

THE AMERICAN ARCHITECT

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VERTICALITY IN DESIGN AS EXPRESSED IN THE WORK OF GERMAN ARCHITECTS

By ALFRED C. BOSSOM

RECENT years have seen a very interesting development in the work of that group of German architects who practice around the free ports of Hamburg, Bremen and Lubeck. This section happens to be one of the few parts of the country where much architectural work is progressing. The fact that these ports allow commercial steamers to come in and leave without the excessive expense that applies to every other port of the country, has enabled them to recover an air of activity and prosperity ahead of anywhere else, and this is reflected in the architecture. The result is that many of the banks have

been rebuilt, great office buildings constructed and much municipal work undertaken and completed.

The German Institute of Architects of Hamburg, under the chairmanship of Mr. Hallbauer, has formed a new school in this one corner of the country. Fritz Hoeger, who designed the Chili Office Building, and Mr. Gersen, who built Ballin Haus, are leading exponents of the new type, while Professor Schumacher, the municipal architect, has done a tremendous amount of work which is exceedingly full of interest. He had the advantage, perhaps, of living for many years as a young man in Chicago,



LUNEBURG, STREET AM BERGE LOOKING WEST, SHOWING HOUSES OF DIFFERENT CENTURIES. NO MATTER HOW LOW THE BUILDINGS, EVERY ONE MUST HAVE ITS OWN SKY-POINTING GNOMON OR GABLE, AS ILLUSTRATED

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but although his buildings show similar characteristic to that of the more futuristic men, they also have much more of an academic air than the work of his confreres. This group has taken few principles and based a school of design around them, it seems.

Everything must point upwards—a great sense of verticality must be maintained, and to do this a study of all the contributing details that will bring about this result is made. Corners are often rounded—very long vertical lines will strike suddenly with a rather appalling abruptness upon a solid, unbroken, pierced base. The roofs are now always rather flat in contrast to emphasize the shooting quality, so to speak, of this aspiring principle. Set-backs are adopted in a series of levels quite often, through which is felt this upward tendency carrying on. Shadows are arranged to create a softness with this strength that is not common elsewhere.

The materials used are, as a rule, of comparatively small units. Bases are often of concrete with a

very heavy tooling, but the superstructure is, almost without exception, of brick, which is treated frequently with vertical, circular fluted columns, without capital or base to denote the lines of their construction, and with this is frequently mixed terracotta, which is baked of the same material throughout, without the finishing slip that we use in American practice, which makes this material blend in exceedingly well with its adjacent brickwork. A charming harmony of tone is, therefore, very common, carrying on the same spirit of upward—ever upward—so to speak—which practically dominates all of this work.

It is very interesting to notice that this same idea of verticality existed centuries ago in the work of that time, though after that era there seemed to have been a pause, but now it has come back again with greater force than ever, but with the use of entirely different detail, and methods of achieving the result.

With this revival in thought, so to speak, the



PRIVATE HOUSES OF RENAISSANCE AND BAROQUE PERIOD, LANGSTREET. PRESSURE AT THE SIDE MAY SQUEEZE THE BUILDING SKYWARD, BUT STILL APPARENTLY NO BUILDING IN THIS PART OF THE WORLD IS COMPLETE WITHOUT ITS GABLE

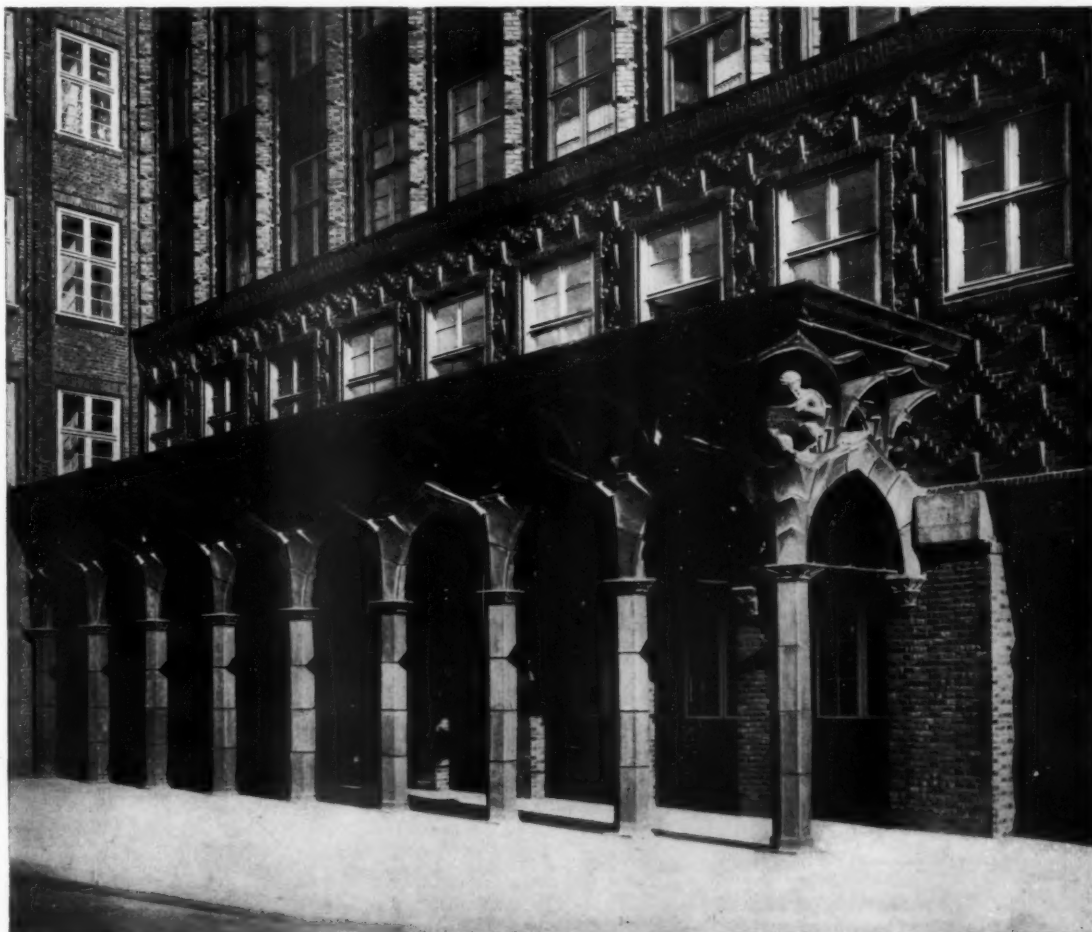
architects have adopted a most unusual, though rather intriguing, triangular principle, as the basis for all of their ornament. When discussing this, these architects constantly refer to this triangulation as being the symbol of life, and that their architecture today is a living art as distinct from the lesser vital qualities noticed in the work of so many other countries.

This triangulation is carried to a remarkable extent. Doors have triangular heads, the square or circular opening existing but seldom. Windows have triangular topped lintels. This chevron recalling form wanders around doors and along mouldings in a most unexpected manner.

In the Hamburg Private Bank, every band course is a series of triangles, every one of which shoots the eye up to a second and crowning triangular band course which forms the cornice. Inside the banking room, which is of a very high colored Italian yellow marble, even the piers are triangular in spirit. They

are narrower at the base than at the top, having flat, incised, three-pointed forms worked on their surface, carrying the eye to the ceiling which is colored in a most futuristic manner with strong pigments, but where again the triangle is ever present. The iron balconies and the electric light fixtures all have this same form as the motif, though it is treated in such a great variety of ways that it is not monotonous, but, literally, becomes a signpost of direction, when examining the building.

One of the finest examples of the modern office buildings, carrying out the vertical spirit, is the Ballin Haus, also in Hamburg. This building primarily of brick has some very interesting carved granite trimmings which convey a sense of strength and virility, due to the contrast, and created by their placement, which makes one stop and look when passing this building. It is one of the most unusual of the modern commercial buildings built in Europe during recent times. Due to a rather ingenious ar-



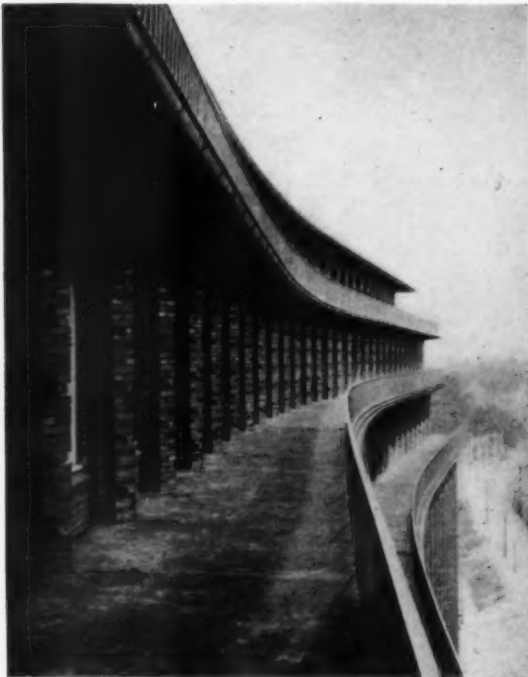
BALLIN HAUS. FREEDOM IN DETAIL IN EITHER BRICKWORK OR TERRA COTTA IS CERTAINLY A CHARACTERISTIC OF THE WORK OF THIS GROUP OF MODERN GERMAN ARCHITECTS. THEIR VERTICAL PIERS AND DIAPER TRIANGULATION OF THE BRICKWORK ARE QUITE UNUSUAL, THOUGH IN THE MASS HAVE AN APPEARANCE OF REPOSE NOT EVIDENT IN THIS ILLUSTRATION



PROJECT OF A FAIR-HOUSE FOR HAMBURG. A STUDY FOR A GREAT BUILDING, SHOWING THE SETBACKS AND THE VERTICAL LINES OF THE LONG, SLOW CURVES. ALL ARE VERY EVIDENT MODERN TENDENCIES IN TODAY'S WORK OF THE GERMAN ARCHITECTS

rangement of the windows, the angles of the building are formed by large flanks of unpierced brick-work, from which extend what at first appear to be forms akin to a Gothic buttress, but when carefully examined, they have much more the appear-

ance of brick fins, due to the rounded lines with which they are attached to the main wall of the building. They generally extend from the ground up to the top of the ninth floor without a break. This rounding of the internal angle adds a very



THE CHILI BUILDING IN HAMBURG HAS SETBACKS WHICH ARE OF PRACTICAL USE AND ARE CERTAINLY ADVANTAGEOUS, FOR NOT ONLY SHOULD THEY PROTECT THE LIGHT OF THE PERSONS OPPOSITE, BUT THEY SHOULD BE OF VALUE TO THE OCCUPANTS OF THE BUILDING



EVEN WHEN CIRCULAR LINES ARE USED AS IN THIS SPIRAL STAIRCASE OF THE BALLIN HAUS, IT SEEMS, AS WITH A MAGNET, TO PULL YOU UPWARDS. ONE OFTEN WONDERS IF THIS INVITATION TO LOOK OUT MAY HAVE BEEN AN INVITATION TO THROW ONESELF DOWN

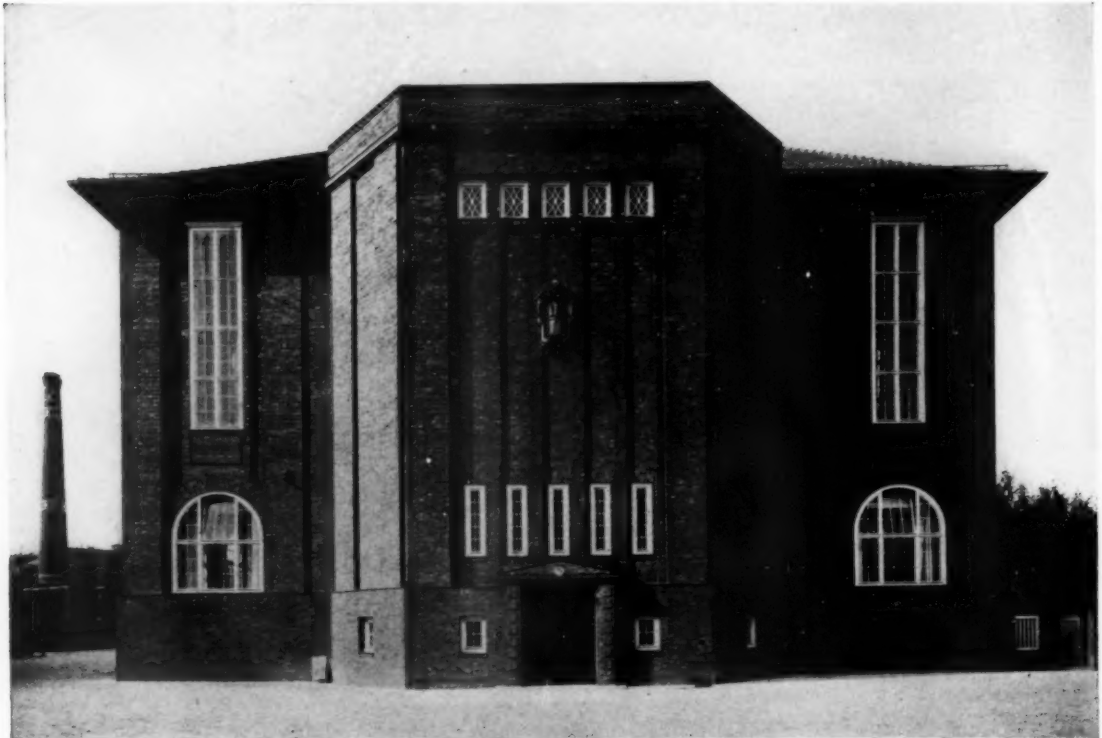


THE SCHOOL FOR THE EDUCATION OF YOUNG MERCHANTS OF HAMBURG, CONSTRUCTED ALMOST COMPLETELY OF BRICKS, HAS MANY NOVEL TREATMENTS. THE VERTICAL FLUTED COLUMNS, THE FLUTES BEING CONVEX INSTEAD OF CONCAVE, CARRY ON THE SPIRIT OF UPWARDS, EVER UPWARDS!—FROM WHICH ONE CAN NEVER BE ABSENT IN MODERN WORK OF THIS SECTION

curious feeling and seems to give the appearance of adding light to the offices, though, of course, we know it does not. It is on the face of these fins, as shown in the illustration, that the architects place some of their very broad simple-planned specimens of modern German sculpture.

This building has three setbacks, starting from the top of the sixth floor, which extend almost around the building, but at certain points the great mass stands forward and breaks these long horizon-

who see it, to the prow of the on-rushing Leviathan amid a sea of commerce. This quality of verticality has often been assumed as the prime possession of the present day skyscrapers, but when we think of it as a means of inducing observers to look to the sky, we find that the architects of Germany's yesterday were most consistent in the same idea. No matter how narrow a building might have been, it had a pointed top, carrying this sense of aspiration of verticality to such an extent that in many cases it



A SCHOOL BY PROFESSOR SCHUMACHER WHERE THE ENTIRE DECORATION CONSISTS OF ONE CARTOUCHE AND LINES OF BRICKWORK GENERALLY CONFINING THE OPENINGS, THOUGH FOLLOWING ON BEYOND THEM IN EVERY INSTANCE

tal ledges which form open air walkways on all sides. These are not behind masonry parapets, but protection is formed by light, metal railings which have the great advantage of allowing those inside the offices to see what is going on in the street below, without obstructing the view, and at the same time allowing the full light to penetrate without risk to personal safety. The inhabitants use these promenades as they are wide, above the level of the noise and dust of the street, and save the trouble of descending to the ground.

Another most interesting type recently completed is the Chili Office Building. Here, rising from a rather solid base, all its piers rise in vertical lines, without much particular regard to the window openings, so that it has a remarkable sense of verticality, so much so that it is likened, by a great many

became most unrestful, but it, undoubtedly, caused a great many young Germans, who day by day passed by such buildings, to think of the sky as the only limit, for everything pointed that way. Even when these buildings were low in height, this high-pointed gable principle was ever present, very frequently supported by long face brick surface mullions of no apparent structural value, but which, when time compelled reconstruction to take place, inflicted difficulties upon the remodelers to bring their work into harmony with this vertical spirit.

It is, perhaps, reasonable to see why in the old buildings they did this, for Hamburg, for instance, was a fortified place, very rich in commerce, and land was valuable. The houses were built on the banks of the narrow canals, or fleets as they were called, and gave the feeling of being squeezed up-



PROJECT OF A FAIR-HOUSE FOR HAMBURG. ANOTHER VIEW OF ONE OF THESE STUDIES WHICH GIVES AN IMPRESSION OF SIZE AND HEIGHT WAY BEYOND THAT OF ITS NUMBER OF STORIES

wards as there was no room to expand horizontally.

Again, at Lubeck, the materials in use in past centuries were the green glazed bricks with such per-

fect quality that the builders of those days constructed brick tracery mullions in their Gothic churches often twenty feet high—always that verti-



OLD SALT WAREHOUSES ON THE RIVER TRAVE. THE DEMAND OF MODERN DESIRE TO MAKE ALL BUILDINGS CONFORM TO REQUIREMENTS OF MODERN TIMES INTRODUCES MOST UNUSUAL INCONGRUITIES, DELIGHTFUL OLD GERMAN STREETS NOT BEING FREE FROM THIS ANNOYANCE



BALLIN HAUS
WHERE DECORATION SEEMS DESIRABLE, IT IS INTRODUCED WITH A VERY FORCEFUL HAND. THE CUT GRANITE LINTEL INTO THE BRICKWORK ADDS A RICHNESS FAR IN EXCESS OF ITS MASS VALUE

cal idea! It would be difficult to accomplish this even with the machine made, pressed bricks of today.

The modern municipal work has a certain domestic note, and though possessing this, yet comes under this same general influence. It is mostly designed under the direction of Dr. Schumacher, who is quite advanced in his architectural ideas—a great believer in strong color—but, where he gets a flat surface, up go the vertical lines!

With all of these tendencies so evident in the old work, the commercial, domestic and municipal



THE BALLIN HAUS GAINS MUCH SENSE OF REPOSE FROM ITS BLANK WALL TREATMENT ON EITHER SIDE, WHICH IS MATERIALLY ENHANCED BY THE ANGLE-WISE BUTTRESSES, WITHOUT WHICH THE BUILDING WOULD BE RATHER CURIOUSLY PLAIN

architecture, the students have been much influenced, and they are joining this same group, and their work also has taken on this rather severe aspiring character.

To the designers of skyscrapers, this modern German work is fruitful of many suggestions. In America, we have striven to portray the skeleton of our construction on the exterior design, but the German work does not necessarily impress this upon us. It seems to have more of a desire of causing you to look upwards at every turn.

The buildings are, of course, not so tall, but they have an exceptional dignity with their absence of detail, simplicity of character, and great, long sweeping lines both vertically and horizontally.



THE CHILI BUILDING SEEN FROM ITS PROW, AS IT MIGHT APPROPRIATELY BE DESCRIBED, CERTAINLY GIVES THE IMPRESSION OF A FORWARD MOVING SPIRIT. ONE CAN HARDLY IMAGINE SUCH A BUILDING BEING DESIGNED BY A DOWNWARD-LOOKING, BACKWARD-SEARCHING ARCHITECT

Though these new buildings have gone a long way, everybody feels that what has been done so far, is but a very good promise of something still more advanced for the future, which should certainly stimulate the desire to exchange architectural ideas between Germany and the United States.

LAST TRACES OF PARIS BASTILE

IN the Place Bastille, with its famous column commemorating the storming of the fortress by the mob at the beginning of the French Revolution, was preserved the complete outline of the Bastille itself, exactly as it had stood in the Place and in the adjoining Rue St. Antoine. The site was marked with paving stones put down in 1880.

Parisians are scrupulously careful of every little landmark of interest or beauty in their city, yet these special paving stones have almost disappeared as the result of frequent street mendings. Only a few remain. The Commission du Vieux Paris is now urging the authorities to restore the outline.

There is still an inscription over the door of the house at 5 Rue St. Antoine which records that this house was once the avant cour of the Bastille, and that there the revolutionaries gained entrance to the fortress on the famous 14th of July, 1789.

IN SEARCH OF MODERNISM

CONCERNING THE DEARTH OF MATERIAL IN FRANCE FOR THE INQUIRING REPORTER

By SAMUEL CHAMBERLAIN

Decorations by the Author

As a logical aftermath to the Exposition des Arts Decoratifs, which gave such bright promise of clearing the way for a new form of architectural expression, one might justly expect that its influence would be evident in current French architecture. The achievements and shortcomings of the Exposition have long since been threshed and sifted and exposed. Whether the personal reaction was favorable or not, there were few visiting architects so reactionary as to deny that the chrysalis of a new expressionism of structure and surface and decoration was vaguely visible in the maze of many moderns' thoughts brought to life along the banks of the Seine last year. A more comprehensive study is now possible, since a superb set of volumes has been published, presenting photographic evidence of a hundred and one phases of the Exposition which must be lost to the bewildered visitor. In the retrospect, with these books to recall it, the Exposition des Arts Decoratifs seems to grow considerably in stature and significance.

