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LETTERS FROM *an* ARCHITECT *to* HIS SON ABOUT *to* BEGIN PRACTICE *in a* SMALL CITY—I

BY FRANK E. WALLIS, F. A. I. A.

My dear Dick:—

YOUR letter of the 14 received, that interesting letter wherein you refer to your lady client who wants plans for a house in the Flemish fashion. Is she the one who had studied *Art* in Philadelphia for two years? Is it her charming cousin, that one with the bobbed hair, who dotes so much on newels and finials? You must always bear in mind that the majority of our "peepul" are more or less of this sort, that they represent almost, if not quite, the complete saturation of our modern intelligence regarding those things which we call the "Fine Arts" and that most particular and personal facet of life which we call Architecture. They all know it. "You will hear a man who never drew a line nor struck an arc instruct his Architect, dominate and dictate the law in this most engrossing profession. He does not instruct his cook on the complexities of an omelet nor does he enter into argument with his tailor on the intricateness of a coat or trouser fabrication." (An almost correct quotation from J. G. Holland's Katrina) but, and that word "but" is the most flexible connecting word in our language, but, you must always remember that you are also of the "peepul," otherwise you will grow highbrow, exclusive and less human than you should be, provided you wish to be a successful architect. Think on't, son.

Lordy Massey boy, you are on the threshold of a great life and if you wish to keep your poise you must at least remember to apply yourself to that old motto of Bob Jackson's "I am an old man and have had many troubles, but most of them have never happened." As I wrote this, Bob came in and blackguarded me most successfully on my senility and loss of memory regarding the classics. He insists that Epictetus wrote that damned phrase regarding old men and that he had quoted it badly, nevertheless the phrase is a good one though misquoted. It leans toward optimism and away from pessimism. God knows that you will need optimism in your breakfast cereal, or rather, perhaps in your coffee percolater. You must and *"sans doute"* you will, remember that you are a man, an architect and therefore a builder. Being a builder you will have peculiar troubles, troubles which are separate and distinct from the troubles of the wholesale grocer or the shoemaker, for you will deal with both fact and with fantasy, with bricks, with poesy and with the dreams of pipes. You will have troubles, son, distinct and decidedly different from the troubles of the wholesale dealer in commodities, but you, in contra-distinction with these other people must shake hands with your troubles, must you not?

You are fortunate, son, in some ways, in that you have had Tech training most of which, thank God, you have forgotten, but you are still fortunate in spite of that training, and the forgetting of it, for you are standing on the threshold of life with your natural and useful pep, with your insistence and non-mitigating nerve. You will have much need of these characteristics as you have chosen a profession or a business with a job in which or with which you can at least pay your carfare to old Father Time, provided always that you will keep your nerve, hold your head and salve your pride.

When you decided to take up this game of architecture, my heart sang with joy. As you, of course, know, I am myself reaching my half century in this most engrossing occupation of life and my memory envelops many sub-memories, the details of which must not often be spoken of. The practice of architecture, the business of building, beats them all, old man; its necessities and its diversities are much like that mental flux which is needed and useful when you play poker. Its strange and interesting association with history

will familiarize you, at least, with continuous life if it does not with eternal life. You will have the old, the *now* and the future of things in your head, your heart and in your hands. An architect according to Vitruvius, must be well informed in the following subjects: Literature, Design, Geometry, Arithmetic, History, Moral Philosophy, Natural Philosophy, Medicine, Jurisprudence, Astronomy and Music. After he has acquired these and still retains a sense of humor he should at least be entitled to have a night key. I think you should read Vitruvius yourself. My copy was published in Amsterdam in 1681, printed in old French, written and translated from the Latin by M. Perrault of the Academy of Sciences at Paris, the architect who built the Colonnade of the Louvre. I will loan you this old copy if you will guarantee to return it, provided always that you will add to the list insisted on by Vitruvius that you have a good stomach, a strong optimism and can play golf or a good hand at poker.

In reading Vitruvius I am, of course, moved by impulse to dig out my old friend Tobias Smollett, that master of the English language who once wrote a complete history of England from the descent of Julius Cæsar to the Treaty of Aix la Chapelle in 1748. He wrote this with many other non-parlor books in his incomparable English. Smollett's aim, so he says, is to retrench the superfluity of his predecessors, and he writes in his preface—"that, the understanding unfolds and lightens in proportion to the exercise it undergoes, that the memory retains the reflections, profits by the example and the heart glows with a laudable emulation to reveal the practice of recorded virtue." Stunning, is it not, constructive, analytical and good old-fashioned, real English, and as well, good modern Yankee common sense? Not to over-quote my old friend T. Smollett, as I am moved to do, because of his very human qualities, I must call your attention to the fact that he also mentions this—that the faculties of the mind are opened and enlarged in a study of these ancient and recorded virtues. Such a delicious transposition of the fact that a load on the brain will increase its capacity, in fact, it simply yells for more labor. There seems to be somewhat of a subtle suggestion here that the architect "as is" should subject himself to the recorded virtues to the architect "as was."

Now, then, are you to retrench the superfluities of your predecessors in your chosen profession, or, on the contrary, are you going to smear God's green earth with illbegotten and besotted styles? Are you going to use the creeds of pseudo schools and those which are subject to architectural conventions and dogmas, copies always from the stupid results of the salmagundi of architects? Or do you propose to profit from and by the example of the old worthies and emulate them in the exercise of recorded virtue, and second thought? Would you, or should you, copy a design of the Cragie House, that Colonial masterpiece in the city of Cambridge? Would you design this for a wrong place, or would you trace the façade and reproduce the façade of the Harwood House in Annapolis, because of the insistent demand of some misinformed client? Would you gain a heart glow and could you prove that your urge to do was a laudable emulation to rival the practice of recorded virtue, or on the contrary, would you protest and dig for facts, reason and diligently search for the basic thought of the earlier creators of these buildings, so that, did you copy you at least would copy with open intelligence?

Of a certainty, if you must copy you must choose well and carefully the models from which you propose to copy, and through these models make your modern contribution or translation of the old, a continuing history of this mother of the fine arts. If you do this as a clever adaptor and an honest copier, you should read Vasari, you must analyze Cellini, as well as Vitruvius, and you must study carefully the older worthies and learn to think their mental processes, and you must also learn to suppress your prejudice and forget the distance between you and the worthies both in time and in place.

There is somewhat of a reputation which will always go hand and hand with this practice and indeed there has been one or more of the leading lights in the architectural profession who reproduced old examples *"in toto,"* who had a medal pinned on his or the other breast. He and they were and are always complimented on his and their erudite and most carefully chosen subjects, those subjects which he and they proposed to copy, and his and the other name have been written high up in the Hall of Fame. He and they conserved his duplicate energies and made few mistakes, for why, he and they copied or at least they tried to copy good book stuff.

But I rather think, son, that I would have your medal come to you for creating, always, of course, within sensible and human reason. You are young enough and have much more time ahead of you than you have behind you, so go ahead and have your fling at creating. Then, if you have a broad vision and a well balanced and honest willingness to criticize yourself, if you honestly discover that your genius does not lie in the direction which disclaims formulæ, dogmas and rituals, then and then only, copy, but copy the best, copy it with consistence, copy it truly and give credit always to the originator, for the honesty of that will add to your cudos. You are in for life, you know, and not for thirty days. Remember the old nigger story: "For life, no, not for life, but from now on." Whereas I am actually finishing my term of service, finishing my term of close to fifty years. My God, son, such joy I

have had in this continuing kaleidoscopic movement of the facts and fancies of life and of the facts and fancies of people, of clients, supply men, manufacturers, assemblers, and the salesmen and of all of these others, all members of the same club.

Do you remember that old story I once told you while you were a kid, that story of the school teacher and the plum pudding that required more than a thousand men to make? If you do remember this and, as well remember the essence of the construction or the smell of the story, you will comprehend that thing which I mean when I say to you, this story and say it joyfully, seriously and with assurance. The iron and the other minerals in the ground, the timber in the woods, the chemist in his lab., the timber scout, the scientist both "pure" and applied, the research work in other labs., the process of railroads and the most difficult system of delivery from raw process to finished process, by the way of brain, soul, brawn, market and stock manipulation toward your creation and toward you, for you and for your work, is greater than the pudding. A thousand men to make a pudding—rather a nation, sweating and steaming, so that you may make a pudding, or a building, when you lay out on a small sheet of tissue paper, always of necessity submitting yourself and it, to the scrutiny of the Art Student Lady or the others, with some assurance that the "Job" will go ahead, will you appreciate the fact that while fact may cohabit with fantasy—that fact must dominate but that this effort and its result must at least show some of the earmarks of its fantasy ancestors, for you have awakened the spirit of steel and stone, of ships and railroads, and the men of the tall timber for your pudding?

I shall return soon to sophistry, or to pedantry but naturally I should prefer rather to be erudite, with some added Irish sense of fun, which, of course, saves me from hurt feelings. This added humanism has been of great value to me in the salving of all of my two or three or more souls. I have even more on the side because of my natural outlooks.

Mayhap this is of the Irish ancestry, perhaps of the shipbuilding ancestry. I don't care, but I think not. I believe this ebullition of senses, that this outburst of desire to build with fact and fantasy is of the highlights not of the low, but that it is, that it has been, that it will be, always based on the fundamental desire to do something worth while and something which is more or less everlasting.

Enough of that, you will soon have me wandering into pipe dreams. I must not do so again but I promise you that I shall reserve the right to slam. Lord, Dickie, hold your feet on the ground, keep your head above the clouds of stupid thought and of entangling and enervating neurosis. Don't engage yourself in architectural bootlegging. Rather love your job and in the interim, read the Bible, read Sadi the Persian, read Ingoldsby, read Peter Pan or Alice or the Snark. Go hunting with Quentin Durwood or toward the unknown West in Westward Ho, or go fishing for rainbow trout in the North.

Some day, if you are good and clean your teeth, shave and bathe every morning, hold your head up, and act like a man and a builder, I will tell you some old stories of The Touraine in France, of Phillip August and of Richard of the Lion Heart, of the reason why the Louvre was built with its counterpart The Chateau Gaillard and why St. Louis created that apex of Gothic "Sainte Chappelle" in Paris and some more stories of the one eyed steeple jack of Salisbury and of your old friend Spiro, the Gondolier of Venice.

I will tell you of our own Kings, of the Great Hunt—Richard of the Lion Heart, the soul of fantasy, as well as of those others who lived in the Golden Age here in this beloved country when men did things such as have never been done before nor never can again be done.

Do you know, Dickie boy, that I want very much that you will culminate and top a success and you should for the reason that since kidhood you have lived among the people who create. There are other youngsters who are professionally hungry, anxious and puzzled, never having had the benefits of the environment which you have been fortunate enough to have had.

These things which I am writing to you apropos of my old experience and as well more or less fitting to your new environment, are or at least should be of some use to them, provided always that they will dig and ask questions.

Editor's Note: This is the first of a series of Letters by Mr. Wallis. The second will appear in a later issue.

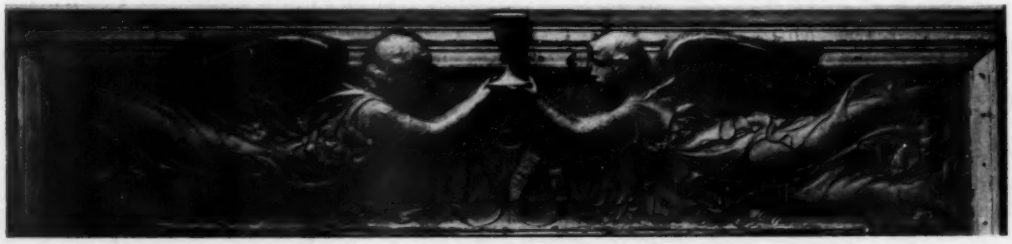
SHORT TALKS *on* LIVE TOPICS

Telling how Harvey Wiley Corbett *on* his way West, stopped over *in* New York *to* get experience *and* is still getting it

"CORBETT"—Harvey Wiley Corbett, to be exact, is, in a way, a longitudinal section of this country. A recent desultory interview with Mr. Corbett brought out the data that justifies this characterization. He was educated as an engineer in California and topped off as Diplomé des Beaux-Arts, Paris. "I stopped over in New York on my way back to San Francisco after graduating from the Paris School," said Corbett to us, "in order to get some New York experience. I'm still getting it," he added. Nothing American can be more longitudinal in section, than San Francisco to New York. Neither can anything else so thoroughly eradicate provincialism as such wide experience. With this complete training and broad comprehension of his country and its destiny, he has steadily grown in the appreciation of his fellows. You are fortunate to meet him, not in the official reception room on the twenty-eighth floor of the Bush Building but rather in the more free and friendly little private work room adjoining a drafting room on the floor below. You meet there a man noticeable in any company. Somewhat more than six feet high, gray haired, (the gray of middle age), kindly blue eyes and friendly smile, engaging manner with reserve power—he has a way that is a mental stimulus, thoroughly enjoyable.

Awards in architectural competitions, among other things, were discussed. Corbett is one of the jury of awards for the Beaux-Arts Institute of Design and has a part to play as such which is a continuous performance. As judge and at times a competitor, he has been on both sides of the counter. "In judging a large field of entries," said Mr. Corbett, "the jury is bound to become somewhat fatigued. Such work requires intense analytical inspection. A judge responds to the designs with emotions as various as the designs, and it requires a level head and steady nerve to allocate and retain each design in its rightful place. A truly meritorious and somewhat unusual design often fails to win when it is entitled to do so. The unusual design embodying a spirit, fugitive on cursory inspection, that gradually unfolds a great conception is as dangerous to its competing author's chances as is a design so superlatively fine that it rather overwhelms the judge. They breed a desire to accept, alternating with a feeling of suspicion that one might be misled by a false glamour of apparent beauty. To ease off the situation," continued Mr. Corbett, "the jury will finally accept a design that does not particularly disturb, arouse intense study or strange emotions —rather one which seems safe and sure. The moral is," Mr. Corbett concluded, "the competitor should design so as to appear simple, undisturbing, readily understood, its spirit apparent and pleasing."

Corbett is not a stickler for abject adherence to precedent. An editor of an English architectural journal recently criticized his capitals on the Bush Building in London as "unpleasing variants of the Corinthian capitals which were good enough for the great architects of the Renaissance." This is truly terrible! "Variant" must of necessity be "unpleasing" in the eyes of those wedded to precedent and who think that all good architects are dead. A glimmer,—who knows,—perhaps a living American architect is *better* than a *good* dead Renaissance architect. So we said good-bye to Mr. Corbett and left to dodge a million cruising taxicabs and formulate a defense for a possible charge of architectural heresy.



III. BRICK—ITS COLOR VALUE

BY G. C. MARS, Ph.D.

IF it were only a matter of protection more or less secure and permanent from the elements, the architect's function would simply be that of a builder. Questions of material suitable to each case, size of the building, convenience of interior arrangements, and the engineering problems of pressure, stress, and strain would about exhaust the field of effort. But while such problems are necessarily a part of the architect's work, the *firmitas* and *utilitas* of Vitruvius, they do not, either in the lay or professional mind, make him an architect. To be an architect he must, in addition to all the structural elements he puts into his work, put into it something of charm, of alluring grace, in a word, of beauty.

All art, in fact, grows out of the fundamental instinct of man for beauty, some handling of things, as they are found in nature, with the rational aim of giving pleasure to the palate, the ear, the eye, and ultimately the mind. That is to say, every effort of human intelligence to improve upon the state of nature in which man at first finds himself, whether it be by way of mechanical arts for the comfort and pleasure of the body or by way of the fine arts for the comfort and pleasure of the mind, is in the broadest sense of the term a pursuit of beauty, a readjustment of things as they are in order to produce a sense of order, balance, normality, congruence, harmony. But art is not simply an attempt to overcome disorder, as something ugly, disagreeable, painful, but is a positive effort to create something new, in order to satisfy human aspiration for the ideal.

The technique of the artist, it is true, may be

Interior of Merchants National Bank, Grinnell, Iowa

Louis Sullivan, Architect

employed to picture the abnormal, as phases of human existence, but art itself can never find its work or reach its goal until it presents the normal and the beautiful. In so far as art is imitative, it may present realistic or naturalistic brutalities, but the art itself, the method of portrayal, by which the mirror is held as 'twere up to nature, has the beauty of fitness and perfect adaptation of means to ends. In so far, however, as art is interpretative or creative, the object itself must be beautiful, must show some phase of that ideal truth toward which humanity groans and travails in pain even until now.

At any rate, whatever function art takes on, architecture, in the very nature of the case, is interpretative and creative. It is the creation of beautiful structures which in their outer forms interpret the purpose or uses of the finished work. Even in music, another great interpretative and creative art, there is at times place for realistic imitation, but in architecture, while there are suggestive hints to be taken from nature, the chief effort is the creation of something new. Broadly speaking, all art is imitative, in the Aristotelian sense, for nature itself is both imitative and creative; but in the more restricted meaning of the term, it would be difficult to point out just what in nature the Parthenon or the memorial of Lysikrates imitates. Amiens, Chartres, Rheims may hint their origin in a forest of noble trees with their ogival arched branches; the dome of Brunelleschi or of Michael Angelo, both imitative of the Pantheon, may appear to copy the grand overarching canopy of heaven, but if art is creative at all, certainly these masterpieces of the XIIIth, XVth, and XVIth centuries deserve that designation. There is no question here, of course, of the imitation of one architect by another or the gradual and natural evolution of one architectural form out of another, but of the objective fact of architecture as presenting something new, created by man, the like of which is not found in nature, although all of its materials, forms, and colors are taken from nature.

Doorway of a house at Red Bank, N. J.

John Russell Pope, Architect

The architect, as an artist, has to do with the creation of pleasing forms and the combination of pleasing colors. As to form, the long history of art has resulted in the establishment of certain forms along well defined lines, but with possibilities of variation that give to individuality a wide scope. Just as the few elements composing the human countenance allow of an infinite variety of combinations, so the comparatively few forms at the disposal of the architect permit him an almost unlimited variation. Always subject to the

purpose of the structure or the means at hand, there is, within the general rectangular form, a choice of symmetrical or assymmetrical arrangements, broken into projections, bays, wings, gables or towers. The proportion of horizontal to vertical dimensions, not only in the total mass but in subordinate masses; the division of elevations into vertical and horizontal members, proportioned and balanced; the size, form, and distribution of openings which themselves offer subtle possibilities in subdivisional forms; bond courses; piers; columns; pilasters, all planned with regard to the orientation of the structure for the consequent effect of light values over the whole, give the architect a considerable range for the production of something original in the handling of form, and at the same time show how fundamental form is to his art.

In fact, so predominant is form in architecture that the architect, especially in modern times, is prone either to neglect altogether or let take care of itself that other equally fundamental factor in the practice of his art, color. It is only by reason of their color that we can see and distinguish objects at all. Consideration of color is forced upon us by the nature of things. The whole visible universe, from the minutest detail to the vast expanse of heaven, is for the eye made up of nothing but color patches, more or less regular in form, each of which is defined by its adjacent color patches.

Every structure, therefore, great or small is to the eye particular grouping, we might say, of color patches having various shapes and sizes delimited by straight or curved lines which show where different color tones meet. Whether he will or no, the architect is perforce a colorist in every building he designs, and the vital question for him is whether, in designing his forms artistically, he is also an artist in color or only a naive empiricist who lets the color come as it will, or simply makes a superficial show of having selected and harmonized his colors.

Color is to the eye what music is to the ear. It is true, color has only one octave but that octave is richer and more varied in *perceptible* gradations and distinctions of tone and overtone than is the musical octave. So that in selecting his materials and arranging his forms, the architect is in the position of a Beethoven or a Chopin, and has the opportunity, if he chooses to accept it, of designing a color symphony or *étude* which addresses the eye as appealingly as the musical composition does the ear.

Whether or not Palladio, with his devotion to white, is responsible for the neglect of color in modern architecture, it is a fact that the possibilities of color in architectural design have never

Doorway of a house at Lake Forest, Ill.

F. Wainright Perkins, Architect

been fully worked out. There is evidence a plenty that in the two great outstanding epochs in the development of architecture, known as the Hellenic and the Gothic, color was freely used to overcome the characterless insipidity of uniformly flat tones. Flat tones and monochrome effects have their place as much as has a recurrent figure in a Bach study, but the general confinement of musical composition to the jejune and senseless monotony of two or three tones, would be no more indicative of artistic poverty than the practice of reducing the field of an elevation simply to one or two flat color tones. Nature is too rich in color to justify such an anæmic parsimony in the use of the material she so freely offers. Every façade is an opportunity in color composition, with, we might say, its melodic and harmonic sequences, the fine timbre of its overtones, and the phrasing of the entire opus, enhanced by the delicate or heavy touch of light and shade.

There are evidently two ways of getting color into the design, always taking light and shade as a mode equally applicable to both. Artificial colors may be frankly applied, as did the Greek and medieval builders, to otherwise monotonous surfaces; or materials with their natural colors may be woven into the design, as the builders of the Romanesque and Byzantine periods often did. It is the latter method that brings us directly to the subject of the artistic value of brick.

Editor's Note: This is the third of a series of articles on Brick, by Dr. Mars. The Artistic Value of Brick will be treated in a later issue.

Monterey's Monument

HISTORICALLY, the old Custom House at Monterey, Cal., is one of the most interesting buildings on the Pacific Coast. Over it have floated the flags of three nations; the banner of Spain, carried by early missionaries; the tri-color of Mexico from 1822-1846, and finally the Stars and Stripes, which were raised over the old building for the first time on July 7, 1846, ending Mexican rule in California.

The central portion of the structure was built when the Spanish flag dominated California, but the walls were not raised until that territory had passed under Mexican rule. And it was not until 1844-45 that the second tower was added. Under the Mexican régime the old Custom House boasted of a boat and a boat's crew and used to support two or three custom house officers in the early days, for Monterey at that time was the port where duties were paid by vessels trading to the Territory of California. When Monterey was taken by United States naval forces on July 6, 1846, the old Custom House was occupied by a party of marines and the headquarters of the captain who commanded the forces, was in the North end of the building.

A schoolroom was fitted up in the North end in 1847, and a teacher engaged to open a public school. A class of 56 pupils attended this school for three months. Their only textbooks were obtained from whaling vessels that touched at Monterey.

