

# THE AMERICAN ARCHITECT

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## FIFTY-EIGHTH ANNUAL CONVENTION, THE AMERICAN INSTITUTE of ARCHITECTS, NEW YORK, APRIL 20-24

**G**OING back in memory over the past fourteen years of conventions of the Institute, one has opportunity to set up comparisons. Each year may be judged as to its efficiency for smooth working, its accomplishment of effort. There has been just the convention to consider. But this year is so outstanding in results, so remarkable for achievement that it stands alone and it will be a long while before anything more prolific in accomplishment will occur.

It's difficult in writing about this convention to confine the record to the convention. The convention hall is set squarely in the center of the International Exposition and in fact, it seems to be part of it. Delegates saunter to the fringe that lines the limits of the seating space and stop while matters in which they have a personal interest are going forward. Then the lure of the exhibition takes them to one of the many attractive booths or exhibits. So the group that is really the convention is never long composed of the same people. And yet there is not lack of interest, no evasion of duty as a delegate, but the allurements of the exposition is decidedly a source of much moving about and short periods of attention.

President Waid called the convention to order promptly at the appointed hour. His address will be found in full on another page. In regular order the reports of the Secretary, Edwin H. Brown, and the Treasurer, William B. Ittner, were presented.

The president expressed his satisfaction to see so many past presidents attending. He also singled out for special mention four men who had been members of the Institute from forty-three to fifty-nine years. Glenn Brown, of Washington, D. C., for many years the efficient secretary of

the Institute, and who joined it forty-three years ago, and Mr. Keller of Connecticut whose membership began forty-six years ago, were both present to acknowledge the acclaim of the delegates. Messages of welcome were sent to Peter B. Wright of Pasadena, Calif., now eighty-seven years of age and a member for fifty-nine years, and to A. C. Bruce of Atlanta, who has reached the age of ninety years and has for forty-eight years retained his membership in the Institute.

*"IT IS not for me to attempt to reciprocate your graceful homage to English art with any measure of appreciative criticism of your own effort; this would, in any case, be insufficient, and perhaps impertinent, but I would venture to assure you of the constant and eager interest with which the rapidity of architectural development and the grandeur of its results here in America are followed at home. Be pleased to accept as from a British fellow-worker, for the moment a representative, this assurance of our admiration, affection and gratitude."—Sir Edwin Landseer Lutyens just before sailing for home.*

The morning session closely followed the official program. The luncheon after the morning session was held in the ballroom of the Hotel Roosevelt. Every seat had been reserved long in advance. President Waid announced that Donn Barber was, due to illness, unfortunately unable to be present. The president next introduced Abram Garfield of Cleveland, Sec-

ond Vice-President of the Institute, to whom charge of the meeting was given. The principal speakers at the luncheon, whom Vice-President Garfield introduced as "two outstanding figures in the development of British architecture" were Mr. Ebenezer Howard and Professor Beresford Pite. Mr. Howard emphasized his pleasure over the circumstances which made it possible for him to express to the architects and people of America his deep personal regard and admiration of our buildings. Further, he stated that he believed the time was near when the planning and development of garden cities, which he felt to be an important and invaluable social service, would in this country be carried to a completeness far surpassing that achieved by his associates and himself in England.

Professor Pite, in his address, brought to The American Institute of Architects the greetings of the Royal Institute of British Architects. He

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urged the importance of closer allegiance between the architects of his own country and ours.

The evening program was filled by the joint meeting of the Institute with the International Town, City and Regional Planning Conference. Robert D. Kohn presided. This session was really a "get-together party" of architects and those directly associated with town planning. Raymond

Unwin, widely known as a successful city planner in England, Lewis Mumford, the author of "Sticks and Stones," a book that has been generally approved, were speakers, as were also George C. Gardner, Chairman of the Springfield City Planning Committee; Sullivan W. Jones, New York State Architect, and Dr. August Bruggemann of the Sorbonne, Paris.

### THE SECOND DAY

THE morning of the second day was given over to the presentation of reports by the chairmen of the various standing committees. These reports are very fully reviewed on another page of this issue.

The outstanding feature of the day's business was the draftsmen's luncheon, held at the Hotel Roosevelt. The suggestion was made during the 1924 convention in Washington that closer cooperation be attained between draftsmen and architects. This luncheon meeting was arranged primarily to let the draftsmen know, by actual contact, that architects hold them in the highest esteem and appreciate to the fullest extent the work that they are doing. The selection of Mr. Corbett to preside at this dinner was a particularly happy one. Perhaps no practicing architect today better understands the draftsman, his work and his aspirations than does Mr. Corbett, and also perhaps no other one man is more respected by them than Corbett. It was due to Mr. Corbett's fine sense of the real meaning of this luncheon, his keen wit, that started this noon hour feast with a roar of applause and the happiest of

happy spirits. Declaring himself the liaison officer between the draftsmen and the architects, he stated he was glad to serve because he believed no one appreciated more than he the importance of the "men who push the pencil." Naturally, that started the proceedings in a joyful mood.

Addresses were made by Kenneth M. Murchison, Professor Beresford Pite of Great Britain, H. Van Buren Magonigle, J. Scott Williams and George S. Chappell. Every one of these speakers instinctively carried out the spirit of the occasion. Laughter was continuous and applause of the kind that shows a pleased recognition of the speaker's arguments. Mr. Kenneth Murchison was witty in his remarks and showed the sidelights or behind-the-scenes aspect of the usual architectural drafting room. Professor Pite spoke of the draftsmen as the inspiring element of American life because they hold in their hands the architectural development of the future. "I am," he continued, "a draftsman, always have been a draftsman and always will be a draftsman." Mr. Magonigle, always thoughtful, generally amusing, carried forward the fine sentiment of the meeting.



ROMAN SARCOPHAGUS, SELENE AND ENDYMION

## HEARD at DRAFTSMEN'S LUNCHEON on SECOND DAY

THE draftsmen are noted for a great lot of hope in their being. They are the most hopeful people in the world. They all hope to be great, large, wide architects—KENNETH M. MURCHISON.

\* \* \*

I am satisfied that there are profound questions as to how buildings really look, and act and are.

Renderers find architects in what might be termed a dream state.

You do not comprehend a face until you have drawn it.—HUGH FERRIS.

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I am a draftsman, have always been a draftsman, and wish to be a draftsman, and have from the bottom of my heart a contempt for an architect who is not a draftsman.

The product of an artist who is not happy is always of doubtful value.

Let your own character show in your work and it will inevitably reflect the spirit of the times in which it is made.

Analyze your motives and see if you know what you mean to do—and then do it.

American architecture is English root and American fruit and growth.

The love of freedom marks the architecture of English speaking nations as well as our lives.

We architects serve an art which is more than work—it is the joy in work—PROFESSOR BERESFORD PITE.

\* \* \*

I hope to see the garden cities of England reproduced in America on a large scale and one which should bring out all the improvements in social life of which such developments are capable because of your greater resources in energy and vision as well as in finance.—EBENEZER HOWARD.

I like to reflect that my friend, the artist, the painter, is a man who draws things as they seem to be, as they appear to be. He is an impressionist. But apart from your own selves, the practical has taught that things are not what they seem to be, and it is the part in life of the architectural draftsman to draw things as they are. The glory of our geometrical occupation is that it represents that secret of philosophic difficulty—reality.

This blessed little bit of India rubber signifies not only the aspiration which refuses to be satisfied until perfection is accomplished with that continual sacrifice of effort to perfection which is the mark of every true artist. You don't get paid for what you rub out. Keep on rubbing out until you do something that is worth being paid for.—PROFESSOR BERESFORD PITE.

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To me draftsmanship is a serious occupation and an intensive one. We may not think or realize that draftsmanship is the oldest of the cultural arts and that draftsmanship was a necessary condition in human evolution.

If you would ask me what is the basis of good draftsmanship, the answer is trite. It is knowledge. The technique of draftsmanship should be the outgrowth of a spontaneous knowledge rather than a conscious sophistication. The draftsman has respect for his medium although he is conscious of its great range of possibilities. The only way to become a good draftsman is to do an awful lot of it.—J. SCOTT WILLIAMS.

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The real thing that a draftsman can contribute to architecture is to put into his work the quality of beauty, to make his one religion, his one deity that of beauty.—HARVEY WILEY CORBETT.



SKABERSJO CASTLE, NEAR MALMO, SOUTHERN SWEDEN

(International Exposition of Architecture and Allied Arts)



## THIRD DAY'S PROCEEDINGS

THE morning session devoted to the topic "The Architect's Palette," was largely taken up by an address by J. Monroe Hewlett who urged a better and more truthful interpretation of materials, and eloquently called upon the architectural profession to show the manufacturer the right road in the truthful rendering of architectural design. During the course of his remarks, Mr. Hewlett stated:

"What I want the architects of this country to realize today is that they stand as the sole bar against the ridiculously fakey development of our architecture. We are surrounded by manufacturers of great resource. They are manufacturing materials of great excellence, but they are manufacturing those materials for the most part without any imagination, and who is going to supply that imagination if we can and don't.

"The great works of the past were produced by architects and by craftsmen who were thoroughly familiar with the materials that belonged to their own locality and their own time. Their lives were devoted to making the most perfect use possible of those materials and they were very slow to travel off into unknown fields and experiment with unknown materials. The great architectural temptation today is the temptation to experiment with materials that we have not had an opportunity thoroughly to master the use of."

Professor Pite in speaking on this topic, said:

"Put light and shade first. At the next compartment, put atmosphere—distance, foreground and those mysterious effects which arise out of the carefully modeled and conceived plan. Light and shade—atmosphere—the first elements of our palette. Next I will put texture. It is a little difficult to define in a building, but not difficult to define in dress—the difference between the stuff cotton and silk, the treatment of the trim—contrast of the surface."

Further referring to the topic of the meeting "The Architect's Palette," Professor Pite stated, with reference to color in buildings. "Whatever you do, avoid any attempt at harmony in color. Go for contrast. Don't dress your buildings as a lady dresses her person, with all the sweetness of color harmony. Dress your buildings as a soldier dresses himself—with contrast. Heresy! Use your whites. Use your blacks. Use your reds. Be violent. Color your buildings as God colored nature."

At the conclusion of Professor Pite's remarks, the president rose and announced the presence of Sir Edwin L. Lutyens at the meeting. This announcement was greeted with a standing applause.

Harvey Wiley Corbett, in his usual happy manner, presented Sir Edwin. During the course of his remarks, he stated: "He (Sir Edwin) has been here since Saturday. I have been training him. He speaks English fairly well for a Britisher, but he does not speak American. I have been training him in this field. He is now able to say in perfect accent 'I've got your goat,' 'You said a mouthful' and 'I should worry.' He has those three down very successfully. He has not given me his impressions of America yet, but I will give them to you now, although he has not explained them. 'This is a wonderful country.' (He has only seen New York.) 'This is a wonderful city.' (He has only been on Park Avenue.) 'You have wonderful architecture.' (He has been up in the Bush Building.) 'And the thing which is the most wonderful of all is the architects themselves.'"

During the course of the morning meeting, the following resolution was presented, duly seconded and carried:

RESOLVED: That The American Institute of Architects in convention assembled, unanimously endorse the efforts to preserve and rebuild the tower of Madison Square Garden with its crowning figure of Diana, and to provide for it a dignified and suitable site in the same architect's masterly group at New York University.

The report of the Committee on Nominations was presented and it was found that it was a unanimous endorsement of every one of the present officers of the Institute. On motion duly seconded, the secretary was directed to deposit one ballot for the entire ticket. This is an event which has never before happened in the history of the Institute, and is naturally regarded with considerable satisfaction by the officers whose course during the past year has received such unanimous endorsement.

This election by acclamation placed in office for the ensuing period the following:

D. Everett Waid, New York; President and Director.

Abram Garfield, Cleveland; First Vice-President and Director.

William L. Steele, Sioux City, Iowa; 2nd Vice-President and Director.

Edwin H. Brown, Minneapolis; Secretary and Director.

William B. Ittner, St. Louis; Treasurer and Director.

### REGIONAL DIRECTORS

F. Ellis Jackson, Providence, R. I.; First District.



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J. Monroe Hewlett, Brooklyn, N. Y.; Second District.

Goldwin Goldsmith, Lawrence, Kansas; Sixth District.

### HONORARY MEMBERS ELECTED

The following individuals were elected to honorary membership and honorary corresponding membership of the A. I. A.:

### HONORARY MEMBERS

Morris Gray, Boston, Mass.  
John J. Glessner, Chicago, Ill.  
Robert W. DeForest, New York, N. Y.  
Mrs. Mary E. Wortman, Portland, Oregon.  
Eli Kirk Price, Philadelphia, Pa.  
Henry B. Thompson, Wilmington, Del.  
Alexander Suss Langsdorf, St. Louis, Mo.

### HONORARY CORRESPONDING MEMBERS

Sir Gilbert Scott, London, England.  
Arthur Byne, Madrid, Spain.  
Camille Lefevre, Paris, France, President of the Societe des Architectes Diplomes.

Senor Horacio Acosta y Lara, Montevideo, Uruguay, President of the Pan-American Congress of Architects.

The report of the Committee on Registration showed 604 members of the Institute registered. The total registration in all classes was 1300, a record attendance.

### THE INSTITUTE MEDAL AWARDS

THE jury announces the honor awards for 1925, as follows:

Ecclesiastical buildings—Maginnis & Walsh of Boston, for the executed building, Trinity College Chapel and the baldachino in Holy Cross Chapel. St. Catherine's Church, Somerville, Mass.

Monumental and governmental buildings—Edward L. Tilton and Alfred Morton Githens, associated architects for the Wilmington, Delaware, Public Library.

Educational, institutional and society buildings—The medal of award in this class went to Sproatt & Rolph, architects, of Toronto, Canada.

Commercial Buildings, hotels and apartments—Arthur Loomis Harmon, for the Shelton Hotel, New York.

Domestic buildings—Walker & Gillette, for the "Big Tree Farm," the house of James N. Hill, Wheatley Hills, L. I., N. Y.

### ELECTION OF FELLOWS

ANNOUNCEMENT was made of the election of the following members as Fellows of the Institute.

Walter L. Rathmann, St. Louis, Mo.  
Leon Stern, Rochester, N. Y.  
Robert R. McGoodwin, Philadelphia, Pa.  
Timothy Walsh, Boston, Mass.  
Richard Philipp, Milwaukee, Wis.  
Julius A. Schweinfurth, Boston, Mass.  
Charles Morris, Cleveland, Ohio.



WORKING MODEL FOR STATUE OF VICTORY FOR FIFTH WARD, STATEN ISLAND, N. Y.

GEORGE T. BREWSTER, SCULPTOR

(International Exposition of Architecture and Allied Arts)

## LUNCHEON—THIRD DAY

**T**HIS luncheon dealt particularly with the Building Congress movement now inaugurated in several cities of the United States and in which it is hoped to interest other cities.

President D. Everett Waid introduced W. Stanley Parker of Boston as the chairman for the day. Mr. Parker briefly sketched the history of the Building Congress movement, and emphasized the thought that this movement could be successful only because architects were the leading element in it, and architects were in a position of neutrality, so to speak, between the employer and the employee, and had the confidence of both. He urged the support of the architectural profession for the movement.

Mr. S. F. Voorhees, president of the New York Building Congress told of the development of this Congress which started in 1920 with 50 members and now had approximately 1500 members, made up of architects, building employers, representatives of labor, material producers, bankers, real estate men, building owners, etc. He further briefly traced the development and growth of the New York Congress starting first with the establishment of a code of ethics, patterned on the code of the American Institute of Architects, followed by a study of seasonal employment, craftsmanship of printing, etc. The greatest good developed from the New York Building Congress in Mr. Voorhees' estimation is the friendly relationship created by meeting around a common table, and where friendship exists, differences cannot exist.

The next speaker was Mr. John Halkett, president of the New York Building Trade Council, in which all union labor is represented. Mr. Halkett stated that there was no city in the United States in which there were better relations between employers and employees in the building industry than in New York, and no city in which there was less labor difficulty in this industry. He attributed this in large part to the thorough understanding between the two groups and what he termed a system of compulsory arbitration through which differences between the two groups could be settled.

The working agreement provides for committees of employers and employees to meet to settle difficulties, and if necessary the appointment of an umpire, but up to the present time, it had not been necessary to appoint an umpire.

The third speaker was Mr. Charles D. James of Portland, Oregon, who was instrumental in the forming of the association of building and construction in Oregon which corresponds to the building congresses in other cities. Mr. James told of the activities in Oregon, particularly the development of the Craftsman Guild to stimulate pride in workmanship among skilled workers. This has been coupled with the development of an apprenticeship system and both the skilled and the apprenticeship system have the support of the city Government and the state authorities. Mr. James

rather upbraided members of the architectural profession for their shortsightedness in not definitely supporting this movement which added to the prestige of the architectural profession and tended to give the architects of the country a position of greater importance.

Robert D. Kohn who was present, also made some stimulating and interesting remarks about the New York

Building Congress, its present and future progress.

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### HEARD AT THURSDAY'S LUNCHEON

**O**NE of the things that my experience in the building congress has shown is the great need of it to enlighten us of the other fellow's point of view—W. STANLEY PARKER.

\* \* \*

The architect is pleased to meet the laboring man, and the laboring man is pleased to meet the architect—JOHN HALKETT, President, New York Building Trade Council.

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Is it nothing to the architects that we have craftsmen who are able to translate their designs into brick and stone?

What is going to happen to this country if the architects as master builders are not going to cherish the traditions that we have left to us and

*THE fourth day's proceedings and craftsmen's luncheon together with the ceremonies incident to the presentation of the 1924 and 1925 Gold Medals of The American Institute of Architects will appear in our issue of May 20.*

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help to build them up and pass them on to the next generation?—C. D. JAMES.

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No organization goes to pieces so quickly as one that has general purposes without any specific job.

It is one of the big things to do in this country today, to get the industry united to move forward economically and efficiently. And it is up to us, the architects, to move it along.—ROBERT D. KOHN.

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### AWARDS OF THE ARCHITECTURAL LEAGUE

**T**HIS year, for the first time since the League has awarded its medals for excellence in architecture and the allied arts, two medals for architecture were awarded, as follows:

To Arthur Loomis Harmon for the Shelton Hotel, New York.

To Mellor, Meigs & Howe for the house of Arthur E. Newbold, Jr., Laverock, Pa.

In mural painting, the award was made to Arthur Covey for his panels "Tapping a Cupola" and "Pouring a Mould."

Special mention was made by the jury of the cartoons by Hildreth Meiere for the decoration of the dome of the Nebraska State Capitol, and also of the exhibits of Fred Dana Marsh, D. Putnam Brinley and Robert Chanler.

The award for sculpture went to James Earle Fraser for his exhibit "Canadian Officer."

In landscape architecture the jury awarded the medal to O. C. Simonds and Company.

Nicola D'Ascenzo received the medal of honor for design and craftsmanship in native industrial art, particularly for the stained glass window for St. James' Episcopal Church at Bristol, Pa.

