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The REBIRTH of ART and ARCHITECTURE in EUROPE

A Review of the International Exposition at Paris*

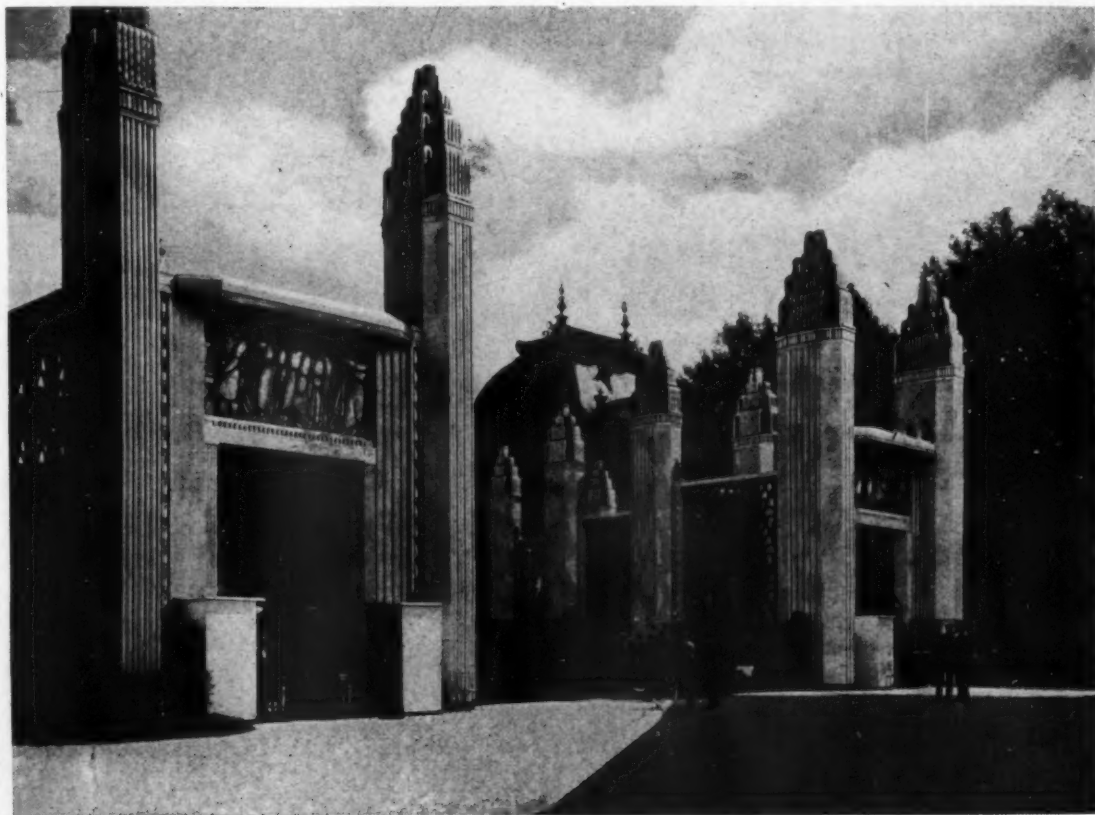
BY ALFRED C. BOSSOM, F. R. I. B. A.

EUROPEAN art and architecture are being reborn on the banks of the Seine. The Exposition Internationale des Arts Decoratifs et Industriels Modernes, which is being held in Paris, has been compared to the Italian Renaissance. To France, recovering so rapidly from the depression of the war, we owe this new movement. She has not only begun the regeneration of her own arts and industries, but she ap-

pears as the ally and sympathetic friend of some twenty-five other nations who are seeking to throw aside the out-worn forms of sacrosanct traditions and to undertake what might be well called the renaissance of their arts and crafts. France had for months seen the great world trend toward emancipation from the gloom and the travail of the World War.

The directors of this splendid Exposition asked all the world to send its best and the only limitation was that everything should be new and original. No adaptations, no reproductions, no in-

*The illustrations accompanying this article are reproduced from the July issue of *The Architectural Review* of London, and part of one of the most complete accounts of this Exposition that has thus far appeared in Europe.



PORTE D'HONNEUR

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genious arrangement of old lines were eligible for this remarkable display. The exhibits are pleasing to the eye at first sight for the most part and others we soon learn to like, and all show a spirit that is real, sincere and independent.

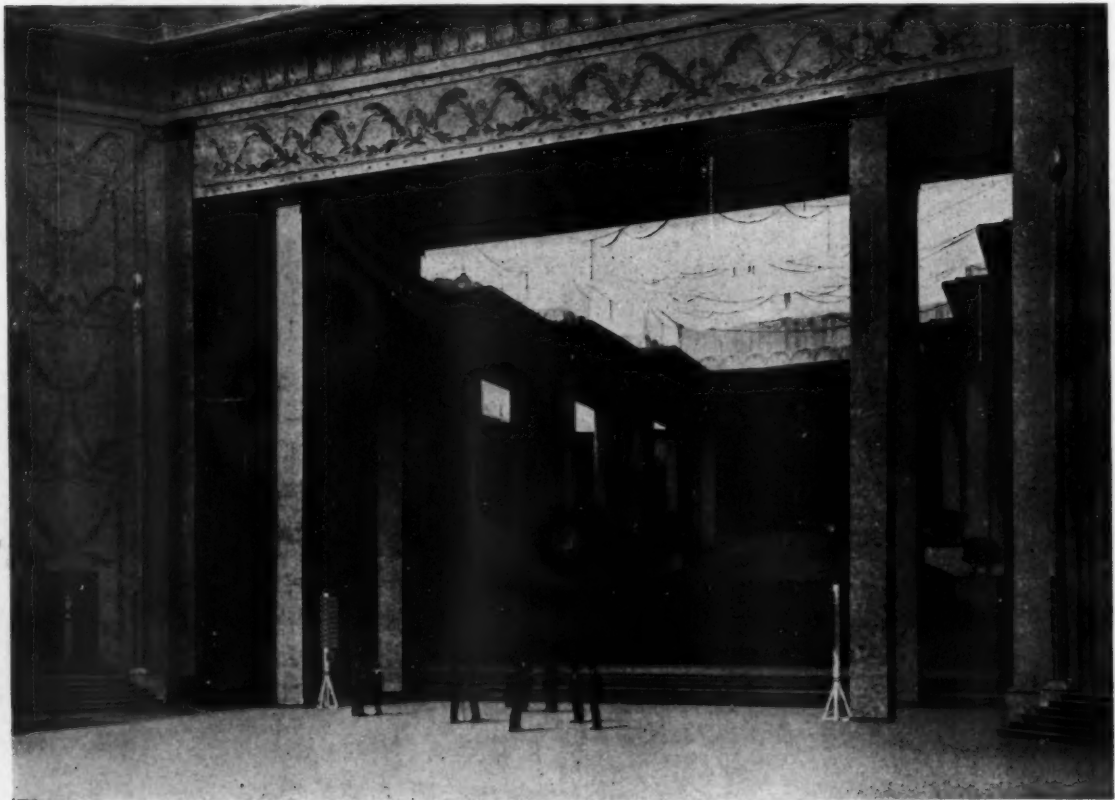
The United States was not represented in the exhibition halls, but for all that she was there in many ways. Herbert Hoover, Secretary of Commerce, appointed many delegates representing the various crafts and industries of this country, who were instructed to observe and to report. There were many unofficial observers, too, who had their own roving commissions to see and who have returned with new inspirations and with broadened visions as to the future.

As is the case with so many movements of this kind, the present one has been developing for a



STAIRCASE OF HONOR, FROM THE ENTRANCE

much longer period than we realize. Here and there throughout the world in the past few years, there have been signs of its approach. Even before the war there were attempts here and there to throw off the set traditions and to create in a new spirit. Saarinen, in his own studio, evolved from his own imagination forms in art and architecture which were unlike anything which had ever been seen on sea or land. It is true, to recall the Emersonian line, that the world may not have beaten a track to the door of his house in the woods, but all the same his influence was felt. Brayden had both in season and out of season been calling our attention to the beauty of the straight and curved line compositions, but there had been very little answer to his call. Some of the American architects, especially those who are

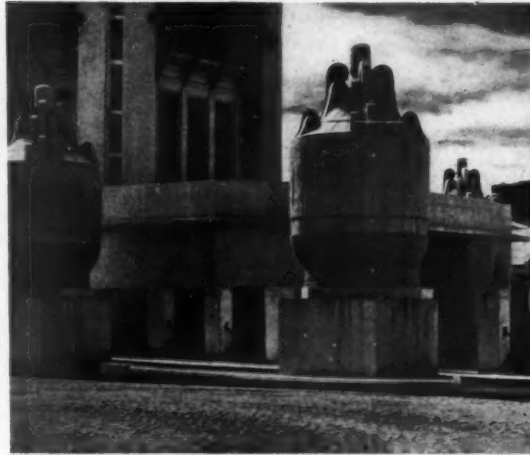


STAIRCASE OF HONOR

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the creators of that distinctively American product, the skyscraper, had here and there produced designs of marvelous originality. Sullivan, out by the shore of Lake Michigan, had blazed a new trail. For all that, he was very much like a prophet without honor in his own country, as the tendency was always one of reaction.

The demands of convention were always setting back toward the use of the models of the past. It has been said that in this country we have developed a hundred different kinds of bath tubs, but no really distinctive American style of architecture. If the United States had been officially represented in the exhibits, she would have been able to give an account of herself and eventually the force of originality and independence which are already gathering in this country, will show themselves in many ways. In fact, the reflex of this twentieth century renaissance, which is given to us through the unselfish activities of France, will be manifested most importantly before very long in this country.



THE SEVRES PAVILION

This imitative spirit had by no means been confined, however, to any one country. Before the war the tendency everywhere was to encourage reproductions of past forms rather than to stimulate artists, architects and craftsmen to follow their own creative impulses. French, English, Italian and Spanish periods were standardized and adapted. Architecture either followed old forms or was a conglomeration of various periods. French,

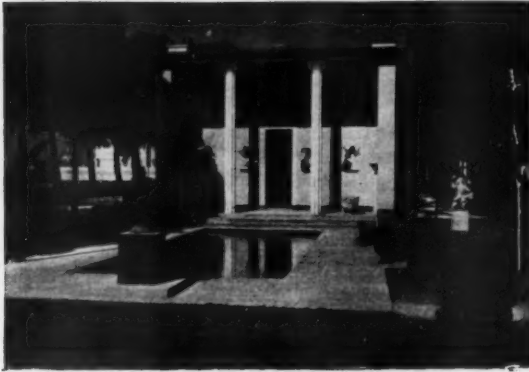
English, Italian and Spanish styles of long ago were ingeniously adapted just as a Jacobean sideboard might be done over and equipped with various trays and fittings, which would make it suitable for modern use.

One can almost count on his fingers the names of artists in the last few years whose work is really distinctive and individual. Sorolla gave us the vibrant sunshine of the beaches of Spain, and Zuloaga, remaining in his native Segovia, interpreted types of Spanish character in a way which appealed to lovers and patrons of art throughout

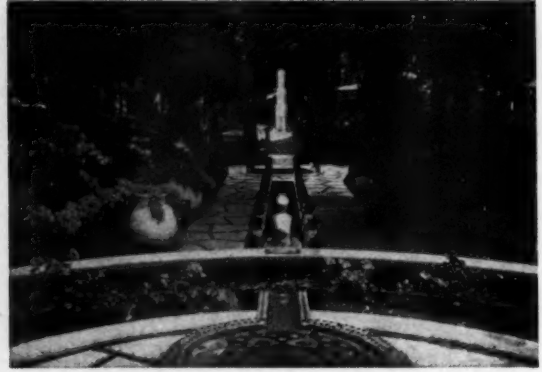


PAVILION DU COLLECTIONNEUR

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THE SWEDISH PAVILION



GARDEN OF THE VILLE DE PARIS

the world. When exhibition galleries in which the works of such masters were shown were stormed by thousands of Americans, there was a sign that force and originality were really appreciated. Another example of the dawn of another day was the acquisition not of copies or reproductions, but of the glorious originals of the arts of the old masters by Americans of wealth and culture.

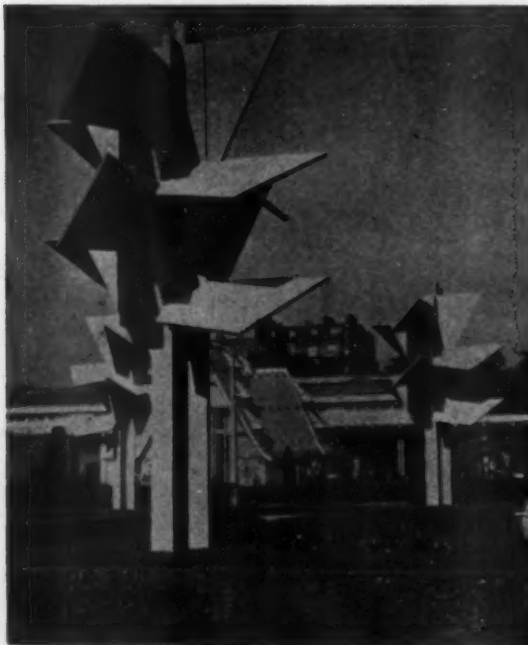
After one has become accustomed to the shock upon shock that one receives from this demonstration of the new and strange, one begins to analyze the reasons for his impressions—to work out the principles which control.

The vertical is dominant everywhere. Here

are straight lines and forms in seemingly endless repetition. Long upright lines rush upward in that heaven-daring spirit which marks the architecture of the ancient Mayans—and that which we see in some of our modern architecture in this country, where skyscrapers stand like Titans with their heads in the sky.

The Paris pavilions, of course, are on a small scale, and yet many of them have an air of height which has been obtained by the skillful handling of the horizontal.

Note, for example, then the pillars and pylons at the Porte D'Honneur and the entrance place, tall, well proportioned and crowned with pyram-

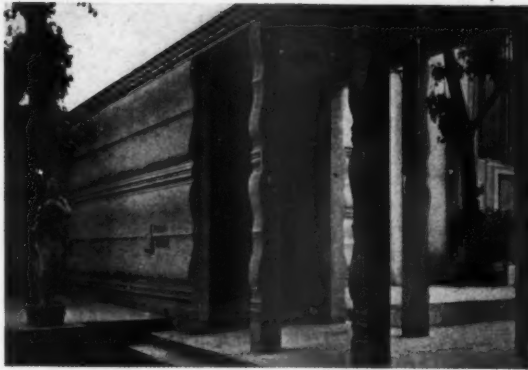


TREES



THE CZECHOSLOVAKIAN PAVILION

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THE AUSTRIAN PAVILION



PROVENCE

idal finials. The huge yellow piers, with their flat tops, grouped above a statue at the entrance in the Place de le Concorde, give the keynote of the vertical. The trees which were there before the Exposition aid the architectural scheme. Their well trimmed masses line a long avenue, flanked on either side by pavilions. At the right, embowered and screened amid nooks of greenery, is the "Ville de Paris," with its fountains and statues, and on the opposite side the pavilions dedicated to the exhibits of Austria, Sweden, Holland, Poland, Belgium and other foreign countries. The trees impart an air of restfulness and charm, make the transitions from one form of creative

art to another less abrupt, and build up the quality of surprise. In one exhibit there is even an interpretation of a tree, so to speak, which shows that the designers of this unique Exposition planned it as a whole with consummate art.

The overwhelming modernism of this Exposition, in the heart of a city where the great architectural periods of the past seem ever to pass in review, has thus a setting which adds new zest and interest at every turn. The Alexander III bridge with its shops, a gorget of stone resting on the throbbing throat of the river, and the view of distant spires, prevent this Exposition from even verging on the commonplace.



STAIRCASE OF HONOR IN GRANDE PALAIS



ATRIUM, POLISH PAVILION

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It has been said by the pundits that without the square and the circle no architecture is possible. What about the Polish Pavilion, then, which looks as though it had been built of square blocks? So skillfully and artistically are its elements handled, that it seems to fling defiance at the ancient axiom "The curved line is the line of beauty."

Cement is used largely in the construction of the pavilions. The uses to which it is put are a revelation not only to architects and contractors, and indeed to the industries which furnish the wherewithal with which one creates the wonders of the "New Stone Age." And I may say to manufacturers of cement as well, the Paris Exposition presents a revelation of new possibilities.

Both in its avenues and at the entrances, and in the interiors of pavilions, remarkable and original lighting effects appear. At night, in addition to the great illumination Citroen has designed for the Eiffel Tower, the Bridge of Alexander III is flooded in the most charming manner.

Every one was greatly impressed by the interior effects in the pavilions, where a mellow radiance, coming largely from concealed sources, was handled with rare delicacy and skill. A material which resembles fine linen of a very delicate grayish tone is suspended across the ceiling in a delightful baldachin form. The rays fall equally and restfully upon every case of exhibits. Such a scientific and well adjusted lighting scheme has been considered almost impossible in

temporary exhibitions, and yet the French have managed it admirably.

More startling and even bizarre are some of the color schemes. Here is a pavilion with russet brown "niggerhead" stones, set in a golden cement, which looks like a glorious beehive or sugar loaf. Within, a music room of height filled with new forms and continuous in strong color, carries out the aspiring fantasy.

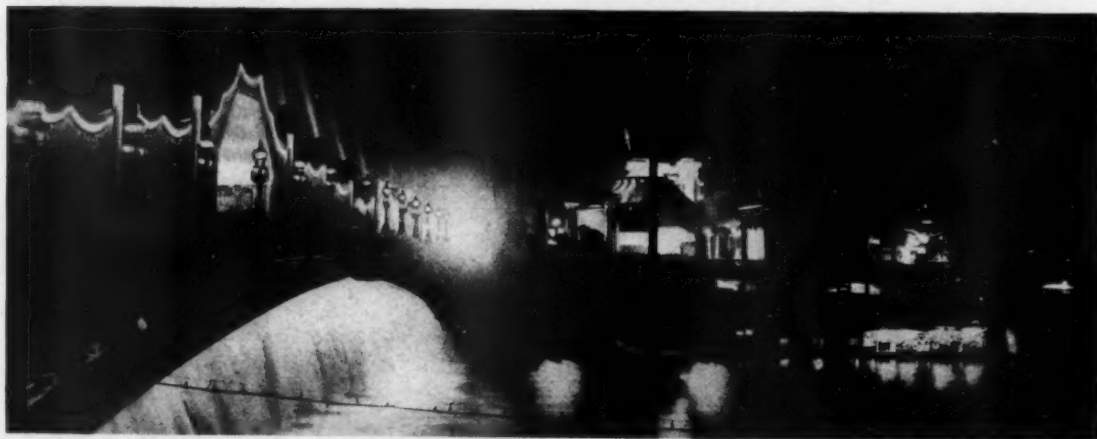
Pottery, textiles, wall hangings, jewelry are unique in design and furnish a wealth of suggestions. Men and women of all nations who have seen this Exposition, and especially those who are engaged in both the fine arts and industries, felt the urge

to accomplish something original, distinctive. It represents no defiance to the canons of art, no vehicle for the weird and fantastic, but a genuine expression of a desire to create, not for the sake of being different, but to be real. Its slogan might well be "Dare to build in beauty and to design in Truth!"

One of the outstanding features of the display of the firstlings of this new era in the arts, is the bold and independent use of materials in new relationships. Diamonds and rubies of great price, for example, are found among the jewels, combined with semi-precious stones, although from time immemorial such combinations have never been considered permissible. So in architecture, one may from such an Exposition as this, gain new courage to make the stone which the builders rejected to be the head of the corner.



AN EXHIBITOR'S PAVILION



AT NIGHT

THE BRIDGE AND THE RIVER SEEN FROM THE BRITISH PAVILION.

ADMINISTRATION BUILDINGS *for* INDUSTRIAL PLANTS

BY PROF. DR. PETER BEHRENS, *Architect*

THE fact that I have frequently been called upon to prepare plans for office buildings for large German industrial organizations has caused me to base the construction of these buildings on new points of view. This article describes and illustrates buildings of this kind—that of the Mannesmann-Röhrenwerke (tube-works) in Düsseldorf, the Continental Caoutchouc & Guttapercha Company in Hanover, and the Höchster Farbwerke in Höchst-on-the-Main.

In order to illustrate the principles followed in constructing these buildings I base my explanations on the plans used for the Mannesmann building.

The first thing necessary, in every case, is to determine what will be required for the uses to which the building is to be put; therefore an exact program must be prepared in advance. It will be found in drawing up the preliminary ground plans that it is not enough to know how many square meters are necessary for the different rooms and departments, but that there are much more important things involved: one must know

and comprehend the organic structure of a great administrative body, the functional importance of its different members for each other, and its nervous system, in order to be able to create a healthy body for this complicated organism.

A careful study of this organism disclosed the following vital requirements: the rooms must have the best possible light; direct communication from each room to every other one; it must be possible at all times to alter the size of the different rooms, and the whole building must provide the best possible working accommodations.

I shall now explain how I have endeavored to meet these requirements. The different kinds of work done in the various departments made a difference in the size of the separate rooms necessary;

in one place a large workroom was required, in another a small office room.

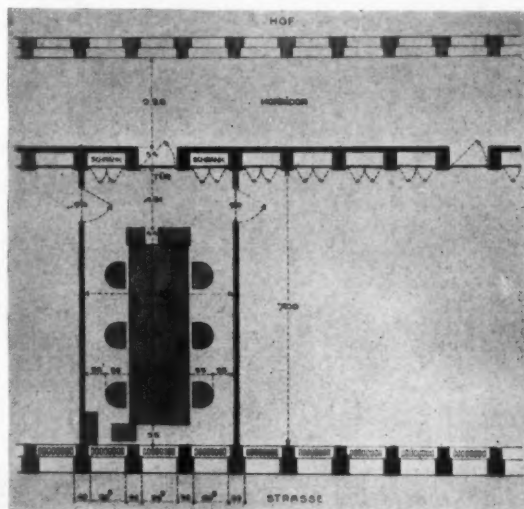
It developed that the smallest room required was one to contain only one desk, at which six persons could work. This is, in a way of speaking, the unit of the building, the single cell of the whole body. Exact measurements were made of the surface of the desk, of the depth of the chair and of the room required to permit one to pass between the chair and the wall. The distance from the windows and the radiators beneath them was de-

termined, as well as the space required for the typewriter tables and tables for letters and documents. In addition, it was found what space was required for an unobstructed passage from door to door and for filing cases. The total gave a minimum but adequate floor area for a normal office room.

The walls of this room established at the same time the method of construction which resulted in an arrangement of piers in which four are at the narrow sides of the room and also, at equal intervals, on the outer wall of the corridor. The

spaces beneath the windows accommodated the radiators, and on the opposite side provided room for the filing cases and the entrance door.

