

THE AMERICAN ARCHITECT

FOUNDED 1876

THEATER PLANNING—HERE AND THERE

By ARTHUR WOLTERSDORF, F. A. I. A.

IN making comparisons between theater planning and its architectural expression in the United States and such planning in any other modern nation, it becomes necessary first to consider the character of the public patronizing such places and the attitude of mind of the general public in whose midst such structures are erected. There is no question that in recent years vast changes in this class of work have

taken place, particularly in the great movie palaces that now are found in most of the larger American cities.

That the construction is fireproof, the spans greater than ever before, the sight lines approach perfection, the seating luxurious,—are all matters that exist and are taken almost as a matter of course together with the ventilation, the appearance and



THE PROSCENIUM, KROLLOPER, BERLIN

HERR KAUFMANN, ARCHITECT

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disappearance of the orchestra on elevators and the same treatment for the organ. In the matter of mechanical installation for the convenience of the public I believe the United States leads the world. When it comes to the architectural expression the promoters of these great movie houses set up as their goal the most gorgeous foyers in architectural history and the decoration of the auditorium usually includes about every pattern that may be found in the catalog of plaster relief companies and these patterns so extensively applied that hardly any plain surface remains. Then comes the color and this must, generally speaking, be equally stunning.

But is this cultivating good taste? Is it not an application of trite and threadbare forms applied *ad infinitum* over endless fields of wall surface without thought of whether the ensemble is fine and represents the best thought of the art? It seems to me the work is largely a reflex of the common attitude that it pays to advertise, and that we are the greatest advertisers in the world goes without saying. As an instance of this national weakness I refer to the official publication for all events at the "World's Largest Stadium" in America's second largest city where the public authorities give out with the program of each event taking place in the Stadium a pamphlet from which the following lines are quoted: "Imagine, if you can, civilization, as we know it, perishing from the earth, Chicago laid waste and covered with the dust of ages, just as other civilizations and other cities, Babylon,

Carthage, Rome, have fallen. The archaeologist burrowing 10,000 years from now on the shore of the great inland lake where once the imperial city of Chicago stood, as he unearthed the majestic colonnades of what, in 1926 constituted Soldier Field Stadium, would be impressed and would go into the silence to write huge tomes about the grandeur of Chicago in those days." And so on for many paragraphs.

The small houses for legitimate drama are not open to this criticism. There dignified elegance and refinement are more common. The projectors of movie palaces, however, appeal to the mass and for that reason carry a greater responsibility in the molding of public taste. This responsibility, I fear, rests very lightly upon their shoulders. The only thing that counts, it would seem, is the return in dollars and cents and, perhaps, that is a national trait. We are the richest nation in the world, and we insist upon telling the world that we are. It is here that the question of culture comes into play. In the spirit of braggadocio, pride of achievement and parading the achievement before the multitude are characteristic of a pioneer country. We revel in our youth. A certain "jazziness" is common to our age, perhaps, but is particularly virulent with the irresponsible.

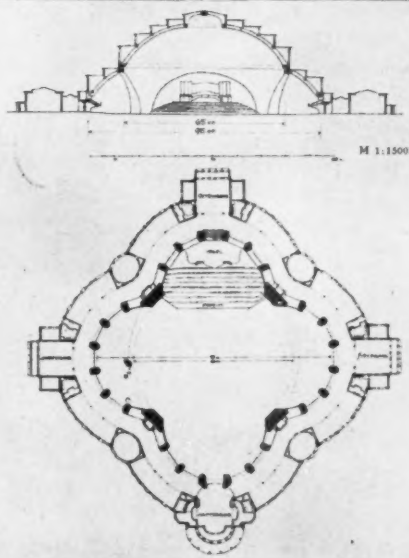
In comparing the manifestations in theater planning in modern German houses with our own creations, one must realize the difference in the attitude of mind of the present day German architect, his



THE JAHRHUNDERTHALLE, Breslau

MAX BERG, ARCHITECT

client and the public to whom the appeal is made. That modern Germany has an attitude all its own is borne out by the words of Count Hermann Keyserling, writing in the *Yale Review*. He says that no other modern nation can bear comparison with the Germans with respect to the quantity of practical people capable of the effort needed to



THE JAHRHUNDERTHALLE, BRESLAU

MAX BERG, ARCHITECT

understand and encourage spiritual pioneering. "It is precisely the new and unusual that has not yet been acknowledged by public opinion which finds encouragement." He calls Germany the laboratory of the whole world and that whoever devotes his life to experimenting is working for mankind.

Now in the field of architecture the Germans are certainly bold, unafraid of new forms and combinations and achieve results that often are exceptional and brilliant. In studying the plans and photographs of the German structures illustrated herewith, it will be borne in upon the reader that the newer ones erected or reconstructed since 1920 are carried out with inexpensive materials showing

a frugality, mixed with excellent judgment and craftsmanship, producing naive and fresh forms. A certain directness and honesty in construction is striven for and an exceptional example of this is the Jahrhunderthalle erected in the city of Breslau in 1913 to commemorate the liberation achieved after the Napoleonic wars. This structure, though not a theater, is a great hall owned by the municipality and used for the purpose of exhibitions, conventions and music festivals. It is a domical structure of reinforced concrete whose center dome has a span of 217 feet. The concrete is left exposed—the most daring piece of reinforced concrete building carried out up to that time.

But now let us look at some of these German theaters. In the City of Stuttgart there was erected a group of two theaters from 1912-1914, though circumstances delayed completion until some time later, for the state of Wuertemberg, known as Landestheater, Gross und Klein. Beautifully situated in a public park in the heart of the city with a lake or pond in the foreground, it is but a stone's throw from the principal street. Architect Max Littmann has chosen Renaissance architecture for exterior and the foyers, while for the auditorium of the Kleines Haus great freedom is shown. The Kleines Haus walls are sheathed with wood of a cherry color. Interest in the paneling is heightened by changing the direction of the wood grain; wall panels near the ceiling have tapestry.

Observe the absence of longitudinal aisles, a feature common to most modern German theaters. Approach to the seats is had from the side foyers through a pair of doors for each two or three rows of seats, the rows extending unbroken across the house with only a velvet rope on the longitudinal axis. Building ordinances in American cities prescribe a limit of ten to fourteen seats between aisles and hence this arrangement is not found in the United States, though The Goodman Memorial Theater, a part of Chicago's Art Institute, has this plan. The Goodman Theater, located in Grant Park, is not subject to the Chicago Building Ordinances. It substitutes portieres for foyer doors.

Nowhere are foyers and accessory rooms as extensive as in Germany. To carry one's coat and hat to one's seat is simply not done except in unimportant cinema houses. The foyers have ample wardrobe facilities, one's seat check answering for coat check since each seat section has its corresponding wardrobe section. Always there is a restaurant in the foyer much patronized between the acts.

With us performances are made to last two and one-half to three hours and the author's manuscript is cut, if necessary, to accomplish this. Not so with German performances, at least not in grand opera and drama by famous writers like Hauptman or Suderman. A performance of Wagner's *Meistersinger* began at 6:30 and ran until 11:30 and this in Berlin. Business men will go di-



WALL DETAIL, KROLLOPER, BERLIN

HERR KAUFMANN, ARCHITECT



THE PROSCENIUM, KROLLOPER, BERLIN

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rect from office or shop, meeting their ladies in their seats, and in the first intermission will eat substantially in the foyer restaurant. Score books are common in the hands of the audience and woe to the inattentive auditor who talks to his neighbor during the rendition of an aria. All of which shows that the entertainment is taken more seriously than with us; the audience is more exacting.

The Ufa Palast am Zoo is probably the largest moving picture theater in Berlin. A reconstruction from a one time riding academy, the exterior is not noteworthy. Great foyers again prevail and the auditorium walls are completely covered with a woven fabric of a deep red color carrying a geometric pattern, hung like tapestry.

Berlin's largest variety theater has the foyer, restaurant and wardrobe features found in other theaters with the restaurant accessible at all hours, making it necessary to show seat tickets at doors leading to the seats.

The Civic Opera of Greater Berlin is in Charlottenburg. It was erected in 1912-1913 with M. Seeling as the architect. Its seating capacity is 2300 with a width of stage measuring 245 feet and a back stage of 110 feet depth.

What was once known as Kroll's is now the reconstructed Krolloper. It stands off the Tiergarten opposite the Siegessäule in Berlin. This is a recent reconstruction and Architect Kaufmann has achieved most interesting and successful results. Enforced economy with ingenuity has here produced a wall treatment in wood that is perfectly plain though animated through the pattern work in the joinery; accentuation of exits and articulation of the proscenium by means of simple tubelike vertical projections ending in frosted electric lamps stepping off at varying heights is a charming novelty; and acoustically this auditorium leaves nothing to be desired. This rebuilding in particular, it would seem, is a product of Count Keyserling's German laboratory.



WALL DETAIL, KROLLOPER, BERLIN

HERR KAUFMANN, ARCHITECT

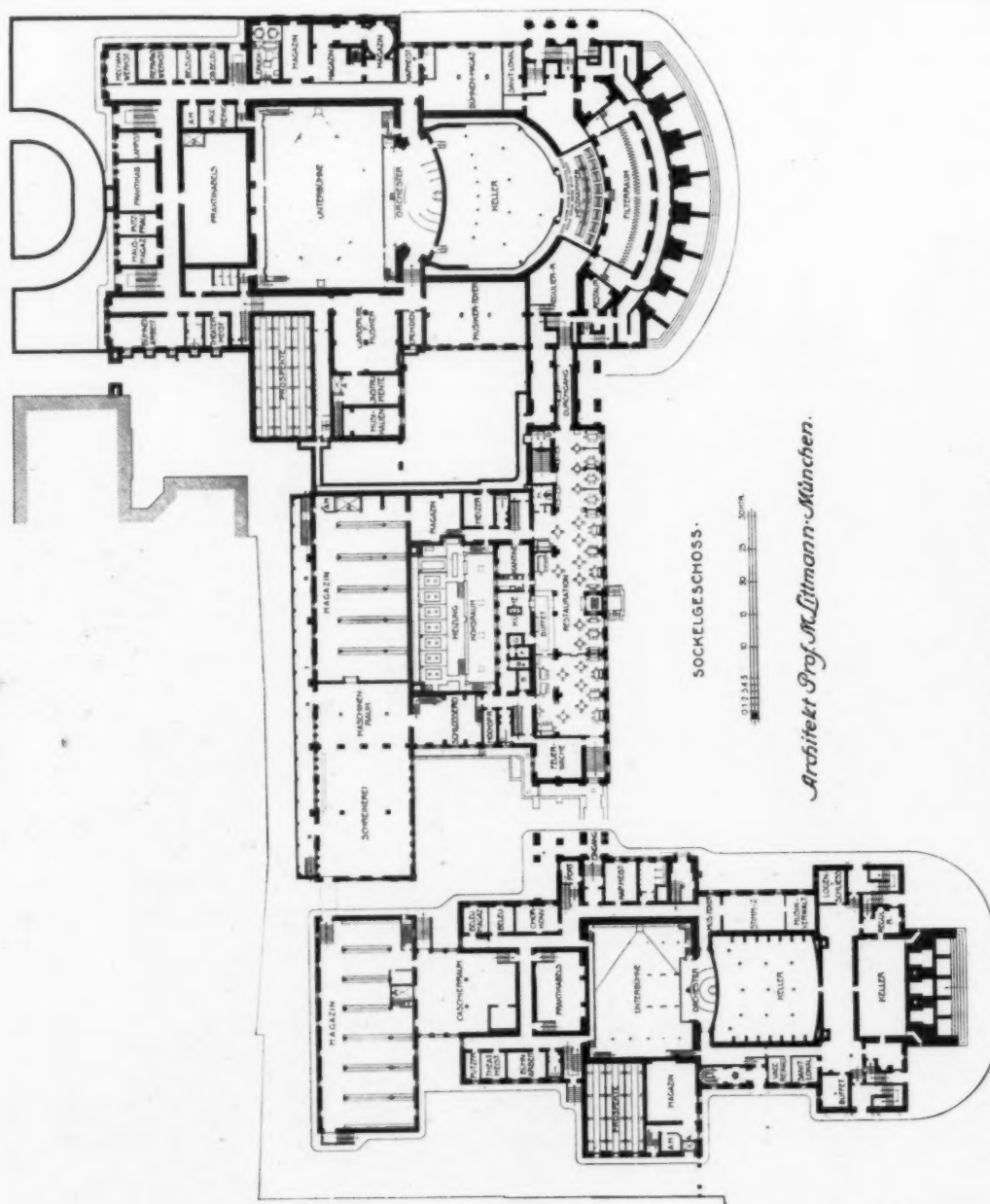


WEST FRONT

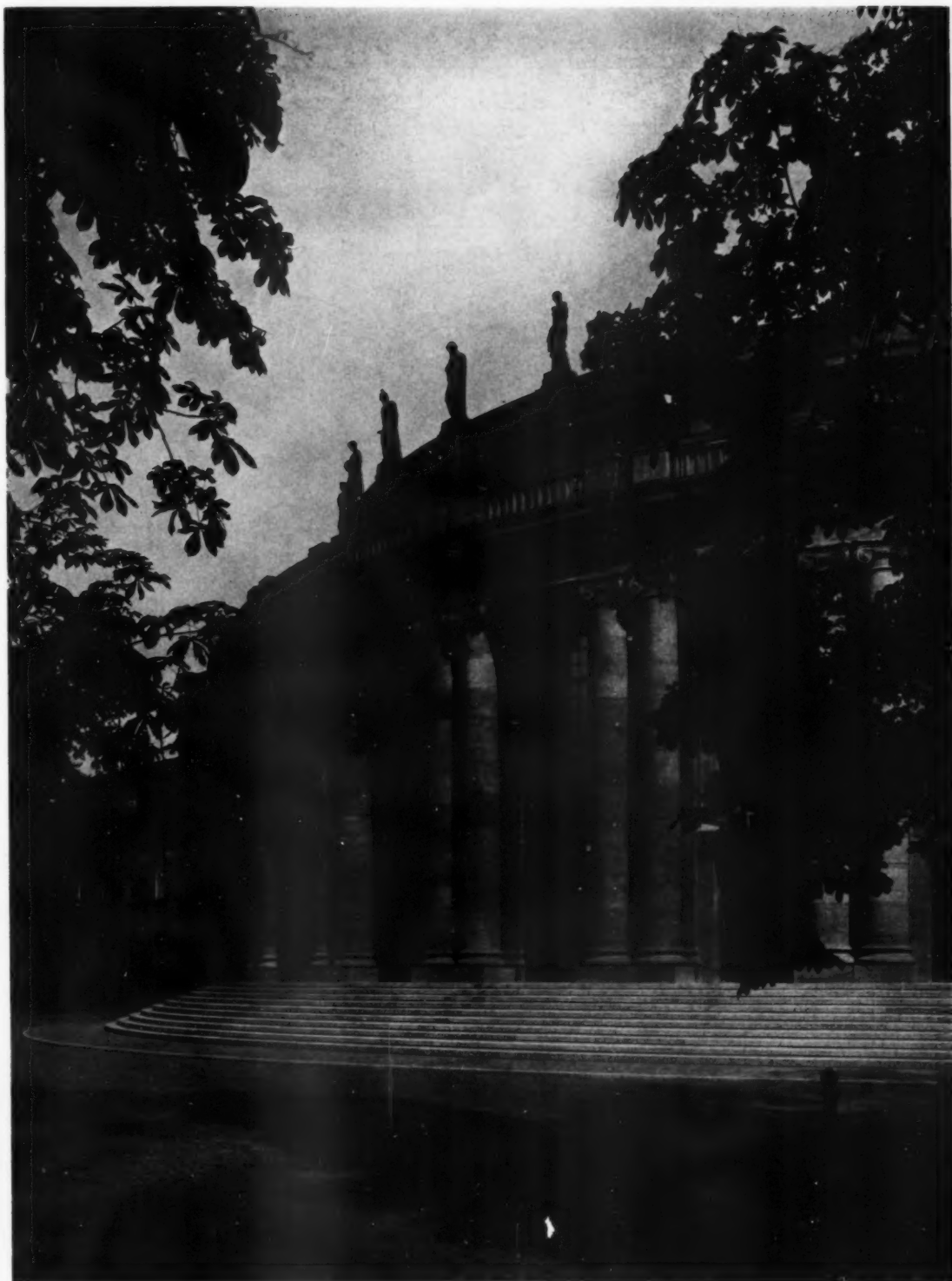
GROSSES HAUS, LANDESTHEATER, STUTTGART

PROFESSOR M. LITTMANN, ARCHITECT

(See plan on back)



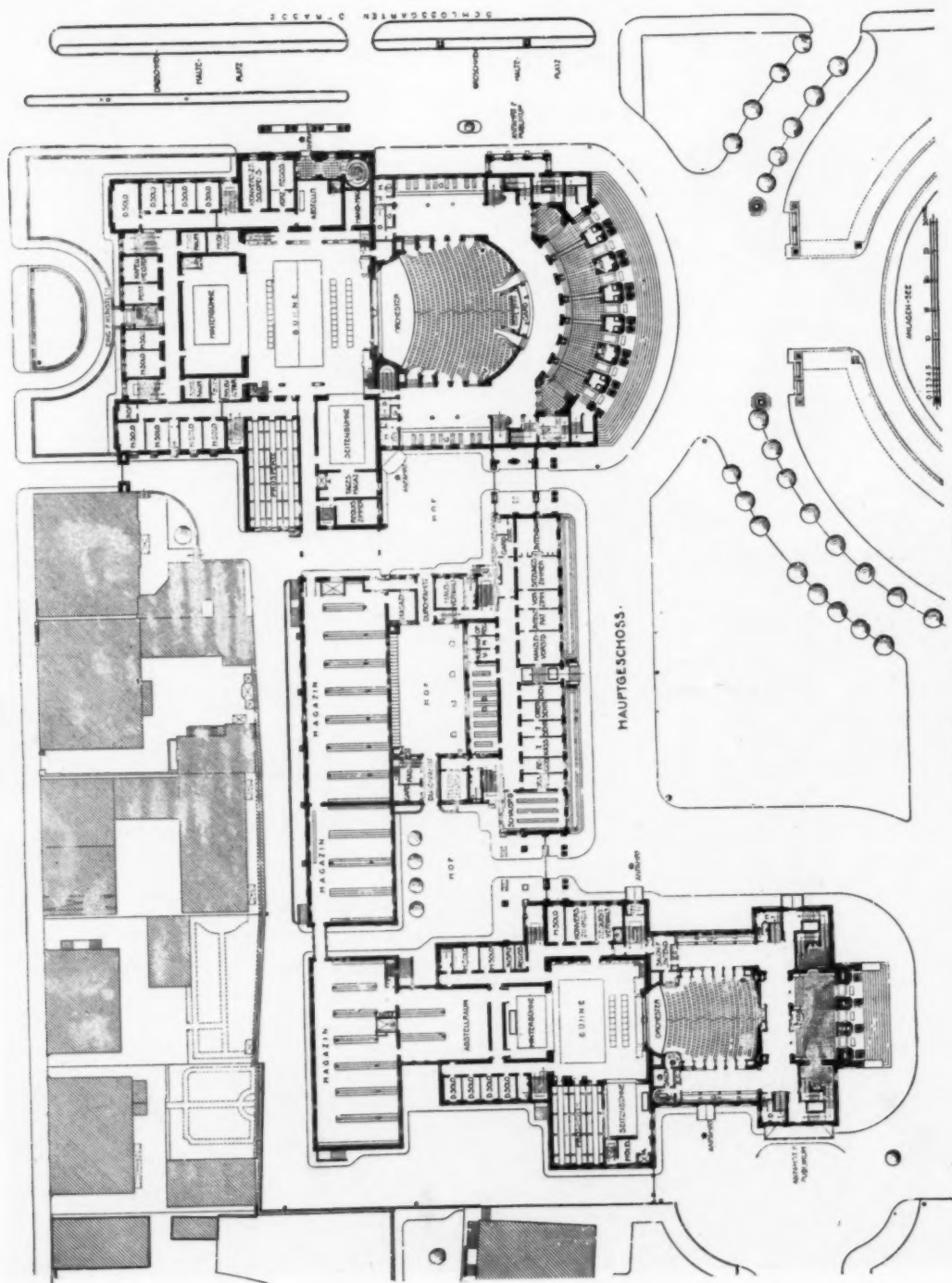
LANDESTHEATER, STUTTGART



GROSSES HAUS, LANDESTHEATER, STUTTGART

PROFESSOR M. LITTMANN, ARCHITECT

(See plan on back)



LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT

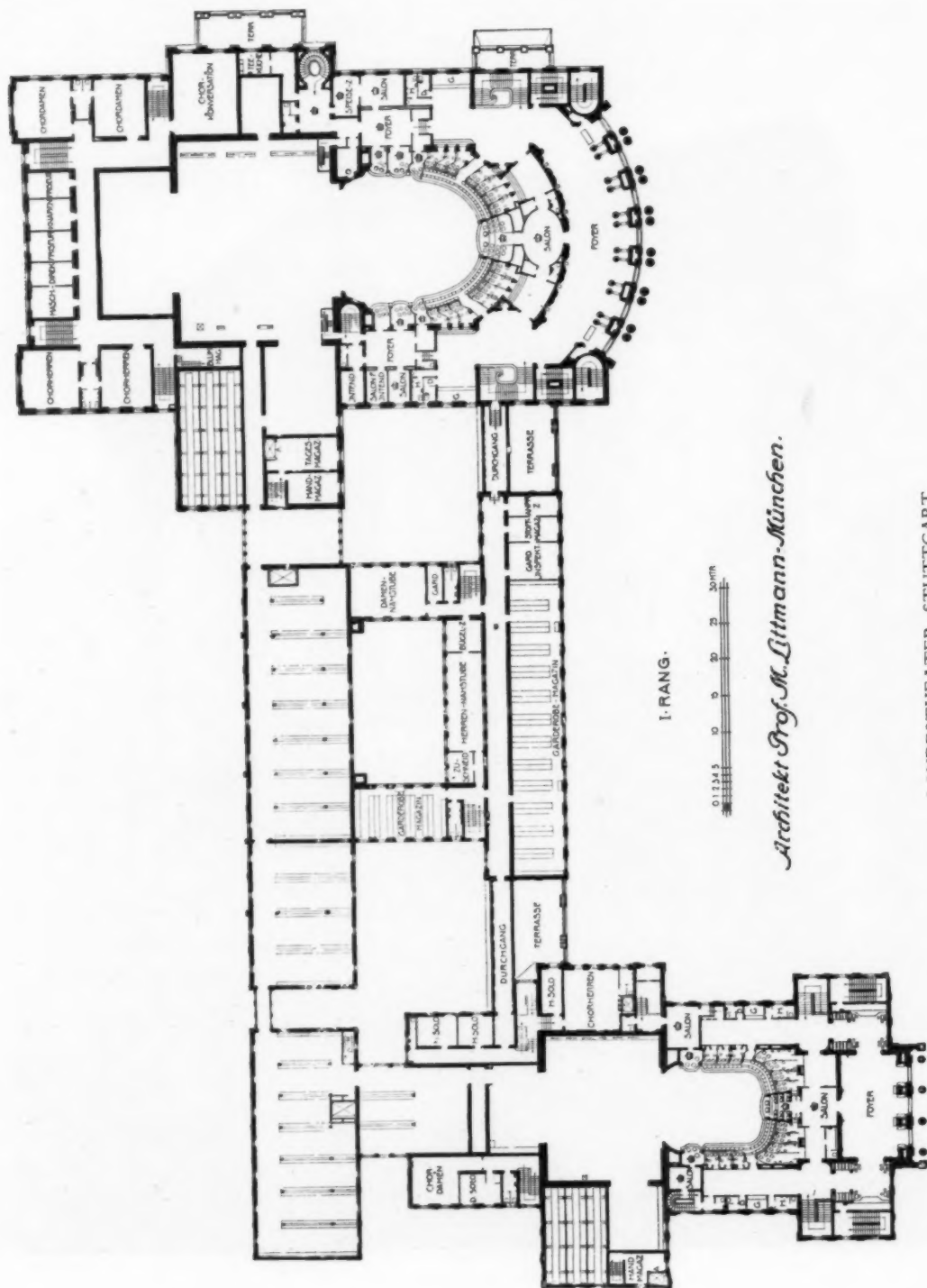


SOUTH FRONT

GROSSES HAUS, LANDESTHEATER, STUTTGART

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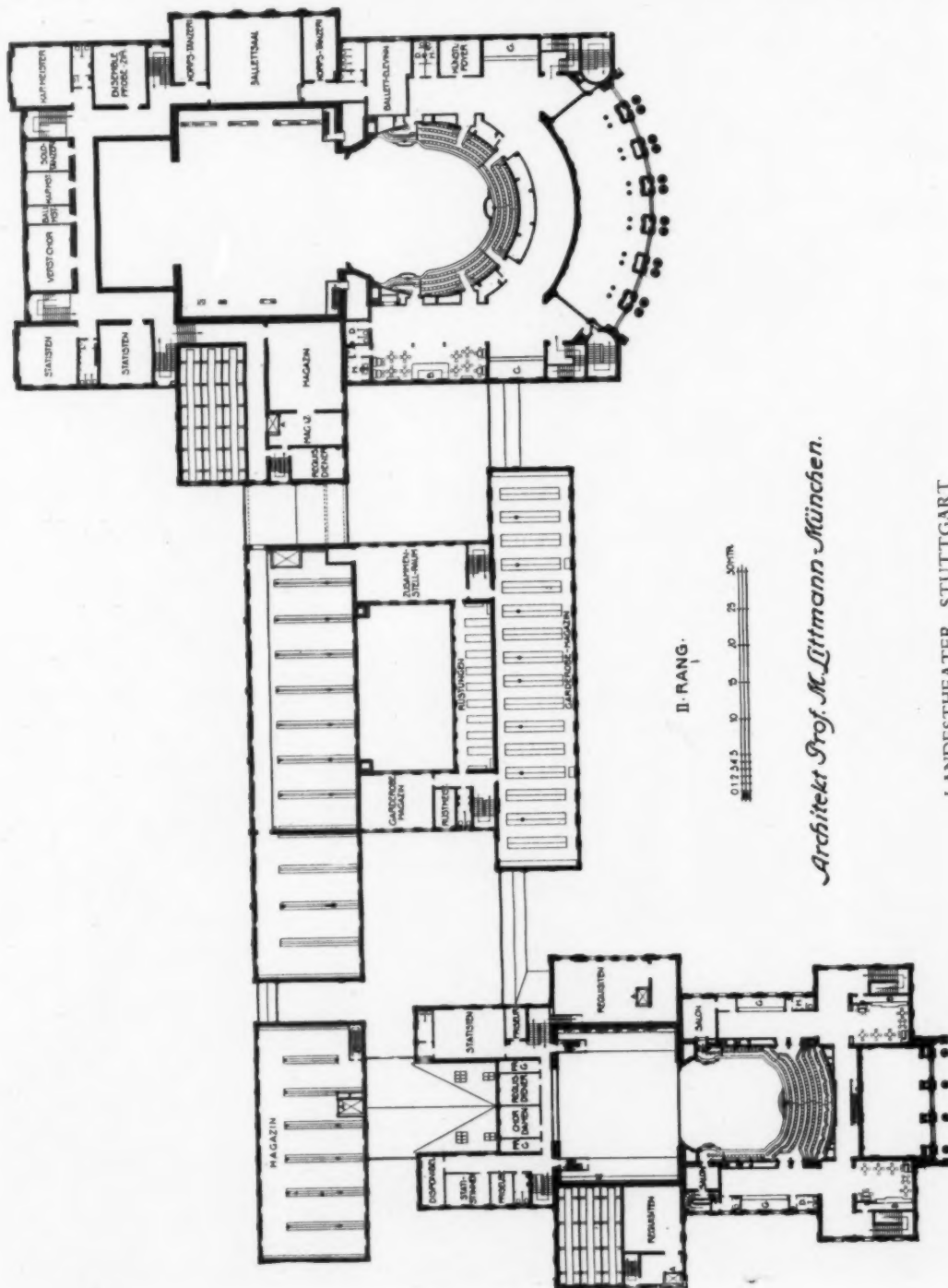
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LANDESTHEATER, STUTTGART



THE FOYER
GROSSES HAUS, LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT
(See plan on back)



Architekt Prof. M. Littmann-München.

LANDESTHEATER. STUTTGART

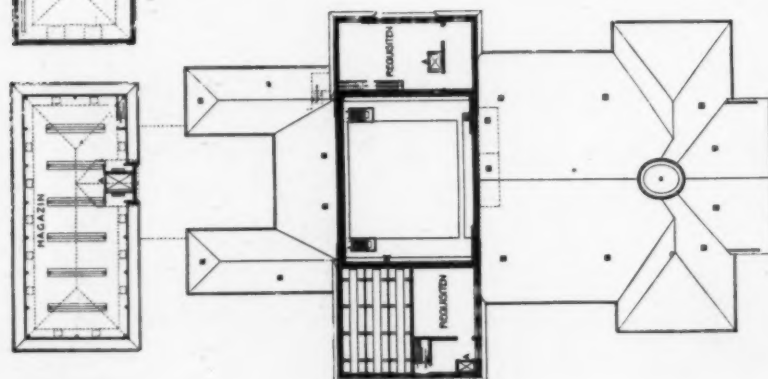
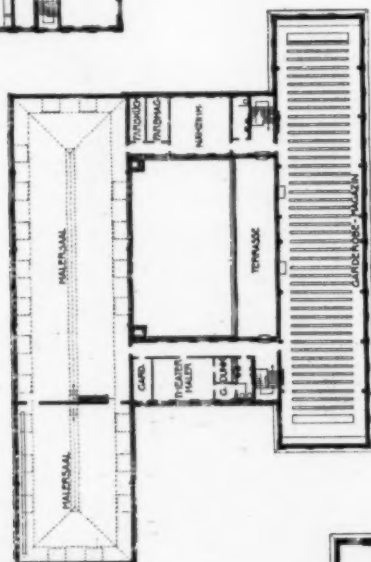
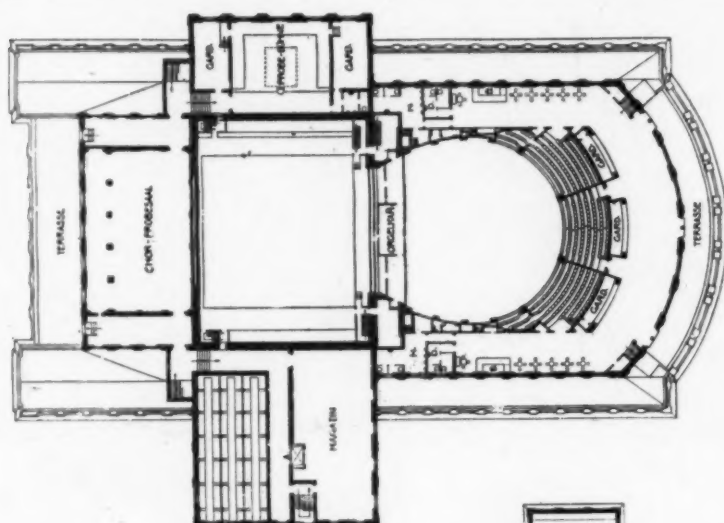


THE FOYER

GROSSES HAUS, LANDESTHEATER, STUTTGART

PROFESSOR M. LITTMANN, ARCHITECT

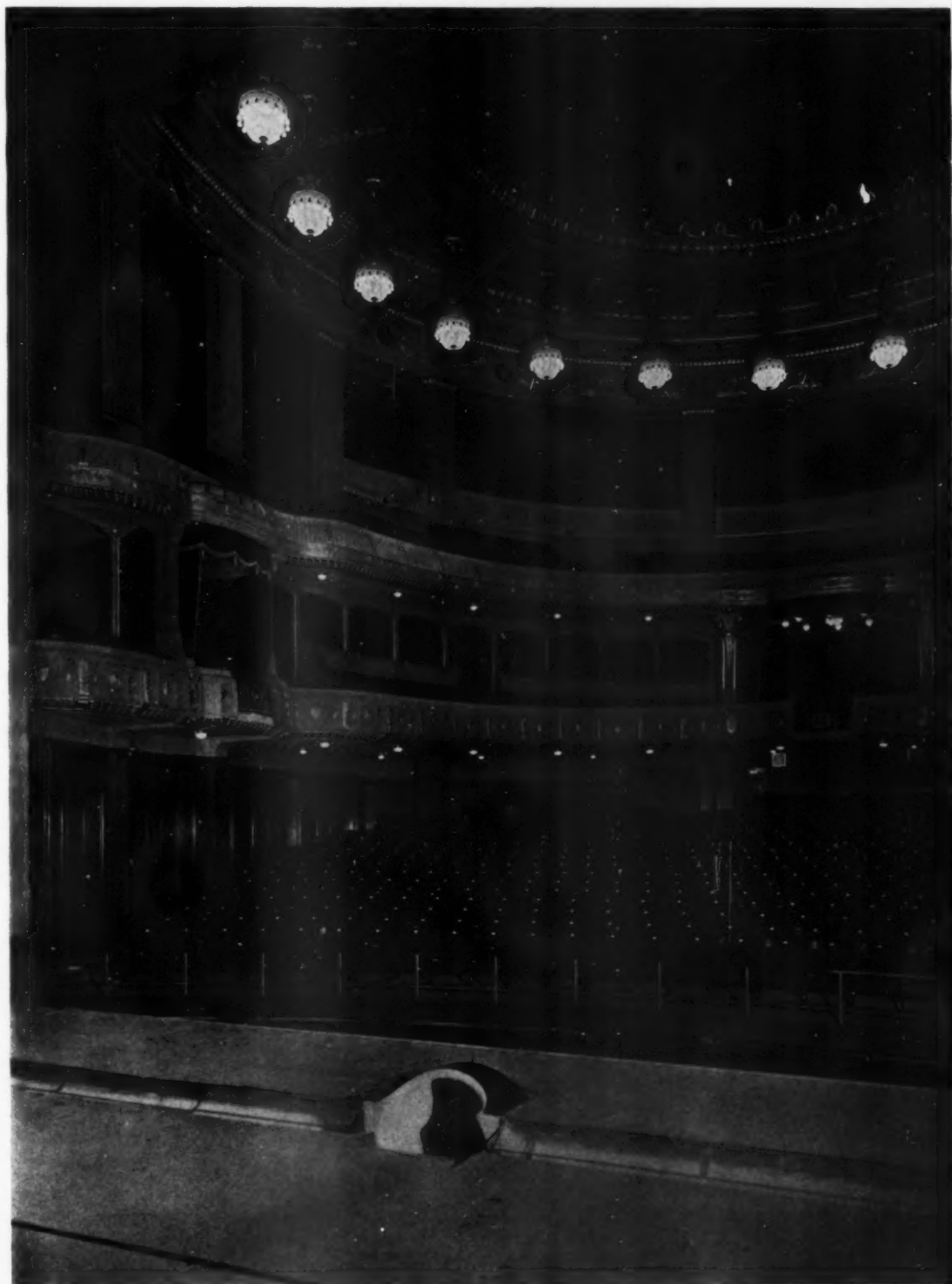
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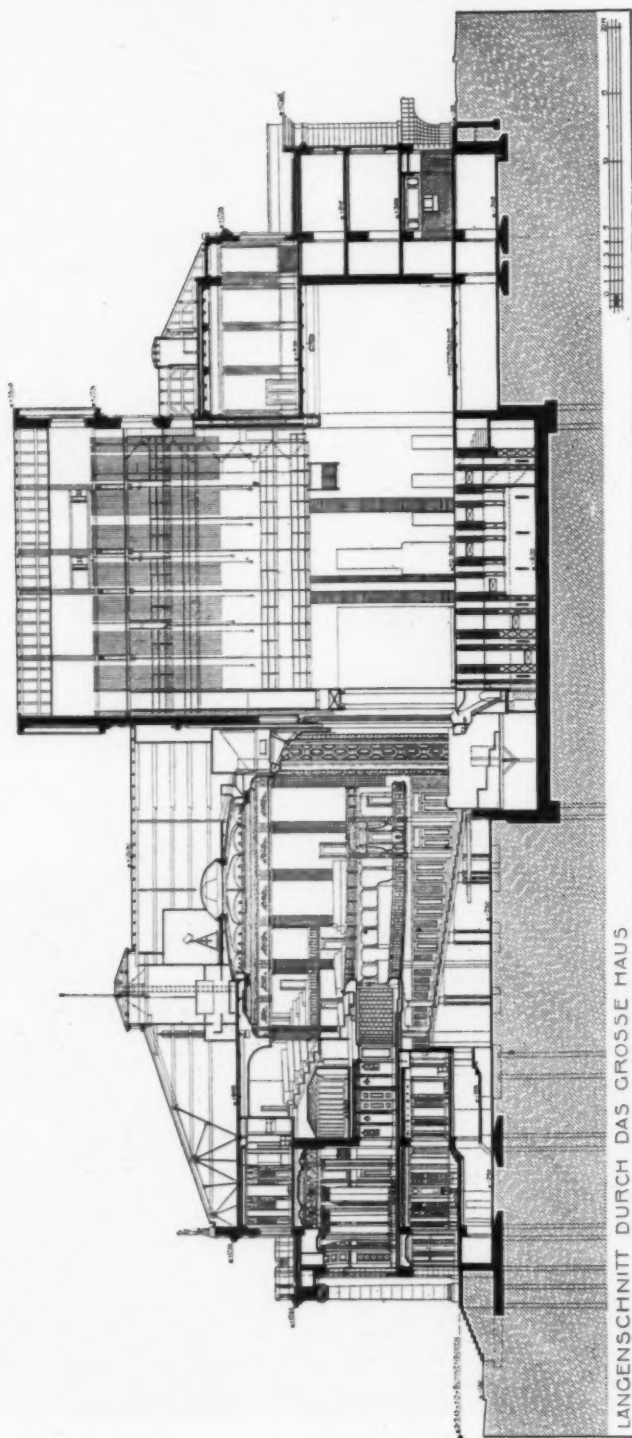
III. RANG.

Architekt Prof. M. Littmann München;

LANDESTHEATER, STUTTGART



THE AUDITORIUM FROM THE STAGE
GROSSES HAUS, LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT
(See section on back)



LANGENSCHNITT DURCH DAS GROSSE HAUS

LANDESTHEATER, STUTTGART

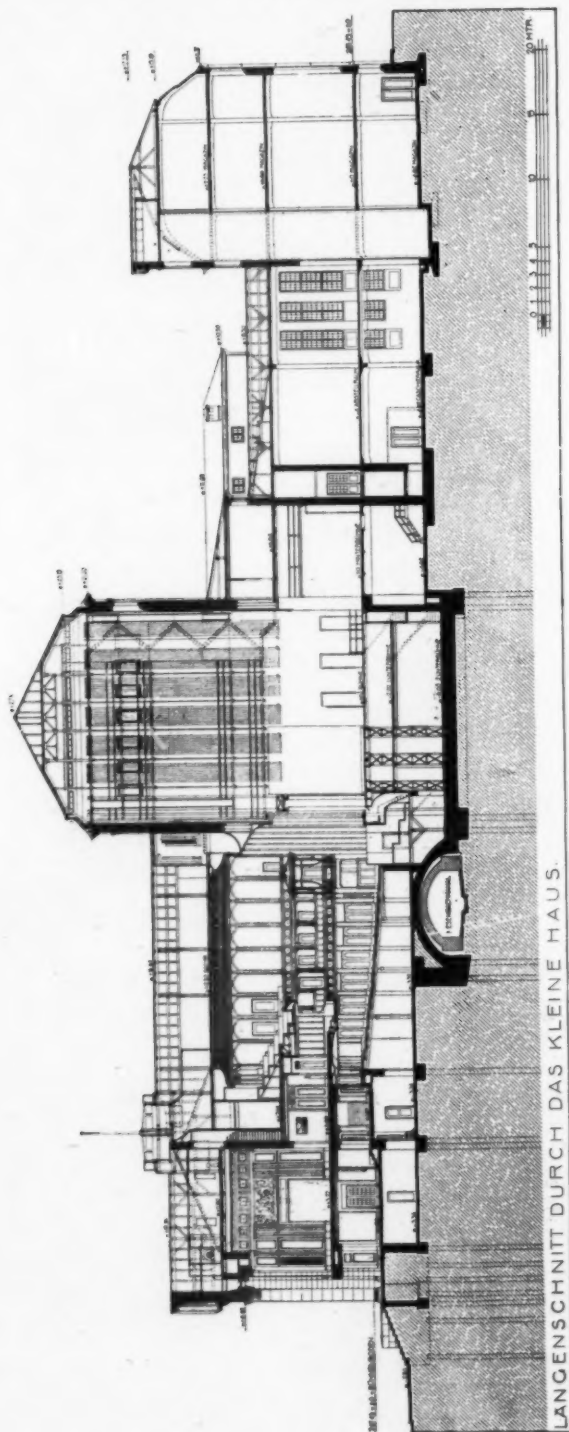
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KLEINES HAUS, LANDESTHEATER, STUTTGART

PROFESSOR M. LITTMANN, ARCHITECT

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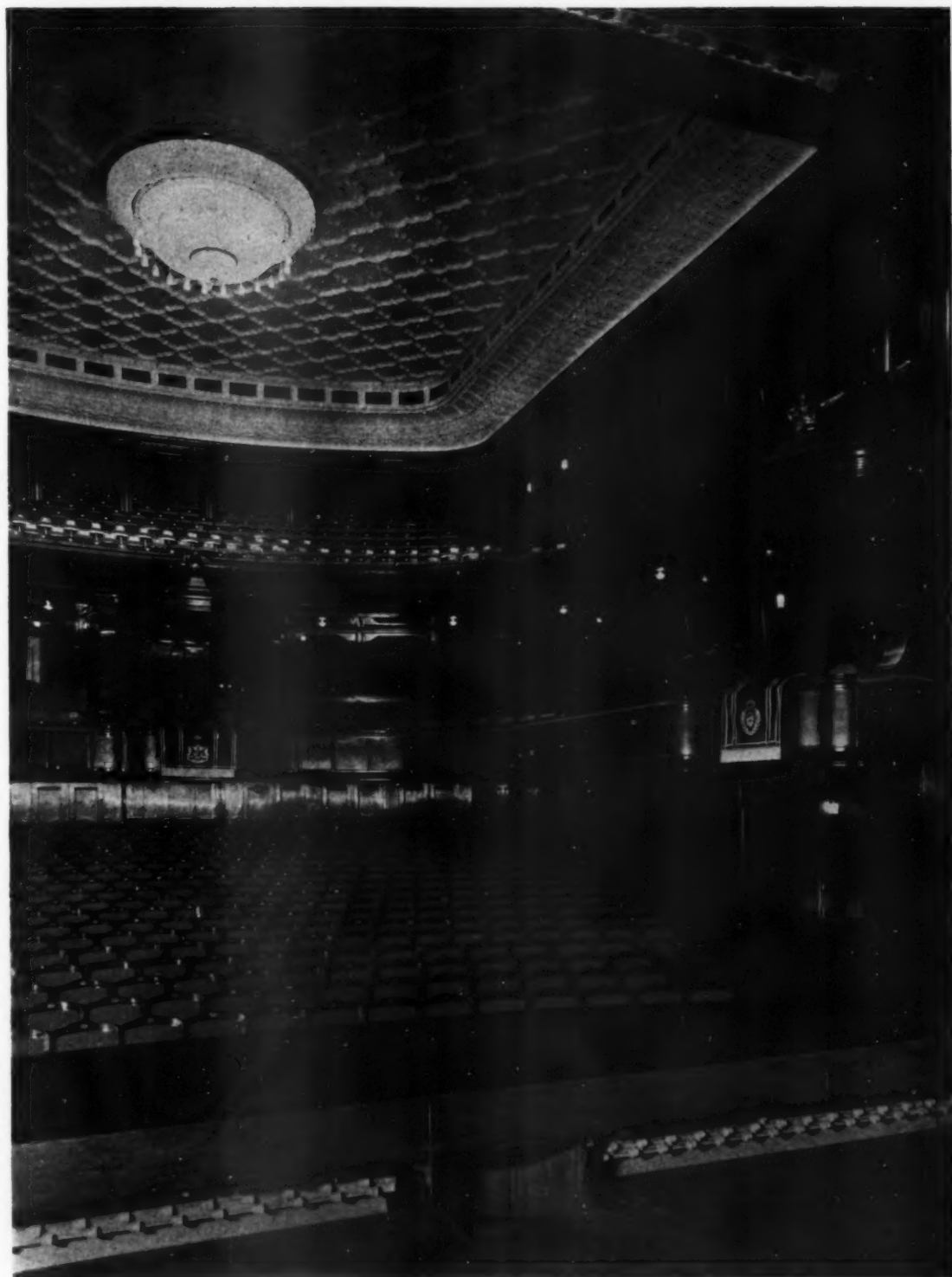


LANDESTHEATER. STUTTGART

Architekt Prof. M. Gittmann München.



