

STUDENTS' DEPARTMENT.

THE MODERN PHASE OF ARCHITECTURE.*

BY MR. LOUIS H. SULLIVAN.

GENTLEMEN,—The Cleveland meeting of the architectural clubs of the country will mark, I believe, the auspicious opening of a new era in the growth of architectural thought. It should, in the nature of things, be of serious import to us of the present and active generation to know what the generation to follow thinks and feels. Its thoughts may be immature, its feelings vague and formless; yet, nevertheless, in them the future life of our art is surely working out its destiny and the sincerity of them is not to be denied.

Youth is the most ambitious, the most beautiful, but the most helpless stage of life. It has that immediate and charming idealism which leads in the end towards greatness, but it can know little of the sorrow and bitterness of the struggle for greatness.

Youth is ineffable. I have said good-bye to mine; with solicitude I welcome yours. Perceiving as I do the momentous sway and drift of modern life, knowing as I do that the curtain has risen on a drama the most intense and passionate in all history, I urge that you cast away as worthless the shop worn and empirical notion that an architect is an artist (whatever that funny word may mean) and accept my assurance that he is and imperatively shall be a poet, and an interpreter of the national life of his time.

Do you realize how despicable is a man who betrays a trust? Do you know, or can you foresee or instinctively judge, how acutely delicate will become in your time the element of confidence and dependence between man and man and between society and the individual?

If you realize this you will realize at once and forever that, by birth and through the beneficence of the form of government under which you live, you are called upon, not to betray, but to express the life of your day and generation; that society will have just cause to hold you to account for your use of the liberty that it has given to you and the confidence it has reposed in you.

You will realize in due time, as your lives develop and expand and become richer in experience, that a fraudulent and surreptitious use of historical documents, however suavely presented, however cleverly plagiarized, however neatly replaced, however shrewdly intrigued, will constitute and will be held to be a betrayal of a trust.

You know well what I mean. You know in your own hearts that you are to be fakirs, or that you are to be honest men. It is futile to quibble, or to protest, or to plead ignorance or innocence, or to asseverate and urge the force of circumstances. Society is, in the main, honest—for why should it not be—and it will not ask and not expect you to be liars. It will give you every reasonable and every legitimate backing if you can prove to it, by your acts, that artistic pretension is not a synonym for moral irresponsibility.

If you take the pains truly to understand your country, your people, your day, your generation, the time, the place in which you live; if you seek to understand, absorb and sympathize with the life around you, you will be understood and sympathetically received in return, have no fear of this.

Society soon will have no use for people who will

have no use for it. The clairvoyance of the age is steadily unfolding, and it will result therefrom, that the greatest poet shall be he who shall grasp and deify the commonplaces of our life—those simple, normal feelings which the people of his day will be helpless, otherwise, to express—and here you have the key with which, individually, you may unlock in time the portal of your art.

I truly believe that your coming together will result in serious things. You have my sympathy. I am with you in spirit, for in you resides the only hope, the only sign of dawn that I can see, making for a day that shall regenerate an art that should be, may be, and must be the noblest, the most intimate, the most expressive, the most eloquent of all. Your youth is your most precious heritage from the past. I am with you.

EARLY ENGLISH CHARACTERISTICS.

ARCHES pointed, generally lancet, often richly moulded. Triforium arches and arcades open with trefoiled heads. Piers slender, composed of a central circular shaft, surrounded by several smaller ones almost or quite detached generally with horizontal bands. In small buildings the plain multangular and circular pier is used. Capitals concave in outline, moulded or carved with representations of conventional foliage, delicately executed and arranged vertically. The abacus always undercut. Detached shafts often of Purbeck marble. Base, a deep hollow between two rounds. Windows at first long, narrow and deeply splayed internally, the glass being within a few inches of the face of the wall; later in the style, less acute, divided by mullions, enriched with foliated circles in the head, often of three or more lights, the centre light being carried highest. Doorways often deeply recessed and enriched with slender shafts and elaborate mouldings. Shafts detached. Buttresses projection about equal to breadth, with but one set-off or without any. Buttresses at angles always in pairs. Fonts of various shapes, often ornamented with foliage in high relief or the tooth ornament, the stem surrounded by detached shafts. Mouldings bold and deeply undercut, consisting chiefly of pointed and filleted bowtells or rounds separated by deep hollows. Great depth of moulded surfaces generally arranged in rectangular planes. Hollows of irregular curves and sometimes filled with the tooth ornament or foliage. Roofs of high pitch, collar beamed, timbers plain and open. Early in the style, finials plain bunches of leaves; towards the close, beautifully carved finials and crockets were introduced. Carved foliage of conventional character. Flat surfaces often richly diapered. Spires broached.—The Architect.

LAND MEASURE.

The square foot contains 144 square inches.

Yard = 9 feet = 1,296 inches.

Rod pole or perch = $30\frac{1}{4}$ yards = $272\frac{1}{4}$ feet.

Chain = 16 rods = 484 yards = 4,356 feet.

Rood = 40 rods = 1,210 yards = 10,890 feet.

Acre = 4 roods = 160 rods = 4,840 yards.

Mile = 640 acres = 2,560 roods = 6,400 chains = 102,400 rods, poles or perches.

An acre roughly stated has four equal sides of $69\frac{1}{2}$ yards, accurate measurement gives each side 208.71 feet.

The sides of a square half-acre would be 147.581 feet, and for a square quarter-acre, 104.355.

* An address delivered at the National Convention of Architectural Clubs, Cleveland, Ohio.