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LETTERS TO THE EDITOR

one whose axis lies in the vertical plane (a juxtaposition that might readily occur to the inventive mind of the Greek youth in the Golden Age of Thales and Anaximander) at once presents the *partie* of the Ionic column, the most toothsome and delectable of architectural supports.

"A really good cup of coffee crowned this most satisfactory repast, which after all owed its success to the solicitude of our hosts, the members of the Rhode Island Chapter. As *The Professeur* (q. v.) says in his preface to *Physiologie du Gout*, 'Convier quelqu'un, c'est se charger de son bonheur pendant tout le temps qu'il est sous notre toit.'"

* * *

In connection with revivals the following "NOTE ON SIR JOHN SUCKLING" is not without its due mead of appoggiatura.

In MS. Ashmole, 826 et seq. there is a brief reference to the friendship existing between Suckling and Inigo Jones. It is known that on his (Suckling's) return from the Palatinate in 1832, where he had served with credit under Hamilton in his campaign in Lusatia and Silesia, this "readie sparkling witt" became famous at the Court of Charles I. "Literature and the fine arts obtained an unprecedented encouragement from the King; and these, directed by his own acknowledged taste, and that of the beautiful Henrietta Maria, rendered the Court of England the most polished in Europe."

Rare Ben Jonson and Inigo Jones, who designed many of the decorations for his masques, were looked upon by Suckling with deep admiration and frequently the younger man showed a lively interest in Jones' work. It is not absolutely certain that Suckling ever worked as a draughtsman in Jones' office, though the recent discovery of a hitherto unpublished fragment addressed to Will (Davanant?) (*Facetiæ; Musarum Deliciæ, &c.*, 1817, III. 499) would seem to show a fine feeling for their foibles. Whether or not Suckling's unlucky affair with the lovely daughter of Sir Henry Willoughby had any bearing on the viewpoint expressed is neither here nor there; we present the verse, so far as known, for the first time:

Ye Olde Tyme Draughtfmennef Drynkinge Songe:

Drafftmenne with love haue nothyng to doe
Af alle toe sonne they'll difcouer,
For drynke if the onlye miffresse that's trewe
So drynke withe the lippef of a loover.

Drynke cocktaylor inne alle the fcales,
Drynke youre beere in fulle yfyes,
Drynke sherrye ande egge, downe bye the kegge
Ande drynke untyl the sonne ryfes.

Whyfkie ftraighte if a drynke for a manne, whyfkie
ftraighte is a drynke for a planne,
But sherrye ande egge, dronke downe bye the kegge,
if a drynke for a fronte elevatyone.

H. G. R.

Letters to the Editor

Advertising

TO THE EDITOR OF THE JOURNAL:

Yesterday there came in the mail from one of our member companies a copy of the solicitation the Architectural Club of New Haven is making to manufacturers of building products, appliances, accessories, etc., for the sale of space in a catalog to be published in connection with its Fifth Annual Architectural Exhibition.

Accompanying the copy of the Architectural Club's communication was a letter from our member inquiring whether the Canon of Ethics of the American Institute of Architects in reference to solicitation for advertising in programs, catalogs, monographs, etc., applied to such a body as the Architectural Club.

To our member we replied that, although the Architectural Club of New Haven was not affiliated with the Institute, there are members of the Club who are also members of the Institute, and that we proposed writing some of these gentlemen suggesting they use their influence to have the Architectural Club refrain from conduct which the Institute has condemned as unethical when practiced by the individual architect.

It is, of course, not uncommonly the case that when we condemn in the individual we condone in the mass; and that men are very often helpless to prevent in the mass that which they abhor if practiced by the individual.

And yet, the Architectural Club cannot be so much of a mass that those members of the Institute who belong to it cannot take steps to have the Club conform to a code of ethics they themselves, individually, approve and follow.

ASSOCIATION OF NATIONAL ADVERTISERS, INC.,
J. SULLIVAN, *Secretary-Treasurer.*

A System of Architectural Ornament

The publication hitherto announced as a Portfolio of Drawings by Louis H. Sullivan will issue from the press about 10 March and will be entitled *A System of Architectural Ornament*. The price of the published edition will be Fifteen Dollars. The typography of the book is by Mr. Frederic W. Goudy, Institute Gold Medallist in Allied Arts, and the work will take high rank among American publications, both as an achievement in the literature of architecture as well as in the field of printing. There will be ten special numbered and hand-tooled copies bound in full leather at One Hundred Dollars each, and fifty copies in half leather at Fifty Dollars each. Both of these specially bound editions will be autographed by the author. A circular will be mailed on request.

Obituary

Henry Bacon

Elected to the Institute in 1902; to Fellowship in 1906
Died at New York City 16 February, 1924

Less than a year ago Henry Bacon stood in the center of the assembled pageant on the steps of the building he had himself designed as a memorial to the life and the works and the abiding spirit of Abraham Lincoln.

