

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

JUNE, 1926

Number 6

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LANSING C. HOLDEN, *New York City*, President; MILTON B. MEDARY, JR., *Philadelphia, Pa.*, Vice-President; FREDERICK L. ACKERMAN, *New York City*, Secretary; WILLIAM P. BANNISTER, *New York City*, Treasurer; FRANK C. BALDWIN, *Fredricksburg, Va.*; EDWIN BERGSTROM, *Los Angeles, Calif.*; J. MONROE HEWLETT, *New York City*; HENRY K. HOLSMAN, *Chicago, Ill.*; EGERTON SWARTWOUT, *New York City*, Directors.

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# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

*Resolved*, that the dues of those delinquents who were to be dropped on March 1, who have saved their membership by making payments on account, or sending notes, be rated at \$20 per year for the year 1926.

**RESOLUTION OF APPRECIATION.** During their stay in Chicago the members of the Executive Committee were made at home at the Architects' Club. Here they were entertained at luncheon by Mr. Gerhardt F. Meyne, Vice-President of the Club, and met many members of the building fraternity in Chicago.

On Friday evening the members of the Executive Committee were entertained at dinner, at the University Club, by members of the CHICAGO CHAPTER.

By resolution the Secretary was requested to convey to the CHICAGO CHAPTER, and to the Architects' Club, appreciation of the hospitality enjoyed during the visit to Chicago.

## Errata

In the May issue of the JOURNAL appeared five architectural paintings by Mr. Charles Cundall. We were enabled to publish them through the courtesy of P. & D. Colnaghi, London, whose name was inadvertently omitted in the announcement.

In the last issue mention was made of a portrait of Mr. Latrobe presented to the Institute by Mr. Gamble Latrobe, Jr. A photograph only was presented.

## Obituary

### Sylvain Schnaittacher

Elected to the Institute in 1905

Elected to the Board of Directors in 1924

Died at San Francisco, Calif., 10 February, 1926

Always ready to give generously of his time, to listen patiently to the details of those ever developing and ever recurring problems that come to the most careful of practitioners and beset the relationships that grow out of the eager striving of many men, Sylvain Schnaittacher found his associates in San Francisco ever ready to accept of his bounty and to lean with confidence and trust on the rare qualities that made him so dear. They were rare qualities, indeed, and there were times of stress when he stood steadfast as a tower, never losing his patience, never letting his zeal falter, and ever giving and giving of the time that took such a heavy toll. He was the Secretary of our Chapter for ten years and during that time its affairs were administered with celerity, accuracy, and the same unflagging attention, even to the most petty and often annoying details, that characterized that side of his life which he gave to public and professional affairs. For sixteen years he was Secretary of the California State Board of Architecture. For many years he served on the Examining Committee of the State Civil Service Commission for the examination of architectural draughtsmen. Again he came to the service of the Chapter as its Vice-President and then as its President in 1916-1920.

At the time of his death he was serving on the Board of Directors of the Institute and we all felt very sure

that his qualities would become so apparent that a further draft on his time and services, directly in Institute service, would be made at some not distant day. Men who give with interest are rare enough, but men who can bring wisdom, patience, tolerance, kindness, all to bear on their gifts of time and voluntary service are rare indeed, and we shall miss Sylvain Schnaittacher in all the things that remain to be done, in the trivialities of the daily round of our local affairs and even, we are sure, in the larger affairs of the Institute to which he had lately been called. Such is the memory by which we shall cherish his life.

He was born 30 November, 1874, in the city which he always loved so well. His first training was in the City Grammar and High School, and at the Mark Hopkins Institute of Art; then he entered the office of A. Page Brown, and before setting up in independent practice he spent a year in Europe in study.

Among the noteworthy buildings designed by him are those of the Paige Motor Car Company, Argonaut Club, Beresford Country Club, and in association with other architects he designed and erected the Temple Emanu-El, State Agricultural Building, and Mt. Zion Nurses' Home. He also designed many apartment houses.

To his practice as to his profession he brought admirable qualities. He has left us a very precious heritage.

