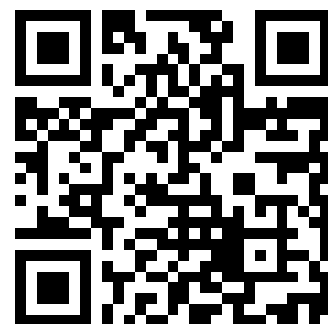

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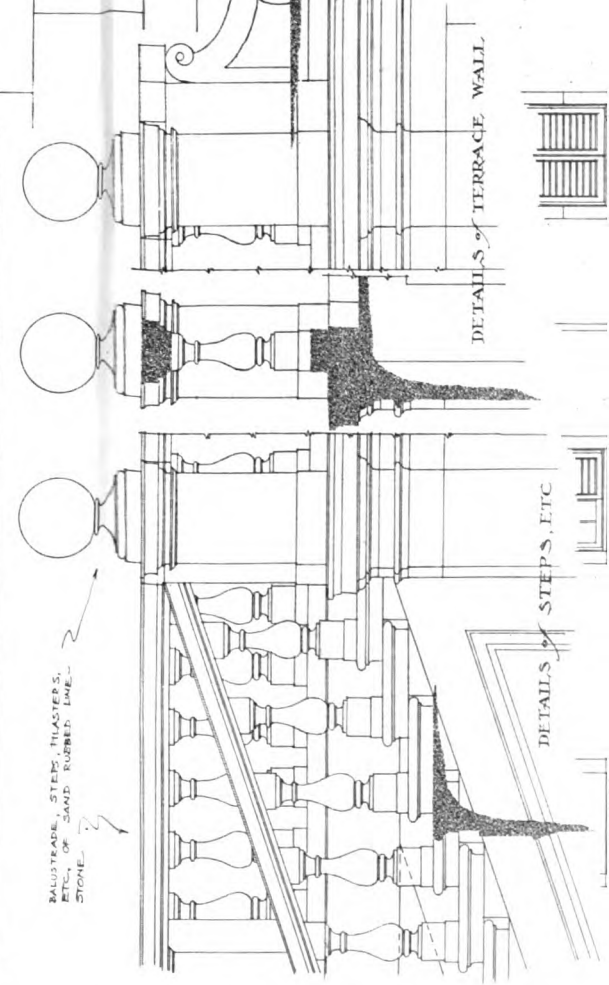
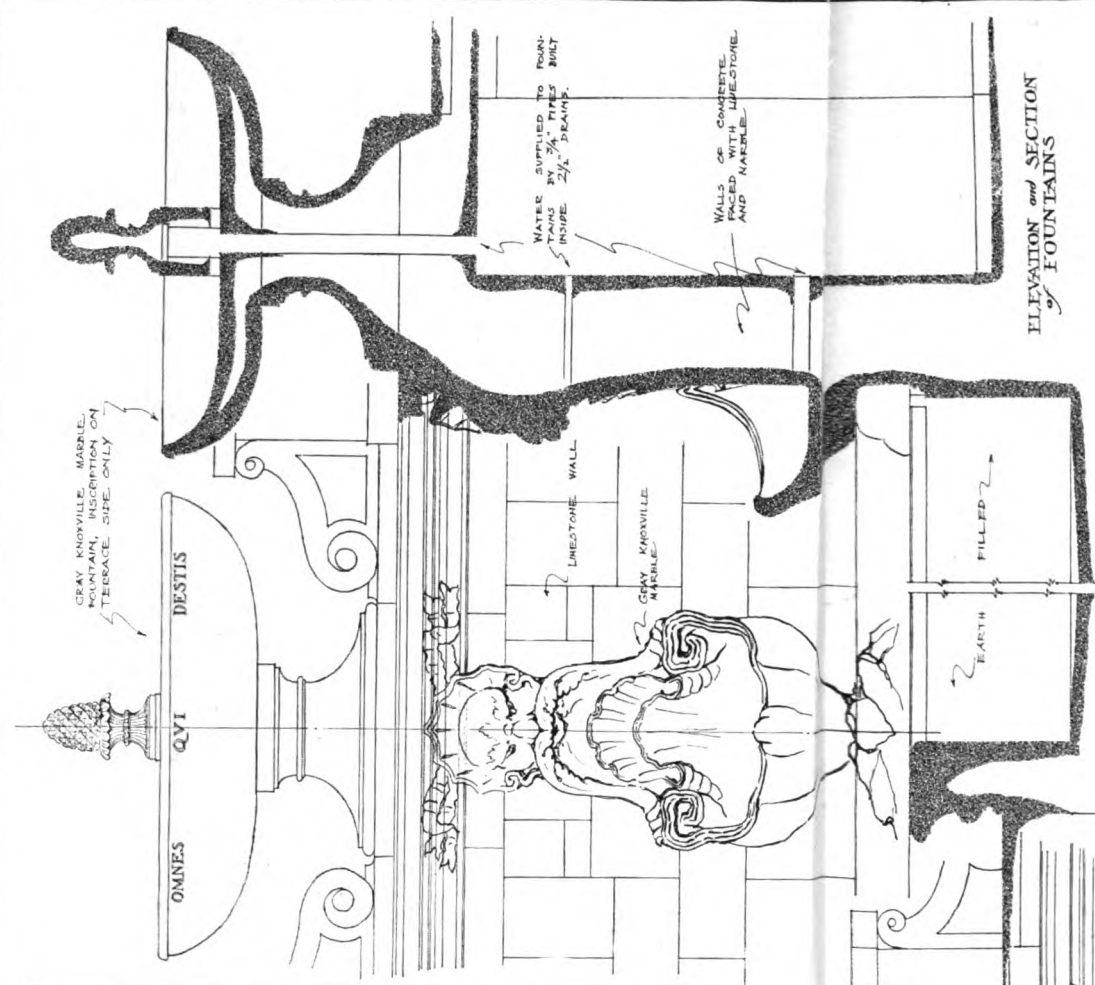
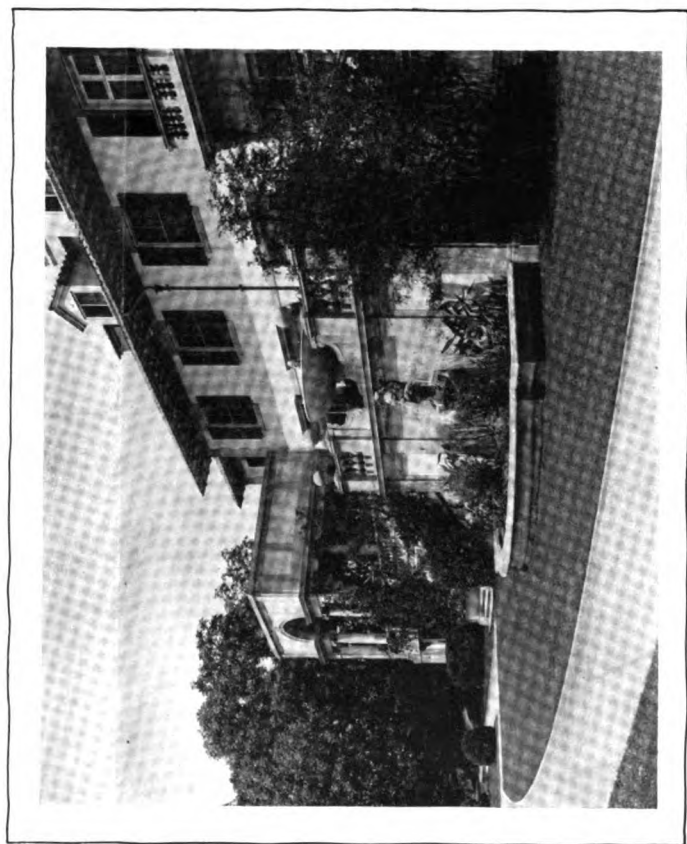
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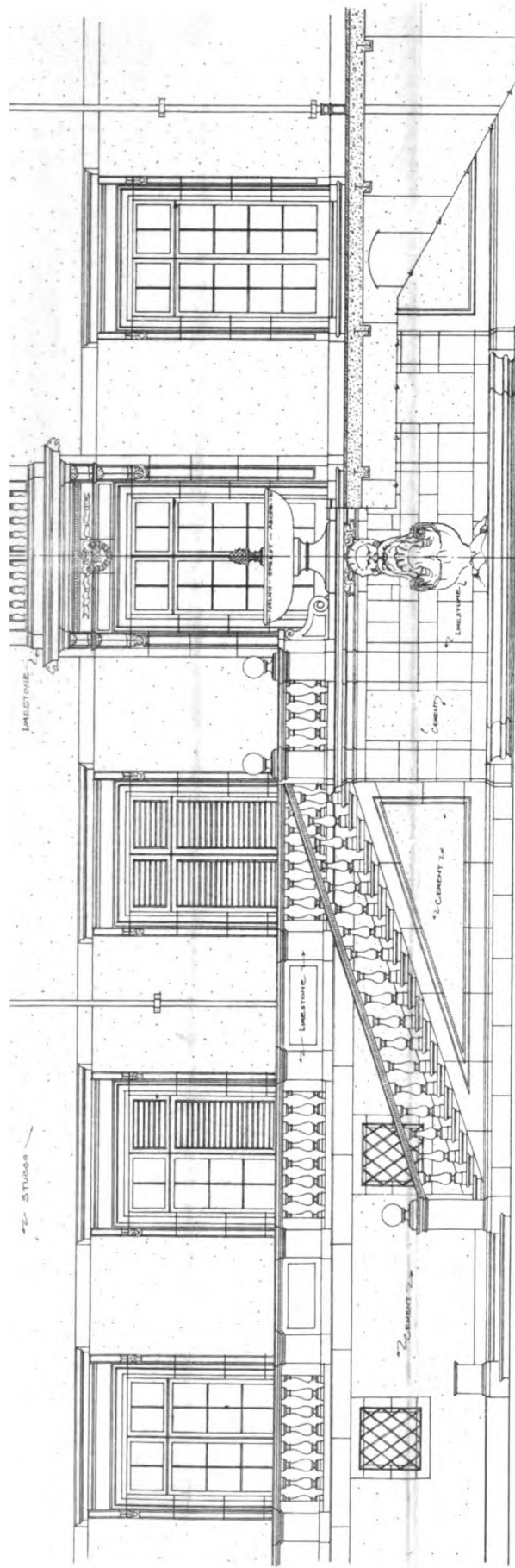
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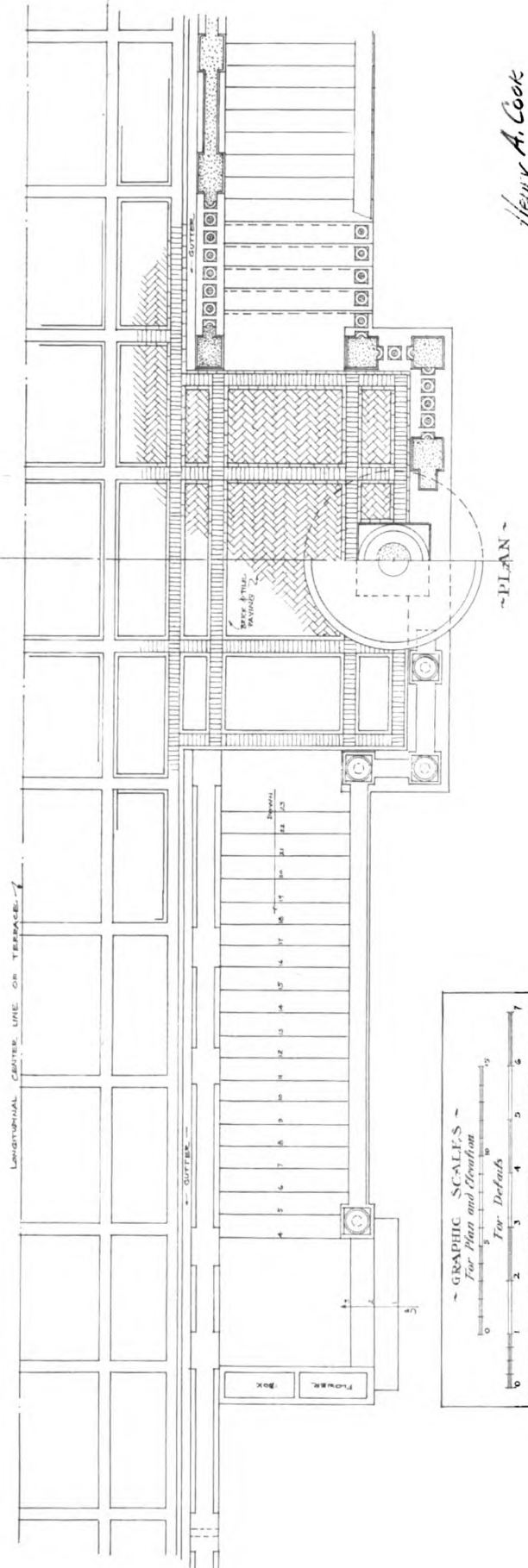
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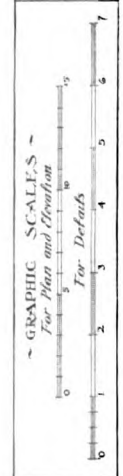


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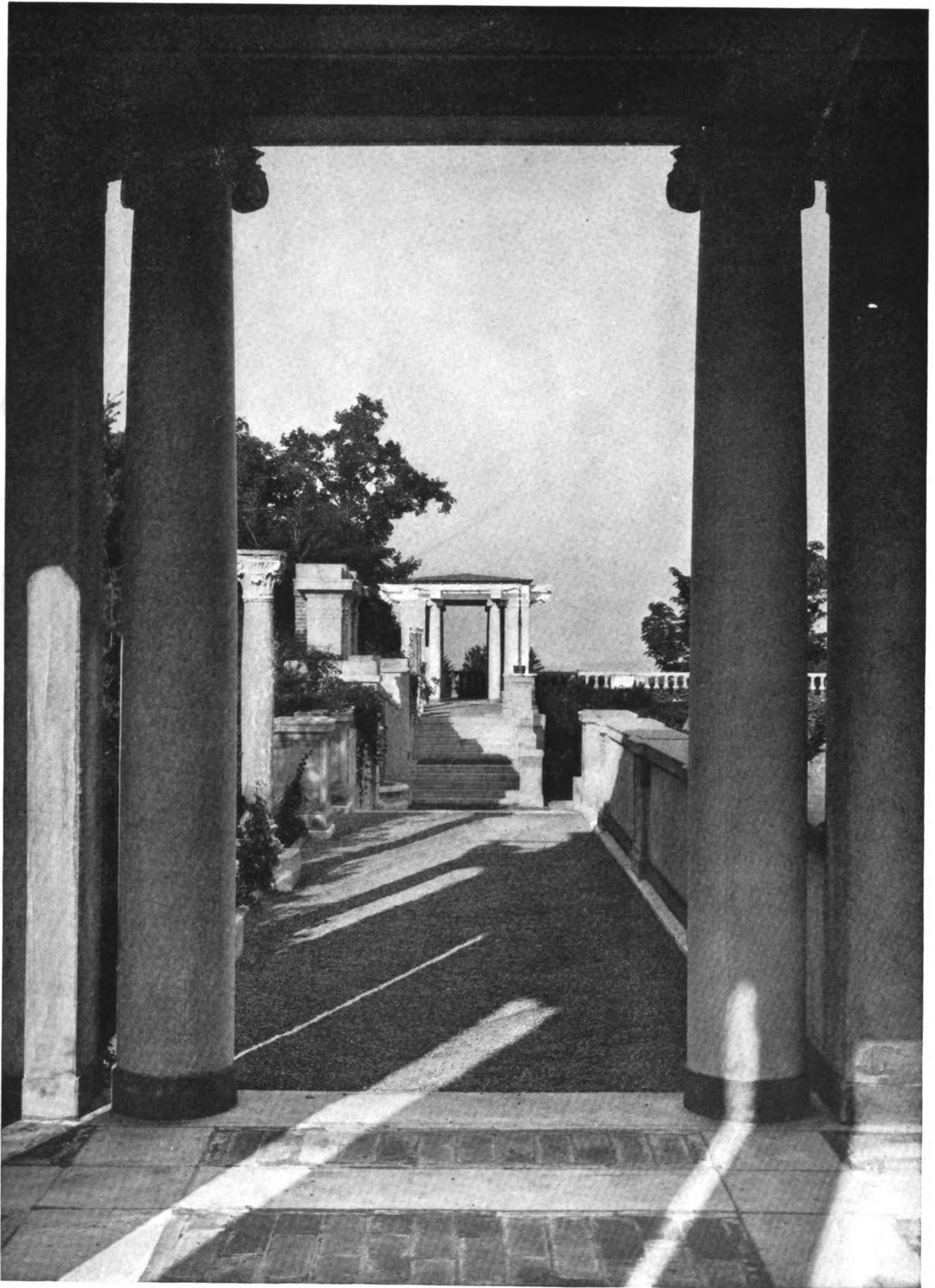
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Detail No. 34 Estate of W. HINKLE SMITH Esq. BRYN MAWR, Penn.
October 1926
~ Charles A. Platt, Architect, New York City ~

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THE ARCHITECT



Charles A. Platt, New York, *Architect*

The Garden of Weld, Brookline, Mass.

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Volume VII OCTOBER, 1926 Number 1

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A Sermon from the Sanctum

FOR MY TEXT, on this brisk October morning, I have selected those wise words which have been handed down to us from ancient times, whereby we are informed that "a little knowledge is a dangerous thing."

I will endeavor, for my unseen congregation, to illustrate one phase of the truth contained in this statement for the benefit of our friends, the decorators. It is needless to say what has been so often pointed out, namely that in many architectural quarters exists a prejudice against decorators in general, the reasons for which are not far to seek.

The principal cause of this undoubted prejudice lies in the fact that there are so many "decorators" who are really not decorators at all but merely charming ladies who have set up a smart shop and proceed to go gunning for business with the minimum of study, if any, regarding their subject. A vocabulary of trick names for the latest fashionable shades is about the extent of their equipment which prompted one architect to say, "when that woman begins to talk about beige-tan and lovebird green all I can see is red!"

But let us not forget that there are other decorators who are decorators, serious men who have trained

faithfully for their jobs. We are familiar with their cooperation on monumental work. We view with interest and admiration their photographs and cartoons for this or that library, state or court house. Many of our great office buildings are made beautiful by our Ezra Winters, Poganys, Hewletts and other enlivening craftsmen. This is well and good.

Theirs is no "little knowledge" but the real thing, based on years of study and experience. It is when we consider the decorators' place in the design of residential projects, private houses of the better sort, that we realize most fully that they are ordinarily counted "out of it" by a large majority of the architectural profession.

It is our belief that this theory can be over-done, that in too many instances it is overdone. It is hard to think of an important house which does not present special problems in its principal rooms which, in many instances, the architect is not fully equipped to cope with. His design for trim, mantel, panelling and proportion of openings may be of the most chic but when the questions of colors and textures arise he is sunk. If he tries, as he sometimes does, to tackle these things, has he not transferred to himself the charge of possessing that "little knowledge", the danger of which is mentioned in my text?

It is here that the decorator should be called in. This applies not only to large houses but to small. It is interesting to know, for instance, that a well-known *decoreuse* does a large "mail-order" business, preparing from the plans a definite scheme for houses of all sizes, sending samples of chintz and photographs of furniture with information as to where they may be procured and at what price. Is it not evident that results will be achieved in creating a home far more beautiful than if the selection were left to the average untrained taste. The architects must be taught to modify somewhat the prejudices which have held over from earlier and more benighted years when the "lady-decorator" was writ down as a menace.

When, therefore, I re-quote those sapient words, "A little knowledge is a dangerous thing," it is to suggest the salutary thought that they are a two-edged sword. They cut both ways.

"The Architect" Index Filing System

IN ORDER TO assist the members of the architectural profession to get the most value out of their architectural publications we have inaugurated "The Architect" Index Filing System. The filing of plates should be taken seriously and something should be done to render such plates immediately accessible for use. See page 56.



Fritz Steffens, Del.

McKim, Mead & White, New York, Architects

Study, Savoy-Plaza Hotel, Fifth Avenue and 58th Street, New York

The Development of Our Regional Types

By REXFORD NEWCOMB, A. I. A.

SOMEONE, IN commenting upon American hotels, has said that they are all alike and all patterned with deadly monotony after the hostleries of New York. This remark might, with equal truth, have been made of American urban architecture in general and, with few exceptions, of the whole body of our present-day types. It used to be said that each American city had a personality—a feeling—all its own but, as time progresses, it would seem that every effort is being made to have every American city as nearly like the others as possible and all of them as much like the metropolis as may be. Thus Spring Street in Los Angeles, State Street in Chicago and numberless other American city streets present the same hackneyed phases of the "average" American street-types.

Therefore, when one wants to get the real spirit of an American city, he does not resort to the busy modern streets, shops, automobile rows and the like. He goes to the older portions of the city, to places where the real character, the past of the city is to be read. To be sure, one senses something of the *modern* New York in the skyline, especially as seen from the water, and something of Chicago by trips northward along Michigan Boulevard, but there is also the New York of Washington Square, Greenwich Village, Wall Street, the Battery and Brooklyn Bridge. When one seeks the spell of Philadelphia he does not look for it in the modern hotels but in Christ Church, Independence Square, Saint Peter's Churchyard, Camack Street and the long rows of interesting old Georgian houses that hark back to the time when the city had a distinct Quaker personality. Again, New Orleans isn't sensed in visits to structures like the Hibernian Building but in rambles in the old French quarter, along the wharves and in Jackson Square.

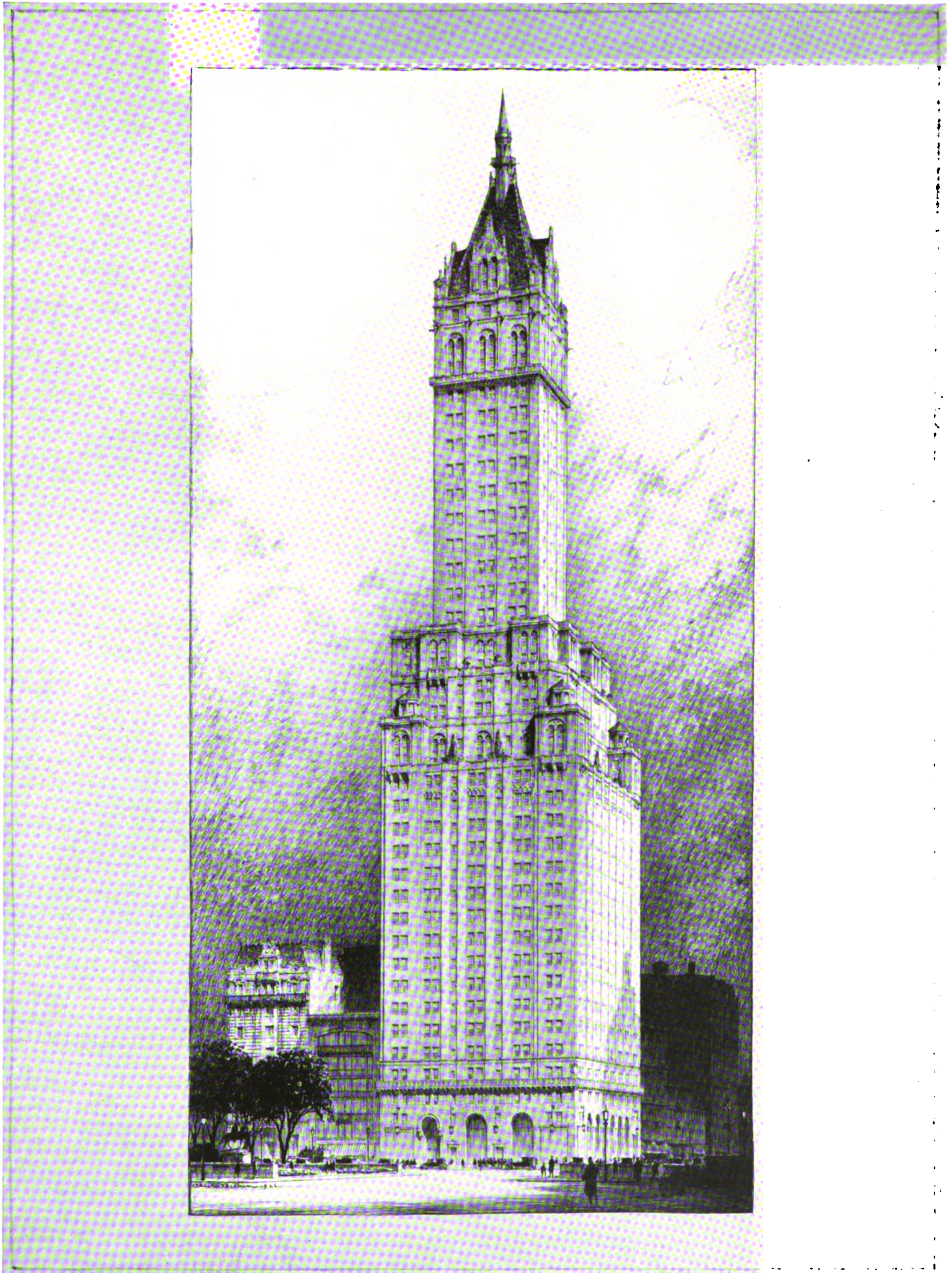
All of this is to say that in a great land like ours—a far-flung sisterhood of states, with varying backgrounds, ethnic relationships and historic significances—it would seem ridiculous that down-town Salt Lake City or Seattle should resemble down-town Minneapolis, Pittsburgh or Atlanta, but this is nevertheless the case. Perhaps we have not had enough experience with the modern steel-framed structure to give each example a character of its own and perhaps as time progresses each centre will develop a characteristic regional flavor. Perhaps, after all, our street types are similar enough in function, meaning and usage to be of like mass and import in San Francisco and New York. At any rate their utter similarity in appearance at the

present time would seem to claim similarity of climate, historic background and usage.

To be sure New York seems to be developing a distinct type of modern structure and a type eminently expressive of her great surging commercial soul, but why the accident of a zoning law in New York, where land is high and streets are narrow, should modify the lines of a soaring "Boston" Store in Wichita, Peoria or Spokane, places which, in the very nature of things, have no real need for such architectural expedients, is more than logic can explain. Most of these architectural insincerities result from our present-day inverted and artificial reasoning, if reasoning it be, our utter disregard for the relationship that should exist between architectural expression and its backgrounds and the present American gregariousness of mind that results from "standardization" throughout every walk of American life.

The present facilities for the dissemination of knowledge regarding anything and everything rather encourages this standardization and reduces all of our expression, artistic and otherwise, to a common dead-level of uniformity. Pick up a strange American daily paper. There will be little in it that is different in character or idea from that which you find each morning in your own favorite daily for, with few exceptions, all American newspapers are almost identical in form, make-up and editorial attack. This, of course, is only another index of the artificial attitude that permits California bungalows, which are logical, appropriate, and perhaps even beautiful in their palm-embowered home-land, to be scattered all over the prairies of Illinois, Iowa and Kansas where, in the heat of summer, their low-pitched roofs successfully facilitate the par-boiling of the occupants and in winter equally facilitate the dissemination of the heat which should be retained for the comfort of the inhabitants. Yet as ridiculous as are these artificial crazes that sweep our land they seem to persist with frequent regularity. Indeed, I believe that there are men in the profession who rather encourage these fads and crazes in architecture as natural and logical.

I remember once of examining in Texas the house of an early settler who had formed a structure divided into two parts with an intervening porch, the whole arrangement orientated so as to capitalize upon the prevailing Gulf breezes. The old types of the country were all built along these lines and were efficient and functional and not without certain charm of line and mass. It occurred to me at the



Chester B. Price, *Del.*

Schultze & Weaver, New York, *Architects*

Study, New Netherlands Hotel, Fifth Avenue and 59th Street, New York

time that here was the cue for modern residential types in this vicinity. But a search did not reveal a single modern house that capitalized upon this interesting and logical folk-expression. Thus our modern designers, men who are supposed to think, miss the whole point of the "background" considerations, which apparently the unlettered pioneers grasp almost unconsciously.

But what are the "background" considerations that should predetermine and have, under normal conditions, from time immemorial, predetermined our expressions, architectural or otherwise? A simple analysis will immediately indicate the principal ones. They are: (a) *climate*, (b) *geologic background*, including considerations of terrain and the materials at hand, (c) *historic significances*, (d) *ethnic relationships* and (e) *social and economic conditions*. I wonder how many architects, sitting down to make their preliminary sketches, really study or even make a survey of the above-named influencing conditions. Usually the performance degenerates into a compliance with the utilitarian requirements laid down by the owner and the "dressing up" of the structure in a form that is interesting or pleasant to the designer and which is, in too many cases, predetermined by the school at which the man studied, the office in which he got his training, the country in which he sketched, or even the pure accident of the "books" with which he is familiar.

This thoughtless and artificial "attack" of the problems of architecture is bound to result in insincere and meaningless creations and this in spite of the fact that the building may be perfectly proper and grammatical as to style and fulfill all the tests of beauty of line, form and color. However handsome may be the sealskin coat of the Eskimo, it would have little meaning upon some belle of the Congo in Africa. Yet one sees in America every day residential and other types that are as appropriate to their situations and the use made of them as palm trees would be along Fifth Avenue.

It would seem that seeking "freedom" we have achieved license and have thrown over board all those laws and procedures which a study of historic architecture down through the ages should have taught us. What, indeed, is the meaning of history? Moreover, how strange it is that often the very tests we would make of the performances of our fellows, we throw to the winds when we sit down to the board ourselves. It has not been long since one of our American architects declared that "When logic enters, art flies out of the window". Is this indeed really to be the attitude?

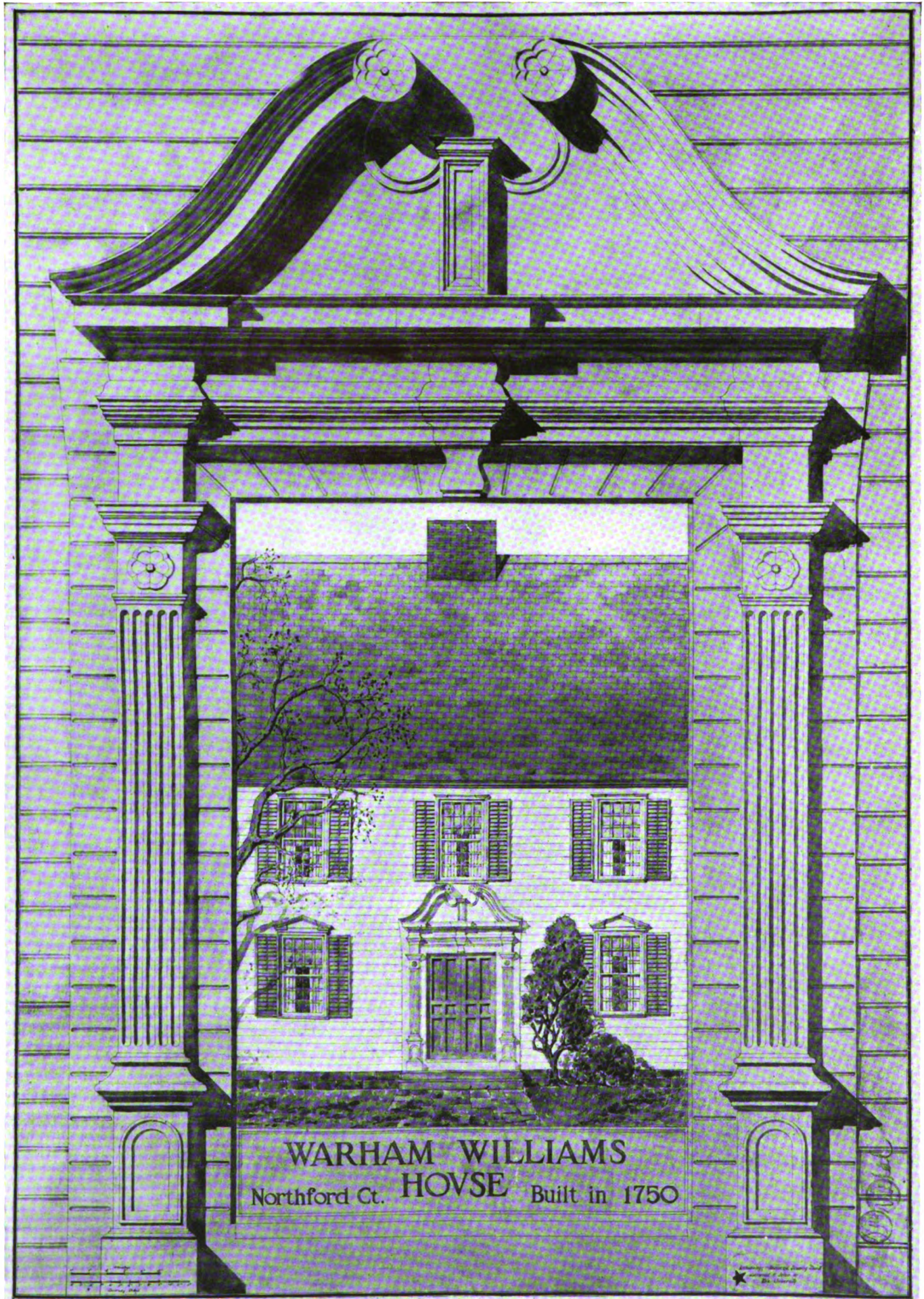
Someone has pointed out that the great art of the past was never conscious of its whitherward. This

may have been true but alas, it cannot be true today. In a synthetic age it would seem that art, like everything else must be conscious of its ends, its aims. *WE KNOW TOO MUCH* to be unconscious of the trends, and today we do *not* build our art by piecing on to what our "master" taught us. The whole world of expression is open to us and it would seem that, gazing intently at the myriad expressions of it, we have forgotten the great meanings, the significances behind it all. *I think we need a compass.*

We have achieved a certain unity of purpose in America, a unity politically, socially and economically and this has resulted in a *normal* unity of architectural expression. One has constantly borne home to him the fact that, no matter in what part of the country he encounters American architectural art, be it in frugal New England or sunny California, there is, after all, running through all this work, divergent as it may be in style and character, a certain feeling that indelibly stamps it as American. *This spirit is normal and logical* and in no wise resultant of the indiscriminate copying of ideas and forms of which I spoke earlier in this discussion. But while this "family resemblance" is to be expected there *can* never and *will* never be (unless the unnatural, parrot-like copying complained of above prevails) any general, blanket American style the characteristics of which will remain equally good for Maine and California, Minnesota and Florida. The contributing conditions to architectural expression in our land are too varied to permit this. Therefore, instead of trying artificially to make every American city and town like every other, would it not be more logical to permit each locality to work out as naturally and beautifully as possible its own architectural expression?

But how is this to be accomplished? Simply in this wise: by never forcing into any community a building that does not meet the tests of utility, appropriateness and beauty, both of function and of form. Thoughtless architecture, like thoughtless poetry, is of little meaning and few of us would care to be authors of structures so denominated. Yet thoughtless architecture is bound to result unless the creator carefully and thoroughly studies his "background" material. Thoughtful, beautiful art does not arrive by pushing a pencil glibly over cameo paper. It results from study, the attempt to make the building not only beautiful in form and logical in function but reflective of its terrain—constructed of materials indigenous to the locality—appropriate to its climatic background and its floral associates, expressive of its day and time and above all carrying a measure of the personality, the idealism, of its creator.

The foregoing remarks are not designed to produce the impression that nothing fulfilling these high



Study, Archacology IV Measured Drawing, Beaux-Arts Institute of Design
Second Medal, S. F. Jeter, Jr., Yale University

test of good architecture has been accomplished in our country. This would be far from the truth, particularly in the field of residential architecture. Moreover, our residential essays are surer indexes to the real expression of our people than are our monumental or commercial types. Indeed, in several sections of our country, feeling and thinking architects have created and are creating work that is in every way appropriate to and reflective of the particular region in which it is situated. I refer to the brilliant way in which some of the architects of Pennsylvania have caught the real message of the honest and lovable old Quaker and "Dutch" types of the section and have sensed the capacity of these forms for the expression of modern American life; the way in which the practitioners of California have caught the spirit of the delightful land of Hispanic lineage and have reflected all the meaning of its essential sunniness, its sweeping terrain and its colorful and romantic past in residential types that in every way meet the criteria laid down above; the way in which some of the men in New Mexico, particularly at Santa Fe and Albuquerque, have capitalized (in the best sense of the much-abused word) upon the cues offered by the indigenous and appropriate Spanish-Pueblo forms for the expression of the modern life of that section.

There are other portions of our country already doing the same thing, but as compared with the great bulk of our building, these are as "drops in a bucket" and only a minority of the architects seem to realize that the America of Kansas and the America of Ohio or Georgia are essentially different. The same architect who joys at the wonderful variety of expression encountered as he wheels through each new locality in France or England and anticipates a change in architectural expression for each few miles of translation geographically, re-

turns home to do essentially the same sort of thing in Keokuk that he would do in Louisville. He may even copy one of the lovely things seen abroad. He forgets that in France the historic associations, the material of the district, the climatic exposure or the accidents of racial intermixture are the contributing conditions that have brought about such a charming virtuosity of architectural expression.

But our country is vastly greater than France in area, in resources, in climatic variation, and it contains a mixture of peoples the variety of which France never experienced. Thus, it would seem that the problem of the American designer, since it is impossible to get a "style" that will answer the purposes of all the settings and situations in the United States, becomes one of developing our various *regional types* and of putting into them as much of the spirit of America, as much of our thought, and life, and idealism as is possible. A procedure of this sort does not imply a slavish or archaeological use even of the native American precedents offered but a mastery of the attitude of the old builders who met the work-a-day problem in the spirit of honest craftsmanship and with a sincerity that was admirable.

Should we build upon the beginnings that have *already* been made, taking all the inspiration that we can muster from the best that the world has to offer, but at the same time shrinking from parrot-like "adaptations" of the forms offered, American architecture cannot help but develop into something more logical, more meaningful and therefore more appropriate and beautiful than has yet been attained. It will behoove the designer, then, to master not only the larger message of our national expression as a whole, but also the genius, the spirit, the feeling of the particular situation in which he works.

III—*Letters from an Architectural Son to His Father*

With Comments By GEORGE S. CHAPPELL

AS I PASSED into the Athletic Club yesterday there was my friend F. X. Rafferty, "Gineral Conthrac-tor," to use his own words, yarning with the clerk.

"Any news from John?" I asked.

"Sure'n I have," he replied. "Come up to me room an' I'll slip ye a couple of his letters. An' I'll ask ye to give me a wurd of advice."

"You're on," I said, glad of a chance to chat with the old man and to hear more of his son's architectural progress.

Installed in his comfortable room, my host produced a virgin bottle of that Celtic elixir, "Old Bushmills," of which he seems to have an inexhaustible supply. Having enjoyed his hospitality on more than one occasion I have discovered that with each bottle he has a different story of how he came by it. After swallowing the first two... stories, not bottles... I realized that these expositions were merely pleasant fairy tales which the author enjoyed extemporizing after the fashion of the ancient bards of his native land. It was, there-



Study, "A Georgian City Residence" Beaux-Arts Institute of Design
Second Medal, W. P. Kramer, University of Illinois

fore, a sort of obligation for me to say, "Man, this is grand stuff. Where do you get it?"

His eyes twinkled. "It has quite a hist'ry, this bottle," he averred. "'Twas part av a consignment thtransported into this country with a bunch av rifles, destined for the great Irish Republic uprising. The whole thing bust wide open whin De Valera was arrested. I was doin' govermint wurk thin an' one of the customs men slipped me this. But that dream is gone."

"We still have this," I said.

"Yis, an' Ireland is still there. To the Irish, God bless thim. They run ivery counthry but their own. But now look over these letters av John's an' tell me what you think av thim."

I read.

"Dear Dad, All's well. John Francis looks more like a white hope every day. I'm thinking seriously of training him for the ring. That's where the big money is today, and with less work apparently than there is in most jobs. Now that the house is settled down we're all ready for that visit you have been kidding us about for so long, so pack up the old bag as soon as you can and come on over. I'll take you round to some of my jobs and you can pick 'em to pieces from a builder's angle. Maybe that big, new job in Crestwood that I wrote you about will be going by that time and if so, Wow!

"But first let me report on the Country Club addition. The contract is let, so that's that, and what's more, work has begun. We had a grand hulla-balloo when the bids came in. They ran all the way from thirty to sixty thousand. How do figures get that way? I thought my specification was pretty good but I guess there were a few blow-holes in it. Well, anyway, we finally split the job up into two contracts, one for the excavation and masonry and another for the rest of it. They both went to local men with good reputations. The city men were all sky-high.

"The masonry man is an Italian, Pasquale Domenico, but his first name has been shortened to 'Scully' and that's what he goes by. Dad, he's a scream but one of the most efficient guys I ever ran into. The morning after he got the job he had four teams and a bunch of drags over at the Club and the way he yanked that dirt out of there was a caution. At the same time another crew was dumping stone around the place where it would come in handy.

"A funny thing about him is that he can't read or write, or so he claims, but sometimes I think he knows a lot more than he makes out. I'm sure that writing is hard for him because I watched him sign

the contract. He rolled his eyes, lolled his tongue out, grabbed the pen as if he would break it in two and finally, with a stab at the paper, made a wild sort of design that might conceivably be his name. He didn't read the document at all. Said it looked all right to him and that his daughter, Maria, would read it to him that night.

"A few days after that they were setting stone and I began to understand why he can figure so low and do such corking work, you can't beat these wop masons. He's doing a culvert job for the railroad not a quarter of a mile away, blasting out a regular quarry, so he gets his stone for nothing. Then there was the little item of steel beams for the tile floor of the new piazza. Scully got the job of taking up two miles of abandoned trolley tracks, you know, the kind with flanges on 'em, top and bottom, infant I-beams and just the right size. So he got those for nothing, too, or rather for less than nothing as the trolley company is paying him for taking them away. I don't know where he gets his cement but I can't believe that he pays anything for it. Isn't he a wonder?

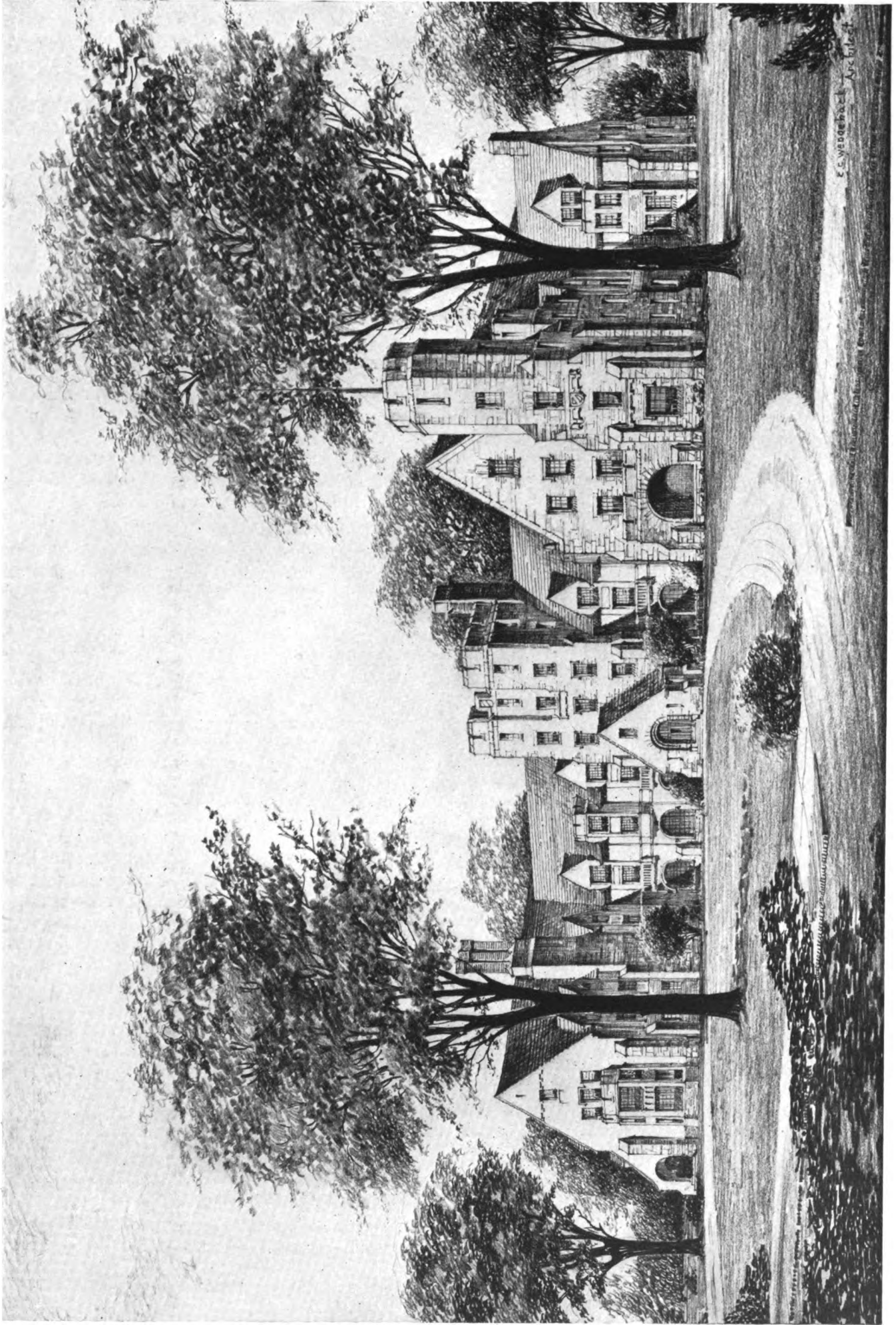
"I'll have to confess that I feel awful green and ignorant when I go over to the job for my daily inspection which I do on the way to the train. No matter how early I get there Scully is always on deck and if he can't write things he sure can say 'em. He's on his foreman's neck like a ton of bricks. I sort of stand round and look wise. If Scully sees any improvement he thinks he can make he goes ahead and does it. For instance he made my footings four inches wider than I had shown 'em so that the walls which he refers to as 'she' would 'stand up good'.

"I began to feel as if he were the architect instead of me until a few days ago when they began to lay up one of the walls above grade. I had been very particular on my detail to show the kind of joint I wanted with the stone laid as flat as possible and most of the joints running horizontal. Scully thought he would change all that and give me what I suppose he thinks is beautiful, a kind of cob-web effect, as if all the stones were roughly octagonal. He had about five yards of the wall up when I arrived and led me up to it and said with a proud smile, "There she is. How you like, eh?"

"There was only one thing to say. 'It's terrible. It's just what I don't want. It will have to come down.'

"Scully looked pained for a moment. Then his face cleared and he barked at his foreman, 'Hey you! Pull this damn thing down pretty quick. She's terrible!'

"I spent about half the morning there, showing the workmen exactly what I wanted and I'm glad to



Study, Marlboro Inn, Montclair, N. J.

Clifford C. Wendehack, New York, Architect

say that while I was at it Committeeman Harris came snooping round and heard me give a few orders. I know it improved my standing with him and I also seem to see a slight difference in Scully's attitude so maybe I will have the Club look like I want it to after all.

"I won't bore you with any more about that now. Just a word about the Peters house in Crestwood which I'm making sketches for. I do 'em home in the evening and Mary suggests things to put in to make housekeeping more easy. It's a little hard for us, who do our own work, to figure just how to take care of a family that employs eight servants, not counting chauffeurs and gardeners. Mr. Peters told me that one man did nothing but clip hedges all Summer.

"Because I felt so totally at sea I have been making a careful study of the most elaborate house plans that I have been able to find and I really think I have doped out a pretty snappy layout. If there is any kind of room I haven't put in I don't know what it is. For instance, on the ground floor, in addition to the living room and dining room, both of which are enormous, I've got a reception room, breakfast room, billiard room, library, office (for the running of the 'estate') two dressing rooms for guests, about the size of our living room and innumerable closets. Mary... bless her heart... said, 'Aren't their guests dressed when they arrive?'

"I've only gotten the plans in fairly reasonable shape so far and now I am tackling the elevations. It keeps me up late and my eyes are slightly out of focus in consequence. Maybe I'll have to get me a pair of those horn-rimmed dimmers that will make me look collegiate. Mary's favorite movie hero is Harold Lloyd so the specs would fit in all right.

"Gee, Dad, this letter has run into reams. As all the New York telephone operators say 'Excuse it, please'. And don't forget about that visit. Faithfully, John."

"Well," I observed, "that sounds as if things were moving along nicely."

"Read the next one," said Mr. Rafferty, "that's the one I wanted to ask you about." So I began the second letter.

"Dear Dad, This is going to be a bum letter with nothing but bad news because I am sore as a boil. I feel as if I would like to chuck architecture and go round trying to sell life insurance, which I have always considered the lowest form of animal life.

"Well, here's what happened. You remember the Peters job, the one I gave you such an earful about in my last letter? She's blew. She's flew the coop. She's noch nichts.

"It happened like this. I met Jim Moffat on the street the day before yesterday. He was beaming. I'd always thought of him as a half-wit, back in the Tech days. He's about the same, full of wisecracks and applesauce. He hailed me as 'little brother of the T-square and triangle' and I naturally paused to waste a minute with him. The least I could do was to ask if he was busy.

"'Busier'n a cat in a sand pile' he said. 'I'm doing a whale of a house for an old bird out in Crestwood, Peters by name. Got in on the ground floor through a friend of mine and it looks like little James was fixed for the next year.'

"He wanted to tell me a lot more but I had heard enough. Peters was playing us against each other and God knows how many more. And I had no assurance from him that I was hired or anything. I went right to Mr. Crissman about it. You ought to have seen his grin.

"'You don't have to explain, John,' he said. 'I've been through all that, when I was about your age. There is no reason why Peters shouldn't employ fifty architects if he wants to and if he really *does* employ them. But if he simply asks them, as a favor to him, to make sketches for his house and they fall over themselves to do it, the more fools they... and that means you, John. Now there is only one thing for you to do. Write to Peters... don't telephone; write, so that you will have a carbon copy of your remarks... and tell him that the Institute schedule for preliminary sketches is one per cent. of the estimated cost and that you presume that you are working on that basis. If he falls for that you have something to go by. Write him today. Do it now.'

"I did, special delivery. I got his answer this morning. He utterly repudiates any obligation. Says he never hired me, simply asked me to 'show goods' which I seemed eager to do and that I haven't shown anything so far, that if I have anything for him to see he will be very glad to consider it, without incurring any financial obligation, of course. The old swine!

"Mary called me up a little later to tell me that John Francis had just cut a tooth and I said 'So have I.' She saw... or heard... right away that something was wrong and I told her the Peters job was a false alarm and that I would be home early. I didn't have the heart to tackle a locker layout of the Club job. Just then Svenson, the office manager, came in and said he'd like to talk over my new filing system and I told him to get the hell out of there. Do you know anybody in one of the big insurance companies? Yours, John."

Mr. Granger Says—

THAT LAST May the Building Trades Council of Chicago in its constant efforts to make life interesting for the architects, sprung a nice private little bomb of its own in the form of an announcement that after June 1st strikes would be called on all buildings where non-union men were employed with union men, under the Landis Award. Later the date for the calling of the strikes was postponed until June 16th and before that day arrived architects were informed that no strikes would be called until October 1st. At that the architects comforted themselves with the idea that the Trade Council had gotten cold feet and nothing would happen. Alas and alack for all such foolish hopes! On August 25th all union men were called off from a large building being constructed at Clark and Monroe Streets in the heart of the loop. This involved four trades, the steam-fitters, electricians, structural steel workers and hoisting engineers. The Citizens Committee to enforce the Landis Award was ready to meet the situation and bring in non-union men, has added the steel-erectors to the list of the so called "outlaw unions" and is prepared to meet other emergencies. The list of "outlaw unions" now covers caisson men, carpenters, cement finishers, plasterers, lathers, fixture hangers, gas fitters, glaziers, painters, plumbers, roofers, sheet metal workers, sprinkler fitters, terrazzo workers, hoisting engineers and common labor—making seventeen in all. Explaining its attitude on August 31st, the Citizens Committee gave to the press the following statement:

"The structural and architectural iron workers and electricians struck on the building on the northwest corner of Clark and Monroe Streets last Wednesday to force the contractor to lay off his open-shop men in the Landis Award trades.

"This is in direct violation of the principles of the Landis Award that there should be no sympathetic strikes and that all controversies should be settled by mediation or arbitration.

"The Structural Iron Workers Union has failed to order back its men. The policy of the Citizens Committee is that work should proceed with such men as are willing to continue work and this morning work was started with a full crew of open-shop structural iron-workers.

"The Citizens Committee henceforth cannot support the Structural Iron Workers Union and will support any contractor who desires to erect steel in Chicago on the open-shop basis.

"For many years the structural iron-workers have claimed the work of laying rods for concrete work

which is performed in most cities by laborers. The Citizens Committee will also support any contractor henceforth who desires to use laborers for this work."

By thus throwing down the gauntlet the Citizens Committee has not only met the Building Trades Council face to face in an open fight but has also definitely settled the vexing question of re-inforcing rods which will, to some degree, lower prices. Almost every reputable architect and a large number of the highest class contractors are enthusiastically back of the Citizens Committee and it looks as if the goal of open-shop in all the building trades, with union and non-union men working side by side, might not be merely a dream.

Are We Building Too Fast?

UNDER THE protection of the Citizens Committee, for the past five years Chicago has enjoyed such a building boom as she had never before known. Not even in those hectic years immediately before the Columbian Exposition of 1893, when she was making ready to welcome all the world to her doors. The number of huge hotels and office buildings recently built, now building or being planned for, is so appalling that one wonders how they can be occupied for years to come. Is there not grave danger of our larger American cities being over-built and our architects and contractors being out of jobs? That is a question worthy of consideration especially at this season of the year when plans for next year's work are being hatched.

Boulevard Architecture

NEW WACKER DRIVE along the Chicago River is almost completed and it is a magnificent thing in itself. The question now agitating the public mind is the type of building which will be built along this beautiful thoroughfare. The Mayor early in August called together a large group of architects, contractors, real-estate men and citizens known to be interested in the city's highest development to get an expression of opinion as how best to bring out the possible beauty of the drive. These expressions were many and varied and no conclusion reached. But one architect, who has the courage of his conviction, urged that the Council pass an ordinance demanding that the design of all buildings to be erected on public parks or boulevards be approved by the Fine Arts Commission before a building permit is received from the city. This seems wholly reasonable and gives the Art Commission a real reason for its existence and yet in no way interferes with the liberty of the owner to erect upon his land the type of building he wishes. However, no one except the architect above mentioned thought much of this suggestion. Perhaps the idea may

germinate and the next new boulevard to be opened up may profit from it.

Make Way for the Motor

WHILE OUR cities are striving to create beautiful streets it seems as if our smaller towns and villages and even the open country had adopted as the latest slogan "To hell with beauty!" And the reason for all this? Simply the speed mania which has obsessed the nation. One cannot pick up a daily paper in any section of the country without seeing more and more demands for broader and straighter roads. Everywhere beautiful trees which have stood for many, many years, are ruthlessly cut down, winding roads, the joy of former days, are straightened and our highways are becoming broad ribbons of concrete without a vestige of shade or beauty, all because the motorists demand room for more cars and greater speed. One highway commissioner—endowed with a sense of beauty and a love of his native country side—asked the representatives of a Motor Club who were demanding that a certain lovely shaded road be widened at a sacrifice of every tree along its borders why commit such vandalism and destroy such beauty? He was told that the motorist had no time to look at views and such because at the present rate of travel one can see nothing but the road, so nothing else matters. Isn't this a comment on our boasted cultural progress?

Once Again the American Style

FORTY YEARS ago H. H. Richardson died when he was at the height of his career, a comparatively young man of the age of forty-eight. In comparison with the output of McKim or Burnham the number of buildings designed by him was small, only sixty-three in all including Marshall Field's Wholesale Store and the Pittsburgh Court House and Jail which were built after his death. He began his work when American Architecture was at its very lowest ebb and because of that fact his influence spread like wild fire over the length and breadth of the land. Americans in those days were just beginning to travel and compare the beauty of European cities and towns with the tawdry ugliness of our own. The beauty of the buildings which Richardson himself designed was so great that young practitioners tried to copy him indiscriminately without understanding any of the fundamental principles of his design and without any sound architectural education. Most of these copies were so flagrantly bad that the reaction against their badness soon set in. During these years real architectural schools had sprung up at Massachusetts Institute of Technology, Columbia and the University of Pennsylvania and a small but steadily increasing number of students had gone to

the Ecole des Beaux Arts. These school-trained men, grounded in the Classic, revolted against Romanesque as being crude, heavy and barbaric. The would-be designers in this style were self trained while Richardson was thoroughly grounded in the history of architecture and the historic styles and he appreciated more than any other man of his day the potential greatness of America and her future position in the world. Unfortunately for himself he lived too soon and even more unfortunately for his country he died before he had really begun to live, but it seems as if the visions which he saw were about to be realized. He instinctively felt that the established styles, the Classic and the Gothic, had reached their greatest development and become too fixed to be adapted by a new country which had already begun to outgrow its clothes. Looking back over the history of architecture in Europe he saw that there were but two fluid styles, the Romanesque bridging the gulf between the Classic and the Gothic and the transitional style between the Gothic and the Renaissance which was known on the continent as Francois I and in England as Tudor or Perpendicular. The revival of Classic literature on the Continent and its reaction upon Architecture and all the Arts brought about what I consider the architectural tragedy of England which was due to the tremendous influence against everything medieval of those two classic geniuses, Inigo Jones and Christopher Wren. Without the influence of these two great men that beautiful and national style which has left such examples of perfect beauty as the nave of Winchester Cathedral, Henry VII's Chapel at Westminster, St. George's Chapel at Windsor and King's College Chapel at Cambridge might have developed into a great national style such as we are looking for in America and spared England the atrocities of the Victorian Era. Richardson felt that the style of Francis I was not adapted to a people that had to conquer a continent and build up a nation.

Do Architects Have Time for Study?

WILL A GREAT architecture develop in this country? Certainly not unless the question at the head of this paragraph can be answered in the affirmative. At present the speed mania referred to above has attacked all the professions with such velocity that exhausted nature is beginning to revolt. People are beginning to see that one of the reasons for the orgy of crime in this country which has shocked the entire world is in a measure due to shattered nerves and that if the nation is to exist we must slow down—in other words we must stop and think. Thought invariably leads to study and study to creation and one of the things on the eve of being created is a fluid national architectural style.



The Producers' Research Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

O. C. HARN, CHAIRMAN OF THE COUNCIL

THE PRODUCERS' Research Council is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Monthly Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

On Theft

I'VE BEEN complimented—and damned—about this page. Lots of people don't see how I think of what to say. Well, to be frank, I don't. I simply look round and steal what others have written. So long as it's pertinent to our high purpose—to promote contact between architect and producer—I know no law. The greater good outweighs the lesser evil. So let us sing with Kipling—how does it go?

They knew 'e stole, 'e knew they knowed.
They didn't kick, nor raise no fuss,
But winked at 'Omer down the road.
And 'e winked back—the same as us.

Indian Summer

I MUST have been very much out of sorts last month, for I certainly did bear down on the architects. And several of them remarked about it, too. It's one of the best things I do in hot weather—point out the faults in others. If I only had my way after a ride in the subway during August I could fix up the whole world. But I feel better now. The coal is in and the awnings are down.

Manufacturers Have Faults Too

AS ANY architect will tell you, a conspicuous failing among producers, I should say, is the salesman they employ.

There Are Three Kinds of Salesmen

THE FIRST is the "Contact Man," who knows the architect and has his confidence. He's employed to keep in touch with offices and at the right time put them in touch with the technical fellows in his company. He's of real use to everybody, but he's too few in numbers.

Second is the Sales Engineer, the man who knows his product, its uses and its limitations. He is gen-

erally a competent adviser, but he ought to have some way of timing his calls to make them more effective.

The third type is interested in nothing but getting the order. On him we fasten all the crimes in the calendar. And the hell of it is he's so hard-boiled he carries the load with a grin and goes on his way, serenely self-sufficient.

The Architects' Buying Power

The buying power of the building industry is concentrated in several thousand architects. Think that over. Consider also that in no other industry does so small a group of specialists control so much money—about two billion a year.

These architects are well paid for spending this vast amount. During 1926 they will collect more than thirty-five million dollars. Think of that, too.

Many manufacturers have the idea that architects are not business men.

Is the Architect a Salesman?

THAT, AND more. He is also a purchasing agent. Every day, because he has been convinced that it is good, he is buying some one's product by selling it to his client. But the foolish producer allows his salesmen to nourish a superiority complex toward the architect, and the fat is in the fire. It may well be that some—many—architects have the same attitude toward salesmen, but that is neither here nor there. When each is so dependent upon the other neither can afford to be superior. And architects wouldn't be, except that it is their only defence against hard-boiledosis.

Salesmen Make Many Mistakes

AMONG THESE a few stand out. Some put the architect on the defensive by knocking a competitor's product which is being considered. An unfortunate approach which belittles the architect's judgment, and makes no friends.

Some talk about "our best architects" who use the product. That's enough to make anyone mad. And some enlarge upon important buildings where the material has been used. I'll bet that in seventy-five per cent of such cases it was bought strictly on a

price consideration under a general covering specification.

And he misrepresents (*o horribile dictu*) does salesman No. 3. Not by deliberate lying, but by specially alluring samples, and by stretching the truth.

The Architect Is Not to Blame

WHO TREATS salesmen with scant courtesy when he is approached by even the least of the above methods. What a shameful waste of precious time it all is. And how long I could talk about correcting it!

We of the Council are committed to reform. With the co-operation of the professional man (which must be hearty, not acquiescent) maybe we can perform the miracle of improving these conditions.

Already Conditions Are Better

WHAT ARCHITECTS complain about today is not the quality of salesmen—I think everyone will admit that this has improved—but the quantity. More materials are being manufactured and sold now than ever before. More of them are advertised and sold nationally. The makers of these have long recognized the value of honest quality and representation. Thus it is that the architect meets daily an endless procession of salesmen, some good and some bad, but most of them in the employ of a company that makes a good product.

Three Classes of Materials

IN A RECENT publication an architect opines that his fraternity classifies materials of construction in three ways, viz:

1. Raw materials—such as cement, copper, slate, etc.
2. Manufactured materials—such as paints, pitch, pipe, roofings, etc.
3. Specialities—such as mechanical appliances.

Here is something for the manufacturer to think about. What class does his product fall into? And how can he best advertise it to the architect?

Portland cement, for instance, is the same no matter who makes it, because it is a standardized product. But service rendered is something particular to each company.

Manufactured materials have a much bigger field, and are more complicated. Basic materials, manufacturing processes, performance records, and the reputation of the manufacturer are pertinent points for the architect.

Specialties are even more complicated. Sometimes the selling is done more by engineering service given than by actual test performance. The architect can't employ an engineer to test out all appliances, and the concern that will do the most design work for nothing gets the order.

All of which concerns us manufacturers, as well as you architects. Sometimes I wish that the world were perfect, without any Damoclean swords. But a perfect world would be stupider than Eden before Eve and the serpent went into conference.

Some of Our Members Are Busy

THE COUNCIL is working individually as well as collectively to improve contacts; not necessarily to sell the architect more goods, but to make life a little easier all around. Some of the individual efforts of our members are worth noting.

Portable Movies: Atlas Portland Cement Company has a film on stucco textures, carried, machine and all, in a suit case. It can be shown in the architect's private office or in the contractor's shanty on the job. Everyone, including the masons, can see exactly what is wanted and the way it is done.

Animated Cartoons: American Brass Company has a five-reel film on the brass and copper industry. The last reel is animated. Finished materials (brass pipe and such) march up the street in military array and deploy into place in a house. It's a most amusing visual object-lesson.

Touring England: International Casement Company is studying the possibilities of a tour of the Tudor country of England by architectural students—a trip by bicycle and auto with a sketch book. All details arranged in advance, and one charge to cover the whole.

Revising "Handbook": Copper and Brass Research Association is preparing a third edition of Copper Flashings—a Handbook. Suggestions for improvement over previous editions will be welcomed.

Editorial Comment

Beauty and Bunk

Some of our more advanced students of aesthetics are fond of crying out loud over the slightest tendency toward ornamentation on our buildings or public monuments. They find in the stark realities

of such objects as grain elevators and water tanks a truthfulness which they loudly proclaim as Beauty, with a capital B. "This is the real thing!" they shriek, reinforcing their verdict with much skillful patter.

There is something in it, of course. When Whistler painted or etched the dilapidated picturesqueness of the Thames water-front he seemed suddenly to have uncovered undreamed of beauties in what the passer-by had thought of as merely ugly. Our own Pennell gave us the stacks of Pittsburgh blast furnaces and a *chiaro-obscuro* of Dante-esque impressiveness. But it is another and quite different thing when the ardent appreciators of this sort of beauty try to apply it, with malice aforethought, to the realm of creative design, insisting that we should not mask or conceal the awkward and ungainly parts of our buildings but should express them, "honestly and frankly" for, they say, "what is True *must* be Beautiful." This, in our opinion, is the veriest Bunk, and in so saying, we too claim the right to the capital B.

Changing Elements in Architecture

We have been intrigued, as the girls say, by the remarks of an up-and-coming architect anent certain accepted forms of construction which, in his mind, were rapidly becoming obsolete. Among other things he opened fire on that respectable old institution, the double-hung window.

"It is a most absurd form of fenestration," he averred. "We have endured it for years because it seemed to be, as it was, the most practical type of window for our climate. But it has never been satisfactory. The fact that it cannot give the inmate of a house more than one half of the actual window opening is enough to condemn it. But the old wooden casement had serious faults. If it opened in, it leaked. If it opened out, it involved insurmountable difficulties in connection with screens, blinds, cleaning and so on. We were up against it.

"But all that is changed now. Human ingenuity and the blessed proclivity of mankind never to be satisfied has cured all that. The metal casement, opening outward, that used to be prohibitive on the score of expense is now being manufactured in this country, from stock designs and in standard sizes, that 'bring it within reach of all', to use the salesman's spiel. The screens, inside, may now cover the entire opening and never be opened at all, for the window (as well as blinds, if they are desirable for the type of house, Colonial, say) may be operated by ingenious devices which work through the frame of the screen. There are a number of these devices, ratchets, rods, and other types. Ventilation, that priceless boon during our hot summers, is doubled. The setting of a steel window frame, without weights or window boxes, effects economies in construction which are helpful in offsetting the increased cost of the window itself. Weather stripping is done away with, for the window is as tight as a safe door. No,

old man, I'm not trying to sell these windows, but I am using them."

This, we thought, was interesting talk. Changes of this sort take place slowly, but they do take place. As we said before, we were intrigued.

Modern Accessories

New elements, it appears, enter into the planning of American homes with the development of new conditions. We were recently looking over the plans for a biggish house to be constructed on Long Island and were struck by a number of floor spaces which while not entirely novel were at least unusual. There was, for instance, the "duffle" or "mud room," designed especially as a spot in which the master of the house and his growing sons might kick off their muddy boots when coming in from an early morning duck-hunt, a ride or a round of golf, played, as like as not, in a downpour. In the room were lockers for the members of the family, with a 'spare' or two for guests. There was a lavatory and toilet, a gun rack and a convenient bench for the cleaning of the firearms. Surely, we felt, a splendid adjunct for an out-of-doors family and one which no one would appreciate more than the mistress of the house.

Then, for her own particular use was the flower room, with its own entrance from the garden. Obviously there would be a small sink, a rack for the garden tools, a hook for the basket, a locker for gloves and feminine overalls, aprons and kneeling pads, shelves for vases and, crowning touch, a chute leading to an outside receptacle into which were swept discarded stems, roots, faded flowers and the other by-products of horticulture.

In addition to these items was a roomy closet for the rolling stock of a husky family, the baby-carriage, go-cart, kiddy car and miniature Rolls. A common hall served the three conveniences mentioned, doing away with a superfluity of outside entrances.

The boss of the establishment had his own specialties incorporated in this very complete lay-out. One of these was the secret stair leading from his study or library to his bedroom above. A door concealed in the panelling let him into this fascinating feature which recalled the beautifully constructed secret stair built into the great chimney of the old "Witch House" in Salem. But a modern feature of this particular staircase was that it also led down to a vault in the cellar where reposed an array, potentially, of glass containers the contents of which, we assume, will be devoted to the sacred rites of hospitality.

Truly, Architecture is never static but develops always, nobly answering the crying needs of the times.

Architect and Craftsman

The tendency of architects to "make things", to fabricate and create with their own hands, is a characteristic in which they may well take pride. This impulse is probably natural. They are more fitted than a broker, no doubt, to see how things are put together. It is not surprising, therefore, to find that many of them make extraordinarily good furniture, patterned closely after early American models or whatever other style appeals to them.

One of our friends is completely "sold" on the finest type of English mahogany, the Chippendale and Sheraton models, the originals of which he confesses, are far beyond his purse. So he makes them himself. Nothing is beyond this extraordinary craftsman. Crotch veneer, carving, inlay, even the upholstering with beautiful needle-point seats made by his wife.

"How in the world did you ever learn to do it?" we asked.

"Out of a book," he said, "and by making the most God-awful number of failures. I took a short course, once, in one of the trade schools but I found I knew so much more than the teacher that there was nothing to it. The first thing I did in the class shop was shown in the exhibition at the end of the year and won first prize.

"Then I thought I would like some things in iron, so I bought a manual on forging. I got myself a cute little bellows, forge and anvil and went to it. But there I was licked. I found that the only way to learn to forge was to apprentice myself out to an old time blacksmith. He taught me things about the bending and welding of hot iron that I would never have learned by myself. Just one blow too many on a piece of red-hot metal and the whole thing is ruined."

We could not but admire the thoroughness of the man's method as well as the great beauty of his finished products.

McGregor Public Library

The pamphlet issued by the McGregor Public Library, Highland Park, Michigan, tells that "The Commission now present the finished product of days, weeks and months, even years of painstaking, earnest and devoted effort." Yet "many months must elapse before one outstanding feature of the building, the bronze doors intended for the main entrance, can be completed," and thus they acknowledge that the finished product is still unfinished.

The photographs indicate that they have done what they could to distract attention from a dark opening and frame which is too small, by a camouflage of miscellaneous tiny flower pots and evergreens stood on all available ledges, doubtless to the horror and despair of the architects!

These excrescences do not altogether conceal a certain nobility in the structure. We remember that the American Institute last year awarded it, in conjunction with the Wilmington Institute Library, the gold medal for excellence in design of "Public Work".

The two library buildings resemble one another in general arrangement. To quote again the Commissioners' report:—"In order to obtain as full information as possible, every eastern and central city of the country containing library buildings of the type sought was visited and careful study made of its facilities.

"By the unanimous choice of the Librarian and the Commission, the Library building at Wilmington, Delaware, of which Messrs. Edward L. Tilton and Alfred M. Githens were architects, was chosen as a model. Naturally, these two gentlemen were selected as the architects."

The pamphlet further describes how the McGregor and the Wilmington Libraries differ from other libraries of their size in minimum space devoted to corridors and partitions "each room giving wide and direct access to another and all supervised, in a general way, from the main desk at the entrance. The book-storage, or stack room, is below the main floor, instead of at the rear, thus affording direct exterior light on all sides of the main floor for the reading and workrooms.

"A study of the interior of the building immediately reveals the outstanding feature of the plan, namely, that the entire building may simultaneously be put to its several uses, without disturbance of any by the others. The entire main floor will function purely as a Library. At the same time, by a skilful arrangement of stairways and lobbies on the second floor, a lecture may be conducted in the auditorium at the north end and an art exhibit in the Art Room at the south end of the second floor, with several committees functioning as well."

The conclusion is significant; "The Commission believe that they have obtained an honest dollar's worth for every dollar expended. They are proud that they have been able not only to complete the building within the limits of the appropriation but that they are also able to turn back to the Treasury, unexpended, a balance of approximately sixty thousand dollars of that appropriation."

"The Architect" Index Filing System

THE FILE INDEX LETTER APPEARS ON EVERY PLATE

IN ORDER TO assist the members of the architectural profession to get the utmost value out of their architectural publications we have inaugurated "THE ARCHITECT" INDEX FILING SYSTEM. The filing of plates should be taken seriously and something should be done to render such plates immediately accessible for use.

We suggest a cabinet containing two or more drawers with an inside measurement of ten inches deep by fifteen inches wide. On each guide tab should be a classification as below. This will simplify the filing—anyone in the office could handle it. ALL STUDIES and DETAILS should be filed under the classification into which they fall, and will be indexed the same as photographic plates.

Naturally, each office will have its own ideas on the number of headings desired, and these classifications may be limited or extended—all depending upon how much use an office makes of its plates.

The following is a list of classifications which we have adopted. The File Index letter will appear on every plate. This Index will appear in every issue.

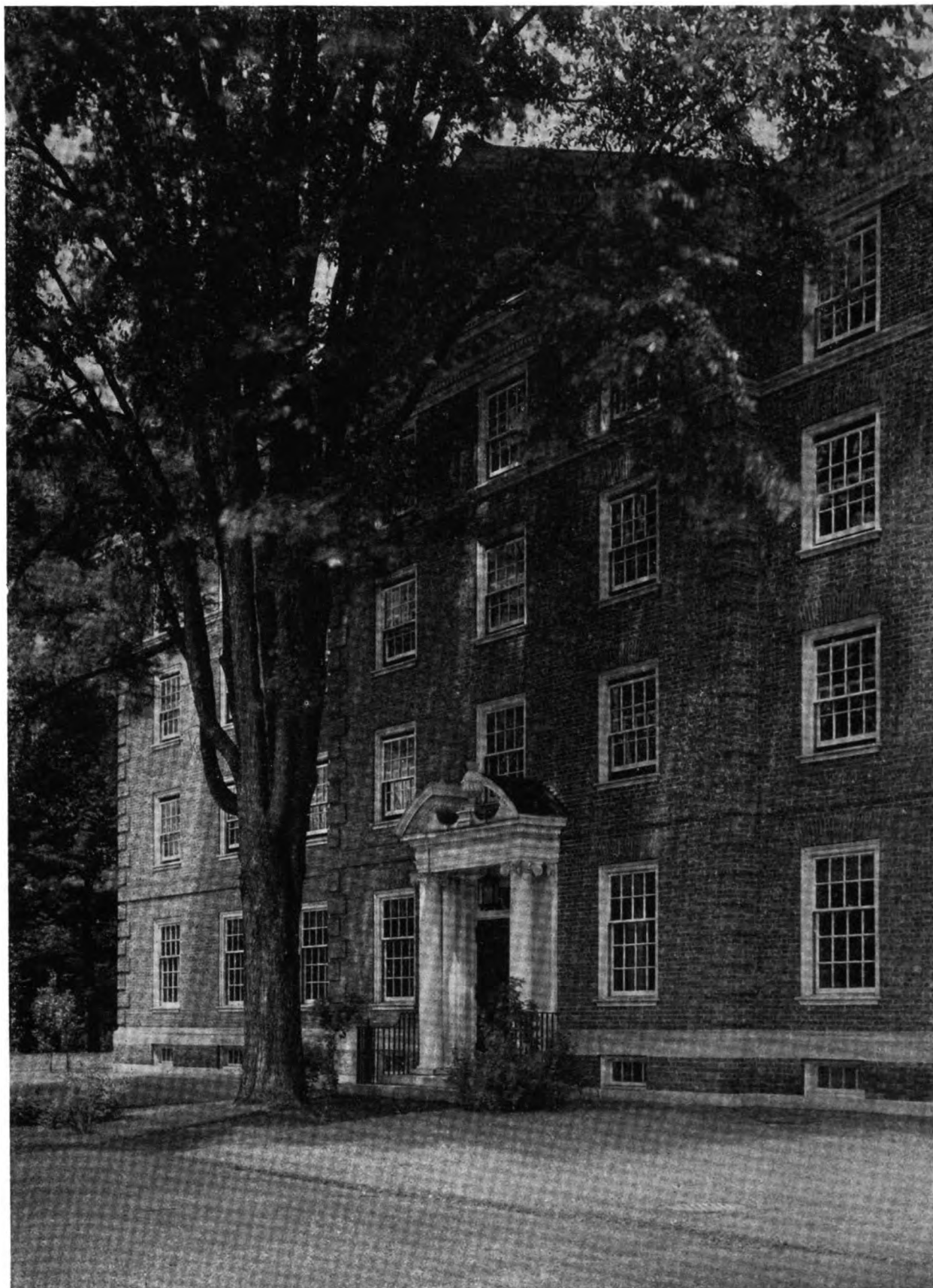
<p>A —Apartments—City A-1—Apartments—Country B —Banks C —Churches C-1—Sunday Schools C-2—Parish Houses D —Clubs—City D-1—Clubs—Country E —College Buildings F —Factories</p>	<p>G —Farm Buildings H —Houses—City H-1—Houses—Country I —Hotels J —Landscape Gardens K —Libraries—Art Galleries L —Office Buildings M —Public Buildings—National M-1—Public Buildings—State M-2—Public Buildings—County</p>	<p>M-3—Public Buildings—City N —Railroad Stations O —Schools P —Stadiums and Amusement Parks Q —Stores and Shops R —Theatres and Auditoriums S —Warehouses & Pub. Garages T —Miscellaneous U —Foreign Work</p>
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PLATES FOR OCTOBER

<p>RUSSELL SAGE HALL, DARTMOUTH COLLEGE, Hanover, N. H. JOHN RUSSELL POPE, New York, <i>Architect</i> Detail, Facade Plate I Doorway " II Doorway " III Exterior " IV</p> <p>McGREGOR PUBLIC LIBRARY, Highland Park, Mich. EDWARD L. TILTON & ALFRED M. GITHENS, New York, <i>Architects</i> FRANK EURICH, Detroit, <i>Superintending Architect</i> Exterior (Original Study and Plans on back) Plate V Detail, Facade " VI Delivery Hall " VII Entrance Hall " VIII</p> <p>CITY HALL, Plattsburgh, N. Y. JOHN RUSSELL POPE, New York, <i>Architect</i> Exterior Plate IX Portico " X</p> <p>MUNICIPAL BUILDING, White Plains, N. Y. JOSEPH H. FREEDLANDER, New York, <i>Architect</i> Exterior Plate XI Main Hall " XII</p> <p>HOUSE, MR. N. T. McKEE, Bronxville, N. Y. LEWIS BOWMAN, Bronxville, <i>Architect</i> Exterior (Plans on back) Plate XIII Main Entrance " XIV Terrace Entrance " XV Detail " XVI</p> <p>HOUSE, MRS. W. J. HAWKINS, Montclair, N. J. CLIFFORD C. WENDEHACK, New York, <i>Architect</i> Exterior (Plans on back) Plate XVII Entrance Gable " XVIII</p> <p>HOUSE, MR. W. C. DeGARMO, Coconut Grove, Fla. DeGARMO & VARNEY, Miami, <i>Architects</i> Exterior (Plans on back) Plate XIX Patio from Loggia " XX</p>	<p>APARTMENTS, "BLIND BROOK LODGE", Rye, N. Y. VANWART & WEIN, New York, <i>Architects</i> Exterior (Plans on back) Plate XXI Detail of Court Facade " XXII</p> <p>HOUSE, MISS ALICE B. McCUTCHEON, Greenwich, Conn. HENRY W. ROWE, New York, <i>Architect</i> Exterior (Plans on back) Plate XXIII Detail " XXIV</p>
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SKETCHES AND DRAWINGS

<p>DOUBLE-PAGE DETAILS, by HENRY A. COOK Details of Terrace, Estate of W. Hinkle Smith, Esq., Bryn Mawr, Pa. Chas. A. Platt, New York, <i>Architect</i></p>	Page 34
<p>FRONTISPIECE The Garden of Weld, Brookline, Mass. Charles A. Platt, New York, <i>Architect</i></p>	Page 34
<p>STUDIES Savoy-Plaza Hotel, Fifth Avenue and 58th Street, New York. McKim, Mead & White, New York, <i>Architects</i></p>	Page 40
<p>New Netherlands Hotel, Fifth Avenue and 59th Street, New York. Schultze & Weaver, New York, <i>Architects</i></p>	Page 42
<p>Warham Williams House, Northford, Conn. Archae- ology IV Measured Drawing Beaux-Arts Institute of Design. Second Medal, S. F. Jeter, Jr., Yale University</p>	Page 44
<p>A Georgian City Residence, Beaux-Arts Institute of Design. Second Medal, W. P. Kramer, University of Illinois</p>	Page 46
<p>Marlboro Inn, Montclair, N. J. Clifford C. Wende- hack, New York, <i>Architect</i></p>	Page 48



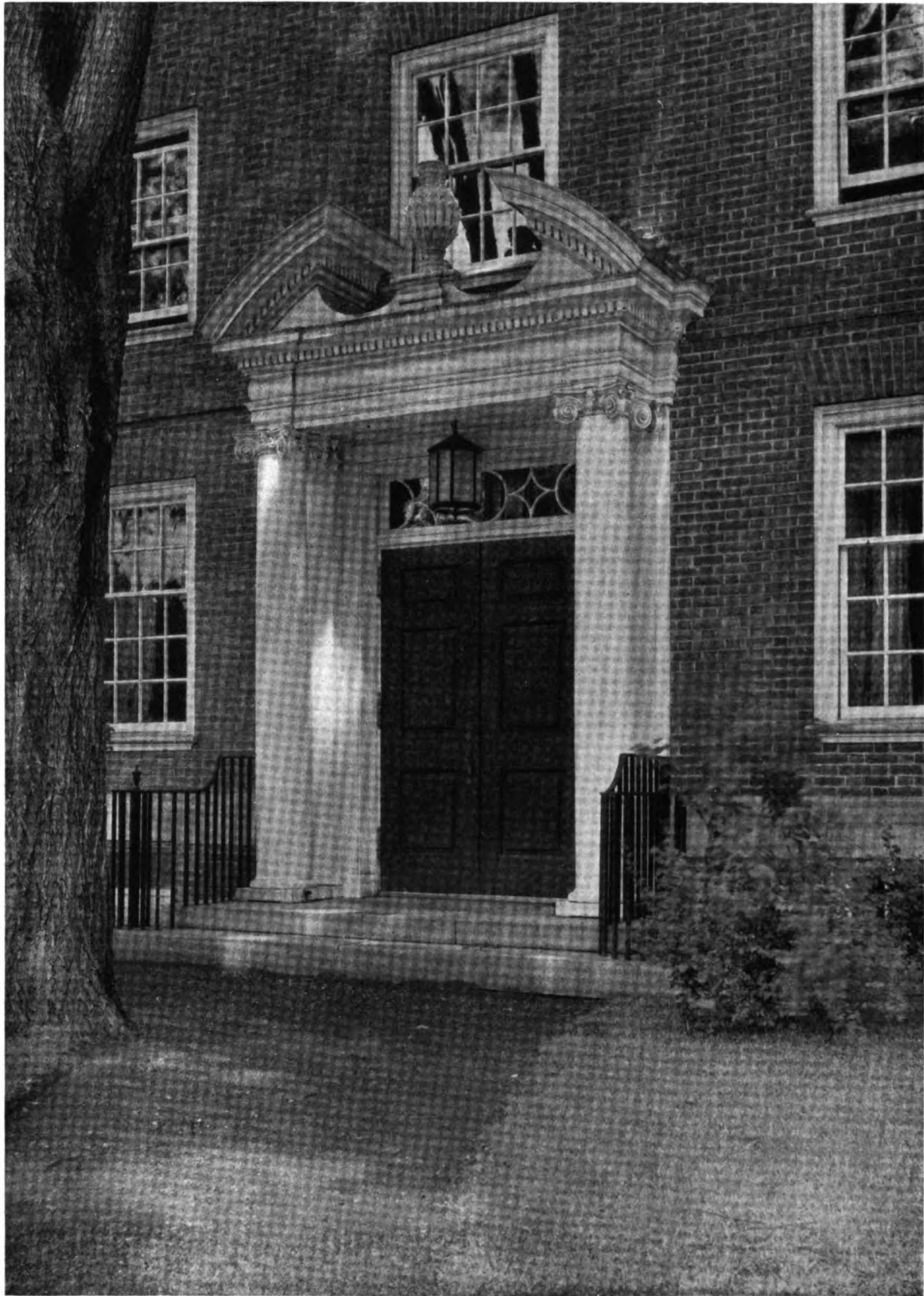
Gillies, Photo

John Russell Pope, New York, Architect

Detail of Facade, Russell Sage Hall, Dartmouth College, Hanover, N. H.

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
Photo of [illegible]

File Index E



Gillies, Photo

John Russell Pope, New York, Architect

Doorway, Russell Sage Hall, Dartmouth College, Hanover, N. H.



Gillies, *Photo*

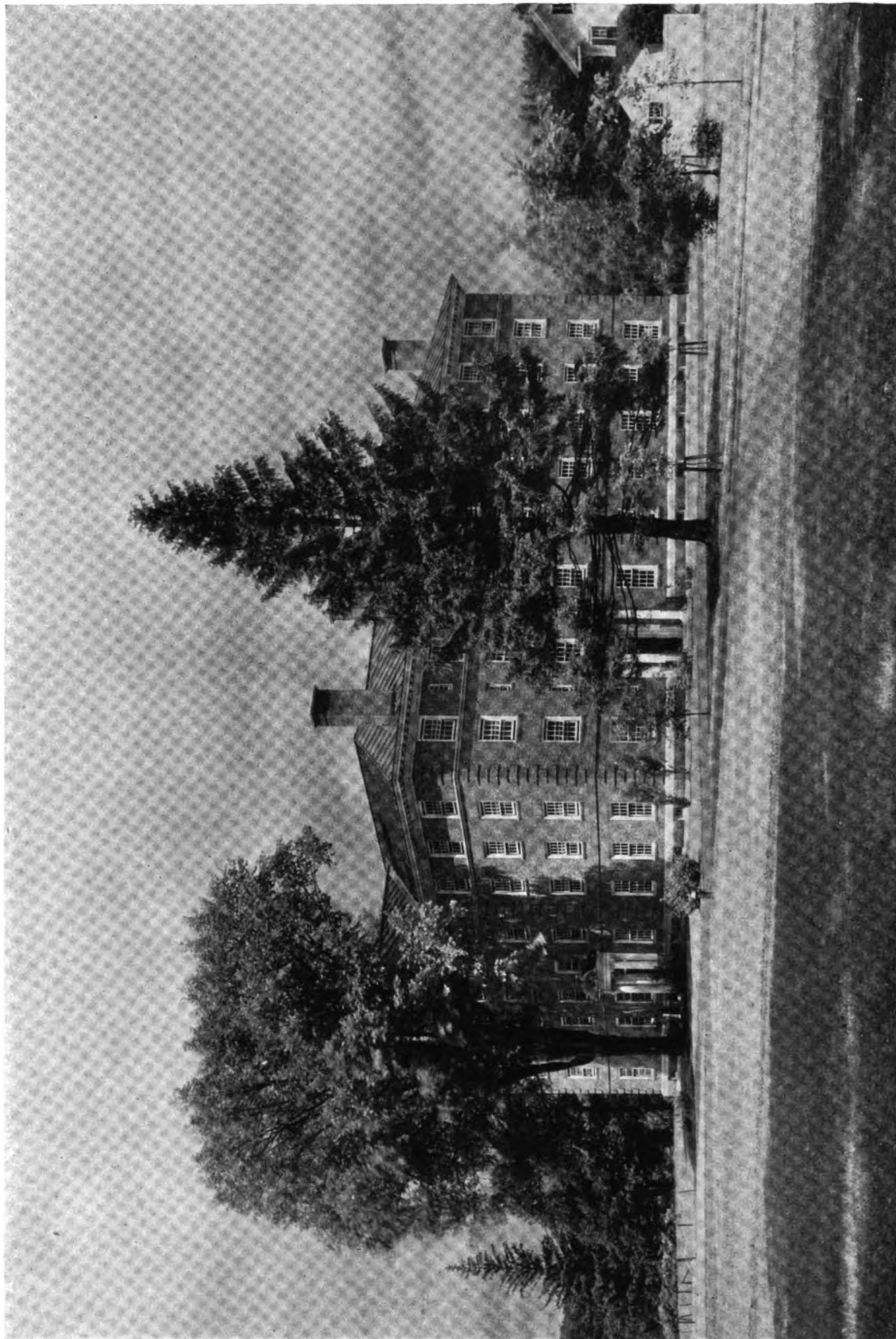
John Russell Pope, New York, *Architect*

Doorway, Russell Sage Hall, Dartmouth College, Hanover, N. H.

October, 1926

THE ARCHITECT

Plate IV



Gillies, Photo

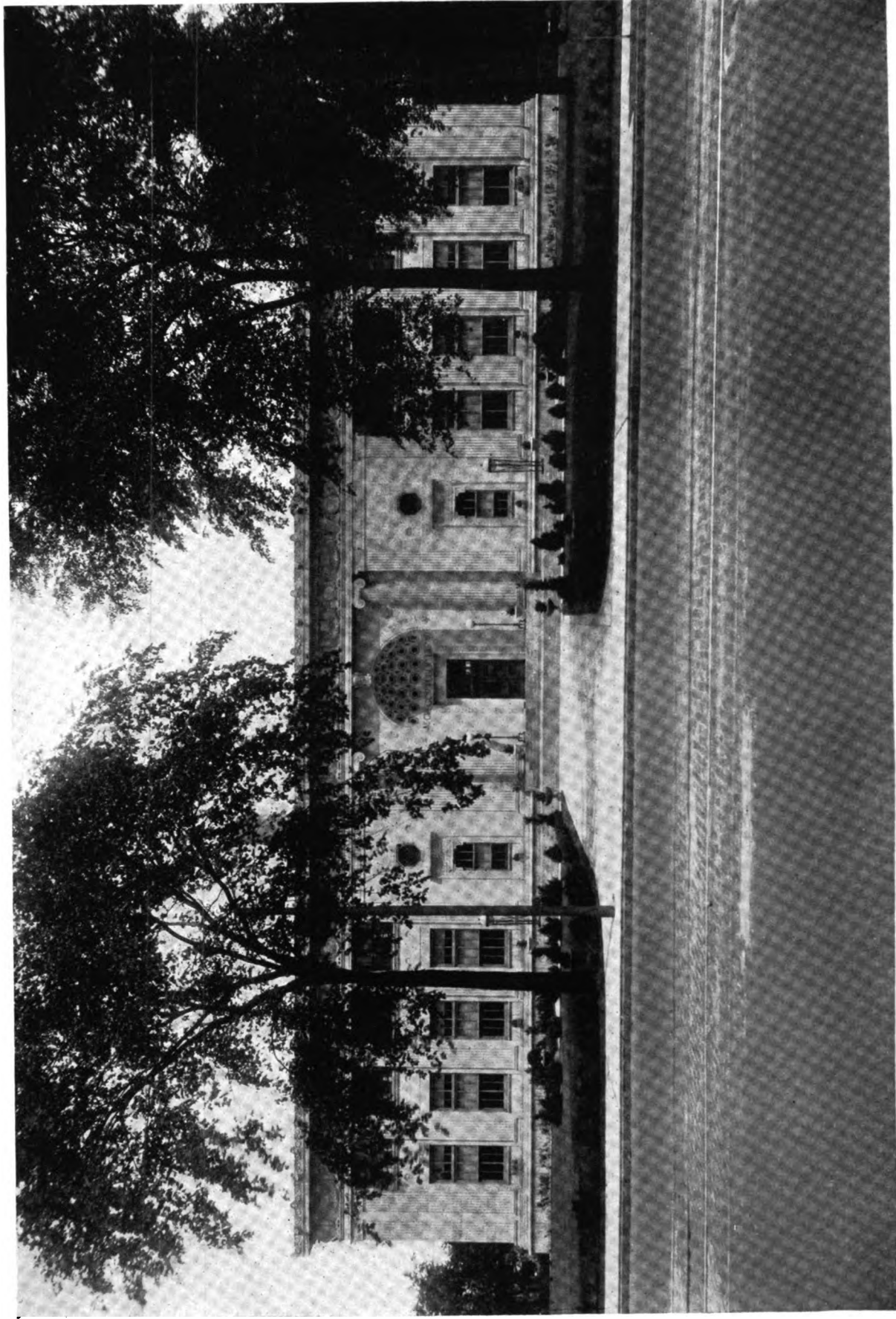
Russell Sage Hall, Dartmouth College, Hanover, N. H.

John Russell Pope, New York, Architect

October, 1926

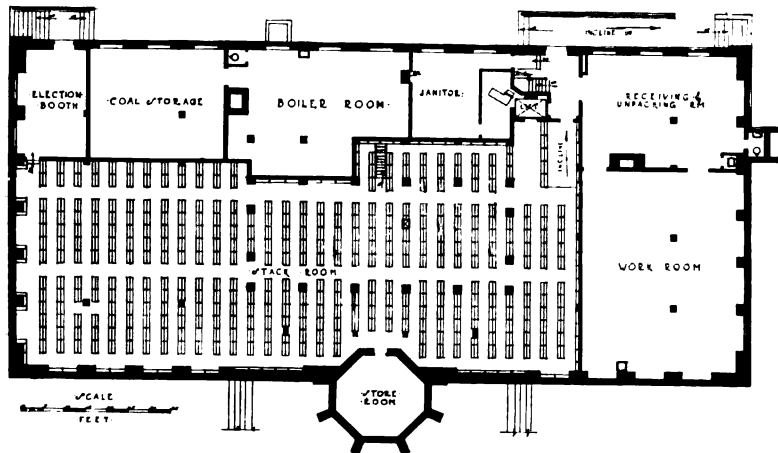
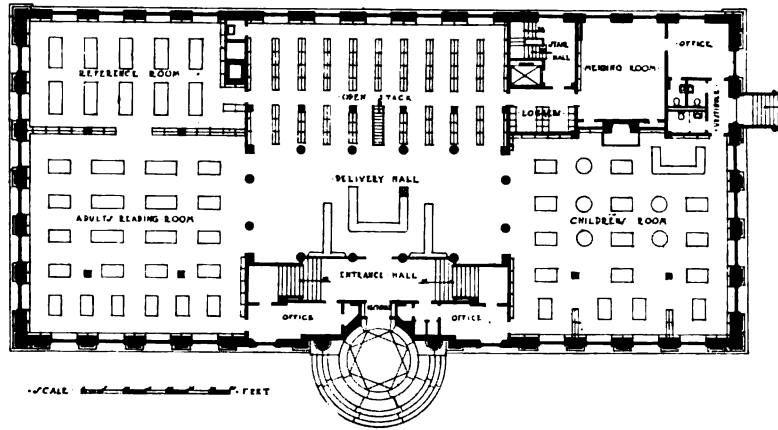
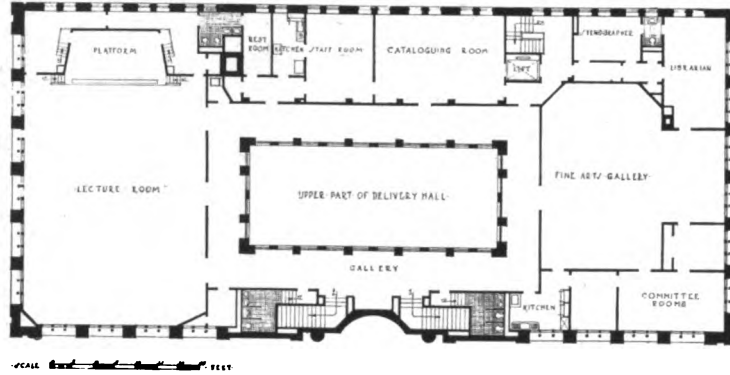
THE ARCHITECT

Plate V



Ellison, *Photo*

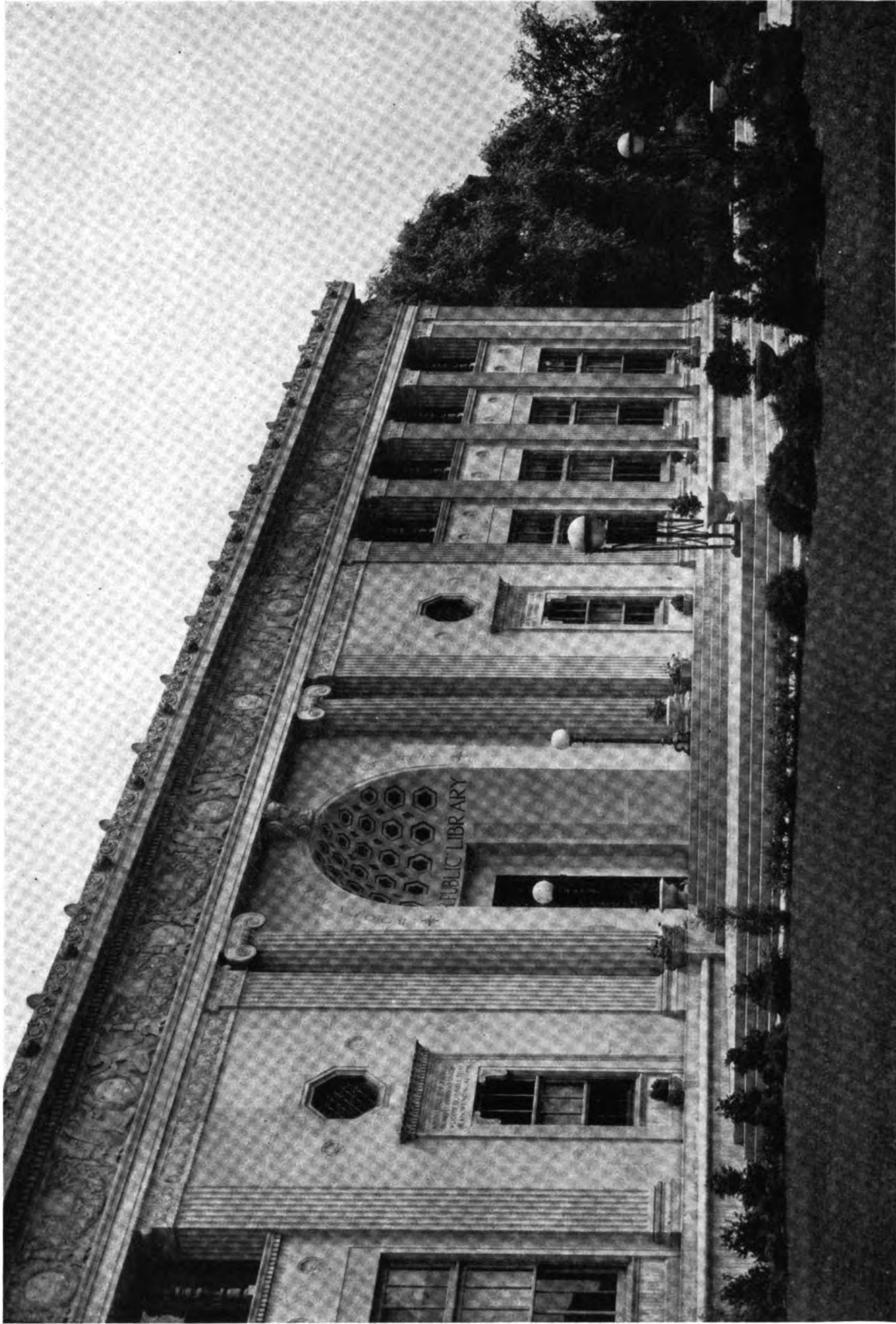
Edward L. Tilton and Alfred M. Githens, New York, *Architects*; Burrowes and Eurich, Detroit, *Superintending Architects*
McGregor Public Library, Highland Park, Mich. (Original Study and Plans on back)



Original Study and Plans. McGreggor Library, Highland Park, Mich.

Edward L. Tilton and Alfred M. Githens, *Architects*

Burrowes and Eurich, *Superintending Architects*



Ellison, *Photo*

Edward L. Tilton and Alfred M. Githens, New York, *Architects*; Burrows and Eurich, Detroit, *Superintending Architects*
Detail of Facade, McGregor Public Library, Highland Park, Mich.



Ellison, Photo

Edward L. Tilton and Alfred M. Githens, New York, Architects; Barrowes and Eurich, Detroit, Superintending Architects
Delivery Hall, McGregor Public Library, Highland Park, Mich.

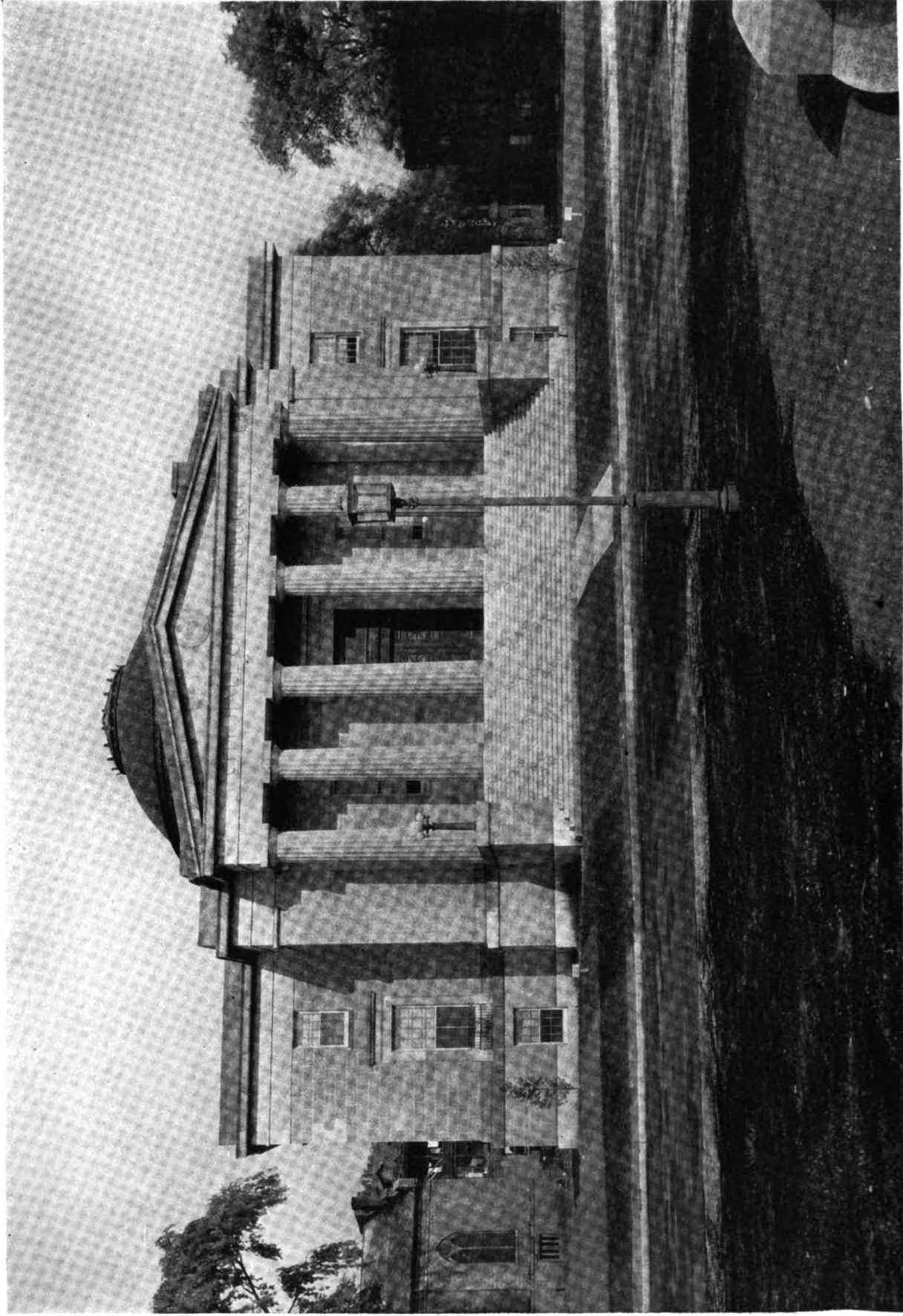


Edward L. Tilton and Alfred M. Githens, New York, *Architects*; Burrowes and Eurich, Detroit, *Superintending Architects*
Entrance Hall, McGregor Public Library, Highland Park, Mich.