The Michael Friedsam Medal for 1924-1925 went to Leon V. Solon, while the Avery prize was given to Alfred Lenz, with special reference to his exhibit "Star Dust."



SKANEGARDEN HOTEL, BASTAD, SWEDEN

KARL GÜETTLER, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*



## ADDRESS OF D. EVERETT WAID, PRESIDENT, 58TH CONVENTION, A. I. A.

THE American Institute of Architects in convention assembled welcomes each individual delegate from far and near. It extends a cordial hand to every visiting architect and guest.

At this 58th convention The American Institute of Architects celebrates the 68th year since its incorporation. This is the 88th year since the real beginnings of our organization. We are 88 years old, 68 years legally incorporated, and have held 58 conventions.

It is thirty years since the Institute called a convention in New York. That convention thirty years ago in New York was the 28th convention and it seems now a half-way house on the road leading from the beginning of the Institute up to the present moment. You recall that Thomas U. Walter designed the magnificent dome of the Capitol in Washington, D. C. Walter was Secretary of the American "Institution" of Architects which was formed in 1837. He afterward became President of the "Institute."

That New York convention of the Institute thirty years ago has interest for us when we remember the names of some who were present. There was Richard Upjohn, first President of the Institute in 1837, architect of Trinity Church, and grandfather of one of our members present here today. Daniel H. Burnham was President when the last convention was held in New York thirty years ago. There were present also E. H. Kendall, Schofield, Van-Brunt, Stone, Bloor, Smithmeyer, Gibson, Geo. B. Post, Andrews, W. L. B. Jenney and A. W. Brunner and William R. Ware, Louis Sullivan, James E. Ware, Charles C. Haight, Napoleon LeBrun, Frank Miles Day, Joseph C. Hornblower, Walter Cook, and John M. Carrere—all of whom have passed the Great Divide.

It is pleasant to know that a considerable number of those present at that convention thirty years ago are present at this 1925 convention. They include Glenn Brown, R. H. Hunt, Thomas Nolan, Henry Rutgers Marshall, Charles I. Berg, W. L. Plack, F. A. Wright, Jno. H. Coxhead, J. F. Harder, C. H. Blackall, Jno. M. Donaldson, Thomas Hastings and William B. Ittner.

One or two more historical items seem interesting.

The "Institution" was formed in 1837 by a small group of men. The "Institute" was incorporated in 1857 by about thirty architects. That 28th convention in New York in 1894 had 26 chapters and 600 members. The 58th convention finds itself representing 55 chapters and over 3000 members.

At the 28th convention it was reported that the Institute had issued charters to three new chapters. So today we extend congratulations to those three chapters on having attained their thirtieth birthday, namely, Southern California, Washington State and Brooklyn.

If time permitted it would be interesting to outline the history of the Institute down from the 28th convention to the 58th convention today. That thirty years would bring forth interesting reminiscences of able architects who served the Institute for the benefit of their successors; architects who either sacrificed much in direct effort for the Institute or who did great creative work which has contributed to the advancement of our art.

We would recall the virile work of Geo. B. Post and his vigorous personality. He was a steadfast campaigner for the Institute. There was warm-hearted Robt. S. Peabody, veteran of Exposition projects. The rounding out was taking place in the career of Chas. F. McKim whose influence upon American architecture is still pre-eminent. Those days recall William S. Eames, one of the men of great ability who came out of the West. There was Frank Miles Day whose devoted work for his fellow architects will be remembered for generations. There was Walter Cook, wise friend and counsellor of many architects more famous than he. And there was splendid, forceful John M. Carrere.

A review of that thirty years of architectural devel-

opment would bring before us buildings designed by a large group of present-day leaders of the profession, a group which we are glad to see growing rapidly by the addition of able young men.

We are too close to get a true perspective of our recent achievements in architecture. We know that the country has been actively erecting buildings trying to overtake the shortage in housing and other construction due to the World War. American architecture has developed so that now it can be recognized as possessing an artistic merit based on a system of construction as distinctive as the Greek or the Gothic. We can esteem it our privilege to be living in an age of many marvels. We stand at a turn in the world's history which staggers the conceptions of the human mind. We know something of the wonders of the past ages. We can only faintly dream of the developments of civilization just ahead of us. In the possession of large territory with vast resources, this nation and the other great nations seem to be entering upon an era to which no limitations can be placed by comparison with the records of the past. Of one thing our profession is sure. The part which architecture must play in this coming age is tremendous. Each architect, however modest, has his part of serious work to contribute. Without exaggerating the responsibility of the profession of architecture, it must be realized that it is the sum of individual contributions which makes up the great aggregate.

We have turned our thoughts backwards 88 years to the beginning of our organization when our nation was building its Capitol City. We have thought for a moment of the convention of the Institute in this City thirty years ago. At that meeting thirty years ago Daniel H. Burnham in his presidential address described the Institute as "useful" and "conservative though positive and progressive." He said that through the Institute "beliefs of architects have been crystallized while each man has been left free to pursue his own course."

Let us note the topics which were discussed at the 28th convention in New York. One paper was by W. L. B. Jenney, he who was the first to use skeleton construction for office buildings. His subject was "Wind Pressure in Tall Buildings of Skeleton Construction." Another paper was "High Buildings and Good Architecture." There were papers on "Concrete" and "Acoustics," and John Carrere made a report on "Competitions."

It was reported at that convention that the Institute's basis of charges for service had been recognized by the courts. The Institute did then, and since, many other things which have helped the profession to become more efficient, to increase the self-respect of its members and their regard for the rights of each other.

Many questions of thirty years ago still need consideration. But the profession has gone a long way. Its vision and its work have broadened in a positive and progressive program. In addition to the contributory work of the 55 chapters and their independent local responsibilities, the Institute carries on its numerous activities through some thirty committees manned by 300 members. The mention merely of the name of these committees suggests the scope of their work. But one word characterizes them all as a group. They are educational. In fact, the principal object and end of the Institute is education. The aims of Institute educational work are three:

The first aim is the education of our membership. We are learners striving to the end of our days.

The second aim is the education of architectural students, qualifying to become the future members of the Institute.

The third aim is the education of the public. Growing in appreciation of art by the populace is vitally important to the future of architecture.

These three principal educational objects comprehend

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many others. For example, the Institute has a duty co-operative in character, toward mechanics and contractors, the architect's assistant builders, a duty which it has hardly begun to discharge. Our Committee on Education has only made a beginning in its program. Schools and colleges and books and publications and lectures and moving pictures and the radio are some of the channels of educational work. Registration laws are an effective aid. Regulation of practice by law regarded as a police power has only a fraction of the value which it possesses as an educational instrument. The Institute has been exceedingly slow in recognizing its opportunity and its duty in this direction. Better work should be done by the Institute before the next fifteen states enact registration laws. The attention of the delegates is called again to the fact that it is only a matter of time until every state enacts a registration law for the regulation of the practice of architecture. It is short-sighted policy for a chapter to neglect the matter until put on the defensive by the introduction of a bad law. Far better is it to take the initiative by seeking the passage of a good measure based on the model law approved by the Institute.

The Institute and the individual chapters should be more efficient helpers in other kinds of legislation. We are not good politicians and hence often hear about proposed laws when too late to give helpful advice and then either make a weak protest against a bad law or else succeed in killing a bill which should have been moulded into a beneficial law.

The Institute has not funds for such work and therefore the legislative work which it does accomplish must be at a great personal sacrifice on the part of individual members.

The Institute's educational influence may be seen in another way. The architect is one who writes the history of a nation in its architecture. He should beyond that, be one who helps to make history. We may not be thinking of him as a statesman. Yet Thomas Jefferson was an architect. Architects today are mayors of cities and law makers in legislative halls. Architects are grappling with public problems. They are inventors of new construction and improved methods in building. They are studying transportation and community life and city planning.

If the newspaper headliner writes "Suburbs Threaten Supremacy of Cities as Apartment Centers," the architectural profession should know whether that is a true statement or not.

If it is a fact that great cities in this country are going mad with a craze for lofty buildings and canyon-like streets filled with choking gases; if it is true that masses of great buildings are a maw full of human beings all out of reasonable relation to horizontal transportation, architects should understand the danger and be the first to give sane warnings. If Commissions report great masses of poorer people living in out-of-date unsanitary dwellings left to them by more fortunate people who refuse to live in such places, and pronounce the problem of housing for wage earners an impossible problem, should our profession sit supinely by and agree that cheap new houses for the laboring class are impossible? No, I believe that architects will make cheap houses for workingmen entirely possible.

Architects should be thinking of underlying problems, finding solutions for them, and be moulding public sentiment by imparting a knowledge of the best that history and culture and good taste can contribute for the future welfare of the race.

If civilization is showing a tendency toward concentration in overgrown cities, or any other wrong course, our

profession should recognize the danger. It should not blindly drift with the tide but should be steering clear of shoals and rocks. If there is need of a larger international appreciation and more sympathetic understanding, who should be better builders and interpreters of such understanding than architects who find beauty and inspiration and brotherhood in the work of all ages and all peoples?

The architectural exhibition which the Institute desired to hold in conjunction with this convention has with the co-operation of The Architectural League grown into an international exposition of the building industry. You attended its opening last night and will have opportunity within the week to judge whether it makes a showing creditable to all factors in architecture and whether it is of real value to the public.

We trust that the merely commercial side of that exposition merits your approval. You can pass upon it without prejudice since the Institute has no interest in the financial profits. But this convention is interested in it especially from a professional point of view. It is our earnest desire that this conference in which visiting architects are invited to participate will leave one deep impression if no other. And that is that the architectural profession in the midst of a commercial age must hold fast to its ideals of professional service. It seems true that professional work must always to some extent be a reward in itself and that the professional worker will always be underpaid in other compensation. That seems unjust but I believe it is fundamental. If the professional laborer is not paid the full value of his hire and the love of his work must be his reward, then it follows that he should be allowed freedom in rendering his service. The measure or extent of his freedom from dictation or interference will be determined by his own ability and experience and recognized wisdom in overcoming difficulties.

The highest form of leadership is not money power but professional service. It is only by keeping free from commercial profit to the utmost possible degree and by making himself pre-eminently qualified to render service that he will retain his right to the meaning of his title "master builder."

We have reviewed the work of thirty years past and realize the debt we owe to our predecessors. We have outlined the positive and progressive program of the Institute.

It is your right, members and delegates to the 58th convention, to press the question, "What is the Institute doing today?" If it is your duty to find the answer, you will consider carefully the stewardship of the Board of Directors when their report is placed before you. You will read every committee report. You will review and pass judgment upon all the ways and means and purposes of the Institute's work of today.

The answers you make to that question will constitute a program for the coming year.

As delegates representing 3000 members you may well see it devolves upon you to take a thoughtful survey of all the fields of influence in which the Institute is or should be effective. Those fields of influence within and without the Institute are supposed to be reached by the various committees, by the official *Journal* and by the personal touch of the Directors of the Institute. Are they all working and making progress as you think they should?

Your Chairman esteems it a privilege to welcome this splendid body of delegates, members and guests, and now to declare the 58th convention of The American Institute of Architects open for business.



## The COMMITTEE REPORTS

**I**N former years the committee reports, as prepared for circulation among delegates, were a series of loose sheets. As these reports are numerous and often voluminous, it has been difficult to keep them together, along with the many other pamphlets that delegates accumulate, so that they might be handy for quick reference. This year all the standing and special committee reports have been bound as a pamphlet, and this innovation, we find, has been generally commended. The reports are printed on but one side of each leaf, and ample and convenient space is provided for notes and comment.

It is amazing the amount of close research that forms the substance of these reports. Each one goes exhaustively into its subject and each committee seems to have ferreted out the very last bit of information that will have been found of value. With such painstaking care it is easy to understand that the recommendations, as set forth in the several reports, all meet with approval of the convention.

### Community Planning

**T**HE most extended report of all is that of the Committee on Community Planning. It makes ten solid pages of text and four pages of plates. A note, or foreword to this report, reads:

The report of the Committee on Community Planning consists of two parts: the first is the report of the committee of last year which was approved by the convention of the Institute in 1924. The second is a further development of the thought expressed in that report. These two, which form a unit, are the result of the studies carried on over a number of years during which time the personnel of the committee has but slightly changed. Certain of the diagrams herewith published were prepared by members of this committee for a preliminary study of a proposed garden community. Some of the material has appeared in other form in the *Journal of the A. I. A.* and the committee wishes to acknowledge its debt to the Editor, Charles Harris Whitaker, for his aid and encouragement. It wishes furthermore to express its appreciation of the great help it has received from Lewis Mumford in giving literary form to its studies.

Part of this report is already familiar, having been part of the 1924 convention proceedings. Part II supplements that. To quote from the report:

Instead of approaching the problem of the individual building through the community, we propose to turn the situation around; we shall discuss the problem of community planning through a closer analysis of the factors that go into the individual building; the factors that condition every step of the architect's work and in the end make for good or bad design.

The elements that go to make an individual piece of architecture fall into three groups. The first set is fixed by the client; we can put them under the general head of "requirements." Here the guiding conditions are the functions that the building serves, the costs the client is willing to meet, and the level of the client's taste and culture. Except indirectly, by exerting an influence over the general level of taste, the architectural profession has no control

over these factors; and for the purposes of this study we may therefore put them to one side.

The second group that enters into the design of a building consists of the architect, the building workers, the craftsmen, the artists, and the "immaterial" factor known as the state of the arts. It is within this department that important advances have been made within the last generation in America, partly through improvements in the technical education of the architect, partly through the importation of foreign craftsmen, partly through the development of architectural facilities for training building workers, and finally through the general organization of the building industry. Architecture has profited by the great scientific and industrial advances of the last century, and a great architect like Wren need no longer fear that his proudest work may come to grief through the incompleteness of his knowledge of mathematics and physics, when the necessary tables and equations for calculating loads and stresses are at the fingers' ends of subordinate workers.

Up to the present our plans for improving architectural practice have touched only these two groups. We have attempted gradually to educate the client and raise the standard of taste; and for this purpose we have had as allies a battalion of magazines devoted to better building and better homes; while an increasing output of books has at least heightened interest in the problem, even if the paths that are pointed out by the authors lead in diverse and often contrary directions. At the same time we have made certain notable advances in the organization of our own profession and of the building industry. As a result of these activities there has been real improvement on many sides.

The report then takes up and discusses from every possible angle, the problem of an individual structure that must be erected within urban limits, and seeks to determine to what extent and how the environment affects the architect. It states:

The first thing that calls for note is the mere quantity of land available. Where the congestion of population is great, where land values are high, where the architect must crowd the land to the last available limit allowed under the building code, the inner purpose of the building must often be trimmed and curtailed to accord with the extraneous purpose of carrying the load of rent and taxes on a crowded site. The result is that design takes on a purely utilitarian character until, perhaps, the architect gets to the upper stories, when, if there be a zoning ordinance to curb the demand for maximum floor space, he may have a narrow opportunity to pay a little attention to the amenities of design. More than this: the prospective congestion of population and the rise of site values have a more important effect upon the durability of the building than the materials that are used. Where land values are high, moreover, the site absorbs money that should have gone into the permanent structure, and by continuous absorption (appreciation of values) keeps any building from being permanent! In greater or less degree this factor exerts a controlling interest over architecture in every large urban area.

The size and shape of the lot is the next place element. Depth, width, and shape are in large part determined by the city plan. In all our urban communities the demand for street frontage has increased the ratio of streets to buildings and has fostered, as was pointed out in the last report, the deep narrow lot. In so far as buildings are considered solely as a means for increasing the turnover of capital this type of layout is admirable. We are gradually learning, however, that the street is a function of the building, and vice versa, so that if we have wide streets, heavily paved, and carrying a large amount of traffic, we will be driven to erect tall buildings upon them in order to meet the carrying charges; and by the same token, if we erect tall buildings we are driven to further expenditures through widening or duplicating the streets, by underground tubes or aerial avenues, and the "economy" of the tall building is to a large degree offset by the vast public ex-



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penses that must be incurred in even partially serving it. The notion that streets can be laid down without respect to use is a fallacy.

In conclusion, the report states:

It should be plain from these considerations that the next great architectural advance will consist in redeeming to architecture the control over the place and site factors; that is to say, the undertaking of community planning and architecture as part and parcel of one process. This control was exercised by the architect in the past in the laying out of the aristocratic quarters of Edinburgh, London, and Bath in the eighteenth century; and we shall have to recover it and exercise it on a wider scale, for the benefit of the whole community, if our present gains in skill and taste and organization are not to be nullified by factors that at present lie beyond the architect's control.

We regret that lack of space will not permit us to reprint this very excellent report in its entirety. It is a document that should be carefully studied by every architect. The warning to the profession is clearly set forth. We must emphasize the statement that architects must control the place and site factors in community planning, if our present gains in skill and taste and organization are not to be nullified.

### Contracts

THE report of the Committee on Contract briefly sums up its activities for the year and is, in part, as follows:

The activities of your Committee have been confined almost exclusively to the completion of the new Standard Contract Document between Owner and Contractor.

This new form was finally gotten into shape and approved, the Board authorizing the issuance of a Fourth Edition of the Standard Contract Documents.

Your Committee submitted a tentative draft of this Fourth Edition, retaining the arbitration clause as it appears in the existing Third Edition, to each Chapter for criticism and suggestions. A number of the Chapters and individuals submitted criticisms, which your Committee carefully acted on and incorporated such as in its opinion were an improvement to the document. It was also taken up and approved in a conference with the Contract Committee of the National Builders Exchanges. This draft, with these additions and alterations, was finally submitted to your Executive Committee at the February meeting and approved in principle. Since then this tentative draft has been approved by the National Builders Exchanges in their convention at Los Angeles, California, and by the Associated General Contractors in a joint conference at Washington. As soon as it has been printed your Committee will take the matter up with the other organizations whose names appear on the Third Edition as having approved the Contract.

Your Committee has also been instructed to study the Contract between Owner and Architect to revise it with a view to condensing it, with special emphasis on what the Architect should give rather than what he should get. This work is in progress, but is not yet in such shape to submit to your Board. We would be glad to receive any criticisms or suggestions from the members of the Institute.

### Public Works

THE Committee expresses regret that it cannot report any definite results from the year's effort. The report concludes:

Looking to the next Congress, your Committee believes that we should adhere to our original recommendations for the establishment of a Government agency and that this should take the form of a reorganization of the Interior Department with a Division devoted to Public Works, being prepared also to recommend an enlargement of the functions of the Public Buildings Commission in the event of failure to secure a Public Works Division.

It is possible that no legislation will be passed covering either reorganization or expansion of the Public Works Commission, and that an appropriation bill will be based on the bill which failed of passage in the Sixty-eighth Congress. Should this condition arise, your Committee recommends that the Institute should propose such amendments to the bill as will eliminate the obstacles which caused its defeat, while preserving those elements which the Institute believes of vital importance.