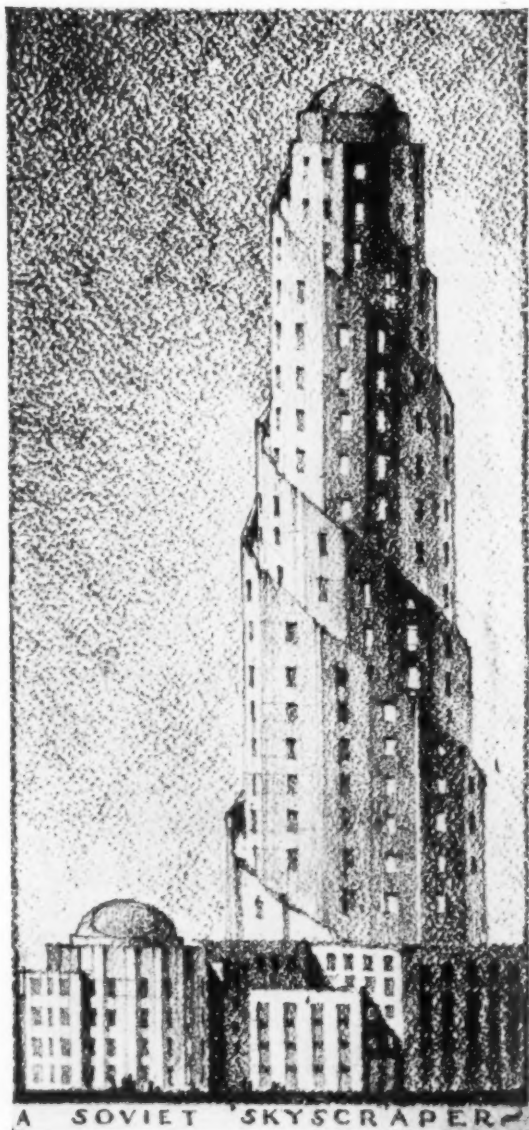
It is more than surprising, therefore, to discover that, as far as 90% of the current building in Paris and the provinces is concerned, the Exposition

might as well have never existed. Two quite gigantic hotels are being built on the new extension of the Boulevard Haussmann. One of them assures a startled population that it will have 600 rooms, *each with a bathroom*. (The italics are not mine; in fact they are printed in red ink.) An obvious opportunity to express reinforced concrete construction in terms of fine simple masses and restrained decoration, free from frosting and meaningless doodads. As it stands, it might have followed the architectural exuberance of that Exposition which made the world richer with the Grand Palais. It is a ringer for the palatial monstrosities on the Cimiez in Nice, a step 25 years to the rear. Many apartment houses are going up in Paris. Some on the Left Bank, particularly in the neighborhood of the Boulevard Raspail, have shown the way to a logical modernism, and have been widely illustrated. But the newest apartments content themselves with being conservatively dull. True, they add modern frosting; they wiggle every other bar of an iron railing, and they cover the lower part of vertical members with convex flutings as the Germans did twenty years ago. The entrance way is framed in many square yards



APARTMENT HOUSE IN AMSTERDAM

of polished flat marble and is embellished with a feeble imitation of Edgar Brandt's ironwork. But here it stops. The celebrated Monsieur Sauvage has undeniably contributed something in his terraced apartments, the latest of which has been unveiled on the Butte de Montmartre. At a casual glance they



seem wasteful. They are "zoned" so abruptly that nothing is left at the seventh floor but a perilous promenade. Without wishing to wave the Stars and Stripes triumphantly, one feels justified in opining that the reputed efficiency of these apartments might be enhanced several degrees by a close study of American methods.

Workmen's living quarters are slowly beginning to appear on the site of the ancient fortifications of

Paris. A rigid economy is evident in their gaunt forms. A maximum of cubicles has been squeezed into them. They are prison-like, chill and dreary, but their form, being entirely utilitarian, is interesting. And then some satanic soul has designed economical ornament to brighten their bleak walls, ornament so vile that the well known decorative afterthought on our Main Street garage looks choice and tasty beside it.

The Cite Universitaire, a student settlement on the fringe of the lovely old Parc Montsouris, is gradually coming into being. The Canadian pavilion of this unique group has just been dedicated. One regards it hopefully for evidence of its recent origin, but when the soot of Paris does its work, it will sink into gray oblivion with its neighbors.

There are shop fronts of recent fabrication, some of them exquisite, but nowhere in Paris does it seem possible to find anything to approach faintly the Theatre des Champs-Elysees, for example, as an architectural accomplishment. War monuments continue to be unveiled weekly, and it is to these that the earnest seeker of modern architecture must often turn, or to the Riviera, where occasional gems are found, lost in a raffraff of villainous villas.

The French provinces reveal even less than Paris. A six day jaunt from Caen to Cannes, a good 750 miles, disclosed exactly one conspicuous example of modern architecture, and this at Chartres. A confidential snapshot of this product of a fevered brain is being sent to the Editor of THE AMERICAN ARCHITECT, with a conjecture as to whether he will be reckless enough to print it. A recent visit to that pathetic shell of a city, Noyon, revealed a fair amount of building going on around the forlorn wrecks of its golden cathedral and its lacy little Hotel de Ville. If there was a trace of inspiration, a slight effort to express steel and concrete, it was not evident to a careful observer. It is all discouraging.

Actual contact with modern architecture being so difficult, the next logical hunting ground is in the thicket of bookstores which make the Left Bank such a paradise for the bibliophile. Your correspondent pattered through them all. The sober architectural ones around the Ecole des Beaux-Arts with their gorgeous volumes on the Chateaux of France, the Old Hotels Particuliers of Paris, on Byzantine art, Persian tapestries, Egyptian temples, Moorish mosques and Chinese bowls, porte cocheres and palaces, cartouches and cathedrals, on everything, in fact, except modern architecture. The glorified postcard stands, as well, with endless collections of photographs of the gems of the Louvre and the Luxembourg and the Cluny, reproductions of the inspired sketches of the old masters and a thousand and one sepia prints of lovely ladies from the Salons—but slight trace of anything "modern." Ingres, Delacroix, David, Greuze, Gerome, Gericault—voluminous documentation on all of them, but

little from our contemporaries. Then to the cool arcades of the Theatre de l'Odeon where Flammarion exhibits a wide display, from his irresistible de luxe editions to his fifty centime pamphlets; to the immensely technical house of "La Construction Nouvelle" and to the joyous bookshops in the heart of Montparnasse, where the habitués of the Dome and the Rotonde can find literature and art attuned to their exotic temperaments.

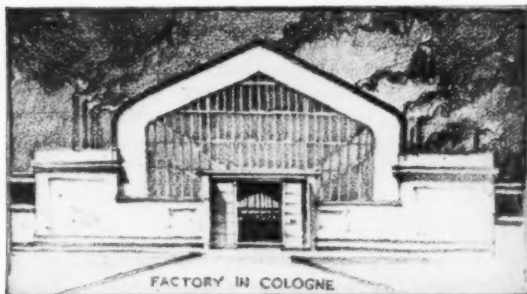
Here in Montparnasse the scent gets stronger. Luxurious volumes on Cezanne and Pissaro, Gauguin, Matisse, Van Gogh, Brancusi, Rodin. Plenty of moderns here! A pretentious edition of "La Garçonne," embellished with Van Dongen's haunting, black-eyed demoiselles. Riotous, unintelligible volumes from Russia; heavy, well printed books from Germany. Lithographs of dancing Montmartre couples, featuring an agile American black boy doing a clattering Charleston with a frizzy blonde; broad minded books with sprawling nudes which would never get by Ellis Island. Certain volumes of the new edition of the works of Anatole France, beautifully, beautifully gotten up. And finally books on those two canny types, Picasso and Utrillo, who practice Barnum's theorem as well as any daubers extant. Picasso, you will be reassured to know, has become more ghastly and unintelligible than ever, thus keeping a step ahead of his imitators and assuring the upkeep of his new Hispano-Suiza. Many of his new works consist of a tattered fragment of Porosknit, a newspaper clipping and two or three strands of yarn, all pasted on the bare canvas. *Et, c'est tout!* He has, with his tongue in his cheek, reached the rarest heights of idiocy, having doubtless discovered that his own superb ability as a draftsman is of small box office value compared to his unique ability to concoct monstrosities which will make the public gasp and protest, and cause the ultra-modernists to affect rapturous appreciation.

But I am on a tangent. Back to bookstores. That fountainhead of modern art and architecture, the house of Albert Morance, has published much of interest which is well known in America. A bewildering chain of magazines issues forth from these quiet portals, in addition to their ambitious annual volumes. Each deals sympathetically with a phase of modern art. One of the most illuminating is a new one, a sapling due to blossom and die like the others, probably, but a very vibrant sheet just at the moment. It is called "Cahiers d'Art." The bleak, unhappy projects of the Soviets, the crippled brain children of ultra-modern theorists, the modernistic boutiques of Prague and Helsingfors and Amsterdam, the factory architecture of Germany and the colossal apartments of Holland, all find space and recognition in these pages. The dreary, ominous designs of the Soviets, haggard but hopeful, leave a deep and unhappy impression upon the beholder. Their principal objective seems to be the direct expression of steel and glass construction. This result

they obtain, very disjointedly, but by no stretch of the imagination can it be called anything but almost profanely ugly. A refreshing bit of imagination comes from one Ludwig, who offers what might be termed a torsionally zoned skyscraper. As shown in the accompanying sketch, it is a many-sided conception, with a sweeping external ramp. Is it possible that some day we shall witness metropolitan garages built on a similar idea?



Out of the wilderness of wails of discontented modernists, chafing at the artificiality of the academic and calling loudly for a new vision, a new era, a new impulse, there comes one strong and sonorous and uncompromising voice, setting forth the case of modernism in architecture with unexpected logic, the voice of the pensive and earnest LeCorbusier. In three small, unconventional volumes, "Vers Une Architecture," "L'Art Decoratif d'Aujourd'hui" and "Urbanisme," he has contributed so much to a serious contemplation of architectural problems of this Twentieth Century age that no thoughtful architect will ever regret poring over their curt, incisive sentences, their strange illustrations and their almost irresistible logic. Aside from LeCorbusier's work, there is a splendid volume in English, "Dutch Architecture of the Twentieth



FACTORY IN COLOGNE

Century." One feels safe in making the assertion that more will be revealed on the subject of modern architecture by a careful scrutiny of these books than by all the gapings and snoopings of unofficial explorers such as the writer.

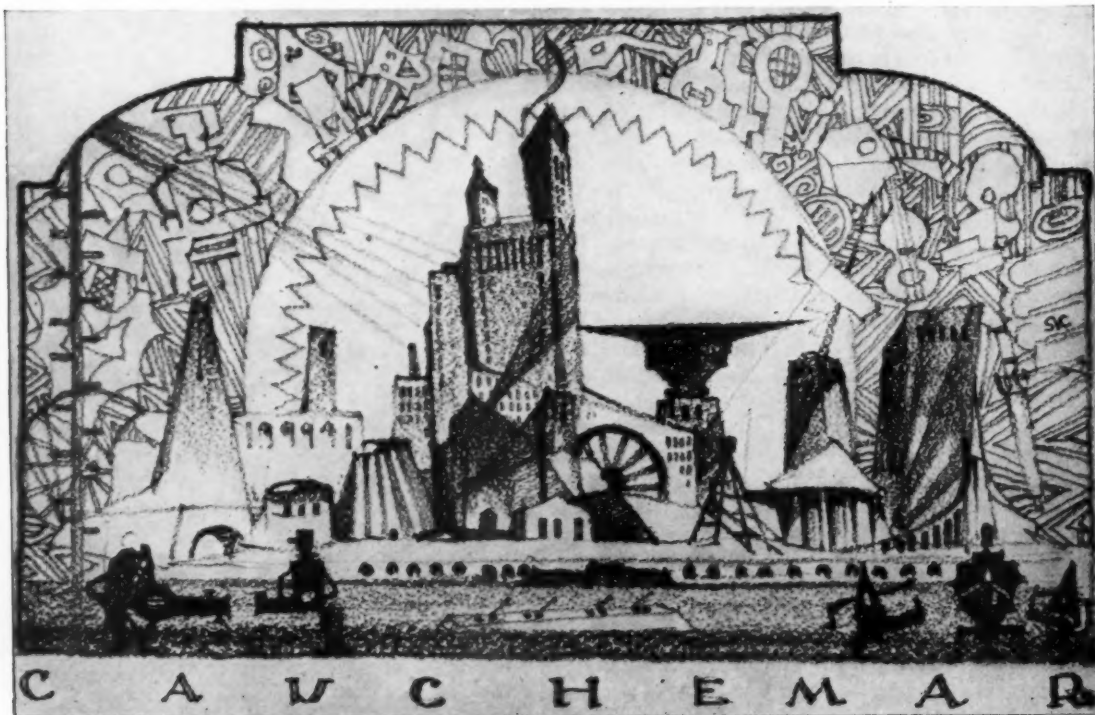
One more thought persists. If, as seems the case, real creative artists are lacking in the field of modern French architecture, they assuredly *are* to be found in allied fields, particularly in decorative art. What ingenuity, what fine decorative sense has been lavished on French soap cartons! Aside from the glitter of emeralds and cracked ice and the svelt facings of blue snake skin, what artistry, what refinement of contour has been given to the cigarette cases which recline behind plate glass and gold bars on the Paris boulevards. If an Edgar Brandt could be found to apply the same principles of harmony to

architecture, if as much finesse and sensitiveness to form were shown in architectural designs as are spent in creating these exquisite perfume flacons, if an architect could express the highest emotions of a Lalique, a Paquin, a Lanvin, a Bourdelle or a Forain, the eyes of the world's architects would be riv-



POWERHOUSE IN BERLIN

etted upon France as in "bon vieux temps," and not upon Holland or Finland or America. The creative instinct flourishes in France, as always, but its sphere seems more and more restricted until now, one has to gulp, put on an air of prosperous sophistication, and walk down the rue de la Paix in order to see its manifestations.





EDITORIAL COMMENT



THE many avenues in the building industry that are open to the college man were admirably set forth by Charles H. Higgins, treasurer of the New York Chapter, A. I. A., in an article in a recent issue of the Princeton Alumni Weekly. Referring to that student whose aim it is to prepare himself to take a leader's part in the building industry, there are several great highways along which he may approach his goal.

In the creation of the building, Mr. Higgins points out, the owner, the architect, the specialist, the contractor and the manufacturer each plays his part, and each offers to the student avenues of approach to the industry.

Specifically as to the avenue of approach of the architect, who inspects the plot and draws the plans for the owner, he may, by his art, harmonize and even dramatize the service which has made the owner desire to build. He must have a knowledge of forms which both serve and please, an acquaintance with materials to make these forms stable and lasting, a broad sympathy with the owner's purpose, and a knowledge of what has been done and what can be done. But, with these artistic qualifications for his work as an architect, he must also combine if he is to meet with success in his profession, a clear and practical understanding of the men who actually do the building, so that cost of construction and cost of operation may not outrun values.

We thus find that the factors that are combined in the necessary equipment for the successful practice of architecture, comprise two distinct temperamentalities, the artistic and the ultra practical. Many artists will claim that these, like oil and water, will not mix, but such contention may be brushed aside, for every successful architect in this country today is an outstanding refutation of such false reasoning.

Mr. Higgins proceeds to outline the work of the specialist who fixes one or more of the elements of security, of stability, of resistance to weather, to fire, and the mechanical features; the contractor, and the manufacturer.

"The contractor deals with labor, which means that he deals with men. To his point of view, the erection of the building is the end, workmen are his means, plant, tools and methods are in his thought, the drawings and specifications are his orders.

"Building material is very largely labor wrought into small parts in a manufacturing plant, ready

to be incorporated into a building. All those innumerable articles manufactured must be sold, and there is another avenue of approach, still another point of view,—that of the supply house, the salesman, the merchant.

"Here is an adventurous, and to those fitted, evidently profitable avenue of approach. Selling leads to advertising. The advertising agent approaches this thing from still another avenue only a little removed in point of view from that of the salesman.

"On the other hand, he approaches the point of view of the architect and owner, for he studies the point of view of each. He studies what they are striving for in order to promise them fulfillment.

"And so swinging completely around this thing called the building industry, we have stopped to look at it up some of the principal avenues of approach, and have seen how differently it can appear from different points of view, and how different men can, both in ability and training, approach it best through those different avenues.

"Yet it is the same thing all the while, and there must be much in common in the training of each of these men from whichever avenue he is to approach. Now this understanding, held in common, may be reached through an engineering education.

"All that science has to offer enters, sooner or later, into some building when it is complete and ready for use. The selection of the avenue of approach will be determined by the tastes, abilities and the opportunities of the recent graduate. He has, in his training, the fundamentals of the methods by which he may advance."

All of this is admirably expressed and if carefully considered by the architectural student, will help him to the selection of a proper course, or "avenue of approach," when on graduation he seeks to find a field in which he may combine the architectural education he has received, with his temperamental qualifications and natural inclination.

Much has been set forth by teachers of architecture as to the problem of the "misfit." What may be done with him? It is reasonable to assume that the young man who selects a course in architecture in college work, has within himself some predilection for building, or construction in one or more of its many ramifications. Learning as he proceeds toward graduation that he may not hope for success as a designer, and, in fact, has doubts of his ability to become successful as an architect, he may, as Mr. Higgins points out, find many ave-

nues in the building industry that will better suit his temperament and for which his college course in architecture will provide an unexcelled base on which to build his future work.

WITH each recurring exhibition of The Architectural League of New York during the past few years, there has been shown an increasing and much to be approved tendency toward the recognition of craftsmanship. Probably no other architectural organization, not excepting the Institute, has done more constructive work in promoting the decorative arts.

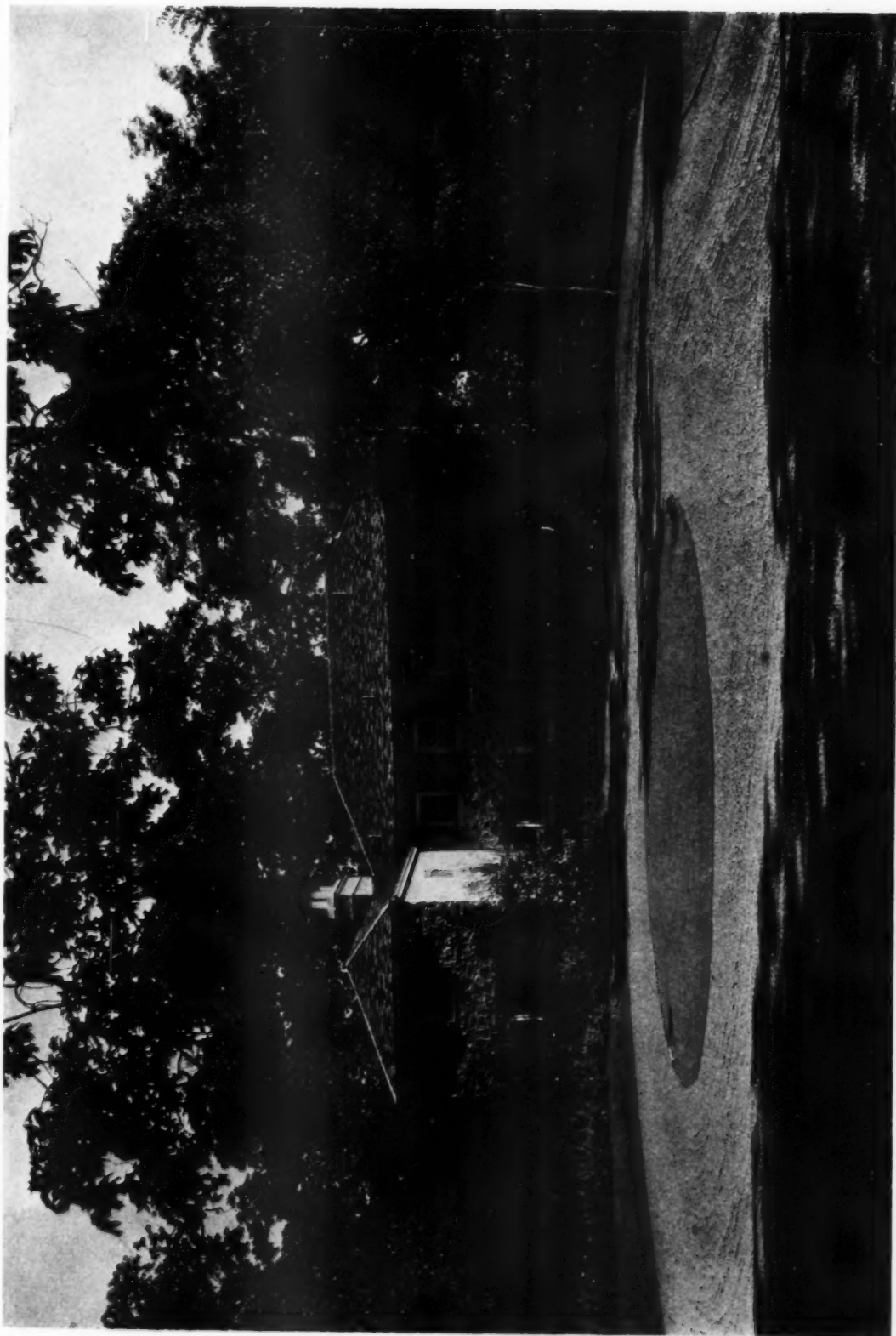
As we see it, every effort in the past is now eclipsed by the recent action of the League as regards individual recognition. That is to say, not solely recognition of the firm or corporation under whose direction the design chosen to receive a medal was executed, but coupled with their exploitation that also of the man in their employ who was directly responsible for the origination of the design. During past years nothing has so cramped the forward and upward trend of craftsmanship in this country, as the utter submergence of the craftsman.