October, 1926

THE ARCHITECT

Plate IX



Gillies, Photo

City Hall, Plattsburgh, N. Y.

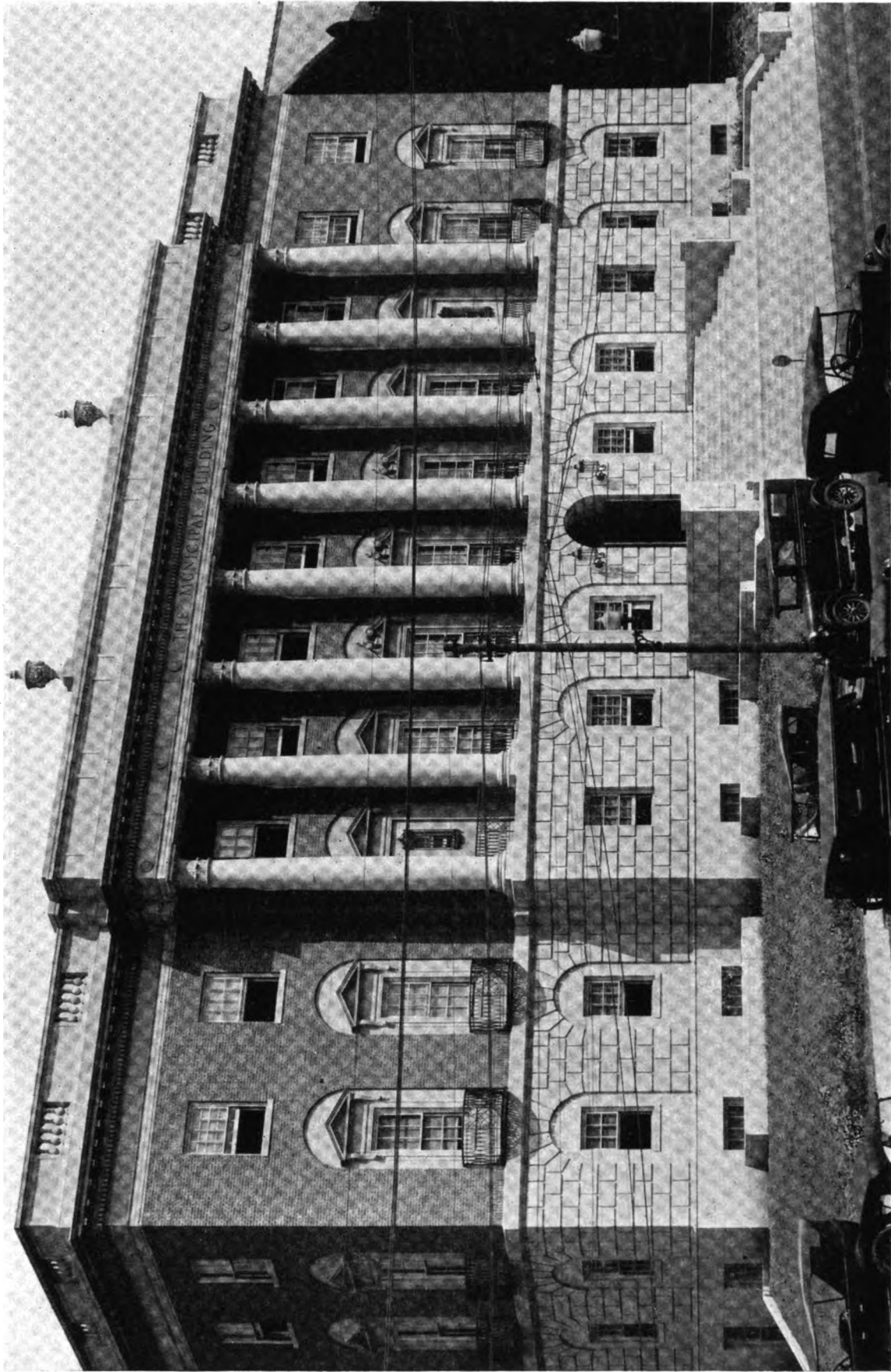
John Russell Pope, New York, Architect



Gillies, Photo

John Russell Pope, New York, Architect

Portico, City Hall, Plattsburgh, N. Y.



Wurts, Photo

Municipal Building, White Plains, N. Y.

Joseph H. Freedlander, New York, Architect

October, 1926

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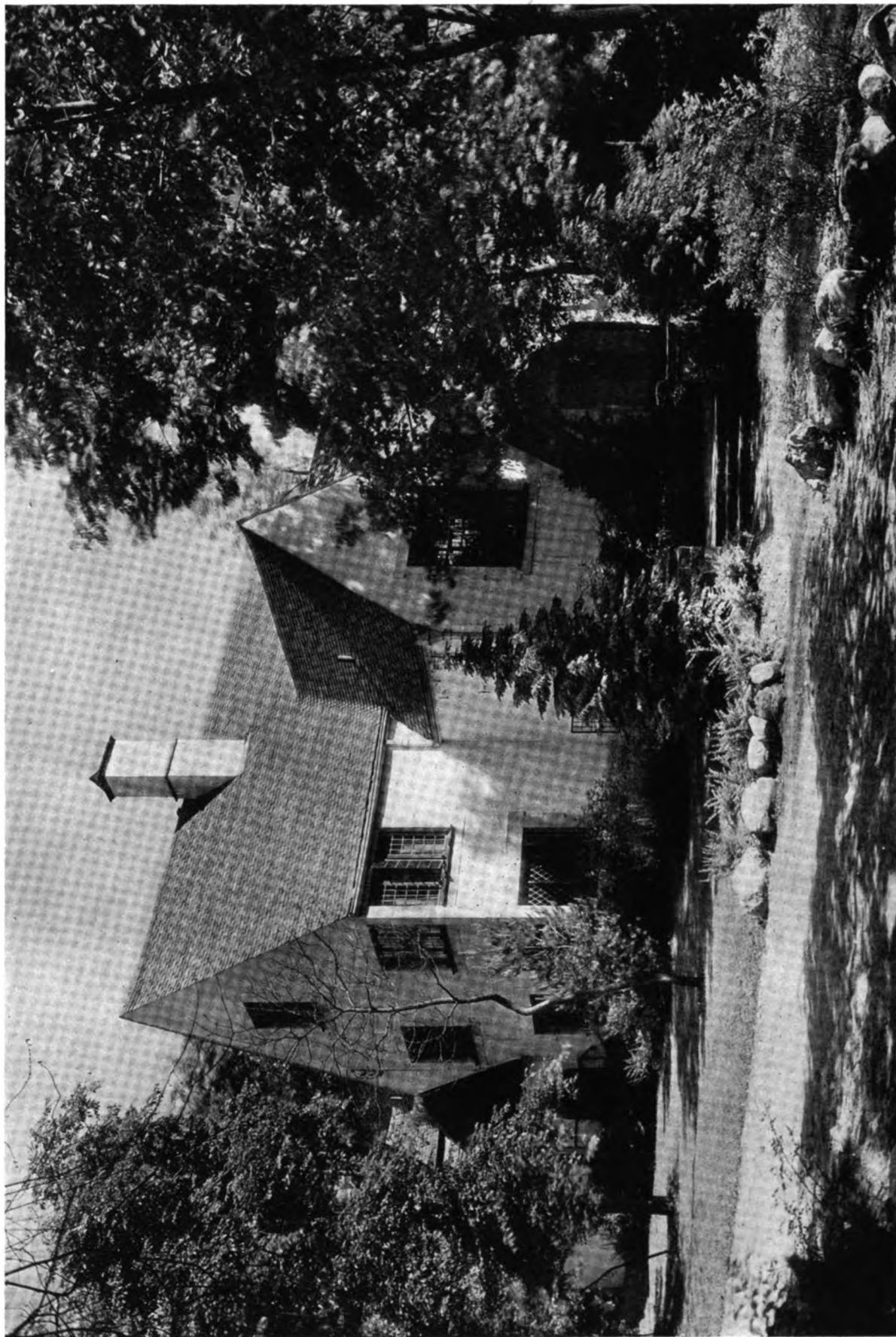
Plate XII



Wurts, Photo

Main Hall, Municipal Building, White Plains, N. Y.

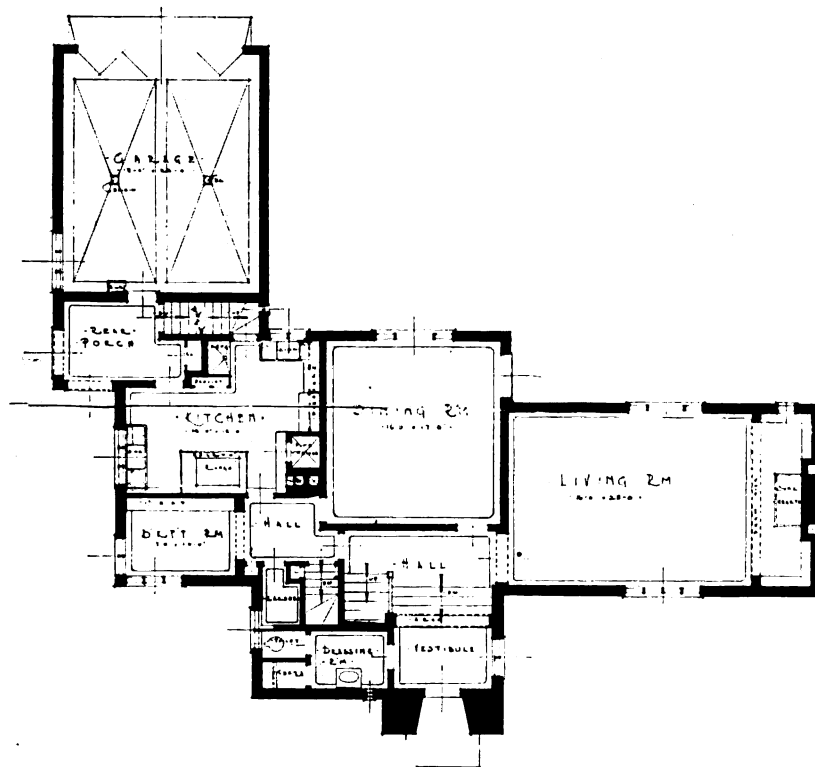
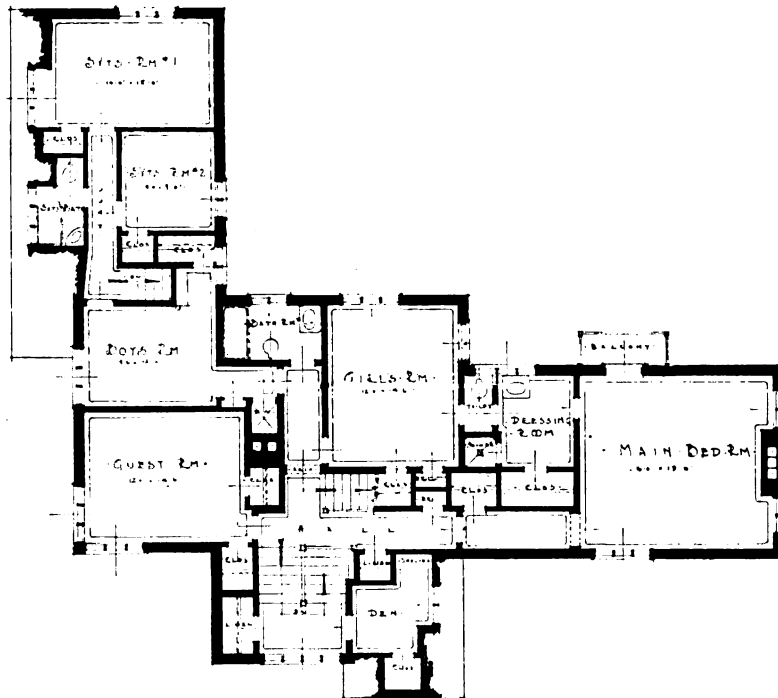
Joseph H. Freedlander, New York, Architect



Gillies, Photo

House, Mr. N. T. McKee, Bronxville, N. Y. (Plans on back)

Lewis Bowman, Bronxville, Architect



Plans, House, Mr. N. T. McKee, Bronxville, N. Y.
 Lewis Bowman, Bronxville, N. Y.



Gillies, *Photo*

Lewis Bowman, Bronxville, *Architect*

Main Entrance, House, Mr. N. T. McKee, Bronxville, N. Y.



Gillies, *Photo*

Lewis Bowman, Bronxville, *Architect*

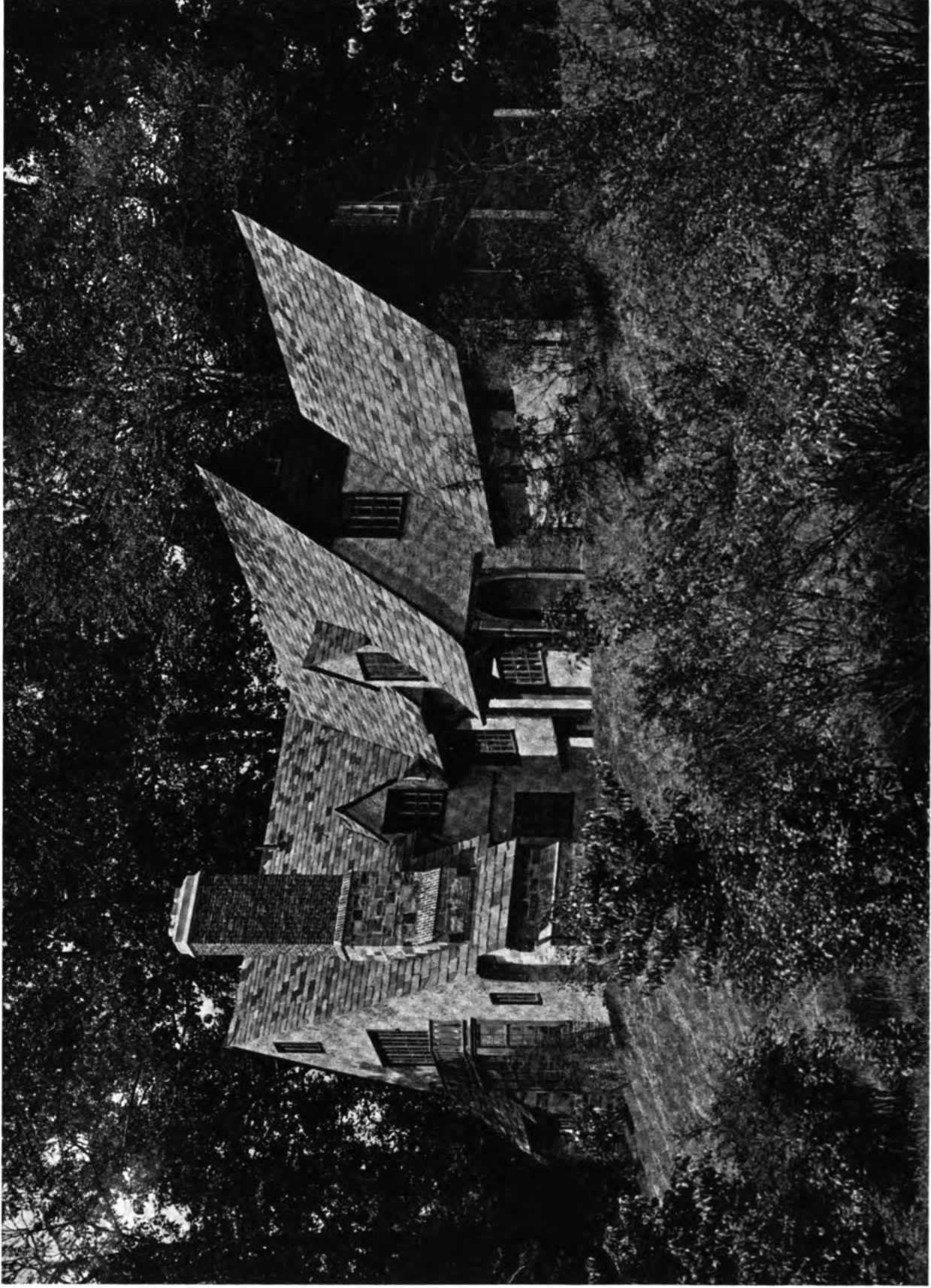
Terrace Entrance, House, Mr. N. T. McKee, Bronxville, N. Y.



Gillies, *Photo*

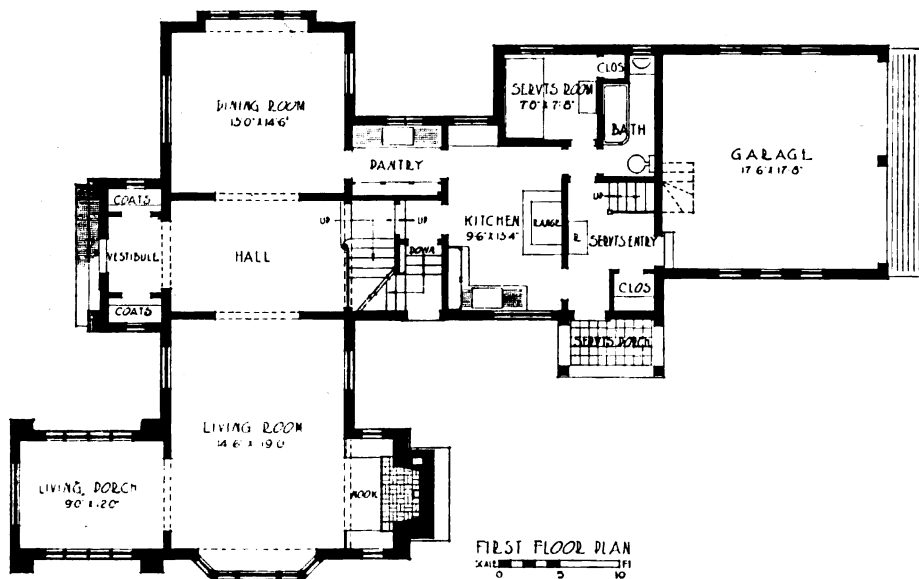
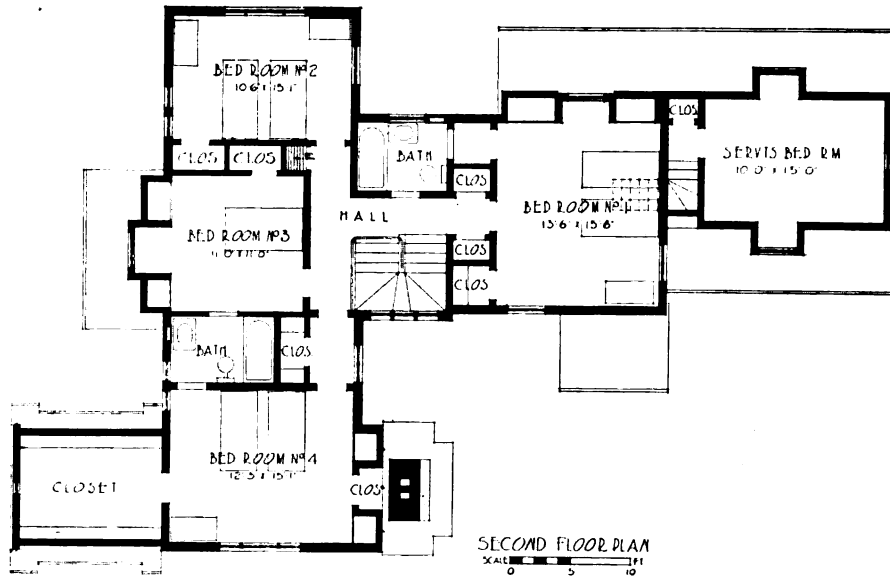
Lewis Bowman, Bronxville, *Architect*

Detail, House, Mr. N. T. McKee, Bronxville, N. Y.



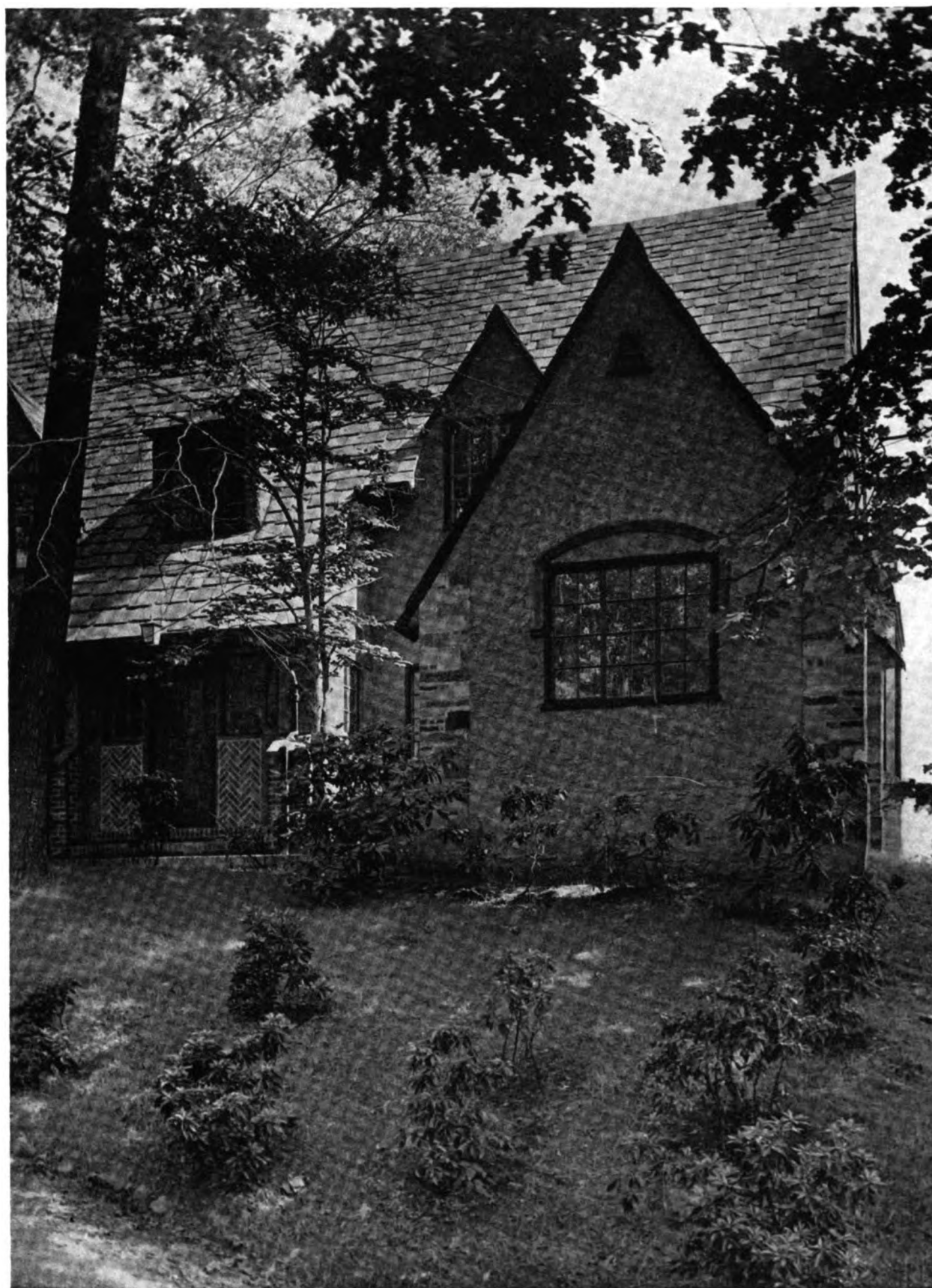
Clark, Photo

House, Mrs. W. J. Hawkins, Montclair, N. J. (Plans on back)
Clifford C. Wendehack, New York, Architect



Plans, House, Mrs. W. J. Hawkins, Montclair, N. J.

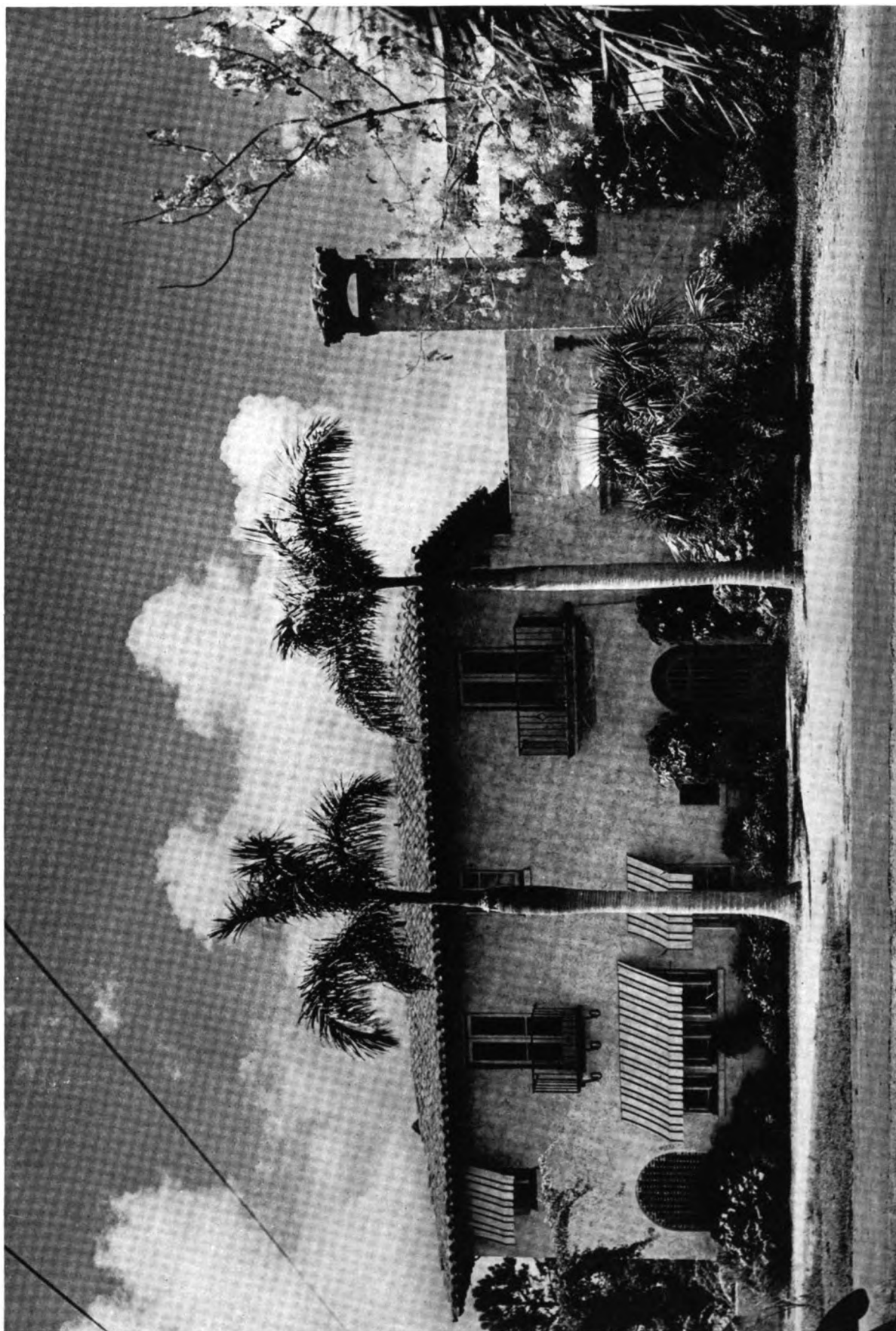
Clifford C. Wendhack, New York, *Architect*



Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

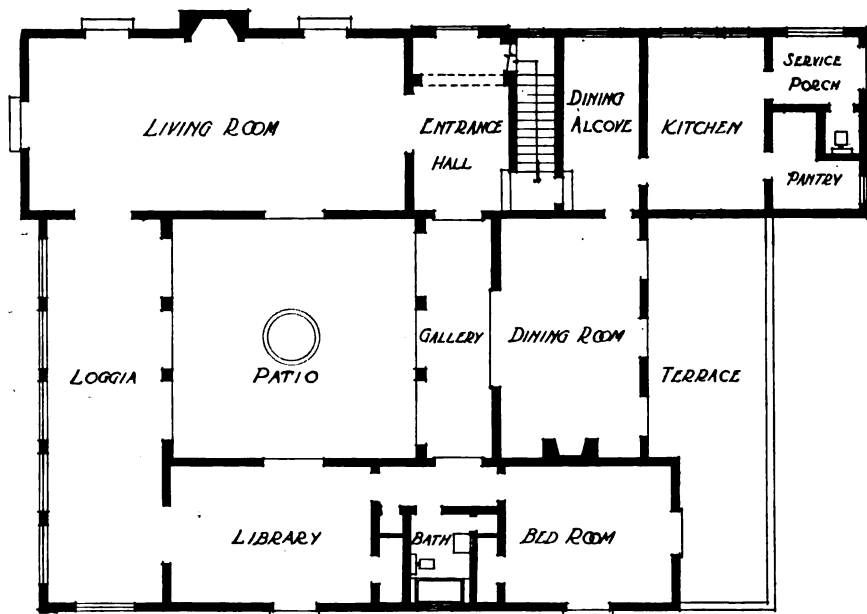
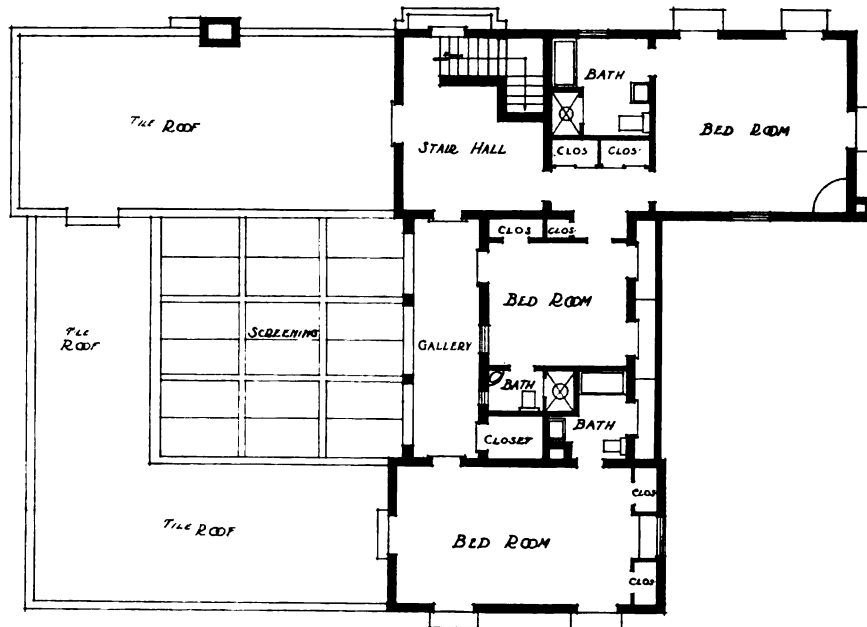
Entrance Gable, House, Mrs. W. J. Hawkins, Montclair, N. J.



Brower, Photo

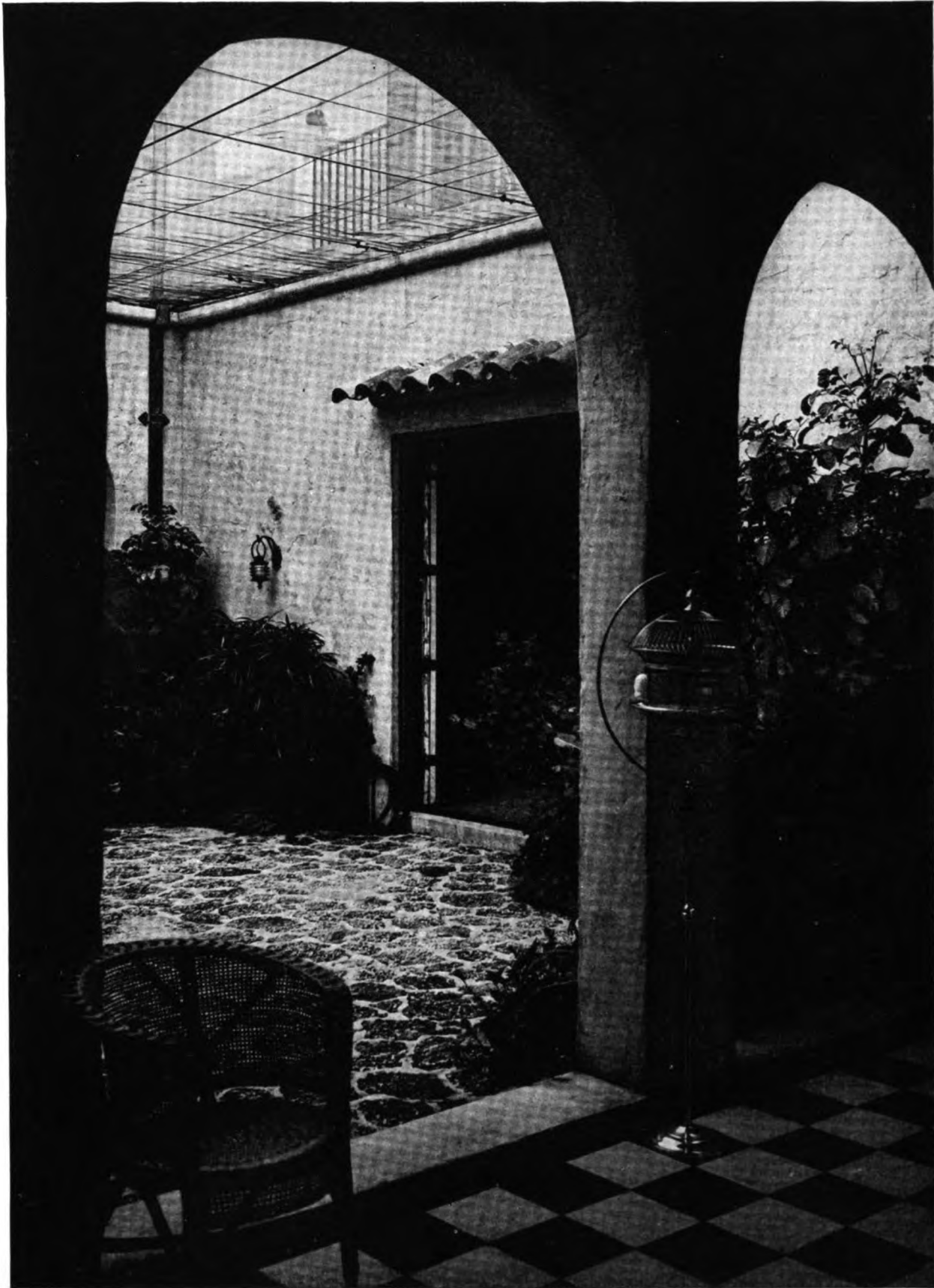
House, Mr. W. C. DeGarmo, Coconut Grove, Fla. (Plans on back)

DeGarmo and Varney, Miami, Architects



Plans, House, Mr. W. C. DeGarmo, Coconut Grove, Fla.

DeGarmo and Varney, Miami, Architects



Brower, *Photo*

DeGarmo and Varney, Miami, *Architects*

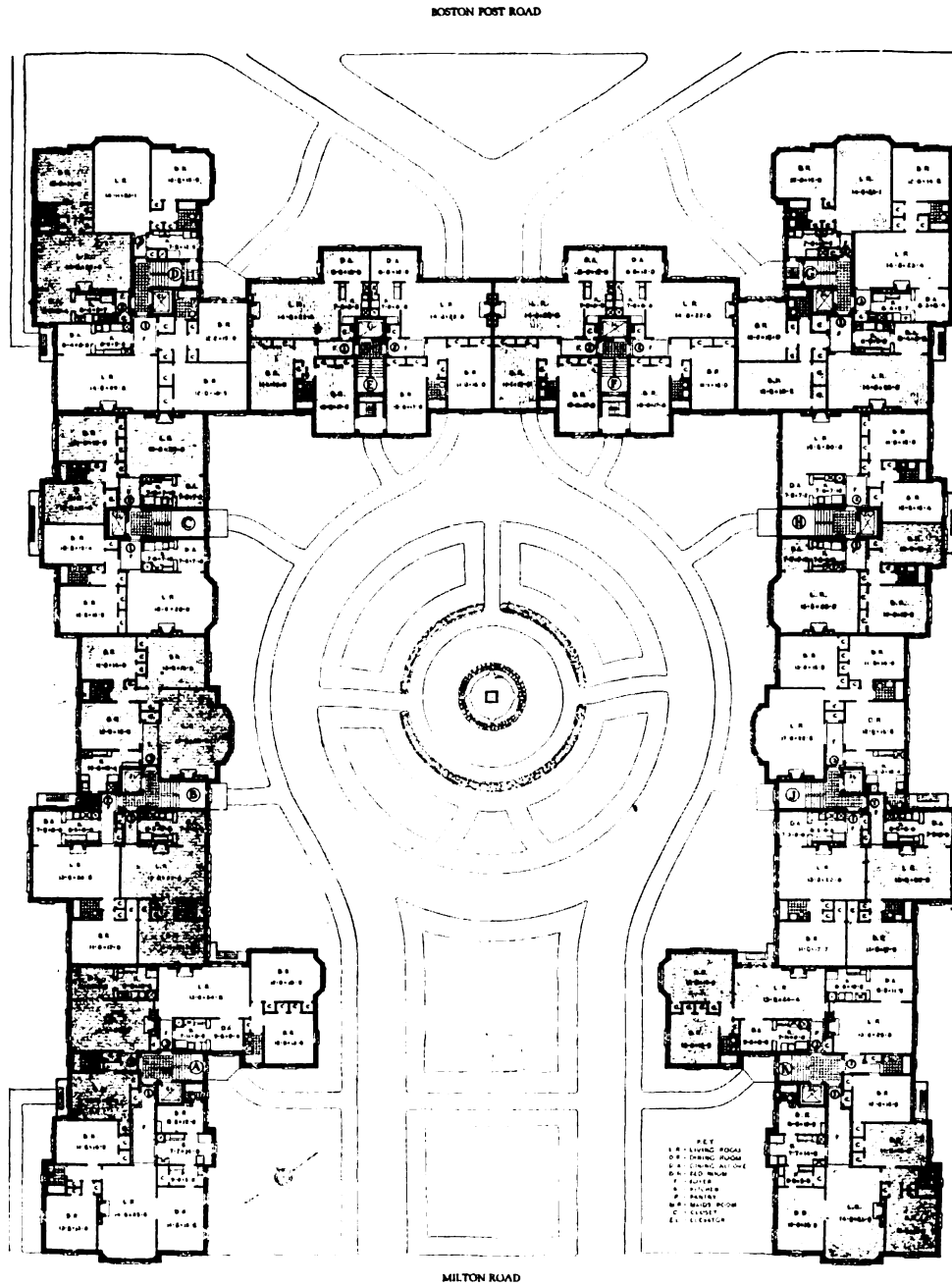
Patio from Loggia, House, Mr. W. C. DeGarmo, Coconut Grove, Fla.



Anemiya, Photo

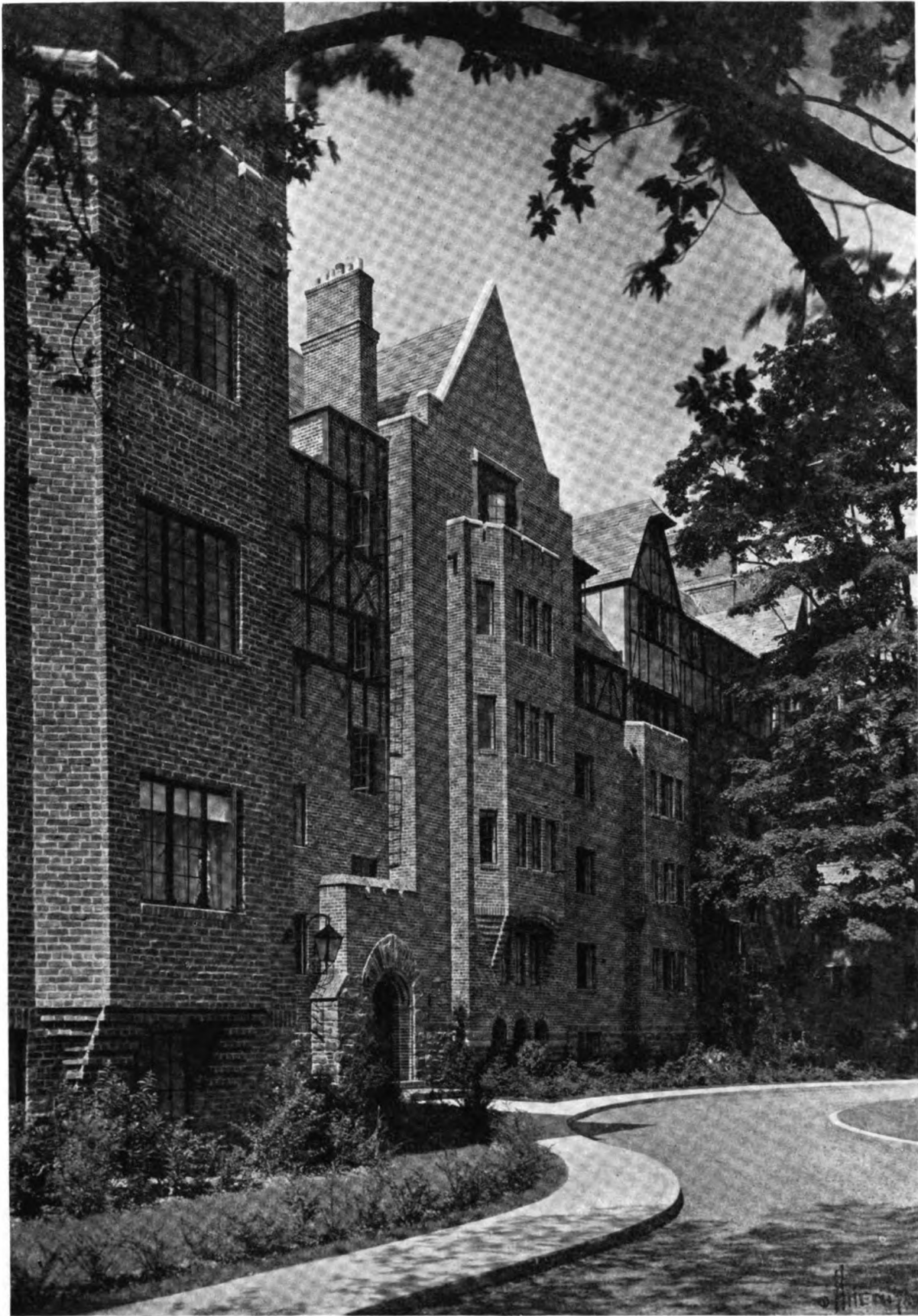
Apartments, "Blind Brook Lodge", Rye, N. Y. (Plans on back)

VanWart and Wein, New York, Architects



Plot Plan and Typical Floor Plan, Apartments, Blind Brook Lodge, Rye, N. Y.

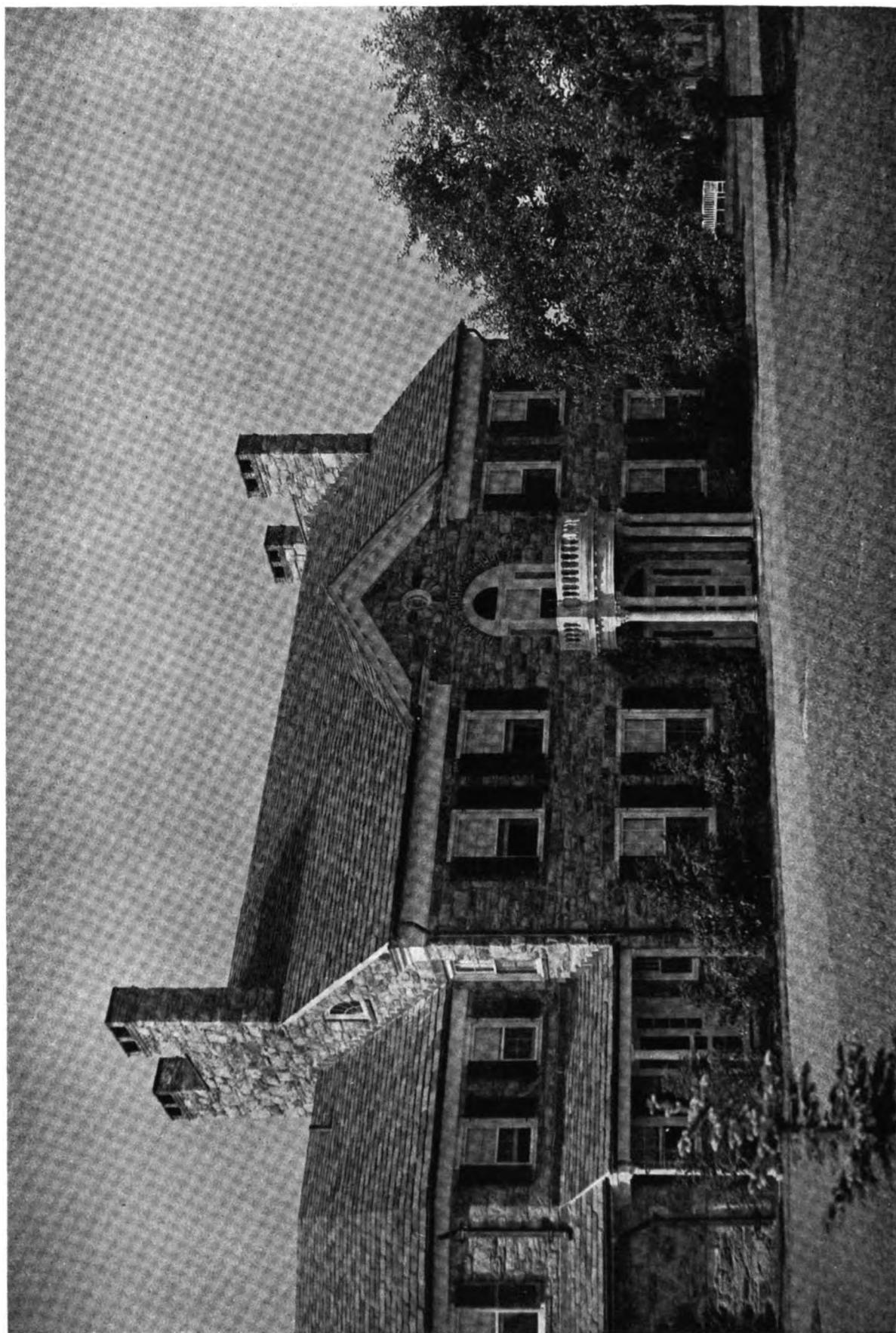
VanWart and Wein, New York, *Architects*



Amemiya, Photo

VanWart and Wein, New York, Architects

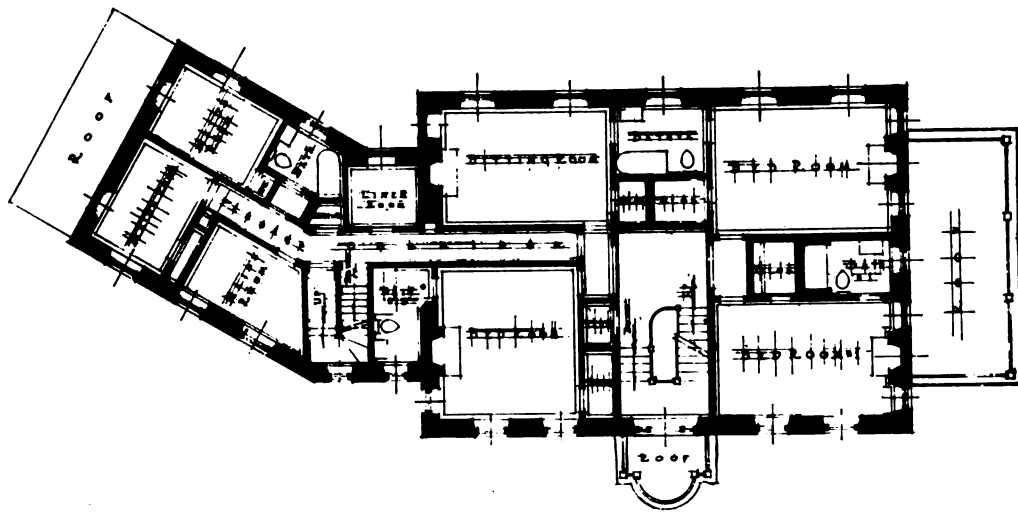
Detail of Court Facade, Apartments, "Blind Brook Lodge", Rye, N. Y.



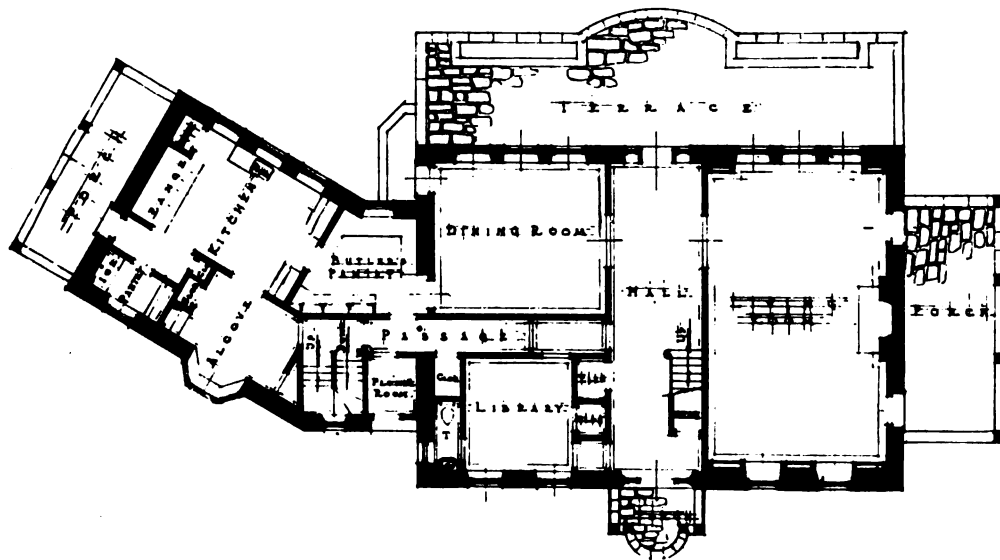
Van Anda, Photo

House, Miss Alice B. McCutcheon, Greenwich, Conn. (Plans on back)

Henry W. Rowe, New York, Architect



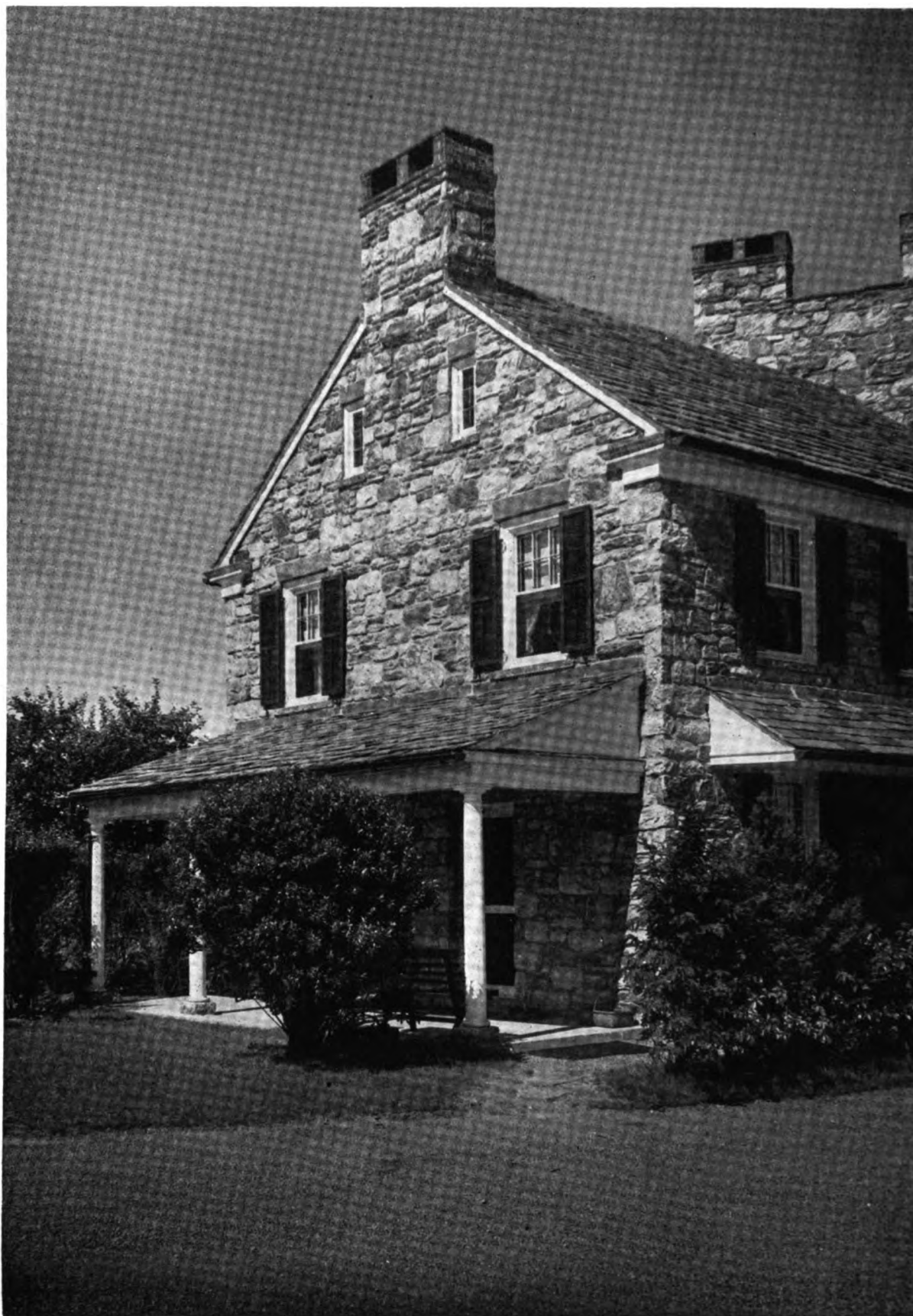
SECOND FLOOR PLAN



FIRST FLOOR PLAN

Plans, House, Miss Alice B. McCutcheon, Greenwich, Conn.

Henry W. Rowe, New York, *Architect*



Van Anda, *Photo*

Henry W. Rowe, New York, *Architect*

Detail, House, Miss Alice B. McCutcheon, Greenwich, Conn.

Mr. Murchison Says—

THAT AT last we have found out what Architects are really worth; that is, on an hourly and monthly basis.

For lo! an architect's wife in the middle western section of our country has sued a theatrical lady for totally alienating, warping and moulding her husband's affections even unto the last bending moment. She thinks he has been alienated to the time of \$100,000 in eighteen months. This makes \$5,500 a month; \$183.33 a day and \$7.80 an hour. Do not forget that alienating is not based on an eight-hour day. No, sir! A skilled alienator works on a twenty-four hour basis.

But that really gives you an idea of what you are worth to someone somewhere in this world. So cheer up when things go down and sally forth and get a good valuation on yourself. \$7.80 an hour is good.

What is a Bricklayer Compared to a White Leghorn?

QUITE A tropical storm has swirled around the heads of the bricklayers and the employers in New York lately on the subject of production. The bosses say that in the good old days when wages were \$5.50 the bricklayers humped themselves to the limit of 1,800 bricks a day. Now that the same bricklayers, aged in the wood an additional eight years, are getting \$14.00 to \$18.00 a day, they have to be more careful of their health and can only lay 700.

All of which is making the lowly and modest brick, when in the wall, quite an article of *vertu*.

The bricklayers, quite naturally, were furious at such an immoderate and unfair charge. They blame it on the architects. "The walls ain't what they used to be," they claim. "They are all full of set backs and zonites and pilasters and warts and we boys just can't make the progress we used to, when the walls were plumb and true and straight and good."

Helas! we wish it were true, but how can it be? Isn't every side wall and every court wall and every back wall the last word in plainness? Occasionally they run in a couple of band-courses in a dirtier brick just to annoy the bricklayers but that's about all.

We are sorry we cannot side with the bricklayers this time but as an architect we are used to bumps and we simply must have them.

Jogs and Juts

TO THOSE of you who are interested in co-operative apartments, we recommend reading an article in the September number of "Arts & Decoration" by Roy Belmont. He has evidently been through it

from the decorator's end for he speaks, among other things, of the manner in which the architects put great jogs in the rooms, said jogs being full of plumbing and heating pipes and leaving no free and uninterrupted wall surfaces for the hanging of tapestries or pictures.

Also, that where the plans call for a 9'-6" ceiling height, he very often finds it reduced to an even nine feet, by some knee braces or flanges or protruding pipes. Likewise, the radiator boxes jut out beyond the curtain line and look like the devil anyhow.

It's all true. The jogs should be the wall line but for selling purposes the rooms are figured as of their greatest dimensions whereas in many cases they really only count up to the furring line, so far as the decorator goes.

Too Many Laws

BUT THE apartment house designers are up against a number of things which annoy and disgruntle them beyond peradventure. Take for instance the building law which makes you limit your house to 150 feet in height, or else put metal trim and doors everywhere, and nobody wants that. Which is why the ceilings are so low. Were that limiting law 160 feet in height the ceilings would be very much pleasanter from every standpoint.

But if we cannot change the law, why doesn't some ingenious structural engineer find some way of reducing the 12-inch beams to 6 inches? That would give us flat ceilings without loss of clear height and make everybody happy.

Tucking Them Away

BUILDING COSTS continue so high (and probably always will) that apartment house planning, in the service portion especially, is rapidly approaching the tightness and adroitness of the yacht designers' work.

The modern kitchen equipment, manufactured by various concerns, is very compact and comprehensive; and they are even down to an ironing board which fits in a door, not in a closet. That is, the center panel of your door falls out right in your face and becomes an ironing board. Then you whip out an electric iron and give your Sunday pants the once-over. You can have folding Pullman nooks and drop-leaf what-nots and faucets that operate both the bathtub and the shower, and all kinds of electric refrigeration and 437 different varieties of closet fittings. And lots of other things, if you have the money.

Low Necks Take Up Less Room

THERE IS a woman in New York whose establishment is entirely devoted to closet fittings of every

description. She has worked out a place for everything. She knows, among other things, just how much space a dozen pairs of pajamas take up. (Do you know anyone who has that many?)

When it comes to closets, most clients want deep, roomy spaces with the shelves around three sides. But what about the space in the middle? All waste, so far as we can see.

And why isn't a closet two feet deep, or even twenty inches, and six or seven feet long, with double doors, the best?

Space Savers

IF THIS business of intensive planning keeps up at this pace we would recommend, as consulting architects, the designers of submarines.

We went through one the other day, accompanied by a friend, a little fatter, even, than ourself. We got through the circular hatchway and down the ladder all right, but our friend had to exhale and contract before he could squeeze through—and then only at the loss of a couple of pants' buttons.

Compactness isn't the word for it! A mass of wheels, cranks, valves, levers and tubes, with the living quarters worked in anywhere. Lines of four folding berths, one over the other and the poor gob has to lie flatways once he gets in his four-poster.

And Our Saucy Ship's a Beauty!

THEY EAT standing up, in the galley. In fact, we saw not a chair nor a place to hang anything, unless on a valve or a wheel. All the sailormen on this submarine were little fellows, about 135 pounds each, at the ringside, and they keep their clothes in lockers the size of drink lockers in a country club.

Perhaps they keep their drinks in the torpedo tubes, which were the only roomy things on the boat, insofar as we could see.

And there were two little officers too, stowed away in one little cabin. They probably slept spoon-fashion and had one razor between them.

The First Five Years Are the Hardest

MR. J. MONROE HEWLETT, architect, painter, orator, and general advisor to the young, in a recent article terms the sculptural decoration in the frieze of H. V. B. Magonigle's Kansas City War Memorial as "the most comprehensive mural project that has ever been undertaken."

The sculptor (or-tress) is Edith Magonigle, an artist of rare talent, and for five years the architect and sculptor, both conveniently living in the same house, have studied and studied and studied and studied this project, with the result that America is

to have one more monument of lasting beauty and architectural dignity.

Now who says the Americans are always in a hurry! Here BVD, (as his intimates call him) spends five years in profound meditation, probably refusing all commercial jobs, food and drink, and getting himself into the frame of mind of an Indian "fakeer", wherein he can see things that are beyond us ordinary mortals. We are sure he has his own private aura.

Cut Rates and Hand-Me-Downs

IN ONE of our most intelligent contemporaries a contributor asks if the architectural profession is not writing its own death-warrant when it demands a commission of 6% on the cost of a three or four million dollar structure. Well, it may be so, but it all depends. Depends on whom you work for, what kind of a structure you do and how much work you do for it.

For a very complicated structure, such as a great Gothic church or an Opera House, six per cent. is surely not too much. Nor for a War Memorial with a five-years' study period attached. But it is difficult to imagine a company engaged in putting up a strictly commercial building such as an office building or a hotel or an apartment house, paying to the architect a sum running into the hundreds of thousands.

So many present-day enterprises are backed by builders, speculative or otherwise, and so many architects may be found who are willing to work for a small fixed sum, that the good old days of the six-per-cent-take-it-or-leave-it seem to be in the discard.

Remember, we are now talking of big buildings, with perhaps a dozen stories alike in plan and with a plain brick wall at the rear and sides. Little ones are different; the smaller they are the greater the percentage one should get.

Arc-Welded Joints

ARC-WELDING AS applied to the erection of structural steel has been in process of development by Westinghouse engineers cooperating with the American Bridge Company for some time during which tests conducted in the Carnegie Institute laboratories of material prepared by Westinghouse arc-welding engineers has developed the fact that arc-welded joints were stronger than rivetted joints, and were in fact, stronger and more resistive to pressure and stresses than the adjacent beams. It was also found that the saving in steel effected in arc-welded structures was considerable because lighter beams could be used thus making the entire structure weigh less.

UNIVERSITY
STATE ARCHITECT
BUREAU



3" SCALE SECTION

WASH

ELEVATION

PLAN

PLAN

1-8 1/4" PROJECTION

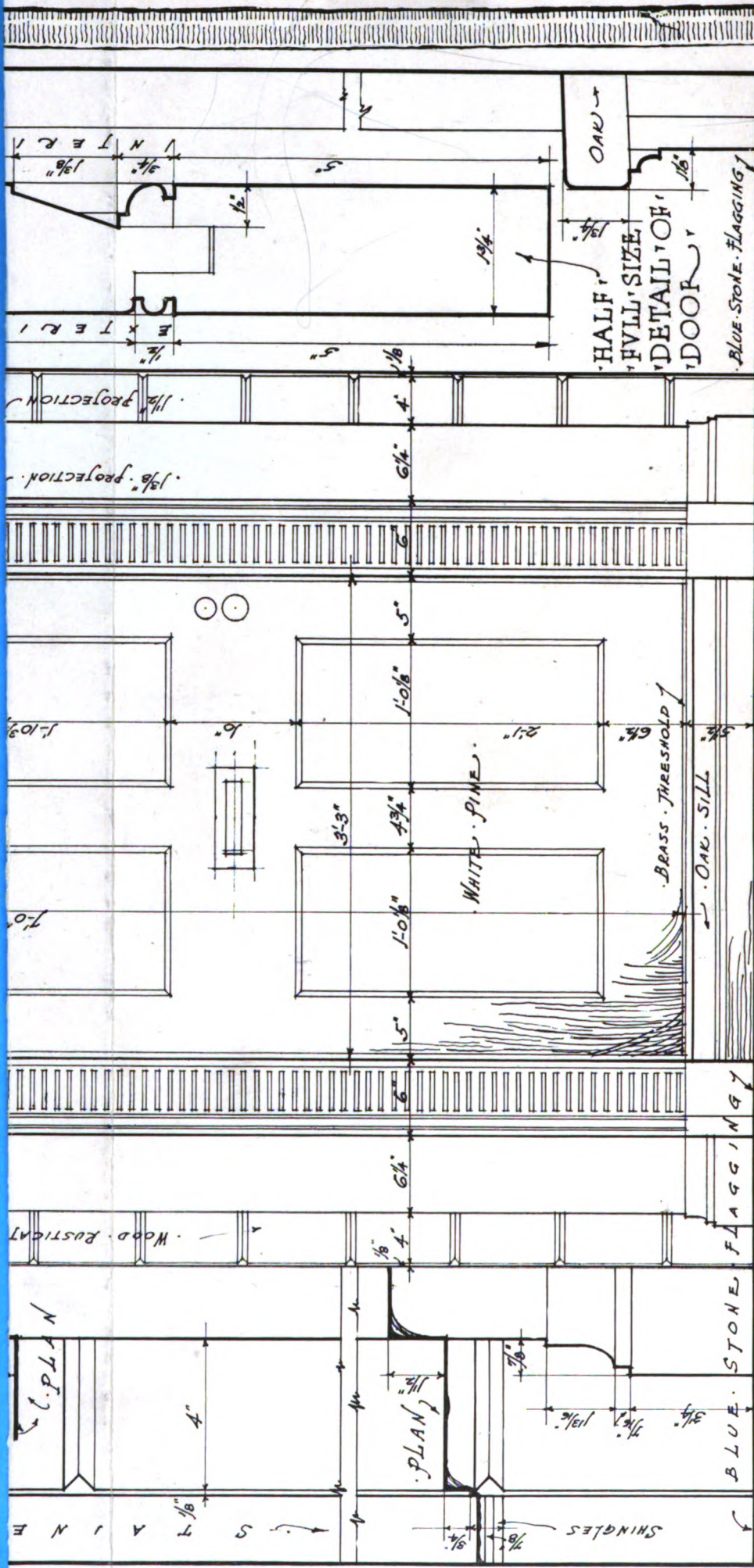
ANTIQUE GLASS

ANTIQUE GLASS LEAD

SHINGLES

WHITE

D. SHINGLES



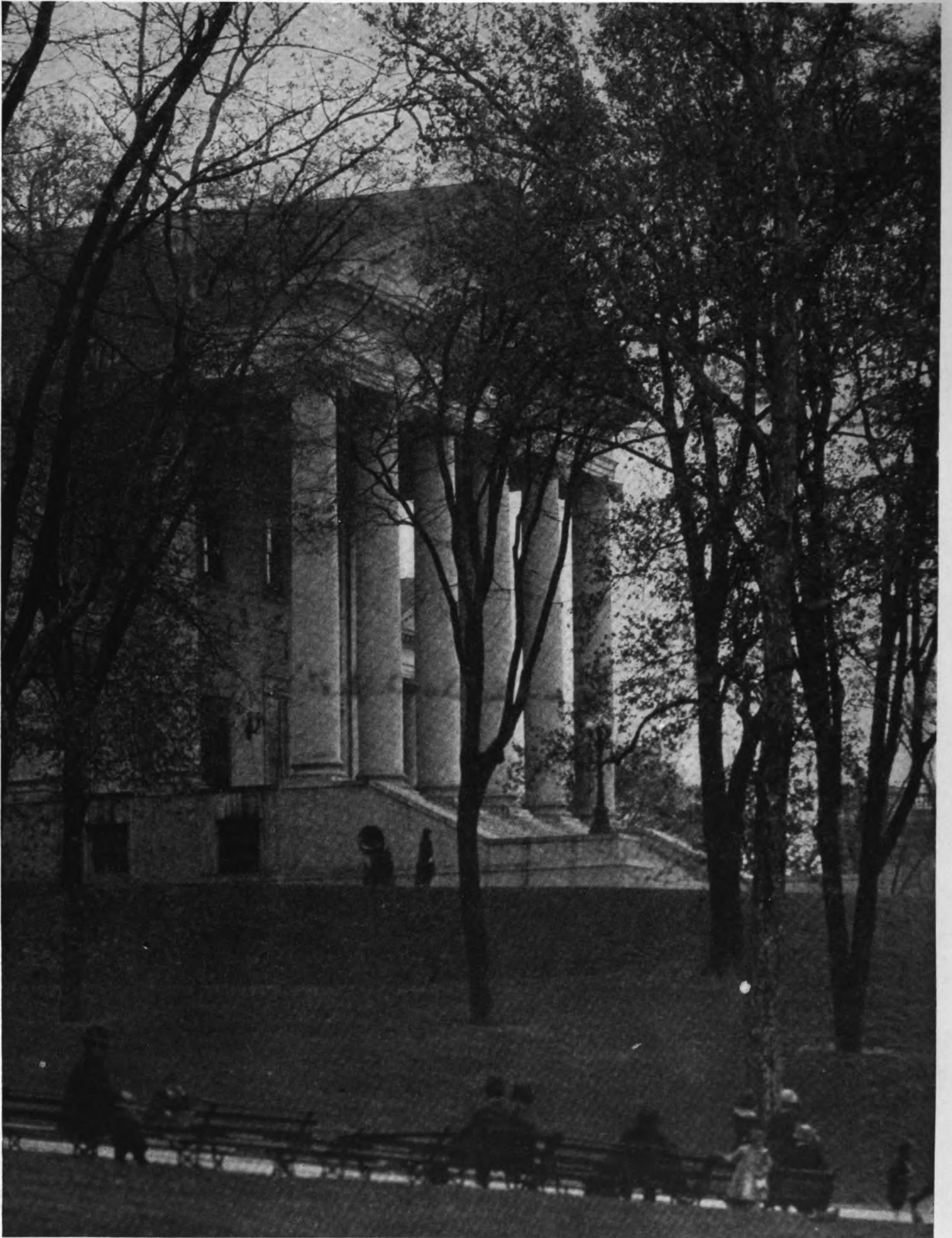
3" SCALE, DETAIL, ONE INCH SCALE, ELEVATION, 3" SCALE, SECTION

Detail No. 35, ENTRANCE, DOORWAY, November 1926, RESIDENCE AT BROOKLINE, MASS., L. SKIDMORE ARCHITECT, BOSTON, MASS., Walter McQuade

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DEPARTMENT OF ARCHITECTURE
The Pennsylvania State University
State College, Pennsylvania

THE ARCHITECT



Grant, *Photo*

Thomas Jefferson (about 1781), *Architect*

Portico, Capitol of Virginia, Richmond, Va.



Volume VII

NOVEMBER, 1926

Number 2

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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Charles A. Platt

Alfred Granger

George Chappell

Kenneth Murchison

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A Sermon from the Sanctum

WE FIND our text readily on this crisp Autumn morning in the oft-quoted exhortation that we "render unto Caesar" that tribute which is his just due. It is pleasant to be able to use this phrase in rendering to the architectural profession a meed of praise which is often either denied or overlooked. This opportunity has been suggested to us by a consideration of what is frequently referred to as "business architecture."

On other occasions we have spoken of the feeling prevalent in many quarters that our architects, especially those having to do with large city projects, had fallen upon evil times. It has been pointed out that architecture was no longer a dignified profession but a hustling, go-getting business, dependent for success on publicity and push rather than upon prowess with the pencil. But we feel that those who share this opinion fail to look beneath the surface. In a certain number of instances of modern, commercial building it is doubtless true that the architect and the architecture are somewhat ruthlessly thrust aside. But there are numerous other evidences that the architect and his work still play an important part, perhaps the basic part, in our modern evolution.

Laying aside for a moment all considerations of design and ornament, let us take heart from the lesson implied in various headlines, one of which we quote textually. It reads, "Big Apartment Fully Rented From Plans. All 90 Suites in 15 Story Building Not Yet Completed Have Been Taken." This means, among other things, a fine feather in the cap of the architects, for this rapid renting upon which is founded the *commercial* success of the building is, in large measure, founded on the architecture of the building itself, in the skill and intelligence with which the floor-space has been laid out. Here we have the architect contributing to the very phase of modern building which is something apparently . . . but not really . . . separate from its aesthetic qualities. It is evident that to realize fully his opportunities the architect of today must study the business problems of his time as carefully as he might explore fine examples of style, ornament or decoration were he called upon to do an opera house or a state apartment. But his chance is there if he sees clearly what it is.

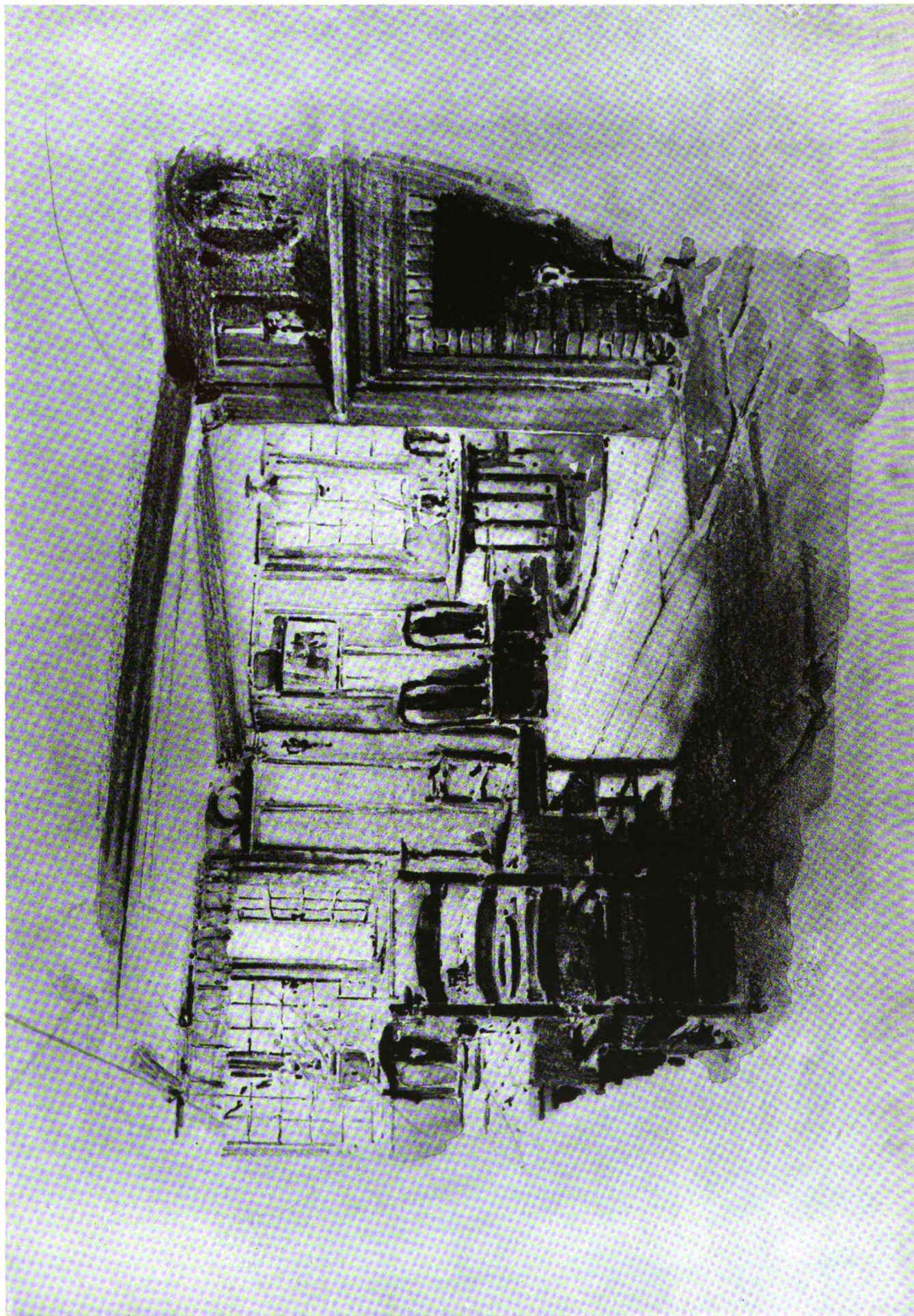
It is undeniable that the status of the architect of today is very different from that of his predecessors in the era of Hunt, Richardson and McKim. Our civilization, with all its cultural strides, has become increasingly a business organization. This national trend has inevitably changed the character of the architectural profession. The "complete architect" nowadays must not only be equipped with a sound professional training. In addition to this and to keep pace with the modern demand he must be versed in business principles and conversant with mortgage loans and amortization plans.

But, in admitting this responsibility, let us emphasize the fact that first and foremost must come his actual professional ability as a designer. Business courses have grown to be a very important part of our architectural schooling, not primarily because the architect is "going into business" but because he must "see all 'round" the complicated problems which are sure to be presented to him if he aspires to be more than an anachronistic dilettante.

The real estate operator may play an important part, the promoter may imagine and finance a splendid project, but they usually fall far short of what might be attained unless they call in an architect who sees with true vision the tremendous importance of his present-day task. Never before, in our history as a nation, have the opportunities been so great. Never before have so many architects been answering this call of opportunity, creating commercial structures that will stand as monuments of enduring beauty as long as there is a sound economic reason for their existence.

November, 1926

THE ARCHITECT



O. R. Eggers, Del.

Office of John Russell Pope, New York, Architect

Study, Dining Room, Country House, Long Island

File Index H1

II—What Indeed Is Beauty?

By REXFORD NEWCOMB, A. I. A.

EDITOR'S NOTE: This article is the second of a series of six written especially for THE ARCHITECT by Rexford Newcomb, B. Sc., M. A., M. Arch., A. I. A., Professor of the History of Architecture at the University of Illinois. Professor Newcomb has been at the University of Illinois for the past eight years, coming there in 1918 to succeed to the teaching work of the venerable Dr. Nathan Clifford Ricker who was made emeritus professor at that time. Previous to his affiliation with Illinois, Professor Newcomb was Acting Professor of Architecture and College Architect at the Agricultural and Mechanical College of Texas and, for six years preceding this, an architect and professor of architecture at Long Beach Polytechnic (California) and the University of Southern California. He has been a contributor to the technical press for the past fifteen years and is the author of "Franciscan Mission Architecture of Alta California," "The Old Mission Churches and Historic Houses of California," "Mediterranean Domestic Architecture of the United States," "Spanish Houses," "Outlines of the History of Architecture," "The Volute in Architecture and Architectural Decoration," and a series of monographs on "Tiles and Tilework." Professor Newcomb is active in architectural circles in his section of the country, having just finished a term as President of the Central Illinois Chapter of the American Institute of Architects.

IN LAST MONTH'S paper I recalled the remark of an American architect who said that "When logic enters, art flies out of the window." This remark would seem to indicate that rational, logical and orderly processes are foreign to artistic endeavor. While this is not an extreme position from the standpoint of a large number of present-day designers, it is a position questioned by the thoughtful practitioner. Indeed, the profession in America seems to be divided into two camps; those who seek "*abstract beauty*" and those who seek a "*rational, logical, functional beauty.*" Encountering these two rather divergent attitudes with regard to one of the pivotal considerations in all artistic procedures, one is led to consider the question and to ask himself "*What indeed is beauty?*"

While it is perhaps difficult to define beauty, it may roughly be described as that quality of a thing that renders the thing delightful or pleasant to the human mind. Such qualities, so far as architecture is concerned, are all detectable by the eye, but in other of the arts, they are made sensible through the ear and, indeed, it is not beyond the realm of reason to think of beautiful odors—perfumes—as sensed by the olfactory organ. Our general concept of beauty, however, associates itself with that which excites pleasure in the higher faculties of sense perception. "The eye and the ear," someone has remarked, "are the true windows of

the soul" and the "highest" beauties we know are those communicated to the mind through these two agencies.

What, then, are these beauties that delight the mind through the beneficent agency of the eye? They are simply the beauties of *form*—proportion, the shape of things—and of *color*. I wonder by what



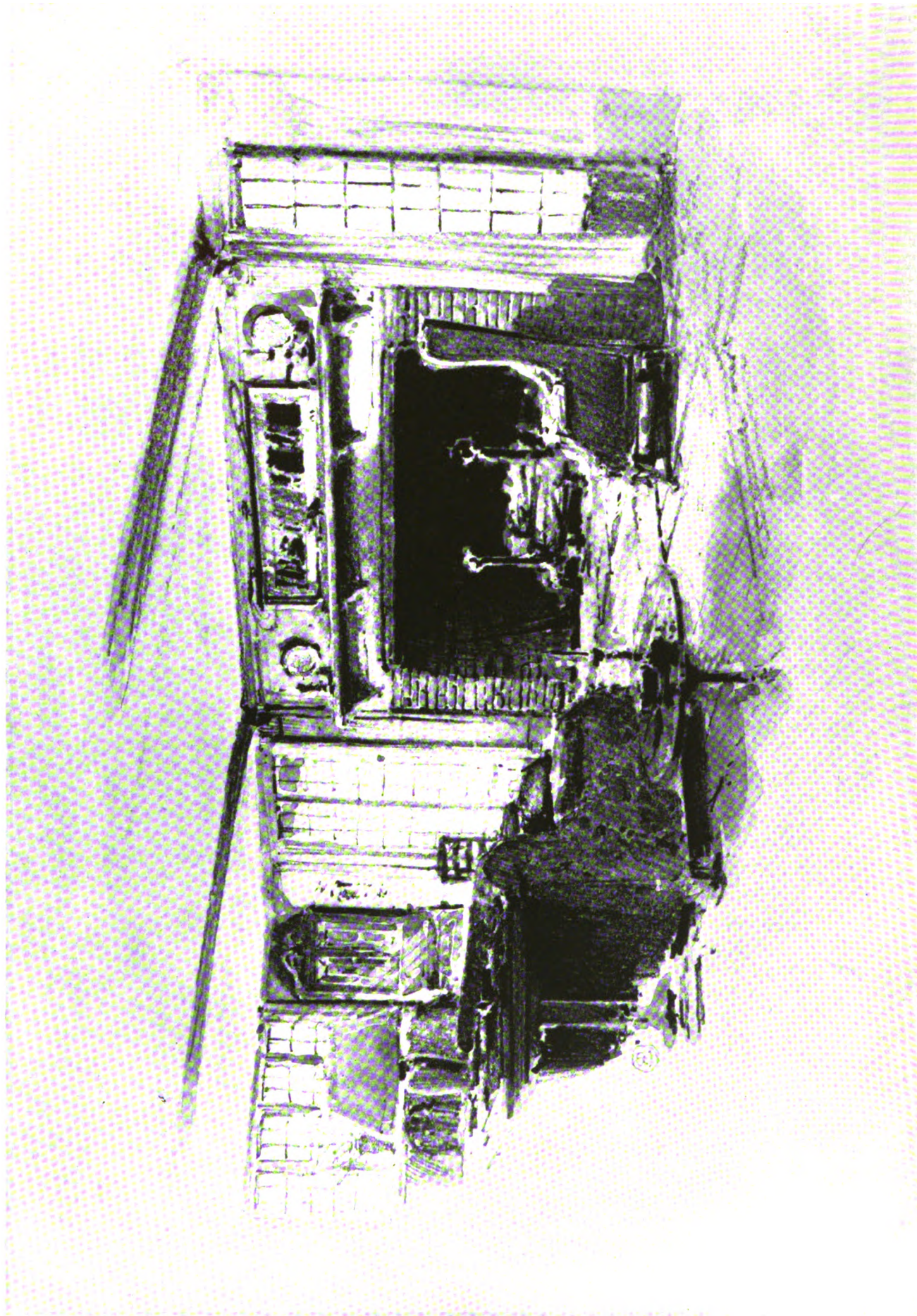
PROF. REXFORD NEWCOMB.

measuring-stick—what standard—we arrive at our decisions as to whether or not a thing is beautiful. How are we able to say that this area is more beautiful than that, this volume than another? Do we arrive at such determinations through the grace of some divine inspiration, something ideal, something utterly removed from our material environment? Would our choice be the same in a world different than the one in which we live, on the moon perhaps? I think that when we try to say what delights us and what does not, the selection resolves itself into a matter of personal preference. We select this color or that, this shape or that, this proportion or that largely upon the basis of *our* heredity, *our* experience in this earthly environment and *our* acquired likes and dislikes

resulting therefrom. Often things to which we are accustomed seem natural and beautiful, others equally meritorious we reject as ugly. Often also, objects seem beautiful because of some associated beneficence. Your mother's face, for instance, although it would present little of charm to another, may be very beautiful to you; and the face

November, 1926

THE ARCHITECT



O. R. Eggers, Del.

Study, Living Room, Country House, Long Island

Office of John Russell Pope, New York, Architect

File Index III

of a friend may seem beautiful especially if there is a noble character associated therewith. We say that such considerations are "matters of feeling" and not of reasoning, things of the "heart" and not of the "mind," impulses akin to instinct, and *not* rational processes.

One should stop at this point to think how he acted when he first learned to play the piano, or use a typewriter, or drive a car. Each move had to be thought out in advance; each action considered before performance could result. By and by action results with less and less mental direction, and presently there is a functioning that appears to require little of mental effort. Is this not a situation that parallels roughly our decisions, our creative efforts in the arts? Once one strikes his stride at writing poetry, at painting, or at any sort of creative work, does not his creative action become "*second nature?*" Thus many creators imagine that they "feel" when as a matter of fact the mind is functioning behind this feeling. My point is this: that living and having lived for ages in such an environment as that in which we find ourselves, the race has acquired a "second nature" for expression just as have all the creatures of earth. One phase of this is self-reproduction and, in some way akin to it, it seems to me, is creation in the arts, be they the "useful" arts of utility, or the "fine" arts, which exist purely for the purpose of delighting the soul of mankind through an appreciative process.

Take the bird singing in the tree. He expresses himself in a song, beautiful to him, and bedecks himself in colors, also beautiful, but behind both of these expressions there is indeed a deep-seated utilitarian, a *functional* meaning, if you will, which has to do with the all-important business of mating, reproduction and perpetuation of self. Man, on the other hand, has physically these same impulses and instincts, but, as a rational creature, he seeks to fathom his motives and desires, and to approve by "mental" processes the feelings of his "heart" (the physical).

However expression comes about, there is something in the soul of man that, in passing judgment or approving, sets up criteria by which expressions are to be tested. The mind of man is so constituted that it is attracted by, responds to, appreciates, loves, or adores anything that has as an attribute one or the other of the following qualities: TRUTH, GOODNESS, BEAUTY. Now the standard of either truth, goodness or beauty may vary with the individual. What may appear as truth to you may be far from truth in my estimation: the same is true of our individual ideas of what constitutes beauty. Recognizing the *relative* natures of these attributes, all of our educative processes are designed con-

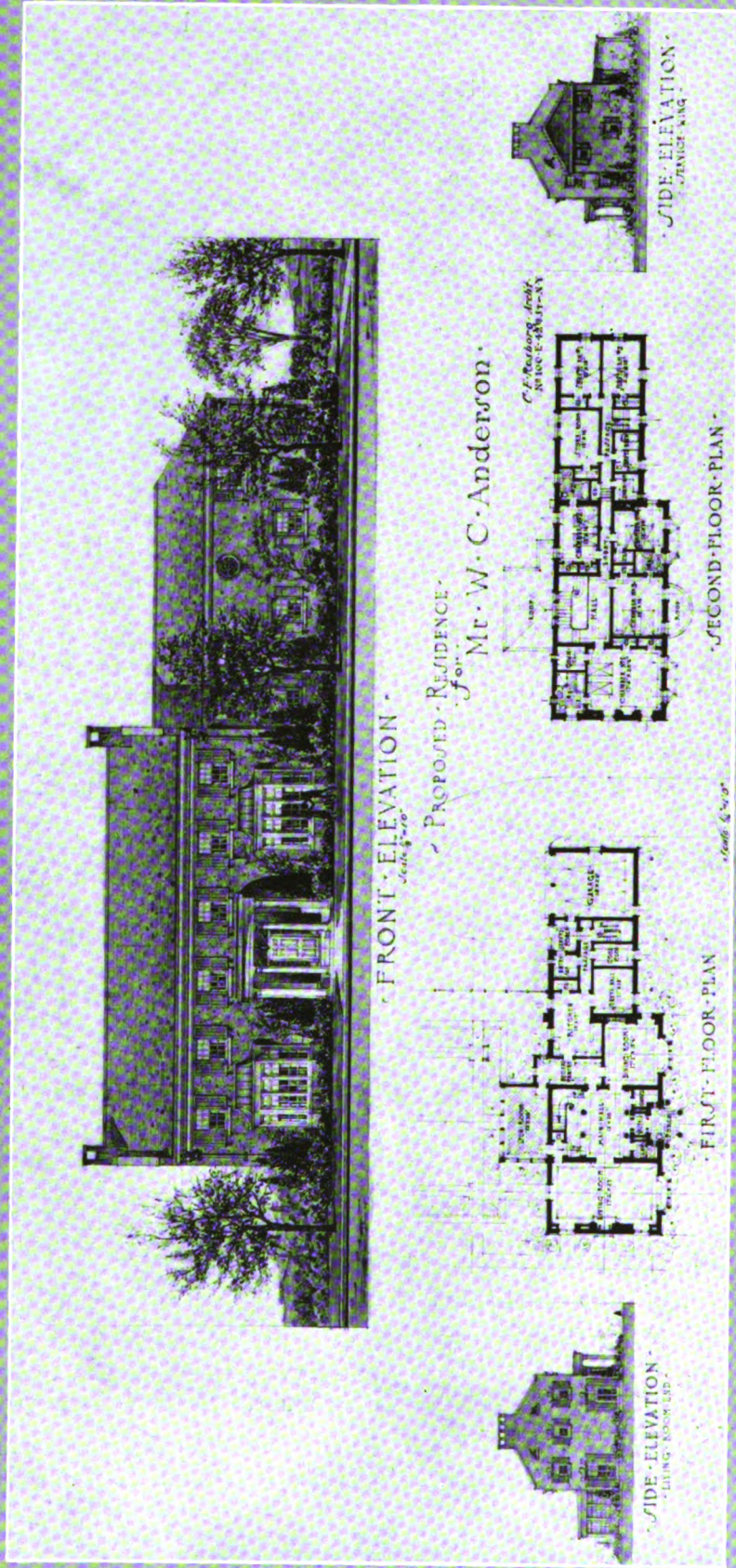
stantly to raise the *general* standard and develop the taste of the individual with respect to them.

But how came we by these notions, these "standards?" I should say only by conscious, definite, directive mental effort. The scientist, working by an observative process, gradually fathoms the laws of the natural world, pushes back the horizons of *relative* truth toward the *ultimate*. True, he builds hypotheses which work as analogies to help explain the *new* in terms of the *old* and anticipate the unknown. As the horizon is enlarged, as he gains a new vantage ground through the invention of a microscope or the development of a telescope, he revises his notions and reconstructs his hypotheses, thus pushing on and on in his insatiable quest for truth.

Must not the artist—seeking beauty—work in somewhat the same way? Was the race born with static concepts of beauty, ready-made standards? By no means. Of this a study of prehistoric art will immediately convince one. But *this* is assuredly true: since all of the TRUTH we can actually know finds its means of expression in the natural world about us, and in us, children of that environment, all of BEAUTY we can know finds its expression in harmony with the great fundamental expressions of the beauty sensed in our earthly environment. That is to say, that, in the long run, all notions, all concepts, all forms of beauty, and of everything else, are predicated upon and hark back through the experience of the race to our environment, to nature. All we actually know (see, hear, touch, taste, smell) we know by virtue of contact with that environment, and indeed those things which we do not know but wish were true (our ideals) are as assuredly based upon that environment. Readers will recall the old fashioned, earthly (not to say "earthy") conception of heaven, of hell, of God. All we know, then, or imagine is inseparably linked-up with and indelibly colored by our earthly experience.

But nature's beauty—indeed all nature's processes—are functional. The form of the tadpole modifies itself in obedience to its functions. When it leaves the water, it loses its tail; when it gets ready to go on land, it develops legs. This is the story in a short span of time of what happens generally to all biological forms. If our notions of beauty are, in the long run, derivable from nature's beauties, they must work in obedience to nature's processes and ring true to the functional performances thereof.

But, it will be said, nature has been reacted upon physically by man for the production of things that nature never conceived and man has brought forth new interpretations of beauty of which nature never dreamed. This is doubtless true. Someone has reminded us that "nature is never ready for a



C. F. Rosborg, New York, Architect

Study, House, Mr. W. C. Anderson, Great Neck, L. I.

picture." The painter "idealizes" the situation and gives us new beauties not intended by nature. Thus basing his essay upon the "real," man has constantly worked toward the "ideal" beauty. The ideal has often become so *abstract*, so far removed from the limiting premises of the *real* with which he started as to become *unreal* in every sense. But, we must remember that conceptions of beauty, if they are to mean anything to our fellows, must be expressed in terms of the real—the physical—and, if this be true, the limiting conditions of the real—the physical—world must be recognized. Otherwise, any creation would become to a mind steeped in the processes of that *real* world, senseless, ridiculous, meaningless. The qualities of unity, of balance, of rhythm, of harmony, the work must assuredly have, as indeed have all things in nature, and it must embrace the great salient principle of functionalism, if it is to contain the fullest-blown and most complete beauty.

Architecture, particularly, since it must always be expressed in terms of the real, the physical, and abide by the limiting conditions of its media of expression, must clearly enunciate itself in functional terms. But the materials with which the architect expresses his conceptions of beauty are variable. The character of stone varies from that of wood; the qualities of metal from each of these. Man recognized these facts early in his contact with his natural environment, and, in primitive art, usually expressed them. As time progressed, however, he forgot much of the truth of this and thus we find him executing in *wood*, forms that were perfect, supremely beautiful, in *stone* but entirely meaningless in wood, or terra cotta or cast iron.

In recent years a wide breach seems to have grown up in the profession because of a corresponding breach between our "mental" determinations and our "heart" determinations. The mind has given us science and science, through rational, intellectual processes, has discovered new truths regarding the material world about us. Through a scientific manipulation of that material world, we have evolved new systems of construction—systems of steel, concrete, glass, ceramics and what not, heretofore unknown. In other words, the mind has forged ahead giving us these things that demand, by virtue of their very nature, a readjustment of what we consider beauty in architecture. The "heart," on the other hand, groping along by its age-long empirical process, still "feels" for the beauty with which it has so long associated, the

architectural beauty of a *masonry* age—that beauty to which it became accustomed during the days of Greece and Rome and the Middle Ages and by which it has indeed been intoxicated.

But if there is a beauty of wood, another for stone, another for iron—a fact which every creative craftsman will readily admit—may there not indeed be a "new beauty" for these "new constructive systems" with which we are confronted? All admit the appropriate beauty of the Parthenon, perfectest expression in the materials at hand of the religious feeling of its time and place, but any thinking man would question its capacity to express the spirit of modern commercialism, as exemplified in our banking system, and especially so when constructed of anything except pure white Pentelic marble, or its "equal."

Architecture, it seems to me, if it should mean anything, should be a living, organic, expression of the life, thoughts and deeds of our day, couched in terms of the materials at hand and the systems of line, form and color which they permit. The spell of the past must be broken, old forms, old canons, old ideals of beauty, good in their day, must be sacrificed; logic, thought, intellect must be consulted if art is to keep step with progress. In view of these considerations may not one ask himself "What indeed is beauty?"

In case of doubt the artist always has the directive hand of nature to point the way. The trouble with most of us is that we refuse to go to nature for our cues. Rather would we go to the book of the past and pull in some system of architectural beauty that has passed the test of its day and veneer it upon our modern edifice, forgetting all the while the tremendous architectural lie which we are perpetrating. But the great Leonardo da Vinci did not hesitate to refer his questions of beauty back to nature, and apparently he was struck by the great way in which nature everywhere spoke of function in her beauties. Should we not as architects face the question sensibly, sit up and ask ourselves, "What are the possibilities, the limitations, the beauties, the appropriatenesses of this whole range of new materials with which we are confronted?" What indeed may be the beauties of a ceramic—"skinned," concrete—"fleshed," steel—"boned" building? Once sensing these, let us set forth to design, resolved to play the game within the rules. In this way, and only in this way, can our modern problems be solved in a satisfactory, beautiful, meaningful, sincere fashion.



Paul Windom, *Del.*

Van Wart & Wein, New York, *Architects*

Study, The Campanile Apartments, Fifty-second Street and East River, New York

File Index A

The Post Graduate School of Architecture and Landscape Architecture

By ALFRED GRANGER, F. A. I. A.

IT IS NOT often one can tell of an educational dream the realization of which exceeds the hopes of the original dreamer but this is true of the Post Graduate School of Architecture and Landscape Architecture, Lake Forest, Ill., the beginnings of which were outlined in the August number of "The Architect." In that number the purposes of the school were so clearly set forth that a repetition is unnecessary but now that the first year's term is over it will be interesting to both professions, architecture and landscape architecture, to know what has been thus far accomplished.

The Institute Not a School

THE INSTITUTE is really not a school at all but rather an arrangement for the sixteen students selected by the Heads of the Departments of Architecture and Landscape Architecture in the four great State Universities, Ohio, Illinois, Michigan and Iowa, four from each, to avail themselves of the privileges of sixteen separate and distinct fellowships provided by the Institute. These fellowships are administered from one central point and give each fellow many advantages of contact with his fellow students, and with prominent artists in the two professions, which are not possible in a regular collegiate course. The work done by the students is comparable to that of traveling fellows under the regular system of University Fellowships. That this system of work is sound and most helpful towards the creation of leaders in the two professions has been proven by this year's work and has won the whole hearted approval of the four universities whose students have been in attendance during the past summer.

In the colleges students have to depend, for examples of creative work, upon libraries, photographs and collections rather than upon real subjects while the work at the Institute has depended entirely upon an available source of estates and gardens of high artistic excellence. At all hours these estates have been thrown open to the students for recreation, study and actual measuring while the owners have made it a point to meet and talk with these young men giving the advantages of personal contacts which are invaluable. As a general thing College Fellowships have required that their winners visit foreign countries and measure and absorb ancient examples of art. As a stimulus to imagination and creative impulse such study is of the greatest advantage to the student but in the last twenty-five or thirty years our development in Architecture, Landscape and City Planning has so advanced that the

European Schools now look to us as leaders in creative architecture and for the last three years the Royal Institute of British Architects has sent its traveling scholars to the United States instead of to the Continent of Europe. By traveling in this country the student absorbs his inspiration in the atmosphere in which he will actually pursue his life's work and gains an insight into the value of his native elements such as climate, soil, materials and national customs without which he can never truly create.

