

*Journal of the*  
**AMERICAN INSTITUTE OF  
 ARCHITECTS**

Volume XV

FEBRUARY, 1927

Number 2

CONTENTS

IMMANUEL CHURCH . . . . .	<i>Frontispiece</i>	
THE FATE OF GARDEN CITIES . . . . .	<i>Lewis Mumford</i>	37
MYSTERIES OF THE RUE JACOB . . . . .	<i>Katharine Stanley-Brown</i>	39
THOUGHTS ABOUT ART . . . . .		42
PAN-AMERICAN CONGRESS OF ARCHITECTS . . . . .		43
THE HENRY BACON MEMORIAL . . . . .		43
CHINESE GATES AND BRIDGES . . . . .		46
OLD CHURCHES OF DELAWARE . . . . .	<i>Delos H. Smith</i>	58
LONDON LETTER . . . . .		"X" 63
MARGINALIA ARCHITECTURA: IN THE DARK AGES . . . . .	<i>Christoforo Campanile</i>	65
COMPETITIONS . . . . .		67
LETTERS TO THE EDITOR . . . . .		67
FROM OUR BOOKSHELF . . . . .		68
INSTITUTE BUSINESS . . . . .		69
REGIONAL CONFERENCE . . . . .		71
MEMBERS ELECTED . . . . .		72
OBITUARY . . . . .		72

Published Monthly by the  
**PRESS OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC.**



CHARLES HARRIS WHITAKER, *Editor*

Publication Office, 305 Washington Street, Brooklyn, N. Y.  
 Editorial and Executive Offices, 250 West 57th Street, New York, N. Y.

SEVENTY-FIVE CENTS THE COPY. \$5 PER YEAR. (Foreign \$6)

Checks or Money Orders should be made payable to the Press of the American Institute of Architects, Inc. All communications for publication should be sent to the Editorial Office.

Copyright, 1927, by the Press of the American Institute of Architects, Inc. Formerly entered as second-class matter at the Post Office at New York, N. Y., under the Act of 24 August, 1912.

## THE HENRY BACON MEMORIAL

### Fame!

A member of the Institute recently received the letter which follows:

Dear Sir:

Artists all the world over are characterized by one trait—a love of Fame. Fame to the true artist is what applause is to the actor—the breath of his life, the inspiration to action and achievement.

And all artists are filled with one ideal—to flood the world with beauty.

Your own profession, for instance, aims at filling the world with beautiful buildings; whether they be ornate and gorgeous, or simple and dignified, palaces or prisons, banks or business houses, factories or sky-scrapers, they must all be beautiful.

You have already put up some buildings; you have in your drawer sketches and plans of the buildings of your dreams, magnificent in their conception, unhampered by considerations of finance, or time and space.

May I have the pleasure of receiving on loan photographs of your achievements in brick and stone, as well as sketches and plans of the dream buildings so that we may tell the world about them?

I can make you famous and at the same time increase your circle of clients by putting together a book on your work and including it in my series of volumes dealing with AMERICAN ARCHITECTURE in all its respects.

In Europe I have earned the gratitude of the great architects by the books of their works which I have published in the well-known series . . . . . Why should I not earn yours by including you in the American series, which I may remark, will be published in America?

It is hardly needful for me to point out that you cannot afford to let your brother architects be advertised by means of such a book, whilst you remain unknown in the background. Advertisement is a prime necessity in to-day's battle for existence. Ultimately the whole of business consists of advertisements of two kinds, the inner and the outer. The inner is the quality of the work turned out: that is *your* job. The outer kind is propaganda. That is *my* job.

European architects who have taken advantage of my offer, and who before were unknown, are now well-known; the well-known are famous and the fame of the already famous has penetrated into every nook and cranny of the architectural world.

The books which I publish will correspond to those already issued. They will be works of art, worthy of the pride of place on the table in the Chief's sanctum or the drawing room of the

great lady. In every case they will speak and speak eloquently and ceaselessly of you and your work.

I feel sure my scheme will appeal to you, and on hearing from you I shall be glad to let you have full details. In any case I await with great interest your reply and you may remain assured that any proposal you put forward which will be of mutual benefit, will receive my most careful and sympathetic consideration.

Serviceably yours,

### Pan-American Congress of Architects

#### *Expense and Time Required*

For the information of those desirous of attending the Third Pan-American Congress of Architects at Buenos Aires, the following statement of the time required, and approximate cost of the trip will be found reliable. The estimates are based on time schedules and minimum rates for first-class accommodations at sea and ashore, and are the result of conferences with the transportation authorities.

Time required for the trip directly to Buenos Aires and return, allowing ample time to attend the Congress, and making the usual calls of the Steamships at Montevideo (one day), Santos (one day), Rio de Janeiro (one day)—would be approximately seven weeks: Cost—about \$1000.

