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FIFTY-SIXTH ANNUAL CONVENTION, THE AMERICAN INSTITUTE OF ARCHITECTS, WASHINGTON, D. C., MAY 16-18

HIGH East winds and a cloudy sky greeted the delegates to the fifty-sixth annual convention of the Institute on the way to the hemicycle room in the Corcoran Art Gallery. In each man's mind was not so much the question as to what the weather was then as what it might be two days later when the pageant at the Lincoln Memorial was to be held. But the weather, no matter how depressing, could not dampen the enthusiasm that seemed to be so largely present.

When the last word as to this convention is written, it will be seen that one outstanding feature more than all others has made the three days highly successful. In previous years delegates have approached the convention hall, singly or in small groups. This year they departed from the Powhatan, the headquarters hotel, almost in one group. Each one seemed to know the other. There was a very apparent fraternization and a cordial good fellowship. All of this satisfactory condition was entirely due to a small group of men, each wearing a broad yellow ribbon. Led by D. Everett Waid, they constituted a Social Welfare Committee. They performed wonders in the way of introductions, and they shook the overmodest and retiring delegate from his shell of reserve and made him known to all. The good result is shown in something more than the pleasure of new acquaintance-ship. It was shown on the convention floor where there was the fullest and keenest interest displayed by delegates. The ice had been broken by the Social Welfare Committee and delegates, thawed to a sense of the humanities, were rejoicing in the knowledge that at last they had come to know men who heretofore were merely,—to them,—symbols of fine achievement.

President Faville's address is printed elsewhere in this issue. The statement by Mr. Faville that the future policy of the Government toward the profession of architecture is under advisement, was received with evidence of approval. It was gratifying to learn that the Institute was prepared to give the most efficient assistance to the Govern-

ment in developing and shaping an architectural policy. This wise action has developed as a result of the lack of thorough understanding between the Government and the profession at the outbreak of the war. It is a constructive and well considered effort.

The morning session was entirely devoted to the consideration of the various reports and such Institute business as is customary at a first session.

The afternoon session was fully attended and was one of varied interest. In fact if that session is typical of the sort of program that will be the rule at future conventions, delegates will find that the allurements of the meetings are greater than the unusual sight seeing opportunities presented in Washington.

The topic discussed was The Art of Architecture. The speakers were Professor George H. Edgell, Dean, School of Architecture, Harvard University; Professor Charles Sears Baldwin, Professor of English Language at Columbia; Professor Herbert M. Langfeld of Harvard; and Mr. McGregor Jenkins of *The Atlantic Monthly*. At the conclusion of this very serious and thoughtful discussion of an important topic, the afternoon session adjourned.

A feature of the afternoon session of the first day was the presentation of the Institute Craftsmanship Medal for typography to Frederick W. Goudy.

At the evening session the feature was an address by Dr. C. Howard Walker on Tendencies in American Architecture. "The work of American architects is tending to distinction," he declared, and in the use of the word "distinction" he was conferring the highest praise possible on the trend of modern architecture in the United States. "We are getting rid of a lot of rubbish in our architectural schemes," stated Dr. Walker. "Men today are doing things that ten or twenty years ago they never would have dreamed of doing." Stress was placed by the speaker on the fact that architects and engineers are coming closer together in their

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work, and he maintained that this fact will greatly affect the future growth of architecture. Heretofore, it was the belief of the speaker, the engineer had not carried his material to the same logical conclusions that the architect does. In concluding his address, Dr. Walker paid warm tribute to the work of the younger generation of architects. He declared that the present work in the field of architecture in the United States is better than that anywhere in the world, with the exception of some of the finest monuments in Europe and Asia.

The second day was one of unusual brilliance. A cloudless sky, a breeze that seemed to have the tang of life in it, gave promise, it was hoped, of ideal conditions for the grand fete of the morrow.

The morning session was devoted exclusively to routine business, the reports of sub-committees and the nomination of officers and directors.

Part of the afternoon of the second day was given over to the program of the Structural Service Committee so that all members might become conversant with the progress made during the year and the present activities.

Mr. S. F. Voorhees, Chairman of the Committee, presented a lengthy report dealing particularly with the interest of the Institute in standardization and research and its activities as a member of the American Engineering Standards Committee. He also pointed out the progress the Structural Service Committee had made and the demonstration that it was filling a need that was becoming more and more apparent. Extension of the work of the Committee, he said, was dependent on increased financial resources, and the income from sustaining members in the manufacturers group had been very helpful during the past year. There was now under consideration the formation of a consumers section and replies received from 650 of 9500 architects addressed in a circular letter indicated that such a group would start with a membership of about 1000, made up of architects paying \$5.00 a year and others paying \$25.00 a year, yielding an income of about \$9000. For this group there would be issued a monthly bulletin giving the questions received by the Structural Service Committee together with their answers.

As Professor S. W. Stratton, President of the Massachusetts Institute of Technology could not be present, Mr. F. C. Brown of the Bureau of Standards gave a brief talk outlining the work done by the Bureau and its co-operative character.

Mr. A. W. Whitney, Chairman of the American Engineering Standards Committee, of which the Structural Service Committee of the A. I. A. is a member, made clear the activities of this body and its benefit to the entire industrial fabric of the nation.

Mr. Sullivan W. Jones talked on the subject of specification writing, its problems and the, sometimes, inefficiency resulting. He showed clearly the benefits to the specification writer that

might be obtained by taking advantage of the many sources of information now available. The day of the scissors and paste pot or the use of indefinite wording has in the opinion of Mr. Jones, passed, in the real office.

Informational Publicity was the subject of a paper by Mr. Lyman H. Clark of the General Electric Company who spoke as a member of the Producers Group of the Structural Service Committee. He told of the work of the Committee in censoring advertising copy in the *Journal*, in giving advice on the preparation of literature, and other matters of that character. He stated that there was unanimity of desire on the part of producers to furnish information as architects desired it, but when investigation was made among architects to determine just what they did want, there were as many varied opinions as there were buildings constructed.

Mr. Clark very forcefully pointed out the value to architects of the advertising of building products not only in the architectural press but in general mediums as well. The latter stimulated a desire for better and more modern things on the part of the public and thus created business for architects.

The features of the evening session of the second day were the presentation *in absentia* of the Fine Arts Medal for painting to Mr. A. F. Mathews of San Francisco, an address by Mr. J. Monroe Hewlett on The Architect's Responsibility in the Development of Industrial Art, and a memorial service on the bicentenary of the death of Sir Christopher Wren.

Some photographic reproductions of the work of Mr. Mathews were on exhibition in the hall immediately above the hemicycle room in the Corcoran Art Gallery, as were also a very fine group of twenty-four renderings and photographs of Mr. Henry Bacon's work, some examples of our artistic typography by Mr. Goudy and some very beautiful work in wrought iron by Samuel Yellin.

Mr. J. Monroe Hewlett, in speaking on his topic The Architect's Responsibility in the Development of Industrial Art, said, in part, as follows:

Mr. Hewlett's Address

The architectural profession, as a profession in this country today, is the only one whose education has fitted them to take a position of leadership in the matter of taste. And they have not taken that position of leadership in the matter of taste because they have not taken the trouble to learn enough in the great majority of cases about any one thing in the way of arts, related to their own to give their judgment and their taste a commanding position in the community.

Look at our museums all over the country, and you will find represented on the board of trustees of those museums men who have hobbies. It may be in American furniture; it may be in Oriental textiles, or something else, but those men who are regarded in America as authorities upon this, that or the other artistic subjects, are for the most part laymen; they may be doctors, lawyers, what you like, who, in addition to a general qualification on many subjects, have made a hobby of one subject.

I think one of the worst charges that could be made

against the architectural profession today is the rareness with which they make a hobby of any artistic subject.

The results of this are very far-reaching, because a man cannot exercise any particular influence on the development of any particular art and craft unless in some respects he knows more about the practice and the design and the history of that art or craft than the men know who are practicing it.

Those of you who have travelled through France or Belgium and met men who are leaders in the great manufacturing industries there must have been impressed, as I have been time and time again, by the marvelous background of historic knowledge that those men show. If you go to Savre or to Limoges or certain other places, you find men who are conversant with the history and the traditions of particular crafts going on in that particular place. It is a perfectly delightful experience.

We have not got that in this country. We go to some great factory and we meet men who, in the processes of their working knowledge of the mechanical requirements are very interesting people.

The architects are the only class of people in this community whose education has fitted them to take that position, and I feel—and I am glad of this opportunity to voice that feeling—that the architectural profession at large is falling very far short of its responsibilities and duties in that particular field. It is a field which is crying for men, because the time is past when we could rely upon designers thoroughly trained in the foreign schools.

We will not get good design in our various factories in this country in the coming years unless we are in a position to dictate and to tell them what good design is and what we insist upon.

I was asked to come down here particularly to tell something about a hobby or fad, or what not, of my own. It is something which to my mind has broadened my observation and judgment in the whole field of design more than any other experience that I ever have been through, and I hope you will all believe that in talking about it here I have not come with any spirit of showing others what to do, but rather with the idea of trying to get other people interested in doing something that is nearly enough allied to their own practice to produce distinct results in their own practice and at the same time is sufficiently exciting, sufficient of a change from one's own office practice to give that enjoyment and refreshment that men gain from going out and doing something utterly and absolutely different.

Somebody—I do not remember who it was, but I was much impressed by the thought—was saying not long ago that one of the most serious points in the whole industrial situation in this country today is the fact that it is no longer possible for the workman to have his relaxation carried on in surroundings and with thoughts and with interests that in any way impinge upon the work by which he is earning his living. Therefore, what does he do? He goes to the movies; he does this, that or the other thing, and when the hours of work are over he drops not only the work, but the thought of the work until the next day when he goes back to it again. In other words, he is forced by circumstances to lead a completely double life wherein, in his hours of leisure, his effort is to forget so far as possible what he is doing in the hours of work.

That is a sort of thing which does not conduce to richness of life. Unless we can carry over into our hours of leisure some thoughts and interests that also concern us in our hours of work, it seems to me, a real, happy, full, rich life is impossible.

Therefore, if it is wise for the workman to seek some inspiration, some point of contact between the interests of his leisure hours and the interests of his working hours, it is certainly even more important that the same thing should happen in the case of the man who is practicing one of the more learned professions.

The feature of the evening session that was as scholarly as it was brilliant was the impromptu address by Dr. C. Howard Walker on Sir Christopher Wren. Dr. Walker's first knowledge that he was to speak on this topic was received but a few short hours before the meeting was called to

order. His address was a marvel of brilliancy and showed a mind stored with historical fact to an unusual degree. At the close of this remarkable address the applause was long and showed plainly with what complete satisfaction the delegates had listened to Dr. Walker and how thoroughly they appreciated a mind so brilliant and so retentive of all that is worth while in architectural history and tradition.

The morning and afternoon sessions of the last day were filled with the usual routine business and the cleaning up of various matters pending from the preceding days.

The dinner held in the marquee which was located at the end of the lagoon opposite to the Lincoln Memorial, was one of unusual brilliancy. Every detail of it was carried to a successful conclusion. Visually, it was full of color for, grouped by tables, every one present was covered by a robe of bright hue.

The dinner was excellently served and the tent brilliantly lighted. The decorative features consisted largely of the banners of the various architectural societies and of societies related to the practice of architecture. These, in many instances, were of unusual artistic design and made attractive spots of color. Probably no social occasion held under the auspices of the Institute during its annual conventions was ever participated in by a more distinguished list of guests than this one and it was a most auspicious prelude to the pageant which followed it. The invocation at the dinner was by the Rev. H. H. D. Sterrett.

During the dinner President Faville announced the result of the ballot for officers which was as follows:

President—William B. Faville
First Vice President—N. Max Dunning
Second Vice President—Wm. Stanley Parker
Secretary—Edwin H. Brown
Treasurer—D. Everett Waid
Directors—C. C. Zantinger, C. Herrick Hammond and William E. Fisher
Honorary Corresponding Member — Gorham Phillips Stevens

A splendid address was made by Mr. Royal Cortissoz who spoke on the topic of The Architect. Mr. Cortissoz' address was finely delivered and listened to throughout with the closest attention. He said, in part, as follows:

Address of Royal Cortissoz

This is an occasion having a particularly happy bearing upon the status of the architect in the United States. In honoring a great artist in the presence of his masterpiece, which happens to stand at the center of our national life, the Institute calls attention to a matter that is of interest to the whole profession—it brings into the foreground the man behind the building. That, you may say, has been done before, but it is really done very rarely, so rarely that the world at large retains, as a rule, small consciousness of the architect as an individual. Do not think I am dealing in paradox. It is truly so, and if you doubt it, reflect for a moment on the question of how far the public mind is aware of the architect.

Take the multitudes that travel in Italy every Summer. How many people in that vast throng return with the names of Bramante and Peruzzi fixed in their minds as the names of Raphael and Titian are fixed there? Follow them to France. They bring back impressions of Watteau and Fragonard, but do they remember Gabriel and Mansart? Test the average person of culture here at home where our own men are concerned. Does he remember Major l'Enfant, who, though an engineer, is dear to architects because of what he did in the planning of Washington? Does he remember Charles Bulfinch, or Benjamin Latrobe, or John McComb? Not, I venture to say, as he remembers Copley, or Gilbert Stuart or Sully. And come closer to our own day. Are Richardson and McKim known as Whistler and Sargent are known? The question answers itself.

There is never any question as to the familiarity of a painter's name or of a sculptor's. For one thing, it goes visibly with their works. But buildings are unsigned and it is seldom that anybody who passes them, not himself an architect, knows who did them. How many people who stop to admire that noble building here in Washington, the Temple of the Scottish Rite, are aware of the fact that it was designed by John Russell Pope? How many people who visit the beautiful newly opened Freer Gallery know, or care to know, that it is the work of Charles A. Platt? And are you sure that the millions who will come first and last to enter the Lincoln Memorial will go away with a lively consciousness of the fact that it is due to the genius of Henry Bacon?

Well, the Institute is doing something tonight to effect that situation. Architecture has made greater progress than any other of the arts in this country, but for some occult reason the architects seem to hesitate about standing up to be counted, so to say. A painter holds an exhibition of his works. An architect is content to send a few photographs to the annual show of The Architectural League. To do any more than that appears to him to ask the stigma of "advertising." Pray, are we "advertising" Henry Bacon tonight? Are we not rather honoring ourselves in honoring him and saying to the world: "Here is a man who has built one of the nation's greatest monuments?"

Then I allude to this phase of the subject, too, because I have a vivid sense of what we owe to certain men in the architectural profession; men who had character and put it into their work, men who were leaders, men whom we should realize and hold in remembrance as we should Henry Bacon. It was my good fortune to observe in my youth the beginning of the great modern revival of American architecture, and I have been watching it ever since. I have seen its unpayable debt to sheer individuality. There was Henry H. Richardson, a powerful driving force. I remember my friend John La Farge telling me that everything Richardson did had to be on a large scale. If he drank anything—water, milk, champagne—there had to be a huge pitcher of it. He built that way. Look at Trinity Church in Boston, or the public buildings he did for Pittsburgh. They bear the impress of a magnificent personality.

The human element is very near to us in architecture. Character comes before scholarship. It goes everywhere into the making of a great building. If you will permit me for a moment I would like to recall an aspect of the subject that is sometimes overlooked. Looking back to those days in which a new heaven and a new earth in American architecture were ushered in, it is not alone of McKim and of White that I think, but of some of the men who worked for them. I think of John Sarre, a house painter who was truly an artist. I think of Joseph Cabus, a cabinetmaker who kept going the best tradition of an ancient craft. I think of plump, smiling Edward Tompkins, the marble man, for whom a properly finished job was as essential as breathing. They had character, those men, like the architects who led them, like Henry Bacon today.

If I had to characterize Bacon in two words I would call him an embodied conscience. In everything he has done he has been that embodied conscience, seeking perfection. How nobly he could grasp it the Lincoln Memorial shows us.

There never was a more profoundly considered design. That building was studied, and re-studied, and re-studied again. Its smallest detail, as well as its mass, represents ceaseless meditation. And here I would emphasize once more the man behind the building. What is the style of the Lincoln Memorial? A natural reply would be: "The style of ancient Greece." But for my own part I would prefer to call it "the style of Henry Bacon." The great principles of the Lincoln Memorial, its majesty, its strong refinement, its simplicity, its beauty, its monumental serenity, you will find running through the entire long procession of Bacon's buildings. We must call him, I suppose, a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality.

So enjoyable was this occasion and so exceedingly attentive were all the guests of the evening to the proceedings that were going forward, very few knew that a series of heavy showers were passing over. When the time came to form the procession down each side of the lagoon to escort the barge to the Lincoln Memorial, the guests were dismayed to find a heavy pall of mist and a ground sodden with rain, along which they were to proceed. Probably no group of men and women ever declared themselves better sports than on this occasion. Few, if any, turned back, and promptly on time the barge conveying President Faville and Mr. Bacon set out on its voyage to the Memorial. Colored lanterns and colored flares, in a sense, relieved the gloom of the rainy night and as the group of over 400 divided on the sides of the reflecting pool and proceeded toward the Memorial, what seemed at the outset to contain all the elements of failure, was turned into a very beautiful success.

At the end of the pool and approaching the steps leading to the Memorial, Mr. Bacon and President Faville were met, as they debarked, by Chief Justice Taft who presented them to President Harding. There followed the triumphs of those who sought to honor Henry Bacon. With the fine temple for a setting, flanked by immense urns of burning incense, Lincoln looked down from his high seat brought into hazy relief by a cloud of violet and blue, and saw the President bestow on Henry Bacon the most coveted prize in the architectural profession. Massed upon the steps leading to the Memorial were the brightly robed members representative of all the arts, bearing above them a forest of banners. Joining with them were the leaders of the official and diplomatic world. In presenting the medal to Mr. Bacon, President Harding said in part as follows:

President Harding's Address

It is a most agreeable privilege to pay our tribute in recognition of the genius of art, artistry and the constructive industries, which were able first to shadow forth the vision of a splendidly beautiful work, and then to fabricate it into the substance of this magnificent memorial.

I esteem it peculiarly a privilege to bestow upon you, Mr. Bacon, the medal which has been awarded to you by The American Institute of Architects as the designer of the Lincoln Memorial. For this occasion envisages not only the career of Lincoln, but the progress of the

nation, which, by his patriotism and devotion, was saved to play its full part in the affairs of our world and our civilization.

It is not for me to speak knowingly of art or of architecture, but I am very sure I do not gravely err when I assume that no man could have seen in his mind's eye the vision of this supremely appealing structure or could have conceived it as the most appropriate memorial to the life and work of Lincoln unless he was so fortunate as to sense the genius, the character, the simple aims and unquestioning integrity which were the dominant traits of the Emancipator.

Lincoln occupies a place secure among the moral forces of the ages. He occupies it because he was at once instinct with recognition of eternal truths and able to enlist us of commoner clay in behalf of his highest purposes. His was the genius of the architect, the talent of the draftsman, the industry and resourcefulness of the builder. His was the faith and confidence of all of them combined. From every viewpoint he is typified in this triumph of the constructive arts.

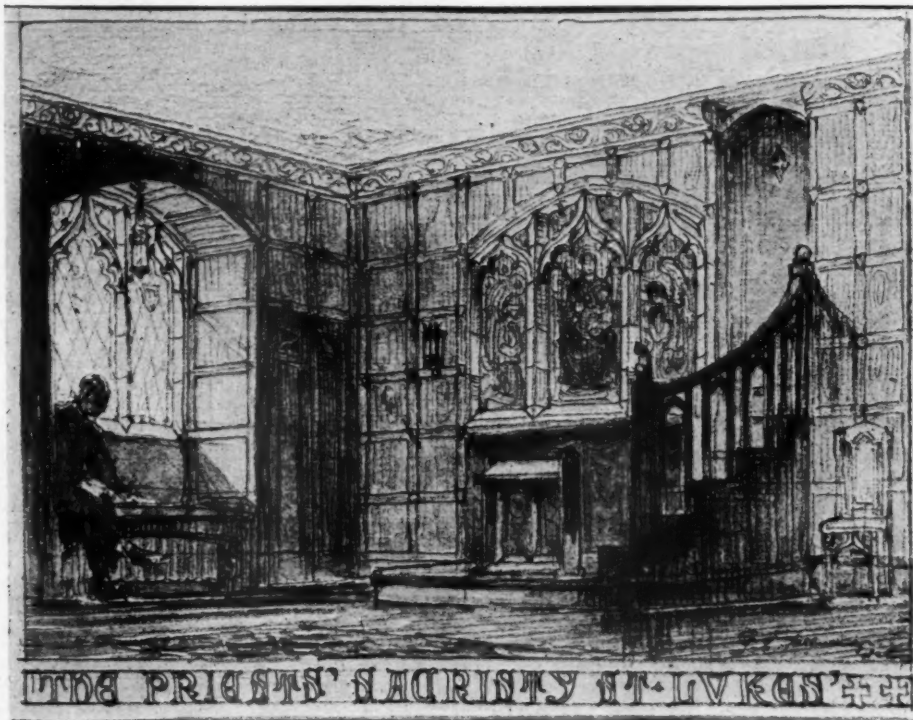
So, in presenting this testifying medal to you, Mr. Bacon, we would testify also our appreciation and pride in the contributions of those who have been your coadjutors in embodying the substance of ennobling thought, the glory of beautiful conceptions. Out of the crudest materials, you and those who have wrought with you and after you have given us this creation whose simple grandeur has arrested the eyes and thoughts of whoever loves the beautiful and appealing. You have reared here a structure whose dignity and character have won it rank among the architectural jewels of all time. You have brought to your countrymen a swelling pride in the thought that they have been capable of producing such an inspiring theme and such a masterful execution.

Surely, as we survey it, we may hope that in building the institutions of the nation which Lincoln saved there may be a like fidelity to the ideals which guided him. Each and every one of these who here planned

and builded have helped to carve an admonition to such fidelity, such devotion, such faith, as that which showed the way to the great Emancipator.

And to you the further personal tribute of reverent admiration for the pure genius of conception. It is a simple task to absorb or approve, or to modify and apply that which is already created to the fulfillment of our aims and purposes. But it is fine genius which conceives anew, and fashions our sentiments and aspirations into eloquent expression, and makes a new contribution to the richest of human kind. Such has been your triumph, and for it you and your work are honored in all the varied expressions of this befitting testimonial.

In concluding this reference to the convention, it is only just to make mention of the work of the committee in charge of the pageant. This committee was composed of Mr. Howard Greenley, J. Monroe Hewlett, President of the Mural Painters Society, and Mr. Irwin S. Porter, the Ex-Chairman of the Committee on Arrangements. With a group of men so competent to devise and carry to a successful conclusion a pageant that will go down in the annals of the history of the Institute as one of its greatest achievements, it was logical to assume that the affair would be successful. But to be confronted at almost the last minute by conditions that were heartbreaking in their disappointing features and yet be able to proceed with calmness and efficiency, is something to elicit the admiration and the warmest commendation of every one who was so fortunate as to be present on this remarkable occasion.



Priests' Sacristy, St. Luke's, Evanston, Ill.
Tallmadge & Watson, Architects

EXTRACTS from the ADDRESS of PRESIDENT FAVILLE to the DELEGATES of the FIFTY-SIXTH ANNUAL CONVENTION of THE AMERICAN INSTITUTE of ARCHITECTS

A Foreword by President Faville When Declaring the Convention Opened

PRESENTLY the fifty-sixth annual convention of The American Institute of Architects will be called to order by three raps of the gavel which I hold in my hand. I speak of the gavel because in the neighborhood which is now the City of Spokane, in the State of Washington, some one hundred and fifty thousand years ago, there grew a tree. A sudden flow of molten lava engulfed it. The supply of oxygen was shut off so quickly that although the wood was well roasted it was not burned sufficiently to disturb the fibre. Therefore, the fifty-sixth convention will be called to order by a gavel, the wood of which bears an antiquity so far antedating the objects found in the tomb of Tutankhamen that those lose all title to venerable age in comparison. The wood from which this gavel is made is, as you will already have suspected, a part of the tree to which I have referred and was presented by the Spokane Members of the Washington State Chapter to the President for The American Institute of Architects.

The fifty-sixth convention of The American Institute of Architects is now called to order.

The Address

ACCORDING to an old and honored custom of the Institute the President presents to you the annual address. There is little in Institute activities with which you are not already familiar, for frequent bulletins have been sent you on those subjects that have engaged the attention of the Board.

There are, however, subjects pertaining to architectural practice which have in the past engaged the attention of the profession and which still continue to do so. They are now as formerly the target for criticism, but as is the custom with many things, they are proceeding by slow evolution to different, if not more satisfactory solutions. On these I, therefore, report the customary progress.

The Board of Directors continues to hold its meetings and those of the Executive Committee in widely separated localities, thus allowing the scattered Chapters to be brought into closer relation with the officials of the Institute.

During the past year the Board met with the Colorado Chapter and with the Kansas City Chapter. The Executive Committee attended the convention of architects in Charleston, South Carolina, at which meeting representatives from North and South Carolina, Georgia and Tennessee were present.

Your President attended the Northwestern Convention in the city of Seattle, where architects from Washington and Oregon met. He attended Chapter meetings in Buffalo, Detroit, San Francisco, Portland and Seattle, and it was his pleasure and privilege to address the students and faculties of the University of Oregon and the College of Washington.

A further influence in uniting our widely dispersed membership has been the admirable work of Dr. C. Howard Walker, who under the guidance of the Committee on Education, has spoken some threescore times before the students and faculties of many colleges, civic bodies and chapters on "The Significance of the Fine Arts."

The Committee on Education has successfully published and placed for distribution "The Significance of the Fine Arts," a volume whose appeal is to the public and to those institutions to which the younger generation look for civic and æsthetic guidance. It aims to encourage a better understanding and appreciation of the importance and the necessity of the arts in those objects, both useful and ornamental, that surround and influence our daily life, and emphasizes the importance of the arts in the commercial world and the influence of the arts in developing both personal and national character.

The *Journal* of the Institute has completed the tenth year of its varied and ever increasing importance. The uncertain years of its existence—for it was founded in the year before the Great War began—are happily passed.

Prosperity with but few exceptions has been reported from our membership during the past year, the volume of work being of a magnitude exceeding any previous record. This year the increase, as indicated in available records from 200 cities, is placed at forty-nine per cent (49%) over last year's volume. Prices of material and labor in consequence of this activity are approaching the war peak and already the "buyers' strike" looms on the horizon. Uncertainty of conditions abroad of which there seems no immediate solu-

tion should not be lost to sight in any consideration of future professional activity.

Some seven years ago *The Journal* undertook a public campaign of education in regard to the public building policies of our Government. So strongly did it state the case against the old "pork-barrel" policy that it prevented the passage of the then pending bill, and I am happy to say no building bill of a similar character has since been passed by any Congress. *The Journal* likewise brought home to the press and people of the nation the haphazard and extravagant methods of providing the Government with office space for its constantly growing activities occasioned by the war. Now, as a result of the new and enlightened policy of the present administration, there has been appointed by President Harding a special commission charged with the study of a complete reorganization and regrouping of the Executive Departments of the Government, including the status of the Supervising Architect, and including in its scope all public building projects. This commission has presented a preliminary report to the President and his Cabinet for their consideration. The report has received their approval as to the general plan outlined by the commission and has been published as Senate Document No. 302.

Whatever form the reorganization and regrouping of Government Departments may take, the future policy of the Government towards the profession of architecture is under advisement and the Committee on Public Works of the Institute will be encouraged to endeavor to formulate a method of procedure and to hold itself in readiness to assist the Government wherever possible in developing and shaping an architectural policy which holds such vital interest not only to our profession, but to the whole nation as well.

I would pay a tribute to the enthusiasm and unselfish work of the many committees; to their several chairmen, who have given so abundantly of their time and energy, and to our Executive Secretary, Mr. Kemper.

To the retiring Secretary, Mr. Parker, the Institute owes a debt of gratitude. His untiring

devotion, and the capable and prompt despatch of his duties have, I am sure, endeared him to all of you. His skill, so often displayed in avoiding the "giving of offense" in difficult and trying situations has won your admiration as it has that of the members of the Board of Directors and he carries with him their deep gratitude and affection.

