

THE AMERICAN ARCHITECT

VOL. CXXIX

FEBRUARY 20, 1926

NUMBER 2491

FORTY-FIRST ANNUAL EXHIBITION of THE ARCHITECTURAL LEAGUE of NEW YORK

THE annual exhibition of The Architectural League of New York, open in the Fine Arts Building on Fifty-seventh Street, has been assembled and hung with the same good judgment and painstaking care that have always been shown by that progressive organization. While, of course, not as large, nor as complex as the allied exhibition held in the Grand Central Palace last year, it is a fine record of the year's work in architecture and the allied arts. The main or Vanderbilt gallery presents a feeling of beautiful combinations of color. The same discriminating good taste is necessary in the arrangement of mural paintings and decorative elements as is a requisite in a successfully placed picture exhibit. Such interest is here maintained. The artistic ability displayed is of the highest order.

The gallery, in spite of its large size, has by successful treatment been made an intimate and inviting room, so that the visitor will be impressed with the exhibit and fail to find a spot lacking in interest. In fact, equal skill of proper arrangement marks all the other three rooms. The central room contains some further examples of decorative paintings, varied by exhibits of fine craftsmanship. It remains to the credit of The Architectural League that it has unselfishly set apart a considerable space in its exhibitions to the craftsman, and the craftsman has shown his appreciation by contributing examples that prove the contention that

American craftsmanship has received a decidedly good impetus. It is not overstating the case to maintain that no influence has been more stimulating to good craftsmanship than the attitude declared by the League some five years ago and consistently maintained with each recurring exhibition. It is but justice to record this.

The exhibition of architecture is remarkably complete and representative. This year, as in preceding ones, the tendency toward a method of presentation that will be readily understandable to the lay visitor, is evident. Photographs, particularly enlargements, have a decided artistic appeal, and the growing tendency toward presentation by etchings and lithographs, gives a fine artistic aspect to every wall. Particularly are these "black and whites" to be commended in the several well presented series that set forth the progress and development of the high building.

Many schemes have been put forward to popularize architecture among the masses and to inculcate a respect for its finer development. Nothing has been devised of

greater value than these exhibitions by the League and other architectural societies throughout the country. And the good work is not solely in the field of the layman. The man in practice scattered over this broad land wants to keep posted on what is going forward. Last year's exhibition was notable as it was opened concurrently with the Institute convention. Architects from every



GROUP, MONTCLAIR, N. J., WORLD WAR MEMORIAL
CHARLES KECK, SCULPTOR
RAYMOND M. HOOD, ARCHITECT

THE AMERICAN ARCHITECT



PANEL OF REREDOS, ST. MARTIN'S CHURCH, PROVIDENCE, R. I.

HILDRETH MEIERE, PAINTER—BERTRAM GROSVENOR GOODHUE, ARCHITECT

state, from Europe, South America and Canada were present. The lure of the exhibition was noticeable and many men felt it a duty to curtail their sight-seeing trips until they had thoroughly studied that remarkable exhibition.

Much of the material in the present League ex-

hibition will undoubtedly, as in previous years, form a travelling group of exhibits and be seen by architects over a wide expanse of country. The effect of such a course is educational in the highest degree and serves to stimulate to the very best endeavor in every city where it is exhibited.

The Committee on Foreign Exhibits has through well directed effort secured a group of varied material from the recent Paris Exposition. This exhibit, covering three hundred lineal feet of wall space, is decidedly typical of the recent exposition, and the less fortunate man who did not visit Europe last Autumn will have fine opportunity to reach some conclusions as to what has become the standard of decorative art in Europe.

Among representations of the modernistic art is furniture, said to be unlike anything ever created before, and wholly without precedent in style and decoration, but admirable in design and fine craftsmanship. Tapestries from the Salon of Honors in the Paris Exposition, show good design and color work. Architectural drawings of Egyptian villas, motifs for wall tapestries and wall papers, and decorative schemes for dining and drawing rooms have the dominating idea in esthetic design that characterized everything in the Paris Exposition with such remarkable consistency. Examples of glass as a decorative agent, in vivid colors and unusual designs are here shown.

There are also shown sets of architectural drawings by leading French architects, and designs and decorative schemes by decorators.

Studies for different types of rural habitations in the devastated regions of France together with standard types of furniture to suit these homes are the work of M. Bernard Haubold, Architect in Chief of the Government and member of the Society of Modern Architects. These studies are



LA JOIE—KARL H. GRUPPE, SCULPTOR

THE AMERICAN ARCHITECT



PANEL OF REREDOS, ST. MARTIN'S CHURCH, PROVIDENCE, R. I.

HILDRETH MEIERE, PAINTER—BERTRAM GROSVENOR GOODHUE, ARCHITECT

characterized by a seeking out of possible standardization, by the judicious application of simple technical processes to the materials employed, thus effecting a stricter economy and a fine simplicity in the use of the materials themselves.

We are not informed if the exhibition of this material will be confined to the League show. It seems as if a fine educational service could be given if the foreign exhibition could be included in the selected work of the League that will undoubtedly be later shown all over the country.

This year the exhibition of sculpture, placed through co-operation with the National Sculpture Society,—which by the way is another alert art organization,—is of marked distinction. It is well placed, not grouped, and gives a fine note of variety to the general effect. Sculpture in the United States, like architecture, is developing to a place in the foremost rank in the world. Sculptors have before them even a harder task than architects in educating the general public in a proper appreciation of their art. But if these two arts continue in the same harmonious relation as shown in the exhibition, dignified results will be forthcoming.

It is interesting to note how closely the arts supposed to be allied to architecture are becoming allied. We find that decorative sculptured motives are being more than ever introduced in design in both the exterior and interior of buildings, and those of sculpture are being used in the country houses and particularly in the large number of effects of landscape architecture exhibited.

And this reference serves to remind that no account of the League exhibition would be complete without reference to landscape architecture. The work of landscape architects is very fully shown and the results form beautiful settings for fine

architecture. This art, as so well shown at the League, is not now confined to the development of large estates but has become a necessary part of the development of comparatively small areas. The results as shown in many instances prove that these matters, when directed by competent minds,

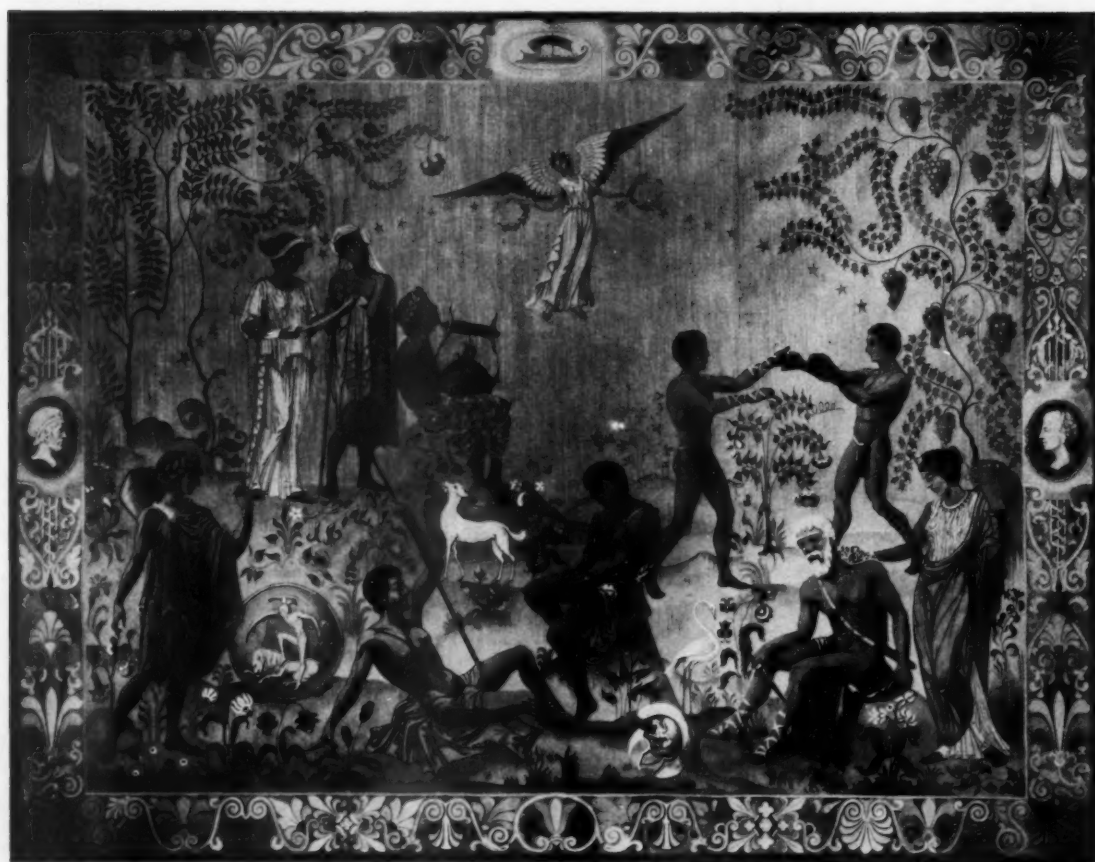


SEATED FAUN—JANET SCUDDER, SCULPTOR

THE AMERICAN ARCHITECT



PANEL OF REREDOS, ST. MARTIN'S CHURCH, PROVIDENCE, R. I.
HILDRETH MEIERE, PAINTER—BERTRAM GROSVENOR GOODHUE, ARCHITECT



TAPESTRY PANEL FOR PENNSYLVANIA ATHLETIC CLUB, DESIGNED BY LORENTZ KLEISER AND
EXECUTED BY EDGEWATER TAPESTRY LOOMS

THE AMERICAN ARCHITECT



PANEL OF REREDOS, ST. MARTIN'S CHURCH, PROVIDENCE, R. I.
HILDRETH MEIERE, PAINTER—BERTRAM GROSVENOR GOODHUE, ARCHITECT

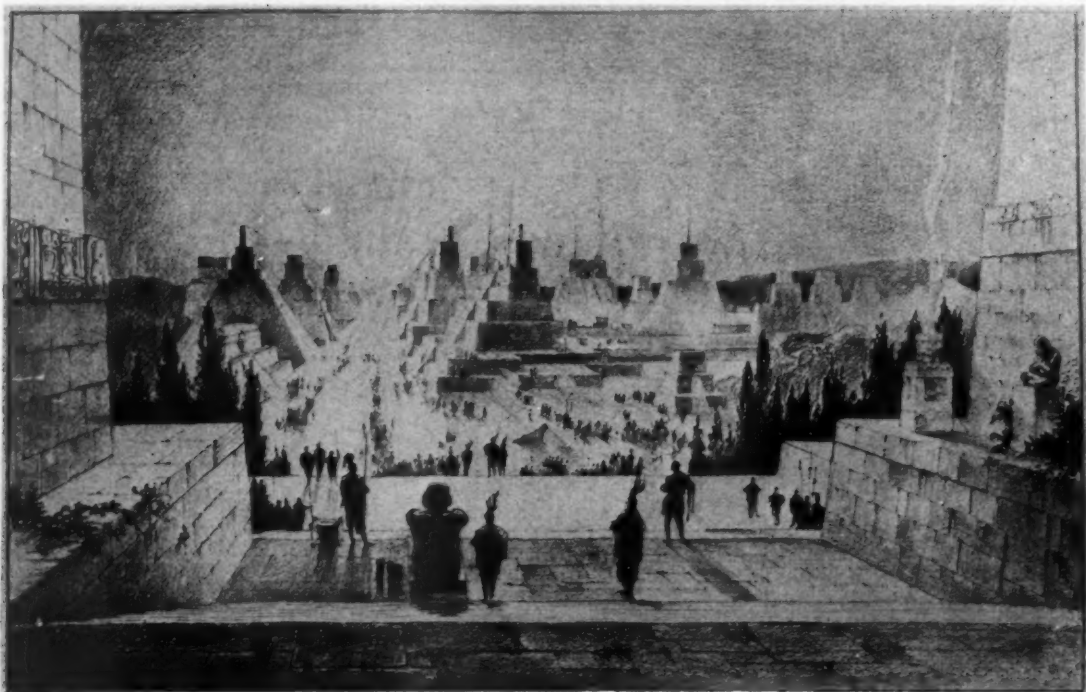


VICTORY AND PEACE—C. E. POLOWETSKI, PAINTER

THE AMERICAN ARCHITECT



DUSK, DESIGN FOR OVERMANTEL—CHARLES LIVINGSTON BULL, PAINTER



RESTORATION OF ANCIENT CITY OF TIKAL, GUATEMALA

ALFRED C. BOSSOM, ARCHITECT



PRIVATE ENTRANCE, WADSWORTH BUILDING, NEW YORK
FROM THE OFFICE DRAWING BY SLOAN & ROBERTSON, ARCHITECTS

THE AMERICAN ARCHITECT

enhance the value of property and lend an artistic charm that cannot be denied.

The improvement in the arts of mural painting, sculpture and landscape architecture is, we believe, directly traceable to the sustained and well directed efforts of the League. There has been inaugurated and vigorously advanced the finest spirit of co-operation. It is satisfying to feel that the development and encouragement of these arts in this country have their origin in the architectural profession.

The medal of honor in architecture was awarded to John Mead Howells and Raymond M. Hood, associated architects, for their design of the Chicago Tribune Building.

The medal of honor in painting was awarded to George Davidson for his decorative panel entitled "Commerce" and for his general attainments in mural painting.

The medal of honor in sculpture was awarded to Charles Keck for his statue of "Victory."

The medal of honor for design and craftsmanship in native industrial art was awarded to Oscar Bach for his exhibits in this and previous exhibitions in the field of wrought metal work.

The Avery Prize for Sculpture was awarded to Benjamin T. Kurtz of Baltimore for his exhibit entitled "Duck."

No medal of honor was awarded in landscape architecture.

The committees on this exhibition and the Jury of Selection are as follows:

Alexander B. Trowbridge, President of The Architectural League; A. F. Brinckerhoff, Secretary; Ely J. Kahn, Treasurer; Ezra Winter, Charles Keck, James L. Greenleaf and Stepan de Kosenko, Vice Presidents.

Committee on Annual Exhibition: Leon N. Gillette, Chairman; D. Putnam Brinley, Stepan de Kosenko, James L. Greenleaf, J. Monroe Hewlett, Ernest F. Tyler, Charles Keck, Birch Burdette Long, Ezra Winter, Horace Moran and Alexander B. Trowbridge.

Committee on Architecture: Leon N. Gillette, Chairman; Harvey Wiley Corbett, Frederick G. Frost, Howard Greenley, William F. Lamb and Julian Clarence Levi.

Committee on Decorative Painting: Ezra Winter, Chairman; Arthur Covey, Arthur Crisp,



WORLD WAR MONUMENT, NORFOLK, CONN.—TAYLOR & LEVI, ARCHITECTS

THE AMERICAN ARCHITECT

George Davidson, Jules Guerin and Fred Dana Marsh.

Committee on Sculpture: Charles Keck, Chairman; Robert Aitken, Chester Beach, Leo Lentilli, Attilio Piccirilli and A. A. Weinman.

Committee on Landscape Architecture: James L. Greenleaf, Chairman; Noel Chamberlin, Alfred Geiffert, Jr., and Robert Ludlow Fowler, Jr.

library of architects. Copies may be had on application to the League.

* * *

This exhibition emphasizes, as does every important art exhibition held here in New York, how great is the need for adequate gallery space. This matter of a Fine Arts center has been annually discussed for a decade. Thus far nothing progressive has been accomplished and we are today unable, for want of gallery space, to present a representative collection of art. The National Sculpture Society had to find space out-of-doors at the Hispanic center in Audubon Park, New York, for its last exhibition and it is prevented from holding one indoors as no building of sufficient respectability is to be found for its purpose. The city can find ways and means for enormous expenditure for everything but art. It's



GARDEN GATE, ESTATE OF W. T. GRANT,
PELHAM MANOR, N. Y.

L. LUNDQUIST, LANDSCAPE ARCHITECT

The League also recognized the upbuilding of Cooper Institute and its museum by awarding the President's medal, designed by Daniel Chester French, to Sarah Cooper Hewitt and, posthumously, to her sister, Eleanor Gurnee Hewitt, "for their distinguished service to the allied arts."

The ceremonies, which took place in the Vanderbilt gallery, following the annual dinner of the League, opened with the processional of officers and medalists, in the gowns of their rank. This was followed by an address by Alexander Breck Trowbridge, president of the League, who awarded the medals and declared the exhibition open.

* * *

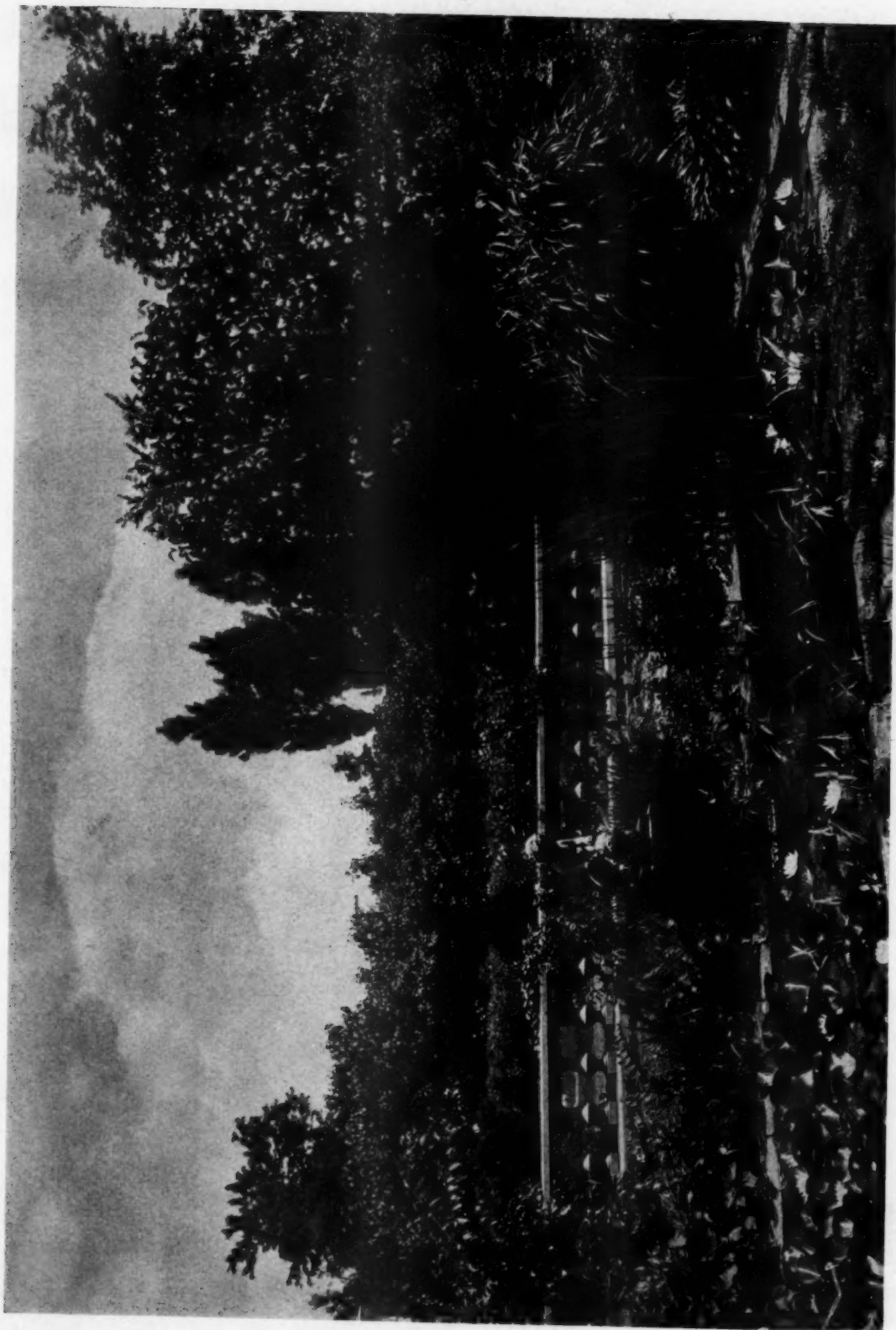
The annual exhibition catalog has been prepared with the usual care. It handsomely presents a record of the past year's architectural progress and will be valuable in the working



WALL FOUNTAIN, ESTATE OF W. T. GRANT,
PELHAM MANOR, N. Y.

L. LUNDQUIST, LANDSCAPE ARCHITECT

time we became aroused to our lack of appreciation for the finer things of life, and active in the matter of a Fine Arts center that would provide gallery space for all the many branches of art that are now housed in quarters that are lacking in proper facilities.



