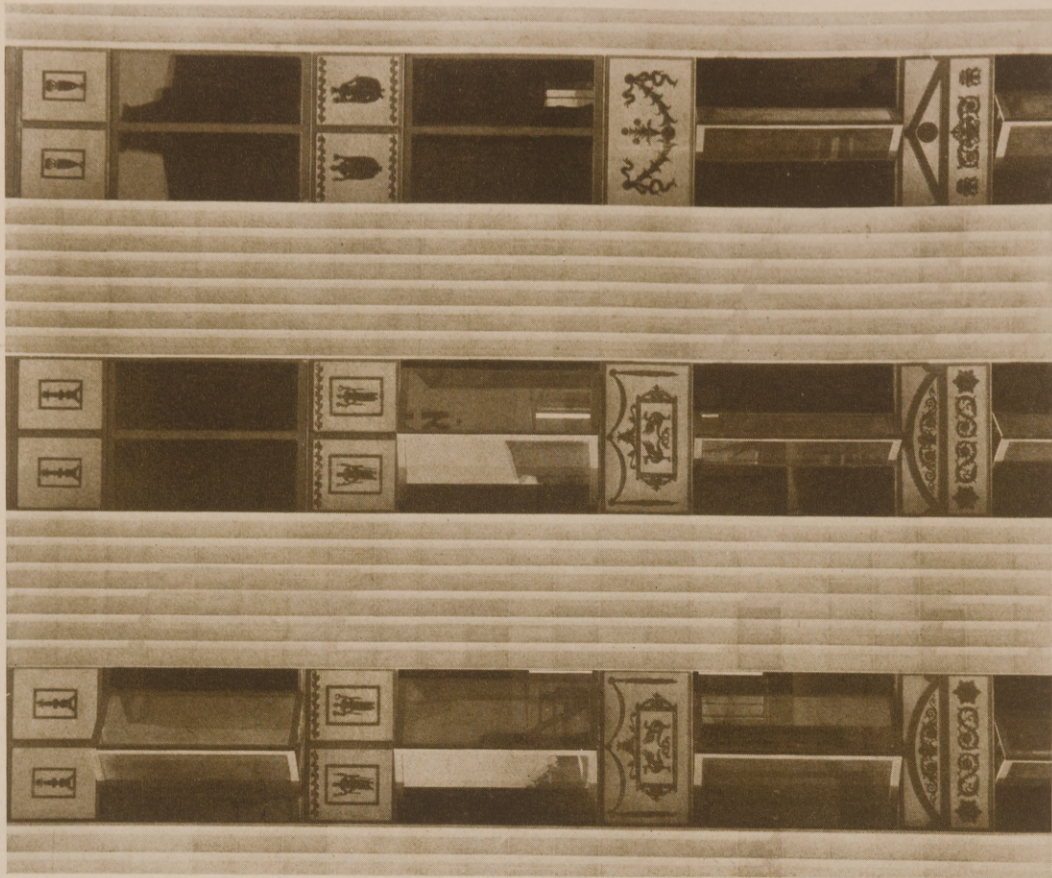
WYATT C. HEDRICK, ARCHITECT



WASHINGTON BUILDING, WASHINGTON, D. C.
COOLIDGE, SHEPLEY, BULFINCH & ABBOT, ARCHITECTS



ENTRANCE DETAIL



WALL DETAIL

THE WASHINGTON BUILDING, WASHINGTON, D. C.
COOLIDGE, SHEPLEY, BULFINCH & ABBOT, ARCHITECTS

SOUTHERN ARCHITECTS IGNORED—

WHY?

AGAIN, we are to have a World's Fair in Chicago. A magnificent city with an artistic and architectural tradition that shall be hard to surpass or even approach. With the spirit of Uncle Dan Burnham, as many have loved to call him, of William A. Holabird, and the other gentlemen of that illustrious school of architects still alive and so well preserved in the beautiful Boulevards, Drives, Parks and Civic Buildings of the city, we can look forward with some assurance that the city of Chicago will again, as she did in 1893, make our American civilization much richer in artistic and cultural thought.

The membership of the architectural commission indicates clearly, however, that no attempt will be made to repeat the use of the classical forms employed in the World's Fair of 1893, for the architects named, with one or two exceptions, have found little of their inspiration in Greece and Rome. They will work in an entirely different style, which is yet to be determined. It is to be hoped that this commission of architects will take their problems as seriously as did Stanford White, Charles F. McKim, Burnham, Holabird and the others that contributed so graciously and splendidly some thirty-five years ago.