The Idea of Collaboration

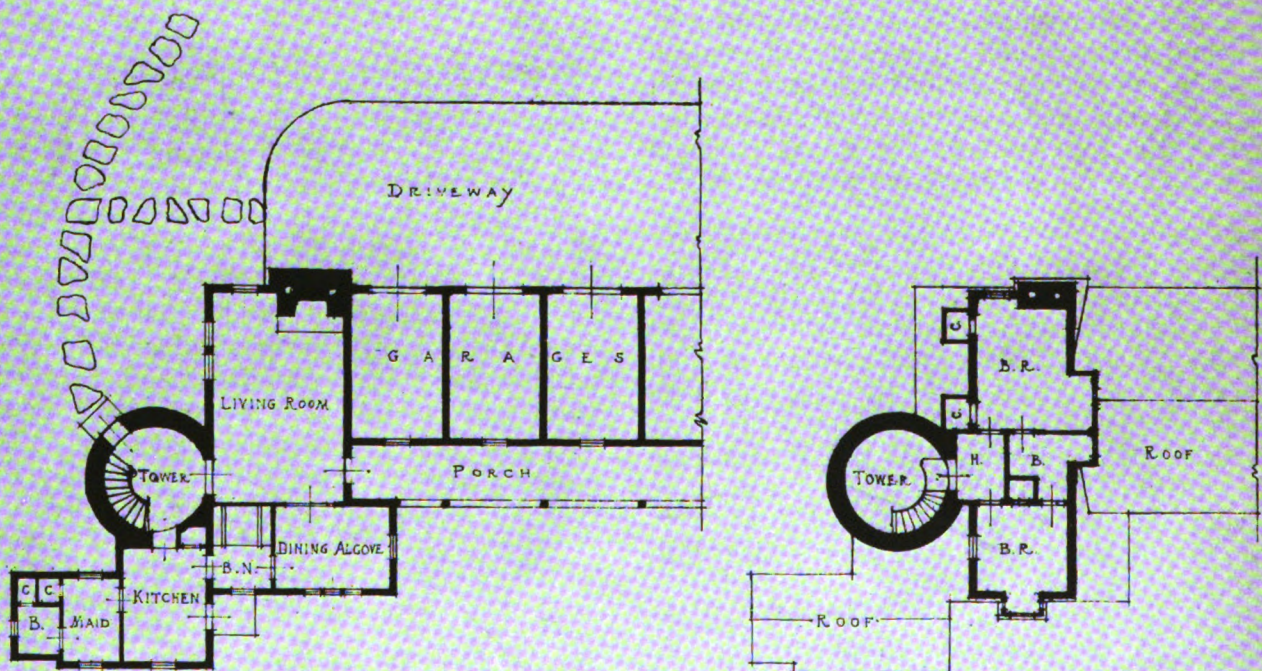
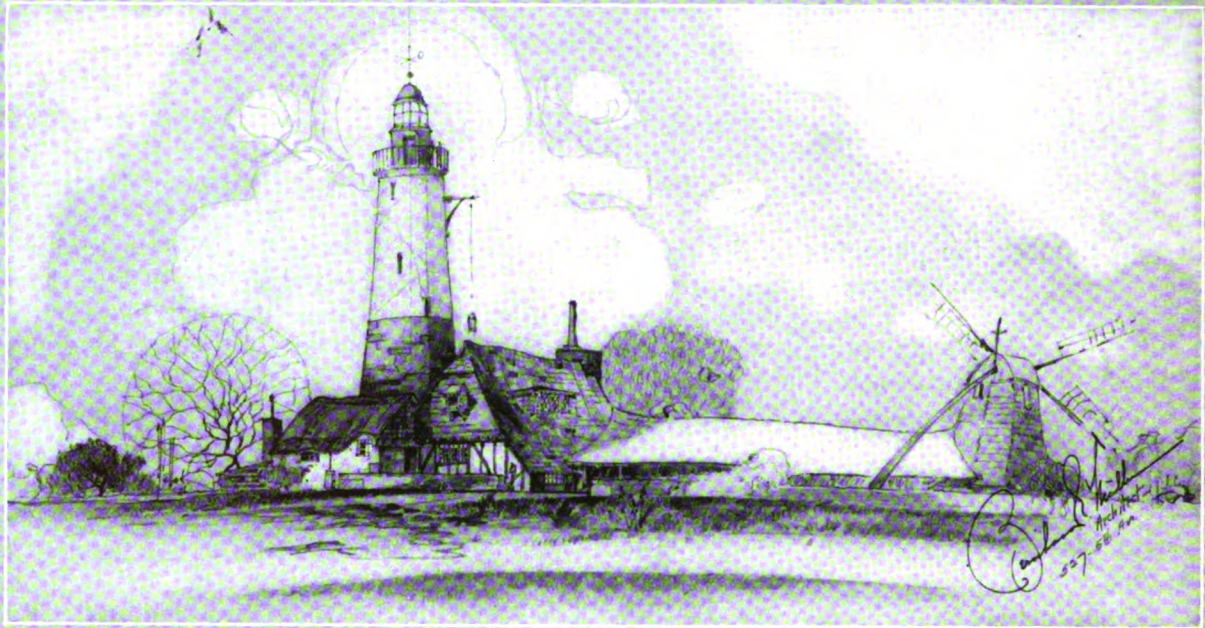
IN OUTLINING his idea for the formation of this Institute Mr. Ferruccio Vitale laid great stress upon the needed collaboration of the various branches of the Fine Arts especially emphasizing the very close relationship between Architecture and Landscape Architecture. In every problem given the students during the past summer this relationship has been almost the keynote of all solutions and they have in every case worked in pairs, architect and landscape architect. In addition to this they have slept under the same roof, eaten at the same table and been assigned the same tasks. In this way there has been developed a thorough respect for each artist's special field of work and a genuine spirit of co-operation which has been distinctly wholesome and helpful.

Handicaps to Creative Art in the Colleges

OWING TO THE strength of the vocational idea in education which has been impressed upon the American mind by the insistent demands of Industrialism and Competition, many of the departments of architecture in the larger universities are incorporated with engineering just as landscape art has been incorporated with horticulture, to the detriment of both professions. Gradually the public mind is beginning to realize that both architecture and landscape architecture are sister Arts, affiliated with and, to a degree, dependent upon both the engineer and the horticulturist, but in no way subservient to them and one by one the universities are recognizing this fact and introducing some form of "Fine Arts Management" by which unity of purpose along cultural lines is being fostered.

Peculiar Function of this Institute

THE FUNCTION of this Institute has been to bring the students to a realization of this close relationship of the two professions in the creation of any work of



Bernhardt E. Muller, New York, *Architect*

Study, Community House, Beacon Hill, N. Y.

File Index D-1

art and the necessity of leaders who will not only be technically equipped but will also have a sympathetic and liberal viewpoint enhanced by such an experience as the Institute can give them before they embark upon their professional careers.

What Has Actually Been Accomplished

WITH THIS brief description of what the Institute has purposed to do during its experimental year let us now note what has actually been accomplished:

On June 16th sixteen graduate students, selected by the heads of their various schools, came to Lake Forest to work and live together in closest communion. That they knew why they had been so sent is very doubtful. At an informal gathering they met Mr. Vitale and members of the Garden Club and certain others who were interested in the establishment of such an institute as Mr. Vitale had outlined to the Garden Club, the real sponsors of the movement. At this meeting Mr. Vitale in a very brief talk described to these young people the general purpose of the summer scheme and introduced them to Mr. Stanley White, Professor of Landscape Architecture at Illinois, who had come to Lake Forest to act as general director of the work. Incidentally it should be said here that no wiser choice of a Director could have been made as Mr. White by his talk, enthusiasm, and sympathy with youth has proven himself not only a real leader but a veritable "guide philosopher and friend" to the entire group. With this brief introduction the students were absolutely free to select their own subjects of study and determine what type of drawings they would make. Of course definite allotments of time were given in accordance with the complications of the subject, usually one or two days, sometimes one or two weeks.

During the first two months of the course the students worked together in the field where each had ample time to familiarize himself with the angle of approach which his fellow had to each particular problem. Many drawings were made collaborately and there was constant discussion and exchange of ideas. Each week some well known architect or landscape architect from Chicago or elsewhere visited the school, went into the field with the students, giving really constructive criticism and suggestions right on the job. As a result of this freedom and collaboration measured drawings of the Market Square in Lake Forest, which is Howard Shaw's finest memorial, and of eight large estates were made besides many free hand sketches in pencil and water color and accurate drawings of special details of other places. This covered the work of the first two months.

Opportunities on the Side

ASIDE FROM their regular work in Lake Forest the schedule was frequently broken by excursions to various points of unusual interest in Chicago or its environs, generally under the guidance of well known practicing architects. On one occasion Mr. E. H. Bennett, Architect of the Chicago City Plan Commission, took them to see the main features of this unusual and comprehensive city plan. They also visited the Art Institute at various times under the direction of members of the Committee on Education of the American Institute of Architects and attended lectures on the appreciation of the fine arts which are given under the Carnegie Foundation. In the field such men as Chester B. Price and others gave them special instruction in drawing and painting.

Final Problem and Award

THE LAST month of the course was given over to the development and presentation of the final problem in design which brought to the two winners some months of travel in Europe. This problem is the design of the necessary buildings and grounds of a college of approximately 200 students, men and women. The site given was a topographical survey of the grounds of Lake Forest College where the students had been housed during the summer. On this survey all present trees were located and all contours given but no existing buildings, roads or other special features shown.

The work was so planned that each student in the pair should have an opportunity to show his special qualifications for his own branch of the work but the judgment of the award took into consideration not only the solution and presentation of the final problem but also the work of the entire summer.

The jury of award consisted of:

Mr. Edward L. Ryerson of Lake Forest, lay-member
 Mr. John Holabird, Architect
 Mr. J. Monroe Hewlett, Architect
 Mr. Bryant Fleming, Landscape Architect
 Mr. F. A. Cushing Smith, Landscape Architect
 Mr. A. D. Taylor, Landscape Architect.

After careful and painstaking study of the final problem and of the summer's work the award was made to Mr. Franklin G. Scott, Architect, and Mr. Ralph L. Reaser, Landscape Architect, both from the Ohio State University. An honorable mention was given to Mr. Clayton F. Miers, Architect, from the University of Illinois and to Miss Erline Green, Landscape Architect from Ohio State. Thus three out of the four students from Ohio showed outstanding merit.

A summary of the summer work would be incomplete without a list of the Architects and Landscape Architects who took time to visit the school and gave so freely of themselves to inspire the younger men to get into the field and carry on a great tradition. They were, Edward H. Bennett, Arthur F. Brinckerhoff, M. H. C. Cowles, Robert N. Cram, F. A. Cushing-Smith, Hugh M. G. Garden, Alfred Geiffert, Jr., Alfred Granger, Mrs. C. W. Hubbard, George F. Ingalls, C. Grant LaFarge, Harrie T. Lindeberg, H. Van Buren Magonigle, Chester B. Price, Elbert Peets and Frank L. Venning. Mr. Vitale spent several days each month working right among the students, inspiring them with his high ideals of professional practice and leadership.

The Future of the Institute

THE QUESTION now occupying the minds of those who have through the past summer so closely followed the workings of the Institute is—what is to be its future?

Educationally they feel that it has been a real success and this feeling has been intensified by the impressions and opinions of the visiting architects and landscape architects, all of whom have expressed their approval in very glowing terms. Mr. Vitale, whom we look upon as the originator of the scheme and who has certainly been its greatest inspiration is naturally very happy; sixteen young people have gained a knowledge and a practical experience supplementary to their college courses which has enabled them at once to locate themselves favorably for active practice in their professions; two of them have gone abroad to pursue further studies—all this is distinctly to the good.

In every educational project the question of finance is a vital one. The costs for the first year were raised by private subscriptions among local people who believed in the advisability and practicability of Mr. Vitale's scheme and the \$2,500 for the traveling scholarship was the gift of the Garden Club of Lake Forest. To raise the needed money in the same way for next year or even for five years might be easily done. But all those who look upon the Institute as a valuable contribution towards higher education, and who feel that it can and should be permanent, are convinced that a repetition of this year's mode of financing would be a mistake of such magnitude as to destroy the possible usefulness of the Institute. The eligible students come from the four great State Universities of the Mississippi valley; it is the children of these States who are benefited and are to be benefited by the very unusual opportunities offered by such an institution and we feel that the support needed should come from the citizenship of these States. The amount needed is small, very small in comparison with the benefits conferred, and the men and women interested feel confident that this support will be forthcoming. The students are not the only ones who have gained by this first year's experience; those back of it have also learned much as to what to do and even more what not to do. One thing is certain, that here in the "Middle West" it has been proven that it is possible to have an institution whose avowed purpose is to use the process of selection and pick out and create leadership in two great professions. May we not look forward to the time when schools for leadership in all the professions may arise from these simple beginnings? To create leadership—is not that a much needed slogan in our democracy?

Editorial Comment

Something New and Old

TO THOSE who follow the Arts, decorative and architectural, it is always of absorbing interest to note the new directions and impulses which form them. Expositions, meaning "World's Fairs" and similar shows, exert a potent influence on architectural styles. We remark that there has been, within recent weeks, a recrudescence of interest in the truly remarkable art, ancient and modern, of the Scandinavian countries.

The vividly racial Exposition two years ago in Norway called forth much comment by the distinct architectural idiom of the Vikings' descendants. The impetus of this show now reaches our shore in various ways. Some of our decorators and architects are turning to the gay color schemes of Nor-

way and Sweden for their interiors. The originals in which they find their inspiration are examples of a true folk-art of great beauty. It would seem that these peoples, living in a climate of long winters and fleeting summers, have for years satisfied their craving for color by incorporating it in their homes and buildings, both inside and out. In their interiors it is endlessly applied to all manner of furnishings as well as to moldings, doors, panelwork and ceilings. There is nothing austere in this northern architecture; rather an opulence of color and great fancifulness of design.

One of their most striking examples of real greatness is that of the tapestries recently shown at the Exposition of Women's Arts and Industries. They are four in number and represent a revival of Norway's oldest art, three of them being from the loom

of Madame Frida Hansen while the fourth was executed by her only pupil, Mrs. Oscar W. Bergh of our own Brooklyn. The most important item is the piece entitled "Southward," one of the largest Norwegian tapestries in existence. Another is "King Sigfurd Enters Constantinople," woven for King Oscar II of Sweden and reproduced by his permission for exhibition in America. That executed by Mrs. Bergh is called "The Goose Girl."

For the archeologist a fascination lies in the very early date in which this revival finds its roots. Madame Hansen, who is now seventy-five, spent many years searching among the relics found in ancient Norse graves and among the bones of exhumed Viking ships. Here she found fragments, mere scraps of weaving, dating as far back as the sixth century! Her explorations led her into the most remote valleys of her native land, in one of which she discovered a primitive loom on which she was able to recapture the stitch, color and texture of the originals. By so doing she has bridged the tremendous gap between the previously earliest known examples, those of the twelfth century to be found in the national museums. Truly, a remarkable monument of artistic archeology is the work of this able woman.

We may take a just pride in the fact that its recognition in this country is due so largely to the efforts of her pupil, Mrs. Bergh. Once more Brooklyn, with its fine Museum of Art, vindicates its existence.

One of Our Problems

THE VITAL relation of architecture to existence in its literal sense is indicated in the current report of one of our civic bodies regarding the equation between population and congestion. Expressed in terms of architecture, the report charges that the packing-in of sky-scrapers is the main cause of many motor accidents and deaths. As is truthfully pointed out, our huge towers not only greatly increase the density of the pedestrian throngs in the streets but they also add to these same thoroughfares a horde of trucks which, without apparent exaggeration, are called "murderous monsters."

This is a serious problem for our city planners and one which should call for consideration by practising architects all over the country. If the menace of "municipal murder" is not solved by those best fitted to do it, our architects and engineers, we will, with all our much vaunted civilization and inventiveness, but have reared a monster to devour us. The large percentage of children who are killed or maimed only accentuates the responsibility of their elders. We can not seriously subscribe to the Prussian dictum of one of the professional brethren who said cruelly, "The high mortality rate due

to the traffic is an excellent thing. It gets rid of a lot of idiots who otherwise would live forever!"

A Passing Type

ALMOST EVERY section of the country boasts, . . . or perhaps we should say, suffers . . . one or two architectural survivals of the type of dwelling known as a "castle." The East is particularly rich in these towered and crenelated mansions, a number of which still gaze, albeit somewhat sadly, over the curves of the Hudson, deserted and tenantless, relics of a false and meretricious style. Yet many of them were splendidly built and contain interiors which are impressive in proportion if not in detail. As they stand now, like "a banquet hall deserted" they possess a kind of solemn grandeur that would be funny were it not so pathetic.

A not uncommon fate for such donjon-domiciles is that of conversion into some form of country club, to which they are far better adapted than to individual occupancy. For one thing, with fuel at present prices, it requires a community chest to heat them. But this use often entails such a complete remodelling, for locker rooms, lounges and dining rooms, that little is left of the grandiose domesticity of the original. In a way, this is to be deplored. We feel that each phase of our architectural development, however horrible, should be perpetuated by some example, perfect in its kind to serve as a warning, if nothing more, for future generations.

A Sane View-Point

WE HEAR much, from time to time, of "State Housing Projects." They are a favorite talking point for political candidates in pre-election speeches. They propose to do a lot for the working or salaried man in the way of improved and cheaper living conditions. Their objects are invariably to be accomplished by new laws and at the expense of the public treasury, which means everyone in general and no one in particular.

One of our builders strikes what seems to us a sane note when he says, "I have been interested and even amused at the seemingly fruitless efforts to further the production of low rental apartments as provided under the recent state housing law."

A Correction

ON PAGE 46 of THE ARCHITECT for October appeared a study of "A Georgian City Residence," Beaux-Arts Institute of Design.

The author of this design was Mr. M. T. Worthen, University of Illinois, whereas we inadvertently gave credit to Mr. W. P. Kramer.

We take this opportunity of apprising our readers of the error, and offer sincere apologies to Mr. Worthen.



The Producers' Research Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

O. C. HARN, CHAIRMAN OF THE COUNCIL

THE PRODUCERS' Research Council is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Monthly Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

The Semi-Annual Meeting

WILL BE HELD at St. Louis on November 4, 5, and 6. It's too bad this announcement wasn't in the last issue but the Executive Committee hadn't set the date or the place. And if we had published it too widely *all* the architects might have come and then we wouldn't have been able to get any business done! So perhaps it's all for the best.

But, here's a cordial invitation to all our friends to come around and tell us what they think of us. If the weather is clement we'll give them a chance to emulate Bobby Jones. That's a most important part of the program.

Standard Specifications

AT THE meeting in St. Louis we are going to discuss this matter with the simplified-practice fellows from the Bureau of Standards. This is a big question. In theory it will work beautifully and probably in practice, too, IF, and that if is a great, great big one,—if, the manufacturers will live up to standard specifications, if the standard specifications are not ineffective compromises, and if the architects will use and enforce them.

I'm not opposed to this movement, mind you, merely sceptical, and a bit, just a wee bit, scoffish. The Council stands solidly for everything that tends toward improvement of the building industry and consequent saving to the consumer. But, I do feel that there are many limitations to standardization. Basic materials can be, and mostly are now, standardized. But can one standardize ready-mixed paints, patent mortars, or asphalt products? There has always been a ceaseless debate on the merits of natural and manufactured asphalt. Will a standard specification put one of these excellent products off the market or will we be confused by a standard for each and still not know which is best?

Standardized Industries

YOU CAN standardize some industries like cement, for instance, and stone or tile. But how are you going to standardize ready roofings and similar products which are sold on a price consideration only? And how can standards for such things be maintained? The St. Louis meeting ought to be very instructive.

New Bulletin

THE COUNCIL is going to press with a new Bulletin of informatory data submitted by our members as of interest and use. There was so much that we couldn't publish it all, first because we didn't have the funds and, second, because architects don't like too much of a good thing (commissions excepted.) But it will have a lot of data which well deserves a place in every architect's file,—and we don't mean scrap baskets, either.

Information Bureaus

IF THE COUNCIL is going to expand (and it is, I assure you) and really accomplish something, its expansion might well take the form of Bureaus of Information (that's a punk name but it's expressive) in different sections of the country. To these architects can come or write for the latest authoritative information on materials. Certainly outside of New York and Chicago these clearing houses should be of service. But where to establish them in that dim future time when the machinery is ready to operate? How about St. Louis and San Francisco for starters, with Atlanta and Seattle as second choices?

Lecturing Chapters

DO ARCHITECTURAL chapters and clubs like lectures, or talks, on materials? That's a simple enough question, but we don't get any but the most confused answers to it. The architects in the large cities aver they get enough lecturing from salesmen during the day and they don't want any more at night. In smaller places where real information is hard to get they profess to welcome competent speakers, if they don't talk too long. But from our own and others' experience we have noted that these speakers don't always get the numbers they were led to anticipate. It's a little discouraging. What's

the answer? Are we filled with too much crusader zeal or are the architects averse to being educated?

The Committee on Education

IS PREPARING a catalogue of films on materials and processes which can be had for the asking. I wonder sometimes if the architects are going to use them. Maybe they will when they understand that they positively won't take any more time than is stated in the catalogue and that no speaker need accompany them.

Advertising

WE'RE ALWAYS mulling on this subject and now we want advice. The other day we had a debate (not a very dignified one, because the other side got personal) about the value of architectural advertising in the summer months. At this time, we were told, architects did less work than usual; ergo, advertising was of no use, because everyone worth while was in Canada or Maine or Europe. Contra, we set forth that this was the time when the members of the firms visited jobs and condemned things, and, therefore, they were intensely interested in materials; ergo, advertising was most pertinent in the summer. In the winter the architects that don't go to Florida are confined to the drafting board and the specification desk and their interest is not so active. I am convinced I am right, but, if anyone has any thoughts, the disputants would appreciate them.

The Leaven Is Working

TWO MONTHS ago we remarked on the dilatoriness of architects in letting everyone but themselves get credit in the press for buildings of a public nature. The project in question was the new memorial chapel at Harvard. Evidently our scolding did some good. Only yesterday we read in the esteemed New York Times of the new Harkness Hall at Yale. There was also a picture, which is going some in the Times. Right down at the end of the article it said it was being done by a Yale graduate named "Aldrich of the firm of Delano Aldrich!" The energetic Herald-Tribune showed a nice picture of the building, but didn't have room to mention more than the cost and the donor. Well, anyway, we're making progress. Reforming people is exhilarating work.

The Committee on External Activities

BY THE TIME this reaches you the Special Committee on External Activities of the Institute will have met at Providence and, we hope, rendered its report and recommendations to the Directors. Very real possibilities for cooperative effort repose in the hands of this committee. We hope the Institute, the Journal,

and the Producers will benefit mightily from their deliberations.

Another Architectural Show

I SEE THAT there is going to be another Architectural and Allied Arts Exposition in New York. My hat is off to the New York crowd. For years they practiced on a ball; but once having tasted the blood of publicity they are eager for more. It's mighty hard work to put a big show like that over, but the results accruing to the architectural profession through a better public appreciation are well worth ten times the sweating.

Domestic Architectural Design

IN ALL great movements inclining toward social evolution the initial forces are imperceptible except to a few chosen individuals whose fearless and original thinking spins inventions out of human brains. It has taken the vivacious efforts of a progressive group of modern architects to assimilate the traditions of our Colonial and present to the American people interesting and lovely forms of an architectural style, purely indigenous and delectably expressive of simple American society.

In the earlier days of colonization our forefathers were entirely too engrossed in fighting Indians and arranging for the bare necessities of life to give vent to any esthetic demonstrations. But as living became safer and thought could be turned toward the production of wealth, architecture caught stride with industrial progress and assumed the aspect of permanency.

As communities grew; as the social and economic system of this new country found equilibrium and left people free to think about wealth, houses expanded in size, adding beauty, comfort, and luxury. Arrangements and details comported with Georgian characteristics. The effect of this eminently admirable influence was apparent until after the War of 1812. The nation may have earlier become politically free, but the mother country ties were too strong culturally. Not until a full fledged, independent generation grew mature, following the second war, did the Colonies falteringly set about to build upon their own intellectual resources.

The very nature and manner of our national growth contributed the factors which retarded productive imagination in art. Fifty years after a feeble beginning we find the nation interested in the exploitation of new lands, in large agricultural pursuits, in maritime and industrial expansions; politics, slavery, horse racing—everything under the sun but art.

Office Interims

HOW TO FILL THEM WITH PLEASURE AND PROFIT

By GEORGE S. CHAPPELL

EVERY ARCHITECTURAL office has its interims, by which I mean those backwater periods when there is nothing much doing, no real he-job on the boards. These slack times are very depressing and are frequently wasted. I have suffered from them myself. Yes, strange as it may seem, there have been days . . . I almost said years . . . when clients failed to press their eager faces against my outer door. On such occasions I have entered my office with a feeling of desolation, seated myself within springing distance of the 'phone and said with faint hopefulness, "What next?" And there was no "next," at least not until I had ample time thoroughly to appreciate my own misery.

Nothing so hamstrings one's energy as self-pity. I knew in my heart that there were things to be done but I could not think what they were. Finally, through the blue gloom, I began to see possibilities. These periods of inaction, I realized, might be blessings in disguise, rest-intervals specially designed by Providence for study, relaxation, preparation and amusement.

Plucking myself out of my stagnant condition was no easy matter but I finally succeeded. It was amazing how much brighter life became. I was busy again, . . . busy doing nothing, it is true, but even this toned up my morale tremendously. It may well be that a few of the things that I have learned to do when doing nothing may be helpful to others who find themselves in the same condition. It is with this hope that I write this article. That is my good deed for today.

Well then, let us consider first the conditions which exist in the normally busy office. Everything is in confusion. Plans need filing, books and plates are scattered about or lost under the weight of useless catalogues, sample bricks, last summer's straw hat and other impedimenta, unless, perchance, you are that mythological bird, the neat architect. If so, I have never met you. I never met a single architect who did not conduct his business, when he had any, under the conditions I have described.

The slack interim is the appointed time in which to remedy all this, to clean house, "read up," dust, sort, file and destroy, . . . aye, destroy with ruthless hand all manner of things which have been saved because, sometime in the dim past, you thought they might be useful. I have read clippings and looked

over catalogues which I knew had once filled me with the thrill of discovery. "Here is a great thing!" I had cried. Now, with the zeal of housewifery on me, I glance at them and they are naught but blah. Into the basket with them! Away, away!

This task takes days and days if done thoroughly. You can catalogue your library, something you have always meant to do. You can file your plates according to the delicious system promoted by this valuable magazine. You can weight down your oft-filled paper basket with bricks, tiles and slates, to the great distress of the cleaning woman, what time she creeps about her lowly task. And there is your desk. This alone is a solid day's labor. When you lift the desk-pad what a distressing mixture of dust, pins, clips, rubber-bands and extinct blotters meets your gaze! I sometimes wonder what the towel-supply company thinks after I have had one of these seizures. But never mind—it must be done.

Turning to a wider field, this is an ideal time in which to rearrange and decorate your office. On the walls flutter faded sketches, sear and yellow. The drawings and photographs are fly-specked. A table is cumbered with elephantine correspondence-cases dealing with jobs which seem synchronous with King Tut. Out with all this. Get out some of your more recent work. Give the place an air. A client, entering it now, would think he had stumbled on some quaint old architectural museum. That house you did in '98, for instance, with its heavy colonial columns and sprawling porte-cochere. It is a reproach, a reminder of your early sins. Hide it. Stow it away. Destroy it if you have the heart. You can use the frame for one of your later masterpieces. Home framing is a gorgeous time-killer. I have spent an entire day cutting a mat, inserting minute brads and hanging a single work of art.

Your telephone list is doubtless in a shocking condition. Nothing so quickly becomes obsolete. What with clients changing addresses and the telephone company shifting exchanges there is no keeping up with them. Don't try to correct your old list. There are so many corrections and penciled notations on it already that it looks like the work of a cave-man. Throw it away and spend a pleasant morning of research with the latest edition of the telephone book. If you become lonely it is always pleasant to interrupt a busy friend by calling him up and saying, "I just wanted to know if you were there."

But I have referred only to physical conditions, office surroundings. If these become exhausted as an occupation there is a wealth of other activities which deal with the abstract qualities of the profession.

There is the question of your relations with your office force. During busy times a man seldom gives these a thought. His draughtsmen, stenographer and secretary are cogs in the machine, mere automata. During one of these peaceful lulls it is fair to assume that your drafting force is nil. You are it. But there remains the stenographer. Previously you have never given her any consideration. You have been aloof, distant, correct, possibly a little cold. Is this not an excellent chance to ameliorate these conditions, to bring a little more humanity and *entente cordiale* into your humdrum business life? This is a delicate topic upon which I touch with hesitation. I have explored it somewhat, with results that vindicated themselves. Just what this particular office-attitude should be depends on a number of human factors such as...well, how human is your stenographer? and so on. I can think of no better general principal upon which to act than the tried and true one, "Let your conscience be your guide."

But there are offices, I suppose, in which the assistants are selected for their efficiency rather than their pulchritude. As companions they are duds. In this case there is always a social outlet in the acceptance of any number of the countless invitations which find their way to every architect's desk. It makes no difference whether you are jobless or jobful, these cordial missives come just the same. No morning's mail is without them.

In tedious times I have practised accepting some of them. I even classified them. One of the most "toney" type is the request for your presence at the opening of a new bank or trust company. I attended one of them recently. I do not know whether I was on the architect's list or that of the trust company. Probably both because I have been called upon regularly ever since by a nice looking young man who strives to interest me in some gilt-edge sewer bonds for the city. Be that as it may, I went. The building and banking room interested me and I was taken in tow by a morning-coated official who explained to me how easy it was to open an account and how they only required a steady deposit of a thousand berries. But what struck me most were the flowers. The place was full of them, great baskets and vases on every counter, desk and window-sill. All I could think, in that solemn, classic interior, was that I was in some ultra-fashionable burial parlor. "I am sorry," I explained to my guide, "that I have no black gloves. Where is the

body?" I left him in that bemused state peculiar to bank officials.

If you are esthetically inclined you may well accept one of the decorator's invitations to "view" his latest importations of Spanish ironwork, Italian *cassones*, French *prie-dieus*, or Flemish *millefleurs*. Besides enabling you to pick up a lot of fancy words, this is a grand school for manners. No one in the world has so many manners as a male decorator unless, possibly, it is the architects who flock to their salesrooms. You may observe these, too, and learn a valuable lesson in how to deport yourself in the presence of lady clients, just what positions to hold, how to manipulate the hands and eyes to express spasms of appreciation. Also, there is something very comforting in the feeling of solvency which one derives from mere association with *objets d'art* and their purveyors. You wear a renaissance halo for days after one of these visitations. You walk in an invisible glory and approach the crass subject of prices with a greater, grander viewpoint.

If you are one hundred per cent. male and scorn these fripperies it is always possible to take on one of the golf tours or field days, rough outings with assorted brick sellers, contractors and professional low-brows. Many of our best material men foment this sort of disturbance from time to time. They are really very valuable when your office is in the doldrums. The last rural jaunt I engaged in consisted of a cruise up the Sound, a swim, a little golf and a lot of hootch. The whole program took three days of my valueless time, one day to go-and-return and two to get over it. But I made a lot of valuable connections,...as I recall it. I can't quite remember whether my new friends were to give me a big job or I was to give them one, but never mind.

The important consideration is that all these things which I have mentioned fill up the office interim, take one out of one's self and scatter self-pity to the four winds. Remember, also, that it is most important to engage in these activities when you have the chance. Don't put it off. Do it now. The first thing you know a real, husky job will step into your office and things will slide right back to the old basis. Your desk and drafting-room will become confusion worse confounded, you will pass your henna-haired typist without seeing her and the beautiful engraved invitations will go into the basket unopened. That, after all, is the way life should be. But it isn't always.

"The more American architects traveled on the Continent and in England, the more they would have cause to congratulate themselves on the quality of modern architecture in their own country."

R. A. Cram

"The Architect" Index Filing System

THE FILE INDEX LETTER APPEARS ON EVERY PLATE

IN ORDER TO assist the members of the profession to get the utmost value out of their architectural publications we have inaugurated "THE ARCHITECT" INDEX FILING SYSTEM. The filing of plates should be taken seriously and something should be done to render such plates immediately accessible for use.

We suggest a cabinet containing two or more drawers with an inside measurement of ten inches deep by fifteen inches wide. On each guide tab should be a classification as below. This will simplify the filing—anyone in the office can handle it. ALL STUDIES and DRAWINGS should be filed under the classification into which they fall, and will be indexed the same as photographic plates.

Naturally, each office will have its own ideas on the number of headings desired, and these classifications may be limited or extended—all depending upon how much use an office makes of its plates. For instance, under "HOUSES—COUNTRY" (H-1) sub-headings can be made: H-1-a Brick; H-1-b Cement; H-1-c Stone; H-1-d Wood.

The following is a list of classifications which we have adopted. The File Index letter will appear on every plate. This Index will appear in every issue.

A —Apartments—City	G —Farm Buildings	M-3—Public Buildings—City
A-1—Apartments—Country	H —Houses—City	N —Railroad Stations
B —Banks	H-1—Houses—Country	O —Schools
C —Churches	I —Hotels	P —Stadiums—Amuse. Parks
C-1—Sunday Schools	J —Landscape Gardens	Q —Stores—Shops
C-2—Parish Houses	K —Libraries—Art Galleries	R —Theatres—Auditoriums
D —Clubs—City	L —Office Buildings	S —Warehouses
D-1—Clubs—Country	M —Public Buildings—National	T —Garages
E —College Buildings	M-1—Public Buildings—State	U —Miscellaneous
F —Factories	M-2—Public Buildings—County	Z —Foreign Work

PLATES FOR NOVEMBER

HOUSE, MR. L. B. ANDERSON, Larchmont, N. Y. F. NELSON BREED, New York, <i>Architect</i>		DOMINICAN COLLEGE, ST. THOMAS AQUINAS, River Forest, Ill. WILFRED E. ANTHONY, New York, <i>Architect</i>	
Exterior (Plans on back)	Plate XXV	Exterior (Plan on back)	Plate XLII
Detail	" XXVI	Refectory Wing	" XLIII
Main Entrance	" XXVII	Friars' Wing and Tower	" XLIV
EDITH MACY TRAINING CAMP FOR GIRL SCOUT LEADERS, Briarcliff Manor, N. Y. J. Y. RIPPIN, New York, <i>Designer</i>		Outdoor Pulpit, Cloister and Oratory	" XLV
Great Hall	Plate XXVIII	Refectory	" XLVI
Main Entrance	" XXIX	Oriel in Refectory	" XLVII
Interior	" XXX	Novices' Commons	" XLVIII
HOUSE, ESTATE, of W. R. GRACE, Westbury, L. I. JAMES W. O'CONNOR, New York, <i>Architect</i>			
Exterior	Plate XXXI		
Portico	" XXXII		
Garden Porch	" XXXIII		
HOUSE, MR. ROBERT GAIR, JR., Syosset, L. I. BRADLEY DELEHANTY, New York, <i>Architect</i>			
Living Room	Plate XXXIV		
Dining Room	" XXXV		
Smoking Room	" XXXVI		
GARAGE AND CHAUFFEURS' QUARTERS, MR. NELSON DOUBLEDAY, Oyster Bay, L. I. PENROSE V. STOUT, New York, <i>Architect</i>			
Exterior (Plans on back)	Plate XXXVII		
Entrance	" XXXVIII		
TRINITY LUTHERAN CHURCH, Fort Wayne, Ind. BERTRAM GROSVENOR GOODHUE; B. G. GOODHUE ASSOCIATES, New York, <i>Architects</i>			
Exterior (Plan on back)	Plate XXXIX		
Interior	" XL		
Chancel	" XLI		

SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Walter McQuade. Entrance Doorway, Residence at Brookline, Mass. L. Skidmore, Boston, <i>Architect</i>	Page 160
FRONTISPIECE Portico, Capitol of Virginia, Richmond, Va. Thomas Jefferson, <i>Architect</i>	
STUDIES	
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Living Room, Country House, Long Island Office of John Russell Pope, New York, <i>Architect</i>	Page 168
House, Mr. W. C. Anderson, Great Neck, L. I. C. F. Rosborg, New York, <i>Architect</i>	Page 170
The Campanile Apartments, Fifty-second Street and East River, New York Van Wart & Wein, New York, <i>Architects</i>	Page 172
Community House, Beacon Hill, N. Y. Bernhardt E. Muller, New York, <i>Architect</i>	Page 174

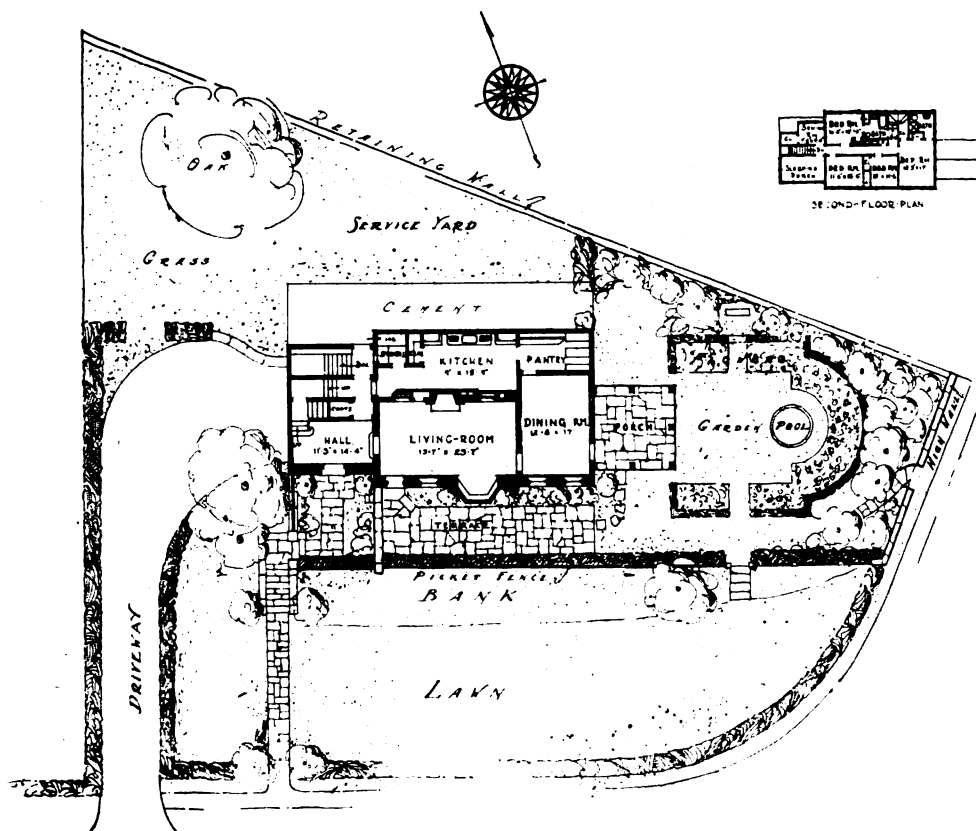


Amemiya, *Photo*

F. Nelson Breed, New York, *Architect*

House, Mr. L. B. Anderson, Larchmont, N. Y. (Plans on back)

File Index H-1



Plans, House, Mr. L. B. Anderson, Larchmont, N. Y.

F. Nelson Breed, New York, *Architect*

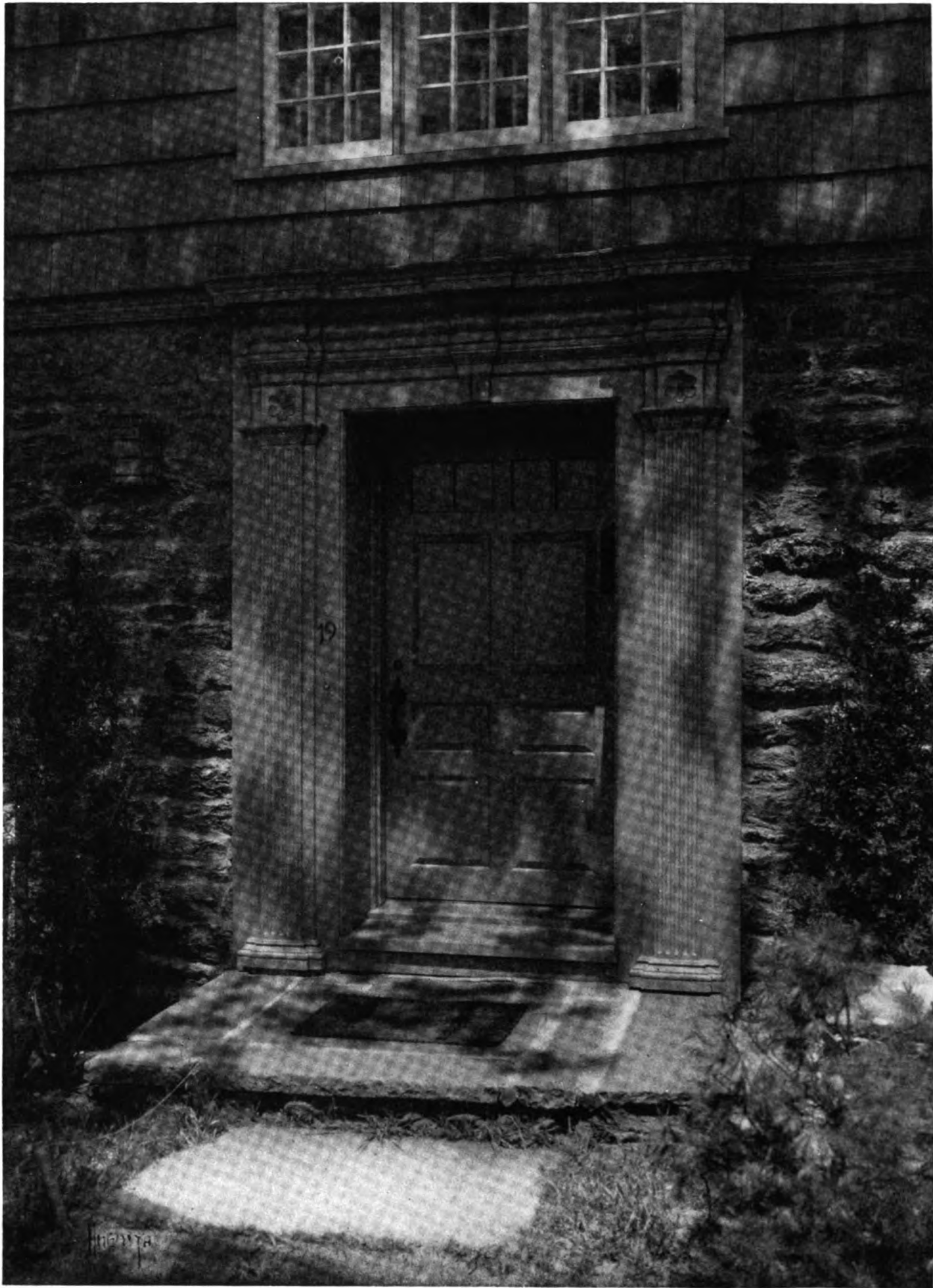


Amemiya, Photo

F. Nelson Breed, New York, Architect

Detail, Terrace Front, House, Mr. L. B. Anderson, Larchmont, N. Y.

File Index H-1



Amemiya, *Photo*

F. Nelson Breed, New York, *Architect*

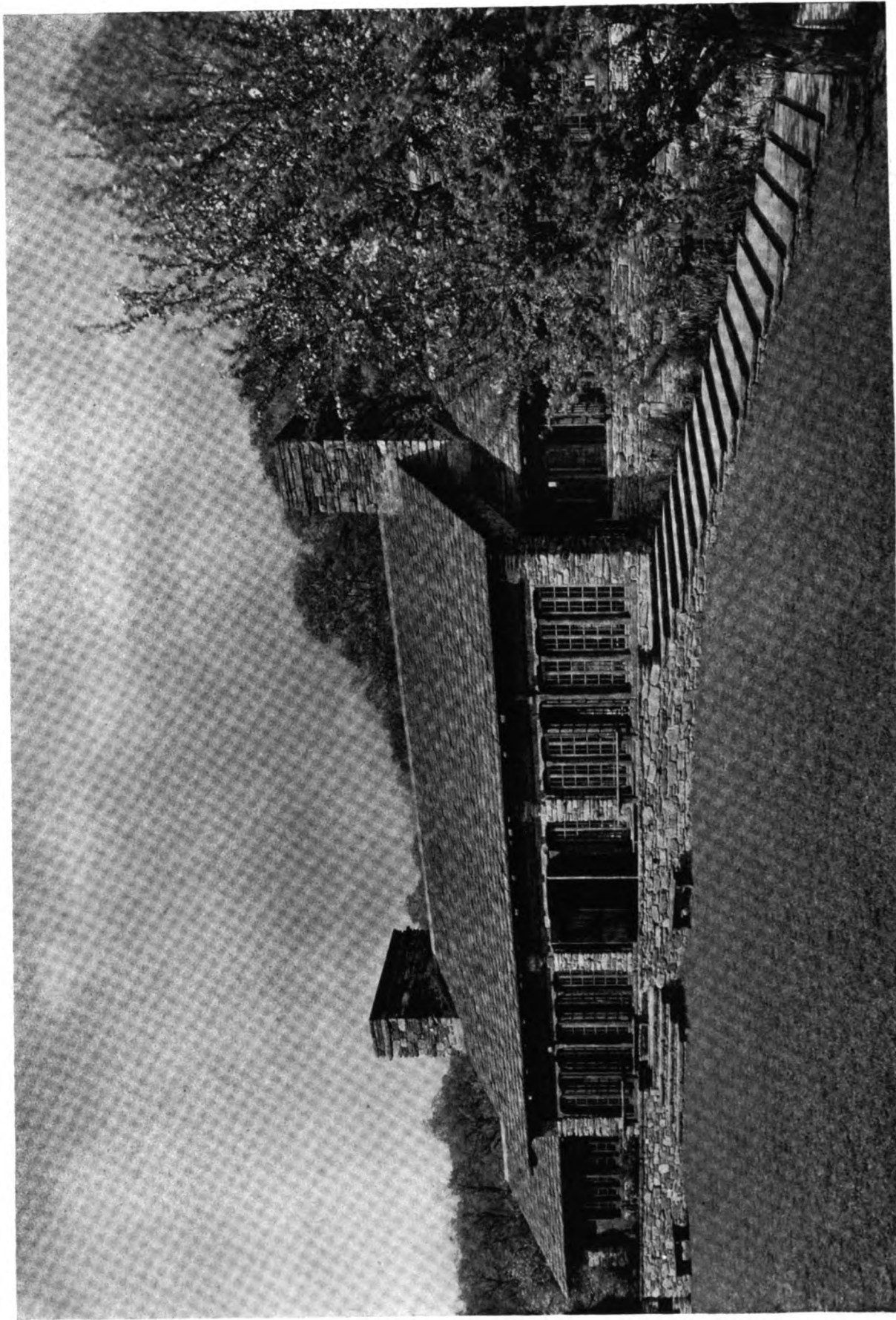
Main Entrance, House, Mr. L. B. Anderson, Larchmont, N. Y.

File Index H-1

November, 1926

THE ARCHITECT

Plate XXVIII



Nyholm, Photo

J. Y. Rippin, New York, Designer

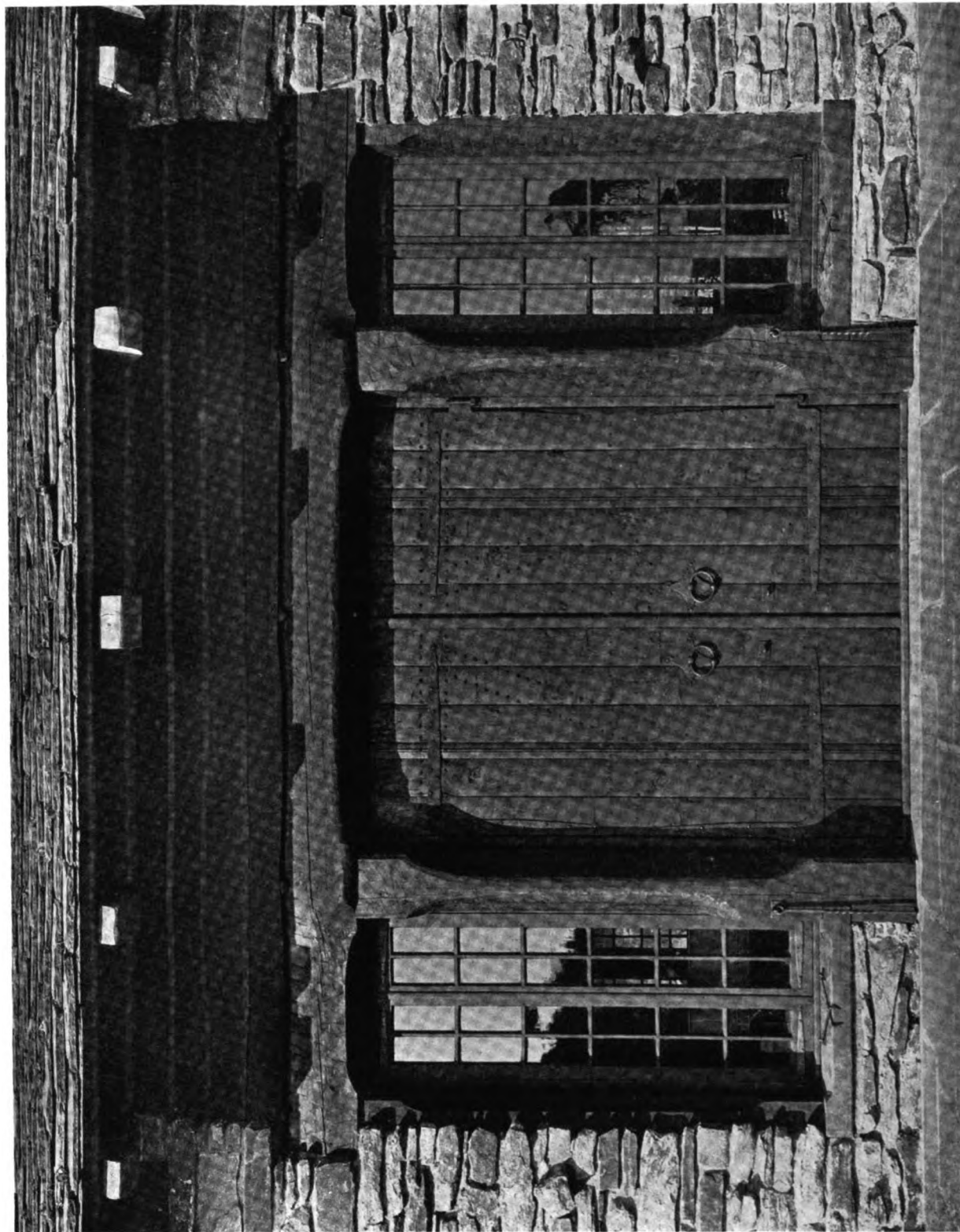
Great Hall, Edith Macy Training Camp for Girl Scout Leaders, Briarcliff Manor, N. Y.

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November, 1926

THE ARCHITECT

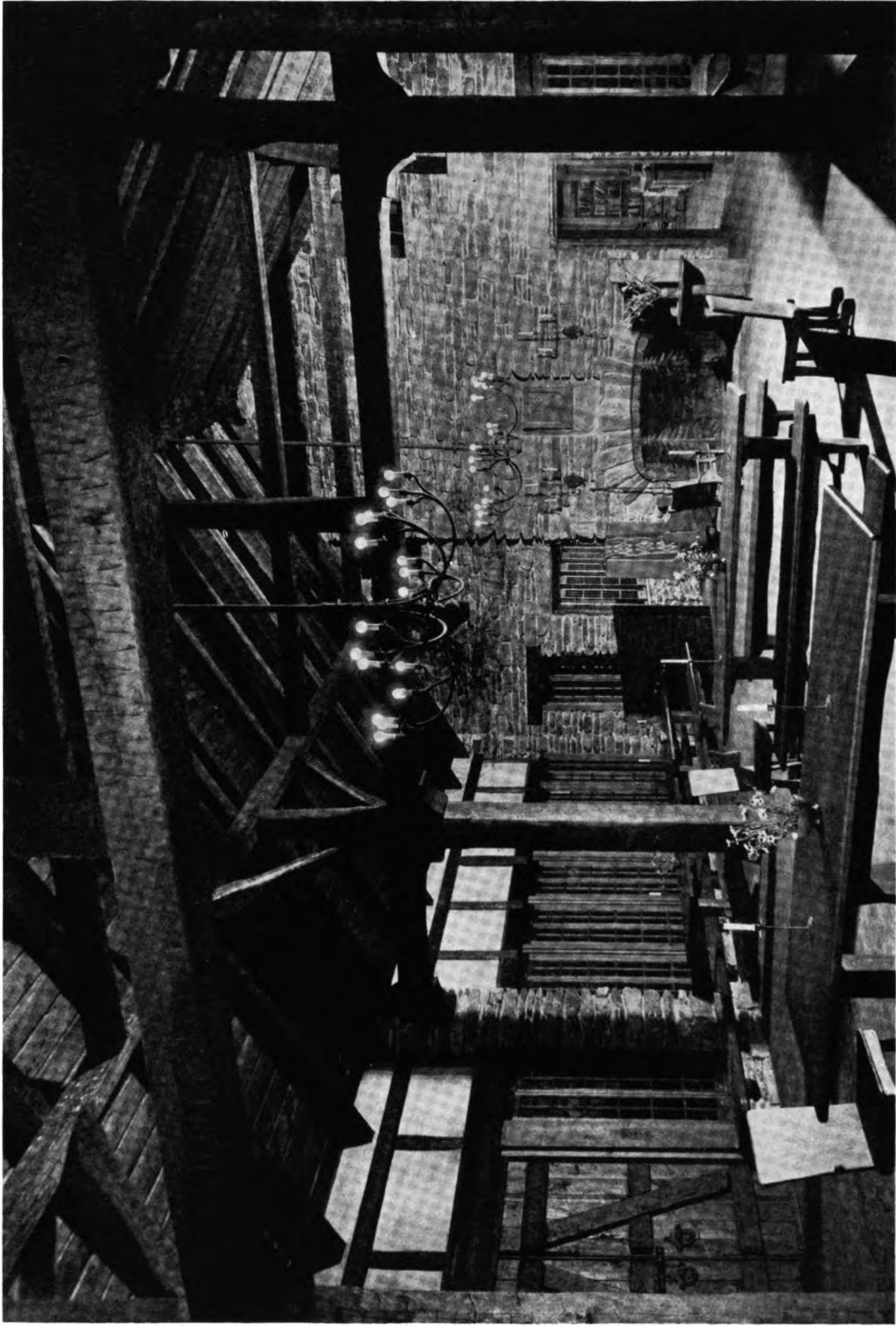
Plate XXIX



Nyholm, *Photo*

Detail, Main Entrance, Great Hall, Edith Macy Training Camp for Girl Scout Leaders, Briarcliff Manor, N. Y.

File Index D-1



Nyholm, Photo

J. Y. Rippin, New York, Designer

Interior, Great Hall, Edith Macy Training Camp for Girl Scout Leaders, Briarcliff Manor, N. Y.

File Index D-1



Amemiya, *Photo*

James W. O'Connor, New York, *Architect*

House, Estate of W. R. Grace, Westbury, L. I.

File Index H-1



Amemiya, Photo

James W. O'Connor, New York, Architect

Portico, House, Estate of W. R. Grace, Westbury, L. I.

File Index H-1

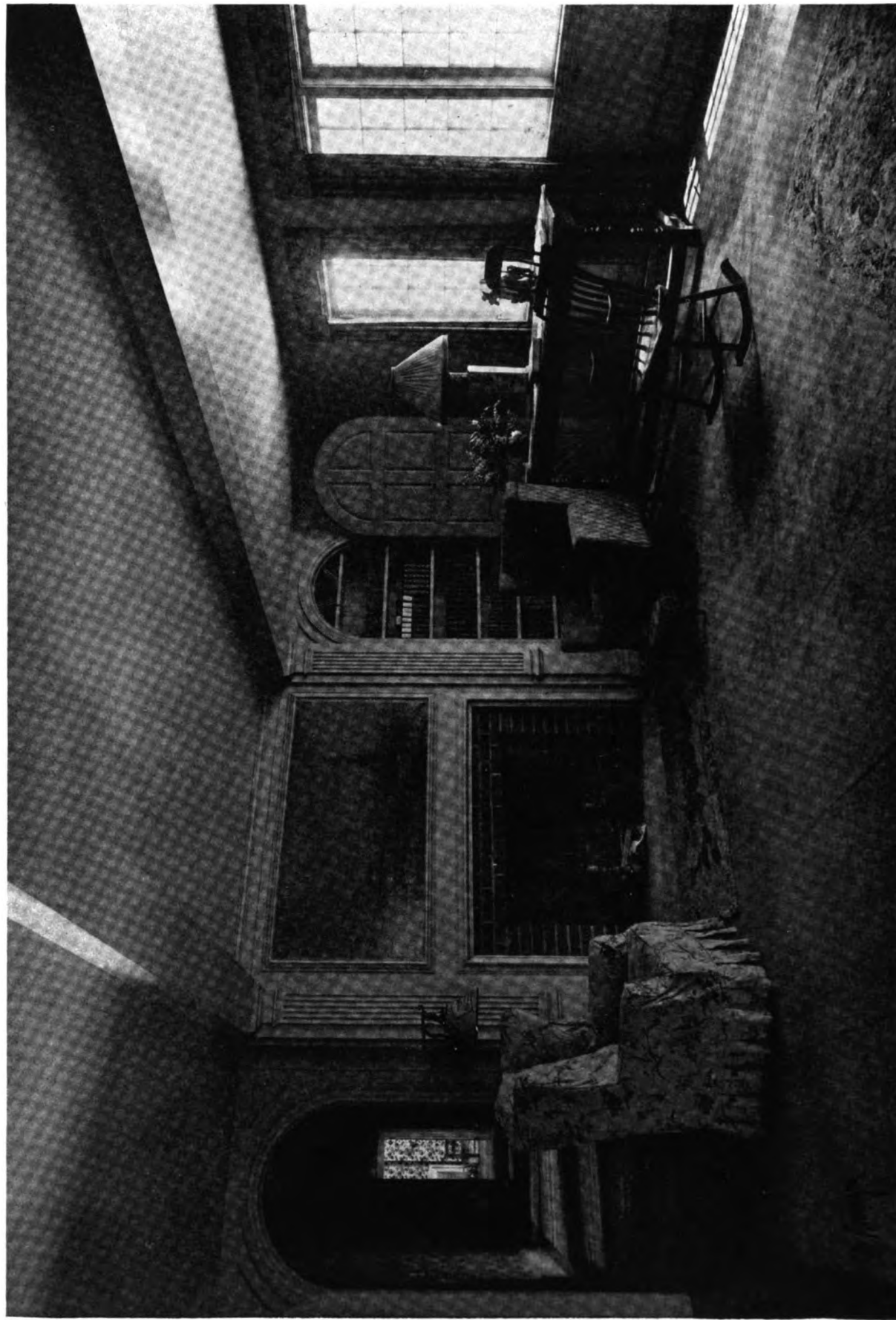


Amemiya, Photo

Garden Poreh, House, Estate of W. R. Grace, Westbury, L. I.

James W. O'Connor, New York, Architect

File Index H-1



Amemiya, Photo

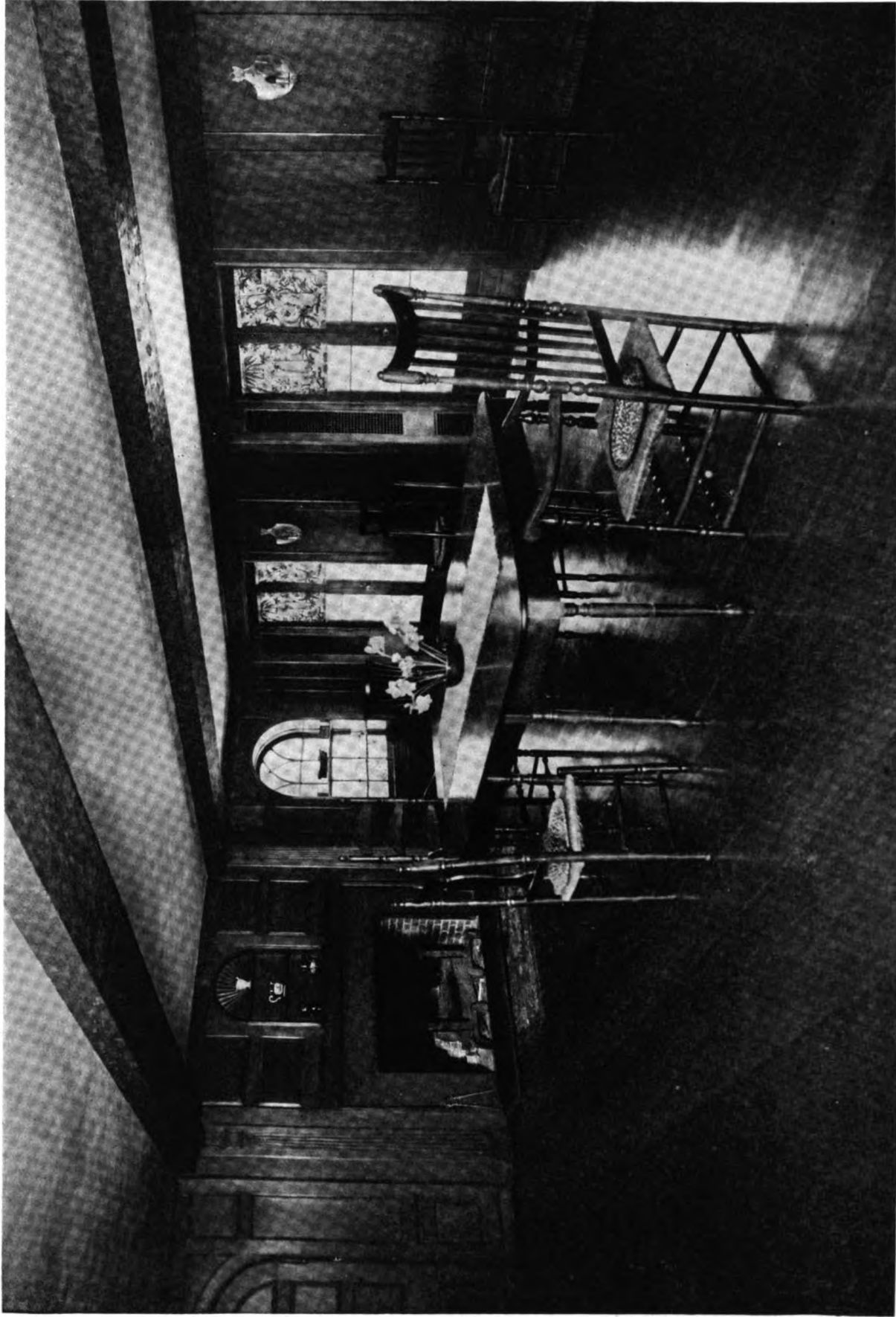
Living Room, House, (Remodeled) Mr. Robert Gair, Jr., Syosset, L. I.

Bradley Delehanty, New York, Architect

November, 1926

THE ARCHITECT

Plate XXXV



Amemiya, Photo

Bradley Delehanty, New York, Architect

Dining Room, House, (Remodeled) Mr. Robert Gair, Jr., Syosset, L. I.

File Index H-1

November, 1926

THE ARCHITECT

Plate XXXVI

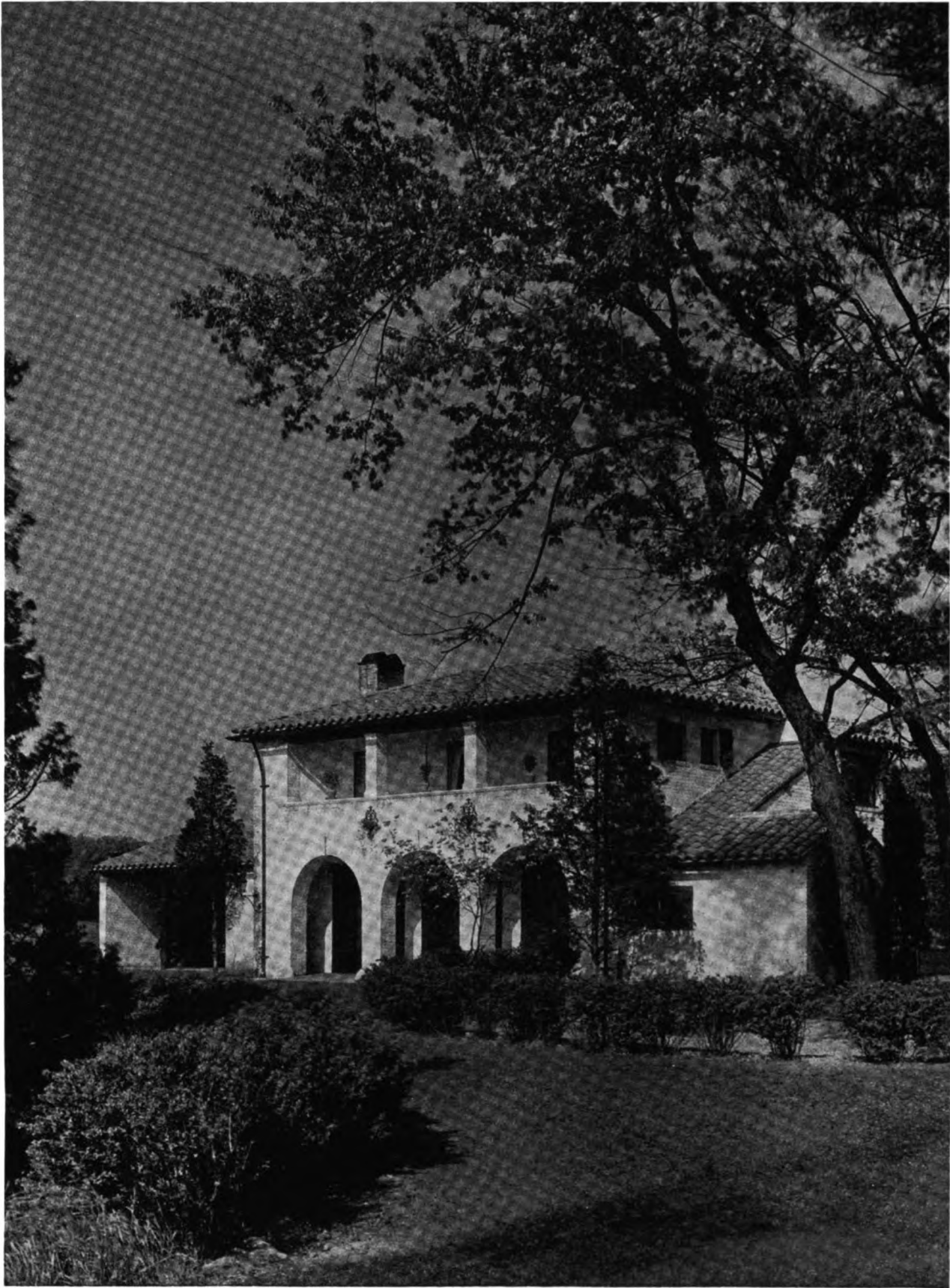


Amemiya, Photo

Smoking Room, House, (Remodeled) Mr. Robert Gair, Syosset, L. I.

Bradley Delehanty, New York, Architect

File Index H-1

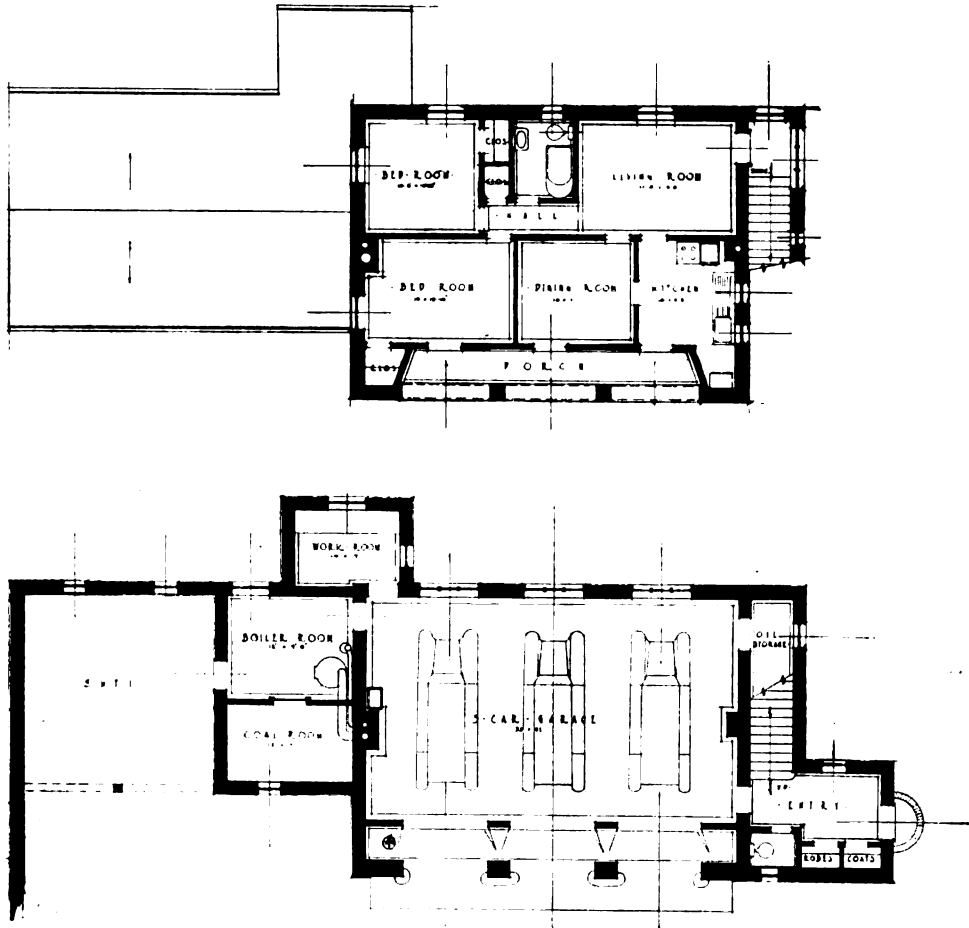


Nyholm, *Photo*

Penrose V. Stout, New York, *Architect*

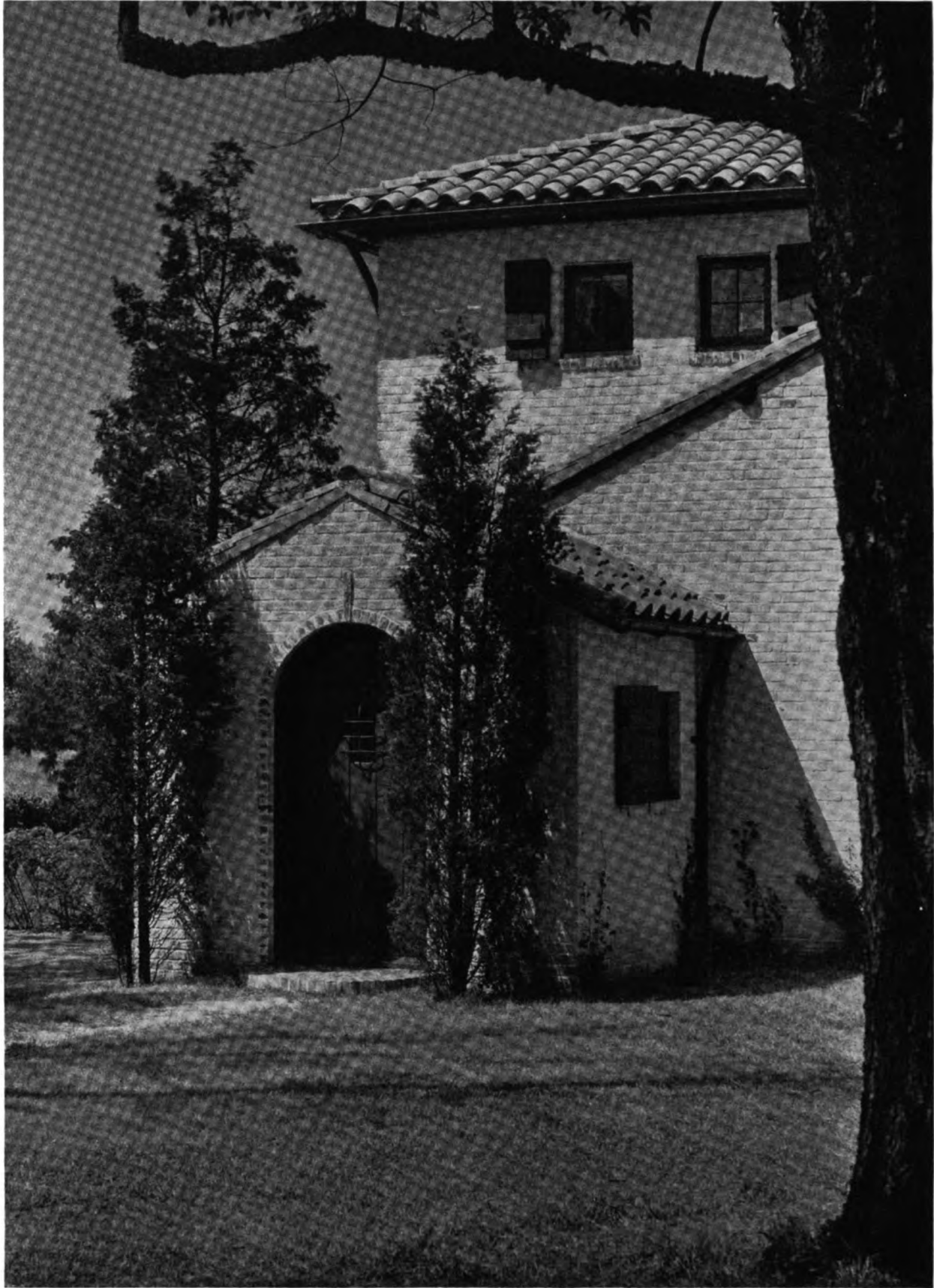
Garage and Chauffeurs' Quarters, Mr. Nelson Doubleday, Oyster Bay, L. I. (Plans on back)

File Index T



Plans, Garage, Mr. Nelson Doubleday, Oyster Bay, L. I.

Penrose V. Stout, New York, *Architect*

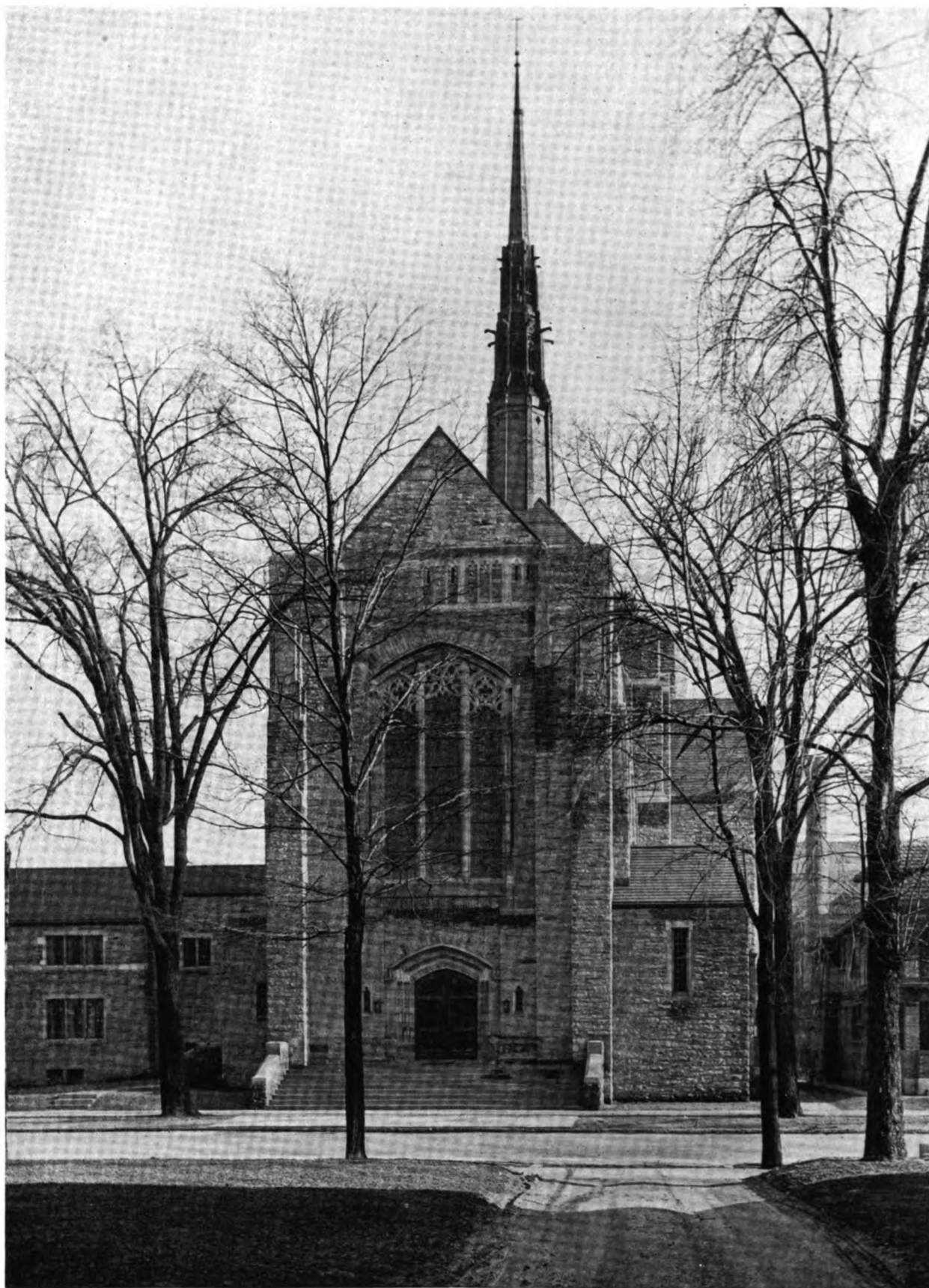


Nyholm, *Photo*

Penrose V. Stout, New York, *Architect*

Entrance, Chauffeurs' Quarters, Garage, Mr. Nelson Doubleday, Oyster Bay, L. I.

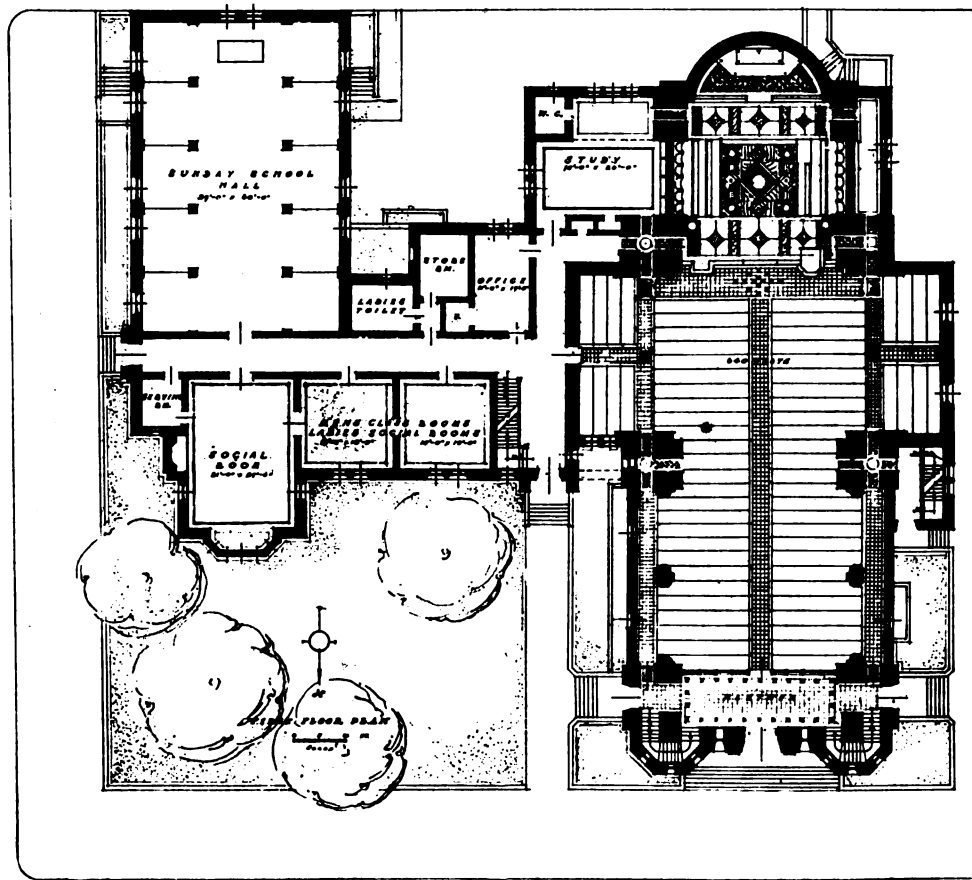
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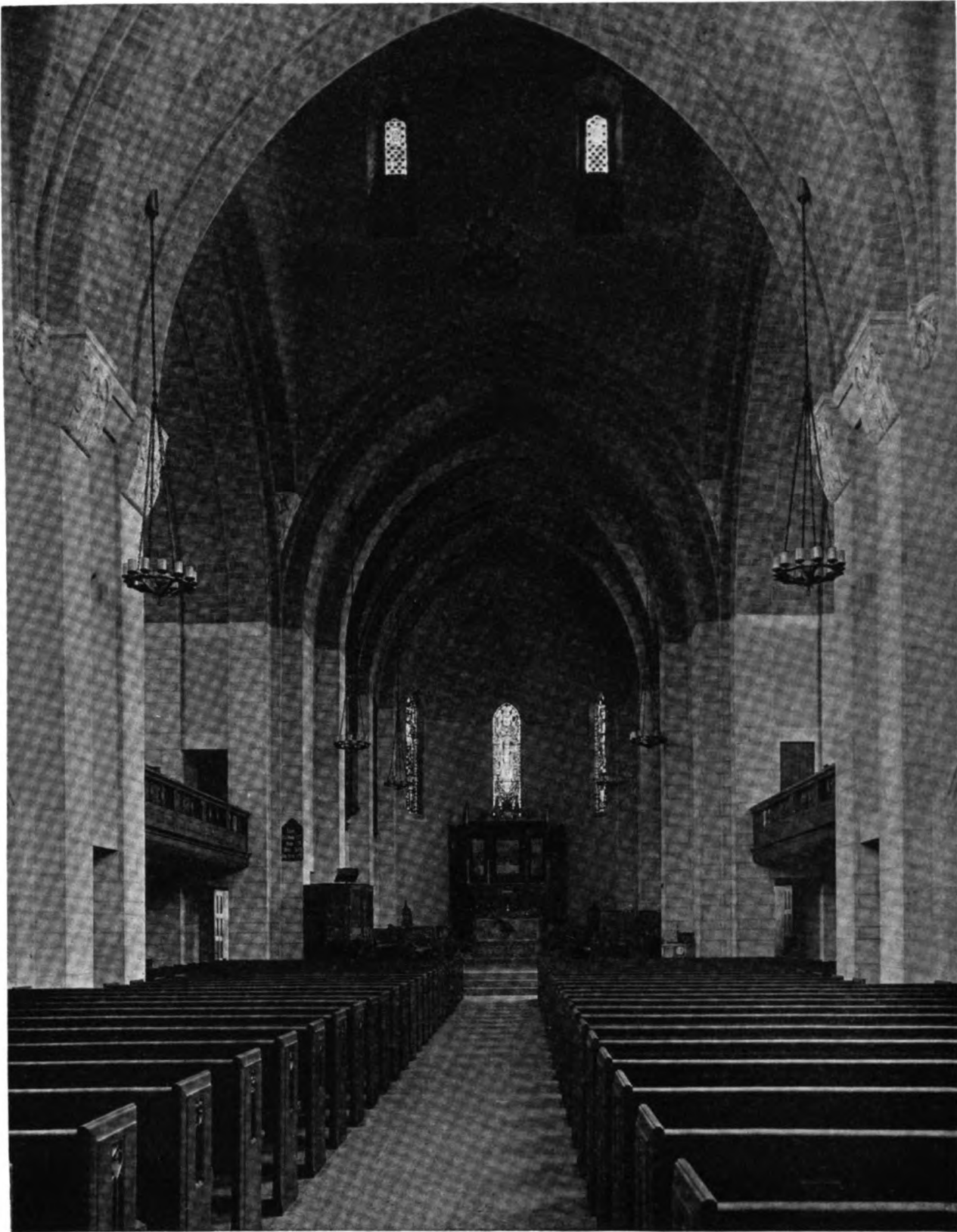
Bertram Grosvenor Goodhue; B. G. Goodhue Associates, New York, *Architects*
Trinity Lutheran Church, Fort Wayne, Ind. (Plan on back)

File Index C



Plan, Trinity Lutheran Church, Fort Wayne, Ind.

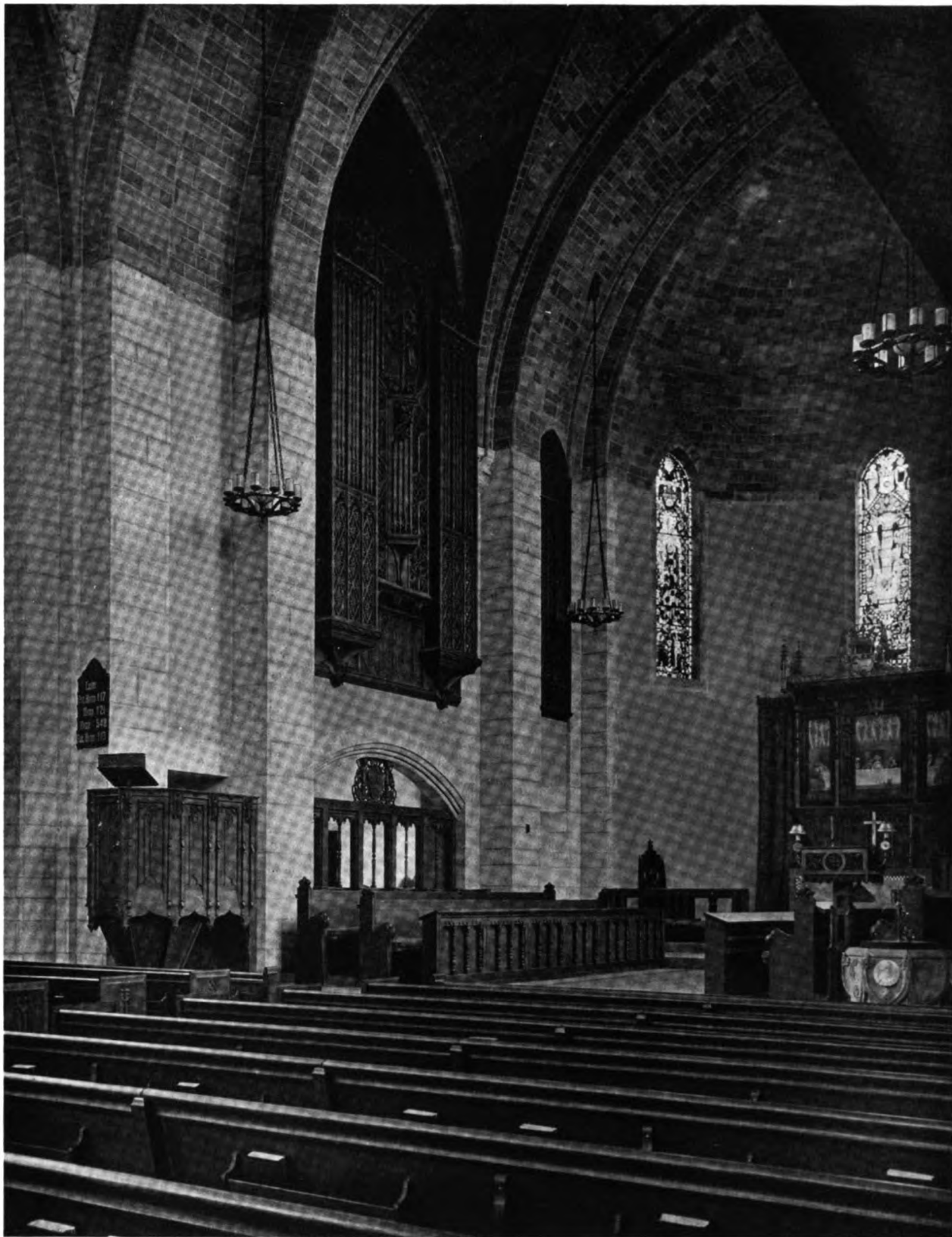
Bertram Grosvenor Goodhue; Bertram Grosvenor Goodhue Associates, New York, *Architects*



Clark, *Photo*

Bertram Grosvenor Goodhue; B. G. Goodhue Associates, New York, *Architects*
Interior, Trinity Lutheran Church, Fort Wayne, Ind.

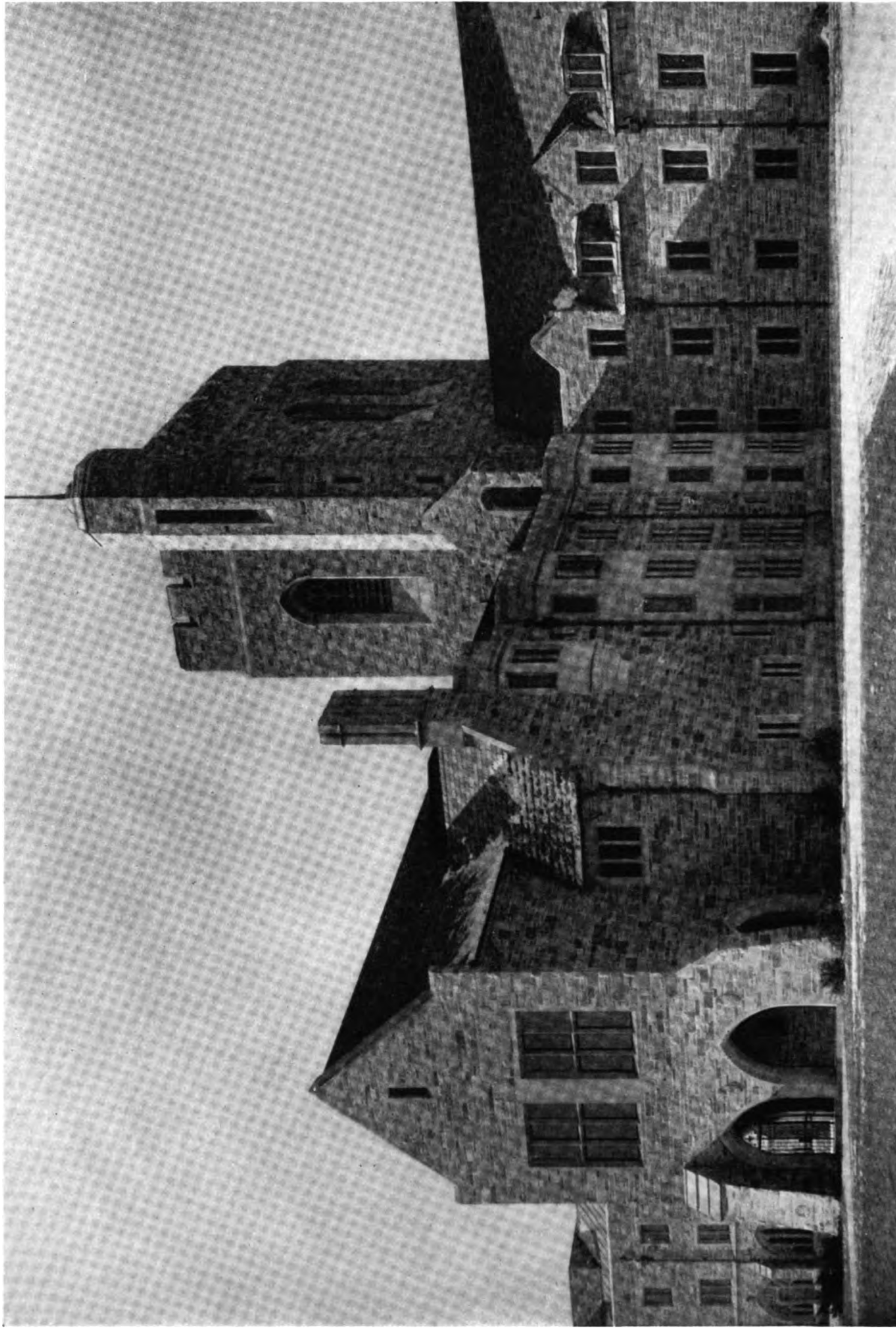
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Clark, Photo

Bertram Grosvenor Goodhue; B. G. Goodhue Associates, New York, Architects
Chancel, Trinity Lutheran Church, Fort Wayne, Ind.

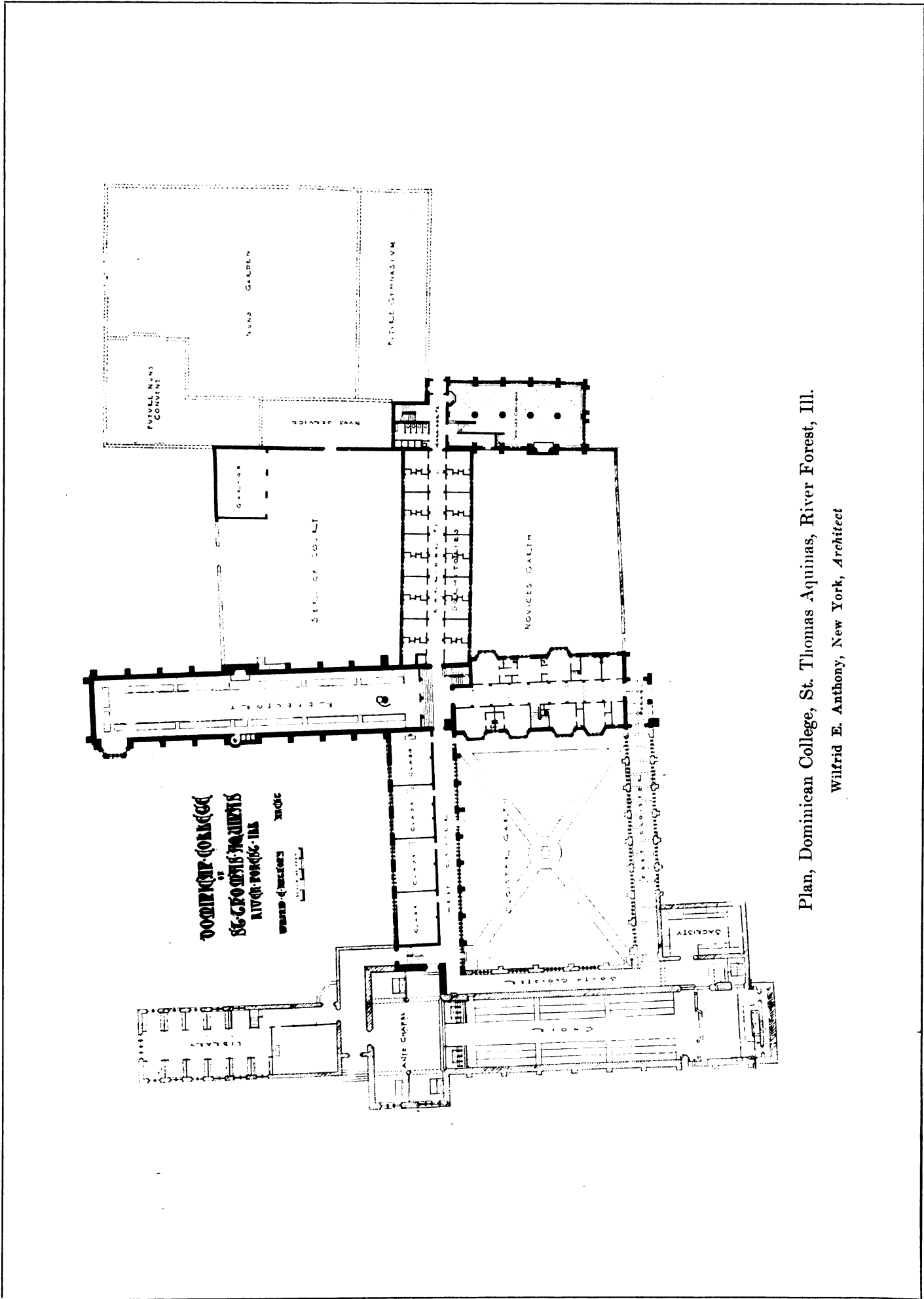
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Weber, Photo

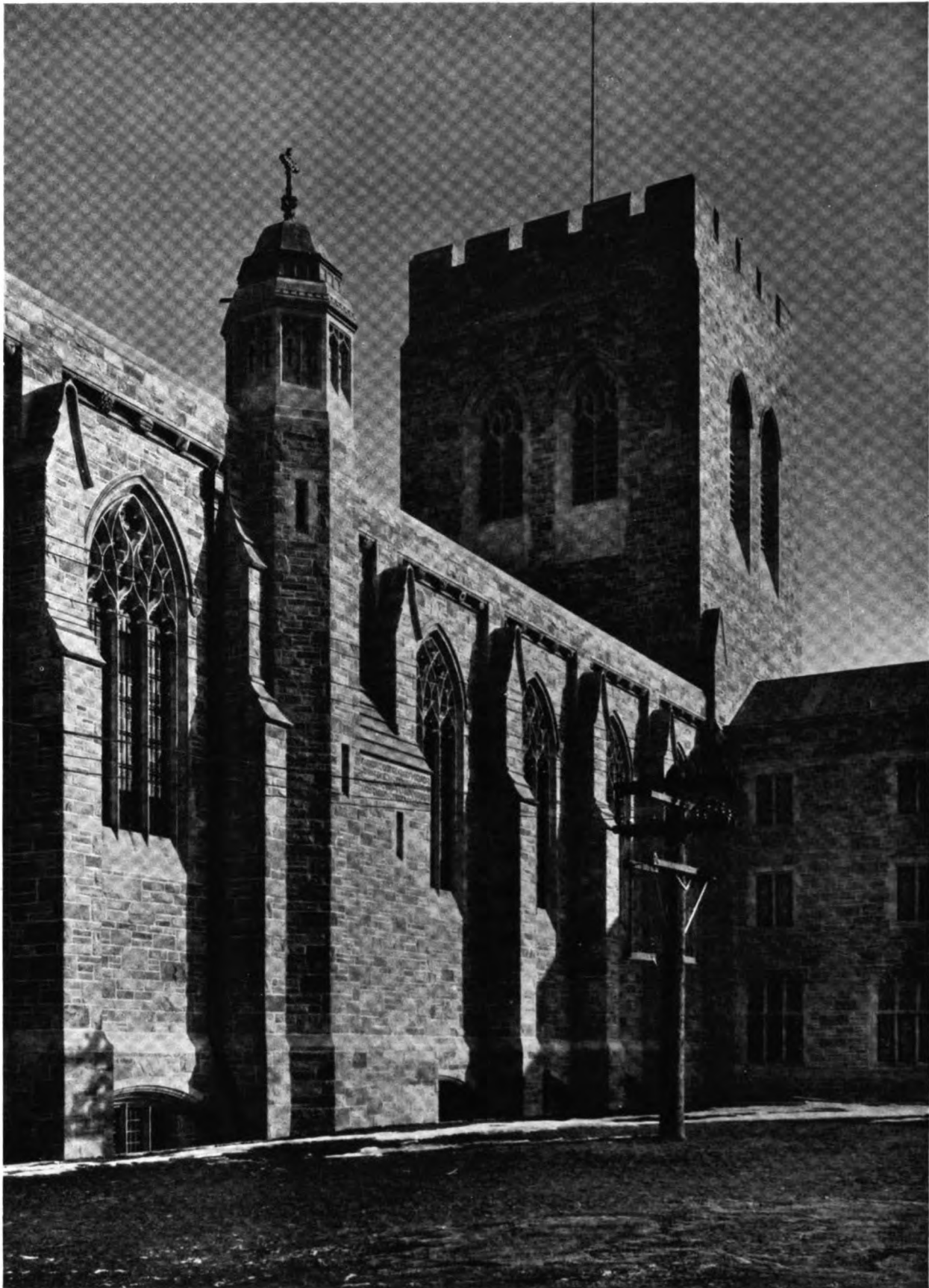
Main Front, Dominican College, St. Thomas Aquinas, River Forest, Ill. (Plan on back)

Wilfrid E. Anthony, New York, Architect



Plan, Dominican College, St. Thomas Aquinas, River Forest, Ill.

Wilfrid E. Anthony, New York, Architect

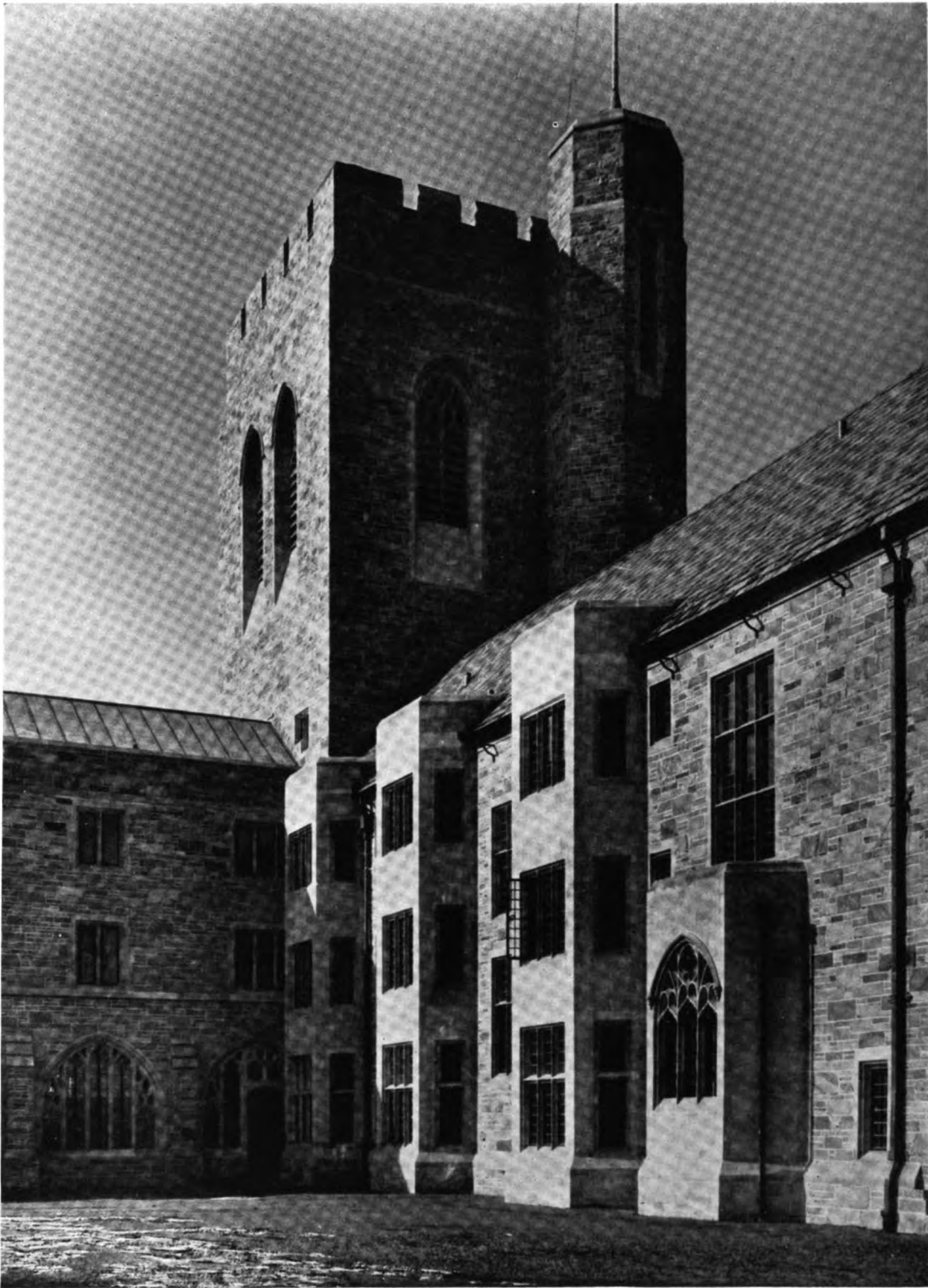


Weber, *Photo*

Wilfrid E. Anthony, New York, *Architect*

Refectory Wing Showing Stair Turret to Pulpit and Roof, Dominican College,
St. Thomas Aquinas, River Forest, Ill.

