

THE AMERICAN ARCHITECT

FOUNDED 1876

EDITORIAL COMMENT

THE UTILIZATION OF RECLAIMED MATERIALS

An Illustrated Editorial

By ALFRED C. BOSSOM, F. R. I. B. A.

Contributing Editor

WITH New York being pulled down over night and rebuilt the next day, and the national cry being "Step lively for time is money," it is natural that the inquisitive investigator should ask "What is done with the beautiful material of the pulled down buildings?" New York callously answers "Nothing is done about it."

When we see the Vanderbilt house being smashed down with sledge hammers to make way for very obvious commercial structures, it seems like a sacrilege—that house which was designed with such loving care and which had been built as an example of the best America could produce, was a landmark that marked a period in American progress, and when we saw those wreckers put their sign out to batter down that magnificent place with the same remorseless energy that they would have adopted on a pest house, I think it made us all shudder a little. It seemed as though we were losing an old

friend. It was a sacrifice. I mention this as but one example, literally among thousands, that are daily taking place throughout the country and which are taking away the possibility of the development of a respect and tradition for what has gone before.

We can learn very much from our cousins across the Atlantic ocean on matters of this sort.

In France, when a charming old residence by the swing of time's pendulum finds itself surrounded by a rapidly growing commercial district, it is not butchered and thrown to the waste pile, but a great effort is made to readapt it to modern requirements without destroying all of the community's architectural heirlooms. The Bank of France has done this with particular success and housed its branches with great dignity, in consequence.

In England, when these fine works of the forefathers are due to be replaced, they are taken down and re-erected on some appropriate site, or



A DOORWAY IN HAMBURG

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THE EARLY ENTRANCE DOORS OF THE HANSEATIC TOWNS WERE ALWAYS ELABORATELY TREATED, PARTICULARLY THOSE OF THE 18TH CENTURY. FREQUENTLY IN CONTRAST TO THE REMAINDER OF THE FACADE. MUCH FREEDOM WAS EXERCISED IN THE TREATMENT OF THE TRANSOM OR FANLIGHT THROUGH WHICH THE INTERIOR LIGHT OF THE HOUSE SHONE, NOTIFYING THE PASSERBY THAT ALL WITHIN HAD NOT YET RETIRED FOR THE NIGHT. HERE ARE EXAMPLES OF RE-USED DOORS IN HAMBURG WHICH MIGHT IN AMERICA, UNDER OUR PRESENT SYSTEM, HAVE GONE TO THE JUNK PILE

of sufficient charm taken to a museum and stored. We all remember the famous Temple Bar, as it was called, that used to span the Strand. The growth of traffic made this an impediment to the citizen's life, so it was re-erected in the country.



AN INTERIOR DOORWAY, NOW IN THE HAMBURG MUSEUM, WHICH LOOKS AS THOUGH IT HAD BEEN MADE FOR THIS PARTICULAR SPOT

Germany also has shown us great examples of architectural preservation and thrift, as one may so term it, for when Hamburg had its devastating fire in 1842, everything was not destroyed. Many delightful old doorways, pieces of carving and windows survived. These were all most carefully gathered together and stored at the time for future use.

Again, as commercial requirements and prosperity necessitated new thoroughfares being cut in

many directions across over those old fleets or canals, thus demolishing many century old buildings of that German city, the fine material was always retained, due to the demand of the public-spirited citizens that they should not allow these familiar and valued possessions to be destroyed, simply for the sake of a little trouble or the delay of an hour or two, to be lost to them forever. All such items were carefully held, some in groups and some by private owners, and when Fritz Schumacher, the city architect, started his construction work in so many directions, he found a most ready response among the public-spirited citizens to aid him, by surrendering to him these works of architectural antiquity, so that he might re-use them in a manner appropriate to their nature. His great ingenuity and ability came into play, and in very many instances he was able to use these old pieces with marked success.

In the Hamburg Historical Museum, one of that city's finest modern architectural buildings, practically every door, both internal and external, originally stood in some other spot, and the walls of this quite fascinating building form a very appropriate background to Hamburg's old architectural friends—carvings have been inserted in the walls—doorway treatments and mouldings have been re-employed—and, when in their new positions, seem as happy as if they had been there all their lives.

America has a lot to gain by intercourse with these older countries, for if we go ahead destroying promiscuously and with total irresponsibility to satisfy the rapacity, so to speak, of real estate speculators, all of the charm and delight of New York's yesterday will have gone beyond recall.

It would be no difficulty to spend just a few more minutes and a little care to preserve for the future generations so much that has become a tradition of acceptedly good architecture in this great country.

If America is ever going to create a tradition in a heterogeneous population, a respect for the law and a unity in point of view, surely it is vital that everything, whether good, bad or indifferent, that has been made for more than five years should not be destroyed without thought. We can grow a little more wheat or get a little more oil, but we cannot reconstruct the works of art, once the artist is dead and the work itself destroyed.



HOUSE AT PORTSMOUTH, N. H.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

TRAVELING WITH A FOUNTAIN PEN—V

By IRVING K. POND, F.A.I.A.

Past President, THE AMERICAN INSTITUTE OF ARCHITECTS

As the end of this shadow cruise is approaching, when I must bid the gentle reader a fond farewell and cease my dissertation on remembered sights and sounds, it is only fair to state that not throughout the entire period of the real cruise did I sit at table facing a blank wall and separating two ladies who without my presence might have been, and indeed afterwards were, mutually *en rapport*. The situation existed during that first meal only and then fate did better by me than I deserved and placed me at table with the cruise director and the staff lecturer, an erudite young student of affairs who is in the way of becoming known. Now and again other cruisers of either sex shared our board but not enough to mar the serenity in which we three generally (and I alone not infrequently) were enveloped. With that satisfactory picture before us we may bid farewell to the S. S. *Samaria* and to a majority of its genial crew. We last sighted the Ship as it steamed out of the harbor of Cherbourg homeward bound; we, in the tender, headed for Paris. The homeward voyage of two score congenial spirits of our party was made in the S. S. *Berengaria* which is equipped with a fine swimming pool and a gymnasium in which a full grown man could be active; and so my "gym" suit was taken out after its three months' period of retirement and put into service. Mine, I think, was the only real athletic garment on board throughout the cruise. "Sport" clothes were plentifully in evidence on deck and ashore. But "sport" clothes in general are only a source of amusement to those who really do things with the body. They don't have to advertise in that manner. I got more entertainment in watching the "shapes" of men in sport clothes on deck than any London bus-man ever got, even before he became inured to the sights incident to his calling. One day in the



IN THE EARLY MORNING, WITH RAIN AND CLOUD VEILING THE HILLTOPS AND UNIFYING THE TRINITY OF EARTH, AIR AND WATER, WE VIEW THE HARBOR OF TOULON AND THE FRENCH FLEET STANDS AT ATTENTION WHILE WE SKETCH

Mediterranean, I remember, one Palm Beach suit appeared on deck immediately to be withdrawn. For there was but one day, and of that a space of about only two hours, in the Valley of the Kings, when winter clothes were not in order. Egypt and North Africa call for warm clothing and the Holy Land and the North shore of the Mediterranean call for rain clothes as well. This, of course, for the months of February and March; April as one goes northward is to be included. With these few lines I dis-

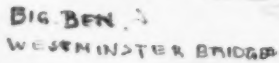
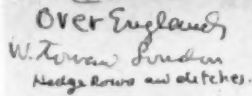


IN THE SHADOW OF THIS MIGHTY ROCK, ON OUR OUTWARD COURSE, WE SAW THE BRITISH FLEET PREPARING FOR ITS MEDITERRANEAN MANEUVRES. THE LION SLEPT AS, HOMEWARD BOUND, WE BADE IT FAREWELL

miss the materialistic side of the cruise and come back to those things which call to the spirit.

The bank holiday crowds of England are a study for the humanitarian. The Eastertide demonstration is one of the most interesting. Private life breaks the barriers of its confines, and pouring out of cottage and hall, in hamlet and in city, it overflows the public domain and spreads even beyond the national borders. Extra channel boats and extra over-channel planes were requisitioned to carry those "trippers" who sought the Continent. Paris hotels were inundated—galleries and churches were filled to suffocation. During Easter week it was as though every human microbe and protoplasm, and animalculæ, felt the stir of new life and sought to get, all at once, out of the indoor dark into the out-of-door sunshine. It was because the holiday humans were these undeveloped primitive things rather than fully matured specimens of the race that the crowds were so fascinating to the superior observer (such as in his own eyes every individual member of the throng was). It was, as I have said, on Easter Monday that I flew over from Paris, and landed on the field of Croydon on the outskirts of London. From the landing field to Piccadilly Circus every square inch of moor and fen, of hollow and health.

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RATHER A GOOD IMPRESSION, I THOUGHT, OF THE VICTORIA TOWER AND ITS IMMEDIATE SURROUNDINGS. WITH DETAIL ELIMINATED ONE CAN APPRECIATE HOW THOROUGHLY ENGLISH THE PILE IS IN MASS AND COMPOSITION

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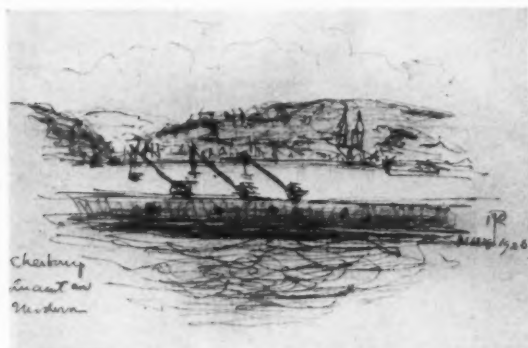
I STAND IN A DOORWAY AT THE CITY END OF BLACKFRIARS BRIDGE, IN A GENTLE RAIN WHICH MOISTENS MY PAPER, AND LOOKING INTO QUEEN VICTORIA STREET, SKETCH A SCENE NOT UNLIKE THE FAMILIAR ONE AT LUDGATE CIRCUS: EXCEPT THAT "LORD TIMES" OF LONDON OCCUPIES A PROMINENT POSITION IN THE CENTER OF THIS PICTURE

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ST PAUL "LORD TIMES" DOMINATES "LORD TIMES" BUT "LORD TIMES" IS OBVIOUS. LONDON FROM LEVER HOUSE

was preempted by some human animal seeking to bask in the sunshine—for there was sunshine over England that day—and to be entirely just—for some few days thereafter. The streets and transportation arteries of London that night swarmed with home-coming trippers—happy, tired, care-free and good-natured; which latter grace saved the situation. Babies in arms, babies dragged along the pavements, wives, mothers, fathers, brothers, sisters, cousins, sweethearts—some in arms—blondes, brunettes, pale, swarthy—all British to the core. We see no such homogeneity, such variety in unity, or such unity in variety in the crowds in our own country.



IT WAS NOT SO MUCH THE HARBOR MACHINERY AT CHERBOURG WHICH INTRIGUED US AS THE GAP IN THE HILLS THROUGH WHICH LEADS THE SPRINGTIME PATH TO PARIS

Here the crowd impresses one as a heterogeneity—an unamalgamated mixture of Scandinavians, Dutch, Bohemians, Poles, Irish, Orientals—the list is too long to catalogue—but withal enough natives to give the crowd a character of its own, which in course of time may be called truly American. And yet with all its homogeneity it struck me that there was a lack of understanding on the part of one individual of the British throng as to the nature and designs of his fellows. No Englishman can guess what, in certain contingencies, his neighbor will do or what his race will do. Of course, an Englishman would not “guess;” that is an Americanism which a true Briton would scorn. But “guessing” is only our short way of “hazarding a conjecture” which, even in that form, the Englishman seems incapable of doing in regard to his own race. I was asked what London would do if its already extreme congestion were augmented by the presence of high buildings. The Londoner is wise in prohibiting skyscrapers; but on London streets there is comparatively slight congestion—there is inordinate confusion and mostly, as I saw it, because of a lack of understanding of your neighbor’s mind. The rule of the road is “Keep to the Left” and this seems understood and obeyed by vehicular traffic. But the rule of the pavement—(sidewalk) has been “Keep to the Right” (or was it the opposite?). It has now

been changed to “Keep to the Left” (or is it the other way about?) and consequently in the mind of the pedestrian there is great confusion and this he expresses in his bodily movement, to the confounding of those whom he meets or desires to pass upon the pave—the result being not inordinate congestion, but an almost inextricable confusion. But you can count on the British finding a way out, they themselves have called it “muddling through,” to a correct conclusion; (along about one A. M. the pavements will be cleared). This matter of racial movement is peculiar. The Oriental reads backward or from right to left, he traces a circle opposite to the movement of the hands of the watch. The Occidental traces his circle or gestures with the movement of the hands over the dial—and yet in the “Course” at Biskra I noticed that the horses ran in the Occidental direction, while our races are always run in the opposite or Oriental direction. The horses in our circus rings run opposite to the hands of the watch; we learn to ride the bicycle in the same direction. There is a physiological reason for this movement in us—



THE SPRING WAS BURGEONING IN NORMANDY AND THE STONE-ROOFED, HALF-TIMBERED COTTAGES WERE AS MELLOW AS STRAINS OF MUSIC

why should it not hold with the Oriental? The left leg of the normal man or animal is the weaker member and if not urged up will draw the body around in circles to the left, or, the right leg will push the body in that direction. So in marching, to correct this physiological tendency, the left foot is advanced and the advance marked by the call or the rhythmic drum tap—“Left—left—left-right-left,” and the column or company advances in a right line. I almost “got in wrong” with a cruise-mate of the gentler sex by remarking that the psychological tendency of women to go wrong, that is, to disregard laws and conventions and be a rule unto themselves, accounted for the ease and grace of English girls in boarding and alighting from moving vehicles—they go with the general movement and so are not thrown backward and given a shock. The vehicle is moving wrongly and, therefore, one has to board and to leave it on the wrong side; the

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A SILVERY GAUZE VEIL
OF FOG BROUGHT OUT
WEIRD SHAPES AND SIL-
HOUETTES IN LINCOLN'S
INN FIELDS WHICH
WOULD HAVE GLAD-
DENED THE HEART OF
ARTHUR RACKHAM OR
OF A SIMILARLY SENSI-
TIVE SOUL



NEW HALL AND LIBRARY
LINCOLN'S INN FIELDS



DRYBURGH ABBEY

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THE SUN DISPELLED,
ALMOST, THE CLOUDS
HOVERING ABOVE DRY-
BURGH ABBEY, AND
SENT SOFT FLICKERING
SHADOWS OVER THE
MELLOW PILE. THE
SPIRIT WITHIN THE
WALLS SEEMED TO GLOW
AND LIVE

OVER THE GRAY STONE
WALLS OF EDINBURGH
ROMANCE LINGERS
CARESSINGLY. ARTHUR'S
SEAT BECKONS TO ME
ACROSS THE TENDERLY
BUDDING LANDSCAPE



CANTERBURY—IN LIT-
ERATURE, IN RELIGION,
IN ART, IN HISTORY IS A
NAME TO CONJURE
WITH. A SPIRIT RISES
AT THE SOUND OF THE
WORD



The Hall
from Fountain Court
MIDDLE TEMPLE

IN THE FOUNTAIN
COURT OF THE MIDDLE
TEMPLE THE WATER
WAS BUBBLING; THE AIR
WAS SOFT WITH SPRING
AND SWEET WITH THE
SONG OF BIRDS WHILE
ABOUT THE FACES OF
SLOWLY SAUNTERING
COUPLES WISTFUL
SMILES WERE HOVERING



In Cedar Vista
KEW GARDEN
LONDON

AFTER THE BRILLIANT
COLOR DISPLAY OF THE
AZALEAS AND RHODO-
DENDRONS THE FOUN-
TAIN PEN SOUGHT THE
SYMPATHETIC RESTFUL
GREEN-BLACKS OF THE
CEDARS AND THE GRAY
TRUNKS AND BRANCHES
OF BUDDING TREES; AND
AMID SUCH SURROUND-
INGS MADE THE LAST
FOREIGN SKETCH OF
THE CRUISE

woman opposes herself to the normal human movement—the two negatives make a positive, and the woman alights without an accident. Even lame girls in London are adepts in boarding and leaving moving busses and tramcars. My friend of the cruise resented the insinuation, amounting to an assertion, that women wilfully go counter to natural and moral laws and conventions and become a law unto themselves; but, lord love us! that's about the only thing which makes them charming to themselves or others now-a-days. However, I shall soften the "wilfully" and make it "naturally." Perhaps they will like "instinctively" or "intuitively" better.

In these travel notes I might have gone further than I have into personalities and individual adventures; perhaps into these things I have gone deeper than need. But in writing of this cruise, as in participating in it, I have had always in mind the deeper meaning which underlay the superficial aspect. Colors were bright or somber; movements were slow or spirited; weariness, world weariness, or hopeful animation was in the faces of the peoples; architectural lines were gaily flowing or somberly restrained; calmness of joy was contrasted with calmness of despair; all this was the superficial aspect of what was lying deeply underneath, and this latter is what I sought to fix in seemingly flippant word or trivial sketch. I may have failed to carry my intent over to others—I have in a measure succeeded in establishing it in my own mind. In the latter case I am happy; insofar as I have not achieved in the former I am grieved. No sketch was made for the sake of making a sketch, but because to the mind which directed the pen, there was something characteristic in the scene; some expression of nature or of art which had its bearing on the spiritual and physical life of the humans who had a part in its creation or dwelt in its established state. A cruise, such as that which I undertook, although at times maddening in the inadequacy of time allowed for certain things and distressing in certain minor details, did furnish opportunities of observation to one with a cultural background as it furnished entertainment to the empty-minded who are represented on all social occasions.

What may not be expected of a cruise which, within the space of a few days, or weeks at most, will permit one to see Cape Helles, the wrecks of the Turkish warships, the graves of the Heroes of Gallipoli, the barrenness of the envioning landscape and, with this fresh in memory, to witness the sad ceremonial of laying wreaths and flowers of remembrance at the foot of the Cenotaph in Whitehall with the façades of great buildings, housing the governmental and religious life of a Mighty Empire, smiling sadly though calmly down on a mass of humanity submerged in emotional depths. If you would weep, not from the eyes, but with your entire

being, witness this latter scene with the vision of the former clear in your mind's eye. Gaze upon the mellow loveliness of Canterbury and, holding in your vision at the same time, the austere gray beauty of Edinburgh, see if your inmost being is not stirred. How can men live amidst scenes of such poignant beauty and remain mere men and exist in the realm, and perform the duties, of the commonplace. All we can say is: they do so live and act. Why they are not a race of archangels rather than of men, is left to the inscrutable workings of nature's laws. The problem is getting too deep for me—even to state it adequately would require pages and I have come nearly to the end of mine. I want to thank my pen for coming to my assistance in recording word and



BY TURNING MY BACK ON THE TOWER OF ST. GERMAIN L'AUXERROIS I COULD LOOK INTO ANOTHER AGE AND LIFE. NOT ONLY COULD I LOOK BUT I DID; AND THIS SKETCH FOLLOWED

line; and the reader who has accompanied me thus far, for his loyalty—and good taste—they, too, are excellent traveling companions. In the log book of one of my very agreeable cruise-mates I scribbled something like this—not just—but sufficiently near:

An inspiring trip
In a comfortable ship,
With a sympathetic friend
But—a cruise must end.

(The End)

ARCHITECTURE AS A RECORD OF CIVILIZATION

By PROFESSOR F. M. MANN, OF UNIVERSITY OF MINNESOTA

ADDRESS DELIVERED AT THE TESTIMONIAL DINNER TO THOMAS CRANE YOUNG,

F. A. I. A., BY THE ST. LOUIS CHAPTER, A. I. A.

IT has been given to few men in the field of architecture to participate effectively and contribute continuously through a period of great development such as has taken place in America in the years of Mr. Young's active career.

Aside from the modest attainments of our architects of Colonial times, this country had produced scarcely anything prophetic of a great American architecture up to the time when in 1885 Mr. Young finished his apprenticeship and entered active practice. To a young architect, thrilled by the glorious achievements of past ages and filled with ambition to go and do likewise, the prospect must have seemed cold and barren.

True, there were a few men in the ranks just ahead of Mr. Young, like Hunt, Richardson and McKim who imagined that they saw a new light. When these men came upon the field in the seventies, America was enshrouded in a gloom of bad taste and ignorance of the essentials of good architecture. England was in like condition; and in France the academicians were wailing "*L'Architecture est Morte.*" For fifty years or more Victorian Romanticism had continued in full sway; during that period men's fancy was stirred only by the substance of remote styles, but the vital spirit and understanding of architecture was, in reality, dead.

In France, the academy clung to classic traditions and taught the fundamentals of architecture as exemplified therein, and insofar, its teaching was sound, but it did not attempt to interpret modern needs, or to connect architecture to modern life.

Hunt, Richardson and McKim, the first Americans to come back from the French Academy, were equipped with its splendid fundamental training, but if they had attempted to foist the dry bones of Classic architecture upon young and energetic America, they would have failed. Though in many respects they were wise beyond their time, each sought for an architectural expression in one of the dead styles of the past that would be sympathetic to American conditions. They knew the value of the logical plan and were versed in the subtleties of composition, proportion and scale, and in these qualities their work showed true greatness, but they were still dominated by the traditions of their time, the Romantic reverence for past styles. Hunt chose the early French Renaissance, Richardson the French Romanesque and McKim the Italian Renaissance, and in the heart of each was the hope that out of these dead styles an American style would take root and blossom forth.

Thus began a battle of styles, amounting to blind copyism by lesser men, and destined to lead nowhere. The early work of Hunt, Richardson and McKim had elements of greatness because they were great men, and was so in spite of the deadening traditions they were obliged to labor against.

From the advent of this group in the seventies, I am confident will date what will be called the American Revival, and, I believe it safe to say, the beginning of an architecture that will be entered upon the pages of history as one of the greatest. I did not say it would be a great architectural style, for today the question of an American style is of little concern to architects. The prophecy which I express so confidently is based on the thoughtful concentration of the American architects of today on the fundamental thing—good architecture. I believe it is for the architect to concern himself only with good architecture, exactly fulfilling the needs of his time, leaving it to the historian to concern himself with the qualities and characteristics of style.

We cannot today survey the accomplishments in American architecture, encompassed as they may be practically within the span of one architect's career, without a feeling of wonder and pride. The great Hunt, Richardson and McKim had passed through the first decade of the Revival, and had only begun to feel solid ground under their feet, when, with the rising generation, in 1885, Mr. Young entered his eventful practice. His generation was not large and not many of them were able to see American architecture in the new light that was dawning, but Young was among those who could, and the fine qualities of his work soon brought him into national notice. He not only kept abreast of the tide of development, but his contribution has been notable and continuous, even to the present day.

Architecture is but a record of civilization and cannot be otherwise. Greek architecture was the expression of an intellectual democracy; Roman of imperial power; Gothic of the religious commune; Italian Renaissance of a cultured aristocracy; and French Renaissance of kingly power and the dignity of the State; and, shall we say of America of the present its architectural expression is of a democracy of free individualism. In fact, in America, for the first time in history architecture has been in the hands of the individual citizen untrammelled by the power of a ruler, a ruling class, or of communistic restraint. By reason of this unique condition, I believe, we cannot expect in America the development of an exact and homogeneous style of archi-

ture, such as is familiar in the great periods of the past: nevertheless, the actuating spirit of America does and will continue inevitably to stamp itself upon American architecture. Let us hope that that spirit is great enough to transcend petty details and express itself in terms of quality rather than in style.

If we compare our architecture of the eighties with that of today, it becomes apparent that enormous advances have taken place, and, moreover, that the practice of architecture has become exceedingly complex.

The incessant discoveries of science alone, and their application to building, have rendered the art of architecture more difficult, and has required new knowledge almost from day to day on the part of the architect.

Modern developments in transportation have brought the building materials of the world to our doors.

New decorative and structural materials are pouring from our factories in ever increasing variety.

The machine has vied with the craftsman in the production of beautiful things, but the efforts of the craftsman have not abated and it must be recognized that his skill and artistry of today have scarcely been excelled. (In this connection the debt the architect owes to the craftsman should be acknowledged. The conception of a work of architecture may belong to the architect, but its successful execution belongs to the craftsman.)

Constructive science and experience has developed so enormously that materials are used today in ways never before dreamt of.

Wonders are achieved with reinforced concrete and with the frame of steel.