W. B. F.  
W. M.

### Howard Van Doren Shaw

Elected to the Institute in 1906

To Fellowship in 1907

Gold Medallist, 1927

Died at Baltimore, Maryland, 6 May, 1926

Under the news of the Convention, elsewhere in this issue, there is recorded the sad death of Mr. Shaw within a few hours of the Institute's award to him of the Gold Medal, which, following the usual procedure, would have been presented to him at the Convention of 1927.

A further notice will appear in our next issue.

### Walter M. Gieske

Elected to the Institute in 1920

Died at Baltimore, Maryland, 14 May, 1926

Mr. Gieske was born in Baltimore. After graduating from the Baltimore Polytechnic Institute, he completed his education at Cornell, later entering the practice of architecture in his native city. He was the designer of a great many suburban homes. A few years ago he was selected architect for the Maryland State sanatorium buildings erected in Baltimore County. Among the other important works in which he had a hand in Baltimore County were Catonsville High School, the German Orphan Asylum, near Catonsville, and numerous business structures in Catonsville. He was a member of the BALTIMORE CHAPTER.

Mr. Gieske had been suffering from pneumonia. He is survived by his widow, Mrs. Clara Ehlen Gieske, and two brothers.

### Rudolph A. Herold

Elected to the Institute in 1916

Died at Sacramento, Calif., 14, April, 1926

(Further notice later.)

## THE FIFTY-NINTH ANNUAL CONVENTION

Gerrit J. deGelleke, *Milwaukee, Wis.*; John R. Dillon, *Atlanta, Ga.*; August C. Esenwein, *Buffalo, N. Y.*; Ernest Flagg, *New York City*; Joseph H. Freedlander, *New York City*; Harry W. Gardner, *Boston, Mass.*; Arthur N. Gibb, *Ithaca, N. Y.*; Alfred Hoyt Granger, *Chicago, Ill.*; Howard Greenley, *New York City*; Arthur Loomis Harmon, *New York City*; Henry Hornbostel, *Pittsburgh, Pa.*; John Mead Howells, *New York City*; Reginald D. Johnson, *Los Angeles, Calif.*; Charles B. Keen, *Philadelphia, Pa.*; Charles W. Kilham, *Cambridge, Mass.*; William H. Lord, *Asheville, N. C.*; William G. Malcomson, *Detroit, Mich.*; Everett V. Meeks, *New York City*; Arthur I. Meigs, *Philadelphia, Pa.*; Victor Mindeleff, *Washington, D. C.*; Arnold H. Moses, *Camden, N. J.*; Kenneth M. Murchison, *New York City*; J. C. Murphy, *Louisville, Ky.*; Allison Owen, *New Orleans, La.*; William G. Rantoul, *Boston, Mass.*; Hubert G. Ripley, *Boston, Mass.*; William J. Sayward, *Atlanta, Ga.*; Charles S. Schneider, *Cleveland, O.*; Howard Sill, *Baltimore, Md.*; John B. Slee, *Brooklyn, N. Y.*; Thomas Edward Snook, *Brooklyn, N. Y.*; Harry T. Stephens, *Paterson, N. J.*; R. Maurice Trimble, *Pittsburgh, Pa.*; E. Hill Turnock, *Elkhart, Ind.*; Stephen F. Voorhees, *New York City*; Fred W. Wentworth, *Paterson, N. J.*; John T. Windrim, *Philadelphia, Pa.*, and Edward P. York, *New York City*.

### Honorary Members Elected

George G. Booth, *Detroit, Mich.*; George F. Lindsay, *St. Paul, Minn.*; George F. Steedman, *St. Louis, Mo.*; Major Raymond A. Wheeler, *Washington, D. C.*; Dr. Irene Sargent, *Syracuse, N. Y.*; Thomas E. Donnelly, *Chicago, Ill.*; Frederick B. Pratt, *Brooklyn, N. Y.*

### Gold Medallist

#### Howard Van Doren Shaw

To the great grief of the Convention the news of the death of Mr. Shaw was received on the day following the award of the medal. The Convention rose and stood in silence during the reading of the sad announcement.