The commission chosen includes three Chicagoans—Bennett, Hubert Burnham and Holabird—and five distinguished architects of other cities. Arthur Brown, Jr. of San Francisco, is the designer of the Horticultural building at the Pan-Pacific Exposition. Raymond Hood who, in association with John Mead Howells, won the Chicago Tribune Competition and designed the American Radiator building in New York. Harvey Wiley Corbett is best known for his Bush Terminal building in London and other outstanding buildings in New York and in Europe. Paul Cret of Philadelphia designed the Pan-American Union building in Washington and Ralph T. Walker of Voorhees, Gmelin & Walker, recently won the medal of the Architectural League of New York for his design of the New York Telephone building.

While this commission is quite representative of the Architectural brains of America it is to be regretted that the selection of this body was not extended southward to include some southern architect. Since the far West, the Middle West and the

East have been given an opportunity of contributing to this great undertaking we see no justifiable reason why the South should not be given an equal opportunity. Is it still too late for the World's Fair Committee to answer this question by the naming of a southern man on this architectural commission?

The ability to design does not always express itself in towering skyscrapers, in great monumental buildings, nor is it essential that an architect ever do such architectural compositions in order to design beautifully and appropriately. It is knowing well the principles, being able to apply them consistently, and being imbued with the proper inspiration that produces great architectural design regardless of the little or bigness of the building.

In the South our architects have not given America a Woolworth building, a Boston Public Library, a Shelton Hotel or a Lincoln Memorial or a Yale Quadrangle, and yet we have no hesitancy in saying that there are not a few architects in the South that if given the same problems could not have done equally as well. There are numbers of men practising in the South today who can remember full well their associations with the offices of McKim, Mead & White, Bertram Goodhue, Delano & Aldrich, Holabird & Roche, York & Sawyer, and many another office of equal prominence in American Architecture. And, the time they spent in Europe studying the great masterpieces of the Renaissance has not been wasted. A background of thorough architectural training is theirs and the production of bigger things is only held in leash because of an insufficient opportunity.

The architects of the South will watch with interest the work of the architectural commission of the Chicago World's Fair for 1933.



A PRESSING NEED

AS these lines are being written there are no doubt a number of architects throughout the South who are counting the days until they leave their offices for the Annual Convention of the American Institute of Architects at St. Louis. And, to those of you who are so fortunate as to be able to attend the meetings of this august body in convention assembled we send our heartiest wishes for a most pleasant and profitable association with your fellow architects who will greet you from all parts of this great country. May you come back to your



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offices with a fuller understanding of good fellowship and what architecture can and does mean to American art and culture.

There is one matter of pressing need we hope our southern delegation will see fit to bring to the attention of the Institute at this time. The matter of an educational campaign directed towards the public in which the meaning of architecture and the work of architects will be forcefully and intelligently brought to the attention of the masses.

The professional press is naturally limited in its scope and can only do a small part towards the development of a greater and more refined American Architecture. By holding up before the profession itself the better examples of historical and contemporary architecture we hope that some member will catch the spirit and strive to further his own ability. Our architects have done noble and inspiring things in recent years and we feel that an opportunity to do more can only come from a desire on the part of the public for better designed buildings.

This desire will not reach maturity until the masses know more about the work of architects and something of the principles of architecture.

The profession has been content in the past to leave this matter to the general read publications but, as Mr. Chester Holmes Aldrich has remarked, "Frequently too many varied motives are introduced, so that often one small building contains architectural themes enough for three or four soberly designed houses." And he remarks further, "Some of our architectural and gardening magazines are not guiltless of encouraging this freakishness in their desire to please a half-educated public by striking illustrations." If an educational campaign by the Institute did no other good than to discourage the freaks in building we see at every turn it would be a complete success.



SUMMER SCHOOL IN ITALY

STUDENTS of Architecture and others having similar interests, who are contemplating a visit to Italy for the purpose of completing, by personal investigations, their studies initiated at home, will be pleased to learn that an exceptional opportunity is now being offered them by the Royal Italian Government.