The program as developed for this year's convention has been aimed at diversification, and it will at least be worthy of your consideration in the determination of future programs. The routine work and the items pertaining to the business side of our profession are assigned to the morning sessions and encroach upon those of the afternoon only where necessary. The afternoons are left free for the consideration of the aesthetics of architecture, the distinction and the subtleties of style, the relation between architecture, painting, sculpture and the other arts, while the evenings are devoted to pictorial presentation and analysis.

It is earnestly hoped that our conventions may become a source from which our scattered membership may receive ever more and more abundant encouragement,—a source from which may be drawn enthusiasm for the aesthetics of our profession. So may they help the art of architecture to assume its rightful position in the development of our nation.

The program closes with a dinner at which members representing all branches of the architectural and building interests will sit together, thereby expressing the common recognition of our interdependence, the oneness of the purpose for which we strive, and the sincerity of our endeavors. Together we will then form in procession and escort Mr. Henry Bacon, architect of the Lincoln Memorial, to the steps leading to that already historic edifice. There the procession will be met by President Harding and Chief Justice Taft. The President will bestow upon Mr. Bacon the Gold Medal of the Institute,—the highest honor within its power to confer,—as a fraternal token of Mr. Bacon's character and architectural achievement.



A detail of early Spanish Plasterwork

DIGEST of VARIOUS REPORTS

The Board of Directors

Finances:

The Board views with satisfaction the sound financial condition of the Institute as revealed by the report of the Treasurer. The normal growth of the activities of the Institute, not to mention various special opportunities for useful effort which present themselves from time to time, continues to demand that the income of the Institute shall be most carefully conserved in order to make our committee work most effective at the least practicable outlay.

The Directors propose that this policy be continued—that is to say that the cost of current work shall not exceed current income.

The problem before us of securing \$10,000 or \$15,000 for immediate restoration and repairs of the Octagon House should appeal just now to your generosity. The largest financial scheme ever undertaken by the Institute lies just ahead—namely, the raising of a building and endowment fund for the development of the Octagon House property of possibly a half million dollars.

Membership:

Last year a five-year program of membership increase was adopted, looking to a total membership of 4000 by January 1, 1927. The quota for 1922 was 225. The actual number of new members secured during 1922 is 271. With the consistent co-operation of Chapter Committees the final goal should be reached. This does not mean that all Chapters are expected to develop similarly. Some Chapters may already have absorbed all the Institute material available in their territory. This is clearly understood by the Board and the Executive Secretary and circular letters on this subject are to be interpreted in the light of local conditions. Nevertheless new material is everywhere in the making and through our Juniorship class, now in its first year having reached a total of 59, and our Chapter Associateships, we should strive to induct into the Institute all competent and honorable practitioners at the earliest opportunity. With increasing demands for service by the Institute and increasing cost of performing such service, the only means of meeting the demand is a steady increase in membership or at some time in the near future an increase in dues.

The total membership of the Institute on May 16, 1923, was 2714 (as against a total on June 7, 1922, of 2484) and it was made up as follows:

Fellows	268
Members	2353
Honorary Members	68
Honorary Corresponding Members	25

Since the last report of the Board there have been:

Elected Members	263
Reinstated	3

There have been the following resignations and removals:

Fellows	1
Members	20

There have been the following deaths:

Fellows	3
Members	10
Honorary Members	1
Honorary Corresponding Members	1

The total of new active members elected and reinstated has been 266.

The total number of resignations, removals and deaths of active members has been 36.

Leaving a net gain in active members of 230.

Chapters:

The Board records with pleasure the issuance of a Charter to the West Virginia Chapter and welcomes its delegates to this convention.

The Board records also a change in the name of the Illinois Chapter to that of the Chicago Chapter.

Regional Directors:

At this convention the elections will bring about a complete regional distribution of the Directors. It remains now to develop the regional activities so that there may be the fullest co-operation between the Chapters in each Regional District, and so that a consensus on various Institute matters may be developed in each district for the guidance of its Directors and Delegates. In this process of practical co-operation there will be developed a clearer knowledge of whether actual election of Directors by the districts, rather than by the convention as a whole, is desirable and feasible. The form is of less importance than the actual fact of co-operation between the Chapters wherever local conditions of territory or practice make it desirable.

The value of smaller regional conventions was demonstrated by the meeting at Charleston, which embraced representatives of four Chapters who were able to confer on common problems to common advantage. Such meetings may well be developed in other districts and the Board suggests that each Director canvass promptly the Chapters of his district with a view to arranging for such a joint meeting if conditions seem to warrant, and to consider with the Chapter officers other means for developing regional co-operation where it is desirable.

Fellowships:

The Board is glad to be able to record the final establishment of the new system for the election of Fellows. This convention will receive the first nominations under the new order of procedure.

Education:

The educational program of the Institute is developing consistently, progress being evident along many lines of endeavor. Perhaps the most important aspect of the Committee's work is the rapidly broadening contact with the general public that is being developed.

Through conferences with the Association of American Colleges came the appeal for help that has now resulted in the publication, last December, of "The Significance of the Fine Arts," a handbook for the layman, for school and college students, by which they may acquire a first introduction to the arts.

The Board wishes to record here its appreciation of the long and arduous labors of the Committee on Education and the generous collaboration of the authors. The only fair proof of our gratitude however will be the active help of each of us toward the development of the widest possible sale of the book. Action by Chapters to this end is suggested. The public to which it is addressed is unlimited, and its power for good extremely great.

Contact with the general public is also being developed in a most valuable way through the pilgrimages taken by Mr. Walker, under the auspices of the Waid Education Fund. Mr. Walker's report at the convention last year of his first trip and the report printed in *The Journal* of his recent longer trip to the West Coast suggest the great good that is bound to come out of such efforts and the Board holds this to be one of the most important and valuable activities of the Institute.

Contracts:

The report of the Committee on Contracts deals principally with a proposed form of agreement and general conditions adaptable to all branches of the building and construction industry. The principal incentive to the development of this form has come from those contractors doing large and varied work throughout the country, for engineers, railroads, water works, harbor developments and so forth. In all of these they find differing procedure, to a considerable extent standardized in architectural work by the rapidly growing use of the Institute's standard documents, but in all other cases except railway engi-

neering practically no standardization, each engineer or Board having its own special form and procedure.

The Joint Committee, called together with the approval of the Secretary of Commerce, included the various national organizations of civil engineers, railway engineers, water works engineers, road builders, contractors, and architects. The form developed is substantially the Institute's standard form, with certain minor changes in phraseology and form to meet current engineering practices, and subdivided and rearranged in its general conditions to make it adaptable to widely varying types of work.

The rock on which general agreement split was general arbitration of the architects' and engineers' decisions. It was clear that the Institute could not withdraw from this position as recorded in its present documents, and it was evident that while some engineers favored it, a probable majority were as yet unconvinced of its merits and the railway engineers were convinced that it was unsuitable for application to their construction problems.

The form as now submitted, with a few minor corrections, agreed upon, meets with the approval of the Committee on Contracts. It is at present before a number of national bodies for consideration. This convention is asked to consider what instructions it shall give in regard to the possible adoption of this new form by the Institute.

So far as the architects are concerned, there is nothing to be gained. The form is not materially different from the present Standard Documents, the transition would not be difficult for the architects themselves if the new form were adopted and gradually substituted for the present form as stocks in hand were used up. Many owners, however, including public service corporations, have finally been led to adopt the present documents, and would have to be convinced again if the new form was to be imposed. Good reason for the change would be required, and only the actual adoption and use of the new form by engineers would seem to furnish such reason.

The Board hesitates to suggest any disruption of the steadily growing use of the Standard Documents but believes that we should join in any action that standardizes contract procedure throughout the industry. The tentative form now being considered is witness to the soundness of the pioneer work done by the Institute under Mr. Day's leadership, and while this contribution should be made available to the other branches of the industry, the Institute's interest should be fully protected. The Board approves the recommendations of the Committee on Contracts, to the effect that the Board be authorized to adopt the new form when all conditions relating to its approval by other national bodies are satisfactory to the Board and when the financial interest and prestige of the Institute have been fully considered.

Competitions:

The Committee on Competitions reports in a preliminary way on the preparation of a standard law relating to competitions for public work which may be used, when finally perfected and approved by convention action, as a means of getting legislation enacted that will establish for all such competitions the essential provisions of the Institute Code with due regard to municipal and state laws.

The Competitions Committee has had many experiences with laws drawn with the best of intentions to protect the public interest, which made a reasonable and proper architectural competition almost impossible. We should be able to convince legislators of the wisdom of our major provision and to secure legislation that will eliminate those needless difficulties. In reading the Committee's report, it should be borne in mind that the tentative outline for such a law is solely for the purpose of illustrating the points involved, with certain alternatives, as an aid to discussion, and is of course not in any way a final draft.

Industrial Relations:

The Board regrets that the Committee on Industrial Relations is unable to include in its report any tangible development of the American Construction Council. This national body, expressive of the spirit of general co-operation within the building industry, was in-

augured in June, 1922. The past year should have seen the foundations laid for real activity. That this has not been done is due doubtless to several reasons. One of these, in the opinion of the Board, is the failure of the Executive Committee of the Council to accept as an essential basis of its operation the formation throughout the country of local groups, similar to the Building Congresses started nearly three years ago in New York and Boston, and more recently in Washington and Oregon States and Philadelphia.

The results of these Congresses, particularly in the stimulation of apprenticeship systems, as now actively functioning in New York and Boston, amply justify the basis on which they have been organized and their power for good is definitely established beyond any dispute. Knowledge of their success has spread and there are, we believe, a number of other important centers in which building Congress groups could be readily organized with a little help from some central source of information.

There is need for a general survey of the industry by a national body such as the American Construction Council, dealing with matters of transportation, materials and labor in their broad, national aspects.

Many of the problems, however, while national in scope, yet differ in their local manifestations, and must be studied locally. The apprenticeship problem is the same, broadly speaking, all over the country, but it is idle to attempt to develop a national system for general application. The young men for the trades must be found locally, and trained locally, and, what is more important, the local groups of contractors as well as of labor must be brought to an acknowledgment of the great need, and to an agreement to co-operate in the development of apprentices; for without the co-operation of these two elements, consistent progress in such an undertaking is well nigh impossible.

This is but an example of the great need for local Congress groups, which have definitely proved their effectiveness, and the Board believes that the Institute Committee on Industrial Relations should address its efforts in the coming year to this end.

Conclusion:

Herein lies perhaps the greatest opportunity for service to the industry that is open to the architect, and it appears to be a service that no other branch of the industry is so naturally equipped to render. And it is by such activities that the Institute of today stands in quite sharp contrast to the Institute of a decade ago. Then our activities relatively speaking were largely self-centered. Our educational work was almost entirely concerned with the professional training of architects; our membership was exclusive rather than inclusive, intended as a mark of a certain degree of distinction rather than a general token of honorable and competent practice; there were 35 Chapters; our discussions of competitions dealt largely with provisions for the control of our own actions; we maintained a dignified aloofness from labor, which was regarded as a problem of the contractor with which it was best for the architect to have no connection; we were concerned with standardizing contract procedure for the benefit of architects and their clients and contractors; we were active in support of public measures for the protection of the Capitol City, but too often opposed by a lack of understanding of our qualifications and purpose.

Today there are significant changes to be recorded. Our educational work, while not neglecting the professional practitioner, is actively dealing with the great problem of primary art education of the public; our membership basis has broadened and has for its goal the inclusion of every honorable and competent architect, having 52 Chapters and a membership more than doubled; our consideration of competitions is developing standards not merely for ourselves, but for the use and enlightenment of our legislators in order that wise procedure may be laid down in the public's interest; we have extended the hand of friendship and co-operation not only to labor, but to all of the other elements so intimately related to our own as vital factors in our industry, with interests that are more clearly seen to be in common rather than in conflict; we are reaching out to inform the public of our ideals, our

purposes and functions, rather than contenting ourselves with mutual confessions of the public's ignorance; the almost insolvable problem of the small house builder has been accepted as a task worthy of the profession, not only as a unit, but in its group significance as a community planning problem, and we begin to build up a practical denial of the slur that was once just, that in spite of our noble professions our art was available only to the classes that could afford it, and not to the great masses that needed it even more; the perplexing modern structural problems are having a due share of our attention and we are forming for the first time direct contact with the great body of material producers; our study of contract provisions has spread to include all those other branches of the building industry in which the architect plays but a minor part, but yet in which his own work is now furnishing the chief contribution; and at last our desire to be of assistance to our Government in the solution of its building problems sees new reasons for hope in the awakening respect for the opinion of the profession and the growing appreciation of its capacity for public service.

In all this broadening of the activities and influence of the Institute and the profession there is cause for

no little satisfaction, tempered, however, by the sober realization of the steadily increasing labors that lie ahead, in the performance of which the Institute will need in varying degree the personal service of its members, but in a uniform and generous degree their thoughtful, sympathetic and loyal support.

Treasurer's Report

THE report of D. Everett Waid, Treasurer, shows that the Institute is in a solvent condition. This is a situation that members may regard with considerable satisfaction when considered in connection with the fact, so apparent, that the profession as a whole has not yet recovered from the hardships of the war. The several funds are in a satisfactory condition, and the assets of the Institute have reached the total of \$180,000.

COMMITTEE on PRESERVATION of HISTORIC MONUMENTS and SCENIC BEAUTIES

A DECIDEDLY important and but little heralded work carried out by the Institute is the effort made under a finely organized Committee to preserve historic monuments and scenic beauty spots. That this Committee has been able, all things considered, to get so large a measure of good results entitles it to the gratitude not alone of the Institute, but of every patriotic and public spirited citizen as well.

The report this year is one of unusual interest and particularly well written. It seeks to cover regionally the entire country, and considering the facilities it has, the Committee has done exceedingly well.

Its report on the Pacific Coast is especially well worth reading. It states:

In this district a movement to restore the San Fernando Mission, San Fernando Valley, one of the best of the Spanish Missions, is in charge of a committee of laymen. They have employed the Allied Architects Association of Los Angeles to take charge of this restoration. This is a group of architects who are incorporated for the purpose of doing certain types of public work. Preliminary drawings have been gotten out, and the fund is rapidly being raised. We hope, if we are able to succeed in the restoration of this Mission, that others will follow. Previous restorations have left something to be desired, particularly in the matter of permanency.

The most promising field of endeavor for the Committee during the year seemed to be the safeguarding of the historic monuments which have come into national ownership through the purchase, during the late war, of large areas for government purposes, especially in the region of Chesapeake Bay. In a number of instances, old houses, graveyards, etc., are now on government reservations. A beginning was made in the case of the old house on Mulberry Island, James River, included in the grounds of the Coast Artillery Station, Fort Eustis. Examination revealed that, although the second story bears the con-

temporary inscription "MATTHEW IONES 1727," actually this story is itself an addition, and the house is at least a generation older. It has, in its clustered chimneys, of Jacobean descent, a feature to be found in only one other house now standing in America, and is one of the oldest brick houses still left in Virginia. At the time of your Chairman's visit it was used for storage of black powder and had been previously defaced by the erection, around one of the chimneys, of a signal tower. The present commandant, Colonel H. E. Cloke, undertook, with admirable interest and zeal, its restoration. He has caused the powder to be removed as well as the disfiguring signal tower, and has had the building fenced in. The Secretary of War has also showed a sympathetic interest, in that promising, in any modifications or restorations made in the house, the advice of The American Institute of Architects, which the Committee has undertaken to furnish, will be asked.

This is all excellent so far as it goes, but it does not provide for the possibility of a contrary attitude among those who may be in authority at some future time. Accordingly, it seemed to your Committee that it would be well if the building (both for its own sake and as a precedent) could be declared a national monument under the provisions of the Act of 1906 for the Preservation of American Antiquities. With the sympathy of Colonel Cloke, and the kind co-operation of Mr. Charles Moore, Chairman of the National Commission of Fine Arts, and of the Hon. S. O. Bland and R. Walton Moore, the members of Congress from Virginia, the Committee is trying to secure such a designation by executive order as provided by law.

One of the greatest dangers threatening old houses at the present day is that from the architects themselves, in conjunction, to be sure, with their clients. As with the Roman monuments in the Renaissance, it is likely to be a case of "What the barbarians left, the Barberini destroyed." The recent effort of museums to house their collections of Americana in rooms with woodwork of the corresponding period, has led to widespread imitation on the part of private collectors, not content with rescuing material from houses already doomed to destruction or in process of demolition. They have not hesitated to purchase and demolish houses in no way threatened, which might otherwise have been preserved indefinitely. It cannot be urged too strongly that the architects should

oppose such vandalism to the extent of their power, and limit themselves to material salvaged from otherwise impending destruction.

Equal harm is being done by enlargement and remodeling of old houses under the guise of restoration. There have been numerous instances in recent years where Colonial houses, in an absolutely untouched condition, have been "restored" out of all semblance of their original form. Doubtless the demands of clients could have pleaded as an excuse; but it cannot be too strongly urged that, in such cases, architects should endeavor to make their clients realize that their own best interest lies in keeping the building as nearly as possible in its original condition. Oftentimes very grave artistic losses are incurred for the securing of a very minute supposed "practical" advantage. Experience in the past shows that such changes are almost always regretted within a generation. It should not be forgotten, also, that the essence of the early American houses was simplicity. Almost universally they are small in scale, and usually small in actual size. For the owner to enlarge one of these to a great barrack, as has been

done with one notable house by the raising of its wings, is to lose the very qualities for which he values the house. Where a great increase in the number of bedrooms and servants rooms is needed it would usually be better to provide these in isolated blocks, even perhaps removed somewhat from the old house. It should be realized also that restoring an old house or garden is specialized work, and not every architect has the special knowledge and experience—to say nothing of the patience and willingness to devote adequate time—to do this work. Even with the best intentions in the world, it is impossible for an owner and architect to do the work justice unless these conditions are fulfilled. It must be acknowledged that in a number of instances the greatest knowledge and experience in such work are possessed by men not architects by profession, although there are conspicuous instances also of architects who have achieved notable success in this line. With the increasingly accurate knowledge of the evolution of early American architecture it may be hoped that such work in the future may be carried on with greater sympathy and understanding.

COMMITTEE on EDUCATION

WE quote again the resolution concerning the five-year course which was adopted by the Association of Collegiate Schools of Architecture at their Convention of 1921:

"Resolved, That the representatives of the schools pledge themselves to have formulated and published during the coming year, in so far as they may be able, in addition to existing four-year course, a course leading to the baccalaureate degree in architecture that will require normally not less than five years' collegiate work; that the additional time be occupied in increased cultural, scientific and structural studies; that the completion of the major part of the scientific and cultural subjects included in the five years' course be required as a prerequisite to the study of design, and that the cultural, scientific and structural studies included in the five-year course be required for the graduate's degree."

We have corresponded with all the schools members of this Association and beg to report that of the fifteen member schools, we have heard from thirteen. In all of these the question of lengthening the course has been discussed and has in general been endorsed. There are some dissenting voices. We hope that this matter, together with the other points which we raise may receive further consideration at the convention of the Association this year. The Committee has consistently endorsed this lengthening of the course in architecture. The Institute convention of '21 gave the approval of the profession to such a movement. We are glad to note the progress that has been made and hope to convince the small number who dissent of the advantages of this lengthening of the course so that the schools and the profession may stand absolutely together in this movement.

Bearing directly upon this question of the lengthening of the course, we would like to call attention to our discussion of this matter in the report of last year. We there stated our belief that a system of values given for work accomplished is probably the best solution. It is our thought that at the convention of the Collegiate Schools of Architecture this year it will be possible further to discuss this matter in connection with the lengthening of the course in architecture.

The question of encouragement of graduate study by the establishment of graduate scholarships has, we believe, been fully discussed by the faculties of the member schools and others during the past year. It is our intention to press this matter for further discussion by the schools at their convention, and to bring to the forthcoming Institute convention if possible a firm recommendation looking toward the establishment of scholarships for graduate study as means for this end become available.

The Board of Directors has referred to the Commit-

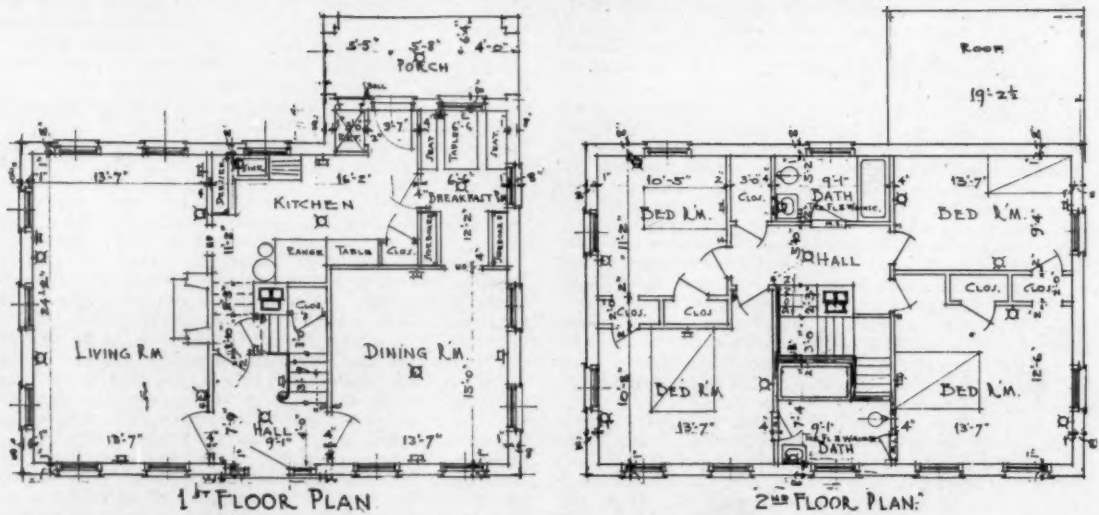
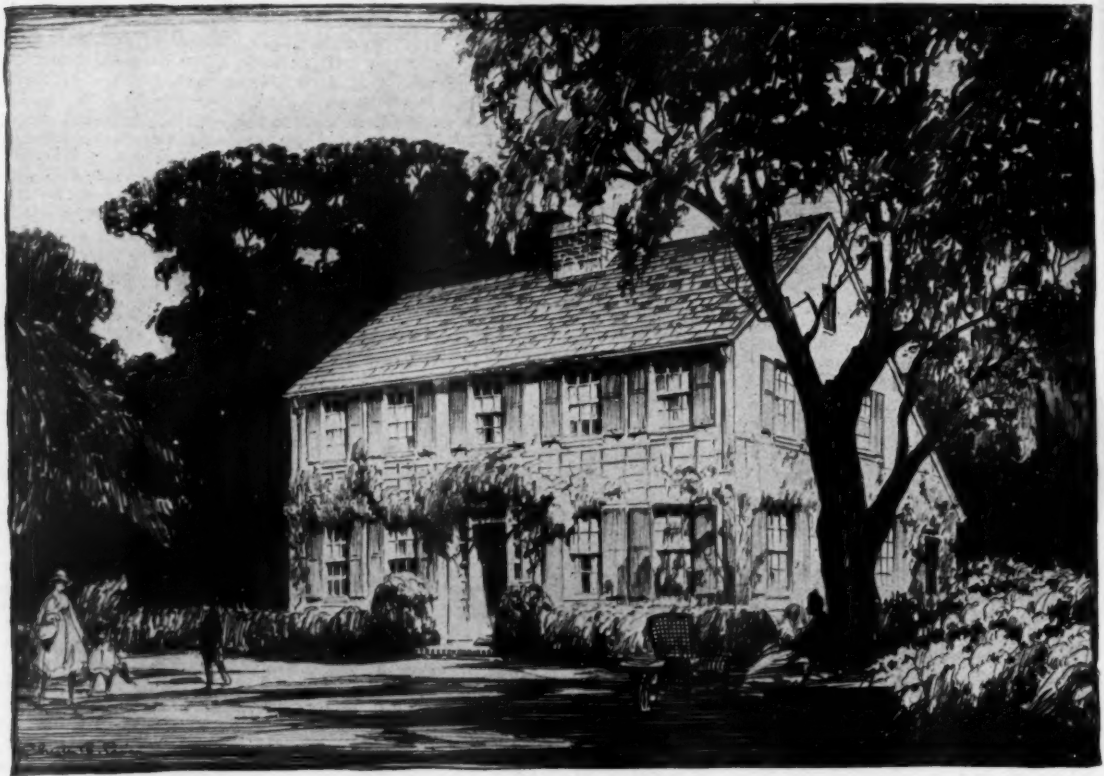
tee on Education for consideration the application of the Department of Architecture of the University of Liverpool for acceptance as an accredited school of the Institute. This will be discussed by the Committee at their meeting during the convention and the recommendation requested made upon the floor of the convention.

The Board has also referred to us a circular received from the Royal Institute of British Architects, inviting the participation of the Institute in an International Congress on Architectural Education to be held in London in the Fall of 1924. On this matter also the Committee will report after their meeting in Washington in May.

At the convention of last year certain resolutions addressed to the College Entrance Examination Board, and bearing upon the desirability of the introduction of questions on art in college entrance examination papers, were passed. It is significant that similar resolutions were passed by the American Federation of Art at their convention of March last year, and by the Boston Society of Architects, the Cleveland Museum of Art, the Association of Collegiate Schools of Architecture, the Faculty of Fine Arts University of Pennsylvania, the Philadelphia Chapter, A. I. A.

During the course of the year the Committee has had conferences with various members of the governing body of the College Entrance Examination Board, and with the presidents and other officers of several universities. We have been able to bring this question to the attention of the Headmasters' Association when in convention. The matter is one to which we attach the very greatest importance. We believe that it is eminently to be desired that interest in the Fine Arts should be aroused in the student before entrance into college, and that there is no better way to do this than by placing questions bearing upon the Fine Arts on college entrance examination papers in history, the classics, or the humanities generally. There is apparently no opposition to doing this. On the other hand there is no inclination on the part of those having control of the matter to change. The introduction of these questions can be brought about only by bringing this condition in our education to the attention of the institutions interested, and we shall value the co-operation of all members of the Institute to this end.

New Business. Growing out of the paper delivered by the Chairman at the convention of the Association of American Colleges, mention of which is made above, it was suggested by a member of that convention that the United States Commissioner on Education should publish a pamphlet on College Architecture. Inquiry has been made concerning this matter, and your Committee is in negotiation with the office of the Commissioner, planning presently to submit to him the text and illustrations for such a pamphlet.



A MODERNIZED ADAPTATION OF THE "HOME SWEET HOME" HOUSE, EASTHAMPTON, L. I., BUILT NEAR THE TREASURY DEPARTMENT BUILDING AT WASHINGTON, D. C.

DONN BARBER, ARCHITECT

CONVENTION NOTES

IT may, we believe, with truth be asserted that the pageant staged for the background to the presentation of the Institute's Gold Medal for Architecture to Henry Bacon, was, in spite of the most disheartening weather conditions, a beautiful success. Nothing daunted by a down-pour of rain at the very minute the ceremonial procession was to start, the Pageant Committee set about its work as if every condition were favorable. And, we believe, it was to show appreciation and encouragement to that Committee that the large group that had been dining in the tent, took up their lanterns, colored lights and banners and good-naturedly formed along the edge of the lagoon. Men and women in evening clothes and thinly shod, tramped along that muddy path. To use the vernacular,—“a bunch of good sports.”

So very successful was the whole ceremony that the daily press has referred to it in the finest way, and the whole thing has served to show that architects have the ability to carry whatever they undertake to a successful conclusion.

The Pageant Committee earned and should receive the highest commendation.

* * *

During the days of the convention Washington was given over to preparation for a forthcoming convention of “Shriners.” It was disappointing to find that important public buildings were barricaded by huge piles of lumber, or rudely constructed reviewing stands. It would seem that the national Capitol might study more carefully the rights and comforts of all the people, resident and transient, and not permit disfigurements such as were everywhere to be seen.

* * *

The hemicycle room of the Corcoran Art Gallery proved, as it has before, a comfortable convention hall. Its proximity to the main gallery

made it possible for delegates during moments of relaxation to visit the exhibition of architecture, painting and crafts, held in the large room over the convention hall.