Time required for trip through the Panama Canal, down the west coast of South America, with calls at the west coast ports, crossing the Andes, and the Pampas of the Argentine, with stops at Montevideo, Sao Paula, and Rio de Janeiro on the return on the east coast, would require an additional two to three weeks: Additional cost, \$200 to \$300.

Should a group of ten persons be secured, substantial concessions as to cost of transportation and special trips ashore are guaranteed by the Steamship Companies. It is suggested, that those wishing to avail themselves of this opportunity, communicate with the Committee on Foreign Relations, so that the advantages offered by the transportation companies may be gained.

For those who might wish to further extend the journey, the companies will be found to offer every facility.

## The Henry Bacon Memorial

AT St. George's Church, New York City, there was unveiled on 28 November, 1926, the memorial to Henry Bacon, as illustrated on the second page following. Mr. Royal Cortissoz delivered the address, which was as follows:

It is only as a spokesman for the comrades of Henry Bacon that I am here, to express, if I can, something of the love and honor in which we all hold his memory. He was my friend for close to forty years. We were young together in the office of that great architect, the late Charles F. McKim, his first guide and a lasting influence in his life. There I saw the beginnings of those gifts which were

ultimately to make him famous. It seems natural to speak of him at once as an artist; but as I look back over the long years and think of him, the thing that first comes to my mind is his goodness. By that I mean all the things that make a man: generosity, gentleness and strength, truth, loyalty—all the ingredients of enduring friendship. I remember what was in the air on that night in Washington when the gold medal was given to him on the steps of the Lincoln Memorial. It was the gladness of all his professional associates that this honor was being bestowed upon him. I have never known a formal, official occasion in which there was more heart.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

I like to think of him as others saw him. Together we went once to the dedication of a memorial bridge he had built in New England. I remember noticing the attitude toward Bacon of the lady who had commissioned him to build the bridge as a tribute to her husband. It was not that of a client toward an architect who had done a job of work. It was expressive of gratitude for the genius that had enabled her to erect a worthy monument. I was with him on another occasion with Senator Shelby M. Cullom, at Washington. It was beautiful to see how that splendid old Lincoln man regarded him. He was much Bacon's senior but he spoke to him with what looked to me like deference. I know how that distinguished lawyer, the late Stephen H. Olin, felt about him. It was with great respect as well as with affection.

I speak of this justly in speaking of him as an artist. There is an idea that the private character of an artist has nothing to do with his work. There is something to be said for that hypothesis. But there is something also to be said for this—that the genius of an artist is not divided into watertight compartments. The work of art is the product of the whole man. The nobility of Bacon's character passed into his work. One could give many proofs of this, in citing buildings and monuments that he erected. He was a prolific man. But his life and his art are summed up in one sublime masterpiece, the Lincoln Memorial at Washington. There, too, questions of character arise. Some people have wondered if a Greek temple was an appropriate thing to commemorate Lincoln. You may wonder with them if you think only of the rail splitter and humorist. But if you think of the man who freed the slaves, if you think of the man who saved the Union, if you think of the man who uttered the Gettysburg speech, you know at once that Bacon was right. Lincoln had what the poet has called "the large utterance of the early Gods," and Bacon used it when he designed the Lincoln Memorial.

It is a crucial point. There is a kind of modern classical architecture that is made out of a pedantic study of the monuments and books. Bacon didn't make that kind. When in his young manhood he travelled in Greece he drank in an authentic inspiration. All his life thereafter he spoke the architectural language of the Greeks as his mother tongue. It was his predestined idiom and when he designed the Memorial he did so as a man having beauty of line and mass, simplicity and purity, the majesty of heroic and perfect proportions, absolutely at his finger tips. And through all his labors upon that grandiose work of art there ran the golden thread of his spiritual integrity.

I think of the poets when I think of Bacon, going to them for words worthy of the man. I think of John Keats, with his lofty ideal. In one of his let-

ters he says, in substance: "I could jump down Ætna for any public good but I hate a mawkish popularity. Nothing that anyone can say or do can touch my own inner ratification of what is right and fine." That was Bacon's way. There was something sacred to him about his own inner conviction of what was right and fine. I remember how the bad work of some architect would distress him, but he was kindly in speech, forbearing, magnanimous, and he would not denounce an erring colleague. But he would make you feel somehow that he hated bad work. I must go back to Keats. You will remember from one of the finest of his sonnets:

*The moving waters at their priestlike task  
Of pure oblation, round earth's human shores.*