Under the direction of Professor Paul Valenti, this *Summer School* and Tour of Instruction has been organized with a definite educational object in view. Authorized by the Royal Italian Government, which will co-operate to the end that American

students may profit in the highest degree, this special traveling Summer School presents the greatest possible advantages. Professor Valenti is a graduate of the Royal Academy of Fine Arts in Milan, Italy, has devoted a number of years to the study of Architecture, Archæology, and Ethnology in the land of his origin, is now a member of the faculty at Washington University, St. Louis, Missouri, and a member of the Advisory Board of Editors of the *Southern Architect and Building News*.

To this end Villa Plinius at Bellagio has been secured, where regular classes will be held and special lectures given, as outlined in program, with periodic visits to all the important centers of Italy.

Members of this School will, by special arrangement, be given receptions by Government representatives, university faculties, and student bodies with unusual opportunities for establishing congenial relationships with Italian students. Thus an acquaintance with the Italian language and customs will be initiated at once, so that students may be touched with love and respect for the National Art of Italy, and be enabled to appreciate readily all the resources that Italy can provide for their culture.

For further information address Professor Valenti, Washington University, St. Louis, Mo.



WHAT PRICE CRITICISM!

IT was not my purpose at all in writing the editorial on "Architectural Propriety" appearing in our February number, to start an argument. An argument on this subject would undoubtedly lead nowhere, there being no constituted umpire for the debate, and would in the end leave us exactly where we started.

The letter quoted here is self-explanatory.

"In the February, 1928, issue of the 'Southern Architect and Building News,' there appeared an editorial bearing the caption of 'Architectural Propriety' and concerning the new Shrine Temple now in process of building at the corner of Peachtree Street and Ponce de Leon Avenue, Atlanta.

Were this merely a criticism of the successful design, the writer who is a member of the firm designing the building, would accept it without comment in good spirit, and take the profit that is always derived from unbiased and outspoken opinion.

But the article in question is not merely a criticism of the design, nor of the Architects, but it is an attack on the members of the Building Commit-



LORD BALTIMORE HOTEL, BALTIMORE, MD.

W. L. STODDART, ARCHITECT

tee of one of the largest and most representative fraternal organizations, not only of the city, but of the entire country.

And the attack is unjust, in that it either withholds the facts, or was written in ignorance of them, which is worse.

The award was made after a limited competition was held by the Building Committee, strictly according to the rules of the American Institute of Architects. Six of the principal firms of Atlanta competed. The award was made by a jury of three, two of whom were architects of the highest standing.

The Temple, as it will be built, will follow closely the original design, adapted to suit changing needs, except for the Peachtree frontage, which will have temporary stores instead of the original three-story building. This change was deemed advisable because of the rapid growth of the city in that direction, and the consequent inability to forecast the character of tenancy ten years hence.

The materials will harmonize both in texture and color with the surrounding buildings. In fact such was the requirement of the competition program.

The editorial closes by saying; 'Just as usual, we are inclined to think that here is another case where the poor Architect has been sacrificed upon the altar for the crime of just another overpowering building committee.'

The Building Committee worked hard and in the utmost harmony with the Georgia Chapter of the A. I. A. to secure a real solution of their problem.

The editorial is absolutely unfair to them in every

particular. It also discourages any future Building Committee from attempting to conform to the recommendations of the American Institute.

The writer requests that you publish this letter in your magazine at the earliest date, in an attempt to right a real wrong."

Richard W. Alger,

Mayre, Alger & Vinour, Architects.

Any criticism of a piece of architecture must of necessity be a criticism of the architect, the building committee and all parties responsible for the structure, for such is inevitable. The reference made to the building committee—and which seems to be the main point objected to by Mr. Alger, is subordinate to the principal point in the criticism. The intention of the editorial was simply a questioning of the propriety of locating a building of this design, shown by the accompanying photograph, in the same neighborhood with the Ponce de Leon Apartments, the Georgian Terrace Hotel and the Carlton Apartments, which are purely classical in character. If my remarks offended any member of the building committee or member of the Shrine organization, the architects or anyone else connected with this building I am very sorry, for this was far from my intentions. I do not believe, however, that any building whose design is derived from the Saranic style can ever be made to harmonize with the surrounding buildings which stand out so prominently as those referred to above. This, however, is only a personal opinion and after all it's the majority of opinion that rules.





THE POST DISPATCH BUILDING, HOUSTON, TEXAS

HEDRICK & GOTTLIB, ARCHITECTS

By F. W. FITZPATRICK, *Consulting Architect*

CAN a fellow help thinking and, occasionally, if he has gloomy, dismal thoughts, even though his digestion be perfect, is he always blameworthy?