On another page in this issue there is printed a summary of the proceedings of a recent meeting of the League. We earnestly recommend that every reader will carefully scan this synopsis. The changes in the League's by-laws as affecting designers are not only radical, but in the largest sense progressive. It will be interesting to observe how this by-law will be interpreted. There is nothing mandatory about it, and it is simply a frank appeal to firms and corporations engaged in the art of the craftsman, to consent to the public recognition of men in their employ whose genius and fine artistry have produced the designs that receive the prize medals of the League.

The League has shown its fine attitude in this matter, and it is earnestly hoped that manufacturers will give full co-operation. If they fail in this, we shall know exactly where to find the cause for the retardance of good craftsmanship in this country.

REFERENCE to a competition, recently announced by the Art Alliance of America, for the design of living room furniture, is particularly timely, owing to the fact that in this issue an article in the Department of Interior Architecture is devoted to the design of modern built-in furniture. The mere fact that architects make use of built-in products is conclusive proof of their appropriateness and their value in the modern house. The purpose of this competition is to secure designs for living room furniture which shall express the needs of the modern household. It has a direct appeal to the creative ability of American designers. The conditions of the contest call for a plan of the room showing the layout of the suggested furniture. There must be not less than eight, or not more than ten pieces. Prizes amounting to five thousand dollars are offered by S. Karpen & Bros. In creating designs for such a competition it is well to remember that good design is based on good lines and good proportion. Ornamentation is secondary. Modern American home-life is characterized by simplicity, informality and comfort. Furniture designed to meet the needs of the modern household must give expression to these characteristics. Opportunity, too, is offered to devise certain new types of furniture which may serve certain requirements that are not usually considered by the furniture manufacturers. The combination living-dining room presents certain suggestions along this line. Of first consideration is the purpose for which it is intended the piece shall serve. A piece of furniture is first of all a practical proposition. Of what use is a chair, for example, if it is not made comfortable to sit in? After its practical requirements are met, and only then, is it time to consider its aesthetic value. Much of the so-called "period furniture" produced today is designed contrary to this method. It may be that, as a result of this competition, a revolution in the design of American furniture will take place, out of which will be evolved a style of furniture design which will in its line and detail satisfactorily express the needs and requirements of the modern American household.





WINTER COTTAGE, ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.

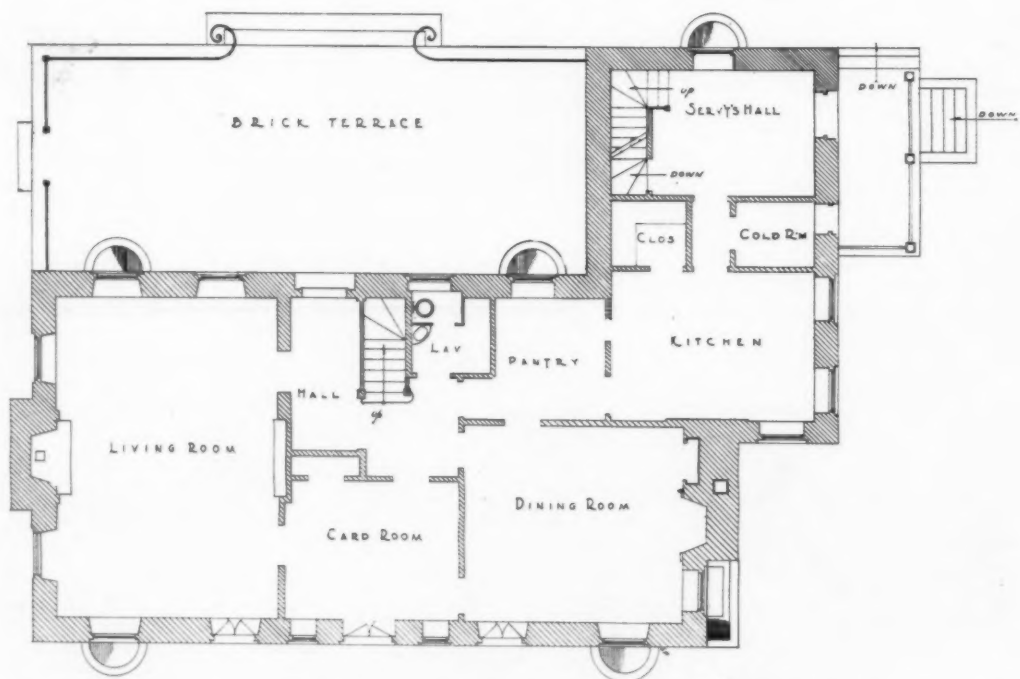
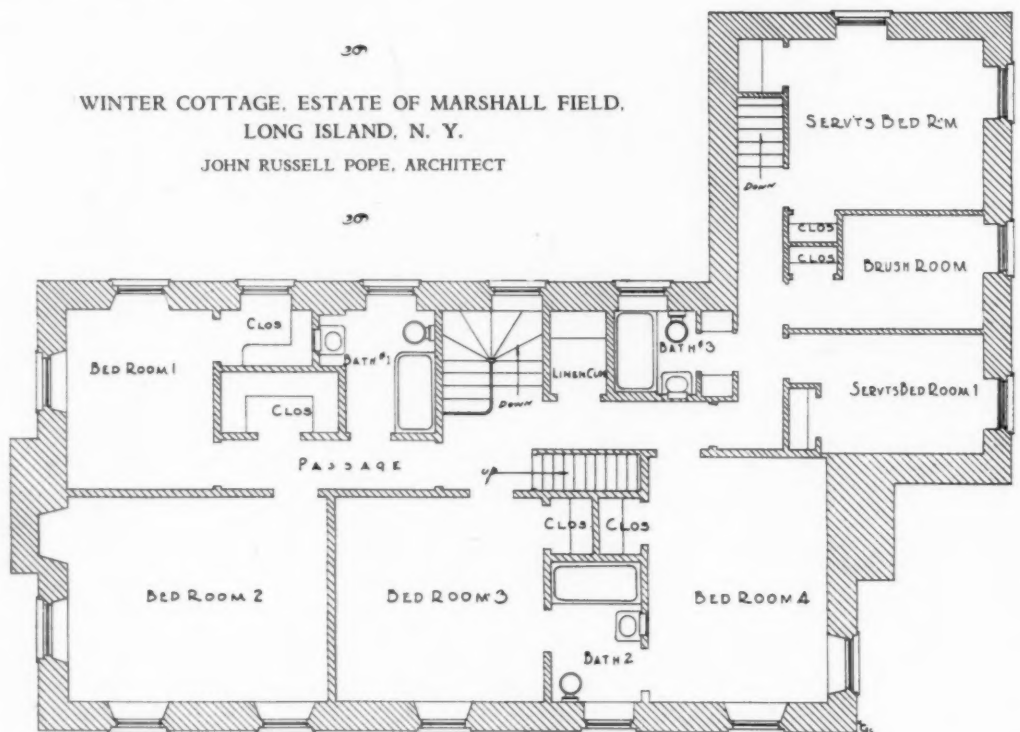
JOHN RUSSELL POPE, ARCHITECT

(See plans on back)

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WINTER COTTAGE, ESTATE OF MARSHALL FIELD,
LONG ISLAND, N. Y.

JOHN RUSSELL POPE, ARCHITECT





WINTER COTTAGE, ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.

JOHN RUSSELL POPE, ARCHITECT

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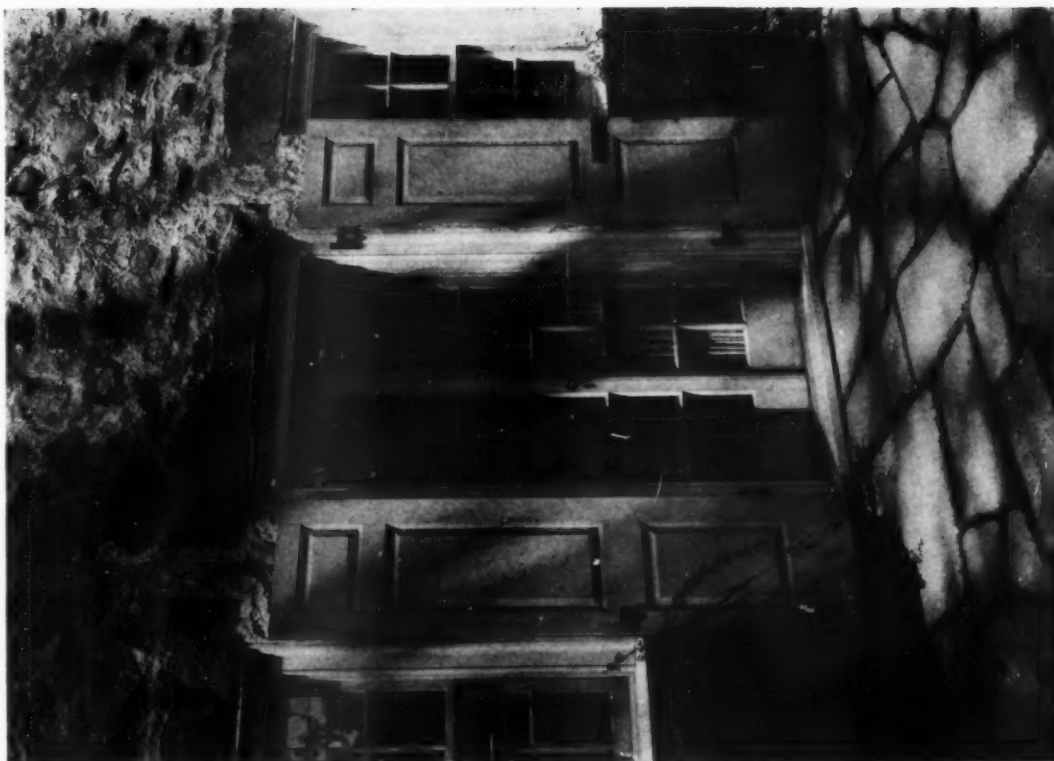


WINTER COTTAGE, ESTATE OF MARSHALL FIELD, LONG ISLAND, N. Y.

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JOHN RUSSELL POPE, ARCHITECT

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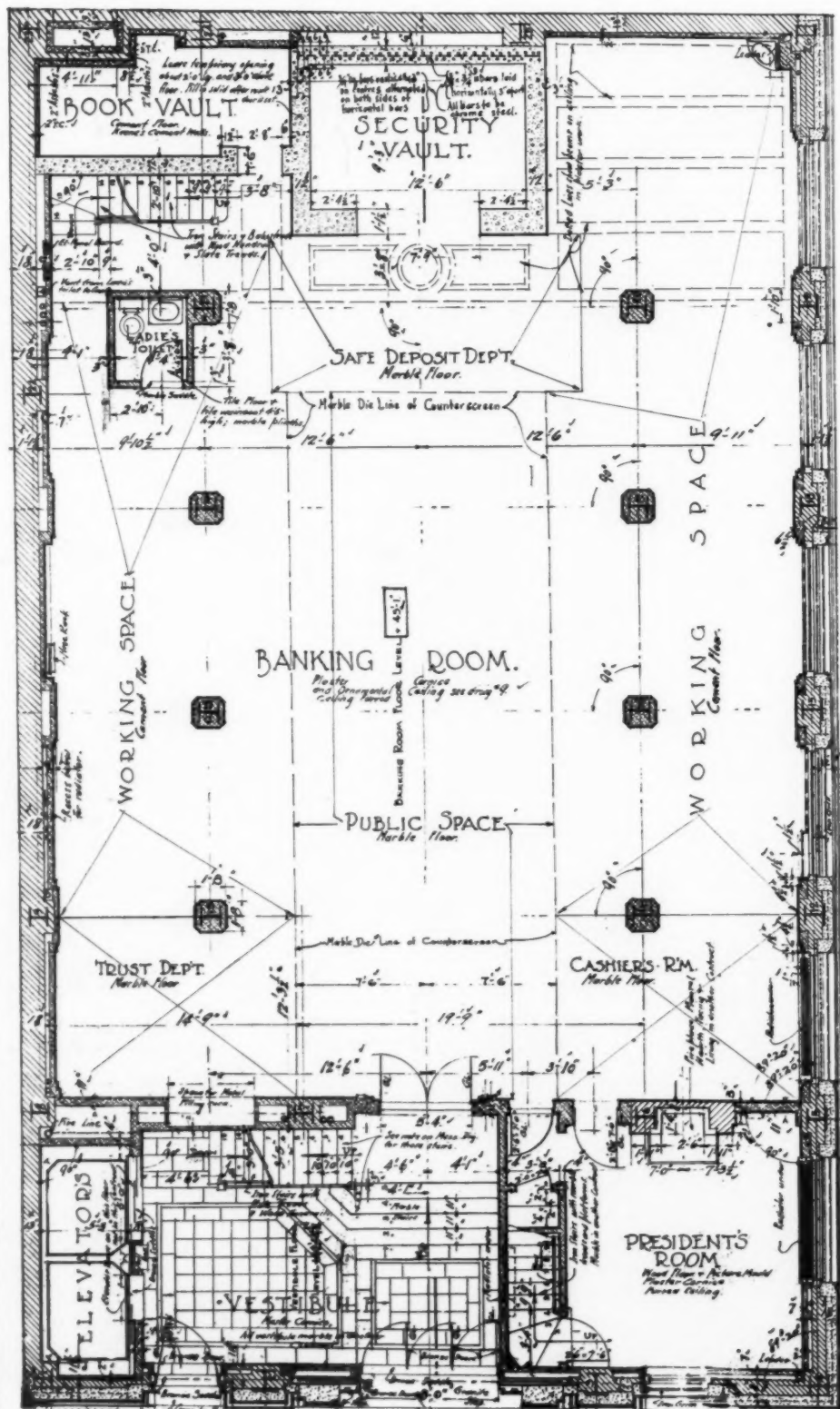
KANAWHA BANKING AND TRUST COMPANY, CHARLESTON, W. VA.

DENNISON & HIRONS, ARCHITECTS

(See plan on back)

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FIRST FLOOR PLAN
KANAWHA BANKING AND TRUST COMPANY, CHARLESTON, W. VA.
DENNISON & HIRONS, ARCHITECTS



ENTRANCE DETAIL

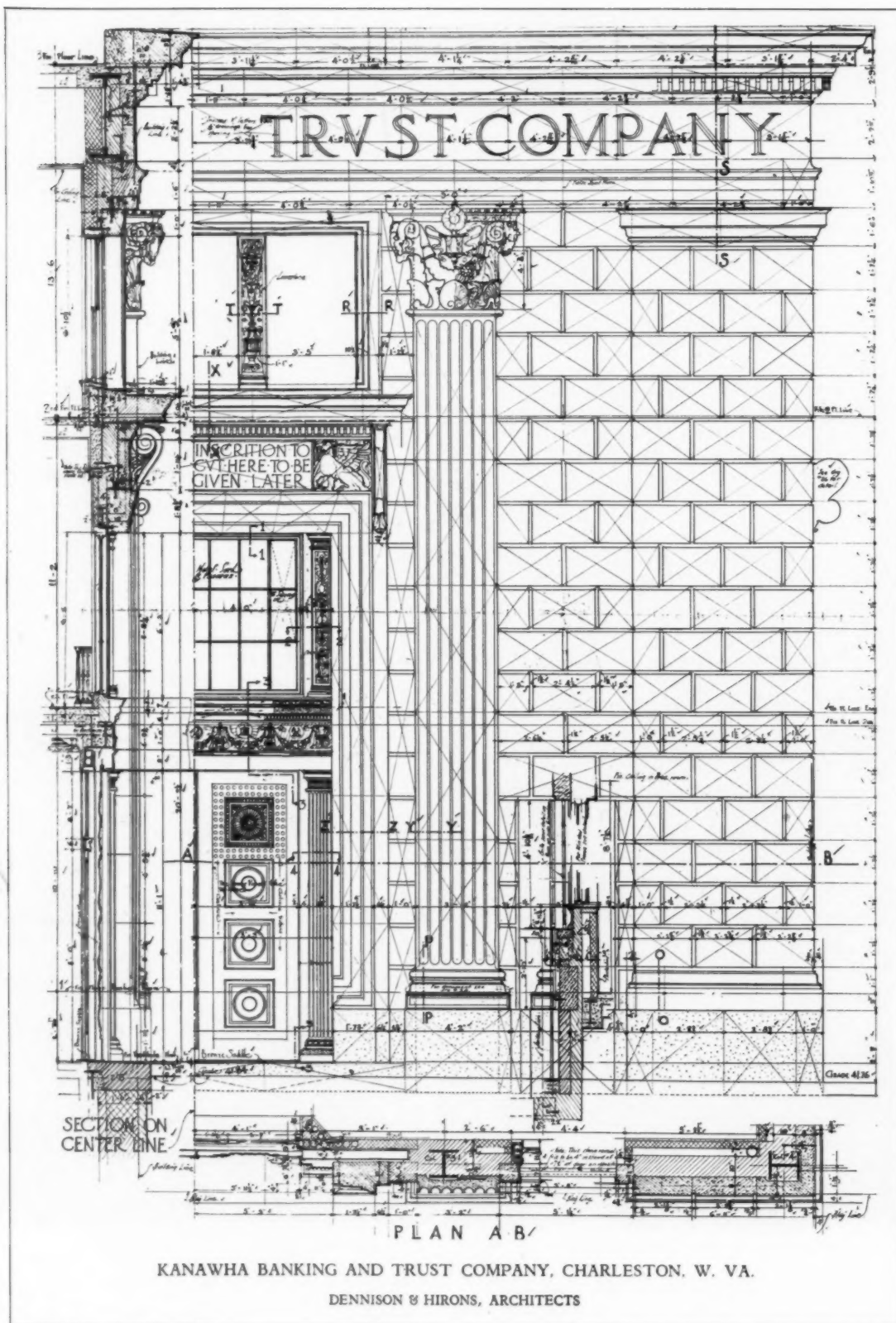
KANAWHA BANKING AND TRUST COMPANY, CHARLESTON, W. VA.

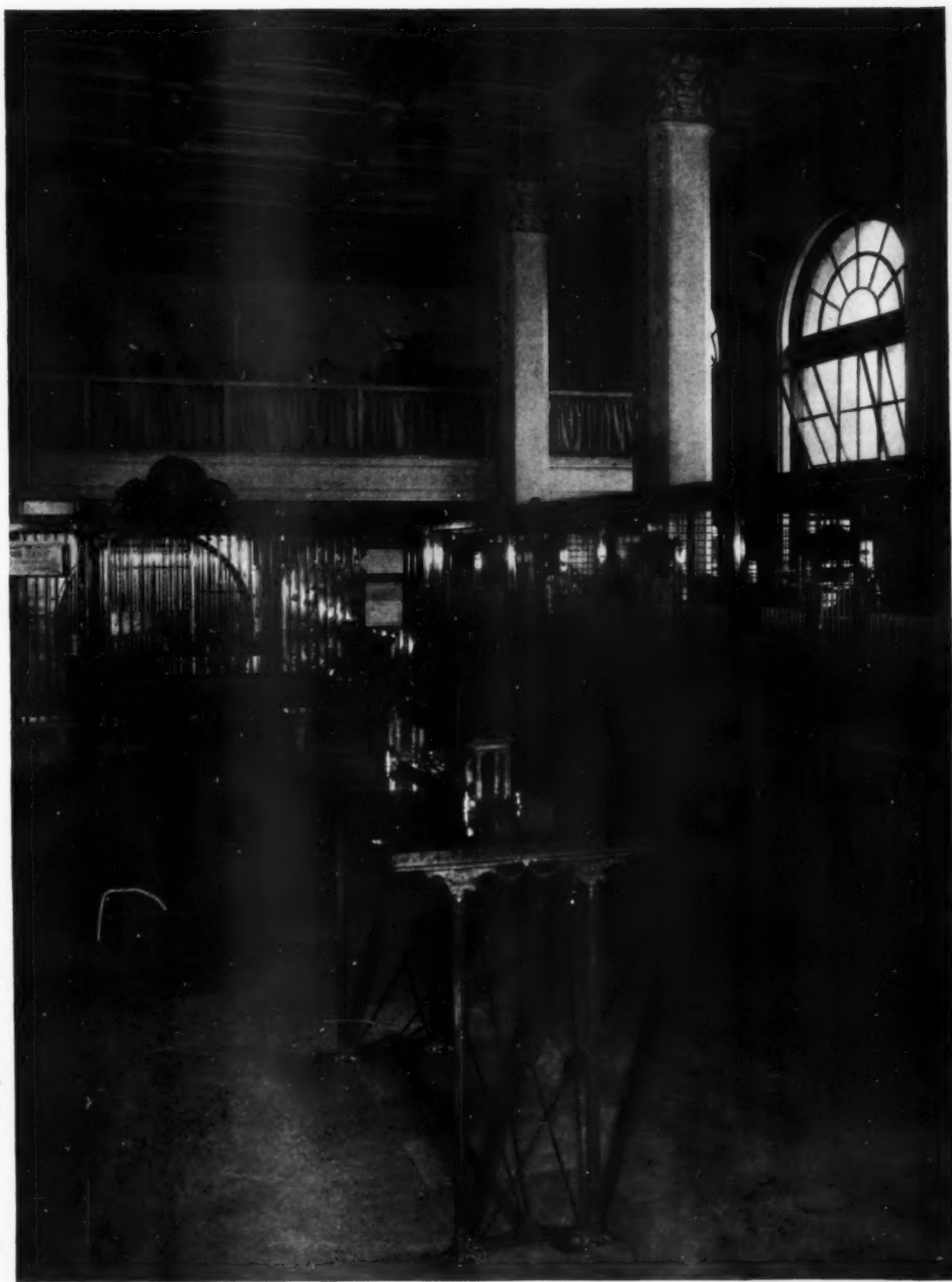
DENNISON & HIRONS, ARCHITECTS

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KANAWHA BANKING AND TRUST COMPANY, CHARLESTON, W. VA.