### Other Medals Conferred

#### THE FINE ARTS MEDAL

Dr. Leopold Stokowski, Conductor of the Philadelphia Symphony Orchestra.

#### THE CRAFTSMANSHIP MEDAL

Mr. V. F. Von Lossberg, Designer and Executor of Bronze and Wrought Ironwork and Enamels.

The medal to Mr. Von Lossberg was received, in his absence in Europe, by Mr. E. F. Caldwell, who graciously expressed the thanks of the recipient.

Mr. Stokowski was happily able to be present in person and, in receiving the medal from President Waid, he said:

"I always envy you architects, because we musicians give all our thoughts and all our life to try to create some beauty, but it is only of the moment. The air vibrates and perhaps if we make music that has feeling and inspiration behind it, perhaps your heart vibrates for a moment and then it is over, whereas you have the opportunity of making something eternal. Those pyramids

in Egypt and all the marvelous architecture in the Orient show that the spirit of man can be expressed through architecture, and if that man really has the divine spark, it can become eternal.

"I envy you in another way also. You are in touch with all humanity. Everybody must live in some kind of a house. Everybody has need of architecture. We all walk down the street and we either thrill to the beauty of some house or building we see, or we look the other way. You are touching everybody all the time, whereas we musicians reach only such a very limited part of humanity.

"I have also admired particularly the architects of America because, in my opinion, today you have the only—or at least you have by far the greatest—amount of independence in your art. The best type of American architect is deeply versed in the architecture of the past, of every period of every land. You have studied that and you know about it, and with that wonderful background you still have the independence and the personal force to strike your own note. That is what every European feels when he comes to America, and that is where I think we musicians learn from you. We are beginning, I think, in America to strike our own note, but you have done it much before us.

"Before the war we musicians looked to Europe for our inspiration, for our model as to the home and the soil from which art sprang, but since the war, music in America has become gradually more, as your art has been for so long, independent. I think everything depends, for us, upon that independence of spirit, and I hope architects and musicians and all the artists of America, whether born here or coming here afterwards, will always keep before their eyes that star of really expressing independently their feeling, in relation to the necessities of modern life and of life in this wonderful country where we live.

"I think also it is wonderful for us to meet. I feel it is a great privilege to be able to talk to you tonight. For artists of the various types of art to meet more often would be a wonderful thing thus to exchange our ideas and feelings of art and to tell one another in what direction we are pressing forward. For example, just as did musicians in the time of the Renaissance, we musicians need you so much; we need your help and your sympathy and your understanding so much. We must play in some kind of a hall, and it must have a certain form, for on that form depends the way in which the air vibrates. Upon that manner of air vibration depends entirely the music we make. Without vibration of the air music is impossible for us. We need you so much and we need understanding between us. Sometimes, perhaps, architects have not been sufficiently thoughtful of that quite important matter. Sometimes I hear people say acoustics are a matter of chance; nobody knows about them. Well, you know perfectly well that is not true. That is the excuse of a poor architect when he produces a hall with bad acoustics. We may not know all about the laws of air vibration; we certainly do not know all. No scientist knows all about any science, for it goes on to infinity, but we do know something about the science of air vibration, and it is going to help very much if we

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## COÖPERATION OF ARCHITECT AND CRAFTSMAN

I agree with everything Mr. Ansell said. I think the young men of today, unless they are constantly on buildings and see the work being carried out by the different workers and craftsmen, miss one of the great enjoyments of being an architect. There is nothing more enjoyable than walking round and talking with the workmen, consulting with them and asking them questions, as I always do. And every day of my life I am learning something from them.

MR. BAYES, *in the course of his reply*, said: You have been extremely kind in the way you have received my paper. The proposer might, I think, have told us something about American coöperation and reinforced concrete, about which Americans know so much.

I think Mr. Voysey's question is a very easy one to answer. The bulk of us are suffering from too much ego at present, and that is one reason I feel that working with architects is so valuable, because we should then find we are only a small note in the big harmony, and we should learn modesty. Probably the noted R.A. spoken of was having too much exhibition work, and probably if he had realized he was only a small note, he would have been able to subdue himself, and would have been a better man.