A former Chaplain of the frigate Congress held the office of alcalde for three years. He established with the assistance of a pioneering Kentuckian, the first newspaper ever published in California. In a part of the old Custom House a room was fitted up and *The Californian* made its initial appearance on Saturday, August 15, 1846. It was printed on paper originally intended for the manufacture of cigarettes, and was a little larger that a sheet of foolscap. The old Custom House is now the property of the Order of Native Sons of the Golden West. On the building there is a tablet with the following inscription:

"It was over this building that the American Flag was raised by Commodore John Drake Sloat on July 4, 1846, signalizing the passing of California from Mexican rule."

Palais Lauzun Home for Art Students

AMERICAN art students are to have a home in Paris in the Palais Lauzun, reputed to be the finest piece of Louis XIII architecture now in existence in France, if a new movement which has the sanction and support of the National Academy of Design is carried to fulfilment. The Fine Arts Department of New York University has volunteered to assume all clerical and incidental expenses in connection with the raising of funds and putting the plan into operation. Art schools of other universities are expected to aid.

The National Academy committee which studied the matter and reported upon it was composed of the President, Edwin H. Blashfield; Herbert Adams, Harry Watrous and Francis Jones, all officers of the Academy. At a recent meeting the Academy voted to assume responsibility for the selection of the students and the choice of a supervisor who will guide their studies as they devote their time to the inspection of museums, art galleries, historical edifices and works of art. About twenty students can be housed in the building, and they will be chosen from among art students of all parts of the United States. The Palais Lauzun will be to American students in Paris what the National Academy of Rome is to Americans in Rome and the Villa Medici is to French students in the same city.

The PUBLIC *and the* ARCHITECT*

LET us limit our subject to architectural education—which will be found to be sufficiently limitless for all practical purposes.

First, there are two factors to be considered: The public and the architect. The public is to be considered in the light of the general public, and not as the special client, for where there is a comprehending and appreciative public the education of the client may safely be left to take care of itself. It might also be said, with truth, that where there is a comprehending—a fully comprehending—and a fully appreciative public the education of the architect may safely be left to take care of itself; outside of technical detail it may be left quite to itself. Strange as it may seem much of the technical detail may be gained in night schools or in home study and the remainder may be gained—must be gained in practical work in the office and on the job.

It has been stated that the rank and file of the Russian composers under the old regime, the creators who gave voice and form to a marvelously unified and distinctive racial expression in music, came from the ranks of men of affairs; judges, physicians, professors—who felt the impulse of the æsthetic urge, and through whom a music comprehending and musically appreciative people found a spiritual and emotional outlet. This same condition, as affecting architecture, existed after a manner in Mediæval England; it existed, too, in the earlier days of this Republic. Thomas Jefferson was a fine example of a man of affairs who found in architecture an intellectual outlet; but as he was of a time and race unswayed by emotionally æsthetic impulse and as he constructed only with standardized building blocks, his expression lacked fire and imagination, however marked it may have been by conventional good taste.

These examples would seem to bear out the commonly enunciated proposition that art is from the people; and it would seem to follow that the highest artistic expression would come from the most finely strung and highly developed individual. Let not, however, *every* artist today, be he painter, sculptor or architect, lay the flattering unction to his soul that he is necessarily a highly cultured individual because he is practicing in some branch of art. It doesn't follow.

What, then, is the public to be taught, that conditions may be favorable to an appreciation of architecture and a production of architects? What a child should learn and the public know is that under all forms of life, and consequently under all forms of art, which is a visualized symbol of life, should lie order; and rhythm; and movement; and purpose; and just relationships producing unity and harmony; and mystery; and sincerity, and imagination. That is enough to begin with; but these things, these elements, the public should be cognizant of—be familiar with and should seek and find in a work of art even though it be mere architecture. Underlying the expression of these things, these fundamental matters, these elements, are the basic laws of Unity, Measure, and Purpose. "Unity" means the inclusion of all necessary elements, and the elimination of all that are unnecessary and extraneous. "Measure" means the establishment of right relationships, which creates harmony, a divine harmony, among the parts, among the elements. "Purpose" gives meaning to the whole; for without meaning—definite, distinguishable meaning, the whole fabric falls. The public should be educated to an understanding, an appreciation, a recognition of these laws abstractly and in application; all the architect has to do in addition is to learn to *make* the application! That will come without overstrain and too serious application to formulæ, and of formulæ, when once the laws have been grasped in the fullness of their bearings.

In the application of these laws, as also in their interpretation, enters a play of the spiritual qualities inhering in the individual—of the sense of mystery, of sincerity and the spirit of joy and gladness, of the power of imagination. The public will recognize these elements just as soon as, and to the extent that, architects are able to introduce them. The architect can play the role of educator by placing exalted examples of his art before the public.

To give a semblance of concreteness to the foregoing let us make an application to a definite performance. "He rejoiceth as a strong man to run a race." You have heard the words, you have an inkling of their purport. That race—that act—was to bring joy—that was its purpose as it is the purpose of all art. But as it was a race there was another and definite function involved—to run and to win; and to run and to win one must necessarily make application of the laws of Unity, Measure and Purpose. Of the purpose we have spoken—but that purpose could not be attained without the intervention of the other laws. Unity: The athlete could come upon the track and as a preliminary take a few rhythmic strides to set himself in tune without violating the unities. At the end of the course he could acknowledge the plaudits of the spectators with graceful gesture,

*Digest of a tentative report by Irving K. Pond, Chairman, Committee on Education, Illinois Chapter, A. I. A. Reprinted from the April issue of The Leaflet.

again without violating the proprieties. But once having crossed the scratch and entered upon the course, if he were to cavort or interject extraneous movement however rhythmically and delightfully composed, he would violate the unities, would fail of his purpose and proclaim himself no artist, —no athlete,—and would receive hisses rather than plaudits; and he would deserve them. Now if the athlete, in excess (mind the words "in excess") of exuberance, overdoes his introductory passage or, when having breasted the tape, he continues to run indefinitely at top speed, or is too fulsome in the reception of plaudits, he has shown himself no artist even though as an athlete he has won the race. He has violated the law of Measure; he has failed to demonstrate a sense of right proportion.

The public knows definitely in the case of the athlete that and when laws have been violated and with education will come to recognize similar remissness on the part of the architect. And, moreover, when a race is staged the athlete could not fool the public into the belief that he was running a race were he to come upon the course decked out in a toga and stage a Greek ceremonial dance. He would be hustled off the course and place given to those who were to engage in the real thing. When the public really is educated architecture will become a vital affair concerned with daily life and existence; and no sympathetic reception will be accorded the architect who comes with his little table and shells and peas and his little box of ancient tricks and his Roman toga flung over his barnyard clothes. An educated public will see through him altogether.

Do the schools, does the profession, do the architects individually want the public to be so educated? Do these all wish for a time when a discerning public shall be an inspiration to creative impulse, to rich emotional activity, to high spiritual endeavor?—or would the program entail too much mental effort on the part of the practitioners and wipe away the line of professional least resistance? If we do look forward to such a time there are idealists who can point the way to *what* the public (and the architects) should be taught and some, even, will indicate how it may be done—but it is a long road!

The Hunting Party—A silk wall hanging

By Arthur Crisp

EDITORIAL COMMENT

ATTENTION is particularly directed to the very able and complete summary of the building situation throughout the country, printed in this issue.

That the rise in building costs has automatically postponed an indefinite amount of building is undoubtedly true. Confirmation of these conditions as particularly relating to New York City and the large district of which it is the center, is seen in the announcements in the daily press of the abandonment for the present of building operations totaling many millions of dollars. To be as exact as possible, contracts now held up total, according to reliable estimates, more than $50,000,000.

Columbia University whose large building program had been one of the most important of present operations, has for the present decided to wait for more normal conditions. The Thompson-Starrett Company has also decided to abandon activity on a total of $7,000,000 worth of work. Other large operations are similarly affected. But this total, large as it is, it is believed is but a small part of the enormous sum that has been withdrawn from active building all over the country.

* * *

IN THE MATTER of town planning legislation, Sweden may justly claim to have been the first country in Europe to have achieved tangible results. In fact, town planning has in Sweden since the seventeenth century been an important part of that country's economic development. As long ago as 1784, Swedish towns have been built in accordance with plans approved by the Government.

Gothenburg will this year celebrate the three-hundredth anniversary of its foundation and to mark this, it is proposed to hold a Jubilee Exhibition. A dominating feature of this celebration will be the International Cities and Town Planning Exhibition. This exhibition will be composed of two sections—one of historical plans and views, the other the fullest possible presentation of modern town planning. The Town Planning Exhibition will be opened on July 27 and continue until August 12. During that period there will be held an International Town Planning Conference.

In short, there will probably be presented to architects in this country and to others who have specialized in town planning, an opportunity for study and close comparison of methods as practiced in every country where town planning is seriously considered, greater than ever before.

A Bureau, established in this country, makes it possible to receive the most accurate information. The pamphlets issued by this Bureau cover fully all features of the exposition. They may be had by application to the resident director, G. Hilmer Lundbeck, care of Swedish American Line, 24 State Street, New York.

* * *

AN AMENDED ARBITRATION law in New York State, placed on the statute books some two years ago, is apparently so little known that efforts are to be made for an educational campaign. This law legalizes arbitration, administered in a simple, common sense fashion, as a substitute for litigation, with all its technical complexities, destructive delays and burdensome costs. The State of New York has been the leader in the enactment of arbitration legislation that has real binding effect. New Jersey has recently passed a law based on the provisions of the New York statute.

The prime purpose of these laws is to relieve the congestion of court calendars and to effect speedily and without appeal a decision in such cases. But the outstanding merit of these arbitration statutes, so far as legal force goes, is that they place arbitration on a par with the regular procedure of trial in the courts. Decisions arrived at through arbitration are irrevocable. Courts in New York State have declined to entertain appeals from them. All of which means that once arbitration of a dispute is agreed upon, it must be gone through with to a definite conclusion. Any sort of controversy or dispute, excepting criminal and divorce cases, arising between two or more persons, where questions of fact only and not of law are concerned, can be adjusted by arbitration.

The law's delays, which as applied to the Supreme Court in New York State average in the majority of cases from two to three years from date of inception to decision by the court, may in arbitration be minimized to brief periods. As a matter of fact, the time taken to decide a question by arbitration rests entirely on the parties in dispute.

As a means of promptly deciding disputes between architects, clients and contractors, arbitration as conducted under existing laws would seem to offer a speedy and most satisfactory method of settling points of controversy and to eliminate the "bad blood" often engendered by court action.

SOME EXCEPTION was taken in a previous issue of this journal to the expressed intention to have the members of The American Institute of Architects wear gowns on the occasion of the presentation of the Institute Medal to Henry Bacon.

Since that expression was written, we are in receipt of copies of architectural journals printed in London, from which it is learned that the Council of the R. I. B. A. has proposed an "academic dress" for Fellows, Associates and Licentiates.

The Builder, of London, illustrates these robes and publishes correspondence from which it is learned that a part of the architectural profession does not seriously regard this innovation, and that to some it appears ludicrous. The following letter is one that has been printed in *The Builder:*

With the object of impressing the uneducated public, whom we are obliged to accept as clients, the Council has decided that in future all members shall conform to the following dress regulations, armorial bearings, and code of professional etiquette:—Fellows and Dames will make use of the full armorial bearings of the Association, viz., a Client Rampant upon a Bar American, having an Expression Sinister. The academic dress will consist of (*a*) a mackintosh cape, lined with corrugated asbestos sheeting. The object of the cape is firstly to keep off the wet should the Fellow or Dame venture to inspect a job (i) at all, and (ii) in rainy weather; and secondly to resist the fiery remarks of lightning-minded though unenlightened clients; (*b*) a robe of ermine, silk lined. The object of the robe, besides keeping the Fellow or Dame warm, is firstly to impress the humbler members of the Association with a sense of the importance of a Fellow or Dame, secondly to convey an atmosphere of prosperity, and thirdly to oblige one of the honorary officers of the Association who has a son in the fur trade; (*c*) red flannelette knickerbockers. These convey a sense of dignity in repose, keep the legs warm, wash easily, and when the member is visiting Spain they may readily be hired out to matadors at the usual 6 per cent charges. (Charges are calculated upon the total charges of the bull, divided by the skill of the matador, or the matador himself if not skilful.) (*d*) A green plush cap, in the shape of a spherical cone. This will keep the member's head warm, conceal baldness or toupees, and is useful as a candle-extinguisher. All Fellows and Dames will wear a gilded two-foot rule behind the left ear.

It will be interesting to learn if the proposal of the Council of The Royal Institute of British Architects meets with the approval of the majority. If it does, it will probably be futile to urge any further objections to the permanent adoption of a similar ceremonial dress by The American Institute of Architects.

* * *

THE JUNE 6 ISSUE of THE AMERICAN ARCHITECT will contain a full report of the proceedings of the annual convention of The American Institute of Architects, held in Washington, D. C., May 16 to 18. The usual summary of the proceedings, principal addresses and digest of Committee Reports will appear.

There will also appear in the June 6 issue illustrations of the joint architectural exhibition now open in Chicago, together with a brief article commenting on some important features.

The R.I.B.A.'s Proposals for an Academic Dress

FOR FELLOWS. FOR ASSOCIATES. FOR LICENTIATES.

(From The Builder, London)

LA COLLINA, ESTATE *of* B. R. MEYER, ESQ., BEVERLY HILLS, CALIFORNIA

PAUL G. THIENE, Landscape Architect

JOHNSON, KAUFMANN & COATES, Architects

WHILE La Collina, the Beverly Hills Estate of B. R. Meyer, Esq., consists of slightly over seven and three-quarters acres, the frontage of this property is only 260 feet, while the total depth is about 1319 feet.

As the property is so very narrow and long, the problem to be solved is interesting. In addition the grounds rise very rapidly, the Northerly line being 215 feet above the entrance at the South line of the property.

The main approach is dignified with high walls along the street turning in with a graceful curve to deeply recessed, wrought iron gates guarded to the right by a two story gate lodge. At the beginning the main entrance drive with its long, sweeping curves is bordered on either side by an orchard and approaching the house winds its way through a strong mass planting.

An existing row of olive trees gave the keynote for the location of the house. In order to give the house the proper support a wall was built following the olive trees and encircling them. At the foot of this wall is a bleached walk. All walks are paved with flagstone and softened with grass joints and clusters of Portulaca, Sweet Allysm, Setum, etc.

The leveling of the building site left a bank on the uphill side of approximately 30 feet. Three terraces with steps, walks, pergolas and planting made a very effective background for a site for the house and changed the unsightly hillside into a spot of beauty.

A tunnel connecting with the pergola on the second terrace leads into the casino, a large room

Garden Pool and House

nestling into the hillside with a comfortable terrace in the foreground affording a view of the entire valley. Provisions have been made to connect the second floor of the house with this tunnel.

An old pepper tree on the hillside was supported by a wall and so a very interesting outlook was created which opens to the swimming pool garden, entrance to which is gained through an intermediate grass terrace thence to the pool garden. Directly ahead of the pool is a pavilion. Back of this are ten dressing rooms.

In designing the pool the idea of giving the appearance of a reflecting pool of water rather than a swimming pool was carried out. Therefore, a border of Iris and other flowers was planted around the pool, softening the coping and gracefully hanging over the edge of the water. A vine covered pergola at the other end of the gardens complements the pavilion and affords facilities for garden parties. For convenience in such parties a kitchenette was built into the pavilion.

Directly below the pergola is the rose garden. From here one enters through wrought iron gates into the theatre court. The theatre itself is built directly underneath the pergola and is equipped with a complete projection room. It has a maximum capacity of 65 people. However, it is so arranged that large, comfortable chairs may be placed on the various platforms for smaller parties. Underneath the projection room the heating and ventilating systems are located as well as a pump to lift the water from the swimming pool to an irrigating reservoir.

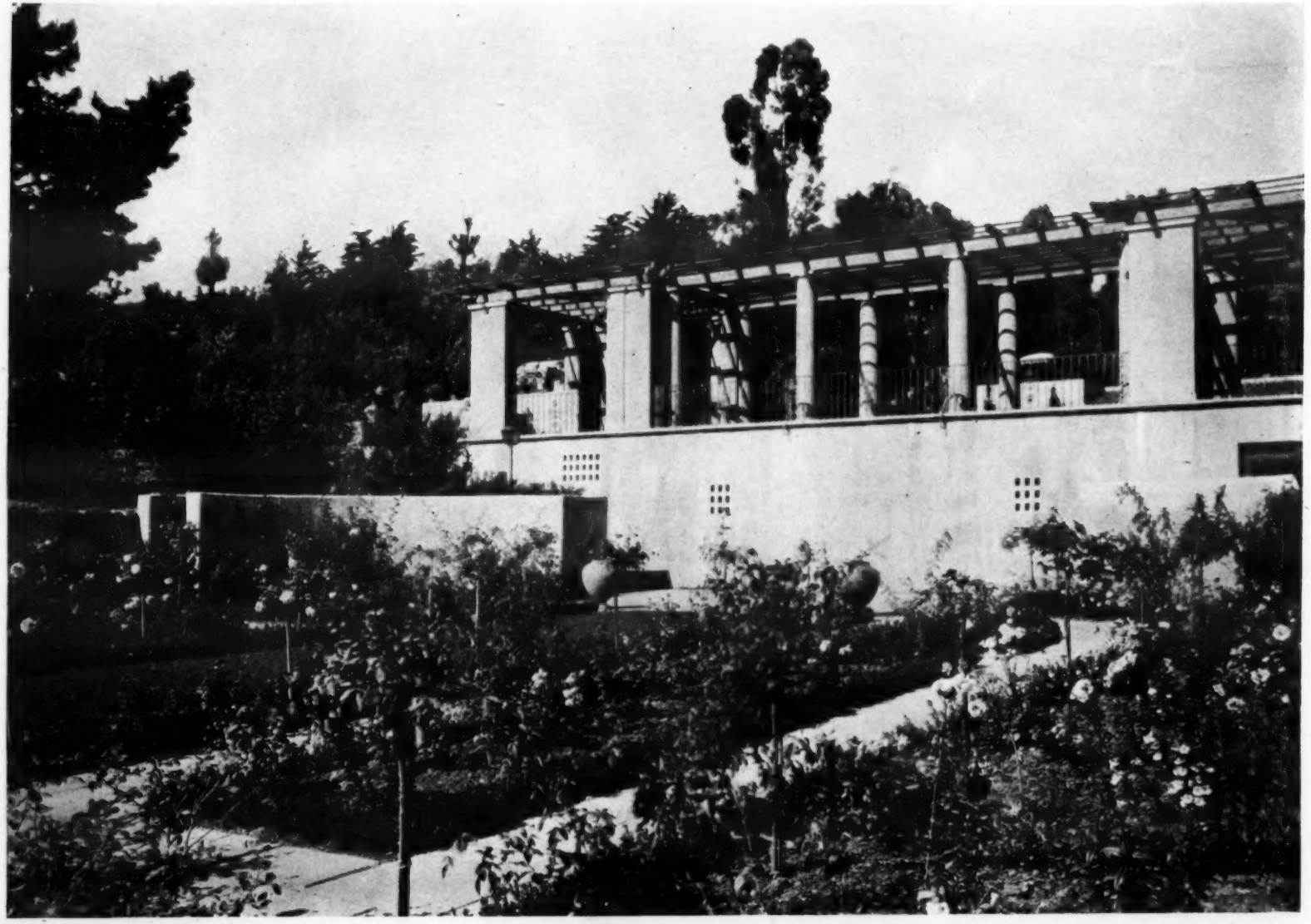
For the domestic water supply a reservoir has been established in the highest part of the property, in the Northeast corner, and camouflaged by a pergola. From this site a view of the surrounding country is obtained.

A very complex lighting system has been arranged throughout the entire grounds. Provisions have been made in various places for percolator connections. All lamp standards are so arranged so as to be able to plug in streamers. An intercommunicating telephone system is installed in various parts of the grounds.

A stable group nestled into the canyon above the house will be a picturesque group of buildings.

The garages are conveniently located behind the hill near the house. The garage court walls will be slightly concealed by planting from the main drive and this cope will afford an interesting spot of architecture.