* * *

The Social Welfare Committee was a grand success. No one appeared to be lonesome, and every one was acquainted. Undoubtedly this valuable committee should be continued at future conventions. Its well directed activities served to make convention days enjoyable to many men who otherwise would have found them monotonous.

* * *

A very decided interest was shown in the exhibition of the work of Henry Bacon, architect; Arthur F. Mathews, mural painter; Frederick W. Goudy, typographer; Samuel Yellin, master craftsman in metal; Paul Manship, sculptor; and Dr. H. C. Mereer, ceramist.

This showing of architecture and its allied arts was very fine. While previous exhibitions have presented the work in architecture by the different chapters and were, of course, worth while, they often lacked of novelty, as much of the material displayed was more or less familiar. But the present exhibition not only served to interest by reason of its high artistic excellence, but also demonstrated how wide the field of architecture is and how it calls to its aid all the major arts and crafts.

* * *

From start to finish, every detail of the convention, its meetings, the information bureau, the travel arrangements, all showed the most painstaking care and perfection of detail. With a knowledge of many conventions, we can recall none more smoothly working.

EDITORIAL COMMENT

The Election of Fellows

A VERY interesting question is presented, with respect to the election of Fellows at the recent Annual Convention of The American Institute of Architects. The duly adopted by-laws of the Institute provide, in Section 2 of Article II the exact method to be followed in the election of Fellows. This Section is as follows: "Section 2. Mode of Election.

Fellows shall be elected at the annual Convention by Australian ballot from a printed list submitted by the above jury. The polls shall be open for receiving ballots under such rules as the Board of Directors may prescribe. The names of all candidates for election who do not receive five or more negative votes, shall be read to the Convention and declared to be duly elected as Fellows of The American Institute of Architects.

Rejected candidates are not eligible for election at the next Annual Convention."

It will be noted that, in addition to the ballot, this Section provides, in mandatory language, that the names of the candidates who do not receive five or more negative votes *shall be read to the Convention and declared to be duly elected as Fellows of The American Institute of Architects*. At the last Convention, ballots were distributed and collected, but the names of the candidates who did not receive five or more negative votes were never read to the Convention, and these candidates were never declared to be elected as Fellows of the Institute. At the banquet on the evening of May 18th, which may perhaps be considered as part of the Convention, the result of the balloting for officers and directors was read, but no mention was made of the ballot for Fellows.)

With respect to the election of members, the by-laws provide that the directors shall ballot and, if there are not two negative ballots, the applicant *"shall be declared elected."* This language is similar, although less strong than the mandatory provision regarding the announcement of the successful candidates for Fellows, to which reference has already been made. There does not seem to be any provision requiring the announcement of the names of the directors elected. It would seem, therefore, that, whatever the legal technicalities may be, the by-laws purposely, in the case of the election of directors and of Fellows, add special provisions requiring the open announcement of the vote and the declaration of election. Inasmuch as the vote was not announced or the applicants for fellowship declared elected, there is presented, at

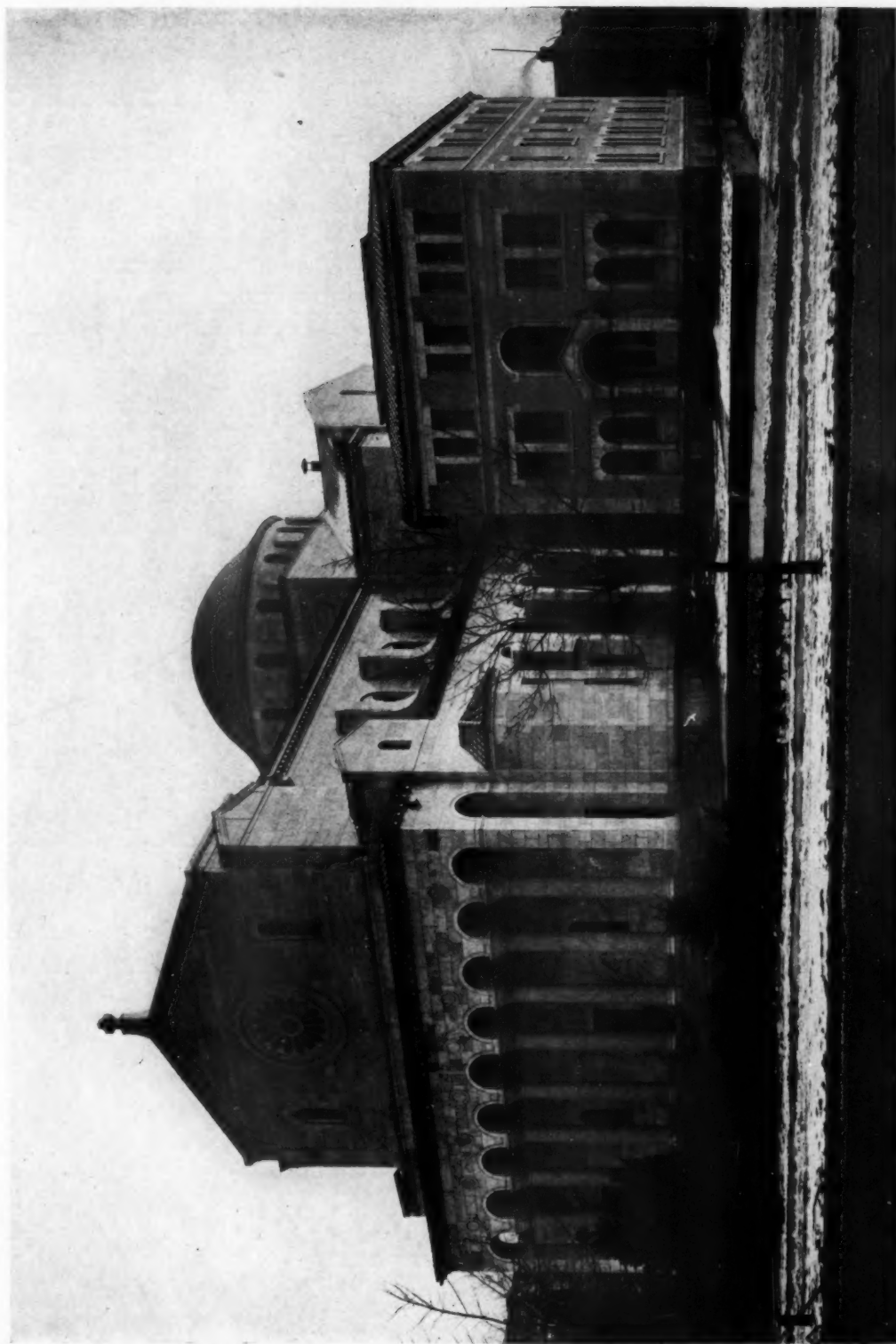
the least, the grave question of whether the election was ever consummated. Unless the provisions requiring the announcement of the vote and the declaration of election are to be treated as mere unnecessary formalities, and the words "shall be read" * * * "and declared" are to be taken as not creating a definite requirement, the election must be considered invalid.

The doubt as to the validity of the election is increased by the fact that Section 2 is headed "Mode of Election." The natural inference is, that the requirements set forth in the Section constitute the "Mode of Election," and should be observed accordingly. We understand that at corporate elections the vote is purposely open, rather than secret, and that it has been stated by legal authorities that a vote, even if actually cast, does not become final until the result of the voting has been announced. Certainly it is true, that in the conduct of a meeting and the vote taken at a meeting of a corporation or association having a duly adopted Charter and duly adopted by-laws, the meeting must be conducted and the vote had in the manner prescribed by the Charter and by the by-laws.

The question which we raise is particularly important, because it would appear to be impossible to remedy the defect in the election, prior to the next Annual Convention. The by-laws provide that the election shall be held "at the Annual Convention." It will be a year before the next Annual Convention is held and, as the by-laws stand, no election will be possible until this next Convention. A Special Convention, if the calling of one were practical, would clearly not be an Annual Convention.

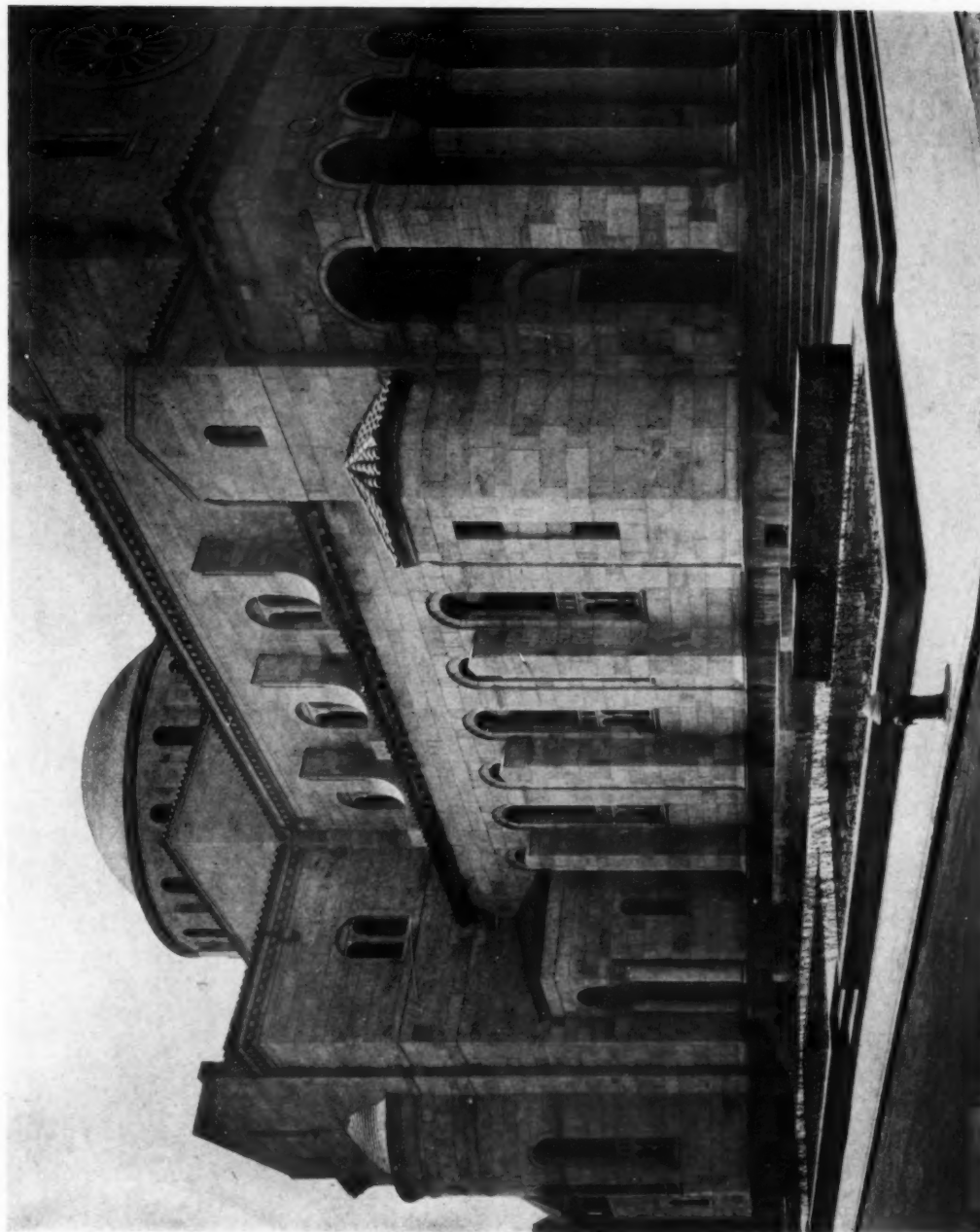
Another important question arising from the same circumstances is, whether any of the candidates voted for at the last Convention can be voted for at the next Convention. The by-laws provide that rejected candidates are not eligible for election at the next Annual Convention. If, due to a failure to follow the necessary procedure, none of the candidates at the last Convention were elected, it might be argued that they were rejected candidates and therefore not eligible for election next year. It is probable that by rejected candidates the by-laws have reference to candidates receiving five or more negative votes, but it might well be argued that a candidate voted for but not elected, whatever the reason, is, in effect, a rejected candidate.

The matter is of sufficient moment to the Institute and to the profession to deserve full discussion and consideration.

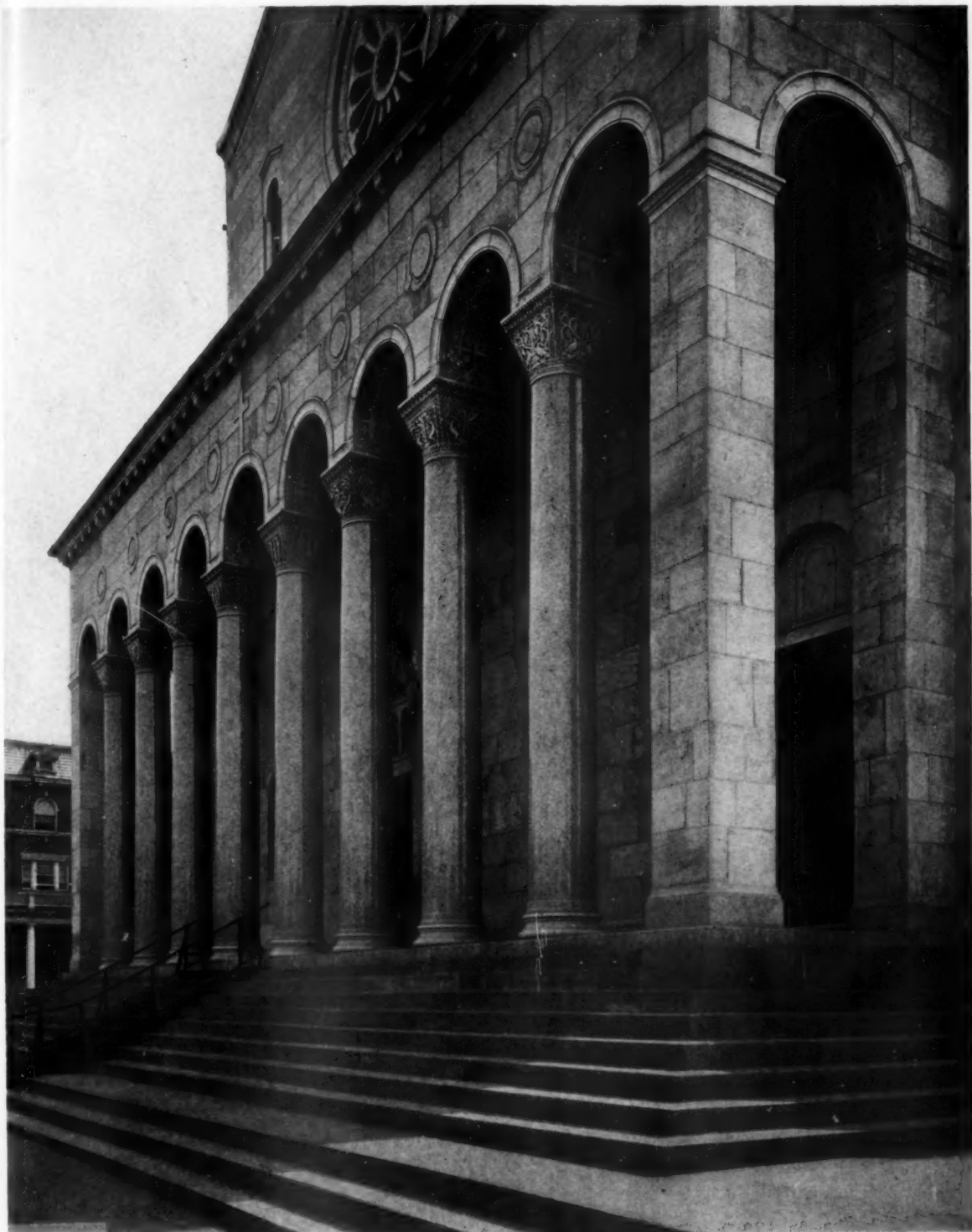


CHURCH OF THE SACRED HEART, WASHINGTON, D. C.
MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS

LIBRARY
THE DETROIT
JUN 14 1923

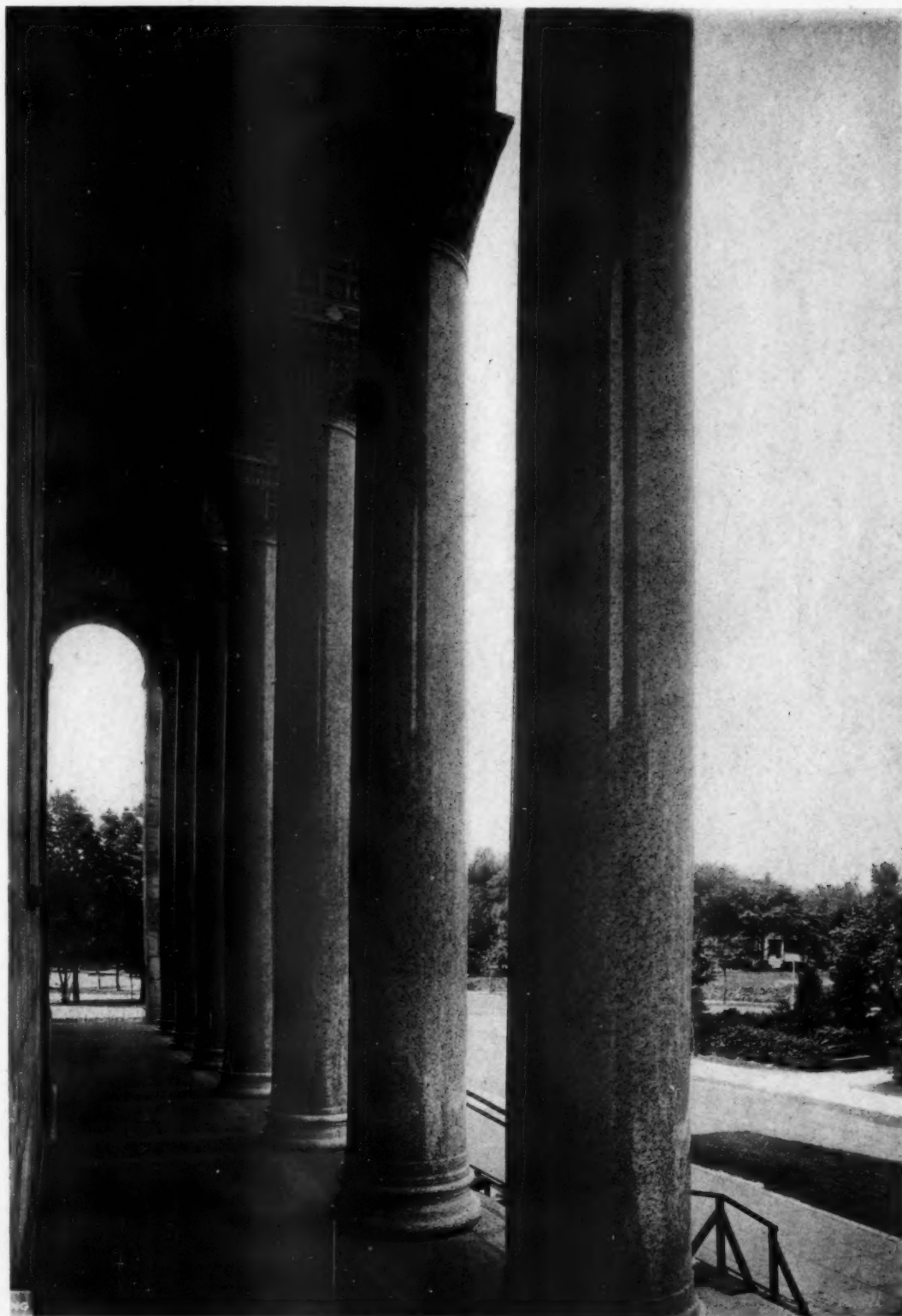


CHURCH OF THE SACRED HEART, WASHINGTON, D. C.
MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



CHURCH OF THE SACRED HEART, WASHINGTON, D. C.
MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS

JUNE 6, 1923

THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW

VOL. CXXIII, NO. 2421

XUM



General view of the chancel, the high altar and the chapel of the Blessed Virgin. The altars are marble; the baldachin, walls, arches, cornice of dome and all decorative details are concrete; the ceilings are Guastavino tile

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



Choir loft as seen from the altar

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



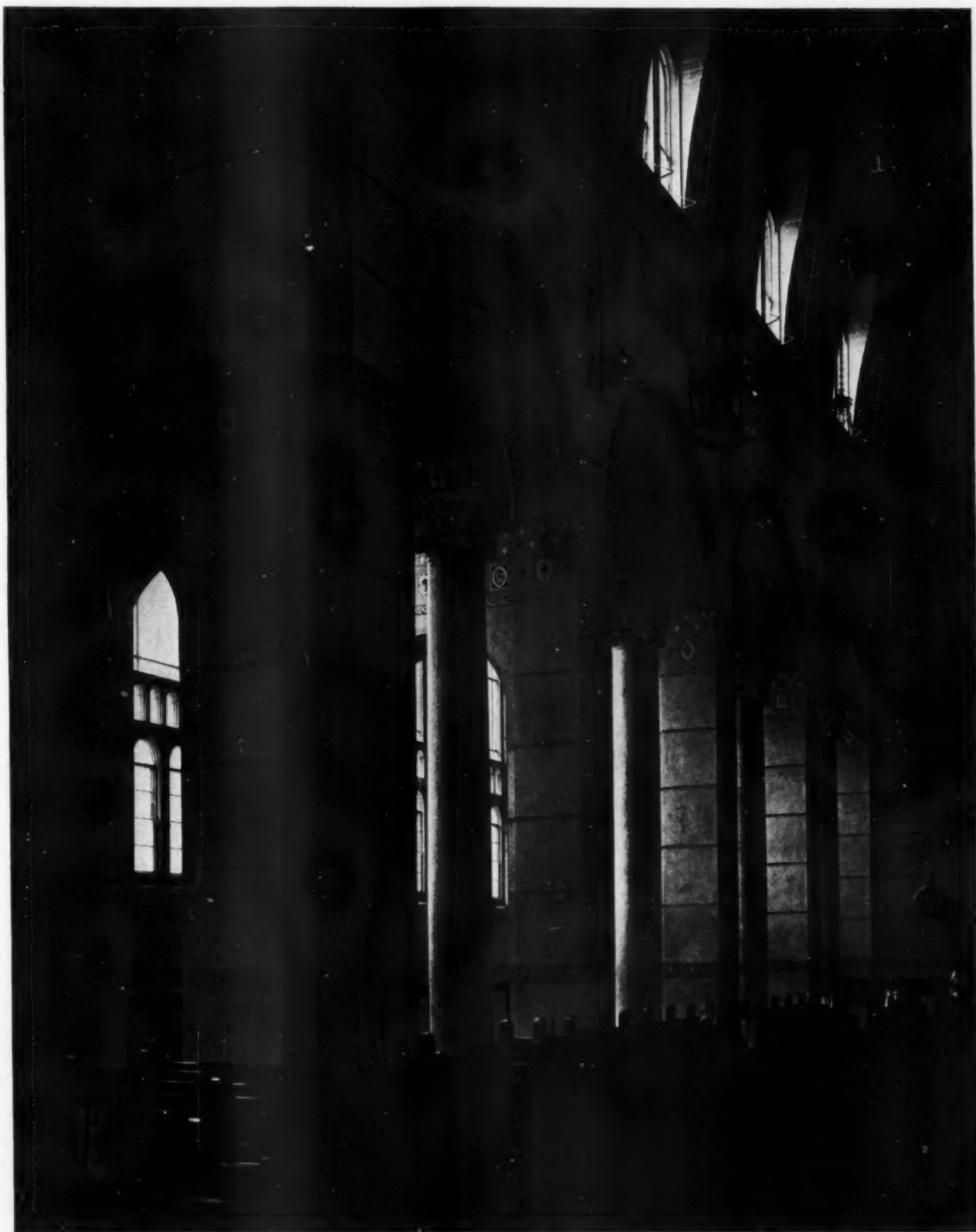


Detail of the altar and base of baldachin. The altar and steps are marble; the piers and columns of the baldachin are concrete

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS

LIBRARY
THE DETROIT EDISON CO.
JUN 14 1923



Two bays of the nave. The walls from floor to top of cornice are concrete

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

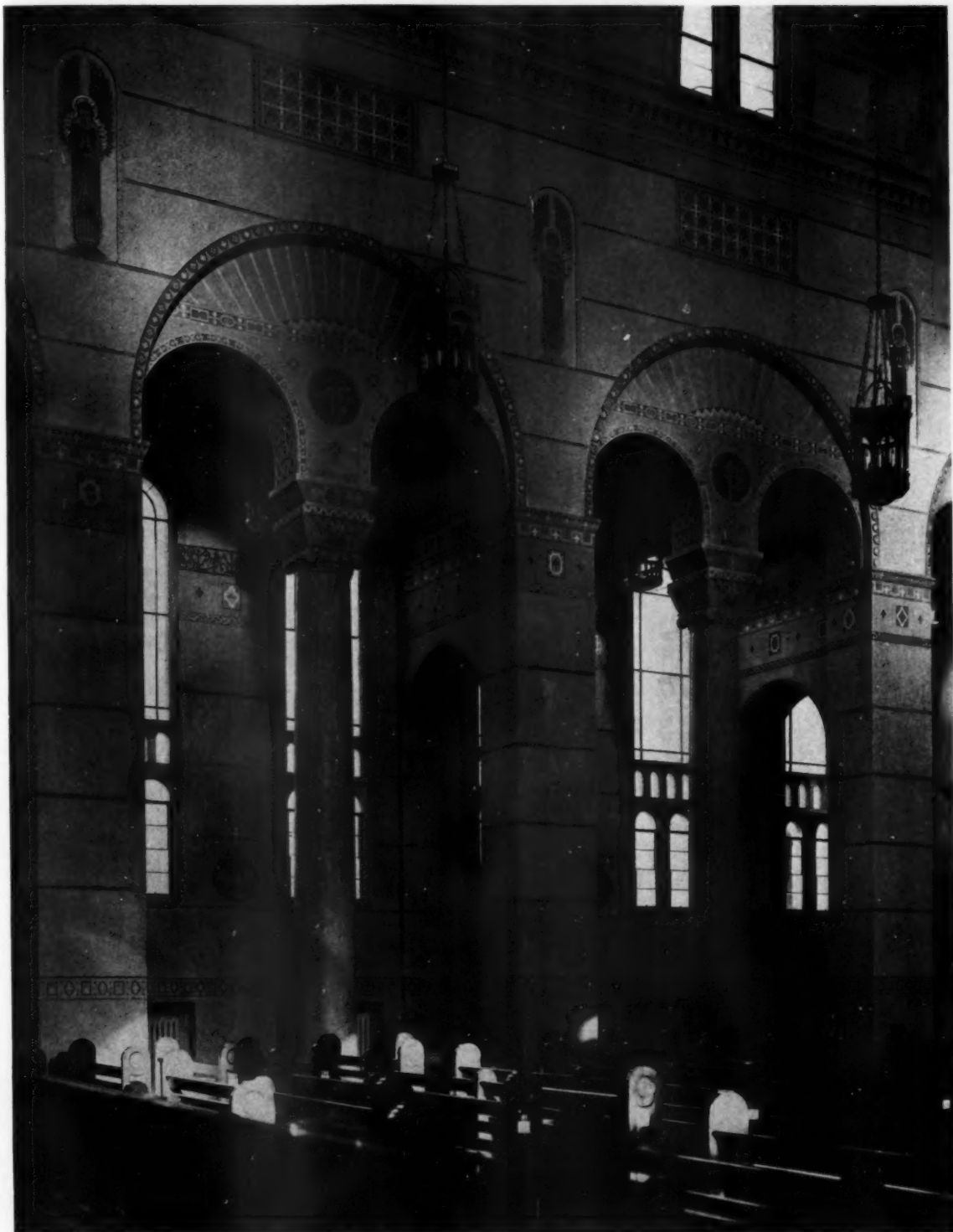
MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



