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THE AMERICAN ARCHITECT

FOUNDED 1876

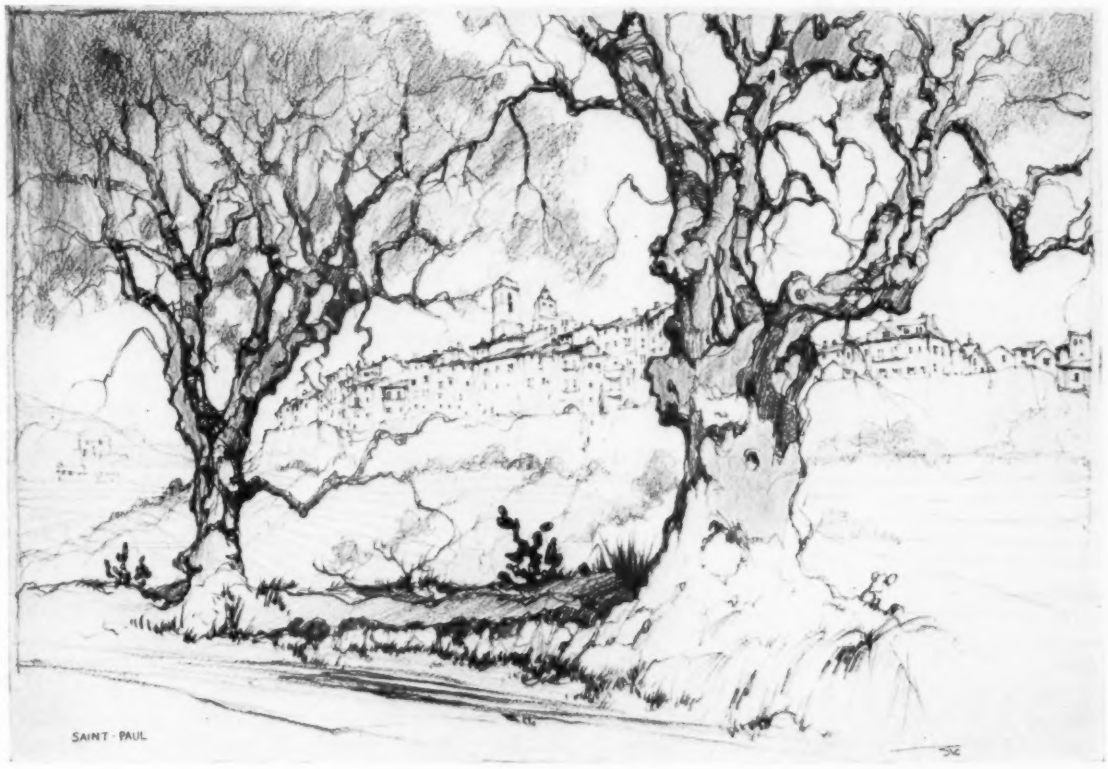
SOME HILL TOWNS OF PROVENCE

By Samuel Chamberlain

Illustrated with Sketches by the Author

IT need hardly be recalled that the Riviera is not all palm trees, promenades and pastry shops along the azure shore line of the Mediterranean. For every chic settlement at the water's edge, glittering with casinos and gaudy hostelries, there are four or five villages serenely roosting on the spiny tops of the surrounding hills, gazing down unmoved on the once simple seaports, now transformed into flashy playgrounds for flashier people. For every visitor who lolls in pajamas or tennis flannels under the banana trees there is another who camps quietly up in the hills, enjoying a book, a fireplace and a hot grog.

The glorious amphitheatre of baby Alps which



SAINT PAUL

shelters the azure coast has been bejewelled with the same shimmering citadels for centuries. Phoenicians, Gauls, Saracens, Lombards have fought over them and conquered them. While vulgarity and riches have conquered the viridian shore line below, they have remained simple and primitive. While the most abominable of villas, rococo hotels and *art nouveau* churches have scarred the water's edge, the hill towns have guarded their glorious antiquity almost intact.

The architectural settings are very much the same in all of the hill towns. There is a gaunt, golden block of stone for a church tower, the moss-grown fragments of a feudal chateau, the crumbling remains of once formidable fortifications, dank vaulted passageways and a few mouldy gateways. Invariably there is a tiny square or two with a fountain about which the gossipy housewives spank their laundry with red hands and emphatic paddles. A close scrutiny rarely fails to reveal several fine old doorways, encrusted with a dusty bit of stone carving.

Cagnes-sur-Mer is an unruly combination of a Boston Post Road village, with all the attendant mud splashing, traffic dodging and one-street turmoil, and a noiseless, idyllic hill town. It has become something of a Winter Giverny, and a day spent in its quiet streets will reveal a dozen very Bohemian Americans, sloppily garbed, tramping over the cobbles with beards and berets and easels. Not to mention several trim and sophisticated figures which turn out to be those admirable adjuncts to a young artist's home life, models from Paris. Some very reputable smudgers have hibernated here, and, although the present lot looks rather too arty, it doubtless contains some very free and talented spirits. There are glimpses of a transplanted Greenwich Village in Cagnes. A buxom Kansas lady, attired in bright orange hunting trousers, is wielding a flopping paintbrush on her new house, which perches gingerly on the brink of the valley. She swears softly at her companion, a gaunt young man with a slightly ratty black beard, who is offering caustic advice. He wears a magnificent pair of blue sailor's trousers which have been daubed with the wipings of his paintbrushes until they are an impressionistic symphony of color. There is a dingy cafe front on the most remote side streets in Cagnes. Gaze carefully into its murky confines and you make out a dozen earnest heads, lost in a thick fog of cigarette smoke. A confusion of demi-tasses, liqueur tumblers and burnt matches covers the table. There is conversation, very, very serious, on the basic principles of all great art, interrupted now and

LA TURBIE

ROQUEBRUNE

FROM THE ORIGINAL DRAWINGS BY SAMUEL CHAMBERLAIN

then by the sardonic remarks of a grinning, unmoved creature who isn't serious at all, and who proves to be the best known painter of them all.

Cagnes is built on a sloping ridge of rock, an unusual formation like the backbone of some gargantuan wild boar. A dizzy little street, trench-like and treacherous, leads to the summit, ending abruptly in the severe old church tower which is diamond shaped in plan. Above this is a not too happy restoration of the chateau, now occupied in great state by a Russian nobleman. From the miniature square at the base of the chateau one may gaze with rapture at the delicious whims of the encircling mountains. There is the familiar silhouette of the three pine trees, which appears regularly in every Spring Salon. On one side is the verdant crevice which leads to Vence, and on the other the steep incline which slopes into the sea, dotted with hundreds of dice-like cubicles, sad evidences of the recent building boom.

Cagnes is unquestionably a rare and paintable corner. The color is ripened and matured like old wine. Here a wooden door is not merely a wooden door: it is an unconscious concerto in soft colors, streaked with rusty browns. A few traces of greenish paint remain close under the lintel, but below it has been rainwashed into a luminous blue gray. Near the ground it has begun to rot, leaving a tattered profile in burnt sienna. There is a romantic little church at one level, quite Spanish in feeling, all soft orange and rose, with an arcaded shelter and a delicate little spire tipped with geranium tiles. Gnarled olive trees, as old as the church itself, stagger up around it. The scene is one of consummate contentment and repose. A lean old cure fumbles at the latchkey and finally pushes in the dusty door. A few minutes later a faint, discordant squeak comes from the inside, a bit like the concerted effort of an alley cat and a groaning wheelbarrow. Many speculative minutes elapse before one realizes that an organ recital is going on.

St-Paul du Var is soaked in an atmosphere of clean old age, of plaided shepherdesses and jug-laden donkeys. No one hurries: everyone is singing. Orange trees burst forth plentifully with fruit on its terraced ravines in the middle of December. A wonderful mountain inn flourishes at one end of the village, with a garden that is a positive inspiration. Its spacious lounge is covered with paintings which have been left behind, one fondly supposes, by poor artists who could not pay their board bills. When one searches for a sufficiently eloquent view of St-Paul, there is none better than the one here reproduced, a glimpse of its gentle profile framed in the diabolic complexity of the olive trees across the gorge. Flamboyant, incredible olive trees they are, club footed and gouty, with shifting foliage like a myriad of scampering minnows.

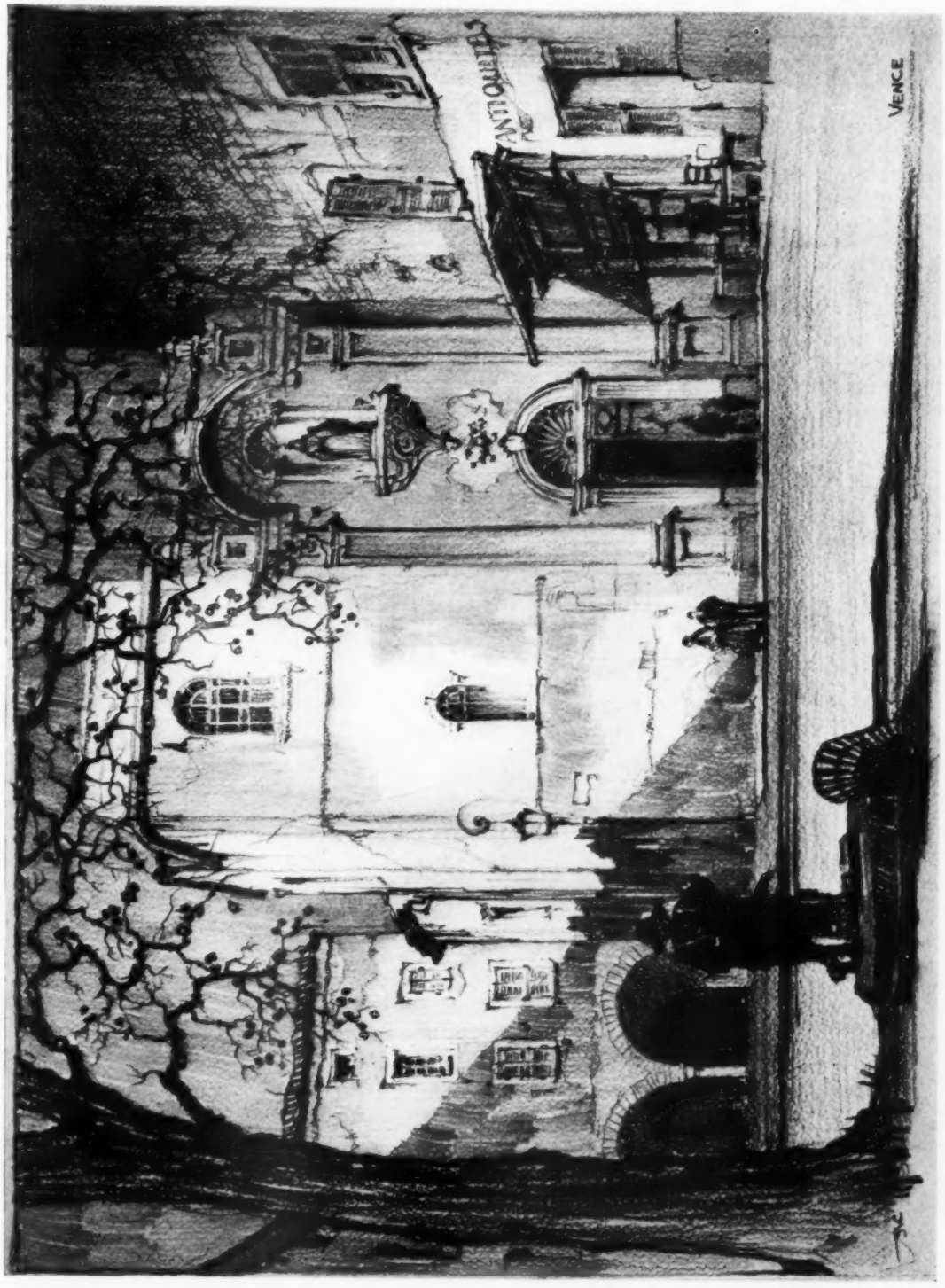
Vence is a rather hollow shell of its former self, and not very exciting save for one gracious little square which contains a fragment of the church and the disconsolate remains of what was once a Bishop's palace. Many of the streets of Vence are now dead and deserted. The houses are often roofless, the windows mere empty black rectangles, the doorways sunken and boarded with rotting timbers. The tourist has invaded Vence more than any of its neighbors. It has a convalescent air, a tea room atmosphere. One looks for hacking coughs and wheel chairs.

Eze is a tiny ochre bird's nest, a sifting of minute crystals and prisms, gold and faded pink and oyster gray, sprinkled sparsely on the tip of a demoniacal needle of rock. Its site is as blood curdling as its past, which bristles with yarns of pillagers, pirates and pestilences. Anyone given to mountain climbing can put a feather in the fedora, substitute a yodel for his whistle and an alpenstock for his walking stick, and slither up the precipitous slope in an hour and a half, aided and abetted by strategically placed goats and providential olive trees.

One marvels that people still persist in living on this eagle's nest, so inaccessible that panting women have to scale steep, rockhewn paths in the cliffs, balancing the sole water supply in earthen jugs on their heads. (While their husbands play cards in the corner pub, *bien entendu.*) The little knot of habitations is a sorrowful and forlorn place, treeless, half ruined and poverty stricken, once one penetrates the principal gateway of the town, here illustrated. Much of the romance vanishes at such close range. And yet the most imaginative fancy could hardly conceive an apparition more romantic than Eze from a distance.

La Turbie is the paralyzing peanut gallery to Monte Carlo. From its parapets a flawless airplane view of the whole Monacan scene stretches out, toylike, unbelievably puny, splashed with giddy color. Above La Turbie is the sloping peak of Mont Agel with its silent, frozen fortress, and the chilly plateau, more than half a mile above the sea, which has been transformed after infinite travail and expense, into an 18-hole golf course. Thus the unadaptable and inveterate and well heeled visitor may have his game, even in the heart of the inhospitable hills. La Turbie, of course, is most famed for the glistening hulk of the once magnificent Trophy Tower, erected by the exultant Augustus. Its dazzling whiteness can be made out between the wedged hills for miles up and down the coast. It is the most conspicuous reminder of the Romans on the Cote d'Azur. It has survived the destructive efforts of numberless invaders, scavengers and firebrands, and the wear and tear of two millenniums, and yet it stands, staunch and serene though stripped of its finery, an astonishing proof of the might of the Romans. The church is a pleasant affair, guarded by a detachment of cedars. Its slender tower is gay with brilliant tiles.

Roquebrune clutches desperately to its hillside



VENCE

FROM THE ORIGINAL DRAWING BY SAMUEL CHAMBERLAIN

foothold, with a frowning cliff leering over its tiny housetops and a mad perpendicular slope leading away from its walls into the sea. One feels that if a good rousing free-for-all fight were staged among its impulsive inhabitants, and a few walls were kicked out, the whole village would loosen its grip and roll merrily down the hill. It looks like an ominous place to take up housekeeping. Roquebilliere, a mountain town whose name and precarious perch are similar, has just suffered tragically from a landslide, but Roquebrune's roots are more firmly imbedded. The traffic problem will never become acute in the tortuous, many stepped streets in Roquebrune. There are no carts, no automobiles to mar them, only solemn burros with ponderous charges on their backs, clinking their hoofs over the pavement. It is a town of endless vaults and stairways, of subterranean passages and gateways galore. A storybook village for wide-eyed children, an operetta setting, the kind of place the travel agencies use to tempt the romantic school teacher. One arrives at Roquebrune, panting after a climb of seeming thousands of stone steps. Cab horses steam at the summit, carburetors choke and radiators boil, but the reward is in direct proportion to the effort expended. Roquebrune is a near classic.

To mention a few of the hill towns of Provence is to neglect dozens of others. A mere handful has been considered in these inadequate paragraphs. What of Sospel, Grasse, Gourdon, Gorbio, Castillon, Falicon and half a hundred others, clamoring for recognition among these notes?

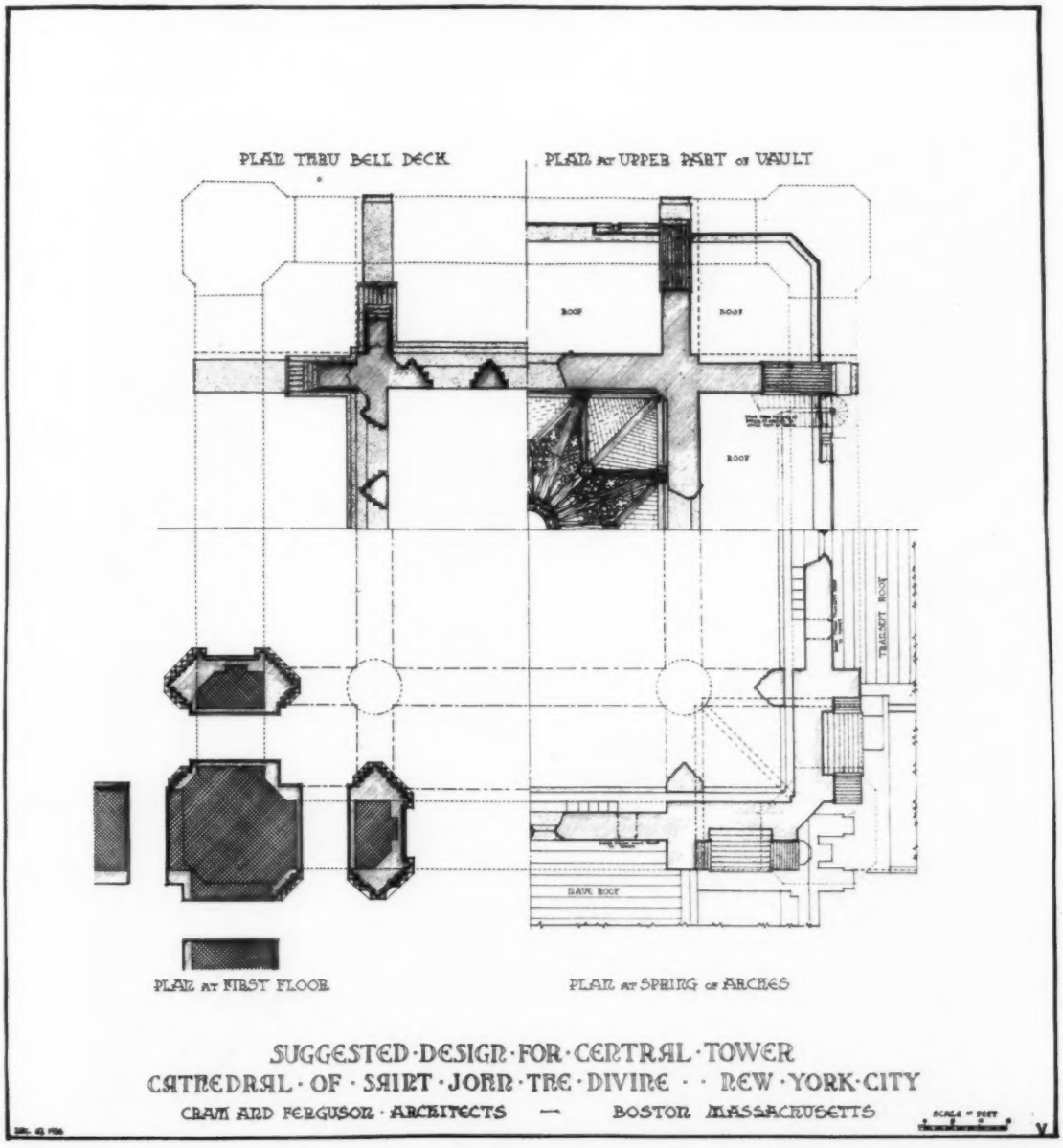
CAGNES-SUR-MER

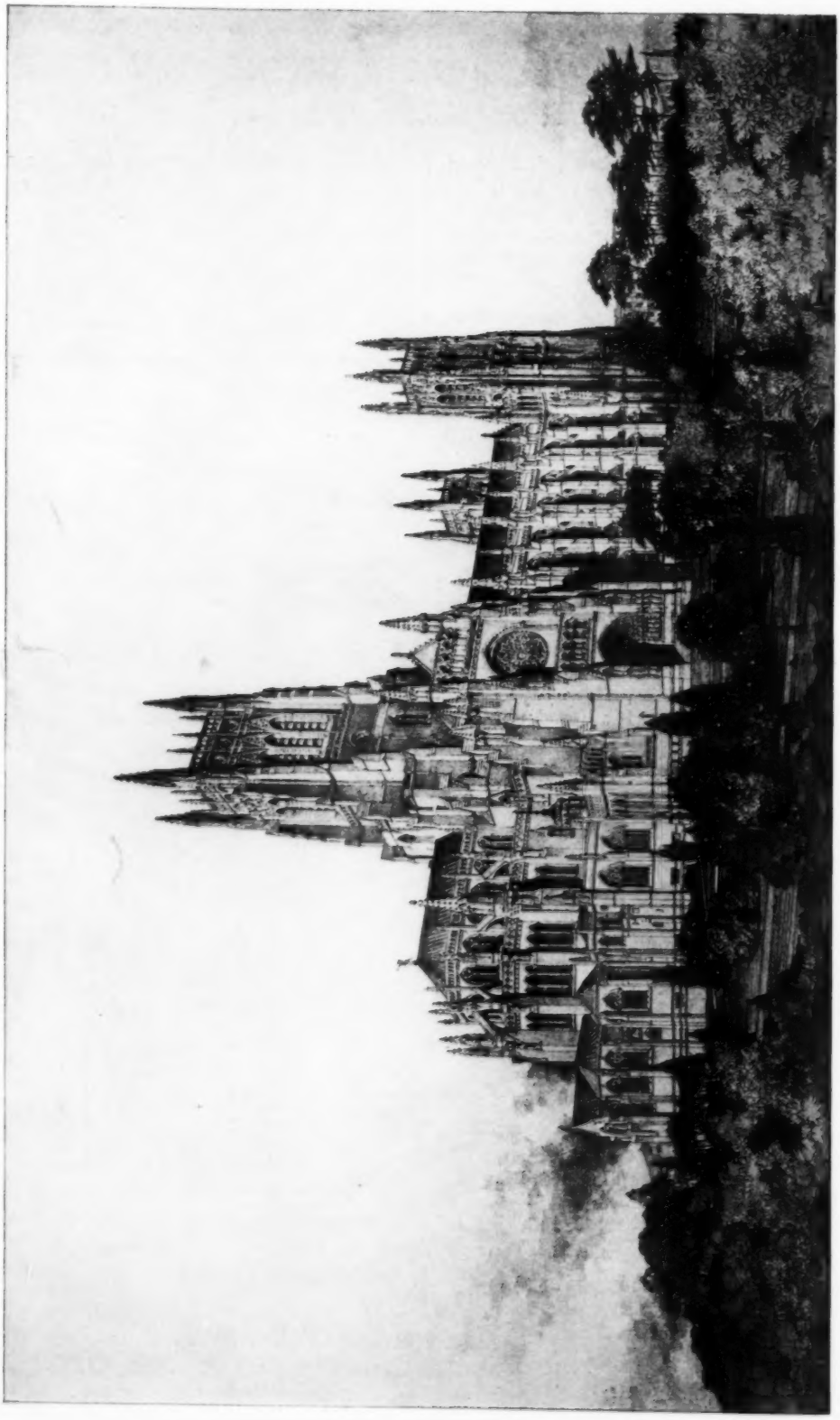
FINAL AND ACCEPTED DESIGN, CENTRAL TOWER OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK*