I have just received from a friend a splendid annual edition of a big Western paper. Sumptuously gotten up and its hundreds of pages gorgeously illustrated, yet it gives me the glooms architectural! Withal, that city is one of the handsomest cities in the land and its Architecture not one whit less attractive than that of any other big city. But there on those dozens of pages are photo groups of thirty or more commercial buildings in a bunch, about as big a collection of Architectural representations as one ever sees at a time. Now shake all those buildings up together; then, blindfolded, pick one from the bunch and you have the prototype, the average of the lot. Dismal, awful monotony! Yet, I repeat, that city sins no worse in that direction than do the rest of cities. The utter sameness, the absolute absence of the slightest variation, the awful paucity of architectural expression hits one with a club. A shaft with few or many stories of openings, a cornice or lid on top, so many bands constituting a base and there you are.

But, remember, every one of those hundreds of buildings was especially "designed;" an architect labored over it and brought it forth perhaps most painfully. He detailed every item, even the sash and frames had to be specially made, every molding cut to a special pattern and this nightmarish monotony is the sole result!

I am not clamoring for the weird absinthe and cigarette dreams of originality that some of our French friends and Frank Lloyd Wright and his cohorts perpetrate in the name of Architecture, but it does seem to me that we could get up a wee bit less of a monotonous run of stuff than we have been giving our cities, or else frankly throw up the sponge and admit we have been taking money under false pretenses and that there really is no sense in a man's employing an architect.

I submit that any builder could supply the slight variations one notes in any such group of buildings as those before me. It would not take an over-dose of intelligence to supply the variations we find even in the stately Capitols and ultra-pure "classic" governmental buildings that are springing up all about us. They are all in the same key, the same hackneyed and overworked theme. He would use stock sash and frames and stock moldings more or less

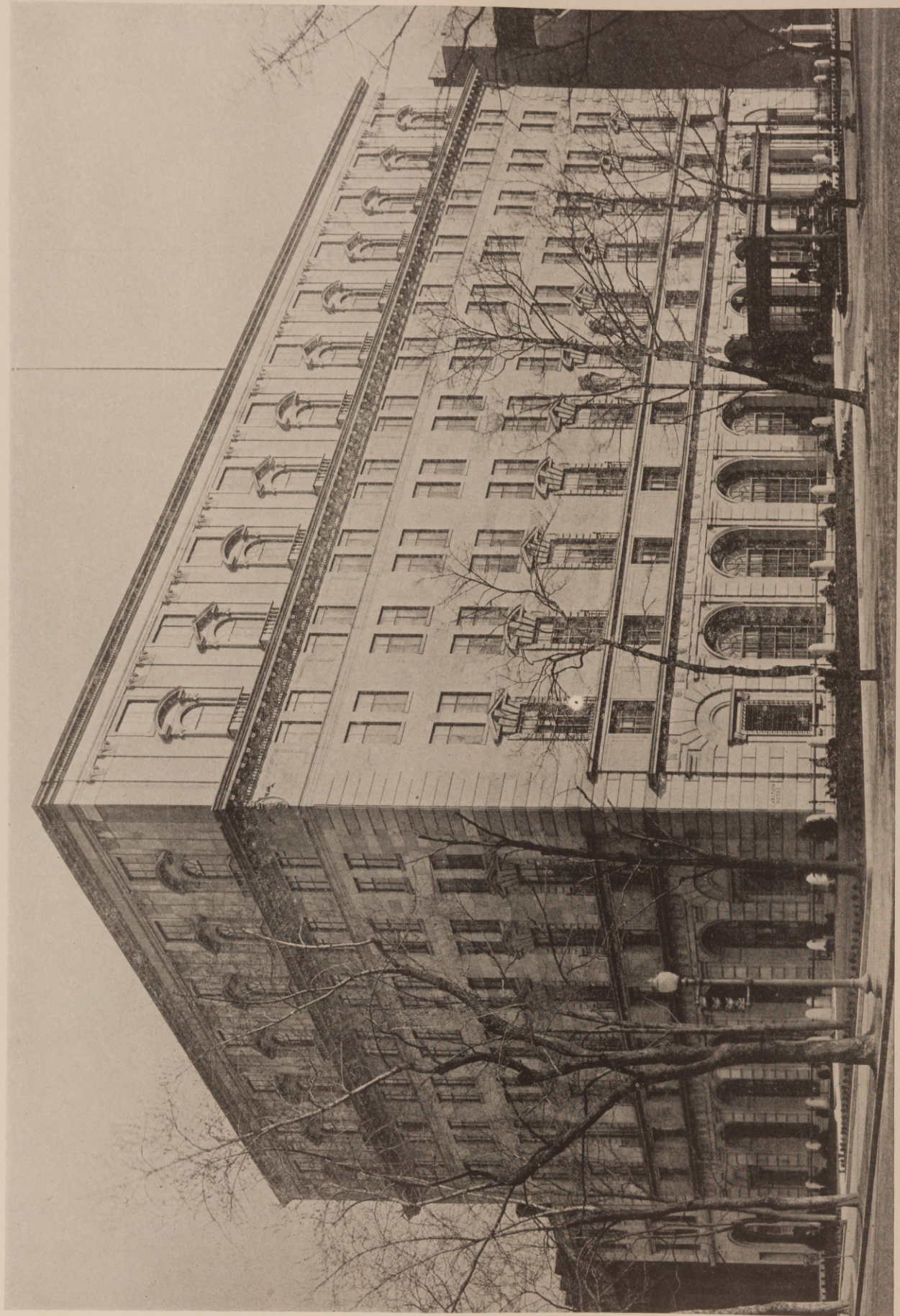
artistically varied in combinations, he would use stock bands and cornices juggled at different levels and his creation, his "design" would be not one whit less attractive or original than ours, and would have the saving grace, besides, of costing decidedly less, for he could save all the expense of especially designed details (that in the final analysis are absolutely the same old ding-dong) and the architect's commission besides. Take a half dozen of our recent capitols, put pictures of them before you and tell me in all frankness if you can see any reason for each having an architect go through the motion of "designing" it. Blueprints of any one of them would have served equally well for all. One fellow puts on a square top, the other uses a pediment, but their cousinship is marked, indeed, you have got to look mighty closely and be a keen discriminator to be able to tell 'em apart. Silly rot, I call it.