Plot Plan



LA COLLINA, ESTATE OF B. R. MEYER, ESQ., BEVERLY HILLS, CALIFORNIA

PAUL G. THIENE, LANDSCAPE ARCHITECT JOHNSON, KAUFMANN & COATES, ARCHITECTS

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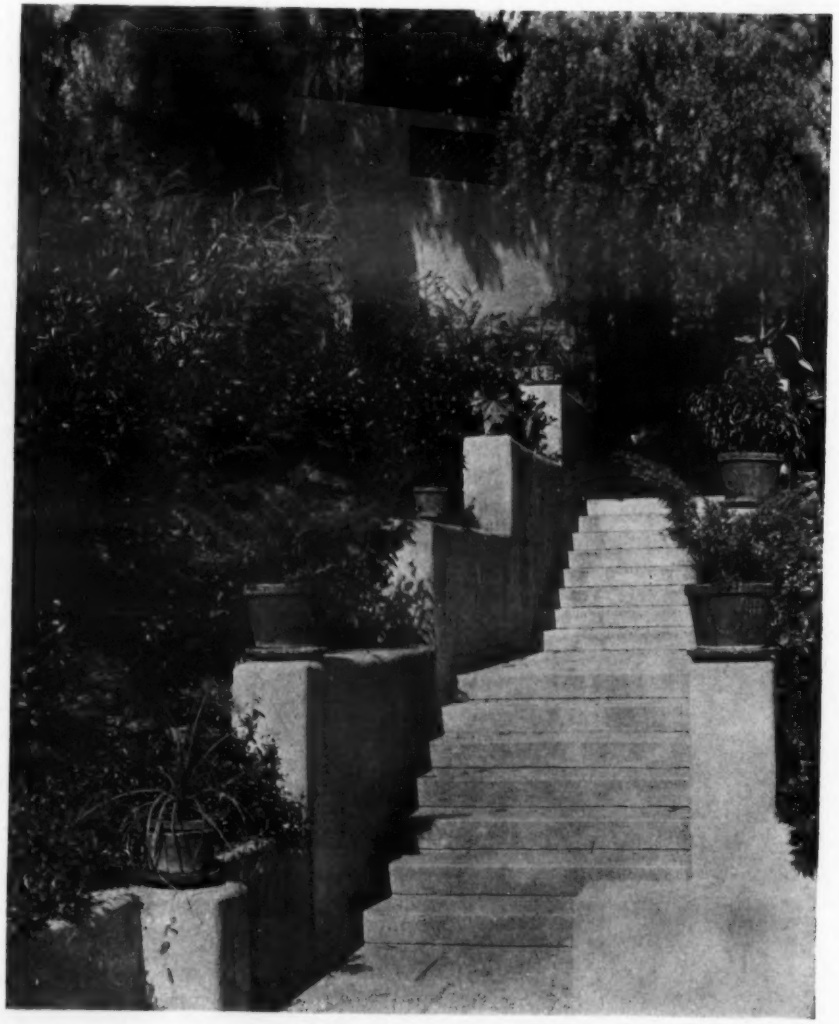


LA COLLINA, ESTATE OF B. R. MEYER, ESQ., BEVERLY HILLS, CALIFORNIA

PAUL G. THIENE, LANDSCAPE ARCHITECT

JOHNSON, KAUFMANN & COATES, ARCHITECTS

SUPERINTENDENT'S HOUSE, STATE SCHOOL, WHITTIER, CALIFORNIA

GEORGE B. McDOUGALL, STATE ARCHITECT

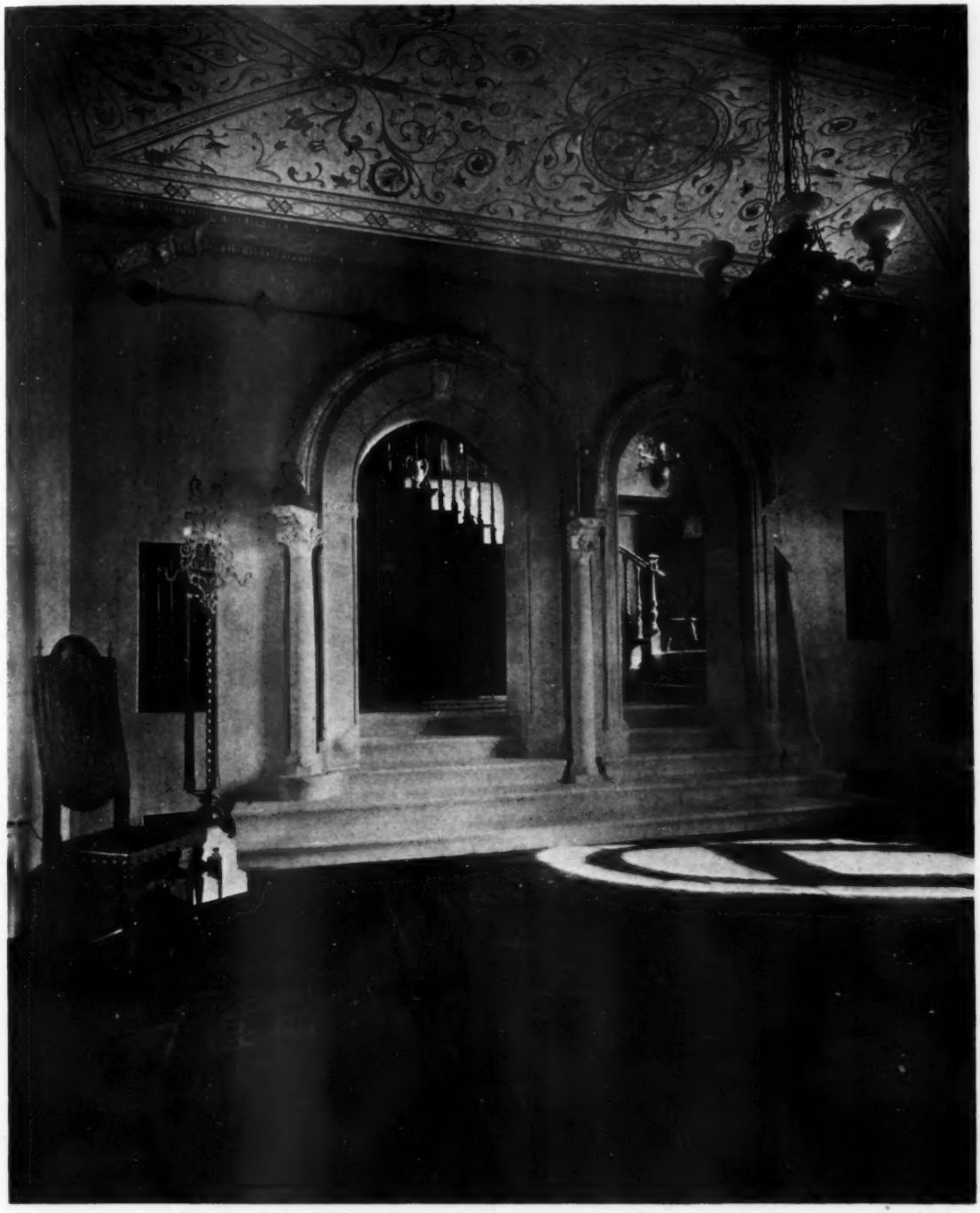
SUPERINTENDENT'S HOUSE, STATE SCHOOL, WHITTIER, CALIFORNIA

GEORGE B. McDOUGALL, STATE ARCHITECT

LIVING ROOM OF A HOUSE IN DENVER, COLORADO

J. B. BENEDICT, ARCHITECT

Stone doorways and steps, brick floor, polychrome ceiling, blue walls

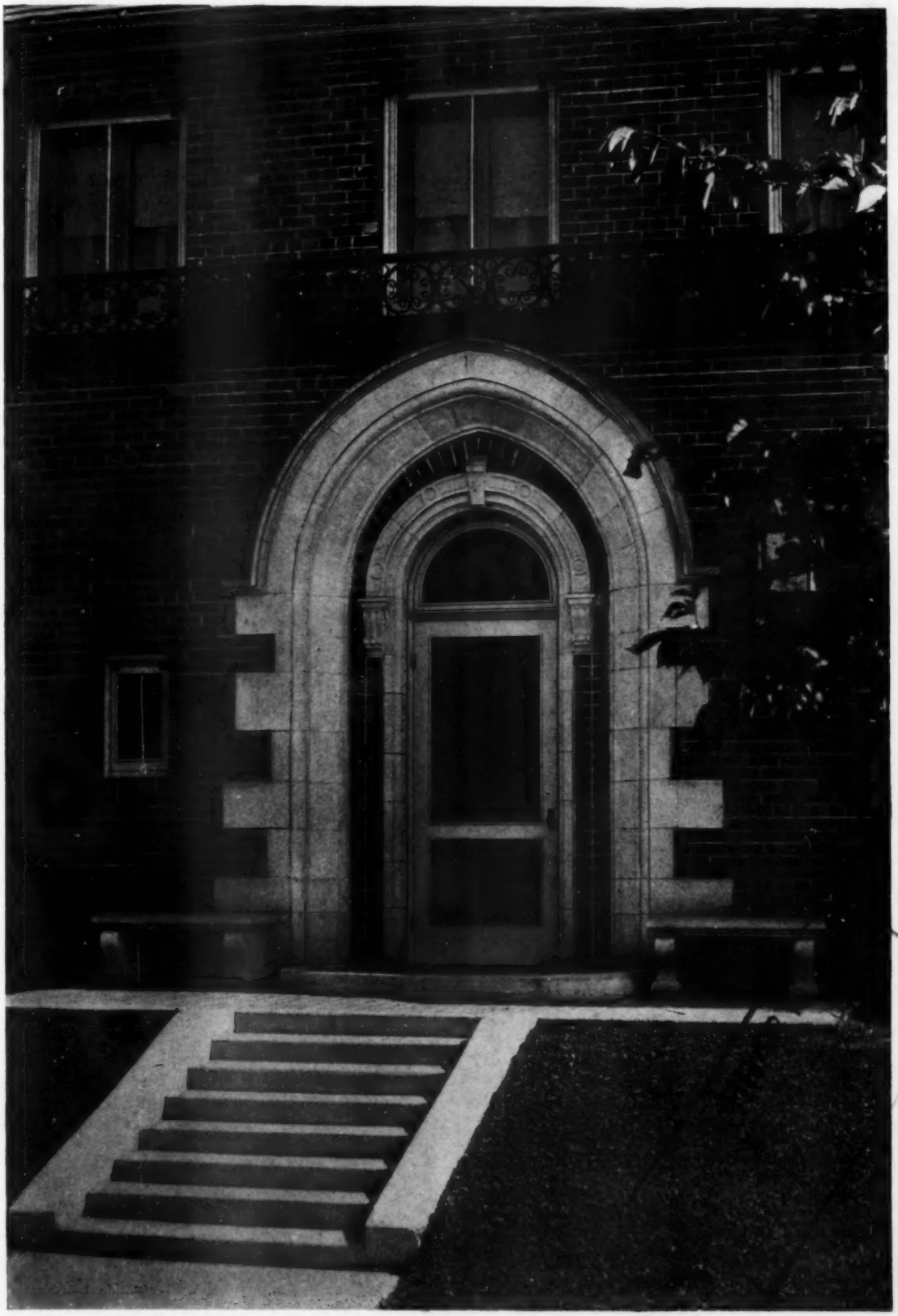


DETAIL IN LIVING ROOM OF A HOUSE IN DENVER, COLORADO

J. B. BENEDICT, ARCHITECT

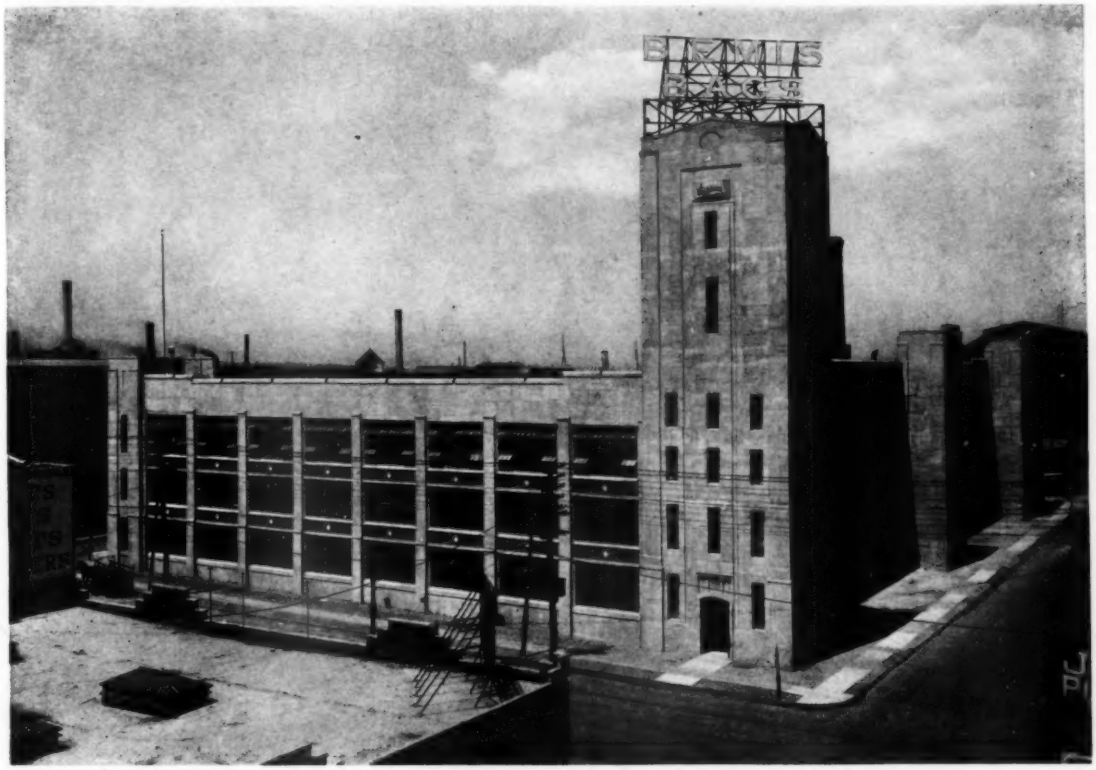
A HOUSE IN DENVER, COLORADO

J. B. BENEDICT, ARCHITECT



ENTRANCE DETAIL OF A HOUSE IN DENVER, COLORADO

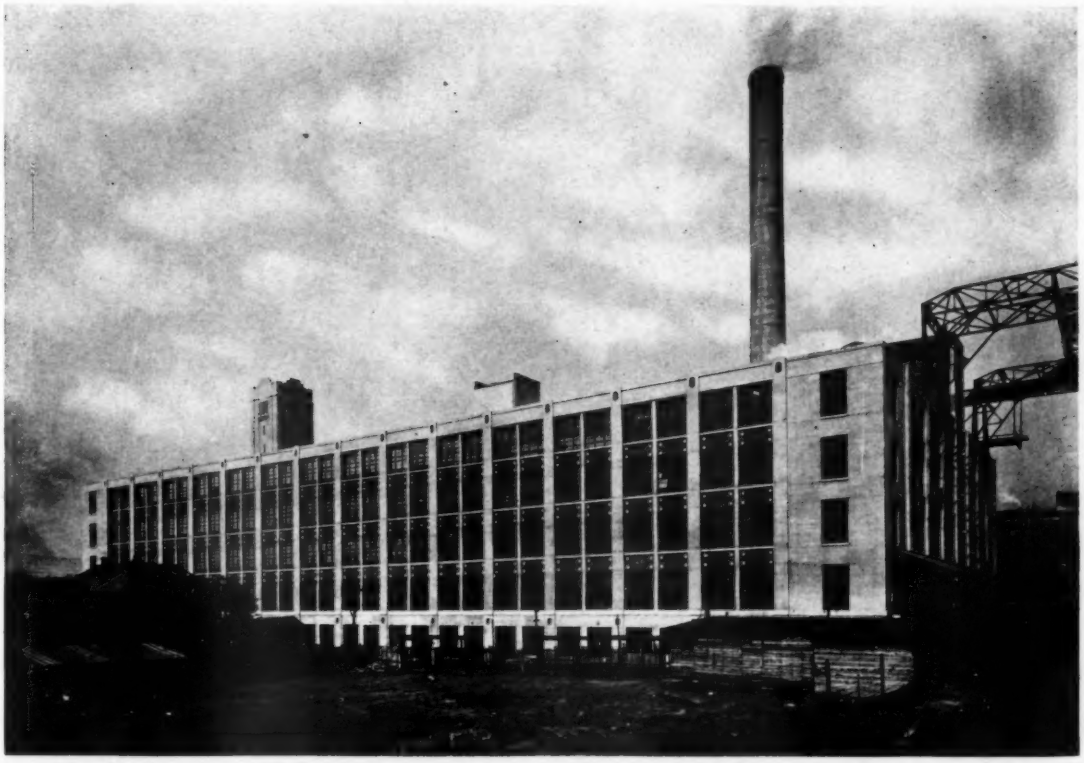
J. B. BENEDICT, ARCHITECT



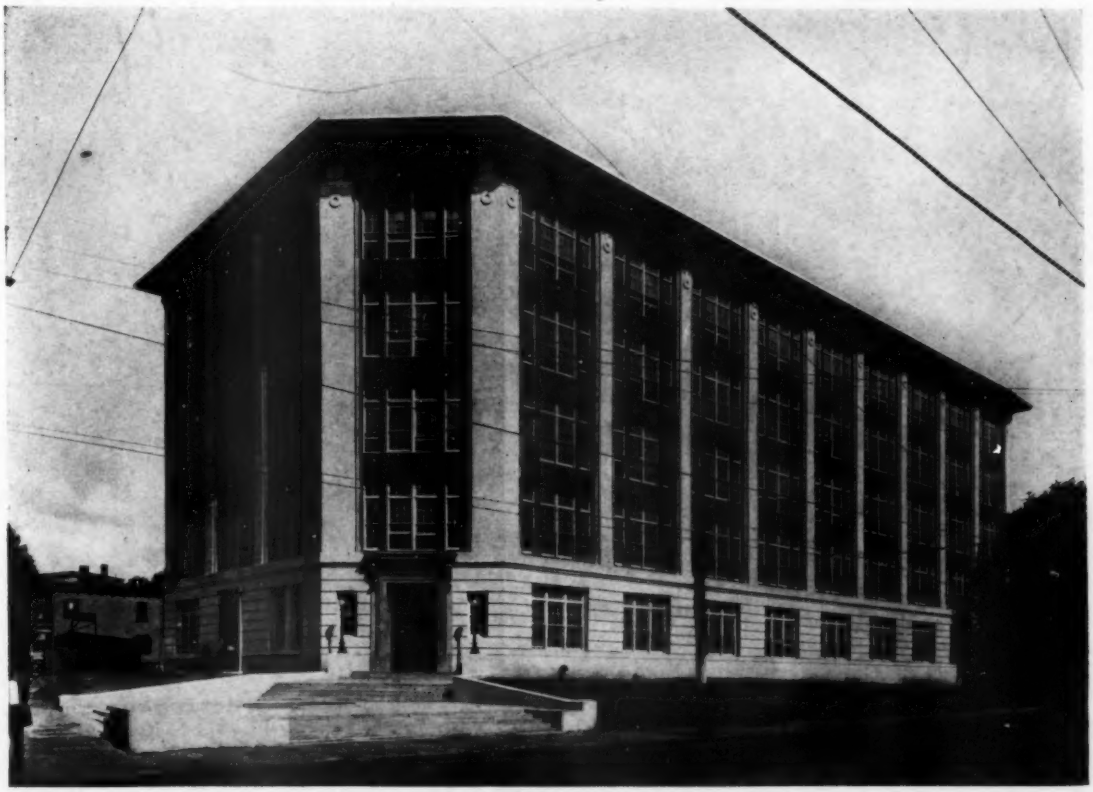
BUILDING OF BEMIS BROTHERS BAG COMPANY, BROOKLYN, N. Y.

NATIONAL SPUN SILK COMPANY'S BUILDING, NEW BEDFORD, MASS.

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS

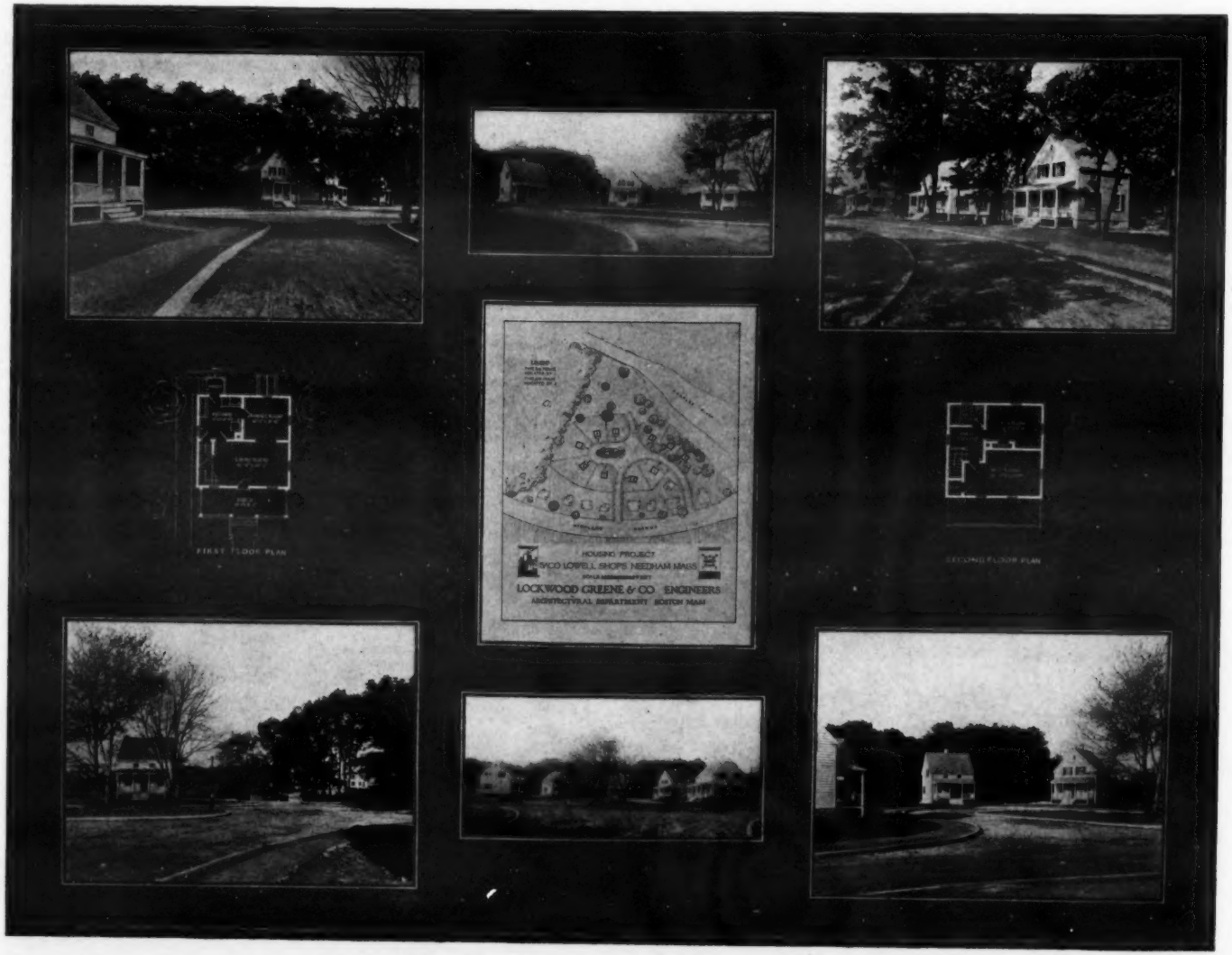


G. & J. TIRE COMPANY BUILDING, INDIANAPOLIS, IND.



MINT PRODUCTS BUILDING, PORT CHESTER, NEW YORK

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS



HOUSING PROJECT, SACO LOWELL SHOPS, NEEDHAM, MASS.

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS

ESSAYS *and* MEMORIALS

Reviewing a collection *of* essays *by* John W. Simpson, Past President, Royal Institute *of* British Architects

IN the concluding essay of this book, the author expresses a doubt as to whether our narrowly specialized education in art is not radically wrong. He asks why we no longer find among us those who are adepts in painting or sculpture, or both—to say nothing of *Ars Poetica*—as in architecture? Evidently the matter of over-specialization in education with its increasingly apparent results, is engaging the attention of the English as it is with some of us. The author is an adept in other phases of art, and possesses also the further ability to write with ease, simplicity and conciseness.

The influence that Colbert, Controller General to Louis XIV, exerted over the architecture of his time is reminiscent of certain influences of this day. In his case, however, it seems to have been for the good. His confidant and henchman was one Charles Perrault, an accomplished man of letters and brother to Claude Perrault, a competent physician. Colbert was dissatisfied with Le Vau's design for the completion of the Louvre and invited competitive proposals from other architects. Claude Perrault submitted a design in which the peristyle motive was suggested by Charles. Colbert liked the design and being uncertain of his own judgment, invited suggestions from the best Italian artists to aid him in forming a definite opinion. Bernini, the famous Italian, prepared a design which found favor with the King and was invited to Paris. The foundations were started according to his design when Bernini, old and dreading a Parisian Winter, returned to Rome leaving an assistant to complete the work. Colbert secured reconsideration of the designs and by apparently finding similarities and merit in the designs of both Le Vau and Bernini, the King exercised his judgment and chose the design of Perrault. We have the Louvre, not the design of an architect, but that of a man of letters and a physician. The building of Versailles, with all its vicissitudes and intrigues, is described in its architectural aspects and presents a vivid picture of early architectural procedure.

