

THE AMERICAN ARCHITECT

VOL. CXXVIII

NOVEMBER 20, 1925

NUMBER 2485

CATALUÑAN ARCHITECTURE—II

Barcelona Cathedral

BY RALPH ADAMS CRAM, F. A. I. A., Lit. D., LL. D.

ONE turns first to the Cathedral, of course, partly because of its dignity of place, partly for its striking originality in plan and organism, chiefly on account of its extraordinary emotional effect. It is probably the darkest church in the world—the only cathedral in Spain that is really dark, current reports to the contrary notwithstanding—and on all but the brightest days you must almost feel your way around. The stone is of a dark chocolate brown, the windows rather few and small and filled with dark glass, and altogether the first impression is one of almost unrelieved gloom. Little by little, however, as one's eyes become accustomed to the murky light, the organism of this amazing structure begins to reveal itself and the realization comes that this is one of the most original churches in Europe, unlike anything that exists elsewhere. In plan it consists of five wide bays, about 40 ft. by 30 ft. on centres, with a square bay at the west end surmounted by a lantern, and a narrow bay at the east modulating into the seven-sided apse. The first aisle is very lofty after the Catalan fashion, almost as high as the nave, and encircles the sanctuary in full width. The transepts are of a single bay each. Outside the main aisle is a row of deep

chapels which also continue around the apse forming a very beautiful chevet. There are two of the nave chapels to each nave bay and above them runs a secondary aisle as deep as the main aisle, forming high triforium galleries. There are no less than twenty-six of these chapels, not counting the

huge, and much later (also quite ugly) Chapel of the Blessed Sacrament, and around the great cloisters are twenty more, giving a total of 48 altars with a few more in odd places for full measure.

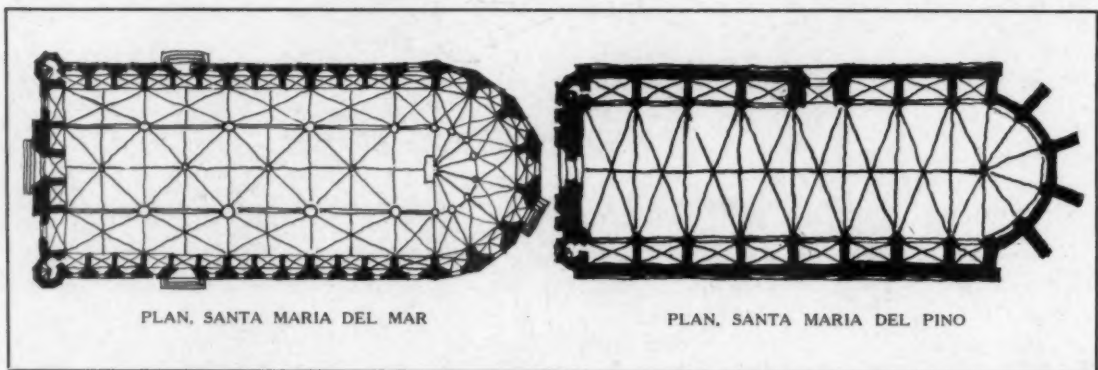
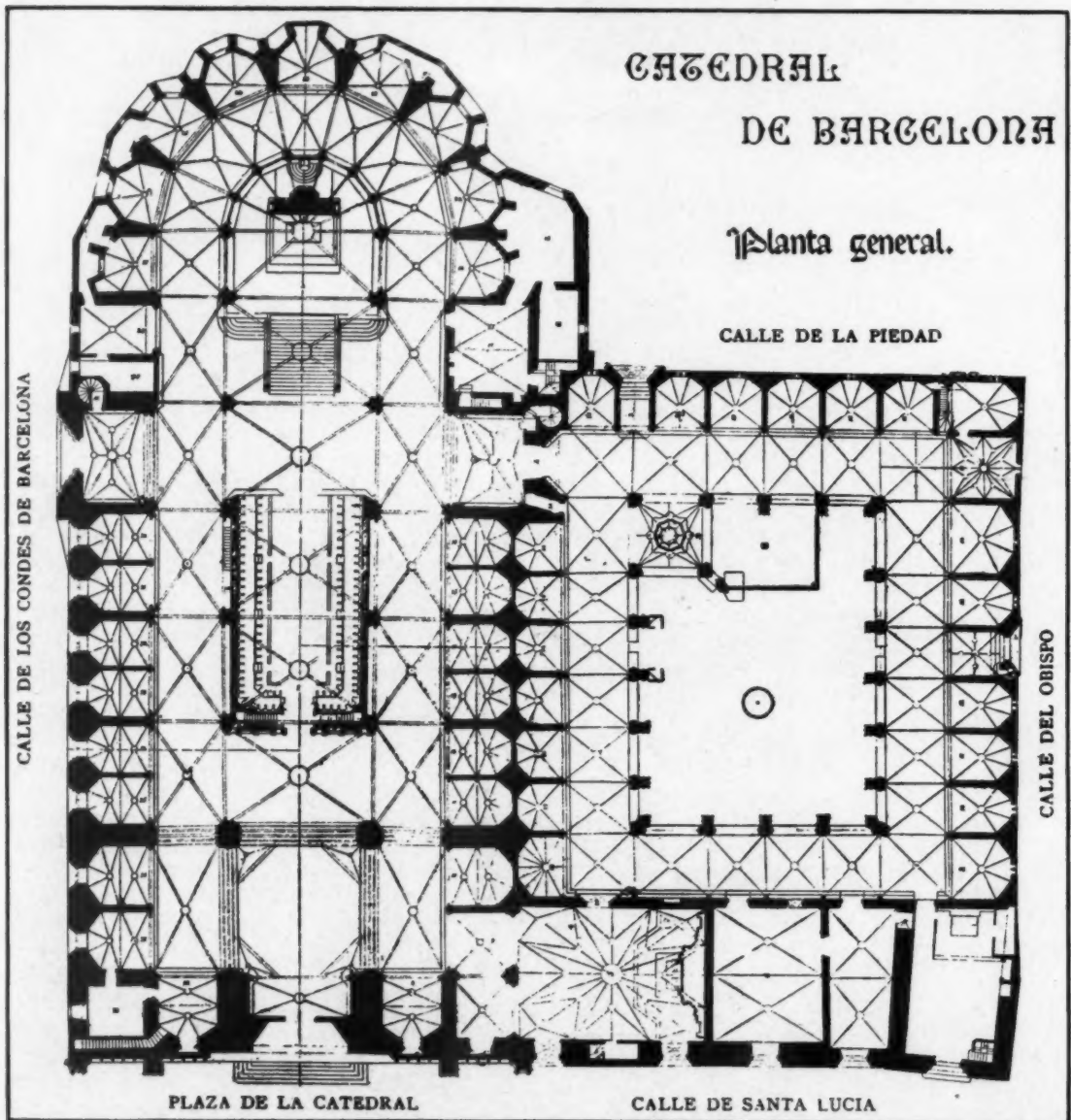
As will be seen, the three novel elements are the very high aisles, the western lantern and the great nave galleries: the result is an architectural composition which is absolutely unique, for both laterally and vertically the church opens out into a mysterious spaciousness, in spite of its comparatively small dimensions (it is only 273 ft. long and 85 ft. high) while its lighting, such as it is, is strange and emotional to a degree. All Catalan Gothic churches are sparingly lighted and frequently, especially in Palma, most of the traceried win-

dows have been blocked up while those that remain are filled with very dark glass. The result, except in Barcelona and Gerona, is not as gloomy as one would expect, probably because the sunlight is so strong, while the effect of austerity



FOUNTAIN IN CLOISTER
(Clisé Arxiu Mas)

(Copyright, 1925, The Architectural & Building Press, Inc.)





DETAIL OF CHOIR STALLS

(Clisé Arxiu Mas)

THE AMERICAN ARCHITECT

is increased by the absence of the French and English walls of richly colored glass, and the play of light and shade is complicated and dramatic in the extreme.

Here in Barcelona, if you enter from the west, there is first of all the rather full illumination from the great lantern which deepens the natural shadow of the rest of the church and all one can see at the start is a mysterious gathering of pillars and vaults full of dim broken lights, a strange and baffling composition that loses itself in the almost complete darkness of the east end and its delicate and graceful chevet. As you feel your way forward along the narrow aisle whose high vault is wholly lost in the shadow, you seem to fall deeper and deeper into enfolding gloom; not the silvery and radiant shadow of Seville, Toledo and Palma, but a deep glowing warmth,

rich and sonorous in tone, where a few dull yellow lights glimmer dimly, and high above old glass glows with a sort of sombre radiance.

After a time, and on a bright day, the eye becomes accustomed to the unfamiliar gloom, and it is possible to see how marvelous is the organism of this church, how complicated and original. I know of no prototype either in France or Spain, and it looks very much as though it was the original conception of its architect or master builder, one Jayme Fabra of Palma de Mallorca. I strongly suspect that this same Master Fabra was also the architect of the nave of Palma, of Santa Maria del Mar and Santa Maria del Pino in Barcelona, and for all I know of Manresa as well. The dates make this possible, for in 1296 Fabra began the great Dominican buildings in Palma (wrecked and burned by the Republicans



THE CHOIR

(Clisé Arsin Mas)



STALLS OF THE KNIGHTS OF THE GOLDEN FLEECE

(Clixé Arxiu Mas)

THE AMERICAN ARCHITECT

in the XIXth century) the church being similar to Santa Maria del Pino, and in 1328 he was called over from this Island to build the new cathedral. In the same year Santa Maria del Mar was begun, and the collegiate church of Manresa, while a year or two later Santa Maria del Pino was put in hand. Just when the nave of Palma was begun is not of record, but it was shortly after the return to his Kingdom of the good En Jayme II in 1294,—probably about the very beginning of the XIVth century. There is nothing unreasonable then in assuming that the young Mallorquin master-builder, Jayme Fabra, demonstrated his ability in the Dominican convent, was ap-

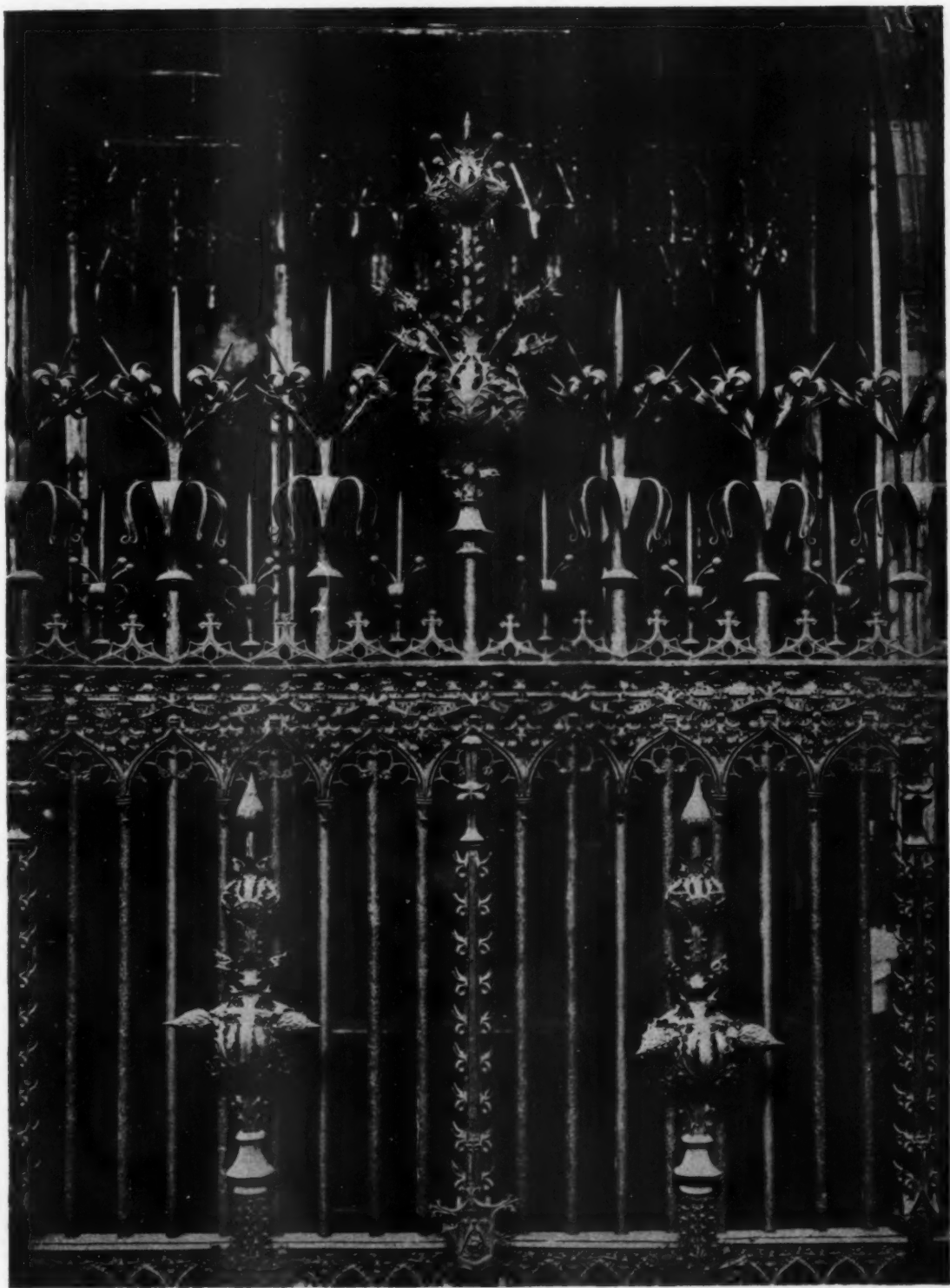
pointed architect for the nave of the Cathedral (begun by "El Conquistador" father of En Jayme, in 1230) and acquitted himself so valiantly that he was summoned to Barcelona for the even greater work of the cathedral, acquiring simultaneously, so great was his renown, the other two Barcelona churches and Manresa also. Incidentally, since we are claiming much, why not the Cathedral of Perpiñan as well? It was begun in 1324, by King Sancho II of Mallorca.

If this is all so, then we have recovered the name and established the identity of one of the very greatest architects of the Middle Ages, and this remains true even if Pino and Manresa and



THE SANCTUARY

(Clisè Arxiu Mas)



A REJA FROM A CLOISTER CHAPEL

(Clisé Arxius Mas)

Perpiñan are the work of Fabra's pupils. The resemblances between all these churches are of the closest possible nature, they were all begun between 1300 and 1330, and the nave of Palma was the first of the group, setting a style that held intact for a generation or more and found its most daring and triumphant—though not most beautiful—exposition in the amazing nave of Gerona which Master Boffiy set out in 1416 to the scandal and amazement of the Chapter—of which more anon.

The work of Fabra's (I assume a certainty if I have it not) is, as I say, original to a degree. Some of the churches have no aisles but only very wide vaulted naves with small chapels between the vast buttresses, others have a nave equally wide or wider, with aisles almost as high as the high vault, slim octagonal columns widely spaced, and all (except Barcelona) have thin walls and arches with hardly more mouldings than just on the angles, while the arches do not overhang the columns and are considerably stilted. There is a great restraint in the use of ornament, wide and simple walls, and the windowing is very restricted. One gets the impression that what was aimed at was a great open preaching space, with little or no columnar obstruction, and an economy in the use of materials due to the necessity of getting a great deal in the way of space and beauty for a very moderate expenditure of money. All of which has a curiously modern connotation and I think justifies me in the statement that Catalan Gothic has more to give us today than any other form. But to return to the Cathedral.

Like all truly Spanish churches the exterior of Barcelona is nothing to write home about. The Spaniard never seemed to care very much—at least in the Mediaeval period—how his churches looked on the outside so long as the interiors were as perfect as he could make them. Leon is purely French, probably indeed by a French architect, and so was Burgos, though later almost wholly recast in a typically Spanish mode. These two have fully developed exteriors but otherwise, with the notable exception of Palma, the outsides are not much more than necessary enclosing shells until we come down to the latest phase of Gothic as this was handled by Juan Gil de Hontañon and his son at Salamanca and Segovia. The chevet of Barcelona has a certain noble simplicity, with its towering massive buttresses, similar to those at Palma, but the west front is late—indeed modern—and bad, and the same is true of the exterior of the western lantern, only recently completed. The great cloister is much later than the church (1488) and none too good architecturally, though wonderfully picturesque with its lofty vaults, its twenty chapels each with its gilded and painted altar and retablo, and its reja of wrought metal.

The garth is full of tall trees and climbing vines and on one side is a great pool where white geese swim and squawk all day. The curious octagonal towers of the transept and west front show well from here.

There are many fine altars and retablos in the cathedral chapels, some mediaeval, many late Renaissance and all, including the high altar, rich with gold and painted panels. The finest work is the choir with its canopied stalls, the seats and lower part being by Master Bonife in 1457, the canopies by Master Loquer in 1483. The backs of the stalls are all painted with the gorgeous armorial bearings of the Knights of the Golden Fleece, while the terminals of the two ranks of seats are of the richest sort of figure sculpture in a style which has the utmost originality and distinguished beauty.

This quality of completeness which marks all Spanish churches, that is to say, the continued existence of all the arts in their alliance with architecture, sets them apart from their fellows in France, England and Germany. These are all bare and empty, even sometimes of the offices of a vital religion, and it is only in Spain that one can still find Gothic churches complete in all their decoration, ornaments and furnishing, and with a living and exalted religion functioning with all its old power. The "Three R's" of cultural ineptitude and artistic calamity—Reformation, Revolution and Restoration—have blasted the churches of the North which are now only gray shells vacant and forlorn. In Spain, which has mercifully been preserved from those inflictions, the churches still glow with all the allied arts. Of course, the Peninsular has not escaped wholly unscathed, for the Moorish conquest and sequent warfare wiped out all the great Visigothic art, French invasions meant vast robbery and spoliation, and crazy "Republican" riots resulted in the destruction of many priceless things, treasured in monasteries and convents. All these together did not equal the wreck wrought in England in a week by the spoliators of Henry VIII, Elizabeth or Cromwell, or in France by the Huguenots or the Revolution, and though the mediaeval vestments and most of the silver and gold are gone, the altars, shrines, tombs, statues, pictures and woodwork still remain, and in Seville, Toledo, Burgos, Barcelona, indeed everywhere in cathedral or parish church, you can still see Christian temples as they were intended to be, and once were; still used after a right fashion, still exerting their infinite and beneficent influence through consecrated art.

This is the second of the series of articles by Professor Cram on Cataluñan Gothic. The third article will appear in issue of December 20.

NEW YORK CITY'S FIRST TERRA COTTA—1853

BY EDWARD H. PUTNAM

THE history of terra cotta has many a hiatus—frequently a lapse of a century or more—and while the terra cotta remained to bridge the gap no record of the methods of manufacture was ever preserved. In every revival of the industry it has been necessary to begin at the beginning with raw clay and build anew.

The history goes back to the dawn of civilization, and marked development was evident in every period noted for architectural achievement. Terra cotta was used in Nineveh and Tyre and became "one with Nineveh and Tyre." The Greeks used terra cotta extensively at the height of their pre-Christian civilization, and at the decline the art was lost again.

Italy took it up in the fourteenth century, and in the fifteenth and early sixteenth centuries the della Robbias brought terra cotta to a point of development it had never before attained. With the death of the third della Robbia, Giovanni, the trail was again lost.

Spasmodic attempts were made to keep the industry alive in England, but the results, though sometimes beautiful, were crude and the terra cotta limited in its adaptability. It came to life awhile in the Tudor period, and faded from sight again.

Never was there any documentary evidence to aid in a future rehabilitation.

After England the history of terra cotta shifted to America.

In 1853 the architect, James Renwick, made an attempt to re-establish terra cotta that might well have proved successful had he persevered. He prevailed upon a sewerpipe manufacturer in New York to manufacture terra cotta and he used it on three buildings. Only one of them remains, the group at No. 37 West 9th Street, New York. Every stonecutter and mason in New York told Mr. Renwick that terra cotta would not last—in spite of the evidence in northern Italy. To realize how badly mistaken they were it is only necessary



TERRA COTTA OF 1853, AT 37 WEST 9TH STREET, NEW YORK

JAMES RENWICK, ARCHITECT

Terra cotta windows and frieze of cornice. This is the third of three terra cotta designs executed in 1853. Two of them have been taken down to make room for larger buildings, and this one is scheduled to make way for a twenty story apartment house in the near future

to compare the condition of the terra cotta he made with contemporary brownstone.

The early terra cotta was porous and not fired with the vitreous slips and glazes used today. Consequently it soiled readily, though not more readily than many other materials, and the remaining example has been painted. Otherwise the terra cotta is unchanged. The modeling is as fresh and crisp, though somewhat Victorian in detail, the lines as clean-cut as on the day the terra cotta came from the kiln.

The final revival, one that has marked steady development for nearly eighty years and still continues, gives every assurance that the art will never lapse again. Terra cotta, established as a staple building material, is on a firmer basis than it ever experienced as a novelty. A small factory, started in Perth Amboy in 1846 to manufacture household porcelain hardware, began to manufacture terra cotta in a small way a few years later, and by 1878 had attained sufficient success to warrant a factory devoted to terra cotta—the first factory of the kind to endure to the present.

It appeared to be the psychological moment, for the old-new material was immediately taken up by the leading architects of the day, such firms as Richard Upjohn, Geo. B. Post, Cope & Stewardson, and later McKim, Mead & White and Carrere &

Hastings being quick to sense its artistic merit.

Successful completion of the Long Island Historical Society, the Produce Exchange, in New York, and the Broad Street Station and the Harrison Building, in Philadelphia, assured the continued success of terra cotta.

Even then the development that was to take place was not foreseen, but today terra cotta has emerged from the two colors of red and buff to an unequalled color range comprising more than one hundred and fifty colors. The material, used originally for modeled decoration only, now covers with large ashlar blocks the elevations of many of the largest skyscrapers. Antedating the manufacture of steel by many centuries terra cotta waited upon the steel frame building to come finally into its own.

CLAY LUMP FOR HOUSE BUILDING

THE following letter from a correspondent to the *Journal of the Royal Institute of British Architects*, London, is of interest as supplementing an article recently published in THE AMERICAN ARCHITECT on *pisé de terre*:

"Having recently had occasion to build an additional story over a century-old building constructed of clay lump, I am at a loss to understand why the use of this admirable and cheap substitute for brickwork continues to be neglected.

"Some six years ago, when efforts were being made to revive the sound and economic building methods of our forefathers, and much attention was drawn to cob and *pisé* construction, letters from C. J. Skipper, Colin Bateman and others extolling the virtues of clay lump were published in *The Builder*, but they appear to have excited so little interest that public funds continue needlessly to be expended upon the building of dwellings with far more costly and less durable materials.

"Clay lump, formerly in general use for the walls of dwellings in certain parts of Norfolk, where it is still occasionally thus employed, possesses for this purpose every virtue of brickwork except its appearance, and, while offering greater protection from heat and cold, it is readily obtainable in any district where the clay and straw of which it is composed are to be found.

"The method of making the lumps is as follows, and involves no skilled labor or plant beyond a wooden box 18 in. by 9 in. by 6 in. without bottom or top. Ordinary stiff clay is deposited on a piece of level ground, and, while being trodden by a horse, it is brought to the consistency of putty

by sprinkling with water, during which process, short lengths of straw or other fibrous material are liberally added to the mixture, which is then moulded into blocks in the box mentioned above, and left to dry.

"These blocks can then be laid as masonry by any able bodied persons of ordinary intelligence, and require no mortar, but are bedded in the wet clay from which they are made and can readily be cut by a saw to any required shape or size.

"External walls of this material 9 in. in thickness are amply strong for two storied dwellings, and, if their outer surfaces are protected from rain they are everlasting.

"Clay lump is free from the objections which attend the employment of cob or *pisé*, both of which excellent materials depend for their stability upon the judgment and skill of those who handle them. They entail, moreover, an extravagant thickness of walls, and take longer in building, which can only proceed during suitable weather; moreover the occupation of cob or *pisé* buildings has to be postponed for some considerable time after they have been completed.

