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RESTORING THE FINE ARTS INSTITUTE—CHICAGO

An annual fee must now be paid by every registered architect in the State. This amendment was made at the request of the Regents, to prevent fraudulent use of certificates and keep the list of registered architects accurate. The annual fee for reregistration is \$2.00, payable on or before 1 September.

The law now defines an "architect" as "one who designs plans for structures and superintends or supervises their construction."

All registered architects are subject to heavy fine if they do not have recorded in the office of the County Clerk in the county of residence, their certificate of registration and have it stamped by that official—fee \$1.00. In case of loss of the certificate the Board of Examiners should be notified.

Correspondence in reference to the registration law and requests for application blanks, or information relative to the law should be addressed to the Board of Examiners and Registration of Architects, Education Building, Albany, New York. Payment for registration and annual reregistration should be sent to the same address.

Restoring the Fine Arts Institute— Chicago

At its last meeting, the Illinois Chapter received a report from its Committee on Municipal Art, Zoning and Town Planning, to the effect that the Second Congressional District, Illinois Federation of Women's Clubs, had received pledges amounting to \$5,000 for the purpose of restoring the northeast corner of the Fine Arts Building, an account of which was given in our last issue. Three other illustrations of the building appear in this number.

On receipt of this most encouraging report, the Chapter adopted the following resolution:

That the American Institute of Architects, Illinois Chapter, extend its thanks and appreciation to the Second Congressional District, Illinois Federation of Women's Clubs, for this conspicuous public service and appreciation of Municipal Art, thereby taking the initiative in providing means to restore the first part of this historic structure.

WHEREAS, this act is further significant inasmuch as it undoubtedly paves the way to restore and rehabilitate the entire structure making it ready for use and perpetuating an enduring memorial to the World's Columbian Exposition, America's greatest art achievement.

Be it further resolved, that authority be given by the American Institute of Architects, Illinois Chapter, to the Municipal Art, Zoning and Town Planning Committee to accept the funds appropriated by the Second Congressional District, Illinois Federation of Women's Clubs and enter into contract when sufficient money is available to erect the corner mentioned.

Obituary

Octavius Morgan

Elected to the Institute in 1900, Fellow in 1909
Died at Los Angeles on March 29, 1922

Letters to the Editor

MUMBO JUMBO

To the Editor of THE JOURNAL:

In the course of some researches in architectural history at the British Museum last summer I happened upon some records so interesting, although incomplete, that I transcribed them. Quite recently, a chance encounter with some African fetish lore stirred a chord of memory, and upon looking up my Assyrian notes I found a parallel so singular and suggestive that it seemed worth while to make it known to those who take an interest in such matters. To make the Assyrian chronicle more acceptable to the reader who finds an archaic flavor repellant, I have translated and sometimes transliterated many words and expressions into everyday English. For example, as an equivalent for the Assyrian "He who is shod as with velvet" I have given "gum-shoe artist"—a colloquialism of general comprehension. "Pussy-footer" is an attempt to render the sense of a Babylonian expression, current also however in Nineveh, "He who walketh the tiles in silence." With such exceptions, the suppression of extraneous detail, and a rearrangement of the subject matter in accordance with the laws of English composition, the record is unchanged.—*H. Van Buren Magonigle.*

The African savage, carving the idol before which he later prostrates himself, seeing the chips fall from the tool he uses, seeing the miracle the tool performs in transmuting the lifeless log into an object of worship, may very likely in his simple savage way endow the tool also with the attributes of godhood and, his task completed, enshrine idol and tool together and fall on his face in awful adoration. His dim logic carries him no farther back than the tool; his defective sense of cause and effect mercifully simplifies his problem and spares him the complications of confounding idol, tool and self in a savage trinity.

How far removed from our African savage was the Assyrian Academy of Architects? (The approximate designation of the national body of architects in Upper Mesopotamia.) How far did it confuse the tool with the god of the guild? With the superior logic of a superior race did it enshrine the tool maker with the tool, beside the god? And further, in this confused worship, did the nature, the very identity of the god itself suffer a change?

It would seem from the chronicle, that the profession of architecture was once practiced in Assyria by gentle persons of artistic inclinations, who thought, and spoke, and wrote of architecture as an art; men who placed the work above the material reward and undertook only a volume of work they could give their personal supervision as artists. As life and living became more complicated, as the demands upon their powers of practical invention became more insistent, as their field of action broadened and their relations with the men of affairs and the leaders of the vast commerce of the Mesopotamian basin became closer, and problems arose in their professional life in which they needed the counsel of their fellows, they drew together in organizations for the interchange of ideas and for the strength that lies in union. They would appear to have still been artists, practicing architecture as an art.

As time went on they found they needed professional tools to work with; and year after year they gathered about the forge and hammered out schedules of professional charges, and codes of ethics and of competition. But they recognized them as tools, mere tools, for the fairer fashioning and better service of the god of their guild, the god of their reverence, the Art of Architecture.

Then, it appears, the infiltration of another type began—earnest men of a so-called practical class, who, new to the