This arrangement of piers, which is shown on the plan, greatly increases the utilization of the normal room's space. In addition to that, this arrangement of 40 centimeters wide columns at comparatively small intervals, had the further advantage of improving the lighting of the room. The windows, situated between the four piers, 90.5 centimeters wide and reaching to the ceiling, give a lighting surface of approximately 8 square meters. It is not a matter of indifference whether this surface is cut out of the wall in one unbroken surface, in which case parts of the wall would remain and give dark corners, or whether, as is the case in the arrangement of piers presented, the



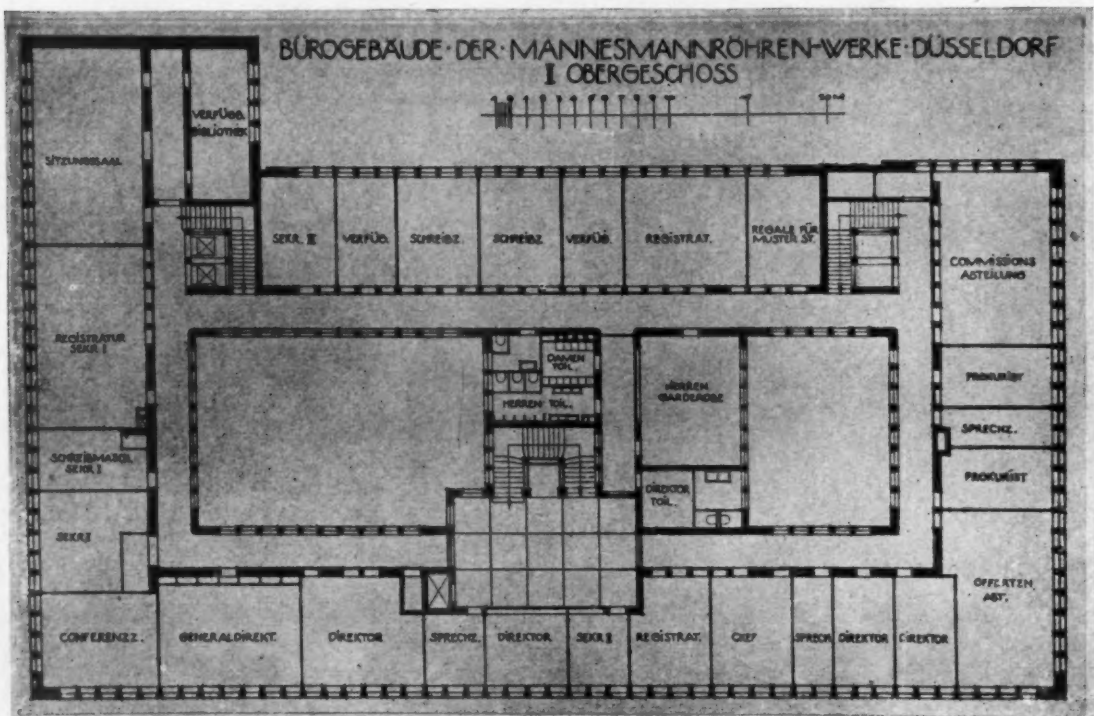
PLAN OF THE BASIC UNIT. OFFICE BUILDING OF THE MANNESMANN-ROHRENWERKE, DUSSELDORF

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corners remain light. In the first case the light is centralized and rendered harsh, and produces dense shadows in the room. In the other case—the one before us—it is rendered diffuse by the reflection of walls and ceiling, without any considerable shadows. Thus the room is lighted equally well clear to the opposite wall, despite its comparatively great depth of 7 meters. In other words, not merely the quantity of light but its distribution also is important. This will be the better understood if one compares an intensive lamp with an indirect system in which the light

tion could be found along these lines. Then I said to him: "Even after your administrative building has been erected you will still always be in doubt as to how you are to lay out your departments to fit in with the business conditions at any specified time. Therefore I shall build you a building which is arranged like a big hall in which you can partition off rooms as you like to meet the requirements that may arise at any moment." And as a matter of fact, alterations have been made during the years since the building was erected.

This experience demonstrated clearly that the



SECOND FLOOR PLAN. OFFICE BUILDING OF THE MANNESMANN-ROHRENWERKE, DUSSELDORF

is reflected from all parts of the ceiling and thus gives a very much better light for working.

A third advantage appeared to lie in this arrangement of the piers. As often as I endeavored, in consultation with the directors, to lay out the separate departments in the building, to assign each office of these departments to its most suitable location, just so often it became apparent that, according to whether the momentary condition of business or the future development was considered, a different layout offered still greater advantages. Thus it seemed to me as if the right arrangement for definitely final purposes never could be found. In a talk with the general director of the works it also became obvious that no solu-

organizing will and freedom of action of the executive head of such a great administrative undertaking must not be hampered by permanently partitioning the building. From this arose the principle of regarding each story as offering so much floor space to be divided up at will, in opposition to the principle of solid walls which enclose rooms of definite sizes. It must, therefore, be possible for the directors to create either many small office rooms or large, easily visible halls, as may be required. For this reason supporting cross walls were not employed in the construction, the whole building being erected on a system of open floors. The walls that now partition off the various large or small rooms are free, soundproof

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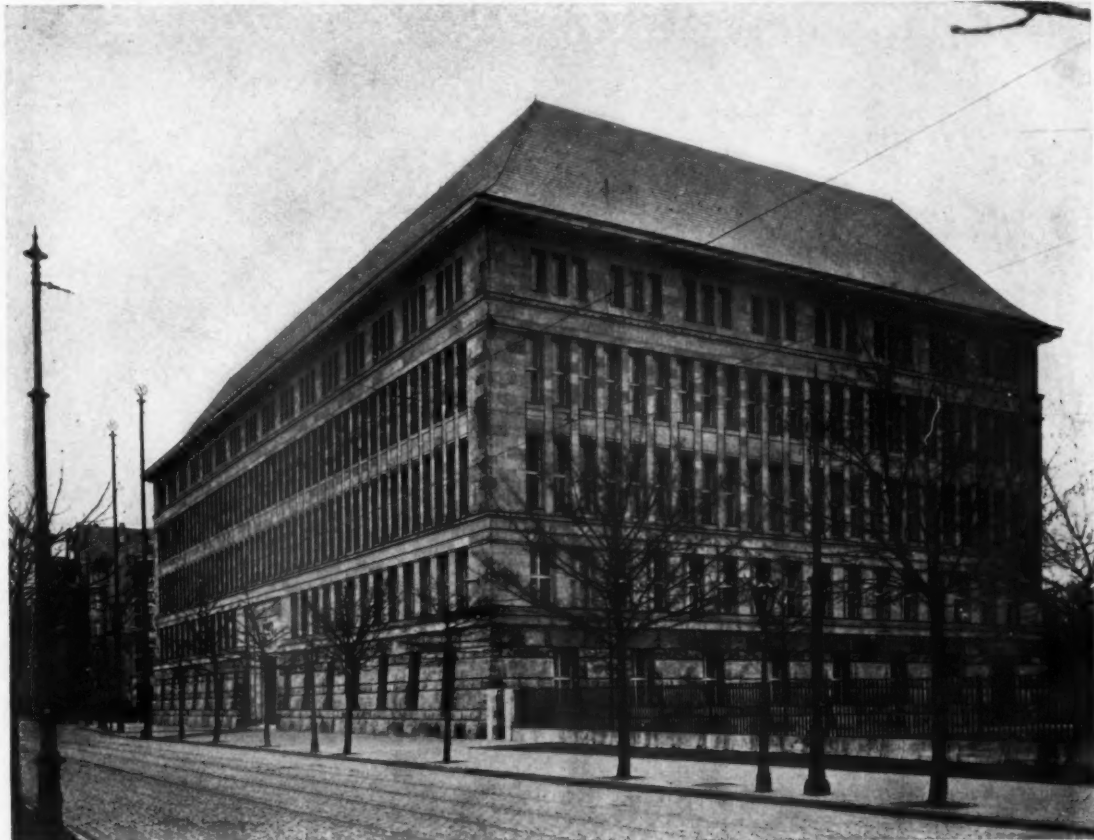
partitions which can be taken out without much trouble or set up in other places.

The second story above the ground floor has on the left side of the building, large rooms such as the assembly hall and the registry, and also a normal office; on the other side are also rooms with four windows and reception rooms with only two windows.

The open floor system offered advantages not merely for the rooms, but also for the corridors.

writing one of the brightest and best lighted office buildings in existence. On later visits to the building I noted that the large offices were too light for the employees, who declared that they were not able to work without drawing the curtains.

The toilet rooms for men and women are located in the middle of the building, so that they can be easily reached from all points. The plans also show the relative amount of floor space devoted to



OFFICE BUILDING OF THE MANNESMANN-ROHRENWERKE, DUSSELDORF
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These could be built with the comparatively small width of 2.20 meters, since they are very light because of the long rows of windows due to the arrangement of the piers. Thus they lead around the courts in a gallery-like manner, and create the effect of participating in the breadth and spaciousness of the courts.

The plan shows how all the offices lie on the outside of the building and are without exception lighted by the same arrangement of windows. For that reason this building is probably at present

communication and that reserved for the work.

The entrance lies in the middle of the building, and is connected with a windshield and adjoining vestibule. The main stairway has been placed in the central part. A passage on the left side of the building leads into the main court, on one side of which are stands for bicycles and on the other, the entrances to the garage. On this side is also the entrance for the employees, leading directly to a side stairway and a passenger elevator. Shafts for passenger elevators are also provided for on

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MAIN ENTRANCE, OFFICE BUILDING OF THE MANNESMANN-ROHRENWERKE, DUSSELDORF
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the other side. On the right from the employees' entrance is the hall in which the incoming and outgoing mail is sorted. A special elevator carries the mail from here directly to the story for which it is intended. On the other side of the employees' entrance is the telephone exchange. In the other wing of the ground floor there is a roomy kitchen, with adjoining storerooms, etc., and in the front right corner is the breakfast room for employees and also one for the directors. In the administrative department of the Mannesmann - Röhrenwerke the work carries through into the afternoon, with a brief recess at noon. During this recess all the employees eat their

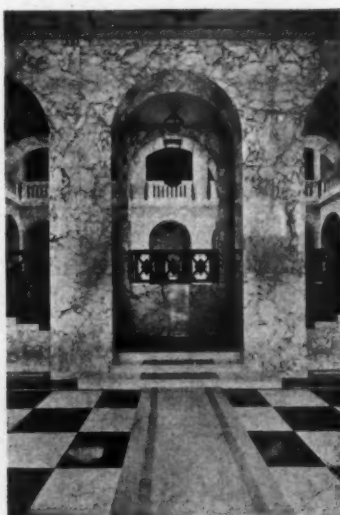


MAIN ROTUNDA, OFFICE BUILDING OF THE CONTINENTAL CAOUTCHOUC & GUTTAPERCHA COMPANY, HANOVER

luncheon in the office building and, as I was able to see for myself, they can be very well satisfied with the trifling cost of the meal. The court on

this side of the building is roofed with glass at the height of the ground floor, forming a large hall, which, both through its proximity to the vestibule and its connection with the breakfast room and the kitchen, is finely adapted to its purpose. This hall has frequently been used in part to exhibit the products of the works, and also for the reception of a large number of guests on special occasions. The roof over the hall is of reinforced concrete construction which supports the glass tiles. The advantage of this construction lies in the fact that the roof can be walked on, and is easy to clean; furthermore it gives a better outlook from the upper stories than is possible with a pitched ridge roof.

Mention is made of the ventilating system. At the right, the fresh air enters from the court through a shaft, and then passes through an air fil-



MAIN ROTUNDA AND FLANKING FIGURES AT MAIN ENTRANCE. OFFICE BUILDING OF THE CONTINENTAL CAOUTCHOUC & GUTTAPERCHA COMPANY, HANOVER

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ter. The air then passes through pre-heating coils to the fan and the high temperature heating coils. It then rises through ducts to the different stories and is discharged into a horizontal duct above the suspended ceiling of the corridors. From this corridor ceiling duct it enters the office rooms at a speed of one meter per second. The foul air escapes close to the floors through wall registers into the corridors. In the offices of the directors and head clerks the foul air is conducted out through ducts to prevent the entrance of outside noises. The chief rooms of the building and also many suitable places in the corridors are equipped with secondary clocks which are electrically connected with a master clock.

Simple but substantial material has been used everywhere, and every superfluous luxury has been eliminated. Ready-made articles were not used, however, all such furnishings as linoleum, lincrusta, lighting fixtures and other metal appliances having been specially made in the particular form required in each instance.

The vestibule and the stairway required a somewhat better finish but here, too, all gorgeousness in the form of rich ornamentation or plastic art has been purposely avoided, dignified appearance having been secured only by the material

employed (Untersburg marble). In the whole design the aim was to secure a strong artistic effect with simple material and simple forms.

The principle of simplicity also controlled the exterior design of the building. The construction is of iron, enclosed with freestone. The building rests on a rusticated, battered lower story of limestone. The upper part is of tuff.

The design of the five story building is distinctly horizontal in the ground story, which is built with a rusticated effect and contains the subordinate rooms; through a low mezzanine story with a somewhat more extended arrangement of the piers; through the two stories above this, with a close arrangement of piers extending entirely around them, and finally through an attic story.

Back of a projecting cornice the slate-covered roof rises with a pitch of 60 degrees. As I have tried to show above, the construction was chosen to conform to the conditions imposed by the plan which was the foundation for the architectural design—an architecture which possesses a monumental character worthy of the importance of the company.

Such monumental character does not, in my opinion, lie in richness of construction, but rather in cubic compactness and creation of large forms



DIRECTORS' ROOM, OFFICE BUILDING OF THE CONTINENTAL CAOUTCHOUC & GUTTAPERCHA COMPANY, HANOVER

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—and these are not to be attained through a dismemberment, but by condensing and simplifying. For this reason I rejected any resolution of the roof into gables and towers, as also any joining up of the façades through corner ornaments; it seemed to me requisite to carry out the scheme of plane surfaces and to hold to the original motive of serial window arrangement. The harmony of a form does not always have to be sought in straight, unpierced wall surfaces. In the last analysis it depends on unity, and this can be attained also through the rhythmic principle of regular series. And in this respect, too, the arrangement of piers which I had chosen aided me.

A business building requires light, and hence many glazed areas. But large, adjoining windows naturally give the effect of holes, and damage the general appearance. The closely set piers, however, give to the building the effect of a closed wall surface, as is shown on the left side of the illustration. If one views the building not exactly from its axis, but by approaching from any one of the sides, the windows do not have the effect of openings. Instead, the masonry of the

piers dominates and produces a satisfactory and uniform façade effect.

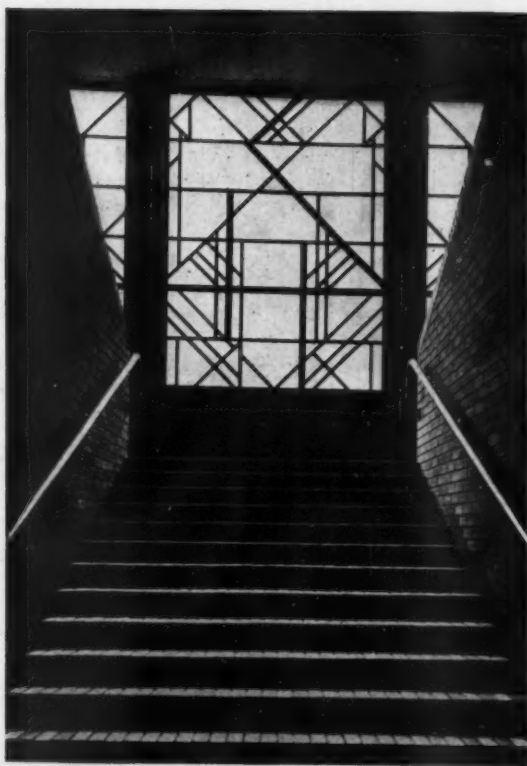
In constructing this office building for the Mannesmann-Röhrenwerke I conceived it to be my task to give expression through artistic means to the purpose and commercial requirements of the structure, that is to say, to strive to discover the characteristics of an office building and also deliberately to create a type. For the discovery of type is in all branches of art the most important thing, and especially in architecture.

There can no longer be any doubt that in the large German cities the sanitary and attractive dwelling houses are being steadily forced to the outskirts and the suburbs, and that, starting from the center, the inner city is regularly becoming more and more an exclusive business section. This being the case, it is proper not to regard this too seriously but merely as something that cannot be helped, and then to strive deliberately to attain the character of a proud business city, and to desire that all undertakings in this city be directed toward developing this characteristic to the utmost. A city should be viewed as a united,



AUDITORIUM, OFFICE BUILDING OF THE HÖCHSTER FARBWERKE, HÖCHST-ON-THE-MAIN. WALLS, CEILING AND SEATS OF WOOD. BRICK DEMONSTRATION TABLE CONNECTED TO LABORATORY WITH A DUMBWAITER

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STAIRWAY, OFFICE BUILDING OF THE HÖCHSTER-FARBWERKE, HÖCHST-ON-THE-MAIN. STEPS AND WALLS MADE OF BRICK. TWO COLORS OF BRICK USED ON STEPS TO SECURE THE EFFECT OF A "STAIR RUNNER"

architectural creation, and nothing more overpowering could be conceived than the accomplishment of a harmonious character and stylistic idea in an entire city.

It is inconceivable why a building destined to serve the ends of serious and determined work should not always exhibit a character that reflects that serious purpose, and why such buildings are so often loaded down with bay windows, false gables, and the well known superfluity of tawdry plastic art. Why are not the requirements made of such a building taken as an artistic motive? Why is there no striving to attain the noblest expression of form, both inwardly and outwardly, through balanced proportions? For proportion is the alpha and the omega of all artistic creation.

The office building for the Höchster Farbwerke in Höchst-on-the-Main was begun immediately after the war, from my plans. This building had to be designed according to quite different principles because of the new conditions resulting from the war and because of the lack of all fabricated building materials. At that time there was neither linoleum nor enough bronze to be had; freestone could not be thought of because of the

difficult transportation conditions. Hence I tried to make a virtue of necessity by building with material which was either available on the spot or could be manufactured there, and, further, by employing the products of handicraft instead of factory made products. Therefore this office building of the Höchster Farbwerke is constructed of bricks that were burned in the company's own brickyards. The outer walls were livened by alternating large, dark bricks with narrower, lighter colored ones, as shown by the illustration. The grating work, doorhandles, etc., were made of hand-forged iron, instead of bronze; the floors are of deal boards, without linoleum. And since marble for the interior finishings either could not be had or was too costly, all the halls and corridors were finished both on floors and walls with brick.

After passing through the windshield and vestibule, the visitor to the building enters the large, hall-like inner glass-roofed court, from both of whose narrower sides stairways ascend to the upper stories. Both the floor of this hall and the stairways are covered with vari-colored bricks, giving the appearance of a gigantic carpet on the floor of the hallway and of a bright runner on the stairs. The brick piers in the hall are painted with the pure colors of the solar spectrum (unfortunately not visible in the illustration), so that a strong effect is obtained, which is emphasized the more strongly because the three skylights are of clear white glass. This color scheme gives the large room a certain aspect of pomp, which in other days would have been secured by the use of expensive materials.

The simple and natural effects of the material and handiwork were also utilized in constructing the amphitheatrical auditorium. Walls, ceiling and seats are of wood, but the long speaker's desk is of brick. This desk is equipped with dumbwaiters leading to the cellar, so as to facilitate chemical and physical experiments in connection with lectures.

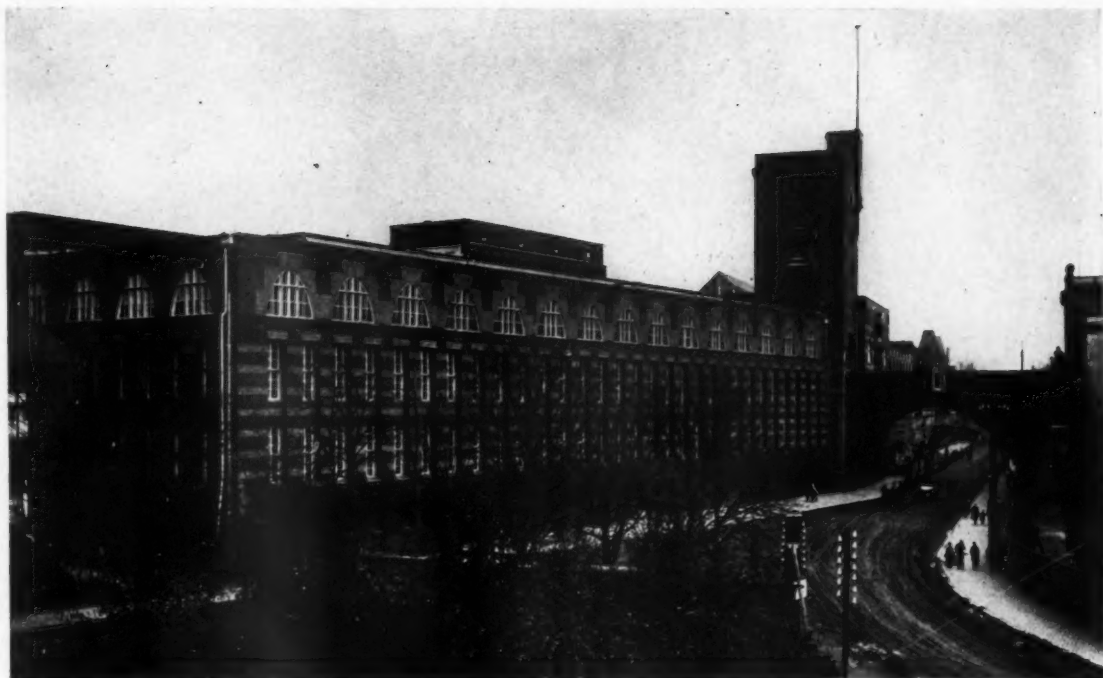
One gets the impression that the clearness of thought, the energy and the unfailing efficiency of industry and of great mercantile leaders have not at all times, understood and appreciated clearly and logically developed conceptions of form, but that, on the contrary, they easily become the prey of a dilettante impulse toward romanticism and love of ostentation. The development of monumental art has always been the expression of a definite group of the powerful interests of its epoch. And since we can in this sense speak of the art of the church in the middle ages, of the art of kings in the baroque period, and of bourgeois art in the creations around the year 1800, I believe that today our richly flowering industry once more forms a powerful factor which cannot remain without influence on our culture.



ENTRANCE PAVILION, OFFICE BUILDING OF THE CONTINENTAL CAOUTCHOUC
& GUTTAPERCHA COMPANY, HANOVER

PROF. DR. PETER BEHRENS, ARCHITECT

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EXTERIOR VIEWS OF THE HÖCHSTER FARBWERKE, HÖCHST-ON-THE-MAIN
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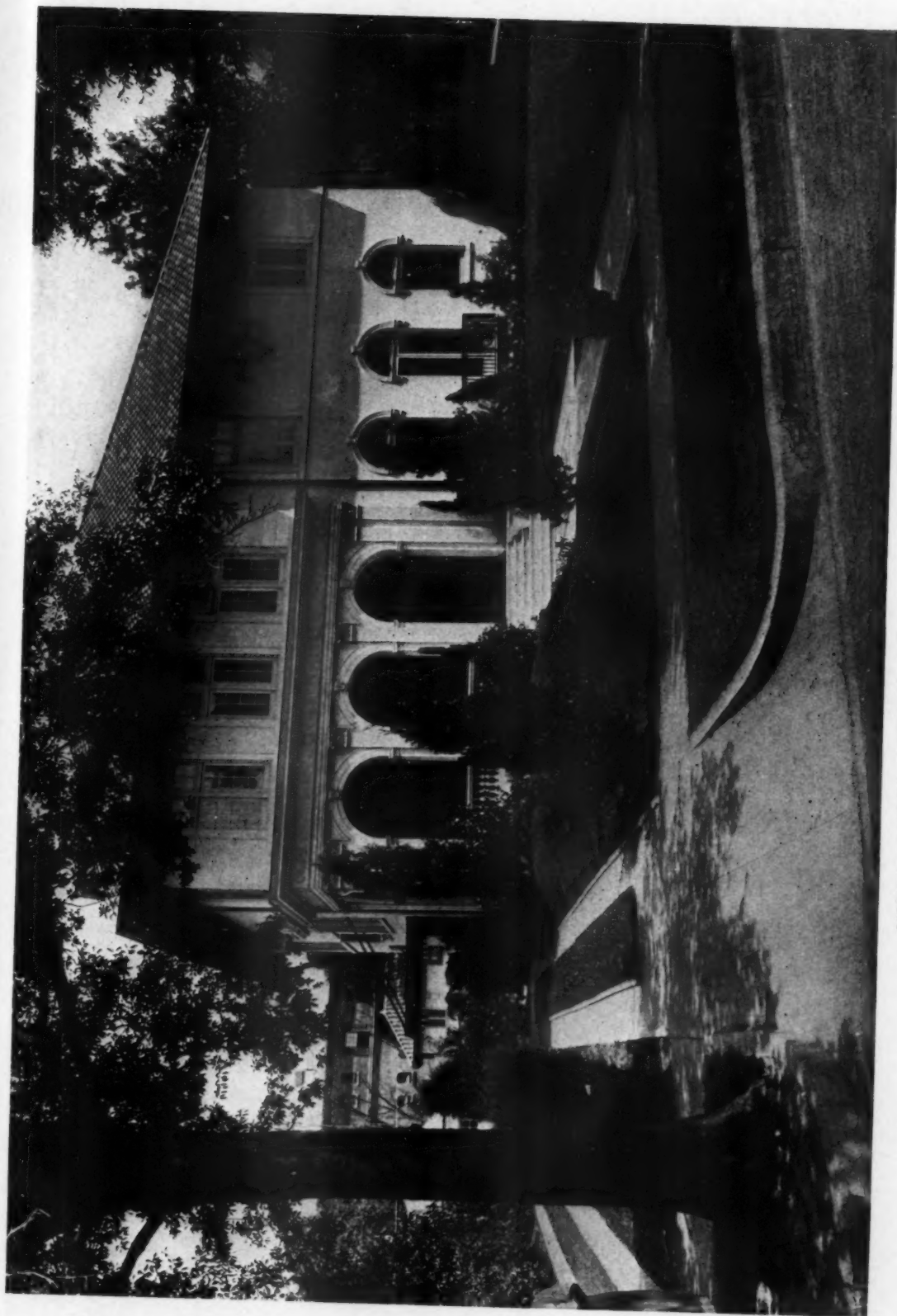


CENTRAL COURT, OFFICE BUILDING OF THE HÖCHSTER FARBWERKE, HÖCHST-ON-THE-MAIN

PROF. DR. PETER BEHRENS, ARCHITECT

Floor and stairs made of vari-colored bricks, giving the appearance of a gigantic carpet on the court floor; the brick piers are painted with pure colors of the solar spectrum

THE AMERICAN ARCHITECT
August 26, 1925. Plate 226

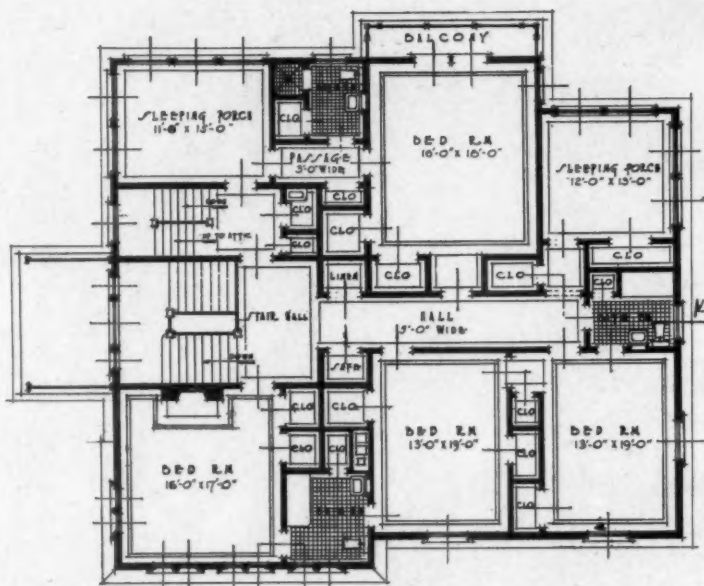


HOUSE OF FELIX J. DREYFOUS, NEW ORLEANS, LA.