File Index E



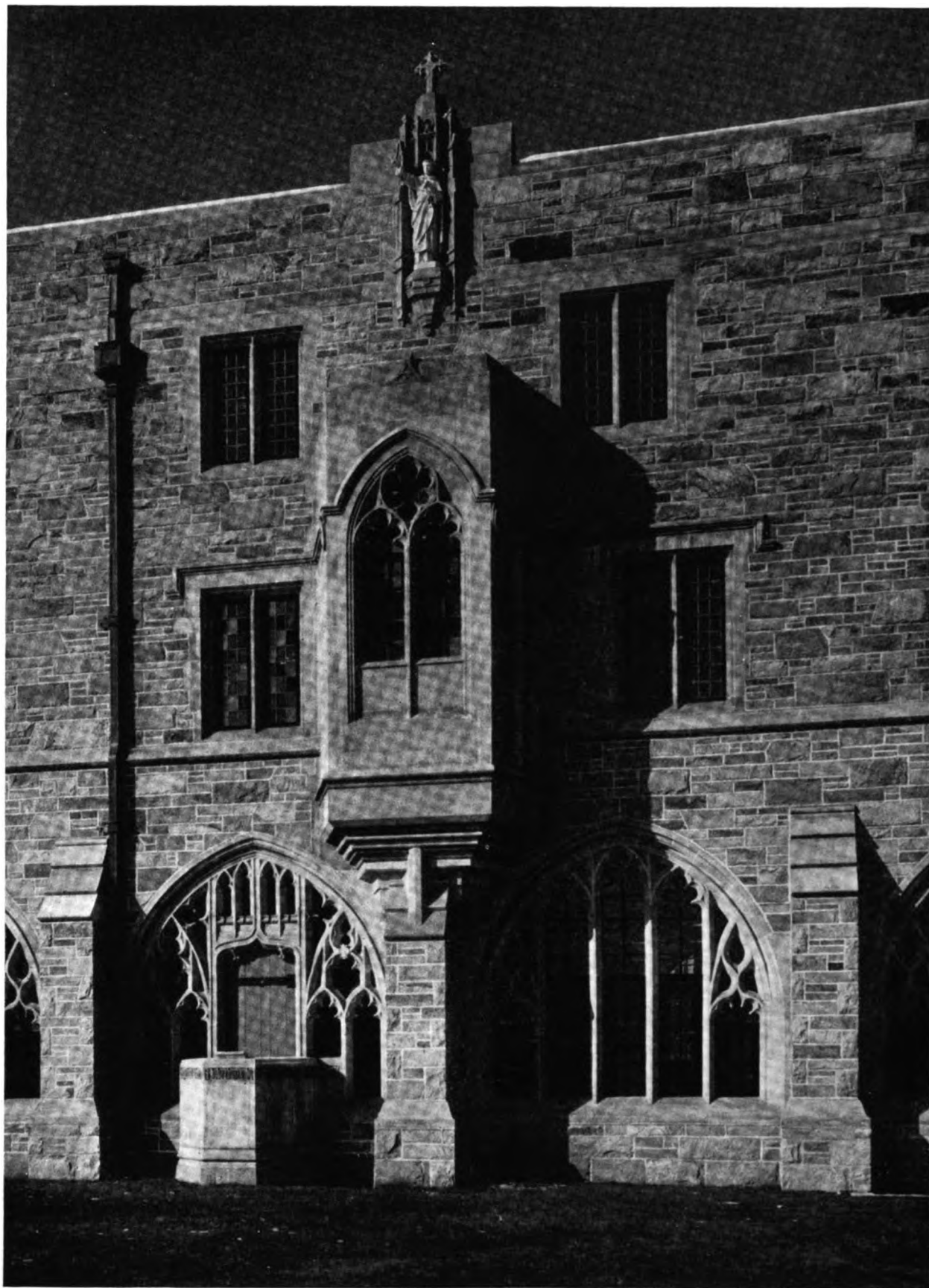
Weber, *Photo*

Wilfrid E. Anthony, New York, *Architect*

Friars' Wing and Tower, Dominican College, St. Thomas Aquinas, River Forest, Ill.

File Index E

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania



Weber, Photo

Wilfrid E. Anthony, New York, Architect

Detail Showing Outdoor Pulpit, Cloister and Oratory, Dominican College,
St. Thomas Aquinas, River Forest, Ill.

File Index E



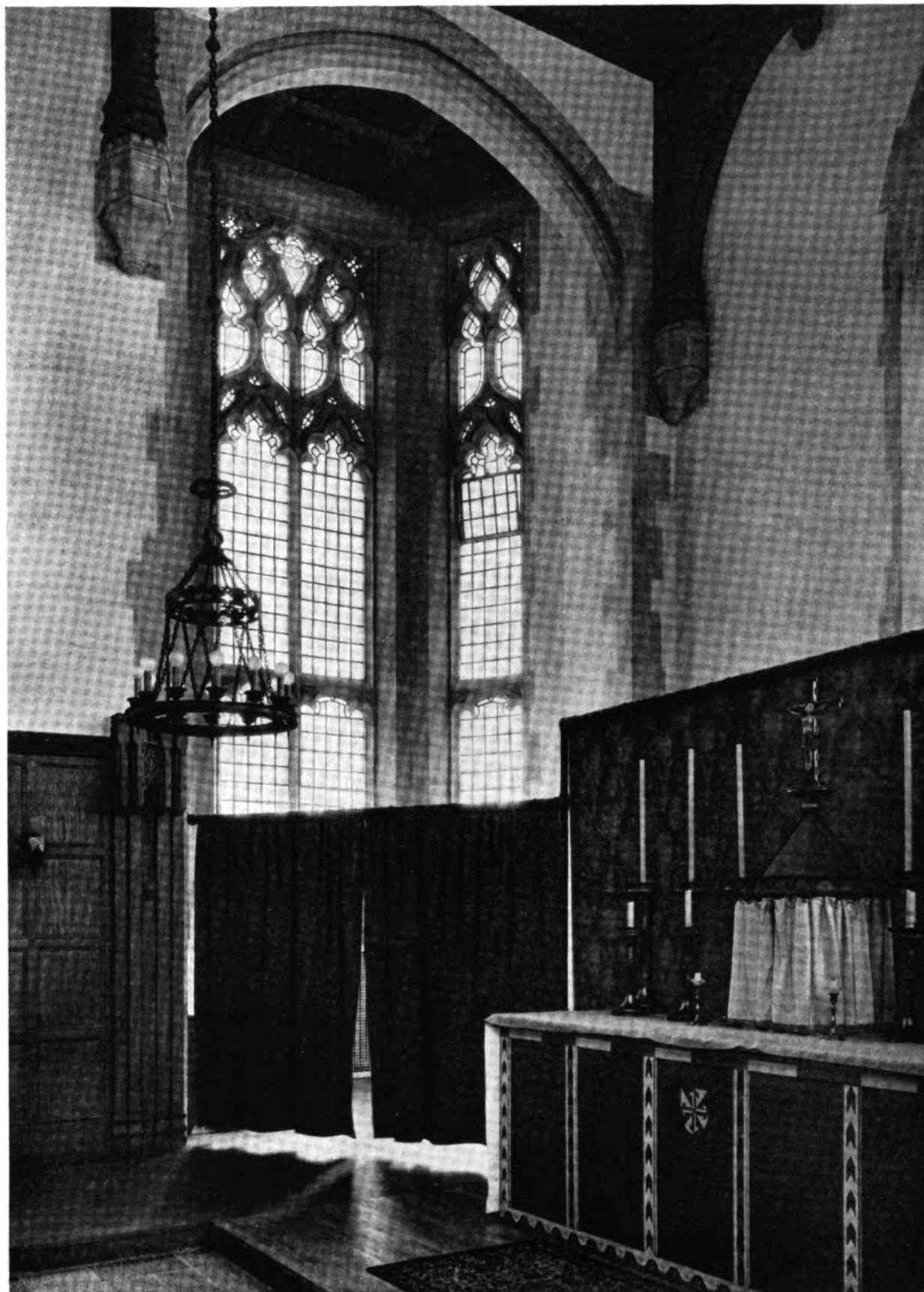
Weber, *Photo*

Wilfrid E. Anthony, New York, *Architect*

Refectory, Dominican College, St. Thomas Aquinas, River Forest, Ill.

File Index E

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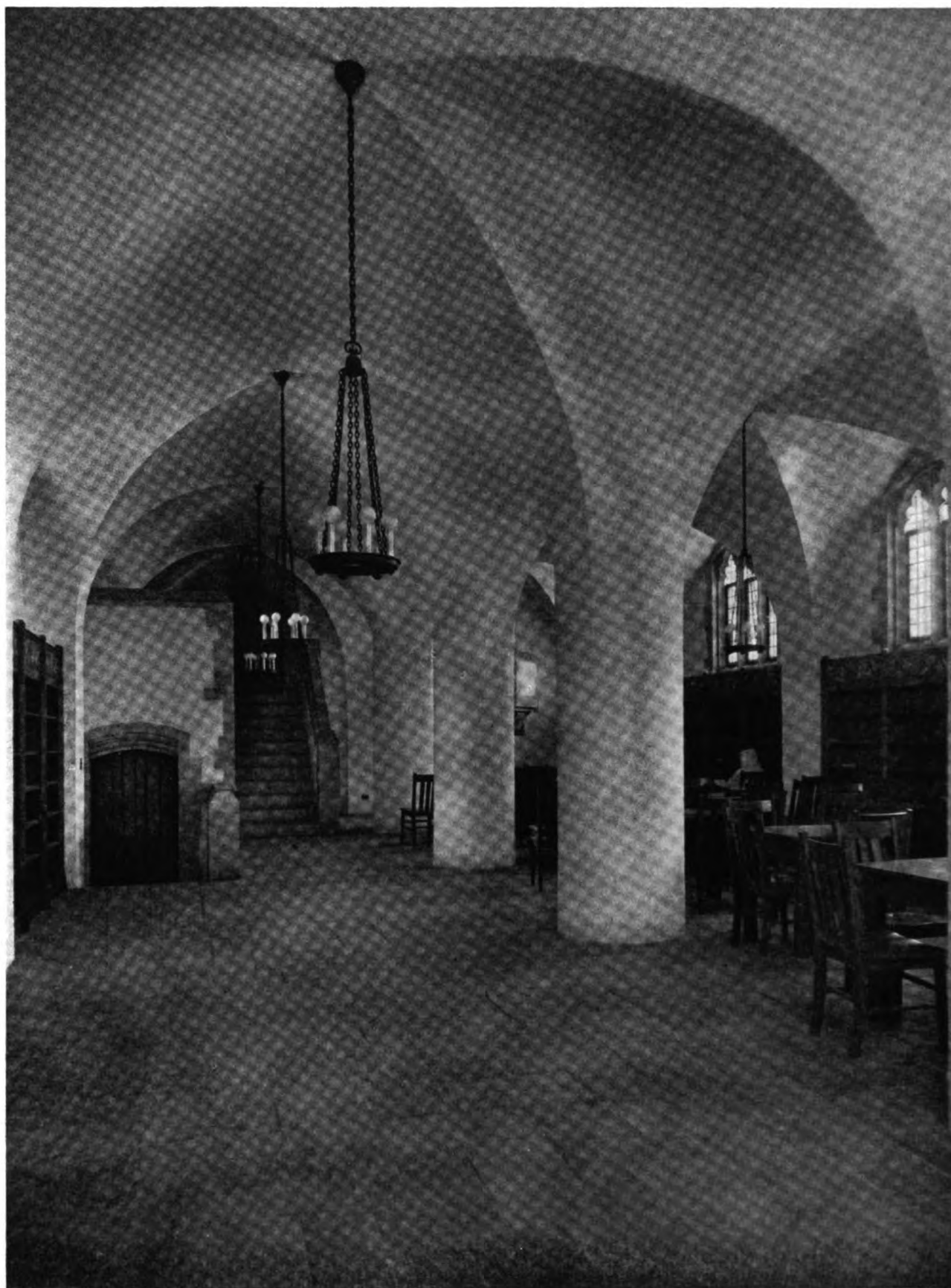


Weber, Photo

Wilfrid E. Anthony, New York, Architect

Oriel in Refectory, (Temporary Chapel) Dominican College, St. Thomas Aquinas, River Forest, Ill.

File Index E



Weber, *Photo*

Wilfrid E. Anthony, New York, *Architect*

Novices' Commons, Dominican College, St. Thomas Aquinas, River Forest, Ill.

File Index E

Mr. Murchison Says—

THAT AFTER writing a description in these columns some months ago on the subject of the Sesqui-Centennial Exposition in Philadelphia, he went to see it. Strange to say, it happened to be the day of the great battle between the Militant Marine and the Scowling Shipbuilder, but that's only an incident.

What we said about it was honeyed speech compared to what *should* have been said. Believe us, it is *the* most God-awful, the most pathetically puerile, the most entertainingly ugly, the most wastefully inefficient of all the expositions.

There is no plan, there is no design. The ornament is ridiculous, the modelling is grotesque. The landscape work is absent—hold, there is one fountain. Also a dirty little canal, suddenly expanding into a lagoon so shallow that the imported Italian gondoliers scrape their sweeps on the concrete bottom.

The World's Worst Wursts

THERE IS one dreadful German restaurant. It has a sign saying "Janssen Wants to See You!" Maybe he does, but the waiters don't, because we couldn't find any.

Innumerable stands dot the landscape, eagerly exploiting that pet American dish—Hot Dogs.

They are working overtime on two of the foreign buildings trying to get them stuccoed before the Sesqui closes. But it doesn't look as if they would. One is going to hold \$30,000,000 worth of Spanish works of art, so an attendant said. They are probably going to exhibit all the Spanish shawls that they haven't been able to sell in the Boardwalk auction rooms of Atlantic City, as well as those beautiful silk rugs which are draped over the shoulders of a South Bend Arab and which go for five dollars apiece.

We Are Sinking Too

THIS IS a bad year for champions! Witness the downfall of Tilden, Bobby Jones in the open amateur, Mr. Dempsey and a few others. But they are nothing compared to the rout, the annihilation, the *debacle*, the complete wiping out of the supremacy of American architecture as exemplified and exhibited in the Philadelphia Sesqui-Centennial. Ashes to Ashes and Dust to Dust! O Tempore! Oh, Hell!

Flattening the Flats

THE AGENTS of Destruction, otherwise known as the House Wreckers Union, are now tackling a Gargantuan task. They are attacking the old Spanish Flats in West Fifty-ninth Street, New York City,

hip and thigh. The Spanish Flats were built some fifty years ago and they were built to *stay*, rock-ribbed and gaunt.

The walls were three or four feet thick, the floor construction about as bad and the darned old chateaus just won't come apart. The wreckers will probably end up by having a military demonstration of the Army Tank Corps, battering them down, as surely and as inexorably as Fate itself.

They were great old buildings. Ceiling heights fourteen feet in the clear, Moorish plaster work, arches with a stomach-ache sort of a look, old wheezy elevators with a wire rope and a West Indian in control. The elevators themselves went native every once in a while.

The Flats cost \$7,000,000.00 fifty years ago and that was some feat, it was, to make a building cost as much as that in those good old days. On the site of the flats, the New York Athletic Club is erecting a \$7,000,000.00 edifice, flanked on one side by a forty-story what-not and on the other by another towering bit of modern architecture.

Clogging is a Popular Pastime

ALL THE traffic specialists and sob sisters of the Sunday real-estate sections are taking great slaps at the ever-increasing skyscrapers, saying that they, the scrapers, are the main cause of congestion and that the more scrapers the more straphangers.

True enough, Harvey, but who is going to stop building them? So long as the bonding people will lend five-sixths of the cost, so long will the operators keep sticking them up in the air.

But we are comforted, in a way, on learning that the projected eighty-story building in Detroit has had falling of the mortgage, or something like that, and that it is indefinitely postponed. So Mr. Cass Gilbert breathes more freely and doffs his twenty-dollar silk hat in humble homage every time he passes the Woolworth Tower.

A Frank Frank

HOWEVER, HERE comes an old boy from Paris, Constantin Brancusi, pupil of Rodin, who says that "the architecture of New York—the great skyscrapers—give me the sensation of a great new poetic art!"

Good boy, Con, you're all right, and you're more than all right when you say "the statues in the parks of New York are more than bad, they are ridiculous!"

He has evidently seen the resemblance between Whitney Warren and Louis XIV, for he just dotes on some of that w. k. artist's work—Whitney's, not Louis'.

"I have found the Grand Central Terminal," the artist continued, "one of the most beautiful specimens of modern architecture. The varying decorations give me as much pleasure as if I had done them myself, although some of them remind me of a peasant woman who puts a basket of vegetables upon her head in order to be beautiful."

He believes that an artist's work should be slow and solitary and spends many years working on one piece. He has never taken any pupils and blames bad teaching for much of the poor art created today.

Quick on Their Feet

WE WILL have to introduce the Mons. Brancusi to the Mons. B. V. D. Magonigle, so that when one of them gets another war memorial to do, he can invite the other to collaborate with him, to the end that they will remain motionless in a squatting position for eight or ten years, turning over the subject in their minds until suddenly the great light breaks on them and they feverishly grab a T-square and a sculptor's tool and go to it.

Buy a Box of Allen's Footease

WE ARE going to have another great Architectural Exposition and Plumbing Fixture Display in the Grand Central Palace in February. Mile after mile of architectural drawings will be hung, and the crowd will pass right on by and stop where a girl is demonstrating an electric razor or a suddy washing machine or an electric furnace-man or a bust developer.

We are going to try to exhibit something which will just naturally make them stop, look and listen. Perhaps a measured drawing of the Venus de Milo with

a Seth Thomas clock in her stomach. Or a perfectly designed section of a wine cellar showing the ends of the bottles. Or a motion picture of Handsome Joe Freedlander begging Mayor Walker not to pull down his beautiful traffic towers.

You Can Feel Her Presence

EVERY HOTEL should have a dark Tea Room. Not for developing plates, no, Henry, nor for taking snapshots, but for dining or teeing up.

But one we know of, designed and darkened by no less a person than the Mons. Howard Greenley, is one of the most successful imitations of a London fog that we have here in New York.

When you peer in from the brilliantly lighted corridor you see nothing. You grope your way around until stopped by a low whistle. Then you know your piece of toast is waiting for you.

When the moment comes for you to pay the check, the waiter tips the 2 c. p. lamp in your direction until its faint beam illumines the total. Then you pay. You can't possibly add it up.

Yes, every hotel should have one. It teaches you to see in the dark—and lots of other things. We are going to put one in our next hotel. Only we are going to have the menus done by the Braille system so that you can know a Chicken Sandwich when your fingers touch it.

And you will have to recognize your vis-a-vis entirely by a sense of smell. The possibilities are enormous. Write to Mr. Greenley. Get his big, free book entitled "The Sense of Touch, Before and After Using."

The Architect and the Law

By L. T. PARKER

COUNSELLOR OF THE UNITED STATES CIRCUIT COURT OF APPEALS FOR THE SIXTH CIRCUIT

AN ARCHITECT is the agent of the owner who employs him. The owner is responsible for the architect's acts while he is working *in the scope of the employment*.

Quite recently an important decision was rendered by a Court in respect to this phase of the law. The owner was sued for material supplied on the order of an architect. It was proved that the owner had not employed the architect in a capacity that permitted him to purchase the material and for this reason the owner was not responsible for the payment of the debt. In this case the architect himself is liable for payment of the material.

However, in another case it was shown to the satisfaction of the Court that the owner had frequently authorized an architect to purchase material for the construction of different buildings and, therefore, this owner was made to pay the debts incurred by the architect on a later construction job. The Court held that it was the duty of the owner to notify the supply dealers of the changed relationship.

On the other hand an architect may purchase material when he is unauthorized to do so, and if the owner accepts and uses it, he ratifies the contract and the architect is relieved of liability. If the

when I arrived
did you put me to work?

To tell you the truth
I am full of good ideas
you can use!

CRITTALL
Standardized
Casements

Don't keep me tucked
away in your files

If I'm not
around, send
for me -
CRITTALL-Detroit

A.I.A.
16e1

But if we use
Casement Windows,
how in Sam Hill
are we going
to Screen and
drape them?

Mr. Chief
Draftsman Mr.
Architect

That's not our worry though-
Call up the CRITTALL Man
and let him work it
out. He likes to work.

I have that
man's name
and phone
number

Mr. A.

A.I.A.
16e1

CRITTALL
MAN

The Windows
go like this -
Screens here
and drapes here.
How's that?

Mr. Chief
Draftsman CRITTALL
DETROIT

Mr. Owner You

None of this - if you'll
take me out of your files

A good job
that

Mr. Owner

So easy
to open

Mrs. Owner

Fun
to clean
windows
like
these

The Servants

Final pay-
ment for a
job done
well

The Architect

Everybody's Happy!

Let me tell you
my story before
you start the
next house job

I am the BOOK
of CRITTALL
Standardized
Casements
in your file.

A.I.A.
16e1

Mr. & Mrs.
Home Owner Mr. Architect

Yes, yes, but
I'll have to get
Some costs-
Casements
may come high

We want {
A Fire place like this
A Tile Bathroom like this
A Fountain like this
And CRITTALL Standardized Casements

That CRITTALL
Book is in my
file -

A.I.A.
16e1

And their representative's
telephone number is on it, too.

That's Fine!
They don't
cost so much, She
can have them
and have a Chimney
for the fireplace, too.

Our Architect
is just the
dearest man,
he gives us
everything
I want.

CRITTALL
Standardized
Casements.
Detroit

Part of a series of six cartoons being mailed by Crittall Casement Window Company as a reminder to architects who have received their comprehensive catalog on Crittall STANDARDIZED Casements.

owner does not want the material it is his duty to notify the supply dealer to this effect immediately after the shipment is received.

An architect is an expert in the construction of buildings and, therefore, even though a case is taken before Court his expert opinion is valuable and often is required and utilized by the Court in rendering a final decision. For this reason he is privileged and deemed capable of judging workmanship, quality of material, etc., without the necessity of the parties taking their disputes into a Court.

Another point of considerable importance is the subject of agency with relation to an architect and the owner who employs him. Two kinds of agents are recognized by the law, namely: special and general. Generally speaking, an employer is responsible for all of the acts of a general agent, whereas a special agent may be hired to do one thing and the employer is not responsible while the agent acts out of the special capacity.

An example of a general agency is given in the Court decision which held the owner liable for damages as a result of the injuries sustained by persons who were injured by the falling of a scaffold which was constructed under the supervision of an architect who was employed to draw the plans and supervise the construction of a building. In this case the architect had general powers to attend to the owner's business about the building.

In another case an architect who was hired under the same conditions invited persons into a building to observe the quality of the material which was being used in the building. The building collapsed and fatally injured the persons. Suit was instituted against the owner for damages as a result of the injuries sustained, but the Court held that the architect himself was personally responsible for the resultant damages. The owner was relieved of all obligations for the simple reason that the owner had employed the architect particularly to assist in the construction of the building and, therefore, when he invited persons inside to inspect it, he was not acting within the scope of the employment, whereby the owner was not liable for this act.

The facts in another important case are that the owner had permitted an architect to supervise the employment of sub-contractors on a building previously constructed. Later, on another job, the architect hired a sub-contractor without authority. The owner was held to be liable because the architect was acting within the scope of the authority as previously given.

Where an architect exceeds his authority he binds himself to the obligations, instead of the owner. An example of this situation is given where an architect was hired to supervise the construction of a building. At a time when he personally was expected to inspect the building, it was impossible for him to do so, and he delegated another architect to do the work. The delegated architect was not satisfied with the quality of the material used in a portion of the work and ordered it torn out and reinstalled. The contractor later instituted legal proceedings against the original architect for damages to the extent of the spoiled material and labor for tearing out and replacing the work. It was shown that the original work was up to the standard, and the architect was held responsible to repay the contractor the losses.

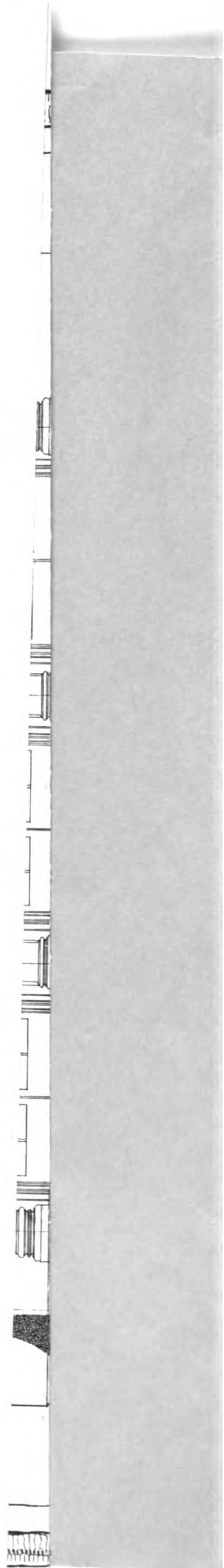
Moreover, there are ways in which the power of an architect is automatically terminated. For illustration, where a firm of architects is employed, and one of the firm dies, the agency is terminated immediately.

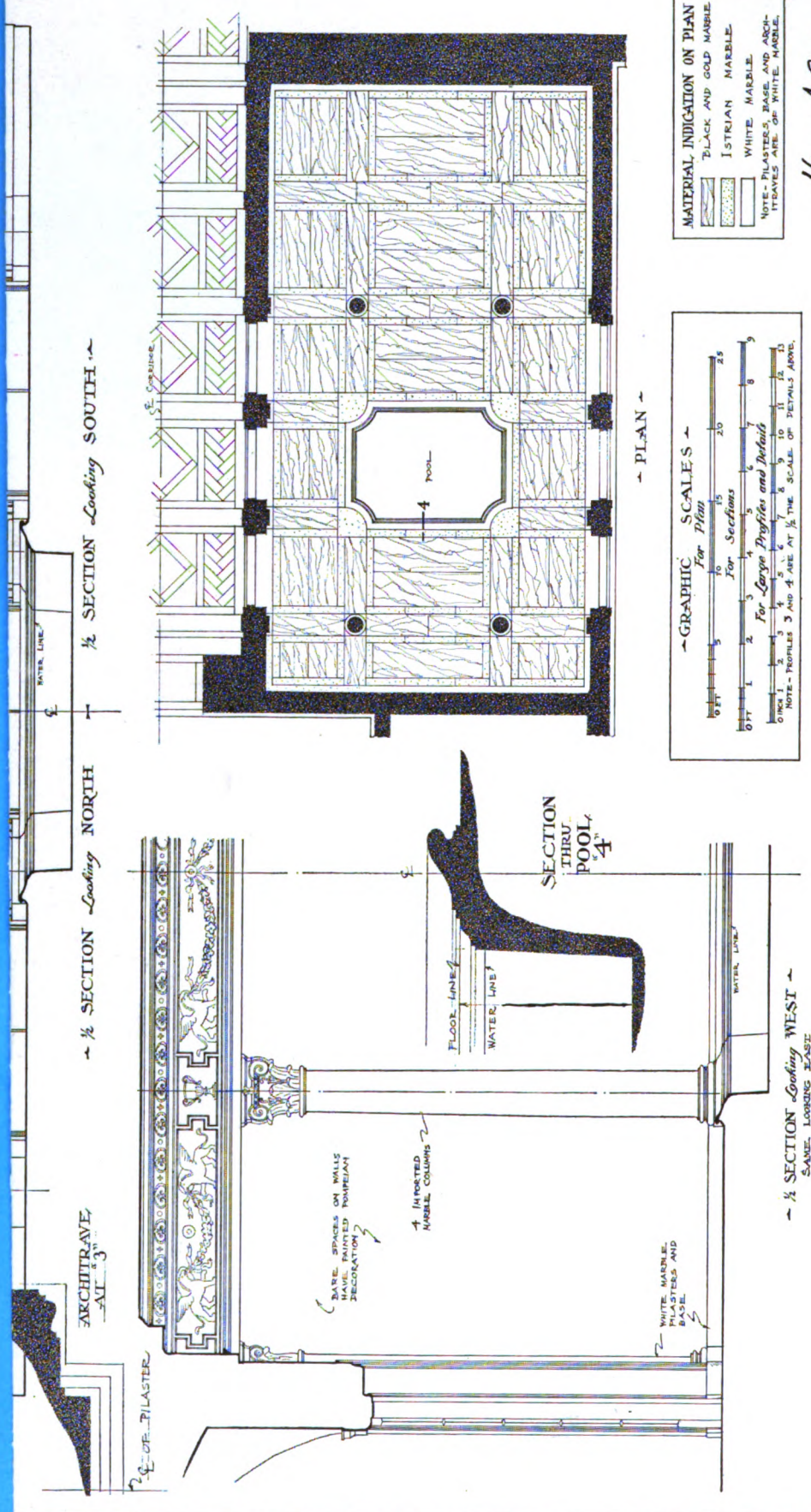
However, if the remainder of the firm of architects continues with the work, and the owner is aware of the fact and makes no attempt to terminate the agency, the owner is responsible for the acts of the architects equally as if the original agency had continued. The same is true in other cases where a dissatisfied owner, who is aware of the unauthorized acts of an architect, permits other persons to believe he is satisfied. The owner, and not the architect is liable.

It is a good policy for architects to understand thoroughly the relationship of their employment so that they may relieve themselves of the liability of damages.

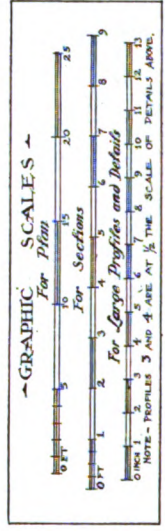
An architect should never exceed his authority, but if he does so and it is impossible for him to have his unauthorized act ratified by his employer, the architect himself may be liable. It is not necessary for an employer to sign an agreement to ratify the acts of an architect, but the architect should arrange that the owner and the other party to the contract or agreement are thoroughly aware of the unauthorized acts, so if litigation develops, it can be proved that the owner and the other party were aware of the true relationship, whereby a Court may hold that the owner ratified the acts of the architect, which relieves the architect of liability.

On the other hand, if an architect exceeds his authority and does not permit the owner to become aware of it, the architect himself is responsible for losses which may result because the owner is given no opportunity to ratify the acts of the architect.





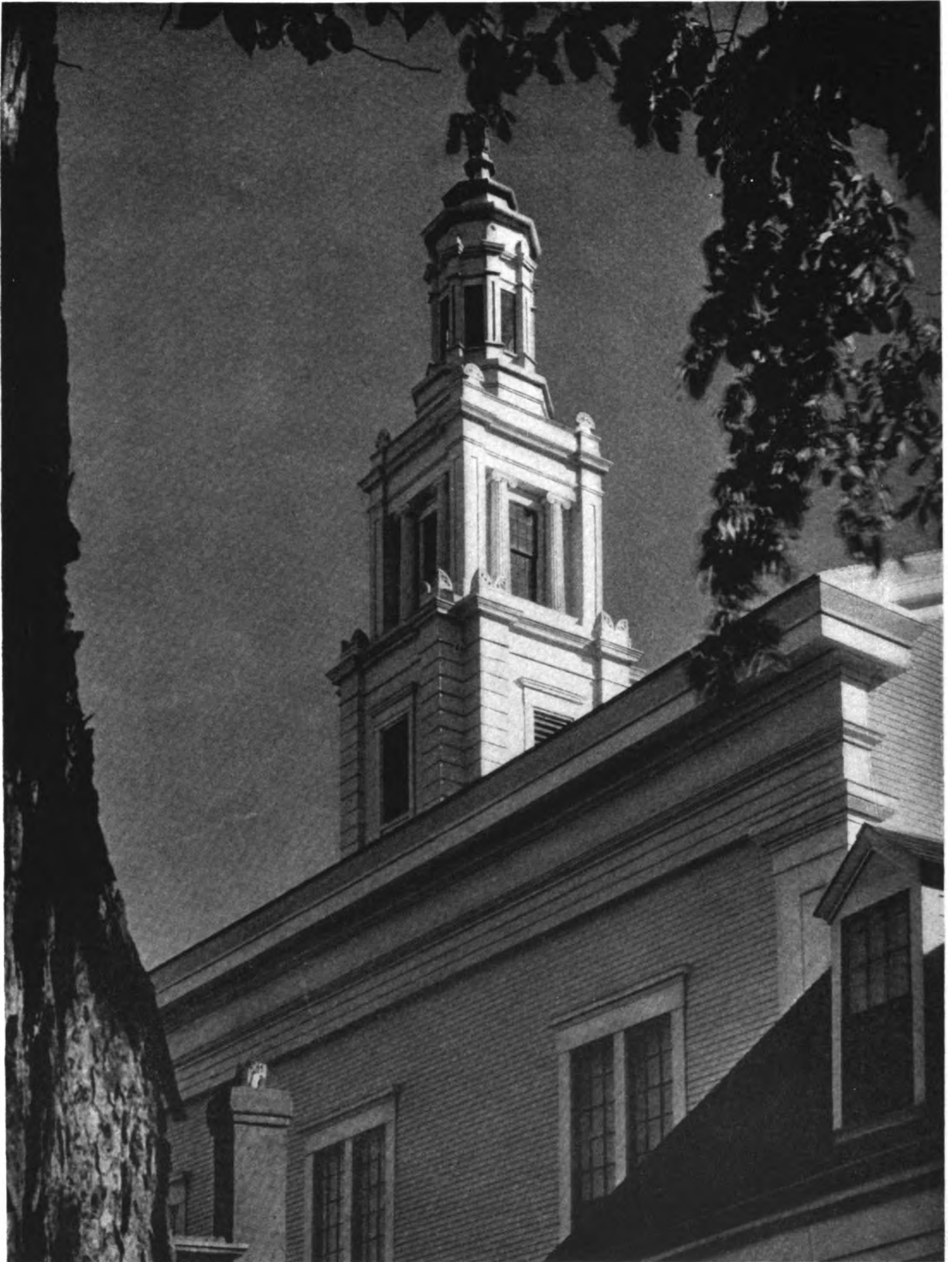
MATERIAL INDICATION ON PLAN
 BLACK AND GOLD MARBLE
 ISTRIAN MARBLE
 WHITE MARBLE
 NOTE - PILASTERS, BASE AND ARCHITRAVES ARE OF WHITE MARBLE.



Henry A. Cook
 Del. 1926

DETAILS OF POMPEIIAN COURT ~
 Residence of HAROLD F. McCORMICK, ESQ. Lake Forest, Ill.
 ~ Charles A. Platt, Architect, New York City ~
 Detail No. 36
 December 1926

THE ARCHITECT



Nyholm, *Photo*

Christopher Wren Tower, Provincetown, Mass.



Volume VII

DECEMBER, 1926

Number 3

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

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Kenneth Murchison

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Speaking Editorially

WE WERE ONCE interested by a companion's comment on a passing pedestrian. "I'll bet that man is an architect," he said.

We asked why but our friend was unable to give any reply more enlightening than, "He looks like one."

Nevertheless we agreed that there was and is an architectural type. Only in a superficial way, however, can this type be identified visually. Architects do *not* look alike. We have only to review our personal list and we are able to evoke a fine and varied line of portraits. We know architects of every style from family to sport-model. One suggests by his smart morning coat and shining topper that he is a University President about to lay a corner stone; another with flowing tie and rolling collar reminds us of the great French actor, M. Coquelin. No, these architects of ours do not look alike.

Yet, to come back to our starting point, there is something kindred between them, some common element which allies them to each other while it differentiates them from associated professions such as engineering or art. Often, in the presence of one of these members of the profession we *feel* that he is an architect without actually knowing it.

This knowledge reaches us by a sort of emanation, intangible and invisible, but as definite as the impulse of an etheric wave. What we feel is the man's mind, his brain waves which meet our own, for psychologists tell us that we are each a sending and a receiving station. This family resemblance of architectural minds is what gets across to us. It is natural, in fact inevitable, that a common training must in the long run produce mental resemblance and create a type. By what, then, is the architectural type signalized?

I would say that more than the average run of men he is broadminded. The tremendous scope of his work, the necessity of considering many contingencies, the study and rejection of many schemes, all this seems to conspire to keep him free from hardening of the mental arteries.

This not only sharpens his faculties but, by the process of constant comparison, develops almost invariably a keen sense of humor, for the inner core of a sense of humor is an appreciation of distorted values, qualities and things which are nearly right but not quite.

This humor naturally finds expression in gaiety of thought and act. Almost all of my architectural friends have a kind of spontaneous gaiety of character which is not to be confused with frivolousness. But they know how to play and to play wisely and artistically with ample zest and a redeeming restraint. It is too easy to point out the magnificent fetes and pageants that are most successfully devised and executed by our architects. Compared to them the artist "revels" of our Bohemians and the most lavish outbursts of Society are pale affairs. It is because the architect has more than the play instinct. *He knows how.* Summing up the architectural mind, then, I should say it possessed breadth, acuteness, humor, gaiety and restraint—a fairly good combination.

Architecture and the Law

THE RELATION of architecture to the written law has recently been illustrated in metropolitan areas by the ruling of a tenement house commissioner to the effect that many luxurious apartment hotels were illegal because they contained serving pantries in which, ordinarily, a certain amount of cooking is done.

The situation is not without its Gilbertian humor. It has created among apartment hotel owners and builders a state of veritable consternation which is not to be wondered at when we are told that in one of our large cities the ruling involves the tidy sum of \$300,000,000. An order to vacate the premises has been served upon the management of one such structure in order to test the validity of the imperial



Hugh Ferriss, *Del.*

Sullivan W. Jones, New York, *Architect*

Study, New York State Psychiatric Institute and Hospital, New York City

File Index M-1

fiat. While we may assume that they will successfully cope with the objections raised the situation is not quite so funny for those operators whose buildings are in course of construction or are well-nigh completed. The refusal by the Bureau of Buildings to issue certificates of occupancy on the eve of the renting season is a possibility calculated to reduce those mercurial folk, the renting agents, to a state of hysteria.

They, rather amusingly, are the real cause or contributory cause of the obnoxious mandate. It is stated definitely in apartment hotel leases that there shall be no cooking in the individual apartments. Serving pantries are supplied but it is understood that these shall be used only for serving the food furnished by the management. Convenient plugs are installed to facilitate this innocent operation. But, be it noted, these same agents indicate in no uncertain terms that there will be no overt objection on the part of the management to the preparation of some tasty snack, say a rarebit after the theatre. They supply a convenient sink, the aforementioned plugs, an ice box and frequently a gas connection. In fact one of these plausible salesmen recently showed us the plans of the building he was trying, misguidedly, to sell us space in, with the proud boast, "We supply everything except the stove." He stressed the word "stove" with unmistakable meaning. He and many of his kind now find themselves hoist by their own dumbwaiters, so to speak.

The adverse ruling goes further and counts out many established and flourishing palaces because nearly all of the serving pantries are without windows. The discussion reveals the curious fact that owing to the exigencies of the tenement house law the construction of tenements costs approximately thirty per cent more than that of apartment hotels of the same class.

The lesson of the whole delightful tangle is that the building law has not kept pace with the changing living conditions of modern life. People will cook in their homes, be they apartments, tenements or houses. As one of our friends said, "There is an hour in the early morning when supper turns automatically into breakfast which sometimes lasts until lunch!"

The consideration and revision of the hampering forms of outworn legislation is one of the duties of every architect, a duty which he too often leaves to sub-committees of the Institute or other bodies until some case in which he is personally involved opens his eyes as to its importance.

A Perpetual Problem

IT IS PROBABLE that the Traffic, like the poor, will be always with us. Such phases of it as deal with the

actual flow of humanity through the streets of our cities may properly be left to the experts. It is part of their province not only to figure carefully the volume of crowds at rush hours, the number of taxis that can be urged past a given point in the minimum of time, and similar elements, but also to devise the most effective type of light signals, traffic towers, etc.

There is a way, however, in which architecture can materially aid this problem of congestion in the direction of "visibility," namely by cutting off the corners of buildings at street intersections. This has been done in many instances of city building. It is almost never without its decided advantage from the point of view of the designer. It gives a strong corner and creates a most useful location for the entrance to a store or office, convenient to the intersecting streets.

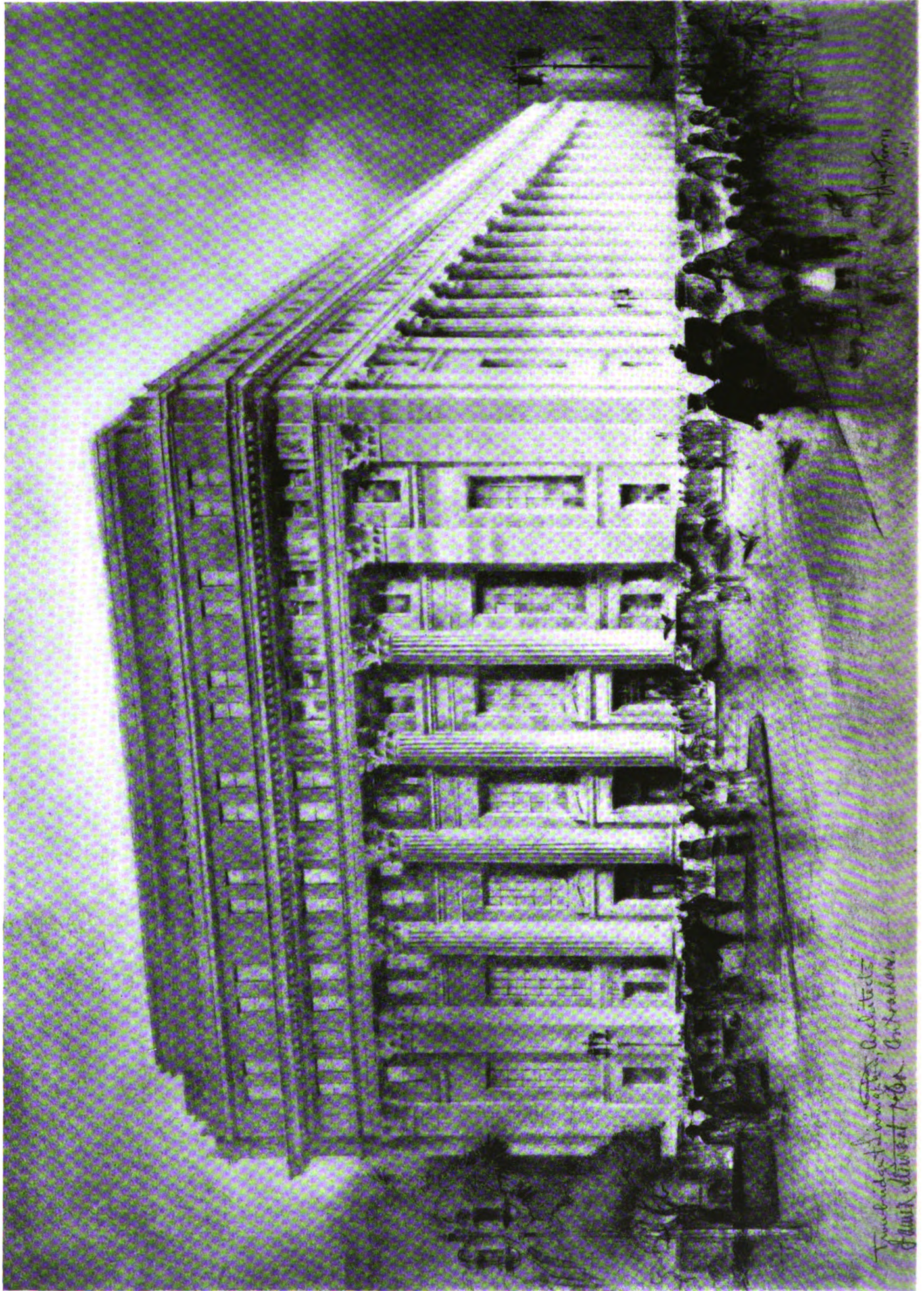
For the vehicular traffic the advantage is enormous in the clear sight afforded of tributary or main arteries. It is all very well to supply mechanical safeguards and vigilant cops but anyone who has driven a car in a city realizes that what he wants to know and see is what is *coming*. Even a slight clipping off of structural angles increases the visible area by a hundred per cent. It is not too much to hope that this will become the prevailing architectural style. Not only will it do much to aid the automobilist; it will also mitigate the condition of the harried pedestrians who, under modern stress and strain, are developing into a kind of nimble chamois.

The Cleaning Craze

ARCHITECTS HAVE frequently viewed with alarm the tendency to wash the faces of buildings. In the case of city structures this is ordinarily effected by the process of sand-blasting, that devastating treatment so trying to the eyes, ears and noses of passers-by.

"It's horrible," said one critic. "No sooner does a building get a nice gray *patine*, a fine mellow color, than they drape it with scaffolding and blast it back to its original crude white. Marble and limestone are infinitely more beautiful after they have weathered. I don't care how black they get. It is better than the look of raw stone. Think of the beautiful stained palaces of Genoa and Florence and Rome. We cry out with delight at their texture, their streaks and stains and variations in color. How fine are the dark old buildings in Oxford, the sombre, sooty facades of London. Yet we clean all that off over here."

We believe that there is something in this impassioned plea. In the case of alterations it is sometimes necessary so that the remodeled building may



Hugh Ferriss, Del.

Study, The Mitsui Bank and Offices, Tokyo, Japan

Trowbridge & Livingstone, New York, Architects

weather all of a piece, but generally speaking this business of cleaning is overdone. To reinforce this opinion comes the news that the proposal to "whiten" the ancient cathedral of Notre Dame in Paris has raised such a storm of protest that it has been abandoned. Praise be for that. It is obvious that sandblasting would work no good to the delicate detail of this masterpiece of Gothic architecture. Indeed the texture of all stone is greatly protected by this very coating, this "skin" that is periodically removed in order to make a structure look prettier and cleaner. Let us have a clean city, by all means, but as the small boy said to his mother when she got after his ears, "Don't let's be a fanatic about it."

An Architectural Flight

OUR SKYSCRAPERS climb higher and higher. Our offices approach nearer and nearer to the clouds. But the end is not yet. It has remained for the noted aeronaut, Anthony H. G. Fokker, to suggest the last word in offices, the "Flying Office" so that the busy man of the future may travel and be in his office at the same time. This is no merry jest of Mr. Fokker's. "Some people may think I am looking too far into the future," he says "when I talk about adapting the passenger cabin of a giant plane into a flying office. As a matter of fact one of my big planes is used for this very purpose right now. It is owned by the president of one of the big motor corporations who uses it to fly between Detroit and Muskegon or points farther west."

Architects will not be called upon to build this type of office, but what a boon it would be to some of them. How peacefully they could work over their drawing boards, free from the interruptions of importunate salesmen or important clients. And if, whirled upward by a scout-plane, an enterprising agent overtakes them, how pleasant it would be to have one's office-boy tell the interloper, "Mr. A. has just stepped out."

A Lesson from the South

THE FALL CROP of climatic disasters visited on the South, with its main emphasis in the vicinity of Miami, has been held by some to have put a crimp in the prospects of future development in this highly advertised land. Cynics have spoken of it as the act of a just God, irritated and perhaps a little amused at the tremendous claims made by professional Floridians. "Watch us Grow!" they have shrieked in no timid accents. One can almost hear an exasperated Deity murmur, "Yes, and watch Me smear all this."

But there need be no fear that any such cataclysm will do more than check temporarily the building

and development activity of any such garden spot. Human nature is not built that way. A volcanic eruption has never deterred hardy peasants from rebuilding their villages on the slopes of Actua or Mont Pelee. All over Florida the sign is out, "Business as Usual."

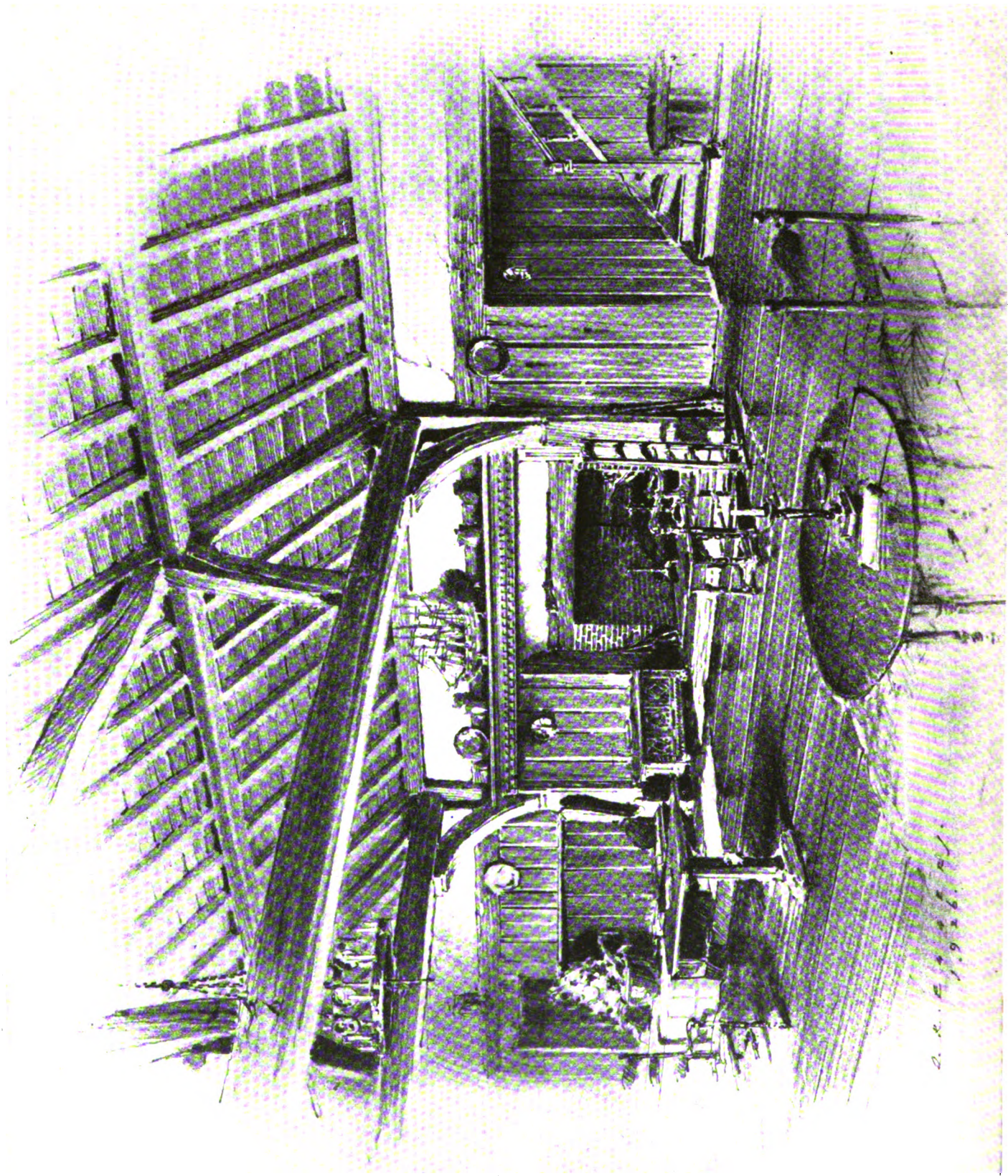
Once more the value of steel has been proved. There is no material like it to stand the twist and grind occasionally imposed by Mother Nature. Incidentally, more and more structural steel is being used, in the simpler and more commercial types of dwellings. Architects are increasingly appreciative of the benefits derived from a material that does not warp or shrink. And if a typhoon or an earthquake does hit his creation, the user of modern building methods can take refuge in his edifice with the reasonable assurance that it will not fall on his neck!

On Our Library Table

THE BUILDING detail of metal windows is one that we have previously mentioned in these columns. The beauty and usefulness of metal sash are leading inevitably to their increasing use. This applies not only to the solid bronze article which we are accustomed to see installed in banks, office buildings and other monumental structures but also to the less expensive steel sash in standard sizes which have much to recommend them for domestic use.

A very handsome publication on this interesting subject is the most recent catalogue of the well-known "Hope Company" of London, an organization which is rightfully regarded as the pioneer group in this line. That they have kept fully abreast of the demands of modern building is conclusively shown by an examination of this volume which is really more than a catalogue de luxe. It is difficult to imagine a window problem for large or small openings that is not successfully treated in these pages. The full size and scale details dispose of all draughting difficulties and the accessories of hardware and design of divisions, mullions and muntins are illustrated with fine taste and completeness.

In addition to these technical elements there are a number of plates showing handsome buildings, private and public, where this product has been installed in England, the Far East, Canada and our own United States. The presswork, book-making and paper of this publication leave nothing to be desired. Printed and made in England at the Kynoch Press, it maintains the distinction and quality of the product which it advertises and sets a high mark of artistry for similar publications. It is a pleasure to acknowledge the receipt of such a book which, while supremely useful, at once becomes a distinct addition to our architectural library.



O. R. Eggers, *Dec.*

Study, Living Room, Hunting Box, Long Island

Home Cooking Roasts Apartment Houses

COMMISSIONER MARTIN of the Tenement House Department of New York City threatens to close up some of the apartment hotels—hotels which permit cooking in their so-called “serving pantries” thereby getting themselves into the tenement house class and also into the lawbreaking class. For, as all New York builders and architects know, there is a vast difference between apartment hotels and apartment houses, and the apartment houses get the worst end of the argument in every direction.

The apartment house, if it is on an inside lot, can cover only seventy per cent. of the lot while the hotel may occupy much more space. The former can rear its head only once-and-a-half times the width of the street while the latter can step back and step back until it nearly falls over backward with vertigo.

And then, although the apartment tenants live in their domiciles in a fairly permanent sort of a way compared to hotel-existing families, they must have two exits to every apartment while the hotel people, strangers in the building, must grope their way out their one exit in case of fire.

Then, every bathroom in an apartment house must open onto a court or street while the hotel can put them inside perhaps with a ventilator at the top, thus insuring better ventilation than outside bathrooms get in winter with the window tightly shut.

And so on, and so on. The Tenement House Laws of the City of New York surround the apartment house planner with every sort of difficulty—certain sized courts, stairs to outside light, no rooms less in area than 70 sq. ft., glass area in windows ten per cent. of the floor area, transoms over doors in rooms having only one window, and all manner of things.

Why?

For sanitation, for better living conditions, for more light and air.

Then why not hotels?

Lord knows, we don't. They house practically the same class of people as do the higher class apartment houses; the health of their tenants is quite as important as that of the apartment house dwellers; they have to have just as good light for shaving and just as much room for their feet in bed; they have no particular right to live any higher up in the air than the apartment house dwellers; but still the

laws differentiate between the two classes of buildings.

The apartment hotels are often built with a serving pantry or kitchenette in every suite. Theoretically, they are for the sole purpose of defeating the aims and purposes of the Volstead law. Practically, they are kitchens because they have in addition to the sink and refrigerator, an electric outlet. And to this self-same outlet can be attached a five-dollar stove and lo! the law is broken.

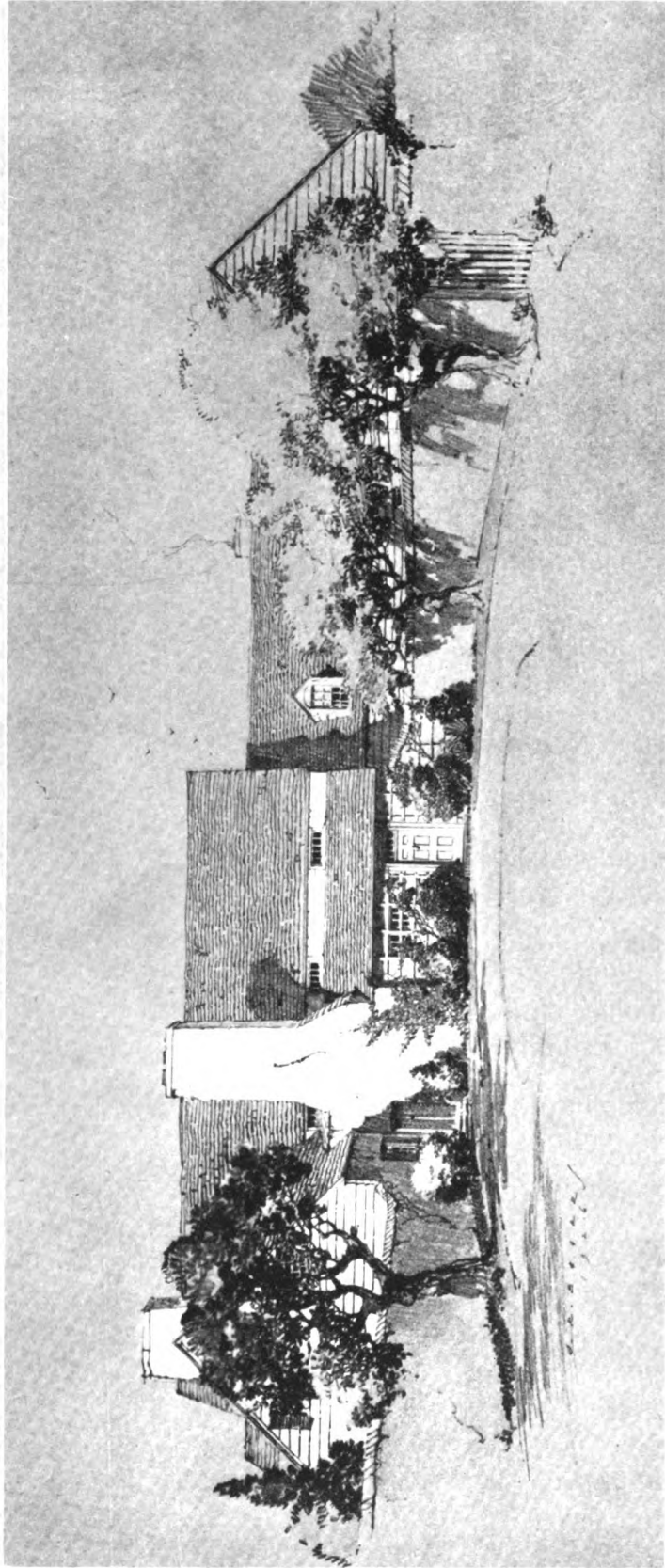
For when is cooking cooking? If you put an egg under a hot-water faucet and it becomes a boiled egg, what is that? And is preparing a pot of tea cooking? And how about a hot Scotch?

There should be a remedy. And this remedy seems to the writer a revision of both laws to the common end that apartment hotels and apartment houses should be subject to the same general laws and conditions. What is good enough for one is good enough for the other, and where one is penalized by certain conditions, the other should not be absolved.

It will undoubtedly be difficult to have these laws changed, for the Tenement House Law, *per se*, is an admirable document and should not be broken down in any respect. Just where the tenement house ends and the high class apartment house begins is a ticklish problem, but it should be possible to adjust. Living conditions have changed materially in the last twenty years and it would now seem necessary to have laws covering these changes.

If apartment hotels can include set-backs with roof gardens on the upper stories, it seems perfectly logical that apartment houses should enjoy these aerial privileges. It might help to keep a lot off the street. And so on down the list, which includes all sorts of items.

Is it not a fact that on a sixty-foot street in New York City it is difficult to build an apartment house that will earn a satisfactory return on the investment? It certainly seems so, in view of the fact that so few of these structures are being built on the side streets. Were these apartment houses allowed to go up to twelve or fourteen stories with the set-back as called for by the Zoning Laws, property values would be enhanced in good locations and the demand for house-keeping apartments in those locations could be more easily met than is now the case.



III—*The Background of Architecture*

By REXFORD NEWCOMB, A. I. A.

IN THE first article of the present series I referred to the "varying backgrounds" of our "far-flung sisterhood of States" assuming that my readers were thoroughly mindful of the relationship that should exist between an architecture and its environment. Most of us, I think, are acquainted with the law of cause and effect and conversant with its workings. When I come, however, to examine our modern architecture, I am struck with the realization that the assumption above made is ill-warranted and that architecture apparently has become a language which, highly interesting and indeed wonderfully beautiful, (in the sense that pleasant lines, forms, masses and colors make for beauty) no longer bears much relationship to the environmental preconditions which gave rise to it.

What is the reason for this apparent lack of relationship between modern architecture and its backgrounds; what must account for this artificial expression of our time? Can we lay it to an ascendent emphasis upon personality in the realm of architectural expression? I hardly think so; for, while in America we have had some exponents who broke with tradition, the majority of our American work has remained steadfastly true to its stylistic forerunners. Indeed far *too* steadfastly from my standpoint. In some respects the architectural procedures—the momentum of architectural ideas and ideals of the past—seem to bind us almost as slavishly as those peculiar religious conventions of Egypt circumscribed the artistic expression of that strange people. Many seeking "freedom" and, lacking the God-given genius to create anew in terms of our day and time, bolt the "old" in favor of what they think is "new" and in the end become as hopelessly bound up in another "old"—the vogue of the day, whatever it may be. This is amply illustrated by the fads which have swept our land.

When Henry Richardson struck his stride in Trinity Church, Boston, something sanely predicated upon the "old", eminently adapted to the systems of construction then in use, and withal beautifully responsive to Richardson's versatile and Titanic personality was evolved. What was the result of this highly personal success? A whole epidemic of Richardsonian Romanesque swept the country, little if any of which matched in imagination, beauty, structural logic or significance Mr. Richardson's splendid work. Cities like Detroit, Minneapolis, Kansas City and Los Angeles received structures ill-adapted to the expression of their spirit and setting, and in some cases stones bearing little re-

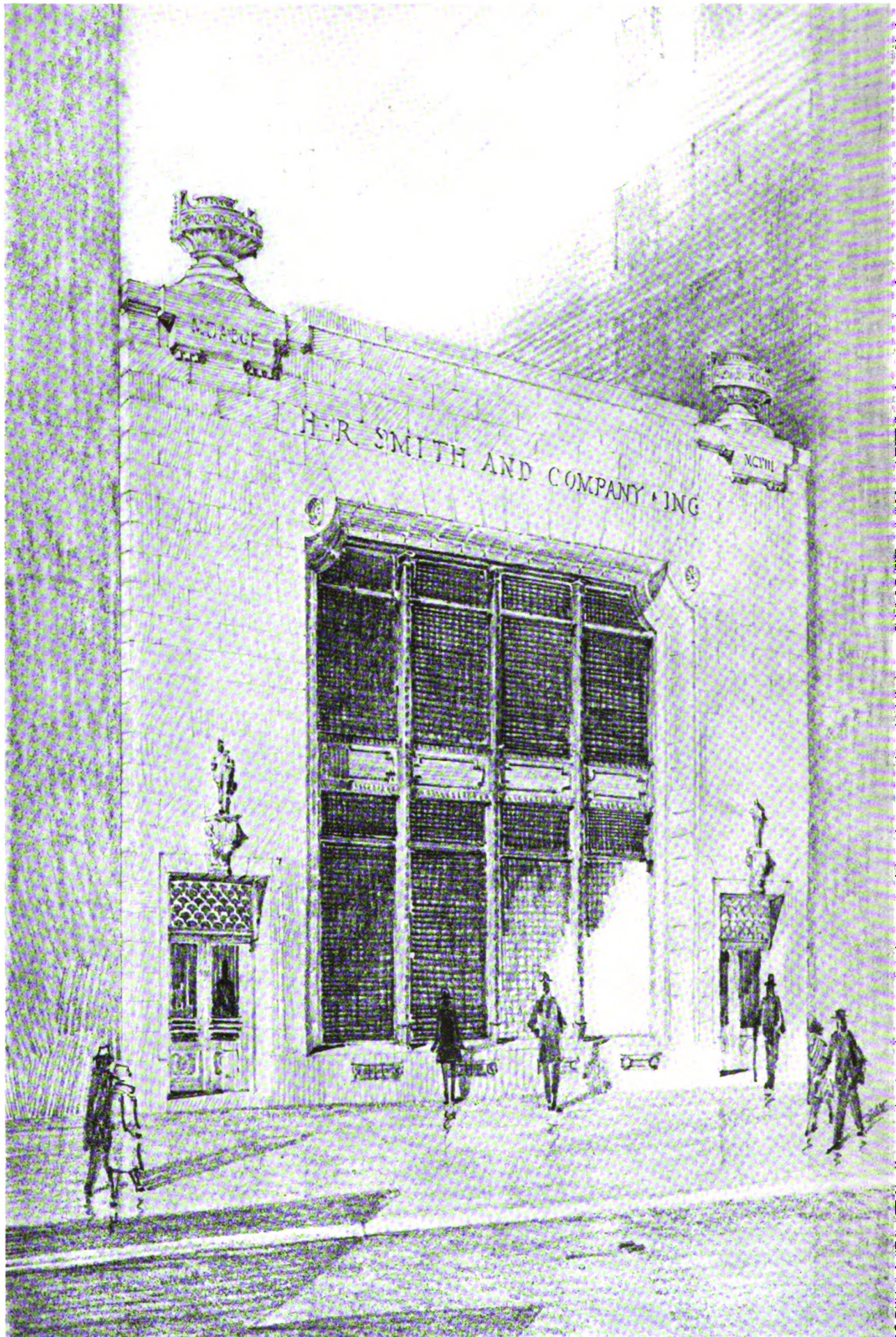
lation to local geologic forms were carried hundreds of miles for the execution of these great piles.

Those who have followed the career of American architecture through this rather hectic period of eclectic adaptation are conversant with the passing fads that have come and gone and will perhaps appreciate the observation that no exotic "style" preëmpted and imported bodily from Europe, Asia, Central America or elsewhere will ever be able for any sustained period of time to satisfy the demands made of it by an intelligent public. Thus such artificial importations and adaptations, in view of their inability to express American life, thought and feeling, are bound to fail, because American life, thought and feeling should be the background conditions to these very expressions.

No, we must get close to the "raw materials" if we are to catch the genius of this race, this time, this place, and to express it in beautiful and meaningful form. But the reader will say "We do understand America and her spirit." The answer is "Your architecture doesn't show it." Indeed some have been led to question the premise as to whether or not any artistic expression need proceed from or express its environmental backgrounds, including the human element. But the sober student will reflect that all the great architectures of the world have been highly racial, highly expressive of their antecedents. Greek architecture is meaningful, interesting and beautiful in so far as it speaks of Greek life and idealism. To be sure, there are in it threads from Western Asiatic and Egyptian but, while these are considered truthful indexes of commercial and political intercourse, they are also considered exotic. Greek art is never appreciated for its Persian or Egyptian leanings but always praised for its capacity to express Greek genius.

The art and architecture of Egypt appeals to us because of its ability to record all phases of Egyptian life and thought, and indeed because of this fact, our Egyptologists are often able in the absence of remains other than architecture to reconstruct a picture of the life that gave rise to such expression.

How highly expressive of the intermixture of occidental and oriental ideas at Constantinople is the fine old church of Sancta Sophia, a structure which has written into it the three colorful threads—Roman, Greek and Persian—that went to weave the fabric of contemporaneous history! When the Ottomans came in 1453, they, being nomads, had little in the way of architectural expression. There-



Joseph H. Freedlander, New York, *Architect*
Study, Business Building, 41 East 31st Street, New York

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fore they appropriated Sancta Sophia to their uses as a mosque and adopted its form and disposition as a pattern for their own later mosque structures. In this wise the Mosques of Suleiman I and Ahmed I followed a *parti* similar to that of Sancta Sophia but thoroughly impregnated with the orientalism of the Turk. Now even a superficial observer would for a moment mistake Suleiman for Sancta Sophia—a fact which in itself bears testimony to the capacity of architecture to express the spirit and genius of a race and the varying tempers thereof.

Thus it would seem that our art—architecture, sculpture, painting—have as potent a capacity for the expression of the tenor of our day and race as has literature. Indeed it would appear that architecture, meeting as it does the two-fold demand of physical and spiritual man, ministers to man more fully and completely than does any other of the arts and in so doing, architecture, it seems to me, expresses as can no other art the life and spirit of a nation.

If then architecture is indicative of its background—and this it has been so down through the ages until that peculiar period which we call the Renaissance—what are the varied aspects that give color to life and living and therefore to its architectural expression? These are:

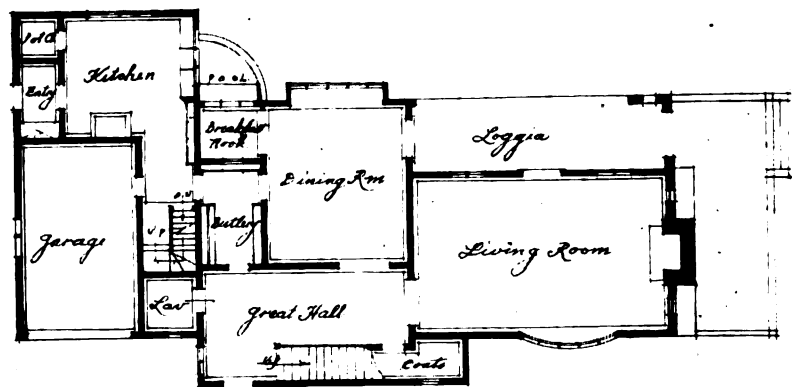
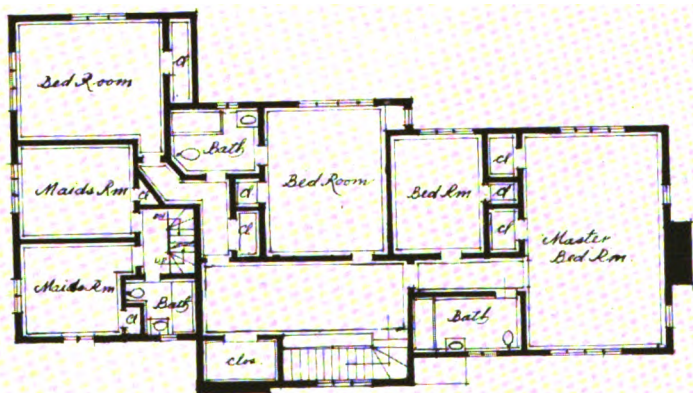
(a) GEOGRAPHY. Perhaps the most potent of all influences that mould a race and its expression is geography—the placing of a race upon the face of the planet. It has long been noticed that the inhabitants of extreme positions upon the earth (near the equator or near the poles) are not energetic toward the production of high cultures. Men in the tropics are usually sluggish and have little ambition to better themselves, to conquer others or their environment, preferring to allow nature to take her course and to rely upon the bounty thereof. In the frigid zones the pursuit of food, shelter and clothing is generally such a pressing problem that the finer cultural values are never sensed. It is in the temperate zones, then, that life holds the greatest zest and the *genus homo* reaches his fullest development physically and mentally, and in the north temperate zone, particularly, that the world's great achievements have taken place. Here we find the man who has in a measure conquered his environment, who has the courage and time to look ahead and around him, far enough to become dissatisfied with his present accomplishments and who has spirit and vigor enough to wish to better his conditions by the creation of the things that satisfy him spiritually as well as physically. Here then are our creators, our dreamers, our artists, our lovers of the beautiful and of all else that makes life aside from the purely physical worth while.

Proximity to the sea has much to do with the furtherance and indeed the production of art. Commerce and intercourse disseminate learning; a knowledge of languages, literatures and the arts are acquired by travel, and in history, travel has largely been accomplished by means of ships. Hence cities and countries bordering upon the sea are favored with being the gateways through which the arts and learning of other countries pass. Seafaring peoples are usually of a more highly civilized type than those who do not travel. Thus we see why Greece and Rome were peerless in their day and why old Byzantium and Venice—the Mistress of the Adriatic—drew to themselves much of all that was fine and lovely in their heydays.

(b) GEOLOGY. The geology of a country determines the mineral resources at hand and whether or not these are to be made available. If marble is readily available you may be sure that a distinguished masonry architecture will result. If, on the other hand, wood is abundant and easier to secure, the architecture of the country is accordingly evolved. Often countries have resources which the economic or social scheme of the nation do not make available. The *materials at hand* not only make architectural expression possible but they largely determine the systems of construction, and the decoration, and man finds it necessary or expedient to abide by their possibilities and limitations.

(c) CLIMATE. Climatic conditions depend of course upon geographical location (as was pointed out above) but climates, due to ranging altitudes or ocean currents, vary widely in the same latitude. Rainfall is an important element of climate, and upon this agriculture, an art indispensable to civilized man, largely depends. If water is not supplied in some way or other the economic status of a race never reaches the place where a distinguished architecture can result. Egypt, really a desert climatically, thus becomes habitable because of the annual inundation of the Nile.

Moisture plus freezing temperatures make necessary structural expedients and thus architectural expressions that are undreamed of in warm, dry countries. Moreover, the sun or sunlight has its effects upon the value of form and regulates the appeal of color. A genial sun in Greece produced an architectural expression in which form came to its fullest capacity in the expression of ideas, but a too brilliant sun in Egypt and the reflected light which it occasioned made form unintelligible without the use of brilliant color. Thus in a hundred ways, climate through its regulation of roof slopes, canopies, porches, window openings, courts and other shade-producing expedients, modifies architectural expression.



Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Study, House, Mrs. Flora Conreid, Scarsdale, N. Y.

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(d) **ECONOMIC CONDITIONS.** The wealth of a nation, dependent in large measure upon its natural resources, determines whether or not that nation is to enjoy the skill of fine craftsmen or the creations of artists. If there is not wealth, it is an indication that that people is still concerned with the making of its fortunes, is still in the pioneer stage industrially and financially. Wealth then signifies the retirement of some to the enjoyment of the things of beauty or perchance that the community as a whole can now afford the things that artists and architects produce. Articles of artistic merit are of high price, for they are the heart-throbs of their creators, and cannot be produced for nothing. Hence, where wealth is, art and architecture are more likely to thrive.

These four mentioned preconditions are essential to the production of worthy architecture; the following three affect the character thereof:

(e) **HISTORY.** If a nation build later in the history of the world, it has at hand the accumulated experience of the great building races that have gone before it and can profit thereby. If the annals of a nation comprise a series of military exploits, that nation's architecture will reflect its militarism and if that nation be more-or-less successful in these wars, there will be many monuments commemorative of the victories. Moreover, the architecture of a people whose history contains a long chain of exploits of kings will have a different aspect from that of a democratic nation. Thus the various vicissitudes of history indelibly inscribe themselves upon the architectural expression of a people.

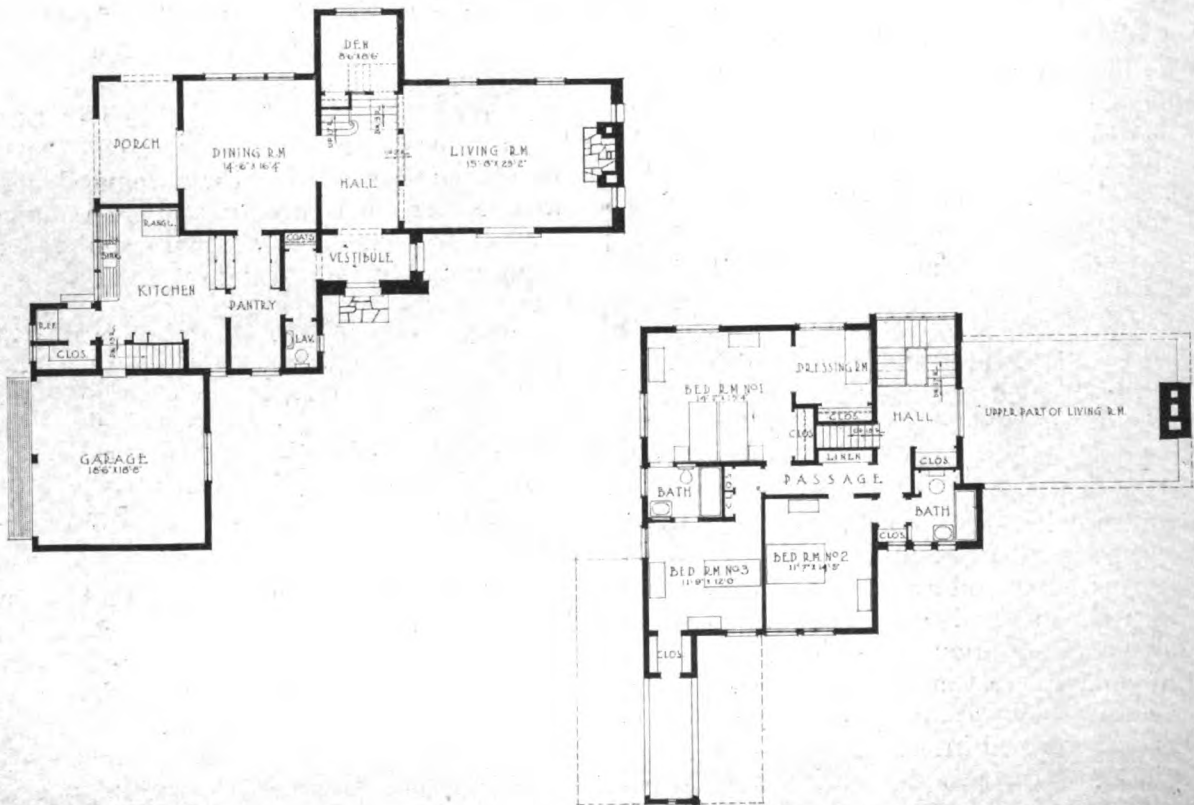
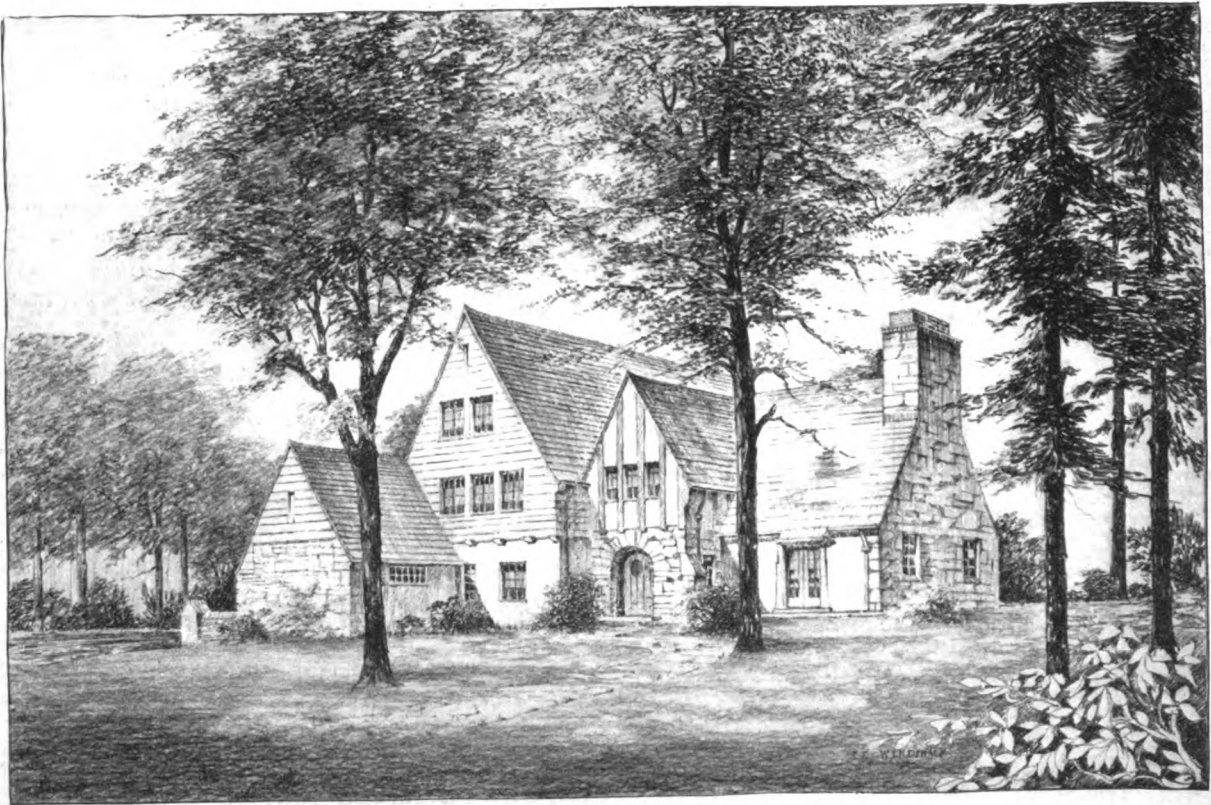
Spanish architecture is perhaps as excellent an example of this as could be cited. The Spanish peninsula remained in the hands of the primitive Iberic race until a time relatively late in world history, and was thus a virgin field at the time when the Romans were ready to conquer the western Mediterranean. With Roman domination came Roman institutions, Roman law, the Latin tongue and the acquired Roman art, itself the appropriated heritage of Classic Greece and Etruria. Thus Spanish art—and particularly Spanish architecture—is of assured Roman origin, round-arched, rhythmic and sun-loving. The long domination of the Moor, who wove into the warp and woof of Spanish civilization, culture and art the colorful Oriental spell of Arabia, Persia, Syria, Saracenic Egypt and North Africa; the various vicissitudes and eventual triumph of the Christian Church in Spain; the results of New World discovery and the pouring into the lap of the mother-country of an inestimable wealth, and lastly, the various exotic notes introduced as a result of political alliance or royal intermarriage—these and many other influences are to be read in the wonderfully varied orchestral expression of Spanish art

and architecture. Thus today Spain offers us an architecture the versatility of which is perhaps matched in no other European country and one which records as faithfully as can be imagined the changeful events through which it has lived.

(f) **RELIGION** likewise has its influence upon architecture. The monuments of Egypt, the Saracenic countries, Greece, Rome and Medieval Europe are speaking testimony to the effect of religion upon art and architecture. Indeed so close has been the relationship of religion and art that someone has been prompted to call art "the handmaid of religion throughout the ages." In fact a large part of that distinguished heritage of the past came into being in response to man's intense religious impulse. Subtract this influence from the history of the world and there would be little left.

(g) **SOCIAL AND POLITICAL CONFIGURATION:** Society and politics, next to religion, perhaps, most potently influence the character of a nation's art. Only the peculiar social and political situation in ancient Egypt could have made possible the tremendous temples and tombs called for by an equally peculiar religious system. What slavery made possible in ancient lands only accumulated wealth, the result of commercial prowess, makes possible today, and indeed, if the cost of the Great Pyramid or the Parthenon be computed and viewed in terms of the available wealths of their respective countries, it will readily be seen that no modern structure compares in actual cost to these tremendous undertakings. Autocratic nations have wonderful palaces and stupendous temples, democratic nations a developed domestic architecture and important public works for the benefit of all the people.

Thus it goes throughout history, each new invention like the electric lamp or the automobile modifies our mode of life, our thinking, our architectural expression. Without the internal combustion engine, gasoline filling stations are meaningless; without the cinema, the "movie theatre" would not exist. It would seem then, that the architect who would interpret the tenor of his day and land, must become an increasingly deep student of all the phases of that life which he seeks to shelter. My plea then is for time to think—for a more sensible study, a rational consideration and, it is hoped, a resultant seasoned philosophy of modern American life. When this is attained, it will become apparent that our present system of eclecticism and our parrot-like repetition of the architectural phases of the past—appropriate, meaningful and beautiful in their day and land—is not a method whereby our modern American life, thought, and idealism can be adequately expressed. Let us inquire how, upon the great experience of the past, we may build for the present and anticipate the future.



Clifford C. Wendhack, New York, *Architect*
 Study, House, Mr. Theodore D. Palmer, Jr., West Orange, N. J.

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Mrs. Bassett's Breakdown

AN OLD FASHIONED WOMAN REACTS UNFAVORABLY TO MODERN SCIENCE.

By GEORGE S. CHAPPELL

"I'VE JUST been to see Mrs. Bassett," said Mrs. Smith to her interested neighbor, Mrs. Brown.

"And how is the poor dear getting on?" said Mrs. Brown.

"Slowly but surely," sighed the first speaker. "It is quite terrible to see her. I've never seen a woman fall off so. But the doctor has given her a mop to chew on and he says she is much quieter."

"Just what was the matter with her? I never really knew. . . . Mrs. Jones hinted at something like an 'affair' with that. . . ."

"Not a bit of it," interrupted Mrs. Smith stoutly. "I've known Bertha Bassett since long before she was married and a more home-and-husband-loving creature never lived. That's just the trouble, between you and me, . . . too much home and husband. O, don't misunderstand me. They got along perfectly with only just enough friction to keep each other rubbed up. All in all I never saw a more compatible couple. But the real trouble is this. Ben Bassett is an engineer and he's just about engineered his wife to the edge of the grave!"

Mrs. Brown looked mystified.

"I'll explain," continued her neighbor. "To go back just a little, I like to think of Bertha Bassett as she was when she first moved out here and took that cute house of theirs on Cedar Avenue. It was an old fashioned cottage but just big enough for them and the two children. They could manage it easily with one servant and Bertha doing the upstairs. Henry and I used to drop in once in a while and really it was real nice to see them, so happy and both so interested in their home. Ben was just getting started on his engineering work—the efficient equipment of the average house—and he and Bertha used to go over all sorts of details together. Dear me, if I had ever realized for a minute what they were heading for I should have spoken right up then and there. But I didn't.

"The first thing that Bertha got that was out of the ordinary. . . . it was then, at least, though it's usual enough now. . . . was one of those electric refrigerators. I remember the morning she showed it to me. She was so delighted and proud and started and stopped the motor, trying to explain the way it worked. But I remember that she said then that she didn't understand it very well but that Ben had given her a book on the general subject of Domestic Electricity that she was going to study.

"It wasn't long after that that they gave up their one servant. Bertha explained that with the children growing up and more money needed for their clothes and education they thought they could get along without her, especially as Ben had just given her an electric dishwasher that did all the work by itself, practically. 'I just have to dry them a little,' she said. She saw that I looked dubious and said, 'O, you must come over and see it work.'

"So over I went a few days later. When I arrived two men were loading a stove on a truck and I asked what was happening. Bertha looked a little embarrassed but said, bravely enough, 'Ben has ordered an electric range. You see he can get a big discount on such things and besides, we don't have to pay for it all at once. I'm really getting quite a machine shop.'

"Indeed she was! Of course she had had a vacuum cleaner for some time but there were a lot of other plugs and connections, especially in the kitchen and pantry, that I didn't understand and didn't like to ask about. I didn't see the laundry at that time but I could tell how things were going. It was just as I thought. What I had seen was only the beginning. From then on there wasn't a week that Ben didn't install some new, labor-saving device.

"After Bertha was taken away I went over there to look after the children for a few days and really, I was appalled. There wasn't an inch of space that wasn't fitted up with some sort of machine that meant nothing to me. I didn't have the faintest idea how to go to housekeeping for the poor waifs. Ben was at the hospital and there we were completely surrounded by contraptions!

"I had seen it coming. Two or three times before when Henry and I had gone over I had found Bertha bending over what she called her 'homework.' The poor child was taking courses in electricity, wiring, combustion, efficiency, home management, and knows what all, when she should have been going to the movies with me and Henry. But there, I mustn't criticise.

"Tommy, the oldest boy, told me a few of the things that had happened during the weeks previous to Bertha's breakdown. Late in the Fall the motor lawnmower ran away with her. She became panic-stricken, forgetting how to throw it into neutral and it threw her into the patent garbage-pail, one of those things that flies up when you step on it. Well, my dear, I don't blame you for laughing, but the

cover flew up and hit Bertha on the knee and the lawnmower went on by itself and ran into the furnace man whom they had just discharged because Ben had put in an oil burner that didn't need any attention. Of course the furnace man was furious... he's Italian and excitable... and threatened to sue them and Bertha's nerves were all in a frazzle.

"Two days later Willie, the youngest boy who is only five... disappeared. He was gone, absolutely. They couldn't find him anywhere. Bertha was frantic. Ben had gone away to attend some sort of convention... he's always making speeches and reading reports on his devices... and there was poor Bertha with Willie missing. She telephoned the police and the fire-department and was almost crazy when they discovered him in the new incinerator where he had gone to play house and had fallen asleep!

"Poor Bertha! It seems as if one thing happened right on top of another. She was up in the attic a few days after that and Tommy came along the second floor hall and shoved up the patent folding stairway that Ben had installed. It stuck and Bertha had to shriek to the painters who were working on the Royce's house next door to come and get her out of the window with a ladder.

"She was in bed with a ghastly headache for two days and the children came over and ate with us because she couldn't get anyone in who knew how to run her kitchen. It would have taken a corps of engineers to do that! Well, she finally got up and about and went down to the kitchen to get breakfast started. Ben had returned and everything seemed to be on an even keel once more. He was shaving, using a small electric razor, Tommy said when they heard a scream from the kitchen. Ben rushed down and found Bertha in a dead faint. It seems that they have one of those patent turntables on which the delivery boys are supposed to put the milk and things. Well, the Royces' cat, a big tom, was on it and when Bertha turned it he flew right out in her face with a fearful yowl and Bertha passed out.

"She gathered herself together and tried to do the dishes after breakfast but the poor child was about gone. The dishwasher, whirling around made her so dizzy that she could just get upstairs to bed. When Ben came back that night he found her with one of the radiator thermostats strapped on her forehead. She was trying to keep her temperature down! He saw at once that he had gone too far and sent for Dr. Titus. It's a wonder he didn't send for an electrician or a heating engineer!... but Dr. Titus, who is conservative and sensible, had no difficulty in diagnosing the case as soon as he had listened to

Bertha's wild ravings about watts and amperes and heat units. He called up the Old Fashioned Home right away and got a room and a fine nurse.

"Really, my dear, that is a most wonderful place. It has been called into being by thousands of cases just like Bertha's... women who have been completely swallowed up by machinery. Of course my poor friend had to go in among the violent cases at first but they know how to handle them and seem to think she will be all right. As I said, they gave her a mop to play with, just a plain old-fashioned mop that works with elbow-grease. They always give them a mop to begin with because they are soft and the patients can chew them or swing them about without doing serious damage. After a while she will have pails and brooms and things to play with and in the last stages of the cure she will be allowed to wash dishes... wooden ones, at first... at a real sink. It's just like a domestic kindergarten for enfeebled minds and teaches them to do all the old tasks in the simple, old-fashioned way.

"Mind, my dear, I am not saying that many of the modern devices are not splendid and practical and all that in their way, but I think they should be taken up gradually and not all in a rush the way Bertha did."

"I should say so," agreed Mrs. Brown, "and I'm thankful that my John is conservative. I remember when I proposed getting one of those new-fangled fireless cookers... that was years and years ago... he put his foot down hard. 'What we need,' John said, 'is not a fireless cooker but a fireless cook.' And I guess mebbe he was right."

Mr. Corbett Admits

AT THE fourth annual convention of the American Institute of Steel Construction, held at White Sulphur Springs, West Virginia, October 26-30, Mr. Harvey W. Corbett, in an address dealing with the extension of the field of usefulness of structural steel for the benefit of the building industry, the general public, and the fabricator, said:

"I am willing to admit that without the engineer the buildings we erect would fall down, but I maintain that without architects the buildings we would erect ought to be taken down. The average architect still thinks of the engineer as a sort of hard-boiled egg, and I am sure that the average engineer thinks of the architect as a sort of soft-shell crab. Fortunately, however, the architect is beginning to depend more and more upon the engineer, while the engineer is looking with greater interest upon the aesthetic—the architectural—phase of bridge and building construction."

Avon, Old Farms, Avon, Connecticut

A JUNIOR COLLEGE AND PREPARATORY SCHOOL FOR BOYS

Founded by THEODATE POPE *its Architect*

Avon

AVON, OLD FARMS, is a Secondary School and Junior College for boys, located in the Township of Avon, Connecticut. It is five miles from Farmington, Connecticut, and twelve miles from Hartford.

The College has an estate of nearly 3,000 acres, bordered on the east by the Farmington River. Part of the property has been known for a century and a half as Old Farms; the southern portion is a rough forest where deer are often seen, and through which two trout streams flow.

Old Farms

OLD FARMS is the name of the village designed and built to house the College. Grouped about the Village Green overlooking the meadows and pastures where the sheep and cattle graze, are the library and hall, cloister, chapel, guest house, south gate, gate house, bank, refectory, post office and the houses of the Provost and Dean. The cottages for the members of the faculty and the seven stone dormitories and common rooms for the students form the Pope and the Brooks Quadrangles. Extensive farm buildings with smithy and carpenter shop form a group apart. The infirmary is on the south side of the By-Road. The power house is conveniently located in relation to the village. The buildings are mainly built of stone quarried on the estate, and their unique beauty is perhaps one of the most important educational features for the boys whose formative years are spent at Avon.

Avon Forest

AVON FOREST serves as a demonstration of model forestry methods for foresters, as well as for Avon students, and is a continual source of pleasure to all interested in Natural History. The students are taught to identify the trees, shrubs and other forest

plants. They are taught how a tree grows; how a forest is developed; how trees and forests are injured by fire, disease and insects, and the general principles of properly caring for forests. They learn the service that a forest renders to the general public, as well as to the owner, and what trees produce the different woods used in the manufacturing of articles in everyday use. The students participate in the laying out and building of trails, and in the development of other forest improvements. Each boy is taught how to take care of himself in the

"woods, how to pitch his tent, keep his camp sanitary and do simple cooking with a rough-and-ready kit.

The New England Farm

THE NEW ENGLAND farm of a few generations ago afforded an ideal environment for youth. It bred initiative and cultivated habits of industry. One of Avon's most distinctive contributions to the field of education is the revival at Old Farms of many of the features of that early life which were most effective in arousing a boy's interest and ambition. Avon offers an incomparable program of activities on the farm, in the forest and in the shops which will stress equally the development of mind and body. The value to the boy of these extra-curricular activi-

ties will be in exact proportion to the interest he brings to them.

Academic Courses

AVON OFFERS two courses—the Secondary School course and the Junior College course.

The Secondary School course prepares students to enter the Freshman class of the universities.

The Junior College, which ranks Avon with the public schools of England, the lycees of France and the gymnasia of Germany, will prepare boys to enter



THEODATE POPE, ARCHITECT

the Sophomore or Junior classes of the universities. An earnest student should be able, by taking the Junior College course, to enter these classes a year younger than the average student, thus saving a year of his formal education.

Avon a Cultural Institution

CRAFT WORK is an important part of the younger boy's daily occupation, as educators are now fully aware of the importance of handwork in the development of the brain. This field of endeavor is provided at Avon *for its educational value only*. No trades whatever are taught.

Avon is a cultural institution. Handwork will be discontinued for the students of the upper forms, as they will need ample time in which to concentrate on their academic work in preparation for their college entrance examinations.

Aim

THERE IS great need today for men of independent thought, who are capable of assuming responsibility on a strong, ethical basis. A specially educated group should courageously project, and steadfastly uphold the highest social and political ideals. They

should act without thought of praise, and should be willing to merge their personal interests with the larger interests of the community in which they live, thus identifying themselves with great human problems and movements.

Avon, Old Farms, is represented symbolically by a figure composed of a beaver with the wings of an eagle. The device is "Aspirando et Perseverando." How best to awaken aspiration and develop perseverance is the earnest and enduring purpose of Avon, Old Farms.

Its Architect and Founder

THERE IS engraven on the walls "The Degree of Vision that Dwells in a Man is a Correct Measure of the Man." Taking this yardstick to the architect and founder of Avon College—Theodate Pope—her stature is seen to be great. May those who are destined to give expression to her vision be metaphysicians enough to be grateful for the lasting good she has done for them.

Avon will endure.
Time will mellow it.
Its "Sons" will hallow it.

Mr. Granger Says----

THAT IN years to come the thinkers of those days, in looking back upon the years immediately following the Great War, will probably consider the speculative builders as having done more real harm to American tastes and culture than any other influence of our day. It is by the buildings they have left us that we are able to visualize past civilizations and learn of their customs and culture. The hopeful thing for us is that most of the huge buildings which have been springing up all over our land are so cheaply built that their life is very short—for which God be praised. In the meanwhile the inherent love for beauty in the human soul is not dead and the demand for beauty in this country is becoming more and more insistent so that those of us who do believe that life in this world is growing brighter and better in spite of the pessimists need only bide our time and curse the speculative builder while we wait.

What is Happening to Washington

THIS OUTBURST is caused by recent impressions of Washington, for in that loveliest of our cities the speculative builder seems to have found a freer field

than in other centers of the country. This may be the "new freedom" which is allowed by Congress in the Federal City as an offset to the Volstead Act and other tyrannies of minorities. In proportion to its size there has been more building in Washington since the war than in either New York or Chicago and sad to relate, it is not beautiful building nor in harmony with the ideas or hopes of the men who re-created and developed the L'Enfant Plan. The creation of many bureaus in the departments of the government has increased the population by leaps and bounds. These people must be housed and government salaries are so small that they must be housed cheaply. The builders and the realtors quickly grasped the opportunity for easy money. Acres upon acres of near suburban land upon those lovely wooded hills which Washington, Jefferson and L'Enfant so loved have been bought up and subdivided into lots upon narrow streets which do not properly connect with or flow into the established streets of the city. Countless beautiful trees have been cut down, trees that have taken at least a century to reach perfection, hills have been levelled and ravines filled up so that one sees miles of hopeless streets lined with hideous or at best nondescript

houses or apartment houses of the most commonplace type. Consequently, the environs of Washington, so long noted for their natural beauty, are rapidly becoming what one would expect to find in mushroom towns in Nebraska or Oklahoma. So rapid has been the growth of this speculative subdividing and building that those citizens of the Federal City and others throughout the country who are vitally interested in making Washington the most beautiful city in the world have become alarmed. In April 1923 a Committee of One Hundred was organized for the purpose of studying the situation and making a report thereon. Mr. Frederic A. Delano was made chairman of this committee and has continued to serve in that capacity ever since and he has not only given of himself unstintedly but has enlisted the support of public spirited men and women throughout the country. Under his influence the American Civic Association was formed in 1923 and which organized throughout the country cooperating committees on the Federal City whose duty it has been to use their influence upon Congress to secure proper regulative legislation. In a measure the work of the Committee of One Hundred and the American Civic Association has been successful, for in 1924 the Capital Park Commission was created by Congress to acquire parks and play-grounds for the District of Columbia. Thus far, however, this is only an enabling act to simplify the routine of park appropriations, but no plan has been made for the five sixths of the area of the District not included in the L'Enfant Plan nor for incorporating into the city street system the subdivisions already developed, and if speedy action is not taken there will be no land left for future parks or later government uses.

Sic Transit Gloria Mundi

IN THE EARLY eighteen-eighties it was the proudest toast of the Washingtonian that his city, with a population of less than two hundred thousand, possessed four fine examples of the work of H. H. Richardson, then at the height of his brilliant career. The first of these to fall before the inroad of the speculative builder was the Warder house on K St. with its exquisite doorway and courtyard beloved by all lovers of the beautiful, and in its stead we have a thoroughly commonplace apartment building which has utterly destroyed the uniform skyline of what was one of the most harmonious blocks in the city. The General Anderson house on the corner of K and 16th Streets was next to follow to make room for the very sumptuous new Carlton Hotel, the exterior of which is exceedingly dignified and handsome. As 16th Street south of Scott Circle has ceased to be desirable for individual residences and has become the main north and south artery for automobile traffic, this change

was bound to come and the city is to be congratulated upon the way it has been made. But now wreckers are at work upon the other two remaining Richardson Houses, the connecting ones built for John Hay and Henry Adams facing on Lafayette Square opposite the White House and in a few weeks Richardson's work in the Capital City will be no more. Aside from their architectural value these houses should have been preserved as historic monuments because they have been the scenes of more historic social and political gatherings in the last forty years than any other houses in Washington, except the White House and the Cameron house which is now a part of the Cosmos Club. The MacMillan Park Commission in its report of 1901 recommended that all the land around Lafayette Square be reserved for future Government buildings having in mind a square similar to and rivaling the Place de la Concorde in Paris. With this idea in mind Cass Gilbert designed the Treasury Annex at the southeast corner of the square and the National Chamber of Commerce at the northwest corner. As parts of a whole these buildings are beautiful but it is doubtful whether any one now living will see the square completed as planned. The War Industries Building occupies the southwest corner and is likely to stand for many years and now a huge apartment is to replace the Hay and Adams houses and destroy the classic beauty of the Chamber of Commerce which it will adjoin. Can nothing be saved?

A Ray of Hope for the Immediate Future

COMING OUT of the gloom there is hope for Pennsylvania Avenue, for which Allah be praised. President Coolidge has declared that the huge appropriation for government building in Washington made by the last Congress shall be wholly spent upon the South side of the Avenue between it and the Mall. With this side of the avenue properly improved there is the finest chance in the world for private capital to build on the north side something similar to the rue de Rivoli opposite the Tuileries Gardens in Paris and thus make Pennsylvania Avenue what Jefferson visioned it as being—THE Avenue of these United States. With this done, if the Park Commission could be influenced by the American Institute of Architects to complete the Mall according to the Commission Plan and build McKim's terrace and garden around the base of the Washington monument, Washington would come into its own. Moreover, the psychological effect of so much real beauty upon the public mind would be such that public opinion itself would curb and regulate the speculative builders. This is something worthy of the activity of the American Institute of Architects and of all American citizens who love and take pride in the one city which belongs to us all.



The Producers' Research Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

O. C. HARN, CHAIRMAN OF THE COUNCIL

THE PRODUCERS' Research Council is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Monthly Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

The Third Semi-Annual Meeting

IF I HAVE ONE REGRET it is that all the readers of this magazine didn't attend the meeting of the Council just concluded in St. Louis. Everyone present, both architect and producer, gained understanding and grew in knowledge during the three days it lasted. If anyone had told me that I would sit through two whole days of discussion and an evening of speech-making (and make three myself)—well!

Having been approved by the Institute in no uncertain terms in Washington last May, we had, as the Chairman so aptly put it in his opening remarks, our first opportunity to forget organization and whether or not the Institute would approve, and to get down to cases. We were in a position to proceed untrammelled. And even in Room 426 I saw quite a bit of proceeding but absolutely no one was trammelled.

The first morning was taken up with Committee reports, although we voted enthusiastically to dispense with the minutes, which certainly showed a commendable desire to get down to brass tacks. And after Mr. James P. Jamieson, President of the St. Louis Chapter, had made us welcome and very much at home, we settled right down to business, the discussion of our mutual problem, *genus architectus et ei modum*.

After Lunch Max Dunning Spoke

HE PREDICTED that with the present trend of society the time was fast approaching when the construction industry (including the architects) will face a new problem—that of providing housing for the white-collar man, Mr. A. Citizen. Standards of living are increasing out of proportion to salaries—not wages—and some day mounting construction costs will bar the small-salaried man from the home he yearns for and must have to maintain himself in the social scale. Then, said Mr. Dunning, it will be necessary to apply new methods of design and construction to care for these unfortunates.