CRAM & FERGUSON, *Architects*

CRAM & FERGUSON, it is believed, have accomplished something which has never before been achieved in the history of Gothic architecture. By the new design the height of the building of the Cathedral of St. John the Divine has been reduced and now, instead of a pointed tower, such as the originally published plans set forth, or a dome, seemingly the only other feasible manner of completing the Cathedral, an entirely original scheme has been worked out, one which never before has been employed in Gothic construction. The present solution is neither dome nor spire, but a third device which never occurred to the Gothic architects from the twelfth century to the present time. This

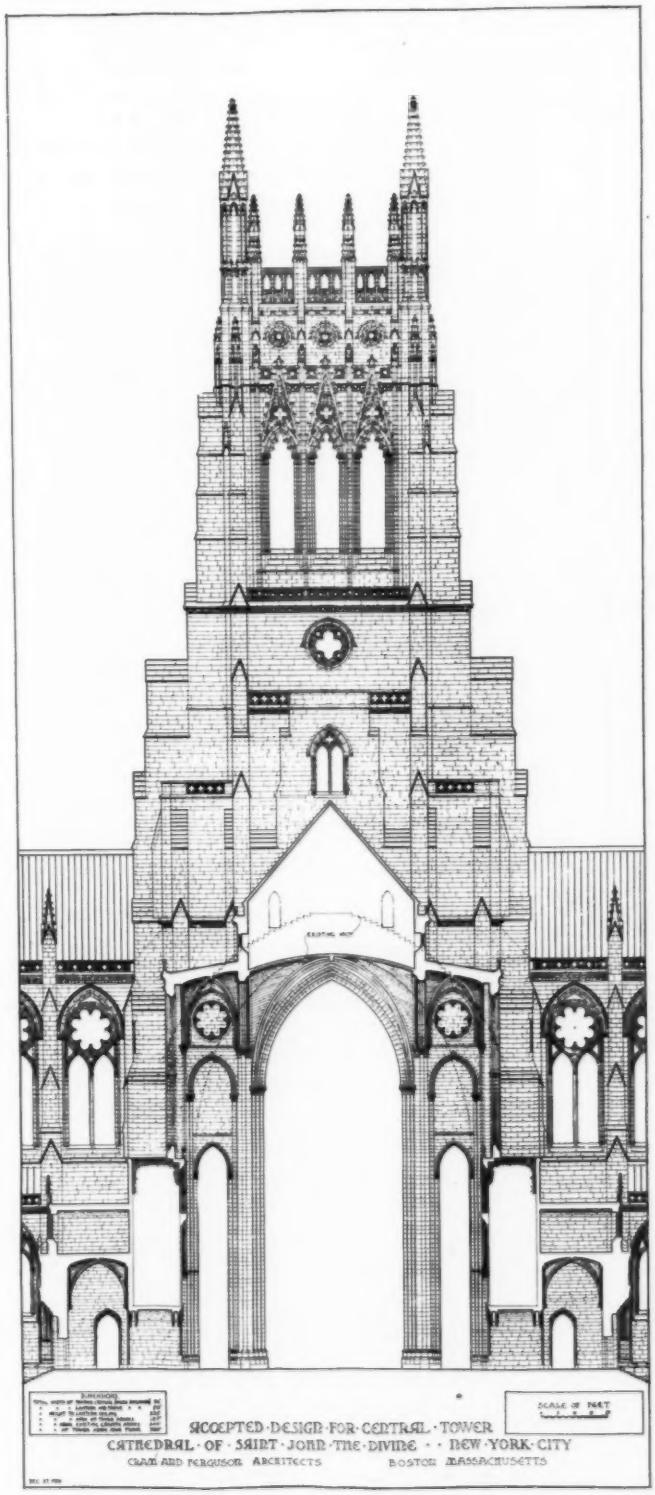
* *Being excerpts from an article by Karl Schriftgresser in the January 15 issue of the New York "Times."*





FINAL AND ACCEPTED DESIGN, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS



CRAM & FERGUSON, ARCHITECTS

is, in a sense, almost the development of a true Gothic dome, although it bears no resemblance to the hemispherical or polygonal dome of the past.

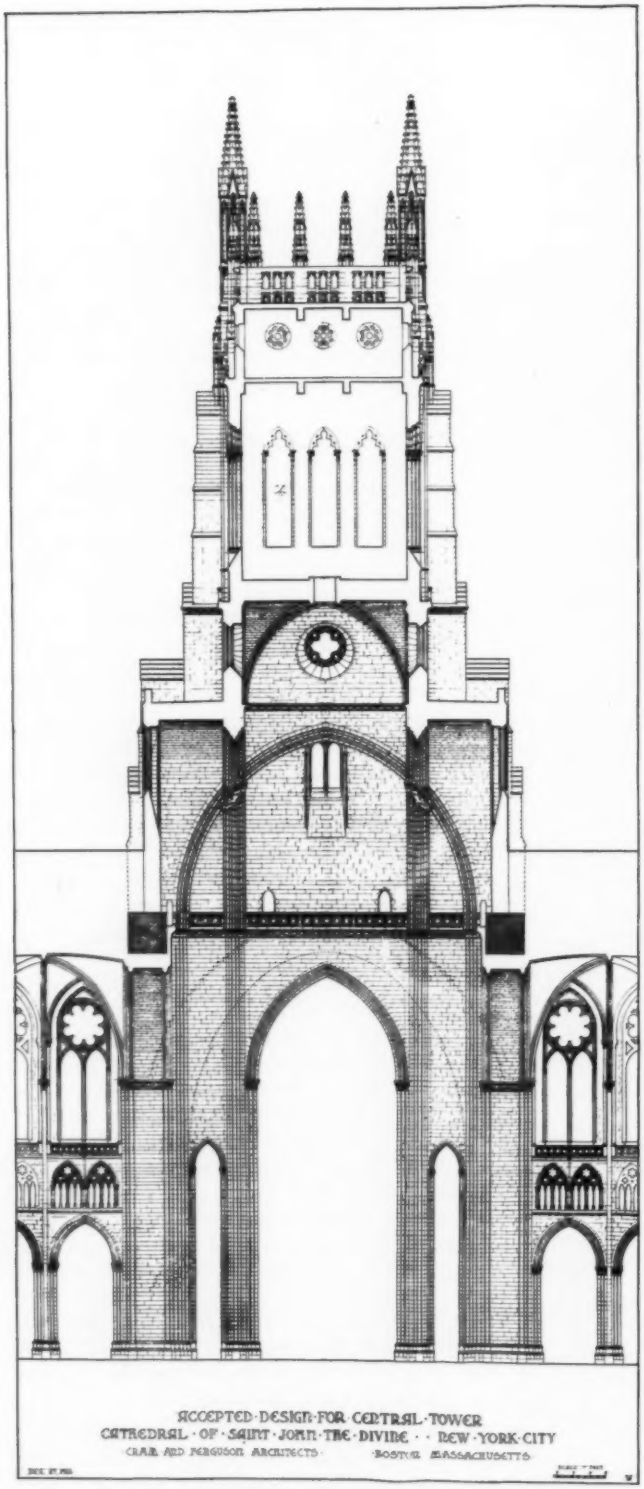
Here was a central area four times that of any Gothic tower, a space much greater in diameter than the famous octagon of Ely and as large as the octagon of the Cathedral of Florence, indeed the same in area as the central square of the Byzantine Sophia in Constantinople. In the latter cases a dome was used; in the case of Ely Cathedral a type of pseudo-vaulting, which was, in a way, a subterfuge since it was not constructed of masonry. It was built of timber used with masonry forms. The problem that confronted the architects was what to do with this vast area, and how to develop it both in its exterior and in its interior after a fashion that would be structurally honest and enduring, and yet would be in scale with the remainder of the building.

A dome over the central area of the Cathedral was ruled out as impossible. It was equally out of the question to carry up this huge central square of exterior dimensions of 120 feet on each side after the fashion of the central towers of English and a few French mediæval churches. Such a square bulk was proved by many studies to be wholly out of scale with the rest of the building, crushing in effect and clumsy in mass.

Generally speaking, the solution consists in the introduction of four intersecting arches resting on the great structural arches now in place, and coming exactly over the intermediate supports already provided, which are in line with the walls of nave, choir and transepts. Beginning, therefore, at the crown of the four great arches, and with an internal area 100 feet square, the superstructure gradually builds in until, in its upper part, it is just the exterior dimensions of the central aisles of the nave, choir and transepts.

This means that all the upper portion of the central tower will be of the normal dimensions of a Gothic tower, while both outside and in, the central mass grows together stage by stage from the 120 feet square of the floor area to the 60 feet square of the upper tower.

The perspective drawings demonstrate clearly that the scale of the whole building has now been accurately preserved, and the traditional central tower of the Gothic



CRAM & FERGUSON, ARCHITECTS

cathedral will be perpetuated here in the Cathedral of St. John the Divine.

"We submit," the architects' report reads, "that this solution now proposed is not only in better scale with the fabric as a whole than the others which have been suggested, but also that the structural necessities will result in an interior effect of extraordinary impressiveness, and one which has never been used before. It is difficult to explain in words what this interior effect will be, but in general terms we may say that, starting with the great, unbroken area 100 feet square at the floor level, we change then above the level of the high vault into a Greek cross plan, the intersecting arches forming an almost transeptal arrangement around the central opening which then rises another stage approximately 50 feet square to the apex of the central vault of all, which will be 235 feet above the pavement. At the 'Greek cross' level the windows are in the outer walls; that is, 100 feet apart. In the upper stage they are in the inner walls, that is, 50 feet apart. We are persuaded that this combination of arches, walls, varied surfaces and different lighting will be unique in architectural history, and that it will justify itself in the event."

AN EPITAPH ON A BRITISH TOMB

We quote the following from one of a series of articles on "British Tombs, Ancient and Modern" by W. R. Lethaby, printed some time ago in *The Builder* of London, as being the embodiment of a fine sentiment:

Hanging tablets frequently had the inscriptions written on parchment and at other times on wood. A tablet of wood to the memory of Sir Philip Sidney bore an epitaph so interesting that one would like to know who wrote it:—

"England, Netherlands, the Heavens and the Arts,
The Souldiers and the World, have made six parts
Of noble Sidney; for none will suppose
That a small heape of stones can Sidney enclose.
His Bodie hath England, for she it bred,
Netherlands his Blood in her defense shed.
The Heavens have his Soule, the Arts have his frame;
All Souldiers the grief, the World his good name."

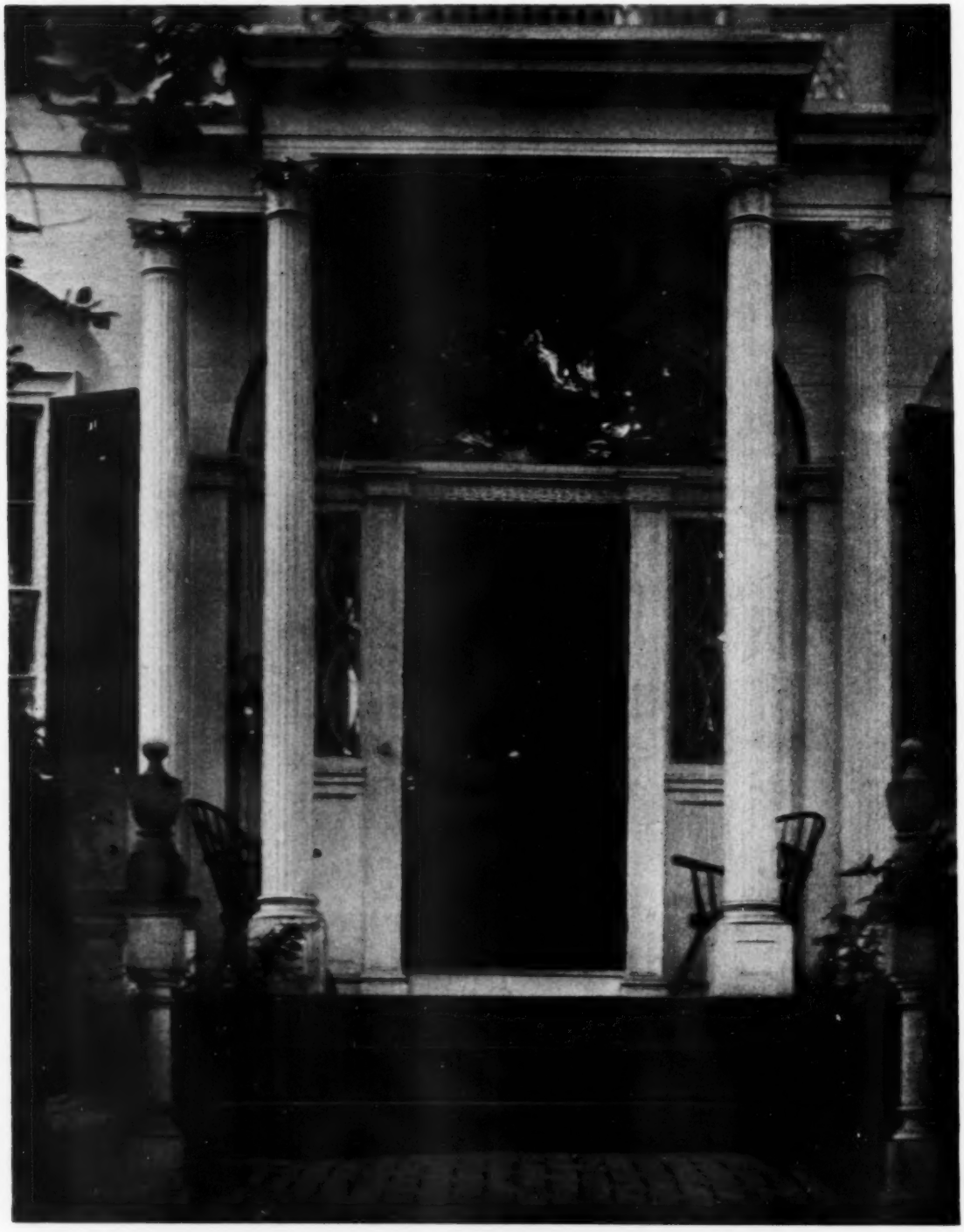
TOPICAL ARCHITECTURE

(DOORWAY DETAILS)

WORKING PHOTOGRAPHS—SERIES II

DETAILS OF ARCHITECTURE REPRODUCED FROM NEGATIVES *By* DWIGHT JAMES BAUM

DWIGHT JAMES BAUM, ARCHITECT



DWIGHT JAMES BAUM, ARCHITECT

WORKING PHOTOGRAPHS—SERIES II

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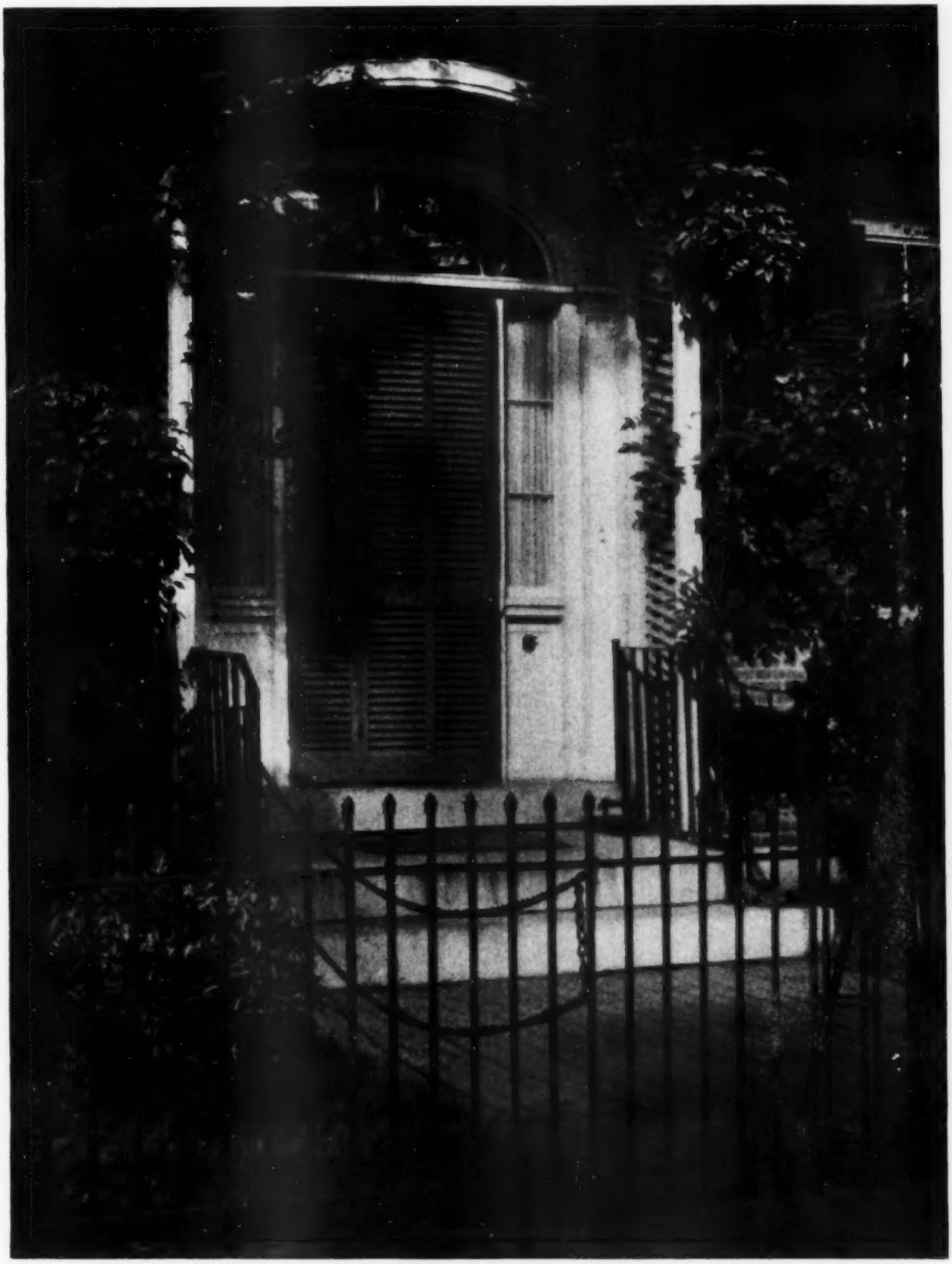

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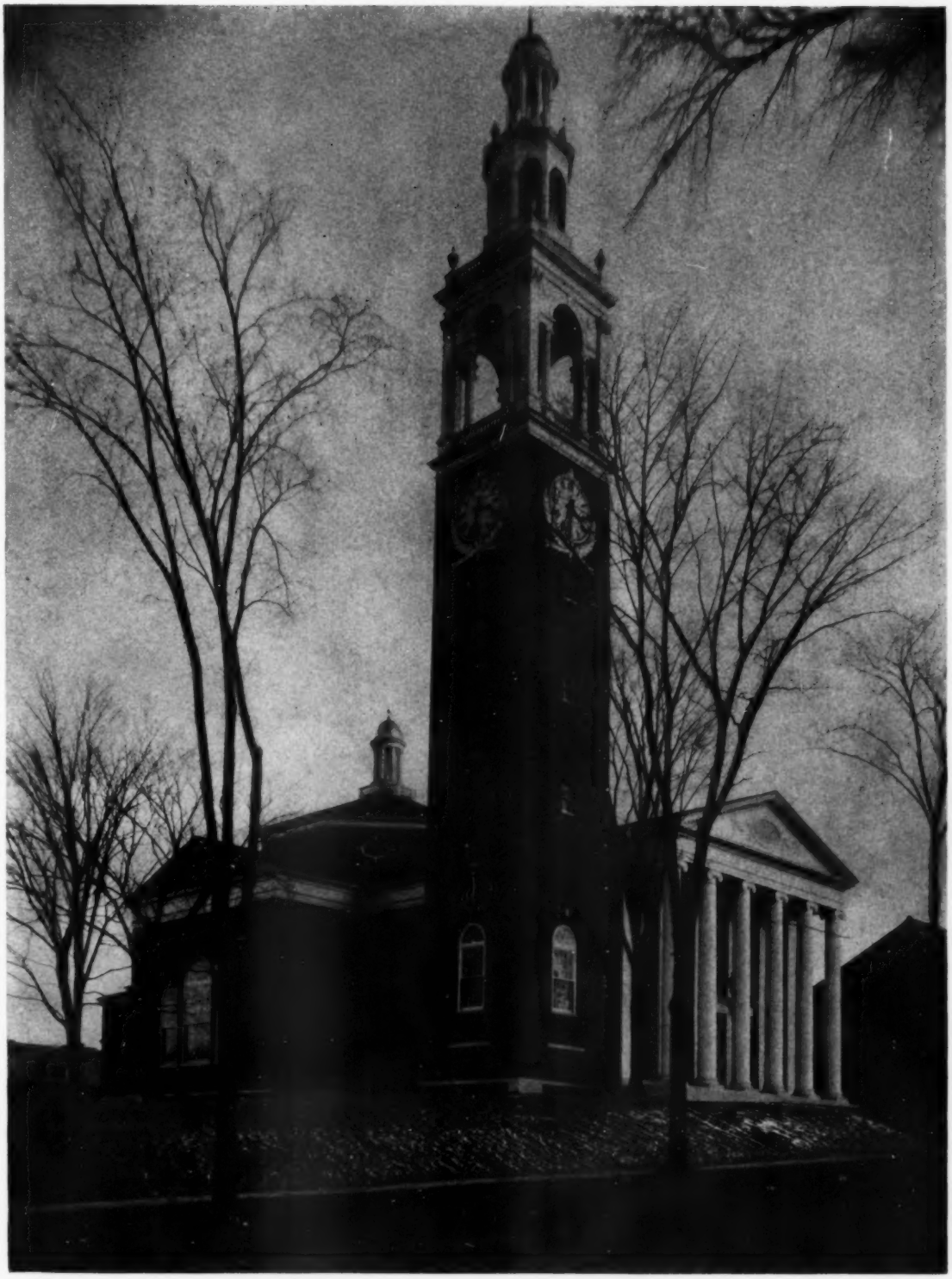
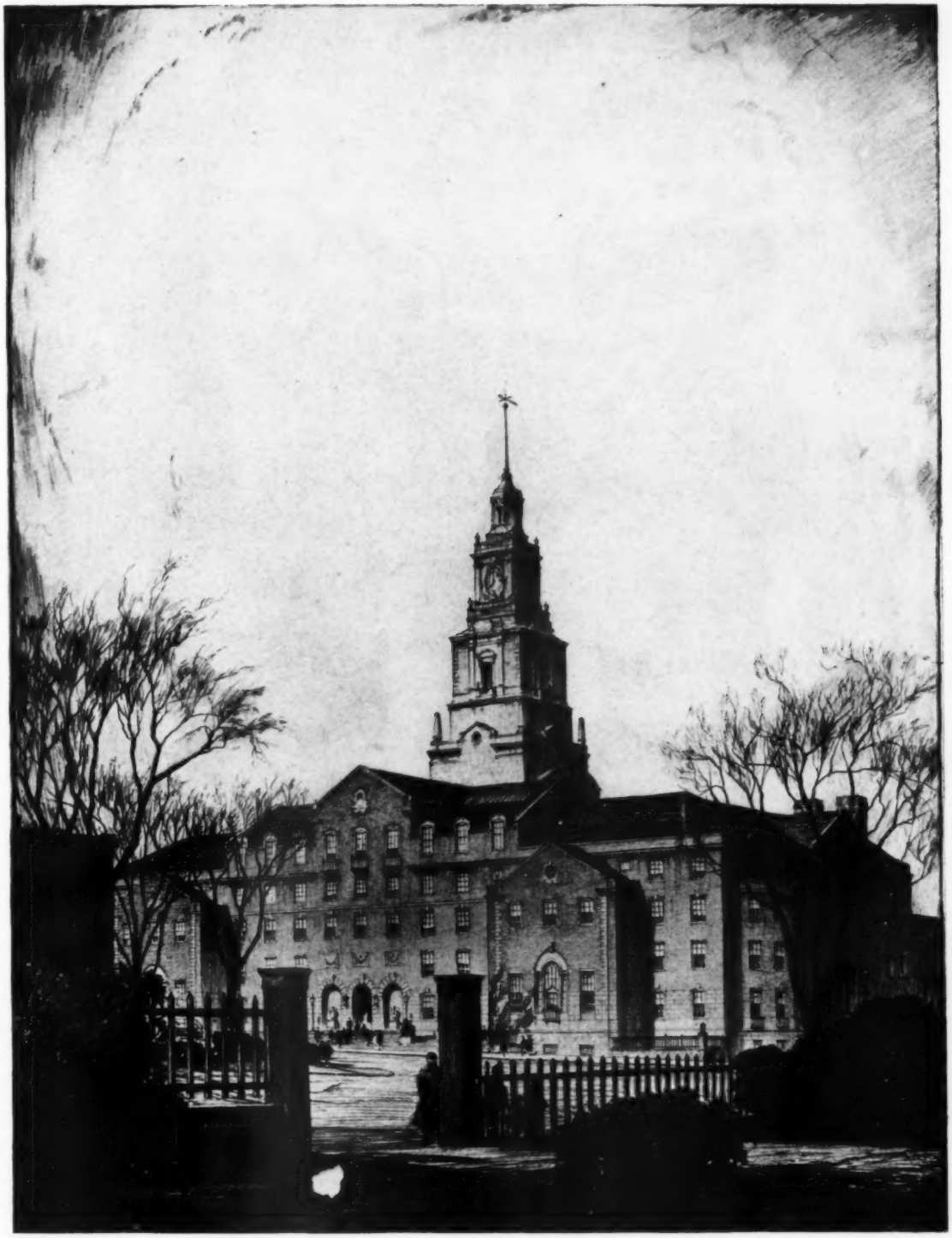


IRA ALLEN CHAPEL, UNIVERSITY OF VERMONT, BURLINGTON, VT.