GARDEN OF GEORGE BROWN, ROME, N. Y.—RUTH DEAN, LANDSCAPE ARCHITECT

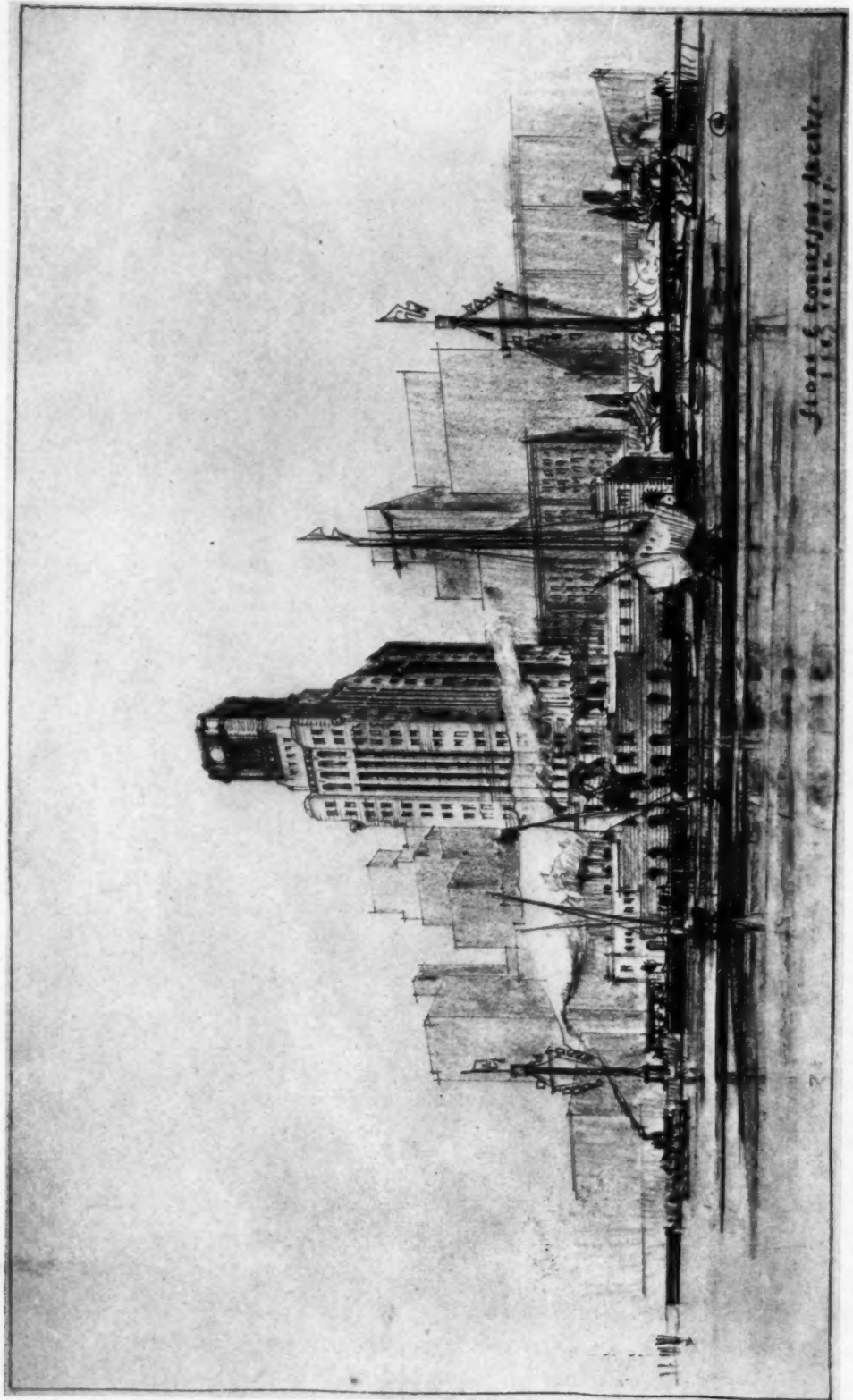
(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT



DETAIL OF GARDEN OF GEORGE BROWN, ROME, N. Y.—RUTH DEAN, LANDSCAPE ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)



EASTERN TERMINUS, MONTAUK, LONG ISLAND DEVELOPMENT—SLOAN & ROBERTSON ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)

EDITORIAL COMMENT

WE REPRINT in another column in this issue a communication from D. Everett Waid, President of The American Institute of Architects, addressed to the members of the Institute and printed in the February issue of the *Journal*. President Waid sets forth in logical sequence the various arguments pro and con, avoiding any expression of personal opinion, and concludes with a resolution of the Board of Directors which is to the effect that "the organization of allied architects associations is to be discouraged."

As this matter will probably be very heatedly discussed at the next convention of the Institute, it seems desirable that there should in advance be some public discussion as to just the attitude of members of the Institute and the profession at large toward allied architects associations.

Just at this time the editors of this journal feel that it may not be proper to express an opinion as they do not want to influence the discussion of the question. They, therefore, invite the freest interchange of opinion and will be glad to have readers send in such communications as they would be willing to have printed, in order that the matter may be presented in the fullest possible manner and the trend of opinion become known.

It is undoubtedly true that no professional effort of any kind can be a success where the individuality for design and execution is submerged, or where the responsibility is so largely divided as to be practically evasive. These points are brought out by President Waid in his communication, particularly in Section G, which states that "individuality of expression is necessarily curtailed and artistic merit may consequently be limited." Possibly the very essence of this matter may lie in this submergence of individuality, and it is the discussion of that particular point in which we are most interested. Whatever of success the last half century may have brought to the profession of architecture in this country has, it has been claimed by many writers, been due to the fact that every man has had to stand for his work and that there have been no opportunities to evade responsibility.

* * *

SIR EDWIN LANDSEER LUTYENS who, it will be recalled, visited this country to receive, during the last convention, the Institute's Gold Medal of Honor, has been interviewed by a representative of *The Architects' Journal* of Lon-

don on his impressions of architecture in this country. Sir Edwin has nothing but good to say of us. He likes our architecture and is outspoken as to its merits. He finds that the things that most impressed him were "the twelve foot cylinder of solid steel performing the functions of a door in the Federal Reserve Bank," and our tall buildings. The latter impress him, as did the Federal Reserve Bank's door, by their sheer bulk. In case of fire, he ventures the opinion that the occupants of these tall buildings can get down all right, but they cannot get out.

He makes a comparison that is not exactly in compliance with our present prohibition laws when he states: "Trying to empty a skyscraper into a New York street is like trying to empty a magnum of champagne into a liqueur glass." We believe we get the point of this simile, but we are not quite sure. "You can do it ultimately," he continues, "provided you fill the glass a hundred times in succession." He likes our zoning regulations and says that our tall buildings, as designed to comply with zoning laws, are entirely characteristic, original and spontaneous,—a real contribution to the world's architecture. Sir Edwin is emphatic in the statement of his belief that high buildings are a natural development in New York. Quoting from the interview he states: "They are at home there; the struggle to increase the capacity of a small island is something that you understand. In other cities these high buildings are an affectation: there's no point in them. Their only purpose is to impress, and few desires, human or architectural, could be more distinctly vulgar—vulgar in the manner of Beauvais, which so very nearly fell."

Those whose good fortune it was to meet Sir Edwin were amazed at the number of small briar pipes he carried in his pockets. The interview records how he constantly held one of these pipes in hand, using it as a means to emphasize each point brought out during the interview.

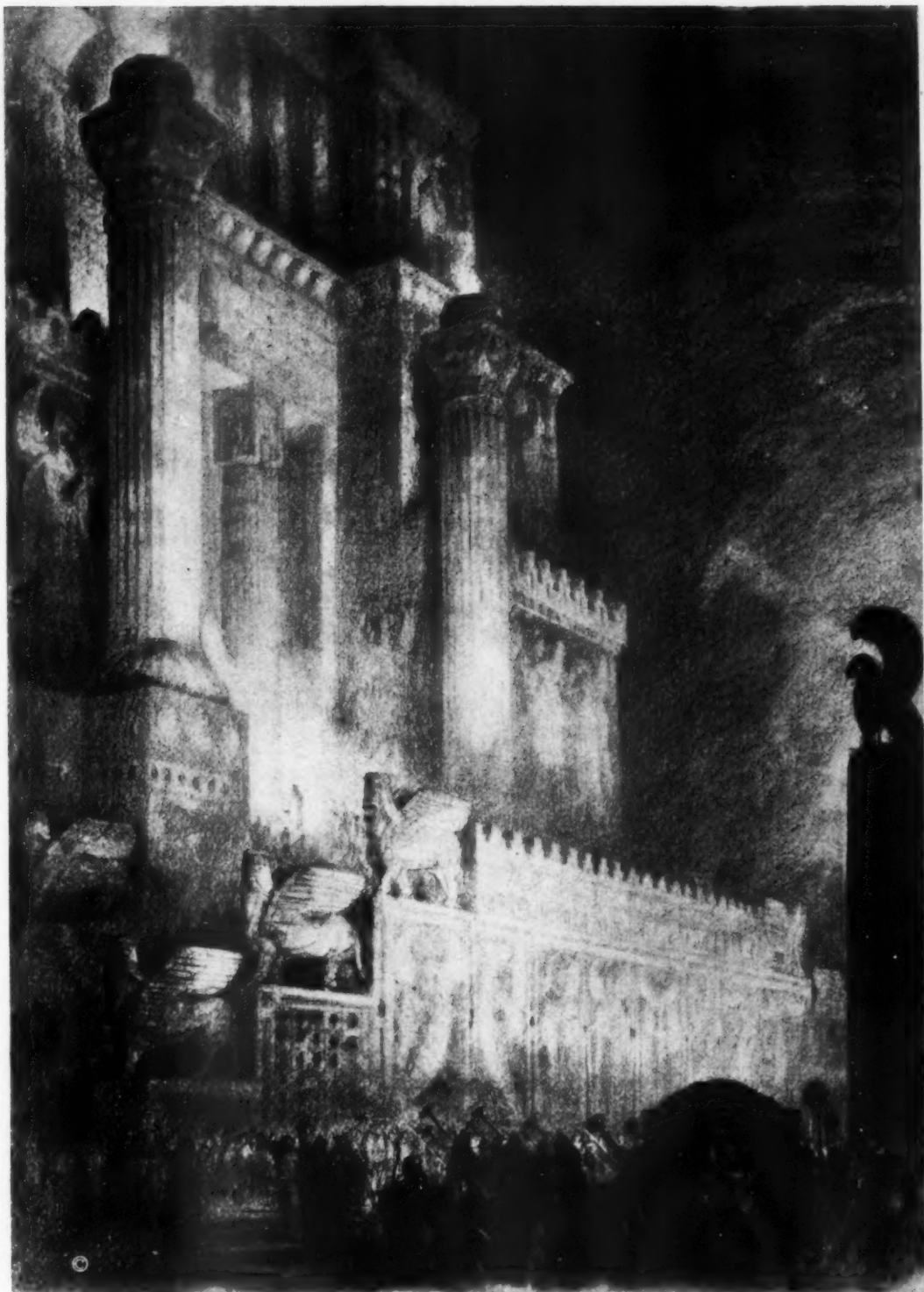
Referring to the night illumination of buildings in New York, Sir Edwin does not approve of the practice. He declares he is not sentimental, but could not stand it. "Not, mind you, that I thought the sight stupid, fatiguing, bewildering, or anything of that kind. But I am convinced," he said, "that buildings, if they are to do themselves justice, *must* have a proper night's rest." By day, though, you liked them, he was asked. "Yes," quickly came the reply, "nearly as much as I liked that twelve foot steel door. *That* was amazing."



EASTERN TERMINAL OFFICE BUILDING, NEW YORK

SLOAN & ROBERTSON, ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)



RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL, BY DR. JOHN WESLEY KELCHNER

HELMLE & CORBETT, ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)

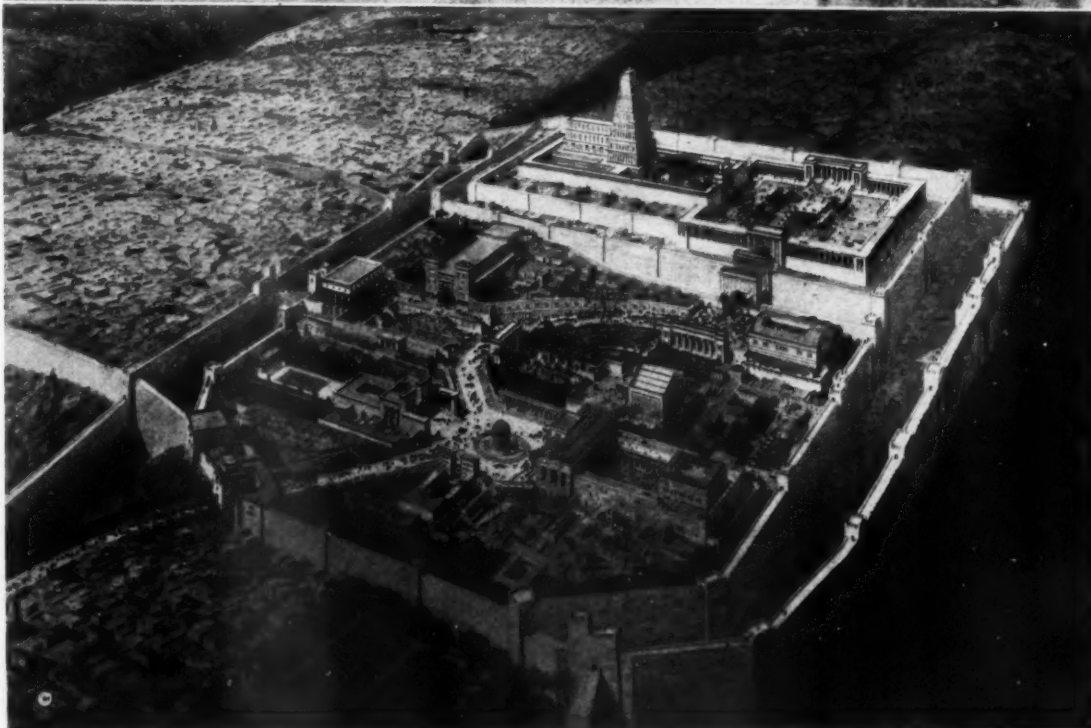
THE AMERICAN ARCHITECT
February 20, 1936. Plate 25



RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL, BY DR. JOHN WESLEY KELCHNER
HELMLE & CORBETT, ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1926. Plate 26



RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL, BY DR. JOHN WESLEY KELCHNER
HELMLE & CORBETT, ARCHITECTS

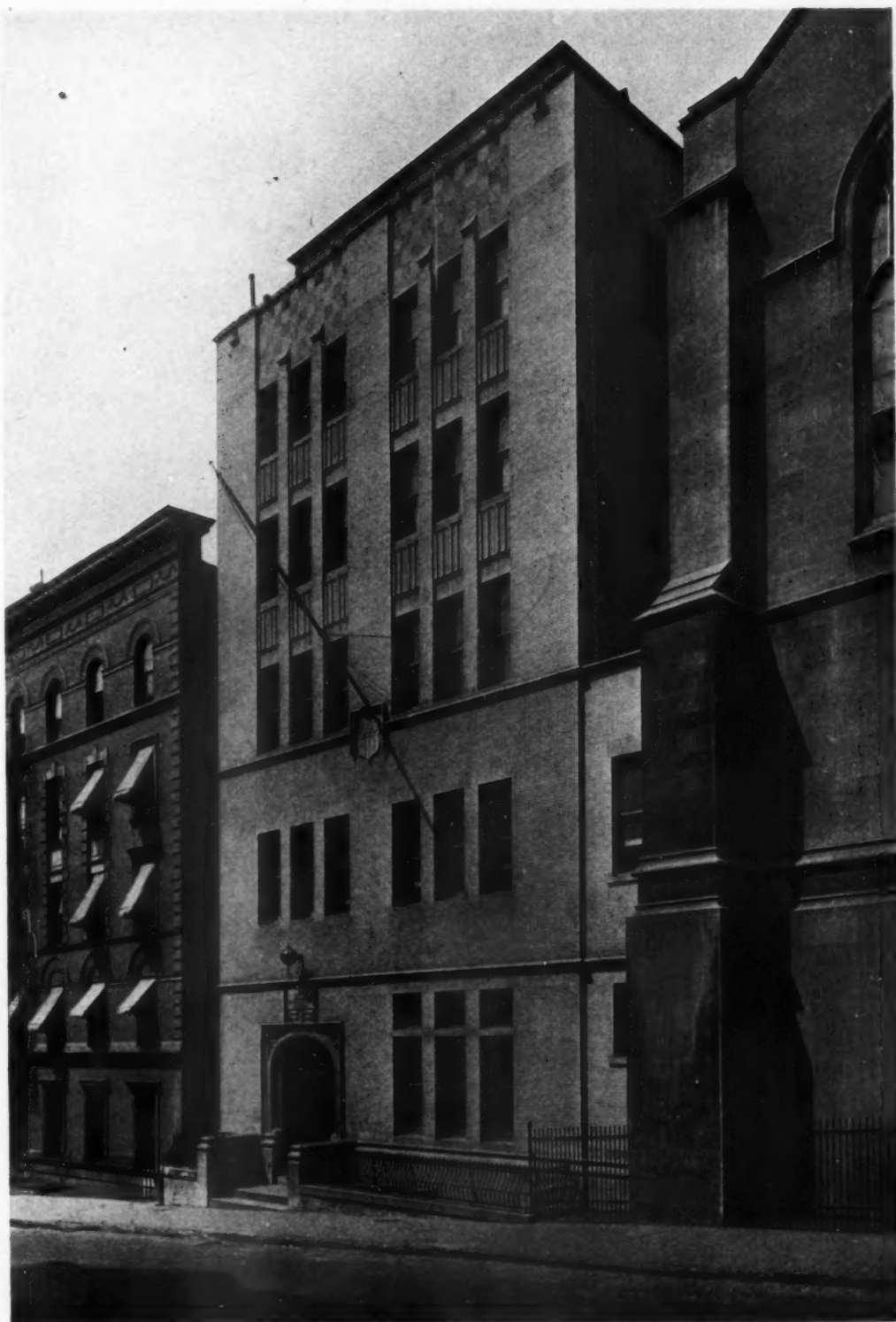
(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1926. Plate 27



HOUSE OF WALDO SHELDON, SOUTH NORWALK, CONN.—FRANK J. FORSTER, ARCHITECT
(*Forty first Annual Exhibition, The Architectural League of New York*)

THE AMERICAN ARCHITECT
February 20, 1906. Plate 28



ANNUNCIATION SCHOOL, NEW YORK—EDWARD F. FANNING, ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)



STATEN ISLAND SAVINGS BANK, STAPLETON, S. I., N. Y.—DELANO & ALDRICH, ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1926. Plate 30

INTERIOR ARCHITECTURE

The House of Henry Kelly, Jr., Elmsford, N. Y.

PATTERSON & WILLCOX, Inc., Architects

THE house of Henry Kelly, Jr., at Elmsford, N. Y., is especially interesting on account of its unusual and practical floor plan. It is L shaped, one wing of which is entirely devoted to service quarters and garage. The design of the exterior, constructed of stucco over hollow tile, and a tile roof, follows somewhat the character of the Spanish, and wrought iron balustrades, handrails, and lanterns add interest here and there, while retaining the character of the design generally. The interior treatment is in perfect sympathy with the exterior, rough textured walls being especially prominent in many of the rooms and wrought iron again being introduced by means of appropriate gates, handrails, lighting fixtures, and

occasional pieces of furniture. The floor in the reception hall is of rubber tile, laid in a formal design of alternating light and dark blocks, thereby assisting the hall in serving its purpose of conducting the one entering from the outside to the more comfortable and decorative rooms beyond.

The living room opens from the hall, and a special wing is provided for it. Here the walls and ceiling, too, are of a rough textured surface, but wood beams of oak divide the ceiling into panels, and an oak floor, partly concealed by rugs, adds to the informality and the cordiality which the room diffuses. A doorway from the living room and another from the hall lead to the library, which is panelled in wood from floor to ceiling, with built-in bookcases on one wall,



A DETAIL OF THE EXTERIOR
THE DOORS FROM THE DINING ROOM OPEN ON TO A
SLATE TERRACE



GENERAL VIEW OF THE EXTERIOR, WITH THE LOGGIA IN THE RIGHT FOREGROUND

THE AMERICAN ARCHITECT

on either side of the circular-headed door to the hall. In the living room and hall, where circular-headed openings take the place of doors, a trim is dispensed with, and the rough textured surface of the walls is continued around the reveals, giving the effect of an archway rather than a door, peculiar to the style.