The first steel frame building—one of ten stories—was built several years after Mr. Young began his practice; later came a new wonder in the Flatiron Building of twenty; then the Woolworth Building of fifty stories; and no sooner was the Book Tower of Detroit of eighty-one stories designed than forth comes a host of designs contemplating one hundred stories or more.

A swift pace, indeed, in one class of buildings alone,—within the span of forty years. If American architecture should ultimately find its chief expression in commercial structures, which I see no reason to predict, possibly an Englishman's characterization of America as an "industrial feudalism" would be justified. But, today, our architecture belies this

classification, for the advance of architecture in this country has not been confined to the commercial field. It cannot be questioned that taste and understanding are evident in our monuments of other types. In our public buildings there exists a fine sense of monumental quality. These include buildings of the National Government at Washington, numerous State Capitols, libraries, art museums, churches, schools, colleges, and universities; (yes, and Masonic Temples, of which Mr. Young's notable achievement is unquestionably one of the greatest, if not *the* greatest). Another of our English cousins finds this fine monumental sense existing only in America and, to a lesser degree, in France. In church work the modern world has not produced the equal of our own Goodhue, and in private homes America is acknowledged to lead the world.

I do not mean to say that the architecture of other countries is at a standstill; much of great interest, and possibly of great significance, is being done in Europe, particularly in the way of a conscious and studied attempt to interpret the modern spirit. In contrast to this, one of the most potent characteristics of American architecture, it seems to me, is its very lack of self-consciousness, or studied effort. To me herein lies one of its greatest hopes.

As we examine the work in the early eighties, even the best of it showed an experimental timidity and conscious attempt to break away from the clutches of Victorian tradition, while today, after the relatively short span of fifty years, we can but be struck with its sureness and self-confidence, and its simplicity, restraint and scholarly intelligence.

Thus is the brief summing up of what has happened in the lifetime of the man we are met here to honor tonight; surely it has been given to few to participate in, and to contribute materially to, a development so vast. Throughout these years, Mr. Young has been in the forefront, always keeping step, and even to the present moment he has demonstrated his mastery of the intricacies of contemporary practice by the production of a monument which his colleagues willingly acclaim to be one of the great works of American architecture and representative of its finest qualities.

Finally, I but voice the mind of the architectural profession in saying to Mr. Young—"Well done! You have served nobly, and merit the esteemed title of architect—man of art—man of science—man of business—a true servant to your generation, and at the same time one of its masters."

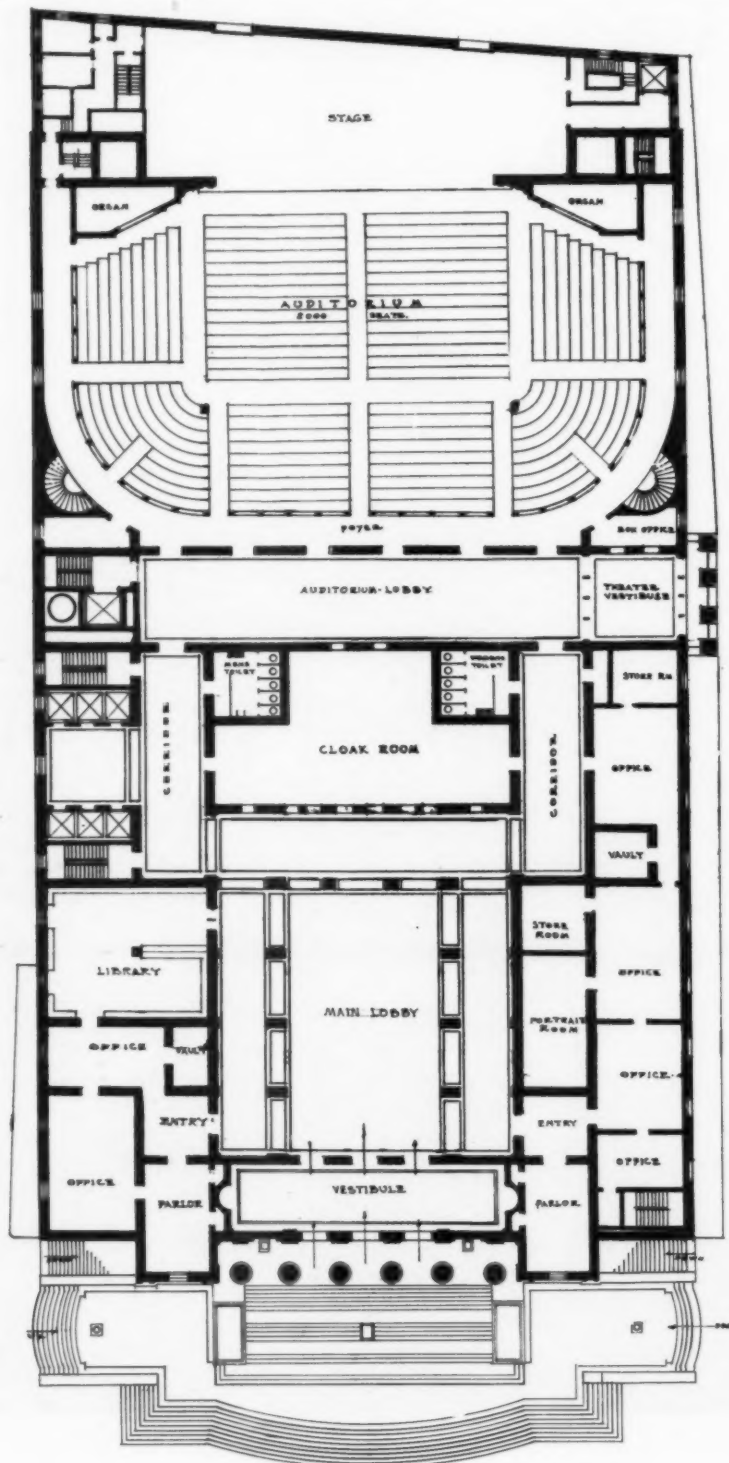


SOUTHEAST VIEW

MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

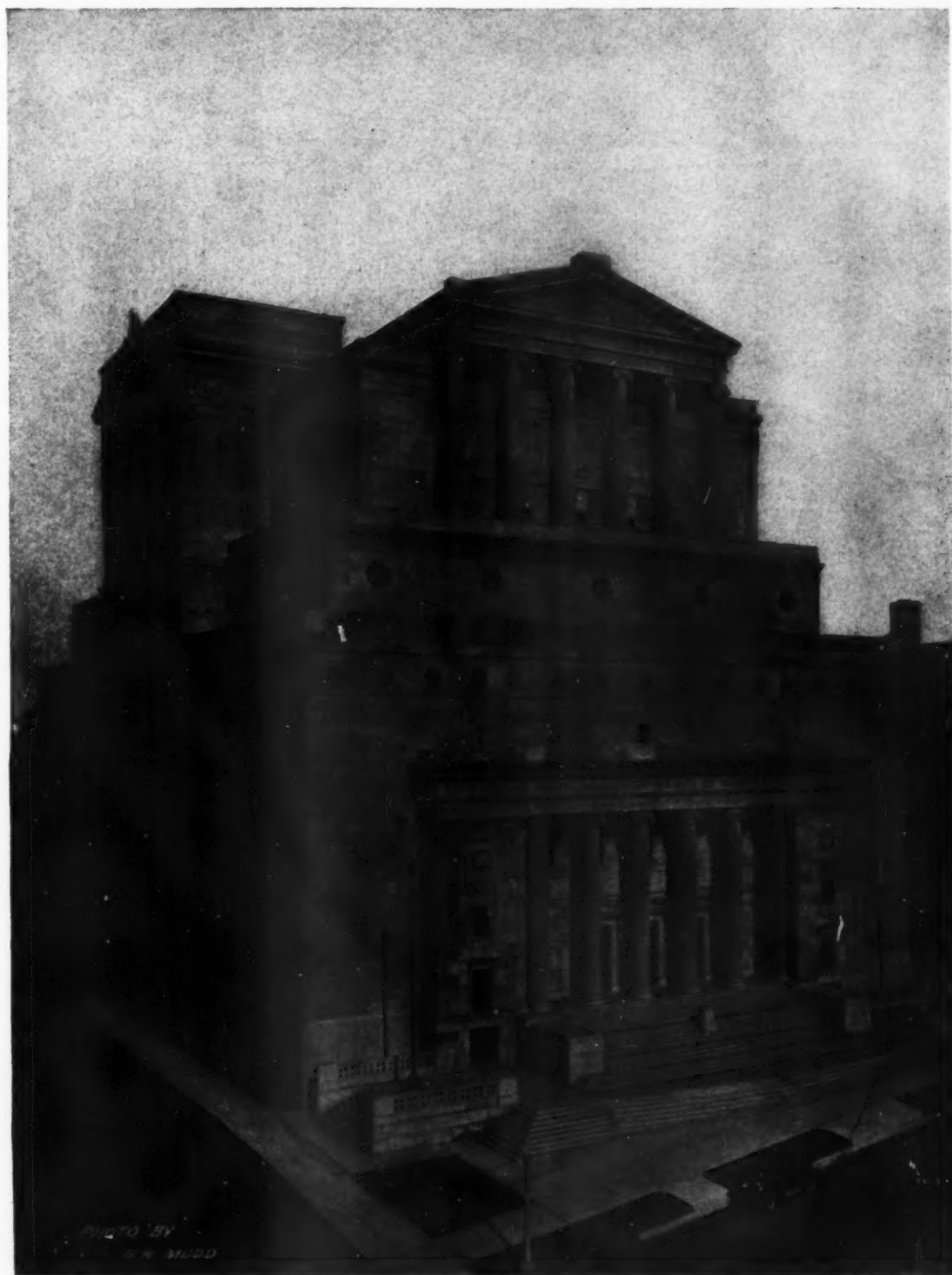
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FIRST FLOOR PLAN

MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

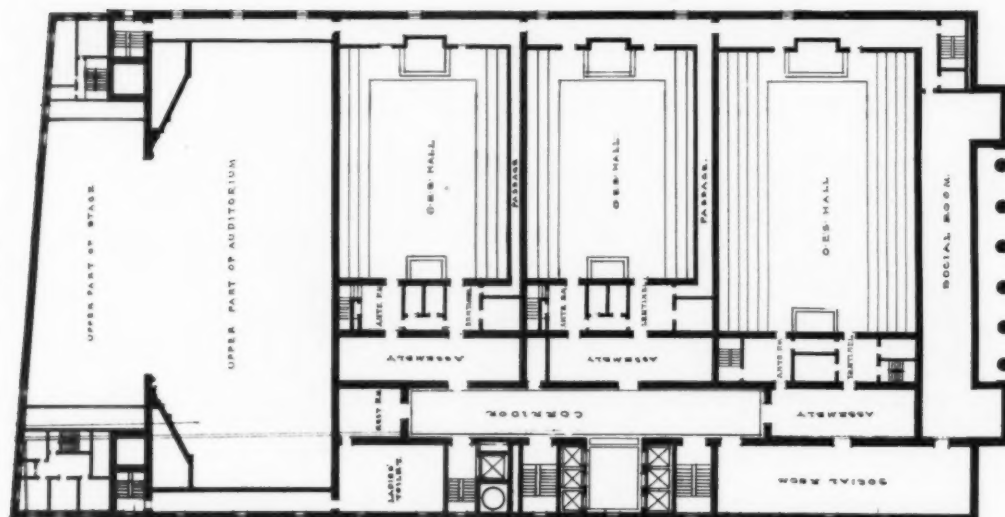


SOUTHWEST VIEW

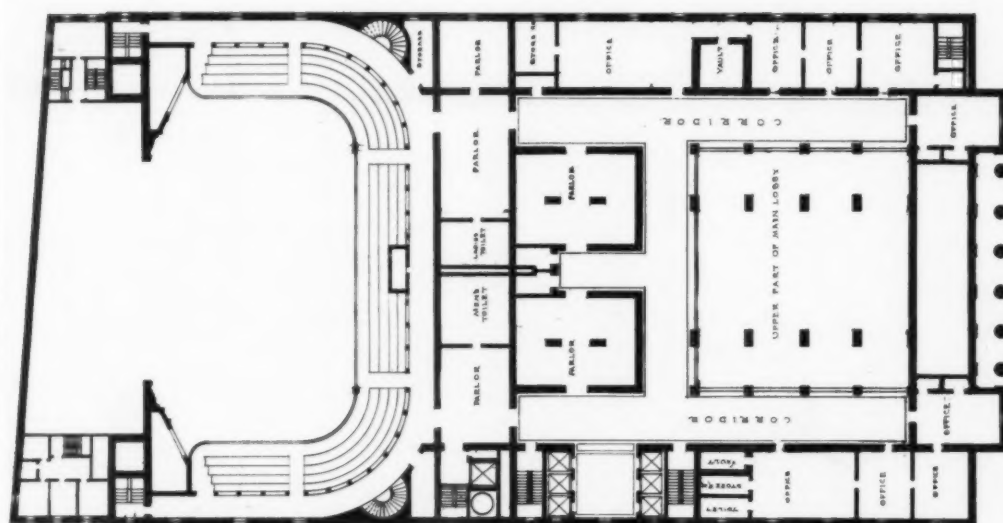
MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

(See plans on back)



SECOND FLOOR PLAN



FIRST FLOOR MEZZANINE PLAN

MASONIC TEMPLE, ST. LOUIS, MO.

FEAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE



MAIN LOBBY, FIRST FLOOR—VIEW TOWARD ENTRANCE

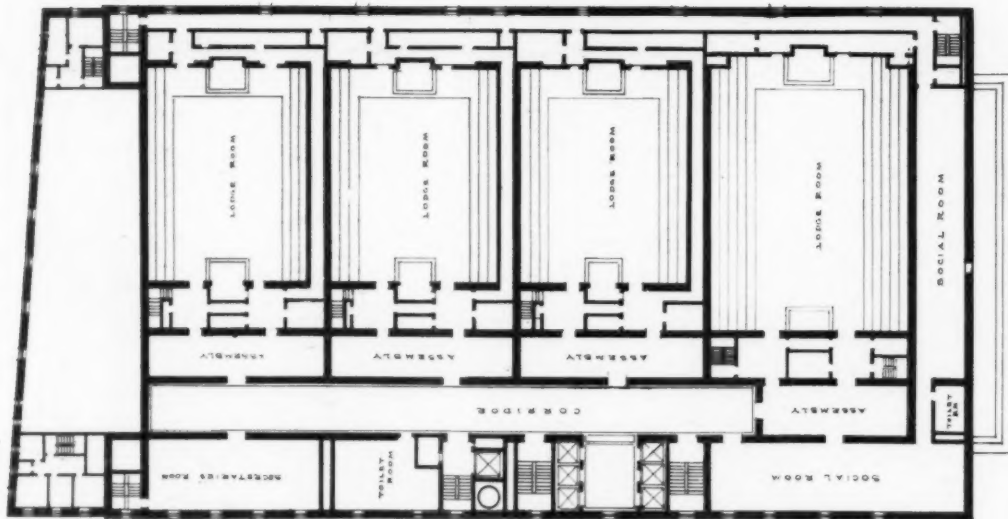
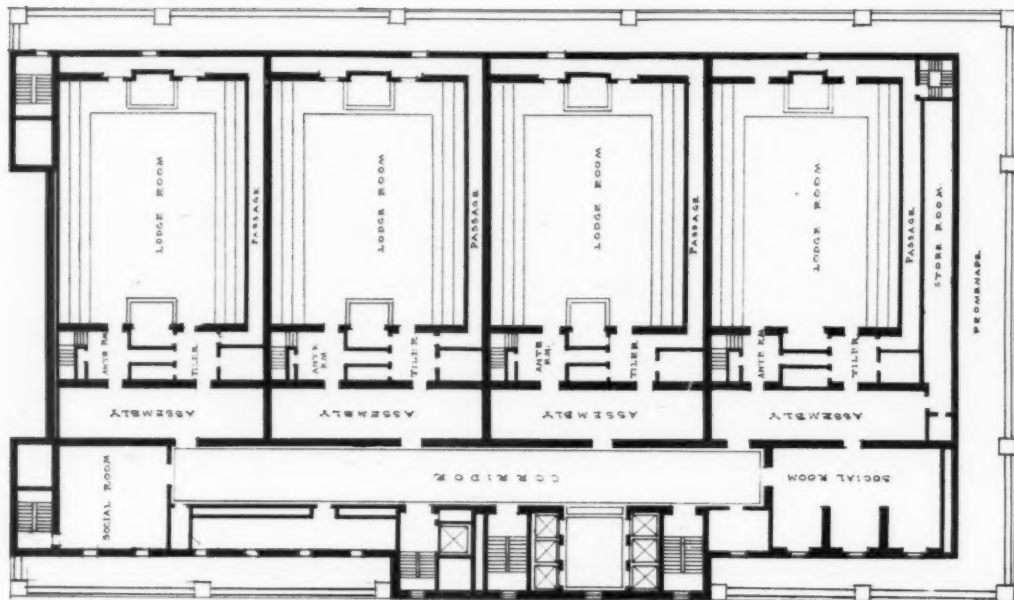


DETAIL OF MAIN ENTRANCE

MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

(See plans on back)



EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

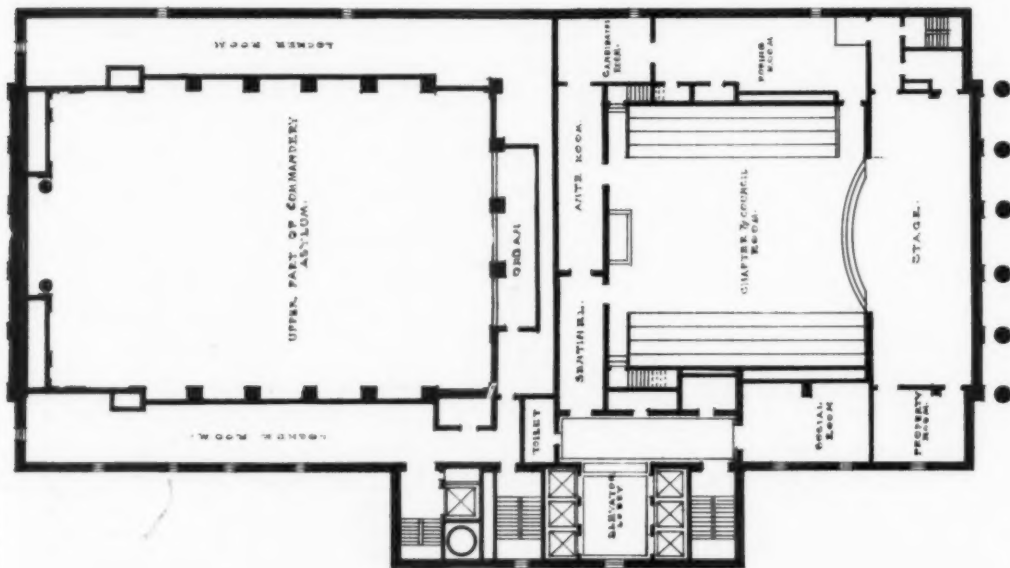


ENTRANCE VESTIBULE

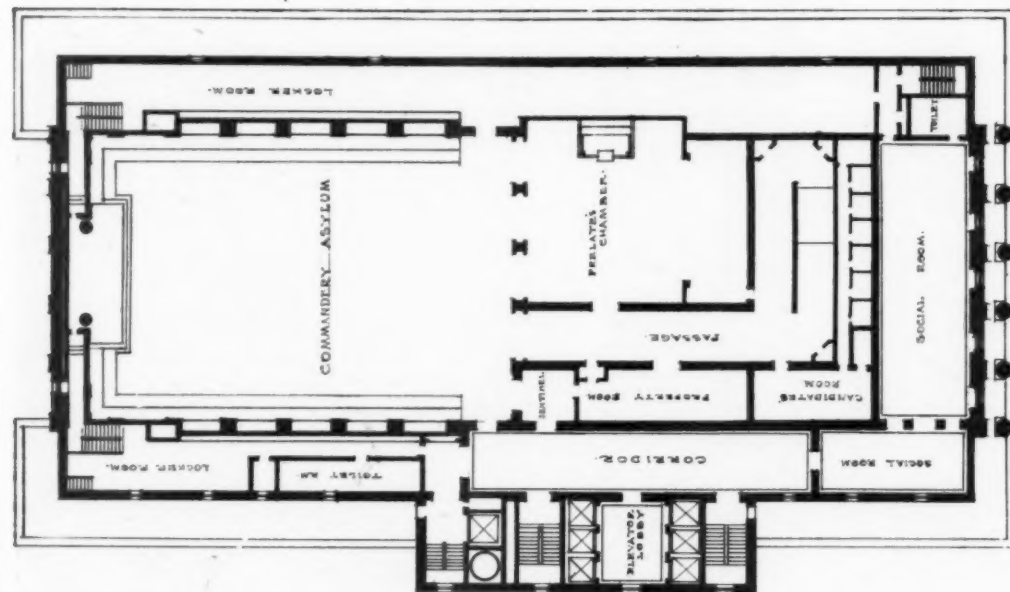
MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE

(See plans on back)



SIXTH FLOOR PLAN



FIFTH FLOOR PLAN

MASONIC TEMPLE, ST. LOUIS, MO.

EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE



HALL—CHAPTER AND COUNCIL



COMMANDERY ASYLUM



LODGE NO. 1, EASTERN STAR

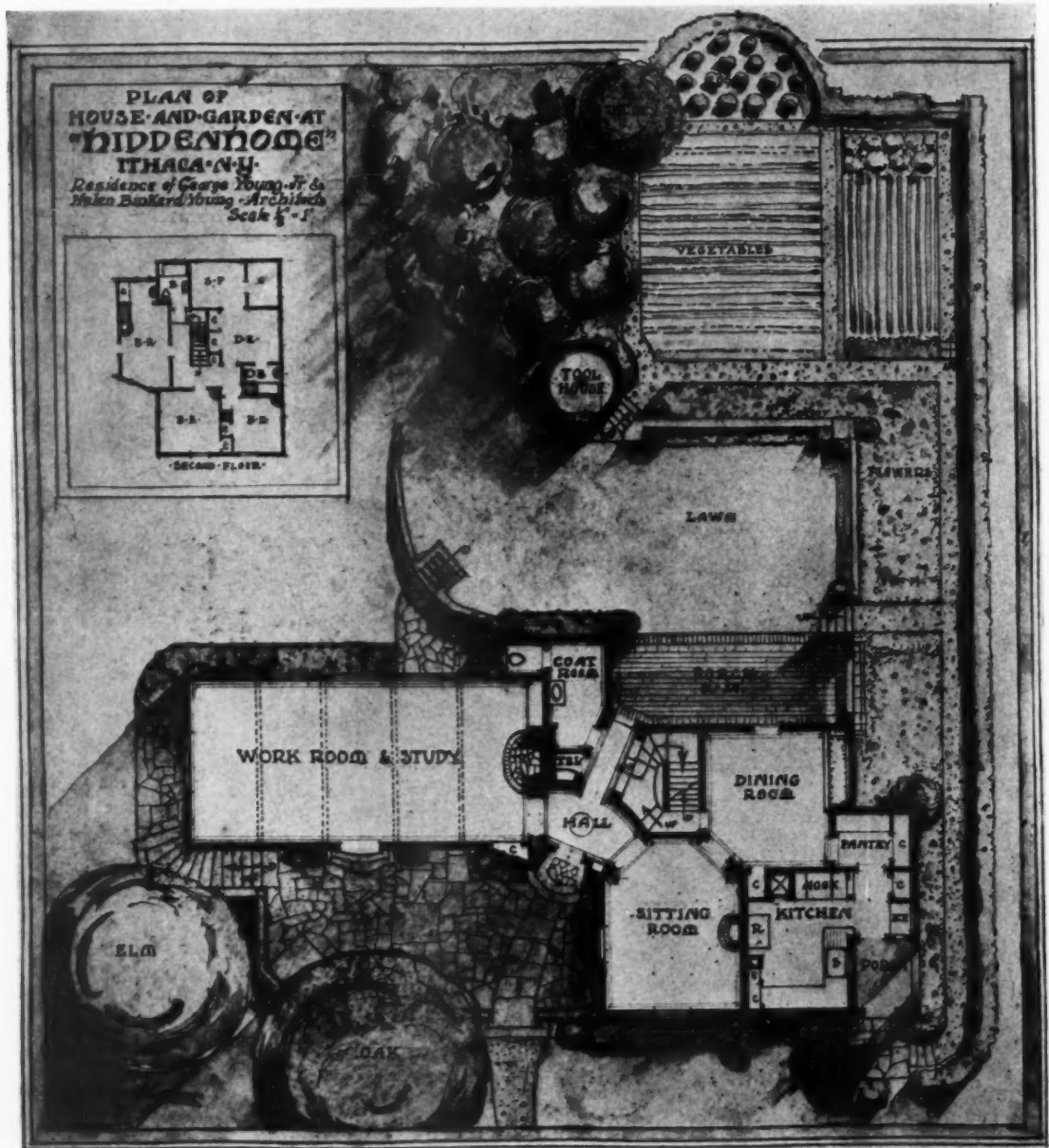


BLUE LODGE NO. 3

MASONIC TEMPLE, ST. LOUIS, MO.
EAMES & YOUNG, ARCHITECTS—ALBERT B. GROVES, ASSOCIATE



"HIDDENHOME," ITHACA, N. Y., HOUSE OF
GEORGE YOUNG, JR., AND HELEN BINKERD YOUNG, ARCHITECTS
(See plan on back)





"HIDDENHOME," ITHACA, N. Y., HOUSE OF
GEORGE YOUNG, JR., AND HELEN BINKERD YOUNG, ARCHITECTS



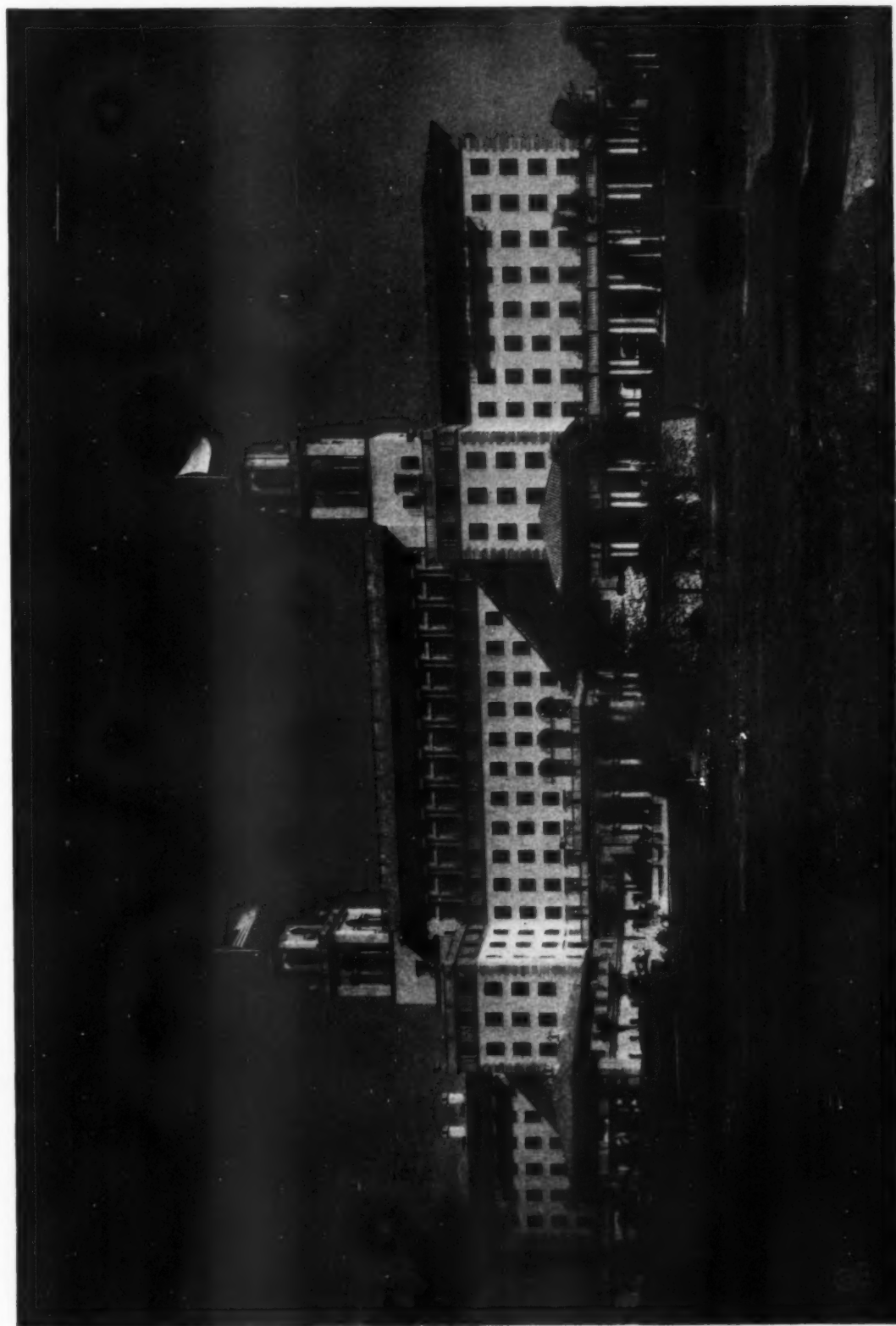
"HIDDENHOME," ITHACA, N. Y., HOUSE OF
GEORGE YOUNG, JR., AND HELEN BINKERD YOUNG, ARCHITECTS



"HIDDENHOME," ITHACA, N. Y., HOUSE OF
GEORGE YOUNG, JR., AND HELEN BINKERD YOUNG, ARCHITECTS



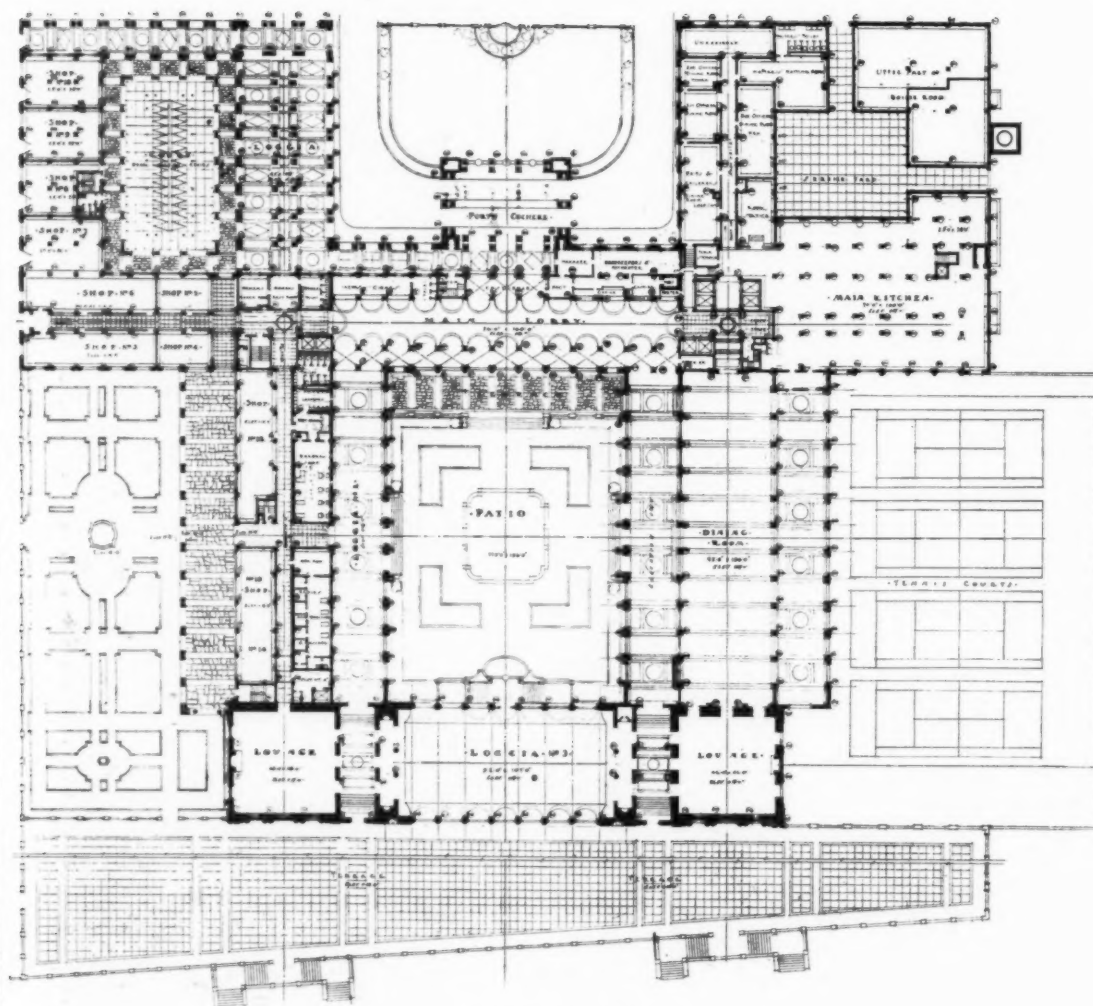
"HIDDENHOME," ITHACA, N. Y., HOUSE OF
GEORGE YOUNG, JR., AND HELEN BINKERD YOUNG, ARCHITECTS



THE BREAKERS HOTEL, PALM BEACH, FLA.

SCHULTZE & WEAVER, ARCHITECTS

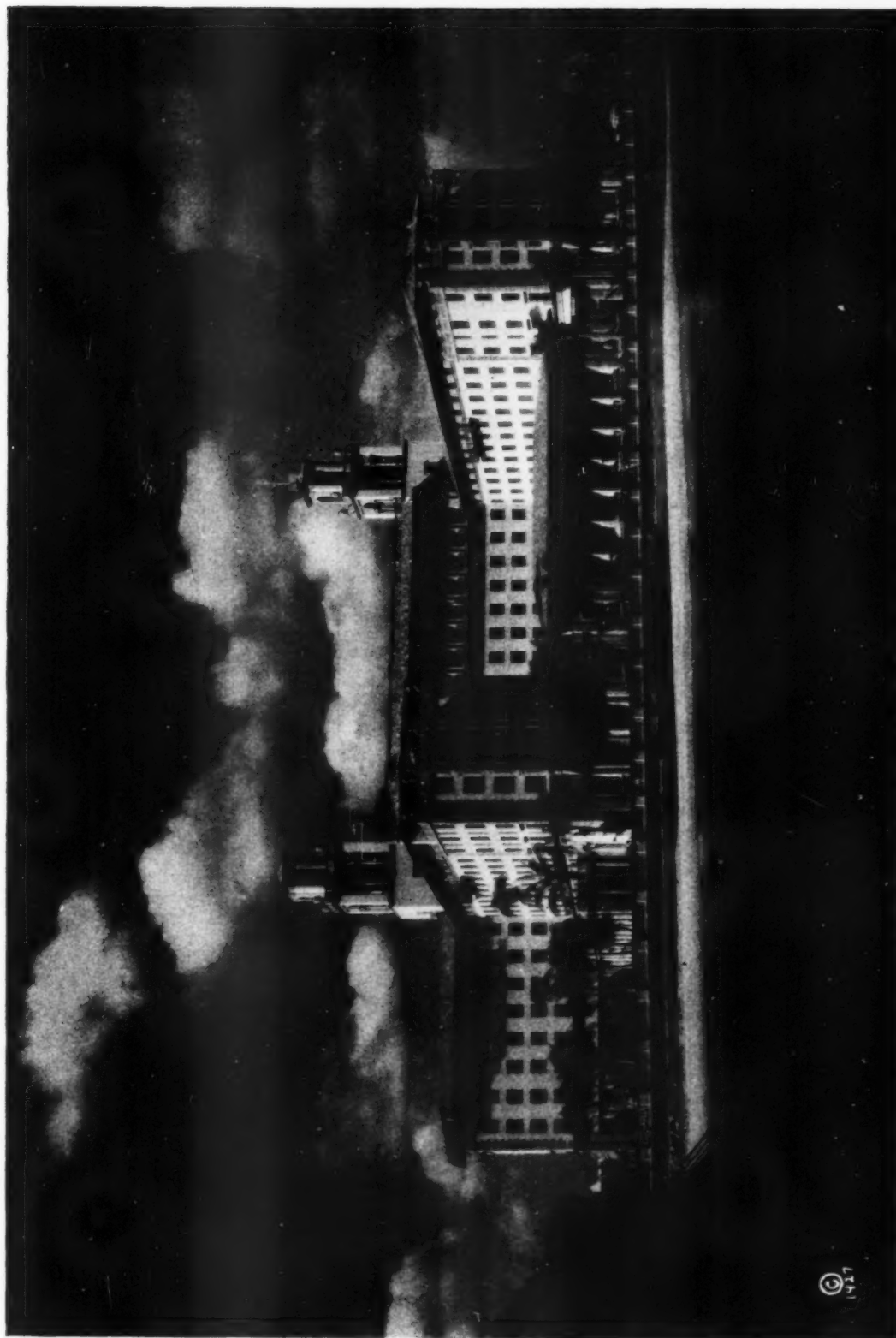
(See plan on back)



MAIN FLOOR PLAN

THE BREAKERS HOTEL, PALM BEACH, FLA.

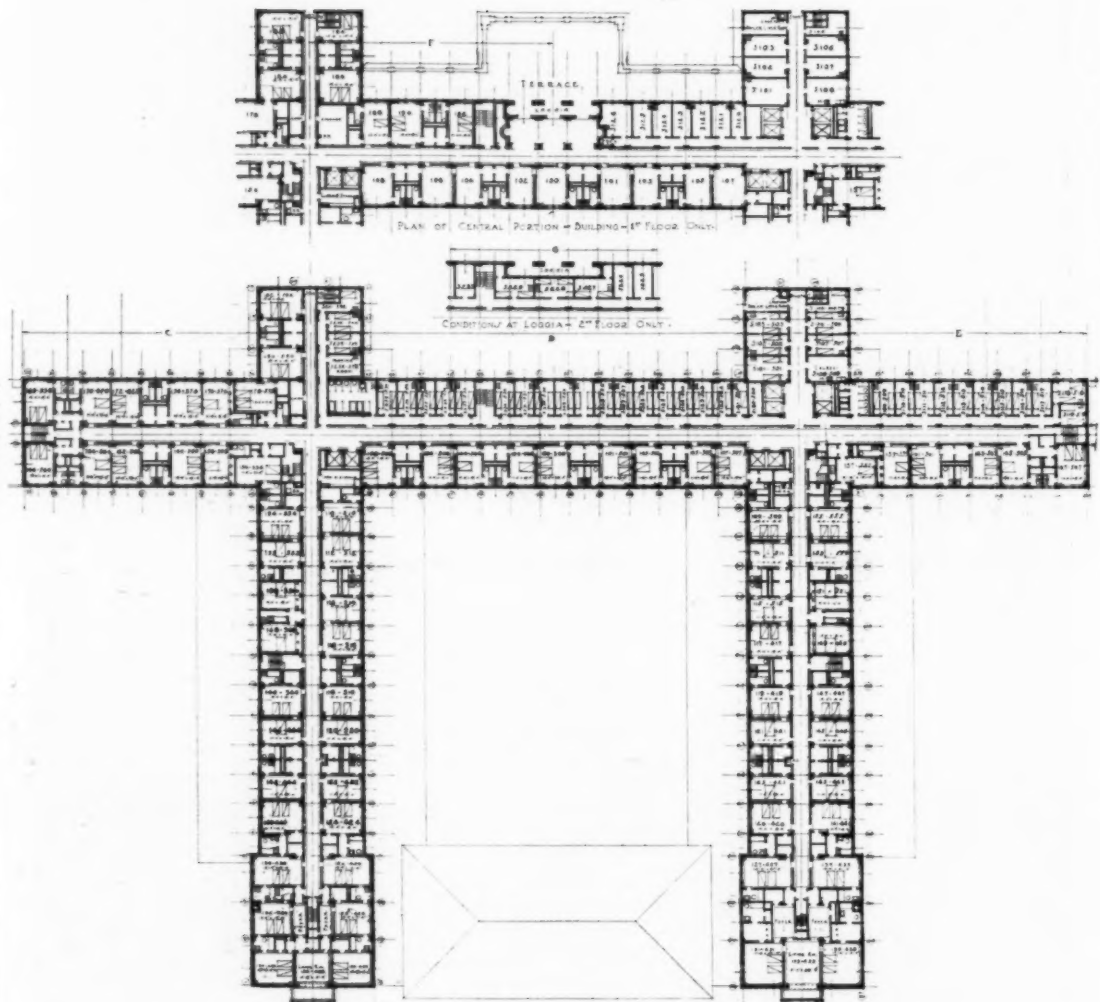
SCHULTZE & WEAVER, ARCHITECTS



THE BREAKERS HOTEL, PALM BEACH, FLA.

SCHULTZE & WEAVER, ARCHITECTS

(See plan on back)



TYPICAL FLOOR PLAN FOR FIRST, SECOND, THIRD AND FOURTH FLOORS, EXCEPT AS SHOWN ABOVE

THE BREAKERS HOTEL, PALM BEACH, FLA.

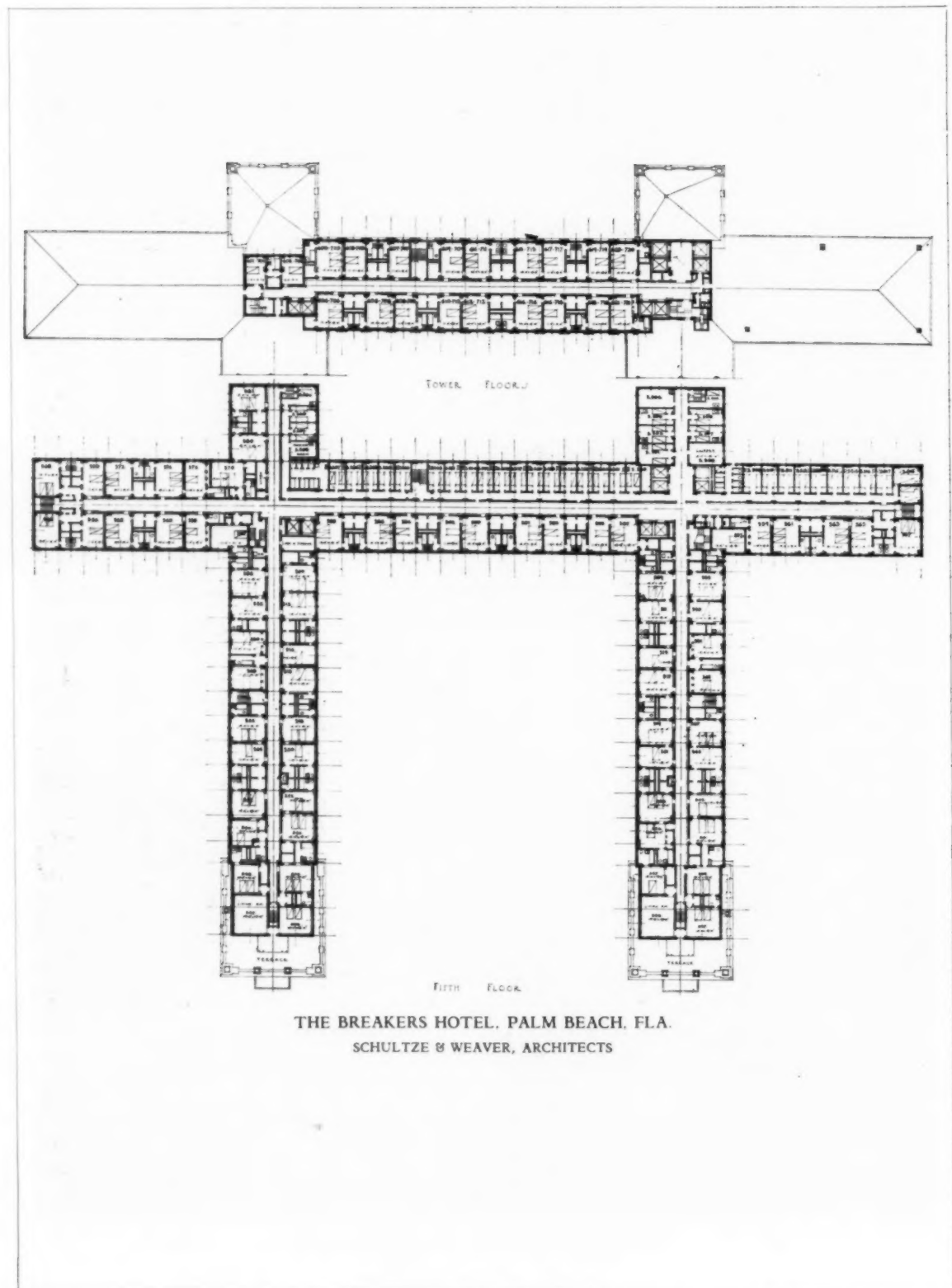
SCHULTZE & WEAVER, ARCHITECTS



THE BREAKERS HOTEL, PALM BEACH, FLA.

SCHULTZE & WEAVER, ARCHITECTS

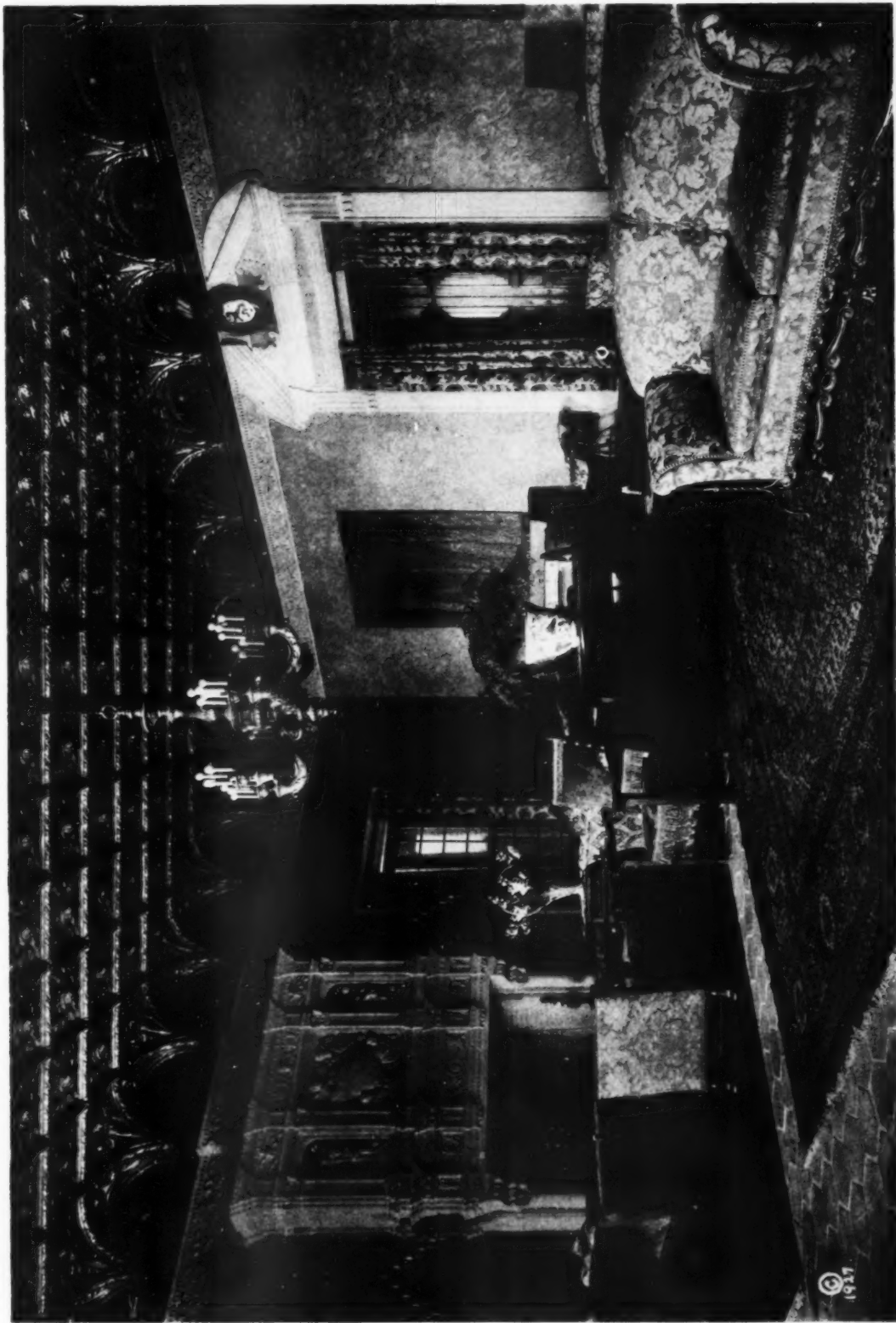
(See plan on back)





THE BREAKERS HOTEL, PALM BEACH, FLA.

