

THE AMERICAN ARCHITECT

FOUNDED 1876

PARIS—ONE YEAR LATER

By SAMUEL CHAMBERLAIN

Illustrated with pencil sketches by the author

NEW YORK'S dizzy skyline, enhanced by a few new peaks of masonry and steel, is quite as disturbing to the departing pencil pusher as it is inspiring. One feels conscious of stealing away from a rare and short-lived opportunity to record some of the architectural romance of America. Exactly why should we hie for Europe in quest of architectural adventure when the most amazing changes of all are taking place at home, and the fascinated eye of Europe is turned upon us? Why seek out a forgotten town that has not changed for decades in preference to one whose avenues burst forth with a new pinnacle of architectural splendor weekly? A group of buildings is suddenly overshadowed by a new giant, a delicate bit of Renaissance detail is swept away to make room for a fantastic cluster of soaring rectangles, and rarely is anyone poised to record the change save a commercial photographer. Here is a subject of documentary importance vanishing without the farewell impression of a draftsman's pencil. Pennell proved that a strange beauty lay in the unexpected heaps of architectural bric-a-brac which occur in American cities; Walcott caught the airy grace of Lower Broadway and the magnificence of Park Avenue in a few swift hours with a dry-point needle and a copper plate. But few etchers seem to have followed their lead.

How many thousands of ignored subjects lie scattered about the villages of New England? What magnificent possibilities lie in our grain elevators. Imagine what Brangwyn would do with these soaring mountains of concrete! The dilapidated corner grocery store in rural France, pleasing as it is to the artistic eye and the romantic leanings of elderly ladies on Cook's Tours, is often no more choice as a subject than its cousin in America, the Greek fruit store, attempted proof of which lies in the two sketches of the patisserie and the fruit store here reproduced.

Many such disquieting thoughts pop up as one leaves these ever-changing shores. Why do we

choose Europe as a sketching field in the face of all this? Of the many reasons (ignoring worn-out discussion of a certain amendment), there are two



RUE GRENIER SUR L'EAU, PARIS

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which seem safe from contradiction. First: traveling at random over the United States is no leisurely nor comfortable nor inexpensive matter. American country hotels, considered as a whole, are no roses. The second reason, which is set down with some hesitation, concerns the lack in America of that elusive quality which may be termed a sympathetic atmosphere. Is not this charming commodity rather lacking in our fair land? He who essays to draw mushrooming New York must endure the clatter of steel hammers, the bedlam of busy streets, the stares of truckmen, porters and cab drivers, the giggles of lunch-bound stenographers. He must be inevitably upset by the atmosphere of frantic haste which characterizes our American cities. It takes almost too much fortitude to work under such circumstances. The sleepy quiet of a French village is heavenly beside this. And so, for no more commendable reason, we rush off to France.

An absence of a mere six months is sufficient to reveal the rocky surface of Manhattan restudded by new landmarks by the score, but Paris, of course, shows astonishingly little change after a year. The bookstalls along the quais and the shops in the select little quarter around St. Germain-des-Prés change not at all. More than one antique shop has the same pewter jugs and dusty old chromos in the window. Michaud's "Poulet au sauce supreme" is just as toothsome as ever, and a bit more expensive. The proprietor of the Cafe des Pre-aux-Clercs still shuffles around in carpet slippers and

abandons his celluloid collar after eleven in the morning. Sculptors' dummies continue to assume pugilistic attitudes in the windows of the Palette D'Or and the Blotto boys still run box-car bicycles.

Lamentably enough, some old landmarks are coming down, notably the far end of the Cour du Dragon. The gently spiraled staircases, so dear to the heart of many an architect and artist, are a scene of powdered desolation and wreckage, enough to cause a sentimentalist to burst into sobs. As if to compensate for this destruction, a most gratifying bit of restoration goes on in a forgotten old house on the Ile-de-la-Cité, No. 12 rue Chanoinesse. A young Frenchman, who boasts a title, a good many millions and the taste of an archaeologist, is having this old "hotel particulier" made into four marvelous medieval apartments. The courtyard is almost a miniature Cluny garden, filled with half crumbled colonnades, warped jugs and numberless fragments of old stone detail and wrought iron. Gothic windows and fine old stonework have been revealed under many layers of plaster and whitewash, the baronial hall has regained its former dignity, free from posters and schoolboys' inscriptions and everywhere the atmosphere of antiquity has been carefully restored. There are modern touches, an elevator shaft and an outdoor gallery high up in a second courtyard, but they are ensconced in the most amazing of half timbered framework. The wife of an American millionaire has rented one of the suites and Madame la Princesse Something-or-Other has



HOTEL DU CROISSANT, CHINON

"WHY SEEK OUT A FORGOTTEN TOWN THAT HAS NOT CHANGED FOR DECADES IN PREFERENCE TO ONE WHOSE AVENUES BURST FORTH WITH NEW ARCHITECTURAL SPLENDOR WEEKLY?"

another one, so a touch of "grand chic" seems to have descended upon this poor and unpretentious little quarter. Anyone with a penchant for peeking into courtyards is urged to remember No. 12 rue Chanoinesse.

The musty facade of Auguste Vincent's architectural bookshop on the Rue des Beaux-Arts has been scraped and painted a dizzy red. He has a few new publications of exceptional interest including a second volume on American architecture by Jacques Greber and a new work by Georges Gromort, "Jardins D'Espagne." This is a bang-up successor to his "Jardins D'Italie." To complete the trio, Monsieur Pean contributes the "Jardins de France," published within the year. The wildest rush of superlatives and huzzahs comes after shuffling through a new edition of Monsieur Gromort's "Choix de Plans de Grandes Compositions Executes." The greatest group plans in Europe from the Acropolis to Versailles have here been beautifully redrawn and reproduced. It is a treasure for anyone interested in city planning and the price is low enough to be shocking.

Louis Orr and Alonzo Webb, American etchers, have been busy on new architectural plates, to judge

by the print shop windows. Webb is becoming more attached to Gothic lacework in stone, while Orr remains faithful to familiar landmarks in Paris for his subject matter. He has two new plates of Notre Dame and one of the Place Vendome which prove once again that he has a master's grasp of the medium. Simon has some new colored etchings, obviously gold-getters intended for the tourist public, and the virile Gobo has released some stunning big impressions.

A few new fragments of modern ironwork are visible on the boulevards, but not so many as one might hope. The new Delmonico's on the Avenue de l'Opera is studded with some very handsome wrought iron, which was furtively and somewhat inaccurately sketched to accompany these words. Dunhill (né Schulte) has a luxurious new shop front which would have been sketched also had not the bustle of the Rue de la Paix and the icy, lorgnetted stares of the passing duchesses been so terrifying.

The Ecole des Beaux-Arts is at present exhibiting a hallful of envois from the Grand Prix winners. The forceful Azéma, now in his fourth year, has submitted an imaginative restoration of an

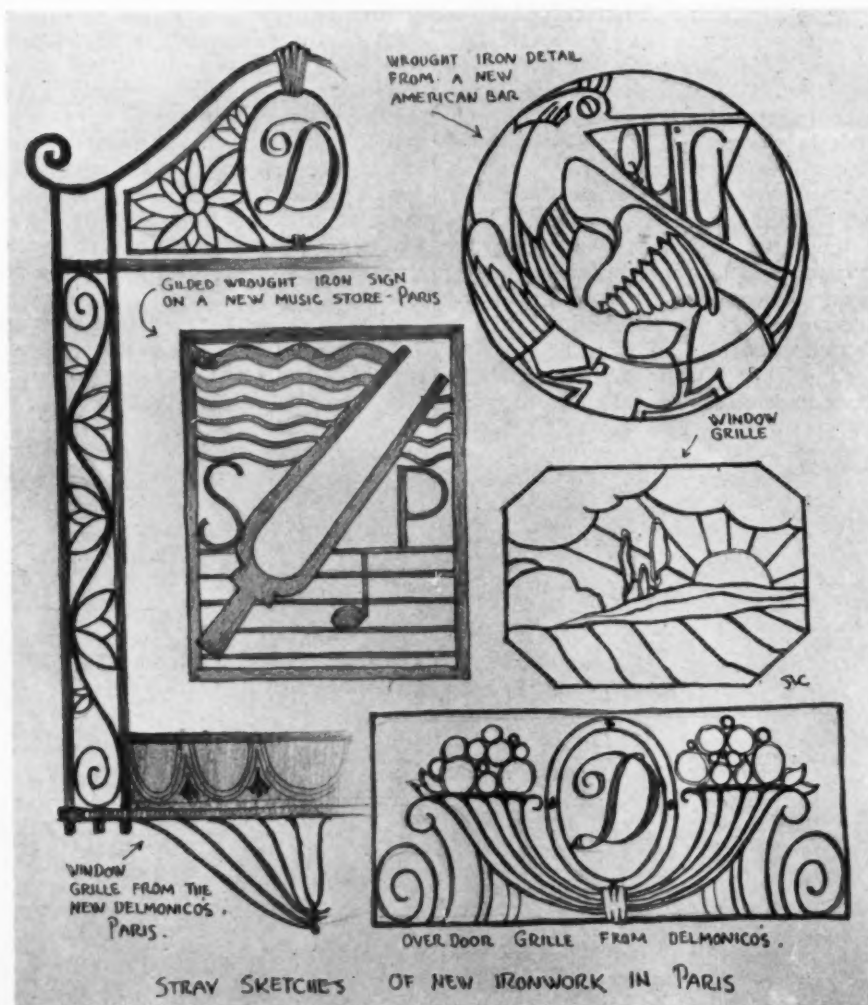


THE CORNER FRUIT STORE, ANN ARBOR, MICH.

"THE DILAPIDATED CORNER GROCERY STORE IN RURAL FRANCE IS OFTEN NO MORE CHOICE AS A SUBJECT THAN ITS COUSIN IN AMERICA."

Egyptian shrine on the Nile which is truly a magnificent bit of work, conceived on a vast scale and rendered in the subtlest of color. He supplements his plans and elevations with moonlight perspectives and dramatic close-ups which put the current poster artists to shame. Péchin offers a rather dull detail restoration and Giroud is almost disappointing in his remapping of ancient Girgenti. But

heaven, could it be realized. A few ghastly villas, a sparkling water color here and there among a dozen dead ones, and many handsome restorations, and the architectural side of the Salon is quickly told. There are vast acres of sculpture, of course, dominated by the overwhelming commemorative piece by Mrs. Harry Payne Whitney, the original of which has just been unveiled at St. Nazaire. Mrs.

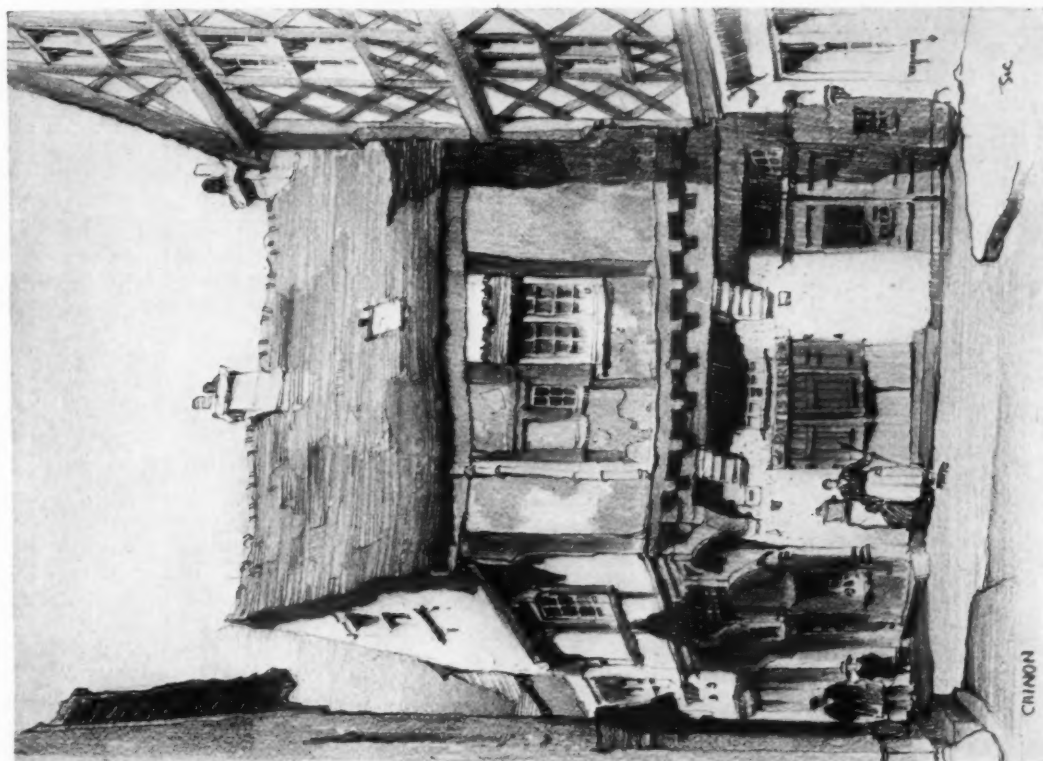


Azéma makes up for them both. Incidentally, the logists for this year's Grand Prix are now slaving over their final drawings. The problem is a Palace for the President of the Republique in Southern France. The gossip from the cafe terraces awards the winner's odds to either Labatut or the brilliant Aublet.

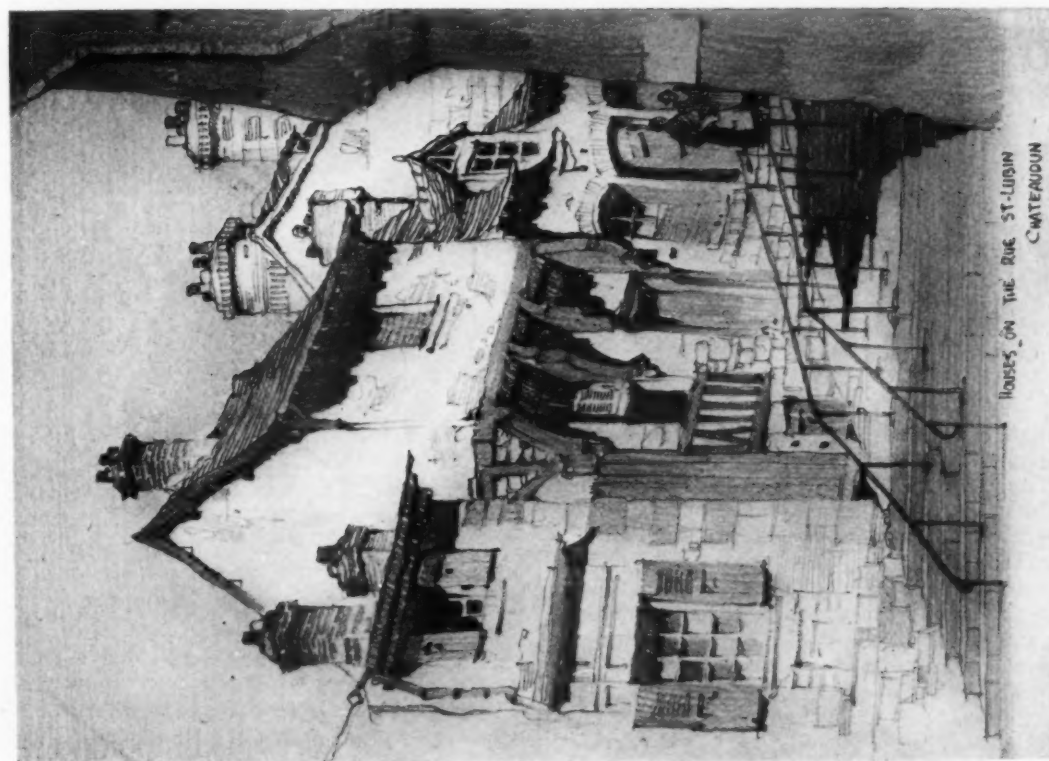
The architectural display at the Spring Salon contained one fine bit of work, a very complete and intriguing plan by Francois Vitale to remake Montmartre into a citadel for artists. A remarkable bit of city planning it is, and incidentally an artist's

Whitney's doughboy seems a little pretty beside the heavy, suffering, Bourdellesque poilus on so many of the other war monuments. The paintings are exactly what one expects to find at the Salon. The only ones which have received the honor of being officially photographed are those representing unadorned ladies, and thus no reproductions embellish these staid pages.

Your correspondent rolled into Paris on the all-important night of June 18th, just as the hilarity of another Bal des Quatz' Arts was getting up steam. The Café des Deux Magots swarmed inside



THE CORNER PATISSERIE, CHINON



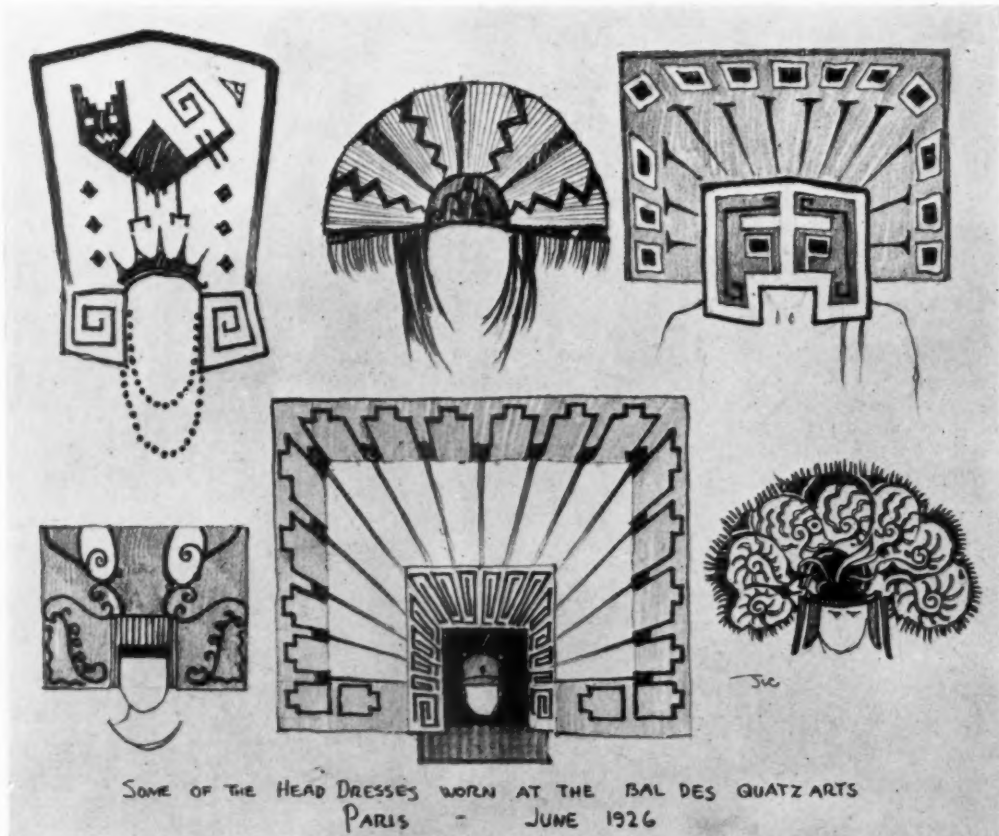
HOUSES ON THE RUE ST. LUBIN, CHATEAUDUN

with a shouting mob of painted Peruvians while the sidewalks were crowded with an even vaster throng of gaping publicans. This year the ancient Incas of Peru furnished the keynote for the costumes and decorations, and a dazzling assortment of head dresses bobbed around the café. The remainder of the costume usually consisted of painted epidermus, gilt or blue green or vermillion, with a gaudy blanket to serve as insulation against the chill of a June night in Paris. The sketches here reproduced give no idea of the flashing color, nor do they aid you in picturing the participants en route to the Salle Wagram, dancing on top of taxicabs, draped

HOUSES BUILT OF CHALK

ENGLAND, it is reported, talks of remedying the house shortage by constructing dwellings of chalk. The plan is not entirely new, for during the war chalk quarters were built in some places in France for the British Army. Soon after the war, when new dwellings were in great demand in England, the idea was again advocated, and some experiments were made at Amesbury, but were abandoned.

Now Major A. T. O. Quick, who supervised the construction of the chalk army headquarters in



over the fenders in Micheal Angelesque poses and singing with feverish abandon.

You perceive, therefore, that things have not changed greatly in this small quarter of Paris. The American boys in the Beaux-Arts still camp solemnly on the terrace of the Deux Magots. They remain, contrary to the notions of the Boys Back Home, quite free from the enjoyable but economically embarrassing encumbrance of a cocotte companion. Fanny Ward may have just opened up a commercialized Fountain of Eternal Youth but, as the lady buyer from Dubuque assures me, "It's the same Paris, after all."

Northern France, has revived the idea. He says that substantial and comfortable houses may be built of chalk. The chalk bricks and slabs may be quarried from any chalk deposit by unskilled labor at a cost greatly under the price of any other building material, and these chalk cuttings are said to be the equal of ordinary bricks for the purpose of house building.

Tests show that chalk bricks will stand an average crushing load of 2,110 pounds per square inch. The experiment is being watched with interest by builders, brickmakers and the Government.

THE ARCHITECT AND HIS PROFITS—PART II

By CHARLES KYSON, President, Architects' League of Hollywood, Calif.

GET A RETAINING FEE

IF you have courage and are a reasonably good salesman you will demand a retaining fee and get it. Now the fast-talking, irresponsible promoter hates a retaining fee, as the old dragon hates a cost accountant. If you have the moral courage to stick out for a retainer fee, you won't do as large a volume of business, but that which you will do will be more profitable to you, and when you lose a job by pursuing this policy, console yourself with this fact—the jobs out of which you will make the most money are the jobs you never get. If you will follow this policy your item of "bad debts" will sink into insignificance.

Item No. 31—*Expense of Non-productive Sketches*—Here is the great leak in the average architectural business. This is the rock that has wrecked many a promising architectural bark. Don't let irresponsible promoters take up the time of yourself and your organization in making free sketches. I once overheard the following conversation between two fast-talking real estate promoters: "Now, to put this deal over we have to have some sketches of the building to go on the lot," said the first high pressure conversationalist. "I know," said the second, "but we will have to pay for them, and who is going to put up the money?" "Pay for them; I should say not," said the scandalized geographical merchant; "we'll get some boob of an architect to make them for nothing, and hand him a fast line that he'll get the job." An enviable reputation many of us have, is it not? Was the real estate promoter right? Friend architect, let your conscience answer.

A safe rule that will save you many thousands of dollars, years of time and much mental anguish is to say: "I'll be glad to furnish you sketches, they will cost you \$300.00." Or, whatever amount will at least cover your costs. The amount you quote is immaterial to the light weight promoter; any amount quoted would be too much. This is the acid test. If they are irresponsible they will gently fade away. But console yourself with this—you have saved yourself a lot of time and that is money to you. This irresponsible type of promoter rarely puts a deal over. If he lacks confidence enough in himself to back his judgment with some money, he very rarely carries enough conviction to consummate a deal. The reputable promoter will meet you fairly and pay for his sketches. You can separate the sheep from the goats every time. Stiffen up your backbone and apply the acid test. If you don't, you will always be "chasing rainbows," and at the end of the year you will wonder why you didn't make any money. You will have the dubious satisfaction of knowing that it was because of your lack of busi-

ness ability to figure out what your profits ought to be, or, if knowing them, it was your lack of moral courage to fight for them.

Know your costs, show your client that you do know them. He will respect your business ability all the more and have greater confidence in you as an expert in the building business. If by analyzing your costs you convey this impression, the time thus spent will pay you big dividends.

Item No. 32—*Drawing Account or the Salary to the Architect*—This is where the average architect falls down when it comes to figuring his overhead. You can never arrive at a correct solution of your costs of production or your profit until you have figured into your overhead a salary to yourself for the administering of your business. This is as much expense to your business as your rent. I wish you would pause at this point in this article and re-read that portion of it which quotes Wheeler Sammons' definition of profit.

