

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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## Shadows and Straws

**T**O THOSE WHO SEEK in terms of common understanding the relation of life to art, and, more especially of the relation of architecture to things social, economic, political; to those who would penetrate that ceaseless interplay of evolutionary forces and reach the source of that perpetual unrest which makes us wonder in what manner there shall be born an architectural development in this country such as shall justify our hopes and reward our labors; to those who can see beyond our crude democracy, vision the ultimate ripening of its liberative forces, and their reaction upon art in all forms; to those—and only to those—there may lie some precious clues in the following paragraphs from an address by Felix Adler, recently published in *The Standard*:

“To be free is to express power. To be free in the highest sense is to express the highest kind of power. The highest kind is that which is exercised in such a way as to bring to the birth unlike yet cognate power in others. The teacher is spiritually free, not when he transmits a certain stock of knowledge, or a hard and fast system of ideas, but when he quickens in his hearers new thought, gives them the incentive to extend their intellectual horizon beyond his own.

“The captain of industry is free in the best sense not when he organizes processes, but when he organizes his human relations to his workers. He is free when he educates them, infinitely patient with their shortcomings, remembering out of what black pits of poverty many of them have come. He is free when he, the captain of industry, becomes himself a labor leader, instead of leaving the function of leadership to the walking delegate. He is free when he not only shares his profits with the workers, but does his utmost so to change the conditions of work as to encourage the exercise of independent thinking on the part of the tool-user. Above all when he liberates the moral will of the worker by giving him a share in the direction of the industry, in the shaping of policies, in the enact-

ment of rules. For as long as the worker is compelled to obey the arbitrary commands of a superior, he is to that extent in a state of moral servitude. Political democracy and industrial autocracy cannot permanently exist side by side. A house thus divided against itself cannot in the long run stand.

“And you, American artist, when are you free? Is it when you produce the things that give pleasure to the beholder? Is pleasure the be all and end all of your art? Or is it when you shall so penetrate the mind of the American people as to express their artistic response to life so distinctively and articulately that they will acknowledge your creation as their very own?

“And a people is a free people when all the different social groups or vocational groups of which it is the integrated whole express themselves in this manner, mutually reacting upon one another, and when in each group every member of it shall realize some mental gift unlike the rest. A free people is not one which is released from the incubus of autocrats. That is only the first step. A free people is not one in which strong individuals thrive parasitically at the expense of the weak. It is not one in which merely equal opportunity is afforded to all in the race for material well-being. A free people is one in which the inmost gifts, even of the lowliest, are released, in which the deepest, noblest energies of all circulate unhindered enriching as they go out, enriched as they return,—the life of each swelling the surrounding tide of life, and lifted up by the reflux of the tide. This, as I conceive it, is liberty, the liberation of what is best in each. This is freedom, the free flow of life into life. This is ideal democracy.”

**T**HE INTERNATIONAL CONGRESS of Architects was to have been held in Petrograd in the spring of 1915. It gave great promise of being the most interesting of events, when the war intervened and ended all plans.

In December, 1916, a small group of Institute members addressed a message to Monsieur J. M. Poupinel, the able and devoted Secretary of the Permanent Committee of the International Congress, at Paris, in which they

# Obituary

## Henry Vaughan

Fellow of the Institute, 1891

Died June 30, 1917

Further notice later

## Emmanuel Louis Masqueray

Elected to the Institute, 1906.

Mr. Masqueray was born in Dieppe, France, in the year 1861. He was a pupil of Laisne and Ginain, and entered the Beaux-Arts School in 1879. In the year 1880 he was awarded the Deschaumes prize, and again in the following year the Chausedaigues prize, and to him we owe one of the first Beaux-Arts ateliers in New York City, which he founded in 1893.

It was at the suggestion of Mr. Carrère, who remembered him as a fellow student at the Beaux-Arts, that he came to this country. He was in our office from 1890 to 1892, so that my personal recollection of him goes back to the days when we were both young men, a quarter of a century ago.

As a young man he was ambitious and full of enthusiasm, and this youthful enthusiasm never left him in his later days. From our office he went to Richard M. Hunt, where he was held in the highest esteem. He was also in association with D. Everett Waid. He became prominent in connection with the Exposition of St. Louis in 1904, where he executed most of the garden and landscape work, cascades, decorative bridges, etc., also the Horticultural Building.