One of the side aisles of the nave. The walls were built on the line of the buttresses and not the piers. The buttresses were pierced and this space used for an aisle leaving the floor of the church proper free for pews

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

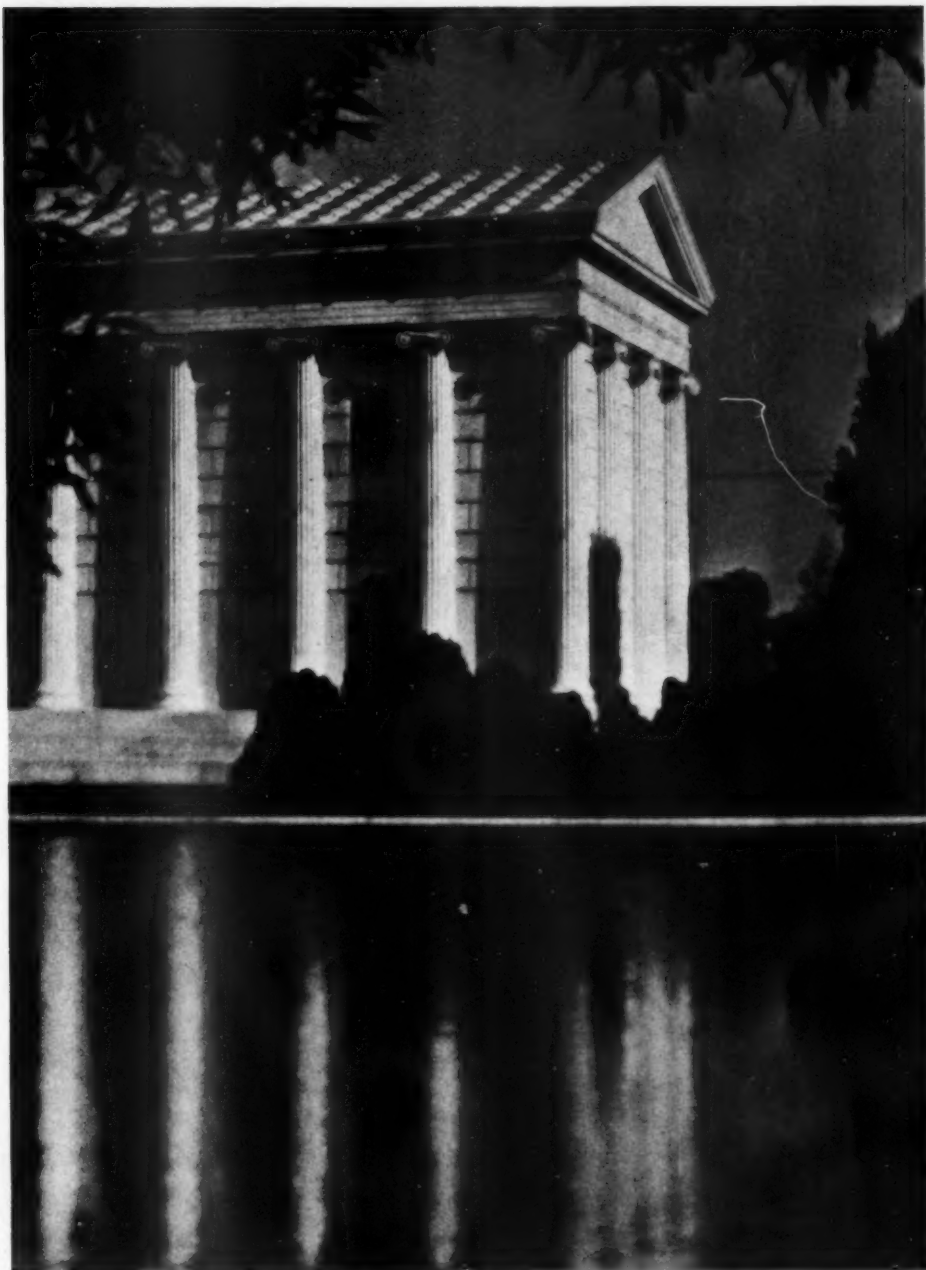
MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



The nave looking towards the choir loft

CHURCH OF THE SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, ARCHITECTS—MAGINNIS & WALSH, ASSOCIATE ARCHITECTS



MAUSOLEUM FOR W. A. CLARK, JR., ESQ., HOLLYWOOD CEMETERY, HOLLYWOOD, CAL.

ROBERT D. FARQUHAR, ARCHITECT

(From the 1923 Chicago Architectural Exhibition)





DETAIL OF BUILDING FOR ILLINOIS LIFE INSURANCE COMPANY, CHICAGO, ILL.

HOLABIRD & ROCHE, ARCHITECTS

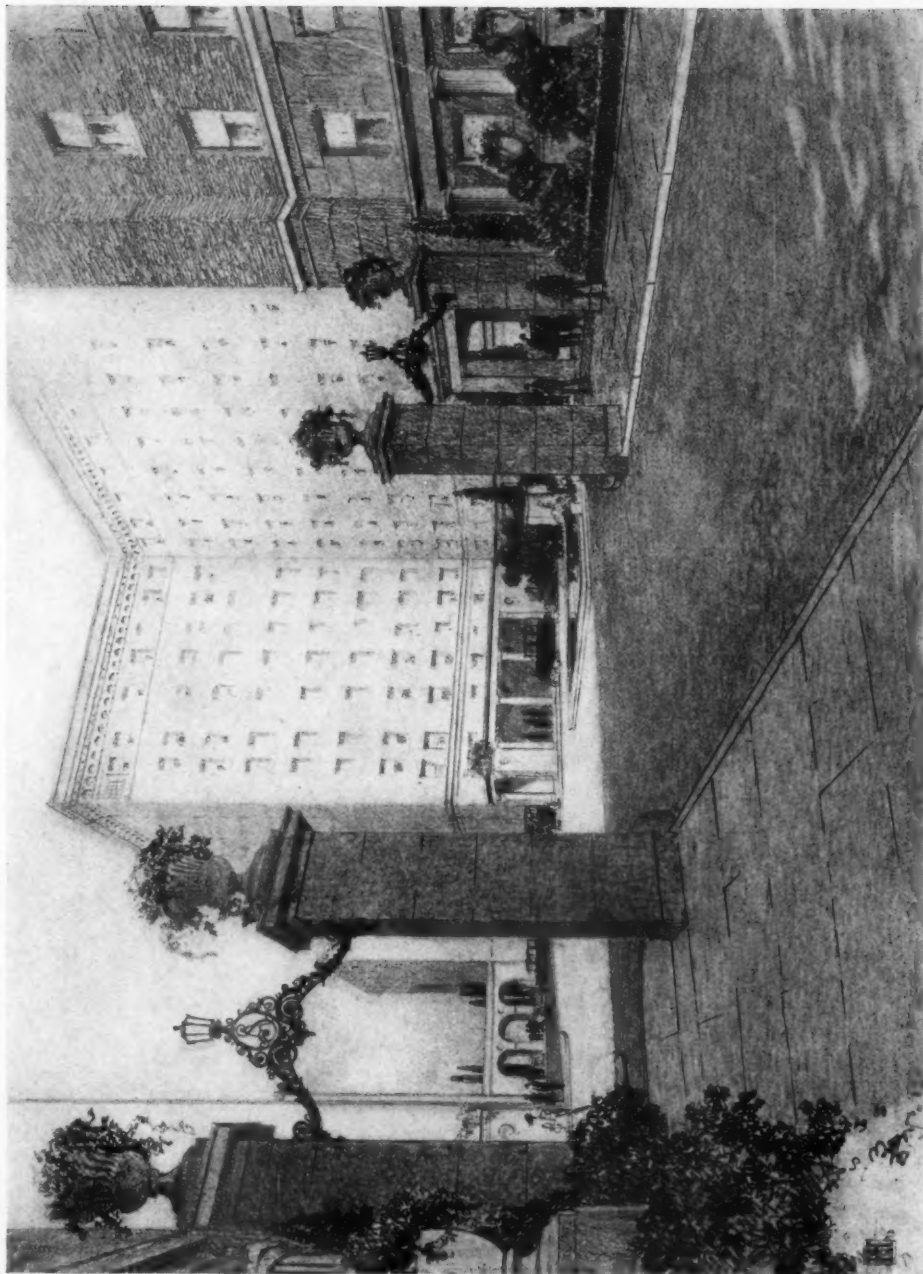
(From the 1923 Chicago Architectural Exhibition)



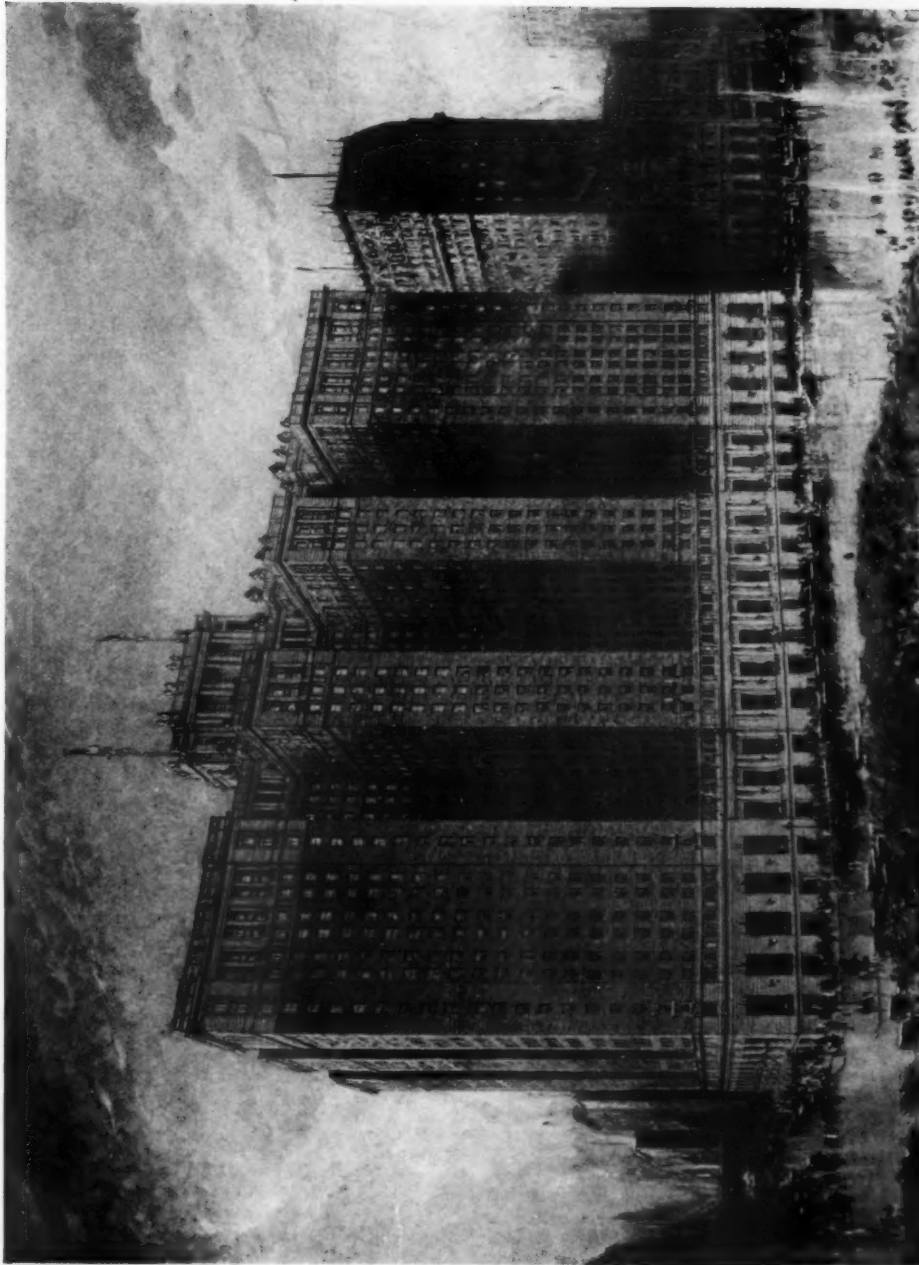
FINAL STUDY, LONDON GUARANTEE & ACCIDENT BUILDING, CHICAGO, ILL.

A. S. ALSCHULER, ARCHITECT

(From the 1923 Chicago Architectural Exhibition)



SCHENLEY APARTMENTS, PITTSBURGH, PA.
H. HORNOSTEL AND RUTAN, RUSSELL & WOOD, ARCHITECTS
(From the 1923 Chicago Architectural Exhibition)



PROPOSED HOTEL STEVENS, MICHIGAN BOULEVARD, CHICAGO, ILL.

HOLABIRD & ROCHE, ARCHITECTS

(From the 1923 Chicago Architectural Exhibition)



PROJECT FOR A HOTEL

RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS

(From the 1923 Chicago Architectural Exhibition)



General view of the transept

CHURCH of the SACRED HEART, WASHINGTON, D. C.

MURPHY & OLMSTED, Architects—MAGINNIS & WALSH, Associate Architects

THE Church of the Sacred Heart has become, with its completion, conspicuous amongst the many monumental structures of the capitol city of the United States, representing at once a faithful interpretation of the highest architectural standards characterizing the early portion of the Middle Ages, and the culmination of ideals governing the design of modern church buildings.

As an example of the early Romanesque style, peculiar to the cities of Northern Italy and to the South of France, the new church invites the beholder to an intimate study of its various appointments. The first impression of general spaciousness, agreeable proportions, and of carefully considered detail is further enhanced upon critical inspection of all it offers, and the note of naive simplicity which predominates throughout is salient and satisfying.

The site selected for the location of the edifice,

with its wide front paralleling Sixteenth Street, and facing a public park, made it essential that the church building itself should be expressed in terms of dignity and suggestive of repose, but skilfully differentiated from the many public and semi-public buildings that adorn, and will in the future be erected to compare with it. The richness of the material employed in execution of the building enjoys a certain distinction in being unique in the city of Washington. The complete harmony between the warm hues of the pink Milford granite monoliths, supporting the arches of the portico, and the rich Kentucky limestone of which the entire exterior walls, piers, buttresses, including the supporting wall of the dome itself, are built, is striking and conveys a sense of harmony in the use of structural materials especially noteworthy.

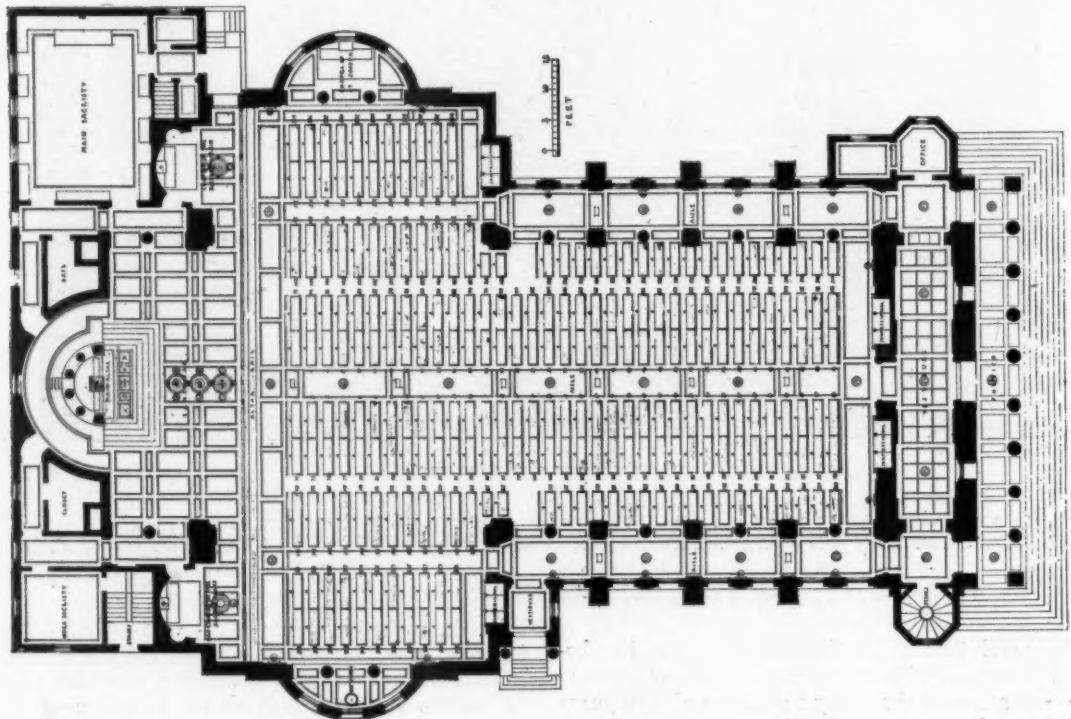
Cruciform in horizontal disposition with an unusually wide nave, spacious aisles and transepts,

completing with the apse, the ground plan historically and liturgically characterizes the Catholic church.

The plan finds frank and logical expression in the front side and rear views of the building, this adherence to the traditions to the best methods of design giving rise to a most easily understood ensemble, all the parts of which function naturally and easily, yet do not disturb the serenity of the entire mass of the edifice.

Crowning the eight polished granite columns of the entrance portico are placed carved stone capitals, varied in design, but preserving the necessary symmetrical balance. The type of capital

The following will briefly explain the ornamental scheme of the interior of this church. It will be noted that the ornament is of a character little seen in contemporary work. On the interior, perhaps, more than on the exterior the architects have worked out a scheme of motifs which show the many traditions and ideals of the church. Thus it may be truthfully said that the decorative theme briefly recapitulates the history of the church as well as its dogmas. It is believed that the symbolic decoration gives the church a much greater interest than the usual method of ornamentation without this historic or symbolic meaning.



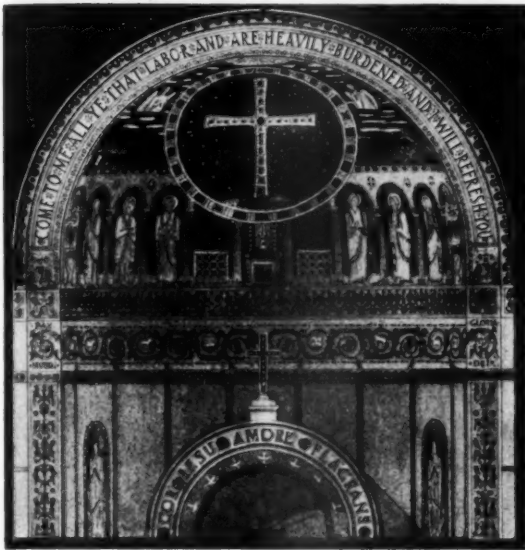
Floor Plan

employed makes use of extremely ancient forms of such examples dating from the fifth and sixth centuries of the Christian era. These capitals, entirely different from any Greek and Roman prototypes, are clearly of the School of Ravenna in treatment, such as would be executed by a Greek artisan of the times, and are a logical expression of the transition of the square pier superimposed on the round column. A vivid and colorful execution, with considerable under-cutting lends sparkle as well as vigor to the carving and the general playfulness of design in the selection of motives.

Attention should be called to the material of decoration of the interior, enduring and monumental, yet of so plastic a nature it is eminently suitable for interior work. This material is composed of marble, stone or ceramic aggregate with Portland cement as the adhesive medium.

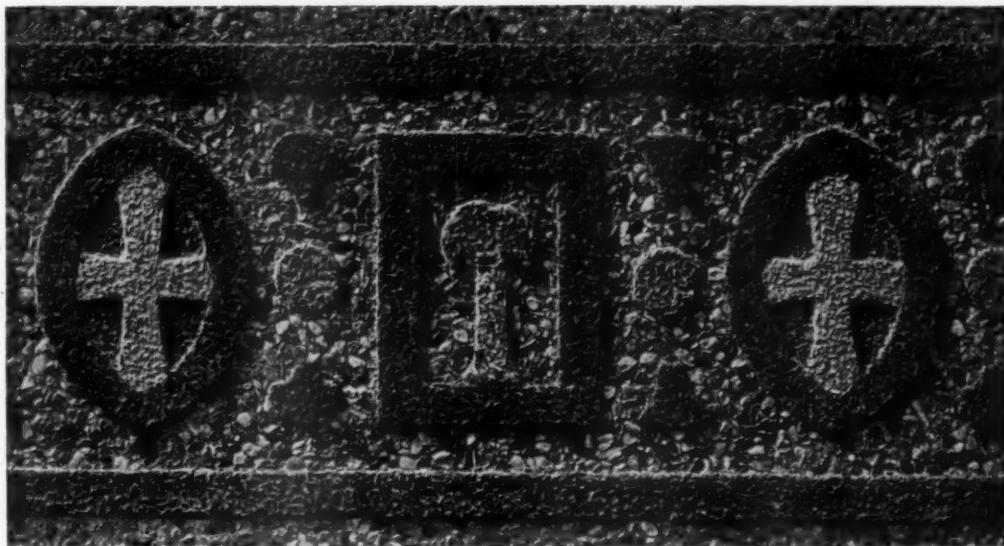
On entering the nave, through the narthex or vestibule, from the front the simple theme of the architecture is strikingly impressive. While it is simple, the orchestration is elaborate and varied.

Much could be said of the colors. The general impression of the walls is of a warm rose tone, with the complementary pale green in columns



and ornament. The ceiling has a pale golden aspect with the complementary blue in the background of stars and panels.

The circular vaults of the nave and transepts meet at the pendentives of the spacious dome, soaring to a height of ninety feet above the church floor. Through these arches, under the dome, one approaches the sanctuary, where ensconced under the blue dome of the baldachin or ciborium, is the marble altar, fashioned of Botticino marble and Venetian mosaics in rich tones of blue, gold and green. In the North transept, in the niche, is the altar of the Sacred Heart, and in a similar place, in the South transept, will be built the altar to the Blessed Virgin. On the North and South axis of the dome, in the colonnade of the North transept, will be placed the Baptismal Font, while in a like place, in the South transept, the altar to St. Joseph will be erected. The design for the dome of altar is shown at left. It was not executed when photograph was made.



Detail of an ornamental band at the five foot level, showing the general texture

SHORT TALKS on LIVE TOPICS

An Interview with a Master Craftsman Who Has Found His Work

THE interior of the Church of the Sacred Heart, in Washington, illustrated in this issue, showed such a high order of craftsmanship, such intimate and successful co-operation between the architect and the architectural sculptor, that we looked up John J. Earley, who either on his own part or that of a group of well trained craftsmen of which he is the head, executed the ornamental features of the interior. It is to men like Earley and Samuel Yellin to whom we must look in this country for the highest development of our craftsmanship. Elbert Hubbard truly wrote,—“Blessed is the man who has found his work.” Few of the master craftsmen in this country prove that they have found theirs.

Is architecture as a fine art passing? Has the work which is held up for our emulation, and on which the traditions of our profession rest become impossible? Will the artist-architect and his specialist assistant, the architectural sculptor pass in our age because the cost of reproducing design in permanent media is greater than the economics of the time will support? These were the questions which were asked.

“The problem as a whole has two phases,” said Earley, “an academic and an economic one. In designing this church time and effort were not considered. Every detail was the most important thing on the job. All available information was sought, personal experiences were reviewed and discussed, symbols were authenticated; every effort was made that the work might be a textbook on the subject. But notwithstanding this the point of view maintained was always that of the artist and not that of the archeologist.

“The execution was characterized by the same energy and the same interest as the designing. The men in my studio worked with an enthusiasm which was remarkable. I often think that there was revived in all concerned the same mediaeval spirit which in years gone by had built the cathedrals of Europe for the sheer joy of building.”

“The sheer joy of building!” Was it possible that such a sentiment could exist among craftsmen today? We thought that fine spirit was lost centuries ago. The words came from Earley with the sharp staccato of a rapid fire gun. No more questions from us, the man fired by enthusiasm for his topic hurried on. He said:—

“I have executed architectural design in all of the standard media, and of all whether stone, metal, plaster, glass or concrete I prefer to work in concrete. It is more responsive than any other material; it is more flexible. My preference for this medium is shared with equal enthusiasm by every architect for whom I have used it.

“The Church of the Sacred Heart therefore stands as a testimonial of what an able architect can do with concrete and of what concrete can do for architects. If concrete is a thoroughly acceptable architectural material, as architects who have used it testify, this church means that architecture is once more in balance with the economics of the times, and that the architect is free to exercise his genius to design buildings with an appearance proper to their value and the circumstances of their use.

“Architectural sculptors,” said Earley, “have for years struggled against the suppression of their art by increasing costs. Not the cost of design nor of study, but the cost of executing design in permanent materials.

“They have employed every means devisable to overcome the difficulty. They have tried the economy of better management, the simplification of design; they have slighted finish, cut profits to the point of loss, and finally lowered standards. All of which have proved to be only proverbial straws at which a drowning man will grasp.

“Some years ago it became clear to me that the economy which would be basic, which would again permit the freedom of design such as existed before industry took the profusion of skilled workmen from the arts, would rest upon new principles, it would be cut from new cloth and to a new pattern. However, I made no more progress toward a solution of the problem than did my confreres until fortuitously my attention was attracted to concrete as a possible medium of artistic expression. A commission to carry out certain work in this material and its generous response to my unskilled efforts encouraged me to improve my knowledge of concrete in the hope that it would prove to be an economic and facile material.

“The culmination of these efforts is the work on the interior of the Church of the Sacred Heart.”

All of which is food for thought.

CHICAGO'S ARCHITECTURAL EXHIBITION

TO use a homely but forceful expression, "sometimes the tail wags the dog." We are reminded of this when we regard the present architectural exhibition in Chicago. In any joint exhibition of architecture and the arts and crafts to which architecture is related, architecture as the oldest and most enduring of all the arts, should dominate. In previous years, it has. This year it does not.

When the 1919 exhibition was described and illustrated in this journal, it was stated:—"Imagine, if you please, an architectural exhibition covering the walls in three large galleries in one of the most important art institutions of the country. Then, further visualize that on one side this exhibition is reached through a large gallery filled with the work of the greatest American landscape painters, and on the other through a gallery whose walls are covered with the best lot of Claude Monet's pictures that are to be found in the United States. Having all that in mind, receive the assurance that the exhibition of architecture suffers nothing adversely by comparison. There is no feeling of incongruity, no sense of a lack of fitness."

The foregoing was written in 1919. The 1920 exhibition largely lived up to that standard. The 1923 exhibition positively does not. The material shown this year is excellent, in some respects, better than ever. Its value to the architectural visitor is marred by reason of errors of arrangement and of hanging, so flagrant that we cannot imagine how any one who pretends to affiliation with the arts could effect such a result. The lay visitor,—and if it is to that class these exhibitions are made to appeal,—will probably be satisfied with things as they are. But the architect who studies some well rendered elevation will be puzzled to understand just why the plans and sections which refer to it are hung so far away as to make the detachment complete.

