

THE AMERICAN ARCHITECT

FOUNDED 1876

EARLY ARCHITECTURE OF ST. LOUIS—1764-1900

By LOUIS LA BEAUME, F. A. I. A.

ARCHAEOLOGY is a science which demands of its devotees patience inexhaustible, energy indefatigable, and human sympathies without limit; but few American cities can be considered as fruitful fields for the exercise of these rare virtues. Your true archaeologist loves civilization in layers, one superimposed on another, so that patience may be stimulated by the promise of excitement. The social de-

velopment of some communities along the Atlantic seaboard and even in the far west has been painstakingly traced, but little has been done for the middle section of the country for the simple reason that there has been little to do. The first hundred years for any community are the hardest. Paris and London and Rome were straggling camps, congeries of huts and hovels, for far more than that



OLD ST. LOUIS COURT HOUSE

(From an old engraving in the Missouri Historical Society)

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short span of time. New York, Boston and Philadelphia were as aged when St. Louis was born as St. Louis is today.

When Laclede and his French adventurers came up the Mississippi in 1764 to unfurl the flag of France over their stockade of logs in the wilderness, the eastern colonies must have seemed to them almost effete. The shady streets of Newburyport and Salem, Richmond, Annapolis and Charleston were lined with substantial structures exhibiting the staid elegance of the Georgian mode. These were settled communities, each with its local aristocracy closely in touch with the contemporary English fashions.

Most of the French settlers west of the Mississippi had come out by way of New Orleans where they had tarried for a while; but once they had left the sea coast they were as remote from civilization as the bushmen of Australia. To the east an all but impenetrable forest stretched to the clearings of Virginia. To the west lay uncharted leagues of plain and desert and mountain to the Pacific. They had come to trap or to trade with the Indians for furs, and though some of their number may have cherished memories of the fair parks of Versailles, the clipped allees, the fountains, white nymphs chiselled against dark curtains of green, the long facade of the Palace itself, they dreamed their dreams on beds of boughs in such rough cabins as the axe

could fashion. Logs were the primitive building material as they had been in New England a hundred years earlier and the log cabin was the earliest architectural achievement of the French Pioneer. Little by little the village grew and as the wilderness receded, stone which lay near the surface was quarried, and walls were built of rubble. The stone houses were like the log ones in plan and general form, rectangular of small dimensions with gable ends and sloping roofs. This fashion must have persisted for thirty or forty years or until about the beginning of the nineteenth century. There never was any importation of brick as in the case of the eastern colonies, the Mississippi not being navigable by sailing vessels.

After the turn of the century, the settlement grew into a village and gradually the village became a town, and artisans of all kinds swelled the population. In 1803 Napoleon sold the territory of Louisiana to the United States. The French flag was hauled down and the stars and stripes run up where it had floated. From Georgia and Virginia and Kentucky and Ohio home seekers came and the town flourished in a straggling unkempt way like any other American town lifting itself by its own bootstraps. The cabins of logs and rubble gradually disappeared and were replaced by more mechanical and less picturesque structures of brick and frame, for brickyards and sawmills followed the flag.



HOUSE ON CALIFORNIA AVENUE, ST. LOUIS, MO.—ABOUT 1850

Auguste Chouteau, who had as a lad of fifteen accompanied Laclede and had assisted in the founding of the settlement, had now become a man of substance. The fur trade and other ventures had prospered him and he was looked upon as the first citizen of the town. He built himself a spacious mansion two stories in height, with wide verandas or galleries extending around it at both levels. Others of the French had prospered too and emulated their leader in the enlargement or rebuilding of their establishments; but comfort rather than grace was probably the goal they sought to attain. Far removed from the influences of European culture and only in slightly less degree from such as prevailed in the eastern states, the early architecture of St. Louis was crude, unformed and practically indigenous. It was not until a good many decades later, or until the railroads made communication with the east easier, that any signs of sophistication or any attempts at elegance of design began to appear. By that time, however, the Georgian and Colonial influence in the east had waned and had been succeeded by the so-called Classic Revival.

The charm of the columned and pedimented portico could not be resisted by those sons and grandsons of the early pioneers, who began to feel the obligation to dignity which they associated with affluence. A few examples of the domiciles of

the second and third generation of frontiersmen or of new immigrants from the eastern states remained standing long enough to be photographed, though they have long since disappeared. The old Benoist House and the Berthold House are of this period. And to this period also belong such public structures as the old Roman Catholic Cathedral, the Second Presbyterian Church and the Court House. This latter, like other municipal and governmental edifices, was a long time in building, having been begun in 1839 and finished in 1862. It still stands, not far from the old French Cathedral. Masses are said in the latter, and aching souls are comforted, while litigants clamor for earthly justice in the shabby halls of the Court House from the steps of which slaves were once sold to the highest bidder.

After the Civil War, the architectural chaos in which the country floundered touched St. Louis with the same blight that swept New York, Philadelphia, Cleveland and Chicago. This slightly comforting fact must be recorded, however: that the hideousities of St. Louis, owing to the more modest resources of its people, were less splendidly terrible, less soul-searing than the depravities of her rivals. Conservatism is one of the characteristics of her people and if this quality had prevented them from reaching the pinnacles, it may also have saved them from the uttermost depths. Even during these dark years some architectural decency persisted in such



WALSH HOUSE, ST. LOUIS, MO.—ABOUT 1860



HOUSE OF GENERAL D. M. FROST, ST. LOUIS, MO.

GEORGE I. BARNETT, ARCHITECT

reserved and dignified, if somewhat hard and chilling essays as the Frost House, the Walsh House and others of similar type. The former is the work of the late George I. Barnett, an Englishman influenced by the style of Sir Charles Barry. His name and the names of several architects of the Court House, Singleton, Mitchell, Lanham and Rumbold, are

about all that can be recalled out of the more remote past. He practiced from the early forties until the middle nineties and his work was generally formal, well proportioned and academically flavored.

Occasionally, the talents of eastern architects were called into action, and Leopold Eidlitz of New York was given the commission to design the Episcopal Cathedral. This now venerable structure remains a creditable, even an impressive example of sound Gothic principles. Less fortunate perhaps may be mentioned another work (since obliterated) from the hand of Eidlitz. This was the Tudor Gothic High School here illustrated. Strangely out of fashion now, it was once no doubt, an object of admiration to both laymen and architects.

Robert S. Peabody and H. H. Richardson also left their imprint on the town. Most of Peabody's work has vanished, though one of his office buildings, the Security, still presents a brave facade. Richardson built several residences, still standing, in his strongly individualized style. The Potter House, a picturesque, shingled country house, and the Lionberger House, a feudal city residence of granite, are in his best and most characteristic manner. Another striking example of his work, a warehouse, also of granite, has since been altered out of any semblance of its original character.

In the early or middle eighties two young men, William S. Eames and Thomas C. Young, formed a partnership for the practice of architecture in St. Louis. A student of architectural chronology will observe that this decade between 1880 and 1890



OLD FRENCH CATHEDRAL, ST. LOUIS, MO., FROM AN ENGRAVING BY J. T. HAMMOND

Illustrations on this page by courtesy of Missouri Historical Society

has a certain significant importance in the architectural history of the United States. The period of chaos which had set in before the Civil War and which lasted well beyond the centennial year, was slowly drawing to a close. The influence of able men like Upjohn, Renwick, Hunt, Richardson and others was gradually making itself felt. The serious study of architecture was being encouraged in such centers as the Massachusetts Institute of Technology and Columbia University, and increasing numbers of young men were seeking to analyze the elements of their art by first-hand scrutiny of the architecture of Europe. The young firm of McKim, Mead and White was beginning to introduce a new note of order and elegance into architectural design. In spite of the fact that much of the work of these talented men has been criticized for its archaeological bias, it cannot be denied that it was immediately refreshing and stimulating after the long period of dullness, bleakness and architectural illiteracy to which the country had succumbed.

The firm of Eames and Young introduced such a refreshing note and flavor into the architecture of St. Louis. The City itself was experiencing some of the intoxication of a renewed youth, in a renaissance of building activity. A new type of domestic architecture came into being and the early residential work of Eames and Young was picturesque in mass, interesting in detail and rational in plan, as much of the work of their predecessors had not been. Other men came to work in the same spirit and of these perhaps the most notable was Theodore C.



OLD CHOUTEAU MANSION, BONFILS, ST. LOUIS COUNTY, MO.

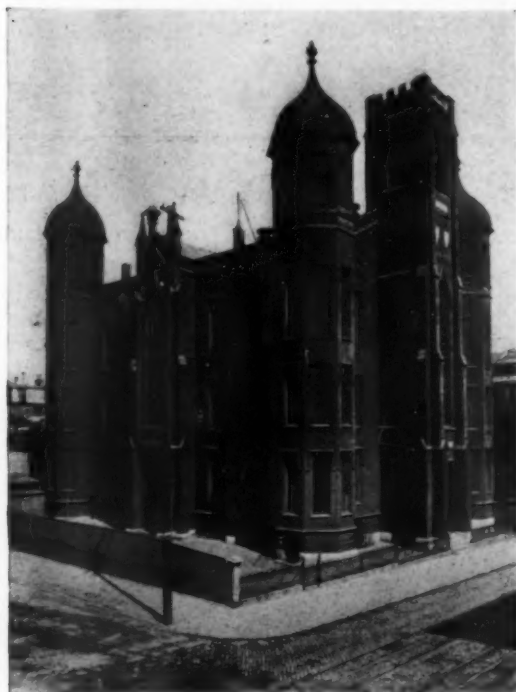
Courtesy of Missouri Historical Society

Link, the architect of the Union Station, a building which today evinces an out-of-date romanticism, but in which, nevertheless, is mingled not only a good deal of Richardsonian gusto, but something of the author's own sensitive architectural personality. For twenty years these men and others wrought, receiving increasingly important com-



HOUSE OF I. H. LIONBERGER, ST. LOUIS, MO.—H. H. RICHARDSON, ARCHITECT

missions, and no sketch of the architectural development of St. Louis would be just if it failed to give credit to them for helping to awaken in their contemporaries a consciousness of beauty and good design. These men exercised a strong influence on a growing group of younger architects at a time when the eastern schools and universities were organizing definite courses in planning, construction and design. In any record of the architectural development of St. Louis, mention should be made of another outstanding name, that of Louis Sullivan. After the Columbian Exposition at Chicago



OLD CENTRAL HIGH SCHOOL, ST. LOUIS, MO., 1859
LEOPOLD EIDLITZ, ARCHITECT

in 1893, the work of Sullivan attracted a good deal of attention in different parts of the country, and he was given the opportunity to execute several important commissions in St. Louis. Of these the Wainwright Building is the most widely known. It stands today as he built it, and beautifully exemplifies his principles and talents at their best. His Union Trust Building has been sadly altered and the former St. Nicholas Hotel, now the Victoria Building, mangled out of all semblance of the original form. A charming little residence, the Wainwright House, has disappeared; but Time is gradually vindicating Sullivan's theories, and their validity unobscured by his mannerisms becomes clearer day by day.

Since the Louisiana Purchase Exposition in 1903, St. Louis has almost doubled in population. Old structures have been demolished to make way for others designed to more fitly fill the needs of the community. The record of the past twenty-five years is fairly complete.



SECOND PRESBYTERIAN CHURCH, ST. LOUIS, MO.,
IN 1840

The residential work of a number of men is well and favorably known; and each year shows an increasing array of well designed schools, churches, hospitals and commercial structures. A certain eclecticism is still the order of the day, but the same thing might be said of other communities.



ST. LOUIS COURT HOUSE, ST. LOUIS, MO., 1839-1862
HENRY SINGLETON, WILLIAM TWOMBLY, ROBERT S.
MITCHELL, THOMAS D. P. LANHAM AND
WILLIAM RUMBOLD, ARCHITECTS

The architects of St. Louis, like architects everywhere in America, are doing all they can to make the labors of the archaeologist of the future exciting, confusing and continuous.

SIXTY-FIRST ANNUAL CONVENTION, THE AMERICAN INSTITUTE OF ARCHITECTS, ST. LOUIS, MISSOURI

OVER two hundred delegates and proxies of the various chapters of The American Institute of Architects gathered at the Chase Hotel, St. Louis, for the sessions of the sixty-first annual convention, May 16, 17 and 18. The subject of collaboration of the allied arts, which was given first importance in the 1927 convention, again occupied a greater part of the discussion. The St. Louis Chapter had done everything in its power to make the setting for the session interesting to the delegates, and the serious side of the annual meeting was relieved by occasional visits to various works of architectural importance in the city, and doings of an otherwise personal nature. The pageant presented by the St. Louis architects in costume at one of the evening gatherings was of peculiar interest and delight to the delegates.

The convention was called to order by President Milton B. Medary on Wednesday morning, May 16, and L. Baylor Pendleton, President of the St. Louis Chapter, in a short address, then welcomed the members of the Institute to the city, in characteristic terse phrases. Among other things, he said:—

"It is with unique pleasure that I bring to you

the greetings of the St. Louis Chapter of the Institute, and in the name of the citizens of St. Louis extend to you a cordial welcome. We are not insensible of the high honor that is ours in having such a distinguished gathering in our city, and if I were Mayor I would now hand you a golden key and tell you the city is yours. But not being Mayor and, therefore, having no golden key to hand you, I nevertheless can with all authority assure you that a key would be superfluous, for every latch string shall hang on the outside while you are with us. The St. Louis Chapter welcomes this opportunity of making good its pledge made at the sixtieth annual convention in Washington last year.

"Some one has said that, after all, mankind differs but little, but it is those little differences which count. This surely can be said of cities. St. Louis in its physical attributes, at least, will differ only in degree from other large communities. It is not in these physical things, that are common to all cities, that we make our chief bid for individuality; it is rather in the little differences, the undefinable differences, which create our claim to distinction. Cities, like men, have personalities, chief characteristics, and it is the chief characteristic of St. Louis



DELMAR BAPTIST CHURCH, ST. LOUIS, MO.—WM. B. ITTNER, ARCHITECT

that we ask you to seek out and to judge us by."

Following this address, President Medary thanked Mr. Pendleton, the Committee and the local Chapter of the City of St. Louis on behalf of The American Institute of Architects, for their welcome and the elaborate preparations made for the comfort and pleasure of the delegates. The President then addressed the convention. (This address is published in full on another page.)

J. Monroe Hewlett, of New York, Chairman of the Committee on Allied Arts, then presented the report of that committee, which featured a dis-



PAST PRESIDENTS D. EVERETT WAID AND IRVING K. POND
SKETCHED AT THE CONVENTION BY F. R. LEIMKUEHLER

cussion of the principles of collaboration. It stated that leadership is necessary in artistic collaboration of any kind, and emphasized that there must be some degree of joint responsibility such as is shared by partners in a firm, and some degree of specializing in the individual responsibilities. The complete report, which is of great importance to architects as well as to mural painters, landscape architects, sculptors, and practitioners in the allied arts and crafts, is published on another page. The convention, following Mr. Hewlett's report, was addressed by Walter S. Brewster, patron of the arts, and Founder of the Foundation for Architecture and Landscape Architecture at Lake Forest, Illinois. A paper by Royal Cortissoz, art critic, was read by Mr. Hewlett on account of the enforced absence of Mr. Cortissoz. Addresses by Ferruccio Vitale, landscape architect of New York and Dean Everett V. Meeks, of Yale University, followed, after which the President announced that delegates were now allowed to speak from the floor. In response to this invitation, Albert Kelsey spoke on the difference between cultivation and education, and Wm. O. Ludlow described in detail the efforts of the New York Building Congress to further the interests of crafts by its method of craftsmanship awards. After an informal luncheon on the roof of the Chase Hotel, the convention approved the report of the Committee on Allied Arts and listened to the report of the Board of Directors. For the balance of the afternoon, the delegates were the guests of the

St. Louis Chapter and were conveyed by automobile on a tour of the more interesting portions of the city. The route included a drive through beautiful Forest Park, a portion of which was used for the St. Louis Exposition in 1904. A stop was made at Washington University and an opportunity given to view the university buildings designed by Cope & Stewardson and Jamieson & Spearl. A second stop was made at Concordia Seminary, a group designed by Day & Klauder. A third stop was made at the Outdoor Municipal Opera Amphitheatre. The tour passed Cass Gilbert's Art Museum and the Barnes Hospital Group and ended at the Coronado Hotel, where dinner was served. The usual formal speeches were eliminated and an entertainment was provided under the direction of William B. Ittner, who acted as Master of Ceremonies in the presentation of an original story in which several St. Louis architects appeared in costume, representing the Spirit of St. Louis, the League of Women Voters, the Civic League, the Million Population Club, the Laundry Ghost and the Veiled Prophet. The main dining room of the Coronado Hotel was decorated in an interesting manner for the occasion and the often humorous sayings of the various symbolic characters were listened to by the delegates with great satisfaction.

The Thursday morning session opened with the report of the treasurer, Edwin Bergstrom, which was immediately approved. A discussion followed on the financial status of the *Journal*, led by Harry F. Cunningham. This was then followed by a general discussion on architectural competitions and



HARRY F. CUNNINGHAM AND DEAN EVERETT V. MEES
SKETCHED BY F. R. LEIMKUEHLER

public information. Pertaining to the latter subject, past president D. Everett Waid, of New York, said among other things: "I think we all, as architects, have a great personal aversion to publicity, but we do realize the importance of advertising in some form almost every activity on earth if it is going to succeed." The report of the Committee on Credentials was read and adopted, after which William Emerson of Boston gave the report of the Nominating Committee. No additional names were added to the list. Luncheon followed in the main

dining room of the Chase Hotel with Hubert G. Ripley, of Boston, as presiding officer and the St. Louis Architectural Club and St. Louis draftsmen as guests of the convention. There were several informal talks, among which was one by Kenneth Murchison, of New York, in his usual light vein. The afternoon session was devoted to further Committee reports, especially those on contracts and foreign and industrial relations. The convention then listened to an address by Edwin Bergstrom on "The Architect's Budget." The Jury of Fellows reported that no recommendations were made this year for election to Fellowship, which aroused a certain amount of discussion. A statement on the Columbus Memorial Lighthouse Competition was then presented by Albert Kelsey, Professional Advisor. In the evening the delegates were invited to an exhibition of the work of Bertram Grosvenor Goodhue, which was reviewed by Harry F. Cunningham and followed by a talk on Ideal Auditorium Acoustics, by Dr. F. R. Watson of the University of Illinois.

At the Friday morning session after the report of the Board of Directors was completed, the convention adjourned till 8:30 at the Art Museum.

The luncheon on Friday was presided over by N. Max Dunning. The subject of the meeting was the Producers' Council. O. C. Harn made the principal address and the others taking part were past president Thomas R. Kimball and F. P. Byington, chairman of the Producers' Council. The evening session at the Art Museum was dignified and thoroughly in keeping with the occasion. The various medals in craftsmanship and fine arts were awarded and the result of the election of officers was announced, after which the new president was formally inducted into office and a reception among the delegates followed.

The general impression seemed to prevail that the convention was most successful and was conducted with dispatch and good order. While the discussions were freely participated in by the delegates, there was very little disagreement with the various subjects as presented.

The following officers were elected:—

- C. Herrick Hammond, Chicago, President and Director
- J. Monroe Hewlett, Brooklyn, 1st Vice-President and Director



Photo by Trefitz

HOUSE OF THEODORE LUCKS, ST. LOUIS, MO.—JOHN ALBURY BRYAN, ARCHITECT

William J. Sayward, Atlanta, 2nd Vice-President and Director
 Frank C. Baldwin, Washington, Secretary and Director
 Edwin Bergstrom, Los Angeles, Treasurer and Director
 Charles D. Maginnis, Boston, Director, First District
 Charles Butler, New York, Director, Second District
 Louis La Beaume, St. Louis, Director, Sixth District

HONORARY MEMBERS

Royal Cortissoz, Art Critic, New York
 Walter S. Brewster, Patron of Arts, Lake Forest, Ill.
 Frederick Keppel, Dean, School of Arts, Columbus, Ohio; head of Carnegie Foundation, New York.
 Hermon A. MacNeil, Sculptor, College Point, L. I.
 Herbert Adams, Sculptor, New York
 Lee Lawrie, Sculptor, New York
 Ezra Winter, Mural Painter, New York

J. C. Nichols, City Planner, Kansas City, Mo.
 Jules Guerin, Mural Painter, New York
 Bancel LaFarge, Mural Painter, Mount Carmel, Ill.

The following foreign architects were elected to Honorary Corresponding Membership:—

Camille Lefevre, Paris, France
 Bernardo Morales, Santiago, Chile
 Alberto Coni Molina, Buenos Aires, Argentine
 Raul J. Alvarez, Buenos Aires, Argentine
 Raul J. Fitte, Buenos Aires, Argentine
 Francisco Squirru, Buenos Aires, Argentine
 Cart De Lafontaine, London, England
 M. Littman, Stuttgart, Germany
 Peter Behrens, Vienna, Austria

The fine arts medal of the Institute was posthumously awarded to H. Siddons Mowbray, mural painter, whose works decorate the new library of J. P. Morgan in New York City. The medal in craftsmanship went to William D. Gates of Chicago, pioneer in the development of craftsmanship in terra cotta.

HEARD AT THE CONVENTION

The desire for pleasant environment is inherent in human nature, but discernment and discrimination are usually lacking. Public taste is formed by what is habitually seen, and it is regrettable that more bad than good has to be looked upon in the everyday life of people. The phrase, "give the public what it wants," is all too often construed to mean, "give the public cheap, tawdry, flamboyant things, totally lacking in refinement of taste." I am convinced that this is all wrong, and that the public really wants only the best and is not slow to recognize that best when it is put before it. It is, therefore, the function and duty of the architect to present to public view, such examples of his art as may be accepted as criteria of taste.

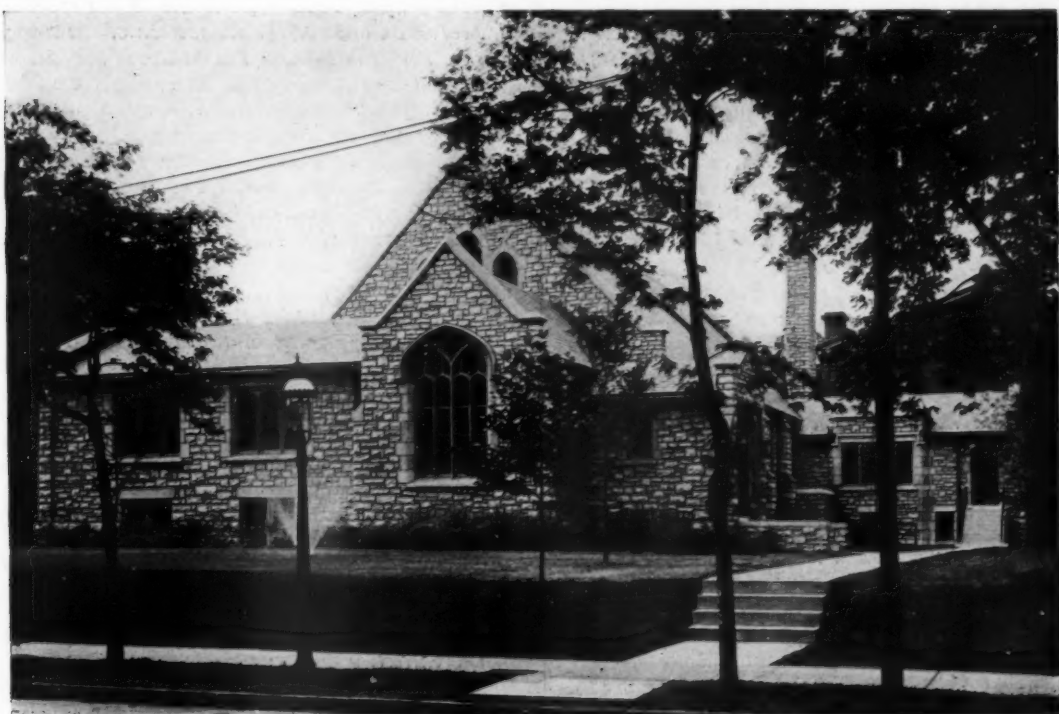
Walter S. Brewster.

One of the important lessons for architects to learn is how little architecture it requires, how little building it requires, how little expression of architectural detail is necessary in order to produce a beautiful architectural effect, provided the environment is what it should be. . . . There is a certain idea abroad that the developments which are classed as modern developments, progressive developments in the arts of design, require less knowledge of and sympathy with tradition than previously existed. This is an absolutely false idea. The man who desires to make his work the work of a copyist needs no knowledge of tradition. All he needs is a good collection of photographs and plaster casts. But the man who is ambitious to strike out into something

new, something vital, something truly modern, needs a deeper knowledge of art, a greater sympathy with the tradition that has characterized the past 4,000 years of the practice of art, than if he were willing to stick to the basic copylike expression.

J. Monroe Hewlett

To collaborate with architects, it requires, in my opinion, a clear understanding on the part of both artists of the limitations of each art which I have endeavored to outline to you. . . . Your president has just said that he wishes the A.I.A. would never grow at the expense of lowering the standards and the ideals set by the Institute. I assure you that in our society we have had the same problem, and I am glad to assure you that we shall never lower our standards so as to admit larger numbers in our Association. . . . It is the young mind in the formative stages of its training which must understand what collaboration is by practical work. . . . Architects, landscape architects, painters and sculptors can all learn from one another, especially in the formative years of artistic education. . . . Let us play together and understand each other and work together as McKim and LaFarge and St. Gaudens and Olmstead and many others played and worked and understood. We are all eager for the same accomplishment, to express ourselves in forms that are enduring. . . . A short time ago in meeting a dear friend of mine who is a business man and a patron of the arts, he asked me: "why do artists choose such a business when the returns, the re-



UNITY CHURCH, ST. LOUIS, MO.—WM. B. ITTNER, ARCHITECT



GARDEN DETAIL, HOUSE OF A. G. MILLER, ST. LOUIS, MO.—JOHN ALBURY BRYAN, ARCHITECT

wards, are so meager?" I told him that it reminded me of a definition of religion which I read on the first page of a book on philosophy. The definition was: Religion is the will not to die. Every man hankers for that. We do not want to die. The man whom we are honoring at this convention, Bertram Goodhue, is not dead. Is there a greater reward that we can earn throughout our life than that?

Ferruccio Vitale

Too much stress, it seems to me, is laid upon the word education. The whole matter that we have been talking of is a matter of cultivation. The difference between cultivation and education, as I understand it, is a matter of fine feeling for fine action.