With reference to the number of productive hours per year, this is figured in the following manner: Deducting two weeks for vacation and one week for holidays, equals 49 productive weeks per year. Now, 49 weeks times 44 hours per week equals 2,156 hours per year, or the time the architect has to produce his overhead and make a profit for himself. The items composing the overhead in Table No. 1 are very comprehensive. When an overhead is ordinarily figured, it is not as complete as the one above enumerated. However, bear in mind, if you do not charge these items into your overhead, you are simply presenting your client with something to which he is not legitimately entitled, and it is coming out of your own very meager margin of profit. The problem of how much to charge against a given amount of drafting room expense is a very vital one for the architect to solve, otherwise his margin of profit can easily be wiped out. It is absolutely necessary that a simple time card system be kept, showing the number of hours, draftsmen's time, and the amount of dollars in drafting salary that have been consumed on any given job. No intelligent cost analysis of an architectural business can be made without this information, nor can any efficiency in a drafting room be maintained without a time card system.

This can be of the simplest character and can be kept by the office boy or the stenographer. The drafting room time in dollars is to the architect what the wholesale price is to the merchant. The merchant takes the wholesale price of an article and multiplies it by a percentage markup and thus gets his retail price. It is a very simple matter for the architect to apply this principle to his own business. He obtains the percentage markup in the following manner:

METHOD OF FIGURING YOUR MARKUP
FORMULA (A)

Formula for obtaining markup including profit:

$$\frac{(\text{SD}) + (\text{O}) + (\text{AS}) + (\text{P})}{(\text{SD})} = (\text{MP})$$

FORMULA (B)

Formula for obtaining markup showing actual cost only:

$$\frac{(\text{SD}) + (\text{O}) + (\text{AS})}{(\text{SD})} = (\text{MC})$$

(SD) Drafting room salary

(AS) Salary or drawing account of architect

(O) Office Expense

(P) Profit

(MC) Percentage markup which does not include profit, and shows actual cost

(MP) Percentage markup which includes cost plus profit

It is well to note the distinction between the cost markup (MC) which merely gives the cost of producing the work. The profit markup (MP) includes the cost plus the profit made by the architect. For the sake of illustration, assume that the profit markup (MP) works out to be 360%. This (MP) will vary slightly from month to month. The architect could figure out these markups each month and also average them over a number of months so that he can judge more accurately what this percentage markup should be. There is one thing the markup does. When taken over an average of a long period of months, or even of years, it takes into consideration the factors of good times and bad times, busy periods and slack periods, vacations and times of illness, accidents, etc., so that when the markup covers such long periods of time as an average of 12, 24, 36 or 48 months, the business will have gone through practically every economic vicissitude, and these will be taken care of by the average markup.

A MARKUP TAKEN FROM AN ACTUAL BUSINESS

My bookkeeper has just handed me my markup figures for 29 months. (MC) equals 405.94%. (MP) equals 424.50%. This time includes a rush period, a very slack period, six weeks' vacation, and the luxury of a broken leg which put me on my back for two months in a hospital. The commissions I charged were never below the minimum schedule as set by The American Institute of Architects; in many cases they were higher by a considerable margin. The percentage markup is virtually an index figure in your business and should be watched very closely. It can be used in various ways as shown in the following problem:

Application of Markup System: Problem: The drafting room salary for a set of plans equals \$100.00, and at this point of the work the client decides to discontinue the work, and wishes to know how much the architect will charge him.

This works out as follows: His profit markup (MP) equals 340%:

$\$100.00 \times 340\%$ (MP) equals \$340.00—amount of bill.

Problem 2: An architect has a \$20,000.00 house. His commission is 7.0% for making the drawings (supervision not included). He wants to know how much he can afford to put into the drafting room salary:

$7.0\% \times \$20,000.00$ (cost of house) equals 3.4 (340% Markup) (MP)

\$411.80, amount he can afford to spend for drafting room salary on this job. If through efficient administration you could reduce this, as you probably could, you would increase your net profit. This method would give you a quick check on the job.

Personally, I use the markup system to a great extent in checking my costs and I find it invaluable. The Architects' League of Hollywood, in its desire to solve the problem of the correct allocation of overhead to each job in the office, employed a well known firm of cost accountants to work out a simple but effective system of bookkeeping for an architect's office that would show how much each job cost in drafting salary and how much overhead it should carry. The accountant preferred to use the following method rather than the markup system:

Take the drafting room salary or direct labor and add to it as overhead twice the amount of the drafting room salary. That would evolve what we know as the 1-2 Rule. The following was the line of reasoning of this firm of accountants: The work in an architect's office is inclined to be spasmodic. There are periods in which the office is very busy and then again when it is very quiet. Obviously during the busy period the overhead chargeable against each is less than when the office is quiet and there is not so much work on the boards.

For the purpose of comparison, through the years of his practice, it would be very valuable to the architect if some system could be evolved which would enable his bookkeeper to charge the same proportion of overhead to his drafting room salary from one year to another. He would then be able to compare one job with another as to its cost of production, hence the 1-2 Rule of allocating overhead.

METHOD OF ALLOCATING OVERHEAD BY THE
1-2 RULE

The firm of cost accountants employed by the Architects' League of Hollywood found that a fairly definite relation existed between the amount of drafting room salary and the overhead. They came to this conclusion after having examined a large number of architectural businesses, and this was confirmed by the various architects on the Cost Committee, and the 1-2 Rule was evolved. This, briefly stated, is as follows:

To the drafting room salary add twice this amount. This will give you your production cost. In other words, the production cost equals three times the drafting room salary. This is a simple rule and because it is simple it is usable. The application of this rule gives the actual production cost of a definite job, without any profit to the architect, but including his salary. He would have to determine his profit and add it to this result. This rule is applicable under normal conditions when his office is fairly busy. When an architect's office is not busy it would not be logical to charge all of the overhead against one or two jobs. In this case the cost accountants advocated the showing in the monthly profit and loss statement and let each job be charged with overhead according to the 1-2 Rule. If all the overhead for the month was not consumed by the current jobs in the office, then the balance left of the overhead would show as a loss in the profit and loss statement for the month. If this method is followed, the architect then can compare one job with another, even though they be years apart, and each will bear the proper proportion of overhead. The above particularly applies to the making of drawings.

VARIATIONS TO THE 1-2 RULE

You will observe in Table No. 3 that the overhead does not always check with the 1-2 Rule, the reason for this being that these are actual costs as handed in by various architects and used in this table. At the present time there is no method of standardization of the overhead as would be in the case of the 1-2 Rule if adopted generally as advocated by the cost accountant of The Architects' League of Hollywood. This is probably the first time in America that any effort has been made upon the part of architects to arrive at a universal method of accounting for an architect's office. The Cost Committee of the Architects' League of Hollywood has not attempted to juggle the figures to prove any particular point. The League presents these to you as they were handed to the Cost Committee. The variation of the overhead is that the architects do not figure their overhead in exactly the same manner.

WHAT BECOMES OF THE DOLLAR FRIEND CLIENT PAYS YOU

The following table shows how the expense of an architect's business is distributed. The figures from which this table was compiled were taken from a wide number of architectural businesses and average over a long period of years. It will prove valuable to you in checking your own production costs and the performance of your individual business.

TABLE NO. 2

Item	Percentage
1. Drafting room salary	29.62
2. Office expense, composed of items set forth in Table No. 1, except that the architect's time was omitted	25.68

3. Office expense plus drafting room salary, or, Item (1) plus Item No. (2) . . .	55.3
4. Architect's salary	34.43
5. Total cost of production, or the total expense of the business	89.72
6. Profit	10.28
7. Gross collections	100.00

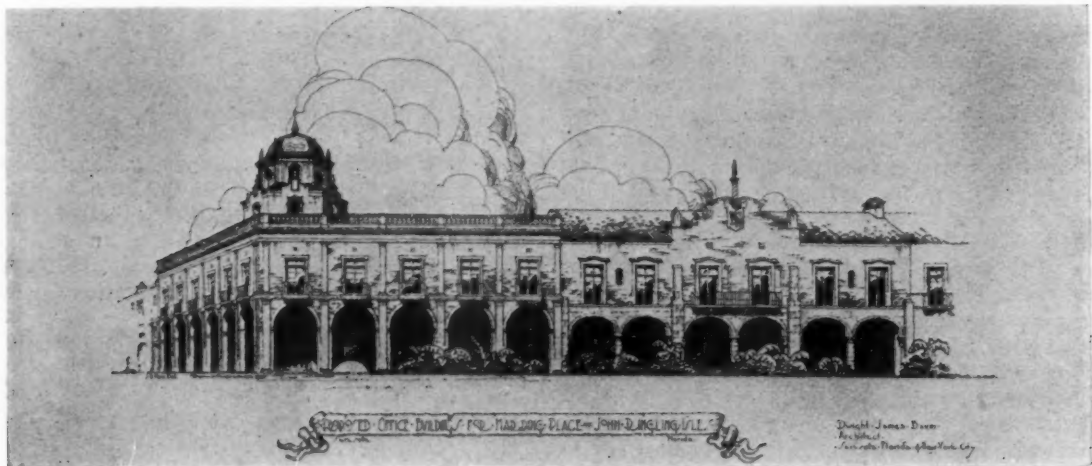
If Item No. 3 runs above 60% it is a sure indication of danger, and does not indicate a healthy condition of the business. For instance, if an architect makes a reasonably complete set of plans, and Item No. 3 runs over 60%, it is a sure indication of the following difficulties:

- The architect is not getting enough for his services.
- His office expenses may be too high.
- Time may be wasted in his drafting room due to the high cost of conversation, cigarette smoking, or the various other time-wasting activities in which many draftsmen are adepts.
- The plans are not being completed in the office in a reasonable time.

I wish this could be written in red ink in this article. A set of plans should always receive a sufficient amount of study to produce first-class results, but if this can be accomplished in one month do not let it run into two months. The clock is ticking off your overhead at 11 1/2 cents a minute, or \$6.83 per hour, and every unnecessary hour that set of plans remains in your office takes just that much from your profit. Think it over!! And now let us again glance over Item No. 3. If this runs 60% of the architect's gross collection, then most architects jump at the conclusion that their profit is 40%. Of course, they have neglected to figure in Item No. 4, or the architect's salary. In reality their net profit was only in the neighborhood of 10%.

WHAT SHOULD AN ARCHITECT'S PROFIT BE?

There is no question but what this condition of affairs exists in the majority of the architects' offices in America. The firm of cost accountants, employed by the Architect's League of Hollywood, made the statement that considering the risk and the expense of an architect's training, this profit should be in the neighborhood of 30% net. A profit of this sort is impossible for an architect to obtain under the accepted minimum schedule of architectural fees as set by The American Institute of Architects. It would appear that the net profit of the architect should be higher than in the ordinary business because the business of the architect is one largely of personal service. The average client employs an architect because of his confidence in that architect's artistic, technical and business ability. He therefore expects to have a personal contact with that architect and he is not satisfied if he is turned over to a paid draftsman. This naturally tends to lessen the volume of business the architect can do and still satisfy his clients. (To be concluded)



PROPOSED OFFICE BUILDING, SARASOTA, FLA.

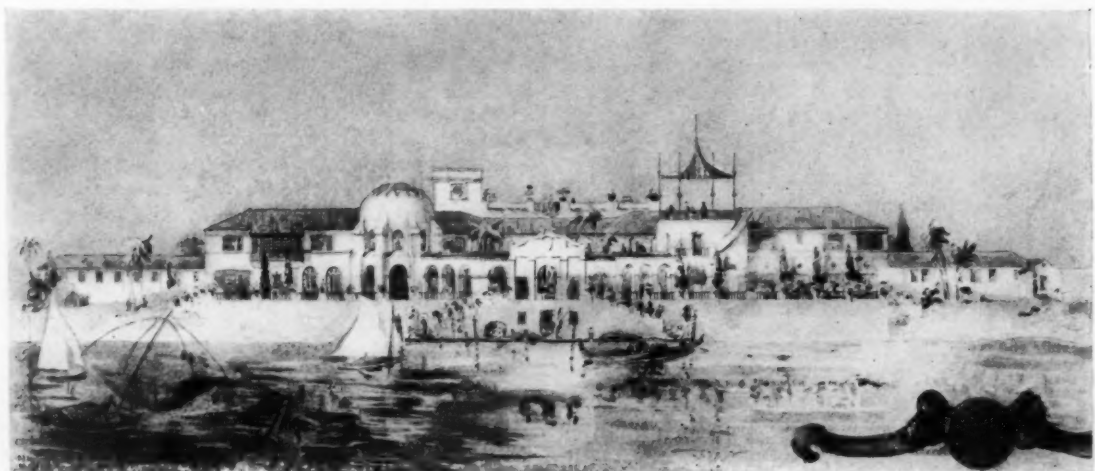
DEVELOPING A REGIONAL TYPE

WITH PARTICULAR REFERENCE TO THE WORK IN FLORIDA OF DWIGHT JAMES BAUM

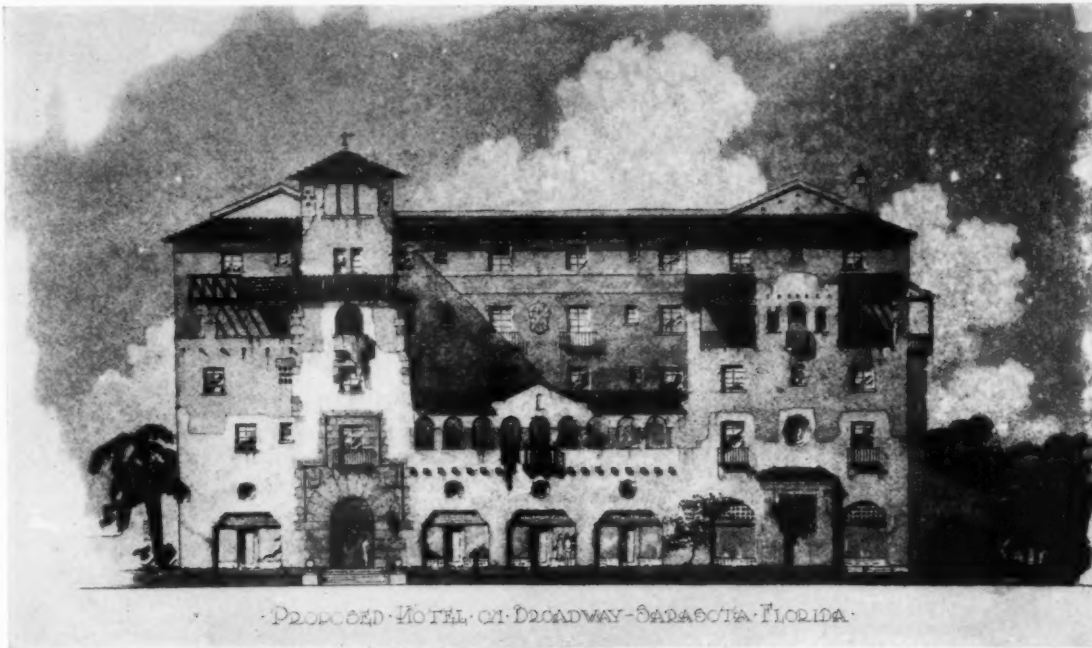
LAND booms are peculiarly American institutions. One may not look abroad for precedent, but must needs confine a study as to cause and effect entirely to this country. From the earliest recorded boom in this country, where out in the wilds of Montana and Colorado, mining towns spring up, mushroom like, in a night, there have been certain well pronounced features that have marked every boom, each high tension and feverish symptom in development and the almost certain ending in collapse. It will not interest us to analyze these things, save only in the matter of architecture. As a matter of fact, there has been little, if any, architecture developed. While there has been much hasty build-

ing to supply the rapid growth of communities, so centered have the thoughts of those who inhabit boom towns been on material things, the purely sordid results, there has been no gain to architecture, no development as one might reasonably expect in a style of architecture that would reflect the growth of new and often large communities.

The first instance that we can recall of a boom development resulting in good architecture may be found in Florida where has occurred the last of the many booms that this country has experienced. The mining camps had but the mineral deposit as a basis for its boom. When that was exhausted, the boom collapsed. But Florida has and ever will have



CARLETON CLUB, LAKE WALES, FLA.



PROPOSED HOTEL, SARASOTA, FLA.



Y. W. C. A. BUILDING, SARASOTA, FLA.



TYPICAL DESIGN FOR A CENTRAL FLORIDA HOUSE



PRESBYTERIAN CHURCH, SARASOTA, FLA.



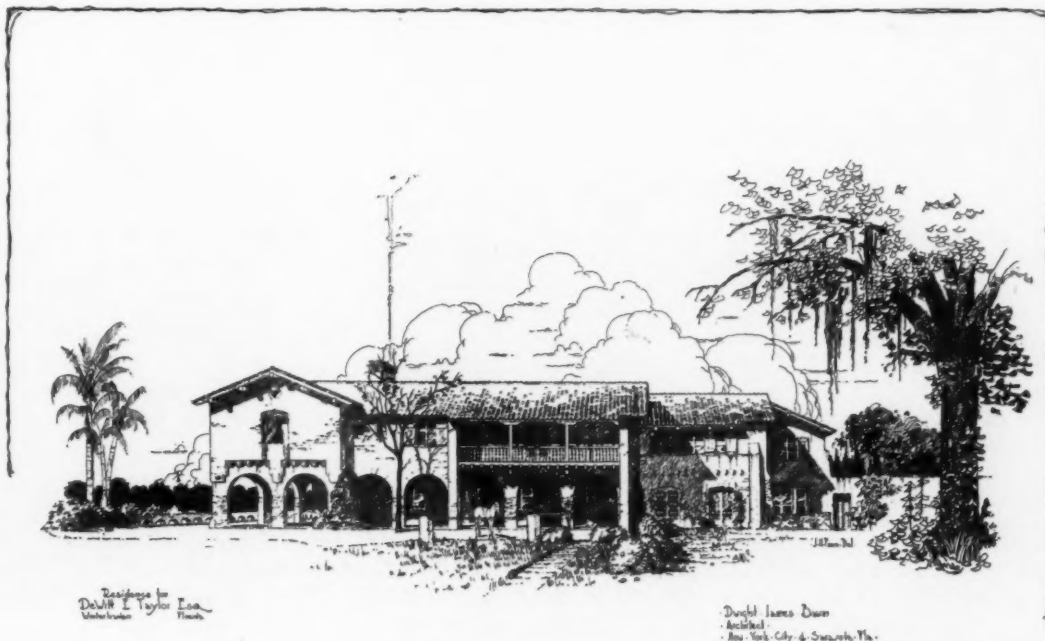
PATIO COURT APARTMENTS, MELBOURNE, FLA.

a climate that is unsurpassed, and thus provides an alluring Winter home for hundreds of thousands of Northern people.

At the outset of the development that followed the boom in Florida, there was a certain dignified building movement. Much of that building was boom building, as it was done to fill a present and insistent need. The Northern man got from his Northern architect a set of plans and set off for Florida to build his Winter home. The result was, as might have been expected, disappointing. While most of these Northern planned houses were good

enough to fit a Northern site, in Florida they were simple incongruities. Of good material, good workmanship, of fairly good planning, they just simply didn't fit.

Those who were behind the movement to realize from the boom conditions in Florida a development that would have permanent value, took up this vital question of architecture. It may not truthfully be said that there was no native talent to carry forward to a dignified conclusion the evolvement of a type of architecture that would fit. Florida, like the Middle Western section forty years ago, had



Residence for
Dwight L. Taylor Esq.
Winterhaven
Florida

Dwight James Dunn
Architect
New York City & Sarasota, Fla.

HOUSE AT WINTERHAVEN, FLA.

become a land of new settlement. Architects saw an unusual opportunity for new locations for service that would be the foundation of practice.

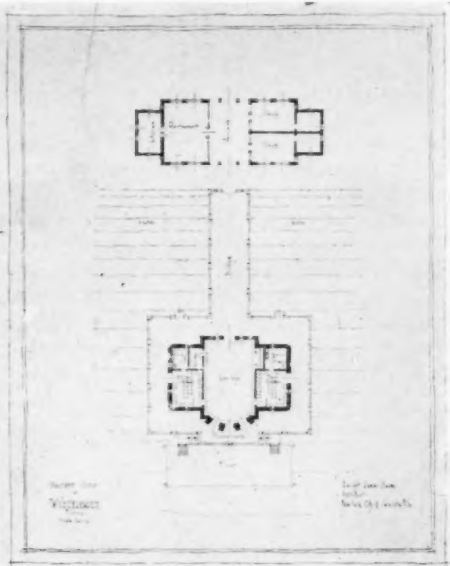
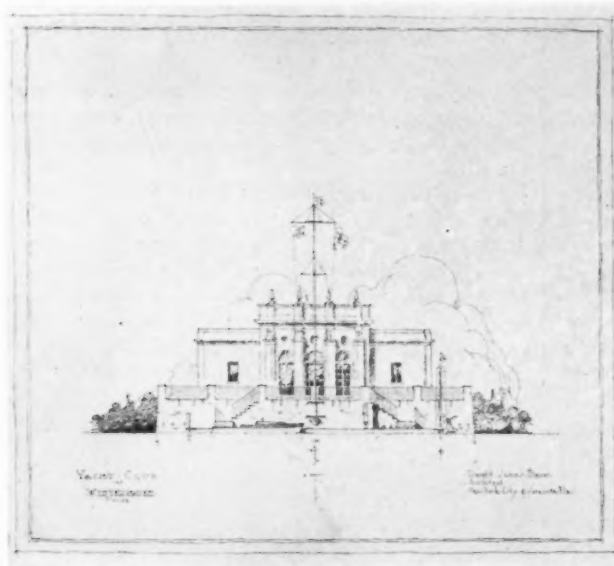
Among those who set up offices in Florida was Dwight James Baum. Mr. Baum had before the boom been practicing in Florida, and he had made an intensive study of the architectural needs of the state and of a type of architecture that would "fit" and find an easy and logical resting place in the architectural development. From a centrally established office at Sarasota, Mr. Baum has designed and built various types of buildings throughout the state. Reference to the examples reproduced in this issue shows that in the acceptance of the Spanish tradition, so generally conceded as best fitting Florida and its semi-tropical climate, there has been woven into each design a certain element that may

basis of investment. And, it is gratifying to note that investment in good architecture is as seriously considered as the basic financial elements that control these operations.

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NEW YORK UNIVERSITY TO CREATE NEW DIVISION OF ARCHITECTURE

THE organization of a new "Division of Architecture" differing in many ways from the typical architectural school, has recently been announced by New York University. Because of the adaptability of its organization, methods and schedule to the individual, the new program will fill a need long felt by the architectural profession. It will be very similar in its policy to the Ecole des Beaux-Arts in Paris. It will neither duplicate nor compete with



BOAT HOUSE AND LANDING STAGE ON LAKE HOWARD, WINTERHAVEN, FLA.

justly be regarded as indicating a purely regional type. Not only do these buildings show thoughtful and artistic purpose in their design, but what stamps each one as distinctive is that it has been brought to its form and silhouette with strict regard to the site that it will occupy. This, it would seem, is the only logical method of procedure in the development of a regional type. Mr. Baum's buildings are as typically regional of Florida as the Mission style of Southern California and the stately Georgian in the South.

