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those satisfied with looking at paintings at an angle of forty-five degrees, under this ever-present crude light and the dark walls—so far, so good. We think, however, that, if in some exceptional cases it could be of use, provided the aspect of the rooms can be improved and the possibility of sound construction made easier, it will never be susceptible of extensive application.

Mr. Seager's system is presented with a pseudo-scientific preamble, which, we are afraid, is not much better than what we have already seen. The six laws of light and their deductions are stated with a lack of precision which is not very convincing. Here is a sample: "If we cut a hole of any kind of shape in the ceiling or the wall of a room, the limit of the rays of light passing through it shall be determined by lines drawn from the extreme point on each side." Drawn where? we would like to know. In the left half of figure 2 of Mr. Seager, the rays of maximum intensity of light start very accommodatingly from the glass area F-F to reach exactly to the upper and lower limit of the painting C-D. We have our doubts of this good behavior, and are inclined to think that the point of maximum lighting of the room would be found somewhere on the ground in front of the vertical wall.

In figure 3, which explains the utilization of the system in a two-story building, one will note that the rays of light, perpendicular to the windows of the second floor, make an angle of about thirty-five degrees with the plans of the first floor windows. We would have been much more grateful if Mr. Seager had given us the scientific basis which governed him in these two cases, instead of, for instance, stating his law No. 6, which reads: "Dark colors absorb the light, while light colors and polished surfaces reflect it," which is not a startling revelation for most of us.

In figure 2, right half, Mr. Seager in a note tells us that, whatever be the position of the spectator, the reflection of the window is always above the painting. We must note, however, that his painting, measured at the scale of his drawing, has its upper border seven feet, six inches from the floor, and that an ordinary full-length portrait, without speaking of larger canvases, is usually hung so as to have its upper part more than nine feet from the ground, in which case the spectator placed in O-3 would see beautifully the reflection of window F-F in the upper part of the canvas. We know, of course, that the window and the room can be raised. However, Mr. Seager has warned us that "the higher they are (the rooms), the gloomier and worse lighted they become."

All through the article of Mr. Seager, this same fancy, which tries to assume the aspect of a scientific demonstration, is found. We were quite ready to "forget routine methods and to confine ourselves to the strict application of scientific principles concerning the problem, principles so simple and in such small number that it is inconceivable that they have always been neglected." What we found can be summed up as follows: In a room lighted by a single window placed high up, the spectator in the zone of shadow immediately under the window will see the paintings on the opposite wall and on the side walls in a bright light and without reflections, provided he does not enter the illuminated area.

Obituary

Thorsten E. Billquist

Elected to the Institute in 1905

Died at Pittsburgh, Pennsylvania, 17 February, 1923

Western Pennsylvania thirty years ago had just awakened to what architecture meant, through the building of H. H. Richardson's Court House, and the artistic spark thus kindled was nursed into the flame of architectural expression by the young men who came to Pittsburgh at this time, enthusiastic, well-grounded by scholastic training and broadened by foreign travel and study. Among these was Thorsten E. Billquist.

After graduating at the University of Gothenburg, he came to New York in 1892, being associated with the office of McKim, Mead and White during the progress of the Boston Public Library. After being associated with the Pittsburgh office of Longfellow, Alden and Harlow, and with William Ross Proctor, he entered into practice in 1896, when he won the competition for the Allegheny Observatory. His extensive practice since that time in Hospitals, Schools and Residences, was but a reflex of his own character, quiet and unobtrusive, refined and dignified. His influence was always exerted for the advancement of the highest professional standards in ethics, as well as in design. One of his latest endeavors was to influence the Diocese of Pittsburgh at its last convention to place on its canons one providing for a commission on Church Architecture. His personality was of such a sincere type that it endeared him to all with whom he came in contact.

At the regular meeting of the Pittsburgh Chapter held on 20 February, 1923, it was *Resolved*: That it is the sense of this body of his fellow architects that we, as well as the entire community, have suffered an irreparable loss in the untimely death of Thorsten E. Billquist.

And further, that we owe to the memory of his example a debt of gratitude too heavy to be discharged by merely making a record of our respect. We feel that only by our efforts to uphold the highest principles of our profession may we repay in some measure our obligation to one who helped raise the standards of the art of architecture, and we trust that an ever-broadening devotion to all that is enduringly best, both in art and in life, will most fittingly indicate our community's appreciation of the legacy he has left behind.

William H. Goodyear

Elected to Honorary Membership in 1907

Died at Brooklyn, New York, 1923

Curator of Fine Arts, Brooklyn Museum; Honorary Member, Royal Academies, Venice and Milan; Architectural Associations, Rome and Edinburgh; (British) Society of Architects. Honorary Member, American Institute of Architects. Author of "Ancient and Modern History," "A History of Art," "The Grammar of the Lotus," "Roman and Medieval Art," "Renaissance and Modern Art," "Greek Refinement," and a large number of published essays and articles, especially on the subject

WILLIAM HENRY GOODYEAR

of Refinements in Cathedral architecture. The curator of a real revolution in modern architecture.

