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be thankful to Chambers in that he gave us something of this grandeur in Somerset House."

Hawksmoor, born in 1661, lived and worked in close connection with both Wren and Vanbrugh, and Mr. Goodhart-Rendel² points out how difficult it is to determine the part which any one of the three played in the work where they were associated. From work which Hawksmoor undoubtedly designed and executed it is, however, evident that he was a designer of ability and a capable architect in the broader sense.

The 18th century was wholly devoted to classic precedent, and Gothic, so slow to lose its hold in England, was discredited. It was Hawksmoor who perpetrated the Westminster West Towers, and Mr. Goodhart-Rendel suggests that the Boston stump was the prototype of such towers as St. Anne's and St. George's in the East; and from both these it would seem as if Hawksmoor believed that the aspiring lines of Gothic could be interpreted with Classic detail and its strong emphasis on the horizontal. Later Hawksmoor freed himself from this eccentricity of originality, and, in more logical and much more beautiful manner, designed the portico and Tower of St. George's Bloomsbury.

Mr. Goodhart-Rendel gives an excellent analysis of the designer and the architect (a distinction much more marked in England today than here) and shows how marked was the line of division between the two. All the more remarkable then that Hawksmoor, as also Wren, should have so largely combined the two.

There is a delightful paragraph on "modern" architecture. Here are some gems: "The romantic architect places a pinnacle to weight a particular point of his structure; the 'modern' architect places an obelisk to emphasize a particular point of his design." And again, "The 'modern' architect says 'pilaster' when he means 'pilaster,' and the only criterion by which he can be judged is by whether or not 'pilaster' seems to us an intelligent remark for him to have made; not by whether or not the pilaster itself strengthens the wall behind it."

Hawksmoor made steady progress in design, and it was a hand and brain sure of itself which designed the Mausoleum at Castle Howard.

Vanbrugh is known chiefly by Blenheim and Castle Howard, and, if one can reconcile oneself to the presence in England of pseudo European palaces, Vanbrugh certainly had a theatrical ability to design on a large scale, and with a more than theatrical, a really architectural, sense of composition. Mr. Barman³ makes a good apology for Vanbrugh in the monograph, but he dwells largely on the personalities of his architect and of the various great, and disagreeable personages, with whom and for whom he worked, until one wonders how any one man could have both conceived and carried into execution such vast undertakings.

Vanbrugh certainly looms up as a remarkable personality rather than as a master of architecture. Speaking of which one wonders how the editor could have used a cover sheet for these volumes so futile and utterly immature as the design on this sheet.

Vanbrugh was born in 1666 and took up architecture

²Nicholas Hawksmoor. By H. S. Goodhart-Rendel. Scribner's.

³Sir John Vanbrugh. By Christian Barman. Scribner's.

in middle life. It is like DuMaurier and De Morgan, starting late in life as writers, and producing at once and without effort masterpieces. So Vanbrugh started with Castle Howard and followed immediately with Blenheim, and Mr. Barman truly remarks that he had "a fund of native invention far in excess of that of his contemporaries; a man who would have steered towards the Charybdis of looseness and redundancy rather than fall a prey to the Scylla of polite and accomplished boredom." He himself states that he is concerned with "state, beauty and convenience" and the latter had but little influence with him. He was concerned primarily in "state." From this point of view he is to be judged, and not from the point of view of what he did nor attempt. The modern architect is primarily and necessarily concerned with the object and use of his building. "Convenience" is a term to cover this, and the modern architect must make his building fit in every way for its use; only after this is accomplished is he in a position to express the use in terms of beautiful architecture.

Vanbrugh had an aim wholly different and the aim he set out to reach he attained in a remarkable degree.

There is an excellent essay on one of the great qualities in architecture, the whole as distinguished from the various façades, which is well worth reading.

R. C. S.

Obituary

George C. Mason, F.A.I.A.

Elected to Fellowship in 1875

Died at Ardmore, Pa., 22 April, 1924

The PHILADELPHIA CHAPTER, in the death of Mr. George C. Mason, has suffered the loss of another of the older group of architects, who, a generation ago, were the leading spirits in the advancement of the profession in Philadelphia.

Mr. Mason's kindly spirit and broad scholarship endeared him to his associates, while his architectural ability reflected credit on his profession.

Mr. Mason was active in the affairs of the Institute and of the Chapter, not only in Philadelphia, where he practiced for many years, but also in Newport, Rhode Island. He was for some years Secretary of the Institute, which position he administered with his customary thoroughness and precision. The first architectural exhibition held in Philadelphia shortly after the opening of the then new Art Club, about 1892 or 1893, was largely due to the active interest and discriminating judgment of Mr. Mason. During his active professional career Mr. Mason more or less divided his time and the volume of his practice between Newport and Philadelphia.

Mr. Mason was born at Newport, Rhode Island, 8 August, 1849. He was educated at Yonkers Military Academy in New York. At the age of eighteen he entered his father's office, and later associated with him in the practice of architecture.

