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FIFTY-EIGHTH ANNUAL CONVENTION, A. I. A.

Presentation of Gold Medals and Fourth Day's Proceedings

NEVER in the history of organized architecture has there ever been an occasion so thoroughly representative as to those who participated, or so dignified in character, as the ceremonies incident to the presentation of The American Institute of Architects Gold Medals of honor at the Metropolitan Museum of Art in New York on Friday evening, April 24. While the hour set for the presentation of the medals was 9:30, two hours before that time an expectant throng of people had reached the Museum and were forming a long line that slowly made its way to the group of officers of the Institute and their guests who received the guests of the evening.

During the reception an orchestra in the gallery played a selection of music that was enjoyed by every lover of good music in the assemblage. The setting for the occasion was most impressive as it was in the long, open and vaulted space between the main Fifth Avenue entrance and the grand staircase leading to the second floor. At the close of the reception, a passageway was cleared between the dais, upon which the ceremonies were to occur, and the foot of the grand staircase.

A blare of trumpets was the signal for the approach of a distinguished and colorful procession, led by the standard bearer of the Institute and

President Waid. Following were those to be honored by the presentation of the Gold Medals, the delegates to the convention and the Institute officers, the latter in colorful robes, and these in turn were followed by the chapter delegates dressed in less pretentious working smocks.

In opening the proceedings, President Waid said in part:

"The American Institute of Architects is about to adjourn its Fifty-eighth Convention. The final event in the presence of this brilliant gathering is the presentation of its Gold Medal.

"Eight years ago, the Institute celebrated its Golden Jubilee by founding this Medal which is intended to recognize the achievements of distinguished contemporary architects. Six awards of the Institute's Gold Medal have been made: Sir Aston Webb, of England; Charles F. McKim, of the United States; Victor Laloux, of France; George B. Post, of the United

States; Jean Louis Pascal, of France; and Henry Bacon, of the United States.

"The mention of the names of those six great architects is sufficient in this presence to indicate the distinction which attaches to the Gold Medal of the Institute. It is now in order to announce formally that in the year 1924 the Institute voted to award its highest honor for the second time to



THE LATE BERTRAM GROSVENOR GOODHUE, F.A.I.A., D.Sc.
POSTHUMOUS AWARD, 1925 GOLD MEDAL, THE AMERICAN
INSTITUTE OF ARCHITECTS

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an architect of Great Britain, namely, Sir Edwin Landseer Lutyens.

"The choice was made after careful consideration of contributions which English professional men have made to modern architecture. Perhaps the one work of the genius of Sir Edwin which architects on this side of the Atlantic recall at first mention of his name, is the Cenotaph in London. The dignity of that monument, the simple composition, and the note of sadness in its lines appeal at once to the cultured and the common people. It seems to express victory in the world and at the same time the voice of grief for the brave men who made the supreme sacrifice. That beautiful shaft somehow bears in its aspect the common grief of the great nations which by one impulse stood together in the great conflict.

"We are honored by the presence of a statesman and diplomat who represented the United States at the Court of St. James and who will speak of English architecture and one of England's noted architects. It is our privilege to introduce the Honorable John W. Davis, lately Ambassador to Great Britain."

ADDRESS OF HON. JOHN W. DAVIS

IT is a truism to say that this gathering tonight represents in its membership and in the acknowledgment of its guests one of the most historic of all the arts.

It was the historian Freeman who said, "Deal worthily with the history of architecture and it is worthy of a place with the history of law and of language," and another historian spoke of it as "the printing press of all ages which gives a history of the state of society in which it was erected."

Speaking as a layman, with the timidity a layman should feel, I venture to say that the members of the profession will realize tonight that nothing is great and nothing is lasting in architecture which is not truly representative of the society in which it is erected. (Applause) If architecture is the printing press of the age in which it is performed, there is a converse statement of the proposition that as the age influences architecture, so architecture in its turn influences the age and the lives of the people among whom it is born.

Lacking words of my own to express that thought, I fall back on the poet, and read Wordsworth, who says:

"The spirit of antiquity enshrined
In sumptuous buildings, vocal in sweet song
In picture speaking with heroic tongue
And with devout solemnities entwined,
Strikes to the seat of grace within the mind;
Hence forms that glide with swanlike ease along
Hence motions, even amid the vulgar throng
To an harmonious decency confined,
As if the streets were consecrated ground,
The city one vast temple, dedicate
To mutual respect in thought and deed."

Let me suggest on behalf of the laity that if New York or any other city is not so dedicated, we now know who is to blame. (Laughter)

But, of no country, I think, is this historic character of architecture more true than of England and the British Isles from Stonehenge to Westminster, and the work of the architects of Great Britain and the long and storied history of that Island Kingdom can be read. Architects will speak of it in terms of architectural periods, but again to the layman, it tells the story of the Druidic Britain, the invading Dane, the serious Saxon, the Norman, days of the Plantagenet, the broad and fruitful days of the Tudors, the

quiet era of Anne and George, and the Victorian, and the modern epochs in the buildings of Great Britain.

The historian can read all the long and storied chapters of her great deeds and her quiet home, and when the list of the historians of Great Britain is compiled, you will find on it, not alone the names of Hume, and Knight, and Macaulay, and all the other roster who wrote their history with their pen, but also Inigo Jones, and Christopher Wren, and the brothers Adam, Charles Barry, and Pugin, and those others who wrote just as truly in marble and in stone.

Tonight we are here to honor one worthy to rank in that roll of great historians, who knows how to speak in his day as his predecessors spoke in theirs, the intimate thoughts and sentiments of the great people whom he serves; whose function it has been first to speak of the heart of Great Britain, that heart which lives and breathes in the quiet homes of the British people, where are those elemental virtues of courage, and perseverance, and steadfastness, and laudable pride of their birth that have created the British Empire on which "the sun never sets;" who has spoken again of the power and majesty of Great Britain, and in spite of the ruins of seven empires, builds today idyllic monumental buildings which speak not only of the importance of the British Empire, but of that reign of ordered law which she has brought to people throughout the world; and who, last of all, by a stroke of extreme genius, to which the President has been pleased to allude, has spoken of the soul of Great Britain in the moment of her greatest grief and her greatest pride.

It was my good fortune to be in the City of London when the Cenotaph was unveiled in Whitehall and I shall always think that of all the sights and scenes upon which my eyes have ever rested, that ceremony and the days that followed it were by far the most significant and impressive. For more than one week, beginning when the first faint rays of dawn illuminated the London streets and continuing until long after the lamps of night were lighted, a continuous procession of men and women, aye, and of little children, too, filed past that superb monument, paying their tribute to the greatness of their country and the valor of its sons.

There they walked all day long in a seemingly endless line stretched all the way from Whitehall to Buckingham Palace and beyond, and some carried great wreaths of flowers purchased at a price, and others a mere nosegay, and some even blossoms gathered by the roadside that withered in their hands as they held them, each eager to lay his tribute at the foot of the monument, until even its lofty height was almost buried in the silent tribute that that moving mass of men and women had laid upon it.

I fancy that in the life of no architect has a prouder moment than that been permitted to fall, and it must be one of the most gratifying reflections of our distinguished guest that it was given him to speak in such terms of perfect symbolism the underlying sentiment of his countrymen in that solemn hour.

So we worthily honor him tonight, and honor, if I may be permitted to say so, The American Institute of Architects in the choice that they have made.

May I add one word more? Humanity has been seeking through the ages for a universal language. There is such a language and the universal tongue that is known and understood around the globe is the language of art which speaks alike no matter what the language that the tongue may use in its descriptions.

The real internationalists who are spreading abroad throughout the world the sentiment of human solidarity and unity are those of you who serve in the great temple of art and speak your message regardless of race or creed.

I count it a fortunate thing, Mr. President, that this ceremony tonight symbolizes not only the worth and dignity of your guests, but it symbolizes as well the broad international aspect that your Society and societies of this character must always bear. (Applause)

At the close of Mr. Davis' address, President Waid, with brief, but appropriate words, conferred the 1924 Gold Medal of The American Institute of Architects on Sir Edwin Landseer Lutyens, who in response, spoke as follows:

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ADDRESS OF SIR EDWIN LANDSEER LUTYENS

THIS medal, which I have the honor of accepting, is more than a graceful compliment embedded in a valuable gift from colleagues; colleagues whose affectionate esteem I most sincerely value and to whom I proffer the due expression of my grateful thanks in words which must necessarily be both inadequate and unworthy.

This is a notable and delightful ceremony in that it is a generous recognition by the architects of America of the efforts of their English brethren to serve the art which claims their life work in common, and as art is universal it is a service which unites the New World with the Old.

Our aim, the unity of which we thus confess, is to beautify existence. This occasion expresses our mutual joy at some measure of success in this endeavor and it implies community and fellowship in our warfare with the forces that are arrayed against the fullest expression of the nobler elements of life in work. Medals somehow or other have connotations of conflict and therefore fellow-soldiers will wear them with an honest pride.

I feel that the joy of this occasion is as much yours as mine, for I must view it impersonally and internationally. The giving and receiving of this golden symbol of American love for British architecture means not only comradeship in work and sympathy of ideal but combination of hearts.

Ladies and gentlemen, this recognition by America of the present situation of English architecture must have a stimulating and altogether healthful influence upon our thought. We, from a distance of 3,000 miles, have wondered at the vigorous aspiration and marked spirit of independence in American architecture.

America has so much to think about and do; her outlook seems to have a wider range than ours, her opportunities appear so unlimited, her achievement so extraordinary, that she might well be excused for forgetting those things that are behind, across the ocean, in her reach forward. Hence preoccupation with herself, architecturally, could neither excite criticism or surprise, for the differing character and magnitude of her problems would excuse any concentration of attention upon her own progress.

But this demonstration of your sympathetic interest in modern English architecture, by the honor which you have bestowed upon me, links together spheres of practice and ideals which though seemingly separated are neither divergent or singular.

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. (Continued applause)

English architecture in the main follows a track of progressive retrospection. She continually refreshes her inspiration from the waters of the past, incessantly endeavoring to recover for the present the atmosphere of her history, adapting and reinvigorating its beauties in a generation that is mainly Philistine in outlook.

Our religious art has revived herself in mediaevalism and would fain pass on; our domestic art now increasingly seeks that sweetness and vision may attend upon daily recreation from the business world. The ideals of home enlarge and extend around the house whose outward setting must harmonize the buildings with nature. Not only must the picturesque variety of seeming accident or age but the subtle dignity and serenity of ordered mass and feature be secured for the scene.

Something of the same idea of enhancing the life of today by associations of memory is happily invading our civil architecture. It is part of the mission of the artist to impart to the serious some element of humor, a tincture to color the outlook on business, as flavor in the daily food.

It is his mission to make men think brightly and joyously (if perhaps unconsciously, so much the better,) as in sunshine. The architect therefore in exercising his gift plays with the emotions of surprise in fresh ornaments and astonishing construction. His success depends upon his mastery as well as upon his courage and as much upon his restraint as upon the ebullience of his pencil.

This power of playing upon the emotions perhaps has its dangers but if his responsibility is estimated aright the success of the architect's work will be attested by the enrichment of the city and of the lives of its citizens. I may perhaps be permitted to add that this spirit of youthful joy in work, though differing in its expression, appears to us Britishers to be not the least significant among the peculiar characteristics of your own architecture.

You have also in the buildings of Colonial days a source, limited but rich, of sentiment that you value highly and which also speaks with poetic eloquence to the present generation of English artists. These are finding in the arts of the Georgian era a harmony and sub-

lime contentment with classical ideals that is strangely aloof from the troubled political waters that then surged around.

But the architect is not independent of his opportunities; he is at once their servant and their master; but without them his ideals are unrealizable dreams. America seems to us to be the land of architectural opportunity. Her day is as bright as dawn; may its sunset never come. So an enlightened patronage is as sunshine, for it both grows and glows in its beams.

The patronage of architecture and of her sister art is one of the great tokens of civilization, itself a term which implies city building with refinement and knowledge. To patrons the architecture of the world owes almost everything that raises it above mere utilitarian demands. America in common with other nations can already impute great monuments to the enlightenment of its patrons of architecture.



SIR EDWIN LANDSEER LUTYENS, F. R. I. B. A., R. A.
AMERICAN INSTITUTE OF ARCHITECTS GOLD MEDALIST 1924

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It is essential that the service to the higher elements of national life afforded by the liberal patronage of the arts should be emphasized; without this the mere possession of wealth may become sordid, but its exercise is beneficent and through architecture, like Bartholdi's figure, may enlighten the world. This appertains to governments as well as to citizens. What in the past Pericles did for Athens, Hadrian for Rome, Shah Jehan for India, the Medici for Italy, the Grand Monarch for Paris, should continue to be the ministry of wealth and power to the world of today.

For the maintenance of this ideal a continual recruitment of architectural spirit is necessary. It is a stimulating belief that you recognize this service of wealth to art here, as we hope and desire it for England, and I feel that our reunion today, in emphasizing the unity of our architectural aims, will enforce its truth.

I again thank you for this Medal of Honor with its refreshing sense of fellowship in the arduous endeavor to express in architecture, so far as we are able to perceive it, of the nobility of existence in a world whose intellectual history may be expressed in the universality of art.

* * *

Following Sir Edwin's address, President Waid said:—

"The American Institute of Architects voted to award its 1925 Gold Medal to the late Bertram Grosvenor Goodhue. During the lifetime of Goodhue, his brother architects paid tribute to his great genius. It is greatly to be regretted that we cannot render our plaudits to him in person on this occasion. His sudden death was a very great loss to those many people who knew and respected him, but also a great loss to architecture. His experienced hand was ever ready to produce even greater things than any yet achieved. With particular reference to American Architecture and to the work of Mr. Goodhue, I now have the honor to introduce the Hon. John H. Finley."

ADDRESS OF HON. JOHN H. FINLEY

THE story of Bertram Grosvenor Goodhue, as an artist, and I use that word deliberately, is the story that has been told in allegory of the hunter who set out in the face of the high mountains of Dry Facts and Actualities to snare the white bird of truth beyond, having seen its reflection one day in a lake by which he stood in his own valley, and who, after years of climbing, at times digging out the stones with the bare shuttle of his imagination, mounting one cliff after another, at last lay down in death at a great bare height, the eternal mountains still rising with walls to the white clouds, but holding in his dying hands a silver feather that had fluttered down from the pinions of that great white bird the truth, and knowing that when enough of these feathers had been gathered by the hands of men to make a cord and that cord into a net, in *that* net, Truth would be taken, since nothing but the truth can hold truth.

Not that Bertram Goodhue was a lone hunter out in a mountain solitude. He was the most companionable and lovable of men. He did his struggling to reach the truth (which was to him the perfect expression of the beautiful) in the midst of the city and its crowds, and to share with them his vision. The stones which he digged with his daring imagination for his own feet were built into substantial structures by which the imaginations of others could also mount.

I do not suppose that he consciously said, as did the hunter of the allegory, "By the steps I have cut (that is, the buildings I have dreamed, the fonts of type I have designed, the figures I have moulded) they will climb; by the stairs I have built they will mount." He was so intent upon his *own* purpose that he thought only of the going on.

His feet were still "on the quest" as they used to say of those in the Middle Ages who went to the Holy City and never came back. He was as truly "on the quest" in making every city he entered a holy city by the redeeming beauty of his art, as ever the crusader was, who sought to redeem Jerusalem from the infidel by scaling or razing its walls.

It was as one, out of the Middle Ages, that he came forth into the heart of this most modern of cities to design churches and cathedrals "thoroughly of our own day," as an authority has said, but truly Gothic in inspiration and spirit.

It is not, Mr. Chairman, for me, a layman, to make any appraisal of his architectural work, ranging from St. Thomas' on Fifth Avenue, close to the mediaeval type, to the little Spanish Church in Guantanamo, Cuba, and from the village hall in a suburban town to the startling architectural creation, the prairie skyscraper for the Lincoln, Nebraska, Capitol. He has been judged by his peers and awarded the palm. But his *croix de guerre* should bear another palm, because of what he has contributed as a master craftsman to another art, the one in which I am, myself, the more interested, and so I venture to speak of it—the art of printing, allied to this art which is that of the printing press of the ages. "The conservator of all arts" it has been called, "The Divine Art," as a French poet has called it, and the one that is most needed in a democracy, for he has won distinction in this other field, and eyes that find more of truth in the printed word will be in debt to him through generations because of the types he has cut for them, as Garamond did for his sovereign, King Francis the First.

Years ago I addressed these envious lines to a bookworm:
Between the vellum walls of some sweet classic tome
'Mid leaves ink-scented, thou didst have thy cloistered home,
All margined round with virgin fields in which to roam
Whene'er thou caredst to leave thy lettered nook.

And when thou'dst riddled thy last line, O Pitmidus,
What happy destiny was thine, denied to us,
To lay thy sapient bones in such sarcophagus
And be forever buried in a book.

But a happier fate is that of this Master of the Art of Printing, to be preserved in tomes in which his own letters revive the spirit of the reader—reviving his spirit as the bones of the prophet restored to life the Moabite of the Scriptures when thrust into the prophet's tomb.

The custom was in Latin times to say of one who had died after a life of special achievement, not "he has died," but "he has lived"—"*Vixit*." Bertram Grosvenor Goodhue has both lived and conquered—"*Vixit et Vicit*." And because he has lived and conquered, he will live on, for he has not lived to himself. He has given his life to art and art is longer than any mortal life. Noble cairns of remembrance which he has built for others will stand for generations in his own memory.

Tonight we lay a Medal of most precious metal at the side of the silver feather of the bird of truth that has fluttered down from the skies upon the breast of this Master of two great arts, a man beloved of the city and of the country which he has made the more beautiful from his New England birthplace to San Diego, by passing through it (Prolonged applause)

* * *

At this point, and concluding the evening's ceremonies, Mrs. Bertram Grosvenor Goodhue was present, to receive on behalf of her late husband, the 1925 Gold Medal.

In presenting the medal, President Waid said: "Mrs. Goodhue, The American Institute of Architects in engraving this medal with the name of your husband accords recognition to a great American architect. Our whole membership mourns his loss and in token of remembrance desires to place in your keeping this medal of honor."

CONVENTION PROCEEDINGS, FOURTH and LAST DAY, and LUNCHEON

THE fourth and last day's session of the convention (the first three days were recorded in detail in our issue of May 6) was crowded with interest to the very moment of closing. As a rule, this last day's session is more or less given up to routine matters and to a dwindling attendance incident to the early departure of delegates to their respective homes. But the presentation of the Gold Medals at the Metropolitan Museum and also the presentation of the craftsmanship medal at the luncheon were all so extremely appealing that members were in close attendance up to a late hour on Friday night.

The resolution offered by Mr. Cunningham of Florida, with reference to such buildings as might be contemplated on the Octagon property at Washington, was after discussion laid upon the table.

Glenn Brown brought to the notice of the convention the matter of the disfiguring presence of the Army and Navy buildings erected to serve wartime necessities, near the Lincoln Memorial on the Mall. Mr. Brown very thoroughly explained the origin of these buildings, their menace to the present development of the Mall and the danger of their possible permanent location. He urged in his resolution that action be taken. After considerable discussion in which many members took part, the resolution, as originally presented by Mr. Brown, was referred back with the request that it be put in shape to conform to the sense of the meeting and then placed in the hands of the Executive Committee for appropriate action.

It was brought to the attention of the convention that the year 1932 marks the two hundredth anniversary of the birth of George Washington and that our Capital City of Washington was located and planned largely under his direction and counsel. It was resolved that the Institute recommend that the two hundredth anniversary of the birth of Washington be celebrated by the completion of "a glorified city of Washington," and that copies of the resolution, when finally framed, should be presented to the President, the members of the Congress and generally to all of the people through the press all over the country, that a wide national interest be aroused in a matter that is of very great importance.

A CLOSER co-operation between architects and the allied artists and craftsmen was the keynote of the speeches made at the luncheon held on Friday. After the formal announcement by the secretary of the election of officers for the coming year, together with the presentation of certificates to those members elected as Fellows, although not

one was present to accept his diploma, President Waid called on Mr. Ferruccio Vitale, landscape architect, who expressed the need for collaboration between the architect and the allied artists. He discussed the value of educating the landscape architect to appreciate his alliance with the architect, although he admitted that it was somewhat of a struggle to have it understood that landscape architecture was a profession. He pointed out that through the American Society of Landscape Architects, this spirit of co-operation had grown, and the profession generally had been placed on a higher degree of ethics.

Previous to presenting the medal of craftsmanship, Samuel Yellin, the winner of this medal two years ago, gave an interesting talk on "What is Craftsmanship?" He said, among other things, that craftsmanship was the working out of good designs, of good material in an honest way. He insisted that in order to create real craftsmanship, we must begin at the bottom. He urged honesty in the use of materials, and recited several humorous incidents showing how metalwork is used frequently for effect alone, by not being real.