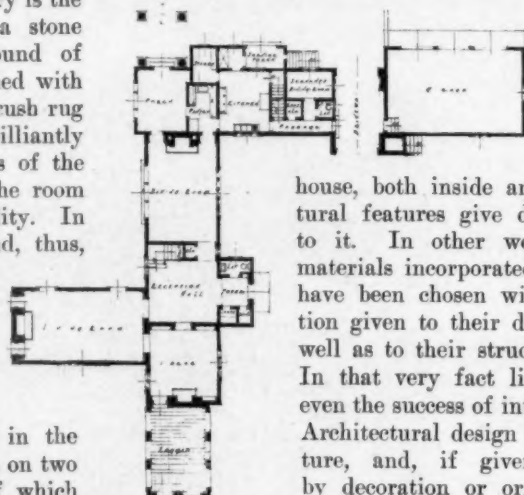
Opening by a door from the library is the loggia, the feature of which is a stone fountain hung against a background of lattice work. The room is furnished with willow and reed furniture, while a rush rug partly conceals a tile floor, and brilliantly colored awnings over the archways of the colonnade add to the privacy of the room without disturbing its outdoor quality. In fact, they rather emphasize it, and, thus, add to its interest. On the second floor there are three master's chambers, located in the main portion of the house over the living room, library, reception hall and dining room. There are two service bedrooms in the service wing. The house surrounds on two sides a large court, one outlet of which leads through an archway that pierces the house in the service wing, which also

separates the garage from the main building. The opposite side of the house opens on to a garden, which is reached through a pergola that leads from a porch opening from the dining room. A slate terrace follows one wall of the living room and continues beyond the dining room, from which room French

doors open on to it, as shown in one of the illustrations.

Throughout the entire design of the

house, both inside and out, the structural features give decorative interest to it. In other words, the various materials incorporated into the scheme have been chosen with due consideration given to their decorative value as well as to their structural significance. In that very fact lies the secret and even the success of interior architecture. Architectural design is based on structure, and, if given added interest by decoration or ornamentation, such decoration must be the means of accentuating the architectural treatment.



THE PLAN OF THE FIRST FLOOR



RECEPTION HALL IN WHICH ROUGH TEXTURED WALLS, RUBBER TILES AND IRON ACCESSORIES ARE PROMINENTLY INTRODUCED

THE AMERICAN ARCHITECT



LOOKING FROM FOYER INTO RECEPTION HALL



LOOKING FROM LIBRARY INTO RECEPTION HALL



VIEW OF LIVING ROOM, THE DOOR AT RIGHT LEADING INTO LIBRARY, AND AT LEFT, OPENING INTO HALL
HOUSE OF HENRY KELLY, JR., ELMSFORD, N. Y.—PATTERSON & WILLCOX, INC., ARCHITECTS

THE AMERICAN ARCHITECT



DETAIL OF THE MAIN ENTRANCE DOOR



DRIVEWAY, SHOWING THE GARAGE AT RIGHT

This house is of frame construction,—hollow tiles and metal lath—finished on the exterior with stucco and on the interior with plaster. Doors and windows throughout are of wood, with wood trim, and the floors, except in the reception hall

and in the kitchen where rubber tile and linoleum are used respectively, are of oak. The house is heated by a vapor system, is wired for electricity, and equipped for gas and cost complete, exclusive of furnishings, approximately \$70,000.00.



LOGGIA, IN WHICH THE OUT-OF-DOOR ATMOSPHERE IS RETAINED IN ALL OF ITS FURNISHINGS

THE AMERICAN ARCHITECT



WROUGHT IRON AND BRONZE DOOR "THE PALMS," BY EDGAR BRANDT, PARIS

(Forty-first Annual Exhibition, The Architectural League of New York)



STAINED GLASS WINDOW "LE LUXE," BY MAUMEJEAN FRERES, PARIS

(Forty-first Annual Exhibition, The Architectural League of New York)

TO COPYRIGHT DESIGNS

IT appears that the protection which the designer rightfully deserves is finally to be afforded him. A bill was introduced in the House of Representatives in December of last year which provides that the author of any design, or the legal representative or assignee of the author, may secure a copyright upon the registration of the design in the copyright office. The bill defines the word "design" as any conception in relation to a manufactured product, either as to pattern, shape, or form, which is original in its application to or embodiment in such manufactured product, and is for the purpose of ornamentation, or surface or other decoration; or any such conception in dies, molds, or devices for adapting a manufactured product for use in producing an artistic or ornamental effect. Those of us, in the old school, at least, who can recall how some design which we labored over and produced entirely from our own imagination was later cruelly copied and exploited as some one else's creation will be somewhat consoled if such a bill is enacted into law, but the wrong that was done us can never be righted by this tardy legislation.

MUSEUM OF THE PILGRIM SOCIETY AT PLYMOUTH

ALTHOUGH other parts of the United States were settled before New England, the landing of the Pilgrims in the "Mayflower" in 1620 was the first of that great social and industrial influx that made for New England's patriotic

sturdiness and led the way finally to freedom of the Colonies and the foundation of the Union.

And here at Plymouth, is the Museum of the Pilgrim Society, of great interest to every American and particularly to interior decorators for here are shown the original Brewster chair, Winslow chair and table, Carver chair, the cradle of Peregrine White, the first Pilgrim baby born



THREE GREAT AMERICAN PIECES—ELDER BREWSTER'S CHAIR, THE CRADLE OF PEREGRINE WHITE, THE FIRST PILGRIM BABY, AND GOVERNOR CARVER'S CHAIR

in America, and the unusual old cabinet which was brought over in the "Mayflower" by White.

All of these are of great interest to the furniture man as well as the collector of furniture, and thanks are due for their preservation to the practical activities of local historical societies.

There never was a time in the history of the world when a greater interest was felt in industrial art than that which we in America are now experiencing.—*The Upholsterer.*

ENGINEERING and CONSTRUCTION

The TERRE HAUTE MEMORIAL STADIUM

SHOURDS-STONER CO., Inc., Architects and Engineers

WITHIN recent years there has been evidenced an unusual and growing interest in municipal and collegiate stadia. Two examples recently completed are presented in this issue of THE AMERICAN ARCHITECT. The Terre Haute Memorial Stadium was erected by the city. The other is that of the stadium at Brown University, Providence, R. I.—The Editors.

MUNICIPAL stadia are comparatively few in number. Their range in size is comparable to that of collegiate stadia. Probably the largest municipal structure of this class is the Grant Park Stadium in Chicago, erected by the South Park Commissioners. An interesting example of the smaller stadium is the one built by the Board of Park Commissioners of the City of Terre Haute, Indiana, planned by Shourds-Stoner Co., Incorporated, architects and engineers.

Many cities of 50,000 to 75,000 population have no facilities for outdoor exhibitions and they are so situated that a municipal stadium can be operated without a loss. In Terre Haute there was only a small baseball park owned by a minor league team. The high schools and the two colleges did not have suitable athletic fields. The Board of Park Commissioners owned a 55 acre tract which had been owned by Vigo County for more than one hundred years and formerly used as a one-mile race track famous in the Grand Circuit days. Thirteen acres of this tract were set aside as a site for a stadium which would contain a memorial to the soldiers of the late war.

The plan is horseshoe shaped and is unique because the field will accommodate the two major games of football and baseball. It also has a one-quarter mile running track and a 220 yard straightaway track. The baseball field itself is

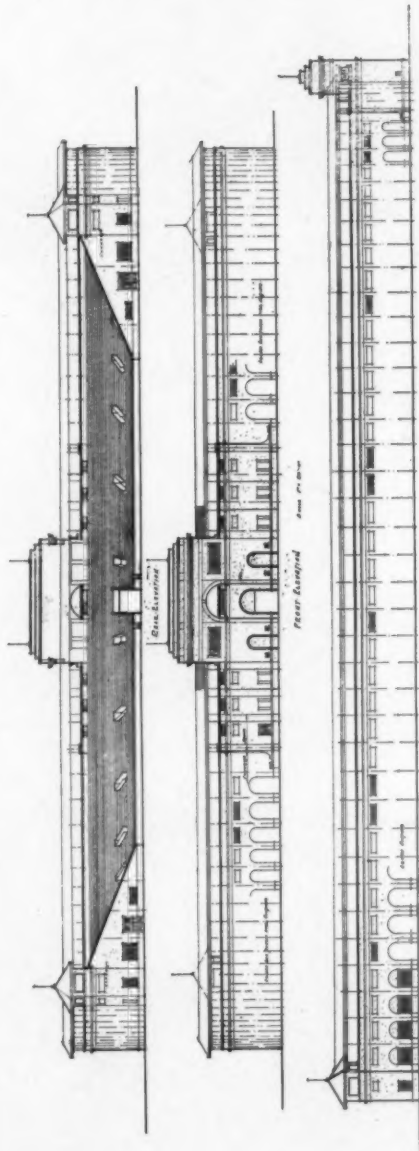
larger than that of any baseball park in the major leagues, except one. The standard football gridiron has seats entirely along both sides and across one end. The structure is made of reinforced concrete, excepting the memorial arch and lobby which is made of gray Indiana limestone and the columns and trusses supporting the roof, which are made of structural steel. There are 30 rows of seats at the top of which is a wide promenade extending around the horseshoe. There are numerous exit and entrance ramps of sufficient capacity to provide adequate circulation and to empty the entire structure in a few minutes.

The seating capacity is 20,000. A roof covers 8000 seats, approximately 1000 of which are box
(Continued on page 284)



MEMORIAL ARCH AND LOBBY OF THE TERRE HAUTE MEMORIAL STADIUM

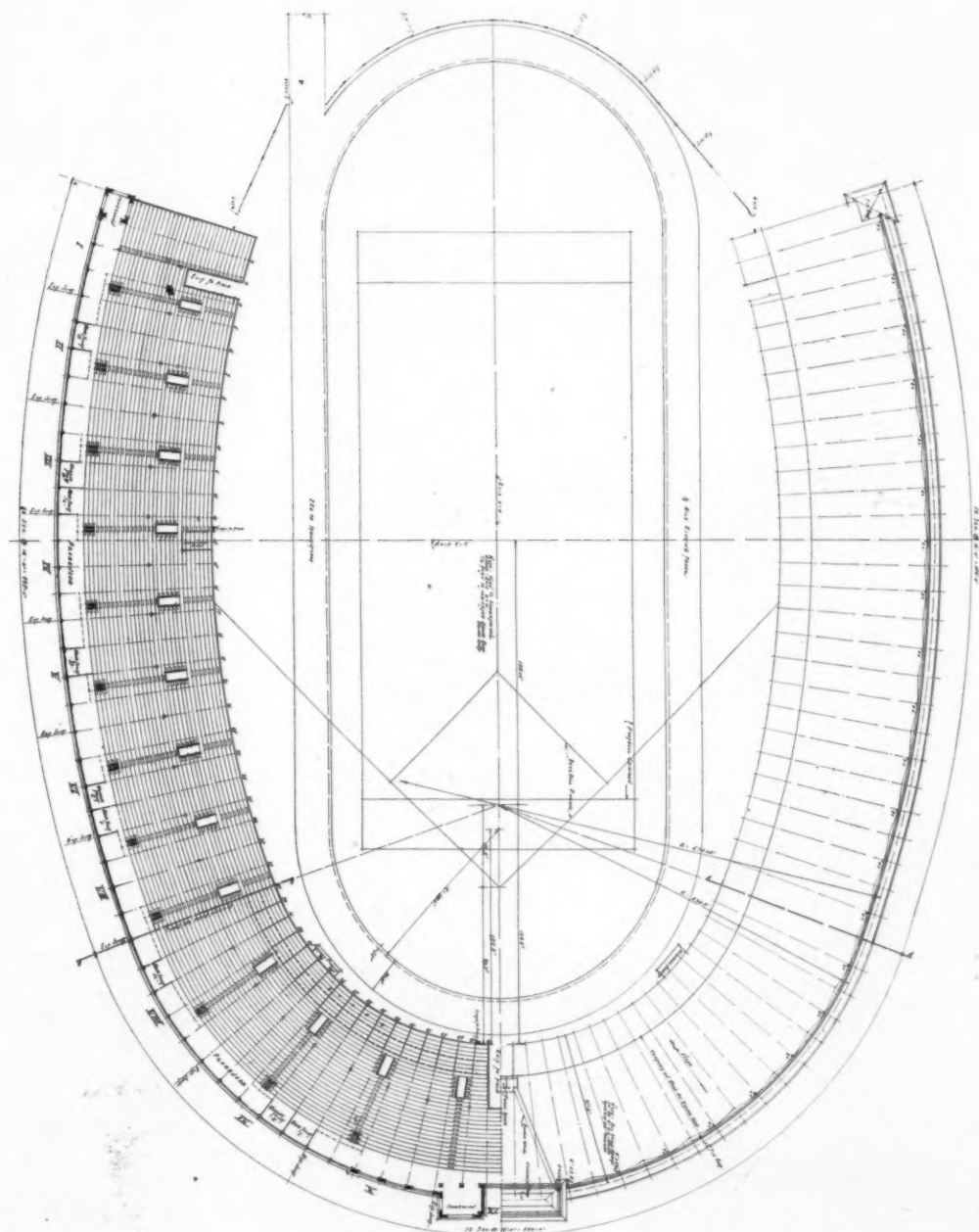
GENERAL GROUND PLAN
AND
ELEVATIONS



TERRE HAUTE
MEMORIAL
STADIUM

SHOURDS-STONER CO., INC.,
ARCHITECTS AND ENGINEERS

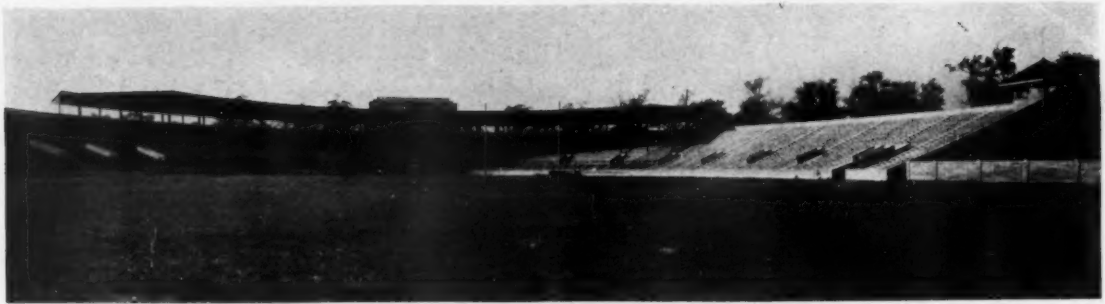
THE SIGHT LINES OF THIS STADIUM PERMIT ALL SPECTATORS AN UNOBSTRUCTED VIEW OF THE BASEBALL DIAMOND, FOOTBALL FIELD AND RUNNING TRACK. NUMEROUS ENTRANCES AND EXITS AVOID THE POSSIBILITY OF CONGESTION EVEN WHEN THE STADIUM IS FILLED TO ITS CAPACITY OF 20,000 PERSONS



GENERAL SEATING AND ROOF PLAN

TERRE HAUTE MEMORIAL STADIUM

SHOURDS-STONER CO., INC., ARCHITECTS AND ENGINEERS



VIEW OF AMPHITHEATRE FROM ATHLETIC FIELD

(Continued from page 281)

seats, for the baseball spectators where cover is desirable. All of the seats are of wooden construction on top of the concrete. The seats under the roof have backs and all of them are designed for comfort. Boulevard lighting standards extend entirely around the promenade. A complete lighting system, including field floodlighting, provides for night as well as daytime practice and events.

The exhibition space under the seating area contains 225 exhibit spaces 16'-0" square amply lighted for day and night use. At each end of the horseshoe are provided athletic team quarters. Each of these consists of a team room, locker room, office, first-aid room, shower, toilet and heater rooms. These rooms are very large and well lighted. Ample toilet room facilities have been provided for the spectators. Sufficiently large entrances to the field are provided for parades, spectacles, circuses or affairs of a public nature.

The indications are that this stadium will be self-supporting and it is a desirable acquisition to the city from a recreational and civic point of

view. The total cost was approximately \$500,000.

The architectural features are simple but good in proportion. The facade combines both the character of a municipal stadium and memorial to the veterans of the World War to an excellent degree. The design has been handled with dignity.

A study of the plans and details will indicate the care evidently used in studying the problem. The solution is straightforward and direct.

TESTING COMPRESSIVE STRENGTH OF CONCRETE

EFFECT of size and shape of test specimen on compressive strength of concrete" is the subject of Bulletin No. 16 of the Structural Materials Research Laboratory of Lewis Institute, Chicago, Ill. The author is Harrison F. Gonnerman. The subject matter of the Bulletin is a reprint from the 1925 proceedings of the A. S. T. M. The report outlines and discusses the tests made on concrete specimens other than the standard 6 by 12 inch cylinder. A summary, conclusions, and bibliography are included in this Bulletin.



PRINCIPAL FACADE, TERRE HAUTE MEMORIAL STADIUM

THE BROWN UNIVERSITY STADIUM

GAVIN HADDEN, Engineer, PAUL P. CRET, Consulting Architect

COLLEGIATE stadia have undergone a noticeable change in plan in the past few years. Whether the old Romans charged admission fees for the gladiatorial events or not, is doubtful. The impression seems to be that these events were staged to amuse a possibly dangerous populace. When revenue becomes a factor, it follows that a plan which has a preponderance of the more desirable and naturally higher priced seats will yield the better income. A rational result of this assumption is found in many of the stadia of later date.

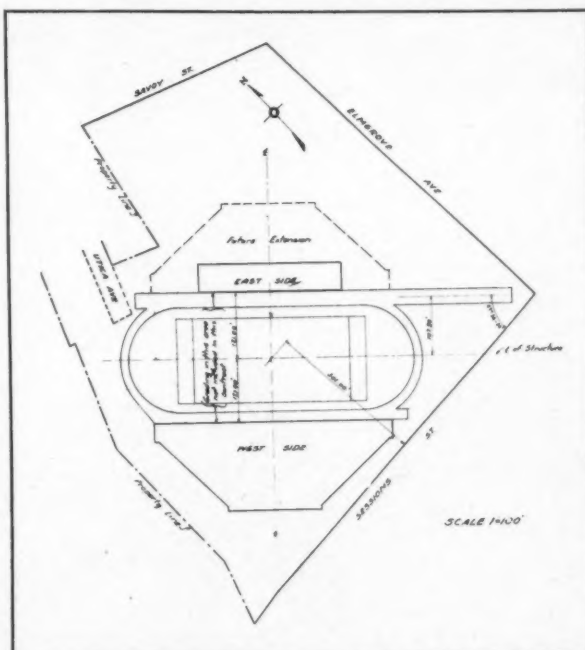
The new stadium at Brown University well illustrates this principle of design. This structure was designed by Gavin Hadden, engineer, and Paul P. Cret, consulting architect.

Numerous factors influenced the design. Ordinarily the outline of the plan would approximate a curve which distributes the seats to the best advantage for viewing the field. Such a form also presents advantages in making possible a better appearance as a

structure. In the case of the Brown University Amphitheatre, the unusual form of the plot of ground imposed such limitations that a free choice in planning was not possible and an octagonal plan was adopted as being most desirable.