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INTERIOR ARCHITECTURE

SOME PRACTICAL ASPECTS OF INTERIOR ARCHITECTURAL DESIGN

THE popular conception of an artist seems to be that of a person temperamentally inclined, perhaps even thoroughly impractical in his ways. How often, for example, are certain eccentricities overlooked and excused in a thespian, a sculptor or an architect, while in a layman the same shortcomings would be harshly and even severely criticized! Yet it cannot truthfully be said that architecture—the art of the architect, with which we are here concerned—is an impractical subject. Quite the contrary. For architecture might be described as the welding of art and industry to the end that a certain art quality may be injected into structure and equipment of buildings without concealing or interfering in any way with the practical purposes which they serve. In that very fact one will immediately recognize the relationship of structural or building materials to architectural design. The selection of structural materials and the mode of construction which they

stipulate are entirely dependent upon the practical requirements of the projected building. Those materials are selected which allow the building best to meet those requirements. Design, therefore, becomes a somewhat secondary consideration.

It is, however, in the design or form which is given by the architect to these various structural materials that art enters into architecture. Character is given to a building by its structure, and it is structure, too, which governs ornamentation, frequently employed for a greater expression of individuality. Too often is structure concealed and truthfulness and sincerity of design eliminated by the application of inappropriate and meaningless ornament. This illogical and unnatural means of introducing ornament and decoration may sometimes even disturb the practical purpose which the structure is intended to serve. Modern invention, for example, has conceived the decorative radiator cover to conceal from



LOOKING INTO THE DINING ALCOVE FROM THE LIVING ROOM WITH DINING FURNITURE EXTENDED FOR SERVICE



SAME VIEW BETWEEN MEALS, WITH FURNITURE CONCEALED AND THE ALCOVE CONVERTED INTO A USEFUL ROOM

view radiators which themselves can so seldom be dispensed with. The radiator cover makes its greatest appeal to the average person—the layman—in the fact that it conceals a discordant element in the room and even adds to the value of the scheme of decorations. The problem in design which the radiator cover offers to the interior architect would seem on the surface to be entirely a decorative one. And yet if due consideration were not given to its practical purpose, it would seriously hamper the heating system and would prevent the heating apparatus from functioning properly. What it might add to the room from a decorative standpoint would be of little or no avail in comparison to the unsatisfactory results in the distribution of heat. The design of the successful radiator cover is based first on structural or engineering knowledge. It is so devised, for example, that it directs heated air away from the wall, out into the room, keeping walls and draperies free from the soil so commonly noticed above an open radiator; super dry air of the heated room is properly moistened from the humidifier, with money

saving benefits, and certain waste space has been made usable as a window seat or a console shelf. Its decorative possibilities, as in all other phases of architectural design, are governed by the opportunities for artistic expression that are presented by the materials from which it is to be constructed.

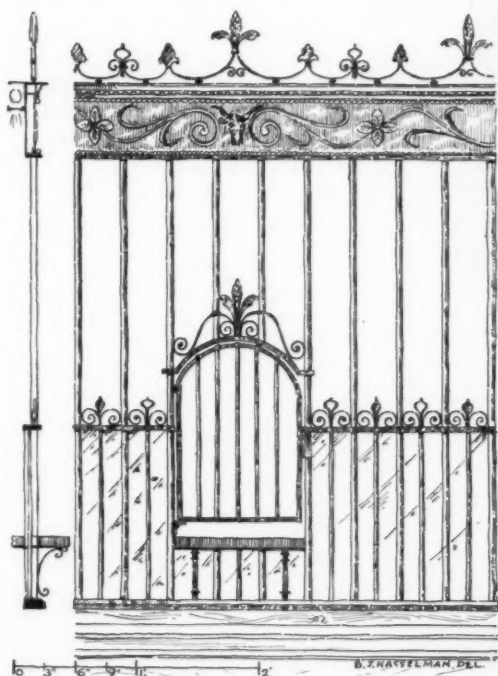
There are three conditions, purely practical, which govern the design of any product: first, the natural or physical properties of the material or materials in which the design is to be executed; second, the method of production; and, third, the purpose to which the finished product is to be put. After these conditions have been considered, and only then, may the art quality be introduced. A banking screen serves a practical purpose. The selection of iron as the material in which it is to be executed allows it to serve its purpose to the best advantage. The design must be worked out, always bearing in mind that it is to be produced in iron. The methods by which a design takes form in iron—whether it be cast or hand wrought—must be considered. In introducing the art quality, the interior architect must



LIVING ROOM IN A HOUSE AT COPIAGUE, L. I., N. Y.

ROBERT ARNOLD, ARCHITECT

BY CONCEALING A LONG, OBTRUSIVE RADIATOR, THE ARCHITECT HAS IN ADDITION MADE CERTAIN WASTE SPACE USABLE, WITHOUT SACRIFICING THE PRACTICAL FUNCTIONS OF THE RADIATOR



BANKING SCREEN, FARMERS' LOAN AND TRUST COMPANY, NEW YORK CITY

PEABODY, WILSON & BROWN, ARCHITECTS

AN IRON SCREEN GIVES PROTECTION TO THE BANK'S BUSINESS, WHILE IT HAS BEEN DESIGNED TO GIVE DECORATIVE VALUE AS AN ELEMENT OF THE ARCHITECTURAL SCHEME



VIEW OF THE DINING ALCOVE FROM THE KITCHENETTE AT MEAL TIME, SHOWING BUILT-IN CHINA CABINETS ACTING AS A PARTITION



SIMILAR VIEW BETWEEN MEALS WITH THE DINING ALCOVE CONVERTED INTO A USEFUL ROOM. NOTE KITCHEN CABINET IN FOREGROUND

consider the banking screen as an element in the entire composition, but its practical purpose must never be overlooked or concealed. An outstanding example of this idea may be seen in the decorative treatment of the sprinkler heads on the ceiling of a showroom in a commercial building in New York.

A practical problem faces architects in the plan and design of the modern kitchen. It is hardly more than five years ago that the kitchen was a room averaging about twelve feet square. With a pantry offering additional space for dressers and other necessary fixtures, the problem of furnishing and equipping a kitchen of such size was indeed simple. But, today, confronted with the necessity of reducing the cost of building to a minimum by observing a more intensive use of space, architects, with the aid of specialists familiar with kitchen practices, have been able to make the kitchen smaller and at the same time even more efficient. Units are manufactured which give ample space for necessary cupboards and drawers for kitchen appliances and utensils. Modern electric refrigeration has to a very great extent made it possible for the placing of the ice-box directly in the kitchen, eliminating the necessity of a kitchen porch or an ice-box entry, and these same kitchen units are built with allowances for the in-

stallation of apparatus by which efficient refrigeration is included, effecting a great saving of both space and steps. Even in such matters as the plan and design of these units, the art quality is considered.

A further attempt to conserve space, based on practical ideas in combination with artistic expression, is evidenced in the use of built-in products for various forms of domestic service. Realizing that the space allotted to a dining room is wasted space for twenty hours of each day, products have been devised by the use of which it is possible for architects to conceal in shallow closets behind doors dining tables and seating apparatus, which, when extended for use, are all that could be desired for the service of meals. By the employment of such products, the dining alcove, separated from the kitchenette by built-in china closets, is converted into a room which may prove very useful in an apartment or a small house during its twenty otherwise idle hours. While serving a practical purpose, under certain structural conditions, these products, too, must be designed so that they carry a decorative quality as well.

Acknowledgment is due to the following firms: Built-In Products Co., Inc.; Renner & Maras, Inc. and B. J. Hasselman; Tuttle & Bailey Mfg. Co.



EQUIPPED WITH CABINETS SCIENTIFICALLY DESIGNED, REDUCING DOMESTIC CARES TO A MINIMUM. THE MODERN KITCHEN, PRIDED BY ARCHITECT AND HOUSEWIFE ALIKE, ASSUMES EVEN A DECORATIVE ASPECT

THE DECORATION OF AN APARTMENT

IT has frequently been stated in the articles of this department that the problem of interior design assumes greater proportions when its decorative treatment must be considered apart from its structure. Structure is actually the heart of design and to disrupt them necessitates a certain affectation which may, unless carefully considered, easily become undesirable. The decorative treatment of the rooms of an apartment often presents just such a problem. Bare walls, large doorways, poorly grouped windows inappropriately placed, and awkward ceiling beams are only a few of the difficulties that are met with in the design of a modern apartment. So much more credit, then, belongs to architects and decorators who successfully overcome the obstacles and create an effect that appears to fulfill all the requirements and meet all the obligations of good architectural design.

In the treatment of the walls and ceilings and in the selection and placing of the furnishings in an apartment at 1050 Park Avenue, New York City,

the architects, Buchman & Kahn, have retained the desirable suggestion of structure and introduced personality into the scheme without even the slightest alteration to the fabric of the building. They have taken their cue for the design from the existing conditions. Awkward ceiling beams have been made decorative by the introduction of bed mouldings; ill proportioned windows and doors have been hung with draperies so that their lines have been made interesting, and built-in bookcases have been installed, not only to allow of shelving space for books, but to give to the scheme and the mantel, which the bookcases surround, an original and individual treatment. The design of the furniture is suggestive of the Spanish, and its simple lines are peculiarly harmonious with the simplicity of the treatment of the walls and ceiling. No attempt has been made to create a Spanish scheme, but certain Spanish characteristics have been cleverly adapted to modern American conditions and the problem which was presented has thus been successfully solved.

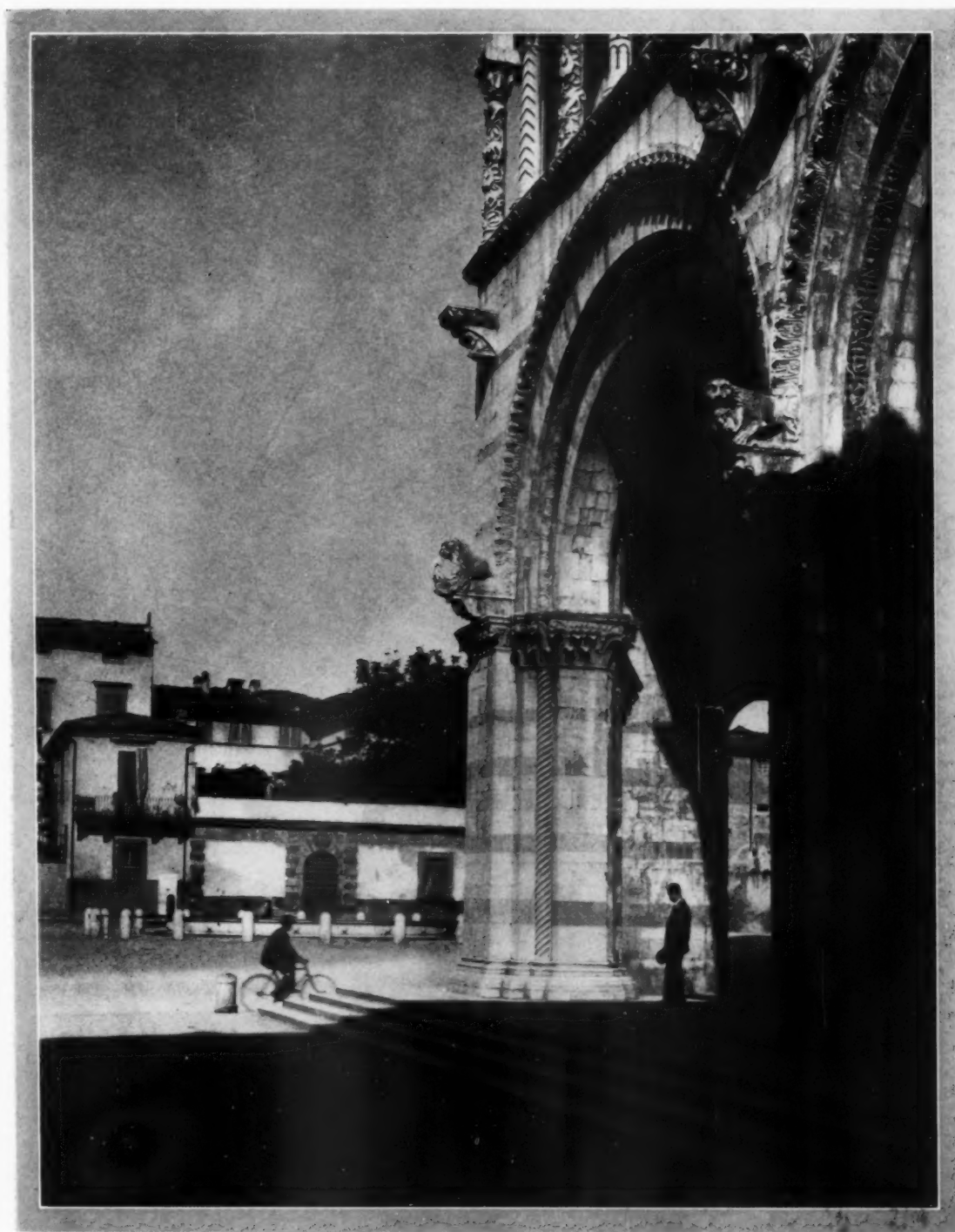


IRON GATES AT THE DOORWAY BETWEEN THE LIVING AND DINING ROOMS IN THE APARTMENT OF VICTOR REISENFELD, 1050 PARK AVENUE, NEW YORK CITY

BUCHMAN & KAHN, ARCHITECTS

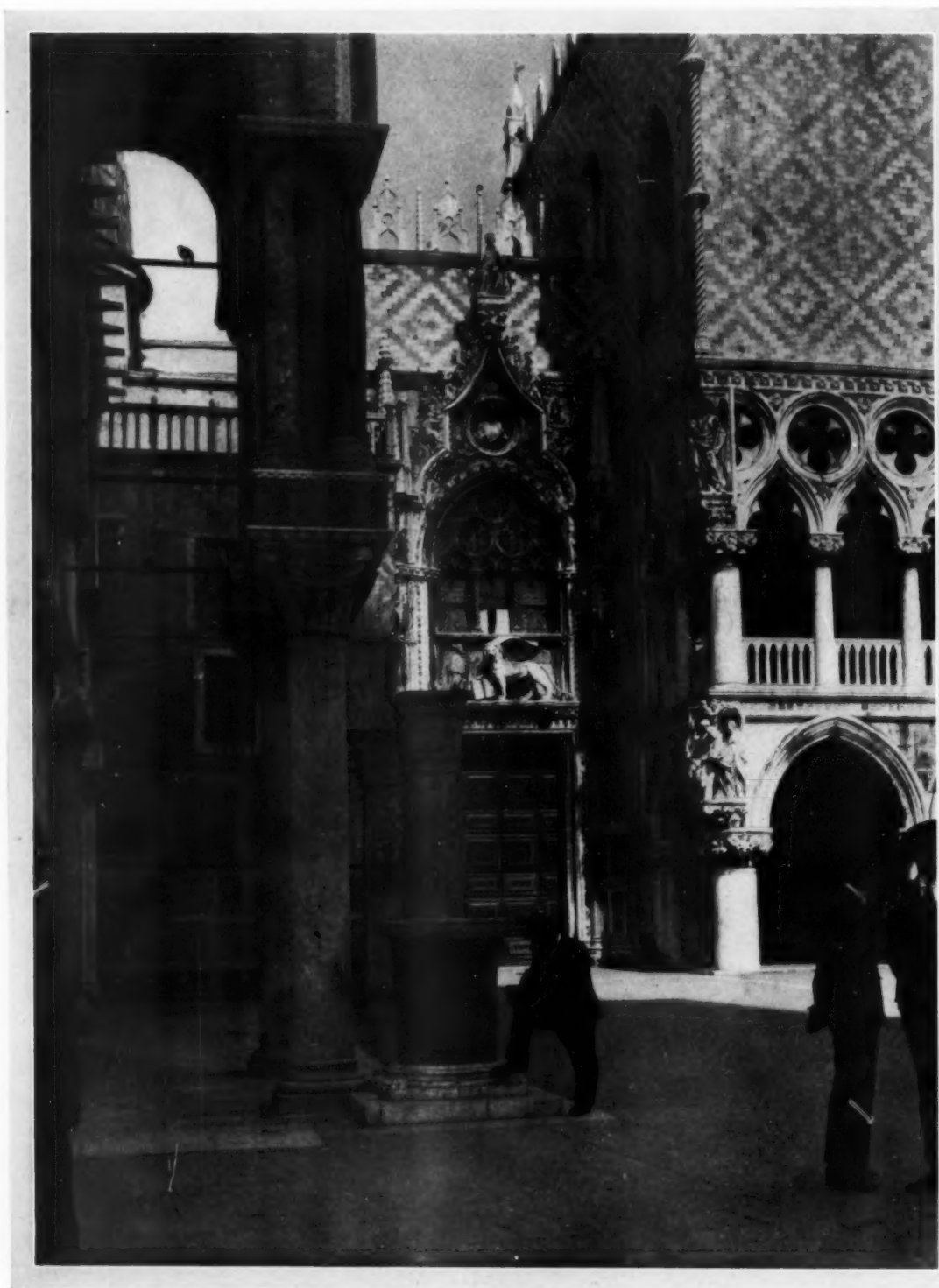


LIVING ROOM AND DINING ROOM IN THE APARTMENT OF VICTOR REISENFELD, 1050 PARK AVENUE, NEW YORK CITY
BUCHMAN & KAHN, ARCHITECTS



THE DUOMO, LUCCA

FROM THE ORIGINAL PHOTOGRAPH BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP



DETAIL, THE DOGE'S PALACE. VENICE

FROM THE ORIGINAL PHOTOGRAPH BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP



THE ILLUMINATION OF DRAFTING ROOMS

By D. W. PRIDEAUX

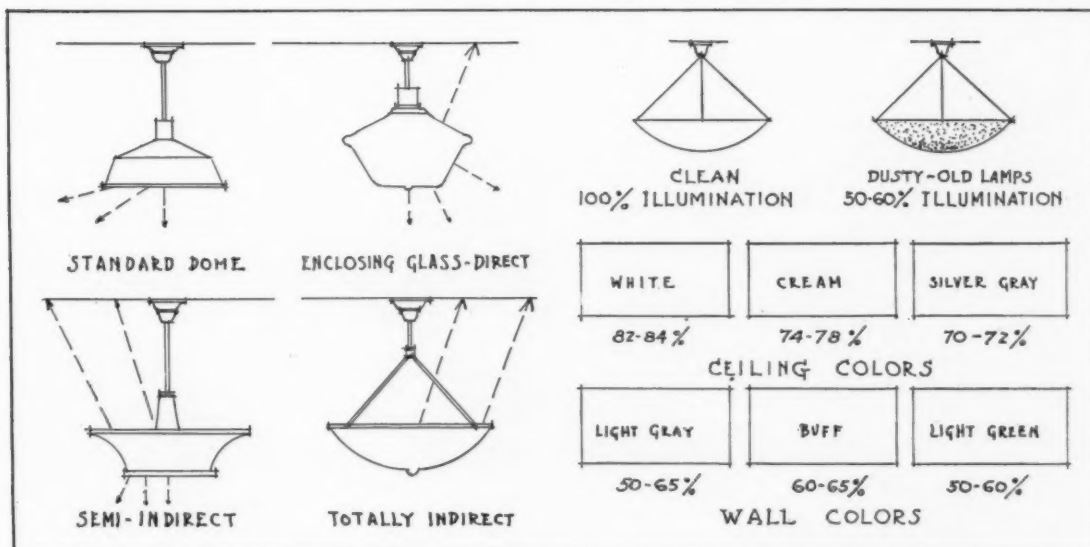
INSTALLATIONS now in use for lighting drafting rooms show a great diversity of systems used as well as intensities secured on the working plane. Clear lamps in a shallow reflector hung just overhead mark some of the early installations, while general lighting, supplemented by local lamps for each drawing board, is found in later ones. Highly diffused lighting, obtained by indirect systems, has been, by many, considered the best, but the practice among most lighting specialists today is to specify semi-indirect installations.