Pearls of Wisdom, Selected at Random

MR. WILLIAM B. ITTNER—(Architect)—If I were a manufacturer of building materials I would strive to restore craftsmanship in industry so that I might produce materials of utility, beauty and economy.

MR. W. OSCAR MULLGARDT—(Architect)—The greatest service manufacturers can render architects lies in the establishment of cooperative bureaus of information in different parts of the country. Moreover, if manufacturers could issue, edit, and maintain architects' catalogue files so that they would have reliable information easily found and absolutely up to date we would all benefit by it.

MR. E. J. RUSSELL—(Architect)—The great advantage to be found in standard specifications is the time saved by their use. Many industries have made great strides in standardization, notably the Portland Cement Association and the Associated Tile Manufacturers. Independent manufacturers cannot alone effect standardization; nor can architects. But by cooperation between architects and groups of manufacturers it can be, and must be, done.

MR. LOUIS LA BEAUME—(Architect)—Today there is so much advertising, with so many claims for so many products, that advertising loses most of its appeal to the architect unless it is *simple in phraseology and concise in story*. What architects value most is informational—not sales—literature with diagrams and specifications ready for use.

MR. O. C. HARN—(National Lead Co.)—The cost of advertising is not wasted, nor does it increase the cost of the finished product to the consumer, for advertising means increased consumption, and so, increased production, with a reduction in production cost that more than offsets the cost of selling represented in advertising. If we don't advertise how can we tell our story to those who ought to hear it and so get our product used in quantities sufficient to warrant investment of the capital necessary for quantity production? And, specifically, how can the architect know what is being done by the building industry to benefit him and his client? If display advertising were discontinued much informational literature would go unnoticed because the suggestive appeal of the advertisements would be lacking and there would be no urge on the part of

the recipient to study the literature. Moreover he would be ignorant of the company and its product, and (what is even more important) so would his client.

MR. SCOTT BUTTON—(General Electric Co.)—"Or equal" may well be dangerous to use in a specification but all contingencies can be avoided by a thorough consideration of the claims of rival manufacturers before writing the specification. In other words, competition should be conducted on a basis of relative merits, and for the architect's approval, before the specification is written, rather than on a basis of price, and for the contractor's order, after the specification is written.

MR. ALFRED M. LANE—(Monarch Metal Products Co.)—Responsibility for the high cost of selling rests largely with the architect. Because he will not, and quite rightly, too, waste his time on cheap men the producer must employ high-priced salesmen. It takes time and money to train a good salesman, and it costs about \$15,000 to keep a high-grade man traveling for a year. He can see architects about five hours a day, 1500 hours a year. His working time, therefore, costs \$10 per hour. And he has to sit and wait upon a \$3,000 specification writer whose time is worth at most \$1.25 per hour. If architects would make it their business to see salesmen promptly and either hear their story or throw them out so that they could go on to other offices, they would be doing much to reduce the cost of building.

MR. F. B. BYINGTON—(Johns-Manville Co.)—We instruct our salesmen not to wait more than twenty minutes for any architect. Moreover they must not bluff, i. e., talk about matters of which they are ignorant, nor attempt to instruct the architect in anything. They are to aid the architect in any way they can, if it be price quotations or arranging for expert engineering service.

Simplified Practice

I WAS ALL WRONG in what I said last month. It was not Simplified Practice I was talking about, but Standard Specifications. Not the same thing at all.

Simplified Practice means a reduction in the variety of sizes, dimensions, and immaterial differences of everyday commodities. Mr. Ely opened my eyes to the great good that simplified practice can do in industry. The benefits are almost infinite. It's unbelievable! Waste in American business today takes 49 cents of every dollar, a total of ten billions!

The Waldorf Astoria saves 100,000 cold dollars a year by simplified buying. The kinds of grinding

wheels have been reduced from nearly 800,000 to some 230,000! By Federal Enactment there has been a 90% reduction in the sizes and shapes of grape baskets. And that, by the way, is a growing industry.

The Golf Match at the Algonquin Club

THE PRODUCERS WON! The architects offer three alibis: first, there were more producers than architects playing; second, the producers refereed the match; third, the contents of a mysterious stickless golf bag gave out before the architects came along and they had no panacea for unstrung nerves after the water hole.

National Lead Co. covered itself with glory. Carl Peepho of the St. Louis office had low gross, 83, and O. C. Harn was close behind. High gross went to Mr.—well, a nameless architect. He had a nice 154. It would have been higher but he ran out of numbers. David Stephen, Jr., of the St. Louis chapter won the architects' net, but I shall not disclose the score. I can see him, even now, lashing the lake to foam with a barrage of misdirected tee-shots.

J. E. Burns of Otis Elevator (St. Louis office) won the low net with 74. (His handicap was unavailingly disputed.) F. P. Byington got away with the kickers' handicap with an 80, and Scott Button won the approximation contest at the thirteenth, an 146-yard pitch shot.

Committee Reports

THE COMMITTEE ON EDUCATION submitted with its report a film catalogue listing 45 moving pictures devoted to manufacturing processes and applications of materials. They are to be made available, through a film-service bureau, to architectural groups and schools. There was long discussion over the report which commented on the subject matter of the films. The meat of this was that films should be short and to the point, devoid of sales talk, and devoted more to application than to manufacture, except where a knowledge of certain manufacturing processes was inherent to an understanding of the principles of application.

There was a long debate over the proper contents of the Council's Bulletin. In the last analysis everyone seemed to agree that it should be a purveyor of news of developments in materials and methods rather than a catalogue of literature and internal affairs of the members. The Bulletin, as I may have noted before, is sent to every member of the Institute.

"The Architect" Index Filing System

THE FILE INDEX LETTER APPEARS ON EVERY PLATE

IN ORDER TO assist the members of the profession to get the utmost value out of their architectural publications we have inaugurated "THE ARCHITECT" INDEX FILING SYSTEM. The filing of plates should be taken seriously and something should be done to render such plates immediately accessible for use.

We suggest a cabinet containing two or more drawers with an inside measurement of ten inches deep by fifteen inches wide. On each guide tab should be a classification as below. This will simplify the filing—anyone in the office can handle it. ALL STUDIES and DRAWINGS should be filed under the classification into which they fall, and will be indexed the same as photographic plates.

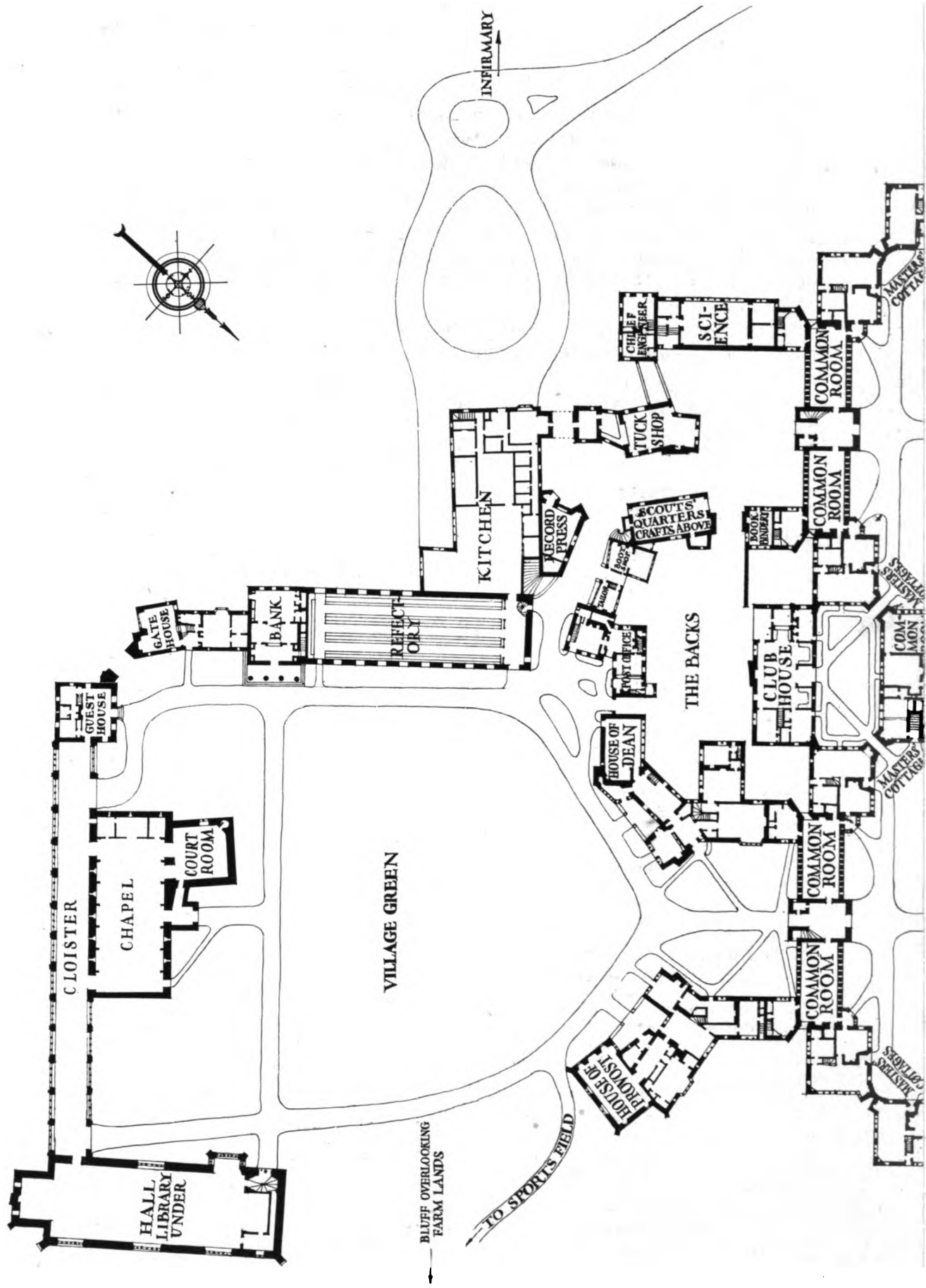
Naturally, each office will have its own ideas on the number of headings desired, and these classifications may be limited or extended—all depending upon how much use an office makes of its plates. For instance, under "HOUSES—COUNTRY" (H-1) sub-headings can be made: H-1-a Brick; H-1-b Cement; H-1-c Stone; H-1-d Wood.

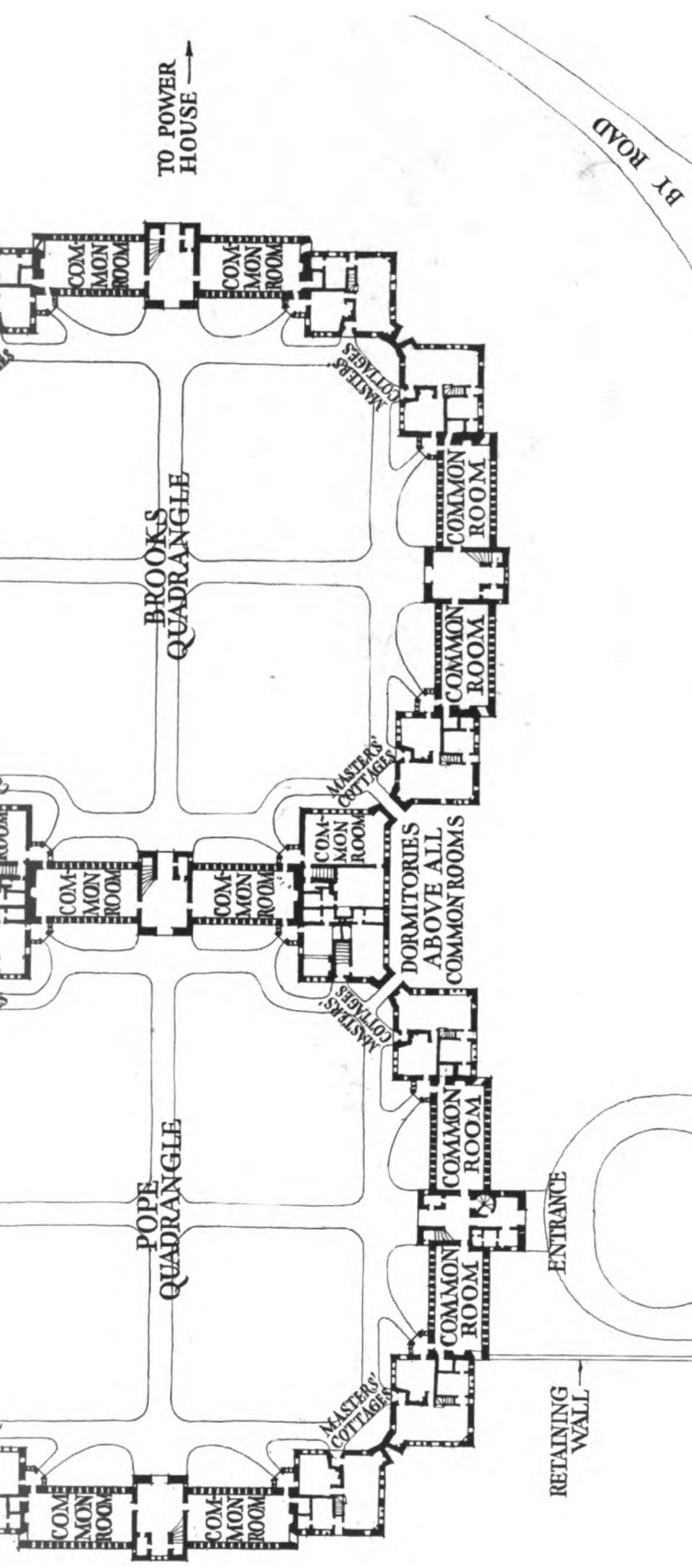
The following is a list of classifications which we have adopted. The File Index letter will appear on every plate. This Index will appear in every issue.

- | | | |
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| <p>A —Apartments—City
 A-1—Apartments—Country
 B —Banks
 C —Churches
 C-1—Sunday Schools
 C-2—Parish Houses
 D —Clubs—City
 D-1—Clubs—Country
 E —College Buildings
 F —Factories</p> | <p>G —Farm Buildings
 H —Houses—City
 H-1—Houses—Country
 I —Hotels
 J —Landscape Gardens
 K —Libraries—Art Galleries
 L —Office Buildings
 M —Public Buildings—National
 M-1—Public Buildings—State
 M-2—Public Buildings—County</p> | <p>M-3—Public Buildings—City
 N —Railroad Stations
 O —Schools
 P —Stadiums—Amuse. Parks
 Q —Stores—Shops
 R —Theatres—Auditoriums
 S —Warehouses
 T —Garages
 U —Miscellaneous
 Z —Foreign Work</p> |
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PLATES FOR DECEMBER

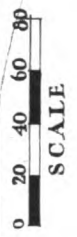
<p>AVON, OLD FARMS, AVON, CONNECTICUT THEODATE POPE, <i>Architect</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Plan</td> <td style="width: 30%;"></td> <td style="width: 10%; text-align: right;">Page</td> <td style="width: 30%; text-align: right;">315</td> </tr> <tr> <td>Main Entrance</td> <td style="text-align: right;">Plate</td> <td></td> <td style="text-align: right;">XLIX</td> </tr> <tr> <td>Pope Quadrangle, view from Pass</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">L</td> </tr> <tr> <td>Detail, Entrance from Pope Quadrangle to Village Green</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LI</td> </tr> <tr> <td>House of Provost</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LII</td> </tr> <tr> <td>Detail of Bank showing Village Green</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LIII</td> </tr> <tr> <td>Water Tower and Smithy</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LIV</td> </tr> <tr> <td>Detail, House of Dean</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LV</td> </tr> <tr> <td>House of Dean, Facing Village Green</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LVI</td> </tr> <tr> <td>Bank and Refectory on Village Green</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LVII</td> </tr> <tr> <td>Entrance to Pope Quadrangle</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LVIII</td> </tr> </table> <p>WILLIAM PENN CHARTER SCHOOL, Germantown, Pa. ZANTZINGER, BORIE & MEDARY, Philadelphia, <i>Architects</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior (Plan on back)</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LIX</td> </tr> <tr> <td>Detail</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LX</td> </tr> </table> <p>HOUSE, MR. STURGES McKAY, Princeton, N. J. AYMAR EMBURY, 2ND, New York, <i>Architect</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior (Plans on back)</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LXI</td> </tr> <tr> <td>Main Entrance</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXII</td> </tr> </table> <p>MONROE COUNTY SAVINGS BANK, Rochester, N. Y. MOWBRAY & UFFINGER, New York, <i>Architects</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LXIII</td> </tr> <tr> <td>Banking Room</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXIV</td> </tr> </table> <p>HOUSE, MR. H. W. ROBERTS, Utica, N. Y. BAGG & NEWKIRK, Utica, <i>Architects</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior (Plans on back)</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LXV</td> </tr> </table> <p>HOUSE, MR. KIRK McFARLIN, Nottingham, Old Short Hills, N. J. 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BERNHARDT MULLER, New York, <i>Architect</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior (Plans on back)</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LXVII</td> </tr> <tr> <td>Detail</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXVIII</td> </tr> </table>	Plan		Page	315	Main Entrance	Plate		XLIX	Pope Quadrangle, view from Pass	"		L	Detail, Entrance from Pope Quadrangle to Village Green	"		LI	House of Provost	"		LII	Detail of Bank showing Village Green	"		LIII	Water Tower and Smithy	"		LIV	Detail, House of Dean	"		LV	House of Dean, Facing Village Green	"		LVI	Bank and Refectory on Village Green	"		LVII	Entrance to Pope Quadrangle	"		LVIII	Exterior (Plan on back)	Plate		LIX	Detail	"		LX	Exterior (Plans on back)	Plate		LXI	Main Entrance	"		LXII	Exterior	Plate		LXIII	Banking Room	"		LXIV	Exterior (Plans on back)	Plate		LXV	Exterior (Plans on back)	Plate		LXVI	Exterior (Plans on back)	Plate		LXVII	Detail	"		LXVIII	<p>EAST CONGREGATIONAL CHURCH, Ware, Mass. FROHMAN, ROBB & LITTLE, Boston, <i>Architects</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 30%;">Exterior</td> <td style="width: 30%; text-align: right;">Plate</td> <td style="width: 10%;"></td> <td style="width: 30%; text-align: right;">LXIX</td> </tr> <tr> <td>Exterior</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXX</td> </tr> <tr> <td>Portico</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXXI</td> </tr> <tr> <td>Doorway</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXXII</td> </tr> <tr> <td>Interior, Looking toward Pulpit</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXXIII</td> </tr> <tr> <td>Interior, Looking toward Entrance</td> <td style="text-align: right;">"</td> <td></td> <td style="text-align: right;">LXXIV</td> </tr> </table> <p style="text-align: center;">SKETCHES AND DRAWINGS</p> <p>DOUBLE-PAGE DETAILS, by HENRY A. COOK Details of Pompeian Court, House for Harold E. McCormick, Lake Forest, Ill. Charles A. Platt, New York, <i>Architect</i> Page 288</p> <p>FRONTISPIECE Christopher Wren Tower, Provincetown, Mass.</p> <p>STUDIES New York State Psychiatric Institute and Hospital, New York City. Sullivan W. Jones, New York, <i>Architect</i> Page 294</p> <p>The Mitsui Bank and Offices, Tokyo, Japan. Trowbridge & Livingston, New York, <i>Architects</i> Page 296</p> <p>Living Room, Hunting Box, Long Island. Office of John Russell Pope, New York, <i>Architect</i> Page 298</p> <p>Exterior, Hunting Box, Long Island. Office of John Russell Pope, New York, <i>Architect</i> Page 300</p> <p>Business Building, 41 East 31st Street, New York. Joseph H. Freedlander, New York, <i>Architect</i> Page 302</p> <p>House, Mrs. Flora Conreid, Scarsdale, N. Y. W. Stanwood Phillips, New York, <i>Architect</i> Page 304</p> <p>House, Mr. Theodore D. Palmer, Jr., West Orange, N. J. Clifford C. Wendehack, New York, <i>Architect</i> Page 306</p>	Exterior	Plate		LXIX	Exterior	"		LXX	Portico	"		LXXI	Doorway	"		LXXII	Interior, Looking toward Pulpit	"		LXXIII	Interior, Looking toward Entrance	"		LXXIV
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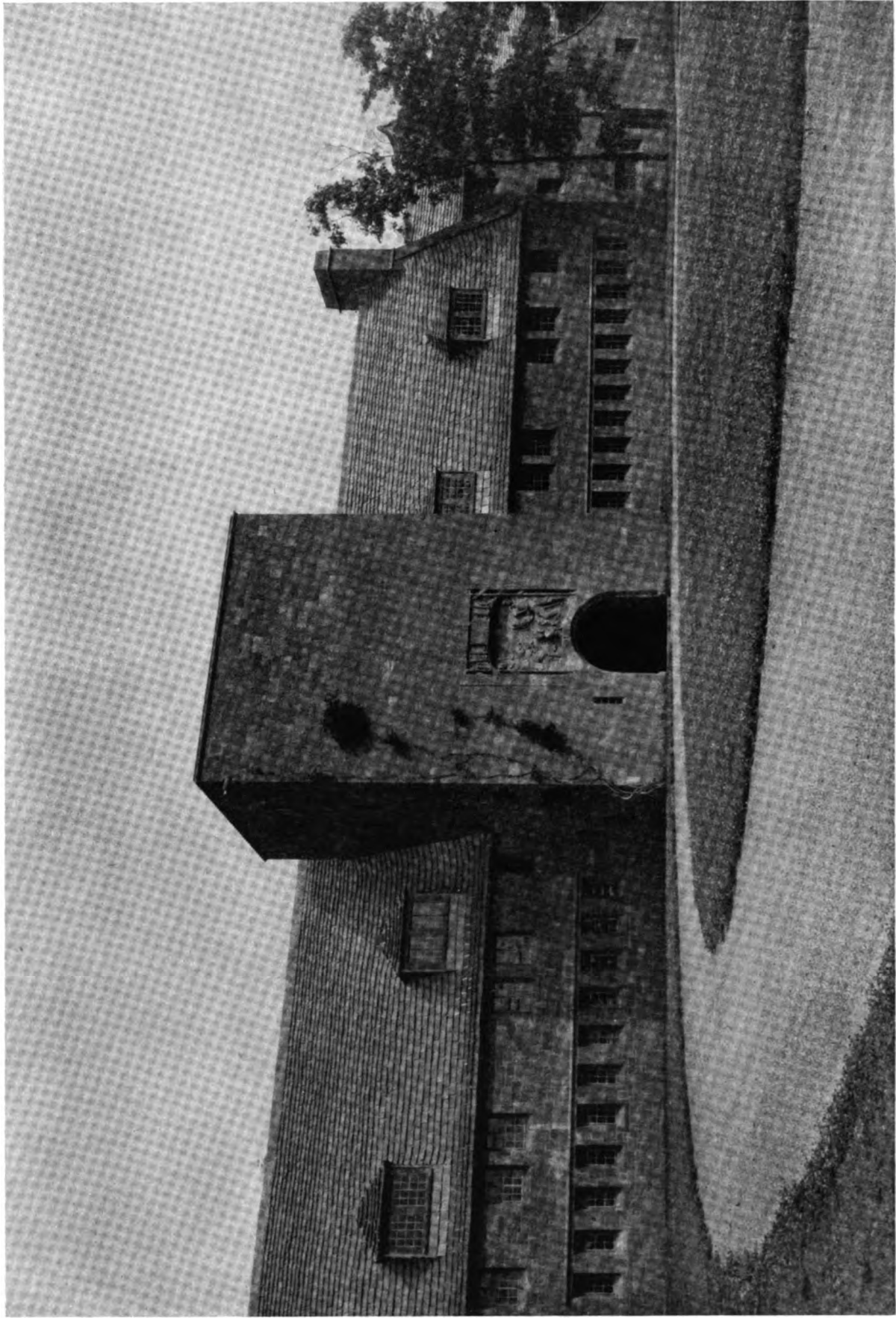
AVON OLD FARMS INC.

A JUNIOR COLLEGE AND PREPARATORY SCHOOL FOR BOYS
 AVON CONNECTICUT



Theodate Cope
 ARCHITECT

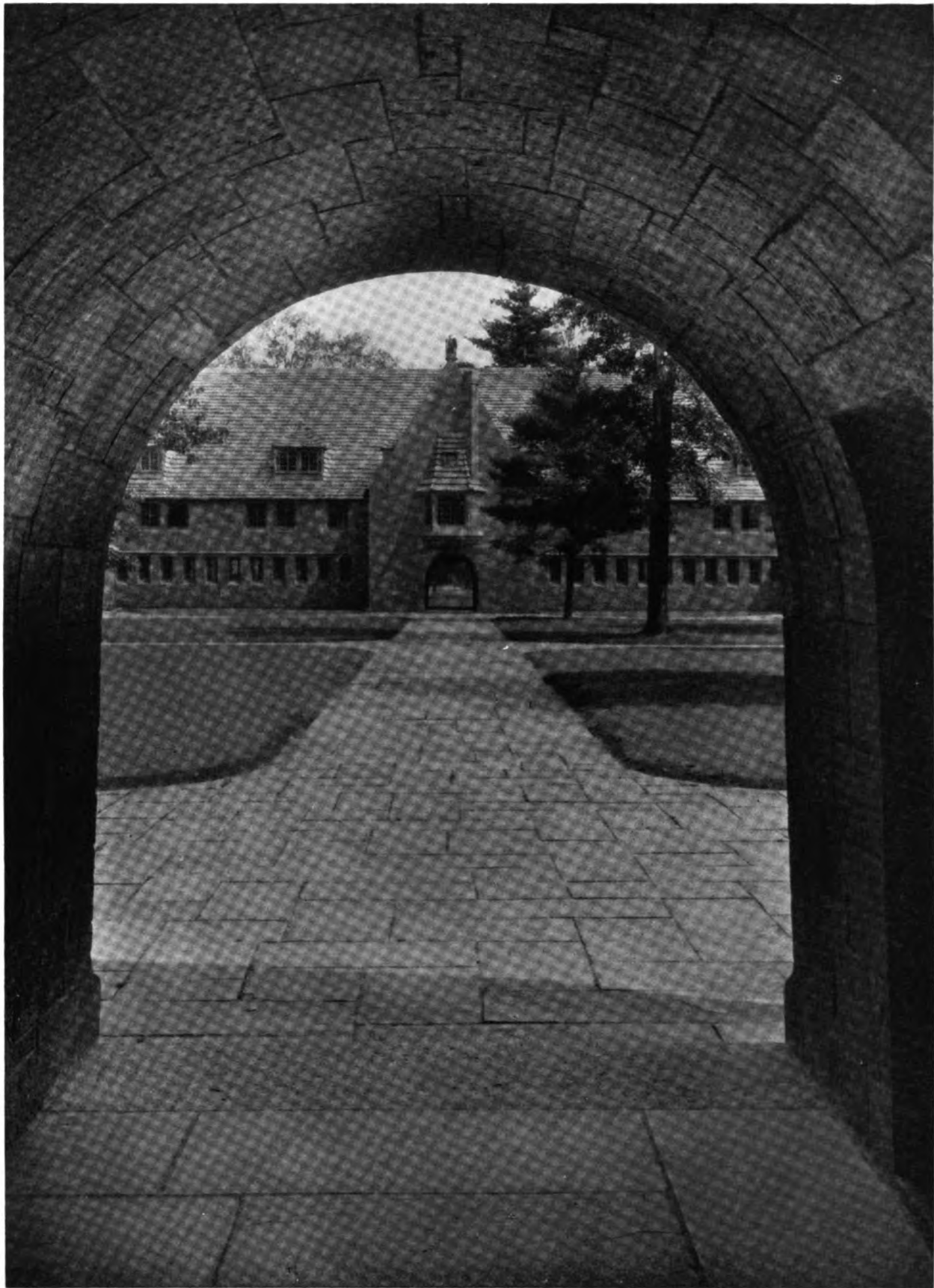
DEPARTMENT OF ARCHITECTURE
 The Pennsylvania State College
 State College, Pennsylvania



Grant, Photo

Main Entrance, Avon, Old Farms, A Preparatory School For Boys, Avon, Connecticut.

Theodate Pope, Architect



Grant, *Photo*

Theodate Pope, *Architect*

Pope Quadrangle viewed from Pass, Avon, Old Farms,
A Preparatory School for Boys, Avon, Connecticut.

File Index E

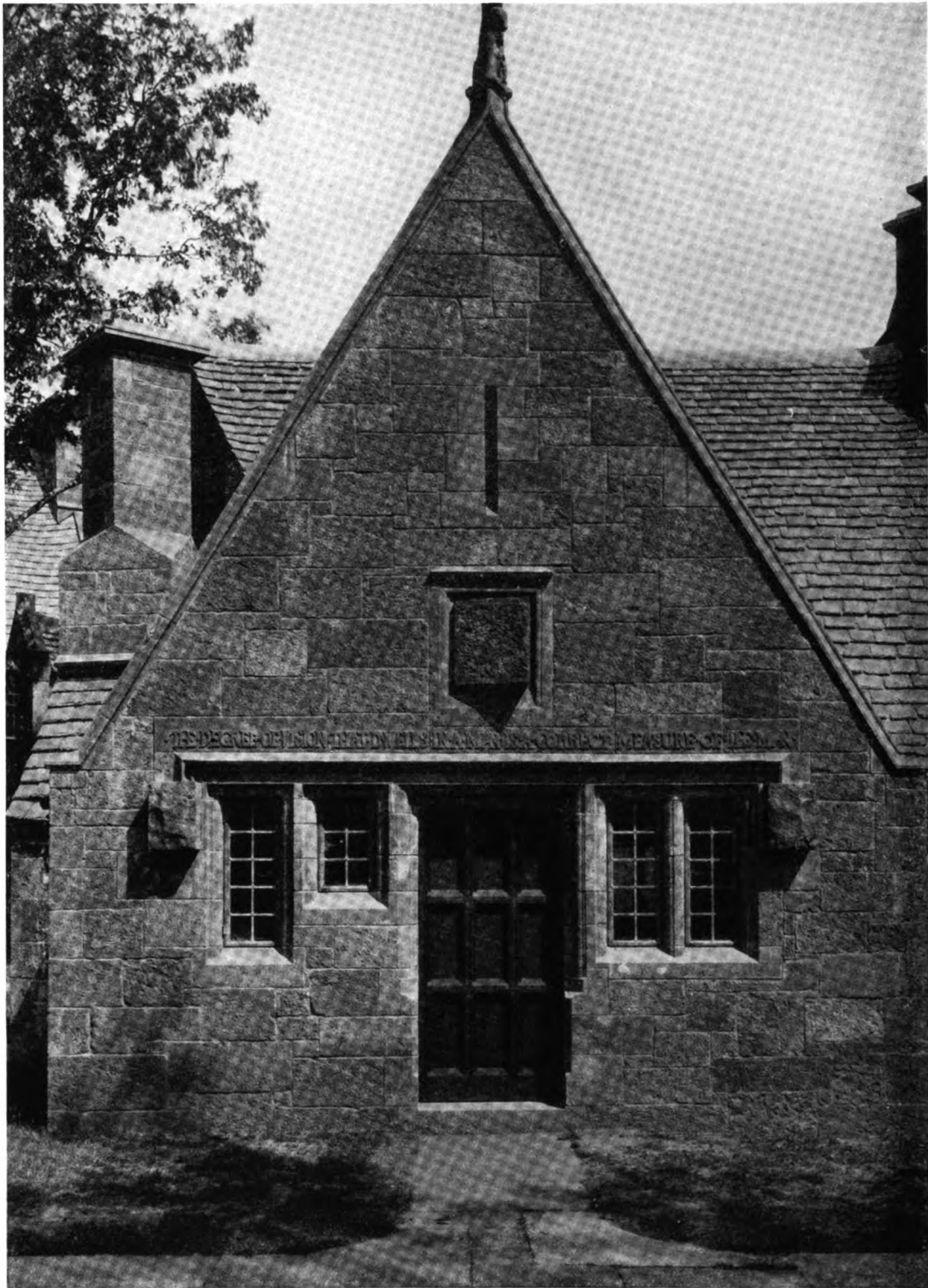


Grant, *Photo*

Theodate Pope, *Architect*

Detail. Entrance from Pope Quadrangle to Village Green, Avon, Old Farms,
A Preparatory School for Boys, Avon, Connecticut.

File Index E

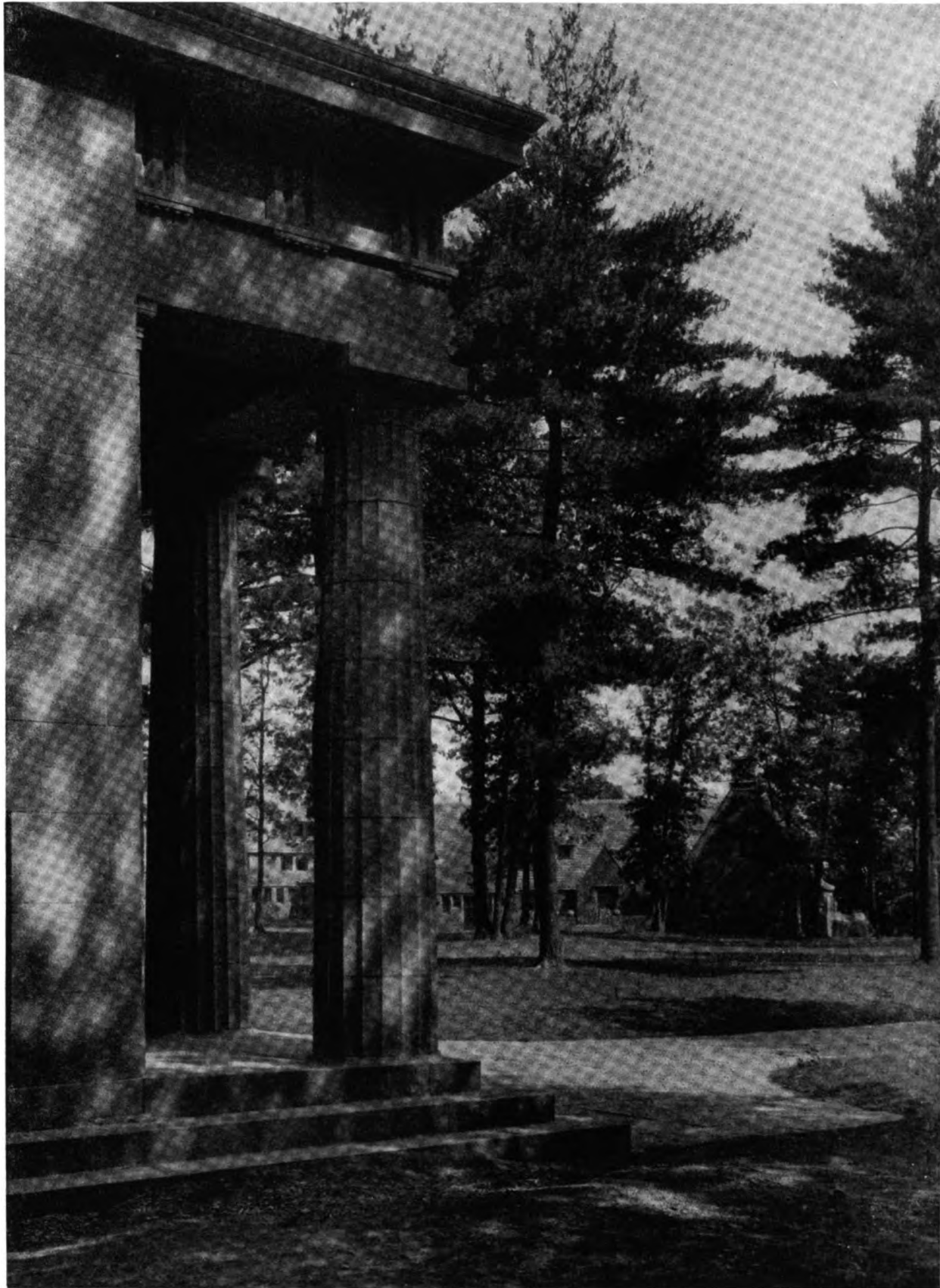


Grant, *Photo*

Theodate Pope, *Architect*

House of Provost, Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.

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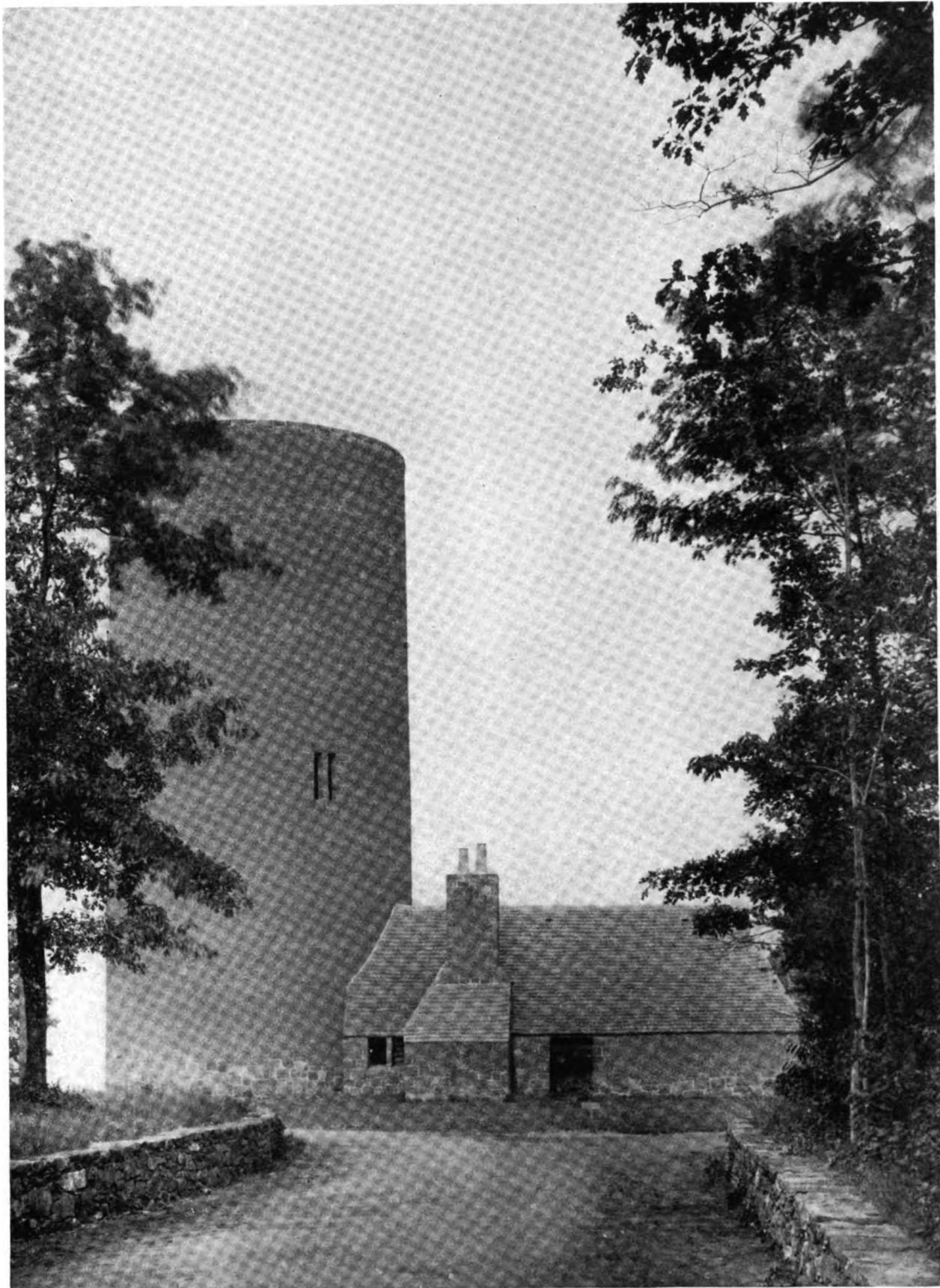


Grant, *Photo*

Theodate Pope, *Architect*

Detail of Bank Showing Village Green, Avon, Old Farms,
A Preparatory School for Boys, Avon, Connecticut.

File Index E



Grant, *Photo*

Theodate Pope, *Architect*

Water Tower and Smithy, Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.

File Index E



Grant, *Photo*

Theodate Pope, *Architect*

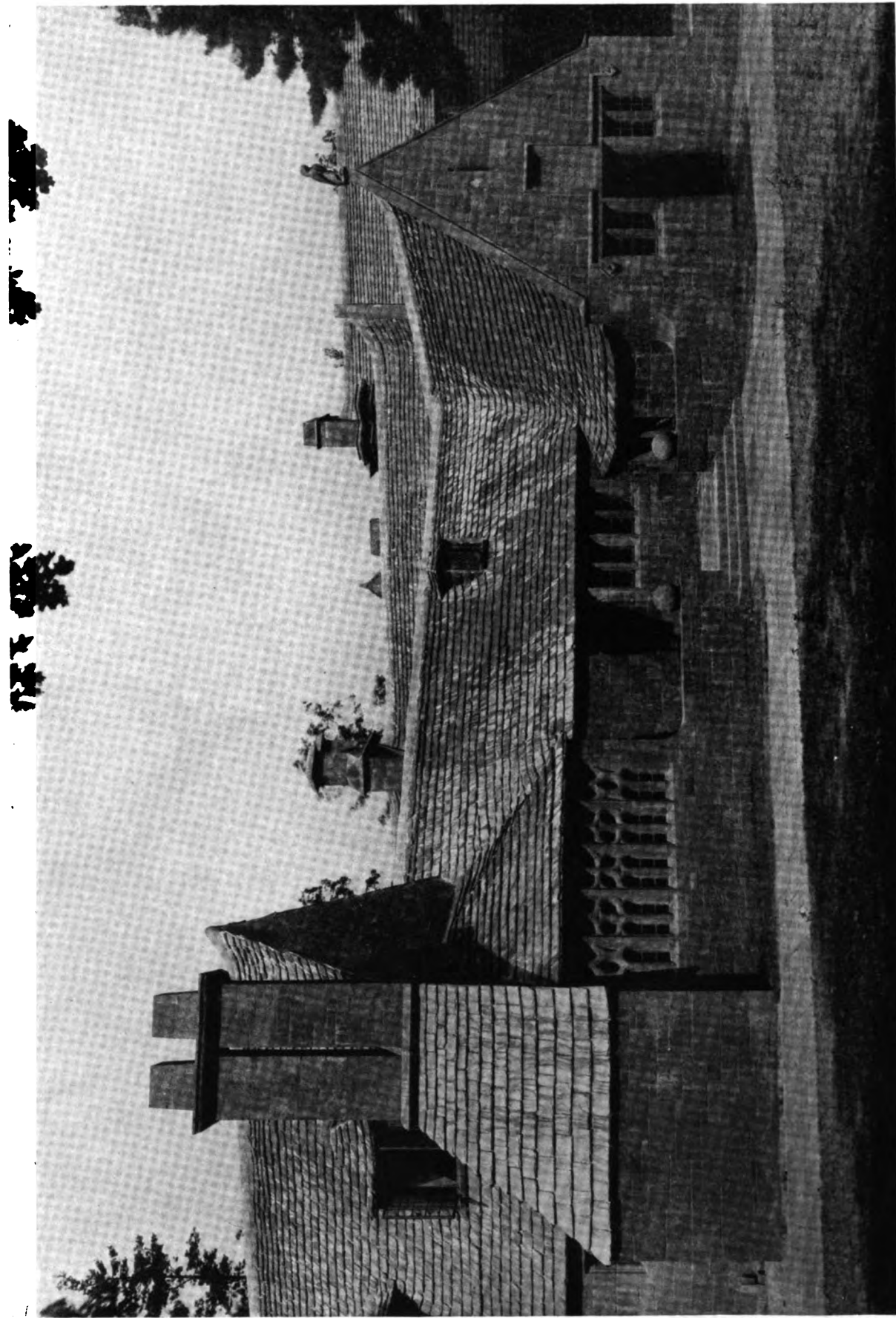
Detail, House of Dean, Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.

File Index E

December, 1926

THE ARCHITECT

Plate LVI



Grant, Photo

House of Dean, Facing Village Green, Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.

Theodate Pope, Architect

File Index E



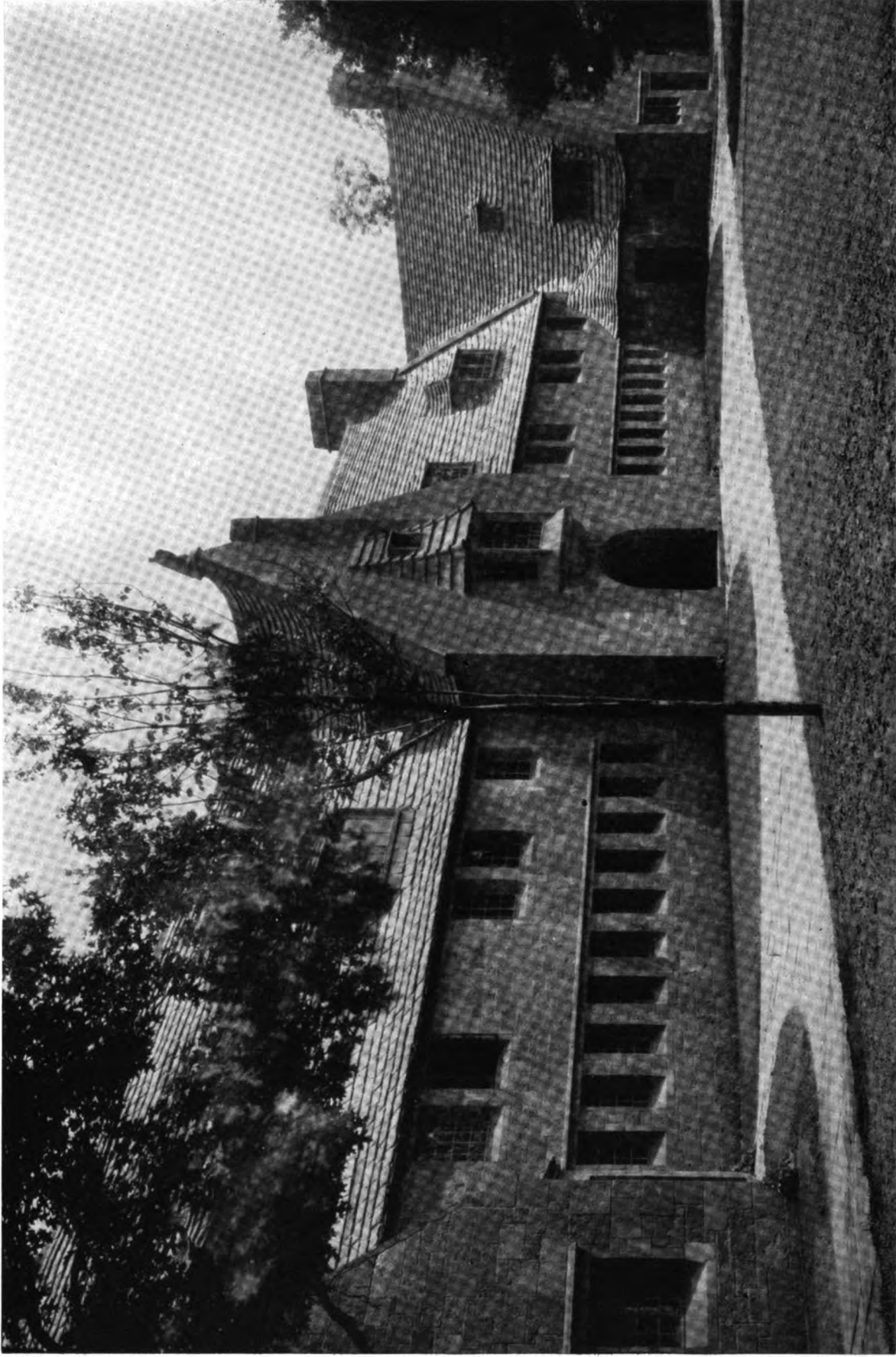
Grant, *Photo*

Theodate Pope, *Architect*

Bank and Refectory on Village Green, Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.

File Index E

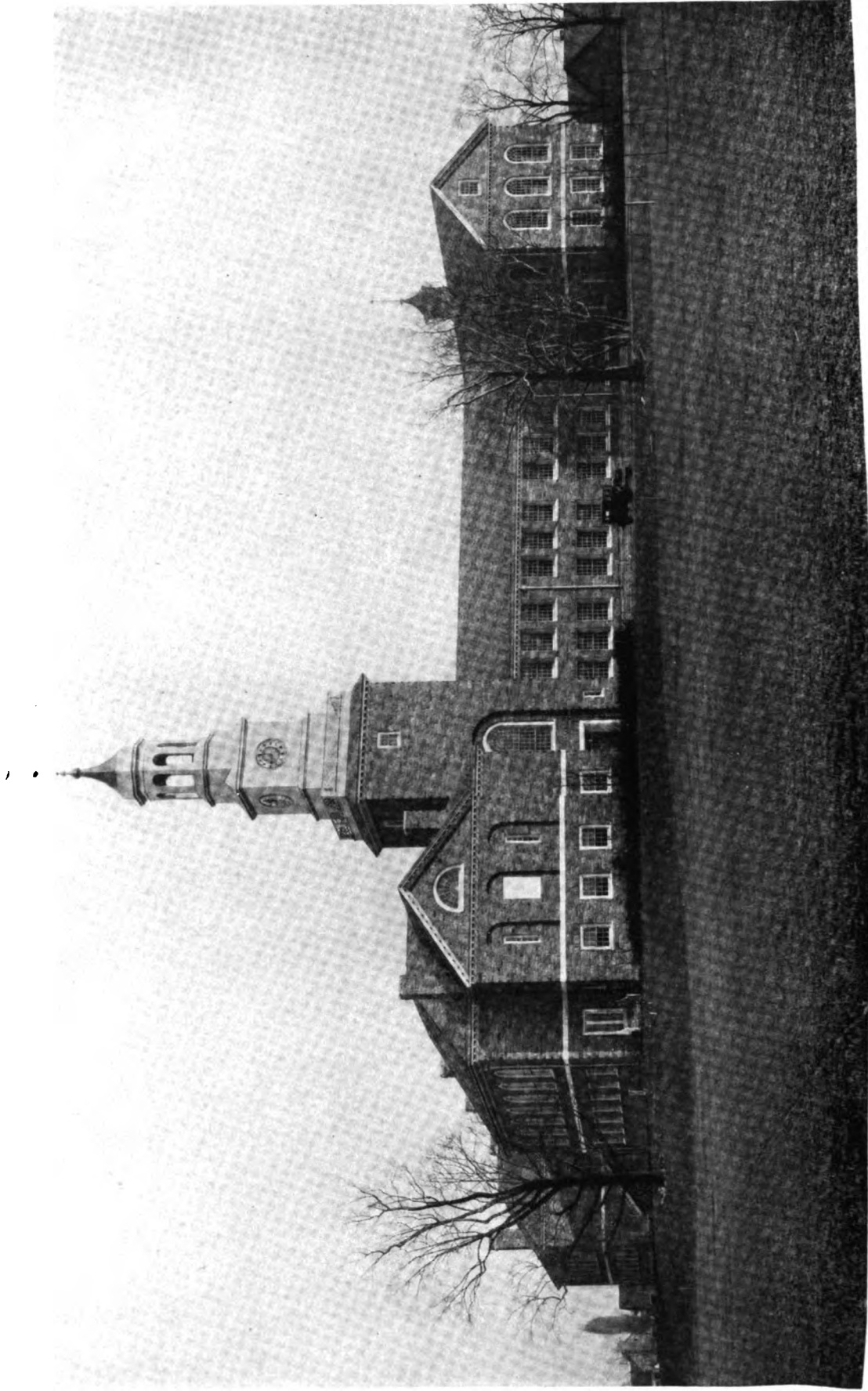
DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania



Grant, *Photo*

Theodate Pope, *Architect*

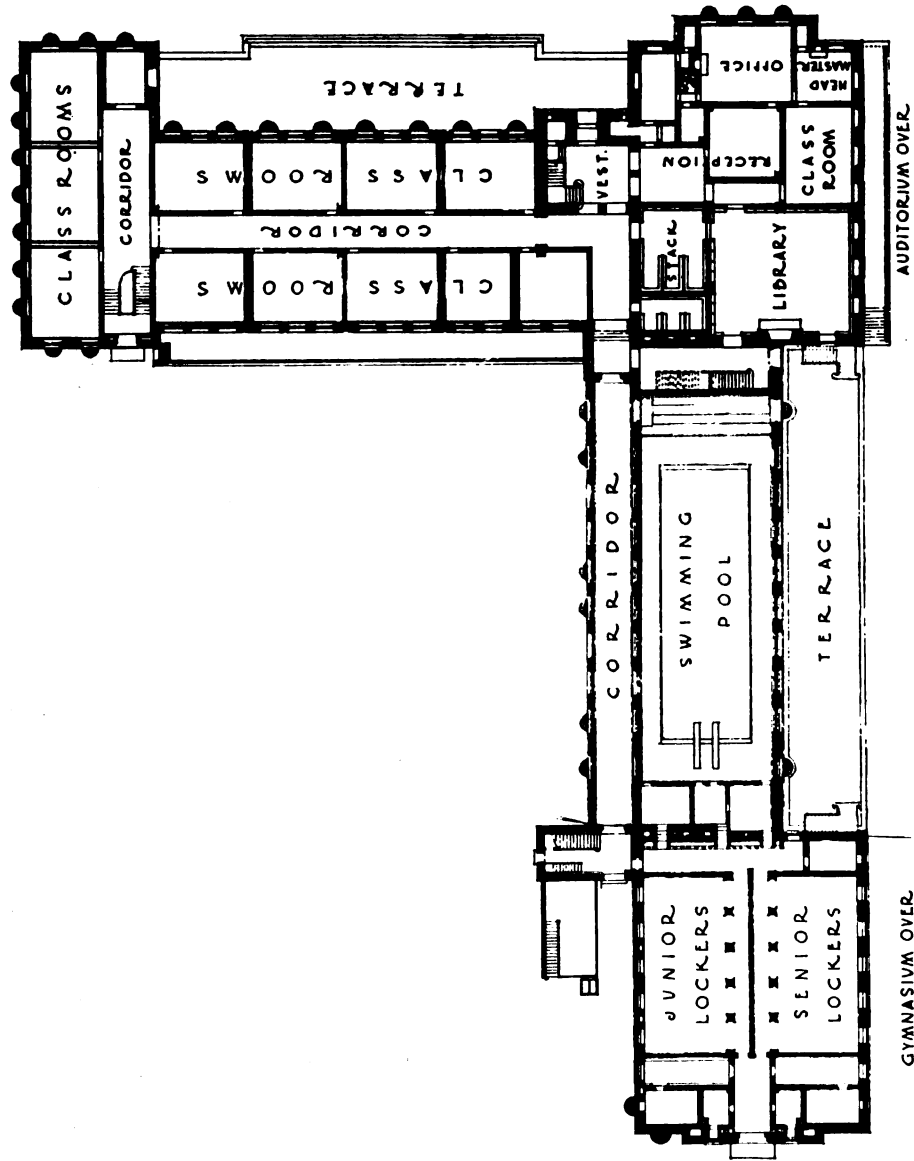
Entrance to Pope Quadrangle, showing Common Rooms, with Dormitories above, and flanked by Masters' Cottages.
Avon, Old Farms, A Preparatory School for Boys, Avon, Connecticut.



William Penn Charter School, Germantown, Pa. (Plan on back)

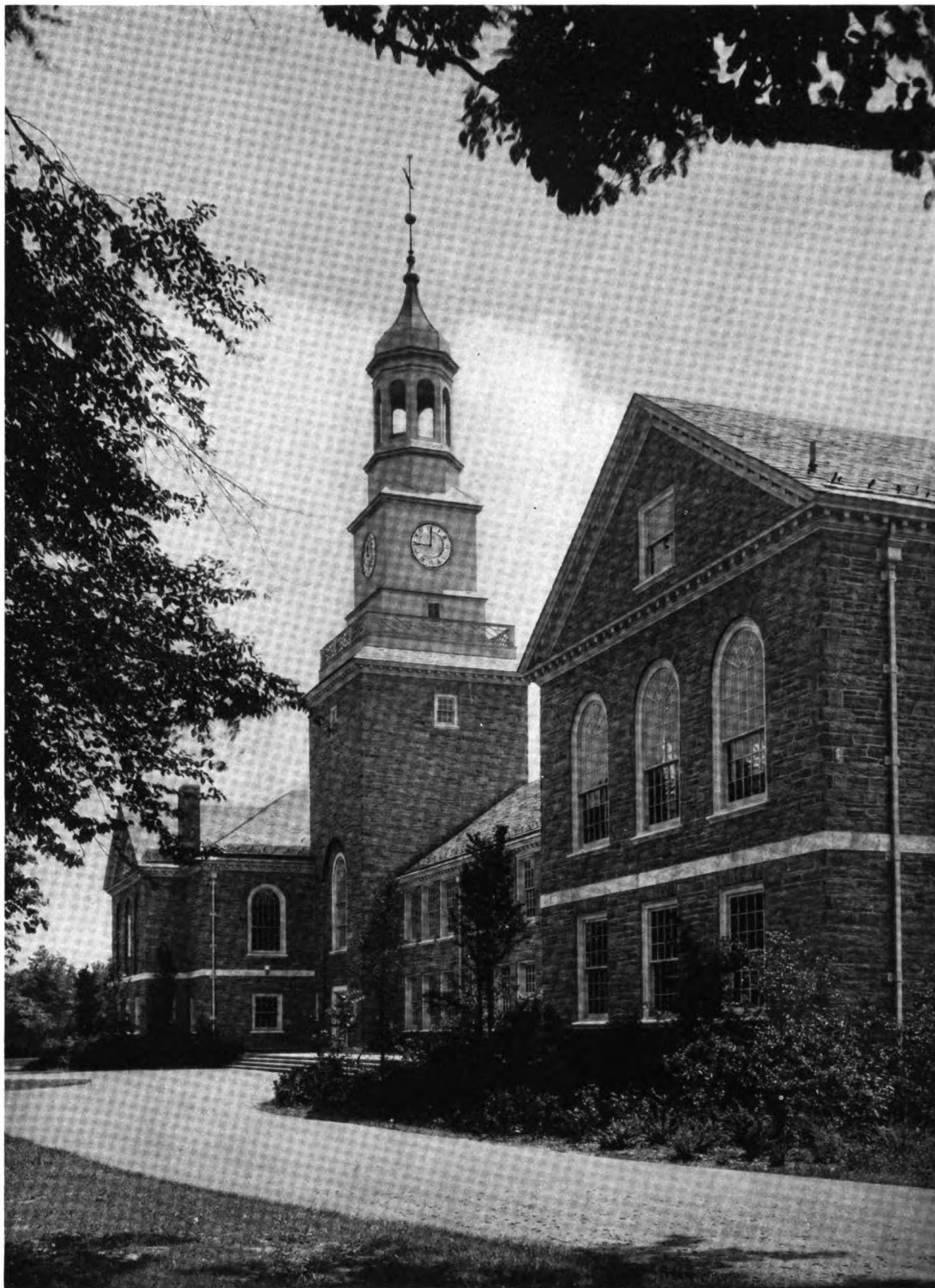
Zantzinger, Borie & Medary, Philadelphia, Architects

File Index O



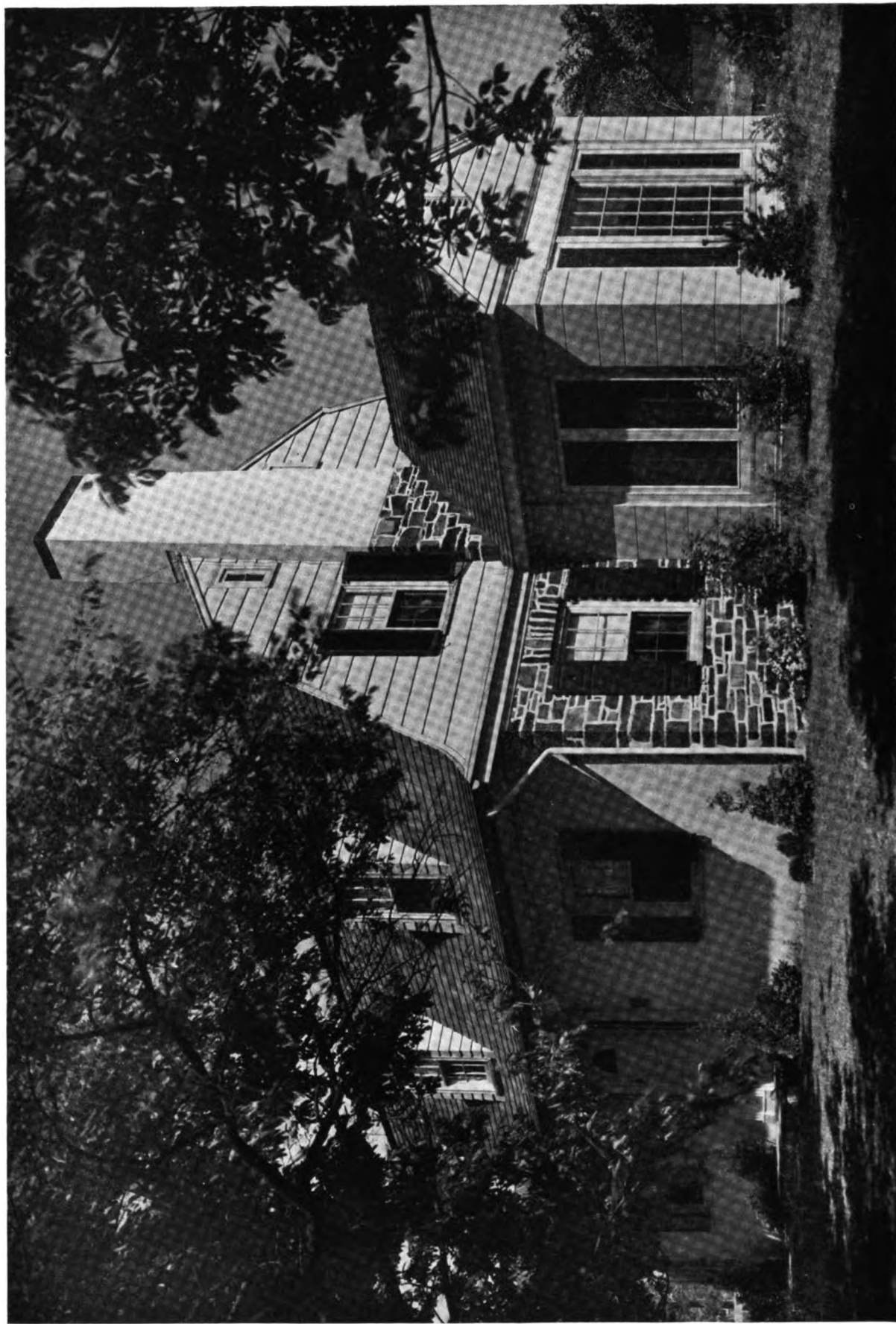
Plan, William Penn Charter School, Germantown, Pa.

Zantzinger, Borie & Medary, Philadelphia, Pa.



Zantzing, Borie & Medary, Philadelphia, *Architects*
Detail, William Penn Charter School, Germantown, Pa.

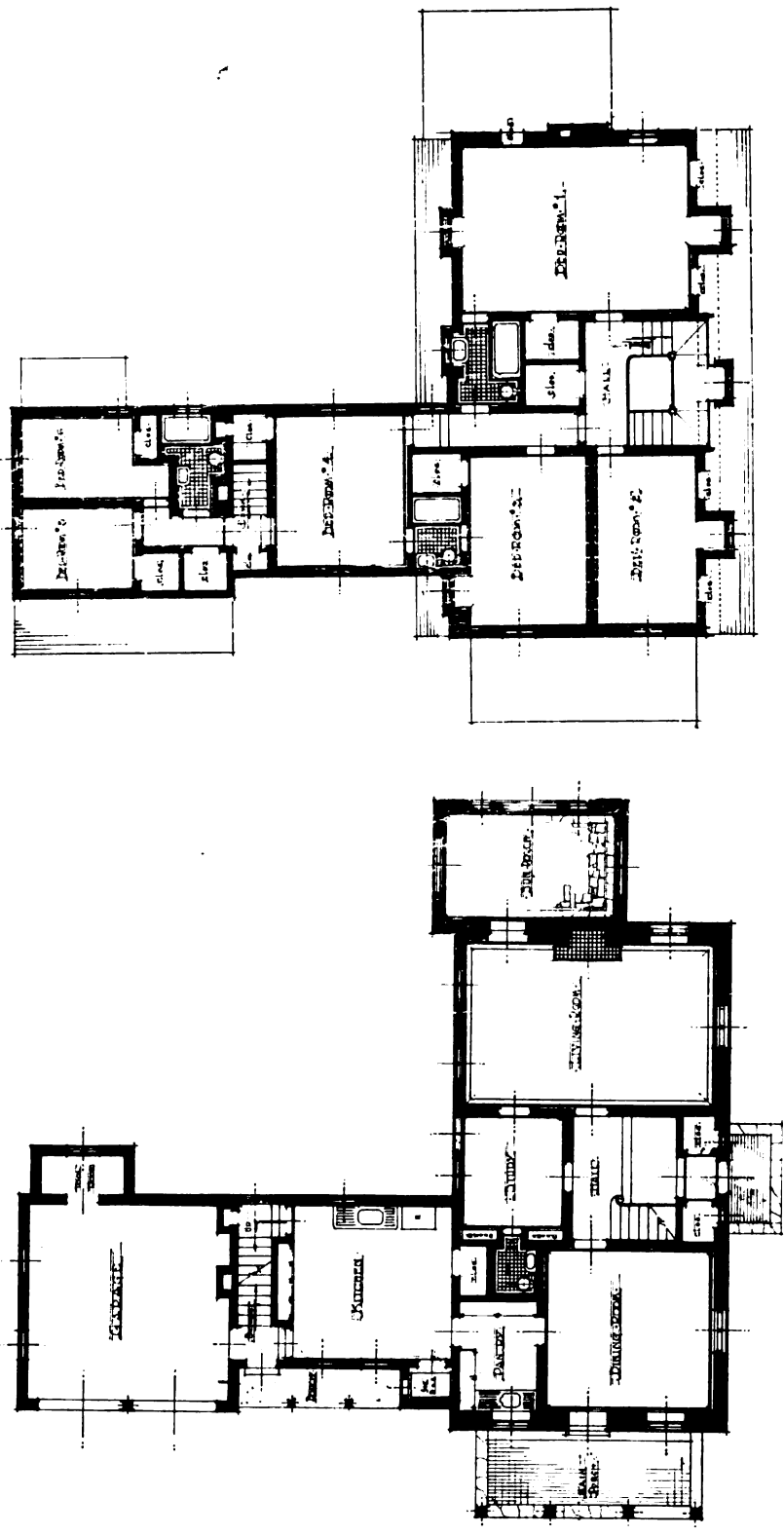
File Index O



Amemiya, Photo

House, Mr. Sturges McKay, Princeton, N. J. (Plans on back)

Aymar Embury, 2d, New York, Architect



Plans, House, Mr. Sturges McKay, Princeton, N. J.
 Aymar Embury, 2d, New York, Architect

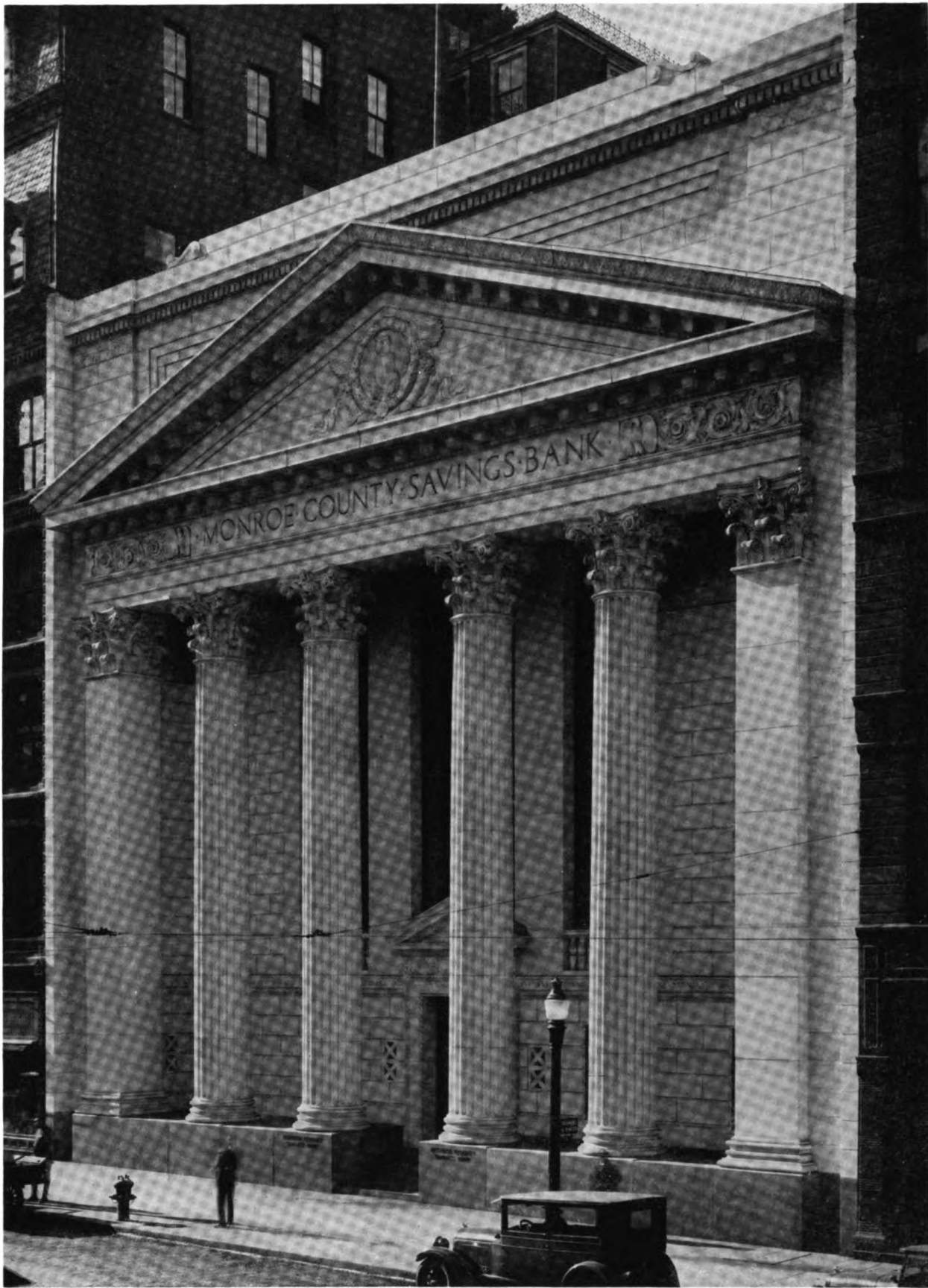


Amemiya, *Photo*

Aymar Embury, 2d, New York, *Architect*

Main Entrance, House, Mr. Sturges McKay, Princeton, N. J.

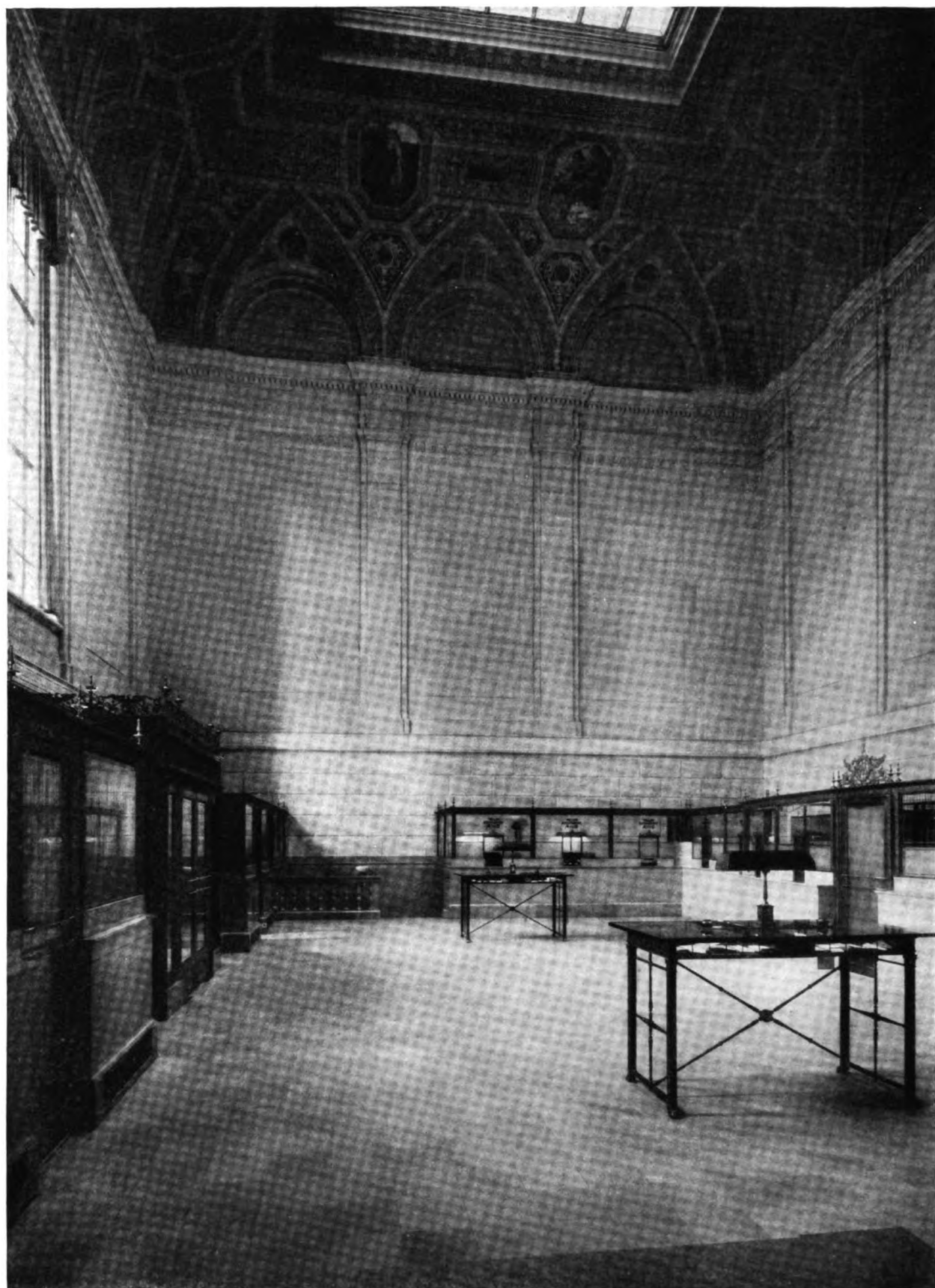
File Index H-1



Mowbray & Uffinger, New York, *Architects*

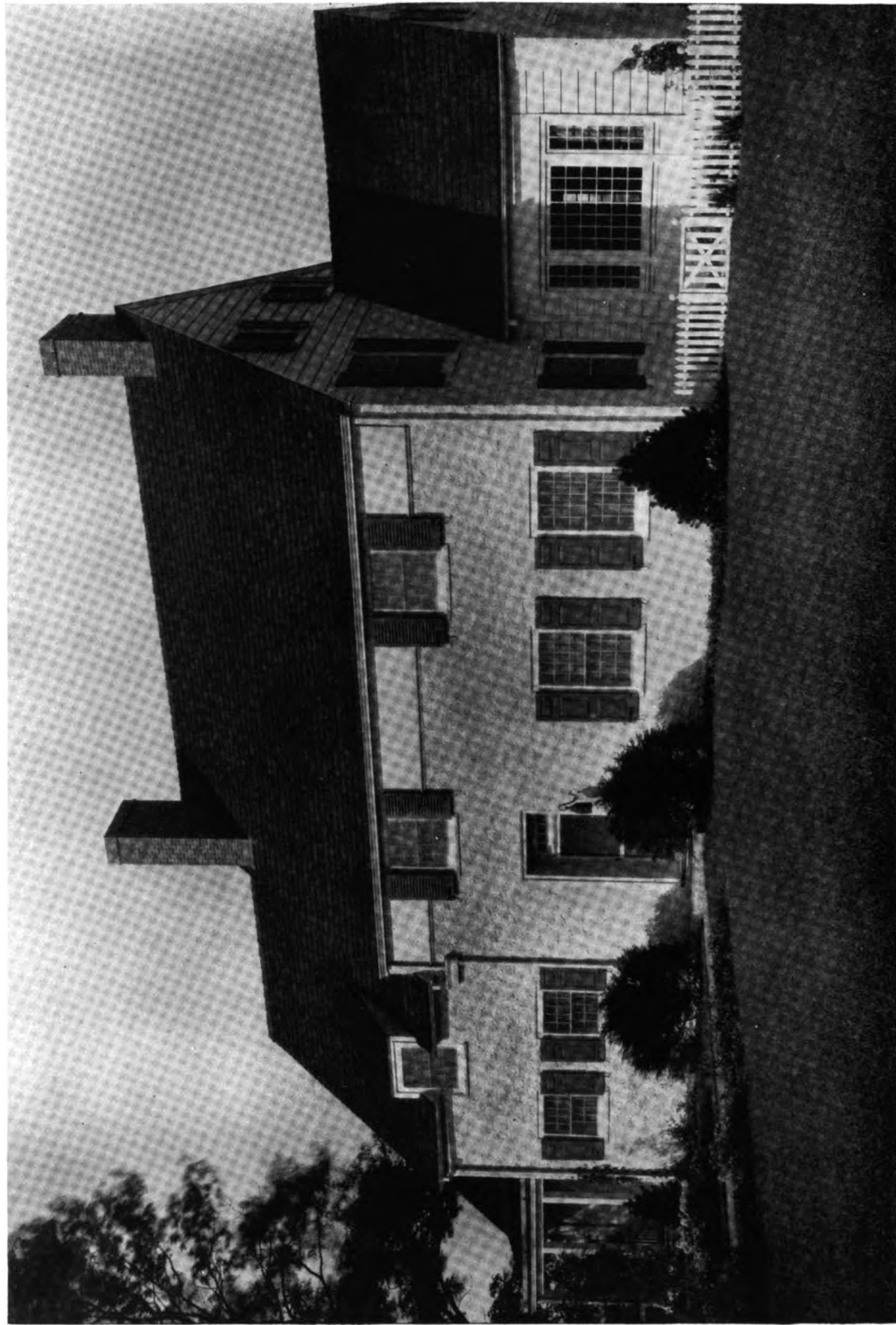
Monroe County Savings Bank, Rochester, N. Y.

File Index B



Mowbray & Uffinger, New York, *Architects*
Banking Room, Monroe County Savings Bank, Rochester, N. Y.

File Index B

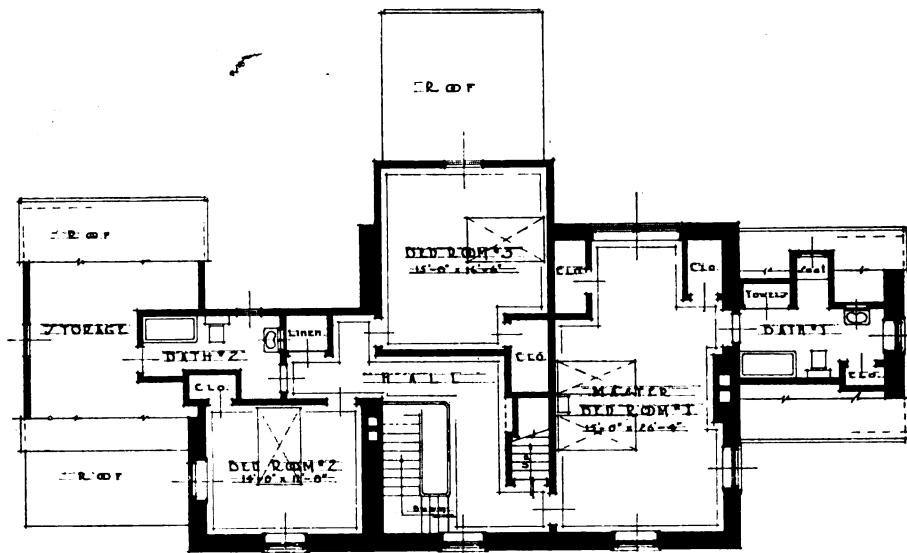


Grant, *Photo*

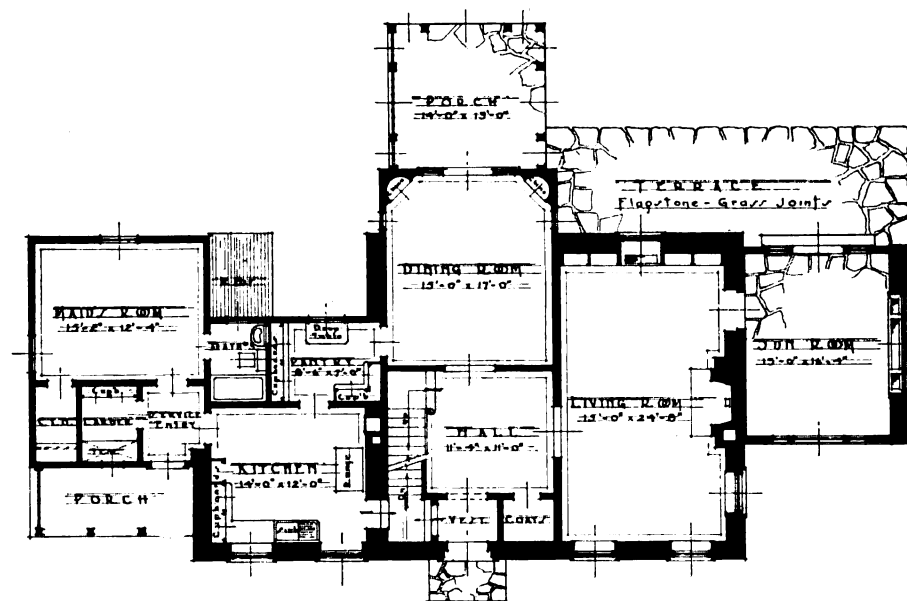
House, Mr. H. W. Roberts, Utica, N. Y. (Plans on back)

Bagg & Newkirk, Utica, Architects

File Index H-1



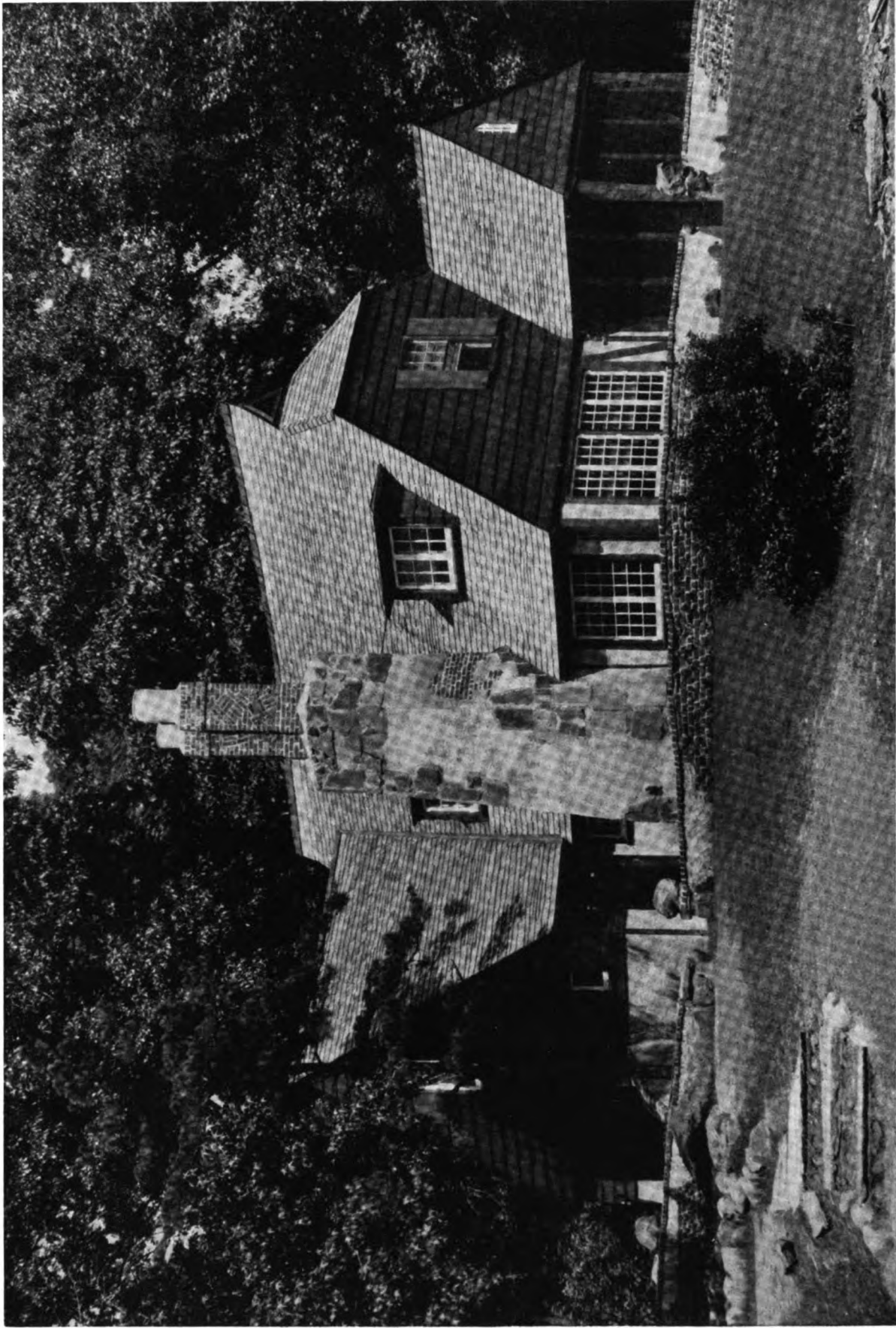
.. / SECOND FLOOR PLAN ..
 Scale 1/8" = 1'0" Feet



.. / FIRST FLOOR PLAN ..
 Scale 1/8" = 1'0" Feet

Plans, House, Mr. H. W. Roberts, Utica, N. Y.

Bagg & Newkirk, Utica, Architects

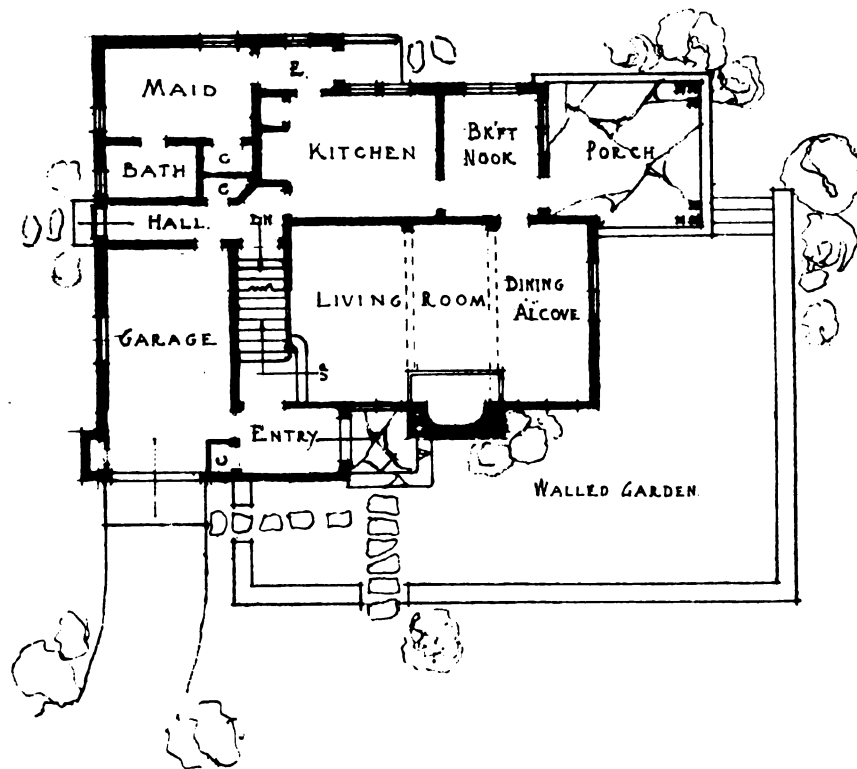
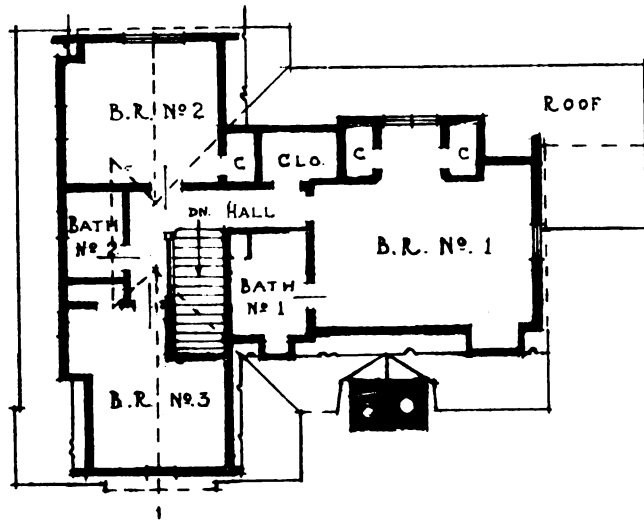


Grant, *Photo*

House, Mr. Kirk McFarlin, Nottingham, Old Short Hills, N. J. (Plans on back)

Bernhardt Muller, New York, *Architect*

File Index H-1



Plans, House, Mr. Kirk McFarlin, Nottingham, Old Short Hills, N. J.

Bernhardt Muller, New York, *Architect*

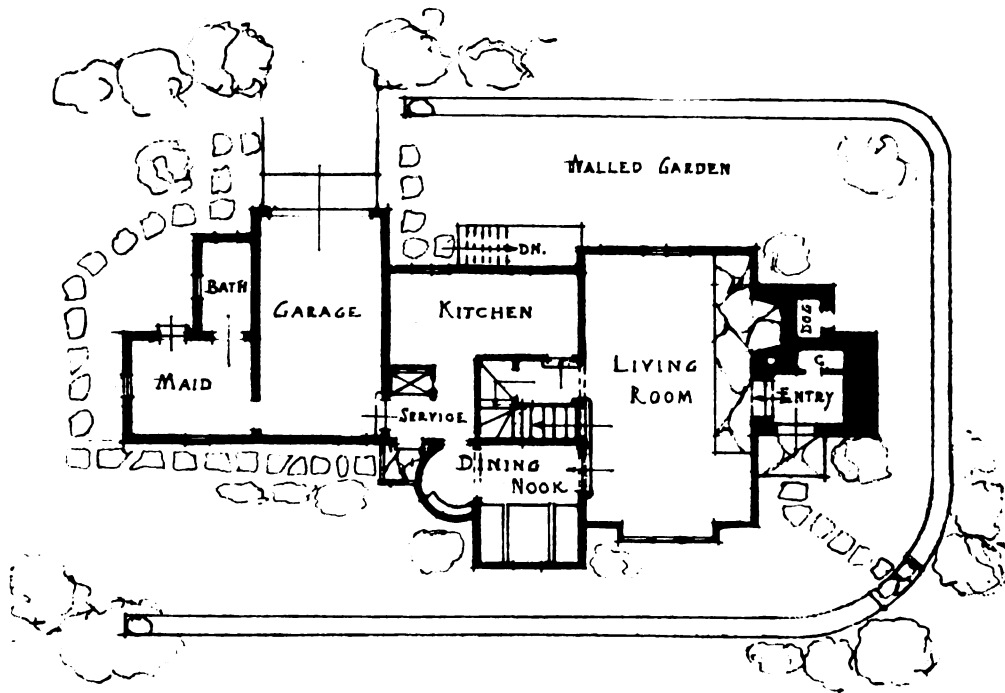
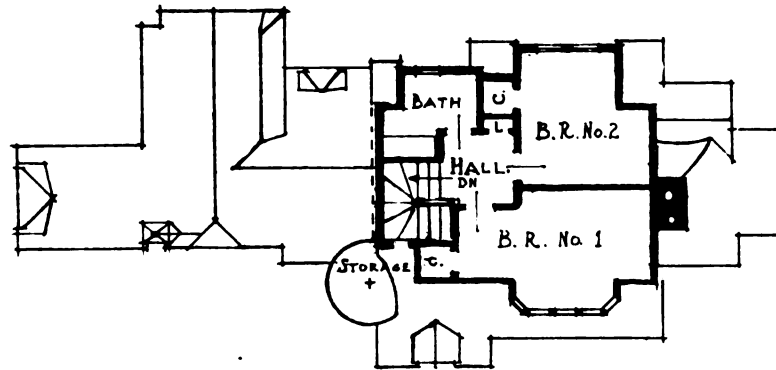


Grant, Photo

“Robin Hood Cottage,” Nottingham, Old Short Hills, N. J. (Plans on back)

Bernhardt Muller, New York, Architect

File Index H-1



Plans, "Robin Hood Cottage," Nottingham, Old Short Hills, N. J.

Bernhardt Muller, New York, *Architect*



Grant, Photo

Bernhardt Muller, New York, Architect

Detail, "Robin Hood Cottage," Nottingham, Old Short Hills, N. J.

File Index H-1

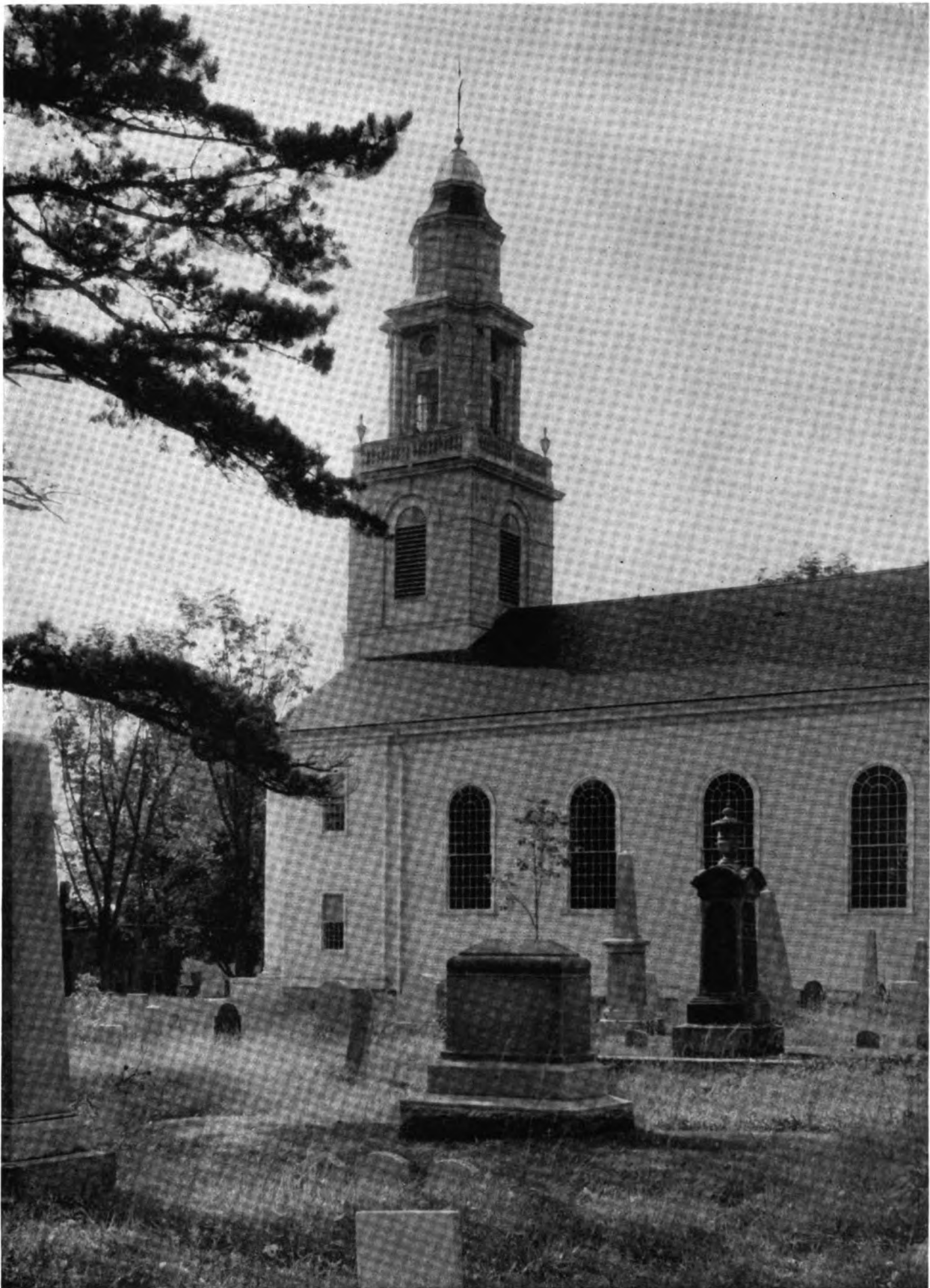


Weber, *Photo*

Frohman, Robb & Little, Boston, *Architects*

East Congregational Church, Ware, Mass.

File Index C

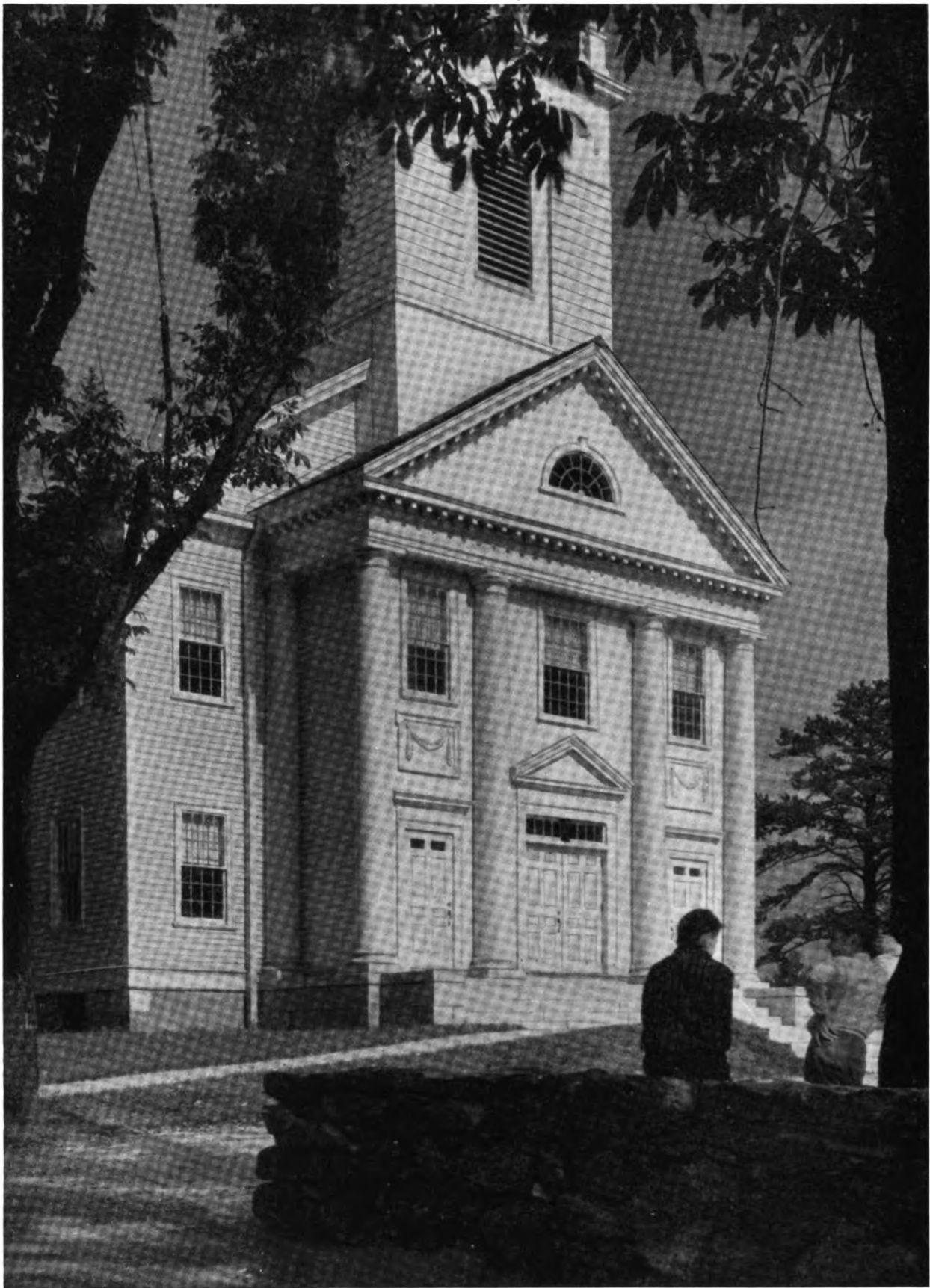


Weber, Photo

Frohman, Robb & Little, Boston, Architects

East Congregational Church, Ware, Mass.

File Index C



Weber, Photo

Frohman, Robb & Little, Boston, Architects

Portico, East Congregational Church, Ware, Mass.

File Index C



Weber, *Photo*

Frohman, Robb & Little, Boston, *Architects*

Doorway, East Congregational Church, Ware, Mass.