Architectural Principles in Engineering is addressed to the officers of the School of Military Engineering. Enumerating a few of the numberless elements that constitute architecture as described by historians from Vitruvius to the moderns, the author presents a comprehensive definition of the art. Commenting on some of the Greek definitions, he says:

"The fact is that, for all its basic science, architectural design is not altogether unconnected with æsthetics; and—finding some difficulty in converting metaphysical ideas into formula—writers have sought to simplify its practice by reducing it to a series of rules. Vignola and his sixteenth century contemporaries came near to making the whole art a matter of cut-and-dried archæological forgery. * * * The 'Order,' of unknown antiquity, was already split into five sections; a purely empirical proceeding; since its conception is single and common to all trabeate forms of construction, whether of stone or of wooden origin. Each section was now standardized, and sealed patterns established of the 'Five Orders of Architecture,' governed by the accursed 'module'—an esoteric scale of proportions which takes no account either of actual size or of surroundings. Rigid rules were laid down for the use of columns, their spacing, and the relation of one Order to another; for the size and form of their mouldings, their enrichments, the projection of their cornices, and the pedestals 'proper' to each class of column. Bound in these fetters of quackery, it is not surprising that 'classic' architecture lost its elastic freedom of expression, and became a mere convention; a science of numbers, of fixed geometrical patterns. * * * the ingenious American, Jay Hambidge, with his theory of 'dynamic symmetry'—has sought indefatigably to trace the figured horoscope of beauty; to trap her within rectangles or 'whirling squares;' to pin her down with definitions. And always she evades their spells; intangible, mysterious, marking with her touch a few buildings in each century, and inspiring one designer here, one there, to equal or surpass them in the next."

The author associates good architecture with individualism—one thoroughly cognizant of the alphabet and grammar of all the styles. Not one speaking a dead language, but rather a speech of every day life; individualistic buildings may breathe the spirit of the past without being stylistic copies, and possess that beauty of architecture which is of the same quality that inspires all fine art.

A fine work of architecture comprises three essentials. Plan—the strategic disposition of the whole conception; scale—the relation of the parts to the whole; and, construction. Of these the greatest is the plan. The author develops his thesis in a logical and convincing manner and

illustrates with appropriate examples. In these days of a blind acceptance of certain forms as inviolable by a large proportion of our educators and architects, a reading of this essay should cause them at least to reflect and take cognizance of modern architectural history.

Town Planning in the French Revolution was as vital a subject in the last days of the eighteenth century as it is today. The problem of a growing walled city, the compromises of the rulers made because of the extramural growth which resulted from natural conditions regardless of the proclamations of Kings and the eventual necessity for a radical readjustment of the plan of Paris, is most interestingly described. It involved many of the same problems that engage our American cities today. The first real attempt at town planning in Paris was undertaken in 1785, by Edme Verniquet, an architect. Throughout that period such work was entrusted, quite naturally, to architects. An interesting description is given of the methods of making surveys and plans at that time.

As early as 1749 the subject engaged the attention of Voltaire. His summation of the needs of Paris at that time read strangely familiar today.

"The expenditure on three groves at Versailles would have sufficed for the necessary improvements of the Capitol. We need public markets, fountains with abundant water, and proper open spaces; the narrow and mean streets must be widened, the great buildings, which are hidden, opened to view, and others built where they can be seen."

He invokes the rebuilding of London after the Great Fire to support his appeal and deplores the possibility of waiting until Paris is burned before it can be improved. In 1767 the architect Platte became interested and wrote:

"There are whole districts between which there is hardly any communication. * * * The Cité especially has hardly changed for three centuries; it remains in the confusion where the ignorance of our ancestors left it. * * * Half Paris has been rebuilt during the past fifty years, without its having occurred to anyone to subject it to a general plan, and without any attempt to alter the defective distribution of the streets."

The same is deplorably true of American cities with their phenomenal twentieth century growth.

There must have been an appreciation of architectural design in those days which is hardly conceivable today in America. In 1790 an address was made to the authorities by 129 citizens of the Section du Jardin des Plantes, asking for the removal of a gateway and prison as an obstruction to traffic and being in a bad physical condition. An added reason for its destruction was that the design was architecturally "vicious" since it had a center pier in place of a void! Perhaps if we had as enlightened and active a citizenry today there would be an improvement in our architecture.

A War Memorial of the Last Century is an account of a quaint and unfinished memorial to the Duke of Wellington. Like many of our premature present day war memorials, it was conceived in haste and economy. A competition was held and the successful competitor, an architect, attached a description reading in part:

"The plan of the Pillar is triangular, which form will produce the effect of a square constructed on the same base or of a circle whose diameter is equal to a side of the triangle, consequently a saving of one-half in materials is effected. The basement of the design is formed by a circular flight of steps eighty feet in diameter and eight feet in height, divided by three blocks projecting from the angle base of the Pillar. These blocks are to be appropriated to Dwellings for an English, Irish and Scotch veteran."

The original design, from a wood cut, is about as well rendered and appropriate as some recently submitted in this country. Fortunately the English memorial was never completed and perhaps we may be as fortunate.

The Strange Fortunes of a King's Monument relates the history of the demolition of buildings, opening and widening of streets and the designing of the buildings by Mansart about La Place des Victoires in Paris. It was a real piece of town planning done for political and personal reasons by a King's favorite. But since its dedication in 1686 many statues other than the original have held the center of that circular plaza according to the whim of the government in power.

The concluding essay is devoted to suggestions to architectural students and comments on English educational methods, in many ways applicable to our own conditions.

These essays have a peculiar charm for one who is interested in the procedure of architectural practice when such history first took tangible and permanent form. To assemble the data from the many sources must have involved much investigation and labor on the part of the author who was president of the Royal Institute of British Architects, 1920-1921.

Essays and Memorials. By John W. Simpson, P. P. R. I. B. A., with preface by Major H. Barnes, F. R. I. B. A. 174 pp. Illustrated. 6 x 9. The Architectural Press, 27 Tothill Street, S. W. 1, London. Price 12/6 net.

BEAUX-ARTS INSTITUTE *of* DESIGN

ACTING DIRECTOR OF THE INSTITUTE—WHITNEY WARREN
ARCHITECTURE, RAYMOND M. HOOD, DIRECTOR—SCULPTURE, JOHN GREGORY, DIRECTOR
INTERIOR DECORATION—ERNEST F. TYLER, DIRECTOR
MURAL PAINTING—ERNEST C. PEIXOTTO, DIRECTOR

OFFICIAL NOTIFICATION OF AWARDS

JUDGMENT OF APRIL 10, 1923

THE MUNICIPAL ART SOCIETY PRIZE

Through the generosity of the Municipal Art Society of New York City this Prize will be awarded annually on the fourth Class "A" Projet of the season.

FIRST PRIZE—$50.00 SECOND PRIZE—$25.00

CLASS "A"—IV PROJET

"A REVIEWING STAND"

In the large cities there is a growing tendency toward making all structures monumental and beautiful. Since temporary reviewing stands, continually being put up and taken down again, are both ugly and unsafe, it is the purpose of this competition to design one which will thoroughly justify its permanent existence.

The Greeks or the Romans would have made a beautiful object of such a structure. The seats of the Greek theatres were marble, the stage and even the background was a formal column treatment and permanent. The speakers' stand in the Forum is a beautiful carved marble rostrum. Back of the amphitheatres and stadia were the colonnades. It is suggested that such spirit be put into this design.

The site, in a park facing on one of the most important avenues of a large city, extends 300′ along the avenue and 200′ into the park, at which point there is a roadway running parallel to the avenue. From the avenue the ground rises rapidly, 20′ in the first 50′, and is level from that point to the roadway in the park.

The requirements are:

1. An ample and important loge for the reviewing dignitaries.
2. Uncovered seats for not more than 1,000 specially invited guests.
3. A covered colonnade, arcade or loggia, at the rear of these, through which access may be had to the seats.
4. An enclosed reception suite for the guests and dignitaries in which a buffet lunch or supper may be served, and where dignified receptions may be held. This may be housed in a building fronting on the park connected with the colonnade or loggia, or may be treated as a unit with the grand stand.
5. An ample approach from the park for guests arriving in automobiles, with parking space.

The permanent stand shall not occupy more than 200′-0″ frontage on the avenue. At either end of this frontage temporary stands will be erected occasionally.

While it is expected that most of the guests will approach from the park side, access to the seats should also be had from the avenue and it should be made simple to reach seats without disturbing many people.

JURY OF AWARDS FOR THE CLASS "A"—IV PROJET:—R. M. Hood, H. O. Milliken, B. W. Morris, H. R. Sedgwick, J. H. Hunt, J. H. Freedlander, J. W. O'Connor, C. W. Stoughton, E. H. Denby, C. B. J. Snyder, H. A. Jacobs, E. S. Hewitt, R. J. Caldwell, A. Ferran, J. J. Haffner, F. C. Hirons, P. P. Cret, H. W. Corbett, H. Sternfeld, and S. W. Morgan.

JURY FOR THE AWARDING OF THE MUNICIPAL ART SOCIETY PRIZE:—R. M. Hood, H. O. Milliken, H. E. Sedgwick, J. H. Hunt, J. H. Freedlander, J. W. O'Connor, C. W. Stoughton, E. H. Denby, C. B. J. Snyder, H. A. Jacobs and E. S. Hewitt.

NUMBER OF DRAWINGS SUBMITTED:—135.

AWARDS:—

FIRST PRIZE:—P. C. Smith, Columbia Univ., N. Y. C.

SECOND PRIZE:—E. Albright, Columbia Univ., N. Y. C.

FIRST MEDAL:—P. C. Smith, E. Albright and S. R. Moore, Columbia Univ., N. Y. C.; H. J. Toombs, J. F. Booton and L. Rombotis, Univ. of Pennsylvania, Phila.

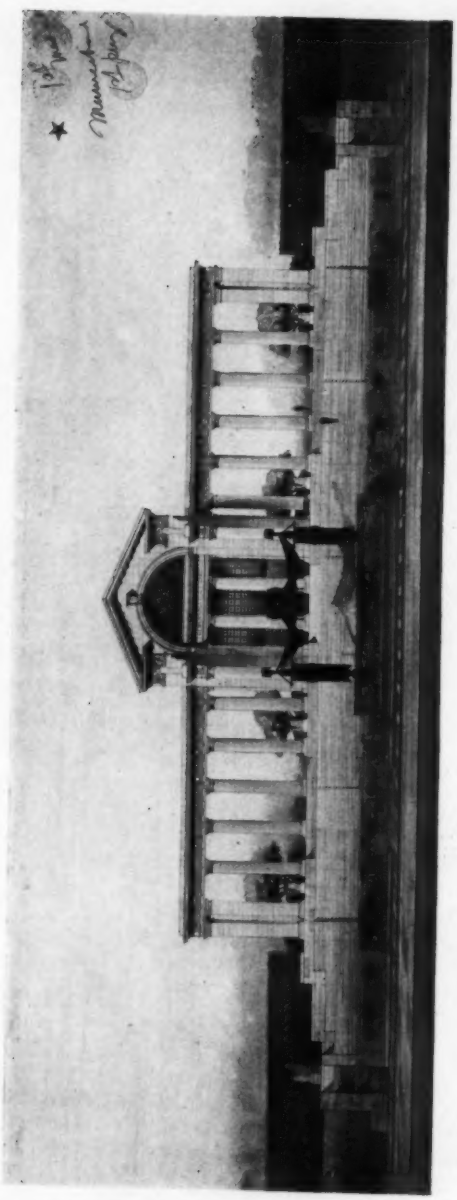
SECOND MEDAL:—R. Gottlieb, Columbia Univ., N. Y. C.; P. C. Reed, Carnegie Inst. of Tech., Pitts.; W. E. Willner, R. Ruhnka and L. S. Young, Univ. of Pennsylvania, Phila.; E. A. Lehti, Yale Univ., New Haven.

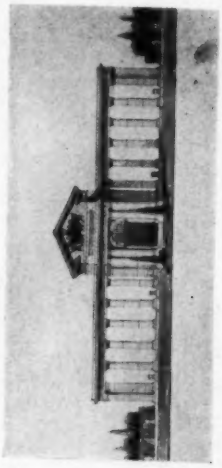
FIRST MENTION:—N. B. Mead, Jr., S. Whinston, J. Aronson, D. M. Campbell, Jr., J. B. Walthier, W. Conley, G. R. Tyler and F. J. Woodbridge, Columbia Univ., N. Y. C.; O. F. Cerney, Chicago Sch. of Archt., Chicago; J. N. Franklin, D. D. McGervey, P. F. McLean, H. Tross, E. M. Griesser, V. H. Stromquist, H. C. Brockman, E. O. Anderson, J. J. Keil, G. A. Brink, H. C. Kreisle, C. E. Landefeld, M. D. Smith, J. B. Blair and E. W. Klee, Carnegie Inst. of Tech., Pitts.; T. Hendryx, G. Matsuda and S. W. Schellkopf, Cornell Univ., Ithaca; G. M. Peek, P. L. Cheney and H. Gimeno, Harvard Univ., Cambridge; H. Perrin, W. Rolfe, W. Amon, O. Freidhof, M. Eichenroht, A. Pierce, P. Brown, J. Gunther, R. Collins and G. Wiren, Mass. Inst. of Tech., Boston; E. R. Perry and H. C. P. Harth, Princeton Univ., Princeton; R. T. Pancoast, "T" Square Club, Phila.; R. D. Henderson, E. E. Lundeen, E. V. Gauger, A. S. Phillips, J. A. Drielsma, H. R. Russell and R. Billerbeck, Univ. of Illinois, Urbana; A. L. Hawes, E. R. Duckering, F. M. Baldwin, D. G. Braik, A. M. Butts, S. Chao and B. Riaboff, Univ. of Pennsylvania, Phila.; G. M. Beal and R. B. Bloomgarten, Univ. of Kansas, Lawrence; V. M. Reynal, P. E. Isbell and A. G. Clay, Yale University, New Haven.

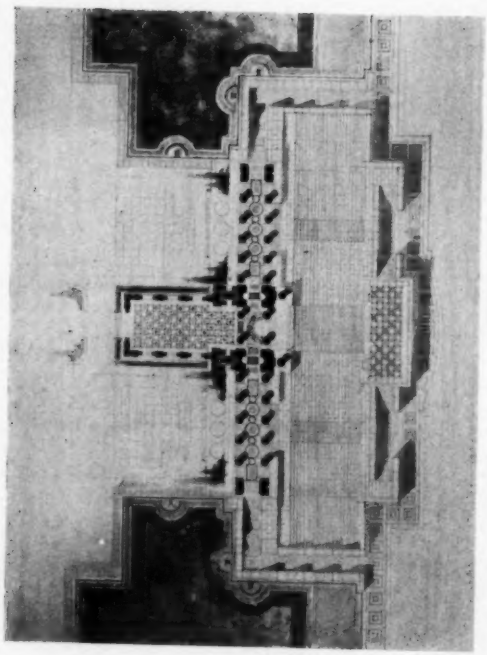
SECOND MENTION:—K. Matsunoi and A. Ehrenrich, Columbia Univ., N. Y. C.; P. McFarlane, E. A. Johnson, A. Hauser, E. Fuhrer and W. L. Suter, Chicago Sch. of Archt., Chicago; K. H. Snyder, E. H. Beckman, J. W. Fritz, W. Harris, W. Z. Bane, R. Patterson and J. H. Delo, Carnegie Inst. of Tech., Pitts.; J. S. McGraw, J. D. Lorenz, E. D. James and E. L. Kaw, Cornell Univ., Ithaca; W. H. Speer, Atelier Denver, Denver; W. J. Stone, P. Duell, G. L. Howe, O. J. Teegen and G. A. Pertzoff, Harvard Univ., Cambridge; P. Simonsen, Atelier Hirons, N. Y. C.; Ilva Georgevitch, Mass. Inst. of Tech., Boston; C. I. Cromwell, Syracuse Univ., Syracuse; A. Fordyce, W. D. Sorgatz, J. H. Chance, J. D. Jeffers, C. O. Beeson, C. A. Kissinger and C. G. McTaggart, Univ. of Illinois, Urbana; O. F. Nicholson and R. A. Coolidge, Univ. of Kansas, Lawrence.

H C.:—J. D. Tuttle, Univ. of Illinois, Urbana; Kindred McLeary and C. R. Cusick, Univ. of Texas, Austin.

For notification of Class "A"—IV Esquisse-Esquisse; Class "B"—IV Esquisse-Esquisse and the Spiering Prize Competition, see issue of June 6.







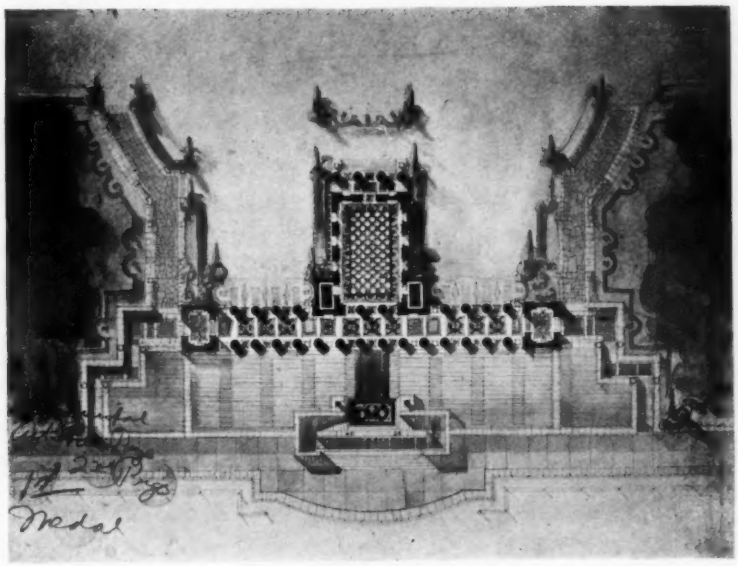
FIRST PRIZE AND FIRST MEDAL

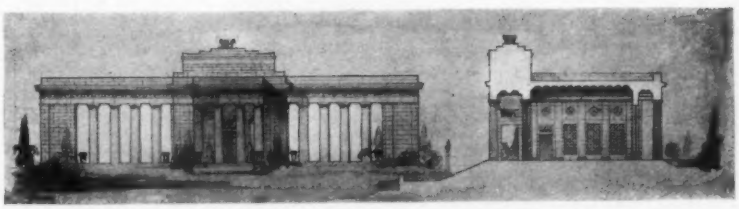
P. C. SMITH

COLUMBIA UNIVERSITY

CLASS "A"—IV PROJET—A REVIEWING STAND

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN

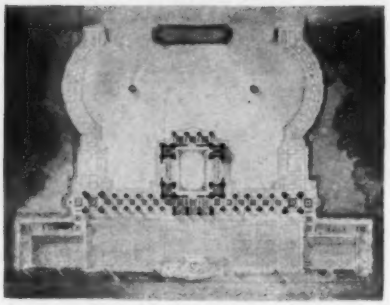




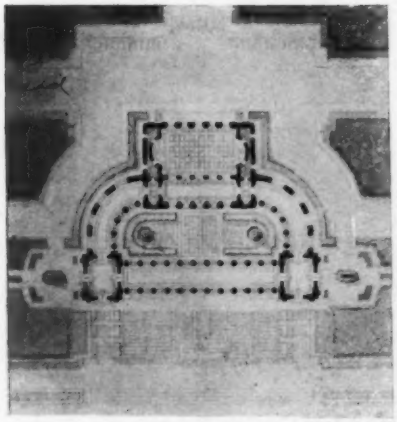
E. ALBRIGHT — SECOND PRIZE AND FIRST MEDAL — COLUMBIA UNIVERSITY

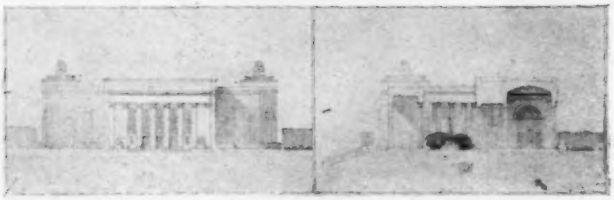
CLASS "A"–IV PROJET—A REVIEWING STAND

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



S. R. MOORE — FIRST MEDAL — COLUMBIA UNIVERSITY

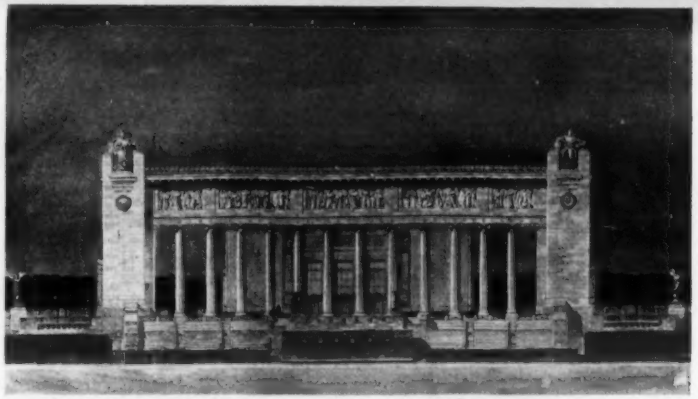


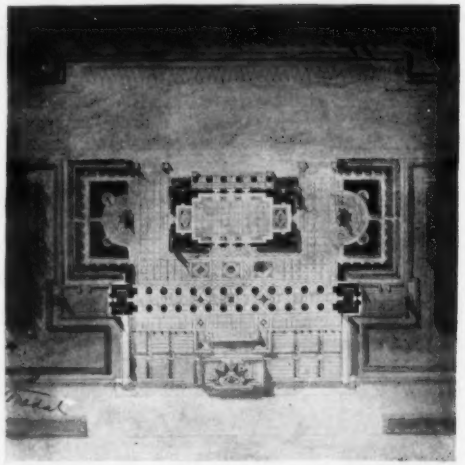


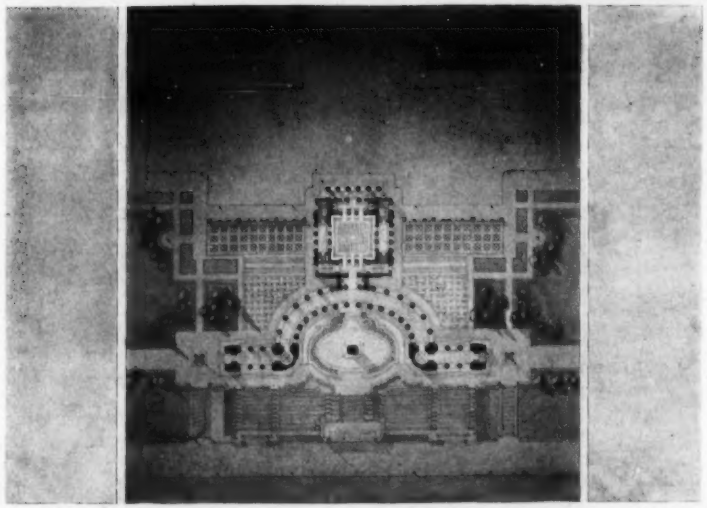
L. ROMBOTIS — FIRST MEDAL — UNIVERSITY OF PENNSYLVANIA

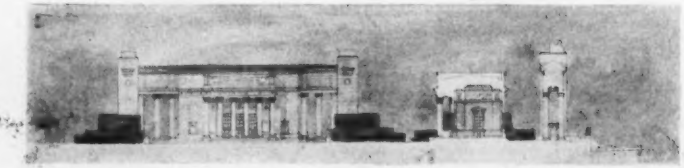
CLASS "A"–IV PROJET—A REVIEWING STAND

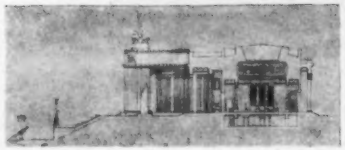
STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN







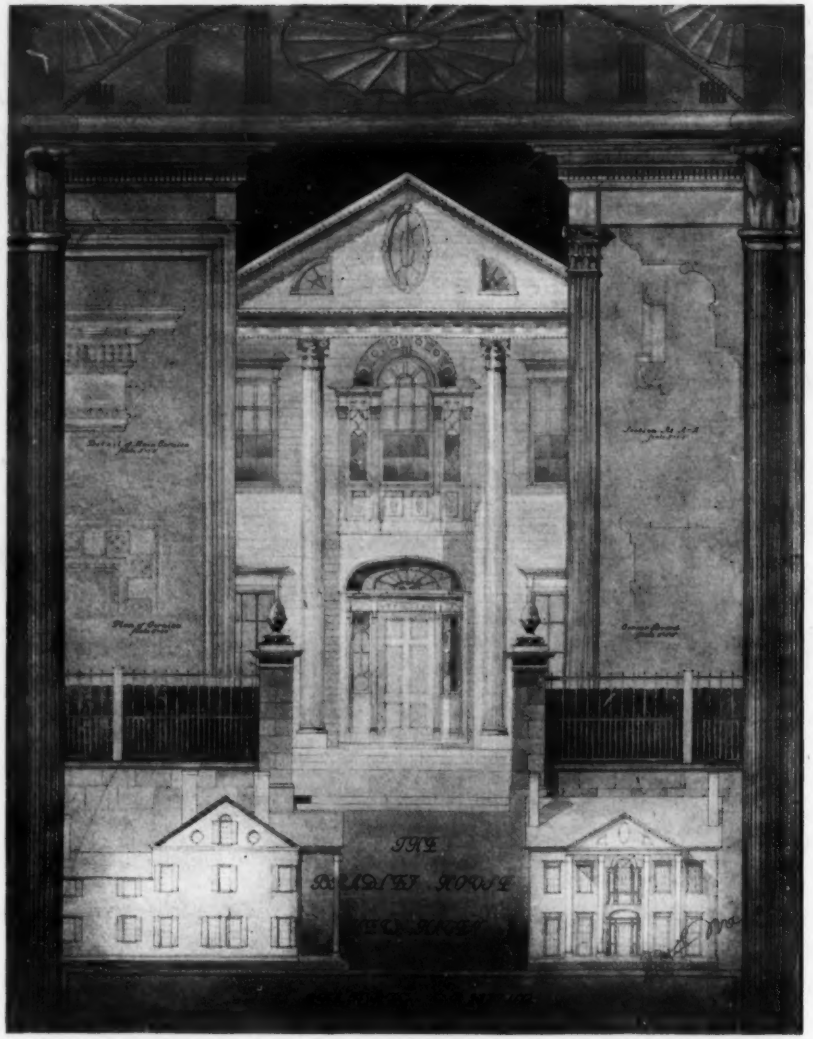




H. J. TOOMBS FIRST MEDAL UNIV. OF PENN. J. F. BOOTON FIRST MEDAL UNIV. OF PENN.

CLASS "A"–IV PROJET—A REVIEWING STAND

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



A. G. CLAY SECOND MEDAL YALE UNIVERSITY

CLASS "A" AND "B" ARCHÆOLOGY—IV MEASURED DRAWINGS

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN

GEO. M. BURCH

COLUMBIA UNIVERSITY

PLACED SECOND

FIRST MENTION

AWARDED PRIZE

A. G. CLAY

YALE UNIVERSITY

PLACED FIRST AND FIRST MEDAL

H. C. FOR PRIZE

CLASS "B"–IV

ESQUISSE-ESQUISSE

A FLOWER MARKET

DEPARTMENT *of* ARCHITECTURAL ENGINEERING

NEW BUILDING *for the* NEW YORK TRIBUNE

A SUCCESSFUL building is worthy of and usable by its occupants. In that sense, the new building owned and occupied by the New York *Tribune* is successful. The worthiness of this building is in its extreme simplicity, a straightforward directness which is the only basis of a dignified design. It is typical of the eighty-two years of honorable existence of the *Tribune*. It is indicative of the strength and steadfastness shown by the *Tribune* at all times and especially when the country was confronted with danger. It is an example of the alertness with which it has always been foremost in leading the art of newspaper production. In July, 1886, the first linotype to be used by a newspaper was installed in the old *Tribune* plant and operated by its inventor, Ottmar Mergenthaler. The equipment of the new building is in keeping with the most advanced methods of this day.

The building is worthy in the structural sense. It is strongly and substantially designed and constructed so as to endure the work it has to do. The seven story and basement building has a reinforced concrete frame with flat slab floors and roof. The principal elevation is made of Indiana limestone. The designing is done with carefulness and restraint, the details suitable for stone work in this climate and the location.

The usableness of the building is apparent on inspection. The usual traditional layout has been abandoned. The disposition of the various elements of newspaper production has been made with the aim to simplify the process to the utmost. The process was studied purely from what may be termed the traffic viewpoint. It is an engineer's problem and in this case all waste time of traffic and waste power of production have been eliminated. The traditional location of the great presses in a high basement has been abandoned and the presses are located just where they should be. All of the other parts are also logically placed.

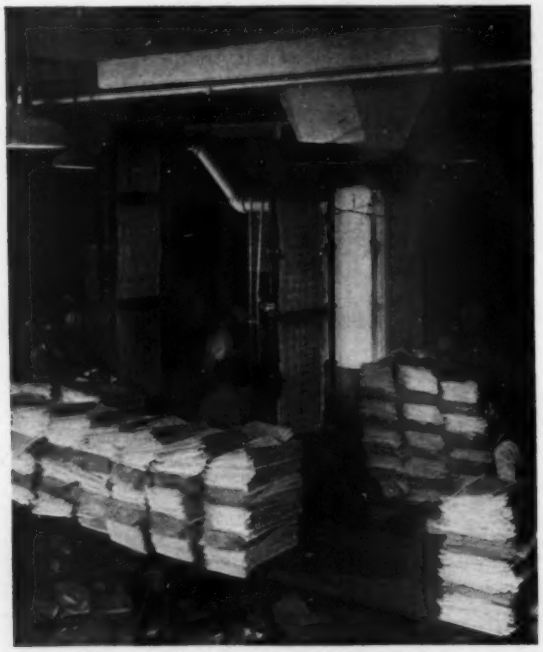
Loading the newsprint reel on second floor from which the newsprint is fed to the presses on the floor above. Dispatch conveyor at left

Stereotype casters on the third floor, which by means of a papier-mâché matrix transform the rigid flat type pages into semi-cylindrical plates for the presses

It should be remembered that a newspaper embraces two elements, mental and physical. Of the first, we have no place here; of the physical element one thing is fundamental. The newspaper is produced by the meeting of the print paper and the type in the printing press. To bring these things to that point and take them away is the problem.

The stereotype plates from which the paper is printed find their origin in what can be broadly termed the editorial departments. On the seventh floor are located the Sunday magazine, graphic editorial, fashion, book review, staff photographers, radio department with testing laboratory, art department, syndicated material department,

Fresh Air Fund and The *Tribune* Institute with its laundry and kitchen where all kinds of household equipment and food are tested. The sixth floor contains the offices of the business manager, treasurer, cashier, accounting department, advertising and promotion departments, telephone exchange, monotype and photostat rooms. The fifth floor is the editorial and news room. Here are found the editor-in-chief, the editors, the reporters, copy readers, and the dramatic, society, exchange, real estate, domestic and sporting editors. In separate soundproof rooms are located the automatic typewriters, tickers and telegraph instruments. The library is also located on this floor.

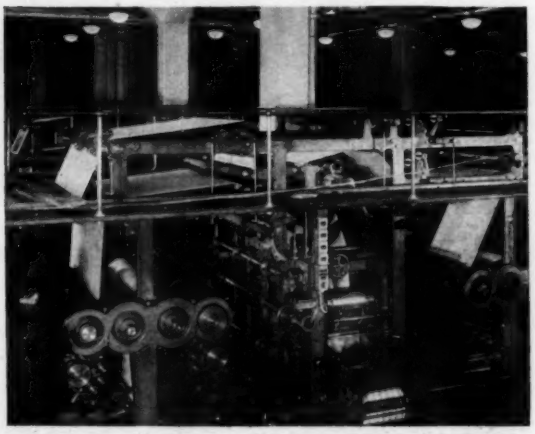


Mailing Room on the first floor, to which the printed and folded papers are delivered by the dispatch conveyors from the Press Room two floors above

The fourth floor contains the composing room. The walls and ceiling are treated with sound absorbing material to prevent the noise of the linotypes from disturbing the proofreaders who occupy the center of the room. The copy from the fifth floor is delivered to the composing room through a chute and a return lift can deliver proofs to that floor. On this floor is located a machine shop needed to maintain the linotype machines. At the West end of the floor is located the steam table where the papier-mâché molds from the stereotype plates are cast and made under steam pressure in the mat making department. A melting room is separate, containing a furnace in which the slugs are melted and cast into bars suitable for use in the linotype machines. The floor in this story is furred up to permit placing trenches between the rows of linotypes. These trenches have removable wood plank covers. In them are placed service pipes for gas, compressed air and water with waste pipe and electric conduits.

Steam tables on the fourth floor on which the papier-mâché mats are made from which the stereotype plates are cast

On the third floor are located the stereotype department and the presses. This room is extra high to accommodate the presses and at the West end is a mezzanine on which are located an electric switch control board and the office of the press-room foreman. In the Northwest corner of the room are located the stereotype casters, which by

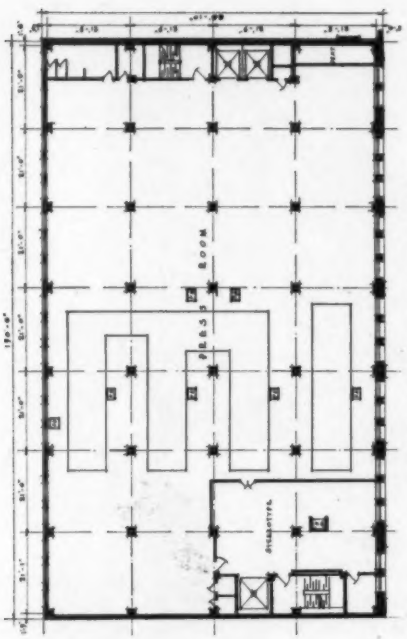


Portion of the Press Room on the third floor. Dispatch conveyor in center at bottom delivering printed and folded papers to the Mailing Room two floors below

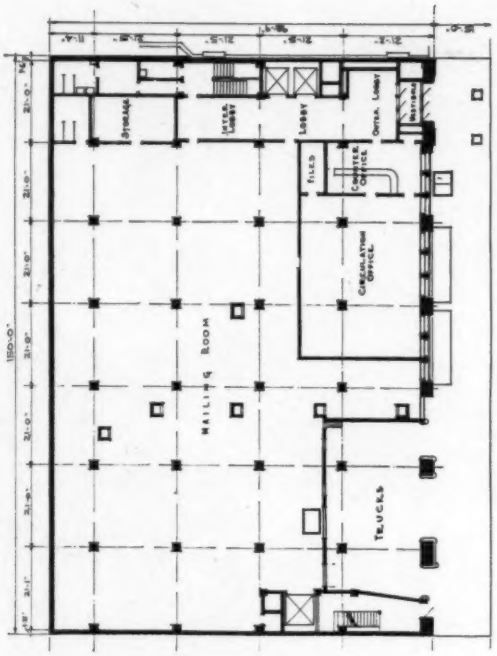
means of a papier-mâché matrix transform the rigid, flat type pages into semi-cylindrical plates for the presses. Especial means for ventilation are provided in this department. The presses are supported on a structural steel framework which is encased in concrete. This frame is designed to

NEW YORK TRIBUNE BUILDING, WEST 40th STREET, NEW YORK

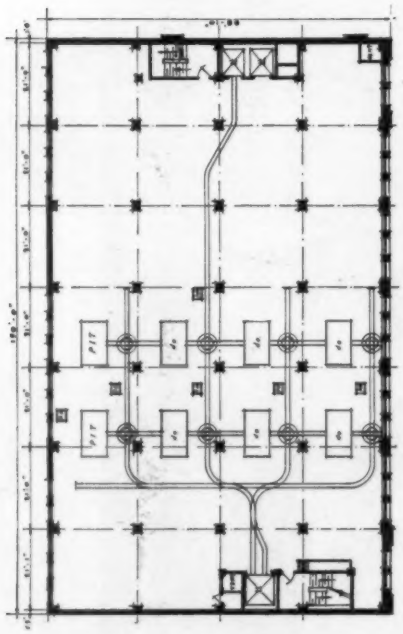
LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS



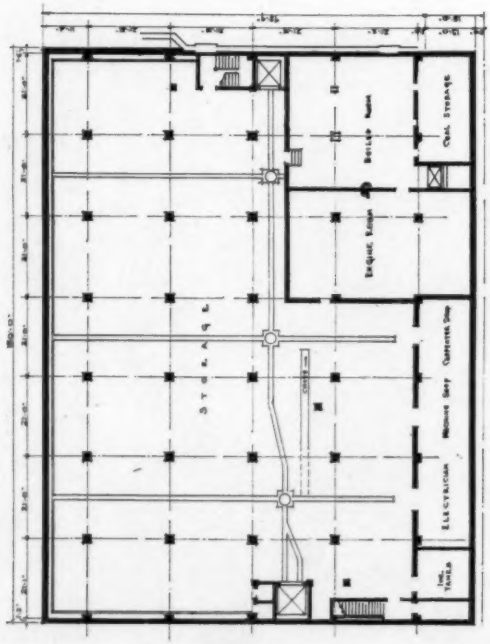
THIRD FLOOR PLAN, PRESS ROOM



FIRST FLOOR PLAN, MAILING AND DELIVERY



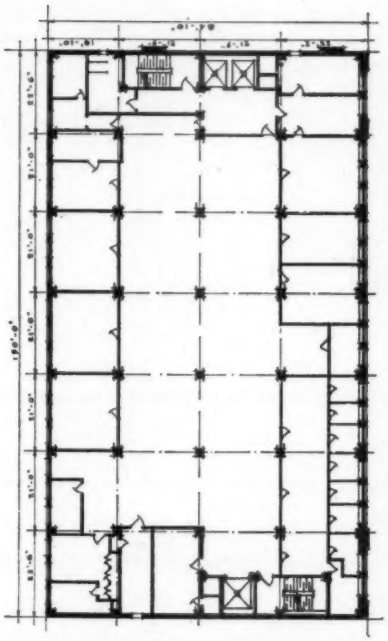
SECOND FLOOR PLAN, REEL ROOM



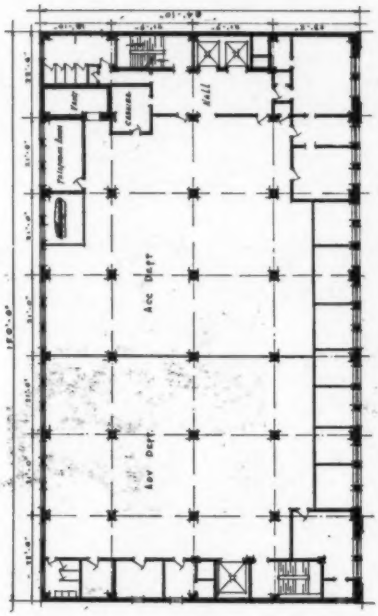
BASEMENT PLAN, PAPER STORAGE

NEW YORK TRIBUNE BUILDING, WEST 40th STREET, NEW YORK

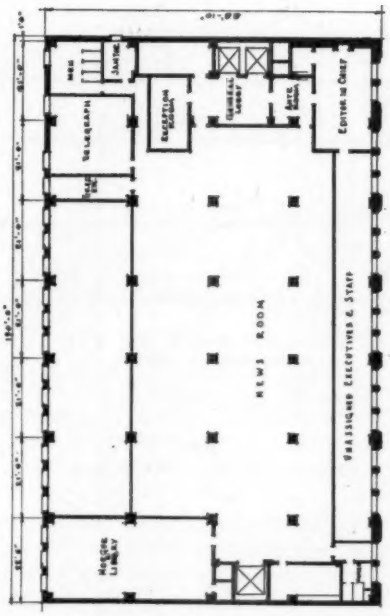
LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS



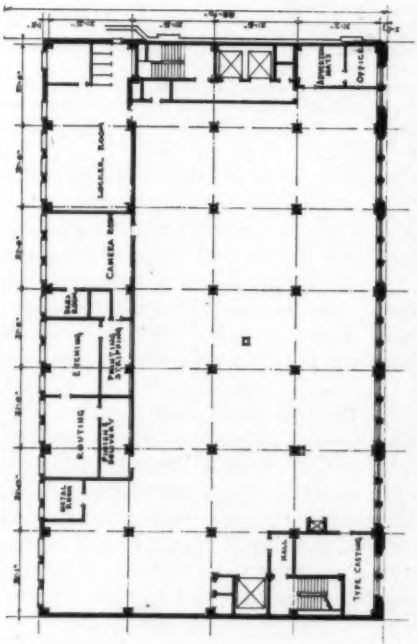
SEVENTH FLOOR PLAN, SPECIAL EDITORIAL



SIXTH FLOOR PLAN, ADMINISTRATION AND BUSINESS



FIFTH FLOOR PLAN, EDITORIAL AND NEWS ROOM



FOURTH FLOOR PLAN, COMPOSING ROOM

NEW YORK TRIBUNE BUILDING, WEST 40th STREET, NEW YORK

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS

take up the impact loads of the presses and make the building free from vibration.

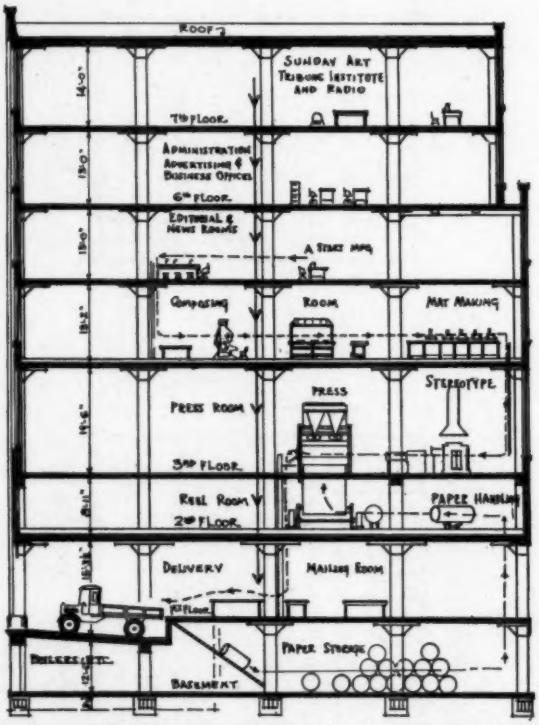
The second floor is known as the reel room from which miles of newsprint are fed to the presses on the floor above. Under each press is placed a magazine reel which will hold three rolls of newsprint paper. As one roll is exhausted, another is swung into place and the paper pasted onto the preceding roll and the feeding continued without interruption. The rolls of paper are brought up from the basement on an elevator located at the West end of the building. These rolls are on small

Depressed industrial railway in basement, on which trucks transport rolls of newsprint to the Reel Room on the second floor by means of the elevator

steel trucks which run on a narrow gauge industrial track with turn tables at each reel. The truck is run onto a small transfer truck the top of which is level with the floor and runs in a depressed pit. This transfer truck is then run into position back of the reel and the roll of paper placed thereon ready for use. A storage space for loaded trucks is located at the West end of the room.

On the first floor is located the mailing and delivery department. The papers are assembled, folded and delivered through a dispatch conveyor direct from the presses. They are wrapped, bundled and addressed by the mailers and then placed on belt conveyors running in front of the tables, which carry them directly to the delivery platform at the backing-in space on West Fortieth Street. From there the motor trucks deliver them to the various destinations. At the East end of this floor are located the main entrance lobby and the passenger elevators. Here are also located the publication office, circulation department and back number storage room.

The basement is devoted to paper storage. The rolls of newsprint are delivered from the motor trucks to a chute leading to the basement. On this floor is a system of depressed narrow gauge industrial tracks on which are operated small steel trucks whose tops are just above the floor level. The rolls are rolled onto these trucks at the end of the chute and distributed by means of lateral tracks and turn tables to all parts of the basement where the paper can be stored three tiers high. From this floor the rolls are taken by truck to the elevator and delivered to the railway system on the second or reel room floor. In the basement are located a carpenter, machine and electric shop, switchboard, ventilating fans, four low pressure boilers for the heating system, two small high pressure gas-heated boilers to supply the steam tables



Section of Building, illustrating the gravity plan for newspaper production

on the fourth floor and the fuel storage space under the sidewalk. All of the power machines are motor driven with current secured from outside sources.