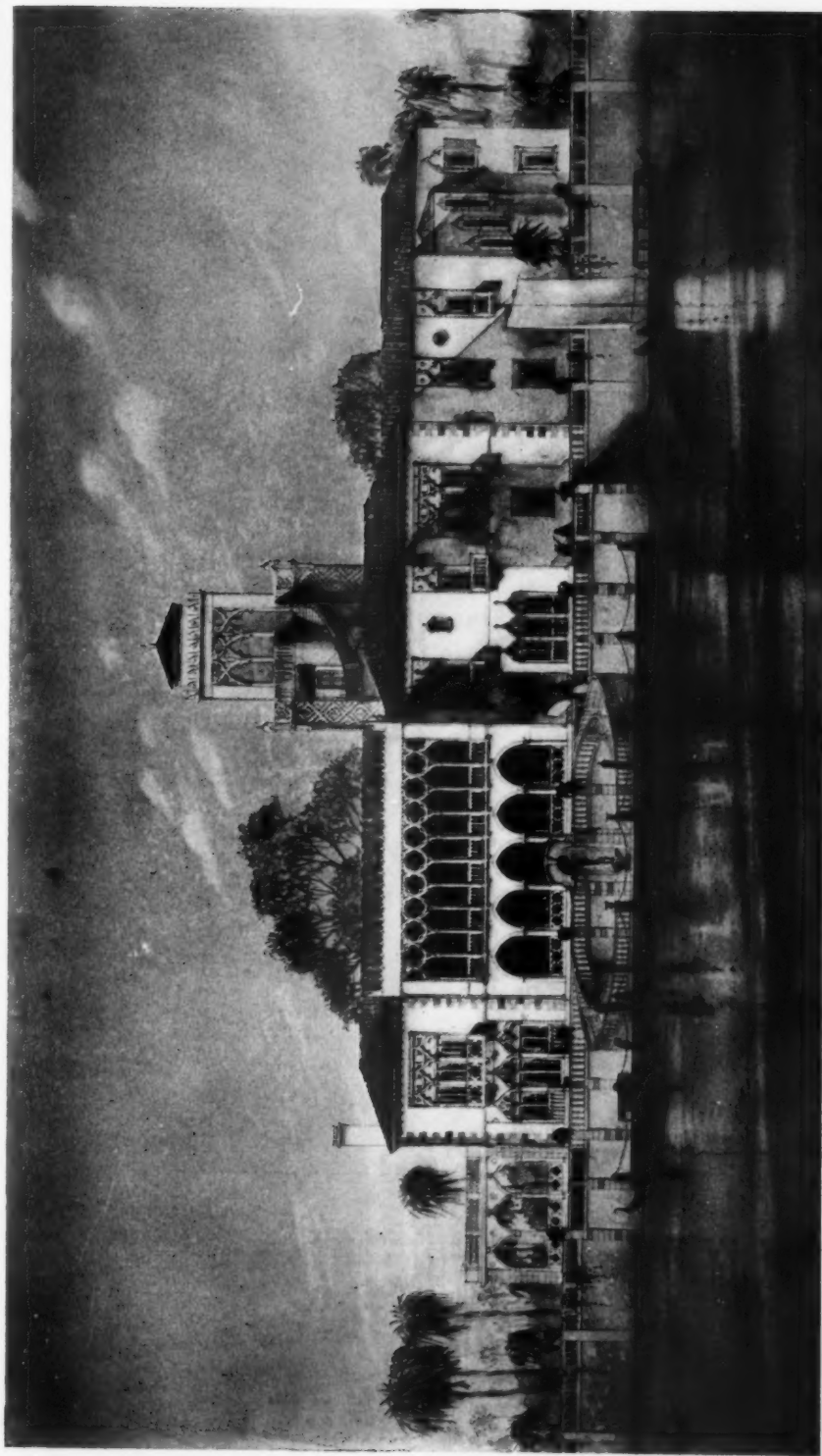
Florida's climate has saved it from the fate that has overtaken other boom places. Nor has Florida's boom collapsed. The speculator has had his day, retired with his quickly made profits and in departing has left to the country a desirable element whose idea of the upbuilding of a state or community is not speculative, but on the safe and sane

existing schools, but do useful work in providing complete training for those who cannot afford or do not care to spend five or six years at college. The new division will be particularly adapted to those who have to earn a part or the whole of their living.

Professor E. Raymond Bossange for eight years Dean of the College of Fine Arts of Carnegie Institute of Technology, Pittsburgh, and now Director of the School of Architecture of Princeton University, has been called to take charge of this new Division of Architecture.

Among others who are to serve on the Advisory Board are: Benjamin Wistar Morris, Kenneth Murchison, C. Grant LaFarge, Raymond Hood, Lansing C. Holden, Chester Aldrich, C. C. Zantlinger and George C. Nimmons.

Bulletins announcing courses to be given, and other particulars, will be issued early in September.



HOUSE OF MRS. JOHN RINGLING, SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

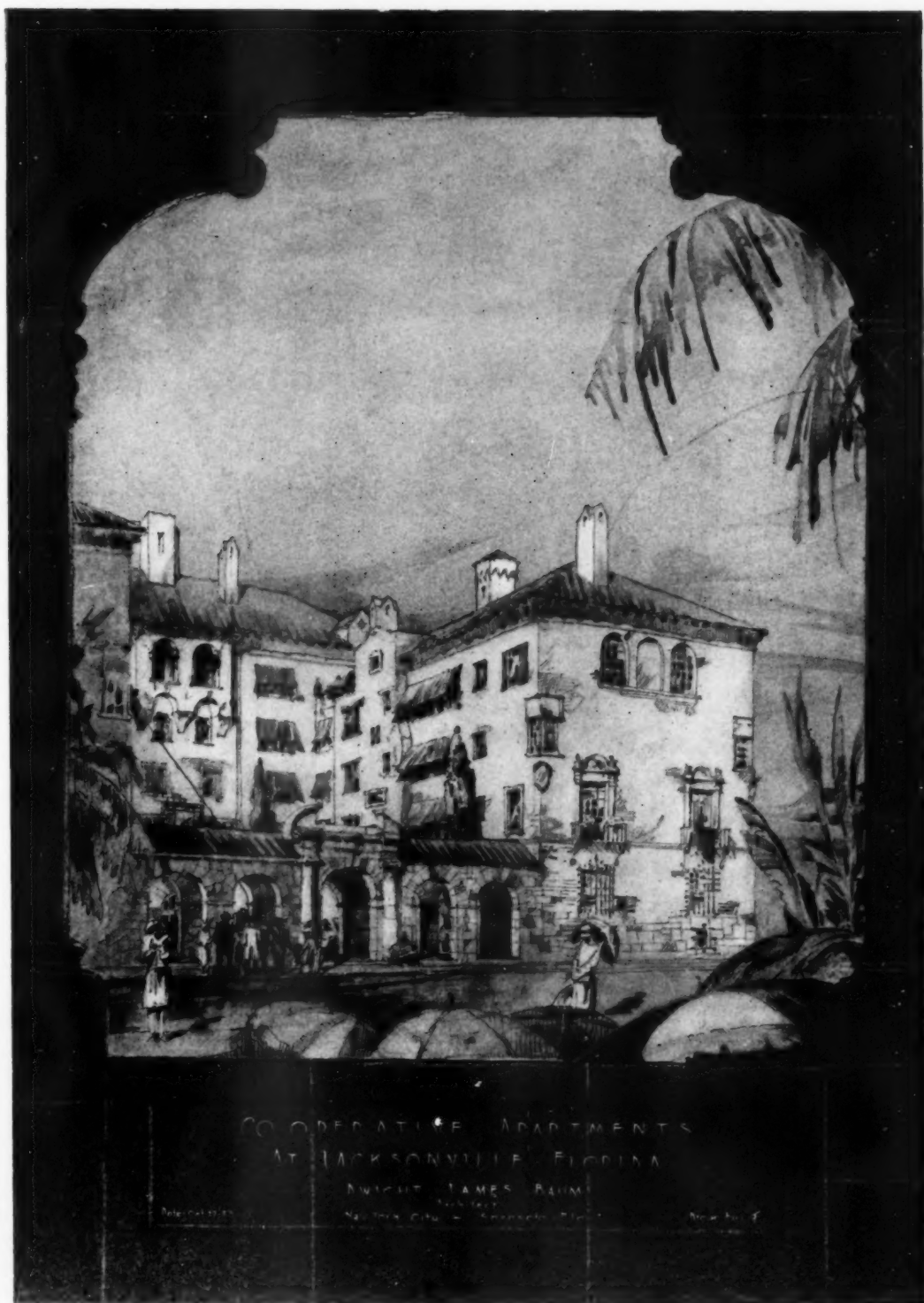
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TAMPA ATHLETIC CLUB, TAMPA, FLA.

DWIGHT JAMES BAUM, ARCHITECT

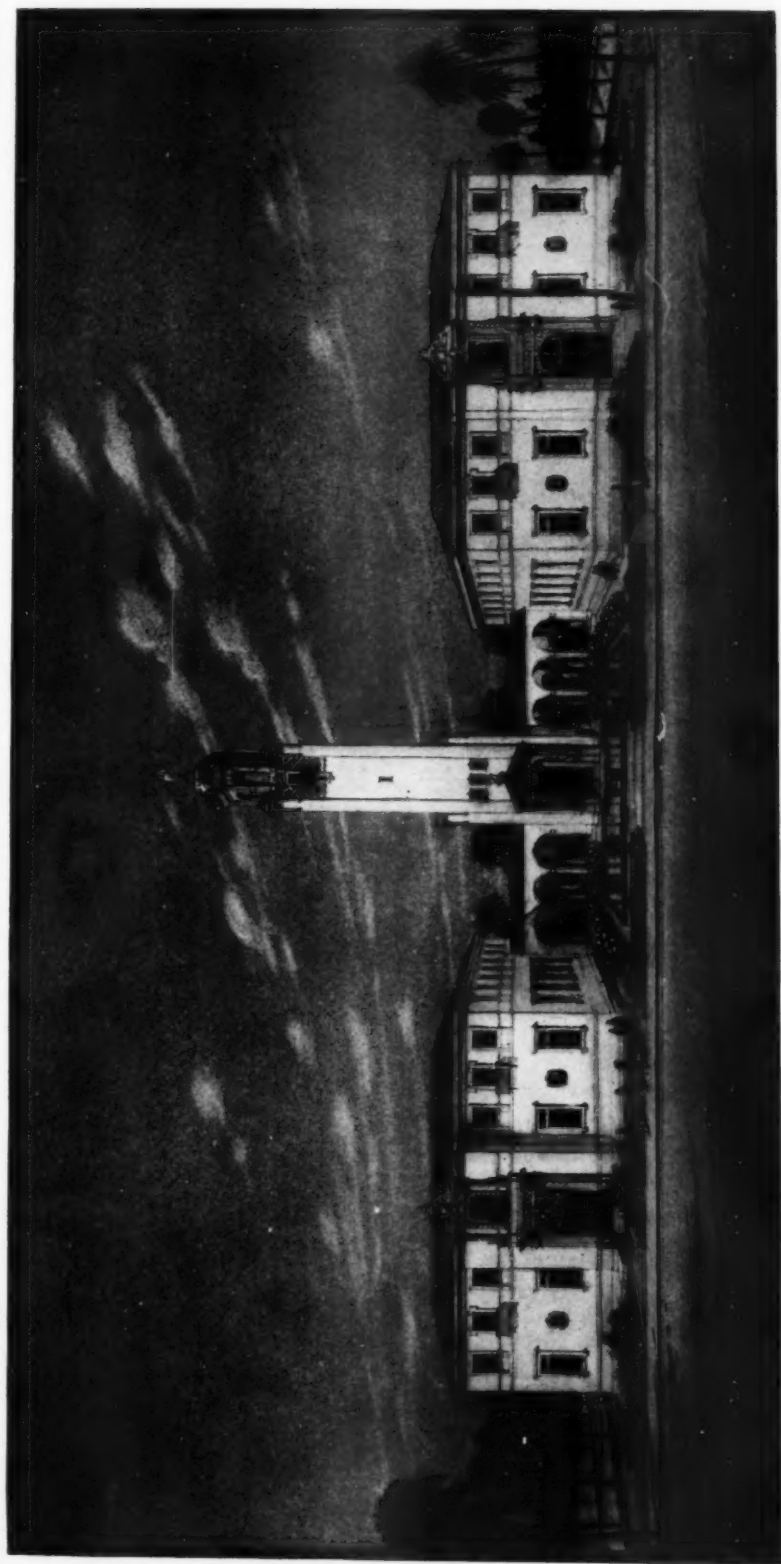
THE AMERICAN ARCHITECT
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CO-OPERATIVE APARTMENTS, JACKSONVILLE, FLA.

DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT
August 20, 1926 PLATE 195



COURT HOUSE, SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT
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TAMPA TOWERS, TAMPA, FLA.

DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT

August 20, 1926 PLATE 197



"WHISPERING SANDS"—A PROPOSED DEVELOPMENT AT SARASOTA, FLA.

DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT
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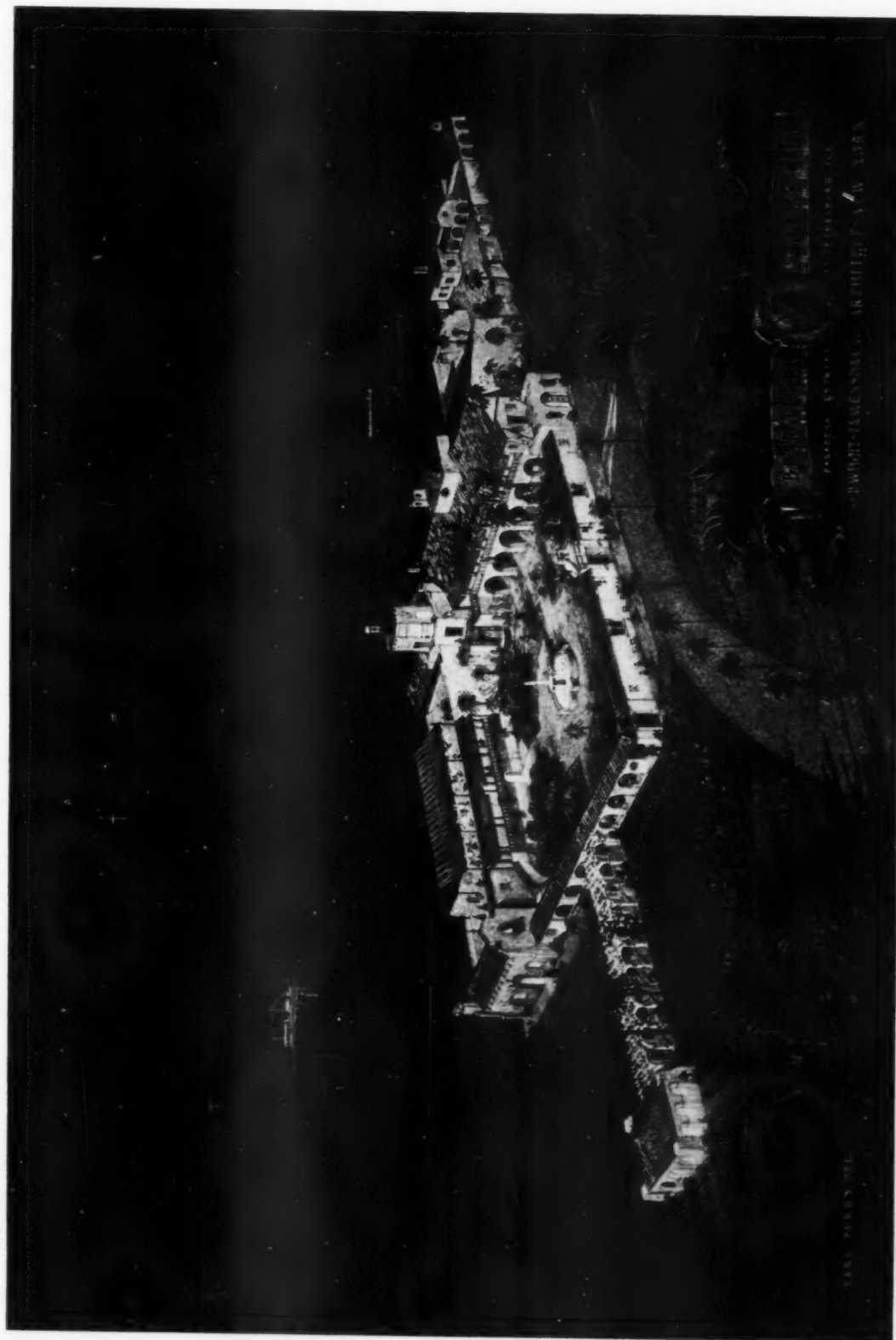


HOTEL TAMPANA, TAMPA, FLA.

DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT

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BEAR CREEK COUNTRY CLUB, ST. PETERSBURG, FLA.

DWIGHT JAMES BAUM, ARCHITECT

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AND, AGAIN, COMPETITIONS

COPY OF A LETTER ADDRESSED BY C. H. BLACKALL, F.A.I.A., TO THE CHAIRMAN OF A COMMITTEE INVITING HIM TO ENTER A COMPETITION

Dear Mr. A. B. Blank:

I AM in receipt of your very kind letter, inviting me to submit some sketches in competition for your proposed synagogue, and you are good enough to state that the competition will be carried out in accordance with the recommendations of the A.I.A., and your Building Committee will pledge itself to award the competition to the design which is placed first.

From the standpoint of a young architect, who has not had much chance at such problems as you offer, and who is willing to roll up his sleeves and fight for the job, I should think the competition might be a very desirable means of giving him a chance, but if you consider, which I am sure you will wish to do, what you yourself would get out of the competition I believe you would see matters in a very different light.

I take it you are not primarily wishing to discover some budding genius, or to give a chance to a man who is unknown, but that you really and sincerely want to get the best results that you can both practically and artistically. If that is really so, then by all means do not have a competition.

If you will give a little study to results, you will find it is a pretty well established fact that hardly any architect has ever done his best work as a result of a competition; that a practical solution of a real problem is not the object of the competition from the architect's standpoint but rather he must regard it as a free for all where he hopes to get the job, and you would suffer thereby.

If you have a competition, no matter how carefully guarded, you would be liable to be saddled with a fortuitous solution to which you would be committed, on which, if the architect is like most mortals, there would be little chance of improvement, for, having been placed first in the competition would seem to set a kind of seal upon the design, which would almost preclude further study and would make the architect very loath to indulge in the severe self criticism which must precede an architectural achievement.

I, therefore, strongly urge you not to have a competition no matter how carefully or disinterestedly it may be conducted. There are plenty of good architects in our community who could solve your problem, and if you want the best results and are desirous of securing the most thorough co-operation between the architects and yourself, you would be wise if you would pick out the man, or the firm, who, in your judgment, would answer the following conditions:

First—Is he an artist?

Second—Is he a good business man?

Third—Has he a proper organization to handle the work?

Fourth—Is he the kind of man with whom you could work in sympathy?

These four are the essential points to be considered in choosing an architect, and as the personal equation narrows down the choice, you will find that the number of available architects which you would consider seriously would be reduced very materially—possibly even only to one. Give that man the job, and then trust him and work with him and you will get results a thousand times better than it would be possible to get with any competition. If, however, your choice finally includes several who are equally good, I would advise you to put their names in a hat, shake them up, and give the job to the first one whose name appears, but whatever you do avoid a competition if you want a successful building. I say this in perfect sincerity, whether I be one of the chosen or not. I do not believe a competition is a proper way to select a professional man for any capacity.

Thank you for considering me in this connection, and I hope that for your own sake, as well as for the public at large who know so little about architecture, you will find my advice worth following.

(Signed) C. H. BLACKALL.

A COMMUNICATION FROM A. TEN EYCK BROWN OF ATLANTA, GA.

The Editor, THE AMERICAN ARCHITECT:

THE well known bromide that "competition is the life of trade" works rather with reverse English when applied to the architectural profession, as competition in the sense to which you refer has in the past put a terrifically heavy load upon the profession both from a financial standpoint and that of the use of time which might have been applied in a more lucrative manner.

It is probably unnecessary to go into the history of competitions and their effect on the profession in a letter that will be read by other architects, but I think it is pertinent to state that a great deal of the waste that has been caused to the profession was attributable to not only their acquiescence in the competitive method of awarding work, but also to their encouragement of it.

The original competitive method, known colloquially as the "open face" competition, without any rules or obligations, gave the public a very unsatisfactory opinion of the profession as a whole, and instead of keeping it upon a dignified basis, has had, as every one knows, an entirely opposite effect.

The work, however, of The American Institute of Architects together with its chapters and the individual members in the past ten or fifteen years, at any rate in this territory, has eliminated the unsatisfactory conditions referred to above almost entirely. The improvement in these conditions has, however, been caused, in the last analysis, by the taking of a very definite position by certain practitioners which has involved considerable sacrifice, but this is always true when any real principle is involved that is not one of only personal interest.

It is rather difficult to bring out any points that have not been touched upon by others who, by the length and character of their experience, are in a better position than I am to discuss the matter, and my views must be to a great extent of a personal nature.

When a project is discussed and a competition is suggested upon which to base an award of commission to the architect, I have for years taken the position that it is no more necessary for the architects to prepare sketches in competition with each other than it is in the selection of a lawyer to handle a case for several lawyers to be asked to submit sample briefs, or, in the selection of a physician for several doctors to be asked to perform an operation before a prospective patient who may contemplate a similar one so that the patient may make up his mind as to which one does it with the most efficiency and dispatch. In other words, there is no reason why the selection of an architect should not be based upon his reputation or past performance on projects of a similar nature to the one the client may have in mind, as a competition of drawings merely evolves the different solutions of several individuals on paper but can only be one solution when most projects are susceptible of developing several solutions. This method, therefore, eliminates the real value of an architect or any other professional man to his client by confining him to a solution according to a set of rules or a competitive program and results in the selection of a set of drawings when in reality the selection of an architect is what is desired, and this result could be obtained by the much simpler method mentioned above with an enormous saving of time and ex-

pense not only on the part of the client but of the profession at large.

The average client (and a great many architects, too, for that matter) fails to consider that in a competition on a large project there is used so much energy, money and time by the competitors as a whole that it represents approximately two-thirds of the final commission paid to the successful competitor, which to my mind demonstrates without further argument the fallacy and uneconomical results of the entire system, regardless of the simplicity of the program or the conditions governing the method of award or any other of the details which have been set up by the profession as constituting the proper and fair conduct of a competition.

While it is more or less apparent that the young practitioner finds it difficult to secure consideration, especially on large projects, except through the medium of a competition, at the same time this method has so many outstanding practical disadvantages and has such a tendency to lower the dignity of the profession that it seems to me unfortunate that it be used, and, after all is said and done, the young practitioner by building up a reputation eventually secures a practice that is of more real value and is based upon a more permanent foundation than the occasional success in a competition, the development of which is often beyond his powers and may do his reputation more harm than good.

There are cases where circumstances make the institution of a competition almost inevitable, but these cases are getting less and less in number, and their entire elimination is, as a matter of fact, dependent upon the attitude of the groups of practitioners and the individual practitioners.

It is axiomatic that when the average client with a certain problem in mind investigates the qualifications of the architects within his knowledge and understands what an architect really does and can do not only from an artistic but from a practical standpoint, he will place the commission for his work without reference to the competitive method.