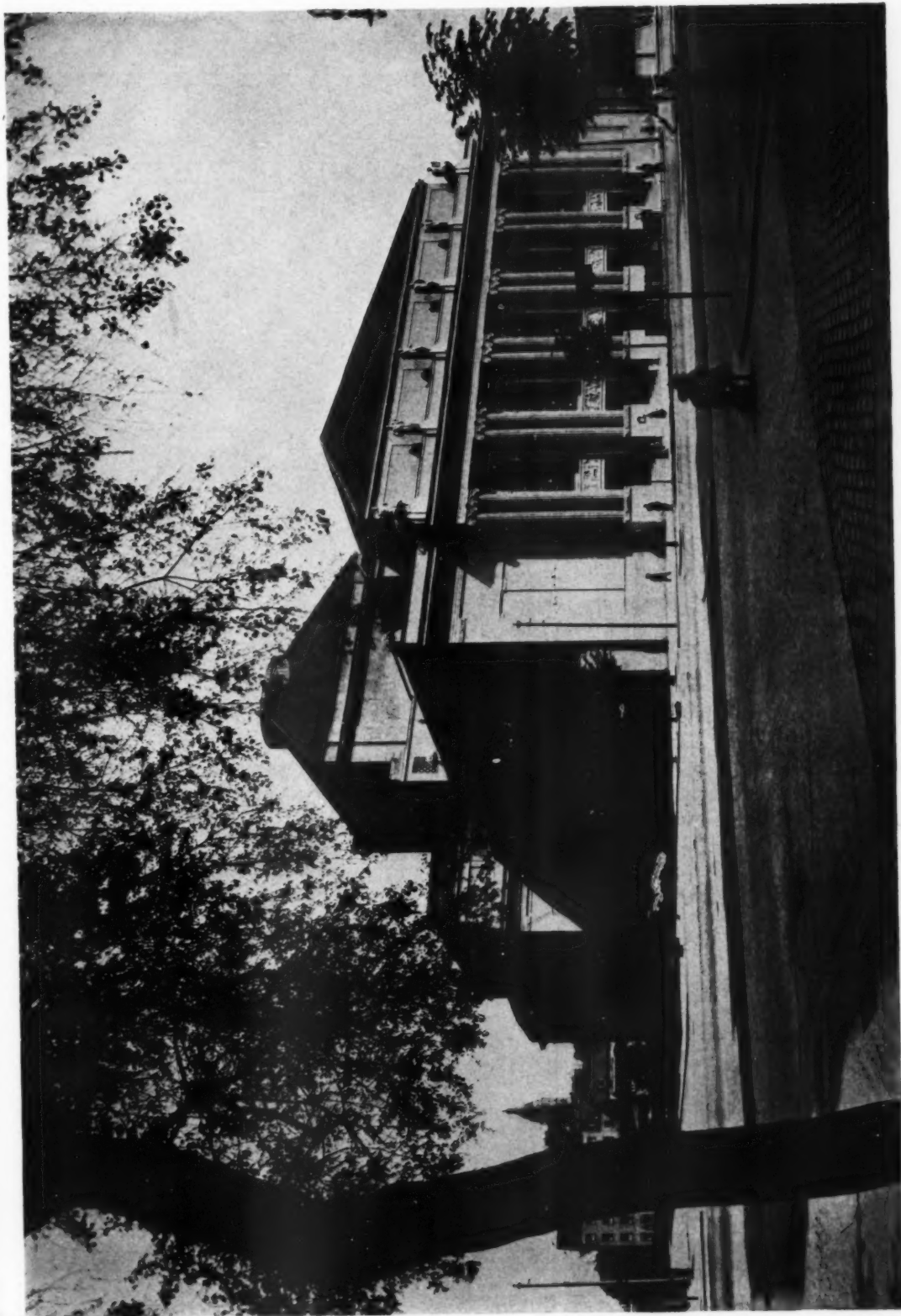
THE FOYER
KLEINES HAUS, LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT



THE AUDITORIUM FROM THE STAGE
KLEINES HAUS, LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT

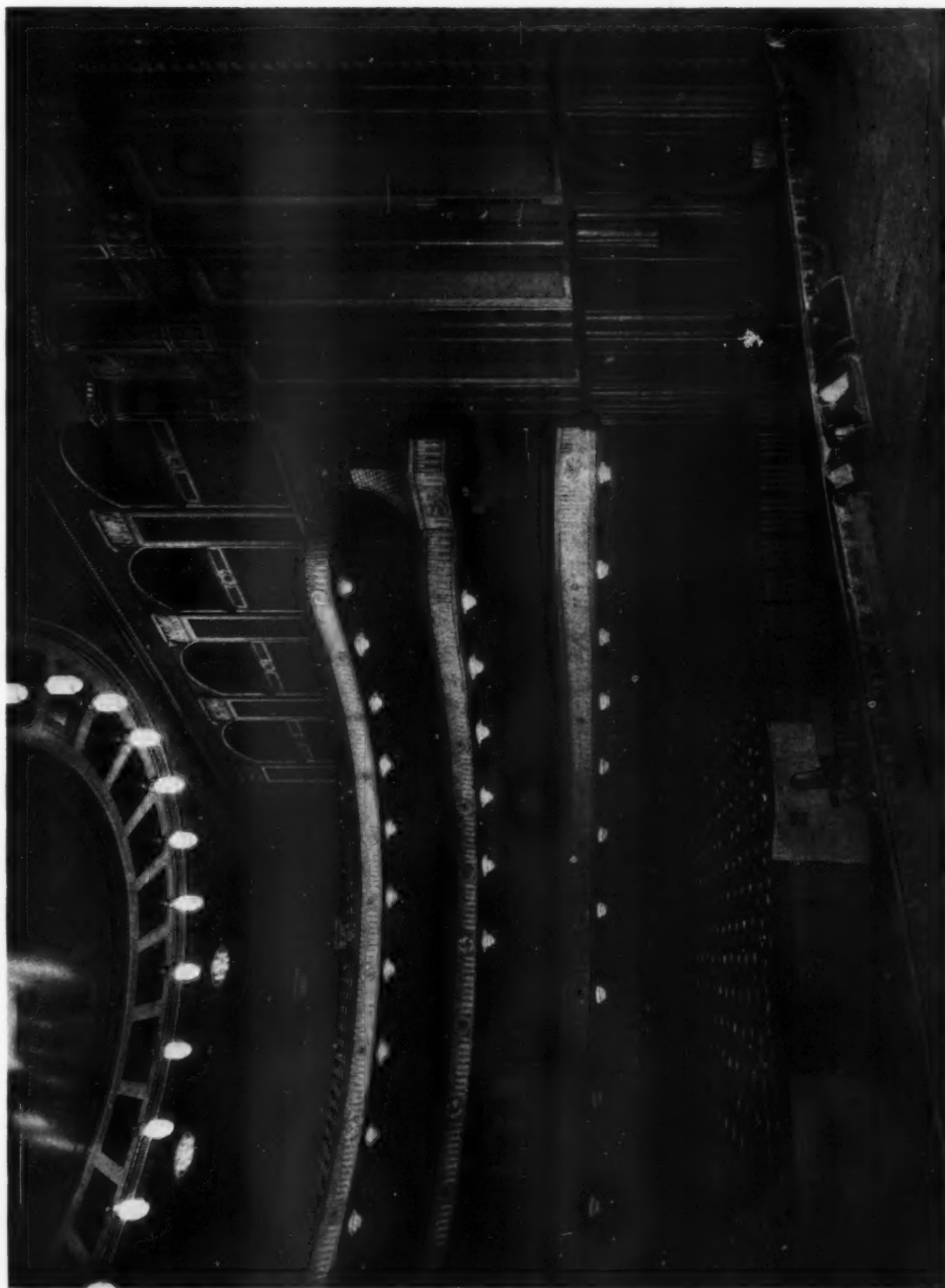


THE PROSCENIUM
KLEINES HAUS, LANDESTHEATER, STUTTGART
PROFESSOR M. LITTMANN, ARCHITECT



CIVIC OPERA HOUSE OF GREATER BERLIN

M. SEELENG, ARCHITECT



CIVIC OPERA HOUSE OF GREATER BERLIN

M. SEELENG, ARCHITECT



BEAUNE, BURGUNDY AND LA BRESSE

CONCERNING A GASTRONOMIC PROMENADE IN THE LAND OF BRILLAT-SAVARIN

By SAMUEL CHAMBERLAIN

Between-Banquet Sketches by the Author



BEAUNE squats in the middle of that enchanted little valley, so surprisingly limited in area, whose vineyards produce the most exquisite table wine in this world; a gently sloping valley cut up into carefully defined patches, each with a name that has a vast significance on a connoisseur's wine list. A smooth road, lined with tremendous

trees, leads one through villages whose names conjure up the memory of some rare feast, of some magic bottle in days past: Volnay, Gevrey-Chambertin, Meursault, Pommard, Nuits. Those priceless vineyards which enjoy precisely the proper drainage and sun exposure produce the rare vin-

tages. The distinction between them and the less favored patches, which must produce "ordinaire," is crushing in its hauteur.

Beaune is brightened, above all, by its famous hospital, whose cloisters and courtyards preserve the atmosphere of the Middle Ages with such startling authenticity. It is an ambitious, yet unconventional building, sparkling with Gothic detail and wonderfully well kept up. Dizzy patterns of colored tile cover the roofs, and the timber work is decidedly complex. Much atmosphere is lent by the figures of benevolent old ladies, who sit in the graceful cloisters, peeling vegetables or polishing tremendous copper cauldrons. Immaculate "religieuses" circulate noiselessly, and bent old men shuffle about in sabots and indulge in toothless discussions. For the Hospice de Beaune is partly used as a home for the very old, and lucky is the octogenarian who finds himself therein. Unlike most homes for the old, it is a distinctly wealthy institution, grace to the



COURTYARD OF THE HOSPICE DE BEAUNE

little block of precious vines which it owns. Once a year the rival wine dealers gather in the courtyard for the picturesque ceremony of auctioning off the year's vintage. When the bidding had subsided at the last ceremony, the public gasped at the fortune paid for a few thousand bottles of unripened Burgundy. Watch for a "Hospice de Beaune—1926" a few years hence and you will find it quoted in figures which would buy a handsome sewing machine.

The town of Beaune seems in keeping with the hospital, sleepy and prosperous, with fat houses whose enormous chimneys shoot out of steep roofs. One can easily interpret the plump chimneys as symbolical of the extravagant cuisines which lie beneath them. Many handsome houses, dating back from three hundred to five hundred years, are still standing in the dozing streets of Beaune. One of the most impressive of these has been transformed, sadly enough, into a clothing emporium. The bumpkins come to town, stand awestruck before its windows where wax models sport the country haberdasher's idea of "ce qui ce porte en Deauville" and promptly bedeck themselves in violently checkered caps and purple suits with tight waists. There are a few monuments of distinction in Beaune, notably the neat little Porte Saint-Nicholas, part of which is shown in the accompanying drawing.

But frankly, there is little use of trying to concentrate upon the architecture of either Beaune or of Burgundy as a whole. The art of good living is paramount here. Exchange a dozen words with the tobacco dealer and he is on the subject of good food. Listen in on the conversation in the cafes and you will note earnest discussions on vintages. Pass a group of talkative housewives and the scraps of gossip are sure to be about the mysteries of cooking. It all has a most contagious effect. One ceases to look forward to visiting churches and chateaux; instead the time is given over to speculation about the evening chicken—will it be broiled, steamed or en casserole? I defy any impartial visitor (unless he be a hopeless dyspeptic), to spend a week in Beaune and in the nearby Bresse, without carrying away the impression of monumental groceries uppermost in his mind. Consequently, if the remainder

of this space is devoted to gastronomic enthusiasms, I hope to be excused on the ground of faithful, if unarchitectural, reporting.

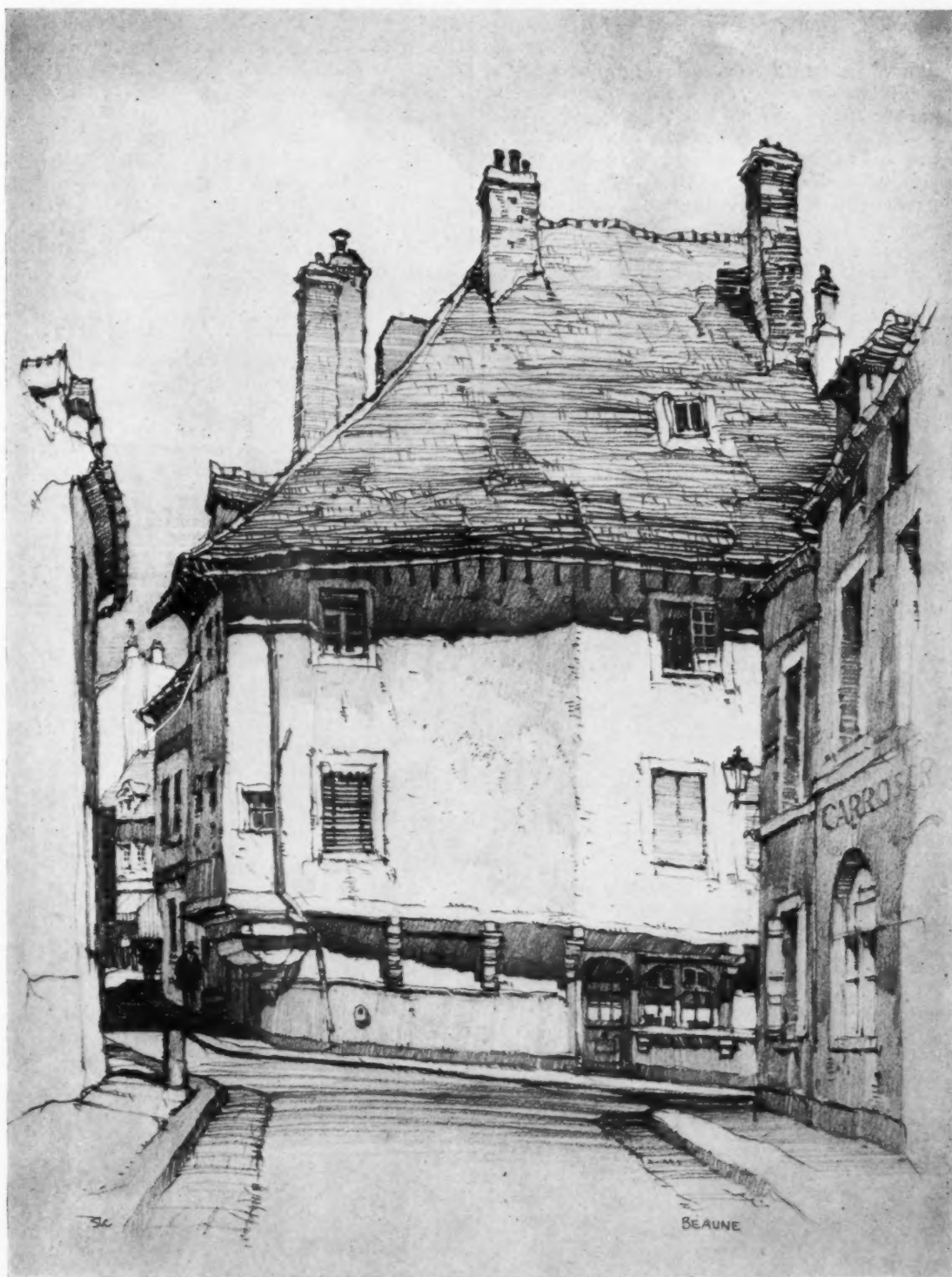
It is not strange that this is the land of red cheeks, that the waistline of Beaune is several pleasant centimeters above the healthy normal of the rest of France. No region in the world presents a more majestic orchestration of the fundamentals of "La Grande Cuisine." Butter and cream and eggs are produced in abundance. The celebrated "volailles de Bresse" have become the official high-hat word for chicken, and there are turkeys, ducks, geese and wild game in scandalous plenty. And fish? The most savory trout in France and the choicest baby langoustes. Green vegetables grow incorrigibly well, from the coarsest cabbage to the rarest of mushrooms which grace the enchanted forests, from turnips the size of footballs to perfumed truffles which hide, like black diamonds, far beneath the sod. The wines, of course, are divine. Small wonder that Providence decreed that the Grand Pontiff of Gastronomy, Brillat-Savarin, should be born in this region.

No less a gourmet than Alexander Woolcott has classed the probable heart of the world's



COURTYARD, BEAUNE

good cooking in the bountiful Hotel de la Poste at Beaune, where, indeed, the culinary art soars to rare heights. The most pretentious Paris restaurants have no more reverential attitude toward the ritual of consuming an artistic repast. Voisin's or the Tour d'Argent have more pomp, and twice the area of stiff shirt front, but essentially they have no more distinction than this gastronomic stronghold. The kitchen is a laboratory of vast proportions, presided over by a grizzled master, whose underlings are all too glad to work for nothing and thus master the fine art of cooking under his direction. The Carte des Vins is as flawless a bit of wording as the Gettysburg address. It begins with a little dissertation on the physical and moral value of wine as a tonic, food and health restorer which would be sweet music to more than one of our citizens who chafe under the blessings of prohibition. One is also advised not to smoke within an hour before meals, as smoking is injurious to a minute appreciation of the delicacies of a rare



BEAUNE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

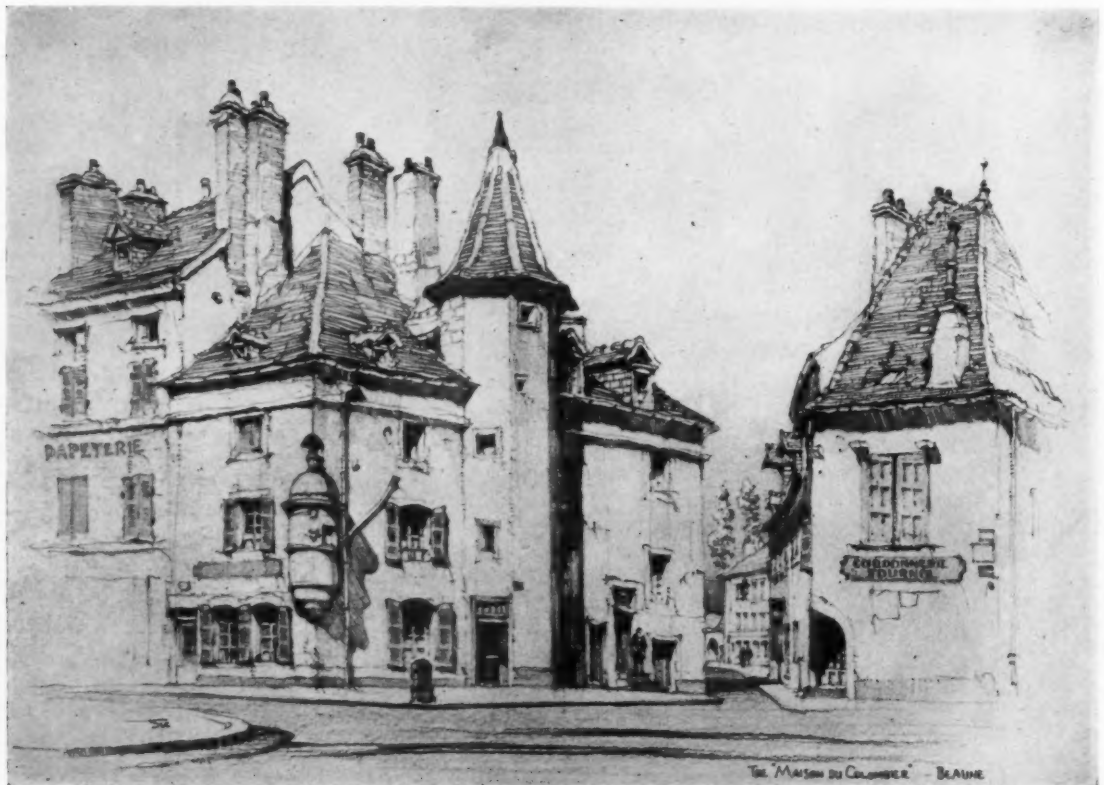
vintage. Then you may scan the wine list, and you will find nearly every treasured and sought-after bottle that Burgundy boasts. One could offer no greater insult to the suave proprietor, I suppose, than to ask for a bottle of Bordeaux. As far as he, and the rest of Burgundy is concerned, Bordeaux does not exist. But if you ask about a Vieux Meursault and a Chambolle-Musigny, he nods in solemn approval, conveying in a subtle and flattering manner that you, indeed, are a fellow connoisseur. Each wine calls for a huge "verre de degustation," ranging from the size of a grapefruit (this for the white wine), to a shining crystal which could be placed over a normal person's ears (provided the hat size does not exceed seven and an eighth). This is carefully heated to give space for the exotic fumes of the "vieux Marc" which comes also from the grapes of Bourgogne. A careful check-up on the gestures of the gourmets reveals the fact that they spend seven parts of their time swishing a shallow red puddle in their glasses and inhaling the fumes, two parts to the admiring contemplation of its clear color and one part to sipping it while gazing ecstatically at the chandelier.

So much for the wine technique. For the supreme in cooking one may, for a change, penetrate in the Bresse, a district equally rich and fattening, which imperceptibly joins Burgundy. Bourg-en-

Bresse, its capital, is the center of a fertile plain. On market day its squares are flooded with plump vegetables. There is an avenue devoted solely to the sale of yellow ducklings, another to the justly famous "poussins," and a whole acre to the exploitation of rabbits. Goats and goatees have another plot and the cow and calf market is simply stupendous. As a post-script, Bourg has also some timbered houses, doddering and gauntly grotesque. Their huge panaches protrude over the sidewalk in true Burgundian manner. Aside from these there remains of interest only the renowned Eglise de Brou, whose warm, creamy nave and fantastic stone carving have placed it among the famous churches of France, even though it was built at a period when Gothic art had passed far over the top of the hill.

I owe to a confidential barber in Bourg the information that the finest cuisine of the region flowers in the unknown village of Priay. The Hotel Bourgeois in this dull little town is a simple country inn of no pretension. A dusty awning protects its facade, and the interior is like that of a thousand rural "auberges," its walls covered with old chromos and calendars and a few yellowed diplomas. But it is here that the first cook of all France presides. I say "first cook" advisedly, for the good Madame Bourgeois, now approaching

(Continued on page 248)

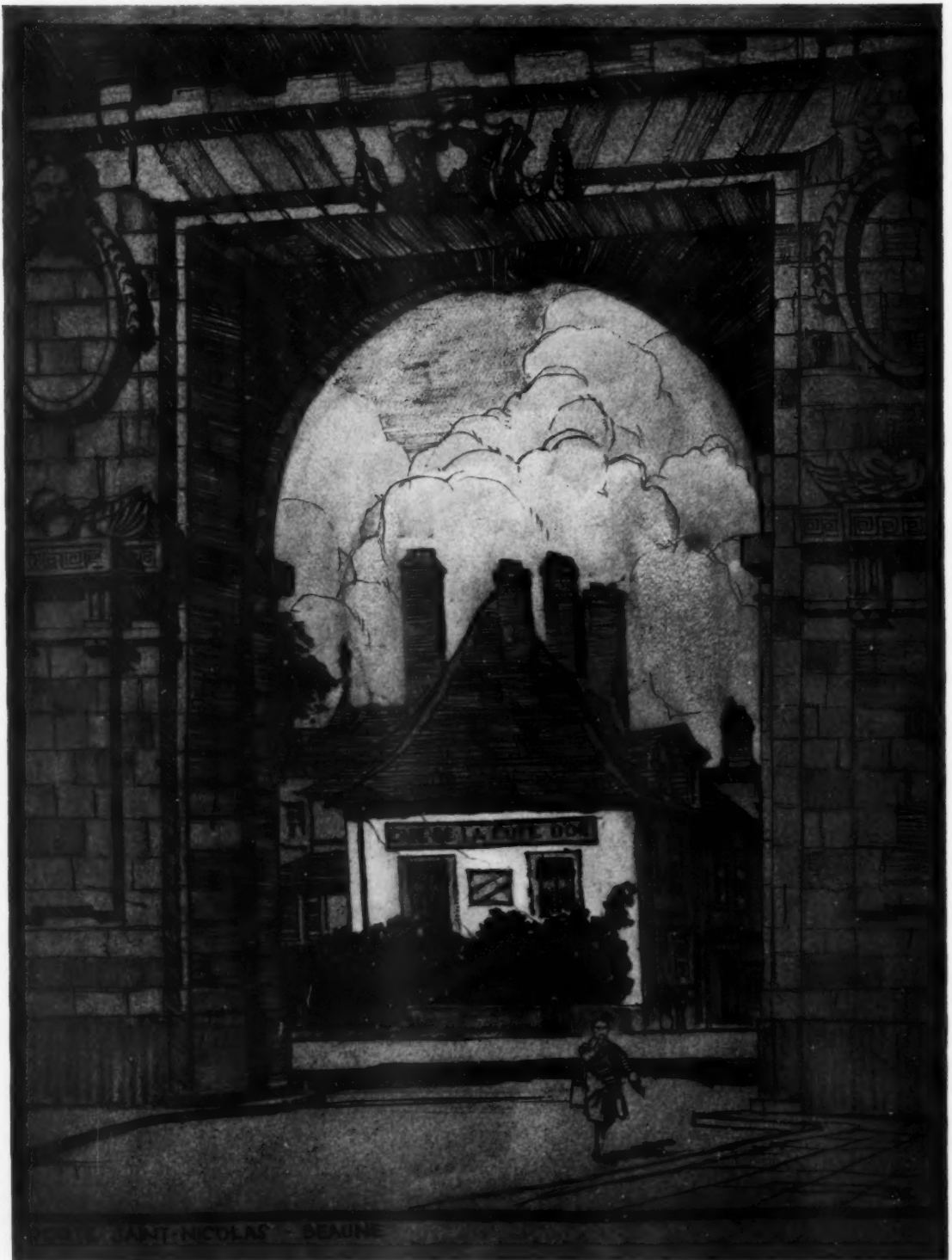


MAISON DU COLOMBIER, BEAUNE

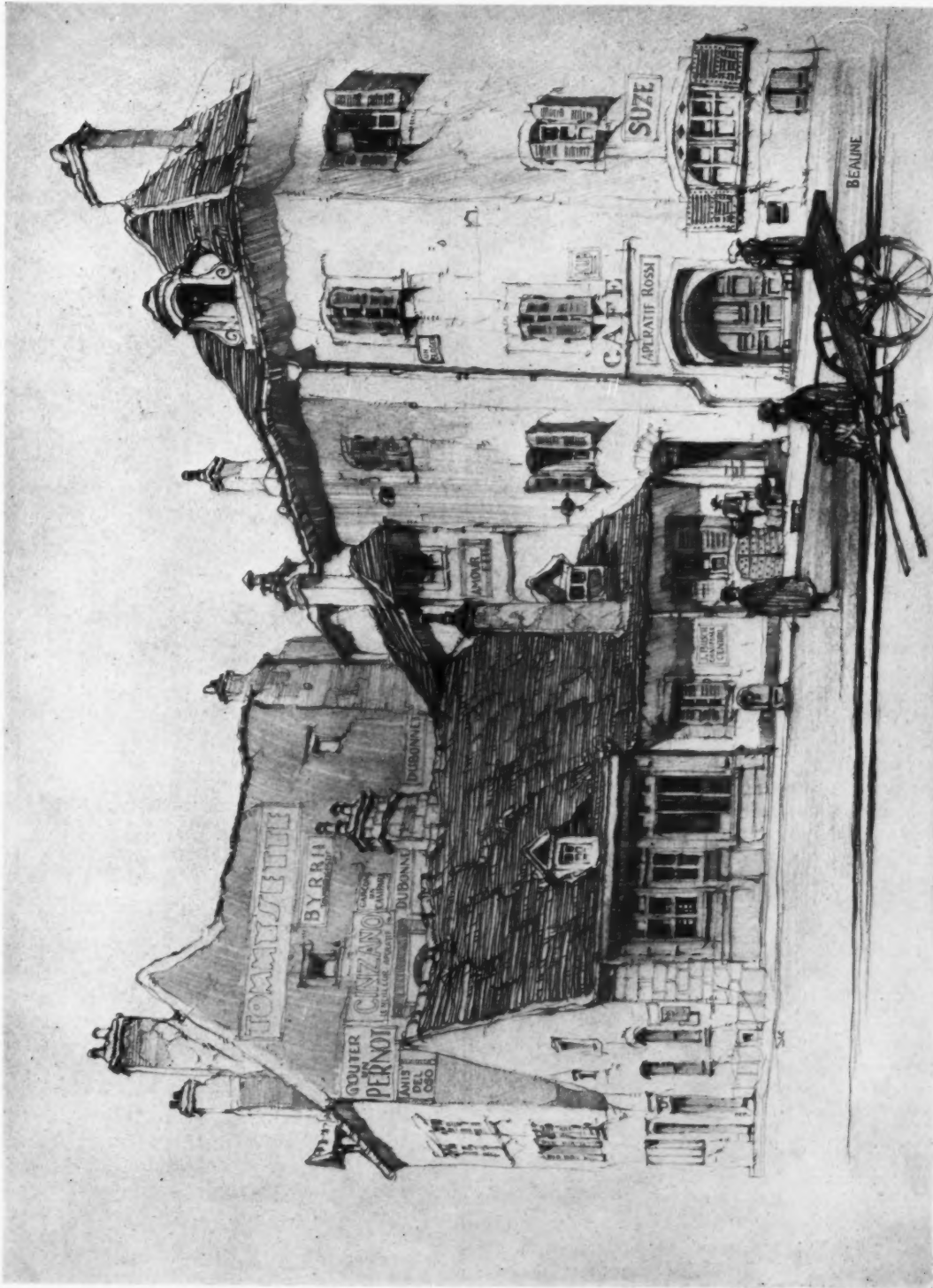


GATEWAY IN BOURG-EN-BRESSE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN



FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN



BEAUNE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

(Concluded from page 244)

sixty, was twice awarded this highest distinction at the "Concours Gastronomique et Culinaire" held in the Grand Palais. And it was this same robust little Madame Bourgeois who was chosen to prepare the official dinner of honor for the most eminent dignitaries of France after the Concours. She has been congratulated by Presidents of Republics, by Prime Ministers, Ambassadors and corn-fed Ministers of Agriculture, yet she remains a shy, demure little soul, blushing furiously when one grows effusive over the excellence of her cuisine.