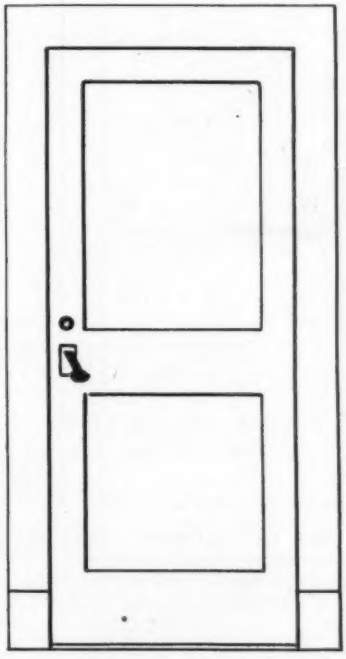
Time is an essential feature in newspaper publishing. In this plant, by virtue of its arrangement and equipment, the elapsed time between the copy leaving the fifth floor and the delivery of the paper, bundled and addressed, to the motor truck is reduced to an absolute minimum. This has been accomplished by the co-operation of the *Tribune* staff and Lockwood, Greene & Co., architects and engineers for the building.

AUTOMATIC EXIT FIXTURES, *or* "PANIC BOLTS"

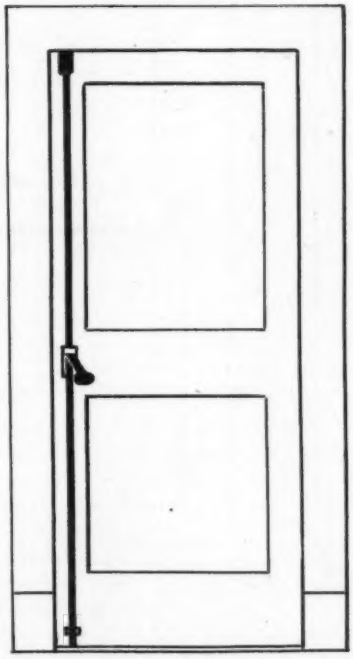
BY LOUIS A. WALSH, A.I.A.

THERE has always been general condemnation of the carelessness, selfishness, or ignorance which permits theatres, schools and auditoriums to be erected without adequate provision for ready exit in the event of fire or panic. The term "fire-trap" as applied to such structures is older than the memory of those now living. When the Iroquois theatre holocaust was spread in the newspapers before the eyes of a horrified nation, and the piteous story was told of the Collinwood school disaster, the sentiment against such needless sacrifice of life seemed to crystallize into a determination to avoid repetition of such occurrences, and there was a noticeable quickening of the effort of those in authority to better conditions. This has continued, with increasing strength to the present, and is having a marked effect upon the requirements for fire-resisting and quick-exit provisions in all buildings where throngs congregate. The National Board of Fire Underwriters and the Russell Sage Foundation have only recently issued decided pronouncements on the subject of greater protection, the importance of which in schools alone can be readily realized when it is known that there are on an average five schools destroyed by fire every day. The figures are those of the National Fire Protection Association and are authoritative.

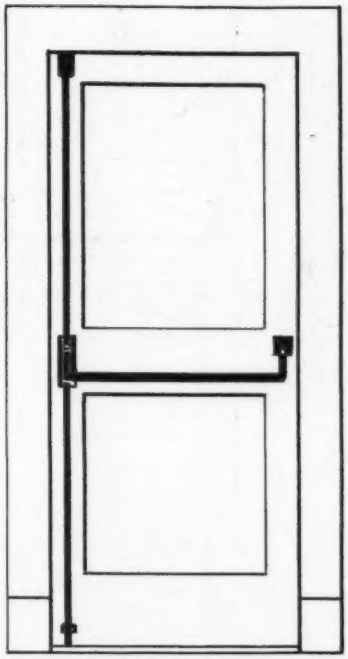
The kind of exits and the necessity for fittings which will make them immediately available for egress at all times have been given special attention. There has always been a strong general dislike to being locked into a building, and the adoption of bolts and locks which will always permit persons to leave buildings, even when the doors are all fastened against entrance, has perhaps been the provision which has done most to satisfy the ordinary theatregoer or the parents of children in school. These devices have been made the subject of special attention by a number of the makers of builders hardware, and it is now possible entirely to eliminate any danger from this source. Architects are almost universally specifying their use, and many of them have made an exhaustive study of their capabilities, and the features of doorway design needed for their successful operation.



Typical classroom or single entrance. Used on exit by substituting latch for lock and omitting hardware outside



Typical single exit using "spud" instead of cross bar. No hardware on outside of door



Typical single exit with cross bar latch and bolts. No hardware on the outside of the door

The Use and Application of Automatic Exit Devices

Automatic exit hardware comes in three types: —automatic exit lock sets, automatic exit latch sets, and automatic exit bolts.

An automatic exit lock set is simply a mortise cylinder lock, operated from the inside by a cross bar, instead of the regulation knob or thumb piece, for retracting the bolt.

An automatic exit latch set is a simple mortise latch operated by a cross bar instead of a knob or thumb piece.

An automatic exit bolt consists of a cross bar operating top and bottom bolts, instead of a latch. It is applied to the inside face of the door, no mortising being required.

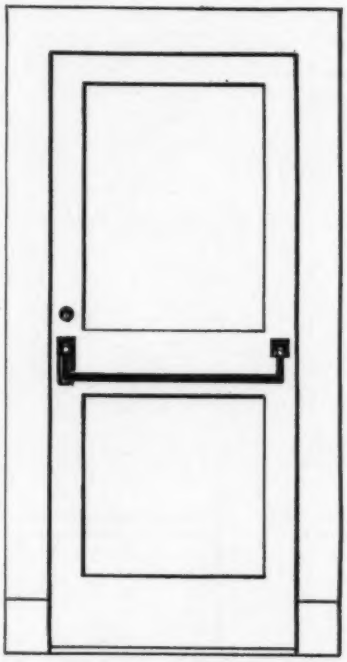
The lock of an automatic exit lock set is connected to the interior cross bar so that the door can never be locked from the inside.

The principal parts of an automatic exit lock are the mortised cylinder lock case, the cross bar on inside and the knob and escutcheon on outside, or, if one prefers, handle and thumb piece instead of knob. The principal parts of an automatic latch set are the same as the lock set, except that a latch is used instead of a lock, and no knob, escutcheon or handle is used on outside, since these are used for exit only. The principal parts of an automatic exit bolt are the cross bar, the top and bottom bolts with connecting rods, head and sill plates, and the small castings connecting rods to cross bars. Bars and rods are made of either bronze, plain or polished, or steel, plated or bronzed. Castings are of bronze or iron, rough finished or plated. The diameter of bars and rods and the size and weight of castings vary with different manufacturers.

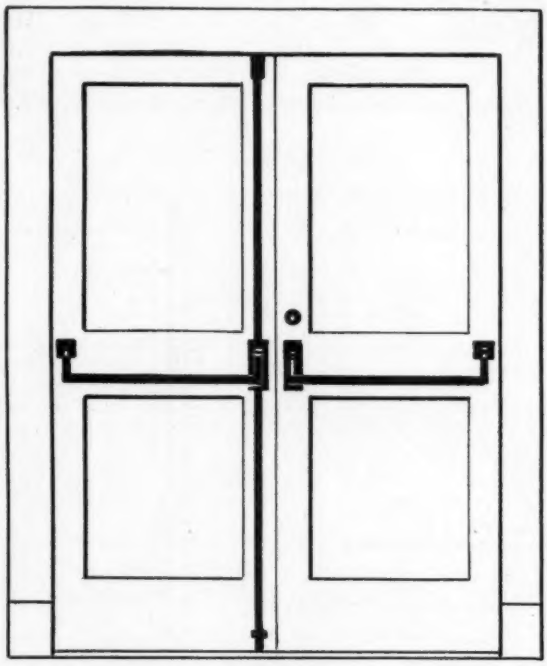
Whether a "lock set" a "latch set" or "bolt set" should be used depends on the use to which the door will be put. An automatic exit lock set should be used on doors that are to be unlocked from the outside with a key, whereas doors that are not to be unlocked from outside should be equipped with either a latch set or bolt set.

It is evident that only one door of a pair of double doors need be arranged to open from the outside. Therefore, this door would have a lock set and the other door would have a bolt set. Emergency exit doors in a theatre, however, if single, would have a latch set or exit bolts. Either is equally satisfactory. If double, each door should have a bolt set, since it is preferable that such doors should not be opened from the outside.

Automatic exit fixtures work best when applied to single doors, because the single door stays in place better, as it has a rebate in the jamb to



Typical single entrance with cylinder lock. Handle or knob outside. Used on exit, substituting latch for lock, no hardware outside



Typical double entrance with cylinder lock. Used on double exit, substituting latch for lock and omitting the handle on the outside of the doors

stop against and a very close fit to jamb at the rail side is possible. These two points go far toward keeping the exit bolt working satisfactorily.

In new work, if possible, provide mullions whenever there are two or more doors. On alteration work, if possible, insert a mullion between the doors where two or more occur. On alteration work a steel T, 4 x 2½, with wood jambs bolted on can be made so that it takes up only two inches in the width of the doors; that is, one inch will have to be cut off each door. A door can be narrowed to 2′-10″. The doors at the Grand Central Station, New York, are 2′-8″, but this is rather narrow.

Entrance Doors

On single doors, the lock is operated by cross bars from the inside and knob and thumb piece and handle from the outside.

On a pair of doors the active door has a lock operated by a cross bar from the inside and by a knob or thumb piece from the outside. Since there is no stationary member, such as a jamb or mullion, to engage the latch, it engages in the other door which is provided with top and bottom bolts operated by cross bar. That is, the head and sill of one door furnish the stationary member for one door and this door in turn furnishes the stationary member for the other door, similar to any pair of doors.

It should be recognized, however, that whereas, with the regulation double door, one door always remains stationary, held in place by its top and bottom bolts unless released to admit large furniture, etc., doors equipped with exit bolts must each open from the inside independently. It is, therefore, impractical to cover the joint between doors against wind and weather with the regular lipped astragal applied to one of the doors. A plain astragal should be applied to each door to keep the joint on the outside as close as possible or the doors may be beveled back from the outside to give the necessary clearance to permit either door to swing out. The astragal makes a better looking job. The doors should be fitted *just as close as possible*. A metal stop must be provided at the sill, for each door, to keep the doors in alignment. These should be countersunk into stone and bolted in place in a most careful manner. Only one door of each pair, i.e., the one with the lock requires hardware on the exterior—a plate with the handle or knob and the cylinder ring.

Exit Doors Such as Emergency Doors to a Theatre

Single doors should have a cross bar operating a mortise latch. Double doors should have top and bottom bolt operated by cross bar on each door of the pair. A latch on one door and top and bottom bolt on the other could be used, but it is not necessary. No hardware is required for the outside of doors.

Exit fixtures are generally applied by carpenters, but the average carpenter has not the necessary knowledge to apply them properly. They are frequently set improperly and the result is that in a short time the incorrect setting puts the bolt out of working order. A skilled and careful carpenter should apply them. And if it is possible, a mechanic from the factory should be obtained to supervise the application of the first set.

Besides the automatic exit set, the following parts are generally necessary to include in the door hardware: Butts should be of the proper size not only to sustain the weight of the door, but the jamb detail should be carefully studied to provide butts of sufficient size to allow outside doors to swing back against the outside wall. There should be three butts to each door. Door checks should be provided for each door, and the checks should be set on the inside to protect them from the weather, and will therefore require brackets. A good heavy hook, expansion bolted deeply into wall, should be provided for all outside doors; also an eye plate bolted through door. All wood outside doors, swinging out so that rain hits them, should have copper cap flashing.

In all cases where doors are to be used as entrance doors, specify whether knob or handle is to be used, whether combined escutcheon containing both knob or handle and cylinder ring, or separate. Also specify the style, size, and material of knob, handle, or escutcheon. The size and material of butts, checks and hooks should also be specified. The quality of the fixtures, expensive or cheap, should be considered and specified accordingly as some manufacturers make several qualities. The best exit fixtures are made of bronze and the cross bar is 1″ or ⅞″ in diameter. The cheaper ones are steel plated and cross bars are ¾″ in diameter, bronze or steel plated.

FORTY YEARS AGO

Excerpts from THE AMERICAN ARCHITECT, May 19-26, 1883

THE Hygienic Exhibition in Berlin has been opened to the public after a year's delay. The burning of the exhibition has been guarded against by making the structures of iron. The five buildings each consist of a cluster of five cells, all alike, sixty-two feet square. Extra cells added to the end of the main group serve as promenades and refreshment rooms.

* * *

Among the many prizes open to students and practitioners of architecture in France is one which is to be given for the encouragement of young architects who may have given proof of filial or fraternal piety. The prize is of the very substantial value of fifteen hundred francs and has this year been awarded to M. Dallé.

* * *

House by Bruce Price and Geo. A. Freeman, Architects, Reproduced from the full page illustration in THE AMERICAN ARCHITECT, issue of May 19, 1883

In view of the fact that buildings ten, twelve and even fifteen stories high will be the rule in large cities rather than the exception, predicted by THE AMERICAN ARCHITECT, *The Investigator* suggests that the insurance premiums must be doubled or the companies withdraw from the cities. *The Fireman's Journal* suggests that with the combined power of several steam fire engines attached to a Benner stand pipe and ladder, these buildings can be protected.

Modern Perspective, by Professor William R. Ware is reviewed by Professor N. Clifford Ricker. It concludes by saying that Professor Ware "is richly entitled to the gratitude of the profession, for he has produced a very able and scholarly work. No architect or draftsman can afford to be without it."

* * *

A series of articles descriptive of water closets is written by Glenn Brown. They are profusely illustrated and are interesting as they indicate the tremendous improvement made in the design of this class of equipment.

* * *

The Electric Lines Company of New York has secured the privilege of constructing underground conduits to be rented to telegraph and telephone companies. The conduit is said to be a wooden box, nineteen inches wide and seven inches high, divided into three compartments, each containing a cable of sixty-eight wires. In order to prevent induction, the wires are kept apart by templets of gutta-percha, and after the templets are full they are revolved, so as to bring the wires into spiral lines. When this is done, the cable is placed in a mould and melted paraffine poured over it. The boxes are, it is said, to be laid two feet below the surface of the street; but it is difficult to see how objects so fragile can be safely maintained in that position.

* * *

The recent opening of the St. Gothard railway tunnel was attended with a traffic far greater than was anticipated. The work was started in August, 1872.

* * *

The Philadelphia house painters have terminated their strike, agreeing to accept $2.75 per day until November 1.

* * *

The cost of public buildings, exclusive of mints and those in the District of Columbia, from March 4, 1789 to June 30, 1882, is $83,404,221.54.

REVIEW *of* RECENT ARCHITECTURAL MAGAZINES

BY EGERTON SWARTWOUT, F.A.I.A.

I HAVE a vague recollection of reading somewhere an article by some one or other to the effect that Nero was really not such a bad sort after all, and that he started to burn up Rome, not because he was tight, but because he was a great humanitarian. It would seem, according to this ingenious gentleman, that Rome was so badly laid out that it was impossible to do anything with it except to move it or burn it; hence the episode with the fiddle. Nero, apparently, was the original town planner, and acted with a directness and vigor compared to which the efforts of Baron Haussmann seem feeble and hesitating.

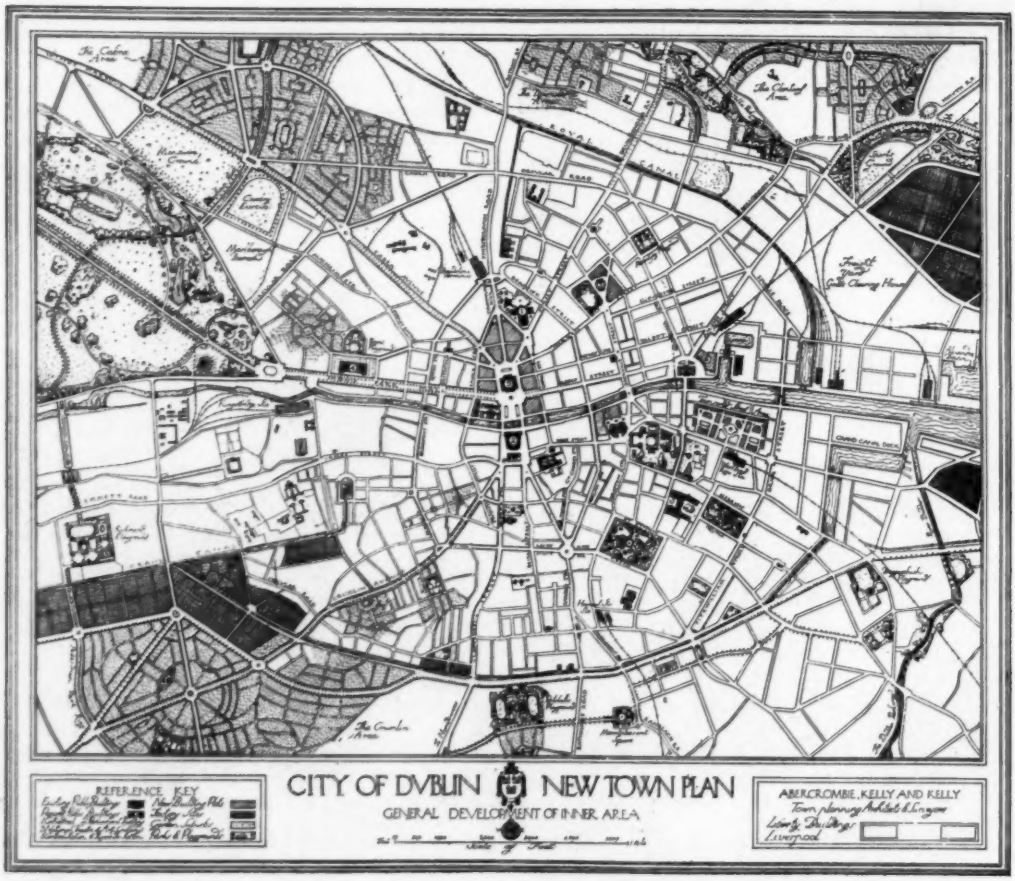
The Four Courts, Dublin

It's really an inspiring thought, and I don't doubt that many modern town planners are often seized with a desire to rush out and buy a fiddle and start a little fire of their own, but the only authenticated case of its actually having been done seems to be the very remarkable case now exhibited in Dublin. With the business section of the town along Sackville Street burnt out some years ago, with the Post Office gone, the Four Courts in ruins, the Custom House destroyed; with the whole country still in the throes of a civil war; with the Free Staters chasing the Republicans, and the Republicans potting the Free Staters, Dublin has determined to rebuild, and has adopted a plan which is monumental in its conception and colossal in the cost of its execution. It appears that just prior to the Great War a competition was held under the auspices of the Civics Institute of Ireland for a scheme for the future development of Dublin, and in 1916 an award was made to Patrick Abercrombie, Sydney Kelly and Arthur Kelly, architects and town planners. Their plan has necessarily been changed by the destruction of property, and by the national disturbances that have taken place since its inception, but a great deal of work has apparently been done on the plan, and its authors have recently published a work illustrating it. This book "Dublin of the Future" is reviewed in the April number of *Architecture,* London, and in *The Architects' Journal,* London, of April 4. To the general public over here, accustomed for years to the almost daily recital of fires, riots and bomb outrages such an ambitious program seems a little strange and premature, but those who are in a position to know the real conditions in Ireland agree that the country in general is in a much better condition than would seem possible to us. Along with the fighting there has been a good deal of work done, and when conditions finally clear, the strong racial pride of the Irish may make this vision of future Dublin a reality of brick and stone.

And, in making the plan, the authors have had

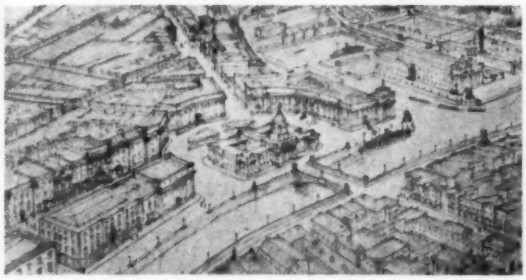
a much better foundation to build on than is usually the case in Europe, and infinitely better than anything we could find over here; for Dublin as it actually exists is an extremely interesting place, so interesting architecturally that I have often wondered why more American architects have not visited it. It is a very old town, a seaport with a good harbor, and the river Liffey, which bisects it, is navigable for fairly large ships. In the 18th century it became very prosperous commercially and a great deal of building was undertaken, and most of the work done at this period is extremely good; in fact some of the very best Georgian work is in Dublin. Perhaps the best is the old Parliament House, now used for the Bank of Ireland. The plan is very curious; a jumble of ill related rooms, ranged around interior courts, and built at different periods, all concealed by a great screen wall which completely surrounds the structure, much in manner of the screen wall around the Bank of England. But here in Dublin the effect is much finer, and the architecture much better; the recessed portico in the front and the circular wing-walls terminating in the side porticos are novel in conception and good in composition, and the detail is excellent. The scale is small, and an effect of size has been obtained by the use of relatively narrow stone courses; in point of fact there is a curious sort of standard height of coursed work which is general in Dublin. Rusticated work is generally one foot high and the V shaped rustications are almost invariably three inches wide with the bevels cut on an angle of 45°. This uniformity gives a general sense of scale to Dublin which is lacking in every other place I know. The scale of the houses and of the public buildings is practically the same, and consequently the public buildings being larger are composed merely of more elements and take easily their real size in relation to the houses. This same standardization applies seemingly to the woodwork; the doorways seem all about the same size and the stiles of the doors themselves are all about 3 inches wide except of course the lock rail; and the window sash and the muntins are more or less uniform. But the general effect is not uniform; there is no deadly monotony as in our distressing rows of brown stone. The standardized details and sizes

From "The Architects' Journal," London



are charmingly and originally combined and the result is fine and generally picturesque. There is everywhere evidence of judgment, care, good taste and common sense. Over here we have some of that same common sense standardization for our Colonial work; the window panes are the same size in most localities, governed of course by the standard size of glass, and the wood details are apt

From "The Architects' Journal," London



Custom House Crescent and Riverside Station, Dublin

to be similar, and yet no two houses are the same, and no one street resembles another. A row of houses can all have the same detail and yet each can be individual: that is, they can if they are built at different times and for different people. Just why this is so I don't know; I only know it is a fact. Compare a street in a New England town, some of the towns in the Connecticut valley for example, with a street in a modern housing development. Put aside the added effect of the charm of the setting of the one, and consider merely the houses. The one is beautiful, the other banal; and yet the one was carpenter-built and the other in many cases the work of a really good architect. I used to think years ago that the greatest chance an architect could have would be the opportunity to build a whole city or at least its center but now I am fully convinced that no one man could make a success of it. There must be more variety than one man could provide.