DESIGNED BY WM. MITCHELL KENDALL, OF McKIM, MEAD & WHITE, ARCHITECTS

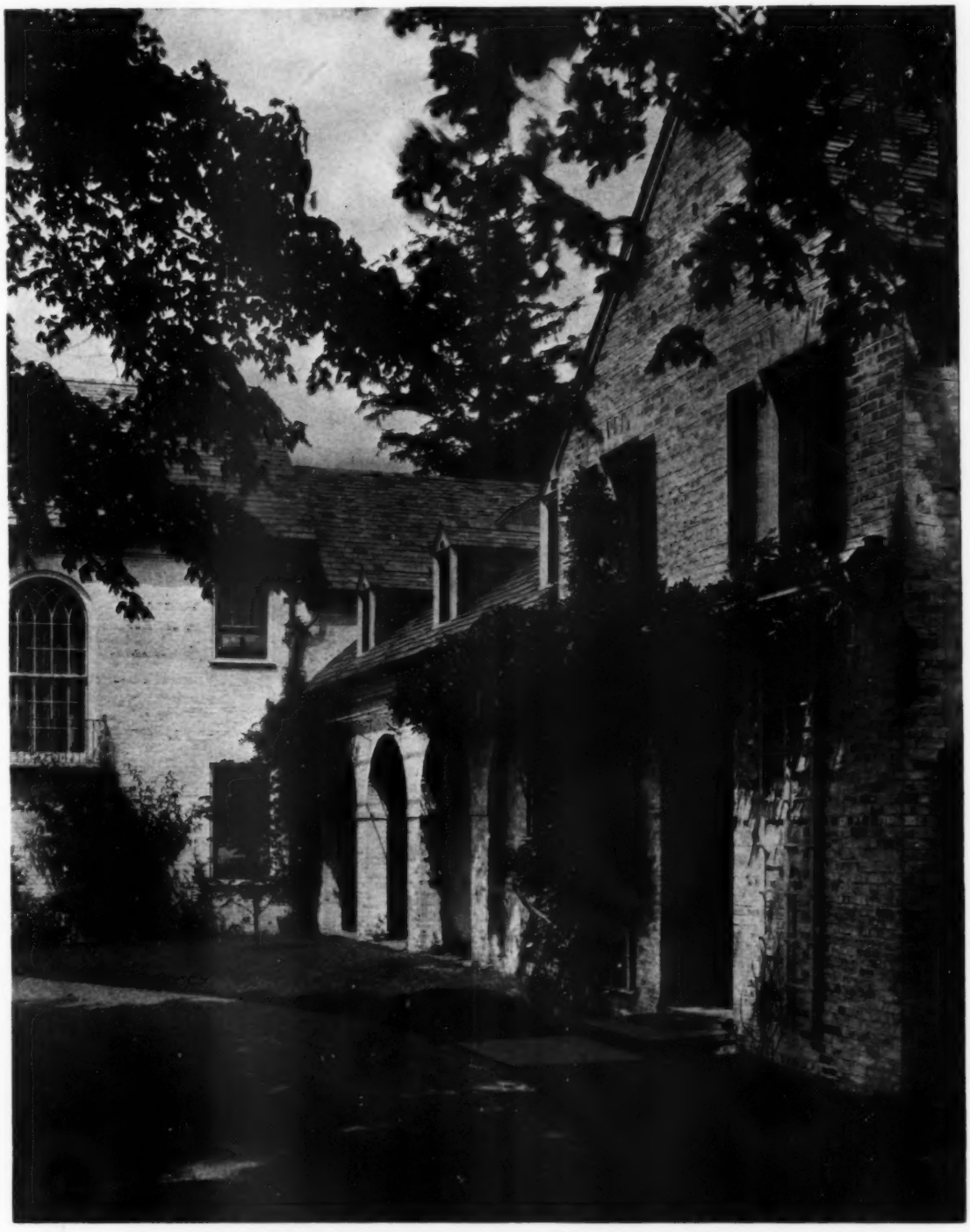
(Forty-second Annual Exhibition, The Architectural League of New York)



PROPOSED COUNTY COURT HOUSE, PROVIDENCE, R. I.

JACKSON, ROBERTSON & ADAMS, ARCHITECTS

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



HOUSE OF CHARLES PRATT, GLEN COVE, LONG ISLAND, N. Y.

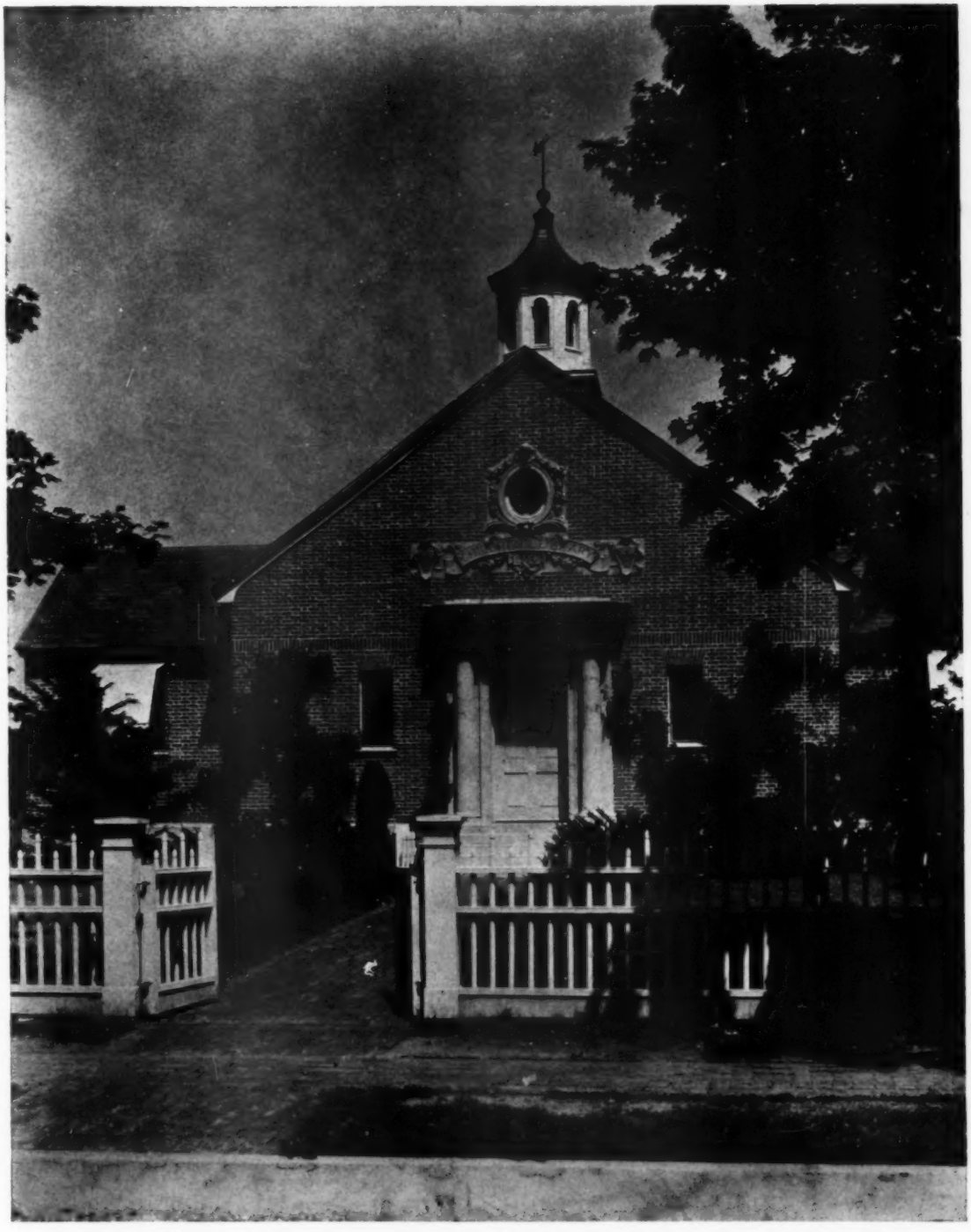
PEABODY, WILSON & BROWN, ARCHITECTS

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

BUILDING PROPOSED AT NO. 1 FIFTH AVENUE, NEW YORK

HELMLE & CORBETT, ARCHITECTS

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



CHILDREN'S LIBRARY, WESTBURY, LONG ISLAND, N. Y.

PEABODY, WILSON & BROWN, ARCHITECTS

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

A GARDEN GATE

DWIGHT JAMES BAUM, ARCHITECT

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

EDITORIAL COMMENT

FINE craftsmanship can result only when the craftsman is thoroughly in sympathy with the design to which he strives to give expression. The success of the master craftsmen of three and four hundred years ago was in no small measure due to the fact that the craftsman was at the same time the designer. He drew his designs with a full knowledge of the physical properties of the material in which they were to take form, as well as with a complete understanding of the methods to be employed in their production. In those days, the wood carver was actually a sculptor; the blacksmith was an artist in iron ornament, and the cabinet maker was an expert designer of furniture. This is an age of specialists and quantity production. But there is yet opportunity for the craftsman. He is seldom allowed to design. But in giving expression to another's design, he is expected to inject his own personality into the work just as truly as did the old master craftsman of long ago. In order to put his heart into his efforts, he must be absolutely in sympathy with the motives and ambitions of the designer. The designer and the craftsman must work together as one unit.

The collection of Swedish Contemporary Decorative Arts, now on exhibition at the Metropolitan Museum of Art, New York, some illustrations of which are shown elsewhere in this issue, is noteworthy on account of the fine craftsmanship of the various objects on view. The designs are original, with little suggestion of period influence. In order correctly to interpret the designer's impulse, the craftsman must share in the idea by which the designer was inspired. The design itself will sometimes give the necessary inspiration to the craftsman. In the reproduction of an old piece, the remarkable skill with which the old master craftsman gave expression to his feelings would give sufficient inspiration to any modern craftsman worthy to be so called. To be able to inject into another, then, the spirit which prompts one to create an original design, shows a thoroughly receptive and sympathetic quality in the craftsman. As a result, his efforts are surer to be crowned with success.

In our recollection, we in this country have never before had opportunity to study closely the efforts of Scandinavian designers and craftsmen. Our galleries have often exhibited the work of English, French, Italian, Spanish, German and Finnish artists and artisans; just why Swedish art has been so long neglected, we do not know. We feel sure, however, that the future will take cognizance of the fact that craftsmanship in Sweden during the first quarter of the twentieth century reached a level which set a standard which other countries of Europe continually strove to attain.

The collection and exhibition of these dignified examples of Swedish art by the Metropolitan Museum of Art is further instance of the valuable efforts that have been made during the past years by the Museum to increase the knowledge of good craftsmanship in this country, and particularly to promote the development of a branch of art hitherto never thoroughly appreciated.

A BULLETIN recently issued by the U. S. Department of Commerce contains the first report of the Construction Subcommittee of The National Committee on Wood Utilization and is entitled "The Marketing of Short-length Lumber." A most enlightening statement is contained therein, to the effect that while 20 per cent of the framing lumber that goes into the typical small house is less than 8 feet in length, only 1½ per cent of it is now being purchased as short-length lumber from the mill. We are creatures of habit, and the tendency formed when lumber was over plentiful of cutting long lengths for uses where short lengths would suffice, yet prevails. The result of this practice is now and has been felt for some time in the price paid for construction work, especially when lumber enters into the work to a large extent. The reason for this extends back to the very source—the forest.

Local yards unable to dispose of short-length lumber bought only longer lengths from the mill. Without a market many logs were left to their fate in the timber cut areas. The cost of these logs unfit or too short for lengths in demand, however, has necessarily been added to the price of the lumber in lengths easily marketed. The consumer has paid and will continue to pay for something not received until the condition is corrected.

While this is the logical conclusion at which one arrives upon a study of the situation and theoretically the consumer should benefit by insisting that short-length lumber be purchased for use where the longer lengths are not required, it remains to be seen whether theory and practice coincide. The history of similar conditions in other industries discloses that where waste material has been turned into demanded channels, the price of what was once waste has usually advanced to or beyond the standard grades that the producers claimed had been bearing

the brunt of unavoidable waste. At the same time, the price for standard grades has not been lowered.

Whether or not the average cost of lumber can be reduced through creating a demand for short-length lumber, as the first report of the Construction Subcommittee would have us believe, is of less moment, we think, than the conservation of our natural resources and the utilization of these resources to the last degree. It is a public duty that architects, builders and owners should recognize. They should exert all possible influence to correct the practice of using lumber over 8 feet long where shorter lengths would serve as well and usually with less waste.

While architects cannot well insist that contractors purchase short-length lumber, they can co-operate by so designing buildings and details whenever possible so that these lengths can be advantageously utilized. Having done this, architects should direct the attention of contractors to this and urge that they order lumber of suitable length.

GUY LOWELL, F. A. I. A.

1870—1927

GUY LOWELL, F. A. I. A., died at the Madeira Islands on February 4th in his fifty-seventh year. He was the son of the late Edward J. Lowell of Boston, and a first cousin of James Russell Lowell, the poet.

Mr. Lowell first began the practice of his profession in Boston in 1900. Previously he had graduated from Harvard University, the Massachusetts Institute of Technology and the Ecole des Beaux-Arts of Paris. From 1900 to 1913 he lectured on the subject of landscape architecture at Technology.

During the but little more than a quarter century Mr. Lowell's work had resulted in the creation of many important buildings and in his name as an artist architect being widely known. His original plans for the new $30,000,000 New York County Court House, which will be opened next month, aroused considerable criticism from the judges and others who will use the building. These persons said that the circular design, which was highly praised by other architects and authorities, was not suited to the purposes for which the court house was intended. As a result of the criticism, Mr. Lowell finally revised the plans to provide for the present hexagonal building.

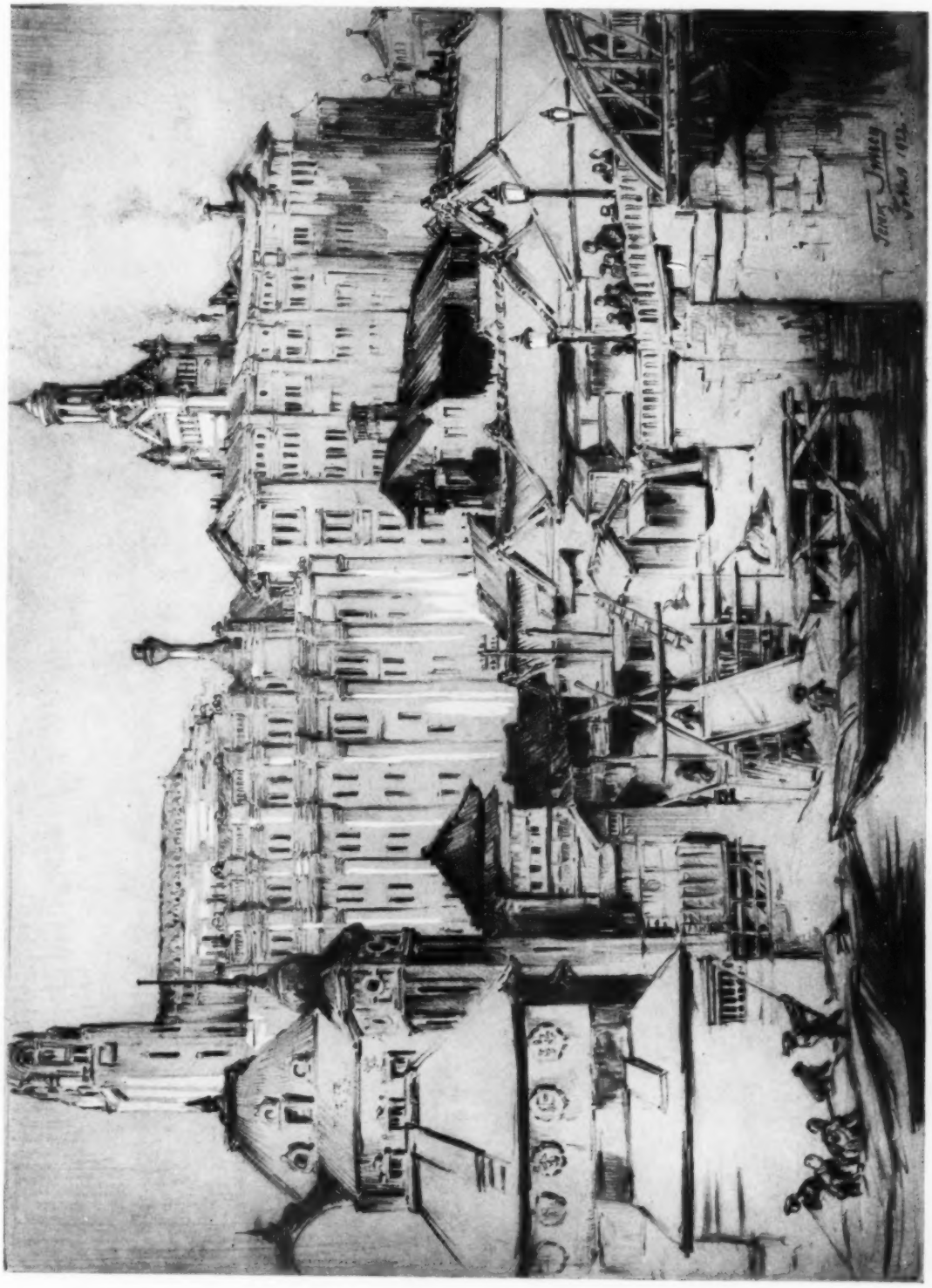
GUY LOWELL, F. A. I. A.

Two years ago he was made a vice-president of the Italy-America Society, in recognition of his services in Italy during the war. In many ways he gave his time and labor to public welfare projects. He was a trustee of Simmons College, and sole trustee of the Lowell Observatory at Flagstaff, Ariz.

Mr. Lowell found opportunity to combine with the profession of architecture which he so competently served, many activities of out-of-doors life and service to his country during the Great War. He was an enthusiastic yachtsman and in the summer of 1922 won the International Regatta at Kiel, Germany, with his boat, the Cima. During the war he was chief of the ambulance service of the American Red Cross in Italy, for which service he was decorated with the Order of the Crown.

