

THE AMERICAN ARCHITECT

FOUNDED 1876

SIXTIETH ANNUAL CONVENTION, THE AMERICAN INSTITUTE OF ARCHITECTS, WASHINGTON, D. C.

THE sixtieth convention of The American Institute of Architects, held in the main auditorium of the building of the Chamber of Commerce of the United States, at Washington, D. C., on May 11-13, must be treated differently from previous conventions as it was a different sort of convention.

Institute conventions, as a rule, are business meetings, during which the affairs of the organization are discussed, based on the reports of various committees. This routine business finished, the conventions have in the past discussed in a general way the various policies that it is deemed right to adopt, and then adjournment.

At the sixtieth convention there were two outstanding things and they dominated the various meetings. The first and most important was the report of the Board of Directors. This proved to be a radical discussion of the intimate affairs of the organization and was accompanied by recommendations that startled the conservative element and brought satisfaction to the groups of men who for years have been urging action as to the various appendages that have been attached to The American Institute

of Architects. The report of the Board of Directors is a voluminous document and contains a vast amount of meaty reading for every architect whether affiliated with the Institute or unattached. The whole matter has been set forth in a thoroughly competent manner, and shows without doubt the result of long hours of deliberation. A summary of this report will be found elsewhere in this issue, together with brief statement of final action by the convention.

The second outstanding feature was the report of the Committee on Allied Arts, presented on the morning of the first day, by C. Grant La Farge, chairman of the Committee. Mr. La Farge's summing up of conditions as existing between the profession of architecture and the allied arts, was ably supplemented by a series of special addresses, each by a man high in his chosen art or craft. Arthur A. Shurtleff, president of The American Society of Landscape Architects, spoke for landscape architecture. Arthur Covey, mural painter, made a strong presentation of the painter's point of view. John Gregory, sculptor, made a witty address on the present and proposed relation-



MILTON B. MEDARY, JR.
RE-ELECTED PRESIDENT 1927-8

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ship of sculpture to architecture; and Lorentz Kleiser, craftsman, held his hearers to close attention while presenting his side of the discussion.

Features of the afternoon sessions during the first and second days were a tea in the gardens of the Octagon, a most enjoyable social gathering, and the address on American Industrial Art—Sidelights on Design Today, on the afternoon of the second day, by Richard F. Bach of the Metropolitan Museum of Art of New York.

The luncheons held at the Washington Hotel between the morning and afternoon sessions were fine social features, and the short addresses pithy and entertaining as well as of considerable educational interest. On the occasion of the first luncheon President Medary spoke on The Meaning of Institute Membership. This thoughtful discussion of the Institute's place in the profession of architecture, what membership should mean to every member, would make a fine argument to broadcast to that part of the profession outside of Institute ranks. If we can obtain a copy of Mr. Medary's address, we will present it in the earliest possible issue.

At the luncheon on Thursday, the 12th May, A. K. Baylor, of the General Electric Company, in his address referred to the present era of national prosperity and the steps that must be taken to safeguard it. The Producers' Council movement was cited as furthering the "Golden Rule" in the building industry. Extracts from Mr. Baylor's address will be found elsewhere in this issue.



PAST PRESIDENT WAID AND VICTOR MINDEFF, CHAIRMAN OF THE CONVENTION COMMITTEE

Wilbur Watson, engineer, delivered the address at the luncheon on the last day of the convention. Mr. Watson spoke on the Historical Development of Bridge Design, emphasizing his remarks with a most interesting series of illustrations.

These luncheons were listened to by an audience of delegates and visiting architects that taxed the capacity of the large dining hall.

At the afternoon session Sullivan W. Jones, State Architect of New York, reported that replies to a questionnaire sent to the governors of 48 States showed that in only 7 is there an official architect. A resolution was adopted by the Institute declaring that an office of State Architect should be created by act of legislature in every State where the needs warrant, and that he should be responsible for the design and construction of all public buildings.

The discussion of the report of the committee in charge of the development of the Octagon property and the proposed new building consumed the larger part of the evening session of the second day. This building, which will be erected on property adjacent to the Octagon, is intended to contain administrative offices, library, exhibition rooms, and a convention hall. The particular point discussed was whether the convention hall should be of hemicycle type with a seating capacity of some six or seven hundred people, or whether it should be a simple rectangular room which could be used either for exhibition purposes or for meetings of three or four hundred delegates. The sentiment of the convention



TWO DELEGATES FROM BOSTON, MISS LOIS LILLEY HOWE AND MISS ELEANOR MANNING

seemed to be nearly equally divided, and the matter was left to the Board of Directors and the Building Committee.

The Board of Directors believe that it is a more practicable proposition for the Institute to build a simple type of meeting hall which will for a number of years suffice for the ordinary convention and that on special occasions the Institute can engage the use of other more spacious rooms, such as the auditorium of the Chamber of Commerce. This is the basis on which the Building Committee is now proceeding.

At the banquet, which marked the closing of the convention, and which was presided over by President Medary, Charles Moore, chairman of the National Fine Arts Commission, in the course of a brilliant address told the assembled guests, that the outlined Government program is going to call for the greatest works of artists. It will call for architects and sculptors and mural painters, he said, to continue the history of this country in pictures. He told them to remember, however, that this is the Capital of the United States, and that nothing can be too good, too fine or too large. Unless they can have the biggest and finest plan here the people of America will not have it. The expense is not too great.

Mr. Moore went into the history of the various commissions that have made plans for Washington, and told of some of the difficulties faced by the Fine Arts Commission in its work. He pointed out that art in this country really got its start at the Chicago World's Fair, and what the artists had done there for a season they would be expected to do here forever during the course of the Government's building program.

George B. McClelland, former mayor of New York, praised the work of The American Institute of Architects and said that they had aided him,

while mayor, to save the quarter of a billion-dollar building program from "the blight of the engineer."

Two gold medals were awarded for outstanding achievement in the arts last year, one to Lee Lawrie, sculptor, of New York, and one to Frank G. Holmes, art director and pottery designer, of Trenton, N. J. The presentations were made by C. Grant La Farge, of New York.

The gold medal awarded in 1926 to Howard Van Doren Shaw, of Chicago, who died the day after the award was made, was presented to his widow, the citation being read by D. Everett Waid, of New York.

The following results of the election were announced at the banquet: Milton B. Medary, Jr., of Philadelphia, re-elected, president; William Emerson, of Boston, first vice-president; C. Herrick Hammond, of Chicago, second vice-president; Frank C. Baldwin of Washington, D. C., secretary, and Edwin Bergstrom, of Los Angeles, treasurer and director.

The following were elected to the Board of Directors: William H. Lord of Asheville, N. C.; Olle J. Lorehn of Houston, Tex., and Myron Hunt of Los Angeles.

The following elections to the rank of Fellows were announced:

Theodore E. Blake, New York
Lindley M. Franklin, New York
Sullivan W. Jones, New York
H. Hobart Weekes, New York
Henry K. Holsman, Illinois
C. Herrick Hammond, Illinois
James O. Betelle, New Jersey
H. A. Overbeck, Texas
George I. Lovatt, Pennsylvania
Louis Stevens, Pennsylvania.

HEARD AT THE CONVENTION

It seems to me that this whole subject of architecture and beauty and all that sort of thing depends upon a certain degree of imagination and inventiveness.

Albert Kelsey

The demand on the part of the press for a new style of architecture, as they call it, as you know has been very strong and the effect of that has been not so much on the architect, because he knows the causes which produce loose styles of architecture, as upon the client. The client now demands a departure from the old line of work. He wants something new.

George C. Nimmons

The arts we deal with today are the arts of use, of practical service, the arts of industry rendering that service without loss of the emotional reaction of pleasure in the mind.

Richard F. Bach

Architecture is a great art and we want to make it, in this country, as great as it can be made, and we can only make it as great as it can be made when we learn to work together, all of us.

C. Grant La Farge

Collaboration is needed between the artistic mind and the scientific mind.

Wilbur J. Watson

SUMMARY OF CERTAIN FEATURES OF THE REPORT OF BOARD OF DIRECTORS

NO MORE comprehensive report of a Board of Directors has ever been presented to a convention of the Institute than this one. It fully justifies the long hours spent on its framing. In fact, the discussion of this report practically absorbed a large part of the last two days of the convention. Its deductions and suggestions were in most instances unanimously approved by the convention, and where changes were suggested, they were as a rule so trivial as practically to leave the report approved as presented. A fine piece of constructive work was done by the Board in the preparation of this report.

Following are excerpts from this report. These are practically in addition to discussion of committee reports, a resume of which appears elsewhere in this issue.

The Architects' Small House Service Bureau

The Board of Directors has devoted much time and study during the year to the Architects' Small House Service Bureau of the United States, Incorporated. It has considered both the majority report and a minority report as presented by one member of the Committee on Small Houses.

The representative of the Institute Board attended an Executive Committee meeting of the Bureau at Minneapolis last June, and the President of the Bureau made an extensive report to the Institute Executive Committee during February in New York City. A complete copy of this report has been published in the Minutes of the meeting and is available.

The organization and purpose of the Bureau have been explained to the Institute at six consecutive conventions. The Board of the Institute has carefully considered all phases of the Bureau and its relation to the Institute and to the profession, and believes that the plan of the Bureau, as operated, is such that it can bring no responsibility to the Institute other than the nomination of Directors to the Bureau Board who exercise a control of the policies of the Bureau.

The Board of Directors reaffirms its endorsement of the Bureau and in so doing it is not overlooking the objections which have been stated in opposition to the Bureau, but firmly believes that the good the Bureau is doing in its contribution to a better type of small house far outweighs the objections.

Report approved.

Structural Service and Scientific Research Department

The work of the Institute with respect to the technical, structural, and related elements of the practice of architecture is in the care of the Scientific Research Department and the Structural Service Committee. This work has been done well and with commendable enthusiasm, through the efforts of a large group of our membership. They have set a pace in Institute and public service which other Committees charged with equally important duties might emulate. In order to simplify titles and place these activities under one Committee the Board has changed the name of the Scientific Research Department to be "The Structural Service Department." It also recommends that the By-Laws be amended as follows:

Amend Article XIII, Section 1, by striking out the following words: "Structural Service Committee." The purpose of this is to remove the Structural Service Committee from the list of Standing Committees and to assign its duties to the Structural



ABRAM GARFIELD, CLEVELAND



N. MAX DUNNING, CHICAGO

Service Department. The action is recommended by the Structural Service Committee itself and by the Scientific Research Department. Under the new plan the Structural Service Department will have a representative in each Chapter of the Institute.

Resolved, That the above amendment be adopted.

Resolved, By The American Institute of Architects in Sixtieth Annual Convention assembled, That the Scientific Research Department, hereafter the Structural Service Department, be and hereby is continued as an essential element of the Institute activities, and the findings and information of the Department disseminated through the *Journal* or other organ of the Institute, and that the contact with the Producers' Council shall be encouraged and continued for a period of at least five years;

Provided, That the cost of the services rendered by the Institute to the members of the Council shall be paid by the Council, and the President and the Treasurer be and hereby are empowered and authorized to execute and deliver contracts with the Producers' Council to that effect for and on behalf of the Institute.

Resolved, That the following organizations, insofar as their affiliation with the Institute is concerned, be placed under the jurisdiction of the Scientific Research Department: The American Construction Council; The American Engineering Standards Committee; The American Society for Testing Materials; The National Board for Jurisdictional Awards; The National Fire Protection Association; and The Producers' Council, and be it further

Resolved, That hereafter proposals for similar contacts or affiliations shall be submitted to the Institute through the Scientific Research Department and with its recommendations.

Four resolutions adopted. Report approved.

The Producers' Council

The Board has received the annual report of the Producers' Council which covers its activities for the past year; submits a

list of members of the Council; and a complete financial statement for the year ending January 1, 1927.

It has also received a draft of the proposed brochure, to be issued by the Producers' Council to the architectural profession and the building industry. The draft has been considered, commented upon, and approved by the Board. It will be issued by the Council in due course.

Report approved.

Report of the Nominating Committee

In addition to the nominations presented by the Nominating Committee, the following were nominated from the floor:

Director 4th District—William H. Lord, Asheville

Director 7th District—Olle J. Lorehn, Houston, Texas

Nominations of Honorary Members

The Board nominates the following laymen who have rendered distinguished service in the interests of the fine arts for election to Honorary Membership in The American Institute of Architects:

Thomas Adams of New York

Dr. Hartley Burr Alexander of Lincoln, Nebraska

Charles Dickey Armstrong of Pittsburgh

Arthur Sinclair Covey of New York

John Gregory of New York

Carl Paul Jennewein of New York

Lorentz Kleiser of New York

Dr. Wm. Alexander Lambeth of Charlottesville, Va.

Charles Jacob Livingood of Cincinnati

Eugene Savage of New York

Samuel L. Sherer of St. Louis

Arthur A. Shurtleff of Boston

Ferruccio Vitale of New York

Charles Henry Wacker of Chicago

Harry Wearne of New York



C. HERRICK HAMMOND, SECOND VICE-PRESIDENT; CHARLES H. HIGGINS; PAST-PRESIDENT D. EVERETT WAID AND RALPH C. LLEWELLYN, CHICAGO



THE GENTLEMEN FROM TEXAS, JOHN M. MARRIOTT, HARRY D. PAYNE, JOSEPH W. NORTHROP, JR. AND ATLEE B. AYRES

Nominations of Honorary Corresponding Members

The Board nominates the following distinguished architects in foreign countries for election to Honorary Corresponding Membership in The American Institute of Architects:

Georges Gromort of Paris
Ludwig E. E. Hoffman of Vienna
Ragnar Ostberg of Stockholm

Allied Arts and Craftsmanship Medals

The Board has awarded, on the recommendation of the Committee on Allied Arts, the Allied Arts Medal for distinguished achievement in Sculpture to Lee Lawrie; and the Craftsmanship Medal for distinguished achievement in Ceramic Art to Frank Holmes.

Pan American Congress of Architects

The Third Pan-American Congress of Architects will be held in Buenos Aires from July 1 to 10. The Institute was represented at the Second Congress by enthusiastic members who paid their own expenses. This year the Carnegie Endowment for International Peace made an appropriation of \$3,000, to be disbursed by the Institute, to meet the expenses of three delegates of the A. I. A.—who will represent architecture and the United States at this important gathering in Argentina.

Those who will go to South America as delegates of the Institute are: Frank R. Watson, of Philadelphia, Vice-Chairman of the Committee on Foreign Relations; Kenneth Murchison of New York; and John Galen Howard, of San Francisco.

In addition, the Institute has appointed Professor Warren P. Laird as a delegate, although he will primarily represent the University of Pennsylvania.

Membership Statistics

The total membership of the Institute on May 3, 1927, was 3,162 (as against a total on May 3, 1926, of 2,994) and it was made up as follows:

Fellows	296
Members	2,762
Honorary Members	73
Honorary Corresponding Members	31

Community Planning

Community Planning—Henry Wright, Chairman. This Committee proposes this resolution:

Whereas, The A. I. A. through its Community Planning Committee, and in special meetings and conferences, has come to the belief that the best advancement of the interests of our cities, the effective application of city planning principles, and the improvement of the conditions that affect the daily practice of architecture are alike jeopardized and hampered by present methods of land exploitation; and

Whereas, It is our belief that little improvement is possible unless methods of regulation are contrived which will relate the subdivision of land to the needs of the community and to the prescribed functions to which the land is to be devoted; and

Whereas, We believe that it is high time to take action which shall result in altering the present basis of land exploitation and direct it toward the improvement of our communities; therefore, be it

Resolved, That the Institute, through the Committee on Community Planning, make special study of the problems of land development and regulation, and report its findings to the next convention.

Resolution adopted. Report amended and approved.

Public Works

Resolution to be framed relative to proper position of "state architect" for adoption. Resolution not available but this was intended to recommend that where the various states maintain a State Architect's office, this department be separate from all others, the architect to be appointed by the governor, the department to act in an advisory capacity on all public works, and that a Commission of Fine Arts should be created under the "wing" of the State Architect's office.

Report approved.

Fellowships

If the convention decides that Fellowships shall be continued the Board offers the following resolutions:

Fellows.

Amend Article II, Section 1, to read as follows:

Fellowship in The American Institute of Architects is conferred upon a member who is a citizen of the United States who, in the opinion of an authorized Jury of Fellows, shall have notably contributed to the advancement of the profession in design, construction, literature, education or public service.

Membership in the Institute for not less than ten years shall be a prerequisite to Fellowship.

The Jury of Fellows shall consist of six Fellows appointed by the President, two of whom shall serve for periods of one, two, and three years, respectively, and until their successors are appointed. The President shall fill all vacancies occurring in the Jury of Fellows by death, resignation, expiration of term or otherwise.

Any group of five or more members may recommend to the Jury for consideration the name of a member whom they deem qualified for Fellowship. Such recommendation shall contain a brief statement of the notable service or achievements which, in the opinion of the nominators, justify the nomination.

Names of nominees for Fellowship shall be submitted with full and explicit data to the Jury of Fellows on forms prepared for this purpose. The Jury shall then request from the Chapter Officials, the Directors of the Institute, and such other sources as it deems necessary privileged communications relating to the qualifications of the nominees. All recommendations shall remain on file with the Jury of Fellows for at least twelve months prior to final action, except that nominations filed before October 30, 1927, may be acted upon in season for the 1928 Convention.

The Jury shall formulate rules for its procedure subject to the approval of the Board of Directors.

Section 2. Mode of Election. Amend Article II, Section 2, to read as follows:

Election to Fellowship shall be by the Jury of Fellows. Fellows may be elected at any regular meeting of the Jury of Fellows.

Such election shall be by ballot. Four affirmative votes shall be necessary to elect.

The names of all Fellows so elected shall be announced to the convention.

Section 3. Nomenclature. Amend Article II, Section 2, to read as follows:

Fellowship in the Institute shall be designated by the initials "F. A. I. A."

Convention decided that Fellowships shall be continued and the proposed resolutions were adopted.

THE PRESIDENT'S ADDRESS

THE American Institute of Architects, through the devoted service of its members over many years, has contributed to the machinery of practice, to the knowledge of materials and methods of construction, not only documentary forms but a fund of information invaluable to the profession, without which the inexperienced architect at the threshold of his career must meet many discouraging obstacles before finding himself free to devote his best talents to the realization of his creative impulse in physical form.

The freedom with which his imagination may realize the noblest dreams of his spirit, within the limits set by material facts and forces, is greatly increased by this work of Institute committees which puts into his hands the slowly accumulated experience of his forerunners.

The heights to which the art of architecture may reach, freed from these concerns of its machinery, are limited only by the heights built under our feet, and as we build, greater heights are made possible of attainment.

In every phase of life we have below us the product of the toil and the aspirations of those who have gone before us—ours to use and to extend to the limits which their work has brought within our reach. In our own art, the scientific research work in the field of materials and methods and in the preparation of orderly procedures of practice has given the architect tools tried and ready for his use. To these tools our future architecture must owe great obligation; the artists who use them, yield grateful acknowledgment.

In another aspect, The American Institute of Architects has served the art of architecture well in preparing the ground for a nobler future growing out of a more understanding and sympathetic soil, for no great art so intimately expressing the humanities of any social system can long remain exotic. It must be woven out of the whole of life and be present to some degree in its every expression.

The American Institute of Architects has sensed and accepted this obligation and, through its publications and lectures and the proper use of publicity, has worked faithfully and diligently for a broader understanding of architecture as the physical language of human activities, and of the immense significance of all the arts in their power to make material necessities beautiful, and further, to destroy forever the fallacy that a gulf exists between the material and the beautiful. It is the artist's privilege and obligation to challenge this latter doctrine. It is ours to make all material things beautiful, and their use an ennobling and joyous experience. For this, I believe The American Institute of Architects has undertaken to pave the way.

With the work which has been done so far and which must be vigilantly prosecuted, it has seemed the time was ripe to build our art upon the ground prepared and with the tools gathered for our use, and it has been thought well to devote as much of the time of this convention as may be to a consideration of the elements of an art which have made it a living index to the social and religious institutions of nations and peoples since Abraham lived in the city of Ur.

Sincere civilization has always sought to express the life within itself and has never been satisfied with the expression of other lives, no matter how noble or how beautifully expressed, knowing instinctively that the form is but a shell except for the spirit of its creator contained within it.

Science is by its nature preoccupied with things which may be seen, or touched, or weighed, or measured—all else must be discarded as "unreal"—and by its searchings for facts and reasons is the invaluable handmaiden of creative art; but every conscious living creature knows that it is only the vital part of himself, the part that cannot be seen, or weighed, or measured, that he wishes to express—the intangible, the universal, the eternal, that part of himself which is not material, which science has never reached, and which only in exalted moments seems within his own reach.

In the myriad confusions and complications of twentieth century life, men are bewildered by the surface manifestations of constantly changing forms pressing upon them and stretching as far as the vision may reach, and in this confusion is the promise of the awakening of a new springtime of art. In literature, in religion, in sculpture and painting, in music and the drama, as well as in architecture, the world is in revolt. We refuse to repeat the expression of other lives and demand the opportunity to add our own expression to the sum of truth and beauty built up through the ages. But, as in all revolts, we are passing through the extreme forms of complete repudiation with all its crude accompaniments, called for want of a better word, by the name of "Jazz."

The architect hears everywhere: Let us have a new architecture, an American architecture; let us have done with the dealers in classic and medieval forms; let us try something truly American! . . . This is plain sophistry. Just as well say: Let us have an entirely new written language, as well as the physical one; let us stop using the words used by Shakespeare and express our thoughts by sounds never heard before; and let us be entirely individual and no two of us use the same sounds! . . . This sophistry is due to the confusion which ails to differentiate between using the soul and mind of Shakespeare as our own and using the words with which he expressed the thing born in his own spirit; words which have become exquisite with every delicate shade of meaning only because men have long used them and understand them. Without them the power of beautiful expression would disappear. The written language is a living, changing thing, however, and slowly and surely, as Doric architecture became Ionic, and Roman Romanesque, and Romanesque Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century, and of the present day.

Let us, then, in looking to the future close our eyes to the changing multitude of surface manifestations and look below the surface for the roots out of which they spring, and let us search among the roots for those which are universal and have abiding character. On these let us build in our own way, with the freest fancy, expressing our own spirits. We need not copy last year's blossomings but we may and should take what made these blossomings beautiful as our inspiration. Our work will then surely be ours and cannot be confused with carefully reproduced expressions of great souls long since dead. This latter is the plagiarism which proclaims its author's belief that architecture is no longer a living thing.

May I speak of the fallacy of an American architecture as a new national art, distinct and altogether different from other national architecture and from our own forms of the past? Every nation as long as we shall have nations, and particularly every clime, whether coinciding with national boundaries or not, will of necessity develop identifying characteristics in any truthful architecture; but the nineteenth century with its revolutionary contributions to communication between the peoples of the earth, put behind us forever the isolation of national thought and expression in self-contained units, the influence of each unit limited to a slow advance along the commercial routes of Europe and Asia or transplanted violently as part of the spoils of war. To the rich inheritance of all past time, representing the most exalted expression attained by the noblest spirits of China, India, Persia, Egypt, Greece, Rome and Medieval Europe, are added streams of inspiration pouring in upon us from contemporary art throughout the world. The so-called "modern" movement in Central Europe and the Scandinavian countries is as well known to American architects as to Europeans and its outstanding examples are published and analyzed in the architectural press of America as freely as the work of our own architects. Most probably the new Town Hall at Stockholm has been given as careful study by American architects as any of the outstanding contemporary works in our

own country. And I believe that architects throughout Europe keep as closely in touch with the work done here.

All of which points clearly to the fact that the architecture of the future will be influenced as directly by great work in any part of the world as the architecture of Greece was influenced by the works of neighboring cities or as each cathedral built in Western Europe was influenced by those which immediately preceded it.

With the timely passing of period art and its forgeries of other men's minds and souls as well as the idiosyncrasies of their manual craft and skill, the architectural future has a field cleared of the blighting influence of the sophistries which have beset it on every hand, whenever we are ready to declare that we have done with them. We should not fear to build our own interpretation of today, as God gives us the inspiration and power to know and feel and see it in its most beautiful aspect, upon the great foundation made up of the aspirations and the sweat and blood of the past.

Our obligation is to contribute to the utmost that is in us to the great architecture of the world and to help those who follow us to contribute more on the structure we have thus developed. It is here that we feel the need of understanding clearly the nature of our opportunity and its challenge. We have chosen architecture as a medium by which each of us shall give his personality to the evolution of life. If we are to insure as great a contribution as comes from those who have chosen other media for their life expression, we must seek the fullest expression of our art.

What, then, is architecture in its fullest manifestation and what are the elements which must be present?

In schools and among professional artists, architecture is usually listed as one in a catalog of the arts. The crafts, for some indefensible reason, are classed separately, but certainly they are the very essence of art as applied to material things. Architecture has been called the "mother" of the arts, and this expression reveals recognition of a necessary relation of all the arts and their interdependence—in short, a family of the arts. I have come to the firm conviction that architecture can have no existence apart from the elements of which it is composed; that no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion

of all the arts into a perfect harmony, each dependent upon the other, the whole inspired at its conception by the appropriate beauty each holds ready for the enrichment of every other and of the whole. This is more than co-operation; it is the stimulation and cross-fertilization of all by the collective presence of a full orchestra of creative impulse. Who can read of the gatherings of artists in the gardens of the great art patrons of the Renaissance, or that earlier description of the building of Solomon's Temple, where the workers in stone and wood and iron, in gold and ivory and precious stones, were called to give their best to a glorious fabric, without feeling the influence these contacts must have had upon the whole? The objects taken from Tutenkhamen's tomb might have been the work of the cathedral builders of the thirteenth century, for both proclaim the presence of all the arts at their conception.

Here, then, lies the trail over which we must travel, hand in hand, a happy company of the arts, each enriching the others with a power and vision none could hope to achieve alone.