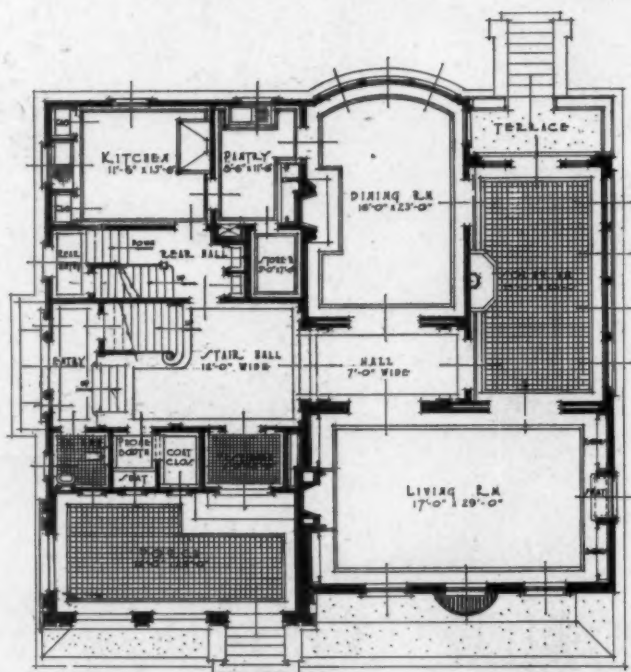
WEISS & DREYFOUS, ARCHITECTS

(See plans and description on back)

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SECOND FLOOR PLAN.
SCALE $\frac{1}{8}$ " = 1'-0"



FIRST FLOOR PLAN.
SCALE $\frac{1}{8}$ " = 1'-0"

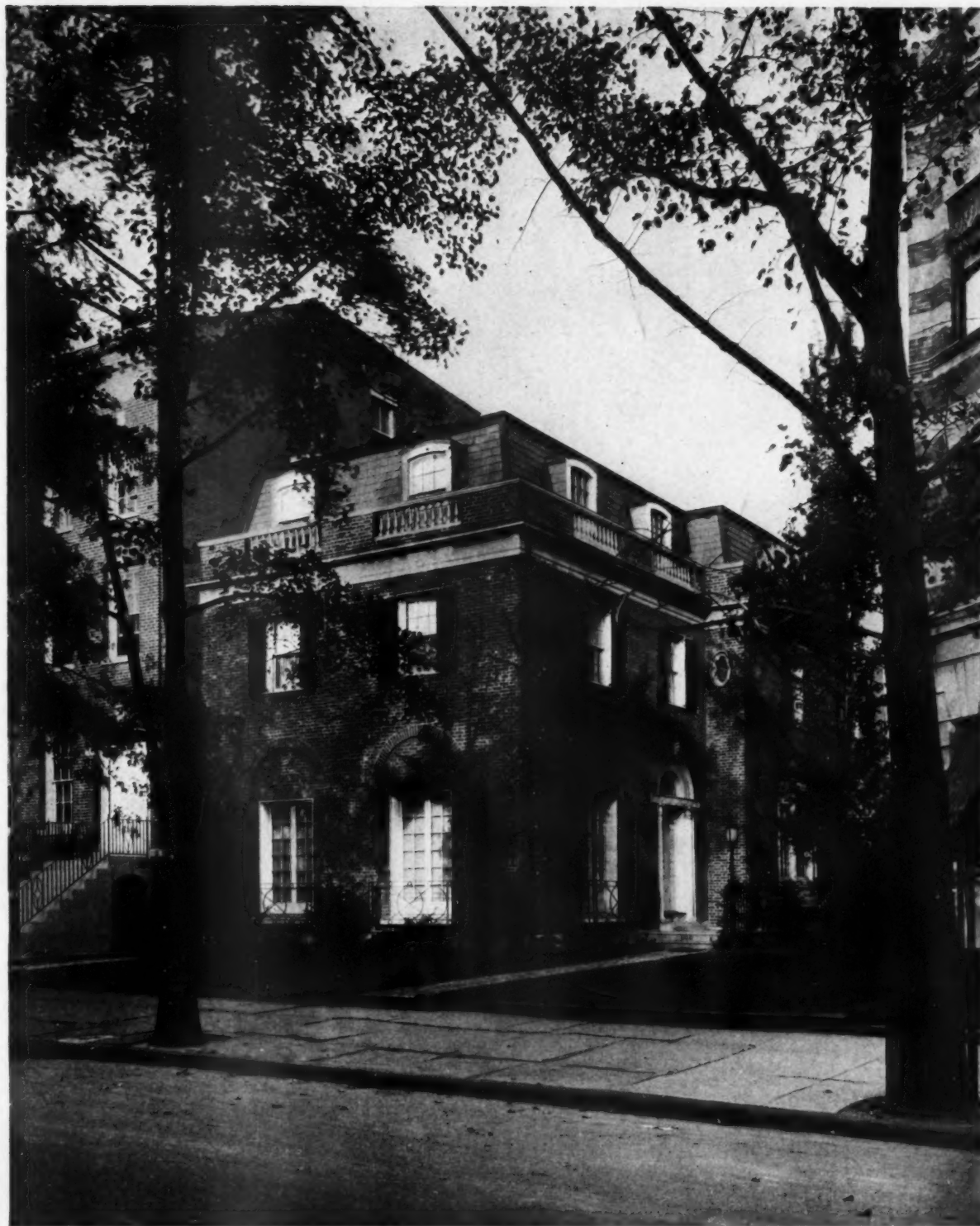
HOUSE OF
FELIX J. DREYFOUS,
NEW ORLEANS, LA.
WEISS & DREYFOUS, ARCHITECTS

This house was built in 1922 at a cost of about 16 cents per cubic foot. The construction is wood frame. The exterior wall covering is of Stonecoat and the roof is of tile.

Birch was used for the interior trim and oak for the floors in all important rooms. Tile floors have been used in the porches, vestibule, lavatory and bathrooms. The house is heated by means of warm air.

The plans have been ingeniously developed with excellent circulation and vistas without the use of an unnecessary amount of waste hall space.

Withal, the house has been admirably designed and planned to meet the climatic conditions of its location. An architect's own house, there has been avoided the many inconsistencies so often apparent when the client has over-ruled the architect.



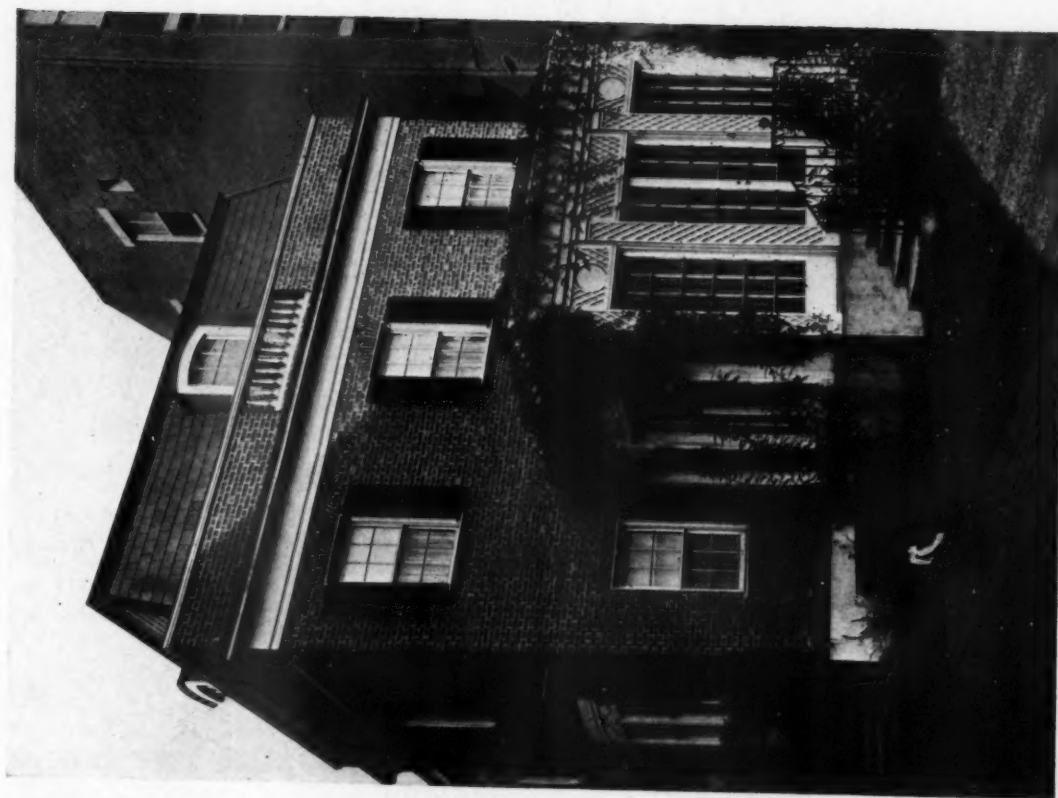
HOUSE OF JOHN C. VON GLAHN, BROOKLYN, N. Y.

DWIGHT JAMES BAUM, ARCHTTECT

THE AMERICAN ARCHITECT
August 26, 1925. Plate 228

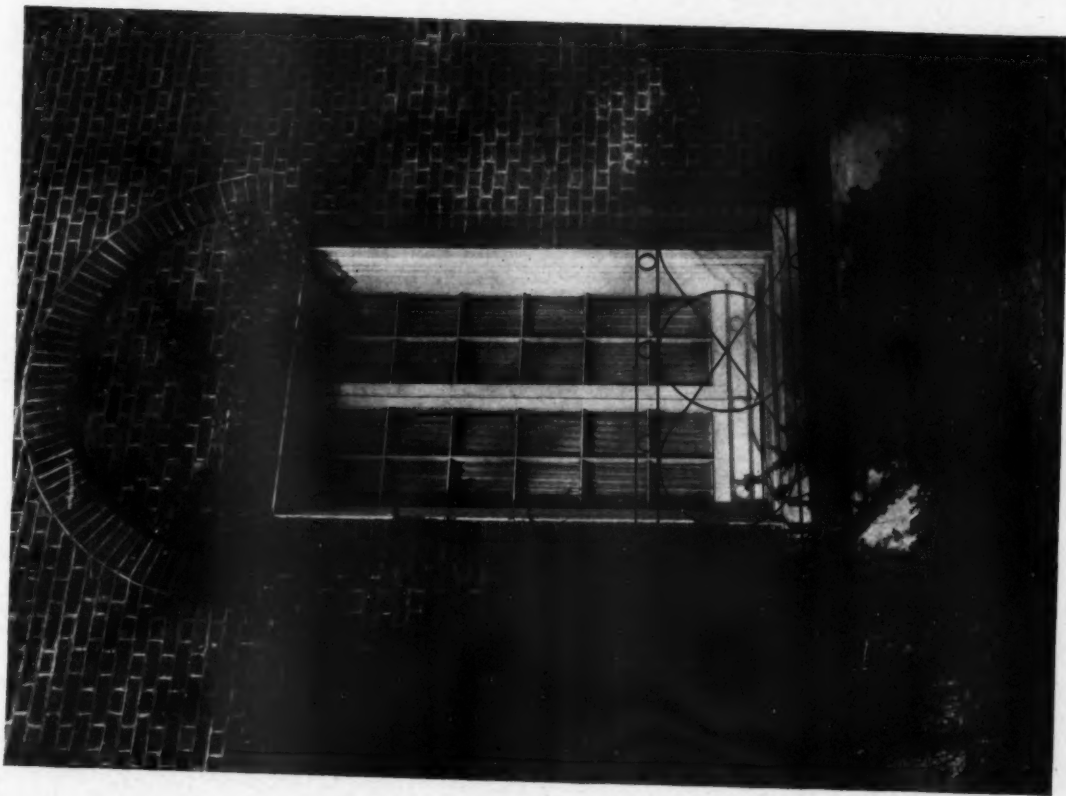


THE AMERICAN ARCHITECT
August 26, 1925. Plate 229

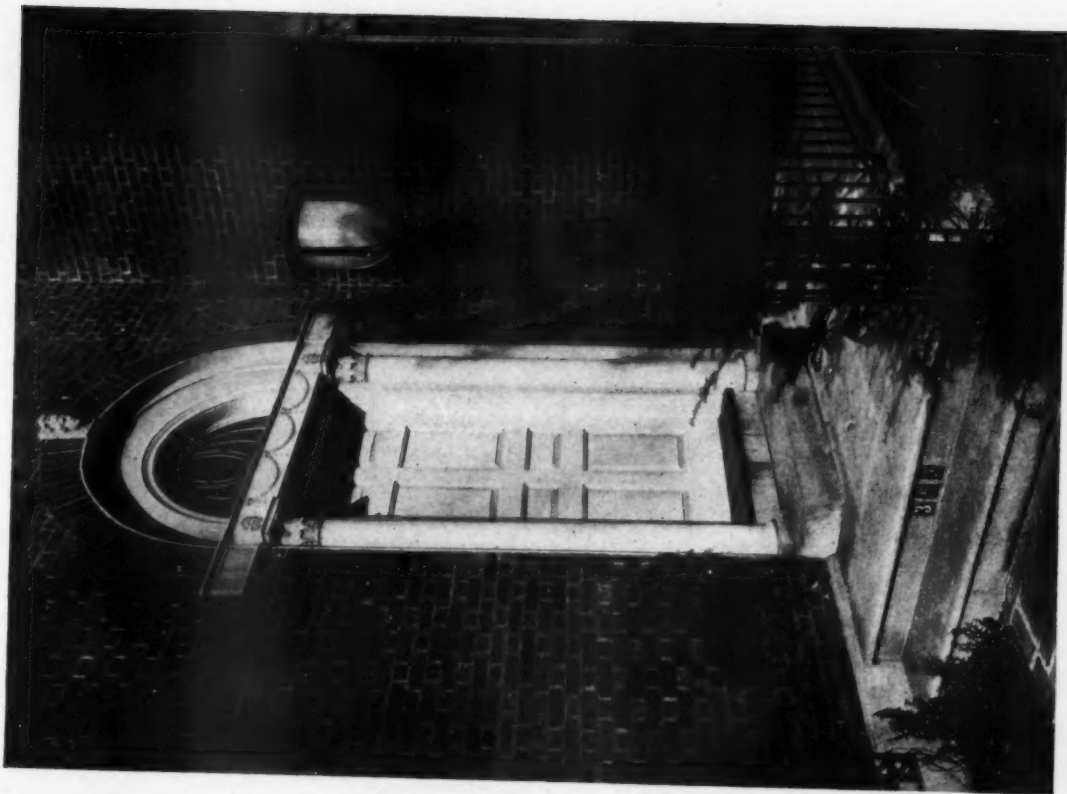


HOUSE OF JOHN C. VON GLAHN, BROOKLYN, N. Y.
DWIGHT JAMES BAUM, ARCHITECT

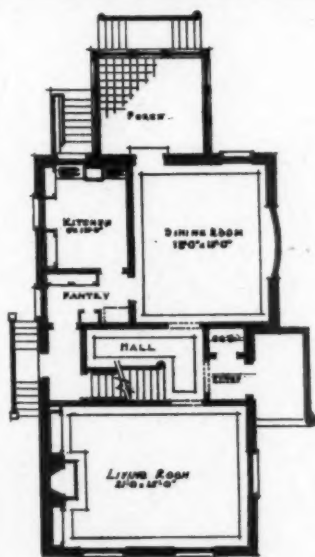
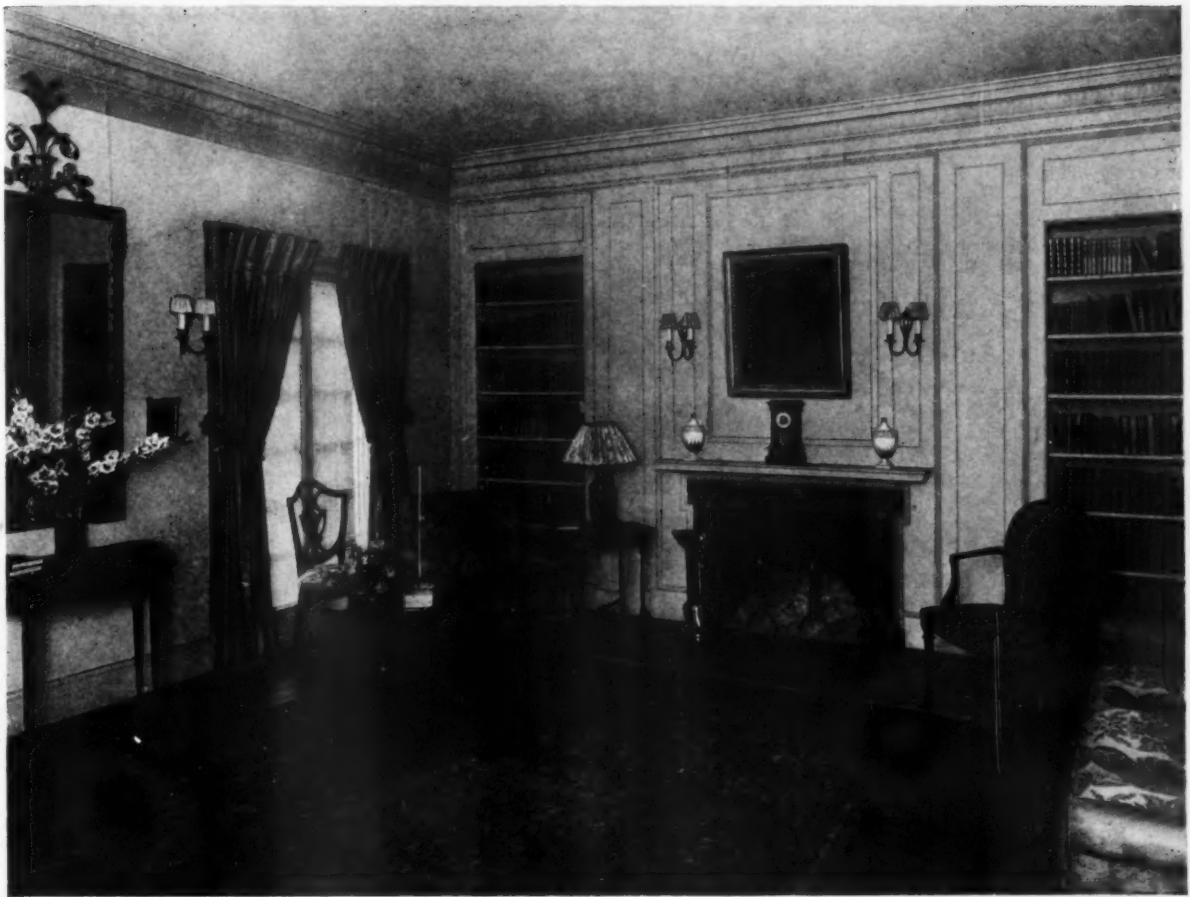




THE AMERICAN ARCHITECT
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HOUSE OF JOHN C. VON GLAHN, BROOKLYN, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



This house was built in 1923-24.

The construction is frame interior with brick exterior walls.

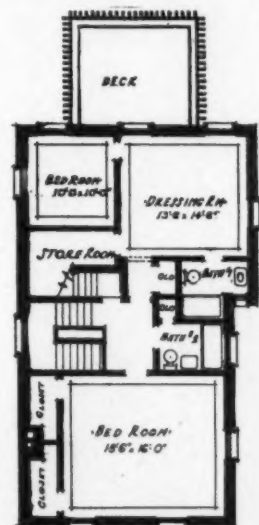
Floors, oak; partitions, frame and plaster.

Roof, slate.

Trim, whitewood.

Heated by a hot air furnace.

Cost figures not available.



HOUSE OF JOHN C. VON GLAHN, BROOKLYN, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

EDITORIAL COMMENT

"WHO SHALL DECIDE when doctors disagree?" We have talked with many men, lately returned from Paris, and no two are of the same opinion as to the merit of the International Exposition. But, taking the generally expressed opinion, it is easy to separate it into two classes: those who deprecate any effort that has not its basic elements on accepted precedent, and those who strongly favor ignoring all precedent and proceeding on a basis of pure originality. The former, who like to be called conservative, are insistent that any expression of design that does not closely follow accepted rules is in a sense vulgar, a lapsing into the vernacular of art. On the other hand, the group who contend that the time has arrived when we must evolve new forms of artistic expression, insistently proclaim the Paris Exposition as marking the beginning of a new era.

Many of our readers will recall the "Armory Exhibition" in New York, a dozen years or more ago. At that remarkable gathering of the arts, every epoch was shown from the early old masters to the present time, and a certain group presented what they insistently declared was the basis for the art of the future. Controversy was acute. Gradually the interest waned, but there is no doubt that the influence of that exhibition was a good one. We have not yet accepted the radical things we were asked to, but there has been a growing tendency to an originality of thought, based on sane lines and correct artistic expression.

Mr. Bossom's review of the Paris Exposition, presented in this issue, will undoubtedly provoke comment, and the editors would like to receive and publish it. This matter is vital to the future of art all over the world. While we may be unwilling to give unqualified endorsement to the general artistic expression of this exposition, there is undoubtedly present a germ that, if properly developed, will result in originality and a saner type of art. It is the thoughtful discussion of this matter that will lead to the best result, and we trust readers will regard it as of sufficient importance to give it time and study and let us have their views.

* * *

ENGLAND'S ATTITUDE TOWARD its old buildings is clearly shown in the report of June, 1925, of the Society for the Protection of Ancient Buildings, copy of which has just come to hand. A. R. Powys, the Secretary of the Society, was a visitor to this country last Winter. He addressed several chapters of the Institute while here, and explained in detail just how the

English people were endeavoring fully to conserve the safety of their architectural landmarks.

For forty-eight years this Society has been engaged in the work of preserving as far as possible every structure that was worthy of the effort. The main idea of the Society's work is, to quote the report, "to put protection in the place of restoration," and to postpone as far as possible the decay of buildings of historical and artistic importance.

Such effort is quite possible in England where the permanency of the building on its site is assured. But in this country where no building, no matter how historically or artistically important it may be, is safe from the wrecking gangs of speculative builders, we must, except in the most important instances, submit as calmly as possible to the passing of old landmarks. Of course, such structures that are interwoven in the history of our national life, as are Faneuil Hall and Independence Hall, are safe for all times, but the many minor buildings, such as were sketched by Otto R. Eggers as examples of Early American Architecture and published in this journal, are slowly falling to decay and in many instances demolished to make room for newer structures.