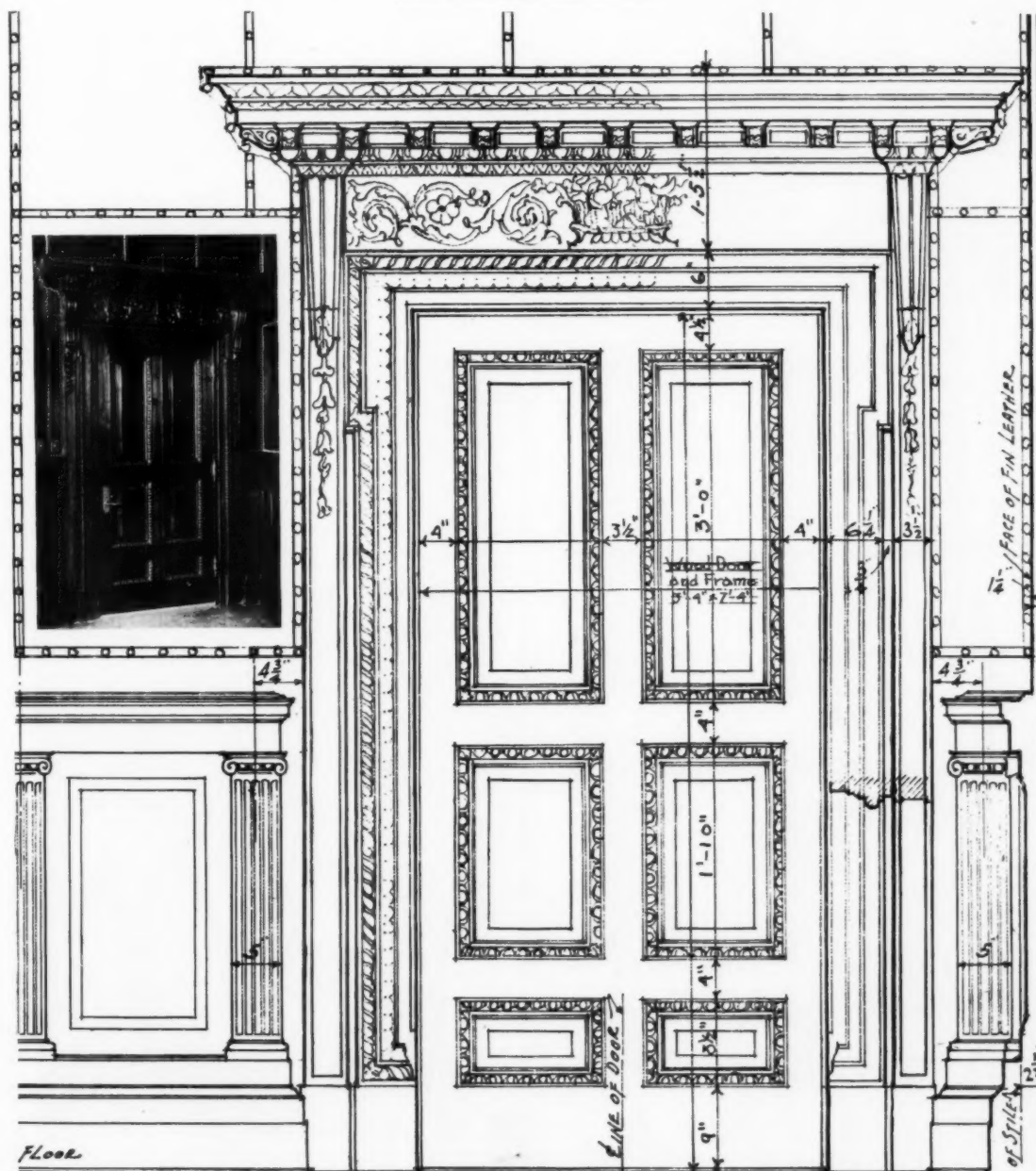
Therefore, the end of the circle puts up to the profession the solution of this perennially burning question, and all the members of the profession need do is to look back ten or fifteen years and see what has been accomplished to give them the courage of their convictions, if any, as to what can be done by a proper attitude and frame of mind in the future.

(Signed) A. TEN EYCK BROWN.

Atlanta, Ga.

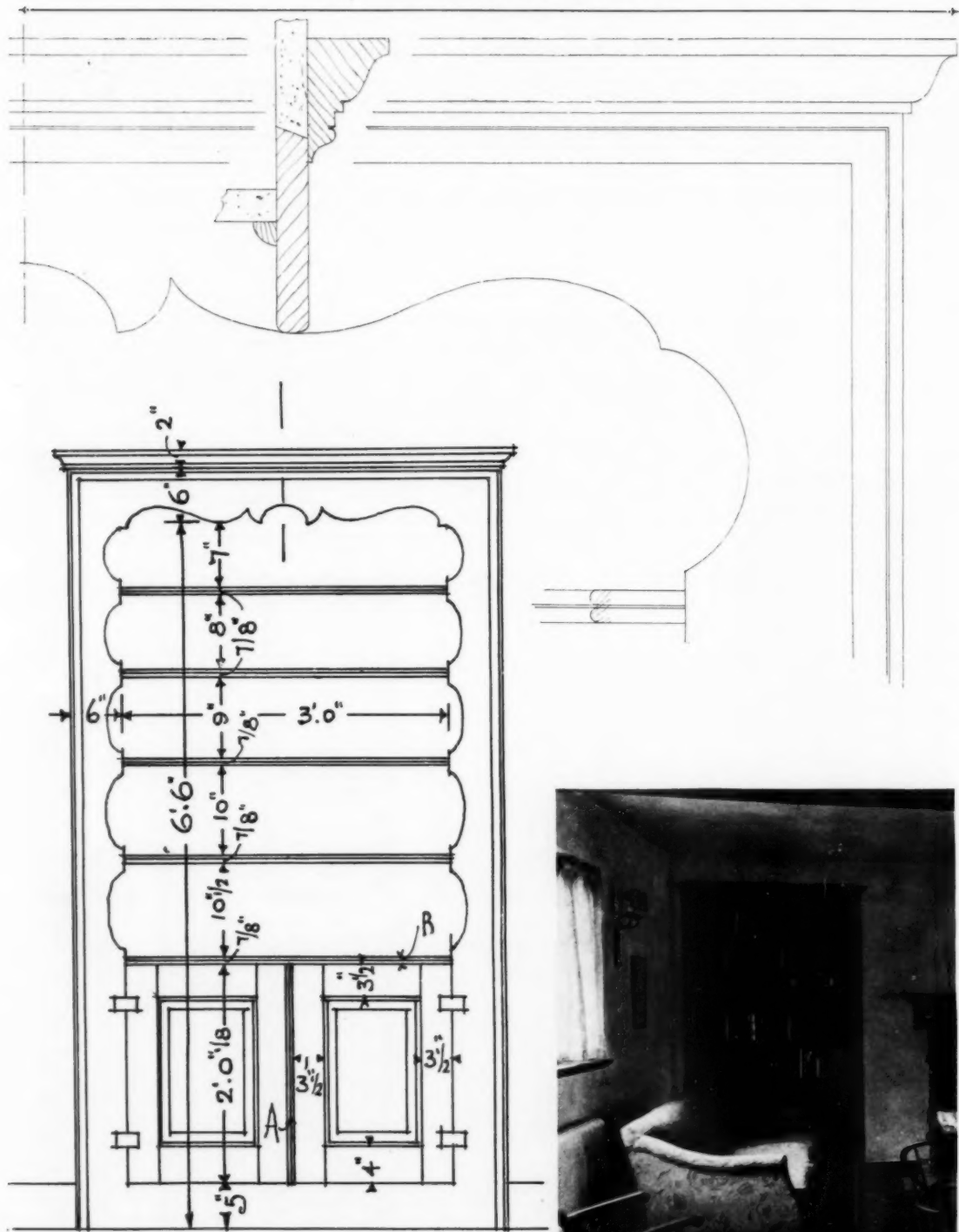
INTERIOR ARCHITECTURE

MEASURED DRAWINGS OF INTERIOR DETAILS



ENTRANCE DOOR, GUARANTY TRUST COMPANY, NEW YORK CITY

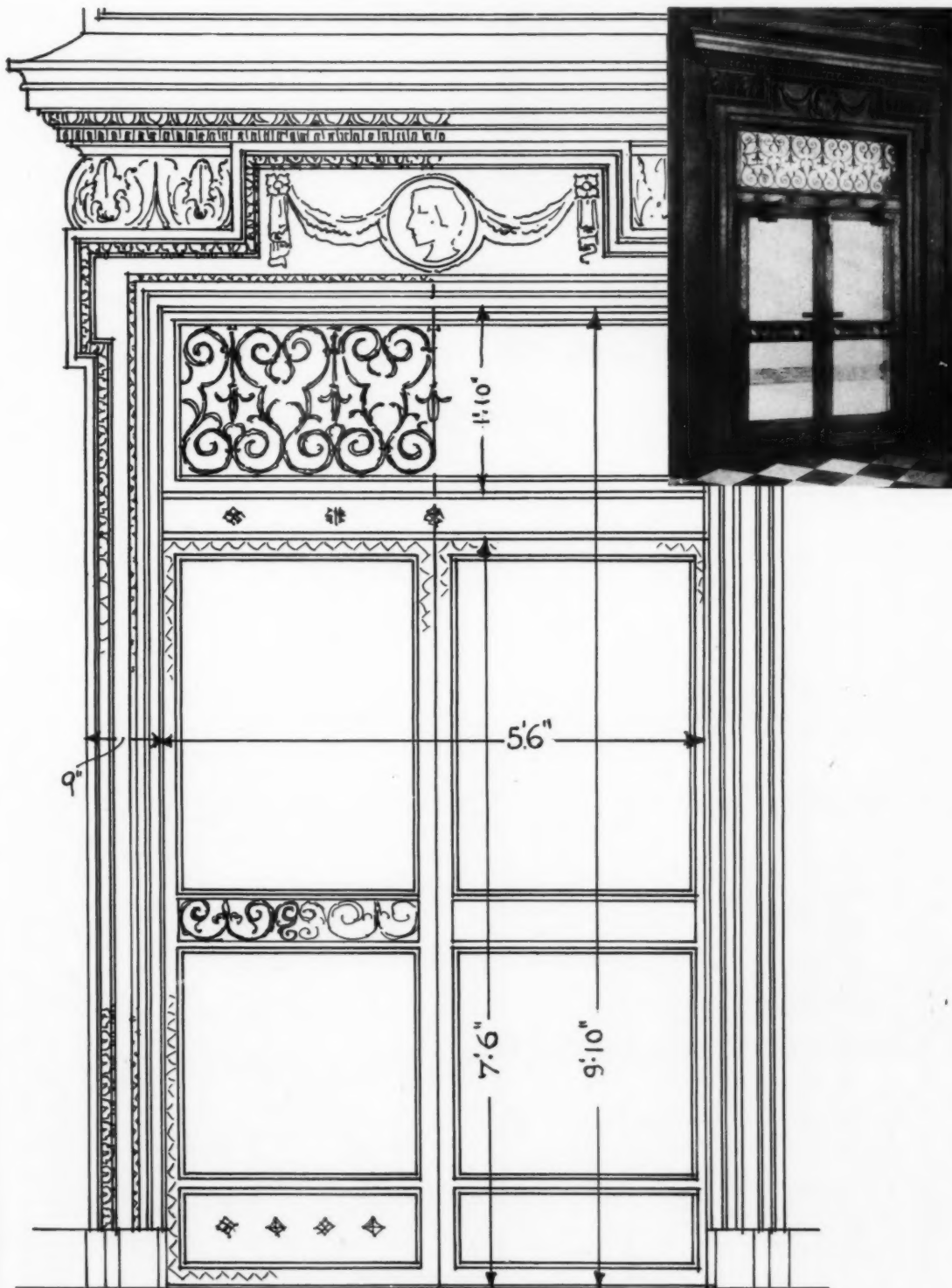
CROSS & CROSS, ARCHITECTS



ELEVATION OF BOOKCASES.

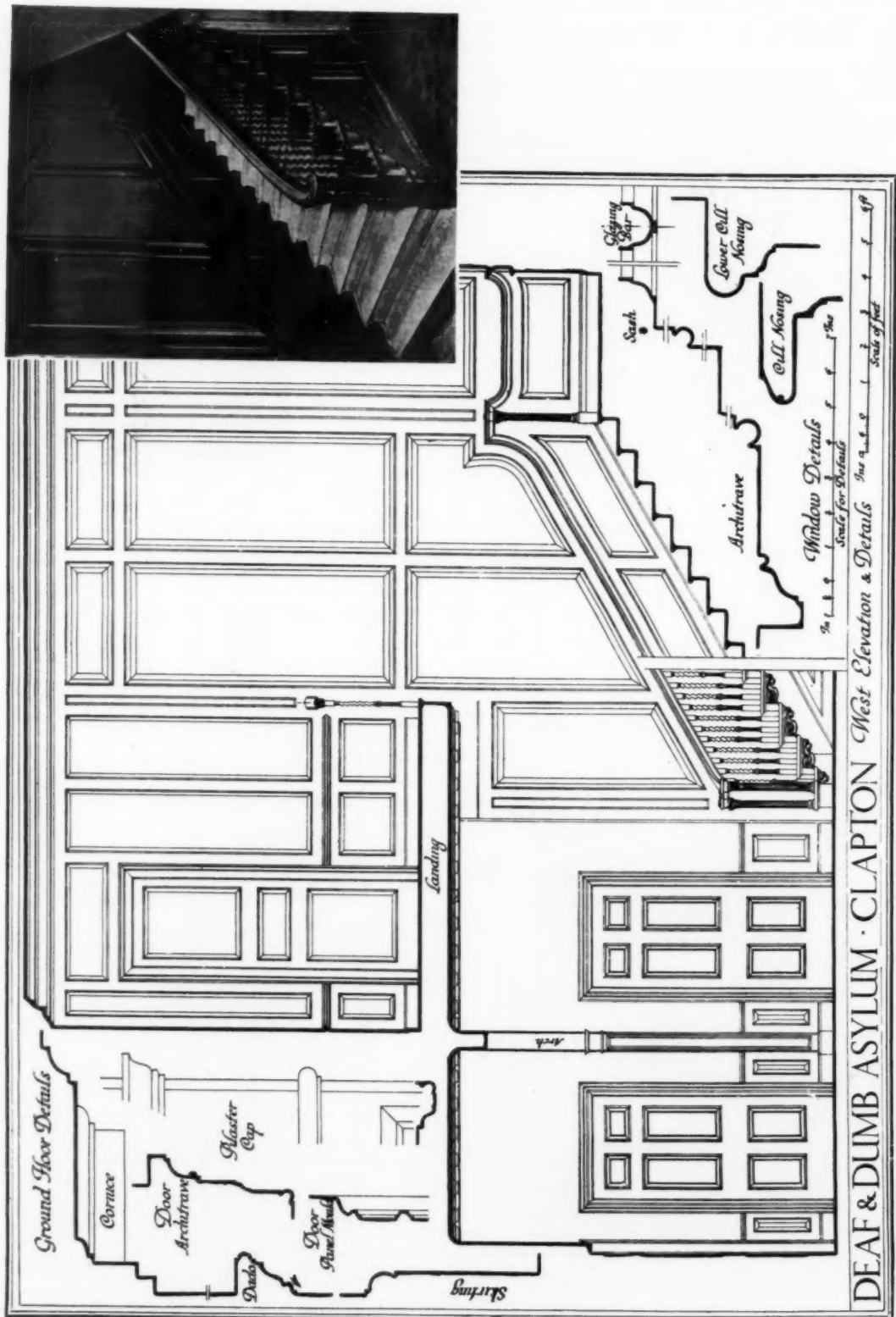
BUILT-IN BOOKCASES, LIVING ROOM IN THE HOUSE OF GERALD LAUCK, MONTCLAIR, N. J.

FRANK J. FORSTER, ARCHITECT

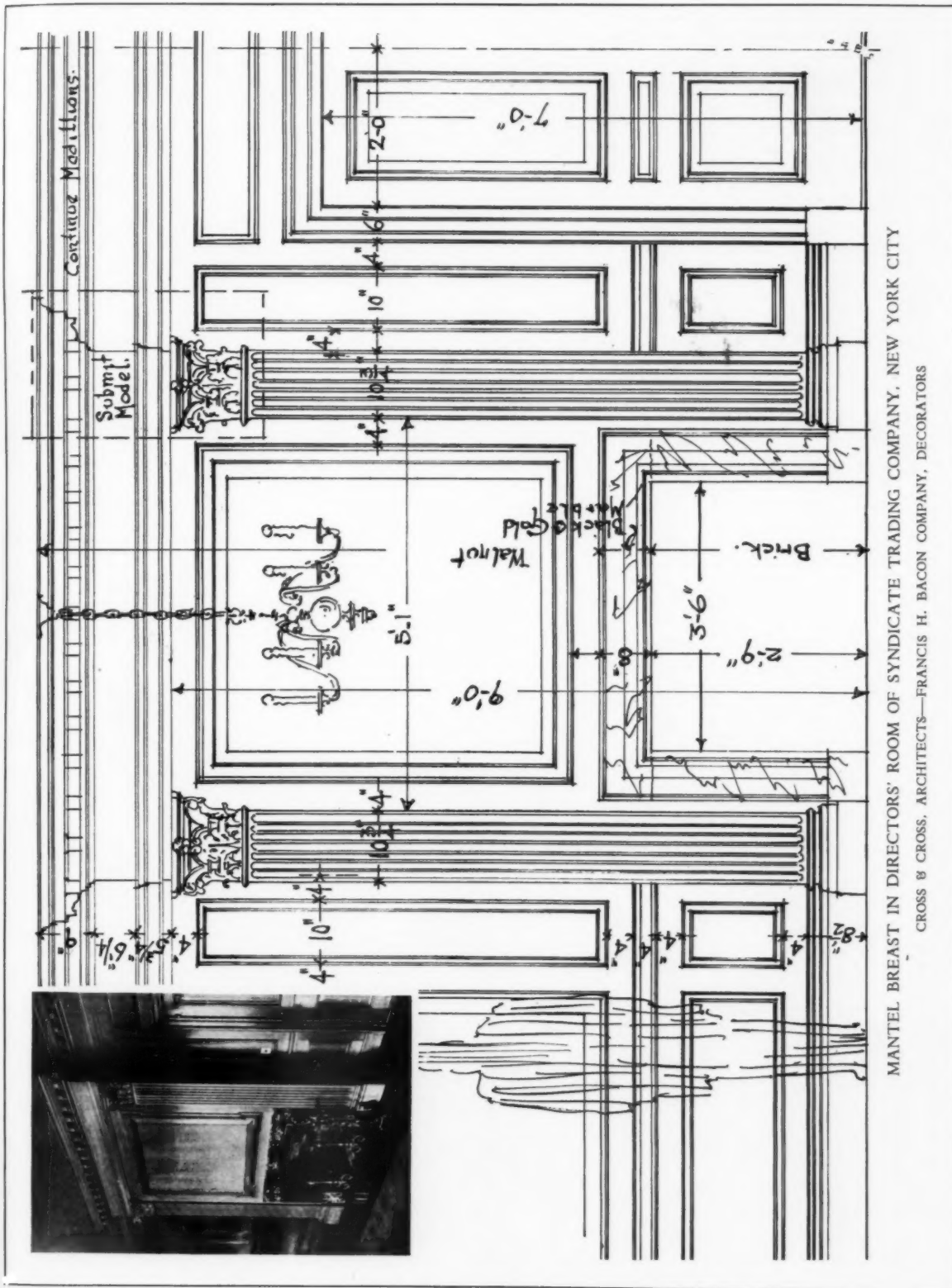


ENTRANCE DOOR. FARMERS LOAN AND TRUST COMPANY, NEW YORK CITY

PEABODY, WILSON & BROWN, ARCHITECTS



MEASURED DRAWING AND PHOTOGRAPH FROM "THE ARCHITECTURAL REVIEW," LONDON

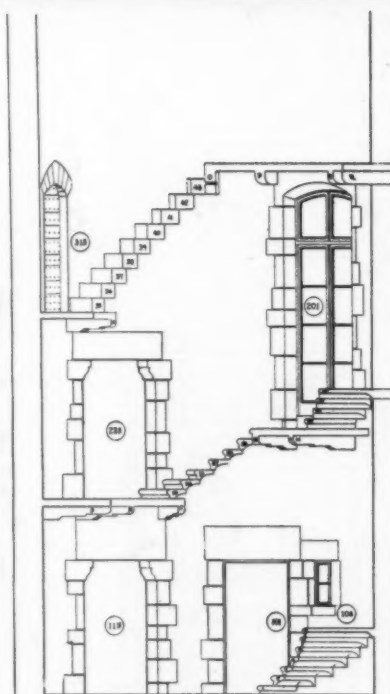


MANTEL BREAST IN DIRECTORS' ROOM OF SYNDICATE TRADING COMPANY, NEW YORK CITY

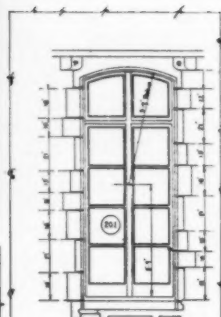
CROSS & CROSS, ARCHITECTS—FRANCIS H. BACON COMPANY, DECORATORS



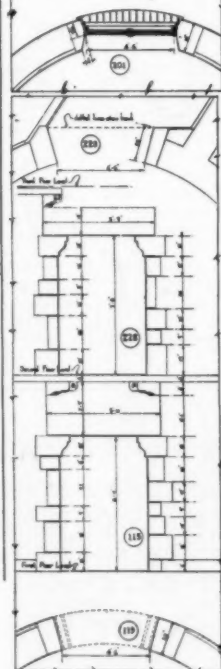
THE FORM GIVEN TO THE STRUCTURE GIVES TO THE DESIGN ITS DECORATIVE VALUE. STRUCTURE, THUS, RIGHTFULLY IS THE BASIS FROM WHICH DESIGN IS DEVELOPED



• SECTION • LOOKING • EAST •

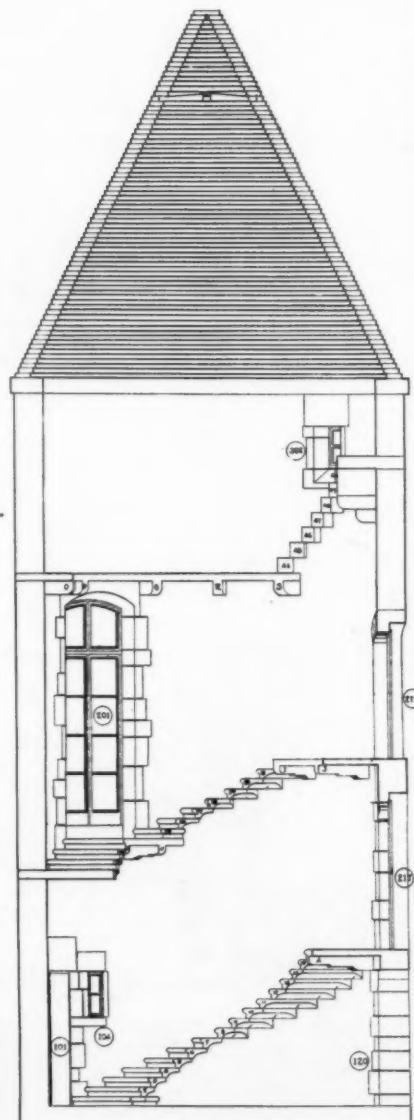


• DIRECT ELEVATION OF WINDOW 201 •

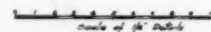


DIRECT ELEVATION OF OPENINGS 115 & 228 •

• STAIR • TOWER •



• SECTION • LOOKING • SOUTH •



STAIRCASE IN THE HOUSE OF ARTHUR E. NEWBOLD, JR., LAVEROCK, PA.

MELLOR, MEIGS & HOWE, ARCHITECTS

(Courtesy of The Architectural Book Publishing Company)



CELLINI BUILDING, WEST 48TH ST., NEW YORK. DESIGNED FOR JEWELRY TRADE

JAMES C. GREEN, ARCHITECT
(See description on back)

THE AMERICAN ARCHITECT
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CELLINI BUILDING, NO. 48 WEST 48th STREET, NEW YORK,
DESIGNED FOR THE JEWELRY TRADE

JAMES C. GREEN, *Architect*

THE business section of New York fifty years ago, or that part of Manhattan Island lying south of Canal Street, was more or less divided into sections, each one of which was occupied by a particular industry. At that time when commercial buildings rarely exceeded four stories in height, each trade or industry covered a wide area. The only remaining section is the financial district or Wall Street, and that is not intact, for while the Stock Exchange occupies the site where it has been for more than half a century, and Wall and Broad Streets are yet the very vortex of speculation, the investment corporations are now grouped on Fifth Avenue, north of Forty-second Street.