His architectural work in and near Philadelphia includes Mrs. Walter Massey's house at Torresdale, two houses for Mr. Thomas Baird at Villanova, a house for Mr. John Baird at Haverford, Mr. Walter Lippincott's house at Bryn Mawr, and the Delancey School, Broad and Pine Streets, and alterations at St. Stephen's Church

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in Philadelphia itself. In Newport, R. I., he designed the Belmont, Zabriskie, George Warren and George Tiffany houses and the War College at Coastus Harbor.

While Mr. Mason's buildings showed the work of the refined and painstaking practitioner, a great deal of his time was devoted to the literary side of his profession, where his scholarship and graceful expression found ready outlet. Among the books and manuscripts by Mr. Mason are: *Life of Gilbert Stuart, Miniature Painter; Reminiscences of Newport*, in six volumes, and *Life of Commodore Oliver Hazard Perry, U. S. N.* PERCY ASH.

Edward H. Glidden

Elected to the Institute in 1901

Died at Baltimore, 2 May, 1924

Mr. Edward H. Glidden was a member of the BALTIMORE CHAPTER of the Institute. He had always stood for a very high standard of practice; a man of undoubted ability and integrity.

Being a son of Mr. William Pierce Glidden of Cleveland and Damariscotta, Maine, the founder of the Glidden Varnish Company, his father naturally desired that he should carry on the business of manufacturing varnish. This, however, was not in the least congenial to his poetic spirit and he left his father's employ to take up architecture. He studied in Paris during the years of 1908-12, and finally went to Baltimore, where he was engaged in the capacity of inspector on the New Court House building. Here he formed a number of strong friendships and opened an office under his own name.

His work included some very delightful apartment houses, such as the "Homewood" Apartments, Washington, Canterbury Hall and Tudor Hall Apartments, and the house of the Furness Line.

At the time the Cathedral of the Incarnation was started Mr. Glidden, at the request of Mr. John Glenn, Jr., then Treasurer of the Cathedral Foundation, prepared a set of plans for the development of the Cathedral, which plans were the basis of the accepted plans later prepared by Mr. Goodhue. Mr. Glidden worked on these plans some years, including a trip abroad for the purpose of studying style.

Up to the moment of his death, Mr. Glidden had been actively engaged in preparing plans in the competition for the new college buildings for the Baltimore City College, being associated with Mr. Hobart Upjohn of New York.

The profession feels that a distinct loss has been sustained in his death.
HOBART UPJOHN.

George L. Morse

Elected to Fellowship in 1894

Died at Riverside, Conn., 8 November, 1924

George L. Morse, one of Brooklyn's prominent architects until his retirement in 1910, died at the age of 87 years.

He was born in Bangor, Me. His father was Timothy N. Morse, a builder and draftsman, who, with his wife, was descended from the early settlers of Massachusetts Bay. The younger Morse came to New York when

he was seventeen and entered the office of Jervas Wheeler, an English architect. He learned so quickly that he was offered a partnership, but before he could accept Wheeler had to return to England.

Mr. Morse set up his own practice in 1860, at the age of twenty-two years, with offices in the Brooklyn Post Office building in Montague Street. In his fifty years of professional work he designed many of that borough's principal buildings, among them the Bank of America, the Mechanics Bank Building, *The Brooklyn Eagle* Building, Abraham & Straus store, Temple Bar, the home of the Brooklyn City Railroad and the First Reformed Church. He was successful in the designing of residential buildings and it was not until the last twenty years of his active career that he planned any commercial structures.

He served for several years as an officer of the Institute. A son, Herbert B. Morse, survives him. His wife died many years ago and a younger son, George Tremaine Morse, also an architect, died in 1919.

John Howard Adams

Elected to the Institute in 1916

Died at Providence, R. I., 7 December, 1924

John Howard Adams, member of Jackson, Robertson & Adams, died after a serious illness of several days. He was born in Pawtucket 22 February, 1876. Graduated from Pawtucket high school in 1895, he entered the architectural school of the Massachusetts Institute of Technology. In 1899 he went abroad to continue his architectural training, spending a year in the ateliers of Paris and traveling and sketching, both on the Continent and in England.

On his return, he was associated with the office of Peters & Rice in Boston. After a short apprenticeship, he began an eight-year term in the offices of McKim, Mead & White at a time when that firm was carrying out many of its most monumental and important commissions. This experience was of great benefit and was to prove a most valuable asset in his future work.

In 1908 Mr. Adams came to Providence and while practicing for himself shared offices at 72 Weybosset Street with Clarke & Howe, who he at times assisted in their own work. Later, after opening offices for himself, he became, in 1912, a member of the firm of Jackson, Robertson & Adams, with which firm he had continued to be associated since that time.

An associate said of Mr. Adams: "Mr. Adams's ability was marked in the matter of design. The ideals of his profession he held very high and gave constantly of his time and strength to maintain them. He was an inspiring teacher to those draughtsmen who were privileged to work and study under his direction and his many clients have reason to know that their interests were always foremost in his mind, taking precedence at all times over interests of his own. His friends will enjoy always evidences of his work which remain as examples of his worth, his ability and his artistry. Few men are so privileged that their works live after them."

Mr. Adams was at the time of his death secretary of the RHODE ISLAND CHAPTER, and belonged to the Providence Art Club.