What we may accomplish, and what we should, was outlined in a recent issue of this journal as referring to the proposed "restoration" (?) of Hamilton Grange in New York. The building had lost its last vestige of original design as to its exterior, but its interior was replete with mouldings, ceilings and other "bits" of artistic value. We suggested then, and feel it is proper to repeat that suggestion now, that failing the possibility of saving our good and old buildings, we take from them such details as are worth while and place them where they may serve for all time as examples of good architecture. The American Wing of our Metropolitan Museum would be a good place to house New York's architectural relics and other states could follow a good example to a very desirable end.

* * *

IRVING K. POND, past president of the A.I.A., and now chairman of the Committee on Education of the Illinois Society of Architects, has presented his report. Like everything that comes from Pond's pen, it is notable for clarity, knowledge and correct expression. We started out to write an editorial reference to this report and decided that it would be best left to speak for itself. The essence is as to the present tendency in architectural education to stress presentation to the neglect of form.

Mr. Pond writes:

In the architect the man and the artist must combine. The man will dictate the content—the artist will dictate the form. Architectural education today, it would seem to some who have read the papers and viewed the exhibits, is more concerned with developing in the student facility of presentation than with establishing a cultural background from which a worthy content shall emerge clarified in crystalline form. Of course, the processes of education should never cease; that is, the individual to the very end should always be undergoing the processes of education, but that does not mean that the individual is never to outgrow school methods and ideas. There should come a time when the *thing* itself and the form in which it is to be realized—in which the spirit is to be embodied—should outweigh any question of presentation. With literature form and presentation are one; with architecture, which is builded form, form bears no relationship to pictorial presentation. There is no connection between the two except as pictorial presentation may operate to deceive the uninitiated and to sway the emotions of a technical jury. It has recently been my privilege to scan the questions propounded to the architectural adviser in a competition of wide importance and not one question bore upon the form or character of the proposed structure, but almost entirely was a request for a modification of prescribed dimensions or limitations to the end that the drawings might be axially balanced and so be made more telling and effective as presentations. Can the aim of architectural education and practice sink lower?

Mr. Pond has, we believe, condensed into these sentences the very essence of a correct attitude toward modern architectural education.

* * *

ACCORDING TO STATISTICS compiled by the Division of Buildings and Housing of the Department of Commerce, the number of zoned municipalities has increased more than seven times during the past four years. No longer may zoning be regarded as a dream that can not be realized. While New York may perhaps be able to show by example what zoning accomplishes in the way of an actual and satisfactory solution of the vital problems of light and air, other cities throughout the country are as rapidly as opportunity will permit, enacting zoning laws that will solve present problems and in a large measure correct the many early errors in a city's plan.

There has been in the past five years an increase of more than thirteen per cent in the number of people living in zoned cities and towns in the United States. On July 1st of this year, carefully prepared statistics by the Department of Commerce show that 26,000,000 people were living in 366 zoned cities.

It is encouraging to learn that zoning has been adopted more generally by the larger cities. Of the thirty-three largest cities in the United States, having a population of over 200,000 inhabitants, twenty-seven of them have adopted zoning laws.

It is in cities of that size where zoning is of greatest importance. It marks out a future development along well considered lines, and it is in these smaller municipalities where zoning may be put in force with the least amount of inconvenience and money loss in a re-adjustment to new conditions.

In this issue there will be found a series of pictures that show, but in a comparatively small area, just what has been accomplished in New York in the development of a trade section. Without the restrictions, and the advantages of zoning a condition would have arisen exactly similar to that existing in the congested area where these garment making trades were so generally located.

Zoning is not, of course, a panacea, a cure all for the ills arising from early errors of city planning, but it goes so far towards arresting a repetition of grave mistakes as to thoroughly demonstrate its advantages and by a process of sure, if perhaps slow, education in methods of civic development. Zoning systems will undoubtedly eventually be adopted by every municipality in this country.

* * *

"AS THE TWIG IS BENT the tree is inclined." The rising generation, the boys of school age today will become the architects of the future. Those who have in charge the arrangements and selection of the curriculum of the Boy Scouts of America, evidently understand that if we are to have any real, well founded art in the future, the foundation must be laid in the minds of the rising generation.

Among the more than fifty different subjects that a scout may select for study, is architecture.

What greatly interests us is the fact that each scout applying for the course must give satisfactory evidence that he has the proper mental and artistic qualifications. In discussing these things with men who are actively engaged in Boy Scout work, we learn that it is not in architecture alone that these requirements are rigidly enforced, but in all of the many studies in branches allied to architecture is it equally insistent that the lad must be fitted to enter upon a study selected.

By this rigid method, we are further assured, there are no misfits, such as are very often present in our higher architectural schools.

While, of course, no intensive course of study is pursued, the real object is to train the boy with artistic bent, to a correct knowledge of basic principles and a proper attitude towards architecture.

It seems that an effort so very commendable should receive the attention of the profession. Probably boy scouts receive their education more largely in our public schools, from whose classes architectural schools receive the majority of their pupils. An applicant who could show that he had satisfactorily passed the requirements of the Scouts classes in architecture, and retained his desire to extend his studies, would not, we believe, become a misfit but be better qualified for admission and more likely to proceed with a reasonable certainty of success.

THE AMERICAN ARCHITECT



REPRODUCED FROM THE ORIGINAL OFFICE DRAWING BY O. R. FREEMAN OF THE OFFICE OF
KILHAM, HOPKINS & GREELEY, ARCHITECTS



*Patio in Courtyard
House
Mexico City. B.F.*

ARCHITECTS

9 PARK STREET
BOSTON

REPRODUCED FROM THE ORIGINAL OFFICE DRAWING BY O. R. FREEMAN OF THE OFFICE OF
KILHAM, HOPKINS & GREELEY, ARCHITECTS

INTERIOR ARCHITECTURE

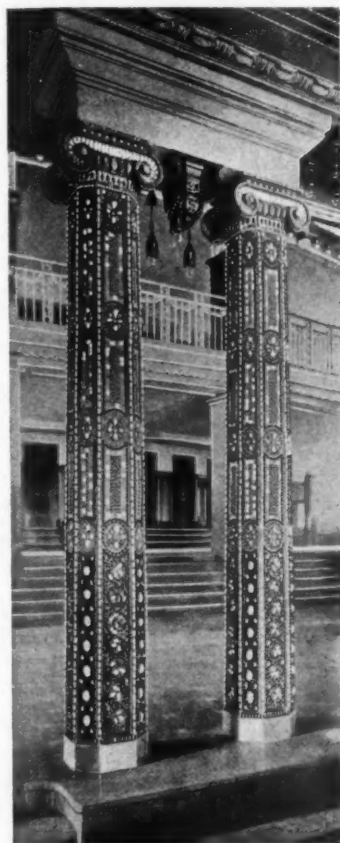
MOSAIC ART

THE recent acquisition by the Metropolitan Museum of Art, New York City, of several authentic reproductions of old Roman mosaic panels, representative of the masterpieces of early Christian mosaic art, has aroused interest in the old originals as well as in the manner in

which these remarkable reproductions were made. It seems that some years ago Msgr. Joseph Wilpert was commissioned by the Pope to make a careful and comprehensive study of old Italian mosaics, with the view of determining how certain of the old work might be restored and others might be reproduced, thereby preserving for posterity the old designs in their original colors. Msgr. Wilpert spent the greater part of fifteen years at the work and the results were most satisfactory and educational. His methods were

possible. It was necessary almost everywhere to erect special scaffolds which would allow the artist to approach very close to the mosaic, and, in certain cases, even artificial openings were cut in the walls to admit light so that the colors could be copied more truthfully and accurately. These colored photographs then served as working drawings for the making of the reproductions, and each little stone was selected to be identical in size, shape and color with the original, as shown on the photograph. It is a certain few of these panels, reproduced in this way, which have been recently purchased by the Metropolitan Museum of Art.

Mosaic art dates back to the earliest Christian era, when the representation of the story of Christ and Old Testament history in mosaic pictures on the apses and walls of the early churches was



COLUMNS IN THE CITY THEATRE AT FREYBURG, BREISGAN, GERMANY, DECORATED IN MOSAIC

elaborate and nothing was permitted to interfere with making his survey a success. The work of reproduction was carried on somewhat after this manner: The particular mosaic to be reproduced was photographed; these photographs were enlarged to full size, and were colored directly in front of the mosaic, stone by stone, by artists, with such care that the finished colored copies were as nearly facsimiles of the originals as was humanly



BELOW IS A REPRODUCTION OF A FULL SIZE DETAIL DRAWING FOR A MOSAIC PANEL, THE ORIGINAL OF WHICH IS IN FULL COLOR, AND ABOVE IS A SECTION OF THE SAME PANEL SET IN MOSAIC. THE DIFFERENCE IN INTERPRETATION IS STRIKING, YET REMARKABLY SIMILAR CONSIDERING THE DIVERSITY OF THE TWO MEDIUMS

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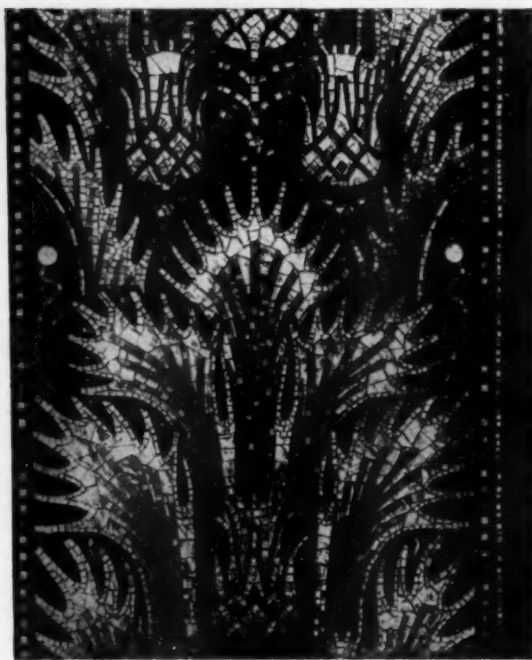


ST. JOHN IN MOSAIC. FROM ST. JOHN THE BAPTIST CHURCH, NAPLES, ITALY. ABOUT 350 A.D.

used in the dissemination of the Christian religion. It is for this reason that mosaic has been considered almost exclusively an ecclesiastical medium and the reproductions which the Museum has acquired are all of religious subjects. One of these panels, illustrated here, for example, is a scene from the life and Passion of our Lord, representing the Separation of the Sheep and the Goats, (an allegory of the Last Judgment) a copy of a mosaic in the Church of S. Apollinare Nuovo at Ravenna, erected by Theodoric in the early sixth century. With the revival of interest in color in architectural and decorative design, mosaic, by its brilliancy and permanency, offers a wonderful opportunity, and, besides, the technique in which mosaics are executed is very adaptable to the structural character of modern building. Mosaic becomes actually a structural product, for it is imbedded into the plaster or cement walls while they are still wet, and its decorative design therefore must be in proper relation to its structural significance.

The stones used in mosaic are manufactured colored glass, semi-translucent, rich in tone and permanently brilliant. In the manufacturing process, the vitreous fluid is rolled into small sheets, about three-eighths of an inch thick, which, when cooled, are cut into strips about a quarter of an inch wide. The artisan laying the design chips off his squares from these strips as he needs them

by hand with a steel tool so that the glass breaks according to its grain in slightly irregular pieces. These pieces are set on the paper cartoon, on which the design is drawn in detail in full size, with one of the cut surfaces of the stone face down, when finally set in place, this surface being visible. As there are two cut surfaces, there is actually no front or back to the stones, for the rolled surface does not show. When the design is completely set, the cubes are glued, face down, to a transparent paper, and the finished design is shipped intact to the place of installation. In the building where it is to be placed, the wall surface to be decorated is covered with wet cement, and, while this is still soft, the paper with its glued cubes is laid face to the wall and pressed evenly and firmly into the cement until the paper is



DETAIL OF MODERN MOSAIC ECCLESIASTICAL ORNAMENT IN THE OLD CATHEDRAL AT AIX-LA-CHAPELLE

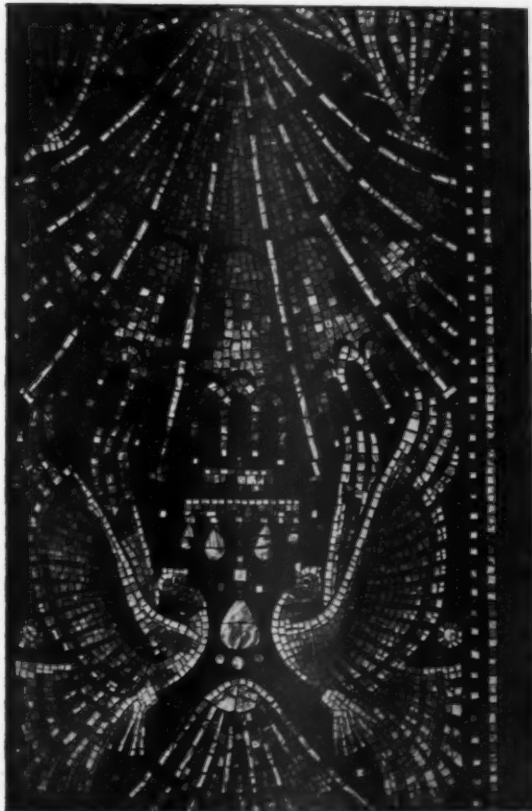
flush with the surface of the wall, or until the cubes are completely embedded in it. When it is set, the paper is washed off, and the mosaic presents a face of an uneven surface which catches the light at the various angles in which the stones are set. The main color areas are, of course, indicated on the detail drawing, but the details of shading are left to the worker, for very little is done in one pure tone, as this would tend toward monotony and destroy the interesting scintillation which is one of the chief assets of the medium.

Careful study of these old masterpieces of the

THE AMERICAN ARCHITECT

mosaicist has tended to overcome the defects of material and workmanship which have so hindered the progress in mosaic art during the centuries intervening between the days when the art was at its zenith and the present time. Mosaic with most of the other decorative arts suffered from the stressing of the mechanical aspect. The stones were cut, by machine, absolutely square and even in size. When set, the design was rolled with a heavy roller into absolute flatness. The

tural properties, it must be designed with the architectural scheme, and thus figures prominently in it, too, for it is an architectural element.



DETAIL OF MODERN MOSAIC ECCLESIASTICAL ORNAMENT
IN THE CATHEDRAL AT AIX-LA-CHAPELLE

material, too, was poor in quality, colors were impure, and shades were so unreliable that, after a few years' exposure to the light, the design would become so badly faded that the whole color scheme of the decoration was entirely ruined. These defects were most instructively betrayed in the repairs made in the ancient mosaics of Ravenna and Rome, so that today mosaic is practically a new art, unlimited in its scope and capable of the most wonderful effects. In mosaic, the decorative is combined with the structural to a rather unusual degree. As a medium of decoration, by introducing ornament and color, it serves a valuable purpose; while, on account of its struc-



AN EXAMPLE OF "SILHOUETTE MOSAIC" FROM THE
MOULIN ROUGE RESTAURANT, BERLIN, GERMANY

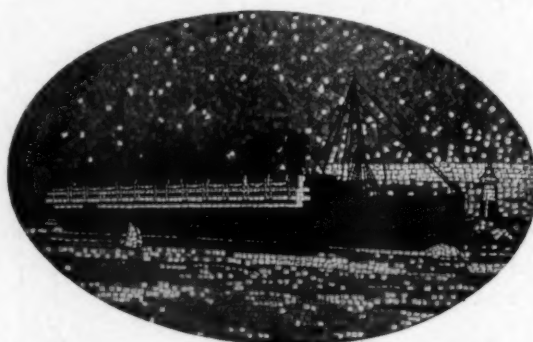
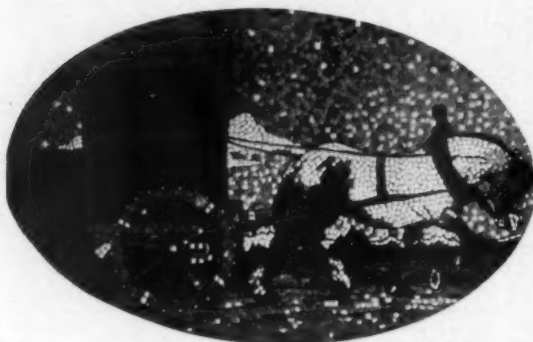
Modern mosaic artists have devised a new manner of application whereby the colored stones serve only as the ornament, and the stucco, concrete, or whatever the wall surface may be in which the mosaic is embedded, acts as the background. This method has been appropriately termed "silhouette mosaic." An interesting example is shown in a photograph reproduced on this page. By this method, color, which is such a feature of all mosaic work, is even more pronounced, for against a neutral background it becomes doubly emphatic.

But the prime beauty of mosaic art is in its lack of any mechanical suggestion. It is as much a free-hand process as is the work of an artist-painter. Its masses of colors are as variable as those on a painted canvas. Each little cube might represent a brush mark. And its uneven texture relieves it further of any mechanical effect. Yet its modelling may be as suggestive as if it were done in oils. Even a repeating pattern will never look just the same twice, for in its detail, even if not in its effect, there will be some discrepancy, either in line or color. Its brilliant color, too, is greatly in its favor, especially as its brilliancy is permanent, as evidenced by the condition of these old panels already referred to, which, after almost two thousand years, still retain much of their original rich tones. So it would seem that wherever color and ornament were wanted, mosaic can be applied successfully. Aside from its use as an ecclesiastical expression, we have been accustomed

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to make use of mosaic only as floors, after the manner of the Pompeians, but now that its artistic value has become better appreciated by a greater knowledge of its materials and its workmanship,

tive, can find expression in mosaic. It is a material which has an interpretation of its own, and as such attracts attention and holds the interest wherever it is used. Its naturally slightly uneven



DECORATIVE MOSAIC PANELS IN A TRAVELERS' AGENCY AT HAMBURG, GERMANY

we look for mosaic to take its place as one of the most valuable mediums of expression in the field of architectural and decorative design.

Ornament of the finest line and most careful drawing, of the richest and most permanent colorings, structurally correct, and decidedly decora-

surface is one of its chief attractions, and its absence of any mechanically manufactured process make it especially desirable these modern times.

Acknowledgement is made to Ravenna Mosaic, Inc. and the Metropolitan Museum of Art for their courtesy in supplying illustrative material.



MOSAIC PANEL NOW IN POSSESSION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY, REPRODUCED FROM THE ORIGINAL IN S. APOLLINARE NUOVO, RAVENNA, ITALY. THE SUBJECT IS THE SEPARATION OF THE SHEEP FROM THE GOATS, AND DATES BACK TO ABOUT 550 A.D.

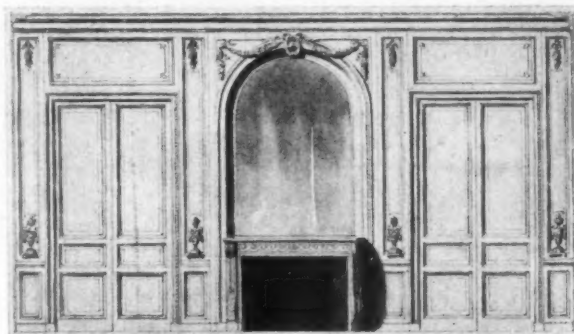
RENDERINGS of INTERIORS MADE *in the* OFFICE of CARLHIAN, of PARIS, DECORATORS

THE chief characteristic of the French method of rendering, as evidenced by an inspection of the several drawings made in

the studios of Carlhian of Paris, decorators, reproduced herewith, is their accuracy of line. It is very easy to see that the designer understands thoroughly the style in which he is working, for there is no suggestion anywhere of the hesitancy or uncertainty which is conspicuous in the work of so many designers of the

modern school in this country. All the designs shown here are accurate adaptations of the Louis XVI period of France in which the proportions, the details

and the ornament convey truly the spirit of the late eighteenth century. The traditions of French architecture are founded on the periods and, in adapting them to modern conditions and requirements, the modern French designers come more naturally to adhere to true period ideas than do we in this country.



AN ELEVATION OF ONE WALL IN THE ROOM SHOWN IN
PERSPECTIVE BELOW



THE AMERICAN ARCHITECT



RENDERINGS OF INTERIORS BY CARLHIAN OF PARIS

REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

THESE are the dog days—a piece of information which may seem gratuitous to some, perhaps to many, but we offer it in the way of explanation. Yesterday afternoon, after frantic and, we regret to say, repeated telephonic adjurations from the editor, we started to sort out and inspect some thirty or forty magazines that were arranged in a neat pile on our desk, but after twenty minutes or so we gave it up and said we'd do it tomorrow. This morning, feeling a little more cheerful, we tried it again, and waded through the lot, and had a dreary time of it. There were a great many pictures, all fairly good, and a great many articles which we tried to read. But there was nothing particularly good and nothing particularly bad. There was really nothing much to praise, and nothing much to criticize, and worst of all, there was nothing particularly amusing. We gave it up again and went to lunch, and on the bus a very moist red-faced man was being rather bitterly reproached by a thin lady in black lace mitts for having forgotten the tickets, and there was something else about a cat that we could not catch, but was probably serious, as the debate became very acrimonious, on the part of the lady, that is. The red-faced man merely mopped his beaded brow continuously, and muttered something about these damned dog days. Dog days—there you have it! We had never thought of dog days, but it explained everything. Probably these very magazines read over in the fall would seem bright and sparkling, the articles readable and the pictures wonderful. It all so interested us that we went some six or eight blocks beyond our street and had to walk back on account of the detour that all busses seem to make in the dog days. We never could understand why Fifth Avenue always has to be repaved and water mains repaired in the middle of summer when it is too hot to walk—in the dog days—and walking back we started to wonder how many days there were that could really be called doggy, and why. We have a

vague idea that in the country it is held that all dogs go mad in the dog days, and we must say we don't blame them, particularly the scribbling dogs, and then again we have a vague idea that it hasn't much to do with real dogs, but with some star or other, which rises a bit late, or something of the sort. Sirius, that's the beast's name; it has just occurred to us; and of course that accounts for the deadly dullness of the magazines. And so, feeling that we had solved the problem, we went blithely back to the office and started again.

In general the English magazines are pretty well filled with examples of the work of the new president of the Royal Institute of Architects, Mr. E. Guy Dawber, who, if there is any virtue in aptronymics should be president of the Royal Academy. Mr. Dawber has done many excellent country houses of the good old-fashioned sort, and there has been a meeting at Newcastle, and some American architects have been honoured with degrees, and our

own Institute has been represented at the dinners by its worthy President, Mr. Waid. All of which is very pleasant and apparently, as our nearly late Mayor has said, a good time was had by all. There is also more comment on the Epstein Memorial in Hyde Park and we take great pleasure in reproducing a view of this celebrated panel, somewhat larger and clearer than the one we reproduced last month, and we earnestly hope the editor will do it justice, and bring out the delicacy of the modeling of the hands and the outline of the figure. To a casual observer it would seem as if the Wosbird on the left had bitten a chunk out of Rima, or again, it may be that they still wear, shall we say, stays, in South America. There is much criticism, too, of the British Pavilion at the Paris Exposition of Decorative Arts and in the *Builder*, London, July 24, is the following:

Our British Pavilion is causing a refreshing amount of controversy. With the exception of our national arms in colour, cleverly placed at the apex of the parabolic arch of the main entrance, the Union Jack on the flag mast and the sailing merchant vessel weather vane, it certainly has little



JACOB EPSTEIN AND HIS CONTROVERSY-PROVOKING
TABLET

THE AMERICAN ARCHITECT



THE BRITISH PAVILION, MESSRS. EASTON & ROBERTSON, ARCHITECTS



BRITISH MEDICAL ASSOCIATION, LONDON, SIR EDWIN LUTYENS, R.A., ARCHITECT

if anything to suggest its national origin. It is probably prophetic more than anything. A certain Scandinavian influence shows itself in the Pavilion, but be that as it may, the building is a delightful essay, which fully interprets the spirit of the Exhibition.