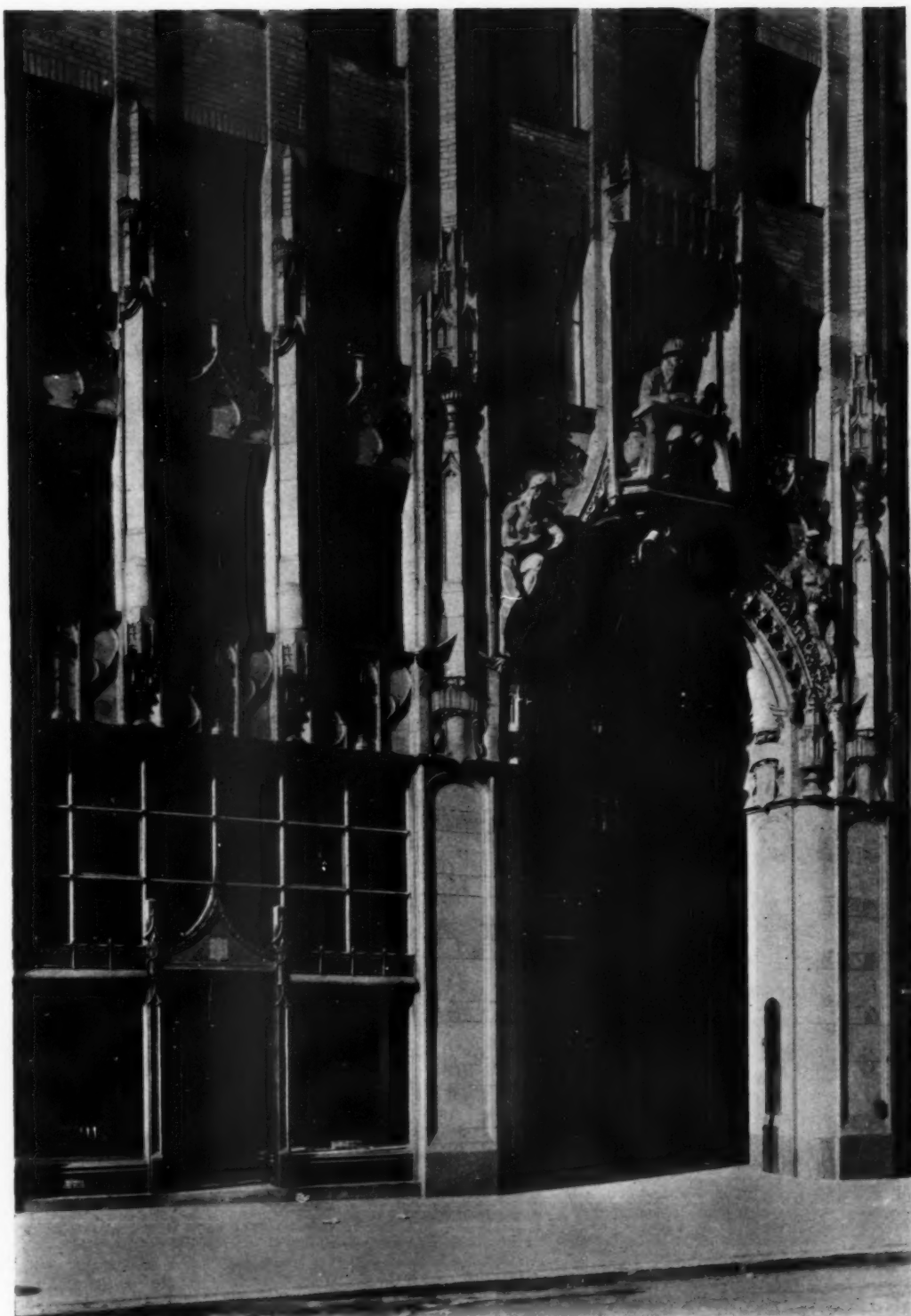
Maiden Lane has been the jewelry district for years, but increasing numbers of firms, or those who specialize in certain better grades, have, for want of space, been crowded out, and following the uptown course of trade, are locating in the neighborhood of Fifth Avenue, and logically near the investment section, as they were equally neighborly downtown. The tall building illustrated in this is-

sue will house a population, all engaged in a similar industry, almost, if not quite, as great as the entire Maiden Lane district.

The building occupied by the jewelry trade, and designed by James C. Green, architect, has been appropriately called the Cellini Building, after the greatest of all known silversmiths. The entire design is significant of the art of the jeweler, and the building as it now stands a dignified addition to an increasingly large number of structures erected in this location.

Window muntins are of aluminum, with gilded rosettes. Store fronts are of cast iron, painted in color and lacquered. There is gold glass mosaic over store entrances and in entrance rotunda. Wrought iron lantern in colors introducing jewels. Concealed lighting in rotunda.

As this building was designed especially for the jewelry trade, it is interesting to note the introduction of various articles of silversmiths' work in details. The metal, wherever exposed, is treated to represent either gold, silver, bronze, brass or iron.



CELLINI BUILDING, WEST 48TH STREET, NEW YORK, DESIGNED FOR THE JEWELRY TRADE

JAMES C. GREEN, ARCHITECT
(See detail on back)

THE AMERICAN ARCHITECT
August 20, 1926 PLATE 202



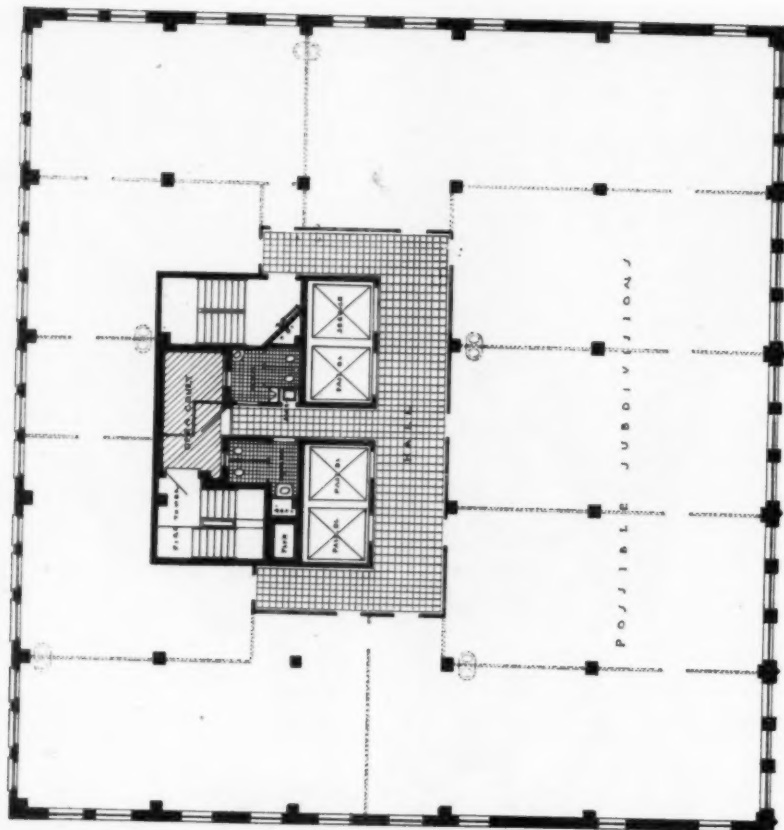
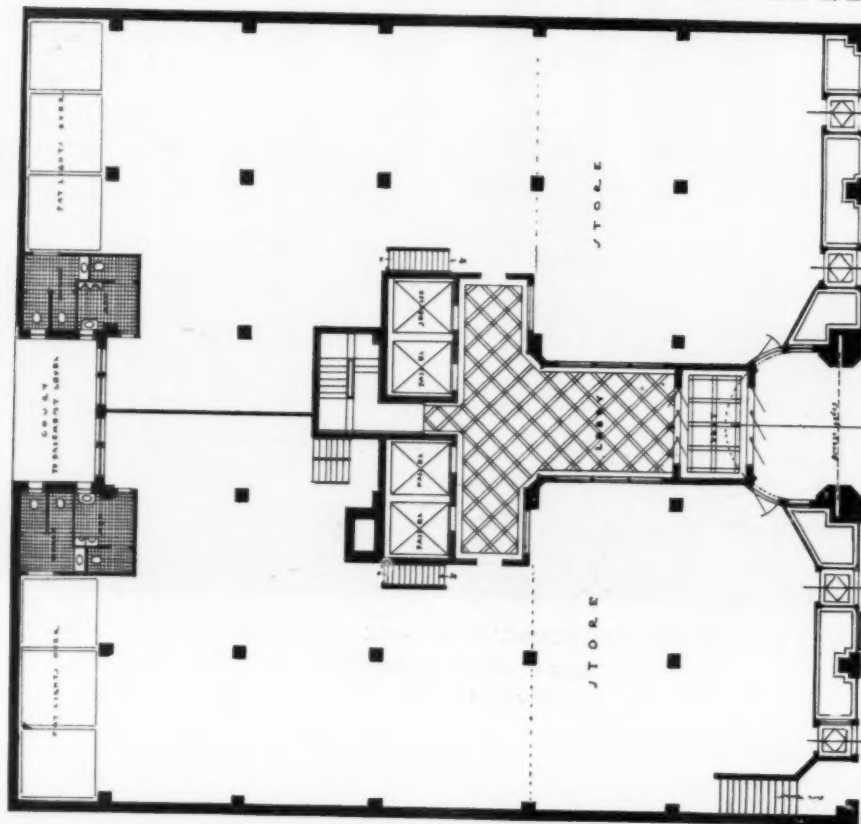
CELLINI BUILDING, NO. 48 WEST 48TH STREET, NEW YORK, DESIGNED FOR THE JEWELRY TRADE

JAMES C. GREEN, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT

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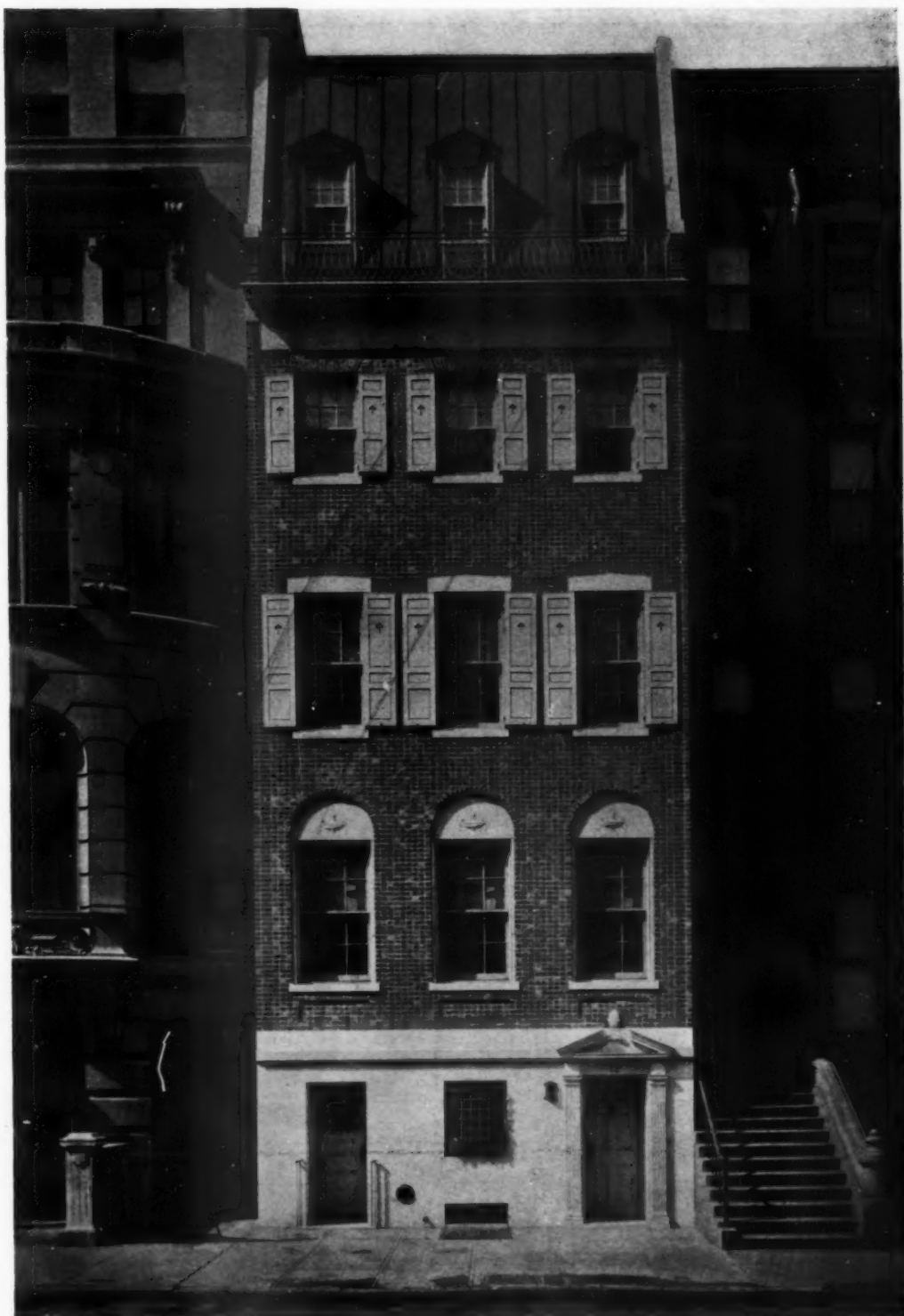


CELLINI BUILDING, NO. 48 WEST 48TH STREET, NEW YORK, DESIGNED FOR THE JEWELRY TRADE
JAMES C. GREEN, ARCHITECT



CELLINI BUILDING, WEST 48TH STREET, NEW YORK, DESIGNED FOR THE JEWELRY TRADE
JAMES C. GREEN, ARCHITECT

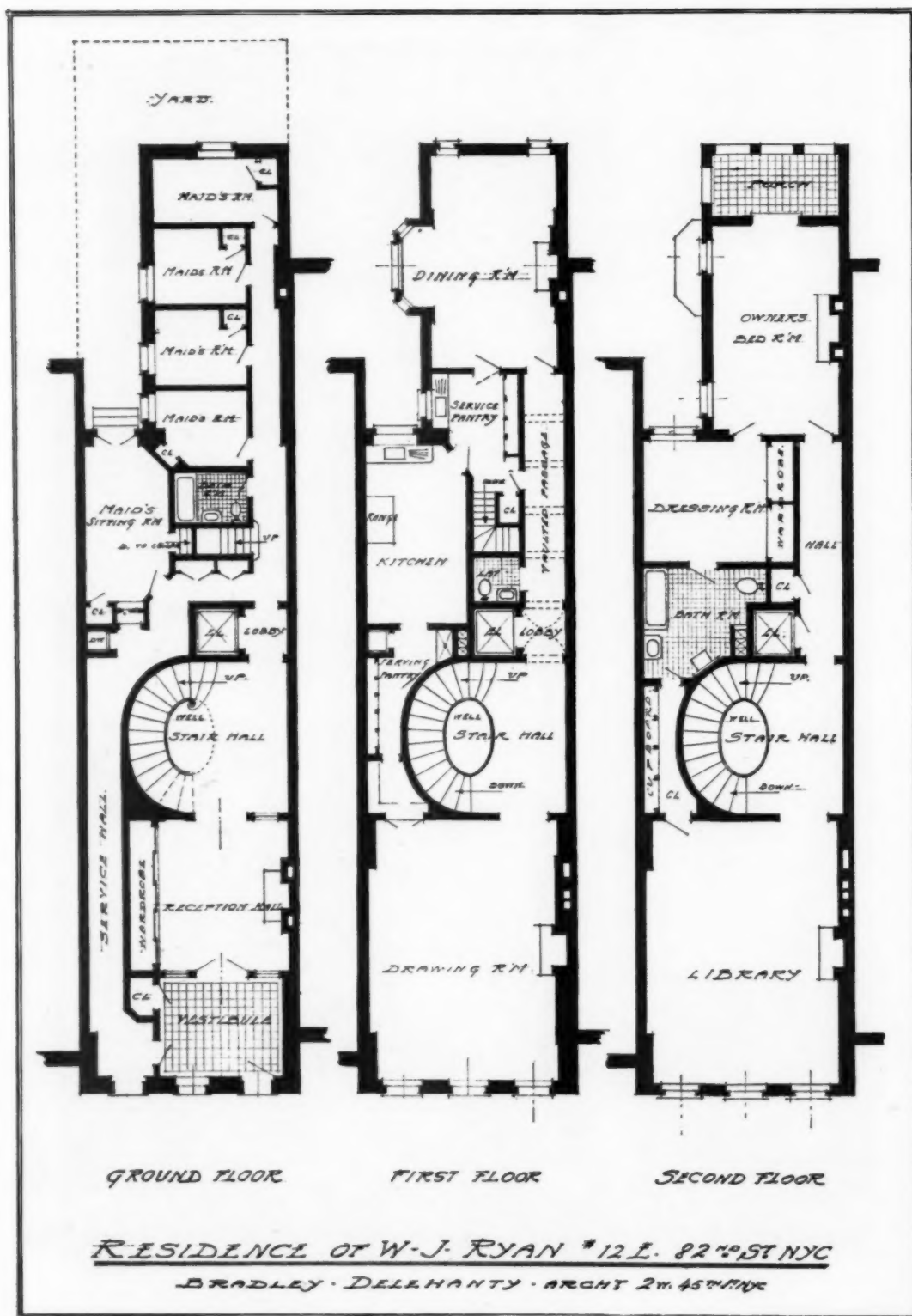
THE AMERICAN ARCHITECT
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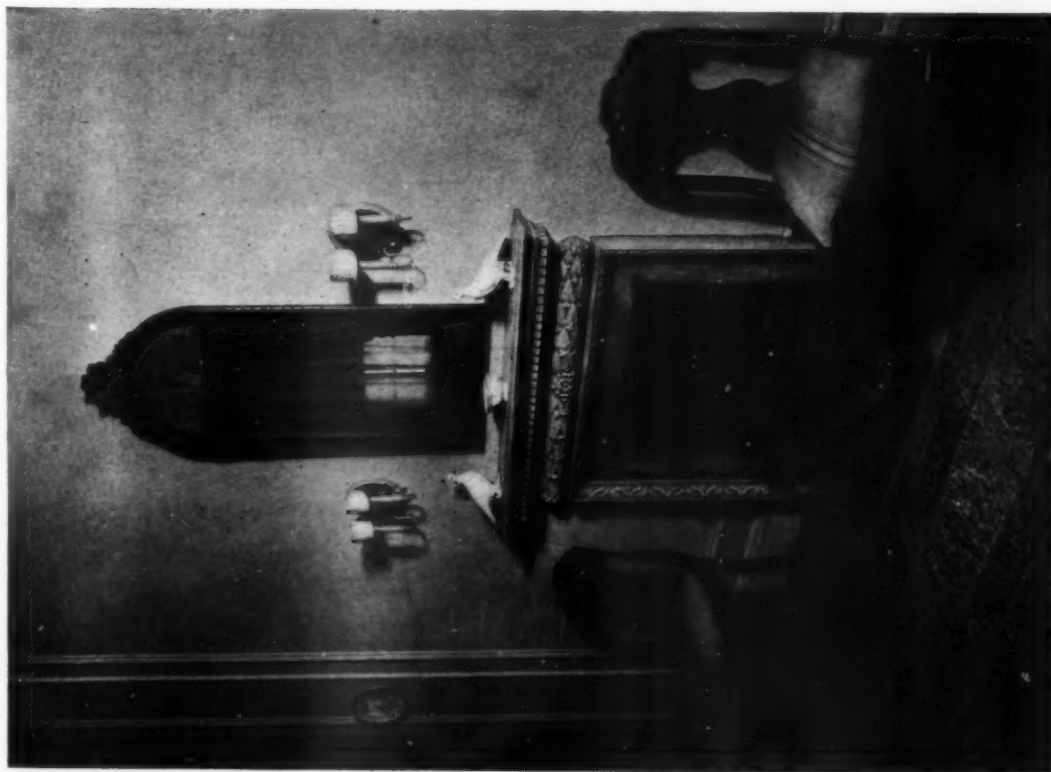


HOUSE OF W. J. RYAN, NEW YORK CITY

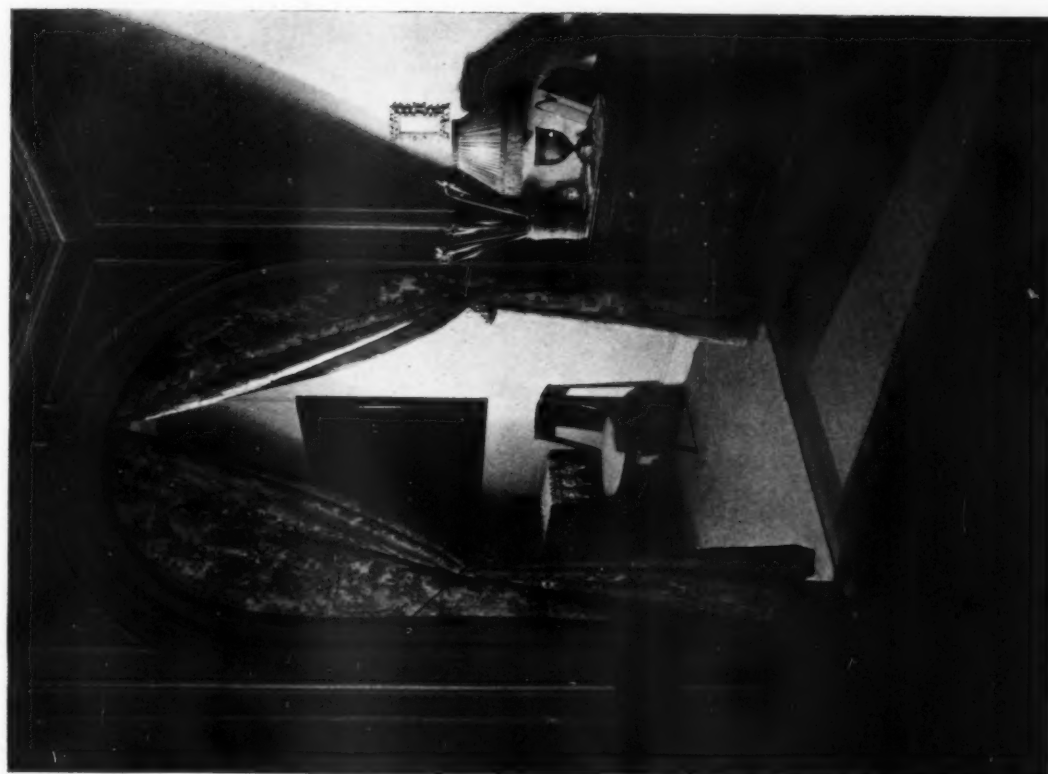
BRADLEY DELEHANTY, ARCHITECT
(See plans on back)

THE AMERICAN ARCHITECT
August 20, 1926 PLATE 205





THE AMERICAN ARCHITECT
August 20, 1926 PLATE 206



HOUSE OF W. J. RYAN, NEW YORK CITY
BRADLEY DELEHANTY, ARCHITECT



HOUSE OF W. J. RYAN, NEW YORK CITY

BRADLEY DELEHANTY, ARCHITECT

THE AMERICAN ARCHITECT

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THE AMERICAN ARCHITECT
August 20, 1926 PLATE 208



HOUSE OF W. J. RYAN, NEW YORK CITY
BRADLEY DELEHANTY, ARCHITECT



LIGHTING OF THE NEW DUVEEN GALLERIES OF THE NATIONAL GALLERY, MILLBANK

ROMAINE-WALKER & JENKINS, Architects

(Illustrations Reproduced from The Builder, of London)

SUPPLEMENTING a series of articles on the lighting of art galleries by S. Hurst Seager, F.R.I.B.A., which appeared in this journal, issues of November 7, November 21 and December 5, 1923, we reprint below in part an article appearing in a recent issue of The Builder, of London. The lighting of the new Duveen galleries presents a solution of the problem of the proper lighting of picture galleries that is interesting, for the reason that it appears to have overcome many defects observed in the lighting of galleries of earlier construction.—
The Editors.

THE new wing added to the Modern Section of the National Gallery * * * is the result of a promise generously made by Sir Joseph Duveen in the early days of the war. * * *

His architects, Messrs. Romaine-Walker & Jenkins, had already designed the Turner wing, given by the late Sir J. J. Duveen, and Sir Joseph decided that the standard of decoration and finishings set by that wing should be carried through the new work. The simplified treatment of the style of the original exterior adopted in the Turner wing was continued, also the policy of utilizing the deep



SOUTH PAVILION, NEW DUVEEN WING, NATIONAL GALLERY OF BRITISH ART, MILLBANK, S. W.,
LONDON, ENGLAND

ROMAINE-WALKER & JENKINS, ARCHITECTS

foundations (which extend 18 ft. down through the mud of the Westminster marshes to the gravel overlying the London clay), to form a good range of side lighted galleries on the lower floor.