After a close study of the material that is shown, the conviction is reached that the architects of Chicago and the middle West know their work. The whole show has a regional distinction that is the development of a close and careful study of

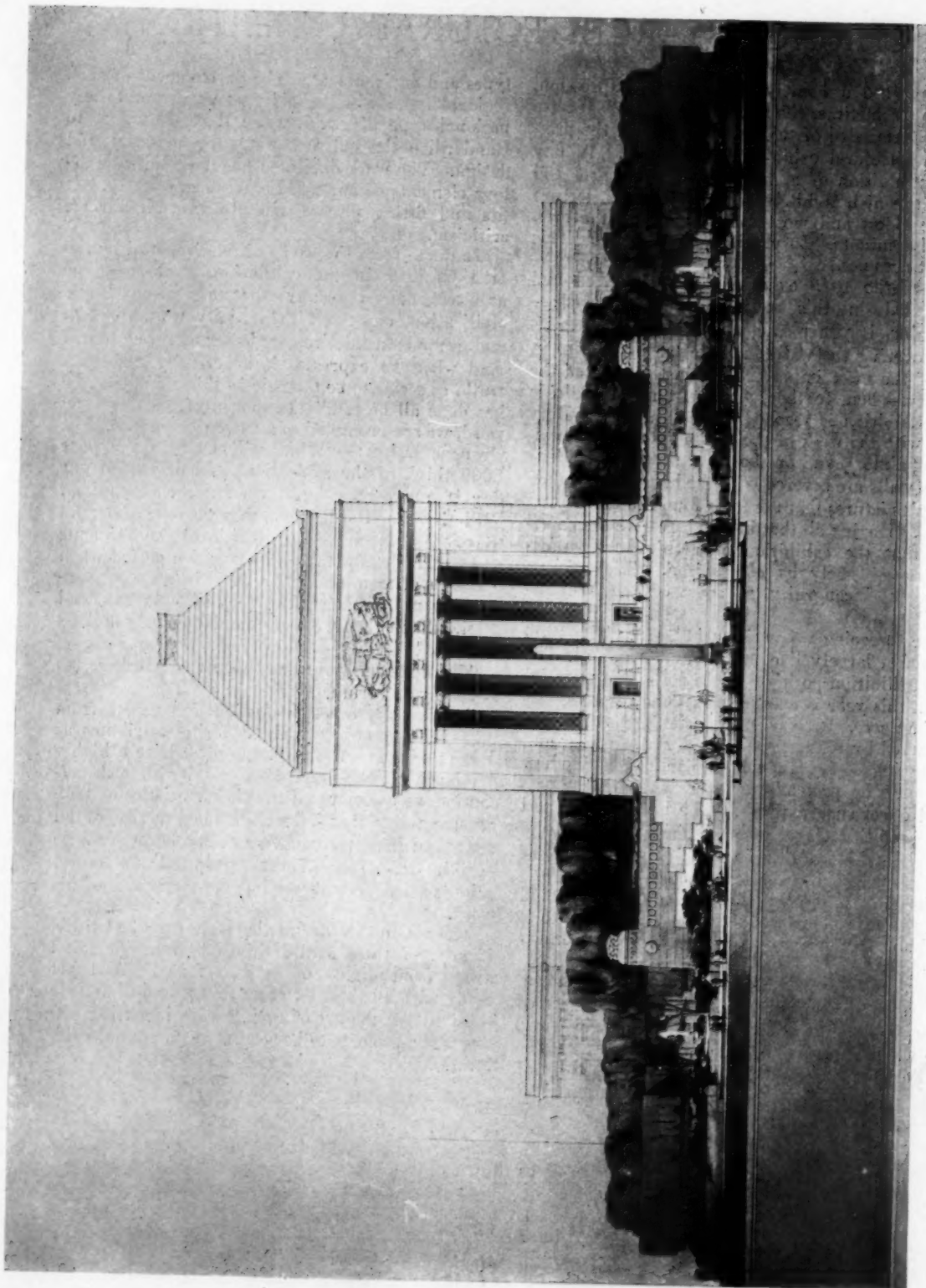
types and environment. The development of such regional types will probably get us nearer to any national type of architecture than the effort to standardize the entire country by material and design. The work exhibited has the solid satisfactory elements of our middle Western country. It fits and fitting pleases, and disarms all adverse criticism.

To quote from the well written foreword by Alfred Granger in the exhibition catalog:—"The architect, more than any other man in our hectic civilization, expresses in his daily work his own and every man's desire for the beautiful and true. And when he expresses it beautifully and with truth, as seems to be the rule in this exhibition, he has done all he can." In quoting from this foreword, we are prompted to a further reference. Mr. Granger writes:—"What will men in the year 3000 think of the aspirations and desires of our day if any of our buildings are then standing? Will they not think when they see our struggles to cover our steel structures with classic vestments and Gothic details, that our day was a period when the souls of men, almost drowned in a sea of commercialism, were striving to find calmness and spirituality—that we were fundamentally seekers after God?"

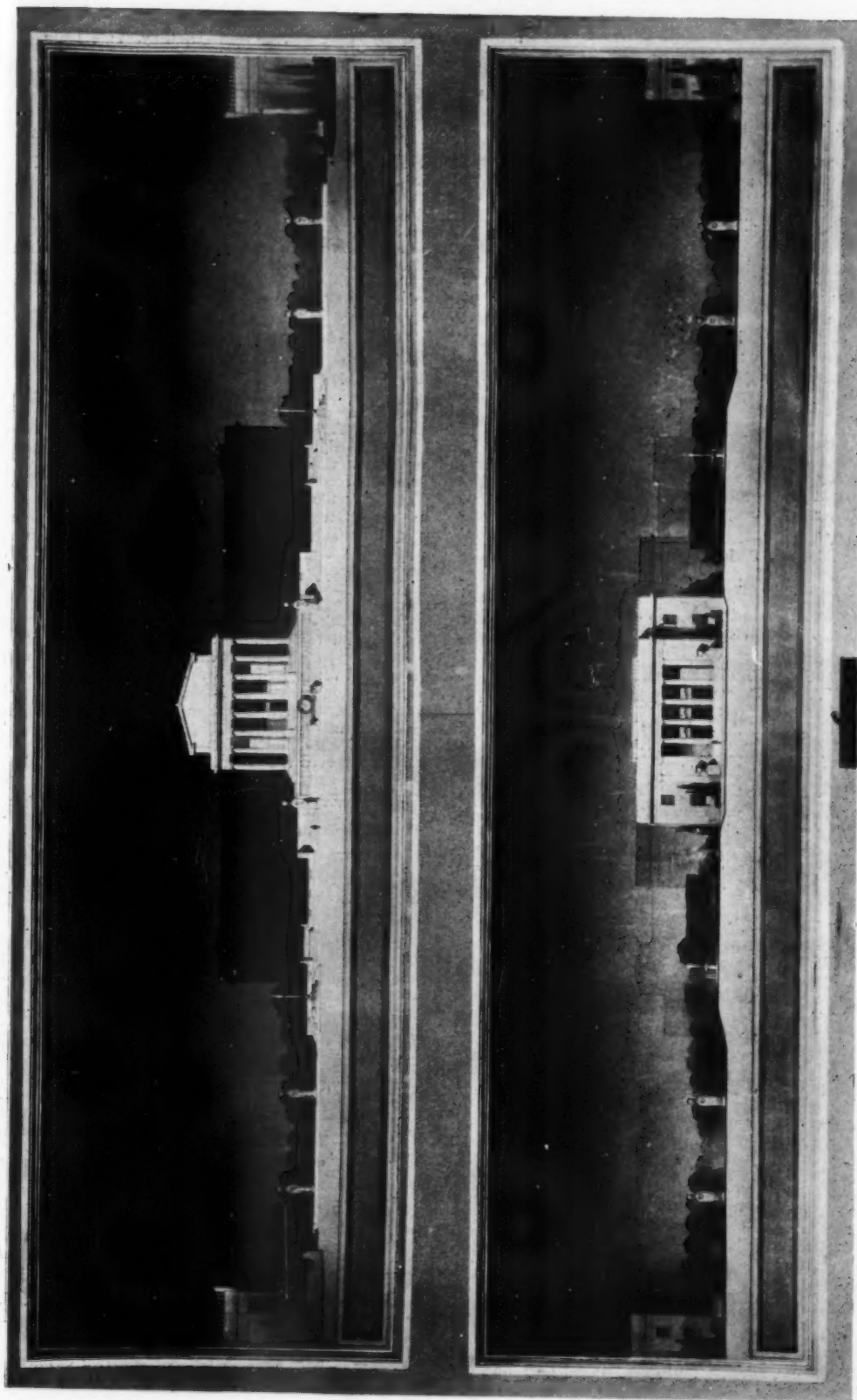
And that simply means that we are seekers too of beauty and truth.

Is there any other profession that exacts from its practitioners so widely differing attributes as does architecture? Architects must have a highly developed artistic perception. And with such perception we associate all the characteristics of temperamentality that surrounds the practice of an art. And then, the same man must be so versatile of mind as to be able to grasp all the sordid *minutiae* that go with the business activities of his work.

The master builder of the early days had little, if any, of these sordid things to take his mind away from flights of artistic fancy. And yet today with all these exacting things to dull artistic sensibilities, the art of architecture is getting better. The proof is to be seen at these annual exhibitions.



FIRST PRIZE DESIGN
INDIANA WAR MEMORIAL COMPETITION
WALKER & WEEKS, ARCHITECTS



SECOND PRIZE DESIGN
INDIANA WAR MEMORIAL COMPETITION
COOLIDGE & HODGDON, ARCHITECTS

Beaux-Arts Institute of Design**Announcement of Awards**

JUDGMENT OF APRIL 10, 1923

CLASS "A"—IV ESQUISSE-ESQUISSE

"A GASOLENE STATION"

A gasolene station architecturally and decoratively designed is as yet a novelty. Those which up to the present have disfigured the landscape in and about the cities are startling in their ugliness. A new field is therefore open to make of these necessary adjuncts of motoring, interesting and well designed compositions.

It is assumed that the present station is situated on one of the main highways leading out of the city. The property is 75' wide on the highway and 100' deep.

A large paved court is required and three gasolene pumps so located as to allow three automobiles to be filled simultaneously. There will also be a small pavilion containing the office, a toilet and a small supply store for accessories. The oil and gas storage tanks are buried underground.

The court may be entirely open to the road or behind a wall, which may extend around the entire property. The pavilion may form part of the wall or be free standing but the important thing is to produce a design of fine and permanent rather than temporary exhibition character.

JURY OF AWARDS:—R. M. Hood, H. O. Milliken, J. C. Levi, E. H. Denby, P. P. Cret, F. C. Hirons, and H. Sternfeld.

FIRST MENTION:—W. Conley, Columbia Univ., N. Y. C.; H. Gimeno, Harvard Univ., Cambridge; W. Douglas, Yale Univ., New Haven.

SECOND MENTION:—G. M. Spalding, Atelier Adams, Kansas City; C. P. Zimmers, Carnegie Inst. of Tech., Pitts.; V. H. Proetz, Chicago Sch. of Archt., Chicago; G. M. Peek, Harvard Univ., Cambridge; L. F. Fuller, Los Angeles Archtl. Club, Los Angeles; S. Chao and W. E. Willner, Univ. of Pennsylvania, Phila.; J. D. Tuttle, Univ. of Illinois, Urbana.

SPIERING PRIZE COMPETITION

A Prize founded in memory of Louis C. Spiering, from funds bequeathed by him to the Society of Beaux-Arts Architects and given for the best solution of the fourth Class "B" Esquisse-Esquisse of the season.

PRIZE—\$50.00

CLASS "B"—IV ESQUISSE-ESQUISSE

"A FLOWER MARKET"

In one of the smaller parks in the shopping district of a Southern city, a permanent flower market is to be built. A space 30 x 40 is allotted to the construction. This will be roofed over to give shade, but may be open on all four sides. There will also be a small fountain with a number of outlets for easy drawing of water.

As in foreign cities, the flowers will be brought to the market by the country people and, although there may be some selling every day, two or three special days of the week are the most attended. For this reason there will not be permanent stands, each vendor bringing, trestles, tables or great baskets for showing his flowers and plants.

The site is level, but the pavilion may be elevated on steps. Fine and permanent materials should be used for the construction, as when not in use for its specific purpose, it will act as a shelter in the park.

JURY OF AWARDS FOR THE CLASS "B"—IV ESQUISSE-ESQUISSE:—R. M. Hood, H. O. Milliken, J. C. Levi, E. H. Denby, P. P. Cret, F. C. Hirons, and H. Sternfeld.

JURY FOR THE AWARDING OF THE SPIERING PRIZE:—R. M. Hood, H. O. Milliken, J. C. Levi and E. H. Denby.

PLACED FIRST—(H. C. FOR SPIERING PRIZE) (CLASS "A" STUDENT):—A. G. Clay, Yale Univ.

PLACED SECOND — AWARDED SPIERING PRIZE:—G. M. Burch, Columbia Univ., N. Y. C.

FIRST MENTION:—G. M. Burch, Columbia Univ., N. Y. C.; A. G. Clay, Yale Univ., New Haven.

SECOND MENTION:—W. C. Pyle, Carnegie Inst. of Tech., Pitts.; G. Gonzalez, Atelier Hirons, N. Y. C.; N. S. Zajack, John Huntington Poly. Inst., Cleveland; J. Daniels, Los Angeles Archtl. Club, Los Angeles; W. P. Crabtree, Jr. and J. S. Palmer, Syracuse Univ., Syracuse; V. P. Hugo, Pratt Inst., Brooklyn, N. Y. C.; W. Faulkner, Yale Univ., New Haven.

CLASS "A" AND "B" ARCHÆOLOGY—IV PROJET

"AN ITALIAN PALACE FACADE"

Reminiscent of the days of street violence were the high and massive basements of Italian palaces, pierced with grilled windows or with heavily rusticated arches which at times gave access through a vestibule to the central court. Above, the great windows of the principal story admitted light and air to the apartments of state, suites of magnificent rooms used for receptions and formal entertainments. Over the principal story were additional floors, used for the less important rooms of the palace.

The architectural quality of these palaces was at once extremely dignified and restrained in the treatment of wall surfaces and yet it possessed a certain individual and sometimes fanciful character of detail which is always to be found in transitional periods such as the Italian Renaissance.

In the elevations of these buildings the great masters expressed the interior arrangement of the plan and embellished their compositions with architectural details which are known and recognized the world over.

The elevation called for is that of a palace situated on an important square. There are three stories, including the basement or ground floor, but it may be assumed that a mezzanine floor or half story exists in a portion of the building between the basement and principal story. A door of monumental proportions in the center of the facade gives access to the court and the whole composition is crowned by a stately cornice. The length of the elevation on the square shall not exceed 150 feet.

JURY OF AWARDS:—R. M. Hood, H. O. Milliken, J. C. Levi, E. H. Denby, P. P. Cret, C. B. J. Snyder, F. C. Hirons, and H. Sternfeld.

SECOND MEDAL:—D. M. Campbell, Jr., T. M. Prentice, J. Aronson, M. C. Hills and S. R. Moore, Columbia Univ., N. Y. C.; J. S. Wood, Carnegie Inst. of Tech., Pittsburgh; F. L. Hutchins and A. E. Poor, Univ. of Pennsylvania, Phila.; Alberta Raffl, Univ. of Illinois, Urbana.

MENTION:—W. E. Page, Mary Chapman, L. Timotheeff, A. Marshall and M. G. Maybeck, Columbia Univ., N. Y. C.; J. E. Miller, Catholic Univ., Wash., D. C.; P. C. Reed, Carnegie Inst. of Tech., Pittsburgh; C. F. Pope, Jr., Chicago Sch. of Archt., Chicago; V. DeStefano, Atelier Lewis, Scranton; C. I. Cromwell, Syracuse Univ., Syracuse; G. T. Daub, "T" Square Club, Phila.; H. B. Collins, Thumb Tack Club, Detroit; Elizabeth Kimball and Fay Harris, Univ. of Illinois, Urbana; W. G. Markle, Univ. of Texas, Austin; W. Douglas, Yale Univ.

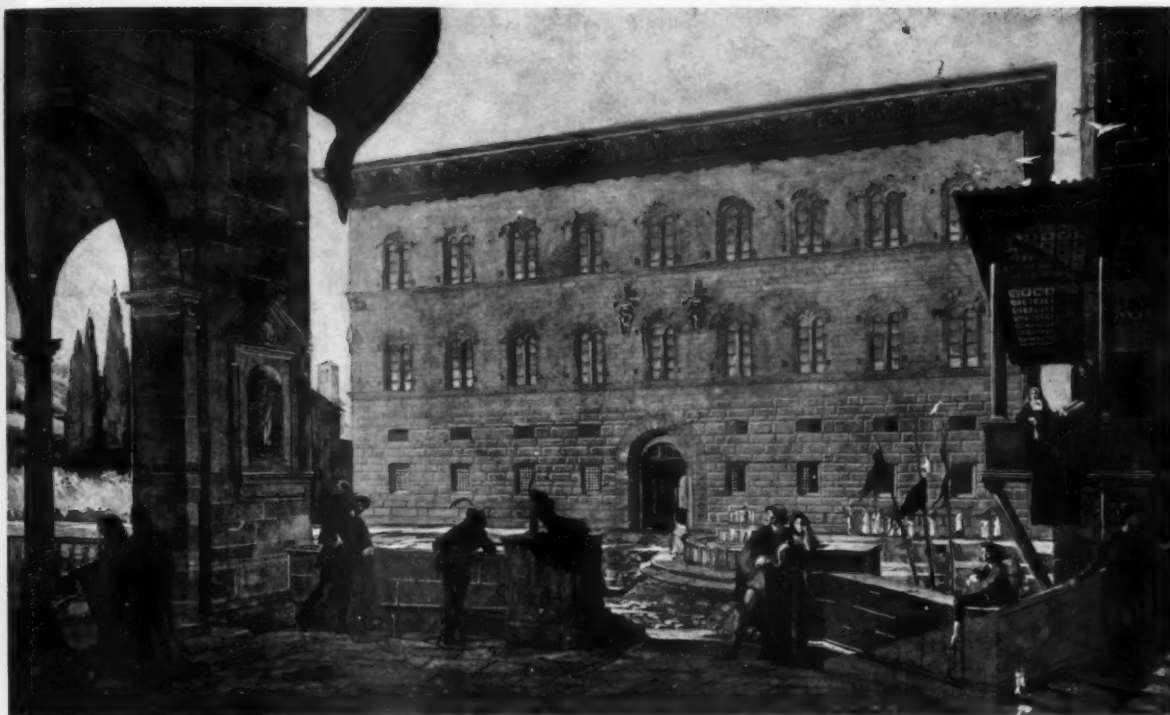
H. C.—L. F. Fuller, Los Angeles Archtl. Club.

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

JURY OF AWARDS:—R. M. Hood, H. O. Milliken, J. C. Levi, E. H. Denby, P. P. Cret, F. C. Hirons, and H. Sternfeld.

SUBJECT:—The Bradley House, New Haven, Conn.

SECOND MEDAL:—A. G. Clay, Yale Univ.



J. S. WOOD

SECOND MEDAL

CARNEGIE INSTITUTE OF TECHNOLOGY

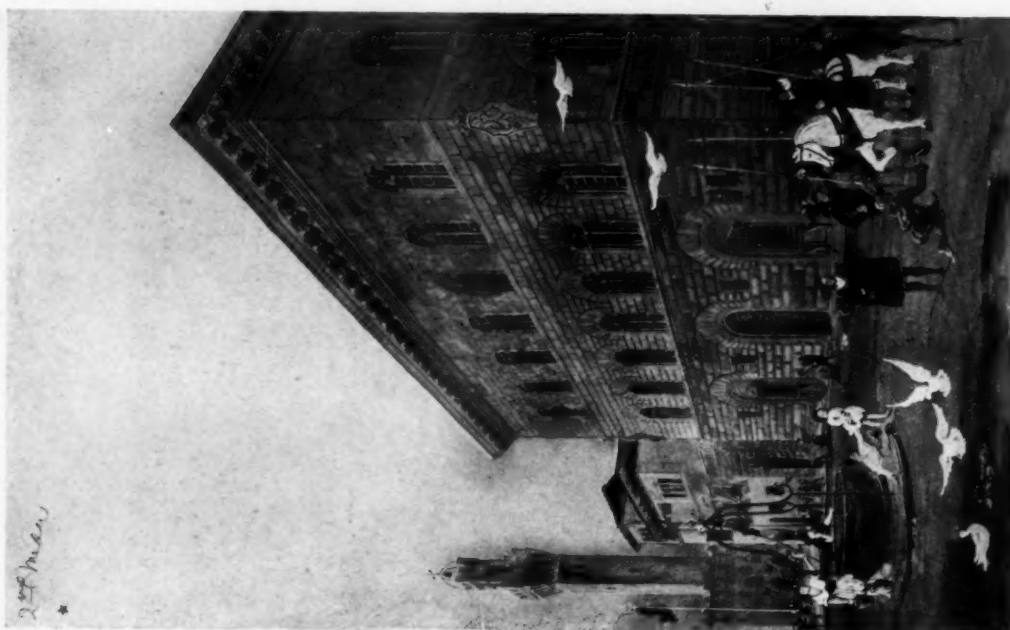


A. E. POOR

SECOND MEDAL

UNIV. OF PA.

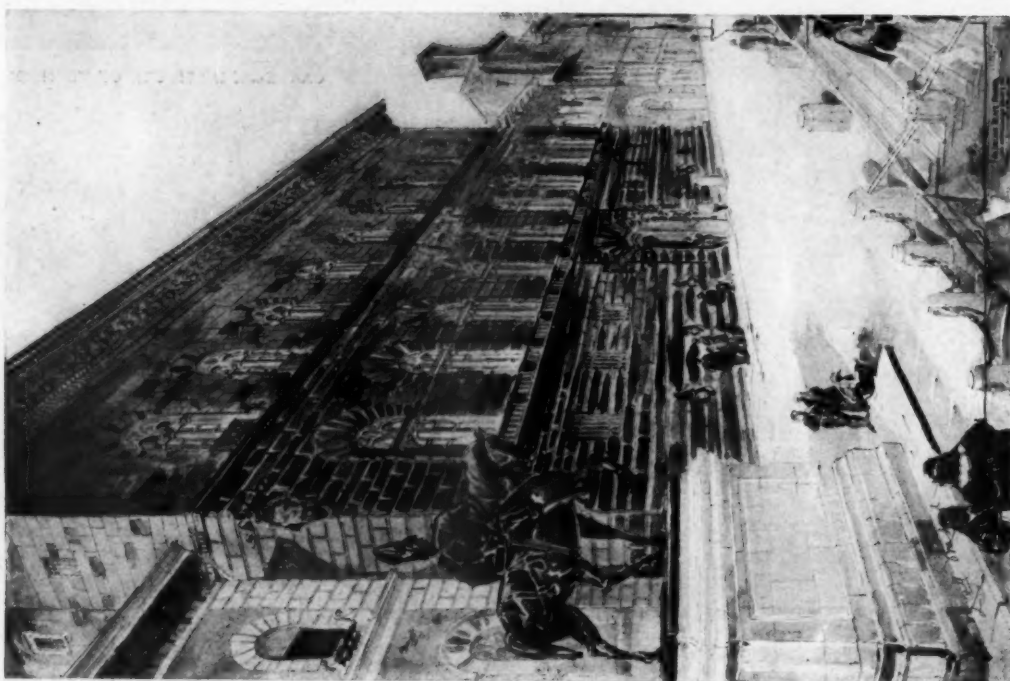
CLASS "A" AND "B" ARCHAEOLOGY—IV PROJÉT—AN ITALIAN PALACE FACADE
STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



COLUMBIA UNIV.

SECOND MEDAL

T. M. PRENTICE

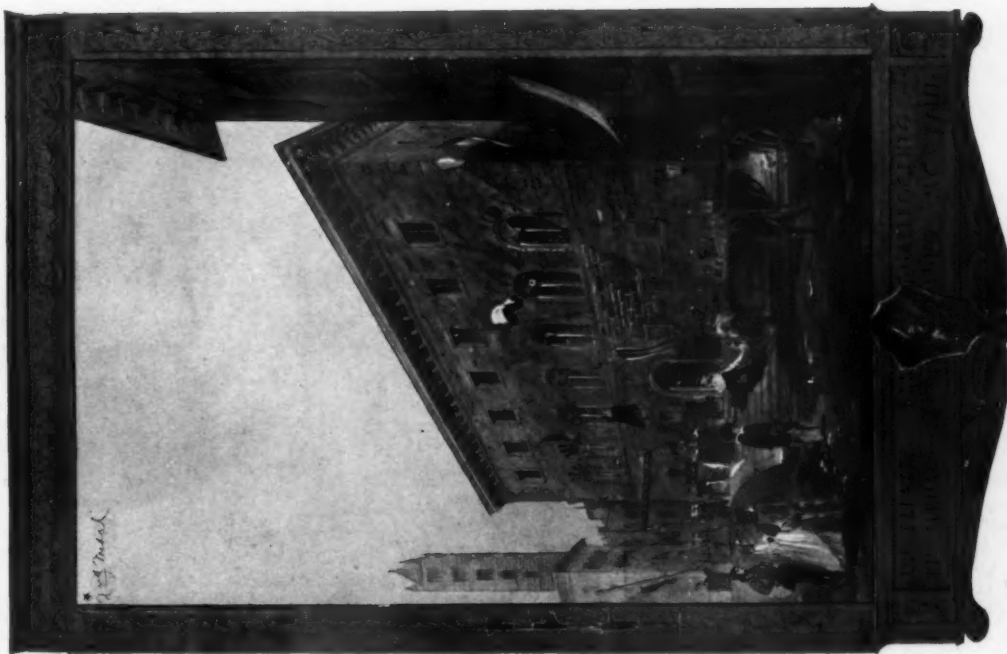


SECOND MEDAL

F. L. HUTCHINS

UNIV. OF PA.

CLASS "A" AND "B" ARCHAEOLOGY—IV PROJ—AN ITALIAN PALACE FACADE
STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



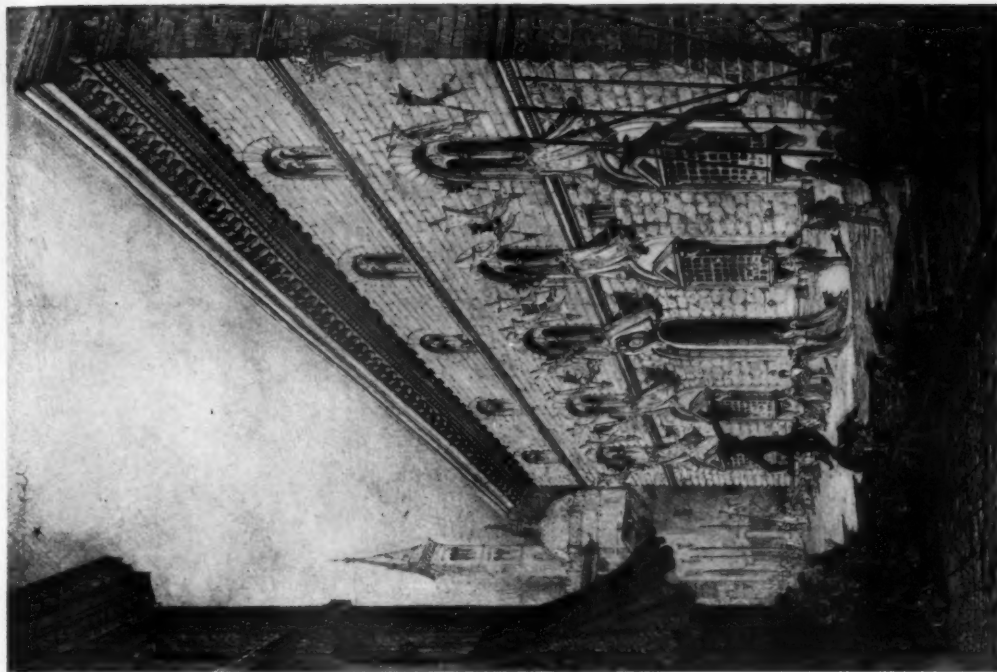
J. ARONSON

SECOND MEDAL

COLUMBIA UNIV.