"Those who contemplate the employment of clay lump should be prepared for discouragement from Trades Unions, whose policy is to obstruct building operations by unfettered labor, and from authorities opposed to all but late Victorian methods of construction. They may, however, rest assured that, should they succeed in overcoming such opposition, their buildings will be sheltering families in comfort generations after the steel and iron houses now in course of construction have found unlamented repose upon the scrap heap."

JAMES RANSOME, F.R.I.B.A.

EDITORIAL COMMENT

WHAT CONSTITUTES a practical man? What are the ruling characteristics of a man generally believed to be practical? We have often urged architects to be practical, to approach their problems from a common sense point. Words are so often used in a wrong sense, that this misuse becomes in the end sanctioned by such usage. We often find it stated that a practical man, especially in architecture, is the exact opposite of his artistic and temperamental brother. Is it possible for an architect to be practical and at the same time artistic and reasonably temperamental? We believe it is.

Our contemporary, *The Architect*, of London, discussing the use, or misuse of the word practical, seeks to present a definition that will fit the practical man in architecture. We like the definition presented. It reads: "A practical man is one who has insight into character, and who knows whom to avoid and whom to trust; one who is neither very cautious nor very rash, but who chooses a happy medium." Exactly, a happy medium, never an extremist, never flouting the opinions of others for the reason that they do not conform to his. Safe and sane, safe to trust, and clear-headed and efficient in execution. If we accept the definition as accurate, and it is believed we safely may, there is nothing to prevent the practical man from the assumption of an artistic attitude. As a matter of fact, the artistic impressions of a practical man are more generally founded on a solid and enduring basis than the ultra artistic views of an ultra temperamental man.

Architects, to be successful, must combine two widely divergent temperamentalities. They must first of all be artists and then they needs must be good business executives. But the practical artist is not so widely disassociated from the practical business man. The present tendencies in architectural education are all toward the formation of a mental state in the student that fits him to assume this dual personality successfully.

Further referring to the editorial in *The Architect*, we find a statement that is an interesting sidelight on this matter of practicality. The editorial states: "Good draftsmanship is most valuable, but it is not necessary that every practicing architect should be able to finish a set of drawings which would attract admiring attention in a competition for the prix de Rome. It is more important for him that he should have knowledge, facility and skill in designing, for if he possesses these in a high degree, he can obtain assistance whenever he has to make an exceptionally fine set of drawings."

No better illustration of this point can be found

than in Louis Sullivan's "Autobiography of an Idea." He recalls an incident in the office of Burnham & Root. One day, on entering that office, Sullivan found Burnham expostulating with Root because he was so intently and carefully making a design drawing. Burnham's injunction was to "delegate" the work and only conceive the idea. Burnham was eminently practical, a leader, because he could dominate other men and cause them to work out in detail the big broad idea he had conceived. While not a draftsman, in the ultra artistic meaning, he had big ideas and he knew how to put them over to others.

When the practical man dreams dreams, he at the same time sees in his mind's eye their proper solution. To accomplish the desired end when the process of completion is determined, it is not necessary personally to do all the many things that are well within the power of the average man. Nature evens things in a remarkable way. The fertile minds of many men are supplemented by the plodding, mechanically controlled minds of others.

No one imagines that Edison ever completed in all their details any of the many wonderful inventions to his credit. Having proved to his own satisfaction that certain conditions would produce positive results, Edison turned the details of execution over to a well trained corps of assistants.

It is, therefore, plainly the duty of every man who is engaged on his own in architecture, to be as practical as he can. To evolve design and plan, to carry the ideas that control them in his head, where the sub-conscious servant is under strong control, and then delegate their execution to his assistants. The impractical man finds greatest satisfaction in working out patiently and laboriously all the details. The practical man evolves the big idea, can visualize it in his mind's eye, and convey to those who work with him what he wants done. Then, as far as that specific instance goes, he is, in a sense, indifferent and directs his mental energies to further solutions of new problems.

If architects train themselves to be practical after this fashion, if they sturdily maintain a firm "stance," their feet planted on the solid earth, there's not much danger if at times they thrust their heads into the clouds.

* * *

"WE OUGHT TO CALL in reason, like a good physician, to our assistance in misfortunes." Epictetus could well have extended his injunction to include misunderstandings, conferences, forming conclusions, making recommen-

THE AMERICAN ARCHITECT

dations and almost every other human relationship. Relationship and discrimination are two of the most valuable elements of knowledge that we can possess, especially when coordinated with reason. The philosopher also said "reason is not measured by length or height, but by principles."

The Building Code Committee of the Department of Commerce presents its second tentative recommended building code requirements for working stresses in building materials. The first tentative recommendation was made the subject of a criticism, a dissenting, and a suggestion in *THE AMERICAN ARCHITECT* of July 15, 1925. This was largely instrumental in causing a considerable number of communications to be sent to the committee by persons interested more particularly in the unit stresses recommended for structural steel. Testimony was adduced to substantiate the propriety of using a basic fibre stress of 18,000 pounds per square inch instead of the 16,000 pounds recommended by the committee. The committee has accepted these presentations and in the report here discussed recommends the use of the basic fibre stress of 18,000 pounds per square inch for "Standard Steel" which fulfills the requirements of the A.S.T.M. standard specification for Structural Steel for Buildings, serial designation (A-9-24). Practically all of the structural steel produced in this country conforms to that specification. A stress of 16,000 pounds is recommended for steel whose origin and physical characteristics are not definitely determined.

The graphs of the multitude of column formulae assembled together, to the uninitiated, resemble a map of the tracks of a railroad freight terminal. Lines straight and curved cross and recross, but all have a general trend. Columns are designed, fabricated and loaded in conformity to *all* of these formulae. No evidence has ever been presented to show that any of them have had an unsatisfactory experience. Why then should engineers quibble about any formula that is midway between the limits of the assembled graphs, either straight or curved? Do not engineers lose caste with architects, builders, and the general public when they indulge in abstract discussions about factors that are in effect irrelevant and immaterial to the broad phases of the subject?

When the honorable Secretary of Commerce, Herbert Hoover, undertook the important task of bringing about a reduction in the cost of building construction and elimination of waste, he requested the various groups of manufacturers and fabricators to lend their assistance by standardiz-

ing their products and their use. The American Institute of Steel Construction, comprising all of the leading fabricators of structural steel, selected a committee of disinterested and qualified men of national repute, to formulate a code to govern the use of structural steel. This was done, and through the efforts of the Institute over forty American cities, large and small, have adopted the code and over sixty American and Canadian cities are using it. It is fast approaching the accepted standard American practice.

In the second tentative report of the Committee it is recommended that a straight line column formula, with a slightly reduced compression stress, be used rather than the curved line Rankine formula adopted by the American Institute of Steel Construction. A reason for recommending the straight line formula is that it "is very simple, easily remembered and is sufficiently above the average of those now generally in use to be consistent with the increase in tensile and other stresses." It is admitted that a straight line formula is more easy to solve than a curved line formula, but who, when designing, ever makes a detailed solution of any formula? Working tables giving the values of l/r are used in every worth while designing office and nobody wishes to clutter up his mind with the useless baggage of memorized formulae—life is too short and books are printed to contain formulae for reference.

As it is recalled, the committee's very fine and truly helpful recommendations for live loads made note of some 109, or thereabouts, building codes. The Institute's code has now been adopted by about 42 per cent of the codes mentioned. Is there sufficient reason why its universal adoption should be hindered by a slightly different recommendation made by the committee? Then why should not the committee "call in reason" and forget the unimportant factor of the slant of the x and the curve of the tail of the y and recommend the Institute's curved line formula and aid in the universal standardization of code control design of structural steel? It is to be hoped that a convincing response will be made to this second tentative recommendation, such as will lead the committee to alter its recommendation and thus lend its great influence toward the universal code. No one doubts but that steel frame buildings so designed, will stand sturdy, rigid and dependable. Again, let us reflect on Epictetus' truism—"reason is not measured by length or height, but by principles."





CANOPIES AND UMBRELLAS

A CHARCOAL STUDY OF LOWER NEW YORK

FROM THE ORIGINAL SKETCH BY JOHN F. JACKSON, ARCHITECT



CARTOUCHE IN CEILING OF ENTRANCE VESTIBULE
AT RIGHT: BUILDING ILLUMINATED AT NIGHT

PACIFIC GAS AND ELECTRIC BUILDING,
SAN FRANCISCO, CALIF.
BAKEWELL & BROWN, ARCHITECTS

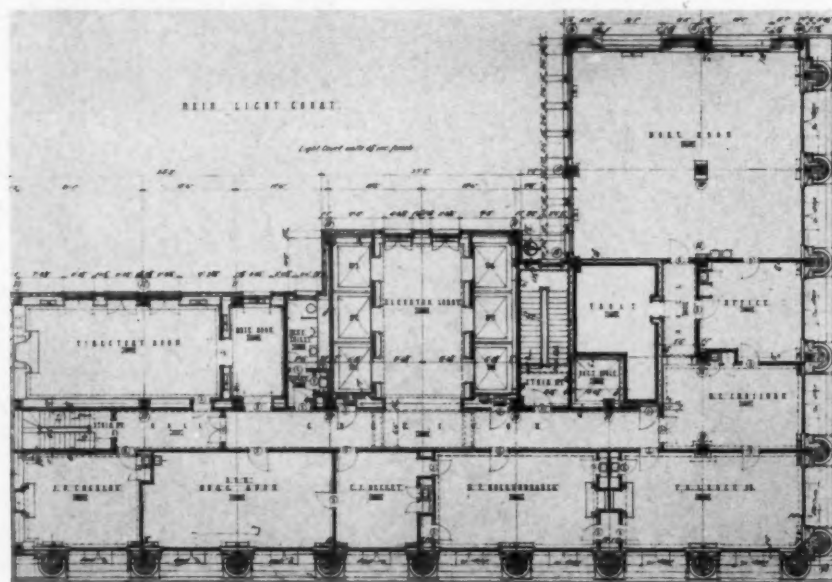


PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

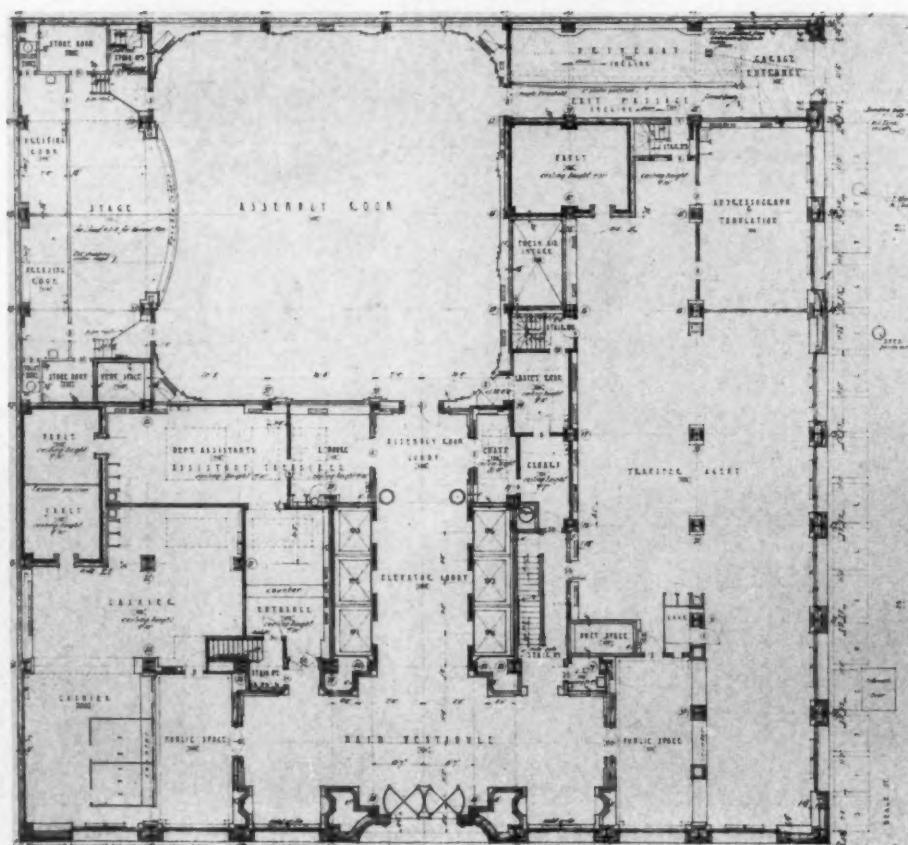
BAKEWELL & BROWN, ARCHITECTS

(See plans on back)

THE AMERICAN ARCHITECT
November 20, 1925. Plate 304



FOURTEENTH FLOOR PLAN



FIRST FLOOR PLAN

PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN, ARCHITECTS

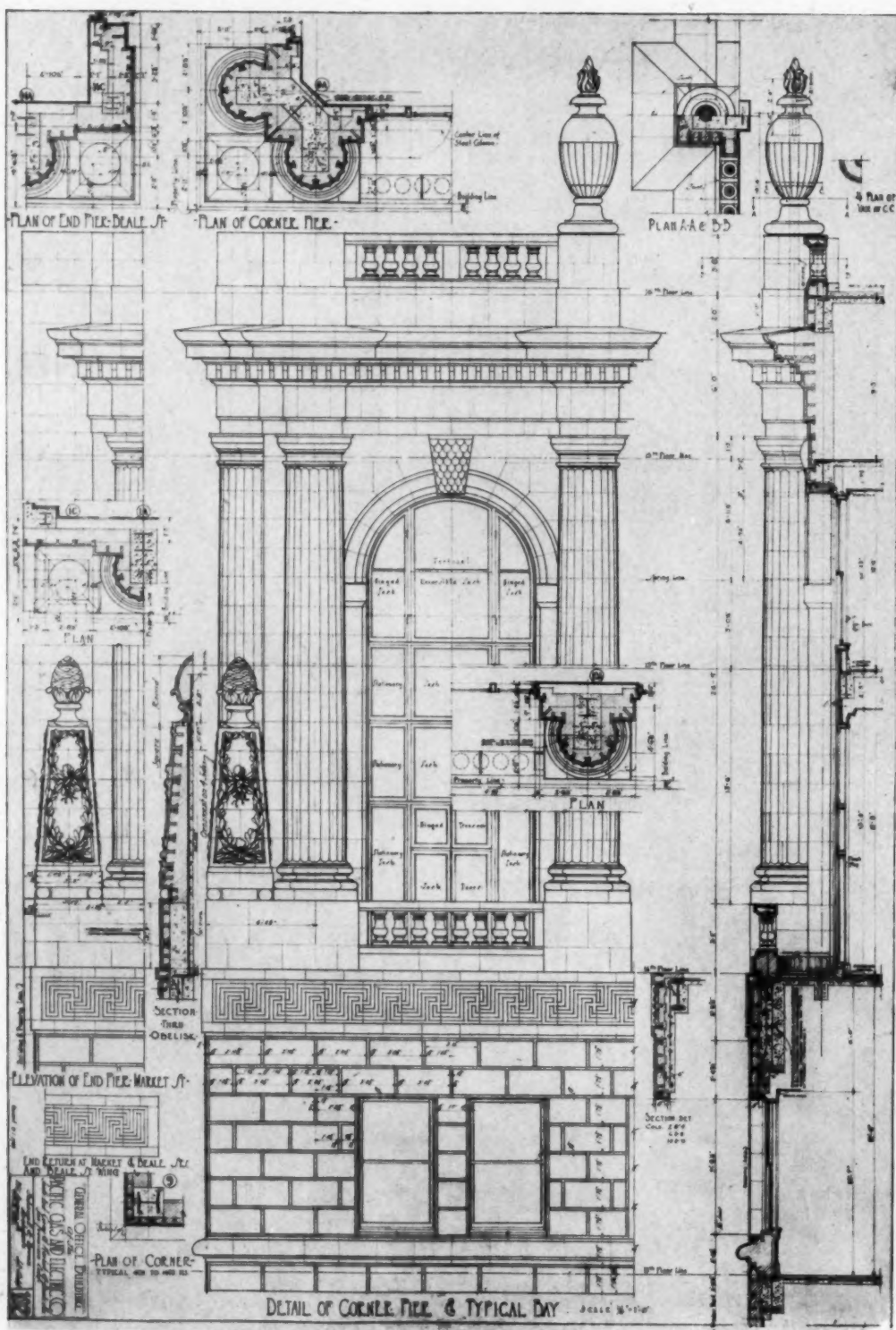


PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN, ARCHITECTS

(See detail drawing on back)

THE AMERICAN ARCHITECT
November 20, 1925. Plate 305



PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

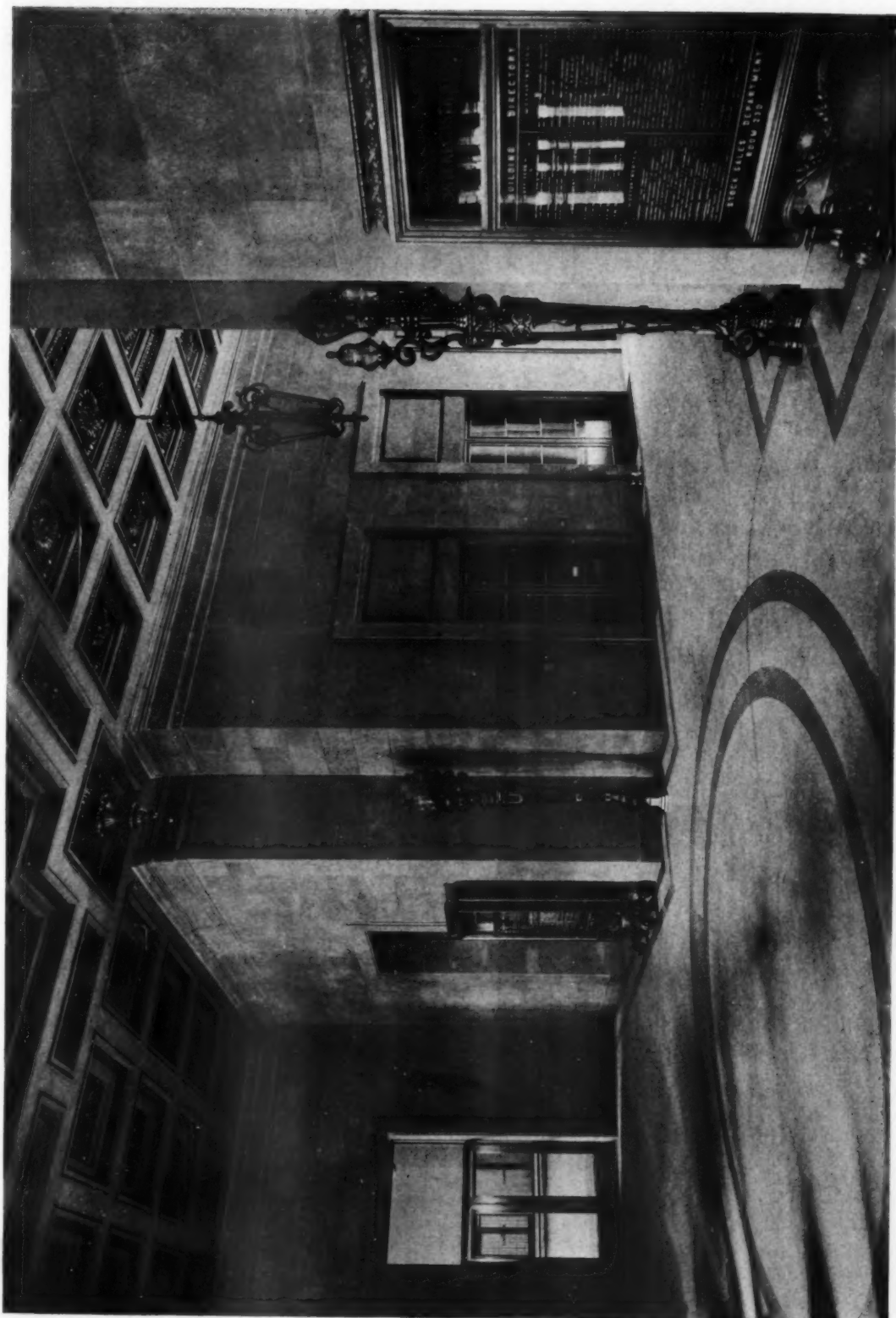
BAKEWELL & BROWN, ARCHITECTS



PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT
November 20, 1925. Plate 306



PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.
BAKEWELL & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT
November 20, 1925. Plate 307



DIRECTORS' ROOM

PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT
November 20, 1925. Plate 308



BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS

(See plan on back)

THE AMERICAN ARCHITECT
November 20, 1925. Plate 399



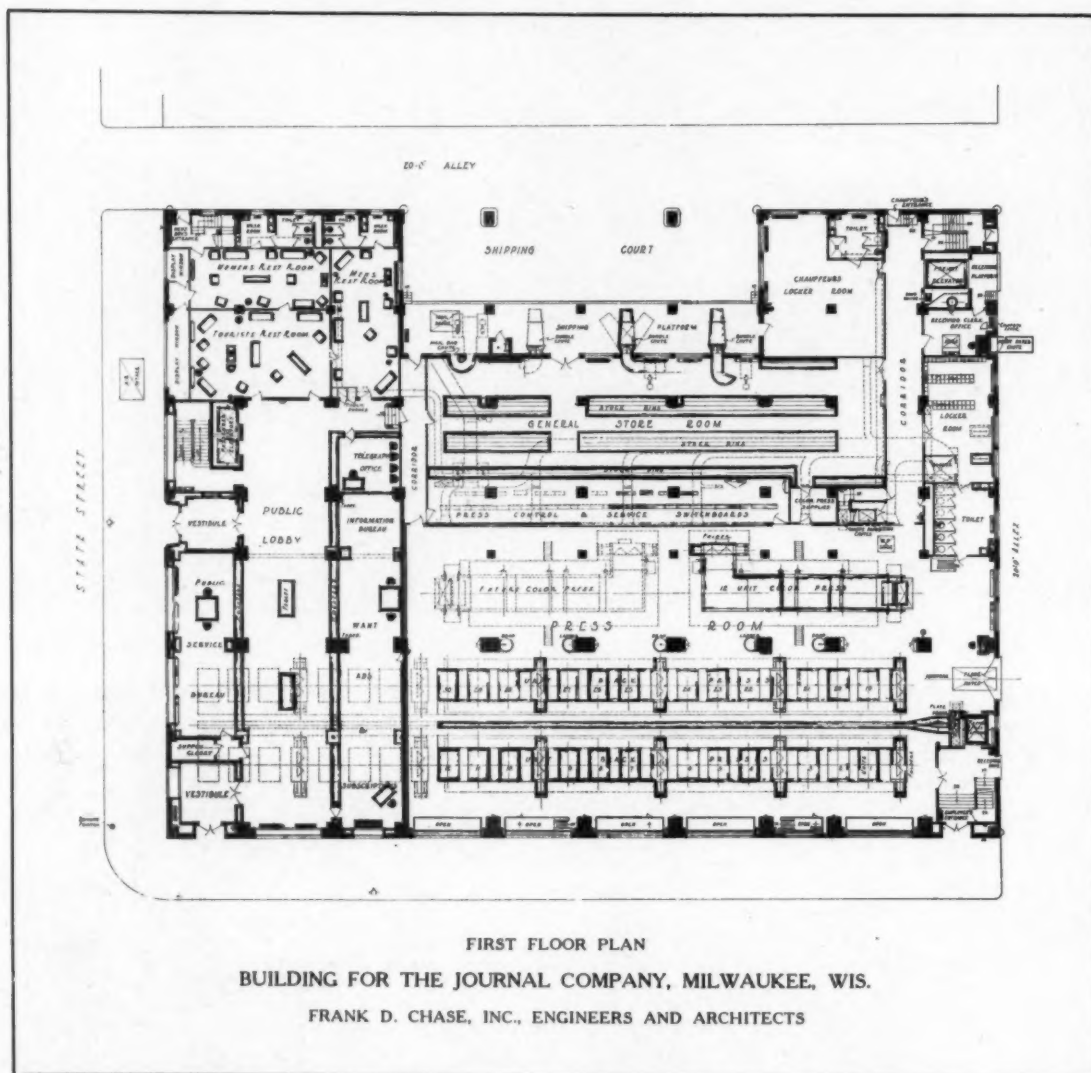
DETAIL OF MAIN ENTRANCE

BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS

(See plan on back)

THE AMERICAN ARCHITECT
November 20, 1925. Plate 310





ABOVE: PUBLIC LOBBY AND OFFICE ON FIRST FLOOR.