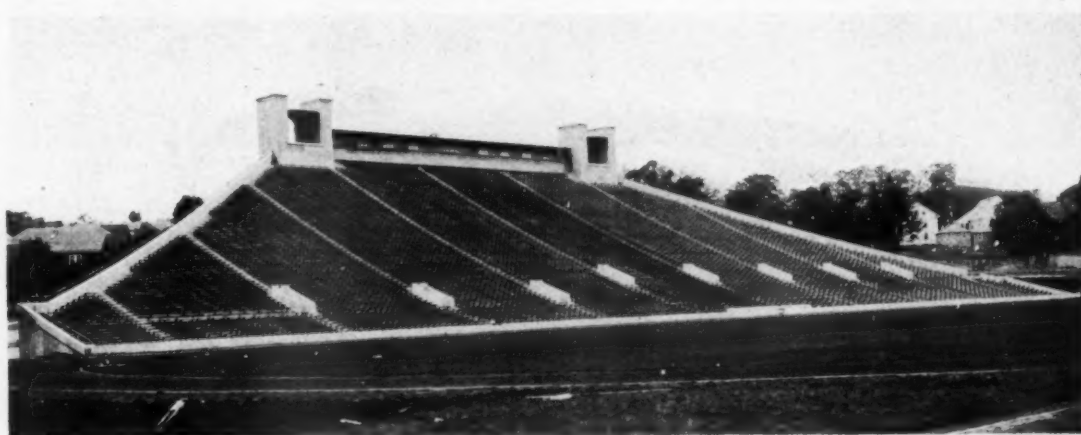
The contour of the ground was such that the first rows of seats rest directly upon the ground and the balance of the seat rows are supported on a reinforced concrete beam, girder and column frame. The pitch of the seating area is

indicated by the riser heights shown on the transverse section. It will be noted that the entrance portals to the seating area are not all placed at the same elevation. This is because of the slope of the ground to lower levels at the right. In this right portion of the structure are located the enclosed spaces which are utilized for two units for the athletes. Each of these two units contains a shower room, a drying or towel room, locker room, and toilet room. These quarters are steam heated and have hot water



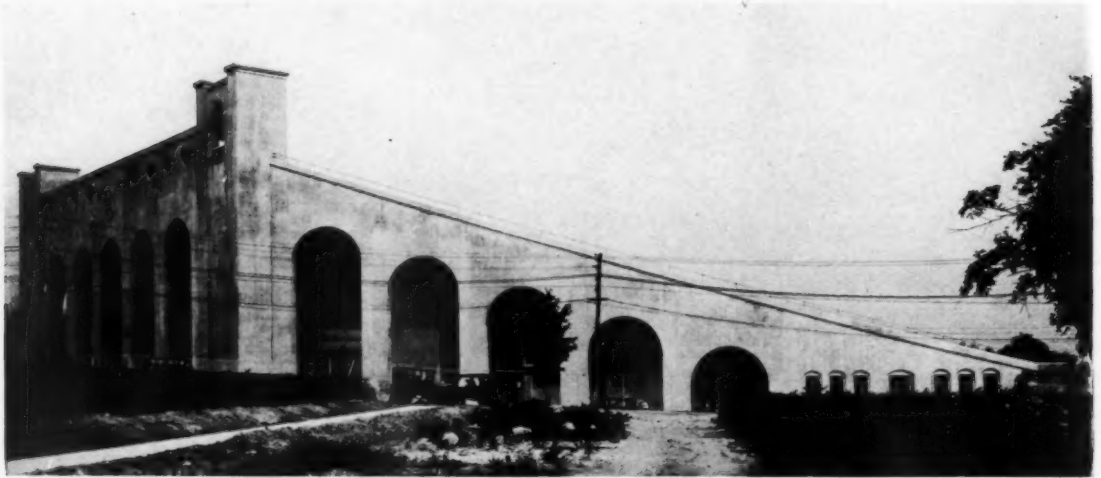
LOCATION PLAN

(Continued on page 288)

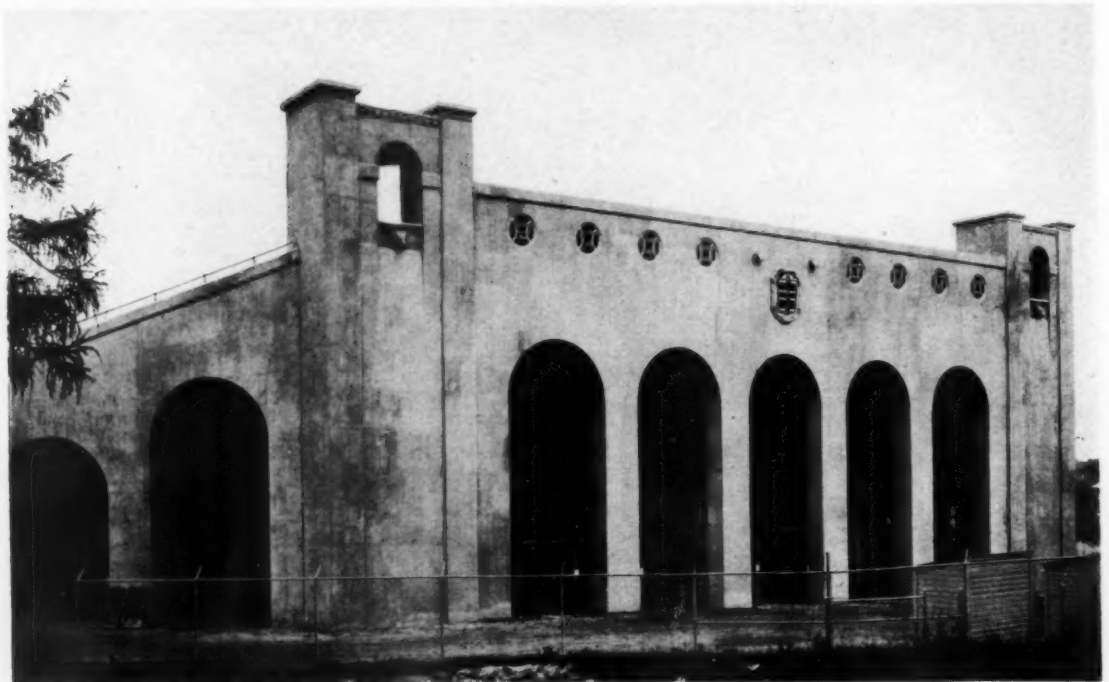


VIEW OF THE AMPHITHEATRE FROM ACROSS THE FIELD

THE AMERICAN ARCHITECT



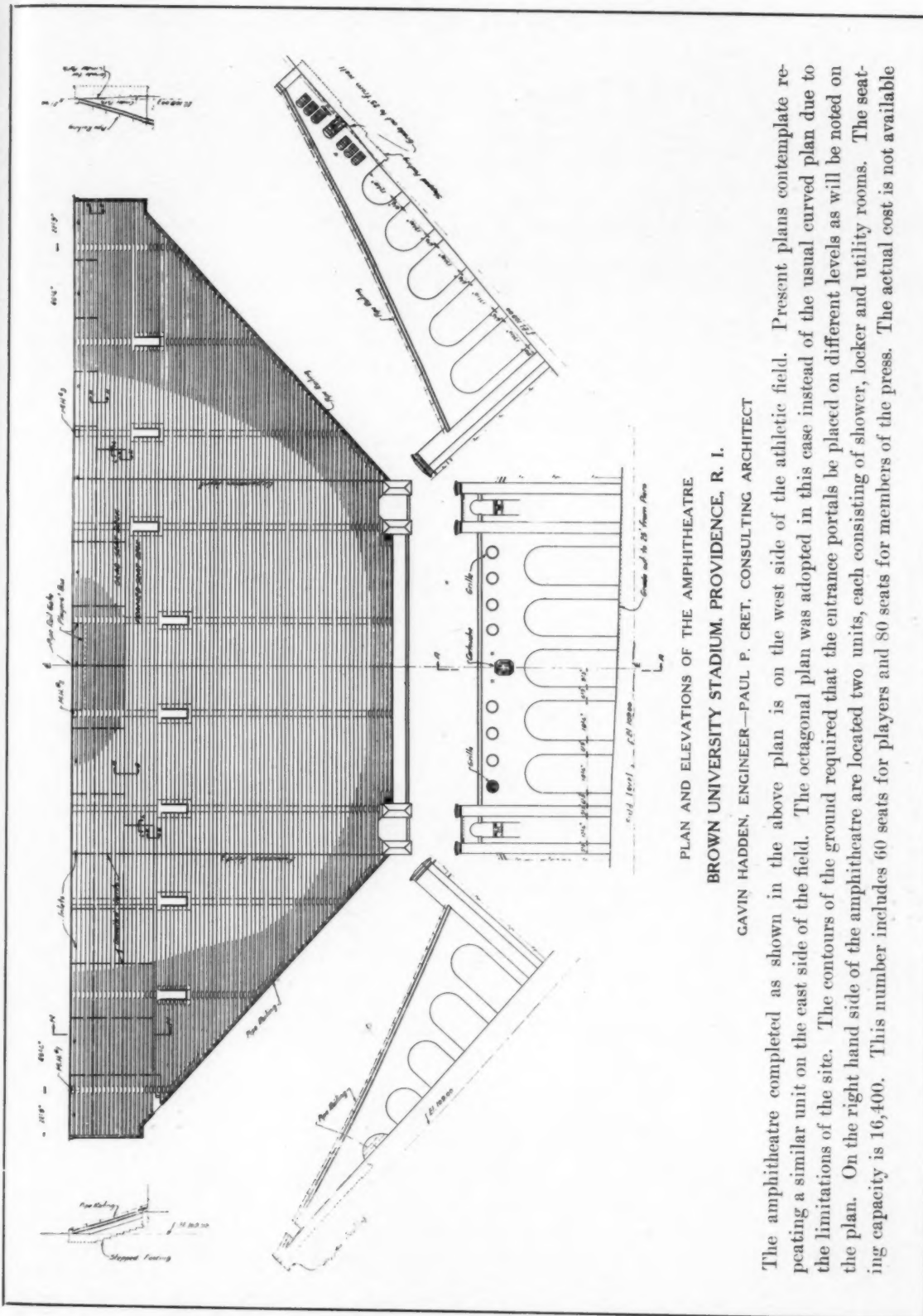
VIEW OF THE AMPHITHEATRE FROM THE SOUTH



BROWN UNIVERSITY STADIUM, PROVIDENCE, R. I.

GAVIN HADDEN, ENGINEER—PAUL P. CRET, CONSULTING ARCHITECT

The amphitheatre in elevation is the direct expression of the purpose of the structure. While the design is simple in character, it is a straightforward example of the use of reinforced concrete recognized as a material cast in moulds. The proportion of the arches is good and the composition well balanced. Ornament has been sparingly and judiciously used to good advantage to relieve the severity of the facade. Available funds necessitated economy and simplicity in design and construction. The architecture of stadia is keeping pace at our universities with that of the academic buildings. The precept of a sound mind in a sound body becomes dignified in a structure for athletic sport, when there is so fine an appreciation of the proper expression of the materials used in construction



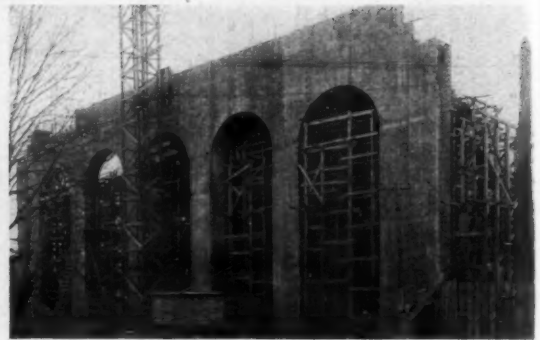
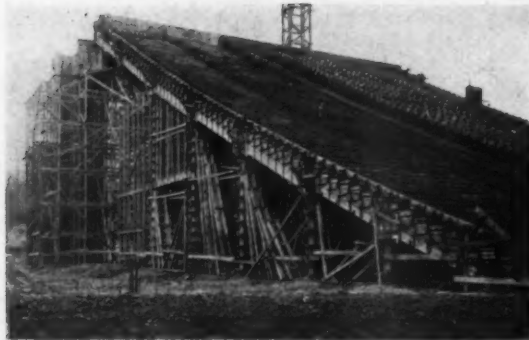
PLAN AND ELEVATIONS OF THE AMPHITHEATRE

BROWN UNIVERSITY STADIUM, PROVIDENCE, R. I.

GAVIN HADDEN, ENGINEER—PAUL P. CRET, CONSULTING ARCHITECT

The amphitheatre completed as shown in the above plan is on the west side of the athletic field. Present plans contemplate replacing a similar unit on the east side of the field. The octagonal plan was adopted in this case instead of the usual curved plan due to the limitations of the site. The contours of the ground required that the entrance portals be placed on different levels as will be noted on the plan. On the right hand side of the amphitheatre are located two units, each consisting of shower, locker and utility rooms. The seating capacity is 16,400. This number includes 60 seats for players and 80 seats for members of the press. The actual cost is not available

THE AMERICAN ARCHITECT



TWO VIEWS OF THE STADIUM TAKEN WHILE UNDER PROCESS OF CONSTRUCTION

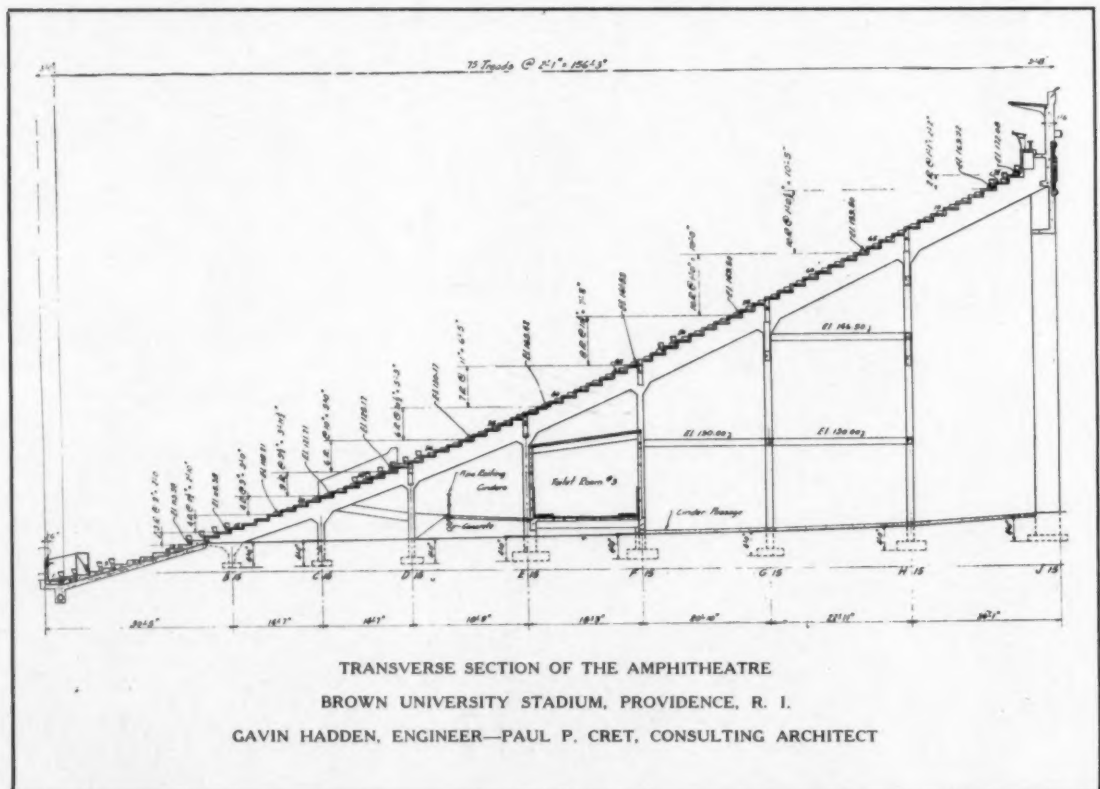
(Continued from page 285)

service to the showers and lavatories. Five toilet rooms for the spectators are located under the seated area where shown on the transverse section. The seat planks are supported on full height metal standards. Seats are spaced 25" back to back.

The seating capacity of this West Stand is 16,400 of which 60 are players' seats and 80 are press seats. As indicated on the Location Plan, a future extension of the East Stand will duplicate the one here described. The press seats are located on the top row, under the canopy, as indicated on

the transverse section shown on this page.

The utmost simplicity characterizes the design of this structure. The great openings are of ample size and well proportioned. The meagre, in quantity, details are well placed and sufficient for the material used, and with the two pavilions, the principal facade is satisfying in its direct expression of purpose. The utmost economy was exercised in design because of the limited funds available. The resulting cost of construction was well within these limits and the cost per seat is stated to have been surprisingly low in amount.



The LAW as to ARCHITECTURE

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

I HAVE had submitted to me a controversy between a client and an architect based on the following facts. The architect was given a brief written order by the owner to prepare drawings for a school building. The order did not contain any provisions with respect to reimbursement or any other conditions with respect to the work and the services to be performed. The drawings were prepared and the work put out for bids. Prior to the preparation of the drawings, a verbal agreement was made to the effect that the usual standard Institute form of contract should govern. It is my understanding, also, that the parties had had prior dealings and that the Institute form of contract had been employed previously in the work which the architect had done for this client. Shortly before the contractor's bids were received, the owner submitted to the architect for signature a contract which, from the facts submitted was, I take it, the standard form of contract, except that it had a number of new clauses added. One of these clauses was to the effect that the drawings should become the absolute property of the owner and that the owner should have the privilege of employing whomsoever it might select to erect "said building or other buildings" from the specifications and drawings, and that it might, in addition, have the privilege of employing any architect or other persons it might select to supervise the erection of any other buildings erected according to these drawings.

The architect refused to sign the contract with these clauses included, and objected to them in writing. About the same time, bids were received and steps taken to award the contract. The architect took the position that the plans, as instruments of service, belonged to him, and the owner the position that it was entitled to retain the drawings for the purpose of making frequent duplication thereof in the future. The owner also claimed that, in addition to having the plans duplicated, it should be free to select any other architects and put them in charge of other buildings to be erected according to the plans in question.

This situation raised in another form merely the old controversy with respect to the architect's title to the plans and re-emphasizes the importance, from the point of view of the architect and the protection of his interests, of arriving at a clear understanding on this point, before the plans are prepared and the architect's services performed.

Assuming, in the present case, that the architect is able to substantiate the facts as I have outlined them, and to prove that the parties had dealt with one another previously on the basis of

the standard form of contract and that they had never before had any such arrangement as that which the owner proposed in the present case, I believe that the architect can successfully oppose the position taken by the owner and prevent the owner from continuing to use the plans in the hands of other architects and without paying anything for this additional use of them. If the client had submitted its proposed form of contract, changing the verbal understanding before the architect had gone ahead with the work, a different question would be presented. Under these conditions, the architect would have been put on notice of the owner's understanding of the agreement and, if, knowing the position of the owner on this point, he had proceeded with his services, it might well be that the court would consider that he had waived the verbal agreement in this regard and that the owner's position was therefore legally correct. There is nothing inherently illegal, of course, in such an arrangement as that which the owner desired. It is clearly inequitable in the extreme, but if the parties desire to agree to such terms, their agreement will be recognized as valid and enforced by the courts.

In the present case, however, the architect had, it seems, performed his services in preparing the plans and specifications before he was notified of the form of contract which the owner desired. Also, he properly notified the owner that he could not accept the proposed amendment to the standard contract form. Under such circumstances, he should be able to recover the compensation due him and also to prevent the owner from using the plans hereafter, without proper compensation to the architect for such use.

If the verbal agreement had not been entered into, we should have had still another situation and result. As I have had occasion to point out many times, in the absence of an agreement with respect to the ownership of plans, the courts have held that the plans belong to the client who orders them and pays for them. Under such circumstances, it would seem that the client would be able to use the plans thereafter in such way as he might deem best and without further obligation to the architect.

A verbal agreement that services shall be performed in accordance with a well recognized form of contract is perfectly good, if established. It is not necessary that the written contract be entered into or that the verbal agreement go into detail with respect to the terms of the written contract. If both parties are familiar with the written form of contract to which the verbal agree-

ment refers, the courts will recognize this as a valid undertaking on both sides. The situation emphasizes again, also, the importance, not only of having an agreement that the plans, as instruments of service, shall belong to the architect, but a broader agreement to the effect that the plans, without qualification, shall belong to the architect and that, in addition, the owner shall not use the plans thereafter or allow them to be used by others, without the approval of the architect or at least without giving to the architect the opportunity to act as architect for the new work to be carried out under them, in the event that he desires to do so.

LEGAL DECISIONS

A CONSTRUCTION contract provided that no payment should be construed to be an acceptance of improper materials or of defective work. The architect gave a final certificate of payment, and the owner honored it. The owner brought an action for breach of contract. The contractor claimed that the owner was estopped from claiming any damages, on the ground that the building had not been completed in accordance with the specifications, because the owner had made the final payment. The court held that, in view of the provision in the contract to the effect that a payment should not be construed as an acceptance of defective work or improper materials, the owner might recover against the contractor and was not estopped from doing so, by reason of the fact he had made the payment on the certificate of the architect.

Dondis v. Borden, 119 Northeastern 184.

THE defendant made a contract with the plaintiff to construct a high school building and boiler house. The plaintiff, to secure the completion of the work, was required to pay an amount in excess of the contract, and sued to recover the difference. The case involved also a decision with respect to the recovery of liquidated damages for delay in completion. The contractor's bond contained a clause providing that, in the event the owner should make alterations in the plans which increased the cost more than a specified amount, the owner must notify the surety. It appeared that there had been delay beyond the time agreed upon in the foundation work, but that the delay was due to conditions which arose during the construction and was not due to the fault either of the owner or of the contractor.