File Index C

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania

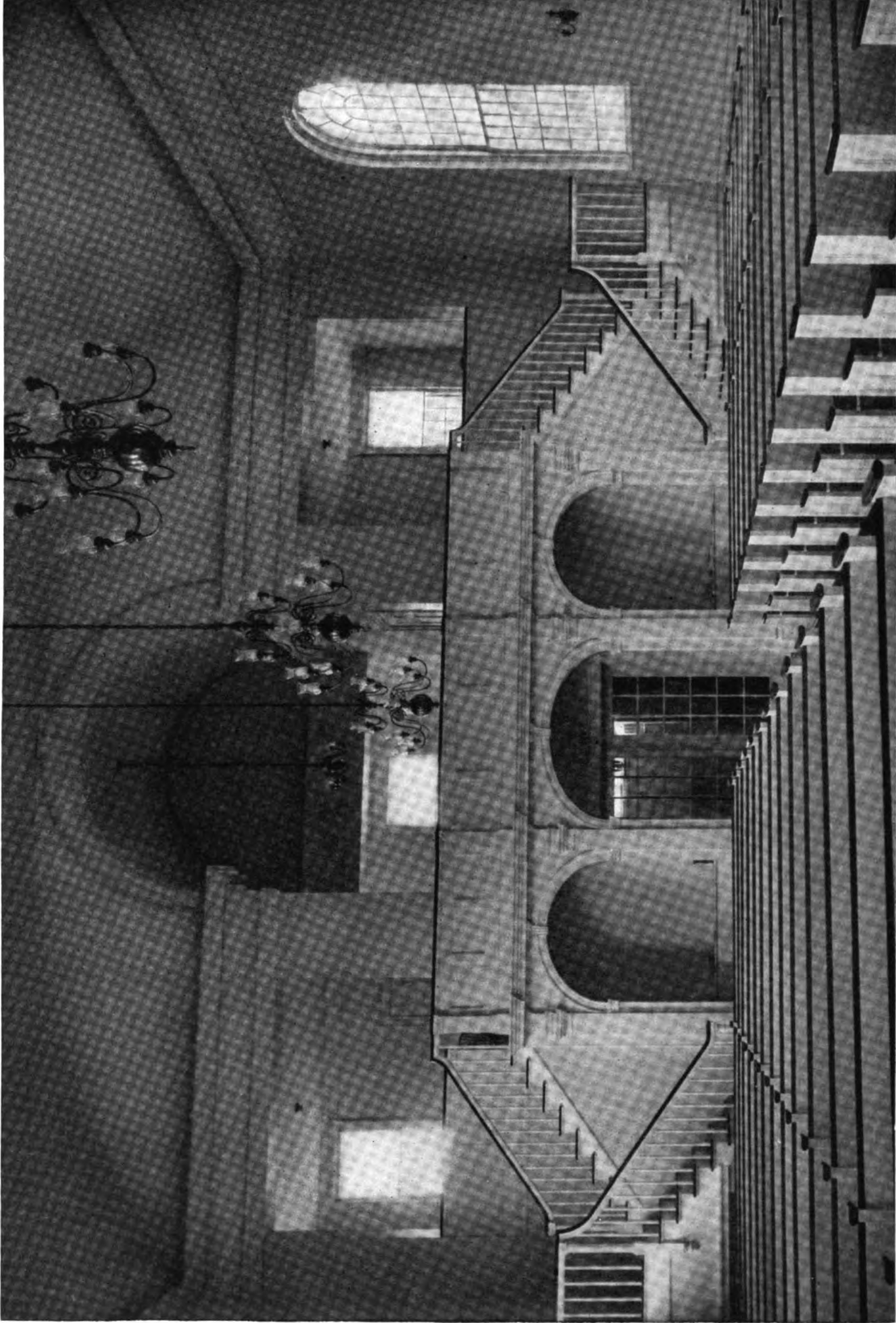


Weber, Photo

Frohman, Robb & Little, Boston, Architects

Interior, Looking toward Pulpit, East Congregational Church, Ware, Mass.

File Index C



Weber, Photo

Frohman, Robb & Little, Boston, Architects

Interior, Looking toward Entrance, East Congregational Church, Ware, Mass.

Mr. Murchison Says—

THAT THE architects are still trying to solve the big traffic problems of the day; that very often they get prominent space in the Sunday papers for their arguments—and that soon Christmas is coming.

That erstwhile genius, Harry Allan Jacobs, A. I. A., burst right into the first column of the hundred and eighty-seventh page of the New York Times a few weeks ago with a brand new one.

Some Idea

“WHY TALK about building a new bridge over to Brooklyn?” demanded Mr. Jacobs. “One? No, sir! Build ’em every few blocks, like the bridges over the Seine in Paris. Then you’ll be talking. Then Brooklyn will amount to something.”

So, being muchly intrigued with this wholesale engineering feat, we called up Mr. Jacobs, whom we know slightly. After wading through two voices with a smile and one secretary, we finally got the left ear of the great man himself.

We craved an interview.

“Whom do you represent?” asked Mr. Jacobs ungrammatically.

“THE ARCHITECT,” we ventured timidly.

“Never heard of it,” crisply came from the end of the line.

“You know,” we ventured, “the paper George Chappell writes for.”

A long silence. We thought he’d had a stroke. Finally—“A week from Friday at one-twenty.”

The Ups and Downs of Journalism

So, ON that Friday, we sent in our card and were admitted to The Presence. We bored right in.

“Please explain your bridge scheme, Mr. Jacobs.”

A long pause. Architect Jacobs blew ring after ring of tobacco smoke from his Dunhill.

“You newspaper men make me sick. Yes, sick. You’re a lot of morons. You sit by, year after year, and look up to the architects to solve your big problems!”

“Yes, sir,” we warmly agreed. “You’re damn right!”

“You know, don’t you, that the four bridges to Brooklyn and Long Island are taxed beyond their capacity? And you know, don’t you, that by the time you build another bridge, *that* one will be crowded? . . .

“Yes? Of course you do. So why stop at one? Build twelve, my dear sir, twelve. Thirty feet high is high enough, just like the Pont Alexandre III in Paris. And I am ready to design them.”

“But,” we gasped, “thirty feet high! How are you going to span the river?”

He Thinks of Everything

MR. JACOBS regarded us with a smile, slightly superior, slightly pitying. “Put in piers where you need them. But above all, have the bridges *good* architecturally. Can the engineers! More and thicker ornament! Lines! Lines!”

“But, Mr. Jacobs, how about navigation?”

“Th’ hell with navigation! What we’re after is solving the traffic problem. Navigation doesn’t interest me!”

“Well, Mr. Jacobs,” we asked, a bit aghast, as it were, at the completeness and the audacity of his scheme, “how about the old Fall River Line? How will this be regarded by the captains—and the mates?”

Just Like the Albany Night Boats

“THE CAPTAINS don’t matter,” parried the traffic expert, “and as for the mates—practically every passenger on a Fall River boat carries his own mate!”

Having delivered this touch of deep-sea knowledge, the great city planner touched a button. A beautiful secretary rose from a reclining position on the B. W. Morris chair.

“Get me the fortieth-story plan of the Hotel Elysee.”

“Yes, sir.”

“Is there anything wrong with our plumbing today?”

“No, sir.”

“Have we any new co-operatives since yesterday?”

“No, sir.”

A look of relief passed over his features. He could devote more time to traffic problems. And to us. He passed us a box of strong Tampa cigars, a little dry perhaps, being the only survivors of last year’s Christmas presents. He then settled down to his subject.

Spreading His Wings

“TO GET a proper perspective of the big problem, one should get a birds-eye view of the shape of Man-

hattan Island. Looking down upon this long, narrow strip, one readily realizes why the traffic problem has developed into a serious situation. The city being long and narrow, ninety per cent of the traffic is north and south. Had New York been like Paris, spreading out in an easterly and westerly direction, as well as north and south, we would not have this serious problem. Being long and narrow brought about the skyscraper.

"Every skyscraper is a city by itself. The Equitable Building alone houses more than 10,000 persons, and it is the pouring of the masses into congested areas that has caused most of the trouble."

Fill 'Em Up Again

WE ACQUIESCED. We know these masses. We waited with bated breath for the next idea.

"For many months I have worked on a scheme of making Brooklyn and Manhattan one by filling in the East River, with a marvelous parkway and boulevard taking the place of the river. While this is the finest and most Utopian of all schemes, I feel that it would be too expensive and fraught with too many difficulties. There always must be a compromise, and the compromise is to connect Brooklyn and Manhattan by low bridges about thirty feet in height in the same manner that Paris has joined the right and left banks of the Seine."

Why Do Architects Prefer Low Things?

MR. JACOBS did not tire. His pipe went out. He considered his problem carefully.

"Watson," he said, "traffic up and down the river would be limited to low boats, but a practical outlet could be made by dredging and widening the Harlem River so that the larger boats could go through the Hudson, then through the Harlem River and out through Long Island Sound. The cost of these bridges could easily be met by assessments of property owners who would be benefited."

We Don't Like Architects, Anyhow

BEING a newspaper man, we just couldn't agree with him. We never do. So we argued. He for the low bridges. We for the Fall Rivers.

We argued and argued. Violently and passionately. Mr. Jacobs was adamant. He bowed us a cool goodbye. We made up our mind never to interview an architect again. We don't get enough salary to make it worth while.*

*EDITOR'S NOTE: Mr. Jacobs and Mr. Murchison were seen leaving the hospital together last Thursday.

Telephone Manners

ALTHOUGH WE are sure the readers of "The Architect" are never guilty of bad manners at the mouth-piece, still we get a lot of it. It is our idea that when we call up anybody, we should be on the wire first. It makes us furious to be away back in our drafting room, perhaps a block from the telephone, when we are informed that Mr. Merdie wants to speak to us. We make the draftsmen wait. We go to the telephone.

"Mr. Murchison?"

"Yes."

"Hold the wire. Mr. Merdie."

Another female voice, "Mr. Murchison?"

"Yes." Hair rising with venom.

"Hold the wire. This is Mr. Merdie's secretary. Mr. Merdie will speak with you."

By this time we do the speaking. And in no uncertain terms. We do our own dialing and we expect our callers to do the same.

It is something like the casual visitor. If the visitor says he must see you about something important, your secretary or doorman or carriage-caller or office boy should ask him whether it is important to *him* or to you. Nine times out of ten it is important to him, not even interesting to you.

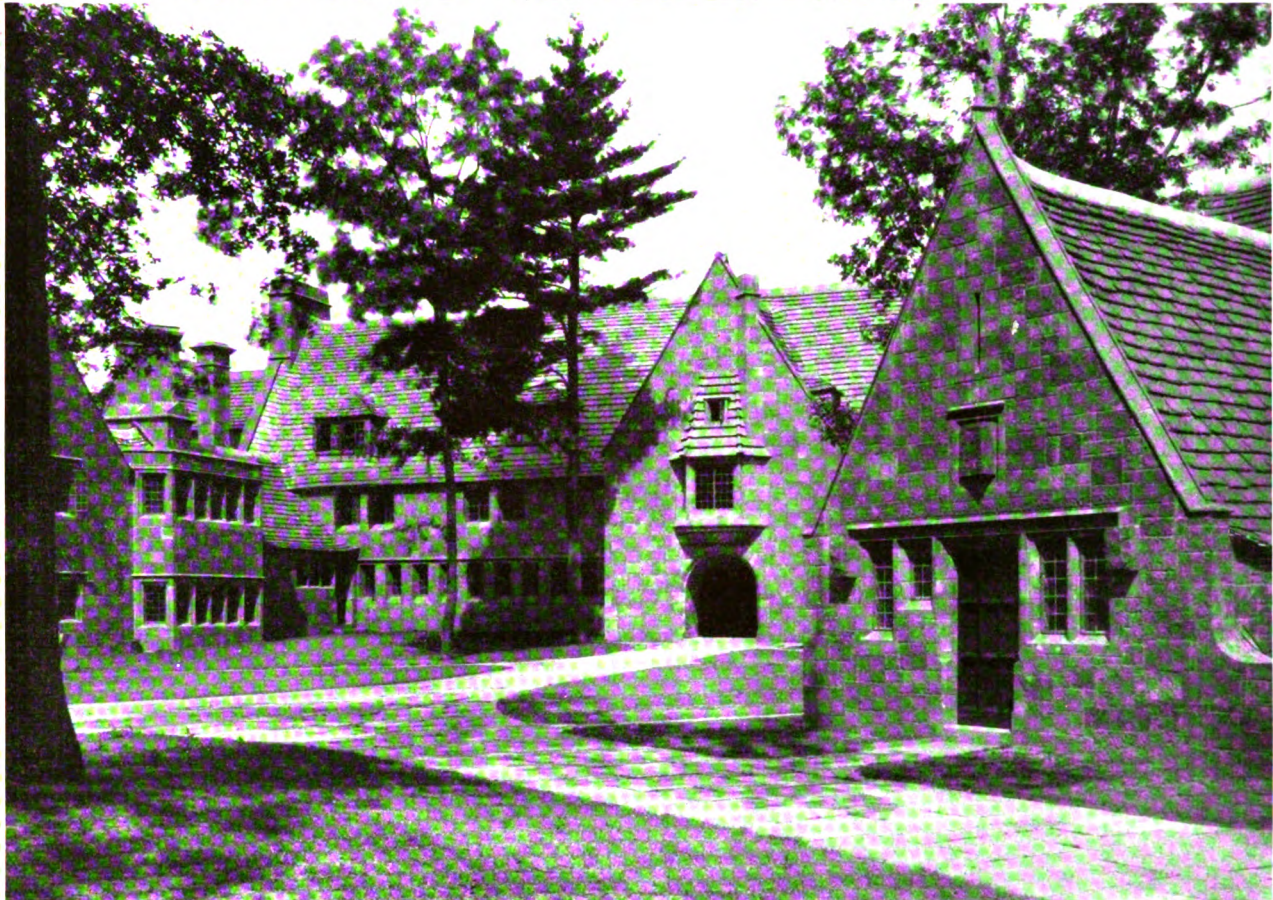
Style is Everything

A VERY interesting architectural story came out a short time ago in that lusty infant of magazines, "The New Yorker." It was called "New York's Sky Line" and carried all the evidences, we suspect, of the fine Italian hand of a well known architect.

It spoke about the very distressing aspect of Fifth Avenue's new office buildings, two, cheek by jowl, strangely alike and as "The New Yorker" puts it, "both terrible!" The reviewer spoke of the Delmonico building on the corner of Forty-fourth Street, saying that the designer, Mr. H. Craig Severance, had his name on the sign in such large letters that the older practitioners of our profession, when they say it on their way to a leisurely lunch at the Century Club, practically lost their appetites and hastily repaired to the nearest fountain for some aromatic spirits of ammonia.

Sunk Amongst the Down

AND FURTHER on the author went on to speak of the fire which occurred in the scaffolding of Whitney Warren's new Aeolian building and which fused the Italian marble to such an extent that it ran down the front in a sticky yellowish Siena mass. He said



*Avon, Old Farms, A Preparatory School for Boys, Avon, Conn.
Theodate Pope, Architect*

HOPE'S STEEL CASEMENTS

INSTALLED IN ALL NEW BUILDINGS
AT AVON

103 PARK AVENUE, NEW YORK

that it was so unusual a sight that it stirred some members of the University Club opposite out of seats that they hadn't left for years. In fact, they tried to wake up one of the old ones last Sunday and found that he had been dead for days.

Our Mr. Chappell was on the Admission Committee of that club for a long period and the only kind they ever let in were old and soft ones.

The Mayor is on the Job

THE MAYOR of New York is determined to have a City Plan; in order to do this he has appointed a Committee of Four Hundred and Seventy-One citizens to go right out and make a plan; and that when they get through, New York will probably be just about what it is today. The subway will smell the same, there will be more and rickety-er taxicabs and on rainy nights there won't be any at all.

Not having been appointed on this Committee, we can speak freely. Of course we think nothing of it. What do haberdashers and step-in manufacturers and ironmongers and food purveyors know about City Planning?

True there are a few architects on the Committee but they will be totally submerged when the fire-flashed orators of the various Associations get started. The architects, modest men and simple, will sit patiently by and hear hundreds of meaningless resolutions passed. In the meantime, traffic on Fifth Avenue is increasing twenty-five per-cent a year.

Henry Curran, who kept Lady Cathcart out of the country on the ridiculous "moral turpitude" press-agenting case, now comes out and thwacks the skyscrapers.

Stop Doing Those Towers, Raymond

"No MORE skyscrapers!" thunders Mr. Curran. "They are ugly, they hold too many people! They couldn't empty their load into the street all at once in case of an earthquake! No more skyscrapers!"

What good news for property owners! Take the northwest corner of Fifth Avenue and Forty-second Street, for instance, and prohibit the owner from erecting anything more than a ten-story building! He would have to get at least \$15.00 a square foot for office space.

Gentlemen Prefer Brunettes

A FEW years ago we wrote something about Christmas presents; how architects got terra-cotta ash trays, brass pen trays, wood pin trays, lead paper weights, brass pencil holders and box after box of cigars, large and small, mild and strong, blonde and brunette.

Bon Marché

A FEW suggestions if you think you simply *must* come across:—

A nice set of drawing instruments may be had in the pawn shops for \$5.00 or less.

Cocktail shakers are obtainable at Liggetts as low as \$0.65.

Glasses accompanying same at Woolworth's are \$0.10 each.

A shoe shining outfit for self and draftsmen is only \$0.25.

With your United Cigar coupons you can buy him a package of Gillette blades.

Mr. Charles H. Ingersoll makes a swell fountain pen for \$1.00.

A sewing box for the secretary to do what the wife seldom does, is \$0.50.

A set of snap buttons in case your secretary is not used to you, is only \$0.10.

And so on. And so on. It is more blessed to give than to receive. And we hope you will get at least *one* thing you like.

At the end of 1926 "*The Architect*" wishes you a Dashing Old Christmas and a Ripping New Year, with at least one new job a we k.



A few stock designs of Mediaeval Character

ROOKWOOD

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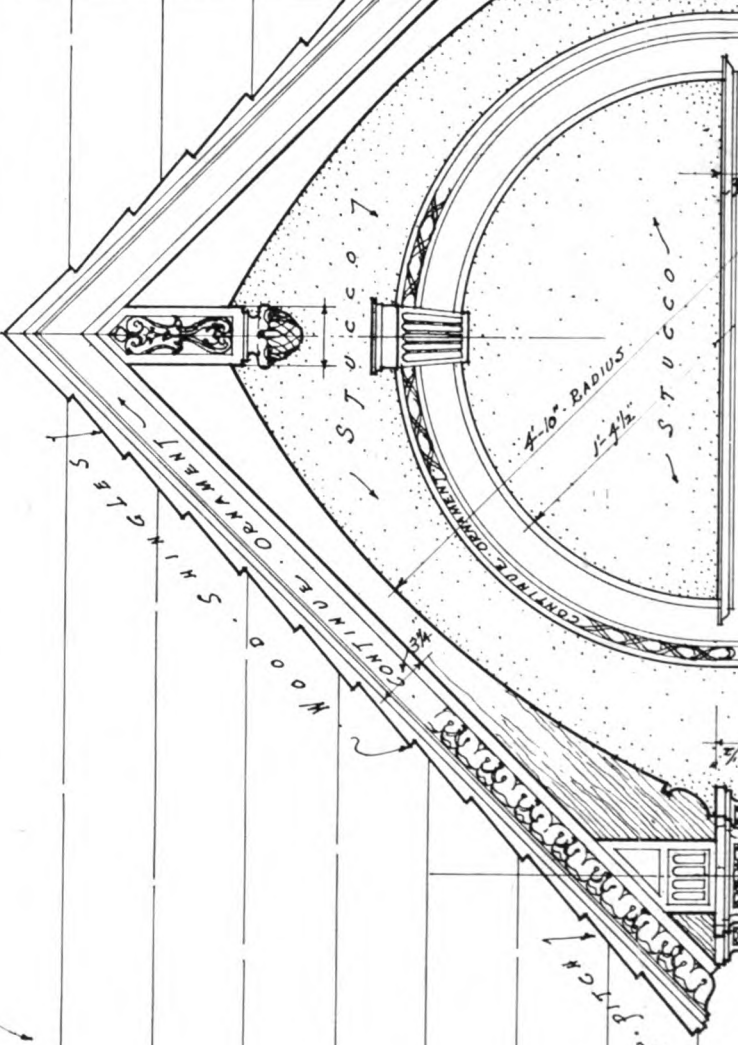
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"THE ARCHITECT" DETAIL SERIES

SCALE ONE INCH EQUALS ONE FOOT

WOOD WALL SHINGLES



WOOD BOARDING
2-7/8"

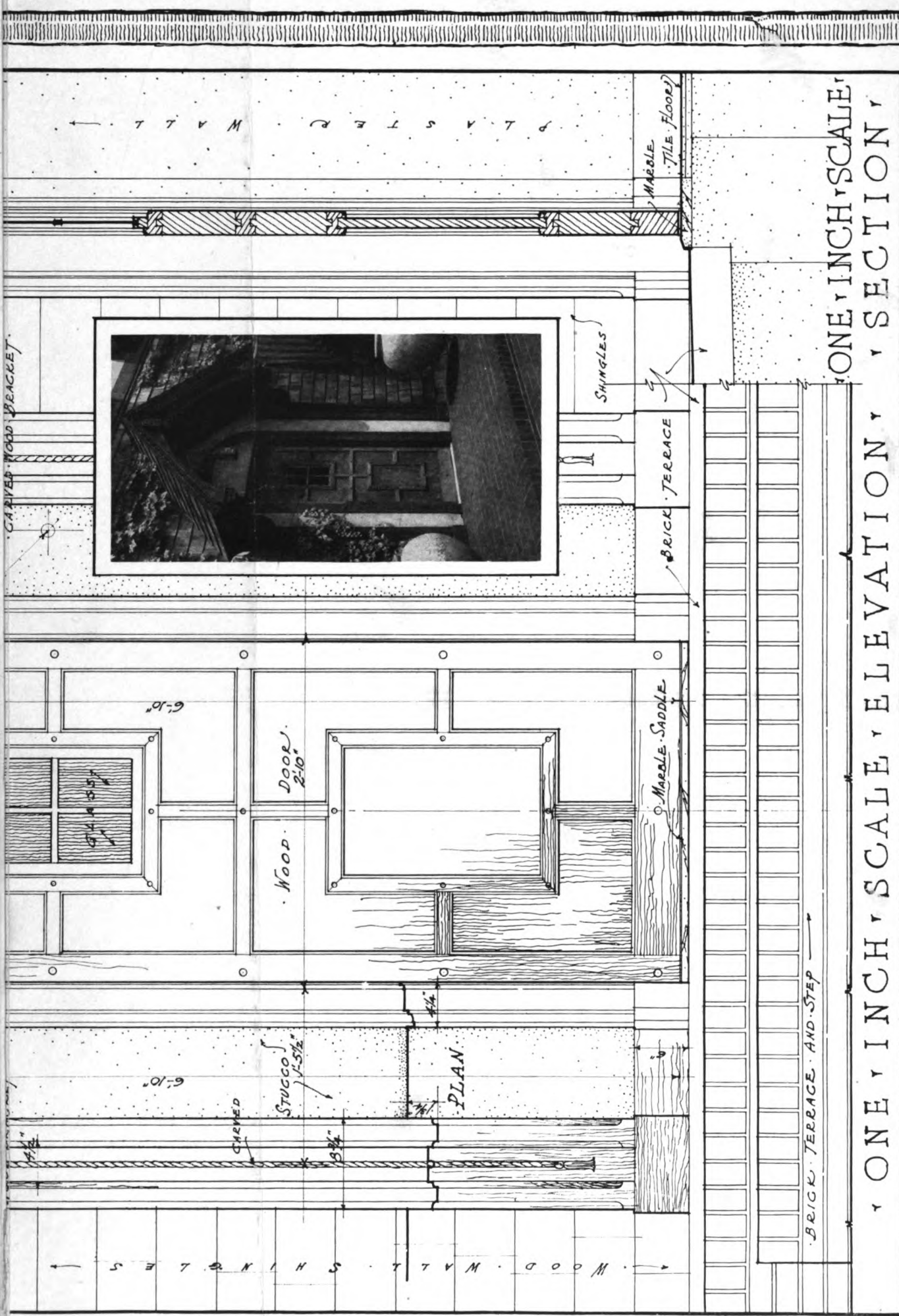
3" 4"

REPEAT ORNAMENT

STUCCO

STUCCO

WOOD SHINGLE ORNAMENT



ONE INCH SCALE, SECTION

ONE INCH SCALE, ELEVATION

BRICK TERRACE AND STEP

BRICK TERRACE

SHINGLES

MARBLE TILE FLOOR

MARBLE SADDLE

WOOD DOOR 2'-10"

WOOD WINDOW 6'-10"

STUCCO 1'-5 1/2"

PLAN

WOOD WALL SHINGLES

CARVED WOOD BRACKET

WATER MARK

Detail No. 37, ENTRANCE, DOORWAY, RESIDENCE, AT GREAT NECK, L. I., January, 1927, BRADLEY DELEHANTY, ARCHITECT, NEW YORK CITY, Walter McCuade.

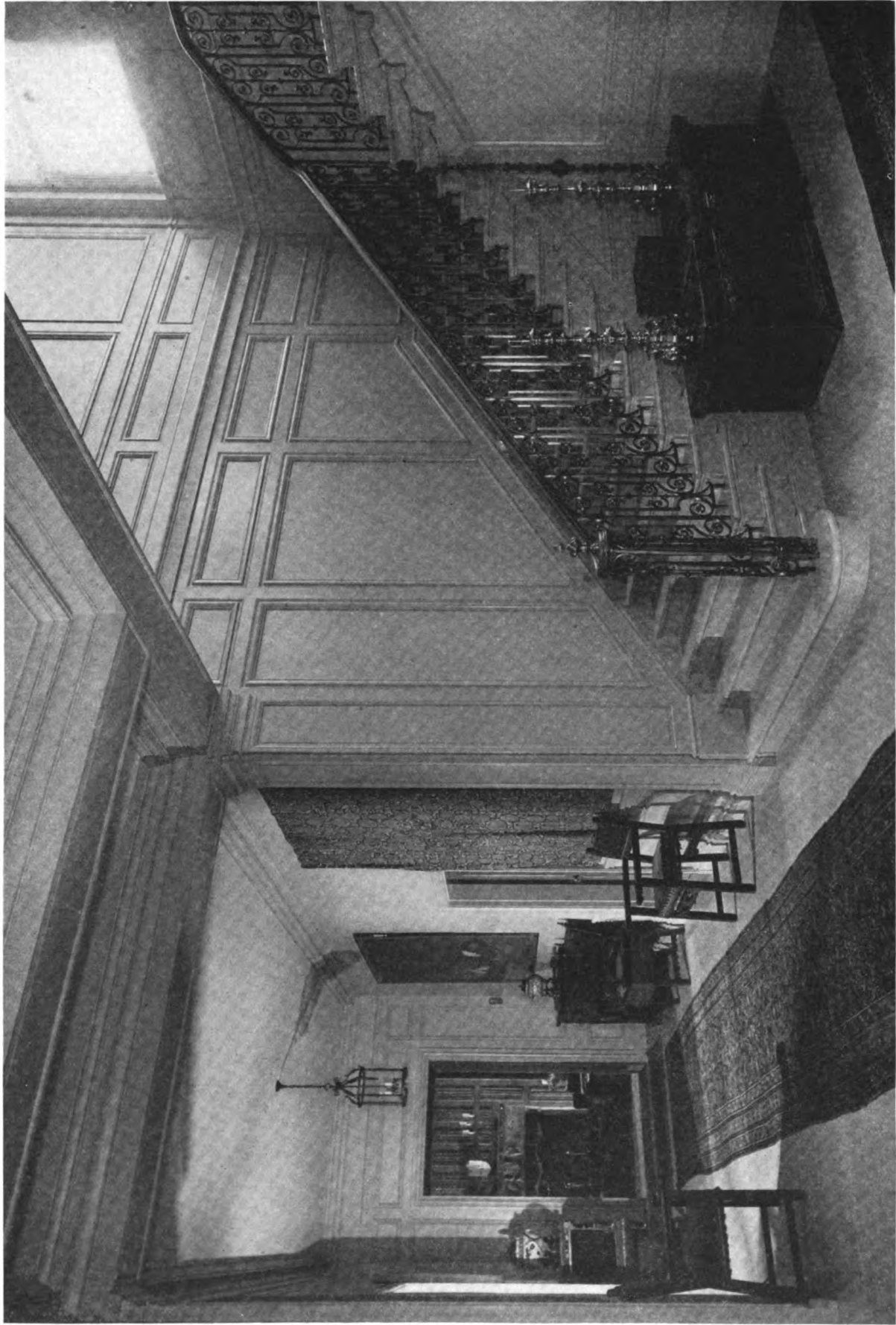
DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania

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January, 1927

THE ARCHITECT

Plate LXXVIII



Duryea, *Photo*

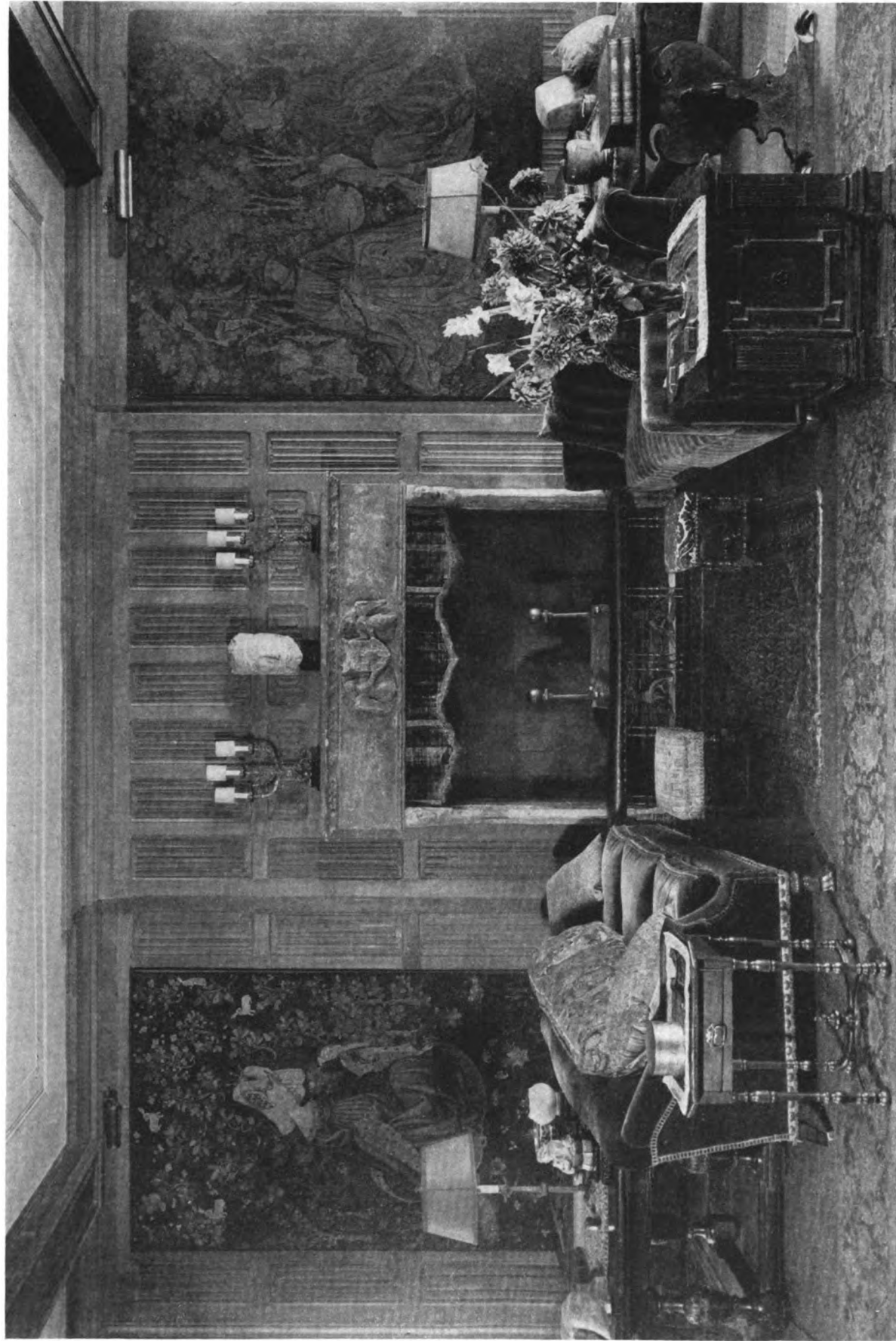
Hall, House, Mr. F. B. Pratt, Glen Cove, Long Island

Charles A. Platt, New York, *Architect*

January, 1927

THE ARCHITECT

Plate LXXXVII



Duryea, *Photo*

Drawing Room, House, Mr. F. B. Pratt, Glen Cove, Long Island

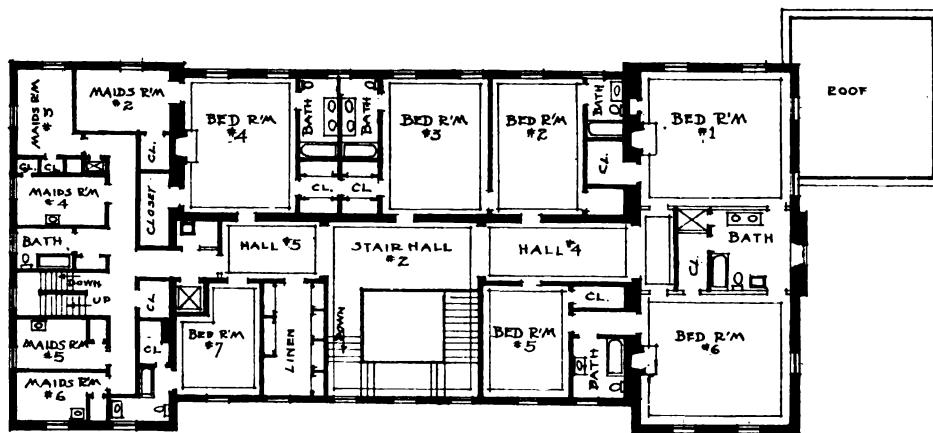
Charles A. Platt, New York, Architect



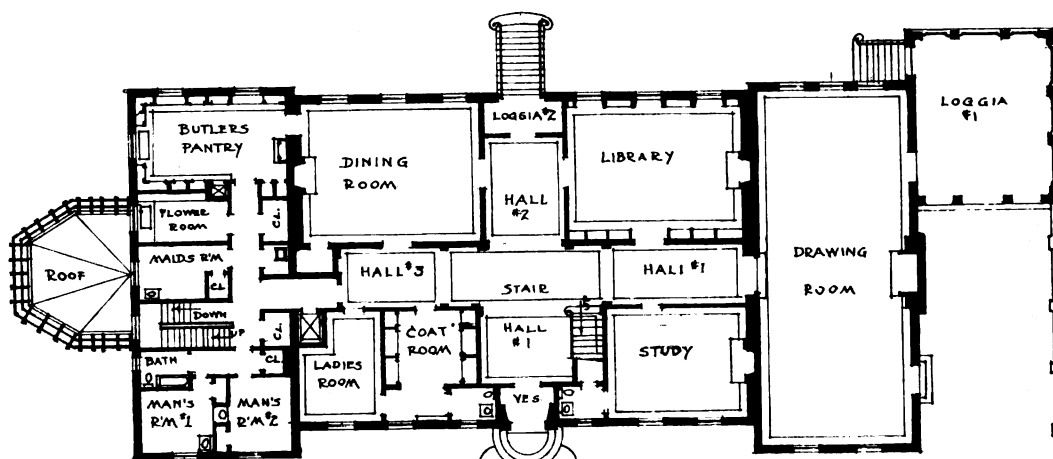
Duryea, *Photo*

Charles A. Platt, New York, *Architect*

Lawn Front, House, Mr. F. B. Pratt, Glen Cove, Long Island



SECOND FLOOR PLAN



FIRST FLOOR PLAN



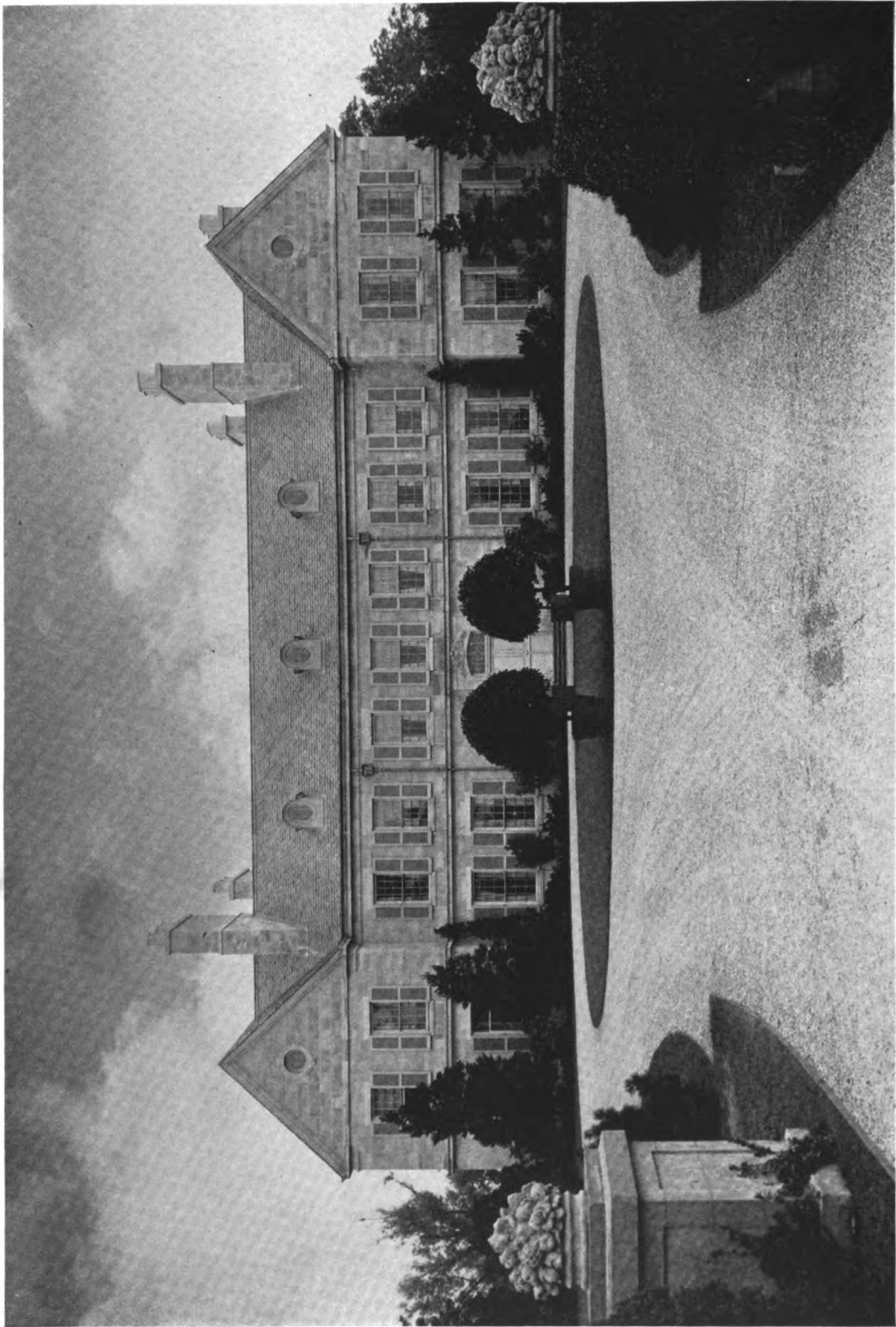
Plans, House, Mr. F. B. Pratt, Glen Cove, Long Island

Charles A. Platt, New York, Architect

January, 1927

THE ARCHITECT

Plate LXXV



Duryea, Photo

House, Mr. F. B. Pratt, Glen Cove, Long Island. (Plans on back)

Charles A. Platt, New York, Architect



Volume VII

JANUARY, 1927

Number 4

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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Speaking Editorially

One of the painful duties of every editorial board is the rejection of material, literary or illustrative, which does not conform to its standard. We, of THE ARCHITECT, are not immune to this obligation. Naturally, we are not able to explain in detail to each contributor the reason why his work is not included in our pages. But perhaps a few words on the important subject of architectural "scale" will be enlightening.

A consideration of scale must apply to all illustrated matter. It is a curious abstract thing, this scale, a thing which, apparently, is only vaguely understood if at all by many of the architectural brethren. It has been our constant effort to elicit contributions of completed work from all parts of our country and in this we have been successful to a gratifying degree. We hope we shall continue to be so. But it really amazes us when we consider the number of photographs which *nearly* reach our standard, failing only in this matter of scale.

Many, many times we are forced to lay a contribution aside with the regretful comment, "This would be great if it were not for that door, or balustrade, or cornice; it is so out of scale!" We are really sorrowful for, in many instances, the design has numerous admirable points.

What is scale? It can be defined, reasonably, as a relation of parts, one to another. It is the community spirit of architectural elements, the quality common to all details and parts which gives them cohesion. The unit of scale may be large or small but it must be possessed in common. We find gorgeous examples of logical scale in the grandiose manner of St. Peter's in Rome or the sturdy palaces of Genoa with their gigantic bases and band-courses. Or we may shift to the delicacy of the Little Trianon, an almost perfect example of reduced scale in which every part seems inevitably right. In our own Colonial work there is the "big" scale of Bullfinch with its hulking columns and pediments and the minute, delicate scale of Asher Benjamin of Massachusetts.

The names of these men endure, their designs live because they are good, because there is no false note in them, because they are consistent through and through. In a word, *they have scale*.

It may well be that the lack of it in so much of our modern work is due to the hurry in which we do things. Life moved in more leisurely fashion in the old days. Contrary to general opinion, the most careful drawings were made for the best of the old work, drawings which had been studied to the limit. *And studied at small scale*. That is a most important point. One of our trusted architectural advisers has said, "Ninety per cent of all the mistakes in scale would be avoided if the architect would keep his drawings at eighth or even sixteenth scale until he was satisfied with the general proportions. Then the scale of the drawings should be increased gradually, not "whooped" suddenly from small scale to full size. It is this omission of the transition phases of real study that leads so many designers astray. Half the time they do not know what the completed work is going to look like and when they see it they are horrified. 'My God,' they think, 'did I do that?'"

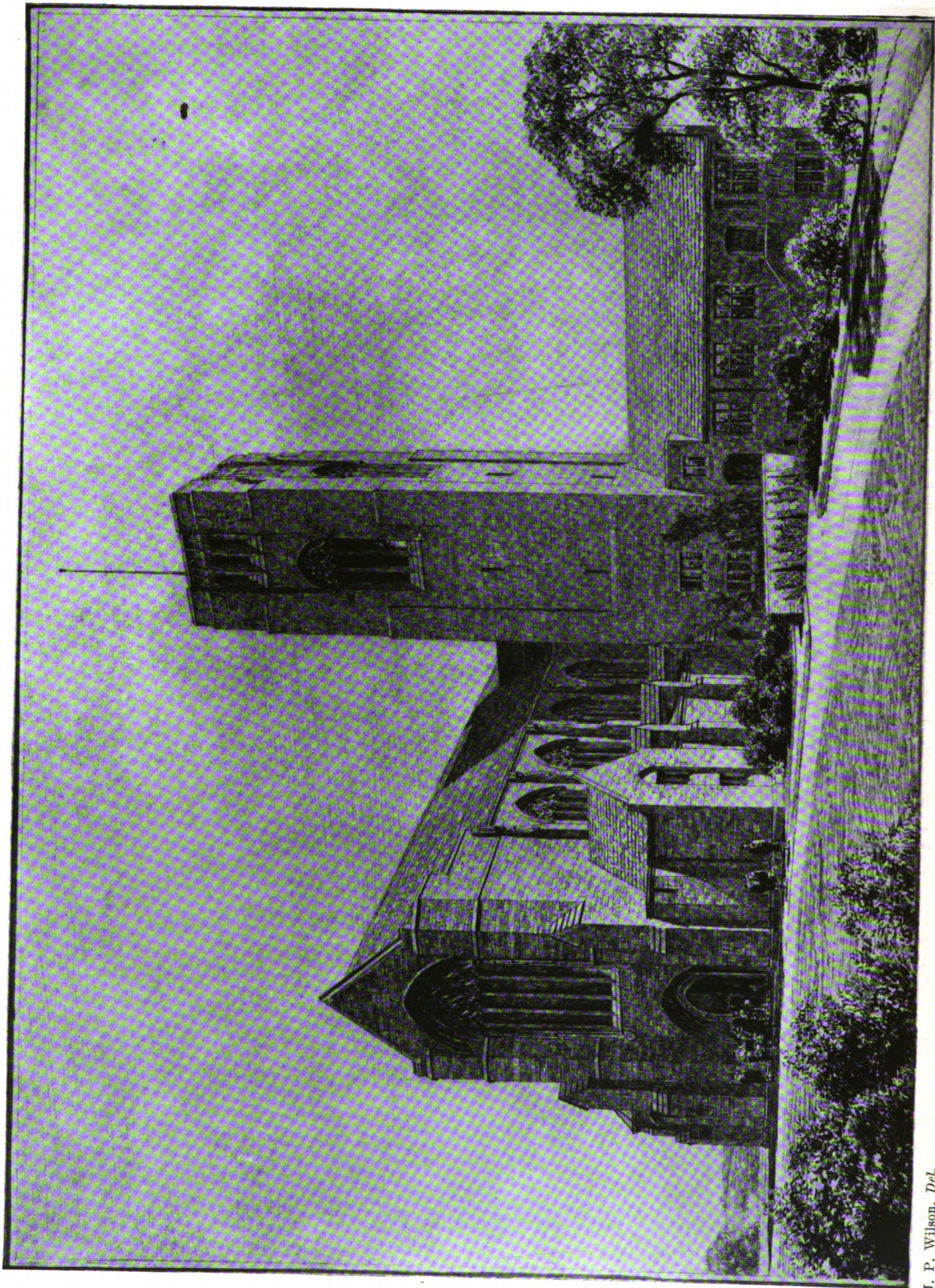
Let us urge our contributors to ponder this quality of scale with the utmost attention. We are convinced that it is the most important single element in design. It is the architectural expression of our national slogan, "United we stand; divided we fall."

A Way to Better Building

WHAT IS Architecture? It is to be feared that a large part of the profession as well as a great majority of the public think of it as it is frequently

January, 1927

THE ARCHITECT



J. P. Wilson, Del.

Study, Christ Church, Cranbrook, Mich.

Mayers, Murray & Phillip, New York, Architects

pictured in symbolic decorations, a generously proportioned female toying with a scroll and a pair of dividers or holding aloft a model of one of her successful creations. In other words, the design element is emphasized. This is as it should be for design is the central and predominant function of this Mother of all the Arts. But we must not lose sight of the fact that this is, after all, only the beginning.

What many of our architects overlook or, recognizing, turn from with aversion, is a careful consideration of the intricacies involved in actual construction. It has often been remarked that there is a conflict of temperaments between that which turns out the most charming designs and the functions which are called for in successful execution. Yet, unfortunately perhaps, it is often necessary for the same individual to carry out both phases of the work. In every well-organized office there is a "practical department" which removes from the Chief the irritations of detailed descriptions of just how the cement is mixed, the studding placed or the plaster applied. But... and here is the important point, ... these methods will remain static and rapidly become obsolete if the office head is not keenly aware of new possibilities. Unfortunately, if he does not function as part of the practical department, he is very apt to become set in his modes of thought as well as in his methods of construction. A too large number of architectural offices are still building exactly as they did ten or twenty years ago. Some are using as a basic specification the same document with which they began practice, back in the Naughty Nineties! And all this in spite of the fact that there was never a period in the development of American building which was more alive with important changes and possibilities.

The result has been that the introduction of new materials and methods has been largely the work of agencies outside the architectural profession, the "material men," the manufacturers of special articles, sometimes the speculative builder who is interested in short-cuts and economies on a large scale. It is from a steel company that we hear of the most interesting experiments in all-steel construction. The cement companies try out the "poured" building, estimating construction in terms of liquid concrete, "Up-to-date Homes at Six Cents the Gallon," instead of the usual cubic-foot rate. A number of our builders of those standardized types of homes which, like office partitions, are "made by the mile and sold by the foot" have made extensive research into the use of a composite of materials other than wood, such as concrete foundations, brick walls, light steel beams and gypsum partitions, aiming by standardization and by in-

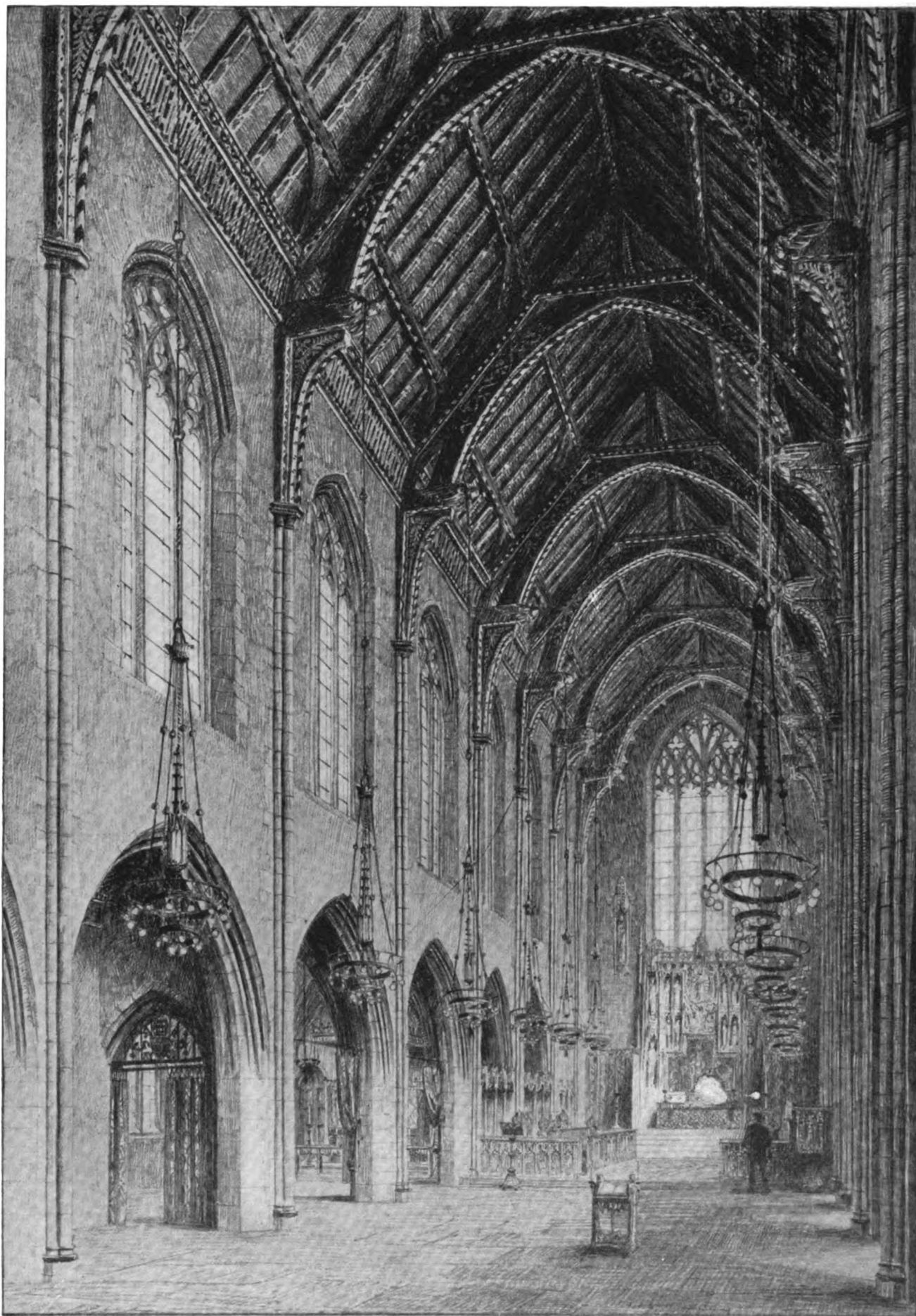
creasing the demand, to compete successfully with the ancient forms of wood construction.

"We must compete with the cheapest form of building," said one of these operators, "otherwise we will make no headway. We must be able to give the most humble house owner a better type of house than he has ever had before at a cost no greater than he has previously paid. His home must be fire-proof, water-proof, sound-proof and cold-proof. It must not crack and sag and begin to fall to pieces before it is finished. But to do this we must have the co-operation and encouragement of the architects. *We want them to look into new methods and materials, to think of them enough, at least, to instruct their practical departments not to blindfold their eyes and seal their ears to any change whatever in the good old specification by which they constructed Job No. 1.*"

It is a point to be considered, a branch of architecture as truly as is that of design. It might be well to decorate some Temple of Culture with the Goddess of Architecture sitting on a pile of sample bricks and material catalogues, holding a cement gun in her hands. Let Justice be shown with bandaged vision. Architecture should appropriately be wall-eyed.

Concrete Instances

ARCHITECTURAL OBSERVERS can not fail to note the steady increase of reinforced concrete as a building material for all types of construction. Well within the memory of the present generation reinforced concrete was a new and fascinating idea. It is amazing how it has grown and established itself in the forefront of our building industries. This has been accomplished by careful, painstaking, scientific research on the part of many great organizations supplemented by remarkably intelligent publicity. While their engineering departments were applying their formulas to all our complicated needs as to space, span, floor-loads and the like, their publicity men have been telling the world their story in terms of actual results. There has been no guess-work in the history of reinforced concrete. Wherever a hazard of fire, flood, earthquake, tidal-wave or other overt act of an outraged Deity has created special conditions, these have instantly been studied, on the spot, and the results proclaimed to the public and applied to future constructions. Fully abreast of modern needs, reinforced concrete has effected refinements of construction design and economies of erection while preserving always its great quality of strength. That it completely eliminates the fire hazard as far as construction goes is obvious. But it is certain that we should never have been so fully sold on what is a relatively new form of construction had it not been for the scientific, progressive and absolutely honest way in which it has been presented.



J. P. Wilson, *Del.*

Mayers, Murray & Phillip, New York, *Architects*

Study, Interior, Christ Church, Cranbrook, Mich.

Naming the Architect

WE HAVE been pleasantly reinforced in one of our pet ideas, namely, that architects should be given credit by the publicists for the work they do. A letter from one of our readers contains the following pungent paragraphs:

"Each day I am confronted with a newspaper, magazine or other periodical in which a noteworthy building is pictured. Every time I see mentioned the names of brokers, salesmen, manufacturers of building materials and the whole gamut of individuals down to the laborer who ground up the aggregate in the terrazzo, my tendency is to grab my hat and coat and a heavy cane, (if I carried one) and rush down to tell the editor just what I think of him."

Our correspondent, in the particular instance which incited his indignation and inspired his letter, was thorough enough to follow up the negligence of the magazine by a strong protest to the editor. His communication was answered and promises were made to make amends in a future issue.

"I realize full well," he says, "that my puny outburst is like the spatter of a rain drop against the surface of a concrete wall impregnated with all the waterproof compounds in Sweet's Catalogue. The thought occurs that if a steady barrage of rebellion were directed by all architects against all newspapers and other purveyors of publicity, the rain drops might swell to the furies of a combined hurricane, tornado and tidal wave which would in time force these smugglers of art notices to pay a legitimate duty."

Bravo! We thoroughly agree with the writer. Too often architects note the prevalent disregard of themselves and their brothers, but do not assert themselves nor do they take the trouble to write in regard to similar neglect of their brothers. It would indeed be a fine thing if every such breach were brought to the attention of the editors and we feel sure that by concerted action much might be accomplished.

Thoughts on Golf

EVERY TRAVELER through the countryside must have been impressed at the vast acreage which is annually being turned over to the ancient and royal sport. Park-like areas stretch out on every hand. There are courses public and private, exclusive and democratic, with hundreds of the elite on their waiting lists or thousands of the proletariat waiting at the first tee. America, en masse, has taken up golf.

This has worked a wondrous change in the living habits of our people. It is hardly an exaggeration

to say that no influence has been stronger than golf in bringing about the wholesale exodus to the country which is such a marked characteristic of the present generation. How often we hear it said, "Yes, we moved out to Chisslehurst so that Fred could be near a golf course."

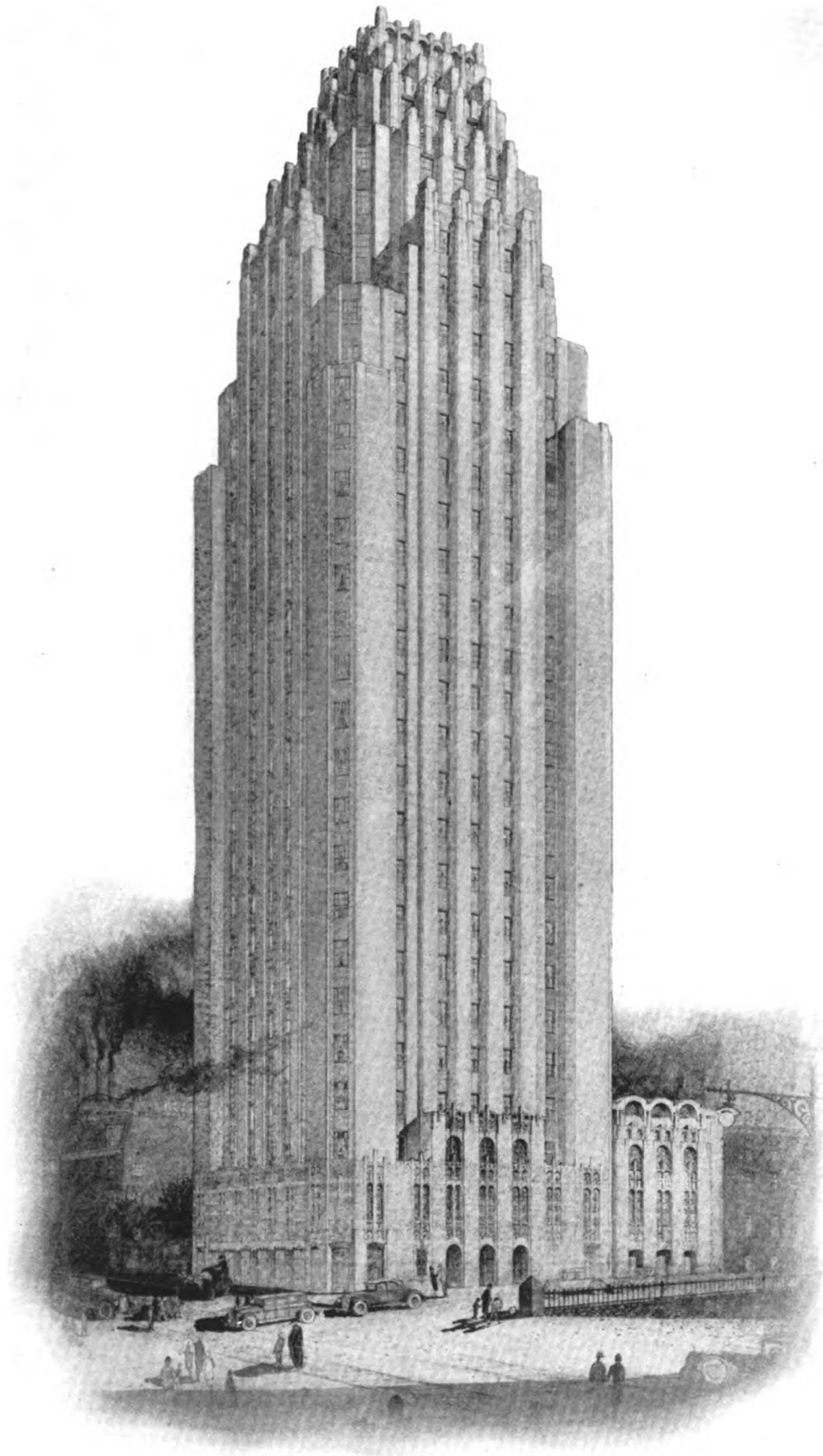
The effect of this movement on architecture is obvious. On sites adjacent to these hundreds of courses new houses are springing into being. And they are not the tiny cottages of the crowded suburbs but really fine houses running into real money. The building of clubs is actually a small part of the development involved. So important is the golf feature that many land companies make it the initial and central attraction of their scheme. They start with a golf course and know that the development will follow. Another tremendous outside influence, of course, has been and is the automobile. When we think of the lure of the links coupled with the ability to hop in the old bus and run over to the club in the minimum of minutes we have touched on two items not usually associated with architecture but which are really very potent. We can imagine some future student of architectural history reading in the annals of today, "The most important influences in country architecture at this time were gasoline and golf."

An Office Experience

ONE OF OUR architects recently wore a tragic look, the reason for which was curious.

"You never know when something is going to happen to disrupt your office force," he explained. "For the last year I have been training one of the most efficient stenographers and secretaries in captivity. She had developed splendidly, taking dictation rapidly and accurately and knew the office books from A to Z. She also seemed to know by instinct when to say that I was in conference and make it sound true, . . . a real wonder. But she was never satisfied with her own ability. Too ambitious, see?"

"Looking through the paper one day she came across a publicity stunt for some business school. It was called 'The Stenographer's Daily Drill' and consisted of a bunch of stenographic notes that the contestants were supposed to translate and send into the main office. Each day the paper published the answer to yesterday's problem. This was all very well until she ran into a translation of one of the day's lessons that said, 'Australia is now being recognized as the engaged couples' Paradise. The savings banks of that country build the kind of house that the prospective husband and wife want, advance 90 per cent of the cost and give the couple eighteen years in which to pay up for it.'



George Pauley, *Del.*

John Mead Howells, New York, *Architect*

Study, Panhellenic House, (Hotel for College Fraternity Women) 49th Street and Beekman Place, New York.

“Good night! She wasn’t worth a whoop after that and two weeks later she gave notice and what’s more she took my head-draftsman with her. They’ve gone out to Sydney. Talk about pitiless publicity! These newspapers ought to lay off stuff that is going to knock architects’ offices into a cocked hat.”

Home Industries

ARCHITECTS WHO design buildings to be erected in our smaller communities often encounter the sentiment on the part of Boards and Committees that as much of the material and labor as possible be obtained through local sources. This exhortation is plausibly ascribed to pride in home industries, to the desire to “do something for the community.”

This has a pleasant ring and sounds well in the local press but we are told by a builder-friend that these pleasant sentiments are sometimes simply the bunk.

“Civic pride, nothing,” he snorted. “I’ve just been up against that proposition in Connecticut. I have a good organization for work in that neighborhood and I got the job, a good sized bank, in straight competition. The committee congratulated me and I was assured that everything was going to be fine and dandy. It was when I began to get figures on my sub-contracts that a large flock of niggers began to crawl out of various woodpiles.

“It didn’t seem to me that there was a single man on the committee or hooked up with it in any way who didn’t have an interest in some local supply house. And some of their prices were fierce. But I couldn’t let the contracts to people out of town for this reason . . . well, let’s put it this way. To take care of payrolls and material bills right on the dot I needed the accommodation of one of the local banks. I saw the president and told him how much money I would need every month and it was quite a healthy sum, too. He was very kind and benevolent and said he thought it could be arranged and then he asked in the softest voice in the world, ‘And by the way, who are you buying your trim from?’

“I gave the name of a man out of town whose figure was good and whose work I knew to be A-1. ‘We have a very good mill here,’ he purred. ‘They do excellent work, I am told.’ ‘I know it,’ I said, ‘but their figure is way high. I don’t see how I can use them.’

“‘I really wish you would,’ he said. ‘Their president is one of our Board. He is quite an influence in the bank and, well . . . you see what can be done and I am quite sure you will get your loan all right.’ Civic pride, nothing. They were all out for the kale, every one of them.”

This is discouraging news from the rural hinterland. The Yankee character would seem to persist, in which it does not differ greatly from that dominant in metropolitan financial circles. But the instance presents one phase of the building problem which most architects do not know.

George Chappell Says—

I ONCE HAD for a client a dear old soul who insisted on twin-tubs in each bathroom that served two rooms. “We have long ago reached twin beds,” she said, “Twin baths are fully as important. A single tub for two persons is unsanitary and positively indecent.” Heigh-ho . . . We all run across them, I suppose. In a way, they are a blessing. They keep our architectural arteries from hardening.

A Splendid Idea

Editor “THE ARCHITECT,”

Dear Sir:

FOR THE benefit of those others who have read and appreciated Chappell’s “Office Interims” would you care to pass on another suggestion, one that this small town architect has found useful during a recent period of doldrums?

Visit the factories in your own city that produce the stuff used in buildings. It pleases the manufacturer—you will find him a good host! The visit will be interesting and above all, instructive. A surprising variety is produced in our own locality—plumbing specialties, oil burners, furnaces, steel trusses, mill work (we have three mills), paint, furniture, ventilating units, etc.—and, not least of all, gas, electric light, and power.

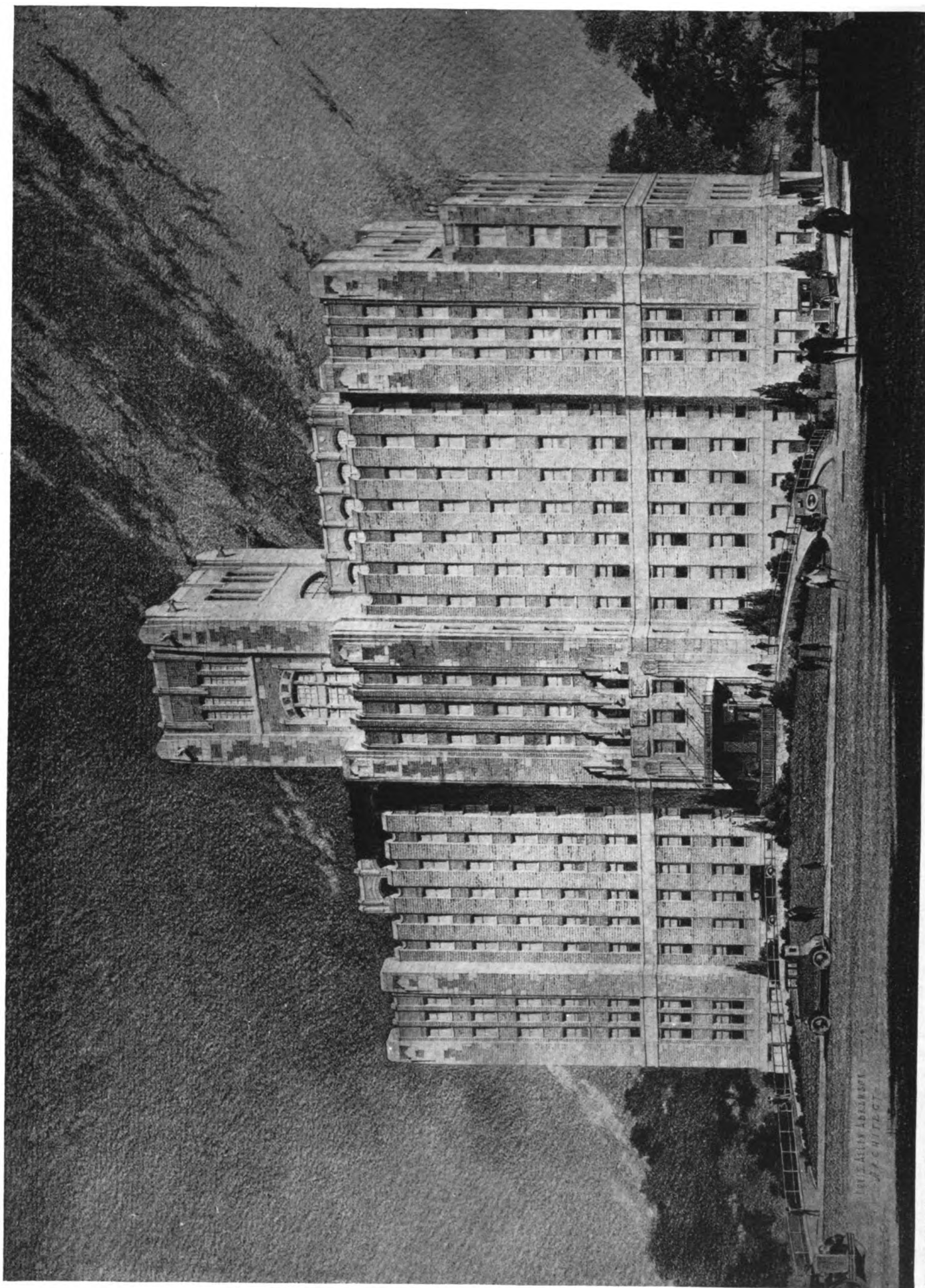
So far as appearances go, these visits have brought one commission directly to the office. The habit of visiting was started over thirty years ago when as a cub I went through a terra cotta plant, now grown to be one of the very largest. I was then told that few architects took the trouble to get acquainted with the processes of manufacture.

Another thought. Go and see what brother architects are doing. An open mind on a job during construction can absorb a great deal.

A last word. Look through some of your old buildings. Are they standing up as they should? Are they still functioning? Perhaps the owner would be glad of a suggestion for improvement—a commission to alter, or maybe a new building might be the result.

January, 1927

THE ARCHITECT



G. H. Schemer, Del.

Louis Allen Abramson, New York, Architect
Study, The Bronx Hospital, Franklin and Fulton Avenues, 160th Street, New York.

IV—The Meaning of History

By REXFORD NEWCOMB, A. I. A.

PERHAPS NONE of the arts is more closely identified with or expressive of the civilizations which gave them birth than is architecture. Even the most superficial student of history is conversant with the characteristic architectural expressions of the great nations of the past and realizes that these expressions are perfect indexes to the life and thought of the people and, in this sense, the only expressions that could have resulted from the peculiar circumstances which gave rise to them. In my last essay I set forth the various elements in "the background of architecture" explaining briefly how geography, geology, climate, ethnographic and historic relationships and political and religious systems influence architectural expression. Here it is my purpose *not* to review the history of architecture but to sum up as briefly as possible the salient lessons of that history, and to point out some ways in which those lessons may be of practical value to the architect of our day.

Certainly a chastened taste and a developed appreciation for beauty of form are among the rewards of architectural history study. A great many architects realize this and thus they study the great works of the past intently, analyzing their beauties of plan and elevation, their charm of detail and their appeal of color. While this is all very valuable, often the tendency is to stop here, feeling that the quest is at an end, that the perfect, the consummate, has been attained. Often the suggestion comes, "Why seek further. This or that *is perfect*. Why not use it?" And so he does, borrowing bodily this or that from a Byzantine church, a Roman bath or a Gothic cathedral and applying it to *new* uses. His sole thought is that the thing is beautiful. Whether or not it is appropriate or expressive of the present life or thought apparently never enters his mind. Isn't this indeed often the attitude?

Now my contention is that this is the wrong approach and I hold that if one *really* study any great historic example, say the Parthenon, definitely connecting it with and explaining it by the brilliant environment, physical and human, that accompanied it, he can never again approach *any* problem without a transcending desire to do by that problem, what the architects of old were able to do. By this I do *not* mean, in the case of the Parthenon, a burning desire to do the thing in pure white marble, to use the Doric Order or even to conceive it in the Greek style. I seek history's larger lessons. I mean the desire to solve the utilities in the simplest, most honest and straightforward manner possible,

with a minimum of parts; the disposition of the plan in a series of rhythmic bays, *not* of the proportion of those of the Parthenon but of a proportion determined by the system of construction at hand, with as much beauty and symmetry of arrangement as the site permits; the realization of this simple, beautiful plan in forms as expressive as may be of the purpose of the structure, of the materials in which it is realized and of the race which will use it and give it meaning—forms chastened by reason, perfected in proportion through a balanced aesthetic sense and therefore requiring the minimum of ornament to set it off. In other words my aim is to express the *real* spirit and message of the *classic* as it is sensed in that peerlessly beautiful and functionally expressive thing there upon the Acropolis; to emulate the "*attack*" of the Periclean masters, *not* parrot-like to re-echo their forms which, however beautiful and significant in their day, would be meaningless in our time. This, it seems to me is the abiding lesson of such study.

One of the great mistakes of the architect of today is to think that because a form or a type, or even a "style" was expressively adequate in its time, it remains so today. This sort of reasoning results in indiscriminate and ridiculous "adaptation" and often in an artificial forcing of the "styles" of the past into present-day usages to which they are generally ill adapted.

In my estimation *style* has been over-emphasized, over-worshipped with the result that designers, intoxicated by the beauties of line, mass and color of the very masterpieces which they study, become *slaves of the past* rather than *masters of today* and, instead of creating in terms of the present, content themselves with a repetition of the architectural glories of the past—expressions which become, in view of a changed world, little more than beautiful platitudes.

So often it is asked of a building "What is its style?" Isn't this, after all, a foolish question? Perhaps what should be asked is *not* has it "*a style*" but "has it *style*, has it distinction." What self-respecting author would sit down to write a modern drama in the *style of Shakespeare*, but what author does not seek style—a style, a distinction all his own? To be sure he may resort to Shakespeare to study his attack, his symmetry of expression, his use of figure, but none of the great bard's explicit forms would he think of borrowing for use in our day. Nor could he; for language, if it is anything,

January, 1927

THE ARCHITECT



Study, North Hills Golf Club, Douglaston, Long Island.

Clifford C. Wendehack, New York, Architect

is alive and modern. I wonder if we can say the same of architecture? Certainly we may of its constructive phases, for new materials make their appearance and become part and parcel of our constructive system, striving the while for some recognition in the finished expression. Meanwhile the façades present appearances more archaic than modern, the hackneyed expressions of a masonry age living out of its time. No, it is neither form nor style we should seek; it is the *spirit*, the *principles* of the great work of the past that we should strive to emulate.

Frankly I am infinitely more interested in knowing how a Michelangelo or a Brunelleschi approached his problem than I am in copying his forms or ornament. Not that I am not interested in his forms for it is by a study of these that I am able to see how he really expressed the tenor and spirit of his time. The admonition should be to study the approach, fathom the secret of the artist's way of working; then "go thou and do likewise."

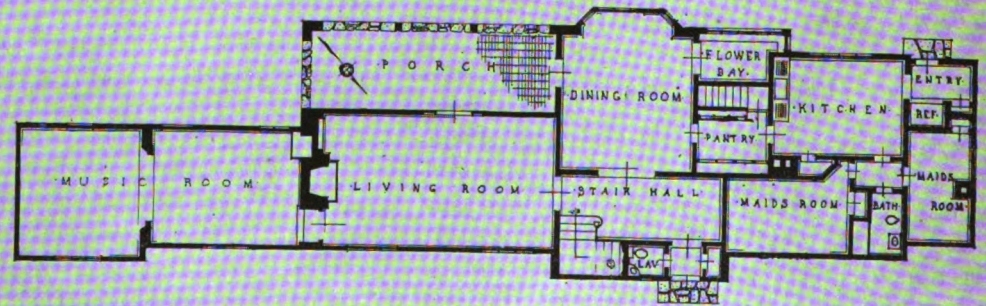
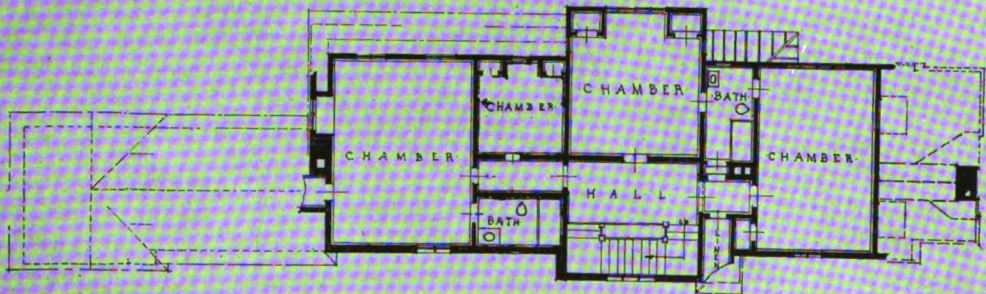
The architect who seriously studies his history and masters its meaning will come eventually to the realization that the great architecture of the past has always evolved in obedience to certain unfailing principles, that in all the important periods previous to that rather artificial and archaeological period, known as the Renaissance, form had proceeded logically from structure (generally a new or changed constructive system) and that structure in turn was the result of man's using the materials that he was able to lay his hands upon in the accomplishment of his building aims. It is to be noted also that various peoples approaching similar problems may get very different results, these differences being due to mental habits which in turn are determined by their history as a race, their intellectual endowment, their religious ideals, their social orders or their peculiar environments. Think what a different architectural expression would have resulted in Greece had not the intellectually balanced, beauty-loving Hellenes come into this land of splendid sun, endowed with noble materials, at just the time that they did. Certainly our artistic heritage would have been far different from what it is, say nothing of nearly every other phase of our life.

I have mentioned the orderly progression of architectural history before the advent of the Renaissance. If one study these periods he will note that in each of the various centres of human activity an architecture arose that was adequately appropriate to its environment, and representative of its time and place, and became, as time progressed, a national or racial expression. Thus in the valley of the Nile arose one expression, another in the valley of the Tigris-Euphrates, another in Persia, another

in India, another in China, another in Greece and so on. As communication became easier problems solved in one country were communicated to others so that during the medieval period more than one country contributed to the solution of the problem of Gothic vaulting. The thing to be noted in all this struggle of man for the solution of his building problems (structural or aesthetic) is this: that the forms he used were *directly* predicated upon their backgrounds; in other words his architectural solutions *were in terms of his day, were alive*. Such progressions brought forth wonderfully adequate expressions in the various countries, particularly in Greece and in the heart of France during the Gothic Age. Indeed he who studies the evolution of Gothic vaulting from its germ in Roman Imperial architecture, traces its vicissitudes during the Dark Ages, follows its emergent career through the milestone edifices of San Ambrogio at Milan, the Abbey churches at Caen and San Denis, and masters its abiding lessons as expressed in Notre Dame of Paris, Amiens or Rheims, can never again think of architecture as a Janus-faced art of construction on one hand and aesthetics upon the other, for he will have learned, as he could also have learned in the Parthenon, that the highest beauty is functional, and that perfect function is beautiful. He will have learned also that the Parthenon stands as the perfect expression of one great system of construction—the static or post and lintel—the Gothic glories of France as perfect expressions of that other great historic constructive principle—the dynamic or arch and pier. If he read correctly, the solution for the aesthetic expression of our great modern systems will appear almost self-evident.

Now while the career of architecture is often undulating in nature, coming to fine climaxes only to be followed by declines, it is to be noted that this is because of the undulating fortunes of the various races and nations to which these expressions refer. Such a retrogression came after the fine pinnacle reached in the Periclean Age. A similar decline followed the triumphs of the fourteenth century Gothic. Then came the Renaissance.

During the Renaissance period history proceeded as was its custom but, due to the unearthing of an inestimable wealth of past art objects—Greek and Roman—architecture failed any longer to mirror life in the full, free way which it had done in the past. A whole host of our Renaissance architects, instead of evolving new forms to express the tenor of their day, turned to the study of the antique and indeed a considerable number, sought by mathematical means to explain the incomparable beauty of proportion of past work and even went so far as to lay down formulae—systems of modules and measures—by which the beauty of the past could be



Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Study, House, Mr. W. J. Griffin, Scarsdale, N. Y.

attained. Thus a "feelingless" attitude was introduced into architectural procedures with the result that the dead forms and motifs which had been resurrected to do new duties in an age which had not the ingenuity *completely* to create for itself were further deadened by this scheme of mathematical rule-of-thumb which Vignola and his confreres wished upon an unsuspecting world.

At the same time through the activities of these archaeologist-architects who misunderstood the true nature of Greek work, architectural polychromy which had from time immemorial been an important consideration in architectural appeal was minimized, so far as the exterior of the structure was concerned, and, by the time of Palladio, no longer functioned. Indeed Palladio is said to have defended his colorless architecture upon the grounds that it was "more acceptable to the gods."

It was Inigo Jones and his successors in England, who passed on to us of America this washed-out, mechanical system of architectural parrot phrases into the mysteries of which (Vignola and the rest) most living architects have at one time or another been initiated. Lucky are those who can live down such a start, eventually purge their minds of this hackneyed "bag of tricks" and in some way get close enough to nature to gain first-hand her wonderful message of organic principle and law of growth, close enough to the interesting problem of

craftsmanship of materials to ache to express these materials in the only terms in which they should be presented, close enough to the heart-beat of his day really to sense the message of his time and to long to express it in terms of living forms.

But this is difficult in an age such as the one in which we live. Certainly we of today are caught in the back-wash of the misdeeds of the artistically foolish Renaissance and we of America, having since 1893 staged our own little renaissance (wonderfully versatile in its eclecticism) are perhaps harder put to break with the momentum that urges us on than are the architects of some other nations (Finland, Sweden, Holland, Germany). In spite, however, of what we have had to unlearn there is at the present time, I confidently believe, greater hope ahead in America than at any other time in our art history.

A careful scanning of history and a weighing of the meaning of architecture down through the ages cannot help but clarify in the minds of those who really think our present-day situation. Once we realize the untenable corner into which we have been backed and continue to back ourselves, we will awake to the problem before us and, going forth in a direction to which history can so well point the way, will master the problem of the expression of modern life in modern terms. But already the first blush of the dawn is upon the horizon. I believe the new day is not far off!

Mr. Granger Says—

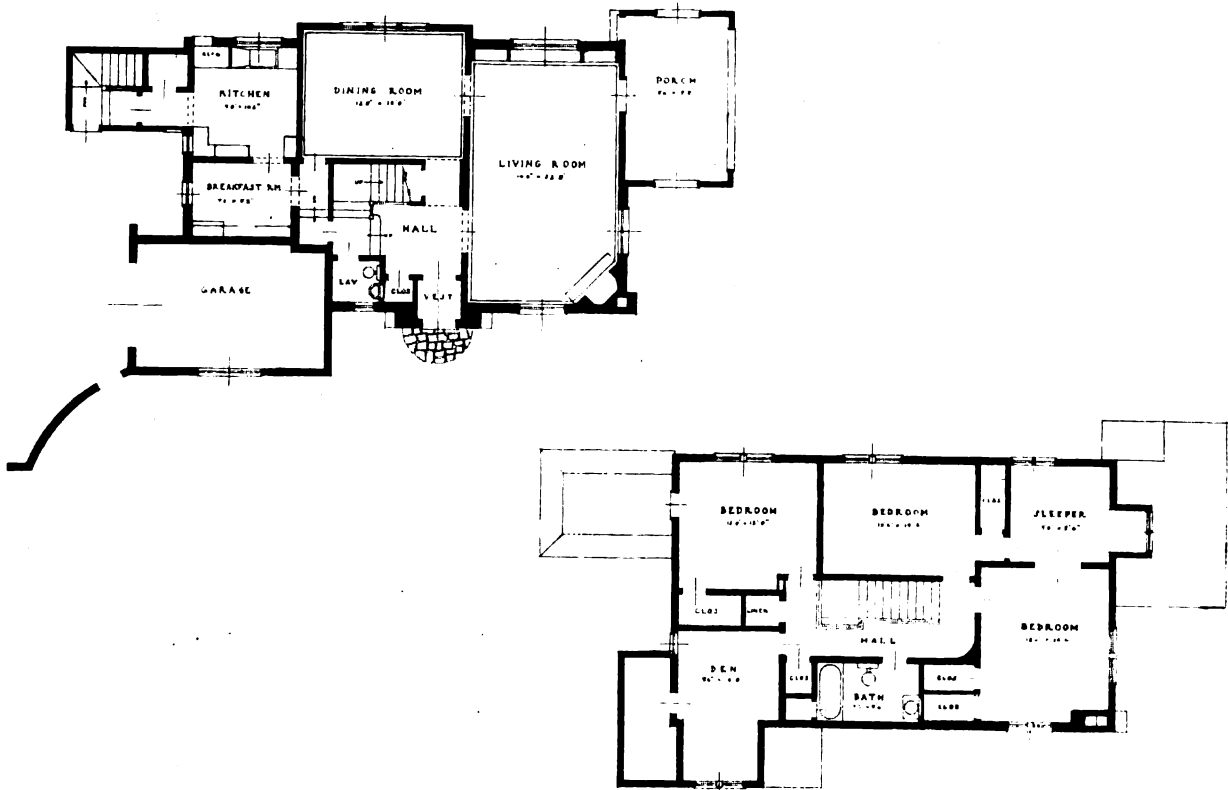
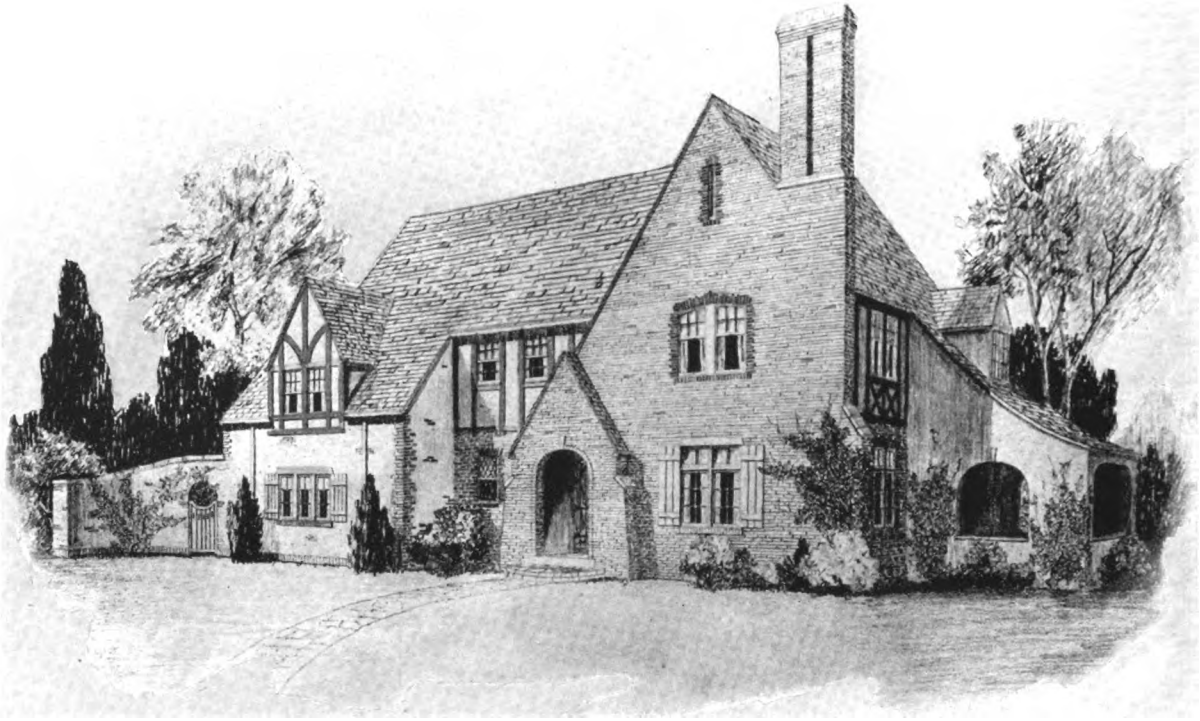
(SPEAKING OF PHILADELPHIA, CINCINNATI, CLEVELAND, DETROIT AND CHICAGO)

THAT THE ravages of the speculative builder still rankle in his inner consciousness, as his trail spreads from the Atlantic to the Pacific and from the Great Lakes to the Gulf. Twenty-five years ago had ten men been asked to name the most attractive residential city in America probably eight out of that ten would have said—Detroit. That was before Detroit began to be industrialized. Today what is she? A city without beauty, without charm. It is true they have a plan and beginnings on that plan have been made, as for example the beautiful Public Library and the Art Gallery facing each other way out on Woodward Avenue. There is also Mr. Saarinen's superb scheme for a plaza and civic centre at the foot of Woodward Avenue along the river. That when completed will be a thing of dignity, beauty and magnificence if Mr. Saarinen is allowed by the politicians to carry out his design. But the old beauty and charm of Woodward and Jefferson Avenues and Fort Street are gone—gone completely and in their old state there were few more charming streets in the country. Then the quiet streets off

Woodward and Jefferson where the less wealthy citizens used to live, streets of spreading trees and well kept lawns and modest but distinctive homes, mostly designed by those real architects, Messrs. Mason and Rice. On these streets the moderately wealthy still have to live but they no longer have homes but are housed in hideous apartment buildings, thrown up without any thought as to design (so it seems to the intelligent observer, be he layman or architect)—the work of the ubiquitous speculative builder.

Cleveland tells the same story but on not so overwhelming a scale. Euclid Avenue, once a world famous street which was one of the sights of America, is now a horror perhaps only surpassed in ugliness by Michigan Avenue, Chicago, from Twelfth Street south.

Two cities which have recently come under my observation seem to have, in a way, held out against the destroyer. They are Philadelphia and Cincinnati. Somehow I always associate these cities to-



W. A. Domann, *Del.*

George Schley & Sons, Milwaukee, *Architects*

Study, House, Dr. H. J. Weiland, South Milwaukee, Wis.

gether in my mind, different as they are in almost every characteristic. They have, however, one thing in common. For a long time in the history of the western world they have been cities rather than towns. Long before the Revolution and for many years afterwards Philadelphia was the first city in the land, in spite of the ambitions of old New York to hold that place. In the same way when the pioneers crossed the Alleghenies and began to spread out into the Ohio and Mississippi Valleys, Cincinnati was a city when Cleveland was but a muddy village on the banks of the Cuyahoga River. Now New York is a world metropolis and Cleveland the metropolis of Ohio but the old rivalries have disappeared and the city on the Delaware and the city on the Ohio continue to follow the lines of their manifest destiny. Each is steadily growing and developing along normal lines without any attempt or desire for a "boom" and each upholds a great and distinctively American tradition of the days when America was an Anglo-Saxon country and not the melting pot of the world.

Since the war the physical aspect of Philadelphia has probably changed more than any other of our larger cities but Philadelphia herself has not. With that innate good breeding which has always distinguished her she has accepted the changes as they came and adapted them to herself rather than herself to them. Chestnut Street is now a canyon like the streets of lower New York or Chicago, Walnut Street is wholly given over to business from river to river and Locust Street, formerly wholly a street of delightful homes, is now a hodge-podge of shops, offices and apartments, Spruce Street ditto; but all of these streets still have charm, that quality so impossible to describe. One walks up or down them and feels the difference in spite of the towering modern structures on either side. Some of these new buildings are handsome, more of them are not but none of them shouts as do buildings in other cities.

Rittenhouse Square, formerly almost sacro-sanct in its proud exclusiveness, has lost all of its former great mansions but the new buildings around its four sides have not destroyed the quality of the square. Here the children still play and roller skate while the nurses sit and gossip; here in the mellow sunshine, plentifully sprinkled with dust from soft coal chimneys, young lovers while away the time while solitary men and women read or dream. Modern conditions have not altered the century old tradition.

Architecturally the new Rittenhouse Square will be more beautiful than the old and on a much grander scale. One catches a vision of what it is going to be when one studies the new Penn Athletic Club by Messrs. Zantzinger, Borie & Medary which domin-

ates the east side of the square and establishes the scale for all future development. This is a building well worthy of study inside as well as out. It is wholly modern following no architectural precedent and defying none because it is the embodiment of the most fundamental of all architectural principles—it functions. What detail is used on the exterior design shows careful and loving study; nowhere is any ornament used for the sake of ornament but solely to emphasize those features of the design which should be emphasized. The same restraint is used in the treatment of the interior rooms but here the designers have allowed themselves more freedom and the results are charming and delightful. It is pleasant to see humour in design, appropriate in a club, and I think it is this touch of whimsicality in detail which makes this mammoth structure what it is—a club where a man may relax and be himself and not an hotel or caravansary.

Another way in which Philadelphia still holds to her old tradition is in the retaining of the small shop. The department store, always excepting John Wanamaker's, has not obtained the foothold there that it has acquired in other cities. Here the small store keeper still flourishes and retains his independence and self-respect and this fact alone makes Philadelphia a Mecca for the discriminating shopper.

Of the Sesqui-Centennial, just now so sadly ended, I shall not attempt to speak. Mr. Murchison, in the November number of *THE ARCHITECT*, said the final word and said it so completely that I am sure his remarks will be followed with discretion by those who are planning a centennial for Chicago in 1933.

And what of the works of the speculative builder in Chicago? Here words fail one as, in Chicago as in no other city, has he been allowed to run his race with a free hand. Looking at the developments of the past three years perhaps there has been an unseen wisdom in allowing him this specious freedom for it begins to look as if, having been given all the rope he wanted, he has really hanged himself.

Chicago is, next to New York, the happy hunting ground for the apartment builder. Land values after the World's Fair in 1893 began to mount and have gone steadily upward so that the individual dwelling house has become more and more an economic impossibility except for the very wealthy. Old residences have been turned into flats in even the choicest sections.

Like the poor, the speculative builder will be always with us. But more and more his projects are being regulated by a more discriminating public opinion so that in time he is bound to become a useful factor in helping to solve the ever important housing problem instead of the menace to art, beauty and safety which he has been for the past twenty-five years.



The Producers' Research Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

O. C. HARN, CHAIRMAN OF THE COUNCIL

THE PRODUCERS' Research Council is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Monthly Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

An Outline of Advertising

THAT MANY-SIDED literary gentleman, Mr. H. G. Wells, in his latest book, "The World of William Clissold" expresses his ideas on advertising. One of his characters is an "ad-man" and some of his speeches are worth passing on.

—"Advertising? What is it?" says he. "Education. Modern education, nothing more or less." We've heard that before but not from an English intellectual.

—"It's no use inventing things if you do not get people to make use of them. There's no money in anything until people have been told of it."

—"Many big organizations . . . still seem to be aiming at monopoly, but their sustained advertising is the proof of their sustained sense of insecurity." Here, it seems to me, is something which is quite fundamental. But below is the crux:

—"Advertising is too big a thing for lying—much too big a thing. It's the web of modern life; it's the call of the flock. For most people a flat statement in advertisements is warranty, absolute warranty. And it ought to be . . . The voice of print is the voice of God. To them it is. And it's up to us to see that they get it good and true." Advertisers can well afford to ponder this a while. A little extreme perhaps—I would hardly put advertising men and God in a class—but, nevertheless, advertising is too big a thing for lying—or for exaggeration, either.

—"Vulgar, you think it is? If there's anything vulgar about modern advertisement, it's because it's been concerned about pills and soap and pickles. Just a passing phase. A man or a class or a religion or—anything that will not advertise isn't fit to exist in the world. It means it doesn't really believe in itself. To want to exist and not to dare to exist is something beneath vulgarity."

Which all goes to show that advertising is getting serious consideration as a social force rather than a social vulgarity.

A Famous Distiller

IS LORD DEWAR. He is also a famous after-dinner speaker. Here are two epigrams which are pertinent.

"Advertising is to business what imagination is to poetry."

"Keep advertising, and advertising will keep you."

Saying Nothing

"SAWING WOOD and saying nothing" is an adage that for generations has epitomized success. But is it applicable today? Hardly. When first that phrase was coined sawing wood was hard manual labor, and the industrious sawyer had no breath for talk. But in due time man applied his brains to spare his back and the screech of the sawmill was heard in the land. Moreover lots more sawing was done, and the more sawing the more noise about it. Just as soon as man started using brain instead of brawn he stopped "sawing wood and saying nothing." In production today we are all sawing wood; but there are so many other sawmills sawing that if we don't tell someone no one will ever know that our sawmill is sawing. *N'est ce pas?*

A Sermon on Specifications

MANUFACTURERS AND ARCHITECTS ought to have the same viewpoint on the fundamentals of specifications. This seems to me axiomatic, but in certain quarters it is considered rank heresy.

A difference is impossible if both parties keep foremost the reasonable viewpoint of science and engineering, rather than personal prejudice. Science and engineering alone can determine suitability, reliability, etc. But personal prejudice born of experience is often the sole measure of worth. Not that this is necessarily bad. Satisfactory experience is naturally a potent selling force. And the opposite is equally true. But it is unfortunate for the manufacturer who has a product which he knows to be equal to the one used because science and engineering have so found. The architect who

will not accept these findings is at once put in a hole, for the manufacturer, being essentially human, takes vigorous exception to a specification which bars something of his, and he spares no pains to tell the world about it, with particular instruction to the client. And in most every case he can put Mr. Architect to no little trouble to prove justification for his selection.

For the Architect

IT CAN BE argued that he is often subjected to tremendous pressure to alter his specifications where a particular make is named, although it is acknowledged that in some classes of construction certain proprietary articles fit better than any others, and there is practically no way of writing a specification except by mentioning them. Certes, if the architect is genuinely sold on a particular commodity he is as much justified in insisting on it as is the private buyer who selects what he wants without fear of controversy. As a professional man the architect owes a greater duty to the public than does the private purchaser. Therefore, he must always be fair and reasonable in issuing proprietary specifications, and at all times prepared to justify his action on scientific and engineering grounds. So long as the architect will play the game fairly with him no good manufacturer will have any serious objection to such specifications.

A Fable for Salesmen

ONCE UPON A TIME there was an Energetic young Lighting-Fixture Salesman. Even after he got his A.B. he kept using his Gray Matter, so that he Knew all about Lighting Fixtures and the Scientific Principles of Lighting. In other words, he Knew his Groceries.

So he went out to push Doorbells and sell Architects. And he Confounded them with his Erudition, and His Name spread abroad. Famous Architects invited him to tell them how to Light Rooms. And

the Young Man told them Emphatically just what was what about Light, and how Design should be changed to take Advantage of Principles which were, believe it or not, Basic, Eternal, and all the Rest.

So he expected the Orders for No. XI-16 would swamp the Factory and he advised Night Shifts to stock up. But they didn't come and the Boss got Sore. But the Young Man was no Quitter. So he Doubled his Output and Preached the Gospel Fer- vently. But still the Orders didn't come and when the Buildings on which he had Consulted were Com- pleted they were all Wrong, Absolutely. But the Architecture was Pretty, you bet. And his Em- ployers began to talk Unpleasantly about Drawing Accounts.

One day the Young Gogetter found an Architect who was not Busy. (This is indeed a fable.) And he said to him, "What is the Matter with Me? I have Propounded the Scientific Principles of Light- ing to you and your Like and yet you Maliciously and Continually Violate them. How Come?"

And the Architect took his Feet off the Desk and said, "Young Man, you know All about Lighting, and I know Nothing, except that I want Lights in a Certain Place. But you don't know Anything about Architectural Design which has Scientific Principles which are as Virginal as your Lighting Principles. So when two Sciences conflict we follow the One we know About, because we Know what the Results will be. You want us to scrap Fundamentals of Design just because your Scientific Lighting Fix- tures don't fit into them. Why don't you make your Fixtures to fit our Principles?"

And the Young Man said "I never thought of That." So he took a Night Course in Architectural Design and in Three years became President of the Company.

MORAL: If You're going to Sell Groceries you've Got to Know something about All the Brands.

The Odd Client

YOU KNOW—THE ONE WHO IS SO ORIGINAL

By GEORGE S. CHAPPELL

LET IT BE understood at the outset that this is no slam at any client, be he ever so odd. I love them all and so do all architects. In their relation to architects, clients are like the stars; they differ one from another only in their glory. But there are, may I venture to whisper? certain odd clients who differ from the normal. They are interesting, stim-

ulating, amusing. I view them with respect and mention them with admiration.

Shall we consider for a moment the normal client? Let's. In him I see the man or woman or married couple whose desires in, let us say, the matter of a moderate country house, are the usual, everyday desires of the average person. The program almost

writes itself. Every architect knows it by heart. He can repeat in advance the substance of his first conference with this most normal of clients.

"Downstairs we must have a good sized living room and dining room, and one small room in addition, *if possible*. . . . Pantry and kitchen, of course. No, we have no objection to the laundry's going in the cellar. Upstairs we will need four rooms for ourselves with two baths and two maids' rooms with bath." *Voilà!* Isn't that what we have all heard, hundreds of times? Of course it is. Naturally there are variations in the homes we build along these general lines, differences in style, treatment, size, color and whatnot, but in the main the program I have quoted is applicable to thousands of houses and as many clients and architects. We may have our difficulties with the individual temperaments of our clients. One is fussy and particular and peers through every window pane with a sharp eye for bubbles or waves, another is delightfully satisfied—everything is great, another improvises his mansion, changing dimensions on the job, moving partitions and giving orders to sub-contractors, and so on. But the ultimate creation is the normal, everyday house which I am sure is charmingly designed and well-constructed, a house to which the architect may lead other prospects and, pointing, say, "I did that."

But . . . and here enters the real subject of my article . . . along comes the odd client, the one with original ideas. He or she is invariably a strong minded person, obsessed by some central thought, riding some pet hobby which violently affects the architecture of the new home. If the architect takes up with one of these creatures let him cast personal preferences to the winds. He can tell them at first hearing. They always state the awful truth, the . . . for them . . . "big idea" right off the bat, in their initial sentence. For instance I recall a tense looking gentleman who said to me, "My hobby is my cars. I want to get at them conveniently. Here is a diagram of about what I want."

I examined the paper he spread out. There was no mistaking what he meant. It was an accurate drawing, clearly labeled. Any one with such a mechanistic idea to begin with would be bound to be hideously accurate. There was a three-car garage, plumb in the middle of the plan. The living-room was on one side of it, the dining-room and service wing on the other. They were connected by a five-foot passage across the end of the garage, a distance of about twenty-five feet.

I accepted the arrangement tentatively with the veiled comment, "Very interesting, I am sure, . . . and quite unusual." My hope was that I might wheedle him away from this monstrous arrangement. Not a chance. In vain I drew sketches show-

ing the overwhelming garage space moved over to one side so that the living-room and dining-room, the husband and wife of house-planning, might enjoy their normal relation and proximity. But no. He would not even stand for moving the monumental doors to the back.

"But I don't want to have to drive way around the house every time I come in," he protested.

In the end I gave up and built the damn thing. It was the only thing to do. It is awful. I slink by it in shame. It doesn't look like a house with a garage in it but like a garage with a tenement on top of it. Sometimes, when I am driving by with friends, someone says, "Who in the world could have designed a thing like that!" I shrivel in silence. We must accept these things.

Another client of mine was not so terrible though he was a fearful bother. He was mechanistically minded but in a different way. He applied his scientific mind and inventive genius in doping out all sorts of little complications in construction. He was all the time trying to cheat the laws of building and even of Nature. For example, the program for his house had resulted in a not unusual attic space, unfinished, . . . just a store room. We had agreed that it would be great pity to break up the simple roof with dormers but he was possessed by the idea that he must get lots of light into these hermetically sealed spaces. Skylights were suggested and rejected. Then one morning, when I arrived at the job, he cried, "I have it! We'll build a big, fake chimney and conceal the skylight inside it."