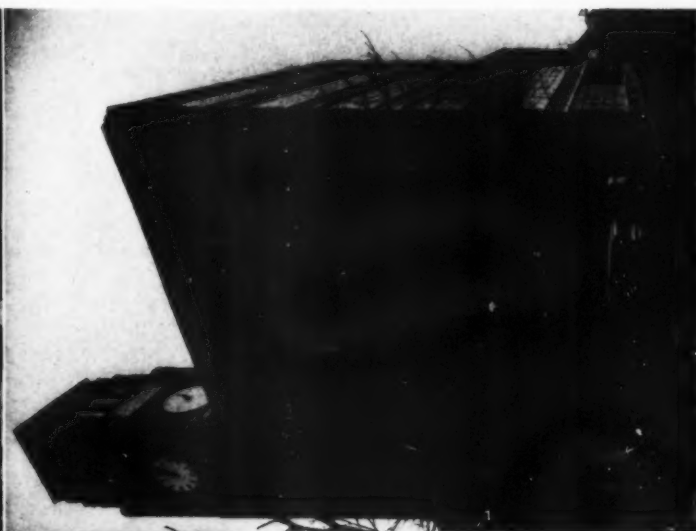
SCHULTZE & WEAVER, ARCHITECTS



THE BREAKERS HOTEL, PALM BEACH, FLA.
SCHULTZE & WEAVER, ARCHITECTS

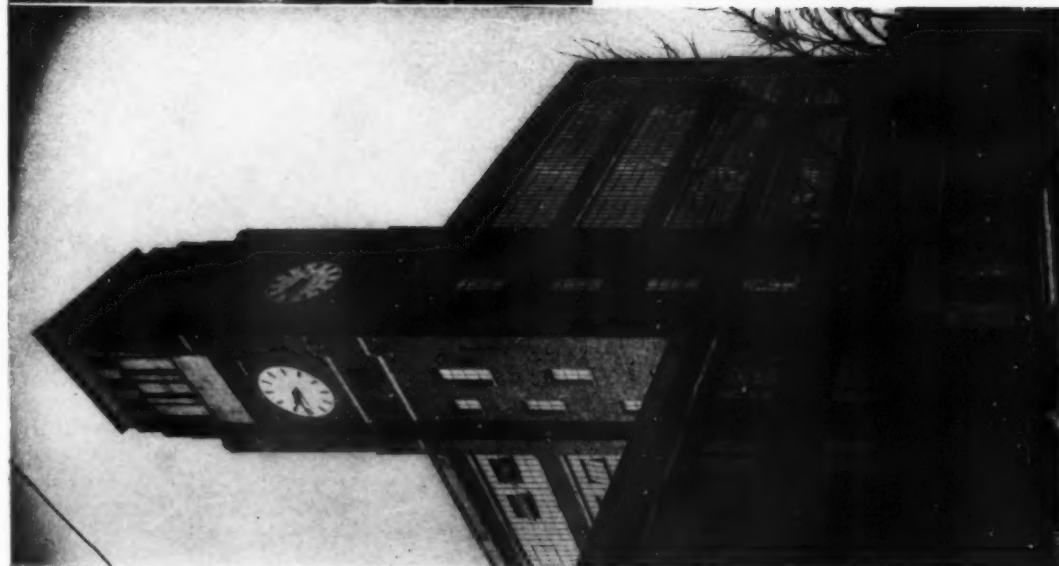
© 1927





PLANT FOR
BELL & HOWELL COMPANY,
CHICAGO, ILL.

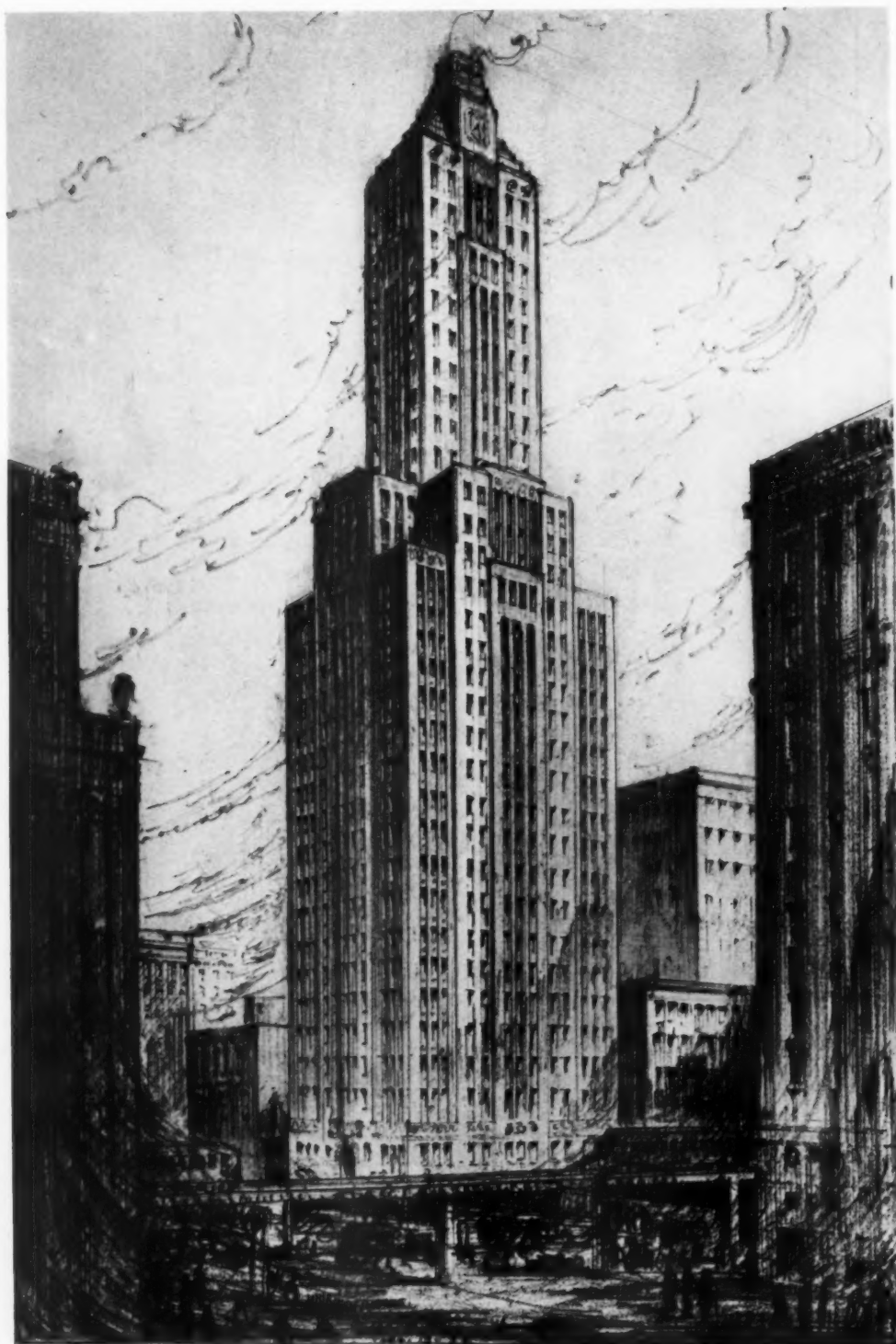
POND & POND,
MARTIN & LLOYD,
ARCHITECTS





S. NICOLAS DU PORT

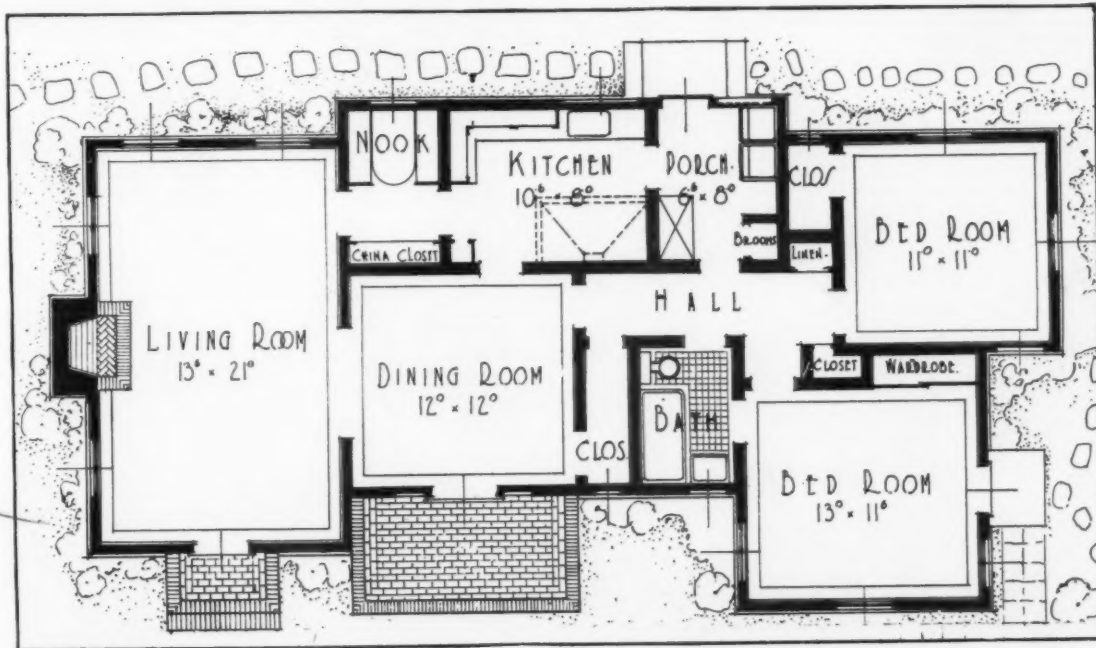
FROM THE ORIGINAL PENCIL SKETCH BY WALTER F. BOGNER, 40TH HOLDER,
ROTCH TRAVELLING SCHOLARSHIP



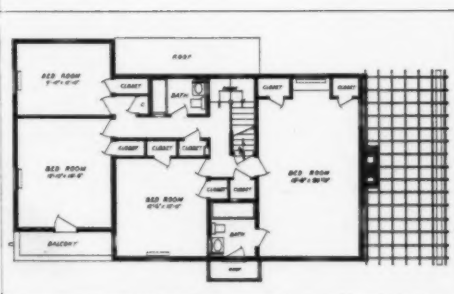
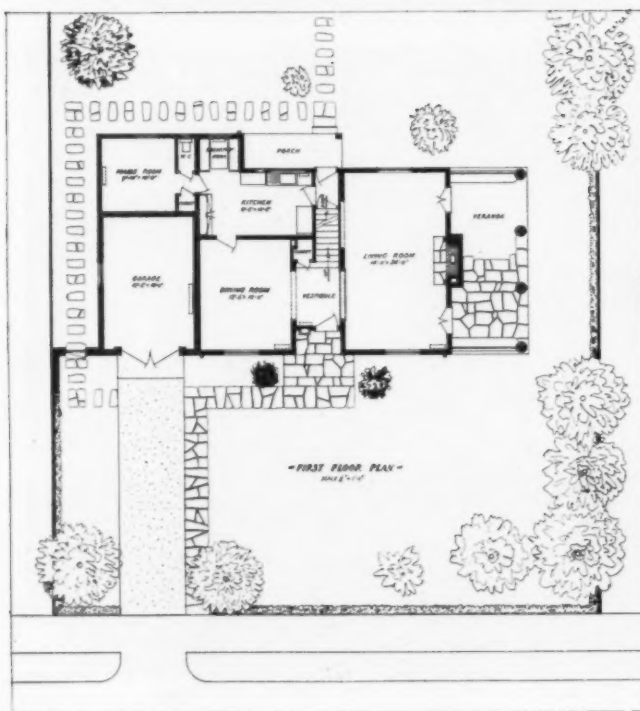
OFFICE BUILDING FOR PANCOE BROTHERS, CHICAGO, ILL.
HALL, LAWRENCE & RATCLIFFE, INC., ARCHITECTS

A GROUP OF BUILDINGS OF MODERATE COST

WITH DETAILS OF CONSTRUCTION, MATERIALS AND CUBIC COST

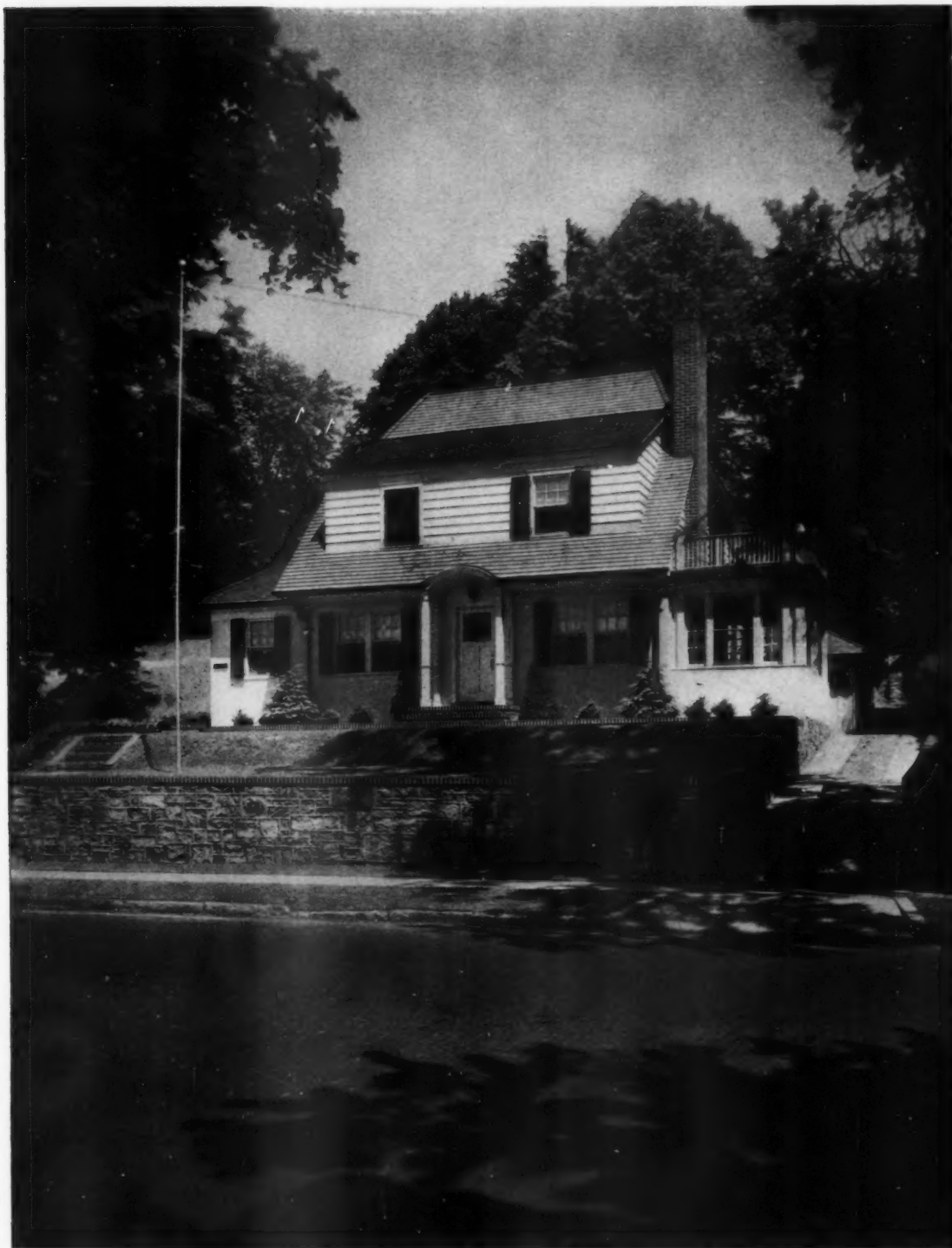


HOUSE AT LOS ANGELES, CALIFORNIA—WITMER & WATSON, ARCHITECTS



A STUCCO HOUSE, SUGGESTIVE OF THE SPANISH STYLE. THE WALLS ARE CONSTRUCTED OF STUCCO ON WOOD LATH AND THE ROOF IS OF TILE. THE FLOORS ARE WOOD AND THE INTERIOR WALLS ARE OF ROUGH PLASTER, WITH WOOD TRIM. THE STAIR RISERS ARE OF TILE. ORNAMENTAL METAL EXTERIOR FITTINGS ARE OF LEAD, AND SHEET METAL OF COPPER

HOUSE AT PELHAM MANOR, N. Y.—WILLIAM GEHRON, ARCHITECT

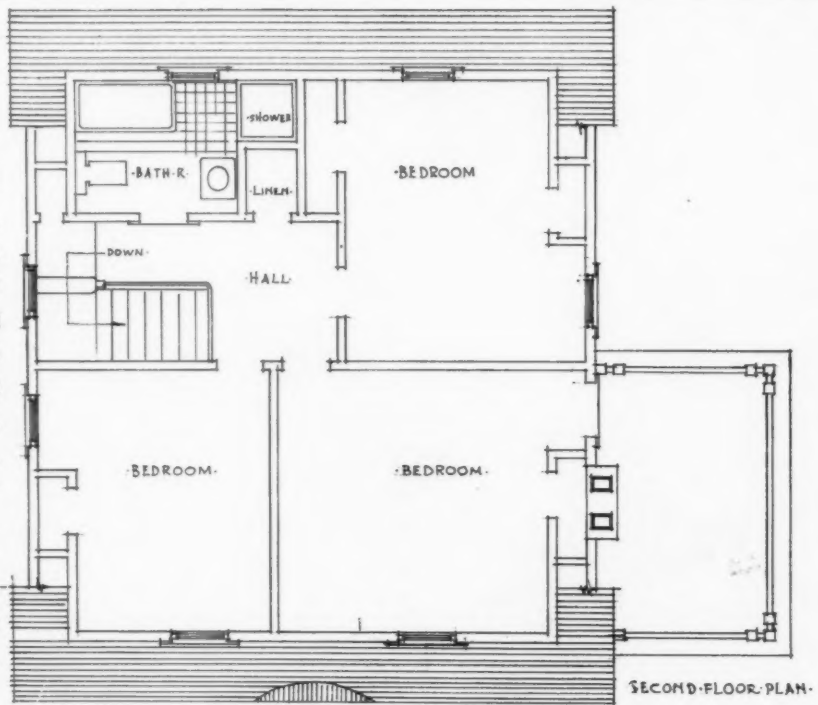


HOUSE IN TARRYTOWN, N. Y., FOR A DOCTOR'S OFFICE AND RESIDENCE

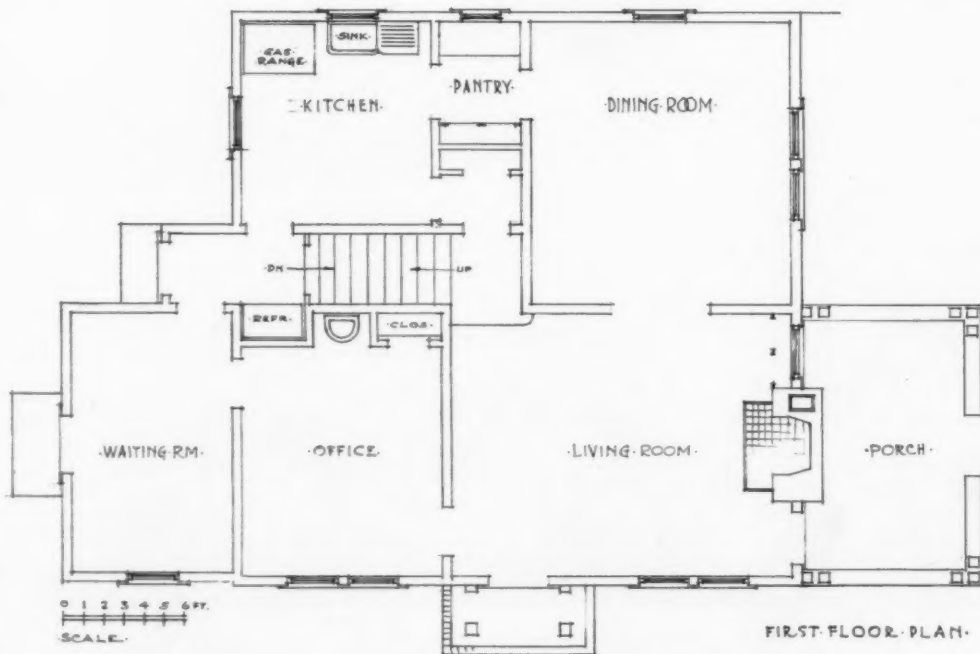
GEORGE WARHURST, ARCHITECT

(Plans shown on following page)

A FRAME HOUSE WITH WOOD FLOORS AND SHINGLED ROOF. WALLS OF INTERIOR ARE FINISHED IN PLASTER, WITH WOOD TRIM FINISHED IN IVORY. DOORS ARE FINISHED IN MAHOGANY. THERE IS A SEWER SYSTEM OF DRAINAGE AND A PRIVATE WATER SUPPLY. VITREOUS AND ENAMELED IRON FIXTURES ARE INSTALLED



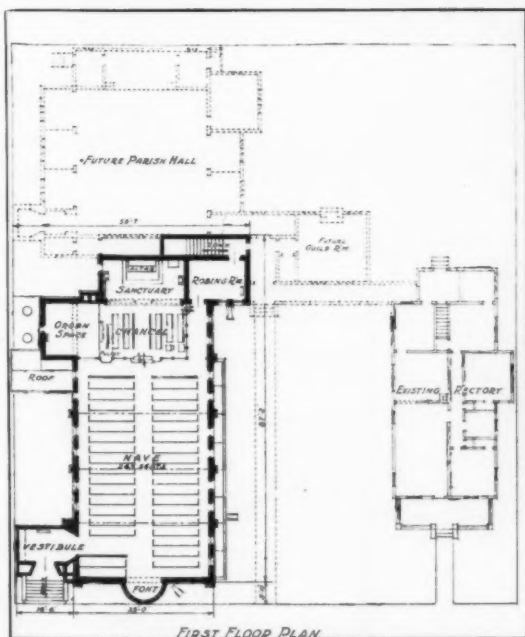
SECOND-FLOOR PLAN



FIRST-FLOOR PLAN

HOUSE IN TARRYTOWN, N. Y., FOR A DOCTOR'S OFFICE AND RESIDENCE

GEORGE WARHURST, ARCHITECT



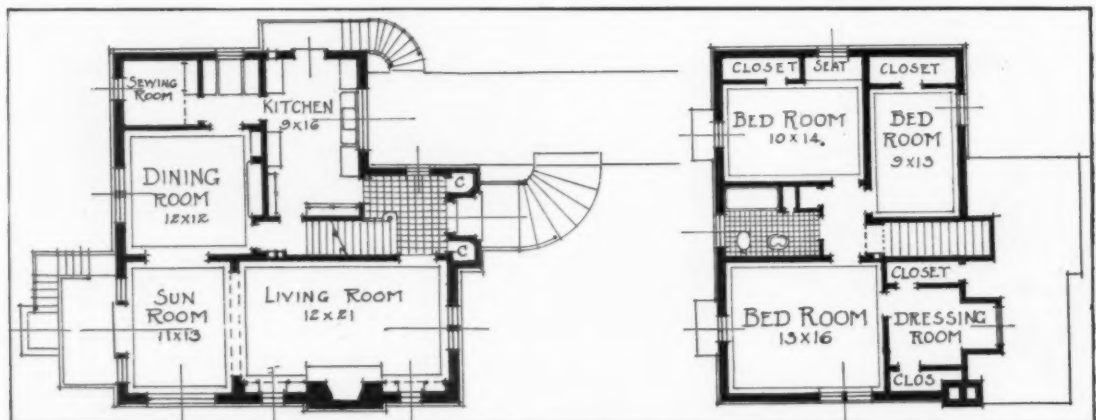
THE BASEMENT WALLS ARE OF CONCRETE AND UPPER WALLS OF HOLLOW TILE, PLASTERED. THE ROOFING IS OF SALMON COLORED TILE. THE SEATING CAPACITY OF THE CHURCH IS TWO HUNDRED AND FORTY-FIVE