This convention has been planned to make such a theme its major motif; to inaugurate understanding co-operation of all those whose lives are dedicated to the service of the several arts, both in the schools and in the actual building of the fabric of the world; to help us to know each other better, that each of us shall be enriched by that knowledge, that in creating the material we may help each other to express the spiritual, that sculpture may once more be thought of as part of a parthenon without losing its dignity as sculpture, that painting may become again a vital part of walls and ceilings and altar-pieces, that the names of artists will recall their part in collective compositions as do the names of della Robbia, Giotto and LeNotre. Upon this theme there has already been founded The American Academy in Rome, The American Federation of Arts, and The Architectural League of New York. Upon it our Committee on Education, backed by the Carnegie Foundation, has launched its program for a wider understanding of the significance of the arts and upon it I hope The American Institute of Architects will build a program for the future in which all the elements of architecture shall be represented in all our contacts with the schools and the public as well as within our own profession.



OLD LONDON BRIDGE

FROM A PAINTING BY MONROE S. ORR, REPRODUCED FROM THE BUILDER, LONDON

THE COMMITTEE REPORTS

THE VARIOUS committee reports submitted to the convention have always in previous years been documents of unusual value. They were marked by many indications of careful study and thorough knowledge of the subjects treated. This year these reports are equally good, but as it happens they are in many instances able to present the evidence of constructive results based either on the recommendations of previous years, or carrying forward good solutions of problems that have arisen since the last convention.

Committee on Public Works Abram Garfield, Chairman

THE WORK of this Committee is probably more intensive than any other. Its problems are seldom constant and change with every building problem of the Government. As more closely in touch with Government programs than any other section of the Institute, such recommendations as the Institute may believe desirable to make are largely founded on the reports of the Committee on Public Works. This report, first dealing generally with the matter of public buildings, states:

When the present building bill was proposed in the House of Representatives it carried with it a provision that Government buildings should be standardized, or words to that effect. Fortunately this was modified, but it is well for us to consider why the phrase was used and it does not do for us to wave it

aside as something too far removed from reality for argument. The history of the design and planning of Federal, State and other public buildings is not of the best from certain reasonable standpoints. Consider the view of an observing citizen who has no great knowledge of architectural practice or history. He works in an office building, a factory where the greatest attention has been given to the economy of arrangement and where the planning of the interior received the first and greatest attention. He may be correct in his view that the outside of his building is good even though it does little more than closely fit the plan: and, curiously enough, his observation is quite along the lines of that architectural philosophy which we have all been taught. The same citizen is called upon to admire some public building. It may well be a building that architects have approved and commended, but his observations may lead him to wonder why. The corridors are too wide. The rooms too high and not easily divisible. Their depth precludes the use of the side furthest from the light. It seems to him very extravagant. His attention is called to the fact that public buildings are not to be judged on the basis of a building which must be made to pay and he is ready to admit this but suspects that many of them have been built so well that they will stand for generations after they have become obsolete. The citizen becomes outraged. He believes that he sees waste and unintelligent planning. He knows that the cost of building is greater than formerly, and not being familiar with all of our vocabulary, asks for reform and uses the word which most quickly expresses his method of reaching a result. He does not think that the architect is sympathetic and has come to believe that monumental design means only one thing—extravagance. He asks for standardization.

Truly he does not want that thing; but his argument finds such universal illustration that we must be ready with an answer and a solution in terms which he can understand. We have



ALFRED GRANGER AND EARL REED, JR. OF CHICAGO, AND
KENNETH MURCHISON OF NEW YORK



GORDON D. WHITE AND TEMPLE H. BUELL OF DENVER, AND
OSCAR T. LANG OF MINNEAPOLIS

our ideas of Government buildings but it is possible that we have always described them in our own terms and not in the terms that another will comprehend. It is also possible that we have accepted the usual plan with too little consideration. If we build a Government building upon lines that were laid down and found satisfactory a hundred years ago, we must prove that Government has not progressed or changed. If this is lamentably true in certain respects, it is not always so. Let us, therefore, meet the demand for standardization not as obstructionists but as students. The demand has a meaning and one need not fear that the same close study of the use of a building that is given to a project which must pay, will remove Government work from the realms of art. It is also possible that standardization has had its part in bringing about the very things that are criticized. We have been told that a post office plan is a determined thing. Everyone knows the plan of a state capitol. These are some of the standardizations that exist and if improvement and economy are to be brought about it may well be that we must first escape from the very thing that has been demanded.

Architects themselves have demanded something new in Government buildings and have begun by assailing colonnades. This is no nearer to a valuable suggestion than the demand for a standardized workshop. If our training and pronouncements mean anything we know that the subject of improvement is not to be approached from the outside of a building. If Government architecture is to be improved or greatly changed it may only be done by a study of the workings of Government. If the workings of Government have changed, the plans will change and the exterior of the buildings will follow as they must. There is no dictum of the schools which is older but we do so often forget our first lessons.

Committee on Education

George C. Nimmons, Chairman

THIS IS an extremely valuable report as dealing with one of the most important matters that can

engage the attention of the Institute. The field considered has become so large that a report in the usual form would be inadequate.

This Committee has originated a well considered plan of presenting as a report, special papers by different members of the Committee, each dealing with a specific phase.

Mr. Nimmons, the chairman, discussed the Carnegie Art Courses given at the Art Institute of Chicago to the representatives of twenty-one colleges of the country.

Charles Butler's paper discussed the Beaux-Arts Institute of Design and the American Academy in Rome. In summing up the activities of the Beaux-Arts Institute of Design, Mr. Butler states:

The Committee on Education takes the liberty of suggesting to the membership of the Institute that they might well show their appreciation of the work of the Beaux-Arts Institute of Design by becoming Associate Members of that body.

These two activities, the Beaux-Arts Institute of Design, serving principally the student who is supporting himself, while he struggles to fit himself for the practice of his profession, and the American Academy in Rome with the opportunity which it offers to the graduate student to do collaborative work under unique surroundings, are achievements of which the profession may well be proud.

Every architect, whether or not he is a member of the Institute, should read the report of the Committee on Education in its entirety. It seems to be a duty to do so. We regret that our available space will not permit us to reprint this report in full.

The report concludes with a paper by C. C.



W. A. PAINE, C. L. INSCHO, M. L. MILLSPAUGH OF COLUMBUS, AND WILLIAM B. ITTNER OF ST. LOUIS



WM. C. WEST, VIRGINIA, AND WM. POPE BARNEY, FRANK R. WATSON AND PAUL A. DAVIS III OF PHILADELPHIA

Zantzinger. This is, in a sense, the report of a sub-committee on the educational work that is being done at the Foundation for Architecture and Landscape Architecture, by Ferruccio Vitale and his associates. This effort on the part of the Foundation is heartily endorsed in this report. Mr. Zantzinger also discusses the American Federation of Arts and the series of lectures made possible by the Waid Education Fund. The sub-committee states that a great and valuable work is being accomplished by these lectures.

Committee on Public Information
Wm. Harmon Beers, Chairman

THIS is a committee that has functioned in the most valuable way. Never in previous history has the cause of the Institute been better served. The value of good architecture as a sound commercial asset, the value of the architect's services in every building operation have been broadcast in a manner never before achieved.

The policy of the Committee, as set forth in this report, to arouse interest in the Institute and its chapters, has been efficiently carried forward.

The following extract from this report shows the grasp that the Committee has on the matter of public information. It states:

Any estimate of the worth of the "Plan for the Education of the Public as to the Character and Value of Architectural Service" must recognize the distinction between news and advertising. It is a fundamental principle of newspaper-making

that news channels itself. By this we mean that news is news wherever found. Should news arise in the profession of architecture, this news will be printed by the newspapers. But, obviously, the newspapers have not the means of ascertaining when news arises in architecture, and even if they did, the news could not easily be identified when it did arise because of the lack of vigilance which must necessarily result from the separation of the newspaper organization and the source of architectural news.

Advertising, on the other hand, deals primarily with the commercial aspects of social organization. The public can be educated through the advertising columns, but this method of publicity always implies bias of the advertiser. Advertising expresses the point of view of the author of the advertisement. News reflects the point of view of the newspaper. In advertising, the advertiser goes forward upon his own initiative. In news, the newspaper goes forward upon its initiative. In other words, news calls for the exercise of a reporting function, which is disinterested. Advertising calls for the exercise of a commercialized editorial function, which concededly is one of self-interest.

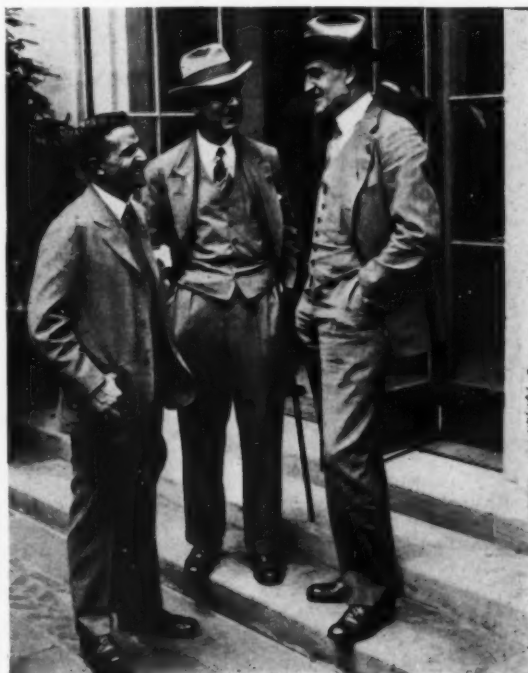
To sum up: a publicity system has been established and is in full working order—one which we feel is sure of steady development, if properly financed. Your Board of Directors, at its meeting in December, 1926, increased the appropriation of this Committee to \$4,000.00 for the present year; but your Committee earnestly requests that the Institute set apart an additional \$2,000.00, total appropriation being \$500.00 per month, this sum to cover the complete cost of the continuous and nationwide service.

Committee on Foreign Relations
Professor William Emerson, Chairman

THE WORK of this important Committee has been marked by the finest accomplishment. Due to its



W. E. FISHER, DENVER, N. MAX DUNNING, CHICAGO,
W. R. B. WILLCOX OF OREGON



DAVID J. WITMER AND SUMNER P. HUNT, LOS ANGELES,
WM. STANLEY PARKER, BOSTON

well directed efforts, the isolation that architects in this country experienced, has been dispelled. American architects will find that in most countries of the old world and in South America, the way has been paved for the most fine and pleasant intercourse. The report is reprinted herewith in full.

The Committee on Foreign Relations has established contacts during the current year with the Committee of the International Building Exhibition at Turin, Italy; with the Royal Victorian Institute of Architects at Melbourne, Australia; and with the Pan-American Congress of Architects in Buenos Aires, South America; all of these in connection with exhibitions of American architecture. The relations that have been developed during the past year with the South American architects, largely through the instrumentality of Mr. Watson and Mr. Plack of the Philadelphia Chapter, have resulted in just that form of co-operation that is most likely to promote a better understanding between the countries affected, and it is hoped that in addition to the exhibition referred to above, the architects of the United States will in increasing numbers find it possible to attend the Annual Congress of our neighbor architects in South America.



THREE DELEGATES FROM LOUISIANA, HERMAN J. DUNCAN, ARTHUR FEITEL AND WILLIAM P. SPRATLING

The Committee has further, with the co-operation of other members of the Institute, secured facilities for visiting groups of German architects and is at present engaged in co-operation with the American Engineering Council in placing architectural students, recommended by the Czechoslovakian Government, in offices in this country.

It has established relations with the Royal Institute of British Architects in regard to the best means of approaching the question of the restoration of Sta. Sophia in Constantinople, and with both French and British architectural organizations concerning the possibility of friendly aid to visiting French and British architects and students.

The most time-consuming of these activities has certainly been that of the exhibitions which the Committee believes might properly be handled by a separate group existing exclusively for this purpose. So valuable and essential in the opinion of the Committee are the possibilities of international professional relations, and so desirable that the policy established in one year by the Committee be continued in successive years, that the Committee would like to recommend the establishment of a Standing Committee on Foreign Relations of nine members, three to be appointed each succeeding year for a period of three years, in order that the opportunities which these contacts with foreign architects provide shall be utilized to the best possible advantage not only to the end of a better international understanding, but in order that we in this country may profit by that longer acquaintance with the arts in all their expressions which marks the civilization of Europe.

To carry out recommendations that have previously been made to this Committee it desires herewith to nominate for Honorary Corresponding Membership in the American Institute of Architects, Georges Gromort of Paris, France, architect and writer of distinction, a teacher whose devotion to the best interests of his art has endeared him to the many students that have profited from his criticism both at his atelier in Paris and from his lectures at the School in Fontainebleau. Also as Honorary Member, Thomas Adams of London and New York, who has brought the light of wisdom and common sense to bear upon many of the complex problems involved in town planning, and whose guidance of the investigation at present being made by the Sage Foundation has won the admiration of all who have co-operated with him.

Other, and equally valuable, reports will receive attention in later issues. The limits of space, and time before going to press, prevent their notice at this time.

HEARD AT THE CONVENTION

We have reached a point in our national culture which demands that our architects should be more insistent upon the practical art of architecture than upon the economic side which is such a fierce game at the present time.

Albert Kelsey

It is now perfectly evident that state architects throughout the nation are coming.

Henry K. Holsman

The Structural Service Department is a contact that makes it possible to bring together the professional mind with the business mind and I believe that in this movement we are the forerunners of what will be followed by professions and industries generally throughout the United States.

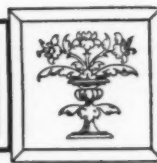
N. Max Dunning

If the architects ever in their lives needed help about the ornament of the building and about the mural painting and the decorating of a building, they need it now because these brother artists know more than the architects about this and the best talent and assistance should be called in, particularly in the design of the future building.

George C. Nimmons



EDITORIAL COMMENT



IN season and out, for a period exceeding ten years, this journal has advocated the closest affiliation between architecture and the allied arts. The keynote of this important matter was first struck at a convention held in Washington some years ago. Ralph Adams Cram, chairman of the Committee on Education, in presenting the report of that committee, stated that the craftsman was the architect's *alter ego*. That made a lasting impression. Architecture was at that time entering on the period of its greatest achievement. We had begun to cast off the influences of an old world tradition and to move forward on the course that has brought us to our present fine achievement. But the one thing that at the outset retarded the freedom of our progress was the fact that the architect could only design and plan up to the point where the craftsman could co-operate.

Architectural societies began to sense the importance of the higher education of the craftsman. They felt then, as they do in a higher and fuller degree now, that craftsmen should know something more than the mere details of their craft; they should know something of the art of architecture, if they hoped to collaborate successfully. The exhibitions of The Architectural League of New York began to assign space to the work of the craftsman. The Metropolitan Museum of Art in New York began a series of exhibitions and a course of lectures that supplemented the education of the craftsman to a fine degree of performance. And now, The American Institute of Architects at its annual convention has announced through its Committee on Allied Arts, its intention to foster and promote the closest possible relation between architecture as an art and the various arts and crafts that co-operate to produce a splendid result.

During a long experience we have often heard, and sometimes met, that misguided architect who likes to tell us that he never reads an architectural paper. There's that other individual who tells us he has no time to read architectural journals. If by any chance these lines should reach his eye,—perhaps one of his draftsmen will tell him that we are referring to him,—we strongly urge him to read the address of C. Grant La Farge, chairman of the Committee on Allied Arts, presented on the first day of the convention. This address is, in a sense, introductory to the general report of the committee, and will be found on page 745 of this issue. It was enthusiastically approved by the convention, and the work outlined will undoubtedly be the major effort of the Institute from now until the next convention.

The Institute will now, said Mr. La Farge, turn its attention to architecture as an art, after long debate of it as a science, a profession. The landscape architect, the sculptor, the mural painter and the craftsman have now become trained to a degree never attained before. The schools in which these men are trained are brought to the highest state of efficiency.

There is now the greatest possibility of unison between architecture and all the crafts and this movement to unify them is of the first importance.

If we observe, continues Mr. La Farge, a beautiful building, wisely placed in a beautiful setting, complete in all its details and appointments, ready to serve its human purpose, who amongst us dare have the hardihood to draw the rigid boundary line demarcating its architecture, separating that art from its sisters?

This is truly the right spirit in this matter. It is the attitude that the Institute should assume, the point of view that will bring the whole subject to a glorious, successful conclusion.

An obstacle that has barred the way to a better alliance between architecture and the sister arts and crafts, has been the submergence of the craftsman by those who pay him for his work. In the past, there has been scant recognition that he was an artist in his line, aside from the money he has found in his payroll envelope.

Here, again, The Architectural League of New York deserves mention. During its last exhibition the announcement of awards to firms, either of architects or of manufacturers, carried with it the name or names of the designers who were largely responsible for certain features. If there is to be a closer contact between all the artistic units that combine to make a beautiful result, it will be more quickly attained when there is recognition of individual effort on the part of every collaborating art and craft. This point has been admirably explained in Mr. La Farge's address. It is so pertinent that we believe it may be proper to quote it in full here. Referring to Benjamin Wistar Morris' description of the Great Hall of the Cunard Building, Mr. Morris stated: "Together we (the architect, the mural painter, sculptor and craftsman) worked, composing the subdivisions of space, the enrichment of the dividing members and the general distribution and key to color. Throughout, Winter showed his mastery of the problem and never for a moment forgot his architecture; himself he forgot completely . . . it really was a great happy family." He speaks of Faulkner's lovely wall maps, and tells how the color

of the composition had to be brought down upon the walls, "and the whole arranged in a single composition, lying in peace and quiet upon the surfaces;"—how John Gregory had the floor as a virgin field, on which to make his wonderful seal, and of the good fellowship and harmony in which appear the works of Jennewein and Nobel and Yellin. Most movingly, in a few words, he refers to the Sunday visits of the mechanics and laborers of all trades come with their families to admire. And he says that "here were the works of painter, sculptor, modeller and ironworker living in harmony and not intentionally, at any rate, shouting at one another. What an age! What glorious fun!"

We shall look forward with a very large amount of interest to the work of the Committee on Allied Arts during the coming year, and it is not necessary to assure that committee that THE AMERICAN ARCHITECT, believing as do its editors in the importance of the work in hand, will contribute everything in its power to help in reaching a consummation so devoutly to be wished.

FOREIGNERS often criticize Americans as mercenary and too much wrapt up in commercial enterprise to appreciate true art. We are, most of us, bent on wealth, and often forget that there are other things much more lasting and enduring than the accumulating of money. A New York clergyman recently declared that the dominating purpose of modern education in this country is first of all the acquisition of wealth as a means to securing social position and political prestige. Architecture is, of course, nothing if not an art, so that the architectural student may not be included in this sweeping charge.

But, while there is a definite relationship of architecture to commerce, architecture can never be divorced from art altogether. One of the greatest problems with which the architectural profession in this country is faced is the necessity for designing artistic structures that shall at the same time meet certain economic and occupational requirements. In the design of a skyscraper, for example, the architect must consider the rental value per cubic foot, the land cost, and the cost of construction before he can determine the height of the building and its mass design. But, still, architecture in this country remains the art of designing buildings, although certain critical foreigners, believing that art and industry cannot mix, are prone to admit it. Occasionally a foreigner comes to these shores and is immediately carried away by the artistic quality of our architecture. Senator Luigi Luiggi, famous Italian port engineer and professor of structural engineering at the University of Rome, who recently visited this country to make a study of America's tall buildings, saw life as well as art in our skyscrapers. "I have studied the pyramids of Egypt," he said, "but they are simply the creation of brute force. I have studied the works of the Greeks and Romans and the cathedrals of Europe. These show the highest achievement in art and science, but they are not alive." He then goes on to state that when one sees an American skyscraper he feels that he is observing a living, human being. "The skeleton of steel, the flesh and muscles of stone, heat flowing like blood from the boilers which are the heart, and the intricate system of telephone wires, serving the part of the nerves." A unique picture, certainly. In conclusion, the Senator states that our great architecture thus seems alive to him, while that of the ancients is dead.



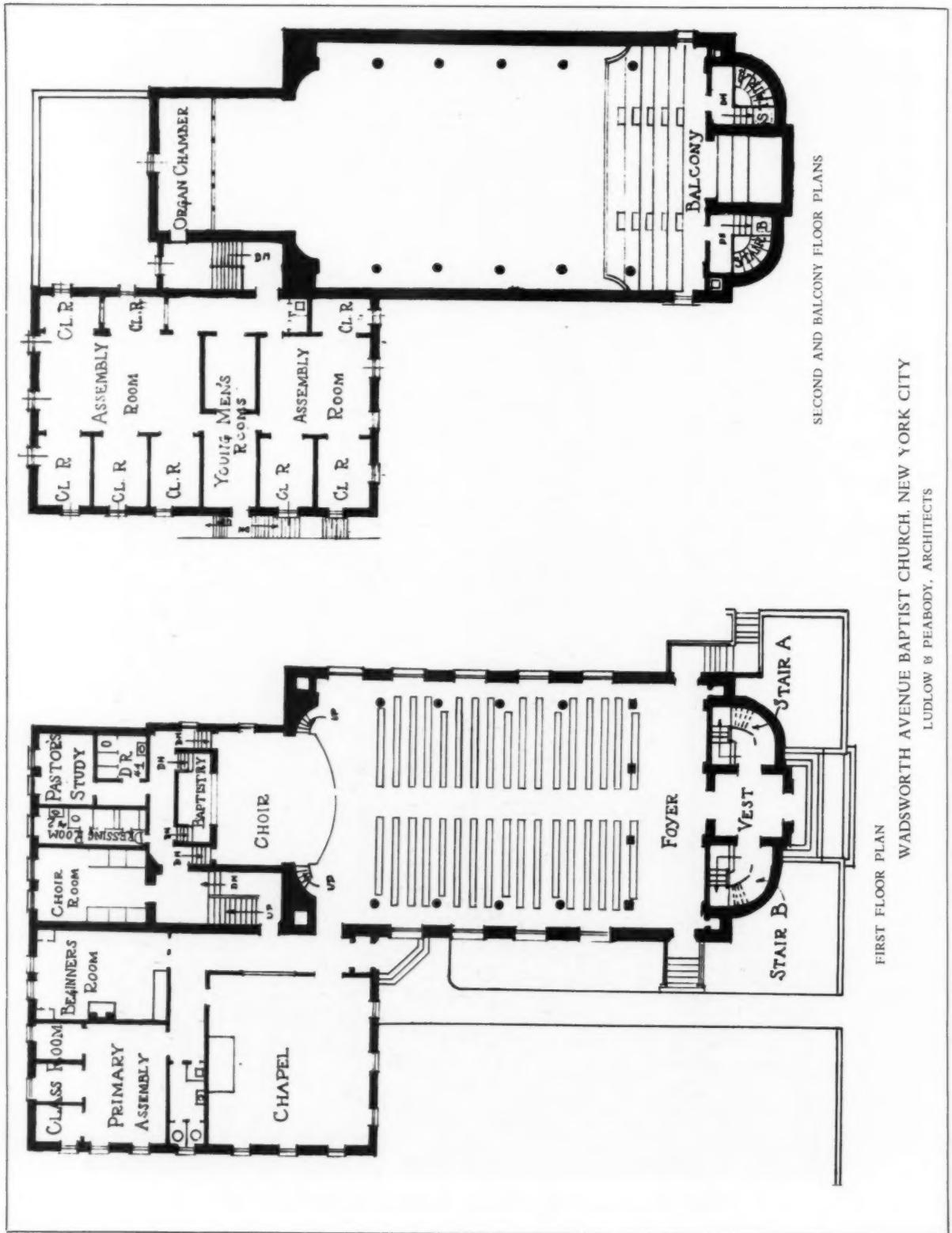
OFFICE SKETCH BY O. R. FREEMAN OF THE OFFICE OF
KILHAM, HOPKINS & GREELEY, ARCHITECTS



WADSWORTH AVENUE BAPTIST CHURCH, NEW YORK CITY

LUDLOW & PEABODY, ARCHITECTS

(See plans on back)