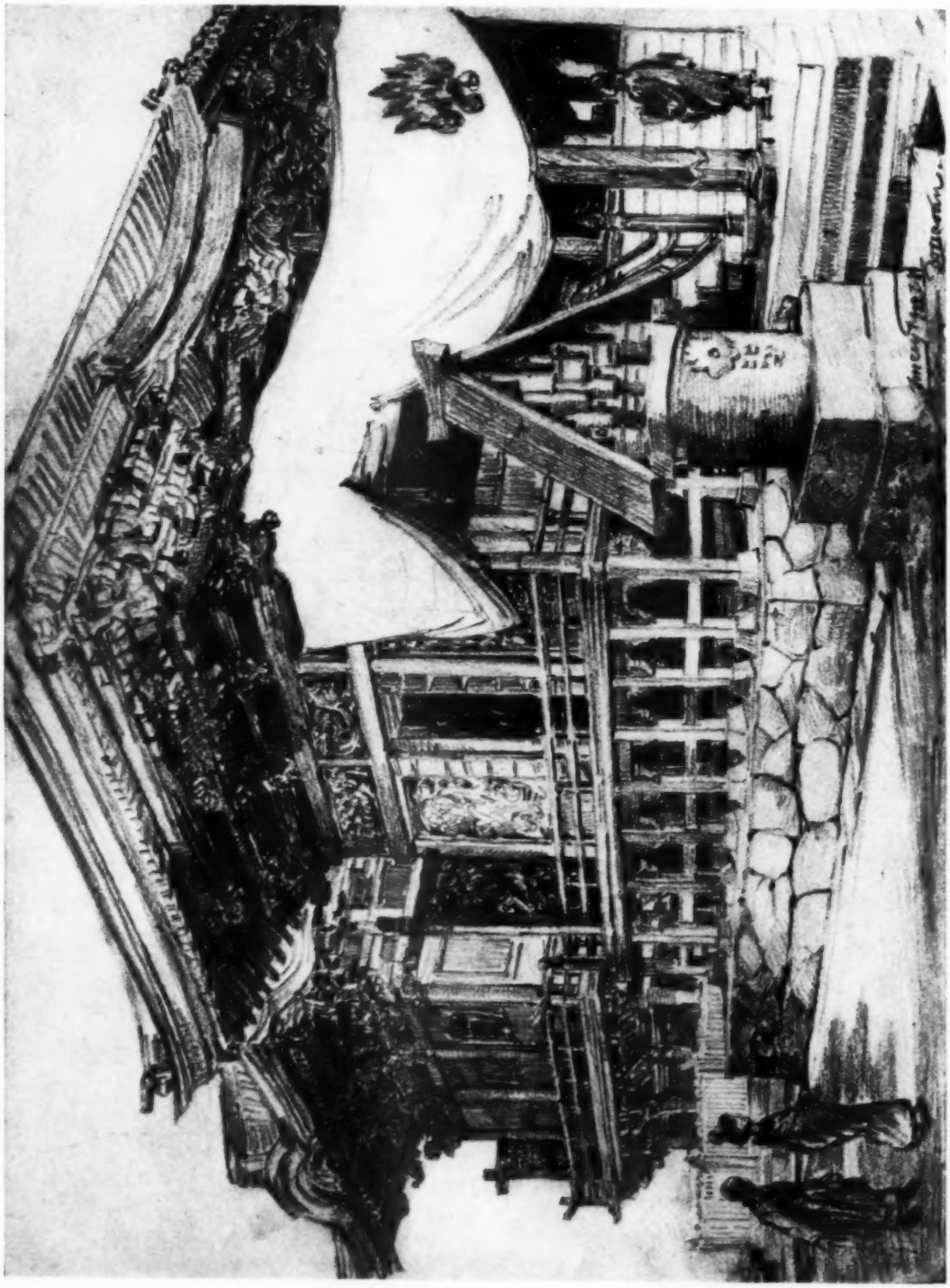
While this distinguished New England ancestry guaranteed him position in the most exclusive social circles, there was a certain charm and well bred carriage that stamped him as a polished gentleman and a fine companion. His death at a comparatively early age is a distinct loss to the profession of architecture, and his untimely passing will be universally regretted.

Among his many notable buildings, in addition to the New York County Court House, are the Boston Museum of Fine Arts, and the stately houses of C. K. G. Billings, Clarence H. Mackay and Harry Payne Whitney.



THE OLD AND NEW TOKIO, JAPAN

FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY



TEMPLE OF THE MOUNTAIN GHOST, DORIOSAN, JAPAN

FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY

BELL TOWER IN OMORI, JAPAN

FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY

THE TOKUGAWA GATE, NIKKO, JAPAN

FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY

ON THE EXTERNAL EFFECT OF CONCRETE

HILAIRE BELLOC, the distinguished English novelist and essayist, has contributed an article printed in a recent issue of *The Architects' Journal*, of London. He makes a strong plea, from the viewpoint of the educated layman, for some more artistic expression of concrete surfaces. There will be some differences of opinion as to Mr. Belloc's ideas as to what extent concrete surfaces may receive ornament, but there will be none, we believe, in the contention that concrete lends itself to an expression of ornament to an artistic degree that has not yet been fully realized.

It is now perhaps twenty years ago that the late John M. Carrere, in an address delivered at the Hotel Astor in New York, stated that the true mission of concrete was as a plastic material. This opinion was received with unanimous approval, and succeeding years have shown in this country that in many buildings, concrete has been handled not only as a plastic material, but also, when guided by good artistic ability, as a decidedly artistic one.

That there is as yet not so free a use of concrete in England, we are led to infer on reading Mr. Belloc's article. If he will further express his views on this interesting topic and continue his arguments from the same modest point of view that he assumes in this present one, it is possible that he may be able to bring home to users of concrete in England the fact of its artistic possibilities as a purely plastic material. Mr. Belloc's article follows:

What I want to say in this little article is so simple and so low that I am almost ashamed to ask for its being printed in a journal dealing with the great affair of architecture; but I think it is something which is running in a great many people's heads and is worth expressing.

For all I know it has already been much better expressed before by dozens of other people, but at any rate I have not come across that expression, and now that we are having examples of concrete building on all sides, the idea presses upon me whenever I travel and see a new structure rising in London or Paris or on the Rhine.

It is this: Why should people be afraid of decorating concrete precisely as stone was decorated in its time, or for that matter, brick? Why should our architects today be ridden by this self-conscious nightmare that ornament must conform exactly to material, or rather, to be more accurate, that reason, reason from exact cause to exact effect, should trammel the arts?

The nineteenth century, which was forever giving reasons for things and forever making a fool of itself, started the idea upon the Continent that ornament, or if you like a more general phrase, diversity in surface and plan, must be connected with utility; or, at the very least, with material.

That was all part of their itch for putting things neatly into a box. If I remember rightly (and dimly) Ruskin took up the matter over here, or at any rate a whole school did so, and we were solemnly told in 300 books and 3,000 lectures, not as a piece of advice, but as a religious command, that ornament must follow utility, and nothing must be "meaningless"—and so on. Why?

That was the fundamental question they never answered—for they never dug down to the foundations. The intellect was having a rest. And by the way, while the intellect reposed, what tremendous conquests the fool part of the soul of man achieved over the forces of Nature, and what catastrophes it blundered into! But that, I repeat, is only by the way.

Well then, we had this gospel preached to us, or rather this dogma imposed upon us. And what is it worth?

It has been said that the Greek architecture in stone was but an imitation of the older Greek architecture in wood; the pillar, of the trunk of the tree; the pediment, the two beams supporting the roof-tree at an angle to keep off rain. The parallel grooves in sets (I do not know their name) appearing at intervals on the horizontal which supported the roof (I do not know its name) were the "survival" of the ends of rafters formerly of wood, and those decorated; that the skulls of animals sacrificed were once put up on the wooden structure and then reappeared in stone ornament.

It may well be so. Or it may be that the whole thing sprang up first in stone. I am no bone-head evolutionist, and I do not pretend to decide without evidence—perhaps there is evidence. I do not know. But anyhow, the fact remains that these things *were* done in stone, and were successful beyond the dreams of avarice. Whether they were copies of, or survivals from, wooden structure and its crude ornamentation with bones, or whether they were part of original stone design with no wooden parentage, sprung directly from the creative mind, there is no doubt at all that their architects pulled it off.

Yet none of these things were necessary to stone, nor was stone necessary to any of these things. It would have been perfectly possible for the old Greeks to have made a stone structure anyhow—simply to keep out the wet, or to give shade from the sun. There was nothing in the material, stone, which compelled them to make the particular ornament they did, save, of course, in the sense that you cannot work in any material without considering the limitations and nature of that material. Stone did not suggest the head or skull of a sacrificed animal, still less did stone suggest the curling leaves of the acanthus, or the curling horns of the ram. Stone

did not suggest the human figure, which was the glory of frieze and pediment. Stone was compelled to take on these forms whether it liked it or no. The mind desired beauty, and beauty arose. Material was enforced by mind.

Now what I am asking is: Why should it not be so with concrete, and (for the matter of that) with steel?

How often have I not heard men crying out pedantically against a concrete surface whereupon had been imitated the courses of stone blocks? They have said that it was "a prostitution of the material," that it was a "sham," that it had "no sort of structural meaning," and so on. That it had no structural meaning, and that it was sham in the sense of not being the thing itself, is true; but why "a prostitution of material?"

One of the loveliest things antiquity has left us, a repose to the eye everywhere throughout Europe, is the hanging garland of fruit and flowers, carved in relief upon stone—and even upon brick. When properly made it follows the true Catenian curve—and how the eye is satisfied! But are there then stone fruits and flowers, and garlands, or such things in brick? Certainly not!

I see no reason whatever why man building in concrete should not imitate upon its surface the forms and details of stone. If he wants a reason (and I can conceive no better reason than beauty) let him console himself with the modern guesswork at hereditary memory. Let him say that as we have had stonework for many centuries, so that the eye needs a continuation of the old appearance in the new material. But whatever reason he chooses to give (and it is unimportant) let him gladden us with beauty.

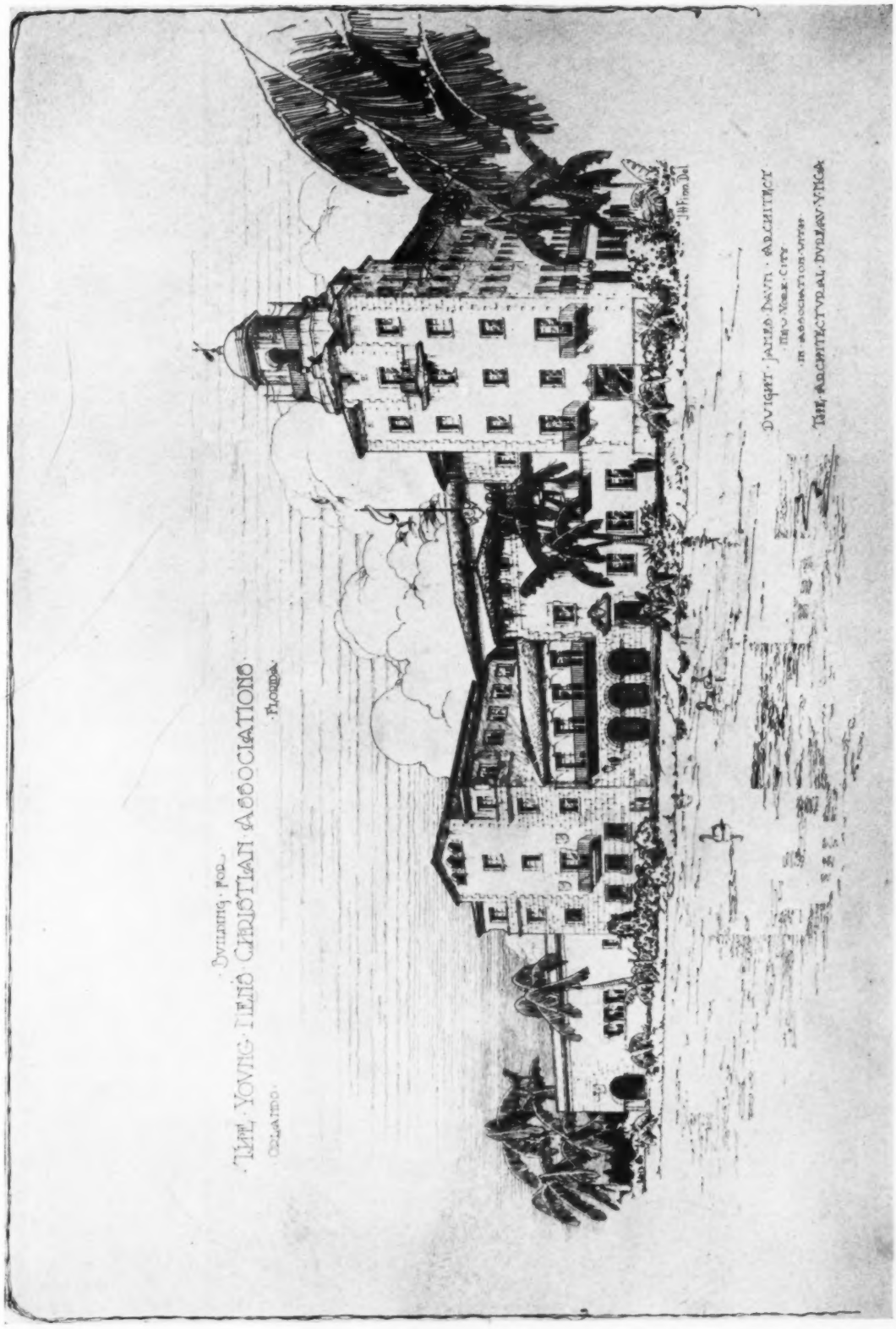
Here I may be met with an argument—I have heard it—somewhat to this effect: "The new methods of building give us, when we choose to use them, vastly greater spaces than did the old method. We can build more securely upon a larger scale, we can span greater gulfs (whether this be true of concrete I do not know, it is certainly true of steel), therefore you must have a type of ornament suited to this new scale." By all means! (as the Duke of Sussex used to say when the parson remarked "Let us pray"). But what has that to do with the fear of ornamenting steel and concrete after the fashion of older materials?

What I am driving at is that the right way for the mind to go to work is the production of beauty. It is to begin with beauty and to consider material afterwards. You ought to say to yourself, "This great chasm will be spanned, a bridge is about to be made, but on a scale which our fathers could not have attempted. What external form of line, quite apart from the structure, will convey symbolically to the onlooker the majesty of the great task? Shall we have a gigantic figure supporting the bridge on either side? Shall we mask the real lines of the structure (which may very well be ugly) by false lines like a sort of drop scene? Shall we create a pleasant skyline with a balustrade, although, as a fact, the traffic will go under the top of the bridge and not over it?" That is my point; that is my argument.

There is an instance worth remarking with which we are all familiar: the tubular bridge across the Menai Straits. I was staying at a country house some weeks ago, during the Summer, from the windows and gardens of which a man enjoyed one of the most beautiful natural sights in the world, the great lift of the Snowdon mountains, the sea river, and its hanging trees. The view was marred by this disgusting tubular bridge. It was not marred by the suspension bridge because (for some reason of which I know nothing) the "curve of the chain" is beautiful to the human eye, and at a reasonable distance the suspension bridge does not swear. But the tubular bridge is an abomination. It fits in with that lovely landscape about as well as one of our new peers would fit in with Jane Austen or a jazz-band with an ode of Keats.

People tell me that this is so because it is made of iron. I entirely refuse to believe it. Iron is the material of certain gates of which I could make you a list, in Somerset, in Flint, in the Cathedrals of Salamanca and Saragossa, outside the neglected avenue of a French chateau which haunts my memory. Iron is the material of the sword and of the dagger, and of the halberd and of the helm. There is nothing the matter with iron. What is the matter with the tubular bridge across the Menai Straits is that men in making it did not want to make it beautiful, and that's all that is the matter with it. If man in making it had decorated the outside so that it looked like a series of hanging wreaths, or a fine great beam, or anything else he felt inclined to put up by way of illusion, man would have been perfectly justified: for our end is happiness, and beauty is one of the means thereto.

But that we must first of all set about considering our material, and then wonder how we can achieve beauty without offending the sanctity of the material, seems to me altogether putting the cart before the horse.



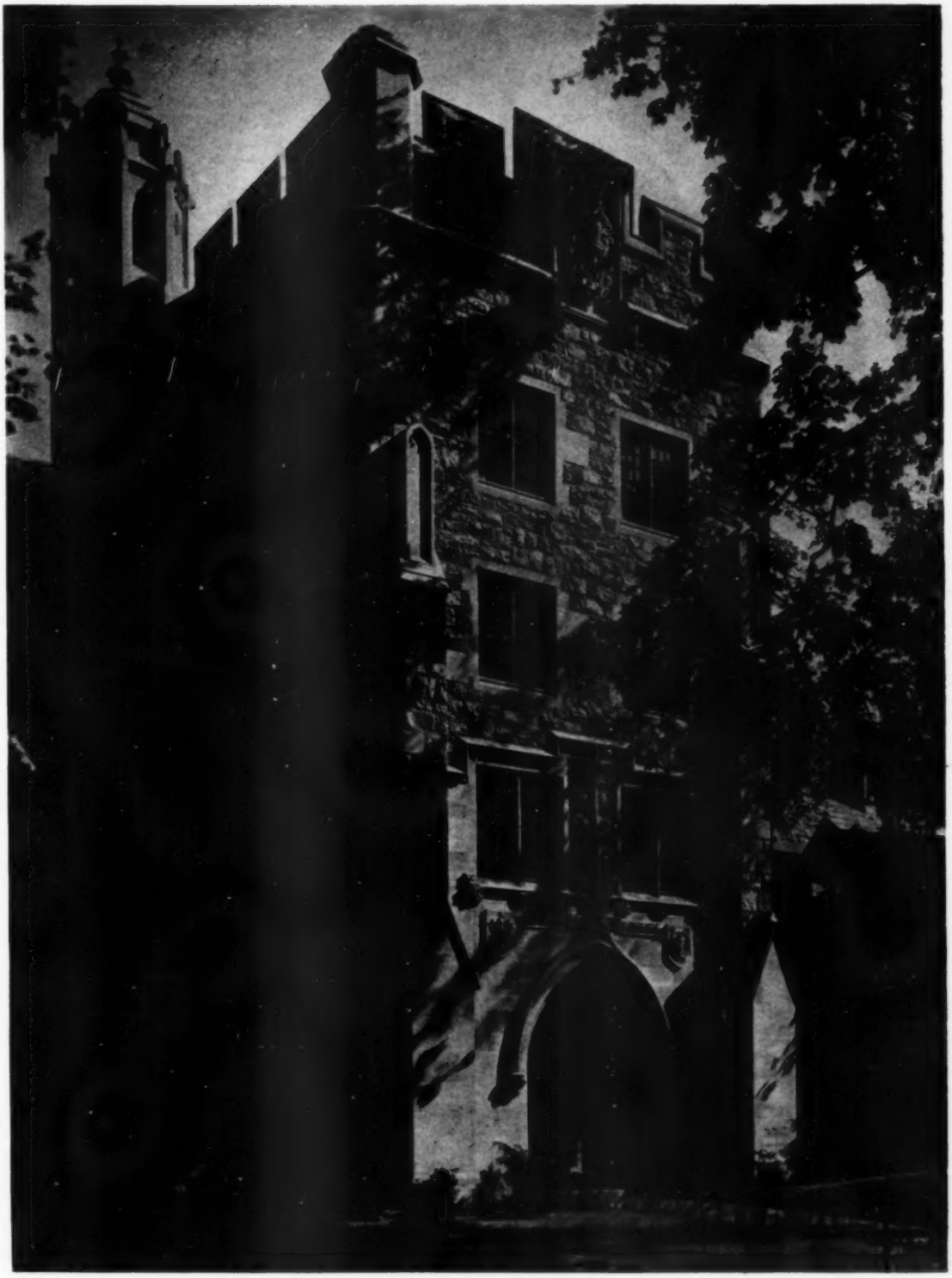
DWIGHT JAMES BAUM, ARCHITECT

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

BRESCIA HALL, COLLEGE OF NEW ROCHELLE, NEW YORK

HENRY J. McGILL AND TALBOT F. HAMLIN, ARCHITECTS

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



BRESCIA HALL, COLLEGE OF NEW ROCHELLE, NEW YORK

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

AIRPLANE VIEW OF PROPOSED ENGINEERING GROUP, CORNELL UNIVERSITY, ITHACA, N. Y.

YORK & SAWYER, ARCHITECTS

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

GARDEN OF MRS. ROBERT C. SWAYZE, LITCHFIELD, CONN.

DESIGNED BY OLMSTED BROS., LANDSCAPE ARCHITECTS

RICHARD H. DANA, JR., ARCHITECT

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

GARDEN OF S. Z. MITCHELL, LOCUST VALLEY, LONG ISLAND, N. Y.

OLMSTED BROS., LANDSCAPE ARCHITECTS

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

XUM

INTERIOR ARCHITECTURE

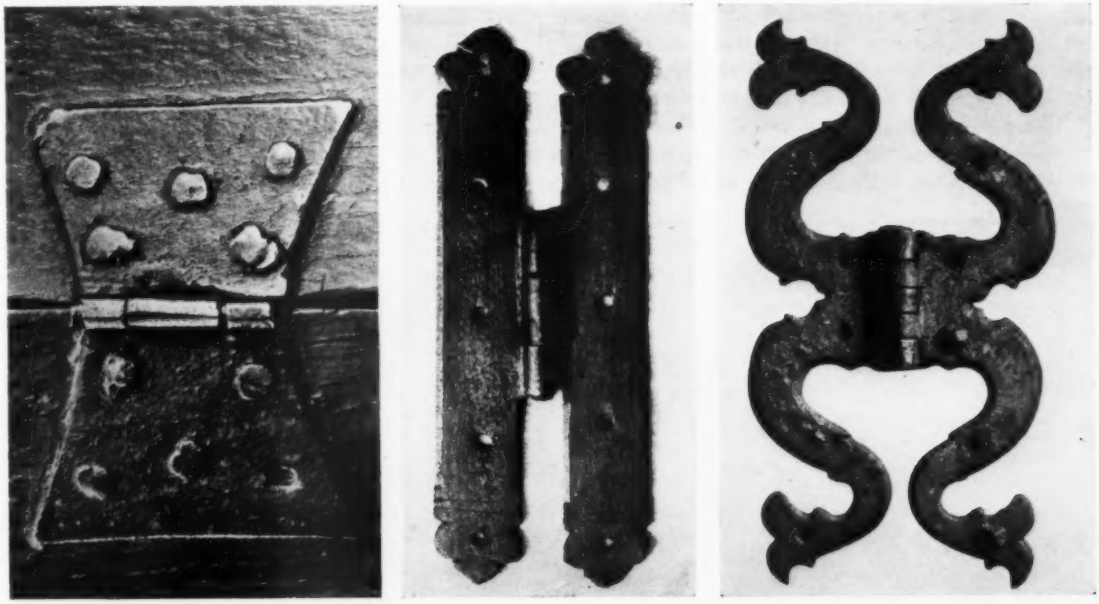
DOOR FURNITURE

A RECENT article in this department drew attention to the fact that there are two phases to the design of any product: the practical and the aesthetic. The truth of that statement is well demonstrated in the design of hardware. Hardware serves a very definite practical purpose. In its design, its practical requirements are of first importance. Its aesthetic value is, therefore, a secondary consideration. In the design of a lock, for example, its service of security is far more important than its decorative value. Or, again, hinges must be made so that a door swings easily on them before consideration is given to their face details. The designer of hardware, then, must consider the material in which it is to be produced and the methods by which it takes form, as well as the purpose to which it is to be put. Not one of these considerations should be overlooked, nor one sacrificed for another. Certain door knobs, finished to look like forged iron, result from lack of understanding on the part of the designer of the production of a piece of forged iron. A hinge plate, however, while having nothing to do with the action of the door, may serve as a reinforcement to the construction of the door. It is then justifiable.