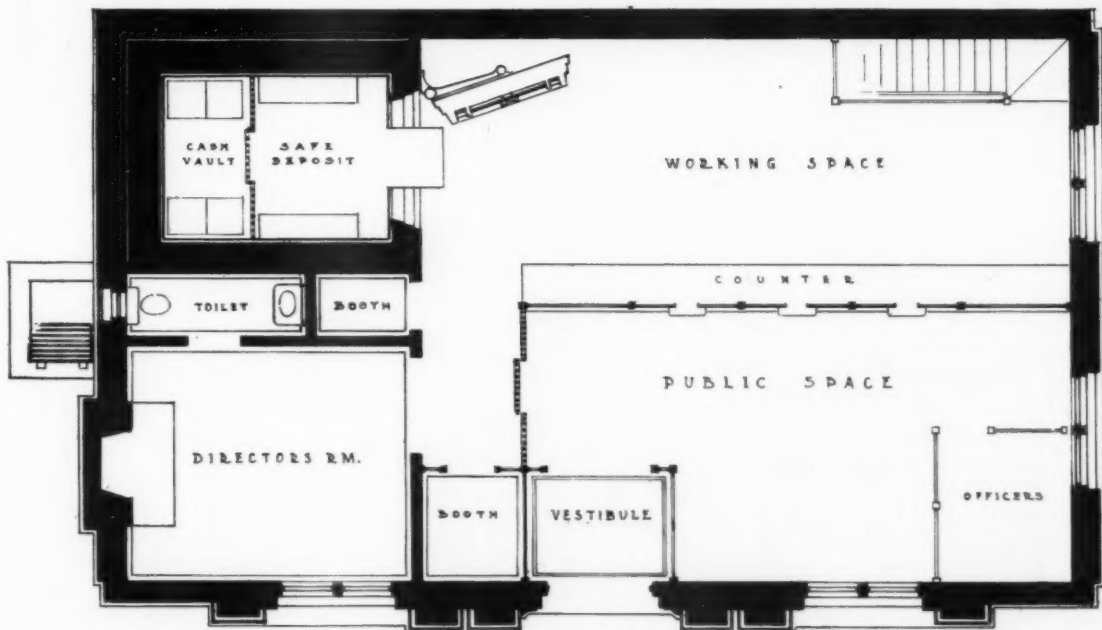
ST. ANDREW'S CHURCH, LA JUNTA, COL.—T. MACLAREN, ARCHITECT



HOUSE AT MINNEAPOLIS, MINN.—ARTHUR DAHLSTROM, ARCHITECT

EXTERIOR WALLS ARE CONSTRUCTED OF HOLLOW TILE AND FACE BRICK, WHILE THE FLOOR OF THE FIRST STORY IS OF REINFORCED CONCRETE, WITH FINISHED FLOOR OF OAK. OTHER FLOORS ARE OF WOOD JOISTS, COVERED WITH LINOLEUM. THE ROOF IS OF CLEAR SHINGLES, DIPPED. THE COST PER CUBIC FOOT WAS 39 CENTS, INCLUDING EQUIPMENT AND ARCHITECT'S FEE. HOUSE WAS BUILT IN 1923



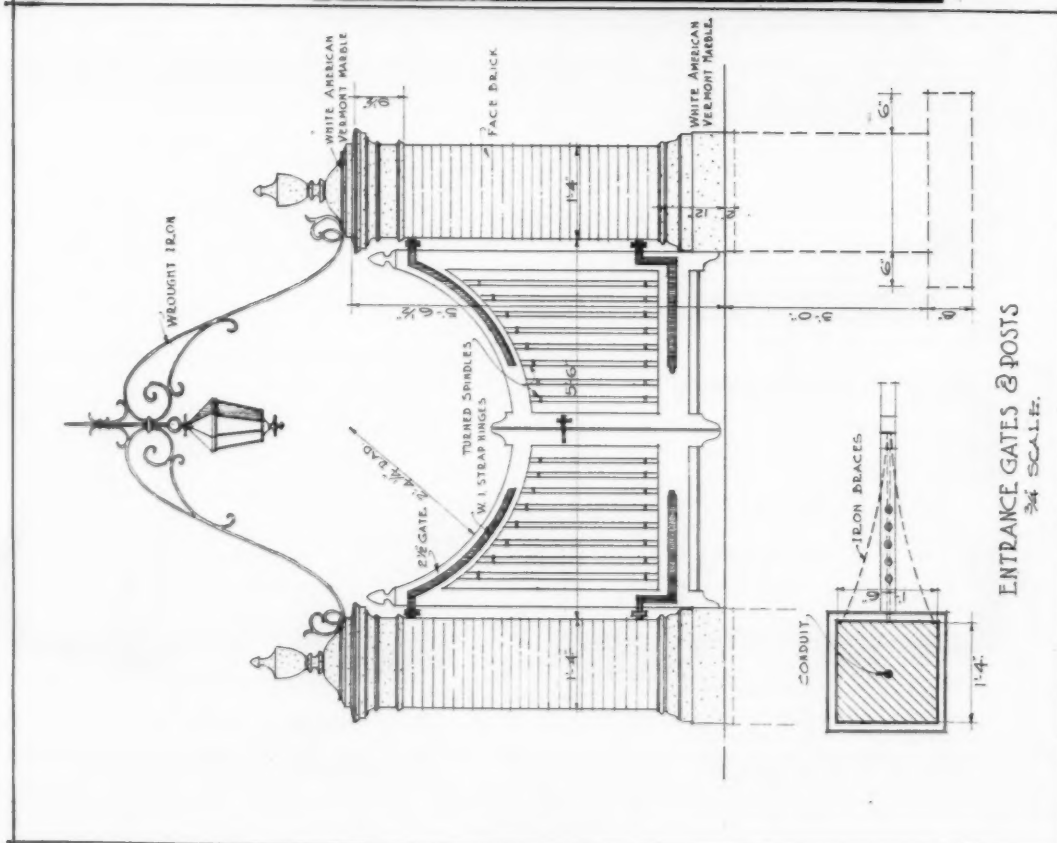


ATHENS NATIONAL BANK, ATHENS, N. Y.—GALEN H. NICHOLS, ARCHITECT

EXTERIOR WALLS ARE OF HOLLOW TILE AND DARK TAN BRICK WITH GRAY INDIANA LIMESTONE TRIMMINGS. INTERIOR WALLS ARE OF HOLLOW TILE AND ARE FINISHED WITH CUT MARBLE IN SOME CASES AND WITH HARD WHITE PLASTER IN OTHERS. FLOORS ARE OF MARBLE AND IN SOME ROOMS LINOLEUM



THE POSTS ARE OF FACE BRICK WITH VERMONT MARBLE CAPS. THE GATES THEMSELVES ARE OF WOOD, HUNG FROM THE POSTS BY IRON STRAP HINGES. A WROUGHT IRON PIECE CARRIES A LANTERN, ALSO OF IRON



GATES AT ENTRANCE TO A HOUSE AT MONTCLAIR, N. J.—C. C. WENDEHACK, ARCHITECT



INTERIOR ARCHITECTURE



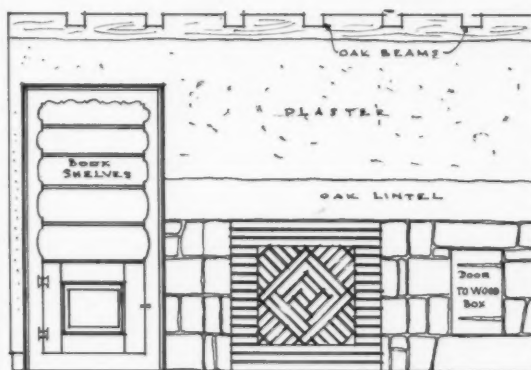
STRUCTURAL PLAN AND PURPOSE OF A ROOM ARE THE BASIS OF INTERIOR ARCHITECTURAL DESIGN

THE structural plan, developed from the materials used in the construction of the building, combined with the purpose which a room is intended to serve, form the basis of the architectural design of the interior. This is especially true of the design of a house where the demands and requirements of the owner are definitely fixed. In fact, it is due to such considerations that the design of a house retains its individuality. In the studying of the plan, each house presents its own individual problem. In the first place, consideration must be given to the lot on which the house is to be located. The contour of the property has a very vital bearing on the plan. Orientation must also be taken into account. The views that are afforded from certain angles must be considered in locating the various important rooms. The proximity of neighboring buildings must be given attention. Then, there are certain questions of a more personal character which must be answered before the plan can take proper shape: How many are in the family? How many children? Do the owners do much entertaining at home? Is much entertaining done at meal times? Do the owners prefer twin beds? Are there any large pieces of furniture which it would be desirable to feature? These and other questions of a similar nature give the architect opportunity to learn the personality of the owner, so that the house he plans may better serve its purpose as a home for those that are to live therein.

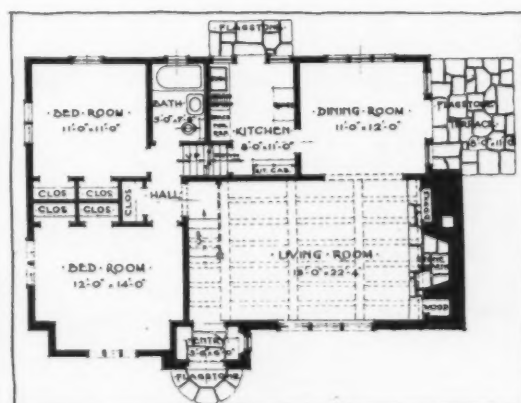
In the size and shape of the various rooms, and in the location of the doors and windows, allowances must be made for proper placing of the more prominent pieces of furniture, as well as consideration to the effect of these same doors and windows on the development of the exterior design. The location of chimneys to allow of well placed fireplaces on walls of adjoining rooms proves the close relationship of structure to interior design, as do the placing of intercommunicative doors.

It can readily be seen how vitally is the plan associated with interior architecture, and, similarly, how closely is the placing of the furniture related to the plan. It may be said, then, without hesitation, that a well designed interior must be well planned. If the design of the interior is developed from the structural plan, as, according to all the laws and principles of architecture, it should be, a well planned house will be well designed.

For the structural plan is the very heart of interior architectural design. The great fault is to conceal structure and thereby lose, in the design of the interior, the individuality that the plan so capably embodies. Visible construction is one of the most important requisites to successful interior architectural design. The deep reveal on either side of a chimney suggests a built-in cabinet, a bookcase or a window seat, bearing structural significance and offering decorative as well as practical opportunities at a nominal cost, far less than a separate piece of furniture which a blank wall would necessitate.

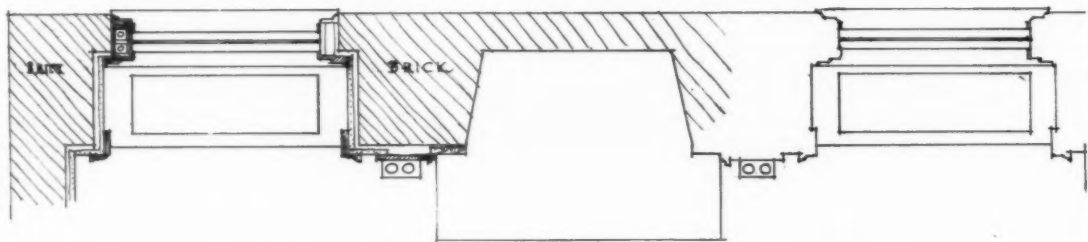
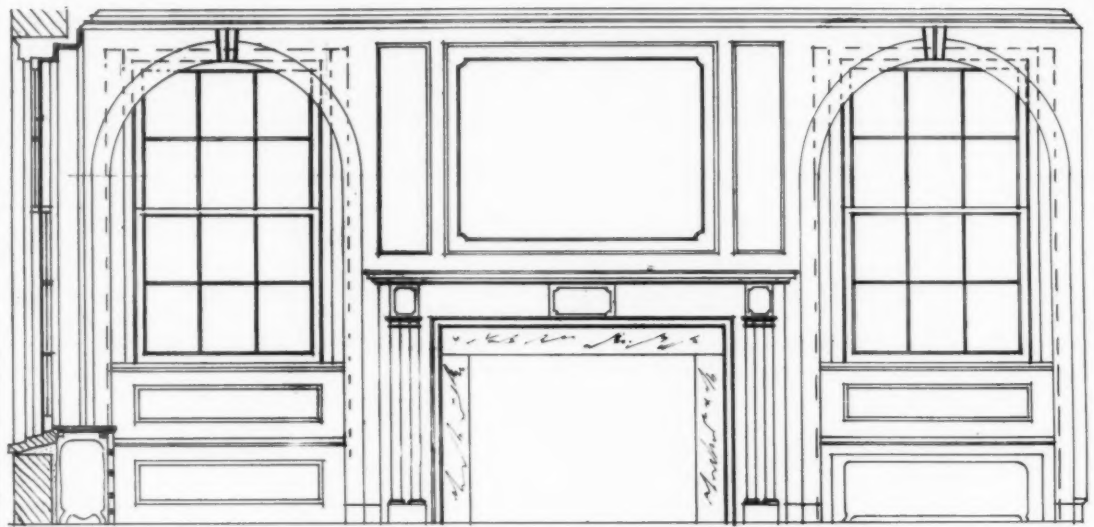


ELEVATION OF FIREPLACE WALL IN LIVING ROOM

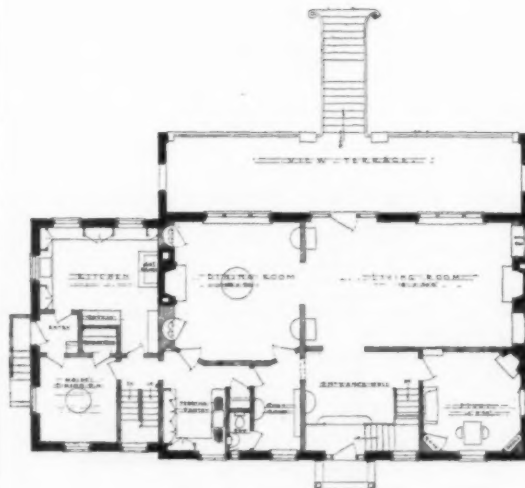


PLAN OF FIRST FLOOR OF THE HOUSE OF KARL KEFFER, SCARSDALE, N. Y.

FRANK J. FORSTER, ARCHITECT



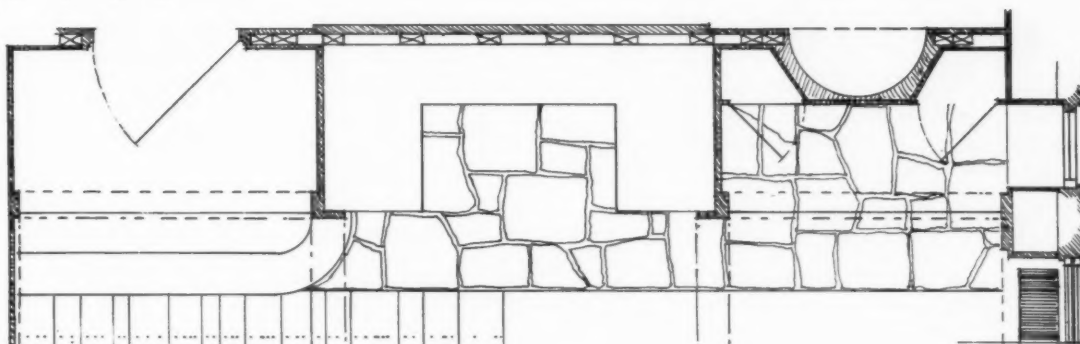
ELEVATION OF FIREPLACE WALL IN THE LIVING ROOM, AND THE STRUCTURAL PLAN FROM WHICH IT WAS DEVELOPED



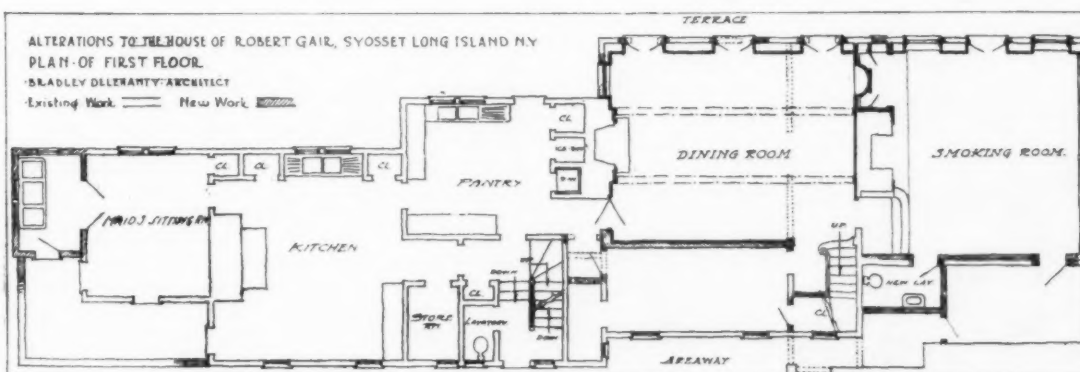
PLAN OF FIRST FLOOR

THE WINDOWS ARE SET IN DEEP REVEALS, CAUSED BY THE PROJECTION OF THE BRICK CHIMNEY. THE SPACE HAS BEEN MADE USE OF BY INSTALLING WINDOW SEATS BENEATH THE WINDOWS. TO LEND ADDITIONAL INTEREST TO THE DESIGN, THE ENTIRE WALL HAS BEEN MADE FLUSH WITH THE INSIDE LINE OF THE CHIMNEY BREAST AND THE OPENINGS TO THE WINDOW REVEALS HAVE BEEN TREATED WITH CIRCULAR HEADS. THIS TREATMENT OF THE WALL ALLOWS, TOO, OF THE EFFECT OF WIDER WINDOWS AND THE PROPORTION OF THE OPENINGS IS MORE HARMONIOUS WITH THE GENERAL LINES OF THE BALANCE OF THE SCHEME. THE DRAPERIES, WHICH WILL NORMALLY HANG JUST INSIDE THE CIRCULAR HEADED OPENINGS, WILL EMPHASIZE THIS LINE AND CONCEAL THE AWKWARD SPACE ON EITHER SIDE OF THE WINDOW

HOUSE OF D. SPENCER BERGER, NEW HAVEN, CONN.
RICHARD H. DANA, JR., ARCHITECT

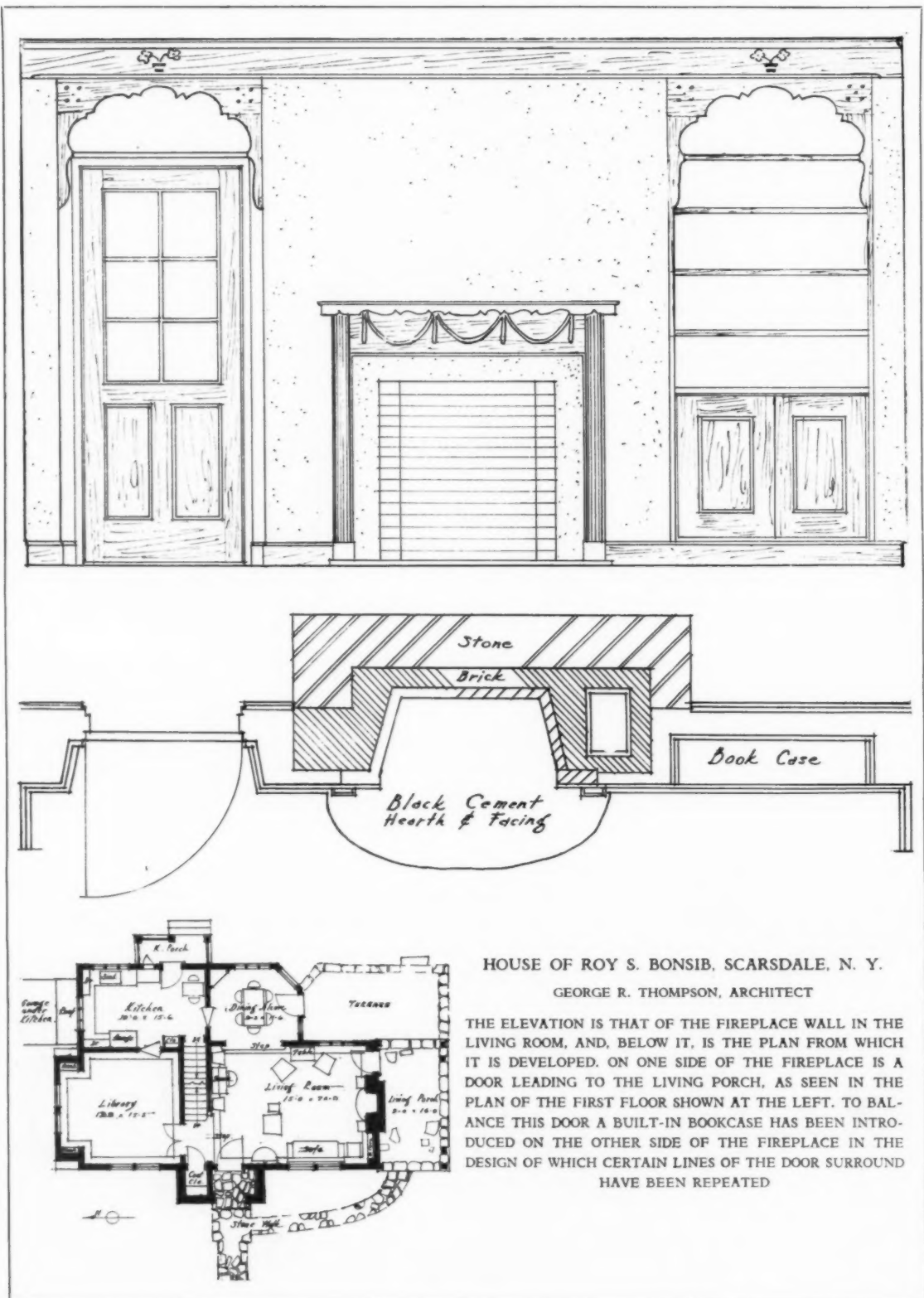


ELEVATION OF FIREPLACE WALL IN SMOKING ROOM AS DEVELOPED FROM THE PLAN DURING THE ALTERATIONS TO THE HOUSE. THE SEMI-CIRCULAR CHINA CABINET IN THE ADJOINING DINING ROOM ALLOWS FOR TWO SMALL CLOSETS IN THE SMOKING ROOM, WHILE, WHEN THE DOORS ARE CLOSED, THE EFFECT IS PERFECTLY SATISFACTORY. THE OLD CHIMNEY HAS BEEN RETAINED AND AN ANTIQUE HEATER INSTALLED IN THE FIREPLACE OPENING. IN THE ORIGINAL OLD HOUSE, THIS ROOM, NOW USED AS THE SMOKING ROOM, WAS THE LAUNDRY