Albert Kelsey

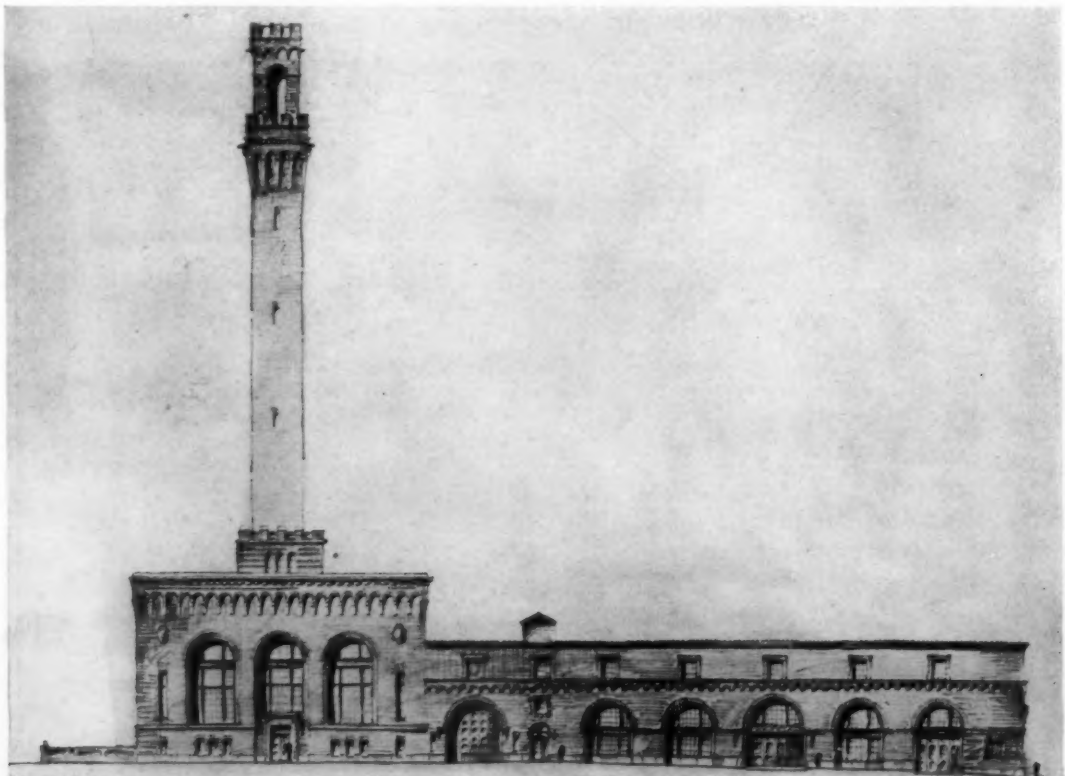
In the mobilization of the forces which make for better architecture, there are ten steps, it seems to me, general steps that the architect must take if he is to do his part in the mobilization. The first step is the conception of the problem, and next to that, of course, is the putting of his ideas and his im-

aginations upon paper for the use of the tools of our profession and for the production of the things which we have imagined. Then there is the further step, and that is the production of what we have imagined. We architects, I feel, are too prone to think that our job is done or nearly done. We are too apt to believe that, when we have produced the tools, that is to say our blueprints and our specifications, our job is almost done. It is not done, it is only partly done. . . . First of all, I think if we architects wish to have a proper collaboration result in the production of our work, we must take a very different attitude toward those who produce our work. The whole spirit of the workmen of New York City is beginning to be stirred by the realization that somebody cares.

Wm. O. Ludlow

In every mobilization of forces toward any end whatsoever, there must be a head, a commander-in-chief. It has not been pointed out sufficiently strongly that in this collaboration between artists, toward the production of a perfect building, there must be a commander-in-chief and that one must be the architect.

Harry F. Cunningham



MUNICIPAL SERVICE BUILDING, ST. LOUIS, MO.—STUDY & FARRAR, ARCHITECTS



PROPOSED MEMORIAL BUILDING, ST. LOUIS, MO.—PLAZA COMMISSION, ARCHITECTS

THE CIVIC IMPROVEMENT OF ST. LOUIS

IN 1923 the citizens of St. Louis voted a bond issue of \$87,000,000 for civic improvements. In this bond issue the sum of \$15,000,000 was set aside for the creation of a Memorial Plaza, and the erection of certain public buildings. This sum was divided as follows:— \$4,000,000 for the erection of a Civil Court House Building on a site already belonging to the City; \$5,000,000 for the erection of a new Municipal Auditorium on a site to be acquired; \$6,000,000 for the acquisition of land to be embraced in the Plaza, and including the site for the Auditorium. This sum of \$6,000,000 was assumed to be sufficient to leave a balance large enough to erect a Memorial Building which would provide meeting rooms for Legion Posts, and other groups of Veterans, as well as a museum for the display of relics, trophies and records.

The task of designing the above mentioned buildings, as well as their entire entourage, was given over to a Commission comprised of eight firms of architects and two firms of structural engineers. This Commission was created in the Spring of 1925. The officers of the Commission are John Lawrence Mauran, President; William B. Ittner, 1st Vice-President; Preston J. Bradshaw, 2nd Vice-President; Louis La Beaume, Secretary; and Ernest C. Klipstein, Treasurer. The member groups include Geo. D. Barnett, Inc.; T. P. Barnett Company; Preston J. Bradshaw; Brussel & Viterbo; Helfensteller, Hirsch & Watson; William B. Ittner; Klipstein & Rathmann; La Beaume & Klein;

Mauran, Russell & Crowell; and Frederick C. Taxis. E. R. Kinsey, President of the Board of Public Service, and Harland Bartholomew, Engineer of the City Plan Commission are Ex-Officio Members.

The area to be utilized for Plaza purposes included nine city blocks exclusive of two already occupied by existing municipal buildings which had to be incorporated in the general scheme. In regard to the site for the new structures, the Commission found itself obliged to follow the ordinance and place the Civil Courts Building on property already owned by the City at the east end of the main Plaza; likewise the site for the Auditorium was fixed. These sites disposed of two complete city blocks.

The Plaza will thus be bound on its south line by three municipal buildings extending from Twelfth Street to Fifteenth Street. Between Twelfth Street and Thirteenth Street the old City Hall now stands; between Thirteenth Street and Fourteenth Street the old Municipal Courts Building now stands, and between Fourteenth Street and Fifteenth Street the new Municipal Auditorium will be built. On the corresponding north side of the Plaza sites have been allotted to two future municipal or federal buildings at the east and west ends, and in the center directly opposite the Municipal Courts Building, it is proposed to erect a new Memorial Building, thus completing the north line of the main Plaza.



NEW MUNICIPAL AUDITORIUM, ST. LOUIS, MO.—PLAZA COMMISSION, ARCHITECTS

The Civil Courts Building will afford a closure on the central axis of the Plaza at its east end, and as a corresponding closure at the west end, an architectural termination in the form of a Chateau d'eau or fountain head has been proposed. For it has seemed to the Commission that in the absence of extensive planting, for which local conditions are unfavorable, the use of water in this great area will add life and variety to the composition. Therefore, the fountain head at the west end of the Plaza has been designed to pour its waters into a basin lying midway between the Auditorium on the south and the corresponding future municipal building on the north. Disappearing under Fourteenth Street, this water will reappear in a great jet, marking the central axis of the Plaza both north and south and east and west, directly north of the present Municipal Courts Building and south of the proposed Memorial Building. A quiet basin is designed for the area north of the present City Hall and south

of proposed future municipal building. This treatment is illustrated in the drawings here published.

The remaining city block to which the bond issue has reference, lies north of the proposed Memorial Building and reaches to Olive Street on which the present Public Library now faces. There will thus be created a smaller or subsidiary Plaza or park lying between the Public Library and the Memorial Building, and leading directly into the main Plaza through the Memorial.

Work on the Civil Courts Building is well under way, and this structure is expected to be ready for occupancy early in 1929. Plans for the Municipal Auditorium are practically completed, and contracts for its construction will probably be let in the summer of 1928. Plans for the Memorial and for the general treatment of the Plaza are as yet incomplete, but sufficient funds are expected to be forthcoming to carry the entire project to conclusion along the lines contemplated.



ST. LOUIS MEMORIAL PLAZA, LOOKING TOWARD CIVIL COURTS BUILDING—PLAZA COMMISSION, ARCHITECTS

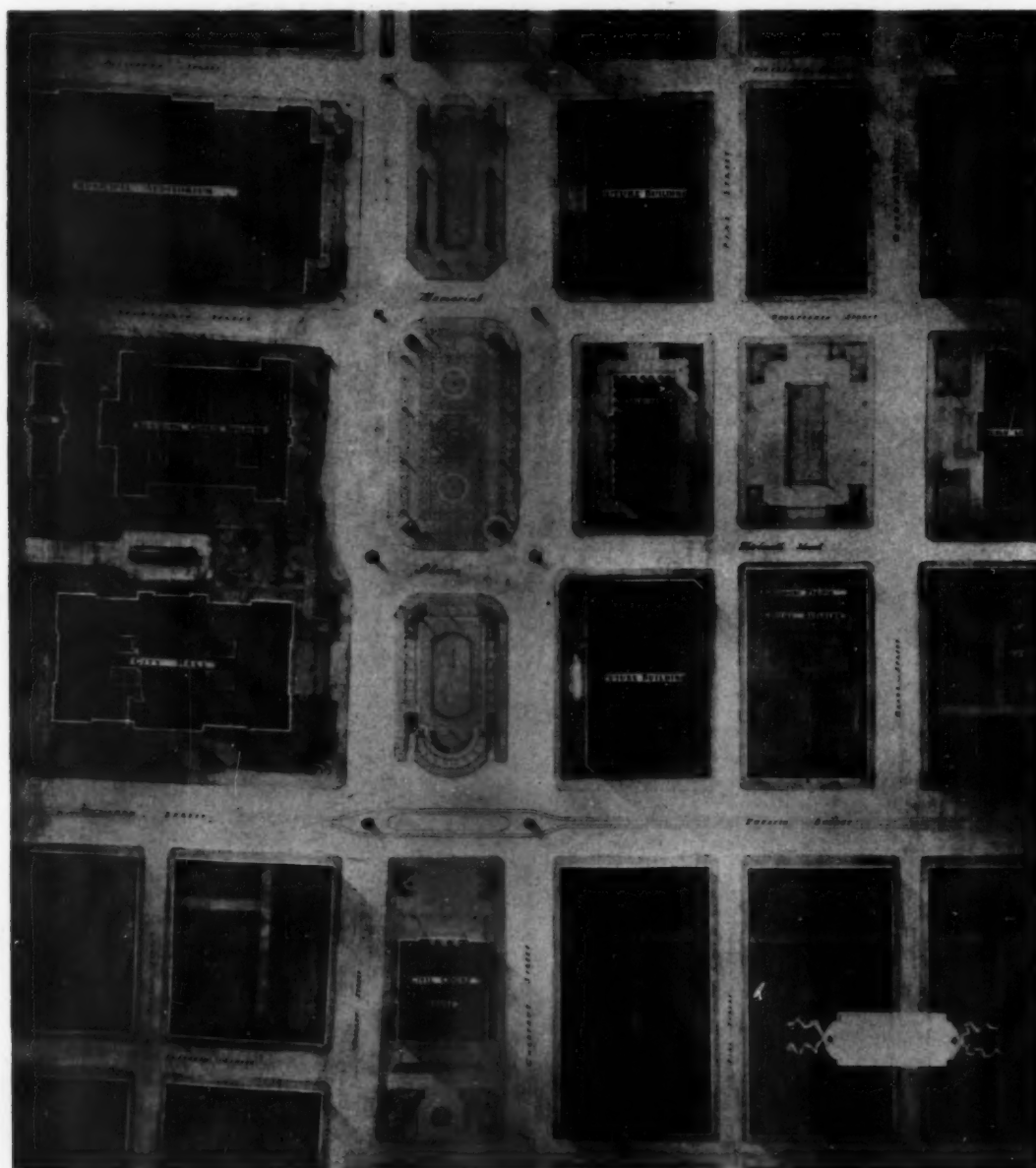


VIEW OF ST. LOUIS MEMORIAL PLAZA LOOKING FROM WEST

PLAZA COMMISSION, ARCHITECTS

FROM THE ORIGINAL DRAWING BY HUGH FERRISS

(See general plan of Plaza on back)



GENERAL PLAN OF PLAZA, ST. LOUIS, MO.

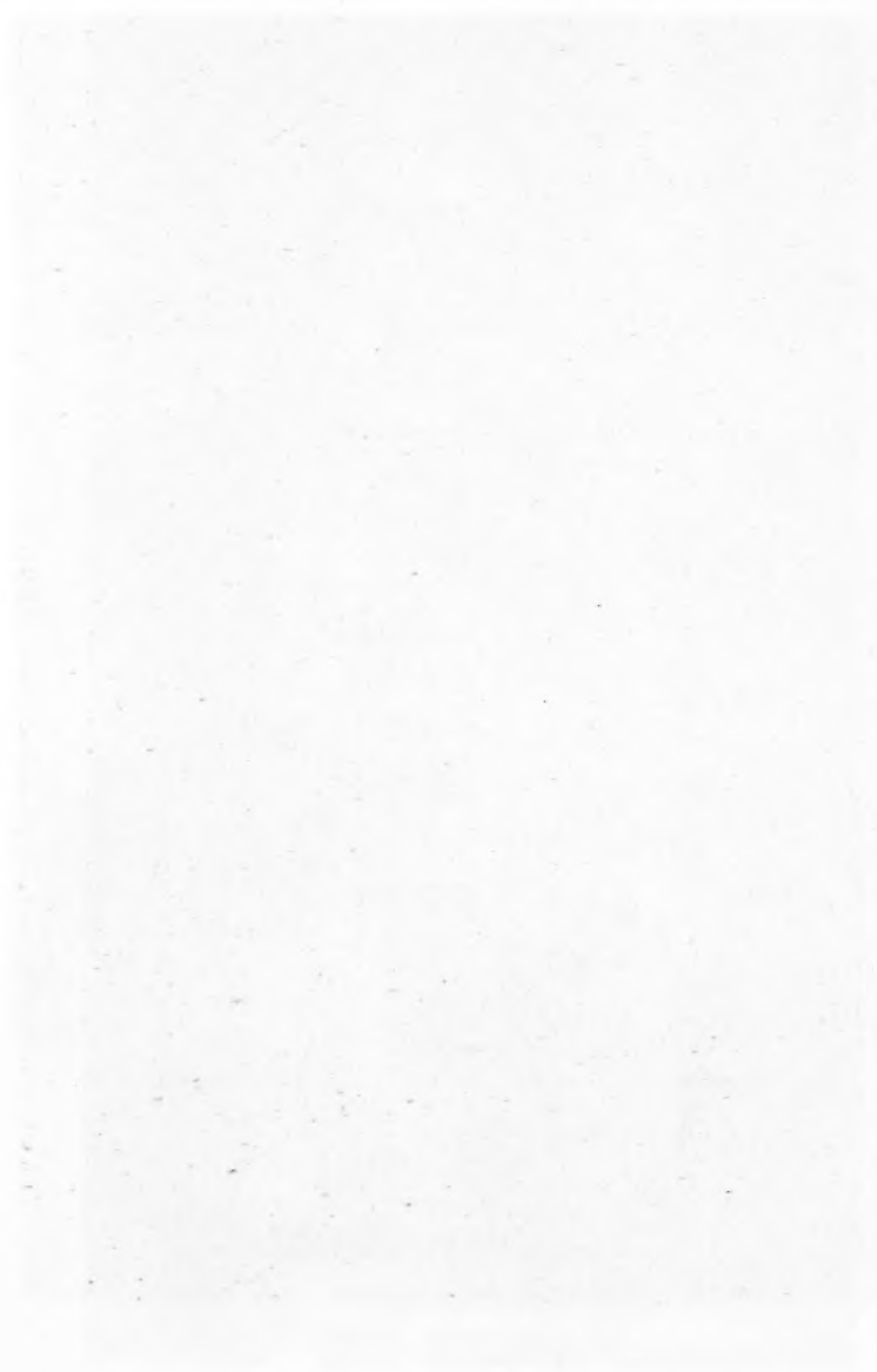
PLAZA COMMISSION, ARCHITECTS



VIEW OF ST. LOUIS MEMORIAL PLAZA LOOKING FROM EAST END OF TERRACE

PLAZA COMMISSION, ARCHITECTS

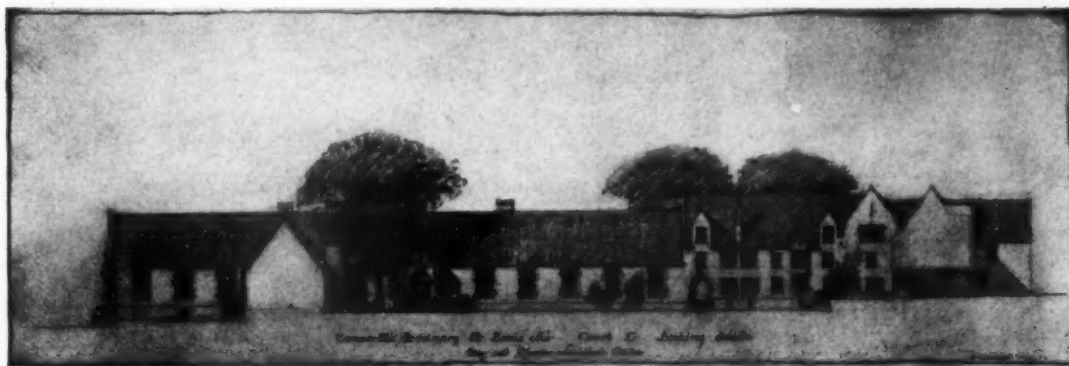
(From the original drawing by Hugh Ferriss)





NEW CIVIL COURT HOUSE, ST. LOUIS, MO.
PLAZA COMMISSION, ARCHITECTS





ELEVATION OF CONCORDIA SEMINARY, ST. LOUIS, MO.
DAY AND KLAUDER, ARCHITECTS



POLICE DEPARTMENT HEADQUARTERS BUILDING, ST. LOUIS, MO.
MAURAN, RUSSELL & CROWELL, ARCHITECTS





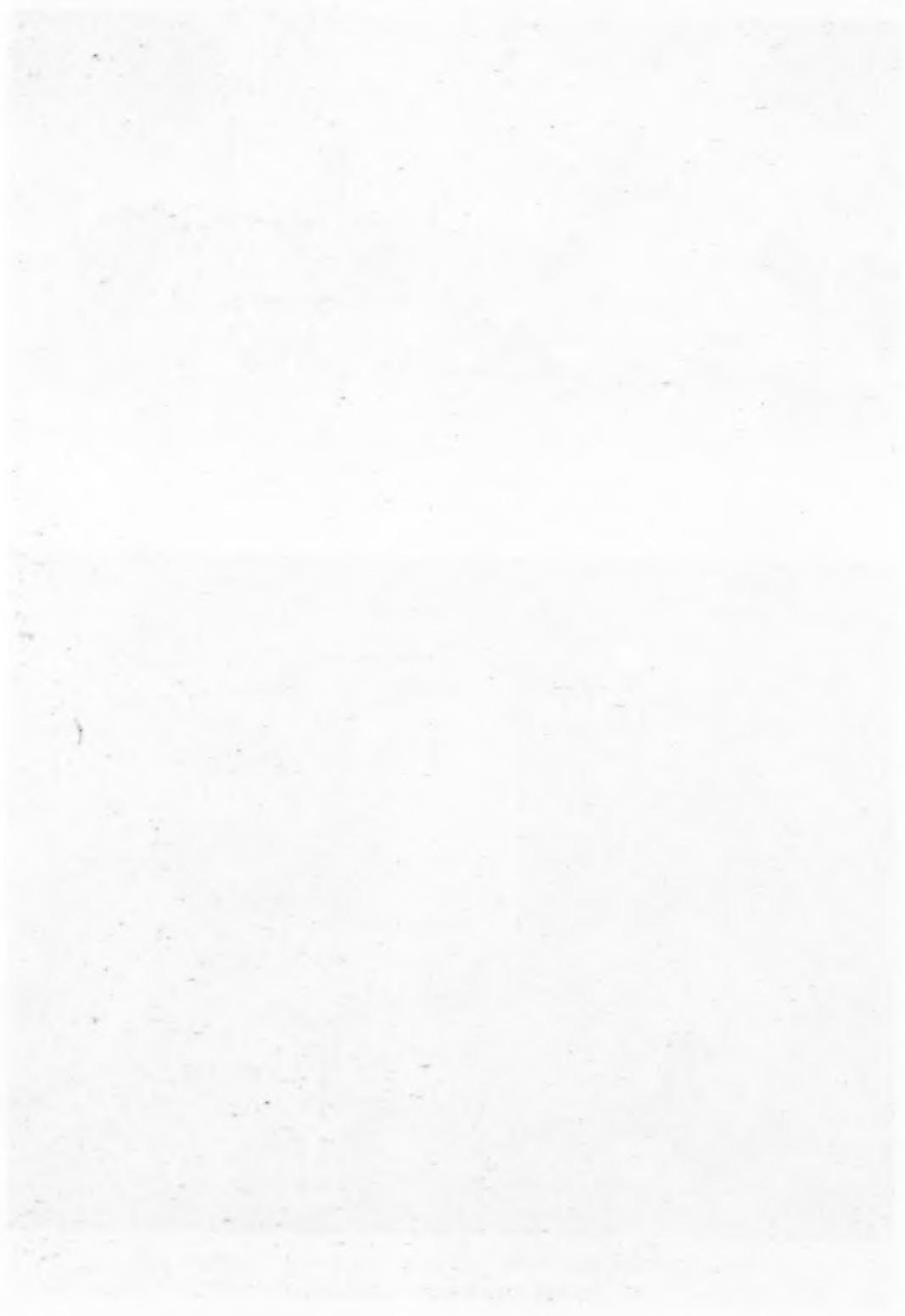
HOUSE OF CARL LAWTON, ST. LOUIS, MO.

PRESTON J. BRADSHAW, ARCHITECT



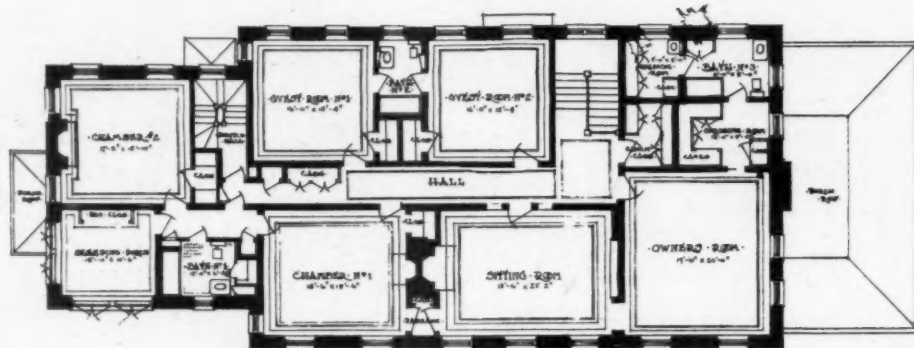
OFFICE BUILDING FOR SEARS, ROEBUCK & COMPANY, ST. LOUIS, MO.

NIMMONS, CARR & WRIGHT, ARCHITECTS

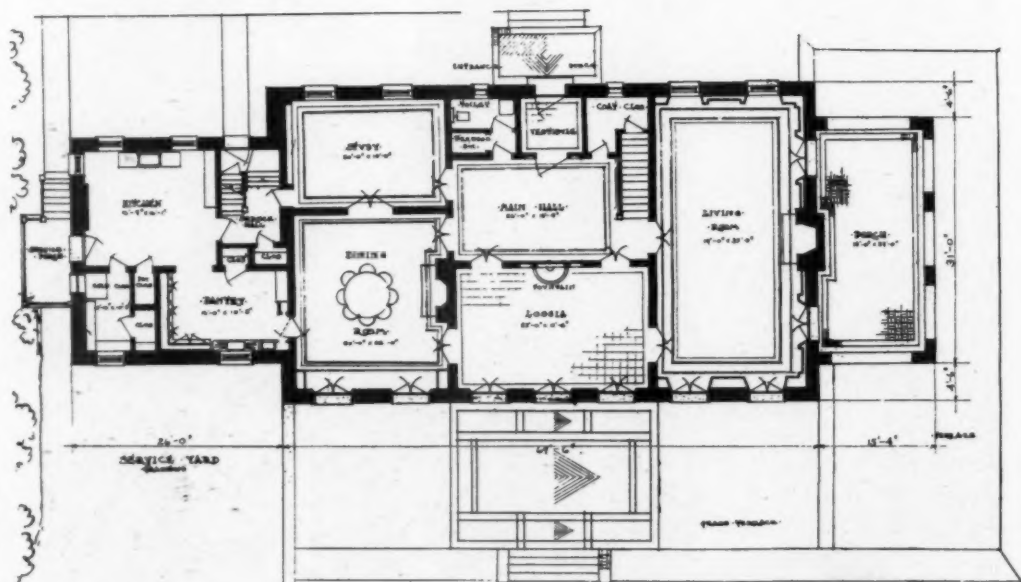




HOUSE OF C. M. RICE, ST. LOUIS, MO.
LA BEAUME & KLEIN, ARCHITECTS
(See plans on back)