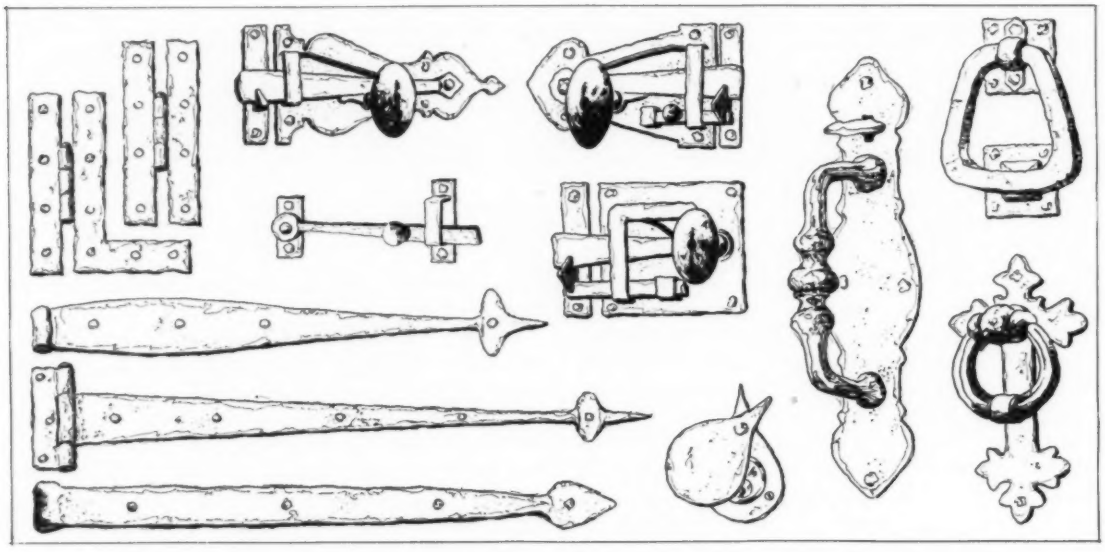
Modern manufactured hardware might be divided into two classes: stock designs, based on purely practical motives, in various patterns, to harmonize with modern tendencies in architectural design and suited to household requirements of the present day; and special designs, in which the decorative quality is more fully developed and its stylistic tendencies are more definitely established.

Craftsmen of long ago, alert to inject into their handiwork an artistic appeal, recognized the possibilities and opportunities of forged iron as hardware, and today, in our efforts to revive the fine craftsmanship fostered by our forebears, the inspiration of the skill of the old masters is seen in modern strap hinges, thumb latches and rim locks.

There are two types of old iron hinges: the strap and H patterns. As a rule, the former were used for heavy doors and the latter for light ones. The strap hinges, originally hung on hooks, driven into oak posts, or built into stone or brick, were exposed to view, and thus presented opportunities for



EXAMPLES OF GENUINE OLD WROUGHT IRON DOOR FURNITURE. AT LEFT, A BUTTERFLY HINGE; IN CENTER, H TYPE OF HINGE WITH TREFOIL TERMINALS, AND, AT RIGHT, THE "COCK" HINGE, A VARIATION OF THE H TYPE
(From The Architectural Review, London, England)



MODERN WROUGHT IRON HARDWARE SIMULATING IN DESIGN AND WORKMANSHIP THE CRUDE OLD PIECES

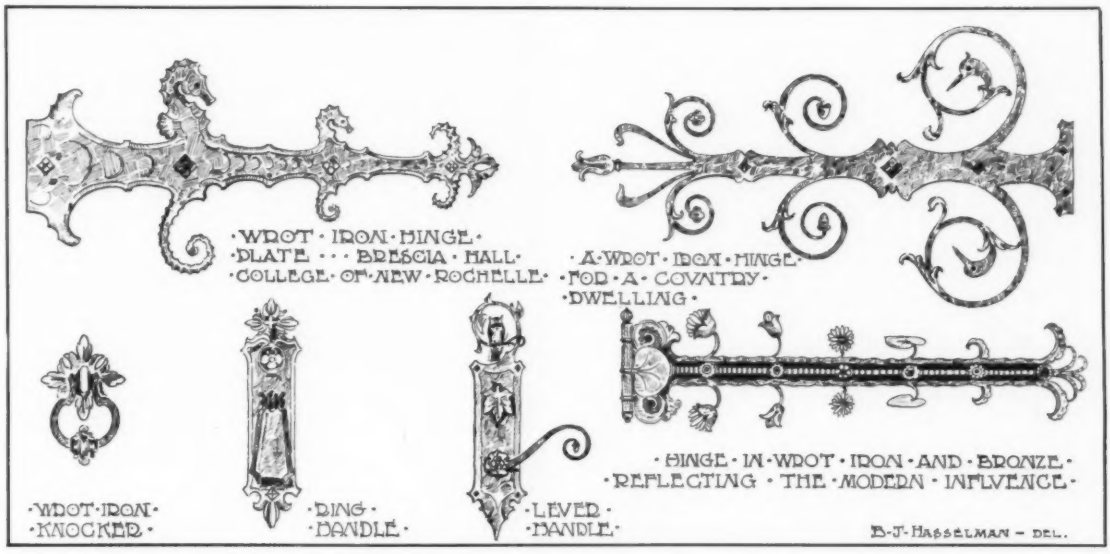
ornamentation. The straps of old hinges were beaten out thin, and chamfers were worked on the edges with a hammer. Files were not used by the old craftsmen. The old smith's standard formula was to split the end of a strap into two or more branches. Sometimes the straps were broader and branches were also cut from the sides, and twisted into whorls, spurs or tendrils. Requiring substance for strength, the old smith chamfered the edges, but when he worked with thin plate, which he had to hammer out by hand, he left a sharp and slightly rounded edge. The result was that his thick iron did not look coarse and his thin metal did not appear as though it had been cut out with scissors. Modern craftsmen may well study this procedure.

The most popular of the old designs of the H type of hinge was the "cock" hinge, so called because the terminals resemble a cock's head and comb. The "E," "L" and the butterfly hinge are variations of the H type. The butterfly hinge was used for small doors and furniture, and while it frequently relied on the curves of its hollow sides for its decorative effect, it was sometimes given an ornamental touch by cusped ends or faceted nail-heads.

In the work of these old craftsmen, who were not learned or trained surveyors, one finds in their designs of the same article, whether the material be stone, brick, wood or iron, a variation which is amazing. Their designs illustrate perfectly the point that was made in the article already referred to. The variation in design between modern wrought iron and modern cast bronze hardware is primarily due to the difference in quality of the two materials and to the divergence in methods by which they are produced.

There are certain limitations to the use of iron

WROUGHT IRON LENDS ITSELF TO INTERESTING DESIGNS IN CABINET HARDWARE

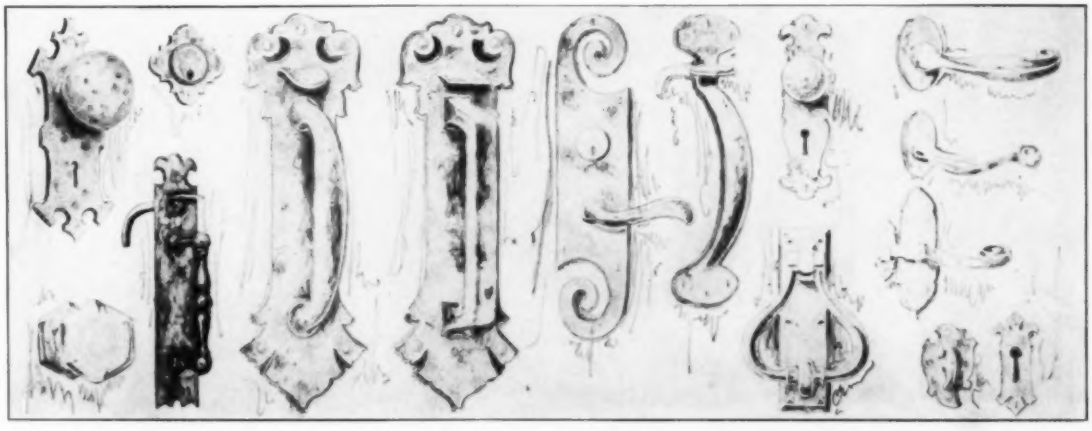


GROUP OF ORIGINAL DESIGNS IN WROUGHT IRON HARDWARE

hardware fashioned after the old hand-wrought efforts of our forefathers. It is true that iron hardware is not appropriate, nor is it in keeping with the spirit of certain styles of architectural and decorative design. The properties of the material itself and the methods by which it takes form are so peculiarly associated with that particular product that the general character of forged iron hardware is ever the same. In detail, its design may vary considerably, but in its interpretation there is little distinction. And it is in its interpretation, rather than in its detail, that character is attained. In this country, where a hyphen must be used to give proper classification to a Colonial style, wrought iron hardware was a feature of the architecture of old New York which was so noticeably influenced by the Dutch. In certain other regions, where the influence of the English Georgian period predominated, a more refined quality was necessary than could be embodied in hand-forged iron. The physical properties of such metals as brass and bronze allow and even demand this refinement which iron does not even suggest.

It might be said that the decorative or aesthetic side of the design of iron hardware has been emphasized over its practical side. The situation is, perhaps, reversed as regards brass and bronze products. This is due, no doubt, to a certain extent at least, to the efforts of modern designers to retain an authentic quality in their designs of wrought iron hardware.

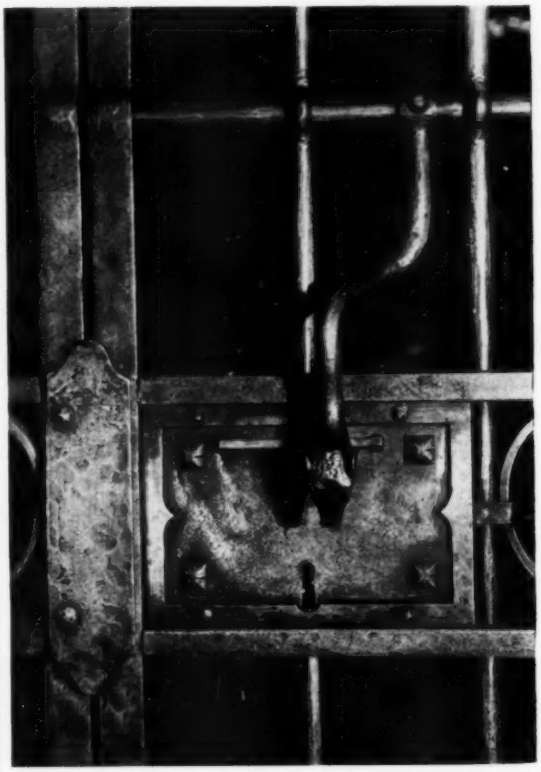
Reference has already been made to the fact that the old smiths were obliged to hammer and cut out their metal by hand. Modern rolling mills, which now provide the smith with iron of various thicknesses, eliminate the necessity of beating the crude



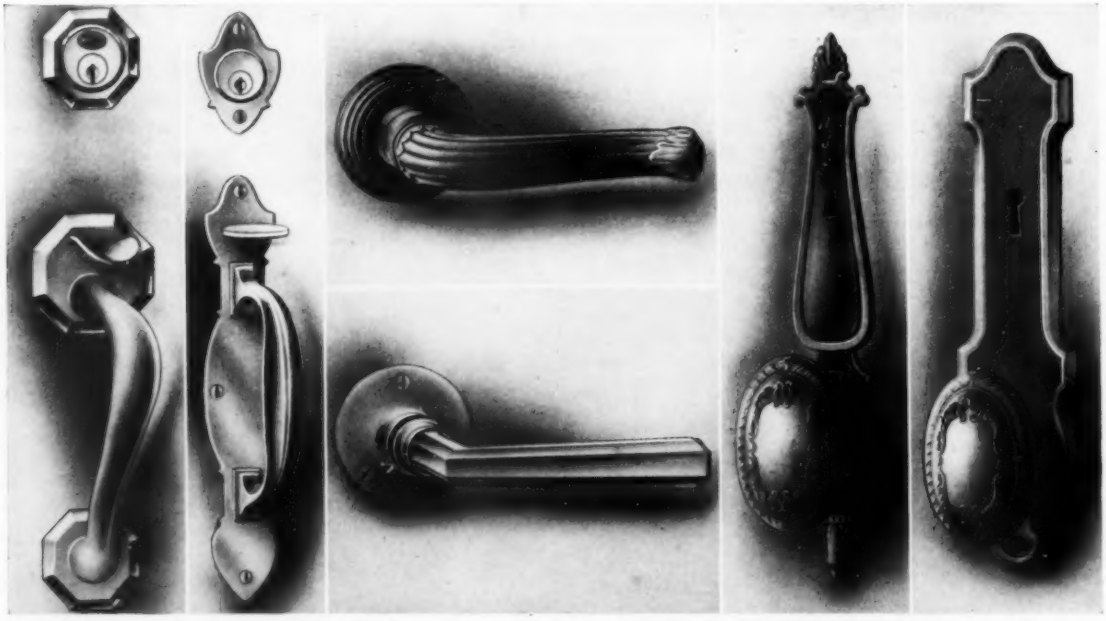
DOOR HARDWARE OF MODERN DESIGN AND MANUFACTURE INSPIRED BY OLD HAND-WROUGHT PATTERNS

ASSORTED TYPES AND PATTERNS OF HARDWARE OF MODERN MANUFACTURE DESIGNED TO MEET THE PRACTICAL AND AESTHETIC NEEDS AND REQUIREMENTS OF PRESENT-DAY INTERIOR ARCHITECTURE

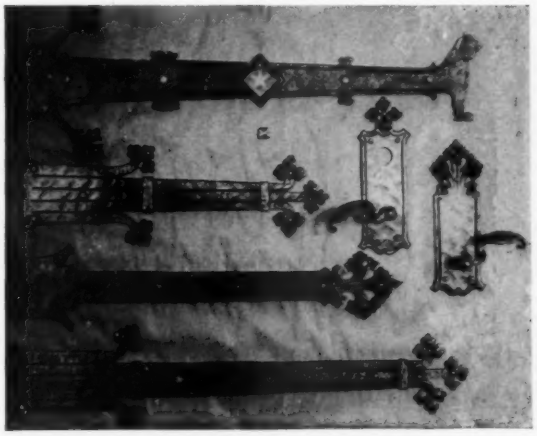
metal down to a given thickness. The artistry of cutting into various designs remains. Weight is governed by the size and style of door. In order to retain, then, the authentic quality of hand-forged iron, the weight of the material should have an important bearing on the design. While the comparative strength of iron and bronze is of minor impor-



SPECIALLY DESIGNED LOCK ON DOOR TO SAFE DEPOSIT VAULTS OF THE FARMERS' LOAN AND TRUST COMPANY, NEW YORK. ILLUSTRATING THE POINT THAT A LOCK IS DESIGNED FIRST FOR SECURITY, AFTER WHICH ITS DECORATIVE QUALITY IS CONSIDERED



DIGNIFIED AND SUBSTANTIAL DESIGNS IN BRASS AND BRONZE DOOR HARDWARE THAT HAVE BOTH PRACTICAL AND DECORATIVE VALUE



STRAP HINGES AND DOOR HANDLES ESPECIALLY DESIGNED AND MADE FOR THE HOBART BAKER MEMORIAL BUILDING AT PRINCETON, N. J.

tance, it is true that, by virtue of the finer qualities of brass and bronze, a richer detail may be incorporated at even a smaller cost than with finely carved iron, retaining a suggestion of greater security and substantiality in its entirety.

Summing up, it may be said that success in the design of hardware will result only from just consideration, first, to the practical purpose which the product is intended to serve; second, to the effect which the physical properties of the material and the methods by which it takes form may have on the design, so that the quality of the material will never be concealed; and, third, to the relationship of the finished product to other components in an architectural composition, that unity and harmony throughout may be attained. Authenticity gives way to another and better word—truthfulness; modern craftsmanship becomes supreme, and progress in architectural and decorative design is assured.

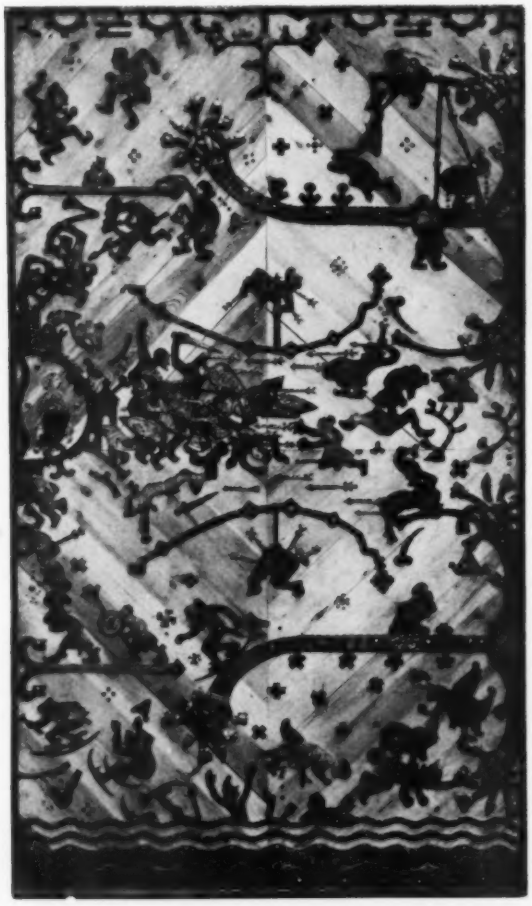
INDIVIDUALITY ENTERS INTO THE DESIGN OF WROUGHT IRON LOCK AND KEY FOR THE HOBART BAKER MEMORIAL BUILDING AT PRINCETON, N. J.

WOODEN DOOR WITH ORNAMENTAL WROUGHT IRON HINGES AND REINFORCING PLATES

Acknowledgement is due the following: The Berbecker and Rowland Mfg. Co.; P. & F. Corbin; Ford Hardware Co.; B. J. Hasselman; Sargent & Co.; Samuel Yellin; Renner & Maras, Inc.

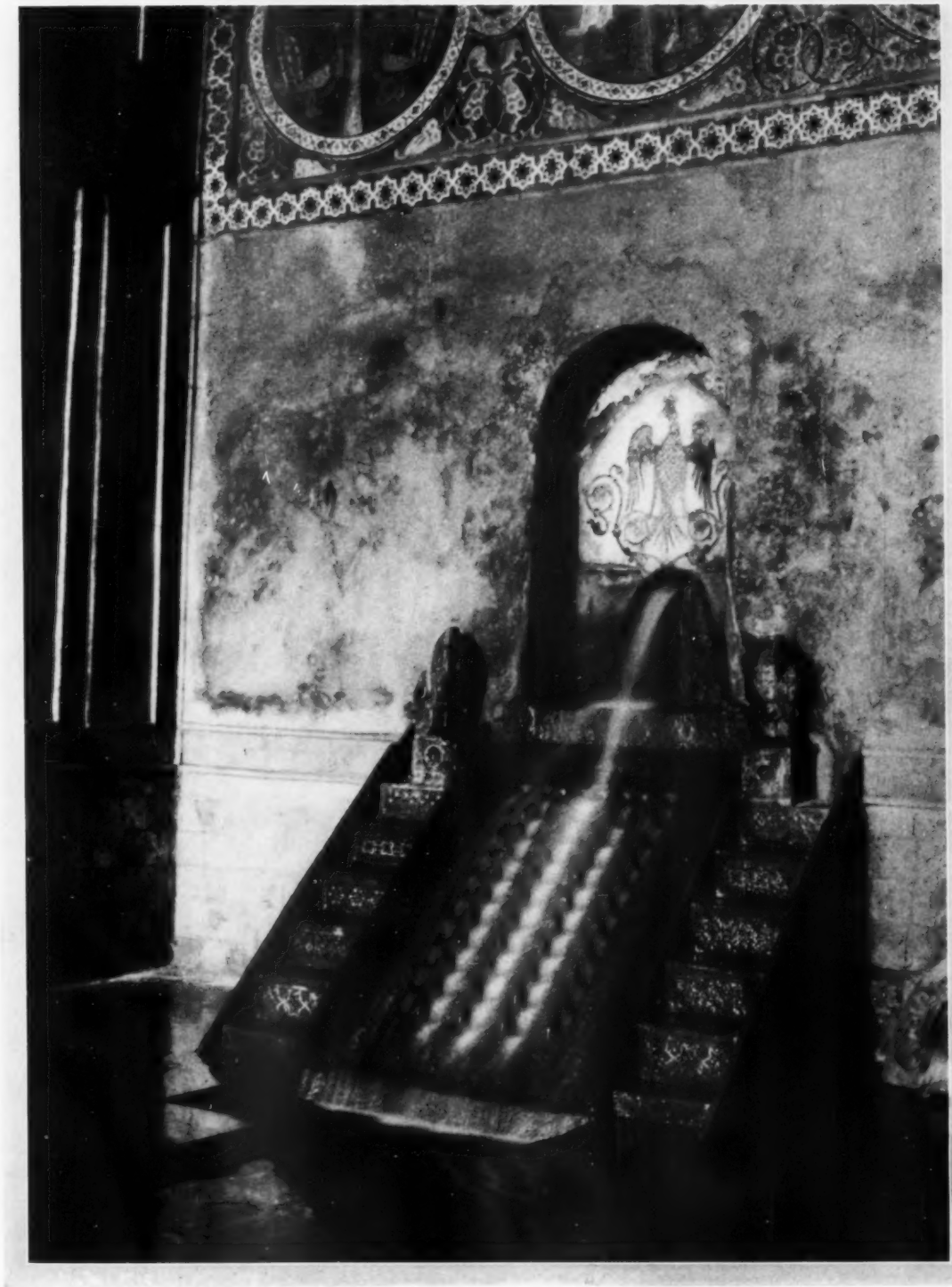
SWEDISH CONTEMPORARY DECORATIVE ARTS

An exceedingly educational exhibition of Swedish contemporary decorative arts is now on view in the galleries of the Metropolitan Museum of Art, New York. One is immediately impressed with the progress that has been made by these Scandinavian people in the development of a style of decorative design that is distinctive and worth while. Modern art, as expressed by the majority of European artists today, bears evidence of an effort on the part of designers to "do something different." It lacks an appreciation of artistic motives that is necessary to success. According to the work now on exhibition at the Museum, Swedish artists and designers have been inspired by a higher impulse. There is a suggestion of modernism: but, while the designs are original, they are sincere. There is evidence throughout of sympathetic cooperation between designer and craftsman that is so necessary to artistic success. The accompanying illustrations are typical of the exhibits.