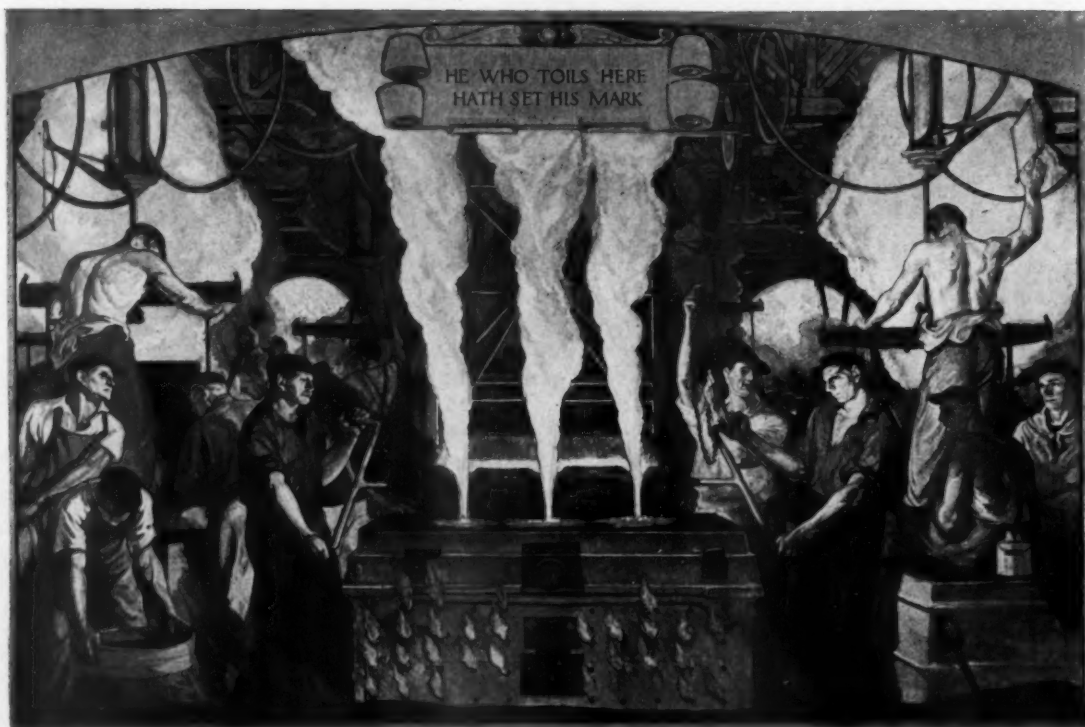
The president then presented the craftsmanship medal to Charles J. Connick, who expressed his appreciation in well chosen words. Mr. Connick is a stained glass artist, and he dwelt principally on the symbolical use of color. He said it is not possible to make what people want, no matter what the size of the commission might be. He stated that in designing a memorial window, he is not interested in coats and trousers, but in the character, and in the spirit of the man to be memorialized. Color and light, the medium of the stained glass artist, is a medium that can sing. It can sing lyric music of wonderful spiritual quality in symbolism. He admitted that anybody working in that glorious medium must have a spirit of adventure, that he must be willing to make mistakes and must acknowledge mistakes when he makes them, for there is no craft in the world that so advertises its blunders as stained glass. Mr. Connick in conclusion noted that the medal marked new opportunities for him, because it gives him encouragement, and in fact, it will be a tremendous encouragement for the workers in the craft all over this country.

President Waid then presented to Guy Lowell, a relation by marriage to the late John S. Sargent, the medal for painting which had been intended for Mr. Sargent. Mr. Edwin Blashfield extolled the character and work of that famous painter, who died on the eve of the convention, calling attention to his versatility as an artist, and to his lovable and modest nature as a man.

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TAPPING A CUPOLA



POURING A MOULD

ARTHUR COVEY, MURAL PAINTER

AWARDED 1925 MEDAL FOR MURAL PAINTING BY THE ARCHITECTURAL LEAGUE OF NEW YORK



CITY HALL, STOCKHOLM, SWEDEN

RAGNAR ÖSTBERG, ARCHITECT

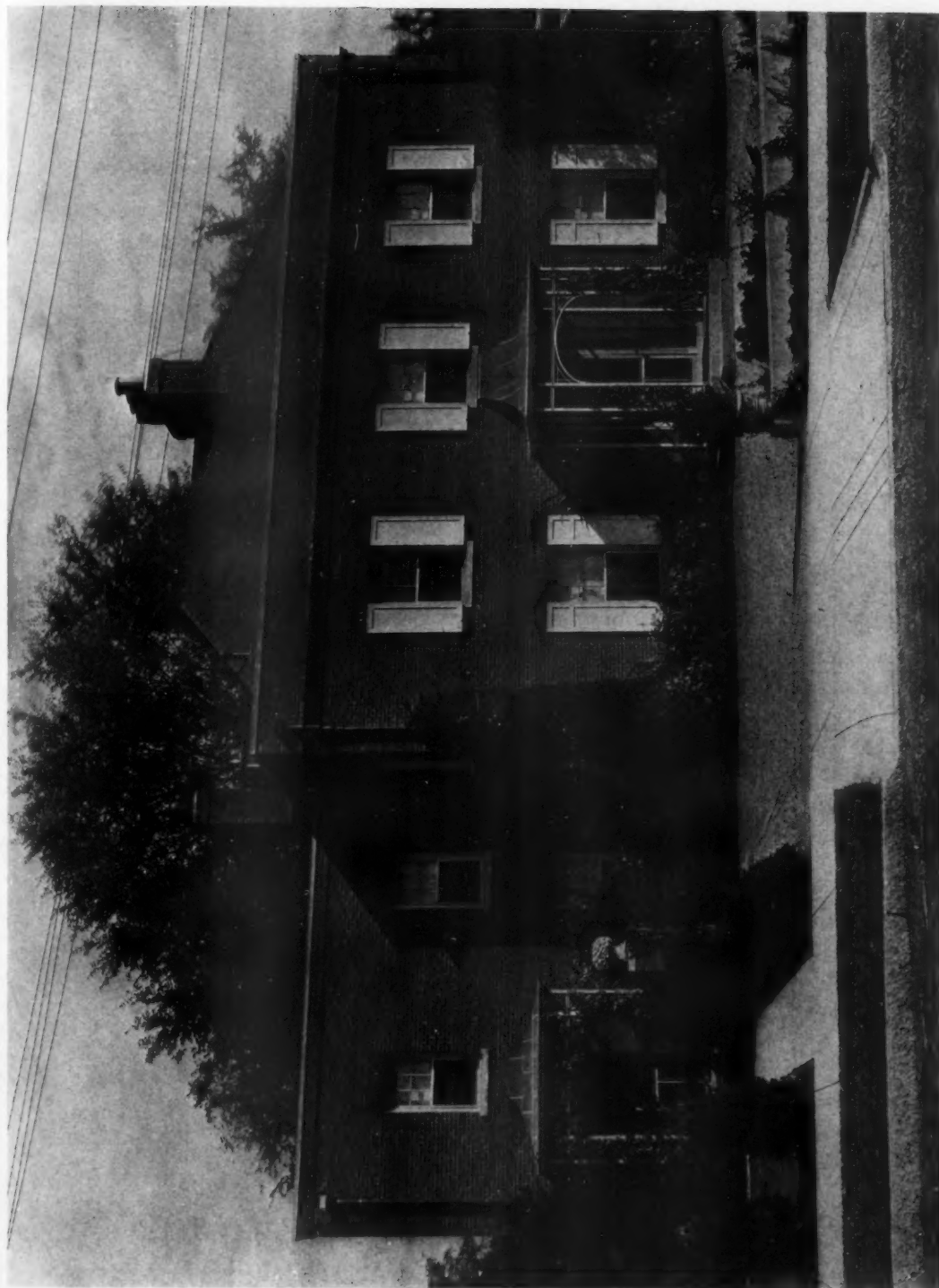
(International Exposition of Architecture and Allied Arts)

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MICHIGAN AVENUE BRIDGE, CHICAGO, ILL.
 BENNETT, FARSONS & FROST, CONSULTING ARCHITECTS
(International Exposition of Architecture and Allied Arts)

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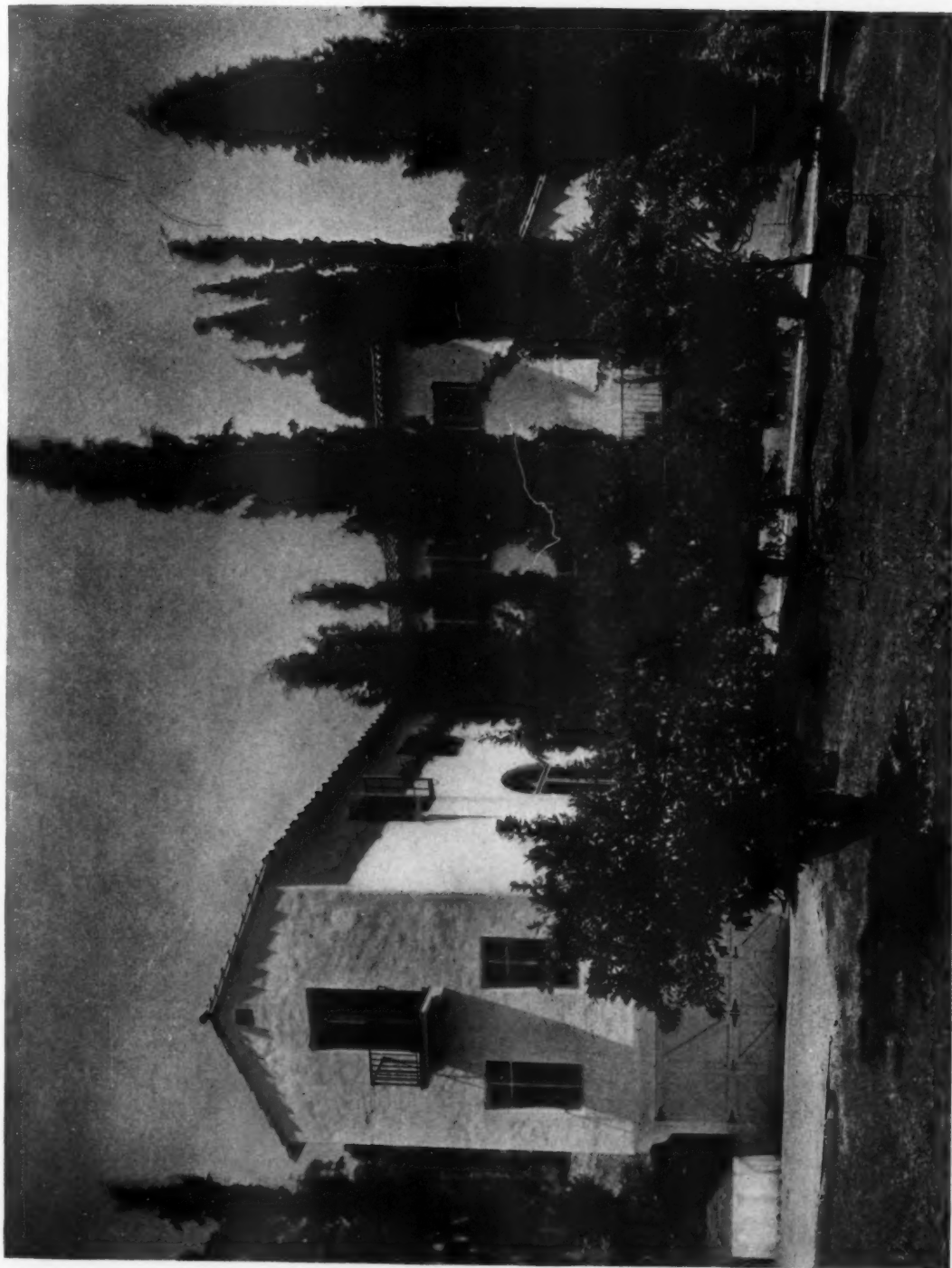


"BRICK HOUSE," WOODSIDE CIRCLE, HARTFORD, CONN.

PHILIP L. GOODWIN, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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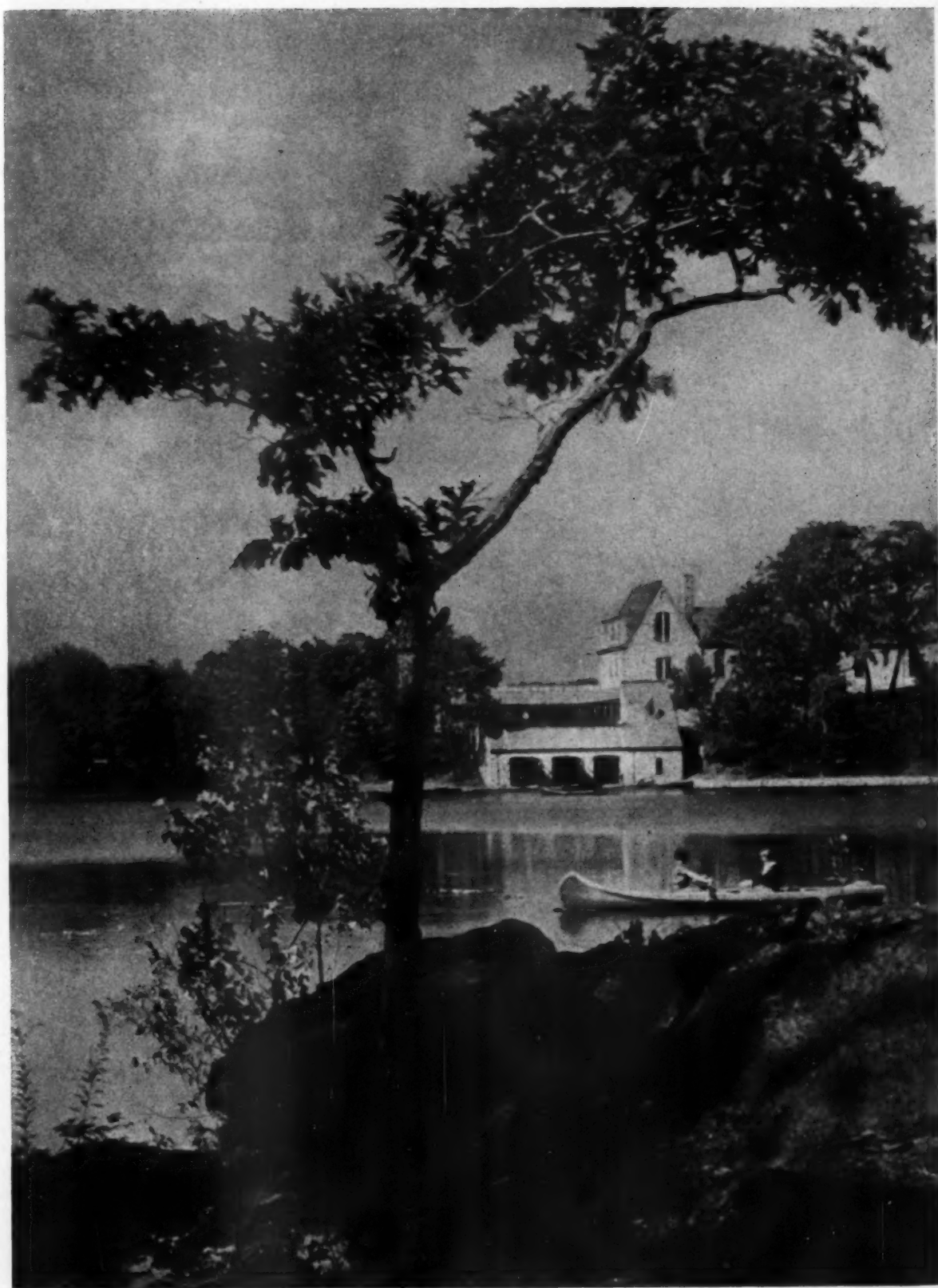


HOUSE OF MRS. C. M. WINSLOW, LOS ANGELES, CALIF.

CARLETON M. WINSLOW, ARCHITECT

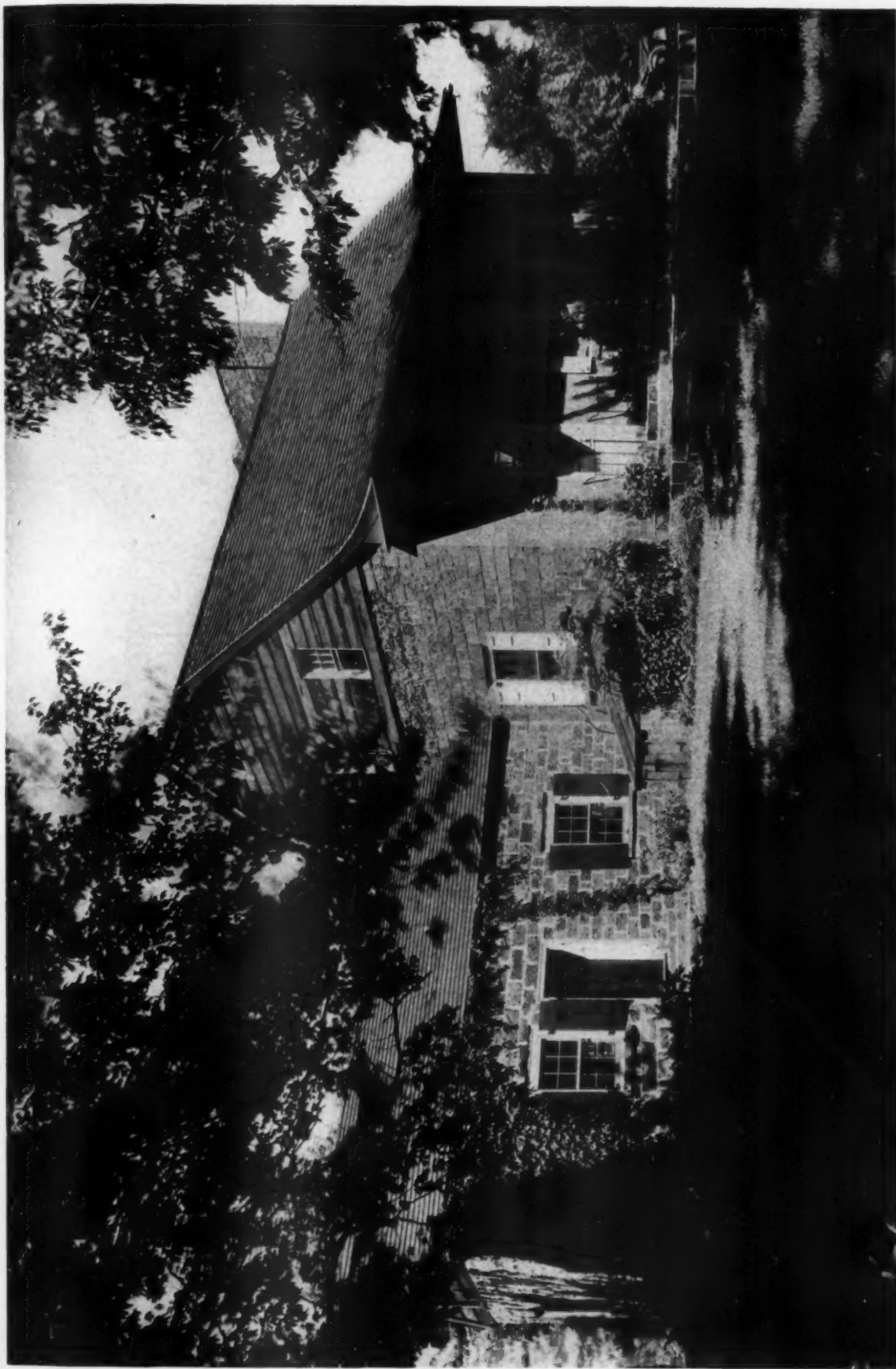
(International Exposition of Architecture and Allied Arts)

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FIELD CLUB AND BOAT HOUSE
VIEW ON AN ESTATE NEAR CROTON, N. Y.
DELANO & ALDRICH AND CHARLES H. HIGGINS, ARCHITECTS
(International Exposition of Architecture and Allied Arts)

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HOUSE OF JOSEPH H. KINZLEY, JR., TEANECK, N. J.

WESLEY S. BESSELL, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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The TERRIFYING TOWN

BY ALFRED GRANGER, A. I. A.

FIVE years elapsed between Mr. Granger's previous visit to New York and the one he so interestingly describes in the following article. Every delegate to the recent convention and every out-of-town visitor will find Mr. Granger's description of the Terrifying Town extremely interesting.

FOR an architect to return to New York after five years' absence is a sensation equalled only by that of Rip Van Winkle after his twenty years' sleep in the Catskills. Indeed I doubt if the changed aspect of Falling Waters was as great as that which has taken place on Manhattan Island in the past five years.

In Chicago the papers continually speak of the intersection of State and Madison Streets as the most crowded and confusing corner in the world, but it is a quiet spot in comparison with the turmoil and confusion which greet one on emerging from the Grand Central Station between five and six o'clock in the evening. People everywhere, over one's head, almost under one's feet, pushing from every side, rushing in every direction—that is the condition of the sidewalks; and the roadways are even worse, trolley cars clanging as they swing around corners, taxi-horns tooting to pedestrians who dart across the streets at corners, in the middle of blocks—everywhere. In no other city do pedestrians seem to care so little for their lives as they dart in and out among the motors. Having known New York all my life, and how the great city never stands still, I had expected to find changes since 1919. The various architectural publications keep us, in the west, abreast of the greater developments in the city planning and building but all the architectural publications in America cannot keep track of the vast projects contemplated and under way in New York.

The effect of the first impression of the great city is almost stupifying; it is so Titanic in scale that physical man seems an atom, lost amid the stupendous creations of his own imagination. After twenty-four hours of hectic adjustment I determined to begin at the Battery and work my way uptown. Nothing could change the beauty of the old Battery pointing out to sea like a great ship. Among the newer buildings of lower New York by far the most distinctive and beautiful is Mr. Morris' Cunard Building, with its superb vaulted hall, surely one of the noblest rooms in the world, distinguished both in its architecture and its mural decorations.

I remember when the Blair Building was the triumph of Renaissance architecture in lower Manhattan. It is still just as beautiful as it ever was but now, along with the Custom House and

the Chamber of Commerce, it is lost in the sense that one has to look for it because the scale of everything has changed. The wonder of the exterior of the Cunard Building is that while it is as refined and studied in detail as the Blair Building or the earlier palaces of McKim, Mead and White, in its immensity it belongs to the gigantic city of today. Where will it be tomorrow? God only knows. Wandering northward in the mellow sunshine of November one is compelled to stop in front of old Trinity which still dominates Wall Street and the marts of trade which completely surround and tower above it. Here is still the New York of history and tradition. To step inside is to rest one's soul and to strengthen one's faith, as no matter at what hour of the day one may enter, he is sure to find others who turn from the howling, pushing city without to find that comfort and spiritual refreshment which cannot be found in the more gorgeous temples of the god of commerce. The great changes in lower New York are not along Broadway but on the slits of side streets which give vistas of towers rising above the darkness of the streets below. The effect of these streets reminds one of the medieval towns of Bavaria and northern Italy, with this difference: they are dark and mysterious but intensely human while the scale of these side streets is Brobdignagian. Never before have man's creations towered to such heights, the upper stories sparkle in the sunshine but the darkness below, where man gropes his way, is complete.