PLAN OF FIRST FLOOR

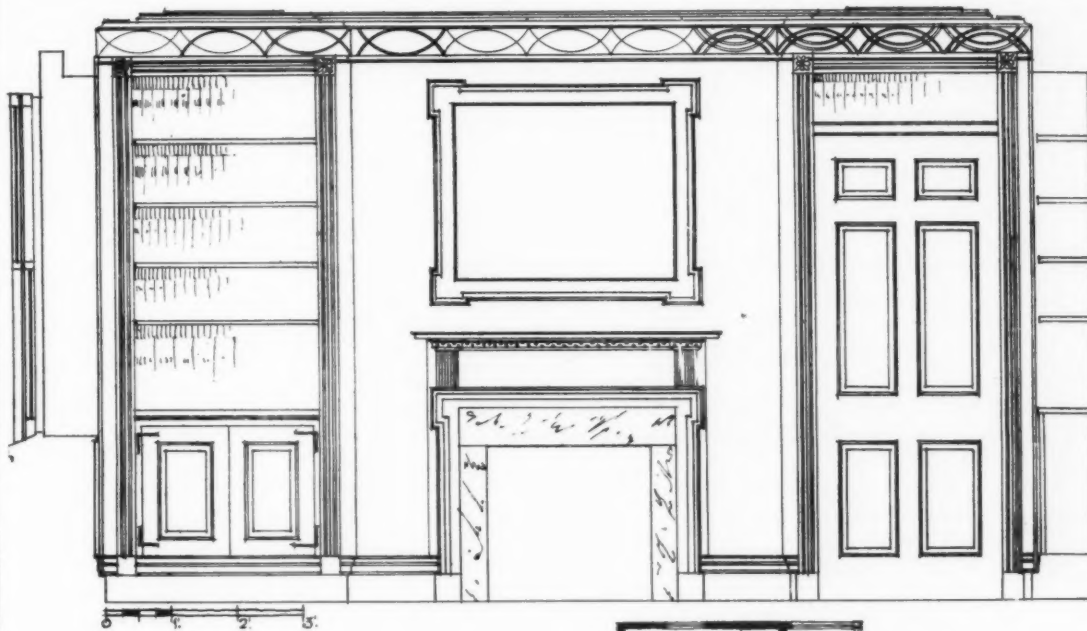
HOUSE OF ROBERT GAIR, SYOSSET, L. I., N. Y.
BRADLEY DELEHANTY, ARCHITECT



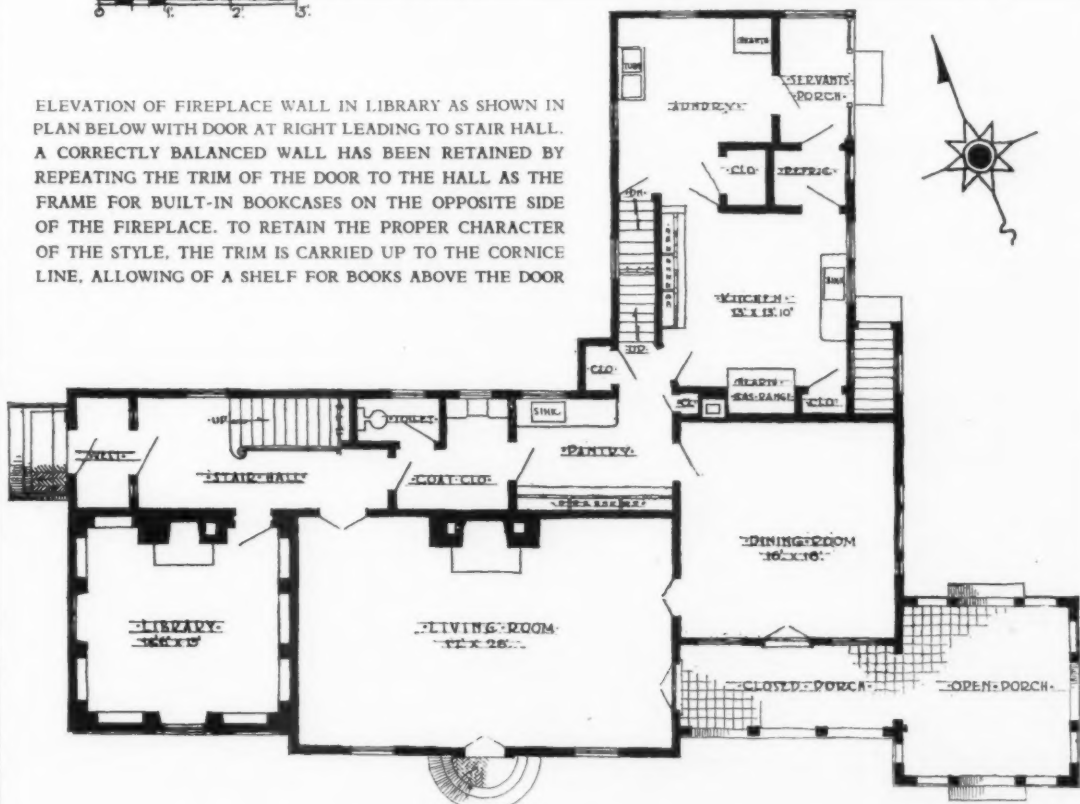
HOUSE OF ROY S. BONSI, SCARSDALE, N. Y.

GEORGE R. THOMPSON, ARCHITECT

THE ELEVATION IS THAT OF THE FIREPLACE WALL IN THE LIVING ROOM, AND, BELOW IT, IS THE PLAN FROM WHICH IT IS DEVELOPED. ON ONE SIDE OF THE FIREPLACE IS A DOOR LEADING TO THE LIVING PORCH, AS SEEN IN THE PLAN OF THE FIRST FLOOR SHOWN AT THE LEFT. TO BALANCE THIS DOOR A BUILT-IN BOOKCASE HAS BEEN INTRODUCED ON THE OTHER SIDE OF THE FIREPLACE IN THE DESIGN OF WHICH CERTAIN LINES OF THE DOOR SURROUND HAVE BEEN REPEATED



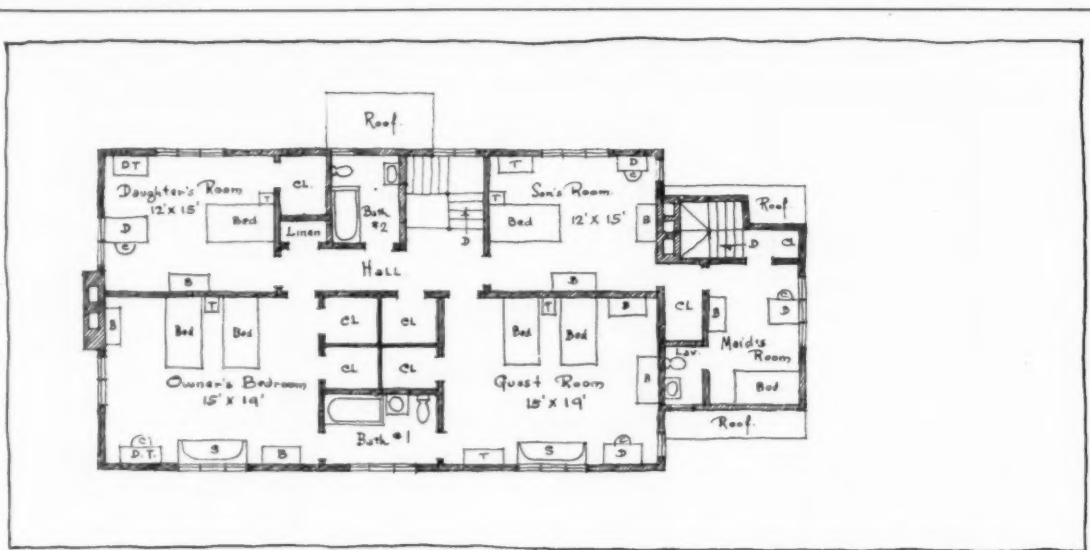
ELEVATION OF FIREPLACE WALL IN LIBRARY AS SHOWN IN PLAN BELOW WITH DOOR AT RIGHT LEADING TO STAIR HALL. A CORRECTLY BALANCED WALL HAS BEEN RETAINED BY REPEATING THE TRIM OF THE DOOR TO THE HALL AS THE FRAME FOR BUILT-IN BOOKCASES ON THE OPPOSITE SIDE OF THE FIREPLACE. TO RETAIN THE PROPER CHARACTER OF THE STYLE, THE TRIM IS CARRIED UP TO THE CORNICE LINE, ALLOWING OF A SHELF FOR BOOKS ABOVE THE DOOR



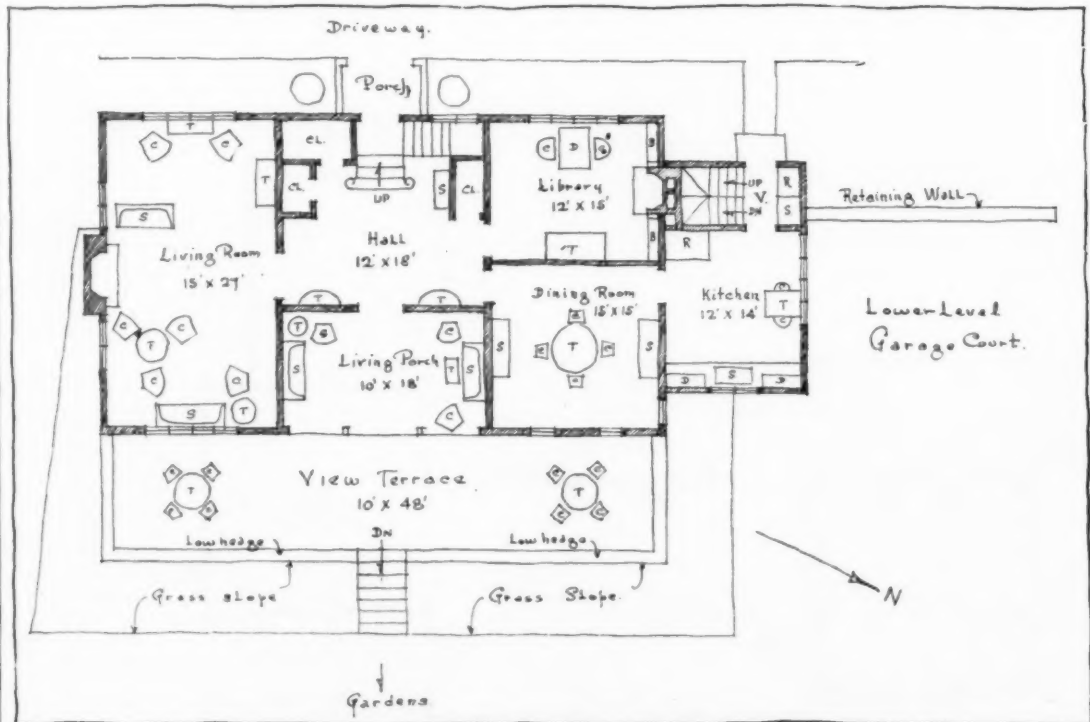
PLAN OF FIRST FLOOR

HOUSE OF F. B. RIVES, HEWLETT, L. I., N. Y.

F. M. GODWIN, ARCHITECT



IN PLANNING THE BEDROOMS, IT IS NECESSARY TO DETERMINE IMMEDIATELY WHAT TYPE OF BED IS TO BE USED, AS PREFERRED BY THE CLIENT, FOR IT AFFECTS MATERIALLY THE SIZE AND SHAPE OF THE ROOM. TWIN BEDS, FOR EXAMPLE, REQUIRE ONE LONG WALL ALLOWING FOR SPACE FOR NIGHT TABLE BETWEEN BEDS, AND SUFFICIENT ROOM FOR COMFORT ON EACH SIDE

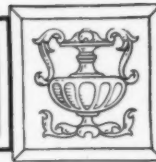


THE FIRST QUESTIONS AN ARCHITECT MUST ASK HIS CLIENT, BEFORE PROCEEDING WITH THE PLAN, ARE THOSE BY WHICH THE SIZE OF THE DINING ROOM MAY BE DETERMINED: HOW MANY ARE IN THE FAMILY? DO THEY DO ENTERTAINING AT MEALS? AND SO FORTH

FIRST AND SECOND FLOOR PLANS OF A HOUSE AT ELMIRA, N. Y., SHOWING LOCATION OF FURNITURE
RICHARD H. DANA, JR., ARCHITECT



ENGINEERING AND CONSTRUCTION



PASSENGER STATION AT BUFFALO, NEW YORK, FOR THE NEW YORK CENTRAL RAILROAD

ALFRED FELLHEIMER AND STEWARD WAGNER, *Architects*

By ALFRED FELLHEIMER

THE New York Central Passenger Station at Buffalo, New York, now under construction, aside from its architectural features, presents an interesting example of the application of railroad economics to the location of improvements of this type and magnitude in one of our larger American cities where material changes in the character and relative volume of the railroad business have been brought about by the rapid growth of the country in general.

Until relatively recent times, Buffalo was, in fact, a "Frontier City" and the principal passenger sta-

tion, that of the New York Central, close to its commercial center, was in effect a "terminal," serving the great bulk of the traffic flowing to and through the city. At the time of its building, Buffalo's population was about 50,000. Through all the years while the population increased tenfold, this station continued to be, and with a population of half a million, still is the main passenger gateway of its city.

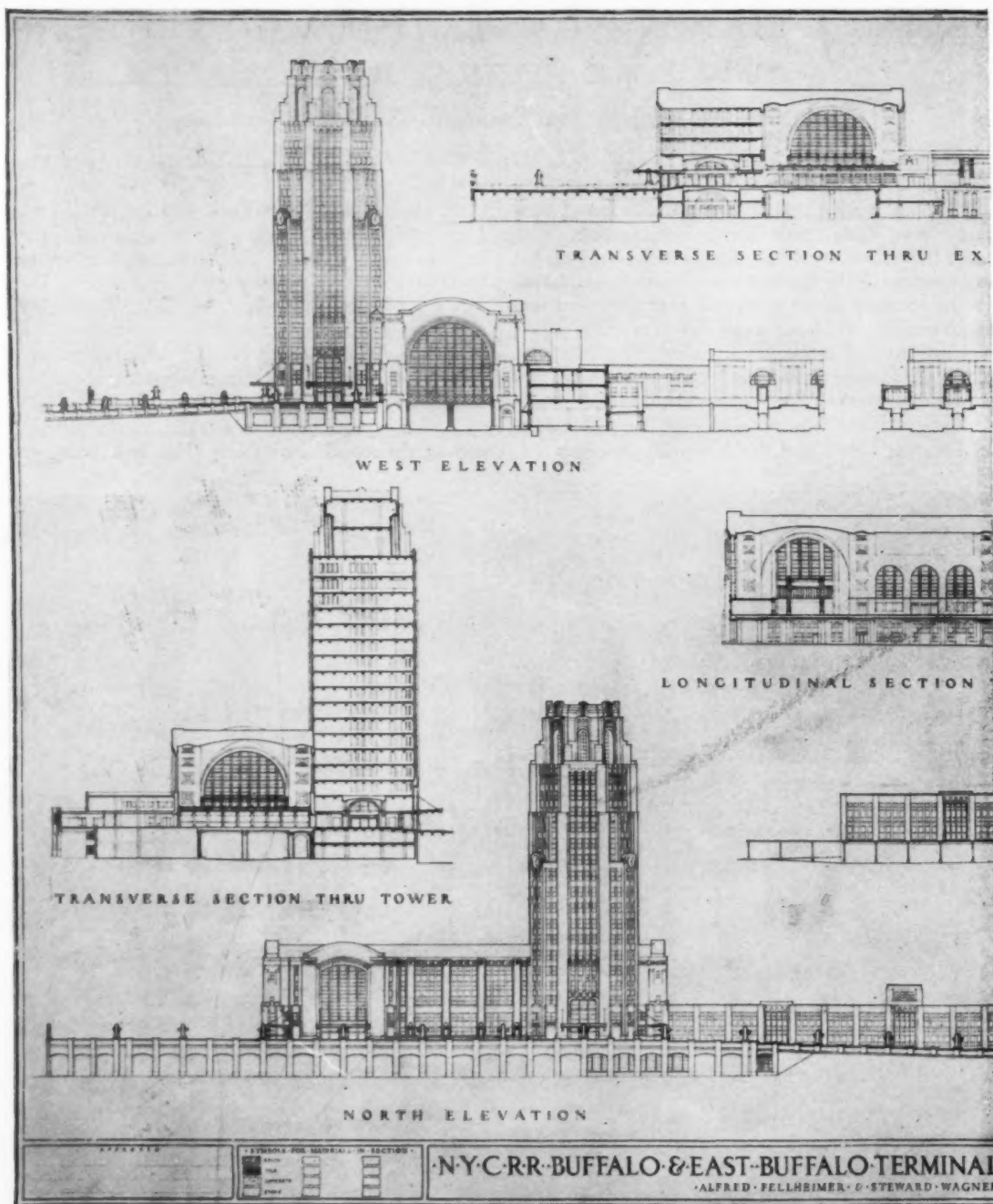
The enormous growth of traffic on the railroads serving the rapidly expanding West and Northwest



NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
ALFRED FELLHEIMER AND STEWARD WAGNER, ARCHITECTS

has changed the character of the Buffalo Station service to such an extent that the "through" type now entirely dominates instead of the "terminal" type as formerly. The main line of the New York Central passes through the outlying southeasterly portion of the city, barely touching the edge of the

business district, and radically changed traffic conditions have insistently demanded a station located on the main line. The economic urge of the through business has prevailed in the selection of the so-called Curtiss Street site at or near the center of the city's population as against one in or near the down-



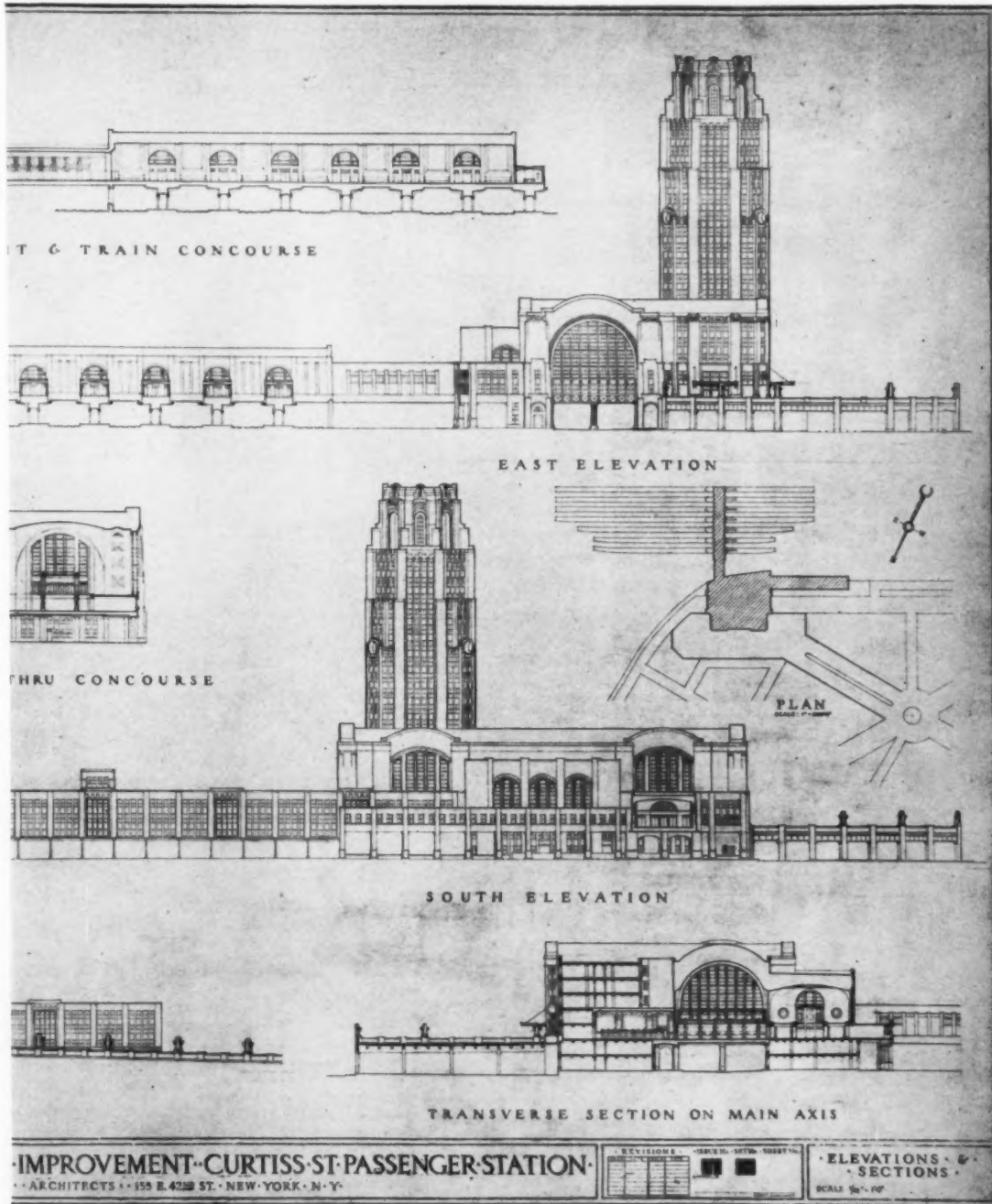
NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
ALFRED FELLHEIMER AND STEWARD WAGNER, ARCHITECTS

town business section of this steadily growing city.

This site at the center of population, in contact with city rapid transit and motor vehicle transportation and with ample opportunity for adequate supporting yards and rail facilities both now and in the future, satisfies the economic needs of the prin-

cipal railroad traffic and at the same time is most advantageous as to the needs of both the city and the railroad. It fittingly deserves the name by which it is to be known, the "Central Terminal" of Buffalo.

The station, when viewed from the usual avenues of approach, appears to be located on a rise of

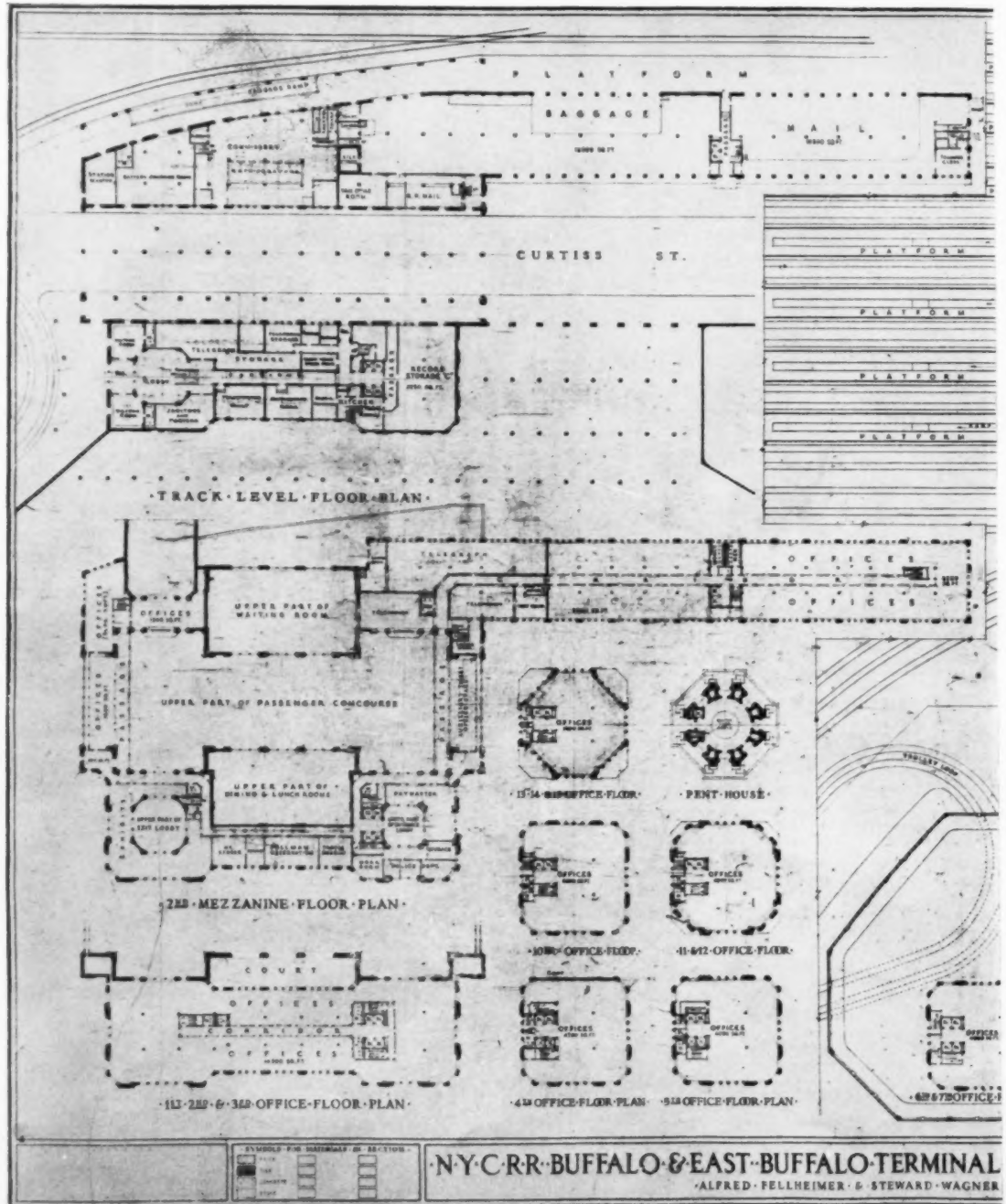


NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
ALFRED FELLHEIMER AND STEWARD WAGNER, ARCHITECTS

ground which, with the parked and landscaped surroundings, adds to the imposing appearance of the station and accentuates the height of the tower-like office building, the dominant feature of the structure.