College of Surgeons, Dublin

But to get back to Dublin. There is to be found the utmost variety, combined, as I have said, with an unusual uniformity of scale. And another pleasing thing about the scale is that it is essentially a stone scale, not a wooden scale as some of our brick and stone Colonial work is. The mouldings are simple and robust, the projections are generous and the shadows deep. A pilaster in Dublin is a real pilaster indeed, projecting usually about half the width of the face, and more often than not it has an entasis; not a refined classic curve it is true, but with a bold swaggering sort of feeling to it that is virile; much as if the designer said what's the use of a pilaster anyway if you can't see it; which to my way of thinking is a very common sense way of looking at it. But don't imagine

Custom House, Dublin

from this that the building is blatantly vulgar. It isn't. It's good architecture, and drawn carefully in elevation with the shadows accurately cast would seem as refined as any competition drawing should be and generally is. The whole trouble as I see it is that the projections as indicated by the shadows in a rendered drawing are seldom reproduced in the detailing of the building. I think I have said somewhere in some article, and very probably many others have said before me, that most all buildings, certainly most city buildings, are seen at quarter scale. That is to say, if you stand on the sidewalk across the street, your eye takes in about as much of the building opposite as you would see on a drawing board if the building were drawn at quarter scale and the board viewed from the usual working distance. Consequently if a moulding or a piece of ornament is so small that it does not count at quarter scale, it will not count in reality, and if the projection of a pilaster is so slight that the shadow hardly counts in the drawing, just so it will be thin and flat in reality. And that's just where the standardization of a place like Dublin comes in. I don't suppose for a moment that every old Dublin architect drew out and rendered his elevation carefully at quarter scale. I

don't suppose he even bothered about it much, and maybe didn't even have a drawing board, but he knew that rusticated courses looked well when just so high, and that doors were a certain size, and that sash and muntins when made just so were good, and that pilasters ought to be real pilasters, and he knew it because he saw good examples all around him; and so he took these simple motives, these items, and combined them with common sense, imagination and brains, and the result was architecture. Look at the Bank of Ireland; the Custom House with its remarkable river front, its

Sackville Street, Dublin

good cupola and the bold treatment of the frieze of the large order, and its picturesque composition; the Four Courts with its curious flat dome which doesn't look very well on a drawing but is fine in reality, and the interesting shallow niches around the windows on each side of the Portico; look at the entrance to the Rotunda Hospital, the College of Physicians on St. Stephens Green; the City Hall; the houses in Merrion Square; some of the Trinity College buildings; the Post Office. Alas! at some of these people will never look again; they are gone, some perhaps beyond restoration, burnt, blown up and wrecked by the fanaticism of a misguided few. But enough remains to make the whole worth saving, and the scheme for the reconstruction may be the way to save it, and to develop it. I don't know. I have not seen the book and the reproductions are too small to show much in detail. I'm a little inclined to think the scheme is too grandiose, too affectedly monumental. It looks well on paper, perhaps that's one reason why I question it. The new civic center,—a loathsome term, a smug modern term, a term on a par with uplifts, and the masses and public forums, so I will flatly refuse to use it and say—the dominating feature of the new plan is a great plaza astride the Liffey just to the west of the Castle, with two proposed public buildings at each end of the plaza on opposite sides of the river. This plaza is surrounded by a double ring of avenues and is the focus of a number of radiating streets, and is connected by a great boulevard with Phoenix Park. There is a notable effort to obtain vistas and the scheme has been cleverly worked out to that end. The effect should be fine provided only that they succeed in finding someone who can design the buildings which close the vistas. It's a fine sight to see a great building at the end of a street, but all plazas can't have the Madelaine at one end and the Chamber of Deputies at another. If the scheme could ever be carried through, and if an architect could be found who would be the reincarnation of Gandon, Cassels, Parke & Cooley, and who would put into his design the same free, bold spirit of old Dublin architecture, the result would be that the new old capitol of Ireland would be in the very front rank of the capitols of the world.

But even in its present ruinous condition, there is much that is fine in Dublin and much to be seen. Its layout is charming as it is now; there is no park with better natural possibilities than Phoenix Park: the Liffey is a good sized river, and its banks are generally well treated with stone revetments and balustrades; the Bank of Ireland and Trinity College form a fine group; Sackville

Street, or rather O'Connell Street as it is now called, is an imposing avenue, and the town is full of vistas. The old roads, which in turn have become streets, have, many of them, queer turns and angles, and at the turn, at the head of the street, is always some interesting building, a church tower or a portico or some architectural and pleasing

The Rotunda, Dublin

form. And there is also in Dublin the quaint and the unusual: in Phoenix Park they will show you the spot where Lord Frederick Cavendish was assassinated, a spot where the grass never grows, as well it might not, for everyone who passes it grinds a hole in it with his heel or pokes it with his stick; the Cathedral, a most interesting bit of Gothic with its memorial window to Lord Iveagh, born Guinnes, with the text below it, in very small letters, to be sure, "I was athirst and ye gave me drink;" and then there is St. Michins or however it is spelled, I never did find out, nor just who he was, nor have I ever found anybody who ever heard of the church; but I have seen it and a queer old place it is. There was an old jarvey, Dennis Deegan, who drove a jaunting car and has a stand near the Shelbourne Hotel on Stephens Green. Dennis attached himself to us, and after our first trip with him, regarded himself as an old family retainer; and whether it was raining or not, and it usually was in that season in the Emerald Isle, Dennis would waylay us and blarney us into taking a ride on his car. One day I rebelled and told Dennis I'd seen everything in Dublin. "But St. Michins. Has your honor seen St. Michins? 'T is a church, and sure you can shake hands with them." "With what?" "Well, I don't rightly know, but they've been dead a long time, God help them. It's in the cellar they are." "Have you seen them, Dennis?" "God forbid, 't is a Protestant church, but I'll take you there," and he did. We found the church across the Liffey somewhere near the Custom House, as I remember, an 18th Century Georgian church, fairly well preserved but on a Norman crypt, and a peculiarity of the crypt was that it didn't run lengthwise of the church but across it, in a number of compartments entered each from the outside, with steps like a cellar entrance here. When the iron door was opened there was no rush of damp fetid air, but everything was dry and pure, and cool. The very earth on the floor was a dry powder, and the air was pure, and yet on each side of a narrow corridor were vaults with stone walls and vaulted roofs and iron grille gates, and through these gates you could see piles of coffins stacked one on the other. The effect was not at all gruesome, quite the contrary. There was no feeling of decay. The velvet on some of the coffins was new, and some were evidently a month or so old, some years old and some absolutely falling apart—not rotting exactly, but just dropping to pieces. The brass work was untarnished, and in some cases the iron grilles were gone, and in one very old vault the coffins had disappeared and the mummified bodies plainly disclosed. One, I remember, was a

Bank of Ireland, Dublin

crusader and had his legs crossed at the knee, showing he had been twice to Jerusalem, and, as Dennis said, you could shake hands with them; that is to say, you could lift up the arm. Just why it was loose I don't know; the dryness perhaps, or else the bone had been broken, but anyway you could raise the arm straight up. As to what caused this wonderful dryness in such a damp climate I have no idea, some chemical composition of the soil perhaps; the Grace of God, said the verger, and I suppose that is as good an answer as any.

New York Chapter, A. I. A., Elects Officers

AT the annual meeting of the New York Chapter, American Institute of Architects, held on May 9, the following officers were elected for the ensuing year: President, D. Everett Waid; Vice President, Charles Ewing; Treasurer, Hobart B. Upjohn; and Recorder, Louis S. Weeks.

Pennsylvania State Association, A. I. A., Elects Officers

AT the annual meeting of the Pennsylvania State Association of The American Institute of Architects, held in Harrisburg, May 2, the following members were re-elected for the ensuing year: W. L. Plack, President, Philadelphia; Sidney F. Heckert, Vice President, Pittsburgh; G. Wesley Stickle, Treasurer, Erie; and Percy Ash, Secretary, Philadelphia.

Rotch Travelling Scholarship Award

THE Rotch Travelling Scholarship Committee, through the Boston Society of Architects, has awarded the 38th Rotch Travelling Scholarship to Isidor Richmond of Boston. The prize of $100 of the Boston Society of Architects was awarded to Lawrence B. Emmons of Boston.

The program for this competition was drawn by J. J. Haffner of Harvard University and Albert Ferran of the Massachusetts Institute of Technology, and called for a Legation of a Foreign Country in Washington.

The jury was composed of H. Van Buren Magonigle of New York, Burt L. Fenner of New York and H. R. Shepley, J. J. Haffner and Albert Ferran, all of Boston.

The scholarship is for a term of two years and $2,800.

Plym Fellowship, University of Illinois

THE Plym Fellowship in Architectural Design annually awarded at the University of Illinois, has this year been given to Edward L. Hubbell, of Los Angeles, California.

Mr. Hubbell is the tenth to receive this $1,000 fellowship under the fund established by Mr. F. J. Plym, president of The Kawneer Company, of Niles, Mich.

Mr. Hubbell graduated from the University of Illinois with the class of 1921. He completed a post graduate course in Urbana in 1922 and has been since then engaged in architectural work on the Pacific Coast.

Academic Dress for Members of the Royal Institute of British Architects

A SUPPLEMENT to the *Journal of the R. I. B. A.*, states a recent issue of *The Architect* of London, contains illustrations of an academic dress for members of the R. I. B. A. These dresses, the designs of which are the outcome of the labors of a committee consisting of Messrs. W. E. Riley, W. Gilbee Scott, and W. W. Scott-Moncrieff, recommend the gowns as being of a dignified and traditional type. The gowns will hide all ordinary clothes. The approximate cost of these costumes is £5 5s. to £6 6s. We do not think the General Body, to whom this suggestion is to be submitted, will feel much enthusiasm over the proposal, and do not see why they should. Presumably the gowns would only be worn for special occasions, and we doubt if the average architect will be moved to make such additions to his wardrobe. The same amount contributed towards his wife's dress allowance would probably give him more pleasure and be infinitely more enjoyable to him for that reason. If, contrary to our expectation, the possession of this added raiment would obtain him more and richer clients we should be heartily in favor of it, but this point does not appear to be proved.

The gowns, as proposed, are illustrated on page 454 of this issue.

Tribute to C. B. J. Snyder, Master Builder of New York Schools

C. B. J. SNYDER, retired Superintendent of Buildings of the Board of Education of New York City, was the guest of honor at a testimonial dinner recently tendered him by the Public Education Association and the New York Chapter of The American Institute of Architects, at which New York's growing school housing problem was discussed with considerable concern.

Among the speakers present were Robert D. Kohn, Vice President of The American Institute of Architects and William H. Gompert, who was recently appointed by the Board of Education to carry forward its building program.

Mr. Snyder was honored as one who in thirty-one years of service had designed and executed plans for more than 400 school buildings, involving an expenditure of more than $180,000,000. The improvements he inaugurated in school buildings made the New York buildings models the country over and won for him the gold medal for distinguished service of The American Institute of Architects, its highest award.

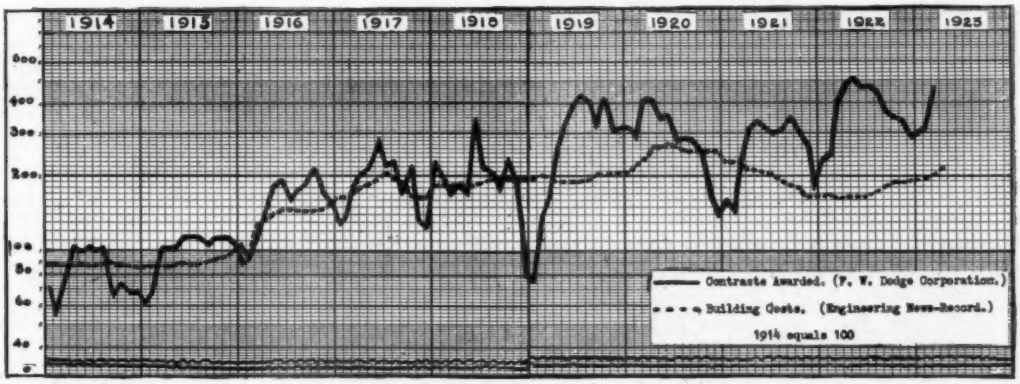
DEPARTMENT *of* ECONOMICS

Economic Factors Which Underlie Construction Activity — Prepared for THE AMERICAN ARCHITECT *by the* American Chamber *of* Economics, Incorporated*

BUILDING costs are still rising. The present indications are that their advance has not yet reached its termination, and that expenditures are likely to maintain this strong upward movement throughout the season of heavy construction which normally spreads itself over a period extending from March or April to November.

The increased expense of building has had a variety of effects upon the industry. In the first place, it has prompted the Government to hold its construction program in abeyance until prices and wages are lowered. Of itself, this policy on the part of the Government is not material at this time. The significant feature of it is, that Mr. Hoover's letter has stimulated a great deal of prudent and independent thinking on the part of the thrifty minded, who feel that contemplated building will be ultimately more profitable in a state of contemplation than in process of actual execution. Architects have already sensed and many have encountered this wave of caution that is sweeping the whole industrial field at the present time. As far as the building and construction industry is concerned, this precautionary feeling on the part of those who can postpone building, will become increasingly crystallized as the boom matures and costs advance. Rising costs have had still another effect. They have been directing their efforts, and not without results, to the flattening out of the peak of construction activity, with an effort toward prolonging its life. In the first quarter of 1921 building advanced at the average rate of about 45 per cent; in 1922 these strides were increased to approximately 75 per cent, but during the current year the increase has dropped back again to nearer 55 per cent. The old rate of acceleration, apparently, is not being sustained. Rising costs and their inevitable consequences then, must suggest rather forcibly to the architect that a time for some sort of reaction is gradually approaching and is now not far removed; that the construction boom is entering its most uncertain stages; that it is unwise to advise clients to launch upon a scheme of building expansion at the prevailing price of materials, wages and money; and finally, that those who have built for speculation or investment should seriously consider realization of their paper profit.

Volume of Building and Building Costs



Both curves have not been corrected for seasonal variation, nor for the influence of normal growth of the construction industry. The value of the chart is its reflection of the seasonal character of the industry, its mounting volume, and the steady rise of the cost of building. The underlying trend of both the cost line and the volume line is upward, and the cost line will rise to a point where it will cause the trend of the volume of building to move either sidewise or downward, as in 1917-1918 and again in 1920-1921. The *Engineering News-Record's* index is interesting because it not only includes the trend of the steel, cement and lumber markets, but it also gives considerable weight to the wages paid common labor

(*Note: For* 1914 *equals* 100, *read* 1913 *equals* 100)

**The American Chamber of Economics conducts a consultation and educational service for executives, in economic principles. Its Supervising Director is George E. Roberts, Vice President of the National City Bank of New York. Co-operating with the Chamber are James B. Forgan, Chairman of the Board of First National Bank, Chicago; Frank A. Vanderlip, Financier and Economist, New York; Samuel Insull, President, Commonwealth Edison Company, Chicago; Joseph H. Defrees, Ex-President, United States Chamber of Commerce; Henry S. Pritchett, President, Carnegie Foundation; Edward J. Nally, Managing Director, International Relations, Radio Corporation of America.*

During the last twelve months the expense of building has risen approximately 30 per cent, according to the index published by the *Engineering News-Record*. Since January 1, this year, the rise has been more than 10 per cent. Costs have already risen more than 100 per cent above what they were in 1913. An examination of the economic trends underlying the price of building materials, the tendency of wages, and the cost of mortgage money indicates rather pointedly that more advances are due.

Prices of building materials have been rising steadily for more than a year. Their gain, according to the Bureau of Labor Statistics, has been more than 25 per cent. This advance has been brought about by the phenomenal activity within the industry, pictured graphically in the chart accompanying this article. Another contributory cause has been the extraordinarily active Winter that has prevented the dealer from accumulating his normal inventory to stock his Spring business. Inadequate shipping facilities have accentuated this irregularity, and in many instances it has loomed into serious and expensive shortages. Prices mounted in an attempt to curb this exceptional demand, and premiums were offered for prompt delivery.

Now, today, conditions have changed only slightly, but in these unsubstantial alterations the inception of some significant movements is discernible. Activity is still very intense, and the surge of Spring business, which swept the industry at the approach of clement weather, turned meager stocks into shortages almost over night. Yet, curiously enough, materials prices have displayed, with few exceptions, varying degrees of hesitancy. They have halted, some of them, temporarily perhaps, in the pursuit of their main and apparently avowed course. Lumber, especially, has been surprisingly steady. Orders have slipped into third place and are being surpassed now by statistics of production and shipment. Cement, the most stable of builders' supplies, remains unchanged in price. The brick market, on the contrary, discloses elements of strength and buoyancy. Demand, at the present time, is greater than the available supply. Manufacturers' stocks in the popular shades are badly depleted, and the indications are that the market will continue to display strength for some time yet. Lime, plaster, sand, gravel, stone and other materials all reflect the welling up of Spring and early Summer business with prices steady and advances fractional and rather reluctantly made. Steel has been the outstanding exception of the entire list. Quotations are exceptionally buoyant, and are seemingly headed for higher levels. Demand is very heavy and new business is being booked for delivery late in the third quarter. Prompt delivery commands a substantial premium. Now, the architect asks, why in light of unparalleled March business has the advance in materials prices hesitated? Several answers suggest themselves, and very likely all are in a measure responsible. Materials prices follow general commodity prices, and these during the last month have felt or sensed the sting of consumers' resistance once they have reached a certain level. In an effort, too, to hold materials prices in line with the advance of prices of general commodities, manufacturers and dealers have made genuine efforts to restrain the advance of the market of the particular commodity in which their interest has been centered. Moreover, the rise in general building costs has postponed automatically an indefinite amount of building. And finally, the shipping situation, still far from pleasing, has shown some definite improvement. The number of requests for cars in excess of the supply is constantly dwindling. The motive facilities of the roads offer a greater problem, and in some districts improvement has been so slight that embarrassed dealers and contractors are very emphatic in their declarations that all of the betterment displayed thus far has been on paper. The birth of these economic forces which tend to diminish demand is significant, and the architect should diligently watch their progress. Materials prices will probably register more gains from time to time, for the factors working on the side of demand are more potent and mature than their adversaries—but the latter have a great deal of promise.

Wages during the past month or two have made more substantial gains than materials prices. Although no standard index of wages within the industry exists, it is reliably reported that in some districts they have approached levels prevailing in 1920. These increased remunerations have a dual effect upon the trade. They increase the cost of building, and they lessen the efficiency of the workman. They have come about as the direct result of intense activity within the industry, the usual restrictions placed upon the supply of organized labor, and the operation of the present immigration laws. Rising costs, to which advancing wages are a prime contributor, and the public's resistance to these higher expenses are maneuvering the contractor into a tight place where he will not be able to accede with profit to the unions' demands. The situation so far has been kept peaceful and trouble averted by the employer coming to the employe's terms. That solution cannot always be utilized. When the show-down comes, it will all depend upon labor's attitude. The underlying trend of commodity prices is still apparently upward, and an advancing standard and cost of living never have made the unions sympathetic to the struggles of the employer.

In the meantime, strikes will continue to be threatened and carried out. Competitive bidding for labor makes it all the more certain that the unions' demands for wage increases from 10 to 20 per cent will be passed upon favorably. More

requests of this compelling character are in prospect as commodity prices rise. The architect, who is concerned with his industry's future, should study the labor situation unremittingly. It gives out indications of growing worse before it is better.

The third attribute of ascending costs is the market for mortgage money. The rate of mortgage money has not actually risen. It still commands a spread, generally, of 6 to 6½ per cent. The significant developments have been the increasing scarcity of money for building and construction purposes even at this figure, and the increasingly critical investigation that bankers are making of their risks before granting a loan. This growing scrutiny, with which the banker regards his risk, and his more fervent zeal to obtain an adequate margin of safety for his loan is a repetition of the suggestion, that the building boom is considered in banking circles as passing into the more speculative stages of its existence. Mortgage bankers, building and loan associations and the co-operative bankers of New England describe the character of the demand in rather forceful superlatives. For the immediate present most of these bankers feel that prevailing rates will obtain, although they hurry to add that the supply of this long-time money is growing scarce, and that their attitude toward the thoughtless and hasty propulsion of the building and construction boom is one of increasing disapprobation.

The underlying trend of the general money market is mildly upward, and if the commercial demand for financial accommodation is augmented, mortgage money will command a greater premium. That is due to the fact that commercial demands will absorb more and more of the general supply of funds, that investors will become more wary of tieing up funds for long terms at 6 per cent, and the more prudent and careful will raise the question as to whether the construction and real estate market offers the safest employment for their money. Architects interested in the trend of mortgage money may gauge the future by observing the trend of the commercial paper rate and the rediscount rate. Mortgage money rates will move in the direction of the rates of the general market.

Now, arranged against these rising costs are the forces of demand in the most eloquent demonstration of the strength and power that the industry has yet witnessed. March business in the building and construction industry was unparalleled. April contracts awarded will doubtless be similarly exceptional, for contemplated work reported during the first quarter of 1923 was about 155 per cent ahead of that of a year ago. Such a large potential demand and the probable increase in building expenses further indicate that the year's peak will likely come relatively early, and that it will probably attain an exceptional altitude. If building costs continue to gain at their present rate of acceleration, the decline in contracts awarded from this early Summer peak promises to be marked. If costs move upward more leisurely, then the industry may look for several months of record business.