The draftsman should have fairly diffused light as sharp dense shadows are objectionable when working close to the T-square or triangle. The intensity generally recommended is about 15 foot-candles, but for detail work, 20 foot-candles may be supplied to good advantage. The brightness of the visible source of light should not be too great, for in the intensities used in practice, a contrast greater than 1000 to 1 of objects in the central field of vision produces eye discomfort, and contrasts greater than 100 to 1 in direct view for considerable periods of time will cause eye fatigue or eyestrain.

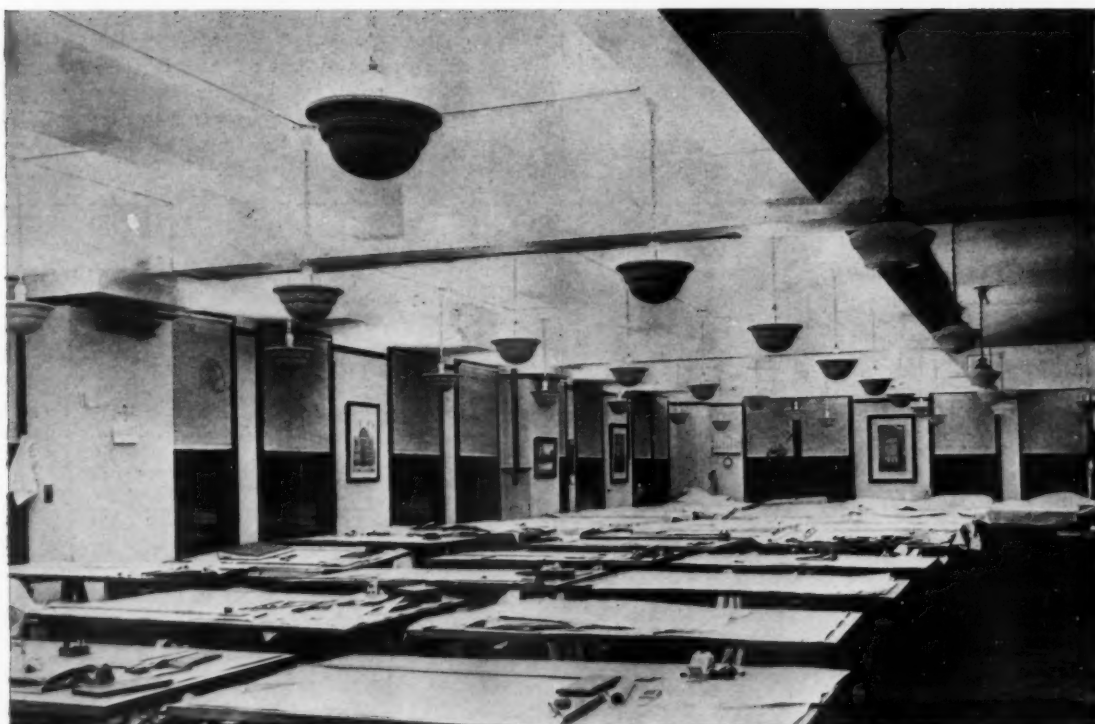
Light may be obtained on the plane of work by three different methods—direct, indirect, a combination of the two or semi-indirect. In the direct lighting systems, the light is sent to the plane of work directly from the luminaire. The size and architecture of the room sometimes leave no alternative as to the lighting system that can be used. When the ceiling is high or covered by pipes or other obstructions, direct lighting only can be used, since light directed upwards will be more or less absorbed according to the number and nature of these obstructions.

In contrast to the above, indirect lighting, a method in which highly diffused illumination is produced everywhere in the room, is obtained by directing the light from the source to the ceiling or some other reflecting and diffusing surface from which it spreads over the entire room. Thus the ceiling, if it is used, becomes the visible source of light and illumination.

One of the most common types of indirect units consists of an opaque bowl, either shallow or deep, which reflects the light flux upwards to the secondary reflecting surface. These must be hung at the



TYPES OF LIGHTING FIXTURES AVAILABLE FOR THE ILLUMINATION OF DRAFTING ROOMS. OLD LAMPS AND DUSTY UNITS REDUCE EFFECTIVE ILLUMINATION 40 TO 50%. CHART INDICATES THE RELATIVE REFLECTING VALUES OF DIFFERENT WALL AND CEILING COLORS



ABOVE: SEMI-INDIRECT LIGHTING UNITS WITH 200 WATT LAMPS. NOTE SPECIAL WINDOW BLINDS FOR DIRECTING AND DIFFUSING DAYLIGHT AND REFLECTING ARTIFICIAL LIGHT. BELOW: TOTALLY INDIRECT LIGHTING UNITS WITH MIRRORED GLASS REFLECTORS AND 200 WATT LAMPS. INTENSITY IS ABOUT 24 FOOT CANDLES

proper distance from the secondary reflecting surface, the deep bowls farther from it than the shallow ones, to obtain the most uniform distribution and avoid spots of light above the units. To obtain the best diffusion and prevent specular reflection, which may prove to be quite annoying to the draftsmen, the ceiling should have a diffusing or matt surface light in color.

Semi-indirect lighting for drafting rooms is preferable whenever the local conditions afford a choice. Location of the outlets and desks should be such that the direct light flux does not cast a shadow from the draftsman's hand or head over the working plane. Where it is desired to use semi-indirect units, a satisfactory luminaire consisting of an inverted porcelain matt finish reflector with a lower translucent glass plate can be selected. This unit is rigidly fastened to the lamp socket and the whole unit fastened by a hanger to a ceiling plate. Most of the light from this unit is directed upwards to be utilized after being reflected and diffused by the ceiling, but enough light is transmitted downwards by the translucent glass bottom plate to provide the desirable amount of direct light on the drafting board.

Difficulty experienced with this form of equipment, due to a decrease in the light obtained on the working plane by dirty reflectors, can be overcome by using a clear glass cover plate fitting over the top of the reflector. This prevents dirt and dust from entering and collecting on the reflecting surface and makes the unit easy to clean.

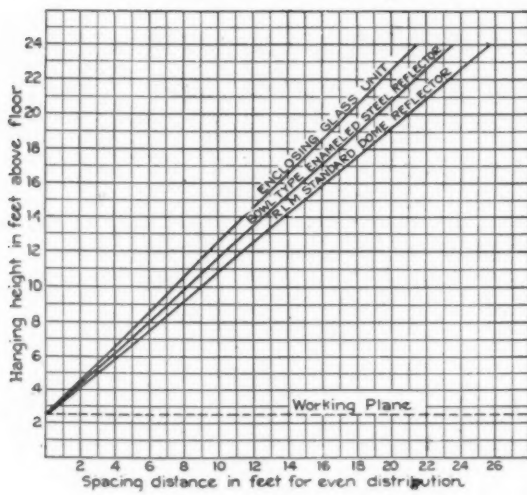
The following examples illustrate the methods of designing illumination systems. Where it is desired to use a large room of numerous bays as a drafting room, each bay should be considered as a separate room. The height of the drawing tables should be subtracted from the ceiling height as that is the plane on which the desired illumination will be used. The spacing of units will be approximately the same as the hanging height so

$$\frac{\text{width of room}}{\text{hanging height}} = \frac{\text{number of}}{\text{rows}}$$

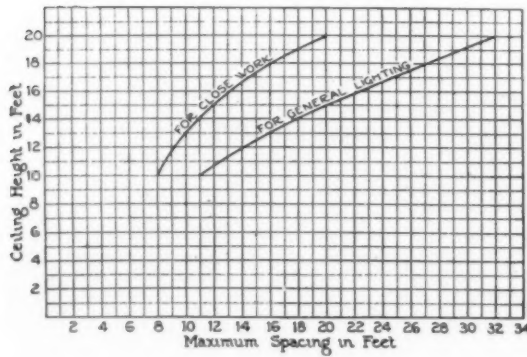
The best spacing can now be found and is that which will give half the distance between lamps between the outside row and the wall. If there are to be four rows of units in a room 40' wide, a spacing



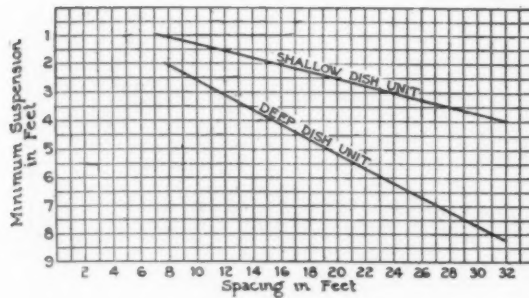
DRAFTING ROOM OF LOCKWOOD, GREENE & CO., NEW YORK CITY OFFICE, SHOWING THE USE OF AN EFFICIENT TYPE OF ENCLOSING GLASS GLOBE



CURVE 1



CURVE 2

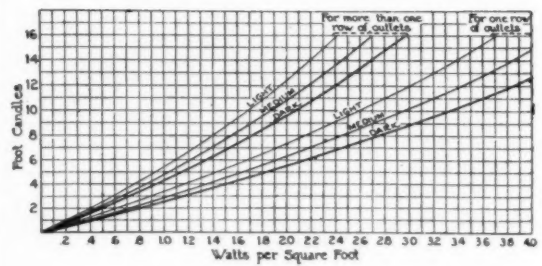


CURVE 3

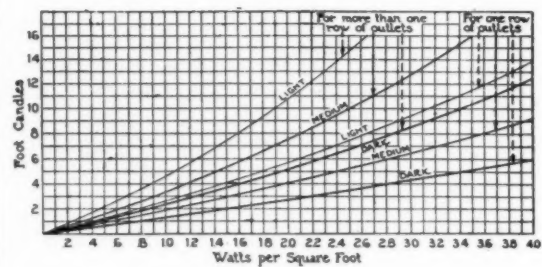
CURVE 1 RELATION OF HANGING HEIGHT TO SPACING

CURVE 2 RELATION OF CEILING HEIGHT TO MAXIMUM SPACING FOR SEMI-INDIRECT AND TOTALLY INDIRECT UNITS

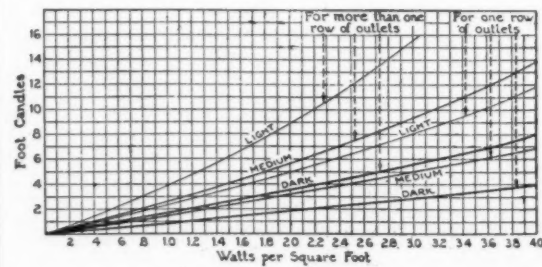
CURVE 3 MINIMUM SUSPENSION BELOW CEILING FOR VARIOUS SPACINGS OF SHALLOW DISH AND DEEP DISH, SEMI-INDIRECT AND TOTALLY INDIRECT UNITS



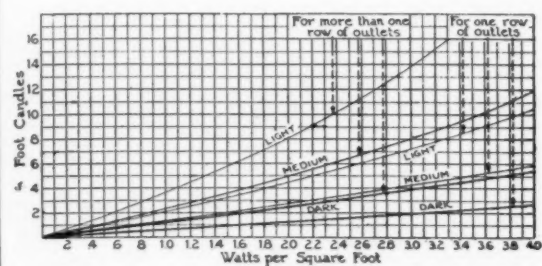
CURVE 4



CURVE 5



CURVE 6



CURVE 7

CURVE 4 ENCLOSING OPAL GLASS UNITS, CLEAR LAMPS

CURVE 5 LIGHT OPAL, SEMI-INDIRECT UNITS, CLEAR LAMPS

CURVE 6 DENSE OPAL, SEMI-INDIRECT UNITS, CLEAR LAMPS

CURVE 7 TOTALLY INDIRECT UNITS, CLEAR LAMPS

of 10' is best as there will be 5' between each outside row and the wall. Then

$$\text{outlets per row} = \frac{\text{length of room}}{\text{spacing}}$$

This procedure is the same in both methods, but the further calculations are carried on by different methods as follows:

METHOD I

Using curves showing the relation between spacing and hanging height, and watts per square foot and candle-power, the proper hanging height and wattage per square foot can be found. Multiplying the wattage per square foot by the area in square feet per outlet gives the wattage per outlet necessary to supply the candle-power designed for. These curves take into consideration necessary correction factors.

METHOD II

Use the following formulas:—

$$(1) \quad \begin{array}{l} \text{area in sq. ft.} \\ \text{per outlet} \end{array} = \frac{\text{Total floor area (sq. ft.)}}{\text{number of outlets}}$$

$$\text{Foot-candles} \times \text{Depreciation factor}$$

$$(2) \quad \begin{array}{l} \text{Lamps Lumens} \\ \text{required per sq. ft.} \end{array} = \frac{\text{Coefficient of Utilization}}{\text{From the above, we may write—}}$$

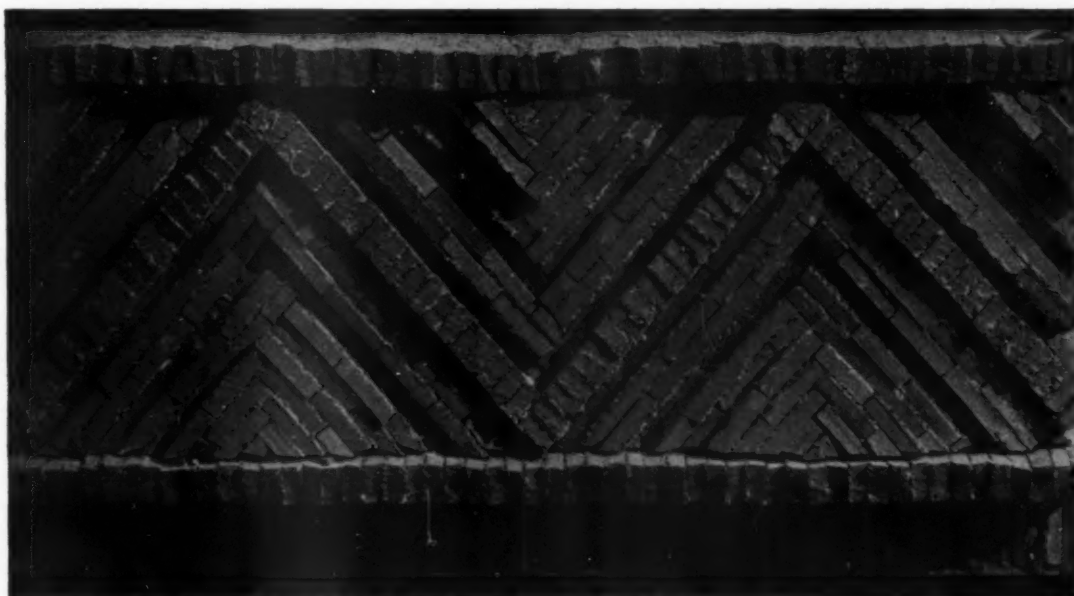
(3)

$$\text{Lamp Lumens required per outlet} = \frac{\text{Area (sq.ft.)}}{\text{per outlet}} \times \frac{\text{Lamp Lumens}}{\text{per sq. ft.}}$$

The lamp giving the necessary lumens can then be selected from a table of lumen output and lamp wattages. The depreciation factor used in formula 2 varies with the conditions surrounding the installation and the type of equipment selected, being larger for surroundings where the air is likely to be polluted with smoke and dust particles, and less under clean air conditions. The indirect units, because of their construction, are more apt to become dirty than direct lighting units, and consequently should have a larger depreciation factor. The semi-indirect units transmit some direct light and need not have as large a depreciation factor as the indirect type. For drafting rooms, it may be taken between 1.2 and 1.3. The coefficient of utilization varies with the size of the room and color of the wall and ceiling and can be obtained from an illuminating engineering handbook.

Tracing may often be satisfactorily done on a table, the top of which is etched glass, having lamps suitably equipped with reflectors below. The work is then illuminated from below instead of from above the working plane.

The importance of instituting a schedule for the cleaning of the lighting equipment cannot be over-emphasized. Tests have shown that as much as 50% of the light emitted by the lamps may be absorbed due to the decrease in the efficiency of the reflecting surfaces caused by an accumulation of dust.

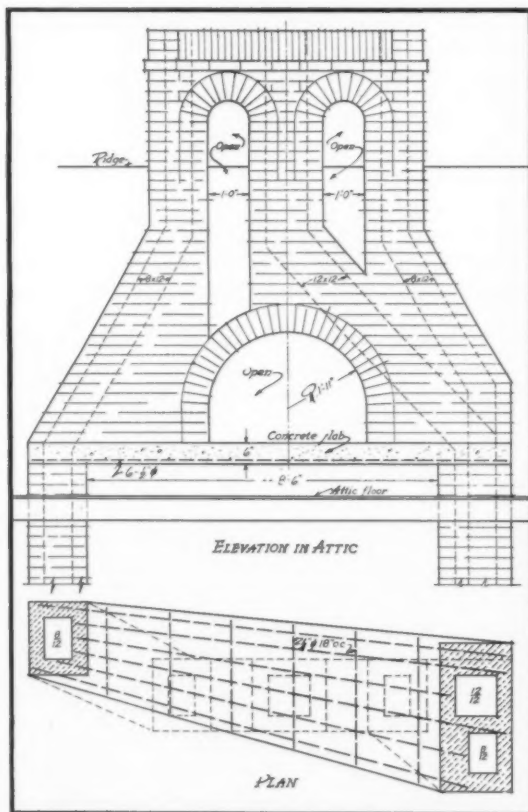


BRICKWORK IN HOSPITAL IN DELMENHORST NEAR BREMEN. FORM OF TRIANGULATION DECORATION IN BRICKWORK IN A BAND COURSE WHICH IS PARTICULARLY EASY TO CONSTRUCT, AND AT THE SAME TIME VERY EFFECTIVE IN APPEARANCE

(See leading article in this issue)

THE SOLUTION OF AN UNUSUAL CHIMNEY PROBLEM

IN remodelling a house of the Colonial type with central halls on both floors, the architects, Frederic and Stanley T. Shaw, Tacoma, Wash., found it necessary to combine flues from the kitchen, on one side of the hall, with flues from the furnace and fireplace on the other side, so as to show one chimney structure only projecting through the roof. The problem was made more difficult by the fact that the kitchen flue had to rise to the rear or the axis of the house, and it was desired to center the visible



DETAIL OF CHIMNEY, TACOMA, WASH.
FREDERIC AND STANLEY T. SHAW, ARCHITECTS

portion of the chimney on the ridge. The method by which this was achieved is of interest because of its simplicity and its possible application to similar conditions on new or alteration work.

A six inch concrete slab was built in the attic from one chimney structure to the other and reinforced as shown by the accompanying detail. Above this the three flues were drawn over toward the center. They were kept apart by open arches for architectural as well as structural reasons. The function of the large arch in the attic is to lighten the load.

EFFECT OF VARIOUS PROPORTIONS OF LIME AND GYPSUM IN PLASTERS STUDIED BY BUREAU OF STANDARDS

IN plastering it is common practice to use a mixture of calcined gypsum and lime putty for the finish coat. The lime employed may be either hydrated lime or slaked quicklime, the latter being slaked on the job.

The properties of lime-gypsum mixes vary greatly, and it is of the utmost importance to know what to expect under given conditions. Therefore, the Bureau of Standards, Department of Commerce, has been studying these properties with reference to time of set, tensile and compressive strength, shrinkage and plasticity. In this work the composition was varied by 5 per cent increments from 100 per cent lime to 100 per cent calcined gypsum.