The main station building stands north of the tracks and is substantially rectangular in shape. The

long axis is parallel with the railroad and the passenger concourse bridge extends from the station building, at right angles, across and over the tracks and platforms and is connected with them by stairs and ramps. The baggage and mail building, with railroad offices above, is placed along the tracks and

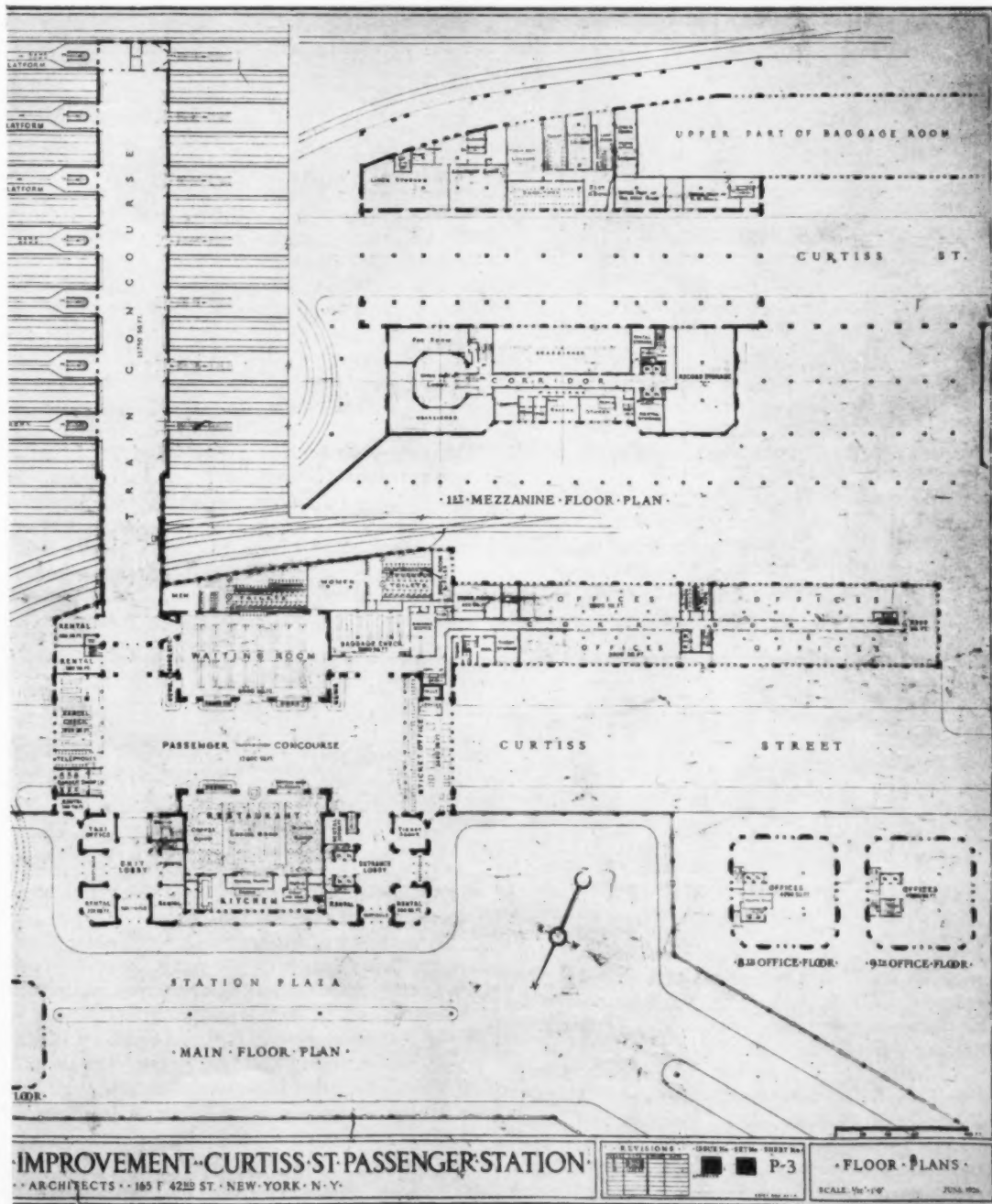


NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
ALFRED FELLHEIMER AND STEWARD WAGNER, ARCHITECTS

between them and Curtiss Street. The area of the group of structures is about equal to that of the headhouse of the Grand Central Terminal in New York City.

The station floor plan provides direct channels for the flow of traffic both in and out, with the con-

course centrally placed and surrounded by the supporting facilities and conveniences for the traveler all in plain view. All necessary service is thus provided with an orderly consecutive arrangement, elimination of cross currents of traffic and freedom from the necessity for retracing steps.

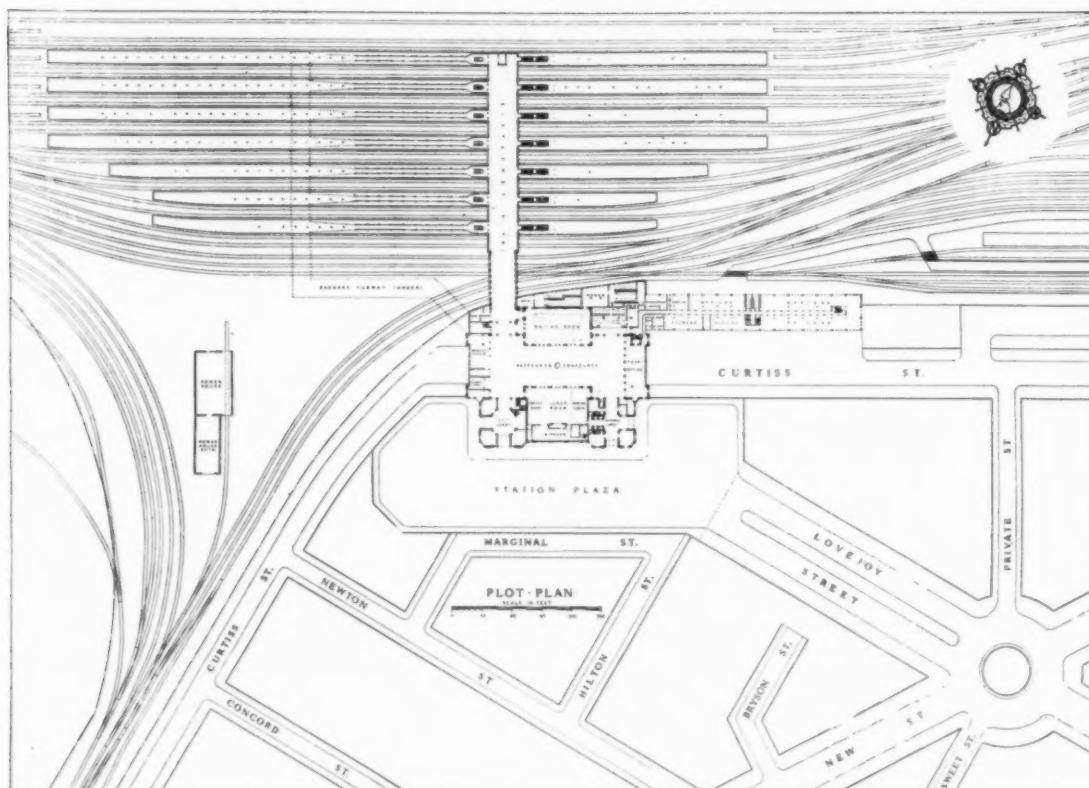


NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
ALFRED FELLHEIMER AND STEWARD WAGNER, ARCHITECTS

The low level thoroughfare with its street-car, baggage, mail and express traffic has been made to pass entirely under the central portion of the station building, securing complete separation of the auxiliary facility traffic from the motor and pedestrian traffic on the plaza and waiting room level above.

Architecturally, the varying heights of the building group assist in creating a picturesque mass effect,

devoid of ornamental detail often associated with passenger station design. Due emphasis has been given to the relative importance of the various entrances, exits, and collateral features. The architectural treatment is in sympathy with the recent trend toward rational design, which for lack of a better name, may for the time being be designated, "modern American."



NEW YORK CENTRAL RAILROAD, CURTISS STREET PASSENGER STATION, BUFFALO, N. Y.
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TECHNOLOGIC PAPERS OF THE BUREAU OF STANDARDS

THE following technologic papers of recent publication by the U. S. Department of Commerce, Bureau of Standards, may be obtained by addressing the Superintendent of Documents, Government Printing Office, Washington, D. C.

A Method for Testing Gas Appliances to Determine Their Safety from Producing Carbon Monoxide, by E. R. Weaver, J. H. Eiseman and G. B. Shawn, Technologic paper No. 304, 30 pages, price 10 cents. This paper indicates that all types of gas appliances commonly used—ranges, water heaters, radiant room heaters, etc.—can be made safe from the carbon monoxide hazard, but that there is no certain way, except a laboratory test, by which even

an experienced person may judge whether an appliance is or is not operating safely.

Permeability of Stone, by D. W. Kessler, Technologic Paper No. 305, 22 pages, price 10 cents. This paper describes testing apparatus and results.

Shear Tests of Reinforced Concrete Beams, by Willis A. Slater, Arthur R. Lord and Roy R. Zipprodt, Technologic Paper No. 314, 109 pages, price 50 cents. This paper gives results of tests carried out on reinforced concrete beams in the establishment of a basis for design of concrete ships.

Holding Power of Wood Screws, by I. J. Fairchild, Technologic Paper No. 319, 28 pages, price 15 cents. The results of tests of the holding power of over 10,000 wood screws inserted in the side and end grain of seven kinds of wood are tabulated.

SEPTIC TANKS FOR UNSEWERED HOUSES

By W. A. HARDENBERGH, *Sanitary Engineer*

WHEN houses are constructed in unsewered sections, the problem of sewage disposal arises. Cess-pools have been used as substitutes for sewers under such conditions, but the septic tank gives a far greater degree of service and satisfaction for approximately the same first cost. While the cesspool may function well in sandy soil, the septic tank properly installed may be used under almost any condition.

The problem of constructing and installing a septic tank may be very simple, as in the case of a small house in a locality having a sandy or open soil; or it may require the highest degree of skill in this special field, as where an installation must be made in clay soil, on a steep hillside, or in a section where subsoil water approaches the ground surface.

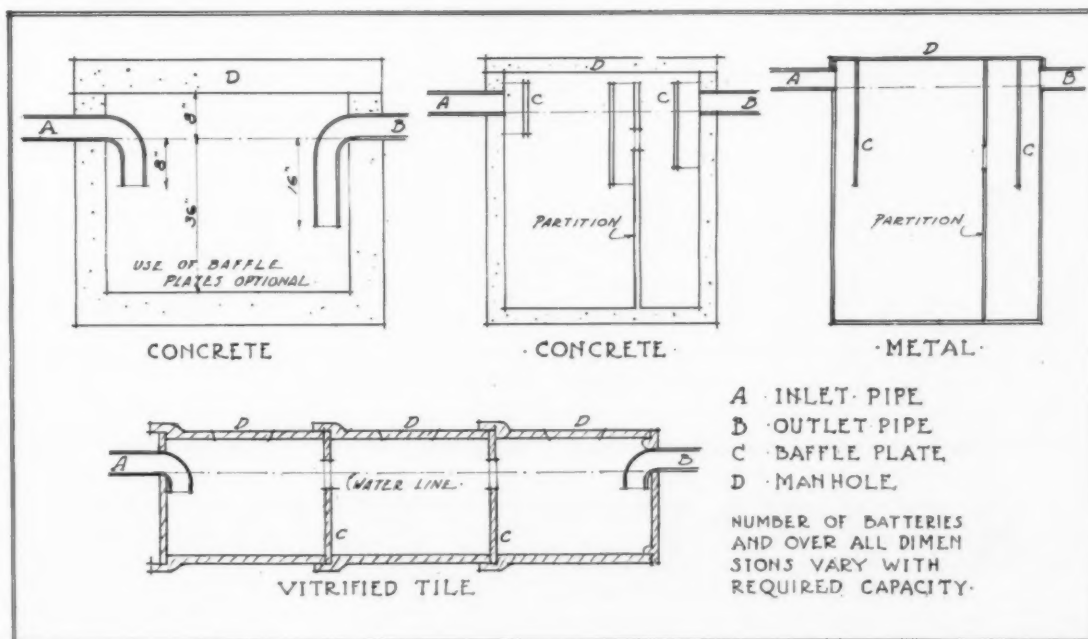
Of itself, the septic tank does not accomplish any high degree of purification. It receives the liquid wastes from the house and, by removal of the grosser solids through sedimentation and septic action, prepares the sewage for the next step in treatment. Detention of the sewage in the septic tank for the 12 to 24 hours recommended by best practice does not destroy all pathogenic bacteria. Therefore, the effluent from the septic tank must be considered dangerous as well as a potential nuisance. Unless properly disposed of, it will decompose and cause an unpleasant odor as a result.

Septic tanks may be built of concrete, tile, brick, metal, or other impervious material, and should be

reasonably watertight. To serve the average house, a capacity of about 50 gallons per person should be provided, unless greater capacity is indicated by expected unusual use of water. For tanks of less than about one thousand gallons capacity, a minimum working depth of 36 to 48 inches should be provided. Cylindrical or oblong tanks yield better results than square tanks. Partitions are not a necessity for satisfactory operation, but are considered desirable by many; baffles or down-turning elbows at the inlet and outlet are necessary to prevent breaking up of the scum, clogging, and short-circuiting. The inlet baffle should not exceed 8 to 10 inches in depth, while the outlet baffle should be 14 to 18 inches deep.

Passage of the sewage through a septic tank results in but a partial purification of the sewage and, of course, in no diminution in its volume. Further treatment is necessary to prevent nuisance and danger to health. In the small septic tank installation, this is best accomplished by the use of a subsurface disposal field, which discharges the effluent from the tank into the subsoil. In extremely open soils, the tank may discharge into a leaching cesspool, but in any but the most favorable conditions, the use of the subsurface disposal field is preferable.

The subsurface disposal field may be a single line or run of tile, or the lines may branch or be laid out otherwise as topography or lot limits may dic-



AVAILABLE TYPES OF SEPTIC TANKS

tate. For best results, a single run should not exceed 150 feet in length; where a larger field is required, branches should be constructed. Trenches for the disposal field should be dug to a depth of about 36 inches, and about 12 or 15 inches wide. In these trenches should be placed 12 or 15 inches of gravel or broken stone of medium size. On top of this porous material, preferably on a board embedded in it, the tile is laid, and covered with about 2 or 3 inches of the stone or gravel. The backfilling should be done carefully, but the earth should be well compacted, especially on hillside installations. The board provides a firm and even support for the tile and prevents sections from settling out of line.

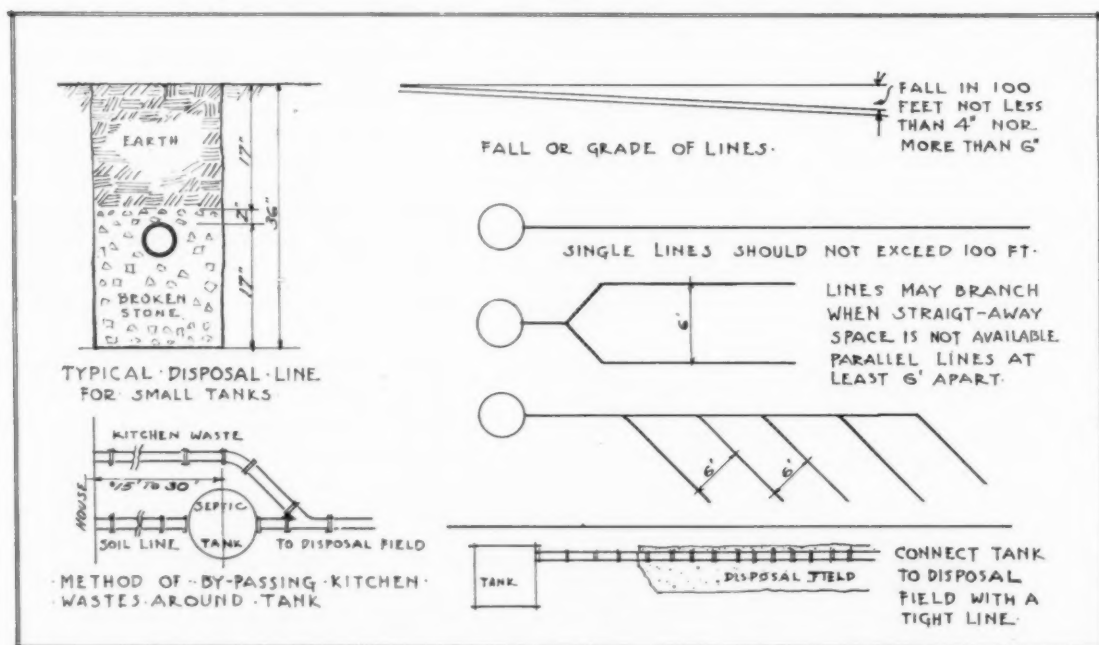
There are two essentials to satisfactory disposal field construction: 1. The fall or grade of the line should not exceed 6 inches in 100 feet; in clay soils 3 or 4 inches of fall give even better results. 2. An ample amount of porous material of good quality must be placed under the tile line. Porous material above the line is practically worthless. Clean gravel or broken stone is the best material; cinders are

rarely satisfactory. It will require about 5 yards of porous material for each 100 feet of disposal field.

The construction described gives a cover of about 15 to 18 inches over the tile, which has been found to give best results. In very cold climates, a greater cover may be needed. In some parts of Canada, a minimum of 36 inches cover is required, but in most places best results are obtained with a cover of about 15 inches. The practice of putting toilets and wash tubs in the basement makes satisfactory disposal by septic tanks or cesspools difficult, and should be avoided when possible.

A satisfactory installation for a six or seven room house would consist of a 200 or 300-gallon septic tank with 100 to 150 feet of disposal line. For larger houses, provide 50 gallons of tank capacity and 25 feet of tile disposal field for each person.

In installations serving less than 20 or 30 persons, siphons are not necessary, and add considerably to the cost. For installations where the daily flow of sewage exceeds 1500 gallons, siphons are generally desirable.

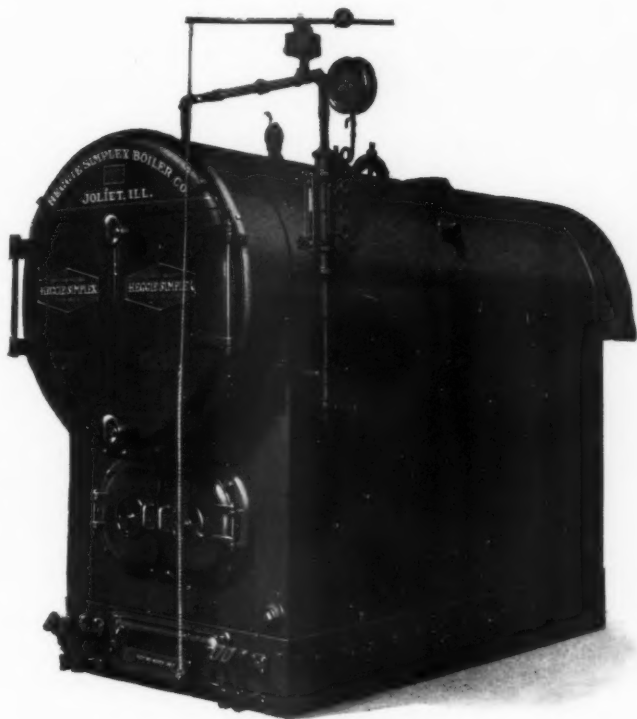


CONSTRUCTION OF DISPOSAL LINES FROM SEPTIC TANKS

SIMPLIFIED PRACTICE RECOMMENDATION—STEEL SPIRAL RODS (FOR CONCRETE REINFORCEMENT)

THE U. S. Department of Commerce has issued a report of the National Committee on Metals Utilization as simplified practice recommendation No. 53. This recommendation applies to steel spiral rods for concrete reinforcement and has been accepted by various associations, producers, distributors and users as well as government departments. This

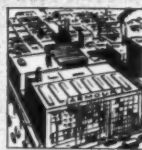
document contains a list of recommended simplified sizes and pitch of spiral for various percentages of rod sizes, history of the project, survey of conditions in the field and other data of interest in connection with the elimination of waste as undertaken by the U. S. Department of Commerce. Recommendation No. 53 can be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., price 5 cents.



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WITH these and many other of America's best known corporations, where buying is based upon predetermined standards, you will find Heggie-Simplex steel heating boilers in service. Their architects and building committees thus endorse what Heggie's thirty-five years of boiler building have accomplished—the most modern of heating boilers, in which scientific design combines every essential with preeminent quality.

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COMMUNICATIONS

The Editor, THE AMERICAN ARCHITECT:

ONE hesitates to even raise a question about a readable story, especially when it comes through that very dependable source of news and world information, the *New York Times*, but when excerpts from Karl Schriftgesser's article on the final and accepted design for the central tower of the Cathedral of St. John the Divine, New York, is published in the February 20th issue of THE AMERICAN ARCHITECT, to a more restricted, selective, and, if you will, a more critical clientele, there at once arises the question: "Are these general statements, set forth in this article, true?"

I feel assured that Dr. Cram would be the last to claim as correct, that which Mr. Schriftgesser asserts the design to be: "an entirely original scheme has been worked out, one which never before has been employed in Gothic construction: * * * a device which never occurred to the Gothic architects from the twelfth century to the present time."

Those that have vaulting at their finger-ends know that the principle involved, that of intersecting arches to reduce areas, or to carry a superstructure, or both contingencies, was an expedient constantly utilized by the Mediaevalists, so that any claim for originality will have to be based on the detail of its use, rather than on the principle involved.

The famous Mohammedan mosques of Bijapur, India, with their pointed arches of "quasi-Western origin" use this principle. Jumna Masjid, built by Ali Adil Shah (1557-1579) reduces a square of 70 feet to an octagon of 57 feet in diameter, and that of the tomb of Mahmud (1626-1660) reduces a square of 135 feet to an octagon of 124 feet in diameter, each carrying a superstructure. A similar idea to these Indian examples was used by William Emerson, F.R.I.B.A., in his successful design in the first competition for Liverpool Cathedral in 1885, four years before the competition for the Cathedral of St. John the Divine.

There is an example of this principle in St. Giles' Collegiate Church, (commonly called St. Giles' Cathedral), Edinburgh. During 1387 contracts were entered into between three master-masons (the architects of that day), John Prymos, John of Scone, and John Skuyer and the Provost of the city of Edinburgh, in which they engaged to erect five vaulted chapels, on the south side of the nave south aisle; and as these chapels projected beyond the south transept, fifty years later the transept was extended. An arch was thrown from the haunches of the arches of the south aisles of nave and choir, in a very similar manner to that used by Cram & Ferguson from the Heins & Lafarge arches, but in the St. Giles example there is no supporting pier under

the original arch to take the thrust of the new arch. There is a good illustration of this example, from the pen of Dr. Thomas Ross, on page 427, Volume 2, *The Ecclesiastical Architecture of Scotland*, by Macgibbon and Ross. The Scottish example is somewhat cruder in detail than what may be expected from the office of Cram & Ferguson, but the principle involved is the same in both cases, and both are additions to a previously determined scheme.

Probably the most direct example of the principle used in the St. John the Divine crossing, and I expect much better known than an example from Scotland, is that used in the Prior's kitchen in the Monastery at Durham (1368-1380), shown in plan on page 203, Volume 2, *Scott's Mediaeval Architecture*, and in perspective on page 338, *Bond's Gothic Architecture in England*.

Pittsburgh, Pa. JAMES M. MACQUEEN.