Washington Square and Gramercy Park used to be my Meccas in earlier days but even in these quiet spots the invaders have gained foothold. The north side of Washington Square remains unchanged but has a lonely tired look and the Washington Arch, which once was such a thing of beauty as the end of the southern vista of an avenue of dignified churches and homes, now looks a little childish and pitiful. What shall I say of the city between Washington Square and the Park? It is all business and not such beautiful business at that. With the exception of the Saks Building none of the newer shops, gorgeous as they are, can compare with the old Gorham Building, which the Gorham Company have abandoned, or with the Tiffany Store. The stepping-back effect of the zoning law is less noticeable on Fifth Avenue than on any other street but around the Grand Central Terminal is seen to its greatest advantage and it is here that one gets the greatest thrill in New York and realizes that the city is beautiful with a beauty all its own. Before leaving Fifth Avenue mention must be made of the

traffic towers in the center of the street for in the design of these towers Mr. Freedlander has struck a very high note. They are strictly of our day and of that newer beauty of function which our day demands. Nowhere else in the world is there anything just like them. Generally, in New York, the seeker after beauty has to walk with his head tilted back and his eyes aloft for the new architecture flowers at the top, but these exquisitely graceful traffic towers meet the eye at its normal level and charm by their lightness, their refinement and their grace. Just before coming to the Library on one's way uptown, the eye is caught by a sudden shimmer of gold off to the left. What is it? one exclaims as he eagerly turns down Fortieth Street to see what it can be. Here rises up the Radiator Building at once the most startling and most daring thing in all New York. The best place to view this *tour de force* of Mr. Hood's imagination is to stand at the base of the Bryant Statue in Bryant Park. The design of the building is logical, sincere and truly beautiful. Had it been executed in stone like the Tribune Tower which he is now building in Chicago in association with Mr. Howells, it would have been an architectural triumph but the black blackness of the brick and the shining yellow of the gold seem to the conservative Chicago mind to savour of the theatrical which is not to be desired in permanent architecture; perhaps in the New York of the future, it will find its place. Below the Park the residential quality of Fifth Avenue, that quality which in former years made it emphatically THE avenue of America, is gone. It is true that the Vanderbilt houses still face St. Patrick's Cathedral and that the John Innes Kane house, Mr. McKim's masterpiece, is still the most distinguished house in New York but these houses and the Union Club are relics of a former day. The University Club, because of its height, holds its own but as one looks at its surroundings the sad thought comes that soon it too will move elsewhere into some more congenial environment; perhaps we shall see even beautiful St. Thomas' Church compelled to pull up stakes and, like little Joe in Bleak House, yield to the relentless whip of commerce and move sadly on. Of one thing we may be sure, and in the frantic rush of our vaunted progress it is a consoling thought, one landmark of the older Fifth Avenue will remain to break the dull monotony of commercial skyscrapers, the twin spires of St. Patrick's Cathedral will continue to point upwards to the sky to declare the immutability of the Roman Church, calm and serene against all storm and change. Walking east from the Plaza one crosses Madison Avenue with scarcely a glance, for this once dignified residence street is worse than Fifth Avenue for crowds and noise and rush but Park

Avenue is a delight to the eye and a vision of the future. Here is a street in scale with the greatness of the City. On either side great blocks of buildings seem to reach the sky, but the street is so broad, their height but adds to its dignity and these great structures seem to be more fitting for residences than the few individual houses which still remain. In his delightful book entitled "The New New York" John Van Dyke, about fifteen years ago, prophesied the day when the private residence must give way to the great apartment building in order to make room for the growth of the city. That day has already come but because human characteristics are hard to change and love of home is one of the strongest of these characteristics some new and charming residence districts have sprung up on the eastern side of Park Avenue of which the best known are "Turtle Bay," the block between Lexington and Third Avenues and Forty-seventh and Forty-eighth Streets, and the one called Sutton Place at the east end of Fifty-seventh Street on the river. These quiet spots with their tiny gardens and their living rooms, all away from the street, are charming and quaint in spite of their newness and remind one of parts of Chelsea in London. Another change which is very new is on Fifty-seventh Street which has become a street of art galleries and shops *de luxe* rivalling in brilliancy and charm the rue de la Paix. From Fifty-ninth Street up the changes in the city are not so marked because old landmarks have not stood in the way of growth but all empty places are fast disappearing and still the relentless city goes on. The most congenial spot, as I said above, is around the Grand Central Station on Madison, Park and Lexington Avenues and the lower Forties. Here one is both thrilled and terrified by the immensity of everything and here, in the heart of the crowd, one finds most food for thought. Within a stone's throw of the great terminal are two new buildings which to my mind, are more expressive of the New York of tomorrow which, in the language of the street, more completely "get" one than any other structures on Manhattan and they are the Bowery Savings Bank, opposite the Station on Forty-second Street and the Shelton Hotel at the corner of Lexington Avenue and Forty-eighth Street. Both of these buildings are intensely modern, both original in design, both beautiful and—both are Romanesque rather than Renaissance in feeling. There was a time, not many years ago, when the genius of McKim, Mead and White was the strongest and finest influence in American architecture, that New York gave promise of being Italian Renaissance in its architecture. Mr. McKim believed that the Italian style was the one best adapted to the needs and aspirations of the American people, he stood for dignity and order and

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that simplicity which we call classic and by his firmness and tact and, above all his exquisite taste, he impressed his ideals so strongly upon the American people that throughout the country his followers and disciples sprang up. The World's Columbian Exposition in Chicago showed the American people for the first time the supreme beauty of order. A few years later his tact, more than anything else, saved our Capitol City, Washington, from the hands of the speculators and the politicians and made firm its foundations for becoming the most beautiful city in the world. Before McKim, Mead and White took the lead in all matters pertaining to the architectural beauty of our cities, America had produced one architectural genius, Henry Hobson Richardson, the architect of Trinity Church, Boston, the Allegheny County Court House at Pittsburgh, Sever Hall at Harvard and many minor buildings, all of which show the touch of real genius. Richardson was at once ardent, poetic, a dreamer and a realist. Southern by birth, New Englander by education, he combined in his own remarkable personality the outstanding characteristics of both sections of the country and he died in the prime of life at the very height of his career. He loved the rugged and the picturesque and as a means of expressing his ideals he took for his inspiration the Romanesque buildings of southern France and Spain, a transitional and undeveloped style, which he felt to be expressive of the conditions in this country. That his vision was true was shown by the number of his followers in every section of the country but the tragedy of his life lay in his early death before he had had time to impress the principles of his art upon the American people. Shortly after his death the project of celebrating the discovery of America by a great exposition came before the country and Chicago was selected as the site of this exposition. At that time Richardson's truest disciple, John Root, was at the head of the architectural profession in Chicago. He, more than any other of Richardson's followers, had grasped the principles of the great architect's vision and their adaptability to America's needs. John Root made the first tentative studies for the World's Fair and had he lived the whole exposition would have been in the Romanesque style, rich in color, exuberant in detail and poetic in expression, but he too died at the height of his career before his great scheme was anything but a dream on paper. Had either of these romantic geniuses lived out his allotted three score years and ten what would be the result of their influence upon the appearance of our American cities today? These were the thoughts which came to me as I mingled in the crowds and took in all the romantic beauty of the Bowery Savings Bank and the still more beautiful Shelton Hotel. Elsewhere

in New York is the Romanesque feeling noticeable in many sections of the city, particularly in the new Equitable Building opposite the Pennsylvania Station and the Cornell Club on Madison Avenue; even McKim, Mead and White's splendid Racquet Club shows its influence, although to a far less extent. Is the genius of America classic or romantic, is a question that gives one food for thought. Our two great cities are typical of our entire country in this industrial age when the mass of the population flocks to the towns. The early tradition of America is distinctly classic as is evidenced in the Colonial or Georgian architecture of the days both before and after the Revolutionary War. Washington began as a classic city with a plan based on the beauty of order and such we hope it will always be. After the Civil War the industrial development of the country really began, all bars to immigration were taken down and people of every race and nation flocked to our shores to meet the insatiable demands of industry for human labor. In those days and until the last ten or fifteen years, New York was our orderly City, the Paris of America, while Chicago was the vast heterogeneous hive of industry without order and without plan. Then came the World's Fair and Chicago awoke. Today it looks as if in the days to come Chicago would be the city where order and dignity of plan prevail, where the old Anglo-Saxon traditions of America are most in evidence, where the conservative type of culture flourishes while New York is something totally new in the history of the cities. Only superlatives can fully describe it—vast, cyclopean, in certain aspects terrifying, and yet with a splendid, Titanic beauty all its own. Again and again as I walked the streets, studying their physical as well as their architectural aspect, the thought came to me, if Richardson had only lived to see it how he would have loved the intensity, the virility, the vigor of it all. Could he have lived to see his loved Romanesque style developed to meet the needs and express the dreams of this latest age of transition in a form as beautiful and inspiring as the Shelton Hotel he could have died happy. Perhaps he does see it and rejoices, who knows? We are apt to boast about the beauty of the Rockies or the Grand Canyon because of their grandness of scale, they are works of nature created by unseen forces and we rightly regard them with awe, but surely nature has produced nothing on a grander scale and yet of more mysterious beauty than the first view of Manhattan from the deck of a great ship steaming up the bay. From this point of view it is a fairy city of minarets and towers touching the sky. Monet could have painted it and brought out all the mystery and poetry of its outline. Only when one wanders through the canyons at the base of these towering

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masses, an atom jostled and pushed by other atoms, with eyes piercing the darkness and seeing nothing of the glories above, one recalls the story of the building of the tower of Babel and wonders what calamity is in store for the Babylonians of today if they continue to strive to outdo the works of God. At present, at least, there is no sign of fear or lack of self-confidence in the faces of the people one meets on the streets; in no other large American city does one see so many happy faces in the crowds. They are not American faces, as we are accustomed to consider the Anglo-Saxon type, but bear the features of every people of Europe with this great difference. In Europe one meets these same types as one travels to and fro and in Europe they are either discontented or content but never eager with the happiness of opportunity which one sees in New York. Of course, there is poverty and wretchedness and suffering appalling to a degree, but even in the poorer streets one finds hopefulness in the faces of the people and it is this hopefulness of aspect, this eagerness of effort and confidence in self which make New York so unique among the cities of the world. The New Yorker cares for nothing outside of New York because he believes absolutely that on Manhattan Island can be found everything that makes life exciting, I had almost said interesting, but that is not the right word for the New Yorker thrives on excitement and in New York he finds it in all possible forms. It is this craving for the new, the bizarre, the exciting that makes him tear down the monuments of the city's past and erect in their places such buildings as the Radiator Building, for example. It was a relief to turn away from it and the destructive thoughts which it arouses in one's brain and look again at that exquisite creation, the Morgan Library. Here is art as we were taught it in our youth,—calm, serene, beautiful. As long as members of the Morgan family lived in the quiet brownstone houses near it one felt that this gem of McKim's creation was safe but now that they have moved away and it belongs to the city, will the city keep it where it is or will its collections be moved to new surroundings and the land converted to other uses to meet the resistless demands of industry and trade? And yet—which is right, the spirit of destruction of everything that obstructs the wheels of what the men of today, like the men in every other period of human evolution have called progress, or the spirit that resents all change and continually harks back to the golden

days of long ago? We are told that Augustus found Rome brick and left it marble. Doubtless the old fellows who resented the imperial idea and dwelt fondly on the beauty and simplicity of republican Rome thought the new city had become an unattractive and impossible place to live in. Napoleon III ordered Baron Haussmann to destroy miles of medieval French architecture to make way for the broad avenues and places which have made the plan of Paris the model of the world and the upbuilding of these same streets and avenues created the need for the modern French architecture which we send our young men abroad to study and absorb. One cannot study our greatest city and remain pessimistic, there is too much buoyancy and hopefulness and self-confidence in the air. Those buildings of our very infantile past which are really worthy, such as Trinity Church, for example, will remain and by their very presence will eventually have such an influence upon the new architecture, like the Bible and Shakespeare upon our current speech, that each year fewer buildings will be built which are blatantly temporary and the city will acquire a dignity and unity of scale that will make for real and permanent beauty. Today the city is terrifying, like Kipling's American whom, in the beginning of his poem he describes as

"Calm eyed he scoffs at sword and crown,
Or panic-blinded stabs and slays;
Blatant he bids the world bow down,
Or cringing begs a crust of praise;

"Or sombre-drunk, at mine and mart,
He dubs his weary brethren Kings,
His hands are black with blood—his heart
Leaps, as a babe's, at little things."

At the end of the poem, however, allowing what he calls the American Spirit to speak, he says

"Lo, imperturbable he rules;
Unkempt, disreputable, vast—
And, in the teeth of all the schools,
I—I shall save him at the last."

It is this same American Spirit in which we Americans have faith, even though we lose faith in many of the ideas and ideals taught us by our fathers, which will save New York from utter destruction and will make it in time the wonder city of the world.

REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

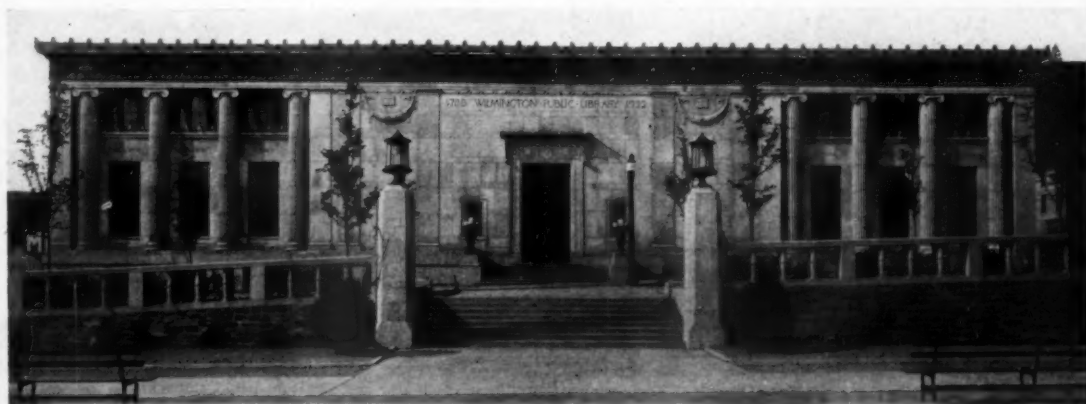
ABOUT two weeks or so ago, it was the day before the opening of the Exhibition to be precise, we hastily turned a corner in one of the side aisles, or corridors, or whatever they were, in the Grand Central Palace and fell over a man who was rushing down the aisle, or corridor, in the opposite direction. We said something, it may have been an apology, though we are afraid it wasn't, and hurried on. But the man objected, he shouted loudly, and followed us, and laid violent hands on us. It was the Editor. This time we did apologize, but that wasn't what he wanted at all. "I want," he said, when he recovered his breath, "I want you to forget the magazines this month and write what you think of this show." We said rather bitterly that if we wrote what we really thought of it at that minute he'd never be allowed to publish it, but he insisted and we

agreed; we would have agreed to anything at that minute in order to get on with our search. You see we were looking for a picture, that is, it wasn't exactly a picture, it was a whole lot of pictures, which made it worse, and these pictures were all mounted neatly on a very large stretcher and that stretcher was about ten feet long, we afterwards found out. It was inconceivable that such a thing should be lost, but it was, and the entire Institute Jury on Monumental Architecture could not find it. This eminent jury had spent the better part of two hours trying to award a medal, and in a state of complete exhaustion decided the medal should go to a library in Wilmington which was one of the first things they had seen when they

started their ramble. They knew just about where it was; that is, they thought they did. We ourselves were quite positive about it, but it wasn't



PANEL IN POLYCHROME TERRA COTTA
A. A. WEINMAN, SCULPTOR



WILMINGTON PUBLIC LIBRARY, WILMINGTON, DEL.

EDWARD L. TILTON AND ALFRED MORTON GITHENS, ASSOCIATED ARCHITECTS
AWARDED 1925 A. I. A. MEDAL FOR MONUMENTAL AND GOVERNMENTAL BUILDINGS

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there. Hirons was sure he knew. He rushed madly down an aisle or corridor and then we lost him. Paul Cret was quite certain it was just over there beyond the No Smoking sign; he went, and he, too, was lost to us. The only member of the Committee who remained unruffled was Kendall. He went out on the fire tower, lit a cigarette and smoked placidly. In our own wanderings we at last, to our great relief, encountered Miss Simpson; she would know; she always knew; but she smiled wearily, and said she'd never heard of it, and with a low moan of despair we passed on. We began to think we'd spend the rest of our life in that maze; we began to doubt whether we ever really did see that picture, and the jury at last having collected itself, was just about to award the medal to another building that they could see, when Hamlin who was late, came up and said

the McGregor Library in Highland Park. That's the one that got the medal. They did not hang the Wilmington Library." We replied rather profanely that we certainly saw the Wilmington Library and the jury gave the medal to that. "Well," he said, "I couldn't find it in the Exhibition, and anyway the notice of award was stuck on the McGregor" and there you are. There's something uncanny about it.



CANADIAN OFFICER

JAMES EARLE FRASER, SCULPTOR

AWARDED 1925 MEDAL FOR SCULPTURE BY THE ARCHITECTURAL LEAGUE OF NEW YORK

"Why don't you give it to the Wilmington Library over there?" and pointed to it. We were standing within ten feet of it. And all this happened before lunch. But the jury were not the only ones. This afternoon we called up Githens, who with Tilton, was responsible for the design of the Wilmington Library, and we said "Githens, can you send us a photograph of the Wilmington Library that took the medal" and he said, "Oh, you mean



CARETAKER'S COTTAGE, ESTATE OF DONALD H. COWL, PORT WASHINGTON, L. I., N. Y.

THOMAS HARLAN ELLETT, ARCHITECT

We never did like big exhibitions anyway; we much preferred the small ones of ten or fifteen years ago, in the Fine Arts Building, where there were only two rooms, the outer one for decorations and sculpture, and the inner one for architecture; when all the exhibits were renderings, and there were plans shown, and occasionally working drawings, and there were no sepia enlargements, four feet square, of a wonderful tree and brilliant clouds and shadows and over in one corner of the photograph a small portion of a rather ordinary country house. When we have feebly advanced these opinions we have been told we were old-fashioned, that the public took no interest in such things, that the way to do was to have a handsomely decorated room, with lots of decorative pictures and statues, and of course you had to have trade exhibits because if you didn't how could you afford the handsome decorations and the fountains, and that if you had to have architecture at all, it should be limited to brown photographs because if placed close together they formed a pleasing background for the other more popular exhibits. Now all this applies more to the exhibitions of recent years than to the present one. Here are drawings of all sorts, rendered elevations, perspectives, and in a few cases, even, plans. There are, of course, sepia enlargements, but they do not dominate the show, in fact the whole thing is so big, so stupendous, that no one thing or kind of thing could dominate it. That word "show"

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we just used, quite inadvertently we admit, is really a better word for it than exhibition. It is much the biggest thing of the kind we have ever seen, frankly it is too big, particularly in view of the very short time it was on. Two months would not have been too much, two weeks was too little. But that, we assume, could not be helped. The thing that impressed us most about the whole thing was that busy professional men could give the time to it that they must have given. Two or three months in the busiest part of the year is a considerable contribution and we slackers on the outside can only wonder and admire.

The general scheme was remarkably successful, even if it was hard to find your way around; the great court was excellent, the lighting of the ceiling being particularly well handled. Mr. Greenley and his associates well deserve all the congratulations they get. As to the exhibits, the catalogue numbers were well over four thousand and that does not include the trade exhibits. Generally they were of good quality, many excellent and some remarkable. We were particularly interested in the presentation of the



FINIAL FIGURE
SHERRY FRY, SCULPTOR

drawings. One of the best was Walker & Weeks competition drawing for the Indianapolis War Memorial. Fritz Walker did tell us the name of the man who rendered it but we have forgotten. Anyway, we wish to assure him, that it is one of the best American renderings we have ever seen. No wonder they won with that rendering. And in that connection, let us digress and repeat our positive conviction that large rendered details have no place at all in a competition. They are unnecessary and put entirely too high a premium on draftsmanship. Cass Gilbert shows two fine examples of competition rendering; they date back some years and have been exhibited before, as we recall it, but they are well worth seeing again; the front of the

New York Court House and the Detroit Fountain, both we think done by that excellent artist, the late Tom Johnston, and there is also another of his, an Art Building at Oberlin which is charming. Mr. Saarinen has two remarkable renderings, done with delicate pen lines which count remarkably at a distance, and there are two renderings of bridges by Belle Silvers that are wonders, a most



UNIVERSITY HALL, JOHNS HOPKINS UNIVERSITY,
BALTIMORE, MD.

JOHN RUSSELL POPE, ARCHITECT



PLAINFIELD COUNTRY CLUB,
PLAINFIELD, N. J.

ROGER H. BULLARD, ARCHITECT

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curious technique, a little photographic, but artistic. Otto Langman has an excellent pencil rendering and Githens has a good rendered elevation. And then, of course, there is Eggers. No exhibition would be complete without at least a dozen of his pencil sketches. They are in a class by themselves. It's rather a pity, though, that he seems to have given up water color.