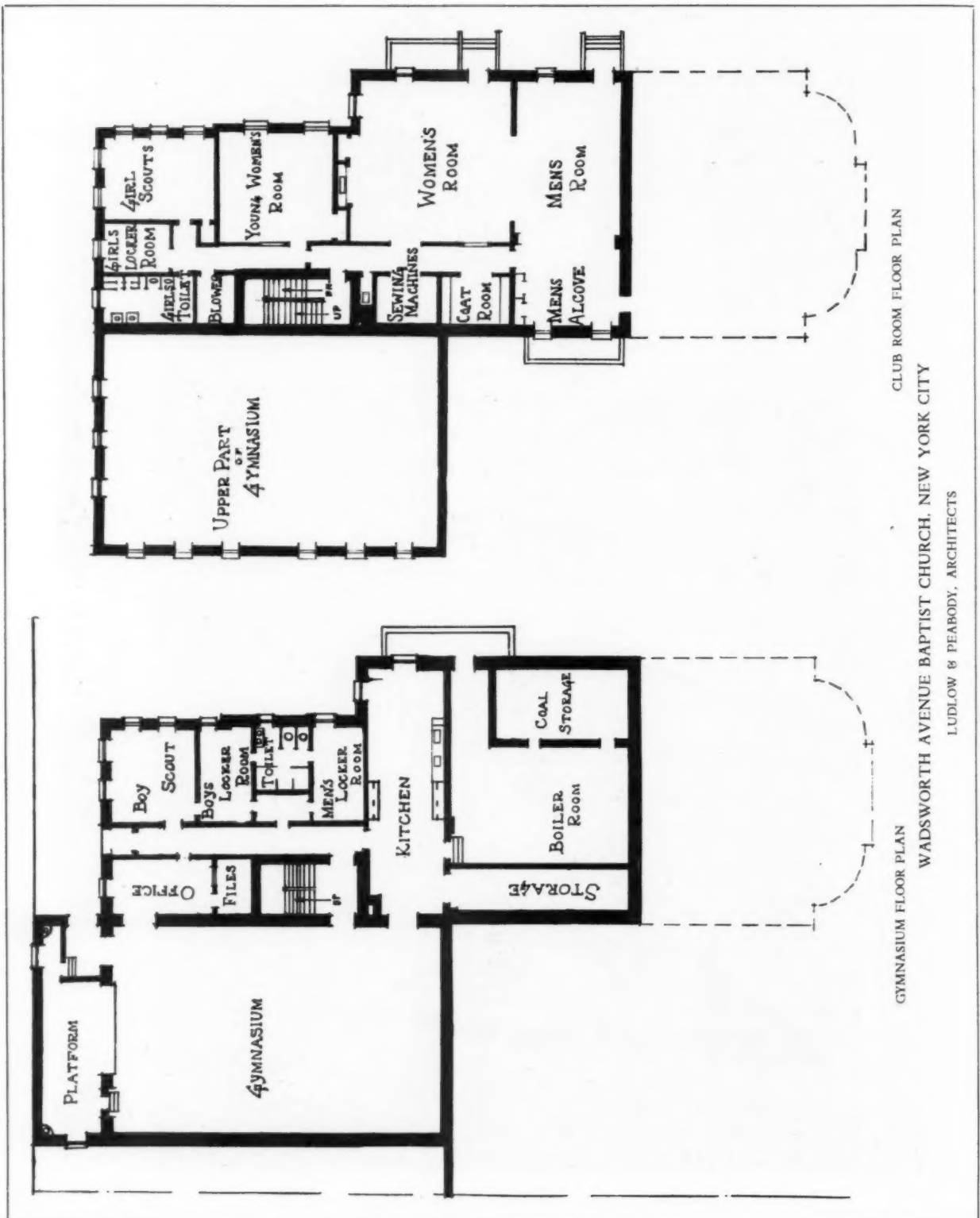
FIRST FLOOR PLAN
WADSWORTH AVENUE BAPTIST CHURCH, NEW YORK CITY
LUDLOW & PEABODY, ARCHITECTS

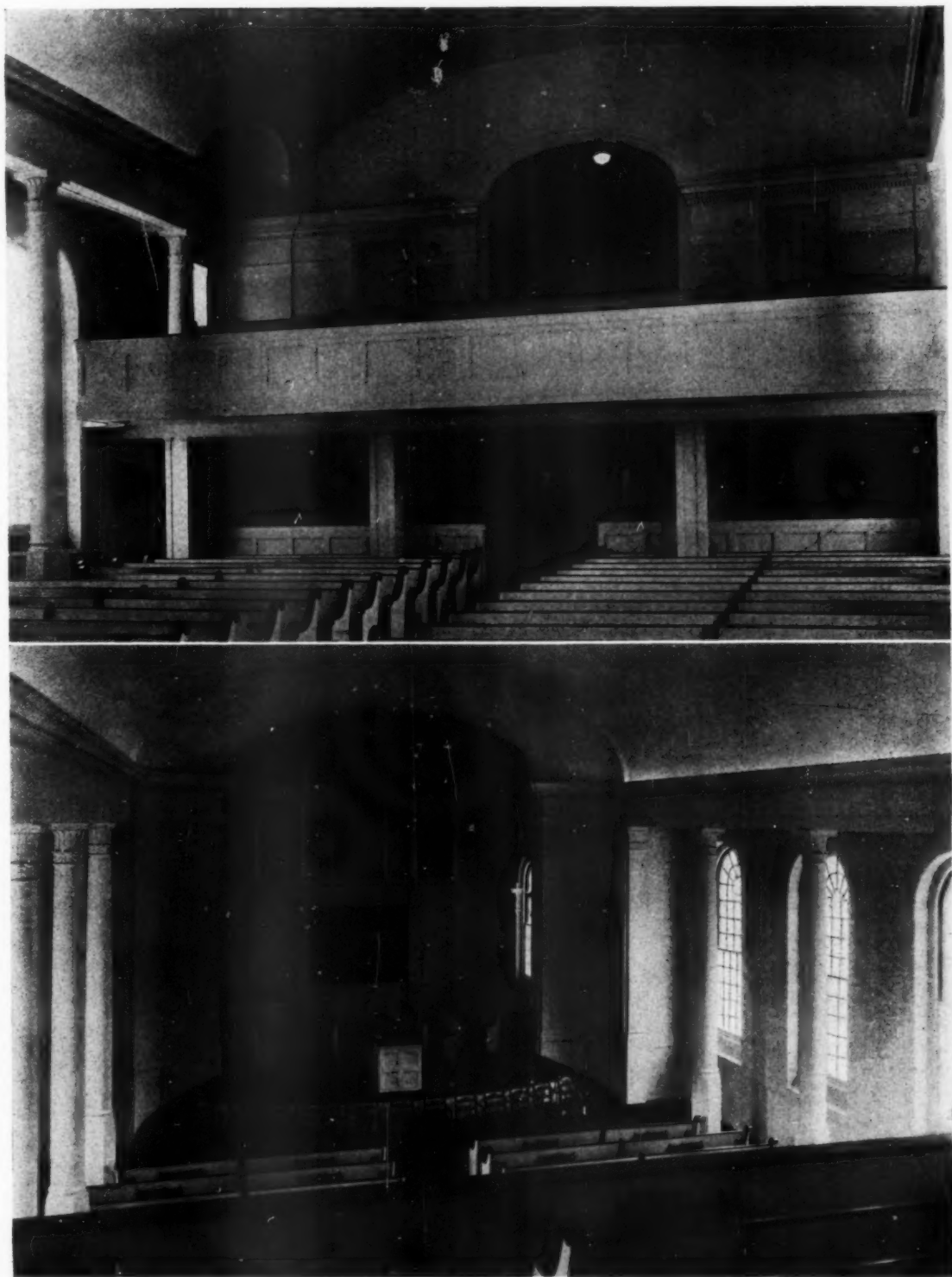


WADSWORTH AVENUE BAPTIST CHURCH, NEW YORK CITY

LUDLOW & PEABODY, ARCHITECTS

(See plans on back)





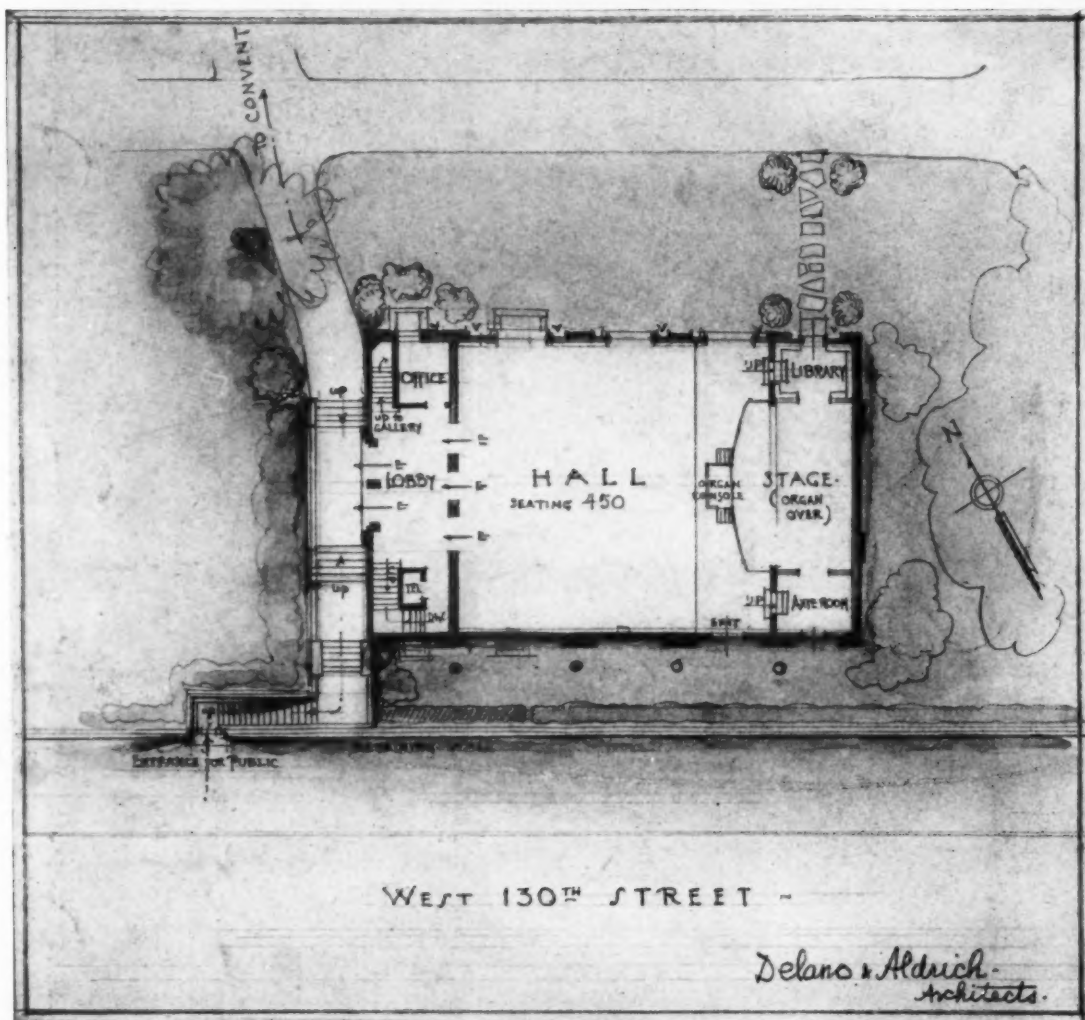
WADSWORTH AVENUE BAPTIST CHURCH, NEW YORK CITY
LUDLOW & PEABODY, ARCHITECTS



PIUS X SCHOOL OF MUSIC. MANHATTANVILLE. NEW YORK CITY

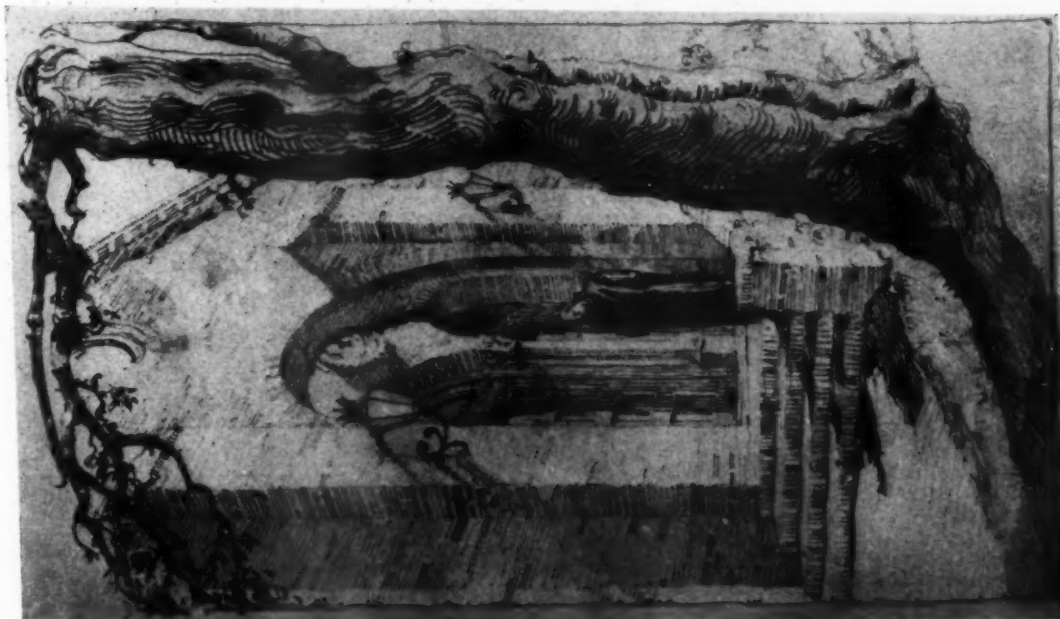
DELANO & ALDRICH, ARCHITECTS

(See plan on back)



PIUS X SCHOOL OF MUSIC, MANHATTANVILLE, NEW YORK CITY

DELANO & ALDRICH, ARCHITECTS



PIUS X SCHOOL OF MUSIC, MANHATTANVILLE, NEW YORK CITY

DELANO & ALDRICH, ARCHITECTS

(See description on back)

HALL FOR PIUS X SCHOOL OF LITURGICAL MUSIC, MANHATTANVILLE, NEW YORK CITY

DELANO & ALDRICH, Architects

THIS building, while it is thoroughly modern in construction and equipment, has in its atmosphere something of the character and charm of the Old World. It is set on the edge of the Manhattanville Convent grounds, at 130th Street and Convent Avenue, New York City, so that it is, on one hand, directly accessible from the street by means of a solid oak door set in the high retaining wall. The building itself presents on this side an unbroken brick wall, effectually cutting off any noises from the street or from the neighbors. On the other side, the building opens on to the quiet Convent grounds with large arched windows, set with leaded sash.

Under the arch of the main entrance which is approached by steps on either side, is set an early Gothic relief of the Madonna and Child. Also from an old French Gothic church, is the capital representing angels bearing the instruments of the Passion on the octagonal column dividing the entrance doors. Through these doors, one passes directly into the vestibule, from which open the offices of the school, the stairs leading to the basement sitting rooms and lavatories, and those leading to the gallery. Three doorways lead directly into the main hall and between those on the vestibule side are antique twisted columns of stone and on the hall side old stone figures in relief.

The hall itself, seating four hundred and fifty persons, is of a character at once simple and devotional, with its walls of a Dutch brick, mellow and varied in tone, and its wooden roof, borne by heavy open wooden trusses, set on carved corbels. On one

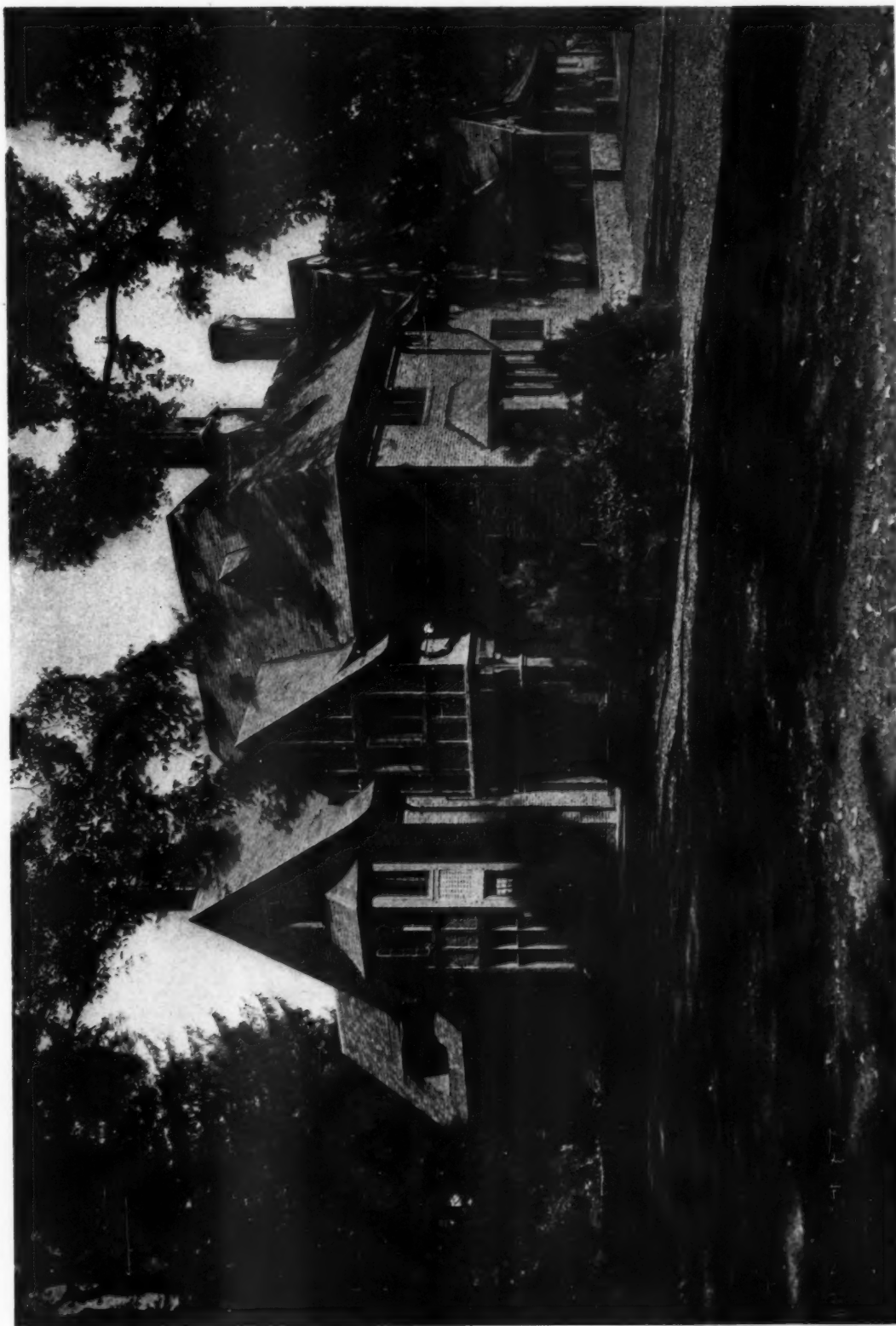
side is the solid wall cutting off the street with three large recessed arches, in the center one of which is set an old French Gothic Calvary in stone; on the other, the three arched windows opening into the garden. Opposite is the stage, flanked by two small arched doors, leading respectively to the small library of Gregorian music and to an anteroom. Over the stage is an arched opening of perforated brick-work which, with two perforated antique stone panels built in over the side arched doors, permits the sound of the organ to come out. The organ has thirty stops and electric action. The organ console is sunk in a pit in front of the stage. Against the arches, which form the back of the stage, are the charts and great books used in teaching, arranged so as to pull up out of sight when not in use. Across the top of the stage is a great lintel, on which is an inscription from the Psalms, which expresses the purpose and spirit of the Institute for the teaching of liturgical song: "*Ex ore infantium perfectisti laudem.*"

The building is used for the teaching of Gregorian chant according to the method developed by Mrs. Justine B. Ward, which is based on the work of the Benedictine monks of the Abbey of Solesmes in France. Originally intended for use in Catholic schools, it has shown such results in the teaching of music generally that, with the approval of such authorities as Mme. Sembrich, Mme. Alma Gluck, Mr. Zimbalist and others, it is now being adopted in many secular schools as well as in some schools abroad.



PIUS X SCHOOL OF MUSIC, MANHATTANVILLE, NEW YORK CITY

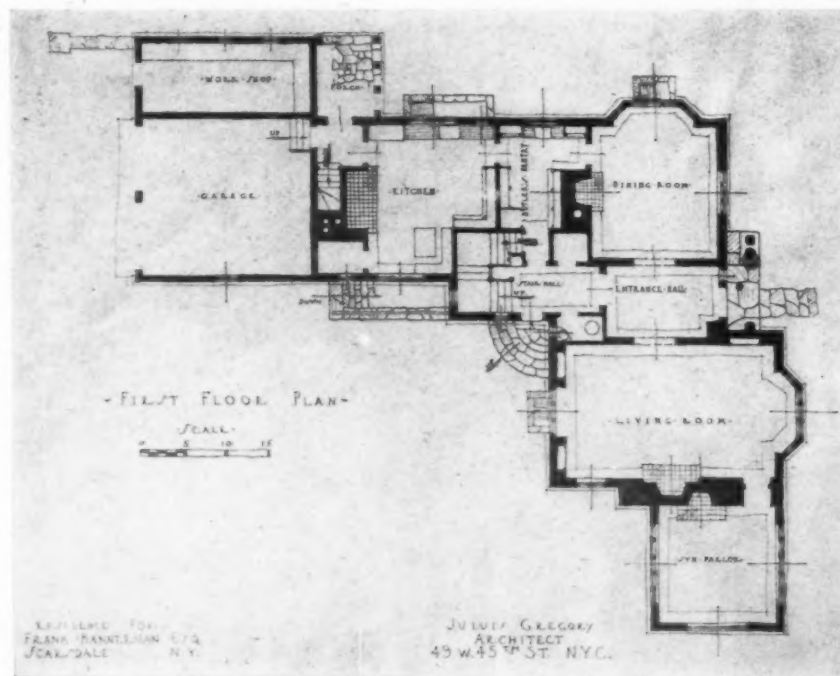
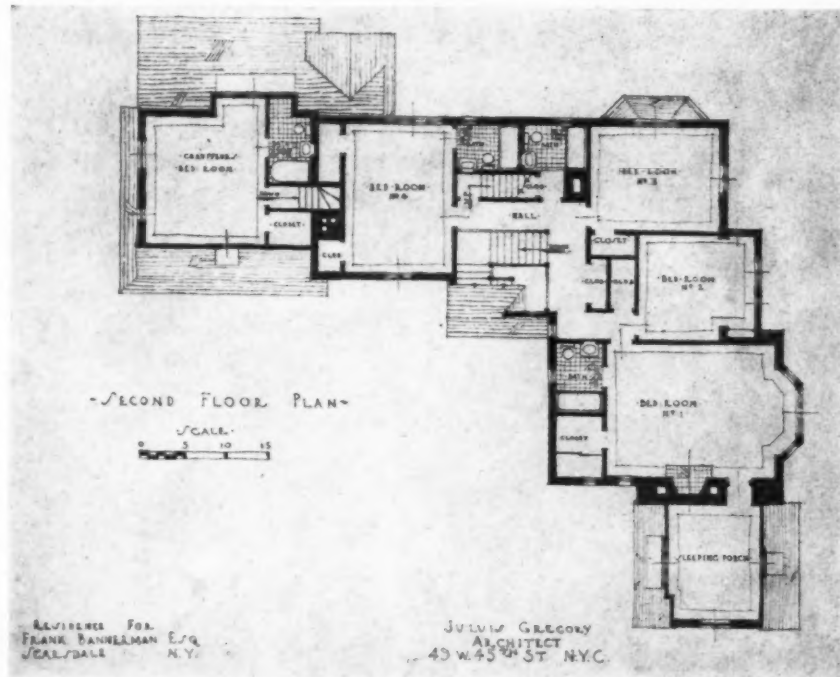
DELANO & ALDRICH, ARCHITECTS



HOUSE OF FRANK BANNERMAN, SCARSDALE, N. Y.

JULIUS GREGORY, ARCHITECT

(See plans on back)



HOUSE OF FRANK BANNERMAN, SCARSDALE, N. Y.

