

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. VI

JUNE, 1918

Number 6

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Published Monthly by

**THE AMERICAN INSTITUTE OF ARCHITECTS**

1159 Mulberry Street, Harrisburg, Pa.

The Octagon, Washington, D. C.

*Committee on Publications*

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Post Office at Harrisburg, Pa., under Act of Congress of August 24, 1912

## NEWS NOTES

of drawings by Wilson Eyre, a well-known architect. Practically the entire collection is now hung in the Alumni Memorial Building, Ann Arbor, and constitutes an unusually interesting set of drawings. There are more than one hundred of these, all of which were made by Mr. Eyre himself over a period of thirty years. They show the entire range of this versatile artist. Pen and ink, pencil, black and colored crayon, water-color, and a combination of these mediums are used, as well as papers of all colors ranging from a white Whatman to the tinted papers which Mr. Eyre knows so well how to use advantageously.

### The Competition for a Solution of the House Problem

Among the numerous letters which have been received by the Journal since its announcement last month of a competition, with a first prize of \$1,000 for the best solution of the house problem, none has pleased us more than that from which we quote the following:

"Your approach to this subject has such a sound sociological basis that, if the right students can only be engaged by the problem set before them by you, efficacious and beneficent results must follow. The physical plan without purpose or method will no longer exist in its airy Utopian solitude when all three requirements—architectural, social, and economic—are taken together. The timely perception of this fact would entitle you to congratulations even before the actual outcome of the contest had become evident."

### New Post-Office Buildings and Additions

Under date of May 27, the Secretary of the Treasury submitted to Congress a letter making urgent appeal for an authorization to proceed with the plans for forty-five post-office projects. His recommendations are in each case based upon statements from the Post Office Department which reveal the necessities of the different offices. The request is for an authorization totaling about twelve million dollars, and includes projects for the following towns: Oak Park, Ill.; Altantic City, N. J.; Gloucester, Mass.; Lima, Ohio; Newark, N. J.; Waterbury, Conn.; Jamestown, N. Y.; Scranton, Pa.; Cumberland, Md.; Canton, Ohio; Warren, Ohio; Houlton, Maine; Findlay, Ohio; Wausau, Wis.; Butte, Mont.; Utica, N. Y.; Norfolk, Va.; Fargo, N. D.; Ithaca, N. Y.; Terre Haute, Ind.; Vincennes, Ind.; Norristown, Pa.; Erie, Pa.; Plattsburg, N. Y.; Washington, Pa.; Lowell, Mass.; Williamsport, Pa.; Savannah, Ga.; Lawrence, Kans.; Saginaw, Mich.; Alexandria, Va.; Manchester, N. H.; Hagerstown, Md.; Sioux City, Iowa; Sedalia, Mo.; Decatur, Ill.; Clarksburg, W. Va.; Macon, Ga.; Brownsville, Tex.; Wichita, Kans.; Astoria, Ore.; Columbia, Mo.; Zanesville, Ohio; Little Rock, Ark.; Reno, Nev.

In a letter to Congress from Acting Secretary of the Treasury Moyle, under date of April 12, 1918, it was recommended, among other things, that there be stricken from the appropriation for "General Expenses of Public Buildings, 1919," the item allowing \$6,000. for an architectural designer. Perhaps in view of the subsequent request for the authorization referred to, Congress may see the advisability of retaining a competent designer. It manifestly is not in the public interest to attempt a re-

trenchment which may visibly affect the character of public buildings, even in wartime.

### Unsigned Communications

We are very recently in receipt of a manuscript which bears no mark of identification whatever. The envelope is postmarked Newport, Ky. We are of course obliged to lay it aside, since we cannot give consideration to anonymous communications. If the sender's name was carelessly or thoughtlessly omitted, we hope that this notice may recall the manuscript to his mind.