In design the show is up to standard. Tilton & Githens' Library in Wilmington was given the medal for monumental work and Mr. Harmon carried off two medals for his Shelton Hotel, an unusual honor and well deserved. Paul Cret had an excellent bank in Philadelphia and there was a very fine State Building for some state or other,



H. E. HUNTINGTON LIBRARY, SAN MARINO, CALIF.

MYRON HUNT, ARCHITECT

we think it was Illinois, by a distinguished firm of architects whose names we cannot recall; it's very stupid but we've mislaid one page of our notes and the catalogue is hopeless; think of wading through four thousand names! Anyway, the State Building was a good solution of a difficult problem. York and Sawyer showed their Federal Reserve Bank and Delano and Aldrich had some interesting drawings. There was much good domestic work: Philadelphia as usual showed some excellent examples, and some of T. H. Ellett's work was picturesque and there were many others. The foreign exhibits were full of interest although we regret to say we only had a hasty look at them. We did intend to go over them thoroughly but we had to go down south last week and when we got back found the Exhibition closed. We regret this exceedingly as there were many things in the English and French section that were most interesting and many things in the Russian exhibit that were most amusing. We also wanted to see again a very wonderful map in the French city plan section or department or whatever it was. It was a map of a portion of Paris as we recall it,

and it was tinted in grays and greens and lavender to show something or other that was undoubtedly interesting to some Frenchmen who were interested in housing or statistics of some sort. This is of course quite indefinite, but then it's of no consequence at all what the thing was made for; the decorative effect was wonderful. A friend of ours showed it to us, and we remarked that the statistician, or whoever he was, was an artist. And George, or whatever his name was, said "Well it looks to me like a lot of Pullman tickets in a rack, and you wouldn't call the Pullman man an artist, would you?"

ARCHITECTURAL LEAGUE ELECTS OFFICERS

DONN BARBER was elected president of The Architectural League of New York, succeeding Harvey Wiley Corbett, who has concluded a two year term. In an address Mr. Corbett complimented the League on the selection of Mr. Barber and passed his gown from his shoulders to the latter, signifying the transfer of authority. Vice-presidents elected were Charles Keck, Ezra Winter, James L. Greenleaf and Stepan de Kosenko.

Charles H. Green was awarded the gold medal of The Architectural League of New York, because of his services to the cause of art. Mr. Green organized and directed the recent International Exposition of Architecture and Allied Arts.

Howard Greenley was awarded a parchment certificate for his work as director of decorations in installing a background and setting in which the exhibits were placed in the recent architectural exposition.

NOTABLE ARCHITECTURAL AND CITY PLANNING EXHIBITION IN PHILADELPHIA

ARRANGEMENTS have been concluded with the City Administration and the Fairmount Park Commissioners for the twenty-eighth architectural exhibition of Philadelphia. This will be held by the Philadelphia Chapter, A. I. A., and the T Square Club of Philadelphia, at the Philadelphia Museum of Art, until June 13, 1925. The exhibition opened on May 15.

In addition to the architectural exhibition, the exhibit of the City Planning Institute and New York Regional Plan of the Sage Foundation will be brought to Philadelphia and hung as a part of this year's exhibition. Through arrangements with Mayor Kendrick and the City Hall authorities, a specially selected City Planning Exhibit will be hung in the corridors of the City Hall simultaneously with the combined architectural and City Planning Exhibit at the Art Museum.

The Jury of Selection will consist of Paul P. Cret, F. A. I. A., Dr. R. Tait McKenzie, George Howe, A. I. A., Wm. Pope Barney, A. I. A.



DETAIL OF GARDEN HOUSE, ESTATE OF J. A. TROWBRIDGE, NOROTON, CONN.

ELECTUS D. LITCHFIELD & PLINY ROGERS, ARCHITECTS

(International Exposition of Architecture and Allied Arts)

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DETAIL OF PRINCIPAL ENTRANCE, FIDELITY TITLE & TRUST CO., STAMFORD, CONN.

H. LESLIE WALKER, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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HOUSE OF J. O. BROWN, BRONXVILLE, N. Y.

L. ANDREW REINHARD & THOMAS B. TEMPLE, ASSOCIATED ARCHITECTS

(International Exposition of Architecture and Allied Arts)

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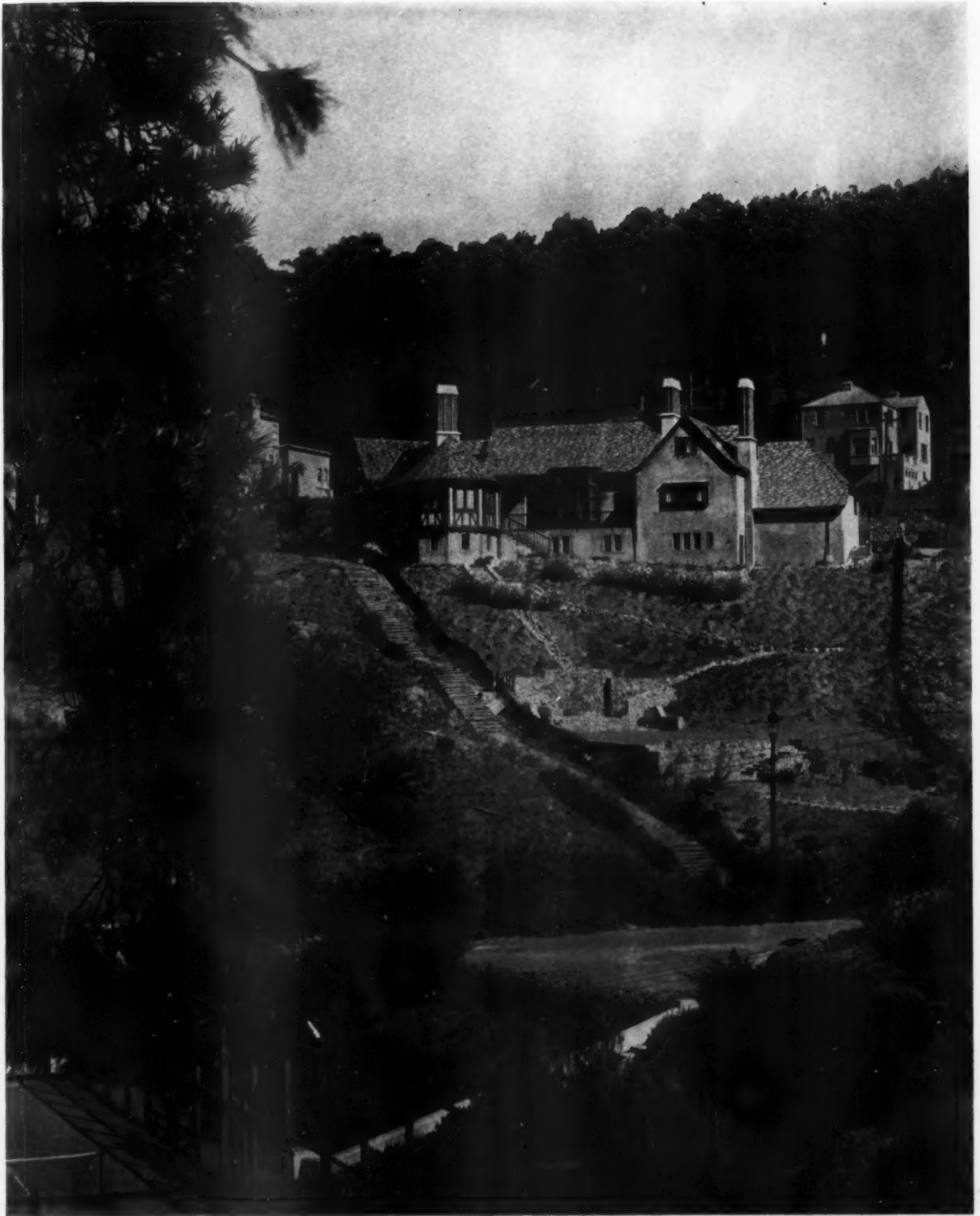


CARVED OAKEN CHURCH DOOR

SIR ROBERT LORIMER, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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HOUSE OF HART WEAVER, SAN FRANCISCO, CALIF.

H. H. GUTTERSON, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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DETAIL, HOUSE OF HART WEAVER, SAN FRANCISCO, CALIF.

H. H. GUTTERSON, ARCHITECT

(International Exposition of Architecture and Allied Arts)

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EDITORIAL COMMENT

NOT ONLY AMONG DELEGATES to the recent convention, but also in the Committee on Small Houses was there noticeable a wide difference of opinion as to the value of the activities of that Committee.

We have recently published many letters on this Committee's efforts, the preponderance of sentiment being that the Institute should no longer continue the work.

The report of this Committee signed by seven members, enthusiastically lauds the value of the service it has rendered in promoting a better type of small house. The report concludes with this statement:

"The Institute through The Architects' Small House Service Bureau is filling the gap that has long existed and is rendering a great service to a public, the majority of whom are side-stepping the architect because of the expense involved for individual service. The Architects' Small House Service Bureau is an organization which is working directly in the interest of the profession, supplying a service that the individual architect has failed to supply and educating a public to the advantage of architectural service."

The minority report, signed by Harry F. Cunningham, discusses at some length the service rendered by the Small House Service Bureau. He believes that service in the improvement of design in small houses cannot be properly discharged through any single agency, however efficient that agency may be, and that the Institute should not assume that all small houses are efficiently handled by the Small House Service Bureau. Concluding his report, Mr. Cunningham states:

"To sum up: It is the firm belief of the undersigned that no architect is so big that he may dodge his obligation to do a small house as well as he can (even at the almost certain risk of monetary loss to himself). The greatest of us all, who has so lately left us all too soon, was so big that nothing was too small for him—may we not try to imitate him in some small measure? And the American Institute of Architects is altogether too big to slip any of its responsibilities, and especially that of the small house, entirely onto one set of sturdy shoulders."

The matter having been referred to the Board of Directors for action, THE AMERICAN ARCHITECT believes that any further discussion in its pages would be in the nature of offering advice. It has no intention to interfere in matters that may not, as under these conditions, just now concern it. But we may not refrain from calling attention to the time when the Institute's principal

concern was the large constructive things and no chariots were hitched to its star. The Tarsney Act is dead. We need a similar one. Glenn Brown eloquently appealed to the last convention for official action to secure the removal of disfiguring buildings in Washington. And our friends, the politicians, do not appear any better to comprehend the function of architects than they did at the outbreak of the Great War.

* * *

SAINT GAUDENS' DIANA that for more than thirty years has gracefully posed atop Stanford White's Madison Square Garden tower, has descended from her lofty perch and in due course will resume her place, but then at University Heights.

When THE AMERICAN ARCHITECT editorially endorsed an article in the daily press, urging that White's beautiful tower and Saint Gaudens' Diana be saved and re-erected in another locality, much ink was spilled in letters protesting against such a course. As for ourselves, we could not be brought to believe then, and we are less likely to acquiesce now, that any work of art that the best critics had generally approved, should be destroyed because it was a replica of some famous structure or largely adapted.

It is, therefore, gratifying to note that the suggestion advanced by the New York *Herald-Tribune* at the time the Garden was sold to its present owners, that the tower and its crowning figure be carefully taken down and re-erected as part of the group on University Heights of which McKim, Mead & White are the architects, was carried out.

In a letter addressed by Chancellor George Ellsworth Brown of New York University to the New York Life Insurance Co., the new owners of Madison Square Garden, he stated:

"We venture to hope that you will not be averse to the suggestion that Diana be presented to this university to be held in trust for the people of New York and the Nation. We are informed that a strong committee is now in process of formation for the purpose of purchasing the tower and re-erecting it upon the grounds of this university. It seems to us that this tower is altogether the most fitting pedestal for the statue. On the other hand, it will be vastly easier for the committee to secure the funds needed for the preservation of the tower if the public can be assured that the Diana will once more adorn its summit."

The outcome of this correspondence and the thousands of letters that have been received by the new owners is that Diana and the tower will find a

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final resting place among surroundings that will accent the artistic beauty of this fine detail. And it is gratifying to learn that the architects of the tower fully approve this plan. We have too few examples of beautiful architecture in this country ruthlessly to scrap them when speculative interests buy the property for what they term improvement.

In England there have been preserved in museums details of construction, parts of facades of famous houses, parts of interiors. We might start some similar effort in this country. If we do not, speculative building interests will have wiped out our architectural records of the past and continue to ignore the traditions that every American regards with veneration. The passing of the Brevoort House on Fifth Avenue is a lamentable example.

* * *

IT IS ENCOURAGING to note that a wave of interest is passing over the entire United States in the matter of art in the schools. While there has been in some few cities an attempt to hang in schools, both public and private, well selected examples of art, both ancient and modern, there has never been until recently a nationwide interest in this matter. It is gratifying to note that the leader in this progressive movement is The American Federation of Arts and that it has given the efficient aid of its entire organization and the co-operation of its well edited magazine in a propaganda that now seems to be accomplishing some definite purpose.

At a convention of American public school superintendents, held recently in Cincinnati, a large part of the time of the meetings was devoted to the educational mission of beauty, with particular reference to the relation of art in the public schools. William McAndrew, one of the best known educators in this country and who successively held the higher positions in the public schools of New York City, has written an editorial which was distributed at the recent meeting in Cincinnati and formed part of the documents of the convention. In his editorial Mr. McAndrew made plain that art in the schools is not merely the hanging of a picture on the wall, or the placement of a piece of sculpture on a pedestal, or even teaching the children to draw or to paint; that it is much more than this; that it is, as Barrie once said, "the opening of the eyes" of the children to the beauty which is around them, and that it includes not merely the decoration of the walls but the design and the character of the school

building itself. Further quoting from Mr. McAndrew's paper:

"It seems logical," he says, "to argue that a nation founded to secure to man life, liberty, and the pursuit of happiness, a nation proposing to secure this, as the Founders proposed, through public education, must make much of art in its schools."

In commenting on this statement, *The American Magazine of Art* in its May issue, adds that the theory that government, and—by an American consequence—schools, are instituted to give all men under it a right to life, was never stressed in any educational literature or convention, until recent years, but now, we hear it everywhere.

That this interest in the placing of art in public schools is not confined to the group assembled at Cincinnati is shown in many locations, particularly in the Middle West, where this movement to promote good education in art is having a very sharp stimulus.

Further referring to the admirable editorial in *The American Magazine of Art*, we find the following with which, we believe, every architectural reader will thoroughly agree.

"Beauty is not dependent upon elaboration or extravagant cost; it is found rather in fine design, suitable use of material, proportioning of spaces. What is finer than the old, so-called Colonial design in architecture? What more satisfying in the way of beauty than the simplicity of the old buildings? America has made great progress in this particular. Not only have we the instance of the schoolhouse or houses already mentioned, but others."

And in conclusion, it is stated: "How much the little red schoolhouse figures in the history of America—the upbuilding of character; how plain it was but how much better than the hideous factory-like structures which in some cities today have taken its place! Education never has been and never can be a matter of quantitative production, and until we are able to provide beautiful environment for our public teaching we can hardly expect to bring forth beautiful results."

It would seem that this matter of the introduction of art into the schools of the country would be one that would very largely interest architects and especially architectural organizations and we believe that if the movement crystallizes to a point where pictures are selected, that pictures of good examples of our modern architecture should be part of the various groups that are to be hung in schoolhouses all over this country.



INTERIOR ARCHITECTURE

The International Exposition of Architecture and the Allied Arts

THE architectural and decorative scheme which transformed Grand Central Palace into a series of galleries and corridors made a most appropriate setting, both in plan and design, for the masterpieces of architecture, sculpture and decoration which literally covered every available space. While Mr. Howard Greenley's original idea was to work out a scheme in which the material exhibited would seem to take a natural place in the design, this idea was interfered with only by the great volume of material accepted for hanging. The hall of honor and the adjoining space set apart as the assembly hall, in which the sessions of The American Institute of Architects convention were held, seemed especially well arranged. The murals, and sculpture and even drawings and photographs of architectural subjects seemed more a part of the general scheme here than the hanging of such materials in exhibitions usually suggests.

The work exhibited in the corridors, however, was not quite so successfully placed. Either by being hung far from the eye level, adjoining material of an entirely different scale or subject, or else suffering from poor light, or all combined, the material placed here was not seen at its best advantage. The manufacturers' booths opening off these corridors, were supposed to play a secondary part to the main purpose of the exhibition, but, by relieving the tedious effort of inspecting many walls of massed photographs, and by introducing (as many of the booths did,) an interesting element of interior architectural and decorative design, these booths turned out to be a decidedly interesting feature. It might even be said that they detracted somewhat from the interest in the architectural subjects, especially those hung on the wall spaces directly surrounding and adjacent to the booths.

As pointed out in the article in the last issue,



THE FRENCH PANELLED ROOM OF CARLHIAN OF PARIS, DECORATORS



A CORNER OF ONE OF THE ROOMS EXHIBITED BY THE ASSOCIATED TILE MANUFACTURERS

judging from the photographs of interiors submitted and exhibited by members of the various chapters of the Institute all over the country, the tendency is very decidedly toward a new era in interior design. The booths which attempted to represent the art of the interior architect and decorator failed to bear out this prediction. The panelled room was still very much in evidence, and the "period room"—the word is used in its popular meaning, referring to period inspiration or adaptation—is still evidently in vogue. Among the more interesting of this latter group, was the Jacobean room exhibited by Charles of London. The wall panelling, characteristic of this period, with fireplace and mantel of prevailing detail and ornament, was taken from a room in Moat Hall, near Shrewsbury, England, dating back to about 1620.

In the booth, the panelling was surmounted by an appropriate ornamental plaster ceiling, and the room furnished, always in keeping with the period, to suggest the possibilities of the Jacobean in its adaptation to our modern living conditions and requirements. The room exhibited by Wm. Baumgarten & Co., Inc., was suggestive of the Louis XVI, as conceived in its provincial adaptation, and, contrary to the general run of rooms of this period with which we come in contact, this one was very much in line with our own ideas in house decorating and might be well introduced into the decorative scheme of the simplest house. In this respect alone this room was interesting. We have become so accustomed to see in photographs and measured drawings the Louis XVI as applied to only the most palatial of houses, that we quite naturally associate this period with something that is not only out of our reach, but unsuitable to our needs and customs. The wall panelling, from floor to ceiling, is designed in an interesting arrangement of various shaped and sized panels, painted a salmon pink, with a slight suggestion of characteristic ornament in the upper tier of panels accentuated in dull gold. This room has also been furnished further to suggest its adaptation to our American houses, although the furniture and other decorative accessories have been selected as appropriate to the period.

In an adjoining booth it is interesting to see a French panelled room, as exhibited by Carlhian of Paris, characteristic of the Louis XV period, in every detail true to the period, the furniture and



AN INTERESTING BIT OF GOTHIC CARVING IN THE EXHIBIT ARRANGED BY P. W. FRENCH & COMPANY, DECORATORS

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accessories, as lighting fixtures, picture frames, etc., being authentic in their elaborate ornamentation, an accurate period room—the sense of the word is changed here, quotation marks not being necessary—a delight to the Frenchman even of this day, and yet seldom used, on account of rich ornamentation and thereby great expense, by the average American. The fascination and lure of the period room were considered, no doubt, in the setting of the booth of the Lehigh Cement Company, on the third floor of the exhibition, amongst more commercial surroundings. The booth was arranged by Bernard Callingham, decorator, and original old Jacobean (or it may be Elizabethan) panelling and a mantel of unusual detail form the background against which the properties of the manufacturer's product are of somewhat minor interest. On the panelled walls, although panelled walls of this description have been frequently criticized for their part in eliminating the framed picture from consideration as a feature of house decorating, have been hung originals by Hugh Ferriss, depicting, in his inimitable manner, the skyscraper of the future and its effect on city building.

P. W. French & Company, Inc., contributed an interesting room, the feature of which was an elaborately carved altar rail of the Gothic period and a handsome tapestry, both old, we surmise. Rough plaster walls and ceiling, the latter enlivened by hand hewn beams, made a setting for the decorative features which in no way detracted from their interest, while a mantel and fireplace built into the corner on the opposite side of the room, in the peculiar fashion of Gothic times,



A ROOM CONSTRUCTED ENTIRELY OF PLASTER BY JACOBSON & COMPANY

tended to balance the interest which might otherwise have been one-sided. Two small booths, in the decoration and furnishing of which several manufacturers collaborated, sponsored by the Wall Paper Guild, suggested, although the booths were too small actually to represent a room, the value

to be derived from papered walls, and, as has often been stated in these articles, a sense of individuality was thereby introduced into the decorative scheme which the conventional plaster or even panelled wall cannot portray. The booth of *The Architectural Forum* served well its purpose as a reception room for its friends, its decorative scheme being entirely cordial throughout, without attempting to advertise itself in any way to mar its architectural or decorative effect. Our own booth would certainly come under the category of those which attempted to represent the best in



AN OLD PANELLED ROOM REMOVED FROM MOAT HALL, SHREWSBURY, ENGLAND, AND EXHIBED BY CHARLES OF LONDON, DECORATORS

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modern interior architectural and decorative design, and we took a certain pride in selecting firms to collaborate with us which stand for the highest type of craftsmanship in their various lines or fields. We made no pretensions at creating anything startling or unusual in the design of our booth, but rather desired to arrange a setting which would suggest to the visiting architects and their friends a place in which they might comfortably converse and become acquainted with each other and with us, in an environment of good things, such as they are wont to be associated with.