### Building

THIS report is of the Committee that has in charge the Octagon property and the proposed new building on that property at Washington. The report states, in part:

Referring to the proposed new building for convention and exhibition purposes it will be recalled that the Committee invited through the *Journal* suggestions from all the membership. But few responses were received, which fact seems to indicate a lukewarm interest. The Committee has made further studies in line with the desires expressed by the last convention. Thus far these studies have not developed satisfactorily. The Chairman hopes, if the convention does not direct otherwise, that the Committee will take energetic steps to redesign the proposed new building within the next few months and when this is accomplished acceptably, to inaugurate a campaign to raise the funds necessary to construct and endow a building which will be of value in carrying on the increasing activities of the Institute.

The expressed present intention of the Institute as the Committee understands it, is that the Octagon House shall be restored and maintained as nearly as possible as it was when built in 1800; except that a portion of the second story shall be used permanently as an office for the President, Secretary and Treasurer in charge of the Executive Secretary. As the committee activities of the Institute increase and their scope and importance demand an increase in number of assistants, such staff will be housed in the new building. The new building also will include a convention hall and small galleries for exhibition uses. In addition, until the needs of the Institute ultimately require the whole building, allied organizations or even individual architects may find space as tenants.

It is the belief of the Committee that the Washington Chapter should be housed in the proposed new building, as the logical guardians in charge of the Institute's national headquarters.

### Education

THE activities of the Committee on Education have been directed chiefly to assisting and co-operating with the architectural schools and the Beaux-Arts Institute of Design in improving and developing the system of education for architects, and in promoting the acquirement of a better understanding and appreciation by the public of architecture and the other fine arts.

The Committee's investigations, it appears, disclose a most marked shortage of competent teachers of art. Commenting on this, the report states:

On account of the very marked growth of art instruction in the colleges, there has been revealed a very decided shortage of art teachers who are properly qualified. It appears that the growth of art teaching will be greatly retarded unless some means are quickly provided for increasing the number of art teachers who are properly qualified for college work.

After investigation, your chairman found that in connection with such institutions as the Chicago Art Institute and the Metropolitan of New York, a department could be added in each case at relatively little expense which could produce just the kind of teachers desired. The outcome of the matter was that the college convention adopted a reso-

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lution to this effect, with the understanding that it is to be brought to the attention of the Carnegie Corporation for their consideration.

Your Committee is now making arrangements to continue the series of lectures on the fine arts which have been given at different colleges and towns over the country. This year it is proposed to have Professor Ellsworth Woodward lecture at the principal colleges in the extreme southern part of the country, where, according to a recent survey, it appears that they have not had as many opportunities for advancing art work as they have in the North. The expenses connected with the giving of these lectures will be met from the income of the Waid Education Fund.

### War Memorials

**T**HE Committee reports that its usefulness is virtually at an end, and that it should be discharged.

In closing this report, the Chairman of the Committee, past president Thomas R. Kimball, states that he "seeks to discover a comforting thought in the fact that the craze for permanent records of the war is passing before it has found much permanent expression. May we not find in this phase of our present experience some promise of the passing of war itself, and some hope for that brotherhood of man which is one of America's proudest suggestions, and which can never materialize until war is a thing of the past? May we not even look forward to some form of monument that shall be erected not to the memory of war but to its everlasting oblivion?"

### Small House

**T**HE report of this Committee is not unanimous. Harry F. Cunningham, a member of the Committee, does not approve the report and was to submit a minority report to the convention.

As the work of the Small House Service Bureau has been of late the subject of much criticism in the architectural press, the full report, that of Mr. Cunningham and the debate on the report, will appear as far as possible in a later issue.

### Industrial Relations

**T**HE report of this Committee summarizes the work in recent years in the organization in different communities of what are known as Congresses of the Building Industry.

Referring to the attempts toward organizing general schools for building trade apprentices and schools for specific crafts, the report states:

Attempts toward organizing general schools for building trade apprentices and schools for specific crafts have frequently been made in the past. The distinctive thing that the architects have done in starting this new movement for apprenticeship training is that they have themselves co-operated with the movement and taken an active leadership. One labor leader was recently quoted as saying that the success of the apprenticeship training movement in his district was in no small measure due to the fact that it was

being presided over by an architect and that architects were the principal helpers in solving the various problems as they arose. This labor man said that if it had not been for the presence of architects on the commission from the very start, employer and employee representatives would have in some trades long since fallen out and dropped the whole scheme.

In various other parts of the country architects are now beginning to interest themselves in this problem. The Committee on Industrial Relations of the Institute is doing its best to get architects in those communities where the apprenticeship training scheme has not yet been started to realize that the architects' leadership is essential to keep the schemes going once they are started.

### Building for Safety Against Earthquakes

**T**HIS Committee was created since the last convention, for the purpose of investigating the methods of construction now prevailing in the United States, particularly with reference to the inherent weaknesses resulting from current practice and the practicable modifications which would improve the resistance of buildings exposed to earthquake shock. The report sets forth the preliminaries of organization, and states:

The Committee proposes to continue to hold meetings, as a whole or as sub-committees, for the discussion of its problems during the Winter and Spring of the current year, and intends eventually to present the results of its studies in a series of reports, to be published in a manner yet to be determined, to the end that the co-operating societies may use them as may best suit the convenience of their members, while at the same time the general public may be informed on the subject of earthquake-proof construction.

### Pan American Congress of Architects

**T**HIS is also a new Committee. The work it will have to do and the results it will seek to accomplish are of the most far-reaching importance. The report states, in part:

Requests have been received, through the North American Branch of the Pan American Union, for information concerning the distribution of a treatise recently issued by the Carnegie Institute of Washington, on "Special construction for the prevention of damage by earthquakes." Your committee was able to furnish the required information for placing these where they would be of greatest service.

Your committee was advised through the Pan American Union of the intention of the Argentine Government to institute an international competition for a large Public Institution for the Care of the Blind, to be erected at Buenos Aires. The chairman expects to receive full particulars from the authorities of Buenos Aires, which will be given due publicity.

The Central Society of Architects of Buenos Aires, and the Society of Architects of the Republic of Uruguay, have honored two members of the committee with corresponding membership in the respective societies, thus facilitating correspondence with the leading architects and officials in the prominent Latin American cities.

The committee wishes especially to stress the desirability of educational intercourse. Interchange of students, for at least post-graduate courses, and exhibits of student work, would undoubtedly produce excellent results.

It is hoped that many members of the Institute will avail themselves of membership in the Congress. All Institute members are eligible, and the yearly fee is small. This is a channel through which professional vision may be broadened, and opportunities presented to assist in the development of real Pan Americanism, which both Anglo-Saxon and Latin America so much desire.

## CHATS WITH the FOREIGN VISITORS

**T**HE foreign countries were well represented at the exhibition. The delegates from England, France, Germany and many other European countries were conspicuous at the several sessions of the convention and the International Town Planning Conference. Of those especially conspicuous were Sir Edwin Lutyens, Professor Beresford Pite and Dr. Raymond Unwin of England, Paul de Rutte of France, Professor D. Cornelius Gurlitt and Professor Wach of Germany, Dr. Cerie Keppler of Holland and Eliel Saarinen of Finland. They all expressed themselves as much impressed by the exhibition and were especially interested in the progress of American architecture.

Sir Edwin Lutyens, who received the medal of the Institute at the reception at the Metropolitan Museum in his own words said to us that "our architectural designs are all fresh and energetic. You are meeting your various problems very broadly. The exhibition is wonderful; even magnificent. To me, it is full of interest from every point of view. Of course, there are discernible in your designs, Italian doorways and Georgian details. In fact, you have drawn together your designs from many sources. It is as an artist who paints with a wide palette."

Beresford Pite, Professor of Architecture in the Royal College of Art in London for over twenty years, said, "It is interesting to see such wonderful enthusiasm for architecture. Your designs show life and movement. In the design of the skyscraper you have progressed wonderfully

in creating a decided evolution in a new direction. You seem not content with the old, but rather look forward for something new. In other words, you have broken away from the traditions and associations of the classic. After experimenting with the Gothic, you are now free. We, in England, are, of course, more settled. We have our traditions, while you are in the course of making yours."

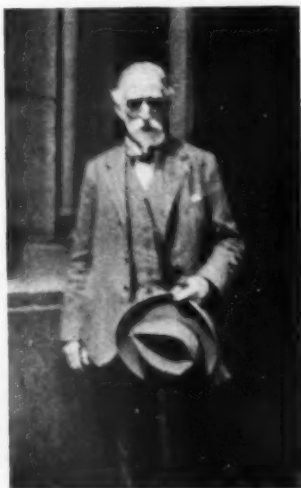
Professor H. C. C. Wach is a practicing architect in Berlin, Germany, and one of the official delegates from that country to the exhibition. In speaking of the problems of the German architect at the present time, he said:—"We are, of course, somewhat hindered at the present time in our progress by a lack of money. In one way this has expressed itself in architectural design by a greater use of color. We are not a timid people and we place our-

selves on a common ground with you Americans in this respect. We might say that we are a link between the east and the west. On the west, there is Russia and the Orient; and on the east, England and France. We take a cue from both and experiment and develop our own ideas, sometimes taking a great

chance. We look to America as somewhat of a model. We see that you too are taking a chance and experimenting and profiting by it. England and France are more reserved and settled, while Russia and the Orient are perhaps too radical in the other direction and it is in the assimilating of these two ideas that we are endeavoring to create our modern designs."



PROFESSOR H. C. C. WACH,  
OF GERMANY



PROFESSOR BERESFORD PITE,  
OF ENGLAND



HARVEY W. CORBETT CHATTING  
WITH SIR EDWIN LUTYENS



## CONVENTION NOTES

**H**ARVEY WILEY CORBETT will celebrate his Fourth of July in Liverpool, for which city he sails from New York on June 20, to accept the honorary degree of Master of Architecture of the University of Liverpool. This honor to which Corbett is so justly entitled, is the highest degree in architecture given by any university in Great Britain. Under the ordinances of the University, it can only be given for work accomplished, that is for the distinction of buildings already erected. This is a graceful tribute to the architectural profession in this country.

Pond and Pond, I. K. and A. B., *en tout*, are with us this year, to the delight of their many friends. It is good to see I. K., the Old Roman, who is still doing them—three, count 'em—a distinction held by no other member of the A. I. A. Those who have been privileged to read I. K.'s delightful brochure "A Day Under the Big Top" suspect that it is the circus at the Garden, rather than the convention, that lured him to New York. At least we can envy his two fair and charming companions to the circus on Wednesday where, beside the sawdust rings, they received the honors and salutations of the performers.

Last year the Chicago delegation contained many of the younger members but this year there was a resurgence of the old-timers. Of course, Alfred Granger was there as President of the Chapter and with him were F. E. Davidson, J. C. Llewellyn, Henry K. Holsman, Richard E. Schmidt and Howard Shaw. C. H. Hammond was along as a Director and he is a good one, too.

The schoolmasters were out in force, either as delegates or visitors. The contact of the teacher and the practitioner can only result in good to the profession. Among them were W. A. Boring, Emil Lorch, Rexford Newcomb, L. H. Provine, J. M. White, George Young, Jr., W. R. B. Willcox, Rudolph Weaver, Goldwin Goldsmith, E. Raymond Bossange and others.

Probably the hardest job undertaken at the convention was that assigned to N. Max Dunning who made a determined and voluble effort to explain *why* the Scientific Research Department and the Producers' Section.

The Arkansas Chapter was represented by its President, Eugene J. Stern, who formerly practiced in New York. He reports that Little Rock is enjoying a steady growth of considerable volume.

Edward C. Kemper, the efficient and always reliable Executive Secretary of the Institute, and his splendidly organized force were quietly attending to their onerous duties and giving as always in the past the highest perfection of service. We like well balanced, capable young men, and that's why we like Kemper.

It revives happy memories of the Maytime Kentucky Derbies at Old Churchill Downs to meet the Louisville group—J. C. Murphy, J. J. Gaffney, Hermann Wischmeyer, Ossian P. Ward and F. L. Morgan. Fourth Street, Louisville, loans to us Mrs. Ward and Mrs. Morgan to add unwonted charm and beauty to Fifth Avenue, New York.

E. J. Russell came along from St. Louis and was welcomed by his many friends. His partner, W. D. Crowell also came with the delegation, but they left the other partner, J. L. Mauran, P. P. A. I. A., at home to keep the wheels turning.

It is well to see some of the younger members coming back to the conventions as delegates to learn the game. One of these is Flippen D. Burge who is becoming a regular and in the good company of A. Ten Eyck Brown and A. Neal Robinson. William J. Sayward, of the Board of Directors, came with the delegation.

W. B. Ittner has the hardest job of all, not only are his duties as Treasurer onerous but at conventions he has to sit on the platform and look pleasant—about as deadily exciting as former Vice President Coolidge presiding over the U. S. Senate. However, the presence of Mrs. Ittner is a sufficient compensation.

George C. Nimmons, Chairman of the committee on Public Appreciation of the Arts, is still disseminating art and culture to the multitude. Years ago, he was the first to demonstrate that a factory or a warehouse could be made artistic and beautiful. By initiating this new "industrial Gothic" architecture in America, he introduced a new era. The committee will have to go some to equal his individual performance in cultivating an appreciation of the arts. We learn that he is busy harvesting a new crop of Sears-Roebuck buildings strung from coast to coast.



OVERMANTEL IN HOUSE OF H. E. MANVILLE, PLEASANTVILLE, N. Y.

LEO FRIEDLANDER, SCULPTOR—DONN BARBER, ARCHITECT

(International Exposition of Architecture and Allied Arts)



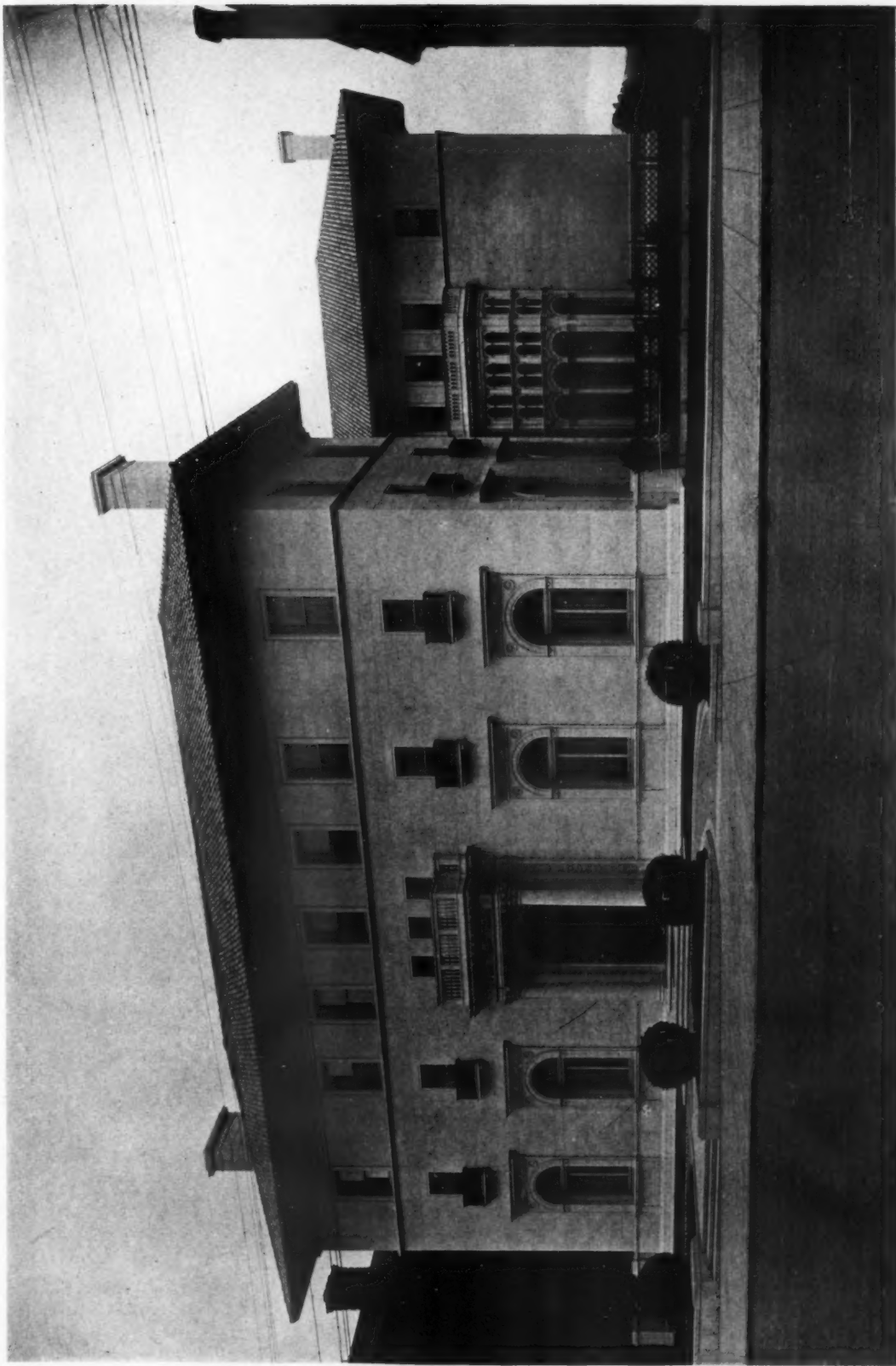
CASS GILBERT, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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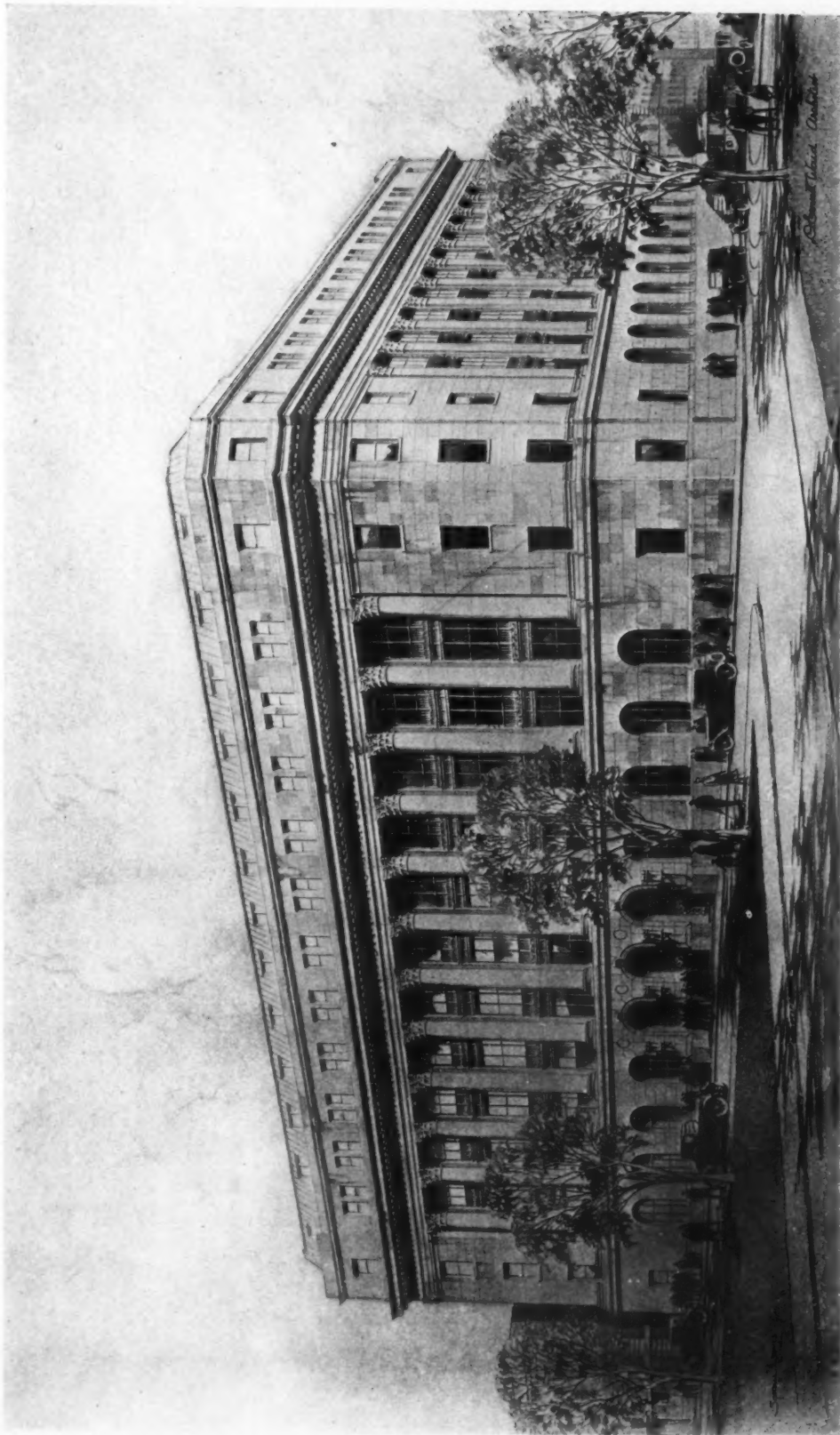
HOUSE OF JAMES L. FLOOD, SAN FRANCISCO, CALIF.