It was at this World's Fair that he was discovered by Archbishop Ireland, through whose influence he settled in St. Paul. While in St. Paul he designed their Cathedral, also the Pro-Cathedral of Minneapolis, the Church of the Incarnation of Minneapolis, and the new Cathedral of Sioux Falls. St. Paul abounds in examples of his work. He was honored by the state of Iowa, whose official authorities invited him to make designs for the beautification of the state capitol at Des Moines.

Mr. Masqueray never married. I can always remember his devotion to his mother, the only member of his family. My early recollection of him is as a comrade and fellow worker. The friends of his later life tell me he never lost his kindly and charitable manner, anxious to please, careful never to offend, and that one feature in his life, well known to all who were acquainted with him, was his continuous and kindly bearing toward his aged mother. He was to her the most unselfish and most devoted of sons.

The entrance of French culture into American life as a dominating influence began, of course, with the work of Richard M. Hunt, who was followed to this country by the men who were the first members of the modern Beaux-Arts group. Among these men, most of whose names have become famous in the history of American architecture, Masqueray's is one of importance. He was one of those who brought the academic training and culture of the Beaux-Arts to the fertile soil of America, and as we now

contemplate the varied and rapid development of architectural ornament in this country, we must ascribe to this early group the influence that is second only to the powerful movement of the Georgian group in the pre-revolutionary days of the then narrower American community.

Looking at the period when Mr. Masqueray came to this country, from our present viewpoint, it is difficult to measure adequately the influence of that enthusiastic coterie of young men, either of French birth or French training, who were pioneers in what is now recognized as the modern school of American architecture.

After Mr. Masqueray left New York he carried into the upper Mississippi Valley the force and influence of his firmly held academic culture, and it is difficult to measure the effect of his trained art upon the communities of the Valley. In communities which were not always sympathetic he maintained with a splendid persistence his well-founded ideals of the architectural art and has left in enduring materials the indications of his true culture.

On May 26, 1917, ended the life of our friend and fellow worker, Emmanuel Louis Masqueray.

THOMAS HASTINGS.

## Herbert Langford Warren

Fellow of the American Institute of Architects, 1891.

Died, June 27, 1917.

Herbert Langford Warren, professor of architecture at the Department of Architecture at Harvard University, died suddenly, June 27, at his home in Cambridge at the age of sixty years. He was born in Manchester, England, March 29, 1857. The first nineteen years of his life were spent in England and on the Continent, his schooling being obtained in England, at Gymnasia of Gotha and Dresden, and at Owens College, Manchester. His family returned to America in 1876, and after two years' study at the Massachusetts Institute of Technology, and four or five years in the office of H. H. Richardson, he again went abroad for a year's travel, after which he returned to open an office in Boston, and later, in Troy, N. Y., where he built the Orphans' Asylum and other buildings. In 1893 he was appointed instructor in architecture at Harvard, assistant professor in 1894, and professor in 1899. He has been continuously directing head of the School at Harvard, the beginning of which was marked by his first appointment as assistant professor.

On November 8, 1887, he married Catherine Clark Reed, daughter of the Rev. James Reed, of Boston, and is survived by his widow and their four children. He was a Fellow, and one time a Director of the American Institute of Architects, and for several years Secretary of the Boston Chapter. Throughout his connection with the Department of Architecture at Harvard he has kept in touch with active practice as a member, in earlier days, of the firm of Warren, Smith & Biscoe, in recent years Warren & Smith.

## OBITUARY

No one has more truly given his life in the great war for freedom and justice than H. Langford Warren, whose strength gave way under the strain of service to this cause. Into a life already filled with the most arduous and exacting work, the work of a great teacher, he crowded innumerable activities directly connected with the war. It was he who was largely responsible for the fine address of five hundred representative citizens, the first public expression of the position now definitely taken by the United States. He was one of those who formed the American Rights League, which organized and conducted the mass meetings, at one of which Professor Royce's now well-known address was given.

Anyone who has worked on the inner controlling circles of such activities knows what a demand they make on a man's concentrated attention. All this came in addition to his normal work, and it is little wonder that his frail body failed under the strain. As truly, then, as if he had died in the trenches, has he given his life that freedom, truth, and justice should prevail.