Many of the booths made no attempt to do anything but demonstrate their product. In this group, there were several which combined with their demonstration an architectural appeal that made them doubly interesting and instructive. Jacobson & Company's booth was one of the most successful of this group. It was arranged as an old English room, with gabled ceiling and stone mantel. The entire booth was constructed of plaster, including rough textured walls and ceiling,

mantel affecting stone, and even the rafters on the ceiling, representing old rough-cut wood. The National Building Quarries Association also deserves special mention in this respect. The feature of their exhibit was the reproduction in granite of one of their popular architectural plates which, in a series, have been the subject of their architectural advertising appeal for the last several months. Then, too, the room built entirely of Celotex,—walls, ceiling, ceiling beams, etc.,—and attractively decorated in color, must come in for its share of the applause. In these times, when color in things architectural is coming again into its own, there is a suggestion here which is well worth while. And in this same respect we found the exhibit of a series of rooms,—small, but each one including a real suggestion,—set up by The Associated Tile Manufacturers Association, especially valuable as offering real ideas to the interior architect. At the same time, the exhibits of the Batchelder-Wilson Company and the Robert Rossman Company showed further what a varied



THE BOOTH OF THE AMERICAN ARCHITECT AND COLLABORATORS
AT THE INTERNATIONAL EXPOSITION OF ARCHITECTURE AND THE ALLIED ARTS

THE AMERICAN ARCHITECT

field of opportunity the decorated tile offers.

And so we might go on. There were booths in which ornamental iron, lighting fixtures, furniture, wall and floor coverings, mantels and fireplaces, and other products which enter into the architectural and decorative schemes of an interior, were exhibited. Being purely an architectural exhibition, held under the auspices of strictly architectural organizations, The American Institute of Architects and The Architectural League of New York, the fact that so many manufacturers of products which find their place only in an interior of a building saw fit to exhibit their goods, seems to prove conclusively the point that we are continually making in the articles which appear in this department, *viz* that interior decoration is rightfully the architecture of the interior, and, as such, should be directly under the control of the architect, or of one who, at least, understands and appreciates architecture and its principles of design.

While comparatively few materials which enter into the study of interior architecture and decoration were on display, considering the huge number of products of a strictly architectural nature that were exhibited, the interest which these few decorative materials created is conclusive proof that

the decorative aspect of architecture itself is coming in, more and more, for its share of attention. An exhibition of this kind, so comprehensive in its scope, tends to break down the barrier which has for so long a time separated the working out of the problems of architecture and decoration. There is another inference to be drawn here. It was editorially mentioned in *THE AMERICAN ARCHITECT* not long ago that the time was ripe for the founding of a national society of interior decorators, fashioned after The American Institute of Architects, and that the Art-in-Trades Club of New York City, a local organization of architects, decorators and the allied craftsmen, of increasing influence and prominence, would be the logical sponsor of a movement to make such a society possible. Consider, if you can, the tremendous interest that an exhibition, national in scope, devoted solely to the interests of interior architecture and decoration, would create. The annual exhibitions of the Art-in-Trades Club, interesting and comprehensive as they are, would only be a suggestion of what a national exposition might include. Why not a National Art-in-Trades Guild, functioning among the decorators of the country as the Institute functions among the architects, with its code of ethics and annual conventions?



A ROOM REPRESENTATIVE OF FRENCH PROVINCIAL DESIGN WAS EXHIBITED BY WM. BAUMGARTEN & COMPANY, DECORATORS

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ONE OF THE BOOTHS OF THE WALL PAPER GUILD AND COLLABORATING CRAFTSMEN

PRINTED TEXTILES IN VOGUE

IN an editorial in the May, 1925, *Good Furniture*, it is pointed out that printed textiles are becoming even more popular than the old standbys, damasks, brocades, brocatelles, and velvets, partially as a result of the recent exploitation of the *toiles de Jouy*, and partly, probably entirely, on account of the growing interest in color in architecture and decoration. "Whenever people have interested themselves in the subject of printed textiles," it says, "they have become so enamored

of them that nothing but prints will satisfy them." Although the interest in this type of fabrics is referred to in the editorial as a "trend of fashion," it is admitted that the desire for color is due more to a greater appreciation of the uses of color than to any whim of fashion. "It is no secret that the period of the somber and the drab has passed. Here, as abroad, plain, flat colors without any design are being more and more discarded. The bold, large designs in strong colors shown in printed linens and cottons are liked for household use today. There is no doubt that the people of this



BOOTH OF THE ARCHITECTURAL FORUM

country are headed for color as strongly as they are abroad. This is an age of color and you cannot drive it out any more than you can drive out jazz music."



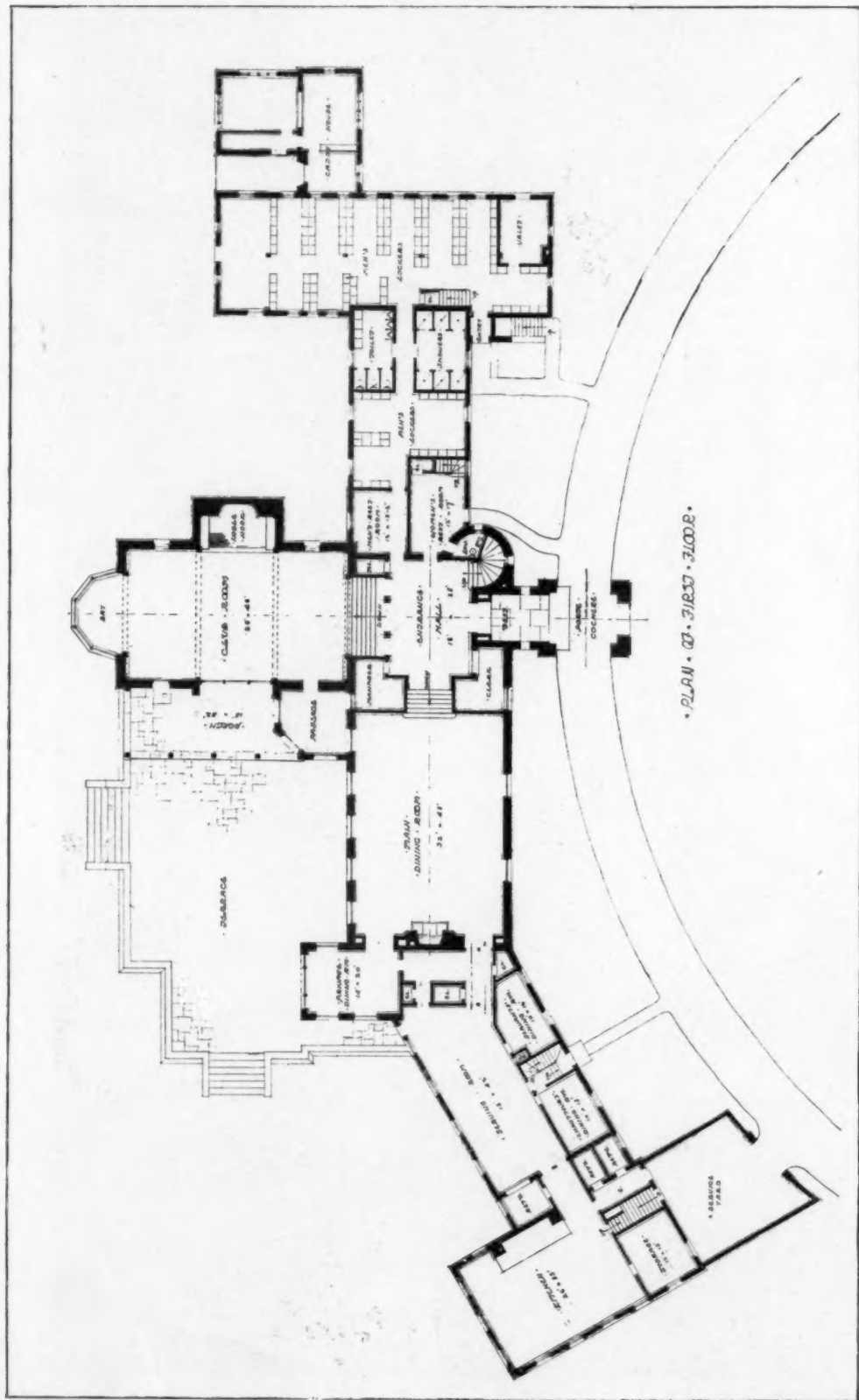
OAK PANELLING, SURROUNDING A RICHLY CARVED MANTELPiece, BOTH AFTER THE MANNER OF THE OLD JACOBEOAN PERIOD, WERE INSTALLED BY BERNARD CALLINGHAM, DECORATOR, AS THE FEATURE OF THE LEHIGH CEMENT COMPANY'S BOOTH



BILTMORE FOREST COUNTRY CLUB, BILTMORE, N. C.

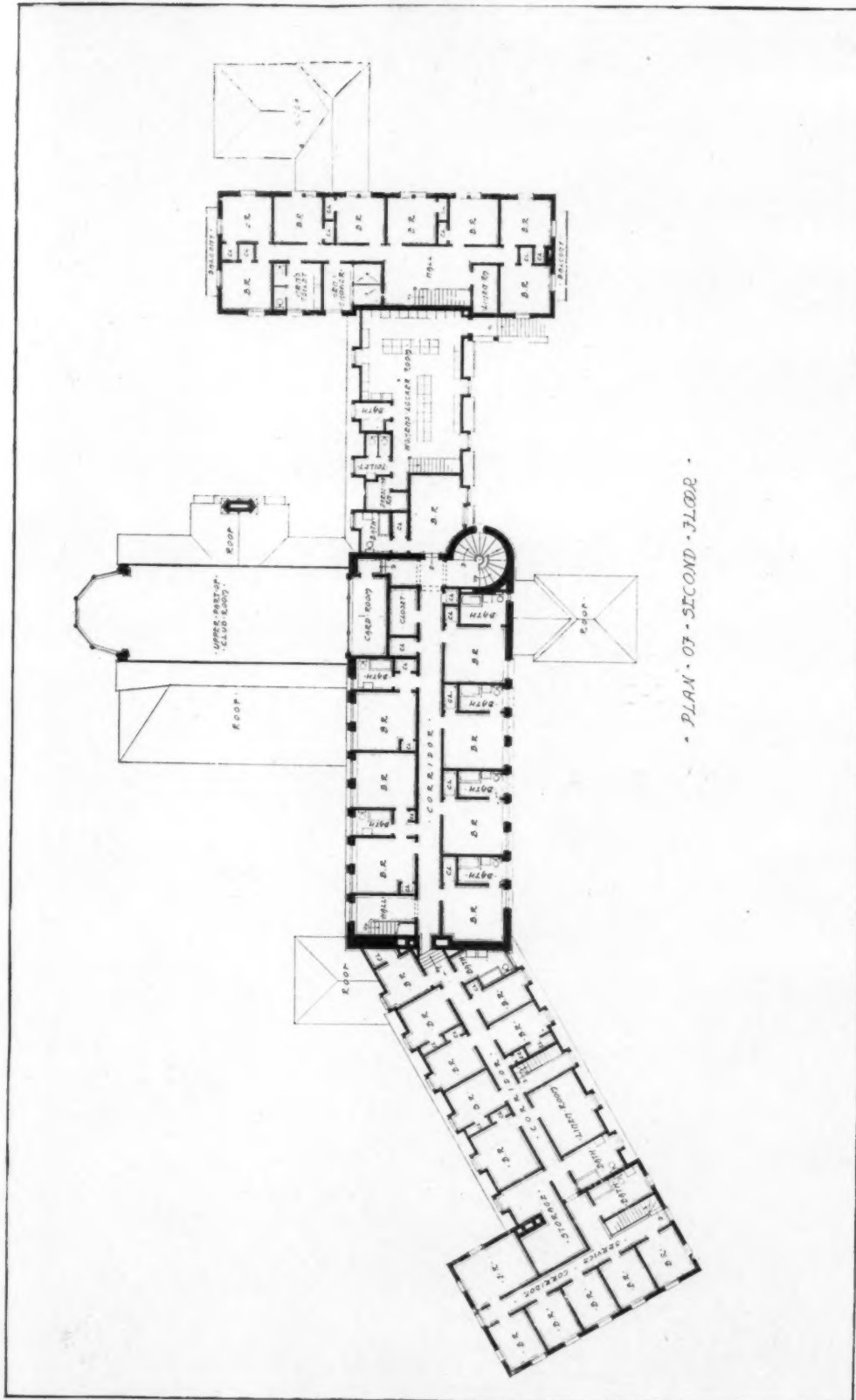
PALMER, WILLIS & LAMBIN, ARCHITECTS

This club was built in 1921. Exterior walls, interlocking tile and brick; stucco. Graduated slate roof. Interior partitions, wood frame. Flooring, wood, slate and tile. Vapor vacuum system. Cost not available



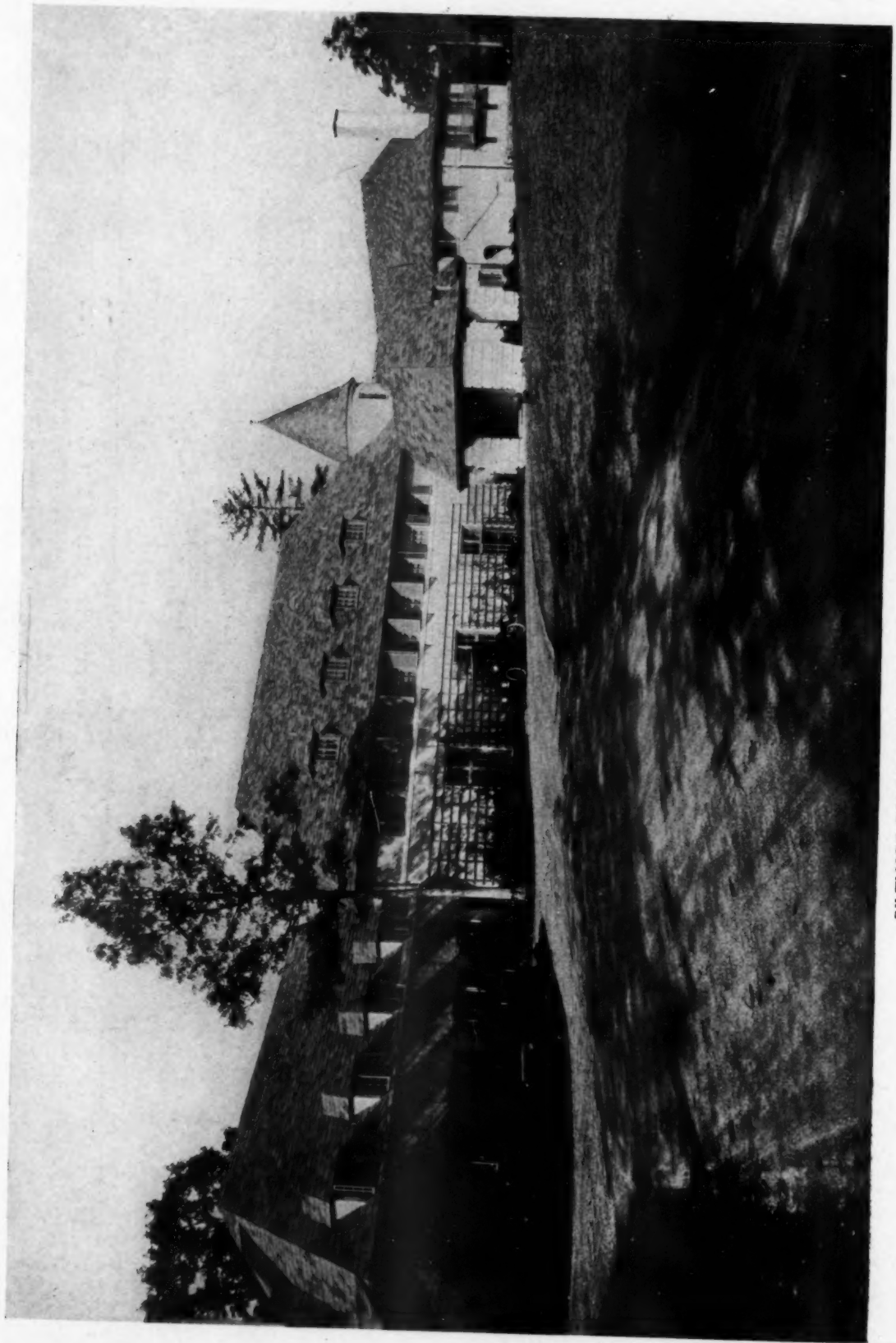
BILTMORE FOREST COUNTRY CLUB, BILTMORE, N. C.
PALMER, WILLIS & LAMBIN, ARCHITECTS

THE AMERICAN ARCHITECT



PLAN OF SECOND FLOOR

BALTIMORE FOREST COUNTRY CLUB, BALTIMORE, N. C.
PALMER, WILLIS & LAMBIN, ARCHITECTS



BILTMORE FOREST COUNTRY CLUB, BILTMORE, N. C.
PALMER, WILLIS & LAMBIN, ARCHITECTS



BILTMORE FOREST COUNTRY CLUB, BILTMORE, N. C.
PALMER, WILLIS & LAMBIN, ARCHITECTS



BILTMORE FOREST COUNTRY CLUB, BILTMORE, N. C.

PALMER, WILLIS & LAMDIN, ARCHITECTS



LARSON
&
WELLS,
ARCHITECTS



TOPLIFF HALL, DARTMOUTH COLLEGE, HANOVER, N. H.

TOPLIFF HALL, DARTMOUTH COLLEGE,
HANOVER, N. H.
LARSON & WELLS, ARCHITECTS

Exterior walls, brick.

Roof, copper.

Reinforced concrete floors, maple over. Tile
in vestibules and toilet rooms.

Partitions, terra cotta, brick corridor walls
and fire walls.

Cost per cubic foot, 62½¢.

This building is one of an interesting group
at Dartmouth College, where the buildings are
along the line of architectural expression in
keeping with the early history of the section.



ENGINEERING *and* CONSTRUCTION



HOUSE OF MR. IRVINE, SANTA MONICA, CALIF.

Adobe walls 20" thick, timbers 6" x 8", 8" x 10" taken from the famous Long Wharf when demolished

ADOBE CONSTRUCTION

ANOTHER application of unburned earth in building construction is in the form of adobe. This is an ancient custom which has been revived, with entire satisfaction, in the erection of many modern residences in California. A description of the methods used in this type of construction well supplements that made of pisé de terre in *THE AMERICAN ARCHITECT* of May 6, 1925.

Adobe is of an entirely different structural nature from pisé de terre. Pisé de terre is monolithic, thoroughly compacted, dense and heavy, made of practically dry earth. Adobe is a mud product, made in pieces and not compacted. A building of either material, properly constructed, is apparently equally satisfactory. The same incentive for the use of pisé de terre applies equally to adobe—cheapness of construction, stability and insulation. The only limitations appear to be an unusual

thickness of the walls and the necessity for finishing the exterior with stucco.

The data here presented is furnished by John Byers*, who designed and constructed the buildings shown. In describing the buildings

Mr. Byers states that all of them are of adobe construction made, as far as materials are concerned, in a rather primitive fashion. How the methods described could be adapted to other sections of the country is an interesting subject for speculation. That adobe con-



A TYPICAL ADOBE HOUSE

struction is possible throughout the United States does not appear to be unreasonable. Once it is found to be desirable, the method will be found.

Contrary to general opinion, any good soil free from gravel larger than a pea will make a very creditable adobe, although clay, naturally, makes the best brick. Within a radius of one hundred

*Santa Monica, California.

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miles of Los Angeles, Mr. Byers has built adobe houses and has always found suitable soil at hand. The making of adobe is quite simple. A mound of the dirt is made with a crater-like depression at the top, which is filled with water. On the following morning one side of the crater is broken down

very little weight, even when dry, if not fully supported over its entire area.

While the adobe bricks are being cured they are covered during rainy weather. But they have a resistance to disintegration from rain that is unexpected and houses have been built successfully



HOUSE OF MR. MARTIN, HOLLYWOOD, CALIF.

and the water runs down on a lower level terrace. On this level has been spread a layer of fine manure. The Mexicans, with their trousers rolled up to their hips, tramp around in this mixture until it is thoroughly worked. The mud, now thoroughly mixed, is placed on a kind of stretcher and carried by two men to the moulds. These moulds are placed on a level piece of ground. The mud is dumped into the moulds, kneaded down by hand and slicked up with a dash of water. The frame is then lifted from about the mud which is left on the ground to dry.

The word "adobe" in Spanish does not mean a clay. The verb "adobar" means to knead and an "adobero" is, therefore, one who kneads. In this case it happens to be mud. The frame in which the adobe is moulded is also adobero. The stretcher on which the mud is carried is called a "pariguela." Adobes should be ready for laying in the walls about two weeks after being made, weather permitting. The third day after making they are ready to be turned up on edge, "cantear," as the Mexicans call it. In another week or ten days they are ricked, still on edge, as the adobe has very little tensile strength and will break under

with bricks that were exposed to a two weeks' rain-storm. The resistance to crushing has not been definitely determined but loads of eighteen hun-



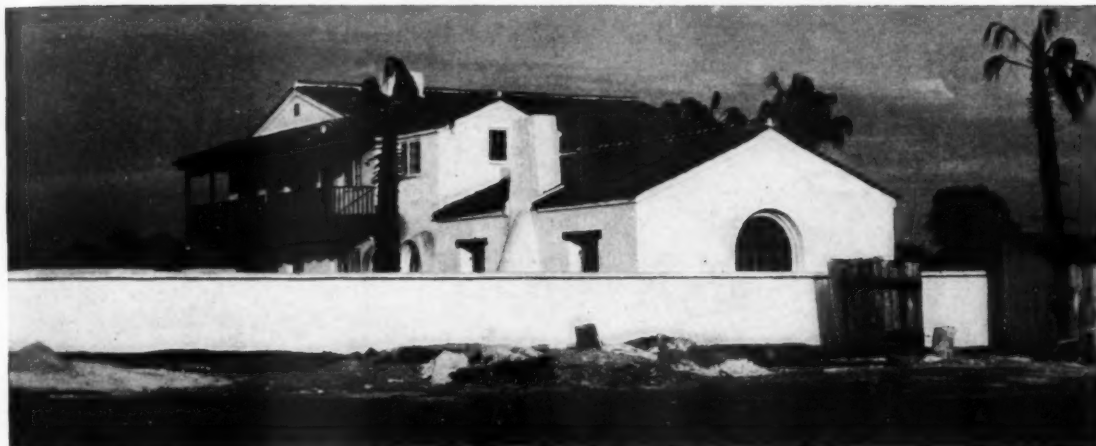
HOUSE OF MR. WILLIAMS, BEVERLY HILLS, CALIF.