BLISS & FAVILLE, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

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HOME OFFICE BUILDING, METROPOLITAN LIFE INSURANCE CO., OTTAWA, CANADA

D. EVERETT WAID, ARCHITECT

I. A. EWART, ASSOCIATE

(International Exposition of Architecture and Allied Arts)

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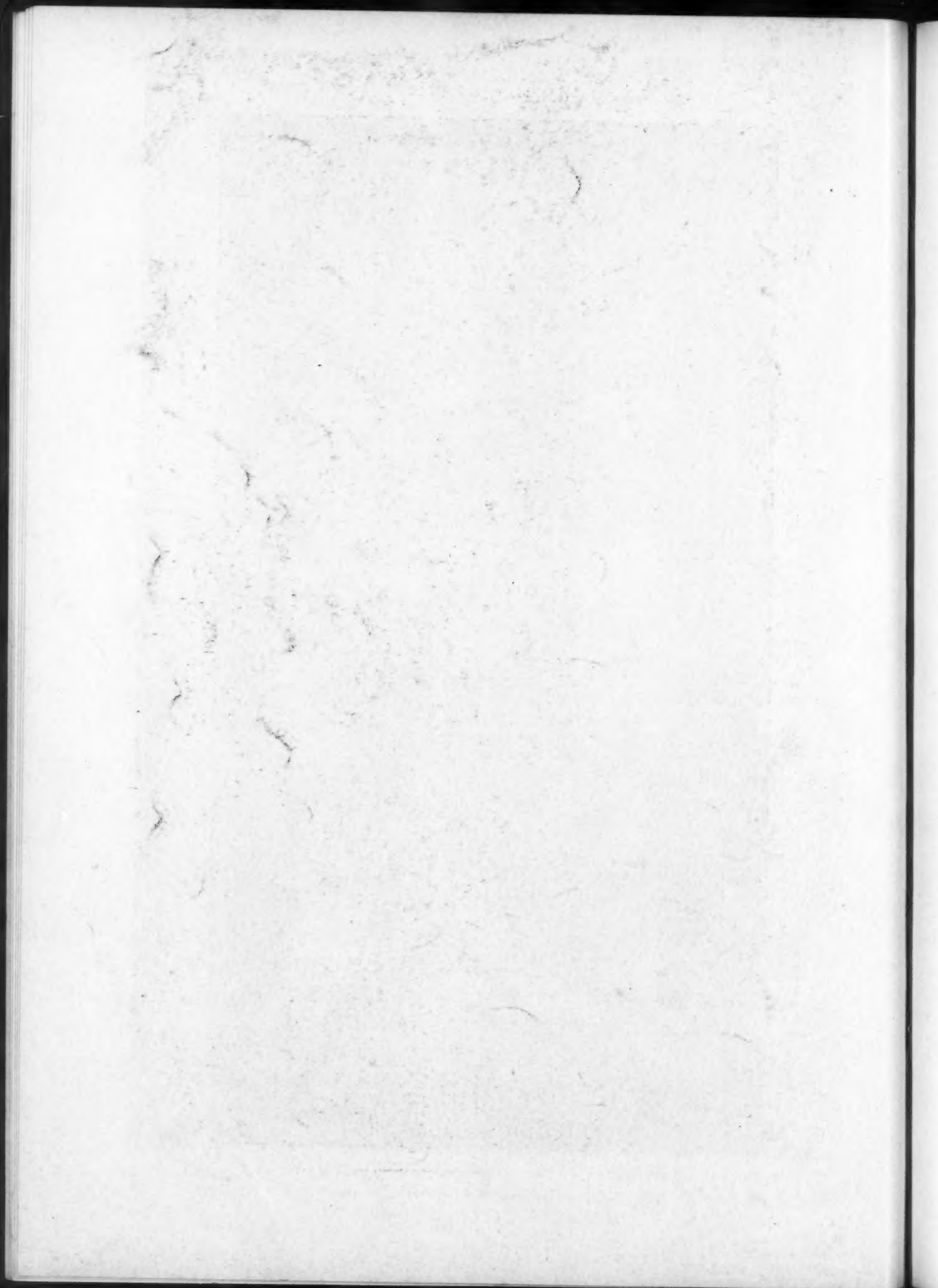


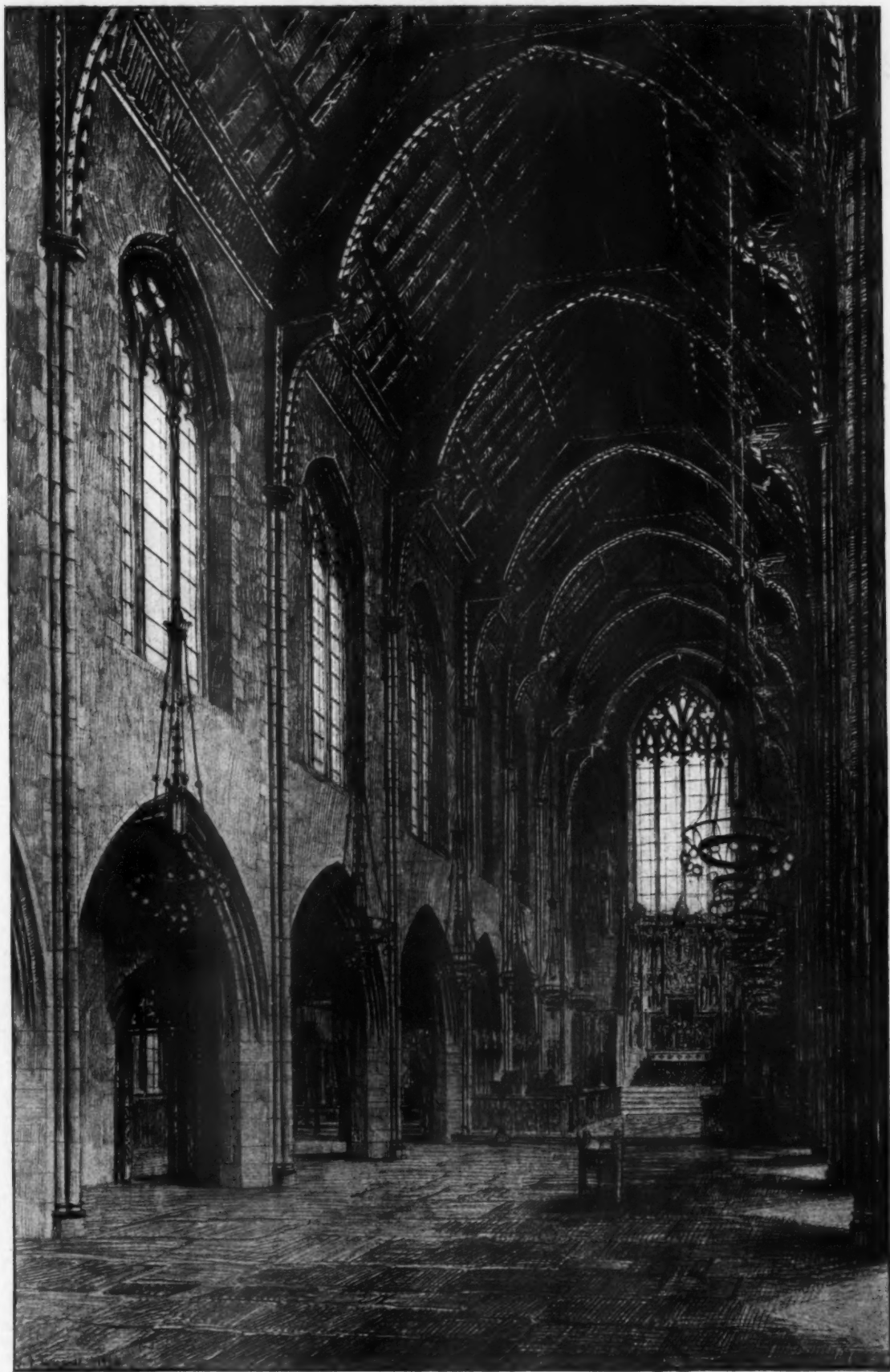
THE BROADWAY TEMPLE, WASHINGTON HEIGHTS, NEW YORK

DONN BARBER, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*

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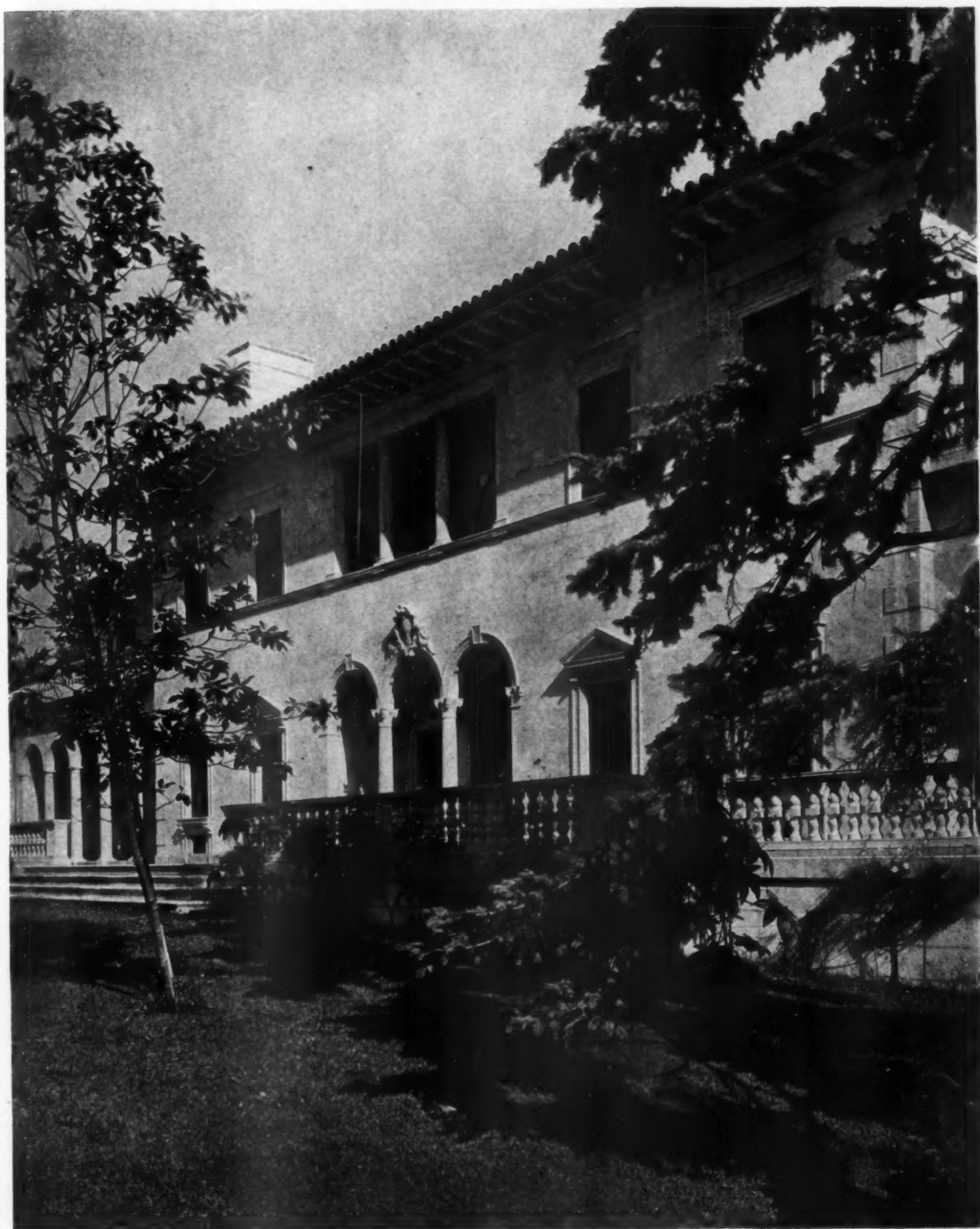
INTERIOR VIEW, CHRIST CHURCH, CRANBROOK, MICH.

BERTRAM GROSVENOR GOODHUE ASSOCIATES, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*







DETAIL OF HOUSE OF JAMES A. TROWBRIDGE, NOROTON, CONN.

ELECTUS D. LITCHFIELD AND PLINY ROGERS, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

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DETAIL OF BUILDING FOR HUDSON MOTOR CAR CO., DETROIT, MICH.

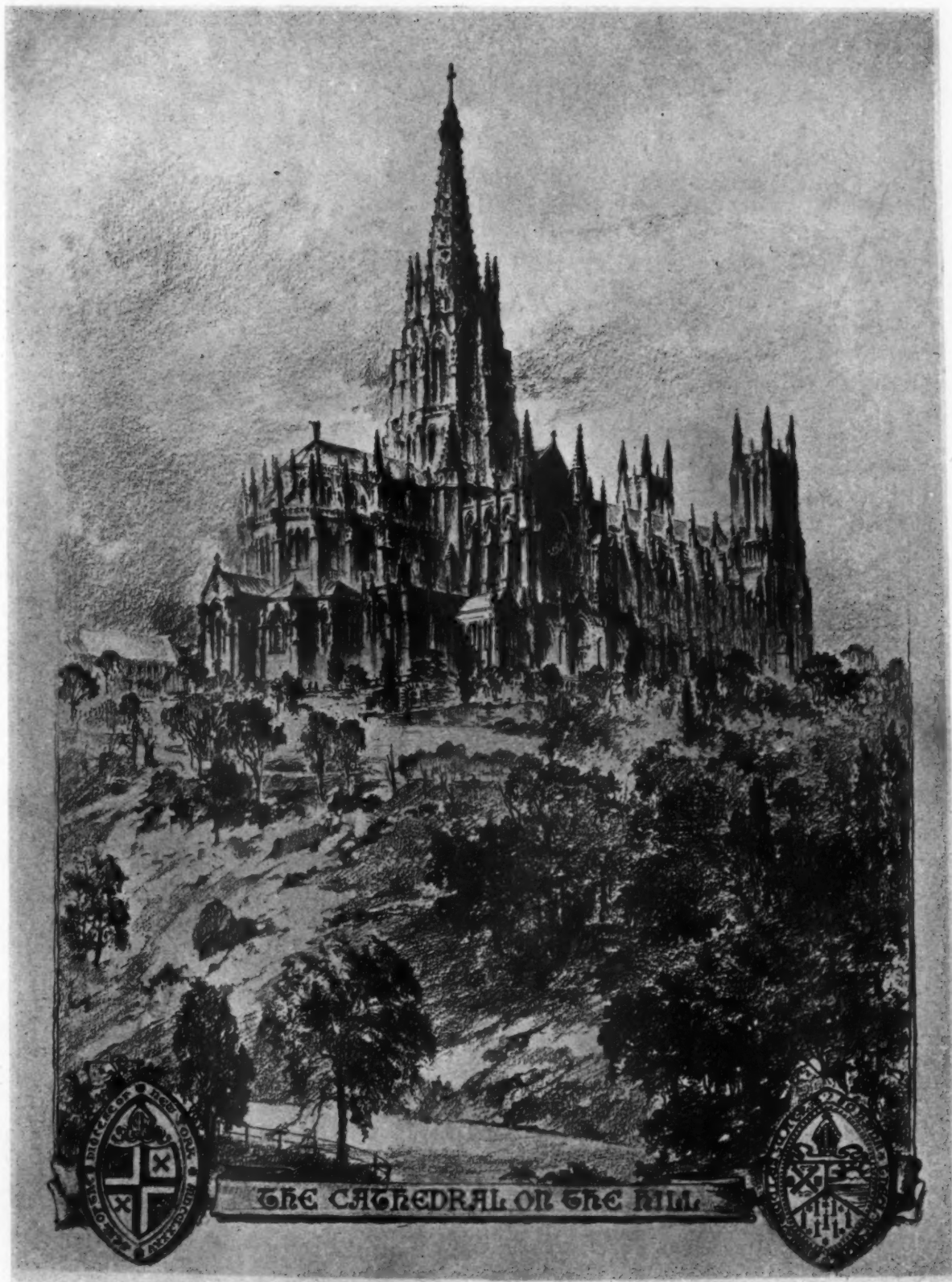
ALBERT KAHN, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*

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THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS

(International Exposition of Architecture and Allied Arts)

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HOUSE OF FRANK J. FORSTER, ARCHITECT, GREAT NECK, L. I., N. Y.

*(International Exposition of Architecture and Allied Arts)*

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ENTRANCE TO EDUCATION HALL, FROM LIBERAL ARTS QUADRANGLE UNIVERSITY OF WASHINGTON,  
SEATTLE, WASH.

BEBB & GOULD, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

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SALESROOM, PACKARD MOTOR CAR CO., DETROIT, MICH.

ALBERT KAHN, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*

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EAGLESON HALL, UNIVERSITY OF WASHINGTON, SEATTLE, WASH.

BEBB & COULD, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

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TEMPLE BETH-EL, DETROIT, MICH.