Well, it sounds easy, but try to detail it sometime. The job of letting the light in and keeping snow and rain out of an open chimney top had one of my draftsmen on the verge of a nervous breakdown. But we finally accomplished it and what's more, at the suggestion of this brilliant client, we lined the four sides of the chimney with plate-glass mirrors, increasing the light tremendously. When the sun is fairly high it slants against the mirrors, reverses itself and shoots down into the room. The place is flooded with sunlight. The old contractor expressed something of my opinion when he looked at the bright, cheery room and said, "It ain't right. It's goin' against God's law."

I wonder how many of my fellow architects have had one of those romantic, mysterious birds who goes in for all sorts of "secret" stunts, secret stairways, cupboards, booze closets and such. Believe me, they give the drafting force something to stir their poor withered brains. There is little of the pleasant, routine work in getting out the drawings for one of these mystery boys. Nothing is what it seems to be. For those bookcases over there, you

can't drag out the well-worn detail of the ones you put in Mrs. Smith's house, because back of *these* bookcases is a snappy cellarette where the pre-war hootch is going to hide itself. The whole bookcase must slide to one side and lo! there is the Oil of Joy!

For one of these romantic lads I had to construct a secret room, under the living-room. An ordinary concealed stair, back of the paneling, was not nearly tricky enough. Nay, nay. Back of a hinged panel is a closet, the floor of which sinks like a stage "trap." To construct this gay idea practically, tossed off with great enthusiasm by my client, called for a combination of special hardware, electric work, stage machinery and unusual carpentry that turned my sunny locks to their present silvery gray. It was foolish, it was fun, but O, Gosh, it was strenuous.

And then there is the odd female client with her own very definite ideas on the disposition of the practical departments of her menage. In one of our Connecticut towns I built a house for such a lady who announced at the go-down, "The kitchen will be on the second floor."

"That will make it nice for the delivery man and the garbage man," I said playfully. But my humor didn't go over.

"People are always talking about not having rooms

over the kitchen," she said severely. "Why should they? Why not have the kitchen *over* the rooms? It's the proper place for it, up where the odors of cooking will bother no one. Also, young man, the laundry will be upstairs. Where does the laundry go after it is dried? Upstairs. Where does it come from, before it is washed? Upstairs. Then why stick the laundry down cellar, as far as possible from its source and from its destination?"

"Have it your own way," I murmured. "I never argue . . ."

The house was the scandal of the community. Neighbors whispered about it. "She has her kitchen in the attic," they said under their breaths, conveying clearly that there was something hideously immoral about it. This same strong-minded dame would have no communication between the servants' wing and the second floor of the house except by their going down the service stair and re-ascending the main stairway. This, too, caused much shaking of heads among the village worthies. I could never quite fathom her reasons for this apparently inconvenient arrangement. I had simply had enough experience to know from the look in her eye and the tone of her voice what I was up against. But I breathed a sigh of relief when the job was done and I could count it in with the past, returning once more to the safe and sane paths of the normal.

PLATES FOR JANUARY

HOUSE, MR. F. B. PRATT, Glen Cove, Long Island			
CHARLES A. PLATT, New York, <i>Architect</i>			
Exterior (Plans on back)	Plate	LXXXV	
Lawn Front	"	LXXXVI	
Drawing Room	"	LXXXVII	
Hall	"	LXXXVIII	
HOUSE, MR. I. EISNER, Los Angeles, Calif.			
GORDON B. KAUFMANN, Los Angeles, <i>Architect</i>			
Exterior (Plans on back)	Plate	LXXXIX	
Main Entrance	"	LXXXX	
Terrace	"	LXXXXI	
Musicians' Gallery	"	LXXXXII	
Patio from Loggia	"	LXXXXIII	
Patio	"	LXXXXIV	
Terrace Entrance	"	LXXXV	
Garden Entrance from Terrace	"	LXXXVI	
Entrance Hall	"	LXXXVII	
Dining Room	"	LXXXVIII	
Banquet Hall	"	LXXXIX	
YOUNTAKAH COUNTRY CLUB, Nutley, N. J.			
CLIFFORD C. WENDEHACK, New York, <i>Architect</i>			
Exterior (Plans on back)	Plate	XC	
Entrance Portico	"	XCI	
Men's Entrance, Locker Room and Grille	"	XCII	
Main Stair Hall	"	XCIII	
"INISFORD," ESTATE, MR. NICHOLAS F. BRADY, Roslyn, L. I.			
J. Y. RIPPIN, New York, <i>Designer</i>			
Gate Keeper's Lodge (Plans on back)	Plate	XCIV	
Rear View, Gate Keeper's Lodge	"	XCIV	
Sleeping Room, Gate Keeper's Lodge	"	XCVI	

BUCKINGHAM HALL APARTMENTS, New York			
Avenue, Brooklyn, N. Y.			
JOHN R. LARKIN, New York, <i>Architect</i>			
Exterior (Plan on back)	Plate	XCVII	
St. Mark's Avenue Entrance Hall	"	XCVIII	
New York Avenue Entrance Hall	"	XCIX	
HOUSE, MR. E. B. STERN, New Orleans, La.			
M. H. GOLDSTEIN, New Orleans, <i>Architect</i>			
Exterior (Plans on back)	Plate	C	
Entrance Front	"	CI	
Terrace Front	"	CII	

SKETCHES AND DRAWINGS

DOUBLE PAGE DETAILS, by WALTER MCQUADE		
Entrance Doorway, Residence at Great Neck, Long Island. Bradley Delehanty, New York, <i>Architect</i>		Page 426
STUDIES		
Christ Church, Cranbrook, Mich. Mayers, Murray & Phillip, New York, <i>Architects</i>		Page 438
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The Bronx Hospital, New York City. Louis Allen Abramson, New York, <i>Architect</i>		Page 444
North Hills Golf Club, Douglaston, Long Island. Clifford C. Wendehack, New York, <i>Architect</i>		Page 446
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Post Office Department
Third Assistant Postmaster General
Washington

November 13, 1926

Postmaster,
New York, New York.

My dear Sir:

This office has received from you a copy of each of the issues of "The Architect" for July, August, September, October and November 1926, all of which, in addition to other matter, consist in large part of architectural plates, many of which are printed only on one side and all of which are numbered in relation to each other, as "Plate I," "Plate II," etc.

All of these plates show the name of the architect who designed the building illustrated and most of them the name of the photographer, but the sheets in the issues for July, August and September, on which the plates appear, are free from printed matter, marks or designs, indicating that they are intended for detachment and subsequent use or for filing separately from the publication.

The plates in the issue for October and November, 1926, each carry notations such as "File Index H-I," "File Index A-I," which indicate that the plates are to be detached and separately filed, and on page 56 of the October issue and on page 182 of the November issue appears an article entitled "The Architect Index Filing System" which contains specific directions for the filing of these plates, which of course presupposes their detachment.

In connection with the above please inform the publishers that the plates should be pages in connection with the other pages of the publication and should be identified with the issues of which they form a part by date, title, etc., and all notations thereon and all statements *elsewhere in the publication* indicating or suggesting that the plates are to be detached for subsequent use or separate filing should be omitted.

To this end the notations, such as "File Index H-I" and "File Index A-I" should be omitted from the plates and all matter—such as appears in the article headed "The Architect Index Filing System"—which indicates the detachment of the plates, must be omitted from issues prepared after the receipt of this letter, a copy of which is inclosed for delivery to the publishers.

Sincerely yours,

R. S. REGAR,

Third Assistant Postmaster General.

Ours Not to Reason Why

THAT OUR idea of inaugurating a system of filing architectural plates was a sound one is evidenced by the many congratulatory letters we have received from our subscribers.

It is therefore with the utmost reluctance that we must inform our readers of our abandonment of this Index Filing System. The reasons for this are fully set forth in a letter from the Post Office Department in Washington, reproduced above.

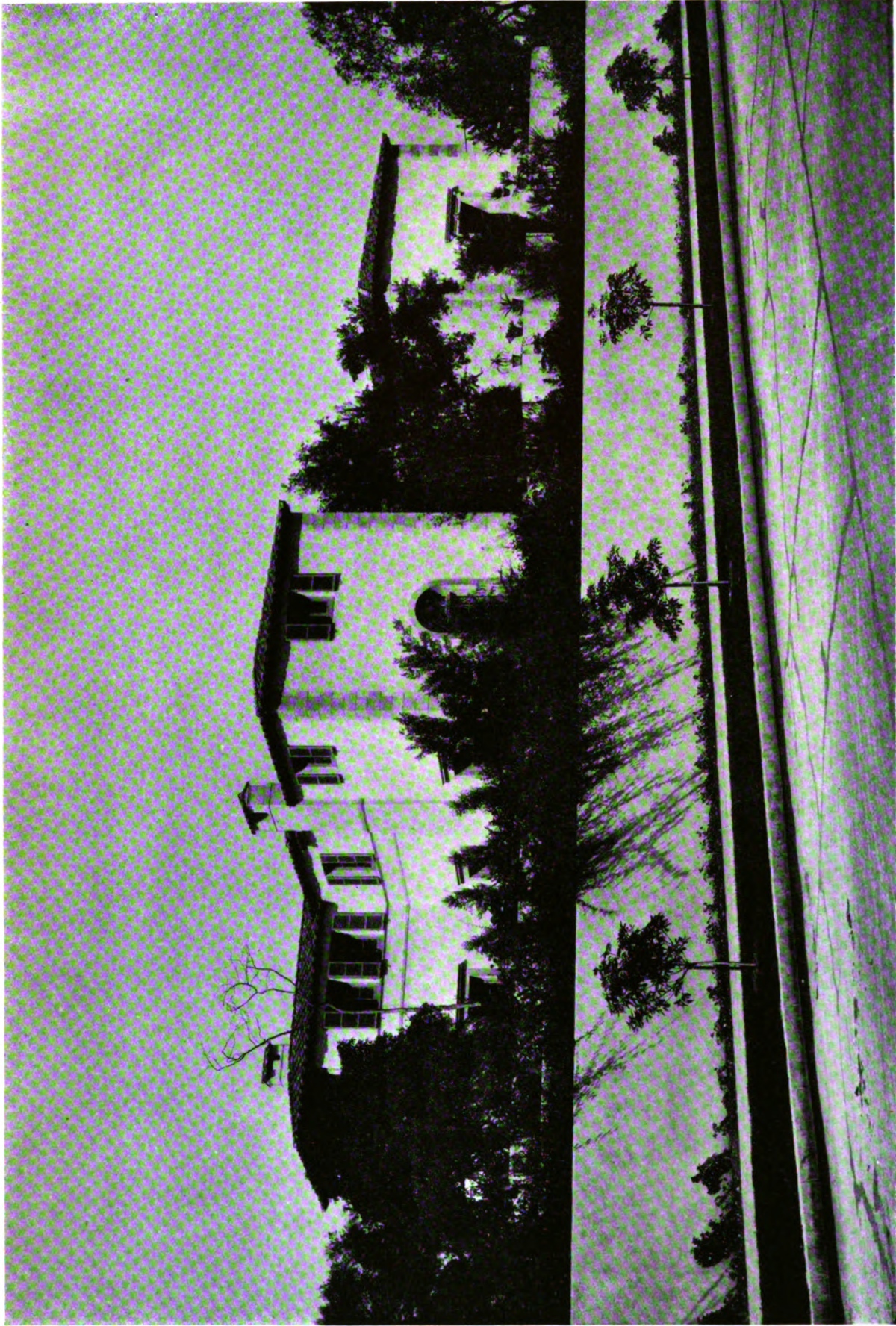
In our zeal to give the profession a magazine of ever-increasing value, it seems we have come unwittingly into collision with a ruling of the Department, and the way is now blocked.

Whether this is an unjust ruling is not for us to say; we must simply submit to the inevitable and ask our subscribers to do likewise.

January, 1927

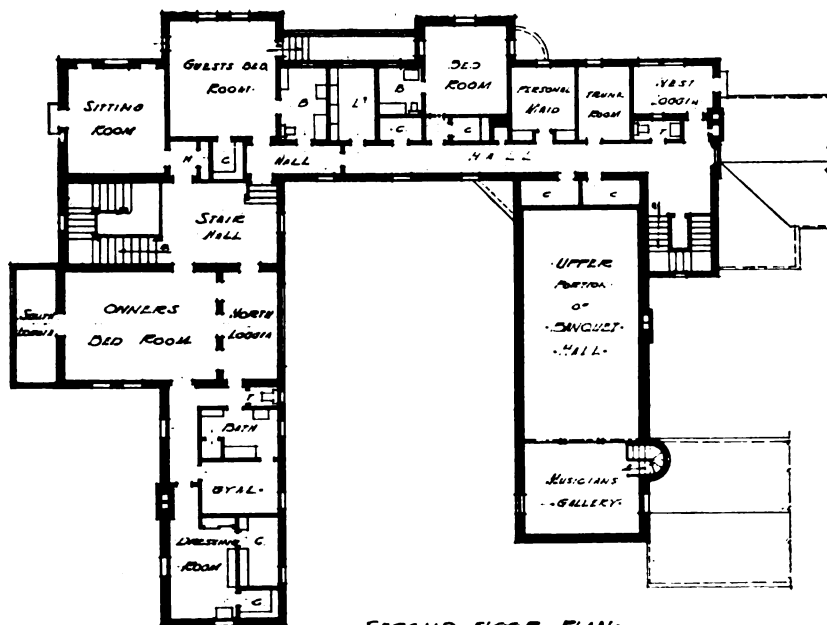
THE ARCHITECT

Plate LXXIX

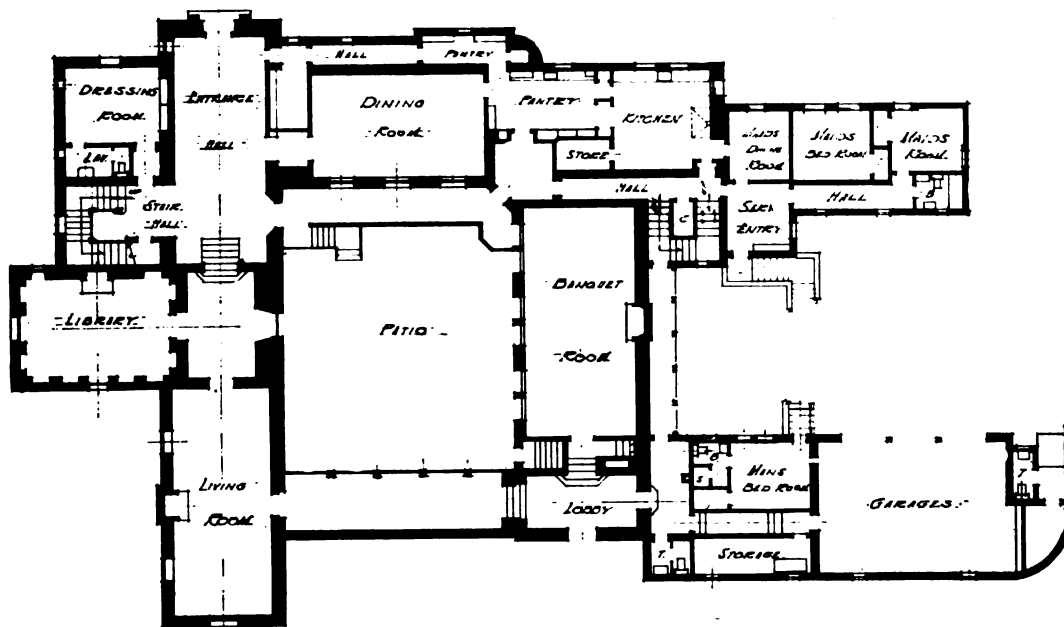


House, Mr. I. Eisner, Los Angeles, Calif. (Plans on back)

Gordon B. Kaufmann, Los Angeles, Architect



• SECOND FLOOR PLAN •



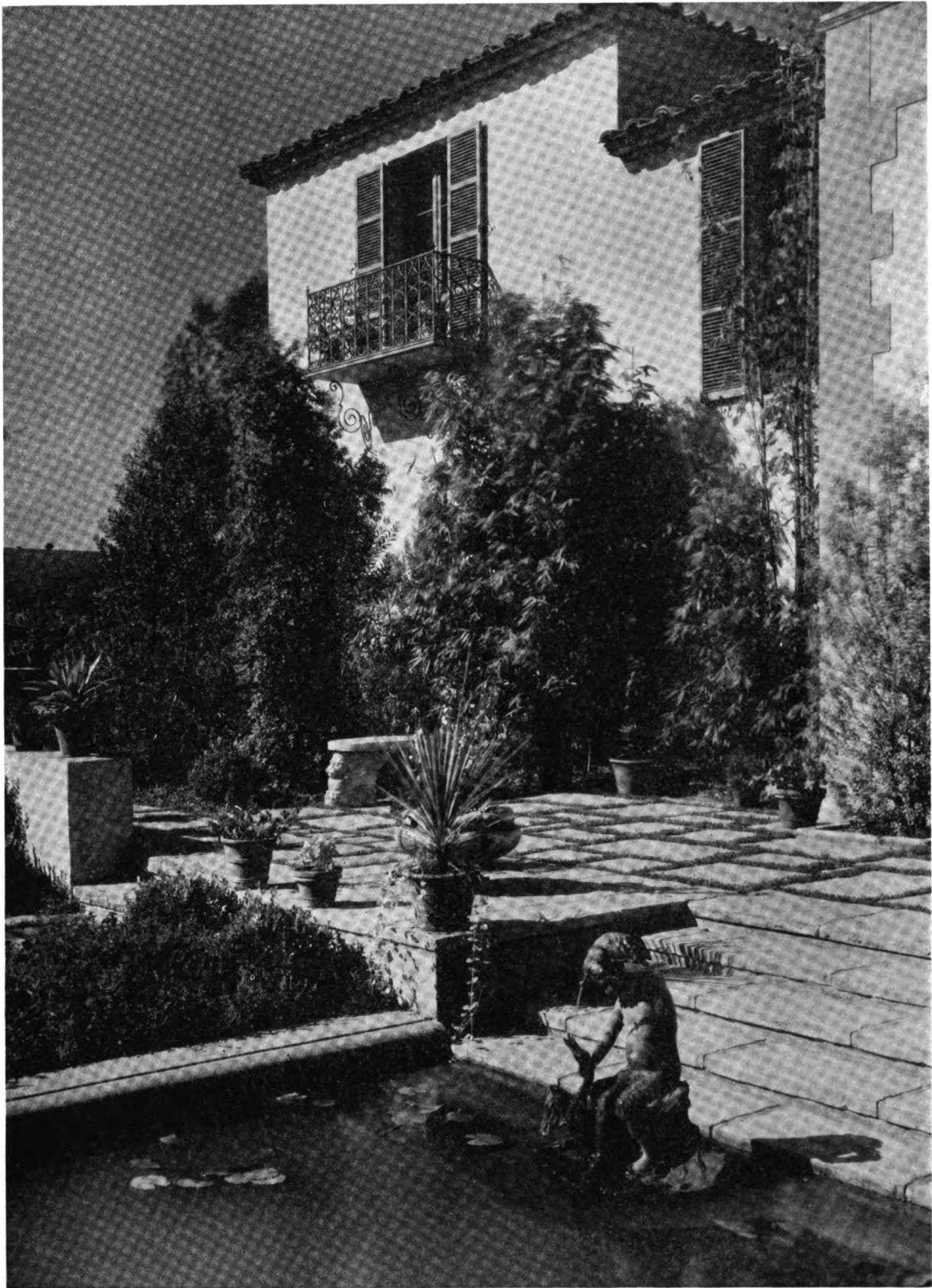
• FIRST FLOOR PLAN •

Plans, House, Mr. I. Eisner, Los Angeles, Calif.

Gordon B. Kaufmann, Los Angeles, Architect



Gordon B. Kaufmann, Los Angeles, *Architect*
Main Entrance, House, Mr. I. Eisner, Los Angeles, Calif.



Gordon B. Kaufmann, Los Angeles, *Architect*
Terrace, House, Mr. I. Eisner, Los Angeles, Calif.



Gordon B. Kaufmann, Los Angeles, *Architect*
Musicians' Gallery, House, Mr. I. Eisner, Los Angeles, Calif.



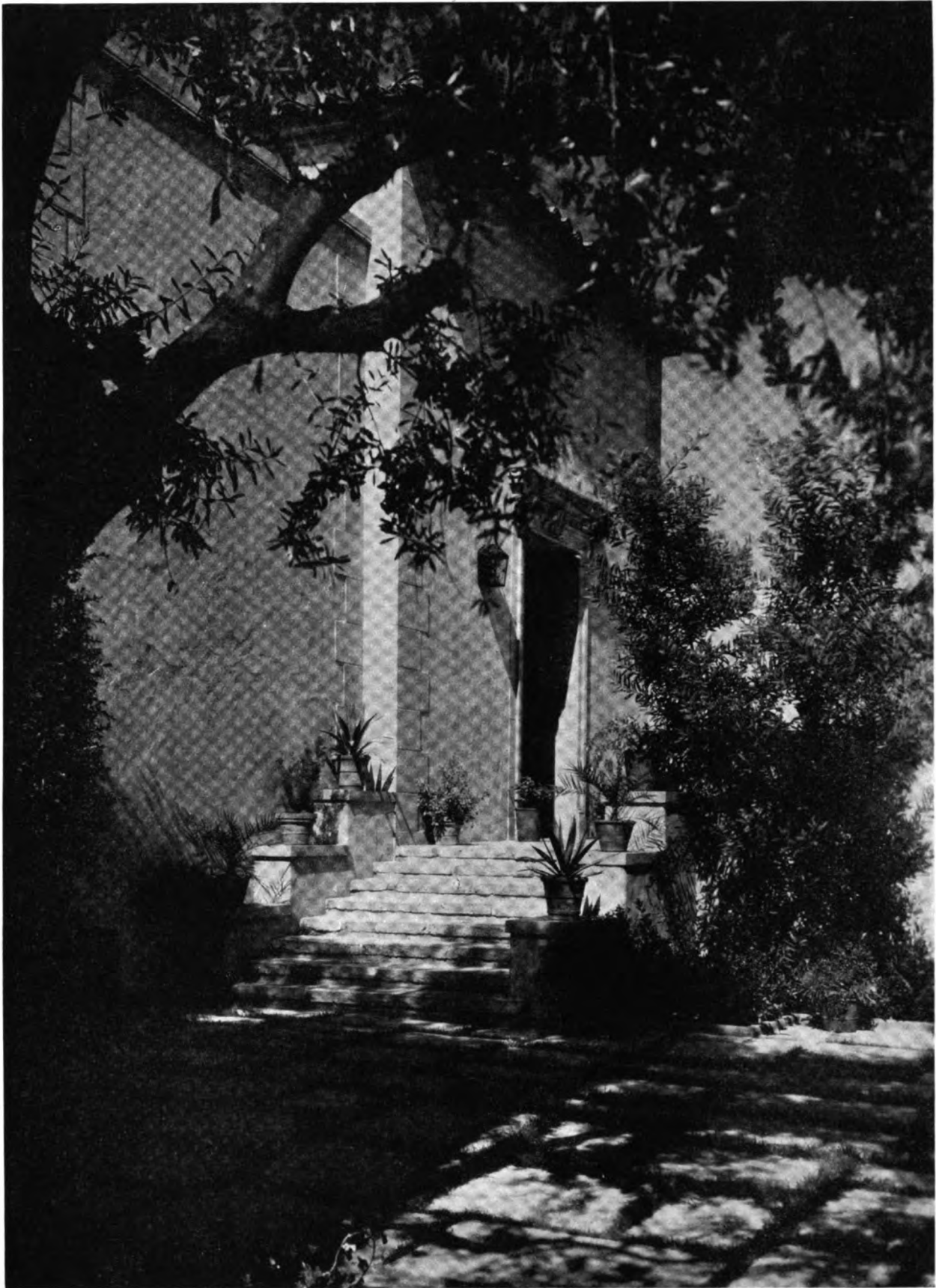
Gordon B. Kaufmann, Los Angeles, *Architect*

Patio from Loggia, House, Mr. I. Eisner, Los Angeles, Calif.



Gordon B. Kaufmann, Los Angeles, *Architect*

Patio, House, Mr. I. Eisner, Los Angeles, Calif.



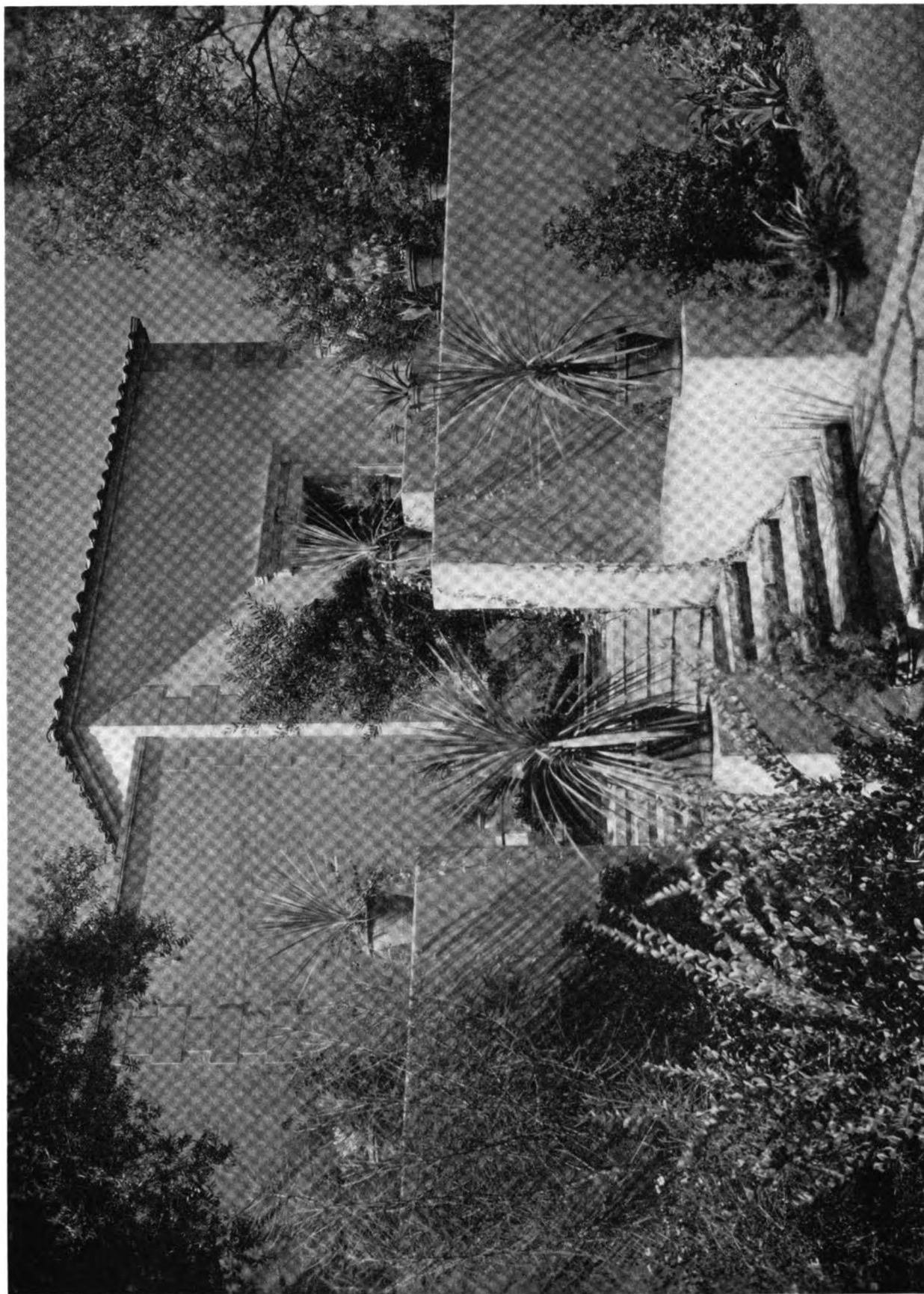
Gordon B. Kaufmann, Los Angeles, *Architect*

Terrace Entrance, House, Mr. I. Eisner, Los Angeles, Calif.

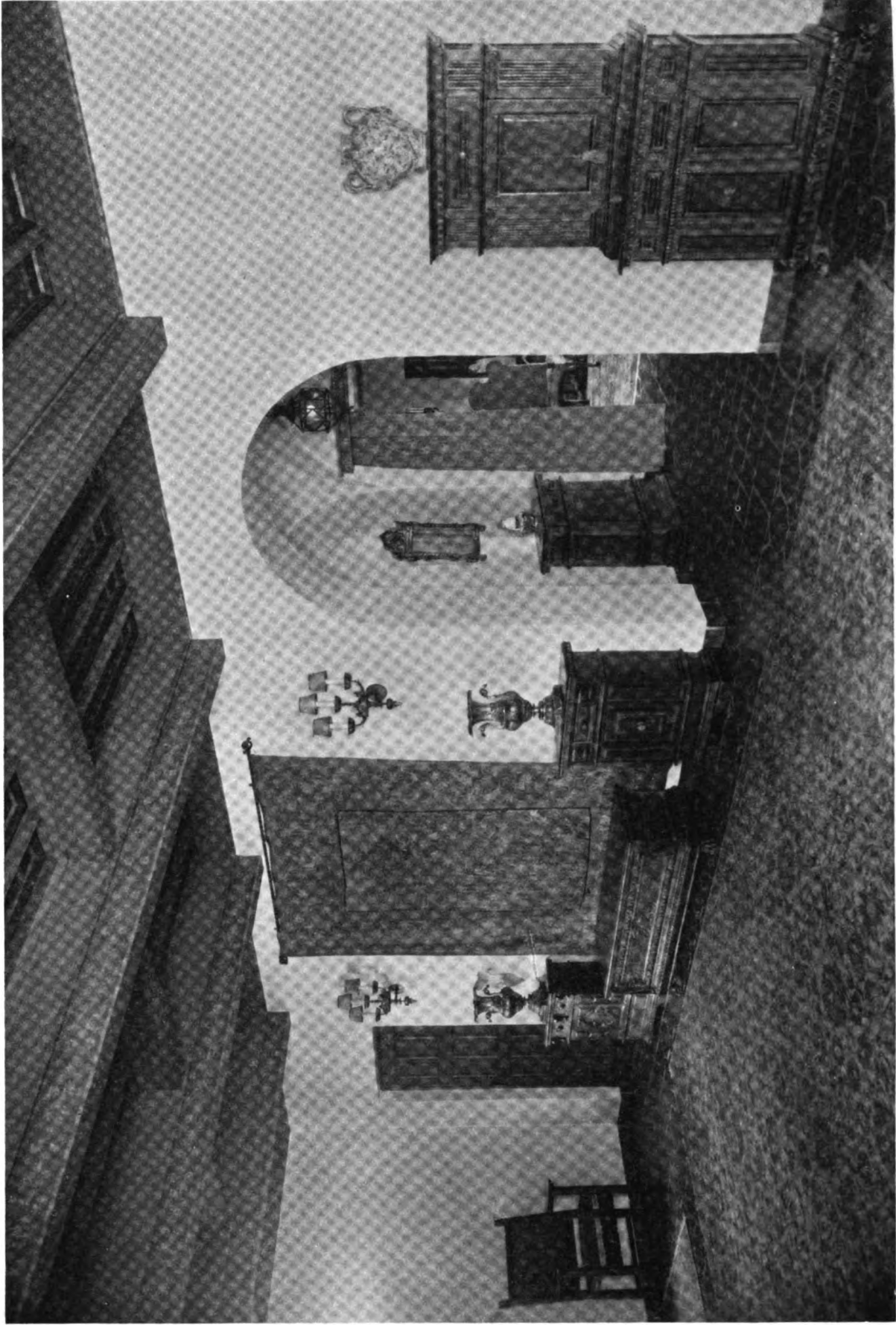
January, 1927

THE ARCHITECT

Plate LXXXVI



Gordon B. Kaufmann, Los Angeles, Architect
Garden Entrance from Terrace, House, Mr. I. Eisner, Los Angeles, Calif.



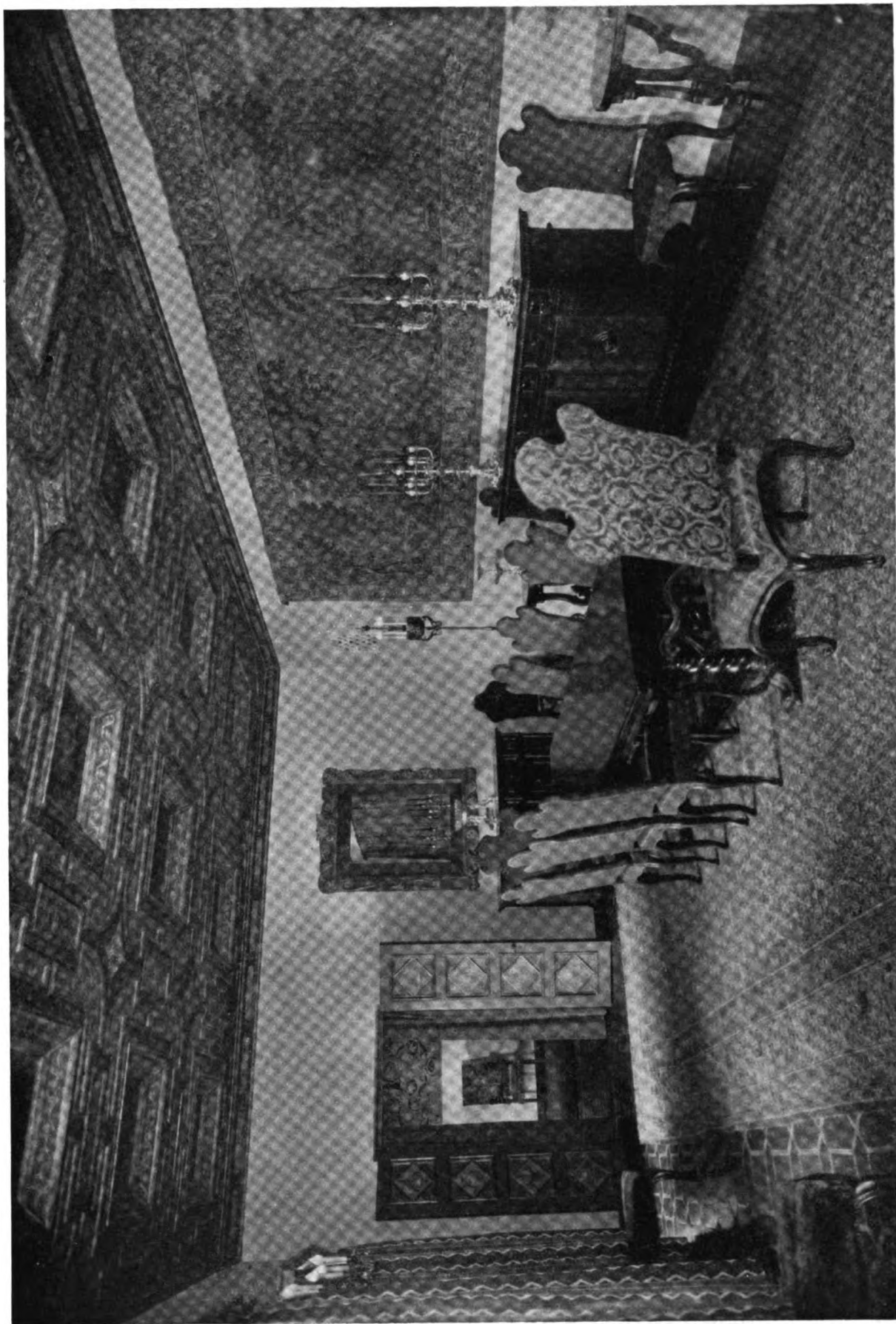
Entrance Hall, House, Mr. I. Eisner, Los Angeles, Calif.

Gordon B. Kaufmann, Los Angeles, Architect

January, 1927

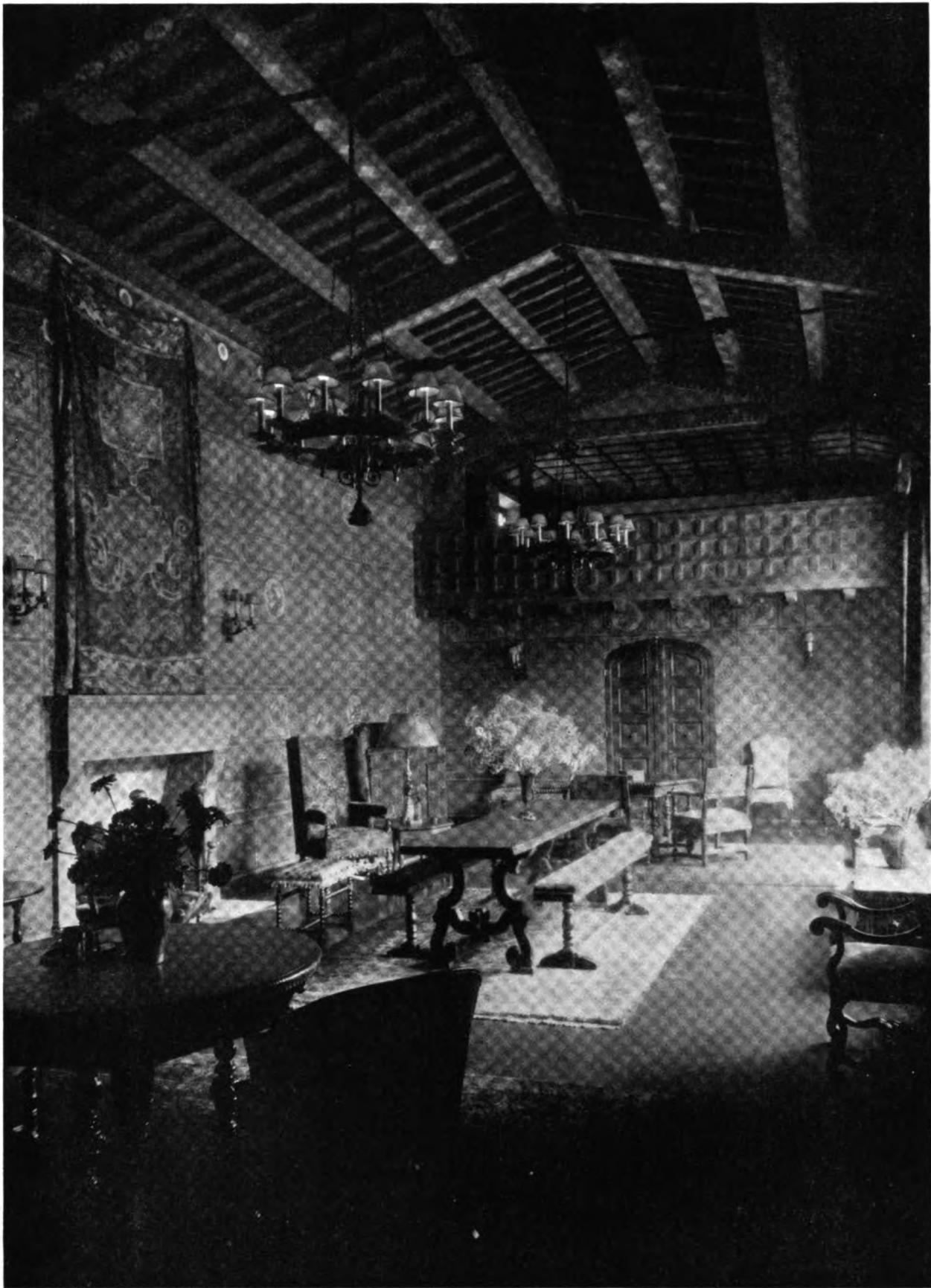
THE ARCHITECT

Plate LXXXVIII



Dining Room, House, Mr. I. Eisner, Los Angeles, Calif.

Gordon B. Kaufmann, Los Angeles, Architect

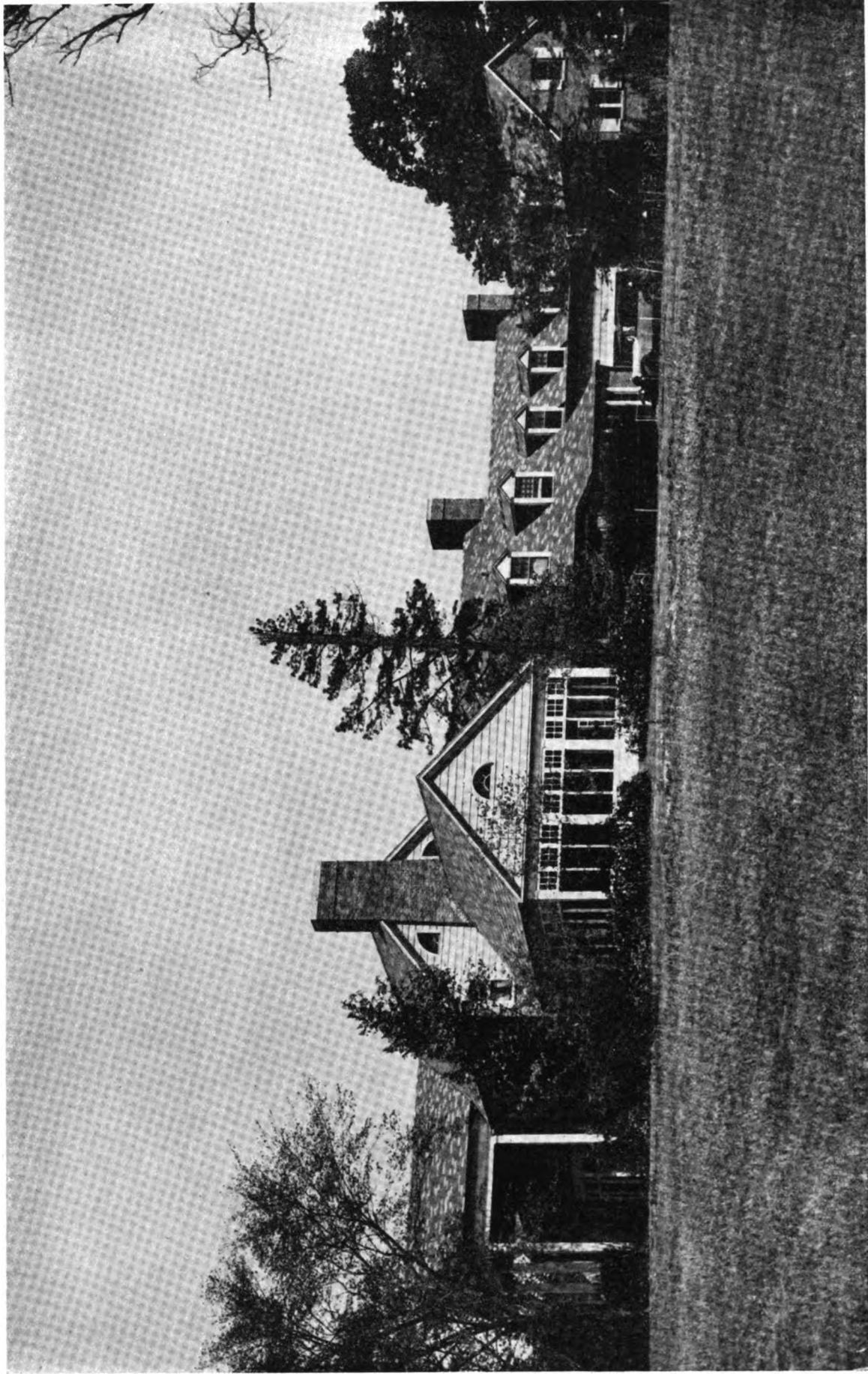


Gordon B. Kaufmann, Los Angeles, *Architect*
Banquet Hall, House, Mr. I. Eisner, Los Angeles, Calif.

January, 1927

THE ARCHITECT

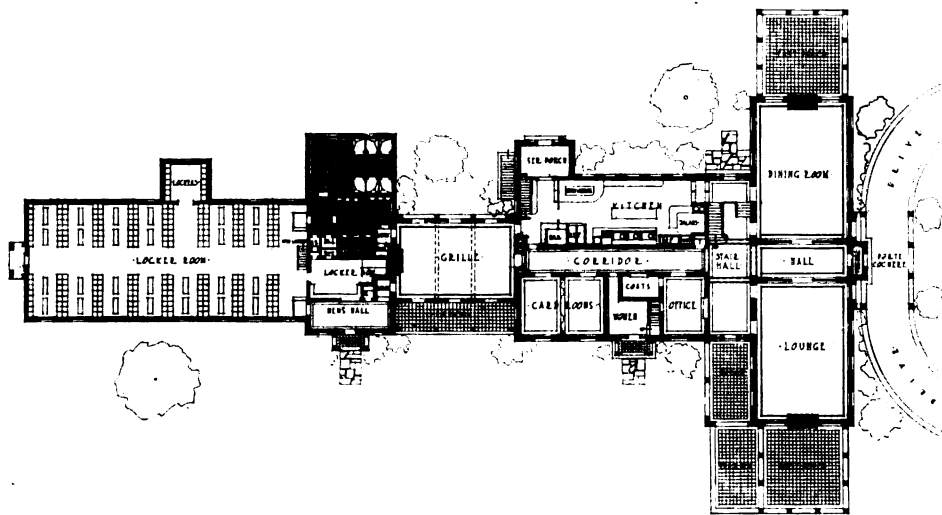
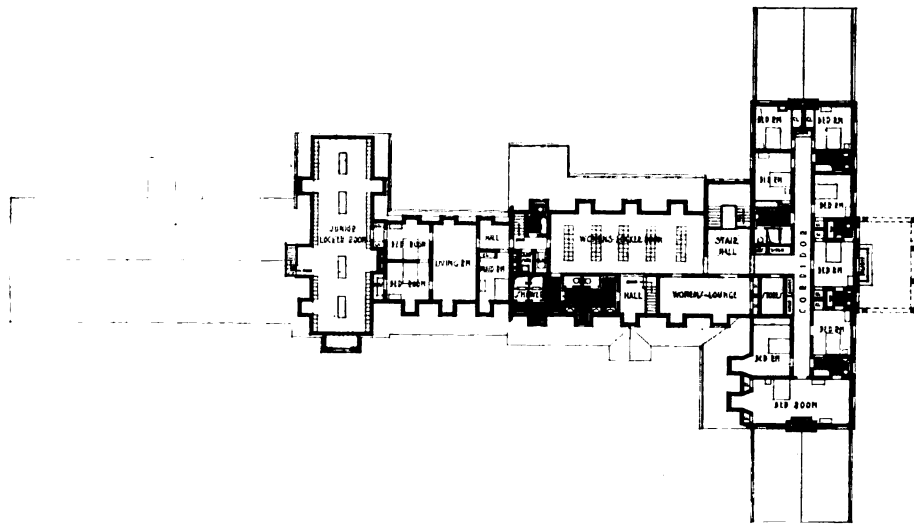
Plate XC



Clark, Photo

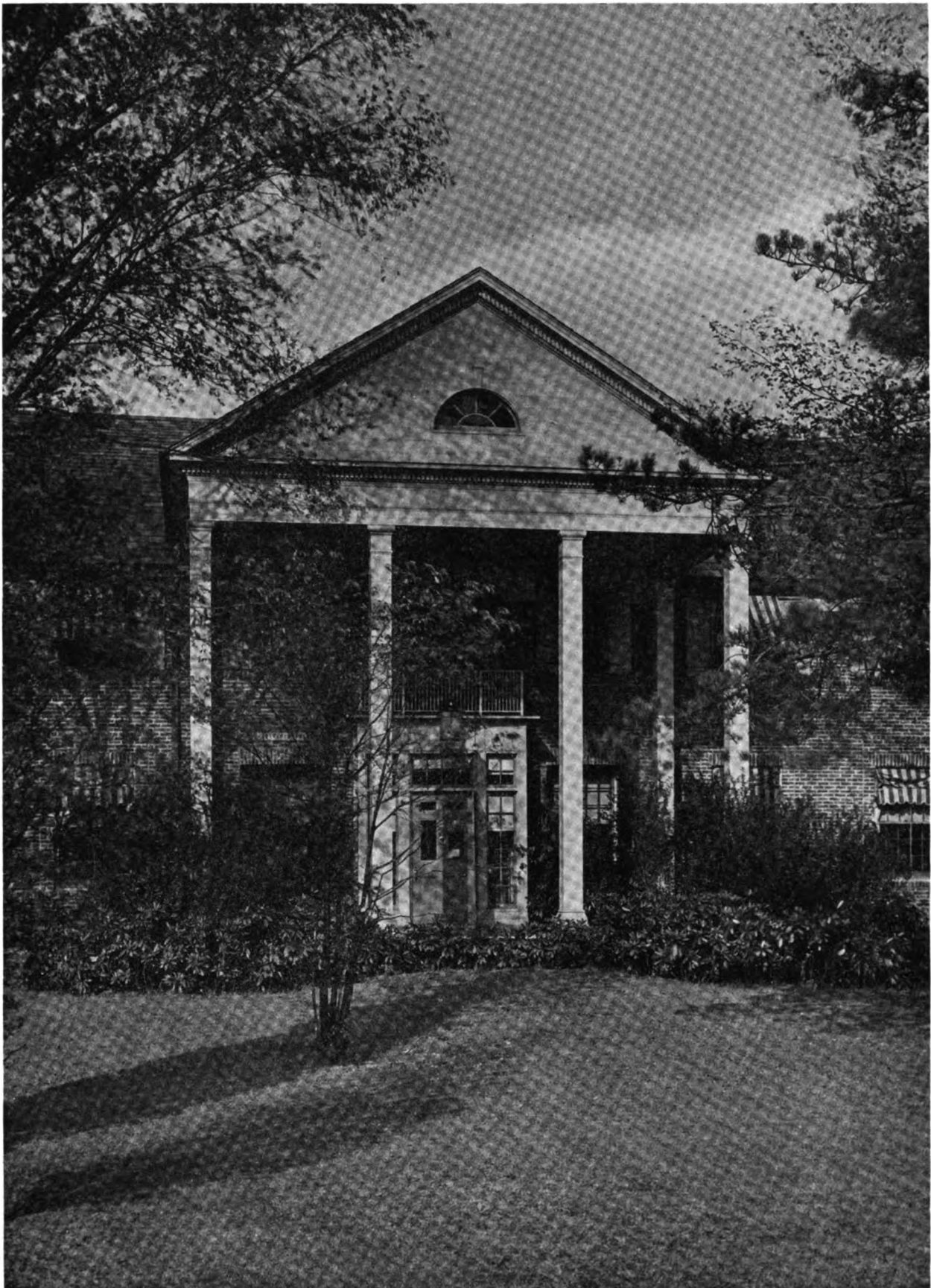
Yountakah Country Club, Nutley, N. J. (Plans on back)

Clifford C. Wendehack, New York, Architect



Plans, Yountakah Country Club, Nutley, N. J.

Clifford C. Wendehack, New York, *Architect*



Clark, Photo

Clifford C. Wendehack, New York, Architect

Entrance Portico, Yountakah Country Club, Nutley, N. J.



Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

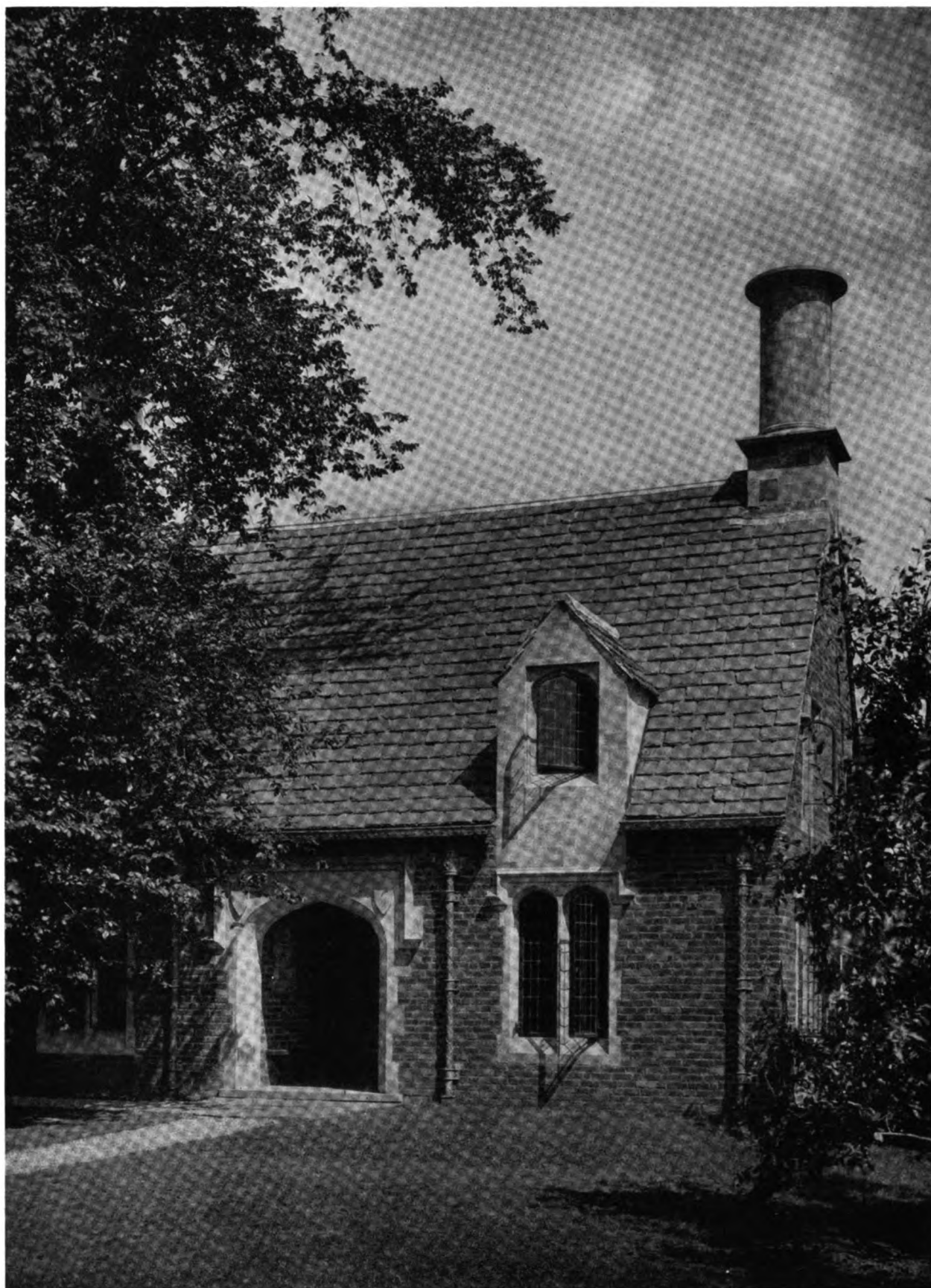
Men's Entrance, Locker Room and Grille, Yountakah Country Club, Nutley, N. J.



Clark, Photo

Clifford C. Wendhack, New York, Architect

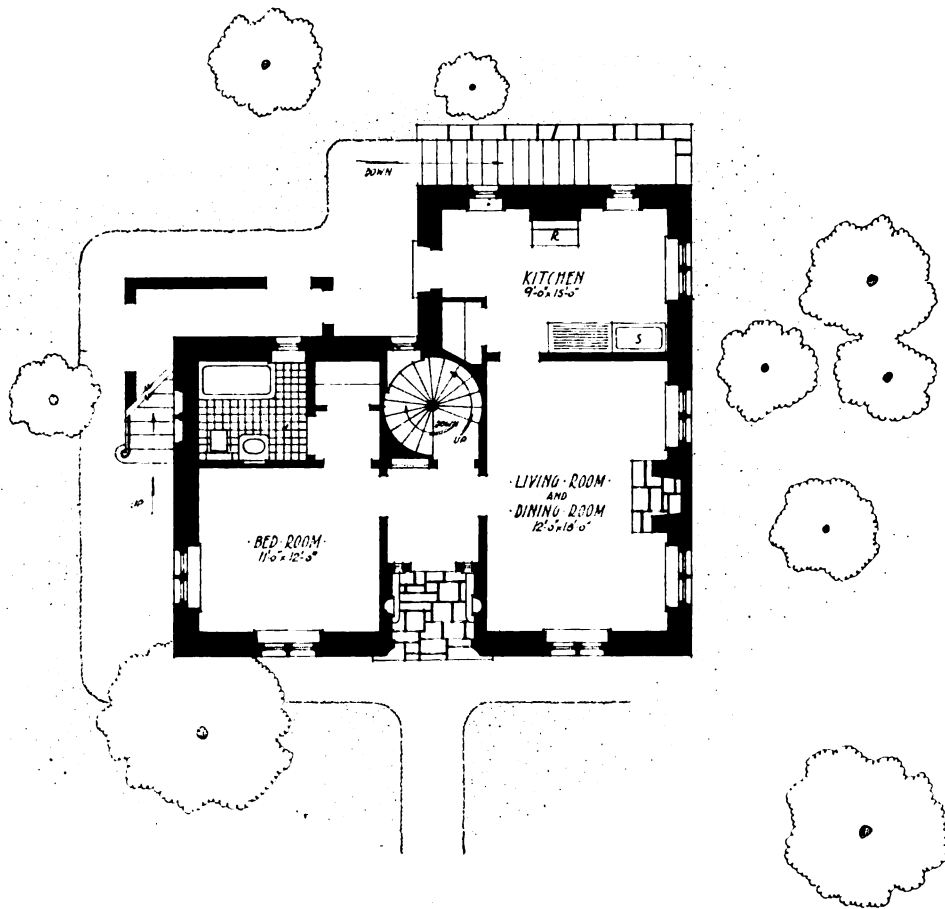
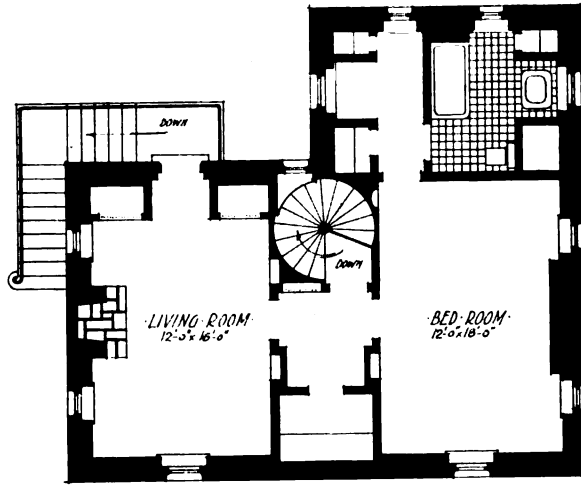
Main Stair Hall, Yountakah Country Club, Nutley, N. J.



Nyholm, *Photo*

J. Y. Rippin, New York, *Designer*

Entrance Front, Gate Keeper's Lodge, "Inisfad", Estate, Mr. Nicholas F. Brady, Roslyn, Long Island
(Plans on back)



Plans, Gate Keeper's Lodge, "Inisfad", Estate, Mr. Nicholas F. Brady,
Roslyn, L. I.

J. Y. Rippin, New York, *Designer*



Nyholm, *Photo*

J. Y. Rippin, New York, *Designer*

Rear View, Gate Keeper's Lodge, "Inisfad", Estate, Mr. Nicholas F. Brady, Roslyn, Long Island



Nyholm, Photo

Sleeping Room, (Second Floor) Gate Keeper's Lodge, "Inisfad", Estate, Mr. Nicholas F. Brady, Roslyn, Long Island

J. Y. Rippin, New York, Designer

January, 1927

THE ARCHITECT

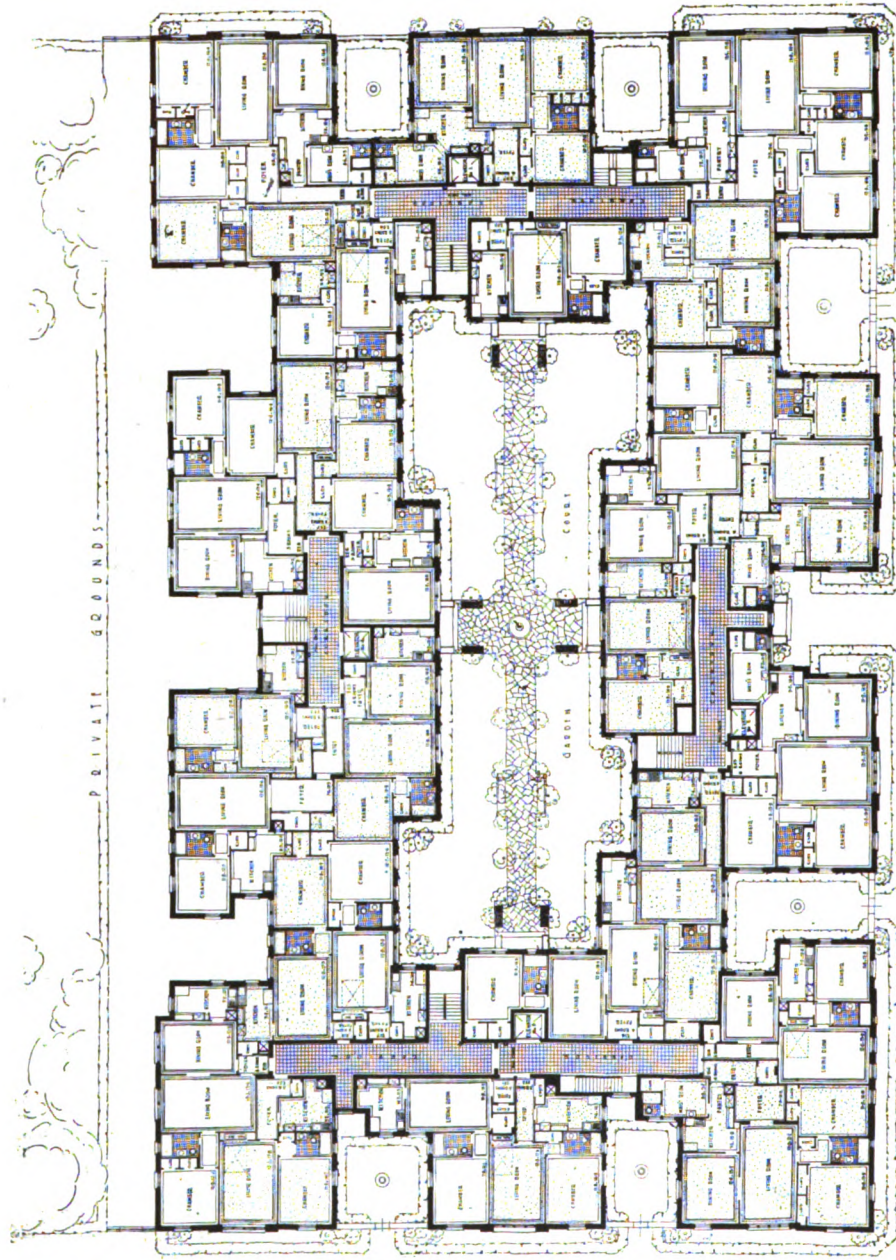
Plate XCVII



Duryen, Photo

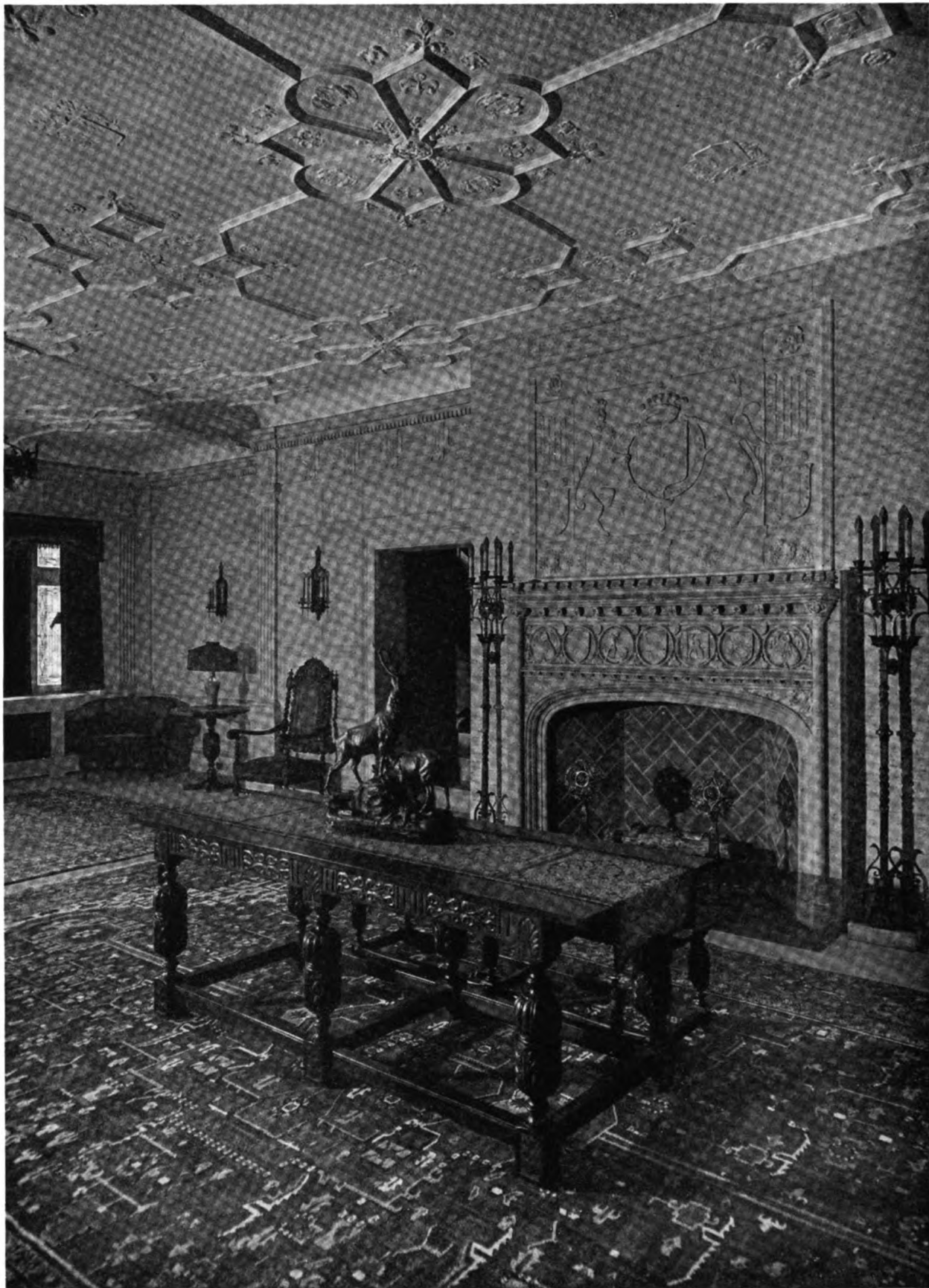
Buckingham Hall Apartments, New York and St. Mark's Avenues, Brooklyn, N. Y. (Plan on back)

John R. Larkin, New York, Architect



Typical Floor Plan, Buckingham Hall Apartments, New York and St. Mark's Avenues, Brooklyn, N. Y.

John R. Larkin, New York, Architect



Duryen, *Photo*

John R. Larkin, New York, *Architect*

Entrance Hall, St. Mark's Avenue, Buckingham Hall Apartments, Brooklyn, N. Y.



Duryea, Photo

John R. Larkin, New York, Architect

Entrance Hall, New York Avenue, Buckingham Hall Apartments, Brooklyn, N. Y.

January, 1927

THE ARCHITECT

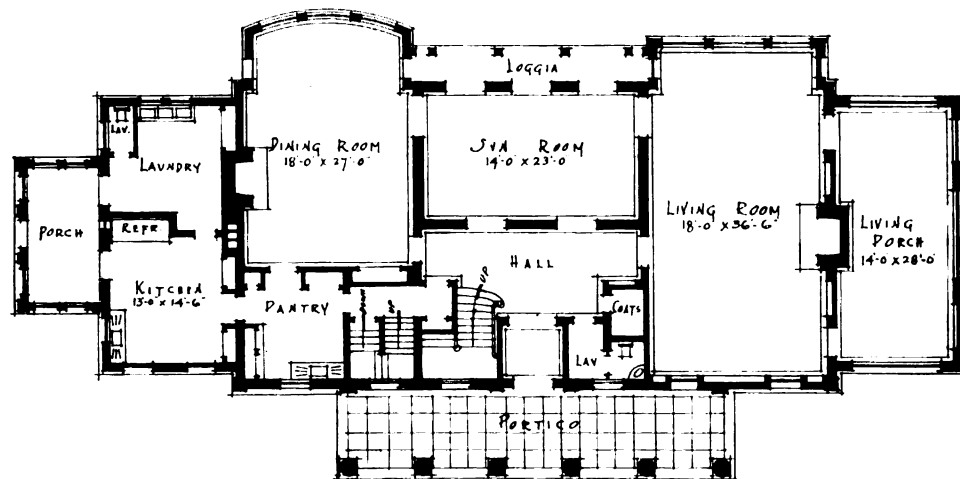
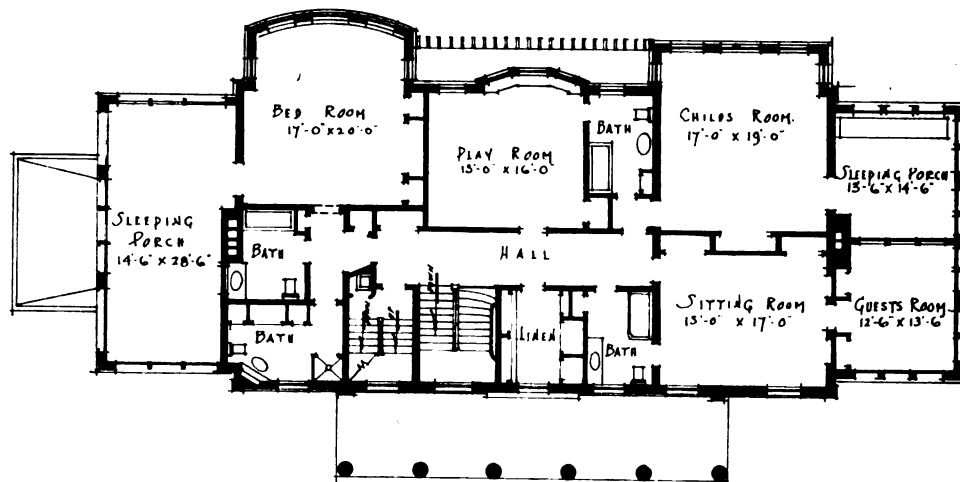
Plate C



Tebbs-Knell, Photo

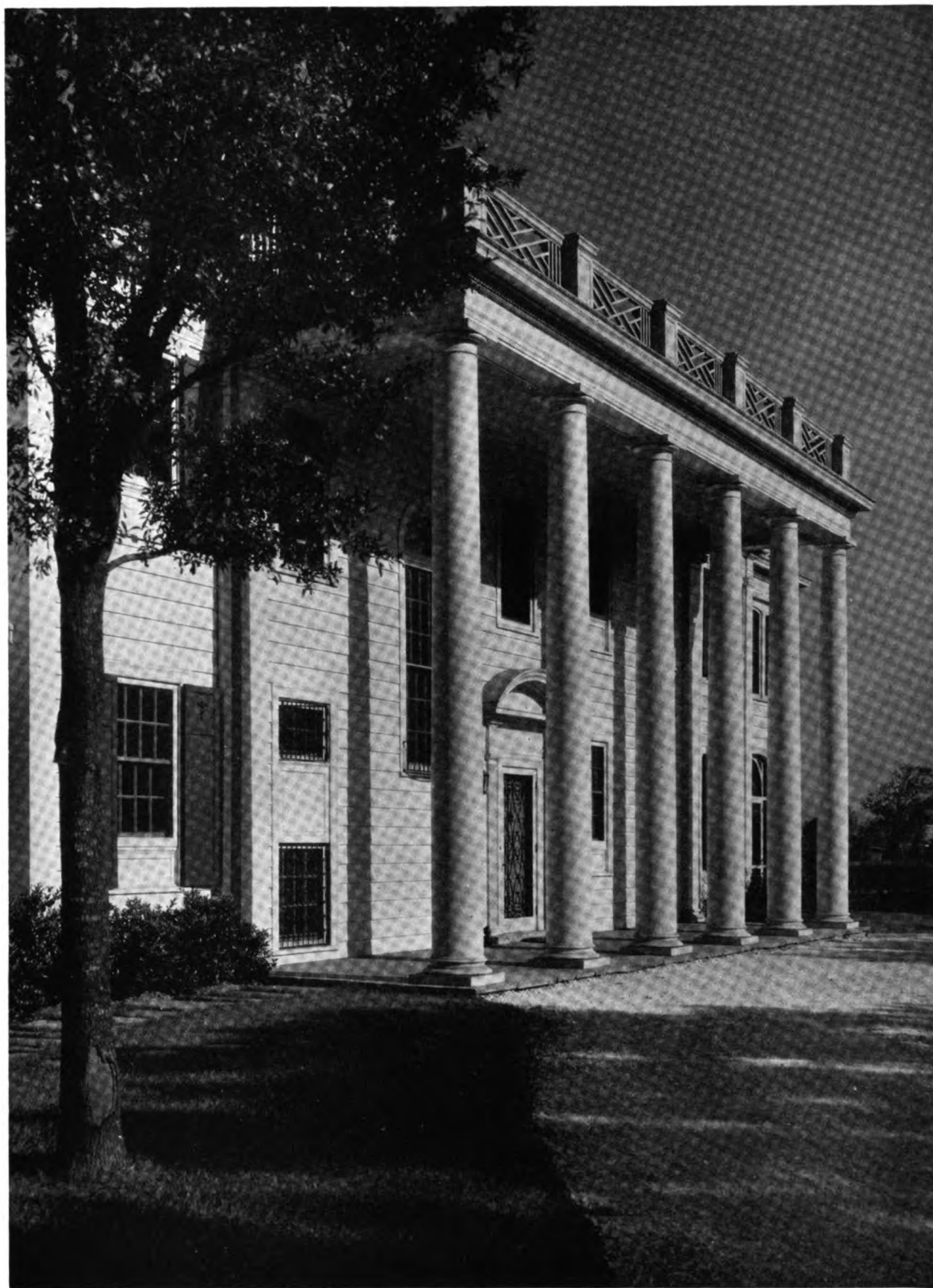
House, Mr. E. B. Stern, New Orleans, La. (Plans on back)

M. H. Goldstein, New Orleans, Architect



Plans, House, Mr. E. B. Stern, New Orleans, La.

M. H. Goldstein, New Orleans, *Architect*



Tebbs-Knell, *Photo*

M. H. Goldstein, New Orleans, *Architect*

Entrance Front, House, Mr. E. B. Stern, New Orleans, La.



Tebbs-Knell, *Photo*

M. H. Goldstein, New Orleans, *Architect*

Terrace Front, House, Mr. E. B. Stern, New Orleans, La.

Mr. Murchison Says—

THAT AS practically everybody has been taking a good sound slap at the two new Towers of Trade on Fifth Avenue, he proposes to get right on the wagon, be it band or water, and paddle around a little himself.

But it is dangerous. Really? Really. Because the author of the Delmonico Building at 44th Street, Mr. Severance, is suing *The New Yorker* for \$500,000.00 libel because it, *The New Yorker*, said that Mr. Severance's building looked like a grain elevator. So we'd best be careful. We haven't been sued in years. And if Mr. Severance should sue THE ARCHITECT we feel sure that we would be discharged. Therefore we will not be idealful. We will simply be descriptive.

Mr. Severance has designed a magnificent Corinthian order running through the second, third and fourth stories of his structure. All of solid limestone, or something which looks like it. Anyway, it's very solid.

But, *hélas*, this epitome of Vignola rests with crushing force upon a sea of plate glass! The sea is calm. There are no waves in the glass. And above the great Roman Colonnade occur the windows, spaced with no particular consideration as to the axes of the colonnade. In other words, either the T-square or the thumb-tacks slipped.

And the tower, so far as our failing eyesight can discern, rises proudly up without caring particularly whether it rests on an axe or not. And so far as we can see, not.

Will we be sued for this? And must Truth be stifled? And are architects immune to criticism? And if they are, what price actors? And singers?

The Man of Mystery

BEFORE WE say anything about the French Building, one block north of Mr. Severance's Rolls-Royce, we must explain that we like Mr. Fred F. French very much indeed; that we often have lunch with him; that he is a marvel of enthusiasm and that he is equipped with a high shining dome of thought that exudes millions of ideas with incredible rapidity. He knows few people, so he says, and he seems to do nothing but work.

Mr. French has a financial plan that he firmly believes is the best that has ever been brought out. Certainly he is successful, if numbers and dollars count.

Each morning at nine o'clock one hundred and thirty salesmen are assembled together in the Main Saloon on B deck. Mr. French steps forth with fire in his

eye and proceeds, with amazing eloquence and force, to instill a part of his great enthusiasm in these salesmen, sending them forth in flying squadrons to mop up the ready cash of those investors who are lying in wait for a good thing.

Yes Indeed, He's Busy

THEN HE dashes up to the drafting room and lays out an apartment house or an office building—a plan is the only fun he gets out of life, he says—then he may settle a few hundred contracts or deliver a dozen more speeches or go out and buy some property. Depends entirely on the weather!

The reason architects don't like him is because he doesn't employ said architects. He does it with his own force. And, in confidence, that is also why some decorators hate the architects. The architects will insist on decorating their own flats and buying their own cretonnes.

Non-Suable Criticism

AS TO the French Building on Fifth Avenue and Forty-fifth Street, the exterior is, by every hard and fast rule, axiom, formula and precept, perfectly awful. But perhaps it is the fore-runner of something new. It is, in very fact, the Zoning Law Itself. It rises, hatbox after hatbox, in square and honest obeisance to the setback laws. It is fancy. Yes, Fred, it sure is fancy. And it's colorful. Yes, oh yes, it's colorful!

On the top of the tower is a gigantic terra-cotta bed of roses or forget-me-nots or pussywillows or poison ivy or something of that sort. And it is so lifelike that one morning a swarm of bees actually rested on the terra cotta roses and buzzed around in seeming content.

It Must Be True

THIS STORY is sworn to and attested at and affirmed by no less a personage than the Union man who set the aforesaid terra cotta bed of roses. He swore it on a stack of Bibles printed in a Union shop. And did he falsify ever so little, a great Union curse would descend upon him and he would be a scab the rest of his life. So it must be true.

To Scrape, or Not to Scrape

IT KEEPS up, the interesting controversy about the desirability or non-desirability of the skyscraper. Between Henry Curran, the well-known and astute politician and Harvey W. Corbett, the Boy Demosthenes of the architectural profession, there have been more words. Harvey had the last mouthful. He said that skyscrapers did *not* congest the streets. That Fords congest the streets. That skyscrapers are good because they enable the members of one

profession or business, such as ours, to group themselves in one section, thus avoiding continual riding in the pure fresh air of the subway and giving the taxi drivers little or no business during working hours.

And anyhow, he averred, if skyscrapers *did* congest traffic, all you have to do is to build streets on three or four levels.

We are for that. At least three levels. It will help in the home life in various ways, "Yes, Dorothy, I will meet you at four o'clock. On the level, dearie, at Thirty-fourth Street and Fifth Avenue." But you won't say *which* level!

Again the Beaux-Arts Ball

'TIS NEW YEAR'S and the Beaux-Arts Architects again turn to the thoughts of the Beaux-Arts Ball. This year it occurs on the twenty-eighth of January. It is always held on a Friday night so that the architects have a fighting chance to get back to work by Monday.

The subject will be "A Pageant of Old New Orleans—1803." Mr. Howard Greenley's panorama will portray the acquisition of Louisiana by the United States from the French. Whitney Warren will be the French Ambassador or Give-away Man while the stalwart and imposing Arthur Ware will impersonate the American Commissioner Claiborne, afterwards Governor. A rough, rugged patriot but with a heart of gold!

Here's Hoping, Arthur

WE HOPE that Louisiana will be represented by a beautiful maiden with luxuriant though out-of-date tresses and that she will, still representing Louisiana, be handed over bodily by Whitney Warren to Arthur Ware and that they will live happily ever afterward. (And we might say, *en passant*, that the Governor needs no safety valve. He may whistle now and then but he keeps on turning over.)

The Beneficiary

THE BEAUX-ARTS INSTITUTE OF DESIGN is forging ahead with unquenchable zeal in its educational program. Last year the running expenses amounted to \$36,000.00. This was met by the proceeds of the Ball, by the students' registration fees, by the dues of members and by contributions.

This year Mr. August Kiel has generously contributed \$5,000.00 for the Paris Prize. And we hope that his laudable example will be followed next year by some one else. The B. A. I. D. is doing a man-size job and it ought to be, and is, encouraged, not only by our profession but by patrons and lovers of art throughout the country.

The Golden Age of Impurity

AND YET, it sometimes seems to us that we are wasting our time. Not so far as the students are concerned, but from the public point of view, or at least from the point of view of the man who builds.

For the theatre owners and apartment syndicates keep on giving out buildings, important and not so much so, to architects who make the saddest botches imaginable.

This outburst of malignant fury is mainly caused by that much-advertised and extremely costly Paramount Theatre, in New York City. It easily takes its place among the world's worst.

The interior decoration is incredible. In the worst taste. Blatant and vulgar. Expensive and ridiculous. It isn't even amusing. We wish that the movie people would wake up some day and let Messrs. Hewlett and Greenley have a chance to show them what's what.

The only trouble is, the movie people would never appreciate anything good. They would think it didn't cost enough.

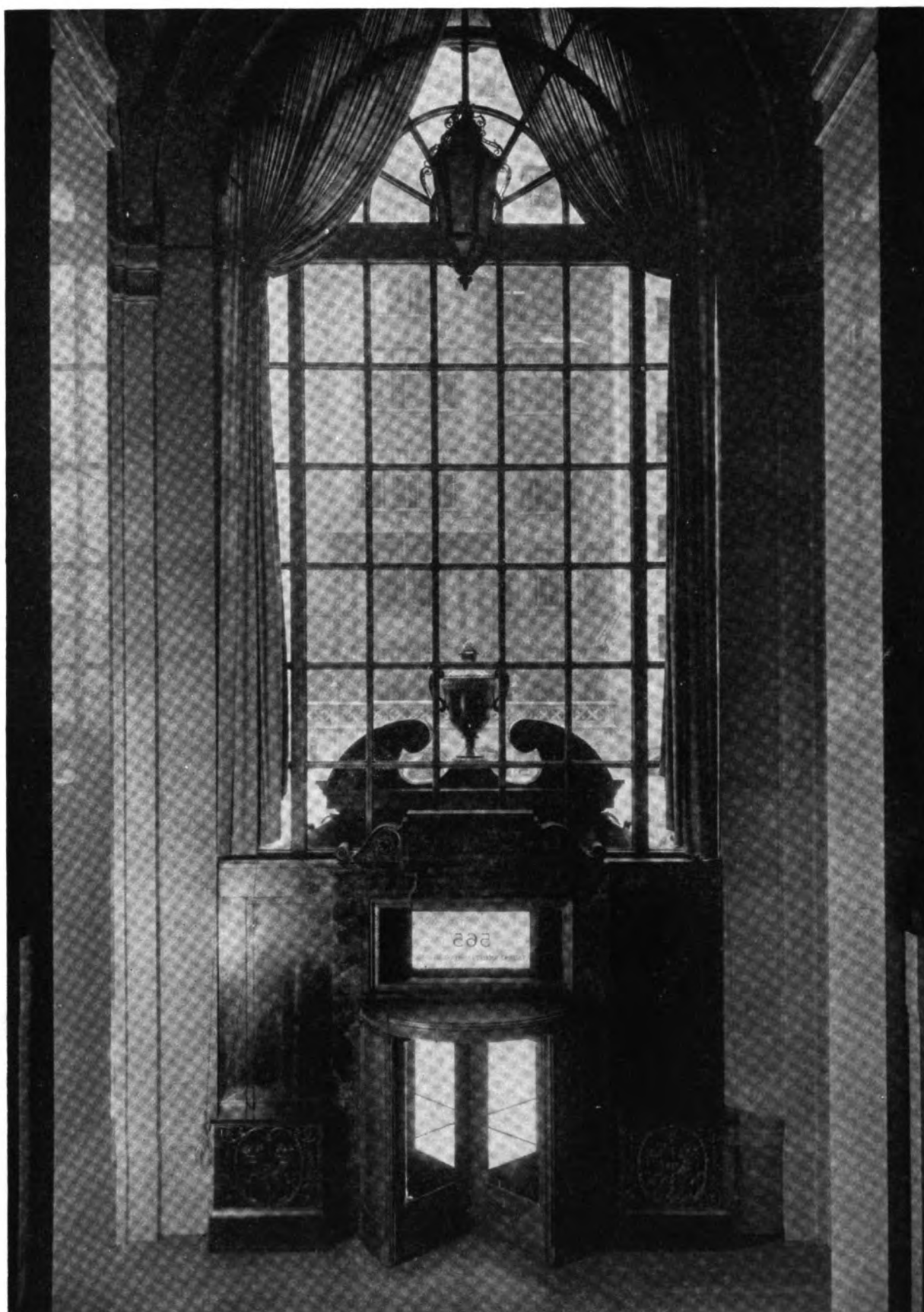
The World's Worst

An editor of a rival journal suggested that we ought to offer a prize every month for the worst piece of architecture finished during that month. He hastened to say, however, that any buildings designed by the editors of THE ARCHITECT should be barred from this prize! How is that for a kind thought? for a New Year's wish? We might choose these bad designs but let the other fellow publish them. We are too modest. And besides, every plate in THE ARCHITECT is worth keeping. Ask the Office Boy, he knows.

Le Brun Travelling Scholarship Competition Year-1927

THE EXECUTIVE COMMITTEE of the New York Chapter of the American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The programme will be issued about December 31st, 1926, calling for drawings to be delivered about March 1st, 1927.

All those wishing to enter the competition should arrange at once for nomination by a member of the American Institute of Architects. Nomination blanks can be had of the Secretary of any Chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 1st, 1927, to Le Brun Scholarship



Doorway, Straus Building, New York

Warren & Wetmore, New York, *Architects*

The Revolving Doors were fabricated by The Van Kannel Revolving Door Co. from Anaconda Drawn Bronze Shapes and Anaconda Sheet Bronze...The American Brass Company.

Committee, Room 1618, 19 West 44th Street, New York, N. Y. Otto R. Eggers, Chairman.

THE FOLLOWING EXCERPTS FROM THE DEED OF GIFT EXPLAIN THE AWARD AND CONDITIONS:

"Fourteen hundred dollars * * * is to be awarded, * * * , to some deserving and meritorious architect or architectural draughtsman, resident anywhere in the United States, to aid him in paying the expenses of an European trip, lasting not less than six months."

"The selection of the beneficiary of the Scholarship is to be by means of a competition * * * and the drawings called for * * * are to be submitted for examination and judgment to a jury consisting of at least three practicing architects, no one of whom is to be connected with any school or atelier for the teaching of architecture. In making the award the jury is to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted."

"Any architect or architectural draughtsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draughtsman and who is not and has not been the

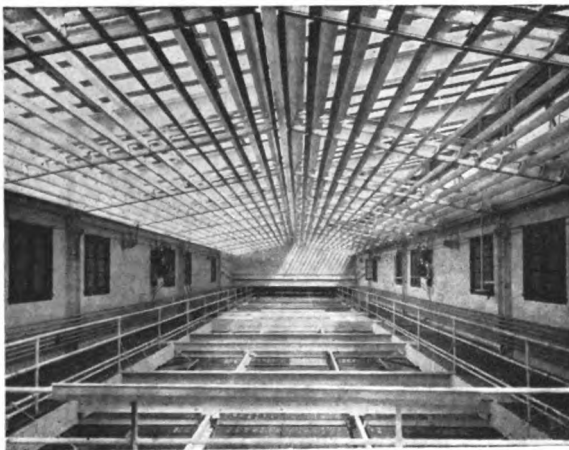
beneficiary of any other travelling scholarship, shall be eligible to compete."

"Every competitor must be nominated by a member of the American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one (1) candidate."

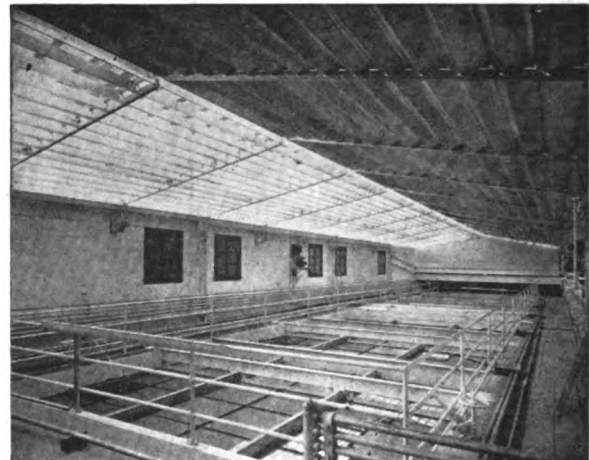
"Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience."

"The successful competitor shall write from time to time, but not less than once every two months, to the New York Chapter of the American Institute of Architects, giving an account of the employment of his time."

**In addition to the minimum of three years' experience it is the intent of this paragraph that a competitor shall be engaged in the practice of architecture either as an architect or draughtsman at the time of the holding of this competition.*



SPECIAL METAL VANES OPEN



VANES CLOSED ON ONE SIDE ONLY

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ART GALLERY OF JOSEPH E. WIDENER, PHILA. PA. HORACE TRUMBAUER, ARCHITECT

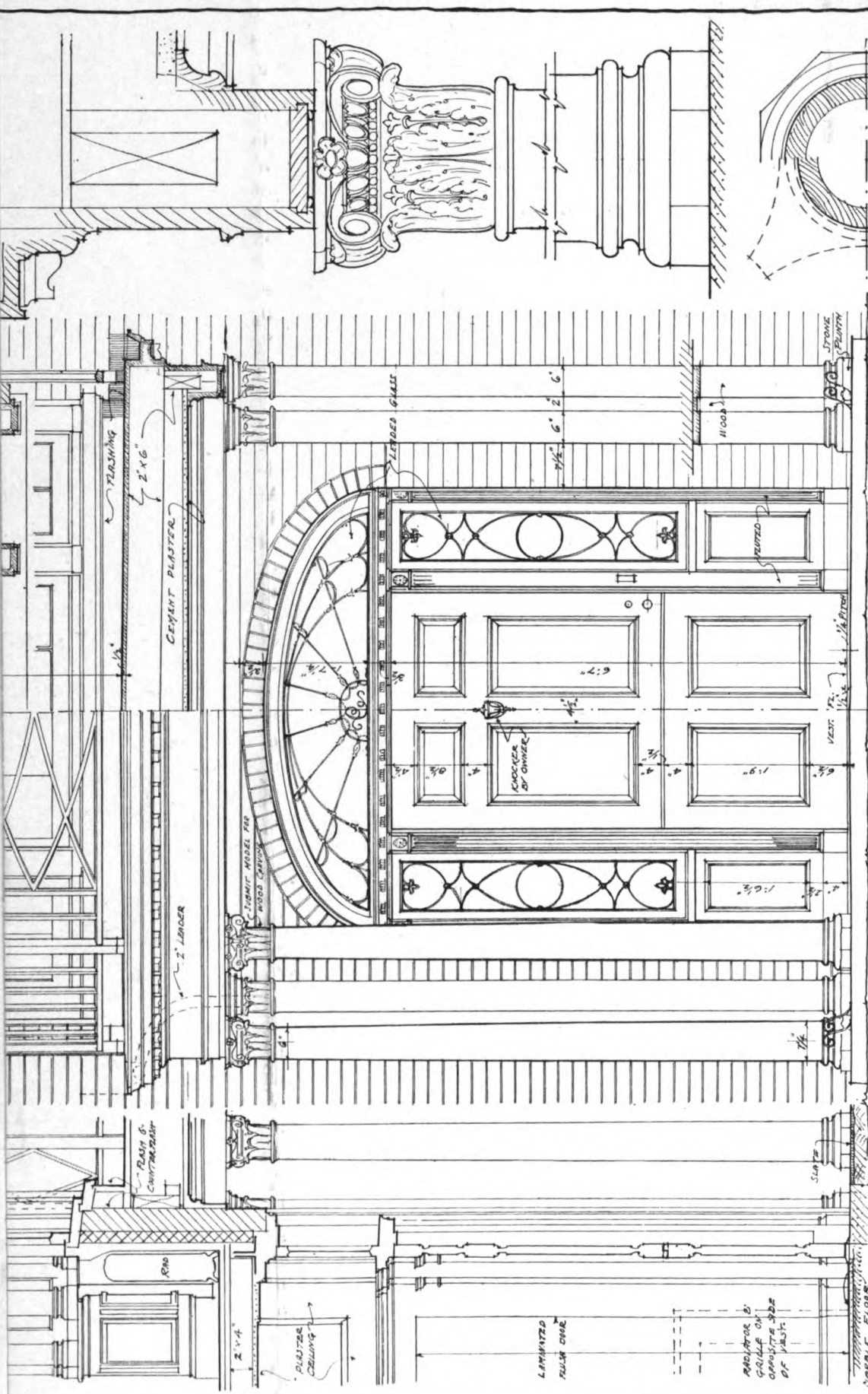
Ventilighter

System of Scientific Light Control in the Museum Field

The following list comprises installations recently completed and buildings under construction shortly to be equipped: Fogg Art Museum (new) Harvard University, Cambridge, Mass., Coolidge, Shepley, Bulfinch & Abbott, Architects, Hollis French & Allen Hubbard, Engineers; Tryon Art Gallery, Smith College, Northampton, Mass., Frederick L. Ackerman, Architect; Detroit Institute of Arts, Detroit, Mich., Paul Cret & Zantinger, Borie & Medary, Architects; Memorial Art Gallery, University of Rochester, N. Y., McKim, Mead & White, Architects; Philadelphia Public Library, Philadelphia, Pa., Horace Trumbauer, Architect.

Simon Ventilighter Co. inc.

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DETAILS

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SECTION

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RESIDENCE OF JOHN H EDEN ESQ
 Kings Point, Great Neck, L. I., February 1927
 GREVILLE RICKARD ARCHITECT N. Y. C.



Volume VII

FEBRUARY, 1927

Number 5

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Price, mailed flat to any address in the United States Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

CHANGE OF ADDRESS must reach us at least thirty days before the date of issue with which it is to take effect. Duplicate copies cannot be sent to replace those undelivered through failure to send such advance notice. Be sure to send your old address with the new one.

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Charles A. Platt

Alfred Granger

George Chappell

Kenneth Murchison

Grace B. Parke, *Advertising Director*

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Editorially Speaking

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And having written the previous sentence, we must immediately amend it by saying that this determination of character involves far more than an initial decision for, once the general character of a design is set, however vaguely in the designer's mind, it at once becomes the touchstone by which all details must be translated into harmony.

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O. R. Eggers, *Del.*

Office of John Russell Pope, New York, *Architect*

Study, Entrance, University Club, Milwaukee, Wis.

A New Wonder

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The project has its distinctly and seriously ominous side. It is unthinkable that there is not somewhere a limit to the magnitude of constructions of this character. Under cyclonic conditions of wind and weather the idea of such a weight towering over our heads is disquieting. Students of Gothic architecture recall the catastrophe of Beauvais where the vaulted nave, carried to a maximum of height on a minimum of support fell with a crash that marked the end of a great style. It is not impossible that some such stupendous failure will be necessary to keep our ambitious designers within reasonable bounds. Be that as it may, the project bristles with architectural excitement. It is the new wonder of the world, the latest item in the daily catalogue of events which make America far and away the most exciting country in the world in which to live.

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Snow-Bound

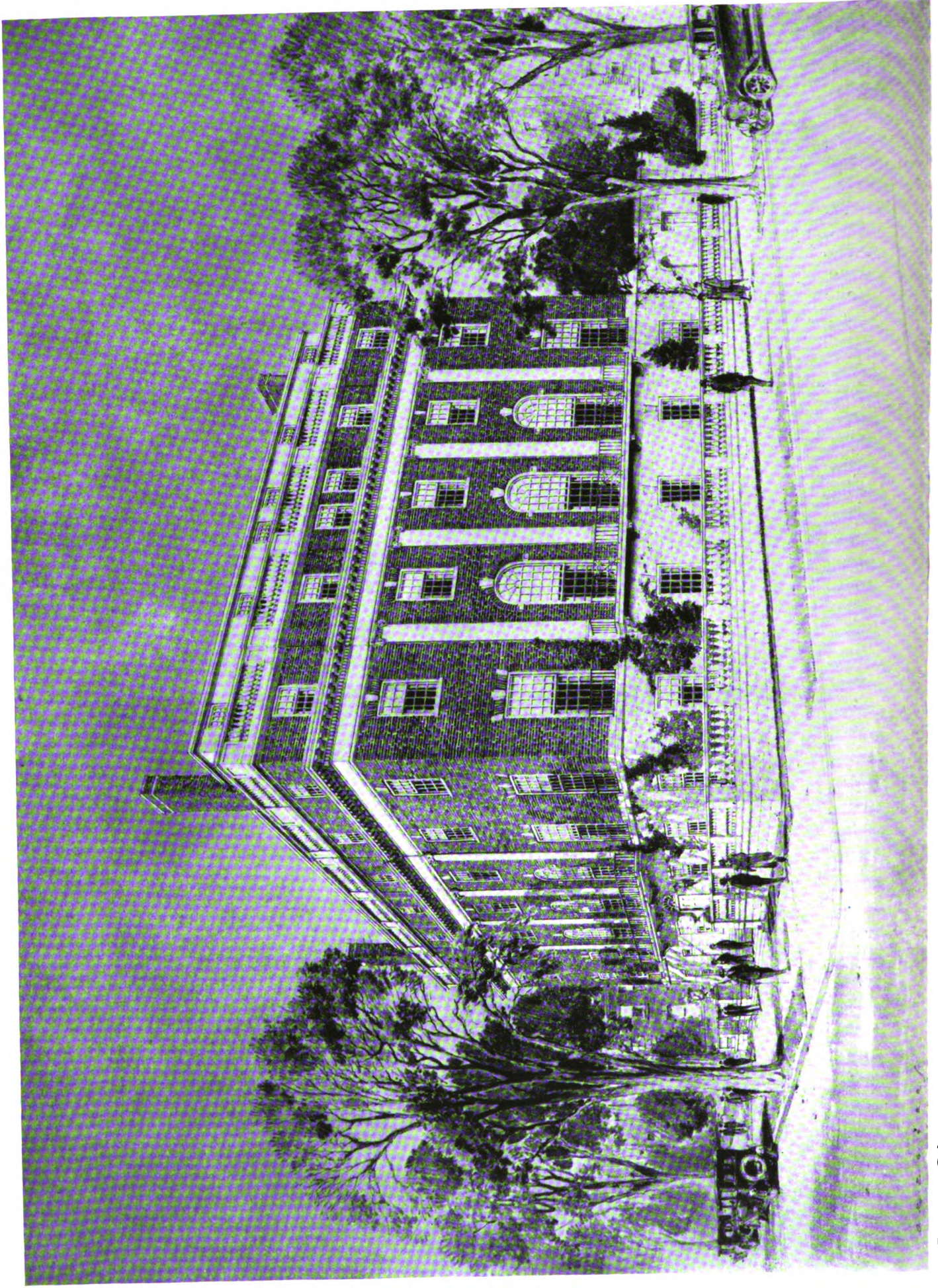
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"And right here let me say that my hat is off to the country builder, the carpenter, the mason, the plumber and the rest who keep right on regardless of wind and weather. And you never saw such husky looking lads! Their cheeks are like apples. Health? That's where it grows, boy! Why...." and here our friend's voice grew confidential.... "you know there are times in every man's life when

THE ARCHITECT



O. R. Eggers, Det.

Study, University Club, Milwaukee, Wis.

Office of John Russell Pope, New York, Architect

what he needs is a little fresh air; mornings when he doesn't feel so good, after a Beaux Arts Ball or something like that, what? Well, when I have a morning of that kind I beat it for one of my jobs in the country. I always try to have one or two of them in the office, you know? . . . for medicinal purposes!"

We hadn't quite thought of this relation of country architecture to hygiene but it has its appealing side. We certainly agree with our friend that there are days when the thought of any office is anathema and there is much to be said for a kind of practice that will keep one out in the open air.

On our Library Table

A PLEASANT arrival during the holiday season has been a new book on domestic architecture. It is by Marcia Mead, a distinguished woman member of the American Institute, who has made a special study of this attractive side of our profession. Under the title of "Homes Of Character" the author has performed a real service in indicating clearly the different types of design from which our colonial homes draw their inspiration, a differentiation which is frequently unrecognized by the layman who merely gives to his architect an order for "a colonial house."

The first five chapters are devoted to such distinct phases of derivation as the Dutch Colonial, Early American—those quaint survivals of the 17th Century, the New England Colonial, the Southern Colonial and the English Georgian. To this are added sections on our other foreign sources, England, France, Italy and Spain. These first nine chapters deal very properly with the originals. Under the heading of Dutch Colonial, for instance, we are given a comprehensive analysis of the charming old Dyckman House in New York City. The ancient towns of Danvers, Topsfield and Salem are drawn upon to furnish examples of the Early American. But the originals of the English cottages shown are in the Cotswold country and the smaller French chateaux are gleaned from the obscure villages in that country. In other words the observations of the text are based on genuine examples of the best in each category.