### Anti-Earthquake Construction

A committee of the Southern California Chapter, consisting of A. R. Walker and H. F. Withey, has coöperated with the committee from the Architects and Engineers Society in drafting a building ordinance for the cities of Hemet and San Jacinto—cities which recently suffered considerable damage by earthquake. The Joint Committee visited both cities and surveyed the conditions, after which the Committee worked upon the drafting of a building ordinance which, in its judgment, would provide a form of construction that would withstand earthquake shocks, as far as it is possible to do. This service was given in the name of the Southern California Chapter.

## Obituary

### Frank Miles Day

Elected to the Institute as a Fellow in 1895

President of the Institute 1906-1907

Died at Philadelphia, June 15, 1918

(Further notice later)

### Mrs. Aimee Rotch Sargent

Honorary Member of the Boston Society of Architects

The Boston Society of Architects records its deep regret for the death of Mrs. Aimee Rotch Sargent, one of the heirs of Benjamin S. Rotch, to whom the profession is indebted for the founding and endowing of the Rotch Traveling Scholarship. She was an Honorary Member of the Boston Society of Architects, and a Member of the Rotch Traveling Corporation. She found time to maintain a constant interest in the work of the students who went abroad, and also followed their careers after returning to this country. She endeavored to keep in touch with the activities of the Society and of the profession. Although living at a distance from Boston, she has attended many meetings of the Society, and her influence and her help were always available for the many professional demands which were made upon her. She has enriched a busy and influential life by being ever ready to help in everything which touched humanity, and her name is cherished and honored wherever her influence has made itself manifest. She leaves behind her a record in which the profession may well feel an especial pride because of her close contact with one of the most potent factors in architectural education.—*Resolution of the Boston Society of Architects.*

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## Institute Business

### New Members Elected to the Institute

- Baum, Dwight James, New York City, New York Chapter.  
Brigham, N. R., 4922 Davenport Street, Omaha, Neb., Iowa Chapter.  
Brown, J. Martin, 849 David Whitney Building, Detroit, Mich., Michigan Chapter.  
Clarke, Frederick W., 682 Brandeis Building, Omaha, Neb., Iowa Chapter.  
Crow, William D., 200 Fifth Avenue, New York City, New York Chapter.  
Davis, Ellery L., Security Mutual Building, Lincoln, Neb., Iowa Chapter.  
Goldstone, Lafayette A., 512 Fifth Avenue, New York City, New York Chapter.  
Henninger, F. A., 604 Securities Building, Omaha, Neb., Iowa Chapter.  
Josenhans, Timotheus, 4524 Lowman Drive, Seattle, Wash., Washington State Chapter.  
Lawrie, Harry, 619 Paxton Block, Omaha, Neb., Iowa Chapter.  
Mathesius, Jr., Frederick, 320 Fifth Avenue, New York City, New York Chapter.  
McDonald, Alan, Omaha National Bank Building, Omaha, Neb., Iowa Chapter.  
McDonald, John, Omaha National Bank Building, Omaha, Neb., Iowa Chapter.  
McGoodwin, Robert R., 1422 Walnut Street, Philadelphia, Pa., Philadelphia Chapter.  
Mead, Marcia (Miss), 105 West 40th Street, New York City, New York Chapter.  
Prinz, George B., Omaha National Bank Building, Omaha, Neb., Iowa Chapter.  
Raapke, H. A., City National Bank Building, Omaha, Neb., Iowa Chapter.  
Riddle, Theodate Pope (Mrs.), Farmington, Conn., Connecticut Chapter.  
Rogers, James Gamble, 470 Fourth Avenue, New York City, New York Chapter.  
Sandham, Josiah Dow, World-Herald Building, Omaha, Neb., Iowa Chapter.  
Steinbaugh, Charles W., Brandeis Theatre Building, Omaha, Neb., Iowa Chapter.  
Stevens, Will A., 1417 Railway Exchange, Chicago, Ill., Illinois Chapter.  
Woollett, William L., Berkeley, Calif., Southern California Chapter.  
Youngberg, John E., 30 North Dearborn Street, Chicago, Ill., Illinois Chapter.