ALBERT KAHN, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*







CITY HALL, STOCKHOLM, SWEDEN

RAGNAR ÖSTBERG, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*

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PAISLEY WAR MEMORIAL

SIR ROBERT LORIMER, A. R. A., ARCHITECT—MRS. MEREDITH WILLIAMS, SCULPTOR

*(International Exposition of Architecture and Allied Arts)*

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CITY LAW COURTS, STOCKHOLM, SWEDEN

KARL WESTMAN, ARCHITECT

*(International Exposition of Architecture and Allied Arts)*

THE AMERICAN ARCHITECT  
May 6, 1925. Plate 123



## INTERNATIONAL EXPOSITION *of* ARCHITECTURE and the ALLIED ARTS, NEW YORK, APRIL 20—MAY 2

THE easy task makes no appeal to The Architectural League of New York. Whenever a committee of that very much alive organization sets out to accomplish that which they are very seriously warned by their friends and well wishers cannot be done, they immediately do it and in a manner that sets a record. And, when as on this occasion, they join hands with the New York Chapter of The American Institute of Architects, they plunge ahead with an impetus that nothing could check. When the League and Institute outline a program of some very fine and dignified pageant, apparently they give small concern to the details. They have a habit of just saying, — "Let Howard Greenley and Monroe Hewlett do it." And those two ultra-competent men go at the job, heart and soul. They take a very barn of a structure and by the force of their leadership convert it into an exhibition that is a marvel of completeness, a beautiful harmony of color and without, as far as we could see, a jarring spot. Of course, back of those two human dynamos is the complete membership of the Chapter and League who, with a long pull, and a strong pull and a pull altogether reach a wonderfully successful conclusion.

Never in New York, never anywhere in these United States, and we doubt if ever abroad, has there been presented such a glorious gathering of a graphic presentation of architecture and the allied arts. It is natural that one should be affected by the sensuous appeal of color and form as arranged by Messrs. Greenley and Hewlett, but the thoughtful visitor will be amazed at the presentation of the progress of the arts in this country.

Architects being more or less "on the firing line" have a general idea of what is going forward, but to the general public this exhibition will, we believe, be received with considerable awe, and an increasing respect for art promoted by the combined action of the Institute and the League.

Monday evening, April 20, marked the opening of the exposition. A reasonable man, knowing what had to be done in six days' strenuous effort, would have stood ready to excuse delay and perhaps some confusion. As far as any hitch or delay was concerned, this exposition might have been rounding out a "run" as long as Abie's Irish Rose. The precision of clock work was there, and promptly on the minute a procession of distinguished men in the arts made its way to the dais from which the various addresses were made and the awards of medals of honor announced. This procession was headed by D. Everett Waid, president of the Institute, and Harvey Wiley Corbett, president of the League. Benjamin Wistar Morris, president of the New York Chapter of the Institute, delivered an address of welcome, and presented President Waid.



CHARLES H. GREEN  
MANAGING DIRECTOR OF THE EXPOSITION

Mr. Morris', Mr. Waid's and Mr. Corbett's addresses will be found on following pages.

These lines are written when the "tumult and the shouting" of the Convention has ceased and the Exposition is the chief attraction at the Grand Central Palace. It is with satisfaction we note that this gathering of a representative collection of Architecture and the Allied Arts is attracting many people. As an example of well conducted propaganda to acquaint the masses with the true value of good architecture, nothing has ever been better done.





REPRODUCTION OF AN ORIGINAL DRAWING BY HOWARD GREENLEY FOR PROPOSED INTERIOR DECORATION OF THE  
INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS

## ADDRESS of BENJAMIN WISTAR MORRIS

*President, New York Chapter, A.I.A.*

**"MR. PRESIDENT** of the American Institute of Architects; Mr. President of The Architectural League of New York; members and guests of the Fifty-Eighth Convention and of The Exposition of Architecture and the Allied Arts—In behalf of the New York Chapter of The American Institute of Architects, it is my privilege to bid you welcome to a series of events of high importance not only to those gathered in this room, transformed by imaginative skill and art into a place of beauty, but of import so far reaching that their effect will be world wide.

"Within these walls will convene during the next few days men who have assumed and men who have been charged with heavy responsibilities — men whose thoughts, training and practice have stupendous effects on the life of their vast country, and by force of its commanding influence and prestige, a direct effect, both spiritual and physical, on the life of the whole world. Evidence of the truth of this statement is before you in the presence here tonight of distinguished men from many nations of the civilized world, who have crossed seas, and continents to assist us in our councils, and who have co-operated in producing a truly international showing of what and how the world is building, for today and for the future.

"We builders, for our part, are gladly and unconsciously beginning to repay some of our debt to ages long gone by, and to the lands from which our civilization and ideals have been derived. Dissemination of knowledge is so widespread that specialization is necessary in every subdivision of

it, no matter how minute we may make them.

"On the walls of this building, and arranged at points of vantage, are presentations of what the imaginative vision of architect, painter, sculptor, the town planner, landscape architect and craftsman have produced for the use and enjoyment of their fellows, or what they have in prospect for them. Heavy drafts have been made on their abilities, and how well they have responded, you will soon judge for yourselves. The quantity is so

great, that wonder persists the quality is so good, while here and there stands out a work so powerful, so rare, that the observer thrills with delight.

"I confess to mingled feelings, a sense of happiness in the thought that you are all safely here and have in prospect the enjoyment of the interest always attached to the doings of the convention proper, of this magnificent presentation of modern architecture and the allied arts, and of the other events which the Chapter has arranged for: the other feeling is one of sadness, certainly among our older members who surely share with me my regret, vain though it be, that these words of welcome may not come from the lips of such

men as Hunt, McKim, Carrere, Post, Bacon or Goodhue.

"The Angel of Death has laid a heavy hand on our profession; in honor of some who have recently gone, a small memorial showing of their work is placed in the vestibule of this room.

"To our distinguished colleagues from foreign lands, and to our guests and visitors, the New York Chapter gives a most cordial welcome, and



BENJAMIN WISTAR MORRIS, F. A. I. A.



REPRODUCTION OF AN ORIGINAL DRAWING BY HOWARD GREENLEY FOR PROPOSED INTERIOR DECORATION  
OF THE INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS

hopes that your leisure may be sufficient to make repeated visits to the exposition, and to enjoy the convention and its diversions. To The Architectural League and to workers, volunteer and paid, and to those who have supported us it expresses a deep appreciation. To The American In-

stitute of Architects, its members, officers and President, it extends a loyal and supporting hand; intimate contact with our President in his high office has but increased our respect and love for him, and I now have true pleasure in presenting to you Mr. Waid."

## ADDRESS of PRESIDENT WAID

"**M**R. MORRIS, Ladies and Gentlemen: In behalf of The American Institute of Architects I thank you for this cordial message and for the welcome which New York is extending to the architectural profession and to all the arts and crafts of the building industry. This splendid gathering of people, the culture and taste of New York, is a tribute highly appreciated by the architects of the country who with their fellow artists have an interest in this great exhibition.

"Eighty-eight years can be counted back to the small gathering of architects which was the foundation of The American Institute of Architects. The oldest living member of the Institute is eighty-seven years old. At his birth our country was still in its beginning. During the lifetime of that one man the population of this country has increased from 10,000,000 to 110,000,000. Its total wealth when he was born was measured in millions. Now the figures of the nation's wealth foot up to inconceivable billions. Incidentally, now we burn up \$500,000,000 of property every year and the people seem not to give a second thought to that dreadful fire waste.

"We look back upon a century's development of one nation which is unique in all history. Other nations have accumulated wealth beyond calculation. Some peoples acquired learning and literature which through ages to come will command the respect of all nations. Some countries developed architecture and the other arts in achievements such as the temples of Greece and the cathedrals of France which excite the admiration and wonder of all the world.

"But America in a short century has had in rapidity of growth in population and in wealth an acquirement beyond the record of any other country. That seems a boasted statement. But why has America advanced? Of its opportunity and its resources there is no doubt. The extent to which it can be proud of its achievements is open to question.

"Of this we may be sure—a country's life history is written in its architecture. We as architects are interested in the language of that historical writing. To what extent does American architecture truly express American civilization?

"America is commercial and yet it thinks it is seeking culture. America believes itself democratic and a land of freedom. As a matter of fact it often turns liberty into license. Both individuals and organizations pitilessly exercise autocratic power when they can.

"Proud persons pay fabulous sums for pictures and high rents for a view of lovely scenery. At the same moment they may be acquiring fortunes with all indifference to the disfigurement of Nature's landscape with ugly and heterogeneous and homely cities. They make their cities and their towns intolerably hideous, and carelessly permit blots upon Nature's landscape. Americans are keenly enterprising. And yet they are still blind to some of the biggest financial assets of a beautiful city.

"Architecture, in short, does express the life, the education, and the culture of the people as a whole. Buildings will be built substantially, durably, and beautifully, if the people wish, and just to the degree they wish.

"Perhaps the architects should know, better than they do know, the language in which they are helping to write the history of their time. But regarding the country as a whole, however highly qualified architects may be, architecture is bound to express the voice of the people.

"It is of the utmost importance, therefore, that the people of a nation shall possess an art sense. The average citizen must demand and appreciate attractive cities, beautiful parks and gardens, and well designed buildings. Until he does demand and appreciate, there can be no real opportunity for the architect.

"The impelling motive which has brought this exhibition into being is two-fold. First: it has been to show in a comprehensive way the achievements of the best architects and their fellow artists and craftsmen. Second: it has been to use those achievements as an object lesson to increase the appreciation of the public and to stimulate ambition to build, when we build, more wisely in plan, more substantially, more safely, more durably, more beautifully.

"We cherish the hope that when you have seen this Exposition of Architecture and the Allied Arts you may say that it shows a notable devel-



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opment from the simple conditions which existed in a young commonwealth a hundred years ago. If that development of American architecture has been a proud achievement as we believe then should our second motive be justified. Greater interest and appreciation on the part of the public, will add new inspiration to the efforts of architects and craftsmen.

"In conclusion, as a message to all visitors to this architectural display, let each architect be generous with praise for the good work of others; and let every exhibitor and every observer be resolute in his determination that American architecture shall continue to grow in those attributes which shall be worthy of record in the history of the ages."

### ADDRESS of HARVEY WILEY CORBETT

"MR. PRESIDENT, Ladies and Gentlemen: I agree with everything Mr. Waid has said except the last statement in which he referred to me as 'in short.' Mr. Waid has told you something of The Architectural League and I want to tell you something more about it. But first let me welcome you all to this combined exhibition of Architecture and Allied Arts. While we celebrate the fifty-eighth convention of The American Institute of Architects, we also enter upon the 40th Annual Exhibition of The Architectural League of New York. You see we are not as old as the Institute, but then we don't look as old and I can assure you we don't feel nearly as old.

"I think I should explain for the benefit of our visitors that The Architectural League is not exactly what it implies, a League of Architects, but is in reality a League of all the Arts, and it was called the Architectural League simply because architecture is accepted as the mother of all the arts. Surely the other arts of painting, sculpture, the crafts, landscape, and city planning are better when properly arranged in an appropriate architectural setting. While we have no limitation as to the percentage of members from any one calling, our constitution does require that only an architect may be president. But this is done simply because he is the best one to do the talking while all the others do the work.

"To illustrate what I mean, you see about you this great exposition of architecture and the allied

arts. As president of the League and at the same time chairman of the Exhibition Committee of the A. I. A., I had the dual work of installing this show. This is the way the job is done. To begin

with, we have to have a proper background. This building in its natural state is simply a forest of columns and floors more or less architecturally framed (principally less). Every bit of this existing work had to be concealed, rooms formed, corridors built, vaults constructed, floors laid and decorations applied, all in less than a week's time. That seems to be a Herculean task impossible of accomplishment, but we simply turn it over to that great master of pageantry whom we of the Institute all remember from the marvelous result he produced at the Lincoln Memorial two years ago, a former president

of The Architectural League and a valued member of the A. I. A., Mr. Howard Greenley.

"Being assured of the walls to hang things on, we next had to have the things to hang. The Architectural League has been holding exhibitions so long now that as the years come around the various artists in New York and neighboring cities begin to prepare. But this year, combining with the A. I. A., we wanted to make the display not only representative of the whole country but even extending our activities to Mexico, South America and the European continent. To do this the regional directors of the A. I. A. each became chairman in his region to assemble material all under the general direction of Mr. Benjamin W.



HARVEY WILEY CORBETT  
EMIL FUCHS, SCULPTOR

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HOWARD GREENLEY, A. I. A.

Morris. Foreign exhibits were assembled by Alfred Bossom, F. R. I. B. A. Scholastic work was brought in from the various schools and universities by William Lamb. City Planning, was conducted under the able direction of the League's



ALFRED BOSSOM, F. R. I. B. A.

Chairman on City Planning, Mr. Charles W. Leavitt. Landscape was assembled by Mr. Greenleaf and Mr. Geiffert and all of these were in turn under the general direction of the chairman on architecture, Mr. Leon Gillette. Mural paintings were assembled by Fred Dana Marsh. Sculpture was brought by Vice-President Charles Keck. Burch Burdett Long hangs this exhibit. Miss Simpson could not mention all the various committee members who assist in this work but this will suffice to show you how easily and simply it is accomplished from the president's point of view. I simply stand around first on one foot and then on the other while everybody else does the work. It's a case of 'everybody works but father.' This



DONN BARBER, F. A. I. A.  
CHAIRMAN OF CONVENTION COMMITTEE

in no way interferes with my taking all the credit.

"Mr. Waid has told you the aim and end of the League is these exhibitions, but we believe the artist needs encouragement of another sort, so that for the past few years it has been the custom to award medals of honor."

### THE EXPOSITION AS A WHOLE

IT would be impossible to set down a complete record of this wonderful exposition. Even the catalog which, of course, is supposed to be accurate, does not in its illustrations do justice to the exhibits. In this issue there are presented, and to be supplemented by our issue of May 20, some of the high spots of the exhibits. We say "some of"

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and now accent it to the extent of declaring that giving any ten men, competent critics, the duty of selecting the fifty best exhibits, it's highly probable we would have ten distinctly different assortments. It's practically all good, for the Committee of Selection had an enormous amount of material submitted, so that mediocrity never had a chance. The arrangement was admirable and the individual exhibitors in the art in crafts gave of the best of their skill in the decorative arrange-

ment of their various rooms. One may not adequately see this exhibition in a day, nor in two. In fact, the studious visitor might spend every day there for the entire two weeks and graduate as a competently instructed observer of the fine arts.

The architectural press contributed its share to the general result. There were booths occupied by the *Journal of the A. I. A.*, *Architecture*, *The Architectural Record*, *The Architectural Forum* and *THE AMERICAN ARCHITECT*.



GRAVE MEMORIAL IN SLEEPY HOLLOW CEMETERY, TARRYTOWN, N. Y.

A. A. WEINMAN, SCULPTOR—HENRY BACON, ARCHITECT

(*International Exposition of Architecture and Allied Arts*)

# EDITORIAL COMMENT

**T**HE FIFTY-EIGHTH annual convention of The American Institute of Architects, held in this city April 21 to 24, both inclusive, set many records. In attendance it was the largest convention the Institute has held. There were more past presidents in attendance. More foreign visitors were there than at any previous convention. And the daily routine proceeded with a directness and sureness that sets a model for all succeeding meetings.

The unanimous re-election of the officers of the past year proves not only their fine efficiency, but it also serves to record the general sense of satisfaction with their work as shown by the delegates to the convention.

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**T**HE transcript of the proceedings shows that the Institute is broadening its vision of the field of architecture, that it is once again proceeding to consider the big constructive things. It has been a growing impression that the efforts of the Institute were becoming retarded by reason of too close attention to matters that were not seriously a part of the Institute's real business.

We hark back to the days, fifteen years ago, when the big problems were the all absorbing ones. Glenn Brown, the much respected past secretary of the Institute, whose forty and more years of service make him one of the grand old men of the profession, in his remarks before the convention, reminded us of the time when the big things counted at their true value. It was only the big things of today that Mr. Brown dwelt on. It is too early to record the results of the convention's deliberation. Many things will have to be discussed by the committees to which they were referred, but it will be interesting to learn if the Institute will divest itself of many useless appendages and devote its energies to the constructive matters that should engage its attention.

The weather during convention week left nothing to be desired. It was ideal. In fact, our weather man here in New York seemed to have reached ahead and placed four beautiful June days for the comfort of our host of visiting delegates and members.

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**A** SERIOUS drawback to the complete success of the convention was the poor acoustics in the space set apart for the deliberations. Even men with keen ears were outspoken in their regret that they could not hear sufficiently well clearly to follow what was being said. While those whose hearing was not so good, and we are told that not more than twelve per cent of us have normal

hearing, found it hopeless to keep up a sustained interest in the proceedings. Undoubtedly the lack of active debate at this convention, and the unusual number of motions referred back to committees for action, robbed the proceedings of much of the interest that has marked previous conventions. And there were, perhaps, too many artistic enticements in plain view of every delegate. When a man found it impossible to follow the proceedings closely, he could lighten the monotony of the moment by studying the many good things that were hung up all around him. What the Institute needs is a convention hall, and it needs it badly. A convention hall on the Octagon property in Washington would perhaps be construed that all Institute conventions would be held in that city. To such a program there would probably be more or less objection. But it is logical, we believe, to hold the annual sessions of a National organization in the nation's capitol. In fact, many large societies have already erected in Washington "home" buildings wherein each year they hold their annual meetings.

In this connection, it is interesting to refer to the report of the Building Committee as to the Octagon property in Washington. That historic location with its present building should be the patriotic care of every member of the Institute. Yet, unfortunately, the interest as recorded in the report, seems to be lukewarm and it must have been humiliating for the committee to have had to acknowledge that it is.

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**I**N referring to the progress, if any, in the matter of the proposed new building for convention and exhibition purposes, the committee report states that members were asked, through the columns of the *Journal*, to present suggestions for the proposed building, but few, if any, members availed of this opportunity.

At every convention in recent years the inadequacy of the places in which the sessions were held, was evident. Much complaint has been heard. The question of poor acoustics has always been a vexing topic, to which might be added poor daylighting, poor ventilation and a space either too small, or so much too large that the meetings gave a sense of lack of intimacy. It is, we believe, time that the Institute members bestirred themselves in place of the lukewarm—the word is that used in the committee report—attitude that is now prevalent. With proper support and proper enthusiasm the Institute could erect on its property in Washington, a building that would be the architectural gem of the National Capitol—and, it should do it.





GARDEN COURT, APARTMENT HOUSE ON PARK AVENUE, NEW YORK  
McKIM, MEAD & WHITE, ARCHITECTS—FERRUCCIO VITALE, LANDSCAPE ARCHITECT  
*(International Exposition of Architecture and Allied Arts)*



IN MAILLARD'S RESTAURANT, CHICAGO, ILL.

BUCHMAN & KAHN, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

## INTERIOR ARCHITECTURE

### A Glimpse of the Interiors at the Exhibition

THE articles of this department have frequently stated that the design of the modern interior is emphasizing more and more the value of simple lines and good proportion and the elimination of the influence of the period room which, for the last quarter of a century, has been evident in all architectural work.

The photographs of interiors representing the work of the members of the various chapters of The American Institute of Architects and of The Architectural League of New York on recent view at the International Architectural Exposition at the Grand Central Palace bear out the truth of these statements.