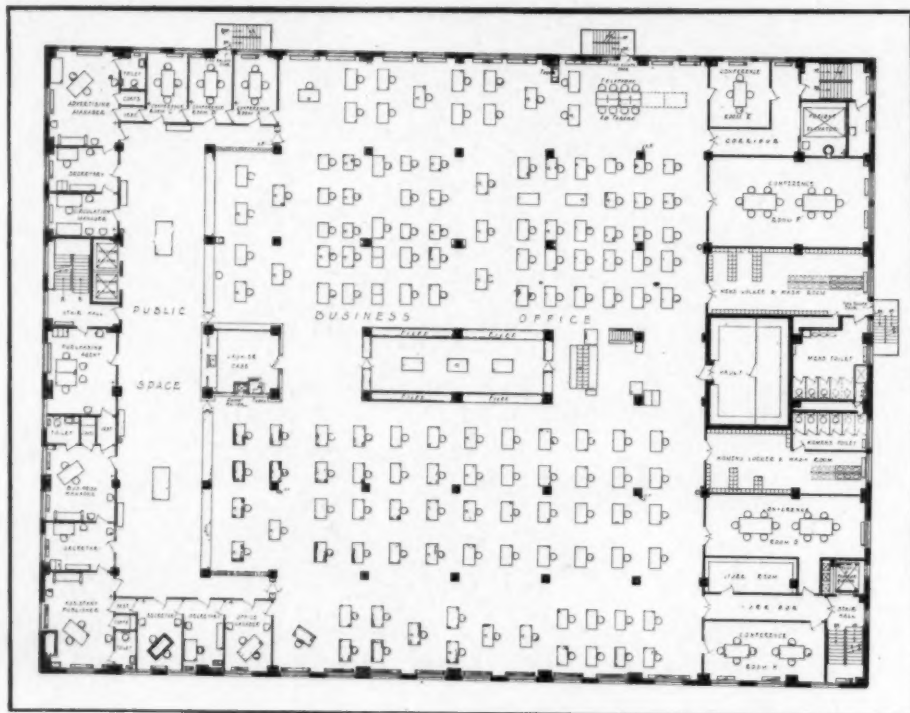
BELOW: PRESIDENT'S OFFICE



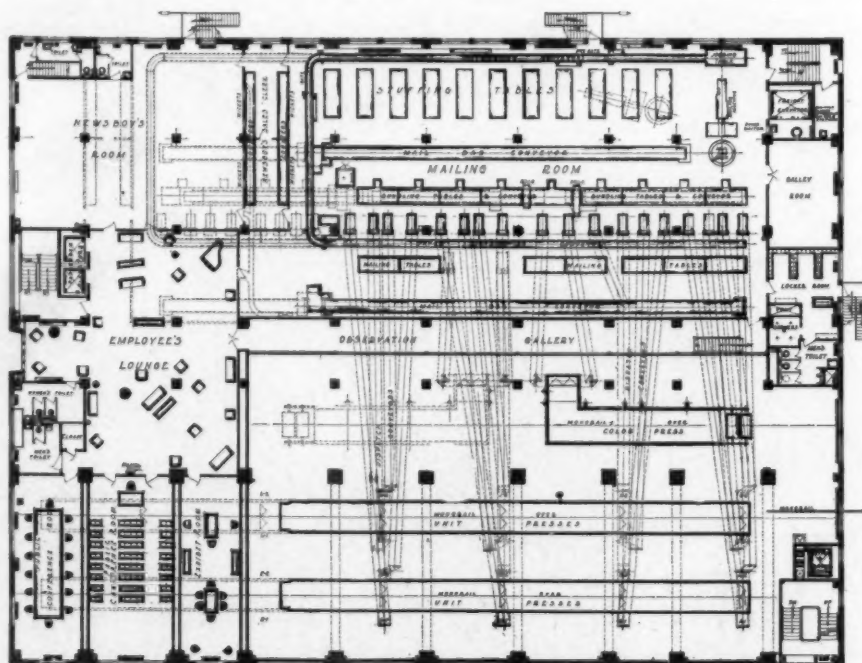
BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS

(See plans on back)



THIRD FLOOR PLAN



SECOND FLOOR PLAN

BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS

THE MILWAUKEE JOURNAL BUILDING

FRANK D. CHASE, Inc., Engineers & Architects

BY TIRRELL J. FERRENZ

THE INSPIRATION

THE highest honor in American journalism came to the Milwaukee Journal in June, 1919, through the award of the Pulitzer medal for "the most disinterested and meritorious public service rendered by an American newspaper." Thus was provided in advance the inspirational background which means so much to an architect in the successful working out of any difficult problem.

When first asked to describe the evolution of the Journal building, we felt like falling back on the formula of the old practitioner who always replied when questioned about his design that it was dictated by the "exigencies of the plan and the aesthetics of the elevation." This answer was undoubtedly conclusive, having embodied two of the three major virtues of architecture, but it could hardly be termed informative.

The "reasons why" for any particular design are always extremely interesting but they are seldom susceptible of a logical exposition. We like to think of designs as the product of pure idealism but most generally they are the result of compromise, not alone between conflicting requirements and limitations but also between conflicting personalities. Where a successful solution of a complicated problem has been achieved it will usually be found that the client's constructive interest and his sympathetic appreciation of the architect's obligations have been factors of real importance.

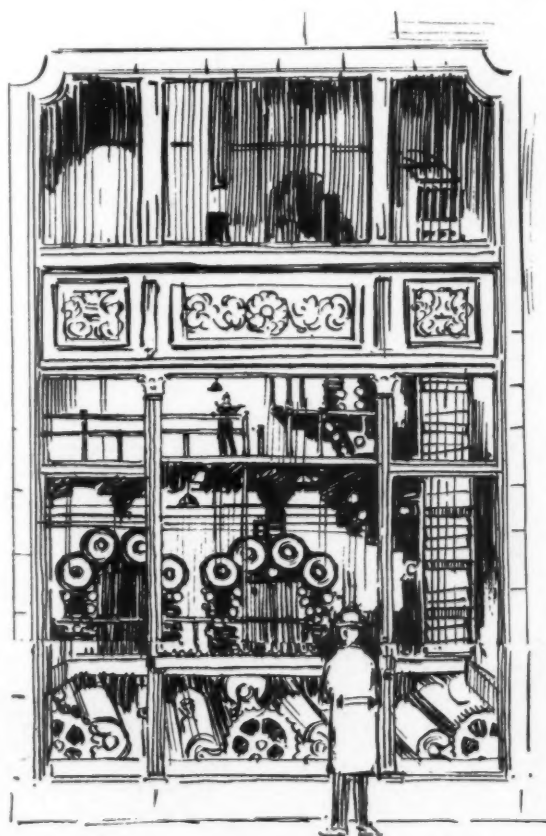
This was all true in no small measure of the Journal building. Owing to the great number of diverse requirements a straightforward solution was hardly possible. To begin with, the Journal

Company had already outgrown its quarters six times since its foundation forty-two years ago and it was found that the expanding activities of a progressive newspaper represented a matter most difficult of gauging. Having been presented with a predetermined site, rectangular in shape and limited in area, the problem immediately resolved itself into a determination of the proper mechanical layout for future production

requirements. There were other important considerations, of course, but everything was subordinated to the main purpose of producing superior newspapers and placing them in the hands of the reading public at the earliest possible moment.

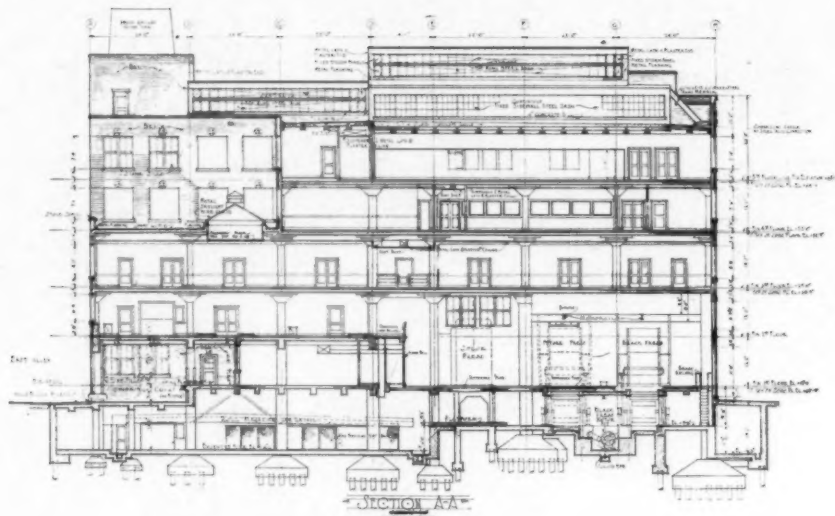
A description of the mechanical processes by means of which this result was achieved is given in another article in this issue, but we wish to point out here some of the salient features influencing the design. To begin with, it was desired that the main presses be located on the first floor in full view of the passing public, thus in a very definite measure taking advantage of the interest and curiosity which every person feels in the production of his daily newspaper. The press

floor was accordingly raised three feet above the sidewalk and provided with openings along the windows permitting a view from the sidewalk of the arrival and placing of the large rolls of print paper below. By this arrangement it was thus possible to observe the transformation of a roll of paper into the printed page. This location was also approved from the standpoint of economy in design and operation, as considerable saving was made possible by placing the heavy



SKETCH VIEW OF PRESS ROOM FROM STREET

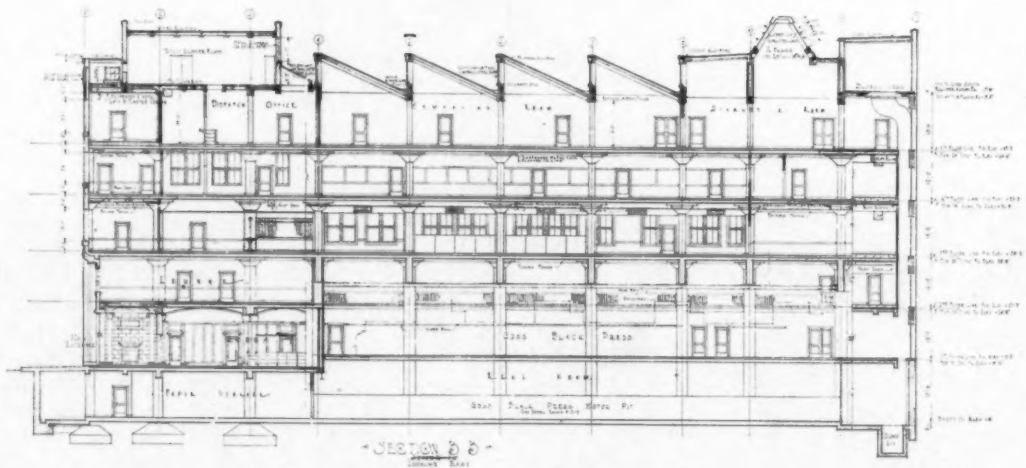
THE AMERICAN ARCHITECT



SECTIONS

BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS



THE AMERICAN ARCHITECT



THE FRIEZE

presses and paper storage on the lower floors.

A glance at the basement plan will show how the reel equipment, both present and future, influenced the column spacing and thus determined the major fenestration of the building. As the presses rise two full stories in height without any obstructions the main windows had to be carried to the second floor ceiling. Several studies of elevations were made in order to determine the type or style of treatment most suitable for this condition, keeping in mind the instructions of the owners to provide a

design characterized by simple dignity and suggestive of stability and good taste. It was also desired to present a marked contrast to the ornateness which distinguishes much of the existing architecture of Milwaukee.

A simple design, partaking of Italian characteristics, was finally determined upon. All carving is in low relief and exterior ornamentation is largely restricted to the main entrance. The flatness of the design is relieved by the use of Kasota stone for the two street elevations, a limestone noted for its variegated pink



JOHANN OF AMERBACK—SWITZERLAND, 1476



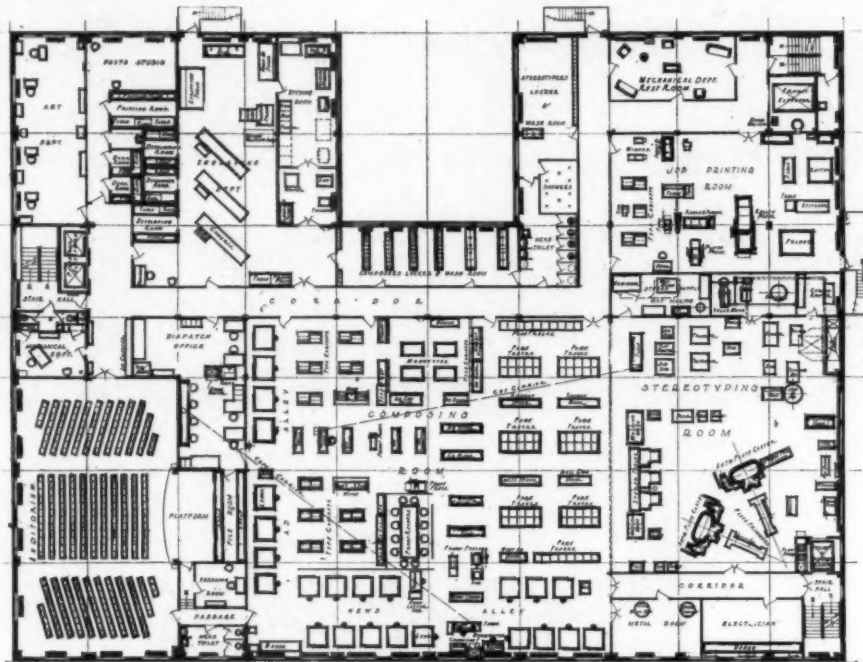
ARNOLD THER HOERNEN—GERMANY, CIRCA 1470



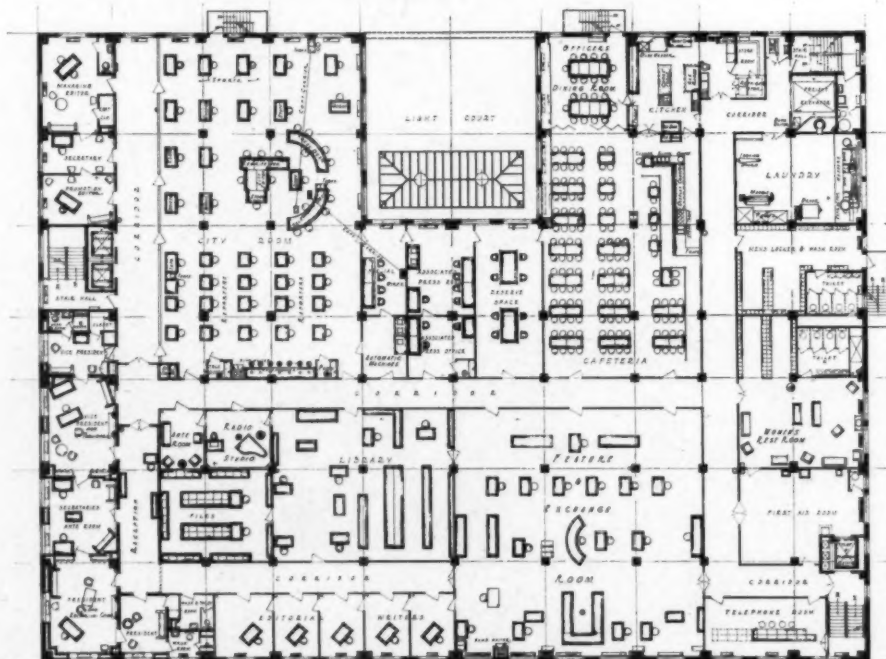
ALDUS MANUTIUS—VENICE, 1494

THREE OF A SERIES OF PRINTERS' MARKS ON THIRD STORY WINDOWS

THE AMERICAN ARCHITECT



FIFTH FLOOR PLAN



FOURTH FLOOR PLAN

BUILDING FOR THE JOURNAL COMPANY, MILWAUKEE, WIS.

FRANK D. CHASE, INC., ENGINEERS AND ARCHITECTS

THE AMERICAN ARCHITECT

color and fine texture. Interest in the exterior is heightened by the printers' marks in the lunettes over the third story windows and by the frieze extending entirely around the two main elevations.

In the quaint insignia of the various printing craftsmen is bound up the romance of the art of printing. The marks used range from the device of Fust & Schoeffer, which appeared in the Latin Psalter of 1457, the first dated book ever printed, down to the mark of Theodore Devienne (1914), the pioneer in the development of the modern illustrated magazine. The authenticity of all marks used was determined by painstaking research and a complete history of each was prepared.

THE FRIEZE

The most interesting feature of the exterior is the carved frieze, six feet in height, depicting the age-old story of man's endeavor to communicate with man. This is divided into seventeen major epochs in rather sharp relief separated by groups of figures in low relief illustrating the life and customs of each particular period.

The art of printing really began with the making of pictures and consequently the seven major epochs shown on the State Street elevation are used to illustrate this development. The first of the main figures shows a caveman of the Cro-Magnon race carving a picture on stone. This is followed by the Egyptian Scribe representing the transition from picture making to writing, the Chaldean Scribe cutting his thoughts into clay tablets, the Assyrian Scribe writing on tablets

with a reed, the Roman Scribe employing the alphabet, the Medieval Monk to whom we are largely indebted for the preservation of the literature of antiquity, and finally, a representation of an early printing press.

The figures on the Fourth Street elevation represent various methods of communication beginning with the Smoke Signal, one of the most primitive ways of communication, and showing consecutively, Ancient Gauls Forcing Stranger to Tell News, Roman Magistrate Announcing the Result of a Battle, Roman Slaves Posting the Acta Diurna, Norsemen Releasing a Carrier Pigeon, the Town Crier or Bellman, Venetian Merchants on the Rialto, the Eighteenth Century Newsman, the Pony Express, and finally the Present Day Press and Modern Newsboy. The clothing, implements and activities of the figures in each group were all verified by detailed research.

The Journal plant was placed in operation almost a year ago. The original "tuning up" process has been completed long since. Newspapers are now being turned out with all the speed and precision hoped for. The business office is functioning efficiently and much of the space provided for future growth has already been occupied as intended. The building has been acclaimed one of the most distinctive business structures in Milwaukee. Thus the architect's inspiration has successfully fulfilled the demands of the problem and once more the three major virtues of architecture are satisfied by a structure which "acts well, speaks well, and looks well."

MARBLE BAS-
RELIEF OF
RICHARD M. HUNT

THIRD PRESIDENT, A.I.A.

1888—1891

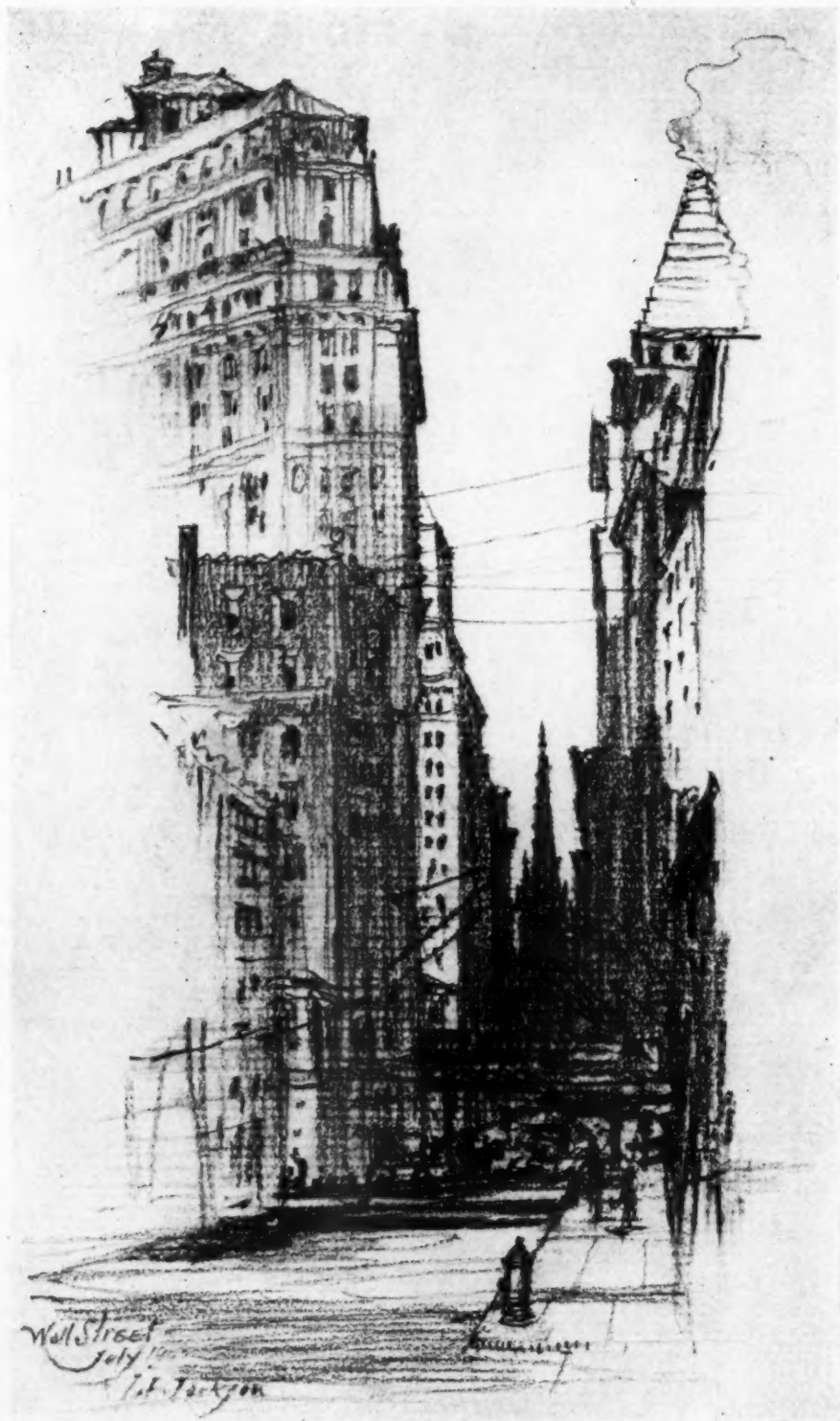
FIRST SECRETARY, A.I.A.