Cement floors laid on the ground throughout, marked, colored and waxed

dred pounds per square foot have given no indication that the material was stressed to any degree nor has any cracking of the plastering taken place.

The usual custom is to lay the adobes in a mud mortar. Mr. Byers did not find this entirely satis-

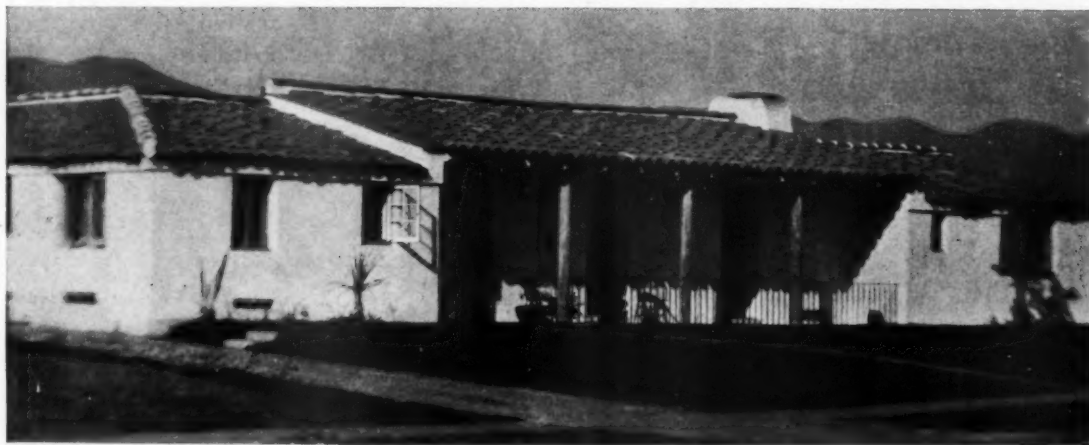
THE AMERICAN ARCHITECT



HOUSE OF MR. AHERN, SANTA MONICA, CALIF.



HOUSE OF MR. HANCOCK, SANTA MONICA, CALIF.



CUBAN FARMHOUSE TYPE OF ADOBE CONSTRUCTION WITH 20" THICK WALLS,
HAND-MADE MEXICAN FLOOR AND ROOF TILES



HOUSE OF MR. STEVENSON, HOLLYWOOD, CALIF.

Split shake roof shingles and railroad tie lintels

factory and now uses an ordinary lime mortar. This aids materially in securing a better bond for the wall plastering. This bonding effect is increased by gauging the mortar with cement. Care must be exercised in not using too much cement which would cause the mortar to set up too

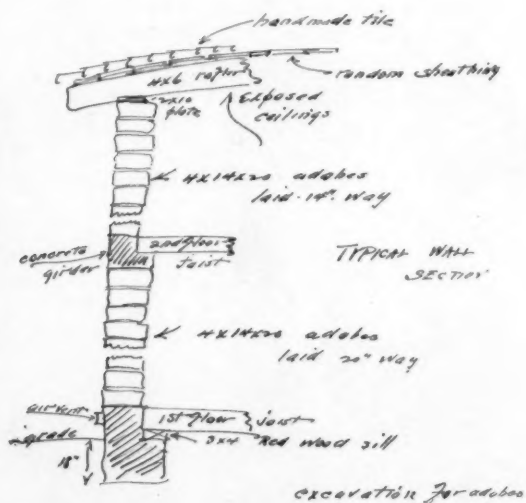
These nails have an astonishing hold to the adobe. All openings are trimmed with a 6" strip of metal lath. Two coats of the cement mortar are applied



HOUSE OF MR. H. J. HINE, HOLLYWOOD, CALIF.

quickly and make it too "short" to permit of the proper bedding of the adobe. This is evident when the size of the adobe bed is considered.

The plastering of adobe walls is an important matter. The Mexicans advise the use of lime plaster because it is more easily worked and applied; it does not set rapidly and looks well for a day. The best results are obtained by using a cement plaster of a 1:3 mixture. Before plastering the outside surfaces they should be covered with a twenty gauge "hog wire" mesh, nailed to the adobe with 8d nails spaced about 18" on centers.



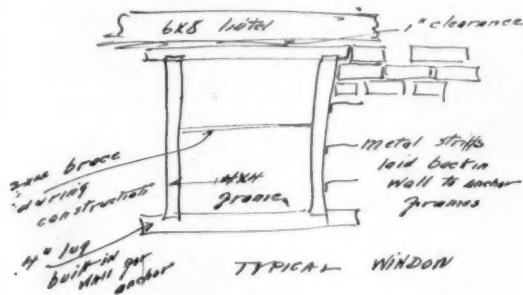
TYPICAL DETAIL OF A TWO STORY EXTERIOR WALL

The concrete girder at second floor level is reinforced with two $\frac{1}{2}$ " deformed bars and extends entirely around the house and serves as a bearing for the joists. Lintels are made of railroad ties, 6" x 8" redwood or reinforced concrete

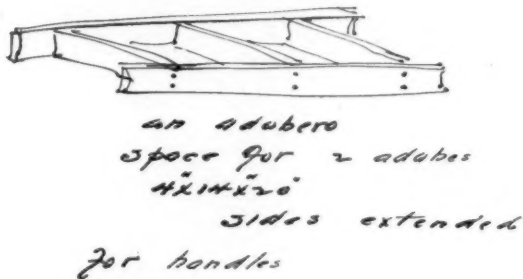
and set for ten days or two weeks when a finish coat of so-called California stucco is then applied. The inside plastering of the 1:3 mixture is ap-

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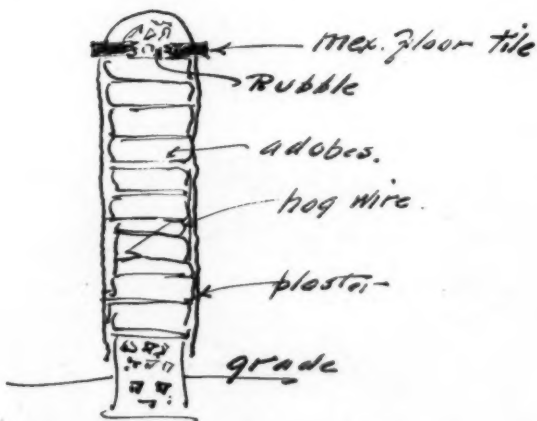
plied directly to the adobe in one coat. It is finished with a second coat of the usual hard wall plaster. It is not necessary to use corner beads on the inside walls. The surface can be finished with a trowel or float as desired.



TYPICAL DETAIL OF WINDOW FRAME, SILL, LINTEL AND ANCHORS



DETAIL OF ADOBERO IN WHICH THE ADOBES ARE MOULDED



TYPICAL PATIO WALL.

TYPICAL DETAIL OF A PATIO ENCLOSING WALL

All exterior walls, enclosing walls for gardens and patios should be provided with an adequate coping to take care of the water drip and prevent its entrance between the plaster and the adobe. Plastering work done in the manner described has been entirely satisfactory.

The adobe is 14" x 20" x 4" and the walls of the building are either 15" or 20" thick. The sketches indicate the general details of construction. Attempts have been made to build a composite construction by placing a thin 4" adobe between studs, but without any great success. In California tile floors can be constructed by merely placing the tile, with the joints pointed up, on a 4" concrete slab which rests directly on the ground. These 1 1/4" brick clay tiles are then waxed as a final finish.

A hand made roof and floor tile has been produced for this type of houses which is used to secure a very fine effect. These tiles are softer and more porous than machine made tile and naturally increase in weight during the rains but well serve their purpose in the California climate. Ordinarily enough earth to build the entire structure can be procured by excavating a hole about 3'-0" deep under the living room and dining room, often from the former alone. A Mexican's count at the end of the day is in adoberos; thus, 200 adoberos equal 400 adobes as there are usually two bricks to a frame. Skilled workmen will make from 200 to 250 adobe bricks per day. They are paid four cents a piece for each brick with one cent added for ricking and covering in rainy weather.

A fine insulation against heat and cold is obtained by this construction. Savings in cost must result as the raw wall material is at hand without cost as such. In some sections of the country, the element of labor would have to be considered and arranged for, a factor that can be adjusted to the local conditions. This construction can be adapted to different styles of architecture and possesses the advantage of permitting deep reveals at the doors and windows, which is not possible with the ordinary construction. The principal limitation in design is that imposed by finishing the exterior walls with stucco. The illustrations are of buildings designed and built by Mr. Byers and naturally characteristic of California in their design.

Acknowledgment is made to William Polk Hillen for taking and providing the photographs.

MEMORIAL GATE FOR N. Y. U.

A GIFT of a pair of memorial gates has been made to New York University by the class of 1905 of the Colleges of Arts and Engineering, according to an announcement recently made by the class President, Vincent Roberts. A fund of \$10,000 has been raised to build the gates, which are to be dedicated in commencement week. The memorial was designed by McKim, Mead & White, architects, of New York, and is of English wrought iron.

PAINTING SPECIFICATIONS *and* THEIR RELATION to RESULTS

BY W. C. WOODYARD

PROBABLY no profession today requires greater versatility than that of the architect. He is, necessarily, a combination of the decorator or artist and the engineer. Lack of success is due to failure to maintain the balance. In addition, he must be a business man of the highest type, often a financier. He must also have within his make-up the qualities of a lawyer, and the ability to write a contract or specification which will put into effect his intentions.

It is this phase of the architect's work, the writing of an effectual specification and contract, which must be given first consideration in any endeavor to analyse the causes for unsatisfactory painting work. Of equal importance is the matter of proper superintendence which will be dealt with in a succeeding article.

Information gathered from a questionnaire on the painting problem that was sent out by THE AMERICAN ARCHITECT to five hundred architects, revealed that "a large majority experienced greater dissatisfaction and encountered more dishonesty with the painting contractor than with any trade with which they had to deal." This might logically indicate that painters as a whole are totally lacking in conscience and integrity. But is it fair to assume that one group of workmen coming from the same strata of life as another group of workmen in another trade should have standards of integrity totally dissimilar? It is true that no other trade offers the same opportunity for the practice of dishonesty. A certain grade of hardware, plumbing or radiation may be readily identified, but a cheap floor varnish may have just as good a shine as a better grade, and it is frequently a matter of weeks before the deception is discovered. This is the more reason why the architect should throw up more safeguards in the specifications and superintendence, not only to protect himself and client, but to protect and encourage the honest contractor who often finds it difficult to survive in competition with the unscrupulous.

The painting problem is governed by the law of cause and effect, and we may properly concern ourselves with the factors which operate to produce results and those which invite deception.

One factor, always disagreeable to the architect, is the necessity of revising figures downward to conform to the amount of money allotted for the project. Painting work, being perhaps more flexible than other items entering into construction, is always an object of attack. An architect

may have had, at the outset, an adequate specification and may have secured fair figures from painting contractors, but have the shaking down process nullify the whole effect of his specifications. Usually he states his difficulty to the low bidder and secures a substantial reduction. Under the circumstances, the architect feels obliged to assent to concessions regarding approval of other brands of material. Unconsciously he finds himself increasingly at a disadvantage; he is less vigilant in superintending and feels some reluctance in forcing issues. As a result, there is frequently painting grief which ultimately places the architect in an unfavorable position. The painter, with this leeway, very often makes a greater profit than he stood to make with his original bid. It is a certainty that the decrease is not going to come out of his own "hide."

If it is imperative to reduce painting costs, the solution lies in intelligently revising the specifications. Coats may be eliminated in some instances, and labor costs, which are the big item, reduced by the use of dull varnishes and eggshell enamels in place of rubbed finish. Still greater reductions may be effected by eliminating certain portions of the work not absolutely essential to the finished job. In no instance is it desirable to use cheap grades of material or write a more open specification. The best grade of paint or varnish is the cheapest and safest; and when the work is to be done at a reduced cost, there should be the most careful definition in the specification, perhaps more than at any other time.

Many architects who understand the writing of specifications for an A-1 painting job, readily admit their inability intelligently to cut down on the method of finishing. Efforts in this direction often result in the elimination of very essential coats, such as the coat of shellac which prevents certain types of stains from bleeding through. One coat of eggshell enamel is frequently specified over two coats of undercoating, with the result that the oil in the enamel is absorbed by the undercoating; the work is blotchy and loses all the essential characteristics of an enameled job.

How may an architect approach this problem most intelligently? It requires greater discretionary judgment, as well as a more involved knowledge of finishing, to cheapen by a change of specification than it does to write for an A-1 job. Frequently his own knowledge is not adequate. The most reliable and the safest source

of information is undoubtedly the manufacturer's representative. He of necessity is proficient in all phases of finishing, and is better able to determine to what lengths it is advisable to go. Very often the same result may be obtained by a cheaper method. He is not doing the work himself, has no axe to grind, and his only interest lies in seeing the best possible results secured.

There are other evils attending the painting problem directly traceable to the specification. The practice of re-using old specification forms for different types of buildings without regard to their adaptability and without intelligent alteration, hardly merits consideration. This indifference frequently leads to a vague conception of what is desired and a wide range in estimates. It affords an unwarranted temptation to the unscrupulous contractor, is unfair to the conscientious contractor, and is not a businesslike manner of contracting for services or spending the client's money.

Specifications should be adapted to the class of work to be done. We do well to stop and picture the reaction of contractors bidding on a five coat, rubbed enamel job for an inexpensive apartment building, the specifications for which have been taken from a fine residence the architect has previously built. One contractor may figure, by hook or crook and a little luck, to get away with three coats. By the inadequacy and inappropriateness of the specification, this contractor may estimate his chance of evading the specification. Another contractor, sizing up the building, its location, and possible rents may estimate that a fair figure should be based on a four-coat eggshell finish. His figure would be based on a fair appraisal of the finish which this job should have, and his action is within reason. The third contractor, equally anxious for the business, who is desirous of creating a reputation for doing work according to specifications, and who smarts under the accusation that all painting contractors are dishonest, is left out of consideration. This example represents an actual case, although it may appear a bit unusual. It tends, however, to illustrate a point that may not occur to the architect, which is that specifications sometimes actually foster dishonesty in painting contractors.

The specifications should be appropriate for the job, adequate in scope, and explicit in definition. It is a contract and therefore it should not be vague in its meaning. A wide latitude in a contractor's estimates indicates either a failure to carry out these principles in writing the specification or a flagrant intent of one or more of the contractors to skin the job. If an architect writes a carefully defined specification, which the contractor knows will be rigidly enforced, the estimates are likely to be fairly close. His only interest in a bid is the results which it represents.

Usually, however, with adequate superintendence, the matter of the number of coats may be checked on the job. The most common and the most disturbing factor to the architect is the use of a much cheaper grade of material than that intended by the specification. It is true that if there is substitution the next grade of material is seldom used, but more likely the cheapest grade of varnish, paint or enamel that can be bought is used to make the risk of saving on material worth while. The unscrupulous contractor may figure, as is often the case, that the job will be finished and he will have his money before it starts to go bad. Suits are then often threatened, and sometimes gone through with. Rarely is anything accomplished as the proof is too difficult.

Little need be said in this article regarding the selection of materials to be used, as this is not usually a source of difficulty. The trouble does not lie in the selection of a satisfactory material, but in getting that material used. It is perhaps well to know that chemical analysis of varnishes, for example, reveal little, owing to the fact that the original constituents lose their identity as a result of the high temperatures to which they must be subjected in the cooking process. The durability of a varnish is due partly to the selection of the ingredients, but more to the treatment of the materials, especially the cooking or heat treatment. Two manufacturers using the same materials and what appears to be duplicate procedure, turn out different products; likewise two manufacturers with different materials and different processes produce products with somewhat similar qualities. The selection of a material is therefore, best based on its reputation for performance and the actual service which it is known to render.

Various methods are practiced in specifying materials. Some specify a number of brands or equal; some confine the selection to two or three enumerated brands; others specify one brand or equal and still others specify one brand and insist on its use. While different brands of material will give varying degrees of service and there is not an exact equality as it is often assumed, it may be argued with reason that it is desirable to leave the selection of material open to competition. As this question is vital to the comprehensive consideration of the painting problem, it is well to consider the human aspects and reactions to an open specification. Many contractors, on encountering such a specification, immediately speculate on what they will be able to get away with by using cheaper material and likewise on what their competitor is likely to do and then base their figure accordingly. It is evident that the contractor who is desirous of living up to the full intent of the specifications becomes

discouraged, which naturally leads to a lower standard of contracting for painting work.

The manufacturer's salesman, representing the companies mentioned, under these circumstances are of no assistance in the securing the use of the material intended. If the contractor is desirous of substituting cheaper material he may easily dismiss the salesman, whose goods are included in the specification, by saying he is buying one of the other specified products, and each in turn is treated similarly or given a small order taking care of only a small proportion of the requirements. Knowing the contractor and the kind of goods that he is likely to be interested in, it is only human that he offer the priced goods which will interest him. Many manufacturers take advantage of this situation by placing their names on their very cheapest as well as their better grade goods in order to make their proposition more attractive.

Regardless of which method the architect may prefer to use in specifying materials, he should specify either outright the material desired, which is less open to substitution regarding the grade of material, or at least so word his specification as to reserve to himself the ultimate selection of the material at the time of the signing of the contract. The material to be used should be written into the contract, without being subject to change and the superintendent of the job be advised of the decision.

The questionnaire sent out by THE AMERICAN ARCHITECT on the painting problem, mentioned earlier in this article, asked for suggestions which would assist in correcting the painting problem. The following is quoted from this questionnaire and answers: "The most common suggestion was that the manufacturer have his organization so arranged that when an architect specified his product or his produce has been selected) he would know of it, and that his representative would follow through to see that sufficient material was purchased by the contractor for the job and that the material was used properly on the job."

This is not a solution in itself, and is only feasible and dependable in part. The specifying and superintending of painting work is a function of the architect and his organization. He may hope, however, to augment his efforts, by making it possible for the manufacturer's representative to know when his goods are to be used, and to follow through to see that sufficient quantities are purchased to do the job. A salesman should be, and those representing reputable houses usually are, as much concerned in the securing of creditable results as is the architect. They, of course, are more familiar with the whole problem than the architect and are in a position to render valuable assistance. They have a pretty good idea

of the quantity of material required to do a job properly and the methods of securing results. If their services prove dependable, an architect may use them advantageously to supplement his efforts.

It is well to consider in this connection the objection often offered that a manufacturer will use an expressed preferment of his product to hold up the contractor on price. Any claims of this sort should be quickly investigated, as any concern of any standing or with any hopes of a sustained business could ill afford being a party to such practice.

It has been the intention of this article to point out the outstanding causes and remedies for unsatisfactory painting work that has become such a burden to the architect, rather than to offer a comprehensive system of writing specifications, which is a part of the architect's elemental training. The problem is not as futile as it appears to many; it merely means the applying of more precautions in the matter of writing specifications, and the adoption of a strict system of superintending.

As suggested at the outset, an architect's efforts are becoming increasingly diversified. Under the pressure of building cathedrals of commerce, which are sent towering to the skies within the expanse of months, small details of policy are lost sight of until the effect becomes irritating. The Cathedrals of Worship of the early ages, which were scores of years in the building, are still to us a vitalizing source of aesthetic inspiration, and in our calmer moments of thought taken from the turmoil of activity, we come to feel the need of more of that spirit of building well as,

"In the elder days of art,

The builders wrought with greatest care
Each minute and unseen part,
For the Gods see everywhere."

CRAFTSMANSHIP AWARDS

IN connection with the plan of the New York Building Congress to recognize craftsmanship in the building trades an outstanding mechanic in each of eight different trades on the Building Loan Building, Forty-fourth Street and Lexington Avenue, was recently awarded a certificate testifying to appreciation of his work.

J. J. Collins of the Tunnel and Excavators' Union explained the principles under which recognition of craftsmanship is being undertaken by the Building Congress. He urged the men to value these certificates as they represented a college diploma for skilled workmanship in their particular trade.

He stated that when a building is erected the architect's and contractor's names are listed, and that the Congress is taking this method to recognize superior craftsmanship of the workers.