The court held that, when the performance of a contract is prevented by the owner, liquidated damages may not be recovered by him for delay, and that where the delay is due to the fault of both parties, the court will not undertake to apportion

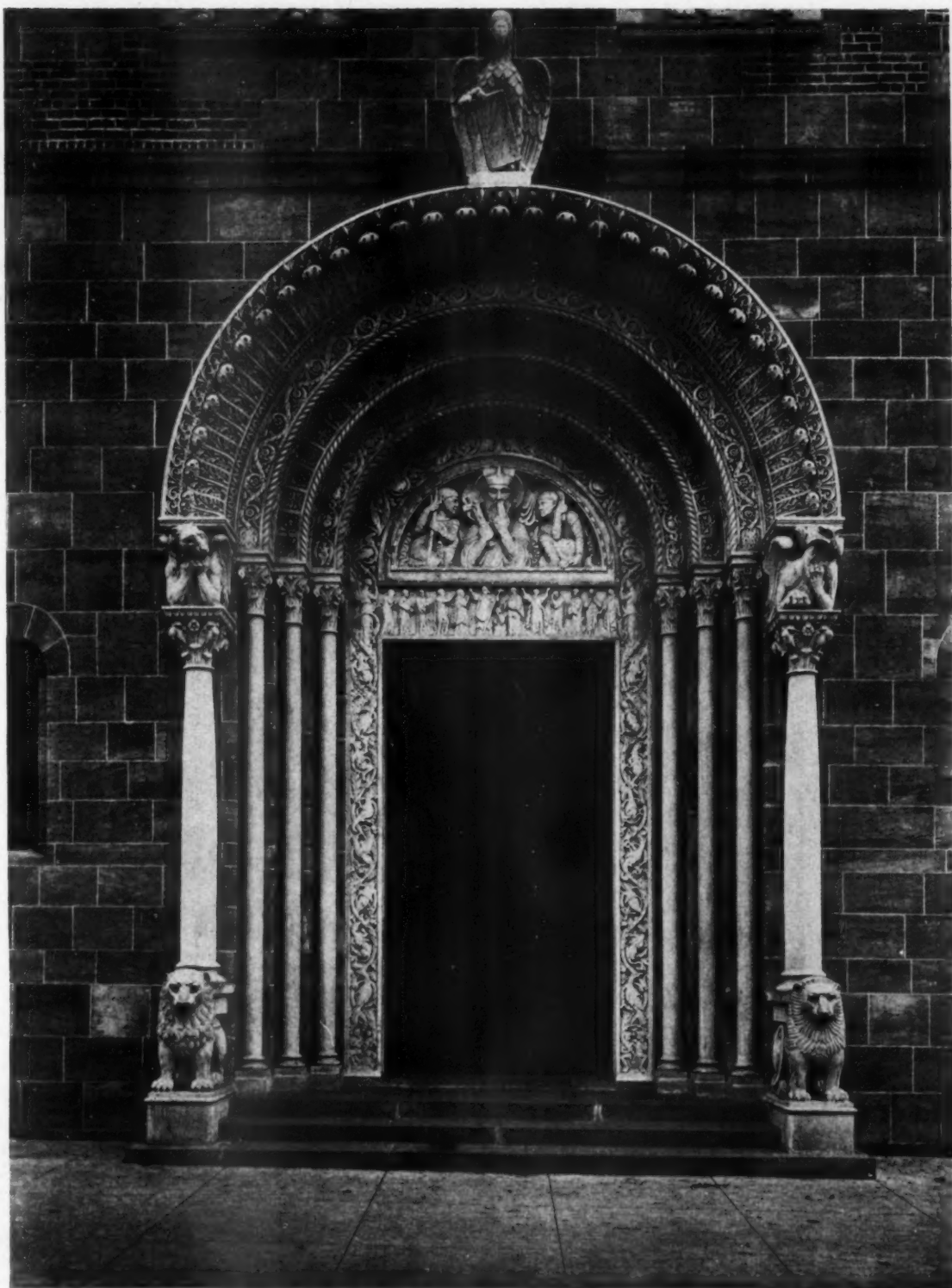
the damages. The court also held, however, that where the delay is not due to the fault of either parties, but an extension of time, in view of the conditions causing the delay, is agreed upon in writing and there is delay after the time fixed, which is due to the fault of the contractor, the owner may recover liquidated damages for such additional delay. The court further held that liquidated damages might properly be awarded to the owner, although the building was partially occupied by the owner during part of the time for which the damages were granted. The violation of the clause referred to in the contractor's bond and the fact that the owner took partial charge of the work did not relieve the surety of liability where it appeared that the surety consented to the taking over of the work in part by the owner.

Board of Education v. Chaussee, 177 N. W. 975.

A BUILDING contract authorized the architect to determine the construction and the meaning of the drawings and specifications. The question arose whether the architect was entitled, in case of a conflict between the drawings and specifications, to determine which should govern. It appeared that various deviations from the drawings and omissions had been made, and that a portion of the building at least had been approved by the owner or by his architect. Among other things, certain doorlocks, as good as those specified in the contract but not of the kind specified, had been installed by the contractor. The contractor secured judgment against the owner for the balance due for the completion of the work.

The court, on appeal, held that the architect was authorized under the contract to decide whether the drawings or specifications should govern, where there were conflicts between them, but that he could not waive substantial compliance with the contract or make any material changes. The court held further that the deviations and omissions referred to did not justify the finding that the contractor had failed to comply with the contract; that they did not impair the building as a whole; that they could be easily remedied and covered by a proper deduction from the contract price, and that under the doctrine of substantial performance, the contractor would not be held to be in default, by reason of them; that, with respect to the portions of the building which had been approved by the owner or the architect in his behalf, no objection could be later urged by the owner in defense of a suit by the contractor on the construction contract; that the use of the doorlocks in question did not, under the doctrine of specific performance, constitute a failure to perform the contract.

Stewart v. Breckenridge, 169 Pacific 543.



MAIN DOORWAY, CZECHO-SLOVAKIAN CHURCH OF ST. JOHN OF NEPOMUK, NEW YORK

JOHN V. VAN PELT, ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)

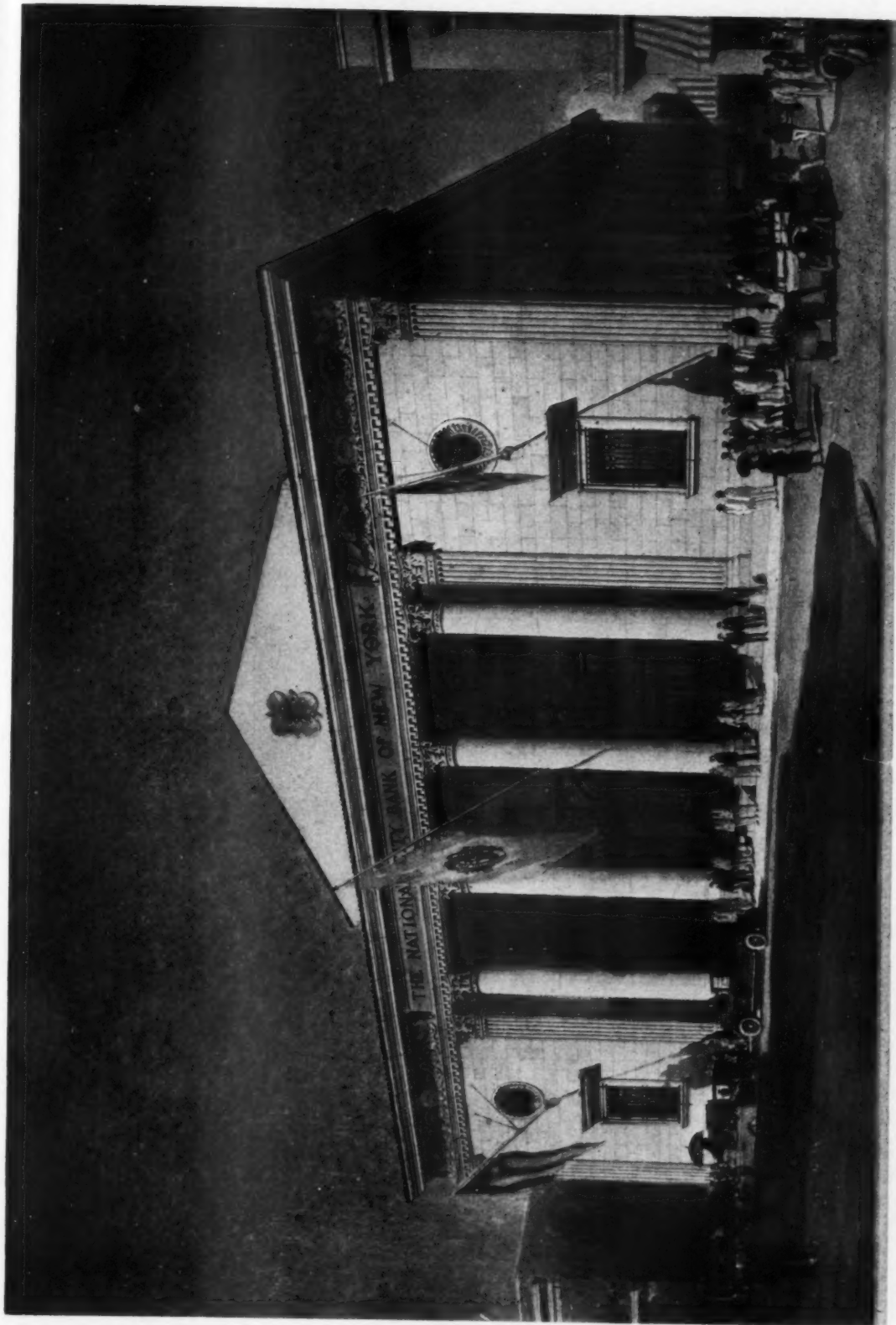
THE AMERICAN ARCHITECT
February 20, 1926. Plate 31



ROSE WINDOW, CZECHO-SLOVAKIAN CHURCH OF ST. JOHN OF NEPOMUK, NEW YORK

JOHN V. VAN PELT, ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)



CUBAN BRANCH, NATIONAL CITY BANK OF NEW YORK, HAVANA—WALKER & GILLETTE, ARCHITECTS

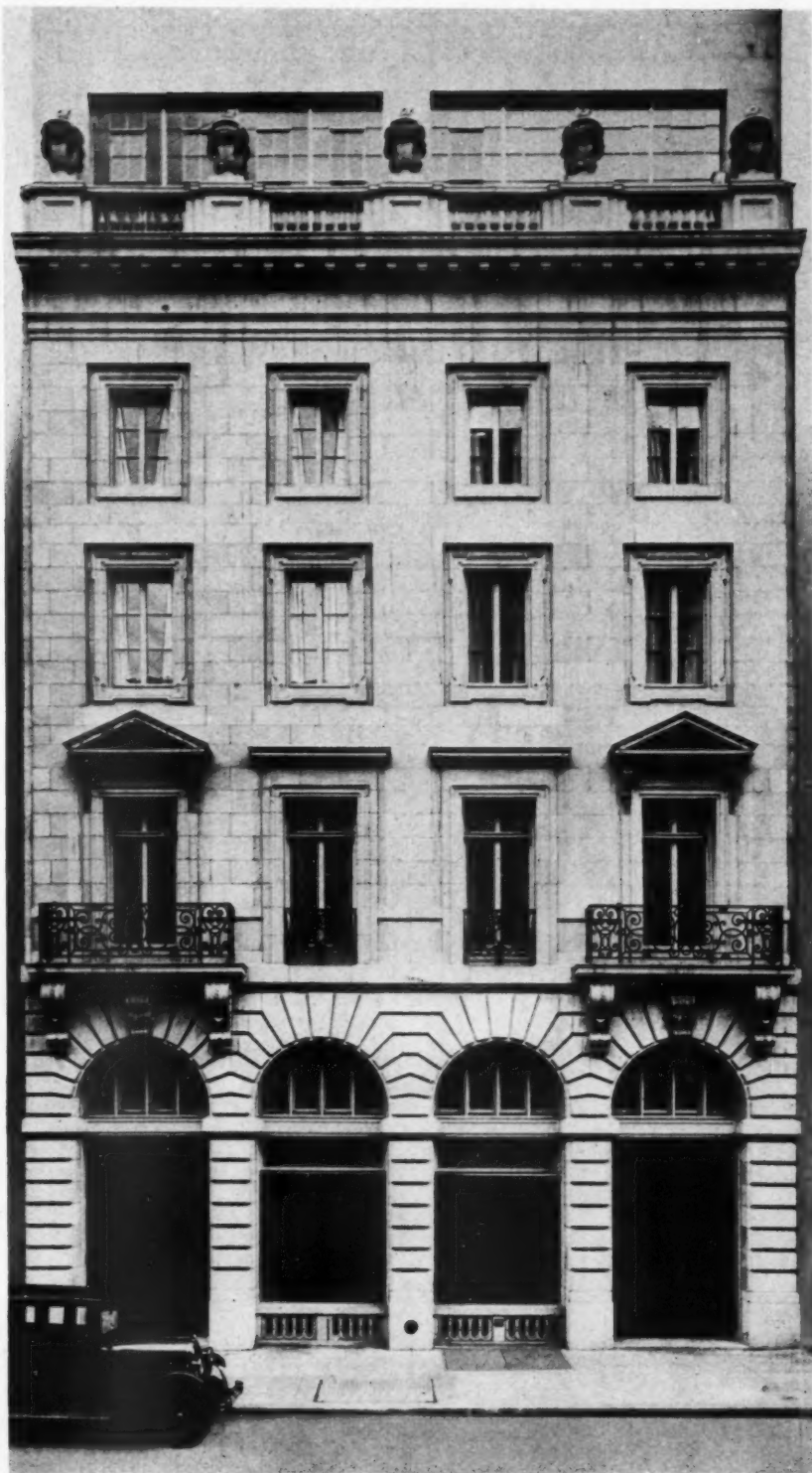
(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1906. Plate 33



DETAIL OF A NEW YORK APARTMENT—ALFRED C. BOSSOM, ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)



BUILDING FOR THE FRENCH INSTITUTE IN THE UNITED STATES, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT

(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1926. Plate 35



MAIN ENTRANCE



GARDEN VIEW

PALOS VERDES ESTATES, CALIFORNIA

OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

(Forty-first Annual Exhibition, The Architectural League of New York)

THE AMERICAN ARCHITECT
February 20, 1926. Plate 36

THE 100% COOPERATIVE APARTMENT—Part II

BY RUFORD D. FRANKLIN of Douglas L. Elliman & Company, Inc., New York

NOW we come to the most important and generally overlooked item which directly affects the selling success of a cooperative project. After you have priced your apartments, take 5% or 6% of the cash required to purchase your *average apartment* to represent the loss of interest on his investment to the individual purchaser. Add to this the estimated annual maintenance charge for the same apartment as arrived at above and divide the total obtained by the number of rooms in the average apartment under consideration. The result will give what is known as the "cooperative rent" of this apartment per room per annum and the figure thus obtained should be between 20%—40% less than the conservative rental value of the same apartment were it to be offered for rent. *After all, one of the most potent factors affecting the sale of cooperative*

ANALYSIS FORM

Page

PROPOSED

Date.....
COOPERATIVE BUILDING

NO.

LOCATED

Plot	ft. x	ft.=	sq. ft. @ \$	\$
Bldg. approx			cu. ft. @ c	
Builder's profit (10% on bldg.).....				
Architect's fee (% on bldg.).....				
Taxes during construction.....				
Interest on land during construction, 1 yr. @ 6%.....				
Interest on bldg. during construction, 1 yr. @ 3%.....				
Cost of mortgage @ ..%				
Brokers fees @ % of equity.....				
Advertising, printing and legal expenses.....				
Contingencies (tenant changes, carrying unsold apts., etc.).....				
(a) Total cost of operation.....				
(b) Profit, Item (c) less Item (a).....				
(c) Sale price land and bldg. (to tenant owners).....				
Mortgage @ % held by maturing.....				
Equity				
Working capital (to be returned to tenant owners)				
Sales equity (shares).....\$				
There are approximately salable rooms in the building. Dividing the sales equity by the total number of rooms, gives				

(1) \$ average sale price per room.

ESTIMATED ANNUAL EXPENSES:

Operating	\$
Taxes	
Interest on mortgage @ %	
Amortization @ %	
Gross Expenses	
Less income from rented space, if any	

Net Annual Expenses.....\$

Dividing the net estimated annual expenses by the number of shares, gives

(2) \$ maintenance cost per share per annum.

COMPARISON WITH RENTAL

Average cost per room \$	@ 5% (loss interest).....\$
Maintenance chg. on shares (per room above)	
Total "Cooperative Rent" per annum per room	
Rental Value per annum	

(3) Saving per room per annum (about %) including amortization.....\$

CONCLUSIONS:

apartments is that—other considerations being equal—they cost less to own than they would to rent. The analysis form, appearing on the preceding page, will show how easily the preliminary figures can be worked out.

Having satisfied yourself that your financial structure will be sound, your next care should be for the actual construction of the building and the layout and finish of the apartments. Bear in mind that your buyers are purchasing permanent homes and be as fair with them as you would with yourself if you were putting up the project for your own occupancy. Build your building well and so that it will endure. A thoroughly sound commercial job will be found highly acceptable, but add the little things generally overlooked in ordinary apartments designed to bring in the greatest possible return with the smallest expenditure. Among other things well known to those in the business, put in permanent pipe for your hot water lines and do your best to make the apartments soundproof, so that people living in them year after year will not be annoyed by sounds from adjoining apartments. Lay out your apartments carefully—not only so that the finished result will be pleasing from an architectural point of view, but also practical for the housekeeper. Too many or too large closets are impossible. Put in good plumbing fixtures and provide an adequate number of outlets for ceiling, wall and base lights. The floors in the master's portion should be hardwood, but in the servants' portion and closets they can be cement, so arranged as to receive linoleum or rubber tile, if the tenant-owner so desires. Go over and over your plan and as a general rule make the outside of your building fit your interior layout—rather than first create an attractive exterior and then try to crowd your apartments to fit into the space thus provided. Make the plan as flexible as possible and arrange to furnish prospective buyers with special plans and estimates for changes on short notice.

In connection with the finish, bear in mind that it is customary to turn over the apartments in white plaster with finished floors, but with only a priming coat on the trim. Ordinarily, the tenant-owner does his own decorating and supplies his own lighting fixtures at his expense. Bathrooms are usually finished completely, suitably tiled and with every modern fixture, often including showers. Gas ranges, dressers in kitchen and pantry and suitable icebox are ordinarily provided with the apartments. Make certain that adequate provision is made for the disposal of waste paper and garbage, as well as the receipt of goods from tradesmen, either through dumbwaiters or service elevators. This may seem unnecessary advice but it is surprising how often these points are overlooked or so slighted as to make actual living conditions very difficult.

Laundry facilities, either individual laundries or a general laundry equipped with suitable appliances, such as gas driers, laundry stoves, electric plugs for ironing, tubs, etc. should be provided and their use included with the purchase price of the apartment. Adequate storage space for the storage of trunks, etc. should also be provided, preferably individual compartments with wire mesh partitions so that each owner may lock up his particular goods and chattels and avoid the dangers and discomforts of the general storeroom. The storerooms are, of course, located in the basement and of recent years it has been found wise to place the laundries in the same location as the value of the apartment roofs is daily becoming better recognized and buyers will be found willing to pay comparatively high prices if they can have all or a portion of the roof space of the building to themselves on which to lay out sleeping porches, gardens, etc.

Garage facilities in suburban apartment buildings are, of course, important and where the cost of land and local regulations permit, they should also be included in the city apartment. If, however, the garages are to be separate from the building, try to get them out of sight as much as possible and in such a location that the noise from the starting and stopping of cars will not disturb the occupants of the building.

When the financial plans and arrangements of the building are complete the next problem is how best to bring the apartments to the attention of the kind of purchaser you wish to attract.

First and foremost, bear in mind that the character of your purchasers, both from a social and financial standpoint must be above the average. Restrict your acceptance of applications for ownership to those who you feel perfectly certain in your own mind will prove desirable tenants and friends. It is usual to require three business and three social references and in each and every case these should be investigated by letter and supplemented by telephone or interview, if necessary. If any doubt exists, it is better to lose one sale and continue successful selling of the remaining apartments, than to accept one undesirable purchaser and experience the certain trouble which will arise, not only with those who have previously purchased, but from those with whom you are negotiating. Newspaper advertising to a conservative degree is, of course, essential and direct mail circularizing will also be found productive of results if sufficiently accurate lists of possible "prospects" are available. Magazine advertising is also good. Prepare and distribute accurate and good looking floor plans to supplement the architect's working drawings and have the entire specifications for the building open to anyone's inspection, both at the office of your selling agent and architect. Have the names of those who have already pur-

THE AMERICAN ARCHITECT

chased in list form, available to all interested parties. Remember that you are selling a "co-operative" building and start the cooperation yourself by being frank and honest with every "prospect" who comes along. Select your sales agent broker with great care as you will find that a great number of people will buy the apartments if they have confidence in those back of the project. If, for any reason, they lose this confidence, the word is quickly passed around and unless you can overcome it promptly, you might just as well make up your mind to give up trying to sell co-operatively.

Be sure to make a satisfactory contract with a reputable real estate firm to handle the actual management of the building when completed. The reputation and efficiency of this firm will be one of your major assets as it will be its duty to attend to the actual physical handling of the building, under the general instructions from the Board of Directors to be elected by the tenant-owners themselves.

Legal details should be thoroughly worked out and prepared by an established legal firm. It is customary to include in what is known as the "business booklet" not only a general description of the building and financial plan, but the actual subscription agreement and the proprietary lease under the terms of which the stockholders will occupy their individual homes. For your own protection, be sure to incorporate in every individual's contract that the promoting syndicate reserves the right to abandon the cooperative project on or before a certain date unless sufficient stock has been sold by that time to warrant its going ahead with the operation. Make this date as far off as possible, but allow yourself sufficient time in which to get the apartments rented if they do not sell. Bear in mind, however, that if at all possible, you should go ahead with your cooperative project once it is launched, for cooperatives are expensive to put on the market. To abandon the project and to rent means the loss of all the money you have previously expended in advertising, legal expenses and other detail preparations, while all cash received for such sales as have been made must, of course, be returned to the buyers, plus legal interest.

All through your selling campaign be "sold yourself". In other words, your project must be so constructed and so presented that you and all your agents are honestly convinced of its practicability and its utility to the buying public. A successful cooperative is highly advantageous to the pro-

motors since it enables them to get their money out quickly and to proceed with another operation. A reputation once established with a successfully sold project backed up by a year or two's satisfactory operation, will prove a much better advertisement than all the money in the world spent on preparing expensive sales literature and employing high power salesmen to sell something which should sell on its own merits and not otherwise.