1857—1860

KARL BITTER,
SCULPTOR



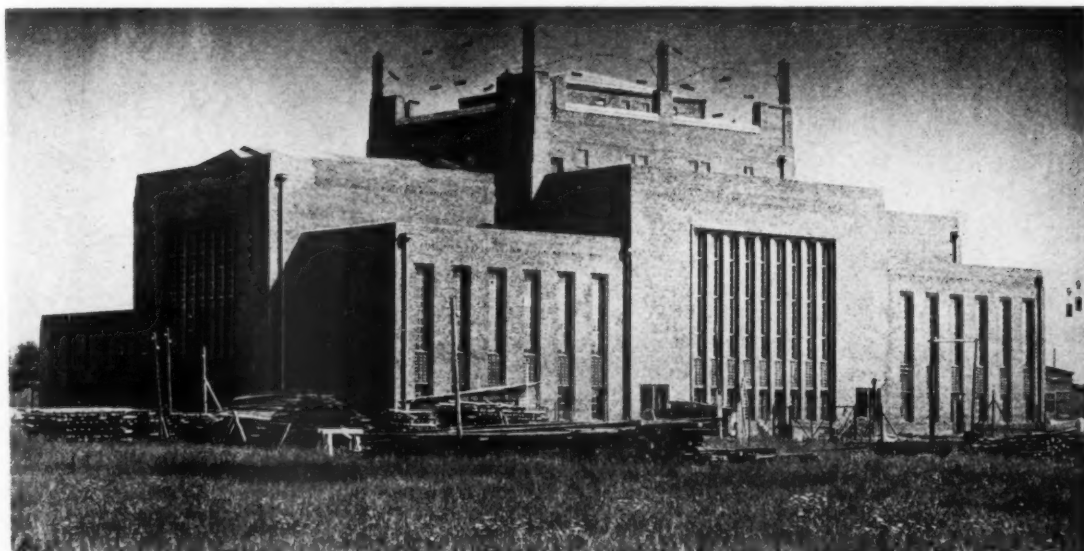
THIS FINELY MODELLED
RELIEF PORTRAIT OF
AN ILLUSTRIOUS ARCHI-
TECT DONE BY AN
ILLUSTRIOUS SCULPTOR
WAS PRESENTED TO
THE AMERICAN INSTI-
TUTE OF ARCHITECTS
AT THE FOURTH RE-
GIONAL CONFERENCE
HELD AT ASHEVILLE,
N. C., FEBRUARY, 1925



WALL STREET, NEW YORK, LOOKING WEST
FROM THE ORIGINAL SKETCH BY JOHN F. JACKSON, ARCHITECT

GLEANED from the
FOREIGN ARCHITECTURAL PRESS

The illustrations on this and the three following pages represent examples of
current architectural design in Europe



GENERAL VIEW



(From *The Architectural Review*)

PRINCIPAL ENTRANCE

WIRELESS STATION AT NAUEN—HERMANN MUTHESIUS, ARCHITECT

THE AMERICAN ARCHITECT

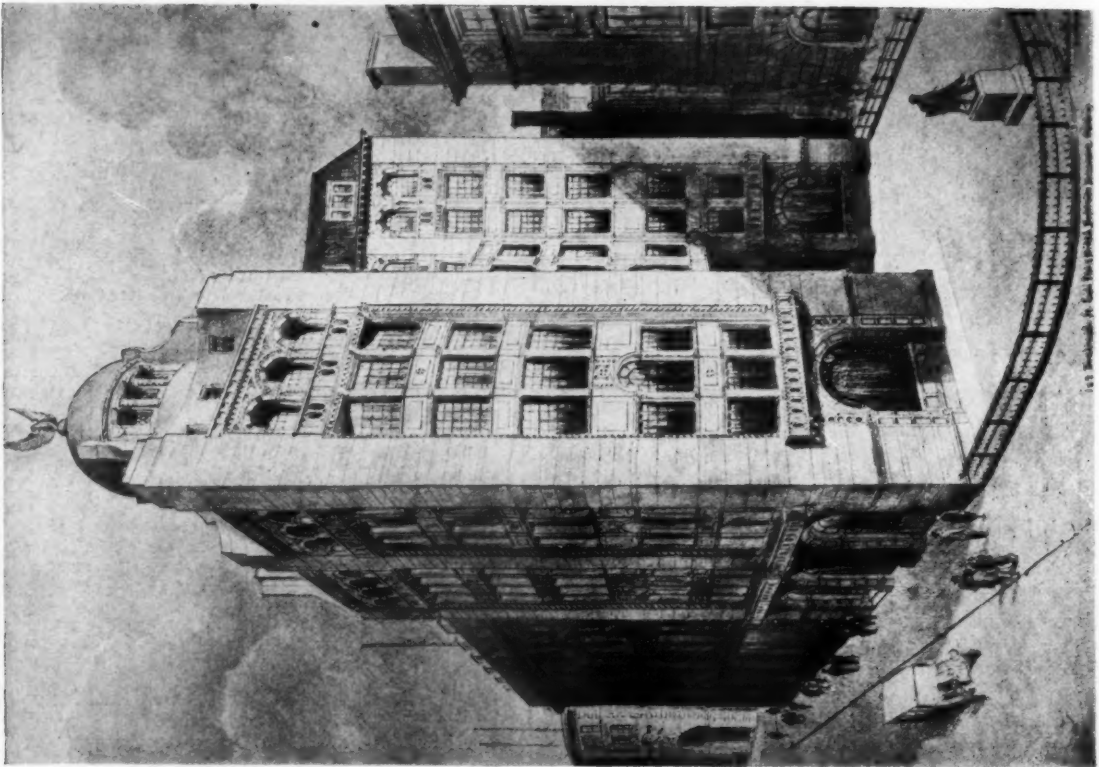


THE NEW CENTER BLOCK, ASHBURNE HALL, UNIVERSITY OF MANCHESTER
THOMAS WORTHINGTON & SONS, ARCHITECTS

(From *The Architectural Review*)

AT LEFT: NEW PREMISES FOR THE EAGLE STAR AND
BRITISH DOMINIONS INSURANCE CO., LTD.
GUNTUN & GUNTUN, FF.R.I.B.A., ARCHITECTS

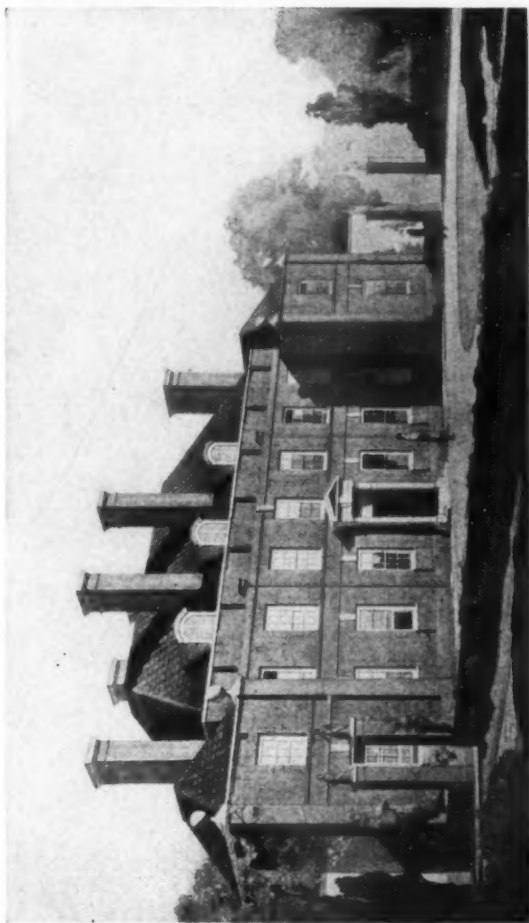
(From *The Builder*)



THE AMERICAN ARCHITECT

BELOW, AT LEFT: CHINESE
ASSEMBLY ROOMS, KUALA
LUMPUR, COMPETITION
SECOND PREMIATED DESIGN
BOOTH & EDWARDS,
ARCHITECTS
(From the Builder)

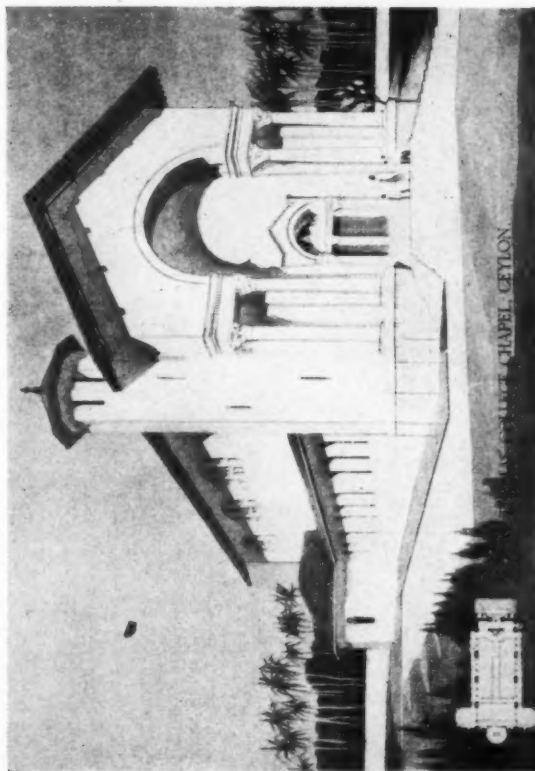
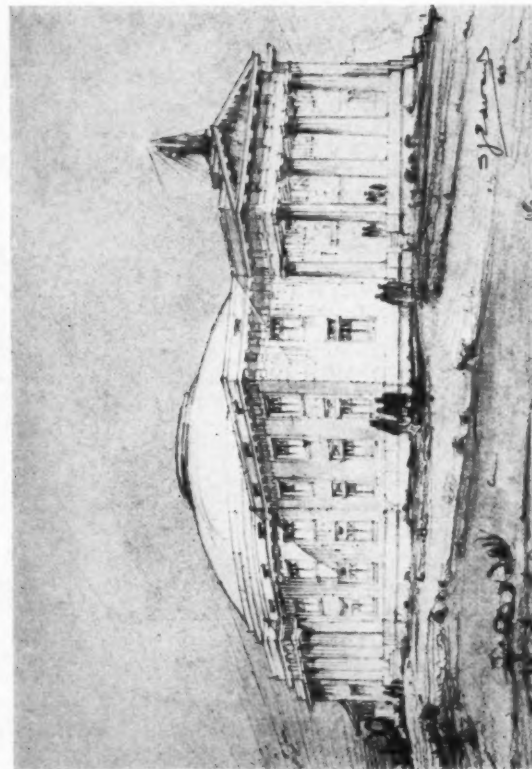
BELOW, AT RIGHT: ST.
THOMAS' COLLEGE CHAPEL,
CEYLON
P. T. ADAMS & W. SMALL,
ARCHITECTS
(From The Builder)



AT RIGHT: PROPOSED HOUSE
NEAR PARKSIDE, WIMBLEDON,
ENGLAND

GEOFFREY FILDES A. R. I. B. A.,
ARCHITECT

(From The Builder)



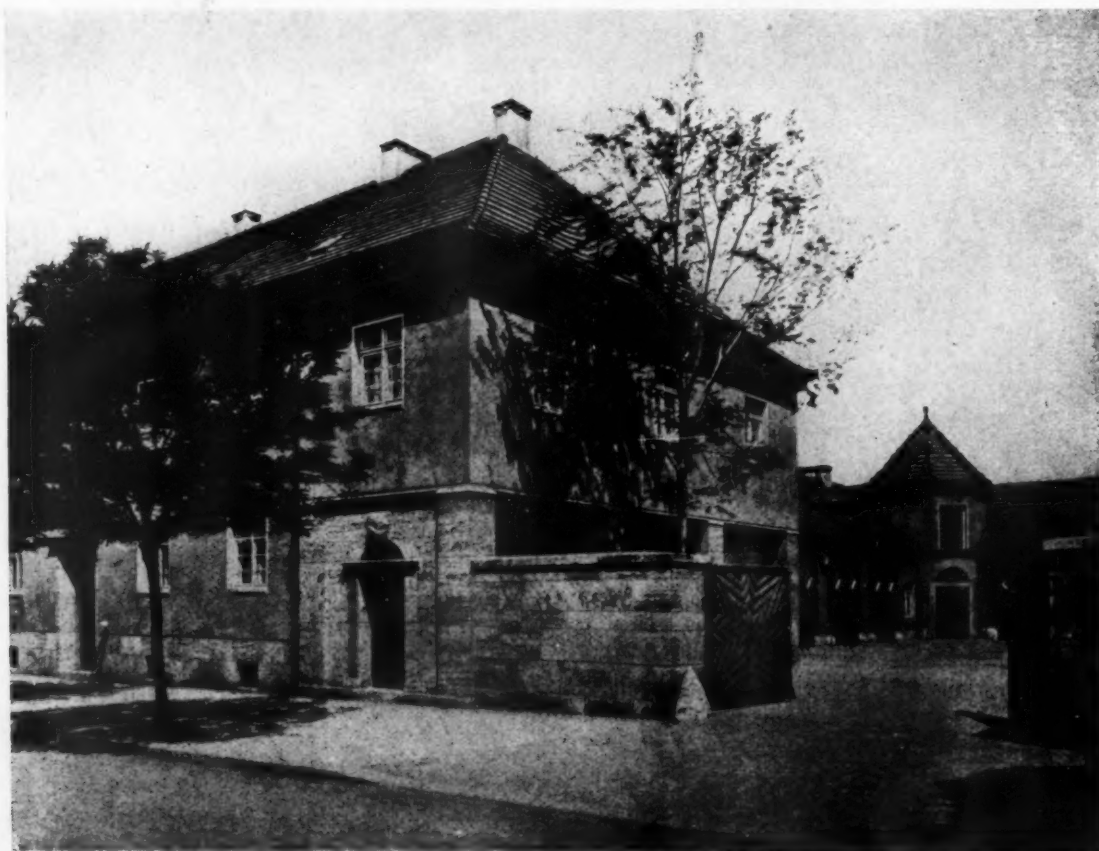
THE AMERICAN ARCHITECT



CURRENT ARCHITECTURAL DESIGN IN GERMANY AS ILLUSTRATED BY MODERNE BAUFORMEN

ABOVE AT LEFT, AND BELOW: GROUP OF BUILDINGS FOR THE CENTRAL GENOSSENSCHAFT, IN HALLE,
HERMANN FREDE, ARCHITECT

ABOVE AT RIGHT: FARM BUILDINGS, NEAR HAMBURG, RICHARD ERNST OPPEL, ARCHITECT



INTERIOR ARCHITECTURE



The austerity of the treatment of the main entrance hall detracts in no way from its interest



Searching eagerly for air and sunshine, the sun room has become an important feature of the present day house
HOUSE OF H. E. MANVILLE, PLEASANTVILLE, N. Y.—DONN BARBER, ARCHITECT

THE AMERICAN ARCHITECT



DINING ROOM

The scheme centers around a huge painting which at once gives personality to the room



LIBRARY

The symmetrical arrangement of the furniture further directs the interest to the chimney piece

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

DONN BARBER, ARCHITECT



A simple wrought iron balustrade emphasizes the structural features of the main staircase
HOUSE OF H. E. MANVILLE, PLEASANTVILLE, N. Y.—DONN BARBER, ARCHITECT



The structural design of the exterior walls is reflected in the treatment of the walls of the living room
HOUSE OF H. E. MANVILLE, PLEASANTVILLE, N. Y.—DONN BARBER, ARCHITECT



A carved stone mantel is the center of interest in the living room in which other details compete for recognition

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

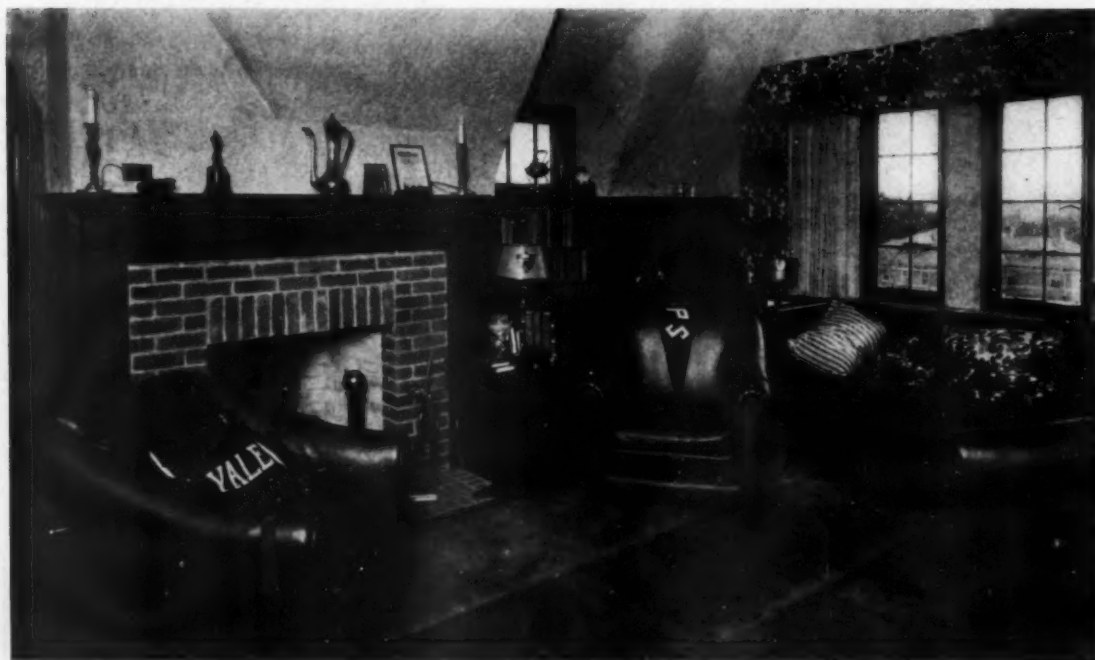
DONN BARBER, ARCHITECT

THE AMERICAN ARCHITECT



MAIN BEDROOM

Pictures on the walls give to the room that individuality that the craze for panelled walls robbed us of



SON'S STUDY

A boy's room, not pestered with fussy details or delicate materials

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

DONN BARBER, ARCHITECT

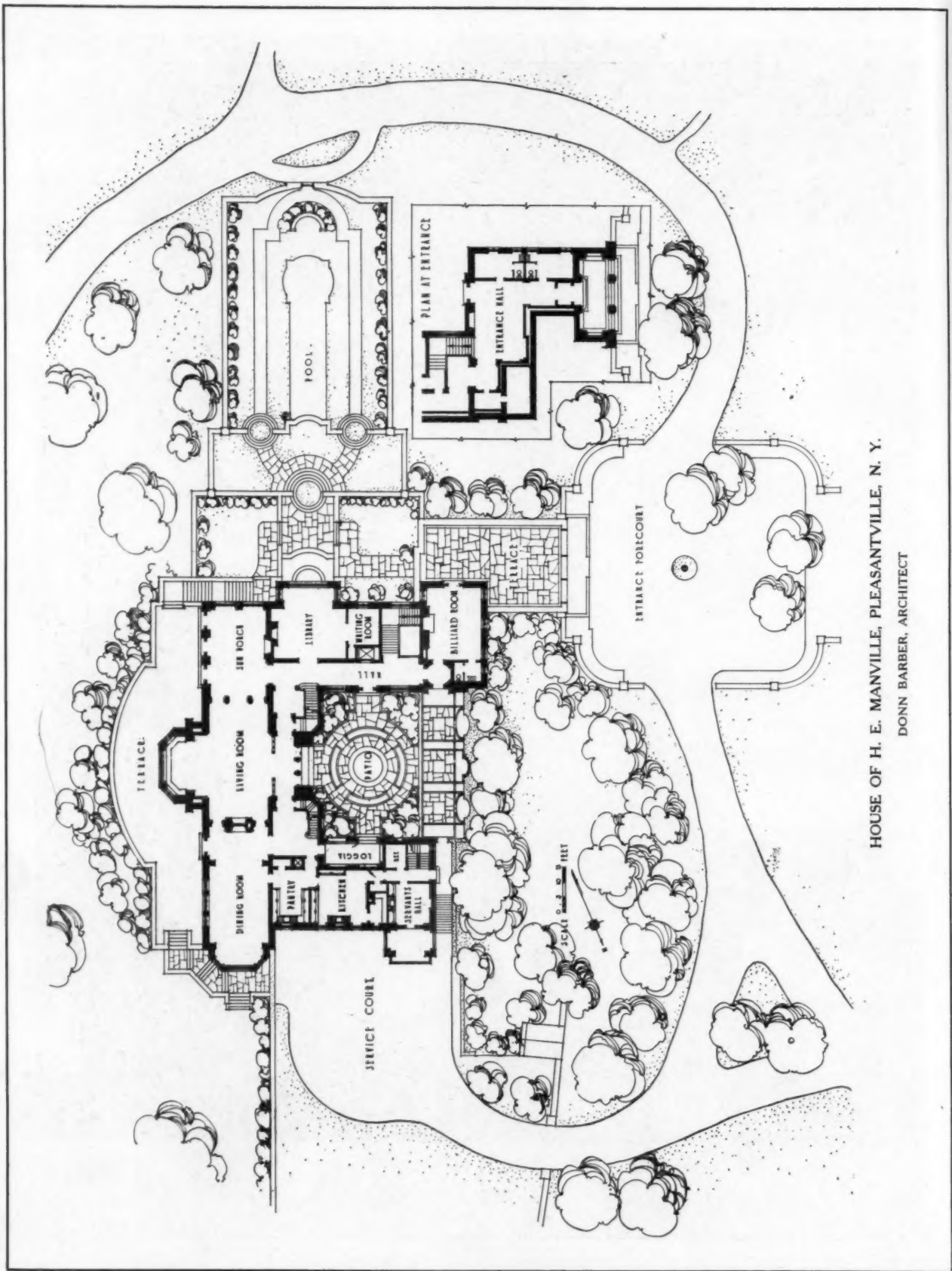


HOUSE OF H. E. MANVILLE, PLEASANTVILLE, N. Y.