## Resolutions of the Philadelphia Chapter on the Death of Frank Miles Day

At a special meeting of the Philadelphia Chapter, on June 29 last, held at the call of the Secretary, to do honor to the memory as well as to the distinguished professional achievements of Mr. Day, the following resolution was adopted:

"In the untimely death of Frank Miles Day the profession of architecture has lost a most distinguished member and the community a citizen of exemplary character and usefulness.

"Gifted with a scholarly mind, clear judgment, and high ideals, he rendered effective service in the advancement of art and architectural education; as an architect, his accomplishments won for him merited honor and recognition throughout this country and abroad; as a member of the American Institute of Architects, he was a potent factor in establishing and maintaining its principles and standards of practice, and to the end was devoted and

untiring in his efforts to extend its influence and usefulness to the benefit and dignity of the whole architectural profession.

"With like enthusiasm, and to a rare degree for one whose professional activities were so wide and exacting, he joined with sympathetic interest in all that concerns the betterment and welfare of the community.

"It is therefore with a deep sense of personal loss that we, the members of the Philadelphia Chapter, American Institute of Architects, record this expression of our esteem and appreciation of one who was not only an honor to our profession, but in his personal relations, a kindly, cultured gentleman and friend. We unite with his associates in acknowledging the loss they have sustained, and we hereby extend to the members of his family our deep sympathy in their bereavement."

