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CONTENTS

THE GOODHUE MEMORIAL . . . . .	<i>Frontispiece</i>
PRESENT CONDITION OF ST. SOPHIA . . . . .	<i>Stanley Casson</i> 245
NEWSPAPER CRITICISM . . . . .	248
THE SONNET BOARD . . . . .	249
"IN BUILDING THE CITY DO NOT FORGET THE MAN" . . . . .	<i>Grosvenor Atterbury</i> 250
A GLIMPSE AT THE FUTURE OF COLLABORATION IN ARCHITECTURE . . . . .	<i>C. Grant La Farge</i> 252
LONDON LETTER . . . . .	"X" 254
STRUCTURAL SERVICE . . . . .	<i>Charles W. Killam</i> 256
FROM OUR BOOK SHELF . . . . .	257
INSTITUTE BUSINESS . . . . .	265
OBITUARY . . . . .	266

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

obtaining advertisements or other support towards meeting the expense of any publication illustrating his work."

The principle involved is that the publication of an architect's work should have its own value whether it appears in the regular architectural magazines, the newspapers, or in a private monograph. If the publication of photographs involves a greater expense than the sale value, so that advertisements are necessary to help pay the costs, these advertisements must have an intrinsic value to the advertiser. If it does not appear to the advertiser that this is the case the publication has no real value and should not be issued. If the architect uses his influence to assist the publisher to obtain advertisements from contractors or material men he gives a fictitious value to the publication which is paid for by an obligation on the part of the architect to the advertiser. This obviously affects the value of his advice to the public unless he is willing to receive favors for which he does not expect to pay.

The members of the Producers Council have already found that in the eyes of certain publishers they have assumed an obligation to the Institute which can be paid for by advertising in monographs. The Institute receives from these members, by agreement, all that their obligation requires and no individual of the Institute should be singled out to receive a further return because of their relation to the Institute. The statement has been made by a publisher that "no objection on the part of the Institute would be raised against his publications." The inference from this statement is that the Institute has changed its policy in regard to monographs. The policy of the Institute is not in favor of monographs or against them as such. It undertakes only to guide the architect away from improper methods and it proposes to discuss fully these methods with the architect, if, in its opinion, they are improper.

Article 6 does not forbid the publication of monographs but calls attention to the important fact that it is not good practice for an architect to take any part whatever in obtaining the support of advertisers.

ABRAM GARFIELD, *Chairman*

## *Public Works*

When the Convention met in Washington it would have been premature to report a development in regard to the progress of the Public Building Program which nevertheless seemed imminent at that date. The Institute had hoped to be called into consultation over the general plan of the Pennsylvania triangle and was so called officially very shortly after the Convention.

A Committee was appointed by the Secretary of the Treasury to be known as the Board of Architectural Consultants. Edward H. Bennett is the Chairman of this committee and Louis Simon of the Supervising Architect's office, is the Secretary. The other members of the Board are Milton B. Medary, Louis Ayres, Arthur Brown, William Adams Delano and John Russell Pope. This Board has had several somewhat continuous meetings in Washington and has made comprehensive studies of the entire triangle bounded by Pennsylvania Avenue, Fifteenth Street and B Street. The original program and studies comprised only those buildings for which money had been appropriated and only those areas which the Government owned at that time.

The Secretary of the Treasury has now asked this Board to consider all of the property in this area and to study the buildings which will be built within the next few years in relation to buildings which may not be built for many years to come.

Your Committee on Public Works and the Institute may well be gratified that so broad and comprehensive a view is taken by the Secretary and that we are given this official opportunity to take part in this development. It is too soon to publish findings and results but it is not too soon to congratulate the country and ourselves because this problem has been put into such willing and able hands.

ABRAM GARFIELD, *Chairman*

## Obituary

### James Rush Marshall

*Elected to the Institute as a Fellow in 1892*

*Died at Washington, D. C., 1927*

James Rush Marshall was born at Carlisle, Pennsylvania, in 1851. His maternal ancestors had come from Delaware and had taken a worthy part in developing the rich country beyond the Susquehanna. His father came from Virginia. In those days the wagon road to the Shenandoah Valley lay through the picturesque and romantic mountain passes by which, at a later day, Lee was to invade the North. The boy loved these mountains; and perhaps their delicacy and grandeur became a part of his existence. At least his mature thought always turned back to them as if to home.

The architect had taken shape by the time the boy was twenty, after attending Rutgers College and travelling abroad with his scholarly father. In 1871 he came to the office of the architect of the Treasury in Washington and here his contacts were made and the partnership formed in 1883 with Joseph C. Hornblower. These were formative years when reputation is made for the maturer man to maintain. On the personal side his friendships, once formed, remained firm and on the professional side, a subtle and dignified style began to develop. A never-failing refinement touched his work. Surface things and architectural "styles" interested him less than did a true understanding of the need behind the object. The character of the man who should do a thing meant more to him than the rosiest promises. These qualities are evident in his work, as for example the Hill, Lothrop, and Cameron Houses, the Army and Navy Club or the National Museum. His friends knew that he had a singular faculty for achieving a critical attitude toward his own work, as well as toward things in general. His fellowship was based on candour. And, impersonal though his judgment might be, he never failed in kindness.

The impression left upon the world by one who is gone is better felt than expressed. Recollection holds dearest those contacts which were a matter of understanding rather than of words. Dates mean little and actions are of value chiefly for what they tell of the character behind them. Yet sometimes it is heartening to dwell on dates and actions for the sake of the pictures they make. The picture shadows forth the real achievement—which is character.

DELOS SMITH