The portly man of the house, Monsieur Bourgeois, meets you at the door in shirt sleeves and a faded blue apron, as he has done for the past nineteen years, and evidences a gruff cordiality. There is no menu, no hint whatsoever of what will come forth from the spotless kitchen. In the rear courtyard are wooden tanks inhabited by the most appetizing of live trout and fat lobsters and langoustes, from which the guest is supposed to designate a choice.

FRENCH ARCHITECTS AND CLERGY REBUILD CHURCHES IN WAR-WRECKED VILLAGES

YEARS of hard work on the part of architects and ingenious co-operative financial arrangements carried out by churchmen have made it possible to reconstruct with a surprising degree of success many of the French churches which were damaged by shell fire during the war. Some will never be restored, because in some cases they were completely destroyed.

The most notable of these war-torn edifices, of course, is the Rheims Cathedral, toward the reconstruction of which John D. Rockefeller, Jr. has given \$4,000,000. Thus endowed, the work has gone on satisfactorily, the results being better than some had hoped for. M. Henri Deneux, chief architect of the Bureau of Historic Monuments, who was chosen to superintend the project, knew the pre-war cathedral intimately and set about restoring its stone figures of kings, saints and virgins. The roof has been rebuilt, the great nave repaired, a part of the old glass replaced. The figure of the angel on the north doorway was recast from a copy in the Trocadero Museum—home of so many copies.

The collegiate church of St. Quentin recently was used for the first time since the war, though many scars remain and the work of repairing continues.

In the Department of Meurthe-et-Moselle alone sixty churches were totally destroyed and about an equal number were in serious need of repairs. In the Department of Pas-de-Calais one hundred seventy-five were rebuilt.

This was accomplished through loans at 7 per cent, to which local residents subscribed and which were utilized by an association of churches.

That which ensued was such an astonishing spread that I persuaded the good "patron" to write out the menu which follows:

Les Hors d'Oeuvres de la Maison
Cervellas Chaude et Pate de Campagne en Croute
Les Truites Nageant dans le Beurre
Le Gâteau de Foies Blonds de Poulardes de la Bresse
Baigné de la Sauce aux Queues d'Ecrevisses
La Poularde de la Bresse Truffée et Cuite a la Vapeur
avec la Salade
Le Fromage Crème de la Maison
Les Fraises
Le Moka
Les Vins de Seyssel, de Corton et de la Tête d'Ours
La Vieille Fine de Bugey

It should be added that for two ravenous people, the entire charge for the above Feast for the Gods was slightly over three American dollars.

If any gourmets happen to read this, I beg them to take me seriously and visit the Maison Bourgeois. Temptation and commercialism have beckoned to the good Madame many a time, but she remains true to her interpretation of what is finest in the French tradition.

SANITATION TWO THOUSAND YEARS AGO

TOMBS and works of public utility—aqueducts and bridges, formed the subject of a recent lecture by Sir Banister Fletcher, Vice President of the Royal Institute of British Architects, at the Central School of Arts and Crafts. The genius of the Romans for organization, he said, was nowhere better demonstrated than in their provision for a good supply of water for the living and in their regulations for the burial of the dead outside the city walls. An ample water supply was necessary for the Imperial City, and it was found in the neighboring hills. They set to work to pile up stone upon stone to form the great arches which carried the water in a covered "specus," free from contamination. It might be asked why they expended money and labor in carrying water at such a height instead of underground? The reply was that pipes had to be made of costly lead or bronze; the Romans had not the lead, and bronze was still more costly. It was thus cheaper by forced human labor to construct these great aqueducts leading across valleys and rivers into Rome. The regulations for the water supply threw light upon Roman administrative methods, for officials were appointed by the Senate to secure the purity of the water. Judging from their careful provision of water for thermæ, fountains and houses, it would appear in those far-off days cleanliness was next to godliness among the Romans. They also strove to secure the sanitation of the city by prohibiting burial within its walls, and thus it was that monumental tombs of different types lined the roads that approached Rome and Pompeii.—*The Builder*, London.



EDITORIAL COMMENT



AFTER contemplation of some of the theatres recently built in New York, it is with a sense of relief that we turn to Mr. Woltersdorf's article in this issue and carefully study the well selected illustrations which accompany it. Undoubtedly, they are doing theatres in Germany much better than we are here. Perhaps the Germans, too, have tendencies toward jazz, but its expression architecturally is so much better than our recent achievements as to place the German theatres in general in advance of our own.

In presenting the theatres illustrating Mr. Woltersdorf's article, the illustrations have been made large to the limits of our pages, that an opportunity could be had intensively to study the methods of German architects and particularly the clever and honest use of materials employed.

In a letter from Mr. Woltersdorf, particularly referring to features of construction of the Jahrhunderthalle, he states: "What impresses me particularly in the Jahrhunderthalle is the honesty of design; where the architect and engineer are not discouraged, as is so common with us, for fear the labor in the matter of form work for concrete would overstrain the ability of the mechanics available; that the cost of such work to create perfect warped surfaces would be prohibitive even though mechanics were at hand. To create a building like the Jahrhunderthalle here, with spans and ribs as the designer used, the American practitioner would inevitably turn to steel, saying to himself, that the cutting and fitting from accurate shop drawings could be done in the steel shop, the erectors would have merely to assemble and rivet the parts and the rest would be a matter of fireproofing and furring, if you will. The German example has its complete form worked out in the forms, the rods properly set, the concrete poured, forms stripped—and there you are. You have your finished structure honestly designed according to the best engineering practice available and left unclad to tell its story. And just there is the difference in point of view between us here and the men over there." We have quoted Mr. Woltersdorf at length, as he has stated the case much better than we could have done.

Many words used as slang have later been admitted to the dictionary as a legitimate part of our language, because the lexicographers tell us they have such unusual acceptance that they cannot be ignored. If we are to admit "jazz," its right to entry will undoubtedly be because it is so comprehensive a word that it describes the extremes of vulgarity and the eminently practical and sturdy types such as are referred to in the Jahrhunderthalle. Many of

our readers will insist that this Jahrhunderthalle method of construction, described in the above quotation from Mr. Woltersdorf's letter, is jazz. Then if it is—and we do not believe it is—it is a far more honest architectural expression than the structurally covered and over-ornamented methods we are lately employing in this country. Many will maintain that the Jahrhunderthalle is a temperamental expression of the German character. We may let it go at that. But we should be hard to convince that our recent attempts at theatre construction are a temperamental expression of American character, but cater only to a polyglot type that makes New York City less representatively American than any other city in the United States.

WASHINGTON, D. C., despatches to the Associated Press state that President Coolidge has pledged support for establishment of an airport at Washington, to be built and maintained by the Federal Government.

With the exception of Washington, the Federal Government will not be able to contribute financially toward the construction of landing fields, but every possible assistance will be given and every means taken to encourage them all over the country. With Colonel Lindbergh touring the United States in a campaign of education as to the present imperative necessity for airports, we have also his assurance that longer to delay concerted action in the matter is to retard the progress of what may justly be considered one of the most important problems that this country must consider. In a recent address in Buffalo, before an audience record-breaking in size, he emphasized the fact that many problems in aeronautics now awaiting experimental action, could not be taken up until there were sufficient landing fields to insure the safety of the men who will be engaged in this important work.

What naturally interests THE AMERICAN ARCHITECT most, and also every member of the architectural profession, is the "layout" and architectural treatment of airports. It would be calamitous to proceed hurriedly in this matter, to expend large sums of money, before the actual requirements of airports could be definitely known. If every city and town proceeds independently in the matter, or if local politics and preferment are permitted to dictate the location, area and arrangement, the money spent will practically be wasted. As to the essential matters of layout or plan, airports can and should be standardized so that in essential respects they will be exactly alike. It will be the safest policy to make haste in the slowest possible manner. Oppor-

tunity is afforded for introduction of memorial gateways, pylons and similar architectural details, thus making the matter one of architectural importance and worthy of an extended competition. It would be wise, at the start, to establish an airport commission with authority to approve or reject all proposed designs for these landing places. If these necessary precautions are observed, we may be assured that airports will be from the start properly planned and architecturally good.

The safety of aviators, and later on when routes are established, of passengers, will depend on the correct layout of airports. The commission to pass on these matters might well be composed of the

assistant secretaries for aviation of the Army, Navy and Commerce departments of the Federal Government. To these three there might be added a subcommittee, to be designated by the community directly interested. The outstanding thing, however, is to insure the proper planning and architectural treatment of these landing places.

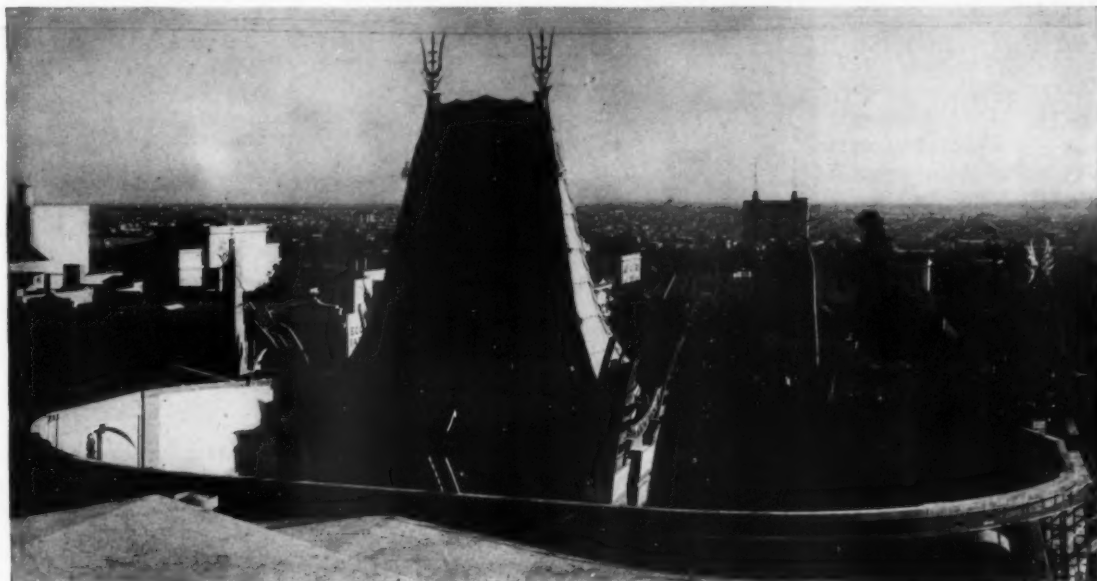
Aviation has already taken a heavy toll in human lives. We owe it to the memory of the heroic men who have died bravely trying to solve the many problems surrounding this new art of flying, to see to it that every step taken is in recognition of their service, and the prevention, as far as human foresight can devise, of further loss of life.

(From *Architecture*, London)



BUILDING FOR UNDERGROUND ELECTRIC RAILWAY, WESTMINSTER, LONDON

ADAMS, HOLDEN AND PEARSON, ARCHITECTS



CHINESE THEATRE, AT HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, Architects and Engineers

THE new Chinese Theatre now completed in Hollywood is a creation in architecture and decorative expression. The use of the Chinese style as a source of inspiration has followed along a totally unexpected and spectacular line. An attempt has been made to utilize the tremendous possibilities of the style for picturesque and dramatic expression to develop the mystical and fairy-like potentialities of the style with an audacious but tasteful simplicity. The various moods of æsthetic expression, occasioned by either the influence of the Chinese taste upon other styles or the effect of the alien traditions upon it, have been studied with special care.

An imposing facade on the street front presents the effect of a great gate of entrance between the terminal piers of an enclosed temple garden. Four large obelisks embellished with oriental trappings surmount the ends of the two colossal piers and provide a striking skyline silhouette.

In the face of these lateral piers, a semicircular opening penetrates the walled areas and provides appropriate display place for treasured wares of oriental character. Above each opening is a hooded niche in which is placed the statue of a Chinese dramatic character.

The immediate entrance between these walls leads directly into the main forecourt. This court, with its grove of palm trees and planting, reflects the happy custom of the Chinese in constructing, within the limits of their cities and behind secluding walls, replicas of forest and woodland life, together with devotionary temples, lanterns in stone or



INTERIOR COURT

bronze, bells, waterfalls and numerous other caprices of Chinese garden furniture.

The unreality of the scene is enhanced by the extreme contrast of natural life and the massiveness of the barriers which enclose it. The garniture of verdure reminiscent of Chinese gardens overhangs the walls from the highest points or falls from stone boxes or metal baskets hung by chains. Two colossal fountain bowls fashioned in the shape of stone flowers catch the water from bronze jets high up on the face of the impending walls and cascade into basins overshadowed by vines and illuminated at night by brilliantly jeweled lamps.

The ticket booth has been treated as a garden-



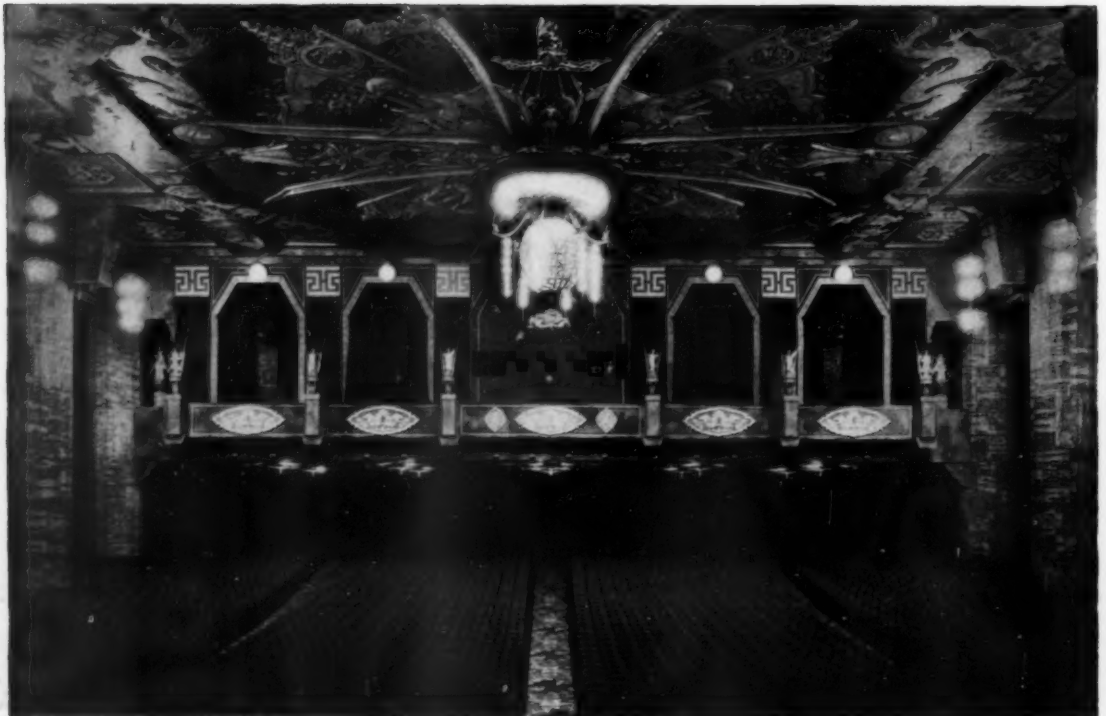
VIEW IN FOYER

house, embellished with a golden plume at the apex of a roof which bends in a graceful inverted flower-like shape to form a sheltered and shaded spot.

The principal feature of the forecourt is a pagoda which dominates the entire exterior of the theatre, both in size and brilliance of color.

A bronze roof aged in effect to simulate the color of green jade surmounts the composition and is supported on the court side by two coral red octagonal piers, enriched at their tops with wrought iron masks.

Under the roof and deep set between the flanking piers of the pagoda, is a great stone dragon modeled in relief upon a slab thirty feet high. The pre-eminence



THE AUDITORIUM

of the dragon in Chinese history and the picturesqueness of its portrayal in art give it special significance as a consummate symbol of dramatic fancy and imagination.

A miniature bronze statue directly in front of the dragon panel symbolizes the human genius of poetry and drama. An aurora of golden flames wrought into fantastic tongues denotes the ever-burning fires of dramatic fancy and creation.

From directly beneath the Genius statue, one enters the main entrance vestibule of the theatre. The Chinese black lacquered screen formed the inspiration for this room. Four shafts of burnished golden red engrace the four angles of the vestibule. The ceiling of the room presents a unique feature in lighting. An effect of distance is achieved through the super-imposing of separate colored light areas—one above the other and each perforated and silhouetted one upon the other, creating the effect of infinite strata of colored light.

In the treatment of the main auditorium, authentic style and the practical requirements of a modern playhouse have furnished a special problem in the collaboration of the æsthetic and the practical.

Provision for a wide and ample seating area with well directed sight lines necessarily constitutes a practical pre-requisite of the interior architectural

layout. To provide an immediate contrasting feature to this spaciousness of the room, two giant rows of columns have been introduced as the lateral boundaries of the seating area. These columns in effect give a sense of unlimited extent in their arrangement, both toward the rear and toward the stage.

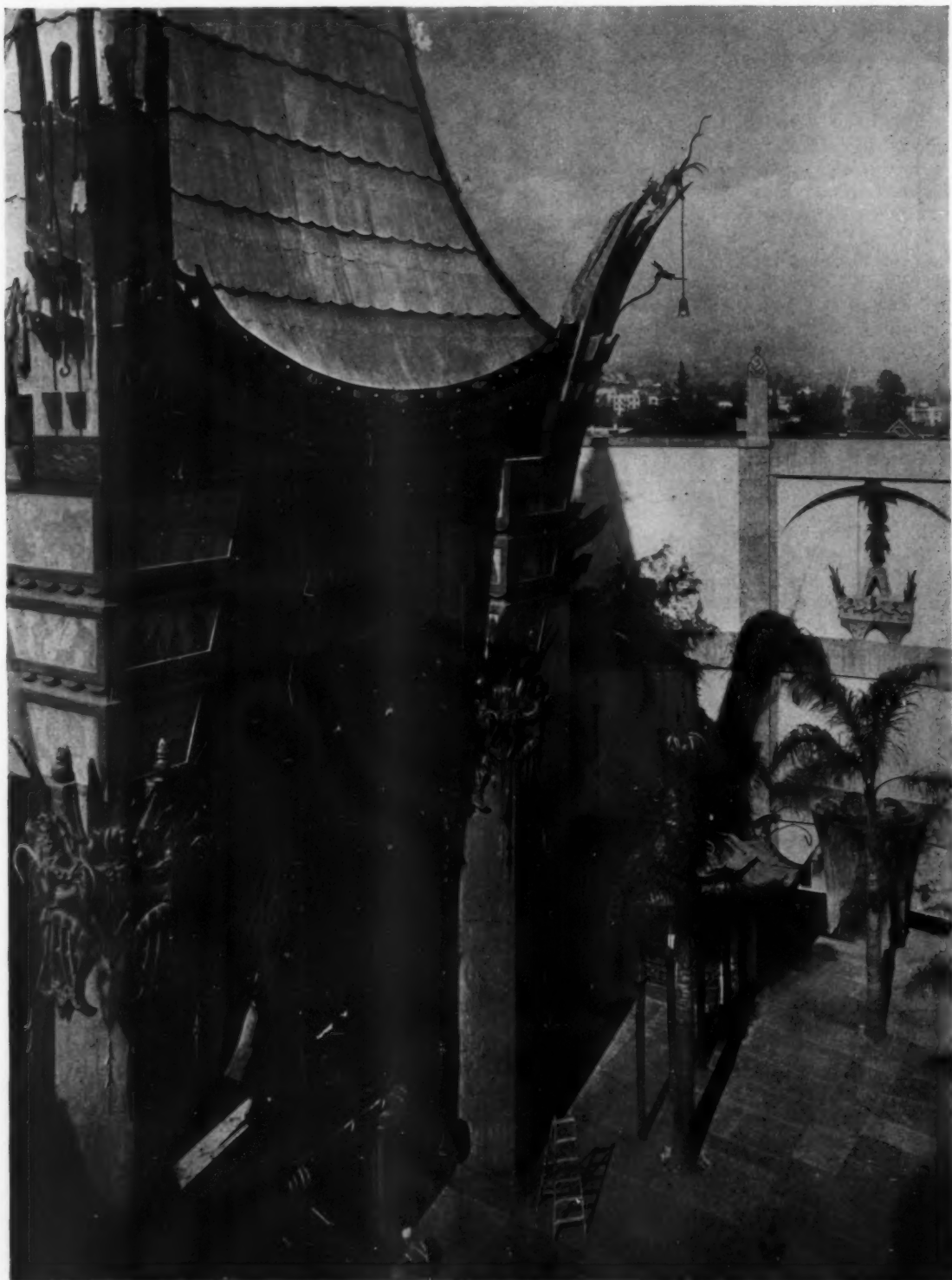
The curtains of the stage seem to be hung haphazardly in this great hall and without them one might expect to see on indefinitely into interminable space. This same illusion is more spectacularly realized in the areas of the side aisle where the high walls with their foliated and silvered arborescence of fantastic trees on one side are counterpoised to the grim and ponderable masses of the columns on the other. The scale of each succeeding pier as it recedes into the perspective distance has been made actually to increase rather than diminish in height, thus producing an uncanny illusion of tremendous distance. The focus of the vista terminates in a composition of ritualistic furnishings of rare value.