The following conclusions have been drawn:

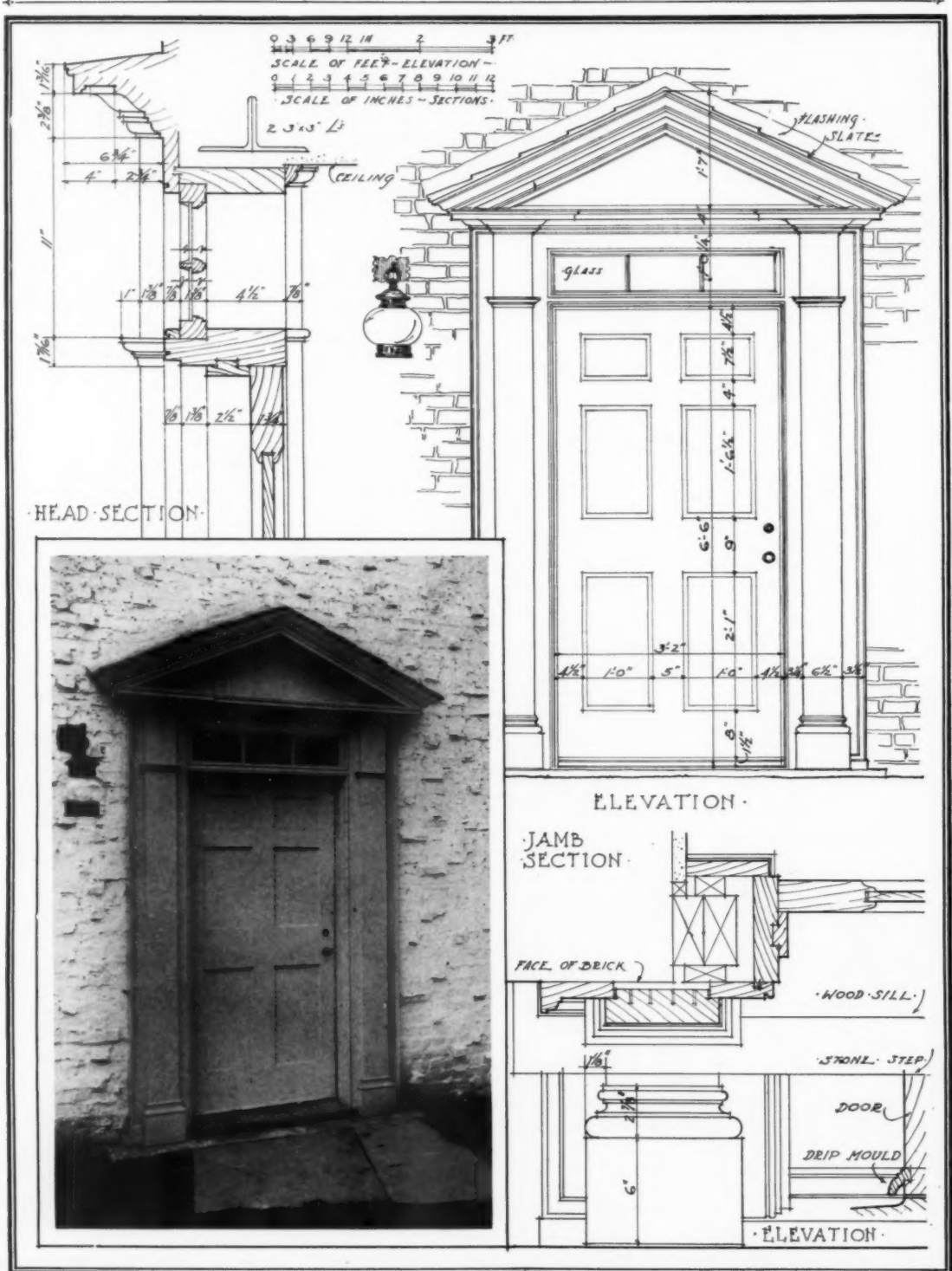
1. Quicklime and hydrated lime when added in small amounts to calcined gypsum accelerate the time of set. Maximum acceleration occurs when about 10 per cent by weight of hydrated lime is present. Above 50 per cent hydrated lime, retardation occurs which becomes marked at about 70 per cent when the time of set approaches that of pure lime.
2. Hydrated lime in small amounts increases the tensile strength of calcined gypsum. A calcined gypsum-hydrated lime mix, rich in hydrate (in excess of 85 per cent) has a greater tensile strength than a mix of like composition containing an equivalent amount of quicklime.
3. The addition of lime to calcined gypsum in all amounts lowers the compressive strength. The compressive strength of a gypsum-hydrate mix is greater than that of a gypsum-quicklime mix where the lime content is equivalent.
4. A definite amount of lime may be added to calcined gypsum without affecting the shrinkage on setting, but lime in excess of this amount increases the shrinkage.
5. Lime in all proportions increases the plasticity of calcined gypsum.

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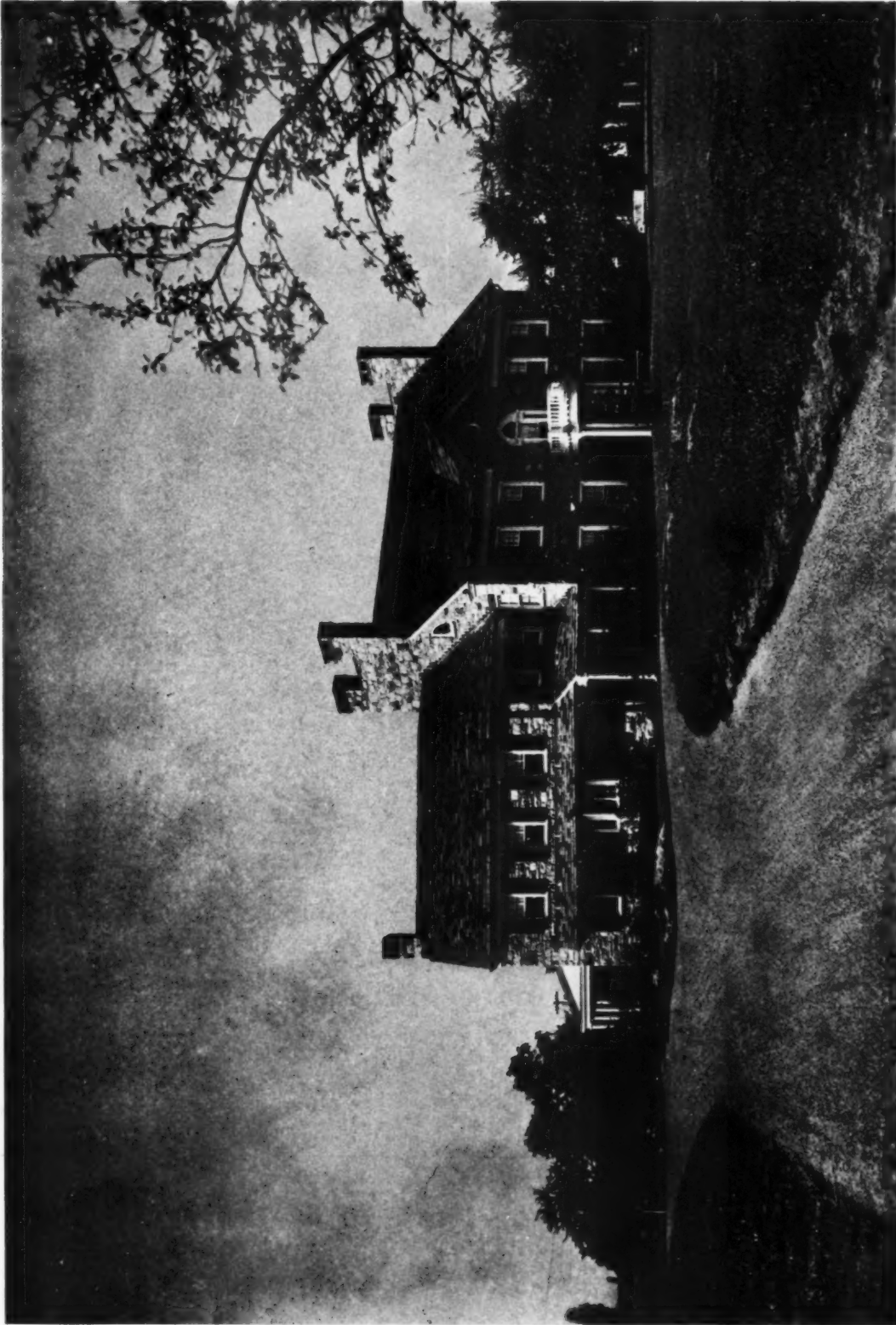
A NEW DEVELOPMENT IN MODERN HEATING

SEVERAL years ago a quantity of copper and brass radiators was made for experimental purposes. In 1921, these radiators were produced on a limited scale. Recently plans were perfected to place them on a volume production basis with national distribution. These radiators, known as the "Sage Radiators," are designed upon principles that the makers claim result in a radical departure from precedent in radiator construction. They are small, compact, light in weight and are claimed to be durable and efficient. A catalog illustrating and describing these radiators and giving tables of sizes and ratings has recently been issued by the manufacturer.

107

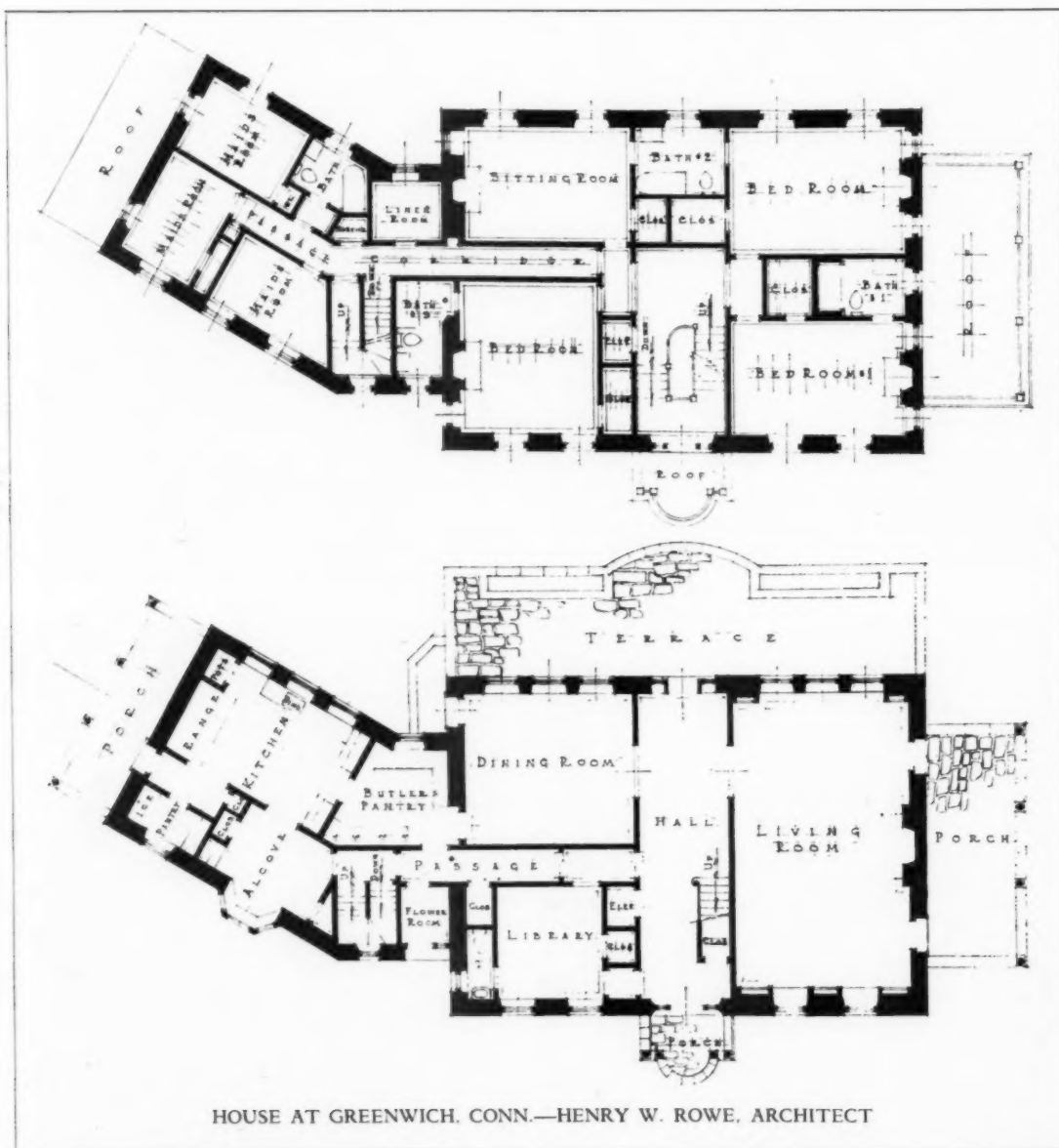


DETAIL OF ENTRANCE TO LOCKER ROOM
NORTH WING, PRINCETON INN, PRINCETON, N. J.
ANDREW J. THOMAS, ARCHITECT



HOUSE AT GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT
(See plans on back)

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HOUSE AT GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT



HOUSE AT GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

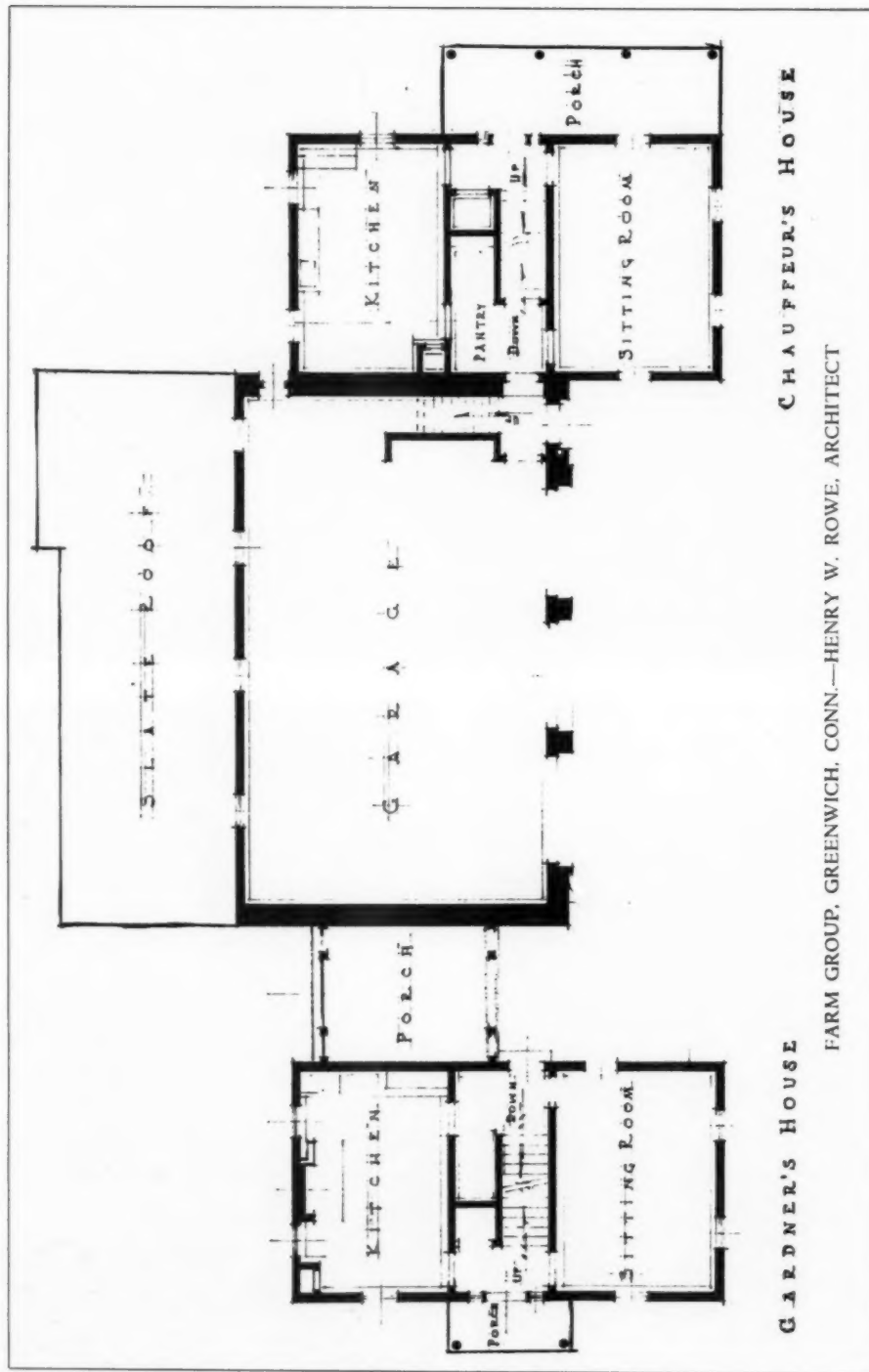


FARM GROUP, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

(See plan on back)

THE AMERICAN ARCHITECT

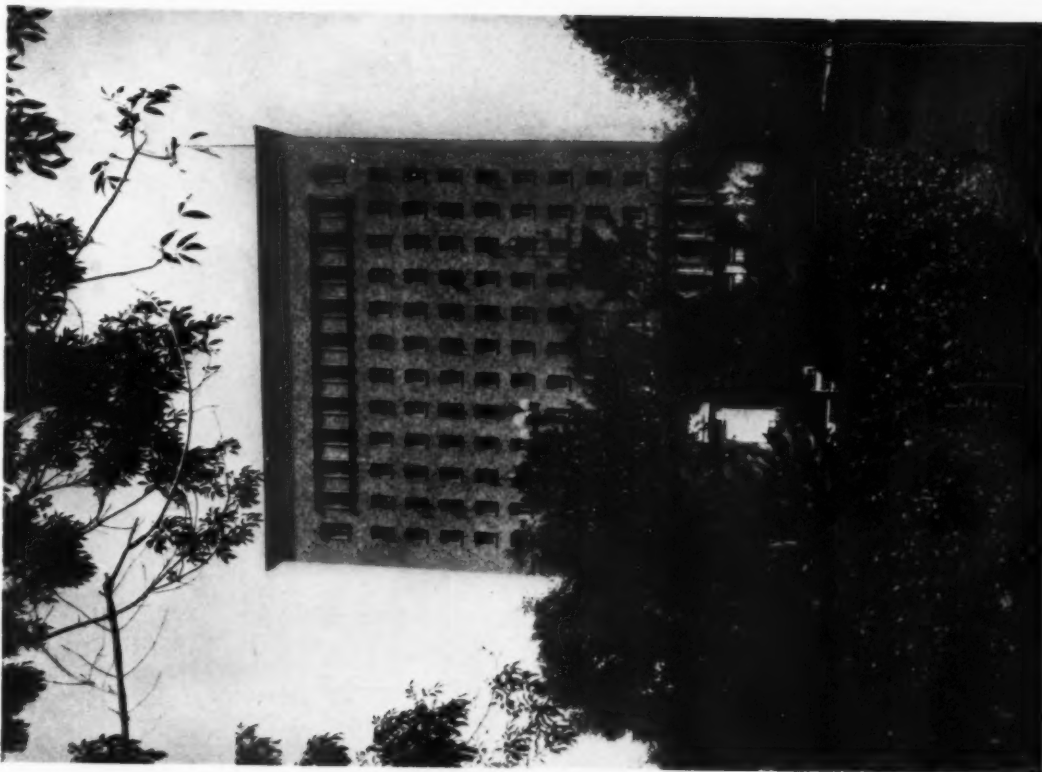
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CHAUPPEUR'S HOUSE