We must confess that there seems to us nothing particularly clever in the placing of the national coat of arms unless perhaps the cleverness lies in the fact of using the old arms and not designing something new and up-to-date in its place. They might indeed have replaced the lion supporter with a rooster, to bring the thing more in character with the cockscorn over the gable end. They may even have a replica of Rima in the Chinese birdcase on the roof. But the British Pavilion is no worse than the rest; it's better than some; the whole exhibition, or what we have seen of it in the illustrations, is dreadful. We also see in nearly every paper photographs of the work of Sir Edwin Lutyens, who seems to have done a vast amount of work in the last few years, most of it remarkably good. Sometime before the war he did a building for the Theosophists which has been acquired by the British Medical Association and recently opened; a very simple and interesting building as can be seen from the cut. The iron gates add a good deal to the effect of the Court, but we are inclined to regret that the attic is not more developed; a much heavier cornice and possibly a balustrade would give greater distinction to the central motive. This suppression of the attic is a common fault in modern work, particularly when the attic is a full story with good sized windows; in point of fact we have ourselves been guilty in at least two occasions. Just why one does it is a mystery; probably because the height of the attic is established as it would be if the wall were blank; more of a parapet than an attic. And yet in most Roman examples, in the triumphal arches for instance, the attic is very pronounced and is over half the height of the order. And if windows occur the necessity of

height is more insistent; there is not enough weight over the tops of the windows, this being very apparent in the cut. The Georgian architects generally recognized this need of height and the treatment of their attics was one of the most successful parts of their design.

The English architects seem to be still stirred up over the Manchester Art Museum competition and there are a number of letters denouncing the award and an equal number defending the action of the assessors, and curiously enough, some of the denunciatory letters come from unsuccessful competitors, their claim apparently being that some mandatory clauses in the programme were violated by the successful competitor. At first glance it seems questionable taste for a loser to protest an award; a competition is a sporting proposition, and one goes into such things with his eyes open and takes a chance; if he wins, fine; if he doesn't, it's just one more thing gone wrong, and alibis and recriminations are exhibitions of childish petulance. And yet, is that point of view entirely just? A competition is not a lottery, it is a contest in design in which are submitted a number of schemes which have taken months to prepare, and from these schemes the best is to be selected as the winner, and the prize is relatively great. And the decision is not a question of fact, it is a question of opinion. In a race or in a ball game the decision is a question of fact; one man breaks the tape first or one side makes the most runs; in nearly every case there can be no question as to the justice of the award. But in a decision based on opinion and judgment there is a fertile field for disagreement: the judgment may be honest enough but the judges may not be competent; or they may base their judgment on prejudices; or on facts that have come to their knowledge but which are not in the programme and therefore presumably unknown to the competitors; or it may happen that the award

THE AMERICAN ARCHITECT

is made to a competitor who has wilfully violated the programme in order to produce a superior scheme, the attitude of the jury being that this man by his bold defiance of restrictions has shown himself a man of genius; his scheme is much the finest and it would be a great pity if the city or state were to lose the chance of a great building.

It seems to us that if the decision is merely an honest, even if mistaken, expression of opinion, the award cannot be questioned; the competitors took that chance when they entered the competition and any recriminations are unsportsmanlike. If the decision is due to prejudice we do not see what can be done. Prejudice may be personal, or a matter of taste in architecture or rather of style. The personal element seldom enters—in the modern anonymous competition at any rate—but it could enter, and we dare say it has, on occasions. The style of some architects is so personal and so well known, and the methods of presentation in some cases so distinctive that it is quite conceivably possible that in a competition limited to say half a dozen well-known men, the identity of all the competitors' schemes would be an open secret in the minds of some of the jury at least. And it might happen that the jurymen would say to himself, "it is true that Bill Jones' scheme is a little better than John Smith's, but Bill's work is so very dreadful in execution that I'm going to vote for Smith." It might happen, and we think it has happened, although it must be understood we refer only to surmises made by many and not to facts. We think seldom, if ever, an award was made to Smith, because Jones was personally offensive to some members of the jury, or because of jealousy. We don't really believe that has ever occurred and we should hate to think it had. But prejudice in the matter of style often does enter. It is impossible to keep it out. For example, in a church competition Mr. Goodhue's very definite opinion would have been for one thing, and Mr. Bacon's equally positive opinion for something radically different. For that reason we have always had the idea that the jury should be announced at the time the programme is issued, or at any rate before much study has been spent on the scheme. Then in the case above referred to each competitor would have known that he would have to do a Gothic church if Mr. Goodhue was a judge, or a Classic or Colonial one if Mr. Bacon was the predominating member, for it generally happens that there is one dominant mind on a jury. Of course the early announcement of the jury might prevent the nomination and selection of one or more members of the jury by the competitors which is often customary over here, but as we look at it, this is not a matter of great moment. We have had occasion to vote for members of juries a number of times but we can't

recall that we ever took much interest in it nor do we recall it even did much good. The only time we can think of when there was unanimity in the voting was in one large public competition in which all the invited competitors had a meeting and after long argument and a number of ballots decided on a juror. This was done to save time and trouble, but to our surprise we found when the award was made the unanimous choice was not one of the jury, and it was not until a year after that the Chairman of the Commission told us naively "Oh, about Robinson, yes; you see everybody voted for him and it looked to us that you all had got together on it, so we selected a man of our own." After that we concluded to let nature take its course, any good man suited us, but we would like to know the personnel of the jury before we start the scheme. In this connection, we have sometimes heard it said that it was highly immoral to play up to a jury and that the real artist would do what he thought best no matter who was on the jury. Maybe so, maybe so, but the children of this world are in their generation wiser than the children of light, and most of the consistent winners are not in the latter class. We can see nothing immoral about doing a Colonial scheme for a church if you know that the dominant jury member would under no circumstances select a Gothic one; but we do see a certain immorality, to say nothing of asininity, in concealing carefully the ideas of the commission or the make-up of the jury, so that of the schemes presented perhaps half have not even that slight margin of hope known as a Chinaman's chance. It is unfair to the competitors, but more unfair to the client, and to insure perfect fairness to both should be the aim of every competition. But to get back to the original point. In the case of prejudice, we don't see what can be done after the award, for bear in mind what we have described is all part of the game and if an architect is not prepared to accept the possibility of prejudice and is not a good loser he had better stay out of competitions.

Now, as to the next point, a judgment based on information not in the hands of the competitors. This has happened fairly often we believe, although here again it must be understood we are not in a position, or are unwilling, to supply facts and particular cases. We only state we believe it has happened. Now this, in our opinion, is decidedly immoral, but like many immoral things it generally occurs, when it does occur, through ignorance and with those intentions which are said to constitute the pavement of a certain place where they always have dog days. It is often the fault of the professional advisor who has been unwilling to take the time to find out the real requirements of the client, or who through inexperience has been unable to find them out. The consequence is that the jury in their meetings with the commission

THE AMERICAN ARCHITECT

become convinced that certain arrangements or sizes are prime requisites, and make the judgment with that end in view, quite forgetting that these facts are not in the programme and the competitors are therefore in ignorance of them, and they are in the winning scheme only by chance. All this is wrong; anybody can see that. The case is not dissimilar from a case at law, where the jury can only decide on the evidence submitted. Now in the case of a competition the evidence is confined to the programme and the jury has no right to go beyond that evidence. In a case of this kind, this going beyond the programme, it is difficult if not impossible for the unsuccessful competitor to do anything. Generally he knows nothing of what has happened in the jury room, he only knows the result. If it could be proved that there was a flagrant disregard of what constitutes proper evidence by the jury it might be possible to overthrow the judgment, and in our opinion it should be overthrown, but such things are hard to prove. Generally, the unsuccessful competitor had better forget it and try again another time.

In the matter of the third point, the wilful disregard of mandatory requirements, the duty of the unsuccessful competitor is plain. If in the programme certain features, or arrangements, or sizes, or presentation, or cubage, are mandatory, the offending schemes must be placed H.C. by the professional advisor, or if he neglects or is not aware of them, the jury must act at once before beginning judgment. There is no alternative, and if this is not done and the award is made to a scheme which violates these mandatory clauses, it is the duty of any of the other competitors to bring this matter before the Commission and demand a rejudgment. Now we gather from the letters that we have read that something like this is the case in Manchester. We have not seen the programme nor have we examined the plans carefully, so we only surmise something of the sort from the letters. And it seems, too, to be a question of degree, something as to size, sequence and arrangement of rooms we fancy, and the dereliction may have been slight and excusable as someone has sought to defend it, in words of the unfortunate young woman who said it was such a little baby. It may have been the fault of the programme. Occasionally a programme is drawn in such a meticulous manner that the solution of

the problem becomes, not a question of design, but a question of draughtsmanship. Practically everything is mandatory. In this case the jury has a hard job and it would be idle to insist that every little room should be just the size and in just the location called for. Such things happen but seldom over here. Generally the programme is entirely too loose; too little information is given. This is a mistake. A programme that is vague complicates the judgment and satisfies no one, for as some gentleman writes in the last number of the *Journal* of the American Institute of Architects, a competition is not for the selection of an architect, as the code emphatically states, but for the selection of a scheme. We don't know how or why the code came to make such a pronouncement. It sounds well, but it doesn't work out that way. We do not recall any instance in which any radical change has been made in the premiated scheme. There may be instances, but we don't know of any, and we do know any number of instances the other way round. Granted then that the scheme is the thing, it behooves the professional advisor to be very careful to see that if there are any definite requirements that are absolutely essential, any sizes of rooms, any story heights, any correlation of departments, any unusual conditions of the site that require particular treatment, anything that is vital to the purpose for which the building is to be built, that all these be made mandatory; and there should be a very certain statement as to the method of presentation and as to cubage, and the rest be suggested or left open; and then after that if these mandatory requirements are broken, the unsuccessful competitors are justified in seeking redress if an award is made to a competitor who breaks them.

But see what the dog days do to one. Here we have gotten up on a hobby and have been driving hellbent after one of those damned dogs the red-faced man spoke of. We did expect, when we began, to say a little more about the letter in the *Journal* and we did want to express our wonder over the most voluminous jury report that we have ever seen, which was published in the last number of *Pencil Points*. It was, we believe, on a small house competition, and perhaps was done with the idea that a competition for a small house needed a big report, or it may be that this report, too, was written in the dog days.



The ZONING LAWS in NEW YORK and THE DEVELOPMENT of a NEW COMMERCIAL CENTER

THE problem of noon-day pedestrian traffic on Fifth Avenue, New York, was solved by the location of a new commercial center to house the so-called "needle trades." Those industries had been more or less located near the shopping district and the consequent daily congestion proved a serious menace to the retail trade. The new "garment district" is practically comprised in that section bounded on the South by 32nd Street, on the North by 40th Street, and the area extending West from Sixth Avenue on the East to Tenth Avenue on the West. To accommodate in this area the large number of firms operating in the garment industry, buildings have been built on 100 to 150 feet frontages to a height of, in some cases, thirty stories.

It is interesting to note how a wisely framed zoning law has operated to the benefit of the exterior design of these buildings. The following pages of views of buildings of recent completion give a good idea of what is thus far accomplished.

The Arsenal Building on the Northeast corner of Seventh Avenue and 35th Street takes its name from the State Arsenal that for more than sixty years occupied this site. In the Civil, the Spanish and the World Wars this low-lying brick building, typical of the architecture of its period, was a center of military activity. The building designed and erected from plans by Buchman & Kahn, architects, is typical of the new structures that are being erected in great numbers.

The 550 Seventh Avenue Building on the Northwest corner of Seventh Avenue and 39th Street also occupies the site of a city landmark. On that corner stood for more than seventy years St. Crystostoris' Church, a chapel of Trinity Parish. The church and the houses that ranged

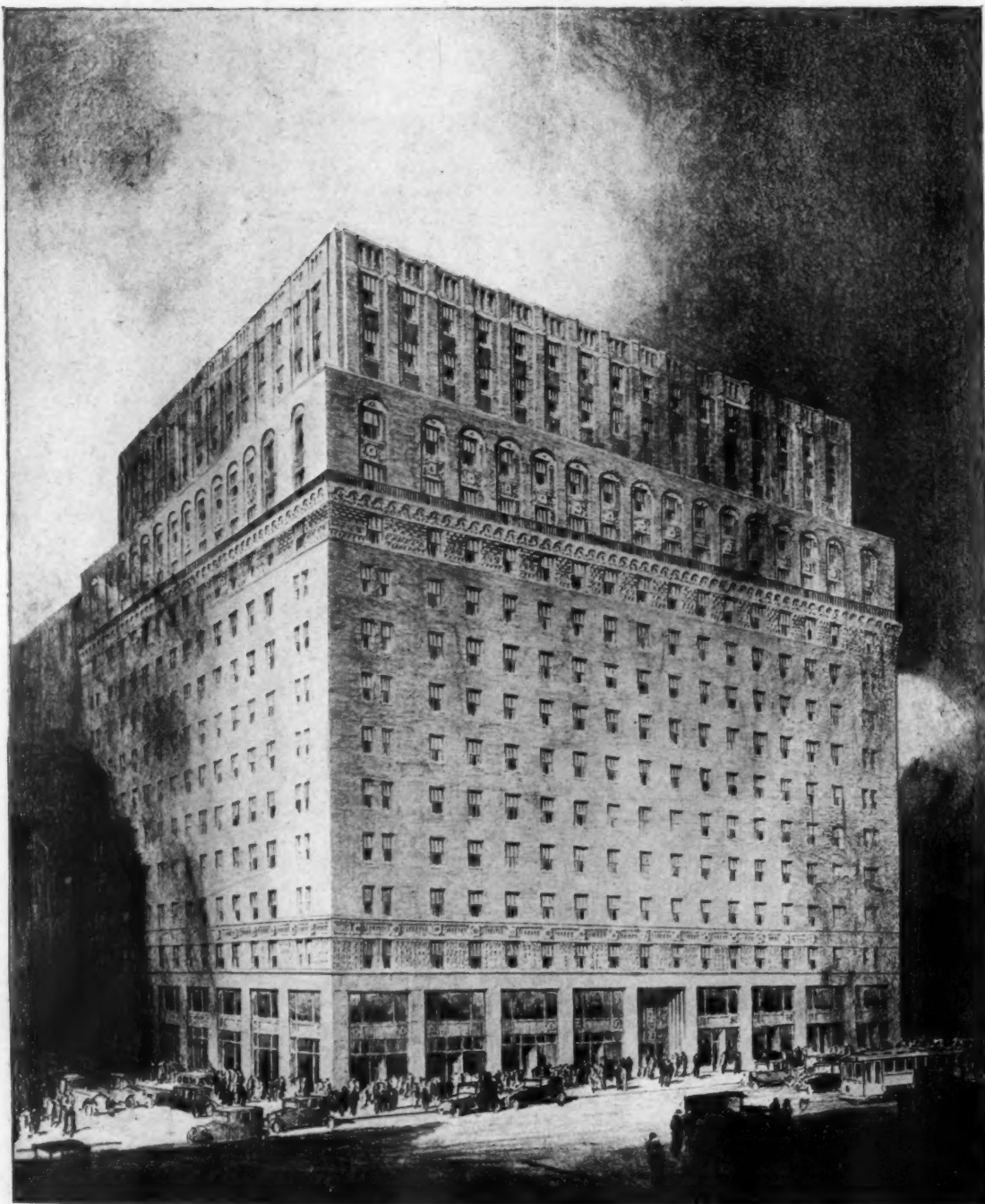


MAIL CHUTE BOX—550 SEVENTH AVENUE
BUCHMAN & KAHN, ARCHITECTS

along 39th Street formed the center of what at one time was a most aristocratic residence section.



DETAIL IN ENTRANCE HALL 550 SEVENTH AVENUE
MAXFIELD KECK, SCULPTOR—BUCHMAN & KAHN, ARCHITECTS



ZONING LAWS AND NEW YORK'S SKYLINE

THE FURNITURE EXCHANGE, 32ND STREET AND LEXINGTON AVENUE

BUCHMAN & KAHN ARCHITECTS

A building that establishes a new trade center in New York. It has an historic location, being at the foot of the one-time aristocratic "Murray Hill"



ZONING LAWS AND NEW YORK'S SKYLINE

View looking Northwest from 38th Street East of Seventh Avenue. From left to right the tall buildings are The Pictorial Review, the new 550 Seventh Avenue Building, Buchman & Kahn, architects. The tall building immediately to the right is the Candler Building, erected fifteen years ago, and next with conical tower, the New York Times Annex. In foreground at right is an example of the usual early type of building in this neighborhood. Just above is the rear of Metropolitan Opera House

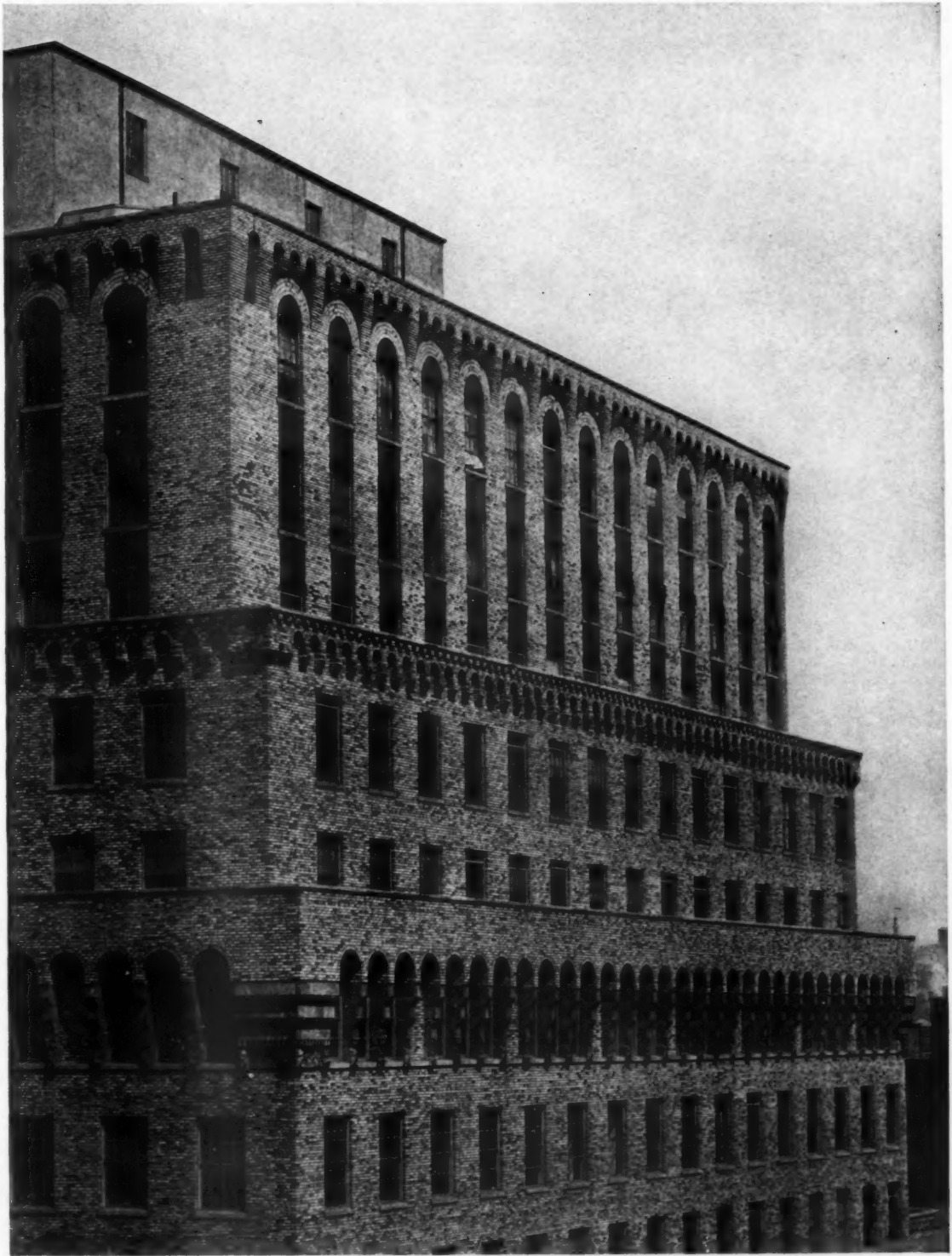
THE AMERICAN ARCHITECT
August 26, 1925. Plate 232



ZONING LAWS AND NEW YORK'S SKYLINE

View looking North on Seventh Avenue. The tall building at right, with setbacks, is the new Arsenal Building, Buchman & Kahn, architects. At certain hours of the day the pedestrian and vehicle congestion on this section of Seventh Avenue is so great as to become a serious problem.

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August 20, 1925. Plate 233



ZONING LAWS AND NEW YORK'S SKYLINE

A "close-up" view of the Arsenal Building, shown on preceding page, Buchman & Kahn, architects

THE AMERICAN ARCHITECT
August 26, 1925. Plate 234



ZONING LAWS AND NEW YORK'S SKYLINE

A building now approaching completion on Northeast corner of 39th Street and Sixth Avenue, Buchman & Kahn, architects. The renderer has a vision of the razing of the elevated structure that now mars Sixth Avenue. This sketch presents a good illustration of old New York and the new. Note the converted private residences at right along 39th Street. This location is but one block West of New York's most exclusive shopping district

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AMBLER FIRE HOUSE AND TOWN HALL, AMBLER, PA.

C. E. SCHERMERHORN AND WATSON K. PHILLIPS, ASSOCIATED ARCHITECTS

THE AMERICAN ARCHITECT

AMBLER FIRE HOUSE AND TOWN HALL, AMBLER, PA.