It is encouraging to find originality at last making itself felt and through its inauguration the passing of the period of tutelage, during which

we Americans have been content to copy or adopt forms from European art. In our interior design, as in our exteriors, we are slowly but surely moving forward toward a new era where we can make full use of the talent and ability of American designers, and, with keen appreciation of the splendid heritage of the past, develop new forms which will perhaps prove better adapted to the social living conditions of today.

Among the more prominent of the interiors exhibited, if not the most prominent, on account of their being the recipient of the gold medal of the Institute, are those showing the house of Arthur Newbold at Laverock, Penn., by Mellor, Meigs and Howe, architects. The feature of the design of all of those interiors is simplicity, based on honesty of construction. But in all fairness, it must be

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said that, on the whole, the western architect seems to have developed this style further and to better advantage than those in the east. Here in New York City and its environs we still relish the panelled rooms of the English and Colonial styles



IN THE OFFICES OF THE EVENING NEWS, DETROIT, MICH.  
ALBERT KAHN, ARCHITECT  
(*International Exposition of Architecture and Allied Arts*)

which conceal to a great extent the originality of which our architects unquestionably are capable.

Some of the interiors might be mentioned as of particular interest. For example, there is the residence of Harry S. Lehman, of Cincinnati, Ohio, by Gustave W. Drach, architect, of Cincinnati.

The Dayton Chapter of the A. I. A., has a most attractive home designed by Smith-Chamberlain, after the fashion of a summer lodge. Its details are interesting and purely constructive.

One of the more interesting examples of interior decoration is that of the residence of Lawrence Fitch, designed by Buemming and Guth, Milwaukee, Wis. Featured in the design are rough plastered walls, hand hewn timbers, hand wrought iron work and furniture of harmonious design. The quality of the designs is most unusual. There is no evidence whatever of the influence of any period or style, and the entire collection is valuable as one of the highest developments of purely American architecture. Among the group of commer-

cial buildings, the editorial offices of the Evening News, Detroit, Mich., by Albert Kahn, architect, stand out prominently.

Throughout the exhibition there are some very delightful renderings of both interiors and exteriors, and those made by Mr. Ellasson R. Smith of Dayton, Ohio, entitled "European Travel Sketches" are perfect in their treatment and remarkably suggestive in their architectural value. The Godchaux residence by Moise H. Goldstein, architect of New Orleans, is interesting too, on account of its original lines.

The Metropolitan Theatre, Los Angeles, W. L. Woollett, architect, is most unusual in its design and treatment. It suggests perhaps the old Indian and, although somewhat crude to our modern eyes, has an architectural significance that is worth noting.



THE INTERIOR PATIO IN THE HOUSE OF MRS. C. M. WINSLOW, LOS ANGELES, CALIF.  
CARLETON M. WINSLOW, ARCHITECT  
(*International Exposition of Architecture and Allied Arts*)

The St. Paul's Cathedral, Los Angeles, by Johnson, Kaufmann and Coate, Los Angeles, is treated in a most dignified and unusual manner.

The restoration of an old New England house for Mr. Charles H. Fletcher, Wakefield, R. I., by Norman W. Isham, architect, is very interesting as is also the house for Miss Eugenia B. Frothingham, West Cambridge, Mass., by Howe and Manning.



VIEW OF INTERIOR OF APOLLO THEATRE, CHICAGO, ILL.—HOLABIRD & ROCHE, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*



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THE RECLAMATION OF THE MINETTAS, AN APARTMENT HOUSE IN NEW YORK

ARTHUR C. HOLDEN & ASSOCIATES, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*



LOOKING TOWARDS THE OFFICES IN THE GODFREDSON TRUCK CORPORATION BUILDING, LOS ANGELES, CALIF.

MORGAN, WALLS & CLEMENTS, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

architects. Both of these are fashioned after the old New England Colonial style and suggest comfort and refinement.

In the interiors of Maillard's Restaurant in Chicago by Buchman & Kahn, architects, of New York City, there is a feeling of originality which places them in the first rank as restaurant interiors. Prominent in the designs are certain details of metalwork,—grilles and lighting fixtures—



LOBBY OF THE LOS ANGELES GAS AND ELECTRIC CORPORATION BUILDING

JOHN & DONALD B. PARKINSON, ARCHITECTS

*(International Exposition of Architecture and Allied Arts)*

carried out in an harmonious spirit and adding materially to the interest of the ensemble.

We find the Spanish style influencing a great many interiors in the eastern states, especially, and in this connection we call attention to the house of E. K. Branch at Castine, Maine, by Wm. Lawrence Bottomley, architect, New York. The designs are conspicuous for their informal, simple and honest treatment.

In the Reclamation of the Minettas, a former New York Slum, by Arthur C. Holden and Associates, of which a photograph is here shown, there is evident a step in the right direction. There is nothing in any way pretentious about these rooms, but the honesty of their designs and their natural arising from the plan and construction, make them worthy of special mention.

# ENGINEERING *and* CONSTRUCTION



FRONT VIEW OF THE NEW RAMMED EARTH WALL HOUSE, THE FIRST IN THE UNITED STATES

The walls of the first story, 12'-0" high are made of hard packed micaceous clay loam. The house is 48'-0" x 32'-0"

## PISÉ DE TERRE *or* RAMMED EARTH CONSTRUCTION

THERE is abundant evidence of a widespread interest in the use of earth as a building material. This interest is actuated principally by the reduced cost of construction which attends its use. Durability and an inherent insulating characteristic also add to its advantages. The particular type of construction known as pisé de terre or rammed earth is of greater interest in this country; other types of construction are common in England in which chalk is one of the principal constituents, eliminating them from consideration in the United States.

Earth has been used in various forms as a structural material for centuries and in many countries and climates. It has had a satisfactory experience, like other materials that are correctly treated and used. It is not the intention of this article to dwell on this phase of the subject as

very complete data confirming this statement is easily available.\*

The use of pisé de terre or rammed earth in building construction in the United States has been very limited. This can be attributed to the fact that there are no commercial interests involved in its production or sale. It yields no profit except to the owner who usually has the raw material at hand on the building site. There is little American literature on the subject aside from articles such as appeared in *THE AMERICAN ARCHITECT* of April 14, 1920 and January 26, 1921, by Thomas Crane Young, F. A. I. A. and a very interesting

\*Building in Cob and Pisé de Terre, Building Research Board, Special Report No. 5. 40 pages, illustrated, bibliography of 22 references, 6" x 9 1/4", paper. Published by H. M. Stationary Office, Imperial House, Kingsway, London, W.C. 2, England. Price 2s. Net.  
Experimental Cottages by W. R. Jaggard, F.R.I.B.A., Architectural Consultant. 77 pages, illustrated, 6" x 9 1/4", paper. Published by H. M. Stationary Office, Imperial House, Kingsway, London, W.C. 2, England. Price 5s. Net.

and comprehensive book published in 1924.<sup>†</sup> This book includes a general discussion of the subject which is followed by a description of the methods employed by Dr. Humphrey in the construction of his house at Glen Echo, Maryland. This house was constructed in 1923 and received considerable notice in the daily press, which has caused many persons to inspect it.

It is stated by Dr. Humphrey, that by this method of construction with the building material available right at the site of the structure and cost-



INTERIOR VIEW  
OF A WINDOW  
OPENING, SHOW-  
ING THE RECESS  
FOR THE WEIGHT  
BOX AND THE  
WOODEN NAILING  
BLOCKS

ing nothing, walls which are permanent, fireproof and increasingly strong with the passing of time, can be built at approximately 25% of the cost of a similar brick wall, less than 50% of a concrete wall and from 25% to 30% less than the cost of a good frame wall. Where the walls constitute a large part of a structure, its total cost is materially reduced.

Without making any comparison with other materials, it is shown that earth walls, if properly made, are not only dampproof but also heat and coldproof to a surprising extent. Once dried out and waterproofed, moisture will never penetrate them. Being made of a "free" raw material, so to speak, the walls can be made quite thick without materially increasing the cost. This possibility of making the walls of any desired thickness without increasing the cost, permits of deep reveals which are so desirable in some types of architecture and which are not possible in the ordinary frame or 12" brick wall. The universal thin wall has caused a loss of appreciation by the public of the fine effects, the feeling of security and permanence, and the sense of warmth and protection from the cold,

<sup>†</sup>Lower Cost Buildings, by Edward W. Cofhn and Harry B. Humphrey. 99 pages, illustrated, 6" x 8 1/4", paper. Published by H. B. Humphrey, Cabin John, Maryland. Price \$1.00.

that is engendered by a deep reveal with its attendant shadow.

Walls sufficiently strong for the ordinary dwelling can be made as thin as 8" but better results can be obtained by walls ranging from 12" to 18" in thickness, especially when the aesthetic aspect of design is considered.

It is necessary, of course, that the foundations be made of stone, brick or concrete in the usual manner demanded for good construction. These foundation walls should extend well above the level of the ground to prevent rain splashes and surface water from reaching the earth wall and the tops should be covered with an 1/8" coating of tar, asphalt roofing paper or other effective dampproofing. If the snow is liable to bank up against the earth wall, treat it with tar to the required height, as hereafter described. The walls should be 4" thicker than the earth wall and on the waterproofing lay a course of brick or a 2" layer of concrete of the same thickness of the superimposed earth wall. This should be very carefully laid out for



SIDE AND REAR VIEW OF THE HOUSE

width, straight and true, as it serves for locating the wooden forms in which the rammed earth is placed. The lower edge of the form rests on the waterproofing with the layer of brick or concrete serving as a separator and as an aligner for the lower edge of the form.

The character of the soil is of great importance and a specification for that purpose reads as follows:—

- (1) All earths in general are fit for that use, when they have not the lightness of poor lands (too much sand) nor the stiffness of clay.
- (2) All earths fit for vegetation, on which anything is growing, or has grown.
- (3) Brick earths; but these, if they are used alone, are apt to crack, owing to the quantity of moisture which they contain. This, however, will



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not hinder persons who understand the business from using them to good purpose.

(4) Strong earths with a mixture of small gravel, which for that reason cannot serve for making either bricks, tiles or pottery. These gravelly earths are very useful and the best work is made of them.

The earth should be passed through a  $\frac{1}{2}$ " mesh screen which removes the larger stones and vegetable matter. All organic matter must be eliminated. It may be that a mixture of earths must be made and this is best determined by tests. All top soil should be avoided owing to the presence of a large volume of organic matter. When compressed in the walls the volume is some 30% less than the volume excavated. It will then be nec-

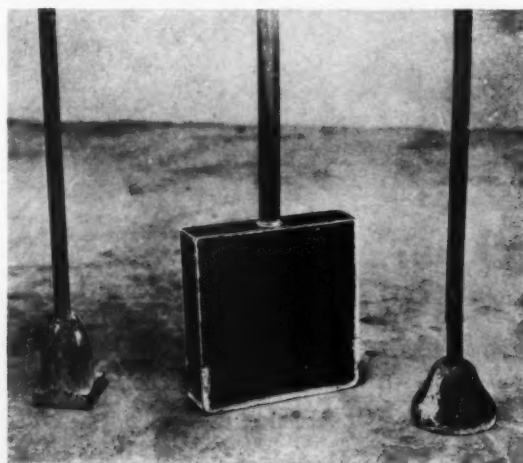
plank at the bottom. Set the bucket in place and solidly tamp earth all around it so that the surrounding earth will resist the pressure induced by filling and tamping the bucket full of the earth to be tested. This is important otherwise the bucket hoops will burst. Fill the bucket with 2" to 3" layers of loose earth and ram until the layer is



The end of the mould is blocked off with this removable piece. It fits tightly and in actual work it must be placed in front of the tie-rods so that it can resist the tremendous pressure induced by the ramming. The upright beveled strip forms a recess which the adjoining section fills, thus locking the two sections of the wall together. Also shown is the form for a window jamb, the vertical timber "X" forms the weight box groove and the splay of the jamb by the diagonal board at the left

essary to excavate and prepare about 43% more volume of earth than the contents of the finished walls.

The soil used in Dr. Humphrey's house is a micaceous clay loam. Tested, the rammed earth showed an ultimate crushing strength of 150 pounds per square inch or about 11 tons per square foot. Probably the best test is made by knocking out the bottom of a bucket which is wider at the top than at the bottom. Excavate a hole the depth of the bucket and place a flat stone or piece of



The rammers weigh about 15 pounds each. The large hardwood block is shod with iron and is the best for starting the work, the smaller ones are used for the finishing pounding

compressed 50%. Fill the bucket and level off, then dig it out of the hole and invert it and withdraw the bucket from its contents. If the contents sticks to the bucket, let it remain for twenty-four hours when it will have dried enough to permit the withdrawal of the bucket. Expose the test piece to the air and if it continues to dry without cracking or crumbling, and increases daily in density and compactness, as its natural moisture decreases, it is a safe indication that the earth is fit for use. Tests should be made before any extensive preparation of the soil is undertaken.

There is a greater likelihood of the soil being too wet than there is of its being too dry. If the soil is too damp after being sifted, let it lie exposed to the sun and turn it from time to time until enough moisture has been evaporated to bring about the right consistency. The field test for the correct moisture content is to take a handful of earth and compress it into a solid ball that holds its shape and drop it to the ground, about 3'-0" or 4'-0", when it should return to a crumbled condition. Soil of high clay content (25% to 50%) will not crumble so easily but should be sufficiently dry to fall to pieces when dropped.

The forms should be made of  $1\frac{3}{4}$ " planks, each section made of either four 2" x 8" x 10'-0" or three 2"



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x 10" x 10'-0" planks, dressed smooth. Brace the section with 2" x 4" vertical cleats about 3'-0" apart. Drill holes through the cleats through which to place the tie rods, the ends of which are threaded for nuts. An iron clamp, as shown in the illustrations, should be provided for both ends of the rods. The English practice is to use two



VIEW OF THE MOULD SET UP WITH THE END BLOCK READY TO BE PUT INTO THE FORM

The mould is blocked off for the window opening. Note particularly the heavy construction and firm bracing that are required

strands of heavy wire to keep the forms from spreading. After being twisted securely together, wedges are driven back of them to make them taut. After the form is removed, the wires are cut off flush with the surface of the wall. Spacers of wood should be placed near the top of the forms to keep them the proper distance apart. The exterior corners can be beveled by placing a triangular strip in the corner of the forms, thus preventing the chipping of the corner. A fillet for the interior angles can be provided for, if desired. If beveled corners are not desired, bricks can be set up in the forms to be held in place by the rammed earth. The illustrations show the details quite clearly.

End gates to stop the course should have a vertical cleat of beveled 2" x 4" which provides a tenon, so to speak, into which the adjoining section will mortise or member, thus making a stable joint. The vertical joints in the wall should be "staggered." After a course of rammed earth has been placed, proceed to lay the second course, immediately on the last section made, if desired.

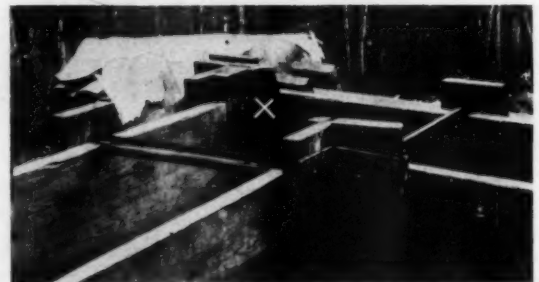
Two sets of the forms must be provided in order to make the corners, and two sets are about as many as can be conveniently handled. When joining on to the end or top of old work which is quite hard, rake or pick the surface to roughen it, slightly dampen the surface with a watering can

and place the new material. In this way a solid, imperceptible joint is made.

Where partition walls join the exterior walls a solid joint can be made either by providing a mortise or rabbet in the exterior wall to receive the end of the partition or a short section of the partition can be incorporated in the wall.

Openings for the ends of the floor joists are made by spiking beveled blocks of the right size to the inner form at the correct elevation and spacing. These blocks will withdraw easily and leave a suitable cavity for the joist ends. It is apparent that all of this work must be placed at the correct levels and spacing. Chases for soil pipes, electric conduits, gas pipes, water service pipes, steam and hot water heating pipes, should be made by suitable vertical and horizontal cleats. All of these things must be correctly located. It is exceedingly difficult to cut away rammed earth, even when the wall is new and green. After it dries for twenty or thirty days it can only be cut with a chisel and sledge. All nails should be driven in the freshly placed earth, otherwise it is impossible to do so. The same precautions for providing chases should be taken in rammed earth construction as for the same things in reinforced concrete construction.

These properties of rammed earth, density and hardness, in connection with the monolithic character of the construction, make it necessary to plan for and provide every orifice, chase or shaping of the material before it is rammed in place in the forms.



THE CORNER OF THE MOULD MUST BE STRONGLY REINFORCED TO PREVENT BULGING. THE IRON TIE RODS HOLD THE SIDES FIRMLY TOGETHER. A ROUNDED OUTSIDE CORNER ON THE EARTH WALL IS SECURED BY A COVED STRIP, "X," PLACED IN THE CORNER. THE VERTICAL BRACES MUST BE SPIKED OR BOLTED STRONGLY TO THE SIDE PLANKS

A two-day supply of prepared earth should always be kept in stock after the construction is started and it is necessary that each form should be completely filled without interruption. The cubic contents of the sections are easily computed, and by experience the day's run can be established.

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Three men can easily lay two cubic yards of rammed earth in a day.

Deposit the soil, properly conditioned, in the forms in 5" layers. A gauge board 5" high will be of service in doing this. Start ramming with the large rammer, compressing the earth evenly all over the area rather than ramming continuously in one spot. The first strokes of the rammer should be close to the forms. The last strokes should leave scarcely any imprint. If two or more workmen are in the same section they should not hit in unison as that will loosen the soil between the points struck. The rammers should hit in turn. The 5" layer will compress to about 2½" when sufficiently rammed. When deeper layers are used it is impossible to secure a proper consolidation of the soil particles. The smaller rammers should follow the large one until the earth feels solid, or "rings." Especial care should be given to the ramming along the edges of the wall so as to insure a good face.

When the layer has been sufficiently rammed, roughen the surface with a short-handled rake or bricklayer's hammer. This will provide a suitable bonding between it and the succeeding layer. If the soil seems too dry, sprinkle it very sparingly with water from a sprinkling can. Above all



DETAIL SHOWING THE SUPPORTING OF THE FLOOR JOISTS AND NAILING BLOCKS FOR THE BASEBOARD

things avoid a mud puddle because a wet spot cannot be properly compressed. Carry each course entirely around the building and start the second course wherever convenient. The vertical joints must be broken in the different courses.

Door and window openings are made by inserting stops in the forms. It is better to place wall plugs made of 2" x 4" in the door jambs. These can have 30d spikes driven in the back for additional anchorage to the wall. A chase for the box window frame can be made, into which the frame can be lowered when the wall is at window top height. Casement window frames can be attached directly to wall plugs. If the frames are set before the wall is built it is necessary to cross-brace them sufficiently strong so that they will not be bulged

in by the pressure of the rammed earth. After the box frame is dropped into place, the space about it can be calked and slushed with plaster or stucco. With care a tight joint can be made. Plugs for attaching the trim must also be placed in the forms and incorporated in the wall.