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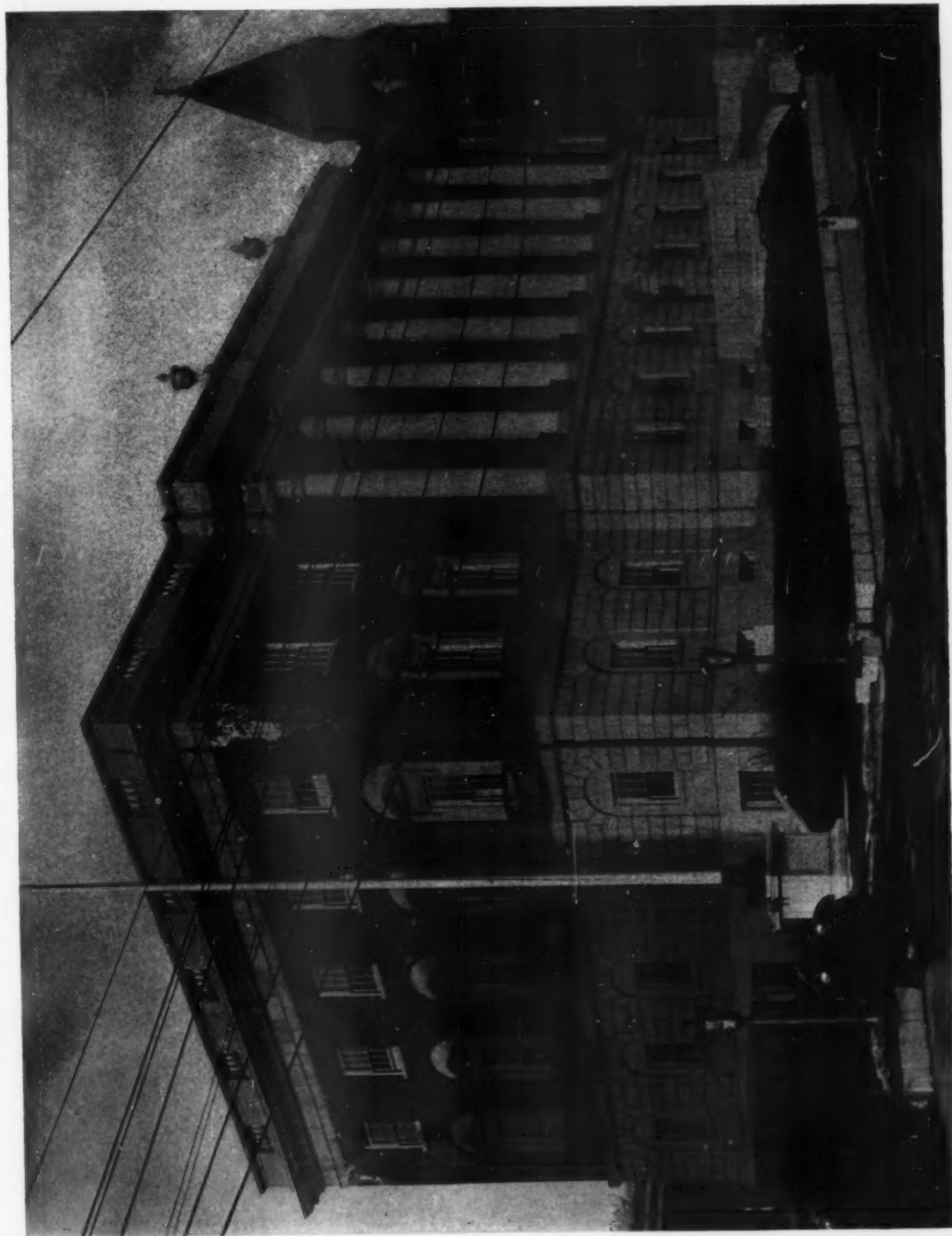




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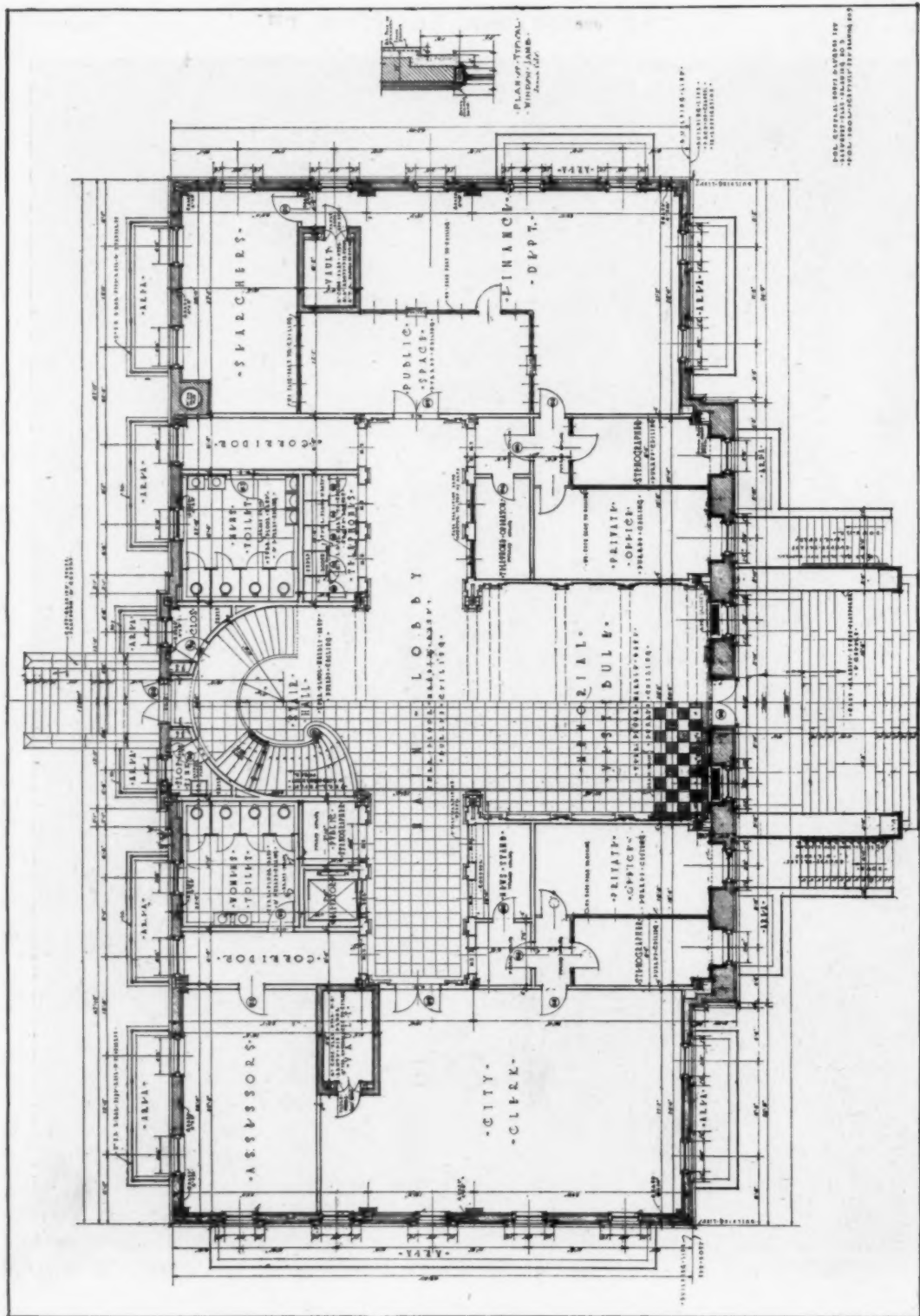




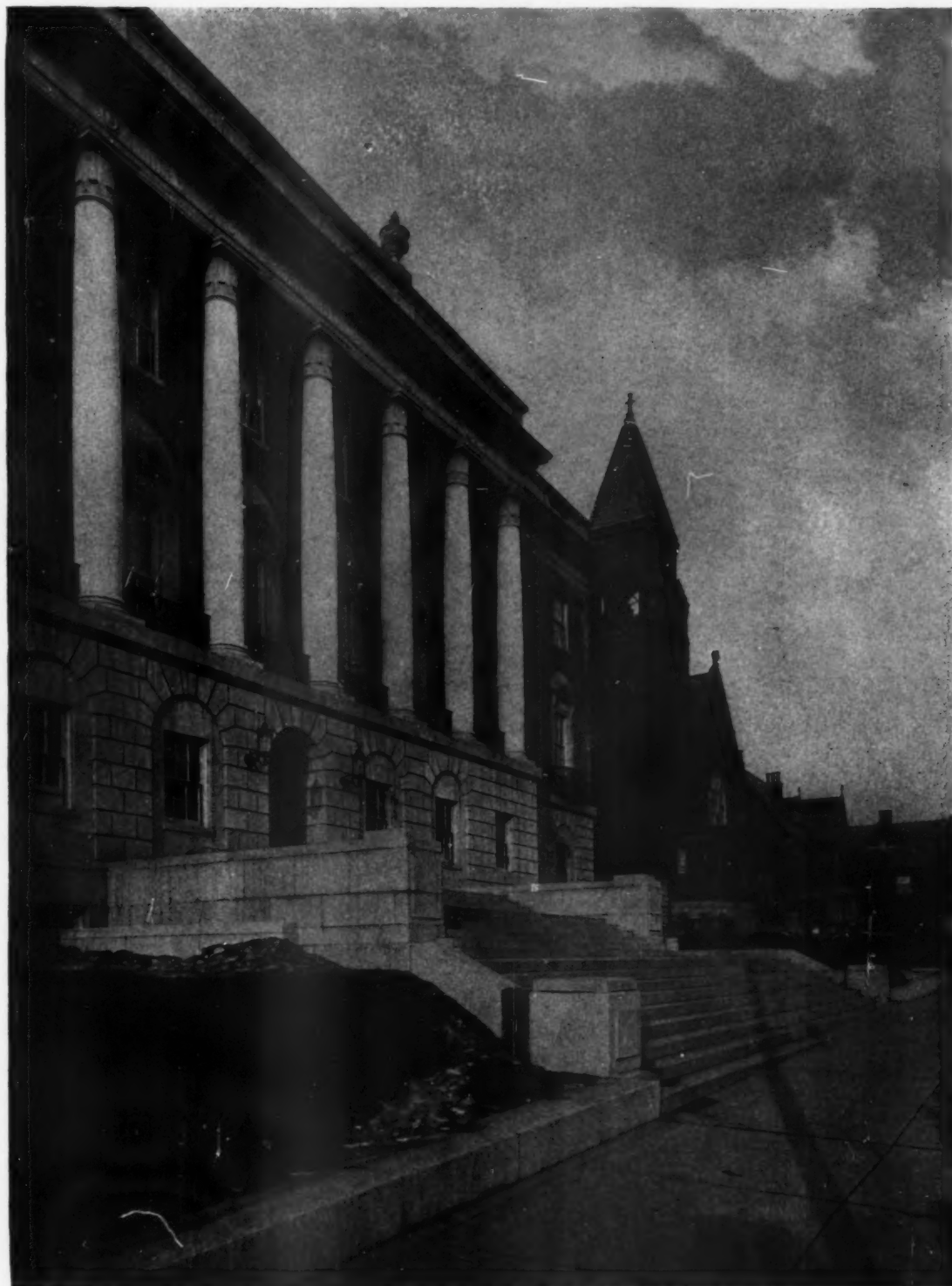
MUNICIPAL BUILDING, WHITE PLAINS, N. Y.

J. H. FREEDLANDER, ARCHITECT

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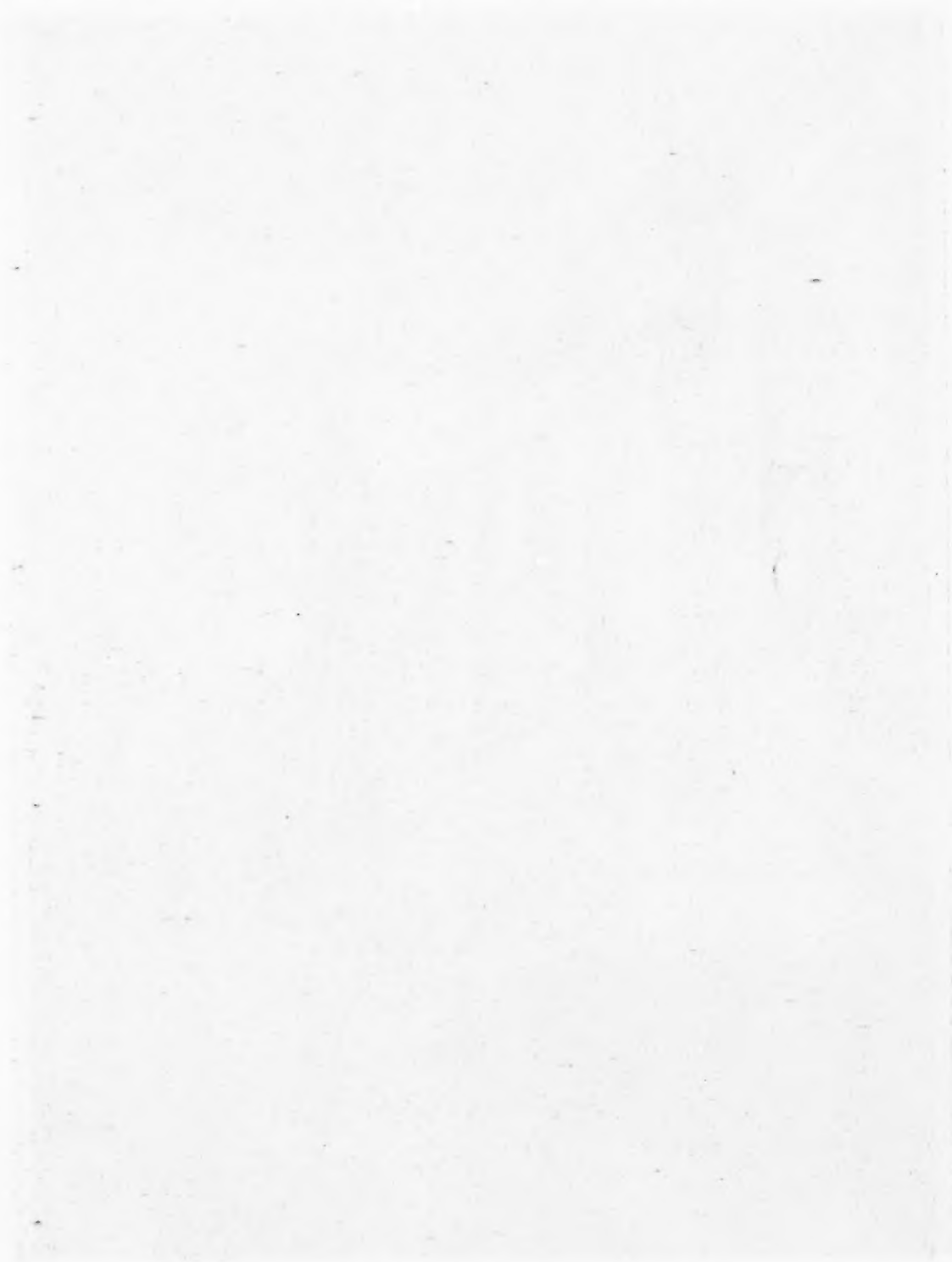


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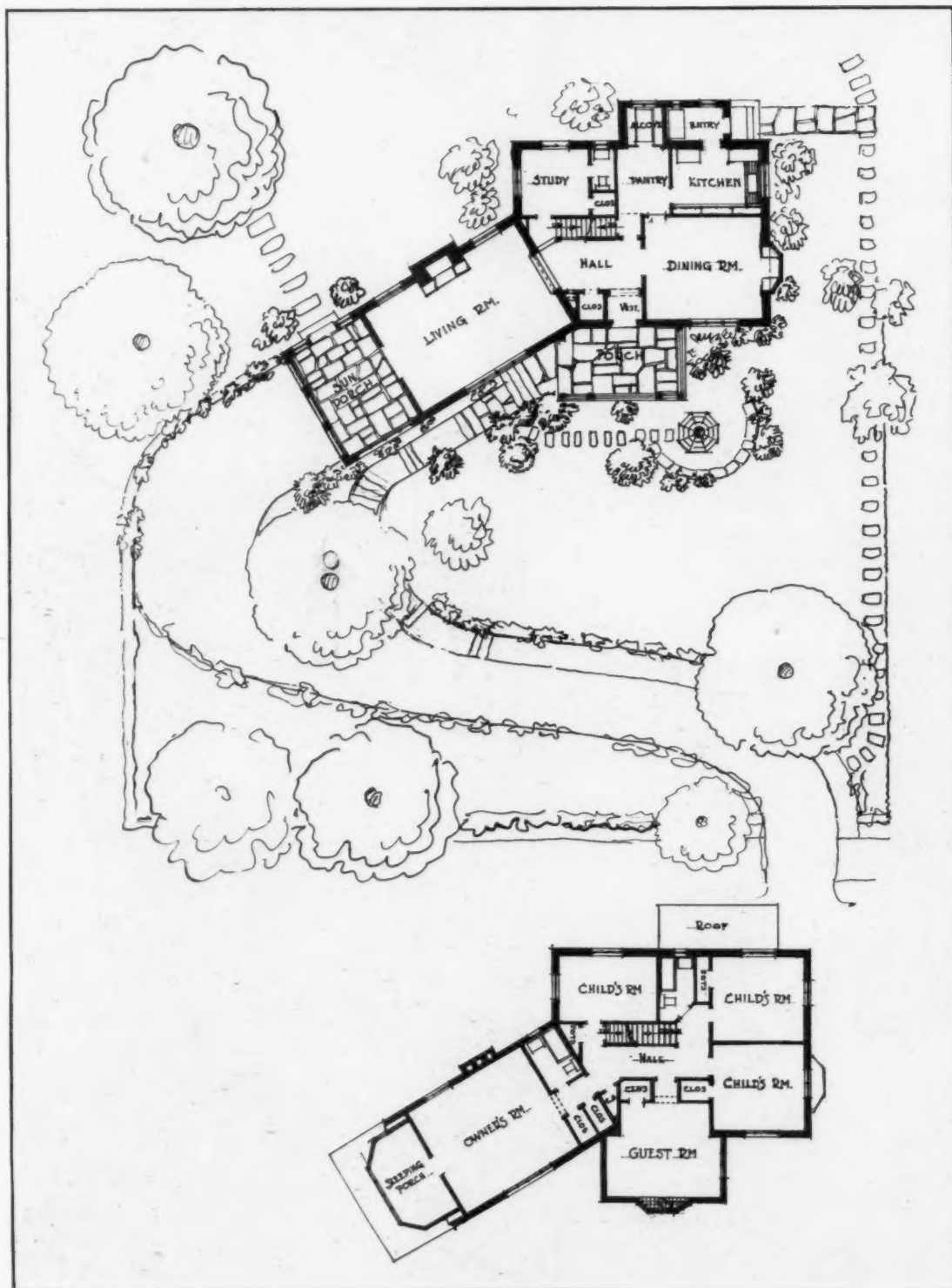




HOUSE OF A. D. KOPPEL, PELHAM HEIGHTS, N. Y.

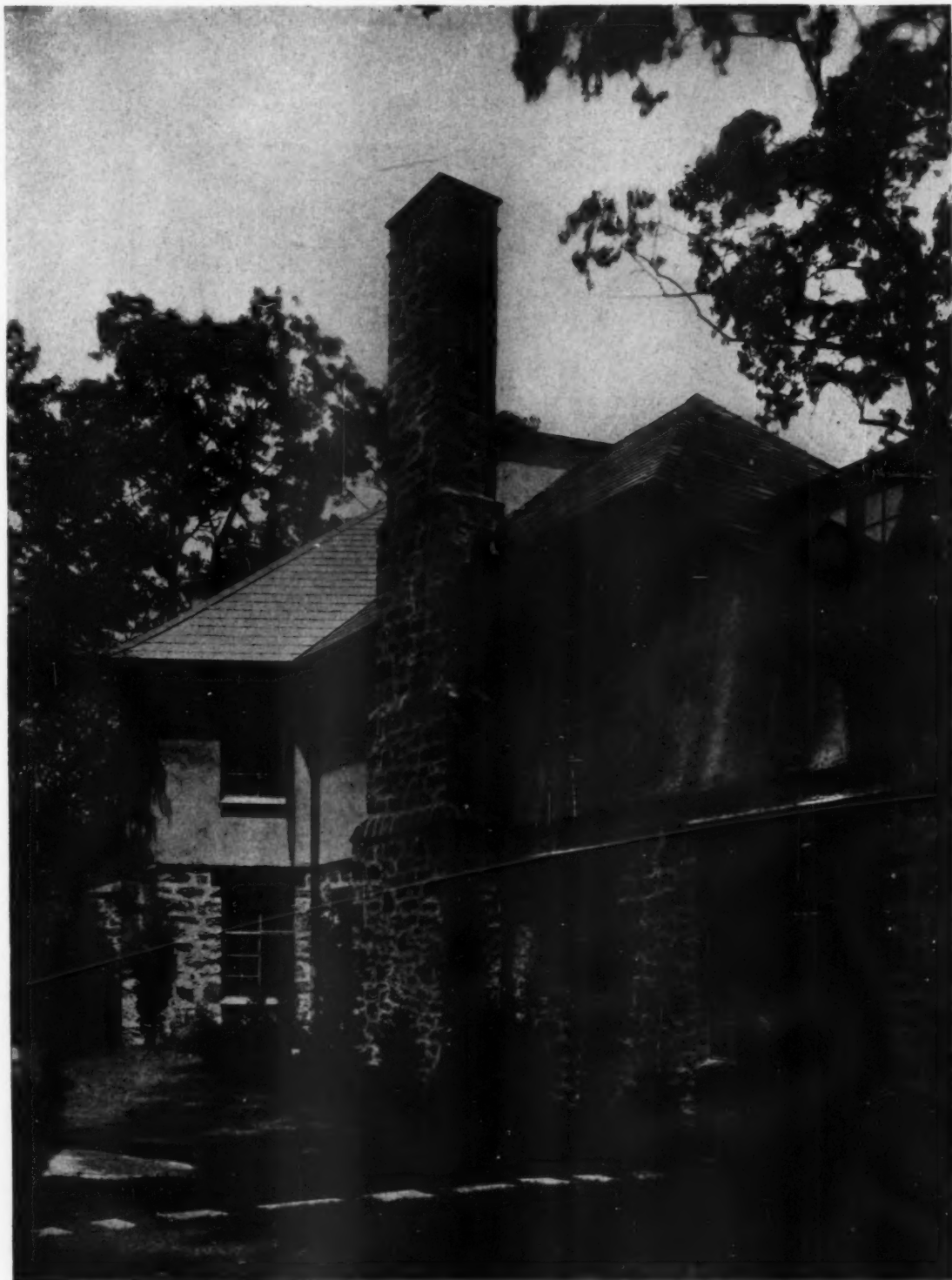
WILLIAM GEHRON, ARCHITECT

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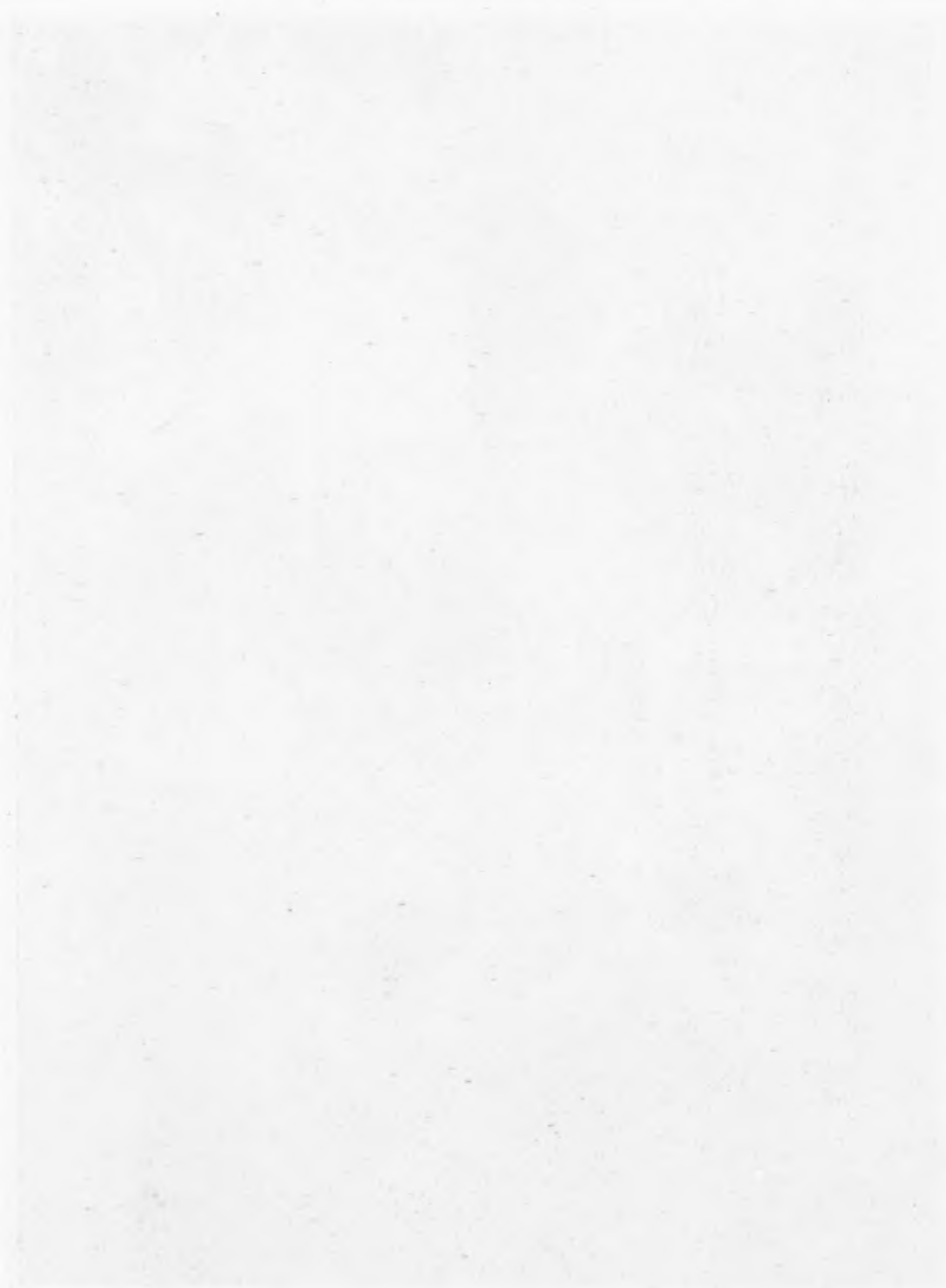


HOUSE OF A. D. KOPPEL, PELHAM HEIGHTS, N. Y.

WILLIAM GEHRON, ARCHITECT



HOUSE OF A. D. KOPPEL, PELHAM HEIGHTS, N. Y.
WILLIAM GEHRON, ARCHITECT





HOUSE OF A. D. KOPPEL, PELHAM HEIGHTS, N. Y.

WILLIAM GEHRON, ARCHITECT



COLLABORATION IN THE ARTS OF DESIGN

AN ADDRESS BY C. GRANT LAFARGE, CHAIRMAN OF THE COMMITTEE ON ALLIED ARTS, DELIVERED DURING THE FIRST DAY'S PROCEEDINGS OF THE CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

THE complete report of the Committee on Allied Arts will, in due course, be presented to this convention in printed form. The recommendations therein advanced, their desirability, their practicability, will, we assume, be discussed, and the convention will declare its attitude toward a program which, if adopted, undoubtedly would commit the Institute to a continuing policy of long duration and which could be effective only if wholeheartedly supported.

For the moment let us consider the major principles which this Committee was directed to express. The President of the Institute has said it many times; we state it again: That we shall now turn our attention to architecture as an art, having long debated it as a science, a profession. That we shall view it as an art in which all the arts of design are so interwoven, so interdependent, so essential, that unless their intimate relationship shall be clearly recognized and brought to fullness of realization, American architecture will not express the entire potentiality of American genius. Hence, that we must foster collaboration in the arts of design, the arts that in their sum compose what we call architecture.

This being our goal, how shall we set out to reach it? There are two paths to follow. Inform ourselves upon what our resources are. Then open our minds and our hearts to the use of them; minds and hearts being opened, let our resolution be closed.

Our resources are so vast, so numerous, that even the mere glance at them is bewildering. An ever growing number of landscape architects trained as but lately was undreamed of. Mural painters, sculptors, whose performance is already notable, whose promise outstrips our present vision. An unaccounted host of craftsmen, equipping us, the country over, with accessories to our buildings that more than once we shall find may bear comparison with works of the periods we like to copy. Last, but not least, in importance, schools—but on education we shall touch later on.

