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sented with a good deal of cogency before the Municipal Council of the City of Paris.

The Petit Palais built by Maitre Girault, houses, under the title of Palais des Beaux Arts, the collections which belong to the City of Paris. These have been augmented of late by a new gift of tapestries, old furniture, and paintings of the eighteenth century.

The donors have been authorized to house these collections in one of the large halls of the Palais, and to construct in this hall a new flooring reducing its height and transforming it into a number of smaller rooms, decorated with old woodwork, also of the eighteenth century.

But, owing to the unfortunate carelessness of the architects of the donors, M. Girault was not consulted. His colleagues of the Institute were shocked by this liberty, taken with a work of art considered by all to be particularly successful. Mr. Brandon, Professor of Architecture at the School of Fine Arts, who is also one of our most active Municipal Councillors, proposed that the work be stopped and that another solution to the difficulty be sought. It was not forthcoming, however, and would have been in any case prevented by written engagements existing between the City of Paris and the donors. The Municipal Council has nevertheless expressed its regrets that M. Girault was not taken into consultation, and everyone has agreed that a deplorable lack of courtesy has thus been shown.

This incident brings up this question: Has an owner the right to make alterations in a house, even in a monument, that he has had built? There seems to be no doubt that he has such a right. But the thoroughgoing defenders of the author's rights maintain that such a view is untenable, and that no one should be permitted to mutilate, however little, the work of an artist.

As regards architecture, it seems that this absolute theory is impossible to defend. Furthermore, that which belongs to the artist architect is the design, and not the building itself. He has the right of reproduction; but he has not the right of protest if the owner modifies the object whose execution he was the first to order, at least he has no such right until the object has become an historical piece, classified as such. If the theory of the extremists were held, owners, municipalities, and the State itself would gain by having buildings erected by contractors, non-architects, in order to be able to use, modify, and alter the buildings at will.

Salon of Decorative Arts Indicates New Approach

The Salon of Decorative Arts was this year of especial interest. As usual, it comprised a number of interiors conceived in the modern manner. It is to be noted with pleasure that this manner is being purified

and that the bizarre innovations of previous years are becoming less frequent. The influence of the archaic Greek style is often present without there resulting from it an impression of slavish imitation. Among the individual works most to be noted, we must mention the wrought iron gate done by Subes from the design by Roux Spitz, architect, and the splendid etched glass and iron gate by Lalique, the master glazier,—a gate worthy of being placed at the entrance of a magnificent gallery, like those of the Louvre.

As for the attempts connected with the major works of architecture, such as facades, they are more seldom satisfactory. It is obvious that the present day style, which certainly exists, and has its own characteristics, is born of innovations made in the realm of furniture, rather than of the general use of reenforced concrete, as its proponents hold.

Every time that an artist attempts a real *monument*, either he is satisfied with using visible concrete, and obtains only the precarious aspect of an economical and temporary structure, or he has recourse to stone covering and gives to the building an inconsistent appearance. Such construction determines, as in the case of steel, a new esthetic of design.

But the translation of these possibilities into facades has not yet been discovered in a manner really satisfactory to both reason and sense. Any work of art which fails to satisfy simultaneously these two conditions cannot be ranked with the works of the great periods of art during which this harmony was realized.

It seems evident that we are approaching a new form of expression. This form has been found, first for furniture, then for small interiors; the Exposition of Decorative Arts has applied it to more important interiors, to monumental halls. There remains the last step, which concerns exterior Architecture properly so-called, and for which the time of realization has not yet come.

Since it is the Exposition of Interior Decorators which has occasioned these reflections, let us acknowledge here that in just this lies the great value of the annual exhibition: it incites artists to leave the beaten track and to find new ways and means, corresponding to the conditions of our era. G. F. SEBILLE.

Obituary

Howard Sill, F. A. I. B.

*Past President Baltimore Chapter, Member A. I. A. since 1916
Died at his home, Glenvale, Prince George's County,
Maryland, July 22, 1927*

Mr. Sill was the architect of the million-dollar Municipal Art Museum of Baltimore, construction of which is now in progress. His associate in designing the building was John Russell Pope of New York.

A native of New York State, Mr. Sill settled in Baltimore about twenty-five years ago, where a great part of his work has been the designing of homes of the Colonial type.