Oh, my brothers, if any of you feel at all inclined to get "stuck up" yourselves, inflated with an idea of your originality and ability as designers, just put a bunch of photos of fifty of your and your confreres' commercial buildings together, look at them, and then you will go and don sack-cloth and ashes, repenting of your sins the while, and you will say with old Fitz, "Alas, and alack, but we are chestnuts all and have for lo these many days bluffed ourselves into the notion that we were some pumpkins, and it hurteth mightily to have the truth pumped into us, but, Allah be praised, we will strive hereafter to do a bit better. Amen."

And if we sin in the artistic part of the program, how about the planning, the practical part; how about the usefulness, the economy, the availability and fitness of that building?

The average architect really believes that his most important function is fulfilled when once he has "designed" a beautiful, much becolumned and highly ornamental exterior for a building (just like or nearly like 4,376 other buildings). He stands ready to sacrifice almost any advantages of plan or economy of construction to that "front." Indeed, his whole education and training has been "frontward" so one can't wonder much at that most natural and highly cultivated bent.

But it has done him harm and may yet be the Waterloo of the profession. Men who pay for buildings have grown to want more than monuments to their architects, artistic and decorative ability. They want profit, they want every penny spent where it will do the most good.



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Our architectural journals are too prone to look at and discuss only the one side, the architects' side, of any controversy that may arise. That's a mistaken theory of loyalty. Better far to weigh both sides, see what there is to them if the other fellow has a real grievance then honestly advise and endeavor to have the architects correct that error so that particular complaint need not again be made against them.

The consensus of opinion among the owners of buildings is that they do not get the best that can be procured for the money invested, that architects are too complacently satisfied with the effort to produce a pretty "front" and ignore or do not know much about the real economy of planning and construction and specialized requirements.

But let us back to the Artlessness of our Art. Even the mere decoration of our buildings. The word Art means more and yet less than most of us have supposed. Let us glance at the term broadly, afterward it will be easy enough for each to make its application to Architecture and I venture to believe that there will be agreement that much of our building is indeed Artless.