One of the proposals that we make is the widespread collecting of data covering the executed works of these various producers; its systematic recording in such wise that it may be constantly and promptly available to all our members. Under this plan the record would show to all the experience of others; cost, absolute and relative to entire cost of building; some idea of the circumstances in which the work was done; how much there was of unison between the architect and his fellow artists—in short, of collaboration, such as B. W. Morris has inspiringly related concerning his Cunard Building and Seamen's Bank; also how much of his own design the craftsman contributed, as so often is the case. These would be some of the data. We believe they would be valuable as a dependable basis for estimating some percentage of total cost to be allowed beforehand for providing proper adornment of certain buildings, a proposal that has been before the Institute but about which we do not yet really know enough to determine intelligently. We believe further that they would be profoundly helpful to many of our brethren who practice in other than the crowded metropolitan centers.

We speak of collaboration. What do we mean by that term? Perhaps, to clear our minds, we should first say what we mean by architecture. Surely no clever catch phrase will suffice, however poetic. It is all very well to say that architecture is frozen music, but it leads us nowhere, for our job is to conduct the orchestra. So we want to play our music, composing it at the same time, with no instrument so humble that its little note shall not be right in the completed symphony. If after that it

freezes, very well. But we know architectural compositions which, because of faulty collaboration—may the gods forgive the mixed metaphor—do not jell. Pray don't tell us it was a case of too many cooks.

If we observe a beautiful building, wisely placed in a beautiful setting, complete in all its details and appointments, ready to serve its human purpose, who amongst us dare have the hardihood to draw the rigid boundary line demarking its architecture, separating that art from its sisters? None, let us trust, among the enlightened body now being addressed. They know, none better, whence flows the quality that radiates from the monuments of a day long gone, that stirs us to our fingertips and excites our baffled envy. They do not imagine that some harried ambitious architect, after anxiously reviewing his photographs, has announced to the august building committee, "Gentlemen, in view of all the circumstances, I think it had better be Romanesque"—or Gothic, or Byzantine, or Renaissance, or what you like. Or even that he has said, "For God's sake, let's be modern and show 'em!" They do not think that he made in his elaborate office all the details of every feature of the building and then ordered a modeller-shop to follow his drawings in clay, cast the models in plaster so that a stone carver, or a wood carver, should cut from them and so perpetuate the mud. They know that he did not summon a sculptor and say, "Here are the places for some statues. Make them, and make them to fit." Or a painter and go through an equivalent formula. And so on, through the list. No, they know better.

Then why should we adhere to an attitude of assuming these sad, mad, bad ways to be good? In extenuation, be it said, that we are inheritors. Men now living can recall the time when knowledge burst upon our predecessors. They remember an arid period when the crafts were at a forlorn ebb, the allied arts lost amongst the easels or the deplorable public park embellishments, architectural design just emerging from the Cimmerian gloom. But those times have changed, changed out of all recognition, and if we persist in behaving as though we still were in them, we deliberately close our eyes to the light.

Suppose, then, that we shift our point of view; contemplate another method of approach. As we take our stance it will surely not be amiss to ponder the words of an architect whose untimely death lost to us not merely one whom we loved, but who quite surely had his feet upon the threshold of a glorious future. For Bertram Goodhue, great as was the contribution that his eager spirit made, was beyond a doubt opening the doors of wonder. And Goodhue said "I should like to be merely one of three people to produce a building, i. e., architect, painter, sculptor. You see what I mean; I should like to do the plan and massing of the building; then I should like to turn the ornament (whether sculpture or not makes no difference) over to a perfectly qualified sculptor, and the color and the surface direction (mural pictures or not as the case may be) to an equally qualified painter."

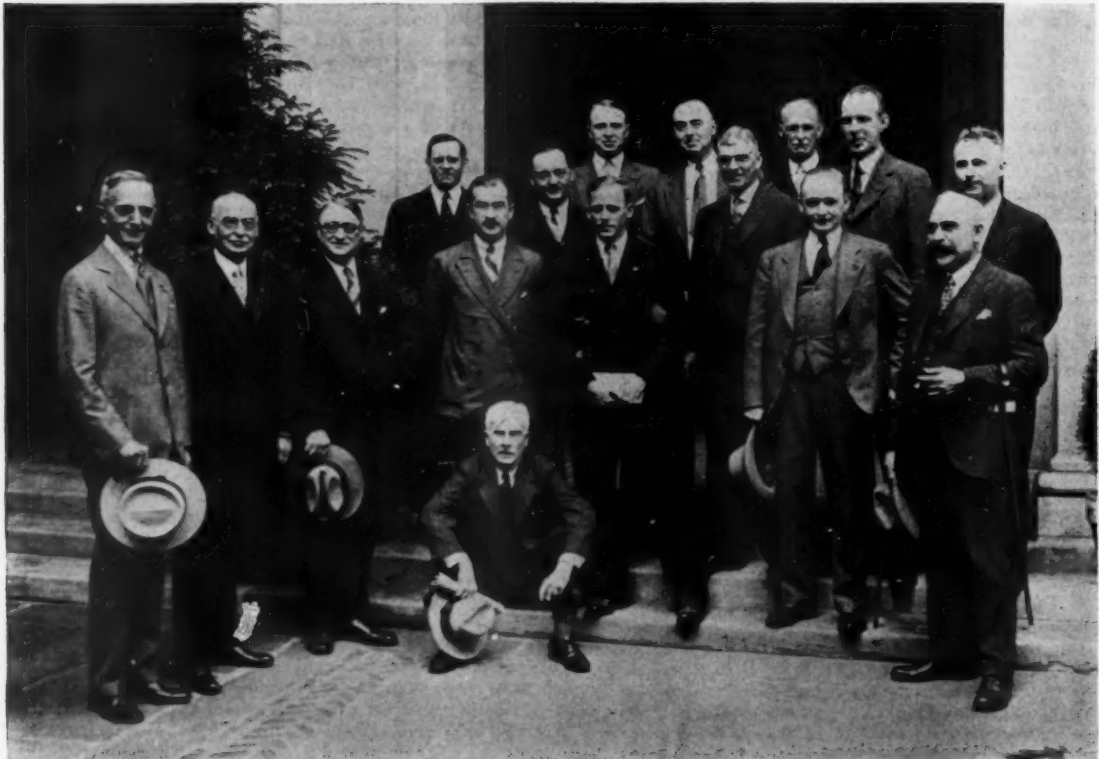
These are the words of a man of genius, a man who in his own person embodied more, far more of ability in the allied arts, than most of us possess. Indeed, out of that ability, out of that knowledge spring the modesty, the respect, that his wish reveals.

Once more we shall invoke our imagination to show us how we should proceed were we to take up the challenge Goodhue bequeathed to us. For that is what it is: a challenge. We cannot turn back the wheels of time; cannot call the dead centuries from their graves to walk our clamorous modern streets:

cannot live as they lived who saw the supreme collaboration of Chartres and Amiens and Rheims. But we can learn from them, from those who went before them and came after them. We can learn from them what collaboration is; comprehend the simple significance of the word that means *working together*. Working together in that happy unison; that mutual helpfulness; that joyous fellowship, out of which beauty is born.

We are about to design a building, no matter just what kind, to stand in extensive grounds. We have, let us say, a pretty fair idea of the type of solution we shall adopt. Forthwith, we shall summon the landscape architect into conference. For we are satisfied that his advice upon placing is valuable, and that according to position, our plan and our mass may be

The more of both that an architect can himself be, the more will sympathetic comprehension reside in him; the more nearly will he be a duly qualified architect, fit to collaborate with other artists. And the more he knows, the less arrogant will he be; the less stubbornly insistent upon his all-persuasive grandeur; for modesty and humility are the children of wisdom, and much knowledge teaches us appreciation of the other fellow's difficulties and achievements. We are now, for the purposes of our present argument, projecting ourselves into a by no means unattainable Utopia. So we shall ask the painter and the sculptor not to work *for* us, but *with* us. Let us instantly disabuse our minds of the notion that we are about to abdicate, to shuffle off one iota of our responsibility. We need not stretch our imaginations unduly to think of, say, some great room.



THE CHICAGO DELEGATION

affected. We further know that his method of approach is different from ours: he works from the outside in; we from the inside outward. That is, his design must lead to our building; our building will look out upon his design. These two functions must not be divorced; they must be united. We know something else: That just as our task is a highly technical skilled one, so is his. Our common sense tells us to obey the familiar injunction to "keep off the grass." That grass, for us, is paper stretched upon a drawing board, to be covered with some sort of plan that looks pretty enough on the paper and delivers us over to the tender mercies of the nurseryman with his catalog. Surely a mournful fate. Our landscape collaborator knows enough of architecture; its problems and how we attack them, and we in turn know enough of his art, for us to be able to give each other intelligent criticism, as our designs develop, step by step and always in step. At least this should be the case. If it is not, we are not, either of us, properly educated.

The same thing holds true of the painter and the sculptor.

But can we not see ourselves pausing in our determination of that feature, with its main policy clear in our minds, its bones, so to speak, settled upon, but pausing while our collaborators discuss with us the details of its expression? Shall we not rejoice as their suggestions, following upon each other's heels, show us where and how details may be left to them; how spaces may be treated in ways we had not thought of; effects obtained; accents placed; harmony and rhythm found; the very solidity and structural significance of our design enhanced? A distinguished architect has drawn a picture in his paper read at the last Regional Conference in New York. Mr. Morris, describing how the Great Hall of the Cunard Building was worked out with Barry Faulkner, Ezra Winter and others, says: "Together we worked, composing the subdivisions of space, the enrichment of the dividing members and the general distribution and key to color. Throughout, Winter showed his mastery of the problem and never for a moment forgot his architecture; himself he forgot completely . . . it really was a great happy family." He speaks of Faulkner's lovely wall maps, and tells how

the color of the composition had to be brought down upon the walls, "and the whole arranged in a single composition, lying in peace and quiet upon the surfaces;"—how John Gregory had the floor as a virgin field, on which to make his wonderful seal, and of the good fellowship and harmony in which appear the works of Jennewein and Nobel and Yellin. Most movingly, in a few words, he refers to the Sunday visits of the mechanics, and laborers of all trades come with their families to admire. And he says that "here were the works of painter, sculptor, modeller and ironworker living in harmony and not intentionally, at any rate, shouting at one another . . . What an age! What glorious fun!"

In these words, as in the practice he narrates, Benjamin Morris exhibits to us the very spirit of architecture; the spirit

Yet without these shall not a city be inhabited.
Nor shall men sojourn or walk up and down therein.

* * *

For these maintain the fabric of the world,
And in the handiwork of their craft is their prayer.

The house is not complete until its master may live in it, and to make it so requires the work of many crafts. The architect, if he shall speak with perfect honesty, cannot say of it all, "I did it." Over and over again his dependence has been upon the skill of the craftsman. Perhaps he designed such and such a fine example of iron and bronze work, of tile, of relief in whatever substance, making but a curt gesture of gratitude to the memory of the dead and forgotten master who afforded



THE NEW JERSEY DELEGATION

that alone informs it with vitality; the spirit that we are called together in convention to reflect upon today and, please God, to declare our allegiance to, for ourselves while we remain upon the scene, and to instil into the generation that shall occupy the stage when our hands have ceased from their labors.

Consider now the craftsman. Thus to separate him; to set him apart, is but a clumsy device of convenience. For we know very well how much of him is artist and how much the artist must ever be a craftsman. Indeed, it is only in this restless, discontented day that we know of clamorous incompetence masquerading as art, under the shallow excuse of self-expression, claiming what the primitive savage would deny. Never can foul ignorance and clumsy posturing be source or evidence of originality. The skilled handiwork of the artificer is forever the sober convincing proof that puts to shame the flimsy pretense of the untrained. In solemn verse Scripture gives the craftsman his due:

Let us now praise famous men,
Even the artificer and workmaster.

* * *

him inspiration, and trusting to cunning hands for the execution of his conception. Perhaps he leaned entirely upon the artificer. We have all done both these things. There is no hard and fast rule to lay down, but at least we should acknowledge our indebtedness, and rest assured that our most felicitous performance will be given with the craftsman recognized as part, an essential part, of the orchestra.

We have indulged ourselves in the vision of a perfect state, when the arts shall abound with people all capable of giving to one another, in harmonious fellowship, perfect collaboration. There is no reason for halting at the vision, but we must in all candor admit that we have not yet reached the perfect state. Those of us who have faith may do what we can during our lifetime, and that may be much. In practice, though, the actual fact is that so few have been trained to sufficient knowledge of anything but their own art of design, or to the habit of collaborative study; of familiarity with modes of thought and ways of procedure of their fellows in the sister arts. Let us bear in mind that it is a human problem as well as a technical one. Our wish, then, to have the vision come true, if not for ourselves at least for those who follow in our footsteps,



EDWIN H. BROWN, MINNESOTA, AND HARRY BARTON AND WM. H. LORD OF NORTH CAROLINA

will lead us to the conclusion that the task before us is one of education. In the youngsters lies our greatest hope and to the manner of their training we should address ourselves.

We have established a great institution, founded specifically upon the idea of collaboration: The American Academy in Rome. To the Academy go the winners of Fellowship in architecture, painting, sculpture and landscape architecture. They have passed through the school stage before they go, and are qualified for their three years of research, of close contact with all that Italy and the Classic lands offer of stimulus to their ripper development. There they live together, work together, talk together, travel together, learn to know each other and their several ways. Beyond the shadow of a doubt they come back here with a perception of the meaning to them all of architecture such as they had little glimmering of before they went. But why should they go unprepared in this respect? Why should not our schools here at home lead them from the very start along the paths of collaboration? We have Fine Arts courses in our universities. We have schools side by side. To what extent are they co-ordinated; do they interpenetrate, teach and practice the community of endeavor, the identity of interest, establish the vital personal contact of artist with artist, without which their teaching can never, never be of full effect? Not much, we think; somewhat sometimes, in a few cases increasingly, mostly not at all. Of this vast educational field we do not really yet know enough to say with accuracy just what exists or what promise is offered. We content ourselves for the moment with noting the deep importance of its adequate survey, with a view to enormously increasing its usefulness.

Mr. President, members of The American Institute of Architects, we come before you here in convention assembled, we of your Committee on Allied Arts, we representatives of architecture, mural painting, sculpture, landscape architecture and the crafts. We come hand in hand, as brothers in a common cause, in perfect equality, without jealousy of prerogative, each of us humble before the skill of all the others. That we shall help in finding ways to increase the splendor of our stern and glorious mistress, architecture, is our hope. That you shall aid us is our prayer.



LANDSCAPE ARCHITECTURAL TREATMENT OF GROUNDS SURROUNDING A HOUSE AT ORANGE, N. J.

CLARENCE FOWLER, LANDSCAPE ARCHITECT—CHARLES C. MAY, ARCHITECT

INTERIOR ARCHITECTURE

THE PROBLEM OF LIGHT IN FIXTURE DESIGN

By HAROLD W. RAMBUSCH

THE science of illumination as it pertains to commercial buildings and public works has been developed to a high degree. Exclusively in the hands of engineers, it has been studied and solved solely on scientific lines. It leaves, however, much to be desired from an aesthetic and psychological angle. Illumination in hotels, theatres, churches, and other semi-public institutions, shows a surprising lack of study and thought from the scientific side. In fact, the scientific principles developed in commercial lighting are frequently conspicuous by their absence wherever an attempt has been made to design or make artistic lighting fixtures. That these two kinds of lighting — commercial and artistic — should have been developed side by side, and still have remained entirely uninfluenced by each other, seems surprising. The greatest weakness seems to be on the side of the

artistic, or supposedly artistic fixtures. Here we find beautiful and magnificent fixtures which are extremely effective unlighted, judged from the standards of craftsmanship and design; but when these same fixtures are lighted their artistic effect is often completely shattered by the method in which the light has been applied.

As all our lighting is now done by bulbs, it is obvious that the seat of the trouble must lie in the method of using these bulbs. We need, therefore, to go deeper into this subject and discover why it is



REPRODUCTION OF A PHOTOGRAPH OF AN INTERESTING LANTERN WITH BULB LIGHTED. THE SOURCE OF LIGHT IS PLACED AT THE LINE OF BUOYANCY, THEREBY INCREASING ITS EFFECTIVENESS BOTH AS A DECORATIVE FIXTURE AND AS A UNIT OF THE SYSTEM OF ARTIFICIAL LIGHTING

that bulbs are so generally misused. One of the superficial reasons is that fixture manufacturers in many cases have decided that they will not supply bulbs with their fixtures. When they are asked what bulbs should be used, they usually answer in an indefinite and non-committal manner. This may be due to fear of committing themselves to the commercial obligation of supplying bulbs. The second reason for the misuse of bulbs is a more weighty one. It is on account of the fact that manufacturers and designers of lighting fixtures have perhaps not made as intensive a study of the science of illumination as have the illuminating engineers. These designers may be capable students in historic ornament and of the metal crafts, but they often fail to take into consideration the fact that the fixtures they design are units of illumination as well as features of deco-

ration. It is obvious that the crux of the situation lies in the lack of co-operation between lighting engineers and designers of ornamental lighting units. The engineers stand ready with advice and assistance, but naturally they are not as interested in the decorative quality of a fixture as they are in its illuminating value; and similarly the designer is logically more concerned with artistic results. Then, too, decorative fixtures defy standardization and mass production, which appeals to the illuminating engineer. It is true, also, that the suggestions of the

engineer often impress the designer as unbeautiful and against the rules of design. It requires considerable patience and co-operation to harmonize the two points of view, but it can be done if there is a disposition on both sides to get together and talk—and listen. The usual procedure, however, is more apt to be for each to lay down his own laws and let it go at that.

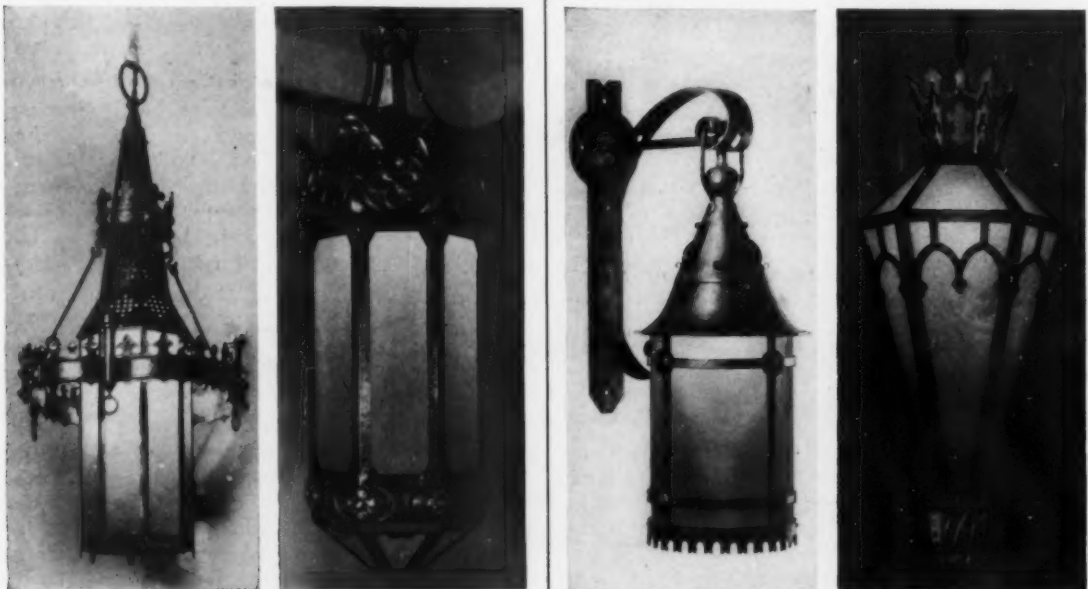
In construction work, architects and engineers have found it to their advantage to co-operate, for, if they did not, both their buildings and their bridges would soon fall down. But the great trouble with light is that a poorly lighted fixture can be used and will even give light. Light, unfortunately, perhaps, enables one to see, even though it is atrociously poor light.

Discussing the problem more specifically, engineers have found that our modern bulbs, in order to give the most satisfactory results, should be encased in diffusing units. The result is that we require either a lantern, a bowl or some other sort of spherical fixture. It is granted that we have not much historical precedent for the use of such forms, but it also must be borne in mind that the source from which light is derived is radically different from what it was fifty and even twenty-five years ago. We have been able to develop skyscrapers to meet our modern needs and it is now the responsibility of designers of lighting fixtures to create types of lighting fixtures that are in keeping with our present-day methods of lighting. The day of the exposed bulb is quickly passing. Certain designers, however, still tenaciously defend the exposed bulb because it sim-

plifies their problems in design and gives them additional latitude for effect, but this type of fixture is ruining our eyes and spending the owner's money wantonly.

Even in lantern types of fixtures there are further problems, for we cannot successfully use glass that diffuses the light uniformly. There is, in every case, always a point of greatest brightness in a lantern. This is desirable even from the lighting point of view, for sharp contrast is undesirable. If we have in a lantern a point of greatest brightness, a surface of secondary light, and, finally, the lighted wall or ceiling surfaces, we have a wholesome transition. The moment, however, we grant a point of greatest brightness, we have immediately to find its logical location in the lantern or diffusing unit. This brings us on to a further problem. In architecture, we must have apparent strength and optical support. In a ship we must have a center of buoyancy. So in a lighting fixture we have a center of buoyancy. The placing of the bulb so that the point of greatest brightness in the fixture, when lighted, shall coincide with its center of buoyancy, allows the fixture to serve its purpose best, both as a decorative feature and as a unit of the lighting system. Many lanterns are actually ruined by a weird, spotted, uneven distribution of bulbs. In most cases, there should be only one bulb and it should always suggest a center of buoyancy. For purposes of diffusion, it should be placed at the maximum distance from the surface of the glass.

The work of lighting engineers and designers of lighting fixtures should complement each other. The



ORIGINAL PHOTOGRAPHS OF THE FOUR LANTERNS REPRODUCED HEREWITH WERE MADE WITH BULBS LIGHTED. THEY ARE OF VARIOUS TYPES OF DESIGN. THE BULBS ARE LOCATED BY THE DESIGNER AT THE POINT WHICH HE CONSIDERED TO BE THE LINE OF BUOYANCY, WHICH IS CLEARLY MARKED IN EACH CASE BY THE GREATEST INTENSITY OF ILLUMINATION

success of artistic lighting of the future depends on their co-operation. Only then may we have efficient luminaries that are wholesome to the eye and beautiful, both lighted and unlighted.

EDITOR'S NOTE: As is suggested in the preceding article, a parallel may be drawn between the center of buoyancy in a ship and in a lighting fixture of the lantern type. In the one case, the line is determined by rule, however, while in the other, it is largely a matter of lighting consciousness. Due consideration to the line of buoyancy keeps the ship afloat, while in the lighting fixture it allows it better to serve its twofold purpose—as an element of the decorative scheme and as a unit of the system of artificial lighting. The illustrations of fixtures on the two preceding pages are reproduced from photo-

graphs made with bulbs lighted. The line of buoyancy is indicated by the point of greatest brightness of light. These fixtures were designed by the firm of which Mr. Rambusch is a member and the location of the source of light was determined by the principles set forth by him in his article. On this page there are reproduced photographs and sketches of four well designed fixtures of the lantern type in which the location of the bulb is not indicated. The editor suggests that the reader apply the principle which Mr. Rambusch has explained in determining just where the center of buoyancy is in each case, where the source of light should be placed. Here is a chance to test your intelligence. Perhaps everyone may not think alike. What is your opinion? Send your answers to the editor of the department of interior architecture. What is your average?



THE LOCATION OF THE BULBS IN THESE LANTERNS IS NOT INDICATED. THEY ARE ALL WELL DESIGNED FROM AN AESTHETIC STANDPOINT. IT MAY INTEREST THE READER TO APPLY THE PRINCIPLE DESCRIBED IN THE FOREGOING ARTICLE BY MR. RAMBUSCH AND DETERMINE WHERE THE LINE OF BUOYANCY IS IN EACH CASE. THE FIXTURE AT EXTREME LEFT IS IN THE LOBBY OF A COMMERCIAL BUILDING IN NEW YORK, BUCHMAN & KAHN, ARCHITECTS; THE LANTERN AT ITS RIGHT HANGS IN THE ENTRANCE HALL OF A HOUSE IN BRONXVILLE, N. Y., LELAND LYON, ARCHITECT; NEXT IS REPRODUCED A SKETCH OF A FIXTURE INSTALLED IN THE FOYER OF AN APARTMENT HOUSE IN BROOKLYN, N. Y., C. D. MEYER, ARCHITECT, AND AT THE EXTREME RIGHT IS SHOWN THE CEILING FIXTURE WHICH HANGS IN THE BANKING ROOM OF THE FEDERAL TRUST COMPANY, NEWARK, N. J., DENNISON & HIRONS, ARCHITECTS. THESE FIXTURES WERE DESIGNED RESPECTIVELY BY KANTACK & CO., KANNE & BESSANT, SHAPIRO & ARONSON, AND COX, NOSTRAND & GUNNISON

A NATIONAL SOCIETY OF DECORATORS

A MAGAZINE devoted to the arts and crafts as applied to interior decorating has revived the discussion on the advisability of forming a national society of decorators. In replying to a letter published in the magazine which reopened the discussion, a Southern decorator makes the statement that the interior decorating business is infested with quacks and that if those decorators who are endeavoring to maintain a high standard of ethics in their work and in their business dealings do not do something soon to purge the trade of these unde-

sirables, or compel them to elevate their standards to a level with good practice, they shall see the entire decorating profession looked down upon and ridiculed. By all means, he says, let us organize nationally. It will be a great step forward. In these days when one has only to have business cards printed to enable him to take advantage of all the privileges of the trade, a national society that would regulate the practice of the profession, as well as control its membership, would undoubtedly rid the country of these quacks and put the profession on a higher and more dignified plane.