Of the many things that testify to his architectural knowledge and skill the truest and greatest is that which is unseen. The refining influence he exerted on the many men who have had the benefit of his instruction during his twenty-five years of service to Harvard is his permanent and lasting memorial. The spirit of a true-minded gentleman ran through all he did. He set constantly before himself the high ideals which governed his life. No one could come into any relation with him without feeling the crystal sincerity and truth of the man. In days when political, business, and social life all put a premium on insincerity, when all applauded the smooth-spoken utterance of high-sounding phrases, it was refreshing to find a man like Warren who was utterly and entirely true.

To the Harvard School of Architecture his loss is almost irreparable. During all his years there he has lectured on the History of Architecture, and as he grew and matured, more and more did these lectures come to be perfect in form, accurate in knowledge, and of vital importance, instinct with the spirit of the artist who loved beauty in all its varied expression.

Without this spirit all teaching is valueless, and it is especially true of the teaching of the arts. If it is a choice between accurate knowledge and the spirit, one would unhesitatingly choose the latter, but Warren was one of those rare teachers who had both.

His absorption in his teaching left him but little time for active practice, but he was able in that little time to put his own fine stamp on the work which came from his office. He had a catholic appreciation of all that was beautiful and instinctively avoided the popular and passing fashions of the day for the enduring styles which have passed the test of time. Although brought up in Richardson's office, no Romanesque or pseudo-Romanesque came from his hand. He worked freely and with sympathetic knowledge in the various phases of medieval architecture, leaning naturally toward the English of his birthplace, and with equal insight he loved and interpreted Lombard and Tuscan work.

Besides his family, he leaves a host of friends, his contemporaries, and his pupils, and in the hearts and lives of these is his best and greatest monument.

R. CLIPSTON STURGIS.

THE professional work and achievements of Herbert Langford Warren are known to his brother architects, but only those few who were closely associated with him know how much of his time and strength and his talents he gave, since this war began, to the work of awakening the conscience of the American people to the justice of the cause of the Allies. From the very beginning of the war Herbert Warren saw clearly the moral issues involved, and that these concerned not only the interests of America but the very "future of civilization," to quote his words. Holding such a belief, he could not remain passive. He joined a small group which primarily had for its object the dissemination of literature throughout the country, by articles in the press and pamphlets and in other ways that would create a knowledge of the issues of the war and awaken the American conscience. Warren himself contributed many articles and helped by counsel and in other ways. To understand his activities and personality it is necessary to say something of the work that was done.

In the early months of 1915 this group of men felt that inasmuch as the sentiment of Americans was not correctly represented by the official attitude of neutrality which our Government felt constrained to adopt, the American conscience should not remain silent when such great moral issues were at stake, but should speak out and give some public formulated expression of its belief. At this late date, when we are at war and when the whole psychological setting is changed, this seems a simple and natural thing to have done. But at that time there was a great diversity of opinion regarding the wisdom and even justification of this course, and many leading men who later became outspoken hesitated and held back. It is difficult now to understand this hesitation. But we must remember that though it was then generally recognized that the vast majority of unhyphenated Americans were in sympathy with the Allies, the Government was neutral. This fact had a dominating moral influence with many.

Conferences were held with a number of prominent men in Boston and New York, all strong pro-ally in their sympathy. Opinion was about evenly divided. For one reason or another some thought that individuals should remain silent so long as our government was neutral. With many I have always believed it was a case of "cold feet." Warren never wavered in his conviction that Americans ought no longer to remain silent, that we owed it to ourselves to tell the peoples of the allied nations what our real sentiments were, thus answering the appeal of the "German professors."

Finally, after much consultation, an "Address to the People of the Allied Nations" was drawn up. The signatures were to be limited in number and so far as possible to representative Americans in every state of the Union. It came to be known as the "Address of the 500." Warren brought all his enthusiasm and energy to this task which for many reasons was no easy one. While the argument and matter of the "Address" were a composite of several minds and underwent, as must always be the case in such circumstances, several revisions, the phraseology and composition were Warren's. He wrote it. I think anyone who reads it will agree that in simplicity of style, purity of English, felicity of expression, and logical

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exposition of facts it is a very remarkable document. The forcible presentation of the argument, the crushing condemnation of Germany, and the expression of lofty ideals which it breathes were all enhanced by restraint of statement. These characteristics were much commented upon by the foreign press. As a contribution to the literature of the war it is one which is of more than ephemeral value. The task of mere presentation of the brief for Americans and the Allies was difficult because it was necessary to avoid all criticism of our government and every expression which might invite dissent or criticism from expected signers and the public, and at the same time, to incorporate strength. In consequence of the skill with which he drafted the address Warren was later frequently called upon by his associates to write other statements and resolutions for publication. His command of English and power of exposition were seen to be quite unusual and were accordingly appreciated and used.