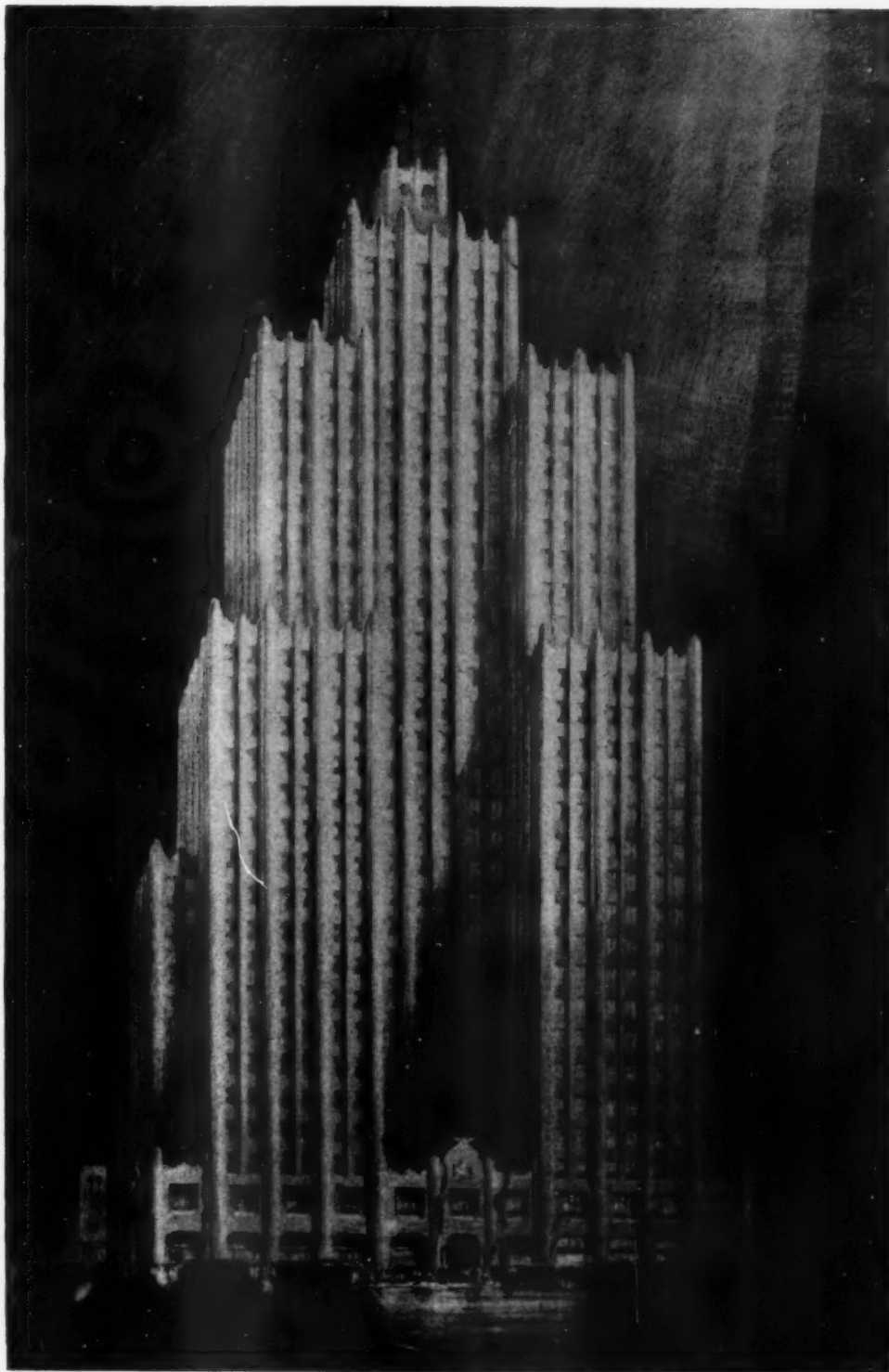
SECOND FLOOR PLAN



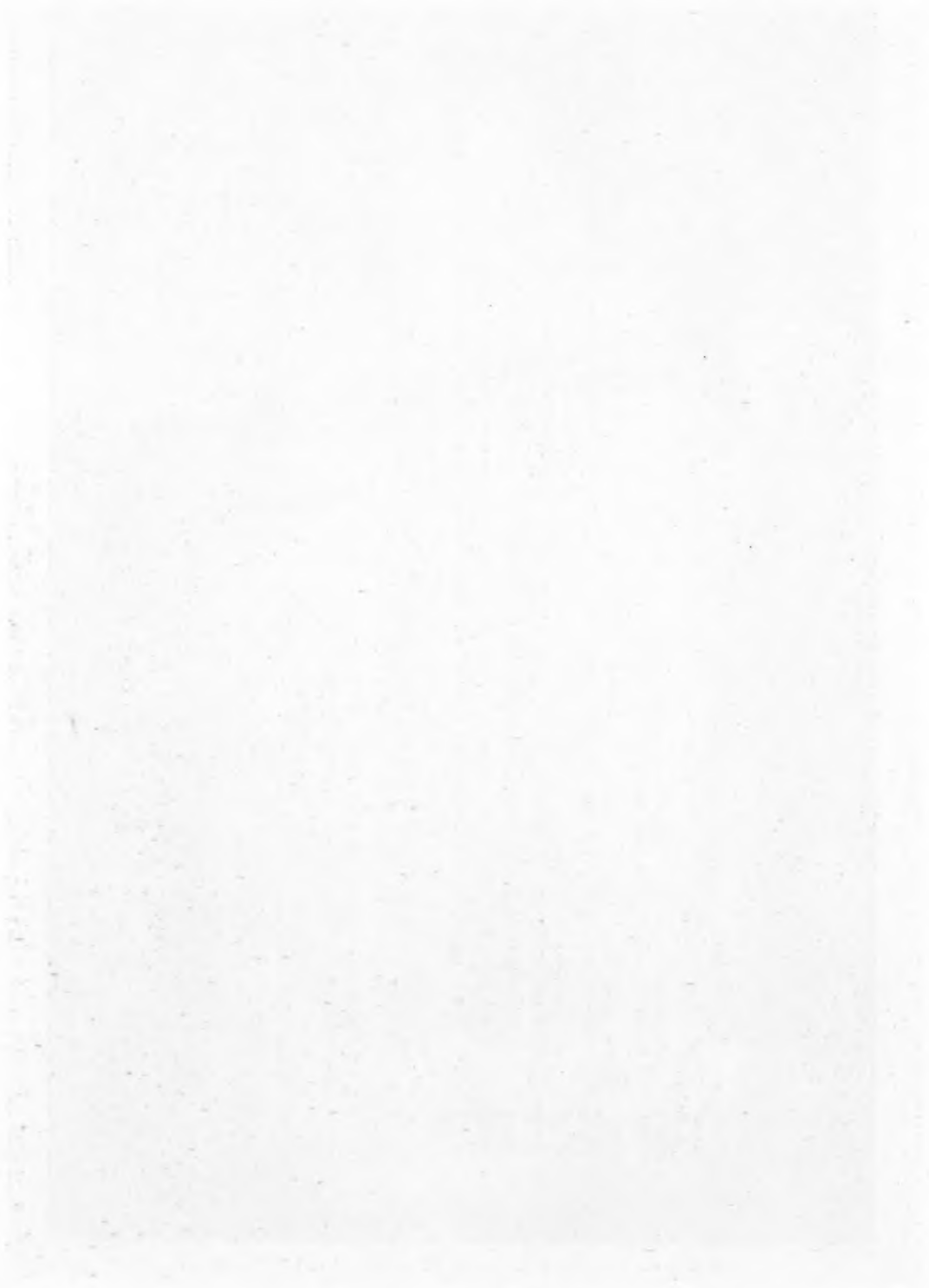
FIRST FLOOR PLAN

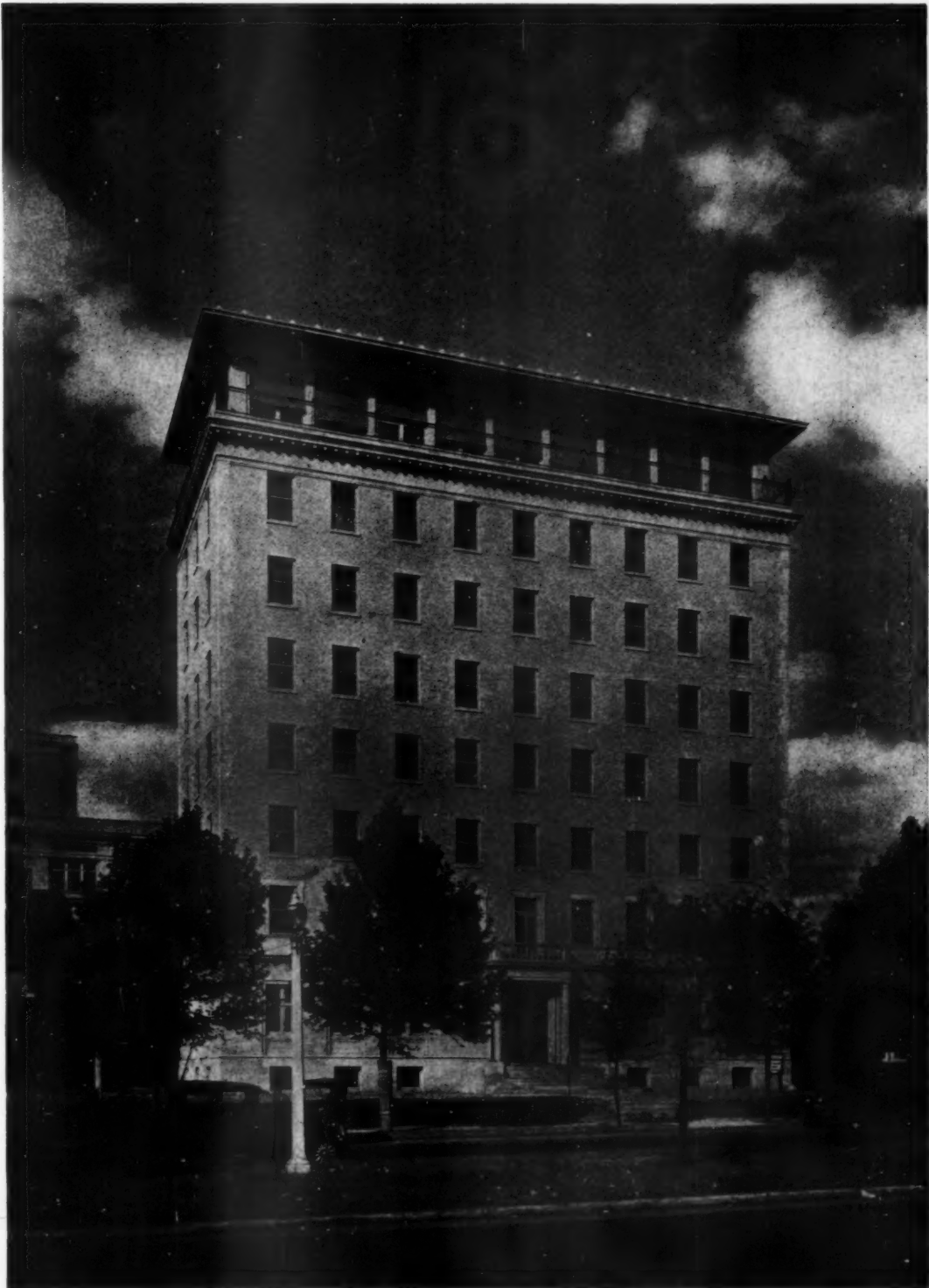
HOUSE OF C. M. RICE, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



MISSOURI PACIFIC RAILROAD BUILDING, ST. LOUIS, MO.
E. M. TUCKER, ARCHITECT; MAURAN, RUSSELL & CROWELL, ARCHITECTS FOR EXTERIOR
(From the original sketch by Hugh Ferriss)

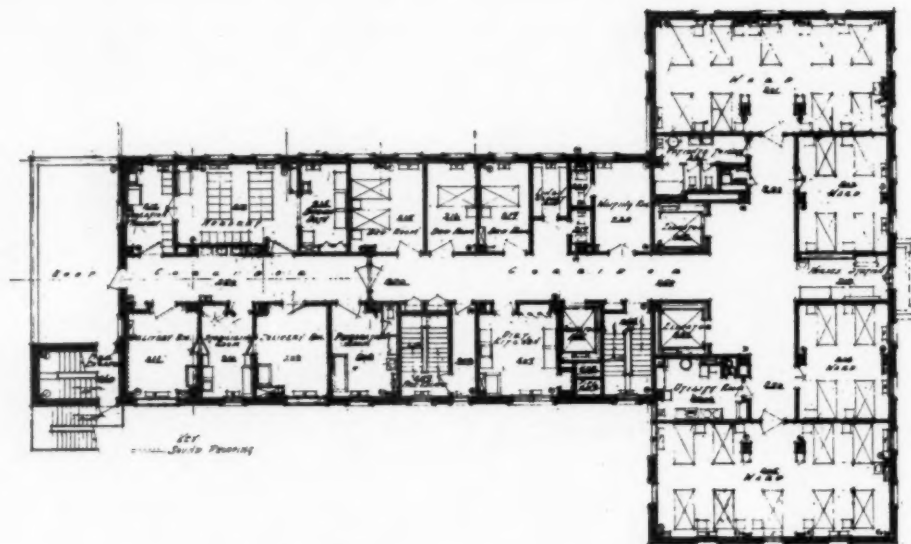




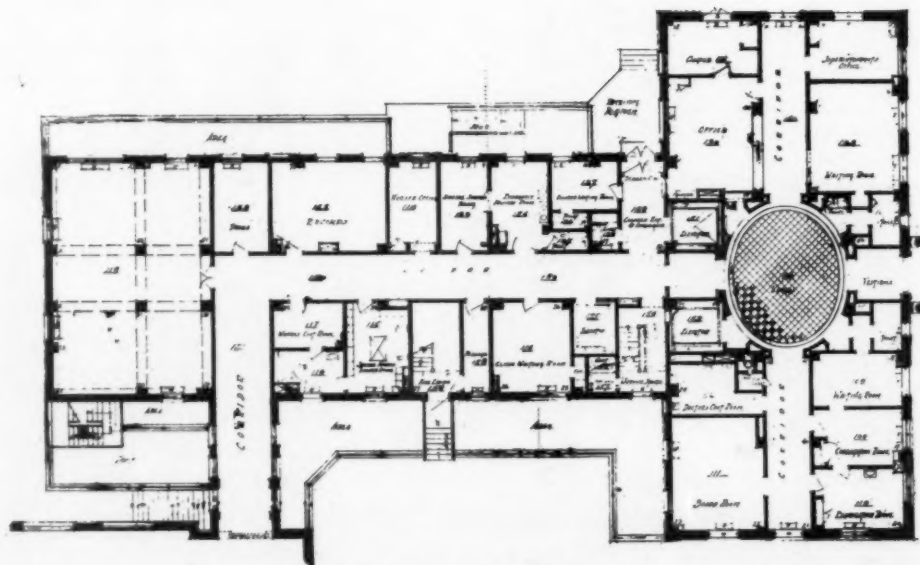
ST. LOUIS MATERNITY HOSPITAL, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS

(See plans on back)



•SECOND FLOOR PLAN•



•FIRST FLOOR PLAN•

ST. LOUIS MATERNITY HOSPITAL, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



EDITORIAL COMMENT



IN an admirable address to the sixty-first annual convention of The American Institute of Architects, President Milton B. Medary said:—"The architecture we are creating in the United States must express the national life and must recognize the influence of constantly increasing contacts with the rest of the world." If, as Mr. Medary further stated, character is being lost and our architecture becoming insincere, it is not so much because tradition and environment, and their influence on architecture and its character are, as Mr. Medary assumes, being ignored, as it is that they are neglected as an impetus for better expression. And this neglect is not due to apathy, or to a smug tendency to assume a controversial attitude, but because most of us simply don't know.

Just what type of architecture would best express "our national life"? To define a national characteristic would be as difficult as it has always been to define beauty. But these things in which, in Mr. Medary's opinion, we are deficient, are due very largely to the fact that in the past we have not effected close relations with the arts and crafts allied to architecture, nor to the young men just graduating from our architectural schools.

We are more optimistic as to the future of architecture and the allied arts today than ever before. We had a great amount of satisfaction in lending every effort of approval to the original report of the Committee on Allied Arts. After a year's hard study and a very practical consideration of a movement of larger importance than any that has come before the Institute in recent years, the 1928 report, just presented by Chairman Hewlett, is so complete and sensible a presentation that we feel it may safely be accepted as the basis for future effort.

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IN reading over the committee reports, summarized on another page of this issue, we become impressed by what seems to us a fact—that the successful carrying forward of the work of a majority of the committees is largely dependent on the thoroughness of the work of the Committee on Allied Arts.

No professional artist will need to be told of the artistic shortcomings of the United States. Rarely do we think in terms of art, but always, it seems, in terms of dollars. Whatever awakening toward a

clearer vision in art that has come to this country has been more largely through the efforts of the profession of architecture. The program it has outlined in the report of the Committee on Allied Arts will, if strictly adhered to and loudly proclaimed, carry the propaganda of good art to a most desirable realization.

In every one of the four addresses which followed the reading of the report of the Committee on Allied Arts, there was expression by men in different fields of art, but each one fully concurred in the major principles of the Committee report.

Dean Everett V. Meeks, of Yale University, developed during the course of his address some points of practical importance. He believes that "style chaos" menaces all of the arts, and for that reason he further believes that a new birth is impending. This renaissance, said Dean Meeks, is about to get under way. It will have a strong force and present opportunities surpassing those which confronted the artistic world during that golden age of architecture in Europe.

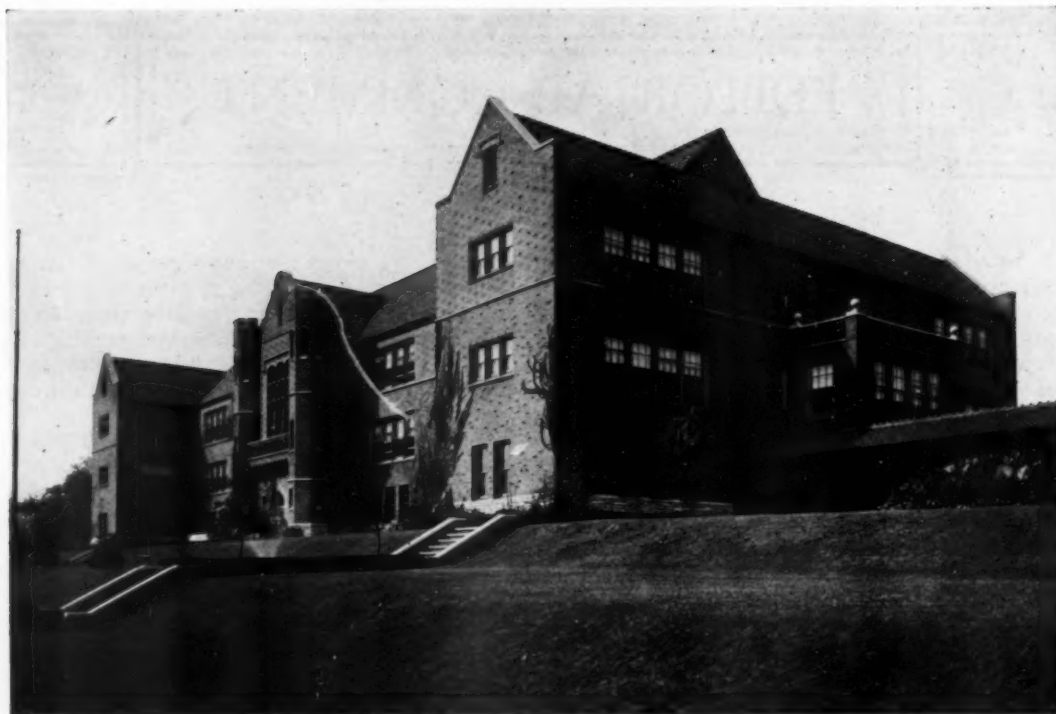
If the architects in this country are to go forward in their great work of creating a deeper appreciation of art, they should give ear to Dean Meeks' appeal for "a newer and wider vision," so that this new rebirth may become the beginning of a long and useful life, and not, as he so earnestly warns, a false start.

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CHAIRMAN PEASLEE of the Committee on National Capital, concludes his report with some remarks on "propaganda" and seeks to define a "lobbyist." He says:

"In this connection it is noted that there is pending, legislation requiring the registration of all lobbyists. There is a very sweeping definition of what constitutes a lobbyist. The Chairman has no desire to register as such, feeling that if question is raised a test case will demonstrate that unpaid organization service does not technically constitute lobbying. However, it is felt that the responsibility must rest with the Institute."

Is this a distinction without a difference, or are we to regard lobbying as an effort for a dishonest purpose?



EDWARD WYMAN SCHOOL, ST. LOUIS, MO.—WM. B. ITTNER, ARCHITECT



BADEN SCHOOL, ST. LOUIS, MO.—WM. B. ITTNER, ARCHITECT

THE PRESIDENT'S ADDRESS



PRESIDENT MEDARY
SKETCHED BY F. R.
LEIMKUEHLER

RATHER than review the work of the Committees and the Board of the Institute during the preceding year, it was thought well last year to leave that to the report of the Board and confine the President's address to a short introduction to a first session which would give a keynote to the convention.

This year we will follow the same procedure, but it is rather important, I think, to review some of the broader aspects of the Institute's work which seem not to be entirely understood and which have guided the action of the Board and the Committees.

There seemed to be no particular definite purpose or direction in the work that the Institute was doing over a long period of years. We were busy with innumerable things, and we handled them all as individual things. The result was a feeling of doubt and uncertainty concerning many of our activities, which we finally came to know as external activities. We had scattered our interests in various ways so that no one was quite sure that they were under The American Institute of Architects' control at the Octagon. This resulted two years ago in the appointment of a committee on which there were representatives of these various activities, and out of that committee came a report to the convention urging that all of our activities eventually be brought back home to the Octagon. That was the work assigned to your Board two years ago. The Board reported to the Sixtieth Convention a year ago its recommendations concerning these various activities, with recommendations of ways and means by which all of them should be brought back to the Octagon and be directly under the control of the Institute.

The convention voted to approve that report and turned over to the new Board, which will report to you this afternoon, the task of putting the recommendations into execution.

I am happy to say that I believe if the convention confirms the action of this Board, which I hope it will, you will find all of our affairs which have caused uncertainty and doubt in the minds of many of our members have all been brought into direct control located at the Octagon which will be truly the home and headquarters of all the activities of The American Institute of Architects. (Applause.)

In one respect only have we not physically transferred these activities, and that is in connection with our relation with the Producers' Council. This has been definitely provided for in a contract which admits the difficulties of an immediate move, but definitely fixes the time (before expiration of the ensuing year) when this activity also will be located at the Octagon.

There has been a feeling, which has been expressed from time to time, that perhaps the Board has done too much work; conventions have been said to be too well oiled, that there was no opportunity to speak from the floor. The history of reports of conventions is interesting. There was a time when a report was made directly to the convention by the chairman of a committee, sometimes on the spur of the moment, sometimes without any of his committee having seen it. The result was that debate followed, but without any particular opportunity to really digest the work that was reported by such committee.

The Board, therefore, inaugurated some years ago the principle of having the committee write its report, secure the approval of the members of the committee, send it to the Board for consideration, have it printed, send it to all of the chapters, ask the chapters to hold meetings at which every member of the chapter and therefore every member of the

Institute had full opportunity to discuss and judge the effect of that report on his own local group; also for the benefit of the delegates, that they be informed of the opinion of the local group. But there seems to be a belief that that has disposed of committee reports. That is not the case by any means. The Board report will tell you what the Board believes concerning all our activities, and of the reports of the various committees; later the Board report is taken up seriatim after the first reading. This second reading constitutes the program of action by this convention. As each item is read, that particular committee report is then before the convention, not as in the old way, simply on the spur of the moment, but presumably with the substance already well known to every member of the Institute, not only the delegates here, but to every member of the Institute. I want particularly to commend the action of the Chicago Chapter. That chapter sent the Board a series of resolutions indicating that that chapter had read, carefully thought about, digested every report, and had formulated the opinion of the Chicago Chapter in definite resolutions concerning it. If that program were followed in every chapter there could be no possible question as to every member of the Institute having infinitely more opportunity to express his will on the floor of the convention than ever was the case in the past.

Membership is a subject which has impressed me as a thing that perhaps is not well understood. We hear talk of The American Institute of Architects not being representative because of its numbers. I am perfectly convinced that the influence of this body in the past, present, and future is dependent entirely upon its ideals and the way it lives up to them and not at all on its numbers. (Applause.)

There is something more than merely proclaiming an ideal; we must live up to it. We know that a precept is nothing more than an aspiration unless it is followed by example. I hope that we shall never lower any of our standards in order to increase our numbers, and we shall never admit any member who will not by the example of his practice live up to his precepts. (Applause.)

Now as to the particular subject which we brought before the convention last year, collaboration in the arts. This has been regarded as a new subject coming out of a clear sky in the minds of some members of the Institute. As a matter of fact, it was decided upon as a result of very careful analysis of the trend of the Institute activities in the past. This analysis showed that we had devoted a vast amount of time in a most valuable way to developing our own business relations, our contract documents, and related subjects. It illustrated further that first through the Scientific Research Department and then the Structural Service Department, we had set up a most valuable contact with all those with whom we must deal in the production of materials that we use in our practice and the methods that we use in the construction of our buildings. We had gone further: We had set up an actual point of contact; we had set up a system by which we could exchange ideas and develop all angles of this material side of our practice. But it seemed to be an astonishing fact that an architectural organization such as The American Institute of Architects had never set up any such contacts or any such means of intercommunication, any such means of direct fellowship, with all of the arts of design and all of the crafts which represent the esthetic side of our practice. Last year we tried to make clear that the Institute must go as far in the esthetic side as it has gone in the material side, and it must go far to do so. For that reason we have asked the Committee on Allied Arts again this year to take the floor at this morning's session and give the allied arts and crafts first consideration in order that your minds may be directed in all of your actions in this convention by consideration of the artistic as of the material phases of our problems.

In that connection, therefore, I have written a few notes

in an effort to keep off the ground which the distinguished speakers who have been asked to come here will cover, and confine myself to a statement which shall be an introduction to the Chairman of the Committee on Allied Arts, who, in turn, will present the report of the committee and introduce those guests who will address us.

Character in architecture, as in all its manifestations, arises from sincerity and truth. "Men do not gather grapes of thorns nor figs of thistles." The architecture we are creating in the United States must express the national life which it serves and in common with that national life must recognize the influence of constantly increasing contacts with the rest of the world, just as the world contacts of ancient trade centers carried the influence and forms of expression of these centers along their trade routes and, in turn, brought back to those centers new inspiration enriching them with the products of the imaginations of different peoples.

The Sixtieth Convention focused attention upon the interdependence of the arts in the conception and creation of an architecture which would embody and be enriched by all the elements necessary to its fullest expression.

This morning, we shall focus our attention upon those guiding limitations which must be recognized if the character of an architectural work shall measure up to the standards of sincerity and truth, for it is this element of character which gives life and meaning to all art expression.

The Committee on Allied Arts will treat specifically of the influences affecting architecture, considered from several angles—the influence of the patron and the nature of his problem; the influence of tradition, of environment, and of education.

Basically a structure of any kind must be a sincere expression of the problem out of which the demand for the structure originated, whether this be the simplest utilitarian requirement or a memorial of purely spiritual quality.

The problem may be one the character of which changes rapidly with the changing nature of modern life, or it may be universal and independent of time. In either case the parti must recognize the nature of the problem and meet it frankly. It will not do to start with the idea of a beautiful structure in which an effort will be made to house the problem. It is necessary that the structure shall be designed to meet all of the requirements of the problem in the planning of the basic structure, but in terms of dignity of arrangement and beauty of proportion, capable of appropriate enrichment of detail. To limit architectural expression to a naked answer to a given problem, with exaggerated emphasis on the utilitarian or functional aspects, is by no means a guarantee of sincerity or truth, and is more often than not an indication of a poverty of imagination. The human figure is an expression of functional design, true in every respect to the bone and muscle which represent its parti, but with countless variations in proportions and detail, all kept within the limits established by the parti. It is perhaps fortunate that the advocates of a complete abandonment of tradition, on the grounds that anything which has been cannot be used without hypocrisy, apparently have no influence in the councils governing nature's processes of evolution.

The influence of tradition is less arbitrary. What has been at one time considered true is, in the light of greater understanding, sometimes found to be false and misleading. Tradition should not ever stand across the path of progress, but rather should serve as the stem on which new growth is grafted, and only when it is proven untrue or false should it be rooted out altogether.

Tradition and environment are in many ways inseparably related. This is particularly true in their influence upon architecture and its character. Traditions affecting the way of life at a given period of time, however, differ from those in the same physical environment at other times; while the traditions affecting the way of life in different environments have always been and should be different. It is by this difference, and the reasons for it, that character is expressed. By ignoring it, character is being lost and our architecture becoming insincere.

Cities once typical of the geographic, historic and climatic conditions out of which a definite character was established, today exhibit a clearly marked line between that original character and the standardized type which is spreading through all our cities. San Antonio, New Orleans, Charleston and Boston, are typical examples. Side by side with the old, which is invariably characteristic of the different geneses of these cities, is the modern—bank, hotel and high school, alike throughout the United States, while what has come to be known as "Main Street" is lighted by a row of typical standards, cast in the same foundry, and is lined with the standardized contribution of such chain store organizations as the Childs Restaurant, the Woolworth Five-and-Ten, and the A. & P. In the residence section, apartment houses are more or less alike from the Atlantic to the Pacific; and houses with small rooms and low ceilings, built upon lots but a few feet larger than the house itself, suitable enough in northern climates, are in the Gulf cities replacing houses with large and airy rooms and high ceilings, surrounded by shaded grounds and protected from the intense sun by ample galleries.

The recognition of the limitations established by tradition and environment, which was so clearly indicated in the architecture of the early days of the Republic, was gradually ignored with the growth of our political freedom until our American architecture recorded nothing more than a period of unprecedented material growth going hand in hand with artistic illiteracy. The outward form of an historic architecture lingered for a while, but generally misapplied and without relation to appropriate planning or an intelligent solution of a problem. By the time this had led to such obvious absurdities as the use of the cella of a Greek temple for a school room, historic forms were discredited and abandoned altogether. The meaning of architecture had been forgotten and those of its forms which remained were regarded merely as decorations and more often than not were ignorantly applied.

The revolt against this condition revealed itself first in the form of scholarly reproduction of older architecture treated more as archaeology than as a living art. This has been followed by a sincere effort to create an architecture based upon intelligent planning, the art of building, and the appropriate use of materials which compose its structure. This is the basis for a sincere and truthful architecture. It is frequently overstressed, however, and results in crude and primitive forms and an unreasonable limitation in the use of modern materials and methods, fearing to conceal any of the structure. The belief that materials should not be brought from a great distance when other materials are near at hand is untenable in the face of modern methods of transportation which make the materials of the whole world available. Steel, for instance, which takes so large a part in expanding the field of architectural form, may be mined in Lake Superior, rolled into shapes in Pittsburgh, and erected as the skeleton of a structure in Boston. This is not in defiance of tradition and environment, but in harmony and accord with the full use of the greater opportunities resulting from the scientific development of materials, methods and transportation. It is in the manner in which this greater palette is used, and not in the fact of a greater and richer array of materials and methods, that character may be preserved or lost. Applied with sincerity and truth this greater palette makes for a richer, nobler and more truthful architecture.

The American Institute of Architects is dedicated primarily to the service of American architecture. With the growth of great building corporations, interested in the immense field of the building industry as a business, it is more than ever necessary that we devote our best efforts to restore and preserve, as far as may be, the basic meaning of architecture; and in seeking new expression of that basic meaning it should never be forgotten that, until the faith and culture of our forebears are completely eliminated from our national life, we cannot with sincerity and truth create a national art which excludes them from its forms of expression.

The Federal Government has in recent years created two Commissions which have an important influence upon our

public architecture. I refer to the National Commission of Fine Arts and the more recently created National Capital Park and Planning Commission. Both these Commissions, in dealing with problems of design and planning affecting the National Capital, have been guided by a firm conviction that the historic and cultural traditions established by the faith and vision of the builders of the new Capital should guide its future development, fully meeting all the complex demands of vast expansion while at the same time honoring and proclaiming the faith and culture woven into the fabric of the early work.

To the work of these Commissions has been added the sympathetic co-operation of the present Administration. Secretary Mellon, exercising the authority given the Treasury Department, and Senator Smoot, of the Public Buildings Commission, have planned a program of federal construction worthy of the challenge set up by the work of the founders of the Capital.

I believe it would be a valuable addition to our convention programs, if our Committee on Public Works could include in its report individual reports from any of our members who may from time to time be serving on these Commissions. The

American Institute of Architects gave its enthusiastic support to every step leading to the creation of these Commissions and has since given them its support and co-operation at all times. We shall have greater opportunities of service in the cause of American architecture in the future than in the past, in the field of public architecture and planning problems, national and local, as well as in private practice, and the character of the architecture of the future will depend upon the manner in which we measure up to these opportunities.

Within our own organization, problems involving many important decisions have come before the Board during my administration. These will be dealt with in detail in the reports of the Board and the Treasurer.

May I say in closing that your Board throughout this administration has been a singularly devoted one, working in perfect harmony for what it believed to be the best interests of the Institute as a whole? With this Board, and with the untiring devotion of Mr. Kemper and his staff, it has been a stimulating source of inspiration to carry on the duties of the office with which you have entrusted me during the past two years.

CONVENTION NOTES

MODELS and drawings by the Plaza Commission for the group of civic buildings to occupy the St. Louis Memorial Plaza were on exhibition during the convention and elicited much comment from the delegates. The architecture of the Municipal Auditorium and the War Memorial, and the general scene of the Plaza, were very highly praised, but there was divided opinion as to the design of the Civil Court House now being erected. The chief criticism was directed toward the upper portion of the building which is in the likeness of a temple, around the sides of which will be a continuous colonnade, with a roof like the steps of a pyramid. Many architects were opposed to this combination of forms in one building. One architect referred to the design of the court house as an anachronism. Another, in giving his opinion, said that the building does not express St. Louis, where "we find the sweep of the Mississippi and the mystery of the Missouri coming from the Northwest, but they are not put into these buildings." Visiting architects, in general, were loud in their praise of the whole Plaza project, hailing the civic spirit which made it possible.

There was frequent mention of the seeming unsuitability of the Hotel Chase for a convention of this nature. The hotel was overcrowded, elevator lobbies were much too small to handle the number of delegates, and many of the architects were disappointed in their reservations. We might add that, personally, we are in favor of sloping floors in convention auditoriums, and do not hesitate to come out in favor of more comfortable chairs.

All members of The American Institute of

Architects were given a book illustrating what Missouri has contributed to the history of American architecture. This book was well gotten up and proved to be an interesting souvenir of the sixty-first convention. A brief review of it will be found elsewhere in this issue.

Louis La Beaume, in a coat of armor and a yellow cape, a crown and sword, as "Saint Louis," took the leading part in the pageant of which he was the author. Invited by Mr. Ittner, as the Master of Ceremonies, to say a few words, "Saint Louis" spoke as follows:

"I have gone around to meetings like this for a good many years, trying to find out just what is the matter with me. People have always said I had a great future and I think I have had. I feel pretty well still, but the longer I live, the more diseases I seem to develop. Friends are always suggesting remedies and tonics. But whenever I take one kind of medicine, somebody promptly offers me an antidote. As a result, my stomach's a little unsettled."

Master of Ceremonies:—"You used to be French. Would you care to say a few words about those early days, St. Louis?"

St. Louis:—"Yes, I like to look back on my youth, and I'd rather talk than hear others talk about me, but I seldom have a chance—"

The character representing the Million Population Club contributed this stanza—

Sure thing, St. Lou—my private hunch is
We've got to get 'em here in bunches.
Our goal we cannot hope to reach—
It's my mature deduction—
Unless the theory we teach
Be quantity production.
Chicago's prestige we'll purloin
If every person here will join
The Million Population Club,
The dues are small; just sign this stub.

The Chamber of Commerce later added—

Before you speak your final word
The business interests should be heard.
Our Chamber serves the business man
As well as any Chamber can—
And every merchant in the city
May vent himself on some committee.

Our Wednesday Conference we find
Appealing to the simplest mind.
Ten minute talks on various topics,
Like selling Fur Coats in the Tropics,
The mysteries of Soda Fountains
And Mountain Climbing (in the mountains),
Tend to enlarge the point of view
And life takes on a brighter hue.

From the Optimist Club—

If Detroit and Cleveland pass us
Don't let that small fact harass us,
For we're still ahead of Nome—and Bangor, Maine.

When your neighbor pessimistically begins to carp and knock,
Don't let him undermine your Civic Pride,
Remember what St. Louis is—compared to Little Rock—
And remind him how much further he can ride
On the Perkins yellow trolley,
And the chances are, by Golly,
That he'll tell you that he's never even tried.

You will silence all the croakers, if you steadily refuse
To worry over what we might have been.

Don't the figures in the Almanac regarding boots and shoes
Show we've got it over Brockton, Mass., and Lynn?

And we're sitting very pretty
Side of Oklahoma City
Though we lack the population of Pekin.

Master of Ceremonies:—He's right, too, your Majesty. I
don't care so much for that Little Rock stuff, and of course,
that's just a joke about Oklahoma City.

Optimist Club:—

Let's all work together.
I'll make Optimists of you yet.

In the world of sport and business there's a prize for every class
And the medals differ little in design.
What would seem to be a diamond, is often only glass,
And the Mixture, known as Cook's, is passed as Wine.

Now, the moral's very simple,
And as plain as any pimple
On the end of Colonel Perkin's nose or mine.

No matter where you wander, North or South or East or West,
In your travels you'll be pretty sure to find
Something advertised quite boldly as the biggest or the best
Or the greatest of its own peculiar kind.

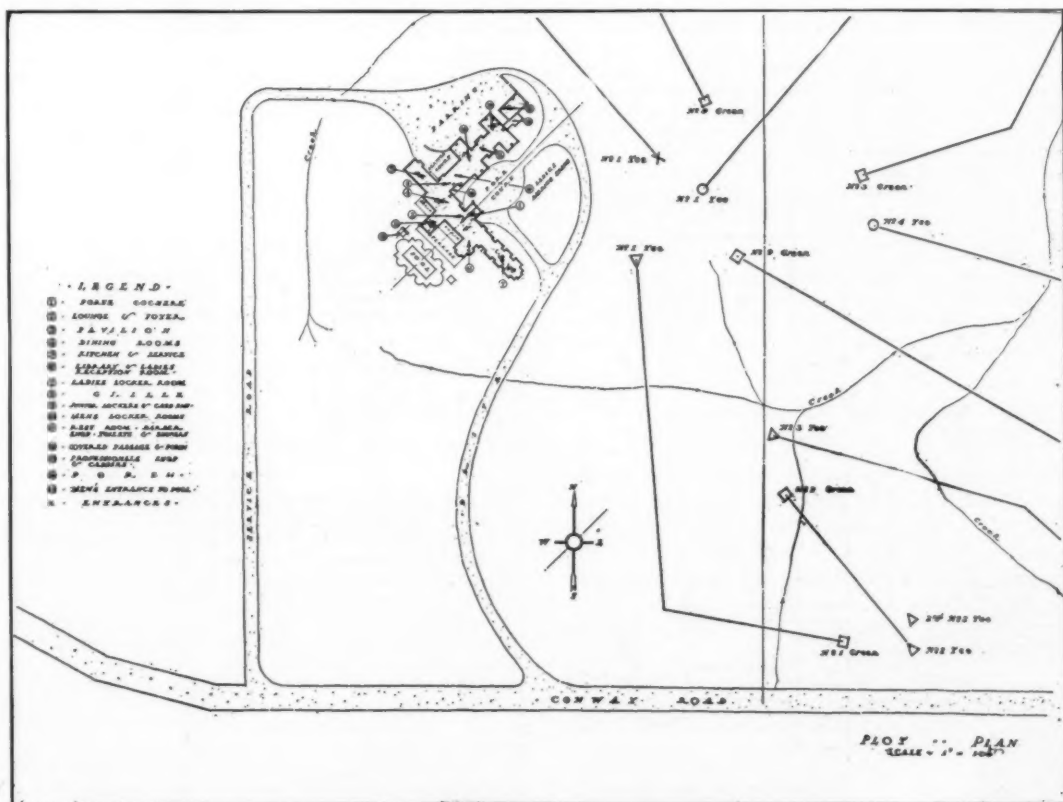
So, to any honest Jury
We're the best town in Missouri,
Which perhaps is what the Founders had in mind.



THE CHARACTERS AT THE PAGEANT AS SKETCHED BY F. R. LEIMKUEHLER



PERSPECTIVE FROM TERRACE

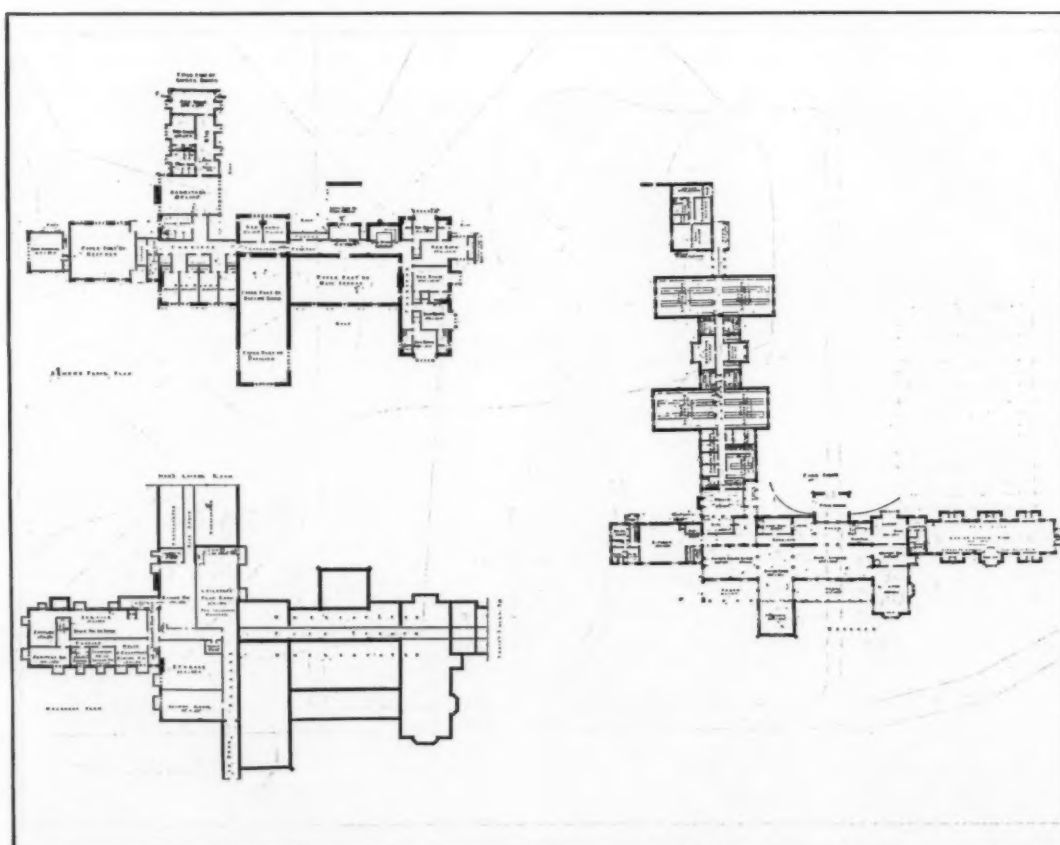


WESTWOOD COUNTRY CLUB, ST. LOUIS COUNTY, MO.

MARITZ & YOUNG, INC., ARCHITECTS



PERSPECTIVE FROM FORECOURT



WESTWOOD COUNTRY CLUB, ST. LOUIS COUNTY, MO.

MARITZ & YOUNG, INC., ARCHITECTS

THE COMMITTEE REPORTS

AS foreshadowed in the official program of the convention, the matter of the consideration of the report of the Committee on Allied Arts was given precedence over all convention business on the opening day.

No effort that the Institute can make will have greater or more far-reaching results than that to effect a closer relationship between architecture and the allied arts. The deep thinking men of the profession have realized for some time that the surest way to maintain our present superiority in architecture, before all the world, would be so to proceed that every branch of art and craftsmanship that is allied to architecture would be welded into one smoothly working whole. With such a result achieved, we may look to the future with a feeling of certainty that we shall hold our present position, but only by a well organized movement steadily advancing to the greatest success.

Immediately following the president's address on the first convention day, J. Monroe Hewlett, Chairman of the Committee on Allied Arts, presented the committee report. That report is of such importance, and so thoroughly discusses each phase of the matter, that it deserves the fullest publicity and will be found, in its entirety, amongst these committee reports.

A brief résumé of the various committee reports follows.

Committee on Public Works Abram Garfield, Chairman

PREMISING that the architectural profession is somewhat familiar with the routine and understands the law which prescribes that all government buildings shall be carried out by existing government agencies, this report proceeds to draw a parallel as to conditions existing three years ago and those of today. The report states that

At that time Congress had before it the consideration of a great Building Bill. There had been little or no government building for ten years, but government itself had grown beyond all bounds and its needs were immediate and pressing. It seemed to certain members of Congress that the time had come to abandon the usual forms of government building and to substitute that commercial type with which they had been familiar in the business world. Other members of Congress and the Treasury Department were fortunately more familiar with the traditions of government building and with the plans of the city of Washington. The opinion of this better informed group prevailed. It was nevertheless a situation of danger and one out of which might have developed a law utterly destructive to our hopes of a unified architectural development.

The Secretary of the Treasury has invited certain members of the Institute to act as an advisory committee particularly toward the solution of the entire Triangle development. He has recognized the magnitude and importance of the problem and has given this committee opportunity and sufficient time to make an adequate and convincing report. This report is now in the hands of Congress and the Public Buildings Com-

mission has an enthusiastic understanding of its intention. It is the Institute that has done this thing, and those parts of Congress and of the Administration which have to do with public buildings developments are beginning to recognize the architectural profession as their advisor when they are seeking public opinion toward the solution of these problems.

Is this not a notable change during the short period of three years? But the Institute must understand it. Changes of heart do not often take place voluntarily. It is not simply a thing to be glad of and to accept, because if we do that, nothing further will happen. Members of the Institute have worked continuously and effectively to bring it about and we must comprehend fully that the result is not expressed by saying that the government has come to understand the architects. If that were all we might rest our case, but the fact is, and this is very important, a part of the cause is that the architects have come to understand the government. Some of them are acquainted, at least.

This is the point that this report wishes to make. A certain degree of understanding has been reached and that remains a direct objective which is possible and useful. Commissions to architects, if they come, will be a by-product and they will only come when the government has become thoroughly acquainted with the architectural profession and has learned to depend upon it. We may aim toward such an understanding and be on safe ground, free from any embarrassment of self-seeking; and it is the best way.

Other problems are asking for solution. In Washington itself there is proposed a District group project which is of the first order. The Washington Monument gardens and terraces are a problem by themselves calling for the best judgment which the allied professions can supply. Other elements of the Mall plan must be carried out in the best possible way and with an understanding of intentions and possible results which can only be reached by long and thoughtful study. Outside of Washington there are many Federal buildings to be built, many more than were proposed a year ago.

We may not take part in any of this work in ways to which we are accustomed; but if, because of this, we withdraw our interest the Congress and the Administration will have reasonable grounds to believe that the Institute is only interested in commissions and that it does not represent interested and qualified public opinion.

Committee on Education George C. Nimmons, Chairman

THIS report is, as usual, a very thorough summary of all matters affecting architectural education. It discusses the Carnegie art courses at Harvard, a new project with the American Library Association, the Ludowici-Celadon Travelling Scholarships, and concludes with an unusually well written report by C. C. Zantzinger, on the Annual Report of the Beaux-Arts Institute of Design. This section of the report concludes as follows:

Your Committee concurs enthusiastically, but wishes to add that in finally weighing the intrinsic value of a given design its beauty as an executed structure should be given proper weight. This is perhaps a consideration for the most advanced work only. Our thought is that a jury should always bear in mind that a set of drawings is in the last analysis only a method of representing a structure; the drawings are a means to an end, and not an end in themselves.

The medium and method of presentation of drawings are within the control of the jury, through regulations drawn by the Beaux-Arts Institute of Design, and judgments must be

rendered scrupulously in accord with the letter and spirit of such regulations. This on the one hand. On the other, the authorities of the schools and ateliers must see to it that all regulations whatsoever are meticulously observed by their students, for important prizes are to be won, and honors are to be gained. That there may be fair play is essential. These competitions present an ethical side that is as important as any other. These young men who, we hope, are growing up to be the leaders in our art, must practice from the beginning in accordance with the ideals of The American Institute of Architects.

To these men of the Committee on Education of the Beaux-Arts Institute of Design the thanks of the profession are due. Their tireless efforts for the good of the students of architecture, their sacrifice to an ideal of service are an example and an inspiration to us all.

In this splendid work the competitive spirit plays a great part. It thus becomes a matter of pride with each school or atelier to win recognition in the judgments. The spirit of inter-collegiate sport enters into these essentially scholastic and technical exercises. The ateliers are the rivals of the schools; all the students put forth their utmost effort for the honor of their schools, ateliers or groups.

Committee on Competitions **Arthur W. Rice, Chairman**

WE learn from the report of this committee that during the past year the new Circular of Information and Standard Form of Program seems to have met with general approval. The Chairman advances the opinion that authority should be received to appoint a small sub-committee to act on matters which need immediate attention, and recommends the following resolution to be adopted by the convention:

Whereas, The personnel of the Committee on Competitions is necessarily made up to represent different sections of the country, and immediate action is at times desirable in connection with the approval of competition programs.

Be it Resolved, That the Chairman of the Committee on Competitions is hereby authorized to appoint sub-committees from the personnel of the Standing Committee, with himself as Chairman, from time to time as occasions may arise which require immediate action, and that such sub-committees shall have the power to act for the full Committee in approving competition programs submitted to them by the Chairman.

Structural Service Department **N. Max Dunning, Director**

THE report is an interesting document, as it shows that this department has become thoroughly well organized and systematized in its external relationships to the Institute. It states in part:

A great deal of thought has been given to the question of moving the offices of the Structural Service Department from New York to Washington in pursuance of the policy adopted at the last convention to centralize all of the interests of the Institute in Washington, and this important question is being given serious consideration by the Structural Service Department and the Producers' Council.

The Structural Service Department is co-operating actively with the work being undertaken by the Department of Commerce by representation on many of its committees promoting standardization, simplification and utilization of manufactured and natural products.

The Producers have felt that there should be some means worked out whereby they could identify themselves before the

public as members of the Council, thereby indicating not only their interest in this forward movement, but also the interest of The American Institute of Architects in the important element of the building industry which the Producers represent.

It is realized that anything along this line must be carefully considered to avoid misunderstandings and any procedure will, of course, receive the full consent and approval of the Board of the Institute.

The early years of the affiliation between the Producers' Council and The American Institute of Architects—through the Structural Service Department—were naturally spent in "Charting the Course," and perfecting the organization. As the work progresses, however, the wisdom of this affiliation becomes more apparent and the opportunities for valuable co-operation expand.

Committee on Historic Monuments and Natural Resources **A. Lawrence Kocher, Chairman**

THE efforts of this Committee have become so far-reaching and so valuable in the conservation of our historical buildings that we feel that the Committee is close to the top among those of major importance and most fitting to engage the attention of the profession in this country. In order that an idea may be had of the work that is being accomplished we quote from the report as follows:

Many of the most admirable landmarks of American architecture are swept away each year in the aggressive transformation of our cities. Commercial and economic progress has meant the doom of some of our most cherished public and private buildings. The housewrecker has, on the whole, taken a heavier toll than the combined destruction wrought by time and fire. Last year the Silas Deane house in Hartford, Connecticut, was razed to make automobile parking space for members of the Hartford Club. In Richmond, Virginia, the Archer House by Robert Mills has just been demolished to provide a site for a storage garage; and the Hay-Adams house, designed by H. H. Richardson, at Sixteenth and H Streets, Washington, D. C., was torn down to make room for a hotel.

At the present moment H. H. Richardson's Allegheny County Court House remains threatened with partial removal after three years of continuous efforts exerted by the Pittsburgh Chapter and the Institute Committee on Historic Monuments to stay the destruction.

Although there is nothing which industrial prosperity may create fully to compensate our country for the loss of its artistic heritage, yet it is seldom that oral pleading and influential pressure have succeeded in checking destruction where anticipated financial return by rebuilding is a factor. The Committee can exercise little or no control over economic factors. While buildings and other monuments in several of the countries of Europe are looked upon as national assets and, as such, are considerably safeguarded by legislation, here in America there are no such protective acts.

This Committee views with alarm the growing trade in old houses and their furnishings. The present unparalleled interest in early Americana has meant that many old dwellings have been stripped of interior and exterior woodwork and valuable fittings. Collectors, dealers and even museums have aggressively searched out notable woodwork, ironwork, furnishings and gardens in order to buy them up to transport them elsewhere or to install rooms and fragments in museums. The houses thus mutilated become a loss to their community with a very doubtful benefit to another. Such old work, placed in a new setting with new materials, bears with it the element of deception and inconsistency, and the historical value of these unrelated fragments is destroyed.

The spoliation of Charleston, South Carolina, may be cited

as indication of this evil. During the spring of this year a lovely wrought iron balcony was bid up by a dealer beyond reach of local friends of Charleston architecture. A few weeks later a small inn was completely demolished to be shipped and re-erected elsewhere. This Committee's representative in that city—Albert Simons—reports "that every spring during the tourist season great quantities of old furniture, silver, china, etc., are bought up and carried away. In recent years iron balconies, fences and gates have been deported. Two extremely fine panelled rooms were purchased last year and sent to a museum in the Middle West. The house from which the interiors were removed was occupied at the time and in an excellent neighborhood. At the present writing the interior of an entire house is being removed by a private collector although the Charleston Museum had been trying to purchase it so that it might remain in the city."

Public opinion should be aroused to see the futility of such trading and the architectural profession should exert every effort to discourage this evil. At the same time, the Institute should encourage the recognition of contemporary craftsmanship which is capable of producing work as fine as the old and, logically, expressions of our present-day art and life.

The character of the rural countryside in America has become menaced by rapid change on account of extensive automobile travel and road building activity. Rural villages and historic towns in many instances have been disfigured by the erection of new buildings, service stations, roadside restaurants and billboards that are quite out of keeping with the atmosphere of the invaded localities. Country lanes are being straightened and converted into direct, concrete highways. Outside of towns and cities these highways have attracted nondescript buildings on either side, resulting in what is termed "ribbon development." This situation deserves the attention of the Committee on Community Planning, but since old buildings suffer by the loss of an appropriate setting, we have entered our protest against cases of vandalism and have taken steps to co-ordinate our efforts in a way parallel to the praiseworthy endeavors of the newly formed British Council for the Preservation of Rural England.

In 1924 the Committee on Preservation of Historic Monuments and Scenic Beauties was reorganized so that, instead of a membership of twelve, a representative from every Chapter of the Institute is now appointed. This change resulted in the formation of a network of active local contacts with all parts of the country. Every Chapter is at present, in a sense, a local preservation society. The Committee representative is the active field agent of the Institute, serving as the guardian of historic monuments, scenery, and natural resources within his district.

Committee on Community Planning **Henry Wright, Chairman**

AMONG the newer evidences of planning activity which have come to our attention the following may be mentioned:

Following the flood disasters of New England there has been an awakening to the need of regional planning on a broad scale to organize the resources and provide for the solution of the problems of this entire region. At the same time there is also in this district an active popular movement to preserve, if possible, some of the fine quality of the old New England countryside and village, by stemming that other flood of roadside advertising and rest room shacks which is rapidly disfiguring all sections of rural America.

Committee on Registration Laws **Wm. P. Bannister, Chairman**

THE Committee on Registration Laws submits the following report:

Twenty-seven states, District of Columbia, Philippines, Hawaii and Porto Rico now have registration laws for archi-

itects. Within these states and possessions there are thirty-eight Chapters of The American Institute of Architects which have a membership of two thousand four hundred and seventeen members and three hundred and one associates. Of the unassigned members, seven practice in states under such laws.

The population of the states having registration laws is seventy million two hundred and fifty-seven thousand seven hundred and sixty-three. This does not include the population of Philippines (10,450,640), Porto Rico (1,299,809) and Hawaii (255,912).

The statutes vary in the provisions for preliminary schooling from none, to high school plus two years of college work prior to technical training in the office or university.

Violations of the law do not seem to increase. The applicants for registration clearly show the result of the educational influence in states where proper standards are set by statute.

During 1927, registration laws were enacted in Iowa and Porto Rico.

Committee on School Buildings **John Irwin Bright, Chairman**

THIS report concluded with the following statement by the Chairman:

As Chairman of the Committee of School Buildings of the A.I.A., I was asked my opinion on the matter of smoke screens in school corridors and inter-communication between class rooms. This regulation is written around a certain type of plan and, therefore, precludes the free choice of a scheme. I could only answer that on more than one occasion the A.I.A. has expressed itself as definitely opposed to the standardization of any plan and mainly for this reason it has refused its approval to the proposed regulation.

Under these conditions it was not surprising that but little progress was made and the paragraphs were sent back to the sub-committee for restudy.

My suggestion is that as a matter of principle there should be included in the membership of the small group which does the preparation work on a given subject representatives of the organizations and interests especially concerned.

Under the present system we, the architects, are presented with a mandate, written by men outside of the A.I.A., and who for that reason sometimes lack sympathy with our point of view, and which we are asked to accept unless we can demonstrate that it is undesirable. This we believe to be an unscientific method of approach to the question; one which engenders friction and makes for loss of time.

There are many subjects treated by the American Engineering Standards of which the architects have but a general knowledge and upon which we are willing to accept the judgment of the qualified specialist.

On the other hand, we are regarded as competent nominally at least, in matters relating to plan and also in the erection of buildings, and we ask for special consideration only in our own professional field.

Committee on National Capital **Horace W. Peaslee, Chairman**

THE efforts on the part of The American Institute of Architects to make Washington the outstanding city in the nation and the most beautiful capital in the world goes steadily forward. We learn from the report of the Committee that its most important work has been the following up of legislation bearing on the development of Washington. Members of the Institute are urged to help on the two most important bills: (1) the Shipstead Bill to regulate the size of buildings, and (2) the Great Falls and

Potomac Gorge Bill. A part of the park commission plan for park development should be endorsed by them to their Senators and Congressmen. The report states further as follows:

The Chairman has made report to the Executive Committee recommending that a special committee or the Committee on Historic Monuments and Natural Resources be charged with the function of developing the architectural side of the National Gallery. He has also laid the project before the new Director of the American Federation of Arts, suggesting that his organization take the initiative in developing combination professional and lay committees to sponsor the development of the various branches of the Arts. It is recommended that definite action should be taken by the Institute to put this long-deferred supporting movement on a definite basis, (a) in assigning it to some special or regular committee; (b) in formally taking it up with the American Federation of Arts, which seems peculiarly fitted to take the initiative. It is impossible for the Committee on the National Capital to take on this work in addition to its legislative and other functions.

One phase of committee activity has been the stimulation of active participation in Washington problems by chapter groups. The Boston architects and schools of architecture have been particularly active in studying the transverse axis of the Mall; the New Jersey Chapter is studying the termini of the Key Bridge; the Rhode Island architects have the Northeast entrance to Washington; the Philadelphia Chapter, the Sixteenth Street entrance; and Chicago, the north side of Pennsylvania Avenue. Other chapters and schools are urged to register for special problems. These give opportunity for any group to make a definite, tangible contribution to the upbuilding of the National Capital—to help shape a project and then to "adopt" it as their own, backing it through their representatives in Congress until it is brought to realization.

Committee on Small Houses C. Herrick Hammond, Chairman

THE report of this committee reviewed the situation during the past year and expressed the belief that greater interest is being taken in the small house problem than ever before. In conclusion the report states:

An important development of the past year is the inauguration of a "Bank Service" by the New England Division of the Bureau by which, for a small annual fee, the Bureau provides each Building and Loan Association with a portfolio of Bureau Designs, a subscription to the Small Home magazine, a sample set of blueprints of a Bureau design, and holds itself ready to serve the Banks' clients. The possibilities of this co-operation between the Bureau and the loaning agencies are very great. Substantial improvement of present conditions may be expected if the loaning agencies will adopt some minimum standard for design and presentation below which loans will not be extended. The Bureau can assist the Banks in creating such a standard.

Committee on Foreign Relations William Emerson, Chairman

THIS report to the convention is largely in the nature of progress:

- (1) The wisdom of the action of the Board in creating a sub-committee on exhibitions has been amply demonstrated by our experience in sending drawings to Australia and to South America last summer, and by our present activities in connection with other exhibitions at Warsaw (Poland), and in conjunction with the Society of Landscape Architects at London (England).
- (2) In consequence of recommendations received through Clement W. Fairweather on behalf of the delegates to the

Eleventh International Congress of Architects last fall, approval was given by the Board after correspondence with the chairman of the Committee on Competitions to the idea of establishing a permanent international committee on competitions whose services should be placed at the disposal of all countries. In consequence of further recommendations from the same source it was agreed that the suggestion of holding the next meeting of the International Congress of Architects in this country in 1930 at the time of the Tercentenary Celebration of the founding of Boston be approved.

- (3) The doings of the delegates of the Pan-American Congress of Architects at Buenos Aires have formed the subject of a joyous epic by our vice-chairman, Frank R. Watson.
- (4) The Czecho-Slovakian students referred to in our last report have given a good account of themselves in the offices where they have worked, but the Committee recognizes the danger of becoming over-burdened with applications from other countries, and will in the future restrict its services to conspicuously deserving cases.
- (5) The establishment of a headquarters to which French students of the arts coming to this country for the first time might be welcomed, as suggested by Jean Paul Alaux at the convention in New York, still seems to your Committee worthy of the co-operation of The American Institute of Architects in conjunction with other interested organizations or individuals.
- (6) In order to emphasize the unity of purpose and interests that characterizes architects in all parts of the world, the Committee recommends that the secretary send annually to the officers of every national group an invitation to them and their fellow-members to attend the convention of the A.I.A.

Committee on Health and Safety D. Everett Waid, Chairman

SINCE the appointment of this Committee much time has been spent in research work and much valuable data collected to be used in the preparation of a final code on Health and Safety, particularly applicable to the protection of workmen engaged in building construction.

Your Committee engaged at once the services of Rudolph P. Miller as its consultant, who prepared for discussion by the Committee a rough draft of subjects and suggestions.

After consideration of these by the Committee, Mr. Miller was instructed to prepare a rough draft of the finished code, such code to be prepared in sections which would be criticized not only by the Committee, but by representatives of various building trades and building councils and the Workers' Health Bureau affiliated with the American Federation of Labor.

As a vast and important field is to be covered, it will be some time before the finished code is recommended for adoption, and as it is a work upon which the Committee is giving much thought, time and attention, it solicits suggestions from other Institute members, for we are very hopeful of accomplishing worthwhile results.

Committee on Allied Arts J. Monroe Hewlett, Chairman

THE discussion which occupied the opening session of the convention a year ago, over which C. Grant LaFarge, as Chairman of this committee, presided, has during the succeeding months been the inspiration of a large amount of discussion and consideration on the part of architects and others engaged in architectural education. Intelligent collaboration in the arts of design seems to be definitely accepted today as one of the great educational requisites in the training of architects and other designers, and the responsibility resting upon The American Institute of Architects to foster in every way possible the development of this idea in education and practice is obviously

a continuing responsibility, rather than one which calls merely for occasional sporadic effort.

There still persists in the minds of many people a curious misapprehension as to the significance of the word "collaboration," a feeling that it is something new which its advocates are seeking to inject into the practice of architecture; that it is something that applies only to undertakings of such elaborate and expensive character as to come outside the range of practice of the average architect. Nothing could be further from the truth. The world in which we live is essentially a collaborative creation. We who are living in it, find ourselves surrounded by conditions which have come about as the result of the adjustment of forces, some of them creative, some of them destructive, some of them making for order and durability and beauty and some of them tending to confusion, instability and ugliness. No lasting element in our environment is the result of purely individual effort. Collaboration has been a continuous creative influence in every great human undertaking.

Every architect realizes his dependence upon the results of collaborative effort in all those phases of his work that are classed as structural and in all those matters in regard to which the specialist must be called in, but in the matter of aesthetics, he has become more and more an individualist, less and less appreciative of the adjustments between master minds that have made possible the great achievements of the past.

It has seemed wise to bring emphatically to the attention of the Institute members the many fields in which collaboration between the architectural profession and other groups of citizens and artists may advantageously be encouraged, and the discussion proposed for the present convention which has been summarized as the Mobilization of the Forces which make for Better Architecture, will, it is hoped, bring forth illuminating suggestions in regard to various influences that should be brought into line in order to advance our art.

A year ago our discussion centered around architecture, landscape architecture, painting and sculpture. We called into the discussion distinguished practitioners of these arts and gained from them a broadened vision of the significance of the word architecture and the qualities that may be implied in the word architect. If as a sequel to this we succeed in bringing about a better understanding of the kind of dependence that should be created and maintained between the architect and all the agencies that may enhance the quality, significance and beauty of his finished work, we shall be laying the foundation of an architectural expression which, as the years go by, shall typify more vitally its locality and its time.

Since the discussion a year ago, the Chairman of this committee has been in conference with representatives of a committee of the American Society of Landscape Architects in regard to the formulation of a statement as to the principles that should be used as the basis for agreements covering collaboration among practitioners of architecture and the allied arts. The following statement represents the consensus of opinion of these two committees as to such principles, and it is embodied in this report with the idea that, after further consideration by the various organizations involved, it might be found valuable for inclusion among the standard documents of the Institute:

Any work representing the unified expression of the talents of two or more artists depends for its success upon their ability to perform their allotted tasks with the understanding and the sympathy necessary to the creation of a harmonious whole. It is, therefore, evident that the first requirement of successful collaboration is the selection of men capable of working together with a high degree of broad appreciation of the characteristics and limitations of each field of art and with mutual sympathy and esteem.

Leadership is necessary in artistic collaboration as it is in teamwork of any other kind. As a general rule, such leadership arises naturally from the nature of the problem at hand and from the character, ability and personality of the collaborators. It may be assumed, however, that where the elements of the problem are predominantly in the field of one art, the representative of that art should be the logical leader.

Wherever possible, the collaborators should be called together at the inception of the work and all studies, especially at the preliminary stages, made in frequent consultation with all collaborators engaged and with the client.

In any collaboration there must be some degree of joint responsibility such as is shared by partners in a firm for the actions of the firm, and some degree of specialized individual responsibilities whether the scope of these individual responsibilities is clearly defined or not. A collaboration which stresses the joint responsibility in extreme form constitutes in effect a limited and temporary partnership which, like an ordinary partnership, must leave the apportionment of the respective duties of the collaborators largely to be arranged between them as the work progresses and which is largely dependent on their confidence that they can work out such apportionment satisfactorily by mutual consent as they go along.

Where such a temporary partnership in joint and undivided professional responsibility and in the financial aspect of the work does not exist, and where one collaborator has a direct responsibility, professional and financial, to the client for some parts of the whole, and the other collaborator has a similar direct responsibility to the client for other parts of the whole, it is very important to have simple and unmistakable physical criterion for resolving doubts as to which is primarily and directly responsible for any given part of the whole and which is to act merely as an advisor in respect to that part. As soon as the design of the whole upon which two or more collaborators are thus engaged has advanced far enough to permit its being done intelligently, a line can be drawn, by agreement, on one side of which direct responsibility rests on one collaborator and, on the other side, on the other collaborator.

The main types of collaboration, each of which is suitable under certain circumstances, are:

(1) Where the collaborators have a joint and undivided responsibility for all parts of the work as in a temporary partnership even though there be an understanding that each is to concentrate his efforts mainly on certain aspects of the joint undertaking.

(2) Where one collaborator is primarily and directly responsible for the whole undertaking and any other is (a) a consultant to whom responsibility for certain parts of the work may or may not be delegated, but who is directly responsible to the client for expressing his concurrence or non-concurrence in the wisdom of the conclusions of the principal, or (b) a subordinate collaborator to whom certain responsibilities are delegated by the principal, and whose remedy in case of essential disagreement is to resign.

(3) Where each collaborator is individually responsible to the client for certain parts of the work but each acts also to some degree as a consultant or as a subordinate collaborator in respect to other parts of the work.

In any one of these types, except (2-b), the important points to cover are these:

(1) To make it clear which collaborator is to be finally and directly responsible for any given part of the whole after getting advice from the others; (2) to arrange that each collaborator may obtain the advice and assistance of the other or others as to any part for which he is responsible by meeting the expense involved in the rendering of such advice or assistance; (3) to arrange that no collaborator will reach a final decision in respect to any part for which he is directly responsible without giving the other or others a reasonable opportunity to offer his or their advice; (4) to make each collaborator responsible for advising the other collaborators about anything in connection with the entire job which, he thinks might be bettered by his advice, and putting him in a position to express that advice (by drawings or otherwise) without subjecting him to unreasonable unremunerated expense; (5) to have a clear understanding whether or not the degree of joint responsibility is such that any of the collaborators has the duty of expressing to the client his dissenting opinion in case he is finally unable to assist to the expediency of a decision made by another collaborator within the field for which the latter is primarily responsible.

It is manifestly impossible to draw a form of agreement among collaborators which will apply to all, or even a majority of problems. It is, therefore, recommended that the above general principles be approved by the different National Associations and considered the basis upon which the members of these associations may write individual agreements.

In connection with the general subject of co-operation between the crafts, your committee desires to call particular attention to the work inaugurated by the New York Building Congress, under the direction of our fellow member, William O. Ludlow, for the recognition in connection with definite architectural undertakings of excellence in craftsmanship. The procedure consists in securing the approval and co-operation of the owners of the building, for the awarding of certificates of excellence in craftsmanship to workmen engaged in the various crafts. This undertaking has already proved itself of great value in promoting an *esprit de corps* in the prosecution of architectural undertakings, and its success in certain localities in which Building Congresses have been established suggests the desirability of an effort to encourage such a procedure under the auspices of Institute chapters in localities where there are no Building Congresses. In this matter it is suggested that the delegates who are interested in this subject should confer with Mr. Ludlow, who is present at the convention and whose advice in regard to the matter will be found of the greatest value.

One of the points brought forward a year ago in the report

of this committee was the desirability of devising some plan whereby information in regard to the work of practitioners in the allied arts and crafts could be made available to members of the architectural profession. No very definite progress has been made in this matter, but your committee believes that under the present management of the *Journal* of the Institute, it may be found possible to make our official publication more useful in this regard.

In regard to the correspondence in connection with the proposed system of Chapter, Regional and National awards of Honor in Architecture and the Allied Arts, your committee would report that the opinions expressed by the various chapters on this subject vary widely. The great majority seems to approve in principle the idea of such awards. We find almost unanimous objection to the plan of covering the necessary expense incidental to such awards by means of fees charged to the competitors. For financial reasons it seems hopeless to attempt to put any such program in operation at the present time. Your committee recommends that a general statement of the plan of Chapter and Regional awards should be presented to the various chapters with the suggestion of the Board of Directors that the various chapters and regions should report next year whether or not they have been able to inaugurate such procedure and that the question of National awards be deferred until such time as a definite activity in the matter of Regional awards has manifested itself in various regions.

REPORT OF THE BOARD OF DIRECTORS

THE announced intention of the sixtieth convention, one year ago, was to give marked consideration to architecture as an art, and to develop a plan for bringing about actual working collaboration between the architect, the landscape architect, the painter, the sculptor, and the craftsman. During the twelve months which have elapsed, that high ambition has been realized in part. There has been an awakening in the architectural profession. And, we venture to believe, there has been the birth of a new spirit of co-operation between the professions and crafts which are engaged in creating the architecture and the fine arts of our country.

The Board of Directors regrets that it cannot report the establishment of anything so definite as a clearing house through which collaborative contacts may be had for the asking. It was and is the intention of the Board to devise, ultimately, ways and means for making such contacts, and for bringing together for mutual advantage the professional groups, including the craftsmen, who are fundamentally concerned with the principles of collaboration. The Board is now of the opinion that the establishment of such an inter-professional service as is here contemplated must follow a program which has first brought about—in the hearts and minds of those concerned—a general understanding, a common acknowledgment of collaboration as a necessity, and a strong desire for working co-operation. It is believed to be better to achieve these intangible and more difficult objectives before undertaking the obvious and final objective, which is the setting up of a bureau or department, under the auspices of The American Institute of Architects, for the specific purpose of rendering service to those who desire collaboration in the solution and execution of their problems.

On this premise the Committee on Allied Arts was instructed to take up the program of the Committee at the point to which it was carried under the able chairmanship of C. Grant LaFarge. In doing so, the present Committee, under the chairmanship of J. Monroe Hewlett, has confined itself to the broader and more difficult objectives. The Committee is of the opinion that first the professions and groups fundamentally interested in collaboration must be united in a common cause. It is also of the opinion that all of the factors and forces which exert substantial influences on architecture and its allied arts, particularly the public and the architectural schools, must be informed of the program of the Institute and

mobilized in its support. With these conclusions the Board of Directors agrees.

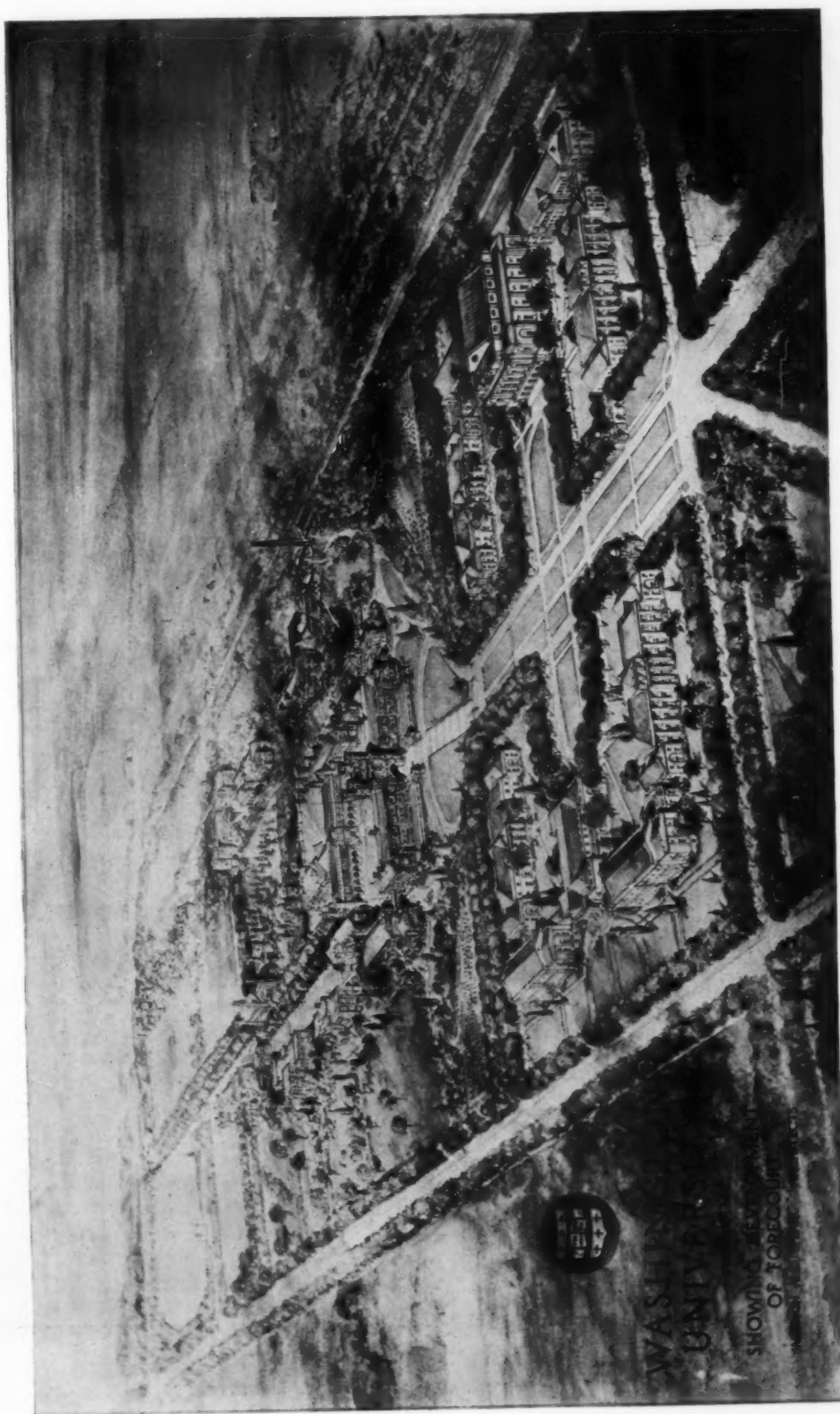
The character of this, the sixty-first convention, was suggested by the theme, "The Mobilization of the Forces which make for Better Architecture."

It is believed that the architect must be the most conscious, the most enthusiastic, and the most determined of all who are concerned with collaboration. His buildings must demonstrate the value of collaborative effort in such a definite and pleasing manner as to make collaboration a thing sought for by the client, and insisted upon by the architect and his fellow artists.

The theory of government under which the Institute has functioned since 1857 places upon the delegates in convention assembled certain duties and responsibilities of a legislative character. Therefore, the Board of Directors, which governs the Institute between conventions, must report to the delegates on its stewardship, and must ask for their decisions.

Such procedure takes time on the program which, no doubt, could be more enjoyably spent. But it is respectfully suggested to the delegates that they attend Institute conventions in a dual capacity: To receive the inspiration which comes from good fellowship, and the exchange of ideas with brother architects; and, to represent in fact the members at home by discharging the duties of elected representatives who have the responsibility of making decisions which are vital to the progress of The American Institute of Architects.

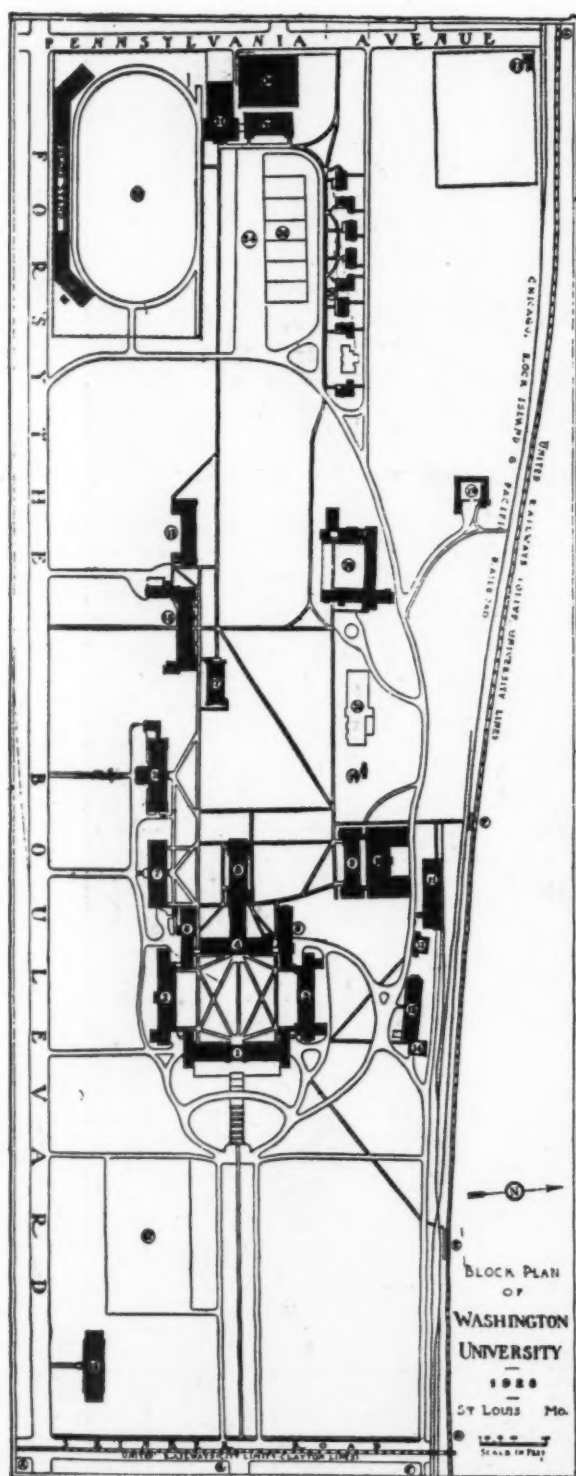
There then follows a review of the reports of the several standing committees with resolutions passed recommending their approval by the convention, with occasional minor changes. Also a discussion of the financial condition of the Institute as outlined in the report of the treasurer, with certain specific suggestions made toward the indebtedness of The Press; nominations for various classes of honorary membership and a reallocation of chapters. The report announces the creation of the position of field secretary, and closes with the statement that the 1929 convention will be held in Washington, D. C., with power to change the location vested in the hands of the Board of Directors.



GENERAL VIEW

WASHINGTON UNIVERSITY, ST. LOUIS, MO.

JAMIESON & SPEARL, ARCHITECTS



- 1—University Hall—
Administration Offices and Lecture Rooms
 - 2—Busch Hall—
Chemistry
 - 3—Cupples Hall No. 1
Civil Engineering and Architecture
 - 4—Ridgley Library
 - 5—Charles H. Duncker, Jr., Hall—
Business and Public Administration
 - 6—Grace Vallé January Hall—
Law
 - 7—Newton R. Wilson Memorial Hall—
Geology and Geography
 - 8—Eads Hall—
Physics
 - 9—Cupples Hall No. 2—
Mechanical and Electrical Engineering
 - 10—Cupples Engineering Laboratories
 - 11—Power House
 - 12—North Hall—
Lecture Room
 - 13—Northeast Hall
 - 14—Book Store
 - 15—William K. Bixby Hall—
School of Fine Arts
 - 16—Observatory
 - 17—Graham Memorial Chapel
 - 18—Tower Hall—
Dormitory for Men
 - 19—Liggett Hall—
Dormitory for Women
 - 20—McMillan Hall—
Dormitory for Women
 - 21—David R. Francis Gymnasium
 - 22—Wilson Swimming Pool
 - 23—Mary Institute Recreation Building
 - 24—Automobile Parking Ground
 - 25—Francis Athletic Field
 - 26—Tennis Courts
 - 27—Automobile Parking Ground
 - 28—Rebstock Hall—
Biology
 - 29—Maintenance Building
 - 30—Field Houses
 - 31—Fraternity Houses
 - 32—Women's Building
- A, B, C, D, E, F, G—Car stops

BLOCK PLAN, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

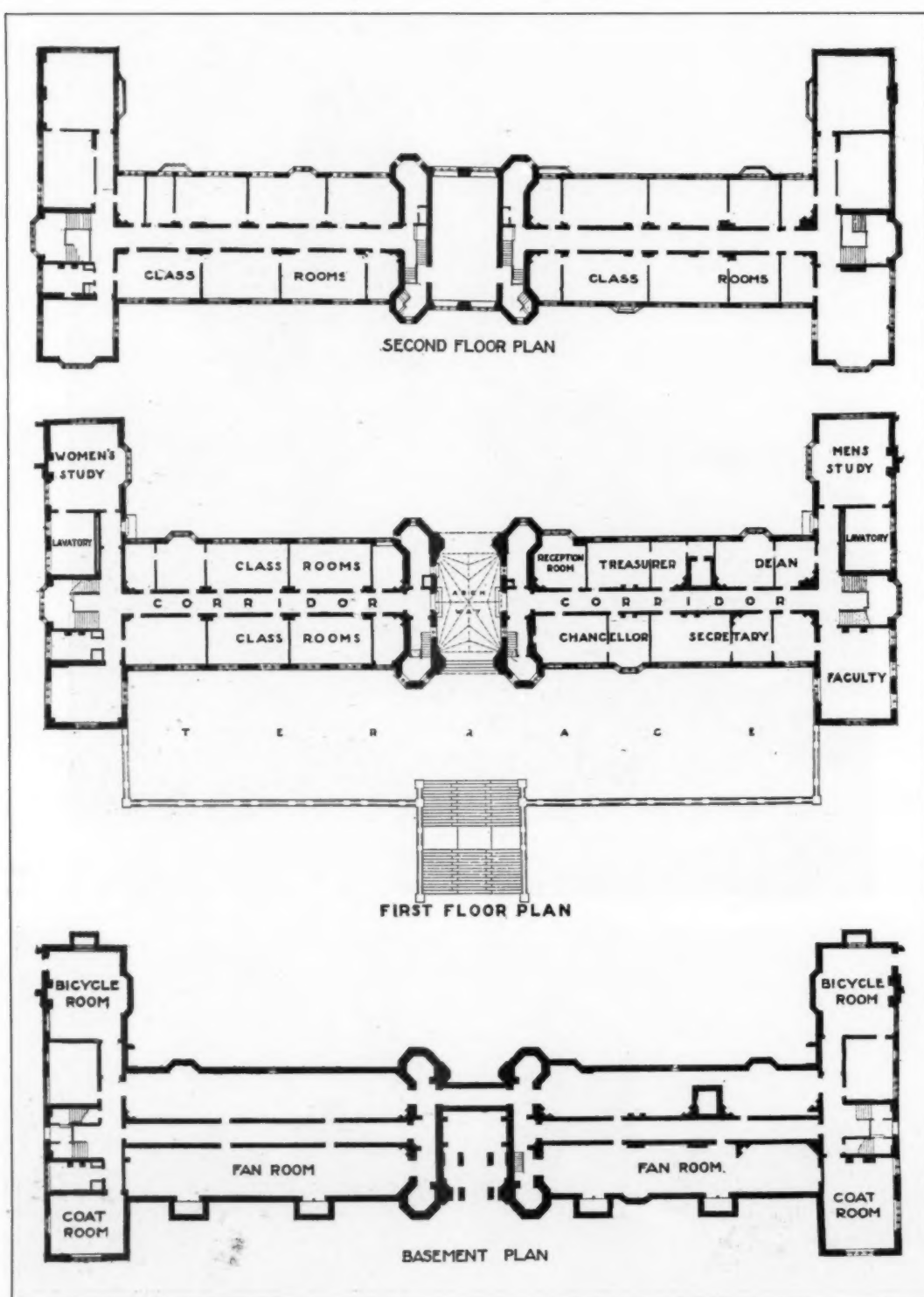
COPE & STEWARDSON AND JAMIESON & SPEARL, ARCHITECTS



Photos by White

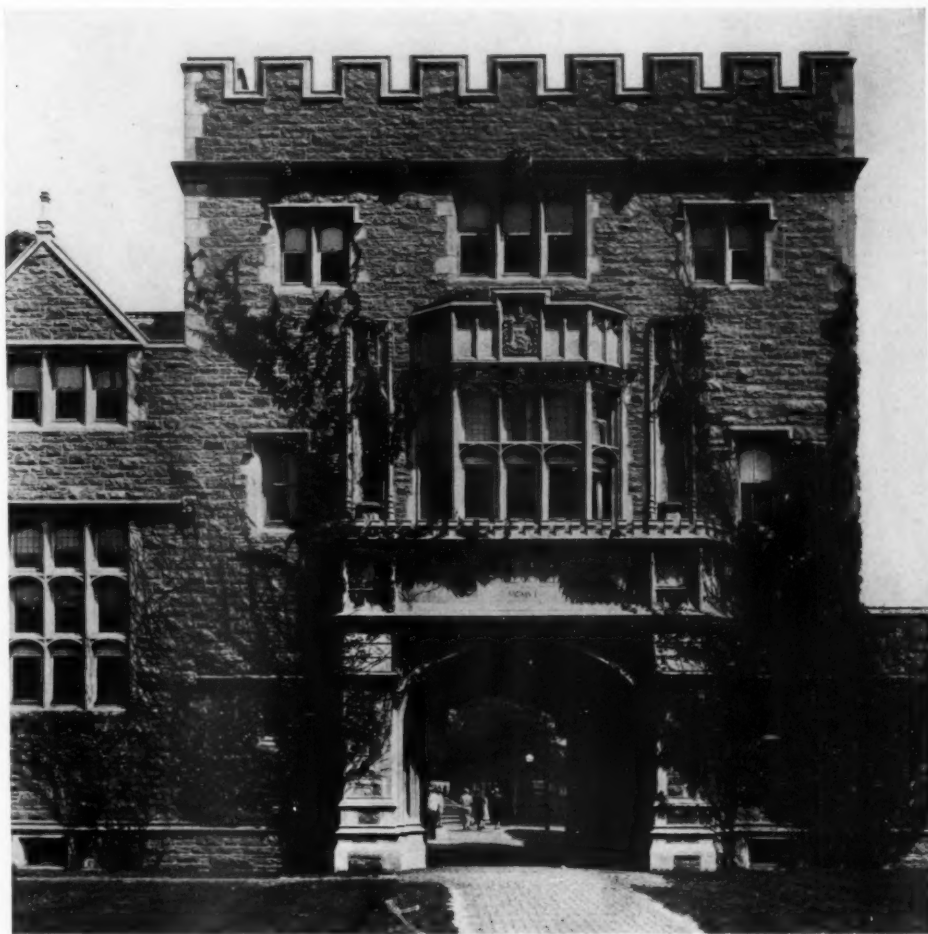
UNIVERSITY HALL, ADMINISTRATION BUILDING, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

COPE & STEWARDSON, ARCHITECTS



UNIVERSITY HALL, ADMINISTRATION BUILDING, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

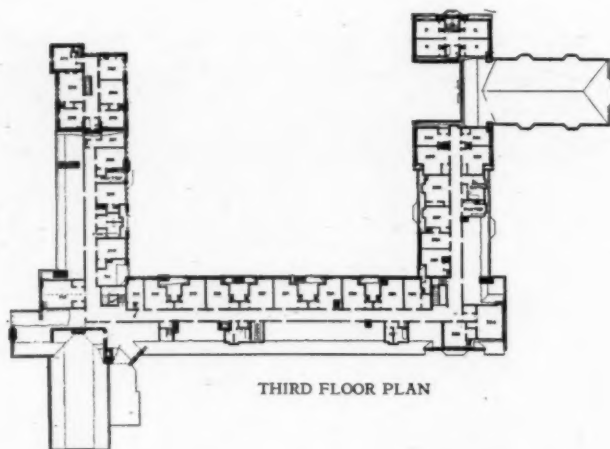
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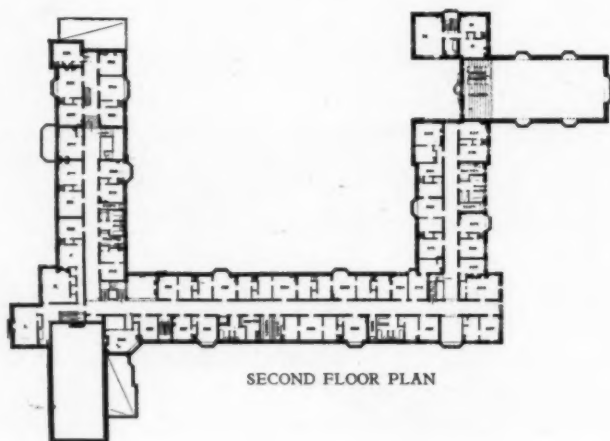
Photos by White

McMILLAN HALL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

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THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

McMILLAN HALL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

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Photo by White



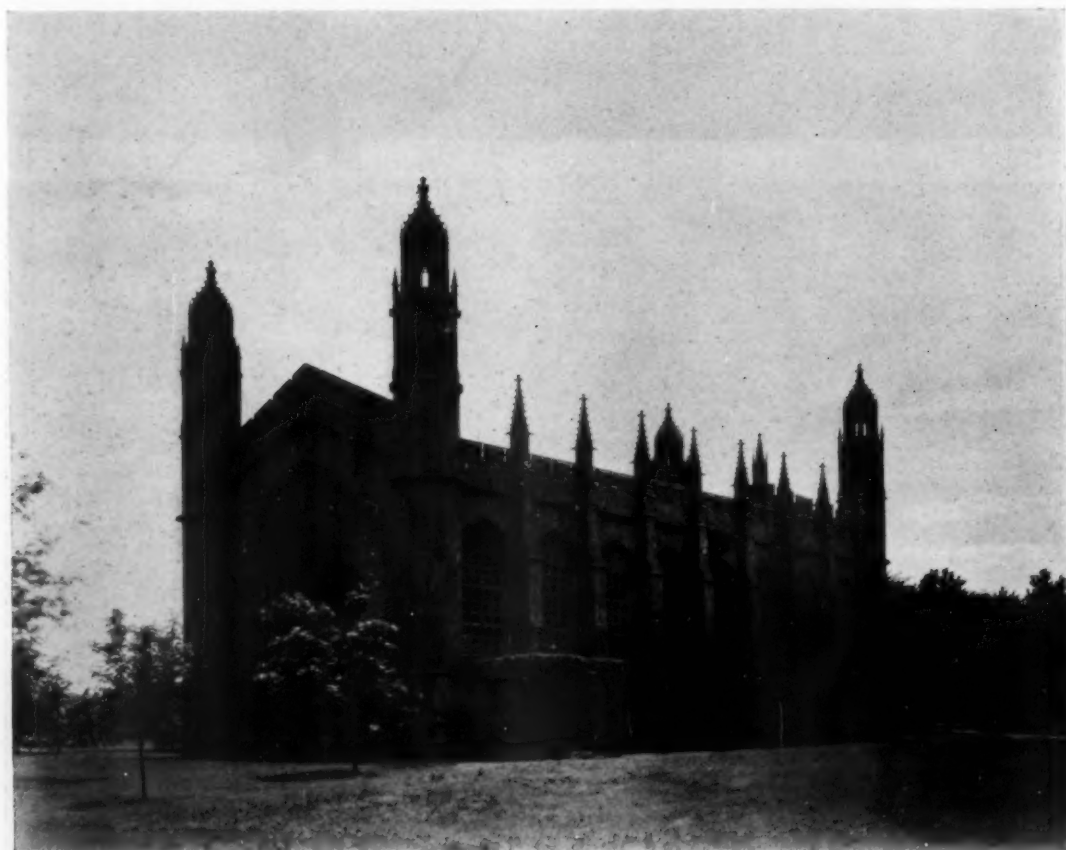
Photo by Robbins

JANUARY HALL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

JAMIESON & SPEARL, ARCHITECTS



RIDGLEY DORMITORY



Photos by White

GRAHAM MEMORIAL CHAPEL
WASHINGTON UNIVERSITY, ST. LOUIS, MO.
COPE & STEWARDSON, ARCHITECTS



LIGGETT DORMITORY



Photos by White

TOWER DORMITORY
WASHINGTON UNIVERSITY, ST. LOUIS, MO.
COPE & STEWARDSON, ARCHITECTS

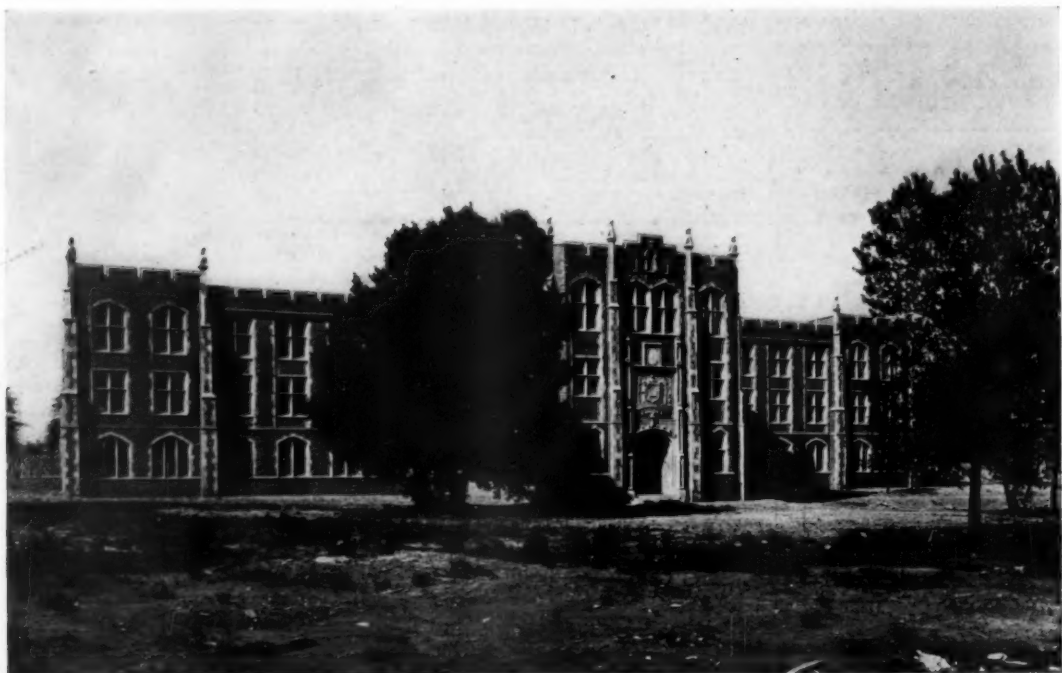
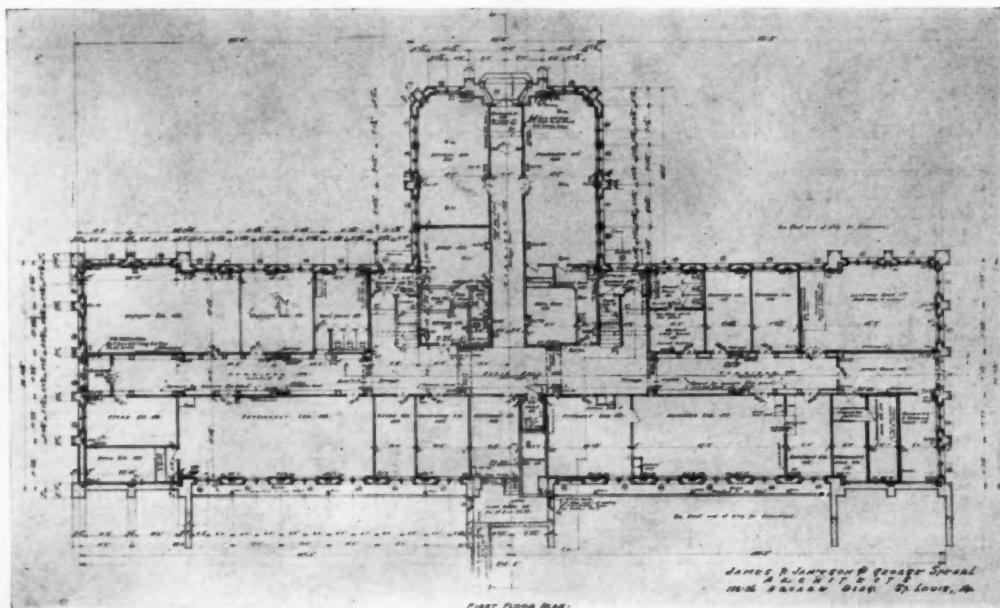
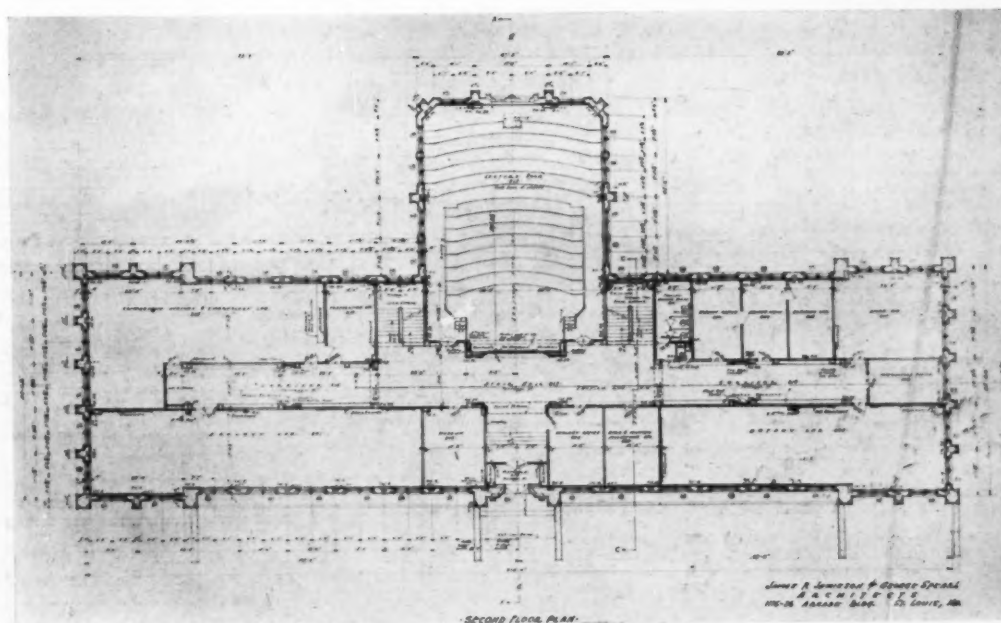
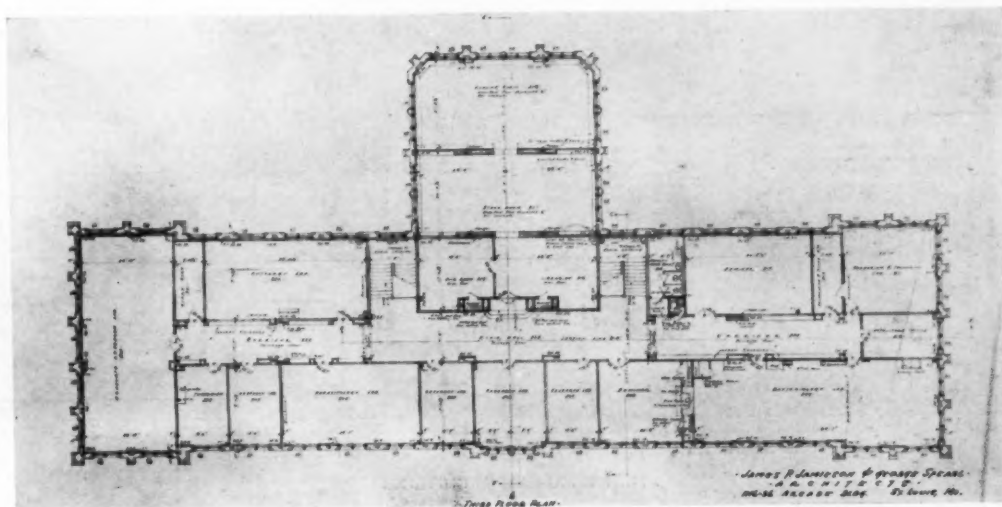


Photo by White

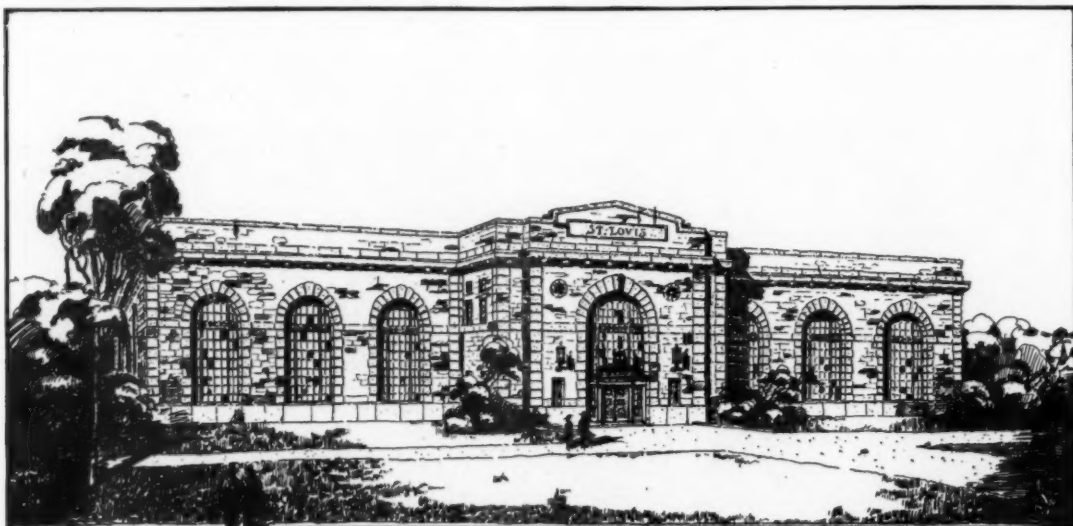


CHARLES REBSTOCK HALL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

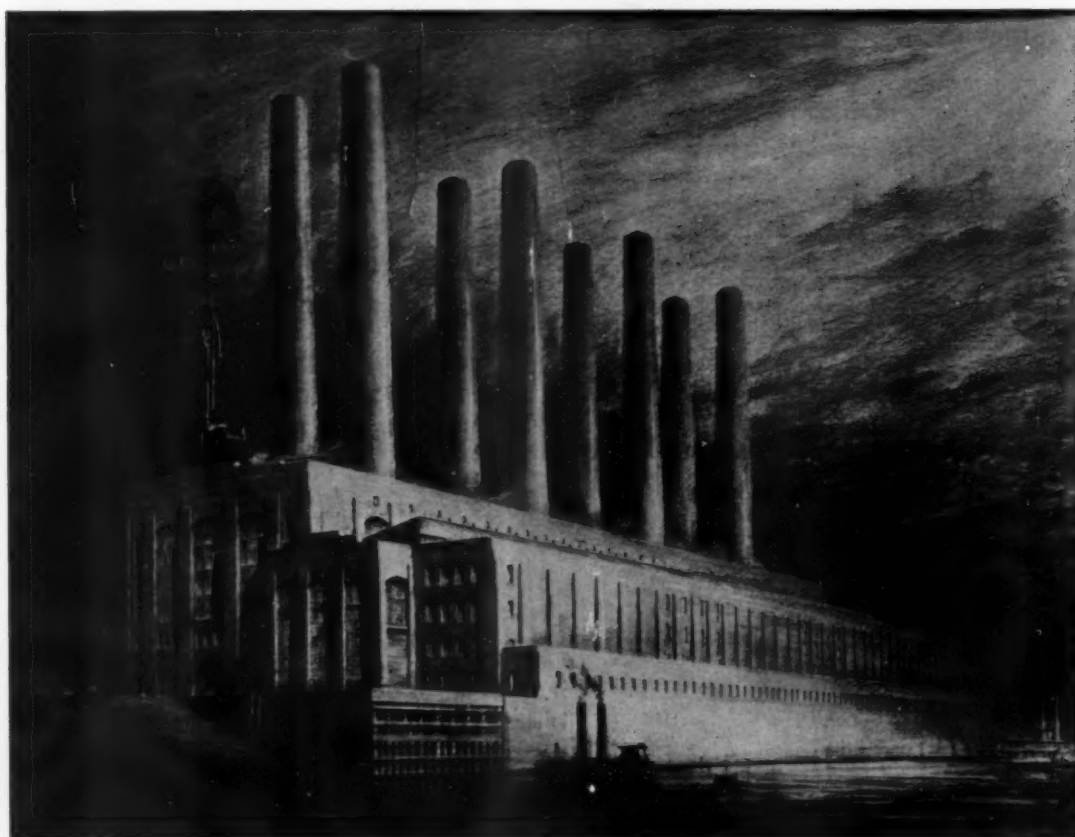
JAMIESON & SPEARL, ARCHITECTS



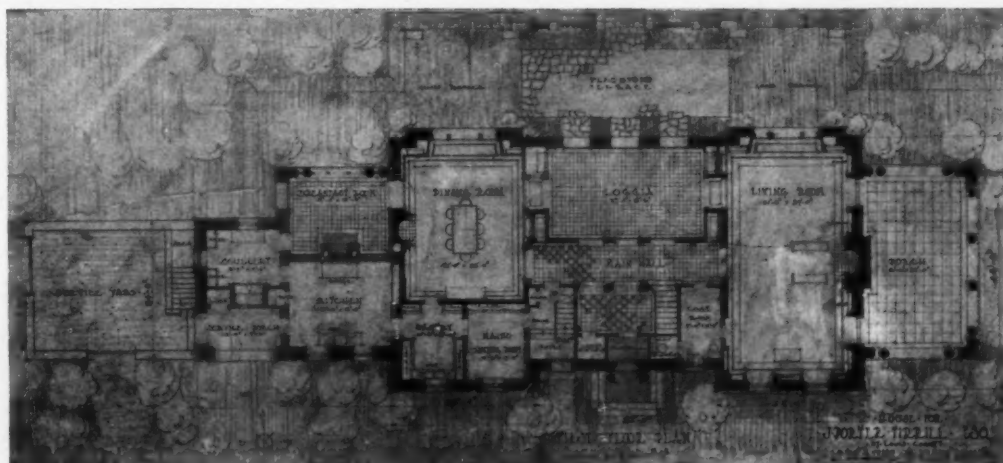
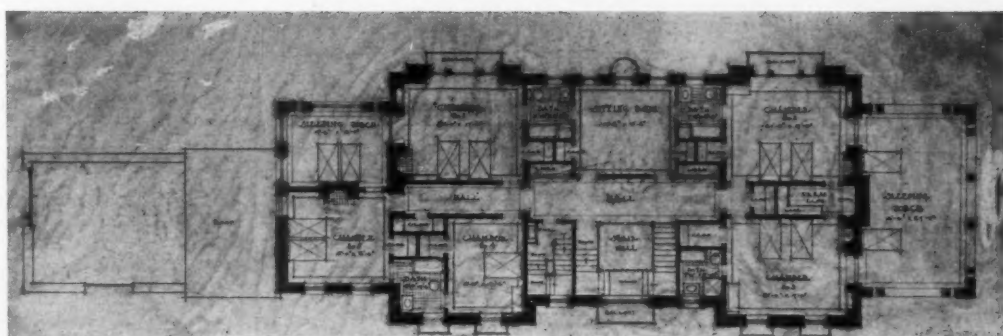
CHARLES REBSTOCK HALL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.
JAMIESON & SPEARL, ARCHITECTS



HIGH PRESSURE HOUSE, NEW ST. LOUIS WATER WORKS, MISSOURI RIVER
STUDY & FARRAR, ARCHITECTS



CAHOKIA POWER STATION, NEAR EAST ST. LOUIS, ILL.
MAURAN, RUSSELL & CROWELL, ARCHITECTS



HOUSE OF J. PORTER TIRRILL, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



INTERIOR ARCHITECTURE



ADAPTING PERIOD IDEAS TO MODERN REQUIREMENTS

WHILE architects continually strive to design houses which shall give expression to the owner's individuality, it is natural that, due to certain standardization in clients' tastes and ideas of design, as well as in their customs and modes of living, there is often apt to be decided similarity between certain houses, even those in widely separated localities. This similarity is frequently emphasized by the unfortunate tendency of clients in insisting that their architect follow closely the lines of some one in particular of the old styles of architecture, rather than allowing him to create a design that is logically related to the site and meets the peculiar requirements of those whose home it is to be. In other words, clients too often lay too great stress on the question: What style is that house? and ignore the more logical query: Whose house is that?

A house may very properly be designed so that

it retains certain characteristic lines and proportions of some one particular style and yet possesses an original quality that gives it distinction and individuality. This may be brought about merely by the use of modern materials and methods of construction, for their bearing on the details will be such that the resulting design immediately becomes a modern adaptation of old ideas. Disregarding the influence on the design of present-day products and structural ideas, the house would rather be classed as an anachronistic reproduction.

In the design of the house of Mrs. George W. Otis in Maplewood, N. J., illustrated herewith, the architect, Clifford C. Wendehack, has adapted—in the true sense of that word—certain ideas of Colonial times to create a house that is modern in its purpose and at the same time reflects the character and personality of the owner. One recognizes in the



Photo by Nyholm

DINING ROOM

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



DETAIL OF STAIRCASE LANDING

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



MAIN HALL AND STAIRCASE

Photos by Nyholm



Photos by Nyholm

LIVING ROOM

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



Photos by Nyholm

PORCH

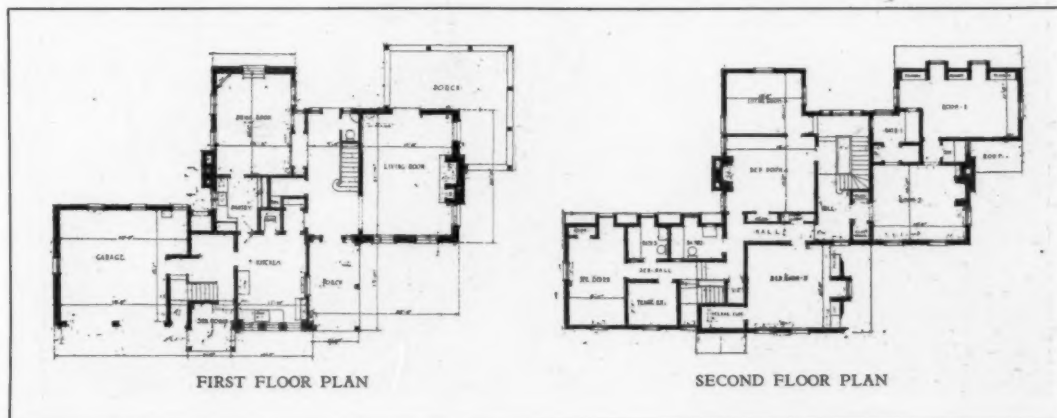


DINING ROOM

use of wrought iron butts and latches, papered walls and trimmed flat arches, ideas which we associate with architecture of early American days. And yet there has been no attempt to imitate or even suggest in the details of the various elements the hand-wrought methods of those times, or in any way to make the house appear anachronistic.

Especial attention is called to the fact that the design of the interior is developed from the structural plan. It may be seen on the plan below that, in order properly to balance the layout of the hall and dining room, a deep reveal was formed in the

opening between those rooms, which has been logically converted into cupboard space, lending added interest to the scheme. In the process of adapting an old style or period to modern usage, consideration to present-day practical requirements affords, perhaps, the greatest opportunity for original expression. Our customs of living are distinctive from those of the past, due especially to modern economic conditions. The many practical appliances of modern invention and manufacture have resulted from these very conditions. In every way this house serves as a capable example of modern adaptation.



HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



Photo by Nyholm

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



Photo By Nyholm

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



Photos by Nyholm

HOUSE OF MRS. GEORGE W. OTIS, MAPLEWOOD, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT



ENGINEERING AND CONSTRUCTION



LIGHTING THE THEATRE STAGE

By F. M. FALGE* AND K. M. REID*

THE importance that modern showmen place on light is evident from a glance at the theatres of today. Light is lavishly employed to enrich and beautify the theatre as a whole and to produce spectacular or realistic effects on the stage. But light, with its enormous power, may make or mar the play, and it may enhance or obliterate the architectural detail. The problem is one that requires careful study. This article presents suggestions on equipping stages so that they may be lighted to best advantage.—THE EDITORS.

THE type of theatre and the nature of the productions to be given fix the lighting requirements of the stage. These requirements vary considerably for the different types of theatres.

In vaudeville and large "presentation" motion picture houses the stages are fairly well standardized in character. General borderlighting, footlighting and striplighting, with supplementary spotlights and floodlights, provide the flexibility of illumination required on such stages. Since their settings are not usually enclosed overhead, an opportunity is offered for the production of greatly enhanced effects by means of lighting units located on a bridge just back of the proscenium arch. These lighting units can be handled easily and a corresponding reduction may be made in the number of hanging floodlights, towers, and portable strip-lights.

The productions given in legitimate theatres are

usually retained for considerable periods of time, and the settings and lighting effects are likened to those of real life. There is some justification, therefore, for the use of special portable equipment for each particular play. However, it is usually advisable to install borderlights, footlights, and striplights to be used in addition to these portable equipments. Also, musical comedies play on the stages of legitimate houses and need lighting equipment similar to the "presentation" houses. Bridges to provide for ready control of large quantities of light are almost indispensable to this class of production.

The little theatres require the same stage lighting as legitimate houses, on a somewhat smaller scale, except that they can sometimes dispense with part of the borderlighting equipment, or can even rely on portable equipment alone.

The small motion picture houses are coming more and more to offer added attractions such as stunt nights, style shows,

and dancing and singing numbers. For these occasions, the expense of a fully equipped stage and the space taken by it are seldom justified, but a few spotlights and a single row of footlights should be provided.

In public schools and churches simplicity of control of the stage lighting is a necessity. Disappearing or removable footlights are usually desirable for such stages where lectures are given from time to time. Simple borderlights and footlights, with enough outlets to provide for temporary additions as they may be needed, are generally satisfactory.



PALACE THEATRE, CHICAGO, ILL.
C. W. & GEO. L. RAPP, ARCHITECTS

WHERE THE APRON IS FLUSH WITH THE PROSCENIUM ARCH, A PROSCENIUM BORDERLIGHT IS RECOMMENDED

*Engineering Department, National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

For all stages a seeming superabundance of extra outlets is a decided asset and results in future savings, besides offering increased flexibility and convenience in the operation of portable lighting equipment. Groups of extra outlets spaced about 6 feet apart should be placed on both sides of the stage as well as at the sides of the proscenium arch and along the back wall.

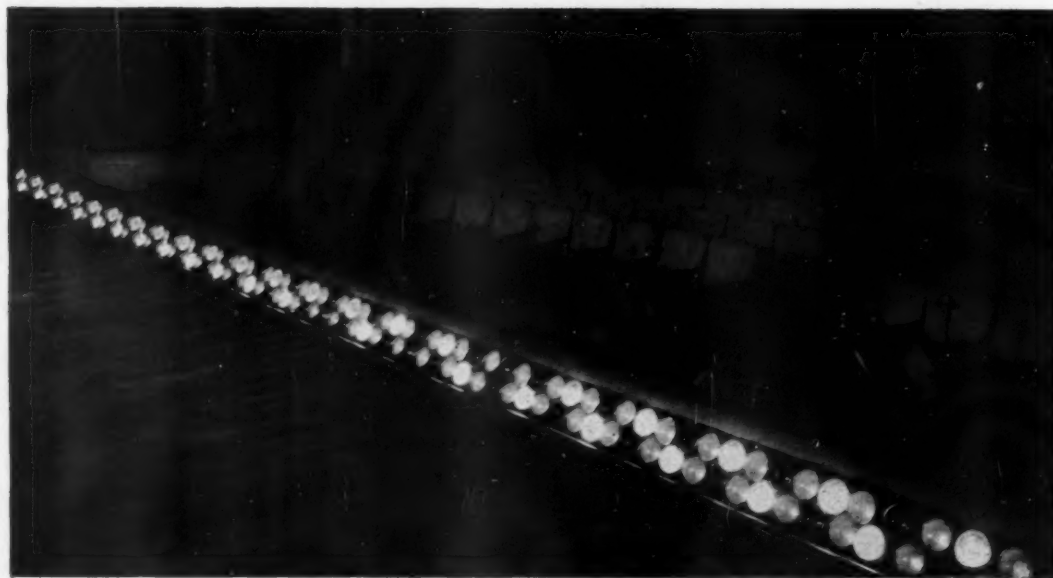
The height of the stage floor is a fundamental dimension in the design of theatres. It has been the general practice to make the stage floor 42 inches above the level part of the auditorium floor. This figure was probably based upon the fact that a fairly small individual, when seated, could then see the stage floor. However, with the developments in stage footlights and the growing desire to have them do an effective lighting job rather than just hide in a trough out of sight, they have been elevated a short distance above the level of the floor. As a result, only the taller persons seated in the front rows can see the floor of a stage 42 inches high.

The manufacturers of lighting equipment, appreciating these space limitations, have reduced the depth of footlights until they now project only $2\frac{7}{8}$ inches above the stage floor. As a result of this reduction in depth, footlights have become relatively inefficient as lighting devices, but in many cases they still obstruct the view of the stage. These considerations point to the desirability of a somewhat lower stage floor, accompanied by a slight increase in the slope of the auditorium floor. Thus a stage whose floor level is 36 inches above the floor level of the auditorium, allowing a minimum of $2\frac{7}{8}$ inches for the footlights, will bring the top of

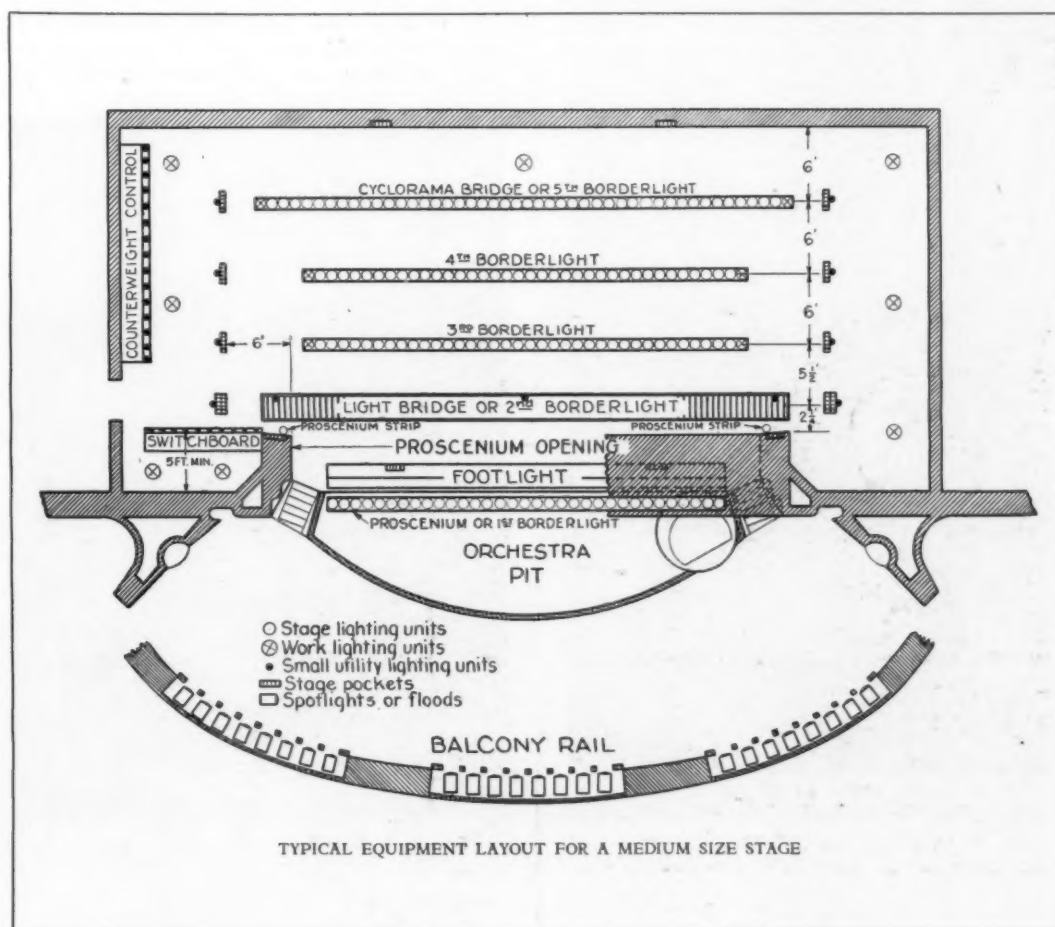
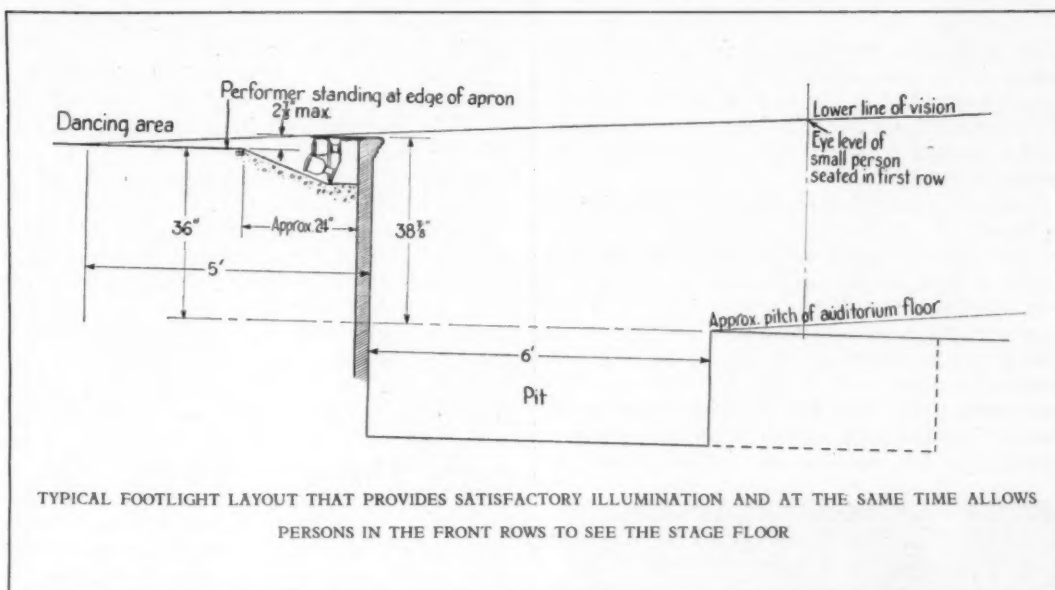
the footlights $38\frac{7}{8}$ inches above the auditorium floor. Although even this does not allow a small person in the front row to see all of the stage, he can see most of it, including that part on which the dancing is usually done.

Recent years have seen a rapid development of new stage lighting equipment—especially footlights and borderlights—employing an individual reflector for each lamp. Efficient gas-filled lamps of comparatively high wattage, each in a suitable reflector, are so superior to the old trough type equipment with bare lamps that the latter are fast being replaced and are now seldom considered for a new building. For this purpose individual-reflector equipment should be selected of suitable contour and surface characteristics.

Borderlights serve two principal purposes: they must light smoothly the complete expanse of back drop, and they must provide highly directional light on the faces of actors so that facial expressions may be apparent. Best results are obtained with relatively narrow beams, such as are produced by reflectors of essentially parabolic contour with polished or mirrored surfaces. The comparatively new surface, chromium plate, has advantages. It can be applied to a substantial metal backing in order to obtain the necessary ruggedness; it is very hard and resists scratching; and it does not tarnish when it is exposed to the air. For the higher levels of illumination required on large stages, borderlights are designed to accommodate 300-watt and 500-watt lamps on 10- to 12-inch centers. The largest and best lighted stages will use 1,000-watt lamps on 12- to 16-inch centers.



PROCTOR'S 86TH STREET THEATRE, NEW YORK—THOMAS W. LAMB, ARCHITECT
DOUBLE-ROW FOOTLIGHTS HAVE MANY ADVANTAGES OVER THE SINGLE-ROW TYPE



For smaller stages the reflector surface may be either polished or semi-mat. Oxidized aluminum and porcelain enamel give fairly good results, although a polished surface is to be preferred. Here 200-watt lamps on 8- to 10-inch centers are satisfactory, though 300-watt or 500-watt lamps are sometimes justified.

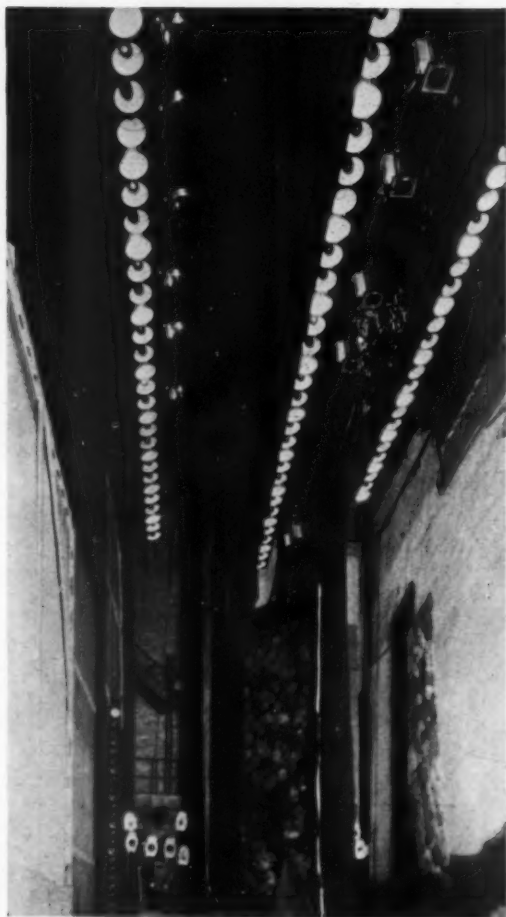
As already touched upon, the problem confronting equipment manufacturers has been to design footlights which occupy very little space, yet have as high a light output as possible. Fortunately a wide distribution of light is needed to cover the angle between a player's face and his feet. This removes the necessity for a parabolic contour and permits the reflectors to be designed with primary consideration to the extremely limited space available. Footlights placed on 4-inch centers do a very satisfactory job. The reflectors need not have pol-

ished surfaces; the surface having the highest reflection factor is usually the best.

Care must be taken that the footlights direct no light on the proscenium overhead from which it would be scattered back into the house. This undesirable condition is avoided by aiming the footlights properly and by making the row several feet shorter than the proscenium opening.

Double-row footlights have many advantages over the single-row type. With double-row equipment there are twice as many units and consequently those supplying light of a certain color are only half as far apart. This minimizes shadows and produces a more even distribution of light over both the floor and the actor. Furthermore, the level of illumination may be doubled—a condition which is especially desirable when colored light is employed. The upper row of units should be directed parallel to the floor in order to provide a high level of illumination on dancers' feet, and to prevent a line of shadow on the back drop. The clear or amber units should be evenly distributed through the upper and lower rows, thereby obtaining uniformity of illumination throughout the entire angle that the light covers, and eliminating any "color line" from the back drop.

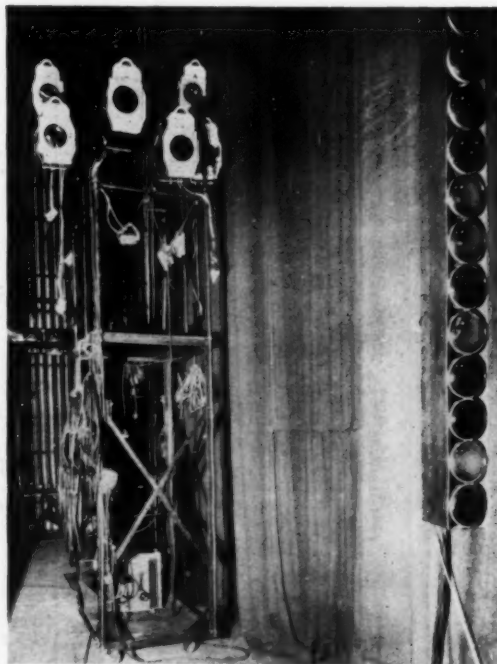
For performers on the apron the footlights



UPTOWN THEATRE, CHICAGO, ILL.

C. W. & GEO. L. RAPP, ARCHITECTS

HERE BORDERLIGHTS ARE SUPPLEMENTED WITH STRIP-LIGHTS, FLOODLIGHTS, AND HANGING AND PORTABLE SPOTLIGHTS



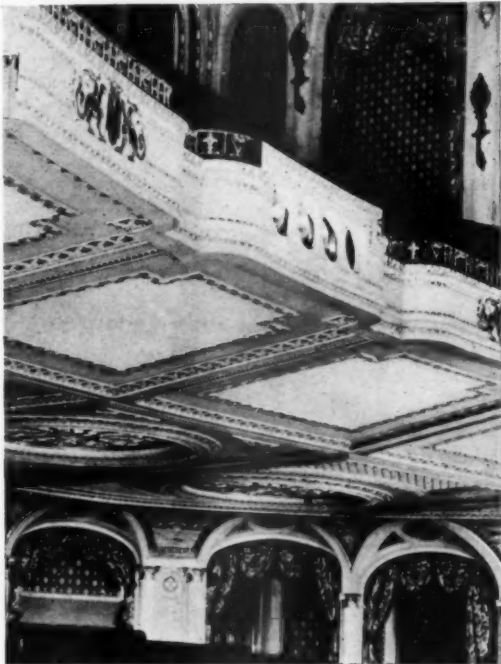
UPTOWN THEATRE, CHICAGO, ILL.

C. W. & GEO. L. RAPP, ARCHITECTS

PLENTY OF EXTRA OUTLETS ARE NEEDED FOR SPOT-LIGHT TOWERS, PORTABLE STRIPLIGHTS, AND OTHER PORTABLE LIGHTING EQUIPMENT

should be supplemented by overhead lighting wherever possible. Footlights serve to light the stage floor; they light the faces of performers when they have hats on, and they diffuse the shadows from overhead, but they produce unnatural effects when used alone. The method of providing the desired overhead lighting depends largely upon the relative positions of the apron and the proscenium arch.

In "presentation" houses the very large orchestra pits, the necessity for rigid economy in space, and the unit type of productions, have combined to make it no longer desirable or possible that the stage be in such close contact with the audience, and it is, therefore, often flush with the proscenium arch, or nearly so. This permits the mounting of a proscenium borderlight at the most forward part of the proscenium, which lights the apron as satisfactorily as the rest of the stage. Where the apron projects out into the auditorium, as is often the case in vaudeville and legitimate houses, it is possible also to design a proscenium which extends as far out as the apron. In this proscenium, floodlights which are concealed from the view of the audience may serve as the proscenium border. In the smaller theatres it is sometimes possible to design the ceiling so that floodlights may be concealed above openings or perhaps behind a conveniently located beam. This provides a very satisfactory method of lighting the apron.



BALCONY SOFFIT OF THEATRE
A. E. LANSBURGH, ARCHITECT
A SECTION OF BALCONY RAIL WITH RECESSED
"SPOTFLOODS"

When none of these methods is possible—the typical condition in theatres already built—floodlights may be mounted in the balcony rail with "spill rings" so that the stray light is not scattered over the auditorium. To reduce spottiness from these units it is possible to obtain "spread lenses" which spread the beam through a greater angle in one direction than in the other. Another piece of equipment recently developed for this application is known as a "spotflood." This unit gives results similar to those obtained with a spotlight, but it has a greater efficiency and does not require the use of "spill rings." Where it is desired to use these "spotfloods" in a new theatre, the balcony rail should be designed to conceal them.

There is frequent need for light spread through a horizontal angle, to illuminate doors, windows, etc. Striplights provide for this need. It is desirable to have these strips permanently placed just behind



PARK THEATRE, CLEVELAND—PAUL LAMB, ARCHITECT
FOOTLIGHTS AND BORDERLIGHTS OF THE INDIVIDUAL-REFLECTOR TYPE PROVIDE THE PRINCIPAL ILLUMINATION FOR THIS "PRESENTATION" STAGE

the jamb of the proscenium, and they should be hinged so that they may be directed to various parts of the stage. The reflectors used in this equipment are similar to small borderlights in character; that is, reflectors of parabolic contour with polished surfaces are generally to be preferred.

Adequate provision should always be made for utilitarian lighting so that the off-stage work may be carried on efficiently. Sometimes borderlights are used for this purpose—a rather expensive procedure because they do not provide light where needed without using excessive wattages. Properly placed work lights prove much more practical and satisfactory.

Work lights mounted on the ends of each borderlight and others hung from the fly floors provide the general utility illumination needed. These lights should be on special circuits, of course. In addition, it is desirable to have local lighting of the

TABLE I
LIGHTING EQUIPMENT LENGTHS FOR
VARIOUS ARCH WIDTHS

Arch Width (Feet)	Footlight Length (Feet)	Borderlight Length (Feet)	Cyclorama Length (Feet)
20	15	16	20
30	24	24	32
40	33	33	44
50	42	42	54
60	51	52	66
75	66	66	80

switchboard, the counterweight control, and the stage pockets, to be used during the presentations and while the stage is in darkness.

Table I shows the proper lengths of the footlights and borderlights for various arch widths. Table II completes the recommendation by giving the

proper watts per foot for each of the four colors, based upon various arch widths and arch heights. Note that the total watts per foot is four times the values given.

Effective lighting both of the house and the stage is dependent upon flexibility and simplicity of control. The switchboard should be of ample capacity; it should be placed in the most advantageous position, and it should have plenty of room for operation and maintenance. When laying out a stage, a definite switchboard recommendation should be obtained so as to make ample provision for it in the original plans.

TABLE II
STAGE LIGHTING RECOMMENDATIONS IN WATTS PER FOOT FOR EACH COLOR

Arch Width (Feet)	Application	20	Arch 25	30	Height 40	(Feet) 50
20	Footlights	50—100				
	Borderlights	60—100				
	Cyclorama	75—165				
30	Footlights	50—100	50—125	75—125		
	Borderlights	60—100	60—100	75—150		
	Cyclorama	75—165	75—165	100—165		
40	Footlights	50—125	50—125	75—125	75—125	
	Borderlights	60—100	60—100	75—165	125—250	
	Cyclorama	75—165	75—165	100—165	125—250	
50	Footlights	75—125	75—125	75—125	75—125	
	Borderlights	60—100	60—100	75—165	125—250	
	Cyclorama	75—165	75—165	100—165	125—250	
60	Footlights			75—125	75—125	75—125
	Borderlights			75—165	125—250	125—250
	Cyclorama			100—165	125—250	125—250
75	Footlights					75—125
	Borderlights					125—250
	Cyclorama					125—250

NOTE: The watts per foot values in the table apply to each of the four colors—red, blue, green, and amber or clear. The total watts per foot is four times the figures given.



Where Radiators Must Be Hidden Use ROBRAS 20-20's

UNDoubtedly, you are often faced with the problem of heating a room, yet keeping the radiator out of sight and out of the way. Robras 20-20 Radiators are in the wall, unobtrusive, and out of sight.

In the room illustrated above, Robras 20-20 Radiators were used because they could give the required radiation yet use only the small recess available.

The four-section Robras 20-20 Radiator used is thirty-eight inches long and contains over forty-five square feet of radiation. It is set up in a recess slightly less than four inches deep.

Robras 20-20 Radiators come in nine lengths from eighteen to seventy inches. They can be set up in two tiers, as many sections deep as space permits. They are made of brass. They are 20 per cent. the size and 20 per cent. the weight of equal cast-iron radiation. When used in direct or indirect heating, this light weight means a substantial saving.

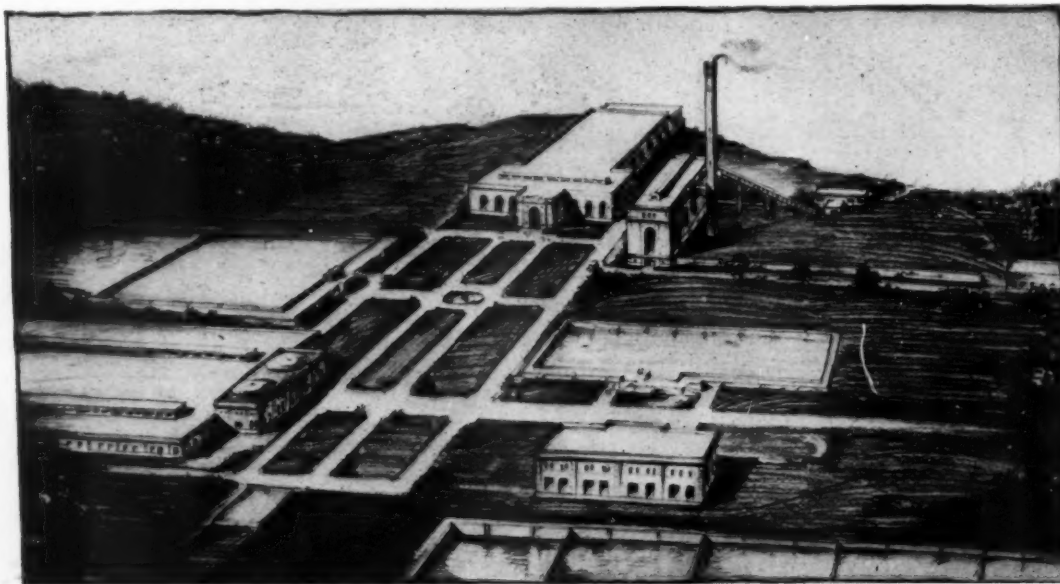
Available to you, now, is our new booklet "Engineering Data on Robras 20-20 Radiation."

It contains all the directions for the use of these radiators. Your name sent us will assure your getting a copy.

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HOWARD BEND WATER WORKS, ST. LOUIS, MO.—STUDY & FARRAR, ARCHITECTS

FIFTH ANNUAL MEETING, THE PRODUCERS' COUNCIL, ST. LOUIS, MAY 15 AND 16, 1928

L. BAYLOR PENDLETON, President of the St. Louis Chapter of The American Institute of Architects, opened the fifth annual meeting of the Producers' Council at St. Louis, with an address of welcome in the name of the Chapter and the City, and expressed the characteristic individuality of the home city of the "Lone Eagle."

The business session covered the reports of the various committees which have been working on problems of co-operation with the Institute. All of these reports indicated very considerable progress, especially the Membership Committee, which had aided in increasing the membership twenty-five per cent within the last year.

The program covering Regional Meetings had most successfully culminated in a splendid meeting in Cincinnati on May 11th, with a large gathering of architects and producers. At that meeting W. D'Arcy Ryan, of the General Electric Company, again gave his most excellent illustrated address on "Facade Illumination," Mr. Cellarius and Mr. Garber speaking for the architects. It is planned to continue these Regional Meetings in the following year as a means of more rapidly acquainting the members of the Institute with the co-operative work which is going on.

The Educational Committee reported the catalogs about to be sent to Chapters of the Institute, indicating informative motion picture films available for their use.

Milton B. Medary, Jr., President of The American Institute of Architects, gave a brief talk and brought the greetings of the Institute to the Council, expressing the feeling of the Institute that they had found the relationship so important and valuable between the designers and the material men that they had been struck with the lack of such affiliation on the aesthetic side. The best illustration of their understanding and appreciation of the importance of this contact is that the Institute conventions for the last two years have been devoted to the idea of the aesthetic side of the building industry.

C. Herrick Hammond, Vice-President of the Institute, expressed himself as being happy to be present and also bringing

greetings from the Board of Directors of the Institute. He had followed the many years of work of the Structural Service Department and the Producers' Council, and felt a great deal has been gained in the affiliation. Further opportunities of co-operation are now afforded in connection with the work of the Small House Service Bureau.

N. Max Dunning, Director of the Structural Service Department, expressed the interest of the Institute in the work and the benefits which had already been obtained. He felt that the knowledge of this work is being rapidly disseminated through the Institute organization and that the Regional Meetings are going to be of great benefit in spreading this information more rapidly.

The joint report of the Committee on Co-operation with the Small House Service Bureau, which had already been accepted by the Board of Directors of the Institute, was very well commented upon and duly accepted, thus opening up a field of activity which should prove of considerable value to both the Small House Service Bureau and the members of the Council.

B. F. Betts, Associate Editor of THE AMERICAN ARCHITECT, gave a most interesting address on "Architectural Principles Applied to Advertising," which was illustrated with sketches showing the parallel between the fundamentals of architectural design and those underlying the composition of advertisements. It was pointed out that the principles upon which all creative art is based, whether literature, drama, music, painting, sculpture or architecture, are the same, and that if the advertisements inserted in architectural publications are to appeal successfully to architects, that they must be presented in an architectural manner and avoid violating the principles of good composition. Mr. Betts concluded his remarks with an analysis of several advertisements in which the principles advocated had evidently been successfully applied.

R. D. Moot, of the Legal Department of the General Electric Company, gave an intensively interesting report on "Building Material Guarantees and the Common Sales Law as Ap-

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LENOX HOTEL, ST. LOUIS, MO.
PRESTON J. BRADSHAW, ARCHITECT

plicable to Building Contracts." This talk brought out a great deal of very valuable information to the members of the Council in connection with their contract work and many points which were of vital interest to the architects also. The Common Sales Law has now been so amended and interpreted that many forms of contract only a few years old are seriously inadequate. A Committee was appointed to go into the matter of contract forms.

D. Knickerbacker Boyd, of the Philadelphia Chapter, A.I.A., spoke on the "Improvement in Architectural Advertising Since the Formation of The Producers' Organization," and illustrated his point by the same sort of procedure as he had used at the formation of the Council in 1921, to show the Producers the vast waste in the printed material which was being received by the architects in those days.

All of the Officers of the Council were re-elected for another term.

At the evening meeting and dinner, Kenneth Murchison, of the New York Chapter, A.I.A., was the principal speaker and gave a most amusing account of his experiences in his recent South American trip to attend the International Architectural Convention at Buenos Aires. There were also present at this meeting D. Everett Waid, Past President of the Institute; S. F. Voorhees, of New York; Myron Hunt, of Los Angeles; Robert D. Kohn, of New York; D. Knickerbacker Boyd, of Philadelphia; and a number of others.

On Friday, May 18th, O. C. Harn, former Chairman of the Council, gave a most interesting address before the Institute's luncheon meeting, stating in part, as follows:

"Of all the fine arts, architecture seems to me to be the greatest because it contributes most to human needs. It is the richest in its expansive response to life. Its roots go deep into physical welfare while it lifts its head into the upper air of spiritual culture. It begins with the requirements of life, and ends only with the capability of the soul to understand.

"But that art is the most human also which requires the aid of other humans to express itself. Architecture must share with music, and the drama, this close association of the creator with other individuals. The composer of certain types of music must have craftsmen of a high order to help him express himself. The great orchestral composition, the opera, the play, are all the work of author and players. They are great efforts of human co-operation. We make our lowest bow to the author, the creator, but his co-operators are essential, and the full mead of praise and admiration are willingly given to them.

"From this important viewpoint, also, architecture maintains its place as the great human art, because the artist, the creator, is dependent upon craftsmen to give his dream expression."

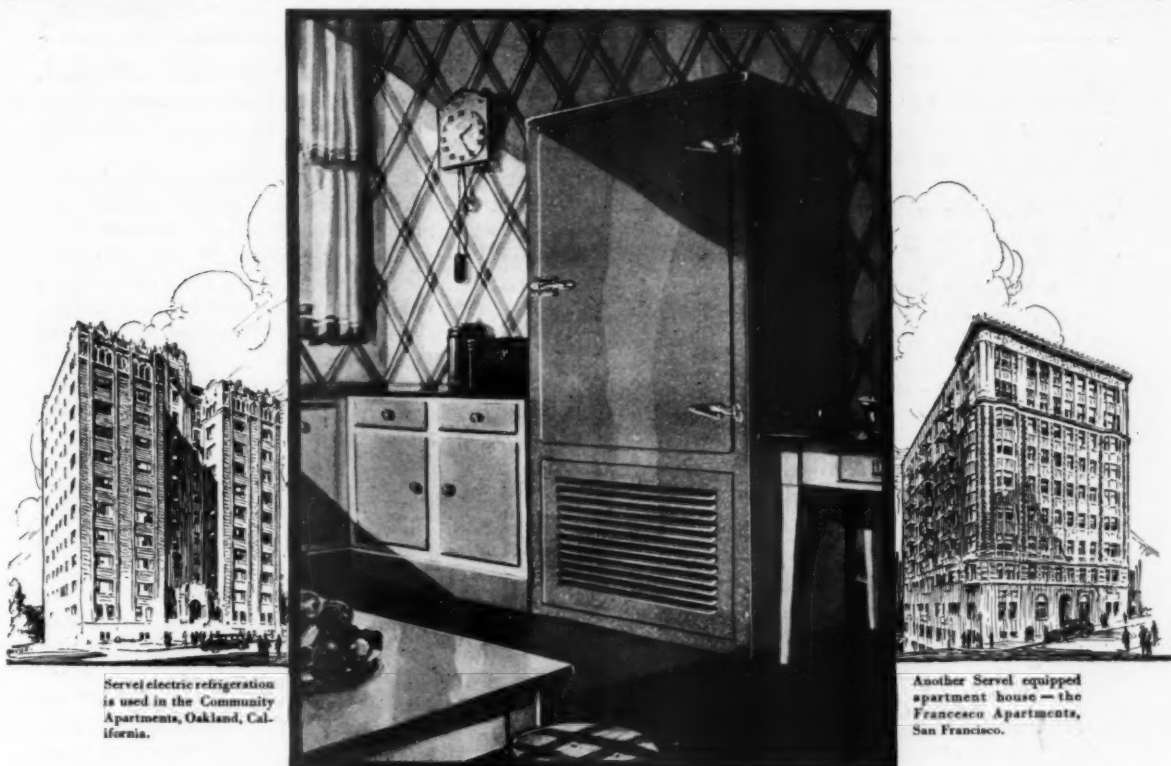
BOOK NOTE

MISSOURI'S CONTRIBUTION TO AMERICAN ARCHITECTURE

(A copy of this book was given to each member of the A.I.A. attending the convention.)

HISTORY seldom fails to have a widespread interest. Architectural histories are always of interest to the profession—and perhaps particularly so, those that deal with the development of individual localities. It is a rarity to find a record of the architectural history of a locality in America as complete as that contained in "Missouri's Contribution to American Architecture" recently compiled and edited by John Albury Bryan, President of the St. Louis Architectural Club. It is a history of the architectural achievements in Missouri from the time of the earliest settlements down to the year 1928. The volume contains five chapters. Each chapter consists of a brief description of local conditions and social life of a period and photographic illustrations of the best known work of that period. The periods have been grouped into the years 1764-1862; 1865-1889; 1890-1906; 1907-1917; and 1918-1928. Much of the early work of which no illustrations exist are described from authentic documents of the time. There is a personal touch to the volume that results from the judicious use of a few photographs of well-known architects, who have been identified with the architecture of the State of Missouri; these include such names as Van Brunt, Eames, Walsh, Taylor and Enders, and John Beverly Robinson. The book has been carefully edited and will be found of interest to those who appreciate architecture as well as those who are proud of Missouri's contribution to the architecture of the United States.

Missouri's Contribution to American Architecture. By John A. Bryan. Published by the St. Louis Architectural Club. 368 pages, Ill. Size, 10x13 in.



Servel electric refrigeration is used in the Community Apartments, Oakland, California.

Another Servel equipped apartment house — the Francisco Apartments, San Francisco.

Model H-5 Servel. Compact cabinet, well-proportioned, optional colors. Exterior dimensions: 56" high; 26 3/4" wide; 23 1/2" deep, including back strip and hardware. Food capacity, 5 cubic feet. Makes 48 ice cubes.

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ONE REASON Servel is being specified in so many new apartments is the ease with which it can be fitted into the modern setting. Model H-5 is particularly well suited to this purpose. The compact cabinet, with a food storage compartment of generous size, makes it readily adaptable where space is a vital factor. And Model H-5 functions perfectly in multiple. Thoroughly insulated steel cabinets and porcelain lined food compartments are also contributing factors.

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For specific information on any problem of electric refrigeration and descriptive literature, address us at Evansville.

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GREAT ARCHITECTS OF ANCIENT TIMES

TO celebrate the fiftieth anniversary of the organization of the concern, Samuel Cabot, Inc., Boston, Mass., are distributing amongst architects a set of portraits of the great architects of ancient times. There are twelve architects included in this series, their portraits being accompanied with dates of birth and death, and a list of the best known structures which each designed. The architects whose portraits are reproduced are: Bernini, Palladio, Michelangelo, San Michele, San Gallo, Bramante, Brunelleschi, Peruzzi, Romano, Alberti, Fontana, and Sansovino. As representing types of the profession in its early days, the portraits are interesting and, in some instances, even amusing, and we believe that architects will derive no small amount of pleasure from this set of portraits which will be sent free of cost upon request.

LONG LIFE FOR EIFFEL TOWER PROMISED

THE Eiffel Tower, now nearly thirty-nine years old, will stand for many years, according to municipal experts and M. Marc, director for the Société de la Tour Eiffel, who has charge of its management, who recently said the tower was in perfect condition and that not even a bolt or rivet had been changed since its erection for the exposition of 1889.

"Various reports have gotten abroad that the tower has deteriorated and that the time approaches when it must be taken down," said M. Marc. "I have received inquiries about it from America, England, Germany and Austria. The tower is the finest of all examples of steel construction and will last for many decades. Every year it is thoroughly examined by engineers of the City of Paris, to which it belongs. It is painted where necessary every year, and once in seven years it is given a complete new coat of paint. Thus the metal has not rusted and has remained in approximately the state in which it was put up. Not a single piece of metal has had to be replaced."

OLD WORLD ART IN A NEW WORLD SETTING

OAK from the forests of the New World provides a rich setting for the almost priceless treasures of the Old World in the recently completed addition to the Corcoran Gallery of Art in Washington, which houses the famous Clark Collection, donated by the late Senator William A. Clark of Montana.

Charles A. Platt, F.A.I.A., was the architect for the Clark wing of the gallery, which houses a collection that includes paintings, tapestries, rugs, laces and furniture valued at over \$5,000,000.

Oak, long prized for the beauty of its color and grain, forms the finish of the entire walls of the main hall and monumental staircase. Beautifully matched panels, twelve feet in depth, make an effective background for three highly valued Beauvais tapestries made in 1700 after designs by Francois

Boucher. Inset in the panelling of the main hall is a bronze tablet dedicated to the donor of the collection who was a "generous benefactor, a lover of art and the friend of artists."

One of the treasures of the collection is a beautiful thirteenth century window taken from a church at Chartres, France. To display this window effectively, a special alcove finished in oak was constructed. The effect obtained by the light coming through the red and gold and blue of the window, and falling on the richly textured wood, is stated to be particularly beautiful.

There are twenty-seven rooms in the new wing, the floors in about half of them being of fumed oak, laid in mastic in an intricate pattern.

ANNUAL FOREST GROWTH CAN BE INCREASED TO FOUR TIMES PRESENT VOLUME

THE annual growth of wood products in the forests of the United States can be increased steadily, according to the Forest Service, United States Department of Agriculture, to more than four times its present volume. Adequate protection from fire, plus crude forestry practice, would increase the present estimated net growth of six billion cubic feet per year to ten billion by 1950, and intensive management of our forests as crops may be expected ultimately to result in an annual yield of more than twenty-seven billion cubic feet.

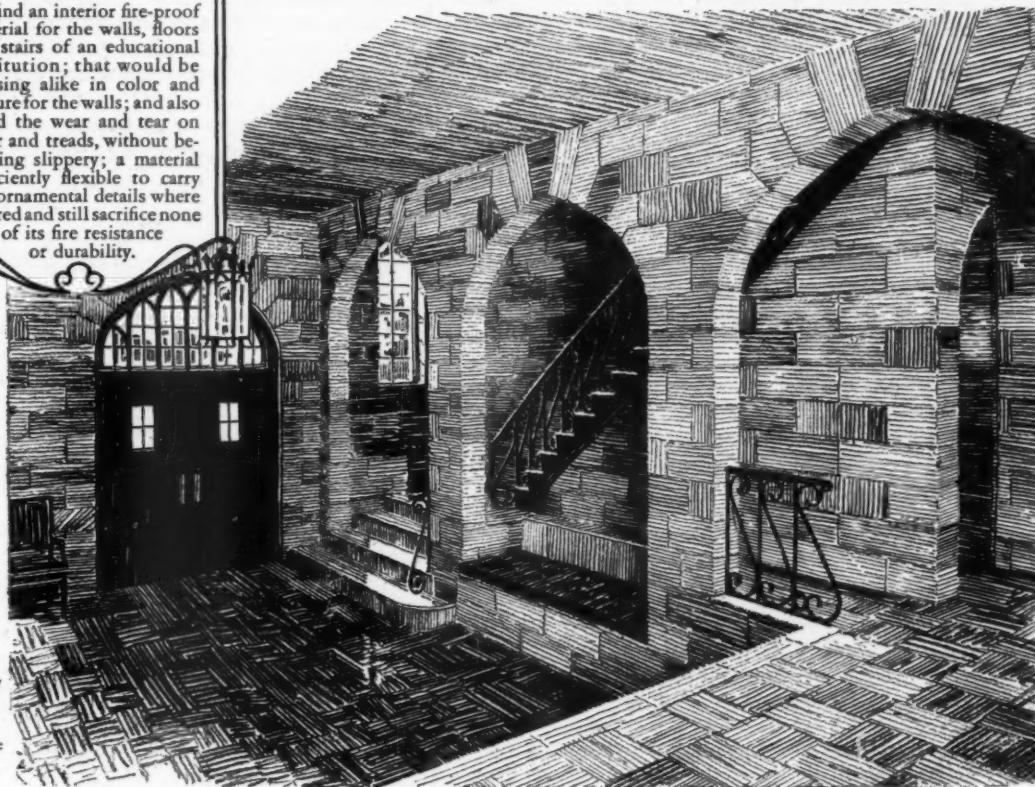
The Forest Service estimates that nearly half of our forest area is at present producing no net growth, either because it is virgin forest where growth is offset by decay, or because it is so denuded by overcutting and fire as to be unproductive. The encouraging forecast is that with provision made for a succeeding forest growth upon the removal of the remaining virgin forest, and with effective fire control, care and planting, our forest area will again come into production.

These conclusions are a few of the many to be drawn from "American Forests and Forest Products," recently issued by the United States Department of Agriculture as Statistical Bulletin No. 21-S. This publication is designed as a reference book for all who are interested in American forests and their products. Foresters, economists, national and State officials, and all others interested in the trends revealed will find this bulletin a reservoir of the principal existing data on forests and forestry. A series of national forest tables affords an index of the concrete results of forest administration by the Government which is now the largest single owner and manager of forest lands in the United States.

Statistical Bulletin No. 21-S, "American Forests and Forest Products," United States Department of Agriculture, is obtainable by purchase from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 45 cents per copy.

Stating
PROBLEM No. V

To find an interior fire-proof material for the walls, floors and stairs of an educational institution; that would be pleasing alike in color and texture for the walls; and also stand the wear and tear on floor and treads, without becoming slippery; a material sufficiently flexible to carry out ornamental details where desired and still sacrifice none of its fire resistance or durability.



New Jersey Law
School
Newark, N. J.

Henry G. Morse
Architect

The PROBLEM Solved

You may have forgotten that the first use of Zenitherm was for the fire-proof lining of safes. It's rather a far cry from that strictly utilitarian state of years ago to the present Zenitherm. But in that evolution it has lost none of its fire-proof qualities. Evidence of this was demonstrated in the New Jersey Law School fire. Below is a letter from Richard D. Currier, president of the Board of Trustees.

GENTLEMEN: You probably know of the recent fire in our Faculty Room. I was at home when the fire was discovered, but reached the building before the firemen left. At that time and since have been greatly impressed with the fire-proof qualities of Zenitherm.

Examination showed that the fire had started around a defective flue and evidently had been burning for several hours before it finally came through. Had it not been for the Zenitherm floor in the Faculty Room, I do not see any-

thing to have prevented the fire from going directly through to the roof of that building before the firemen reached us. As it was, the damage was confined wholly to that room, with the exception of damage done by chemicals which leaked down to the room beneath. We have always felt that in using Zenitherm we were safeguarding ourselves as much as possible, and the recent fire amply confirmed our opinion as to its fire-proof, as well as its artistic qualities. Yours truly,

RICHARD D. CURRIER.

R. D. Currier Pres.

ZENITHERM COMPANY, INC. *General Offices* **NEWARK, N.J.**

110 East 42nd St., New York City - 612 North Michigan Ave., Chicago, Ill. - Zenitherm Sales Co. (Cal) San Francisco

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BALL-SHAPED HOUSE EXHIBITED

A SPHERICAL house, designed by Peter Birkenholz, architect, of Munich, Germany, for the Dresden exposition, is declared to point the way to relief from traffic congestion in cities. The height of the globular structure designed by Mr. Birkenholz is 98 feet, and its diameter is 82 feet. It rests on a base 16½ feet wide, with four lower stories for business offices and an upper hemisphere for apartments, with a cafe at the top. Mr. Birkenholz states that with ball-shaped houses it will be possible to lay out streets three times as broad as modern thoroughfares. Other advantages he claims are access of light and air from all sides and unobstructed perspective from any point in the structure.

A TREATISE ON WALL FINISHES

NO one will dispute the importance of correct wall finishes in buildings large or small. During recent years the subject has been given more serious consideration than perhaps ever before, and the decorative value of wall surfaces has come to be fully recognized and appreciated. "A Treatise on Textured Wall Finishes" is the title of a brochure recently published by the United Gypsum Company of Chicago, Illinois. This volume shows numerous interiors illustrating various types of wall surfaces. Textured surfaces are shown in detail with progress illustrations to visualize the steps required to secure the surface finishes shown. The booklet contains much valuable information on the use of textural paint, preparation of surfaces, painting and finishing. Many of the illustrations are reproduced in color. This publication contains 60 pages and is 8½x11 inches in size. The price is \$1.00.

NORTHWESTERN TERRA COTTA PURCHASES
ADVANCE PLANT

OFFICIAL announcement is authorized by The Northwestern Terra Cotta Company of the purchase of the Advance Terra Cotta Company located at Chicago Heights, Illinois. The Northwestern Terra Cotta Company now owns and operates four terra cotta plants and one crucible plant. The latter is the Chicago Crucible Company located at Chicago. The four terra cotta plants are located at Chicago, Chicago Heights, St. Louis and Denver.

HEMCO ELECTRICAL MANUFACTURING COMPANY
CHANGES OWNERSHIP

THE Bryant Electric Company recently announced the purchase of the plant, patents, and good will of the Hemco Electric Manufacturing Company of Bridgeport, Connecticut. Both companies are pioneers in the electrical field.

NEW LIGHTING FIXTURE CATALOGS

THE subtle beauty of each period—Early American, French, Spanish and Modernistic—are shown in the many lamps and lighting fixtures in copper, pewter, tôle, brass and iron presented in the new Kanné and Bessant catalogs which are available to architects upon request. These various fixtures are also on display at their new show room located in the Master Printers Building, 460 West Thirty-fourth Street, New York City.

TECHNICAL SERVICE ESTABLISHED BY NATIONAL
LUMBER MANUFACTURERS ASSOCIATION

AN informational and technical service for users of lumber and wood in other forms has recently been established by the National Lumber Manufacturers Association. This service will be rendered, at their request, to those having construction, manufacturing or utilization problems, in specific cases, and generally through bulletins compiling results of various research activities. Thirty consultant engineers and specialists have already been retained by the Association for this service. They are located in groups available to every section of the country and are prepared to handle problems related to architecture, construction, engineering, agricultural and industrial uses, forestry, merchandising, wood technology, lumber grades and a multitude of other topics. The technical staff of the Association is continuously engaged in fundamental research and in addition maintains a continuous association with the Forest Products Laboratory of the United States Forest Service, at Madison, Wisconsin, the Forest Service headquarters in the United States Department of Agriculture, the United States Bureau of Standards and the Wood Utilization Committee of the U. S. Department of Commerce, all at Washington. It also maintains a system for securing information on the peculiarities of wood and new practices in production and distribution from forests and mills.

The offices of the National Lumber Manufacturers Association from which this information and service can be secured on request are the headquarters of the Association, Transportation Building, Washington, D. C.; Eastern Division Office, 645 Graybar Building, New York City; Central Division Office, 2017 Conway Building, Chicago, Ill.; Western Division Office, 74 New Montgomery Street, San Francisco, Cal.; Dallas Office, 1610 Kirby Building, Dallas, Tex.; Minneapolis Office, 325 Lumber Exchange Building, Minneapolis, Minn.; Kansas City Office, 900 Dwight Building, Kansas City, Mo.; Indianapolis Office, 55 S. Audubon Road, Indianapolis, Ind.; Los Angeles Office, 765 Geary Street, Apt. 304, Los Angeles, Cal.; and Portland Office, Pittock Building, Portland, Oregon.

THE PUBLISHERS' PAGE

THE action taken by THE AMERICAN ARCHITECT in advertising the architectural profession to laymen through a widely read popular magazine, was manifestly a step in the right direction if the number of letters of commendation received from architects and others in various sections of the United States may be taken as evidence. The tone of appreciation conveyed in these letters convinces us that our efforts have not been in vain and should be productive of beneficial results to the architectural profession.

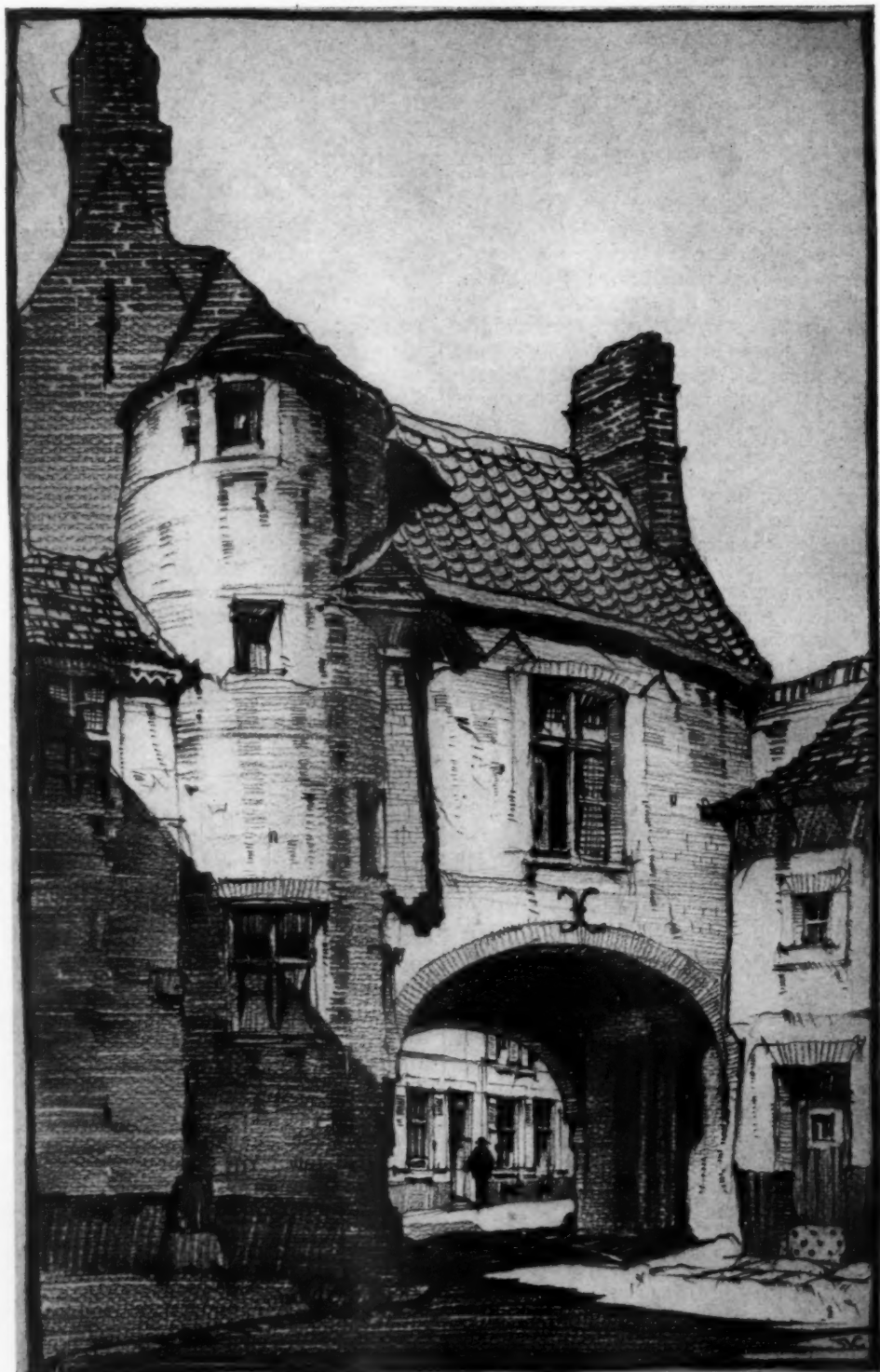
Many architects, in writing to us on this subject, mention the fact that their clients have referred to the advertisements in *House and Garden*. In some cases, local architectural societies have voiced their approval of this method of acquainting present and future clients with the advantages of employing architectural service for all building construction. In a number of instances, architectural clubs and societies have reprinted the advertisement for distribution at exhibitions and through the mails. A number of individual architects have requested that we supply them with copies for private distribution. An advertising man states: "The advertisement is built upon a firm foundation of logic and 'market necessity'." An architect in Detroit writes: "Rapid changes are taking place in business as well as the designing side of our work, and it is my feeling that within a comparatively short time, group advertising will be an accepted fact." Another architect states that he thinks this to be the best idea put forth by any architectural journal. A member of the profession in Syracuse, New York, stated: "Your advertisement in *House and Garden* should be productive of three results—two of them affecting the architect. In the first place, it should start architectural publicity among architectural groups—a vital necessity. Second, these 'ads' will keep before the architect that his services carry responsibilities, and to slight any item of his service will react to his disadvantage."

The far-reaching effect of advertising of this nature is indicated by a letter from the vice-president and general manager of a real estate development organization in Texas. He states that owners building in this particular development are required to employ a competent architect before the plans of any building are approved. He also requested permission to reproduce, over their own signature, the advertisement inserted by THE AMERICAN ARCHITECT in the May issue of *House and Garden*.

We might go on indefinitely quoting from all the correspondence that has been received. The above, however, is sufficient to indicate the interest that has been aroused in the matter of placing the architectural profession on the plane in which it belongs. There is now under way a decided tendency toward the employment of architectural service, and the present would appear to be an opportune time to carry on a vigorous advertising campaign to further this tendency, especially since the public to all appearances is in a receptive frame of mind.

There is one factor that enters into this question that has so far not been stressed. As the architectural profession increases in number, new business or demands must be found to satisfy the supply. It is more or less true that the law of supply and demand is an important factor in effecting a balance. In the case of the architectural profession, however, we have a large established group being constantly added to by graduates from architectural schools throughout the country. At the same time the profession is menaced by a group who endeavor to render a service that should be given by architects. The number of buildings erected in this country without proper architectural service is sufficient to indicate that there is enough business available for all but that it must be developed and directed into the proper channels. Advertising the architectural profession is an important adjunct to the accomplishment of this result.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.



HALLE AUX BEURRES, BRUGES

FROM THE ORIGINAL PENCIL SKETCH BY SAMUEL CHAMBERLAIN

(See article on page 813)

THE AMERICAN ARCHITECT
June 20, 1928