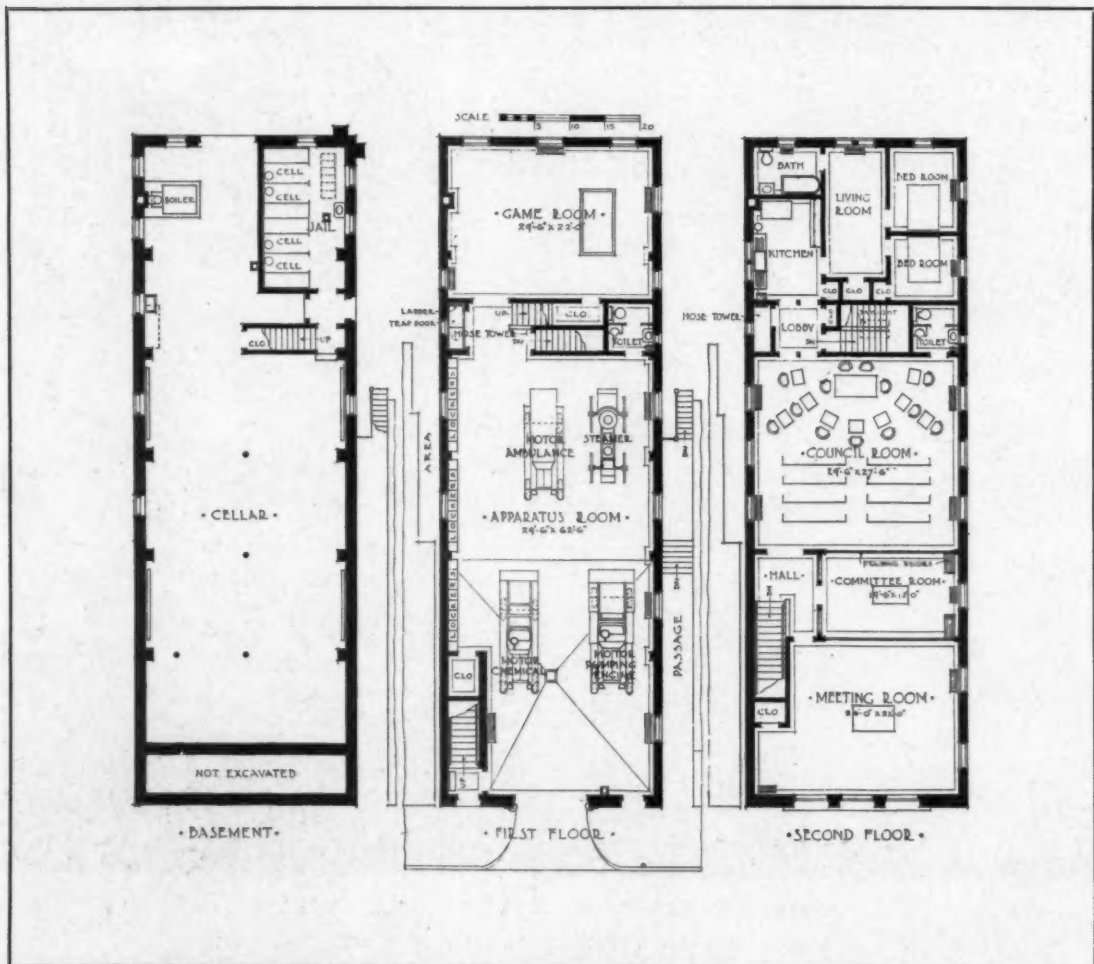
C. E. SCHERMERHORN AND WATSON K. PHILLIPS, ASSOCIATED ARCHITECTS

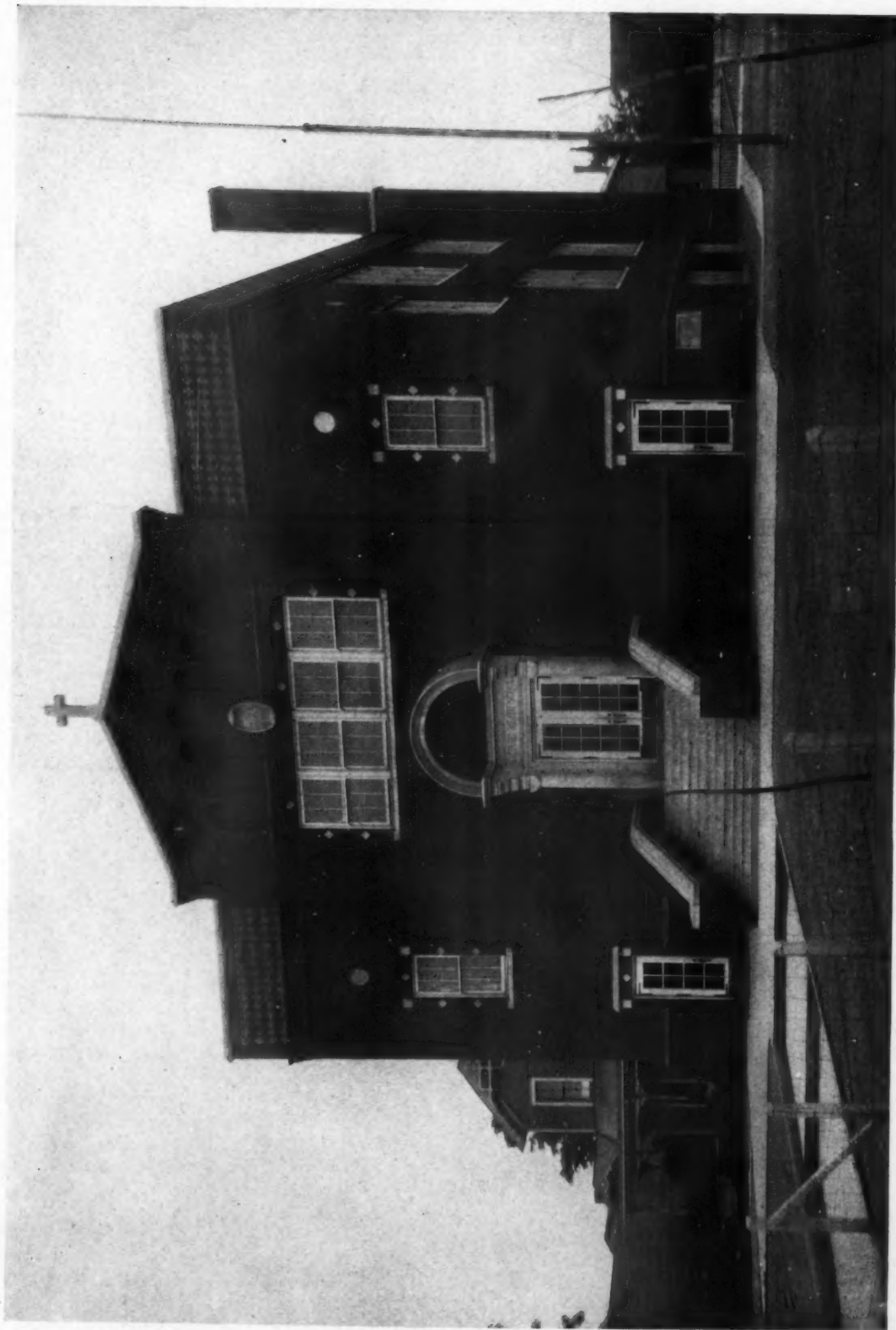
THIS building was erected at a cost of \$19,000.00 or 15 cents per cubic foot. The exterior walls are faced and built of brick. The pent roof across the front is covered with tile. A built up tar and gravel roof is used over the main portion of the building. Window sashes are of wood glazed with sheet glass, and painted apple green. Exterior doors are painted the same color and glazed with plate glass.

The main cornice has been colorfully decorated in green, orange, red and yellow. A Moravian tile panel of special design, illustrating the history of fire fighting apparatus forms a frieze above the triple windows of the facade. The decorations in the arch spandrels have been designed in the same spirit as the panel above.

The floor of the apparatus room was built of reinforced concrete. All other floors are of wood joist construction. Partitions are of wood studs. Interior walls and ceilings are plastered, the side walls being untreated sand finish and the ceilings hard white. Floors in the apparatus room and toilets are of concrete, all others are of wood. Doors and windows are wood trimmed and fitted with high grade brass and bronze hardware.

Heat is furnished the building by a steam boiler using coal as fuel. Cast and wrought iron pipe was used throughout the plumbing system. The house sewer discharges into a septic tank. The building is lighted by electricity, using the knob and tube wiring system, and is equipped with an electric signal system.





SACRED HEART PAROCHIAL SCHOOL, TERRE HAUTE, IND.
JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS

THE AMERICAN ARCHITECT

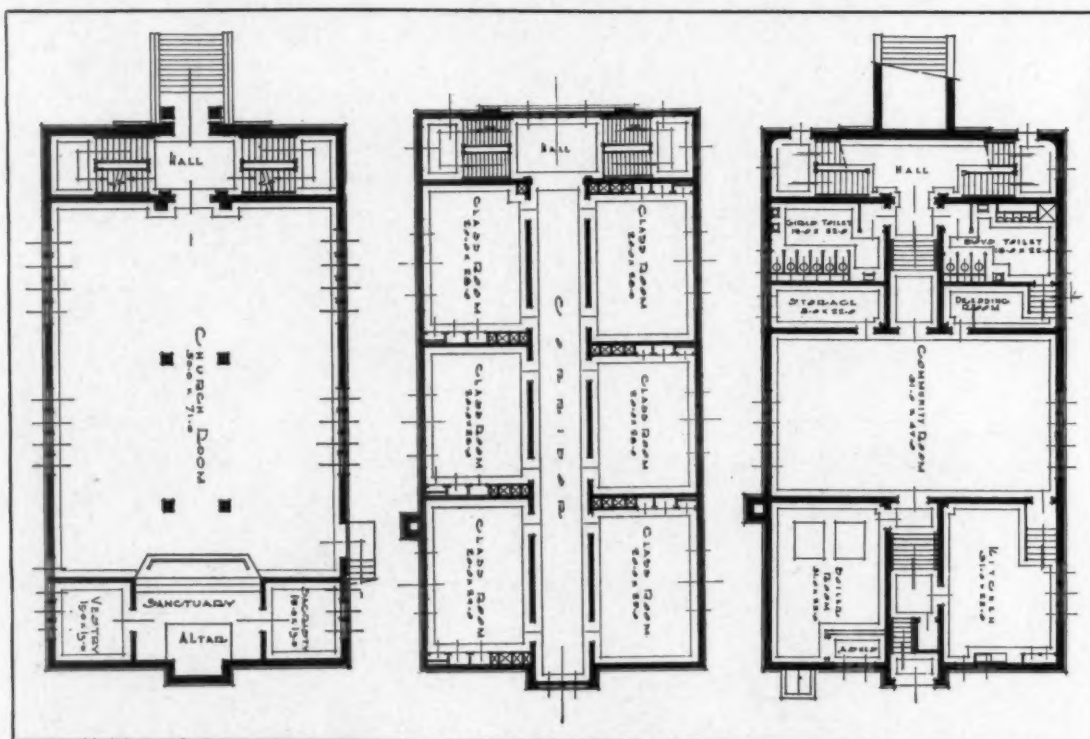
SACRED HEART PAROCHIAL SCHOOL, TERRE HAUTE, IND.

JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS

THIS school was built in 1923 at a cost of 30.1 cents per cubic foot. The exterior composes well and expresses the character and use of the building. The exterior walls are faced with vitrified face brick backed with hollow tile. The construction is of reinforced concrete, hollow tile partitions and cement, terrazzo and wood floors over the concrete slabs. The flat roof is covered with tar and gravel. Oak was used for the interior trim around doors and windows. The building is heated by steam, illuminated by electricity and thoroughly equipped to fulfill the require-

ments of this type of educational institution.

Complete use has been made of the basement for toilets, community room kitchen and boiler room. The plan presents a flexible arrangement which permits the use of the community room either independently or in conjunction with the upper floors. The first floor is used for church or chapel purposes and the second floor for school purposes. The class rooms are equipped with a modern ventilating system, wardrobes and teachers' cupboard. The corridor is of ample width and well lighted from both ends.



CALCULATING CUBAGE

THE calculation of cubage of buildings as a basis from which to compute the cost per cubic foot is, owing to the lack of any standardized method very often misleading.

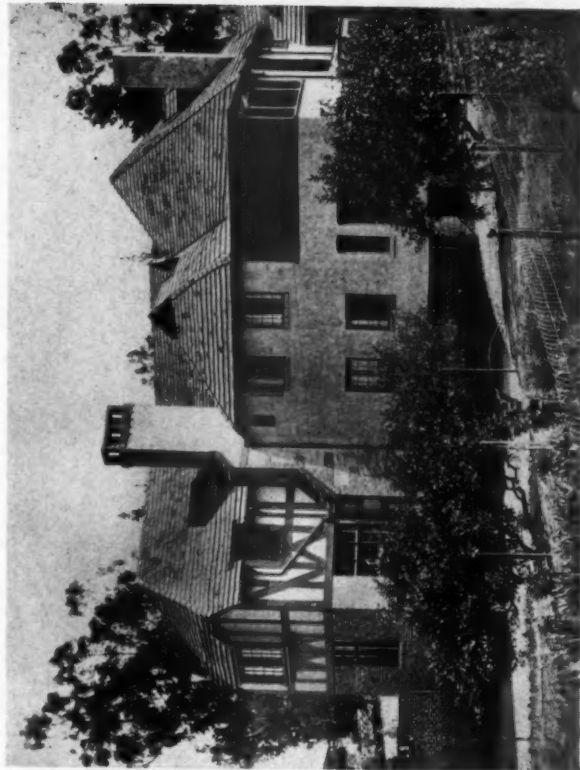
In order to devise a rule that will be arbitrary in this matter and reduce all similar types of buildings to the same way of computing the American Institute of Architects has appointed a committee to ascertain, codify and review the various methods now in use and prepare a report to the Scientific Research Department of the Institute.

This committee which is known as the "Sub-Committee on Cubing of Buildings" of the Struc-

tural Service Committee of the Institute is composed of D. Knickerbacker Boyd, Chairman, Dr. Warren P. Laird, Philadelphia and Dalton J. Snyder, Detroit.

It is the desire of the committee to receive the cooperation of all associations, companies and individual authorities in developing methods of cubing various buildings which may be accepted by the building industry and used by all as common basic factors.

Suggestions or information relating to this subject which will assist the committee and the industry will be welcomed. They should be sent to D. Knickerbacker Boyd, Chairman, 112 South 16th Street, Philadelphia, Penna.

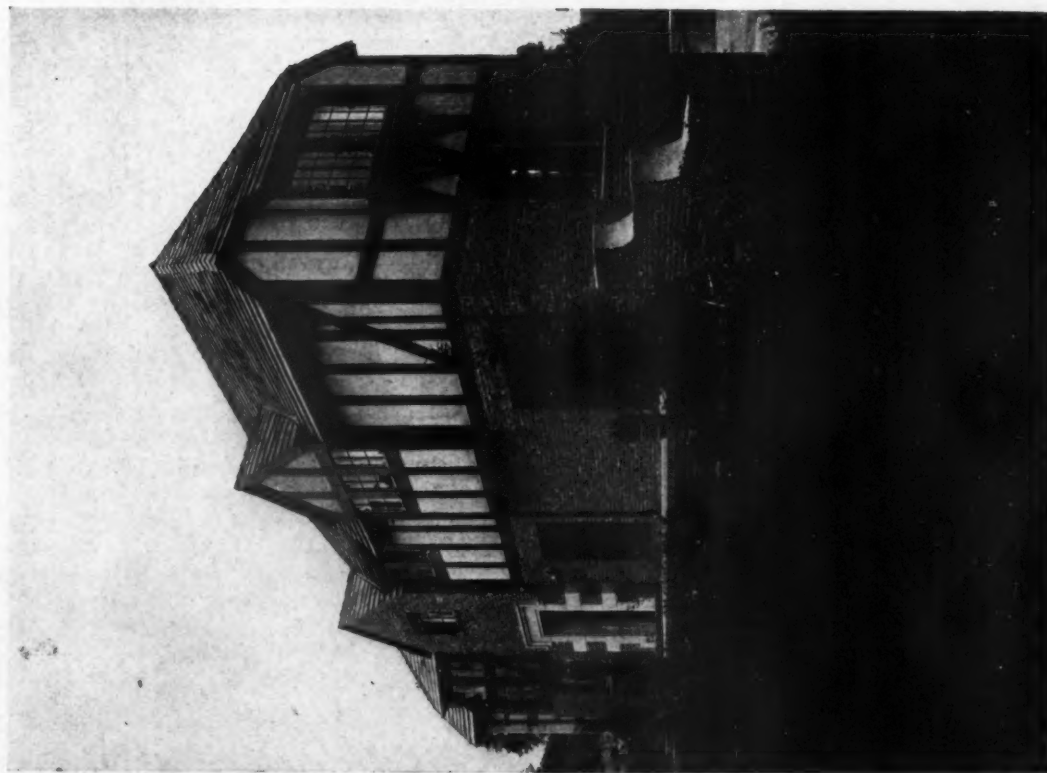


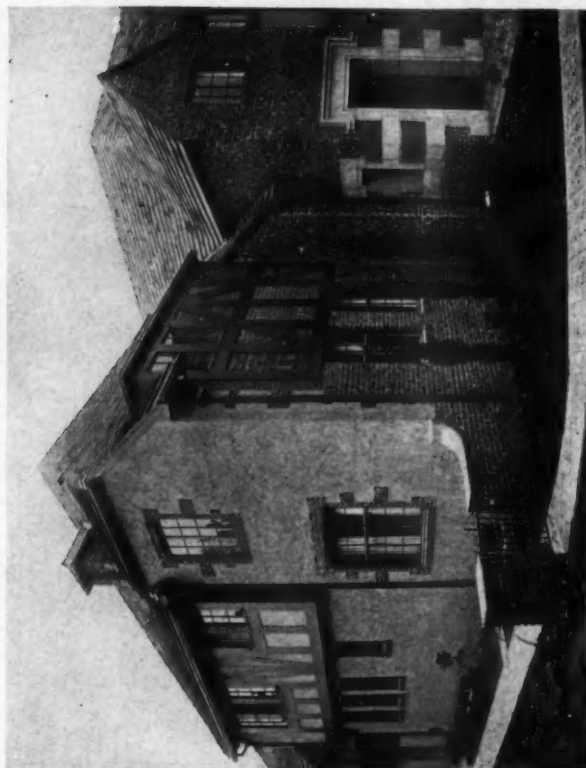
VIEW FROM NORTHWEST

HOUSE OF DR. CHESTER BOWERS, LOS ANGELES, CALIF.

G. WHITECROSS RITCHIE, ARCHITECT

THIS part was completed this year, at a cost of thirty cents per cubic foot or, approximately \$3.56 per square foot of actual floor area. The exterior walls are frame construction with brick veneer, half-timber work and textured plaster. Roof has a covering of very large shingles laid random widths and lengths, similar to a slate roof specification.





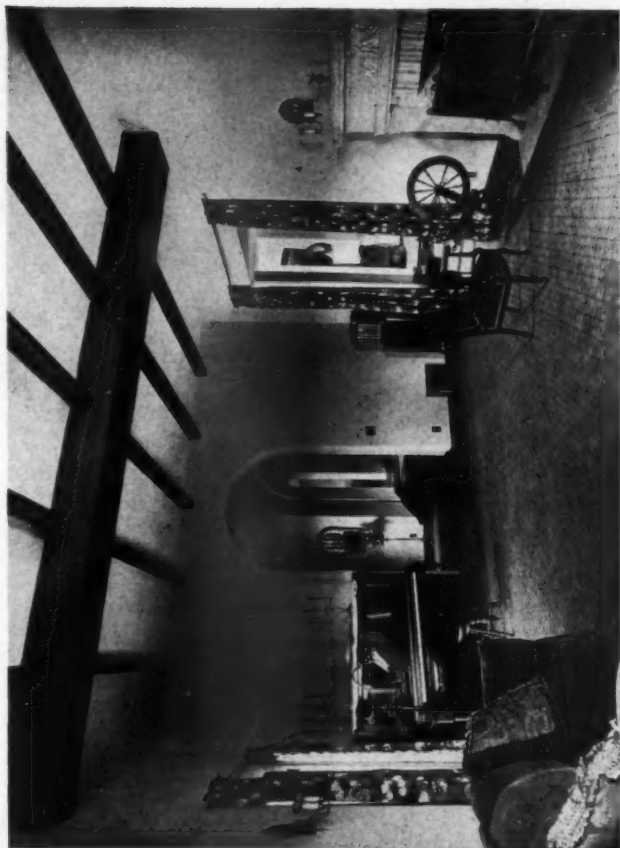
VIEW FROM SOUTHEAST

HOUSE OF DR. CHESTER BOWERS, LOS ANGELES, CALIF.

G. WHITCROSS RITCHIE, ARCHITECT

THE location of this house on a side hill permits the easy planning of a two car garage and the location of service utilities, and a very large children's playground directly accessible to the yard. There is a concrete slab roof on the garage. All the window sash are of steel. The brick used on the exterior is a fine common brick, with artificial Travertine stone trim.



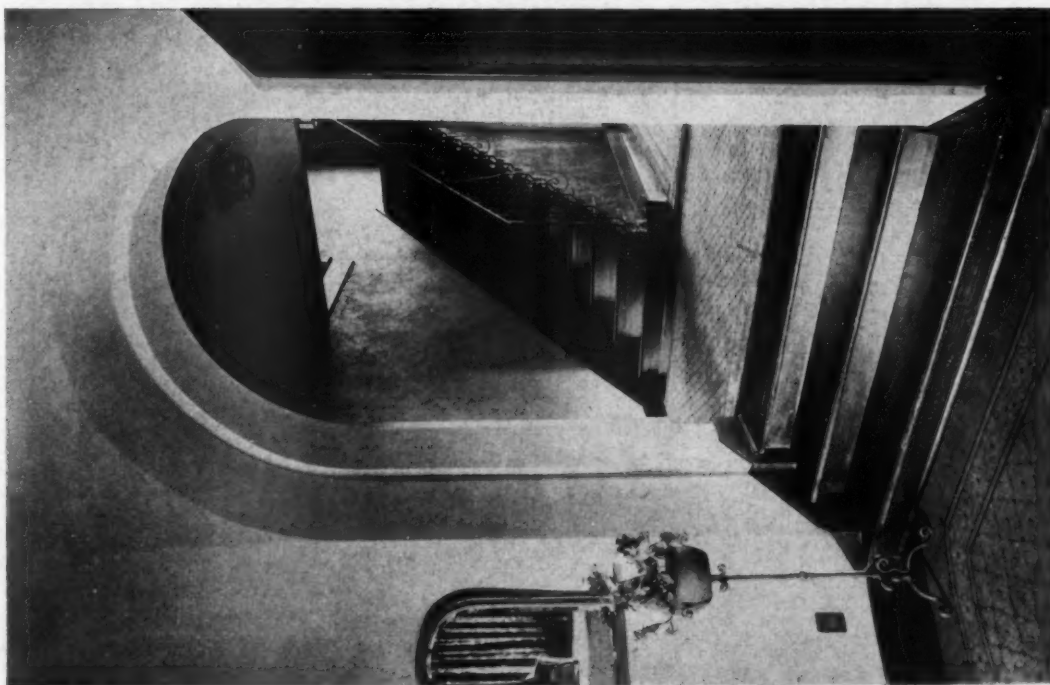


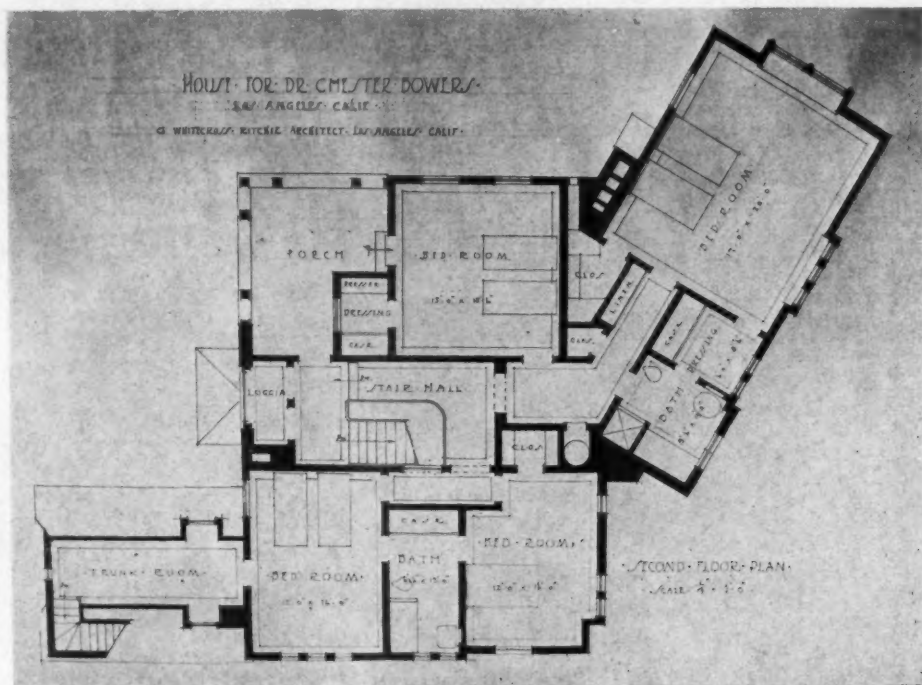
LIVING ROOM, LOOKING TOWARD VESTIBULE

HOUSE OF DR. CHESTER BOWERS, LOS ANGELES, CALIF.

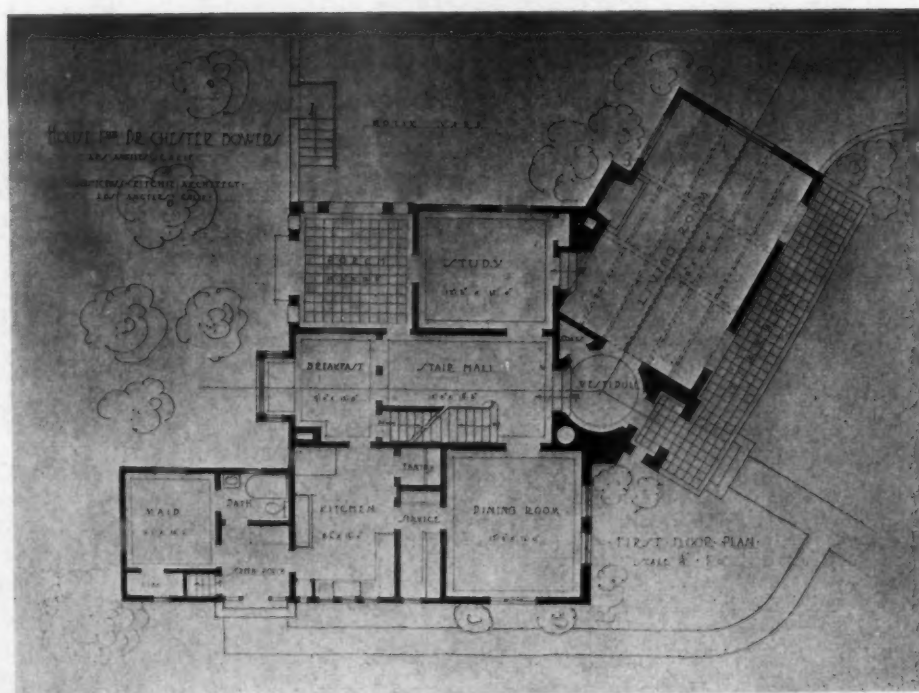
G. WHITECROSS RITCHIE, ARCHITECT

THE finish throughout of the first floor, excepting the kitchen is of Philippine Mahogany. The entire second floor and service portion is of Oregon pine, enamelled. Floors throughout the house are of clear oak. Bathrooms tiled 4'.6", of highly colored tile. Mantel in living room art tile; beams are actual construction beams.