A word as to the dangers of cooperative selling from the point of view of the promoter. There are three main causes which may completely eliminate the promoters' profit if sufficient margin has not been left to cover all such contingencies.

In the first place, the promoters must be prepared to agree with each purchaser to carry all unsold stock indefinitely from the time the building is turned over to the apartment corporation until the promoters succeed in disposing of the apartments concerned to satisfactory parties. These charges sometimes go on for as long as a year after completion of the building; and it will be readily seen how quickly they will mount up if any considerable portion of the space is unsold.

Another costly item is that of tenant changes. Practically everyone who buys an apartment is buying it for a permanent home and consequently wishes to arrange the apartment exactly in his own way. It is not unusual to have 75% or more of the apartments reconstructed in various degrees, ranging from changes in the lighting fixtures, to special steel work. Such changes, are, of course, expensive, especially if construction is well along and sometimes it has been found necessary to make reasonable alterations free of charge, in order to provide sufficient inducement to attract a doubtful purchaser. Make your estimates full, even if by so doing you lose a possible sale or two, and then be sure that the work done is of the highest possible quality.

The third cause of extra expense is advertising and general publicity if apartments are slow in selling. This is another reason why it is better to keep the profit in the operation low and sell out quickly.

To conclude, it has been said, "Cooperative ownership is a business—not a bonanza". This saying is true in every respect and if everyone connected with the promotion of cooperative sales can be made to remember it, this great new business, for business it is, will continually increase and will prove a very real source of benefit to purchaser and promoter alike.



WADSWORTH BUILDING

CEDAR-WILLIAM STREET
CORPORATION
DESIGNED

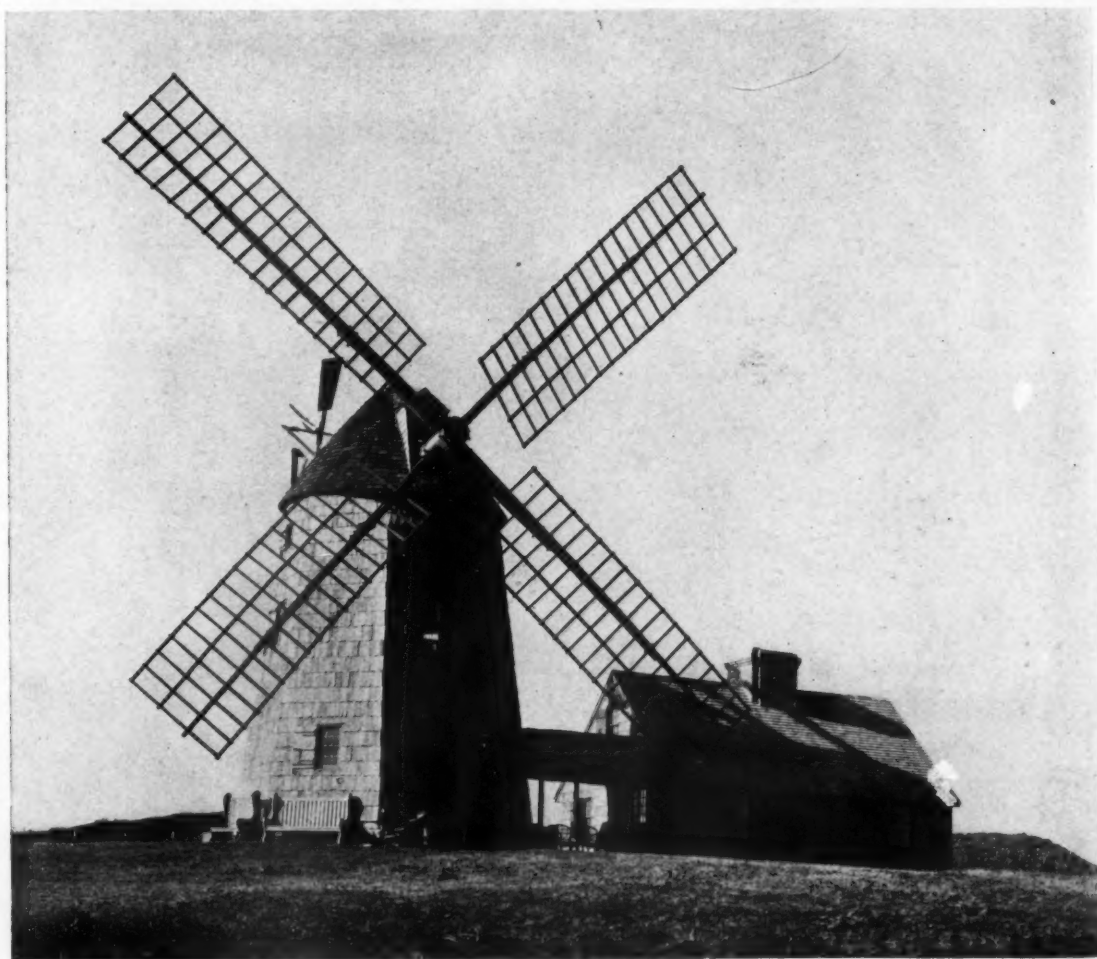
SW CORNER CEDAR & WILLIAM STS N.Y.

SLOAN & ROBERTSON
ARCHITECTS
NEW YORK

SLOAN & ROBERTSON, ARCHITECTS

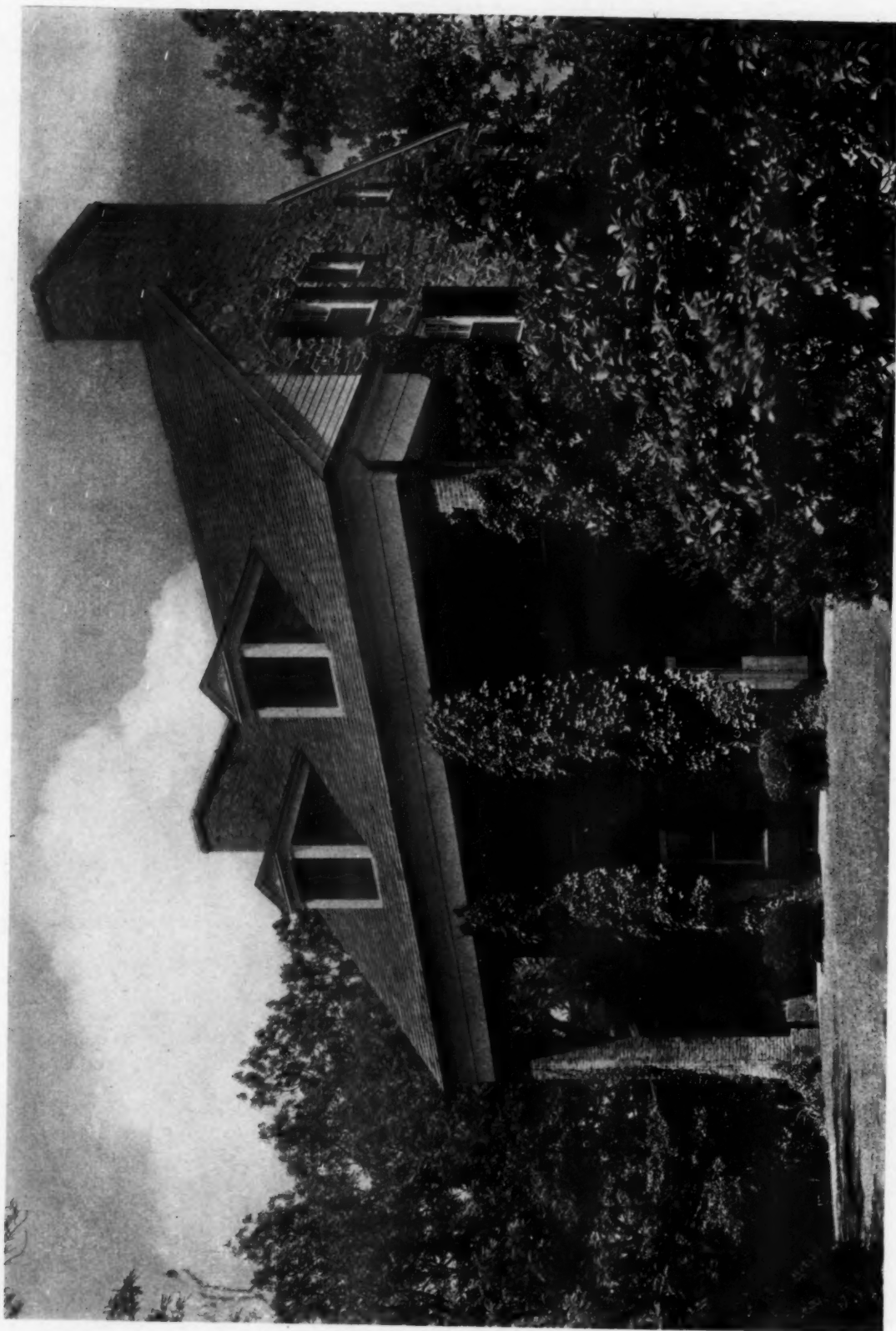
(Forty-first Annual Exhibition, The Architectural League of New York)

Architecture in the Smaller Communities
as illustrated in the
FORTY-FIRST ANNUAL EXHIBITION
of
THE ARCHITECTURAL LEAGUE *of* NEW YORK



WINDMILL AND HOUSE OF LATHROP BROWN, MONTAUK POINT, L. I., N. Y.

PEABODY, WILSON & BROWN, ARCHITECTS



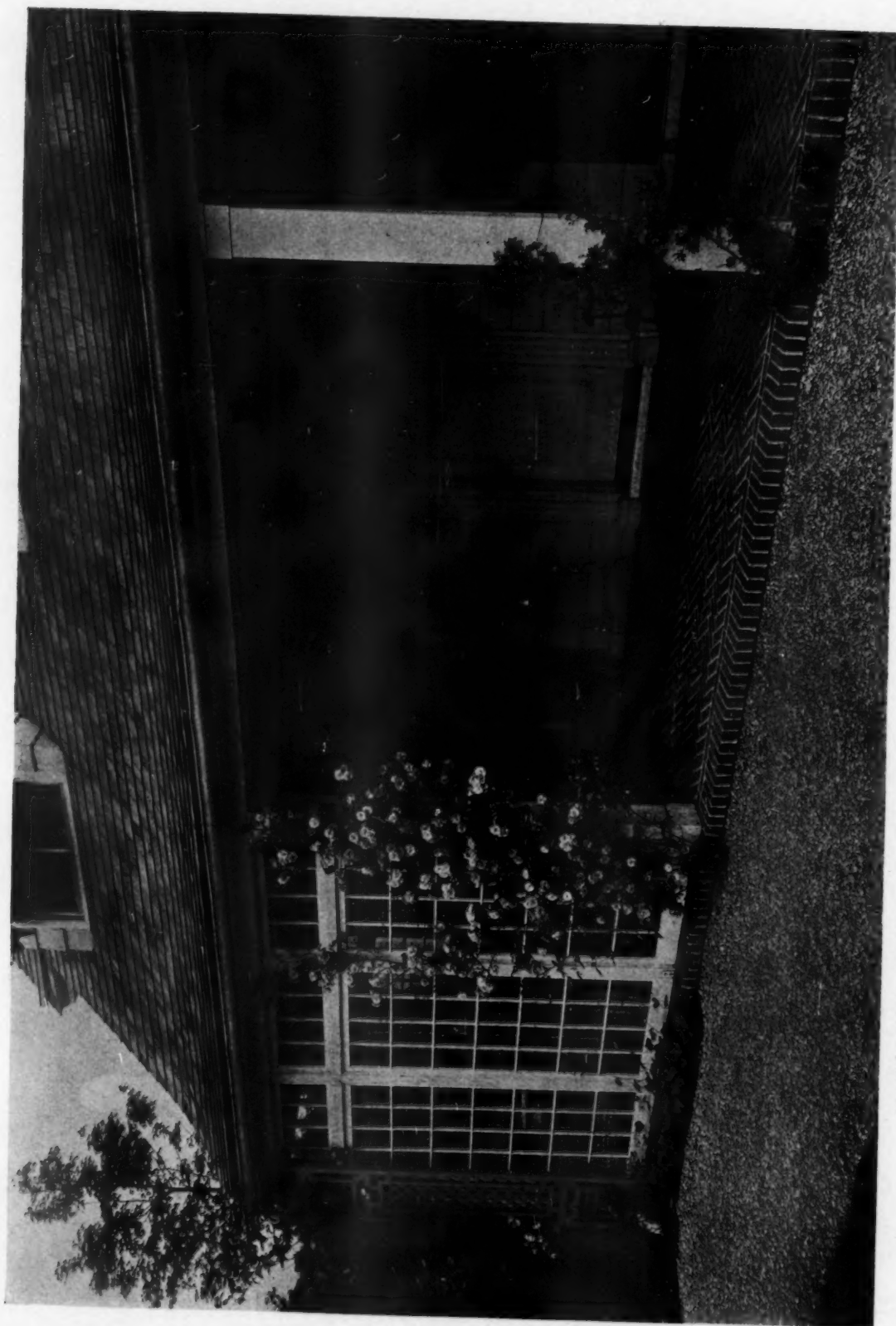
HOUSE OF ADMIRAL CARY T. GRAYSON, WASHINGTON, D. C.—PEABODY, WILSON & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT



HOUSE OF CHARLES R. SMITH, STOCKBRIDGE, MASS.