Editor's Note:—We fully understand that the architects themselves have not made the claim that they for the first time had adopted this device, but it was merely the inference of outside commentators. We believe the thing is good enough as it is, whether it has a precedent or not.

To the Editors of the
Architectural Magazines:

FOR over a year the Board of Directors of the Institute has been engaged in a study of the organizational and administrative form of the Institute, with a view to their simplification and better coordination, and a Special Committee has been similarly engaged in a comprehensive study of certain functions of the Institute, one of which is the Journal.

At the meeting of the Executive Committee in New York on 25th of February last, it was learned with much regret that an impression appears to have gained ground, publicly, that the Institute has the intention of abolishing the Journal and that another privately owned architectural publication was to become the official organ of the Institute.

The Executive Committee has therefore instructed the Secretary of the Institute to request that the publishers of all the architectural publications be requested, through their columns, to inform their readers that these rumors are without the slightest foundation. On the contrary, the Board of Directors is keenly intent upon a plan whereby to enlarge and expand the Journal so that it may become of even greater usefulness to the Institute and the profession of architecture.

FRANK C. BALDWIN,
Secretary, The American Institute of Architects



Ritz Tower Apartment Bldg., New York City
Architect, Emery Roth, New York City
Equipped with Stanley Ball Bearing Butts



Residence of F. L. Maytag, Newton, Ia.
Architect, Cervin & Horn, Rock Island, Ill.
Stanley Ball Bearing Butts used throughout
(three butts to a door)

Free-swinging doors—freedom from replacement costs with Ball Bearing Butts

IF the heaviest door cannot be opened and closed with a gentle push, friction in the butt joint is self-evident. Friction and wear go hand in hand. Wear causes the door to sag and give trouble.

Ball Bearing Butts reduce friction and make doors swing freely and easily. By eliminating wear, they prevent sagging doors, and do away with repairs, adjustments and replacements for the life of the building or residence.

Stanley engineers have originated most butt and hinge improvements since 1852, including cold-rolled steel, the non-detachable (non-

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This wide experience enables us to make a product of uniformly high quality that has set the standard in butt manufacture. The Stanley trade-mark is on every butt.

The Architects Manual of Stanley Hardware contains information which will aid you in selecting and specifying the correct hardware. We will gladly send you a copy. A description of the Stanley line of Butts and Hinges can be found in Sweet's Catalog, pages B1702 to B1705 and B1722 to B1734.

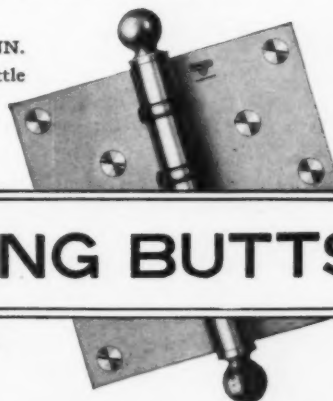
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COMPETITIONS

LE BRUN SCHOLARSHIP AWARDS

EARL C. NORRIS of Denver, Colo., is the winner of the 1927 Le Brun Traveling Scholarship Competition, it is announced by Otto R. Eggers, chairman of the Le Brun Scholarship Committee of the New York Chapter of The American Institute of Architects.

First mention was awarded to W. Ray Winegar of Detroit. Second mention went to Emil W. Klee, New York; third mention to Martin Beck, Astoria, L. I., and fourth mention to Henry A. Cook, New York.

Maurice Gauthier, Brooklyn, and Albert W. Butt, Jr., New York, were specially commended.

The subject of this year's competition was "A Community Mausoleum." The scholarship, valued at \$1,400, was founded in 1910 by Pierre L. Le Brun, architect of the Metropolitan Tower, in memory of his brother. The beneficiary will spend six months in study abroad.

The judges were Egerton Swartwout, Clarence Levi, and Richard Dana, Jr.

RESULTS OF FURNITURE COMPETITION

THE results of the competition for designs for living room furniture, conducted by the Art Alliance of America, and for which prizes amounting to five thousand dollars were offered by S. Karpen & Brothers, were recently announced. The first prize was equally divided between two competitors whose designs were bracketed by the jury.—Richard Haviland Smythe, a New York architect, and J. W. Peters of Los Angeles, California. The architectural profession was represented on the jury of award by Harvey Wiley Corbett, F.A.I.A., and the furniture manufacturers by Martin Lammert, James Nason and Sterling B. Macdonald. Almost four hundred entries were received, and the Art Alliance announces that the competition was so interesting in its results that it will be repeated next year.

COMPETITION FOR THE DESIGN OF A SMALL HOUSE

THE purpose of this competition is both to awaken an interest in the economic and artistic problem of the small house among the architects and draftsmen of New England, and also to secure and exhibit practical examples of small house designs, with the idea of interesting the press and the public in better types of American homes, and possibly providing them with better standards of comparison and architectural ideals. Toward the securing of these results the Women's Municipal League, 25 Huntington Avenue, Boston, Massachusetts, invites the

co-operation of all those concerned, and especially all members of the architectural profession.

In order to secure a group of plans of small houses of architectural merit and practical value, available for those desiring to build homes in the vicinity of Boston, and in connection with the observance of "Better Homes Week" in Boston, May 2 to 9, 1927, the Women's Municipal League offers the following prizes for the best designs submitted conforming to the conditions as prescribed: A first prize of \$150.00 and a second prize of \$50.00 will be awarded, and the Jury may also select a few additional designs, if in their judgment worthy of Honorable Mention.

The Jury will comprise Miss Eleanor A. Raymond, A.I.A.; Alexander F. Law, A.I.A., and Gordon Allen, A.I.A., all of Boston. Frank Chouteau Brown, A.I.A., also of Boston, has been appointed the professional advisor. The Jury will meet and decide upon the winners during the week subsequent to April 15th, the date of closing of the competition.

Additional information and copies of the program of this competition, which was approved as an educational competition by the Boston Society of Architects, may be obtained from the office of the League on request and the transmission of a self-addressed and stamped envelope for mailing.

FOREIGN COMPETITIONS OPEN TO ARCHITECTS IN THE UNITED STATES

EDITOR'S NOTE: *The following information as to foreign competitions, while announced at one time or another in these pages, has been very competently grouped and classified by the Committee on Public Information of The American Institute of Architects. It is notable that the activities of this valuable committee are now functioning in the most helpful way. Their information and discussions sent out from time to time are of interest to architects everywhere, and as helpful to the profession at large as to Institute members.*

BRITISH, French, and American prizes in architecture, all open to the architects of this country, are announced by The American Institute of Architects.

The University of Western Australia is inviting architects of the British Empire and of the United States to submit designs for a group of buildings to cost about \$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 prizes of \$1,500, \$1,000, and \$500 are

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Colorful beauty is a badly neglected element in hospital design. Its beneficial effect upon the mind of the patient has not been sufficiently appreciated.

Cheerfulness in the mental attitude of those requiring surgical treatment or undergoing convalescence is desired by all physicians.

Mat glazed Terra Cotta which combines all the sanitary merit of tile with beauty of color and ornamental form is unrivaled in its possibilities for the effective treatment of hospital buildings.

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offered. The general conditions of the competition are those recommended by the Federal Council of the Australian Institute of Architects. The competition closes at Perth, Western Australia, August 23.

Copies of the conditions may be obtained from the Commissioner for Australia in the United States, 44 Whitehall Street, New York. The announcement said that the restrictions of the American Institute's Competition Code do not apply outside the United States.

A scholarship valued at \$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, Beaux-Arts Institute of Design, who obtains the highest number of values in competitions in the school year. The scholarship is open to all architectural draftsmen who have not been abroad before.

According to the rules of the Fontainebleau School, all students must be white citizens of the United States, and in order to compete must notify the Beaux-Arts Institute of Design, 126 East 75th Street, New York, before May 19.

Two competitive prizes of \$800 each in the School of Architecture of Princeton University are announced for 1927-1928. The prizes will be awarded to the winners of a competition in design to be held from May 20 to May 31 of this year.

"The purpose of the prizes," according to the announcement, "is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University.

"The winners are exempt from tuition fees. The candidates shall be unmarried male citizens, not less than twenty-one years of age and shall have been employed as draftsmen in architects' offices for not less than three years.

"Applications to compete must be filed before April 18 with the Secretary of the School of Architecture of Princeton University."

The managing committee of the John Stewardson Memorial Scholarship in Architecture will hold a Pennsylvania competition for a scholarship valued at \$1,000. The holder will study architecture in this or foreign countries, as determined by the committee.

COMPETITION FOR A CERTIFICATE OF COMPLETION OF APPRENTICESHIP COURSES OF STUDY IN THE SEVERAL TRADES OF THE BUILDING INDUSTRY

THE Apprenticeship Commission of the New York Building Congress desires a suitable form for such certificates and therefore announces a competition open to all for the most appropriate design. A prize

of \$200.00 will be awarded to the design accorded first place by the Jury of Award, and a prize of \$50.00 to the design placed second. This competition closes May 17, 1927.

The design should be simple and dignified, and express by emblems, human figures, insignia or other device, the purpose of the Apprenticeship Commission in the award of certificates. The entire design shall be approximately 9" x 15" varying not more than 1½" in either dimension. All designs shall be in pen and ink, black on Whatman or similar paper, and shall be anonymous.

Further information and an outline form giving the wording of the certificate may be obtained by applying to L. H. Lewis, Chairman, Committee on Certificate, Apprenticeship Commission, New York Building Congress, 101 Park Avenue, New York City.

WEST COAST WOODS ARCHITECTURAL COMPETITION

WE are now advised by the West Coast Lumber Bureau, Seattle, Washington, that the above competition, an announcement of which appeared on page 20 of our March 20th issue, is *not* restricted to the United States, but is open to any architectural firm, individual architect, designer or draftsman from all countries.

THE PRODUCERS' COUNCIL

THE fourth annual meeting of The Producers' Council (formerly The Producers' Research Council), affiliated with The American Institute of Architects, will be held at the Washington Hotel, Washington, D. C., on May 10, 1927.

All members of the Institute are cordially invited to be present at all meetings of the Council.

A CORRECTION

AMONG the exhibitions at the recent exposition of The Architectural League of New York, published in our issue of March 5th, there was an example of the work of the architectural firm of McGill & Hamlin, titled, "Main Entrance, St. Vincent's Home for Boys, Brooklyn, N. Y." This should have been titled, "Main Entrance, Parish School of SS. Simon and Jude's Roman Catholic Church, Brooklyn, N. Y."

William C. Halbert, Jr., architect, has moved his office from 232 Huguenot Street to 11 North Avenue, New Rochelle, N. Y., where he would be glad to receive manufacturers' catalogs, particularly those relating to residence and apartment house materials and equipment.

These properties of Douglas Fir make good doors and frames



Apartment building, Mariemont, Ohio. V. G. Douglas Fir sash made by Hyde Park Lumber Company, Cincinnati.



North American Building, Chicago, Holabird & Roche, architects. This building was built in 1920 and equipped with Douglas Fir sash.

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WHEN you specify sash and doors and the frames for them, why not profit by the experience of Holabird & Roche, the architects who designed The North American Building, Chicago? This building was equipped with Douglas Fir window sash in 1910—seventeen years ago—and the sash are in excellent condition today. The same architects used Douglas Fir sash and frames in the Stevens Hotel, Chicago—the largest hotel in the world. You might inquire why Mr. Richard Henry Dana, Jr., the architect of the Dana Apartments, Mariemont, near Cincinnati, specified Douglas Fir doors, sash and frames, for this charming combination of apartments and group housing.

Strength

Numberless architects, unable to obtain the old-time white pine, have turned to Douglas Fir and found to their delight that this West Coast wood has equivalent and often superior qualities for sash, frames and doors.

Douglas Fir is 60 percent stronger than the white pine our fathers used—and is 30 percent harder, thus enabling it to resist abrasion that much better.

Stiffness

Douglas Fir is 60 percent stiffer than the old white pine. Hence it gives to sash unusual solidity and freedom from bending, meeting rails stand heavy lifting without pulling away from the glass.

Durability

The heartwood of Douglas Fir, used in the exposed portions of sash and frames, has the durability of the old Wisconsin and Michigan white pine. The architect who specifies vertical grain Douglas Fir heartwood for sash, pulley stiles and sills makes no mistake.

Good Appearance

Douglas Fir finishes smoothly and the grain does not tend to check or raise when exposed to the weather, if cut vertical grain. For doors, the stiles and cross-rails are usually vertical grain, with flat grain panels. The flat grain may be obtained in striking patterns or obtrusive monotonies.

Paint, stain, varnish and enamel take and hold well on Douglas Fir—and hardware stays firmly attached.

Specific technical information about the uses of Douglas Fir will be sent on request. Address, West Coast Lumber Bureau, 5562F Stuart Bldg., Seattle, Washington.

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DEMOCRACY vs. A SELECT SOCIETY

THE AMERICAN INSTITUTE OF ARCHITECTS SENDS OUT A QUESTIONNAIRE AND GETS SOME COLORFUL REPLIES

THE question whether The American Institute of Architects should be a "democracy" or a "select society" has aroused divided opinion among the members, now numbering 3,000, and distributed among fifty-seven chapters throughout the country.

A questionnaire asking "Should the Institute standard for membership be notable achievement or character and reasonable competence?" was sent to the entire membership by the Institute's Committee on Architectural Relations, of which Harry T. Stephens of Paterson, N. J., is chairman.

Seven hundred replies have been received, it is announced by Milton B. Medary, Jr., president of the Institute, and they show that both views command substantial support. Frequently, the responses went afield to stress the conviction that the Institute should labor unceasingly for the public good.

"Education, training and notable achievement—to hell with the majority," one reply read.

"I am a democrat, but confess myself weary of the democratic gesture of reaching down," said another. "Is it not high time for democracy to command men to raise themselves up, and is it not the mission of the Institute to set a goal and a standard, and to maintain that standard high?"

"The Institute should be inclusive, or invent some under, novitiate society that would be, through which one would have to pass before being a member of the Holiest of Holies, whatever it is dubbed," was another reaction in what was called "a mental cross-section of the Institute."

This member took the view that the Institute should have some far better selective process for advancing members to its higher ranks, whatever they are called, than it has at present: actually selecting for eminence in design and standing in the profession, not for commercial proficiency as is the present actual practice.

Another architect urged that the Institute control and discipline its members as the Bar Association controls and disciplines lawyers. One advocated recalling all fellowships, saying that many are rated as fellows who have no real right to the honor.

"A select society would be ultimately of no benefit to the community," asserted one advocate of "democracy." Another said "if membership were restricted to those of notable achievement, the Institute would become a society of a few. Many of the best architects have done fine work architecturally which could not be classed as notable."

Excerpts from other advocates of the democratic idea follow:

"The select society is impossible except under some Grand Monarch."

"The work of the majority, taken as a whole, has done more for their fellow men than has the work of the great ones all put together, no matter how notable it has been."

"Make it as democratic as possible; but don't let down the bars."

"Numbers are strengthening."

"An Academy might be amusing to its members, but it would be of no use to the profession or the country."

"The Institute should be inclusive and every architect who practices according to accepted standards should be eligible. A so-called select society is self-perpetuating, becomes inbred and loses virility. Such an organization becomes an 'Old Peoples' Home' and about as useful professionally."

"The Institute has no excuse for existence except service to the general public. Character and reasonable competence should be the standards."

"Only by having a majority can our standards of practice be raised and the Institute become a real force in the eyes of the public."

"We need no organized architectural Olympus."

The extent of the response to the questionnaire, in which five other questions were asked, was, according to the Institute's announcement, about a half million words.

SUMMER COURSES AT CARNEGIE INSTITUTE OF TECHNOLOGY

COURSES in architecture, it is announced, are featured in the plans for the Summer session this year at the Carnegie Institute of Technology, Pittsburgh, Pa. Under the plans for the coming Summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 13 to July 23 to meet the needs of students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for entrance.

Among the subjects to be offered are architectural design, outdoor sketching; descriptive geometry, shades and shadows, perspective and mathematics.

Six and eight weeks' courses are announced also in chemistry, physics, mathematics, mechanics, English, economics, commercial law, history, drawing, surveying, psychology and education, charcoal and pastel drawing, water color and oil painting, design, sketching, methods, history of arts, and various shops. Courses of six weeks will be given to teachers and supervisors of public school music, fine and applied arts, and manual and industrial arts.

THE AMERICAN ARCHITECT

IN TWO PARTS

PART II

APRIL 5, 1927

TOPICAL ARCHITECTURE SECTION

STAIRWAYS



F. ALBERT HUNT, ARCHITECT

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JOSEPH D. LELAND, ARCHITECT



FREDERICK JUNIUS STERNER, ARCHITECT



DWIGHT JAMES BAUM. ARCHITECT

THE PUBLISHERS' PAGE

THE present is the second issue containing the Topical Architecture section and the reinstated section devoted to Buildings of Moderate Cost. Please let us have any suggestion that will make these features of the greatest aid to you in your work.

Curious that so many men are averse to letting it be known that they ever design or build structures of moderate cost. We could name a great many men who are known as prominent architects today whose earlier and low cost work was illustrated in THE AMERICAN ARCHITECT years ago. Hidden away all over these United States are hundreds of low cost buildings that are of the first architectural rank, full of suggestions and just exactly types that are the most valuable for presentation in our department of Buildings of Moderate Cost. We urge those of you who have material of this sort to communicate with us. We will co-operate to the fullest extent.

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We have about reached the conclusion that one reason for the unwillingness to send in this sort of material is because it is not possible to secure good photographs. But, most architects use a hand camera with more or less success. If you hold the camera level, you can make a negative that in all probability could be used. It can be safely enlarged from, say, $3\frac{1}{4} \times 4\frac{1}{4}$ up to the required size.

Here's a trick that may be useful to know. Many buildings are located so that when holding the camera in the usual way, the top of the building will be cut off. When the camera is tilted, the usual distortion results. Just turn your back to the building, hold the camera at arm's length straight over your head, get the subject on the ground glass,—then hold your breath and press the release. By reason of the greater elevation of the camera, most any type of building can be reached in this manner. You hold your breath because you are steadier when you do that and the motion of breathing will not affect the exposure. Just try some of these low cost good buildings that way and let us see the results.

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In an editorial published in the March 20th issue of THE AMERICAN ARCHITECT comment was made on the work of The American Institute of Architects, with particular reference to an outstanding practical accomplishment—the A.I.A. Standard Construction Classification or filing system for architects' offices. That this system has met an urgent need is evidenced by the rapidity with which architectural offices not only in the United States but in foreign countries as well, have adopted it as a solution for the classifying of manufacturers' literature.

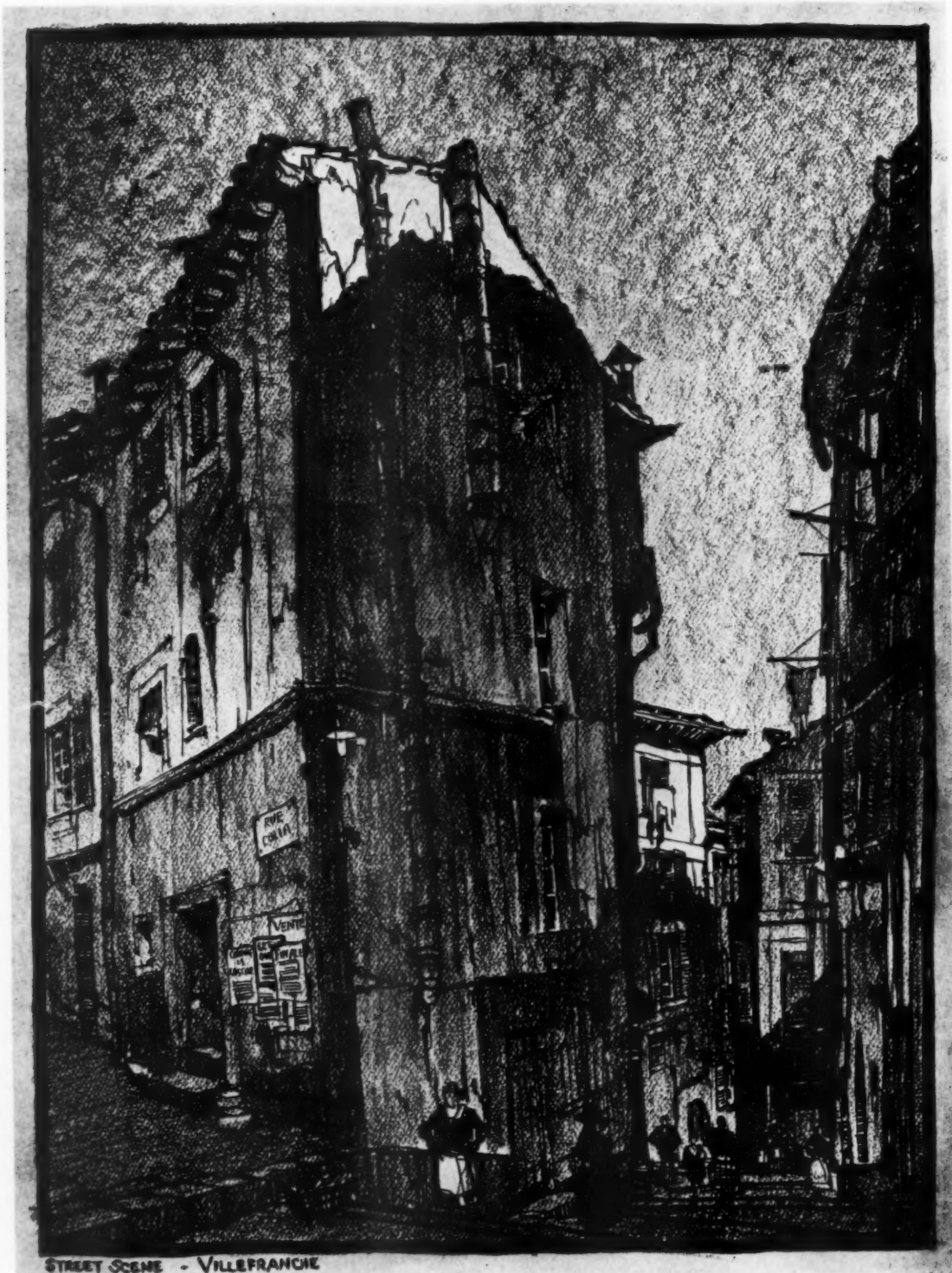
Credit for the widespread adoption of the Standard Construction Classification is very largely due to the manner in which producers have in general responded and seen to it that the correct file number was printed on the cover of booklets, bulletins and folders intended to be filed for future reference.

In the general adoption of the Standard Construction Classification, this journal feels justified in taking some credit. Whenever manufacturers or advertising agencies consult our staff on the subject of presenting building materials and equipment in printed form to architects, the recommendation is made that the A.I.A. file number be printed on the outside cover of the booklet in the position requested by the A.I.A. Scientific Research Department.

The section of this magazine known as the Reference List of Business Literature has been for some time arranged in accordance with the divisions of the A.I.A. filing system. In preparing these listings of manufacturers' literature, reference is made to the file number if printed on the catalog. THE AMERICAN ARCHITECT Specification Manual, 1926 edition, was arranged in the same order as the A.I.A. filing system and the filing system was printed in full in this edition of the Specification Manual. The 1927 edition of this valuable book will follow the same arrangement. From time to time editorial mention has been made of the use and value of the A.I.A. filing system. Architects often write our editors asking advice or suggestions on suitable filing systems for coordinating office work. Here, again, the same recommendation is made,—that no better system has been devised for filing practical data than the A.I.A. filing system. We believe that we are justified in taking a share of the credit for making the general use of this system a reality.

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Arthur T. North, one time Engineering Editor of THE AMERICAN ARCHITECT, is contributing a monthly New York letter to *The Western Architect*, of Chicago. "The world's best architecture has never been executed," writes Mr. North in his April letter. "Designs that were the finest conceptions of architects, have never been executed because of the owner's lack of understanding, or fear of criticism, because it was unconventional, or the common result of the stupidity or jugglery of juries of awards in competitions." All of which, we believe, a majority of architects will thoroughly endorse. It is not always the completed things that are most valuable for illustration in an architectural magazine. What we are keen to have, and would be most grateful for, is as many examples as possible of what Mr. North describes as good architecture conceived but not yet born.



STREET SCENE - VILLEFRANCHE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

THE AMERICAN ARCHITECT