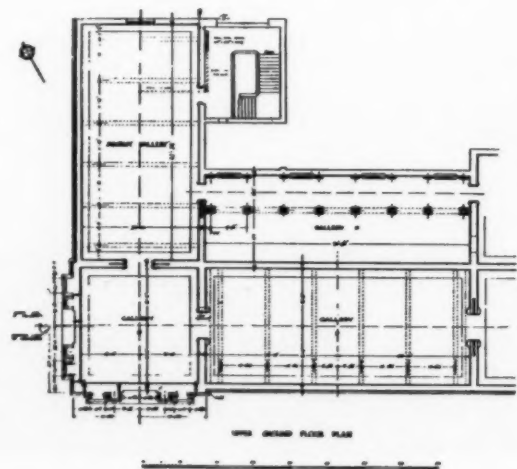
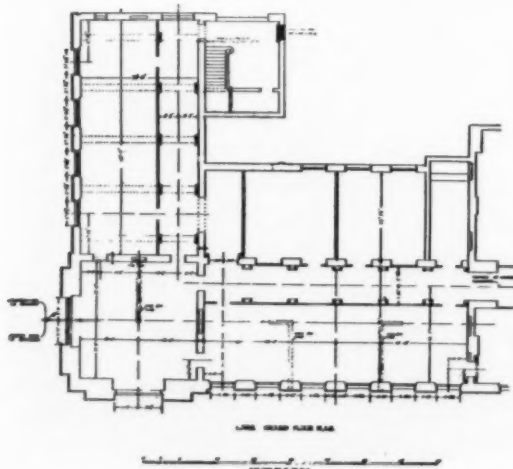
In the Tate portion of the Gallery, this floor had been designed as a heavily rusticated basement, with small deeply recessed windows having semi-circular arched heads, the lighting being so poor and the light so restricted that the rooms were useless for anything except offices, refreshment rooms, lavatories, and stores. By excavating another 5 ft. of the mud and replacing the small windows by large square-headed openings, a fine series of secondary galleries has been provided in which hundreds of water colors, engravings and drawings may be exhibited, for which little or no room can be found on the main floor of a public gallery. * * *

The exterior treatment of this gallery has been still further simplified and sets the keynote treatment of the northwest front of the building. The great galleries on the main floor are an interesting illustration of the modern trend in architectural design to utilize the latest results of scientific research. * * *

There are several problems in the design of a modern picture gallery which call for decision, chief among which are the scale of the gallery walls, the lighting of the works of art, suitable backgrounds for them, heating, and ventilation. As is usually the case in England, opinion is divided on several of these points, many of the ideas being merely founded on the tradition by earlier gallery buildings.

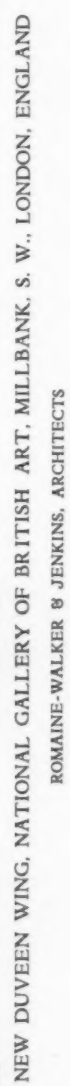
In many of the earlier galleries, the practice obtained of hanging at least three rows of pictures one above the other, the walls being high and lighted

by lanterns with solid ceilings and side and end lights, as may be seen in the old Dulwich Art Gallery. The lantern was usually low in proportion to the height of the walls, which were consequently under-lighted, and a somewhat gloomy effect was produced. The design was, therefore, altered by arranging a deep-cove above the cornice, the whole of the center of the ceiling being covered by a skylight. This made a much more cheerful gallery, particularly during the winter in London, but it had the defect that the floor is far more highly illuminated than the walls, and the spectator suffers from eye-strain—with its resultant headache—after spending some time in such galleries, this being further aggravated by lack of a proper system of ventilation. The Royal Academy Galleries are a good example of this type. To overcome this defect in lighting and attempt to improve the decorative effect, flat ceilings of ground glass were tried, the Suffolk Street Galleries of the R.B.A. being an example of this system, but the dirty London atmosphere and consequent difficulty of keeping the glass clean produces a most displeasing result. A compromise was therefore tried by which the center of the skylight was made solid, the cove being retained. This appeared to be a good solution of the difficulty until the recent fashion of glazing pictures was started by the New English Art Club. The painter members of this Society found that by glazing their works, crudities in the painting were toned down and a brilliancy of effect was produced, giving quality to the work which was lacking if the glass was removed. As it would have been impolitic to admit this, the idea was fostered that the London atmosphere produced deleterious effects, impossible to counter without the picture being glazed.



NEW DUVEEN WING, NATIONAL GALLERY OF BRITISH ART, MILLBANK, S. W., LONDON, ENGLAND

ROMAINE-WALKER & JENKINS, ARCHITECTS



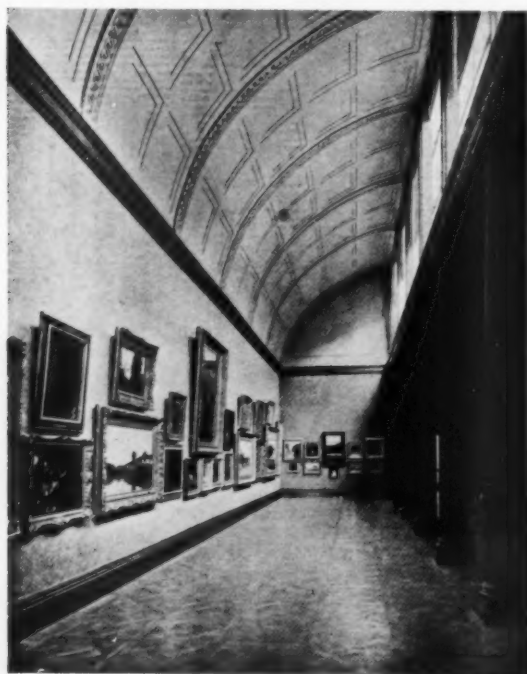
That a good oil varnish laid on a year or two after the painting had been completed (to prevent its absorption by the pigments) can be a complete protection was proved by the restoration of Turner's oil paintings when they were removed to Millbank, the late Sir Charles Holroyd testifying that those treated in this way were in as perfect a condition as when they were originally painted. The glazing of pictures hung in public galleries results in the production of irritating reflections rendering it impossible to see clearly any dark or low-toned painting in any top-lighted gallery.

Before this problem was forced on the public attention by the letter to the *Times* of the late Frederick Harrison (who inquired whether it was the intention of the authorities to prevent people from seeing the exhibits in order to preserve them for a posterity who would also be unable to see them so long as they were glazed), the Tate Gallery had been built with curved ceilings with solid centers and straight sloping skylights, and the Turner Galleries had been completed on the same system, but with curved lights to improve the architectural effect. The new Duveen wing was designed to be *en suite* with the Turner Galleries, but after the war S. Hurst Seager read his paper at the Institute advocating top-side lighting, under which system the center part of the ceiling was dropped, so as to keep the spectator in the shade, while the sloping sky-

lights were placed at such an angle that the light passed at right angles on to the picture walls, the effect produced being that of a shady corridor running between brilliantly illuminated recesses. He also advocated the use of blinds over the lower part of side-lighted galleries to produce a similar effect. The critics of this system argued that you did not see the reflections unless you looked for them, and that people did not really go to a gallery merely to look at the pictures, but to admire the architecture and decorations. As a result, the Trustees decided that the two new galleries of Modern French paintings should be built on the old system, H. M. Office of Works suggesting the widening of the solid center of the ceiling to throw more light on the floor.

There was one advantage which ensued from this discussion, as to have carried out lantern lighting on a gallery of the Hurst Seager type would have resulted in producing a gloomy effect by comparison with the highly illuminated Turner Galleries, as may be seen by visiting the National Gallery, where the Dutch School Gallery has this effect, although the lighting is really more suitable for seeing the pictures than the over-illuminated skylight galleries adjoining. * * *

The Sargent Gallery was therefore designed as now built, with lower walls and a very high lantern having a solid ceiling, the proportions being carefully calculated to throw the greatest light on



ANTI-REFLECTION GALLERY



LOGGIA IN ANTI-REFLECTION GALLERY

NEW DUVEEN WING, NATIONAL GALLERY OF BRITISH ART, MILLBANK, S. W., LONDON, ENGLAND

ROMAINE-WALKER & JENKINS, ARCHITECTS

"the line," the floor being much less illuminated than the walls. The architectural effect is doubtless finer than that of the gallery proposed, but the darker glazed portraits have pronounced reflections which could only be eliminated by a central screen of a dark color.

Sir Joseph Duveen courageously decided that, as a narrower gallery—not on the main range—was also to be given by him, an experiment on the lines of the architects' design should be carried out, but so arranged that it should be "single," with a side arcade instead of "double" with a central one and a screen. A model was made and approved by the Trustees, which was then handed over to the lighting experts—Dr. Rayner and Mr. Walsh—of the National Physical Laboratory, Teddington—to test scientifically. They suggested slightly reducing the scale of the corridor in relation to the whole gallery and the building of a screen wall to prevent the cove over the lighted wall being too highly illuminated (this taking the place of the opposite vertical skylight in the original design). The gallery, with these modifications, has been built as Gallery XIII, and in it glazed pictures have been hung which it had been impossible to see elsewhere. The decorations—walnut columns, joinery, and parquet floor, brown silk damask, and a brown buff ceiling—have purposely been kept as low in tone and dark in color as was possible without producing a gloomy effect. Until the spectator walks forward to settle the point, he believes the pictures to be unglazed, owing to the wonderful lighting and absence of reflections. So long as the policy of glazing pictures continues, and it is desired to see them properly, some such system must be adopted, and there appears no reason why a whole gallery building should not be designed on these lines, with all lights facing north, provided the great central gallery were a sculpture hall, having special lighting of a different kind to suit the statues, busts, and reliefs.

The lower galleries are, in effect, top side-lighted from one side, and form an interesting study of how the basements of our galleries can be fully utilized. By the use of screen lights in the upper part of the inner walls, white ceilings and friezes with silver paper to the high exhibition dadoes, white terrazzo floors, and white painted skirtings and joinery, a surprising amount of light has been gotten into the corridors, enabling minor works of art to be exhibited. The new building may, therefore, seriously claim to contribute toward a scientifically sound solution of gallery lighting.

As a plenum system of ventilation for introducing washed air has been installed, under which the atmosphere in the main galleries will always be cleaned and purified, it is hoped that the problem of eliminating "gallery headache" has also been solved. Arrangements have also been made, in tubing the galleries for electric lighting, which may possibly solve the difficulties of artificial lighting,

when it is decided to open our public picture galleries after the daylight has gone.

The new wing, which is 110 ft. in length, completes the whole of the southwest elevation facing Atterbury Street, and is continued for nearly the same length along the road facing the gardens in the rear. The late Sir Joseph Duveen built the center block of the facade and commenced the western half, which has now been finished. When the remaining galleries have been added, London will possess one of the largest art galleries in Europe, and, in fact, the largest gallery in the world devoted solely to modern art.

The new building is faced with Portland stone. The architects have endeavored to give a simpler and more dignified rendering of the style set by the original part of the building without destroying the unity and harmony of the whole facade now completed. The fact that this side of the gallery is nearly 400 ft. in length has enabled an entirely different treatment to be given to the new angle pavilion, which, with its Ionic piers and columns, sets a key for the new northwest front, nearly half of which has been erected by the donor.

A series of minor galleries has been made on the lower floor, well lighted, and providing invaluable space for showing many specimens of the graphic arts, previously locked up from view in folios for lack of such gallery space. Altogether nearly 800 ft. run of hanging space has been added on this floor, the largest gallery being 72 ft. long by 22 ft. wide. On the main floor, four great galleries are added. Three of these—32 ft. wide—are 72, 63 and 32 ft. long respectively, the fourth being 72 by 24 ft. The first two galleries of Sir Joseph's gift complete the southwest range of galleries and provide an impressive vista as one enters from the original building.

BETTER PLASTERING

MODERN Modes in Better Plastering is the title of a 32 page book issued by The Milwaukee Corrugating Company of Milwaukee, Wisconsin. A number of photographs show excellent examples of modern plaster work of various types and character. In addition to the general illustrations, the plaster surface texture is shown by means of detail photographs. Detail drawings showing the correct application of lath as a proper plastering base are also included. The book is well arranged and the illustrations have been carefully selected.

NEW TOWN ON SUEZ CANAL

A NEW town, to be known as Port Fuad, is being built on the Suez Canal, opposite Port Said. Several hundred houses have already been erected. The town will be placed administratively under the Governor of the Canal and the Government has reserved for its own use 15,000 square meters out of a total of 210,000.

THE LIGHTING OF ART GALLERIES

(Reprinted from "The Builder," of London, issue of July 9, 1926)

IN the course of a recent lecture on this subject at Christchurch, New Zealand, S. Hurst Seager, F.R.I.B.A., said that the usual type of picture gallery, whether lantern-lighted, sky-lighted, or side-lighted, was either a partial or a total failure, and that if it was desired to possess a picture gallery truly worthy of the name all precedent must be disregarded entirely, and they should be guided solely by the few and simple principles which govern the problem. The laws could be summarized as follows:

1. To avoid reflections in the pictures from the source of light, the angles made by the lines from the source of light must be greater or less than the angles made by lines drawn from the eye of the spectator when standing in the most suitable position for viewing the picture. As this position would vary according to the size of the picture, the lighting suitable for large pictures requiring a distant point of view might be quite unsuitable for a small picture requiring a close point of view.

2. To avoid seeing in the pictures reflected images of spectators and objects in the room, the spectators and objects must be in a subdued reflected light, in marked contrast to the direct lighting which must fall on the pictures.

3. The darker the pictures the more brilliant must be the lighting upon them, and the greater the contrast between the direct lighting of the pictures and the reflected lighting of the room.

4. In order to obtain a brilliant light on the pictures, the pictures must be as close to the source of light as the other conditions will permit, and the lighting must not be obscured by secondary ceiling lights or glazing.

5. The pictures must be within the space formed by lines passing through the inner and opposite outer edges of the light opening.

6. The rays of direct and reflected light, which fall on walls and floors, must be absorbed by dark colorings.

Glazed pictures formed the crucial test as to whether or not a gallery was successfully lighted; but while unglazed pictures could be seen fairly well under conditions in which it would be impossible to see glazed pictures, they could be seen to far greater advantage under conditions absolutely imperative for glazed pictures.

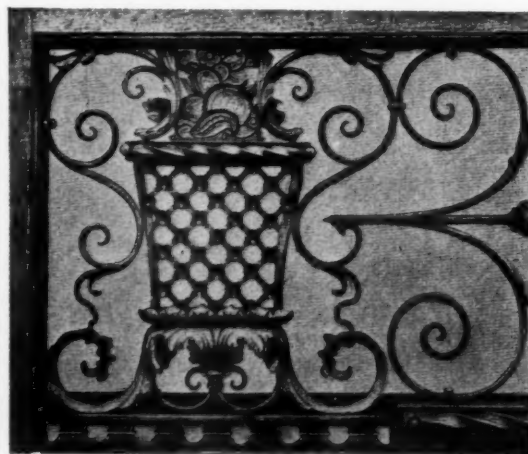
The lecturer then gave an exposition of the top-side lighted method and said that to be perfectly successful, the lighting must be so arranged that the windows on the right of the roof should throw their fullest light on the right wall, and those on the left on the left wall. One example shown was that in which the width of the roof of the gallery was divided into three parts—the central part having a flat or curved ceiling, and the side portions covered with a pitched roof, with skylights in the inner slopes adjoining the central portion. By this

arrangement the light would fall with full brilliancy on the outer walls, leaving the central portion in shadow; the central portion should be, therefore, a wide corridor, and the outer portions should be divided by partitions into wide bays, and the partitions should extend to the roof of the bays, so that the lighting in each bay might be independent. By the division of the gallery into bays, a large amount of extra well lighted wall space would be provided. This system would provide twice the amount of well lighted and suitable wall space as would that provided by a rectangular room of the usual form. Seats should be placed within the bays at the correct distance from the pictures; the great fault in all galleries was that the seats were placed in the center, and the corridor, or thoroughfare, was between the pictures and the seats. The system of top-side lighting could be carried out in various ways, and could be adapted to all usual forms of rooms, and was as suitable for museums as for picture galleries.

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METAL WORK IN COLOR

THE Flour City Ornamental Iron Company of Minneapolis, Minn., has recently issued a booklet showing metal work as produced for The Griswold National Bank of Detroit. The illustrations reproduced in color present details of the counter screen, check desks and a doorway in the banking

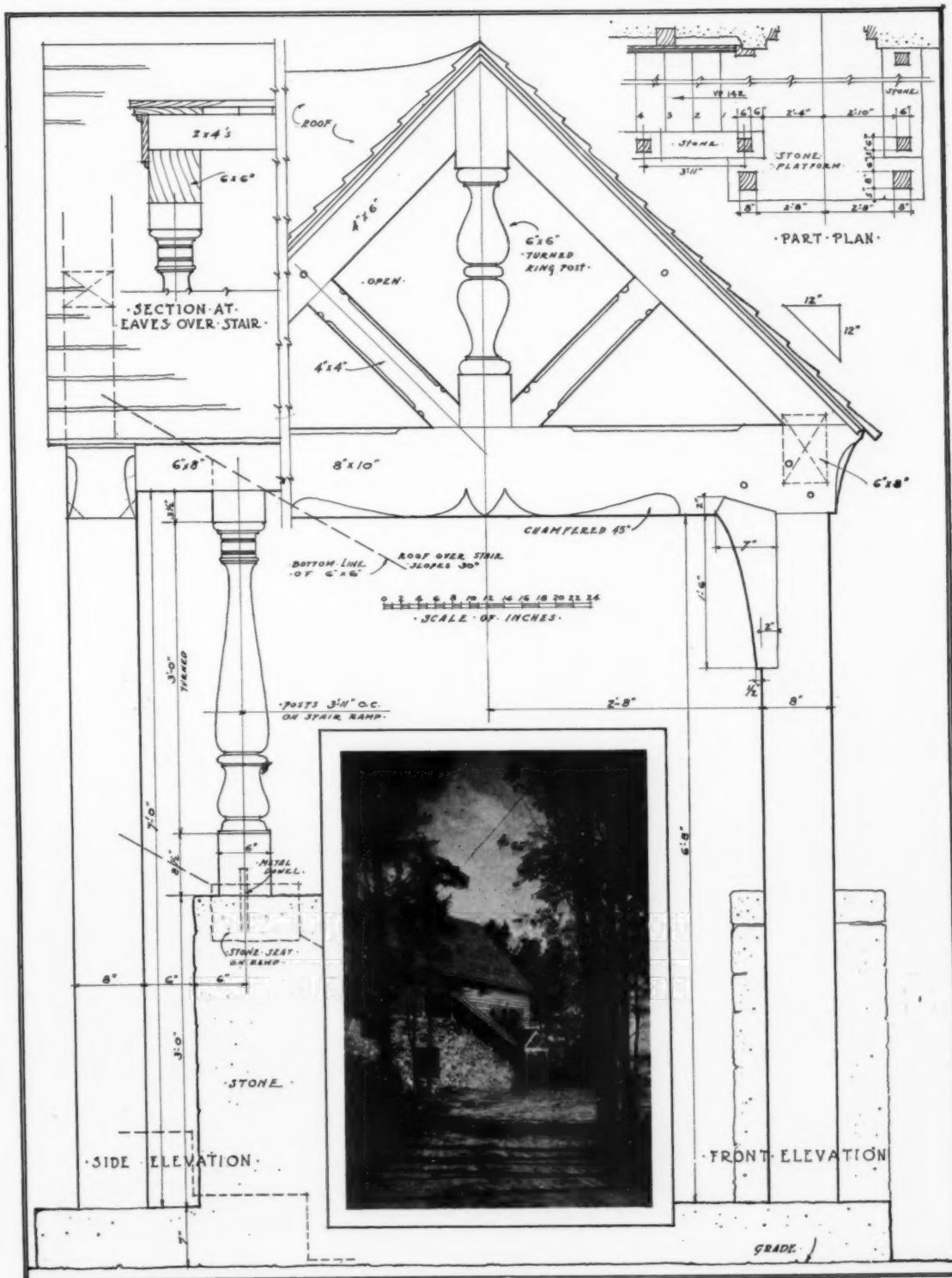


PORTION OF HAND WROUGHT IRON DOORWAY,
HOUSE OF A. J. FISHER, DETROIT, MICH.

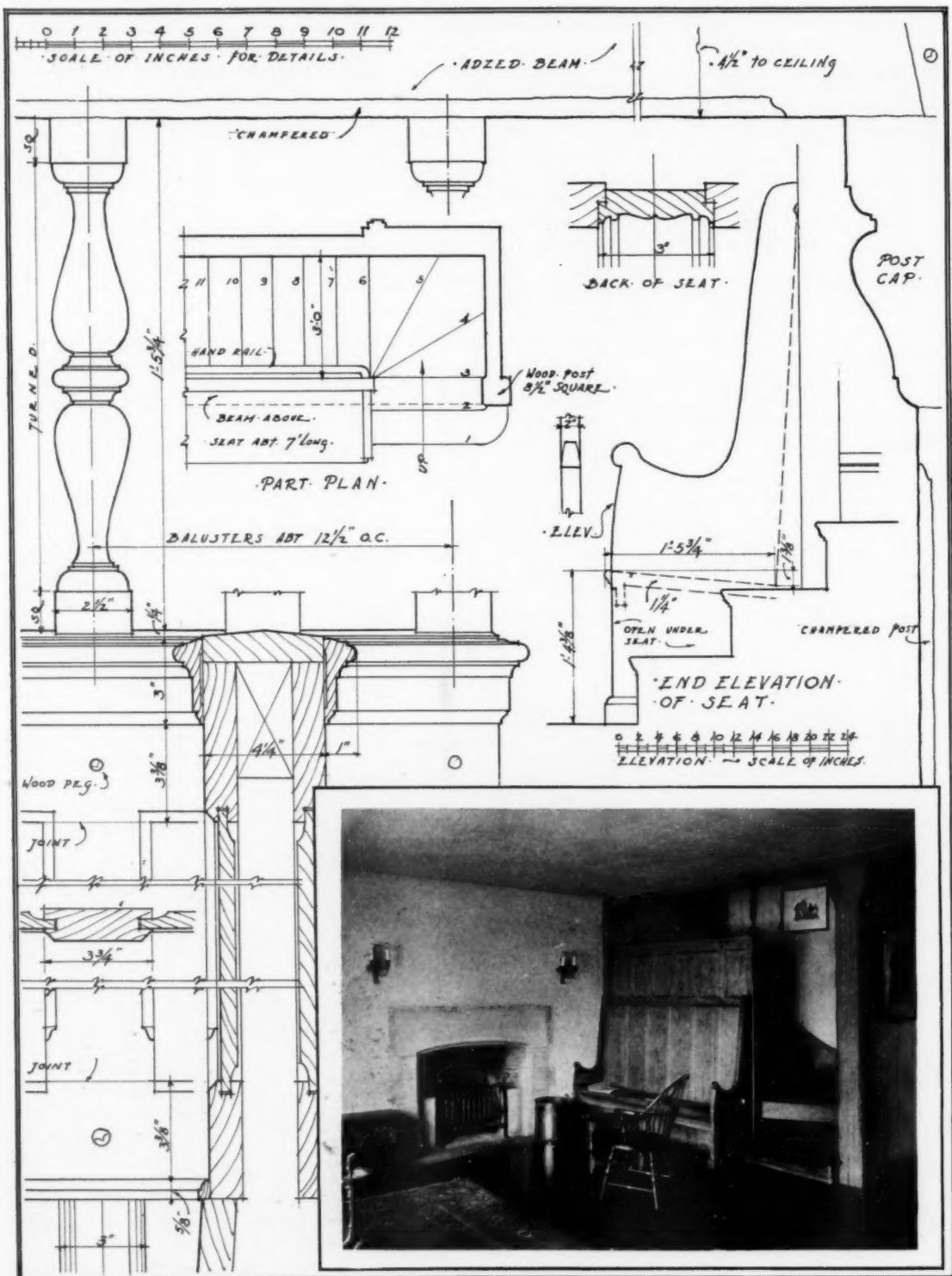
RICHARD H. MARR, ARCHITECT

(Reproduced from "Metal Work in Color")

room, all of metal and all decorated in color. General views of the banking room are also shown. The booklet contains, as well, illustrations of doorways and grilles furnished for two Detroit residences. All of the designs are excellent in character, of general interest to members of the architectural profession, and have good suggestive value.