The final history of the "Address" would make an interesting story in itself, if this were the place to give it. I wish here merely to point out Warren's connection with the work which in itself was formidable, more so than one who has not attempted such things in times of public excitement, when opinions are divided, can imagine. The task of obtaining signatures of men prominent in and representative of their several communities throughout the United States was no light one. Some who were in whole-hearted accord with the "Address" hesitated to sign it on grounds of expediency or for other practical reasons, as they averred. Some distinguished men, known as representative Americans—our "first citizens"—throughout the United States, were unwilling to sign although they were known to be strongly pro-ally in their real sympathy. Since then I have often been unable to restrain a smile when some of these men, at a later period, have received great public applause because of their outspoken advocacy of an anti-German policy. But it requires little courage to follow. The presidents of our important universities and colleges were particularly desired to endorse the movement with their signatures. Most of them responded with alacrity, but the names of others are conspicuous by their absence. A study of the signatures is interesting from the names which such an examination shows to be absent, although, of course, it should not be forgotten that in some instances, by inadvertence, the sending of an invitation was overlooked.

On the whole, however, the "Address of the 500" met with an enthusiastic response from nearly everyone invited. It was the exceptions that were conspicuous.

Securing simultaneous publication in England, France, and throughout the United States in face of the refusal of the Associated Press to handle it was also a difficult task and involved much time, labor, and persistent endeavor. The "Address" was later extensively published in Russia, Italy, and Japan. Its effect in France and England, in particular, in causing a realization of the existing American sympathy for the cause of the Allies, was most happy. A grateful reply by 500 French Intellectuals was one response.

When at a later date the American Rights League was formed, Warren was one of the original founders and became one of the executive committee. The Boston Branch,

originally under the name of the Citizens' League, was the first league of this kind to be formed, I think, in the United States. Warren was one of its most earnest and ablest counsellors and took an active part in its work. As will be remembered, a number of public meetings were held in Tremont Temple in support of the cause of the Allies—the first public meetings held for this purpose in this country.

Later he was chosen as one of the Boston representatives on the executive committee of a larger national organization, known as the "National Committee for America," to carry on similar educational work throughout the country. Considerable preliminary work in which Warren took an active part was done, but the breaking off of diplomatic relations with Germany made further work superfluous and brought the movement to an end. Looking back now it is surprising how diffident most of our public men were in taking part in this movement.

I mention all this to bring to mind certain fine traits in Herbert Warren's personality as they were manifested outside his professional calling in work which otherwise would be known to only a few. It was in this work that I was privileged to be brought into close touch with him. Indeed I learned to know him intimately only during these three years of war. But no one could be closely associated with him in common interests and sympathies without becoming strongly attracted by his lovable qualities and without admiring the simplicity, loyalty, and intellectual honesty of his nature. He was always ready not only to say "yes" when asked to take upon himself some extra burden, but to fulfil conscientiously the obligations which he assumed. If he undertook to do a thing you could feel assured that he would do it, and promptly and efficiently. He always could find the time and the strength to make the sacrifice. The secret was his loyalty to his ideals, his generosity and the spirit of self-sacrifice—qualities which the Nation is calling upon us all now to put forth.

It was the same sense of obligation assumed and which therefore had to be carried through at any cost which held him firm to his duties at Harvard. He would attend meetings without stint, even going for this purpose to New York as a matter of duty and returning the same day by a midnight train so that he would not have to "cut" a lecture to his students.

Another characteristic which impressed me was his charitableness and lack of resentment when men who professed great feeling and sympathy for the cause of the Allies and who since have received great praise for their espousal of the cause of civilization, refused their open, public support in these early days. Though some of us, less tolerant and forgiving, including myself, I fear, attributed this refusal to lack of courage, Warren never condemned but was always ready to find palliating reasons. His own courage and readiness to persist in the course he had mapped out for himself, regardless of lack of support where expected never wavered.

I have referred to his remarkable command of the English language. To me it was always a delight to listen to what was to my ears and, I believe, to others, his beautifully composed diction and well-formulated ideas accentuated by a clear and rarely precise enunciation. Whether he spoke or wrote, his English was, I think, of

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unusual purity. He certainly had the faculty of expressing his views in the numerous conferences that were held where lively discussions of debatable questions sprang up, with remarkable clearness and force.