I agree with Mr. Braddell that the painter and the sculptor should learn architecture. It is the whole

trouble at the present time that the stuff which is being done and claimed as great work has nothing to do with architecture and will not go with it. The best periods were those in which sculpture and paintings were intimate in the work. But the question tonight was not how the sculptor and the painter can be improved, but how we should coöperate. If we had more knowledge, I know we should coöperate more easily. It is not for me to find fault with my own craft.

MR. TURNER, *in reply*: I am concerned that my friend Voysey should have felt in the least hurt by what I said. When I stated that no architect should design in any material which he had not been brought up in, I meant that he must not make a photographic representation of it. If he does he is not likely to get the craftsman's representation as it ought to have been had he detailed it with his knowledge of the material.

With regard to what was said about architects *versus* craftsmen, there is nothing in my paper nor any thought of antagonism in my mind. I want the reverse. I want the architect to know the craftsman individually; it is that personal touch which I value more than anything else in this world. If you get to know a man, his ways and his capabilities you are almost always quite certain to get good work.

### Obituary

Howard Van Doren Shaw  
Elected to the Institute in 1906  
To Fellowship in 1907  
Gold Medallist, 1927

Died at Baltimore, Maryland, 7 May, 1926

When such a man as Howard Shaw is taken from the life of his community the sense of loss is almost stupefying. On landing in Quebec the morning of 9 May I purchased a Montreal paper and from it learned that the American Institute of Architects had awarded to him the Gold Medal for Architecture, the highest honor it can confer. Nothing in years had given me greater pleasure than this tribute to my friend and to our city and my first thought on arriving home was to call up Howard and congratulate him and then I learned that he had been called to his great reward upon his birthday, 7 May. The shock was so great that I do not yet realize it. In 1892 he and I began working at adjoining tables in Jenney & Mundie's office in Chicago and from those early days Howard Shaw was a marked man among a group, all of whom have attained some distinction. From his mother, a painter of charm, he inherited a rare love of line and color and almost perfect taste. Later, when he began to practice for himself, these inherited qualities gave his work an individuality and charm which soon brought him many clients. I call Howard Shaw an architect of real original genius because he studied and appreciated the architecture of the past but never copied anything directly, rather absorbing the principles of beauty, adapting them to our day and needs. His houses have been called "English" by many critics. In a sense they are, but only in the sense that our nation is fundamentally English in its early tradition. Another quality

which gives his houses special charm is a certain whimsicality of ornament. Few men that I have met had such a keen and subtle sense of humor as Howard Shaw. Of those whom I have had the privilege to know intimately I think he and Henry Adams were most alike in this respect and both had a dry and whimsical way of expressing themselves which made their conversation a constant delight. The awarding by the Institute of its prized Gold Medal places the fraternal stamp on Howard Shaw's professional standing. It is a joy to all his friends to know that he received the news of this award before he left us and that he expressed himself as greatly pleased.

While the loss to the profession of architecture is great we, in Chicago, think more of the loss to our city. Howard Shaw was the first native-born Chicagoan I ever met and he was proud of it and all his life devoted his best efforts to serving Chicago, to help make her great and beautiful among cities. He was called upon at all times by the City Plan Commission, the University of Chicago, and the Art Institute for his council and advice and he gave himself without stint. For the moment I cannot see the Art Institute carrying on without his help. Of Howard Shaw the architect and Howard Shaw the unselfish citizen it is easy to write but of Howard Shaw the man—that is difficult. In all the relationships of life in his home, his clubs and among his close friends he had the rare faculty of making himself such an intimate and essential part of their lives that his friendship was something too valued, too sacred to be spoken about. Howard Shaw has been taken from us just when he had reached the height of expression in his art but he has left behind an inspiration which will go on and, because of his personal charm, I see such a tradition growing up around him and his work as has grown up around Leonardo da Vinci, and which will carry his influence on through years to come.—ALFRED GRANGER.