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It was one of the most beautiful events in the history of American architecture, and when from President Harding Henry Bacon received the highest honor which it is within the power of the American Institute of Architects to confer, his brothers in the practice of architecture thrilled deeply at the tribute; it is fair to say they were even more deeply thrilled than when Mr. Cortissoz, in his memorable address, spoke of Bacon as one who had "stated in enduring beauty the faith of a nation in an immortal leader." More beautiful because the beauty of it was then and there felt, for "heard songs are sweet, but those unheard are sweeter."

It seemed just that Henry Bacon should have lived long to wear his honors and to bask modestly, as was his wont, in the warmth of a great growing national appreciation of his work, but it was not to be. He entered the Post Graduate Hospital in New York on 10 February in the hope that he would come forth renewed in health, and so for some days it seemed. But on the morning of the 16th he passed away.

In the JOURNAL for June of last year, there appears an account of Henry Bacon's life and work. But as an evidence of the place which he had won in the public esteem, we reprint the editorial from the *New York Tribune* of 18 February:

When a great artist dies he takes from us the embodiment of an idea. He is the representative of a principle, a style, an individualized vision of beauty. Such a type was Henry Bacon. As a man he was modesty itself, gentle, generous, all sunny kindness to his friends. As an artist he stood for the severity of the Greeks and figured in his profession as the most consummate exemplar of the grand style we have ever had. This fact, which is confirmed by a large number of buildings designed by him, is made most triumphantly manifest in the Lincoln Memorial at Washington. Bacon's genius reached its culminating point in that famous temple. There he exposed in its noblest estate his idea, his style, his vision of beauty.

It is a fine thing when we can thus conceive of an artist's character, for it means recognition of something constructive, something durably fertilizing that he has brought into the world. Beauty is a living force. It does more than please the eye. It stimulates the brain, it warms the heart and brings the better self of mankind into action. The tribute that we pay to certain of the architects of America is a tribute of gratitude to men who left American art better than they found it. Richard M. Hunt did that when he brought here from Paris the motives of French classical design and used them with distinction in his own work. Henry H. Richardson was another significant contributor to our artistic experience through his exploitation of Romanesque. Charles F. McKim was in his turn a profoundly fruitful disseminator of the ideas of the Italian Renaissance and of the Roman principles underlying them. Henry Bacon, who, as a creative artist, was the peer of them all, dedicated himself to the majestic inspiration of the antique. With

unique power he truly revived "the large utterance of the early gods."

He used it with much more than the authoritative skill of a craftsman mastering a technical instrument. It was for him the means whereby he instinctively expressed an inner spiritual purpose. Greek simplicity, Greek order, Greek beauty and grandeur were to him as the air he breathed. He dealt in these things with a fervor and a rectitude giving to his art a kind of moral weight. Art was with him, in fact, character in action. There was something enkindling about his devotion to the Lincoln Memorial. To those who knew him and observed him during the year of its erection nothing was more beautifully apparent than his absorption in what might be called the idealistic elements of his task. It was his privilege to commemorate Abraham Lincoln, and it was that, not merely the fulfillment of an architectural obligation, that engaged his very soul. Bacon was every inch a man, ardent upon political honesty, steadfast and invincibly square in all the relations of life, impeccable in the performance of duty, clean and sweet and strong, a friend whose death brings inexpressible sorrow to those who loved him. All these rich traits were poured as in a golden flood into the work that he did as an architect. The only comfort that we have in bidding him farewell is that he leaves behind him a shining and a deathless mark.

On 18 February the NEW YORK CHAPTER adopted the following resolution, prepared by Mr. C. Grant La Farge:

As we realize that the friendly voice of Henry Bacon is forever stilled, there come to us reflections of profound significance.

We recall first how that voice was never raised except in the ways of kindness, never expressed any other humor than that which has no sting. We think of the deep essential sweetness that radiated from the good man. And as affection moves us it is mingled with reverence at the thought of his pervasive modesty, the absence in him of any exploitation of himself, of his utter singleness of purpose and his sincerity.

True, devoted student of that great art of Greece that he so deeply loved, he came to know it as only the lover can know. Unflinching in his fidelity, his long striving was not for what so many seek: bigness and loud acclaim and the driving bustle of the market place, but ever to capture and make to live again the exquisiteness of the most perfect moment of man's past. Let us all now be glad that the fine crown of his career was bestowed upon him by his own brethren, as they charged him with the task of serving his country by commemorating its great hero.

We may hold what views we like about the forms of our art; we can have but one as to the nobility of him who is gone away from us and of whom we shall with pride tell our sons. Grief is with us, and sympathy for the afflicted, but above the grief is thankfulness for what he was.

D. EVERETT WAID, *President.*

HOBART B. UPJOHN, *Secretary.*

Structural Service Department appears on the second right-hand page following