Wall plugs should also be inserted in the walls for attaching the picture moulding, baseboard,



OPENING FOR THE FRONT DOOR AND TWO FRONT WINDOWS. AT THE LEFT OF THE DOOR IS A CHASE FOR THE SOIL PIPE

chair rail, plate rails, paneled wainscoting and other things that are fixed to walls. If the walls are straight and plumb as they should be, it is not necessary to provide grounds for plaster, as explained later.

Lintels of wood are placed in position over the door and window openings, having a wall bearing of at least 9" at each end. Lintels of steel or reinforced concrete can also be used. Wooden lintels should be creosoted to prevent decay. A 3" x 10" yellow pine lintel is suitable for an 18" wall. Creosoted railroad ties make excellent lintels. Brick or stone window sills can be placed after the wall is built.

In the top wall section, ⅜" iron anchor rods should be imbedded in the wall for securing the wall plate in place. These anchors should be at least 24" long with long thread at top. South African and Australian builders use ⅝" wire for plate anchors. The ridge pole can rest on the rammed earth but should be secured to the gable wall with an anchor. When the walls are finished it is advisable to place a course of waterproof asphalt roofing or other like material over the walls, with the edges projecting 5" or 6" to protect the wall from rain until the roof is in place.

When the forms are removed, the exposed surface will be as smooth as concrete made in similar forms and the grain of the wood is distinctly seen. Any fins or roughness at joints can be removed while the material is still green.

A cheap finish of the exterior is a waterproof

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coating made of  $1\frac{1}{2}$  gallons of unslacked lime,  $3\frac{1}{2}$  gallons of boiling water and  $\frac{1}{2}$  pound of common tallow which has been melted. Mix the boiling water and lime together in a 10 gallon vessel and when thoroughly mixed add the melted tallow and mix to a uniform consistency. Then add enough water to insure easy application with a brush. This wash should be applied to the dry wall with a whitewash brush. When dry, the wall will be waterproof and have a white color. By adding "blueing" a better white color is secured. Buff,



PISÉ DE TERRE HOUSE AT NORTH WALSHAM, ENGLAND

gray or other colors can be secured by adding the proper pigments to the wash. A coating of boiling tar can also be applied to the wall in lieu of the tallow and lime wash. This can be whitewashed or painted as desired. It is sometimes necessary to apply a coat of sizing to the tar before painting. These finishes are suitable for garages or farm out-buildings and cheap structures.

A stucco finish is desirable on buildings of the better class. Dr. Humphrey finished his house with stucco. He first cross scored the wall diagonally with a sharp toothed rake and then brushed off the surface with a broom to remove any loose dirt. A brush coat of "dagga plaster" composed of two parts of sifted earth and one part of sand mixed with water, was applied. Immediately after applying the "dagga plaster" the 1:4 Portland cement plaster stucco was applied in the usual manner. The exterior of this house is exposed to a temperature range of  $105^{\circ}$  Fahr. The adhesion of the stucco has been excellent but an occasional short fine crack can be seen, immediately beneath which the stucco sounds hollow. These cracks developed very shortly after the stucco was applied. No other cracks have appeared and no trouble is anticipated. It is the difference in the coefficient of expansion between stucco and the foundation, whether of brick, stone or hollow tile,

that causes cracks and loosening of the stucco from the foundation to which it is applied.

In the case of the oil house which Thomas Crane Young, F. A. I. A., built at the David Ranken, Jr. School of Mechanical Trades, St. Louis, Missouri, in 1920 the Portland cement stucco was applied directly to the exterior. Mr. Lewis Gustafson, superintendent, writes that after a couple of winters the stucco broke away from the wall itself and long cracks developed. When removed, a space of 1" in places was found between the stucco and the wall. The stucco was entirely removed and the walls covered with chicken wire nailed to the wall to provide a bond. The stucco was then applied and has remained intact to this time. The interior of this building was left bare, the walls are perfectly solid and dry on the inside. In a succeeding article on adobe construction, this phase of exterior treatment will be further discussed.

Mr. W. R. Page, Agricultural Development Agent, Great Northern Railway Company, Grand



PISÉ DE TERRE OIL HOUSE AT THE DAVID RANKEN, JR. SCHOOL OF MECHANICAL TRADES, ST. LOUIS, MO.

Forks, North Dakota, sends a photograph of a large chicken house built at Rugby, North Dakota, of pisé de terre. Its cost was about 60% of the cost if built of wood. The stucco was applied before the walls were dry, and the bond is broken in many places.

In the light of experience it is better to attach a metal fabric, like chicken wire or metal lath, to the wall on which the plaster is placed. The interior surfaces can be finished by applying wall-paper directly to the wall after it is dry and sized in the usual manner. Loose earth, if any, should be removed with a brush before the sizing is applied. Dagga plaster may be applied with a brush, thinly and evenly. This gives a pleasing rough surface which may be painted with water



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color or oil paint. A better finish is a thin sand finish or smooth finish coat of gypsum plaster applied directly to the earth. If the walls are properly built and are smooth, straight and plumb, no plaster grounds are necessary.

Dr. Humphrey has recently completed a rammed earth garage, the walls costing 4.4 cents per cubic foot and the walls, if built of common brick, would have cost 50 cents per cubic foot. This is interesting information and indicates a large use of rammed earth for minor structures at least.

It is not the intention of this article to give other than a very general description of this type of construction. Other sources of information are indicated for those who might have a desire for further data. The Division of Engineering of the Kansas Agricultural Experiment Station has under way an approved research project on rammed earth construction involving a scientific study of Kansas soils. The Division of Agricultural Engineering, University of California, Davis, California, is investigating this construction as a regular experimental project under the direction of Mr. J. D. Long. Undoubtedly these

investigations will add much to our knowledge of these matters. The widespread interest in all things that pertain to house building and the problems of building costs may result in a use of pisé de terre, or rammed earth, of such a volume that



PISÉ DE TERRE POULTRY HOUSE AT RUGBY, N. D.

it will become a recognized form of construction. In the next issue of *THE AMERICAN ARCHITECT* the modern adobe construction as employed in California will be described and illustrated.

### THE EFFECT OF STIRRING ON THE TIME OF SET OF GYPSUM PLASTERS.

**I**N construction work mechanical mixers are seldom used in making up gypsum plasters as it is found that the plaster usually sets before it can conveniently be applied to the wall. A study has been made of this problem by the Bureau of Standards, in order to determine what causes this apparent acceleration of the time of set.

A small revolving drum type mechanical mixer was constructed, and mixes of plaster were made, using several brands of calcined gypsum. In each case a 1:2 gypsum sand mix was employed. The rate of stirring and also the time of stirring were varied, but in no instance was there any appreciable acceleration of the time of set of the mortars. After each mix the machine was thoroughly cleaned.

When the mixer was not cleaned, in other words, when the set gypsum was present, there was a marked acceleration of the time of set of the mor-

tars. In order to determine quantitatively the acceleration due to set materials, mixes were made using calcined gypsum which was retarded at the mill and to which definite amounts of set gypsum,  $(\text{CaSO}_4 \cdot 2\text{H}_2\text{O})$  were added. The amounts employed were from 0.1 per cent to 5.0 per cent, based on the weight of the gypsum.

It was found that the acceleration of time of set increased rapidly with additions of set gypsum until about 1.0 per cent was reached, after which the increase was not so marked.

From these results it would seem that mechanical mixing could be employed in making up gypsum mortars if the mortars could be kept free from set gypsum. This could be accomplished by a thorough cleaning of the mixer after the mixing of each batch or by the use of material retarded so as not to set during the working day. In either case it is imperative that no material be allowed to remain in the drum of the mixer long enough to set.



## WEATHERPROOFING OF GYPSUM BLOCK

**G**YPSUM, though satisfactory as a plaster and tile for interior work, has not proven satisfactory for exterior construction, the reason being its slight solubility in water. The present use of gypsum block is, therefore, mainly in the construction of partitions in the interior of buildings. If this material could be so improved as to be more resistant to the weather there would immediately be opened a new market for gypsum block which has not as yet been touched. It is probable that if a method is found whereby gypsum block can be weatherproofed, the procedure may easily be modified so as to include such other products of gypsum as stucco, mortar, etc. With this in mind an investigation of methods of weatherproofing gypsum has been undertaken by the Bureau of Standards.

In attacking this problem three general methods presented themselves. First, covering the set material with some waterproof coating in order to keep the moisture from the gypsum; second, precipitating on the surface an insoluble compound formed by a reaction of some material with the gypsum; and third, by the addition of an integral waterproofing compound to the gypsum, which when the gypsum has set acts as a water repellent. In the beginning of the investigation many small cylindrical specimens of gypsum were made and treated in one of the ways described above, and then exposed to the weather. At definite intervals of time these were dried, weighed and tested for absorption. At the end of one year's exposure, panels were made of the same composition as the small cylinders, which upon examination gave promise of satisfactorily withstanding the weather. These panels were exposed to the weather, and are now examined from time to time.

The first method, that of covering the set material with a waterproof coating, has so far given very promising results. Waterproof paints, varnishes, shellacs, whitewashes, paraffins, waxes, stearic acid, etc., have been used. The paints, varnishes, shellacs, and whitewashes were not satisfactory, but with paraffin, waxes, and stearic acid very good results were obtained.

However, the second method, that of precipitating on the surface an insoluble compound formed by the reaction of some material with the gypsum, has so far proven the most successful. Cylinders of neat gypsum and 1:1 sanded gypsum were made, and when approximately dry were immersed in solutions of barium chloride, sodium carbon-

ate, ammonium phosphate, ammonium oxalate, lead acetate, and barium hydroxide. The results obtained with all of the salt solutions did not warrant the recommendation of any of them as weatherproofing materials. However, in the case of hot barium hydroxide, the results were very promising. The success of this material as a means for weatherproofing gypsum is explained by assuming that the barium hydroxide, which penetrates the pores of the gypsum, reacts with the calcium sulphate to form the more or less insoluble compound, barium sulphate. This very slightly soluble barium sulphate coating on the surface of the gypsum cylinder makes it very resistant to the weather. This protection, however, is only temporary, for after a period of approximately two years exposure the cylinders begin to weather away about as fast as do the cylinders of untreated neat gypsum. After this period it is probable that another application of the barium hydroxide solution would protect the gypsum for a similar length of time. This is being investigated.

The third method, by the addition of an integral waterproofing compound to the gypsum, which when the gypsum has set acts as a water repellent, has not given promise of good results. Among the integral waterproofing compounds used have been: zinc stearate, glue, gum tragacanth, gum arabic, glycerine, dextrin, and water glass. None of them seems to waterproof the gypsum for any length of time.

Examination of the panels and cylinders is made from time to time, and as new methods of treatment are suggested cylinders are made and exposed for observation.

## TALLEST SMOKESTACK

**T**HE tallest smokestack in the world is situated at Port Defiance, on the shore of Puget Sound, about six miles from the City of Tacoma, Wash. It is 572 feet 10 inches in height, measuring from the top of the foundation. It serves to carry away the fumes from the Tacoma smelter of the American Smelting and Refining Company. At the top the giant smokestack is 24 feet and at the bottom 40 feet in diameter. It is built of paving brick, each brick being 4 by 3½ by 8½ inches in dimensions. The foundation is made of 5,000 cubic yards of concrete reinforced by 120 tons of rail, each rail weighing 60 pounds.

## The LAW as to ARCHITECTURE

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

THE practicing architect will meet many cases where, after it has been agreed that he shall perform certain services, the owner advises him that some of them may be dispensed with. There are variations of this situation, but in each case the fundamental issues involved are substantially the same. What, under such circumstances, are the rights of the architect and in how far is his compensation affected thereby?

Recently, for example, an architect agreed to perform the usual architectural services, including the securing of estimates for an agreed percentage. Before the estimates were secured, the client advised the architect that the latter need not secure the estimates and that the client would secure them. The architect agreed to this procedure, and also agreed that, in consideration of the change in the services to be performed by him, the fee percentage might be reduced.

The architect, for his own satisfaction in checking the work, nevertheless secured estimates at his own expense. Later, as the work progressed, the owner, learning that the architect had these estimates and finding that he needed them, requested the architect to furnish them to him, which the architect did. The architect claims that, under these conditions, he is entitled to be paid the original agreed percentage and that the reduction, which was made on condition that the owner should secure the estimates, is not effective.

There is much to be said for the justice of this position. When the owner advised the architect in the first instance that the owner would secure the estimates, the architect had the right under his contract to state that he was willing and prepared to furnish them, as agreed, and that he would expect the client, on the other hand, to pay him the full commission called for by their agreement. The architect did not follow this course, but agreed to the reduction, as we have seen. If the owner had not requested him to furnish the estimates, he could not under these conditions have had any basis for a contention that the original fee should apply. When, however, as in this case, the owner again approaches him and states that he does desire the estimates which the architect has secured, the owner thereby impliedly at least reverts to the original contract basis, under which the architect was to furnish the estimates. He cannot justly take advantage of the estimates secured and then claim that he is called upon only to pay the reduced percentage, which was agreed to by the architect on the specific understanding that the owner would furnish the estimates and would not call upon the architect to do so.

An architect who is placed in such a position should, of course, protect himself specifically by an agreement that, if he gives up the estimates, the old contract rate will apply. In the case to which I refer, nothing was said on this point. The owner simply requested the certificates which the architect had secured and the architect handed them over to the owner, without comment. The architect's rights could never have been disputed and the issue would probably have been avoided entirely, if at the time he handed them over, he had confirmed in writing the fact that he did so on the understanding that the reduction in the fee which had been agreed to was revoked and that the original fee percentage was again to be considered in effect.

I have had another and very similar case in which the same principles are involved. The client employed the architects to perform the usual services, including the preparation of specifications. He then advised the architects that they need not prepare the specifications and that he would have these prepared elsewhere. Under these conditions, if the architect were to agree that this might be done without anything more being said, he would probably be held thereby to waive his right to his full compensation, based on all of the services mentioned in the contract and including his services in the preparation of the specifications. Where the client proceeds, as in this case, the architect has the right under his contract to stand pat on its terms, to notify the client that he is prepared to furnish the specifications as agreed and that he will not waive any part of his fee, because the client now desires to dispense with the specifications or to have them prepared by someone else.

If the architect takes this position and the client, with notice of the architect's contention, tells him not to prepare the specifications, the architect can recover the full amount called for under the contract, less perhaps an allowance for the actual amount which it would have cost him to prepare the specifications. This is all on the assumption that the contract does not contain any other provisions giving to the owner the right to dispense with any portions of the architect's services at his option. No contract should, in fairness to the architect, contain any such provision. If it has a provision to this effect, the owner, after securing his plans and specifications, could dispense at once with the supervision of the architect and so cut him off from that portion of his services upon which he makes the larger part of his profit. On the other hand, the architect must not, of course, be obstinately persistent in going ahead with work which the owner has ordered, increasing unduly

the damages to the owner. Where the latter proposes to dispense with his services in certain particulars, there will ordinarily be no difficulty in arriving at a proper and fair adjustment. The important thing is to see that it is arrived at then and there and properly covered by an exchange of letters or a written memorandum signed by the parties.

## LEGAL DECISION

A CURRENT issue of the *New York Times* reports a rather interesting decision of the Board of Tax Appeals at Washington, in the case of one whom we will here call John Doe. The decision deals with the status of an artist or professional man under the provisions of the Tax Law of 1917 and involves the question whether an artist or interior decorator, conducting a studio to which clients came to discuss the furnishing of their homes and maintaining a library for personal research in the development of ideas and employing a salesman upon commission, was engaged in a "trade or business having no invested capital" and hence taxable at the rate of only 8% under the 1917 law. The Board's decision, as reported in the paper, with the above substitution of name, was in part as follows:

"John Doe was an artist. His work was done on inspiration and his product was beauty. He concerned himself with color, line, balance, harmony and proportion.

His task was to catch the grandeur of the Louis, the grace of the brothers Adam or the charm of the classic Florentine, and install it behind a high brownstone stoop on Madison Avenue in place of its Victorian glass and gold. He thought not of quantity or of production or of unit costs. Success to him was in quality and effect. He bought paint, of course, and other materials for his art—so did Leonardo da Vinci and Rembrandt—and sold the product, as did Chippendale and Whistler.

"Then came the war and the burdens of Government, and his place must be found in the profits tax of 1917. He knew little of such matters then, and hardly more when he testified seven years later. Accounts irked him. He was successful enough to have a bookkeeper, and this man made the tax return which John Doe signed. What it contained he hardly knew.

"It was based upon the assumption that his business was one 'having no invested capital, or not more than a nominal capital,' as provided in Section 209. But the Commissioner found in his return that he had business assets and liabilities—he had a studio containing models and a library of many fine books and pictures; he had accounts receivable and payable and he had cash in the bank—and he was therefore regarded as conducting a trade or business having capital to be used as the basis for measuring war profits.

"In this we must disagree. This man's business was in his soul. He could have carried it on anywhere and without a cent. The only investment he had was in the library, and it is questionable whether this is to be regarded more as a business asset or as a personal collection. To be sure, he used it in his work, but only to supplement his ideas. Whether it was productive or what it produced, no one can say. It may be doubted whether he would have paid it in for stock or shares if he had incorporated.

"Are a lawyer's books, a doctor's surgery, an architect's sketches and snapshots or an engineer's tables and formulae his capital? It was apparently not so regarded by the sponsors of Section 209 in Congress, for both Senator Simmons and Representative Kitchin said that the section was expressly designed to provide for lawyers, doctors, engineers and their like."



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## "OR EQUAL"

BY F. R. STILL

**M**ANY architects and engineers specify one or more brands of material or equipment by the "trade-mark" name, or by the name of the maker, and then follow this with "or equal." There is no such thing as absolute equality in materials or apparatus of two different makes. The use of the words "or equal" only raises a question of doubt and invites subsequent controversy, in which the architect or engineer must exercise his judgment under adverse conditions, the result of which frequently leads to embarrassment and regret. When these words appear most contractors invite bids from everybody. Naturally, the prices vary widely according to the respective values. It then becomes necessary to investigate the merits of each article carefully, to avoid being victimized if some of the other and cheaper makes are approved. This places quite a responsibility on the architect or engineer, and, as a result, the client seldom gets what he thinks he is paying for. It also places the maker of the high grade material at a disadvantage, because he is forced into competition with a cheaper grade, which he would not voluntarily attempt to compete with under other circumstances.

The best that can be said for specifying "or equal" is, as one architect said: "It is a poor attempt on the part of the specification writer to protect a client against monopoly, or else it shows that the architect himself is not sure of exactly what he wants." Often it is used as a means to smooth the ruffled feelings of some of the manufacturers who were not mentioned; again, it is done with the idea that those specified will not be tempted to "boost the price," or leave the impression that the specification writer is "sold out" to one or more of the concerns specified.

The architect or engineer is a specialist who is supposed to have all the technical knowledge required to build and equip a building to meet the requirements for which it is to be built. If the client had the technical knowledge, experience, and organization to carry on the project, then he would not call in specialists to perform the operation.