FROM CANDLELIGHT TO KLIEGS

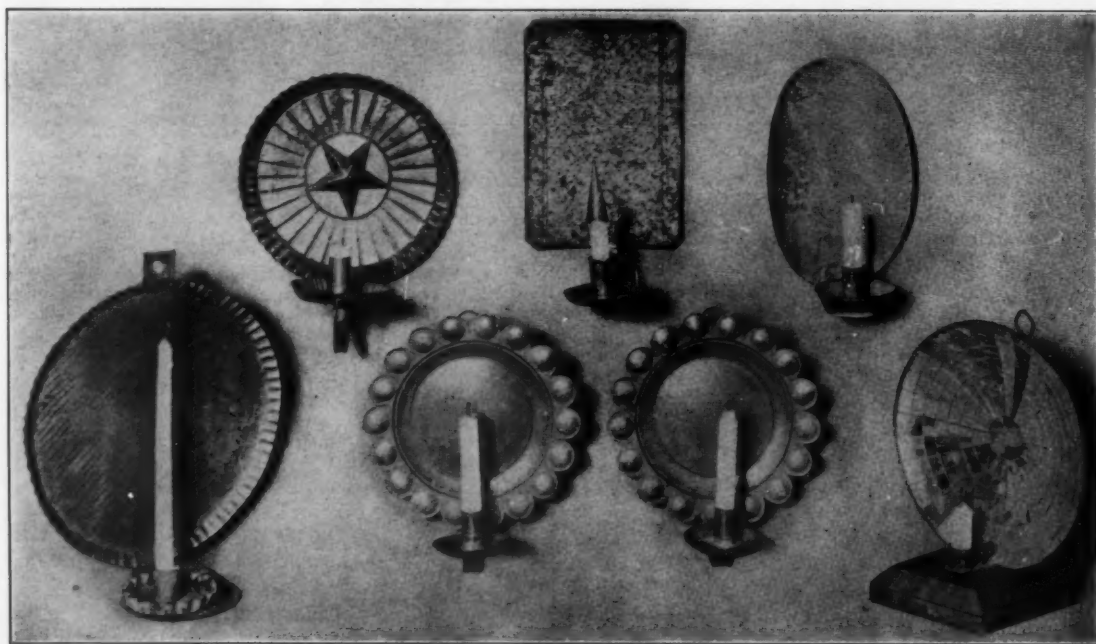
ACCUSTOMED as we are to the brilliancy of electric lights, we seldom stop to consider the difficulties with which our forebears were confronted in creating means of artificial lighting before electricity was harnessed. Arthur H. Hayward has written a highly interesting and instructive volume on the subject of "Colonial Lighting," the second edition of which has just been published. Mr. Hayward states in the introduction that the book consists of observations, random notes and studies on the subject gathered together and arranged to show a connected record of the progress which artificial illumination has made in this country up to the time when the advent of gas and kerosene relegated the old lamps and candlesticks to the closet shelf and the attic. Further than that, he has shown that there was a parallel in the purely material development which kept pace with, and was closely linked with, the changing and expanding intellectual, social and moral growth of the

Colonists who gave us birth. While the contents of the book is thoroughly authentic, the material has been presented in such a way that one of its greatest assets is its human interest. This is well demonstrated in the very first chapter. Stating that the origin of the first means of artificial light is hidden in the dark and mysterious recesses of time, the author visualizes its beginnings in the following paragraph: "I can see a picture of some vigorous and powerful specimen of a cave man, returning from a successful hunt, his stone weapons in his hand and his quarry flung across his shoulders. He

comes to the entrance of his cave house and flings down his burden while he seeks rest and warmth by the open fire which is carefully guarded and kept alive from the smouldering embers of the last great thunder storm when jagged bolts of lightning started a devastating forest fire. His female companion takes the slaughtered animal, crudely dresses it and props it up in front of



EARLY TIN LAMPS IN TYPICAL DESIGNS



GROUP OF UNUSUAL WALL SCONCES FOR BURNING CANDLES

the fire for roasting. Idly watching, the cave man sees that some of the fat from the roasting meat has dripped down on the rock and has formed a tiny pool, and into this as he looks, from one of the logs just placed on the fire, drops a tiny bit of dry moss, all ablaze. It floats about on the surface of the oily pool, sending up a spiral of smoke from its tiny flame. His attention is called away by some sounds in the forest yonder and he forgets it for the time. After a bit his eyes idly light on it again to observe that it still floats and burns with increased energy. The meat is now ready and he tears off a portion for himself and then the rest is distributed among the others of his family. When he has finished and he goes to renew the fire which has burned down to a bed of embers, he notices the floating moss still burning with a small, hot, steady flame and then and there is formed the idea of the first lamp. He goes out and picks up from the refuse heap the skull of some small animal, into which he puts some of the hot, melted fat and lighting a piece



CRYSTAL CHANDELIER WITH CUT DROPS

of dry moss drops it in, and the first lamp made by the hand of man has come into being."

When one considers how much of the world's business and pleasure has been done after the sun has disappeared, it seems strange that the ingenuity of man, so abundantly exercised in other directions, should not have been turned sooner to the subject of artificial lighting, and that the absurdly inadequate and crude methods of those very ancient days should have been accepted, apparently without serious protest, almost up to the present. The early lamps bore marked influence to old Grecian vases. In

New England and the South, the so-called "grease lamps" were occasionally found, either in pottery or iron, similar in shape to an open saucer. The first Pilgrim lamp, known today as the iron "Betty," was based on similar lines, suggestive of old Greek, Roman and Assyrian ones and precisely the same in principle. Due to an open wick, the early lamps gave little light and much smoke and smell. Changes were soon made in the fluids used for fuel, as well as in



FOUR OLD PIERCED TIN LANTERNS

the shape of the lamp itself. A tin reflector was introduced after a few years to increase the light; and a chimney was added later on to protect the tiny flame from drafts. It is stated that Benjamin Franklin invented the two-wick lamp, realizing that two wicks would give greater light than one, as they would create a stronger current of air and thus more oxygen would come in contact with the wick. The author interestingly traces the development of the "Ipswich Betty," of tin, and the "Phoebe" or double "Betty."

The "squat" lamp, a hand lamp with inverted bell-shaped base and double whale-oil burner, was identical in shape and size to the "tavern" lamp of pewter, block tin or glass. "These little lamps were generally known as 'sparking' lamps, for when the young woman of the household heard the footsteps of her favored swain approaching on his courting or 'sparking' night, she would light one of these little lamps. The flame from it was not embarrassingly brilliant and when it flickered and went out for lack of oil, that was a gentle but well understood hint that it was time for the young man to find his hat, say good-night on the door stoop and start for home."

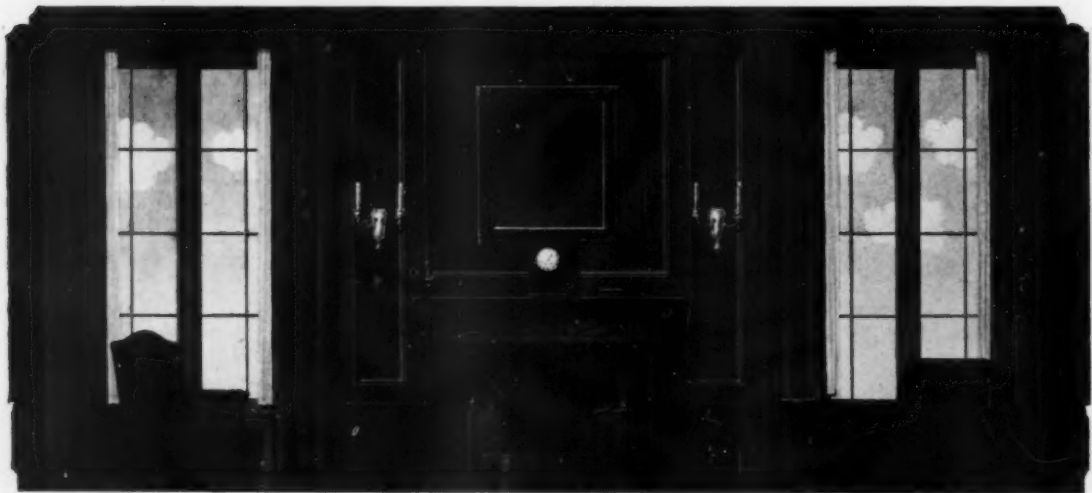
Chapters follow on the later tin and brass lamps, with the statement that in conformity with the tendency to use pewter for general table use this alloy was considered also appropriate for lamps. By this time the open spout such as that of the "Betty" had been generally abandoned and the wicks were now encased in snugly fitting tubes. The pewter was of a great variety of shapes and sizes. There follows an interesting chapter on lanterns, some using

candles and others oil lamps. Lanterns, or lant-hornes as they were called in the olden days in England, were used on railroad trains, in the big chimney of old kitchens, on stage coaches and as street lamps. Mr. Hayward includes a comprehensive chapter on candle making. Due to the limited number of cattle in the country in the early seventeenth century, there was a scarcity of fat and tallow for candle making. A cheap form of candle was made from the pith of the common reed known as cat-o'-nine-tails when dipped in tallow or similar fats. Other substitutes were found in the wax from the honeycombs of the swarms of wild bees, and even as late as 1730 a few of the streets of Boston were lighted by little square tin lanterns enclosing candles made from a fatty substance found in the head of the sperm whale, known as spermaceti. Glass lamps, and astral and luster lamps are described in later chapters, and the book concludes with an interesting discourse on random notes on collecting.

This book is recommended for careful reading by the profession and laity alike. It makes enjoyable reading from cover to cover. The illustrations are peculiarly interesting, being reproductions of photographs of unusual authentic specimens in every case. The story of the development of artificial lighting in this country is well told by the illustrations alone.

The illustrations accompanying this article are reproduced from the book "Colonial Lighting."

"Colonial Lighting," by Arthur H. Hayward. One hundred and sixty odd pages, one hundred and fourteen full page plates in addition to pencil sketches in the text by the author. Board covers, 6½ x 9½. Published by Little, Brown and Company, Boston, Mass. Price, \$7.50.



DECORATIVE SCHEME FOR A PRIVATE OFFICE

FROM THE ORIGINAL DRAWING IN COLOR BY FRANCIS H. BACON COMPANY

A BLACK AND GOLD MARBLE MANTEL SILHOUETTED AGAINST WALL PANELING OF PINE. WINDOW HANGINGS AND THE COVERING OF THE CHAIR AT RIGHT ARE GREEN, WHILE THE CHAIR AT LEFT IS COVERED IN TAPESTRY. LIGHTING FIXTURES ARE SILVERED

BUILDINGS OF MODERATE COST

IMPRESSIONS OF AN ARCHITECT'S VISIT TO NORMANDY

By FRANK J. FORSTER, Winner 1927 Medal for Intimate Architecture,
of The Architectural League of New York

Illustrated by a Series of Photographs by the Author

TO me, the written word as a means of conveying an impression of an architectural subject, falls short of its hoped for objective. A good photographic illustration is more satisfactory. Much has been written, but the usual attempt avails but little in conveying the true impression and spirit of the theme.

Photographic reference probably has been the most important medium in the development of our architecture. It might be criticized as being a handicap to originality of expression, but if this defect exists, the error lies in the artist. To plagiarize and to absorb the spirit of the subject matter are entirely different. It is rarely possible for an architect to plagiarize and still bring his problem to a happy solution in a spirit of unity. The better method of approach would be to make manifest the substance and inspiration to be found in his reference. Hence there lies no great danger to the spontaneity of the architect in the study of photographs of good archi-

tectural subjects. Such study should rather increase his scope.

But the photograph, helpful as it is, conveys little of that most important factor, the craftsmanship of the builders, and the resulting effects in texture and color. Moreover, the photographic reference falls short as a means of inspiration as compared with the personal intimate impressions to be gained only through travel.

For some years I have been interested in the French peasant architecture, particularly that of Normandy, not only because of its intense aesthetic appeal but because it is an architecture which adapts itself in a practical way to the requirements of our domestic buildings. It accommodates itself to practically every condition of climate and background in this country. The type is most flexible, and expresses itself in a wide range of building materials. Being a romantic and informal architecture, it is in accord with our temperament.



DETAIL OF A CHURCH AT ST. DENIS LE FERMENT



DETAIL OF A FARMHOUSE AT COURMEMIN



DETAIL OF CHATEAU AT ST. DENIS LE FERMENT



DETAIL OF SUPPORTING BRACKET, HOUSE AT COURMEMIN

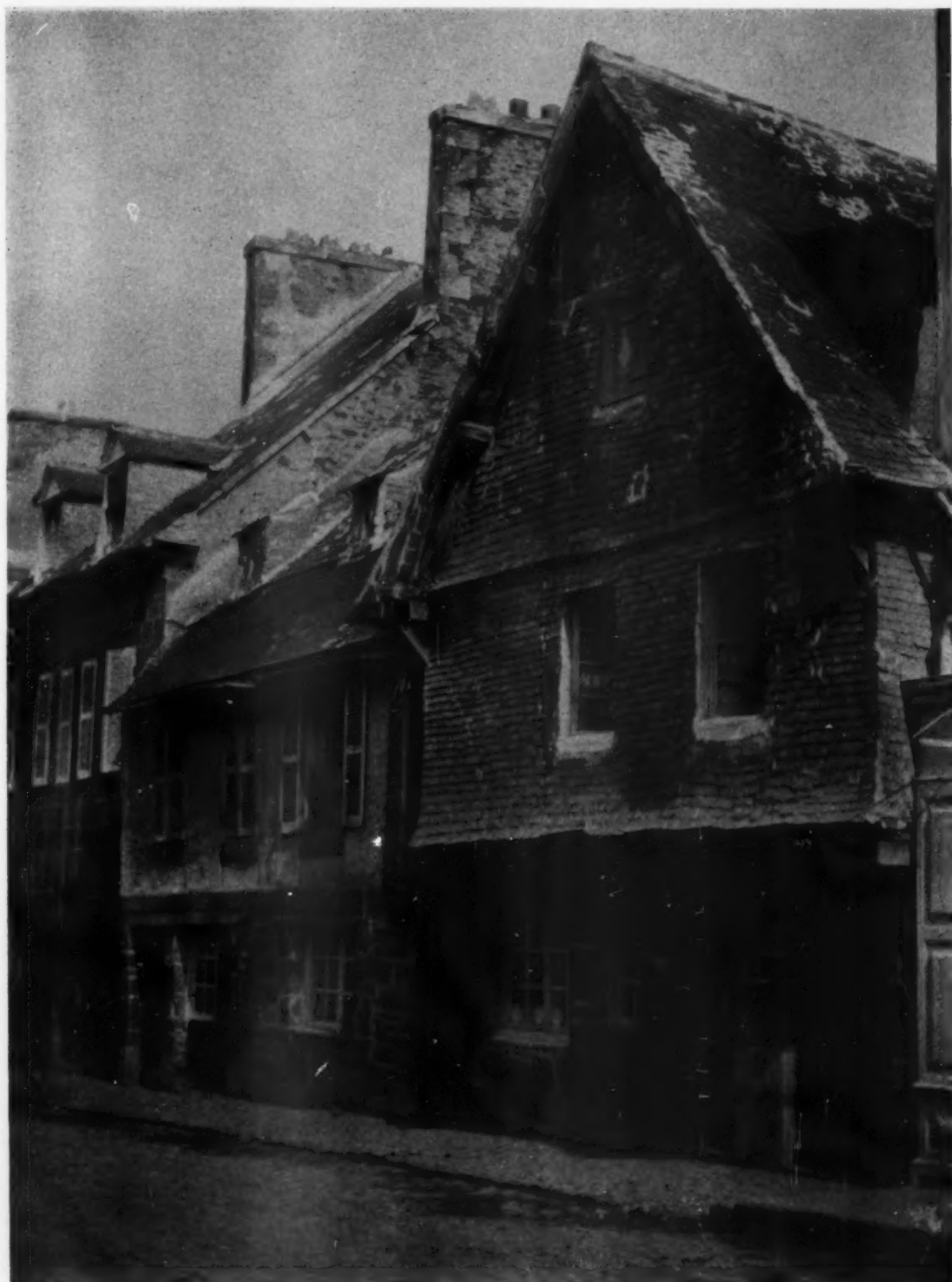
These impressions have come to me slowly during the past several years, and more particularly last Summer and Fall when I covered some 3500 miles of rural France. I visited the little hamlets off the beaten trails, selecting and photographing material which I considered especially adaptable to our domestic architecture. A great part of the subjects selected were close-up details showing the method and character of the craftsmanship,—the manner in which stone and brick masonry was built; the character of structural and half timber; the nature of tile and slate as a roofing material. To me the material or substance of the building was of greater importance than the composition of the picture. For this reason in the making of these photographs I gave particular thought to the photographing of details

rather than to excellence of pictorial composition.

It is regrettable that the peasant farm buildings, the small churches and chateaux, which show so much of the history and life of the people, are slowly passing. The decaying buildings are being replaced with modern structures, usually of atrocious design. In repairing old buildings, modern machine-made materials are being used,—galvanized iron on exterior walls, asbestos shingles in place of old hand made tiles. Other cheap and quick methods are being substituted for the lost art and craftsmanship of former times. These changes are progressing rapidly. In a few more years the comeliness of this old world architecture will have passed. Unlike England, France manifests little interest in the preservation of her old buildings.



PEASANT COTTAGES, LA SUZE, SARTHE



STREET SCENE, QUIMPER, FINISTERRE, NORMANDY

FROM A COLLECTION OF PHOTOGRAPHS MADE IN NORMANDY BY FRANK J. FORSTER, ARCHITECT



SMALL FARM BUILDING, ROMORANTIN



GABLE AND HIGH WALL OF A FARM BUILDING AT BULLY, SEINE-INFERIEURE
FROM A COLLECTION OF PHOTOGRAPHS MADE IN NORMANDY BY FRANK J. FORSTER, ARCHITECT



REMAINS OF AN OLD TOWER AT THE CITY GATE, MENNETON

FROM A COLLECTION OF PHOTOGRAPHS MADE IN NORMANDY BY FRANK J. FORSTER, ARCHITECT



DOORWAY DETAIL AT LANDERNEAU, FINISTERRE



DETAIL OF FARMHOUSE AT COURMEMIN



DETAIL OF CHURCH, LIERVILLE-EURE



TURRET BASE OVERLOOKING THE RIVER, FINISTERRE

FROM A COLLECTION OF PHOTOGRAPHS MADE IN NORMANDY BY FRANK J. FORSTER, ARCHITECT



ENGINEERING AND CONSTRUCTION



THE CAPITAL GARAGE, WASHINGTON, D. C.

ARTHUR B. HEATON, *Architect*

THREE important considerations are involved in the design of modern commercial garage buildings. First, provision for the storage of a maximum number of cars at reasonable cost upon a given ground area; second, a circulation system that will permit cars to be brought in or taken out with least confusion and as rapidly as possible; and third, a design possessing architectural merit, one that expresses its purpose, avoids the outward appearance of a factory and adds to, rather than detracts from, the architectural character of its immediate vicinity.

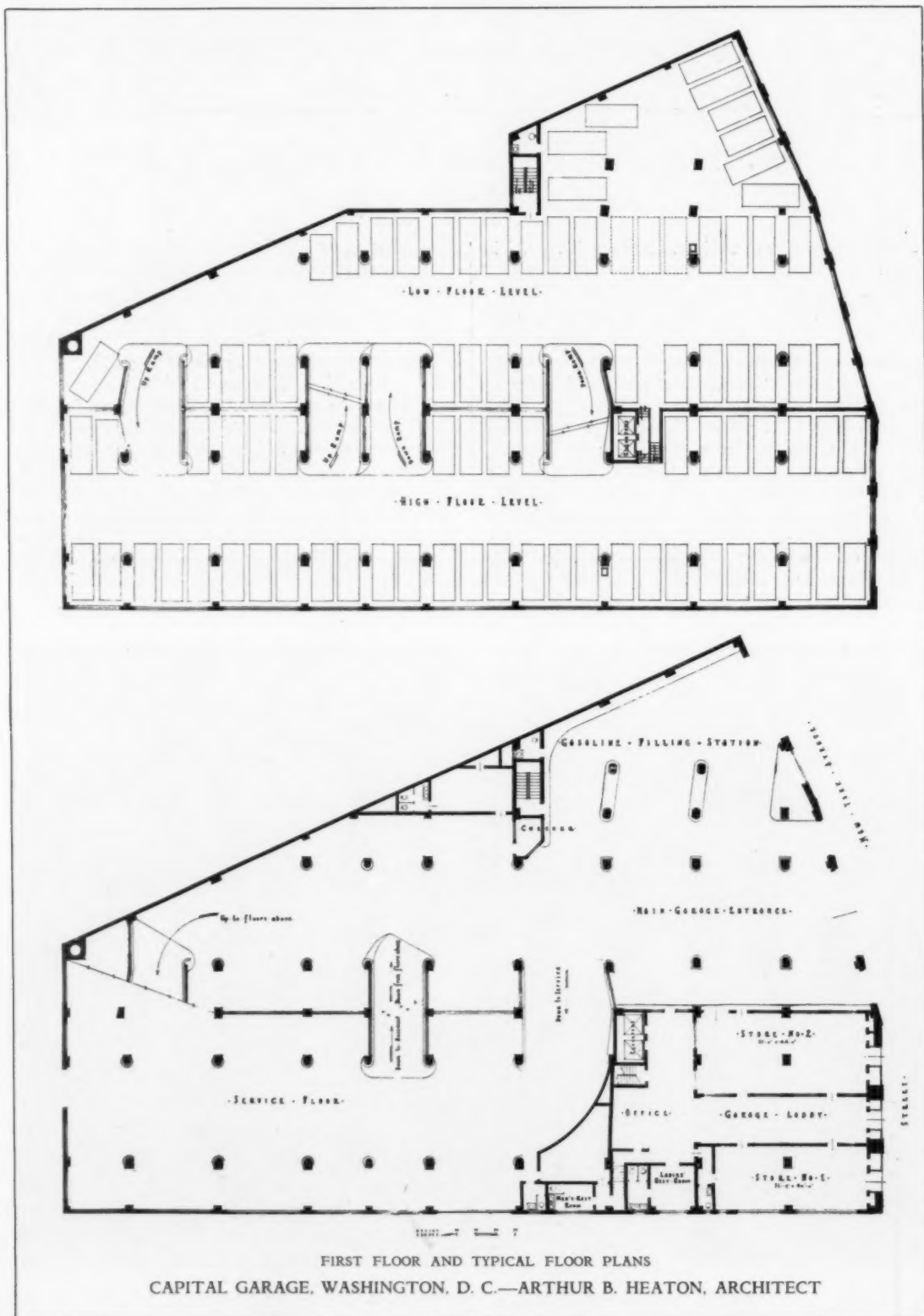
The Capital Garage at Washington, D. C., may be cited as an example of a modern building that has solved these three problems to a marked degree. Located on New York Avenue at the intersection of H Street and near 13th Street, the site has a favorable advantage in its relation to Washington's busi-

ness district and a strategic position with respect to traffic entering this section. The site, providing for 23,000 square feet area per floor, is irregular in shape. The rear has an alley frontage of 70 feet. The two sides are 213 feet and 193 feet 6 inches respectively. The frontage on H Street is 54 feet and on New York Avenue 102 feet.

This garage provides for the storage of 1,200 cars. Berth storage on each floor will accommodate 85 cars and allows 250 square feet per car. Including the storage of 15 cars in aisles, 100 cars can be stored on each floor with an average allowance of 212 square feet per car. Exclusive of the ground, the cost of the building was about \$800,000.00, or approximately \$670 per car storage or \$3.16 per square foot. This is equivalent to a cubic foot cost of approximately twenty-nine cents.



CAPITAL GARAGE, WASHINGTON, D. C.—ARTHUR B. HEATON, ARCHITECT



The building is ten stories in height with floors on either side of the center division wall staggered. Floor to floor travel for cars is by means of ramps having a grade of approximately 15 per cent. Two ramps of one-half story each are used between each two stories. To avoid conflict two systems of ramps are used for up and for down traffic respectively. The ramps are about 14 feet wide and in design are based upon the turning radius of a large car. Patrons are provided access to the upper floors by means of two passenger elevators.

All floors except the high basement and first floors are used for the storage of automobiles. The high basement floor is used as a service department where cars may be washed, greased and repaired. This floor provides an exit to the rear alley and connects with the first floor level by means of a ramp. The first floor provides several excellent features. A drive-in filling station is readily accessible from the street or garage. The long aisle leading from the street to the ramps allows for a large number of cars to be rapidly run into the garage and temporarily parked if necessary before being taken to the upper floors. The width of this aisle and the ramp connections make cross traffic unnecessary. The garage operating facilities are arranged on the outgoing side and also avoid the necessity of cross traffic. A patron may enter the garage office and, if desired, have his car delivered to the exit without being required to cross incoming traffic. The first floor also includes two stores, an accessory sales store, garage office and toilets for men and women.

The structure is of reinforced concrete construc-

tion. The story heights are approximately 11 feet, allowing a clear story height of about 8 feet six inches. The computed load on each column at the ground floor is 500 tons. Columns are spaced approximately 14 feet and 23 feet with aisles about 24 feet wide in the clear. To secure maximum storage area, columns are made rectangular in shape rather than square or round.

The exterior, evidently inspired by the Gothic, is bold and simple, with ornament sparingly used. The few ornamental motifs used are symbolic of the motor car. The exterior walls are faced with manufactured stone that resembles granite in color and texture without imitating it. Variations in color and in surface texture are entirely pleasing to the eye. To give the appearance of added height to the building and conceal the difference in floor level required by the ramp system, the steel windows of the facade have been run continuous through all floors. While in certain instances the staggered floor system can be arranged so that the different levels are not apparent on the facade, in this particular case the shape of the site required the division between floors at right angles to the street front. A division parallel with the street could, in this instance, have been made only at a sacrifice in storage space or rentable area.

Steam is used for heating the entire building. The general illumination of each floor is controlled on the individual floors. The illumination of the aisles and ramps is controlled at the first floor to facilitate administration and effect economy in lighting through placing it under the control of the superintendent.