Born April 21, 1846, New Haven, Connecticut, son of Charles and Clarissa (Beecher) Goodyear. Graduate of Yale University, Class of 1867; post graduate study at University of Berlin and Heidelberg, followed by travel in Europe, the Near East and Egypt. Lectured on history and history of art from 1871—. Curator, Metropolitan Museum, 1882-8. Titular Curator Brooklyn Museum, 1890-99. Curator of Fine Arts, Brooklyn Museum, 1899—. In charge of many research expeditions sent out by the Brooklyn Museum to get her survey proofs of Refinements in Egyptian, Greek, Roman, Byzantine, Romanesque, Gothic and Renaissance buildings. Died, February 19, 1923, Brooklyn, New York.

The name of Professor William Henry Goodyear, Curator of Fine Arts of the Brooklyn Museum, bids fair to rank high among those of other really notable men who are gratefully remembered because their achievements and their contributions to knowledge conferred fame on their country and their age. William Henry Goodyear made original contributions to knowledge through discovery and research, some of which seem to possess epoch-making importance in their ultimate application and probable effect on everything in the way of our arts which appeal through the eye.

Three potent influences seem to have combined to develop in Professor Goodyear, and to a supreme degree, those qualities which made him so authoritative a figure in the fine arts—his father, Darwin and Goethe.

Charles Goodyear, the discoverer of the vulcanization of India rubber and the inventor of its applications to the many industries created by him, may be classed with Bernard Palissy as an epic example of courageous independence of mind and of patient endeavor continued long after lesser men would have been daunted by discouragements to the ultimate success of important discovery and its application to the creation of great industries. By their side must be placed William Henry Goodyear who persisted after his discovery of architectural Refinements in the Cathedral of Pisa in 1870, through whole decades in which further research was made impossible because of insufficient means and through the almost universal skepticism that greeted his early pronouncements in 1874 and after 1891. He had the privilege of living to see Refinements almost universally accepted as established facts, and incorporated into the construction of a considerable number of important buildings.

The writings of Darwin disclosed to Professor Goodyear, while still but a boy, the importance of the theory of evolution, and it became thenceforth a dominant note in his intellectual life. This was the golden thread which led him successfully through hitherto unexplored mazes. This can be noted in his "Grammar of the Lotus" in which most of the conventional decorative patterns of classical times, many of which have survived and are found in modern decorative arts, are traced back to symbols of the ancient cult of sun worship in Egypt. It is significantly disclosed to the student of his Refinements researches, in which his attitude was that Refinements as first discovered must be a survival of older practice and not an original creation.

Something of the broad vision of Professor Goodyear and his quickened perceptions must have been due to his study of Goethe. Certainly Goethe's approach to the problems of natural science furnished Professor Goodyear with an assurance that principles learned in one field of research can be applied by analogy to investigation in another. Goethe also must have been an inspiration in the development of Professor Goodyear's marvellously broad, interrelated and proportioned knowledge of the entire scope of history and the history of art. He was an art critic, courageous, above prejudice or association with cliques; of good art judgment uninfluenced by lack of public repute; of a rare and wonderful knowledge of historic painting, Greek and Modern sculpture, ceramics, jades, ancient glass, Egyptian, Greek, Roman and American archæology, of anthropology and ethnology, and was our most eminent American authority on Cypriote art.

As a man, Professor Goodyear possessed unusual charm and distinction of manner and innate refinement. His elasticity of mind and spirit made him capable of intense concentration and of accomplishing an amazing amount of work under pressure. The manuscript of the three books planned to follow "Greek Refinements" was all but ready for the publisher at the time of his death, and it is to be hoped that a way will be found to give to the world this permanent and definite record of his greatest contribution to architectural knowledge. Only so can the full value of his researches be placed in the hands of the architects of this and succeeding generations.

WILFORD S. CONROW.

It is reported from the Cleveland Chapter that a bill for an architects' registration law in Ohio has been drawn in general accordance with the A. I. A. model, and that the chances seem good for the passage of such a bill this year.

EXHIBITION.—The Arts Club of Washington has offered its rooms, May 16 to 31, for an exhibition of residential work by members of the Washington Chapter, A. I. A., and by resident members of the Club. The exhibition will open on the opening day of the Institute Convention. At the request of the Arts Club, this exhibition will be limited to detached residences of not over nine principal rooms, and, at the exhibitor's option, their grounds, gardens and outbuildings. Plans are under way for the award of mentions in two or more classes, in regard to which further details will be announced later.

Essays and Memorials

"M. Colbert treats me like a child," said Bernini, "with his talk of privies and underground drains." This is only a footnote to the ninth page of the first essay (or is it a memorial?), but it succinctly raises the doubt, always present on opening a new book by an architect, whether the subject is in fact architecture or archæology. Bernini, it seems, would not have been in whole-hearted agreement with Mr. Simpson's view that to settle the conditions of a given architectural problem is the function of the employer; "for alone of the fine arts architecture sub-