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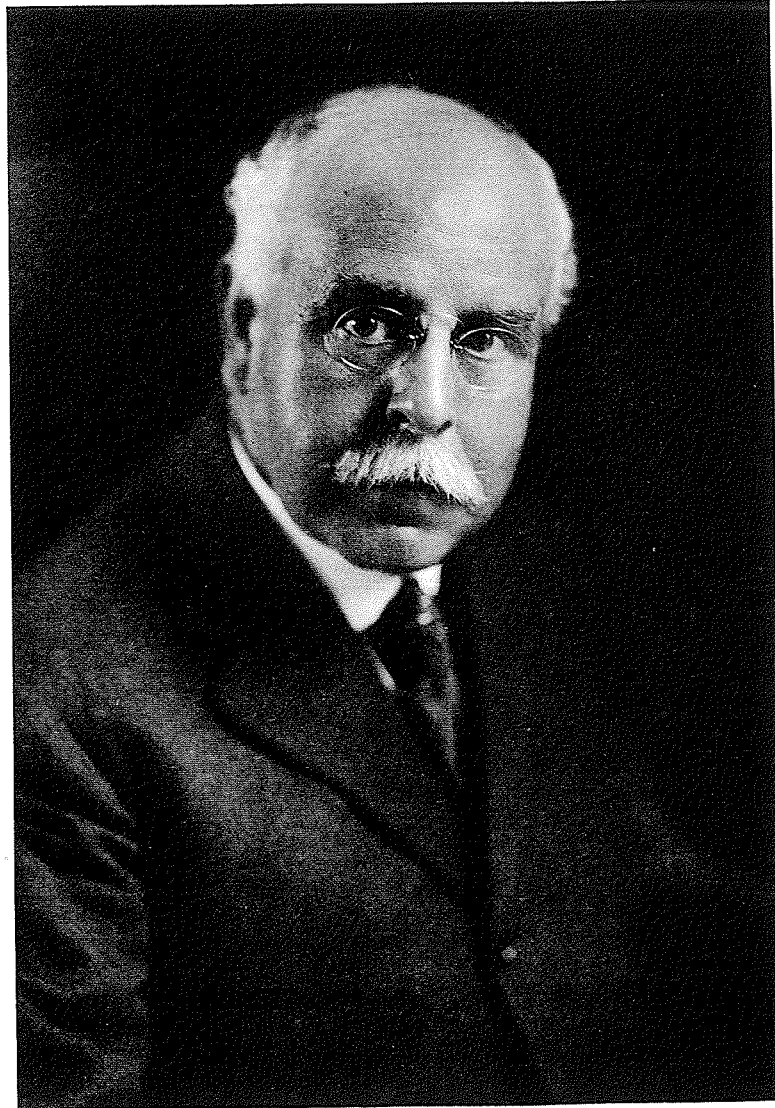
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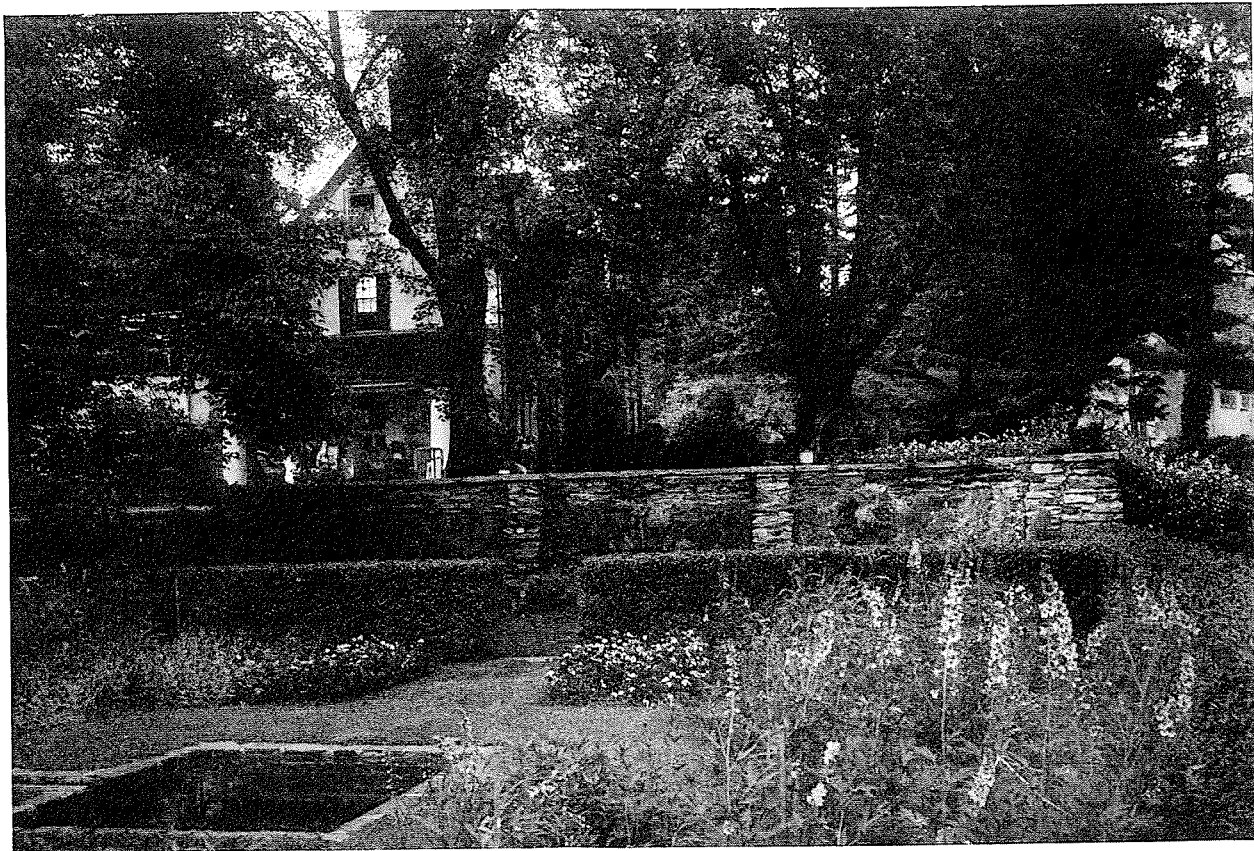
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FRANK MILES DAY  
President of the Institute, 1906-1907



THE HOME OF FRANK MILES DAY AT MT. AIRY NEAR PHILADELPHIA

## Frank Miles Day

### A REMEMBRANCE

By ANDREW F. WEST, Princeton University

**H**IS home in the lovely countryside near Philadelphia was the center and symbol of his life. There his house, built on clean and quiet lines and settled amid the shadows of tall trees, looks on a bright garden of old-style beauty, soon merging into open glades of green, and so on to the woodland beyond, with here and there a receding vista of hill and dale; and all in the full glow of summer the day he was laid to rest.