CLASS "A" AND "B" ARCHAEOLOGY—IV PROJET—AN ITALIAN PALACE FACADE

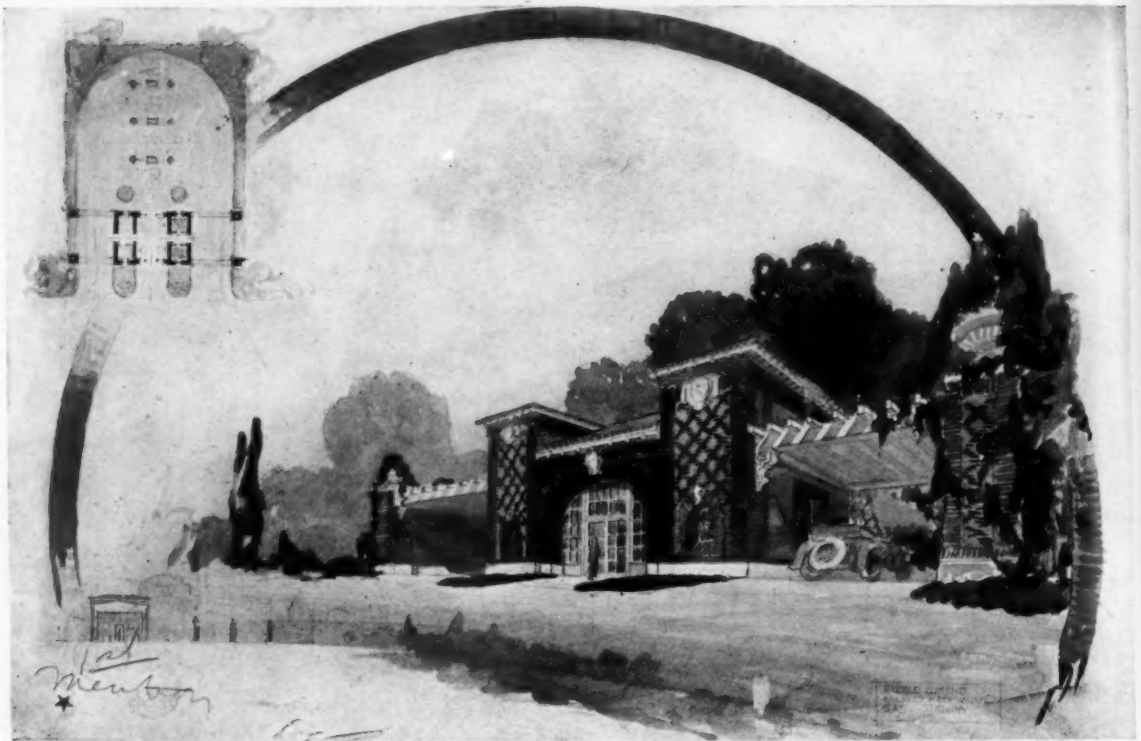
STUDENT WORK. BEAUX-ARTS INSTITUTE OF DESIGN



D. M. CAMPBELL, JR.

SECOND MEDAL

COLUMBIA UNIV.



H. GIMENO

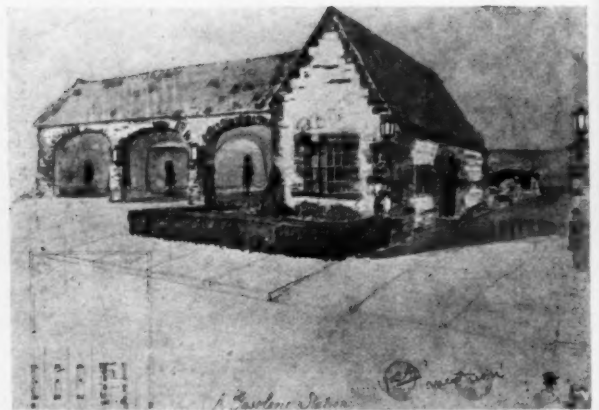
FIRST MENTION

HARVARD UNIV.



W. CONLEY

FIRST MENTION COLUMBIA UNIV.



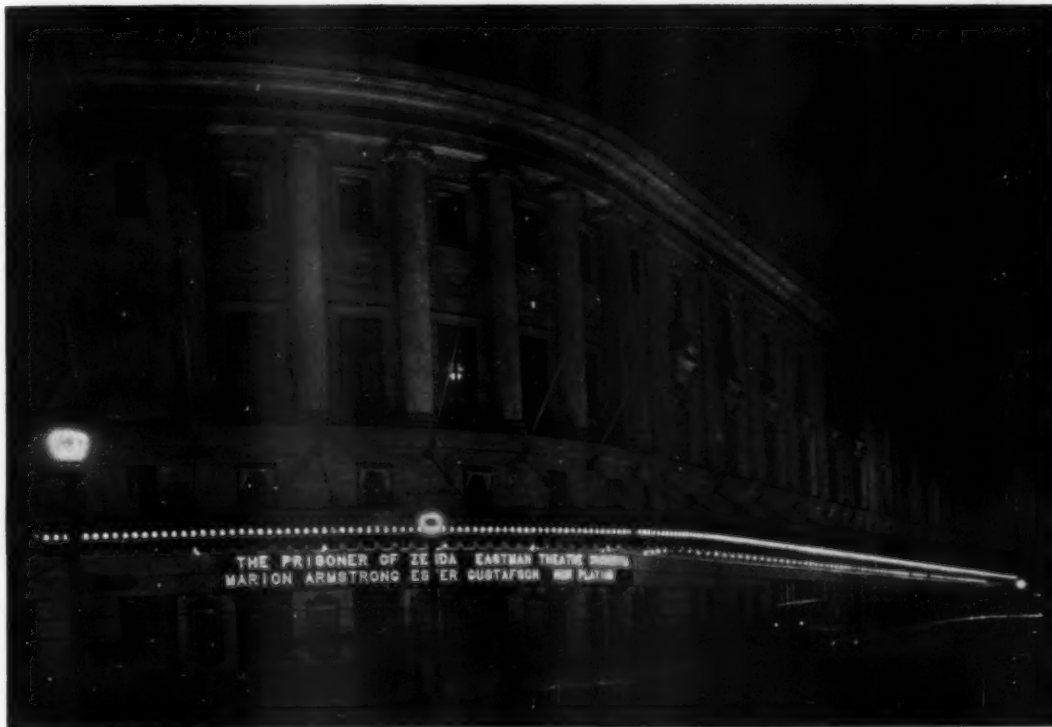
W. DOUGLAS

FIRST MENTION

YALE UNIV.

CLASS "A"—IV ESQUISSE-ESQUISSE—A GASOLINE STATION
STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT of ARCHITECTURAL ENGINEERING



Eastman Theatre and School of Music, Rochester, N. Y.
Gordon & Kaelber, Architects—McKim, Mead & White Associate Architects
Russell B. Smith Engineers, Associate Engineers

Exterior view of Theatre at night, illuminated with forty-one 250 watt flood lights above the marquee and about nine hundred 25 watt lights on the edge and below the marquee. The marquee is 365 ft. long

ELECTRICAL EQUIPMENT *and* ILLUMINATION of a MODERN THEATRE*—PART I

BY FREDERICK A. MOTT** and LOYD A. JONES†

THE development of electrical apparatus is responsible, in a great measure, for the modern theatre. As the playwrights and producers plan new effects, the electrical engineer has made their realization possible. Their ability to do these things appears to be unlimited. The scene painter and the costumer are important factors but their contribution is artistic rather than scientific and would lose a large measure of effectiveness except for the aid of electrical illumination.

*Read before the American Institute of Electrical Engineers, Pittsburgh, April 25, 1923.

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A fine example of a modern installation is found in the Eastman Theatre and School of Music at Rochester, N. Y. A comprehensive study and experimentation were the basis of the final designs. One of the most important phases of the study pertained to the illumination of the theatre when used to exhibit motion pictures. It was desired to secure a system which would not cause the visual fatigue which results from incorrect illumination. From this study the correct distribution of illumination with reference to the plan was designed and co-ordinated with all of the other contributing factors.

The building includes a theatre with a seating capacity of 3358, a music school that will accom-

moderate 2,000 pupils and Kilbourn Hall, for recitals, with 507 seats. A local corporation furnishes a direct current service at 117 and 234 volts on a 3 wire system and 60 cycle alternating current on a 234 volt, 3 phase, 3 wire underground system.

The motors for the heating and ventilating apparatus, mostly of the variable speed type, and the motors for the passenger elevators are served



Front view of the theatre stage switchboard and dimmer bank

by the direct current system. The lighting system and the miscellaneous power motors are on the alternating current system. To adapt the alternating current system to lighting conditions in such a way that possible future generators could be installed, the lighting feeders were all run from the main switchboard as 3 wire, single phase systems, 117-234 volt compensators being used to derive the neutral connection. These compensators are grouped in a vault with the transformers.

The main switchboard is in the engine room and is divided into two parts; the direct current section is fed through a 2000 ampere switch and the alternating current through a 2500 ampere switch. The feeders from the main switchboard pass through a tunnel under the street which separates the power house from the main building. The theatre is served by eleven feeders and the school of music by eight feeders. The theatre feeders terminate at a switchboard in the rear part of the basement, one in the front part of the basement, a stage switchboard, a direct and alternating current switchboard in the projection booth, and a distribution panel in both the front and rear attic. The school of music feeders terminate at the distribution switchboard in the basement, the stage switchboard in Kilbourn Hall, a switchboard in its projection booth and a panel board in the attic for the heating apparatus and one for the elevators.

SCHOOL OF MUSIC

From the direct current power section of the basement switchboard, circuits are extended to the direct current motors principally used in connection with the heating and ventilating apparatus and elevator motors and to the projection booth in Kilbourn Hall. From the alternating current power section, circuits are extended to the alternating current motors most of which operate the organ blowers.

From the lighting section five sub-feeders supply current for the marquee lights opposite the school entrance and the indirect lighting in the main corridor. These are equipped with contactors which are controlled by buttons located in a cabinet on the first floor, in which are also placed the switches which control the corridor and hall lights. These cables are extended from the buttons operating the marquee lights to a similar panel board in the theatre so that the marquee lights can be controlled at that point in conjunction with the marquee lights which pertain to the theatre. By this means an unbroken system of illumination is effected throughout the entire marquee which is 365 feet long.

The Kilbourn Hall stage switchboard is of the dead front type, having master levers for each group of switches with preset devices for engaging or disengaging the individual switches when operated by the master levers. The dimmer bank is of the interlocking type so that each dimmer can be operated individually, in groups on a master



Cove lighting of the mezzanine in the theatre

lever or on a slow motion wheel either raising or lowering the lights according to the setting.

The stage equipment consists of foot lights and three borders in four colors, boomerang lights in four colors and four sets of pockets which are numbered and may be assigned to any scheme desired. Each of these four pocket circuits is equipped with two dimmers and selector switches so they can be arranged for a capacity of 500, 1000 or 1500 watts. Twenty pockets on the four circuits are provided. There are sixteen boomer-



The great chandelier which is the main source of illumination for the Eastman Theatre auditorium. This fixture is about 13 ft. in diameter and 18 ft. high. The low lights have a capacity of about 5 K.W., the high lights of about 15 K.W. and the direct lights of about 8 K. W.

ang lights of 500 watts each. The foots and borders are equipped with 214 lamps of 100 watts each, of which 88 are white, 42 blue, 40 red and 44 green.

The auditorium illumination is provided by six chandeliers, the lights of which are grouped on three circuits. The greatest number are on the high circuit switch, a smaller number on the low circuit switch and a few lights on what is called the step circuit switch, the object of the latter system being to supply enough light to make it practicable to use the steps, recognize your neighbor and even read the headlines on the program and

yet not interfere with the best production of the pictures. In multiple with the high switch and the low switch on the switchboard, contactors are arranged with remote control buttons located at the entrance of the auditorium and also in the projection booth so that the lights may be controlled conveniently by a person entering or leaving the hall or by the motion picture operator.

The motion picture booth equipment is a duplicate of that in the Eastman Theatre. The studios, practice rooms and halls in the school of music are illuminated principally by semi-indirect lighting units, with the exception of one large classroom which is equipped with indirect fixtures and stereopticon apparatus. In this room, as in the theatre, there is sufficient light used during the showing of pictures to find a seat or to make notes of the lectures. The main corridor of the first floor has an arched ceiling and is illuminated by indirect lighting from coves on each side. The lights are controlled alternately on two circuits which are equipped with contactors and have remote control switches located on the panel board on this floor.

EASTMAN THEATRE

In this portion of the building there are a large switchboard in the rear of the basement, one in the front of the basement, one in the projection booth, the stage switchboard and distribution panels in the front end rear of the attic.

The projection booth switchboard is connected with direct and alternating current circuits, the latter operating a 60 K. W. direct current generator, thus furnishing two sources of direct current supply to the projectors.

The front basement switchboard has five sections. One feeds the electric signs, one the marquee lights and the flood lights above the marquee, one the public lobbies, corridors and stairs in the front part of the theatre, one the emergency lights and one the exit lights. All of the circuits from these five circuits are actuated by remote control contactors with the control buttons located in the panel board off the main lobby of the theatre. There are about nine hundred 25 watt lamps on the marquee and forty-one 250 watt flood lights above the marquee.

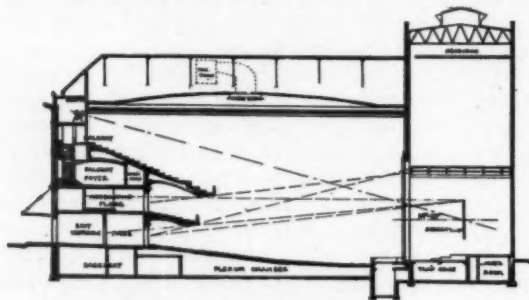
The emergency circuit is connected to a direct current source and feeds alternate lights on the stairs as well as in the main lobbies, corridors and halls, so arranged that there would be sufficient illumination in case the alternating current was out of commission. This circuit is used at night for night work when the main circuits are turned off.

The alternating current feeder for the inside public lighting, the emergency and exit feeders pass through the rear basement switchboard. At this point taps are made for the musicians' lights,

hall lights and exit lights in stairs leading to the dressing rooms. Alternating and direct power sections are in this switchboard. From the former a circuit extends to two 40 H. P. organ blowers and vacuum cleaner motor. Other circuits, both alternating and direct current, extend to various panel boards controlling elevators and ventilating apparatus.

The theatre switchboard is similar to but larger than that in Kilbourn Hall. The stage lighting includes that for a smaller removable stage which has a complete set of foots, three borders, cyclorama foots and a white concert strip. The foots and borders total thirteen hundred and eight 100 watt lamps, of which 687 are white, 223 red, 223 blue and 175 green. Circuits extend to the grid-iron and bridges to batten and boomerang positions where pockets are installed. There are eight 100 ampere arc pockets arranged on individual circuits on the stage and thirty-two color pockets on four circuits. Each of these latter circuits has two dimmers and selector switches for giving a capacity of 1000, 2000 or 3000 watts, so as to bring a varied number of lights within the controlling range of these dimmers. Snap switches control the lights for stage working, orchestra leader, organ console, dressing rooms and other places, the musicians' lights being on dimmers.

The house section of the switchboard has eleven switches which control alternate lights in the cove under the balcony and the mezzanine and the chandelier lights. These chandelier lights are controlled by seven switches divided into step, low and high lights, candles, two for the direct lights



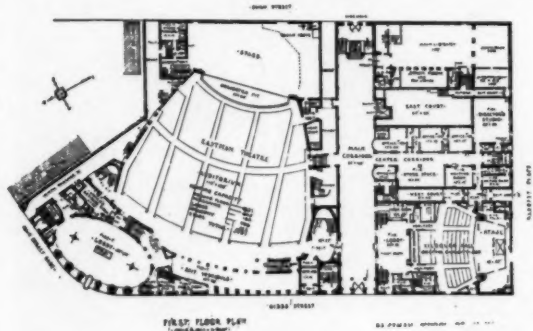
Longitudinal Section of the Eastman Theatre

and one for the scintillator. The step, low and high lights are indirect. The candles and direct lights are visible from the floor and the scintillator lights are so arranged within the fixture as to give scintillation to the crystals of which the fixture is made. The low lights have a capacity of 5 K. W., the high lights 15 K. W. and the direct lights 8 K. W., equivalent to about 37 H. P.

The projecting booth switchboard is fed by both direct and alternating current, the latter for an induction motor which is directly connected to a 60 K. W., 125 volt direct current generator,

thus furnishing two sources of supply for the projecting machines. The booth equipment switchboard has four switches controlling the projectors and three circuits for spot lights and dissolvers and circuits for exhaust fans, lights and motors for rewind devices.

The main lobby is elliptical in plan and is illuminated chiefly by two tripods placed at the foci of this ellipse. They are arranged to project an indirect light directly to the ceiling. On the table between the tripods are two aquariums which are illuminated by lights concealed in the bases.



First Floor Plan of the Eastman Theatre and School of Music

Supplementary illumination is obtained from semi-indirect brackets located on the pilasters. The greater number of these lights are connected with the alternating current lighting system and a few are connected to the direct current emergency system so that if one system fails, there will be sufficient illumination from the other to continue the production.

The eleven corridors and stairs are illuminated by semi-indirect fixtures, both chandeliers and side wall brackets. The alternate lights on the stairs are connected to the emergency direct and alternating current systems and a few of the corridor and hall fixtures are also connected with the direct current emergency system. These corridor, lobby and stair lights and the outside lights are operated by remote control buttons arranged in a control cabinet located off the lobby on the first floor. A separate circuit serves the business offices and their stairs and halls.

ELECTRIC SIGNALLING SYSTEMS

A battery equipment operates the electric clocks, time systems, telephone systems and all signalling systems. There are four separate sets of batteries to supply the varied service and different voltages required. An automatic motor generator set charges these batteries through a Tungar rectifier.

The electric clock system includes 163 secondary clocks, six of which are located in the theatre and have illuminated dials. The secondary clocks,

program clocks and time recording clocks are controlled by the master clock in the superintendent's office. The program clock in the superintendent's office controls a system of 50 ohm buzzers located in an iron box back of the clocks in each studio. For the time keeping system an "in and out" time recorder is located in the basement. In the general office of the music school is a time stamp which operates on a secondary clock circuit.

The telephone service is furnished by six separate systems. The local telephone company has installed a seven trunk line manual system to which are connected 27 extension telephones which are sufficient for local and long distance service. The switchboard is located in a telephone room on the fifth floor of the theatre building.

Two production telephone systems are used, one in Kilbourn Hall connecting the stage, projection room and the musical director; the other system in the Eastman theatre connecting the stage, projection room, music director and the organ console. The ushers' telephone system affords communication between the ushers and the ticket booth.

The interior telephone system is of the automatic type with 87 telephones. They are located in studios, elevators, executive offices and boiler rooms. The automatic switching equipment is located in the attic of the school of music and has a capacity for handling approximately 6000 calls in 24 hours. The dressing room telephone system is so arranged that the stage director and doorman can call all dressing rooms, but the dressing rooms can call the stage director only.

The stage director has a complete signal system to all dressing rooms, musicians' rest rooms, locker rooms, music director and organ console. The production, automatic and dressing room telephones, fire alarm, film speed indicators from projection machines, city fire alarm box and chime control are all mounted on a control panel at the stage director's stand with volt and ammeter and other indicating devices and lamps that give supervision over all control apparatus.

A set of chimes and altar tones is installed in

Kilbourn Hall and theatre corridors controlled from the director's stand on both stages. A magnetic douser was designed and built by the electrical contractor. Its function is to open and close the shutters of the projection machines. Thus, when one machine is operating and nearing the end of the film, the operator starts in the other machine carrying the continuation of the film, synchronizing this other machine with the operating machine. When the film of the operating machine is nearly run out the operator presses the switch and this closes the shutter of the operating machine and opens the shutter of the incoming machine. This operation being instantaneous prevents a double image being thrown on the screen or showing a break in the film while the change is being made.

Film speed indicators are located in both projection booths, stage director's and music director's stands and the organ consoles. They indicate the speed of the film in feet per minute. These indicators are operated from small generators belted to the shutter shaft. They enable the operator and music director to synchronize the speed of the film with the music. A telegraph speed indicator similar to that used in marine work is used to notify the operator of the speed desired.

In Kilbourn Hall there are four large windows which must be curtained when pictures are shown or the stage lighting equipment is used. The curtains for these windows are operated by two remote control systems consisting of shafts coupled to motors by means of worm gears.

To carry out further the design of the music school in educating the public to a better appreciation of good music and to give it the advantage of the musical productions, a radio broadcasting station is installed. This is very complete in all of its details.

The architectural features of this building were illustrated in the February 28, 1923, issue of THE AMERICAN ARCHITECT.

(To be concluded)

GAS PIPING IN BUILDINGS

BY OSCAR H. FOGG, of the American Gas Association

THE present age has been aptly called the "Age of Efficiency." Industry and commerce have devoted a large part of their time and energy to the purpose of increasing the efficiency of operation in the shop, in the stock room and in the office. Every separate phase of the work has been given special attention and much time, labor and money have been expended in the search, and testing out, of labor and money-saving devices, appliances and agents. The engineers, on the other hand, have been continually working to the purpose of perfecting and developing present means to this end, of discovering and applying new means for this work, and of delivering them to the commercial world.

Does it not directly follow that the immense buildings which house these modern industrial enterprises should be made as modern and efficient as possible? Unless they are, does not this very fact tend to introduce an element which may defeat this struggle for efficiency and economy by making it impossible to utilize means and agents which are pre-eminent in these qualifications? Of what use can the efforts of the present-day engineers be if the modern building through the persons directly connected with its erection—the architects, builders and owners—is not equipped with the means of utilizing all the advances of modern times?

Modern building principles call for permanent structures, so nearly permanent in fact it is undeniable but that they will outlast by many years the present generations. Because of this long life, the character of the occupancy and the uses to which the premises are put may change many times from those for which it was originally intended. This is a well known fact, for in recent years in almost all cities we have seen not only single buildings completely change their character of occupancy, but whole neighborhoods change, carrying therewith a change in every commercial building in that locality. Again, present times see many and increasing industries and professions housed in business edifices. As examples, doctors and dentists are now becoming tenants of buildings originally erected for business offices; chemists and jewelers are occupying buildings erected for office or loft purposes; laboratories of chemists and jewelers are occupying buildings and many instances are recorded of clubs and large restaurants locating on the upper floors of office and loft buildings. On account of this variable condition of tenancy, and considering the probable entire change of occupancy, no building can be considered modern, complete, nor capable of answering all demands that can be made upon it

unless it is so constructed as to make possible the use of all efficient sources of energy in the lighting, fuel and power fields.

From practical experience we can state that gas service is demanded in the modern building. In the home it is, and has been long considered, a necessity not only for cooking, lighting, and water heating, but also for auxiliary and central heating. For these uses its efficiency, ease of control, cleanliness, ever-readiness, and unfailing supply have made it a necessary part of the home equipment. In the past few months the advantage of having premises piped for gas has been emphasized by a coal shortage which always increases the demand for gas piping.

This same condition has been met in mercantile buildings. It is by no means unusual, but rather the common experience, to have prospective tenants demand this service in the premises which they are to occupy. We have seen this demand increase from year to year both as the uses of gas have multiplied, and as the custom of housing manufacturing concerns making small or light products on the upper floors of mercantile buildings has increased, until now it is practically a universal requisite and often a determining factor in the leasing of building space. Examples, many of them, might be cited where, because of the failure to provide gas piping, prospective tenants have located elsewhere in buildings which could give them this service.

Let us see what the cost of piping is if put in at the time the building is erected. To cover this point comprehensively, we shall consider cases varying from the simple case of piping a loft building, where the number of outlets is few because of undivided space, and, therefore, the branch lines on each floor few in number—to the case of the complete piping of large office buildings for lighting outlets, baseboard outlets, fuel and power requirements.

In the case of loft buildings, the following examples of cost of piping done when the building was erected will be cited, in each case the piping having been done by a licensed plumber giving figures that are authentic in every way for duplication:

Building nine stories high, 100 ft. x 400 ft. Two risers containing 90 ft. of 6 in., 80 ft. of 5 in., 50 ft. of 4 in. pipe and 25 ft. of 3 in. pipe with branch piping on each floor. Cost of piping in per cent of total cost of building is 0.128 per cent.

Building 10 stories high, 200 ft. x 106 ft. Four 3 in. risers run from the gas service to the roof and two 3 in. risers from the basement to the fourth floor, containing 650 ft. of 3 in. pipe. Branch pipe was run on each floor for lighting and

outlets left on the risers for fuel and power connections. Cost of piping in per cent of total cost of building 0.55 per cent. This building has all gas lighting piping run exposed on hangers on concrete construction, making the installation more expensive than if concealed piping were used.

In the case of office buildings, the following examples will be cited: Building 18 stories high piped for emergency lighting and fuel requirements. Cost of piping in per cent of total cost of building 0.21 per cent.

Building 12 stories high piped throughout with 119 outlets per floor, or a total of 1,428 outlets. Cost of piping in per cent of total cost of building 0.29 per cent.

Building 18 stories high 298 ft. x 84 ft. piped completely with baseboard outlets throughout, and with fuel outlets in basement and in pent houses on roof. In this building there are two 4 in. risers from the basement to the 18th floor and one 3 in. to the 8th floor reduced from here to 2 in. to the roof of the pent houses, and one 4 in. riser from the basement to the roof to supply the appliances in the basement, and in the kitchen which is located in the pent house. Total cost of piping in per cent of total cost of building not quite 1.0 per cent. This building involved the repairs to an old section with its old gas piping system, which was remodeled at the time of completion of the building and a considerable overtime charge for labor made necessary by these repairs. The percentage stated therefore is actually greater than would apply to even the most elaborate new structure.

From these typical, practical examples it can be seen that the gas piping installation in a modern building, if put in at the time of erection, amounts to an extremely small figure varying from 0.128 per cent to 1.0 per cent of the total cost of the structure for buildings varying from a loft building with its small number of outlets to the most elaborate piping of a modern office building.

As a purely financial investment, it cannot be denied that the more nearly complete the service that can be offered, the more valuable rental proposition the building will become. A striking instance of this is in the cloak and suit trades where by reason of the fact that in some cases buildings have been erected without proper provision for a gas supply, the tenants are compelled to use pressing irons heated either by coal or electricity, and to suffer the inconvenience and greater expense that the use of such fuels entails, when compared with the economy, safety and satisfaction of gas fuel for this purpose.

Cases of this kind are not unusual. Another instance may be cited where a very large concern had practically completed negotiations for space in a recently erected large building in one of the principal cities. Before taking possession it was discovered that there was no supply of gas and the tenant refused to move into the building unless gas

was supplied him. The owner then put in the necessary gas piping with considerable difficulty, and at a cost far in excess of what it would have been if installed when the building was erected.

Similar cases might just as readily have occurred, and doubtless frequently do take place, in many other trades and industries of which the following are taken as examples:

Manufacturing jewelers, as a rule, locate in buildings of the type we are considering, and a supply of gas for their melting, crucible, case hardening, plating and refining, furnaces, soldering tools, blow torches, and lacquer drying ovens should be provided. Glass workers and glass blowers, especially the smaller concerns, require gas for their bench forges, blow torches, annealing furnaces and other uses.

Laboratories of all kinds have use for bunsen burners, stills, crucible furnaces, drying ovens, blow torches, sterilizers and a host of special appliances in which gas is pre-eminently the desirable fuel. All light metal work requires gas-heated appliances such as a soldering iron or soldering iron heaters, tinning furnaces, die heaters, japanning ovens, etc. Photographers, tailors, barbers, hatters, china decorators, printing offices and electrotypers, assay works, automobile, bicycle, and tin shops, badge and suspender makers, leather dealers and embossers, bookbinders and paper rulers, boiler, tank and machinery manufacturers, carriage and wagon builders, florists and artificial flower manufacturers, bakeries, confectioneries, barrel, keg and wooden box manufacturers, bottling establishments, implement and tool manufacturers, iron and brass workers, wood workers and furniture manufacturers, canners and foodstuff manufacturers, cabinet makers, can and tinware manufacturers, chemists, chemical manufacturers and manufacturing druggists, porcelain makers, cigar and cigarette factories, tobacco dealers, cleaners and dyers, pottery manufacturers, paint, oil and varnish manufacturers, manufacturers of electrical equipment, engine builders, laundries, watchmakers, engravers, and die sinkers, cutlery manufacturers, clothing, shirtwaist and underwear manufacturers and corset manufacturers are but a few of the many trades from which the owners of large buildings may expect to draw tenants who are dependent on gas for fuel or who at least would prefer to use it, if it were available.

Likewise, the office or public building has its demand for gas for heating, refrigeration, power, waste disposal, hot water, heating, etc., and in such buildings there is always the possibility of one or more kitchens for the feeding of employees or for public restaurants. For all of these uses gas-burning appliances are available, and provision for them should be made else the building is not a complete and efficient unit. Unless, therefore, the building is piped throughout on erection, this lack of provision may become a serious handicap in so

far as the rental feature is concerned and may become a cause for loss of revenue.

And thus a study of the mission of modern buildings, both large and small, leads to well defined facts regarding this particular phase of construction:

1st—The character of gas and gas service is such as to make it of practical use in the modern building.