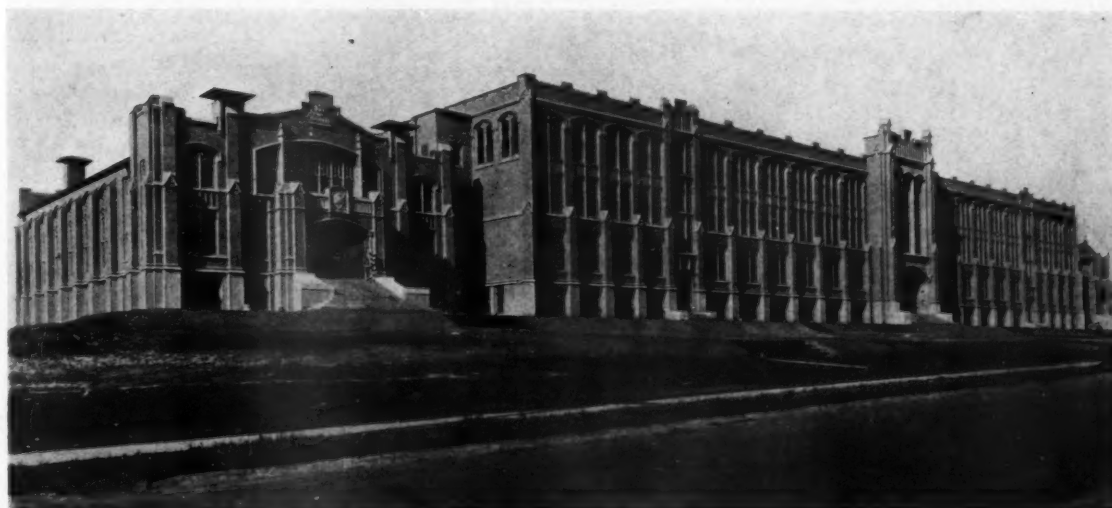
SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF DR. CHESTER BOWERS, LOS ANGELES, CALIF.
G. WHITECROSS RITCHIE, ARCHITECT

ENGINEERING *and* CONSTRUCTION



The WEAVER HIGH SCHOOL, HARTFORD, CONN.

FRANK IRVING COOPER CORPORATION, *Architects*

THERE is scarcely any enterprise that is more subject to continuous and rapid changes than that of public school education.

It is generally conceded that every successful indoor undertaking must be properly housed. This is as true of public schools as of any manufacturing process. These changes in educational processes and administration methods require the modern schoolhouse to be so constructed that the interior arrangements can be readily converted to another plan quite different from the original layout.

Many things contribute to the necessity for rearranging a schoolhouse interior which, of course, is determined by the teaching methods and curricula in vogue. These changes are influenced by two things at least. A change in the character of the neighborhood will create a demand for teaching subjects fitted specially for the needs of the new class of pupils and in order to do this a readjustment of the classrooms, laboratories and shops may be necessary. The other cause of alterations in plan is the progressive change in educational methods.

To plan a schoolhouse that can be readily and economically converted to another plan has been the study of those farseeing architects who sense the possibilities of the future. This study has developed what might be termed an elastic or convertible school building. There are certain fixed elements of a schoolhouse plan: corridor widths, size

and disposition of the stairways, auditorium and gymnasium, all of which are fixed by the number of pupils enrolled. Two other factors are fixed: the width of the rooms from the exterior walls and the window area per foot of width, which is often controlled by certain code requirements based on daylight illumination.

It follows, then, that when the width of the classrooms and laboratories is fixed, the dimension of the length of the rooms is variable according to the occupancy of the rooms. A minimum unit can be adopted and the windows, heating and ventilation and other accessories established. The final layout would consist of rooms which are multiples of the basic unit. Such a scheme as this permits of a large number of combinations and future changes in plan with a minimum of cost.

Aside from the purely academic teaching, a modern school now includes seven objectives as essential in the education of every boy and girl: abundant health, command of fundamental processes, worthy home-membership, vocational fitness, good citizenship, worthy use of leisure, and ethical character. With these objectives in view only those who are sympathetic students of modern educational progress and of the building needs involved can successfully plan high school buildings in which these varied activities may be carried on without meeting great and often insurmountable difficulties.

THE AMERICAN ARCHITECT



THE ADMINISTRATION LOBBY AND ENTRANCE CORRIDOR
THE WEAVER HIGH SCHOOL, HARTFORD, CONN.

The Weaver High School in Hartford, Connecticut, is a fine example of up-to-date high school planning. It is so worked out that a modern, forward looking organization will realize completely its great possibilities. Hartford furnished both funds and site adequate for the needs.

The better to appreciate the building, it is es-

sential to state some of the fundamental principles that should be observed in planning high school buildings and in connection with each principle state the manner in which that principle has been realized.

1. *Comprehensiveness.* The building should provide facilities for the seven above-mentioned objectives essential in the education of every boy and girl.

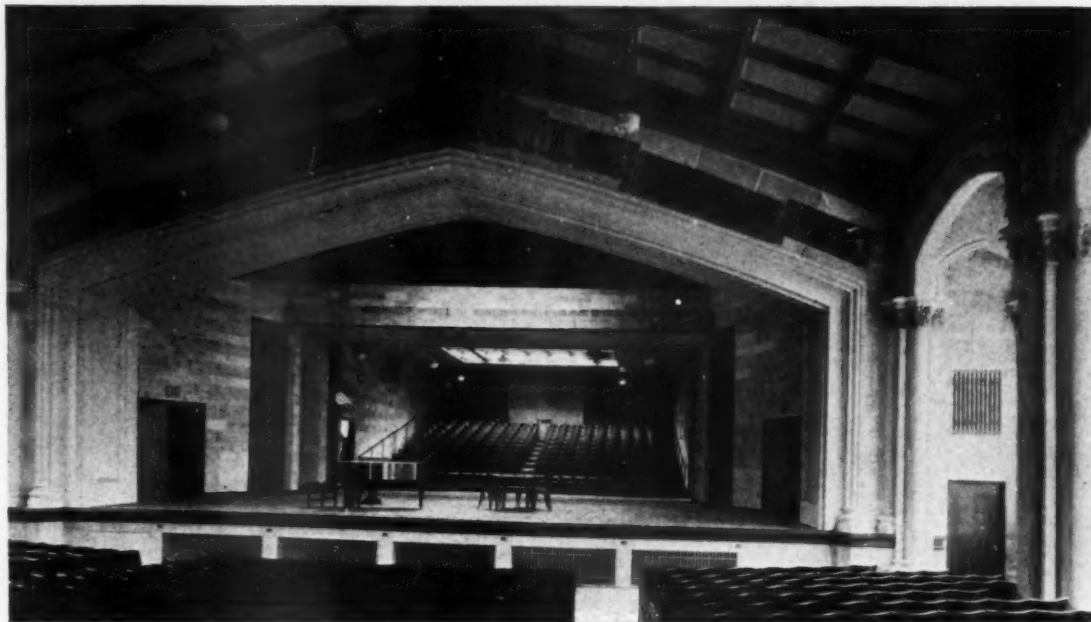
The Weaver High School is conspicuous for the completeness with which it meets this requirement. It provides not only regular classrooms for academic subjects but also special classrooms for such commercial subjects as typewriting, book-keeping, and commercial geography; special classrooms for art and mechanical drawing and music; specially equipped rooms for sewing, cooking, and home management; laboratories for biology, physics, and chemistry, and commodious and well lighted shops for printing, woodworking, pattern making, foundry, machine shop practice, and automobile mechanics. This ample provision makes possible the organization of sufficient curricula to meet the varying needs of pupils of all types of interest and ability.

Through its well appointed phys-



MANTEL IN THE ADMINISTRATION LOBBY

THE AMERICAN ARCHITECT



VIEW OF AUDITORIUM STAGE SHOWING THE MUSIC ROOM IN THE REAR
THE WEAVER HIGH SCHOOL, HARTFORD, CONN.

ical education section, including corrective gymnasium and adequate shower and dressing facilities, it provides not only for games and calisthenics but also for corrective work in order that the weak and crooked body may be made strong and straight, and that the strong and straight may gain the endurance required to meet the stress of modern life. The several divisions of the physical education section have been so arranged that a sixty minute period can be allowed, giving every boy and girl an opportunity for proper exercise and bathing at least twice each week.

In the commodious cafeteria and well equipped kitchen and convenient lavatories, the pupils procure good food properly prepared which is eaten in surroundings that strengthen the desire to observe the amenities of life.

In this building is an attractive and artistic library with study rooms adjacent. A special feature of this section consists of the library classroom where instruction in the use of the library is given and to which a teacher may bring a class for the employment of illustrative material. Four conference rooms are also provided where small groups of pupils may, with reference material at hand, develop the ability to work together on de-

bates or other problems calling for co-operative thinking—an ability increasingly needed in modern life.

The auditorium has an ample stage, and the music department immediately adjoins it and by the use of removable partitions it is possible to introduce into the assemblies the finer elements of music and drama that elevate and enrich the common life of the people. Here also regular class work in public speaking is conducted. This room is an appropriate meeting place for the many activities of the organized life of a modern school.



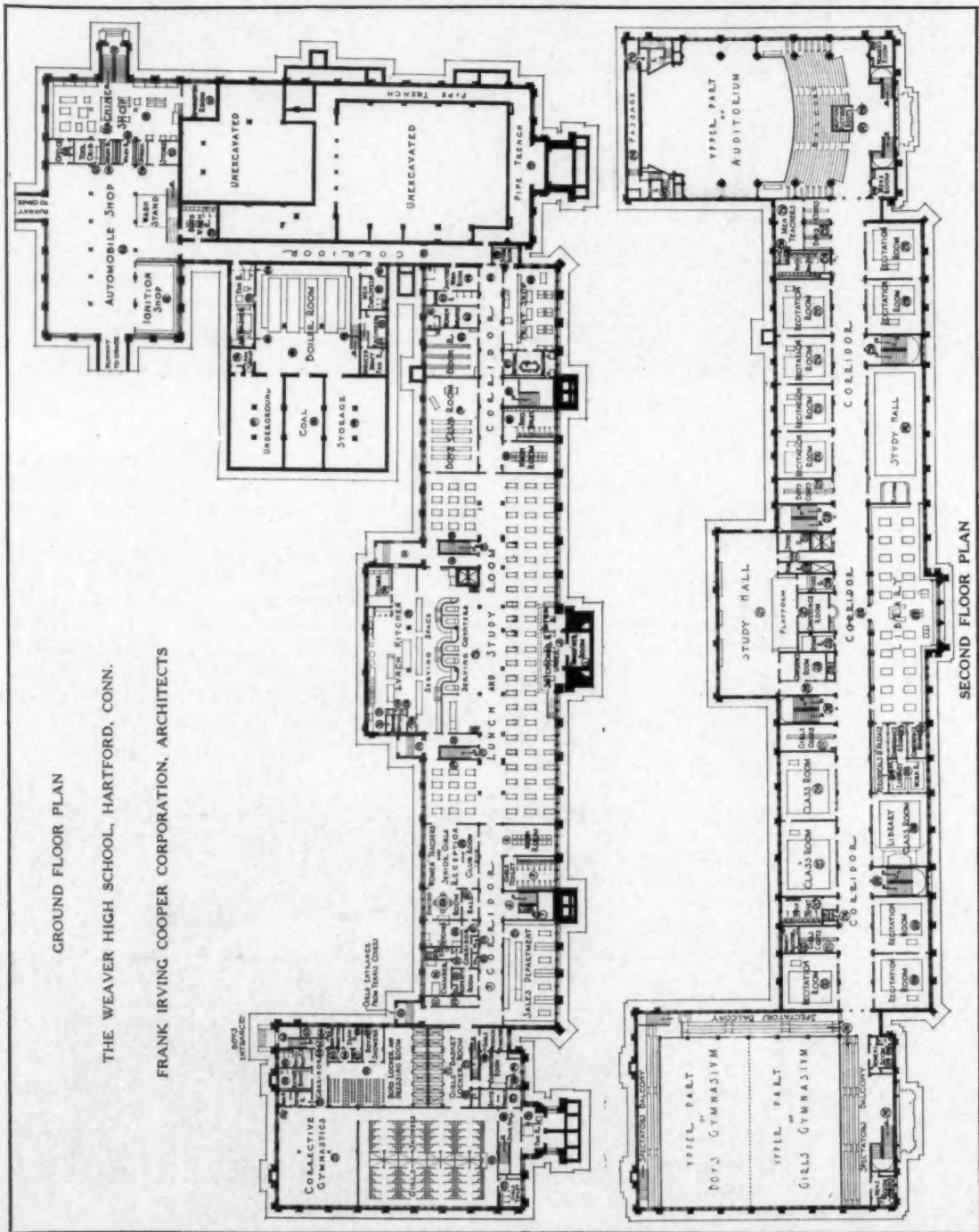
VIEW OF THE AUDITORIUM FROM THE STAGE

THE AMERICAN ARCHITECT

Another special feature consists of the sales department where students are given training in the principles of salesmanship. Here is also found an added incentive to the production of distinctive work in various arts and crafts. The club room for boys and the club room for girls give an impetus to group activities. The editorial room ad-

joining the print shop co-ordinates news gathering and news writing with the practical make-up of the school paper.

2. *Suitability of rooms to their specific purposes.* Each room should be so located in the plan, so related to other rooms, and its interior details so arranged that the work as-

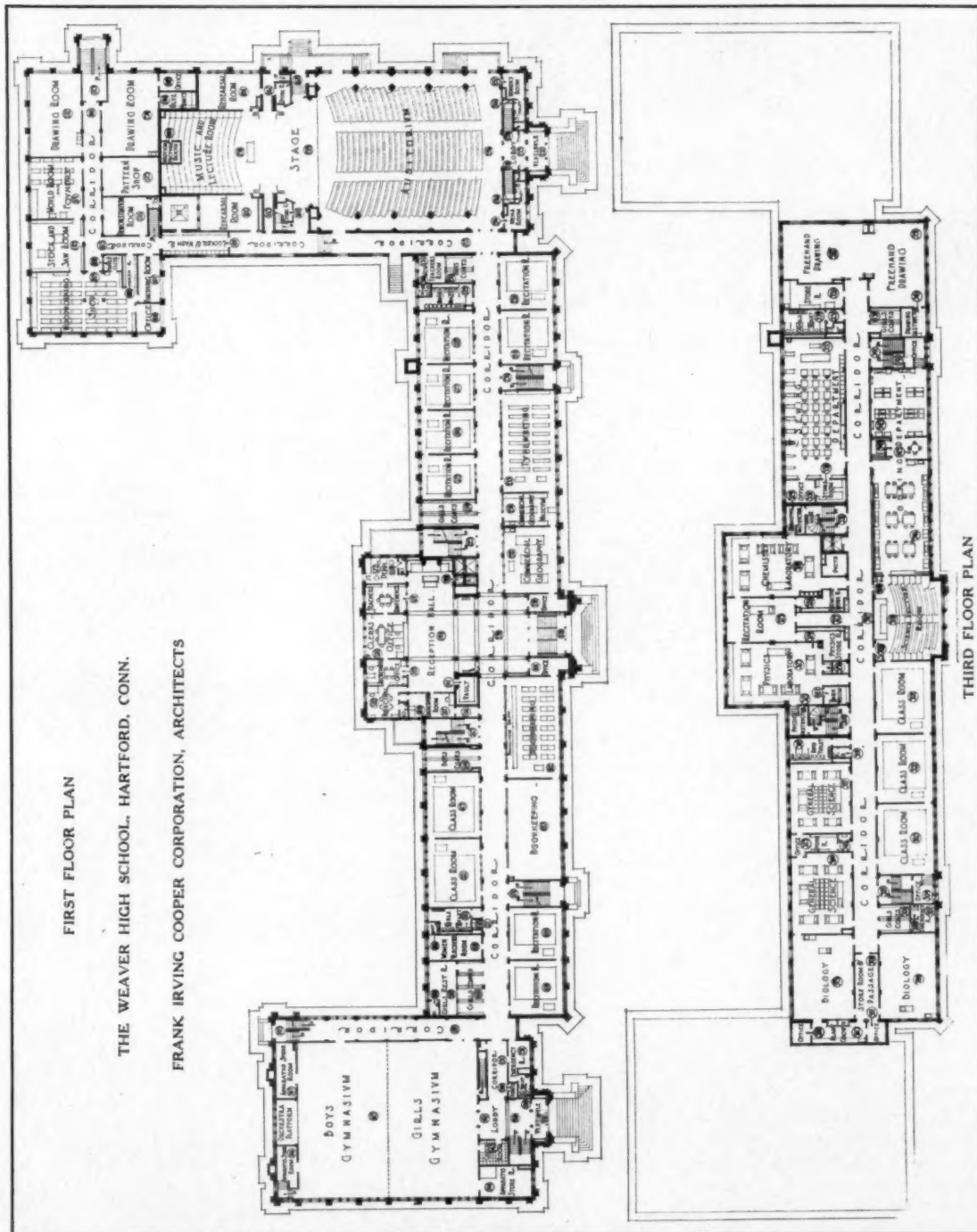


THE AMERICAN ARCHITECT

signed to that room may be conducted efficiently.

This principle requires the orientation of rooms so that each may receive the kind of light which it needs, the grouping of the rooms of each department, the convenient correlation of related departments, correct selection and arrangement of equipment, and convenient storage facilities.

In the Weaver High School the orientation is such that every classroom has either east or west exposure, thereby giving it sufficient but not excessive sunlight. The gymnasium has a direct southern exposure with windows on this side extending down to the floor level, thereby giving an abundance of sunshine. This feature, together



FIRST FLOOR PLAN

THE WEAVER HIGH SCHOOL, HARTFORD, CONN.

FRANK IRVING COOPER CORPORATION, ARCHITECTS

THIRD FLOOR PLAN

THE AMERICAN ARCHITECT

with high windows on the other three sides, insures cross-ventilation and out-of-door condition whenever the weather permits. The biological laboratory with its conservatory also has the southern exposure it needs, while the mechanical and free hand drawing rooms have the northern light required. The shops, in many buildings so poorly



THE BIOLOGICAL LABORATORY WITH THE AQUARIUM AND GREENHOUSE IN THE REAR

lighted, have the abundant light necessary for good workmanship.

3. *Administration.* The administrative quarters should be so located that they will be easily accessible to both parents and pupils and so planned that the administrative functions may be conducted easily and efficiently.

The location of the administrative offices in the center of the building and directly opposite the main entrance is the best conceivable, and parents and other visitors to the school are welcomed at once by the friendly entrance and the conveniently located office. They are not compelled, as in many schools, to wander over the building to some obscure or remote section to find the principal's office. The central location makes the office easily accessible also to pupils and teachers from all parts of the large building and the private offices permit the discussion of important questions of a personal nature in a spirit of mutual respect and helpfulness.

4. *Supervision.* The oversight of the activities of the school, of the care of books and clothing, of the toilet facilities, and of the passing to and fro of pupils should be made as simple and effective as possible.

This principle is well carried out by the long, straight main corridor and the simple auxiliary corridors at right angles thereto, and the location and natural lighting of coat alcoves and toilets.

In many communities lockers built into corridor walls have been adopted with success, but the local school authorities preferred to avoid the introduction of a locker system.

5. *Adaptability to Community Uses.* Facilities

likely to be desired for community use should be so planned that they can be used by the public after school hours without opening and heating other parts of the building.

In the Weaver High School the location of the gymnasium in one independent wing with adequate outside entrance, toilets, and checking facilities, and the location of the auditorium and music department in another independent wing with similar facilities makes them readily and conveniently usable by the public. In many high schools the auditorium and the gymnasium are placed in the center of the building with the result that these large units are not readily accessible for community uses and with the further serious disadvantage that the gymnasium has inadequate sunlight and no natural cross ventilation. These two important considerations should never be overlooked. The shop section of the building also is supplied with an independent en-

trance, thus facilitating its use for evening classes of a technical character.

6. *Flexibility.* Every high school building should be so planned that changes in the sizes of certain rooms can be made at a minimum cost if at some future time the needs of the school so require. Failure in the past to provide such flexibility has been found in hundreds of high schools, thereby making those buildings practically impossible to alter to meet changing conditions. In



THE DOMESTIC SCIENCE COOKING ROOM

the Weaver High School the academic portion of the building is so constructed that all cross partitions between the outer wall and the corridor may be changed when necessary without interfering with the heating or ventilating system.

7. *Maximum Working Capacity.* The number of rooms for the various departments and the capacity of each room should be so based upon a modern educational program that the largest

THE AMERICAN ARCHITECT

number of pupils to be accommodated will find the facilities that they need. In other words, the building must be in correct balance when filled to capacity.

The first Building Commission secured through the High School Committee the detailed requirements for the proposed building. This program stated that "the building shall be planned to accommodate one thousand (1000) pupils and about fifty (50) teachers." The architects of the Weaver High School gave special study to the trend of the modern high school reorganization, and based their plans upon a careful survey of the probable future needs of the community to be served. The number of rooms needed for the varied activities and the capacities of these rooms were determined with the aim that the entire building might be used at maximum efficiency at all times.

The method of determining the maximum working capacity of the proposed building is too extended and complicated to reproduce here. However, this study involved an analysis of the proposed program of studies, the possibilities of different daily schedules with class periods of varying lengths. It took into consideration the sizes, equipment, capacities and multiple uses of all available rooms. Careful estimates, based upon the experience of a large number of comprehensive high schools, gave the average

definitely for the uses to which it was to be put.

Let c = the number of classes that can be at work at any one time in rooms for academic, commercial, science, drawing, music, shop, and home economics subjects, but not including groups in gymnasium, library, and study halls. Let a = the average size of classes in the above-mentioned



THE LIBRARY

subjects. Then $c \times a$ = the number of pupils that can be at work at any one time in the above-mentioned subjects.

In the Weaver High School building 52 classes can be at work at any one time in academic, commercial, science, drawing, music, shop, and home economics subjects, as follows.

Classrooms	7 classes
Recitation rooms	17 classes
Commercial rooms	5 classes*
Science rooms	8 classes
Drawing rooms	4 classes
Homemaking rooms	4 classes
Shops	6 classes
Music room	1 class

Total 52 classes

*The typewriting room accommodates two units.

If we assume that the average size of classes in these subjects will be 24 then the number of pupils that may be at work at one time in these rooms will be given by the formula

$$c \times a = 52 \times 24 = 1248$$

If the school day consists of six periods of 60 minutes each we may assume that the average pupil will spend approximately $\frac{2}{3}$ of his time in these subjects and the remaining $\frac{1}{3}$ in gymnasium, library and study halls. Therefore, this number may be increased by $\frac{1}{3}$ making the total working capacity $1248 + 416$ or 1664 pupils.



THE LUNCH ROOM

teaching load for each room and determined the number of teachers needed for the full operation of the school. This study was not taken as final but the results were checked up by other methods, perhaps less scientific, but serving to verify the safe range of the figures obtained.

One method used as a check is given below as an illustration of the unusual care with which the architects planned the building

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The possible distribution of this 1/3 may be seen in the following assignment:—

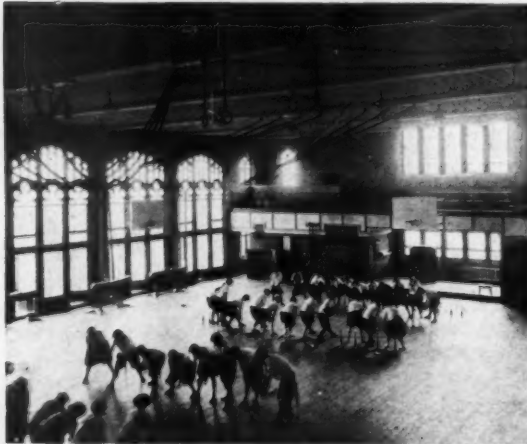
Gymnasium	80
Library classroom	25
Library reference rooms	85
Two study halls	170
Auditorium (Public speaking, etc.) ...	32
Salesroom (Also used for recitation) ..	24

Total 416

Total class and special rooms 1248

Grand Total 1664

This computation is extremely conservative as it does not take into account the possible use of classrooms by unattached teachers during vacant periods. Also it does not consider the possible uses of two small music rooms, a demonstration room connected with the shops, the boys' club room nor the housekeeping suite. Again it does not include the possible use of the large lunch room, seating 300 pupils, which has been planned to be used for study hall purposes. Therefore, it is very evident that under pressure of increased enrollment very satisfactory accommodations are



THE GYMNASIUM

to be found for at least 350 pupils more. This makes the maximum capacity approximately 2014 pupils, more than twice the capacity called for by the original program of requirements for the building.