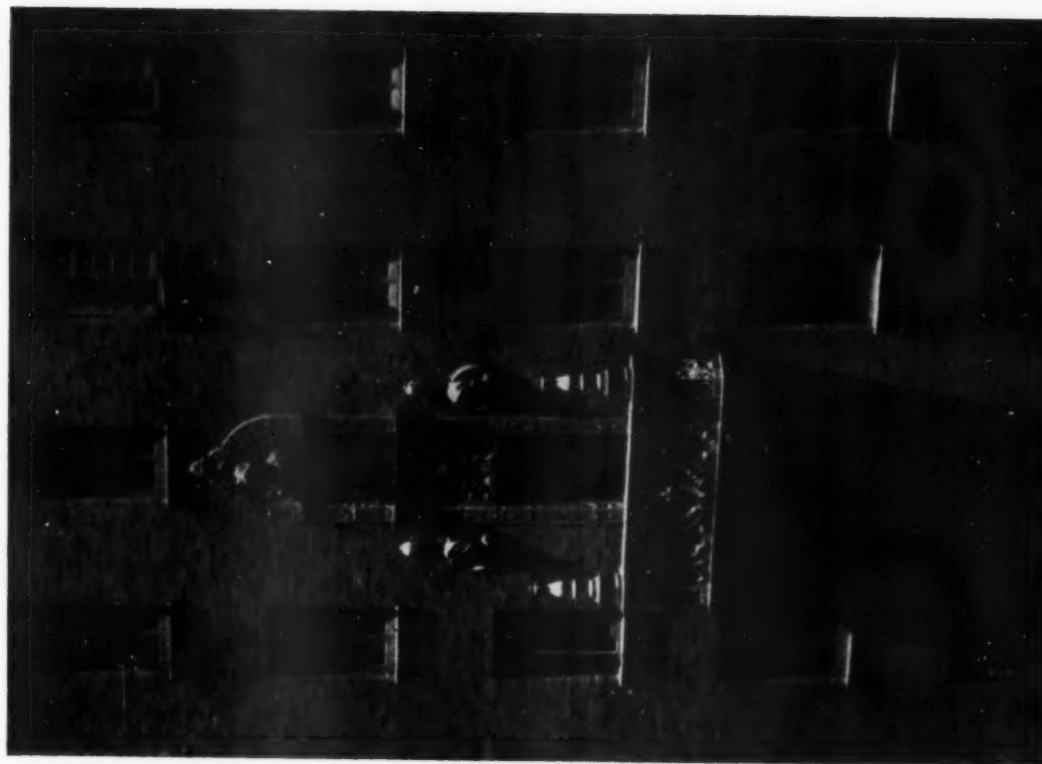
GARDNER'S HOUSE

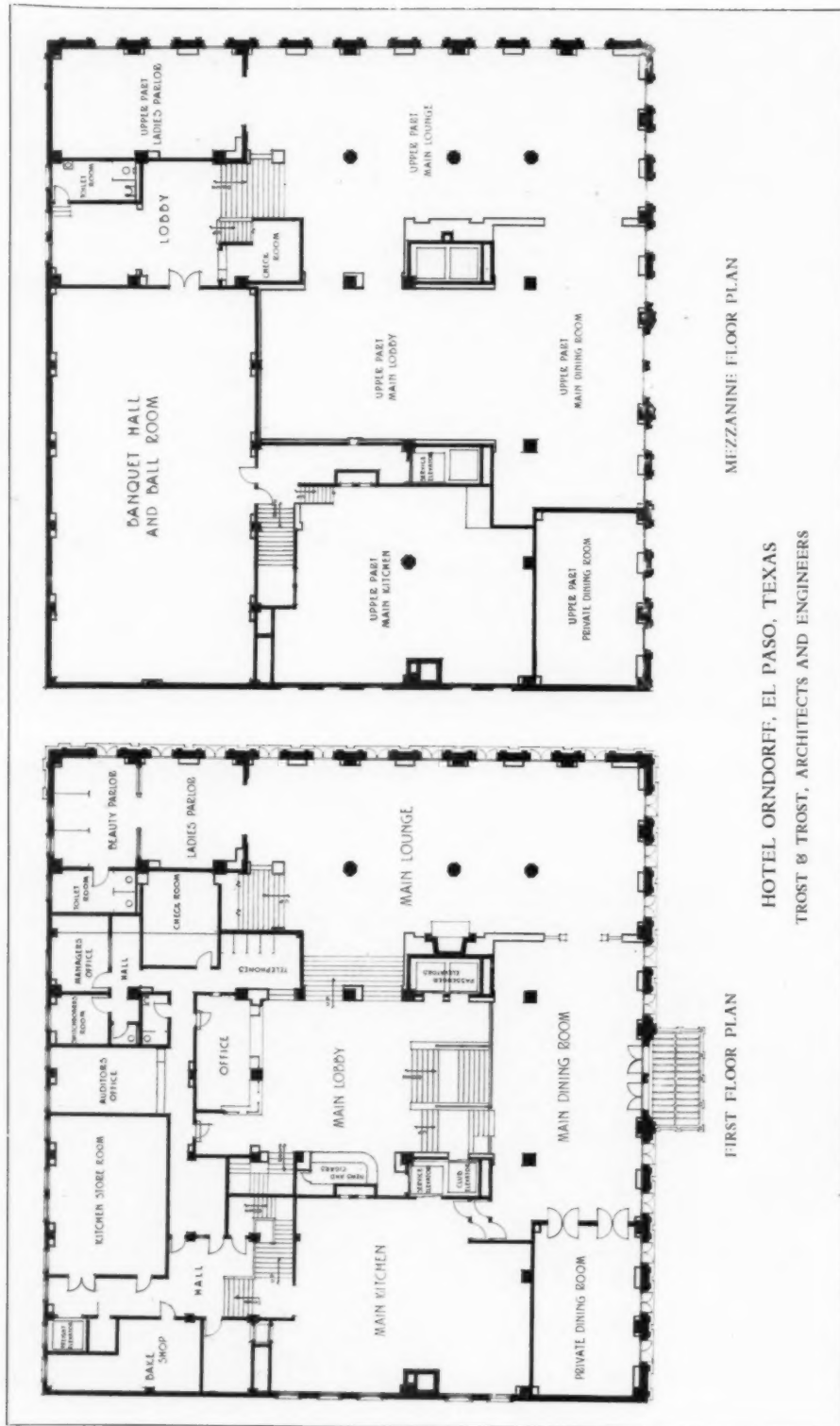
FARM GROUP, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT



HOTEL ORNDORFF, EL PASO, TEXAS
TROST & TROST, ARCHITECTS AND ENGINEERS
(See plans on back)

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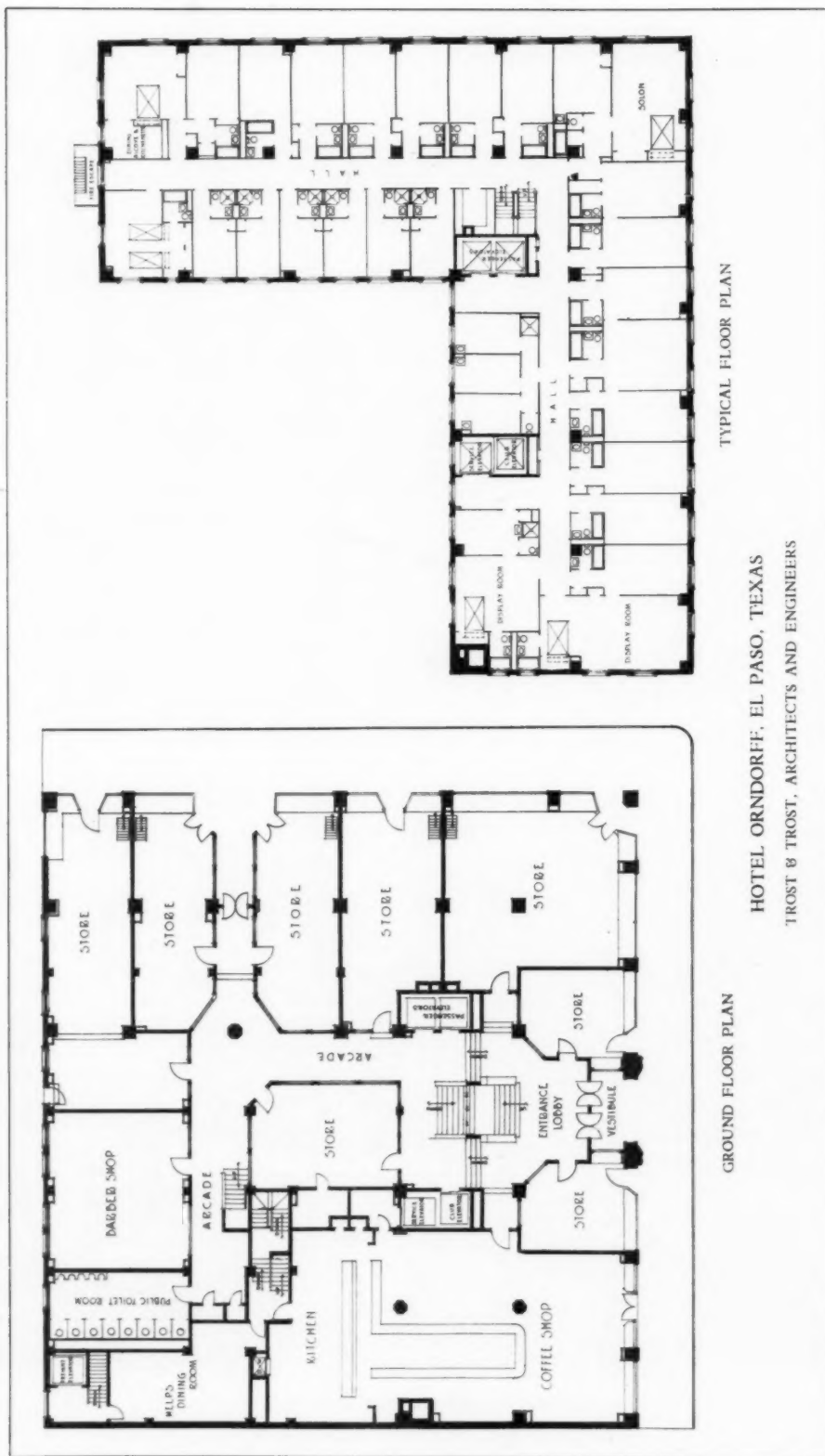






HOTEL ORNDORFF, EL PASO, TEXAS
TROST & TROST, ARCHITECTS AND ENGINEERS
(See plans on back)

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HOTEL ORNDORFF, EL PASO, TEXAS
TROUT & TROUT, ARCHITECTS AND ENGINEERS



HOTEL ORNDORFF, EL PASO, TEXAS
TROST & TROST, ARCHITECTS AND ENGINEERS

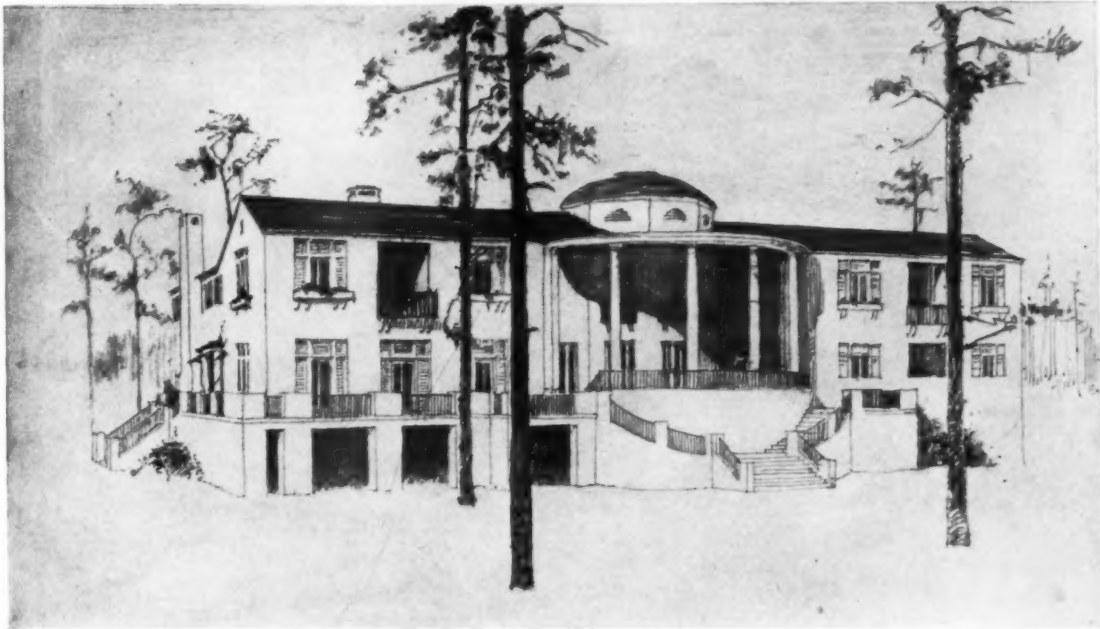


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HOTEL ORNDORFF, EL PASO, TEXAS
TROST & TROST, ARCHITECTS AND ENGINEERS

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VIEW SIDE



APPROACH SIDE

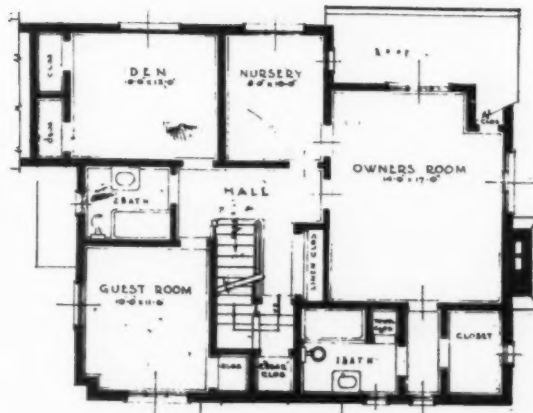
HOUSE AT MOUNTAIN LAKE, FLA.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

FROM THE PRELIMINARY SKETCHES BY THE ARCHITECTS



HOUSE AT SCARSDALE, N. Y.—BERNARD W. CLOSE, ARCHITECT



HOUSE OF WALTER J. COLLET, SCARSDALE, N. Y.

BERNARD W. CLOSE, ARCHITECT



HOUSE OF
RICHARD C. NOEL,
SCARSDALE, N. Y.



BERNARD W. CLOSE,
ARCHITECT



HOUSE AT ROCKVILLE CENTER, L. I., N. Y.—R. C. HUNTER & BRO., ARCHITECTS



R. C. HUNTER & BRO., ARCHITECTS

THE LAW AS TO ARCHITECTURE

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

AN increasing number of architects is specializing to a considerable extent in the preparation of plans for school buildings.

These architects are called upon to meet peculiar conditions with respect to the contracts between them and their clients. They are in a quite different position, ordinarily, from the architect who deals with the ordinary individual client or corporation client. The conditions surrounding the conduct of our schools in the different states are peculiar and dependent upon and determined by the state statutes upon which the respective educational systems are based.

Local boards of education in many instances derive their authority, not from the governing body of the municipality, but from the law of the state in which they act. The architect who undertakes school work, therefore, will be charged with the necessity, if he is to exercise any reasonable care in his dealings with his client, of ascertaining the powers of the board or authorities with whom he deals. He must ascertain whether the Common Council or the town trustees or village board or the board of education or the school trustees, whoever the proper authorities may be, are legally vested with authority to enter into the deal with him.

If he is asked to make a contract direct with the governing body of the town, he must ascertain whether this body has the right to enter into a contract for school purposes, or whether it is necessary that the school board or board of education make the contract, approve it or join in it. On the other hand, if he is asked to enter into an agreement with the board of education or school board, he must ascertain whether the board in itself has power to make the contract and, if so, upon whom its agreement is binding and what of substance lies behind it.

If it is necessary that the agreement be approved by the town authorities, he must make sure that the agreement is carried out in proper form. If a town meeting is required, action should be taken in that manner. If a city, rather than a town is involved, the Common Council or other appropriate governing body must act in the usual and proper way. The papers must be signed by the proper municipal officers or board of education officials.

Even where the board of education is vested with the full power to contract for the erection of new schools, the architect will realize that a contract is very nearly an idle gesture, unless funds are properly appropriated to meet the expense of and to carry on the work to completion. As a rule, these funds must be provided by the municipality through its governing body.

The architect, therefore, who wishes to be sure

that he is protected in his school work, must familiarize himself with the general state statutes and local ordinances and in a general way the respective scopes and powers and inter-dependent relations of the school authorities and the municipal authorities. This is not a very difficult matter or perhaps as involved a proceeding as it may sound. A little judicious inquiry and common sense will suffice to establish the facts and to enable the architect to deal with the proper authorities and to see that the proper steps are taken both by the school board and by the municipal authorities to insure the work going ahead to completion and the payment to the architect of the fee due him for the services which he is engaged to render.

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LEGAL DECISIONS

A CLIENT employed an architect to prepare plans. The architect prepared them and the building was erected in accordance with them. The fee amounted to something over \$3,500. The architect made an agreement with the client that he would accept, in full payment of this fee, the sum of \$2,500, provided and on the understanding that the client would retain him as architect on another building. To this the client agreed. The first building subsequently began to settle to such an extent that it was necessary to shore up the walls and enlarge the foundation at an additional outlay of about \$1,700. The client did not retain the architect in connection with the second building, and, instead of paying him the \$2,500, paid him only \$1,250 and refused to pay the balance, on the ground that the fee was to be in any event but \$2,500 and that he was entitled to a credit for the expense occasioned by the settling of the building covering the unpaid balance.

The architect sued for his fee. The client opposed the suit on the ground that the architect had agreed to accept \$2,500 and on the further ground that the architect was chargeable with the cost incident to the settling of the building.

The court held that the architect was entitled to recover the full amount of his fee and was not bound by the agreement to accept \$2,500, inasmuch as that was predicated upon his being retained as architect of the second building, and the owner had not engaged him to act as architect of the second building; that he could not be held responsible either for the settling of the building, as it appeared from the evidence that he had used the care and skill of an ordinary architect in examining the site and designing the building; that the architect did not warrant his plans and specifications or warrant that

the building was free from defects; that the position of the plaintiff (client) was, in effect, a claim that an architect was responsible for any defects and that this was not the law; that there was no implied promise that miscalculations might not occur; that, if an architect in any case, however, does not exercise or possess reasonable skill and care in his profession, he will be liable both for damages resulting from defects in the plans and will, in addition, be precluded from recovering any compensation based on such defective plans.

White v. Palley, 247 Pacific 316.

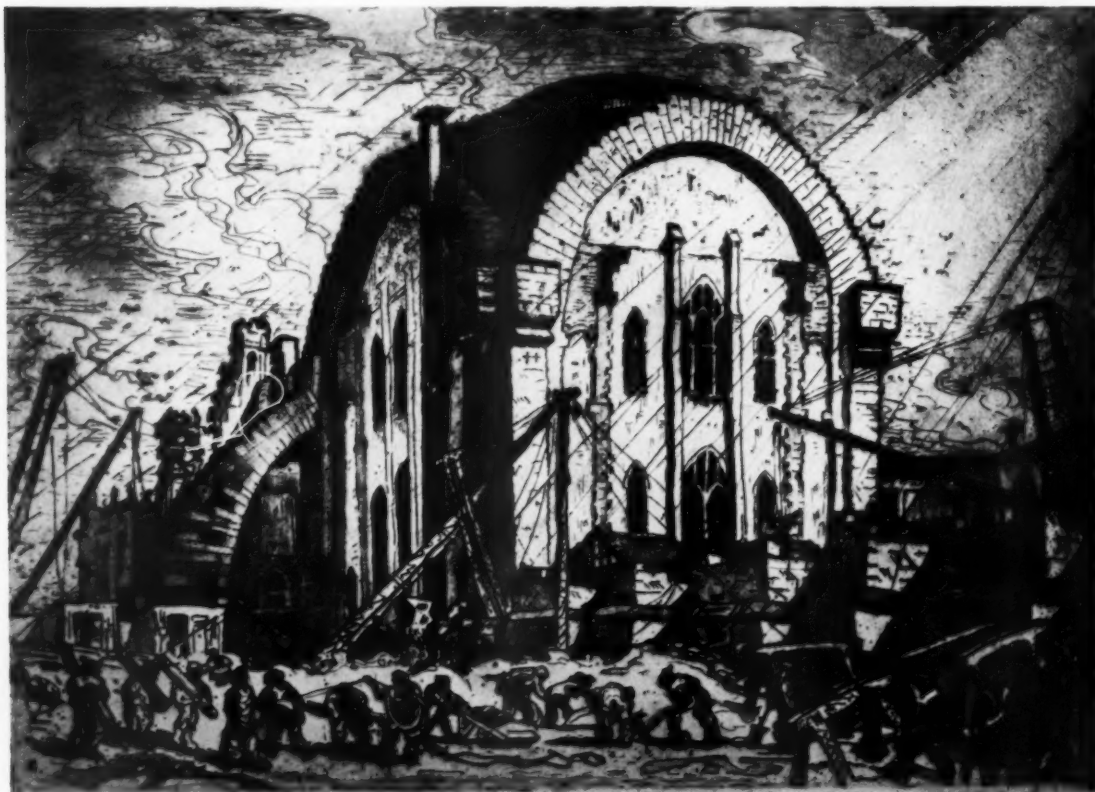
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ARCHITECTS entered into contract with their client, which provided that they should receive three per cent on the proposed cost of construction on the completion of the working drawings and specifications, one and one-half per cent additional on receipt of the bids, and two and one-half per cent, the balance, as the work progressed. The plans and

specifications were completed and the work put out for bids. Upon receipt of the bids, however, the work was abandoned. The contract provided that, until a definite estimate of cost was furnished, the charges of the architects should be based on the proposed cost. The evidence indicated, as the court found, that the proposed cost which the parties had in mind was \$20,000. The court held that the architects were entitled, upon the abandonment of the work following the receipt of bids, to receive four and one-half per cent on the proposed cost. The lowest bid received was \$30,000. The court held that this bid could not be treated as the cost of construction for the purpose of determining the architects' compensation, saying:

"The lowest bid cannot be architecturally fixed as a definite estimate, because it was rejected as being too high. The contract clearly contemplates that under such circumstances, the charges shall be based upon the proposed cost of the work. The evidence indicates that this was \$20,000, and such was the amount upon which the architects based their first charge."

Dittoe vs. Morgan, 268 Southwestern 1065.



BUILDING THE NAVE OF CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
CRAM & FERGUSON, ARCHITECTS
FROM THE ORIGINAL LINE AND AQUATINT ETCHING BY FREDERICK K. DETWILLER



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by H. C. Turner, *President, Turner Construction Company*

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ARCHITECTURAL LEAGUE OF NEW YORK TAKES IMPORTANT ACTION AS TO METHOD OF AWARDING MEDALS— RECOGNITION OF CRAFTSMAN IS MADE SURE BY RESOLUTION OF THIS PROGRESSIVE ORGANIZATION

WHILE The Architectural League of New York is local in its activities, it is decidedly national in its influence. Hence when either by resolutions or changes in its by-laws, there is shown a progressive attitude, one that by similar action would decidedly improve the practice of architecture in every state, the matter becomes one of nationwide interest.

For some years it has been the custom of The Architectural League of New York to award, at its annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture and one in landscape architecture, and the by-laws have stated that each recipient of the gold medal award shall subsequently be considered *hors concours*, or ineligible for the gold medal award. Believing that this rule operated against the League's exhibitions in that the gold medalists were inclined to sit on the side lines, so to speak, and watch others send in to the exhibitions their best work, the members on January 6th changed the by-laws so that any architect may win the gold medal as often as his exhibited work shall be deemed worthy of such award. It was also stipulated in the changed by-laws that the award shall be made only in recognition of work which is actually on view in a League exhibition. It was pointed out that the New York Chapter of the A. I. A. awards a gold medal each year to an architect in recognition of his ability, his executed work and his standing in his profession. The League, desirous of doing whatever can be done to keep on the highest plane the quality of work which is exhibited, believes that this change will spur the former gold medalists to send in their best work.