Most clients tell such professional specialists how much money they can afford to put into the building at the very beginning; they know how big it is to be, what they want to do with it, and finally decide whether or not to go ahead with it, depending on the advice they receive from the specialists as to the possibility of the thing being done for the money available. The architect or engineer then and there must make up his mind as to the quality

of material and the standard of price values to be used throughout the construction. It is unfair to the contractor, manufacturer, and to the client to specify high grade, high priced material for a job when it has already been settled that medium grade or the cheapest grade of material must be used.

It is unfair to the contractor because it wastes his time getting a lot of useless figures together.

It is unfair to the manufacturer because he has to waste his time making up figures under the deception that his bid will receive favorable consideration.

It is unfair to the client, who gains the impression from reading the specifications that he will obtain the high grade material he is familiar with under the well known trade names appearing in the specifications. It is only when it is too late to do any good that he fully understands how far the quality and service he anticipated may depart from the standards named in the specifications when those two little words "or equal" are added.

The architect or engineer, while he may be justified in trying to cover himself from an attempt to "boost prices," because certain materials are specified, need seldom fear that such an attempt will be made by the makers of high grade materials. It is only when he has to use the cheaper grades that he has to "watch his step." High grade materials of all kinds have an established market value, and such prices are usually so well known that they are used by everybody as a comparison when cheaper grades are contemplated.

Every competent and experienced architect and engineer has well defined ideas of the respective values of the various makes of similar materials and apparatus. In addition, he knows the respective business methods and the kind of service rendered by the makers. Because he knows these things is one of the most important reasons why he is commissioned to do the work. Hence, knowing as he does which one will give his client the best value for his money, why not specify that particular make and eliminate doubt? Should it be deemed advisable to permit bids to be received on other makes, a clause like the following will cover the situation much better than to add "or equal," and will also give a more distinct analysis of the respective values of the various units than could be determined when hidden away in a lump bid on the entire equipment, thus:

"The material (or apparatus) herein specified denotes the standard of quality and capacity desired. Other makes may be quoted on, but bidders

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must state what will be the difference in price if another make than the one specified is used."

Usually the difference in price is so small that it represents a mere fraction of one per cent on the whole contract, and when covered in this manner makes it much easier for the architect or engineer to induce his client to put in the grade or make of material he desires, even at some additional cost.

As the quality of the material, the size, the amount required, the capacity, the finish or the efficiency of every piece or part of everything going into a building must be determined some time, either before the contract is let, or during the progress

of the work, it is much better to decide all such details beforehand than afterward. One may feel he is greatly pressed for time to complete the plans and specifications and has not the time to look up the respective merits of two or more articles, but the pressure at that time is nothing like the pressure that will be brought to bear if the decision is deferred until the time arrives when the material or equipment is to be installed. There is no escape from the decision at some time, so why invite trouble by deferring a decision behind the use of the words "or equal?" Decide at once. Make it definite and stand back of such decision when once made.

## ANNUAL MEETING, PRODUCERS' RESEARCH COUNCIL, AFFILIATED WITH *the* AMERICAN INSTITUTE OF ARCHITECTS

THE annual meeting of the Producers' Research Council, affiliated with The American Institute of Architects, was held at the Roosevelt Hotel, New York City, on April 20, 1925, beginning at 10 o'clock in the morning. Practically all of the members of the Council were present, as were also a number of architects and others interested in the movement.

The morning session was devoted to roll call, reading of the minutes of the semi-annual meeting held at Cleveland in November, 1924, the chairman's, and treasurer's report, and reports of committees. The chairman outlined the progress of the Council, and the idea back of the movement and the co-operation which was being obtained from the architects for mutual benefit. He also expressed the possibilities for the future in the growth of the Council, and its increasing possibilities of advantage to the architects in the way of supplying authentic information on building materials and also aiding in standardization and cutting out of waste time, not only in advertising but in making use of the service which producers are prepared to render to the architects. He expressed the wish that more members of the Council would take advantage of the resources of the Scientific Research Department of The American Institute of Architects in planning their publicity to architects.

The treasurer's report showed a healthy condition of the treasury, with all obligations met and sufficient funds on hand for their budget requirements for the year.

The Membership Committee reported new members obtained during the preceding six months and other prospects who were interested in the work.

The Exhibit Committee submitted a complete report as to the work which they had accomplished in getting all but six or seven of the members to exhibit at the Architectural and Allied Arts Exposition. The committee had prepared a seal for the Council which had been adopted, and enlargements of which had been supplied in plaster casts to the exhibiting members for use in their booths. This seal had already been approved by the Executive Committee and a sample of the plaque was exhibited at the meeting and was highly commented upon. A book had been prepared, covering all exhibitors of the members of the Council, and which contained post cards which could be torn out and left at the booths, or mailed to the exhibitors requesting additional information.

The Educational Committee reported the progress which was made with the committee of the Inter-Collegiate Schools of Architecture in connection with the industrial films.

The Bulletin Committee advise that they are now pre-

pared to issue the second bulletin to the Scientific Research Department of the Institute regarding discontinued and new materials.

The secretary read the annual report which had been submitted to the Board of Directors of the Institute as required in the agreement between the Institute and the Council.

At the afternoon session there were addresses by N. Max Dunning, F. A. I. A., Technical Director of the Scientific Research Department, and Chairman of the Structural Service Committee, A. I. A. and Sullivan Jones, New York State Architect, and F. S. Voorhees, the latter both members of the Advisory Board of the Scientific Research Department.

Mr. Dunning contrasted the present condition of the Council with that of a few years ago, and highly complimented the Council on the work done, and expressed his feeling concerning the necessity of the work which had been planned for the benefit of the architectural profession, who, he felt, must have a point of contact with those who have the information which they require in connection with building materials. He felt that this sympathetic relationship between the architects and producers was very essential to the welfare of the building industry. He mentioned a number of things in which he thought the Council could take action toward aiding the architects in their problems, including the elimination of waste in advertising, and incidentally the architect's time in getting the information that he wanted in the proper manner.

Mr. Jones, who had been one of the pioneers in getting the movement started, contrasted its present condition with the inception of the idea, and felt very much pleased that the ideals expressed at the original meeting had been so well worked out. He mentioned the need of functional planning in the architect's work, in which it is necessary for him to have the assistance of the information which could be supplied by the producers, and he thought the architectural profession was vitally interested in the work of the Producers' Research Council, and would support it when they are fully advised as to its ideals and possibilities.

Mr. Voorhees felt that as soon as the architects understood the value of the work which is being done by the Producers' Research Council they would all be very strongly in favor of the movement and would be glad to take advantage of any information which could be given, and would be glad to have the Council aid in the struggle to keep the standards of quality in building materials at their present high level, as against the pressure which exists and which tends to lower the standards. He men-

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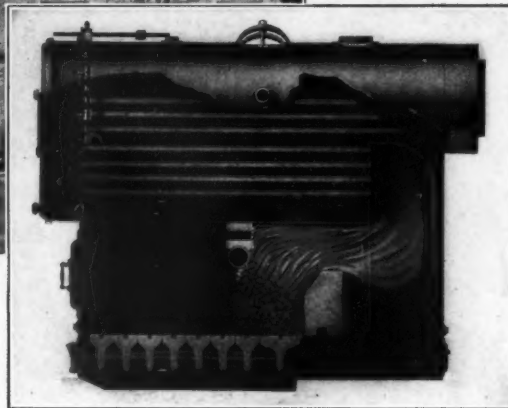
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## THE AMERICAN ARCHITECT

tioned the results achieved in the New York Building Congress by mutual co-operation brought about through the getting together of the various elements in the building industry.

Mr. D. Knickerbacker Boyd made a few remarks and stated that in his opinion the Council was engaged in a great movement which would be of material assistance to the building industry.

The Council passed resolutions on the untimely death

of Mr. Lyman Clark, who was Vice Chairman of the Council.

All of the present officers of the Council were re-elected for the following year, these being O. C. Harn, Chairman; J. S. Coulton, Vice Chairman; J. C. Bebb, Secretary, and F. P. Byington, Treasurer.

There was a general discussion by the members on the work which is being done at present, and the activities which should be planned for in the future.

## BOOK NOTES

### THE WATER SUPPLY OF BUILDINGS

**MR. CLEVERDON** has put together a book that should be very useful to architects. Divested of intricate technical description, written so that every class of reader may easily understand, and freed from abstruse mathematical formulae, this book can serve as a very valuable assistant in the selection and installation of an adequate water supply system in those locations where the usual city water supply is not available.

The necessary features to deliver water for buildings and rural communities are covered in detail. In short, the author has treated each case in the sense of a personal problem, as one desiring to determine what article, equipment or methods of procedure is best. All of which is easy to read and digest, as the various subjects are taken up in the order in which they usually present themselves in actual practice. All of this valuable information is set forth with much clarity, and visualized as far as possible by diagrams and tables.

Withal a useful and extremely practical book.

*The Water Supply of Buildings and Rural Communities, for Engineers, Architects, Plumbers and Property Owners. By Walter S. L. Cleverdon, C. E., M.E. Full cloth, 186 pages, size 5 x 7. New York, D. Van Nostrand Co. Price \$2.50.*

### A FORESTRY ALMANAC

**FORESTRY** is a general term, susceptible of various definitions, and the definitions are, as a rule, regulated by the opinions of the definer. This Almanac, probably of greater interest to those directly connected with forest growth viewed as a marketable commodity, than to the general reader, supplies a considerable amount of information that the well informed architect or builder would like to have. We learn from this Almanac that the true meaning of forestry is the recreation of forest resources by the best conceivable means and the use of such means with a minimum of waste. Forestry, therefore, is a serious economic problem.

The question of depletion and the best means

to restore our forest growth is very thoroughly treated. In short, there has been assembled in this Almanac all important available information concerning forestry endeavor. Statistics are presented simply and as descriptively as possible. They show the base and scope of the forestry movement.

The volume is not designed to be a compendium of detailed statistics or scientific facts, but rather one through which all interested in forestry and the vital things of conservation may learn what has been done and what is yet to do.

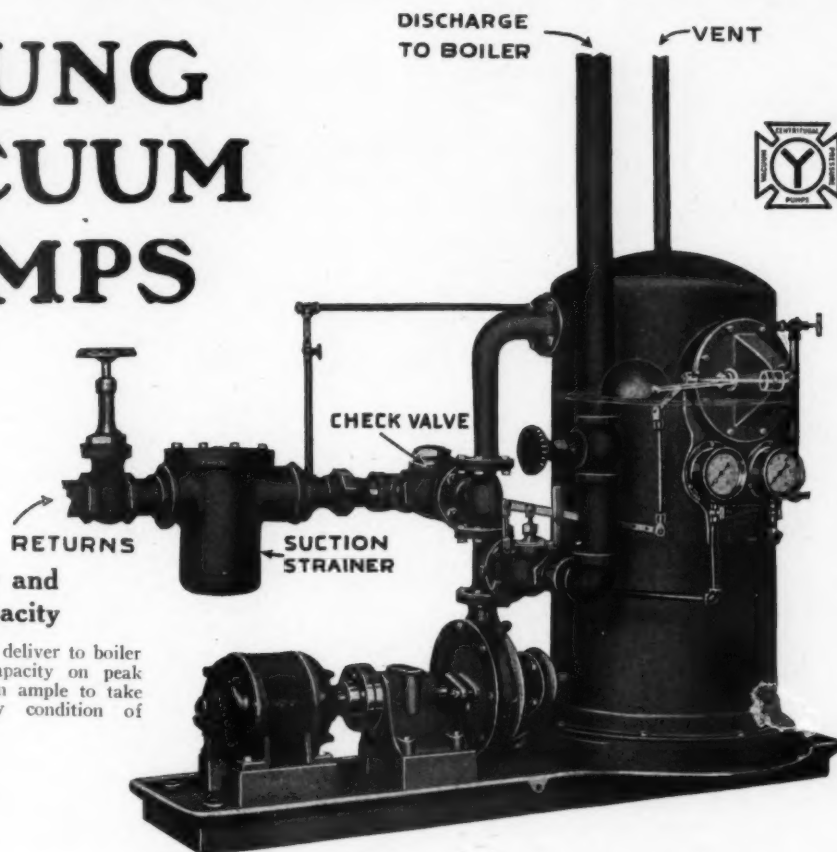
*The Forestry Almanac. Full cloth, 225 pages, size 6 x 9. Compiled and edited by The American Tree Association, Washington, D. C.*

### PROVINCIAL HOUSES IN SPAIN

**WHILE** every child of school age knows that Columbus discovered America in 1492, it's not certain that "grown ups" today, particularly those in the architectural profession, fully realize that Arthur Byne and Mildred Stapley discovered architectural Spain about ten years ago. To be sure, we have always known a lot about Spain, but that has been the highlights, the big places that lay squarely across the well trodden paths of the usual tourist. But these fine, unusual and intimate things, the material that architects really want, have only been made available through the tireless researches of Arthur Byne and Mildred Stapley. Mr. Byne's long and practical training in architecture and Mrs. Stapley's brilliant record as a journalist and correspondent along artistic lines, have resulted in unusual teamwork. They have gathered and presented in successive volumes the result of their journeyings along the highways and byways of Spain, and it's much nearer fact than fancy to dub them the first real architectural discoverers.

The work on Provincial Houses in Spain, just off the press, will at this particular time when there is a decided renaissance in this country of an adaptation of Spanish architecture and decoration, have a very decided artistic and suggestive value. Mr. Byne's architectural training has

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naturally given him fine discrimination in the selection of his subjects and taught him the exact, the only spot to stand his camera, where the best view is to be had. His fine skill as a draftsman is shown in the plans prepared by him which, wherever necessary, accompany the illustrations.

This work may be honestly and strongly commended for its verities and its collection of just that sort of material that architects will find of very practical use.

*Provincial Houses in Spain. By Arthur Byne and Mildred Stapley, Corresponding Members of The Hispanic Society of America. Full cloth, 190 plates, size 12 x 16. New York, William Helburn, Inc. Price \$25.00.*

#### SUMMER COURSES, CARNEGIE INSTITUTE OF TECHNOLOGY

**P**ROFESSOR CAMILLE E. GRAPIN, the distinguished French architect who is now a member of the faculty at the Carnegie Institute of Technology has, it is announced, been engaged to teach architectural design at the coming Summer session of the Pittsburgh institution. Although other members of the Summer staff have also been selected from the regular staff employed throughout the college year, this year will be the first that Professor Grapin has been persuaded to remain to assist the Summer students.

In addition to the course in architectural design to be given by Professor Grapin, the Department of Architecture will give Summer courses in outdoor sketching, descriptive geometry, shades and shadows, perspective, and trigonometry and analytical geometry. The courses in architecture will be six weeks in length, from June 15 to July 25.

#### STATE SCHOLARSHIPS FOR TRADE TEACHERS

**T**HE State Department of Education offers scholarships to qualified trade and technically trained men and women who desire to prepare themselves for teaching. Persons selected to hold these scholarships who satisfactorily complete the prescribed one-year resident industrial teacher-training course are licensed for life to teach their specific occupations in the public schools of the State. The salaries paid vocational teachers now range from \$1800 to \$3500 a year.

Each holder of a scholarship will receive \$1000 for the period of one school year. This amount is paid in 10 equal instalments.

Holders will be required to be in attendance commencing in September for 10 months in the industrial teacher-training department of the State Normal School at Buffalo.

Particulars as to qualification of applicants, the method of selection of scholarship holders, and the correct form of application may be obtained by

addressing The University of the State of New York, Division of Vocational and Extension Education, Albany, N. Y.

#### 1925 LE BRUN TRAVELING SCHOLARSHIP

**C**LARENCE W. HUNT, a graduate of the Department of Architecture at Carnegie Institute of Technology, Pittsburgh, won the 1925 Le Brun Traveling Scholarship, a yearly award of \$1,400 to be devoted to at least six months' study in Europe according to announcement of the final judgment conducted by a New York jury in the latter part of March.

The scholarship, established by Pierre Le Brun, and awarded under the direction of the New York Chapter of The American Institute of Architects, is offered to any architectural draftsman or architect between the age of 23 and 30 who is a resident of the United States.

The subject of this year's competition was a municipal building for a town of at least 150,000 population having room for all the city officials including a city court and auditorium for public functions. First mention was given to Will Rice Amon, of New York City; second mention to Charles H. Dornbusch, of Princeton, N. J.; third mention to Louis Skidmore, of Boston.

Henry A. Cook and Stanley W. Hahn, of New York City, Raymond J. Percival, of Hartford, and George N. Pauly, of Hamburg, N. Y., and Charles W. Stotz, of Pittsburgh, both Carnegie Tech men, were commended for their contributions.

The winning drawings and those receiving honorable mention are being shown at the architectural and allied arts exposition at Grand Central Palace, in New York.

#### ALFRED C. BOSSOM WINS NEWARK PRIZE

**T**HE Fiedler Corporation building adjoining the Newark Athletic Club in Park Place, Newark, N. J., has been awarded first prize by the Broad Street Association for the most harmoniously designed building to be erected on or immediately adjoining Broad Street during 1924. The award for second place went to the Lehman building at 972 Broad Street, third award being made to the new home of Newark Lodge of Elks at Broad and Camp Streets.

The architect of the winning building was Alfred C. Bossom of New York. The architect of the Lehman building was the President of the company owning it, William E. Lehman, while the architects of the Elks building were Warren & Wetmore of New York and Neil J. Convery of Newark, associated.



## The PUBLISHERS' PAGE

### International Exposition of Architecture and Allied Arts

**B**OOTH 130 at the International Exposition was the focal point of interest of hundreds of old friends and old subscribers, and the place where many new friends and new subscribers were entertained.

The small volume standing upright on left end of table, as shown in our illustration, is the original Number 1 of Volume 1 of *THE AMERICAN ARCHITECT*, dated January 1, 1876. It is a unique and interesting record of architecture in the United States, fifty years ago. Its interest centers not altogether in its architectural comparison, for placed beside a current issue it shows the remarkable strides made in half a century in the mechanical arts of printing and engraving.

In fact, the booth itself, to the thoughtful observer who could hark back half a century, demonstrates how steadily upward has been our advancement in the decorative and printing arts.

The tapestry hanging on the wall in the background was universally admired for its fine texture and beautiful coloring. Our guests expressed their surprise and asked for specific information when we told them it came from a loom located in our neighbor state, New Jersey.

The fine wrought iron gates, only just to be seen in small detail at the left of the picture, were not, as so many inferred, foreign examples, but the work of our own American craftsmen. The artistically designed furniture and lighting fixtures further emphasized the giant strides of craftsmanship in this country. Both the Convention and the Exposition were epoch marking events in the history of architecture. In short, our name *THE AMERICAN ARCHITECT*, over the arched entrance to the booth, might have been stated truthfully as *THE AMERICAN ARCHITECT'S* booth of American Architecture and American Crafts.



THE AMERICAN ARCHITECT'S BOOTH AT THE INTERNATIONAL EXPOSITION





TAORMINA, SICILY

FROM A WATER COLOR SKETCH BY ROGER BAILEY

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