8. *Aesthetic Fitness.* It is characteristic of progressive American communities to take real pride in their high school buildings. This has been particularly true of many western and far-western cities. Hartford has been no less progressive and has a right to be equally proud of its achievement. The exterior of this building is

beautiful in its appropriateness. It expresses high ideals in architecture and public education. Nothing is concealed in the design. The several sections of the building are expressive of the uses of the interior.



THE DOMESTIC ARTS SEWING ROOM

This school will eventually house two thousand pupils. When this number is in attendance, one thousand of the pupils will have home drawers instead of desks. There are a number of movable cases of these drawers in different rooms, each of which has eighteen drawers, and the height of the case is such that it fits under the chalk rail.

In the classrooms the pupils are seated at desks while in the recitation rooms pupils may have desks or chairs as the case may be. Pupils having



THE ALCOVE IN THE FREEHAND DRAWING ROOM

study periods will usually be found in the two large study halls or in the library, passing from these rooms to other places for recitation. This does not mean that the so-called class or recitation room will not be used for study at some periods of the day, as that is a matter of schedule.

(To be concluded)

An Anaconda Installation

In Buenos Aires, Argentine, York & Sawyer, Architects, specified and used Anaconda Brass Pipe in the new building of the First National Bank of Boston.



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A COMMUNICATION

To the Editor,

THE AMERICAN ARCHITECT:

THE letter of Messrs. H. Lucht and H. G. Anderson in the March 11 issue and that of Mr. Charles S. Keefe in the March 25 issue of THE AMERICAN ARCHITECT, in which The American Institute of Architects was severely criticised for approving the Architects' Small House Service Bureau, were of great personal interest to me as they open up a channel of discussion which I believe is worthy of serious consideration. Too, a great deal of work in our office is small house work.

Coming into the office of my father some five years ago, I soon realized that the "old school" idea of waiting for the client to rap at your door was a thing of the past but not of the future. This situation I readily saw was merely a business revolution taking place in every line of business, and could see no logical reason why it should not happen in Architecture; the bankers saw it and met it and so did the clergymen. It was indeed a stiff problem to see just how a conservative small house architect could ethically fit into this high-powered and widely advertised new scheme of things.

In a busy office years ago I had noticed a small placard reading "Put Your Greatest Competitor On Your Payroll," and I never forgot it. So I started out to meet these materialmen with their free plan books, mainly to ascertain to what extent they were my competitors, and I found them a very fine crowd, all good fellows, striving for more business and to outdo their contemporaries, but most important of all, I discovered that many of them, particularly among the lumber dealers, confessed that the plan book idea had been incorporated simply because the other lumber companies were using it and their clients expected this service, and that it was a detail of their business they would be only too glad to eliminate if it were done away with universally. They argued that their books so seldom met the full requirements of the patron that they would be only too glad to know of a place where they could send patrons who desired changes of a nature requiring a new set of plans.

Immediately I saw a mighty fine opportunity for acquiring prospects and lost no time in passing out the word that I had just that sort of a department in our office. Of course I find it in many cases, a very far cry from free plans to an architect's regular commission, but it is very gratifying to see how many, after you have given them a good two hours' straightforward talk on what an architect really can do and save for them, tell you to go ahead with the work. The prospects I do not land do not discourage me in the least, they have given me their time, and I have sold them, I hope, a little architecture, and right there

is the big point, *sell architecture*, use every legitimate means to enlighten the public, particularly the small house public, because they have been sadly neglected. Please do not blame the material dealers with their plan books, because they have been wide awake and are gamely fighting for business, nor the real estate dealers who for years and years have been spoiling our cities with row upon row of "gimcrack" houses; they have been hitting the ball while we have been allowing our "shingle" to squeak on its rusty hinges.

We are all free to admit that we have in the materialman's plan book a vehicle which in the majority of cases is doing very little toward bettering small house architecture, in other words not a very good salesman for us, which brings us up to the question as to how we can swing the public to an appreciation of the benefits of our profession. To do that it was necessary to make available a small house plan service, the cost of which must be small, being in competition with practically a free service, and in addition to this the plans must be of real merit or the efforts will be for naught.

There was only one place to go for good small house plans and that was into the offices of competent architects, and this is exactly what the Architects' Small House Service Bureau has done. By co-operating with reputable architects, they have taken creditable small house plans and through the medium of good newspapers throughout the country, high class magazines and a few high grade material dealers, promoted a campaign of advertising better small house architecture, from which I am sure we of the small house offices are bound to be greatly benefited. Our hands have always been tied, our individual ethics have never permitted us to tell the world that a good small house vitally needs intelligent architectural services; this the Small House Bureau is doing for us and naturally we have to pay a certain price for the benefits we receive, a job the Bureau may take out of our office on very rare occasions, and it looks to me like a mighty fair price.

As proof of the actual good that is being accomplished look at the new small house subdivisions of today and you will see a wonderful contrast to the subdivision of, say, four or five years ago, no more block after block built after the same plan with a window or a porch changed now and then and all those unnecessary gewgaws and undesirable detail, but now may be seen a pleasing variation in good design in a group of houses which will add beauty to any town or city. The Small House Bureau receives a very small percentage of the good small house business but its well directed advertising campaign is kindling that long smoldering desire in the public's breast for individuality and correctness of design, practical layouts and sound construction.

The Importance of Good Design

FAILURE to appreciate the importance of providing the most efficient layout accounts for a great deal of idle space in many buildings. Good design — scientific planning — accounts for the success which seems almost invariably to come to projects financed under the STRAUS PLAN. Our engineers and architects will help in the solving of your problems if you will give them the opportunity.

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THE AMERICAN ARCHITECT

As I see it, this Bureau is selling our goods, necessarily at a low rate, but it is selling them, and it is doing just the thing we have most needed, for it is for the first time enlightening the public in a manner which gives them the very information we as individuals could never hope to give.

Should the architect in the small town feel that he is losing all his practice through these various producers of stock plans let him make himself acquainted with his "enemies" and I am quite certain he will find that they will be very glad to co-operate with him and in that way he may have the opportunity to sell architecture to many more prospects and incidentally land a very nice commission now and then, and he will often be surprised at the really worth while prospects he will meet in this way who have sent for stock plans

as a start in their building project solely because they have never been taught the value of architectural services.

So let us not be too critical of those who are really playing our game and look at it in a square shooting "room for all" light and feel that every time a good plan reaches the prospective home builder it is another boost for our cause.

When The American Institute of Architects saw fit to act as a controlling body for The Architects' Small House Service Bureau, I am quite sure they foresaw the immense amount of beneficial advertising that architecture of small houses was bound to receive, and feel that the Institute should be heartily congratulated rather than adversely criticised.

Toledo, Ohio

KARL H. BECKER

SESQUICENTENNIAL INTERNATIONAL EXPOSITION AT PHILADELPHIA

THE building plans for the Sesquicentennial International Exposition, to be held in Philadelphia in 1926 in celebration of the 150th anniversary of American Independence, show a comprehensive exposition plant, to be built expeditiously and with attention to ornate detail and minimum of cost.

The plans are rapidly nearing completion in the office of the exposition architect in the headquarters of the exposition, which are located in the historic old Philadelphia City Hall, adjoining Independence Hall.

John Molitor, city architect of Philadelphia, is architect for the exposition, having accepted that commission at the request of Mayor W. Freeland Kendrick, who is also president of the Sesquicentennial, the body of leading Philadelphia citizens which is preparing the Sesquicentennial celebration and exposition.

MEDALLIC ART

THE disappearance of the craftsman who used to engrave on the matrix himself, and who therefore directed the technical execution of his work, has led to a separation deteriorating to the art of the medallist, states *The Builder*, London. In order to reinstate what was once such a beautiful form of artistic representation it is suggested that the artists should become again more familiar with the work of transferring his design to the metal, and the Royal Mint is at the present time directing special attention to the raising of medal work to a higher standard. From the sculptor's point of view, the reducing machine is not thought the best means through which to achieve it, and the difficulty is not to be overcome in this way. It is pointed out, in a recent account in the *Times*,

that "Either the old art of the engraver had to be revived, or means had to be found to bring the outside sculptor into close technical relationship with the work of transferring the design to the metal." Transferring it by the reducing machine and by the engraver's hand are different things, and we cannot have it both ways. The hand of the engraver gives what the brain and heart can give; the reducing machine what the machine provides; and unless we will pay the cost of beauty—which is but to do things in the right spirit and way—no advisory committee of experts, or pious aspirations for the improvement of art will avail us much. For improvement in design only is not enough. The interpretation of the design into metal, through the craftsman's knowledge of the material, is also necessary, and the reducing machine is no alternative to this very primary requirement.

SELECT WINNER OF HARDING MEMORIAL COMPETITION

THE jury of the Harding Memorial Association recently chose the design submitted by Henry Hornbostel and Eric Fisher Wood of Pittsburgh for the mausoleum for the bodies of the former President and Mrs. Harding to be erected at Marion, Ohio.

It is expected that all preliminary work will be completed by Autumn and that the actual construction of the tomb will be begun at that time, according to Edward P. Mellon, professional adviser to the association.

On the jury which selected the winning design were Secretary of the Treasury Andrew W. Mellon; former Senator Joseph S. Frelinghuysen; Charles M. Schwab; John Mead Howells, architect; William Sidney Wagner of George B. Post & Sons, architects; and George Howe of the architectural firm of Mellor, Meigs & Howe.

How Quality is Built Into

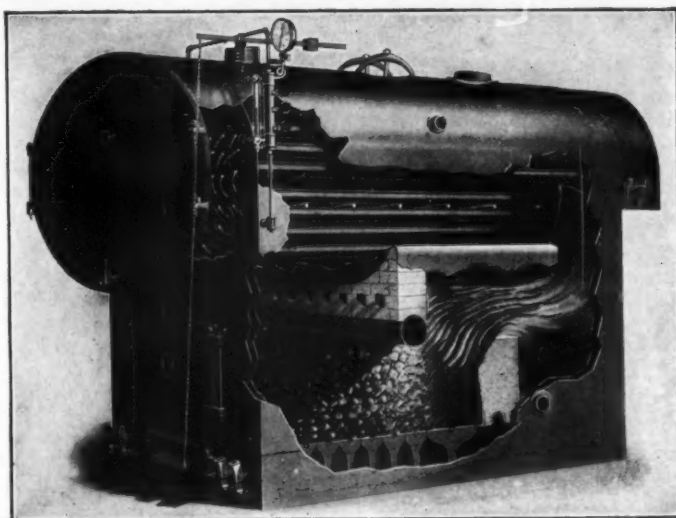
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Thicker plates are found in no other boiler—but Heggie-Simplex Boilers employ thicker plates than are ordinarily used in most others.

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ANNUAL MEETING, HIGHWAY RESEARCH BOARD

AT a recent meeting of the Executive Committee of the Highway Research Board of the National Research Council it was decided to hold the Fifth Annual Meeting of the Board at Washington, D. C., on December 3 and 4, 1925. Progress reports received from the Chairman of the Research Committees showed that they are conducting important studies on almost every phase of highway development, including finance, design, construction and maintenance, thus assuring a successful annual meeting. The program for the Fifth Annual Meeting is now being prepared and will soon be announced.

COLLEGE OF ARCHITECTURE, UNIVERSITY OF MICHIGAN

PROFESSOR WILLIAM C. TITCOMB whose first teaching experience was at Ann Arbor, and who later joined the faculty of the University of Illinois, has now returned from a two years' residence in Europe and will resume his work at Michigan.

Paul Slusser whose versatility as an architect is somewhat unusual, and whose ability as a painter is unquestioned will teach drawing, painting and decorative design at the College of Architecture.

The projected architectural building at Michigan is now, we learn, assured, as the necessary appropriation has been made. The sketches for this building, are now being prepared.

HOUSING IN GERMANY

THE value of real estate in sections populated by the Berlin middle class, is at present only 40 per cent of the value it had before the war, states S. W. Straus & Co.'s *Investors Magazine*. Industrial real estate has a value of up to 70 per cent of its pre-war value, while the value of tenement houses has sunk to 10 per cent of the pre-war value. It is not only the maximum rent laws that have made real estate prices so low, but also the fact that during the last ten years the buildings have not been properly maintained and repaired.

The government of Greater Berlin in co-operation with the State of Prussia, has formed a building loan society which grants second mortgages of from five to seven thousand gold marks on residences consisting of from four to five rooms, at 3 per cent per annum. This has greatly encouraged new building construction, although the cost of such work has increased materially since 1911.

SCHOOL BUILDINGS IN U. S.

IN the United States there are today about 275,000 public school buildings in regular use. Pennsylvania leads with more than 15,000. Illinois ranks second with about 14,000, Iowa third with some 13,000. New York is fourth with about 12,000, but the average public school building in New York accommodates more pupils than that of any other State.

SUBWAY EXTENTIONS FOR LONDON

CONSIDERABLE extension of the subway system in the southern part of London, England, is proposed in order to provide better transportation for the suburban districts, according to *Engineering News-Record*. It is stated that these districts, with an area of 68 square miles and a population of 2,000,000, have only 11 miles of subway line, as against 58 miles in the northern section with 50 square miles and 2,500,000 population. In the southeast, the nearer suburbs consist mainly of workmen's dwellings, while the farther suburbs are still largely rural and are not being developed rapidly owing to the lack of adequate transportation facilities. In 1924, the London subway lines carried 298,000,000 passengers; buses, 1,264,000,000 and street cars 180,000,000, with 70,150 and 19 million car-miles respectively.

FARMING POPULATION DROPS IN 1924

THE farm population of the United States decreased approximately 182,000 during 1924, according to estimates based on a survey of 25,000 representative farms made recently by the Department of Agriculture. This is a drop of six-tenths of 1 per cent. during that year, the estimated farm population, Jan. 1, 1925, having been 31,134,000, compared with 31,316,000 Jan. 1, 1924.

The movement from farms to cities, towns and villages in 1924 is estimated at 2,075,000; the movement to farms was 1,396,000, making a net movement from the farm of 679,000, or 2.2 per cent. An excess of births over deaths of 497,000 reduced the loss to 182,000. In 1922 the loss of farm population was 460,000.

ODD HOUSE DESIGN

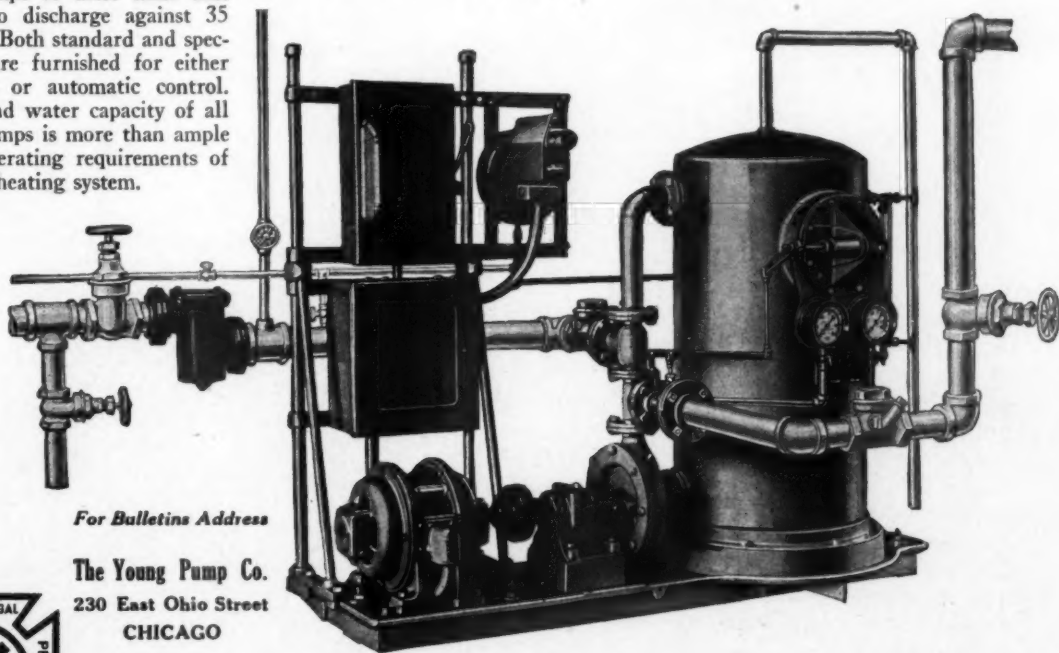
HOUSES in Bulgaria are designed so as to blend with the landscape; in fact, they are often indistinguishable from it. This practice is said to date from time of the Turkish rule, when it was desirable for Bulgarians to live as unobtrusively as possible.

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BOOK NOTES

PRACTICAL STEAM, HOT WATER HEATING AND VENTILATING

THIS book is written primarily for heating contractors but its form and clearness of exposition make it serviceable for the architect who wishes to have a general or specific understanding of steam and hot water heating and ventilating. This subject is one of the most simple that is found in building construction as it is based on a few elementary laws. If these laws are thoroughly understood, their applications follow a simple, logical analysis of the problem to be solved.

Every phase of the subject is explained and illustrated in a manner suitable for general usage. In large construction where units of importance and great cost are involved, this book does not explain those refinements of design that are essential to that class of work. Heating design then becomes the work of expert engineers and is without the province of architects and contractors.

Every architect should have a running knowledge, at least, of this subject and the reading of this book will afford him that and a workable knowledge of ordinary requirements.

Practical Steam, Hot Water and Vapor Heating and Ventilation, by Alfred G. King. Fifth revised and enlarged edition. 400 pages 6 x 9, 400 illustrations, cloth. Published by The Norman W. Henley Publishing Co., 2 West 45th St., New York City. Price \$4.00.

GRADE SCHOOL BUILDINGS

VOLUME II of a series of illustrations of modern school buildings has been issued by the Bruce Publishing Company of Milwaukee, Wis. This group of illustrations presents floor plans and exterior and interior views of good accepted types constructed during the past few years. The text has a well written article by Walter H. Kilham, of Kilham, Hopkins & Greeley, architects, discussing the design and plan of elementary school buildings. Further articles are on the size of classrooms, by W. C. McGinnis, Superintendent of Schools, Revere, Mass., and one discussing the development and improvement of school grounds.

We feel that a work of this sort, to be of the utmost value, should contain more information particularly as to description of materials and costs than in the present instance. These facts are always necessary if the architect is to arrive at a comprehensive idea of buildings of this nature.

Grade School Buildings, Book II. Compiled and edited by William George Bruce. Size 8 x 10 3/4 inches; bound in cloth; 400 pages. Bruce Publishing Company, 354 Milwaukee Street, Milwaukee, Wis. Price \$10.00.

PERSONALS

G. A. Pehrson, architect, has moved his office to 308 Spokane and Eastern Trust Building, Spokane, Wash.

Henry Oothout Milliken, architect, announces the removal of his office from 4 East Thirty-ninth Street to 154 East Sixty-first Street, New York City.

Arthur L. Acker, architect, has moved his office to 629 Petroleum Securities Building, Southwest corner Tenth and Flower Streets, Los Angeles, Calif.

W. D. Benes, architect, has severed his connection with The Hubbell & Benes Company and has opened an office at 1610 Euclid Avenue, Cleveland, Ohio.

S. E. Kingman, architect, is now located at 69 Northern Boulevard, Flushing, N. Y., having moved from 14 Read Avenue, Crestwood, Yonkers, N. Y.

William N. Bowman Company, architects and engineers, have moved their offices from the Central Savings Bank Building to 612-619 Insurance Building, Fourteenth and Champa Streets, Denver, Col.

Announcement is made of the establishment of the firm of Cramer & Wise, architect and engineer, successor to the firm of Cramer, Bartlett & Wise, at the same location as before, 124 West Fourth Street, Room 567, Los Angeles, Calif.

M. C. Parker has moved his office from Room 107, Adair Building, Long Beach, Calif. to Room 2, Ray-Bynum Building, Amarillo, Texas, where he will now practice under the firm name of Parker & Crawford, architects.

Russell G. Fudge, C. E., has joined the organization formerly Ingham-Veazie Architects, Inc., Elmira, N. Y. Through this connection will be carried on a general practice of architecture and engineering, under the name of Veazie-Fudge, Inc., 114 Baldwin Street, Elmira, N. Y.

C. W. Bellows, architect, 1239 Arlington Avenue, Columbus, Ohio, wishes to announce that he has closed his office for the present and has not yet definitely decided on his future plans. Meanwhile he requests that manufacturers remove his name from the mailing lists.

The PUBLISHERS' PAGE

MANY lessons as to right and wrong building methods in areas where earthquake shocks may be expected, were to be found in the recent Santa Barbara earthquake. THE AMERICAN ARCHITECT, desiring to place the exact conditions before its readers, at once decided to secure an article that would bear the stamp of authority. Accordingly it arranged with a member of an architectural firm practicing in Santa Barbara, for a statement based on actual observation and backed up by accurate technical knowledge. That article will be presented in an early issue.

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Our issue of September 23 will be largely a country house number in which will be illustrated important new houses, widely ranging in cost. There will be a house in Maryland, of a distinctive type, that carries out in its design the traditions of its neighborhood. This is by John Russell Pope. An equally interesting house on Long Island by Delano & Aldrich will also appear in that issue. The needs of the men in smaller cities and towns we have always in mind. We shall present a number of unusually good types of small country houses which architects of the Pacific Coast have so successfully developed. These are stuccoed buildings and each will be accompanied by a complete statement as to main structural materials and cost per cubic foot.

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There will also appear in this issue of September 23 an instructive article on the development in Germany of a new type of architecture. This type is described and defended very eloquently by the architect who created it. There is a very decided movement in Europe today toward originality of design. The most important grouping is shown at the Paris Exposition, and the article on German architecture which we will present is a further plea for originality. We believe the reader will find it worth while carefully to consider Hans Poelzig's article in the issue of September 23, and that by Alfred C. Bossom in our issue of August 26.

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Architecture as a Social Complex, by William Roger Greeley will be the leading article in issue of September 23. Mr. Greeley treats in his usual admirable manner, of Sincerity, Propriety, Style and Scale. The contention as set forth by the author is that the human principles or qualities are the handmaidens of the art or composition itself. Discussing from this premise, generally considered as correct, Mr. Greeley presents to the

reader arguments that will stimulate thought and carry the idea expressed to a logical conclusion.

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It is gratifying to the publishers to learn the interest that has been aroused in our Golden Anniversary Issue that will mark next January the rounding out of fifty years of service to the profession of architecture.

A feature of that issue will be a series of articles by a group of contributors of the highest rank, each an authority on the topic he will discuss. This issue will assume the most dignified proportions and will set forth a history of the birth and development of architecture in the United States. It will also discuss the development of basic materials in a series of articles, each giving a history of progress toward the present high development. In short, this will be an issue that will be so encyclopaedic in character and so authoritative in statement as to constitute a reference volume of unquestioned value in the library of architects.

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We are now able definitely to state the date of the presentation of the first of a series of articles by Professor Ralph Adams Cram, on Catalunian Architecture. The introductory article will appear in our issue of October 5, the second article, treating of Barcelona Cathedral, about thirty days later, and the succeeding articles at monthly intervals toward the close of the year. All of these articles will be very fully illustrated by reproduction of photographs gathered by the author during a recent visit to Spain and secured especially to accompany this series.

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The question has been asked in a spirit of banter, "Who reads an architectural magazine?" The reply to that question is that every subscriber will, if the reading matter is worth while. While the illustration of carefully selected current work is but one phase of an architectural journal and more largely presents the æsthetic as well as practical aspects of practice, it is believed that any publication would fail in its mission that did not provide thoughtful and suggestive text articles for its readers, not alone on topics dealing with pure design but with allied subjects as set forth in the various departments that are an essential part of a well balanced technical journal. The contributors whose writings appear in this journal bring to its pages a fine literary flavor that is not excelled by the quarterlies that confine their pages to essays on current topics. The proof of this contention will be found in our Golden Anniversary Issue.



CHURCH OF ST. NICHOLAS DE CHARDONNET, PARIS
FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

THE AMERICAN ARCHITECT