2nd—There is an ever increasing demand for gas in the modern building.

3rd—The expense of such piping is commensurate with its utilitarian value.

4th—It is a wise investment.

These facts naturally furnish a well founded basis for the conclusion that, as a general rule, every modern building should be piped for gas.

The FUNDAMENTALS of INDUSTRY

The Attitude of the Master Builders Association of Boston

THIS Association is not so organized as to permit it to be used as a medium of making agreements with other organizations on matters relating to conditions of employment and cognate questions, but it is deeply interested in all that relates to industrial complexities and after many years of study and actuated by a desire to be instrumental in securing a more stable condition in all kinds of industry, its Board of Directors has formulated as a foundation for constructive action, the following Fundamentals of Industry, applying to all phases and every person and hopes to have co-operation with other representative organizations in persistent and constant study and effective activity in the interest of the entire community.

1. Every business is a public service and should be conducted in the public interest, or it is not a benefit to the community.

2. Every business serves three purposes,—the good of consumer, the good of labor, the good of capital. When any one of these three purposes is neglected, the result is a menace to the community.

3. Abuses of competition have brought about its degeneracy, which is the cause of all of those industrial troubles growing out of modern business methods.

4. The degradation of competition was brought about by a diminished business morality on the part of the entire community, due to the supplanting of the old methods of production by modern methods, and for which the two primary causes are the elimination of personality and the lessened understanding and use of fair costs by consumer, capital, and labor.

5. The effort to correct degenerated competition by agreements, by trusts, or by unions, has introduced the possibility of unregulated excess in wages and profits—to the discomfiture of the consumer and consequent menace to the community.

6. In every business where degenerated competition still prevails there is an excess of danger to labor, to capital, and to the consumer, to their discomfiture and a consequent menace to the community.

7. Regulation and co-operation must be imposed as a substitute for degenerated competition. This must be accomplished through closer relations between labor and capital, and through an informed public opinion, backed by progressive laws adequately enforced.

8. In judicial procedure no business should be considered entirely private in any sense, and the rights of the community and of the three parties directly concerned must be served and conserved as a public benefit.

9. Labor and capital should be subject to law and its processes with equal facility. Special legislation which may benefit either to the possible injury of the other, or to the possible injury of the consumer, is detrimental—and a consequent menace to the community.

10. Contentions between capital and labor have arisen because of a disregard of the foregoing principles. These contentions can be overcome.

11. Right-thinking people of all kinds and classes are anxious for a solution of their contentions, and will assist in finding it.

12. The features of personality and of the understanding and use of fair costs should be re-established wherever possible.

13. There should be fostered a greater equality of opportunity for every man, which, coupled with an equality before the law and an equality of respect for honesty, sincerity, and work, will increase the elements of stability and of the democracy for which our nation was founded.

14. Men vary in ability, which ability should be recognized by all, and nothing should be permitted to interfere with or thwart the effort of any man to make the most of his opportunity so long as he observes legitimate methods.

15. The world needs leaders, and without leaders chosen for ability the progress of civilization will be slower and perhaps stopped.

16. Trained leaders in industry are necessary for progress, and any changes which do not recognize this are retrogressive.

17. For some people need is the chief force compelling them to work, therefore need cannot be wholly eliminated as a motive without too far lessening productive efficiency.

The foregoing principles are fundamental, and their application should be earnestly sought by all people.

LEGAL DEPARTMENT

Conducted by

CLINTON H. BLAKE, Jr., of the New York Bar

IN a case recently presented to me, the architect and client entered into the ordinary understanding, pursuant to which it was agreed that the client would pay the architect a fee of 6% upon the total cost of the work. Before the job was carried to completion, the contractor failed and was unable to complete. New arrangements were made and the work completed, but at a cost exceeding by \$25,000 the price for which the contractor failing had agreed to do it. The architect submitted his bill, based upon the total cost, including the additional \$25,000. The client objected and claimed that the total cost referred to in his contract with the architect was the bid which had been accepted, and the amount of which was the contract price specified in the original contract. The architect claimed that the total cost meant the total ultimate cost and not simply the total cost actually set forth in the construction contract.

There can be no doubt that the architect was 100% right and the client 100% wrong in these contentions. The basic rate of the architect in such a case is on the total cost of the job. The additional cost, resulting from the failure of a contractor, is a very real part of the cost to the owner. The fact that, if the contractor had completed the work, the contract price would have been the total cost, does not change the facts. It is not difficult to understand, however, how a client might in good faith make the claim which was made in the case I mention. It is not unnatural that he should suppose that the architect's work is not increased by his own financial difficulties and that there should be, accordingly, no increase in the architect's fee. As a matter of fact, the architect is called upon for much additional time and service when difficulties are had with the contractor, whether by reason of the latter's failure or for some other cause. Assuming, however, that the architect is not called upon to give any additional time or service, by reason of the failure, the result and rule would remain the same. It is simply a question of contract. If the contract says 6% upon the contract price, the contract price and not the additional cost would govern. If the contract says the total cost of the work, it is that total cost that will govern—no matter what additional costs are included in it, and no matter how little or how much it may have added to the labors of the architect.

If—to assume the unusual—some savings were effected, or for some other reason, the total cost

were reduced from the amount contracted for, the architect's compensation would be computed upon the lesser amount, just as in the case to which I have reference, it must be computed upon the greater amount.

If the failure of the contractor to complete were due, not to his bankruptcy or financial embarrassments, but to some other definite breach by him of the terms of the contract, the result would not be varied. In such a case, the owner would similarly be forced to take over the contract and complete, and the additional expense thus incurred by him would necessarily form part of the total cost of the work and be included in the sum upon which the fee of the architect would be computed.

A closer question would be presented in the case where the contractor breached the contract and the owner, while completing at added expense, sued the contractor for damages and secured a recovery. In a sense, the total cost in such a case would be the contract price, plus the added cost.

In other words, it might be argued, with a fair degree of reason, that the added cost would be merely the net cost added after allowing for the amount recovered from the contractor. Even in such a case, however, I am inclined to believe that the courts would hold, and properly, that the amount recovered by the owner in damages, should not be deducted in computing the fee of the architect. The fact would be that the total cost of the work was the amount paid the defaulting contractor, plus the additional cost of carrying the job to completion. The fact that the owner gets back something later on, in a suit for damages, does not change the fact that the total cost was greater. In fact, it is because the total cost was greater, that the owner is able to collect damages against the contractor. Certainly, it remains true, that the architect, by reason of the default of the contractor, has been called upon to give time and attention to the job, which he would not have had to give had there been no default.

In the last analysis, the exact wording of the contract must control. If, for example, the contract provided that the fee of the architect should be based on the final net expense to the owner, in connection with the building operation, rather than on the total amounts paid by him for erecting the building, the court might well find that the amount of damages recovered by him from the contractor should be deducted, before figuring the architect's commission.

LEGAL DECISIONS

THE plaintiffs were contractors for the erection of a courthouse. The plans and specifications were made part of the contract in the ordinary way. The County, which was the defendant, claimed that the plaintiffs were bound to furnish, at their own expense and as a part of their contract, the necessary sand and labor for inside and outside filling. The plaintiffs had made no provision for this in their bid, and attached to their bid a statement that it was based on the understanding that the excavated earth from the building would be sufficient to do all filling. The architects held that, under the contract, the contractors were bound to furnish the filling in question. The Appellate Court held that the contract was not so worded as to make it necessary for the contractor to provide the filling, and that, as a matter of fact, it was apparently not contemplated by the parties, when the contract was made, that the contractors should have to provide this filling. The court further held that, while the decision of the architects under the contract was unquestionably binding, when used in deciding questions with respect to the meaning of the provisions of the plans and specifications, concerning work that was actually within the contract, the architects did not have the power to add to or take away from the contractual rights or liabilities of the parties; that the power to construe the intent and meaning of the plans and specifications as a part of the contract was one thing and was properly vested in the architects; that the power to construe the contract itself and to determine what is within and what without the contract, is an entirely different question and is one which belongs, not to the architects, but primarily to the courts.

Tomlinson v. Ashland County, 173 Northwestern 300.

THE defendants wrote to the plaintiff, a builder, as follows:

"Upon an agreement to finish the fitting up of offices 57 Broadway in two weeks from date, you can commence at once."

Plaintiff made no reply but purchased lumber for the work and began to prepare for it. The next day the defendants countermanded their order. The court held that there was no agreement between the parties, that the letter itself did not make an agreement, but was merely a proposition and that it was necessary that it be accepted by the plaintiff before either party was bound by any contract. The court said:

"We understand the rule to be, that where an offer is made by one party to another when they are not together, the acceptance of it by that other must be manifested by some appropriate act. It does not need that the ac-

ceptance shall come to the knowledge of the one making the offer before he shall be bound. But though the manifestation need not be brought to his knowledge before he becomes bound, he is not bound, if that manifestation is not put in a proper way to be in the usual course of events, in some reasonable time communicated to him. Thus a letter received by mail containing a proposal, may be answered by letter by mail, containing the acceptance. And in general, as soon as the answering letter is mailed, the contract is concluded. Though one party does not know of the acceptance, the manifestation thereof is put in the proper way of reaching him.

"In the case in hand, the plaintiff determined to accept. But a mental determination not indicated by speech, or put in course of indication by act to the other party, is not an acceptance which will bind the other. Nor does an act, which, in itself, is no indication of an acceptance, become such, because accompanied by an unevinced mental determination."

White v. Corkies, 46 N. Y. 467.

(Note: It should be noted, in connection with the above case, that there is a different rule with reference to acceptance in some other jurisdictions outside of New York, and that in these jurisdictions, the mere mailing of an acceptance does not consummate the contract, but the contract comes into being only on the actual receipt by the other party of the acceptance.)

THE lessee of a hotel, who contemplated its purchase at a later date, bought from the plaintiff various materials to be used in repairing the hotel and erecting a garage in connection with it. The hotel burned and the garage was blown down. The man who furnished the materials claimed a lien for its price and value. The court held that, in order for a lien to attach to real estate, it is necessary, under the laws of Indiana, that the material be furnished by the authority and direction of the owner of the real estate, and that "something more than the mere inactive consent on the part of such owner" is necessary in order that such lien may be acquired against him. The court further held that a person in possession of real estate under a contract of purchase cannot cloud the title of the vendor by allowing a mechanic's lien to be filed against the real estate for an improvement which he has made thereon, unless the vendor has himself been instrumental in having the improvements made. The court further held, however, under the Indiana law, although the material man was not entitled to a lien on the land, he was entitled to a lien on the materials saved from the wrecked buildings.

Holland v. Farrier, 130 Northeastern 823.

DEPARTMENT of SPECIFICATIONS

IT is sometimes difficult to specify exactly the kind of mortar colors desired unless the final determination has been arrived at and the specifications being written. However, it is probable that the color may be accurately determined, in which case the specification writer must bear in mind that for certain colors a mineral mortar color is preferred on the basis of permanency. This is especially so in the case of black where used with mortar containing cement. Sometimes a red mortar color will fade out although if the fading is uniform, it may not be objectionable if in not too great contrast with the brick. The best way after all is to experiment with the mortar colors available in the local market, or experiment with other colors produced by responsible manufacturers. The specification writer should not specify any trade names unless he is sure of his ground and probably would not go far wrong if he left the exact color to the determination of the masonry contractor for later approval. This is one of the things in which contractors generally may be depended upon without trouble.

Common brick should be specified to be hard burned and new brick with not over ten per cent bats. It is almost impossible to have brick delivered to the building site without some bats and it is proper that the specifications should recognize this fact. There are places, of course, where soft brick may be used, in which case the specifications should make some tolerance, allowances, not, however, until it has been determined that the available local brick when soft burned is of sufficient strength for the intended use. Common brick for the facings of walls should be straight or at least reasonably so.

If foundation walls are to be built of brick it is necessary to specify hard burned sewer brick. Sometimes paving brick is used for this purpose as well as for its originally intended use. All paving brick should be burned to vitrification with a minimum amount of absorption when immersed in water. Paving brick should be square and one of the standard shapes available.

Face brick should be specified either by a particular name after selection by the architects, or else a specification allowance as to price per thousand should be made. If neither of these cases is suitable, the specification writer must require that the bricks be whole and perfect in every respect, hard burned, and delivered and piled so that maximum protection may be given them. If a blind method of specification for face brick is desired, it must be required that the surface be either smooth or textured in some definite manner, otherwise the approval of the architect when samples are submitted will be interpreted as re-

quiring a brick totally different from that actually required by the specifications. In all cases wherever possible specify either by name or by price with selection to be made by the architect later. Where the price method is used, the specification should state that this price is to be considered as covering the cost of the brick delivered and piled at the building, f. o. b. cars on nearest team track siding, or some other definite manner. In this case, the contractor must be required to keep all shipping invoices or delivery tickets and all monthly statements in order that adjustments may be made in cases where price is more or less than that specified.

Enameled brick must be handled very carefully on the job and usually are delivered by the manufacturer or distributor packed in straw or paper. The specification requirements for this brick should be identical with those for face brick noted above.

Hollow brick is used quite often for the inner layer where it is desired to apply the plaster directly to it, and by means of the hollow brick, to eliminate some of the moisture. The hollow brick should be made and delivered generally in accordance with specifications for common brick, and of course should be of the same size.

Fire brick where it is to be used for linings of chimneys or back hearths of fireplaces need not be of the best quality, usually specified for brick boiler settings. The fire brick should be soft and of course whole, and in perfect condition. Even though fire brick is to be laid in fire clay mortar, no spalls over one-quarter of an inch in depth or diameter and very few spalls of smaller size should be permitted.

The sizes of common and face brick have been fixed as standard by the associations interested. The sizes of face brick and the available shapes also have been fixed by common agreement, and the sizes of enameled brick generally are in accord with the sizes of face brick. Of course, in the case of odd shaped brick such as the Roman type, the specification writer will be prepared to use such brick if selected without danger to the strength of the wall.

As in the case of other brick, a sand lime, lime and slag or similar pressed brick that is not burned, should be specified to be whole and new without spalls, and with at least one face reasonably straight. The manufacture of this kind of brick is not as common as that of the other types, and since they are more nearly of local use, it is expected that the specification writer will know what kind of brick of this type will be delivered and can write his specifications accordingly. There seem to be no particular rules governing

the manufacture of this brick and if an architect has never used such a material, he should be cautious to investigate the source of supply and the proved performance of the brick in other structures. A brick of high absorption percentage, that is to say, over fifteen, should be looked at with some misgivings.

It is possible to obtain concrete brick but the manufacture of this brick is somewhat restricted, and the specification writer should be equally as cautious with this kind of brick as with the unburned brick noted above.

The manufacture of some of the brick, especially hard burned common brick and sewer brick, paving brick, and fire brick, is controlled to some extent by the standard specifications of the American Society for Testing Materials. The various manufacturers' associations also have agreed rules and in some cases explanatory data and specifications that insure a fairly uniform product. Unless the specification writer is prepared to enforce the specifications as they should be, it ordinarily is not necessary to specify compliance with specifications of the American Society for Testing Materials, unless it is known that the bidders under that provision will conform to it regardless of whether or not the services of a testing engineer will be employed in determining the character of brick delivered. In very large, important operations, there should be no objection to the employment of an inspecting engineer, but in countless, minor operations, such services are not to be expected until a more uniform care is present in more architects' offices.

In some sections of the country, hollow tile of various types is used for foundation walls. These tiles may be the usual 12" square blocks or they may be the sort of tile used in laying electric conduits under ground. For the usual building tile, load bearing tile should of course be specified for exterior walls against which earth is to be placed. Some architects believe that these tiles should be glazed and it is certain that where a salt glazing is obtainable, the surface is much more pleasing to the users of the building than is the harsh, and oftentimes scored, surface of the plain tiles.

Hollow tile partition block and load bearing block may be furnished by the brick mason, and can be specified to be furnished in accordance with specifications of the American Society for Testing Materials if such provisions are to be enforced. Usually local market conditions indicate the quality of material available; unless the operation is extremely particular and the architect is willing to spend the necessary money, the specification may be brief in requiring that they be hard burned, straight, and rectangular or circular as the case may be, and delivered whole and new. Scoring is required in most cases not only for plastering but for the surfaces that are embedded

in the joints. In certain cases, a porous tile is desired for nailing purposes or to provide a surface having high absorption value.

MISCELLANEOUS SPECIFICATION DATA

The following extracts from a report of a committee of the American Concrete Institute on "Proposed Standard Recommended Practice for Treatment of Exterior Surfaces of Industrial Reinforced Concrete Buildings" should be of interest to readers. Many of the recommendations contained in this report may be applied with equal force to treatment of concrete surfaces in other classes of building construction:

CLASSIFICATION OF SURFACE TREATMENTS

The surface treatments described herein are divided into the following five general classes:

- a. Pointing and Patching (minimum requirements)
- b. Correction of Column and Beam Lines, Fill Joints, etc.
- c. Cement Washes and Proprietary Paints
- d. Rubbed Finishes
- e. Tooled Finishes

The recommended methods for producing these finishes are given in detail in the following sections:

A. POINTING AND PATCHING (MINIMUM REQUIREMENTS)

All nails, wires, and bolts should first be removed or cut back to a depth of at least one inch from the surface of the concrete, to provide sufficient key for the pointing mortar, and to insure against water reaching any pieces of iron or steel and causing rust spots or spalling.

Bolt holes should be filled with corks of one-eighth inch greater diameter than the holes. The corks should be driven into the holes until the head is one inch back from the surface.

Before pointing, all defective places should be thoroughly cleaned of dust, loose pieces, laitance and foreign particles (such as saw dust). The spot to be patched and the concrete immediately around it should then be saturated with water. A mortar of one part cement and two parts of clean building sand should then be forced into all parts of the cavity or defective spot, and the surface rubbed with a cork or wood float. Any mortar that may work out and lap over on the sound concrete should be removed with a clean dry brush or a piece of bagging.

If large patches of considerable depth and area occur, the mortar should be applied in two or more coats. Each undercoat should be scored as in plaster work, but it is not necessary or desirable for each coat to become entirely dry before applying the next.

Patching should be avoided in hot sunshine or quick drying wind, unless it is feasible to protect the fresh mortar with wet burlap or canvas.

B. CORRECTION OF COLUMN AND BEAM LINES, FILL JOINTS, ETC.

This section is supplementary to Section A and prescribes additional corrective treatment, but not to the extent of eliminating board marks or bringing the surface to uniform color.

The building should first receive the pointing and patching treatment where required, as described in paragraphs 4 to 8 inclusive.

Workmen should be instructed to watch for steel reinforcement near the surface, and if this condition should be found, special precautions should be taken to protect such steel from rust.

Beams with sag or bulge, and columns which are out of plumb should be cut to line.

Nail head marks, fins and other small projections should be removed.

Fill lines should be dressed by thoroughly cleaning the joint and then applying mortar and finishing with cork or wood float, as described in paragraph 6.

C. CEMENT WASHES AND PROPRIETARY PAINTS

1. *Cement Washes.* Cement washes of practically any color from white or cream to cement gray can be prepared by varying the proportions used of white or gray cement and light or dark sand. A mixture of 1 part white cement and 1 part finely screened yellow bank sand, with 5 per cent of hydrated lime (by volume of cement) will give a serviceable color just off the white, and will serve as an example of a typical dry mixture.

After the cement, sand and lime in the desired proportions are thoroughly mixed in the dry state, the mixture should be added slowly to water, stirring vigorously until the consistency is that of a stiff oil paint. The dry batch should be large enough for a full day's work, but only enough of the wash should be prepared to last one hour. The wash should be fully stirred in the container before each application to the concrete surface, and when refilling the container all the old wash should be cleaned out and discarded.

Before applying the wash, all pointing and patching should be completed as indicated in Sections A and B. The area to be coated should first be thoroughly wet, and then a full brush coat of the wash applied. This coat should be rubbed in with a cork float, the surface being sprinkled with a little additional water if necessary. Finally the surface should be gone over with a clean damp brush, brushing in the direction of the board marks. In this process all excess material should be removed, and the remaining coat should be as thin as will permit the surface to be entirely covered.

In coating adjacent areas the brush marks should be carefully blended to avoid a line between the two areas. The work should be so planned that joinings occur at natural breaks in the surface.

In warm or drying weather the finished surface should be sprinkled with water once a day for three days, and in cool, damp weather should be sprinkled at least once within 24 hours after finishing.

2. *Cement Paints.* Whenever proprietary cement paints or coatings are to be used, the manufacturer's directions should be followed in their application.

D. RUBBED FINISHES

The rubbed finishes are obtained with carborundum stones. The first rub should be completed as soon as the forms can be removed. Faces and sides of columns should be stripped in 24 hours, if possible, and the soffits of beams should be treated within three or four days.

As soon as forms are removed the surface should be thoroughly wetted and then rubbed with a No. 20 carborundum stone. The rubbing will remove fins, board marks, nailhead marks, and to a certain extent the irregularities between boards.

The cement paste which works up in the rubbing process should be removed by washing and brushing. Small voids in the concrete should be filled with a mortar composed of finely screened aggregate of the same general description as that used in concrete. This mortar should be worked into face with the carborundum stone and left even and regular.

The second rub should be applied near the end of the work, when the building is ready to clean down and danger of staining from other work is past. The surface should be thoroughly wet and then gone over with a No. 24 carborundum stone. The paste which is worked up should be removed with a wet brush or clean bagging. When dry the finished surface will resemble limestone in color and texture.

E. TOOLED SURFACES

When coarse aggregate is to be exposed by wire brushing, the concrete should be as green as possible, usually not over 48 hours old.

When brush hammering, crandalling or other tooling treatment is to be used, considerable thought should be given to the proper layout of construction joints and fill lines, and plans showing the treated areas should be issued before any concrete is placed.

Where coarse aggregate is to be exposed by picking or hammering, it should be of uniform size or uniformly graded. The distribution of the aggregate should also be uniform for satisfactory results, and the consistency of the mix should, therefore, be carefully controlled in order to prevent the settling or segregation of aggregate.

When patching or filling of bolt holes is required on an area which is to receive a tooled finish, the tooling should precede the patching.

Surfaces to be finished with a rough texture,

should be at least two weeks old before finishing. The work may be executed by mechanical devices operated by air or electricity, or by hand hammering.

As the tooled finishes are usually carried out in panel effects, great care should be taken to lay out

exact lines and to cut clean and sharp at the edges. The borders of the panels and such other parts of the surface as are not roughened must receive the usual pointing as described in Sections A and B, and also one of the wash or rubbed finishes, to balance with the tooled areas.

Architectural Jazz

WHY shouldn't a "city beautiful" come down from the realm of dreamland into the practical idealism that converts beauty into a commercial asset, asks the *Chicago Daily Journal*.

The science of architecture is like Greek to a layman. But the architects have a multitude of different ideals and opinions. The only hope for a real "city beautiful" is to find some coherent architectural standards and stick to them.

Architectural jazz is just as ephemeral, as noisy and as discordant as the jargon of sounds that profane the name of music.

Yet every American city has lapses from the canons of good taste in almost every block of dwellings. Business architecture has suffered less, because the modern skyscrapers era sacrificed everything else to utility. Now that real architecture again shows some signs of renaissance in business structures there may be more danger ahead.

Find Aged Carved Stone

A SLAB of granite bearing hieroglyphics believed to have been carved in pre-historic days has recently been found by miners more than 200 feet beneath the lava flow which created Springfield Flat, the famous gold bearing area at Columbia, noted as a bonanza town in the gold rush of 1849.

The stone is irregular in shape, twelve inches long and about nine inches wide. The characters extending across its face are three to four inches high and regular in shape. Apparently it is a piece broken from a larger rock.

The stone has been sent to the University of California for deciphering.

Alexander Hamilton Statue Completed

IT is announced that James Earle Fraser's statue of Alexander Hamilton for the South front of the Treasury Building in Washington is completed and ready for the pedestal designed by Henry Bacon, architect of the Lincoln Memorial. The figure is nine and a half feet in height and

shows Hamilton in Colonial costume, holding a parchment in his hand. The pedestal is red Scotch granite. The most popular work in sculpture done by Mr. Fraser is the five cent piece with the Indian's head on one side and the buffalo on the other. An infinitesimal proportion of those who handle the coin, however, know the authorship of the design.

Britain's Most Ancient Building

INTERESTING Roman remains are not confined to Rome alone, states a recent issue of *The Architects' Journal*, London. That indefatigable archaeologist, Mr. W. C. Edwards, has made further important discoveries of the kind in London and has conceived some interesting theories about them. Taller buildings requiring deeper foundations, the excavators are delving deeper down into ancient history. For example, "what is probably the most ancient wall that has yet been found in London" has been unearthed at Cornhill. The footings were found 15 ft. below the surface, and above them were courses of tiles, four abreast, each 13 in. wide, making in all 52 in. On the South side of this wall, which had apparently formed part of a room or of rooms, two layers of plaster were finished with a further layer of white cement, "almost as thin as paper, on which designs had been painted by a very skillful artist." Mr. Edwards assumes for this wall an earlier date than the fourth century, and he supposes "that in this wall we have the most ancient building, and in St. Peter's and St. Michael's the most ancient churches in Great Britain." Another ingenious conjecture arising out of these discoveries is that "it is demonstrated that Gracechurch Street was not a Roman street. I am now inclined to believe," says Mr. Edwards, "that we owe Gracechurch Street to Saxon times, and that it was probably one of the works of Alfred the Great." In commending Mr. Edwards' vigilance, we do not necessarily accept his theories; archaeologists are so sanguine about their own discoveries, and so sceptical about discoveries by others of their learned fraternity.

DEPARTMENT of ARCHITECTURAL DECORATION and FURNITURE

CONSIDERABLE interest and enthusiasm has been recently awakened for the type of furniture which several years ago, connoisseurs and collectors, in their polite scorn, would often dub the "woodshed school" of American Colonial, that is, the crude and heavy, though simple and naive furniture of the seventeenth, which Mr. Wallace Nutting so aptly calls, the Pilgrim century.

The word "Colonial" has been done to death. Strictly speaking, nothing made after the Declaration of Independence can be called Colonial, yet the name is applied to thousands of refined, carved and spindly objects which came later, of William and Mary, Hepplewhite, Sheraton and Chippendale derivation, whereas the Pilgrim furniture, so utterly dissimilar, is essentially Colonial and American. Nowhere in the annals of the colonies can a more clearly etched picture of the life and manners of the people be found than in the development and refinement of this furniture. The fascinating pages of Wallace Nutting's book* or the Bolles collection in the basement of the Metropolitan Museum of Art are keener and more intelligent legends of the struggles of the first settlers than all the school textbooks printed.

The first settlers of the Massachusetts Bay colony, the Connecticut valley and Pennsylvania brought over some pieces of furniture, the most common of which were chests. Their little knowledge of furniture design and fabrication harked back to Elizabethan and Jacobean models. Their first attempts at furniture making, such as the "Hadley" chests, press cupboards, refectory tables and ladder-back chairs naturally followed the old

Seventeenth Century Interiors and Furniture in United States

By Roger Bemis

The woods nearest at hand were used, pine, maple, oak and chestnut, in heavy pieces. Imported woods and veneers were unknown until a later date. Furniture was solidly joined, pegged and dovetailed, put together to stay. Carving and turning

world patterns, though the execution was much cruder. The rooms were frugally and sparsely furnished. Furniture was practical and utilitarian.

were quaint and naive. No iron entered into the fabrication. The lumber was hand-hewed and jack-planed. Turnings were effected on the crudest sort of wood lathes operated by foot power. Sandpaper was unknown. Withal this semi-barbarism, there is certain austerity and indescribable charm about the stuff because of its quaintness and obvious honesty. Figure 1 shows a very excellent specimen of an early press cupboard, graced with a more sophisticated carving than is usually encountered on furniture of this or even a later period. The piece



Fig. 1. Oak Press Cupboard, 1660—1680
(From Metropolitan Museum of Art)

is undoubtedly American because it is executed in native wood, but must have been done by an expert craftsman from England.