WOODEN DOOR WITH ORNAMENTAL IRON MOUNTS

EXAMPLES OF MODERN SWEDISH DECORATIVE ART
(Photographs by courtesy of Metropolitan Museum of Art)



LA LISA, PALERMO

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

WEST FRONT, THE CATHEDRAL, RUVO, ITALY

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

SPANISH COLLEGE, BOLOGNA, SPAIN

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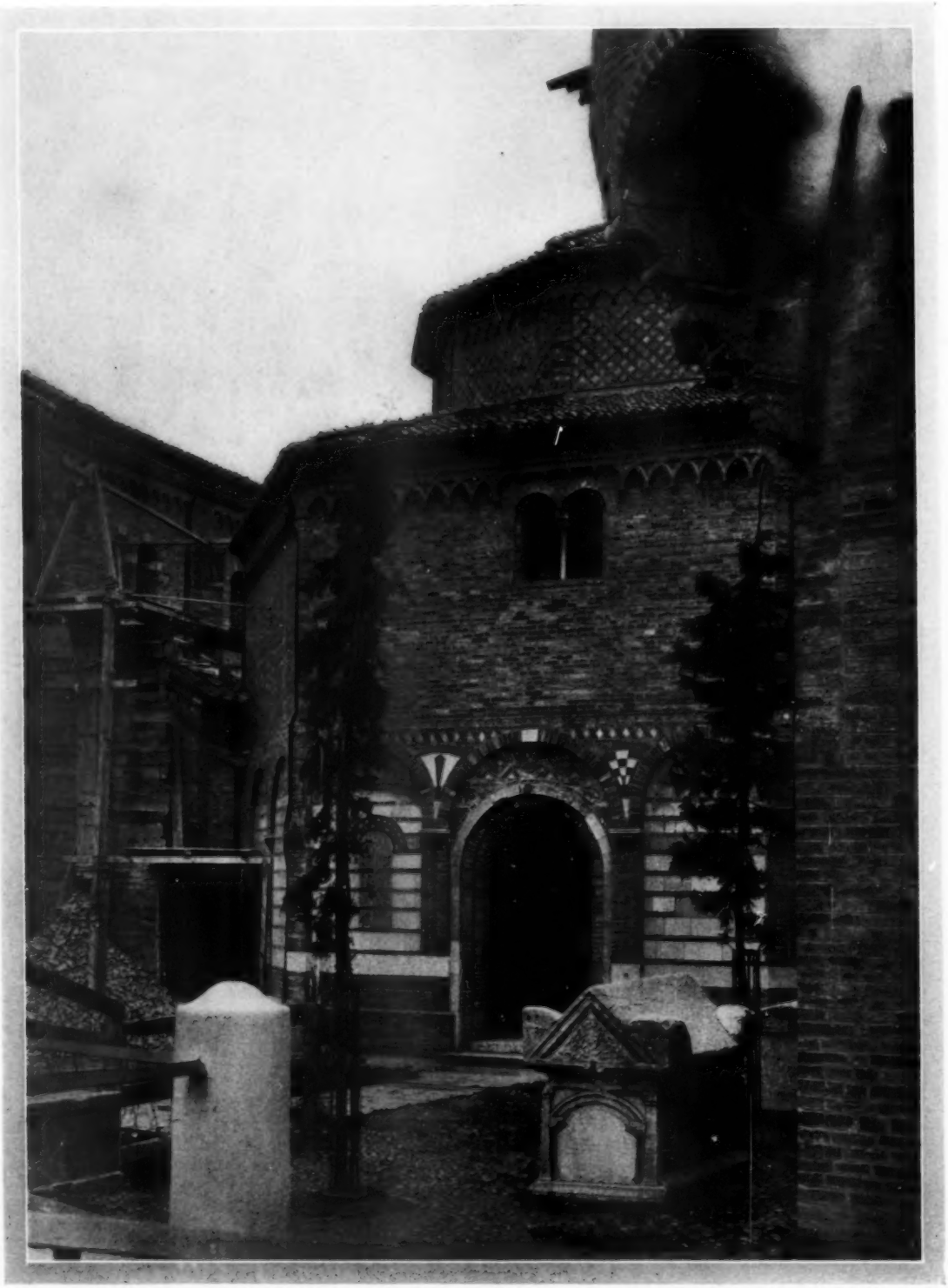


ST. STEFANO, BOLOGNA, SPAIN

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

THE NEW GERMAN SPORTFORUM, BERLIN

A School for Instructors of Physical Culture and Athletics

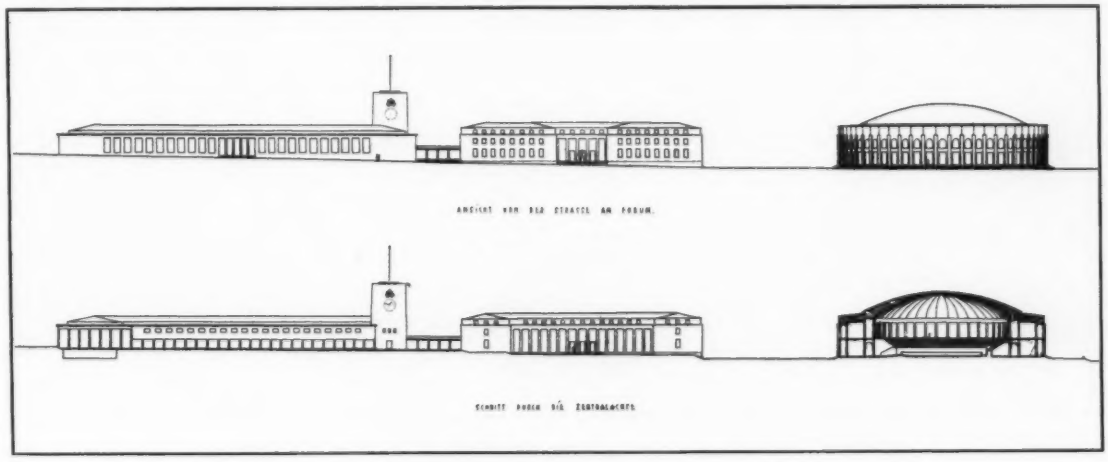
By Walter F. March, *Architect*

An immediate, sympathetic and adequate response of any art to the needs of people indicates a living art. Architecture, on that basis, is a living art and one of service in its varied aspects of practical uses, aesthetics and essentialness. The field of architecture is so varied that its vitality, naturally, is not uniform. In the fields of public and monumental buildings it may not respond to the spirit of America but in those of industry, commerce, residences and schools it evinces the utmost vitality. In buildings devoted to educative processes is architecture especially responsive and in no process, if education can be so styled, are change and progress more rapidly made at this time. This article by Mr. March, now resident in New York, illustrates the close coalition between architecture and educative processes in Germany. A great school devoted exclusively to physical culture and athletics, such as Mr. March describes, is a novelty in America. It is reasonable to presume, however, that the demands for such educational service in this country will result in such a school being established by some state or organization.—The Editors.

Educational training at one time was largely confined to the monastic orders who were housed in austere and gloomy buildings which reflected the spirit of their scheme of education. As the purpose and methods of education changed, the buildings devoted to that purpose naturally changed in design. And thus another type of building was developed when the humanities and the rudimentary sciences became the important subjects of study.

Today, the progress made in the study of and research in all phases of science, the fine arts, the humanities and commercial science, requires buildings containing special quarters and equipment. The proper provisions are made also for sanitation, illumination, heating and ventilation, gymnastics and social relations, which affect the physical and mental condition of the student. Any changes now made in the processes of education are immediately provided for in the design and construction of scholastic buildings.

The recognition of the relation of the physical condition of the student to almost every other factor of his existence, has resulted in a setting up of a system of physical culture which requires the services of competent instructors. Merely to direct standardized physical exercises is not sufficient to satisfy the needs of today. A knowledge of the relationship between the body and the mind must



THE GERMAN SPORTFORUM, BERLIN
WALTER AND WERNER MARCH, ARCHITECTS

also be employed in teaching physical culture.

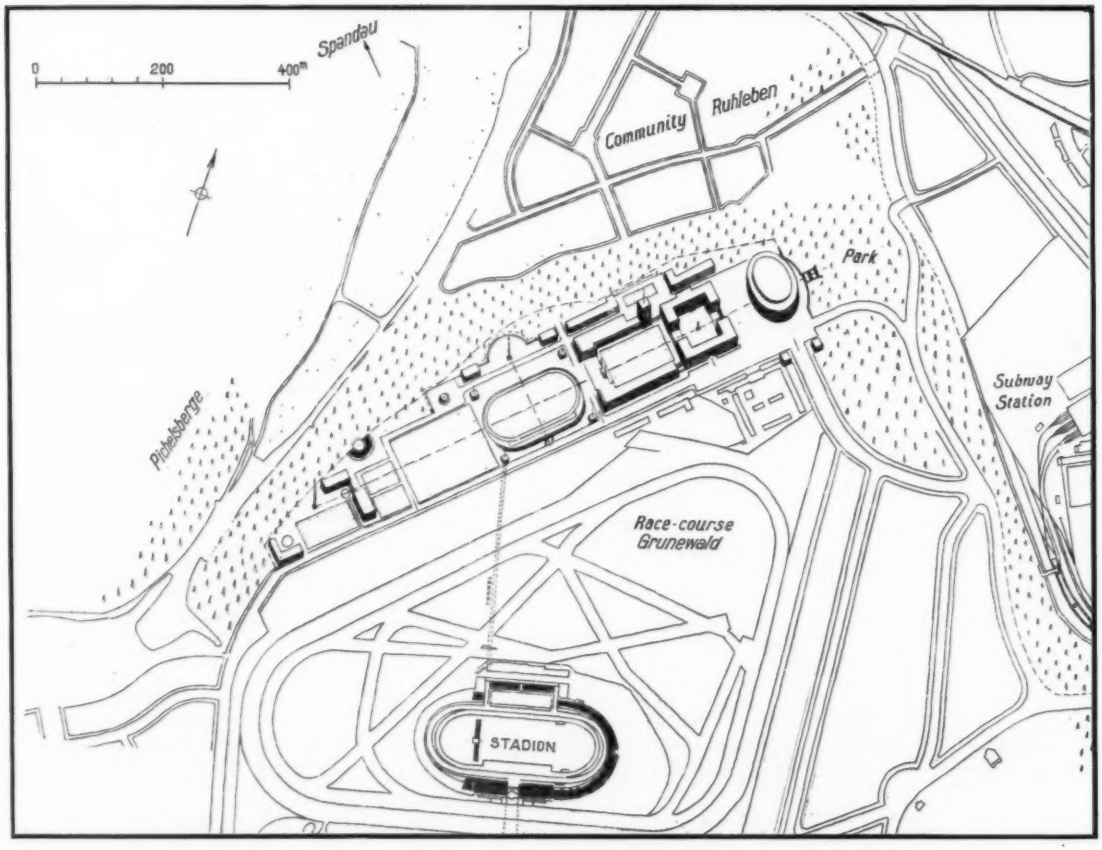
The new Sportforum in Berlin is being constructed to provide complete facilities for the training of physical culture instructors. This phase of German educational development resulted from the interest aroused by the archaeological excavations directed by Ernst Curtins at Olympia in Greece. The resulting studies gave an understanding of the ancient Greek practices and of the relationship they maintained between athletics and arts, science and physics.

In 1913 a large stadium was constructed in Berlin for the proposed Olympic Games which were scheduled for 1916. The revival of the Olympic Games was the incentive for organizing the German Reichsausschuss für Leibesübungen (the Federal Commission for Physical Culture) which is the centralized organization of German athletics and sports. It is today composed of 42 subsidiary organizations, including 42,000 sport clubs having a membership of 5,600,000 persons.

The Federal Government, States and cities of Germany united on May 15, 1920, in founding the German Hochschule für Leibesübungen (University of Physical Culture) as a part of the German Reichsausschuss für Leibesübungen. Its purpose is to develop leaders in athletics and sports and to train teachers for the youth so as to develop them by means of scientific physical exercises as in the manner of ancient Greece.

This new school provides a three-year course for co-educational students who have graduated from high schools and for the training of professional physical culture teachers. The students are given actual experience in teaching classes sent to them by the city and are also taught the proper corrective exercises to be used in developing feeble-minded and backward children. In addition to being taught the technique of every kind of athletics and sports, the students are instructed in the medical sciences by professors of the University of Berlin, directed by Professor Doctor A. Bier.

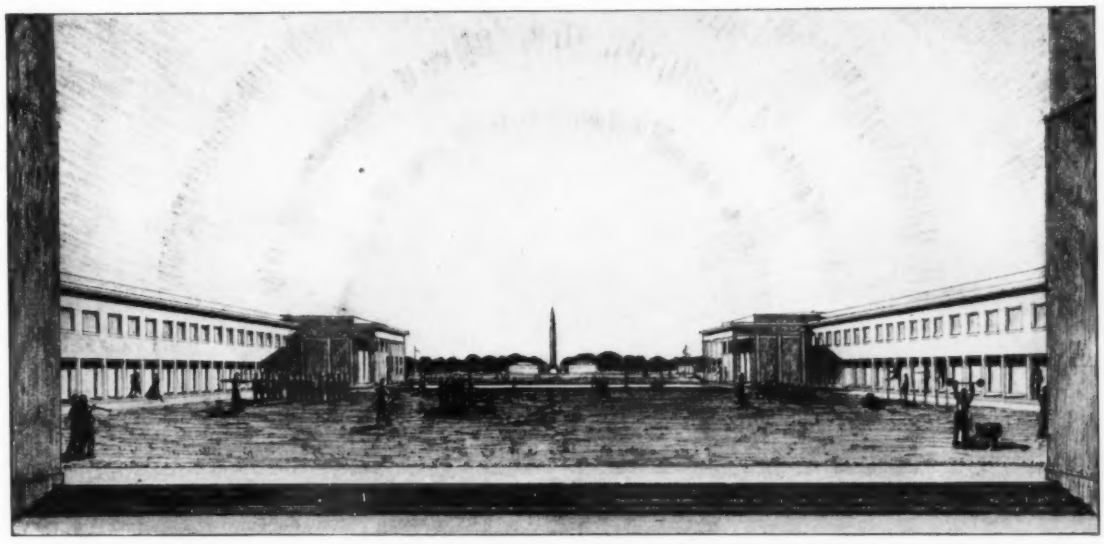
In addition to the regular courses of study, Summer classes are held for university students and non-professionals. The popularity of these courses is so great that the 2,000 students attending daily in



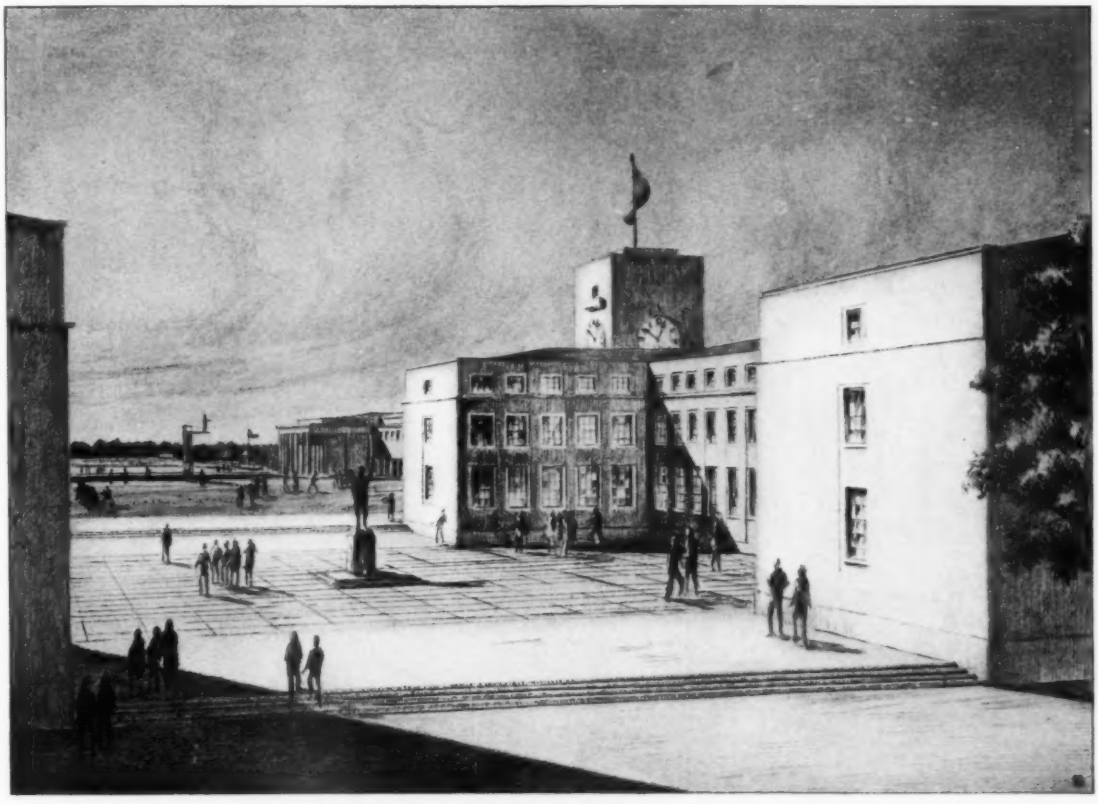
PLOT PLAN SHOWING RELATION OF THE SPORTFORUM TO PARKS AND SUBWAY

THE GERMAN SPORTFORUM, BERLIN

WALTER AND WERNER MARCH, ARCHITECTS



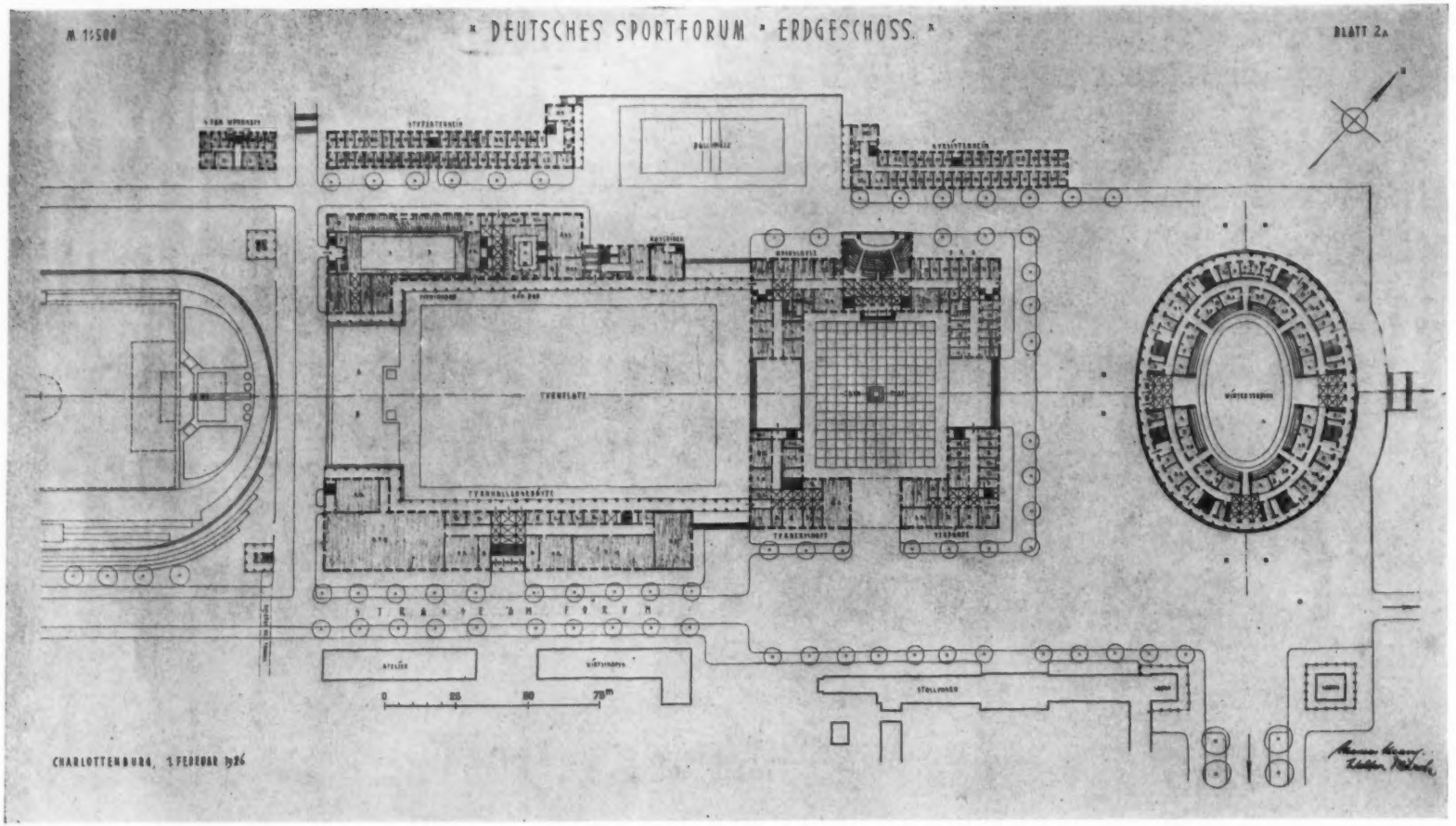
PERSPECTIVE VIEW OF THE GYMNASTIC FIELD



VIEW OF GYMNASTIC FIELD LOOKING THROUGH COURT OF HONOR

THE GERMAN SPORTFORUM, BERLIN

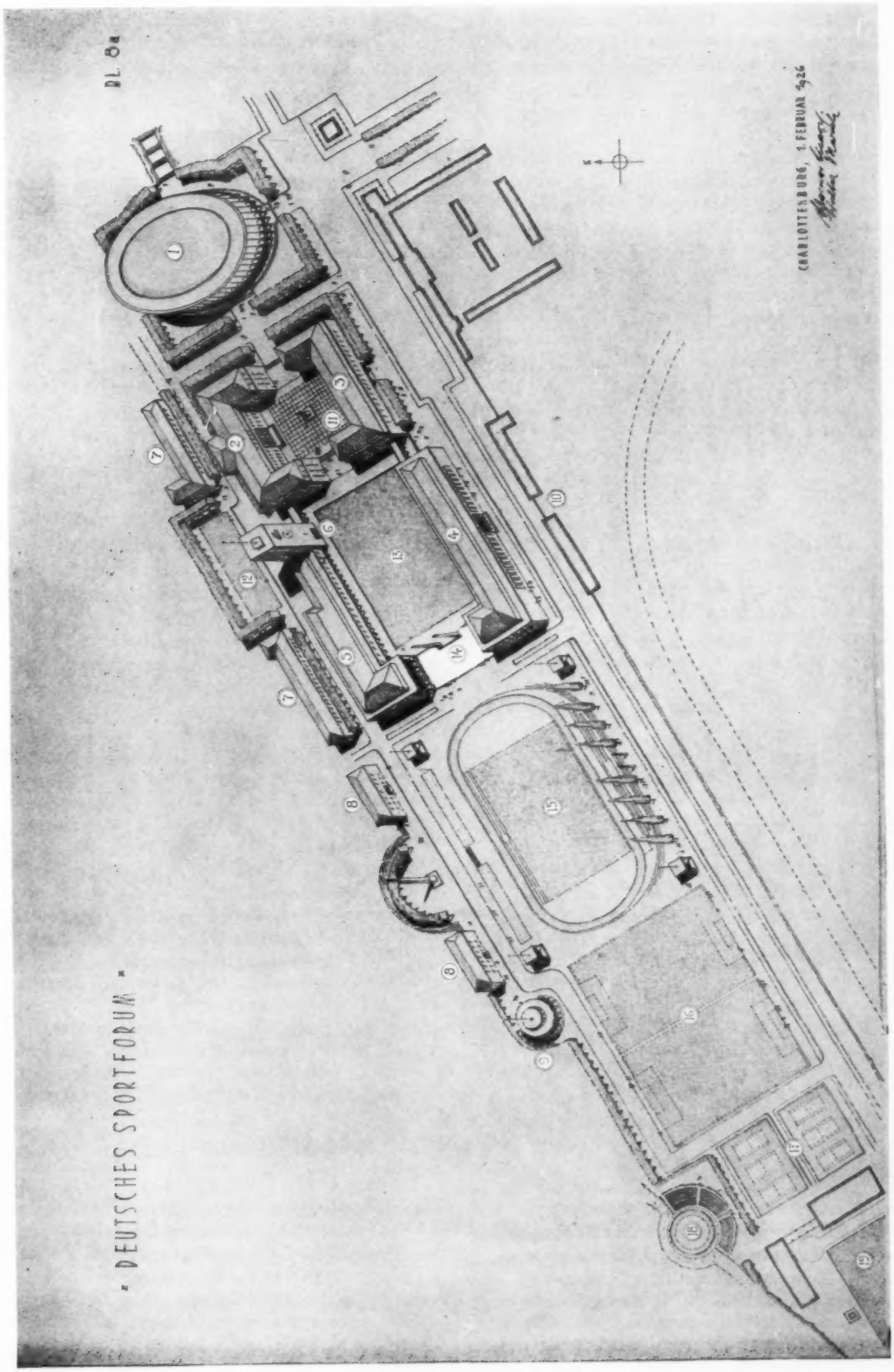
WALTER AND WERNER MARCH, ARCHITECTS



GENERAL PLAN SHOWING THE WINTERSTADIUM, UNIVERSITY BUILDINGS, ADMINISTRATION BUILDING, GYMNASIUM, BATHHOUSE AND SWIMMING POOL, UTILITY BUILDING, DORMITORIES, STORAGE BUILDINGS, BASEBALL PARK, GYMNASTIC FIELD, OUTDOOR SWIMMING POOL, STADIUM, FOOTBALL FIELDS, TENNIS COURTS AND OPEN AIR THEATRE. SEE PAGES 263 AND 264 FOR LOCATION AND IDENTIFICATION OF BUILDINGS

THE GERMAN SPORTFORUM, BERLIN

WALTER AND WERNER MARCH, ARCHITECTS



THE GERMAN SPORTFORUM, BERLIN
WALTER AND WERNER MARCH, ARCHITECTS
SEE PAGE 264 FOR IDENTIFICATION OF BUILDINGS

1925 could not find sufficient facilities at their disposal in the stadium. This resulted in the decision of the central organization to build and equip a separate institution, the Deutsche Sportforum, in close proximity to the present stadium. The curriculum proposed is so extensive and varied that it finds no equal in the world.