The intrinsic focus of the decorative and architectural effect throughout the entire theatre is consummated in a superb sculptural composition occupying the central point of the great beams which span across the top of the stage opening. This com-

(Continued on page 256)



ENTRANCE LOBBY



CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS



CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS

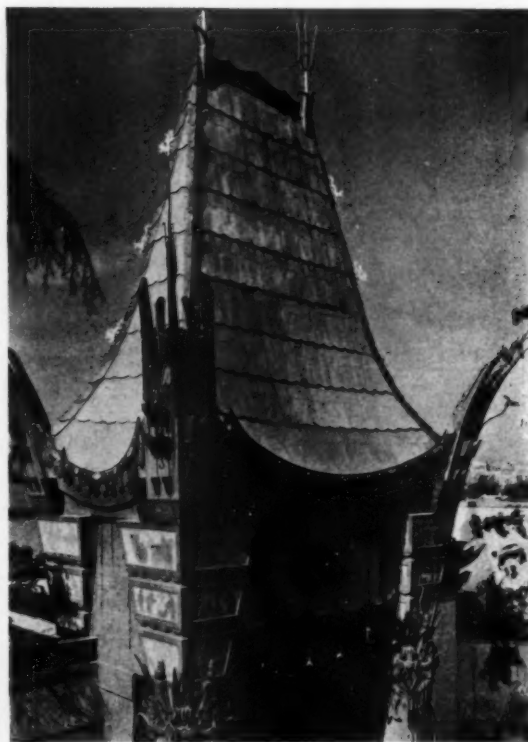
(Continued from page 253)

position portrays the incarnation of the seven immortal philosophers of dramatic genius.

Before a bronze medallion wherein six of the immortals are transmuted into silver figures, the special ambassador of dramatic philosophy has stepped forth into mortal scale signifying the union of the living and the dead into the eternal drama of life and death. This figure reflects that height of oriental modeling which, through the advent of its sculptural perfection suggests the consummate idealism indigenous in all art of all peoples and thus establishes the union of all æsthetic principles into one perfect conception.

Due to the unique nature of the problem occasioned by designing a theatre in the Chinese tradition, a departure from the commonly accepted architectural practice has been taken for the purpose of giving the greatest possible opportunity for color expression, both in decorative painting and illumination. To this end, decoration alone has been given an importance paramount in some instances to the architectural work and all other allied phases of art. In the interest of decoration, more than any other, there has been a special effort to obtain a closer collaboration of all the arts and a centralized æsthetic control. The most important objective of the above system has been the one single purpose in mind of developing a color symphony for the entire theatre.

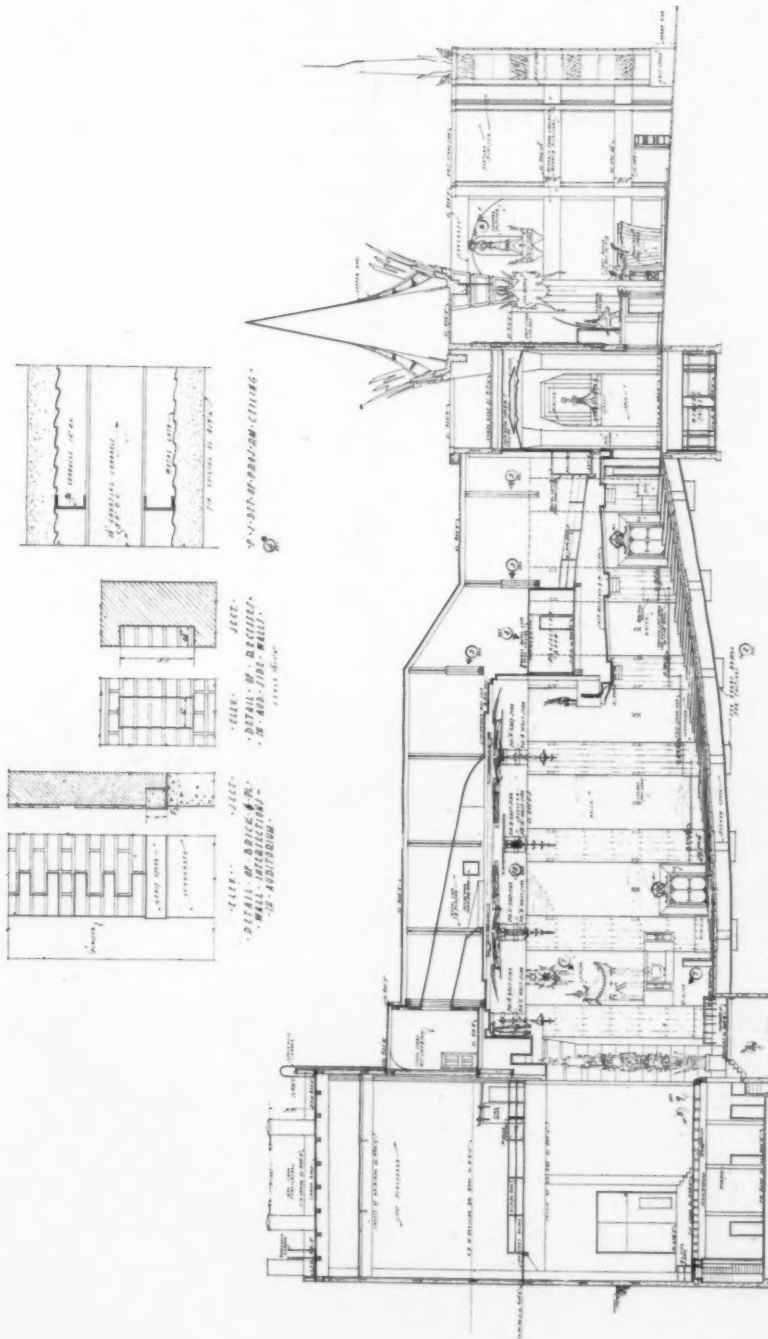
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AN EXTERIOR DETAIL

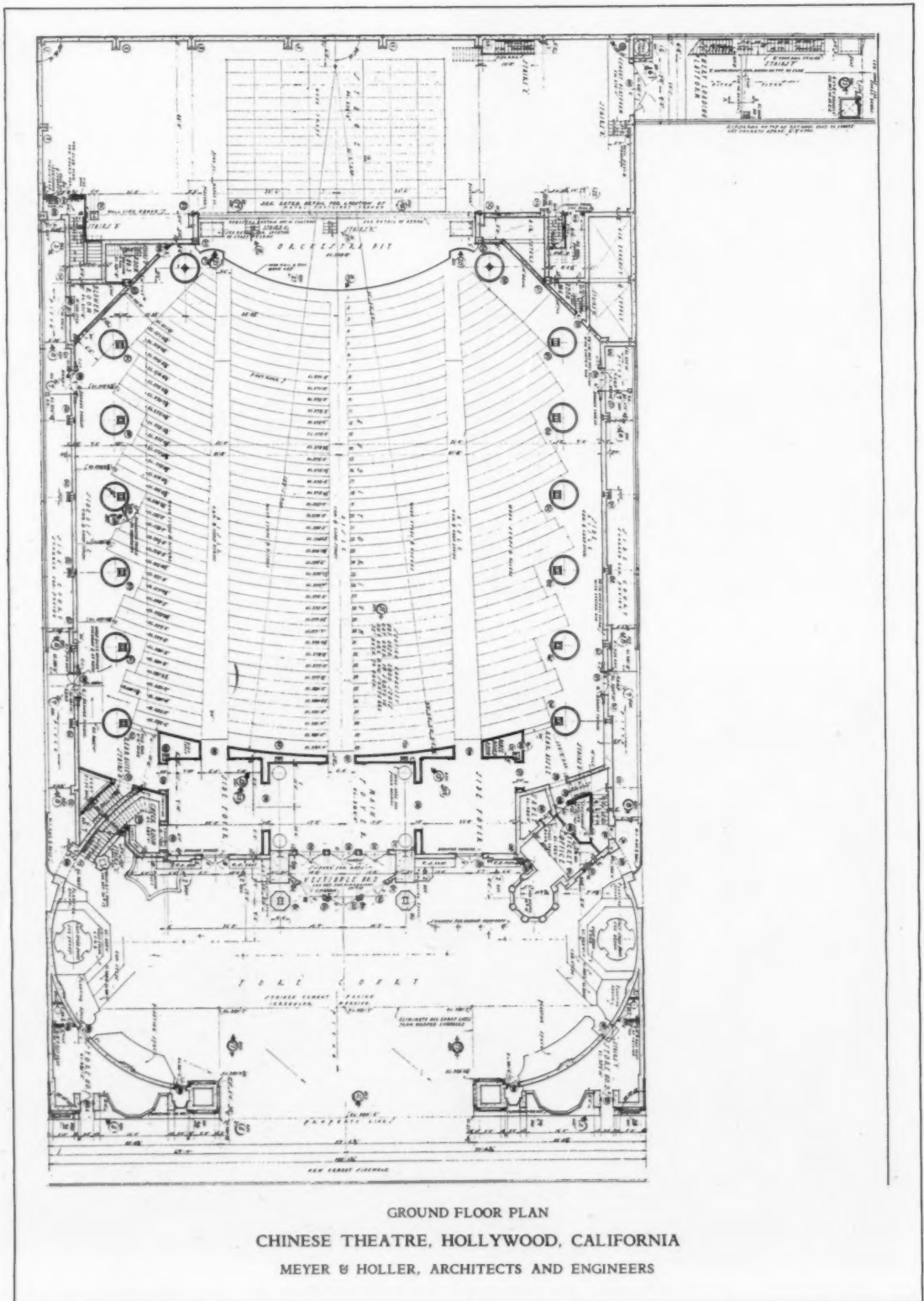


THE AUDITORIUM AND PROSCENIUM



CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS

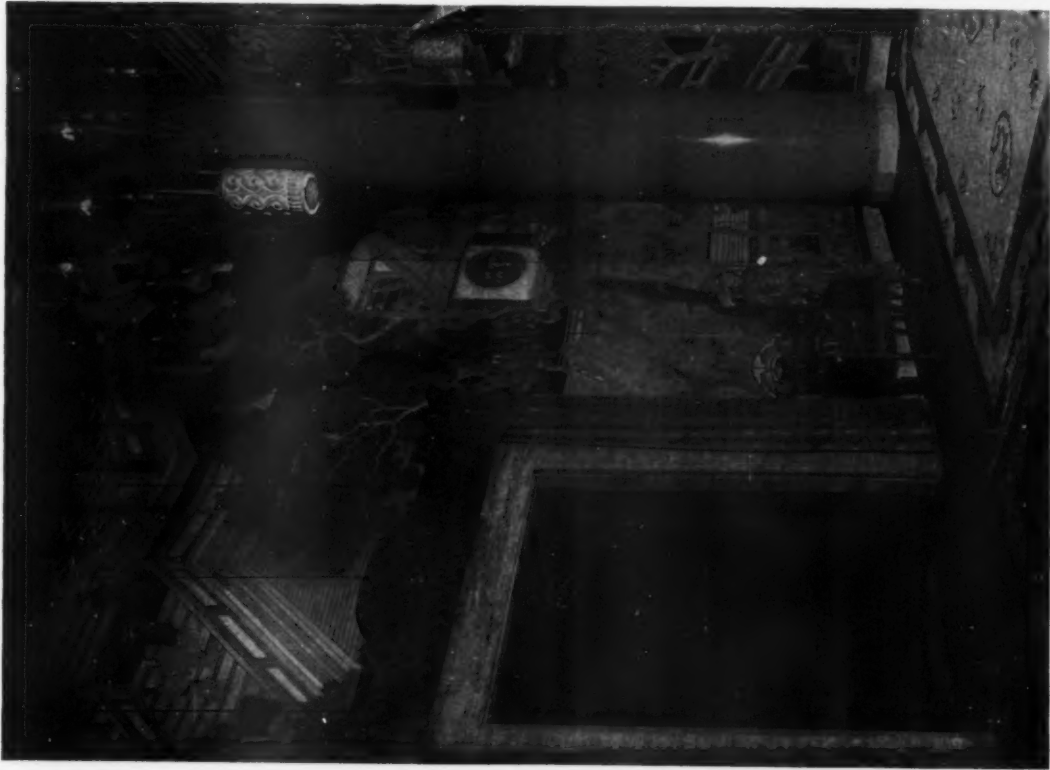




ENTRANCE TO AUDITORIUM
CHINESE THEATRE, HOLLYWOOD, CALIFORNIA
MEYER & HOLLER, ARCHITECTS AND ENGINEERS



VIEW IN AUDITORIUM
CHINESE THEATRE, HOLLYWOOD, CALIFORNIA
MEYER & HOLLER, ARCHITECTS AND ENGINEERS



CHINESE THEATRE, HOLLYWOOD, CALIFORNIA
MEYER & HOLLER, ARCHITECTS AND ENGINEERS

based entirely on the one dominating color red.

Numerous tones and shades of this one basic color key are modulated in various formation and rhythms. Architectural expression is subservient to relative needs of heavy mass or fantastic fairy-like cadences, reflective of ruby, crimson, pale scarlet or coral lacquer. Bronze, stone gilded and silvered ornaments exist in their natural hues. These, together with particularly complementary colors, provide contrasting values and accents.

A color prelude has its initial spark in the Genius statue surmounted over the main entrance door. The two flanking piers pick up a rhythm which is again redoubled by the four brilliant vermilion lacquered columns within the main central lobby. The

ceilings of the side foyers carry the crescendo of coral, red and gold which reaches its final climax in the main ceiling structure of the auditorium.

The entire architectural treatment of this room is subservient to the basic theme of red. The sense of strength suggested in the great beams of the ceiling is inconceivable in any other hue. There is a propitious relation existing between the deep slumbering forces of these structural giants and their color which gives a sense of classic grandeur and repose.

The deeper value of brick red used as a background on the side walls is a sonorous echo of the ceiling beams and provides a somber quality to contrast with the fantasy of trees and lyric figures in silver.

PROFESSIONAL ETHICS AS CONSTRUED BY THE ILLINOIS SOCIETY OF ARCHITECTS

THE Board of Directors of the Illinois Society of Architects in a recently issued "Special Notice," directs the attention of members to certain activities on the part of advertising solicitors. Warning is given that to cooperate in these advertising schemes will be equivalent to an infraction of the Canons of Professional Ethics as adopted by the Society. The irregular activities of these promoters have from time to time been referred to in the architectural press and the profession duly warned. The warning issued by the Directors of the Illinois Society so thoroughly sums up the whole matter, that we believe it will be found of general interest by the profession everywhere. This special notice states:—

The attention of members of the Illinois Society of Architects is directed to the fact that certain advertising solicitors have been making and are making a systematic canvass of architects' offices, requesting that they be given permission to get out a book separately illustrating each architect's work.

These solicitors offer to supply the architects, free of charge, with 500 or more volumes of a book, illustrating their work, which they propose to get out and pay the expenses of publication, providing only that the architect shall furnish them with photographs of buildings executed by him, together with a list of the material men and contractors whose material and construction work was employed in the buildings to be illustrated.

The Board of Directors of the Society wishes to direct the attention of its members to Section XI of "Canons of Professional Ethics of the Society," which reads as follows:

ON ACCEPTING COMMISSION OR FAVORS

"The architect may not receive any commission or any substantial service or favor from a dealer, a contractor, or from any interested person other than his client."

These solicitors admit that they expect to derive a profit from the publication of these books through advertisements solicited from the material men and contractors who had been engaged on the work of building the buildings illustrated. They admit also that their fees for advertising are at the rate of \$150 per page, but they deny that such fees for so small an edition of a book, with such a limited circulation, amount practically to a hold-up of the material men and contractors.

Why can contractors be persuaded to subscribe to advertising in such books? The answer—Hope of possible favor from the architects whose works are published. The result—either the contractor gets the favor which he expects, or he does not. If he gets the favor which he expects, but usually denies that he expects, then the architect is guilty of violating Section XI of the Canons of Ethics, putting it frankly, he is guilty of graft. If the contractor does not get the special favor which he tacitly expects to get when he takes such advertising, then he believes himself to have been defrauded. In other words, he carries a "bad taste in his mouth."

If the architect is doing work worthy of publication, and is not adverse to having it published, it is pretty sure to be published in the legitimate architectural or general press. If it is good, it is good news; and if it is bad, it is bad news, and even bad news is popular with some publications.

The architectural profession, as a whole, stands preeminently for clean business, high minded, disinterested professional standards.

If an architect wishes to have his work published in a single volume for convenience in illustrating the work which he has done, there can be no serious objection to his publishing his work, providing he does not attach thereto laudatory statements with reference to himself. If he does publish his work, he should be man enough to pay the legitimate expenses of publication.

BOARD OF DIRECTORS, ILLINOIS SOCIETY OF ARCHITECTS.

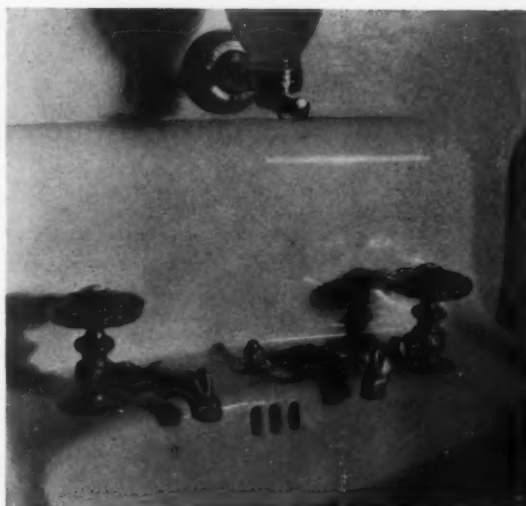


INTERIOR ARCHITECTURE



RETAINING CHARACTER IN STYLE

IT has for many years been our custom to search old historic styles and periods for inspiration in architectural and decorative design. In fact, we carry the idea so far that the style which the building suggests often seems to be considered of far more importance than the beauty of line and sense of proportion that its design may embody. It is difficult in many cases to understand why a certain building is accepted as Italian Renaissance and another as Gothic. In the design of the new Chinese Theater at Hollywood, California, the architects, Meyer & Holler, have made special efforts to create a building that bears the influence of the Chinese in its every detail, although thoroughly modern in its construction and satisfying modern requirements. The several illustrations on this and the following pages demonstrate how carefully the architects have considered the peculiar characteristics of the Far East and how successfully they have retained the desired character, even in details of such minor importance as plumbing fixtures.



THE CHINESE CHARACTER IS RETAINED EVEN IN DETAILS OF MINOR IMPORTANCE



DETAIL OF LIGHTING FIXTURES IN FOYER



DETAIL OF WALL DECORATION IN FOYER



THE ORCHESTRA STALLS HAVE BEEN ESPECIALLY DESIGNED TO RETAIN THE CHINESE CHARACTER WHILE THE SEATS CONFORM TO CERTAIN STANDARD LINES AND PROPORTIONS WHICH HAVE BEEN FOUND MOST SATISFACTORY FOR THIS TYPE OF CHAIR. ORNAMENT OF CHINESE ORIGIN HAS BEEN CLEVERLY ADAPTED WITH THE RESULT THAT THE STALLS PLAY PERFECTLY THEIR PART IN THE DECORATIVE SCHEME, WHILE CONFORMING AT THE SAME TIME TO CERTAIN PRACTICAL REQUIREMENTS WHICH ARE IMPOSED UPON THEM. THEY ARE CHINESE IN DESIGN, IF NOT IN MANUFACTURE

THE DESIGN OF THE FLOOR COVERING, TOO, HAS BEEN INSPIRED BY CHINESE MOTIVES. THE UPHOLSTERY FABRIC USED FOR COVERING THE CHAIRS DOES NOT LACK IN DECORATIVE INTEREST. IT WILL BE NOTICED THAT THE SEATS, THE LESS PROMINENT PORTION OF THE STALLS, ARE COVERED IN A FABRIC THE PATTERN OF WHICH IS FORMED OF A SMALL GEOMETRIC REPEATING MOTIVE. THE COVERING OF THE CHAIR BACKS IS PECULIARLY CHINESE IN CHARACTER. CONTINUITY RESULTS FROM COMPLETE HARMONY BETWEEN THE DESIGN OF THESE VARIOUS ELEMENTS OF THE DECORATIVE SCHEME



DETAILS OF DECORATIONS, CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS



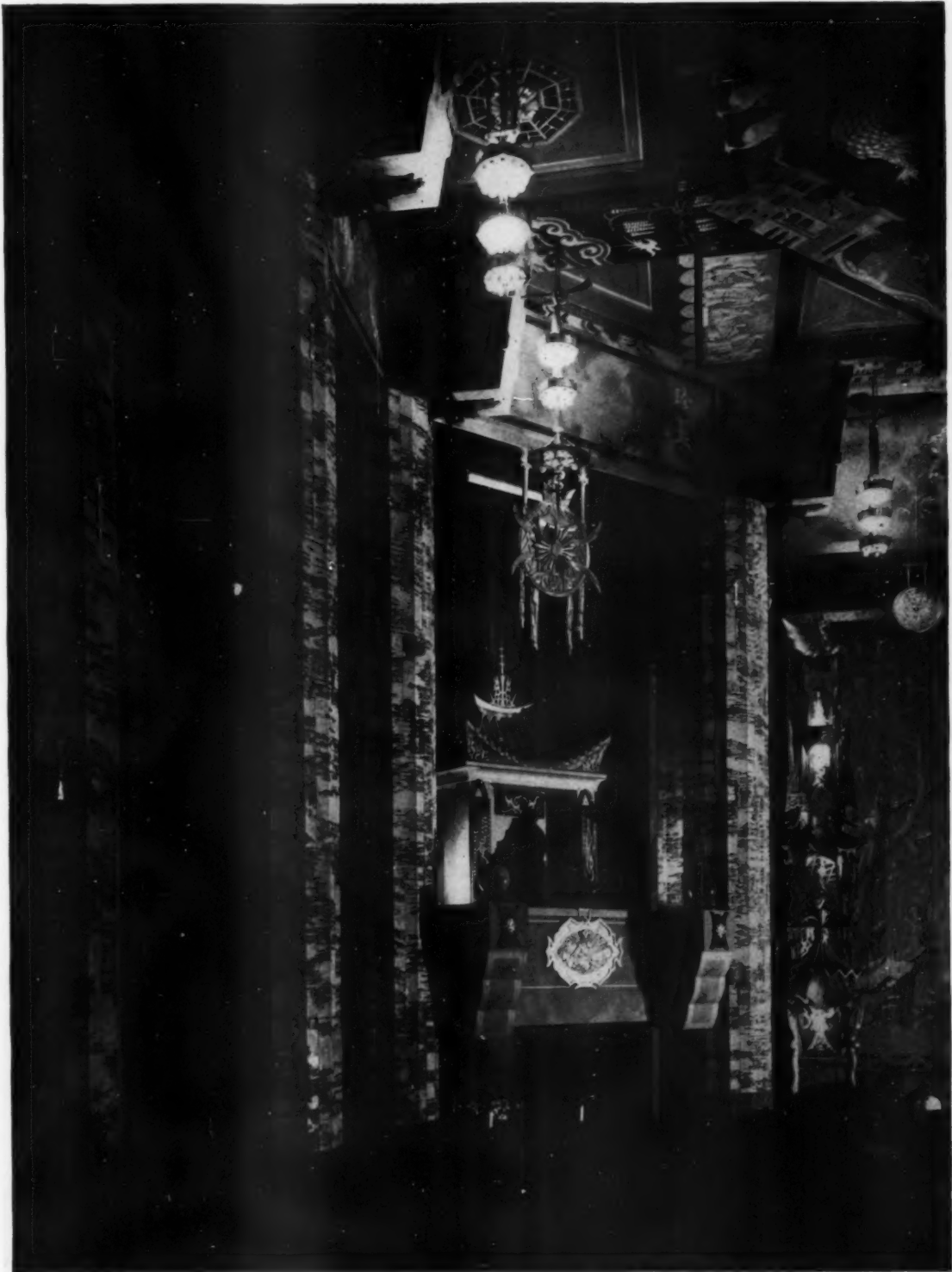
THE LOBBY, CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS



DETAIL OF AUDITORIUM, CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS



DETAIL OF STAGE BOX, CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

MEYER & HOLLER, ARCHITECTS AND ENGINEERS



ENTRANCE DETAIL, CHINESE THEATRE, HOLLYWOOD, CALIFORNIA

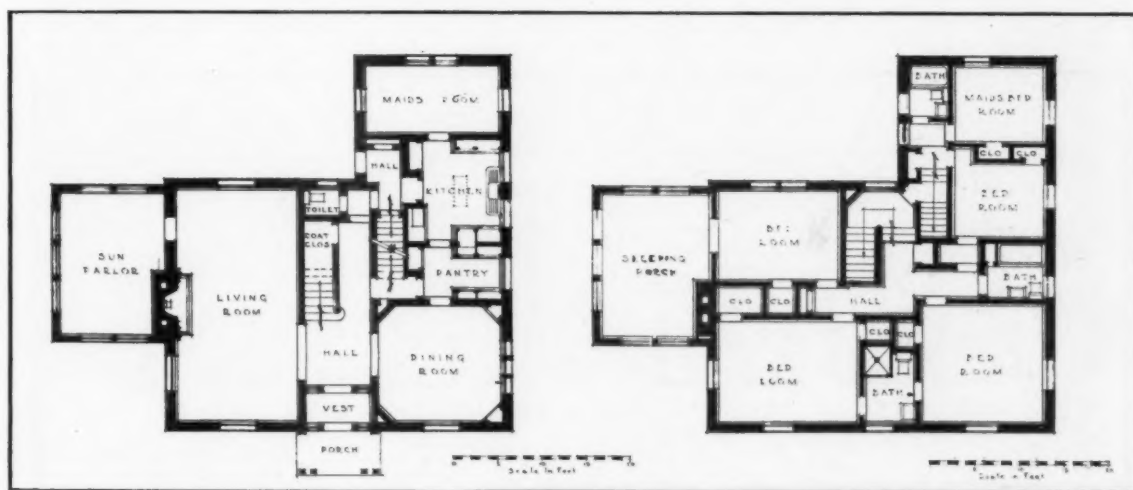
MEYER & HOLLER, ARCHITECTS AND ENGINEERS

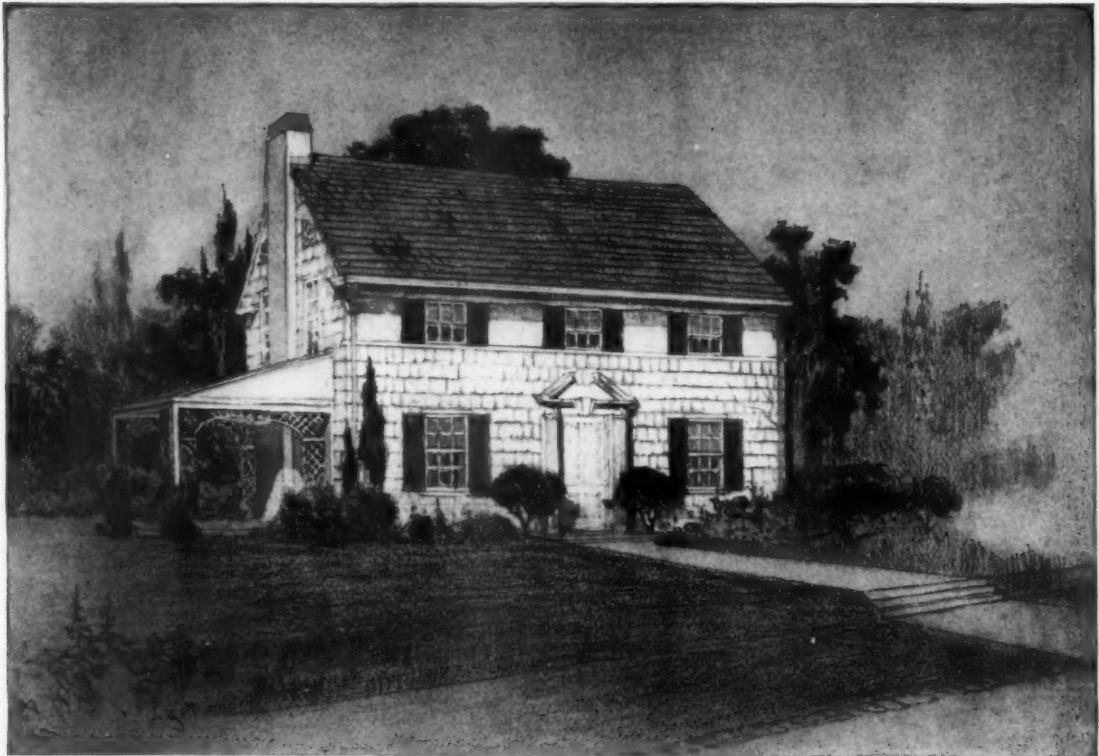
A GROUP OF BUILDINGS OF MODERATE COST



HOUSE OF FRED MALCOLMSON, MINNEAPOLIS, MINN.

LARSON & McLAREN, ARCHITECTS

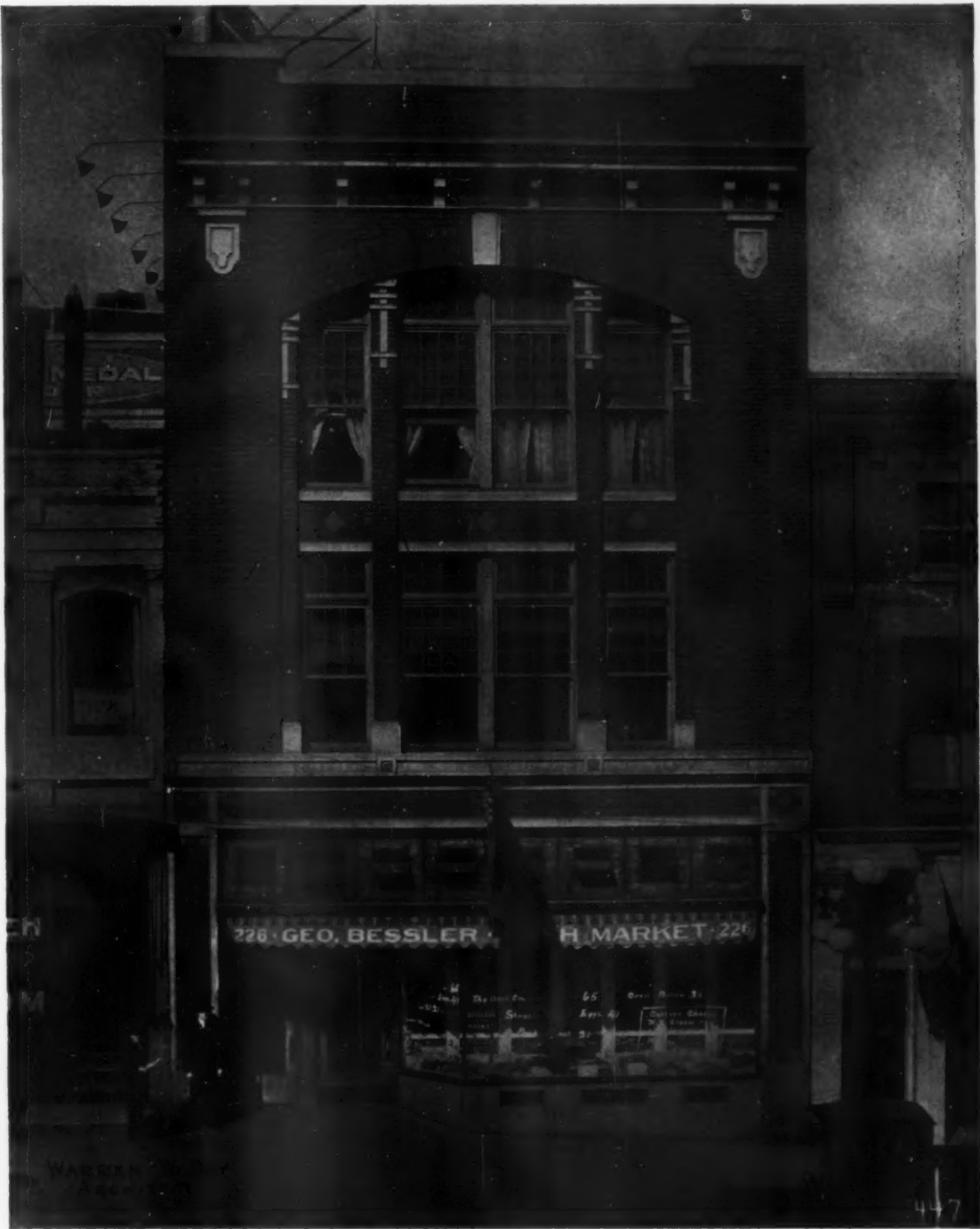




PROPOSED HOUSE—HARRY C. STARR, ARCHITECT

BASEMENT WALLS OF CONCRETE. SUPERSTRUCTURE OF FRAME CONSTRUCTION. EXTERIOR WALLS COVERED WITH 24" SHINGLES AND SHIP LAP ON SECOND STORY FRONT; CHIMNEY OF BRICK, ROOF COVERED WITH STAINED SHINGLES. EXTERIOR TRIM, WALLS AND CHIMNEY PAINTED WHITE. BLINDS AND LATTICE WORK ON PORCH PAINTED GREEN. VESTIBULE TO HAVE TILE FLOOR. FLOORS OF LIVING ROOM, HALL AND DINING ROOM TO BE RANDOM WIDTH BOARDS. FLOORS OF KITCHEN AND BATH TO BE OF LINOLEUM. BATHROOM WALLS TO HAVE TILE WAINSCOT, ALL OTHER WALLS TO BE PLASTERED AND PAPERED. EXCEPT THAT KITCHEN AND BATH WALLS AND CEILING SHALL BE PAINTED. KITCHEN TO HAVE GAS RANGE, STEEL CUPBOARDS, ETC., WITH ELECTRIC REFRIGERATOR IN REAR ENTRY





COMMERCIAL BUILDING, PEORIA, ILL.

WARREN W. DAY, ARCHITECT

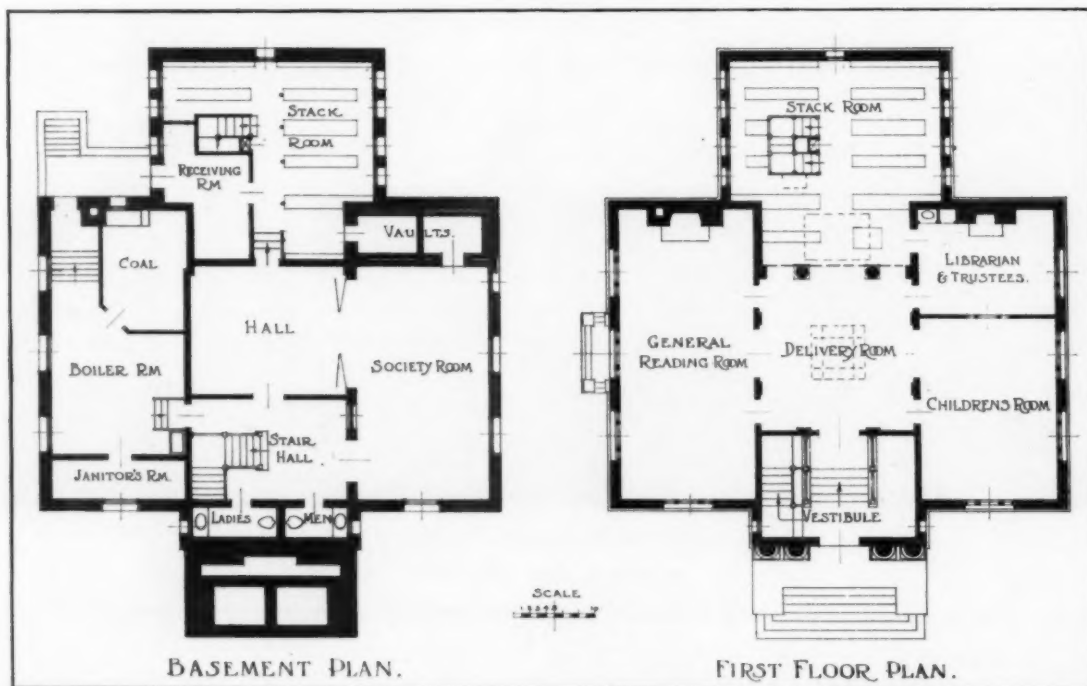
AN INTERESTING AND UNUSUAL EXTERIOR FACADE WITH LARGE SHOW WINDOW ON GROUND FLOOR



PUBLIC LIBRARY, STOUGHTON, MASS.

WALTER ATHERTON, ARCHITECT

THE BUILDING IS OF BRICK WITH STONE TRIMMINGS





ENGINEERING AND CONSTRUCTION



LIGHTING THE SHOP WINDOW

By JOHN A. HOEVELER, E. E.

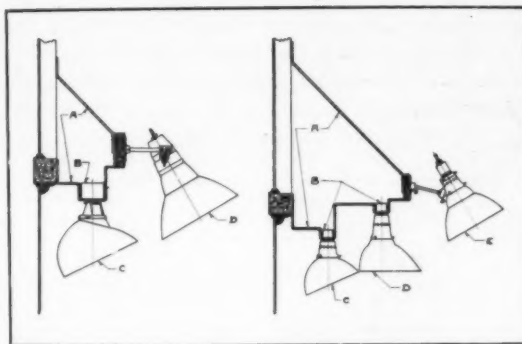
Manager, Engineering Department, Pittsburgh Reflector Co., Pittsburgh, Pa.

THE windows of the one million retailers of the United States represent a window circulation of far more than one hundred million every week. It is a fact that for the average city, the passers-by for one window are two to three times the population of the city. Even in very large cities the circulation for one window reaches unbelievable figures and becomes an advertising medium that has vast potentialities. Whether long or short, narrow or wide, clean or dirty, the street on which the display windows face, gives passage to the human tide which floats his living to the merchant. The greater the traffic, the more valuable the location and the higher the rent. At least a third of the rent represents show window space value; in some cases it runs as high as fifty per cent and in the case of a corner cigar chain store, seventy per cent. While many factors enter into a successful display window—a window which sells—the effort of creating such a display will be ineffectual if adequate and proper lighting is absent. Light imparts form and color to objects. All other factors being equal, it is axiomatic that with no light there will be no display; poor light, poor display; good light, good display—one that stops the passers-by and makes sales.

Since daylight is not available at all times, adequate provision for artificial lighting must be made in designing the display window. Provision for natural lighting automatically accompanies the usual provision of plate glass for the purpose of revealing the display to the passers-by. The most excellent standards of natural lighting fail in producing displays with sales power, because natural lighting is from without the window and is accompanied by reflections in the plate glass which veil the display. Hence merchants more and more are resorting to the use of artificial lighting in the daytime, which introduces another element into window lighting design.

"Light on the object not in the eyes," the basic fundamental of all lighting problems, is particularly apropos to show window lighting. Adherence to this principle means that there will never be an exposed light source in the show window. The occasional lighting fixture used for some displays, as for instance furniture, should be of very low brilliance and well shaded so that they will not interfere with comfortable vision. Modern show win-

dows illuminated in accordance with correct principles have the light sources located at the top and front of the window, close to the plate glass, where they may be readily concealed. With this arrangement the necessary strong illumination may be directed downward and forward to the trim, giving it the direction which experience has shown pro-



METHOD OF INSTALLING LARGE REFLECTORS AT DISPLAY WINDOW TRANSOM BAR. A—STRAP IRON BRACKETS. B—RECTANGULAR CONDUIT. C—REFLECTOR. D—(LEFT) AUXILIARY SPOT AND FLOOD LIGHTS. E—(RIGHT) REFLECTOR. E—AUXILIARY SPOT AND FLOOD LIGHTS

duces the most effective results. Since the incandescent electric lamp, the standard illuminant for show window lighting, does not distribute its light effectively and economically, particularly for this type of service, it is necessary that each lamp be equipped with an asymmetric silver plated glass reflector in order that the light may be controlled. Care should be exercised in the selection of the proper reflector for a particular window. For best results the design of the reflector should be such as to confine the light flood to the trim, thereby eliminating waste of light outside the window and above the trim. Reflectors should be closely spaced to insure uniform distribution of illumination on the trim. Enough light intensity should be employed to give to the window its maximum "sales power" under the conditions existing in its environment.

To recapitulate: four fundamental principles should be observed:

- (1) Conceal the light source
- (2) Locate the light source at top and front of window
- (3) Control the light by the use of proper reflectors closely spaced
- (4) Use plenty of light to make the display visible, and attract the passers-by

In general, two classes of windows must be considered: (1) completely closed-in windows and (2) open or partially open windows. Merchants are coming to realize that the closed-in window is by far the best. The open back window permits frosting of the plate glass, admits flies, is hard to keep clean, is hard to illuminate properly and at best cannot be made to attract the same attention because there is no background for the light to reflect against, and, finally, is hard to trim.

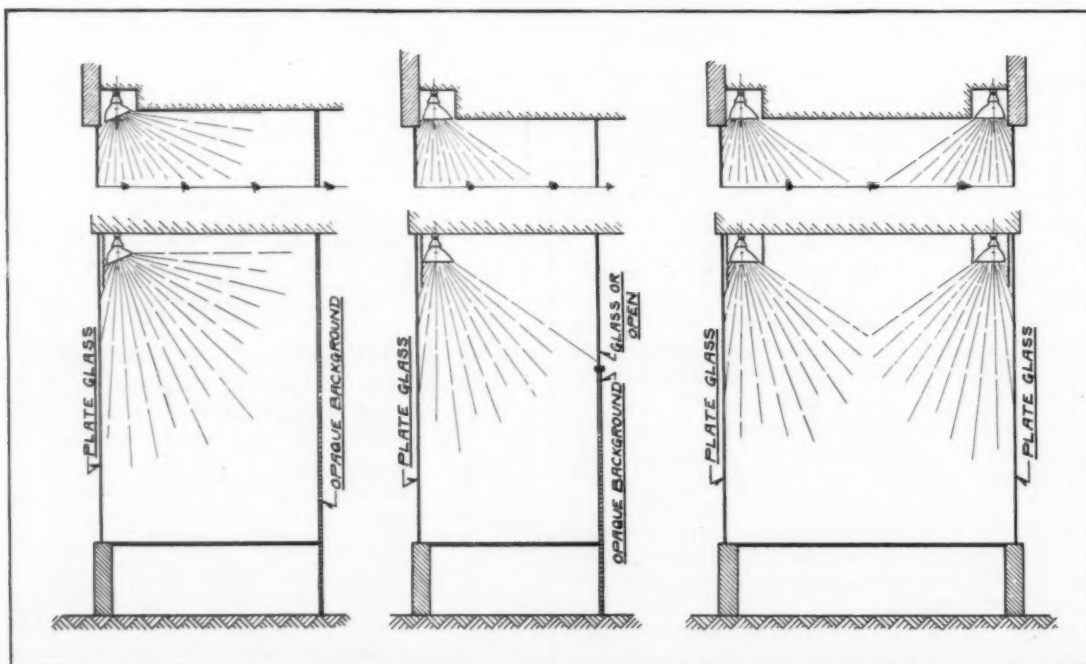
Closed-in windows present two general conditions to meet: (1) windows in which trim is carried close to the ceiling; (2) those in which trim is carried only part way up. The proper location for the light source is at the ceiling and close to plate glass. An asymmetric reflector, wide angle type, should be used in order that the light will carry to the full height of the trim. Reflectors should be

spaced 12" to 15" on centers and concealed behind a valance of cloth or wood or painted border on plate glass. For windows less than seven feet high use 100 watt lamps; seven to ten feet, 150 watt lamps; higher than 10 feet, 200 watt lamps.

An average window of the second type, in which the trim is carried only part way up, requires an asymmetric reflector of greater concentration, in order to confine the reflected light to the trim. Again reflectors should be spaced 12" to 15" on centers and properly concealed. Lamp sizes should be selected in the same manner.

A number of special provisions for the accommodation of the lamps and reflectors may be incorporated into the design of the window. The concentrating type of asymmetric reflector required for low trims may be set flush in the ceiling of the window. The wide angle reflector may also be set flush, if the ceiling is given the proper downward slope as it approaches the plate glass or a trough may be constructed for the accommodation of the reflectors.

With few exceptions open back windows will require the concentrating type of asymmetric reflector, since this type of window is seldom trimmed high and is usually shallow compared to its height. In cases where the open back window is comparatively



LEFT: TYPICAL SECTION THROUGH AN ENCLOSED WINDOW IN WHICH TRIM IS CARRIED FULL HEIGHT AND WIDE ANGLE SILVER-PLATED GLASS REFLECTORS ARE USED

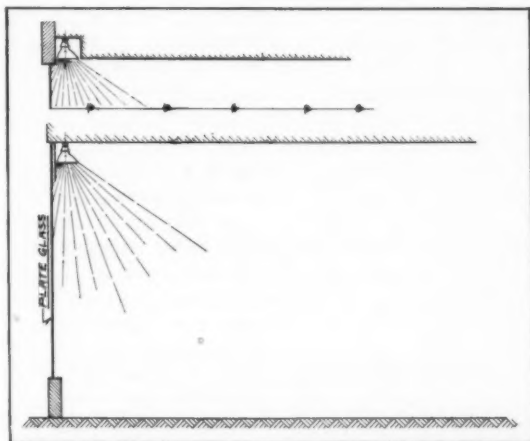
CENTER: ENCLOSED WINDOW IN WHICH TRIM IS CARRIED ONLY PART WAY UP AND CONCENTRATING SILVER-PLATED GLASS REFLECTORS ARE USED

RIGHT: SECTION THROUGH AN ISLAND WINDOW. CONCENTRATING REFLECTORS ARE INSTALLED ON ALL FOUR SIDES OF THE WINDOW

SECTIONS ABOVE INDICATE ALTERNATE METHOD OF CONCEALING THE LIGHT SOURCES. REFLECTORS ARE SPACED 12 TO 15 INCHES ON CENTERS

deep, a second row of reflectors half way to the rear should be installed and properly concealed.

While island windows, strictly speaking, fall in the closed-in classification, they present an individual lighting problem. To secure good results, the



SECTION THROUGH AN AUTOMOBILE SHOW-ROOM WINDOW. OPEN BACK WINDOWS REQUIRE THE USE OF CONCENTRATING TYPE REFLECTORS TO ELIMINATE GLARE FROM WITHIN THE SHOW ROOM. IT IS NOT PRACTICABLE TO ILLUMINATE THE ENTIRE SHOW ROOM FROM THE WINDOWS, SECTION ABOVE INDICATES METHOD OF CONCEALING LIGHT SOURCE FROM BOTH EXTERIOR AND INTERIOR

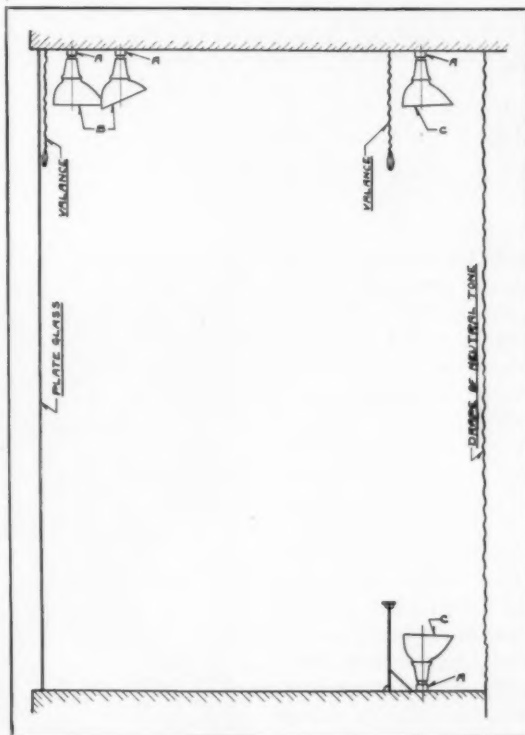
lamps and reflectors must be run around all four sides of the window, the deep concentrating reflector, flush across the bottom, should be used. The use of a double valance or flush mounting is advisable to conceal the light sources.