Notwithstanding all the disappointments and rebuffs, the friction and inefficiency bound to be experienced in the course of work of this kind, I never knew him to show impatience, or irritability, or discouragement, or uncharitableness toward those who did not come up to his standard. It was a delight to be associated with him, it was an object lesson to work with him, it was a privilege to have known him. "Forsan haec olim meminisse juvabit."

One cannot help feeling regret that he could not have lived to see the end of this great world struggle for righteousness and civilization by which his heart was so deeply moved and for the success of which he so fervently hoped and prayed—gave all of himself that he could give.

It is impossible to determine the influence of his personality or of his activities in the field I have sketched. But that it has been of large measure no one can doubt. And so remembering him, I reverently take off my hat to the memory of Herbert Langford Warren.

MORTON PRINCE.

## Book Reviews

**Color and Its Applications. Light and Shade and Their Applications.** By M. Lukiesh. Published by D. Van Nostrand Co., 25 Park Place, New York City. \$3 each or \$5 for both volumes.

A superficial examination of this book of 350 pages of highly technical discussion may not reveal much of seeming interest or importance to the colorist or architect, but one soon finds on more intimate acquaintance and, despite such formidable words as "spectrophotometer" and worse, much information of great value and intense interest. To quote Mr. Lukiesh:

"The artist has often shown an antipathy toward science, apparently under the impression that art goes further than the mere mixture and grouping of colors and shadows and produces effects beyond scientific explanation. By no means is it contended here that art can be produced by 'rule of thumb' or by scientific formulæ. Nevertheless, facts are the basis of all art and, while scientific investigation has not yet revealed all its hidden secrets, scientific explanations can be presented for many supposedly mysterious effects."

Except for the assumption that "art" and "painting" are synonymous, this is quite true; Mr. Lukiesh often succeeds in making it quite obvious, and anything that robs any art of its mystery is very much worth while!

Color discussion is often befogged by ambiguous terminology, and the chapter on "Color Terminology" clears up many points. The chapters on "Color Mixture" and "The Effect of Environment on Color" should be of much help to color workers. The chapter on "Color in Lighting" is of distinct value to architects and decorators, while the discussion of "Color Effects for the Stage and Displays" points the way into a field which has as yet been explored only on the edges. "Color Photography" is a clear exposition of the various processes of photography in colors; "Color Phenomena in Painting" and "Color Matching" contain useful information, while those interested in the alleged relation between color and sound will be interested in "The Art of Mobile Color." A description of the various colored media obtainable for experiments closes this rather formidable but interesting volume.

The companion volume on "Light and Shade" is neither

as interesting nor as convincing as the first on "Color." Although some of the illustrations are valuable, much of the material in the second book has been more interestingly treated in the first. It is difficult to see how the chapters on "Light and Shade in Sculpture; in Architecture; in Painting; in Stage-Craft," can be very helpful in a constructive way to either the sculptor, the architect, the painter, or the designer of stage settings. The author's use of "shadow" and "cast shadow" is hardly an improvement over the more familiar use of "shade" and "shadow" as commonly understood by draughtsmen. The chapter on the application of light and shade in architecture convinces the reader that the customary method of designing for shadows cast by rays of light parallel to the diagonal of a cube is by far the nearest approach to average conditions in nature, but Mr. Lukiesh does not mention this custom. The last chapter, "Light and Shade in Lighting," shows the need of very careful study of this subject by and the value of thorough coöperation between architect and illuminating engineer, and contains some good advice and suggestions.—B. J. L.

**The Livable House, Its Plan and Design.** By Aymar Embury II. Published by Moffat, Yard and Company, 120 West 32nd Street, New York. \$2.50.

In this book of four chapters Mr. Embury speaks sensibly, logically and interestingly about the building of the livable house of moderate size. First, he discusses the necessary preliminaries involved, then styles and the choice of a style, next, the requirements of the plan, and, finally, materials and their comparative good and bad qualities. All this discussion is practical, very readable, and not in the least dry! The volume contains nearly a hundred illustrations, for the most part delightful full-page photographs of pleasing, successful houses, both old and new. Mr. Embury's discussions of the why and wherefore of certain styles and their characteristics, and of materials and methods, are both interesting and illuminating. Altogether, this book of 200 pages offers much information and inspiration to the prospective home builder and to his architect, to whom the small-house problem is perhaps the least remunerative but one of the most fascinating in his practice.—B. J. L.