

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XI

SEPTEMBER, 1923

Number 9

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Published Monthly by

THE PRESS OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC.

THOMAS R. KIMBALL, *Omaha*, President; N. MAX DUNNING, *Chicago*, Vice-President; WILLIAM STANLEY PARKER, *Boston*, Secretary; BEN J. LUBSCHEZ, *New York City*, Treasurer; HERBERT B. BRIGGS, (Briggs & Nelson), *Cleveland*; D. EVERETT WAID, *New York City*; M. B. MEDARY, JR., (Zantzinger, Borie & Medary), *Philadelphia*; DELOS H. SMITH, *Washington, D. C.*; S. F. VOORHEES, (McKenzie, Voorhees & Gmelin), *New York City*, Directors.

CHARLES HARRIS WHITAKER, *Editor*

Publication Office, 305 Washington Street, Brooklyn, New York

Editorial Office, Fisk Building, 250 West 57th Street, New York, N. Y.

FIFTY CENTS A COPY. \$5 PER YEAR. (Foreign, \$6)

Checks or P. O. orders should be made payable to The Press of The American Institute of Architects, Inc., and all communications should be sent to Editorial Office.

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THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

botis, University of Pennsylvania, Philadelphia, Pa.; Placed Second and First Medal: Harry K. Bieg, Armour Institute of Technology, Chicago, Ill.; Placed Third and Second Medal: I. Jerry Loebel, Armour Institute of Technology, Chicago, Ill.; Hors Concours: R. Banks Thomas, Sr., Atelier Hiron, New York City, N. Y.; Hors Concours: Rudolph DeGhetto, Atelier Hiron, New York City, N. Y.

The Editor's Note Book

The new setback developments in the architecture of New York City have already afforded an interesting topic for speculation. In a skyline which was growing so monotonously high there have come new vistas and outlines and some very intriguing effects. But architecture is like an army and has its hangers-on, among which there are to be noted the enterprising firm of brokers who announce, in offering space in one of the newest structures, that occupants may have light on six sides!

* * *

We have heard much about billboards on this side of the Atlantic, and, as a rule, the tendency is towards an effort to do away with them. But the Prince of Wales, in a recent speech at the Royal Academy in London had these things to say:

"Not so very long ago those dreary barricades of notices that marred the walls and waste places of our big cities were merely unsightly, and contained no pictorial art whatever. They might now be called, without exaggeration, the art galleries of the great public. Many of the greatest successes on these boardings are reproductions, the originals of which have hung in your Royal Academy, and many a man who has never given pictures a thought has had his interest in them stimulated by a casual study of a poster.

"Advertisements are now recognized as a most necessary adjunct to the business side of life; their refinement has advanced by such leaps and bounds as to justify one in calling them artistic. Their influence, if only because they bring color and decoration to an otherwise gray and monotonous street, is surely not to be despised. May I, with all deference, suggest to you that here is one possible channel for reaching and satisfying the elementary love of pictorial art which is hidden in the hearts of practically everyone?"

The revival of poster advertising in England must have had a good deal to do with the Prince's enthusiasm. The railway and omnibus posters which announce their wares to Englishmen are among the very best examples of the poster art that I have ever seen. Too much cannot be said in praise of them, and it is a matter of great regret that a score or more of them could not be finely reproduced in color for the edification of advertisers everywhere. But the English railway station is still a gruesome sight, and outdoor advertising generally, with all regard to His Royal Highness' defense, is pretty badly done. If there should follow such a general elevation of standards as has taken place with respect to the posters to which I have alluded, and that I think is what the Prince of Wales hopes, then the movement will acquire defenders without any effort whatever.

In the United States as well as in Europe, great artists have not hesitated to accept commissions from advertisers. I remember with what astonishment I came upon Liotard's "Chocolate Girl" in Dresden, many years ago when the firm of Baker had made her dainty figure everywhere a familiar acquaintance, and with what interest I learned, long after childhood's interest in soap-bubbles had vanished, that a certain Millais was the original source of my young delight. If advertising is to be done out-of-doors, or anywhere else for that matter, why not have it really done beautifully?

I noticed an editorial in *The Freeman* not long ago which reviewed the long forgotten colloquy about advertising signs on buildings. Habit brings a sense of oblivion to ugliness, else the sight of a modern city street would drive one to madness instantaneously. But the writer in *The Freeman* points out what he considers to be the conspicuous failure of architects to reconcile architecture with the purpose to which the building is to be put, failure to accept the frank aim of business enterprise while pretending that architecture can encompass it. I will not debate the purpose, nor whether there can be a partnership between architecture the art, and business the seeker of profits. It was ably debated in these columns by Mr. Creswell last year, but can there be any division of opinion about so plain a question as this? If the façade, the windows, and the roof of a building are to be used galore for advertising, would it not be better for the architect deliberately to accept the challenge and devise some way of reconciling the use of lettering to the façade of his creation? It seems idle to deny what is before us, and although the tendency for a certain class of the better buildings is to suppress the use of signs, the bulk of business building still struggles under such a load of rubbish that more than the architect would be necessary, I fear, if the language were to be protected as well as the building design.

There is pleasant relief from advertising hideousness here and there. Take the case of the Corn Exchange Bank in the Pennsylvania Station in New York City. Here is an obvious need for telling the passer-by that a bank is lodged in a corner of a building where it would be least expected and almost never looked for. Yet the bank in question has made itself known in a manner to win commendation from all. The architecture of the building has been respected, and the manner in which it has been done means that someone thought about the question,—someone who believed that the reconciliation of business with taste in advertising is a possible thing. I speak of the Corn Exchange Bank because I noticed it with great pleasure. It is not the only example, by any means, but it is one peculiarly worthy of the approval of architects.