DONN BARBER, ARCHITECT

(See plan on back)

THE AMERICAN ARCHITECT
November 20, 1923. Plate 312



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

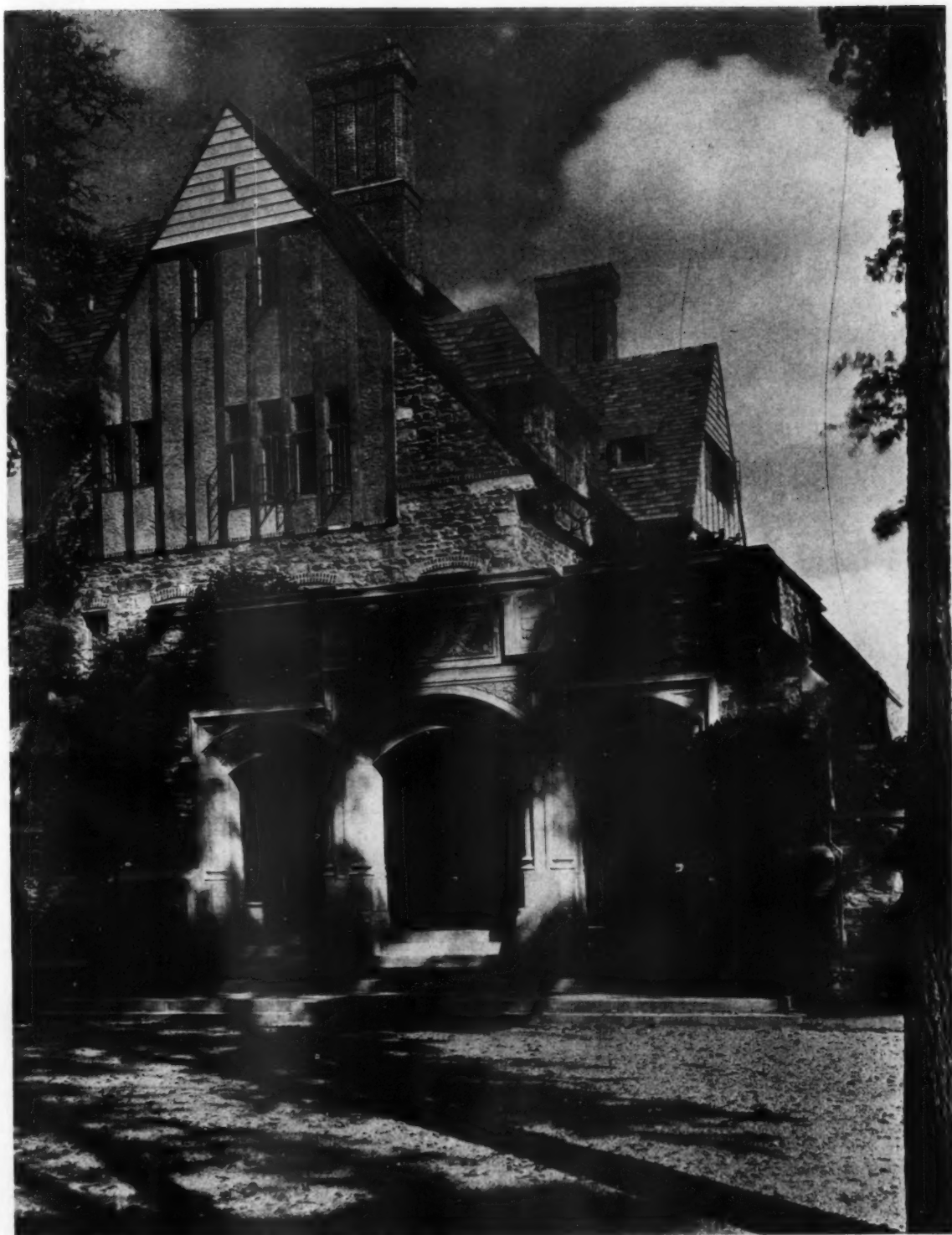
DONN BARBER, ARCHITECT



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

DONN BARBER, ARCHITECT

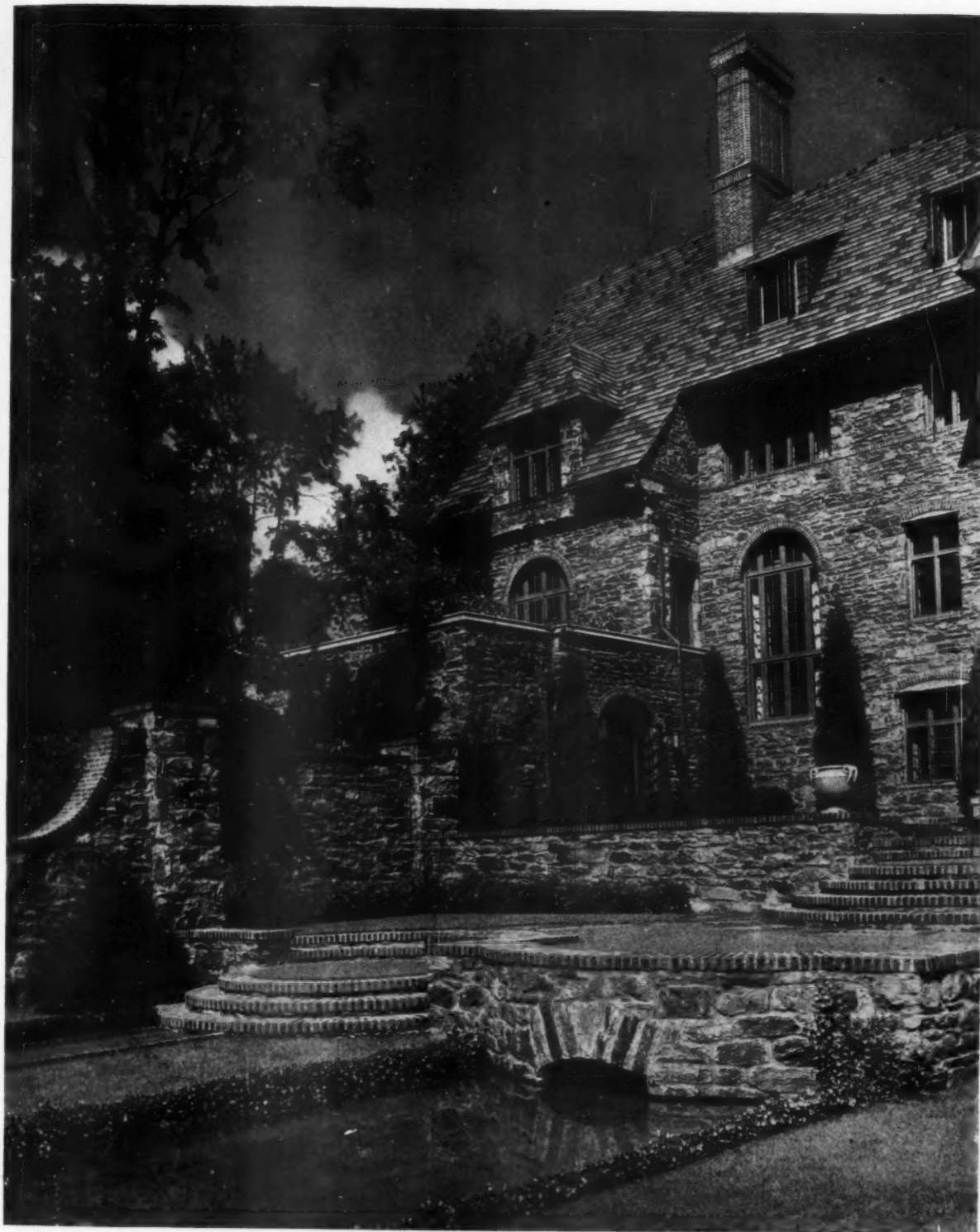
THE AMERICAN ARCHITECT
November 20, 1925. Plate 313



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

DONN BARBER, ARCHITECT

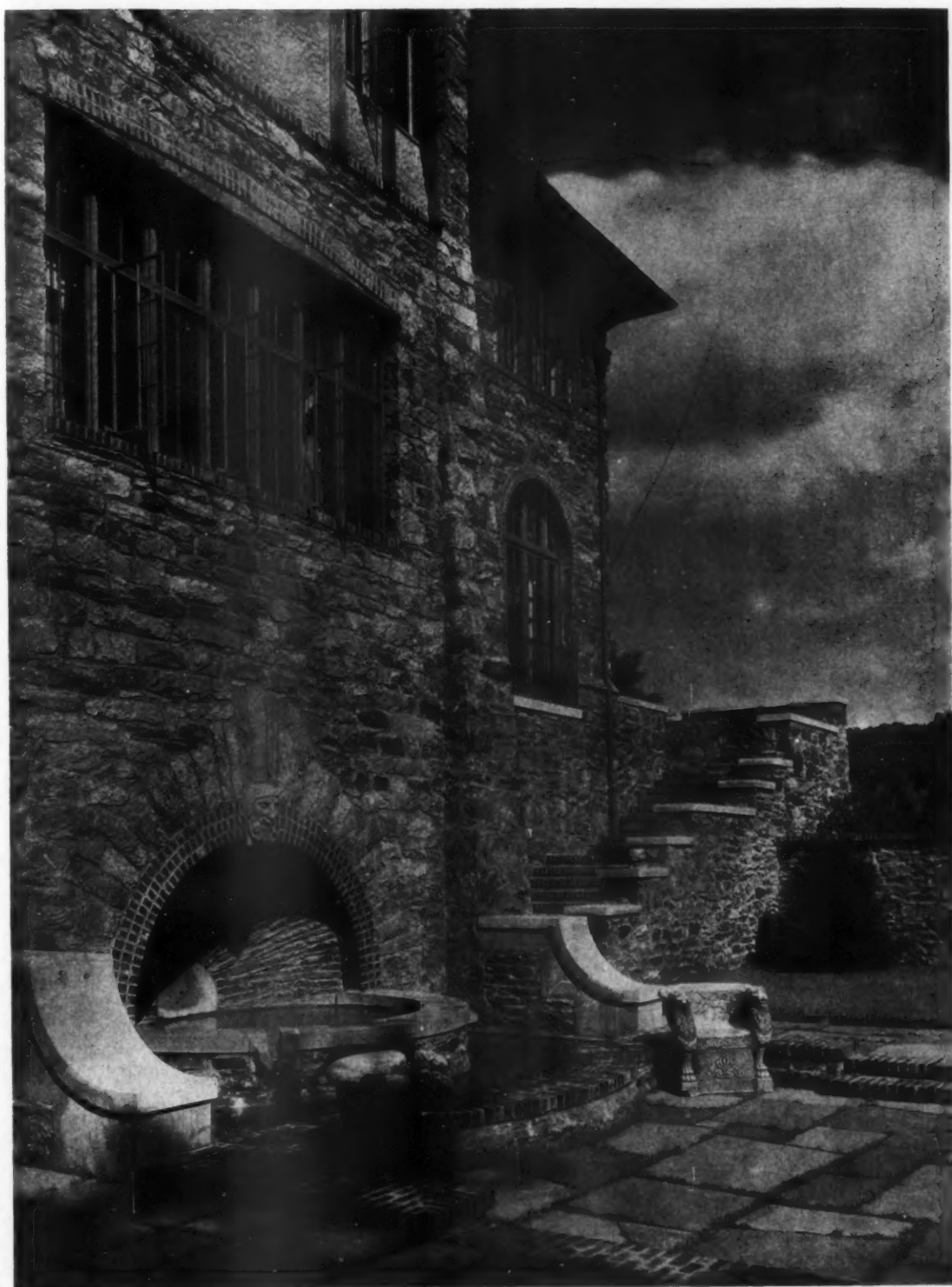
THE AMERICAN ARCHITECT
November 20, 1925. Plate 314



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

DONN BARBER, ARCHITECT

THE AMERICAN ARCHITECT
November 20, 1925. Plate 315



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

DONN BARBER, ARCHITECT

THE AMERICAN ARCHITECT
November 20, 1925. Plate 316



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

DONN BARBER, ARCHITECT

THE AMERICAN ARCHITECT
November 20, 1925. Plate 317



ENTRANCE DOORS TO STORE OF CHENEY BROTHERS, MADISON AVENUE, NEW YORK

DESIGNED BY EDGAR BRANDT, AND EXECUTED IN FRANCE UNDER HIS DIRECTION

ARCHITECT FOR STORE, HOWARD GREENLEY

These doors are constructed of iron, with certain parts of ornament touched with old gold

THE AMERICAN ARCHITECT
November 20, 1925. Plate 318



A NEW SHOP FRONT AT 9 EAST 56TH STREET, NEW YORK
GREVILLE RICKARD, ARCHITECT

THE AMERICAN ARCHITECT
November 20, 1925. Plate 319

ENGINEERING *and* CONSTRUCTION

THE MILWAUKEE JOURNAL BUILDING

FRANK D. CHASE, Inc., *Engineers & Architects*

THE Milwaukee Journal Building is a five-story-and basement reinforced concrete structure. The building site was covered by a marsh at one time and consequently it was necessary to support the building on piles. The concrete foundations are intricate in design in order to accommodate the presses and other machinery and extreme accuracy was required in their construction.

One of the objectionable features of printing establishments has been the vibration and noise resulting from the operation of the presses. This was successfully eliminated by constructing independent foundations for the presses. It was found that some of the posts supporting the presses could only be located over the footings for the main building columns as there was insufficient space between these footings for separate supports. The transmission of vibration from posts to footings was avoided by inserting special insulating blocks under the posts. After a series of laboratory tests of various materials, West Virginia poplar, because of its even grain and uniform compressibility, was found to be most suitable for this purpose. As these blocks had to be installed under the basement floor and below the ground water level, they were first creosoted and then subjected to a vacuum in order to withdraw all free creosote. The floors which are supported by the press structure are also kept free from the other floors of the building.

The entire exterior of the two street elevations is constructed of pink limestone, quarried at Kasota, Minnesota. The two alley elevations are faced with slag brick tinted to match. Steel sash is used throughout the upper stories and is set without exterior reveals in order to maintain a flat appearance and to carry out the thin lines required by the design. The entrance details, the second floor spandrels and the frames for the large windows are constructed of ornamental cast iron.

The floor construction is of reinforced concrete, either flat slab or beam and girder construction, depending upon which was found advisable in order to accommodate the complications imposed by special equipment. Steel trusses support the roof and provide a clear span for the top floor. The roof itself is of tile arch construction covered with built-up asphalt roofing.

The entrance vestibule walls are finished with Tavernelle rose and the floor is of gray Carthage marble. The main lobby is paneled to the ceiling

in American walnut. The floor is of gray Carthage marble with a base of Belgian black. The lobby is spacious in size and is arranged for public convenience and caring for want ads and subscriptions. An adjoining room is provided for the rest and comfort of tourists and travel information.

The presses are located on the first floor along Fourth Street and in full view of the public. The press room extends two stories high and over part of its area has a clear span without obstructions, all columns supporting the floors above being carried by heavy girders. Quieting treatment has been applied to the ceiling. The floor is of red-wood block. This material takes an attractive finish, is comfortable to work on and stands the wear of the machine parts which have to be handled over its surface. There are several openings in the press room floor which are provided with polished brass poles, thus permitting the operators to slide from the press floor to the reel floor below at a moment's notice in case the paper tears or breaks.

The remainder of the basement floor is devoted largely to paper storage. In order to secure the height and capacity for a suitable storage, this portion of the floor was dropped below the ground water line. Heavy floor construction was necessary to insure against settling and cracking and the consequent admission of water. In addition the entire basement was waterproofed. As a little water will totally destroy, for press purposes, all paper with which it comes in contact, additional precautions were provided, such as a complete system of trenches and drains with duplex bilge pumps.

The growth of the Journal Company made necessary ample provision for future expansion. The present press installation consists of twelve units. The first row of columns in the press room was omitted in order to permit the future installation of an additional line of unit presses parallel to the first group. Foundations have also been installed so as to allow the further extension of both lines of presses by removing a part of the first floor office. Proper provision has been made for the easy removal of the first and second floor construction at such time as the extension of the press room becomes necessary. These conditions greatly complicated the floor layouts and the structural requirements.

The second floor is taken up by the upper part

THE AMERICAN ARCHITECT



THE NEWS BANKS AND TRUCKS WHERE THE MAKE-UP MEN WORK. EACH IMPORTANT DEPARTMENT OF THE PAPER HAS ITS OWN BANKS AND TRUCKS. THE ASSEMBLING OF THE PAGES FOR THE DAILY AND SUNDAY EDITIONS GOES ON SIMULTANEOUSLY



A CORNER OF THE NEWS ROOM, SHOWING THE TELEGRAPH COPY DESK IN THE FOREGROUND. THE LOCAL COPY DESK COMPLETES A HALF CIRCLE. THE NEWS ROOM QUARTERS THE CITY EDITOR, HIS STAFF, AND THE STAFF OF DEPARTMENT EDITORS

of the press room, the mailing room, and the lounge and conference rooms. The space these latter rooms occupy will become the upper part of the future extended press room.

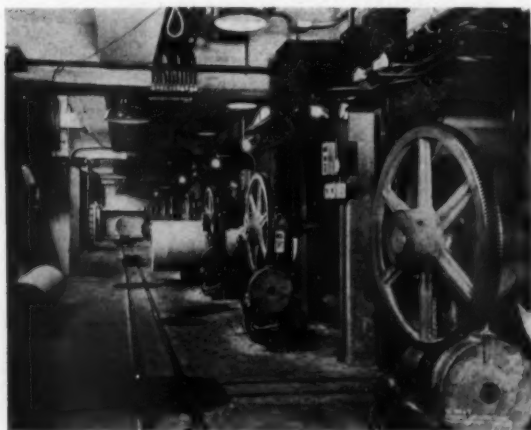
The general business office is located on the third floor and extends across the entire width of the building. Here the vast amount of work involved in advertising, circulation and administration is carried on.

The fourth floor is given over to the editorial and news departments, conference room and library, and also the President's and Vice President's suites. The telegraph room which is located on this floor is thoroughly soundproofed on account of the noise of the instruments.

On the fifth floor are located the mechanical departments where the stereotype press plates are prepared from the editorial and news copy which

is sent up from below. Sawtooth skylights provide uniform light for the composing and engraving rooms, while ventilated "A" frame skylights are used over the job printing and stereotyping departments. The roof over the latter is raised above the others for the purpose of ventilation and to carry off the fumes from the metal pots.

The President's and Vice President's suites are paneled in quarter-sawn white oak and have floors of the same material. All other business offices and departments are trimmed with plain-sawn red oak and finished natural. Plaster walls and ceilings are finished with flat wall paint. Flooring used in the different rooms and departments is as follows: Terrazzo for observation gallery, general toilet and locker rooms, and stair treads above second floor; cork tile for private offices, conference rooms, and editorial offices; acid proof



THE PRESSES ARE KEPT SUPPLIED WITH PAPER FROM A REEL BELOW THE PRESS. EACH REEL CARRIES THREE ROLLS OF PAPER AND IS OPERATED BY AN INDIVIDUAL MOTOR. THE PRESS ROOM IS INSULATED AGAINST SOUND AND VIBRATION

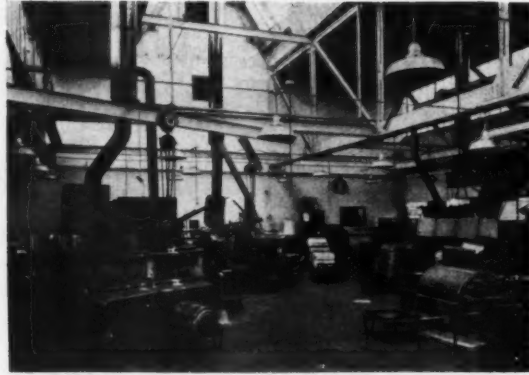


THE CHUTES THROUGH WHICH THE BUNDLED PAPERS ARE DELIVERED TO THE TRUCKS AT THE LOADING DOCK. THE SHIPPING PLATFORM IS IMMEDIATELY BELOW THE MAILING ROOM. THE RECESSED DRIVEWAY AND PARKING SPACE PREVENT BLOCKING THE ALLEY

THE AMERICAN ARCHITECT



CONVEYORS BRING THE PAPERS FROM THE PRESSES TO THE MAILING ROOM. A TRAVELING ALLEY CARRIES THEM DOWN A CHUTE TO THE LOADING DOCK.



A CORNER OF THE STEREOTYPING ROOM IN THE NEW BUILDING. ADEQUATE LIGHT, VENTILATION AND SPACE ARE HERE PROVIDED

slate tile for etching room; linoleum tile for tourists' department, cafeteria, officers' dining room, kitchen, rest rooms and first aid room; battleship linoleum for business spaces; redwood block for press room, composing, engraving and stereotyping rooms.

The elevator equipment consists of two high speed passenger elevators for use by the public, one heavy freight elevator and one combination freight and passenger elevator. Dumb-waiters, ladders, special stairs, conveyors, chutes and pneumatic tubes complete this class of equipment, the main purpose being to provide all possible means to expedite the printing and delivery of newspapers.

An air conditioning system cleans and humidifies 20,000 cu. ft. of air per minute for the paper storage and press room, thus keeping all paper in a uniform condition which is essential for best results. The remainder of the building is supplied

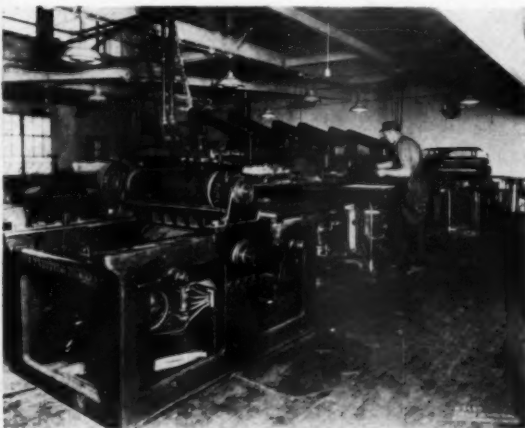
with clean tempered air at the rate of 80,000 cu. ft. per minute, the amount for any particular department being based on the particular occupational requirements. The ventilation of press room, stereotyping room, etching and dark rooms is supplemented by a system of exhaust fans and ventilating skylights.

A vacuum heating system, using steam which is supplied by a central steam service company is used in heating the building.

A dual water supply is provided by two connections to the city system for emergency and by a flowing artesian well from a depth of 1500 feet, which assures an uninterrupted supply for process purposes.

Electric power is secured from the central power company; an extra connection to the network of feeders provides against an interruption of service.

Additional services consist of a telephone sys-



THE STEREOTYPING ROOM WHERE THE MATRICES OF THE PAGES ARE MOULDED ON STEAM TABLES. THIS ROOM IS SEPARATED FROM THE COMPOSING ROOM BY A CURTAIN WALL SEVEN FEET HIGH



ONE MACHINE ALLEY IN THE LINOTYPE ROOM WHERE THE TYPE IS SET. TWENTY-TWO LINOTYPE MACHINES ARE CONVENIENTLY RANGED TO ALLOW PLENTY OF ELBOW ROOM FOR EACH OPERATOR

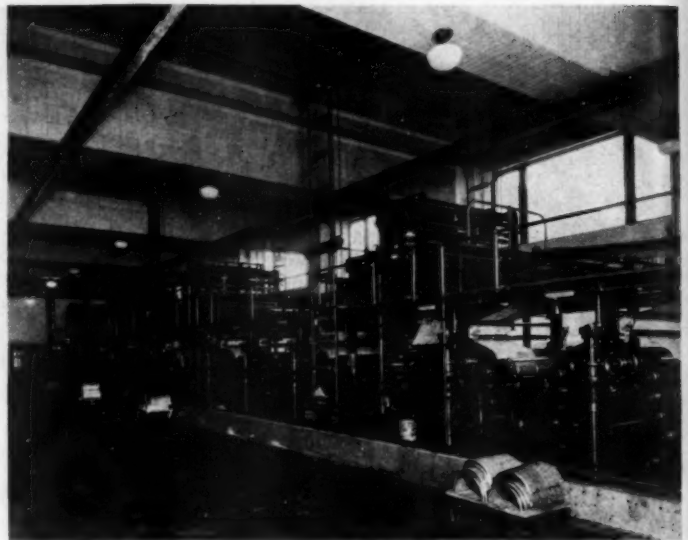
tem with thirty trunk lines and a four position switchboard; an auto call and fire alarm system; an A. D. T. alarm and patrol system; telegraph, special wire and ticker service; and a local annunciator system.

The various departments auxiliary to the regular production and business activities consist of: Fully equipped machine and carpenter shops for general maintenance work about the plant; a paper baling department for reclaiming and disposing of the great amount of waste paper; an ink storage system of two 1500 gallon tanks from which the ink is distributed to the press fountains by either air pressure or pump; a fully equipped laundry for general service and for washing the matrix blankets; a job printing shop used only for the miscellaneous requirements of the plant, no outside job work being taken; and a large general stores and supply room.

Employees' services are provided for by a cafeteria capable of seating one hundred; a first aid room equipped for handling minor injuries, located to provide direct elevator service for major cases; a large auditorium on the fifth floor seating three hundred people; a lounge on the second floor containing an ever changing exhibit of local art work; and adequate facilities for locker, wash, shower and toilet rooms. The chauffeurs have a room for their own use, and the newsboys have a



THE HUGE ROLLS OF PAPER ARE ROLLED FROM TRUCKS TO THE LOADING PLATFORMS FROM WHICH THEY ARE DELIVERED TO THE STORAGE ROOM IN THE BASEMENT. THE LOADING PLATFORMS FOLD UP INTO A NICHE IN THE WALL WHEN NOT IN USE



THE PRESSES MAY BE VIEWED BY THE PUBLIC FROM THE SIDEWALK. PLATE CONVEYORS CARRY THE PLATES FROM THE ELECTRIC DROP, WHICH BRINGS THEM FROM THE COMPOSING ROOM, TO THE INDIVIDUAL PRESSES IN THE LINE FOR WHICH THEY ARE INTENDED

large room at their disposal adjacent to the mailing room. In general, everything possible has been provided for the comfort of the employees and service to the public.

PRODUCTION REQUIREMENTS

BY L. J. CHASE

LITTLE did Gutenberg, Franklin or others of the old master printers realize the strides that would be made in developing the art of printing. Were they to see the workings of a modern newspaper plant they would no doubt be amazed at the gigantic machinery and unbelievable speed with which the news of the world is now produced as compared to the slow, laborious method of their day. We of today are no less astounded at the workings of such a plant. The first and most lasting impression is the size and speed of the massive presses.