DETAIL OF ENTRANCE STAIRWAY
LAKE SUNAPEE YACHT CLUB, LAKE SUNAPEE, N. H.
PRENTICE SANGER, ARCHITECT



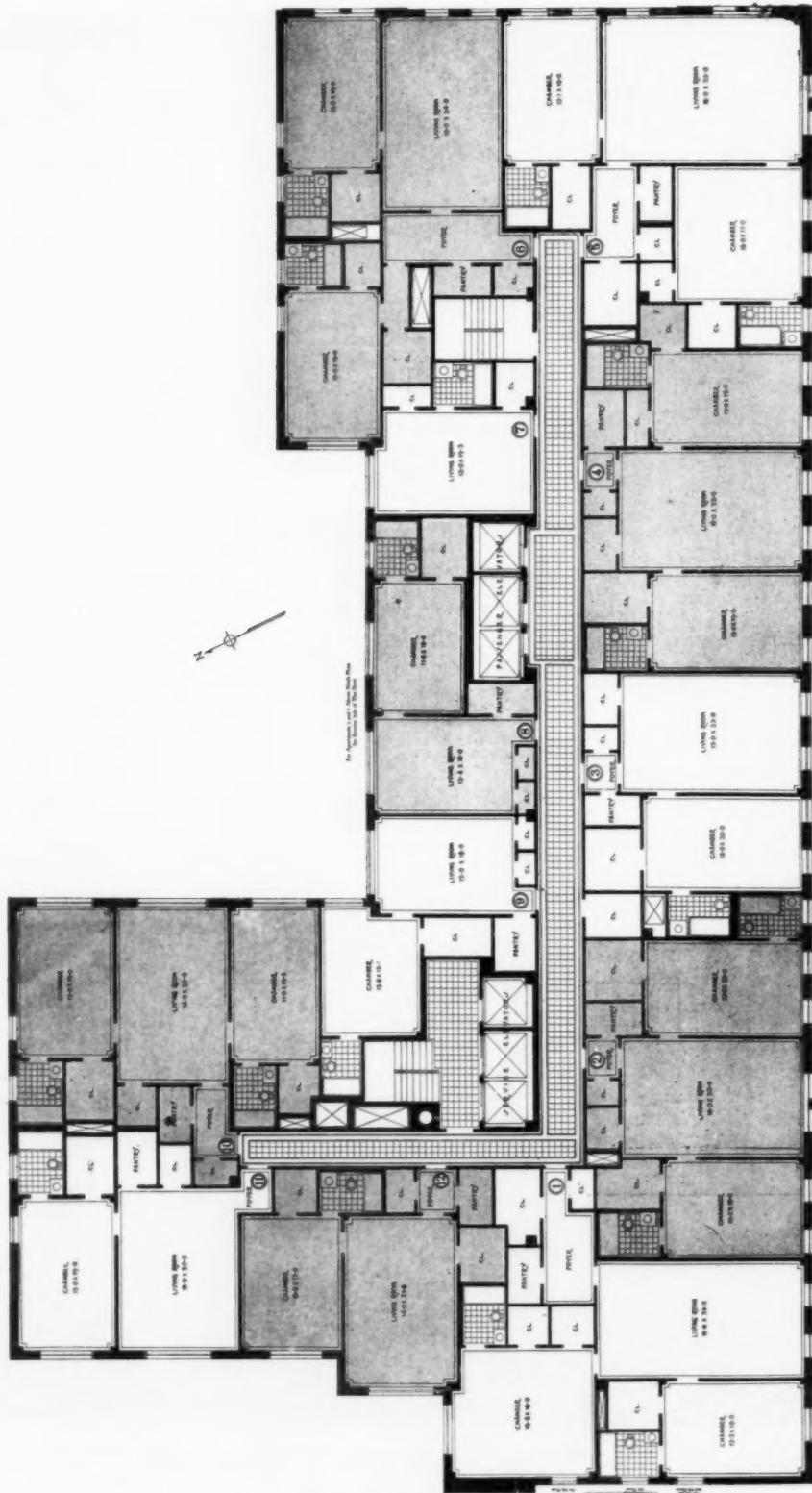
DETAIL OF SEAT AND SCREEN AT STAIRS, MAIN HALL
OAKLAND GOLF CLUB, BAYSIDE, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT

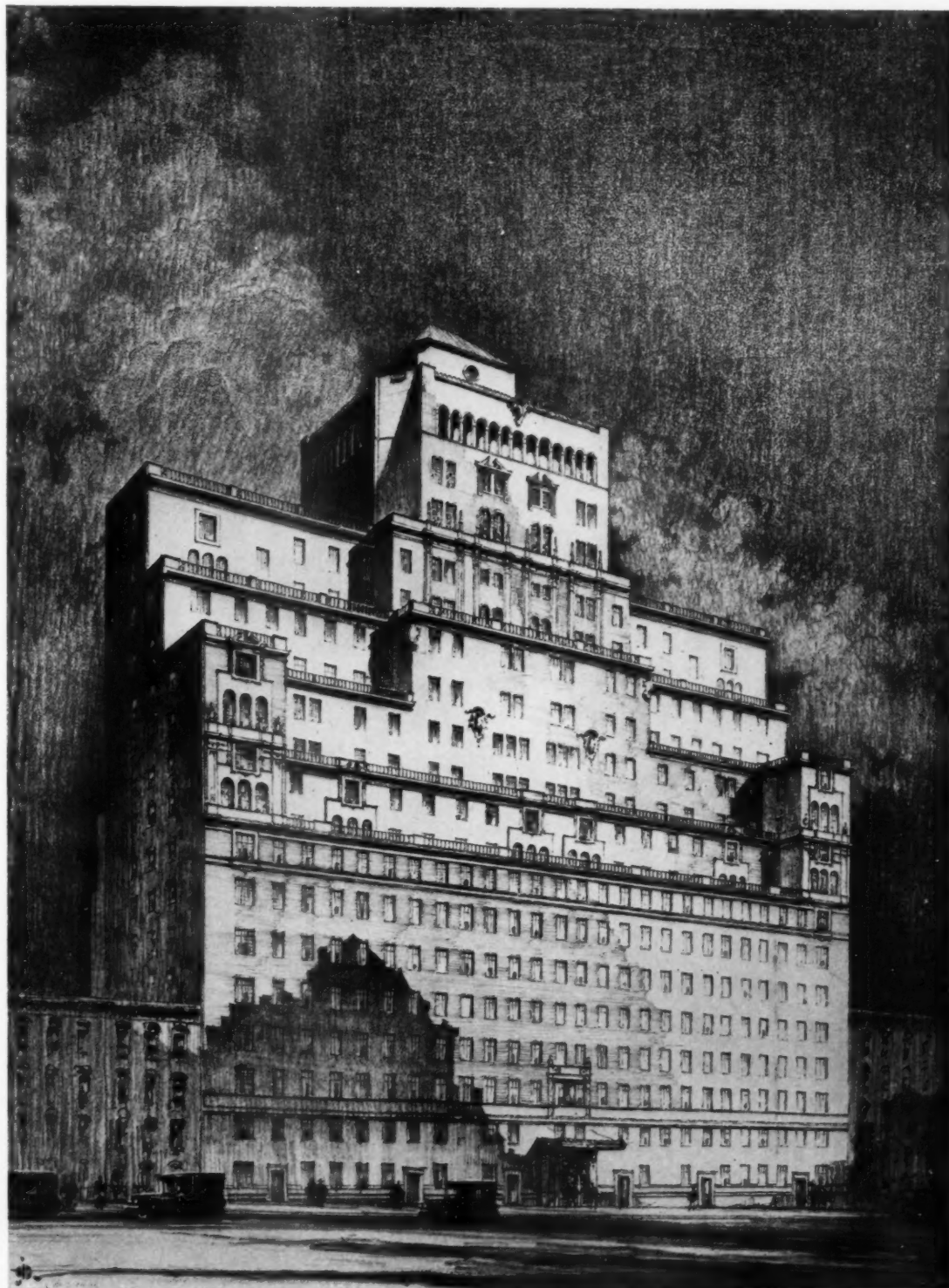


THE DRAKE, AN APARTMENT HOTEL AT 440 PARK AVENUE, NEW YORK

EMERY ROTH, ARCHITECT

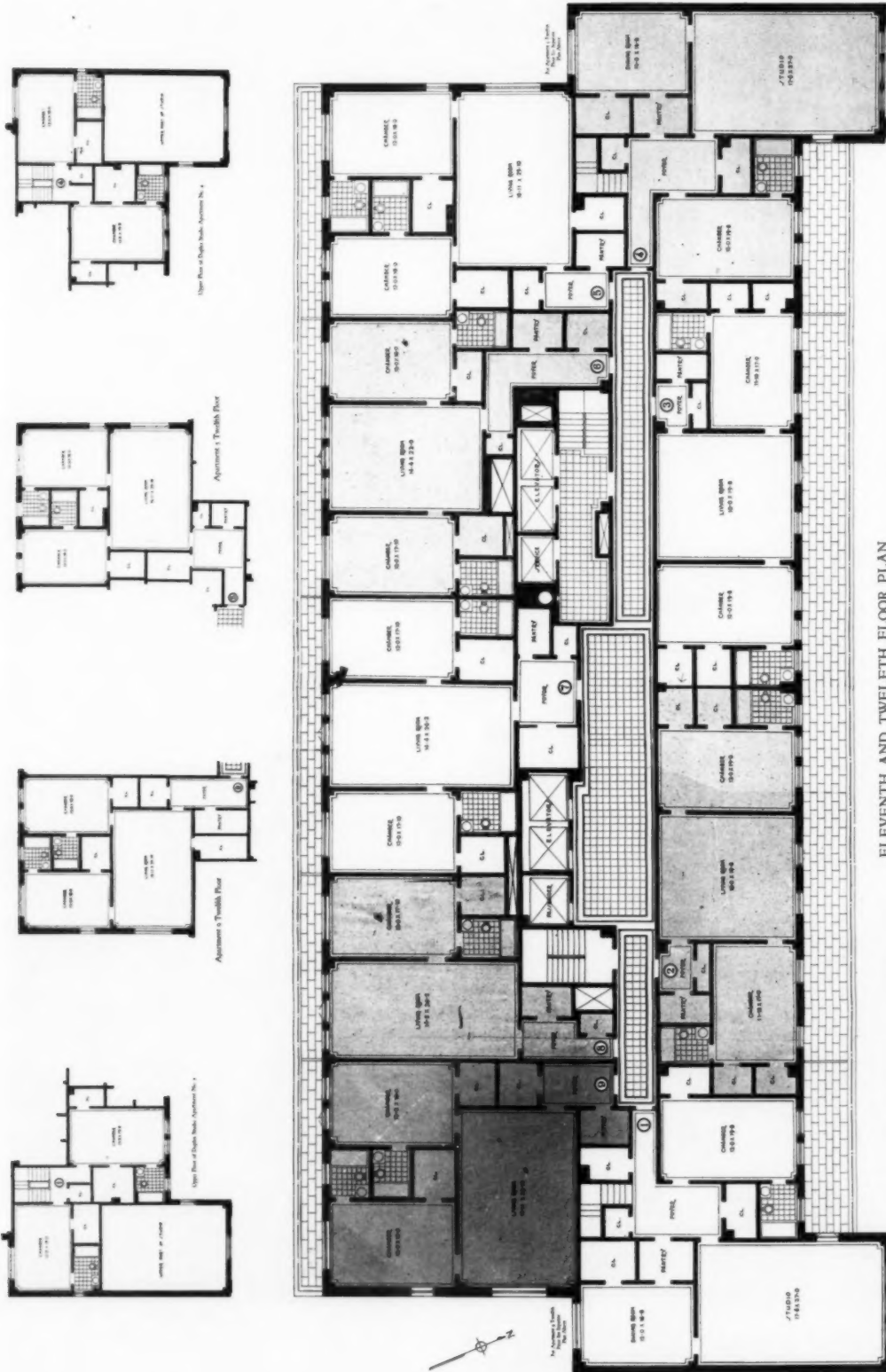


THIRD TO SIXTEENTH FLOOR PLAN
THE DRAKE, AN APARTMENT HOTEL AT 440 PARK AVENUE, NEW YORK—EMERY ROTH, ARCHITECT



THE DORSET, AN APARTMENT HOTEL AT 30 WEST 54TH STREET, NEW YORK

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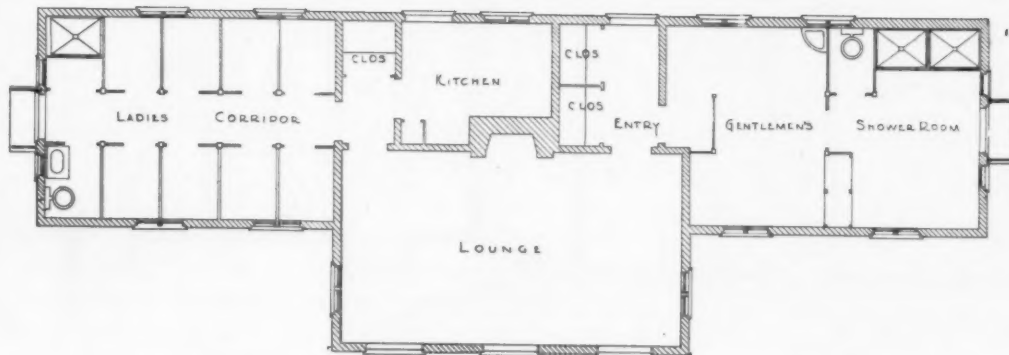


BATH HOUSE ON ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.
JOHN RUSSELL POPE, ARCHITECT



BATH HOUSE ON ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.

JOHN RUSSELL POPE, ARCHITECT

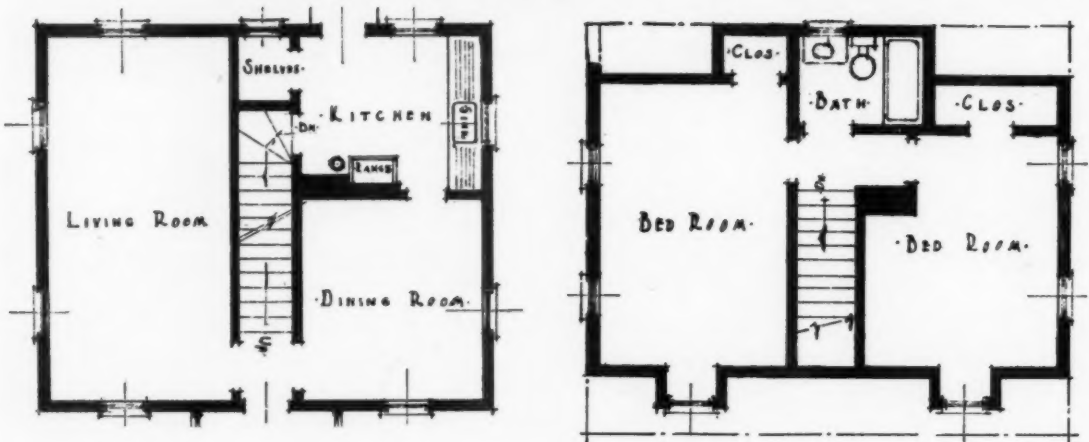


BATH HOUSE ON ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.

JOHN RUSSELL POPE, ARCHITECT

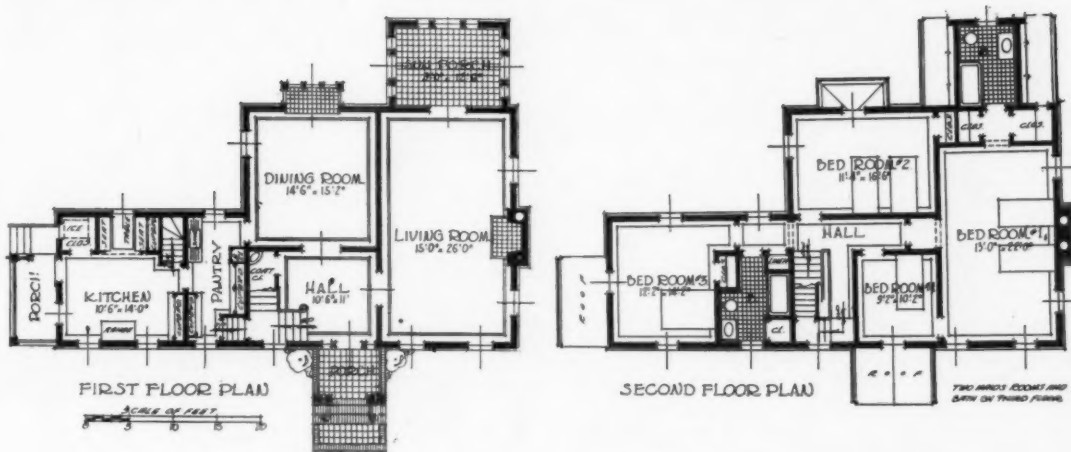
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XUM



HOUSE AT BALDWIN, L. I., N. Y.

FRED SMITH, ARCHITECT



HOUSE OF WM. J. DEVINE, ENGLEWOOD, N. J.

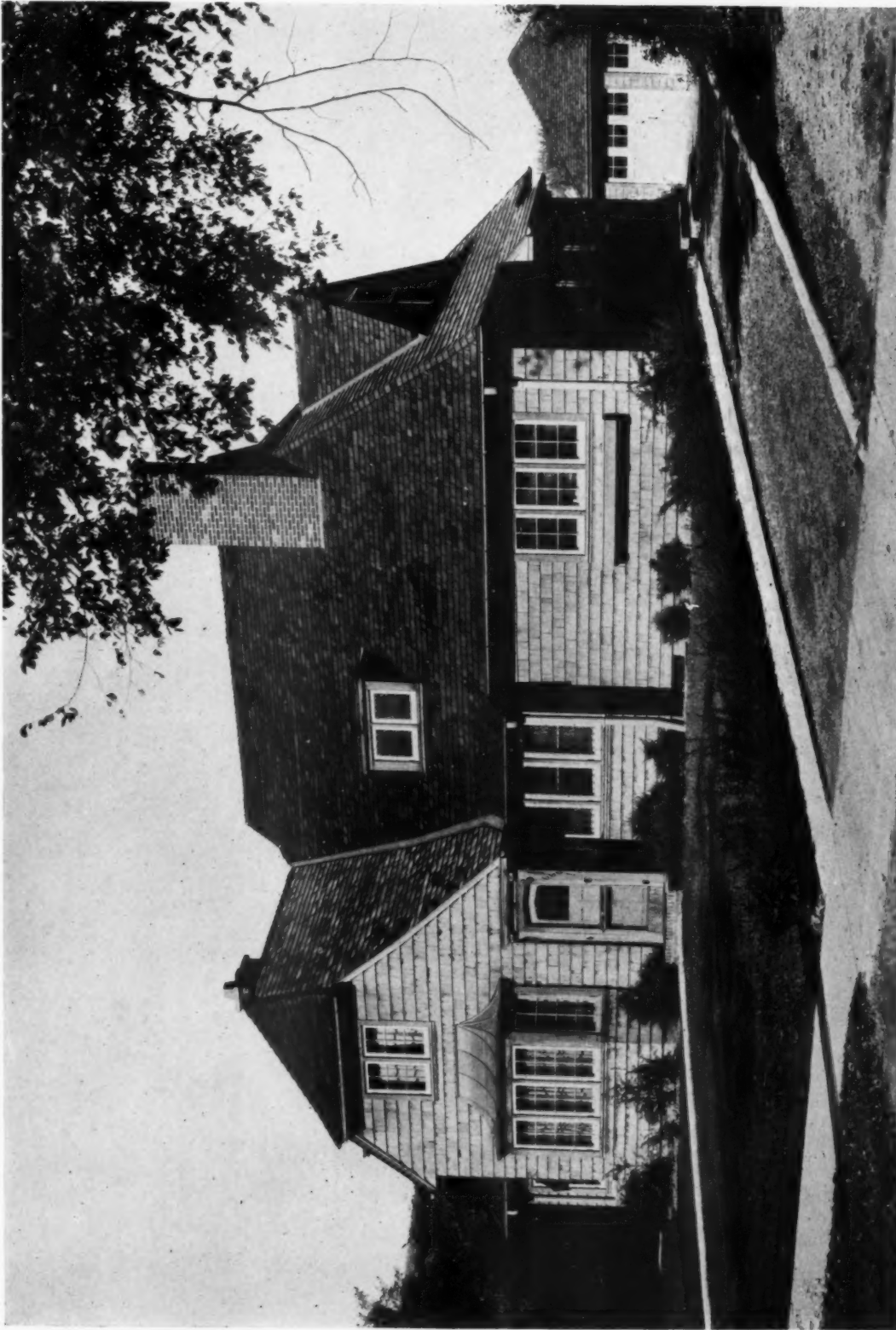
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ENTRANCE DETAIL

HOUSE OF WM. J. DEVINE, ENGLEWOOD, N. J.

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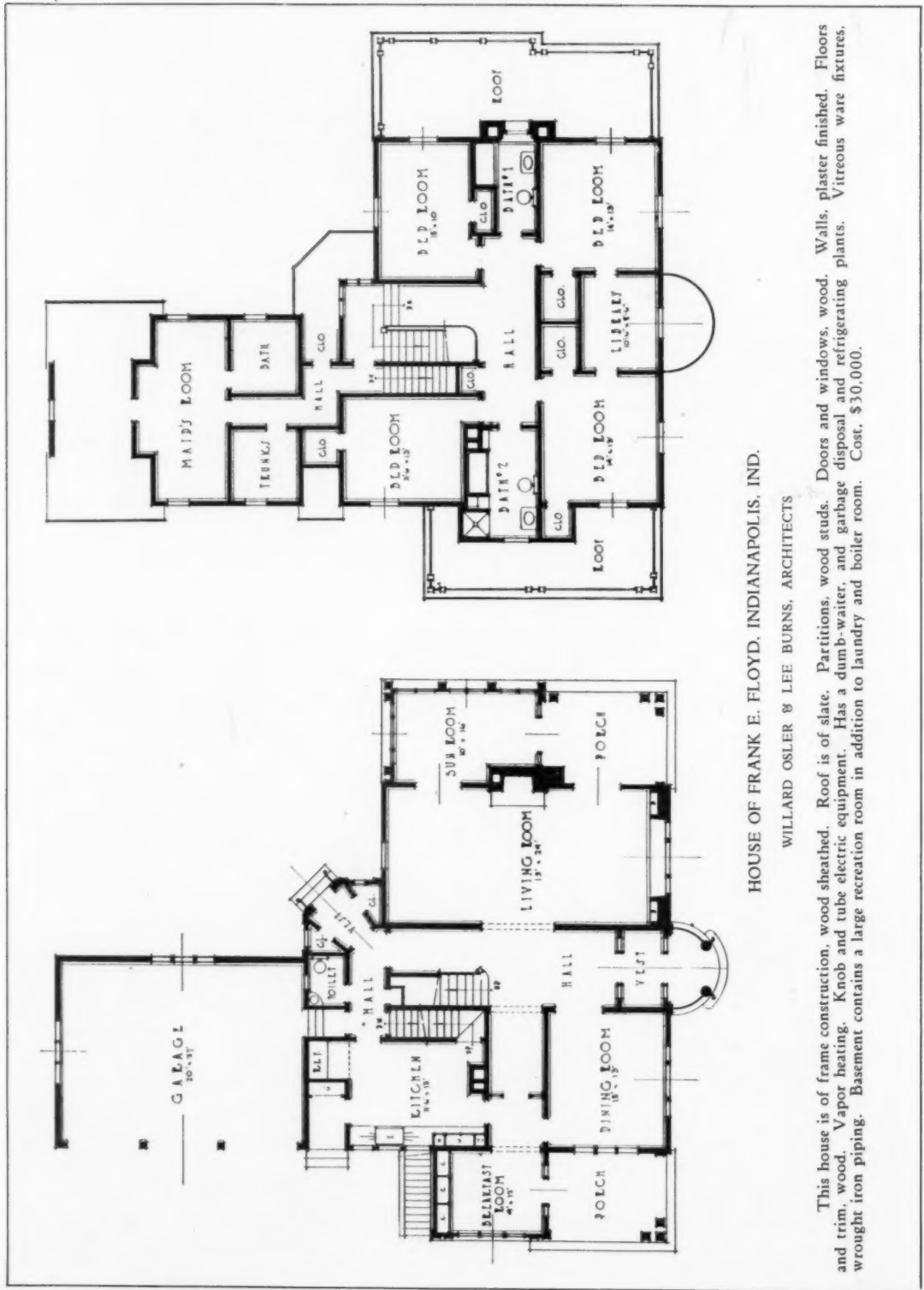
HOUSE OF JOSEPH W. BUCK, ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



HOUSE OF JOSEPH W. BUCK, ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



HOUSE OF FRANK E. FLOYD, INDIANAPOLIS, IND.
WILLARD OSLER & LEE BURNS, ARCHITECTS



HOUSE OF FRANK E. FLOYD, INDIANAPOLIS, IND.