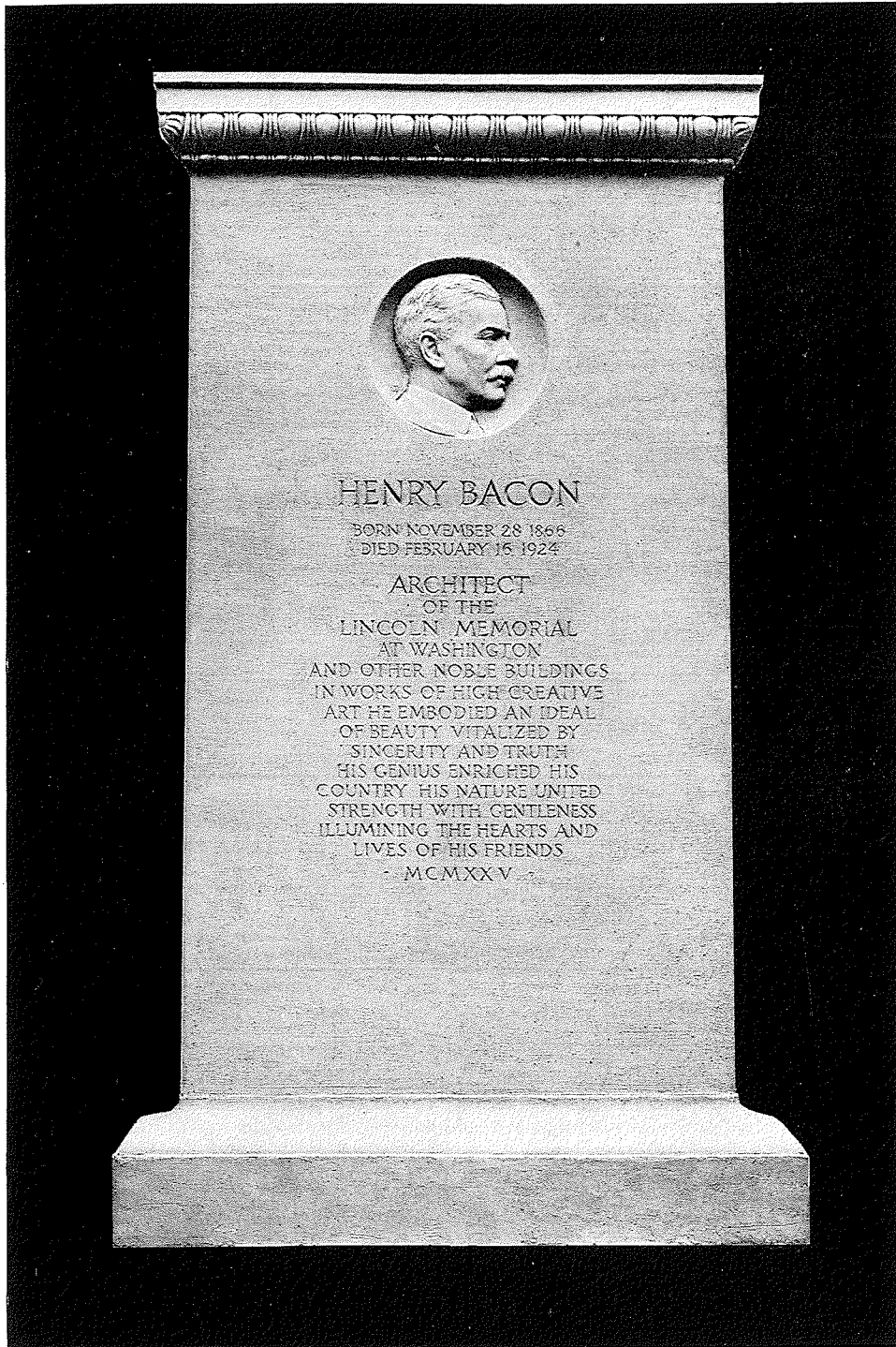
These waters mean to me the vast sea of beauty that Plato imagined, the great tide eternally sweeping through mankind to enrich and uplift it. Every true artist adds to that sea. He takes a cup from the spring of inspiration that sustains him and empties it into the sea. Bacon's crystal cup was filled and poured out over and over again so long as he lived. He rendered thereby a lasting service to his countrymen. Think of what he did for them in that wonderful building in Washington! Generations of Americans will pass before it and as they look will gain something that they will never lose, a stimulus to their sense of beauty.

This memorial that we dedicate today is a testimony to the debt that we owe him. It means admiration and it means gratitude. But above all it means one thing which sends me again to John Keats. A friend sent him some roses and he wrote that they whispered to him of "peace, and truth, and friendliness unquelled." So it is with our memorial. It means nothing if it does not mean the flowers of affection laid upon his grave, whispering of "peace, and truth, and friendliness unquelled."

### The Visit of Czechoslovakian Architects

As a result of correspondence between President Medary of the Institute and Dr. E. Zimmer, President of the Masaryk Academy of Work in Prague, Czechoslovakia, a group of four architectural students are planning to visit the United States next spring. Their purpose will be to study various phases of American architecture, ranging from the building of small houses through schools, hospitals, and up to the largest steel and reinforced concrete construction. All four of the students are graduates in architecture and in addition have had office practice.

The Committee on Foreign Relations will endeavor to arrange for the employment of these students in architects' offices in this country for a portion at least of the time when they are here, and to that end the committee will later enter into correspondence with chapters and individual officers.



HENRY HERING—SCULPTOR