A modern newspaper plant embraces a highly specialized manufacturing process, an extensive business office, and, by no means least, a public institution. Speed and efficiency are essential in the production of a newspaper, and the layout, design, and equipping of a modern newspaper plant must be carried out with this constantly in mind. The new home of the Milwaukee Journal is an example of a plant ready on a moment's notice to whirl out the last minute news.

A strategic location for a site was secured near the civic center of the city, readily accessible to the public and convenient for delivery of papers to the streets, railroads, and outlying sections of

THE AMERICAN ARCHITECT

the city. As the building is surrounded entirely by streets and alleys, an important advantage is thus gained for speed and efficiency. Incoming supplies do not interfere with the outgoing papers and the streets are kept free of congestion.

The arrangement of departments is governed by four principal requirements: First, a direct and economical routing of the work in process from incoming copy and materials to the finished newspapers; second, grouping to facilitate management and control; third, contact with the public for general business; and fourth, future expansion. The relation of the various departments may be more clearly understood by following the routing of news items, editorials and advertising through to the finished papers.

The news and editorial offices are located on the fourth floor. Here the news and editorial copy is prepared. A news item "breaks,"—a reporter on the job may bring it in, it may come in by telephone, special telegraph or Associated Press. Received by the city editor it is rewritten, edited and dispatched by pneumatic tube to the composing room on the floor above. The editorials and features, not requiring the speed of news matter, are prepared in a separate room away from the rush and din of the city room and the copy and cuts are delivered to the composing room by dumb-waiter. The library and files are so placed as to be accessible to all departments requiring this service.

Want ads may be left at the counter in the lobby office, or they may be telephoned in to one of the ad takers in a remote corner of the general business office on the third floor. In either case they are immediately sent by pneumatic tube to the dispatch office.

The dispatch office on the fifth floor is the center of control for the production of advertising and illustrations. A picture prepared in the art department and photo studio goes to the engraving department, is rephotographed, retouched, transferred to metal, printed, etched, and by the time the cut is finished it is practically back to the dispatch office. The want ads are sent by overhead copy carrier to the copy cutter in the composing room to be set in type, and the display advertisements and cuts are delivered to the ad copy desk for set up. A cut carrier conveyor serves between the ad desk and the job stereotyping department.

The layout of the composing room, it will be noted, is not handicapped with columns. Banks, cabinets and linotype machines are located so as to segregate the news from the advertising make-up, but the proofs of both classes of work may be handed directly to a central group of proofreaders, the type matter brought together into a form and the page completed.

The page form goes to the stereotyping room at the rear where a matrix of the page is made

on the moulding machines and steam presses. From this matrix a semi-cylindrical metal plate of the page is cast on the auto plate casters, trimmed to fit the press and sent by gravity drop to the press room on the first floor where it is automatically conveyed to the presses. The making and handling of these plates are timed to the second as presses cannot start until the last one is in place.

The routing of paper starts from the motor truck in the alley at the rear of the building. The rolls of paper, weighing from 650 to 1300 lbs. each, are rolled onto a tilting chute and discharged onto a cradle from which they are rolled to one end or the other of an elevated magazine. An entire truck may be rapidly unloaded without waiting for the paper to be carried away to storage.

The paper is handled from the magazine by two electrically operated traveling elevators, going into storage along one side of the floor and coming out along the center. The paper is then delivered to the stripping floor where the wrappers are removed, the roll placed on a small four wheel truck, on an industrial track system, to be delivered to the reels. From the time the truck enters the alley until the rolls are taken to the reels they have not been turned endwise. This is a great advantage for speed in handling.

Of special interest and importance is the arrangement of the reel and press rooms. Though the reel room is in the basement it is flooded with daylight from the large openings in the floor in front of each of the enormous windows which extend the full two story height of the press room. These openings also permit a full view of the reels and presses from the sidewalk. The observer on the sidewalk may follow the paper from the reels through the presses to the folders, into the conveyors and on its way to the mailing room.

The wire conveyors carry the papers from the presses across the ceiling to delivery stations in the mailing room on the second floor. Here they are bundled and dropped under the tables onto conveyors that discharge them into chutes leading to the shipping platform. Papers to be mailed are conveyed to a mailing machine, wrapped, bagged and conveyed by another chute to the platform.

The shipping platform, immediately below the mailing room, is set back into the building, making a driveway and parking space for trucks without blocking the alley so that no time is lost in loading and leaving.

A newsboys' sales room is located at one end of the mailing room with an entrance from the alley at the corner of the building.

There is a job printing department for miscellaneous business requirements; a metal refining and matrix making department serving the stereotyping department; metal melting, monotype and repair service to the composing room; a galley

THE AMERICAN ARCHITECT

room for mailing lists used in the mailing room; and ink storage system for the presses; machine repair, carpenter and electrician shops for general maintenance; a general store room for plant and office supplies; a waste paper department, and various employees' services such as cafeteria, lounge and first aid, as well as the customary lockers and showers.

The character of a paper is judged to a great degree by its editorial features. The executive officers and editors are in direct contact with the editorial and news departments in order to mold continuously the character of the paper.

The make-up from the copy is under the control of the mechanical superintendent through the dispatch office. The press room and mailing room operations are also under his control though they are separated from the make-up departments.

The general business is grouped under departmental managers in the main office on the third floor, the lobby office coming under this same management.

The facilities for public business and public service have been carefully developed. A lobby office serves for minor business purposes and includes a public telegraph office, postal sub-station, a pay station for gas and electric bills, and a tourist information service with rest rooms. Elevators afford direct service to the general business office on the third floor, the editorial departments, news room, library and radio studio on the fourth floor and to the dispatch office, art department and photo studio on the fifth floor.

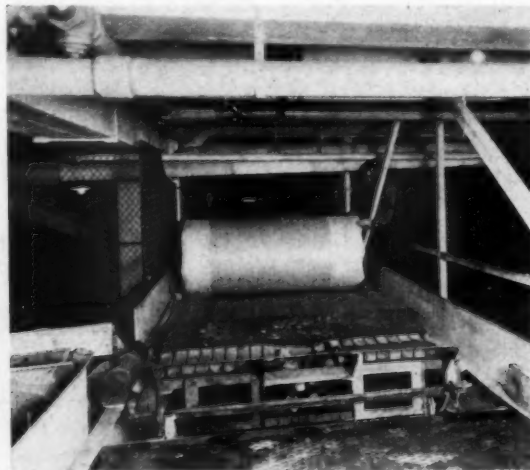
In addition to the regular business services there are conference rooms on the second floor and an auditorium on the fifth floor which are available for public use upon request.

The departments have been laid out with suf-

ficient area for their present capacity. Space available for future expansion has been allowed, but for the present it is divided off and made available for public service, a profitable use of otherwise excess space.

The corner of the building in front of the press room is so built that three bays of the first floor and two bays of the second floor can be easily taken out and the press and reel rooms extended to the full length of the building. The mailing room may also be extended. At that time the tourists' rest rooms on the first floor will be removed and the public lobby and office moved over to allow for the press room extension. The conference rooms on the second floor will be removed, the floor taken out and the space left open for the upper part of the press room. The news-boys' room will be cut down and a corner taken out of the employees' lounge to allow for the extension of the mailing room, provision having been made in the floor construction for the future conveyors. The reel room extension in the basement will displace paper storage for which the space is now used.

The stereotyping department, fifth floor, may expand two ways. The electrician and metal rooms may be relocated and a third casting machine installed. The job printing department may utilize the mechanics' rest room, thus making space for the job stereotyping and metal room equipment. The composing room, fifth floor, may also be expanded by removing the auditorium. Space on the fourth floor used for cafeteria, conference rooms and studios may be used for departmental expansion as the growth demands. As all these changes are a part of the original plan of development they will in no way disrupt the logical and efficient operation of the plant.



THE ROLLS OF PAPER PASS DOWN THIS PLATFORM FROM THE STREET TO THE STORAGE ROOM

A REPORT on the PARIS EXPOSITION

BY D. EVERETT WAID, *President American Institute of Architects**

THE Paris exposition of 1925 is primarily a commercial exhibit. From an artistic viewpoint it is as serious as the changing fashions of the season in ladies' millinery and gowns. From a business standpoint the importance of the fair may be gauged by the millions of money which went into the erection of nearly 200 special buildings and the installation of an immensely costly stock of furniture, fabrics and craftsmanship of all kinds and from many nations. With post-war business conditions in mind, France is entitled to especial congratulations over the great success achieved by this exhibition.

The significance of the 1925 Paris exposition may be easily misunderstood. The American conception of an exposition, whether it be a county fair or a world's fair in Buffalo, Chicago, or San Francisco, is that it is intended to bring together the finest accomplishments in every line of endeavor. It is presumed that every exhibitor will present the best things he has done and those which have won or will win public favor. In short, an international exposition is expected to be an exemplar of the taste and achievements of each nation represented.

This year's Paris exposition is different. It is a special exhibition limited to one particular idea. In fact, the main purpose of the show artistically considered is propaganda along one line of development. The conditions issued to exhibitors called for what was designated as "modern art" and placed a ban upon anything which revealed deference to precedent. The conditions were violated in a few interesting instances but as a whole the exhibition is remarkably consistent and shows great cleverness in design, skill in the use of materials, and fine craftsmanship.

An outline description of the Paris exposition by an architect would deal first with the location and general layout. The site chosen, almost in the heart of the great city, lies on both sides of the river Seine like a letter H, the connecting bar being the Alexander Bridge. The location provides a vitally important ease of access for great numbers of people. Ample entrance gates are placed at focal points on various sides of the site. The large entrance gate features are (fortunately) not uniform in design. But they are conspicuous and by virtue of that fact serve their purpose. The boundaries of the exposition site are walls and fences and sometimes decorations such as the extensive yellow screens which mask

the ugliness of scenic railways in the Coney Island section of the grounds.

In order to tie together the parts on both sides of the Seine it was the natural thing to do to make the Monumental Bridge Alexander into a Ponte Vecchio or Rialto by superimposing a connecting line of shops or display pavilions. This bridge bar of the H was extended South of the Seine and becomes the main axis or shaft of a double cross instead of a simple H. On this main axis is placed the principal group of buildings in which an interesting composition is attempted. A certain orderliness is attained by a symmetrical arrangement of those buildings which are similar in mass and even by the construction of four large lofty restaurant buildings practically alike to accent the grouping. But in general the utmost freedom was allowed in size, scale and style of the buildings. There was no hampering height of cornice line or other unit of scale. The buildings are skillfully placed with respect to size but under such complete freedom of design curious contrasts of color and juxtaposition of the gigantic and delicate in scale are bound to occur. Statuary, fountains, monuments of various sorts, shrubbery, flowers and other temporary landscape work combine with the existing fine trees and other permanent park features to make a worthy setting for the whole exposition.

The old Grand Palais (permanent exposition building) houses a large part of the exposition but as a building it appears appropriately outside the boundaries of the present special show. The visitor enters it quite separately from the street or unknowingly slips into it from the exposition grounds through a side entrance. The Seine could hardly be prevented from serving as a fine feature of the exposition. Along its shores either side of Alexander Bridge great barges are moored. They are floating restaurants and are gorgeously decorated and made to carry even fountains and garden planting. At night floating electrical and hydraulic apparatus provide a brilliant display of illuminated waters in which the bridge, barges and buildings are parts of the picture.

Other features of special note are: a model theatre, a great hall for spectacular receptions, etc., a portion of a French village, a bungalow with disappearing beds and disappearing bedrooms, and a section of a cemetery.

When one seeks the underlying idea or motif of this exposition he finds it to be the unrest and impatience of the age. The present generation is dissatisfied and wishes to think for itself. With natural human tendencies it goes to extremes and believes it necessary not only to reason out its

*President Waid was a member of the Committee chosen by Secretary of Commerce Hoover to visit and report on various phases of the International Exposition of Modern Decorative and Industrial Art in Paris.

THE AMERICAN ARCHITECT

own problems but to express the answers in an entirely new language. If it used old motifs of design it might be charged with plagiarism. It requires ages to develop a language. It is the work of many generations to invent a system of construction and ornament which will constitute a style of architecture. It is a large undertaking therefore for one generation to attempt to initiate a new system of construction and to clothe it with suitable artistic expression. The attempts seen in this exposition are interesting and clever. If a single capital is used in this great group of buildings which resembles an Ionic or Corinthian, or if a single Renaissance moulding has been included it is conspicuous and is doubtless considered a mistake. In the effort to avoid the use of precedent in the buildings there is much that is formless and void and the designers have gone back to the triangles and zig-zags of the Normans and the Incas. All the able efforts to make these motifs gay and beautiful result in the effervescence of mountain brooks spraying over accidental boulders, and when one wanders into the Chinese building he has a sudden feeling of restful relief. His canoe has floated out of ripples into a smooth river which has flowed on in its present channels for centuries. The Turks and the Japanese were allowed (for some reason or oversight) to do their buildings in their own way without being required to adopt "modern art." Their exhibits and those of the Arabs and the South Africans seem to belong to themselves and the observer is grateful that not all anchorages have been cut away.

If one is asked for an outstanding characteristic of the fair, he may answer that it is an effort to solve problems honestly in a new way and to do it attractively. It is not always as honest as it intends to be, as for example when a heavy superstructure seems to be supported on glass. It is often far from beautiful, but is usually interesting in idea, in form or in color. Honest as it intends to be, much of it seems affectation. An outstanding exception to this is the Russian Soviet Building. Here architecture does its duty and becomes a historical record. That pavilion is a remarkable expression of an actual phase of civilization. It shows the Russian purpose frankly and straightforwardly even when it plans on diagonal lines.

If one were asked to mention interesting char-

acteristics of the exposition he could write a paper on the use of building materials, and another on new ideas in illumination. New ways of using glass as a decoration and novel methods of both artificial and natural lighting are notable.

The most significant characteristic of the whole exposition is that the dominating idea in esthetic design carries throughout with remarkable consistency from buildings to ladies' dresses, from jewelry to furniture. It is a subject for congratulation or apprehension, depending upon the point of view. It reminds one that in the past mural decorations, stained glass and furniture, were successful to the degree in which they could be measured in terms of good architecture.

What influences for good or ill may be felt from this exhibition is a matter of opinion. Time will determine. The swing of the pendulum of public taste as evidenced in passing styles of dress or interior decoration, because of their perishable nature, does not seem serious. Human nature likes change even in architecture, but there because of permanency mistakes are serious. When taste becomes so vitiated that it rejects the old simply because it is old and accepts ugliness just because it is different—then there is cause for concern. We applaud ambition toward investigation and independent thought and the creation and acquisition of new things. Cultural civilization is safe when it studies history to understand and appreciate. It will not then ignore precedent until it can substitute something as good or better. Intrinsic beauty requires no precedent and needs no defense. It justifies almost anything.

The Paris exposition contains many fine things. Let the seeker for truth study the judgments of the critics and see how they differ in drawing the line between mere novelty and the really beautiful. Let the seeker for truth analyze his own judgments of the works of the apostles of "modern art" who thinks that they are independent of all dead languages of art. Let him ask himself whether the finest thing in building design and the most satisfying piece of furniture in this exposition is not that which has strong resemblance to good old things; that which comprehends certain proportions and harmonious relations which are fundamental to the art of all ages; fundamental because the need of them was implanted when human perception itself was created.





HOUSE AT CHESTNUT HILL, MASS.
GORDON ALLEN, ARCHITECT

THE AMERICAN ARCHITECT



DETAIL OF MAIN ENTRANCE



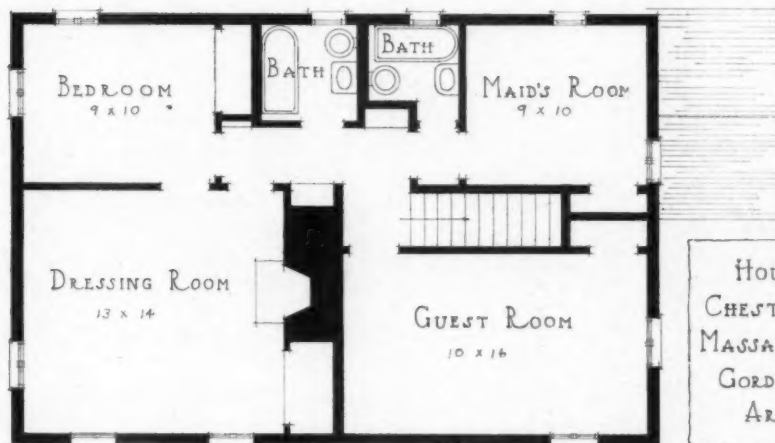
CORNER OF THE HALL

HOUSE AT CHESTNUT HILL, MASS.

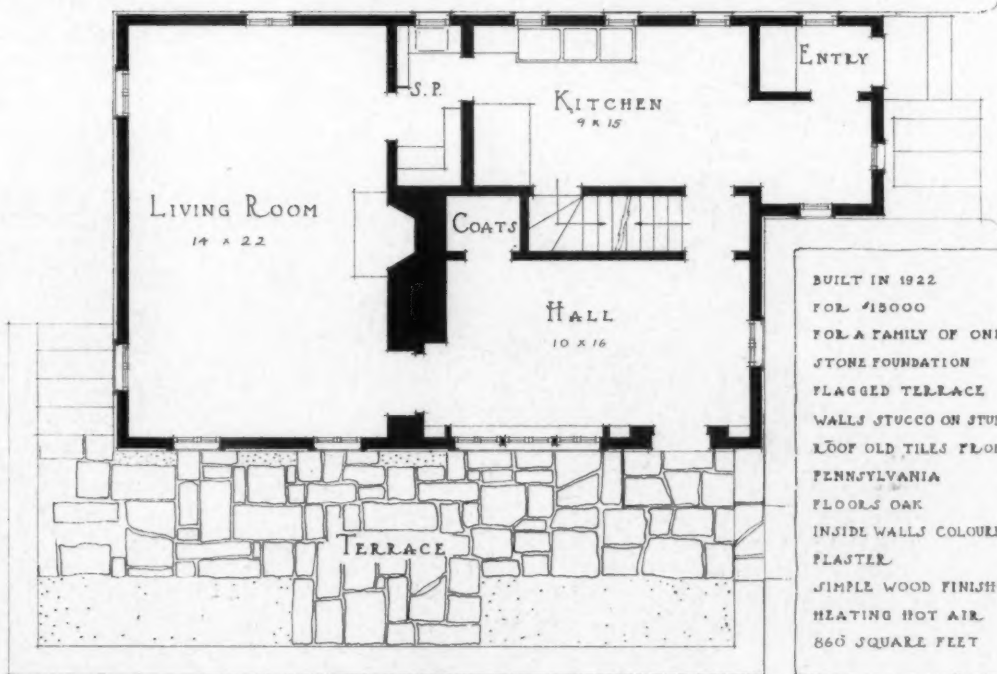
GORDON ALLEN, ARCHITECT



THE AMERICAN ARCHITECT



HOUSE AT
CHESTNUT HILL
MASSACHUSETTS
GORDON ALLEN
ARCHITECT

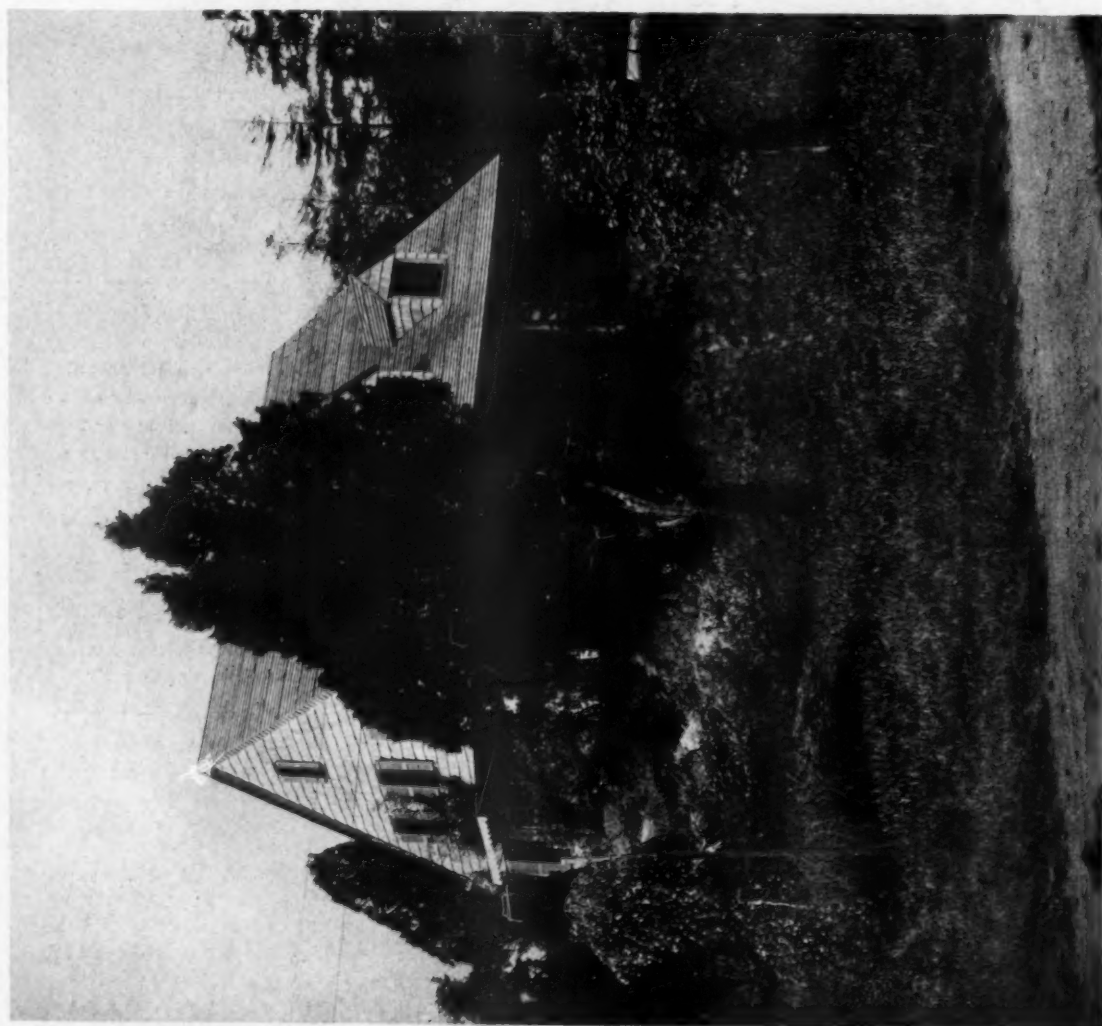


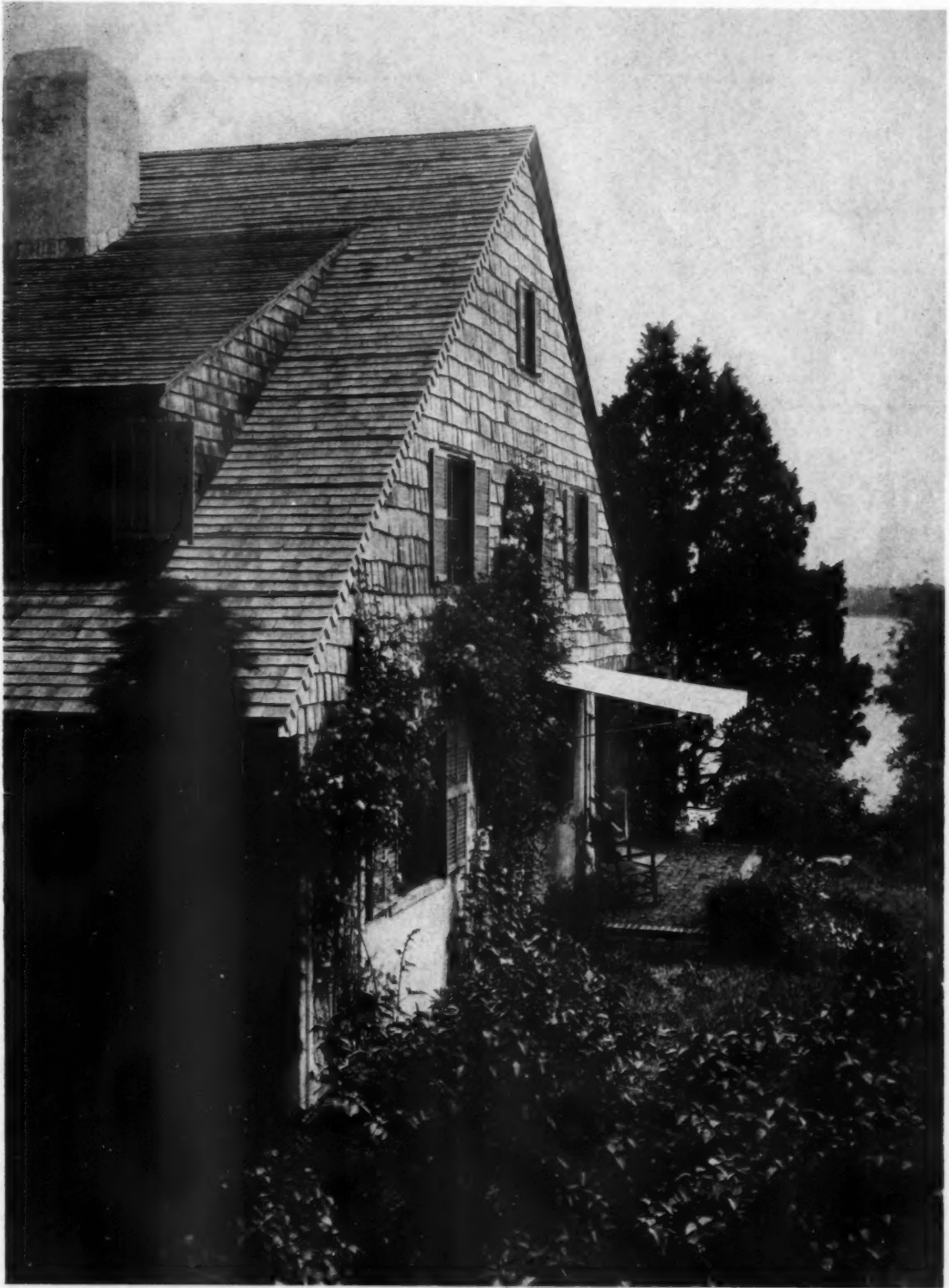
BUILT IN 1922
FOR \$15000
FOR A FAMILY OF ONE
STONE FOUNDATION
FLAGGED TERRACE
WALLS STUCCO ON STUD
ROOF OLD TILES FROM
PENNSYLVANIA
FLOORS OAK
INSIDE WALLS COLOURED
PLASTER
SIMPLE WOOD FINISH
HEATING HOT AIR
860 SQUARE FEET

COTTAGE AT
HINGHAM MASS.

