

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. IV

APRIL, 1916

No. 4

## Shadows and Straws

**A**S SENATOR NEWLANDS points out, in his article on the treatment of water-fronts in this number of the Journal, many things have conspired to block the reconsideration by Congress of the project for building a central heat, light and power plant at the head of the Washington water-front, and in close proximity to the whole park system. The resolution of Senator Newlands, which was referred to the Library Committee of the Senate, and which called for a cessation of work pending an investigation, has still to be acted upon, and it is expected that hearings before the Library Committee will be resumed at an early date.

In the meantime the opposition to the project has continued to grow, and to manifest a strength which Congress will do well to heed, although, as we have previously pointed out, there seems to be no good reason for believing that Congress will not exercise a wise discretion in this matter once the subject can be laid before it free from the complications which have hitherto surrounded it. Under the discussion of Senator Newlands' resolution, the whole evidence can be carefully sifted and weighed. With so grave a doubt laid upon even the engineering features of the plan, it ought to be apparent that there is every reason why a serious investigation should be made.

It is not believed that any hampering difficulties will be raised when the adjustment of the existing contract comes up for consideration, since we refuse to believe that any contractor would decline to do his best toward aiding in the correction of a mistake which would so seriously injure the physical aspect of the capital. The nation will bear the comparatively slight loss involved without even a pang.

**C**OLUMBIA UNIVERSITY has adopted the principle of a Committee of Visitors in connection with the School of Architecture. The New York Chapter is to be represented by Messrs. Goodhue, Platt and Swartwout; the Society of Beaux-Arts Architects by Messrs. Hastings, Hornbostel, and Warren; the Alumni Association of the School by Messrs. Livingston, Pope and Stokes. The committee's work will be purely advisory but its recommendations will afford the basis for an intelligent development of the teaching of architecture.

The School of Architecture, at Harvard University, has long enjoyed the advantage of a similar committee, so that the departure of Columbia is not entirely new. In earlier years, at Harvard, it was the Committee to visit the Department of Fine Arts. Now it is the Committee to visit the School of Architecture and is composed of Messrs. J. Harleston Parker, Charles K.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## The Artists of France Thank the Architects Diplomés in this Country

The following letter recently received, is thought to be of interest to the members of the profession:

MR. JOSEPH H. FREEDLANDER,  
President of the Société des Architectes  
Diplomés par le Gouvernement Français.

*Dear Sir:*—The Committee of the Fraternité des Artistes is profoundly grateful to the members of the society of which you are president for the devotion and comradeship which prompted them to come to the aid of their French confrères, so cruelly tried by the war.

It has therefore decided to offer to your society a plaque, which should reach you at the same time as this letter, and which will call to your mind the gratitude of French artists toward their American confrères for the many marks of affection and interest which have come to them from your country.

Very cordially yours, (Signed) LEON BONNAT  
President of the Fraternité des Artistes  
Membre de l'Institut

## Obituary

### W. W. Abell

Admitted to the Institute in 1901.  
Died at Elgin, Illinois, January 23, 1916.

### Walter Cook\*

Admitted to the Institute as a Fellow in 1891.  
President of the Institute, 1912-1913.  
Died at New York City, March 25, 1916.

\*Further notice in the May Journal

## The Forum

### Means and Ends in Photography

#### *To the Journal:*

Being guilty of the authorship of some photographs which appeared "in recent numbers of the Journal," I was very much interested in H. F. C.'s comments in "The Forum" of the February number.

Every print of mine which appeared in the Journal owed what pictorial quality it had to *both* intention and accident. The selection of the point of view, and consequently the composition; the time of day, and therefore the lighting; the final simplification and improvement of the composition by selection of the vital part of the negative, and the trimming of the print—all these were certainly intentional. As for the accidents,—to wholly ignore such mechanical accidents as a sticky shutter, or a general vibration caused by a passing vehicle, both of which have often given unexpected results of softness and charm,—any photograph which gives truly the effect of the visual impression of the subject is an accident! The camera sees more than the eye, and not in the same way as the eye; and a photograph which is scientifically correct will very rarely, if ever, be pictorially correct.

It is true that most of my photographs are made

quite small, and then enlarged—for several reasons. As H. F. C. suspects, much softness and atmosphere is gained by this process, which I consider entirely honest. Again, there are the practical reasons—convenience and less expense. But the most important reason is none of these. When the photographer sees a picture which he wishes to record *as he sees it*, it is practically impossible to decide just what exposure and later chemical treatment will produce the negative and print which will give the correct pictorial record of the original scene. Therefore, it is well to take several negatives between the limits of extreme underexposure and extreme overexposure, and select the pictorially truest one. In enlarging this photographically, another chance is had to underexpose or overexpose, in order to get the true, honest record of what was seen as it was seen.

The camera may be used for two purposes: to make technical records; to make pictorial records. For making technical records, it is a precise scientific instrument. For making pictorial records, it is the artist's tool, and may be used with the flexibility and freedom of such with entire honesty.

BEN J. LUBSCHEZ