Show windows of automobile sales rooms present a distinct lighting problem. They are never closed-in. As a matter of fact they are merely large glazed openings of the display floor. Moreover, the display itself is high. When the ceiling of the display room is high, concentrating asymmetric reflectors should be used. If the ceiling is low, wide angle reflectors must be used. Again there is objectionable glare from within the sales room.

Most automobile sales rooms are located on main traffic arteries, and many of the passers-by are in cars. They pass the windows quickly with time only for a "snapshot." Photographic snapshots cannot be taken with dim lighting but require bright illumination. The same is true of the snapshot glances of people. If the window display is to register an impression on the mind, the display must be brightly illuminated. There must be enough light to make the picture clear in all its details at the briefest glance. In most cases provision should be made for at least 200 watts per running foot of window length. The use of from 300 to 400 watts per running foot of window will not be uncommon in the near future.

While it is advantageous to illuminate the show windows with artificial light during the daylight

hours, certain unavoidable daylight conditions make this a practical necessity in many instances. On any bright cloudless day, a panoramic view is presented by most store windows, consisting of the images of passing vehicles and pedestrians seen against a background of buildings, thus more or less ruining the value of the window display because it cannot be clearly seen. These images are caused by reflection from the surface of the plate



FLEXIBLE ARRANGEMENT OF WINDOW LIGHTING IN COMBINATION WITH BACKGROUND OR SILHOUETTE LIGHTING. BACKGROUND DRAPES ARE OF NEUTRAL COLOR AND LIGHTING EQUIPMENT INCLUDES COLOR DEVICES FOR OBTAINING BACKGROUND EFFECTS AS DESIRED. A—RECTANGULAR WINDOW CONDUIT. B—REFLECTORS OR REGULAR WINDOW LIGHTING. C—BACKGROUND LIGHTING EQUIPMENT

glass. They make the display difficult to see, because the brightness of the images exceeds the brightness of the objects within the window.

The remedy is to increase the brightness of the display, by means of artificial lighting within the window and partially, at least, reduce the veiling effect of the images. To completely overcome them, the brightness of the display must equal the brightness of the reflections themselves, a thing which is not practicable in many instances, because of the intensely high illumination required. The brightness within the window, however, may be sufficiently increased to make the display readily visible even though the images are not wholly eliminated.

The lamp sizes and reflector spacings previously recommended will provide effective night lighting of the show windows. For effective daytime lighting of the show windows, two or three times these values will be necessary, particularly if the effect of daylight reflections is to be minimized.

The use of light backgrounds in the window increases the general illumination on the display by reflection and reduces the mirror effect of the plate glass which is pronounced with dark backgrounds. The use of awnings also serves to eliminate the bright reflections from the sky in the upper portions of buildings across the street.

Two methods for securing high intensities for window lighting are available. One of these consists of the use of large size lamps, 300 to 500 watts, equipped with suitable reflectors, installed in a single row at the front and top of the show win-

dow. The other method consists of using smaller lamps, 150 to 200 watts, equipped with suitable reflectors, arranged in a double row at the front and top of the show window. In either instance alternate lamps and reflectors are wired on different circuits so that the light intensity may be varied. A single row of reflectors in the show window has the advantage of taking up less room and results in a less cumbersome appearance. The efficiency of the larger lamp, being higher, a given illumination may be obtained with approximately 20 per cent less wattage than in the case of the smaller lamps. Opposed to these advantages is the disadvantage of less flexible control. In the average installation the large units may be spaced on approximately 15-inch centers, which means that when only half the units are lighted, as would be the case at night, the spacing becomes 30 inches, which is too wide for

DAYTIME PHOTOGRAPHS OF A TYPICAL SHOP WINDOW SHOWING THE EFFECT FROM THE STREET UNDER THREE DIFFERENT LIGHTING CONDITIONS

AT RIGHT: DAYLIGHT ONLY. TRIM AND DISPLAY ARE CONCEALED FROM VIEW BY REFLECTIONS IN PLATE GLASS AND THE DISPLAY IS PRACTICALLY OF NO SALES VALUE



BELOW AT LEFT: THE SAME WINDOW ILLUMINATED WITH ARTIFICIAL LIGHT OF INTENSITY COMMONLY EMPLOYED WITH A RESULTING IMPROVEMENT IN REFLECTION ELIMINATION

BELOW AT RIGHT: ARTIFICIAL LIGHT OF THREE TIMES THE INTENSITY USED IN THE VIEW AT LEFT HAS GREATLY IMPROVED THE VISIBILITY OF THE DISPLAY



windows of 8 feet and under. It is not feasible to further subdivide the control because this would lead to unsatisfactory shadow conditions.

The use of a double row of smaller units makes possible a further subdivision of the control, enabling the window display man to use one-fourth, one-half, three-fourths or full illumination, without sacrifice in uniformity of illumination over the trim or the possibility of unsatisfactory shadow conditions. The space required for these smaller units in a double row is not very much greater than that required for the larger reflectors, and the appearance is not displeasing if properly concealed behind drapes, valances or other effective means.

Effects in imparting atmosphere to window displays may be secured by the judicious use of colored light. The use of colored light, however, involves supplying a complete and flexible window lighting installation. Two rows of units and an adequate number of supplementary spots and floods make possible effective application of colored lighting. General rules to be followed in the application of colored lighting are difficult to give, because each window display in itself presents a specific problem requiring individual treatment. While the high intensities of window lighting found essential, in order to give the window its maximum sales power, are readily attainable, their use introduces some disadvantages. For instance, as the light under which a piece of colored material is viewed becomes brighter, the color tends to fade out. It is important to counteract this dilution by introducing the proper colored light. The observer on the street will not be conscious of the use of colored light because of the preponderance of white lighting.

Ordinary white light is made up of the various colors of the rainbow beginning with red at one end of the spectrum and violet at the other. The different colors of the spectrum, red, orange, yellow, green, blue, violet, create different psychological reactions, and nature is somewhat systematic in this respect. For instance, red and orange create a warm atmosphere; blue and violet at the other end of the spectrum create a cold atmosphere; whereas

yellow and green in the middle of the spectrum are neutral. Strangely, a mixture of red and blue, creating purple, also is neutral.

With these facts in mind, the window display man when desiring to create a home atmosphere in a living room furniture display, for instance, will naturally turn to the use of red and amber colored light mixed and properly diluted with clear light. When a wintry scene is to be portrayed in the show windows, blue light will create the desired cold atmosphere. For a spring display, green and amber light mixed, with adequate dilution of clear light, will give the effect of bright sunshine.

All display men know from experience how difficult it is to effectively illuminate dark goods. If the merchandise is thoroughly black, no amount of illumination, directly used, will give results. The value of light backgrounds against which to display dark goods has been emphasized. The effect may be carried a step farther by the illumination of the background with auxiliary window spots and floods concealed behind portions of the display, or by means of an additional row of overhead reflectors, properly concealed, close to the window background. When drapes of neutral tone, such as ecru or light gray are used, the color tone of such drapes may be changed at will, by the use of colored lighting. Through the use of automatic dimmers changing colored effects may be secured and by agitating the drapes by carefully concealed electric fans, the effect of motion may be introduced into the window. The attracting power of the window is greatly increased when motion can be introduced into the display.

Windows used for the displaying of merchandise are in effect miniature stages in which merchants may produce continuous performances. Variety in displays and their setting is important. Different kinds of merchandise create problems that must be solved by the window display man. To produce satisfactory displays requires an adequate amount of electrical equipment properly located for effective use.

THE MARKETING OF SHORT-LENGTH LUMBER

THE Marketing of Short-length Lumber" is the title of a bulletin containing the first report of the construction sub-committee of The National Committee on Wood Utilization that will be issued by the U. S. Department of Commerce in the near future. A series of studies covering the marketing of short-length lumber was undertaken by the National Committee on Wood Utilization through sub-committees representing the construction industries, lumber distributors and manufacturers. This present report states, among other things, that while

20 per cent of the framing lumber that goes into the typical American small house is less than 8 feet in length, only 1½ per cent of it is now being purchased as short-length lumber from the mill. The report points out ways in which waste such as this can be avoided and millions of dollars saved to the benefit of the house owner. The report is fully illustrated, contains many valuable tables, and a glossary of terms. This publication will be sold by the Superintendent of Documents, Government Printing Office, Washington, D. C., at the rate of 10 cents per copy.

ASBESTOS CURTAIN FIRE TEST

RESUME OF TEST CONDUCTED AT TESTING LABORATORIES OF DEPARTMENT OF CIVIL ENGINEERING, COLUMBIA UNIVERSITY

THE New York City Building Code requires that protective asbestos curtains must be capable of withstanding a temperature of not less than 1700° F. for a period of forty-five minutes. The object of the fire test upon the asbestos curtain herein described was to determine whether or not this particular curtain complied with this requirement. The test was made in the partition test house of the Columbia University Fire Testing Station at Greenpoint, Brooklyn, New York. This partition test house is substantially a furnace built of cinder concrete.

The curtain, approximately nine and one-half feet high and fifteen feet long, was supported by a structural frame consisting of channels at the top, bottom and sides, braced by gusset plates at the corners and a channel extending the length of the curtain at the midpoint. Both sides of the curtain were covered with metal reinforced woven asbestos cloth weighing three and one-quarter pounds per square yard. The warp consisted of asbestos covered brass wires, spaced eight per inch. The woof consisted of eighteen strands per inch. Each strand consisted of two brass wires twisted together and covered with asbestos. The cloth was attached to the curtain with the seams vertical, lapped and sewed with asbestos cord. The spaces between the edges of the curtain and the furnace structure were filled with asbestos cement. Five standard asbestos

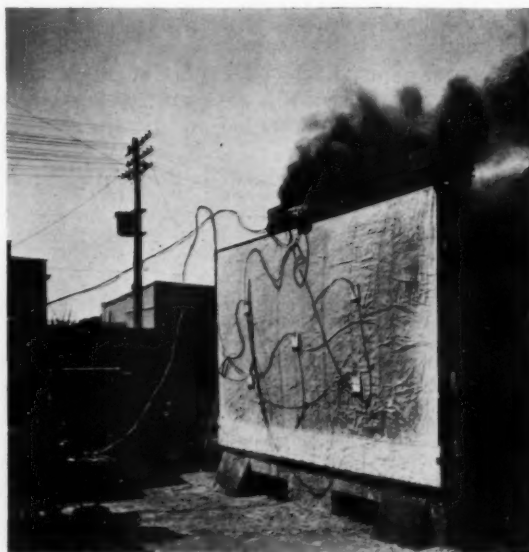
fire felt pads, each one-half inch thick and six inches square, were sewn to the curtain. Thermocouples were inserted under the pads to measure the surface temperature. Two thermocouples extending downward through the ceiling of the furnace measured the furnace temperature.

Kindling wood was spread on the grates, sprinkled with kerosene and covered with log wood and allowed to burn for about one hour. Temperature readings were taken at three-minute intervals. The average furnace temperature ranged from 70° F. at the beginning of the test to 1775° F. at the time the fire was extinguished. The average temperature for the last forty-five minutes was 1722° F. The average temperatures recorded on the outer surface of the curtain ranged from 75° F. at the beginning of the test to 1155° F. at the time the fire in the furnace was extinguished. The maximum temperature recorded was 1162° F. After the fire was extinguished, the cloth was found to have changed color from pure white to grayish brown, but no loss in the strength of the cloth was noted although subjected to higher temperature than required by the New York Building Code.

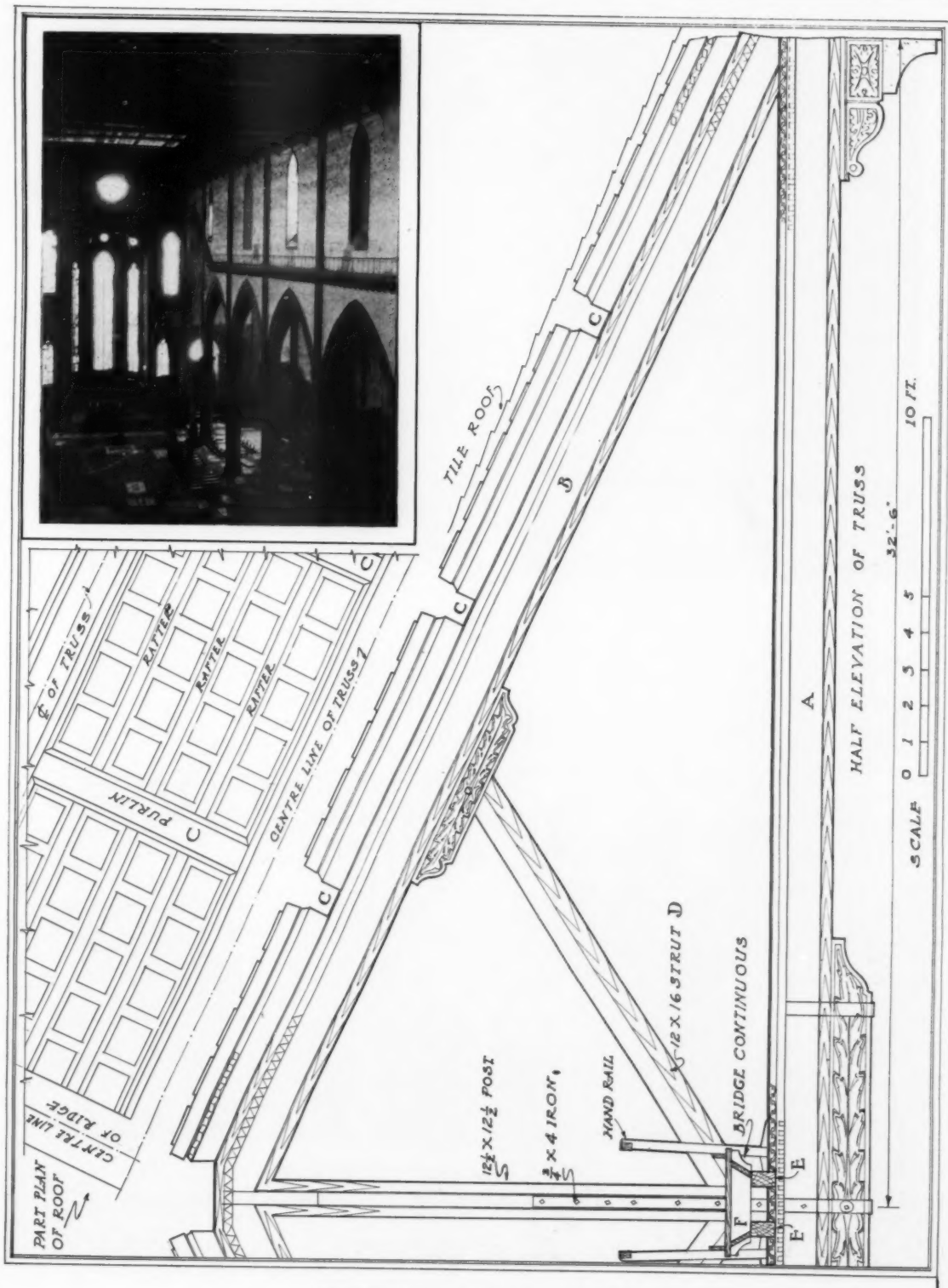
The test was conducted by Associate Professor Alvin H. Beger and Assistant Professor William J. Krefeld, and was witnessed by representatives of the Bureau of Buildings, Department of Labor, New York Fire Department, and various manufacturers.



INTERIOR OF TEST HOUSE SHOWING CURTAIN IN PLACE STRETCHED OVER THE STRUCTURAL FRAME, FORMING ONE SIDE OF THE FURNACE AND READY FOR TESTING

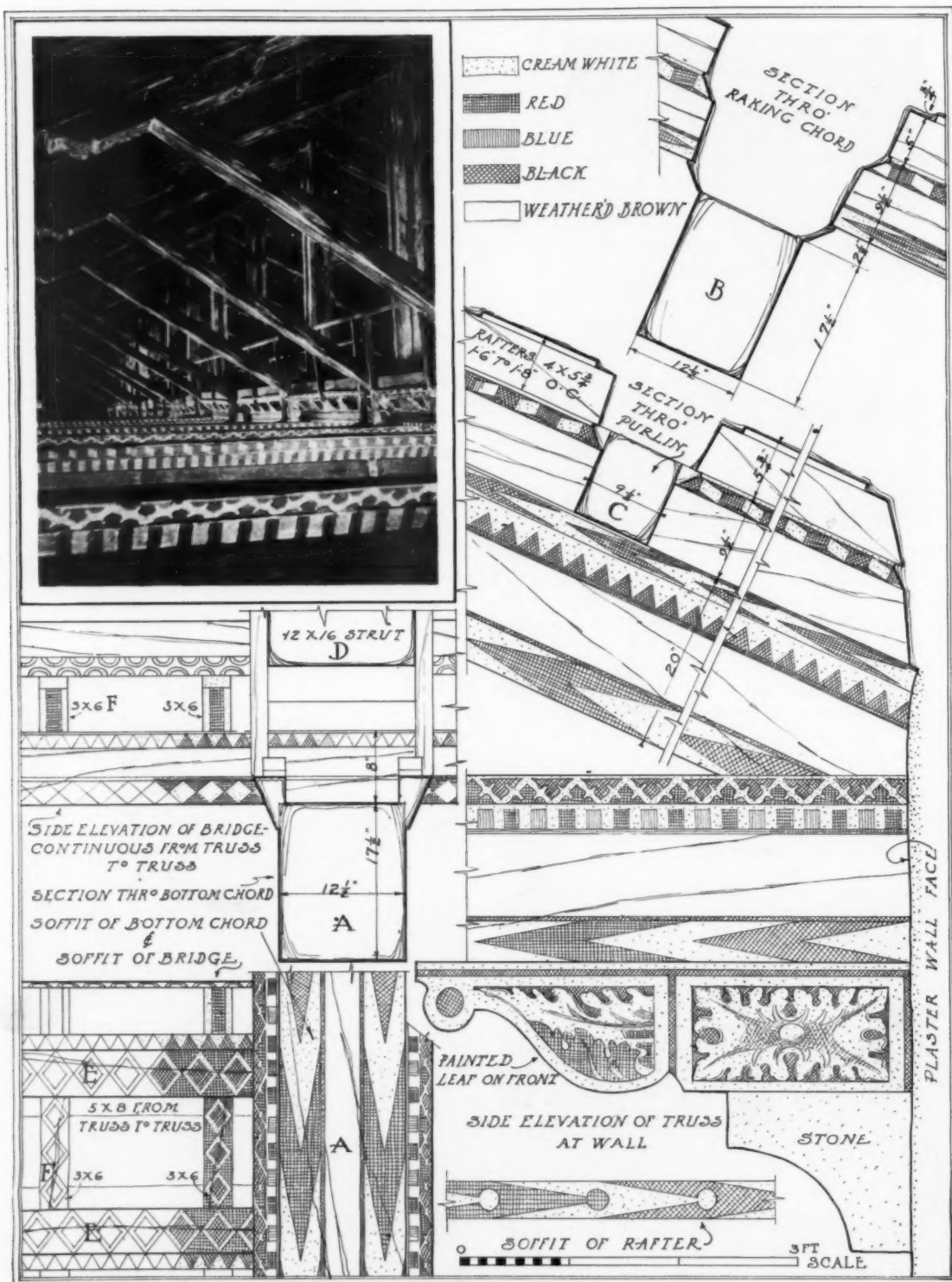


EXTERIOR OF HOUSE AND CURTAIN THREE MINUTES AFTER FIRE WAS STARTED. FURNACE TEMPERATURE 1245° F. TEMPERATURE OF CURTAIN UNDER PADS, 968° F.



TIMBER ROOF OF S. CROCE, FLORENCE

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DETAILS, TIMBER ROOF OF S. CROCE, FLORENCE
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THE LAW AS TO ARCHITECTURE

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

THE following question has been submitted to me within the last few weeks:

"To what extent in law is the architect an agent of the owner, where work is done under general builders contract? * * * In case of gross negligence on the part of the architect, causing financial loss to the bonding company, we have argued that the owner was responsible for the failure of his agent to follow contract and specifications regarding payments.

"Is the architect responsible to the owner, contractor or bonding company for the faithful performance of his duties as specified in contract and specifications?"

There is no doubt that an agency relationship may exist between the architect and the owner. As a matter of fact, the architect in the ordinary building operation acts repeatedly as the agent of the owner. His agency powers and responsibilities are undoubted and of importance, not only to the architect and to the owner, but to the contractor and all those concerned in the job.

No architect can safely undertake any work of importance, unless he appreciates and understands in general the simpler agency principles which have to do with his employment and the boundaries within which he must keep, if he is to avoid undesirable and, on the whole, unnecessary entanglements. It is, on the other hand, almost equally important that the contractor should understand these agency principles, in order that he may not go ahead in any particular in reliance on representations or assurances made by the architect without proper authority.

We may assume, I think, that my correspondent has in mind a type of contract similar to the standard contract of The American Institute of Architects. If so, the contract constitutes the architect the agent of the owner in various points with which every practicing architect using the contract will be familiar and with which it is unnecessary to deal here. Generally speaking, and avoiding any legal terms so far as possible, wherever under the contract the architect is given the power or obligated to act as the owner's representative or to do some act in behalf of the owner or which the owner might do himself, if the architect were not employed, the architect, to the extent that he acts in this way, acts as the agent of the owner.

The architect must, however, constantly bear in mind the fact that he will at his peril exceed any agency powers granted to him. It will be far safer for him to fail to exercise to the full extent the powers delegated to him by the owner, than it will be for him to exceed those powers, however slightly he may do so. Where, for example, the contract provides that no extras shall be allowed, unless they are approved in writing by the owner and the architect, the architect must not assume that this means "approved in writing by the owner or the architect" and encourage or authorize the contractor

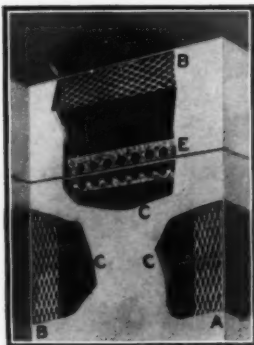
to undertake extra work or changes, unless and until the approval and authorization of the owner has been secured.

It is quite in line with human nature that in many instances the architect will be tempted to authorize certain work to be done or changes to be made or action to be taken in one way or another, on the theory that his doing so will be approved by the owner. If the owner does approve it, all will be well, as his approval will amount to ratification. On the other hand, if the architect's action has exceeded the plain limits of his agency under the contract or under his dealings with the owner and the owner then withholds his approval, the architect is in an extremely unpleasant position. I am speaking now, of course, of cases where the architect exceeds his authority with the full knowledge that he may be doing so, and not of cases in which he carelessly exceeds his authority without any realization of the effect of his action.

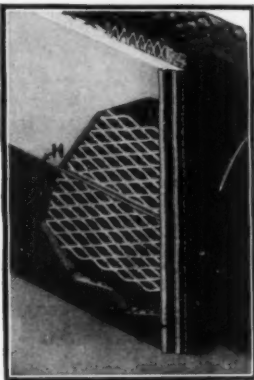
Authority may be implied as well as stated in so many terms. The owner may imply authority and be prevented from denying it by the course of action which he has followed. The architect, however, may profitably make it a general rule not to depend in any event upon implied authority, but to take action only where and to the extent that he is specifically granted authority by his client so to do. The fact that an architect exceeds his authority unknowingly is no excuse. He will be held to have understood as a professional man the legal relationship existing between his client and himself and will be held subject to all the liabilities incident to that relationship.