GORDON ALLEN
ARCHITECT

BUILT IN 1914
FOR \$5000
NO CELLAR
STUCCO ON STUDS
SHINGLE ROOF
AND GABLES
ONE COAT PLASTER
INSIDE CYPRESS
FINISH.
1270 SQUARE FEET

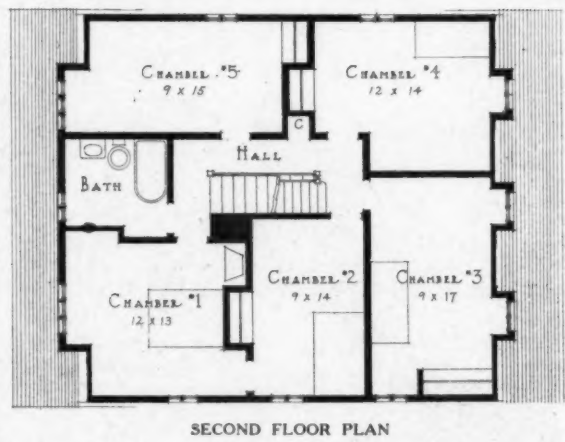
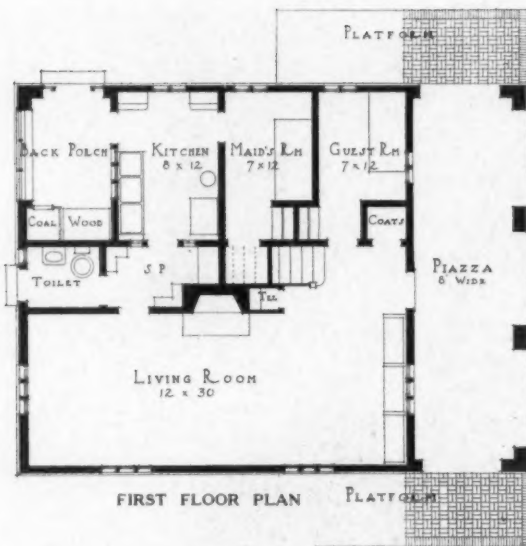




COTTAGE AT HINGHAM, MASS.

GORDON ALLEN, ARCHITECT

THE AMERICAN ARCHITECT



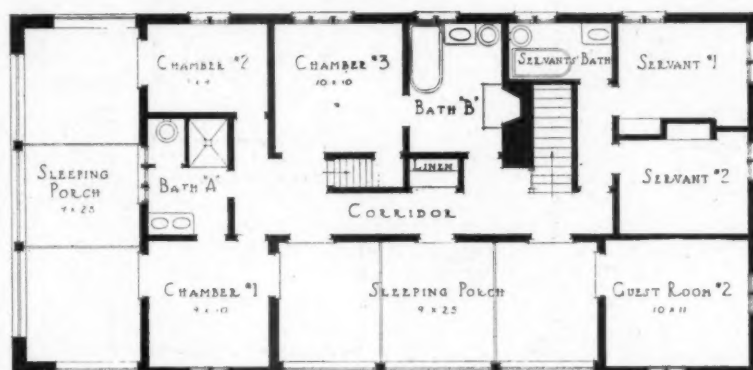
COTTAGE AT HINGHAM, MASS.
GORDON ALLEN, ARCHITECT



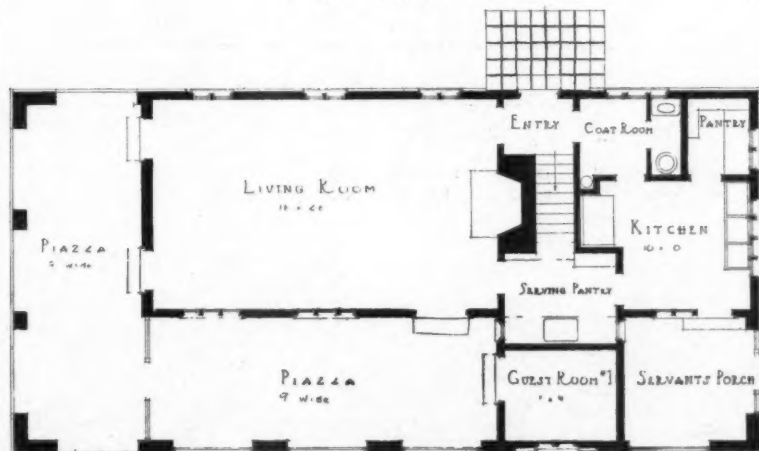
COTTAGE AT COHASSET, MASS.
GORDON ALLEN, ARCHITECT



MAIN ENTRANCE DETAIL
COTTAGE AT COHASSET, MASS.
GORDON ALLEN, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

COTTAGE AT
CONASSET
MASSACHUSETTS
GORDON ALLEN
ARCHITECT

BUILT IN 1914
FOR \$7000
NO CELLAR
TILE AND WOOD FLOORS
ROOF OF ASPHALT
SHINGLES TURNED OVER
TO GET THICKNESS AT
BUTTS
STUCCO OUTSIDE
PLASTER AND PLAIN
CYPRRESS FINISH INSIDE

ROOMS MARKED
"CHAMBER" ARE USED
AS DRESSING ROOMS
ONLY
ALL BEDS ARE ON
SLEEPING PORCHES
NOTE FIREPLACE IN
BATHROOM "B"

HOUSING ESSAY PRIZES

IN an effort to encourage better housing for intellectual workers, the International Federation of Building and Public Works with headquarters at 17 Avenue Carnot, Paris, France, announces the organization of an international essay competition for which Willard Reed Messenger, of New York has offered \$1,000 in prizes. The first prize will be \$500; the second \$300; third \$200.

Participants should submit their papers typed in French or English not exceeding four to five thousand words which may be accompanied by sketches, not later than January 15, 1926. The prizes will be awarded the following month.

Papers should include the four following divisions:

1. Administrative or legislative measures for facilitating the construction of houses intended for the middle classes or intellectual workers.

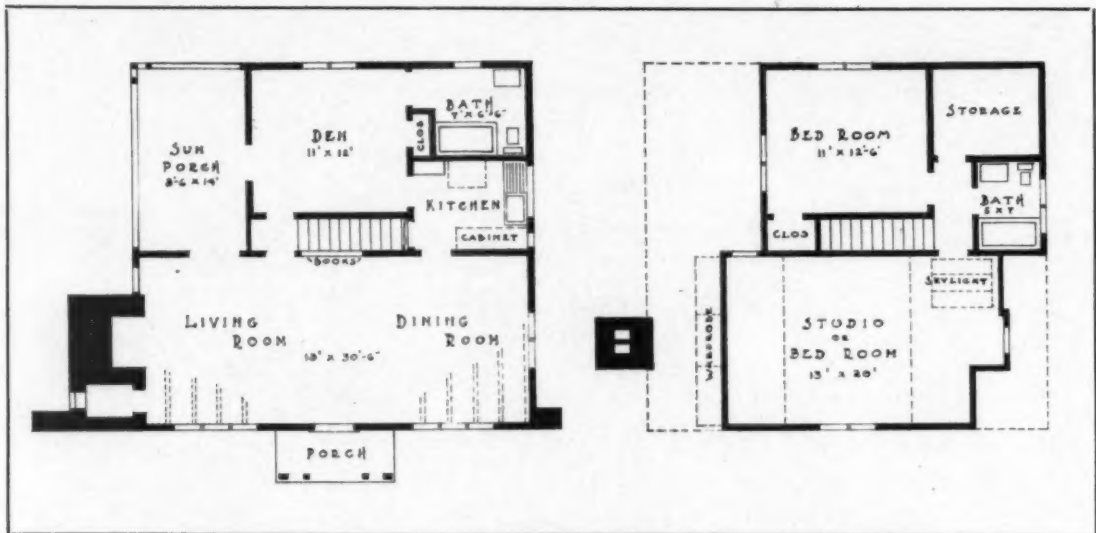
2. Financial policy,—loans, amortization, etc.
3. New construction methods intended to reduce the cost of building, together with sketches.
4. Conclusions.

The data submitted and sketches must bear some legend or pseudonym and be sent with an enclosed plain, sealed envelope bearing only the legend on the outside and containing enclosed the name, address and profession of the competitor.

The Jury will include at least two American members, three members will be named by the International Federation and three by the French National Federation, and three members named jointly by these two organizations.

The subject of better housing for intellectual workers was given primary consideration at the biennial Congress of the International Federation, held in Paris last June, at which forty nations were represented.

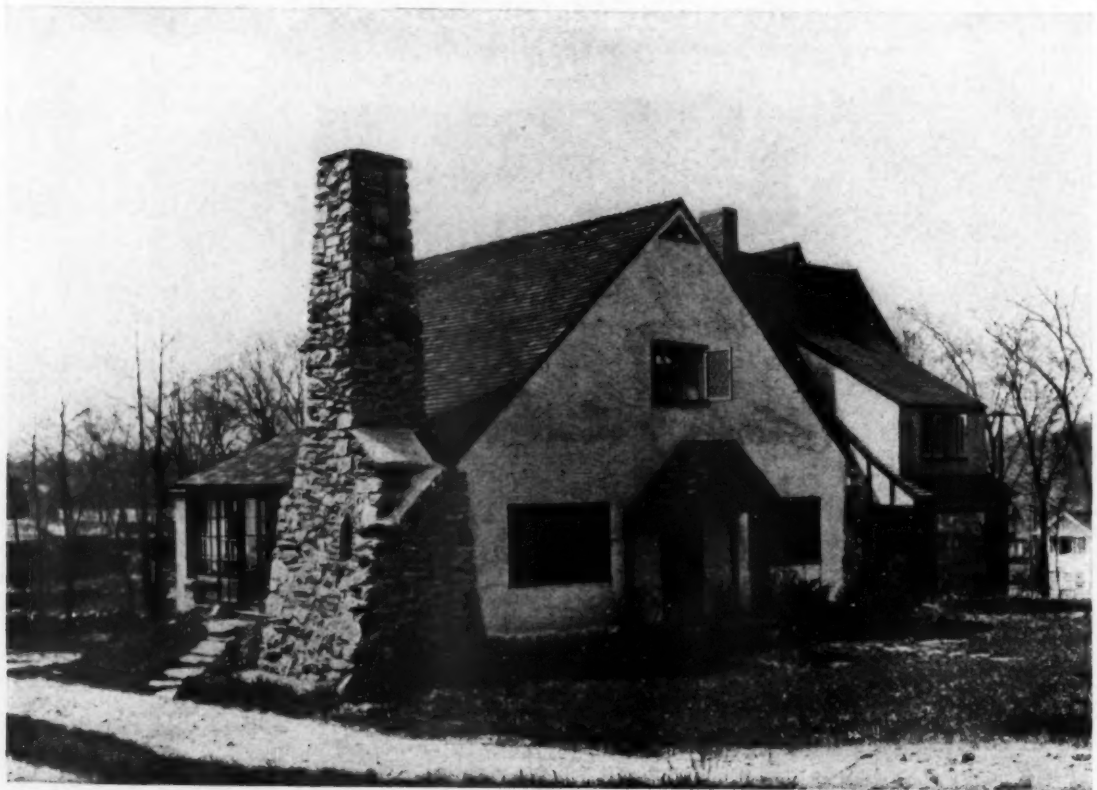
THE AMERICAN ARCHITECT



HOUSE AT BRONXVILLE, N. Y.

H. J. ROBINSON, ARCHITECT

EXTERIOR WALLS, METAL LATH STUCCOED WHITE. ROOF, CEDAR SHINGLES, STAINED. FLOORS, OAK. VAPOR HEATING SYSTEM. STANDARD TYPES ELECTRIC, HEATING AND PLUMBING



GOLDEN ANNIVERSARY ISSUE of THE AMERICAN ARCHITECT OUT JANUARY 5, 1926

A publication of the highest historical value and an authentic record of a half century of progress

REFERENCE has at many times been made through our Publishers' Page and editorially of a Golden Anniversary Issue to be out January 5, 1926, and which is intended to mark the completion on the part of this journal of fifty years of service to the cause of architecture in the United States. It is now believed to be an appropriate season to set forth in detail in just what manner this Golden Anniversary Issue will differ in its make-up from the normal issue as put forth by us from time to time.

The intent was to produce a number that would record with accuracy the happenings in the fields of architecture and its allied arts during the past half century, as well as in the equally broad fields of building construction.

The articles that will appear dealing with the art of architecture and the allied arts, arranged alphabetically as to authors, are as follows:

The Practice of Architecture. By William P. Bannister, F.A.I.A., Chairman, Committee on Registration, The American Institute of Architects

Fifty Years Ago. An intimate account of the practice of architecture, with some facts and experiences. By C. H. Blackall, F.A.I.A.

Fifty Years' Progress Toward an American Style in Architecture. By Alfred C. Bossom, F.R.I.B.A.

Architectural Organizations, with Particular Reference to the A.I.A. An extremely intimate account, stretching back for more than fifty years. By Glenn Brown, F.A.I.A., Past Secretary, The American Institute of Architects.

Inception and Development of the Tall Building. By Harvey Wiley Corbett, F.R.I.B.A., M.A., Past President, The Architectural League of New York

Fifty Years of American Architecture. By Royal Cortissoz, M.N.I.A. and L., art critic, and contributor to the leading periodicals of this country and Europe.

Great Architects of the Past. Some personal reminiscences by W. H. Crocker, Editor.

The Winning of the West. By Myron Hunt, F.A.I.A.

Landscape Architecture. By Charles Wellford Leavitt, Fellow, American Society of Landscape Architects

Architectural Education. Its Expansion and Progress during a Half Century. By Emil Lorch, Professor of Architecture, University of Michigan.

The Industrial Building. By George C. Nimmons, F.A.I.A.

Types, Past and Present. By Thomas E. Tallmadge, F. A. I. A.

The Economic Value of Good Architecture. By Clarence M. Woolley, Chairman of the Board of Directors of the American Radiator Company

Illustrations in this issue will carry forward the same idea as the text. They will present a graphic historical record, during the past fifty years, of all the more important types of buildings, each type being shown by decades.

No attempt, as far as we know, has ever before been made to set down in comprehensive form and with the highest authority, a history of architecture in the United States. As the past fifty years represent the period in which architecture has grown from the smallest beginnings to its present exalted state, this issue will be one of the highest value and its pages will become a permanent record of a remarkable epoch.

No review of the architectural progress of this country would be complete without discussion of the part played by materials of construction and equipment. Progress has been so rapid, changes so frequent and new products or new uses for old products so numerous, that it has been difficult, if not impossible, to record them all. But the editors have been working on the history of materials and equipment for nearly a year and, with the co-operation of hundreds of manufacturers, associations and individuals, have recorded the high spots that have made the last half century so notable in its advance. While not every individual product is discussed, group treatment of products will be made under eighteen headings, as follows:

CONCRETE CONSTRUCTION

Portland Cement which made possible the rapid development of concrete construction

THE AMERICAN ARCHITECT

during the past fifty years is now but a century old

CLAY PRODUCTS

Among the oldest materials used in construction, the development of which during the past fifty years exceeds that of preceding centuries

BUILDING STONES

Stone, together with timber and clay products, is an enduring material. Its progressive use in buildings is a record of the artistic advance of the nation

ROOFING MATERIALS

A record of their development and the influence of new demands

METALS

A few of the vicissitudes through which building metals have passed and their present extended use briefly related

BUILDERS' HARDWARE

Its evolution from a hand wrought product to its present mechanical security, and artistic interpretation of craftsmanship

STRUCTURAL STEEL AND FIREPROOFING

The production of structural steel and the perfection of fireproofing are the most important events in the history of building since the discovery of the masonry arch and have revolutionized construction methods

LUMBER AND MILLWORK

A summary of the changes in practice, standardization, and usage of our native forest products within the past fifty years

PLASTER AND PLASTERING

Being an account of a half century development of plaster and the various structural elements used in plastering

PAINT AND GLASS

A chronicle of important achievements during the last quarter of the nineteenth and first of the twentieth centuries

HEATING AND VENTILATING

Recording a remarkable progress achieved since the crude beginnings of five decades ago

ELECTRICITY IN THE MODERN BUILDING

Some comments on a force harnessed for the use of man during the past half century

VERTICAL TRANSPORTATION

Setting forth its remarkable progress since 1875, due to the result of American inventive research

BUILDING EQUIPMENT

The results of American ingenuity made available to architects in designing more habitable and useful structures

SAFE BUILDINGS

Developments which have increased the security of buildings, the safety of their contents, and the safeguarding of occupants from destructive elements

ASSOCIATIONS AND BUREAUS

The adaptation of the guild spirit beginning in the middle ages to meet modern conditions in the building industry

PLUMBING AND SANITATION

In which is narrated how water supply and drainage systems have advanced with and protected the health of rapidly growing communities

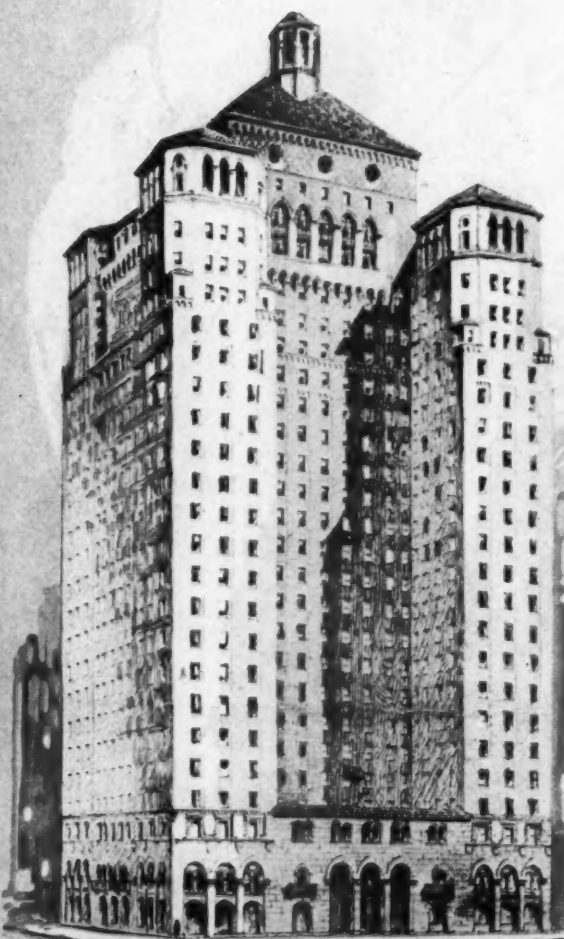
FLOORING MATERIALS

A discussion of the various types used and perfected during a half century



An Anaconda Installation

For the new Allerton Club, North Michigan Ave. and Huron St., Chicago, Murgatroyd & Ogden, Architects, specified and used Anaconda Brass Pipe.



Permanent identification of every length of Anaconda Brass Pipe is provided by the trade-mark rolled in the metal. This trade-mark is not applied until tests more severe than actual service prove the pipe structurally sound and physically perfect. Its quality is absolutely guaranteed.

THE AMERICAN BRASS COMPANY

GENERAL OFFICES: WATERBURY, CONNECTICUT

Canadian Mill: ANACONDA AMERICAN BRASS LIMITED
New Toronto, Ont.

Offices and Agencies: New York, Chicago, Boston, Philadelphia, Providence, Pittsburgh, Cleveland, Detroit, Cincinnati, St. Louis, New Orleans, San Francisco

Mills and Factories: Ansonia, Conn., Torrington, Conn., Waterbury, Conn., Buffalo, N.Y., Hastings-on-Hudson, N.Y., Kenosha, Wis.

ANACONDA BRASS PIPE

Installed by leading Plumbing Contractors

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

THE AMERICAN ARCHITECT

PHILADELPHIA BUILDING CONGRESS AWARDS CERTIFICATES OF CRAFTSMANSHIP

AT the first Fall meeting of the Philadelphia Building Congress, The Committee on Awards, of which John I. Bright, architect, is chairman, awarded twelve guildsmen certificates, eight craftsmen certificates and seven co-operating master craftsmen certificates.

The purpose of these certificates is to encourage and to preserve in Philadelphia and its metropolitan area the true spirit of craftsmanship and to give recognition to those whose skill, patience, and toil have resulted in better buildings. The Committee on Awards reviewed nominations received through the co-operation of architects and others qualified to pass upon the work performed during 1924. Some of the awards were in accord with a popular vote cast by ballots distributed to visitors at the recent exhibition of Architecture and Allied Arts held at the New Art Museum.



FACSIMILE OF FIRST CERTIFICATE PRESENTED OCTOBER 23, 1925. SIZE OF ORIGINAL 9" x 11"

The certificates were designed by George Howe of the firm of Mellor, Meigs and Howe, architects.

At this meeting, D. Knickerbacker Boyd, architect, president of the Congress, acted as the presiding officer. Addresses were made by H. L. Duhring, architect; Wm. D. Hill, secretary, Philadelphia Chapter Associated General Contractors; Charles E. Billin, secretary, Engineers' Club, and representatives or officers of various contracting and labor organizations of Philadelphia.

Telegrams and letters of congratulations and commendation were received from Stephen F. Voorhees, F. H. Murphy, Dwight L. Hoopinger, Paul A. Davis, and others.