A Dangerous Client

CLIENTS, no doubt, are of all sorts and conditions, but they may be roughly classified under the familiar headings of good, bad, and indifferent, states *The Architects' Journal* of London. The good client, of course, places himself unreservedly in the hands of the architect and never interferes. But he is rare; we greatly fear that the bad predominate, with a small leavening of the indifferent. But a bad client is not necessarily dangerous. *Au contraire,* he or she may be distinctly entertaining. There is the story of the lady who, dissatisfied with the designs of her architect, took a hand herself, and gave the builder some plans of her own. It is recorded that when the builder found that the chimney flues of the ground floor had no connection with those of the first, that the staircase had been left out, and that the only way to include the bath room was to hang it out of a window on chains, he went behind a tree and wept like a child. Then there is the well authenticated episode of the country architect and his lady client who, after some disagreement about roofing materials, became involved in a heated argument; the lady, unsettled by the menacing demeanor of the architect, ultimately beating a hurried retreat down the High Street crying nervously, "Slate!" with the architect following behind frantically waving a pantile in the air and shouting vehemently, "Tile!" About such clients there is nothing particularly dangerous. They either amuse or annoy you—as you happen to be a disinterested spectator or the outraged architect himself. It has been left to St. John Ervine, the distinguished dramatic critic of *The Observer,* to hold the threat of murder over the head of the luckless architect. Mr. Ervine would like to build a theatre—an ideal theatre—and he sets forth his views in detail, concluding: "The whole business of acoustics and heating will be scientifically discussed before the theatre is built, and if the architect fails to design a theatre in which it is possible to hear without strain and to sit without being half suffocated, or frozen, or blown out of one's seat by the draft, I will personally wring his neck for him." St. John Ervine would be a dangerous client.

The AMERICAN SPECIFICATION INSTITUTE

Member of The American Society for Testing Materials

19 South LaSalle Street, Chicago, Illinois

THE Board of Governors represent memberships in the following national societies: American Institute of Architects; American Society of Civil Engineers; American Society of Mechanical Engineers; American Institute of Electrical Engineers; American Society for Testing Materials; American Concrete Institute; American Iron and Steel Electrical Engineers; indicating the scope and activities of The American Specification Institute.

THE American Architect and the Architectural Review has gratuitously set apart this section for use by The American Specification Institute. The Editors and Publishers assume no responsibility for any statements made, or opinions expressed.

The purpose, simply stated, is to afford an organization which, it is believed, will become a most important element in architectural practice and building operations, a medium through which it may, without expense to itself, reach a class of readers that are most intimately identified with the field of the activities of The American Specification Institute.
Publishers, The American Architect and The Architectural Review.

The Annual Meeting

AT the Annual Meeting, held in Chicago on May 7, the retiring Board of Governors was re-elected. No business of particular moment other than the counting of ballots was transacted. The Chairman, Mr. Randall, gave a report of the past year's work and indicated what had been contemplated for the coming year. A copy of this report will be sent to the members later.

At a meeting of the Board of Governors, held May 11, the officers noted above were elected.

The membership has been increasing at a gratifying rate but not as fast as it should if every member assisted in spreading knowledge of the work being done and contemplated. The Board of Governors has expressed great satisfaction at the quality of membership as each member is a responsible professional man of high attainments. This is the class of members the Institute should have in order to render effective co-operation on the part of every individual.

Bulletins

A bulletin has been issued in which the Bulletins published so far have been indexed and cross-indexed. Work is now being done on a specification for Sewerage and Drainage of which the following is a tentative outline:

TENTATIVE SPECIFICATIONS FOR SEWERAGE AND DRAINAGE

(The form of this Bulletin conforms to the arrangement of Elements of a Specification as given in Bulletin No. 5, Analysis of a Specification.)

I. CONTRACT AND LEGAL

1. Parties:
2. Drawings:
3. Agreement:
4. Terms of Payment:
5. General Conditions:
6. Regulations and Codes:
7. Standards:
8. Patents:

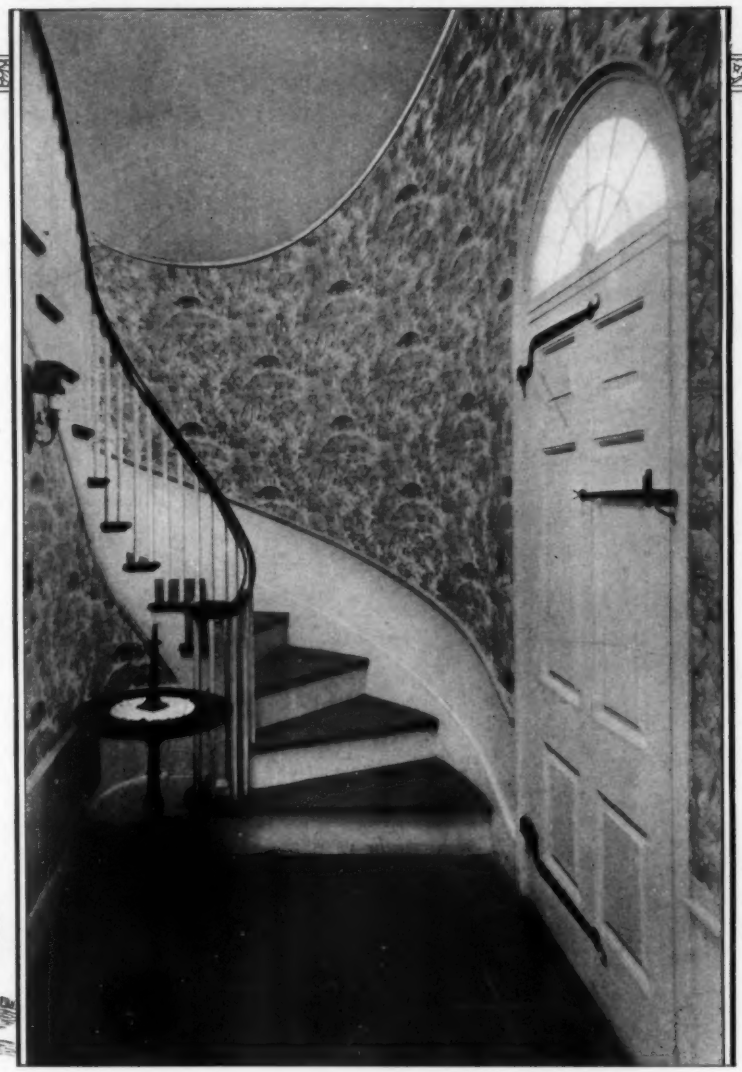
II. ECONOMIC

Scope of Contract:

9. Work Included:
10. Work Not Included:

Methods of Analysis and Comparison of Bids:

11. Methods:
12. Basis:
13. Conditional Payments:



WHEN MARTHA WASHINGTON redecorated Mount Vernon she did it, of course, with wallpaper. In modern reproductions of Colonial interiors, the right wallpaper is an essential part of a really authentic scheme of decoration.

Sheraton himself used wallpaper in some of his most exquisite interiors. He sought usually a decorative architectural effect by applying his papers in carefully designed panels with multiple borders.

Send for our *Architect's Service Bulletin* which offers practical cooperation in supplying architects samples of wallpaper, photographs of interiors and other aids to the solution of specific problems in the decoration of walls.

WALLPAPER MANUFACTURERS ASSOCIATION
of the United States
461 EIGHTH AVENUE NEW YORK

III. GENERAL DESCRIPTIVE

14. Characteristics:
15. Service Conditions:
16. Ultimate Requirements:
17. Location:
18. Railroad Siding:
19. Visiting Site:
20. Working Facilities:

IV. PRELIMINARY PREPARATIONS

21. Field Measurements:
22. Shop Drawings:
23. Samples:

V. MATERIALS

24. Vitrified Sewer Pipe:
25. Irrigation Tile:
26. Sewer Brick:
27. Cement:
28. Sand:
29. Cast Iron Sewer Pipe:
30. Brass Pipes:
31. Lead Pipe:
32. Suspended Soil and Waste Pipe Fittings:
33. Down-Spouts:
34. Down-Spout Heads:
35. Gravel Basins:
36. Gasoline Basins:
37. Rodding Basins:
38. Catch Basins:
39. Bilge Pump (or Ejector):
40. Bilge Pump (or Ejector) Pit:
41. Traps:
42. Backwater Traps:
43. Cleanouts:
44. Floor Drains:
45. Safe Drains:
46. Gasoline Basins:
47. Manhole Covers:
48. Pipe Sleeves, Escutcheons:
49. Hangers, Supports:
50. Flashing:
51. Sizes, Weights, Gauges:
52. Quantities:

VI. METHODS

53. Processes:
54. Workmanship:

SHOP AND FIELD:

55. Excavation and Backfilling:
56. Additional Excavation:
57. Disposal of Surplus Excavation:
58. Bailing and Pumping:
59. Street Sewer Connections:
60. Manhole:
61. Cast Iron Sewers:
62. Joints in the Piping:
63. Joints in Cast Iron Sewers and Wastes:
64. Joints in Wrought Iron Pipe:
65. Main Sewer:
66. House Sewer:
67. Storm Water Sewers:
68. Grade of Sewers:
69. Sub-Drainage:
70. Temporary Water Closet:
71. House Trap:
72. Fresh Air Inlet:
73. Suspended Sewers:
74. Soil, Waste and Vent Stacks:
75. Down-Spouts:
76. Automatic Cellar Drainer:
77. Septic Tank:
78. Septic Tank Discharge:
79. Filter Bed:
80. Disposal Field:
81. Rodding Basins:
82. Battery Room Floor Drain:
83. Swimming Pool Connections:
84. Turkish Bath Connections:
85. Floor Drains:
86. Pump Drains:
87. Cooling Basin Connections:
88. Catch Basins:
89. Gasoline Basins:
90. Special Draining Connections:
91. Hangers, Sleeves:
92. Finish:
93. Co-operation with other Contractors:
94. Protection of Work:

VII. SCHEDULES

95. Schedules of Operation:
96. Delivery and Completion:
97. Marking and Shipment:

VIII. RESULTS

98. Inspection and Performance:
99. Guarantees:
100. Tests:
101. Approval or Rejection:

Members are requested to send any suggestions they may have respecting this subject matter.

HOTEL CHASE and CHESTER AND CHASE APARTMENTS. St. Louis: Preston J. Bradshaw, Architect; N. O. Nelson Mfg. Co., Jobbers; J. A. McBride Co., Plumbers (Hotel Chase); C. O. Smith Plumbing Co., Plumbers (Chester and Chase Apartments)

KOHLER

And the HOTEL CHASE

In this notable group of buildings—the new Hotel Chase and the Chester and Chase Apartments, St. Louis—the owner and builder, Chase Ulman, has effected an unusual combination of hotel and apartment functions under a single supervision and almost under the same roof.

The Hotel Chase, opened last September, has taken rank as one of America's finest hotels. Its appointments throughout are of the first order. It is fully equipped with Kohler Enameled Plumbing Ware, the built-in baths being of the well-known "Viceroy" pattern.

The superb quality of the Kohler enamel and the distinction of Kohler designs are also seen in the adjoining Chester and Chase Apartments. Kohler "Viceroy" and "Imperator" built-in baths and many other Kohler fixtures are installed in these handsome buildings.

Here again, as not uncommonly, Kohler Ware has established itself as "the architect's choice."

KOHLER

This name, unobtrusively fused into the enamel of every Kohler fixture, is a guaranty of genuineness and of these distinctive Kohler qualities—(1) the beautiful snowy whiteness of the durable enamel; (2) the *uniformity* of that whiteness in every fixture.

KOHLER OF KOHLER

Kohler Co., *Founded 1873*, Kohler, Wisconsin
Shipping Point, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

PERSONALS

Alfred Granger, architect, has moved his offices from 619 North Michigan Avenue to 59 East Madison Street, Chicago, Ill.

Charles H. Mills, architect, announces that he has given up his office at 406 Industrial Trust Building, Wilmington, Delaware.

Corwin and Merrill, architects, announce the removal of their offices from the Douglas Building to 3981 West Sixth Street, Los Angeles, Cal.

H. P. Merritt, architect, has moved his office to 601 Mechanics Institute Building, San Francisco, Cal., and is now associated with Wm. F. Gunnison.

Willard Osler and Lee Burns announce the opening of an office for the practice of architecture at 241 North Pennsylvania Street, Indianapolis, Indiana.

William F. Stone, Jr., formerly associated with the late Otto G. Simonson, architect, has opened an architectural office at 1122 Munsey Building, Baltimore, Md.

Announcement is made that C. H. Ferber, architect, is now located at 1027 Dixie Terminal Building, Cincinnati, Ohio. Manufacturers' catalogs and samples are desired.

It is announced that S. S. Godley and G. H. Godley, architects, have moved their offices to Room 716, New Southern Railway Building, 307 East Fourth Street, Cincinnati, Ohio.

It is announced that Arthur J. Benline has reopened consulting offices at 1910 Webster Avenue, New York City, where he will once more practice architectural and structural engineering.

The architectural practice and the offices of the late T. E. Billquist, at 323 Fourth Avenue, Pittsburgh, Pa., have been acquired by Francis A. Berner, registered architect, of the same address.

Hines & Fisher, architects, have recently opened an office in Room 205 Central Building, Hagerstown, Md., for the practice of church architecture, having had extensive experience along that line.

J. Rice Scott & Company, architects and engineers, have opened an office at Salinas, Cal., for the practice of architecture and engineering. Manufacturers are requested to send catalogs and samples.

John F. Strobel announces the dissolution of the firm of Crandall & Strobel, and that he will continue the practice of architecture at 622 Ellwanger & Barry Building, 39 State Street, Rochester, N. Y.

It is announced that Walter G. Memmler has opened an office for the general practice of architecture at 300 Watkins Building, 228 Third Street, Milwaukee, Wis. Manufacturers' catalogs and samples are requested.

Henry S. Lion, architect, formerly of Rouse & Goldstone, announces that he has opened an office for the practice of architecture at 75 West Forty-seventh Street, New York City. Manufacturers are requested to send catalogs and samples.

Henry Wilkinson and Maxwell Hyde, architects, have formed a partnership for the practice of architecture at 114 East Twenty-eighth Street, New York City, and would appreciate receiving manufacturers' catalogs and samples.

O'Meara, Hills & Krajewski, architects, 1123-24 Merchants National Bank Building, St. Paul, Minn., have opened an office at 1261-63 Arcade Building, St. Louis, Mo. Manufacturers' samples and catalogs are requested.

Charles A. Patterson has recently opened an office in the Chamber of Commerce Building, Torrington, Conn., to engage in the practice of engineering and architecture. Mr. Patterson was formerly town and city engineer of Torrington.

Raymond C. Snow & Company, architects and engineers, have opened offices for the practice of architecture and engineering at 1612 Hurt Building, Atlanta, Ga., where they would be pleased to receive manufacturers' samples and catalogs.

Samuel S. Oman and Samuel Lilienthal, architects and engineers, announce the formation of a partnership for the general practice of architecture and engineering, with offices at 64 West Randolph Street, Garrick Theatre Building, Chicago, Ill.

Robert C. Duncan has opened an office for the general practice of architecture and landscape architecture at 811 Security Building, St. Louis, Mo. Mr. Duncan for several years was landscape architect of the Division of Parks and Recreation of the city of St. Louis.

CARMELITE MONASTERY, SANTA CLARA, CALIF.
Albert M. Cauldwell, Architect

THE DECORATIVE VALUE *of* TERRA COTTA

WHERE elaborate decorative treatment is required in architectural expression Terra Cotta presents the ideal solution.

Unrivaled in color range and with a wide variety of surface finishes, Terra Cotta may be related readily to other materials with complete harmony and unity of architectural effect.

Literature assisting successful design in these points and giving the factors necessary for perfect durability will be sent on request. Address **National Terra Cotta Society,** 19 West 44th Street, New York City.

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BOOK NOTES

A Book for Home Builders

A BOOK on house building and interior decoration, published by Doubleday, Page & Co., is composed of a series of relating articles that have recently appeared in *Country Life*. The prospective home builder will perhaps be the most interested reader of this book and it might safely be recommended by an architect to a client.

It very thoroughly discusses from the house owner's point of view all the various phases of home building and furnishing. The authors are, each in his various field, authorities on their topics.

The Book of Building and Interior Decorating. Edited by Reginald T. Townsend, editor of Country Life. Paper boards, colored title, 110 pp. Size 9 1/2 x 13 inches. Price $2.00. Garden City and New York, Doubleday, Page & Co.

Interior Wiring and Systems for Electric Light and Power Service

THIS is a book of definite information and completely covers the field indicated by its title. It is stripped of all verbiage and deals directly with the topics considered. It is clearly and adequately illustrated with special drawings. This is a very commendable feature as the illustrations of many so-called technical books are those almost entirely taken from commercial catalogs.

The book is divided into three parts—electric lighting systems, electric power systems and interior wiring. Twenty-one chapters make up the parts. Appendix A contains twenty-one tables, the use of which will save computations. Appendix B consists of 522 questions, answers to which are given in a separate pamphlet. The scope of the book is very comprehensive and from its contents all problems in its field can be solved.

The writer of the book has had experience with prominent electrical and construction contractors and as a teacher. The book is written for electrical workers, contractors, architects and schools. It well supplies the needs of all these. It is a usable book intended for workers. It is a second edition revised six years after its first printing. It is a valuable addition to any technical library.

Interior Wiring and Systems for Electric Light and Power Service. By Arthur L. Cook, Head of Department of Industrial Electrical Engineering, Pratt Institute; formerly Electric Power Engineer, Westinghouse, Church, Kerr & Co. 458 pp., 4 1/4 x 7 1/4 inches; 250 illustrations; flexible covers. Price $3.00 postpaid. Answers to Problems in Text, published separately, paper bound. Price 25 cents postpaid. New York, John Wiley & Sons, Inc.

Studies on Building Height Limitations in Large Cities

THIS book has special reference to conditions in Chicago. It is a record of the proceedings of an investigation of building height limitations conducted under the auspices of the Zoning Committee of the Chicago Real Estate Board. The subject of height limitations is one that is still debatable and one which all American cities must consider at some time. Literature on the subject is scarce and scattered. The most complete investigations on the subject ever yet undertaken are presented. The experience of the leading American cities is set forth and the height limitations of zoned cities are given. Every available source of knowledge of the subject and experience contributed to this investigation. The proceedings and the discussions are given verbatim which permits one to form independent conclusions based on the evidence submitted.

The committee consisted of prominent men engaged in pursuits which made the subject one of personal and professional interest and they took advantage of the opinions of local experts, as well as those from other cities. These studies will be found invaluable to all who have to do with this subject. A wide demand for the proceedings of this investigation caused the committee to publish it in book form.

Studies on Building Height Limitations in Large Cities. By the Library of the Chicago Real Estate Board, 57 W. Monroe Street, Chicago, Ill. Illustrated 300 pp., cloth, 6 x 9 inches. Price $2.60 postpaid.

CURRENT NEWS

Awards in Hospital Design

IT is announced that the first prize in the international competition recently conducted by *The Modern Hospital* for the plans of a small general hospital was won by Butler & Rodman, architects, New York City. Three awards, of $500, $300 and $200 each, and two honorable mentions were given.

Second and third places in the contest were won by John Roth of Atascadero, Cal., and Ernst Hoedtke of Cambridge, Mass., respectively. Selection was made from fifty-one sets of plans submitted from various parts of the United States, and from Canada and England as well.

Cervin & Horn, architects, Rock Island, Ill., were given first honorable mention in the competition, the other honorable mention going to Lemuel Cross Dillenbach of the School of Architecture, University of Illinois, Urbana.

A Scholarship in Tile Setting

SCHOLARSHIPS for a Basic Course in Tile Setting at Dunwoody Industrial Institute, Minneapolis, have been offered by the Associated Tile Manufacturers. Twenty scholarships will be provided for a three months' course in Tile Setting. The term is from June 4 to August 31, inclusive. Candidates are to be selected by local joint arbitration boards.

For further particulars, address Educational Department, Associated Tile Manufacturers, Beaver Falls, Pa.

New York City Receives Gift of Band Stand

A BAND stand, 80 by 40 feet and built of limestone, will be erected at the East end of the Mall in Central Park. This is the gift of Elkan Naumberg of New York, and is estimated to cost $100,000. Plans for this structure, which it is expected will be ready next Fall, replacing the old wooden stand directly opposite, have been drawn by Tachau & Vought, architects, of New York.

Inn Rented at 8 Cents a Year

NEAR St. Martin's Church, Canterbury, England, is the Ship Inn. According to *The London Daily Telegraph*, this establishment is to be closed, and has been referred by the Canterbury Licensing Justices for compensation. The inn dates back to the time of Queen Elizabeth, and a lease dated 1587 was produced in court, showing that in those days the house was let by the corporation to an Alderman at the nominal rent of 4d.

United States Civil Service Examination

THE United States Civil Service Commission announces an open competitive examination for architectural and structural steel draftsmen to fill vacancies in the Lighthouse Service, at Detroit, Mich., and Milwaukee, Wis., at an entrance salary of $1,800 a year, plus the increase granted by Congress of $20 a month, and vacancies in positions requiring similar qualifications.

Applicants must have graduated from a four years' high school course, or completed a course of study equivalent to that required for such graduation; and have had at least four years of engineering experience of which at least one year must have been architectural or structural steel experience. Each successfully completed year of an engineering course in a college or university of recognized standing will be accepted as equivalent to nine months of the preliminary engineering experience.

Competitors will not be required to report for examination at any place, but will be rated on their education and experience, and drawings to be submitted with the application, closing date for which is June 12.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil service examiners at the post office or custom house in any city.

Eiffel Tower Declared Safe for at Least 23 Years More

THE Eiffel Tower in Paris will last for another twenty-three years, according to engineers who have been examining its stability in consequence of a report that it was falling down.

When the tower was built in 1889 as a new world's wonder for the Paris exposition, many persons predicted it would fall at the first heavy windstorm. After the exposition it was denounced as a public danger by many, and timorous persons were afraid to go near it. The designer, Alexander Augustus Eiffel, maintained then that it would stand for twenty years, and now it promises to outlive him, as he is in his ninety-first year.

The tower long has been under the control of a company that derives a revenue from its restaurant and from the fee for mounting to its top. Last year there were 422,172 paying visitors.

During the war the tower paid for itself many times over as a wireless information station controlled by the War Department. It continues to be used as a wireless station and broadcasts an evening concert and news bulletins that may be picked up at many points in Europe and on the Atlantic.

Spain's Housing Shortage

GOVERNMENT CALLS CONFERENCE TO CONSIDER POSSIBLE REMEDIES

THE housing shortage in Spain has compelled the Spanish Government to consider possible remedies.

The Institute of Social Reform has been requested to take the matter in hand. It urged the necessity for the speedy summoning of a National Building Congress, to which, besides the various authorities, the building operatives are also to be invited. One of the items on the agenda is the creation of building guilds, or co-operative building societies.

THE LINCOLN MEMORIAL AS SEEN FROM THE EAST END OF THE LAGOON

(From an Aeroplane picture made before grading was completed)

The tent in which the dinner was served preceding the pageant and the presentation of the Institute's Gold Medal to Henry Bacon, was pitched in the immediate foreground. The ceremonial barge, bearing President Faville and Mr. Bacon, proceeded up the center of the pool, the guests attired in colored robes, and bearing lanterns approached the Memorial from the sides