Before rambling too far afield let us agree as to what Art is. At first blush it may seem simple enough to decide, but lexicologists as well as artists and other recognized authorities have fussed for years over the term and are fussing still. We find variants of the term that I think have no place there, distinctions and additions that have crept in and are almost recognized. Today you have to specify and term your art fine art, useful art, mechanic art. Why, even our pugs practice a pugilistic art, and we are barbered by a sartorial one. And it is all correct enough in a general way. Anything that is done well can be rightfully credited up to Art. Some, and with a fair amount of justice, classify all the pleasurable elementary emotions or sensations as Art, Sublimity, Beauty, Grace, Harmony, Melody, Pathos, Proportion, Order, Fitness. There is an art of living, a gastronomical Art, even the Art of hatred. And others would disassociate Arts from everything practical, making it so that its votaries withdraw themselves, in a sense, from the urgencies of practical life, become esoteric and ultimately nuisances of the first water.

The middle ground, the one I tread and would have you tread with me is the limiting of the term to the gratification of but the two senses (that are not monopolistic) of sight and hearing by the refinement of the objects that so gratify.

Some again would have Art always purely decorative; true Art is the making of everything beautiful as well as useful. A picture painted without any regard to its decorative value, the proper filling of

some space, is but a bauble; a bow on a lady's dress that has no function, but just a "decorative" bow is, I claim, inartistic, useless, meaningless. Art is not essentially embellishment; it is the function of doing things well, gratifying those aforesaid senses.

Mother Eve had the first glimmerings of Art when she put on a pretty leaf and got it fixed in a becoming manner, at a certain graceful angle! And Art is as old as man. Indeed, I am not prepared to say that the so-called lower animals are entirely strangers to it. To our minds, they certainly seem to at least unconsciously indulge in it and show signs of keenest appreciation of it.

Nor must we hug ourselves with the delusion that we have exclusive enjoyment of it, for the veriest savage shows the keenest appreciation of it. No greater mistake is made than that of believing the common people, the uneducated have no sense of Art, therefore, it is wasted upon them. The toughest little street arab instinctively discerns the artistic and the inartistic and the best criticism I ever heard of a great modern building was given by a street car motorman.

The history of the origin and development, growth and decline of beautiful artistic forms, constitute a portion of the history of civilization. As regards each particular people, the history of their efforts to conceive and express absolute perfection, or what is commonly called ideal beauty, in form and color is with the single exception of the history of their speculative opinions, the most reliable test of the stage of progress which they have attained. Nor is it as an indication of their command over physical nature, of the abundance of their external resources, or even of their intellectual activity alone, that the history of the art of a people is thus important. It determines their moral and even in a certain sense, their religious position, for the inseparable connection between the beautiful and the good is in no way more clearly manifested than in that fact, that the first inroads of demoralization and social disorder are invariably indicated by a diminution in the strength and purity of artistic forms, especially in architecture.

When Art becomes merely sensual, when people begin to gild gold, vie with each other in how much wealth they can expend in the pure luxury of Art, then that Art rapidly becomes decadent and we may begin to write the history of the decline of those peoples, witness Greece and Rome. Note some of our own tendencies and then let us hasten toward a better and keener appreciation of our own Art in all its ramifications. Let us endeavor to make that Art mean something. Let us endeavor to nationalize it and, above all else, let us make our Art Architecturally true.



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The Architect's Open Forum



CO-OPERATION BETWEEN THE ARCHITECTS AND LANDSCAPE ARCHITECTS

BY R. J. PEARSE, A. S. L. A.

AS a representative from one of the younger professions, that of landscape architecture, may I enter your columns with a statement in favor of better co-operation between architects and landscape architects for their work is so closely related.

The landscape gardener bears the same relation to the profession of landscape architecture as the "architect" does to the architectural profession. It is so easy for any person who has located a dog house or planted a petunia to call themselves landscape architects. However, in reality the members of this profession are those who have not only obtained the best professional training which is possible but have also spent years of apprentice training in the best professional offices. These should have the respect of the architectural profession.

The graduate landscape architect is by training and experience in a position to be of material assistance to the architect, not only in the location of private homes but also in the placing of public buildings as well as in the establishment of right grades, the use of grading in the completion of the exterior, the location of drives, sidewalks and the use of plant material to add to the attractiveness of the architectural beauty of the building itself.

The use of plants is only one of the materials which is taken into consideration when landscape plans and specifications are drawn. Concrete, brick, stone, lumber, stucco, terra cotta, in fact all the materials which enter into the plans of the architect will also enter into the plans of the landscape architect. The drawing of building plans is distinctly attributed to the architect without a question. But often after the building is completed and the so-called grading is completed, the landscape architect is called in on a post-mortem of how best to save the exterior appearance of the building. Under such conditions it is easy to understand how many times it is impossible to get the best and most economical results, for often through earlier consultation or even before the building is located the possibility of lowering or raising the grade of the building one foot would mean the saving of several thousand dollars difference to the client in his grading bill.