A competition was held to select an architect for the Sportforum and among those competing were Professor P. Poelzig, Max Traut, Profü Dernburg, Walter and Werner March. The jury of award consisted of Dr. Lewald for the government; architects L. Hoffmann, B. Bonatz, A. G. Bestelmayer and Redslob, art critic for the State. The cost of the buildings is estimated at about 12-15 million gold marks (about $3,000,000.00). The award of the first prize was made in February, 1926, to Messrs. Walter and Werner March. The preliminary of laying the cornerstone by President Hindenburg has been done.

The site on the edge of a plateau is 3,150 feet long East and West, and has an average width of 850 feet. The area is comparatively level, and extensive grading will not be necessary. To the South and adjoining is the Grunewald race track and German Stadium, previously mentioned.

The jury particularly commended the treatment of the East end of the selected plan because of the simple and logical grouping of the buildings and their unpretentious, simple and sportsmanlike character. As a problem of town planning, the idea was to create a "sport city" maintaining the spaciousness of the country.

The conditions of the competition divided the project into three principal parts:

I. The Eastern section to be 1,200 feet long and to contain the main buildings of the University because of its proximity to the subway station (15 minutes from Berlin) and having direct access to the Heerstrasse highway.

II. The central section, 1,290 feet long, to be devoted to playgrounds.

III. The Western section, 660 feet long, to be devoted to the women's fields.

The buildings shown on the plan (page 263) are numbered and their purpose designated as:

No. 1. Winterstadium, an enclosed arena for indoor sports, not intended for major events, but for training and educational purposes and exhibitions. It contains also a 220 yard, oval running track, a stage and a seating capacity of five to six thousand.

No. 2. University buildings containing main auditorium, large and small lecture rooms and library.

No. 3. Administration building of the German Reichsausschuss für Leibesübungen and of the other athletic organizations, offices and meeting rooms.

No. 4. Gymnasium building containing one large gymnasium, 132 by 66 feet, three average gymnasiums, six special rooms for gymnastics, boxing hall, auditorium and spacious dressing rooms.

No. 5. Bathhouse with swimming pool, 108 by 51 feet, balcony for 1,000 spectators, various bathrooms including Russian and Roman baths. A cafeteria and restaurant and recreation rooms are also provided.

No. 6. The tower is the central plant for heating, lighting, water system and other mechanical utilities.

No. 7. Dormitories for 200 students and guest rooms 14 by 18 feet in size.

No. 8. Residences for teachers.

No. 9. Cafe.

No. 10. Storage and garages.

No. 11. Court of honor.

No. 12. Baseball parks.

No. 13. Gymnastic field.

No. 14. Outdoor swimming pool, 165' by 66'.

No. 15. The stadium with 440 yard running track, football field and athletic sports such as jumping, vaulting and hammer throwing.

No. 16. Two special football fields.

No. 17. Six tennis courts.

No. 18. Open air theatre.

The buildings in Sections I and II are intended for the use of both men and women. Group III, located at the Western end, is intended for the exclusive use of women, with playgrounds, dance grounds, gymnasium and dormitory.

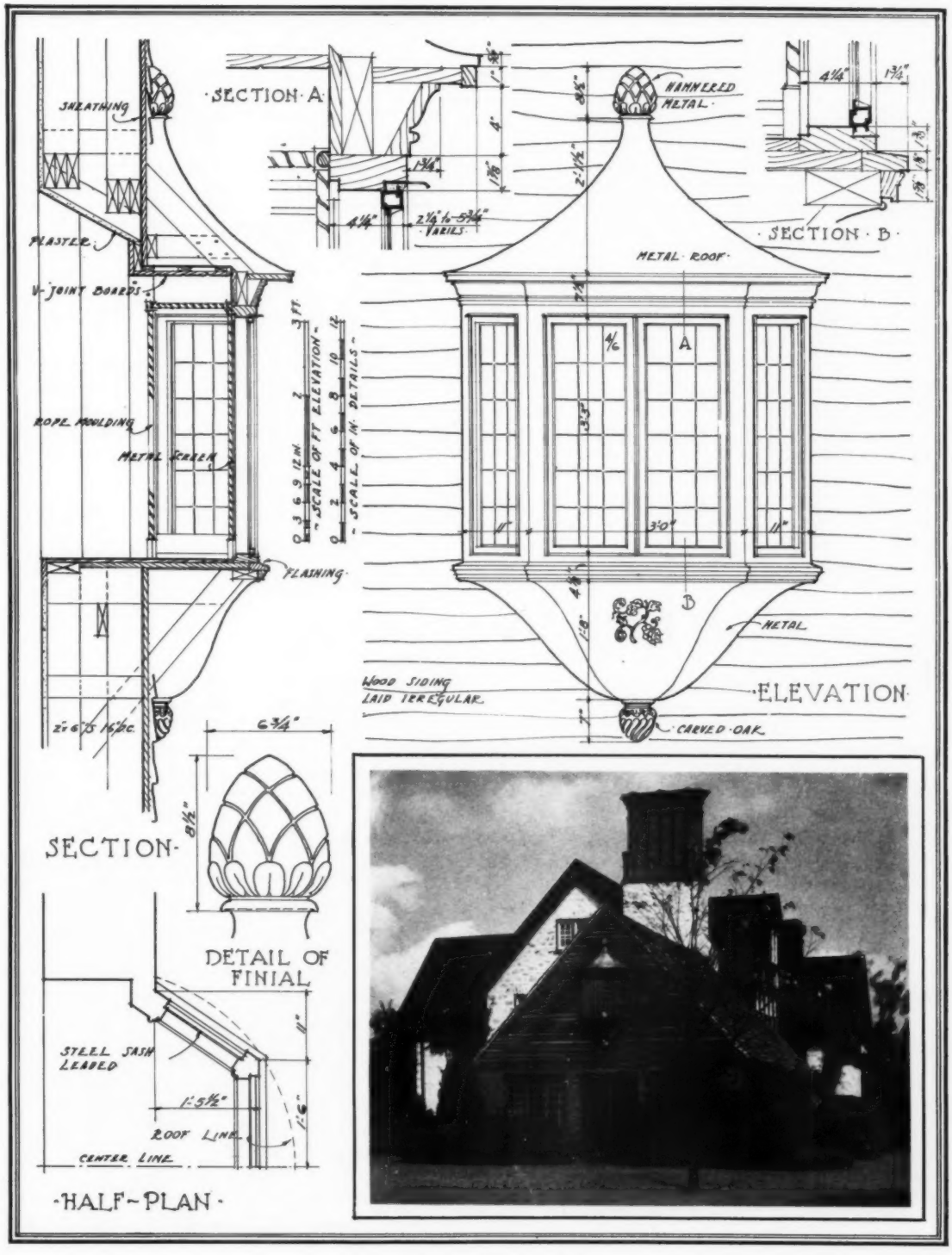
The general layout consists of a wide longitudinal axis which provides a fine vista throughout the entire length, extending from the Winterstadium to the obelisk in the West. To the North of the main axis is a minor axis through a street, providing access to the residential section of the Sportforum. A subway passage connects the Sportforum with the German Stadium built by Dr. Otto March in 1913.

The German Sportforum with its academic schools, scientific workout fields, recreation halls and playgrounds and the consolidation of all athletic organizations in one sport city indicates the will of the German people to attain athletic perfection and it is also a landmark in the world's history of athletics and sports. "It is not the education of a soul or a body, but of a man."

Germany is not alone in her desire to develop athletics in a scientific manner. In Italy, Mussolini is holding a competition for the construction of a similar sport city on the banks of the Tibre.

U. S. GOVERNMENT MASTER SPECIFICATIONS

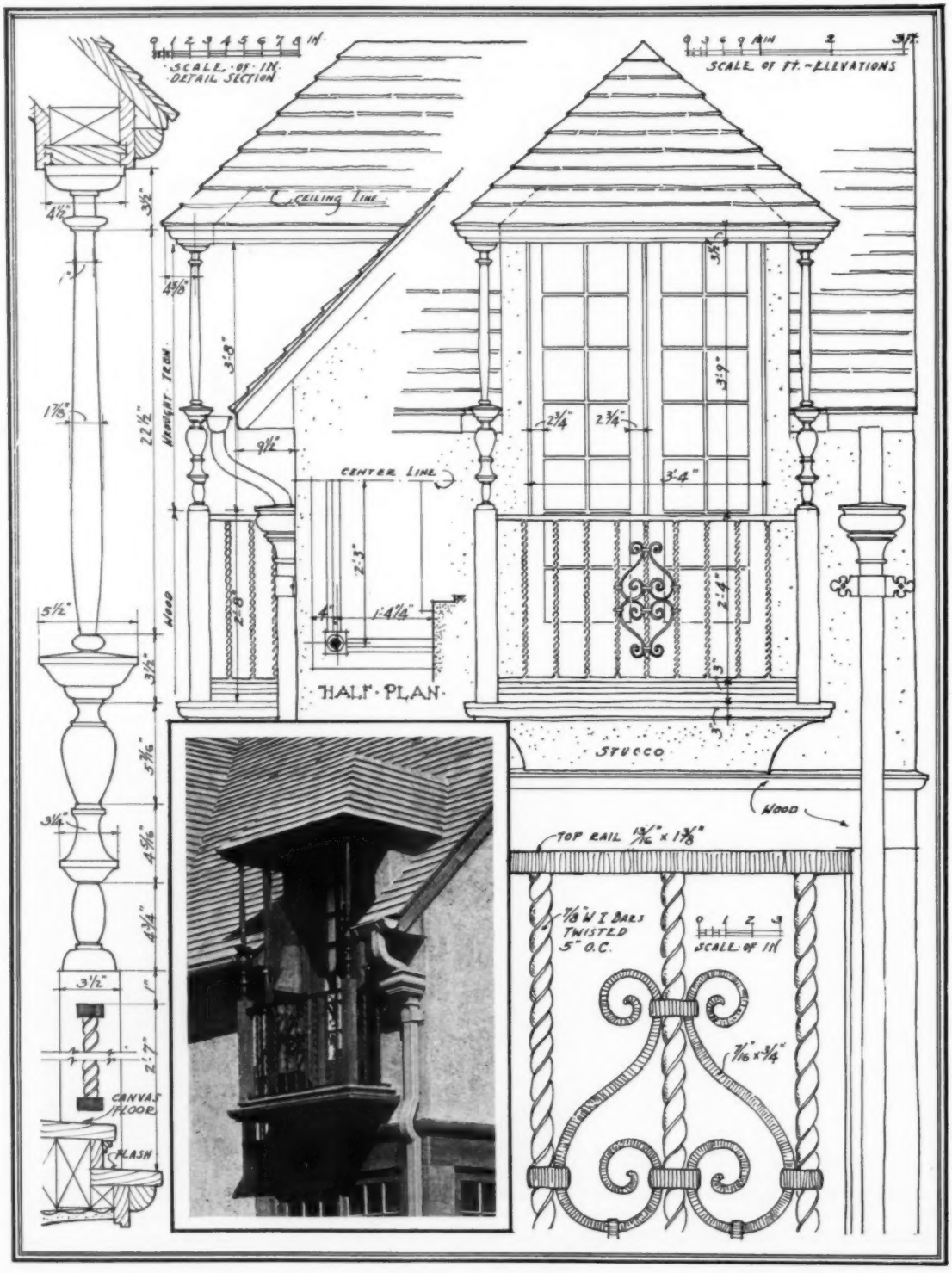
MISCELLANEOUS PUBLICATION NO. 73 of the Department of Commerce, Bureau of Standards, is a subject index of United States Government master specifications. Many of these specifications are for materials used in building construction and are of value to specification writers. The index may be obtained from the Superintendent of Documents, Washington, D. C., price 5 cents.



DETAIL OF BAY WINDOW

CONSERVATORY ON ESTATE OF RICHARD SELLERS, BELLEVUE, DEL.

PRENTICE SANGER, ARCHITECT



DETAIL OF BALCONY

HOUSE OF W. S. JENNY, EASTHAMPTON, L. I., N. Y.

POLHEMUS & COFFIN, ARCHITECTS

THE LAW AS TO ARCHITECTURE

By Clinton H. Blake Jr., *of the New York Bar*

A NUMBER of recent happenings has raised the importance of the provision in the specifications under which the contractor is allowed to furnish alternative materials.

A provision allowing bids to be submitted in the alternative is in accordance with sound practice. The greater the flexibility attained in the specifications the better, provided always there is no sacrifice of definiteness or quality. A very usual form of clause in use is that which provides that a certain unit shall be of a named make "or approved equal." There are certain dangers inherent in the use of this phrase, especially in the case of public bidding. As every architect knows, the submission of public bids is invariably hedged about with legal technicalities and requirements which are not applicable to bids on private jobs. Where the work is of a public character, as for a municipality for example, the requirements for the advertising, opening and acceptance of bids must be carefully considered and complied with. Otherwise the unsuccessful bidders may be in a position to upset the entire proceeding. The reason that these requirements are made as technical and concise as they are, is obvious. The purpose is to prevent favoritism and graft in the awarding of public work and to insure, so far as the law and ordinances may assure it, the giving of a square deal and an equal chance to each bidder.

In the case of private work, the same objections do not apply. A private owner is fully capable of protecting his own interests, he is not acting as a trustee for the public, and there is no reason that he should not award the contract to any bidder whom he wishes to choose, whether he be the low bidder or the high bidder.

So far as the clause allowing the substitution of other material or units is concerned, however, it is equally in the interests of the individual client that the specifications be drawn so as to prevent misunderstanding and future difficulties in this connection. If the specification allows the contractor to provide a certain class of hardware "or its approved equal," there is presented immediately the question —what is the interpretation and effect in practice of the phrase, "or its approved equal?" The architect and the client will claim that it means material of equal quality, first approved by the client or by the architect. The contractor, if he finds that he has bid too low and can make a saving by the substitution of other material, may claim that this phrase gives him the right to substitute the other material, so long as it has a good reputation and has in this sense been approved. There is a long line of decisions in practically every state which have to do with the question of substantial performance and with situations where, instead of a specified material, "something just as good" has been used. The courts do not hold invariably that the owner, under such circumstances is entitled to exactly the material or installation contracted for, or rather, in many cases they hold, where something else has been installed, the owner cannot collect in damages, provided the substituted material is equally good and serviceable.

Of course, as a general rule, the client is entitled to exactly what the contract calls for and his rights under the contract will be enforced. The more indefinite, however, the contract is, the more chance there is for a successful substitution of materials by the contractor. Where the architect detects the proposed substitution, before it has been carried into effect, and forbids the use of substituted materials, the builder will be forced to adhere to the contract. The difficulties arise, more often, in cases where, without the knowledge of the architect and usually without his fault, different materials have been used and incorporated in the building and it becomes extremely difficult, if not impossible, to remove them without demolishing a considerable part of the work done and at the least causing much delay on the job.

The ideal result to be striven for is so to word the specifications and contract that they may be as flexible as possible and yet not open the door to misunderstandings or claims by the contractor that he is entitled to put in equipment or materials other than those contemplated by the owner in the first instance. Both in private contracts and in public contracts, unless there be some law which interferes, a clause providing that the contractor may note in his bid any substitutions proposed by him and submit alternative bids thereto with figures showing the increase or decrease in cost, will provide a common sense solution of the problem. Under a clause worded in this way, the contractor will not be able to claim that he has any excuse for providing materials other than those specified. It will be quite clear from the contract that, if any substitutions are to be made, he must suggest them specifically and they must then be passed upon and approved by the architect and the owner. At the same time, he is given the right to suggest alternatives, if he wishes to do so, and the owner is not therefore deprived of the possible benefits or savings which may accrue to him by the use of some differing material suggested by the builder; the builder feels free to suggest alternatives, and the owner is free, with the advice of his architect, to reject or accept them as he deems proper.

An architect recently asked me whether there was anything illegal in handling the specifications in the way in which I have suggested in the case of public

work. On all public jobs, the local ordinances and state laws must be considered. Speaking generally, however, the test of legality in requesting and accepting bids will be whether the method adopted gives each bidder an equal chance and prevents favoritism or unfair tactics. If each bidder be given the right to suggest alternates with figures accompanying them, there should be no logical reason why any legal objection should result. Each bidder will have an equal right to suggest alternates and will stand on an equal footing with his competitors. Of course, if the matter be left wide open, so that any other material may be suggested by a contractor, there is the possible objection that the purpose of the law may be defeated by a favored contractor suggesting a material much cheaper or much more costly and of a materially different character from that specified and having the contract awarded to him by the City Council or other governing body, on the basis of this alternate bid. To be on the safe side and to prevent such a situation, the bids on municipal work should be so handled that the alternate clause does not give the contractor the right to propose practically a new specification or take the work away from the lowest bidder. Everything will depend upon the local laws and the submission of bids must comply with them. If the specification provides that the alternate material to be suggested by the contractor shall be of equal quality with that originally specified, the contractor will not be able, legally, to substitute something of a cheaper grade. On the other hand, care should be taken so to word the specifications, that there may be no favoritism possible by the contractor putting in an alternate material of a very expensive type and upon which he will make excessive profit. If in alternative suggestions, he be held down to material of substantially the same quality and cost, these dangers will be largely obviated.

In any event, the architect will have to consider the laws under which he is acting and cut his cloth accordingly. In public bidding, it will be better, if there is any question of legality involved, to specify definitely the material required and also to specify definitely any alternates which will be allowed. Then all of the contractors will unquestionably be placed upon the same basis and no possibility of favoritism will exist. The local corporation counsel or attorney for the municipality will, in the usual case, be glad to advise with the architect in the case of municipal contracts. In work involving any considerable amount of money his advice will often be found to be of great help, in the drafting of the contract and in the writing of the specifications.

LEGAL DECISION

AN architect brought suit for fees which he claimed to be due him for the planning and supervision of construction of defendant's building. The defendant claimed that there were various defects in the construction, due to the failure of the architect to exercise reasonable care and skill and put in a counterclaim for alleged damages suffered by him as a result thereof.

On the trial, papers were put in evidence, showing that the mason contractors had brought suit to collect the amount due them for their services and that, in this suit, as a defense, defendant had set up the same alleged defects and claimed that they were due to the negligence or improper workmanship of the contractors, and sought to recover damages from them.

The judge, in his charge to the jury, drew attention to the fact that the owner had made the same claim against the masons which he made against the contractor, and pointed out that the two claims overlapped, and that, if the defendant were allowed to recover against the architects in the latters' suit, the architects would not be able to recover, themselves, against the masons. The architects were given a verdict by the jury, and the owner appealed.

On appeal, the court held that the instruction of the court was erroneous, in that it permitted the jury to waive the equities between the contractors and the architect and to speculate as to which was in the greater fault and should bear the loss in question; that the claim of the owner for damages in case of negligence by the architects and by the contractors would lie against each of them, and that the owner had the right to prosecute this claim against each of them and that whichever one was sued was required to answer for all the consequences of the wrong done, if it were shown that he was a party to the negligence; that as between the contractor and the architect under such circumstances, the one forced to pay the claim could not seek contribution from the other, but that it was erroneous to state this fact to the jury; the province of the jury was simply to determine the responsibility of the architects for the alleged negligence, if any, without being influenced by outside considerations involving such similar right as the owner might have against the contractors.

Harley v. Blodgett etc. Co., 202 *N.W.* 953.

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JOHN WALLACE GILLIES DEAD

JOHN WALLACE GILLIES, widely known among architects as a photographer of architectural subjects, died on January 30 at his home at Great Neck, L.I., N.Y. Mr. Gillies was graduated in engineering from Columbia University and then engaged in landscape gardening. Later his hobby of photography became his profession and business. For many years, Mr. Gillies has occupied the highest place among artistic photographers in this country. His work had a certain charm and architectural point of view that won the appreciation and patronage of architects. Instinctively he knew and appreciated the merits of an architectural subject. The exhibitions by architectural societies were, as to their photographic display, largely of Mr. Gillies' work. He was forty-four years old at the time of his death, and is survived by a wife and daughter.

THE CONFERENCES AT THE ARCHITECTURAL LEAGUE EXHIBITION

THE outstanding feature of the Architectural and Allied Arts Exposition under the auspices of The Architectural League of New York, now about to be opened in the Grand Central Palace, will be a series of conferences under the chairmanship of men who are eminently qualified to lead the debate on the various subjects. These conferences will have a very large educational and literary value, and as far as it is possible to do so, will be presented in our issues of March 5 and 20.