AWARDED HONORABLE MENTION

HOUSE OF JOSEPH S. ROBERTS, CHAPPAQUA, N. Y.—MELVIN PRATT SPALDING, ARCHITECT
DISTINCTIVE SMALL HOUSE COMPETITION

THE AMERICAN ARCHITECT

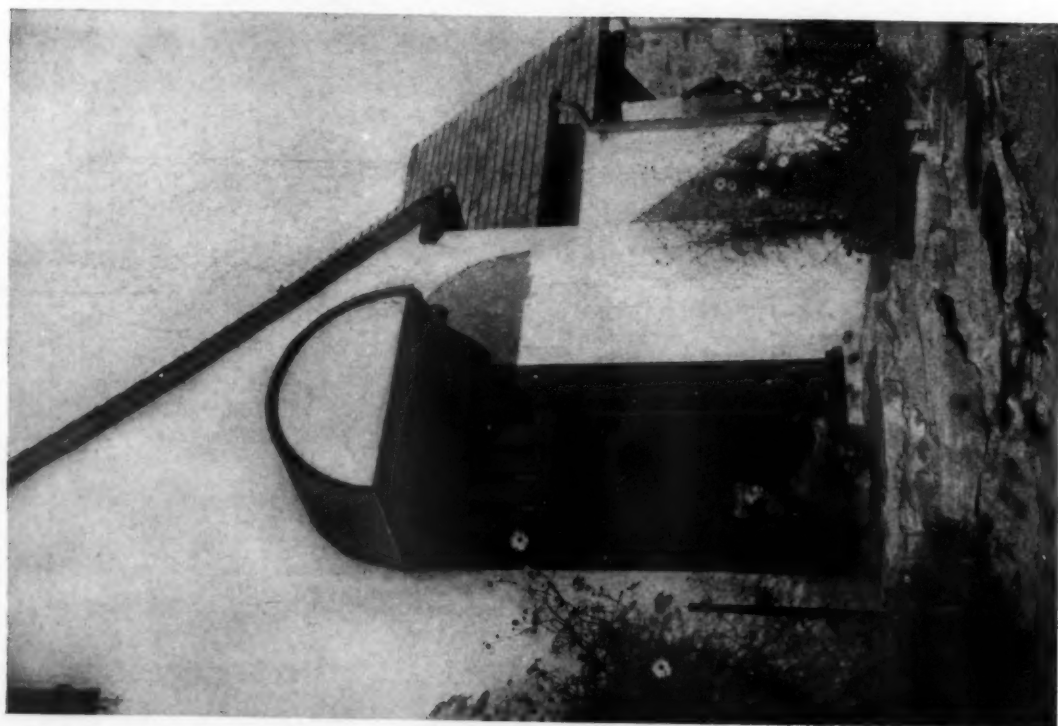


AWARDED HONORABLE MENTION

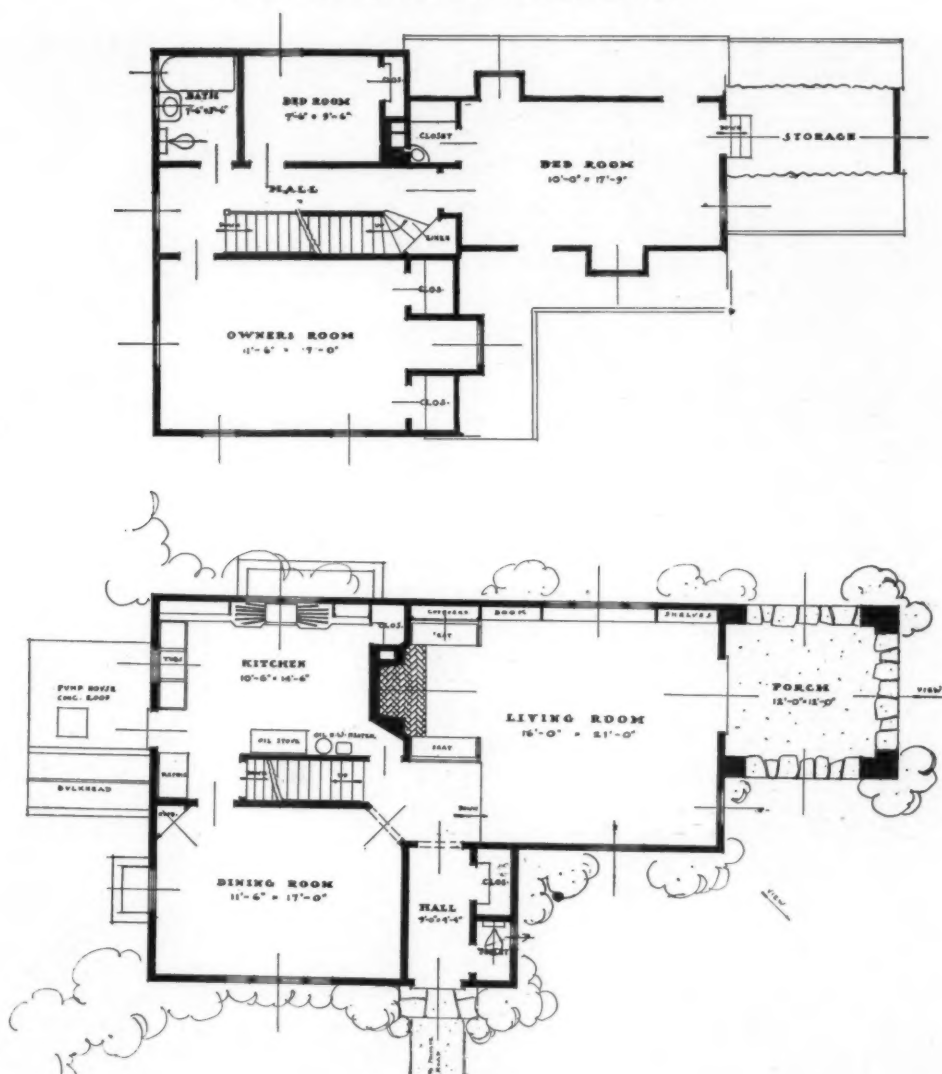
HOUSE OF JOSEPH S. ROBERTS, CHAPPAQUA, N. Y.

MELVIN PRATT SPALDING, ARCHITECT

DISTINCTIVE SMALL HOUSE COMPETITION



THE AMERICAN ARCHITECT



AWARDED HONORABLE MENTION

HOUSE OF JOSEPH S. ROBERTS, CHAPPAQUA, N. Y.—MELVIN PRATT SPALDING, ARCHITECT

DISTINCTIVE SMALL HOUSE COMPETITION

THIS house was erected in 1923, under general contract, and cost, including extra work done, at the rate of \$535 per cubic foot.

This house, stepped down in profile and from the main portion to the living room and again to the porch, seems happily to fit the site, especially as regards the contour of the land and the background.

The outside walls are of a rough float stucco, very light buff in color. Trim, batted shutters and all woodwork are stained a dark warm brown. Roof is stained dark brown. Chimney is composed of rough, hard burned common brick, interspersed with red brick, light red tall round chimney pots above. Porch floor rough float concrete, edged with flat stone flush pointed color of concrete. Porch posts of flush pointed horizontally laid stone with wide joints. The construction of the house is frame.

One of the interesting portions of this house is the living room, exemplifying the early American character throughout. The walls are of a rough cement float texture, flattened over slightly with a spatula, giving the

effect of early plaster work. This is done over a buff colored wide wall board. This is used throughout except in kitchen and bathrooms. Ceiling beams hand hewn, float between. Fireplace faced with hard burned common brick interspersed with red brick. Hearth the same, laid herringbone pattern. Hand hewn beam over brick facing, simple shelf over this. Wide board wainscoting on line with shelf. Tops of high wide board seats either side of hearth on line with wainscot. Book shelves form one side of room, surrounding an opening of four casement windows; woodwork is stained brown, the color of three-hundred-year-old white pine, this being the case throughout except in kitchen and bathrooms.

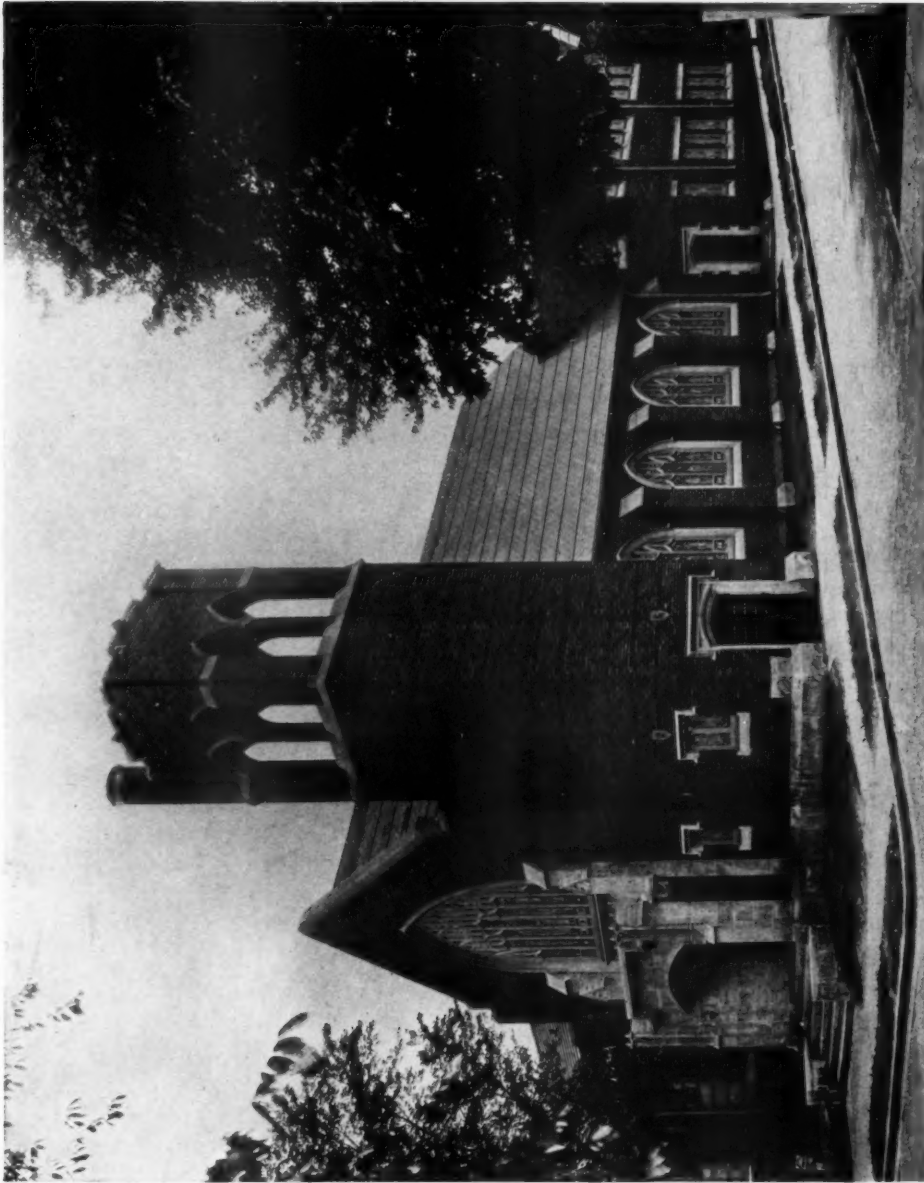
Doors throughout the house are wide board three batten, battens unevenly shaved and softened on the edges. Black thumb latches and wrought iron long black strap hinges are used on doors. Hardware is black throughout, and with the lighting fixtures, which I designed, are simple and in keeping with this type of house. Floors are stained a dark oak color, shellaced and waxed.



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ARCHITECTS, ENGINEERS
AND
BUILDERS



FIRST
PRESBYTERIAN CHURCH,
BRAZIL, IND.

This church was erected
in 1923.

The exterior walls are of
face brick backed by hollow
tile.

Roof, asphalt shingles.

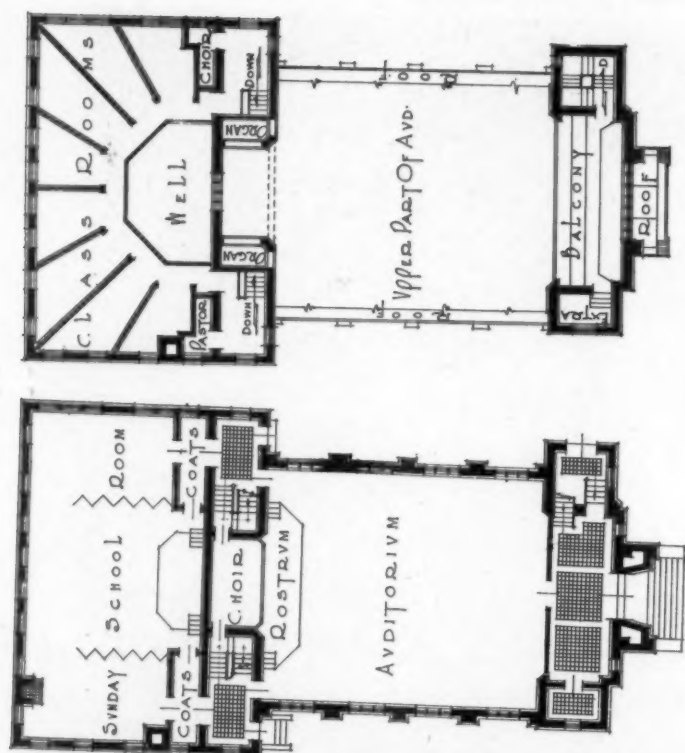
Floors, wood and tile.

Trim, oak.

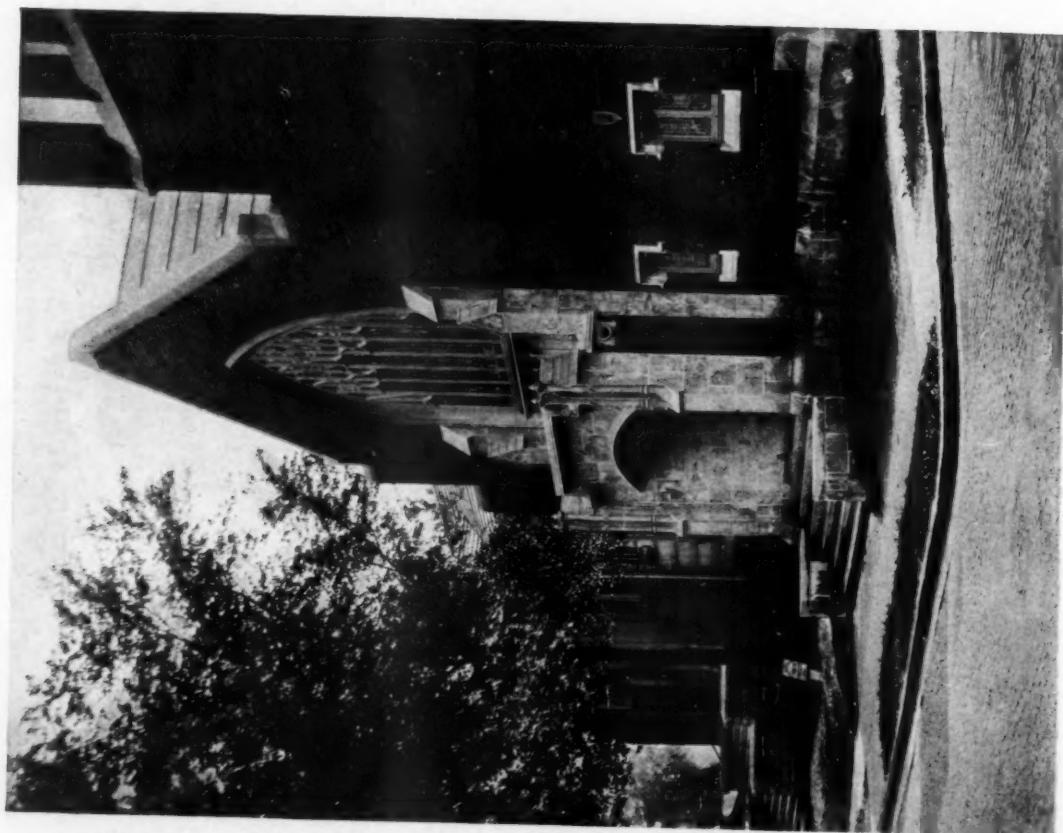
Heating, steam.

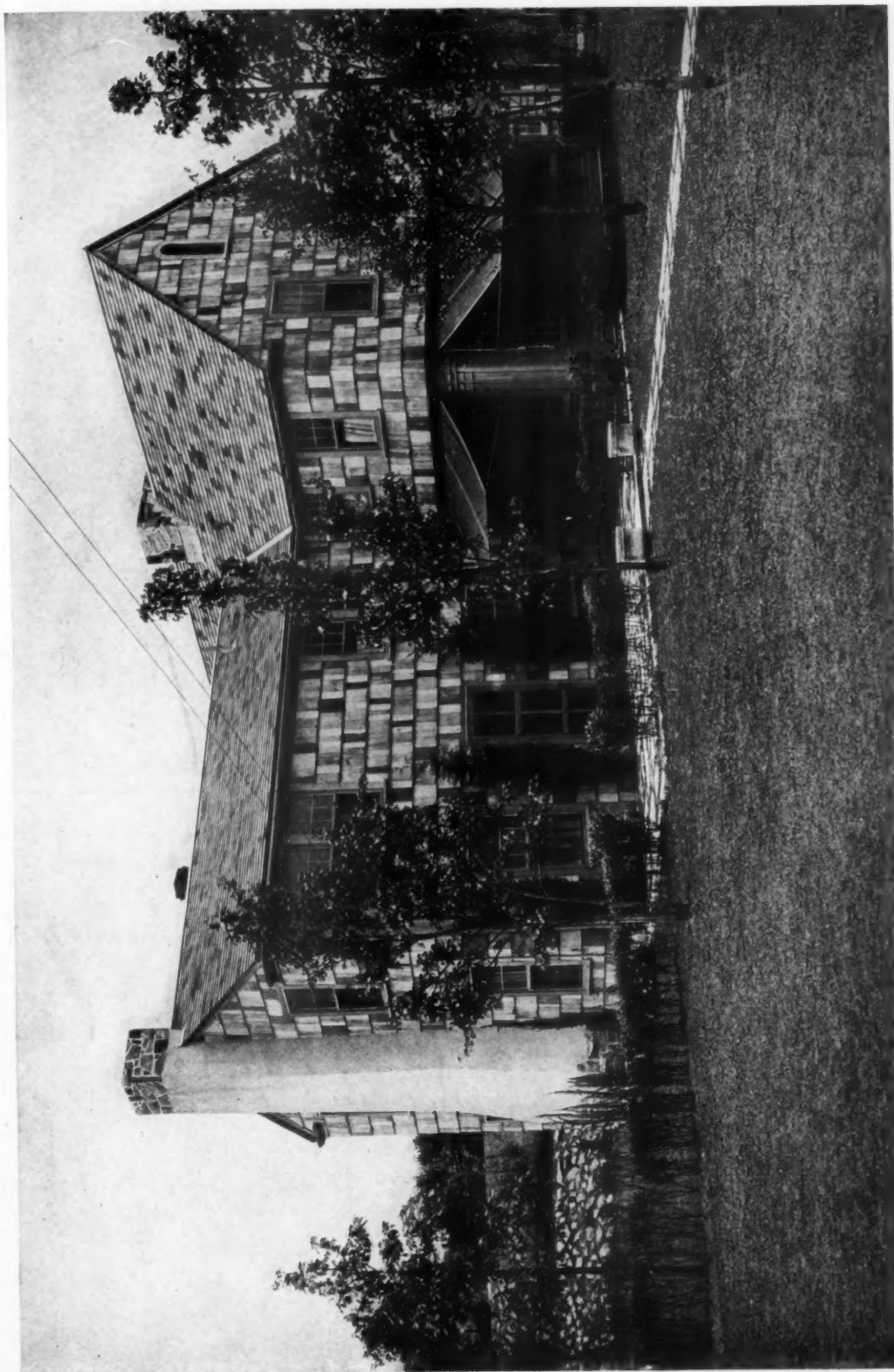
Cost per cubic foot, 37.3c.

JOHNSON, MILLER, MILLER,
AND YEAGER, ARCHITECTS



FIRST PRESBYTERIAN CHURCH,
BRAZIL, IND.

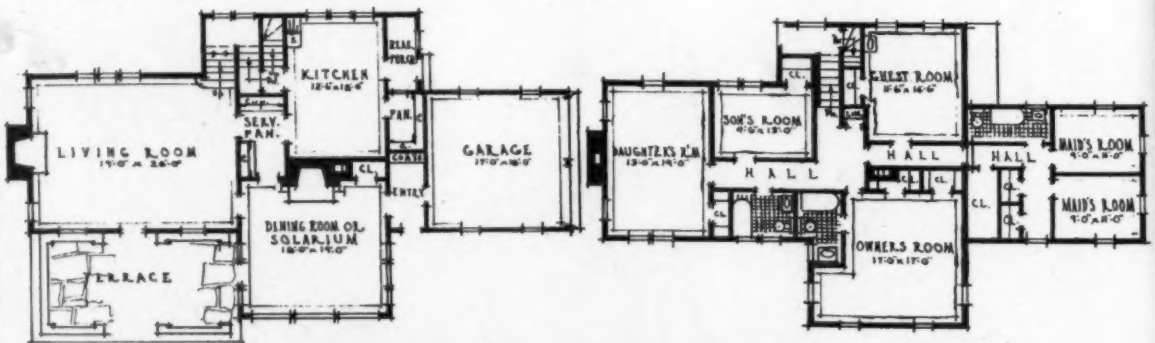




HOUSE OF DR. GEORGE W. HAWLEY, BRIDGEPORT, CONN.
EDWARD B. CALDWELL, JR., ARCHITECT

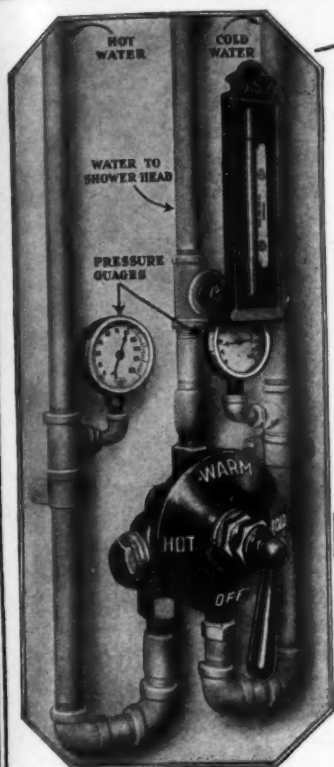


THE exterior walls of this house, built in 1920, are of 24" shingles, of variegated colors. The floors throughout are of selected fir. Partitions, wood studs and plaster. The roof is of 18" shingles in variegated colors. Interior trim, chestnut, stained and waxed. Heating, warm air furnace. Lighting fixtures are of wrought iron and were specially designed. The sun room has a variegated slate floor, and slate facing for the fireplace. The ceiling is of wood. Cost, not available.