WILLARD OSLER & LEE BURNS, ARCHITECTS

This house is of frame construction, wood sheathed. Roof is of slate. Partitions, wood studs. Doors and windows, wood. Walls, plaster finished. Floors and trim, wood. Vapor heating. Knob and tube electric equipment. Has a dumb-waiter, and garbage disposal and refrigerating plants. Vitreous ware fixtures, wrought iron piping. Basement contains a large recreation room in addition to laundry and boiler room. Cost, \$30,000.



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THE LAW AS TO ARCHITECTURE

By CLINTON H. BLAKE, JR., of the New York Bar

THE question of the responsibility which the architect assumes in undertaking a job is receiving considerably more attention than formerly at the hands of the profession. The question has been presented recently with respect specifically to the responsibility of the architect in connection with the work of a resident superintendent.

Where a resident superintendent is employed and improper work is performed or improper materials are used, is the architect responsible? What, if any, would be the effect upon his responsibility if it appeared affirmatively that the resident superintendent had not given proper attention to his duties?

The architect is not and never has been an insurer of perfect work. He does not and never has guaranteed to the owner that every timber will be laid properly or that all material entering into the building and all work done upon it shall be of the highest character. Of course he may, if he wishes, assume these responsibilities by specific agreement to this effect with the owner. The cases where an architect assumes any such liability are rare indeed, however. In the absence of such a special agreement he is called upon only to give to the work the ordinary and reasonable degree of attention, care and skill which should characterize one skilled in his profession. If he uses ordinary care, diligence and skill in the work which he does and in the supervision which he gives to the building operation, he cannot be held liable for defective work or materials.

The present question raises the problem whether this ordinary rule is changed where a resident superintendent is employed. Does the employment of the superintendent and the fact that he is supposed to give to the work the continuous supervision expected from the clerk of the works so change the situation that if defects in material or workmanship develop, the architect is liable?

The fact that a resident superintendent or clerk of the works is employed should not change the status of the architect or the degree or extent of the liability which he assumes. The resident superintendent ordinarily, and especially under the standard practice and contract of The American Institute of Architects, is employed by the owner. It is true that he is employed with the consent and approval of the architect and in many cases is designated or entirely chosen by the architect. In the vast majority of cases, however, he is paid by the owner and legally is the representative of the owner and not the representative of the architect. This being so, the fact that he allows inferior work to be done should not add to the liability of the architect or expose the latter to claims by the owner for damage occasioned to the latter as a result of the defective work.

Even if the work is improperly performed and defective materials are used as a result of the failure of the resident superintendent to give proper attention to his duties, the liability of the architect would

not be extended thereby so as to put him under a legal liability to the owner to make good the defects. The negligence or lack of care or skill on the part of a resident superintendent who is employed and paid by the owner, cannot be chargeable to the architect, except and to the extent perhaps that if the superintendent was chosen on the recommendation and at the instance of the architect, the latter might be liable if it appears that he recommended, without proper investigation, a man not competent to undertake the work assigned to him.

If the clerk of the works is, under the agreement between the architect and the owner, the employee of the architect and is paid by the architect and acts as the representative of the architect and not as an employee of the owner, a somewhat different situation is presented. In this case the acts of the superintendent become the acts of the architect's organization. If he is negligent, his negligence may be charged to the architect, inasmuch as the architect has undertaken to delegate certain of his powers and duties to him. If the architect chooses not only to select the resident superintendent but to treat him as his employee, he must be prepared to carry this employment to its logical conclusion and to be responsible for the character of the work which the superintendent does and the ability which he displays in carrying out his duties. It would not be a sufficient answer to a claim by an owner for damages, under these circumstances, that the architect had every reason to believe that the resident superintendent whom he employed was trustworthy and reliable.

It is obvious that the architect, employing his own resident superintendent and entering into a contract with an owner whereby it appears that this superintendent is the employee of the architect and not of the owner, must be quite sure that the superintendent employed is reliable and competent.

The importance of this point is emphasized by the fact that it is in the larger building operations that the resident superintendent is employed by the architect rather than by the owner. In the ordinary moderate sized job, the usual practice will be followed and a clerk of the works will either not be employed or, if employed, will be paid by the owner. When it comes to a large hotel or apartment house proposition or a commercial building running into a number of millions of dollars, however, the architect is usually expected to give a somewhat broader service, and in these cases the contract will often provide that the architect shall furnish the resident superintendent and, in many cases, all of the necessary engineering services as well. Where this is done, the architect will do well to be sure of the caliber of the men whom he employs to take care of the superintendent's end of the work. For his own protection he must be sure that they are skilled, competent and conscientious, and that they will not by incompetence or failure to give proper attention

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to their duties, place him in a position where the client will seek to recover from him as damages losses resulting from improper workmanship or materials of inferior quality.

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LEGAL DECISIONS

THE defendant, in erecting a building, made application for and procured from the proper authorities a thirty day permit to barricade the sidewalk. It was provided, however, in the permit that the defendant should maintain, for the use of pedestrians, a fenced-in passageway which should be at least four feet in width. This the defendant failed to do. The defendant, however, barricaded the sidewalk and continued this sidewalk barricade after the thirty day period mentioned in the permit had expired. It appeared, also, that the sidewalk in general was unreasonably obstructed by the defendant in the building operation. An adjoining storekeeper brought suit against the defendant for damages resulting from loss of business occasioned him by the obstruction of the sidewalk and the diversion of pedestrian traffic as a result of the obstruction and the barricade maintained by the defendant. The court held that, under these conditions, the plaintiff was entitled to recover the damages in question.

Trester v. Kahn, Supreme Court of Wisconsin, November, 1925.

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THE defendant contracted with a building company for the erection of a building. The contract provided that the contractor should supply all necessary labor and materials for a fixed agreed price, subject to any necessary adjustments for extras or omissions. A bonding company executed for the contractor, also, a faithful performance bond for the security of the defendant and a bond for the protection of laborers and materialmen. Both bonds and the contract and specifications were placed on file. There was a delay in the completion of the building of about five and one-half months beyond the date that the contract provided it should be completed. The contract did not, however, contain any provision allowing the defendant to deduct damages from the contract price by reason of delay by the contractor.

The defendant claimed damages because of the delay and refused to pay the contractor the balance due on the contract price. As a result, the contractor brought suit to foreclose a mechanic's lien, which

it placed upon the property. The defendant put in a counterclaim alleging damages and asking that these damages be offset against the unpaid balance of the contract price. Many other materialmen's liens had been filed and actions brought to foreclose them. The defendant in her counterclaim asked that the various lienors be allowed only to receive *pro rata* according to their respective claims the excess of the contract price which might remain unpaid after the damages attributable to the delay of the contractor had been deducted and allowed to the defendant.

The court held that the defendant must, from the unpaid balance in her hands, first pay the claims of the materialmen, because they had not received any notice that the defendant claimed a right to deduct damages from the contract price, the contract having no provision to this effect, as already noted. The court further held that under these conditions, the contract price was the measure of the limit of the aggregate amount of the liens which could be maintained by laborers and materialmen, and that, after the materialmen had been paid, the defendant might then apply the balance remaining in her hands on account of her own damages; that if, after this had been done, there still remained due her an unpaid balance for damages sustained, she must collect this amount by personal suit and judgment against the contractor and the surety, and not by withholding it from the payment of liens properly filed by materialmen.

Roberts v. Spires, California Supreme Court, January, 1925.

Note: It will be noted that the lesson pointed by the above decision is to include in the construction contract a provision for the payment of damages, by reason of delays. Due to the differing provisions of lien laws in the different states, the rule here laid down would not necessarily apply in different states. The inclusion in the contract of a clause for liquidated damages on account of delay can do no harm, certainly, however, and may give to the owner the exact protection which he would otherwise lack and which the owner in this case was forced to forego, because of the failure to include a liquidated damage clause in the contract. Any steps which can be taken to put materialmen and sub-contractors on notice, such as the inclusion of a provision for damages in the contract, the filing of the contract and the like should necessarily be done and the careful architect will do well to keep posted on the legal requirements in this connection, so that he may advise his clients, accordingly.

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BOOK NOTE

OLD ARCHITECTURE OF SOUTHERN MEXICO

IT is a curious fact that while we have for many years been striving to evolve a type of architecture in this country that might be known as American, and that in striving to arrive at some distinctive design we have taken every available European precedent, the wealth of material on our own continent and at our border should have been overlooked.

For many years, archaeologists have been exploring in Mexico and Central America. Their labors have been prolific of important results. Many works have been published by societies, and lately there have appeared important volumes by architects, notably those written by Alfred C. Bossom and George Oakley Totten, Jr. Both of these men have made important contributions to the literature of architectural design as found in prehistoric ruins in this country, and both have shown how fruitful are these early examples in suggestive value of types that would become thoroughly American in every sense.

The latest contribution to this topic is a work on Old Architecture of Southern Mexico, written by Garrett Van Pelt, Jr., A.I.A. Mr. Van Pelt has written a brief introduction to the series of photographs, that tells the reader wherein lies the charm of these long neglected examples of early Mexican architecture, and just where they are to be found in their best expression. The balance of the work consists of a series of plates, reproduced from photographs either made by the author or carefully selected from such material as was available.

The value of illustration of architecture made by an architect and for architects is large. The point of view is always the best, the selection of detail for presentation is of that most likely to have suggestive value. These plates will serve as a valuable guide to architectural design, and the book may be recommended as one of working value in the architect's library.

Old Architecture of Southern Mexico. By Garrett Van Pelt Jr., A.I.A. Full cloth, size 10 x 14 inches, with more than one hundred plates. Price \$10.00. Cleveland, Ohio. J. H. Jansen.

COSTS OF OPERATION OF OFFICE BUILDINGS

A NEW contribution has been made to the science of modern office buildings by the National Association of Building Owners and Managers, which includes in its membership the owners and managers of America's leading office buildings.

The contribution made by the building managers is in the form of a sixty-page report containing an exhaustive study of the costs that enter

into the operation of office buildings. The figures secured were furnished by 184 buildings located in 49 cities of the United States, and are classified by age, by rental rates, by building size, with an analysis by cities. Items of income and expense are shown in sufficient detail to enable architects, investments houses or banks to make comparative studies of prospective building operations in new or purchased buildings.

The figures include analyses of power costs, labor, investment, service income and expense. Tables are given showing the operation of buildings with various types of coal and fuel oil plants. The consumption of electricity, the costs of insurance, vacancies and rental returns and percentage tables of tax valuation and full valuation are given in the book. In brief the report is not only the only definite information available regarding the costs of operating skyscrapers, but it is likewise exceptionally comprehensive information.

Architects, bankers and investment houses have, through this report, which is the sixth of a series of experience reports, the means of obtaining information on actual costs in such form that comparisons may be made which will aid in estimating results from new projects or contemplated purchases.

For further information address Lewis B. Erme-ling, Executive Secretary, 134 South La Salle St., Chicago, Ill.

CAUSES OF FIRE

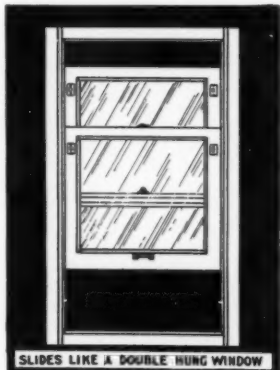
THE latest figures compiled on the above subject indicate the following losses in twelve months. Only the six causes having largest amounts of loss are noted.

The cost of carelessness in handling matches, cigars, cigarettes, etc., was \$29,045,007. It cost \$20,826,162 to pay for the losses occasioned by defective chimneys and flues. Stoves, furnaces, boilers and their pipes caused a toll of \$18,658,248. Spontaneous combustion caused a loss of \$16,110,945. Sparks on roofs destroyed \$15,931,342.

Carelessness in the handling of electricity and electrical appliances caused a loss of \$14,091,789. Forty-six and two-thirds per cent of all fires caused by carelessness with electricity result from lack of care in the use of the electric flat iron. Much of the remaining electrical losses result from improper wiring and overloading of circuits.

Over sixty per cent of the number of fires take place in homes, which means a home fire for every four minutes.

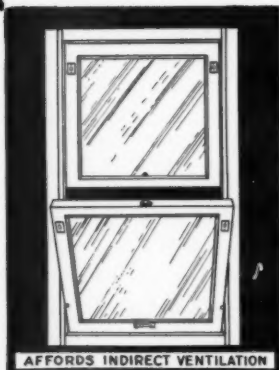
The Sykes Ventilating Window



The Sykes Ventilating Window slides like a double hung window, but presents many

advantages which assure satisfactory service as long as the building endures. It may be opened from the top and bottom because the sashes work independently of each other. It is rattle-proof and absolutely waterproof, due to complete weather stripping of pure zinc.

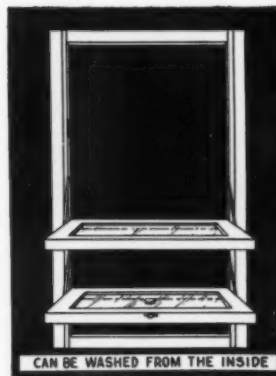
It provides for direct and indirect ventilation. Even in stormy weather it permits opening for ventilating purposes without exposing the room interior. It closes tightly and opens easily because of a perfectly balanced sash.



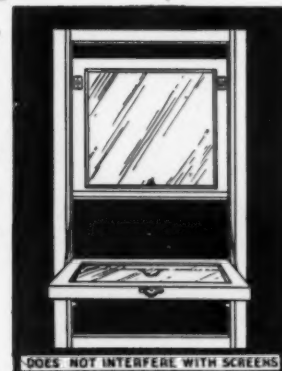
It may be cleaned from the inside by reclining the top and bottom sashes to a horizontal washing position, eliminating the fixtures and insurance required for outside window washing.

There is absolutely no interference with screens or storm windows because when opened horizontally the entire window reclines inwardly.

When specifying windows for schools, institutions, apartments, industrial and office buildings, consider the Sykes ventilating windows. They may be fur-



nished of either steel or wood and are unmatched for beauty and utility.



THE SYKES COMPANY

2300 West 58th Street, CHICAGO, ILLINOIS

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HISTORIC SITES FOUND ON NEW STATE ROAD
BORDERING LAKE GEORGE

THE recent changes in the route of the State Highway in the vicinity of French Mountain between Glens Falls and Lake George, New York, have disclosed to tourists the monument marking the spot where Colonel Ephraim Williams, founder of Williams College, was killed during the famous "bloody morning scout" of French and Indian War days, and the former grave of the soldier-educator nearby.

The small marble shaft which crowns the huge boulder upon which the intrepid leader is believed to have stood when he received the fatal bullet as he directed the fight of his small band of Americans against the more numerous French and Indian forces coming over French Mountain now is chipped and scarred, the handiwork of souvenir hunters. But the inscription placed upon the shaft so many years ago is legible, and the stone and pipe fence still marks the gallant Colonel's first resting place.

Just to the north of the grave the same highway skirts the shores of Bloody Pond, where troops from Fort William Henry engaged the foe after Colonel Williams was shot. The pond gained its name when, wounded and bleeding, friend and foe alike fell or were thrown into the water, staining it with their blood. Still further north along the highway are the ruins of the old Forts William Henry and Gage, and the restoration of Fort George.

PERSONALS

Frederick O. Bemm announces that his office is now located at 6816 Lakewood Avenue, Chicago, Ill.

Herman M. Sohn, architect, has moved his offices to the Farmers Loan and Trust Company Building, 475 Fifth Avenue, New York City.

Noah & Frank, architects, have moved their offices from 602 Permanent Title Building to 1203 Akron Savings and Loan Building, Akron, Ohio.

Eugene De Rosa, architect, is occupying new quarters at 15-17 West Forty-fourth Street, New York City, having moved his office from 110 West Fortieth Street.

Jay H. Morgan, architect, announces the removal of his main business office from Tokyo to the Russo-Asiatic Bank Building, 51-B, Yamashitacho, Yokohama, Japan.

Clifford O. Boyce, architect, has opened offices for the general practice of architecture in the Atlas Bank Building, Cincinnati, Ohio. Manufacturers' catalogs and samples are desired.

Herbert Foltz, F.A.I.A., Willard Osler and Macy G. Thompson have formed a partnership for the practice of architecture under the name of Foltz, Osler & Thompson, architects, with offices at 704-710 J. F. Wild Building, 129 East Market Street, Indianapolis, Ind.



A HOUSE AT WOOD'S HOLE, MASS.

OFFICE SKETCH BY O. R. FREEMAN OF THE OFFICE OF
KILHAM, HOPKINS & GREELEY, ARCHITECTS



Corrosion
*The discordant
 element in what
 should be an
 architectural
 harmony*

**DURIRON DRAINS PREVENT
 CORROSION**

***The* DURIRON COMPANY**
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STUDY SWEDISH FORESTRY

AMERICAN appreciation of Swedish forestry methods, by which this country's lumber reserves have been maintained virtually intact for several hundred years, is indicated in an invitation received some time ago by two Stockholm professors, Henrick Hesselman and Tor W. Jonson to lecture before American schools of forestry and other institutions devoted to preservation of natural resources.

Professor Hesselman is Chairman of the National Board of Forestry Census, which conducts a systematic survey of the country's timber resources, while Professor Jonson has served as an expert on the same board.

GAIN IN USE OF CLAY PRODUCTS

ACCORDING to figures announced by the State Department of Conservation and Development, the value of the clay products made in New Jersey during 1924 was \$46,414,167. Despite the general decrease in the output of clay products throughout the country last year, it was said that New Jersey increased this manufacture by a value of \$446,896 over that of 1923.

HALF A MILLION FARMS RADIO EQUIPPED

MORE than half a million farms in the United States are now equipped with radio, the Department of Agriculture estimates, following a nationwide survey through county agricultural agents. A similar survey in 1924 showed 365,000 farms on which there were radio sets and in 1923 only 145,000 farms.

This rapid increase in the use of radio by farmers is due, department officials declare, to the need for prompt market information in merchandising farm products, to the educational value of radio and to its entertainment features. Many county agents reported that farmers have installed radio sets primarily to receive weather and market reports.

The department's estimate of 550,000 sets is based upon reports from 1,056 county agents. Illinois leads the list in number of sets on farms, the estimate for that State being 46,000 sets; New York is next with 39,000 sets on farms; Iowa also has 39,000 sets; Missouri is third with 37,000. The smallest number of sets is in Delaware, for which the estimate is 200 sets on farms.

OLD COPPER MINES

THE Island of Cypress, in the Mediterranean, is again looked upon as a source of copper after the lapse of many years. An American corporation was formed some while ago to exploit the copper deposits of the island. In ancient days it was one of the principal sources of supply.

The American corporation, which has been preparing for its work in Cypress, believes that modern methods, revealing, probably, new supplies of ore never touched by the ancient Cypriotes, will make the exploitation of the mines worth while. Goguet, a French authority, says that the Greeks employed copper for all the purposes for which we now make use of iron. At the time of the Trojan war, iron was very little used; copper took its place.



THE PUBLISHERS' PAGE

IRVING K. POND, F. A. I. A., Past President of The American Institute of Architects, has been abroad, seeking out places of unusual architectural and scenically artistic interest. He put down his impressions in a series of splendidly executed drawings, made with a fountain pen. These sketches are unusual, and have elicited the highest praise from competent critics.

Successful sketching with pen and ink is, as every architect knows, extremely difficult. A man has to be sure of himself, know what he wants to say, and how to say it. The crispness and spontaneity of these sketches by Mr. Pond are features that one would expect in an observer so highly trained. Mr. Pond has permitted us the opportunity to present the majority of these sketches to the readers of THE AMERICAN ARCHITECT. What will further accent their value is the sparkling account of his travels abroad that will constitute a series of at least four articles, to appear late this Fall.

The concluding article of Mr. Kyson's series, *The Architect and His Profits*, appears in this issue. The editors have received numerous letters expressing approval of these practical articles, which have very competently and thoroughly discussed the vital matter of the cost of production in an architect's office, and in a way so clearly and accurately, as to be readily understandable, and to be adaptable to offices both large and small.

An enthusiastic subscriber writes: "The articles by Charles Kyson will be of greater practical value to the profession than anything I have seen published in an architectural magazine. They should be run several times so that every architect will be sure to see them. Congratulations to you and Mr. Kyson."

We like to receive just such letters from readers, that is, spontaneous expressions. Do not expect them always to be so enthusiastically approving. If there are features you don't like, let us know. It's the only means whereby we may learn if we are hitting the nail, or just marring the wood.

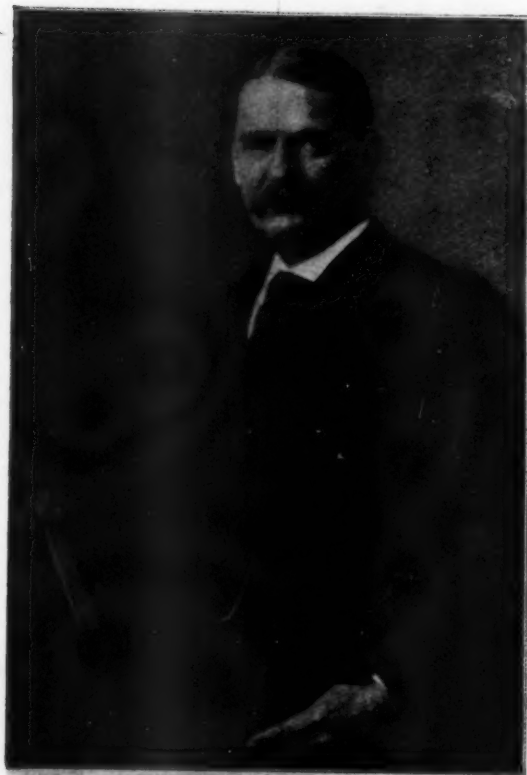
Mr. Schweinfurth's article on Robert S. Peabody, appearing in this issue, is a valuable contribution to the history of architecture at that time

when the foundation was laid for our rapid advance in the development of American architecture.

The Barclay-Vesey Building on West Street, New York, is the name of the enormous structure reared by the New York Telephone Company, to house its more than six thousand workers. The architects are McKenzie, Voorhees & Gmelin. This building is notable as foremost among the best expression of architecture on Manhattan Island. Probably no structure of similar type has received closer attention in its detailing than this one. The results achieved are unusual. By special arrangement with the architects and the telephone company, THE AMERICAN ARCHITECT will present in a November issue a complete description and illustration of the Barclay-Vesey Building. The completeness of the proposed presentation may be realized when it is stated that not only will the architectural aspect of the buildings be completely set forth, but also the complicated engineering problems and the splendidly worked out interior architecture. When it is understood that a hundred years ago, the site on which this building now stands was a part of the Hudson River, and that every foot has been reclaimed, the magnitude of the undertaking as to its foundations and lower structure is at once apparent.

Issue of September 20 will be largely an industrial building issue. There will be some worth while examples of recently constructed buildings. These show that the tendency to give close attention to the architectural excellence of manufacturing buildings is greater today than ever before. In fact, there is a pronounced effort on the part of manufacturers not only to provide the finest and most complete equipment, but realizing to a greater degree than before the value of good architecture as a commercial asset, they are willing to spend the money to secure the best possible results.

Samuel Chamberlain's monthly letter from Europe will also appear in issue of September 20. The illustrations, done in Mr. Chamberlain's usual happy manner, will be found of considerable interest, while his reactions to certain conditions as he finds them are written in the best and most forceful language of architecture.



Robert S. Katodys

THE AMERICAN ARCHITECT