MAIN GARAGE ENTRANCE

CAPITAL GARAGE, WASHINGTON, D. C.—ARTHUR B. HEATON, ARCHITECT

GIVE AND TAKE*

By A. K. BAYLOR, of the General Electric Company

BUILDING activity is always a leading factor in the economic index, rising and falling with the scale of general prosperity. We are still in the high levels of profitable trade volume, and recent returns of building activity (true to the index function) reflect a rate approximating the record figure of between six and seven billions for 1926.

Much has been said and written about our industrial progress, which is responsible for unprecedented prosperity and financial leadership among the nations; but more thought might well be devoted to analysis of the causes underlying this condition.

There have been periods of prosperity in other times, but none during which so high a degree of general welfare has been so long sustained. Those earlier peaks were followed invariably by abrupt declines, resulting from inherent weaknesses developed by the peak conditions—such as overproduction, spurred by pyramiding of buying orders; excessive inventories in the reservoirs of distribution, as an offset to sluggish deliveries from over-taxed sources of supply; and strained credits through overtrading, due to adventuresome inexperience or disregard of precedent. The acceleration was gradual but usually without cohesion, and when the limit of internal strains was reached the structure fell sharply, like a crested wave.

So there has been established a School of Economics that regards the business cycle, with its ups and downs, as a law, so to speak, of the "Medes and Persians"—even fixing the time span, or periodicity from low to high, at about 7 years. Our present cycle is approaching the end of a seven-year period and for this reason, apparently, there has developed, in many quarters, expectancy of a downward trend in trade conditions. On the other hand, while we are not immune from the effects of foreign political or economic disturbances, there are, as far as domestic affairs are concerned good grounds for hope of continued prosperity.

First, the public buying capacity was never higher. Wage scales are at a record maximum. While the cost of living index has risen about 70 per cent, the wage scale is nearly 140 per cent above the immediate pre-war period. This margin represents purchasing power beyond strict necessities; and bank deposits have nearly doubled in ten years. Here is an unprecedented element of prosperity.

* * *

Judge Gary, in a recent interview, entitled "Cycles Versus Common Sense," advanced the opinion that through the application of logical economic practices, the cycles may be prolonged in terms of

years and reduced in extremes from high to low. Undoubtedly this is sound opinion, in view of the fact that booms and panics are developed largely through widespread public optimism or pessimism respectively. The problem is to segregate the constructive as against the destructive factors, codify them in practices and then find a way to hold the mass, rank and file of the community, to these practices.

* * *

The commonest trait in human nature is to fight adversity; the rarest is to withstand prosperity. It must be admitted that we are flying high; a state that insidiously breeds complacency—the nemesis of sustained success. While no treacherous winds immediately threaten, perhaps we may well throw out grappling hooks to touch the earth—or put in, we might say, a stop order to safeguard and conserve our position. This may take the form of such an analysis as has been suggested, so that recognized economic error may be marked and outlawed—and all that is good—especially any unique constructive elements—may be isolated, guarded and cultivated.

Many factors have contributed to our progress, but considering, for the moment, only those that have not been paralleled in anything like the same degree in other industrial communities, we find that scientific research and the utilization of power stand out as the main stimulants.

* * *

A recent article in *The London Times* (summarizing the report of a commission from England that visited the United States, to study and report on labor conditions) embodies some significant comments and conclusions to the effect that prosperity and progress in America are not due to fortuitous chance but to the active, energetic character of the people, working in a sound direction; that the attitude of Government is noteworthy as it has abstained from seeking to control, dominate or direct industry, while inviting all to approach it for help and information; that the population is the most effective in the world—all being actively engaged in fruitful production, intensified by the use of efficient machinery; and that the American people are enjoying the highest *real* wages in the world.

These are comforting words especially as coming from outside and competitive observers. We should weigh them carefully and see that they continue to hold true.

* * *

In addition to research and power, the two main supports of industrial prosperity, there is another contributing factor that is of increasing importance

* Extracts from an address delivered before The American Institute of Architects, Washington, D. C., May 12, 1927.

as a stimulant; and it is destined, perhaps, to be the *principal* factor in perpetuating the favorable condition in which we now find ourselves. This third element may be expressed in the hackneyed term "co-operation," which is only another form of the expression "Give and Take."

Late in the last century, following the lead of the mediaeval guilds, those engaged in given lines of business began to organize associations for mutual benefit. This movement has developed until practically every business, trade or profession has its association; local, state, territorial or national. As an outstanding example, the electrical industry may be cited. There are today over a thousand such distinct electrical bodies ranging from the largest national groups to the smallest local leagues or clubs.

* * *

It appears that in the great building industry there is a close parallel to the condition that exists in the electrical industry.

Here again there is a clearly defined nucleus;—the architect—the artist—the designer of each structural project. Until his conception is reduced to definite form there can be no beginning of a tangible creation; and yet contributing to a large modern building there are a score of major industrial groups, separate and distinct; followed by a long list of minor trades; involving altogether, six or seven thousand individual items that must be comprehended in plans and specifications. Such structures are veritable marvels of fabrication and engineering in great variety, and the contributing agencies—at least the principal ones—must understand the architect's designs and purposes as well as the possibilities and limitations of associated contributors. None of the tributary factors may fully serve or prosper unless the architect's vision is clearly understood and interpreted. But, as in the case of the power companies and allied electrical branches, there is imposed upon the architect, in self-interest, a duty of sympathetic consideration and understanding of the problems of those whose support must be enlisted for accomplishment of the final result. Their efforts to maintain quality should be encouraged and rewarded. In economics prices and quality are indivisible.

Six years ago, responding to a growing sense of the need of closer contact and the avoidance of waste, leaders of the Institute conceived the possibility of mutual benefits that might accrue from co-operation between the various building material manufacturers and the architectural profession. From this conception sprang The Producers' Council and its acceptance, as an affiliated body, by the Institute.

This affiliation is making practicable, throughout the ranks of the manufacturers, fuller appreciation and support of the standards of the Institute.

Here is a comprehensive mutual Forum—a school, not only of ethics but of practice. It rests largely

with the Institute that ethics shall be practical; it rests largely with the Council that practice shall be ethical.

It is a simple matter, in point of effort and of time, for the architect to sketch the crude outline of a building; and no less time or effort is required to indicate a structure of the old eight or ten-story type, than to carry this to the thirty, forty and fifty stories of the present day, or to the prospective and, in the minds of some, appalling one hundred stories of tomorrow; but what of the contributing factors that must be drawn upon to insure stability, convenience and general habitability?

Such an embryonic sketch may be the invocation of invention and development not only as to materials but methods of construction. Yet stress and strain limits of steel are not subject to variation by a stroke of the pencil. There is much to be done in fundamental engineering before the lift, speed and control of elevators may be, perhaps, doubled in scope. Problems of ventilation and water supply increase in technical difficulty with increasing dimensions. Pumping, formerly a comparatively simple problem, becomes vital in the highest degree as towering elevations introduce unique hazards. Recently the flaming torch of the Netherland Hotel tower in New York, was a spectacular demonstration that carried its own lesson. Fortunately, little serious damage resulted in that case, but the warning signal stands; for precautions during construction as well as occupation.

The item of floodlighting is in itself a subject of special interest. It has become the finishing touch to monumental buildings. What a thrill must come to the architect whenever he sees the realization of his once nebulous vision limned in subdued fire—a radiant glow—against the sky.

* * *

So we might continue throughout the range of functions entering into the complete equipment of a building that must be conveniently and safely habitable, as well as presentable in appearance; and, from a practical point of view, the first is the greater consideration.

How often, in the experience of most of us, have we found upon occupying new premises—whether for dwelling or business purposes—that conveniences and even necessities were lacking? These elements may be added but, if so, usually at much greater expense than if originally provided, and oftentimes structural difficulties preclude the enjoyment of betterments.

Surely the architect in the moment of creation should not forget opportunity and responsibility that are his, as he stands before the tressel—susceptible to any elaboration of design that inspiration may suggest—where living or working conditions, not only of countless tenants but, perhaps, whole neighborhoods, are at stake. Here is, in effect, a sensitive plate on which every record is to be perpet-

uated for the benefit or annoyance of posterity. The artistic touch of the soft crayon may not with impunity outrun the stolid "H.B." of the engineer.

Considering the prominence of an architectural structure, it is strange that the designer's name is so little known to the public. It is perhaps a safe assumption that if we should choose even a limited number (say a score) of outstanding monumental buildings in this country, and canvass the average man-on-the-street, asking the names of the architects, our questionnaire would draw a blank. In other branches of art this is not the case. The artist's name is always identified in the public mind with his work; particularly with his masterpieces; although his name (or that of the owner) may not be blazoned across the canvas. There must be some reason for this condition. If there are barriers of practice that screen the light, may they not be rendered less opaque?

In that profoundly practical but little read best-seller "The Bible" is the admonition—

"Let your light so shine before men that they may see your good works."

The modern slogan "It pays to advertise" sounds more sordid, but the meaning is, in effect, the same.

It appears, therefore, that there is no more fertile field than within this vast industry of yours for application of the spirit of inter-communication, co-operation "Give and Take"; radiating from the architectural nucleus to every contributory element in the allied ranks; inducing reciprocal response

from each of these elements. If self-preservation is Nature's first law, self-betterment is the second law—at least of human nature. Self-preservation suggests only static defense and while we will fight for it to the last breath, it is not, in itself, enough—even when assured. Instinctively we take existence as a matter of course, in whatever sphere we find ourselves, and struggle for self-betterment; which involves forward and upward progress.

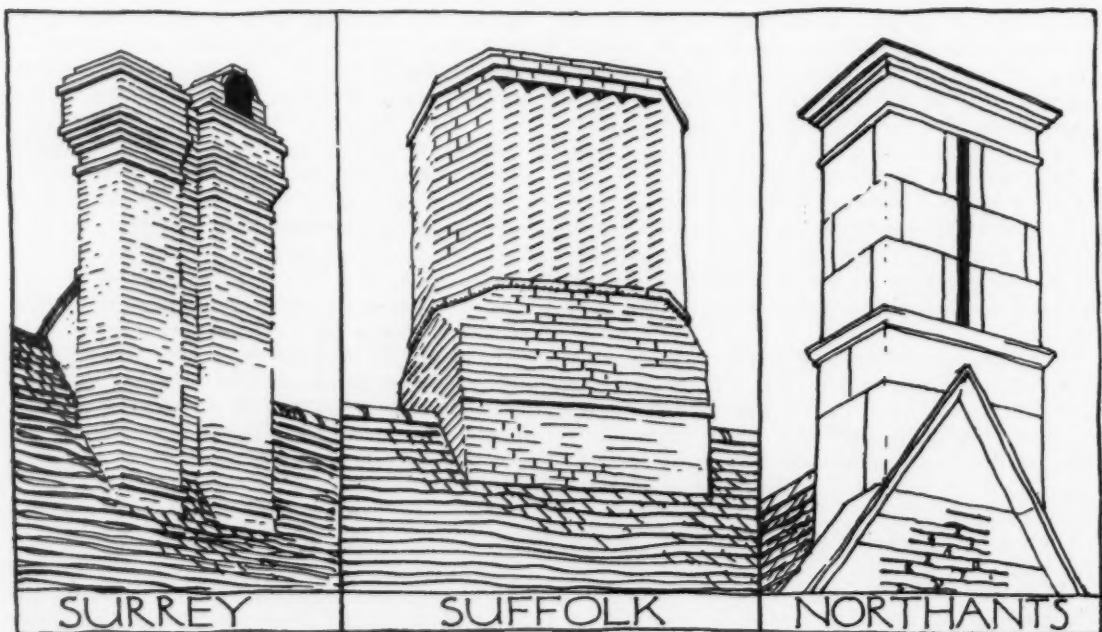
But such progress, to endure, must possess the cohesion of mutuality. Such cohesion exists today in great measure in our industrial ranks. Hence our national strength.

* * *

Confucius, Buddha, and in our era, Christ preached the gospel of reciprocation—"Give and Take"—conquest by service.

The "Golden Rule" underlies all moral philosophy but it is no mere counsel of perfection. It is the essence of practical, social science—mutual, constructive support as opposed to mutual, destructive friction. I want the best that may come to me; therefore will I compel it, by induction.

So let us analyze, mark and conserve underlying influences. If we recognize the amalgamating agencies that cement our economic structure, fostering and cultivating them, while suppressing sinister and disruptive elements—political, industrial or social—(against which precedent provides ample warning), then we may hope not only to prolong but further accentuate our cycle of prosperity.



ENGLISH CHIMNEY TOPS

(Courtesy of The Architect and Building News, London)

ANNUAL MEETING OF THE PRODUCERS' COUNCIL AT WASHINGTON, D. C.

THE fourth annual meeting of the Producers' Council, affiliated with The American Institute of Architects, was held at the Washington Hotel, Washington, D. C., on May 10th and 11th, 1927.

Milton B. Medary, Jr., President of the Institute, welcomed the members on behalf of the Institute and presented their greetings and best wishes for close and better mutual understanding of the work of each. He stated that the producers, in co-operation with the Institute, are creating an impartial group that will grow to large proportions, and whose work will be as valuable to the building industry as the work of the Bureau of Standards is to the entire country. Through this agency architects can then supply disinterested service that they could not possibly give to individual manufacturers.

N. Max Dunning, Chairman of the Structural Service Department, A. I. A., gave one of his usually inspiring talks. He expressed his great interest in this plan of co-operation; a meeting of professional and business minds which is leading the way where others will follow, and stated that this movement will greatly aid in solving many economic problems of this day and age. He said, "There are many differences between professional and business minds; the producers, who manufacture, and the architects, who specify and so sell the material to the public. Yet they have a common problem: that is, service to their common client, the public. There is therefore every reason why they should have a common understanding." He mentioned that while he has always been most enthusiastic about the work, yet he can realize that many others may ask what is being accomplished. It is hard for an outsider to see the results at once, but he, as an insider, is amazed at the great progress that has already been made in such a short time between two groups of men with such apparently different points of view. This working organization has shown the professional man how to co-operate with the business man, where heretofore there did not seem to be any opportunity for such a point of contact.

The complexities of present building conditions and problems make it increasingly difficult for an architect to know all that he should know. This makes it necessary that he have some source of reliable, authentic and dependable information, which is provided by this movement. He stressed the value of holding the Producers' Council annual meeting at the same time as the Institute's convention, thus affording a means of the two groups meeting and discussing their common problems. He noted the improvement in the value of advertising to architects, that was proving of great assistance to them. "This and the service supplied by the Council," Mr.

Dunning stated, "should enable the architect to enlarge his service to his client."

In concluding his remarks, Mr. Dunning said, "The producer members can congratulate themselves on the great progress made in a revolutionary idea which is now generally accepted, that unless business recognizes the element of service, business cannot live."

The annual election of officers resulted as follows:

Chairman, F. P. Byington, Johns-Manville, Inc.
Vice-Chairman, J. S. Coulton, W. S. Tyler Company

Secretary, J. C. Bebb, Otis Elevator Company
Treasurer, Scott Button, General Electric Company

Committee reports on the bulletin service to members of the Institute; the educational work of motion pictures and lectures; and the booklet setting forth the aims and purposes of the Producers' Council movement which is about to be issued, were read, discussed and approved. The growing practice of the publication of booklets featuring the work of various individual architects, and the solicitation of advertising therein by the publishing companies was discussed at length. In this connection it may be noted the report of the Committee on Ethics approved by the Institute, condemns the practice of architects taking part or assisting in the obtaining of advertising to meet the expense of any publication illustrating their work.

D. Knickerbacker Boyd, F.A.I.A., of Philadelphia, expressed interest in the work of the Council from its inception, and suggested that a valuable future activity could be directed toward aiding the architectural draftsman (the coming architect) to obtain data and information on building materials with which he is too often not as familiar as he should be.

Edwin H. Brown, F.A.I.A., President of the Small House Service Bureau, spoke briefly of the work being done by that organization and expressed the feasibility of co-operation between that Bureau and the Council. He stated that the organization of the Producers' Council is one of the greatest steps ever taken in the building field, as it enables the architect to understand what the manufacturer is trying to do, and makes it possible for each to help and understand the other.

R. L. Lockwood, of the Department of Commerce, attended the sessions and gave a very interesting talk on elimination of waste in the building industry through simplified practice. He mentioned the work which has already been accomplished in this direction by manufacturers and expressed the

opinion that the building industry has many opportunities for similar action.

Wm. B. Ittner, F.A.I.A., of St. Louis, referred to the increasing and noticeable influence of the producers organization. He said that a beneficial service is evident not only to architects, but to producers in general. He mentioned the trend toward substitutes for all kinds of material, as contrasted with conditions many years ago when an architect had fewer materials from which to make a selection. This fact makes it difficult at the present time for an architect always to know whether some of these substitutes are of any value.

The report of the Board of Directors of the Institute, as approved by resolution at the convention, reaffirmed its endorsement of the work of the Council and authorized a working agreement for a period of five years. The Board has also approved the brochure to be issued by the Council, outlining the aims, purposes and results of the movement.

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WOVEN WOODEN FENCE

PRACTICAL applications of the woven wooden fence of France to modern American domestic work are shown in an unusually well arranged and illustrated volume compiled by Louis H. Frohman. The woven wooden fence made of split, young, chestnut saplings, pointed at the top and woven together with wire to horizontal braces, is a cherished tradition used to fence in the estates and small country houses of France. Recent American domestic work has shown a marked tendency toward picturesque old world types with which the woven wooden fence is particularly harmonious and appropriate as evidenced by the carefully selected illustrations shown in this volume, entitled Dubois Woven Wooden Fence, which contains thirty-one plates, size 11 x 13 $\frac{3}{4}$ inches, and will be sent free to practicing architects.

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TWO MORE PARTS OF REVISED NATIONAL ELECTRICAL SAFETY CODE NOW READY

TWO new handbooks, Nos. 8 and 9, of the Bureau of Standards, have recently been issued. They form part of the latest revision of the National Electrical Safety Code, which is being issued in separate parts and will later be printed in combined form.

Handbook No. 8 is made up of safety rules for the operation of electrical equipment and lines. Copies of this handbook may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 15 cents each.

Handbook No. 9 contains safety rules governing radio installations and many valuable rules for the installation of receiving equipment. Copies of Handbook No. 9 may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 10 cents each.

TABLES OF HEAT TRANSMISSION COEFFICIENTS

COEFFICIENTS of heat transmission through various materials and usual types of wall, partition, ceiling and roof construction are valuable as a comparison between the insulating value of these materials singly or in combination, and also as a means of arriving at the amount of radiation required to offset the heat transmitted through these materials. The Celotex Company has issued three booklets containing heat transmission coefficients arranged in tables and charts for the convenient use of architects and heating engineers. These booklets are entitled "Tentative Coefficients of Transmission of Walls, Roofs, Ceilings and Floors", "Fuel Saving with Roof Insulation", and "Correction of Roof Condensation with Celotex Industrial Board".

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RECOMMENDED BUILDING CODE REQUIREMENTS FOR WORKING STRESSES IN BUILDING MATERIALS

AN examination of many building codes by the Building Code Committee of the Department of Commerce has disclosed wide variations in working stress requirements. Much of this apparently proceeds from failure to take into account improvements in materials, design, and methods of construction. With these improvements in mind and with the accumulated test data available from recent extensive investigations of the strength of materials, the Committee has drawn up recommendations that are believed to combine the utmost in economy consistent with adequate safety.

The materials covered in the Committee's report are reinforced concrete, cast iron, steel, and timber. The results of numerous tests on these materials have been analyzed and the summarized experience of those skilled in various branches of the construction industry has been obtained.

Outstanding features are the adoption of the water-cement ratio as a means of controlling the ultimate strength of concrete; an allowable L of 90

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for cast iron columns, with an increase to 120 when the allowable stress obtained by the given formula is reduced one-third; a basic stress of 18,000 pounds per square inch for steel when the material conforms to A. S. T. M. specifications; and a revised table of timber stresses conforming to the basic grading rules of the American Lumber Standards and derived by methods recently developed by the Forest Products Laboratory.

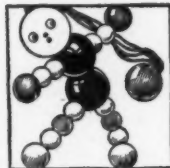
Copies of the report, which contains 59 pages, can be purchased from the Superintendent of Documents, Washington, D. C., for 10 cents, currency or money order.



NEW YORK CENTRAL



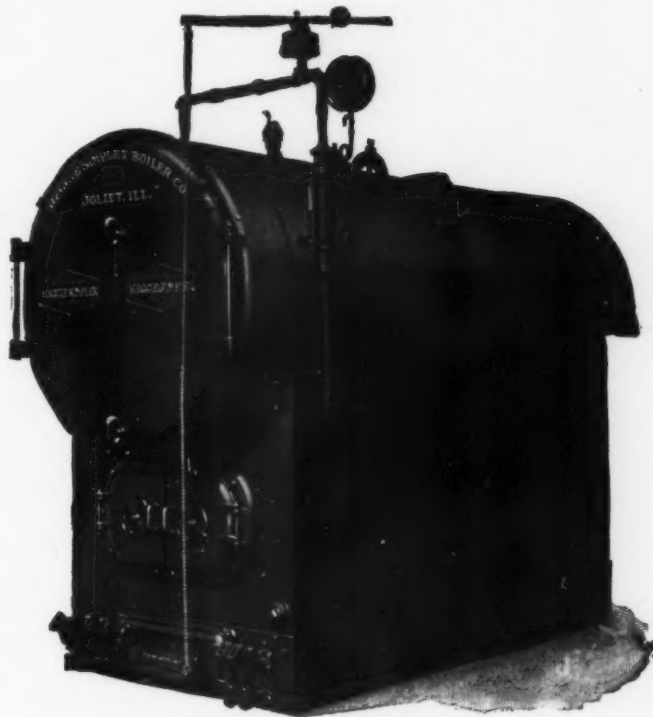
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EVERYBODY'S BUSINESS

By FLOYD W. PARSONS

MONEY is a universal agent, for it speaks every tongue and is the soul and sinew of world business. But when earthly goods rise as high as our hearts, they begin to bury us alive. When we let ourselves believe that money can do everything, we have put ourselves in a position where it is easy to do everything for money. When we have accepted the notion that four or five per cent interest is not worth talking about, we have indicated clearly our disbelief in the proved principle that it takes ten times as much wit to keep wealth as was required to accumulate it in the first place.

We turn our eyes to the spectacular achievements and lose sight of the thousands of failures. We forget that the great lesson of history is that the profit on the sum total of the world's capital is very small over a long span of years. The combined wealth of all peoples now amounts to nearly a thousand billion dollars.

For a number of years we have been enjoying a period of record "good times," and we should not forget that "those who consider in prosperity, will be less afflicted in adversity." We will again repeat most of the mistakes that were made in the past. In the lives of many will be dark hours when plans will be laid to get money without earning it. Hundreds of millions of dollars have been tied up recently in all kinds of unproductive investments from idle land to watered stock in dozens of consolidations. Graft is rampant and the pursuit of fortune is as keen as ever with little or no improvement in the ethics employed. Vaults overflowing with gold and reformed banking laws will not make prosperity safe from the effects of that most primitive and uncontrolled force, man's natural self.

We have widened our viewpoint, largely surmounted the wall of resistance to innovation, snapped the chains of precedent, and established a new mental freedom that questions everything from the fundamentals of religion to current practices in economics and industry. But still that most lawless of all things, the human mind, which can completely reverse itself in the fraction of a second,

renders it impossible for anyone to draw an accurate picture of tomorrow's conditions. It now appears that there is no last word to be said on any subject. We are even wondering if there is sense in our present ideas of conservation of resources because the things saved will probably not be needed by our children's children as a result of radical changes in life. In conformity with this thought we are told that we should be guided in our business operations not by what is theoretically possible, but by what is economically justified.

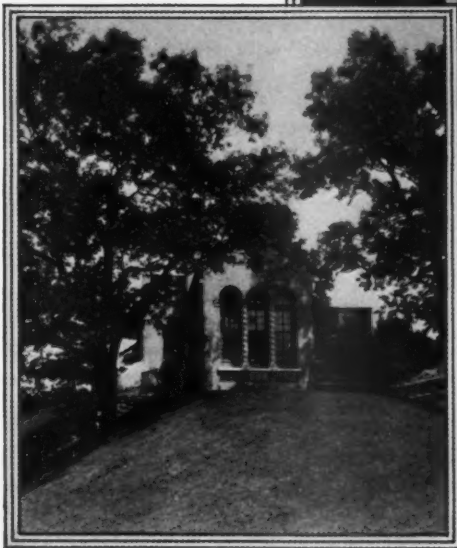
Forty million of our people do not belong to any church, and most of them never attend any form of religious service. Atheist societies have been organized in twenty of our greatest universities, and a national association has been legally chartered and is now operating with the avowed purpose of destroying every form of religion. A few years ago the trust was a target for the politician, and the forces of government were opposed to large units in business. Now the swing is in the other direction, and research has become such an irresistible force in the hands of powerful aggregations that the road is very rough for the little fellows.

Today is a time for cautious and conservative action. Stability of profits, even if they are small, should be given precedence over speculative operations that will not stand up under the sting of adversity. Eventually there will come a day of reckoning—a period of readjustment. Fear will supplant confidence, and people in many industries will wonder how they could have been so foolish as to give all thought to building fast and high without directing first attention to the character of the foundation. The more of us who get this thought into our systems and keep it there, the longer it will be before we will have to face the next period of unemployment and business distress.

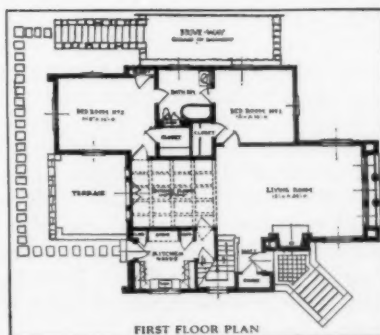
And before long, science, which has made such a great success in pushing us ahead so rapidly in material fields, will have to lend the same willing and effective hand in the modernization of economics, politics and man's human nature.