Every member of the Institute who attended the convention in Washington two years ago, will recall the symposium that was held under the direction of H. Van Buren Magonigle. It was unanimously agreed that that symposium was one of the most enjoyable features of that convention. We are informed that the various conferences or symposiums that are proposed to be held during the League exhibition will be similar in character, and that being true, they should be attended by every architect, local or visiting. Attendance at this exhibition will not be completely satisfactory unless attendance at these conferences is included. For the benefit of our readers, we set down below a full list of these conferences:

February 22nd, 2.30 P.M., Principles of Architectural Polychromy as Established in Ancient Practice—Leon V. Solon, Chairman; Milton B. Medary, Jr., Raymond M. Hood.

February 23rd, 2.30 P.M., The Architecture of the Theatres and of the Movies—Howard Greenley, Chairman; Kenneth Macgowan, C. Howard Crane.

February 24th, 11 A.M., American Institute of Architects Regional Conference—Conducted by James Monroe Hewlett.

February 24th, 2.30 P.M., Modern Architecture as a Problem in Form and Color—H. Van Buren Magonigle, Chairman; James Monroe Hewlett, Herbert Adams, Huger Elliott, Lee Lawrie, A. F. Brinckerhoff.

February 25th, 2.30 P.M., The Value of the Skyscraper in Modern Business—Harvey W. Corbett, Chairman; Henry H. Curran, Stephen F. Voorhees.

February 28th, 11 A.M., Address by Homer St. Gaudens on the Life and Work of His Father, Augustus St. Gaudens—National Sculpture Society, James Earle Fraser, Chairman.

March 1st, 11 A.M., The Use of Sculpture in City and Park Decoration—American Society of Landscape Architects, Gilmore D. Clark, Chairman; John Gregory.

March 2nd, 11 A.M., The Men of '92, by Mr. Blashfield; and a discussion of the history of Mural Painting in America, Recent Work, and the Prospects for the Future, by Mr. Covey—Society of Mural Painters, Arthur Covey, Chairman; Edwin H. Blashfield, Dean of Mural Painters in America.

The conference on the 24th of February, at 2.30 P.M., under the chairmanship of Mr. Magonigle, includes many speakers who will have interesting things to say. Among these speakers is Huger Elliott of the Metropolitan Museum of Art, New York.

Another conference, on the value of the skyscraper in modern design, should develop some very interesting phases. It will be recalled that Mr. Curran, a former candidate for Mayor of New York, and one time Commissioner of Immigration, was loudly outspoken in opposition to the further building of skyscrapers on Manhattan Island. Editorial reference to Mr. Curran's attitude was made in an earlier issue. That Harvey Wiley Corbett, who will be the chairman of this conference, is equally outspoken in favor of the skyscraper, needs no further reference as every architect knows Mr. Corbett's position. It seems that this conference, which is to be held on the 25th of February, at 2.30 P.M., will be one of unusual importance and should not be missed. The third speaker on the program is Stephen F. Voorhees, of the firm of Voorhees, Gmelin & Walker, whose splendidly executed Barclay-Vesey Building was but recently presented in THE AMERICAN ARCHITECT. With two architects to oppose his contention, it will be interesting to see how far Mr. Curran can maintain his point in opposition to further skyscraper building.

THE ART COMMISSION, CITY OF NEW YORK

THE report of the Art Commission of the City of New York, for the years ending December 31, 1924 and 1925, has just been received. This admirably organized institution is continuing in a most splen-

did manner the work of freeing New York from the generous, but often misguided, efforts of enthusiastic societies and individuals who endeavor to foist upon the city, memorials of one kind and another that are lacking in proper artistic value. This Commission has been able to direct these matters along such lines as would be acceptable to the city and at the same time, conserve the proprieties of good art. By this means they have valuably turned misdirected effort into something that would be worth while and an ornament to the city. The New York Art Commission has, from its very inception, performed a valuable service.

UNIVERSITY OF WESTERN AUSTRALIA INVITES AMERICAN ARCHITECTS TO PARTICIPATE IN IMPORTANT COMPETITION

THE University of Western Australia is inviting architects of the British Empire and of the United States of America to submit designs for a group of buildings to cost about £150,000 ($750,000) which are to be built with funds bequeathed to the University by the late Sir John Winthrop Hackett, the first Chancellor of the University. Three premiums are offered of the value of £300, £200, and £100, respectively. The general conditions of the competition are those recommended by the Federal Council of the Australian Institutes of Architects. The competition closes at Perth, Western Australia, on August 23, 1927.

Copies of these conditions may be obtained by communicating with the Commissioner for Australia in the United States of America, 44 Whitehall Street, New York City.

COMPETITION FOR A CIVIC CENTER IN BIRMINGHAM, ENGLAND, OPEN TO ALL COUNTRIES

THE General Purpose Committee of the Corporation of the City of Birmingham, England, has invited town planning experts, architects, and surveyors of all countries to submit designs in competition for the planning of the new Civic Center which it is proposed to lay out.

The City of Birmingham has a population of about 1,000,000, being the second city in size in England, and is considered the center of the West Midland region in England, comprising six counties, which has a general population of 3,000,000. The present civic buildings are not adequate to the demands upon them, and it is desired to provide sites for additional ones, so disposed as to enhance the dignity of this important city. The object of this competition is to secure a plan which will bring about an impressive grouping amid pleasant surroundings of the important public buildings which it is intended to erect.

A premium of £1,000 will be awarded to the design placed first, and a further sum not exceeding £1,000 will be divided between the authors of other designs approved by the assessor.

Conditions of competition, instructions to competitors, and plan of site may be obtained on application to Herbert H. Humphries, M. Inst. C.E., the City Engineer and Surveyor, Council House, Birmingham, England, upon payment of a deposit of £1.1s., equal to $5.11, which will be returned after receipt of a design or the return of the documents supplied. Designs must be delivered not later than June 30, 1927.

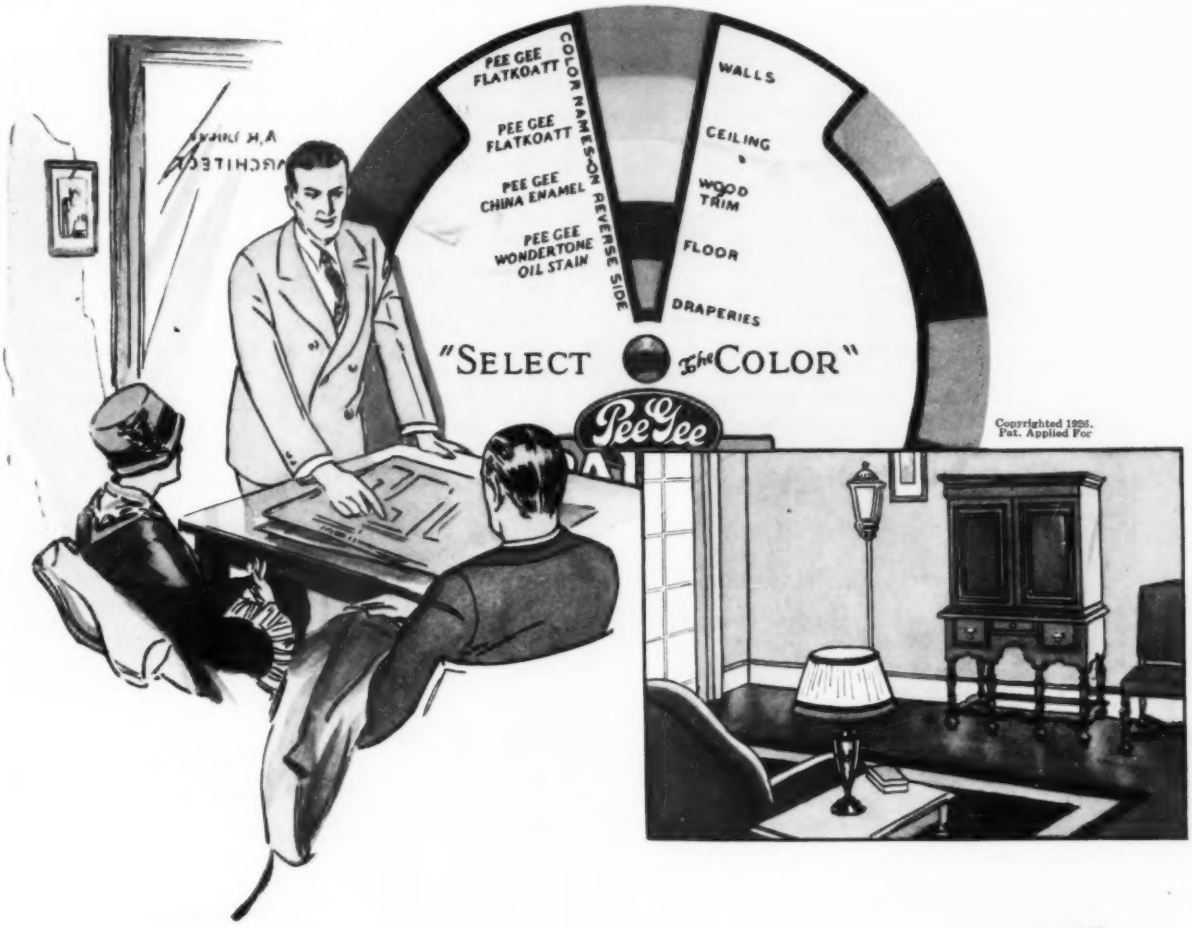
REPORT OF THE MAYOR OF PHILADELPHIA

THE 1925 report of the Mayor of the City of Philadelphia, now at hand, is a handsomely gotten out volume of two hundred pages profusely illustrated, and gives in detail a concise and exceedingly readable account of every department of the city's activities. The volume has a very large educational value not only to those engaged in executive capacity in our large cities, but it is also one that the citizens might read with considerable profit. It is a history compiled by no less authorities than the various heads of the City's departments and it shows how assiduously the public servant is trying to do his work in a manner to meet the approbation and continued support of the general public. We commend this volume to every man and woman who studies the civic development of his or her home town, because the majority of the problems that have been taken up and very successfully solved in Philadelphia, are in a large measure very like those in every community throughout the country.

RESEARCH GRADUATE ASSISTANTSHIPS ENGINEERING EXPERIMENT STATION, UNIVERSITY OF ILLINOIS

TO assist in the conduct of engineering research and to extend and strengthen the field of its graduate work in engineering, the University of Illinois maintains fourteen Research Graduate Assistantships in the Engineering Experiment Station. Two other such assistantships have been established under the patronage of the Illinois Gas Association. These assistantships, for each of which there is an annual stipend of $600 and freedom from all fees except the matriculation and diploma fees, are open to graduates of approved American and foreign universities and technical schools who are prepared to undertake graduate study in engineering, physics, or applied chemistry.

An appointment to the position of Research Graduate Assistant is made and must be accepted for two consecutive collegiate years of ten months each, at the expiration of which period, if all requirements have been met, the degree of Master of Science



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will be conferred. Half of the time of a Research Graduate Assistant is required in connection with the work of the department to which he is assigned, the remainder being available for graduate study.

Nominations to these positions, accompanied by assignments to special departments of the Engineering Experiment Station, are made from applications received by the Director of the Station each year not later than the first day of April. Preference is given those applicants who have had some practical engineering experience following the completion of the undergraduate work. Appointments are made in the Spring, and they become effective the first day of the following September. Additional information and application blanks may be obtained by addressing the Director, Engineering Experiment Station, University of Illinois, Urbana, Illinois.

SHAKESPEARE MEMORIAL THEATRE COMPETITION

AMERICAN architects are invited to enter the competition to draw up the best plan for the Shakespeare Memorial Theatre, at Stratford-on-Avon, England, which will replace the structure burned last year. The site, plan and the specifications have been drawn up by the Royal Institute of British Architects. On payment of a fee of $5 these may be obtained from the Secretary of the Shakespeare Theatre at Stratford, or to save time in mailing to England, they may be obtained from the Honorary Secretary, Shakespeare Memorial Fund, Room 502, 150 Nassau Street, New York. Cass Gilbert, architect of the Woolworth Building in New York, will be one of the judges of the competition.

The theatre, which must fit in with the Stratford town planning scheme, will cost $750,000, half of which already has been made available.

ANNUAL MEETING OF THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

THE twenty-eighth annual meeting of the American Society of Landscape Architects will be held at the Hotel Roosevelt, New York, February 28th and March 1st and 2nd. The morning of the first day will include a visit to The Architectural League Exhibition at the Grand Central Palace, the members of the New York Chapter acting as guides. The afternoon session of the same day will be presided over by A. F. Brinckerhoff, president of the New York Chapter, and addresses will be delivered by John Nolen, internationally known authority on town planning, of Cambridge, Mass., on "The Scope of Regional Planning:" by Charles W. Eliot, 2nd, connected with the National Capital Park and Planning Commission of Washington, D. C., on "The Regional Plan of Washington:" by E. S. Draper, landscape architect and town planner, of Charlottesville, N. C., on "Industrial Village Planning in the South," and by Richard Schermerhorn, Jr., past president of the New York Chapter, on "The Landscape Architect's Opportunities in City Planning." An unusually interesting session of the convention will undoubtedly be the conference with members of the National Sculpture Society. This conference will be held at the Grand Central Palace on the morning of March 1st under the auspices of The Architectural League. Addresses will be made by a selected architect, landscape architect and sculptor. The general topic will be sculpture as used for city and park decorations. Other sessions will include luncheon at the Harvard Club on February 28th, the annual dinner of the Society at the Hotel Roosevelt on the evening of the same day, a luncheon the following day at a place to be selected and dinner at the City Club in the evening. Among the speakers at the annual dinner will be Charles Moore, chairman of the Fine Arts Commission, Washington, D. C.; Alexander B. Trowbridge, president of The Architectural League of New York, W. B. Van Ingen, landscape painter, and Milton B. Medary, Jr., president of The American Institute of Architects.

FREDERICK A. DELANO GETS ART MEDAL

THE Societe des Architectes Diplomes par le Gouvernement Francais has, through its American Group, awarded to Frederick A. Delano, its medal for distinguished service in the advancement of art and architecture. This medal was handed to Mr. Delano by Edwin H. Denby, president of the American Group, at a dinner in his honor. Mr. Denby in the course of his presentation address, drew attention to the fact that other distinguished Americans to receive this medal were Elihu Root, George B. McClellan, former Mayor of New York, and E. Kirk Price, of Philadelphia.

SUMMER SCHOOL OF ARCHITECTURE IN ITALY

A SUMMER school of architecture and tour of instruction in Italy, under the auspices of the Royal Italian Government, has just been announced. The school is to be conducted by Professor Paul Valenti, R. A. B. A., of the School of Architecture, Washington University, St. Louis, Mo. The course offers facilities for travel and study in Italy with opportunities to come into intimate contact with its culture through the co-operation of the Italian authorities. The tour is limited to one country, due to the brevity of time allowed by the summer vacation. Leaving New York on June 18th, the group will disembark at Palermo on the 29th, and from there the itinerary will take them to Naples, Rome,

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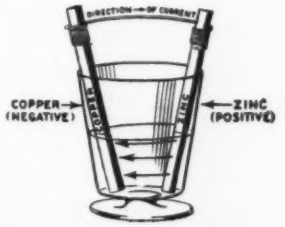

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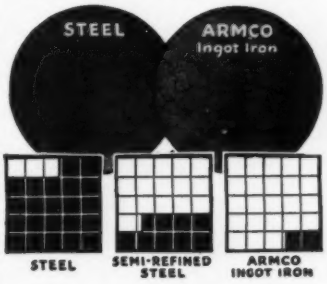

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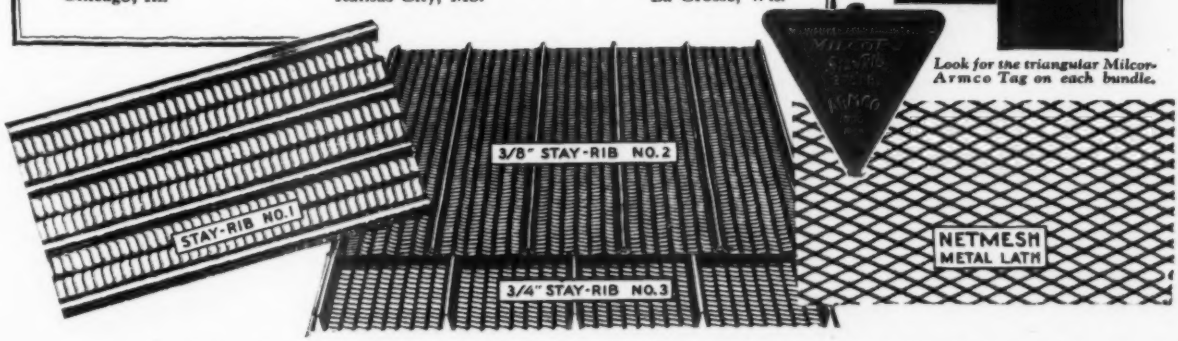

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Florence, Venice and Milan, with stops on the way at other important cities. They will sail for home from Genoa on September 7th. The school offers first-class travel throughout, stopping at the best hotels, attending lectures by prominent Italian professors at the universities and academies of importance throughout Italy, as well as faculty and student receptions and special exhibitions. A brochure, with complete description of the school and tour, of its educational scope as well as its program, itinerary and cost, will be sent to those who enroll, by writing to Professor Valenti at the address given above.

THE WALTER L. HOPKINS FONTAINEBLEAU SCHOLARSHIP FOR AN ARCHITECTURAL DRAFTSMAN

A SCHOLARSHIP of the value of $500, offered by Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture of the Beaux-Arts Institute of Design, New York City, who obtains the highest number of values in the five first Class "A" Projet and Esquisse-Esquisse competitions of the current school year, 1926-1927.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in architects' offices and who have been so employed for a period of at least two years previous to the date of award on May 19, 1927. It is the intention of the scholarship to help only those draftsmen who have come up through the architects' offices, who have not had the advantage of study or travel outside of the United States, and the ruling on these points will be strict as the intent of the terms of the scholarship is clear. No one who has regularly gone to a day architectural school for a period of over one year is eligible.

Circulars of the Fontainebleau School of Fine Arts may be secured from the Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York, N. Y.

HENRY B. SARGENT DEAD

HENRY Bradford Sargent, President of Sargent & Company, hardware manufacturers, of New Haven, Conn., died on February 3, after a short illness. Mr. Sargent was born March 4, 1851, in New York City.

On graduating from Yale University with the Class of 1871, he began work in the plant of Sargent & Company, his first position being that of General Inspector of Product, later becoming Assistant Superintendent. He was elected Vice-President in 1887 and in 1917 he succeeded George Henry Sargent as President.

Mr. Sargent took a keen interest in civic affairs. He was also a director of the New Haven Bank, a member of the New Haven Chamber of Commerce, a former vice-president of the County Employers' Association and a member of the Franklin Institute of Philadelphia and of the American Society of Mechanical Engineers, of which he was vice-president for two years. He was a former member of the executive committee of the American Hardware Manufacturers' Association and of the American Hardware Manufacturers' Organization for War Service.

PERSONALS

Franklin Cox Stanton, architect, has moved his office from the Capital National Bank Building to the new Security Bank Building, Oylmpia, Wash.

Theodore L. Perrier, architect, is now located at 905 Canal-Commercial Building, New Orleans, La., having moved his office from the De La Vergne Building, that city.

Pierson & Wilson, architects, have moved their office from the Washington Loan and Trust Building to the Hill Building, Seventeenth and Eye Streets, N. W., Washington, D. C.

Charles E. Choate and Fred E. Field, architects, announce the formation of a partnership for the practice of architecture under the firm name of Choate & Field, architects, 357 North Orange Avenue, Orlando, Fla.

Edgar A. Ziegler, architect, announces that he has opened an office for the practice of architecture at 613 Terminal Building, Rochester, N. Y., where he would be pleased to receive manufacturers' catalogs and samples.

Edward J. Rutledge, architect, has opened an office for the practice of architecture at 1206 Union Bank Building, Scranton, Pa., where he would be pleased to receive manufacturers' catalogs and samples.

The Cincinnati Chapter of The American Institute of Architects has established the office of an executive secretary. All firms desiring to present their catalogs to this organization, are requested to send them to Perry F. Hoisington, executive secretary, Cincinnati Chapter, A. I. A., 902 Denton Building, Cincinnati, Ohio.

THE PUBLISHERS' PAGE

THE publication of an architectural journal has become a more strenuous undertaking than ever before. Undoubtedly a journal published for architects should be a record of their performances and a medium of placing before the architectural reader such matter as will best serve his purpose. Of all the arts, architecture as presented today is undoubtedly the most progressive. The proof was to be seen at the League's exposition. One architectural triumph follows so closely on its predecessor that it is not always possible, even in this magazine whose issues number twice as many as any other in the field, to keep pace with what is being done or to find the space adequately to present it.

Mr. Chamberlain's monthly contributions are the subject of many interesting letters. The excellence of his drawings and the crispness of his literary style make a happy combination. He has been to Villefranche and has written and sketched his impressions. The drawings are unusual in character and with the accompanying article will form a part of our issue of April 20th.

An article now in preparation and which will appear in the Department of Engineering and Construction, deals with the inspection of structural steel. This article is by a consulting engineer of wide experience in the erection of steel framed structures. Other articles on supervision, a hitherto much neglected important topic, will discuss brickwork, framing, terra cotta, and the installation of heating systems. We believe this will constitute a valuable series.

Plans for the Buffalo and East Buffalo, N. Y., railroad terminal improvement by the erection of the Curtiss Street Passenger Station of the New York Central Railroad are well under way. Alfred Fellheimer and Stewart Wagner are the architects of this project. Preliminary drawings showing the extent of this important improvement will be shown in an early issue.

The results of an extensive investigation conducted by this journal on the construction of swimming pools will soon be incorporated in an informative article that promises to be of unusual value. Attention is now centered on the construction of buildings devoted in part or whole to the physical development of American men and women. There is a promise of many buildings being built for this purpose in the near future. Swimming pools are an important feature of this type of building. A properly designed pool demands specific information as to use and equipment required. Numerous inquiries relative to swimming pools have recently been received by our Service Department and leads us to the conclusion that this article will interest a very large proportion of our readers.

Among important buildings to be presented in the near future are the Yale University Theatre, Blackall, Clapp & Whittemore, architects. The various illustrations will be accompanied by articles by Professor Baker and C. H. Blackall. This is a building of unusual interest and presents many innovations that will undoubtedly influence future plans and designs of theatres.

The new Los Angeles City Hall, now under construction, is among the best municipal buildings that have been erected on the Pacific Coast. This building will be thoroughly illustrated by reproductions of the architects' drawings and floor plans. It is scheduled to appear in the issue of March 20th.

The presentation of Working Photographs, Series 11, being reproductions of notable examples of American architecture, photographed by Dwight James Baum, will be continued at stated intervals, as will also the department of Topical Architecture begun in the issue of February 20th.

With reference to this feature of Topical Architecture, it is interesting to note that there was published by THE AMERICAN ARCHITECT up to about 1905, a supplemental publication bearing the title, Topical Architecture. This feature we are in a certain sense reviving as we believe the material presented will have large suggestive value to men in drafting rooms.

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