Framing of buildings with plantings, to be seen from a distance, foundation planting to tie the building to the ground, increasing the accents of certain parts of the building with vertical or horizontal lines

in planting or grading makes a world of difference in the final result.

As a representative of the American Society of Landscape Architects I have had the privilege of working with some of the best architects in New England, the Middle West and the South. It is always a pleasure to co-operate with a well trained and experienced architect for there is seldom a member of the American Institute of Architects who is not willing to believe and is open minded to the statement that a well trained and experienced landscape architect is much more than a plant specialist. He is usually more than willing to work with an architect to produce the best results which the training from both professions will produce.



DID THOMAS JEFFERSON RATE THE TITLE OF ARCHITECT?

ON page 32 of your February issue you quote Mr. La Beume in regard to President Jefferson's claims to recognition as an Architect, or rather to his authorship of the plans for the University of Virginia buildings amongst others, and although it may make no difference in the brightness of Jefferson's glory to have such remarks made, you would do a real service to the profession if you would publish a supplement and state the real facts.

You can find in the Library of Congress a pamphlet printed by the Government Printing Office in 1888, U. S. Bureau of Education, Circular of Information No. 1-1888. Contributions to American Educational History No. 2 on Thomas Jefferson and the University of Virginia by Herbert B. Adams, in which are reproductions at the size of the originals of Mr. Jefferson's own drawings for the original "Rotunda," or Library Building, and for the ten Pavillions or Professor's Houses which made up the group around the "Lawn" at the University at Charlottesville. These drawings were made, on letter size sheets of plotting paper, carefully inked in, and had on their reverse sides all the quantities of materials required carefully tabulated all in Mr. Jefferson's own handwriting.

They were in the writer's possession for more than a year after the fire that destroyed the "Rotunda" in 1896-7 and were in good condition then,

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and are probably in the University Archives now. The reproductions in the pamphlet are, however, good, and although Mr. La Beaume may recognize the sources from which the details come the conception of the group and its erection from beginning to end were Jefferson's own, and if he had no other title to fame this work would rate him the title of "Architect."

Jefferson's own house and a dozen others in Albermarle County are additional examples of his work, or his influence on his friends, and would entitle him to pass for registration in any state of the Union as an "Architect."

I made a series of measured drawings of some of this work in 1897, published in the "Georgian Period," part IX, by American Architect, 1902. Perhaps you would like to look up the pamphlet and the drawings I mention and if you think them worth while some time republish a few of them.

THEODORE H. SKINNER, *Architect*,

Clearwater, Fla.



ARCHITECTURE AND ENGINEERING

SOME time ago an eminent architect in an article discussing practice of today and that of a generation ago, deplored the fact that the modern architect is not "sufficient unto himself" but more or less dependent, for certain parts of his design, upon the engineer, in his own words, "at the mercy of the engineer."

In the writer's opinion this view of the matter is distinctly unfair to the modern architect, and rather unflattering to the engineer, thus depicted somewhat in the role of a pirate, or highwayman.

If an architect today attempted to perfect himself in all the various branches of engineering required in modern building design, as well as in architecture, he would be ninety years of age, or thereabouts, before being ready to practice.

Many of the great advances of the last generation in building design, the great improvements in illumination, heating, sanitation, etc., are due, in great part at least, to the engineer, and make necessary the employment of engineering talent.

The progressive architect realizes that the engineer is a necessity, clients are becoming educated to the fact that adequate electrical and mechanical plans are an important part of the design, yet many architects, after spending years in study and in building up a reputation will jeopardize that reputation by putting out inadequate electrical and mechanical plans, perhaps having the layout made by a contractor who is totally lacking in engineering training, or getting the help of a sales engineer whose sole concern is to load the job with as much of his apparatus and equipment as possible.

Contractors frequently criticize architects whose plans and specifications are not clear enough to figure intelligently, and it frequently tends to raise the bids as the contractors "play safe." An extreme case occurred on some public work in Florida two and a half years ago, the plans and specifications were so ambiguous that no bids were received in response to the first call. On advertising the second time very few bids were received and only one on the electrical work.

The small fee charged by the architect's engineer is a wise investment for the architect who places a high value on his reputation.

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