The interiors of the homes of the period were done in the same, if not a cruder fashion. The walls were sheathed with boards of natural, knotty pine, the joints usually running vertically. (See Fig. 2.) The boards were of random width, every other one being thin, like a panel. These boards ran from the baseboard to the girt or ceiling beam, there being no intermediate dados or wainscots. The doors were never panelled, but made precisely like the walls.

The ceiling was frankly the soffit of the floor above. Huge chamfered beams ran the width of the room with the floor joists framed into them in the opposite direction. The floor above formed

*Furniture of the Pilgrim Century, by Wallace Nutting.

THE DETROIT EDISON CO.
JUN 14 1922



Fig. 2. A Seventeenth Century room in the house of B. A. Behrend, Esq. A modern reproduction designed to give a proper background to an excellent collection of antique furniture

Richardson, Barott & Richardson, Architects

the cover and usually plaster panels filled the space or the entire ceiling was whitewashed. Moulded trim, panelled shutters, cornices, etc., came in at a later date, the only attempts to "sweeten" the rooms, to use an architectural colloquialism, being



Fig. 3. Reproductions of Early American Maple Furniture. Faithful replicas of pieces in Metropolitan Museum of Art

(Courtesy of Kensington Mfg. Company)

in the form of dentils, scallops and scrolled skirtings on dressers, tables, and fireplace openings. Floors were made of wide jointed pine or oak planks, and occasionally brick or stone flagging. All woodwork was usually left in its natural state, unpainted. The rooms were unusually small, one



Fig. 4. Hickory and Beech Ladder-Back Armchair, 1700

(From the Margolis Sale at the Anderson Galleries)

20' by 20' being considered singular, but the details were massive in proportion.

The wall decorations consisted of old charts and early ship models, with a few oil portraits. Here and there were punched and cut tin candle sconces, odd shelves either fastened to the wall, or with holes at the four corners and hung on ropes, laden with pewter and copper ware. Hung about the room were old muskets, powder horns, and various wooden boxes for spices, pipes and tobacco, candles, the scouring brick and other utensils.

The windows were small, but in a modern reproduction this characteristic need not be rigorously followed as the seventeenth century room was usually too dark to be in popular favor. Shades were not used but simple linen curtains were pushed off to the side. The same material was often used on the beds.

The huge fireplace was the heart of the home. About this feature all activities centered. The

The appurtenances about the fireplace lent it much of its charm. There were bellows and warming pans (the earliest of which had iron handles), a broom made of a single piece of birch stripped down in shreds at one end and tied down, large and small fire dogs, the latter being more serviceable, long handled lades and forks, the latter for toasting over the log fire, the crane, and the spit with a weighted jack for turning the roast, the firearms, skillets, iron kettles, and a miscellany of pewter plates and cups, pitchers, candlesticks and candlesnuffers.

Mantels did not come in until a later date and do not fit into the scheme of things in an early interior. Before the fire, on the hearth (the brick hearths often extended several feet into the room) lay a churn, on either side rush-seated ladder-back



Fig. 5. Chestnut Table, 1650—1675

(From Metropolitan Museum of Art)

fireplace openings were often ten feet between jambs and six feet or more in height. Not only was all food cooked there, but it was the only means of heating and often of lighting. It is no wonder that it was made so engaging. The early Colonial fireplace was framed in with huge oak timbers. These chimney trees were sometimes 20" by 20". The fireplaces were always lined with brick, with front and back hearths of the same material, occasionally laid in herringbone pattern. Bake ovens were built into the sides of the fireplace. (See Fig. 8.) Today, of course, as with many other features of the early American interior, these merely serve a decorative purpose.



Fig. 7. Pine Writing Desk. About 1700

(From the Benguit Sale at the American Art Galleries)



Fig. 6. Oak Chest, 1650—1675

(From Metropolitan Museum of Art)

chairs and often a large pine settle. The settle is one of the most important pieces of early Americana. It is large, but constructed of rather thin pieces of pine in order that it may not be too heavy to shift around. The high back and sides were to shield the sitter from the drafts moving toward the fireplace from all corners of the room. The seat was merely a lid covering a box to store things. In the later Colonial days open settles were made after the Windsor and Bradford pattern of chairs, but they never attained the dignity and charm of their predecessors.

Cupboards and closets were built into the walls in all manners of places, in chimney nooks, directly above the fireplace opening when the brick was corbelled back, and in corners. The doors to these

closets were merely cleated boards, hinged, never panels.

The floors in the kitchen and halls were sprinkled with fine beach sand or covered with rushes and corn husk mats. In the other rooms with hooked, braided or knitted rugs.

With this background let us consider the furnishings of the early Colonial interior. Figure 2 shows a modern reproduction of a seventeenth century room by Richardson, Barott & Richardson, architects, for B. A. Behrend, Esq., one of the

original of the rush bottom chair with the Spanish feet is in the Metropolitan Museum, as is the Butterfly table, perhaps the gayest piece of furniture of the first settlers.

The various types of tables consisted of Butterflies, refectory or trestle board, tavern tables, and folding gate-leg or Tuck-aways. Figure 5 shows an interesting and very early chestnut table in the Metropolitan Museum. The massive character of this antique makes it very valuable, and it would serve as an excellent model for a reproduction.



Fig. 8. Detail of Fireplace, House of Webb W. Weeks, Esq., New Canaan, Conn.

most noted collectors of early Americana. Against the right hand wall is one of the famous Connecticut sunflower chests, which have been traced to Hartford, probably having all been made by a single craftsman. There are approximately three score of such chests in existence, which are quite unique and much sought after by collectors. On either side of the fireplace are two Pilgrim chairs, one slat back and one "Carver." Figure 4 shows an excellent specimen of the ladder-back chair recently sold at auction. (There have been more sales of early American furniture during the past season than any other style.)

Figure 3 shows some rather fine and faithful reproductions by the Kensington Company. The

But the *pièce de résistance* of the period was the carved and painted chests. (See Figures 6 and 10.) Some of these chests were brought over from England, probably antedating the other pieces of furniture, and served as models for subsequent work. They were heavily constructed, except for the lid, of oak and pine, and served for storing wearing apparel. The fronts were gaily and richly carved in naive forms, lunettes, bands, arches and rosettes, of conventionalized tulip, sunflower and palm patterns, with leaves and stems, usually in panels or undulating bands. The painted chests came from the Pennsylvania district, and the ornaments instead of being carved, were picked out in highly contrasting colors, sometimes painfully

so. This is the only instance where any paint, oil or stain is used in the seventeenth century interior. On the face of the chests there often appeared the initials or name of the owner.

Another product of the Pennsylvania region is the dresser shown in Figure 9, with its scrolled skirting and sides, and fanciful rat-tail hinges, the latter a distinct characteristic.

This brings up the important item of Colonial hardware. The long, slender, hand-wrought strap hinges, sliding bolts, latches and 'scutcheons with scrolls, hearts, and other fanciful patterns were an essential feature of the seventeenth century interior, and luckily today the modern reproductions of this ironwork are better and more faithfully executed than any other furnishings, and can be obtained from fully a score of skillful craftsmen.

Among the other items of furniture were the

slightly projecting shelves above the fireplace opening, with scrolled skirting and round dentils around the fireplace or door and windows, and built-in bookshelves, this treatment might be very charming in many of the medium priced homes being built today. Of course it is a far cry from this simple treatment to the fifty-seven varieties of styles we now use. The town houses and large country residences do not lend themselves to this



Fig. 9. Dresser, Wellington Collection
(Courtesy of Wallace Nutting)

wainscoted chairs, four poster beds,* spinning jennys, and the pine writing desks as shown in Figure 7, fitted with a plain drawer, slides and pigeonholes.

If the designer will allow himself a little freedom by not clinging too rigorously to the period, such as introducing a moulded joint in the sheathing, a simple panelled cupboard door, several

*Of this name Wallace Nutting facetiously remarks that he has been unable to conjecture why these beds are called four posters.



Fig. 10. Oak and Pine Chest, 1650—1675
(From Metropolitan Museum of Art)

treatment, but in the smaller residences it is surely more distinctive and more characteristically native than the common panelled and white enamelled rooms that are to be found everywhere. The Georgian interior has been overdone, we should seek further back for our *motifs*.

Every modern convenience may be introduced without disturbing the general effect. The deep window reveals characteristic of the period will allow for concealed radiators behind the pine sheathing. The grilles may be worked out in the manner of the carved fronts of the "Hadley" chests. The very charming wood and iron "branch" chandeliers, as well as the punched, cut and incised tin wall sconces may be wired for electric candles. (It should be noted that the pewter and sandwich glass sperm-oil lamps so often seen are of a later date and do not belong in this treatment.)

In a modern home the severity of the treatment may be lightened somewhat by the furnishings. The braided rag rugs give the room a color note. A table against the wall may be graced with a huge jar of cat-o-nine tails. The curtains may be of monk's cloth or some coarse Canadian homespun, of a light color. Cushions of similar material are on the stiff wainscoted chairs. Reproductions of the furniture of the period are available in many forms, principally "Butterfly" and tavern tables, dressers, rush-seat and slat-back chairs, chests and desks. Dressers may be laden with old pewter. A thousand and one things may be done to make it attractive.

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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 following guide is given to indicate the process under which a specification is being prepared by the Board of Governors in accordance with Bulletin No. 5, An Analysis of a Specification, as revised January 20, 1923. All members are invited to prepare similar guides for the attention of the board of Governors and it is hoped that those who do so will accompany it with all pertinent information they can submit:

SPECIFICATION GUIDE FOR GAS PRODUCER EQUIPMENT

Embody Requirements with A. S. I. Standards of a Specification

Refer to Outline

- I. Contract and Legal Standards (A)
- II. Economic Basis of Bid Analysis (B)
- III. General Descriptive General Statement of Scope, of Special and Ultimate Requirements (C)
 - Type:
 - (a) Pressure
 - (b) Suction
 - (c) Pressure and suction
 - (d) Water—gas
 - Kind of Fuel:
 - (a) Anthracite
 - (b) Bituminous

(c) Lignites

(d) Oil

Fuel Qualities:

- (a) Size
- (b) B. T. U. per pound
- (c) Analysis (if so, bituminous or lignite)
- (d) Approximate percentage of ash
- (e) Approximate percentage of sulphur

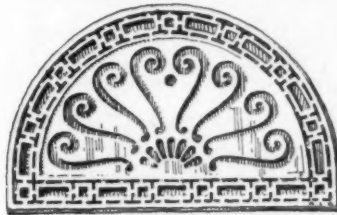
Equipment Includes:

- (a) Producer:
 - (a-1) Vaporizer or saturator?
 - (a-2) Lining?
 - (a-3) Charging, interlocking hopper?
 - (a-4) Grates?
 - (a-5) Blower, hand motor or engine driven?
 - (a-6) Blast regulator?
 - (a-7) Cone bottom ash pit or water seal?
 - (a-8) Railing, ladder and platform?
 - (a-9) Standover pipe (material and where terminated?)
 - (a-10) Water Supply:
 - Where obtained?
 - Where discharged?
 - How regulated?
 - (a-11) Two-way valve
 - (a-12) Poke holes and covers
 - (a-13) Peek holes and covers

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METAL GRILLES

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- (a-14) Coal Hoist
- (a-15) Foundations: How made?
Of what material? Any
special facing? Supplied
by whom?
- (a-16) Painting
- (a-17) Covering
- (a-18) Dimensions
- (a-19) Tools
- (b) Scrubber:
 - (b-1) Stationary:
 - Material
 - Dimensions
 - Filling
 - Explosion relief
 - Gas tester
 - Ladder and rail
 - Water Supply:
 - Where obtained?
 - Where discharged?
 - How regulated?
 - Temperature and pres-
sure.
 - (b-2) Rotary:
 - Material
 - How driven?
 - Size
 - Water Supply:
 - Where discharged?
 - Where obtained?
 - How regulated?
 - (b-3) Foundation: How made?
Of what material? Any
special facing? Supplied
by whom?

IV. Preliminary Preparation (D)

Installation:

- (a) Who installs and furnishes produc-
er, scrubber and regulator?
- (b) Who installs and furnishes piping?
- (c) Who takes from cars and places on
foundations?
- (d) Who installs gas holder?

V. Materials (E)

Properties (Physical and Chemical)

Sizes, Weights and Gauges

- (a) Moisture Regulators:
 - (a-1) Who supplies?
 - (a-2) How drained?
 - (a-3) Where drained?
- (b) Exhauster and Blower:
 - (b-1) How is discharge pressure
regulated?
 - (b-2) Any special material for
gas handling?
 - (b-3) Any special construction
for gas handling?
 - (b-4) Any by-pass connections?

- (b-5) Foundation
- (b-6) Painting
- (c) Valves:
 - (c-1) For standover pipes
 - (c-2) For purge pipes
 - (c-3) For by-pass on gas lines
 - (c-4) For by-pass on exhaust gas
line
 - (c-5) For water
 - (c-6) For steam
- (d) Muffler or Heater:
 - (d-1) Material
 - (d-2) Type
 - (d-3) Size
 - (d-4) Foundation: How made?
Of what material? Any
special facing? Supplied
by whom?
 - (d-5) Painting
 - (d-6) Covering
 - (d-7) If muffler is also a heater,
will hot water or steam be
generated?
 - (d-8) What trimmings and fit-
tings required?
 - (d-9) How is water supply regu-
lated?
 - (d-10) Relief valve?
 - (d-11) Any by-pass?
- (e) Gages and Recording Appliances:
 - (e-1) Gages:
 - Number
 - Type
 - Where mounted?
 - How mounted?
 - How connected?
 - (e-2) Any recording calorimeter?
 - (e-3) Any water meters?
 - (e-4) Any thermometers?
 - (e-5) Any testing burners?
 - (e-6) Any gas-analysis appa-
ratus?

VI. Methods

Processes

(F)

(a) Piping:

- (a-1) Material. Lap-welded, cast
iron, spiral riveted, straight
riveted.
- (a-2) Gas line
- (a-3) Connections between pro-
ducer and scrubber
- (a-4) Scrubber and engine
- (a-5) Standover pipe
- (a-6) Purge pipe
- (a-7) Engine exhaust
- (a-8) Drip piping
- (a-9) Gage piping
- (a-10) Water, supply and discharge
- (a-11) Drain

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- (a-12) Weights of piping required
- (a-13) Will piping be flanged or screwed?
- (a-14) Kind of gaskets to be used
- (a-15) How will joints be made up?
- (a-16) How will piping be supported?
- (a-17) Details of standards
- (a-18) Any insulating covering for gas, water, air or drip piping?
- (a-19) Painting
- (b) Limits of Work:
 - (b-1) Excavation by whom?
 - (b-2) Foundation by whom?
 - (b-3) How far does gas producer contractor do piping for gas, exhaust and drip?
 - (b-4) Water piping
 - (b-5) Air piping
 - (b-6) Steam piping
 - (b-7) Drain piping
 - (b-8) Electric wiring
 - (b-9) Any special ventilation required?
 - (b-10) What valves are supplied by contractor?

Finish (G)

VII. Schedules

VIII. Performance (H)

Capacity Required:

- (a) In pounds of coal gasified per hour
- (b) B. T. U. delivered per hour

Quality of Gas Required:

- (a) Average B. T. U. (effective) heat value per cubic foot)
- (b) Minimum B. T. U. (effective) heat value per cubic foot
- (c) Allowable percentages of hydrogen
- (d) Allowable percentages of dust
- (e) Allowable percentages of other gases, or impurities

Guarantees (I)

Tests to be made (J)

(a) Test and Inspections:

- (a-1) Factory inspection:
 - Expenses by whom?
 - Object of inspection?

(b) Performance Tests:

- (b-1) What purpose?
- (b-2) Duration
- (b-3) How carried on?
- (b-4) Who supplies load?
- (b-5) How is load measured?
- (b-6) How is gas quality to be determined?
- (b-7) How is gas quantity to be determined?
- (b-8) Any standard regulations for test?
- (b-9) Who will conduct test?
- (b-10) Who will supply fuel and water?
- (b-11) Who will supply operating labor?
- (b-12) Who makes fuel analysis?



Third Prize Design

Indiana War Memorial Competition

Wm. E. Russ and Eric Gugler, Associated Architects

(For First and Second Prize Designs, see Pages 504 and 505)



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PERSONALS

W. L. Stoddart, architect, announces the removal of his office from 9 East Fortieth Street to 50 East Forty-first Street, New York City.

Francis E. Dunlap, architect, announces the removal of his office from 81 East Madison Street to 111 North Dearborn Street, Chicago, Ill.

Theo. Steinmeyer, architect, has moved his office from the Title Guaranty Building, St. Louis, Mo., to the International Life Building, that city.

Louis G. Dittoe, architect, announces the removal of his office from 1011-14 Commercial Tribune Building, to 1106-7 Ingalls Building, Cincinnati, Ohio.

Elmer Grey, architect, has moved his offices from the Wright & Callender Building, to the new Bank of Italy Building, corner Seventh and Olive Streets, Los Angeles, Cal.

John J. Roth, architect, announces the opening of an office at 7060 Hollywood Boulevard, Hollywood, Cal., for the practice of architecture. Manufacturers' catalogs and samples are requested.

Loy L. Smith, architect, announces the removal of his office from the Higgins Building to 218-222 Byrne Building, 253 South Broadway at Third Street, Los Angeles, Cal.

Russell Seymour, architect, announces the opening of an office for the general practice of architecture at 220 Boyd Building, Charleston, W. Va. Manufacturers' catalogs and samples are requested.

W. Douglas Lee, architect and engineer, is now located in new and larger offices at 400 Sun Building, 706 South Hill Street, Los Angeles, Cal. Manufacturers are requested to send literature and samples.

It is announced that Robert J. Reiley, architect, has moved his organization to larger quarters at 50 East Forty-first Street, New York City, where he will continue the general practice of architecture.

Doerr, Lindquist & Doerr, architects and engineers, announce the removal of their office from 105 North Clark Street to 7 West Madison Street, Room 1501, Chicago, Ill.

R. G. Schmid & Company, architects, announce the removal of their offices to Suite 1410-1412-1414-1416 and 1417, Chicago Temple Building, Southeast corner, Washington and Clark Streets, Chicago, Ill.

H. I. Feldman and Horace Ginsberg, architects and engineers, have moved their executive offices from 17 West Forty-second Street to the Pershing Square Building, Park Avenue and Forty-second Street, New York City.

Marcus L. Evans, architect, announces that he has purchased the interest of C. W. Way in the C. W. Way Company, and will continue the practice of architecture at the same address, Brandes Building, Hastings, Nebr.

Vernon F. Tinsley, formerly with Proudfoot, Bird & Rawson, announces the opening of his office for the general practice of architecture at 417 Hubbell Building, Des Moines, Iowa. Manufacturers' samples and catalogs are desired.

Fred D. Jacobs, F. Leo Smith, associated architects, of 138 East Center Street, Marion, Ohio, announce the removal of their office to Rooms 204-205, 66 East Broad Street, Columbus, Ohio. Reference data and manufacturers' catalogs would be appreciated.

The Edwin F. Guth Company, designers and manufacturers of lighting equipment, is the new name by which the unified interests of the St. Louis Brass Manufacturing Company, and the Brascolite Company of St. Louis, will hereafter be known.

Ellicott R. Colson and Henry F. Hudson announce that the firm of Colson-Hudson, architects, has been dissolved. Mr. Colson will open an office at 91 Dun Building, and Mr. Hudson will retain the present office at 34 Dun Building, Buffalo, N. Y.

It is announced that Edgar A. Rassinier, architect, Board of Education, Louisville, Ky., has accepted an excellent opportunity to re-associate himself with the firm of D. X. Murphy & Brother, architects, that city. The plans and specifications for the greater portion of the work to be done in his office are now completed and the construction and supervision of same will be carried out by J. Meyrick Colley, construction engineer.



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Obituary

ELLIOTT WOODS, architect of the United States Capitol, died on May 22 last, at Spring Lake, N. J., where he had gone for a month's rest. He was 58 years old.

Mr. Woods was proficient as a scientist and his laboratory in a building near the Capitol grounds surrounded by a high board fence was the scene of a number of interesting experiments for the benefit of his friends among Congressmen and others. He was also an inventor in many lines. At the age of twenty he came to Washington and through Senator Thomas A. Hendricks of Indiana, who was later Vice President of the United States, obtained employment in the Congressional Library. After six months there he entered the office of the Architect of the Capitol and rose through various grades. The title of Architect of the Capitol lapsed with the death of Mr. Woods' predecessor, Edward Clark, to honor whom it had been created.

Mr. Woods participated in the preparation of the plans and in the construction of the Senate office building, the House of Representatives office building, the Scottish Rite Temple and other notable public and private structures in Washington.

Columbia Student Wins McKim Fellowship

THE McKim Fellowship, coveted prize open to the Columbia School of Architecture, carrying \$1,750 in cash and a year's study abroad, was awarded recently to Perry Coke Smith, of Norfolk, Va., it was announced by Professor William A. Boring, director of the school.

The subject of the contest this year was "A Civic Art Center." The winning design comprises three buildings, an opera house, a school of fine arts and a conservatory of music. The buildings are linked in a unified system of terraces, steps, balustrades, fountains, statues and other architectural features and display "a fine architectural character throughout," in the opinion of the judges. Smith is a member of the class of '23. The prize was also open to the classes of '20, '21 and '22.

The judges consisted of nine members of the School of Architecture faculty, a committee of visitors and a group of persons not connected with the school.

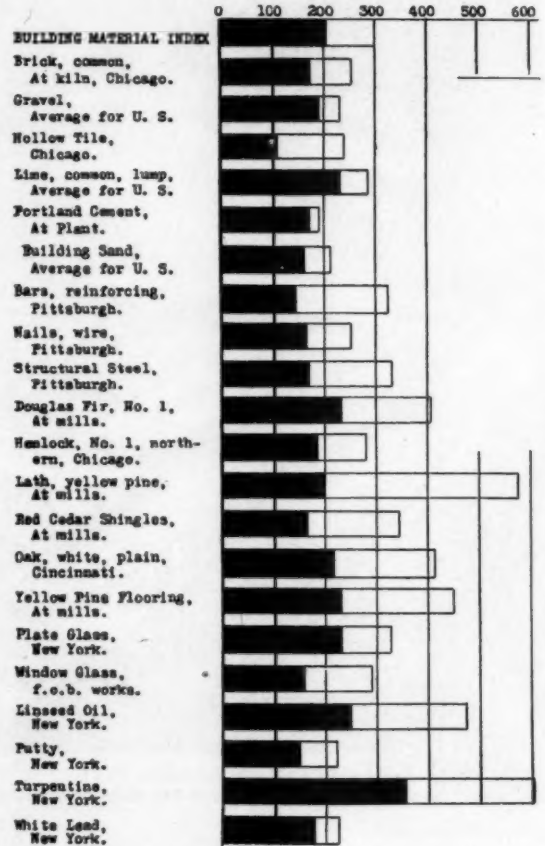
The alumni association medal in architecture was awarded to Louis Edgar Albright, of Columbus, Ohio, a member of the class of '23.

Annual Production of Lumber

THE annual production of lumber and structural timbers for general building purposes reaches a value of nearly a billion dollars, states the Forest Service, United States Department of Agriculture, in its annual report.

Wholesale Prices of Building Materials

Bureau of Labor Statistics Figures
White—Maximum Price Level
Black—Price Level April, 1923
1913 Average Price = 100

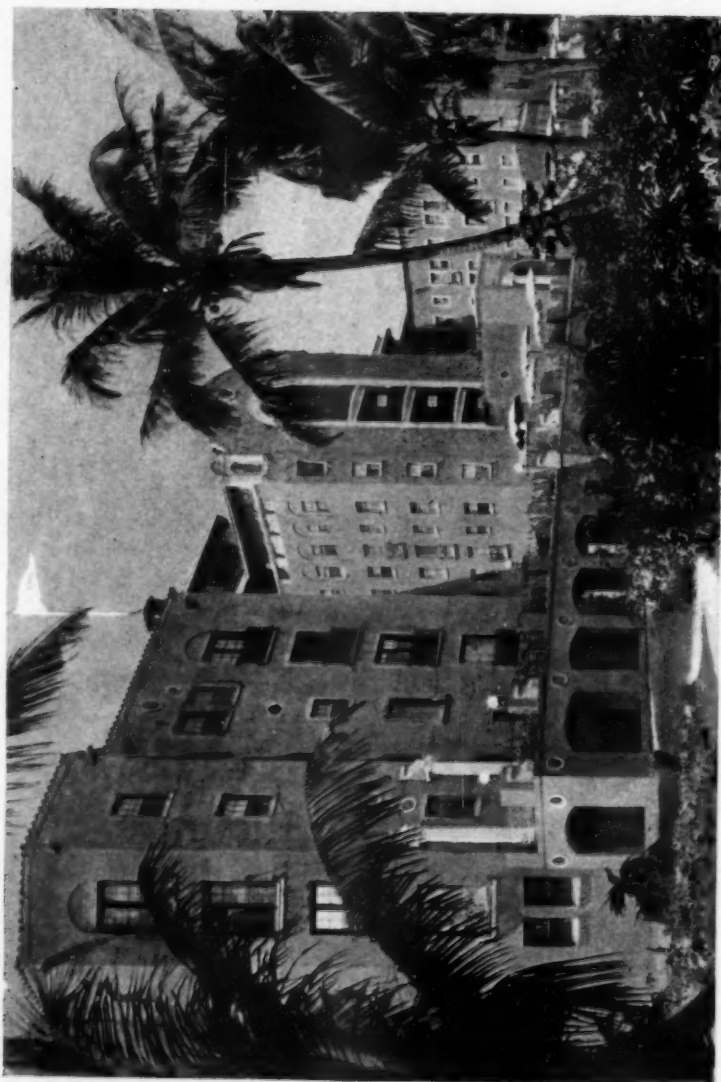


COMMODITY

COMMODITY	At Peak		Feb. 1923	Mar. 1923	April 1923
	Date	Index	Index	Index	Index
Building material index	Apr. 1920	299.7	192.4	197.8	204.3
Brick, common, at kiln, Chicago	Oct. 1920	231.1	176.8	175.2	*
Gravel, average for U. S.	Jan. 1921	233.7	196.0	196.2	191.4
Hollow tile, Chicago	June 1920	226.9	105.3	108.3	105.3
Lime, common, lump, average for U. S.	Oct. 1920	286.0	230.8	232.1	232.9
Portland cement, at plant	Sept. 1920	192.9	173.1	173.1	173.1
Building sand, average for U. S.	Jan. 1921	209.6	168.4	167.2	163.7
Bars, reinforcing, Pittsburgh	July 1917	327.1	145.4	145.4	145.4
Nails, wire, Pittsburgh	Jan. 1920	252.9	158.1	160.8	166.3
Structural steel, Pittsburgh	June 1917	351.0	139.0	145.7	172.1
Douglas fir, No. 1, at mills	Jan. 1920	407.3	211.8	233.5	233.5
Hemlock, No. 1, Northern, Chicago	Mar. 1920	262.1	182.6	183.8	187.4
Lath, yellow pine, at mills	Feb. 1920	582.0	182.3	197.7	199.3
Red Cedar Shingles, at mills	Feb. 1920	346.8	175.4	173.9	166.3
Oak, white, plain, Cincinnati	Mar. 1920	419.0	216.3	216.3	216.3
Yellow Pine flooring, at mills	Feb. 1920	455.3	220.5	229.9	232.4
Plate glass, New York	Aug. 1920	329.5	185.9	185.9	232.4
Window glass, f.o.b. works	Aug. 1918	295.2	162.7	162.7	162.7
Linseed oil, New York	Aug. 1919	480.4	204.5	230.7	251.0
Putty, New York	Jan. 1920	226.4	179.2	162.3	150.9
Turpentine, New York	Apr. 1920	601.8	348.9	361.8	356.1
White lead, New York	Mar. 1920	222.3	177.2	181.2	181.2

* Brick, common, at Chicago is as of March 1923.

Chart Prepared by Department of Commerce, Division of Building and Housing of Bureau of Standards.



THE NEW COLONIAL HOTEL, NASSAU, BAHAMAS

KENNETH M. MURCHISON, ARCHITECT

(From a photograph by Fred Armbrister)