It is a bit difficult to answer the query of my correspondent with respect to the effect of the negligence of the architect to which he refers, without a fuller understanding of the facts than I have available at the moment. It does not necessarily follow that, because the architect has been grossly negligent and has by his negligence caused financial loss to a bonding company or to a contractor or to anyone else interested in the job, the owner will be responsible. In the case to which my correspondent refers, it does not appear in what respect the architect failed "to follow contract and specifications regarding payments." The contract and the specifications so far as payments are concerned are usually quite specific and call for payment by the owner at regular stages of the work. They depend, usually, it is true, upon the architect to the extent that his certifications and approval of requisitions may be necessary.

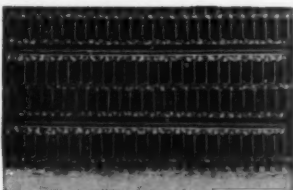
It may well be that, if a case arises in which he fails, by reason of gross negligence or other cause, to certify a just requisition and thereby causes loss to the contractor or others, the damaged person will



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have the right to recover for the damage occasioned him. This right of recovery, however, would be against the architect in such a case, rather than against the owner, if the owner under the contract is obligated only to make payments when they are approved by the architect and if he acts in good faith in refusing to make payments which the architect has not approved. Of course, if the owner acts in any conspiracy with the architect or with the knowledge that the architect's refusal to certify is not in good faith or is not warranted by the facts or the provisions of the contract, a different situation would be presented and the owner might be held responsible as well as the architect. This result would not, however, seem to depend upon any question of agency as between the architect and the owner. In fact, it would be rather difficult, it seems to me, to present a case where, under the ordinary form of contract, the architect, acting with gross negligence, may nevertheless, as agent, bind the owner to responsibility for damages occasioned by such negligence.

No agency agreement given to the architect presupposes that he will act negligently. It presupposes, on the other hand, that he will act with due care and in good faith. To hold the owner responsible for damages occasioned by the architect's negligence, on the theory of agency, would be an extremely difficult matter, and would tend to establish a doctrine which the courts would be slow to adopt. As a matter of fact, the establishment of such a doctrine might react disastrously on the architectural profession. If such were the general legal rule, the ordinary client would be very loath to employ an architect, for fear that the latter might, by ex-

ceeding his authority, negligently, and notwithstanding his intentions, cause loss to his client.

In response to the last question of my correspondent, the answer is clear—the architect is responsible to all persons involved in the building operation for the faithful performance of his duties as architect, as specified in the contract and specifications. If he fails to perform these duties with proper care and skill, he will be liable for any damages which his failure so to do may occasion. There are certain limitations with respect to this rule. In some cases, the architect might be able to defend such a claim on the ground that there was no privity between himself and the person injured and in any case he would not be subject to such a claim, if he could show that he had used the ordinary care, diligence and skill characterizing his profession. He is not at any time a guarantor of perfect workmanship, either on his part or on the part of the contractor. If he acts in good faith and with the ordinary skill and diligence which a practicing architect is presumed to possess and to exercise, he cannot be considered as being negligent.

Whether he has done this in any particular case will be a question of fact to be determined on all the evidence. The important point for the moment and for the purposes of our present discussion is that the law does not require the architect to be infallible or even to have an extraordinary degree of skill in his profession. His only requirement is an ordinary degree of care and of the same forethought, care and skill which would characterize any ordinary member of his profession. If he has used this ordinary care and acted with this ordinary skill, he cannot be held to have acted negligently.

JUDGE ELBERT GARY DEAD

As we go to press we learn of the death, August 15, of Elbert Henry Gary, Chairman of the Board of Directors and Chief Executive Officer of the United States Steel Corporation. The death of Judge Gary marks the passing of a citizen of large importance and a personality marked by the highest efficiency in every station in life to which he was called.

Born on his father's farm near Wheaton, Ill., in 1846 he received his early education in the public schools. Selecting law as a profession, he was admitted to the Illinois Bar in 1867, being then 25 years old. His rise was rapid. On his elevation to the office of County Judge of Dupage County, Ill. he was 36 years old. Later he became connected with the originally organized Federal Steel Company, and retired from the practice of law to become its president.

From that point to the time of his death, his activities as the head of one of America's largest industries, are known to every well informed person.

A patriotic citizen, he gave unsparingly to this government the wise counsel he was so well

equipped to offer. His death is mourned because it deprives this country of a man whom it had reason to be proud, and for the added reason that the passing of so active a mentality is a direct economic loss to this nation.

STREET DECORATIONS IN ENGLAND

FOR the recent visit of the King and Queen to Liverpool the decoration of Castle Street was entrusted to the Liverpool School of Architecture. Comments *The Builder* of London. It was decided that, owing to the overhead tramway wires, which did not permit of anything being placed above or below them, a scheme of pylons was the most suitable treatment. A sketch design competition was then held in the school for the pylons, and the small prize offered was given by the School Jury to the design of Mr. Laurence Wright, a third-year student. His design was accepted by the Corporation and carried out by Mr. G. Robinson, of the Ark, Liverpool, the theatrical scenery maker. It is not often that an esquisse-esquisse is translated in fact, and so quickly.



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Associate Architect—WALTER J. WEFEL
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BOOK NOTES

THE ARCHITECTURE OF BRIDGES

THIS is a very timely presentation of a problem which just at present is offering splendid opportunities to our American architects. Practically every notable thing that has been done in the world's history in the way of bridge construction is gathered and presented here. In one sense it is all the more valuable for not being exclusive of structures which interest mainly for their size, such as the Quebec bridge over the St. Lawrence, about as homely and uninteresting a piece of engineering as was ever devised, but by its very homeliness preaching a lesson which will be appreciated by the architect. Contrast this bridge with the Hell Gate structure and one can readily appreciate the difference between mere engineering and engineering plus architecture, or to put it more properly—good architecture backed up by good engineering. The engineering features are fundamental, of course, with a bridge, but a score of examples in this volume demonstrate that a bridge is primarily a problem in design and can be treated efficiently and with best practical results if it is conceived first as a work of art and then constructed as such.

This collection has a wide choice. It includes extremely picturesque structures such as the bridge at Ronda, and it also is right up to the minute with the Arlington Memorial Bridge over the Potomac which bids fair to be one of the most beautiful bridges in existence. Unfortunately it does not include McKim's beautiful little bridge over the Charles at Cambridge, as this admirable structure was completed only a very short time ago. But it does include the Longfellow Bridge by Mr. Wheelwright but does not include the bridge over the Causeway on the Charles by Mr. Peabody, a structure remarkable for the simplicity of line and the keen sense of proportion and fitness exhibited in the design. It has some of the Tibetan bridges which are extremely interesting as examples of wooden cantilever construction and are really admirably worked out as individualized architecture. It also includes a number of the Chinese bridges which are all too little known in this country and which are full of fruitful ideas. There is a timber arch bridge over the Jhelam River in Cashmere that is almost as interesting as the Tibetan bridges and there are one or two exquisite Chinese examples as well as a number of those delightful bridges so thoroughly impossible from a practical standpoint but so altogether delightful as pure design, such as the Devil's Bridge at Martorelli in Spain, or the other Devil's Bridge at Dolceacqua. Then, of course, there are the Hispano-Roman bridges and such old stand-bys as the Ponte Vecchio, the Rialto, and the Ponte di Sospire, without which no list would be complete.

The collection of French bridges is very inclusive and selective and makes one appreciate how truly the modern French are able to employ the spirit of the old Roman work with the grace and beauty of modern conception. Who but a Frenchman would have ever dared to project such a structure as the Alexander III Bridge, and having projected it, could have made it so thoroughly beautiful in every line and detail?

This country has nothing to be ashamed of in its recent bridge work, and there seems to be a growing willingness on the part of municipalities to call in our best architects to make the bridge what it ought to be, a public, worthy monument. Boston has been particularly favored in this respect. Without exception, all of the bridges which have been planned and built across the Charles have been given into the hands of competent architects who have been eminently successful not only in producing a bridge which serves its practical purpose, but also in making it a work of art and a civic monument. Every architect who is interested in this problem, and that means all of us, will welcome this most carefully selected and admirably presented work on the subject.

C. H. BLACKALL.

Bridge Architecture. Containing two hundred illustrations of the Notable Bridges of the World, Ancient and Modern, with descriptive, historical and legendary text by Wilbur J. Watson. Published by William Helburn, Inc., 15 East 55th Street, New York.

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SYMBOLISM FOR ARTISTS

A RATHER unusual and decidedly instructive little volume has recently been published, entitled "Symbolism for Artists, Creative and Appreciative," by Henry Turner Bailey, Director of the Cleveland School of Art, and Ethel Pool, Instructor in Symbolism, at Trinity Cathedral, Cleveland, Ohio. The introduction states that symbolism is as old as humanity. This art all over the world reflects the same natural sources of inspiration and frequently presents the same or similar reactions in the choice of symbolic elements. White, for example, is universally the symbol of light, purity and perfection; the lion, of strength, prowess and royal dignity. Symbolic forms enrich every form of human expression and add to the joy of living. The illustrations are often familiar, yet we realize we seldom knew their symbolic motives. A large portion of the book is devoted to the elements and meanings of symbols.

Symbolism for Artists, Creative and Appreciative. By Henry Turner Bailey and Ethel Pool. Two hundred and thirty-nine pages; 4½x6¾; flexible linen cover; The Davis Press, Worcester, Mass.

THE AMERICAN ARCHITECT

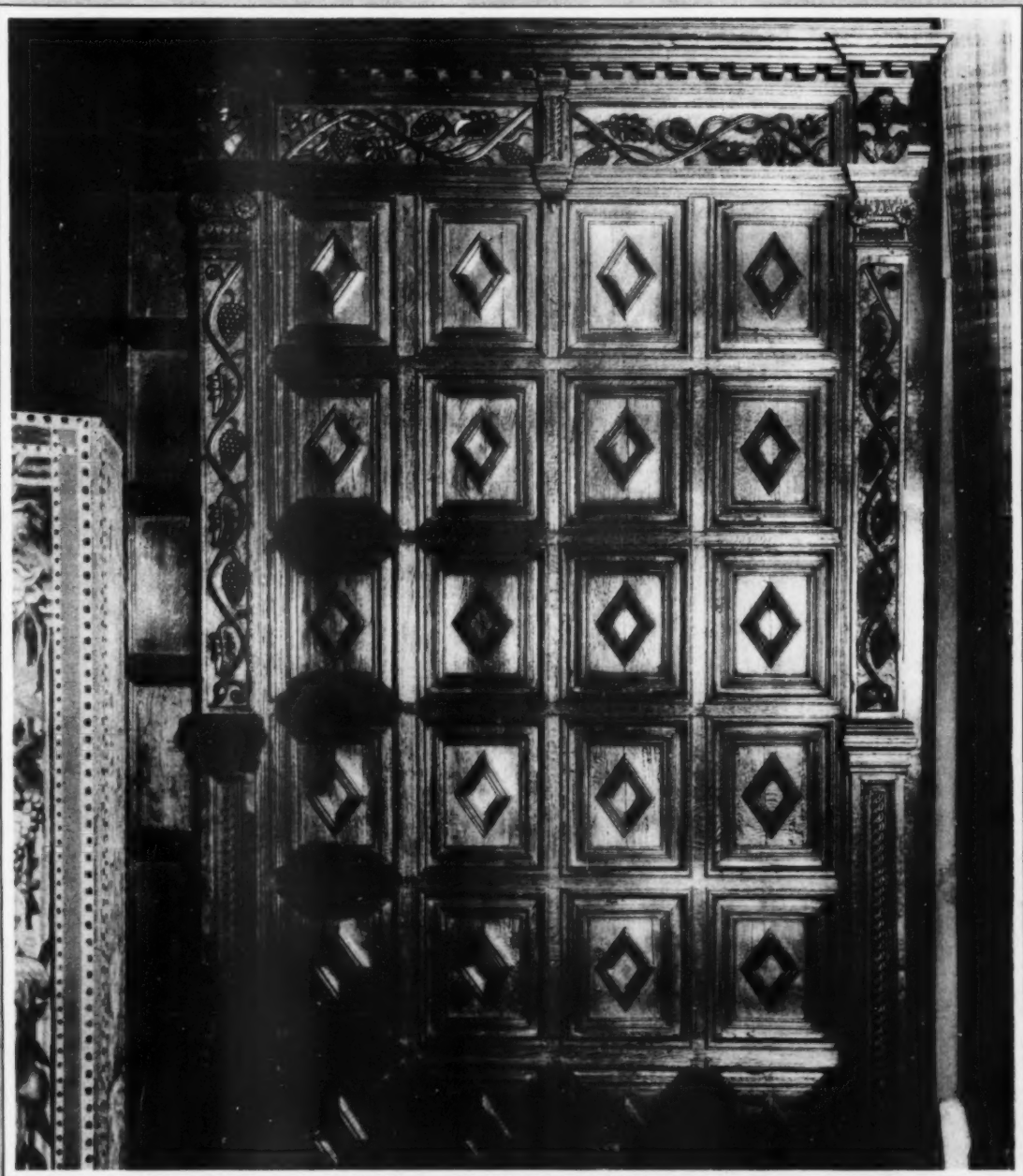
IN TWO PARTS

PART II

AUGUST 20, 1927

TOPICAL ARCHITECTURE SECTION

WOOD PANELING



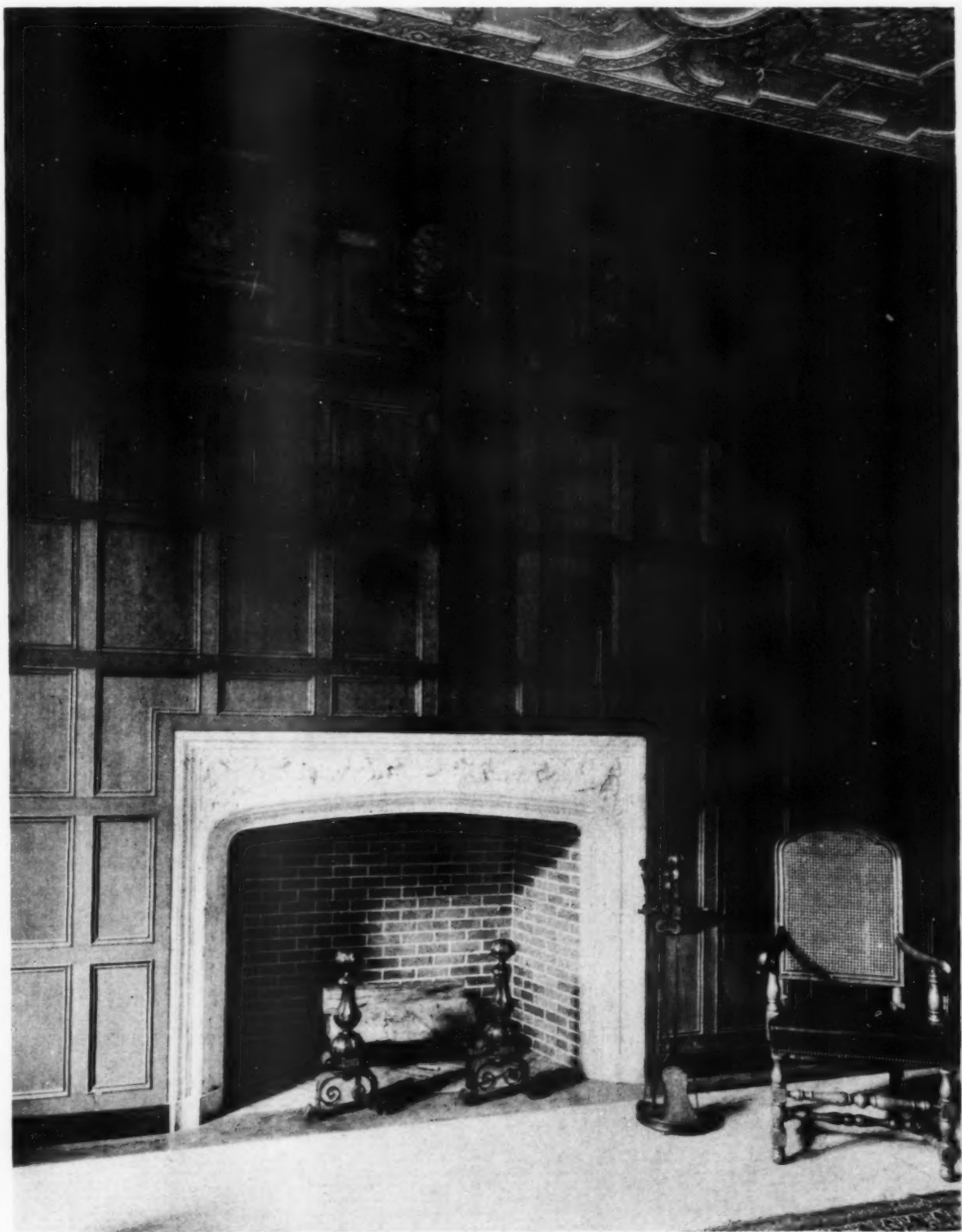
FRAGMENT OF ORIGINAL SEVENTEENTH CENTURY ENGLISH PANELING

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

V. 132 p. 1.



AN AMERICAN ADAPTATION OF LINEN FOLD DESIGN OF WOOD PANELING



PANELING, EXECUTIVE OFFICES, BOWERY SAVINGS BANK, NEW YORK—YORK & SAWYER, ARCHITECTS



PANELING, EXECUTIVE OFFICES, CENTRAL UNION TRUST COMPANY, NEW YORK
ARTHUR LOOMIS HARMON, ARCHITECT

THE PUBLISHERS' PAGE

IMITATION, it has often been said, is the sincerest flattery. True, perhaps, as to social manners, ethics, good conduct. But in these hustling, competitive days, imitation is often but another name for the appropriation, to deceive the public, of trademark names and slogans. The civil courts are full of cases where men and corporations who have spent years building up a product and putting it honestly before the buying public, find themselves in court, working to prevent unscrupulous competitors from copying and in many instances actually appropriating trademarks and slogans. The latest case that has come to our attention is where the Masonic fraternity is in court opposed to men seeking to appropriate the Masonic emblem as a trademark.

Friends of this journal have asked, "Why are the architectural journals so much alike?" We have asked them to reconstruct their question to read, "Why are the other architectural journals so much like *THE AMERICAN ARCHITECT*?" The answer is simple. Because as fast as this journal has originated features or special departments, other journals have quickly followed suit. Not only have these departments been appropriated by others, but in some instances, the very name set at the top of the department by *THE AMERICAN ARCHITECT* has been actually copied.

After we had introduced our Department of Architectural Engineering, similar departments appeared in other journals. Our Department of Interior Architecture has been also appropriated as a feature and appears in the August, 1927, issue of another architectural journal, under identically the same heading as our own department.

When John Russell Pope visited England some years ago, he made a series of unusually well selected snapshots for use in his office as "working photographs," or as material to aid the man on the job to visualize the idea of the architect as to texture, methods, etc. There was prepared in this office

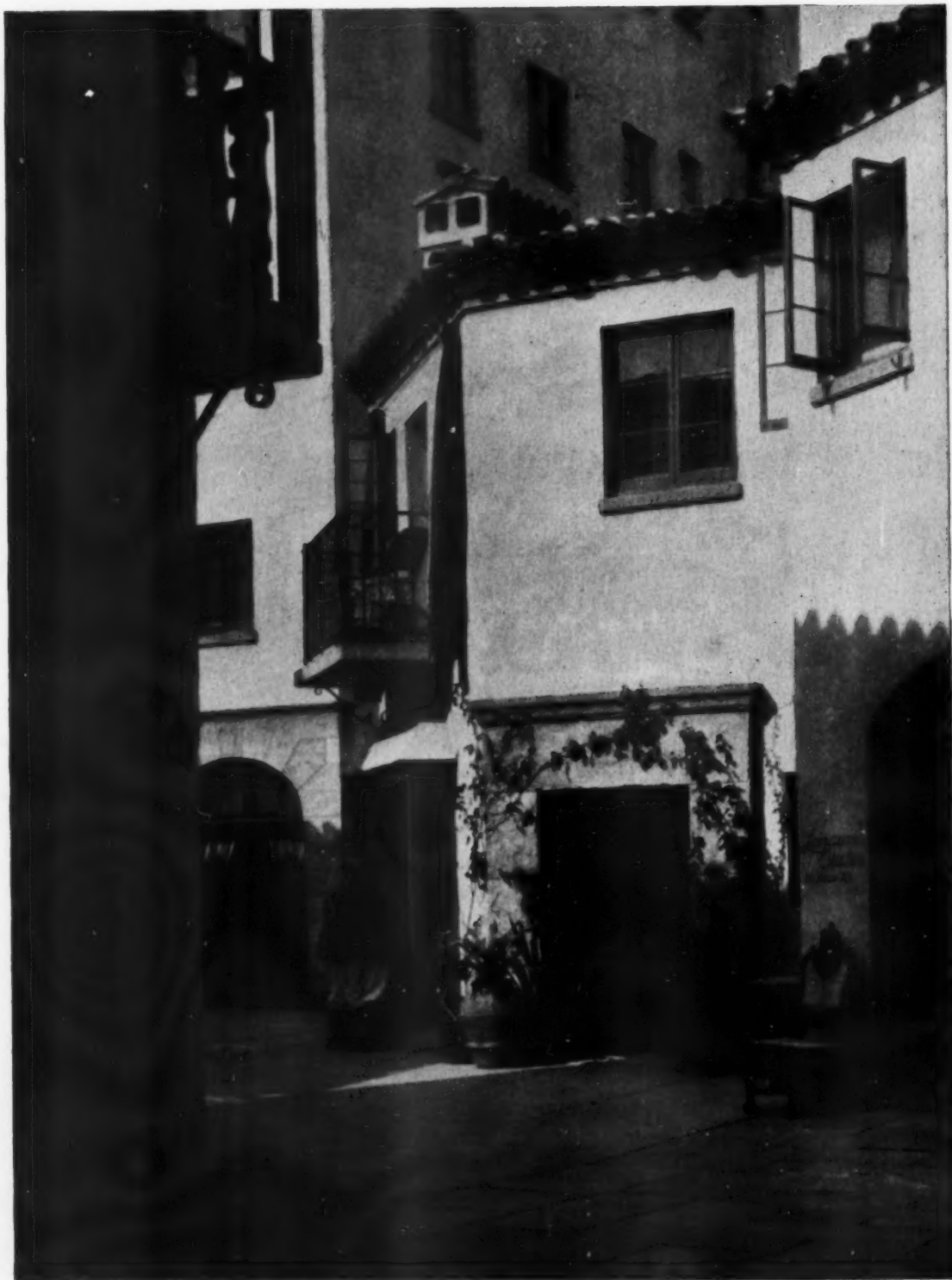
an article describing these working photographs, and there was begun the publication of a series of photographs made by Mr. Pope. This series has been followed by a group of American working photographs made by Dwight James Baum. After our presentation had been warmly approved by many readers, there appeared a similar series in another architectural journal, disguised as "European Precedents."

First to include with our major illustrations a complete and concise statement of materials and cubage costs, again our method is appropriated. First to put into concrete form the fact that in every technical journal the men in the smaller communities are at least 65 per cent of the total field, we announced a small community section. No sooner said than done by us, but barely a month before a contemporary had appropriated the idea as its own, and as imitation is the sincerest flattery, two other architectural journals also fell in line.

These facts are not set down with a view to creating bias in the mind of the reader, but in simple justice to ourselves, and as an answer to the question, "Why are architectural journals alike?"

Our exclusive department of Topical Architecture comes very close to appropriation by an architectural journal. The change of title could in no way lead the trained observer away from the fact that is neither more nor less than an act of imitation.

There are no statements made here that cannot be proved by actual reference to back issues extending over almost a decade. Nor would we refer at length, as we have, to these conditions were it not that it is thought desirable to show the profession we serve that the complete and accurate presentation of matter valuable to every man in practice that is to be found in architectural journals, is there because *THE AMERICAN ARCHITECT* has blazed the trail.



PALM BEACH, FLORIDA

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT