

THE ARCHITECTURAL RECORD

AN ILLUSTRATED MONTHLY MAGAZINE OF ARCHITECTURE
AND THE ALLIED ARTS AND CRAFTS

INDEX TO VOLUME LX

JULY-DECEMBER

1926

PUBLISHED BY

F. W. DODGE CORPORATION

115-119 WEST FORTIETH STREET, NEW YORK CITY

131 NORTH FRANKLIN ST., CHICAGO

BESSEMER BUILDING, PITTSBURGH

207 No. BROAD ST., PHILADELPHIA

852 PARK SQUARE BLDG., BOSTON

1268 HANNA BUILDING, CLEVELAND

Copyright, 1926, by F. W. Dodge Corporation
All Rights Reserved

THE ARCHITECTURAL RECORD

INDEX

Volume LX

July to December, 1926

ARTICLE	PAGE
ARC WELDED STRUCTURAL STEEL	By John Brackett 533
BOSTON DRY POINTS	By Hubert G. Ripley
PART VII. OFFICE BUILDINGS OF THE '90's (Part 2.)	274
PART VIII. THE OLD CITY HALL.....	363
PART IX. THE OLD GRANARY BURYING GROUND.....	575
CITIZEN'S BANK, NEW YORK.....	By Oliver Whitwell Wilson..... 25
Clarence Wilson Brazer, architect.	
COLONIAL COURT HOUSE, CHESTER, PA.	
Restored by Clarence Wilson Brazer.....	527
COUNTRY HOUSE, THE, Are We Developing An American Style?	By A. Lawrence Kocher..... 385
DEEPPALE GOLF AND COUNTRY CLUB, GREAT NECK, L. I.	
Warren & Wetmore, Architects.....	By Ronald H. Pearce..... 517
EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS	
—A BIBLIOGRAPHY. PART VII.....	By Richard F. Bach..... 65
EUROPEAN STORE FRONTS AND WINDOW DRESSING.....	By Clinton H. Blake.....
PART I.	161
PART II.	353
PART III.	580
FARMSTEADS AND SMALL MANORS OF FRANCE.....	By Harold Donaldson Eberlein, Roger Wearne Ramsdell and Leigh Hill Franch, Jr.
PART VIII. La Maison De Diane De Poitiers	74
PART IX. Ferme Le Grand Moulin, Isques.....	169
PART X. Les Tourelles, Echinghen and a Small Manor near Lisieux.....	264
FEDERAL RESERVE BANK, ST. LOUIS, Mo.	
Mauran, Russell & Crowell, Architects.....	By A. N. Rebori..... 289
GENERAL MOTORS BUILDING, NEW YORK.....	By S. J. Vickers..... 257
GENNADEION LIBRARY, AMERICAN SCHOOL OF CLASSICAL STUDIES, ATHENS	By John V. Van Pelt..... 307
ISOMETRIC PERSPECTIVE	By Claude Bragdon 301
JUNIOR AND SENIOR HIGH SCHOOLS.....	By Guy Study 202
MANOR HOUSE OF OLD BRITTANY, THE MANOIR JESTIN, NEAR KERINOU	By Joseph Patterson Sims..... 317
MEDICAL SCHOOL HOSPITAL	By Edward F. Stevens..... 112
MODERNISM IN ARCHITECTURE	By Leon V. Solon..... 193
OBITUARY—ANDREW C. MACKENZIE.....	586
OBITUARY—HOWARD VAN DOREN SHAW.....	By Thomas E. Tallmadge..... 71
ORNAMENT FROM MAGIC SQUARES.....	By Claude Bragdon 505
PHILADELPHIA ART MUSEUM, FAIRMOUNT PARK, PHILA- DELPHIA. A Revival of Polychrome Architecture and Sculpture	By Leon V. Solon..... 97
PHYSIOTHERAPY DEPARTMENT OF THE AMERICAN Hos- PITAL	By Edward F. Stevens..... 18
SCHOOLS IN LONDON	By B. S. Townroe, M. A..... 569
SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA.....	By Frank W. Skinner, Consult- ing Engineer 1
SOME OLD DOORWAYS IN YORK, ENGLAND.....	By J. E. Reid 369

NOTES AND COMMENTS

	PAGE
<i>July:</i>	
Guiding Principles. By Glenn Brown.....	87
The Art In Industry Problem. By Leon V. Solon.....	88
The Boston Architectural Exhibition, 1926.....	89
New York University Forms a Division of Architecture.....	90
<i>August:</i>	
Zoning and Wage-Earners' Housing. By John Taylor Boyd.....	182
International Service. By Glenn Brown.....	184
"The Dark Days of '63". A Mural Painting by Harvey Dunn.....	185
A Note of Explanation (re Boston Dry Points).....	185
Correction	186
A New Limestone Company.....	186
<i>September:</i>	
The Traffic Congestion in Manhattan. By Herbert Croly.....	279
A Tolerant Profession. By Glenn Brown.....	280
A Group of San Antonio Houses. By I. T. Frary.....	281
<i>October:</i>	
The New Wing at the Metropolitan Museum of Art. By Herbert Croly.....	373
Enlarging the Capitol Grounds. By Glenn Brown.....	374
Mission San Xavier Del Bac. By I. T. Frary.....	376
A Correction	378
<i>December:</i>	
The Roosevelt Memorial Site. By Glenn Brown.....	587
An Architect's Confession. By Hubert G. Ripley.....	588
A Correction	590
First Prize Winning Designs for Traffic Signals and a Filling Station, Biscayne Boulevard, Miami	591
"Twin Peaks", A Greenwich Village Apartment House.....	592

THE ARCHITECT'S LIBRARY

<i>July:</i>	
Dutch Architecture of the Twentieth Century. By J. P. Mieras and F. R. Yerbury. Review by Arthur W. Colton.....	91
List of Recent Publications.....	95
<i>August:</i>	
The Old Mission Churches and Historic Houses of California. By Rexford Newcomb, M. A. Review by Arthur W. Colton.....	187
List of Recent Publications	190
<i>September:</i>	
Vol. 13 of The Pageant of America. The American Spirit in Architecture. By Talbot Faulkner Hamlin. Review by Arthur W. Colton.....	284
List of Recent Publications	287
<i>October:</i>	
Charles Bulfinch, Architect and Citizen. By Charles A. Place. Review by Arthur W. Colton	379
List of Recent Publications.....	382
<i>November:</i>	
List of Recent Publications.....	503
<i>December:</i>	
Mexican Architecture, Domestic, Civil and Ecclesiastical. By Atlee B. Ayres. Review by Arthur W. Colton.....	594
Smaller English Houses of the Later Renaissance. By Richardson & Eberlein. Review by Fiske Kimball.....	596
List of Recent Publications.....	598

FRONTISPIECES

- July: "The Spirit of New York in 1826" From a Mural Painting by Harvey Dunn.
- August: Polychrome Figures in a Pediment of the Philadelphia Art Museum. John Gregory, sculptor.
- September: A Polytechnic School. Design by J. Beckening Vinckers.
- October: "Almighty Spring". Painting by Eugene Savage.
- November: A Blotter in Enamel, designed by V. F. Von Lossberg.
- December: The Gate: Imaginary Composition by Claude Bragdon.

COVER DESIGNS

July: Perseus Slays Medusa.....	Edmond R. Amateis, sculptor
August: "Xerxes" A Figure in a Pediment of the Philadelphia Art Museum.....	John Gregory, sculptor
September: Akroterion designed for Pediment of the Philadelphia Art Museum.....	Paul Jennewein, sculptor
October: Model of a Woman.....	George Kolbe, sculptor
November: "Billy Goat"	Albert Laessle, sculptor
December: Model of a Head in Lustreware.....	Lois Rhead, sculptor

TYPES OF BUILDINGS ILLUSTRATED

APARTMENT HOUSES:	ARCHITECT:	
Cathedral Court Apartments, Hempstead, L. I.....	W. F. McCulloch and G. R. Thompson	233-239
BANKS:		
Citizen's Savings Bank, New York.....	Clarence Wilson Brazer.....	25-32
Freeport National Bank, Freeport, L. I.....	Purdy & Davis	241-245
Federal Reserve Bank, St. Louis, Mo.....	Mauran, Russell & Crowell.....	290-298
CAPITOL:		
Nebraska State Capitol.....		287
CHURCHES:		
First Methodist Episcopal Church, Jamaica, N. Y....	Joseph Hudnut	38-42
Church of St. Ignatius (Shrine) New York.....	Cram & Ferguson.....	52-56
Engelbrekts Church, Stockholm, Sweden.....	L. I. Wahlman	148
Epworth M. E. Church, Morris Avenue, New York.....	James C. Mackenzie, Jr.....	321-325
Calvary M. E. Church, Borough of the Bronx, N. Y.....	Julius Gregory	327-331
St. Clement Pope Church, Borough of Queens, N. Y.	Robert J. Reiley	333, 334
First Presbyterian Church, Chester, Pa.....	Clarence W. Brazer and Frohman & Robb, Associates	335-337
St. Luke's Church, Forest Hills.....	Robert Tappan	339-343
Grace Protestant Church, Brunswick, Md.....	Frank R. Watson, George E. Edkins and Wm. Heyl Thompson, Associates	345-349
Congregational Church, Montclair, N. J.....	Bertram Grosvenor Goodhue....	351
Christ Church, Boston	Charles Bulfinch	380
New South Church, Boston.....	Charles Bulfinch	381
CLUB:		
Deepdale Golf and Country Club, Great Neck, L. I.....	Warren & Wetmore.....	517-525
COMMERCIAL BUILDINGS:		
Aeon Realty Building, New York City.....	Joseph C. Schaeffler.....	563-565
Ames Building, Boston	Shepley, Rutan & Coolidge.....	274
General Motors Building, New York.....	Shreve & Lamb.....	258-263
New York Furniture Exchange Building, New York City	Buchman & Kahn	44-48
Real Estate Office, Fox Meadows Estate, Hartsdale, N. Y.	Andrew J. Thomas.....	537-543
Samuel Appleton Building, Boston.....	Coolidge, Shepley, Bulfinch & Abbott	58-62
The New Exchange, Amsterdam	H. P. Berlage	92
COURTHOUSE:		
Colonial Courthouse, Chester, Pa. (restored).....	Clarence Wilson Brazer.....	527-531
DEPOSITORY:		
Weicker Transfer & Storage Depository, Denver, Colorado	W. E. and A. A. Fisher.....	545, 547
EXPOSITION BUILDINGS:		
Sesqui-Centennial Exposition Buildings (Construction)		1
FARMHOUSES:		
French Farmhouses: Ferme Le Grand Moulin, near Isques.....		168-174
Ferme La Grande Maison—Bazinghen.....		175-177
Les Tourelles, Echingenhen		264-267
Manoir Tordouet, near Lisieux		268-272
FILLING STATION:		
First Prize Winning Design, Biscayne Boulevard, Miami.....		591

GARAGE:	ARCHITECT:	PAGE
Garage for a Residence, Copenhagen, Denmark..	Helweg-Möller	152
Garage for a Residence, Southampton, L. I.....	Peabody, Wilson & Brown.....	434
GARDEN HOUSE:		
Garden House for Mrs. W. L. Harkness, Glen Cove, N. Y.	Charles S. Keefe.....	478, 479
GARDENS:		
Garden for S. Z. Mitchell, Esq., Locust Valley, L. I..	Olmsted Bros.	498, 499
Garden for W. G. Gallohur, Esq., Scarsdale, N.Y..	Charles Wellford Leavitt....	500, 501
Garden for Richard S. Childs, Esq., Stamford, Conn.	Ruth Dean	501
Garden for Mrs. Charles F. Meyer.....		502
HISTORIC BUILDINGS:		
Colonial Courthouse, Chester, Pa.....	Clarence Wilson Brazer	527, 531
House of Diane de Poitiers, Orleans, France.....		74-86
HOSPITALS:		
Royal Victoria Hospital, Montreal, Canada		22, 113
Massachusetts General Hospital, Boston (Zander Room).....		19
Munich-Schwabing Hospital, Munich (plan).....		20
Cook County Hospital, Chicago, Illinois		20
St. Luke's Hospital, Jacksonville, Florida (plans).....		21
Ottawa Civic Hospital		21, 24
San Francisco Hospital (Medical Treatment Dept.).....		22
State Hospital, Collins, N. Y.....		23
Bloomington Hospital, White Plains, N. Y.....		23
Research & Educational Hospitals of the State of Illinois, Chicago.....		120, 121
University of Colorado School of Medicine and Hospital at Denver.....		122, 123
Presbyterian Hospital, Columbia-Presbyterian Medical Center, New York.....		124, 125
Kingston General Hospital, Kingston, Ontario.....		126, 127
Peking Union Medical College		119
University College Hospital, London		118
Vanderbilt University Medical School.....		116, 117
Pathological Building, McGill University, Montreal.....		114, 115
HOUSES: (See Also Residences)		
Houses in San Antonio Showing Classic Influence.....		281-283
A Pennsylvania Log Cabin.....		285
Housing Block in Amsterdam.....	M. De Klerk	93
Housing Block in Amsterdam.....	P. Kramer	94
INSTITUTIONAL BUILDINGS:		
Polytechnic Institute (Design for a).....		193-201
Krotona Institute of Theosophy, Ojai Valley, Cali- fornia	Robert B. Stacy-Judd.....	549-559
LIBRARY BUILDINGS:		
Gennadeion Library, American School of Classical Studies, Athens	Van Pelt & Thompson	308-316
Library, Krotona Institute of Theosophy, Ojai Valley, California. Robert B. Stacy- Judd		549-559
MISSIONS:		
Mission Santa Barbara		188
Mission San Gabriel Arcangel		189
Mission San Buenaventura		189
Mission Church, Our Lady of the Angels, Los Angeles.....		190
Mission San Xavier Del Bac.....		376-378
MUNICIPAL BUILDINGS:		
City Hall, Stockholm, Sweden.....	Ralph Ostberg	128-136
Police Headquarters, Copenhagen, Denmark.....	H. Kampmann	138-146
Type of Old Statehouse.....		287
The Old City Hall, Boston.....		364
MUSEUMS:		
Philadelphia Museum of Art, Fairmount Park, Philadelphia	C. L. Borie, Jr., Horace Trum- bauer and C. C. Zantzing, As- sociates	97-111
OFFICES: (See Commercial Buildings)		

RESIDENCES:	ARCHITECT:	PAGE
A Residence in Fieldston, N. Y.....	Dwight James Baum	32-36
A Cotswold house and an adaptation by Guy Dauber		391
A House in Chestnut Hill, Pa.....	Willing, Sims & Talbutt.....	406-408
House of the President, Krotona Institute of Theology, Ojai Valley, California.....	Robert B. Stacy-Judd.....	549-551
The House of Diane de Poitiers, Orleans.....		74-79
A Residence in Copenhagen, Denmark.....	Poul Baumann	150
A Residence in Copenhagen, Denmark.....	Mogens Clemmensen	154
A Residence in Copenhagen, Denmark.....	Albert Oppenheim	156
A Residence in Copenhagen, Denmark.....	Rosenkjer & Hjejle.....	158
Residences typical of (a) Late Colonial, (b) Mid-Century Chaotic and (c) Modern style.....		286
A Residence in Brittany, the Manoir Jestin.....		317
A Country House at Sablon, near Orleans, France.....		179, 180
Country residences of:		
Astor, Vincent, Esq., Port Washington, L. I.....	Delano & Aldrich	422-424
Bratenahl, the Very Rev. and Mrs., Gloucester, Mass.....	Bellows & Aldrich	480, 481
Brock, Mrs. Arthur, San Diego, California.....	Wm. Templeton Johnson & Robert W. Snyder	467-470
Davis, Mrs. Minerva, Agawam, Mass.....	Coolidge & Carlson.....	477
Dise, J. Ivan, Esq., Detroit, Mich.....	J. Ivan Dise.....	493, 494
Doan, C. E., Esq., Rydal, Pa.....	Carl A. Ziegler.....	416, 417
Farrar, Benedict, Esq., St. Louis County, Mo.....	Study & Farrar.....	456, 457
Fincke, Reginald, Esq., Southampton, L. I.....	Peabody, Wilson & Brown.....	434-438
Flagg, W. Allston, Esq., Westbury, L. I.....	Butler & Corse.....	394, 482
Frenaye, Wm. E., Llewellyn Park, N. J.....	Howard & Frenaye.....	445-447
Goldsmith, W. A., Esq., Cleveland, Ohio.....	C. R. Greco, E. G. Reed, Assoc.	425, 426
Gray, William, Esq., Brookline, Mass.....	Ripley & LeBoutillier	431, 432
Hammond, Mrs. Edward C., Brookline, Mass.....	Parker, Thomas & Rice.....	418, 419
Hastings, Herbert, Esq., Bronxville, N. Y.....	Lewis Bowman	439, 440
Havemeyer, Mrs. F. C., Roslyn, L. I.....	Mott B. Schmidt.....	487-489
Hutton, J. Esq., Ridgewood, N. J.....	Dwight James Baum.....	492
Jackson, Dr. Henry, Jr., Chestnut Hills, Mass.....	Strickland, Blodget & Law.....	388, 485, 486
Jacobson, G. S., Esq., New Rochelle, N. Y.....	Oscar Vatet	443, 444
Johnson, Franklin R. Esq., Brookline, Mass.....	Andrews, Jones, Biscoe & Whitmore	441, 442
Jones, R. V. Esq., Bronxville, N. Y.....	Lewis Bowman	409-412
Kahler, Hugh McNair, Esq., Princeton, N. J.....	Aymar Embury II.....	453-455
Lee, Mrs. George, New London, Conn.....	Allen W. Jackson	392, 475
Lippitt, Henry, Esq., San Diego, Cal.....	Wm. Templeton Johnson & Robert W. Snyder	467
McManus, Charles J. Esq., Germantown, Pa.....	Mellor, Meigs & Howe.....	413-415
Milholland, J. C. Esq., Woodmere, L. I.....	Harmon Beers	490, 491
Millett, D. A. Esq., Denver, Colorado.....	W. E. & A. A. Fisher.....	428-430
Moller, The Misses, Montclair, N. J.....	Clifford C. Wendehack.....	476
Noyes, Mrs. M. W., Winnetka, Illinois.....	John Archibald Armstrong.....	433
Overell, R. E. Esq., Beverly Hills, California.....	David Malcolm Mason.....	463-466
Paterno, Michael E. Esq., Irvington, N. Y.....	Rosario Candela	448, 449
Pettee, H. E. Esq., Saratoga Springs.....	Alfred Hopkins	483, 484
Schoenthaler, W. S. Esq., Bronxville, N. Y.....	D. A. Sumno	450-452
Stair, W. S. Esq., Bellerose, L. I.....	Lewis E. Welsh.....	389
Steedman, George F. Esq., Montecito, California.....	George Washington Smith.....	471-474
Stephens, W. W. Esq., Pasadena, California.....	Marston, Van Pelt & Maybury	458-460
Tweedy, James K. Esq., Downey, California.....	Roland E. Coate	461, 462
Van Deusen, C. C. Esq., Saratoga Springs, N. Y.....	Alfred Hopkins	427
Vandever, S. L. Esq., Great Neck, L. I.....	LeRoy P. Ward	225-231
Van Meter, J. L. P. Esq., Pelham, N. Y.....	F. Albert Hunt.....	400, 402
Watson, Frank R. Esq., Chestnut Hill, Pa.....	Frank R. Watson, George E. Edkins & Wm. Heyl Thompson	403-405
Watkins, Griffin, Esq., Alton, Illinois.....	Study & Farrar.....	495
Wheeler, John, Jr. Esq., Bridgeport, Conn.....	Francis A. Nelson.....	496, 497
Wilson, Albert, Esq., Mamaroneck, N. Y.....	Peabody, Wilson & Brown.....	396, 399

RESTAURANT:	ARCHITECT:	PAGE
Rutley's Restaurant, New York City.....	Buchman & Kahn	50
SCHOOLS:		
Polytechnic School (Design for a).....	J. Beckening Vinckers.....	193-201
High Schools:		
Yeatman, St. Louis, Mo.....	Wm. B. Ittner.....	204
Soldan, St. Louis, Mo.....	Wm. B. Ittner.....	204
East High, Denver	Geo. H. Williamson.....	206, 207
Junior High, Beatrice, Nebraska.....	J. H. Felt & Co.....	208, 209
Greenfield, Ohio	Wm. B. Ittner.....	210, 211, 213
Orange, N. J.	Ernest Sibley	220, 222
Roosevelt, St. Louis, Mo.....	R. M. Milligan	212
Central High, Columbus, Ohio.....	Wm. B. Ittner.....	213, 224
Beverly High, Beverly, Mass.....	Adden & Parker.....	214, 215
Norwood High, Norwood, Mass.....	Ritchie, Parsons & Taylor...	216, 217
Somerville High, Somerville, Mass.	Ritchie, Parsons & Taylor...	216, 217
South Junior, Waltham, Mass.	Kilham, Hopkins & Greeley ..	218, 221-223
East Side and West Side Junior, Appleton, Wis- consin	Perkins, Fellows & Hamilton...	219
Beckley, West Virginia	Wm. B. Ittner.....	220-224
Emerson High, Dayton, Ohio.....	Wm. B. Ittner.....	221
London Schools:		
Tooting Secondary School		571, 572
Downham Elementary School		572-574
Blundell Street Elementary		570
SHOP FRONTS:		
Aeon Realty Building, New York.....	Joseph C. Schaeffler	563
European Shop Fronts:		
Davy's, Sheffield, England.....		163
Shop in King Street, Hammersmith, London.....		164
Shop in Gloucester, England		165
Shop in Colchester, England		165
Shop in Manchester, England		166
Madame Isobel's, Regent Street, London.....		354
Dickins & Jones' entrance, London.....		355
Grande Maison De Blanc, Bond Street, London.....		356
Shop in Gracechurch Street, London.....		357
Manfield's, Regent Street, London		358
Café in Scarborough, Yorkshire		359
Typical English Small Shop Fronts (5 examples)		360-362
Pinet's, Maddox Street, London		584
Maison Coutard, Boulevard Montmartre, Paris.....		581
Taylor Smith's, Conduit Street London		582
S. Harman & Co., Duke Street, London.....		582
Greensmith & Son's, Leeds, Yorkshire		583
Worth's, Hanover Square		583
STABLES:		
Stable for Private Residence, Copenhagen, Denmark. Helweg-Möller.....		152
Circular Stables, Manoir Jestin, Brittany		319
STORAGE WAREHOUSE:		
Weicker Transfer & Storage Depository, Denver		545, 547
STORES:		
Meat Hall at Harrod's London		162
Millinery Department, Harrod's London		585
Manfield's Shoe Store, London		358
STUDIO:		
John Lloyd Wright's studio, Long Beach, Michigan City, Ind.	John Lloyd Wright.....	567, 568
Y. M. C. A. BUILDINGS:		
Shreveport Y. M. C. A. Building, Louisiana.....	Clarence W. King.....	247,255

ARCHITECTS REPRESENTED

	HOME OFFICE	PAGE
Adden & Parker	Boston	214, 215
Andrews, Jones, Biscoe & Whitmore.....	Boston	441, 442
Armstrong, John Archibald	Chicago	433
Bates & Howe	New York	500
Baum, Dwight James	New York	33-37; 492
Baumann, Poul	Copenhagen	151
Beers, Harmon	New York	490, 491
Bellows & Aldrich	Boston	480, 481
Bencker, Ralph B.....	Philadelphia	11
Berlage, H. P.....	Amsterdam	92
Boric, C. L. Jr.....	Philadelphia	89, 97, 106-111
Bowman, Lewis	Bronxville, N. Y.....	409-412, 439, 440
Bragdon, Claude	New York	301-306; 505-516
Brazer, Clarence Wilson	New York	25-32; 335, 337; 527-532
Buchman & Kahn	New York	45-51
Bulfinch, Charles	Boston	379-382
Butler & Corse	New York	394, 482
Candela, Rosario	New York	448, 449
Carless, William	Montreal	114, 115
Coate, Roland E.....	Los Angeles	461, 462
Coolidge & Carlson.....	Boston	477
Coolidge & Shattuck	Boston	116, 117
Coolidge, Shepley, Bulfinch & Abbott.....	Boston	61-63
Cram & Ferguson	Boston	53-57
Dauber, Guy		391
De Klerk, M.....	Amsterdam	93
Delano & Aldrich	New York	422-424
Dise, J. Ivan.....	Detroit	493, 494
Edkins, George E.....	Philadelphia	345-349, 403-405
Embury II, Aymar.....	New York	453-455
Felt, J. H. & Co.....	Kansas City	208, 209
Fisher, W. E. & A. A.....	Denver, Colorado	428, 430; 545-547
	220-224	
Goodhue, Bertram Grosvenor	New York	351
Greco, Charles R.....	Cleveland and Boston.....	425, 426
Greeley, Mellen C.....	Jacksonville, Florida	21
Gregory, Julius	New York	327, 331
Helweg-Möller	Copenhagen	153
Hopkins, Alfred	New York	427, 483, 484
Howard & Frenaye	New York	445-447
Hudnut, Joseph	New York	39-44
Hunt, F. Albert	New York	400-402
Ittner, Wm. B.....	St. Louis, Mo.....	204, 210, 212, 213,
Jackson, Allen W.....	Boston	392, 475
Johnson, Wm. Templeton.....	San Diego	467, 470
Kampmann, H.	Copenhagen	138-148
Keefe, Charles S.....	New York	478, 479
Kilham, Hopkins & Greeley	Boston	218, 221, 222, 223
King, Clarence W.....	Shreveport, La.	247-256
Kramer, P.	Amsterdam	94
Mackenzie, James C. Jr.....	New York	321-325
Marston, Van Pelt & Maybury.....	Pasadena, Cal.	458-460
Mason, David Malcolm	Los Angeles	463-466
Mauran, Russell & Crowell.....	Chicago	289-299
McCulloch, W. F.....	New York	233-239
Mellor, Meigs & Howe	Philadelphia	413-415

Nelson, Francis A.	New York	496, 497
Nobbs & Hyde	Montreal	114, 115
O'Connor, James W.	New York	498, 499
Oppenheim, Albert	Copenhagen	157
Ostberg, Ragnar	Stockholm	129-137
Parker, Thomas & Rice	Boston	418-421
Peabody, Wilson & Brown.....	New York	396-399; 424-438
Perkins, Fellows & Hamilton	Chicago, Ill.	219
Purdy & Davis.....	New York	241-245
Reed, Edward G.	Cleveland	425, 426
Reiley, Robert J.	New York	333, 334
Ripley & Le Boutillier	Boston	431, 432
Ritchie, Parsons & Taylor.....	Boston	216, 217
Rogers, James Gamble	New York	124, 125
Rosenkjer & Hjelje	Copenhagen	159
Schachner, Richard	Munich, Germany	20
Schaeffler, Joseph C.	New York	563, 565
Schmidt, Mott B.	New York	395, 487-489
Schmidt, Garden & Martin.....	Chicago	20, 120, 121
Shreve & Lamb	New York	258-263
Sibley, Ernest	Palisade, N. J.	211, 220, 222
Simpson, F. M.	London	118
Smith, George Washington	Santa Barbara	471-474
Stacy-Judd, Robert B.	Los Angeles	549-557
Stevens, Edward F.	Boston	21
Stevens & Lee	Boston & Ontario	21, 22, 126, 127
Strickland, Blodget & Law.....	Boston	388, 485, 486
Study & Farrar	St. Louis, Mo.	456, 457, 495
Sumno, D. A.	New Rochelle, N. Y.	450-452
Tappan, Robert	Forest Hills, N. Y.	339-344
Thomas, Andrew J.	New York	537-543
Thompson, G. R.	New York	233-239
Thompson, Wm. Heyl	Philadelphia	345-349
Traquair, Ramsay	Montreal	114, 115
Trumbauer, Horace	Philadelphia	89, 97, 106-111
Van Pelt & Thompson.....	New York	307-316
Vatet, Oscar	New York	443, 444
Wahlman, L. I.	Stockholm	49
Ward, LeRoy P.	New York	225-231
Warren & Wetmore.....	New York	517-526
Watson, Frank R.	Philadelphia	345-350; 403-405
Welsh, Lewis G.	New York	389
Wendehack, C. C.	New York	476
Williamson, George H.	Denver, Colorado	206, 207
Willing, Sims & Talbutt.....	Philadelphia	406-408
Wright, John Lloyd	Long Beach, Michigan City	565, 567
Zantzinger, C. C.	Philadelphia	89, 97, 106-111
Ziegler, Carl A.	Philadelphia	416, 417

LANDSCAPE ARCHITECTS

Dean, Ruth	New York	501
Leavitt, Charles Wellford	New York	500, 501
Olmsted Bros.	Brookline, Mass.	498, 499

ARTISTS

Amateis, Edmond R., sculptor	July Cover
Dunn, Harvey, painter	July frontispiece; 185
Ferriss, Hugh, renderer	291, 293
Githens, A. M. renderer	26
Gregory, John, sculptor.....	August Cover; August frontispiece; 98, 101, 104

Jennewein, Paul	September Cover; 99, 100, 102, 103, 105
Judson, Sylvia Shaw, sculptor	72
Keck, Charles, sculptor	32
Kolbe, George, sculptor	October Cover
Laessle, Albert, sculptor	November Cover
Price, Chester B., renderer	258
Rhead, Lois, sculptor	December Cover
Savage, Eugene F., painter	October frontispiece
Vinckers, J. Beckening, designer	September frontispiece; 194-201
Von Lossberg, V. F., designer	November frontispiece

DECORATORS

Mack, Jenney & Tyler, New York	51
--------------------------------------	----

ILLUSTRATION OF DETAILS

Akroterion	105; September frontispiece
Altar	343
Auditorium	220, 222
Balcony	251, 401, 448, 471, 484, 537
Belfry	189, 345, 596, 597 (Mexican)
Bell	4 (Liberty)
Bell Turret	172, 173, 174
Brickwork	45, 47, 131, 225, 321, 333, 339, 418
Bust (bronze)	72
Cabin (log)	285
Capital detail	108
Ceiling detail	109
Clapboard	388, 389; 484, 485
Classroom	222, 223; 573 (Babies)
Clock	32
Cloister	188
Colombier	273
Colonnade	137-145; 313
Columns	74, 98-101; 111, 245, 262, 310
Construction details	6-15; 262, 263; 533-536
Cornice Detail	84
Corridor	574 (school)
Courtroom	531
Courtyard	74, 78, 79, 86, 131, 141, 462
Dining room	399, 408, 411, 477, 481, 489, 525
Dormer	81, 83, 173, 396, 434, 436, 443
Doorways	76, 77, 80, 83, 151; 369-371 (Old York)
	392, 396, 402, 412, 413, 420, 427, 428, 432, 436, 439, 471, 472, 475, 480, 486, 492, 497, 522, 523, 524, 565, 598
Dome	382, 596
Elevations	110; 296-298 (bank), 518
Enamel	November frontispiece
Entrances:	
(House)	33, 239, 401, 412, 413, 420, 426, 427, 428, 433, 442, 443, 475, 491, 522, 523, 524, 577
(bank)	25, 49
(restaurant)	131
(schools)	204, 207, 209, 211, 214, 216, 218, 224, 312
(Y. M. C. A.)	247, 249, 251
(church)	323, 329, 331, 333, 335, 347
(stores)	354, 355, 357
(commercial buildings)	61, 63, 92, 135, 243
Facade	76, 77, 318, 430, 431
Fireplace	231, 272, 399, 405, 421, 438, 457, 460, 465, 467, 476, 489, 529, 559
Flagstaff	211
Fountain	405, 543, 557
Gymnasium	220, 221
Half Timber	268-271; 391; 493-495
Hall	411, 449 (house); 573 (school)
Hydrotherapeutic room	24

Interiors :	
(house)	392, 399, 438, 445, 465-467, 477, 481, 525, 592, 593
(hospital)	19, 24
(bank)	28-31; 245
(restaurant)	51
(school)	220-223
(Y. M. C. A.)	253, 255
(church)	325, 337, 341, 351
Isometric drawings	301-306
Lamp posts	79
Lamps	63, 251, 331, 412, 413
Latches	84
Library	223, 314, 559
Lobby	557
Locker room	525
Loggia	78, 440, 455, 543
Magic squares	505, 517
Measured drawings:	
(door)	80
(cornice, latches)	84
(courthouse)	528, 529
(bell turret)	174
(fireplace)	272
Pagoda	502
Patio	462, 551
Pavilion (garden)	181, 488
Pediment89; August frontispiece; 98-104; 241
Plans:	
(house)	34, 398, 403, 409, 414, 416, 419
	429, 444, 446, 451, 456, 459, 462, 469, 473, 483, 486, 495, 538
(club)	520, 521
(exposition)	3, 6-15
(hospital)	20-23; 113-127
(bank)	27, 430
(farms)	168, 175, 264, 319
(school)	194, 206-219; 570, 571
(church)	40-44; 324, 328, 330, 334, 340, 346, 348
(Y. M. C. A.)	248, 252
(Commercial bldgs.)	259-261
(library)	309
Porch	395, 460, 461, 487, 539
Pueblo architecture	468-470
Renderings	26, 258, 291, 293
Sections	7-15 (exposition)
Screen	53-57
Sculpture	Cover designs for each month; 98-105
Shingles	478, 479, 482, 483, 487, 490, 491
Shrine	53-57
Sphinx	103, 106
Spire	380, 381
Stable	319
Stadium	15
Stained glass	53-57
Stair detail	147, 392, 402, 411, 439, 447, 466, 474, 488
Stone work	396-398; 400, 401, 404, 417, 412
Stucco	415, 464-477; 549-559
Tiles	153
Tower	129, 149, 176, 207, 267, 327, 333
Venetian decoration	374
Warehouse	545
Water-bed	24
Welding	533-536
Window detail	74, 76, 77, 78, 85; 354-362
	396, 410, 493, 555





MURAL PAINTING BY HARVEY DUNN.
CREATED FOR THE LORD AND TAYLOR CENTENNIAL.

The ARCHITECTURAL RECORD

VOLUME 60

JULY, 1926

NUMBER 1

The SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA



By

Frank W Skinner, Consulting Engineer

THIS YEAR THE city of Philadelphia commemorates the 150th anniversary of the Declaration of Independence of the United States of America by an International Exposition, for which the grounds, buildings, equipment and improvements necessary for the display of exhibits and the comfort, instruction and entertainment of millions of visitors will probably reach a total cost of more than \$10,000,000. In addition, great sums will be expended by public and private exhibitors and concessionaires during the six months from June 1st to December 1st that the exposition will be officially open. Provisions of public utilities have been based on an approximate attendance of 200,000 persons daily.

The site of the exposition is in the southern part of the city of Philadelphia, adjacent to the U. S. Navy Yard at League Island, at the southern terminal of Broad Street which bisects the grounds. It covers about fifteen hundred acres of land that has been leveled to a height of three to fifteen feet above tide level, and includes about five hundred acres of the east and west League Island Parks, which had already been improved by the city with macadamized roads, trees, shrubs, lawns, lagoons, boat houses, pavilions and numerous other structures.

Temporary construction of the type usual in Expositions, while large in the aggregate, has received meager attention in architectural literature despite the fact that it brings problems and involves a technique of its own. This article is an authentic presentation of the characteristic problems in design and construction met with in Exposition architecture and the solutions adopted at the Philadelphia Sesqui-Centennial.—Editor.

As all the highways, permanent park space, water supply, sewage systems, policing and some other important features are ex-

clusively under municipal control and ownership, the participation of the city with the administrative staff of the exposition association is very close, and no attempt is here made to differentiate between municipal and association initiative and execution, all of which is under the direction of the expert administrative staff of the association, headed by its President, Mayor W. Freeland Kendrick, and his Director of Public Works, George H. Biles.

As the undertaking progressed it was found necessary to have some one appointed to co-ordinate all the branches of the work, such as excavation, filling, grading, water-ways, dikes, sewers, etc., and therefore Mr. R. J. Pearse was appointed Director of Works, under the direction of the Director of Public Works, Mr. George H. Biles, to co-operate with the Supervising Architect.

ARRANGEMENT

The Broad Street approach passes beneath a monumental replica in heroic dimensions of the famous Liberty Bell, and continuing between double rows of trees, enters the enclosed grounds at the upper level where a great court, the Forum of Founders, is formed with the two largest buildings, Liberal Arts and Agriculture, on one side and several important buildings on the opposite side at the north and south extremities of the ramp and cascade leading to the court of Formal Waterways, beyond which is the 80-acre Gladway area for amusement purposes.

On the east side, the other League Island Park has already been devoted to the permanent municipal Stadium, with a seating capacity of 100,000 which is enclosed by lawns and shrubbery and forms an essential part of the exposition equipment. The League Island Park is bordered by several tracks of trunk line railroads which afford between their margin and the Navy Yard an ideal location for the enormous Transportation building at track level, entered from the southerly terminal plaza on its upper level. The main buildings will afford about 1,500,000 square feet of exhibition space besides that provided by state

buildings, private interests, and many foreign governments, about twenty of the latter being located in the West League Island Park section of the ground.

PRELIMINARY WORK

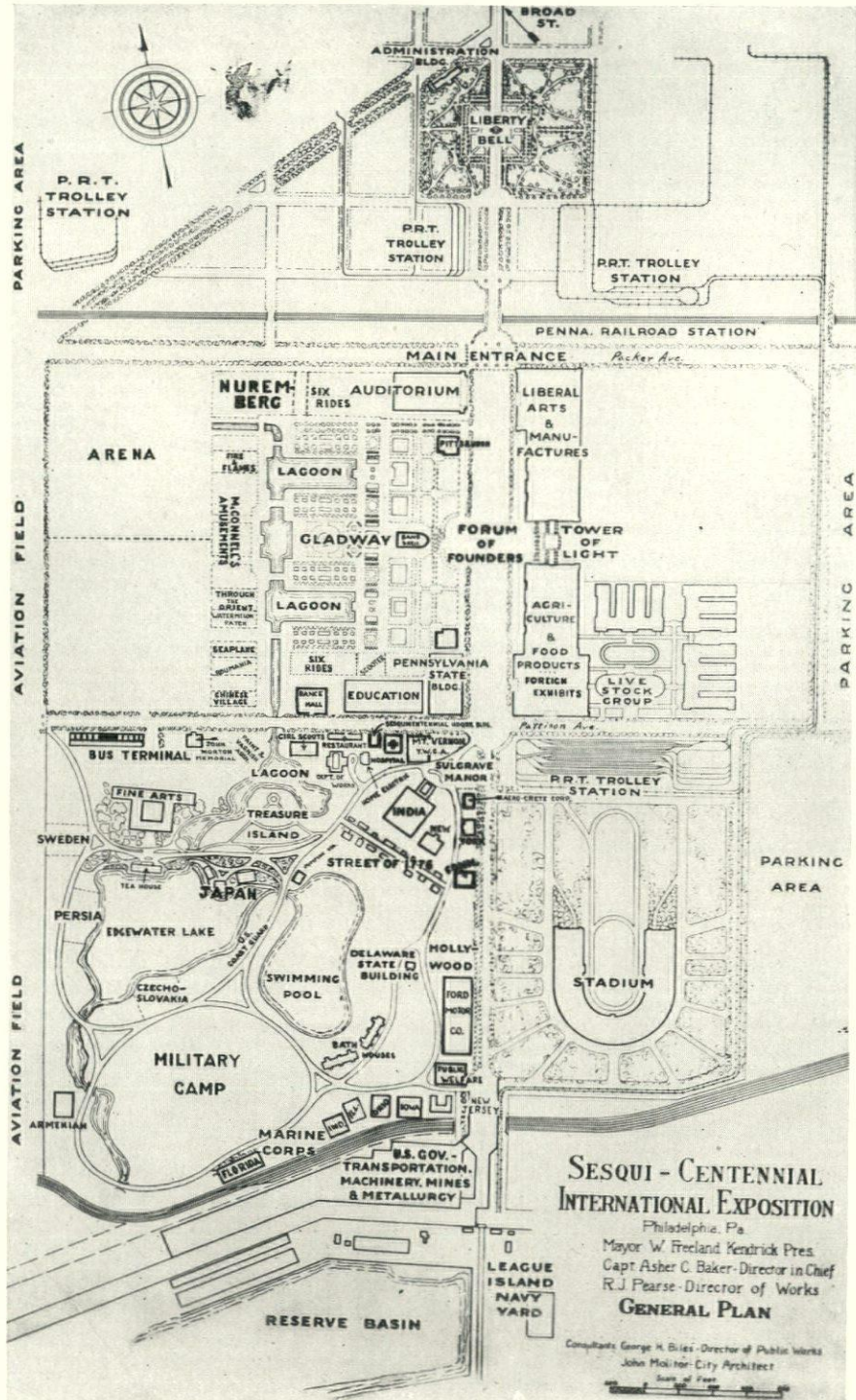
Among the first important operations of exposition construction were the improvements of the principal adjacent streets serving the exposition. These were executed under city contracts aggregating nearly half a million dollars for about 200,000 square yards of new or resurfaced pavement with eight-inch slag foundation, sheet asphalt wearing surface and granite pavement adjacent to car tracks. This work required an average cut of about eight inches in depth, made with two power graders and two steam shovels. The pavement was laid at an average of speed of about 4,000 yards a day by a force consisting of about three hundred men, thirty trucks and six steam rollers.

At the beginning of construction operations the leased portion of the site was a very low swampy area. Extensive grading operations were promptly commenced to level the surface with a fill of about 2,000,000 cubic yards, chiefly derived from the North Broad Street subway excavation and delivered by trucks to storage piles whence it was reclaimed by about fifteen caterpillar traction steam shovels, distributed wherever needed with a maximum haul not exceeding 2,500 feet, leveled by six-foot and eight-foot scraper blades on tractors and compacted by five-ton steam rollers. Only about 500,000 yards of excavation at the site was required for the grading.

Two eight-inch suction dredges and a clamshell dredge were also installed to excavate about 100,000 yards of material for the Gladway lagoons, about four feet deep, with a surface of about 40,000 square feet in addition to the 120,000 square feet of the previously existing lake and wading pools in the League Island Park.

LANDSCAPE FEATURES

As there is no topographical diversity the landscape engineering necessarily emphasized tree planting, shrubbery, flow-





THE LIBERTY BELL

Erected at the entrance to the Sesqui-Centennial Exposition Grounds, Philadelphia

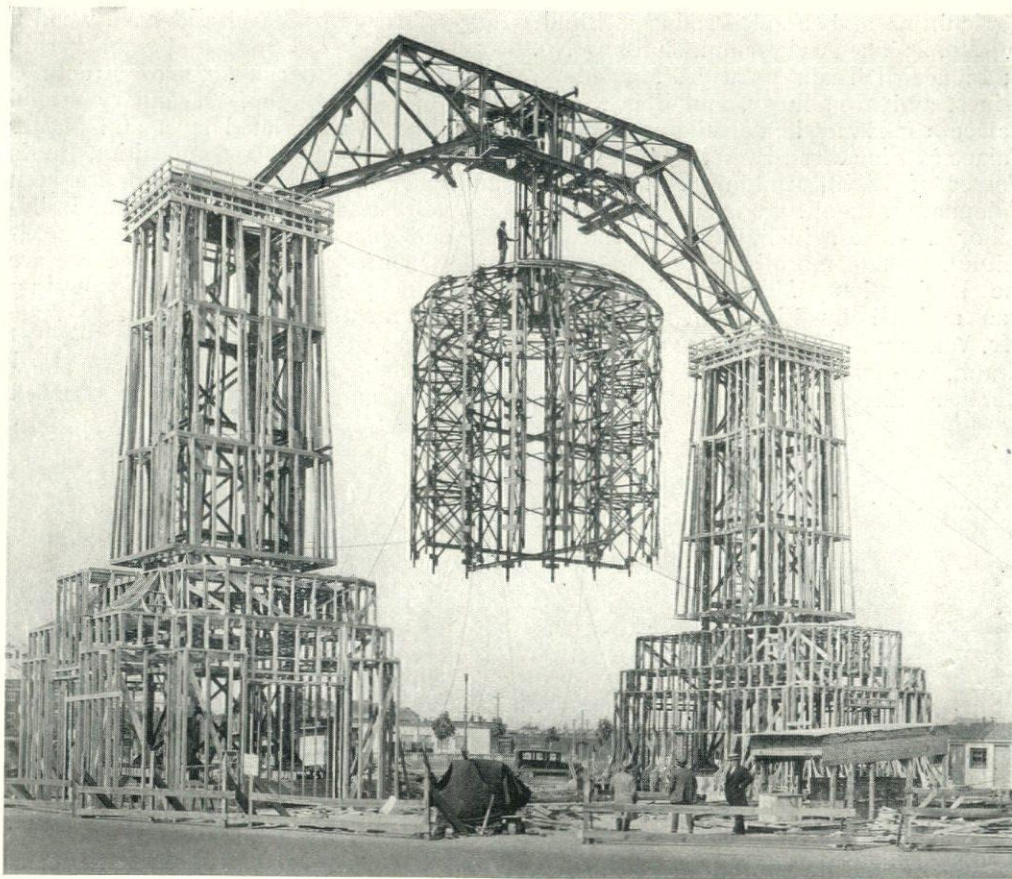
ers, statuary, water effects, foot walks and artificial lighting.

Broad Street, forming the main axis of the grounds, has been converted into The Forum of Founders, a mall 300 feet wide with avenues of five hundred European linden trees bordering its two seventy-foot center parkways and set in double rows on each side of the fifty-foot avenue between them, which is paved with asphalt and flanked with a twenty-foot pavement of the same on each side.

East of the mall, fronting the main exhibition palaces, are eight 65 x 130-foot sculpture gardens, planted with rhododendrons, evergreens, flowering trees and shrubs to form a setting for heroic examples of mythological and allegorical

American sculpture. West of the mall the avenue has been given confinement and unity by an evergreen wall of 350 native red cedar trees, sixteen feet high, that form a background for the thirteen monumental columns of the Signers.

In the Forum of Founders, at the intersection of the mall with the transverse axis through the Tower of Light, are three great features of monumental statuary of heroic proportions. This grand court is enclosed by pine trees sixteen feet high faced with specimens of Japanese cedars. Near the Tower of Light there are two sculpture gardens with heroic statues of Washington and Franklin. On the opposite side of the Court are two fountains, thirty-two feet



THE LIBERTY BELL

Steel framework and wood furring for metal lath

high. Below the colonnade is the Gladway ramp, two hundred feet wide and three hundred and seventy-five feet long, surfaced with buff gravel.

At the foot of the Gladway ramp, are two 65 x 130-foot water gardens planted with many varieties of colored oriental water lilies that bloom day and night. The central feature of the Gladway is an electrical fountain and the illumination of the spray with colored lights. An additional feature is the 100 x 191-foot U-shape lagoon or water basin, with the legs three hundred feet apart in the clear. All of the banks are retained by wooden sheet piling surmounted by balustrades.

Owing to the probability of settlement in the recently filled grading it was

deemed inadvisable to attempt any underground system of irrigation for the extensive lawns and planting, and it was decided to install various types of overhead and portable watering equipment.

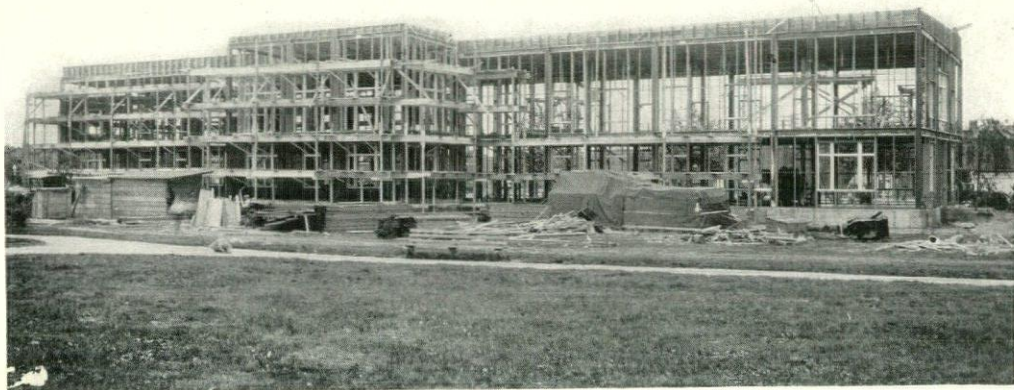
LARGE BUILDINGS

The scheme of arrangement of the Exposition Plan, grouping of buildings, locations, style and details of construction were formulated and developed in the office of the City Architect, John Molitor, who was appointed Supervising Architect for the Sesqui-Centennial Exposition Association.

The Supervising Architect designed the following large Exposition Buildings: The Administration Building; Palace of Liberal Arts, Building No. 1; Palace of

Agriculture and Food Products, Building No. 2; The Auditorium, Building No. 3; Palace of Transportation, Machinery, Mines, and Metallurgy, Building No. 5; Palace of Education, Building No. 8; Palace of Fine Arts, Building No. 9; The Tower of Light, Building No. 25; also Colonnades, Band Stands and many other minor features, including the thirteen columns commemorating the Signers of the Declaration of Independence. He was assisted by his staff, headed by Mr. William S. Covell and Mr. J. Horace Frank, assistant architects, Mr. Louis Kahn, architectural designer; Mr. De L.

tons of structural steel and have wooden framework in all roof and wall spaces. They form a special class of structures with steel skeleton, secondary wood framework, reticulated steel and plaster covering, wood and composition roofs and wallboard linings. This type has been adopted for the Pennsylvania State Building and some of the other more important structures. Besides these, there are eleven temporary state buildings, costing more than \$2,000,000, ten other state buildings of unknown cost, the Taj Mahal, built by India at a cost of about \$200,000, and other important stuccoed



ERECTION OF ADMINISTRATION BUILDING
Sesqui-Centennial Exposition, Philadelphia

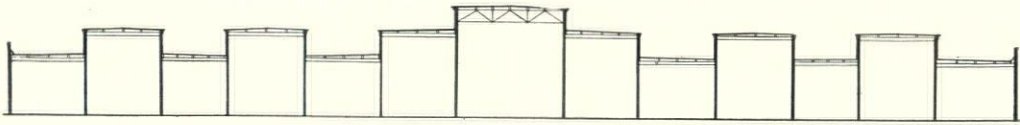
Dodge, colorist; and Mr. Giuseppe Donato, architectural sculptor.

TYPES OF BUILDINGS

Besides the entrance Pylons, Tower of Light, Liberty Bell, the fountains and a large amount of heroic sculpture, the construction consists chiefly of temporary and permanent buildings. The most important of them is a group of six great temporary buildings for Agriculture, Liberal Arts, Machinery, Education, Fine Arts and Transportation, which cover an area of about 1,500,000 square feet, and cost about \$4,000,000, an average of about \$2.50 per square foot. This group of buildings, plus the Auditorium Building, contain about 9,200

buildings built by Spain, Persia, China, Roumania, Cuba, Argentina, and other foreign countries; permanent buildings for the administration and for Egypt, Sweden and a great number of temporary structures, pavilions, booths, etc.

All buildings that require more support than is afforded by mud sills or spread footings have foundations of wooden piles arranged singly and in clusters of two or more, the number being determined by the resistance to penetration. There were in all about 5,000 wooden piles from fifteen to fifty feet in length and averaging thirty-five feet in length, that were driven with drop hammers, to three-foot penetration in hard stratum.



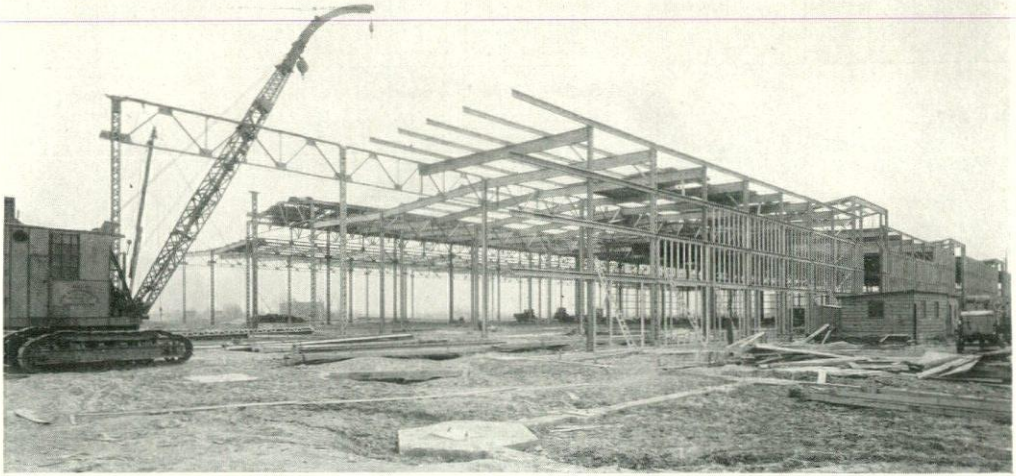
Cross Section Through Building



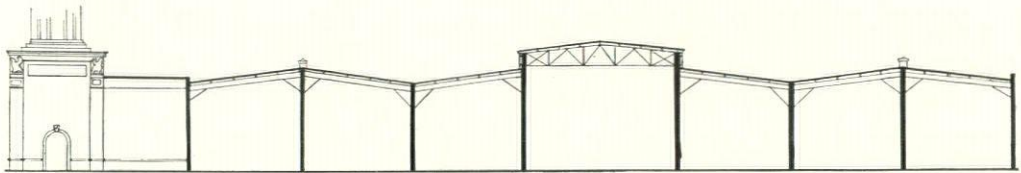
Exterior



Interior



Erecting the
PALACE OF LIBERAL ARTS AND MANUFACTURES
With Caterpillar Mounted Whirley



Cross Section Through
PALACE OF LIBERAL ARTS

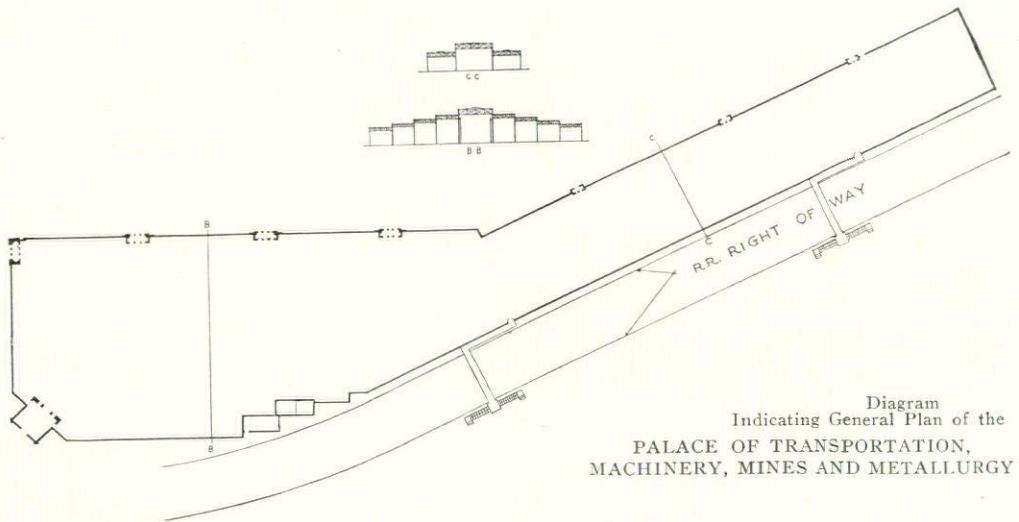
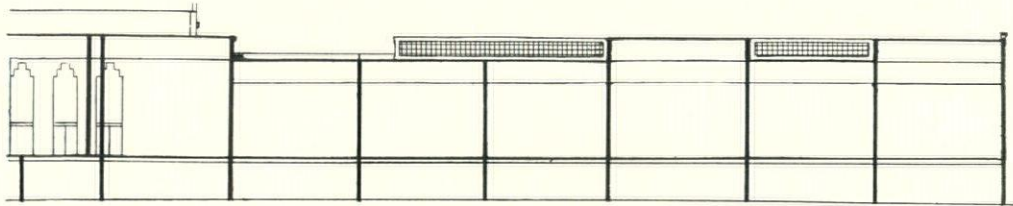


Diagram
Indicating General Plan of the
PALACE OF TRANSPORTATION,
MACHINERY, MINES AND METALLURGY

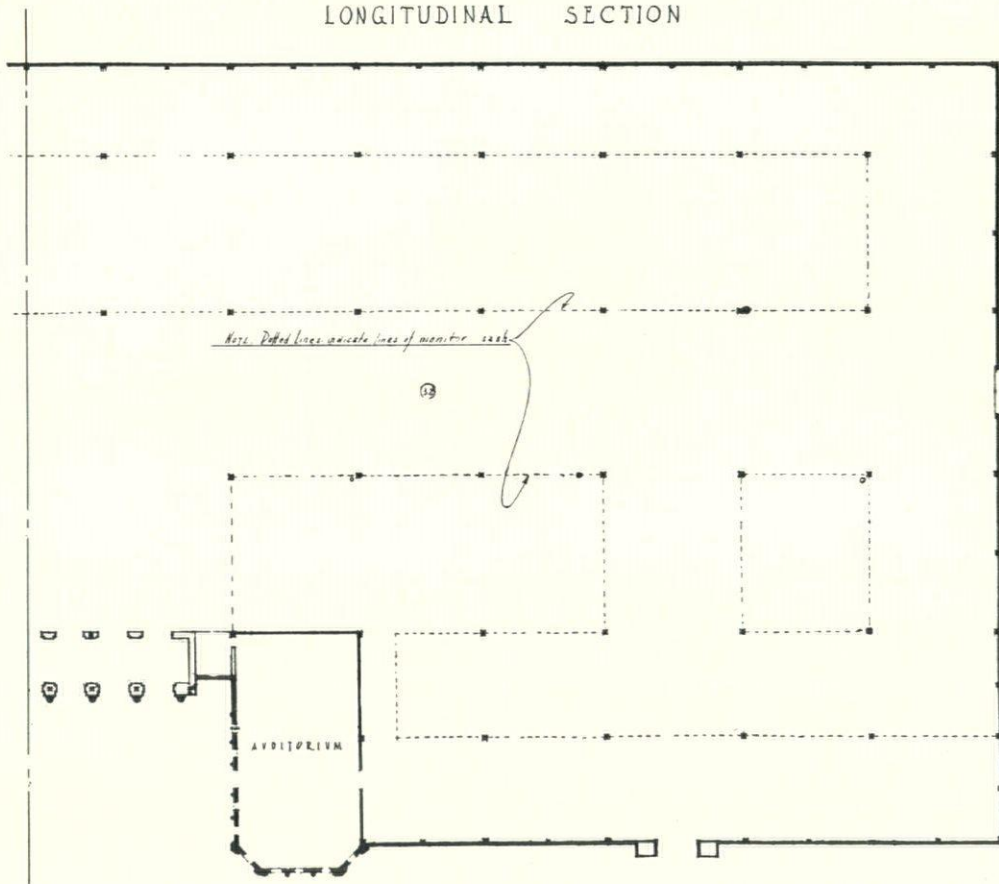
Sesqui-Centennial Exposition, Philadelphia

Enough of them were provided to reduce their loads to twenty tons per pile, as computed by the Wellington formula. The piles have concrete caps and grade beams that receive the pedestals of steel columns and the wooden sills of the wall construction.

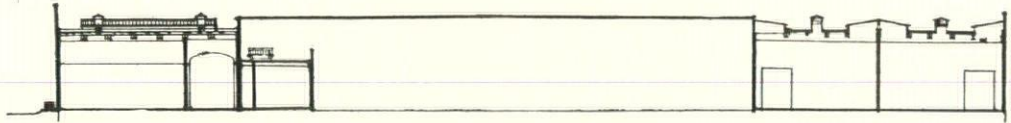
The steel skeletons are all of standard light factory construction, erected in most cases by locomotive cranes or their equivalent, and having all the field connections bolted instead of riveted. All the structural steel work is exposed. The wooden roofs are covered with two to



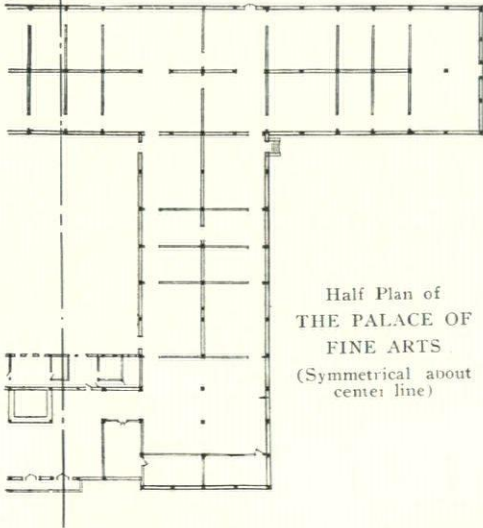
LONGITUDINAL SECTION



Half of Floor Plan (Symmetrical About Center Line) of
THE PALACE OF EDUCATION
Sesqui-Centennial Exposition, Philadelphia



Cross Section Through
PALACE OF FINE ARTS



Half Plan of
THE PALACE OF
FINE ARTS
(Symmetrical about
center line)

four-ply composition and are lighted either by monitor or inclined flat skylights covering about 25 per cent of the roof areas.

Between the steel columns there is a wooden framework with vertical 2" x 4" studs, sixteen inches apart, with metal laths weighing 3.4 pounds per square yard covered with two coats of cement mortar-stucco applied by hand with trowels and carefully finished to a maximum irregularity of surface. The last coat is colored with integral pigments that give a contrasting rainbow effect in which salmon pink predominates, shading to pink and yellow.

The entrance doors are of 2 1/4-inch thick white pine or cypress. The large sash and window frames are generally of steel, and the ventilating panels in monitor and clerestories are electrically controlled.

Wooden cornices and other exterior trim are painted with two coats of white lead, properly tinted, and in some cases the structural steel had one shop coat and one field coat of iron oxide paint. In other cases the steel has two coats of cold water paint similar to that applied

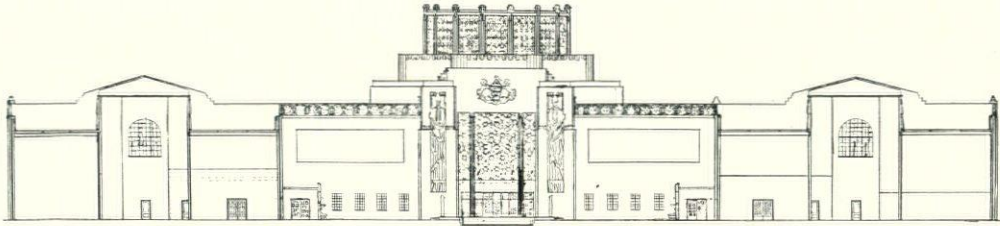
to the interior wall and roof boards. Most of the large floors are directly supported on the filled ground, which is thoroughly trimmed and rolled to a smooth surface and covered with eight inches of cinder concrete and a one-inch cement surface.

The second class of temporary buildings includes most of the others designed for exhibits and many of the state buildings and buildings erected for the concessionaires. They differ from the first class chiefly in that the skeletons are entirely of wood and have more architectural embellishment and ornate construction. The ornamental work, statuary and sculptured detail, when of large size, are all built on wooden frames and are treated to resist weather. Most of the roofs are guaranteed for two years.

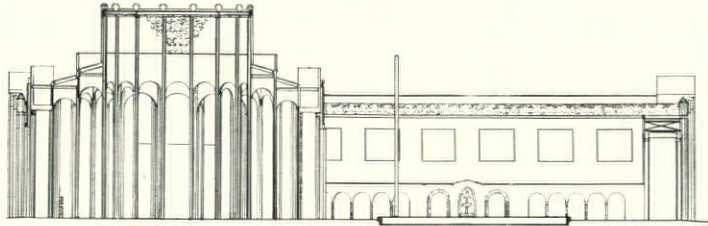
The large buildings have very little architectural embellishment, their artistic effect depending largely on the imposing magnitude of their dimensions, tower and dome effects, large entrances and special color treatment at these points. The types and details have been developed to insure simplicity of construction, standard low priced material, ordinary workmanship, maximum speed and economy of construction, and harmonious general effects, coordinated with a rich and brilliant color scheme, and a durability sufficient for the services of the exposition without providing for undue longevity at increased cost. Equipment has been measured by the essentials of safety, comfort and convenience. All buildings are supplied with electricity, water and drainage and some have steam and gas.

OFFICIAL BUILDINGS

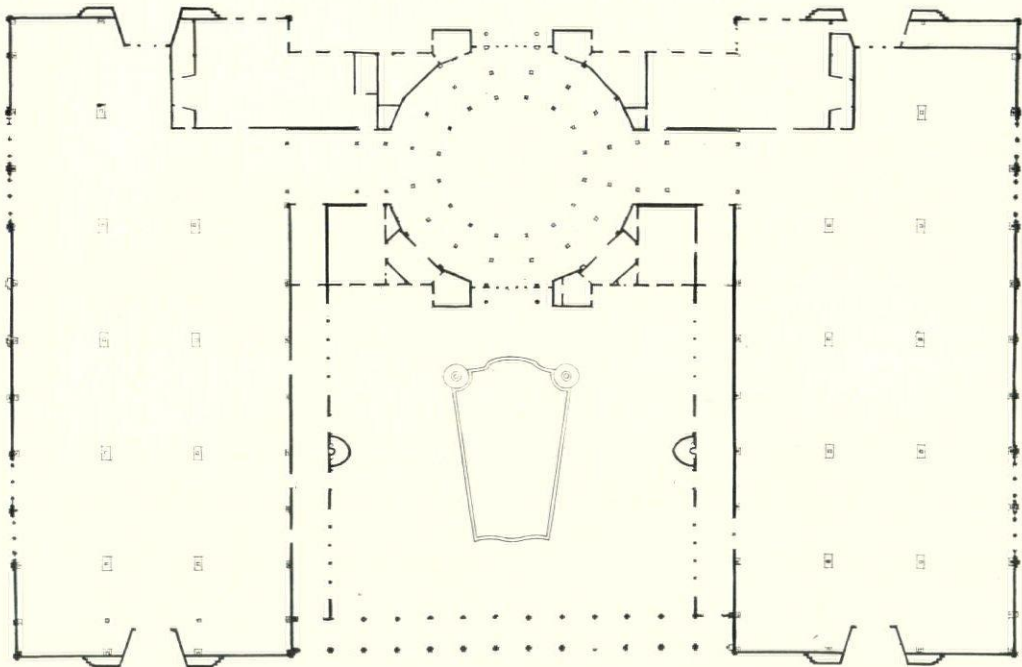
The largest of the exhibit buildings is the Palace of Agriculture and Food Products, nine hundred and seventy feet long, four hundred and sixty feet wide and thirty-five feet high, with a fifty-foot center longitudinal aisle and twelve



Section Through Court—Looking Toward Rotunda Entrance

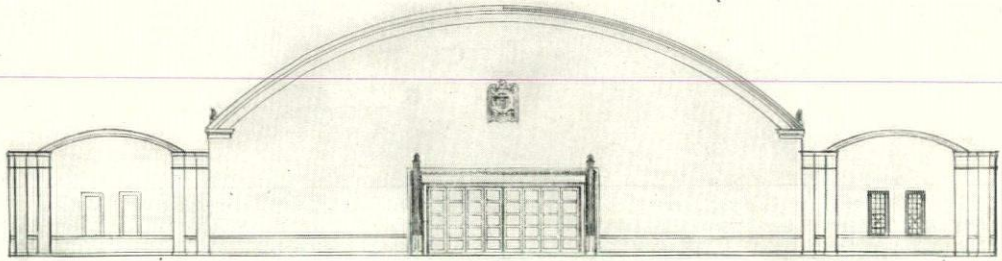


Section Through Center of Building



July, 1926

Floor Plan
THE PENNSYLVANIA STATE BUILDING
Ralph B. Bencker, Architect
Sesqui-Centennial Exposition, Philadelphia



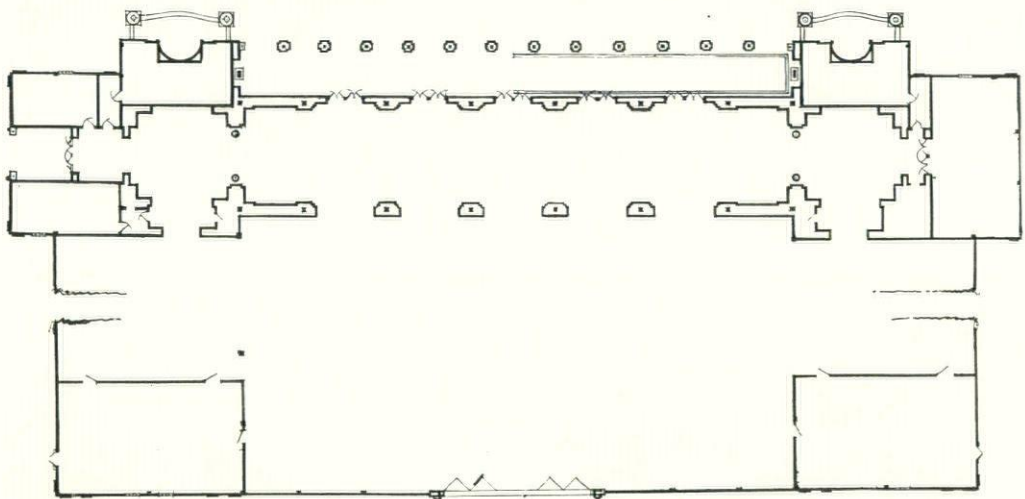
West Elevation of Auditorium

parallel side aisles thirty-four and thirty-five feet wide. The side aisles have alternately high level and low level roofs providing for twelve lines of clerestory illumination. The total cost was \$949,000.

The Palace of Liberal Arts and Manufactures is of similar design, nine hundred and seventy feet long, and three hundred and ninety-two feet wide, covering an area of seven and three-quarter acres and costing \$931,000. It has a sixty-foot centre aisle with clerestory windows and forty-four-foot side aisles with flat skylights having an area of 40,000 square feet. In the roof there are thirty-four and thirty-six inch ventilators.

The Palace of Transportation, Machinery, Mines and Metallurgy was originally designed to cover 489,000 square feet and costs \$907,000. The

main part, somewhat irregular in plan, is four hundred feet wide and eight hundred and eighty feet long with a sixty-four foot center aisle and eight parallel forty-two foot side aisles with a height increasing from twenty-eight feet at the exterior to fifty-six feet in the clear at the center, thus affording illumination through eight lines of clerestory windows with steel sash. The train shed extension has been superseded by platforms with umbrella roofs. Except for the stuccoed entrances the exterior walls are covered with painted asbestos board. The entrance tower is surmounted by a steel-frame dome covered with steel lath, plastered and guaranteed watertight for five years. The building is equipped with a fifty-ton girder crane of sixty-four foot span traveling on a track three hundred and

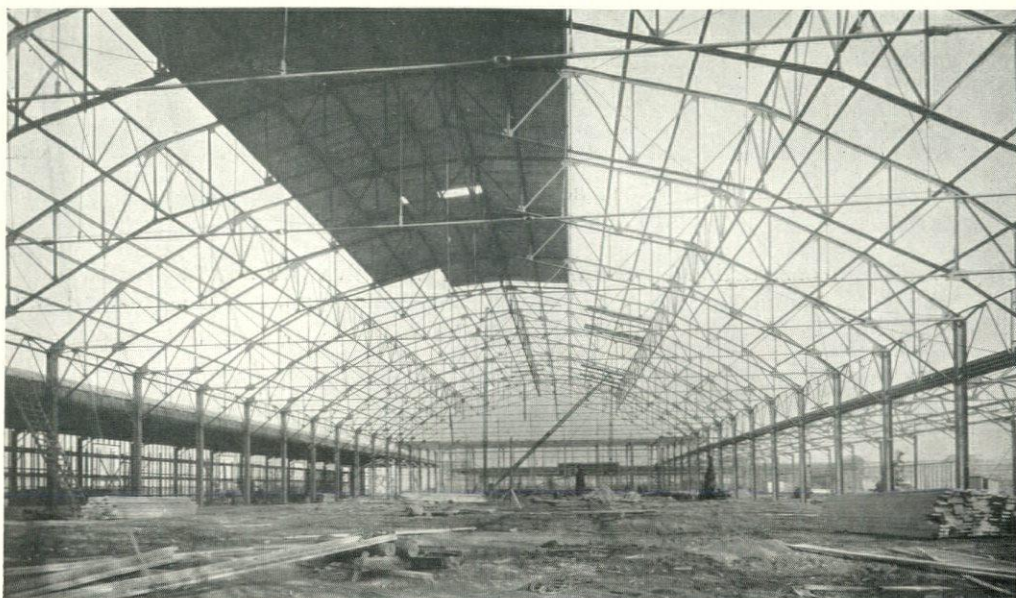


Plan of Auditorium
Sesqui-Centennial Exposition, Philadelphia

forty feet long, and also has a locomotive turntable one hundred and sixteen feet in diameter.

The Palace of Education is five hundred and twenty-four feet long, two hundred and eight feet wide, has an area of 109,000 square feet and its general construction cost \$348,000. It has four main longitudinal aisles forty-four, forty-two and twenty-four feet wide and is illuminated by exterior windows and monitor

toilet rooms. Illumination is through flat angle skylights covering 60 per cent of the roof. Ventilation is provided by one hundred and thirty rotary ball-bearing ventilators twenty-four inches in diameter. The exhibition corridors are divided into numerous galleries by plaster board partitions sixteen-feet high, nailed to wooden studs. Gallery ceilings are all provided with horizontal diffusing cheese-cloth screens under the skylights. The



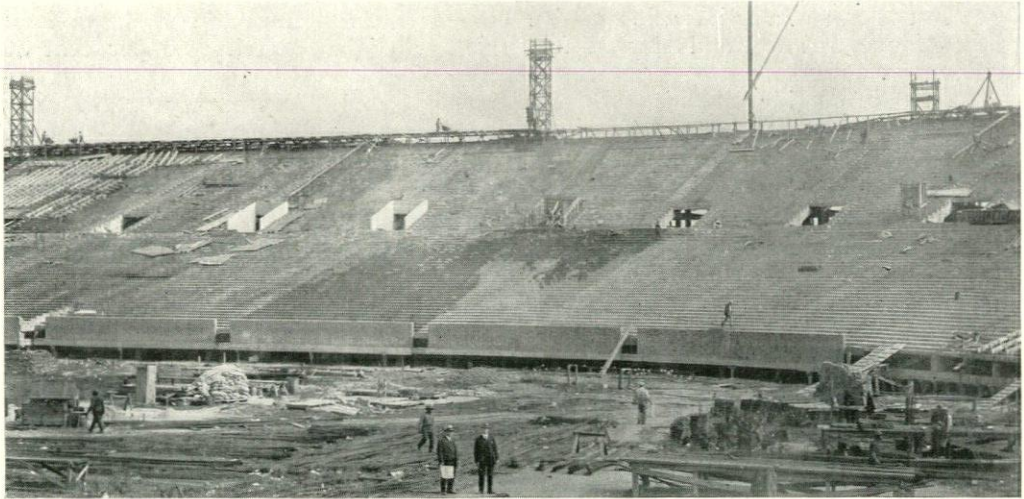
Auditorium Steel Work Erected by Steel Guyed Derrick

skylights. The 16 x 92-foot entrance portal is flanked by a chapel and by an auditorium with three hundred seats. There is a basement provided with toilet rooms and lockers for the public and for the Sesqui-Centennial guard and police. The main floor is carried by the steel columns.

The main portion of the Palace of Fine Arts is built around the 120 x 120-foot center court and is about two hundred and fifty-six feet square with two wings extending its front to a length of four hundred and ninety-six feet. The steel columns are generally spaced from seventeen to thirty-four feet apart and there are no windows except for offices and

cloth is tacked to 4 x 11 inch wooden strips supported on $\frac{3}{8}$ -inch steel rods three-feet apart. The roof consists of gypsum slabs haunched to the lower flanges of the I-beams, and reinforced by galvanized steel wires carried over the tops of the beams as in the Metropolitan type. The slabs are proportioned to carry the dead load and forty-pound live load per square foot with a factor of safety of four. Total cost is about \$270,000.

The 426x250-foot Auditorium has an area of about 105,000 square feet, and cost \$446,000. The Main Hall has a 150x400-foot auditorium flanked by two fifty-foot parallel aisles, all of them



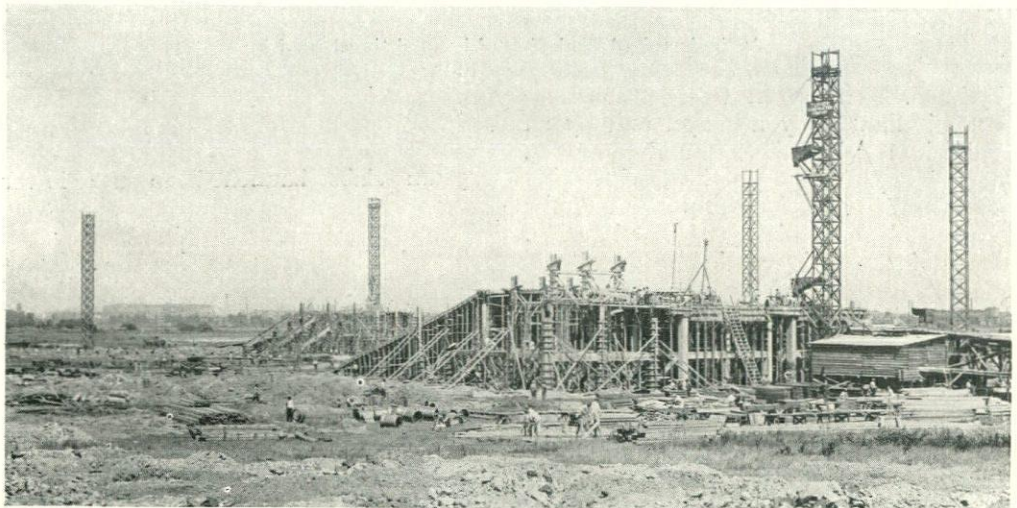
Nearly Completed Section
THE PHILADELPHIA MUNICIPAL STADIUM

being free from obstruction by columns.

The nave is spanned with steel arch trusses having a total height of more than sixty feet and supported on steel columns twenty feet apart longitudinally. The walls are of stucco and the building is equipped with steam heating system. A 50x100-foot stage has a large organ, and a radio broadcasting apparatus with amplifiers serves the more distant parts of the building.

PENNSYLVANIA STATE BUILDING

Conspicuous among the greater buildings designed by special architects is the unique and beautiful \$450,000 Pennsylvania State Building, permanently located at one corner of the Forum of Founders, and designed by architect Ralph B. Bencker with rich coloring, ornate architecture, lavish illumination and heroic statuary to symbolize the glory, wealth and history of the Commonwealth of



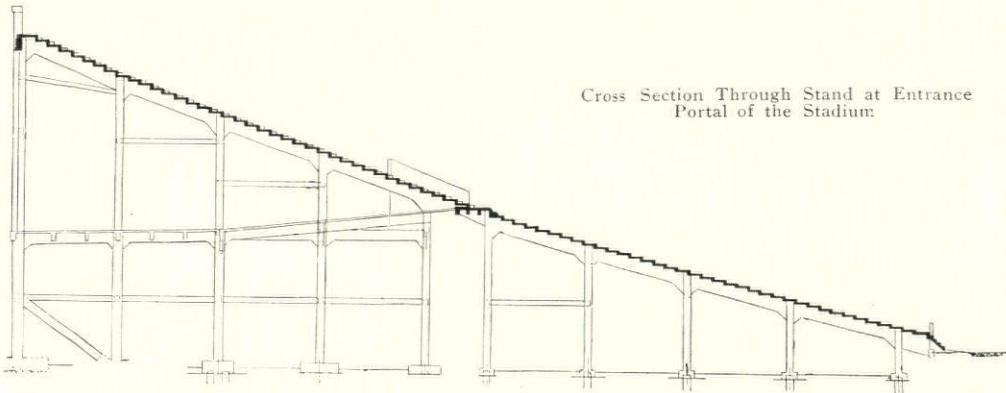
Hoisting Towers and Aerial Systems for Distributing Concrete for the Stadium

Pennsylvania. The U-shape plan three hundred and thirty feet wide, and two hundred and twenty-five feet deep, encloses three sides of an open court one hundred and twenty feet square. The building has a general height of forty-three feet with a central tower seventy-five feet high whose steel framework is covered with plaster.

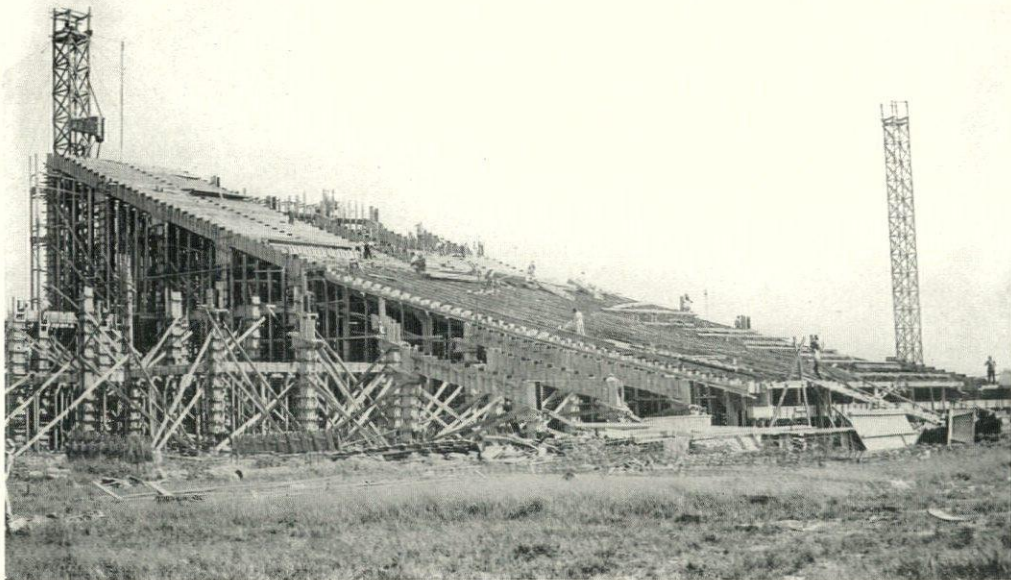
The great exhibition hall is lighted through monitor skylights, and the rotunda has a perforated concrete clerestory grill glazed with vari-colored glass.

In the great niches of the front wall are heroic groups of sculpture representing Industry and Agriculture, and in the walls around the court are fourteen panels containing heroic bas-relief scenes from the history of the state, which together with the architectural embellishment are reflected in the large shallow concrete pool in the center of the court yard.

The exterior walls are trowelled stucco one-inch thick, applied in three coats and colored by spray. The stucco was applied to expanded metal lath on two



Cross Section Through Stand at Entrance Portal of the Stadium.



Construction of Stadium Deck

inch by twenty-six inch vertical studs, twenty-four inches apart, which were fastened to ten-inch horizontal channel girths. All of the columns are ten-inch H-beams except those seventy-five feet high that support the rotunda dome and that were designed at first to be made with twelve-inch steel pipe having joints shop-welded to inside sleeves and fitted with screwed flange bearings at the tops for supporting the beams.

In the clerestory, above the main roof, are 8x14-foot panels of reinforced concrete grills made up in 2x3-foot units, whose precast channel shape diagonals were assembled on a horizontal plane and filled with reinforcement rods wrapped in burlap, soaked in grout and forming together a half sash on which the glass was placed and secured by superimposing the corresponding upper half sash, which being cemented to the lower half, completed the unit. The parapets and the grills in the rotunda entrances are of similar character, but of different design.

The rotunda has a sixteen sided flat plastered roof fifty-feet in diameter which is just above the perforated exterior grill fourteen-feet high. A few feet below this grill the rotunda walls are enclosed by concentric inclined skylights beneath which there is a horizontal diffusing sash glazed with colored glass. Above the skylight reflectors illuminate the top of the rotunda tower and throw the light down through the skylight on the leaded glass. This type of illumination is repeated between the center and outer row of columns where the intermediate parapet changes from sixteen-sided to eight-sided at the main roof level, and the projecting angles are carried on wooden cantilevers fulcrumed on the intermediate columns.

PERMANENT STRUCTURES

Most important of all the permanent structures is the great Municipal Stadium which has just been completed by the City of Philadelphia, at a cost of over \$2,000,000. It consists essentially of a vast reinforced concrete horseshoe seven hundred and twenty-one feet long by seven hundred and ten feet wide with a convex periphery of 1,852 feet.

The inclined open deck with seats for

100,000 spectators has a width of about one hundred and eighty feet and slopes up to a height of sixty-five feet above the level of the playing field. It is supported on ten concentric rows of concrete columns braced by three tiers of horizontal struts. Expansion and contraction of the great mass is amply provided for by its division into uniform 46x96-foot units of area bounded on all sides by cantilevered construction expansion joints.

Enormous quantities of materials were involved in the construction which required 30,000 yards of grading and filling, 7,000 yards of excavation 42,000 concrete foundation piles, 1,500 tons of reinforcement steel and 23,000 yards of concrete mixed in four plants and distributed by an aerial cable way system supported on six towers. Simon & Simon are the architects.

The permanent 40x200-foot Administration Building two stories high is of an ordinary office building type with colonial façades and cost about \$70,000.

There are, in all, about forty-five major buildings, exclusive of those on High Street, and Treasure Island and the Gladway structures, besides which there are two hundred and fifty booths and stands distributed over the grounds. The states of Florida, New York, New Jersey, Illinois, Ohio, Oklahoma and Iowa will have buildings costing from \$100,000 to \$500,000 each, and the states of Delaware, California, Texas, Kansas, Washington, Oregon, Idaho, Vermont, Mississippi, and others will have less imposing structures.

TOWER OF LIGHT

The loftiest exposition structure is the steel-frame Tower of Light, about one hundred and seventy-five feet high. It is a twelve-sided structure with twenty-four inclined main columns each made with a pair of angles, above which the framework is extended about twenty-nine feet higher by twelve vertical columns carrying the uppermost or searchlight floor. The tower is braced by thirteen stories of horizontal and diagonal struts.

Like the buildings, the tower is enclosed by stucco and wire lath and is supported on wooden piles which have an

average length of thirty feet. On the top floor there is installed one of the largest searchlights in the world, with a 3,000,000,000 candle power searchlight sixty-two inches in diameter that weighs about 5,000 pounds.

DRAINAGE, PLUMBING AND WATER SUPPLY

The plumbing of the various buildings and comfort stations and the disposal of storm water drainage was computed, laid out and arranged by the Supervising Architect and his assistant Mr. W. J. Sutphen, Chief of the Sanitary Division.

The storm-water drainage of the exposition grounds is entirely delivered to the lagoons. There is a complete sanitary drainage system based on a maximum flow of about one and a half million gallons daily that flows to two pumping stations where it is elevated about twenty-five feet by automatic electric centrifugal pumps, each of five hundred g. p. m. capacity, which deliver through one thousand feet of ten-inch steel mains to existing city sewers.

The sewer pipes, as well as the water and gas mains, are laid in trenches of a maximum depth of twenty-five feet, most of which were excavated by four power machines of the bucket and revolving wheel types.

The domestic water supply estimated at about one and a quarter million gallons daily is derived from many connections to the existing city mains and is delivered through cast iron pipes exterior to the buildings and through screwed interior pipes.

All of the regular water supply is filtered and one of the exhibitors has installed a commercial refrigerating plant of fifty-tons capacity to furnish all the ice required on the grounds. Installed on the grounds are about a hundred drinking fountains supplied with water cooled by automatic electric refrigeration.

ELECTRICITY

The lighting of the grounds and exposition areas, the illumination of the buildings both as to exterior and interior treatments, and the lighting effects of the Tower and of the Liberty Bell, were ar-

ranged under the direction of the Director of Works Mr. R. J. Pearse, assisted by Mr. L. C. Darrin, Chief of the Electrical Division, and by Mr. D. C. Atwater of the Westinghouse Lamp Co.

Commercial sources supply 12,500 K. V. A. of alternating 60-cycle three-phase 13,200 volt electric current which is reduced at transformer banks to 230-volt two-phase for lighting, and three-phase for power purposes.

The entire surface of the Tower of Light is illuminated by lamps of various colors, and the searchlight which surmounts it has three billion candle power. In the Gladway there is electric illumination for the fountains, and there are twenty searchlights, each of 1,600,000 candle power mounted on trucks. There are also here one hundred and nineteen 600-candle power lamps on ornamental posts twelve feet high. The lagoons are lighted from shore and the large buildings have flood lights of 500,000 candle power each, besides large quantities of 1,000-watt units suspended about thirty-five feet above the floor, three hundred and ten being required in building No. 1, and three hundred in No. 2. All the large buildings are illuminated to an intensity of about eight foot-candles.

In the city plaza fronting the main entrance to the exposition grounds, Broad Street is spanned by an eighty-ton steel structure 80-feet high, which consists of a pair of rectangular towers supporting a truss from which there is suspended a fabricated steel framework forming the skeleton on which there has been built up a replica 50 feet in diameter of the historic Liberty Bell in Independence Hall, Philadelphia.

The bell will be studded with 26,000 fifteen-watt incandescent lamps of amber shade, the rim of the bell being provided with white lamps to produce the high lights.

All the grounds are brilliantly illuminated by 500 and 1,000-watt flood lights concealed behind shrubbery and generally provided with clear glass globes. All electric cables are of the lead or parkway type and are buried. The larger buildings have several transformer banks.

The
PHYSIOTHERAPY DEPARTMENT
OF THE AMERICAN HOSPITAL

By
Edward F. Stevens

MORE AND MORE every year it is becoming to be recognized that many diseases and ailments hitherto considered surgical or neglected altogether can now be alleviated without surgery and with little medicine, by means which are called "treatments." The so-called "bath" departments of European hospitals include not only baths of water, steam, hot air, electric light, gas (CO₂), mud or peat, sand, etc., but sun baths, ultra-violet ray treatments, X-ray treatments, many forms of mechano-therapy, inhaling and pneumatic chambers, etc. These have been gradually introduced into this country, and today the careful student of hospital architecture will not dare to plan his buildings without providing facilities for these medical treatments which have come to be grouped under the term "physiotherapy."

It is not always necessary to provide an expensive outfit for all the elaborate processes of hydro-therapy; but room can be secured in almost every hospital for a small equipment—an electric light baker, a massage table, a small bath cabinet, simple, sometimes home-made devices. When these are provided, the progressive medical man or orthopedic surgeon will be pleased; a few years from now he will demand them.

Heat is an important therapeutic agent, whether it is applied as warm air, steam, electric light, or natural sunlight; scientifically applied, it is a recognized medium for benefiting man's ills.

The airing balcony provides sunlight for the medical as well as for the surgical patient. The simplest, and many times the most potent agency, *sunlight*, can easily be provided in every institution.

In designing a new hospital there should be set apart certain rooms to be

reserved for physiotherapy, and equipped with proper electric and water outlets. Some of the best authorities recommend the following:

Ample outlets for *electro-therapy*.

For *hydro-therapy*, the douche may be omitted, but there should be one or more cabinet baths, of hot air or electric light or steam; usually a sitz bath; one or more tubs for continuous baths; tables for packs and for massage; a tank for fomentations, with wringer; and an accurate scale with measuring rod.

Apparatus for the application of *dry heat*; one light on an adjustable stand, and a small baker. These do not need special outlets, merely additional ones.

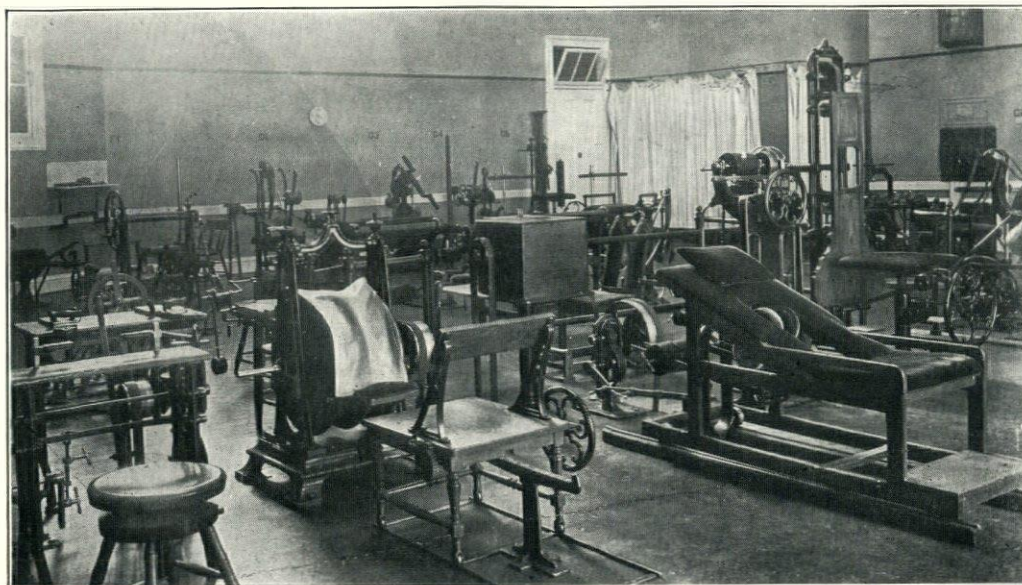
Outlets for *light-therapy* should be provided, since very many institutions are now using the "alpine" or "quartz" lamp, which produce the ultra-violet rays, i.e., artificial sunshine. [See Page 24.]

Mechano-therapy is advocated only if specially required and under a director, who will decide what installation is needed.

If portable apparatus is to be used in the wards, there should be convenient attachments provided for it.

The help given by scientific treatment to the so-called chronic invalids in some of the medical departments of the newer hospitals is referred to as little short of the miraculous.

In the Munich-Schwabing Hospital, Munich, Germany, the plan shown on page 20 contains rooms for X-ray therapy, inhalation room, pneumatic chambers (for rarefied or compressed air); for mud, peat and sand baths; for CO₂ and electric light baths, etc. There is a large hydro-therapeutic department, with sprays, douches, plunges, and continuous bath or water bed used in mania, extensive



ZANDER ROOM, MASSACHUSETTS GENERAL HOSPITAL, BOSTON, MASS.

burns, and some skin diseases. On the second floor is a large sun room, with a "water curtain" for reducing the temperature.

There are few hospitals in the world which have a more complete mechano-therapy equipment than the Massachusetts General Hospital, Boston, with its splendid Zander room, a photograph of which is reproduced above. The service is largely surgical.

In the *St. Luke's Hospital* (page 21) at Jacksonville, about one-half of the second story of the administration building was set apart for medical treatment. This portion was not equipped, but was ready whenever the demand came and the funds necessary to equip it and maintain it were obtained.

In the *Ross Private Pavilion* of the *Royal Victoria Hospital* (page 22) a large section is set apart and equipped for medical treatment, consisting of a small psychopathic department, Roentgen-ray department, hydro-therapy, electric Nauheim, and continuous baths, rest and massage rooms.

The medical treatment department of the *Ottawa Civic Hospital*, Ottawa, Canada, the plan of which is reproduced

on page 21, though not elaborate, is fairly complete. It has rooms for special tub baths, showers, sprays and douches, packs, massage, etc. There are comfortable rest and dressing rooms.

In the *Cook County*, Chicago, *Psychopathic* building (page 20) there is a good hydro-therapeutic department, with arrangements for continuous baths, packs, etc. Rest rooms are provided. There is also a room for surgical dressings here.

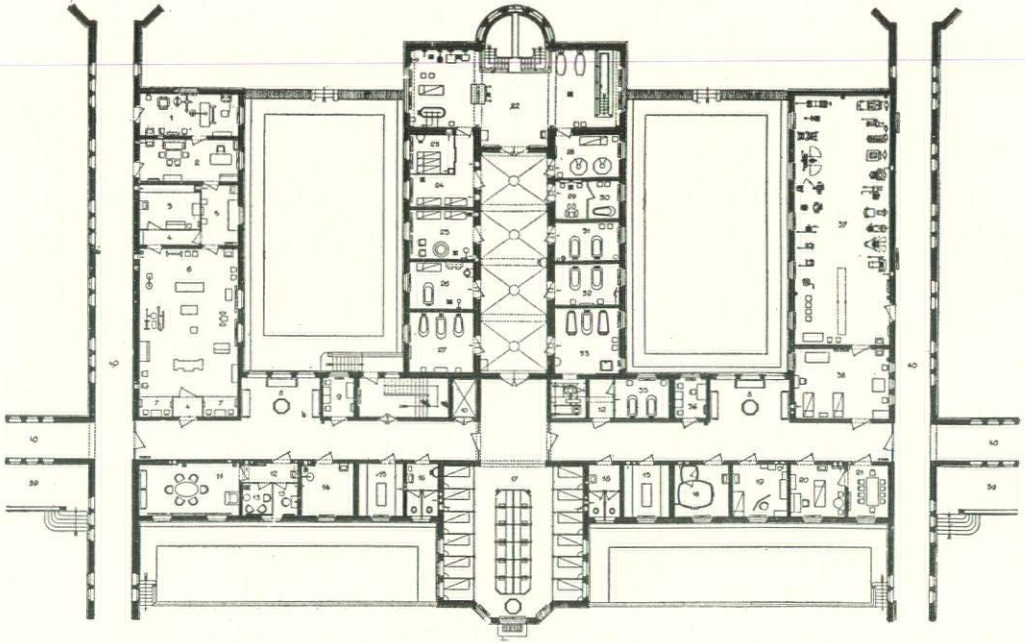
The Southern Pacific and the San Francisco County Hospitals, both at San Francisco, not only have very complete physiotherapy equipment but are using it constantly with the best results. (Plan on page 22.)

THE DEPARTMENT OF OCCUPATIONAL THERAPY*

Departments of occupational therapy are now being established in sanatoria, psychopathic hospitals, and also in general hospitals. Certain facilities are necessary for them to operate successfully.

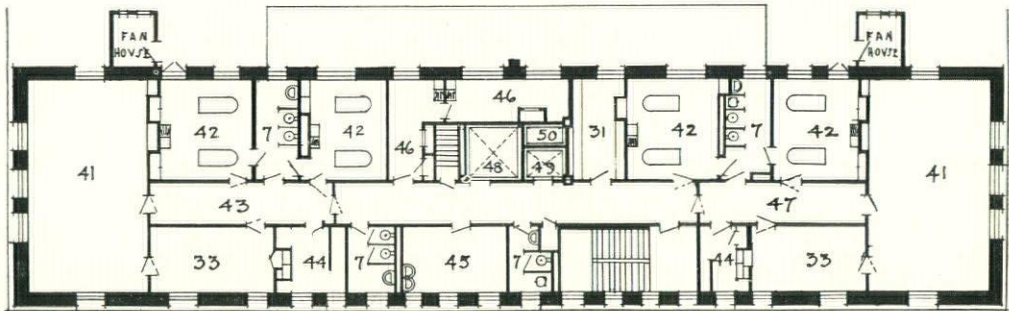
There will always be some work done by bed-patients and some by up-patients.

* The author is indebted for this material to Minnie Goodnow, R. N.



- | | | |
|---------------------------|-----------------------|------------------------------|
| 1. Roentgen therapeutics. | 15. Wash room. | 29. Four-cell bath. |
| 2. Physicians' room. | 16. Toilet. | 30. Electric water bath. |
| 3. Dark room. | 17. Rest room. | 31. Gas bath. |
| 4. Light shaft. | 18. Pneumatic room. | 32. Salt water bath. |
| 5. Photograph laboratory. | 19. Examination room. | 33. Sand bath. |
| 6. Roentgen room. | 20. Physicians' room. | 34. Sand room. |
| 7. Undressing room. | 21. Ante-room. | 35. Sulphur bath. |
| 8. Waiting room. | 22. Douche room. | 36. Female attendants' room. |
| 9. Attendants' room. | 23. Hot air bath. | 37. Therapeutic gymnastics. |
| 10. Elevator. | 24. Warm air bath. | 38. Masage room. |
| 11. Social room. | 25. Vapor room. | 39. Rest room. |
| 12. Ante-room. | 26. Fango mud bath. | 40. Hallway. |
| 13. Segregated room. | 27. Mud bath. | |
| 14. Light bath. | 28. Heat bath. | |

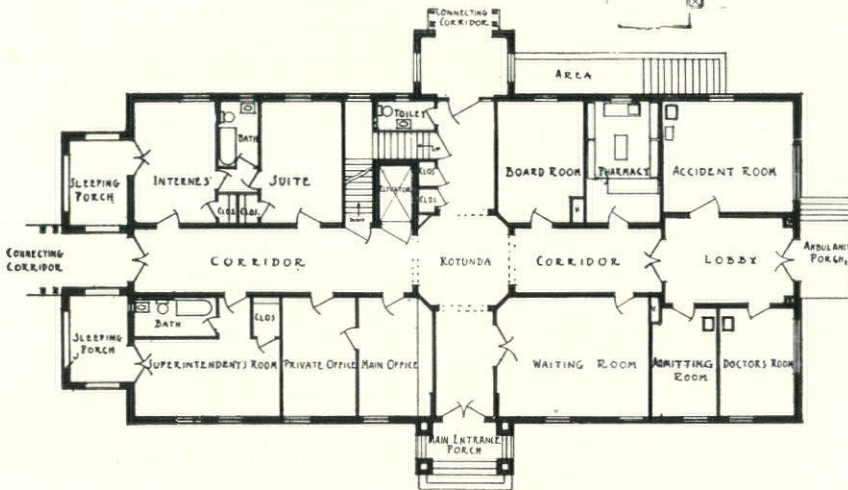
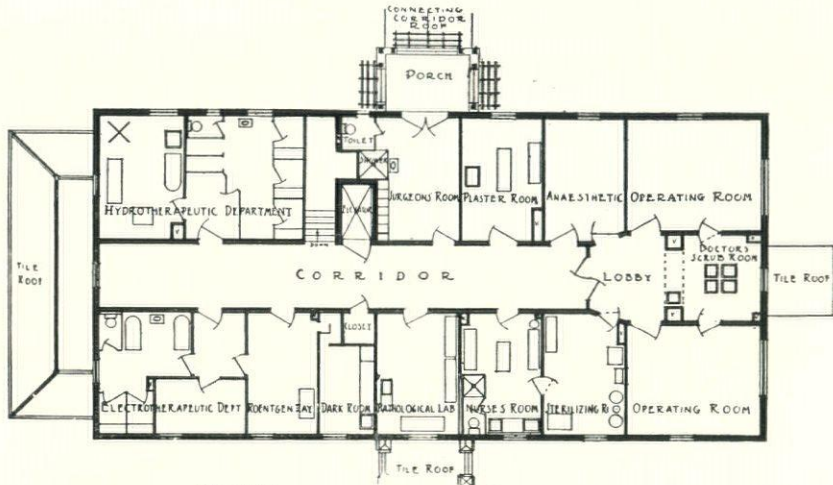
GROUND FLOOR PLAN, MEDICAL TREATMENT BUILDING, MUNICH-SCHWABING HOSPITAL, MUNICH, GERMANY
Richard Schachner, Architect



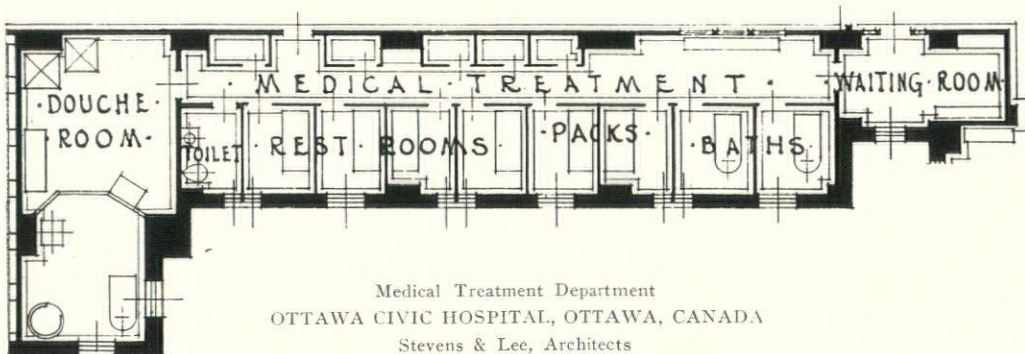
Courtesy, *The Modern Hospital*

PSYCHOPATHIC BUILDING, COOK COUNTY HOSPITAL, CHICAGO, ILLINOIS.
HYDROTHERAPEUTIC DEPARTMENT ON TOP FLOOR.

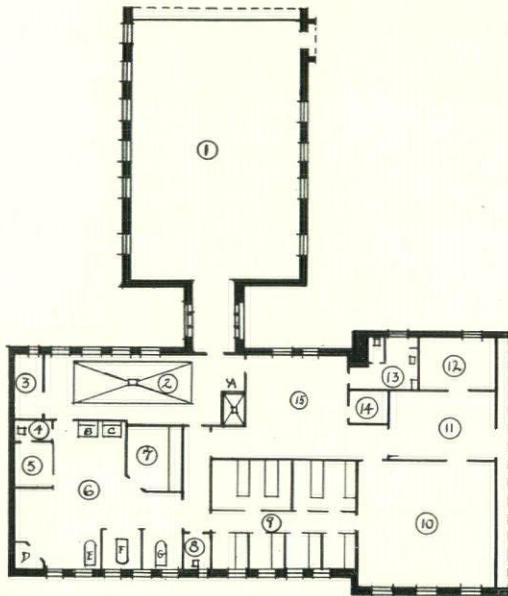
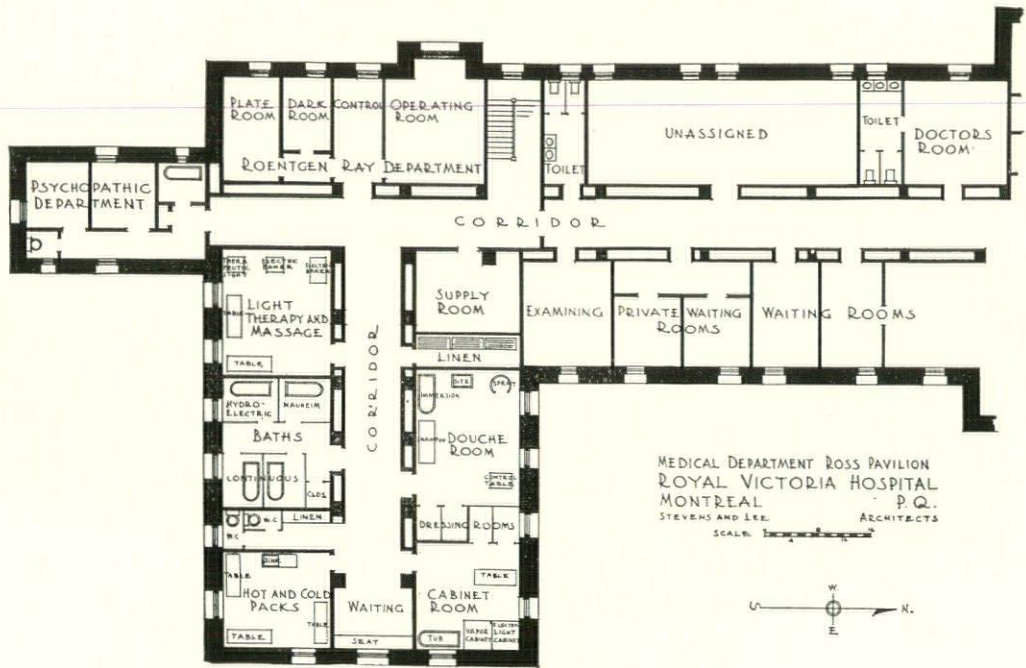
Richard E. Schmidt, Garden & Martin, Architects.



FLOOR PLANS, ADMINISTRATION BUILDING, ST. LUKE'S HOSPITAL,
JACKSONVILLE, FLORIDA
Edward F. Stevens, Architect; Mellen C. Greeley, Associate Architect



Medical Treatment Department
OTTAWA CIVIC HOSPITAL, OTTAWA, CANADA
Stevens & Lee, Architects



Medical Treatment Department
SAN FRANCISCO HOSPITAL, SAN FRANCISCO,
CALIFORNIA

- | | |
|--------------------------|--------------------|
| 1. Mechanical apparatus. | 9. Dressing rooms. |
| 2. Plunge bath. | 10. Lounge room. |
| 3. Pump room. | 11. Hall. |
| 4. Toilet. | 12. Store room. |
| 5. Irrigation room. | 13. Toilet. |
| 6. Douche room. | 14. Closet. |
| 7. Steam room. | 15. Office. |
| 8. Toilet. | |

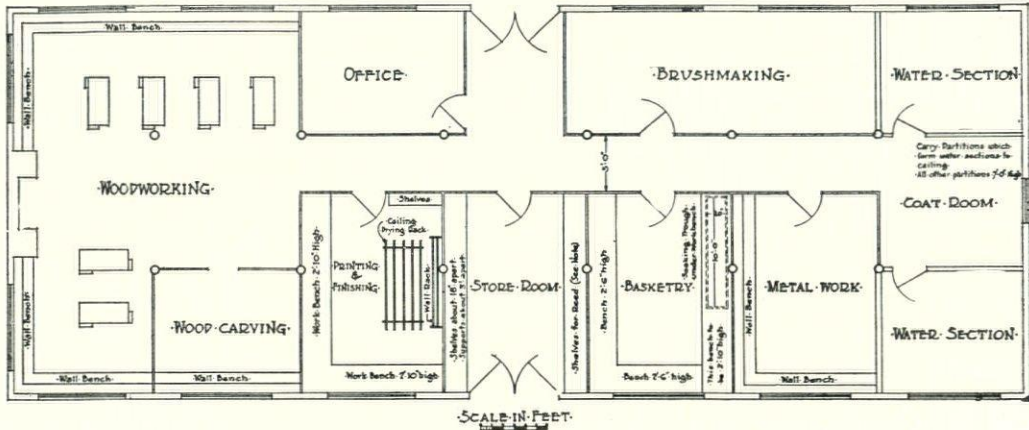
For the bed-patients, there should be storage space for materials and unfinished work near the wards in which they are; a shelf in the linen closet may be sufficient.

Up-patients usually prefer to go to a special occupation room. This should, when possible, be located near a group of wards, so that it may be easy of access. Very often the patients' sitting room or a sun-parlor may, with a little re-arrangement become also the occupation room.

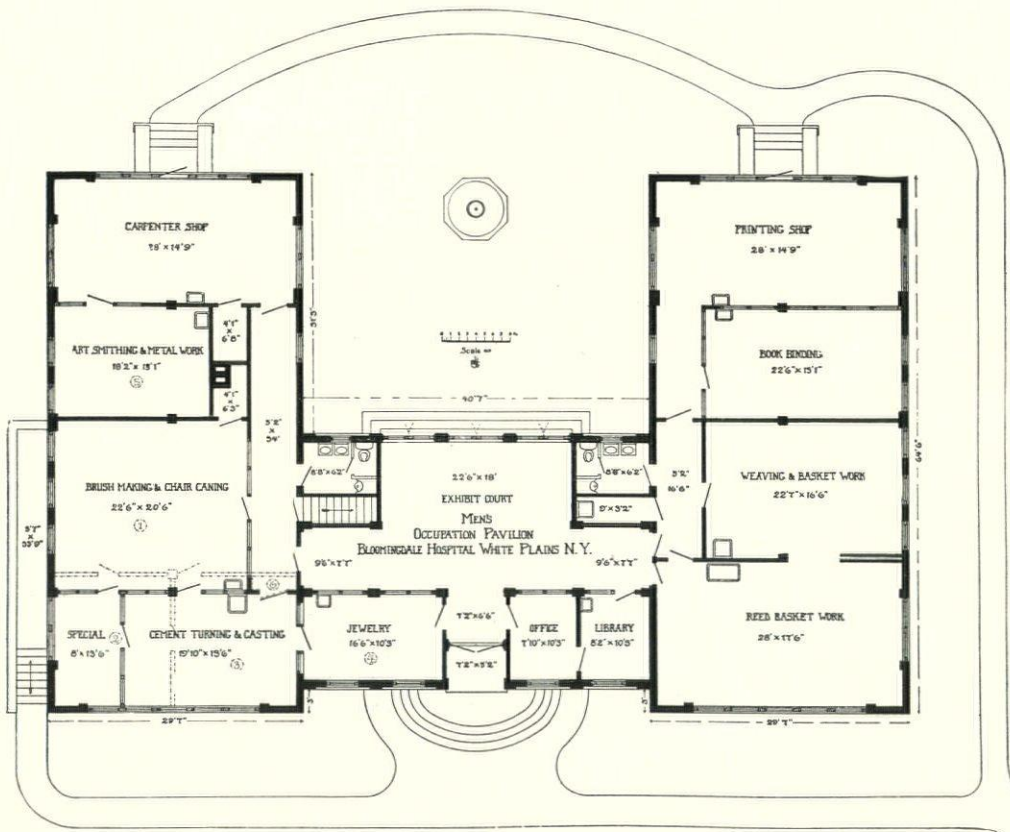
With men patients, a part or all of the occupation room should be a shop, one which *looks* like a shop, with a floor that will not be injured by shavings and other debris. If basketry is done, by either men or women, a small tub of water will be needed; it is advisable, therefore that the table and floor should be composed of material not harmed by wetting.

If the occupation room or shop is at a distance from the wards, it should have near it a rest room furnished with a couch and easy chairs. Overdoing is always to be guarded against, and the teacher of occupation will need to have facilities for her patients to rest at proper intervals.

The occupation room or shop must have *good light*, preferably sunshine, and

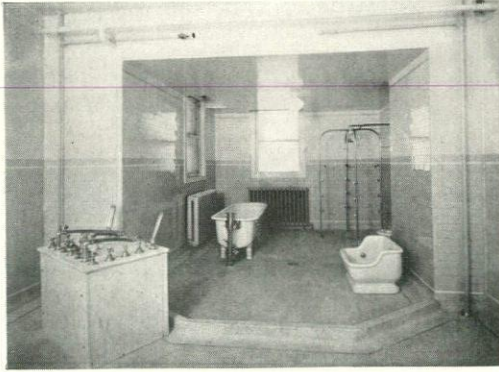


Plan of Building Remodelled for Occupational Therapy.
THE STATE HOSPITAL, COLLINS, N. Y.



Courtesy, *The Modern Hospital*

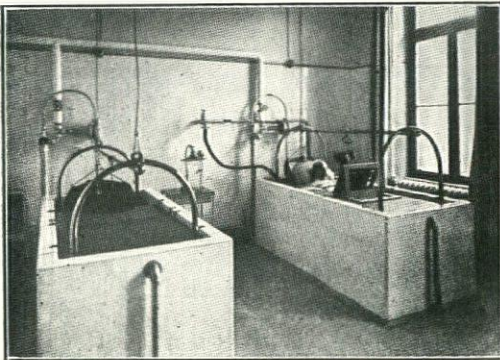
Plan of Men's Occupational Shops.
BLOOMINGDALE HOSPITAL, WHITE PLAINS, N. Y.



Hydro-Therapeutic Room
OTTAWA CIVIC HOSPITAL, OTTAWA, CANADA
Showing Control Table, Continuous Bath, Douche,
Bath Shower, and Sitz Bath

ample artificial lighting for dark days. Plenty of *storage space* for bulky materials is necessary in closets or cupboards with shelves, hooks, drawers or boxes for small articles. There should be a place to lock up small tools. In even a small department one needs a table or bench for woodwork, a large table for basketry and a table for painting. There should be space to store partly finished work, and a cupboard with lock for finished articles. In most institutions a display case will be placed in or near the main office, so that visitors may see the patients' work.

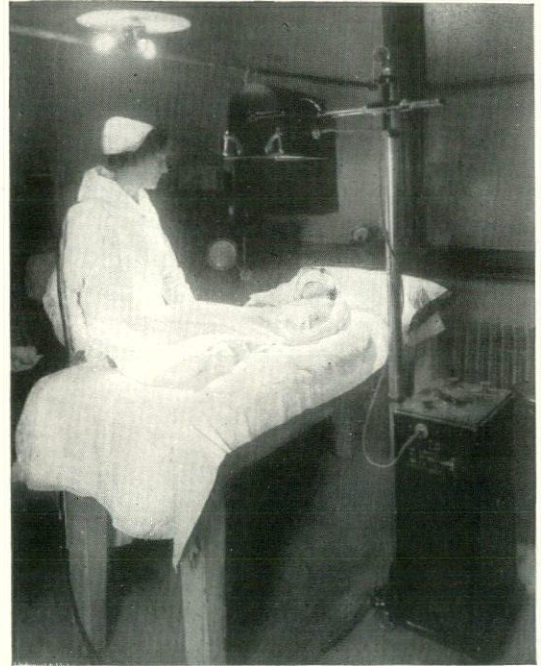
On page 23 we reproduce the plan of the men's occupational shops at *Bloomingtondale Hospital*, White Plains, N. Y.,



WATER BED

where an elaborate program is carried out with mental cases. On the same page is shown the plan of a building remodelled for occupational therapy at the *State Hospital*, Collins, N. Y. Most mental hospitals are finding occupation a valuable curative agent and are providing more or less extensive departments for it.

Miss Susan E. Tracy, an authority on occupation, suggests that an occupation



Courtesy, *The Modern Hospital*

ULTRA-VIOLET RAY TREATMENT

room may be a sitting room, veranda, roof garden, sun parlor, or any large room. She specifies as hindrances to satisfactory work basement rooms with poor light, noisy rooms, parlors or rooms with furnishings that are easily damaged, very small rooms or those reached by long corridors.

Most institutions which have established this work find that it quickly outgrows its original quarters. Space is therefore the great need, and rooms which are large enough for several good-sized work tables.

The CITIZEN'S SAVINGS BANK — NEW YORK —

CLARENCE WILSON BRAZER, ARCHITECT

By Oliver Whitwell Wilson

THESE ARE DAYS when some Savings Banks are leaving the localities where they have built up their success. They are moving to new commercial centers in the city which appear to be more attractive.

It is a transmigration, inevitable, doubtless, but accompanied, none the less, by problems to be solved. There was a depositor in one such bank which had just entered upon its new and elaborate home. He changed his account to the Citizen's Savings Bank, and when asked his reason answered, "It made me feel shabby and out of place going to so grand a building in my working overalls and covered with grease." The contrast between the architecture and his small deposits and personal appearance was, evidently, too sharp.

That, in a nutshell, was the problem which had to be solved by the Citizen's Savings Bank itself when the Directors decided that the time had come for improving their cramped quarters situated at the corner of the Bowery and Canal Street. Sixty years ago that old brown stone building seemed to be magnificent enough. But, now that the Bank had grown out of its early youth to a robust

manhood, the brown stone looked as out of place as do the frontages of dwellings up town, when the modern apartment house makes its appearance next door. And it was decided that the Citizen's Savings Bank must build again; this time with modern light colored granite.

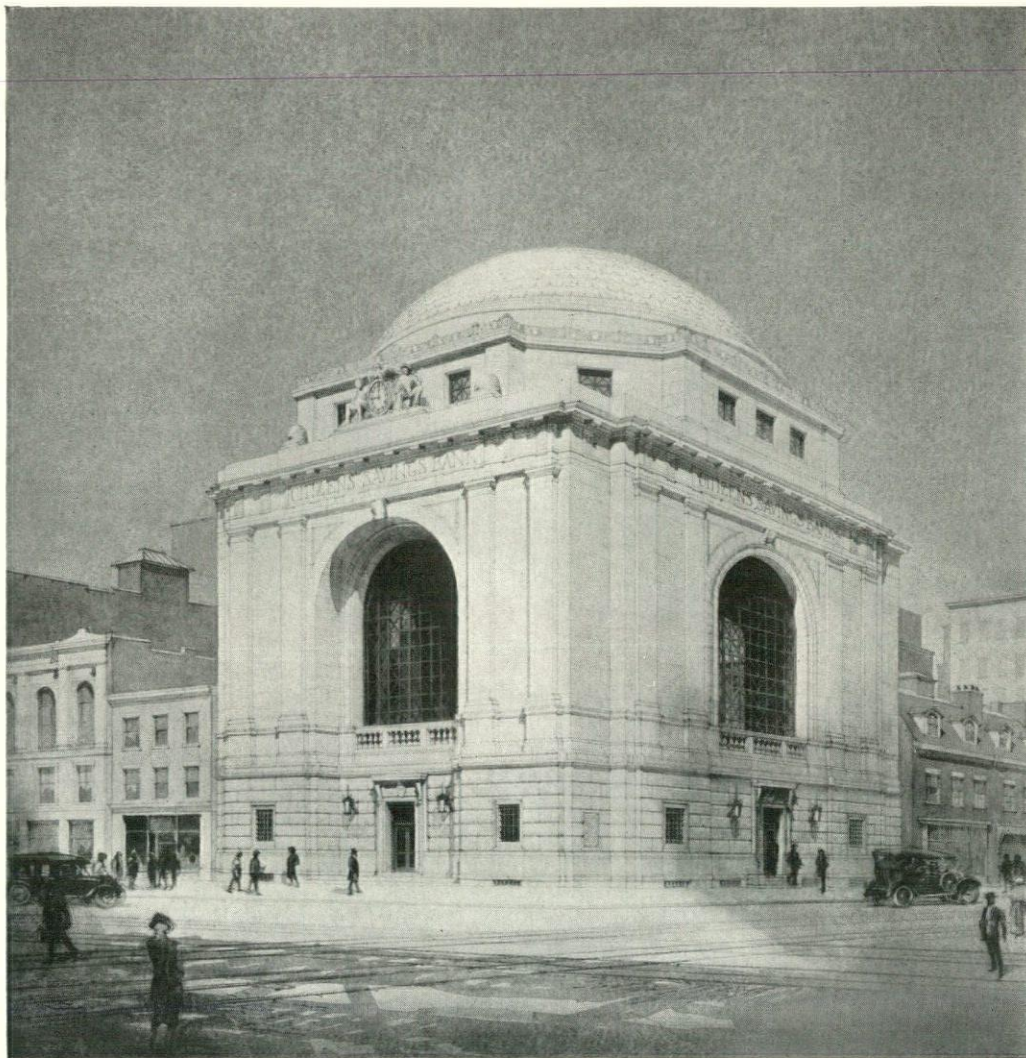
But where should the building be situated? Since 1862, the Citizen's Savings Bank had carried on its business at this particular corner. If the locality were changed, some of the more localized depositors might be tempted to withdraw their patronage. Also the corner was, in itself, strategic. It is at a central point in lower Manhattan. It faces the Manhattan Bridge Plaza and is on a main crosstown street which connects the arteries of traffic both of Manhattan and



MAIN ENTRANCE DOOR

Brooklyn. To rebuild on the corner would be obviously an advantage. An adjoining twenty-five foot lot was bought and, with the existing property of fifty foot frontage, an approximately square corner site was ready for this purpose.

In 1923, Mr. Clarence Wilson Brazer was invited, as architect, to undertake the reconstruction. As the designer of several banking houses and having pre-



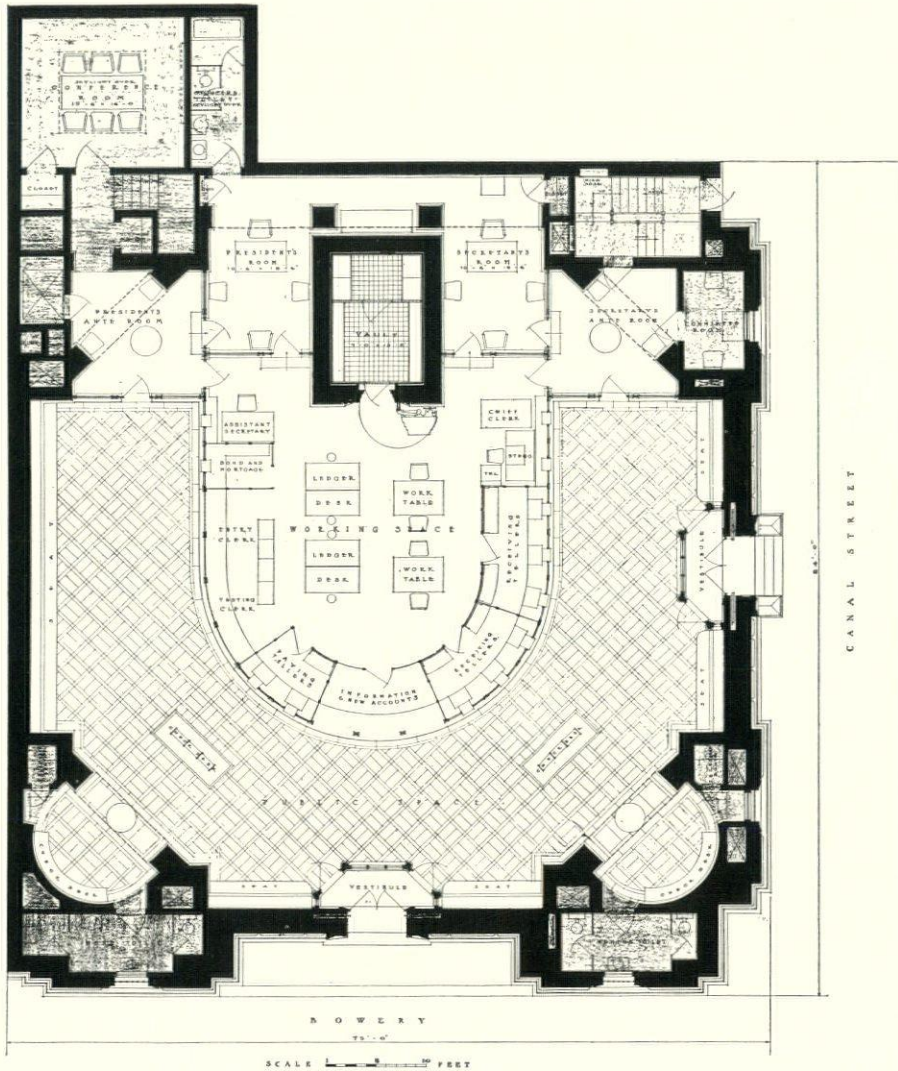
THE CITIZEN'S SAVINGS BANK, NEW YORK, N. Y.

(From a Rendering by A. M. Githens)

viously spent two years in the banking business he was well equipped to deal with such a problem. He had to handle a situation, at once psychological and practical. It was essential that nothing should be built which might offend the susceptibility of the small depositor. An elaborate or ornate building might cause the less thoughtful stockholder to ask "Why are you wasting our money on useless ornament?" Simplicity as well as dignity

had to be the keynote of the problem.

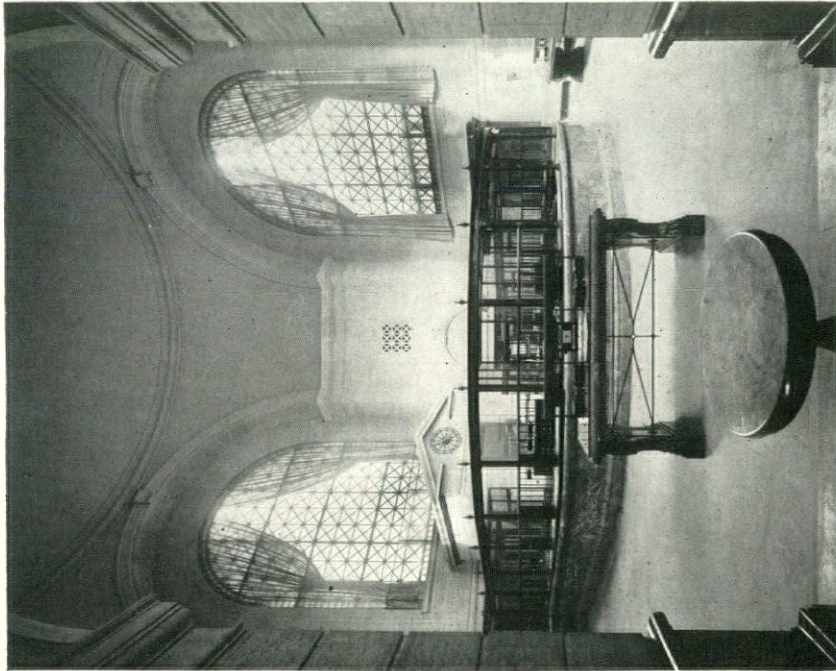
Aesthetically, then, Mr. Brazer's task was by no means so simple as it might appear at first glance. The Bowery, once upon a time, has been a picturesque street of New York. As the bronze tablet on the corner of the new building acquaints the passer-by, it was at this point that General George Washington in 1783 began his triumphal entry into New York on the city's evacuation by the British at



Banking Floor Plan
 THE CITIZEN'S SAVINGS BANK, NEW YORK, N. Y.

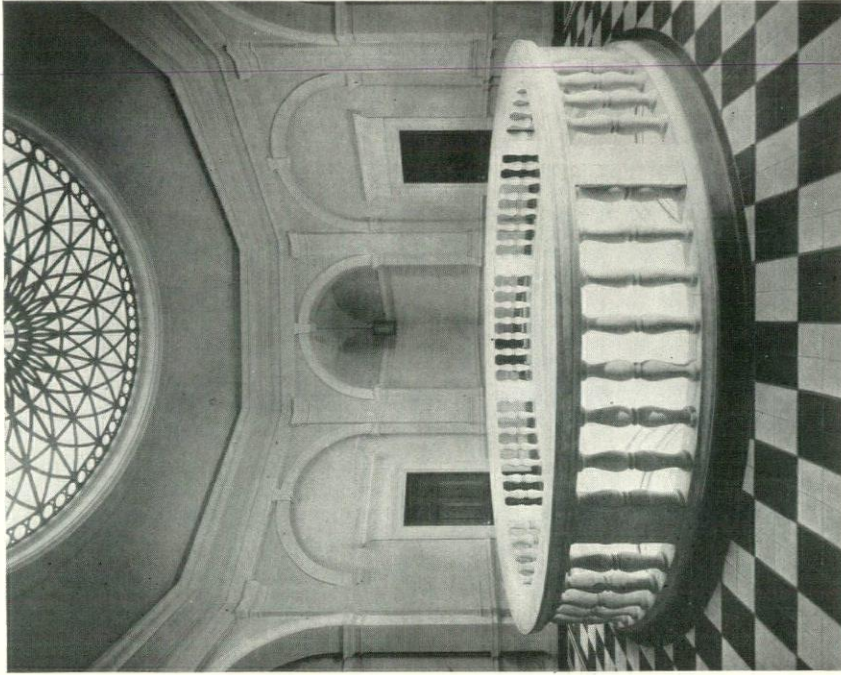
the close of the Revolutionary War. But today, with the exception of the new bank, there is nothing in that immediate neighborhood worthy the name of architecture, except the Manhattan Bridge Approach across the Plaza which is conceived on a large monumental scale. To add to the difficulties, inherent in such an environment, the Third Avenue "L" runs along the Bowery, completely cutting off from view the first story of every build-

ing. In handling these factors, Mr. Brazer used simple elements. He adopted a single motive for his elevation which would be in harmony with the arched Bridge approach. By making the base of his building an important feature of the design he ensured that the structure of the elevated railway would not noticeably cut the design in half when viewed from the Plaza. To quote the Walrus and the Carpenter, "If this were only



The Architectural Record

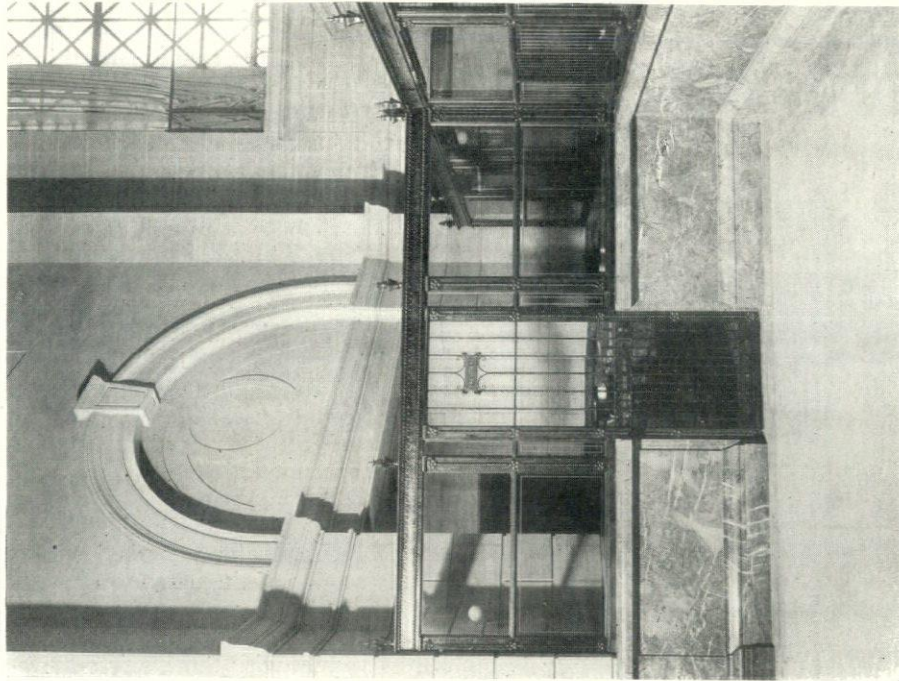
General Interior View



Top Floor Rotunda

July, 1926

THE CITIZEN'S SAVINGS BANK, NEW YORK, N. Y.
Clarence Wilson Brazer, Architect



The Architectural Record

Wrought Iron Bank Screen by Samuel Yellin

THE CITIZEN'S SAVINGS BANK, NEW YORK, N. Y.

Clarence Wilson Brazier, Architect

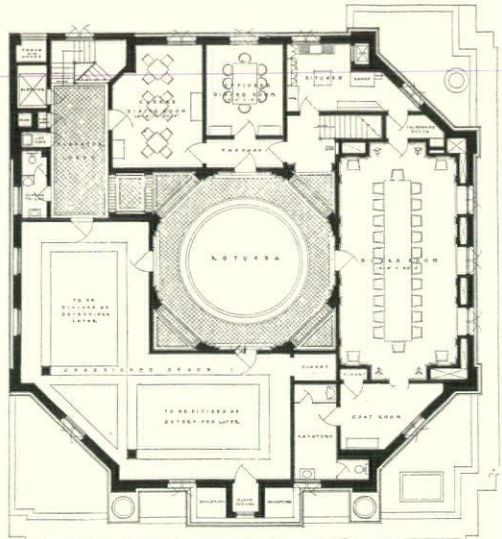


July, 1926

Public Space and Check Desk

cleared away," they said, "it would be grand!" Some day, it is hoped, the elevated will become a thing of the past and the base of the bank will then take its due place with the remainder of the design. In the meantime, Mr. Brazer has overcome a discouraging eyesore in a most satisfactory manner.

The new building has a frontage of seventy-five feet on the Bowery by eighty-five feet on Canal Street, thus giving an almost square site. In the design of a Savings Bank, such dimensions are very desirable. They allow for centralization of control and plenty of room for public space. Most of the transactions are small; there are many of them; and it is most important that the depositors should not wait too long. In the Citizen's Savings Bank, the vault has been placed at the rear and in full sight of any person entering. On either side are the offices for the President and other officers, and in front are the tellers' cages in the form of a U thus permitting a maximum service for the large public space that surrounds them, a space which takes up two-thirds of the available floor.

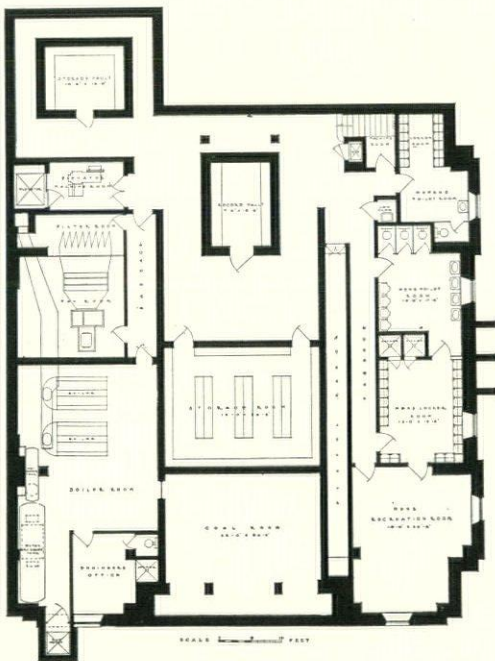


TOP FLOOR PLAN

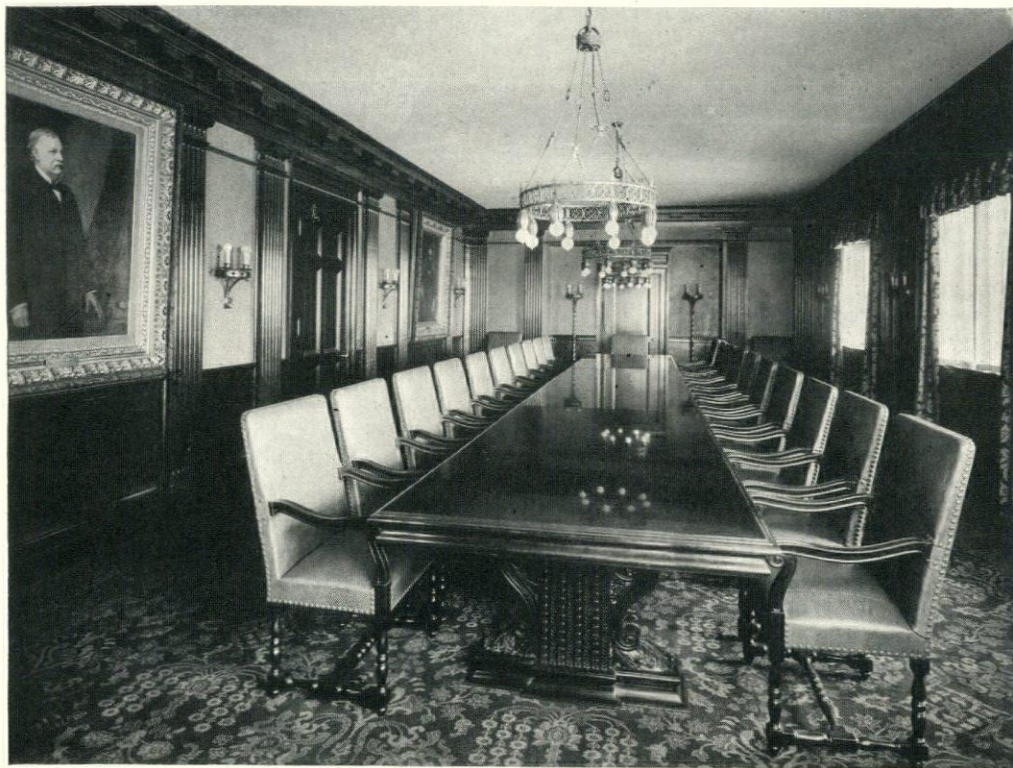
The vault in itself is an interesting piece of design. Mr Brazer has treated it in the manner of the small treasuries that have been found at Delphi and other Greek religious centres. This vault with its massive steel door advertises the strength and stability of the Bank as a financial institution.

As the main floor consists of this one banking room, it became necessary to express it on the exterior. Being a corner lot, Mr. Brazer has seen a great opportunity for getting away from the usual façade design that is typical of thousands of banks of a similar size in this country. He has set his building on a strong rusticated base of Florentine character, the only openings being the two doors on Canal Street and the Bowery and the small windows on either side of them. There was a practical reason for this strength in the base. The building is in the midst of an easily excited population and riots are not unknown. The bank is thus protected against such a mob and could hold out until help arrived.

Above the base, large arched windows on all four sides of the bank give adequate light to the working space. Those on the street sides are recessed between coupled pilasters which, with the Doric cornice of



BASEMENT PLAN



Trustees' Room
THE CITIZEN'S SAVINGS BANK, NEW YORK, N. Y.
Clarence Wilson Brazer, Architect

excellent proportions, gives to the main body of the building the imposing dignity that should be the characteristic of a bank.

The building is covered with a dome set on an octagonal attic, a treatment rendered famous throughout the world by its use on the Library at Columbia University. Light Barre granite was chosen for the exterior stone. It has given to a beautiful design a sense of permanence. The dome is covered with terra cotta tiles which match the granite below and it is an outstanding feature on the skyline. At present there are no buildings taller than the bank in its immediate vicinity. As one comes off the bridge, the Bank thus stands in full view, the architectural pioneer of what could be one of the finest open spaces in the city.

A notable feature of the exterior is the clock on the Bowery façade repro-

duced on Page 32. It is set in a stone frame based on the bank's seal between two stone beehives and is the work of Charles Keck, sculptor.

Roman Travertine and Golden-veined Famoso marble have been used for the interior. They give a warm, inviting look. The main banking space is octagonal with the four windows already mentioned on the main axes and small recesses on the other sides. The domed ceiling rises from pendentives between the arches of the windows to a gallery around an eye in the center. This acts as the means of communication between the various rooms in an upper floor at the level of the exterior attic.

Most of the success of the interior treatment is due to the use of handworked wrought iron in the banking screen, light fixtures and check desk equipment. Here we see work that machinery alone cannot

produce, and it is fitting that in a bank for men and women who toil all day long, such handwork as that of Samuel Yellin should have been available.

Besides the necessary mechanical equipment, for instance, boilers with their coal storage, ventilating equipment and elevator machinery, there are in the basement two additional vaults for storage purposes and for records. There is also a storage room for files, a pistol range, recreation rooms and the necessary locker and toilet facilities for both men and women employees of the bank.

The upper floor above the interior dome has been used for the more private functions of the Bank. Here is placed the Board Room with its attractive treatment of pilasters and panelling and with furniture in harmony. Adjacent to this room is a coat room and lavatory. There are also two dining rooms, one for the officers and the other for the clerks of the bank, and the necessary kitchen. There

is still some unassigned space which could be used for future needs. The decoration of these rooms and their interior furnishing, all of which had the personal direction of Mr. Brazer, suggests a good club.

A word may be added about the construction of the Bank which is one of the noteworthy features of the building's story. The new edifice was built literally around, over and under the old building. Business never stopped, for as soon as half the new banking space was completed, the officers and clerks moved into it from what remained of the old building thus allowing for the complete demolition of the old building and the final completion of the new. And as the bank thus shed its old skin like a chrysalis and the new building grew around it, the depositors became more and more interested in the new home of their bank; thus the construction in itself served as an advertisement.



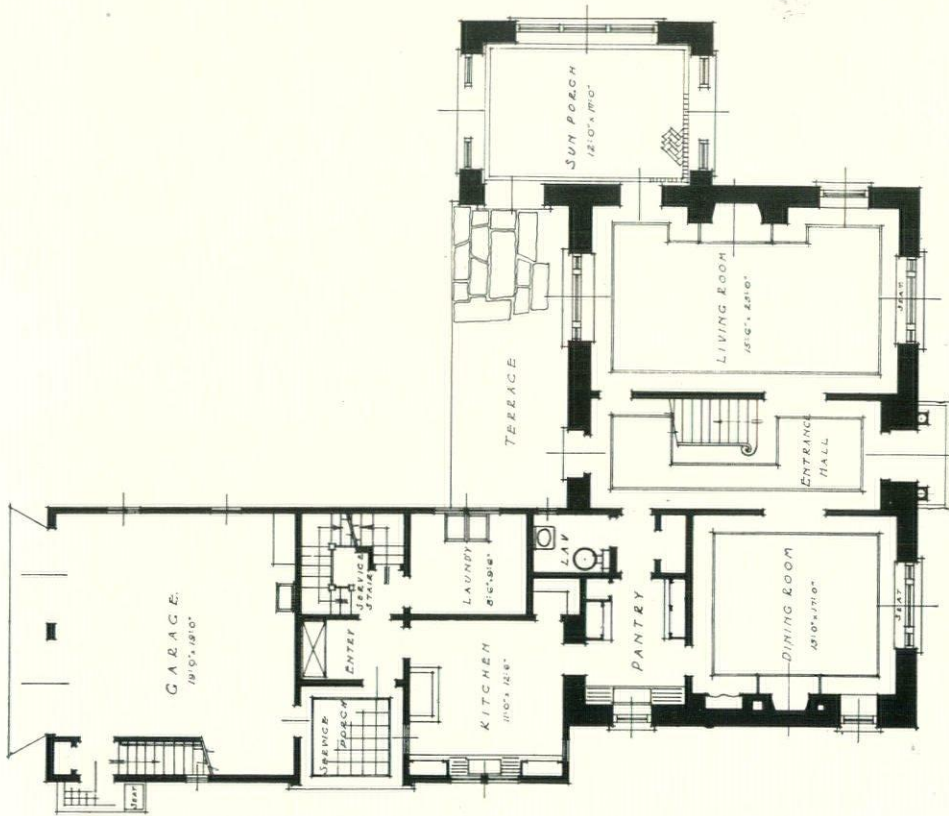
Clock on Bowery façade of Bank
Charles Keck, Sculptor

P O R T F O L I O

C V R R E N T · A R C H I T E C T V R E



A RESIDENCE IN FIELDSTON, NEW YORK CITY
Dwight James Baum, Architect

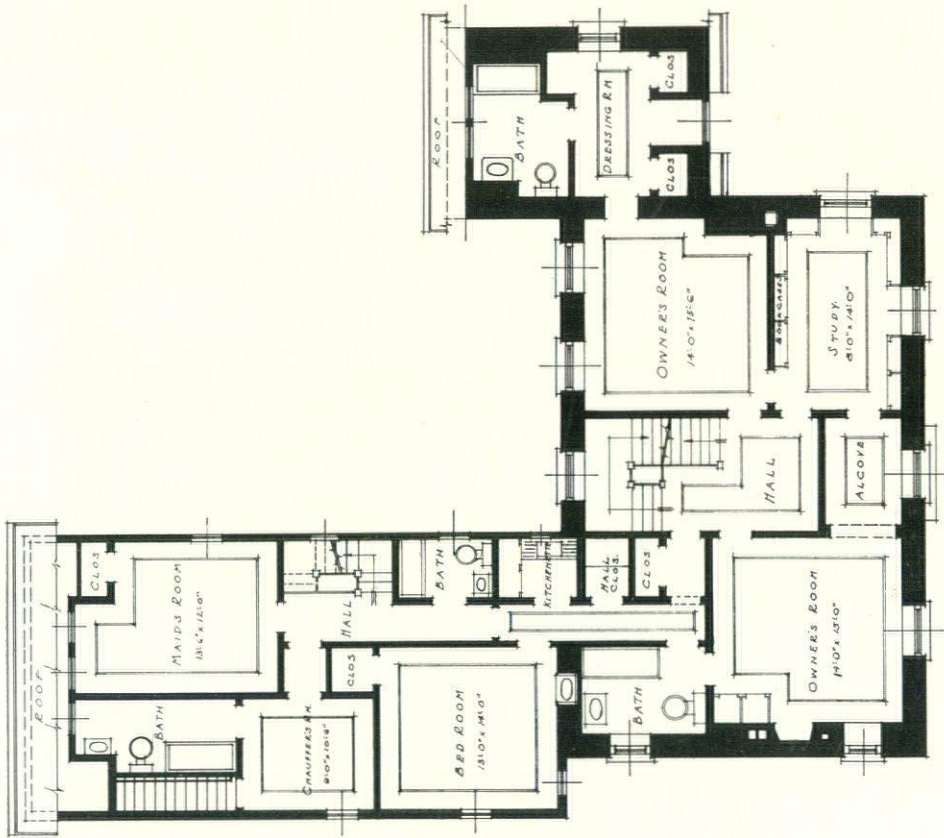


First Floor Plan
 A RESIDENCE IN FIELDSTON, NEW YORK CITY
 Dwight James Baum, Architect



A RESIDENCE IN FIELDSTON, NEW YORK CITY

Dwight James Baum, Architect



Second Floor Plan
 A RESIDENCE IN FIELDSTON, NEW YORK CITY
 Dwight James Baum, Architect



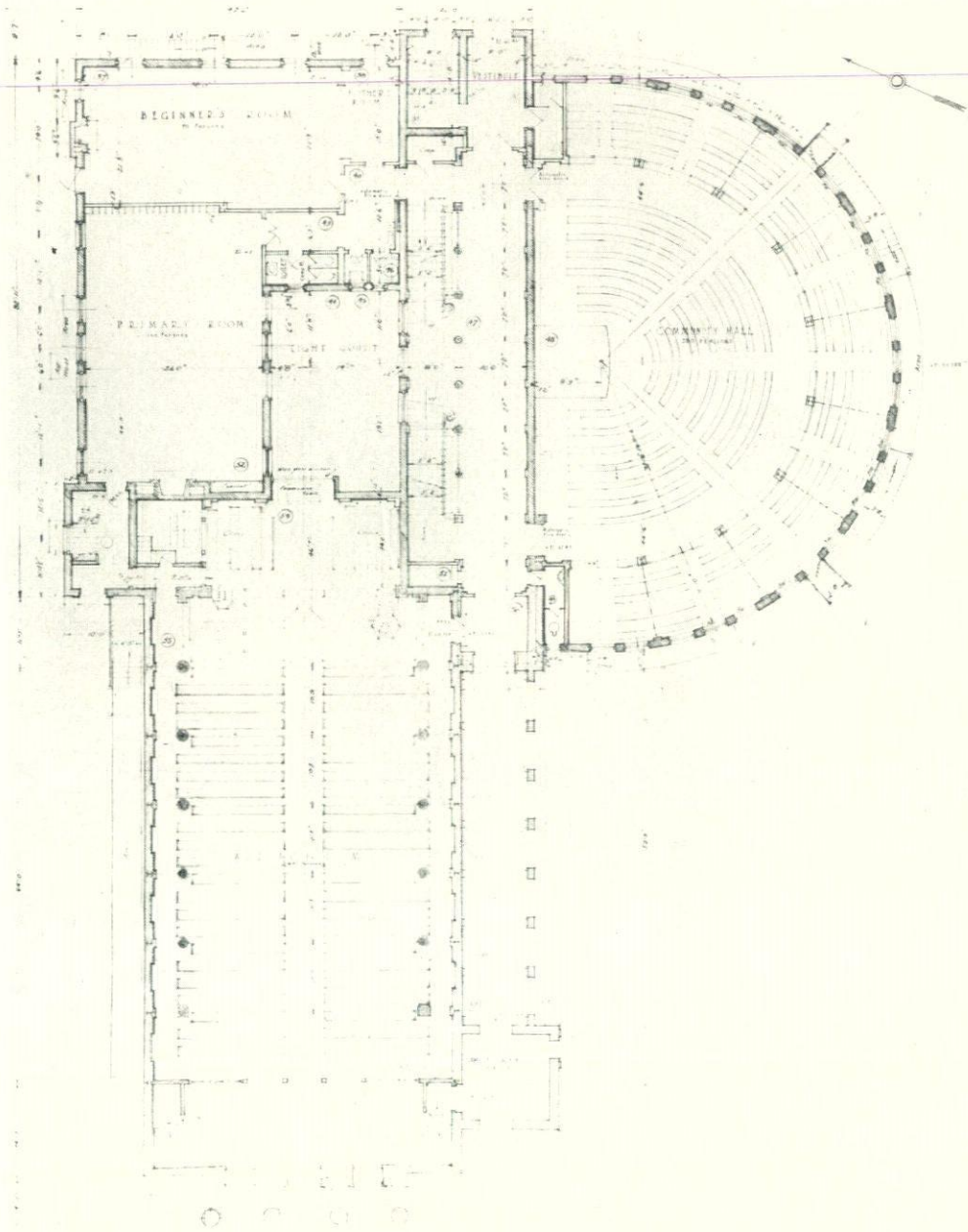
A RESIDENCE IN FIELDSTON, NEW YORK CITY

Dwight James Baum, Architect



FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.

Joseph Hudnut, Architect

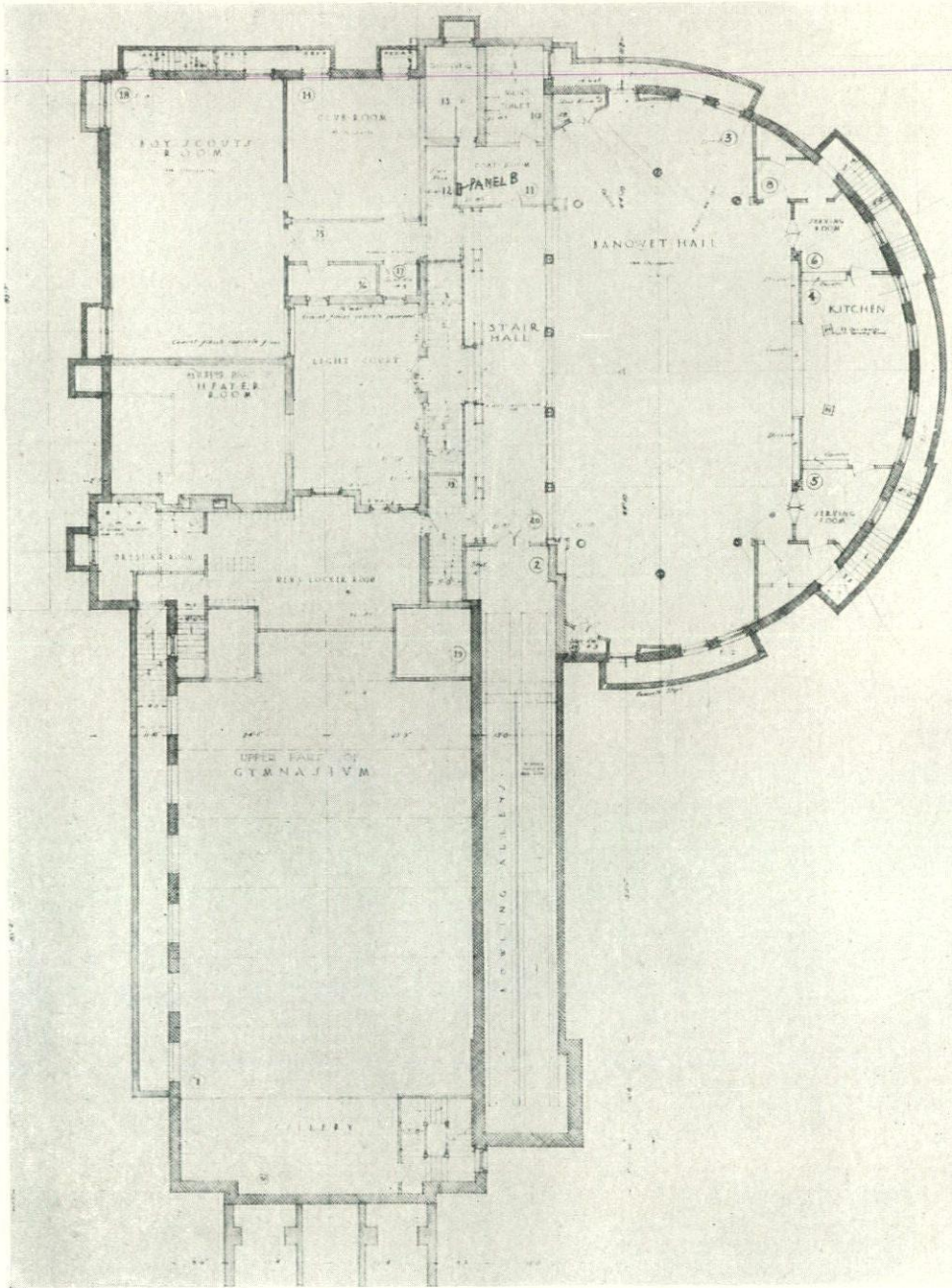


L. I. A. I. 1/1

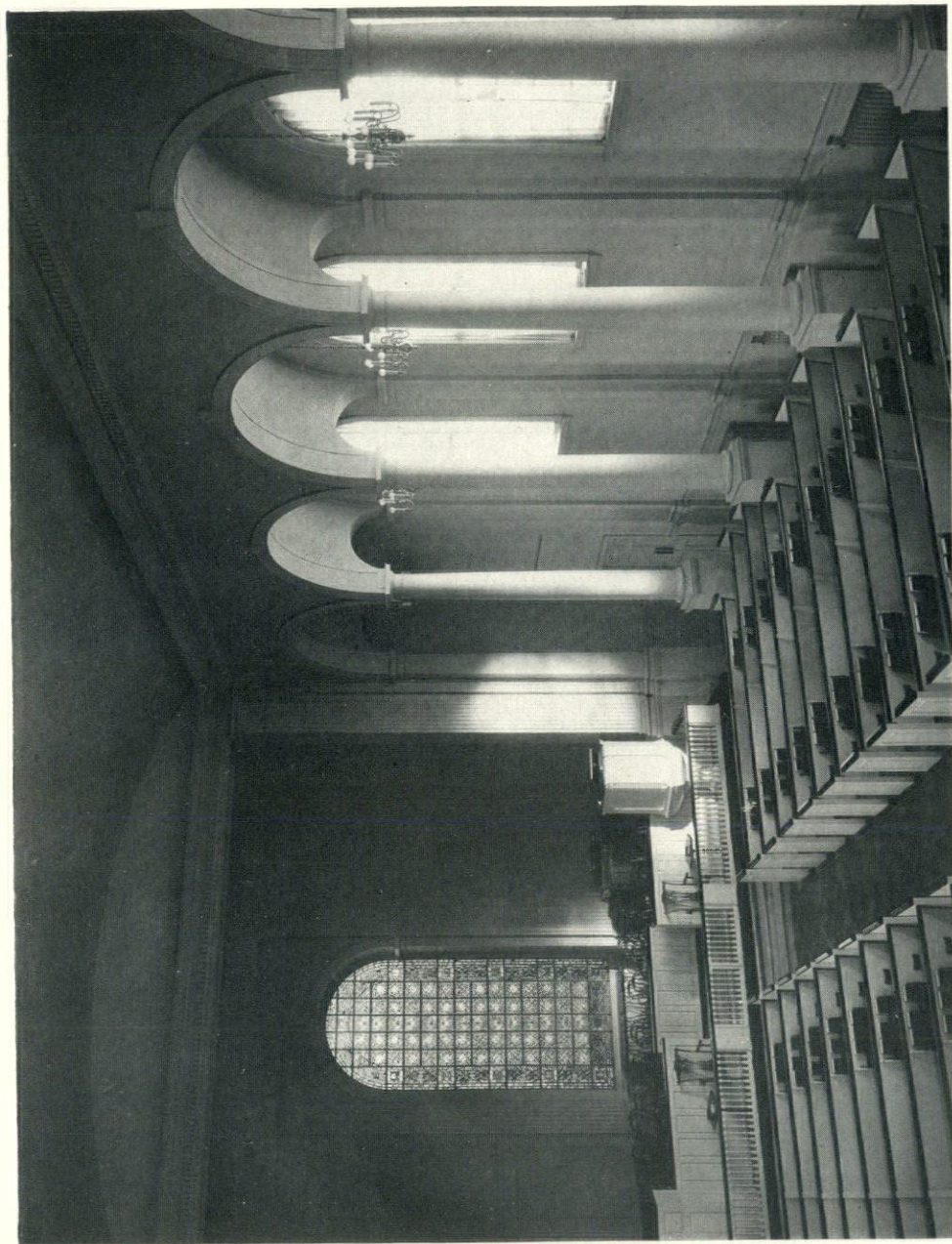
First Floor Plan
FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.
Joseph Hudnut, Architect



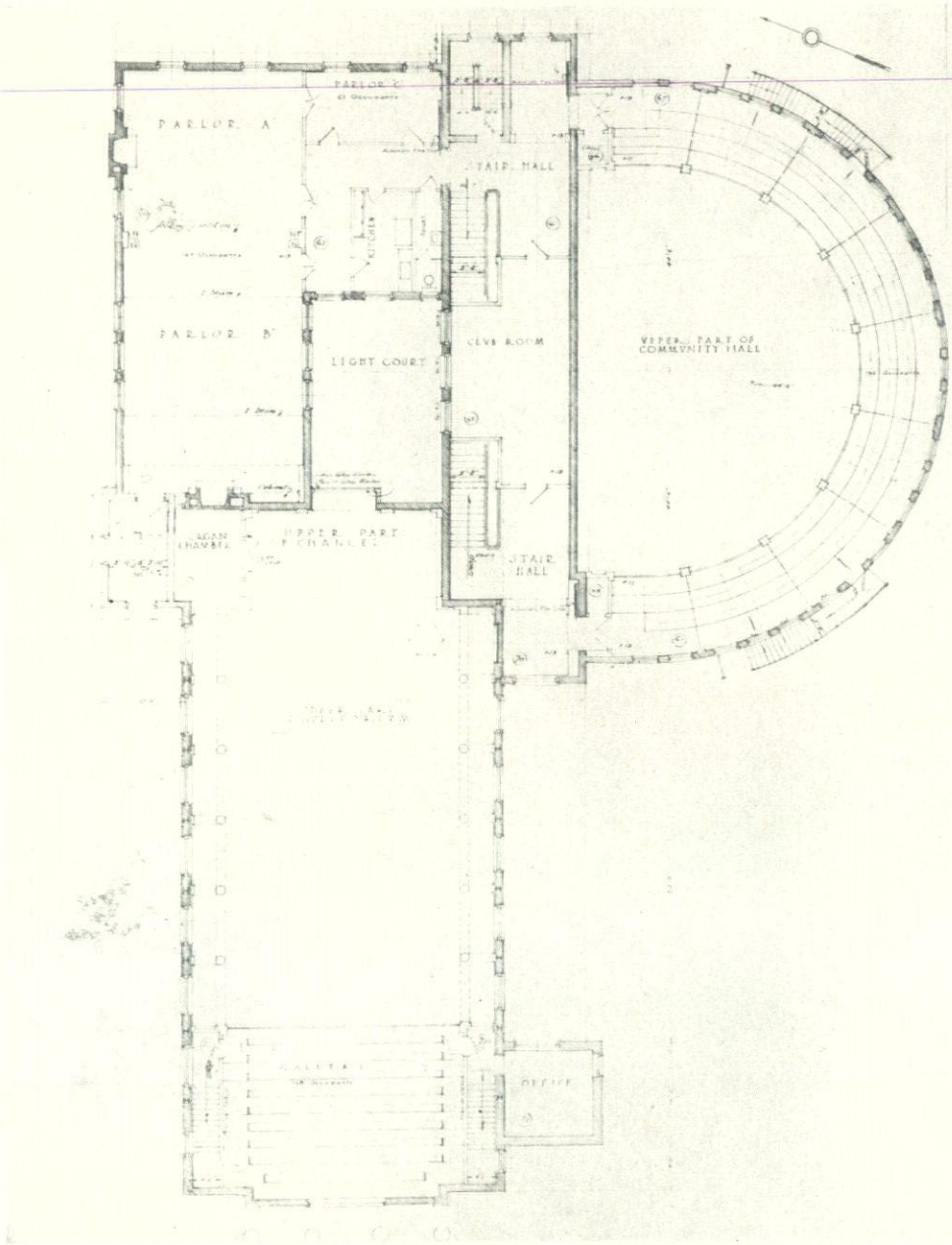
FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.
Joseph Hudnut, Architect



Basement Plan
 FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.
 Joseph Hudnut, Architect



FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.
Joseph Hudnut, Architect



Second Floor Plan
 FIRST METHODIST EPISCOPAL CHURCH, JAMAICA, L. I.
 Joseph Hudnut, Architect



Photo, Sigurd Fischer

NEW YORK FURNITURE EXCHANGE, 206 LEXINGTON AVENUE, NEW YORK

Buchman & Kahn, Architects



Photo, Sigurd Fischer

Detail of Cornice
NEW YORK FURNITURE EXCHANGE, 206 LEXINGTON AVENUE, NEW YORK
Buchman & Kahn, Architects



Photo, Sigurd Fischer

Entrance Detail
NEW YORK FURNITURE EXCHANGE, 206 LEXINGTON AVENUE, NEW YORK
Buchman & Kahn, Architects



Photo, S. H. Gottscho

RUTLEY RESTAURANT, NEW YORK CITY

Buchman & Kahn, Architects
Mack, Jenney & Tyler, Decorators



SHRINE, CHURCH OF ST. IGNATIUS, EIGHTY-SEVENTH STREET, NEW YORK
Cram & Ferguson, Architects



SHRINE, CHURCH OF ST. IGNATIUS, EIGHTY-SEVENTH STREET, NEW YORK
Cram & Ferguson, Architects



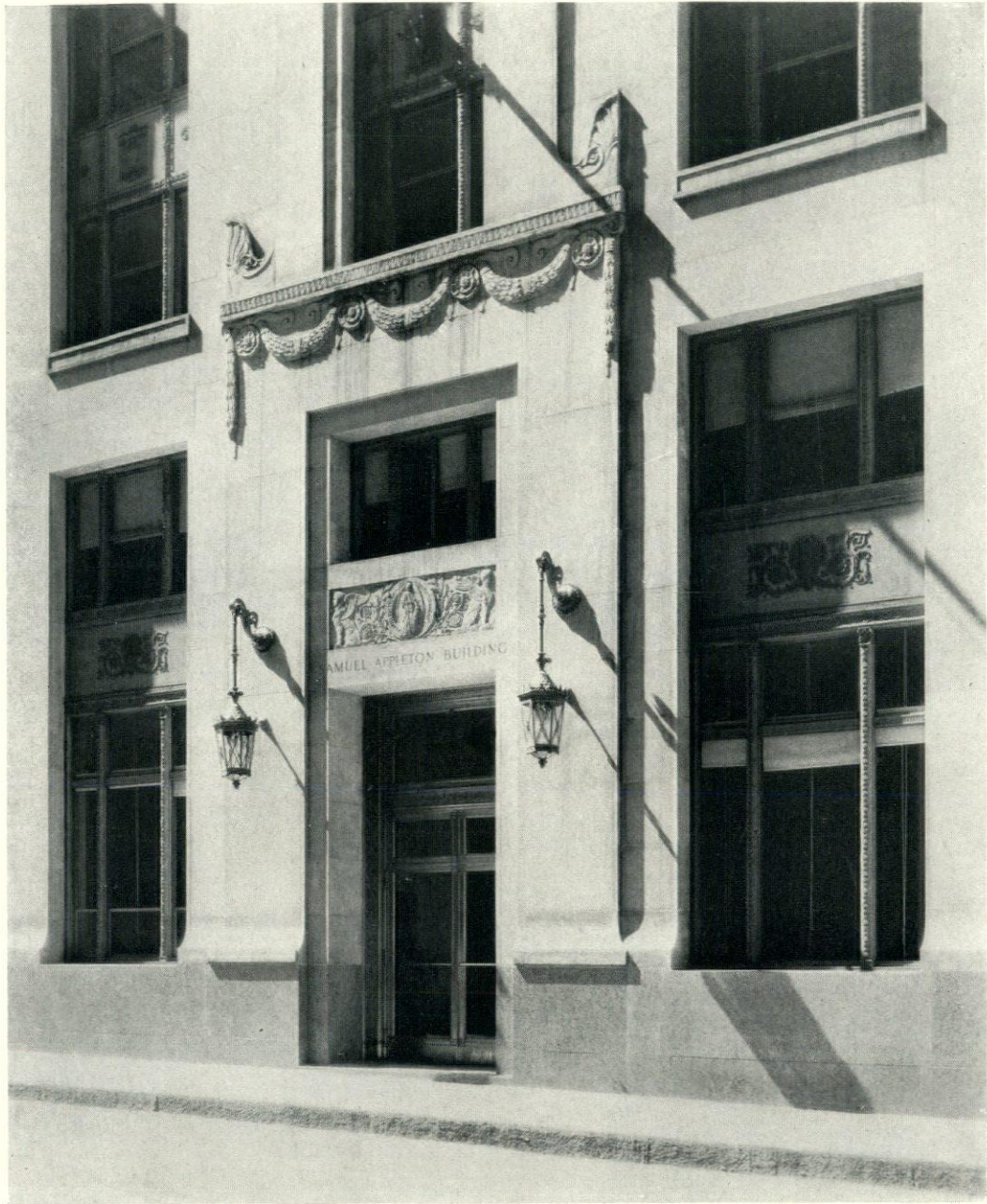
SHRINE, CHURCH OF ST. IGNATIUS, EIGHTY-SEVENTH STREET, NEW YORK
Cram & Ferguson, Architects



SAMUEL APPLETON BUILDING, BOSTON, MASS.
Coolidge, Shepley, Bulfinch & Abbott, Architects



SAMUEL APPLETON BUILDING, BOSTON, MASS.
Coolidge, Shepley, Bulfinch & Abbott, Architects



SAMUEL APPLETON BUILDING, BOSTON, MASS.
Coolidge, Shepley, Bulfinch & Abbott, Architects

EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS. - *A Bibliography*

By
Richard J. Bach

VIII. PERIODICALS (Continued)

6. Allied (Decorative, Industrial) Arts.

- a. *Furniture and Furnishings, Woodwork, Interiors.*
- American Highboy, in *The Antiquarian*, vol. 3, no. 1, Aug. 1924, pp. 16-17, 32-3, illus.
- American Pianos, in *The Antiquarian*, vol. 3, no. 3, Oct. 1924, pp. 12-13, i. l. u. s.
- Baldwin, Amelia Muir. Style of Early American Interiors, in *The Architectural Forum*, vol. 38, no. 5, May 1923, pp. 245-50, illus.
- Bemis, Roger. Seventeenth Century Interiors and Furniture in the United States, in *The American Architect and the Architectural Review*, vol. 123, No. 2421, June 6, 1923, pp. 525-9, illus.
- Brazer, Clarence Wilson. Little-known Masterpieces (of furniture), in *Antiques*, vol. 7, no. 4, Apr. 1925, p. 191, illus.
- Carrick, Alice Van Leer. Tabernacle Mirrors, in *Antiques*, vol. 2, no. 1, July 1922, pp. 11-15, illus.
- Cescinsky, Herbert. English View of Philadelphia Furniture, in *Antiques*, vol. 8, no. 5, Nov. 1925, pp. 272-5, illus.
- Chapin, Howard M. Pedigreed Antiques, in *Antiques*, vol. 8, no. 5, Nov. 1925, pp. 270-1, illus. (no. xvi of series, furn.)
- Cornelius, Charles O. Duncan Phyfe Furniture, in *The Antiquarian*, vol. 1, no. 6, Jan. 1924, pp. 3-6, illus.
- Cornelius, Charles Over. Early American Furniture, in *Country Life in America*, vol. 39, no. 4, 5, Feb. 1921, pp. 62-4, illus., Mar. 1921, pp. 63-6, illus.
- Davis, Felice. American Furniture. Assemblage of Colonial Pieces in the New Wing at Metropolitan Museum, in *The Antiquarian*, vol. 5, no. 1, Aug. 1925, pp. 5-12, 38; no. 2, Sept. 1925, pp. 11-17; no. 3, Oct. 1925, pp. 11-16, illus.
- Davis, Felice. Furniture of Duncan Phyfe, in *The Antiquarian*, vol. 4, no. 5, June 1925, pp. 7-11, illus.
- Derby, Richard B. Interior Woodwork, in *The Architectural Forum*. Part 1—General Principles Which Underlie Development of Colonial Furniture, etc., vol. 33, no. 3, Sept. 1920, pp. 77-82, illus.; part 2—Development of Northern Version of the Colonial, vol. 33, no. 4, Oct. 1920, pp. 131-6, illus.
- Durfee, Walter H. Clocks of Lemuel Curtis, in *Antiques*, vol. 4, no. 6, Dec. 1923, pp. 281-5, illus.
- Dyer, Walter A. Chairs of Our Forefathers, in *Good Furniture Magazine*, vol. 5, no. 3, Sept. 1915, pp. 166-74, illus.
- Dyer, Walter A. Colonial Clock Makers, in *The House Beautiful*, vol. 37, no. 2, Jan. 1915, pp. 55-58, illus.
- Dyer, Walter A. Duncan Phyfe Furniture, in *The House Beautiful*, vol. 37, no. 4, March, 1915, pp. 120-125, i. l. u. s.
- Dyer, Walter A. Furniture of William Savery, in *The Architectural Record*, vol. 49, no. 3, Mar. 1921, pp. 249-52, illus.
- Dyer, Walter A. Rare Old Furniture of Duncan Phyfe, in *Country Life in America*, vol. 39, no. 3, Jan. 1921, pp. 71-2, illus.
- Dyer, Walter A. Some Early American Types of Furniture, in *Country Life in America*, vol. 46, no. 5, Sept. 1924, pp. 50-1, illus.
- Eberlein, Harold Donaldson. Furniture Painting in Colonial America, a decorative process practiced from New England to Pennsylvania, in *Arts and Decoration*, vol. 4, no. 8, June 1914, pp. 347-349, illus.
- Eberlein, Harold D., and McClure, Abbott. Duncan Phyfe and American Empire Furniture in *Good Furniture Magazine*, vol. 4, no. 3, Dec. 1914, pp. 123-7, illus.
- Eighteenth Century American Furniture, in *The American Architect*, vol. 114, no. 2244, Dec. 25, 1918, pp. 755-60, illus.
- Fraser, Esther S. Painted Furniture in America in *Antiques*, vol. 5, no. 6, June 1924, pp. 302-6, illus.; vol. 6, no. 3, Sept. 1924, pp. 141-6, illus.
- Furniture at Mount Vernon, in *The Antiquarian*, vol. 3, no. 2, Sept. 1924, pp. 17-18, 33, illus.
- Halsey, R. T. H. Rooms of the Early Republic in the New American Wing, in *Bulletin of The Metropolitan Museum of Art*, vol. 19, no. 9, Sept., 1924, pp. 214-9, illus.
- Halsey, R. T. H. William Savery, the Colonial Cabinet-Maker, and His Furniture, in *Bulletin of The Metropolitan Museum of Art*, vol. 13, no. 12, Dec., 1918, pp. 254-66, illus.
- Harris, William Laurel. Palmer Collection at the Metropolitan Museum of Art, in *Good Furniture Magazine*, vol. 12, no. 2, Feb., 1919, pp. 84-92, illus.
- Higson, James F. American Highboy, in *The Antiquarian*, vol. 4, no. 5, June, 1925, pp. 16-19, 35-6, i. l. u. s.
- Hipkiss, Edwin. Early Eighteenth Century American Interiors, in *The Architectural Forum*, vol. 38, no. 1, Jan., 1923, pp. 35-40, illus., meas. dwgs.

- Hipkiss, Edwin J. Eighteenth Century American Furniture and Craftsmanship, in *The Architectural Forum*, vol. 38, no. 2, Feb., 1923, pp. 73-8, illus., meas. dwgs.
- Hunter, George Leland. The American Colonial Styles, illustrated by Colonial Furniture in the Metropolitan Museum, in *Arts and Decoration*, vol. 4; no. 12; Oct., 1914; pp. 443-445, illus.
- Isham, Norman Morrison. An Example of Colonial Paneling (Woodbury, L. I.), in *Bulletin of The Metropolitan Museum of Art*, vol. 6, no. 5, May, 1911, pp. 112-16, illus.
- Karr, Louise. Painted Walls and Panels, in *The Antiquarian*, vol. 5, 1925, pp. 27-30, illus.
- Kent, Henry W. Examples of Furniture from the Bolles Collection, in *Bulletin of The Metropolitan Museum of Art*, vol. 5, no. 1, Jan., 1910, pp. 5-16, illus.
- Kimball, Fiske. Thomas Jefferson's Windsor Chairs, in *The Pennsylvania Museum Bulletin*, vol. 21, no. 98, pp. 58-60, illus.
- Little Known (American) Masterpieces (single pieces of furniture), in *Antiques*, vol. 1, no. 1-6, Jan.-June, 1922, pp. 17, 18, 67-8, 113-14, 157-8, 209-10, 267-8, illus.; vol. 2, no. 1, 2, 3, July, Aug., Sept., 1922, pp. 16-17, 71-2, 111-12, illus.; vol. 3, no. 2, Feb., 1923, pp. 70-1, illus.
- Marshall, James Collier. Duncan Phyfe, American Cabinet Maker, in *Country Life in America*, vol. 27, no. 6; April, 1915; pp. 48-50, illus.
- Niblack, Eliza Maria. Historic Furniture from General Schuyler's Mansion, in *The House Beautiful*, vol. 48, no. 2, Aug., 1920, pp. 90-1, illus.
- McQuesten, Bernice Abbott. Early American Furniture, in *The House Beautiful*, vol. 55, no. 5, pp. 602, 604, 606, 608, 610, illus.
- Nickerson, C. H. Robertsville and Its Chair Makers, in *Antiques*, vol. 8, no. 3, Sept., 1925, pp. 147-9, illus.
- Norton, Malcolm A. More Light on the Block-Front, in *Antiques*, vol. 3, no. 2, Feb., 1923, pp. 63-6, illus.
- Norton, Malcolm A. Old New England Wedding Chests, in *The Antiquarian*, vol. 3, no. 2, Sept., 1924, pp. 24, 33, illus.
- Nutting, Wallace. Turnings on Early American Furniture, in *Antiques*, vol. 3, no. 5, 6, May and June, 1923, pp. 213-15, 275-8, illus., dwgs.
- Nutting, Wallace. Windsor Chair, in *Antiques*, vol. 1, no. 2, Feb., 1922, pp. 74-6, illus.
- Pedigreed Antiques (furniture), in *Antiques*, vol. 7, no. 6, June, 1925, pp. 316-17, illus.
- Phillips, J. H. Early American Interiors, in *The Architectural Review*, vol. 8, new ser. no. 4, 5, 6, Apr., May, June, 1919, pp. 105-9, 131-7, 163-70, illus.
- Raymond, Rachel C. Construction of Early American Furniture in *Antiques*, vol. 2, no. 3, 6, Sept., Dec., 1922, pp. 121-2, 255-6, illus.
- Robie, Virginia. Colonial Furniture, in *The House Beautiful*, vol. 12, no. 5; Oct., 1902; pp. 262-280, illus.
- Robinson, Jane Teller. Kitchen of the Colonial House, in *House and Garden*, vol. 46, no. 2, Aug., 1924, pp. 78-9, 90, illus.
- Singleton, Esther. American Spinning Wheels, in *The Antiquarian*, vol. 3, no. 3, Oct., 1924, pp. 3-6, illus.
- Some Pennsylvania Furniture, in *Antiques*, vol. 5, no. 5, May, 1924, pp. 222-5, illus.
- Steele, Daniel J. Clocks of Simon Williard, in *Antiques*, vol. 1, no. 2, Feb., 1922, pp. 69-73, illus.
- Stokes, J. Stoddell. American Windsor Chair, in *The Pennsylvania Museum Bulletin*, vol. 21, no. 98, Dec., 1925, pp. 47-58, illus.
- Storey, Walter Rendell. Early American Furniture, in *The Antiquarian*, vol. 5, no. 3, Oct. 1925, pp. 19-22, illus.
- Storey, Walter Rendell. Four-Poster Bed, Characteristics of Its Style and Drapery in *The Antiquarian*, vol. 4, no. 4, May, 1925, pp. 27-30, illus.
- Thompson, Mrs. Guion. Hitchcock of Hitchcocks-ville, in *Antiques*, vol. 4, no. 2, Aug., 1923; pp. 74-7, illus.
- Waterman, Thomas Tileston. Two Eighteenth Century Panelled Rooms (Conn. and Mass.), in *Architecture*, vol. 50, no. 4, Oct., 1924, pl. cliii, meas. dwgs.

b. Glassware.

- Barber, Edwin AtLee. Old American Glass, in *Art in America*, vol. 4, no. 3, Apr., 1916, pp. 162-72, illus.
- Burbank, Leonard H. Glassmaking in New Hampshire, in *Antiques*, vol. 4, no. 4, Oct., 1923, pp. 173-5, illus.
- Carrick, Alice Van Leer. Historical Glass Cup-Plates, in *Antiques*, vol. 2, no. 2, Feb., 1922, pp. 61-6, illus.
- Carrick, Alice Van Leer. Notes on Historical Glass Cup-Plates, in *Antiques*, vol. 3, no. 1, Jan., 1923, pp. 22-6, illus.
- Cornelius, Charles Over. Early American Glass, in *Country Life in America*, vol. 40, no. 1, May, 1921, pp. 67-8, illus.
- Durigan, Hugh M. South Jersey Glass, in *The Antiquarian*, vol. 5, no. 2, Sept., 1925, pp. 25-7, 42, illus.
- Dyer, Walter A. Baron Stiegel and His Glassware, in *The House Beautiful*, vol. 37, no. 1; Dec., 1914; pp. 24-28, illus.
- Dyer, Walter A. Pressed Glassware of Old Sandwich, in *Antiques*, vol. 1, no. 2, Feb., 1922, pp. 57-60, illus.
- Eberlein, Harold Donaldson. The Making of Early American Glass, in *Arts and Decoration*, vol. 4, no. 4; Feb., 1914; pp. 154-156, illus.
- Eberlein, Harold Donaldson. Baron Stiegel and His Manheim Glass, being an account of the manufacture of flint glass in the eighteenth century in Pennsylvania, in *Arts and Decoration*, vol. 4, no. 7; May, 1914; pp. 273-275, illus.
- Holden, M. Early American Glass, in *House and Garden*, vol. 38, no. 2, Aug., 1920; pp. 26-7, 74, 76, illus.
- Knittle, Rhea Mansfield. Muskingum County,

- Ohio, Glass, in *Antiques*, vol. 6, no. 4, Oct., 1924; pp. 201-4, illus.
- McKearin, George S. Early American Glass in *Country Life in America*, vol. 46, no. 5, Sept., 1924; pp. 53-5, illus.
- Pyne, Francis Loring. Stiegel Glass: a Colonial American Product on English, German and Swiss Models, in *The Antiquarian*, vol. 2, no. 2, Mar., 1924; pp. 18-21, illus.
- Singleton, Esther. Wistarberg Glass, in *The Antiquarian*, vol. 2, no. 1, Feb., 1924; pp. 9-11, illus.
- c. *Metalwork, Hardware, Lighting Fixtures.*
- Bonney, Annie Maria. Old Pots, Trammels and Trivets, in *The House Beautiful*, vol. 46, no. 6, Dec., 1919; pp. 360-1, 399, illus.
- Cornelius, Charles Over. American Metalwork and Fixed Decorations, in *The Architectural Record*, vol. 51, no. 1, Jan., 1922; pp. 88-92, illus.
- Cornelius, Charles Over. Early American Metalwork, in *Country Life in America*, vol. 40, no. 3, July, 1921; pp. 64-5, illus.
- Cousins, Frank. Footscrapers of a Bygone Day, in *Country Life in America*, vol. 24, no. 6, Oct., 1913; pp. 58, illus.
- Eberlein, Harold Donaldson. Decorative Cast Iron in Colonial America, in *Arts and Decoration*, vol. 6, no. 10, Aug., 1914; pp. 374-377, illus.
- Eaton, Walter Prichard. Lure of the Latch, in *Country Life in America*, vol. 33, no. 6, Apr., 1919; pp. 41-5, illus.
- Fegley, H. Winslow. Historic Stove Plates, in *House Beautiful*, vol. 37, no. 4; March, 1915; pp. 128-129, illus.
- Footscrapers from Colonial Houses, in *House and Garden*, vol. 40, no. 2, Aug., 1921; p. 49, illus.
- Hart, Virginia Packard. Rare and Early American Lamps, in *The Antiquarian*, vol. 5, no. 4, Nov., 1925; pp. 19-22, illus.
- Hayward, Arthur H. Iron in Early American Lighting in *Antiques*, vol. 3, no. 5, May, 1923; pp. 222-4, illus.
- Hunter, Walker C. Various Types of Old Colonial Knockers, Found on Houses in New England, in *The House Beautiful*, vol. 39, no. 5; April, 1916; p. 12, illus.
- Kent, W. W. Franklin Stove, in *Antiques*, vol. 2, no. 1, July, 1922; pp. 27-30, illus.
- Nash, George E. Some Early American Hardware, in *The Architectural Record*, vol. 34, no. 4, Oct., 1913; pp. 329-34, illus.
- Northend, Mary Harrod. Old Time Latches and Knockers, in *American Homes and Gardens*, vol. 5, no. 12; Dec., 1908; pp. 466-468, illus.
- Nutting, Wallace. Early American Hardware, in *Antiques*, vol. 4, no. 2, Aug., 1923; pp. 78-81, illus.
- Robinson, Jane Teller. Some of the Colonial Lights, in *House and Garden*, vol. 46, no. 4, Oct., 1924; pp. 80-1, illus.
- Salomonsky, Verna Cook. Old Hardware from Philadelphia and Annapolis, in *The Architectural Record*, vol. 48, no. 2, Aug., 1920; pp. 169-73, meas. dwgs.
- Sonn, Albert H. Early American Andirons, in *Country Life in America*, vol. 46, no. 5, Sept., 1924; p. 46, dwgs. only.
- Sonn, Albert H. Old-time Shutter Fasteners, in *Country Life in America*, vol. 47, no. 1, Nov., 1924; p. 61, dwgs. only.
- Sonn, Albert H. Some Old Colonial Latches, in *Country Life in America*, vol. 45, no. 2, Dec., 1923; p. 66, illus. only.
- Teller, Myron S. Early Hand Forged Iron Work, in *The Architectural Record*, vol. 57, no. 5, May, 1925; pp. 395-416, illus.
- d. *Pottery*
- Allen, Edward B. Charm of Colonial China, in *The House Beautiful*, vol. 49, no. 4, Apr., 1921; pp. 308-10, illus.
- Allen, Edward B. Old Colonial Tiles, in *The House Beautiful*, vol. 45, no. 4, Apr., 1919; pp. 210-11, illus.
- Chandler, L. Reginald. Methods of Early American Potters, in *Antiques*, vol. 5, no. 4, Apr., 1924; pp. 174-8, illus.
- Cornelius, Charles Over. Early American Ceramics, in *Country Life in America*, vol. 40, no. 2, June, 1921; pp. 61-2, illus.
- Dyer, Walter A. Early Pottery of New England, in *Antiques*, vol. 1, no. 1, Jan., 1922; pp. 19-22, illus.
- Eberlein, Harold Donaldson. The Decorated Pottery of the Pennsylvania Dutch, in *Arts and Decoration*, vol. 4, no. 3, Jan., 1914; pp. 109-112, illus.
- Halsey, R. T. H. Ceramic Americana of the Eighteenth Century, in *Art in America*, vol. 4, no. 2, 4, 5; Feb., June, Aug., 1916; pp. 85-98, 224-32, 276-88; vol. 5, no. 1 Dec. 1916; pp. 41-56, illus.
- Holden, M. Early American Household Pottery, in *House and Garden*, vol. 39, no. 4, Apr., 1921; pp. 30-1, 74, 78, illus.
- Knittle, Rhea Mansfield. Muskingum County, Ohio, Pottery, in *Antiques*, vol. 6, no. 1, July, 1924; pp. 15-18, illus.
- Mercer, Henry C. Pottery of the Pennsylvania Germans, in *The Pennsylvania German*, vol. 2, 1901; pp. 86-88, illus.
- Pennsylvania Slip-Ware, in *Bulletin of The Metropolitan Museum of Art*, vol. 7, no. 11, Nov., 1912; pp. 208-11, illus.
- Robinson, John. Blue and White "India China," in *Old Time New England, The Bulletin of the Society for the Preservation of New England Antiquities*, vol. 14, no. 3, Jan., 1924; pp. 99-121, illus.
- Sammis, Mrs. Irving S. Pottery at Huntington, Long Island, in *Antiques*, vol. 3, no. 4, Apr., 1923; pp. 161-5, illus.
- Spargo, John. Facts about Bennington (Vt.) Pottery, in *Antiques*, vol. 5, no. 1, 5, Jan. and May, 1924; pp. 21-5, 230-7, illus.
- Tulip Ware, in *The Antiquarian*, vol. 3, no. 1, Aug., 1924; pp. 24-5, illus.

e. *Silver and Pewter*

- American Makers of Pewter and White Metal, in *The Antiquarian*, vol. 1, no. 3, Oct., 1923; pp. 26-7; no. 4, Nov., 1923; pp. 26-7; vol. 3, no. 1, Aug., 1924; pp. 26-7; no. 2, Sept., 1924; pp. 28-9.
- Avery, C. Louise. Early New York Silver, in *Antiques*, vol. 6, no. 5, Nov., 1924; pp. 246-9, illus.
- Avery, C. Louise. Early New York Silver Tankards, in *Art in America*, vol. 10, no. 4, June, 1922; pp. 159-70, illus.
- Bigelow, Francis Hill. Early New England Silver, in *Antiques*, vol. 8, no. 3, Sept., 1925; pp. 156-9, illus.
- Bigelow, Francis Hill. Seventeenth Century Silverware, in *The House Beautiful*, vol. 51, no. 2, Feb., 1922; pp. 118-19, 149-50, illus.
- Bigelow, Francis Hill. Eighteenth Century Silverware, in *The House Beautiful*, vol. 51, no. 4, Apr., 1922; pp. 332-3, 362, illus.
- Cave, Roger. Paul Revere, Silversmith, and Modern Emulators. The Handwrought Silverwork of Robert Jarvie, Craftsman, in *Arts and Decoration*, vol. 4, no. 10, Aug., 1914; pp. 385-386, illus.
- Comstock, Elizabeth M. Early American Spoons, in *The House Beautiful*, vol. 32, no. 3, Aug., 1912; pp. 78-79, illus.
- Cornelius, Charles Over. Early American Silver, in *Country Life in America*, vol. 39, no. 6, Apr., 1921; pp. 56-7, illus.
- Dow, George Francis. New England Silversmiths, in *Art in America*, vol. 10, no. 2, Feb., 1922; pp. 75-82, illus.
- Dyer, Walter A. Early American Silver, in *Arts and Decoration*, vol. 7, no. 7; May, 1917; pp. 365-367, 380, illus.
- Eberlein, Harold Donaldson. Early American Pewter, illustrated by examples from the Pennsylvania Museum and School of Industrial Art, in *Arts and Decoration*, vol. 5, no. 4, Feb., 1915; pp. 139-141, illus.
- Eberlein, Harold Donaldson. Early American Silver, illustrated by specimens from the Pennsylvania Museum of Industrial Arts, in *Arts and Decoration*, vol. 4, no. 12, Oct., 1914; pp. 452-455, illus.
- Eberlein, Harold Donaldson. Early American Silver, in *Arts and Decoration*, vol. 11, no. 4, Aug., 1919; pp. 166-7, 198, illus.
- Gebelin, J. Herbert. Early American Silver, in *The Antiquarian*, vol. 4, no. 5, June, 1925; pp. 31-3, illus.
- Halsey, R. T. H. Clearwater Collection of Colonial Silver, in *Bulletin of The Metropolitan Museum of Art*, vol. 11, no. 1, Jan., 1916; pp. 3-9, illus.
- Hipkiss, Edwin J. Design and Craftsmanship in Early American Silver, in *The Architectural Forum*, vol. 42, no. 5, May, 1925; pp. 359-60, illus.; vol. 43, no. 2, Aug., 1925; pp. 119-20, illus.
- Jayne, Horace Furness, and Woodhouse, S. W., Jr. Early Philadelphia Silversmiths, in *Art in America*, vol. 9, no. 6, Oct., 1921; pp. 248-59, illus.
- Lockwood, Luke Vincent. Early American Silver, in *The Brooklyn Museum Quarterly*, vol. 8, Jan.-Oct., 1921; pp. 33-48, illus.
- Lockwood, Luke Vincent. Old American Silver, in *Country Life in America*, 5 parts, (1) vol. 25, no. 2, Dec., 1913; pp. 69-72, illus. (2) vol. 25, no. 4, Feb., 1914; pp. 55-57, illus. (3) vol. 25, no. 6, April, 1914; pp. 54-55, illus. (4) vol. 26, no. 2, June, 1914; pp. 57-59, illus. (5) vol. 27, no. 3, Jan., 1915; pp. 55-70, 72 illus. Photos by Arthur G. Eldredge.
- Pennington, Jo. American Domestic Silver, in *International Studio*, Aug. 1925; pp. 352-6, illus.
- Sherman, Frederic Fairchild. American Pewter and Pewterers, from 1654 to 1849, in *Antiques*, vol. 3, no. 1, Jan., 1923; pp. 17-19, illus.
- Sherman, Frederic Fairchild. Early American Pewter, in *Art in America*, vol. 7, no. 1, Dec., 1918; pp. 48-52, illus.
- Singleton, Esther. Clearwater Collection of Silver (at the Metropolitan Museum of Art), in *The Antiquarian*, vol. 1, no. 3, Oct., 1923; pp. 3-9, illus.
- Singleton, Esther. Halsey Collection of Paul Revere Silver, in *The Antiquarian*, vol. 3, no. 4, Nov., 1924; pp. 11-14, illus.
- Some Early American Pewter, in *Antiques*, vol. 7, no. 4, Apr., 1925; pp. 192-9, illus.
- Webber, John Whiting. Massachusetts Pewterer (Israel Trask, 1786-1867), in *Antiques* vol. 5, no. 1, Jan., 1924; pp. 26-8, illus.

f. *Textiles*

- American Hooked Rugs, in *The Arts*, vol. 1, no. 5, May, 1921; pp. 28-31, illus.
- Bowen, Helen. Quilting Quest, in *The House Beautiful*, vol. 55, no. 1, Jan., 1924; pp. 43, 84-6, 88, illus.
- Burbank, Leonard F. More About Hooked Rugs, in *Antiques*, vol. 2, no. 5, Nov., 1922; pp. 213-18, illus.
- Carey, Mary Johnson. Hooked Rugs, in *The Antiquarian*, vol. 4, no. 4, May, 1925; pp. 5-9, illus.
- Carrick, Alice Van Leer. Our Charming Heritage: Samplers, in *Country Life in America*, vol. 47, no. 2, Dec., 1924; pp. 35-40, illus.
- Cornelius, Charles Over. Early American Textiles, in *Country Life in America*, vol. 40, no. 4, Aug., 1921; pp. 66-7, illus.
- Eberlein, Harold Donaldson. Early American Decorative Needlecraft, in *Arts and Decoration*, vol. 5, no. 2, Dec., 1914; pp. 53-55, illus.
- Eberlein, Harold Donaldson. Early Decorative Weaving in America, in *Arts and Decoration*, vol. 4, no. 11, Sept., 1914; pp. 414-417, illus.
- Halsey, R. T. H. Textiles as Furnishings in Early American Homes, in *Bulletin of The Metropolitan Museum of Art*, vol. 19, no. 6, June, 1924; pp. 148-51.
- Hammond, H. C. Hooked Rugs, in *The Antiquarian*, vol. 2, no. 5, June, 1924; pp. 3-6, illus.
- Lockwood, M. B. Luke Vincent. American Colonial Needlework, in *The Bulletin of the*

- Needle and Bobbin Club*, vol. 8, no. 2; pp. 3-11, illus.
- Northend, Mary H. Samplers and Needlework of the American Colonial Days, in *House and Garden*, vol. 34, no. 2, Aug., 1918; pp. 22-3, 48, illus.
- Russell, Elizabeth H. Collection of Ancient Samplers, in *The House Beautiful*, vol. 55, no. 3, Mar., 1924; pp. 248-9, 293-4, 296-8, illus.
- Sherman, Frederic Fairchild. Eighteenth Century American Samplers, in *Art in America*, vol. 9, no. 5, Aug., 1921; pp. 206-9, illus; no. 6, Oct., 1921; pp. 259-61, illus.
- g. *Wall Papers*
- Bogan, Helen Dean. Old Pictorial Wall Papers, in *Country Life in America*, vol. 32, no. 3; July, 1917; pp. 48-50, illus.
- Hunter, George Leland. Early American Wall Papers, in *Good Furniture Magazine*, vol. 19, no. 1, July, 1922; pp. 27-36; vol. 20, no. 4, Apr., 1923; pp. 175-9, illus.
- Halsey, R. T. H. Wall Papers and Paint in the New American Wing, in *Bulletin of The Metropolitan Museum of Art*, vol. 19, no. 10, Oct., 1924; pp. 235-9, illus.
- Northend, Mary Harrod. Old Time Wall Papers, in *American Homes and Gardens*, vol. 2, no. 6; June, 1906; pp. 403-405, illus.
- Riley, Phil, and Cousins, Frank. Landscape Wall Paper, Famous Old Wall Papers in Famous Old Houses, in *The House Beautiful*, vol. 39, no. 5; April, 1916; pp. 148-149 and pp. xxxviii-xli, illus.
- Sanborn, Kate. Old Time Wall Papers and Decorations, in *The House Beautiful*, vol. 12, no. 5; Oct., 1902; pp. 304-308, illus.
- Shelton, William Henry. Wall Paper in the Jumel Mansion, in *The Architectural Record*, vol. 43, no. 2, Feb., 1918; pp. 189-90.
- h. *Miscellaneous*
- Boyd, John Taylor, Jr. Some Examples of Colonial Lettering, in *The Architectural Record*, vol. 40, no. 6; Dec., 1916; pp. 588-590, illus.
- Campbell, Wm. M. Some Colonial Lettering, in *The American Architect and The Architectural Review*, vol. 122, no. 2407, Nov. 22, 1922; pp. 478-81, illus.
- Eberlein, Harold Donaldson. Early American Decorative Painting, in *Arts and Decoration*, vol. 5, no. 6, April, 1915; pp. 224-226, illus.
- Eberlein, Harold Donaldson. Pen and Brush Illuminations of the Pennsylvania Germans, illustrated by examples taken from the collection of the Pennsylvania Historical Society, in *Arts and Decoration*, vol. 4, no. 8; June, 1914; pp. 315-317, 327, illus.
- Fraser, Esther Stevens. Pennsylvania Bride Boxes and Dower Chests, in *Antiques*, vol. 8, no. 1, 2, July, Aug., 1925; pp. 20-3, 79-84, illus.
- Halsey, R. T. H., Early Engravings in Colonial Houses, in *Bulletin of The Metropolitan Museum of Art*, vol. 19, no. 8, Aug., 1924; pp. 196-202, illus.
- Hart, Virginia Packard. Old Time Bandboxes, in *The Antiquarian*, vol. 3, no. 5, Dec., 1924; pp. 13-15, illus.
- Kimball, Fiske. Some Carved Figures by Samuel McIntyre, in *Bulletin of The Metropolitan Museum of Art*, vol. 18, no. 8, Aug., 1923; pp. 194-6, illus.
- Van Anda, G. H. Seven Examples of Old Lettering on Stone, in *The Journal of the American Institute of Architects*, vol. 13, no. 11, Nov., 1925; pp. 395-401, photos only.
7. **Biographical.**
- Bach, Richard F. Peter Harrison, a Pioneer American Architect, in *The Architectural Record*, vol. 43, no. 6, June, 1918; pp. 580-1.
- Bennett, Wells. Stephen Hallett and His Designs for the National Capitol, 1791-1794, in *The Journal of The American Institute of Architects*, 4 parts, (1) vol. 4, no. 7, July, 1916; pp. 290-295, illus.; (2) vol. 4, no. 8, Aug., 1916; pp. 324-330, illus.; (3) vol. 4, no. 9, Sept., 1916; pp. 376-383, illus.; (4) vol. 4, no. 10, Oct., 1916; pp. 411-418, illus.
- Brendle, Abraham S. Henry William Stiegel, in *Lebanon County Historical Society's Papers and Addresses*, vol. 6, no. 3, Aug., 1912; pp. 55-76, illus.
- Brown, Glenn. Dr. William Thornton, Architect, in *The Architectural Record*, vol. 6, no. 1, July, 1896; pp. 52-70, illus.
- Carrick, Alice Van Leer. "Baron" Stiegel and the Feast of the Roses, in *Country Life in America*, vol. 42, no. 1, May, 1922; pp. 49-51, illus.
- Charles Bulfinch, Architect, in *The Brochure Series of Architectural Illustration*, vol. 9, no. 6, July, 1903; pp. 123-133, illus.
- Cornelius, Charles Over. Distinctiveness of Duncan Phyfe (1757-1854?), in *Antiques*, vol. 2, no. 5, Nov. 1922, pp. 205-8, illus.
- Cornelius, Charles Over. Goddard, Savery, Phyfe—Cabinet-makers, in *The Arts*, vol. 4, no. 1, July 1923, pp. 33-44, illus.
- Cornelius, Charles Over. New Light on Duncan Phyfe, Cabinet-maker, in *Country Life in America*, vol. 42, no. 5, Sept. 1922, pp. 45-6; no. 6, Oct. 1922, pp. 43-4, illus.
- Dyer, Walter A. John Goddard and His Block-Fronts, in *Antiques*, vol. 1, no. 5, May 1922, pp. 203-8, illus.
- Dyer, Walter A. Samuel McIntyre, Master Carpenter, in *The House Beautiful*, vol. 37, no. 3, Feb. 1915, pp. 65-69, illus.
- Eberlein, Harold Donaldson. Early American Architects, in *Country Life*, vol. 48, no. 6, Oct. 1925, pp. 70, 72, illus.
- Gallagher, Mrs. Austin. Robert Mills, Architect and Engineer, in *The Architectural Record*, vol. 40, no. 6, Dec. 1916, pp. 584-588, illus.
- Hart, Charles Henry. Peter Harrison, Architect, in *Proceedings of Massachusetts Historical Society*, March 1916, pp. 261-268.
- Horton, Mrs. Thaddeus. Amateur Architects of the South, in *Architecture*, vol. 37, no. 5, May 1918, pp. 127-32, illus.
- Howells, John Mead. Charles Bulfinch, Archi-

- tect, in *The American Architect and Building News*, vol. 93, no. 1695, June 17, 1908, pp. 195-200, illus.
- Hunt, W. H. Samuel McIntyre, Housewright-Architect, Salem, Mass., 1757-1811, in *The American Architect*, vol. 119, no. 2363, April 6, 1921, pp. 415-22, illus. and 7 unnumb. pl.
- Hunter, F. W. Baron Stiegel and American Glass, in *Bulletin of The Metropolitan Museum of Art*, vol. 8, no. 12, Dec. 1913, pp. 258-61, illus.
- Kimball, Sidney Fiske. Thomas Jefferson as Architect, Monticello and Shadwell, in *The Harvard Architectural Quarterly*, vol. 2, no. 4, June 1914, pp. 89-137, illus.
- Kimball, Sidney Fiske. Thomas Jefferson and the Origin of the Classic Renaissance in America, in *Art and Archaeology*, vol. 1, no. 6, May 1915, pp. 219-227, illus.
- Lambeth, W. A. Thomas Jefferson and the Arts, in *The Journal of the American Institute of Architects*, vol. 12, no. 10, Oct. 1924, pp. 454-5, illus.
- Lockwood, Luke Vincent. Nicholas Disbrowe, Hartford Joyner, in *Bulletin of The Metropolitan Museum of Art*, vol. 18, no. 5, May 1923, pp. 118-23, illus.
- Owen, Frederick D. The First Government Architect, James Hoban, of Charleston, S. C., in *Architectural Record*, vol. 11, no. 2, Oct. 1901, pp. 581-589.
- Prime, Alfred Cox. Colonial Craftsmen of Pennsylvania, in *Bulletin of the Pennsylvania Museum and School of Industrial Art*, Feb. 1920, pp. 20 & 14-19; Oct. 1920, pp. 18-25; Feb. 1921, pp. 4-27; Oct. 1921, pp. 16-17; Feb. 1922, pp. 22-23.
- Rowe, L. Earle. John Carlile, Cabinetmaker, in *Antiques*, vol. 6, no. 6, Dec. 1924, pp. 310-11, illus., por.
- Seymour, George Dudley. Henry Caner, 1680-1731, Master Carpenter, Builder of the First Yale College Building 1718, and of the Rector's House, 1722, in *Old-Time New England*, vol. 15, no. 3, Jan. 1925, pp. 99-124, illus.
- Seymour, George Dudley. Ithiel Towne, Architect, in *Art and Progress*, vol. 3, no. 11, Sept. 1912, pp. 714-16, illus.
- Shannon, Martha A. S. Architecture of Charles Bullfinch, in *The American Magazine of Art*, vol. 16, no. 8, Aug. 1925, pp. 431-7, illus.
- Shannon, M. A. S. Charles Bullfinch, the First American Architect, in *Architecture*, vol. 52, no. 6, Dec. 1925, pp. 431-6, illus. and meas. dwgs., frontisp.
- Sieling, J. H. Baron Henry William Stiegel, in *Lancaster County Historical Society's papers*, vol. 1, 1897, pp. 44-65.
- Spargo, John. The Fentons—Pioneer American Potters, in *Antiques*, vol. 4, no. 4, Oct. 1923, pp. 166-9, illus.
- Stapley, Mildred. Thomas Jefferson, Architect, in *The Architectural Record*, vol. 29, no. 2, Jan. 1911, pp. 178-185.
- Teall, Gardner. A Cabinet-Maker of Colonial America (William Savery), in *House and Garden*, vol. 44, no. 2, Aug. 1923, pp. 44-5, 104, 106, illus.
- Willard, Ashton R. Charles Bullfinch, the Architect, in *New England Magazine*, vol. 3, no. 3, new series Nov. 1890, pp. 273-299, illus.

8. Bibliographical.

- Bach, Richard F. Bibliography of the Literature of Colonial Architecture, in *The Architectural Record*, vol. 38, no. 3, Sept. 1915, p. 382; vol. 39, no. 1, 3, Jan., Mar., 1916, pp. 92-3, 388-9; vol. 40, no. 2, 6, Aug., Dec., 1916, pp. 188-9, 582-3; vol. 41, no. 2, 5, Feb., May 1917, pp. 189, 472-4; vol. 42, no. 1, 2, July, Aug., 1917, pp. 88-91, 185-8.
- Bach, Richard F. Books on Colonial Architecture, in *The Architectural Record*, vol. 38, no. 2, 3, 5, 6, Aug., Sept., Nov., Dec., 1915, pp. 281-6, 379-82, 592-4, 690-3; vol. 39, no. 1, 2, 3, 4, 6, Jan., Feb., Mar., Apr., June 1916, pp. 88-92, 186-90, 292-4, 384-8, 568-74; vol. 40, no. 1, 2, 3, 5, 6, July, Aug., Sept., Nov., Dec. 1916, pp. 89-92, 185-7, 279-81, 493-4, 578-81; vol. 41, no. 1-6, Jan.-June 1917, pp. 84-7, 187-8, 279-85, 373-4, 470-2, 566-71; vol. 42, no. 3, Sept. 1917, pp. 283-4.
- Bach, Richard F. Books on Colonial Architecture: a Review for 1917 (actually the continuation of A Bibliography of the Literature of Colonial Architecture), in *The Architectural Record*, vol. 44, no. 2, Aug. 1918, pp. 175-80.
- Bach, Richard F. Books on Colonial Architecture. Addenda for 1917, in *The Architectural Record*, vol. 44, no. 1, July 1918, pp. 85-90.
- Bach, Richard F. Early American Architecture and the Allied Arts: a Bibliography, in *The Architectural Record*, vol. 59, no. 3, Mar. 1926, pp. 265.
- Kocher, A. Lawrence. Hand Books of Samuel Rhoads, Carpenter-Builder, in *The Architectural Record*, vol. 50, no. 6, Dec. 1921, pp. 507-9.

HOWARD VAN DOREN SHAW

May 7, 1869—May 7, 1926

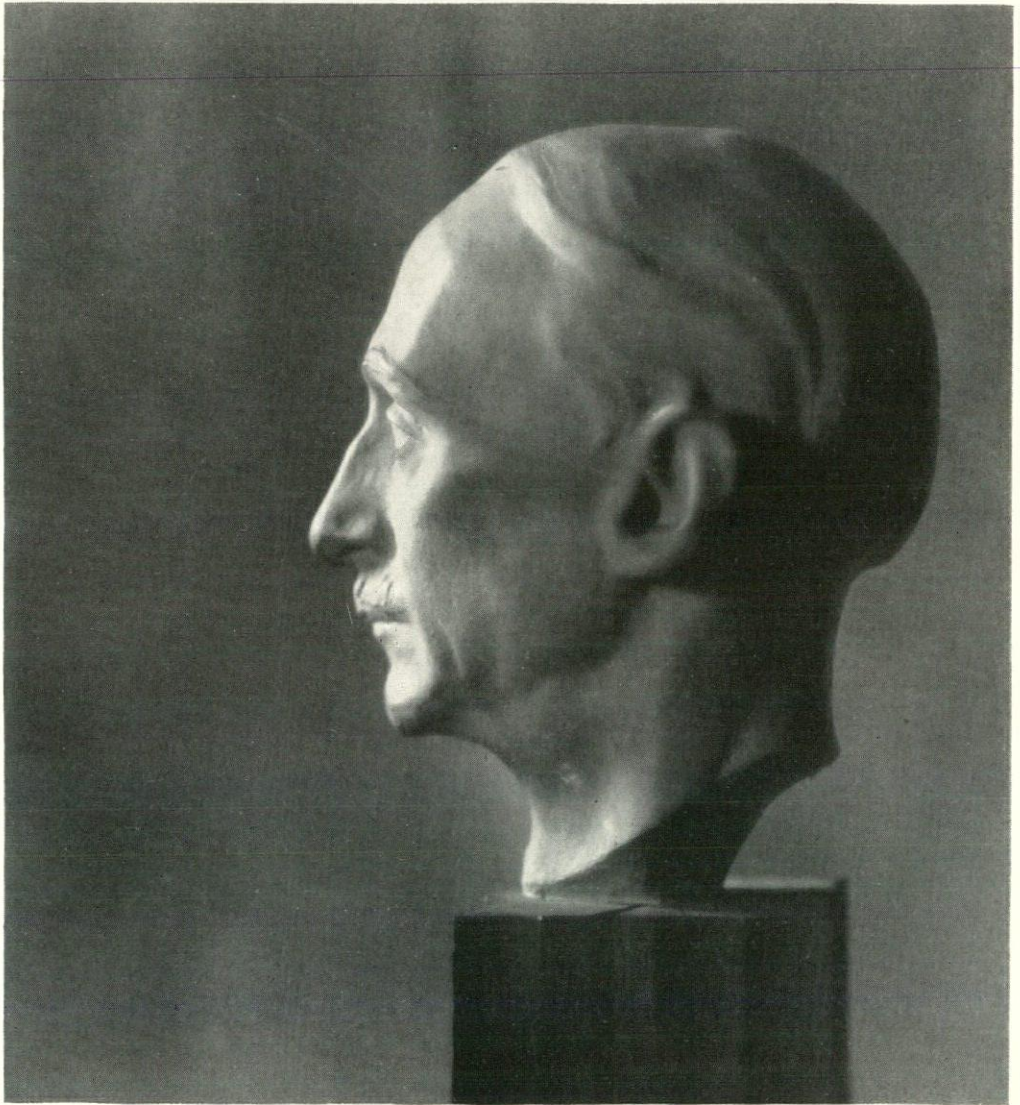
AGAIN THE NECROLOGY of a noble art, so mysteriously replete in the last two years, has received an illustrious name. First it was Sullivan, that flaming Lucifer who preferred to reign in the Hell of revolt rather than serve in the Heaven of conformity; then Anderson, the quiet, the powerful, who brought the majesty of Imperial Rome to surmount with its vaults and colonnades the turmoil of an American city; then Bacon, who plucked beauty in Tempe and the vales of Arcady and made it bloom again on the banks of the Potomac; then Goodhue, the darling of the Gods, into whose lap, like playthings, were heaped the arts; and now Howard Shaw. They are a glorious company, working, who can deny it? in a greater atelier.

When I see Shaw's work in the ensemble or examine it in particular three qualities are always to be found. Three graces step forth hand in hand: Originality, Taste, Learning.

I remember years ago, in a more or less sophomoric essay on "The Chicago School," impressed by Shaw's originality, I listed his name with much fear and trembling, not of him but of my right to do so, with the other "incroyables" of that forlorn hope. When I called his attention to my temerity he made no objection other than to remark a little dryly, as I remember, that he feared he did not merit the distinction. This originality of his was so tempered by taste and knowledge that it attained at birth the distinction that properly belongs to old age. You didn't have to get used to it to like it. Perhaps one might say of him, "he was the most rebellious of the conservatives and the most conservative of the rebels." After all, his creation of things out of plain air was mostly restricted to detail. Howard Shaw loved detail and he was a great detailer. I have heard him say that no full-size detail ever left his office without his personal O.K. He made an effort, as Goodhue did in his latter years, to get away from detail. I

think some such self-imposed penance was upon him when he achieved the chastity of the McKinlock court of the Art Institute. But the Goodman theatre, his last work, shows the same loving "flair" for an untried moulding (note the curious triglyphs in the lobby) and for the same whimsical courage in defying the law (see the variously sized and colored busts in the frieze of the same building). The Gothic style, with her love of originality and creative genius, would have opened her arms to him and it seems to me unfortunate that on so few occasions did he accept so alluring an invitation. In his collaboration with Cram in the Fourth Presbyterian Church and in the University Church of the Disciples of Christ, both in Chicago, his work is of the highest quality, not only in originality, but in that hardest of all things to achieve, the feeling of inevitability that the work of the Moyen Age possesses. Old Arnolfo himself couldn't have done better or for that matter as well with the masterly balconies and windows that grace the Donnelley printing building; here the spirit and the art of the guilds live again.

Perhaps we should not give Howard Shaw too much credit for his impeccable taste. Born, brought up and living in a community and among a circle of friends where the best that breeding, education and wealth can produce, was his pleasant portion in life, and vulgarity in his work would have been inexcusable. Furthermore, his clients were, for the greater part, people who had been blessed in like manner, so that the lack of money to incarnate the dream, a sordid lack that clips the wings of many an architect, was not with him an ever present shadow; but, on the other hand, he rose above the dangers that are present in such an apparently ideal situation. The point of view of people who count a beautiful house along with a debutante daughter, a Rolls-Royce and a membership in an unattainable club, a part of the accoutre-



The Architectural Record

July, 1926

Frank Shaw

From a bust in bronze made by Mr. Shaw's daughter, Sylvia Shaw Judson

ments of social conquest; the know-it-all attitude of those who have sipped of the Pierian Spring only as it dribbles down the Rue de la Paix and Park Avenue; the dictatorship, so easily assumed by those accustomed to commanding valets and chauffeurs and, worse still, the *precieuse* and provincial attitude of those to whom beauty exists only in a ridiculous Ming horse or in a dilapidated Regence fauteuil—all these, to judge from his work, he must have combated and vanquished. I never can see, for instance, anything in Howard Shaw's residences but that which he decided to give his clients. Apparently he disliked French architecture, and what untold battles he must have fought when the spectral hands of the creators of Fontainebleau and Versailles reached across the sea to dominate our architectural modes. The same can be said of other architectural waves; the Italian villa, the Adam interior, the Norman cottage, all beat about him, but he continued to give his clients what he thought, and not they, constituted good architecture and good taste.

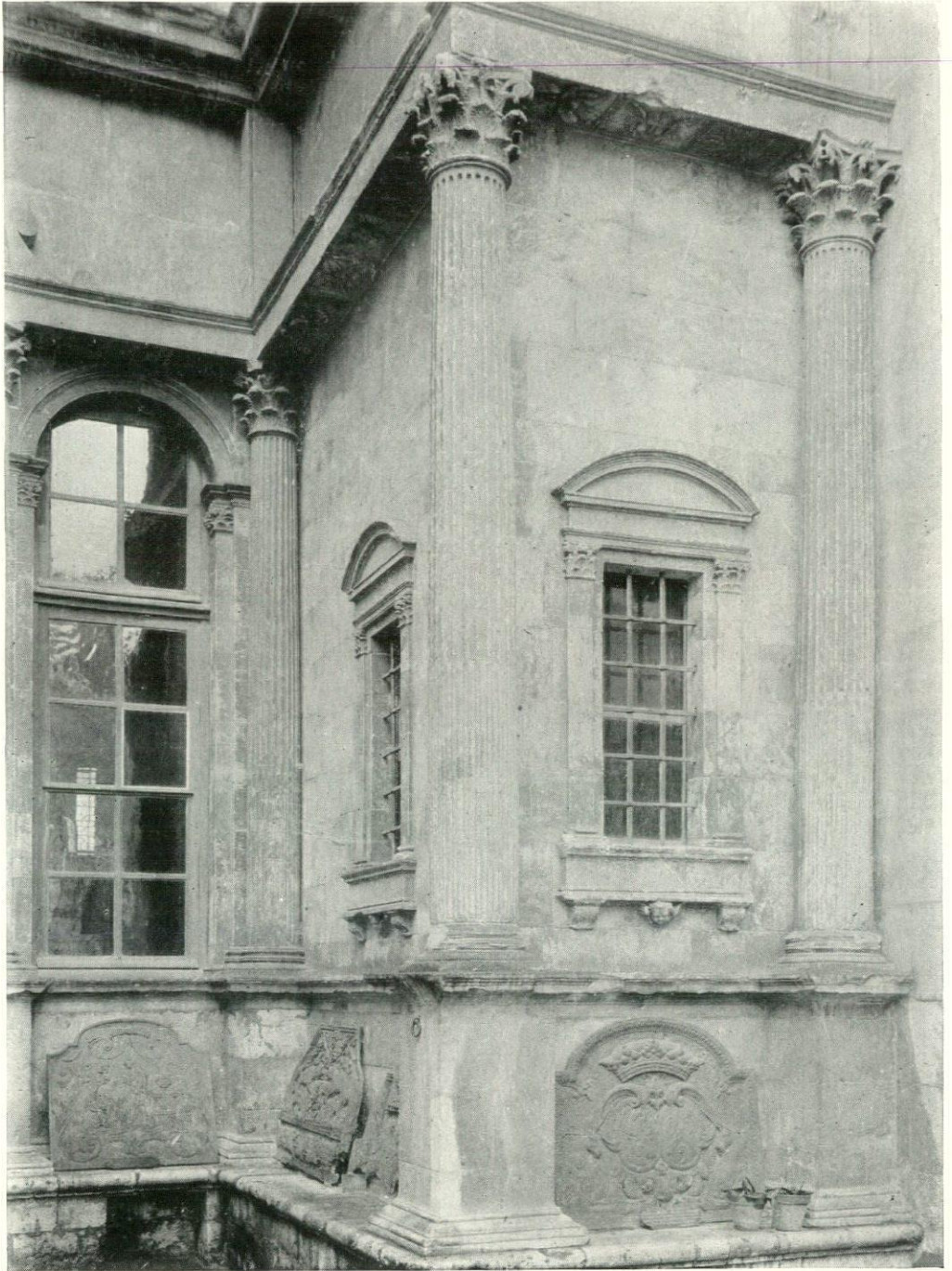
This does not mean that Howard Shaw saw nothing to emulate in the work of other countries or other men. Motives from the Georgian he constantly used. The reversed curves and plaques of the men of Munich and Vienna continually intrigued him; the Austrian influence, for instance, is very evident in the village square of Lake Forest. Perhaps the architect to whom he owed most is Sir Edwin Lutyens, for in composition, as well as ornament, is the influence of the creator of the Cenotaph often discernible. He greatly admired the work of Platt, and, in a delightful morning spent with him in the Freer gallery, he was unstinted in his praise of that little masterpiece. Undoubtedly the Freer gallery served more or less as a model for McKinlock court, and in this, I think, Mr. Shaw erred, as the polished perfection of his distinguished compeer was altogether too

austere and modest a habit for the wayward Shavian fancy.

Underneath the native talent and brilliant environment was the firm foundation of thorough knowledge. A graduate of Yale in the class of 1890, and of the Massachusetts Institute of Technology in 1893, he supplemented this liberal and technical foundation with numerous trips to the Orient and Occident. As the servant of the mother of the arts he deemed it his duty or pleasure to become intimately acquainted with her children. Consequently, through his long service as a trustee of the Art Institute and a member of its Art Committee, and as a director of the Ferguson Fund for Sculpture, sculpture and painting were his constant companions; and at the Cliff Dwellers, of which society he was a devoted member, one heard his humorous, kindly voice raised at odd moments in those discussions of every subject of human knowledge or speculation, constantly on the air within this band of Humanists.

Against the background of so much talent, so much knowledge, and so much distinguished success it is especially significant to view Howard Shaw's modesty and simplicity. His own social and home life in beautiful Ragdale, if we had a right to describe it, would be the most eloquent example. He did his duty conscientiously to the State and to his profession, but he never sought preferment and, so far as I know, he never sought a job. I never heard him make a speech and I never read anything of his but once and that was delicious. If I wanted to find him at a convention of the Institute, of which he was a Fellow, I always looked for him in the back row. Nevertheless, the world beat a track to his retreat, gave him great commissions, took from him inspiration and example, gave him positions of honor and trust, and pinned upon his breast, as he departed for the greater work, the gold medal of the Institute.

THOMAS E. TALLMADGE, F.A.I.A.



The Architectural Record

July, 1926

Detail of Courtyard
HOUSE OF DIANE DE POITIERS, ORLÉANS
[74]



The
FARMSTEADS and SMALL
MANORS OF FRANCE



By

Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and Leigh Hill French, Jr. —

VIII. LA MAISON DE DIANE DE POITIERS, ORLÉANS

THE SO-CALLED HOUSE of Diane de Poitiers, at Orléans, is more correctly though not so popularly known as the Hôtel de Farville or Cabut. As it is almost universally known as the House of Diane de Poitiers, however, even in Orléans, we may as well continue to call it by that name. It was built in 1542 by Michael Adam, of Jargeau, and is a beautiful example of French Renaissance domestic architecture. It is now carefully preserved as an historical museum and contains an admirable collection of French wood-carving, wrought ironwork and examples of the other allied arts, produced at the height of Renaissance excellence.

The house is built of beautifully dressed ashlar of limestone, although the walls in a portion of the courtyard are of brick, the dressings being carried out in limestone.

All the exterior stonework details are exquisitely wrought and their fashion and execution not only supply a valuable commentary upon the methods of contemporary French assimilation of Italian Renaissance precedents, but also show the source and prototypes whence were derived the various *motifs* that recur again and again in farmhouses and small manors in the neighboring country districts. Thus we can readily trace the immediate transmission of style, and the process of adaptation and simplification, from the nearest provincial center.

To see this process at work we need look no farther than the doorway of the little cottage at Saint Ay (page 80), published in company with the more exalted House of Diane de Poitiers. Scores of

these little houses in the neighborhood of Orléans display a degree of urbanity that was certainly never derived from purely rustic and vernacular precedents. Oftentimes the humblest farmhouses, although their present condition can scarcely be considered inviting, show traces that unmistakably point to some potent refining influence that permeated the whole region. It is this quality that makes the country round about Orléans such a rich and satisfactory hunting ground for the architectural student who is willing, in some places, to shut his eyes to the abominations of tin verandahs, cheap metal shutters, panes of garish-colored nineteenth century glass, and a good deal of chronic squalor. Such little houses as the small farmstead at Sablon, near Orléans, (pages 83, 84 and 86), though not at first sight especially alluring, often yield rewards not to be despised upon close investigation. The door fittings and other wrought iron hardware to be found in this region will especially repay more than merely cursory notice. Brick and tile details, also, are worth looking into.

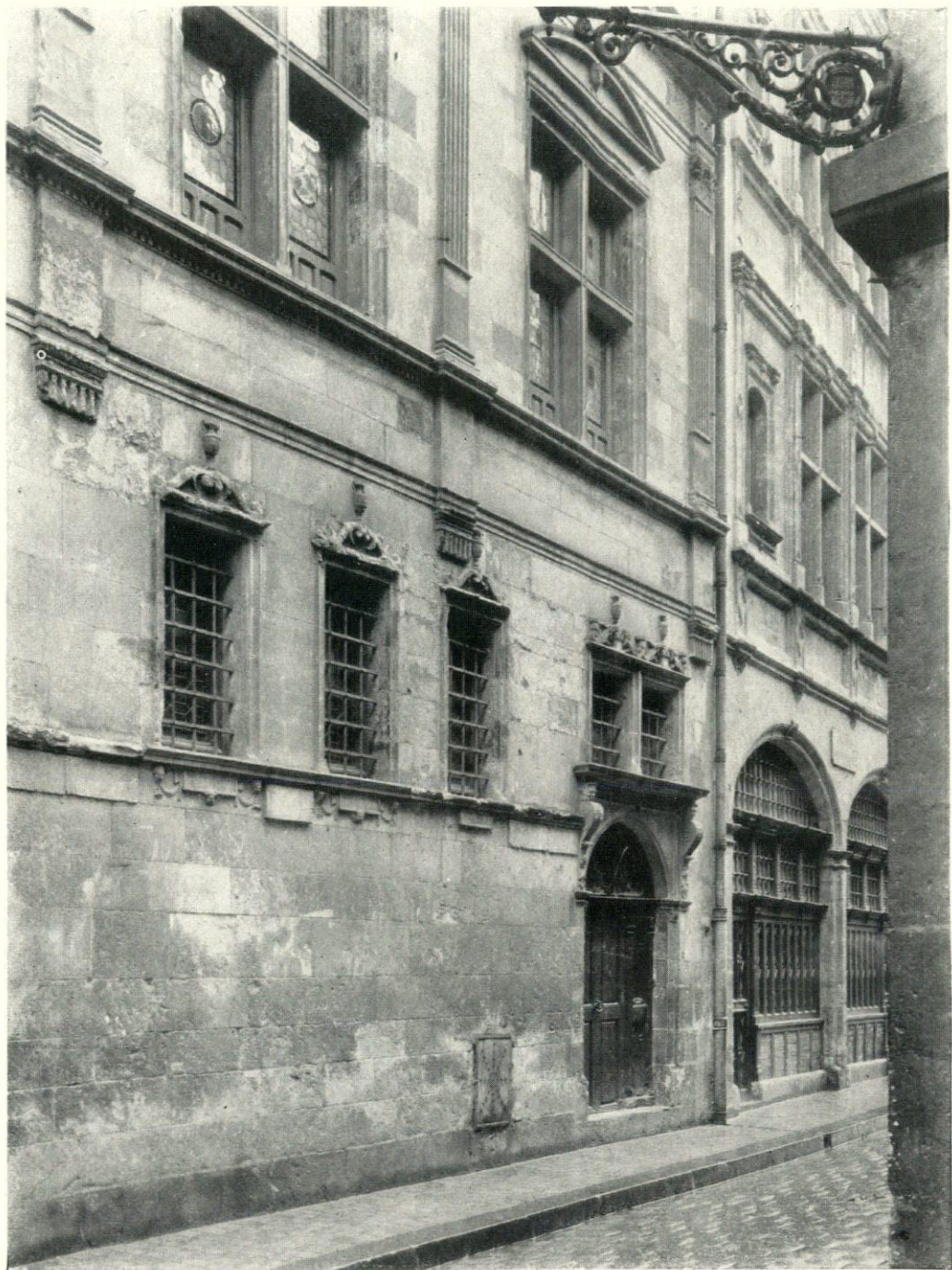
The more substantial houses of the vicinity, such as the house at Sablon, to be published in conjunction with *Le Grand Moulin* in the August issue, exemplify the eighteenth century fruition of chaste expression, in large measure traceable to the quiet influence of the architectural ideals implanted and cherished at Orléans, an influence that has continued to work through the centuries and has affected all local types of houses from the least to the greatest.



The Architectural Record

Street Door
HOUSE OF DIANE DE POITIERS, ORLÉANS
[76]

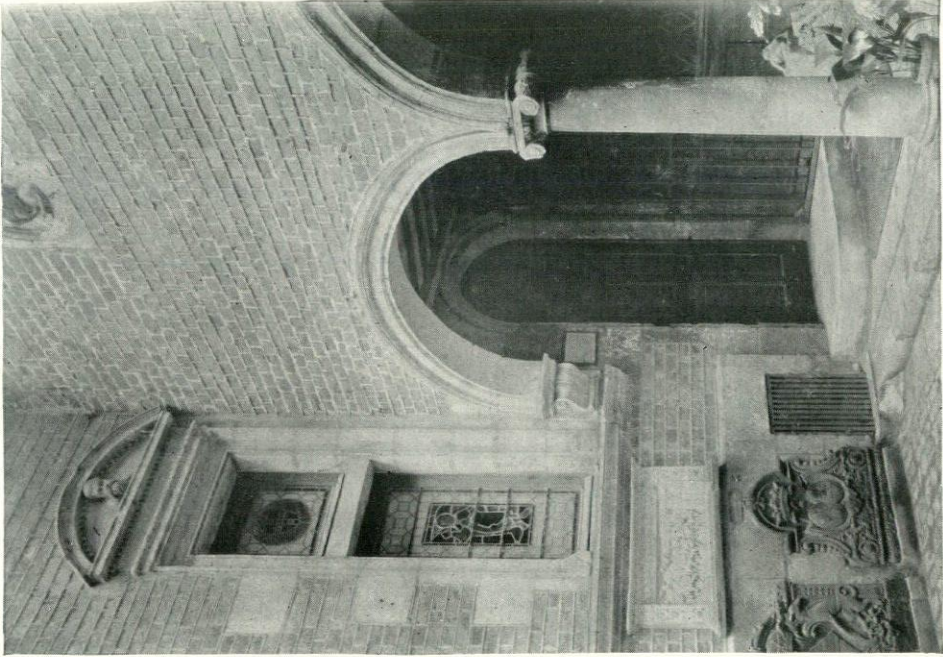
July, 1926



The Architectural Record

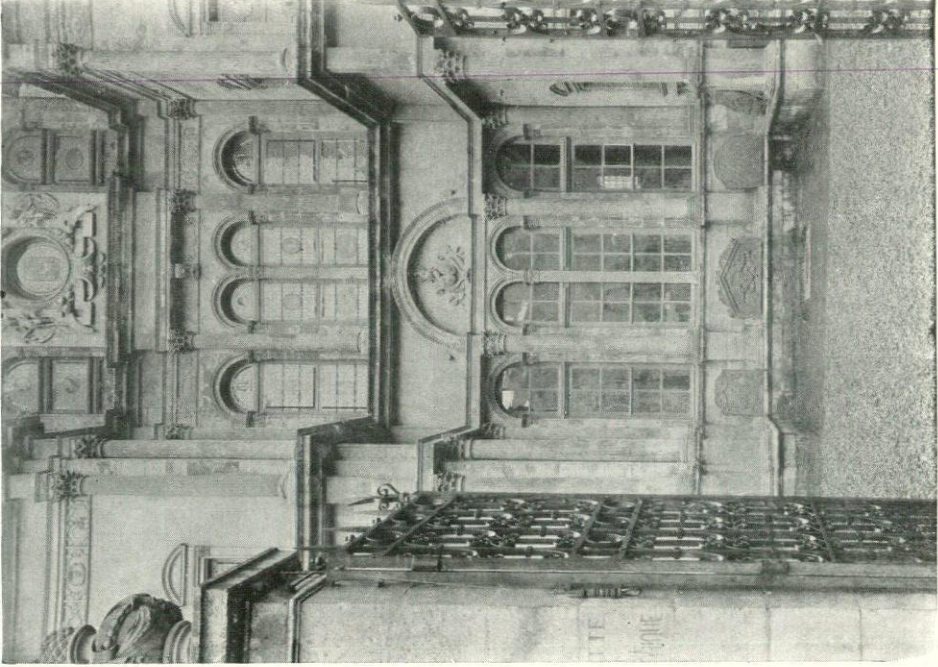
July, 1926

Street Front Detail
HOUSE OF DIANE DE POITIERS, ORLÉANS
[77]



The Architectural Record

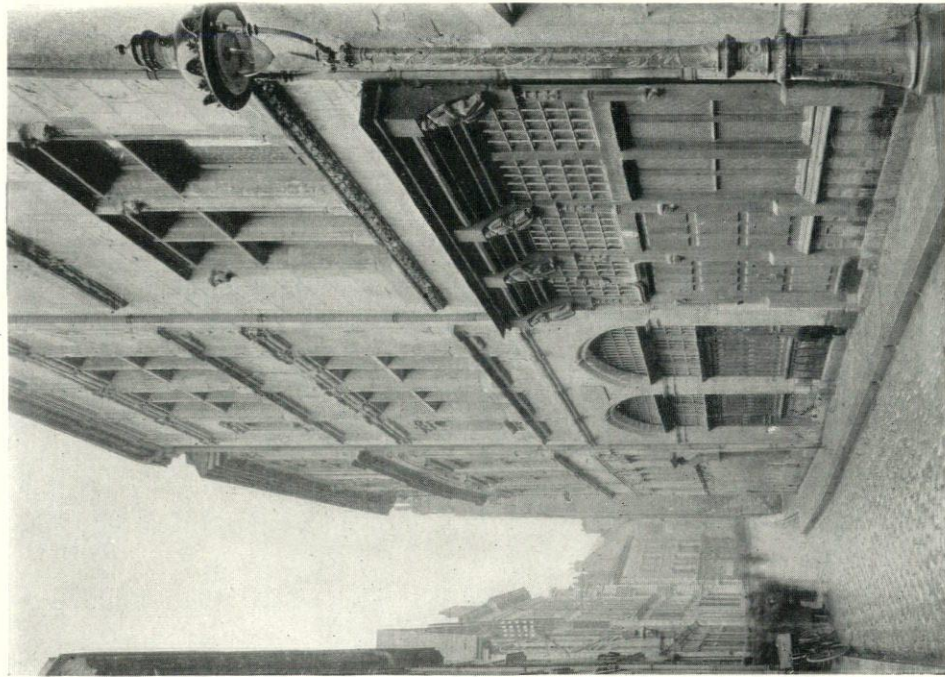
Loggia Detail



July, 1926

Detail in Court

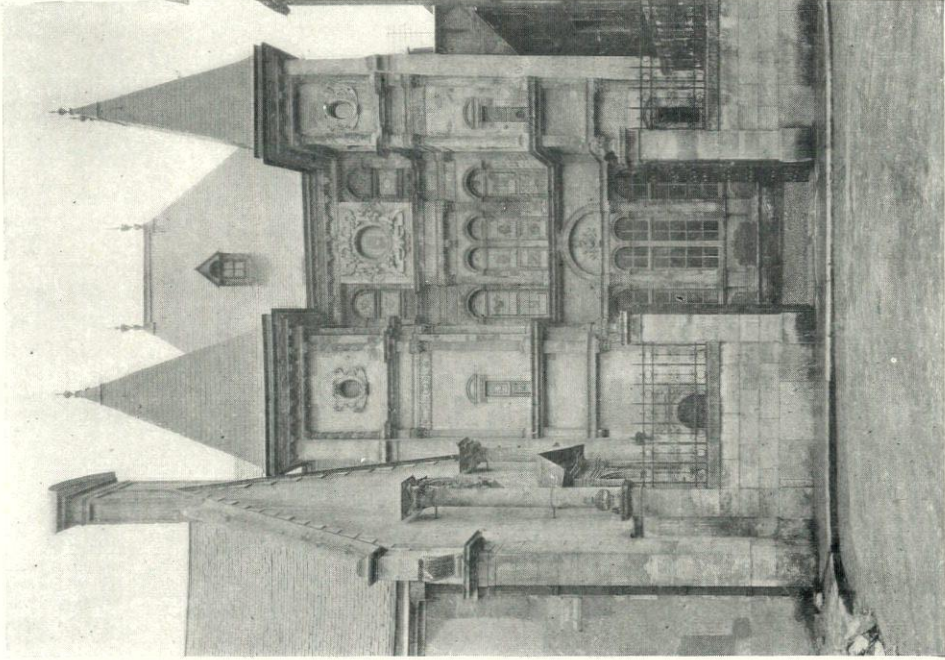
HOUSE OF DIANE DE POITIERS, ORLÉANS



The Architectural Record

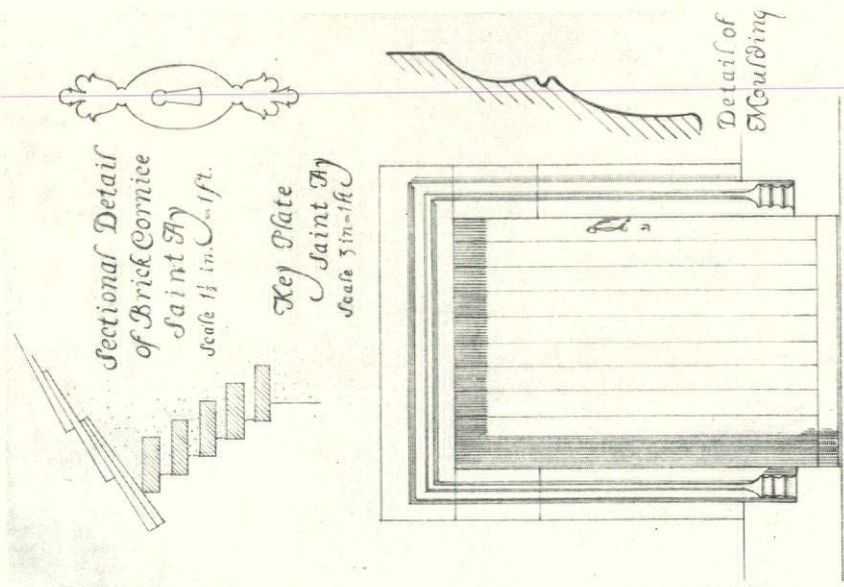
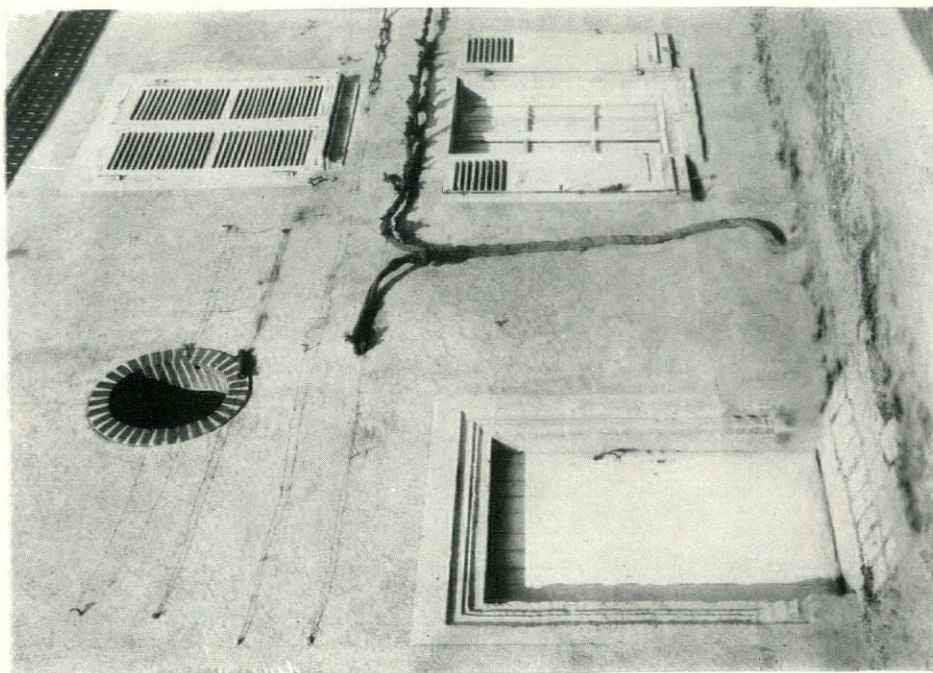
Street Front

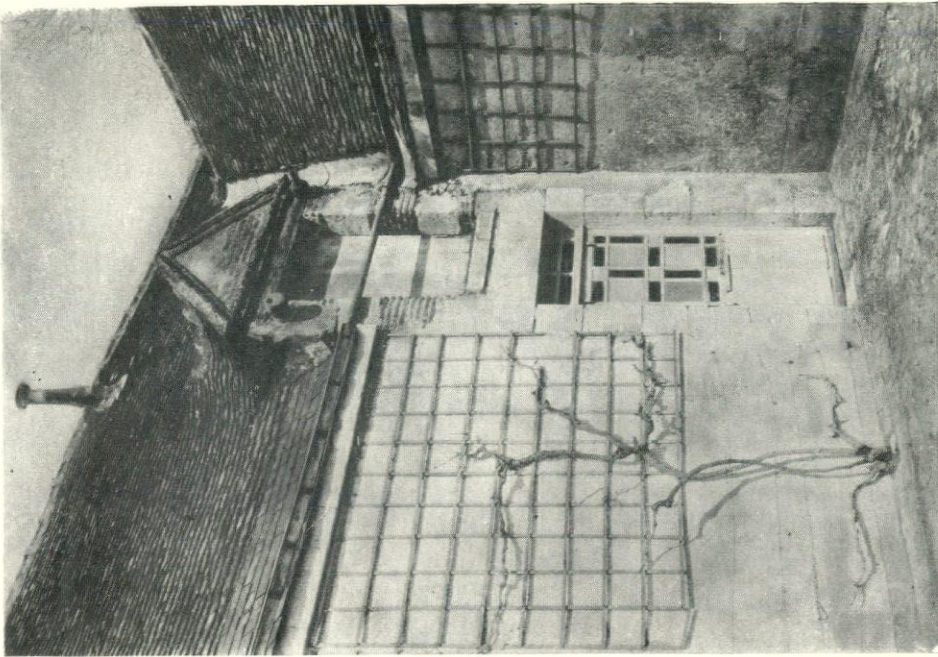
HOUSE OF DIANE DE POITIERS, ORLÉANS



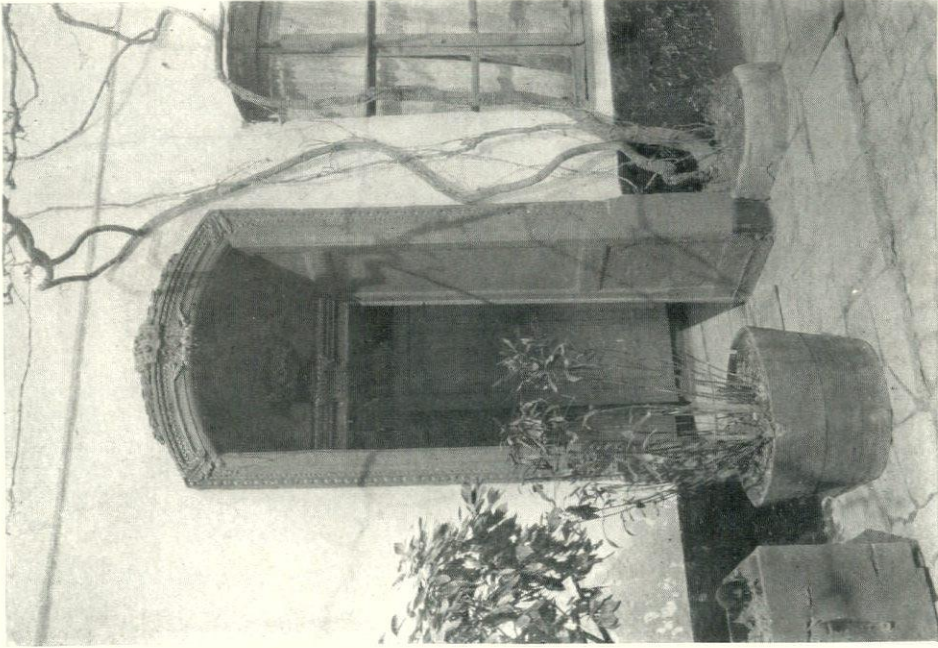
July, 1926

East Courtyard





The Architectural Record
DOOR AND DORMER DETAIL, SABLON



July, 1926
DOORWAY IN COURTYARD, MONTREUIL



The Architectural Record

July, 1926

STREET DOOR AND CORNICE—COTTAGE AT ST. AY

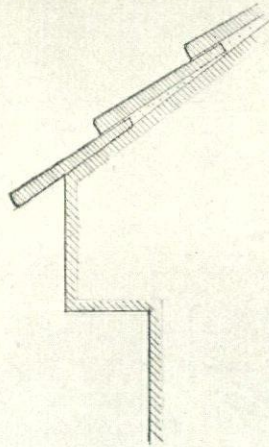
[82]



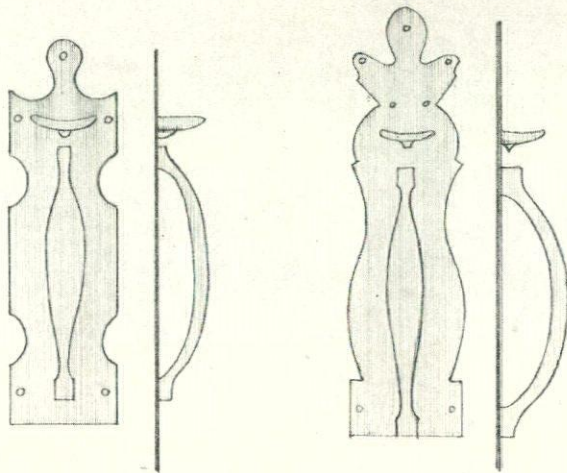
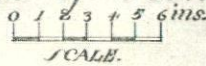
The Architectural Record

July, 1926

DOOR AND DORMER DETAIL—SMALL FARM AT SABLON



Detail of Cornice



Wrought Iron Latches.
HALF FULL SIZE.

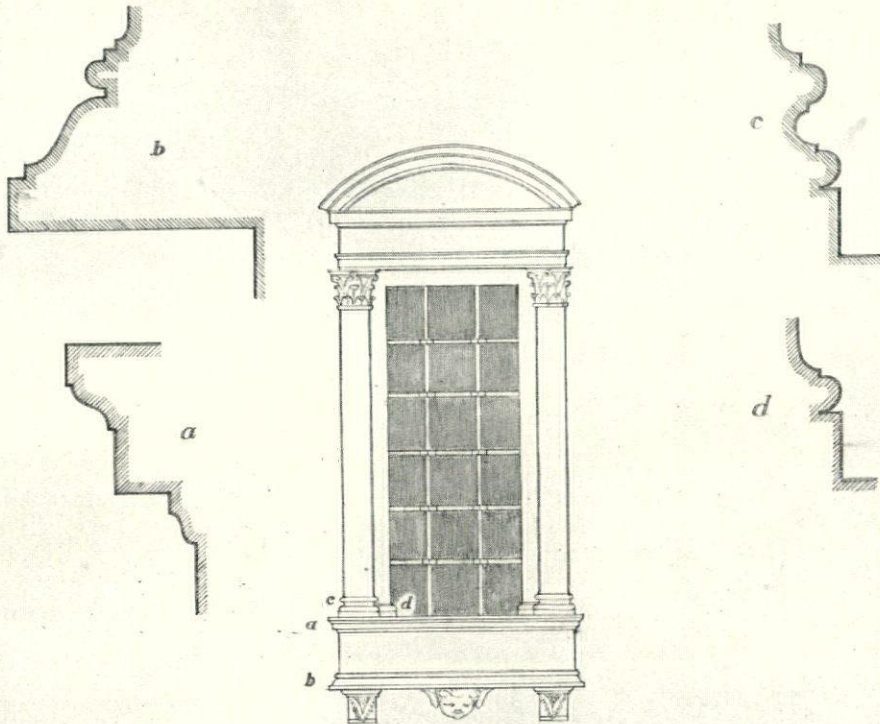
Sablon near Orléans.

scale of details

2 ins.

scale of elevation

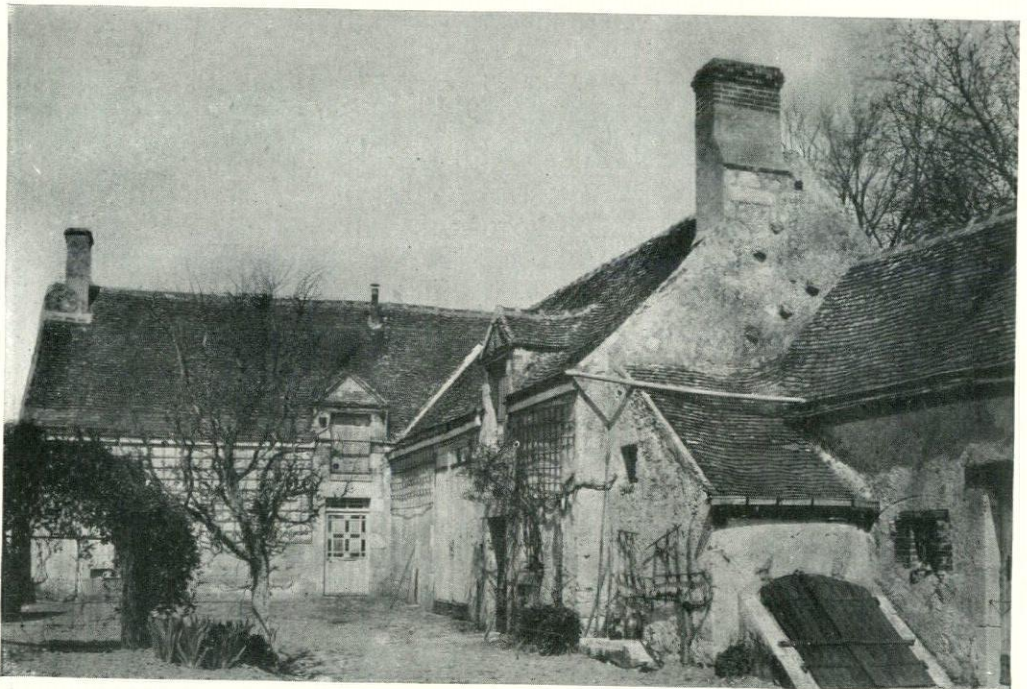
2 ft.



Window
House of Diane de Poitiers, Orléans



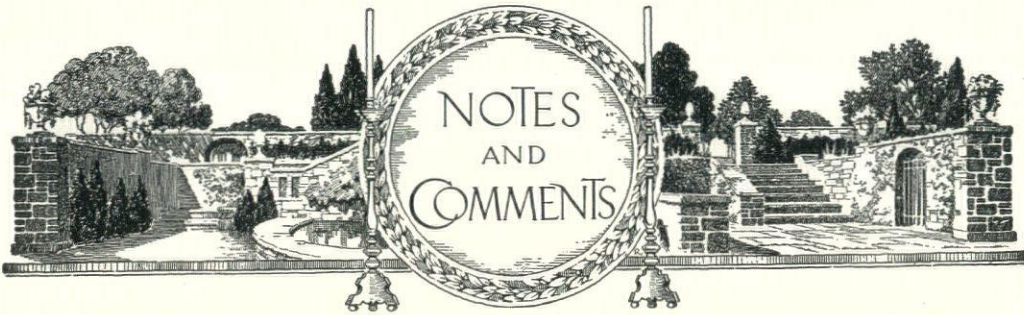
COTTAGES ON RAMPARTS, MONTREUIL



The Architectural Record

COURTYARD, SMALL FARM AT SABLON

July, 1926



Guiding Principles

The unveiling of a bust to Augustus Saint Gaudens in the Hall of Fame, brought vividly to my memory an eminent group of artists, architects, sculptors, painters, who worked together for the public good, persistently striving for the best.

You could not think of Saint Gaudens the sculptor without remembering Chas. F. McKim, the architect, F. D. Millet, the painter, and Richard Watson Gilder, the poet. Their team work for the Fine Arts was exceptional; while each excelled in his branch, together they did notable public service.

It is profitable for us to consider the reasons for their success, the influence they exercised in the fine arts, and the lasting service they performed for the country in the monumental character of their work.

Their influence persists. If we take a list of the prominent sculptors and architects of to-day we will find that they were either directly under Saint Gaudens or McKim, or else they were influenced by their example.

The name of Saint Gaudens recalls the successful efforts of that band of artists in the Columbian Exposition, Chicago, more than a generation past. This influence on art, which was nationwide, persists today. Let us thank the executive ability of D. H. Burnham, the guiding spirit of Chas. F. McKim in architecture, Augustus Saint Gaudens in sculpture and Frank Millet in decoration.

Saint Gaudens' name recalls the great work of the Washington Park Commission, which not only presented for the first time by good team work a practical plan for the artistic treatment of city development, but gave to this country the most artistic scheme the world has known for the development of the Nation's capital city.

Saint Gaudens by his sculpture, framed in the setting designed by Stanford White and Charles F. McKim, has contributed largely

to the patriotic expression of the country's ideals. He depicts, with technical skill, Shaw, Farragut, Sherman and Lincoln, not only giving their physical aspect, but expressing in a wonderful way their individual spirituality. He endows them with the soul by which they were inspired.

When Roosevelt was seeking the most talented man, to give the United States an artistic coin, he selected Augustus Saint Gaudens, who set an example for future designers in the low relief models which he made for our coinage.

It would be profitable, I believe, for the present generation to recall or consider why the labors of that group of men had such far reaching and persistent results for good. While we must believe they had greater inborn genius than had been granted to others, they had, in addition, other qualities which we feel contributed largely to their success and to their usefulness.

They had an enthusiastic, absorbing love of their art; they had untiring energy and persistence; they were not deterred by failures or down-hearted because of mishaps; they fought for and obtained the best.

No one of this group was carried away by the wild wave of bizarre self expression which began with sculpture, is producing wild excesses in painting and in architecture, tends toward the Tower of Babel effects. Let us hope the results will not be as demoralizing.

These men never strove to attract attention by producing monstrosities, by mutilations, malformations, or crazy compositions. I feel confident that Saint Gaudens, the exponent of sane sculpture, will be remembered when Rodin, the exponent of eccentricity, will be forgotten.

This American group sought only the most artistic solution. No labor was great enough to deter them, no barrier strong enough to

bar them from their object. It will be well for the country if this spirit survives in the present generation.

GLENN BROWN.

The Art in Industry Problem

Few subjects appertaining to the practice of the arts have been so much exploited of recent years as the artistic development of American industries. Committees of manufacturers associations, societies under the patronage of ladies with wealth and gift-shop standards, and semi-official groups have expended unstinted verbal energy, directed to stimulating the producer to artistic achievement. Parties have been organized at which he had the privilege of meeting department store buyers; in fact, no stone in view has been left unturned. Commercial designers, school teachers, and the public at large have been exhorted and cajoled. But one group of individuals has escaped, namely, the artists. It was doubtless assumed that the long-standing antagonism of profession to trade is still rampant, and that any progressive movement in the artistic departments of industries must be initiated outside the atmosphere of the studio.

The tendency towards more decorative forms of expression which has invaded the fine arts, might have provided these well-meaning individuals with a subject for cogitation; but unfortunately this change in artistic direction is occurring outside their sphere of observation and contact. They do not stand alone amidst misconstrued signs; exponents of the fine arts who are gifted with the decorative sense might advantageously turn an eye to industries which could furnish them with welcome revenue, and opportunities for distinguished service.

Up to the present, the most marked improvement in the artistic manipulation of substance is noticeable in those trades which have contact with the practice of architecture, and when we see the field of interior decoration entered with professional credentials, we may expect a still wider sphere for cultural influence in the industries. The fine decorative hangings which James Monroe Hewlett has designed and executed, reveal an ornamental content which does not at present exist in the work of any industrial textile designer; the complete decorative adequacy of Yellin's work is in great measure due to the close contact which he cultivates with each architect for whom he works. It would appear that the desired results might be realized, could the commercial

designer with his technical experience, take the artist's viewpoint of effect; the artist, on the other hand might acquire sufficient technical knowledge to express his ideas, and state his ideals, in terms of substance and process. Such technique is more easily acquired than artistry; for this reason we feel that external pressure has been misdirected, and opportunity and inducement might be extended to those artists who sense a capacity for creation of an industrial character; this is no less important than the subsidizing of abstract research. Enterprising manufacturers have frequently made the experiment of engaging a well-known artist to make models or designs, but this has almost invariably proven disastrous; the latter felt it compulsory to play down to a public, and the former imagined that the consciousness of technical restriction would be adverse to imaginative effort.

Our chief justification for optimism is the extinction of the influence from the French realistic school of the 90's, and the growing conviction in the art patron that, even when a picture has no decorative pretension, it should nevertheless perform a decorative function wherever it is hung. The growing taste for mural painting during recent years, and the prominent place which that branch of the painter's calling has acquired, is attracting many painters and illustrators to that particular field, with most promising results. With sculpture the progress in the decorative direction is most marked, mainly due to the influence of the more formal stylistic periods, and the employment of sculpture in architectural and monumental schemes.

We reproduce a model for a bronze lintel by Paul Jennewein, Fellow of the School of Rome, and one of the most prominent among the new generation. Throughout this exquisite design we find form and composition entirely subjected to meet a prescribed requirement, dictated by an architectonic sense of fitness; in every detail the character of the substance to be used has controlled contrivance of form, and technical methods in reproduction have never been out of mind: the subjection of fancy to practical means and purposes, which characterizes all true craftsmen, has actuated this sculptor throughout the creation of a distinguished work. That which strikes us as most significant is, that this bronze frame to a doorway has been taken as seriously as any design for a purely academic purpose. When we see architects allotting work of this de-



BRONZE PEDIMENT TO MUSEUM DOORWAY

Designed and modelled by Paul Jennewein
Zantzing, Borie & Medary, Architects

scription to a sculptor of such calibre, instead of letting a bronze contract to a manufacturer with the obligation to furnish designs and models, and we find the sculptor regarding a simple architectural detail as an opportunity for concentrating his best effort, the day is not far off when the arts and trades will meet in coöperative effort.

LÉON V. SOLON.

The Boston Architectural Exhibition, 1926

The Boston Architectural Exhibition this year, given as usual under the auspices of the Boston Society of Architects and the Boston Architectural Club at the Rogers Building of the Massachusetts Institute of Technology on Boylston Street, would seem, from the point of view of both the profession and the public, to have been one of the most successful of recent years.

In the first place the arrangement was simple and consistent, the subjects grouping apparently naturally into related material. Next, fewer miscellaneous buildings, and also fewer uninteresting frames or drawings were shown than in past years' exhibitions. Finally, the whole exhibit was restricted to architectural material, there being no student work nor landscape pictures this year, with the result that the whole effect of the hall was simpler and better in its general aspect.

It was perhaps to be regretted that so few of the practicing architects of the city seemed to be represented,—yet it was this that probably made it possible to hang all the material along two lines only, so that no pictures were too high and none too low

to be easily studied. This also was helped by the fact that most of the photographic views were of large size, simply mounted or framed and often grouped upon a single large mat,—all this added to the simplicity and effectiveness of the whole showing.

Among the larger subjects were the Vanderbilt University Medical School and Hospital at Nashville, Tennessee; All Souls' Church at Washington, by Coolidge and Shattuck; Trinity Church, Springfield; the new Universalist Church on the borders of the Fenway in Boston by Allen & Collens; and the group of buildings shown by Maginnis and Walsh, including the St. Paul Cathedral Sacristy in Minnesota and the new building for Boston College in Brookline that was given the Harleston Parker gold medal for excellence by the Society of Architects.

Several groups of "invited works," including work by Delano and Aldrich, viz., the Smith College Music Building, Valeria House, New York, and Vincent Astor's House on Long Island; John Russell Pope's New York State Roosevelt Memorial, and some charming renderings from his office including the Syracuse Memorial Hospital, in collaboration with Dwight James Baum; and, finally, a series of photographs of "Viscaya," Miami, by Paul Chalfin and J. Burrall Hoffman added, as usual, a more cosmopolitan aspect to the exhibit.

Cram & Ferguson showed some studies and details of St. John the Divine, with a model of the West Front, a new Chapel for the Choate School, and a group of photographs of some new residential halls at Exeter. Other dormitory subjects were for Tufts Col-

lege at Medford, by Andrews, Jones, Biscoe and Whitmore, the same firm also showing a design for one of the new Charles River bridges. The Saltonstall Memorial Gymnasium at Milton Academy, and a house in Milton and another at Haverford, Pa. were displayed by Shepard & Stearns; and another College dormitory, at Elmira, N. Y. was by Coolidge, Shepley, Bulfinch & Abbott.

Among office building designs were the new Statler Hotel and Office Building in Boston by George B. Post, shown in two lithographic renderings; some Montreal buildings by Brown & Vallance; others in Boston and Baltimore by Parker, Thomas & Rice; and the new Appleton Building in Boston.

The design for a large hospital at Springfield by Stevens & Lee was shown and several views of details of the new Metropolitan Theatre recently opened in Boston.

Frohman, Robb & Little exhibited churches at Concord and Tampa, and some English type residences at Chestnut Hill, Brookline and Gloucester. Some refined Colonial and English house interiors by Howe, Manning & Almy in Cambridge and Brookline were shown, and some attractive housing dwellings for the Yale and Towne Co. by Perry, Shaw & Hepburn at Stamford, Conn. The interiors of the King Hooper Shop on Chestnut St. by Dana Somes, and some stores in Waban by Edward B. Stratton represented the smaller type of picturesque or suburban designs. Kilham, Hopkins & Greeley showed some colored sketches of small bank or store buildings. Some photographs and drawings of West Newton brick dwellings, and a sketch for a Suburban Golf Club were exhibited by Frank Chouteau Brown.

There were also two or three groups showing Spanish types of design, one near St. Petersburg, Florida, by Ritchie, Parsons and Taylor, including the Jungle Country Club and several dwellings; while Parsons and Wait showed other sketches for houses at Mountain Lake in Florida.

A water color of the design for a hotel for the corner of Arlington and Newbury streets by Strickland, Blodget & Law was given a prominent place in the hall, partly from the interest of its rendering by M. Jacques Carlu, largely for its interest of design, but probably also from the public interest that has been aroused by the added height allowed for this structure in giving it five stories more than granted by the recent law of zoning restrictions. This additional height was permitted by the ignorance of

local authorities and courts of the true meaning and power of zoning legislation. It is likely to prove an unfortunate precedent locally—and perhaps even in some other cities—where the newly adopted laws have been as loosely drawn as was the case in the Boston code.

All in all, the best and most interesting exhibition that has been held in Boston for several years.

New York University Forms a "Division of Architecture"

The new Division of Architecture organized by the New York University promises to fill a long-felt want to students of architecture in this city. The general policy of the new division is similar to that of the Ecole des Beaux Arts in Paris and it aims to provide complete training for those students of architecture who are unable to spend five or six years in college.

The arrangements made by the Department of Fine Arts with regard to the location of the classes (East Forty-Second Street district) and the time (late afternoon and evening) will doubtless prove of immense benefit to hundreds of draughtsmen employed in New York.

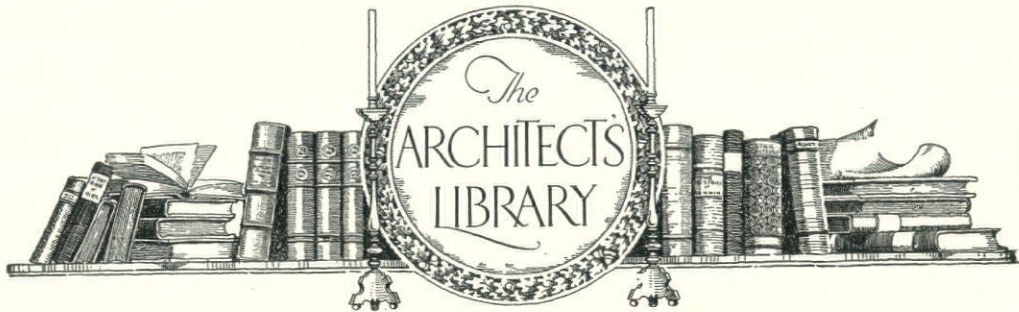
Direction of the new division will be under Prof. E. Raymond Bossange, for eight years Dean of the College of Fine Arts of Carnegie Institute of Technology, Pittsburgh, and at present director of the School of Architecture of Princeton University.

Great impetus to good design has been given in recent years by the ateliers of the Beaux-Arts Institute of Design in New York and by the competitions organized under its auspices. Henceforward there will be collaboration between the Institute and the Department of Fine Arts of New York University so that the one will supplement the work of the other in order to give the student such knowledge of Mathematics, Mechanics, Engineering, History of Architecture and Allied Arts, Freehand Drawing and Modeling which will fit him for the practice of architecture.

A diploma will be granted to those fulfilling the joint requirements of the two institutions.

An important feature of the new division is that no specific time limit will be fixed for completion of the course—progress will depend upon the ability and industry of the student. All students who show evidence of sufficient preparation will be allowed to take the examinations, regardless of where and how their knowledge and ability were acquired.

Bulletins announcing courses to be given, etc., will be issued early in September.



DUTCH ARCHITECTURE OF THE XXTH CENTURY*

Modern Dutch Architecture has been dominated by two men, during the second half of the nineteenth century by P. J. H. Cuypers, and after 1900 by H. P. Berlage.

Cuypers was the representative of the Neo-Gothic movement in Holland. It was he who brought about the adoption of a national system of building under the well-known watchword of Viollet-le-Duc: *Toute forme qui n'est pas indiquée par la construction doit être repoussée.* But Dr. Cuypers was more than a worshipper of style. His work was a battle for rational methods of building at a time when architecture in Holland had fallen into a depressing medley of Renaissance with national shades—Dutch, German and French. Everyone imitated some "style," frequently with iron and stucco. For centuries the preëminently Dutch building material had been brick; but in the nineteenth century this was regarded as unworthy and hidden behind plaster facing. It was Dr. Cuypers who brought the brick out from behind it again and thereby brought a revival of the fine characteristics of old Dutch architecture. He never wrote, but he produced buildings which were manifestations of the new conception. His work was done chiefly between 1850 and 1890, the period when Viollet-le-Duc in France and Ruskin in England were preaching Gothic so powerfully.

There was an intellectual revival in the latter part of the century, international, but peculiarly significant in Holland, where it is called "The Movement of 1880." The blending of this movement with the influence of Dr. Cuypers produced a ferment

among a group of young architects, who were prolific in writing and surprising in their theories. Not much building came of it until the Municipality of Amsterdam, in 1898, commissioned H. P. Berlage to build the New Bourse. (See page 92.)

Berlage's influence, and the influence of this one building, was wider than that of Cuypers, which did not extend beyond the frontiers of Holland. The consideration enjoyed abroad nowadays by modern Dutch architects is due to the cosmopolitan character of Berlage's first works. To the younger men of that time his creation (the Bourse) was the incarnation of their abhorrence and hatred of style imitation. In this building the forms adopted by Berlage were regarded as "New," and they overrated the virtues of innovation. The younger Dutch architects of recent years have showed themselves capable of turning out a dozen "new" forms a day. Finding new forms is not in itself the creation of a new art. Berlage's striving carried with it a purification, refinement and attention to every detail. He did not only renovate forms. He brought a new color into buildings, and improved the methods of construction—his are works of great imagination and power. Amid the glitter and excess of the younger architects, Dr. Berlage remains a personality apart.

The next significant figure after Berlage was K. P. C. de Bazel, whose Model Farm (Oud Bussum, Plates V, VI and VII), and the Netherlands Trading Company Building (Plates VIII and IX) made a considerable impression. His work was careful, finished and refined, rather than stimulating. These two men were the chief influence in Dutch architecture between 1900 and 1910.

After 1910 came other changes closely connected with the use of reinforced concrete. Viollet-le-Duc's "Every form not

**Dutch Architecture of the XXth Century.* By J. P. Mieras and F. R. Yerbury. 100 plates. Quarto. Scribner's. \$10.00.



THE NEW EXCHANGE, AMSTERDAM, 1898-1903

H. P. Berlage, Architect

From Dutch Architecture of the XXth Century



HOUSING BLOCK, AMSTERDAM, 1917

M. de Klerk, Architect

From *Dutch Architecture of the XXth Century*

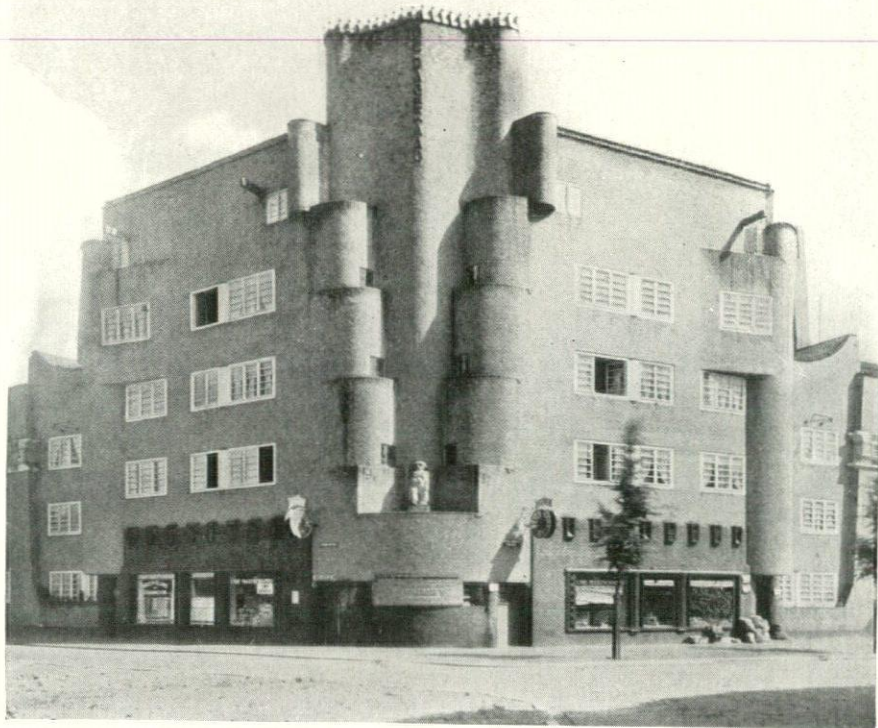
suggested by the construction should be rejected" now altogether disappears. The outside of a building as a mere shell in America is associated with structural steel. In Holland it seems to have been mainly associated with reinforced concrete. The brick covering has no structural function but is stuck on to the concrete columns. The changes in Holland were led mainly by three young architects who more or less collaborated. Van der Mey, Kramer and de Klerk, of whom the last seems to have been the most talented.

Architecture was originally an "art of piling," and became by the use of the arch, an "art of spanning" as well. The discovery of reinforced concrete in the nineteenth century again displaced these limits. In reinforced concrete constructions pure statics can be abandoned in favor of feeling. But the expression in ferro-concrete is entirely different from that of the iron work (steel) used in connection with stone or brick. In the latter the different constructions of stone

and iron, appear separately. In ferro-concrete these two functions coalesce, and the projecting structures produce a feeling which may be indicated by the word "hovering." The outside shell becomes free for decorative fancy, and tends to run off into an architecture brilliant but meaningless, resplendent with excessive detail, arresting by its fantastic effect, but without any core.

In Holland, as in most countries, the late movements have produced a duelism, a conflict between two influences, the old national and the new international. In most countries the two tendencies took a normal and quiet course, but in Holland there was an actual revolution. The changes came too fast. De Klerk's work was always fresh and fanciful, and never fell into odious excesses. But imitation of it was dangerous because everything in it was the expression of feeling intuitively controlled. Intuitions cannot be imitated.

The still more recent work of J. J. P. Oud of Amsterdam is very intellectual and theo-



A HOUSING BLOCK IN AMSTERDAM, 1921
P. Kramer, Architect
From *Dutch Architecture of the XXth Century*

retical; colder and less fascinating than that of de Klerk, but, from the present day point of view, more natural and therefore stronger, more capable of being successfully followed by a school.

Whatever the diversity of modern Dutch architecture, every good Dutch building displays the genuine Dutch element of picturesqueness. The picturesque is in the Dutchman's blood. Cold classicism cannot thrive in the climate and landscape of Holland.

The above is largely a condensation of Mr. Mieras' account of the recent and very interesting architectural movements in Holland. The study of the plates seems to bear out most of what he says. One sees the charm and spontaneity of de Klerk. One sees that much of the work of other men suggests a great deal of theory, of logical deduction from premises. It does not, of course, follow because some features of the work of Berlage and his adherents—a cer-

tain square blockishness, certain peculiar curves—strike an old fashioned taste as "queer" and not quite certainly attractive, that there is anything "wrong" about them. It may be only custom is needed for their acceptance. On the other hand it does not follow that they are right merely because they are logical and seem "queer." It may be that the new builders, as well as the new painters are too self conscious, and that not very distant reactions against them are approaching.

Speaking of "queerness," there is some difficulty in assimilating the usual conception of Dutch national traits with the picture Mr. Mieras draws of a Holland given to rapid radicalisms and revolutionary logic.

It may also be suggested that until an architect has a longer acquaintance than Mr. Mieras presumably has, with American steel structural architecture, he is not in a position to theorize successfully on steel structural architecture. ARTHUR W. COLTON.

Art Studies, Medieval, Renaissance and Modern. Volume III. Edited by Members of the Department of the Fine Arts, at Harvard and Princeton Universities. Cambridge, Mass. Harvard University Press. 1925. 1st ed. 163 pp. Ill. 8½ x 12 in. Bound in boards. \$7.50.

A Complete System for Estimating the Quantities and Costs of Frame and Brick Houses. By: Alfred J. Donley. New York: United Publishers Corporation. 1926. 1st ed. xxviii. 956 pp. Ill. 6 x 9 in. Fabric (Leatherette). \$15.00.

Giving estimating data, procedure in estimating and sample estimates with quantity surveys and summary of costs.

The Art in Painting. By: Abert C. Barnes. New York: Harcourt, Brace & Co., 1926. 2nd ed. 530 pp. Ill. 6 x 9 in. Cloth. \$6.00

This book sets forth a method by which an understanding and appreciation of paintings may be secured. It is the fruit of a daily association with paintings which has lasted many years, and of an equally extended study of psychology, aesthetics, and the principles of education and scientific method. It aims to furnish a guide for discovery of the essentially plastic, that is, pictorial qualities in painting, and so to disengage what is central in art from the narrative and antiquarian aspects which in ordinary academic criticism and instruction receive so much attention.

The book contains a general account of aesthetic principles, a specific statement of those principles in the field of plastic art, and an application of them to the more important schools and individuals in painting, past and present, as well as to a large number of particular paintings. The conclusions are, so far as possible, reinforced by illustrations, of which there are more than a hundred.

House & Garden's Second Book of Interiors. Edited by Richardson Wright and Margaret McElroy. New York: Condé Nast Publications, Inc., 1926. 1st ed. 220 pp. 700 Illustrations. 9¾ x 12¾ in. Cloth. \$5.

There are arrangements and color schemes for each room in the house—living rooms, bedrooms, halls, etc.—everything one would expect and many that one wouldn't, such as kitchens, bathrooms, radio rooms, map rooms, flower rooms. There is also an outline of period furniture generously illustrated, covering various English, French and Spanish periods, together with a portfolio of "How to select and how to make."

At the end of the book there is a list of the decorators whose work has been shown, and a supplementary list of catalogues to be had for nothing and the books that many be bought or consulted.

Architecture of the Old South. By: Ernest Ray Denmark with a foreword by Lewis E. Crook, Jr., Atlanta, Ga. The Southern Architect and Building News. 1926. 1st ed. 72 photographic plates. 8¾ x 11½ in. Cloth. \$2.50.

In a recent review H. A. Aymar Embury III, says in part: "Mr. Denmark's book on the architecture of the old South is perhaps the best that has yet appeared. It is well printed, well bound, with illustrations of good size and a wealth of interiors, with so careful a choice of material that every house illustrated shows distinct personal quality and genuine architectural merit; it is a book which no one could afford to neglect."

English Rooms and Their Decoration at a Glance. 1066—1800. By: Charles H. Hayward. New York: G. P. Putman's Son. 1926. 1st ed. xxxi. 289 pp. Ill. 5½ x 8½ in. Cloth. \$2.50.

The developments of style which took place with the passing of the centuries are made clear in the drawings especially prepared for these volumes by Mr. Hayward. In addition to general views of rooms, the illustrations include many decorative details such as staircases, chimney-pieces, panelling, ceilings, doors and door-cases, etc. The pictures are accompanied by an historical introduction and descriptive notes. The period covered is from 1066 to 1800 and the illustrated descriptions range from Norman and Gothic to Inigo Jones, Wren and Georgian work.

Joints and How They Are Made. By William W. Klenke. Peoria, Ill. The Manual Arts Press. 1925. 1st ed. 69 pp. Ill. 5¼ x 7¾ in. Cloth. 85c.

This book covers the making of good joints for practically every type of construction and will be a help to the manual training instructor and a guide to the draftsman and architect. The various types of joints are fully illustrated in the plates.

Memoirs of the American Academy in Rome. Volume V. New York: American Academy in Rome. 1925. 1st ed. 126 pp. 66 plates. 10½ x 14 in. Paper. Price: \$4.

Containing description, photographs, etc., and discussion on the objects found in the Barberini Tomb, the Temple of Concord in the Roman Forum, the first and second Temple of Castor at Rome, and the Sacra Via of Nero. Also "Further Studies in Pompeian Archaeology." This volume contains the last work of C. Densmore Curtis, who died June 7th, 1925.

RECENT PUBLICATIONS

issued by manufacturers of construction materials and equipment.

[These may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.]

Bronze Sash and Store Front Construction. Sheet of information regarding products of Davis Extruded Sash Company, Lincoln, Neb.

Garages. "Building Garages for Profitable Operation." Ramp Buildings Corporation, 21 East 40th Street, New York City. 8¾ x 11¼ in. 15 pp. Illustrated.

Refrigeration. "Coldak" system of multiple refrigeration for apartment buildings, factories, delicatessens, meat markets, stores, etc. Dependability coupled with low initial and maintenance cost. General description and typical installation. Coldak Corporation, 8 West 40th Street, New York City. 4¾ x 10 in. Folder. Ill.

Interlocking Tile. "The Wall of Protection." 'A. I. A. File No. 3h 1926.) A detailed account of the protecting features of Interlocking Tile against fire, heat, cold, shock and strain and moisture, with detailed data and specifications. Interlocking Tile Corporation, Union Trust Bldg., Cleveland, Ohio. 8½ x 11 in. 16 pp. Illustrated.

"The Economy Wall." Substantial fire-safe masonry at lowest cost. Booklet showing construction with details and typical installations. Method and particulars of building. The Common Brick Manufacturers' Association, 2142 Guarantee Title Bldg., Cleveland, Ohio. $8\frac{3}{8} \times 10\frac{7}{8}$ in. 14 pp. Ill.

"Defying Age and Time." A history of lead through the ages. The development of the metal leading to the new lead covered product "Leadclad," the protection of imperishable lead. Notable installations. The Wheeling Metal and Mfg. Co., Dept. A., Wheeling, W. Va. $5\frac{7}{8} \times 7\frac{7}{8}$ in. 24 pp. Ill.

"Oil Heating—What It Means to the Architect." How oil heating affects the beauty—the comfort and convenience of the occupants and the cost of the new home. Advantages of oil heating. Specifications and details. A. I. A. File No. 30-G-1. Williams Oil-O-Matic Heating Corp., AR-66, 207 East Washington Street, Bloomington, Ill. $8\frac{3}{8} \times 10\frac{3}{4}$ in. 24 pp. Ill.

"PeerVent" Heating and Ventilating Unit. Advantages of installation. Description of the inside working parts of the unit. Peerless Unit Ventilation Co., Inc., Skillman Avenue and Hulst Street, Long Island City, New York. $6\frac{1}{2} \times 5\frac{3}{4}$ in. 8 pp. Ill.

Enamel Paint. "Ripolin," the original Holland enamel paint. Booklet describing usage in home interiors, homes and apartments, hospitals, hotels, stores and commercial buildings, schools and colleges, churches, industrial plants. Method of use and details. The Glidden Co., Madison St., N. W., Cleveland, Ohio. $8\frac{1}{2} \times 11$ in. 24 pp. Ill.

Windows. Catalog G-26. A. I. A. File No. 16. Top and bottom sliding ventilator windows for schools, banks and public buildings, fitted with the Boca Bronze Guide. Specifications for windows with various types and sizes and standard installation details. The Bogert & Carlough Co., Straight Street, Paterson, N. J. 8×11 in. 16 pp. Ill.

"White" Door Beds and Space Saving Conveniences. A. I. A. File No. 35n9. Booklet dealing with various articles including beds, kitchen cabinets, etc., which take up little space. Plans of "efficiency apartments and houses. Typical installations. The "White" Door Bed Co., 130 N. Wells St., Chicago, Ill. $8\frac{1}{2} \times 10\frac{1}{2}$ in. 72 pp. Ill.

"Kleen-Heet" Architectural Reference Book of oil heating systems for architects and builders. Booklet dealing with important subjects in relation to the heating industry. Oil burner specifications. Winslow Boiler and Engineering Co., 208 S. La Salle St., Chicago, Ill. $8\frac{3}{4} \times 10\frac{3}{4}$ in. 24 pp. Ill.

"Plastint." Colored finishing plaster. The advantages and appearance of Plastint with directions for use. Dept. C-2, United States Gypsum Co., 205 West Monroe St., Chicago, Ill. $3\frac{3}{8} \times 6\frac{3}{4}$ in. 10 pp. Ill.

"Pacific Steel Heating Boilers." Smokeless and direct draft types. A. I. A. File No. 30-C-1. Bulletin No. SC 26. Particulars of boilers with steam and hot water specifications. General Boilers Co., Waukegan, Ill. $8\frac{1}{2} \times 11\frac{1}{4}$ in. 10 pp. Ill.

Steel Casements. "How windows can make better homes." Pamphlet dealing with the importance of windows and advantages of Lupton's Steel Casements. David Lupton's Sons Co., 2209 E. Allegheny Ave. and Tulip St., Philadelphia, Pa. $3\frac{7}{8} \times 7$ in. Illustrated.

Concrete Admixture. "Feather-Stone 'Sixteen.'" Data for architects, engineers and contractors. Bulletin No. 8. Giving directions for use and table of proportions in mixing. Feather-Stone Insulation Co., 611 E. 4th St., Los Angeles, Cal. $7\frac{7}{8} \times 10\frac{1}{2}$ in. 7 pp.

Air Washers. Bulletin No. 1923, describing. "Sirocco Air Washers." American Blower Co., Detroit, Mich. $8\frac{1}{2} \times 11$ in. 31 pp. Illustrated.

Ventilating Fans. Folder describing new Permanent Wall Fixture for the American Blower Reversible Ventilating Fan. American Blower Co., Detroit, Mich. $8\frac{1}{2} \times 11$ in. Illustrated.

Soft Pine Timbers. "Arkansas Soft Pine Hand Book." (March, 1925.) Concise description of Arkansas Soft Pine and its proper use. Moulding designs full finished size. Lists per hundred lineal feet. Arkansas Soft Pine Bureau, Little Rock, Arkansas. $7 \times 10\frac{3}{8}$ in. 46 pp. Illustrated.

Metal Covered Doors and Trim. Catalog No. 72. Standards for detailing metal covered doors, frames, trim, partitions, smoke screens, windows. Including standard and special designs of mouldings and shapes. Detailed diagram and typical installations. Coburn Trolley Track Mfg. Co., Dept. D. 2, Holyoke, Mass. $8\frac{1}{2} \times 11$ in. 48 pp. Ill.

Hardware. Catalog No. A-3 of period hardware. Door handles and knockers, shutter holders, chimney ornaments, latches, casement fasteners and other builders' hardware in various finishes and period designs. Earle Hardware Manufacturing Co., 2369 East 51st Street, Los Angeles, Cal. $6\frac{1}{2} \times 10\frac{3}{8}$ in. 156 pp. Ill.

Store Fronts. "The Business of Buying a Store Front." Designs and materials of different types. The question of finance. Metal sash and store front construction. Zouri Drawn Metals Co., Chicago Heights, Ill. $8\frac{1}{2} \times 11$ in. 32 pp. Color Ill.





TWO FIGURES IN POLYCHROME, FORMING PART OF THE PEDIMENT
DESIGNED BY JOHN GREGORY FOR THE PHILADELPHIA MUSEUM OF ART, FAIRMOUNT PARK, PHILADELPHIA.