COFFIN & COFFIN, ARCHITECTS



DETAIL, HOUSE OF CHARLES R. SMITH, STOCKBRIDGE, MASS.—COFFIN & COFFIN, ARCHITECTS

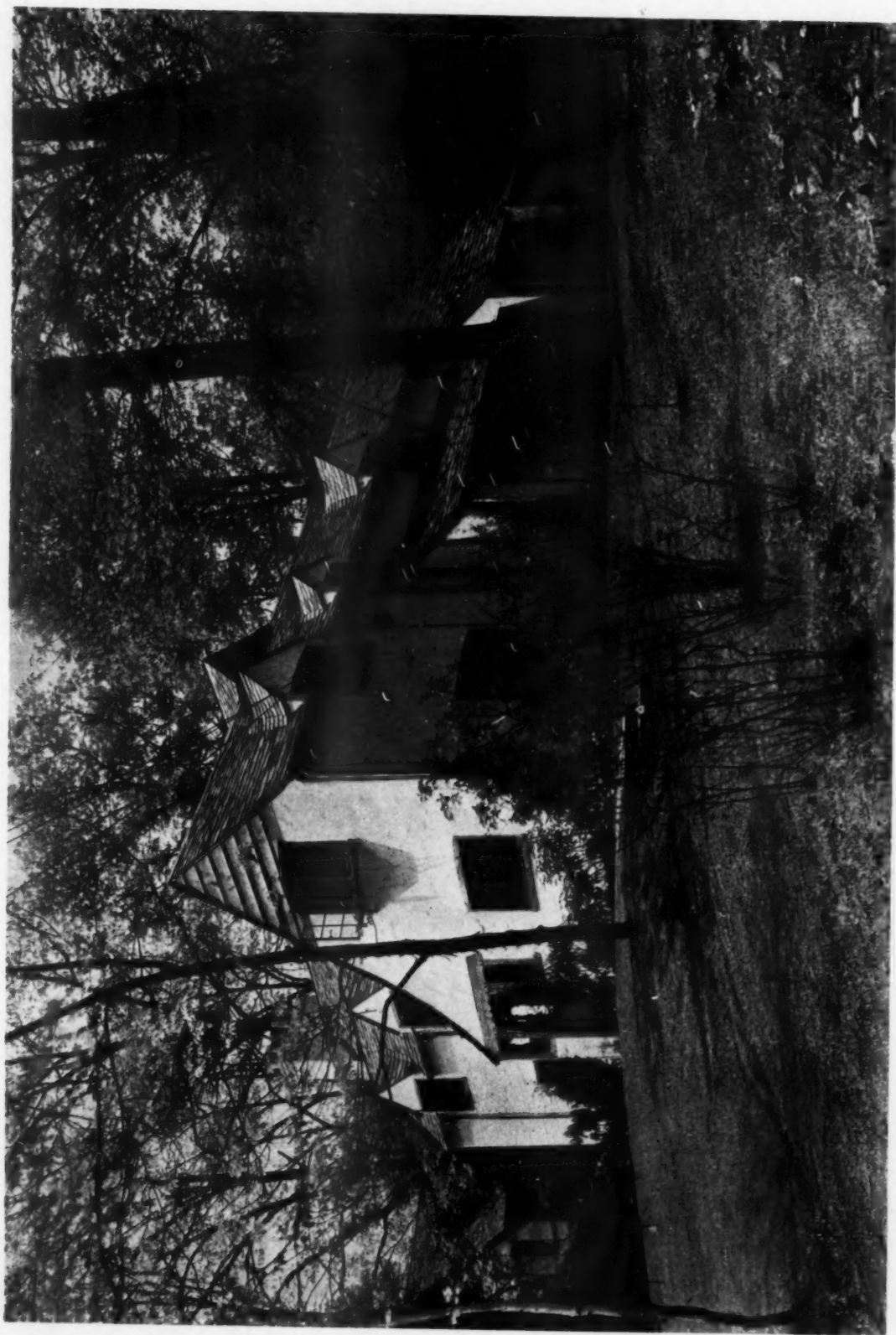
THE AMERICAN ARCHITECT



LIVING HALL, HOUSE OF CHARLES R. SMITH, STOKBRIDGE, MASS.—COFFIN & COFFIN, ARCHITECTS



ENTRANCE VIEW OF A COTTAGE IN NEW ENGLAND
TAYLOR & LEVI, ARCHITECTS



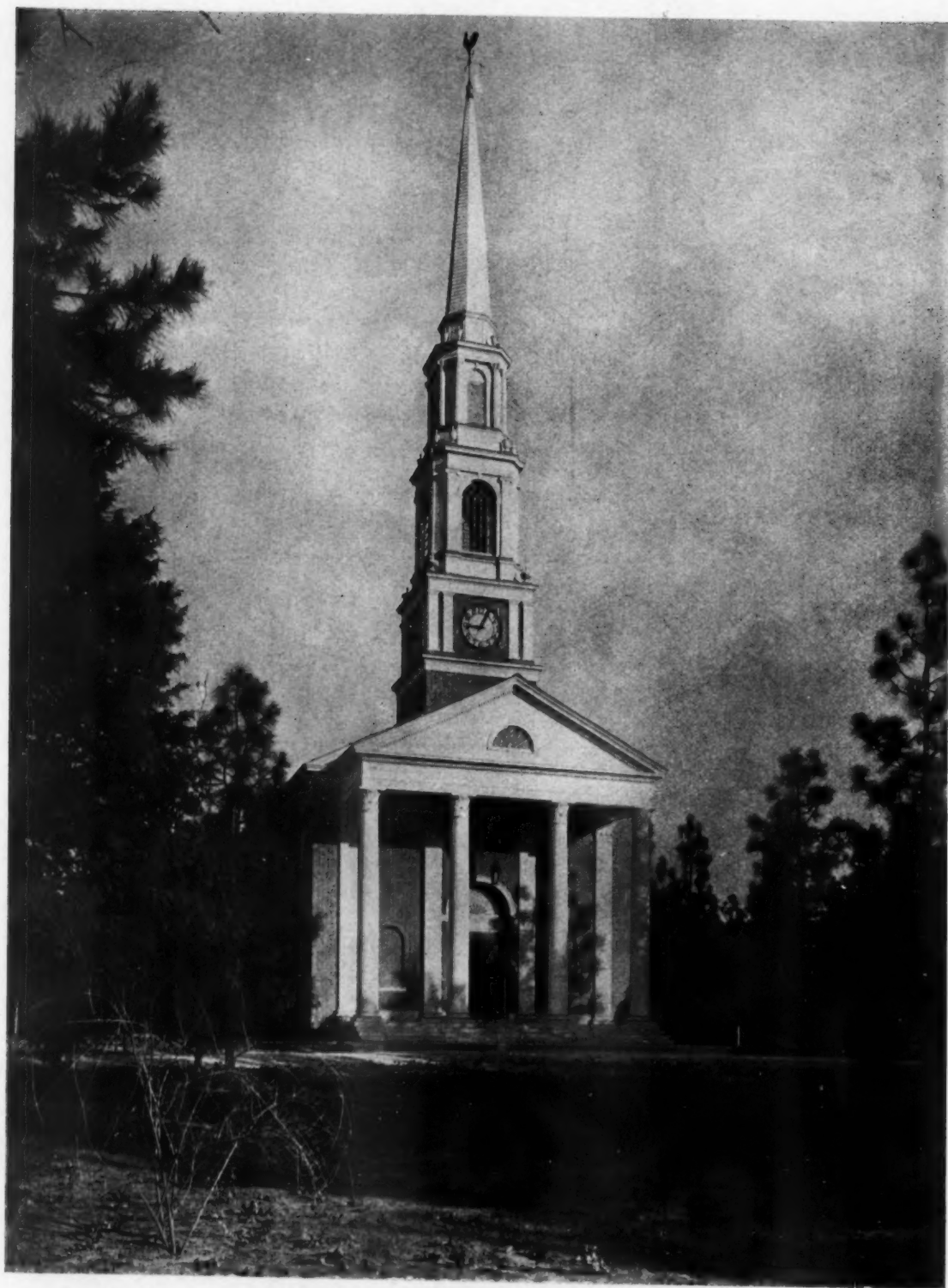
HOUSE OF GERALD M. LOCKE, UPPER MONTCLAIR, N. J.—FRANK J. FORSTER, ARCHITECT

THE AMERICAN ARCHITECT



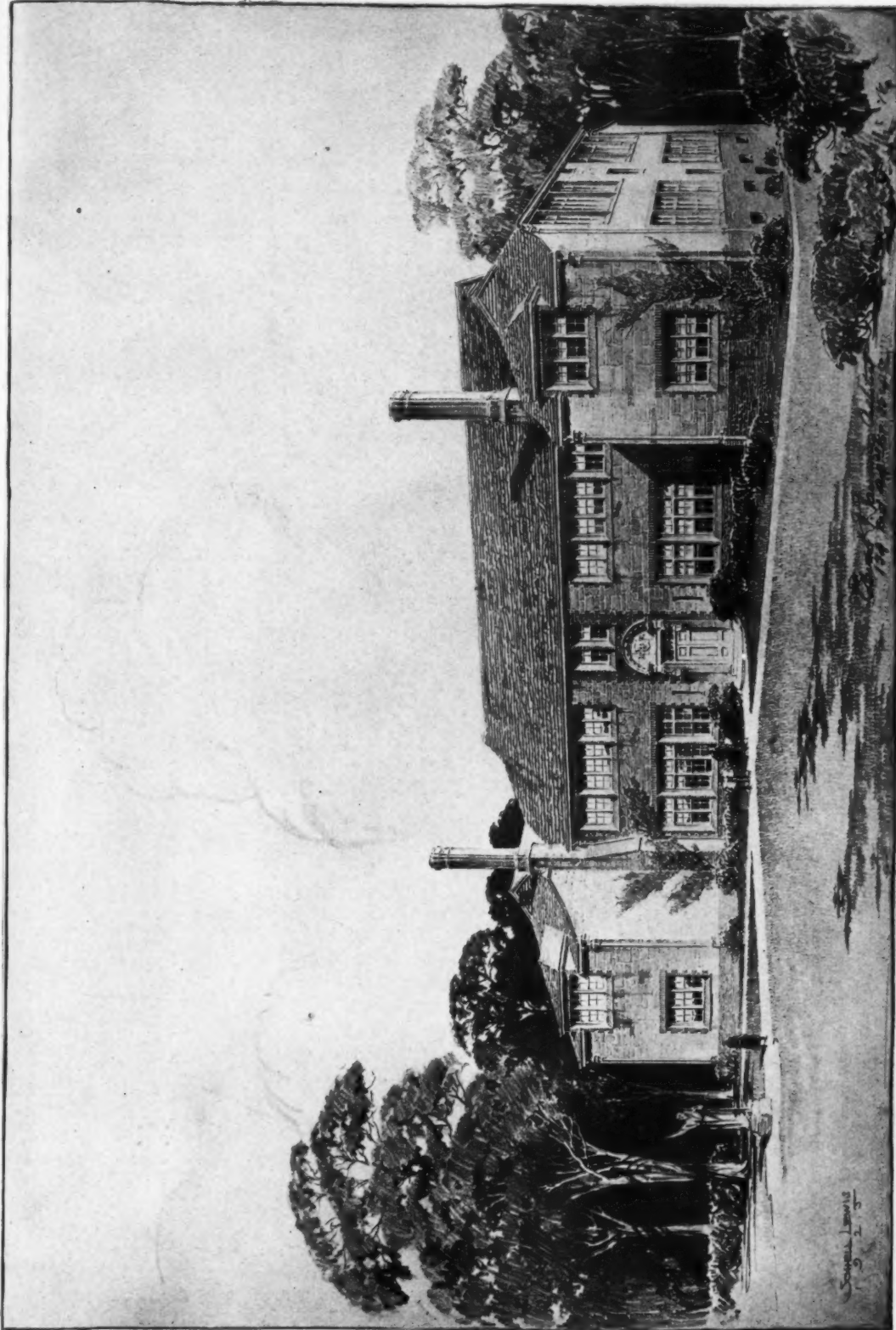
HOUSE OF GERALD M. LOCKE, UPPER MONTCLAIR, N. J.—FRANK J. FORSTER, ARCHITECT



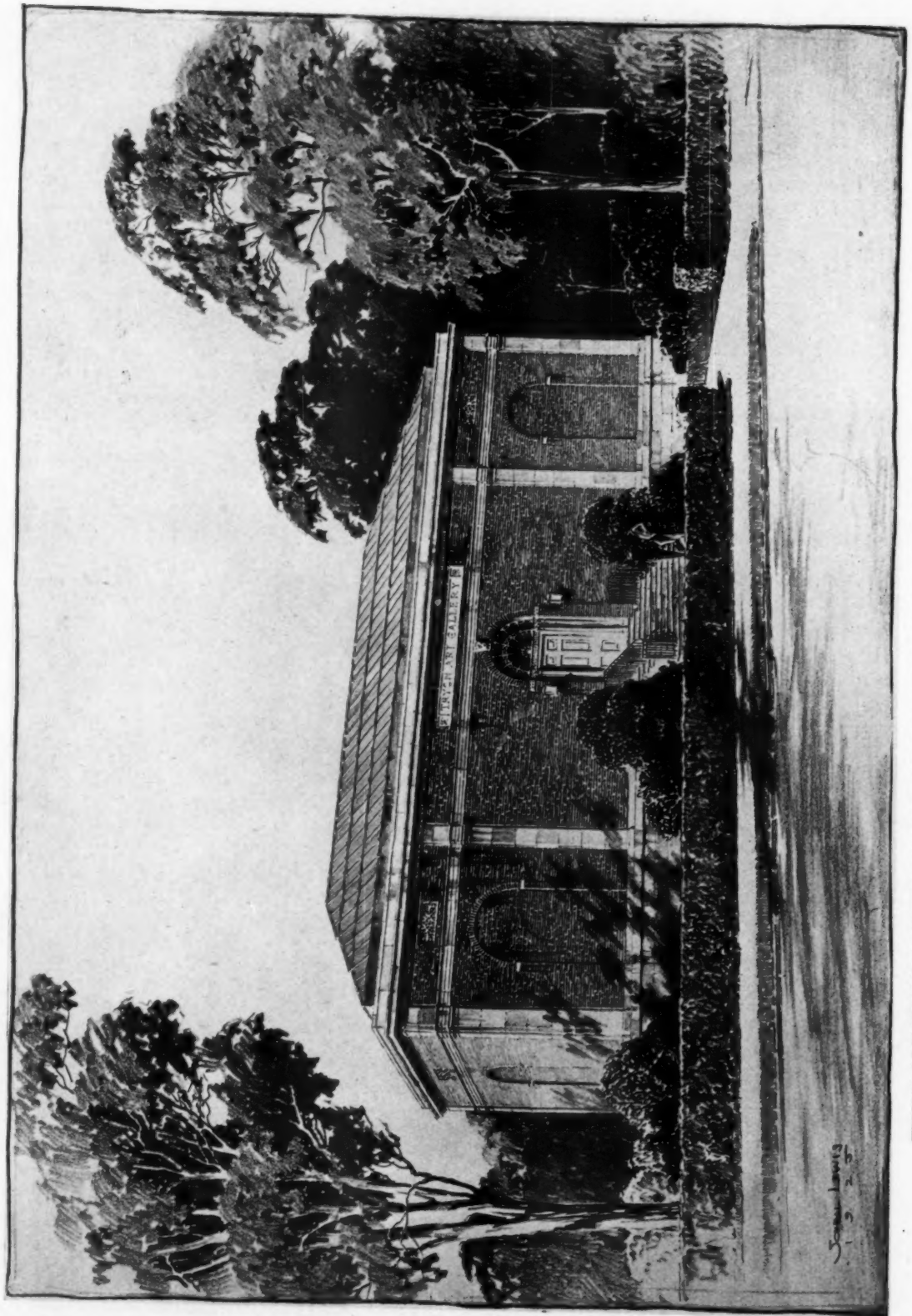


VILLAGE CHAPEL, PINEHURST, N. C.

HOBART UPJOHN, ARCHITECT

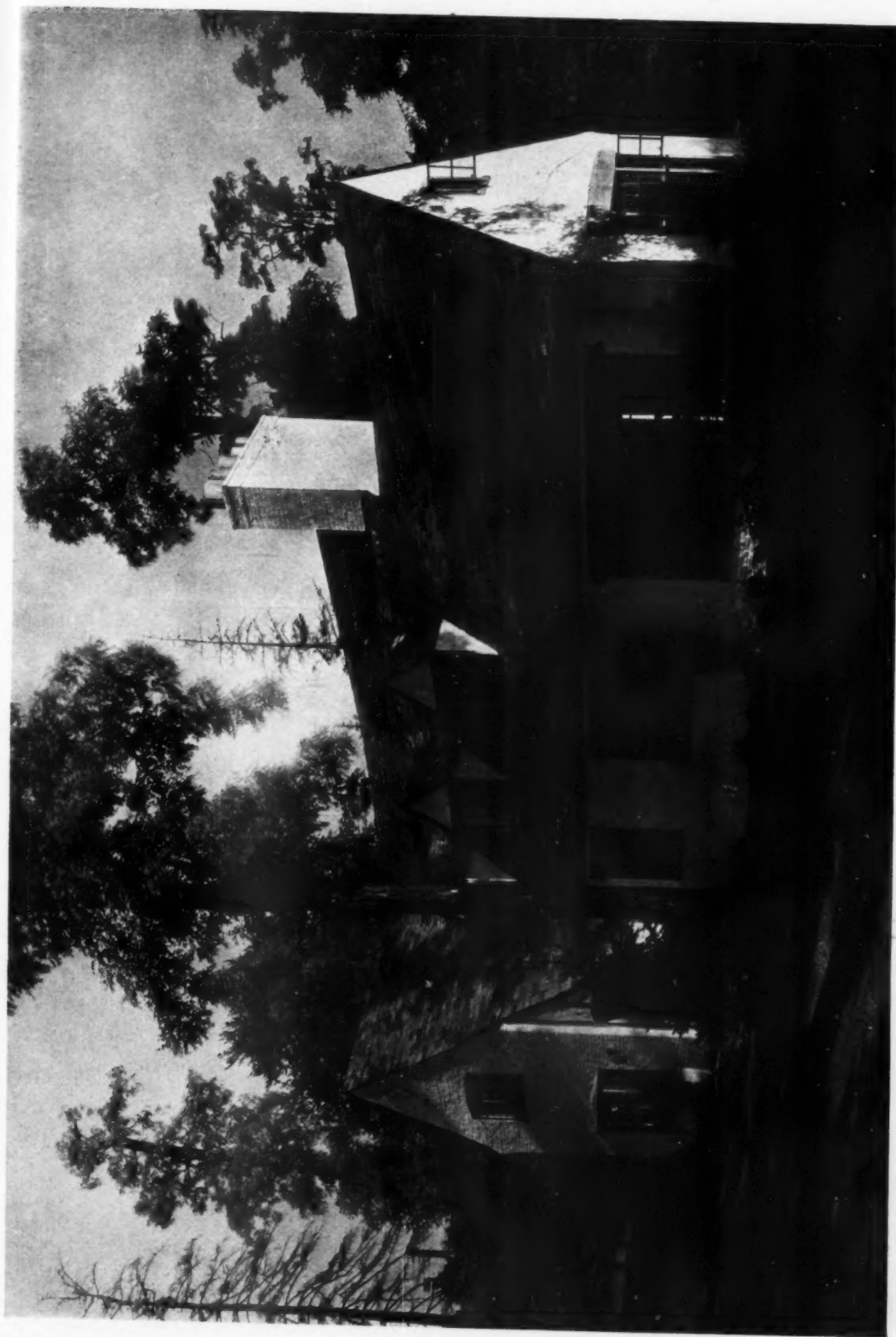


IONA SCHOOL, NEW ROCHELLE, N. Y.—EDWARD F. FANNING, ARCHITECT

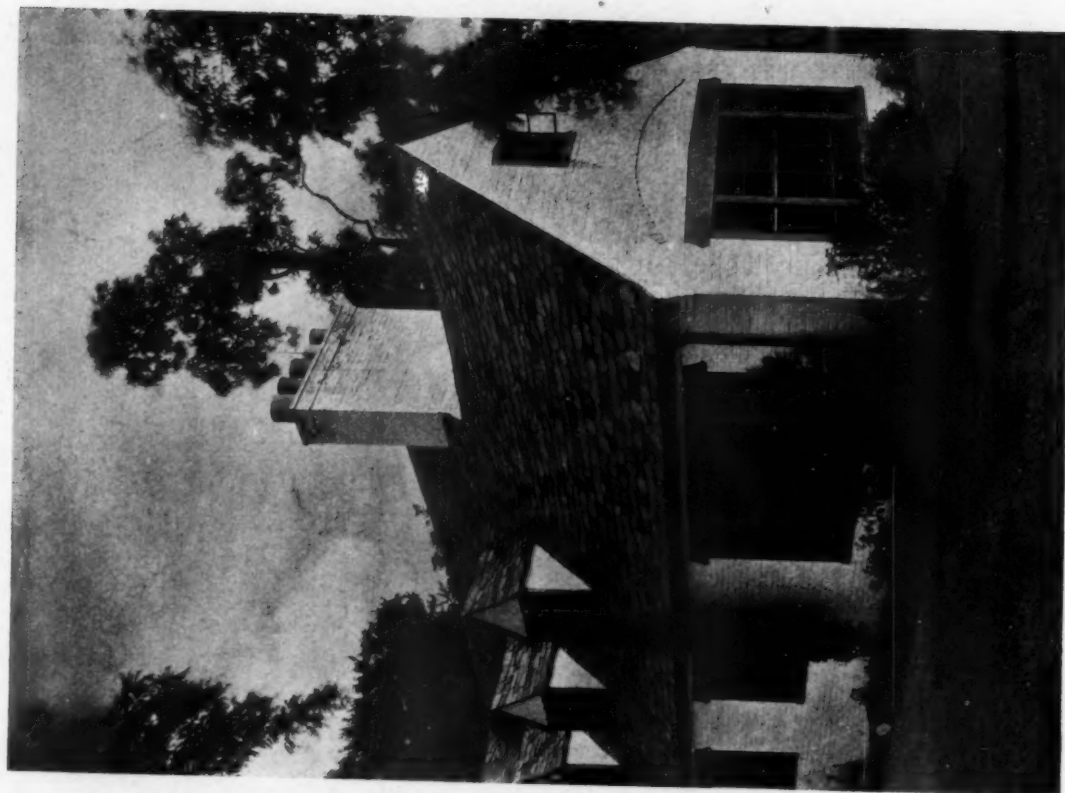


TRYON ART GALLERY, SMITH COLLEGE, NORTHAMPTON, MASS.—FREDERICK L. ACKERMAN, ARCHITECT

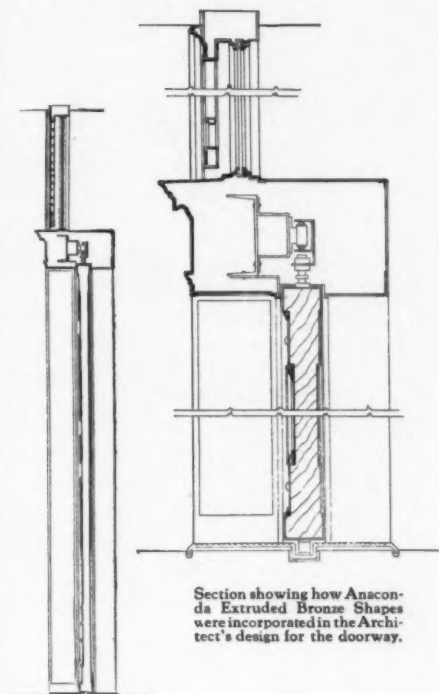
THE AMERICAN ARCHITECT



HOUSE OF W. BRUNDAGE, DOUGLASTON, L. I., N. Y.—FRANK J. FORSTER, ARCHITECT



HOUSE OF W. BRUNDAGE, DOUGLASTON, L. I., N. Y.—FRANK J. FORSTER, ARCHITECT



Section showing how Anaconda Extruded Bronze Shapes were incorporated in the Architect's design for the doorway.

Bronze doors of The Wayne National Bank, Goldsboro, N. C., Alfred C. Bosson, Architect, New York City. Fabricated by The Michaels Art Bronze Company, Cincinnati, Ohio.

ANACONDA EXTRUDED BRONZE

Faithfully Reproduces the Design

Anaconda Extruded Shapes are accurate to dimensions. The lines are clean and sharp, and the surfaces so smooth that they require little if any finishing. The Architect can utilize this economical form of construction with the assurance that the metal fabricator can obtain the shapes

readily and incorporate them effectively.

There is a representative of The American Brass Company in each Branch Office listed below whose business it is to give helpful information on the structural uses of Copper, Brass and Bronze. Architects are invited to avail themselves of this service.

THE AMERICAN BRASS COMPANY

GENERAL OFFICES: WATERBURY, CONNECTICUT

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.

In Canada: ANACONDA AMERICAN BRASS LIMITED, NEW TORONTO, ONTARIO

ALLIED ARCHITECTS ASSOCIATIONS

A Communication from President Waid of the Institute

A MAJOR problem before the architectural profession during the past five years has been that of practice by architects brought together in business combinations commonly called "Allied Architects Associations." Nearly a dozen such organizations have been formed or are in contemplation. Various causes have led to this trend in practice.

It might be assumed at the outset that so long as such combinations are formed in a legal manner and conduct their business on ethical bases there could be no more objection to them than to the old-time firm or corporation of three to five architects. Obviously, however, the profession has sensed the fact that practice by large groups like commercial business by great corporations may threaten monopoly, and is bound to raise new problems. Urgent protests, and severe criticism by individual architects, and requests from Chapters for guidance in the matter, have brought the whole subject before the Board of Directors of The American Institute of Architects.

Preparatory to discussion of the matter by the 59th Convention, the Board has instituted inquiries for facts and principles involved. The following may be considered as a preliminary report to the membership designed to present briefly the present aspects of the situation.

In the First Place, the method of organization in favor seems to be an incorporated body whose stockholders are competent, reputable architects of a given city or section. In some cases the corporation is permanent and in others limited to one specific undertaking. In some cases the corporation is a non-profit affair beyond moderate compensation for work done by each individual and the profits are devoted to the interest of architecture by establishing scholarships, libraries, or supporting architectural schools. In others, profits are divided among the stockholders, or go into the Chapter treasury.

In the Second Place, reasons are given in advocacy of practice by groups, as follows:

- (a) To secure public work which otherwise would be awarded to incompetent architects whose chief qualification is political pull.
 - (b) To render the best public service by the co-operative effort of the most capable and experienced talent which should produce the finest architectural achievement.
 - (c) To eliminate wasteful competitions.
 - (d) To enable local architects to do local work by combining against outside practitioners.
 - (e) To give all the members an interest in public buildings. To benefit architecture by increasing opportunities for young men to get experience on important work in collaboration with older architects. To secure training and development of the whole group by conference, consultation and criticism.
 - (f) To benefit Chapter finance.
- In the Third Place, disadvantages of group practice are claimed by its critics to be:
- (a) Tendency to draw the profession into politics.
 - (b) Cutting off individual opportunity and profit.
 - (c) Want of personal responsibility to clients.
 - (d) Advertising and other activities of an association bring it into unfair competition with the individual practitioner.
- In the Fourth Place, discussion thus far indicates certain dangers in group practice:
- (a) The failure of one man in a group to discharge his duty may bring discredit on the whole association. In one case it is reported that want of effective supervision allowed a contractor to do defective work which resulted in cancellation of the commission of many thousands of dollars to a group of some fifty architects who not only lost their fees on several millions of dollars of work, but were publicly discredited as well. Manifestly a group must assume responsibility for the acts of every one of its members whether the lapses be ethical or aesthetic or financial, in their results.
 - (b) The power of a combination of men to get work may lead to monopoly. Shutting off opportunities to individuals who may choose to practice alone seems to them unjust and likely to engender bitter feelings.
 - (c) Continued success of a group tends to carry them into undue political activity.
 - (d) A group of architects in successful practice may easily dominate Chapter policies, and gradually usurp duties and activities belonging to Chapters and even to the Institute as a whole.
 - (e) There is the question of fair dealing between architects, and as to whether it is possible for a large body of men engaged actively in soliciting work through hired

DOMINATING figure on Chicago's famous Michigan Avenue skyline, the Straus Building not alone symbolizes, in its architectural expression, the business ideals of *S. W. Straus & Co.*, but in its physical form evidences that care and forethought in design and layout—typical of Straus-financed buildings—which assure successful operation.



We are always interested in loans of \$250,000 upward, either on completed buildings or structures to be built. Our booklet—The Straus Plan of Finance—may be had on request. Address our Loan Department



ARCHITECTS:
GRAHAM, ANDERSON,
PROBST AND WHITE

BUILDERS:
THE
THOMPSON-STARRETT
COMPANY

FINANCING:
\$12,000,000 FIRST
MORTGAGE BOND ISSUE
UNDERWRITTEN BY
S. W. STRAUS & CO.

44 YEARS WITHOUT LOSS TO ANY INVESTOR

© 1926—S. W. S. & Co., Inc.

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

THE AMERICAN ARCHITECT

agents to exercise the same careful censorship of publicity that the honorable practitioner maintains.

- (f) There is grave danger to the profession when a group organization's continuance suggests permanence and continued encroachment upon the field of the outsider.
- (g) Individuality of expression is necessarily curtailed and artistic merit may consequently be limited.

In Conclusion: It is desirable that each Chapter of the Institute shall discuss this subject as fully and frankly as it pleases before the next convention. In the meantime, the Board of Directors urges the advisability of a cautious and conservative attitude. A new method, however laudable its motives and admirable its results, if it contains the seed of discord, deserves thorough consideration before being adopted.

Each group contemplating the formation of an association is recommended when formulating its plan of organization to safeguard the following considerations which the Board of Directors regard as fundamentally important in the practice of architecture:

- (1) It is for the best interests of architectural design that the designer or designers of any architectural work should receive personal recognition and credit.
- (2) It is essential that personal responsibility for all professional services should be maintained as clearly as in individual practice.

The first of these conclusions involves the integrity of our art. The second involves the proper protection of our client's interests.

It has, therefore, by the Board of Directors, been "RESOLVED, that while circumstances may arise which render it expedient to form an Allied Architects Association in the public service and for specific work, nonetheless the Board believes that the formation of such associations for general practice is not in the best interests of the art of architecture and that therefore the definite establishment of an association bringing together a large percentage of the practitioners of a given section to practice architecture as such an association is to be discouraged."

Respectfully submitted,
D. EVERETT WAID, President

A CORRECTION

THROUGH an error in the advertisement of the S. H. Pomeroy Company, Inc., appearing in our issue of January 20, the name of the architect of the New Harriman Building in New York was given as Craig M. Severance. The attribution should have been H. Craig Severance.

ENGINEERS AND ARCHITECTS NEEDED FOR GOVERNMENT BUILDING PROGRAM

THE United States Civil Service Commission recently launched its campaign to recruit approximately 200 engineers and architects who will be needed by the Supervising Architect's Office in the execution of the extensive public building program provided in bills now pending before the House and Senate.

The bills have been favorably reported to both branches of Congress. They carry \$165,000,000 for public buildings, distributed as follows: For structures in Washington, D. C., \$50,000,000; for post offices and other Federal buildings throughout the United States, \$100,000,000; and to complete the unfinished portion of a building program ordered in 1913, \$15,000,000.

President Coolidge said in an address before the Business Organization of the Government on January 30 that the saving in rents resulting from this expenditure would make it an actual economy.

For this work the Civil Service Commission has

announced that it will receive applications until April 30 for positions of architects, associate architects, assistant architects, associate and assistant architectural engineers, associate and assistant mechanical engineers, and associate and assistant structural engineers. The first rating of papers will begin on March 15.

Competitors will not be required to report for examination at any place. Applicants for positions of architect and associate and assistant architect will be rated on their education, training, and experience, and specimens of their work filed with the applications. Applicants for the engineering positions will be rated on their education, training, and experience.

The entrance salaries range from \$2,400 to \$3,800 a year. Higher salaried positions are filled through promotion.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board at the post office or custom house in any city.

A WRONG ATTRIBUTION

ON page 222 of our issue of February 5, there was shown a typical floor plan of one of the best examples of the 100% co-operative apartment houses erected in New York City. We find that the attribution of authorship to Walker & Gillette was an error, the plan having been made by Rouse & Goldstone.

Winter Construction is a Good Mortar Tester

IF a mortar cement has a pronounced weakness, the surest evidence of that weakness will be brought out in winter construction. Freezing temperature is imperfect mortar's worst enemy—good mortar's strongest ally.

If you want to put Carney to an acid test, specify it for a winter project. You'll find a bond, unaffected by frost, harder and stronger than the brick itself.

THE CARNEY COMPANY

Cement Makers Since 1883

DISTRICT SALES OFFICES:
CLEVELAND, CHICAGO, ST. LOUIS, DETROIT, MINNEAPOLIS

Specifications: 1 part Carney to 4 parts sand.

CARNEY

for Brick and Tile Mortar



*Architects—SARGENT & LUNDY,
Chicago, Ill.

*Contractors—FOUNDATION COMPANY,
New York City.

*All of the brick and tile of the
Ohio Power Company's Electric
Plant were laid up in Carney.

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

THE PARTHENON*

A Review by WILFORD S. CONROW

THIS book, by a practicing architect and lecturer on architecture at New York University, is a profoundly important and easily grasped contribution not only to architecture, but in reality to design in all the arts and crafts. He has discovered a geometric canon that discloses the underlying design of the Parthenon and the city and port of Athens as rebuilt after the Persian Wars. Mr. Gardner is wise in his presentation of the materials of his research. He writes with notable terseness, logical sequence and clarity. His facts are stated in the text and are demonstrated in the plates. Everything is omitted that is so obvious that explanations are unnecessary—such as his evident indebtedness to the original discoveries of the late Jay Hambidge, an acknowledgment that might well have been made with gracious courtesy. Such single-minded concentration on the subject has produced a text that is classic in style. The layout and printing of the book by William E. Rudge are appropriately dignified and elegant.

Mr. Gardner's achievement, as we have already indicated, is the discovery of a canon of design—of a canon which unites the known predilection of the Greek mind for both balance and proportion within an application of elementary principles of Greek geometry. His nucleus is an area which he identifies with the Attic unit of land measure. This unit, a square, centered within the plan of the Parthenon, is expanded concentrically by successive repetitions of the same geometric method, by which constancy of proportions of the form is always retained. So far as the writer is aware, Mr. Gardner has thus devised the most simple and logical way yet discovered of obtaining, with Greek finesse, the highly important qualities of similarity or related proportions of forms, of logical and sequent interrelations, and of balance, all combined in a design of no matter what magnitude from diminutive size to projects of vastest scope.

His demonstration is the application of his canon to the Parthenon and the classic city and port of Athens, using the surveys of the Parthenon of Penrose, and the reconstructed maps of the Periclean city of Athens by Curtius and Kaupert, and of the port of the Piræus by Milchöfer and Kaupert. The diagonals across the cella of the Parthenon were sighted, he shows, on landmarks, toward the southwest on the Island of

Stalida, outside the haven of the Piræus (this being Mr. Gardner's primary base line of commensurable stadia and Attic feet), and toward the northwest on Mount Aigaleos. The medial axis of the Parthenon led direct to Mount Pausanius, and this line Mr. Gardner makes the perpendicular bisector of his geometric scheme, which he has drawn on the carefully measured plans and elevations of Penrose superposed on the maps of Curtius and Milchöfer reduced for the purpose to a commensurate scale. He makes a successful demonstration that his geometric series, which may well be called the *canon of Gardner*, produced by square and compass alone (not by a measuring stick) from a single unit, mark and define not only the design of the Parthenon itself in both plan and elevation, but the placing in plan of that entire vast architectural complex comprising the other buildings and monuments and the walls of the Acropolis, of the city of Athens and the port of the Piræus. Mr. Gardner has placed before the eyes of the modern world the evidences of a supreme realization of the teachings of Anaxagoras of Clazomenæ in the rebuilding of Athens by the men whom he had trained. The entire plan, Mr. Gardner discloses, was conceived as the expansion of a unit, and was ultimately carried out as planned. The demonstration may be considered conclusive. It is a great vision to which our eyes are opened.

The canon of Gardner works, and with a simplicity of operation that all who have availed themselves of Hambidge's dynamic symmetry will recognize and welcome. Both are, we believe, true applications of Greek geometry.

Although Mr. Gardner states that he is not attempting to formulate a method of design, he has done that very thing. He gives us a method that can aid us in the creation, not of Greek art, but of beautiful forms appropriate to current necessities. His canon can be used in a way that it has always been natural for designers to work, as an aid for the quick easy selection of proportions that look right. Analysis is left to the intellectually inclined. Arithmetic does not enter into his method. He is a practical architect writing for architects. But his method is of equal interest to sculptors, artist-painters and craftsmen. It has been a great handicap to the wider acceptance and use of dynamic symmetry that Mr. Hambidge wrote analytically, with arithmetical proof of his geometrical facts, his definite purpose having been to convince archaeologists. Only here and there were there artists who were willing to undertake

* *The Parthenon. Its Science of Forms.* By Robert W. Gardner. 20 x 14½, 35 pages, New York University Press, 1924. \$15.00.

Chimney Tops Preserve the Atmosphere of Old England

CHIMNEY TOPS are as essential to the roof lines of English type residences as timbering is to the gables.

To preserve the genuine English atmosphere, it is necessary to use authentic types such as are included in the extensive line of Dickey Chimney Tops.

Dickey Chimney Tops are more than typical; they are practical and economical. They are made in several sizes to fit over standard flue linings. This is a noteworthy fact because it insures that the chimney draft will not be choked.

Dickey Chimney Tops are economical because they are standard and are made in quantities. This reduces their cost greatly as compared to made-to-order specials. The reduction in cost per house is particularly gratifying where several tops are required. Dickey Chimney Tops are made of Hard Burned Fire Clay and are not affected by gases, moisture, heat or cold.

See our Catalog in Sweet's or write nearest office for detailed information.

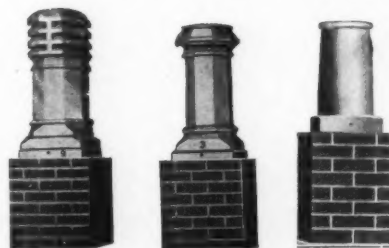
W.S. DICKEY CLAY MFG. CO.

ESTABLISHED 1885

Birmingham, Ala.
Chattanooga, Tenn.
Kansas City, Mo.

Chicago, Ill.
111 W. Washington St.
Macon, Ga.
Texarkana, Texas

2558



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

THE AMERICAN ARCHITECT

the task of translating this analytical material into synthetic methods of applying dynamic symmetry to their individual problems of design. Those who did profited enormously by it, and gratefully acknowledge their indebtedness to Mr. Hambidge.

The method disclosed in Mr. Gardner's book may well have been the usual procedure of the best of Hellenic design, but here we find the unit square developed and expanded into three types only: 1. Squares on a binary ration; 2. Half-triglyph, metope, half-triglyph areas; and, 3. Root five rectangles. It seems highly probable, therefore, that Mr. Gardner has only disclosed a corner of the probable content of Greek art. We hope that he may continue his research until he may have discovered that which eluded Mr. Hambidge—a really important application to Hellenic architecture of the equilateral triangle, the half of which is the scalene right-angled triangle which Plato declared to be the most beautiful. Mr. Gardner's original method of developing the elevation concentrically on the plan of the Parthenon makes more of the design elements immediately evident than any other presentation that we know. It intrigues us to hope that he may turn his attention to the Erechtheum, which does not appear to have been developed from the same derived forms as the Parthenon. This temple has now been measured by Messrs. McKim, Mead and White as accurately, we are told, as the Parthenon was surveyed by Penrose. It would be most desirable if their data were placed at Mr. Gardner's disposition.

The writer wishes that Mr. Gardner's "Technical Description of Detail Plates, 1-X" might each have been printed opposite the drawings they explain instead of as an integral part of the text. This would have saved the student much now necessary turning of large pages. Otherwise there is nothing but highest praise for this book that gives promise of marking a new epoch in art.

It is to be hoped that Mr. Gardner, or any other architect, may be given the opportunity of demonstrating to the public the results of this discovery in its application to some notable structure to be erected on this method of design. Entirely aside from the geometric aspect of this problem, there is a remorseless logic in the Greek method of superimposing their elevation and section on the ground plan of the building in their process of design as Mr. Gardner shows it. What disharmony of proportion in the remotest part could survive that simple but searching test? While invaluable to the designer, it is a cruel weapon to put into the hands of the critic who will watch the subsequent development of the art of design with a renewed zest.

TRADE ART AT NEW YORK UNIVERSITY

NEW York University, with the cooperation of the Art-in-Trades Club, will establish a series of courses on art in trades, according to a recent announcement by Charles H. Sherrill, Chairman of the Council Committee, Department of Fine Arts of the university. These courses are designed to offer an opportunity to professional art workers to gain a background of decorative art and architecture and the knowledge of the materials of decoration. The courses will be given at the Art-in-Trades Club, 34 East 38th Street, New York, and are open only to men.

THE LARGEST OFFICE BUILDINGS

DEFINITE figures which will dispose of the argument regarding the largest office building in the United States have been accumulated by Thomas P. Danahey, chairman of the rental committee of the Building Owners & Managers' Association.

The palm still rests with the Equitable Building of New York City, with the General Motors Building of Detroit second, and the Union Trust Company of Cleveland, third, on the basis of cubic contents.

The table which Mr. Danahey has prepared giving the statistics regarding the buildings, is as follows:

Building	City	Size of Land Sq. Ft.	Height in Stories	Height in Ft.	Rentable Area Sq. Ft.	
Equitable	New York	48,975	41	550.6	1,236,000	
General Motors	Detroit	190,500	15	220	1,125,871	
Railway Ex.	St. Louis	61,550	21	250	1,118,683	
Union Trust	Cleveland	98,000	21	260	990,000	
Illinois M'chnts.	Chicago	56,564	21	280	887,500	
Cont. & Com. Bank	Chicago	53,569	21	300	700,000	
Woolworth's	New York	29,455	{ Bldg. Tower Total	{ 30 28 58	792	538,933
Straus	Chicago	27,478	{ Bldg. Tower Total	{ 22 12 34	410	400,000

Another mammoth building, which will be entitled to share the honor of being the largest is the American Furniture Mart of Chicago, having 21,000,000 cubic feet of space, and 1,541,000 feet of floor area. The space rented for furniture exhibits totals 1,250,000 square feet of space.

A CORRECTION

IN the December 5, 1925, issue of THE AMERICAN ARCHITECT, in connection with the Prospect Park (Brooklyn) Branch Y. M. C. A. designed by John F. Jackson, the statement was made that "the first two stories and the trimming of the windows are of Indiana limestone." We are now informed that this description is in error and that the material used is cut cast stone.

The PUBLISHERS' PAGE

YOU'LL find a greeting awaiting you at the London headquarters of *THE AMERICAN ARCHITECT*. Make an early visit there when you arrive: tell the taxi-man "Dorland House." He'll drop you just by Piccadilly Circus at a fine new building. There you will find us. A clubroom there, spacious, restful. Deep chairs and cheer for smokers, and every American magazine. Newspapers on file: American and British. You'll find every kind of service and holiday help yours for the asking. If you want to know where to go—what to see—where to hire a car—what you should pay—where to feed—the "shows" worth seeing—the stores to use—and so on, just ask there. You can have your mail received and forwarded—use of telephone—have a stenographer take your letters—every assistance in all your needs, big or little alike.

* * *

The discussion of any topic that is not actively in the public mind is but an academic effort as it lacks current interest and is comparable perhaps to the debating clubs in rural communities that served to pass a long Winter's evening, but really solved no great problems. But correspondence or discussion on a live topic, one that vitally interests the profession as a whole is always worth while. From time to time as these matters appear, there will be a discussion of their various phases. Just now a topic of broad interest is that of allied architects associations. In our issue of February 20, there was printed a communication by President Waid of the Institute, setting forth the arguments for and against such organizations. This is a matter of first importance and one that may present wide divergence of opinion. It seems unfortunate that

the Board of Directors passed a resolution anent this subject and appended it to President Waid's communication. It appears like an attempt to influence action of chapters that should be free to dispose of the matter after consideration of the information furnished.

* * *

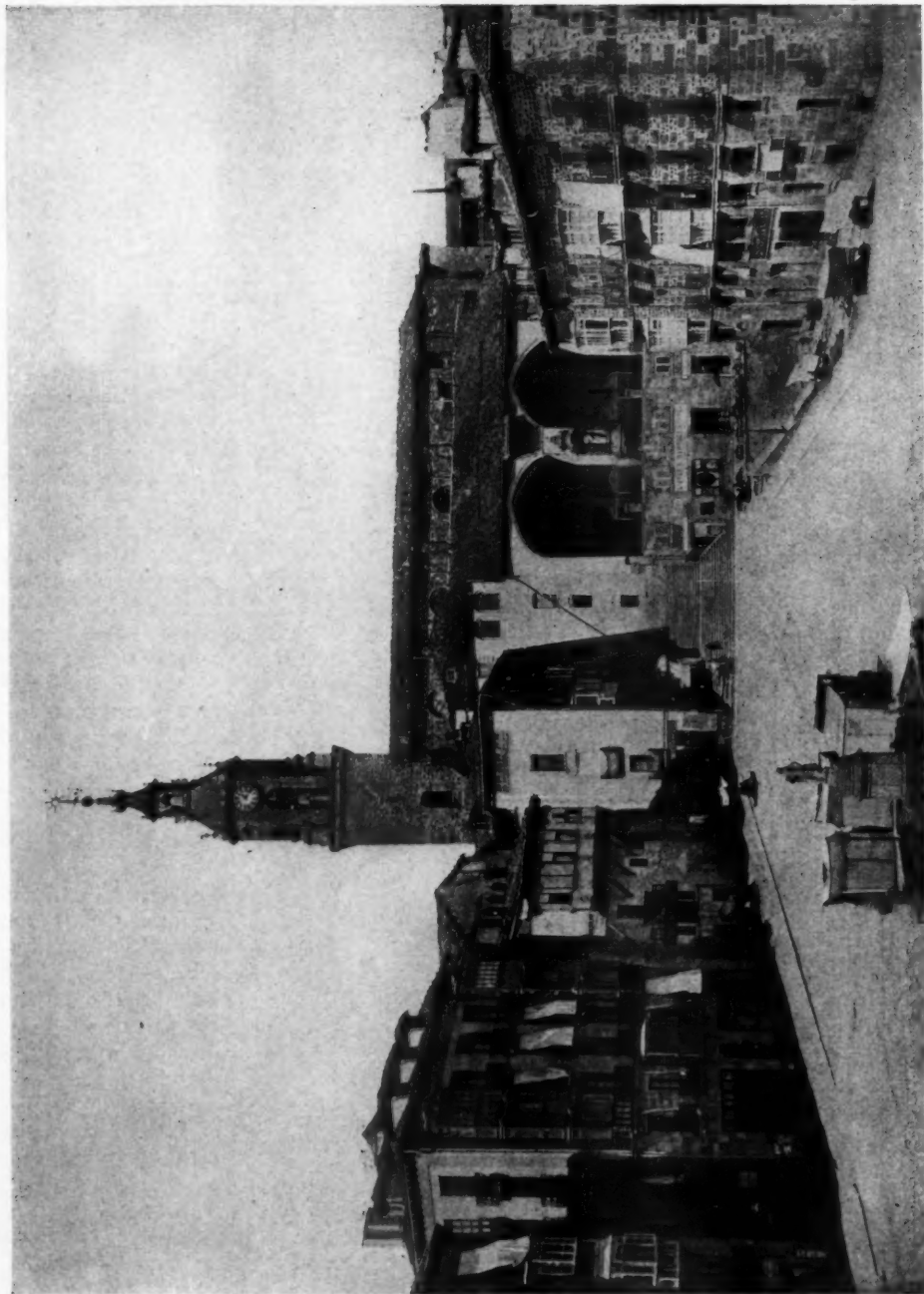
"We wish to congratulate our American contemporary *THE AMERICAN ARCHITECT*," editorially comments the

Journal of the Royal Architectural Institute of Canada, for its splendid issue of January 5, described as the Golden Anniversary Number. Fifty years seems a long time to the average person in the ordinary walks of life, and yet in the progress of architecture as applied to the Middle Ages it means very little. The half century of progress in the development of architecture in the United States in these modern times as shown pictorially in this Anniversary Number of *THE AMERICAN ARCHITECT*, shows quite clearly the remarkable advance which has been made in this comparatively short period. It is interesting to note the changes that have taken place, and one cannot help but be impressed



DORLAND HOUSE
THE LONDON HEADQUARTERS OF
THE AMERICAN ARCHITECT

with the present trend of design as compared to that of fifty years ago. It is not every publication that is privileged to celebrate its fiftieth anniversary. Realizing the value of a good architectural magazine to the profession, we cannot resist the opportunity of again congratulating the publishers of *THE AMERICAN ARCHITECT* and expressing the sincere hope that they will continue in the future as they have in the past, serving the profession for many years to come."



PLAZA DE LA CONSTITUCION, VITORIA

THE AMERICAN ARCHITECT