His life, like his home, was joyous and yet tranquil. His quick and buoyant nature had three deep impulses, a love of art, of nature, and of friendship, and these three were fused in one. Adventurous, yet no adventurer, imaginative, yet no wild dreamer, very practical, but not without vision, historical, but not an imitator, he guided and balanced all impulses and turned

them into stable achievements by his vigorous good sense. This was the sure guide which directed his master passions and lighted all his way. And this is why his work has in it the promise of perpetuity.

Others will tell better the story of his whole career with all its honors; yet we may speak a little here of his last work in Princeton, because it shows his excellence so fully. Here no detail is so small as to miss his notice and no part is made so important as to blur the meaning of the whole. Tower and cloister, archway, gable and window, stand or face or soar or recede, each as they should and all together as they should, while over all rests the spell of scenic enchantment. It is a living creation, a true re-creation of old beauty, the beauty of our ancestral academic homes across the sea, invit-

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ing, domestic, appealing, the immemorial charm of the old colleges of England where

“Still by the tower the pigeons flutter,  
Still by the gateway flits the gown,  
Still from corbel and angle and gutter  
Faces of stone look down.”

These new halls will grow in charm with the lapse of time, and perhaps some late-born traveler may say of them what once an old scribe wrote: *Quo vetustior eo venustior*—“the older, the lovelier.” What better word of praise could their designer covet?

He had a genius for friendliness. He could not help having friends any more than he could help being sensible, studious, observant, considerate, and lovable. So, too, his inborn love of nature had in it a friendliness for even the least of God's creatures and a joy in their presence. A tireless lover of the woods and fields, of every plant and bird and flower, he found here refreshment for his spirit and new delights to quicken his love of art. And here his intimate friendship for the poets, whose pages he knew so well, served him day by day in his joyous

Frank Miles Day was born in Philadelphia on April 5, 1861, the son of Charles and Anna (Miles) Day. On the paternal side Mr. Day claimed kinship with an English ancestry, his father having come to the United States from Kent, England. On the maternal side, Mr. Day traced his lineage back to Radnorshire, Wales, whence came one Griffith Miles, settling in Radnor, Montgomery County, Pa., some six years before William Penn reached our shores.

Mr. Day was educated at the Rittenhouse Academy and at the Department of Architecture of the University of Pennsylvania, from which he was graduated as valedictorian in 1883. He continued his studies during three years of travel in England, France, and Italy, at the Royal Academy and the South Kensington Museum, and finally in the office of Basil Champneys, London. Returning to Philadelphia he there opened an office in 1888, for a time being associated with his brother, Mr. H. Kent Day, and of late years with Mr. Charles Z. Klauder.

He was president of the American Institute of Architects during the years 1906 and 1907. He was an Honorary Corresponding Member of the Royal Institute of British Architects, an associate of the National Academy of Design, member of the National Institute of Arts and Letters, and a trustee of the American Academy in Rome. In 1916 he received the degree of M. A. from Yale University, and at the commencement of the University of Pennsylvania this year he was to have been present to receive the degree of Doctor of Science which had already been conferred upon him.

Mr. Day's services to the Institute cannot be overesti-

progress. I wonder if he did not know by heart those perfect lines of contentment

“For fire and running water,  
Snowfall and summer rain;  
For sunsets and quiet meadows,  
The fruit and the standing grain;  
For the solemn hour of moonrise  
Over the crest of trees,  
When the mellow lights are kindled  
In the lamps of the centuries,  
“For art and learning and friendship,  
Where beneficent truth is supreme,  
Those everlasting cities  
Built on the hills of dream;  
For all things growing and goodly  
That foster this life, and breed  
The immortal flower of wisdom  
Out of the mortal seed.”