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Clausen, Kruse & Klein,
Architects



Above—Exterior
Below—First Floor Plan



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BOOK NOTES

AMERICAN ARCHITECTURE OF THE TWENTIETH CENTURY

THE masterpieces of modern American architecture serve as illustrations to a volume entitled *American Architecture of the Twentieth Century*, edited by Oliver Reagan, A.I.A. The book is to be published in parts, each part presenting a series of photographs and measured drawings of modern civic, commercial and industrial buildings. Part I, which has recently been published, illustrates the Bowery Savings Bank, New York, by York & Sawyer; the Shelton Hotel, New York, by Arthur Loomis Harmon; the American Radiator Building, New York, by Raymond M. Hood, and the Ford Engineering Laboratory, Detroit, by Albert Kahn. There are twenty plates, size 14 x 20, printed on heavy paper, with cardboard portfolio. Each building is shown by a series of photographs, followed by plans, sections and details in line drawings. It is the intention of the publishers to publish additional parts at regular intervals of four months. The following buildings are listed to appear in Part II: New York Telephone Company's building, by McKenzie, Voorhees & Gmelin; Indianapolis Public Library, by Zantzinger, Borie & Medary, and Paul Cret; Army Supply Base, Brooklyn, by Cass Gilbert; and the Hollywood Terminal Warehouse, by Morgan, Walls & Clements. The illustrations are carefully selected, the drawings are accurately made, and all the plates are beautiful reproductions of the material. The complete series will no doubt furnish a valuable addition to the library of the modern American architect. Each part is complete in itself and is sold separately.

American Architecture of the Twentieth Century—Part I. Edited by Oliver Reagan, A.I.A. Twenty plates, 14 x 20, in cardboard portfolio. Architectural Book Publishing Company, New York. Price, \$8.50.

BRICKWORK IN ITALY

THE American Face Brick Association has recently put out a very interesting volume entitled, "Brickwork in Italy." Copies of this book have been presented to a number of the architects on behalf of the Hydraulic-Press Brick Company and the book is so thorough and so well gotten out and contains so many suggestions of value to the practitioner that it constitutes a real addition to an architect's library and is quite free from any suggestions of advertising. The Hydraulic-Press Brick Company years ago put forth a most delightful work on Spanish American Brick Architecture and this present volume is a worthy complement to it. The publishers are to be congratulated on having undertaken a work of this

kind and having presented it in so admirable a form. The scope of the work includes brick in Roman antiquity and carries the development of brick architecture down to the modern period with very practical notes on the manufacture and the use of brick of today. It also has an interesting map of Mediaeval and Modern Italy showing that part of the world as divided in the 12th century. The text is restrained but quite sufficient and is the work of Comm. Prof. Gustavo Giovannoni, Engineer and Professor of Architecture of the Royal School of Applied Engineering and Royal School of Architecture, and there is a short preface by G. C. Mars, Ph. D., which shows in a way this work was greatly furthered by suggestions and aid of Prof. Stevens, Director of the American Academy, and Prof. Arthur Kingsley Porter, and a number of other people whose names give great credit to the work. It is not often that a trade association finds itself able to put forth so worthy a volume as this, one which is not only of positive value to an architect, but is of artistic and archaeological interest.

C. H. BLACKALL.

THE SMALLER HOUSES AND GARDENS OF VERSAILLES

A LITTLE known but interesting phase of French domestic architecture in the 17th and 18th centuries is covered in a book recently published on "The Smaller Houses and Gardens of Versailles." The authors are Leigh H. French, Jr. and Harold Donaldson Eberlein. The authors' foreword states: "As commonly conceived, Versailles is the Palace and the Palace is Versailles. In a measure this is true. But it is not wholly true. The royal residence, to be sure, has overshadowed all else in the vicinity. * * * What many people forget is that there is also a city of Versailles." The city of Versailles is partly composed of dwellings occupied by personages who were attached to the French court. These houses built in the 17th and 18th centuries to satisfy the demand of courtiers seeking relief from the formality of Palace life, developed a type unique, modest and unlike any other found in France. "The Smaller Houses and Gardens of Versailles" contains notes, numerous photographic illustrations, plans and detail drawings of these houses dating from 1680 to 1815. This volume is the latest addition to The Pencil Points Library.

The Smaller Houses and Gardens of Versailles, 1680-1815. By Leigh H. French, Jr. and Harold Donaldson Eberlein. More than 250 photographs, plans and measured details, size 9 x 12 inches, bound in boards. Price \$6.00. The Pencil Points Press, Inc., New York City.



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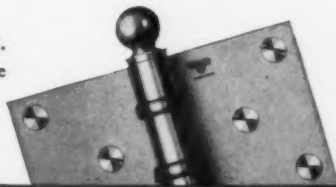
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THE BOOK OF LITTLE HOUSES

THE Book of Little Houses is a compilation of previously published illustrated articles relative to the design of the small house. It is arranged in three parts: Part I, entitled The Heritage of the Present-day House; Part II, Good Small Houses of Today; and Part III, Things Every Home Builder Wants to Know. The first part treats, by photographic illustrations, of our Colonial inheritance, England's contribution, and the Mediterranean influence. Interesting examples of each style are shown. Part II is composed of plans and perspectives, with occasional photographs, of various types of small houses. Under Part III, the reader finds enlightening articles on such subjects as Investments in Beauty That Pay in Cash, Fitting Your House to Its Site, and the Perfect Little Maidless House. The illustrations are well selected, and the book is valuable to architects who make a practice in designing small houses.

The Book of Little Houses. Edited by Lucy Embury Hubbell. 128 pages, 9½ x 12½. Board covers; illustrated. Published by Doubleday, Page & Company, Garden City, N. Y. Price \$3.00.

WORSHIP IN WOOD

WORSHIP IN WOOD, a well prepared volume of eighty odd pages, freely illustrated, is the title of a book by Thomas M. Boyd, and published by the American Seating Company. It traces the introduction of wood in ecclesiastical buildings, starting from the aesthetic period when the medieval church was in its austerity a mass of stone. It also traces the development of wood through the various centuries in the different countries in the several places of worship. It is not intended as a history, the author states in the preface, but is a modest effort to tell what the temple builders of the ages undertook to do in honor of the Deity or the gods they worshipped. The first chapter, entitled "The Dawn of Worship in the Heart and Mind of Man," describes the primitive sanctuary in the forest. The shrine, the sacred grove, became the forum, the meeting place of the tribe. Even our religions of today, our churches, our forms and ceremonials, our priesthoods, may be traced back to the sanctuary in the forest. The very fire that always burned in the sacred grove is kept lighted today in thousands of our churches. Even our pulpit is the modern counterpart of the large stone upon which sat the king or "law-man." As man became less nomadic, he built a home for his gods, as he built a home for himself. While no one cared much about the appearance of his dwelling, the temples became of the greatest importance in both the religious and economic lives of the people who built it. Artists and artisans were often imported to erect and embellish them. The author then goes on to state in the next chapter, on "The Glory of the Temple in Egypt, Greece and Rome," that in Egyptian times, the coronation of the king and the taking

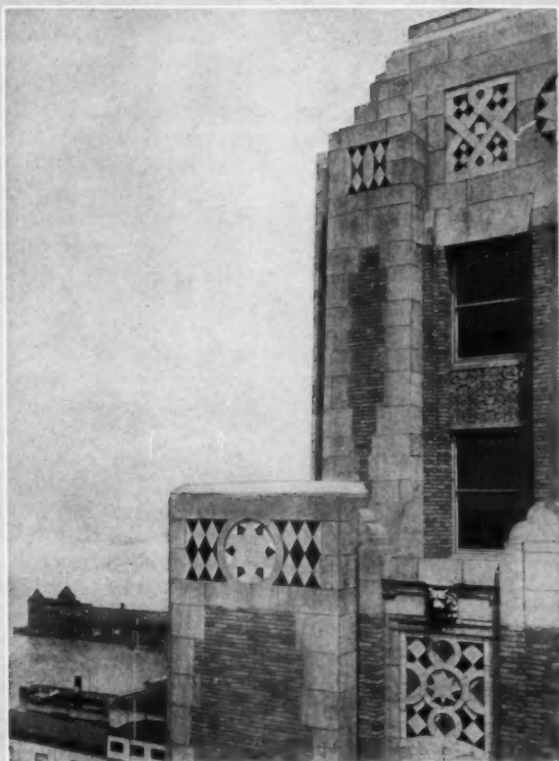
of office of a tax collector were both temple functions. Such occasions called for feasting and rejoicing. Then, too, there were festivals to the numerous gods, which were all a part of the temple life of the Egyptians. Their temples were of the highest architectural beauty and were most gorgeously furnished.

In the same chapter it is stated that our guiding impulse in symmetry and orderliness was derived from the Greeks. Their religion was the outgrowth of legendary worship, always happy and cheerful. More than any other temple builders, the Greeks used the columns, the isolated supports of the roof, the beam, the cornices, the paneled friezes. The Greek prayed standing, and his religious rites consisted of festivals, sacrifices and tributes to his gods. The temples of the Greeks were architecturally perfect and were embellished by the noblest works of their sculptors and painters, and erected by craftsmen who were themselves artists. They reflected the dreams, the ideals, the life of a great people free in mind and soul, just as our church edifice represents, or should represent, the combined urge of the community or society to reach the best, the most elevating, the most inspiring. Rome's grandeur, the author claims, was borrowed, particularly from Greece. So was her religion. But Rome converted her borrowings into Roman achievements. Her temples were Roman in fact. The worship of the Romans found expression only in the best and the noblest. They also prayed to the gods standing, with their arms raised toward the east.

The following chapter records that the early man in Europe built no temples. He worshipped gods, to be sure, but it was a worship of fear. Neither had he a home, but what he lacked in building, he made up in fantasy. Early Europe's book of the dead was a book for the dead. It is fitting that the light of Christianity should have emanated from a star, and that in that light it should find its brightest and clearest reflection in the church edifice. Then is traced the development of the Christian church, the development of its plan, the introduction of plain and carved wood, and the presence of three virtues to church building, without which the church will not bring to you that which you seek—purity, spiritual beauty and comfort. The Byzantine, the Romanesque and the Gothic are then described in detail. Another chapter deals with the introduction of reverence and beauty in the design of the chancel, the altars, the chancel rails, the screens, the pulpit and the lecterns. A short treatise follows on the developments of the early American churches, and the final chapter emphasizes the value of comfort and repose in worship. A very readable book, well illustrated, holding educational value and highly useful to designers of church edifices and their furnishings.

Worship in Wood. By Thomas M. Boyd, President of the American Seating Company, 9 x 12 inches; board covers; eighty-eight pages; illustrated. Published by the American Seating Co., Chicago, Ill. Price, \$8.00.

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TOPICAL ARCHITECTURE

THE examples of Jacobean and Georgian mantels, shown in the Topical Architecture section, issue of May 20th, are from the fine collection of Mr. Arthur Todhunter, of New York. We regret that it is necessary to make an acknowledgment so belated. The source of those excellent examples should have been stated in the issue in which they appeared.

Topical Architecture is now a regular feature of each issue of THE AMERICAN ARCHITECT. If subscribers, on receipt of their copies, fail to find this insert, we should be notified at once in order that we may rectify the omission.

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THE ARCHITECTURAL LEAGUE OF NEW YORK TO HAVE NEW HOME

FOR a great many years The Architectural League of New York headquarters have been in the Fine Arts Building on Fifty-seventh Street. The phenomenal growth of this organization has made the present quarters inadequate to take care of the extensive educational and collaborative work of the League and the various arts and crafts allied to architecture that it has so efficiently promoted.

We are now advised that the League has arranged to build on the property at 113-117 East Fortieth Street, which adjoins the Architects' Building. The plans are not yet ready for presentation but they will provide exhibition rooms, dining rooms, studios and the like, necessary for the efficient carrying forward of the League's work.

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PARTICEPS CRIMINIS

WE have received, with a request for a review, a copy of the Chicago *Tribune's* Book of Homes. The plates, size approximately 8 x 10 inches, comprise nineteen prize winning plans and eighty other plans submitted in the competition conducted by the Homebuilders' Department of the Chicago *Tribune*.

In a careful study of this book, there are two things that forcibly impress us. First, the excellence of the designs; second, that the Chicago *Tribune* offers "complete working plans, including blueprints and specifications" for the sum of one dollar. Of course, some one is making a large contribution for the putative benefit of the small homeowner, for obviously the cost of a set of plans and specifications is much greater than the selling price.

Perhaps the most surprising thing about this volume is the fact that the *Tribune* has been able to secure the entries of so clever a lot of architects and draftsmen as participated in this competition. As a

rule, these "mail order house" methods present a lot of poorly designed, inartistic houses. Those in this book all bear the stamp of good design and excellence of plan. But no matter how excellent the result, the method employed to exploit these houses is one that has failed to receive the approval of organized architecture and also one that The American Institute of Architects has stoutly opposed during the past five years. This disapproval has not, however, been unanimous.

There have been strongly expressed differences of opinion at Institute conventions as to the desirability of giving approval of the Small House Service Bureau. The principal difference between the work of the Bureau and this effort on the part of the Chicago *Tribune* appears to be that the *Tribune* has outbid to the general public the price of this "blueprint" service.

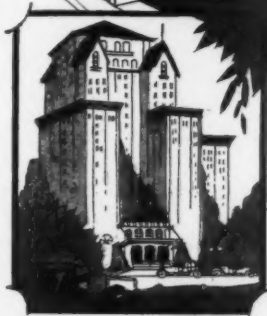
The plans and designs in the *Tribune's* book are good and they are of evident originality. Of course, this price of one dollar stops short of supervision, which is the very essence in the carrying forward of small houses of this nature. It is highly probable that attempts to build without professional supervision will lead to unsatisfactory if not disastrous results. But the Small House Service Bureau also fails to solve the problem of supervision. After all, the outstanding thing is the willingness of architects to co-operate in a matter that undermines the very roots of architectural practice, particularly by the young men just starting, whose early work is exactly along the lines of small house design. Is it the altruistic thought that they are serving the public by making good architecture available to the masses which is perhaps more important than the welfare of the individual or the profession?

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CARNEGIE INSTITUTE OF TECHNOLOGY GRADUATION EXERCISES

ACCORDING to an announcement, Harvey Wiley Corbett, of the architectural firm of Helmle and Corbett, New York, N. Y., has accepted an invitation from President Thomas S. Baker to deliver the commencement oration at the Carnegie Institute of Technology this year. Mr. Corbett is a graduate of the University of California and the Ecole des Beaux-Arts in Paris. He is lecturer in architecture at Columbia, a member of the advisory board of the School of Architecture at Princeton, and a member of the Fine Arts Commission of the State of New York.

Graduation exercises at the Carnegie Institute of Technology will be held Tuesday, June 7. Among the class of about 350 who will receive documents of graduation, it is announced, will be 12 graduates of the Department of Architecture.



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HOMES IN THE UNITED STATES

THERE are 26,219,100 homes in the United States. The density of dwellings is greatest in and about the State of New York. Count shows that in New York, New Jersey and Pennsylvania there are 5,476,000 homes. In six New England States there are 1,815,000, and in the nine South Atlantic States there are 3,219,300.

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WATER CHARGE FOR CONSTRUCTION USES

THE city of Mobile, Ala., imposes a charge of 6 cents per cubic yard of concrete for water taken by construction companies from city mains, states *Engineering News-Record*. This is in lieu of a fire hydrant rental. A charge of 12½ cents per thousand of brick for masonry structure is also made. For concrete work the charge amounts to about one cent per square yard for a 6-inch slab. It is probable some change will be made in this schedule of charges, as they are believed to be too high. However, some charge is necessary to curb needless waste of water for construction uses.

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ATLANTIC TERRA COTTA

THE April, 1927, issue of *Atlantic Terra Cotta*, the house organ of the Atlantic Terra Cotta Company, is devoted to the illustration of a revival of Lombard Romanesque architecture in this country. The illustrations are confined to ecclesiastical architecture and show an interesting interpretation of Romanesque design and how well it can be carried to successful results by the use of colored terra cotta. Copies of this interesting monthly magazine may be had by addressing the Atlantic Terra Cotta Company, 19 West Forty-fourth Street, New York City.

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PAN-AMERICAN CONGRESS OF ARCHITECTS

WARREN POWERS LAIRD, D. SC., Dean of the School of Architecture, University of Pennsylvania, has been appointed by The American Institute of Architects as one of its four delegates to the Pan-American Congress of Architects to be held in Buenos Aires, July 1-20, 1927. The other delegates are Frank R. Watson, Philadelphia; Kenneth M. Murchison, New York, and John Galen Howard, San Francisco.

Dean Laird will present a paper to the Congress entitled "Public and Private Competitions." He has probably conducted more competitions than any other American architect and is particularly competent to discuss this important phase of architectural practice.

Dean Laird will also act as delegate of the Association of Collegiate Schools of Architecture which

also will be represented by an extensive exhibit of students' work; and he will represent the School of Architecture, University of Pennsylvania.

This Congress promises to be one of unusual interest and value. The personal contacts made and the exhibition of American architectural scholastic work, exemplifying American architecture, should yield benefits to the architecture and the architects of the South American countries. We of the United States are well represented.

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A. I. A. FRENCH TRAVELING FELLOWSHIP

CO-OPERATION between America and France in art and education was urged at a dinner May 23 at the Harvard Club of New York in honor of Marcel Gogois of Paris, first holder of the French Traveling Fellowship of The American Institute of Architects.

Julian Clarence Levi of New York, chairman of the Institute's Fellowship Committee, which sponsored the dinner, presided. Speakers included Jules Henry, First Secretary of the French Embassy; Maxine Mongenzre, French Consul-General, and D. Everett Waid, past president of the Institute.

M. Gogois recently arrived in this country for study and travel. He is a native of Amiens, receiving his architectural education in the Ecole des Beaux-Arts and Atelier Deglane. He won the diploma in architecture from the French government. Paul Leon, Director of Fine Arts at the French Ministry of Education, was chairman of the committee which appointed the fellow.

The American Institute of Architects, it was said, established this fellowship as "a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Messrs. Aldrich, Corbett, White and Levi.

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PERSONALS

Hewitt & Emerson announce that Richard Seaton Gregg has been admitted to partnership and that the firm name will now be known as Hewitt, Emerson & Gregg, architects, 1600 Peoria Life Building, Peoria, Ill.

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LeRoy Bradley and Dan Babcock have formed an association for the practice of architecture and engineering under the firm name of Bradley & Babcock, 221 West Wayne Street, Fort Wayne, Ind. Manufacturers' catalogs and samples are requested.

THE AMERICAN ARCHITECT

IN TWO PARTS

PART II

JUNE 5, 1927

TOPICAL ARCHITECTURE SECTION

←→
CAPITALS



CAPITALS, CATHEDRAL OF MONREALE, PALERMO, ITALY

(Copyright, 1927, The Architectural & Building Press, Inc.)



AN ITALIAN RENAISSANCE CAPITAL



ITALIAN RENAISSANCE CAPITAL AND BASE



AN ITALIAN RENAISSANCE CAPITAL

THE PUBLISHERS' PAGE

BELIEVING that inspection and supervision in building construction should be as thorough as complete knowledge can make it, we are going to present, during the next few months, articles, by experts, on the inspection of heating systems and the supervision of brickwork and frame construction.

Oil burning equipment and its correct installation are now of considerable interest to architects. There are many and widely varied opinions on this subject as to the desirability of the introduction of fuel oil in different types of buildings. Two, and perhaps more, articles are now in preparation for early presentation. One will treat of fuel oil burners as applied to domestic use; the other, oil burning equipment as used in commercial structures. These articles will present the last word as applied to what is a comparatively new utility.

Ranging from heat to cold, from fuel oil burning to electrical refrigeration, is to go from one extreme to another. The rapid development of methods of electrical refrigeration is the transition from what at the outset was an interesting scientific experiment to a practical utility. Architects will find a further problem in planning for these comparatively new things. The articles that have been prepared on the subject of electrical refrigeration and that will in due course be presented in *THE AMERICAN ARCHITECT*, will be practical as a rule and guide to this important matter.

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Craftsmanship in this country is passing through a period of its highest development. The proposed action of The American Institute of Architects will, it is believed, serve to elevate craftsmanship to a higher plane than ever before. Important developments are taking place and this progress is largely due to effort on the part of craftsmen to meet the demands of architects. Architectural ornament in bronze has been largely confined to the casting process. A new method has now been brought to a high state of perfection and the details of the work and examples of finished results will be described and illustrated in future issues.

Another novelty in craftsmanship is known as relief glass. This, in reality, is cast glass moulded in a way that is capable of producing desirable artistic effects of color and texture, light and shade. This glass will be found to have unusual decorative possibilities and is extremely valuable in many phases of interior decoration. An article descriptive of this material will shortly appear.

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An informative article soon to appear will be presented under the title "A Vacation from City Architecture." It will deal with log houses, "summer camps" and all those varied and hap-hazard structures that are built at recreational localities to serve a temporary purpose. There's a growing tendency to create a better type of building both as to exterior and interior. Some interesting examples will provide the illustrations for an article that will be of considerable practical value.

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With the next issue we start on our 132nd volume. These records of architectural growth in the United States cover approximately fifty-two years of service, and as relating to building construction, are encyclopædic in character. In beginning a new volume we shall make no special announcement. As the oldest publication in its

field, we have a duty to perform. That duty lies mainly in carrying forward to the best conclusion the policies that have always marked the conduct of this magazine.

The outstanding feature is our duty to the profession we serve. And in realizing that duty and in the endeavor to live up to all it imposes, we shall not lose sight of the fact that in the profession of architecture, more perhaps than in any other, there has been steady progression to the highest ideals.

The record of this achievement is no better shown than in this volume just concluded.

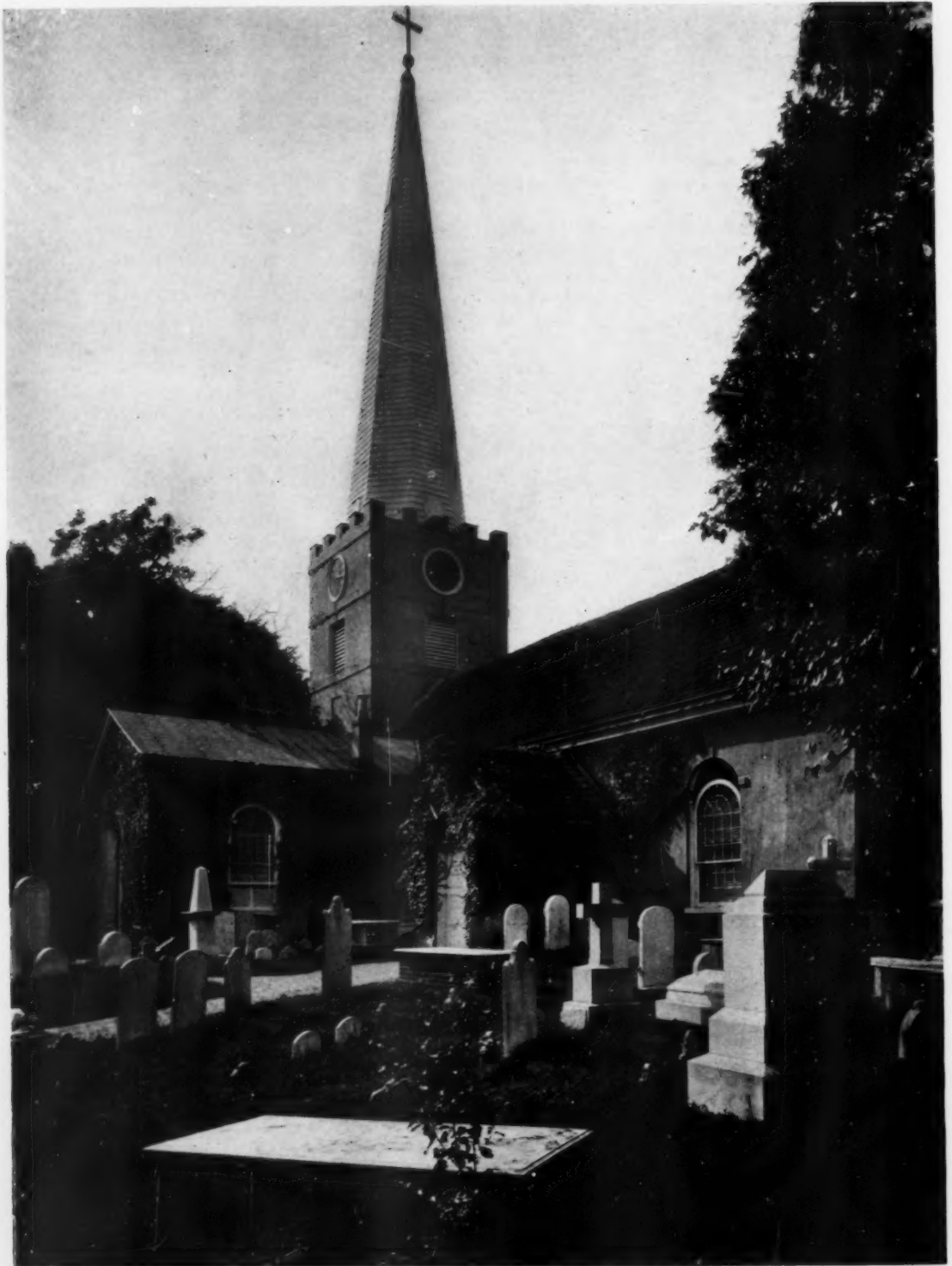
We must be chary of promises as in this very matter-of-fact age it is performance that counts most. As evidence of that performance we refer to the 131 volumes that have been issued. The 132nd will now be our present work. We need not assure the reader that we shall endeavor, with all we have, to live up to past performance and exceed it if we can.

SPECIAL NOTICE

TOPICAL *Architecture* is now a regular feature of each issue of *THE AMERICAN ARCHITECT*.

There will also be found inserted in this particular issue, the complete index for volume 131, of which this is the concluding number.

If subscribers on receipt of this copy fail to find these two inserts, we should be notified at once that we may rectify the omission.



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