C. H. W.

Obituary

Terence A. Koen

Elected to the Institute in 1912

Died at New York City, 16 May, 1923

Mr. Koen entered the office of McKim, Mead & White in 1880, and remained there for fourteen years, during

INSTITUTE BUSINESS

which time he rose to an important position as a member of the office force. Since 1894 he has been a member of the firm of Hoppin & Koen.

At the meeting of the New York Chapter the following resolution was adopted: "Those who came in contact with Terence Koen learned, not only to respect him for his knowledge, but also to love him for those qualities which, all too rarely, combine to form a single personality. Always considerate, always helpful, always a loyal comrade, Terence Koen endeared himself to his confreres by these and other qualities on which friendship thrives. He was an honor to the profession of architecture, and a man greatly beloved by his friends.

"WHEREAS, The profession of architecture has sustained a distinct loss by reason of the death of Terence Koen, and many of us have lost a dear friend, now, therefore, be it resolved, that the secretary of the New York Chapter of the American Institute of Architects be requested to express the sympathy of the Chapter to his family and that this resolution be spread upon the minutes of the meeting."

James W. McLaughlin

Elected to the Institute as a Fellow in 1870
Died at New York City, 4 March, 1923

James W. McLaughlin was born at Cincinnati, Ohio, 1 November, 1834. He attended the Joseph Herron Academy, a private school in Cincinnati, and later entered the office of Mr. Hamilton, Architect, in about 1853. In 1858 he began to practice architecture in Cincinnati.

On 10 January, 1870, Mr. McLaughlin called a meeting, of the architects of Cincinnati to organize the Cincinnati Chapter of the American Institute of Architects. He was chairman of this meeting at which the organization was perfected, and was elected Vice-President of the Chapter, in which capacity he served until 1878, when he was elected President, serving until 1882, when he was again elected Vice-President, serving until 1884. He was elected President in 1889, serving until 1893, and was Vice-President in 1896 and 1897. He also was several times elected a Director of the American Institute of Architects.

Mr. McLaughlin stood very high in his profession, and was highly esteemed by his fellow members for his ability, his congenial spirit and lovable character. He was always ready to give such assistance to his fellow practitioners as was in his power. He practised his profession in Cincinnati, in a most highly ethical manner, until seven years before his death, during which time he lived in New York City with his daughters. His remains were brought to Cincinnati and buried in Spring Grove Cemetery.

Among the principal work done by him are the following buildings:

Cincinnati Art Museum, Cincinnati Art School, Public Library, Court House, Widows' Home, Children's Home, First Unitarian Church, Masonic Hall, Zoological Society Buildings, Spring Grove Cemetery Offices, Cincinnati Gas Company's Building, The John Shillito Company's Store, Johnston Building, Wiggins Building, Rawson Building; Public Library, Northampton, Mass.; Hotel Ruffner,

Charleston, W. Va.; and residences for Mrs. John Shillito, W. S. Groesbeck, John Kilgour, John L. Stettinius, L. B. Harrison, Mrs. T. T. Haydock, Chas. Fleischmann, Henry H. Vail, Sol. P. Kineon, Frank C. Tullidge, Col. L. C. Weir, Harry L. Laws, Herman Goepper, I. J. Friedlander, A. Hickenlooper, Cincinnati; W. R. Allen, Pittsfield, Mass.; Thomas C. Gaylord, Louisville, Ky.; J. B. Tytus, Middletown, Ohio; Joseph Weil, Columbus, Ohio; Mrs. Maynard French, Glendale, Ohio.

G. W. D.

Leif Jenssen

Elected to the Institute in 1919
Died at Duluth, Minnesota, 4 August, 1923
(Further notice later)

Institute Business

The Proceedings of the Fifty-fifth Convention

We are asked by the Executive Secretary to announce to all librarians that copies of the Proceedings of the last Convention of the Institute may be had without charge by sending a request to the Executive Secretary of the A. I. A., the Octagon House, Washington, D. C.

Institute Membership

Members are again reminded that at the meeting of the Board of Directors in May it was ordered that in future the signatures of three Institute members will be required on every application for Institute membership, even though unanimous endorsement of the candidate has been given by the Chapter. The ruling was made to meet conditions in Chapters having extensive territory.

Fellowships

At the last convention the following members were elected to Fellowship:

EDWIN BERGSTROM, Los Angeles, California.
PETER BRUST, Milwaukee, Wisconsin.
CHARLES COLLENS, Boston, Massachusetts.
ERNEST COXHEAD, San Francisco, California.
JOHN W. CROSS, New York City, New York.
KIRTLAND CUTTER, Spokane, Washington.
CHARLES A. FAVROT, New Orleans, Louisiana.
EDWIN S. GORDON, Rochester, New York.
HERBERT M. GREENE, Dallas, Texas.
ALBERT L. HARRIS, Washington, D. C.
WALLIS E. HOWE, Providence, Rhode Island.
LOUIS LA BEAUME, St. Louis, Missouri.
ALEXANDER MACKINTOSH, New York City, New York.
WILLIAM C. NOLAND, Richmond, Virginia.
JOSIAS PENNINGTON, Baltimore, Maryland.
JOSEPH EVANS SPERRY, Baltimore, Maryland.
EDWARD F. STEVENS, Boston, Massachusetts.
THOMAS E. TALLMADGE, Chicago, Illinois.
JOHN V. VAN PELT, New York City, New York.
F. R. WALKER, Cleveland, Ohio.