When an artist dies the world seems darker for awhile. It is like the sadness when music ceases. No commonplaces about the artist surviving in his work are enough to cheer us. But if we can believe that no soul of truth and beauty ever really dies, we are then consoled, and are also inspired to go on to the newer work, well assured that the work of him who left us is prophetic and will in some way be greatly fulfilled.

mated. They were extraordinary in their range and always characterized by a sense of devotion and loyalty to the Institute's ideals which marked his professional career. Time may well declare that the volume of his labor of this kind was greater during the period of his membership than during the term of his presidency, for in no other way was his loyalty so well evidenced than in the manner in which he left the high office of president and took his place in the ranks. One of the most important things upon which he was engaged, even up to the moment of his death, was the book on Professional Practice, one day to be published by the Journal—a book which may quite likely prove to be epoch-making in the study of the science of architecture.

At the University of Pennsylvania and at Harvard University, Mr. Day had been a lecturer on architecture, and for many years he was professor of perspective at the Pennsylvania Academy of Fine Arts. He was supervising architect of Yale University and Johns Hopkins University, and with his firm was supervising executive architect at Delaware College, New York University, Pennsylvania State College, and the University of Colorado. The work of his firm at Princeton University has been accorded a praise as lavish and widespread as it was deserved, and in addition to this already long list of collegiate associations, there is also to record the large group of buildings for Wellesley, now in process, the work at Cornell, and that at the University of Pennsylvania. Perhaps Mr. Day's association with American architecture and his influence upon the period of decay which was culminating at about the time when he began to practise, have nowhere been better summed up than in an apprecia-



## FRANK MILES DAY—A REMEMBRANCE



THE HOME OF FRANK MILES DAY AT MT. AIRY NEAR PHILADELPHIA

tion which appeared in the *Pennsylvania Gazette*, shortly after his death, and from which we quote as follows:

“When Mr. Day began practice in the late eighties, architecture was in process of being discovered by the American people as a vital, creative art. The public was awakening to an interest in its possibilities through the work of men inspired by foreign travel and study, or their pupils. These pioneers of the new age were men of vigor and originality, but the work of many of them was unhappily marred by an unrestrained individualism. This was a natural reaction from the unimaginative and commonplace character of prevailing architecture, but its excess of freedom developed eccentricity and degenerated, in the hands of less able imitators, into a confusion worse confounded with ignorant vulgarity. In no city was this more evident than in Philadelphia, whose character of staid repression had been swept aside in the movement of revolt which, starting in healthy reaction against tradition, steadily descended, in a striving for originality, toward chaos through ignorance of the real meaning of architecture: a declaration of independence followed by anarchy rather than an ordered freedom.

“At this moment, as though dramatically timed by fate, there appeared exactly the force needed to turn this vigorous and fundamentally wholesome impulse into the right channels; a force which gave to Philadelphia an architecture so fine and true that it was destined to have national influence. Frank Miles Day and a little group of

contemporaries of similar tastes and training here entered upon active practice—Walter Cope, John Stewardson and Wilson Eyre. Each had the genuine sense of architecture and was possessed of rare artistic gifts and all had traveled abroad and gained that knowledge of the principles and masterpieces of their art which through its discipline and inspiration guides and stimulates the creative impulse of the true architect. The work done by these men, some of it in coöperation and all in an atmosphere of mutual sympathy and common ideals, was so good that it arrested attention; so fresh and charming, so true to the spirit of architecture and free from its pedantries, that it won the instant approval of thoughtful and discerning people and was accepted as a right standard of performance in architecture.

“To this result Mr. Day’s contribution was vital. The consistently high level maintained by the work of his office shows always the influence of his qualities: a fine enthusiasm and love of study, grasp of the essentials of a problem and insight into the essence of style and character; erudition combined with a facility for finding fresh and novel modes of treatment and, perhaps above all, the critical faculty guided by a supremely true taste.”

The illustrations of Mr. Day’s house and garden are from photographs by his own hand. The drawings are from the sketch-books of his student days in Europe and disclose a talent which he was not generally known to possess in so rare a degree.