HOUSE OF DR. GEORGE W. HAWLEY, BRIDGEPORT, CONN.

EDWARD B. CALDWELL, JR., ARCHITECT



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A Powers Shower Mixer is entirely different from any other mixing valve.

It does much more than merely mix hot and cold water.

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The PRESSURE EQUALIZING VALVE, The SAFETY SCREW, and other important points about the Powers Shower Mixer are fully described in a book which we shall be glad to send at your request.

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Baltimore	Cincinnati	El Paso	Milwaukee	Philadelphia	CANADIAN OFFICES	
Boston	Cleveland	Houston	Minneapolis	Pittsburgh	Toronto	Winnipeg
Buffalo	Denver	Indianapolis	Nashville	Rochester	Montreal	Calgary
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University Club of Chicago

February 5, 1924.

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2720 Greenview Ave.,
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Attention of Mr. McFarland

Gentlemen:

Having had a great deal of trouble and frequent complaints from members of this club about water in shower baths suddenly getting cold and then hot, we decided to test a Powers shower mixer.

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Upon the results of this test we decided to replace the mixers we were using with Powers mixers. They are built strong and do not require frequent repairs. They save water, prevent steaming up of shower room, and make it impossible for bather to get scalded. I do not hesitate to recommend them as the best mixers I have ever used.

Respectfully,

W. C. Metcalf
W. C. Metcalf, Chief Engineer

UNIVERSITY CLUB OF CHICAGO

Architects: Holabird & Roche

Plumbing installed by
Carl John Stein Co.

Mr. Metcalf is one of Chicago's prominent stationary engineers. He was formerly engineer for the large Chicago Y.M.C.A. Hotel and the Blackstone Hotel of Chicago, where he had a great deal of experience with shower baths.

(3137)



MANUFACTURERS' EXHIBITS *at the* INTERNATIONAL EXPOSITION of ARCHITECTURE *and the* ALLIED ARTS, GRAND CENTRAL PALACE, NEW YORK

AT least one important result may be expected from the Architectural and Allied Arts Exposition recently held in New York City, namely, the establishment of a better understanding between the architect and the material producer.

Apparently the combining and intermingling of the work of both could not do otherwise than make the manufacturer more appreciative of the end toward which architects work and the architects better understand the use and varied possibilities of materials that are ready at hand to assist them in achieving this desirable end.

Expositions are valuable to both architects and manufacturers in the opportunities afforded to make new contacts and to keep abreast with developments. The 58th Annual Convention of The American Institute of Architects, whose meetings were held within the Exposition, afforded an unusual opportunity for architects from all parts of the United States to take full advantage of these materials assembled for their convenient review. The program of the convention was filled to overflowing with interesting and important meetings and events and while one hesitates to criticize the program and those responsible, it seems most unfortunate that no definite time was allotted on the program for the Institute delegates, members and attending architects to visit the manufacturers' exhibits, instead of leaving it to individuals to find such hurried times as they might select for the purpose.

The first and second floors of the Grand Central Palace were almost entirely given over to architectural exhibits, while space on the third and fourth floors was allotted to manufacturers with the exception of a small area given over to Industrial Art, Scholastic Work in Architecture, Small House Designs, Community Planning, and Garden Models.

As a writer describing the Exposition has truthfully stated, a description of this unusual Exposition, naturally leads to a use of superlatives. Outside of the International Expositions, probably no industrial exposition has ever been held in America of equal magnitude or greater excellence. One can but wonder at the enormous amount of thought, planning, energy, and expenditure of money which must have entered into an undertaking carried out at so gigantic a scale.

It is evident that the material producers have made an honest and remarkably successful effort to present their products in a manner both practical and interesting to all connected with the building industry and at the same time, what is equally

important, of interest to the visiting layman.

The effort on the part of the producers to display their wares in suitable and attractive architectural settings is commendable and has made for a more harmonious whole than the average exposition of this character. In fact it is increasingly apparent not only in exhibitions of recent years but in the artistic display as shown in the advertising pages of architectural magazines, that manufacturers and makers of utilities are fast coming to realize that if they desire to interest architects in their products, they must approach them in an architectural manner. The thoughtful attention to the practical application of the materials through the presentation of full size examples or small working models was very favorably commented upon. Many exhibits were most helpful and valuable in that they showed a definite place and relationship of the material with actual buildings photographically. This is an educational aspect often lost sight of in presenting materials for the consideration of architects. Let it not be assumed that if certain structural materials do not present in their physical aspect an artistic ensemble that their importance is lost to architects. But, in materials, as in every day life, it is often the exterior appearance or approach that leads to a later intimacy that is valuable.

The exhibits were replete with practical suggestions for the newer and wider uses of the medium in which the architect works. It is gratifying to see that the endeavors in this direction have not been to any larger extent through attempts to make a material appear to be something else, but rather simply to extend the use of the material in an honest way. This would apparently indicate that the manufacturer is grasping the architect's point of view and really trying to help him increase his field of possibilities for self expression. The verities in the uses of material are something which should always be insisted on. Any material that masquerades as representing another cannot be regarded as other than an architectural untruth.

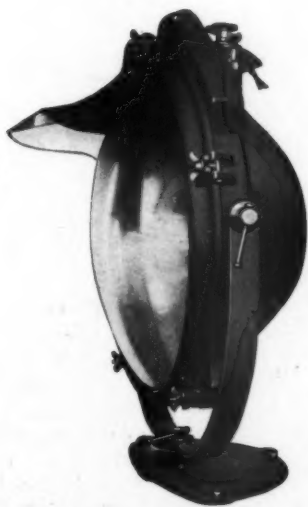
One left the Exposition with the feeling that one had witnessed an educational exhibit of real merit and of more than passing interest. Any exposition which leaves the visitor with the sense of having learned and of time well spent may certainly be called successful.

Where the average of excellence is so large—and the jury of selection certainly performed an arduous task in a most satisfactory way—it would not be possible without injustice to others specifically to refer to exhibits. Suffice it to say the general impression conveyed was that the average

FLOODLIGHTING



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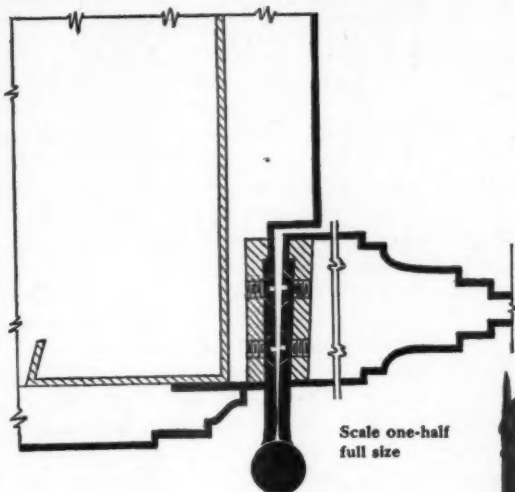
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of excellence in the design and production of building industry in the United States. builders' materials is higher today than it has We compile from the official catalog of the been any previous time in the history of the Exposition the appended list.

LIST of MANUFACTURERS' EXHIBITS at the INTERNATIONAL EXPOSITION of ARCHITECTURE and ALLIED ARTS

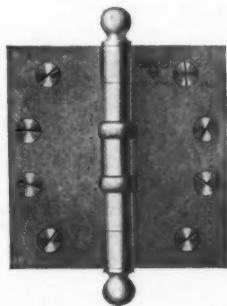
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| Adam Electric Co., Frank | Flour City Ornamental Iron Co., | Peele Co., The |
| American Abrasive Co. | The | Persian Rug Manufactory |
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| Armstrong Mfg. Co., The | Gorham Co., The | Ruud Mfg. Co. |
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| Atlas Portland Cement Co. | | Safety Stair Tread Co., The |
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| Charles of London | Leo Flush Valve Co. | |
| Columbia Safety Sash Co., Inc. | London Lighting Wares | U. S. Gypsum Co. |
| Copper & Brass Research Assn. | Los Angeles Pressed Brick Co. | United Metal Products Co. |
| Craftex Co. | Lupton's Sons, David | U. S. Radiator Co. |
| Crozier Straub, Inc. | | U. S. Rubber Co. |
| Curtin Valve Co., A. F. | Mehlin & Sons, Paul G. | |
| Cutler Mail Chute Co. | Minneapolis Heat Regulator Co. | Valentini, Louis |
| | Mitchell Vance Co. | Vermont Marble Co. |
| Dahlstrom Metallic Door Co. | Monarch Metal Products Co., Inc. | Viking Products Corpn. |
| Detroit Steel Products Co. | Moore & Co., Benjamin | Violante & Onorato |
| Devoe-Reynolds Co., Inc. | Morene Products Co., Inc. | |
| Display Stage Lighting Inc. | Muller & Sons, Edward | Wadley & Smythe |
| Dixon Crucible Co., Jos. | Murphy Varnish Co. | Wadsworth, Howland & Co., Inc. |
| Domestic Electric Co., Inc. | | Walker Dishwashers |
| Dudfield Mfg. Co. | National Bldg. Granite Quarries Assn. | Wallpaper Mfg. Assn. |
| Duriron Co., Inc., The | National Lead Co. | Walworth Mfg. Co., The |
| | National Tube Co. | Warren Webster & Co. |
| Eagle-Pilcher Lead Co. | National Slate Assn. | Watts Regulator Co. |
| Edgewater Tapestry Looms | National Terra Cotta Society | Welte-Mignon Studios, Inc. |
| Elevator Supplies Co. | Norton Co. | Westinghouse Electric & Mfg. Co. |
| Empire Steel Partition Co. | | Western Union Telegraph Co. |
| Erskine-Danforth Corpn. | Otis Elevator Co. | White-Allom Co. |
| Estey Piano Co. | Overhead Door Co. | Williamson Heater Co. |
| Eureka Vacuum Cleaner Co. | Overton, M. L. | Wolff & Co., A. H. |
| EverHot Heater Co. | | York Safe & Lock Co. |
| Ferrobrandt, Inc. | Paine Lumber Co. | |
| | Palmer Embury Mfg. Co. | |



The Standard Oil Building in New York City is equipped throughout with Stanley Ball Bearing Butts.

THE STANLEY WORKS
New Britain, Conn.

New York Chicago San Francisco
Los Angeles Seattle



Stanley No. BB 174 5' x 5'
Wrought Steel Mortise Template Ball Bearing Butts, three to a door, as used in the Standard Oil Building.



Architects:
Carrere & Hastings,
New York City.

STANLEY

BALL BEARING BUTTS



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Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

THE AMERICAN ARCHITECT

ART-IN-TRADES CLUB ANNOUNCES AN IMPORTANT COMPETITION

THE Art-In-Trades Club of New York City has held three annual exhibitions of interior decorative art. These exhibitions brought together in a series of twenty or more completely furnished rooms examples of original wall coverings from France and England, antique furniture, and fine specimens of modern craftsmanship, both from original designs and in reproductions, together with rooms designed by present-day decorators. In these first three exhibitions the club set forth in its displays the best that is available today in decoration and furnishings, whether original examples from the older European periods or products of today based on these models.

After carrying through these exhibitions with a marked degree of success as regards the quality of material displayed and the interest shown on the part of the public, the club has decided to inaugurate a new step at its next exhibition. They feel that industrial and decorative art in America has about completed its period of tutelage in which it has remained content to copy or adapt forms of past European art and is now ready to move forward into a new era where, with keen appreciation of the splendid heritage of the past, we can begin to use the talent and ability of American designers in developing new forms that will perhaps prove better adapted to the social and living conditions of today.

The club has accordingly submitted a program to American decorators, architects and designers in order that competitive designs for a series of rooms may be submitted to the consideration of a jury appointed by the club. If thoroughly satisfactory designs are found among the sketches submitted, it is then proposed to invite the co-operation of manufacturers to produce the new material. If such co-operation is forthcoming, the rooms so developed will be exhibited at the regular annual exhibition of the Art-in-Trades Club in the Fall of 1926. After exhibition in New York City it is proposed to exhibit these rooms in at least three other important cities of the country.

In connection and in conjunction with the exhibition, there will be issued a yearbook and catalog which will contain illustrations of the prize-winning designs. The drawings submitted by prize winners will be prominently exhibited at and during the exhibitions.

Copies of this program may be obtained by addressing the Secretary of the Exhibition Committee of the Art-in-Trades Club, 34 East 38 Street, New York City.

WASHINGTON IRVING'S CHAIR FOR LIBRARY

THE chair in which Washington Irving sat while doing most of his writing was left to the New York Public Library in the will of Logan Grant McPherson, economist and writer, filed recently.

ARCHITECTURAL AND BUILDING ARTS DONATE TECHNICAL COLLECTION TO LOUVAIN LIBRARY

ON behalf of the University of Louvain, Joseph F. Stillemans, head of the Belgian Bureau, recently received as a gift from the architectural and building arts of America a collection of about one hundred books relating to these subjects. The presentation was made in the Court of Honor at the recent Exposition of Architecture and Allied Arts at Grand Central Palace, by D. Everett Waid, president of The American Institute of Architects.

The collection, Mr. Waid declared, was given in recognition of the struggle of the Louvain Library once more to return to its usefulness of many centuries. He added that the gift was made in the hope that American industries in architectural and allied arts would be a source of inspiration and facts upon which Belgium might rely.

THE NEW NEW YORK ARCHITECTURAL CLUB GETS UNDER WAY

THE Far-Thee-Well Spread of the Architectural Bowling League of New York was held at the Savarin on the evening of May 6.

This dinner marked the merging of the Bowling League and Tennis League in the new organization which is primarily for draftsmen and to be known as The New York Architectural Club.

Emile L. Capel of Alfred C. Bossom's office, the president of the Bowling League, was the presiding officer. Major William F. Deagan of Starrett & Van Vleck, the toastmaster for the evening, introduced the following speakers: George A. Flannagan of Donn Barber's office, who is president of the new club. Mr. Flannagan spoke on the plans for the new club, for which 600 members have already been obtained, outlining the need for such a club in New York and urging the support of all those connected with the architectural profession. Cass Gilbert, Jr., D. Everett Waid, president of The American Institute of Architects, and Robert D. Kohn made short addresses pledging their support to this movement.

The evening ended with the presentation of prizes to the winning teams in the Bowling League.

TO CONVERT LANDMARK INTO APARTMENT HOUSE

"YE Olde Berry Tavern" in Danvers, Mass., one of the few remaining Colonial taverns and the place where Benedict Arnold stopped when he passed through Massachusetts on his march to Quebec, will soon be converted into an apartment house. The ancient structure will be moved back sixty feet from its location on the Old Boston Post Road before alterations are begun.

The PUBLISHERS' PAGE

OUR Golden Anniversary issue is fast rounding into shape. It will be a valuable contribution to the history of architecture during the past half century.

The history of this journal is so closely interwoven with the advancement of architecture and the arts to which it is allied, and our economic growth as a nation, that in setting down our past experiences we find that we cannot accurately write them without reference to the many fields of industrial effort that have contributed to the present high status of our architectural development.

* * *

Our distinguished contributor, Samuel Chamberlain, has been to Africa and in the leading article in this issue sets forth his experience in words and a record of some of the outstanding things he saw there in a series of very finely executed drawings.

Mr. Chamberlain will represent this journal at the Exposition of Industrial and Decorative Arts now open in Paris. This occasion will be one of very large interest to the artistic world. We hope soon to present to our readers Mr. Chamberlain's impressions of this exposition.

* * *

Read "The Architectural Draftsman" in this issue. The manuscript of this article was sent to us by an anonymous contributor. The draftsman personality is presented in a true and at the same time humorous manner. We feel sure the article will be read with considerable satisfaction.

* * *

The first article of a series on landscape architecture by Professor P. H. Elwood, Jr., of Iowa State University, is now in hand and will shortly appear.

* * *

Alfred C. Bossom, F. R. I. B. A., is a close student of the earliest forms of architecture to be found on this continent. His recent book on an Architectural Pilgrimage to Mexico was favorably received by all reviewers. Mr. Bossom has also

visited Guatemala where he spent some time at Tikal studying the Great Pyramid. Mr. Bossom has drawn a restoration of this ruin and with much artistic skill developed a type of thirty-five story building that embodies the motives of the mysterious Tikal ruin. Possibly this may be a forerunner of a real American architectural style. Mr. Bossom's article will soon appear.

* * *

In an early issue, the Department of Interior Architecture will feature the offices of the Standard Oil Company of New Jersey, in the new Standard Oil building on lower Broadway, New York. These offices are probably as fine as any in the country and are sure to be interesting to our readers. Clinton & Russell were the archi-

tects. The editors take this opportunity again to call your attention to the fact that THE AMERICAN ARCHITECT will be glad to answer all inquiries pertaining to the design of interiors, as well as to give information concerning the material used as illustrative matter in the articles of the Department of Interior Architecture.

* * *

A number of detail drawings prepared in the office of Carrere & Hastings for Devonshire House in London will be published in an early issue. These drawings are marked by the high artistic quality that characterizes the work of this firm.

Devonshire House is a modern apartment house hotel and a new feature in London. Professor C. H. Reilly of the University of Liverpool is associated with Thomas Hastings as the architects of the project.

* * *

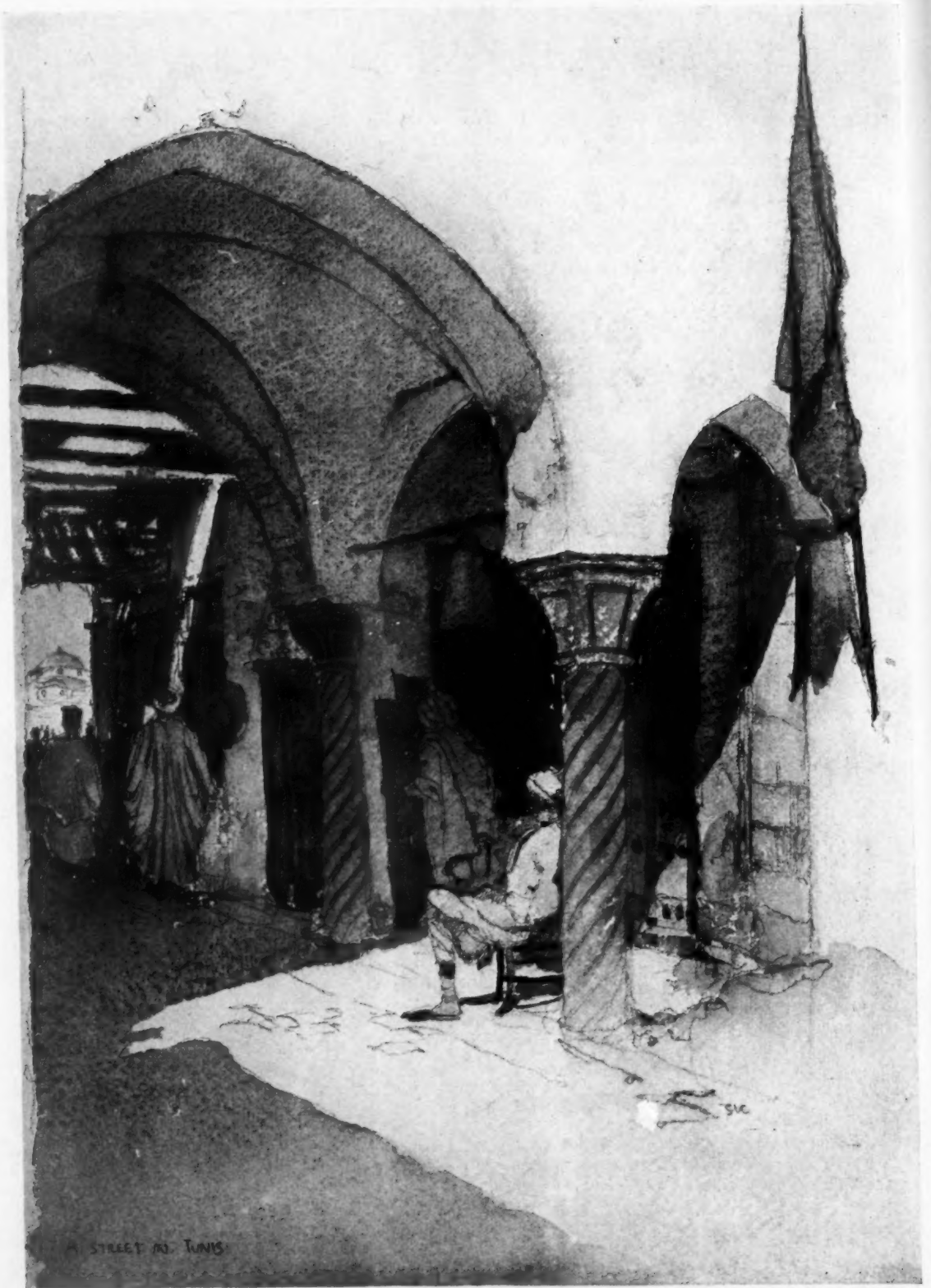
The acoustical treatment of a most successful theatre will be described in a forthcoming article written by a leading authority. Sound transmission in dwelling houses is being studied for the purpose of its prevention and articles on this subject are in preparation. As new sound making elements are devised because of commercial demands, the necessity for their confinement is a problem for acoustical engineers. This phase of acoustics will be described by competent writers.

SERVICE

IN an age when standardization in most every branch of human endeavor is becoming general, service is the big, outstanding thing that counts.

Subscribers to technical journals do not, we believe, know how anxious the editors are to help them with their problems. A subscriber recently wrote us for advice and assistance on a certain matter. Now that the transaction is closed, he tells us, "Your service department is a very real help to subscribers practicing in small communities and is much appreciated."

We are here, ready and equipped to help. Let us do that.



A STREET IN TUNIS

A STREET IN TUNIS

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

THE AMERICAN ARCHITECT