Another change of considerable importance was the addition of two silver medals and two honorable mentions. The new by-law states that these shall be *available*. This means that the jury may award two silver medals and two honorable mentions if the exhibited work is good enough to merit such awards. The by-law further states that one silver medal and one honorable mention shall be awarded for intimate work such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention for monumental or public buildings which might be classed as *general* in contradistinction to *intimate*. The gold medal is to be awarded to the best design in the exhibition and such design may be either in the *intimate* or the *general* class.

Because these changes are important departures from long established customs and therefore some-

what experimental in nature, it was thought best not to urge painters, sculptors and landscape architects to follow suit until there shall have been time in which to observe the way these changes affect the architectural portion of the exhibitions.

Another slight change is in the method of determining who shall serve on the jury of award. Heretofore the architectural section of this jury has been chosen from a list of six names submitted to the Executive Committee of the League by the New York Chapter of the A. I. A. This method of selection was agreed upon some years ago when the only gold medal award at the annual exhibition was presented by the New York Chapter of The American Institute of Architects. It was quite logical that this Chapter should nominate six architects with the understanding that the League would choose three out of the six for the jury. Now, when the gold medal is entirely a League affair, it is thought best, in view of the very large number of architects in the membership, to have the architect members of the jury selected by the Executive Committee of the League. This change was made without affecting the present mode of securing painters, sculptors and landscape architects for the jury.

That change in the by-laws which aroused an even greater interest than was manifested in the change previously described, was an effort to secure recognition for the designer of a work of architecture when the medal awards are made. After a lively debate in which it was asserted by those who did not think that the proposed by-law went far enough, that it was the finest thing which had ever been proposed in the history of the League, an agreement was reached. The new by-law provides that after an award is voted by the jury, the firm or corporation in whose name the award is made shall be promptly informed concerning the award and shall be given the opportunity to designate the man in the employ of the firm or corporation who is chiefly responsible for the design of the honored building. If it should happen to be a member of a firm, it would doubtless be a simple process to determine who should receive the medal. But the by-law is designed to reward the talented designer who so often is submerged in a big office and never secures recognition until he has a chance to practice in his own name. It will be very interesting to observe how this by-law is going to be interpreted. There is nothing mandatory about it. It is a frank appeal to the generous side of those groups in a big business which are sometimes said to be "soulless."

THE STRAUS ROLL CALL OF 1926



AGAIN we cast up the totals on Straus underwritings, and again the roll call of buildings financed under the Straus Plan forms an impressive record. Our operations during 1926 have covered 36 cities in thirteen states and the Dominion of Canada, extending from Massachusetts on one side of the continent to California on the other; from British Columbia on the north to Florida on the south.

In both the size of operations financed and the nature of the projects there is further evidence of the diversified undertakings of this House. In Chicago, for instance, we underwrote an issue of only \$125,000, so that the great Produce Market [for which we brought out an issue of \$8,000,000 in 1925] might have adequate garage facilities, while in the East the needs of the world-famous New York Athletic Club for a new home were met with an issue of \$6,250,000. A commercial structure in Pittsburgh, an apartment house in Tulsa and an office building in Los Angeles alike found the Straus Plan of Finance suitable to their needs.

Such facts are significant. They indicate, not merely the country-wide scope of our operations, but as well the ability of this organization to serve, whatever the size or nature of the project, provided it is soundly conceived, wisely directed and generally embodies those qualifications which are necessary to success.

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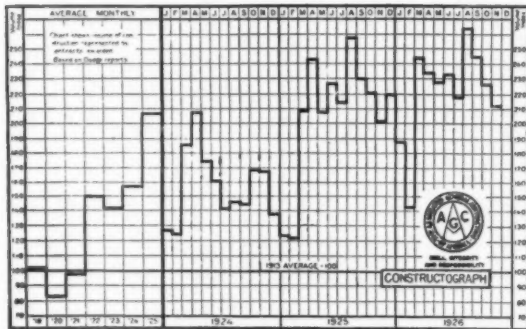
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CONSTRUCTION ACTIVITIES

WITH a year of record-breaking activity just completed, construction operations hold promise to continue at a lively pace during the opening weeks of 1927, according to a statistical study recently completed by the Associated General Contractors of America. Indication that the unusually strong de-



BUILDING CONTRACTS IN 27 EASTERN STATES

mand for new structures has not yet ceased is found in the large number of contracts recently awarded and in the unprecedented volume of "cold weather" operations being carried on this winter.

The volume of contracts awarded during the first 11 months of 1926 was 8 per cent greater than the

corresponding volume registered in 1925, the year which previously held all records. More immediately, the greatest volume of contracts ever awarded during the month of November was established two months ago. This condition indicates a large amount of construction work has been planned during recent weeks.

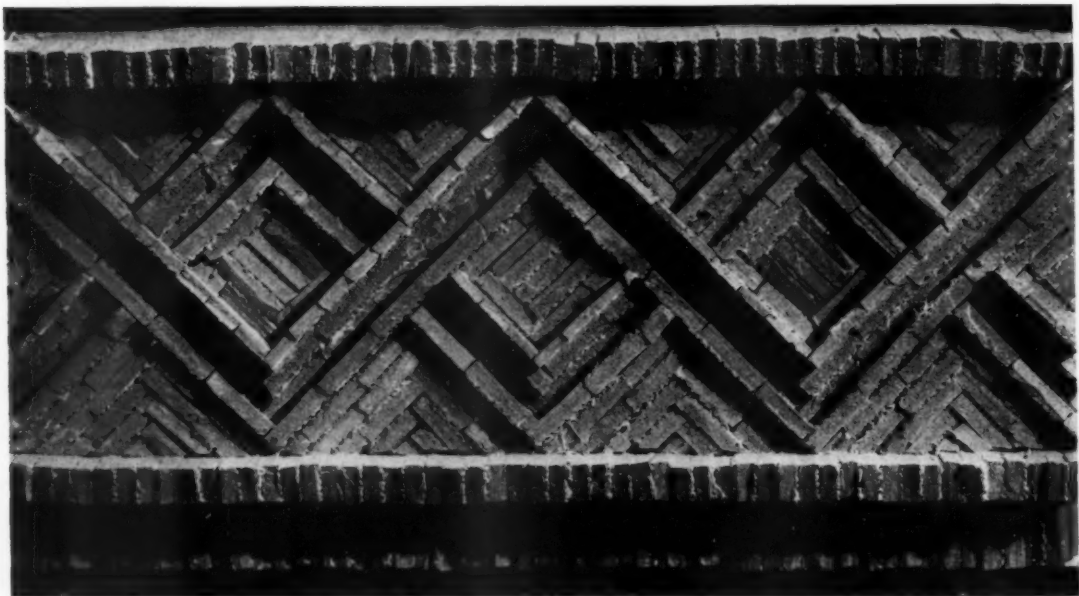
New records for volume of construction under way in November and December were set during the last two months of 1926, indicating that the impetus behind construction work will project itself into 1927.

An index which sets the 1913 average at 100 as its basis, shows the volume of contracts awarded during November to have held the 210 level. The corresponding figure for November, 1925, was 203.

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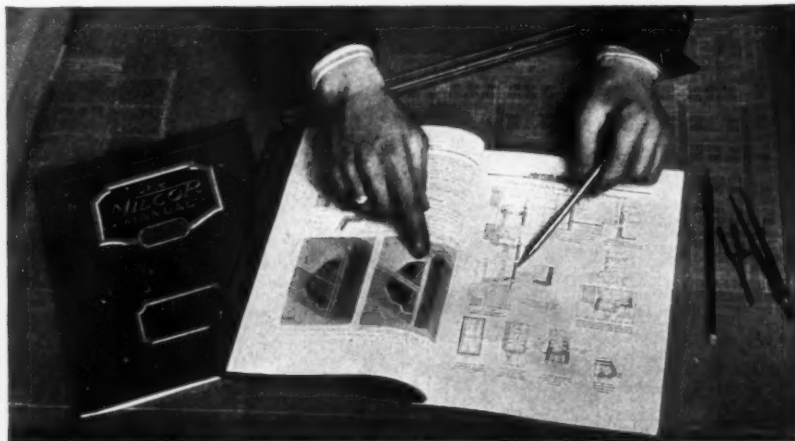
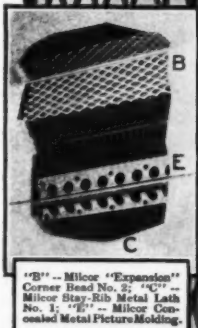
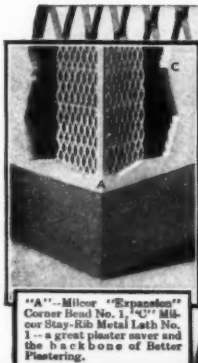
RAILWAY COMPARISONS

THE United States has today more than one-third and the Western Hemisphere more than one-half of the total railway mileage of the world. There are more than 250,000 miles of railroads in the United States, 39,000 in Canada, 22,000 in Argentina, 17,000 in Brazil, 35,000 in Germany, 33,000 in France, 42,000 in Russia, 37,000 in India, 26,000 in Australia and 25,000 in the United Kingdom.



BRICKWORK IN HOSPITAL IN DELMENHORST NEAR BREMEN. THE DOUBLE TRIANGLE IN BRICKWORK DECORATION FOR BAND COURSES ILLUSTRATES THE SAME PRINCIPLE THE GOTHS ADOPTED TO EVOLVE THE POINTED ARCH BETWEEN THE INTERSECTION OF TWO OVERLAPPING ROUND HEADED FORMS

(See leading article in this issue)



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BOOK NOTES

THE EARLY ARCHITECTURAL HISTORY OF THE CATHEDRAL OF SANTIAGO DE COMPOSTELA*

By Kenneth John Conant

THE Cathedral of Santiago de Compostela is a structure which has a great deal of interest to anyone who has made a study of Spanish architecture, and especially is it of interest to those who have made some investigations of the architecture in Mexico, inasmuch as this Spanish cathedral seems to have been the prototype of much of the most elaborate work which was carried out this side of the water. The architects of the Mexican cathedrals seem to have followed the style of the later portions of the Compostela structure, carrying the elaboration even further than is found in Spain and giving it also a character which makes the Mexican work more than mere copying. The Spanish cathedral, however, is not a unit by any means. It was originally only a tomb of St. James and this volume presents in most careful, conscientious manner the successive stages of the cathedral and follows its development as shown by evidence still existing, making it manifest that during the period when the mediaeval pilgrims were flocking to the Shrine of Santiago from far and near, this elaborate edifice in the wilds of northern Spain became known all over the world and represented the most complete manifestation of Spanish architectural development.

The descriptions in the book are very complete, and the illustrations, though on a somewhat small scale, are very complete and convincing, and best of all, from the architect's standpoint, there are careful elevations drawn to scale showing what the cathedral was and what it became, together with a very complete plan on a larger scale showing all the successive periods of the vast edifice. It is interesting to note that the architects who gave to this structure its character were almost without exception Spanish, and Gallegan, the most Spanish of all. The author's comment on the western front is well expressed when he says that "the majesty of this front, which wrung a few syllables of praise even from the Gothicism Street, is the seal of the Renaissance on the Pilgrimage." Various styles have been combined here, from very early Romanesque to the late Plateresque, but "no one who has seen the building at all times of day and in all weathers, who has paced the Plaza del Hospital at midnight beneath the mounting pointed shadows of the towers with their great quiet-lying flanking masses to either side, and made the tortuous circuit of the church in the tranquil dimness of that hour, would care to have the cathedral different. It is perhaps just as well to be contented with the building as it has come down to us, for it has always been to an

uncommon degree a living building, and its mediaeval aspect, fine as it was, is only an episode in a life of unusual richness."

C. H. BLACKALL.

ARNOLD W. BRUNNER AND HIS WORK*

THIS book might be called an apotheosis of a successful life described and analyzed by men who are not only Mr. Brunner's friends, but who also had achieved noted success in their various lines. The mere enumeration of their names, Robert I. Aitken, Edwin H. Blashfield, Daniel C. French, Clayton Hamilton, J. Horace McFarland, Brander Matthews, Brand Whitlock, Charles Harris Whitaker, as the writers of this tribute indicates the esteem in which Mr. Brunner was held. He was a very quiet, reserved, unemotional man as he would appear casually to those with whom he came in contact, but those who saw beneath the surface, who were privileged to know the man when he was free from business cares and could express himself freely, soon grew to appreciate the warmth of his nature, the colorful possibilities of his artistic temperament and the wealth of his ideas. He was a man who respected himself and never had cause to explain why he thought or felt as he did, and his work and his influence counted for a great deal with all the young men with whom he came in contact. This tribute to him, coming as it does under the auspices of The American Institute of Architects, is a worthy recognition of all that he meant to his friends, to his profession and to the public which he served so well. The book is admirably presented and the tributes by the different writers seem to be just right, not too much nor overdone, and the only regret about the publication is that there are not more reproductions of the actual work of Mr. Brunner. Possibly this was intentional. A large proportion of the illustrations are taken from Mr. Brunner's personal sketches, many of them not strictly architectural, and it is quite reasonable to suppose that perhaps in their intimate quality they give a better idea of Mr. Brunner's personality than would be afforded by photographic reproductions of his buildings. But there is enough to give the full character of the man and his work and this book ought to be in the library of every young architect who has ideals and who is inspired by the work and the example of those who have found and made real their aspirations toward the best in architecture, in art and in life.

C. H. BLACKALL.

*Harvard University Press, Cambridge, Mass.

*Press of The American Institute of Architects. Price \$15.00.



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"NEW ARCHITECTURE"

IN a review of Manning Robertson's "Laymen and the New Architecture," in the *Irish Statesman*, states *The Architects' Journal*, London, C. P. Curran gives an illuminating and succinct definition of the "new architecture" which has entered into its kingdom in Scandinavia and the United States, and has established outposts in London, in Bush House, and Adelaide House. The "new architecture" cuts itself free from the classical and Gothic traditions. It is to be judged in terms more elemental than any appropriate to these schools. It is sensational and dramatic rather than intellectual or emotional. It relies on the dramatic appeal of large masses, unbroken surfaces, deep bands of shadow and the emphasis of texture and color. It is vivid and arresting: freer than Greek, more orderly than Gothic. Its broad surfaces and carefully selected color schemes, within and without, leave no place for stereotyped and promiscuous ornament. What detail there is shows increased refinement in line and moulding, and a concentrated attention upon the proportions of doors, windows, and fittings. It has nothing to do with the affectation of "period" work, but sets out with imagination, common sense, and the resources of modern material to satisfy the multifarious functional demands of our day.

700-YEAR-OLD SPANISH CATHEDRAL FALLING IN RUINS

BURGOS CATHEDRAL, built in 1221 by Bishop Maurice, an Englishman, and King Ferdinand the Saint will fall to pieces soon unless immediate repairs are made, according to press reports.

The towers, built by Meister Hans of Cologne, to which the Cathedral owes its picturesque outline and its renown, are in particular need of repairs.

The Spanish Cabinet recently voted the funds necessary to save the historic structure. This action was taken after the press had asked the Government to provide the funds to prevent the destruction of the church.

Weather and time have done great damage to the towers and already preparations have been made to repair one spire. The transept also is almost in ruin.

Architectural variations of three centuries, all in harmonious accord, may be seen in Burgos Cathedral. Meister Hans contributed the perforated towercaps and the lantern. It is the only church in Spain in which Norman style has been treated effectively. The church was not finished until 1567, more than 300 years after building began.

A CORRECTION

ATTENTION has been directed to the drawing of the mortuary chapel and cloisters of the Fort Lincoln Cemetery, Washington, D. C., published in the December 5th issue of THE AMERICAN ARCHITECT, where it was erroneously attributed as having been reproduced from the original sketch by Horace W. Peaslee, architect of the cemetery project. This drawing, we are now advised, was made by Joseph A. Parks and should have been so stated.

PERSONALS

Sam Stone, Jr. & Company, architects, have moved their office from 714 Union Street to 1800 Masonic Temple, New Orleans, La.

Woldemar H. Ritter, architect, announces the removal of his office from 299 Tappan Street, to 1588 Beacon Street, Brookline, Mass.

C. L. Hutchisson, architect, has moved his offices from 400-404 State Office Building to 209-210 Staples-Powell Building, Mobile, Ala.

Luther Fentress, architect, announces the removal of his office from Los Angeles, Calif., to 1822 Camden Avenue, corner Huntington Drive, South Pasadena, Calif.

Joseph B. Simpson, architect, announces the opening of offices in the Montgomery Building, Spartanburg, S. C. Manufacturers' catalogs and samples are desired.

W. M. Braziell, architect, has moved his office from 300 Quincy Avenue, Mt. Oliver, Pa., to 309 Fourth Avenue, Pittsburgh, Pa., where he has established a partnership under the firm name of Braziell & Anderson, architects and engineers.

Paul F. Mann, architect, announces his withdrawal from the architectural firm of Plumer & Mann, Inc., 700 Main Street, Buffalo, N. Y., and that he will continue the practice of architecture independently at 37 Allen Street, same city.

Raymond M. Hood, Frederick A. Godley and J. Andre Fouilhoux announce that they have formed a partnership for the practice of architecture under the firm name of Raymond Hood, Godley & Fouilhoux, architects, Harry V. K. Henderson, Joel D. Barber, associates, with offices at 40 West Fortieth Street, New York, and the Tribune Tower, Chicago.

THE PUBLISHERS' PAGE

AT this present writing, the indications are that The Architectural League of New York will, in its forty-second annual exhibition, outdo all previous efforts. This exhibition will be open to the public on February 22. The press view will be held a day earlier. It would not be possible to present within the limits of a single issue of this journal all the various features that will be of interest to the profession. Our issue of February 20 will present a resume of the exhibits. These examples of architecture and the allied arts are nationwide in location and have a correspondingly wide interest to the reader.

A feature of this annual exhibition will be a series of conferences, each conducted by a chairman who has demonstrated outstanding ability along the topic to be discussed. These conferences will undoubtedly be an important feature of this year's League exhibition. They will be reported to the extent possible in our issue of March 5, in which there will also appear further illustrations of the exhibition.

The opening of the exhibition season for 1927 may be credited to that of the New Jersey Society of Architects and the New Jersey Chapter of The American Institute of Architects. This exhibition opened in the Newark Museum on January 14. Interest attaches to this showing of work by architects of the state of New Jersey, in the fact that there is an apparent endeavor to create a style and type that are strictly regional. The exhibition opened under most auspicious conditions and the interest is manifested in the attendance which was large and appreciative. It is to the cities and towns outlying what may be called "the metropolitan district" of New York that we must look for the real evolvement of a regional type of domestic architecture. Our architectural brethren in New Jersey are contributing in a dignified and progressive way toward a desired end.

We reproduce in this issue by courtesy of the Chapter and the Society a series of interesting plates that will indicate the general character of this well arranged exhibition of architecture in New Jersey.

Attention is directed to an article in our Department of Engineering and Construction of this issue, describing and illustrating a recently constructed small house built of fire-resisting materials. This article presents a practical demonstration of the possibilities of constructing small houses of permanent fire-resisting materials, and determines by deduction from actual construction, whether or not this type of construction may be carried forward on the same low basis of cost as similar small houses of more combustible materials.

This article and that on the modern steel frame house, published in an earlier issue, are important contributions in the study of small house problems.

No structure of recent erection more clearly demonstrates the value of good co-operation between architect and engineer than does the Delaware River Bridge that links the states of Pennsylvania and New Jersey. An article now in preparation by Clement E. Chase, principal assistant engineer of the Delaware River Bridge Joint Commission, will be out in an early issue. It will be fully illustrated.

The formal opening of the trans-Atlantic telephone between New York City and London was the occasion of considerable rivalry between identical industries for the record of first practical use of this new utility. Various publishers and publishing and advertising agencies were keen in their rivalry to file the first advertisement in England.

We are advised that this record was attained by the J. H. Balmer Company of Newark, N. J., one of our advertisers, who on January 8th, at 9:45 A. M., through their advertising agents, the Joseph E. Hanson Co. of Newark, N. J., transmitted to the *London Times* an advertisement for insertion in that newspaper. So completely systemized in all its multiple details was this new long distance telephonic communication that the conversation was as clearly heard as in the ordinary intercommunicating telephones in the general business office.

Last year, or in 1926, we published a series of pictures entitled "Working Photographs," being enlargements from negatives made by John Russell Pope, architect, during one of his tours in England. These pictures met with instant approval. We have now in hand a number of similar photographs made by Dwight James Baum, architect, illustrative of his own details, but more largely of work in picturesque Florida. These—or as they will be called—Working Photographs, Series II, will be published from time to time, and we are sure that they will have a very large suggestive value.

Another interesting presentation in the future will be the drawings and description of the central tower of the Cathedral of St. John the Divine, Cram & Ferguson, architects. This rather unusual solution of a difficult problem has been much commented on in the daily papers. It will be set forth by a number of drawings and a brief description.



AT THE BASE OF THE CAMPANILE, VENICE

FROM THE ORIGINAL PHOTOGRAPH BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP

THE AMERICAN ARCHITECT