After December 31, the committee will begin consideration of awards for work done during 1925.

Many cities all over the United States are following the excellent example. As an incentive to good craftsmanship and a means of creating pride in one's work, no better method could be devised.

COLORLED TILE, NOW THE VOGUE

TIME was, in this country, when fashion, or style, in tile, decreed the use of a spotless white. The white bathroom is no longer *de rigueur*, we are informed, and the owner seeks to bring his bathroom, his kitchen or any part of his house where tile are used in chromatic harmony with the general scheme. It is not alone in women's wear, and the tonsorial arts that fashions change, but in the general aspect of the interiors of our buildings too.

This thought comes to us on learning there is a largely growing demand for colored tile, and this demand has developed to an extent that tile makers are from two to five months behind on orders.

CONSOLIDATION OF TWO IMPORTANT COMPANIES

ANNOUNCEMENT has been made of the merger of Albert Pick & Company, of Chicago, and L. Barth & Son, Inc., of New York. Both concerns have been engaged for over fifty years in the business of outfitting hotels, clubs, etc. The names and personnel of the two organizations will be continued substantially as at present, but the merger will make possible economies in operation, purchases and manufacturing.

HEATING AND VENTILATING EXPOSITION

THE first heating and ventilating exposition will be held in the new Madison Square Garden in New York, February 1-6, 1926.

For full information, floor plans, etc., address National Exposition Co., Inc., Hotel McAlpin, New York.

BULLETIN OF SYRACUSE UNIVERSITY DEPARTMENT OF ARCHITECTURE

THE quarterly bulletin for June, 1925, of the Department of Architecture, College of Fine Arts, Syracuse University, has been received and presents all the details of interest as to this finely conducted architectural school. The various courses in architecture are carefully outlined and there is a well written detailed statement accompanying this section of the quarterly. Appended is a series of reproductions of student work during the various years, which graphically conveys a comprehensive idea of the thoroughness of the method of instruction employed.

In writing for a copy of this bulletin, mention Vol. XXV, Number 35, June, 1925.

NEW YORK LEADS IN PLAYGROUNDS

NEW YORK leads all other States in number of playgrounds and community centers, with a total of 858. Massachusetts, a smaller State, has 706 playgrounds, and Pennsylvania ranks third with 687.

Then There is Another Question

THE searching examination which S. W. STRAUS & CO. gives proposed first mortgage real estate financing projects does not concern itself with the building alone. There is another question quite as important as location, plan, rental demand or any other physical detail. That is the question of the principals in the project—who they are, what has been their experience in construction and operation, and what is their financial responsibility. The attention given this question in itself explains why Straus financed operations have every assurance of success.

We are always interested in loans of \$250,000 upward, either on completed buildings or structures to be built. Write today for our booklet—The Straus Plan of Finance—and address your letter to our

LOAN DEPARTMENT

S.W. STRAUS & CO.

ESTABLISHED 1882

INVESTMENT BONDS

INCORPORATED

STRAUS BUILDING
565 Fifth Ave., at 46th St.
NEW YORK

STRAUS BUILDING
79 Post Street
SAN FRANCISCO

STRAUS BUILDING
Michigan Ave., at Jackson Blvd.
CHICAGO

43 YEARS WITHOUT LOSS TO ANY INVESTOR

© 1925—S. W. S. & Co., Inc.

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

BOOK NOTE

HOUSE BEAUTIFUL ANNUAL

THE House Beautiful Furnishing Annual for 1926 is just issued. Its beauty and completeness justify the publishers' claims. It is a companion volume, the first, to the House Beautiful Building Annual, which first appeared in 1924. The book is put forth as a "comprehensive and practical manual for the guidance of all who seek comfortable and attractive homes," and the subject is treated fully in a series of interesting and instructive articles covering all of the various phases of house furnishing.

Part I is an article by Professor Fiske Kimball on Interior Design; Part II, divided into eight chapters, is on the elements and materials which enter into a decorative and furnishing scheme, as walls and their coverings, woodwork, floors and their coverings, concluding with furniture; Part III comprises a collection of suggestive and demonstrative schemes of furnishing, showing progressively the plans, sketches and photographs of a country house, a suburban house, a city house, an apartment, and an assortment of sketches and photographs of well furnished rooms. The entire book is profusely illustrated with well selected photographs and sketches, and several of the decorative treatments under the demonstrative schemes are reproduced in color.

The articles are well composed by those who are authoritative on the subjects, as well as possessing a necessary knowledge of architecture. The structural value of decorative materials is emphasized, and thus is the volume made interesting to architects, decorators and owners alike.

The House Beautiful Furnishing Annual for 1926. Bound in Tan Duotone Leatherette, Size 9 3/4 x 12 3/4. The Atlantic Monthly Company, 8 Arlington Street, Boston, Mass. Price \$2.00 postpaid.

HEATING AND VENTILATING AT
THE POWER SHOW

THE Fourth National Exposition of Power and Mechanical Engineering will be held at the Grand Central Palace, New York, from November 30 to December 5 inclusive. An important section of the exhibition will be devoted to products and equipment used in heating and ventilating.

Under the leadership of the American Society of Heating and Ventilating Engineers, an extensive program of research has been carried forward during the past few years. Many new developments in the science of heating and ventilating, due to this research work and the co-operation of the industry, will be exhibited at the power show.

An excellent program of fourteen lectures amplified by motion pictures covering the field of power and mechanical engineering will be presented. Among those which should prove of interest to architects are, "Heating and Ventilating" by S. E. Dibble, President, American Society of Heating and Ventilating Engineers, "Standardiza-

tion" by C. E. Skinner, Chairman, American Engineering Standards Committee, "Oil and Gas Engineering" by George A. Richardson of the Bethlehem Steel Company, and "Industrial Power Plants" by F. M. Gibson, Plant Engineer, American Sugar Refining Company, Boston, Mass.

FIND ANCIENT BUILDING

INTERESTING Roman remains are not confined to Rome alone, states a recent issue of *The Architects' Journal*, London. That indefatigable archaeologist, W. C. Edwards, has made further important discoveries of the kind in London and has conceived some interesting theories about them. Taller buildings requiring deeper foundations, the excavators are delving deeper down into ancient history.

For example, "what is probably the most ancient wall that has yet been found in London" has been unearthed at Cornhill. The footings were found 15 ft. below the surface, and above them were courses of tiles, four abreast, each 13 in. wide, making in all 52 in. On the south side of this wall, which had apparently formed part of a room or of rooms, two layers of plaster were finished with a further layer of white cement, "almost as thin as paper, on which designs had been painted by a very skillful artist."

DICKENS' OLD LONDON HOUSE

SINCE the house at 48 Doughty Street, W.C., London, in which Dickens wrote "Oliver Twist" and "Nicholas Nickleby" and finished "The Pickwick Papers" was opened to the public in June through the efforts of the Dickens Fellowship, it is reported that 1,124 people have visited it.

The novelist's popularity in this country is indicated by the fact that Minneapolis, Indianapolis, Dakota, Wisconsin, and Washington, D.C., are numbered among the homes of those who have inspected this little Victorian house, in which Oliver Twist, Bill Sikes, Fagin, Mr. Mantalini, and the brothers Cheeryble were created.

The library in the house is one of the most representative collections of Dickensian literature in existence.

RAILROADS AND THE STEEL INDUSTRY

A BRIEF survey of the changes in a short hundred years is sufficient to demonstrate that the railroads have marched ahead with the steel industry, writes *Iron Age*.

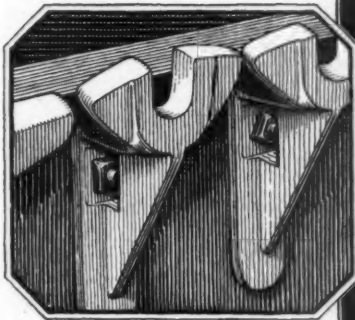
Proponents of newer alloy and electric steels sometimes call the railroad men ultra conservative; but on the whole this charge is unfair.

The roads are constantly looking for better materials; they are hardly to be blamed for wishing these improvements to be made on their own familiar specifications. In fact, this demand has had a wholesome effect on the industry.

HEGGIE-SIMPLEX

[FORMERLY SIMPLEX]

ELECTRIC-WELDED STEEL BOILERS



Detail of Heggie-Simplex
Individual Grate Brackets



Why the Grate Brackets are Individual

The Heggie-Simplex Boiler combines in one portable, electric-welded steel unit all the recognized advantages of both firebox and return tubular, double pass boilers. It has four distinctive features of fundamental importance:

1. Extra large firebox and direct heating surface.
2. Secondary combustion chamber to provide ample room for complete combustion before entering flues.
3. "Rear-front-rear" passage for the gases.
4. A single, unimpeded, freely circulating body of water.

Made in both smokeless and direct draft types and in a complete range of sizes for bungalows, residences and all larger installations.

IN every Heggie-Simplex Boiler, both grates and grate brackets are of the finest gray iron—and every grate rests upon its own *individual brackets*.

We might more easily have followed the usual practice of using side bearing bars, and profited financially. But the individual grate brackets in the Heggie-Simplex Boiler permit of better adjustment and allow easier, smoother grate action under various conditions of contraction and expansion; simplify grate replacement, and eliminate the expense and inconvenience of warping and breakage of side bars.

To the last detail, the Heggie-Simplex Boiler is designed and manufactured with this same care for the user's convenience. The single unit-construction of electric-welded steel simplifies installation. All flues are cleaned from the front. The fire door and ash pit door are large and conveniently placed. There are wash-out plugs at all four corners, a clean-out door at the rear of the base, as well as two in the smokebox.

From the day you install your Heggie-Simplex this policy assures you of maximum heating efficiency, fuel economy, durability and convenience—uninterrupted satisfaction.

HEGGIE-SIMPLEX BOILER COMPANY, Joliet, Illinois

Representatives in

Akron	Charlotte	Denver
Albuquerque	Chattanooga	Detroit
Amarillo	Chicago	Duluth
Atlanta	Cincinnati	Elmira
Baltimore	Cleveland	El Paso
Birmingham	Columbus	Harrisburg
Buffalo	Dallas	Houston
Casper	Dayton	Jacksonville



Representatives in

Joliet	New York	San Antonio
Kan. City, Mo.	Okla. City	Schenectady
Little Rock	Omaha	Shreveport
Lubbock	Philadelphia	Spartanburg
Memphis	Pittsburgh	St. Louis
Minneapolis	Raleigh	Tampa
Nashville	Rochester	Toledo
New Orleans	Rockford	Tulsa

Just look up "Heggie-Simplex Boiler Co." in the phone book in any of the above cities for representative's number and address

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

THE AMERICAN ARCHITECT

The record shows it is responsible for tonnage materials of remarkable uniformity; steel and iron which withstand the utmost abuse, not only in service but in the repair shop.

NEW YORK BUILDING CONGRESS AWARDS CRAFTSMANSHIP CERTIFICATES

EIGHT mechanics whose workmanship on the Finkenberg Warehouse, 134th Street and Willow Avenue, Bronx, N. Y. is considered outstanding and worthy of mention, received certificates of award from the New York Building Congress on Election Day.

Men who were recognized in this way are as follows:

Henry Miller—Dockbuilder
Petro Rizzo—Laborer
August Chiari—Concrete Mason
Benjamin Robert Jones—Brick Mason
Arthur William Unser—Lather
Benedetto Fraioli—Laborer
Martin Laiis—Carpenter
Stephen Francis McMahon—Bricklayer's Helper

E. J. Mehren, Vice-President of McGraw-Hill Company and one of the pioneers in the craftsmanship movement of the Building Congress explained the history of the movement and introduced the various speakers.

I. Finkenberg, (the owner), expressed his appreciation of the co-operation received from the architect, contractor and laborer.

Frank E. Hahn, (the architect), complimented the Building Congress on the recognition of good artisans in the building trades.

Robert W. Blodget, speaking for the Committee on Award, explained that awards were not given to the men who did the greatest amount of work during the day but for their whole-hearted interest and co-operation on the job, master workmen whose skill and efforts are just as necessary in building construction as the plans of the architects.

J. J. Collins, representing labor, told the recipients that these certificates were their college diplomas to be handed on to their children and grandchildren as a reward for their superior workmanship and since they stand for actual accomplishment, that they should be prized even more than a college diploma.

John G. Ahlers, speaking for the Barney Ahlers Construction Company, thanked the men for their splendid completion of the job which he said was done during the past Winter as an example of Winter construction. These awards, he added, were doubly merited in that the men had to counteract freezing temperature and other difficulties met with during the cold months of the past Winter.

A bronze tablet, giving the names of the mechanics whose craftsmanship was recognized by the Building Congress, has been placed in the building and the names of the mechanics them-

selves also appear on the honor roll of the New York Building Congress.

Mr. Mehren, in conclusion, stated that the Building Congress planned to make an award shortly on the new Madison Square Garden and that before Christmas all of the 33 building trades would receive recognition.

To instill good craftsmanship in the minds of the mechanics and thus get away from shoddy construction and pasteboard houses, the Building Congress thinks can be accomplished through recognizing good workmanship all along the line.

MILEAGE OF SURFACED ROADS EXCEEDS 450,000

ALTHOUGH the exact state of road improvement in the United States at the present time is unknown, the Department of Agriculture estimates that the total mileage of surfaced roads at the end of 1924 was between 450,000 and 475,000 miles. Indications are that approximately 40,000 miles of surfaced roads of various types have been built during each year since 1921. Exact figures as to how this mileage has been divided by types or states are not available. A considerable part of the work, moreover, has consisted of resurfacing. It therefore cannot be assumed that the net mileage of surfaced roads has been increased during the last three years by the total amount of the new construction. The last complete survey of the road improvement situation was made in 1921 when the total surfaced mileage was reckoned at 387,760 miles. New construction and resurfacing since 1921 have proceeded at a rate which is believed to justify the estimate that the net gain since then is well above 60,000 miles.

CONCRETE PRODUCTS MANUFACTURERS TO HOLD ANNUAL MEETING IN JANUARY

ARRANGEMENTS have been made to hold the next annual convention of the Concrete Products Association in Cleveland, on January 27-29, 1926. Headquarters of the convention will be in the Hotel Cleveland.

ARCHITECTURAL EXHIBITION, THUMB TACK CLUB OF DETROIT

THE fifth annual exhibition of architecture presented by the Thumb Tack Club of Detroit will be held in the galleries of the Detroit Institute of Arts until November 25, having been first opened on Wednesday, November 11.

Besides many examples of recent work in Detroit and vicinity, the Club has been fortunate in securing from the American Federation of Arts the exhibition of the Philadelphia Chapter of The American Institute of Architects. This is the first showing of this exhibition outside of Philadelphia and will afford a fine display of some of the best of the residential architecture for which the practitioners of that city have been awarded national recognition.

O DENOTES SALES OFFICES

OVER ALL THE U.S.A.
ILLINOIS HEATING SYSTEMS
MAKE WARM FRIENDS

“WARM FRIENDS” are made as a result of a service rendered. Illinois’ “Warm Friends” are the result of Service plus a better product. Illinois Heating Systems have earned a reputation for Quality and Satisfaction during their 25 years of technical and practical leadership in the heating field.

The proof of this is contained in the fact that many of the outstanding buildings in the United States are equipped with Illinois Heating Systems.

Bulletin No. 21 will give you more reasons—it will be sent free on request.

1900

TWENTY-FIVE YEARS
EXPERIENCE RESULTS

1925

ILLINOIS ENGINEERING COMPANY

ROBT. L. GIFFORD, PRES.

INCORPORATED 1900

BRANCHES AND REPRESENTATIVES IN 40 CITIES

CHICAGO

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

THE AMERICAN ARCHITECT

The arrangements for the exhibition are being made by an Executive Committee of the Club of which C. Kenneth Bell is General Chairman, assisted by R. W. Tempest in charge of Hanging and Decorating; H. F. Stanton, Invitation and Reception, John B. Jewell, Publicity, and C. W. Ditehey in preparation of the year book containing a catalog and illustrations of the exhibition.

An Advisory Board from among the older architects of the city comprises George D. Mason, Albert Kahn, H. J. M. Grylls, M. P. Burrowes, and Wm. B. Stratton.

VIENNA PLANS HOUSES

THE municipality of Vienna, in conjunction with the Federal Government, has taken energetic steps to relieve the very acute housing shortage which has existed ever since the war, states *The Straus Investors Magazine*. Negotiations have been concluded between the municipality on the one hand and the permanent loan consortium of the City of Vienna on the other hand whereby the City of Vienna plans to erect 25,000 houses, workshops and business premises in the next five years.

It is estimated that there will be an annual outlay of approximately 400,000,000,000 crowns. It is planned to raise this money with the co-operation of the banks, which promise to take from the municipality 100,000,000,000 crowns of building loan bonds per year, and to include the remainder in the municipal budget.

CENTRAL HEATING IN THE THIRD CENTURY

THAT there is nothing new under the sun is an ancient saying of which the unearthings at Ashted afford an interesting modern instance, writes *The Architects' Journal*, London. Anthony Lowther, a student of architecture, having found there bits of tiles which had been thrown out by burrowing rabbits, obtained the aid of certain local societies in digging. They came upon the remains of a large Roman villa, thought to date from the third century. Most of the rooms had tessellated pavements. Many other objects of interest have been found, such as the remains of plaster walls, some of which were painted to imitate marble; while there were windows of opaque glass of light blue tint. Most important of all the discoveries was the hypocaust, whence hot charcoal fumes passing through tiled flues reached the baths. This seems to anticipate the modern principle of central heating.

PERSONALS

Robert E. Collins and Clarence E. Sheffield announce the establishment of a partnership for the general practice of architecture under the firm name of Collins & Sheffield, with temporary address at 405 Northeast Twenty-fourth Street, Miami, Fla. Manufacturers' catalogs and samples would be appreciated.

Otis Dockstader, architect, has moved his office from 374 West First Street, Elmira, N. Y. to 609 Chrisler Avenue, Schenectady, N. Y., where he will continue the practice of his profession.

Curran R. Ellis, architect, Macon, Ga., has opened an office in Miami, Fla., in Rooms 300-301, Home Office Building, 262 West Flagler Street, where he would appreciate receiving catalogs and samples of building materials.

Sutton & Routt, architects and engineers, Citizens Trust Building, Vincennes, Ind., have opened a branch office in the Morris Arcade, Hollywood, Fla., and request manufacturers' catalogs and samples sent to that address, Box 222.

Charles N. Whinston & Brother, architects, 2 Columbus Circle, New York City, have opened an office in the First National Bank Building, Mount Vernon, N. Y., where it is proposed to handle all Westchester County work.

The architectural firm of Lehmann & Wuehrmann, El Paso, Texas, has been dissolved. William G. Wuehrmann, A. I. A., will continue practice at the office which was established in 1919 at 505 Two Republics Building, El Paso.

Stephen Goosson, architect, has opened offices in the Edwards and Wildey Building, Sixth and Grand Streets, Los Angeles, Cal., to carry on a general practice of architecture. Manufacturers are requested to send catalogs and samples.

Rathbone DeBuys, architect, New Orleans, La., announces the opening of a branch office at 213 Windsor Building, 207 Northeast First Avenue, Miami, Fla., where he would be pleased to receive manufacturers' catalogs and samples.

Announcement is made that the firm name of Smith & Townes, architects, was recently changed to J. Roy Smith, architect, 310-11 Blackburn Building, Amarillo, Texas, Mr. Townes formerly a partner in the firm, no longer being connected with it.

Announcement is made of the dissolution of the partnership of Martin & Ward, architects. Haskell H. Martin and William R. Ward, Jr., will continue their practice of architecture independently at their present offices in the Vickers-Caulle Building, Greenville, S. C.

Smithey & Tardy, architects and engineers, 112 Kirk Avenue, W. Roanoke, Va., wish to announce that Herbert Johnson Burke has become a member of the firm and will be associated with them in the general practice of architecture. Mr. Burke attended the Virginia Polytechnic Institute, taking a preliminary course in civil engineering, and is a graduate in architecture from Columbia University, afterward doing research work abroad.

The PUBLISHERS' PAGE

WE have always tried to make a well rounded magazine. Serving first, of course, the architectural profession, we endeavor to place before those who are engaged in the arts and crafts allied to architecture something that will have good suggestive value. This policy has secured for us a class of readers that are not only appreciative, but in their respective fields are responsible for the upkeep and maintenance of large buildings either singly or in groups. Just now a subscriber in Northern New York, whose work is the maintenance of a large plant, writes to us: "My work has been mostly industrial engineering although I occasionally design some of the minor buildings of our plant, and am a registered architect. I find much inspiration in your magazine particularly in its many finely conducted departments. Just now I am absorbed in the work of Samuel Chamberlain. You are to be envied for publishing the best architectural magazine in the United States."

It's gratifying to receive, unsolicited, such flattering expression of opinion and we refer to it as evidence that this journal in its several departments is well developed and intelligently active in the wide field it serves.

* * *

Nothing so fine as fine old friends. It pleases us to hear from them. One writes us:

"I have taken and been a constant reader of THE AMERICAN ARCHITECT for more than thirty-five years, and have seen it undergo all the different changes and developments. There have been equally as great changes and improvements as there have been in architecture itself, and it has forged ahead and kept in the front ranks of the progress that has been made through these years, and through its pages we have been informed of what other architects are doing, and have received many valuable suggestions that have been worth far more to us than its cost. We have stuck to THE AMERICAN ARCHITECT. I congratulate you on your Golden Anniversary and trust you may be as helpful to the architectural profession the next half century as you have been in the past."

* * *

And that reminds us that just a month from the day you should receive this issue, our Golden Anniversary Number should be with you. It's not going to be a picture paper, a pictorial review solely. Of course, there's a pictorial presentation of the more important types of buildings, but the essence of the issue will be its unparalleled historical value.

The period representing the past fifty years of this journal is coincident with our greatest development in architecture. Such men as Cortissoz, Nimmons, Corbett, Tallmadge and others of equal

importance as 'doers' have written special articles. It will not be an issue to be taken apart for filing, but it will be a compact volume of generous size, to find a place on the shelves of your working library. And that's exactly the point,—your working library,—not a book just to have, but a book just to use. The "boss" will want to refer to it often, the draftsman will want to refer to it constantly and to the specification writer it will prove to be a *vade mecum*. It is a contribution on the part of the publishers of this journal to the profession of architecture. It will be well balanced in its pages and the inclination so often evident in special issues to present a preponderance of advertising matter for the sake of advertising revenue, has been avoided.

* * *

As to 1926, we're not going to make any announcements just at this time. When we were younger,—in our callow youth—we indulged the fancy that all the world was playing the game fair with us. Our thatch is now "all silvered o'er," and with the accumulation of gray hairs we have, we hope, acquired a certain measure of caution.

First to announce a Department of Architectural Engineering as a helpful section to our readers, we find our contemporaries quickly imitating it. First to include with our major illustrations a complete and concise statement of materials and cubage costs, again our method is appropriated. First to put into concrete form the fact that in every technical journal the men in the smaller communities are at least 65 per cent of the total field, we announced a small community section. No sooner said than done by us, but barely a month before a contemporary had appropriated the idea as its own, and as imitation is the sincerest flattery, two other architectural journals also fell in line. To complete a record of initiative, we organized under special direction a Department of Interior Architecture. Our readers proclaimed it a very helpful feature. Presto! Our friendly competitors who had been faintly referring to decoration, promptly junked their "decorative heads" and now proudly display a department identical in name,—Interior Architecture.

Now we really have no objection to this copying of our ideas, and as a matter of fact, we feel a sense of flattery, but we do *not* feel that we should edit, even by suggestion, any architectural magazine but our own. So we will not "clarion" our intentions too far ahead, but from time to time endeavor to give you assurance that THE AMERICAN ARCHITECT will continue to be "the best in its field," and though more than fifty years old, like the hale and hearty old gentleman in a famous advertisement, we are "still going strong."



A SPANISH WINDOW OF BRICK AND TERRA COTTA

THE AMERICAN ARCHITECT