To these subdivisions is added a most useful one showing the application of the various schools of design to the modern cottage or small house, for it is to the "Small Homes of America" that the volume is specially dedicated. Interior design and furniture are not neglected and the text is illustrated by particularly exquisite drawings from the supremely skillful pencil of Otto R. Eggers. Dodd, Mead and Company have given the book an excellent and conveniently sized presentation. Alto-

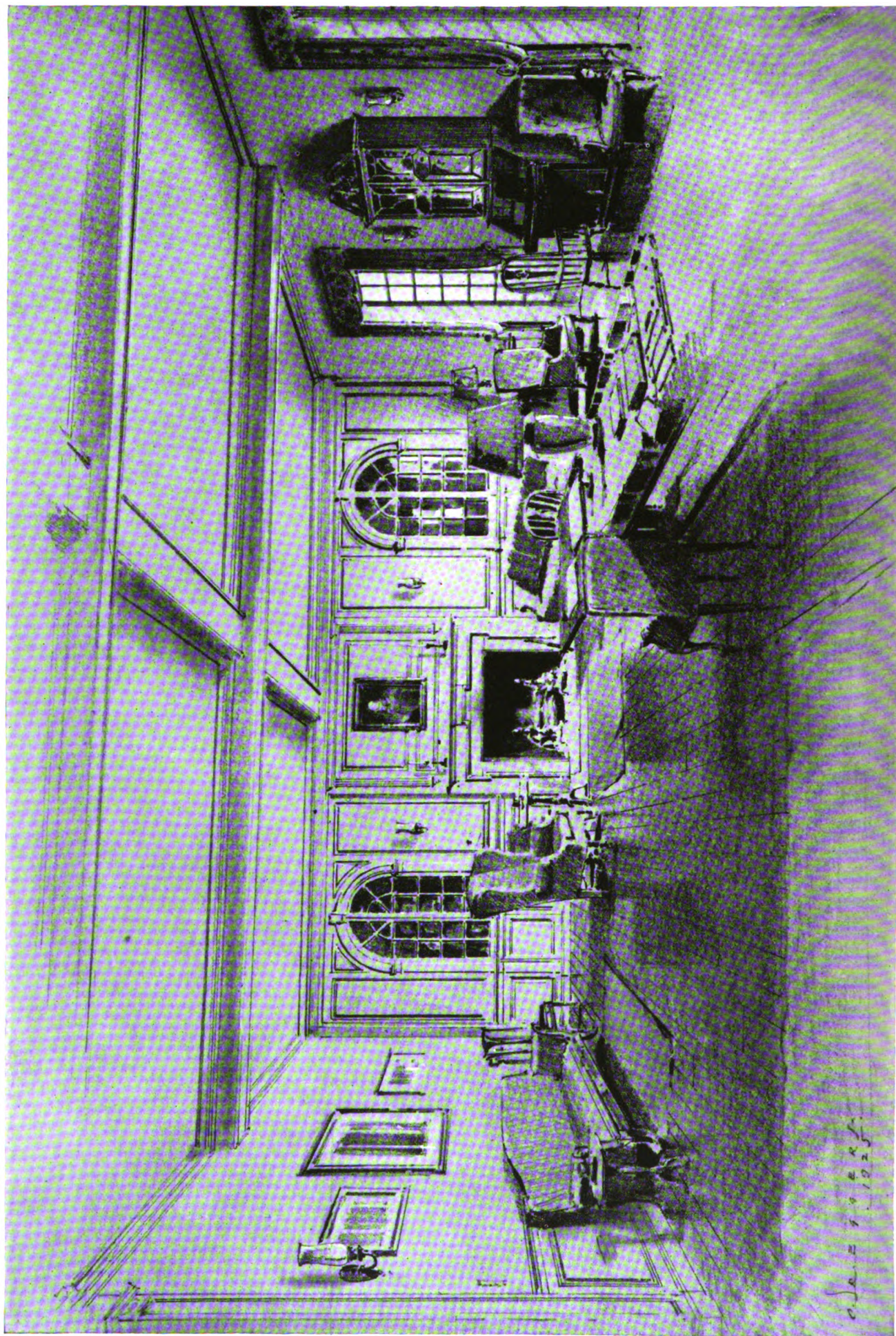
gether it is a volume which can not fail to be instructive and useful to architect and client alike.

The New Old

AT THE great Metropolitan Museum of New York we are now privileged to see examples of Victorian rooms which we have been accustomed to laugh at. The horse-hair sofa and carved walnut what-not, beloved by our parents, have passed through an interesting metamorphosis. Only a few years ago they were shown to a sophisticated audience at the famous "Awful Art" show as examples to incite our derision, so much so, indeed, that certain aristocratic ladies to whom these things were near and dear left the exhibition with strident cries that the whole thing was disgraceful, that they felt that "the bodies of their ancestors had been publicly exhumed!"

And now, what a change! These very furnishings are firmly established in our greatest museum not to show their ridiculousness but to preserve for all time a phase of American culture as exemplified in furniture and decoration which, we begin to see, had actually a certain beauty! Once again is raised the never ending question, "What is this beauty which we are forever seeking?" Surely, here is no real beauty of form, of line, of idea or design. No. These things are just as hideous as they always were. Judged by any purely aesthetic standard they must always remain so. But let us not forget that there is an inner beauty which transcends the outward form. In a word, these curious objects of a bad period of style still do manage somehow to convey a homelike quality, a sense of comfort, an atmosphere of domesticity and a perfect coherence with each other which make them interesting.

It is supremely gratifying to know that the directors of this national repository of art realize their function is to perpetuate *all* phases of our national development in their most characteristic forms. We must not lose sight of the fact that what we call the "Victorian" period at its best was shockingly bad. But that does not mean that in its harmony and consistency there were not certain excellent elements. It would be inconceivable to think of a great museum which did not show the most characteristics of the Baroque, be it Italian or French, that debased era of excited and exaggerated design. But these things are part of the development of style. They are a chapter in the history of art and architecture. Such a chapter, laughable, but in a way charming, is shown in the new "Victorian Rooms" at the Metropolitan. And, be it not forgotten, in their quaint charm they may suggest to certain of our modern designers a valuable quality of liveableness notably lacking in many of the present-day creations of our smart, up-to-date designers.



O. R. Eggers, Del.

Study, Living Room, University Club, Milwaukee, Wis.

Office of John Russell Pope, New York, Architect

The New Arc-Welded Building

NOISELESS STEEL building erection was demonstrated last month before an inspection group of several hundred architects, builders, contractors and steel men at Sharon, Pa. These men were the guests of the Westinghouse Electric and Manufacturing Company in the first public viewing of its five-story arc-welded steel building now approaching completion in the Sharon Works of the company.

The Sharon Works building is the first real multi-story skeleton steel structure, designed specifically for arc-welded construction, and is the first practical example of a new era in steel fabrication and erection in which the welders will supplant the riveting gangs. The floor dimensions of the building are 70 x 220 feet. The height will be 80 feet.

One of the most striking features was the absence of the nerve-wracking rivetting hammer. At a distance of a half-block from the building, it was practically impossible to hear any construction noises. Even when directly in the steel structure, conversation could be carried on in an ordinary tone. Noiseless building erection will be a long sought boon to office workers in crowded cities or to hospital patients, where the terrific noise of riveted buildings under construction has been the source of many complaints.

Another feature of the new method of construction that attracted attention was that rivetters now working on the building have been converted into welders in three weeks of training, thus solving a problem of trade conversion. The clean looking columns and joints, caused by the absence of rivet heads was also commented upon by onlookers.

The new building is an outgrowth of years of experimenting by welding engineers. Data so provided resulted in steel fabrication and design which provides greater strength at joints and makes for less steel in building, the various members being lighter than is required for rivetted construction. The Sharon building, for example, required 700 tons of steel while for a similar building of rivetted construction 800 tons would have been needed.

The Virginian Capitol

OUR ISSUE of November 1926 contains a frontispiece entitled, "Portico, Capitol of Virginia, Richmond, Va., Thomas Jefferson (about 1781) Architect." In the interests of accuracy we are advised by John Keegan Peebles, of the firm of Peebles & Ferguson, Architects, Norfolk, Virginia, as follows:

"This portico was not a part of the original building for which Jefferson furnished the plans. It was added in 1903-04, the idea having been originally

presented to the Legislature in a set of competitive plans submitted by me in 1900, which became known as the 'Peebles Plans' and which were not then adopted.

"Circumstances, however, were such that the project of Repair and Extension had to be again brought before the Legislature and a Bill to Re-model and Extend the building was passed, the firms of Nolan & Baskerville, Richmond, Frye & Chesterman, Lynchburg, and myself being named as joint architects.

"This portico and the other alterations of the Capitol were constructed in accordance with the authority conferred by that Bill."

The Architectural League—New York

FOR SOME years it has been the custom to award, at the annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture and one in landscape architecture, and the by-laws have stated that each recipient of the gold medal award shall subsequently be considered "hors concours," or ineligible for the gold medal award. Believing that this rule operated against the League's exhibitions in that the gold medalists were inclined to sit on the side lines, so to speak, and watch others send in to the exhibitions their best work, the members on January 6th changed the by-laws so that any architect may win the gold medal as often as his exhibited work shall be deemed worthy of such award. It was also stipulated in the changed by-laws that the award shall be made only in recognition of work which is actually on view in a League exhibition. It was pointed out that the New York Chapter of the A. I. A. awards a gold medal each year to an architect in recognition of his ability, his executed work and his standing in his profession. The League, desirous of doing whatever can be done to keep on the highest plane the quality of work which is exhibited, believes that this change will spur the former gold medalists to send in their best work.

Another change of considerable importance was the addition of two silver medals and two honorable mentions. The new by-law states that these shall be *available*. This means that the jury may award two silver medals and two honorable mentions if the exhibited work is good enough to merit such awards. The by-law further states that one silver medal and one honorable mention shall be awarded for intimate work such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention for monumental or public buildings which might be classed as *general* in contradistinction to *intimate*. The gold medal is to be awarded to the best design in the exhibition and such design may be either in the *intimate* or the *general* class.

Committee, Room 1618, 19 West 44th Street, New York, N. Y. Otto R. Eggers, Chairman.

THE FOLLOWING EXCERPTS FROM THE DEED OF GIFT EXPLAIN THE AWARD AND CONDITIONS:

"Fourteen hundred dollars * * * is to be awarded, * * * , to some deserving and meritorious architect or architectural draughtsman, resident anywhere in the United States, to aid him in paying the expenses of an European trip, lasting not less than six months."

"The selection of the beneficiary of the Scholarship is to be by means of a competition * * * and the drawings called for * * * are to be submitted for examination and judgment to a jury consisting of at least three practicing architects, no one of whom is to be connected with any school or atelier for the teaching of architecture. In making the award the jury is to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted."

*"Any architect or architectural draughtsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draughtsman and who is not and has not been the

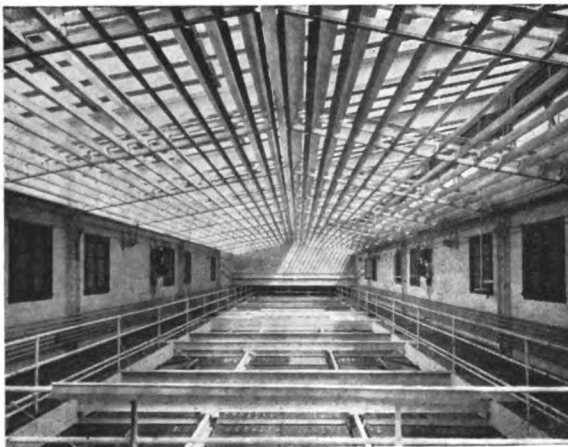
beneficiary of any other travelling scholarship, shall be eligible to compete."

"Every competitor must be nominated by a member of the American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one (1) candidate."

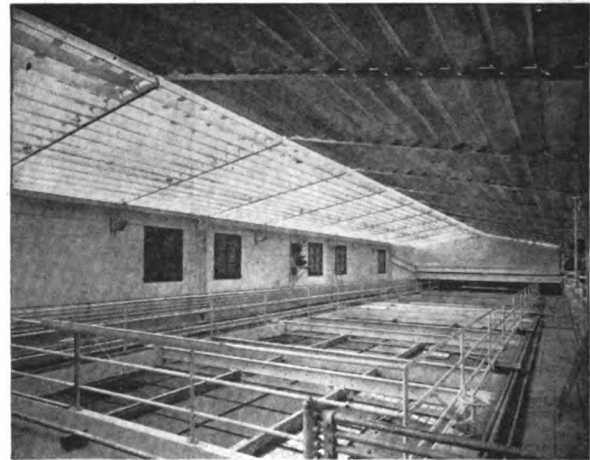
"Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience."

"The successful competitor shall write from time to time, but not less than once every two months, to the New York Chapter of the American Institute of Architects, giving an account of the employment of his time."

**In addition to the minimum of three years' experience it is the intent of this paragraph that a competitor shall be engaged in the practice of architecture either as an architect or draughtsman at the time of the holding of this competition.*



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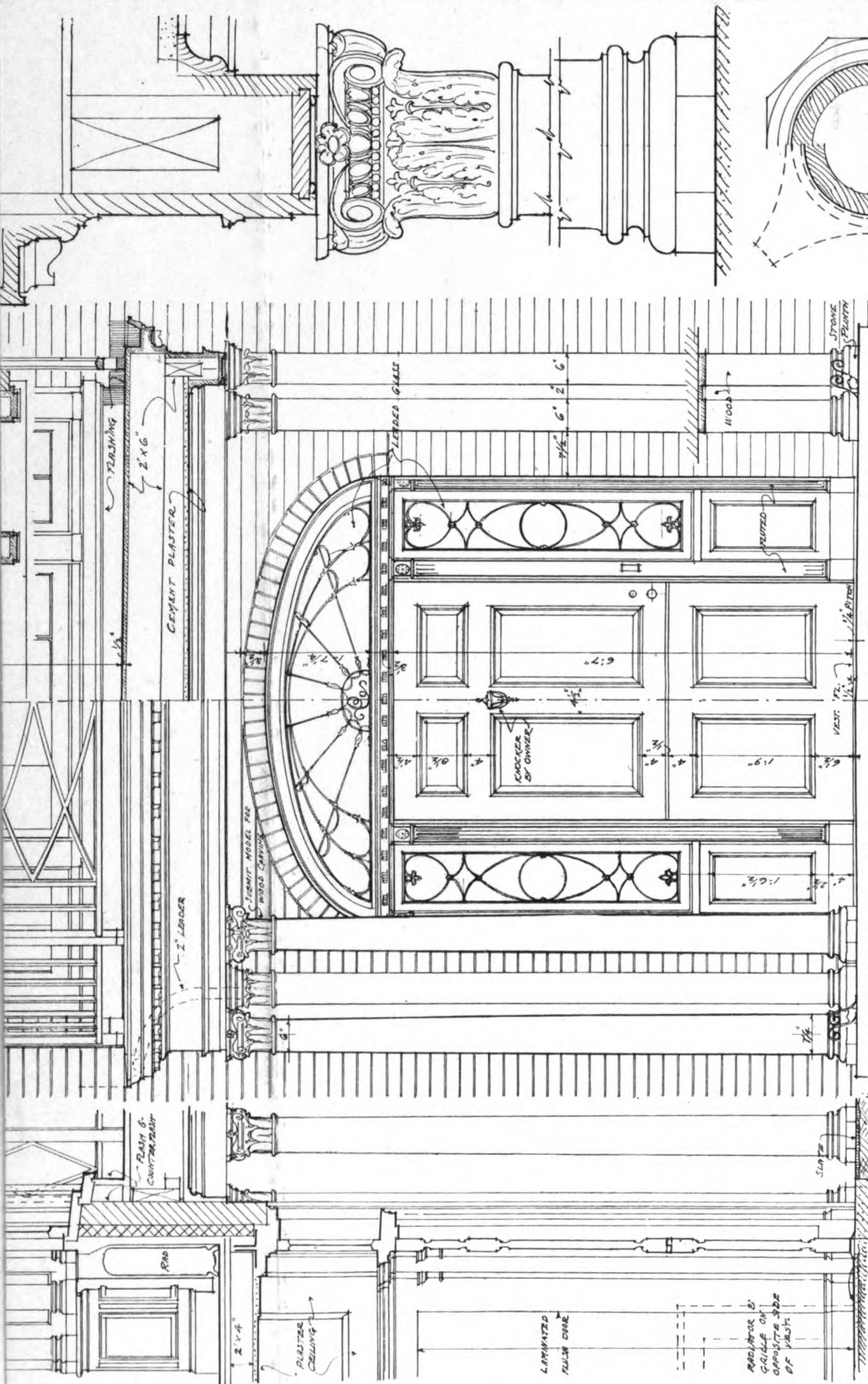
Ventilighter

System of Scientific Light Control in the Museum Field

The following list comprises installations recently completed and buildings under construction shortly to be equipped: Fogg Art Museum (new) Harvard University, Cambridge, Mass., Coolidge, Shepley, Bulfinch & Abbott, Architects, Hollis French & Allen Hubbard, Engineers; Tryon Art Gallery, Smith College, Northampton, Mass., Frederick L. Ackerman, Architect; Detroit Institute of Arts, Detroit, Mich., Paul Cret & Zantlinger, Borie & Medary, Architects; Memorial Art Gallery, University of Rochester, N. Y., McKim, Mead & White, Architects; Philadelphia Public Library, Philadelphia, Pa., Horace Trumbauer, Architect.

Simon Ventilighter Co. inc.

101 PARK AVENUE,
NEW YORK



SECTION

ELEVATION

DETAILS

J.R.

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RESIDENCE OF JOHN H EDEN ESQ
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 GREVILLE RICKARD ARCHITECT N. Y. C.



Volume VII

FEBRUARY, 1927

Number 5

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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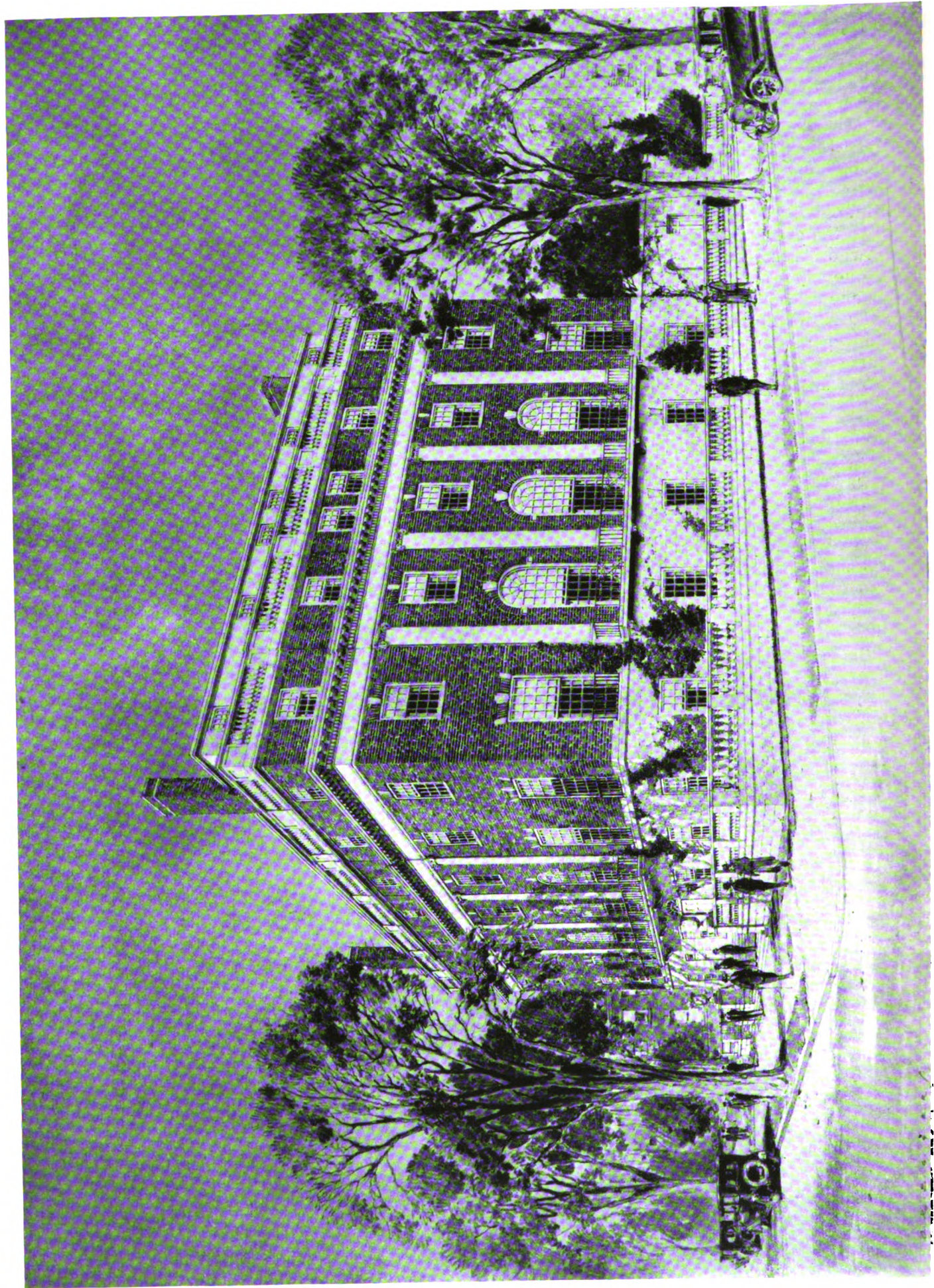
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Study, University Club, Milwaukee, Wis.

Office of John Russell Pope, New York, Architect

what he needs is a little fresh air; mornings when he doesn't feel so good, after a Beaux Arts Ball or something like that, what? Well, when I have a morning of that kind I beat it for one of my jobs in the country. I always try to have one or two of them in the office, you know? . . . for medicinal purposes!"

We hadn't quite thought of this relation of country architecture to hygiene but it has its appealing side. We certainly agree with our friend that there are days when the thought of any office is anathema and there is much to be said for a kind of practice that will keep one out in the open air.

On our Library Table

A PLEASANT arrival during the holiday season has been a new book on domestic architecture. It is by Marcia Mead, a distinguished woman member of the American Institute, who has made a special study of this attractive side of our profession. Under the title of "Homes Of Character" the author has performed a real service in indicating clearly the different types of design from which our colonial homes draw their inspiration, a differentiation which is frequently unrecognized by the layman who merely gives to his architect an order for "a colonial house."

The first five chapters are devoted to such distinct phases of derivation as the Dutch Colonial, Early American—those quaint survivals of the 17th Century, the New England Colonial, the Southern Colonial and the English Georgian. To this are added sections on our other foreign sources, England, France, Italy and Spain. These first nine chapters deal very properly with the originals. Under the heading of Dutch Colonial, for instance, we are given a comprehensive analysis of the charming old Dyckman House in New York City. The ancient towns of Danvers, Topsfield and Salem are drawn upon to furnish examples of the Early American. But the originals of the English cottages shown are in the Cotswold country and the smaller French chateaux are gleaned from the obscure villages in that country. In other words the observations of the text are based on genuine examples of the best in each category.

To these subdivisions is added a most useful one showing the application of the various schools of design to the modern cottage or small house, for it is to the "Small Homes of America" that the volume is specially dedicated. Interior design and furniture are not neglected and the text is illustrated by particularly exquisite drawings from the supremely skillful pencil of Otto R. Eggers. Dodd, Mead and Company have given the book an excellent and conveniently sized presentation. Alto-

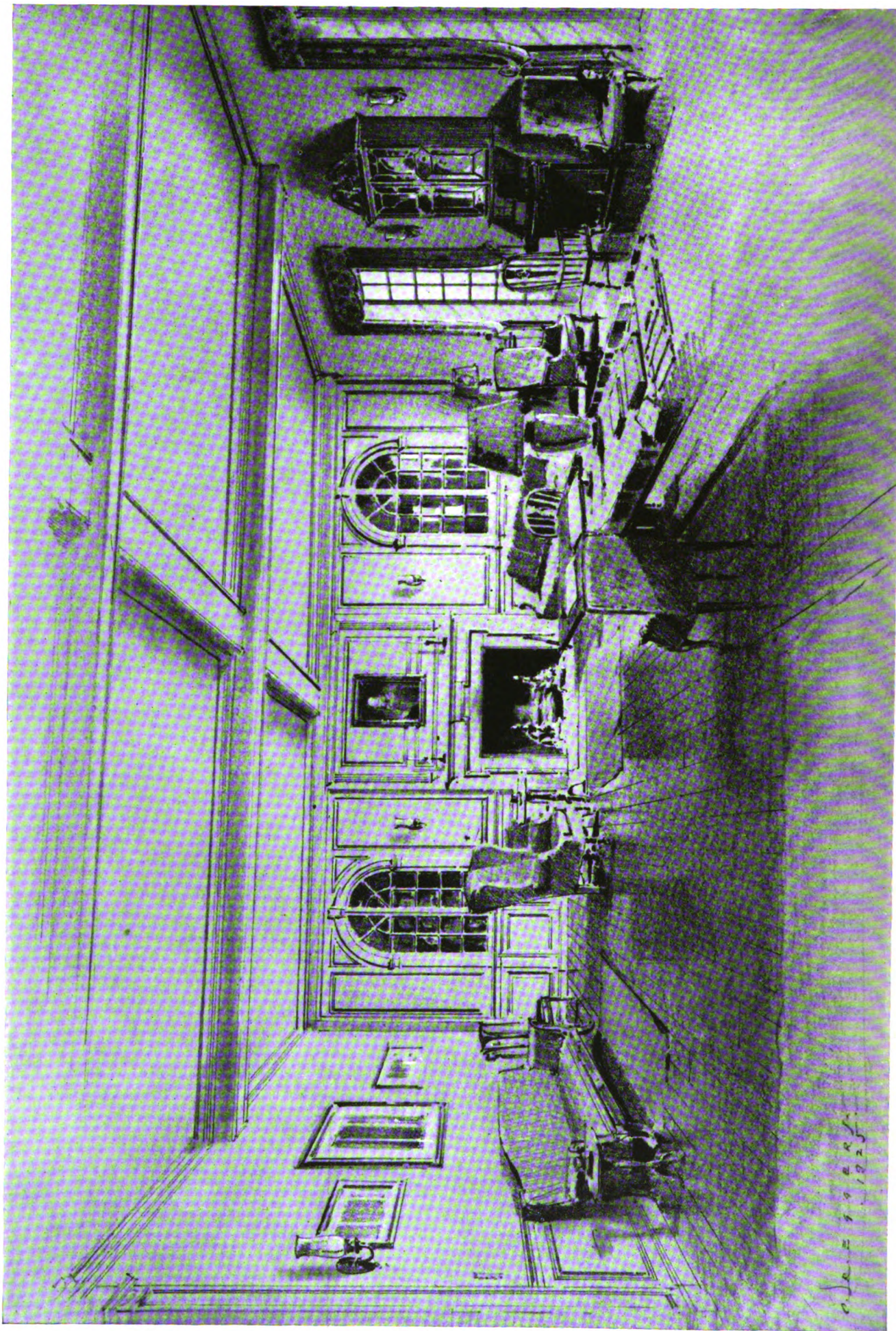
gether it is a volume which can not fail to be instructive and useful to architect and client alike.

The New Old

AT THE great Metropolitan Museum of New York we are now privileged to see examples of Victorian rooms which we have been accustomed to laugh at. The horse-hair sofa and carved walnut what-not, beloved by our parents, have passed through an interesting metamorphosis. Only a few years ago they were shown to a sophisticated audience at the famous "Awful Art" show as examples to incite our derision, so much so, indeed, that certain aristocratic ladies to whom these things were near and dear left the exhibition with strident cries that the whole thing was disgraceful, that they felt that "the bodies of their ancestors had been publicly exhumed!"

And now, what a change! These very furnishings are firmly established in our greatest museum not to show their ridiculousness but to preserve for all time a phase of American culture as exemplified in furniture and decoration which, we begin to see, had actually a certain beauty! Once again is raised the never ending question, "What is this beauty which we are forever seeking?" Surely, here is no real beauty of form, of line, of idea or design. No. These things are just as hideous as they always were. Judged by any purely aesthetic standard they must always remain so. But let us not forget that there is an inner beauty which transcends the outward form. In a word, these curious objects of a bad period of style still do manage somehow to convey a homelike quality, a sense of comfort, an atmosphere of domesticity and a perfect coherence with each other which make them interesting.

It is supremely gratifying to know that the directors of this national repository of art realize their function is to perpetuate *all* phases of our national development in their most characteristic forms. We must not lose sight of the fact that what we call the "Victorian" period at its best was shockingly bad. But that does not mean that in its harmony and consistency there were not certain excellent elements. It would be inconceivable to think of a great museum which did not show the most characteristics of the Baroque, be it Italian or French, that debased era of excited and exaggerated design. But these things are part of the development of style. They are a chapter in the history of art and architecture. Such a chapter, laughable, but in a way charming, is shown in the new "Victorian Rooms" at the Metropolitan. And, be it not forgotten, in their quaint charm they may suggest to certain of our modern designers a valuable quality of liveableness notably lacking in many of the present-day creations of our smart, up-to-date designers.



O. B. Eggers, Del.

Study, Living Room, University Club, Milwaukee, Wis.

Office of John Russell Pope, New York, Architect

The New Arc-Welded Building

NOISELESS STEEL building erection was demonstrated last month before an inspection group of several hundred architects, builders, contractors and steel men at Sharon, Pa. These men were the guests of the Westinghouse Electric and Manufacturing Company in the first public viewing of its five-story arc-welded steel building now approaching completion in the Sharon Works of the company.

The Sharon Works building is the first real multi-story skeleton steel structure, designed specifically for arc-welded construction, and is the first practical example of a new era in steel fabrication and erection in which the welders will supplant the riveting gangs. The floor dimensions of the building are 70 x 220 feet. The height will be 80 feet.

One of the most striking features was the absence of the nerve-wracking rivetting hammer. At a distance of a half-block from the building, it was practically impossible to hear any construction noises. Even when directly in the steel structure, conversation could be carried on in an ordinary tone. Noiseless building erection will be a long sought boon to office workers in crowded cities or to hospital patients, where the terrific noise of riveted buildings under construction has been the source of many complaints.

Another feature of the new method of construction that attracted attention was that rivetters now working on the building have been converted into welders in three weeks of training, thus solving a problem of trade conversion. The clean looking columns and joints, caused by the absence of rivet heads was also commented upon by onlookers.

The new building is an outgrowth of years of experimenting by welding engineers. Data so provided resulted in steel fabrication and design which provides greater strength at joints and makes for less steel in building, the various members being lighter than is required for rivetted construction. The Sharon building, for example, required 700 tons of steel while for a similar building of rivetted construction 800 tons would have been needed.

The Virginian Capitol

OUR ISSUE of November 1926 contains a frontispiece entitled, "Portico, Capitol of Virginia, Richmond, Va., Thomas Jefferson (about 1781) Architect." In the interests of accuracy we are advised by John Keevan Peebles, of the firm of Peebles & Ferguson, Architects, Norfolk, Virginia, as follows:

"This portico was not a part of the original building for which Jefferson furnished the plans. It was added in 1903-04, the idea having been originally

presented to the Legislature in a set of competitive plans submitted by me in 1900, which became known as the 'Peebles Plans' and which were not then adopted.

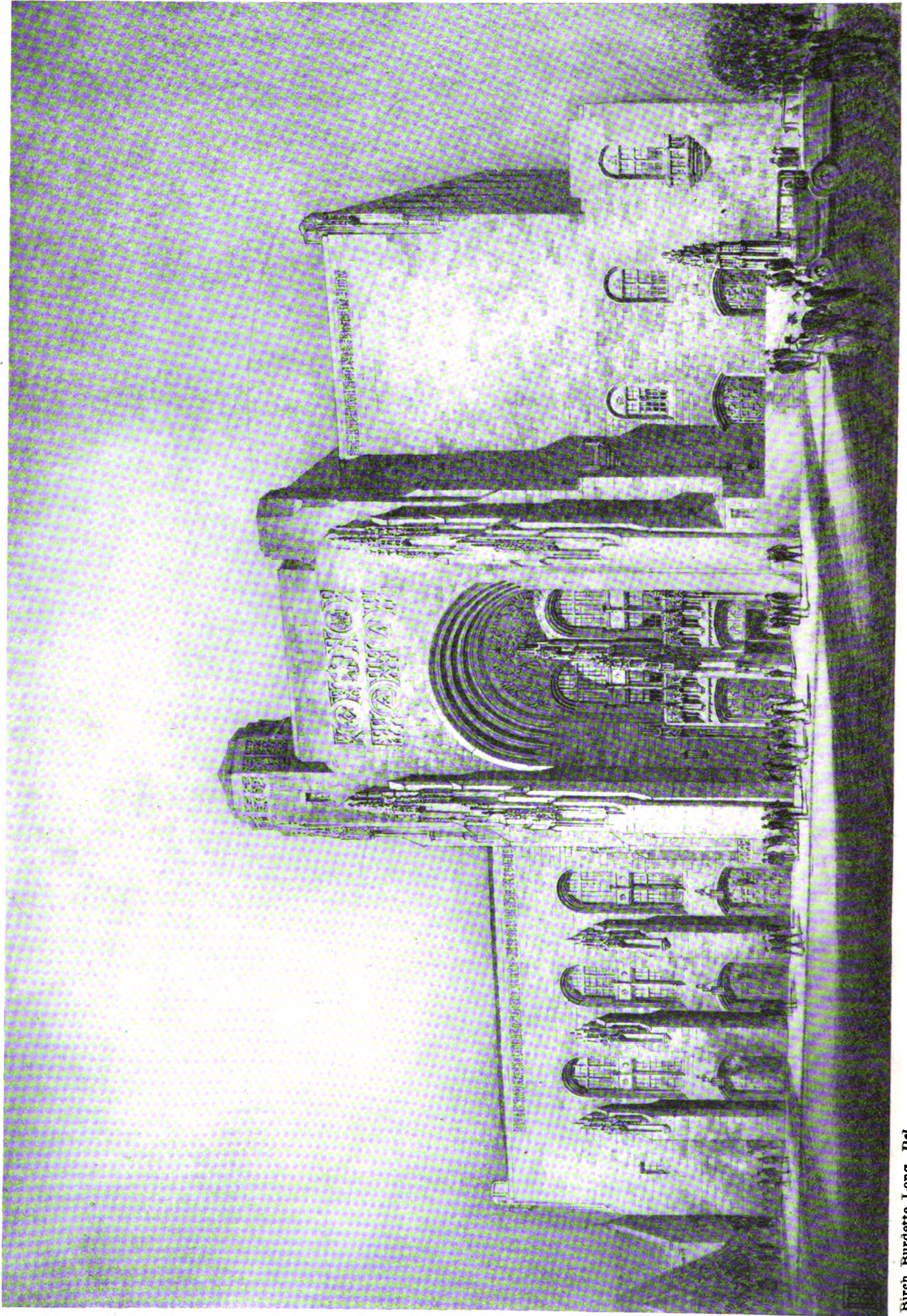
"Circumstances, however, were such that the project of Repair and Extension had to be again brought before the Legislature and a Bill to Remodel and Extend the building was passed, the firms of Nolan & Baskerville, Richmond, Frye & Chesterman, Lynchburg, and myself being named as joint architects.

"This portico and the other alterations of the Capitol were constructed in accordance with the authority conferred by that Bill."

The Architectural League—New York

FOR SOME years it has been the custom to award, at the annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture and one in landscape architecture, and the by-laws have stated that each recipient of the gold medal award shall subsequently be considered "hors concours," or ineligible for the gold medal award. Believing that this rule operated against the League's exhibitions in that the gold medalists were inclined to sit on the side lines, so to speak, and watch others send in to the exhibitions their best work, the members on January 6th changed the by-laws so that any architect may win the gold medal as often as his exhibited work shall be deemed worthy of such award. It was also stipulated in the changed by-laws that the award shall be made only in recognition of work which is actually on view in a League exhibition. It was pointed out that the New York Chapter of the A. I. A. awards a gold medal each year to an architect in recognition of his ability, his executed work and his standing in his profession. The League, desirous of doing whatever can be done to keep on the highest plane the quality of work which is exhibited, believes that this change will spur the former gold medalists to send in their best work.

Another change of considerable importance was the addition of two silver medals and two honorable mentions. The new by-law states that these shall be *available*. This means that the jury may award two silver medals and two honorable mentions if the exhibited work is good enough to merit such awards. The by-law further states that one silver medal and one honorable mention shall be awarded for intimate work such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention for monumental or public buildings which might be classed as *general* in contradistinction to *intimate*. The gold medal is to be awarded to the best design in the exhibition and such design may be either in the *intimate* or the *general* class.



Birch Burdette Long, *Del.*

Study, Masonic Temple and Scottish Rite Cathedral, Scranton, Pa.

Raymond M. Hood, New York, *Architect*

V—This New Freedom

By REXFORD NEWCOMB, A. I. A.

IN MY last paper (January) I made reference to my conviction that "style has been over-emphasized, over-worshipped" and said that as a result, designers, intoxicated by the beauties of line, mass and color of the historic masterpieces which they study become *slaves of the past* rather than *masters of the present*. In this paper it is my purpose to study some of the changes that have taken place in American architecture in recent years and, if possible, to determine the status of the art at the present time.

Down through history, the story of architecture has been that of a constantly unfolding evolution. Each age has brought forth its technical developments and upon the basis of these material gains and in terms of them, art has in each epoch been better able to express itself. Primitive man knew only primitive practical arts and therefore a primitive artistic expression. Passing through a stone age, a bronze age, an iron age, man, from the new vantage that each improved tool and new mechanical device gave him, has constantly forged his way to higher material goods and to nobler expressions artistically.

To him who knows his history and reads its message correctly, it is perfectly plain that all the *great* styles of architecture have come into being as the result of a *new* or a *changed system of construction*. Often, of course, the development has resolved itself into an appropriation of expedients formerly known but brought to a new meaning and a transcendent usefulness through a new approach, a changed emphasis, or by combination with other expedients.

Thus in Byzantine times the squinch and the pendentive, long known to the Sassanians, when combined with the Roman dome through Roman engineering prowess and imagination, came to a new meaning and a developed usefulness—this amalgamation giving us a combination of structural expedients hitherto unknown in history. Add to this structural system the handsome and colorful veneers in the way of marbles and mosaics, these called into being by a changed attitude toward life and themselves perfectly reflective of this splendid and luxuriant age in Constantinople—then the capital of the world,—and that artistic expression known as the Byzantine style is at hand.

Egypt had her *static*, eternal, funereal art-forms based directly upon a system of construction concomitant with her geological backgrounds and her material achievements. The Tigris-Euphrates peo-

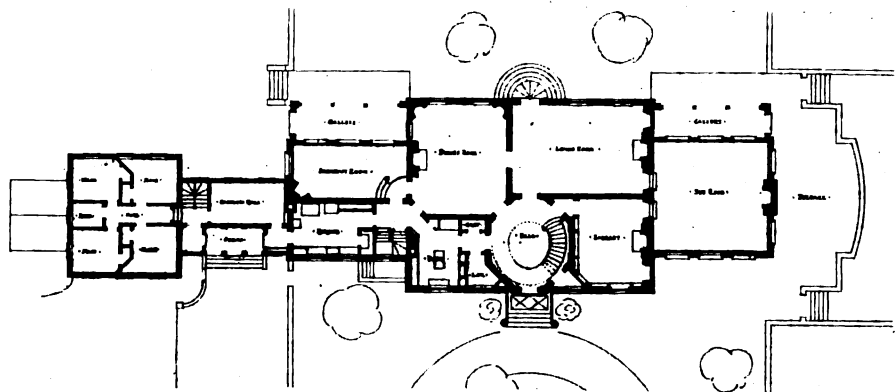
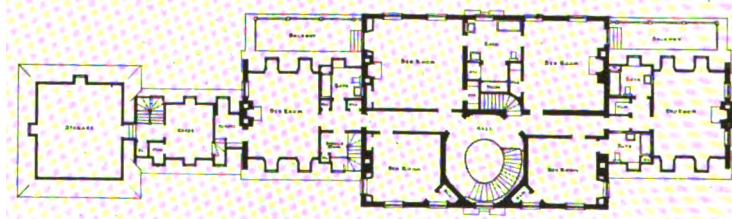
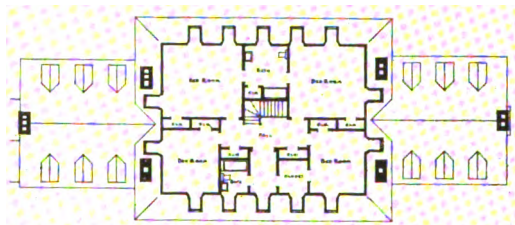
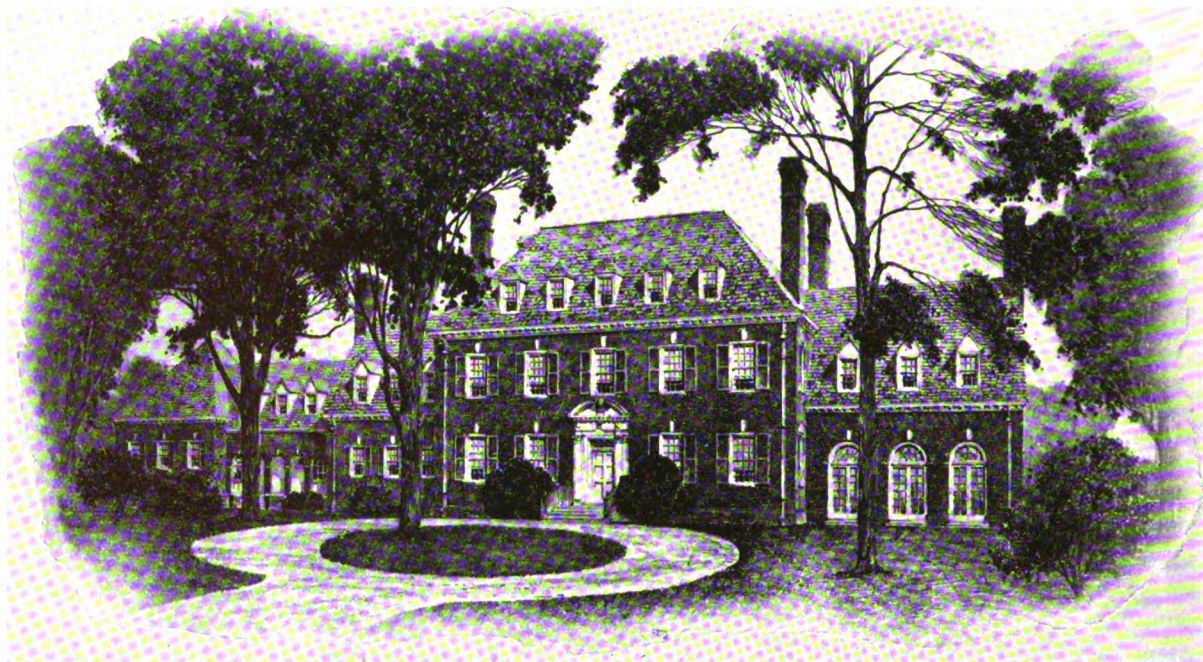
ples—Chaldaeans and Assyrians—had an *arcuated* system of construction in keeping with their local geology and material development. In each of these countries the artistic expression is so inseparably linked-up with and determined by its environment, and so eloquently expressive of it, that neither can be separated from that environment by any stretch of the imagination.

The same was true of Persia with her wonderful wealth of building materials: stone, marble, wood, ceramics, textiles, and her equally versatile array of structural expedients; and of Greece—that peerless mistress of the ancient world,—each country developing in obedience to its material backgrounds, a *columnar* (post and lintel) architecture.

A changed system of construction—the *arch and pier*,—coupled with Roman commercial and military prowess made possible the great basilicas and temples of Imperial Rome and indeed to the Romans still belongs the glory of having constructed the largest masonry dome ever yet builded by man—that of the Pantheon. But the germs of what were some day to become the solution of the medieval vaulting problem: the *groined vault* and the *flying buttress*, were to be found in some of these basilicas, and indeed it may be shown that the Basilica of Constantine (313 A. D.) prophetically betokened the developments that came to complete fruition in Amiens, Notre Dame de Paris, and Rheims.

But these germs had to be nurtured through the Dark Ages and indeed it would seem that they were all but lost before that first definite step toward the medieval development was to take place in San Ambrogio at Milan. Emerging at Milan in Lombardy, it was carried northward to Normandy by Italian builders summoned by William de Volpiano and Lanfranc who had gone thither in the service of the Normans—William the Conqueror and his immediate predecessors. Here in the hands of another virile people of Nordic strain these vaulting expedients developed into something new—*oblong ribbed vaults of pointed arches*, abutted exteriorly by visible "props of stone"—the *flying buttress*.

But that whole story is well known to the informed architect and indeed enough has been said to make plain that the real significant thing behind all architectural form is structure and that structure cannot in any sense be separated from aesthetic considerations. But of what significance is all this to us of today? Perhaps a glimpse of our own immediate architectural past will be of interest here.



W. Duncan Lee, Richmond, Architect

Study, House, Mr. H. W. Ellerson, Richmond, Va.

American architectural endeavors fall for the most part in that period of artistic development known as the "Post Renaissance" and "the Revivals." American Colonial and particularly the Georgian is directly predicated upon the current English work of its day, and the English work, of course, grew out of the Classical movement initiated by Inigo Jones and perpetuated by Sir Christopher Wren and his successors. Thus, while Palladianism had somewhat of a grip upon our early endeavors, the soberer types of the Greek Revival colored all formal American work from 1800 up to the time of the Civil War. Then came the eclectic period when Gothic revivals, Romanesque revivals and revivals of this, that and the other thing were sought out as the potential expression of a growing national consciousness and life in this new republic.

That this eclectic period produced some interesting essays architecturally no observing critic will deny, but that the great bulk of the work of the period was eminently ridiculous is now being recognized by sober students. I am sure I do not know how it could have been much else than it was, and indeed perhaps we are still too near to it to pass final judgment. The point remains, however, that we *now know better* and the pity is a scant few of us are abiding by the lessons taught us by these mistakes of our immediate predecessors, or for that matter doing any better ourselves. Oh yes, perhaps our masses are better studied, our lines more pleasing, our construction better executed, but from the standpoint of really solving the problem of creating vital, expressive, meaningful, architecture—an architecture truly indicative of our day and time—we miss the point almost as hopelessly. And this in an age when all of the "makings" of a new and virile modern architecture are at our very fingertips!

I have said above that each *great* style of architecture came into being as the result of a changed system of construction. We stand today—although perhaps barely conscious of it—in the presence of a new system of construction, made possible by the technical development of the metals. This apparently has not dawned upon our architects, for indeed while many are using these new expedients, they refuse to admit it and still present us with facades which negative in almost every line of their lithic faces the presence of the steel frame behind them. Some of these try to palm themselves off upon us as *masonry* structures, but structures so tall that, if asked to support themselves by the expedients which their facades indicate, would come down in a miserable heap.

All of this is to say that, although we have at our finger-tips the very keys to a *new freedom*, we re-

fuse to open the gates of our imagination and still insist upon continuing in the lock-step of a bye-gone age, repeating over and over again our masonry platitudes (graceful indeed as they were and true in their day) which are as meaningless as the donkey and cart would be in modern commerce.

Steel and many other new materials have come to set us free, but we refuse to be freed. Isn't that a paradox? Perhaps this lack of contact between *structure* on one hand and *art* on the other comes about because of our tendency toward high specialization. In the old days the architect and the builder were one and he knew perfectly well the possibilities and limitations of his materials. Today we design on paper a stone tower forty or fifty stories high and call in the engineer to make it stand up. We "*say it*" with *masonry* on the facade, but *he does it with steel*, the bony structure of which we rarely mention in the external architectural expression. All of this, it will be seen, is eminently untruthful and insincere; indeed, it transcends the very foundation principles of architecture as an expressive art. The new construction systems are today evolved by the engineer, the inventor, the manufacturer, and apparently the architect in many cases is not enough interested in them to master their spirit, philosophy or meaning. How then can he solve their artistic expression?

The development of steel upon a commercial basis coupled with the perfection of Portland Cement made possible another system of construction of great value to the architect—reinforced concrete. This new and freedom-giving expedient the architect has used for some years now, but artistically he has done no better by it than he has done by the steel frame. He simply ignores it, using it as a hidden slave to bear the burdens which the materials that he features upon the facade could not possibly bear. So far, in this country, very little attention has been paid to this noble material which, it seems to me, has artistic possibilities quite as important as its structural values. In my estimation the aesthetic expression of reinforced concrete is one of the important architectural considerations of our day. Think of the wonderful possibilities, the almost unlimited opportunities offered by this versatile material—the only permanent, quick-setting, structural, *plastic* in the whole range of building materials! As artists we have not as yet become aware of the tremendous leverage upon architectural problems—artistic as well as structural—that it offers.

Often the early attention that a new ware receives consists in attempts to palm it off as a substitute for some well-known and time-honored material. This is exactly what has happened to concrete,

which has been presented as a substitute for stone, rather than as a material worthy of our consideration because of its intrinsic possibilities. Artistically it has been used like stone—generally “pre-cast” and set on the job in the same manner that stone would be set. This is manifestly foolish and it appears increasingly so when we come to realize that the greatest quality that concrete has to offer is its *plasticity*—a quality that seems as yet not to have been sensed in any large way. But, *absolutely unhampered* in its capacity to adapt itself to any system of masses, forms or lines, this permanent, plastic—“modern mud” we might almost call it—when combined with steel reinforcement offers to the modern architect a freedom of expression the like of which no previous age has seen.

What one might be able to say of the tremendous possibilities of a whole host of modern materials: tiles and terra cottas, with their infinite capacity for color differentiation, glass, metal sash, copper in its various forms, lead and the infinite variety of synthetic materials would make a story too long to recount here. The point is that the architect of our day has been freed of most of the hampering limitations of bye-gone ages. With materials strong in tension, compression and flexure most of our serious structural problems disappear and with materials susceptible of an infinite variety of forms and colors, a whole new world of expression is opened up to us. We are no longer hampered with the bugbear of thick walls or the difficult problems of adequate abutment of arcuated forms. With at least two new systems of construction—one *metallic*, coordinate, structural, the other *metallo-lithic* and absolutely fluid and plastic (if we will but recognize

it), the “stuff” of which a new and virile modern architecture may be made is at hand. Will we measure up to the challenge of our age and capitalize upon this *new freedom*? Only time will tell. One thing is certain, however, and that is this: so long as we concentrate upon the forms of the past and refuse to sense the meaning of these forms in relation to life as it was lived and expressed in the material expedients of those days, just so long will we blind ourselves to the opportunities of *this new freedom* to which we, through the triumphs of an industrial age, have fallen heir.

I am not one to depreciate the coming of the machine except in so far as we become slaves to it. The machine, all inventions, all new materials, are good and useful, if we *are the masters*. So long as we bemoan the passing of the “good old days” and attempt to reproduce the craftsmanlike forms of those times by means of the machine, just so long shall we continue to fool ourselves. No; the past while it assuredly lives on in the present, is gone forever. As artists and builders we have entered upon a new era—the era of the machine, labor-saving devices of all kinds, new structural systems that make obsolete old artistic expressions, a whole new palette of vari-colored, plastic but staunch materials. Ours is the problem to catch the message of our time and to record it in all of its orchestral variety in terms of the material expedients with which this age endows us. It is plain that we have only “scratched the surface” in our progress toward the accomplishment of this, our task. As creative thinkers—architects—we are challenged; what shall we do about it?

Say It With Cards

ALL-THE-YEAR SUGGESTIONS FOR KEEPING UP THE FRIENDLY SPIRIT

By GEORGE S. CHAPPELL

THE HOLIDAY season which we have just weathered has been in many respects like its predecessors. The futile attempts to work during the pre-Yule and post-New Year period have been fraught with the usual number of headaches and the final realization that it was no use, that we might as well succumb to the national orgy of giving and taking, letting all important jobs rest on their haunches until the sky had cleared, the holly wreathes had been burned and the January bills had been neatly stacked, to be taken up in the order of their exigence.

One thing, however, has been reinforced to an unusual degree during these, our latest days of cele-

bration, and that is the fact that the card form of greeting has undoubtedly come to stay. Architects, with their wide-spread affiliations with so many hundreds of trades, are particularly open to this amiable form of approach. It was not ever thus. Time was when contractors and builders laid down a barrage of more valuable and more material gifts, aimed at the heads of architectural offices. Handsome cabinets of cigars figured largely in this form of business bribery. Potent liquors were not lacking and Lucullan luncheons were a feature from which designers tottered home, surfeited and suffused, and tried vainly to explain that they had been at an important “business meeting.”

These conditions have gradually changed. There was something a bit crude about them, something savoring too much of easy graft. Little by little this open-handed largess has dwindled. But our American business men are far too sentimental not to seek a substitute for the expression of their tender feelings. This has been found in the imposing avalanche of greeting cards which reach the architects' desks during the merry season. We all know what a decorative element these cards have become in our homes. We see them stacked on every table, mantel and shelf where the neighbors may see them and realize how tremendously popular we are. Among these gay greetings none compare in splendor and elaborateness with the good wishes extended by the kind-hearted cement companies, brick manufacturers and dealers in plumbers' supplies. Tears have come into my eyes when the truth has dawned on me that this or that great corporation was poignantly and personally interested in my welfare.

It is my thought that this beneficent practice should not stop short with the Xmas season. It brings a spirit into professional and business relations which should be carried into the balance of the year. Think of the opportunities we have. There is no season without its holidays, which an all-wise Providence has so distributed that there is never any long period of work without its interruption, its intervening day or days of festival to throw us out of our stride and keep us from getting bogged down. Each of these celebrations should be marked by an exchange of sentiment suitable to the special occasion.

The current month of February, for instance, is specially rich in such opportunities, studded, as it is, with three definite feast-days, the birthdays of Lincoln and Washington and the day set apart for St. Valentine. I feel sure that business men will be quick to develop this trend once the suggestion reaches them. But it is to the architects that I most definitely address myself. It is they who have not reciprocated in the past with the fervor which I should like to see. They have received much and given little. It is now distinctly up to the architects to take the lead and send out a series of snappy sentiments to their clients and contractors.

Far be it from me to make a suggestion without giving a few concrete examples of what I mean. I do not claim that these examples are perfect poetry but they at least embody the kindly feeling which I think is so important. For instance, yesterday I dashed off this little thing to my devoted friends in one of the big brick companies:

"Dear Friends, your bricks are sound and true,
Well baked and seasoned, through and through,

Of perfect texture, smooth or rough,
In composition, strong and tough.
Moreover, in your office force
From office-boy to mighty boss,
Your quality is super-slick,
Each one, I vow, a perfect brick!"

It is inconceivable that a message of this sort would not be received with delight by these splendid men who, though they seem to be immersed in business, have so frequently shown themselves to have hearts as big and soft as ripe tomatoes. They need just such a pat on the back as this from time to time to help them lift up their heads and carry on in the face of the keen competition they are up against.

And think of our plumbers! Whoever has a kind word to say for the plumber? Too often they are reviled, decried, and with great injustice I believe. But in time of stress who is more urgently called for? The mid-Winter season is peculiarly that in which we occasionally have to turn to these brave artisans to rescue us from some untoward flood. Would there not be great consolation in such an effusion as this which I sent last week to my personal plumber:

When Winter's icy blasts blow high
And temperature's at zero,
O then, my Plumber, be thou nigh,
My saviour and my hero!
Be near, when panic voices shriek
And rouse me from my slumber
To say that somewhere "there's a leak,"
And "what's the plumber's number?"
Thou comest! . . . and the fatal drip
That so alarmed my Missis
Is plugged, . . . and to my desk I skip
To write such drip as this is."

The relations between the architect and his clients could, I am certain, be greatly ameliorated by an exchange of sentiments at suitable occasions. What more appropriate time than the joyous feast of St. Valentine, now imminent? Every architect has his pet client, the one who for the time being stands between him and insolvency. Does it ever occur to the professional man that this benefactor would appreciate something more personal and intimate than the perfunctory "statements" which are usually accompanied by a cringing note which explains that "owing to large overhead expenses in the office a remittance would be greatly appreciated." The kind of client to whom I refer is the one who does not turn a deaf ear to these appeals. You do not have to telephone his office to find out that he is in Florida and that your account will be taken up when he returns at the end of the month. No, instead of that his office phones you that a check is being mailed to you, forthwith. What a difference this

makes in the day! How instantly the sun comes out and all Nature seems to smile. It is to such a man that one should address, let us say, a Valentine, for which I offer humbly the following as a sketch:

TO MY PET CLIENT.

"Who is it, when the till is void
And I am troubled and annoyed,
Comes to the rescue with a pay-
Ment prompt that brightens up the day!
Who is it, when his job goes slow
Does not upbraid or scold me, . . . No,
But says that everything is fine?
'Tis YOU, my darling VALENTINE."

It is not necessary to sign a missive of this sort. It is more delicate not to do so. The client will know whom it is from all right.

There are other clients, not of this glorious type but still valuable, to whom one may wish to recall oneself. We often hear of such a one who is about to build a large house or an office building. A sensitive architect shrinks from a direct personal appeal. It is not professional in the old acceptance of the code. But he may well send a florally embossed card which says, "Rosemary . . . that's for Remembrance."

Mr. Granger Says—

THAT SINCE writing about the demolition of the four Richardson houses in Washington he has received some most interesting information about the Warder House which he thinks is of importance to the entire profession of architecture. Before the actual work of tearing down the Warder House was begun in 1923 the carved stone entrance and one mantel were purchased by the National Museum. This entrance has been set up in the museum in the inside court and while it is in itself an interesting relic of American architecture it is very lonesome and not well placed. Shortly after the work of demolition had begun and the beautiful entrance secured by the museum, Major George Oakley Totten, Jr., an architect of the capitol city, decided to save as much of the house as possible and accordingly bought from the contractor for the new building all of the exterior stone work, the tile roof and what of the interior woodwork had not already been sold. He had plaster casts made of the entrance stone work in order that they could be duplicated and then at his own expense had the entire house re-erected on 16th Street near Euclid. Major Totten made an effort to secure the original entrance but failing in that he had every detail of the entrance recarved from the models which had been

This is both tactful and tasty and may well win out when the frontal attack would have failed.

And then, at the risk of appearing to think too much of the pecuniary side of architecture, there are always the clients who seem to think that an office force exists like Elijah on some divine manna and that a payment once a year is ample. On their desks repose dusty statements and re-statements and accounts rendered and please-remits, unhonored and unpaid. Vituperative protest is out of the question. It only makes matters worse. The only thing possible is patience which may be helped out by poesy, on an attractive card. A possible form might be:

"Old wine, old books, old friends . . . are best;
Old shoes, old hats and all the rest.
Sweet cures are they for many ills,
Old things! . . . but not, of course, old bills!"

So start now, fellow architects, and get out a nifty line of cards for the current year. They will more than repay you for the time and trouble. When you have anything particularly subtle or difficult or complimentary to say to a client or a contractor, say it with cards. You will aid in bringing into your profession the sweetness and light which it so greatly needs.

made in the same stone as the original building so that as far as the exterior appearance is concerned the house now stands as designed by Mr. Richardson and remains a beautiful monument of his architectural genius. The interior of the house has been carried out as far as possible in exact accordance with the original plans. Major Totten certainly deserves a vote of thanks from the American Institute of Architects for his single handed efforts to preserve for the City of Washington so beautiful an example of Mr. Richardson's work, which it is hoped will stand in its new location for many generations to come.

Forecasts for 1927

IN THE past few weeks our papers have been filled with prophecies and forecasts as to developments and prosperity in various lines, including building, throughout the United States for the year 1927. Of course most of this is guess-work but it is interesting to observe the general hopeful feeling of confidence throughout the country. In addition to these prophecies there have been many comments from foreign visitors as to our prosperity, our culture and our general progress. Many of these have been in the nature of knocks but what stands out to the mind of the architect is the universal tribute paid by foreign visitors to American architecture of to-

day. At last we seem to have really found ourselves and to be forging ahead on logical lines expressing our world and our time. Of the notable buildings recently built I think none stands out more clearly and distinctly than the new Barclay-Vesey Telephone Building in New York, designed by Messrs. McKenzie, Voorhees and Gmelin. The exterior design is absolutely modern and could be found in no other country in the world. Ornament is used with the greatest care and placed only where it becomes a functional part of the design; in all cases it is used with great freshness and freedom, one might say with joy. The plan is simple and direct, and adapted in every way to the uses of the telephone company while at the same time a human element has entered into the planning of this building. Those floors which are not given up to departmental efficiency have been designed to give mental relief and relaxation to the occupants of the building. The main corridor on the first floor, and the cafeteria and restaurant in the basement give a real let-down from the tension of business routine and produce that relaxation of body which creates relaxation of mind. Color has been used with care and discrimination but the spirit of the design has not only been carried out in the building but in the furnishings, elevator doors, telephone booths and all those utilitarian things which have generally been regarded as matters of necessity and not as possibilities of beauty. Of notable interest are the door treatments in the various rooms, particularly those in the directors' rooms. The building will be a joy and inspiration not only to its occupants and to passers-by but also to students of architectural design for many years to come and today it stands as the high note of American architectural individuality. It is indeed tragic that so soon after the completion of so great a work Mr. McKenzie should have been taken away from us but we all can rejoice and be thankful that he was spared long enough to complete such a building and to furnish an inspiration for all future sky-scrappers.

Architectural Ideals

THIS LEADS me to the thought "What are our Architectural Cultural Ideals?" And it seems to me, in reviewing this new telephone building, the Shelton Hotel, and the Tribune Tower in Chicago that we have reached a point where the logical and truthful use of local material becomes almost the fundamental idea of architectural design. To Louis Sullivan more than to other men must credit be given for having started this line of thought. He always designed his ornament and decoration to express the materials in which they were executed. For our large structures brick has to be a basis for most of the exterior work but

our architectural schools have paid too little attention to the study of ancient brick styles of architecture. Many years ago the late George Street of England published a book on the subject of brick architecture of Northern Italy. This is not a book that one sees on the shelves of the architectural book stores of today but it is one of the most valuable books that has been published in the last fifty years. In northern Italy and in the Netherlands, where stone was scarce and hard to get, an architecture of outstanding beauty and charm was produced, an architecture which could only be expressed in the use of brick. In this country we have stone and brick, terra cotta, concrete and numerous manufactured materials and if we are to become recognized as leaders in architectural design our schools must give great thought to the proper use of each of the materials offered to the architectural designer. Only by honest use of material will we have honest design. The Shelton Hotel and the new Penn Athletic Club and the Barclay-Vesey telephone building are outstanding examples of the heights which can be reached by such study of materials in design.

Competitions Again

THAT THE problem of architectural competitions can not be downed but must pop up every once and so often is evident in the "Symposium on the Subject of Competitions" which has been recently published by our sister publication "Architecture." In this symposium such prominent men as Messrs. J. Monroe Hewlett of New York, Chas. Baker of Boston, Russell Walcott of Chicago, M. M. Levings of Omaha and others have written expressing their much varied views. The consensus of opinion, however, seems to be against architectural competitions, only one of the writers, Mr. Alschlager of Chicago, being heartily in favor of it. Mr. Blackall states that an architect rarely does his best work in competitions, and Mr. Holden of New York is opposed to them in any form. Mr. Hewlett hits the nail on the head, as he generally does when he expresses himself, when he says that it is an effort to get something for nothing and several summed up the competition situation in the same manner by stating that an architect should be selected to do his job on the same basis as any other professional man is chosen. Nobody thinks of inviting several lawyers to compete for an opinion of a case nor do we call in rival doctors in case of illness. Why should we try to get a half dozen designs for a proposed building, none of which is apt to be just the thing needed, when by selecting an architect especially qualified for a particular piece of work the owner is sure of getting the most expert professional advice and furthermore is sure of getting a larger number of

studies for his tentative building than he could secure from a limited competition. When the owner meets an architect in the proper spirit of eager cooperation he finds that the architect of his own volition will make study after study, considering the problem from every angle and getting his joy in finding the best possible solution before attempting to make any kind of working drawings. In this way the owner is sure not only of making a valuable contribution to the beauty of his town or city but also of getting the very best return for his money.

Housing Versus Home Building

THE ARCHITECTS' Small House Service Bureau, that step-child of the American Institute of Architects, seems to be approaching a man's estate. A recent letter from the head of the Chicago branch of the Architects Club of Chicago tells of the growth of the Bureau in this vicinity in a year and of the general use of the Bureau by the public, much to the delight of those that are interested in the Bureau. The various contractors associations in Chicago are active in their enthusiasm and their support of the Bureau which shows the strength of the trend in America toward the small house. This brings up an interesting question in our whole industrial development. A careful survey of the plans put out by this Bureau and by the various material men shows houses capable of taking care of at most a family of four and generally a family of two. Just what does this mean in our national life? A regular reader of THE ARCHITECT who has lived for the past twenty-five years in Europe makes the following comment after careful study of plans published in various American magazines since the war. "From ten years of England I have acquired a new perspective of America.

Gigantic, public or commercial buildings and very small private homes, most of them are almost cottages. No room for a family of children. Has that too gone out of fashion? But it is interesting—the megalomania of the Anglo Saxon race has taken another form—a public one. 'Stately' homes are no more." This habit of restriction of space is not only noticeable in our private homes but also in our office buildings and great hotels. No more do we find broad ample corridors and high ceilings giving one room to breathe. Everything is congested to the minimum amount of space based on the value per square foot in dollars and cents. It is this restriction of space, particularly in the home, which has given reason for the development of the great movie houses and other places of amusement. The home furnishes a roof and a small space for eating but real social intercourse is impossible, consequently the children, at a lamentably early age, are driven out of the home and find their associations in movie theatres, dance halls, etc. What is the outlook for the culture of a people which gives no place for thought and reflection and study. It seems as if industrialism, by the vastness and speed of its output, is doomed either to kill itself or else destroy everything of value in our civilization. Without space and privacy there is no chance for those decencies of life which our forefathers loved to cherish and foster. How can these decencies be preserved? Only by voluntary reduction of profits which can be brought about solely through education. One of the great duties and privileges facing the architect of today is to make possible the restoration of home influences in our civic life by building homes of sufficient size to allow the occupants a certain degree of privacy and an opportunity for social intercourse. Our efforts should be to build more homes and fewer model houses.

The Producers' Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

O. C. HARN, CHAIRMAN OF THE COUNCIL



THE PRODUCERS' COUNCIL is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Monthly Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

Dropping the Research

AT ITS MEETING in November the Council decided to change its name by dropping the word "Research." The reason for this was that the inclusion of this word tended to confuse, because many thought we were an organization devoted to scientific research

in materials. At the December meeting of the Board of the Institute the change was approved. So now we are simply, The Producers' Council.

Standard Sizes

A RECENT questionnaire to members of the Council asked about the use of the standard sizes established by the Institute for literature. Responses indicate that everyone is issuing literature in accordance with these standards; most of them have saved by reductions in size and thickness, and many have reduced the number of publications with gratifying results. When you mail six or seven thousand pieces of literature the stamp bill is sometimes startling, and it's surprising how much saving there is in leaving off a heavy board cover, which the architect usually tears off before he files it—if he does file it. The Standard Sizes have saved manufacturers a lot of money.

Of course I am speaking of only forty or so producers. But they are among the largest in the country. and in all their ramifications, through association groups, etc., represent practically all the building material industry. Of the fifteen pounds of literature the architect gets each week they used to send at least half. Probably their percentage is now one fifth. Quite a saving, especially on waste baskets.

Cooperation Among Manufacturers

IN DAYS not so remote the idea of manufacturers lending each other mailing lists was considered a high crime. Members of the Council have recently exchanged lists, and both have benefited. 'Tis grand what can be wrought by two or more when each is wishful.

One of the outstanding accomplishments of the Council is the development of this idea. It was remarkable at the meeting in St. Louis to hear two competing companies discussing mutual problems. This exchange of ideas, this desire to cooperate, this understanding bred of mutual respect has been a great leaven. May it continue!

Doing the Architect's Work

THE SALES manager of a large concern making a specialized product of the highest grade told me recently that his company gave architects as little information as possible. This was astonishing, and I debated such a policy with him. "Well," said he, "We have learned that architects are not to be trusted. They are so zealous in their desire to protect the best interests of their clients that they fail to protect the concerns who are selling them goods." He continued, "How would you like to work out detailed specifications and drawings to meet the

specific requirements of a certain architect, submit them with a quotation, have the architect go shopping with them and then bawl you out because your price was high? Of course our price is high; we've done all the architect's work; we have a large drafting room and a group of specialists to pay. The architect expects us to compete with firms which have none of these.

"It's a sad reflection on a so-called ethical profession. And what makes it sad is that most of these fellows have no idea there is anything reprehensible about it. They believe they are acting honestly and fairly for the benefit of their clients. I don't see it that way. They steal from one man to benefit another."

That's pretty severe, and yet, although my conversant was extremely bitter, I have no reason to doubt the sincerity of his words. Personally I have never run across such practice, but it evidently exists.

Of course there's another side to it. Perhaps some reader will expound it.

A Fable for Architects

ONCE THERE was a Young Draftsman in the office of a Prominent and Highly Successful Architect. He was Industrious and never let his Pencil get Dull. He hoped his Prominent Employer would give him a Tumble. But he (the Employer) was too busy Writing Articles for Magazines and Making Speeches. For he was a Good Salesman.

So the Young Draftsman developed an Underdog Complex and he said to his Immediate Superior, "Please, Sir, may I have an Outside Job?" Now the Chief Draftsman knew Merit and he said, "Kid, I'll fix It Up." So they made him Checker and Assistant to a Wise Old Clerk-of-the-Works. And he counted Cement Bags for Eons, for it was well-known that the Contractor was a Crook and the Prominent Architect had Served Notice the day they Dirtied the Silver Spade that he would Hold him to the Strict Requirements of the Contract. Which gave the Contractor a Laugh.

Now it so fell about that the Wise Old Clerk was taken Ill of a Malady and the Kid found himself in Charge of the Whole Works. He felt pretty Important and Full of High Purpose and the Interest-of-His-Client Stuff that the Boss wrote and Talked about. Especially was this so after the Prominent Architect took ten Minutes of his Valuable Time to tell the Kid how Crooked Contractors were. And the Kid swore Solemnly he'd do his Duty Fearlessly.

One Day they were doing some Waterproofing and the Super found he didn't have enough Fabric to

lay the Full Five Plies and he couldn't get Any-more for a Couple of Days and the Masons were all set to lay Brick Walls in the morning. So the Super decided that Three Plies was Plenty and he So Ordered. But the Ubiquitous Young Draftsman caught the Fraud almost as soon as They Started. And the Dissembling Super apologised Humbly for the Error and he Gave More Orders. But he had his Tongue in his Cheek, Which Our Hero failed to Notice. Then he took the Young Man to another Part of the Building and left him Discussing Un-important Details with a Foreman.

Our Hero was in a Sweat to count the Plies again and he cut the Oratory Short. But on his way Down he met a Man who said he was wanted on the Thirty-Fourth Floor Immediately, and he Fell for the Steer and went up. By a Strange Coincidence he never had such a Busy Day and he Never Before Found the Super or his Foreman so Stupid about Reading Blueprints, nor had so many Knotty Problems to

pass Upon. And he never did get Down to the Cellar until the next day. But the Waterproofing was Finished then.

When the Prominent Architect came around he Told Him how Busy he had been, and the Super also Praised his Keeness of Perception and Industry. So the next Month he got a Small Raise, and when the Job was Completed the Contractor gave him a Fountain Pen Set. But there was a Suspicious Quiver about his Eye as he Passed it Over.

Not so long after the Cellar developed a bad Case of Porous Walls and there was lots of Anguish in the Office when they Found the Job had been Skimped. And the Prominent Architect had to Take Two Days of his Dictating Time to Adjust Matters. However, the Young Draftsman was Un-conscious of All This Turmoil, for he had Resigned to go into the Architect Business on his Own.

MORAL:—It takes More than Willingness to keep the Cellar Dry.

PLATES FOR FEBRUARY

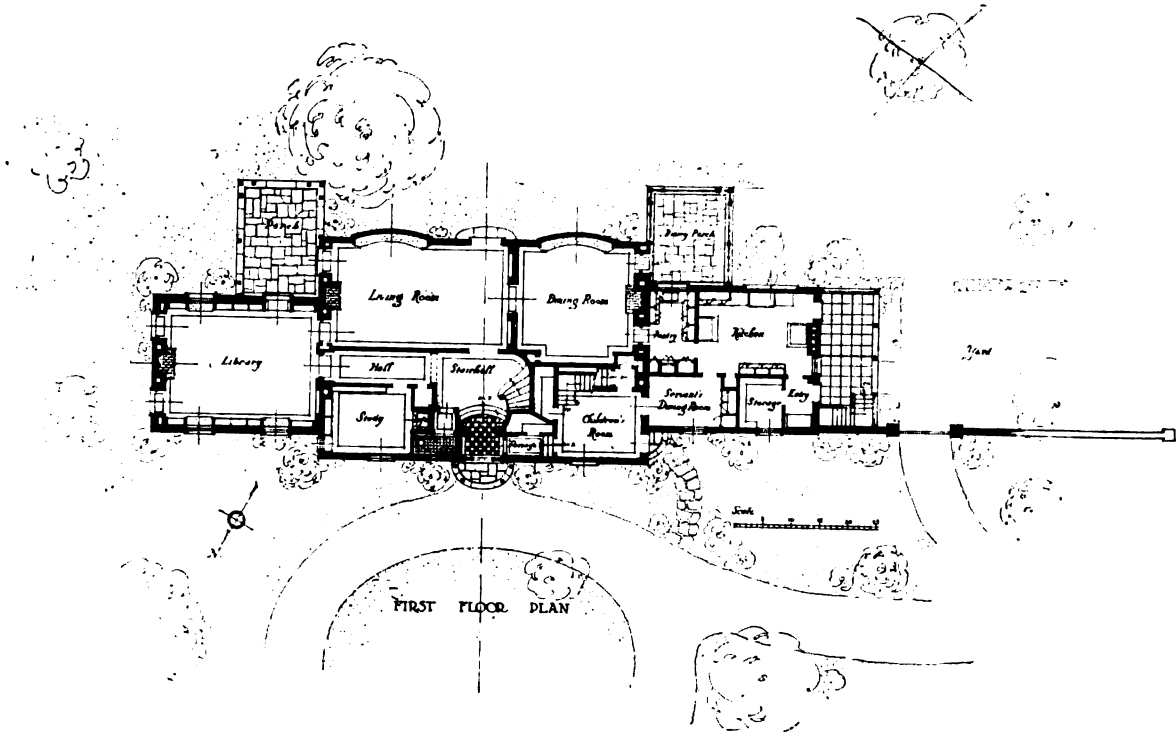
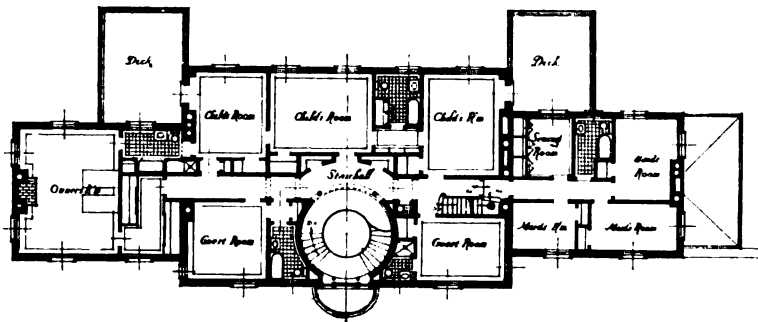
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Fischer, *Photo*

Greville Rickard, New York, *Architect*

House, Mr. John H. Eden, Great Neck, Long Island (Plans on back)



Plans, House, Mr. John H. Eden, Great Neck, Long Island

Greville Rickard, New York, *Architect*



Fischer, *Photo*

Greville Rickard, New York, *Architect*

Main Entrance, House, Mr. John H. Eden, Great Neck, Long Island



Fischer, Photo

Greville Rickard, New York, Architect

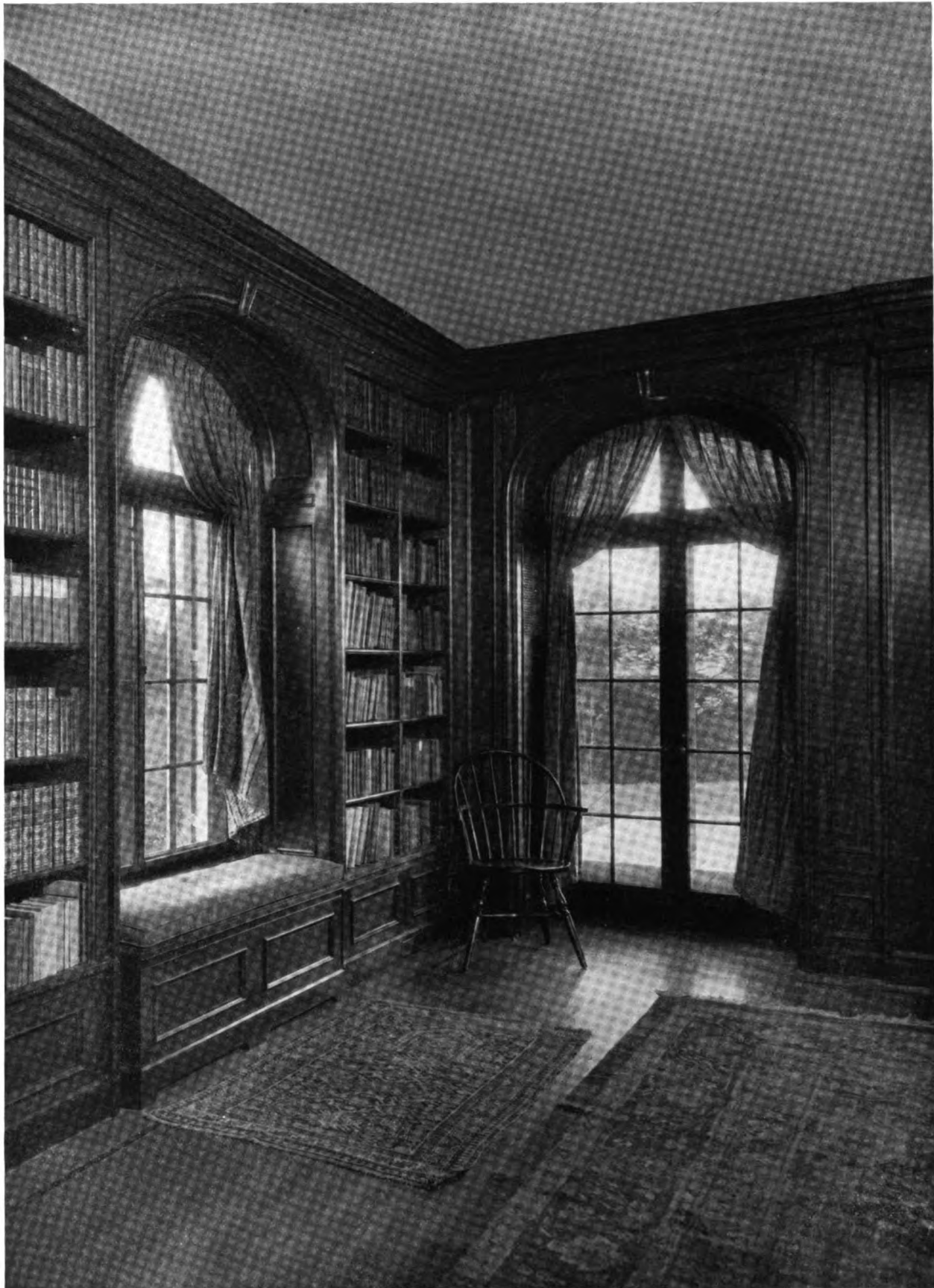
Garden Entrance, House, Mr. John H. Eden, Great Neck, Long Island



Fischer, *Photo*

Greville Rickard, New York, *Architect*

Stair Hall, House, Mr. John H. Eden, Great Neck, Long Island



Fischer, *Photo*

Greville Rickard, New York, *Architect*

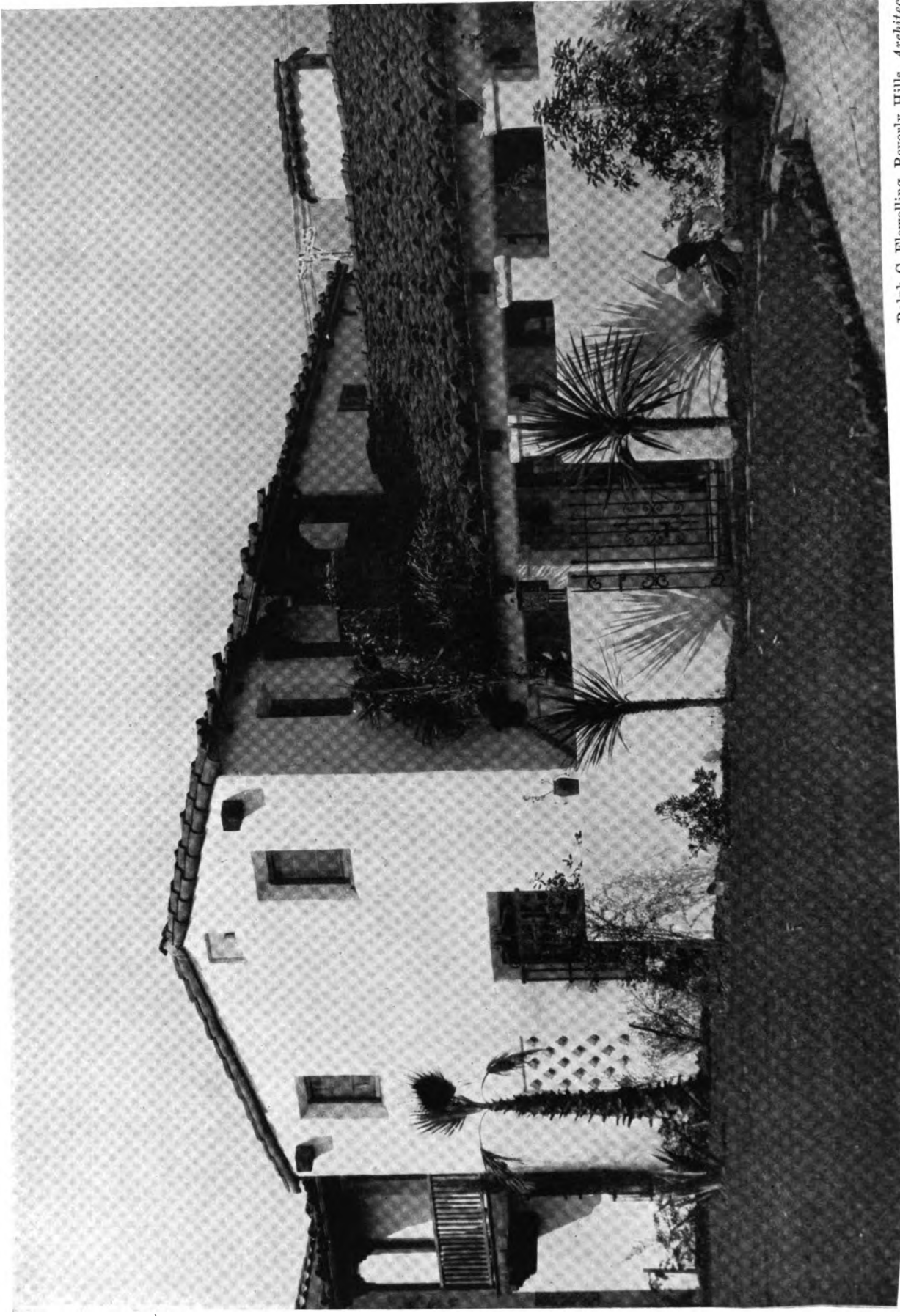
Library, House, Mr. John H. Eden, Great Neck, Long Island



Fischer, *Photo*

Dining Room, House, Mr. John H. Eden, Great Neck, Long Island

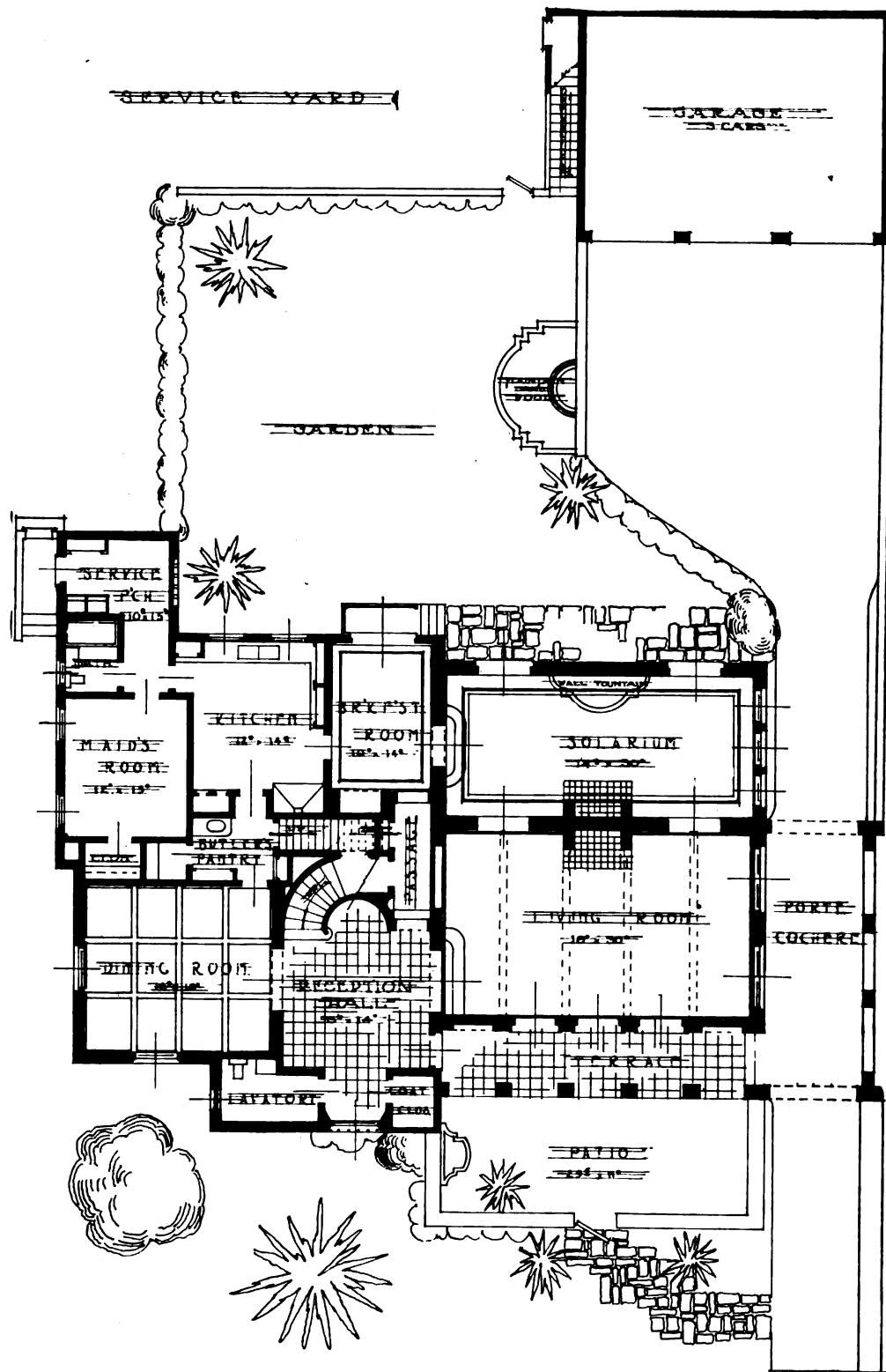
Greville Rickard, New York, *Architect*



Craig, Photo

House, Mr. Charles O. Middleton, Beverly Hills, Calif. (Plan on back)

Ralph C. Flewelling, Beverly Hills, Architect



Plan, House, Mr. Charles O. Middleton, Beverly Hills, Calif.

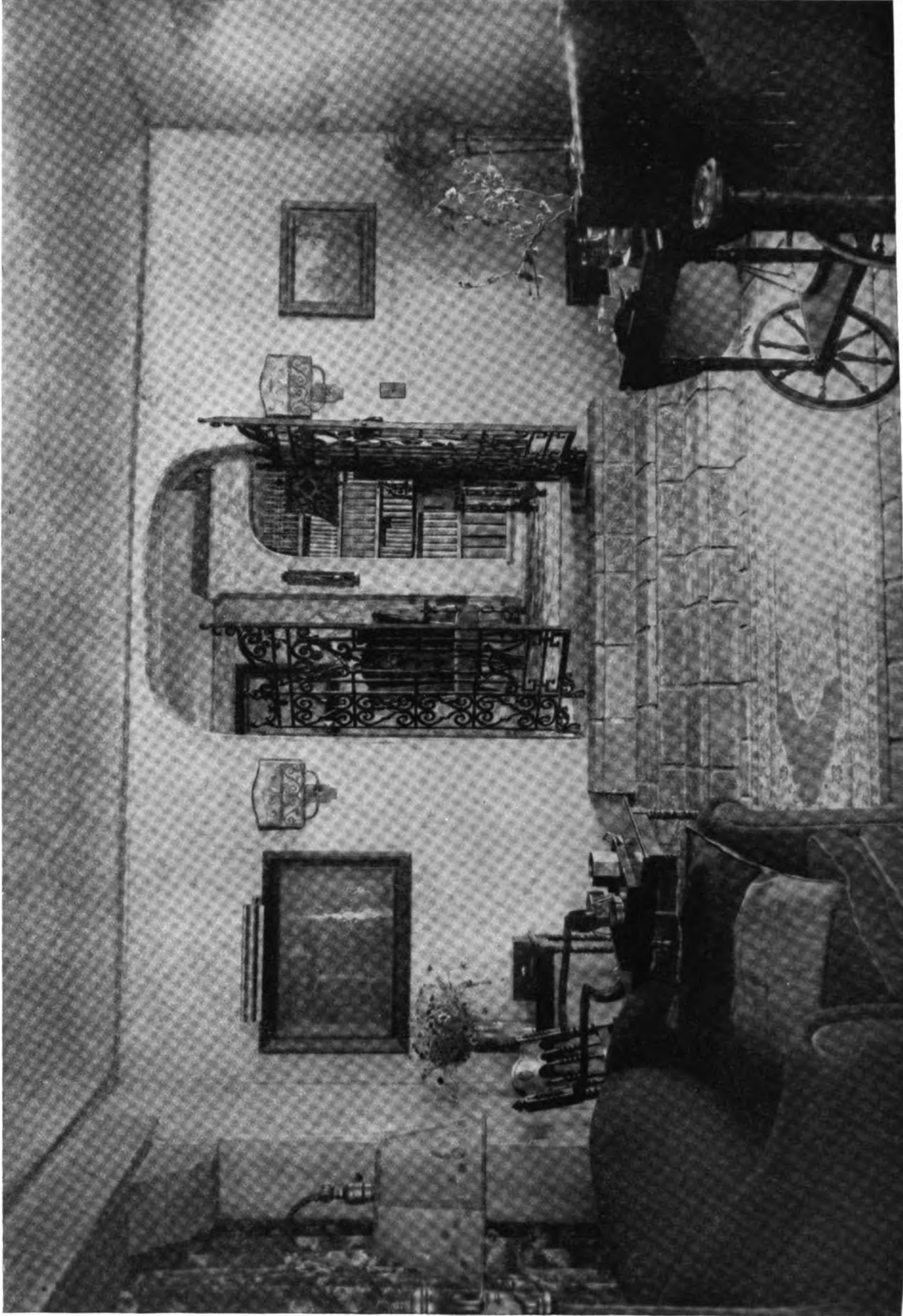
Ralph C. Flewelling, Beverly Hills, Architect



Craig, Photo

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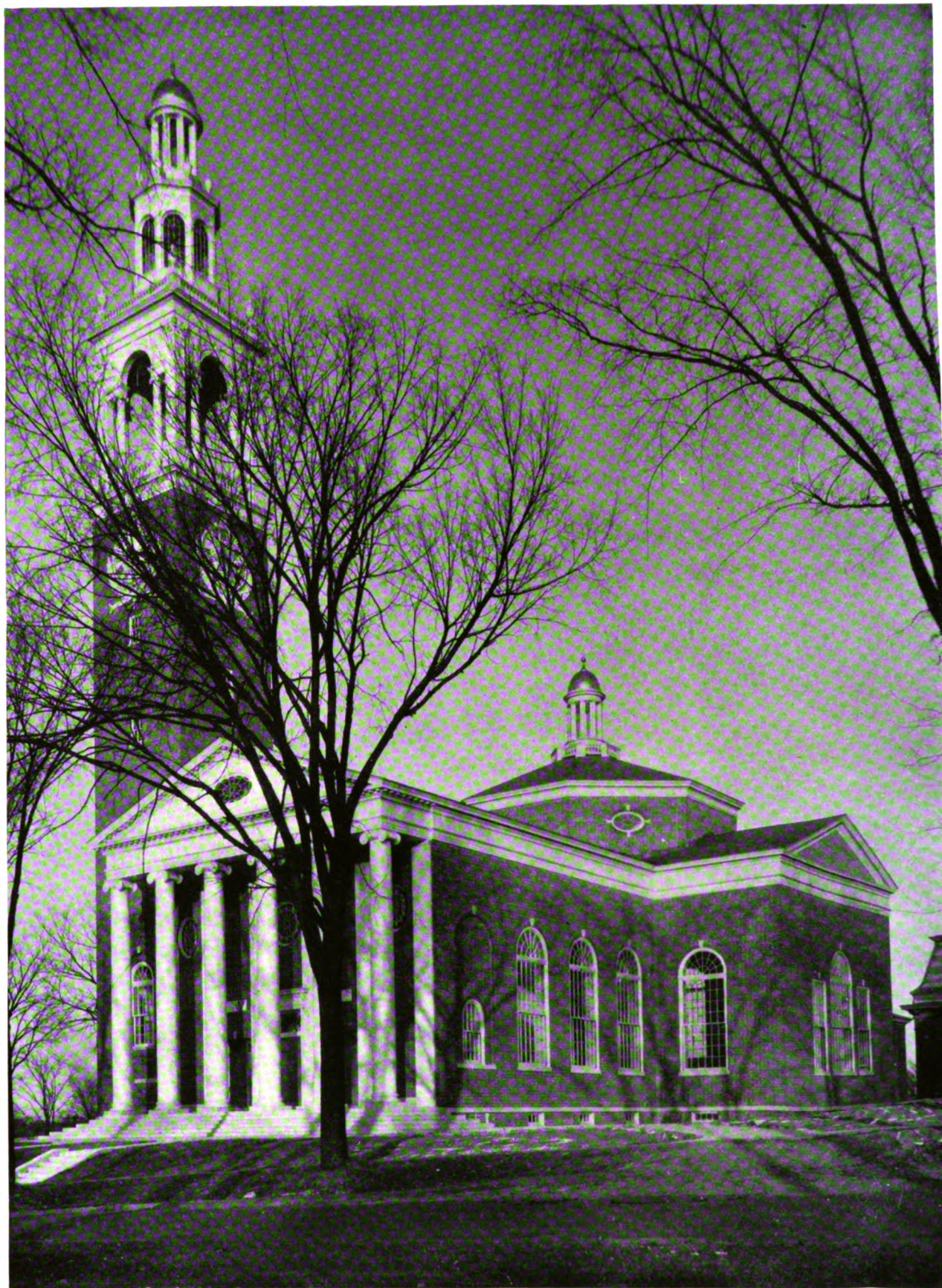
Entrance to Patio, House, Mr. Charles O. Middleton, Beverly Hills, Calif.



Craig, Photo

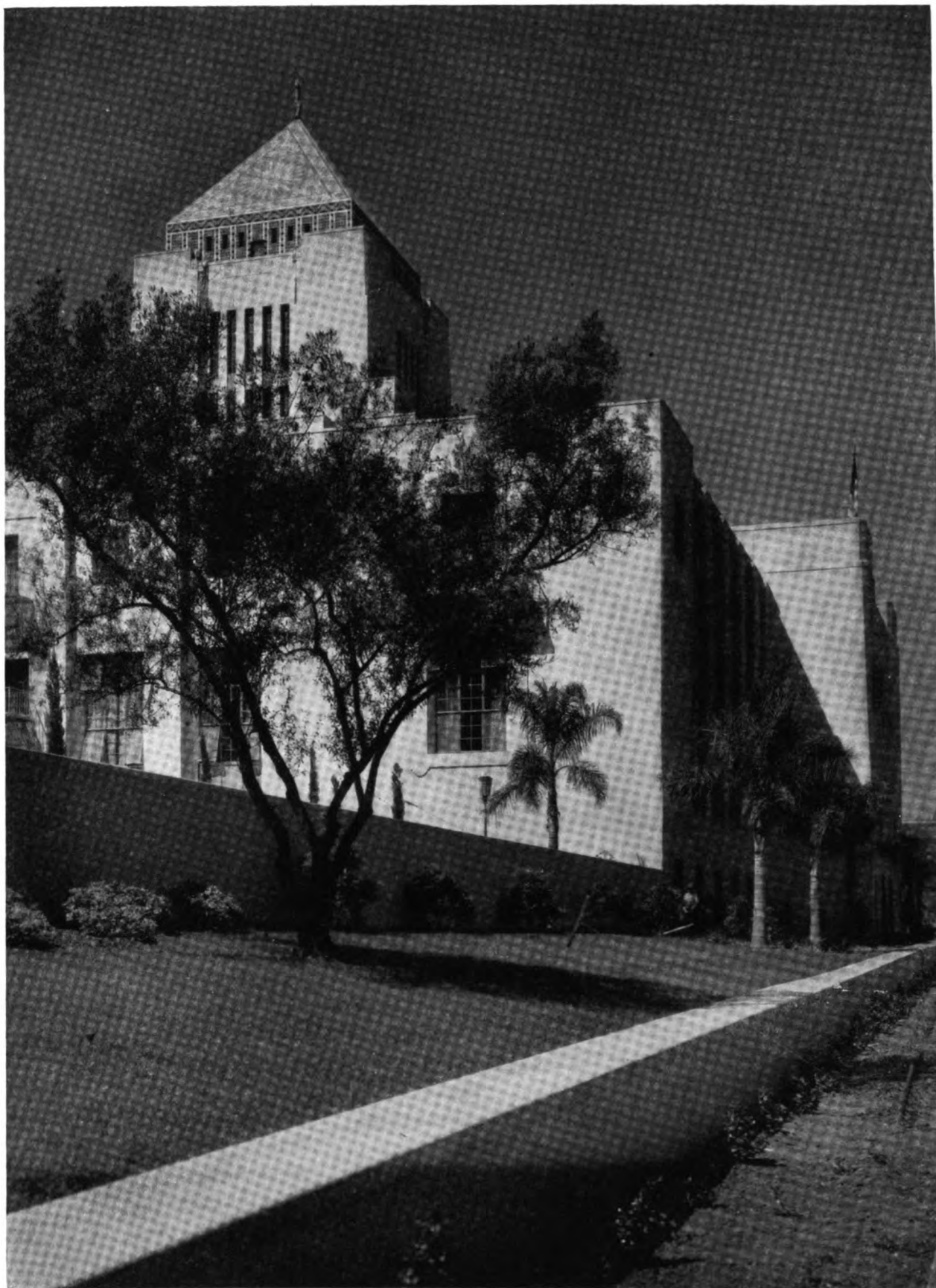
Solarium, House, Mr. Charles O. Middleton, Beverly Hills, Calif.

Ralph C. Flewelling, Beverly Hills, Architect



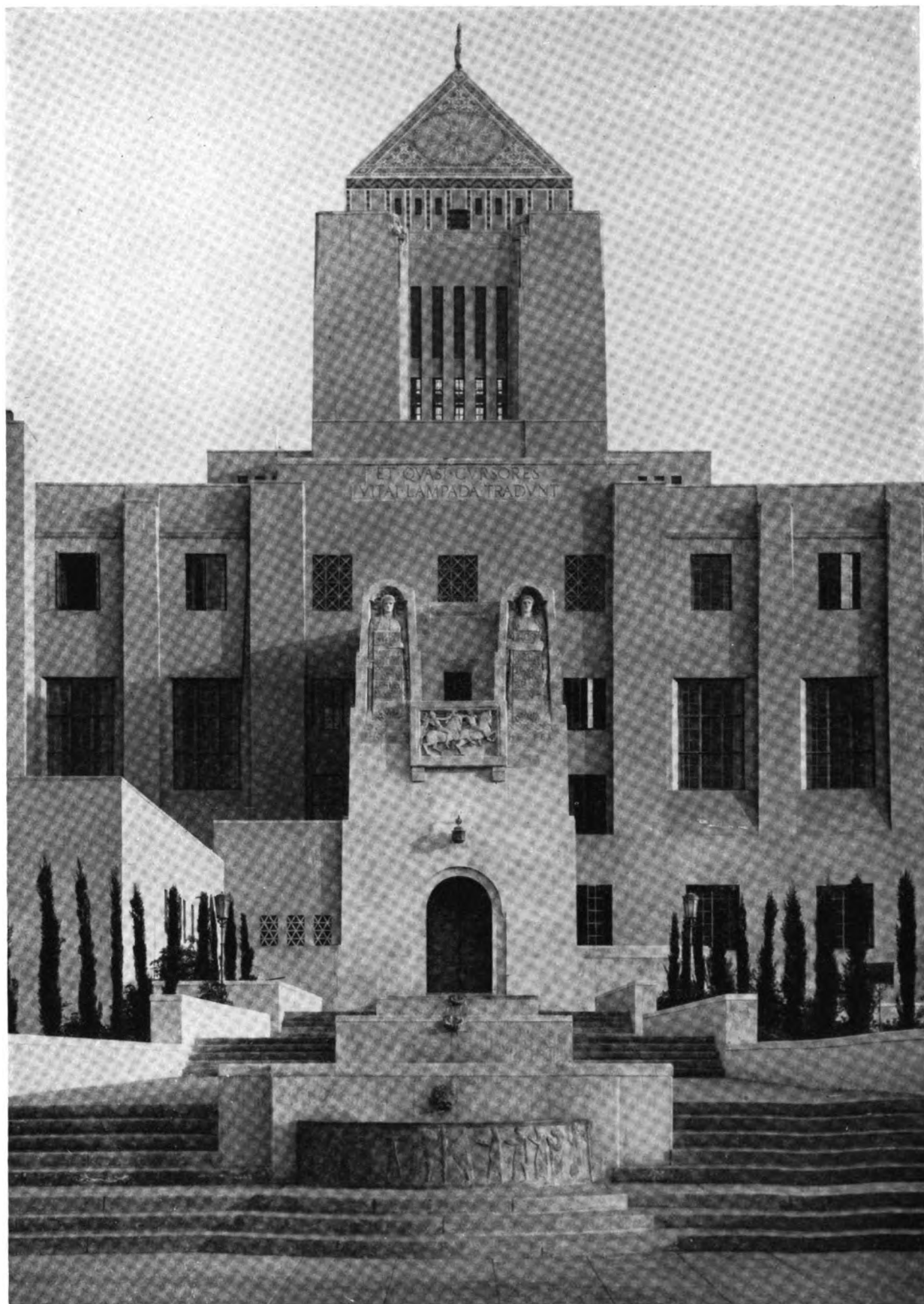
McKim, Mead & White, New York, *Architects*

Ira Allen Chapel, University of Vermont, Burlington, Vt.



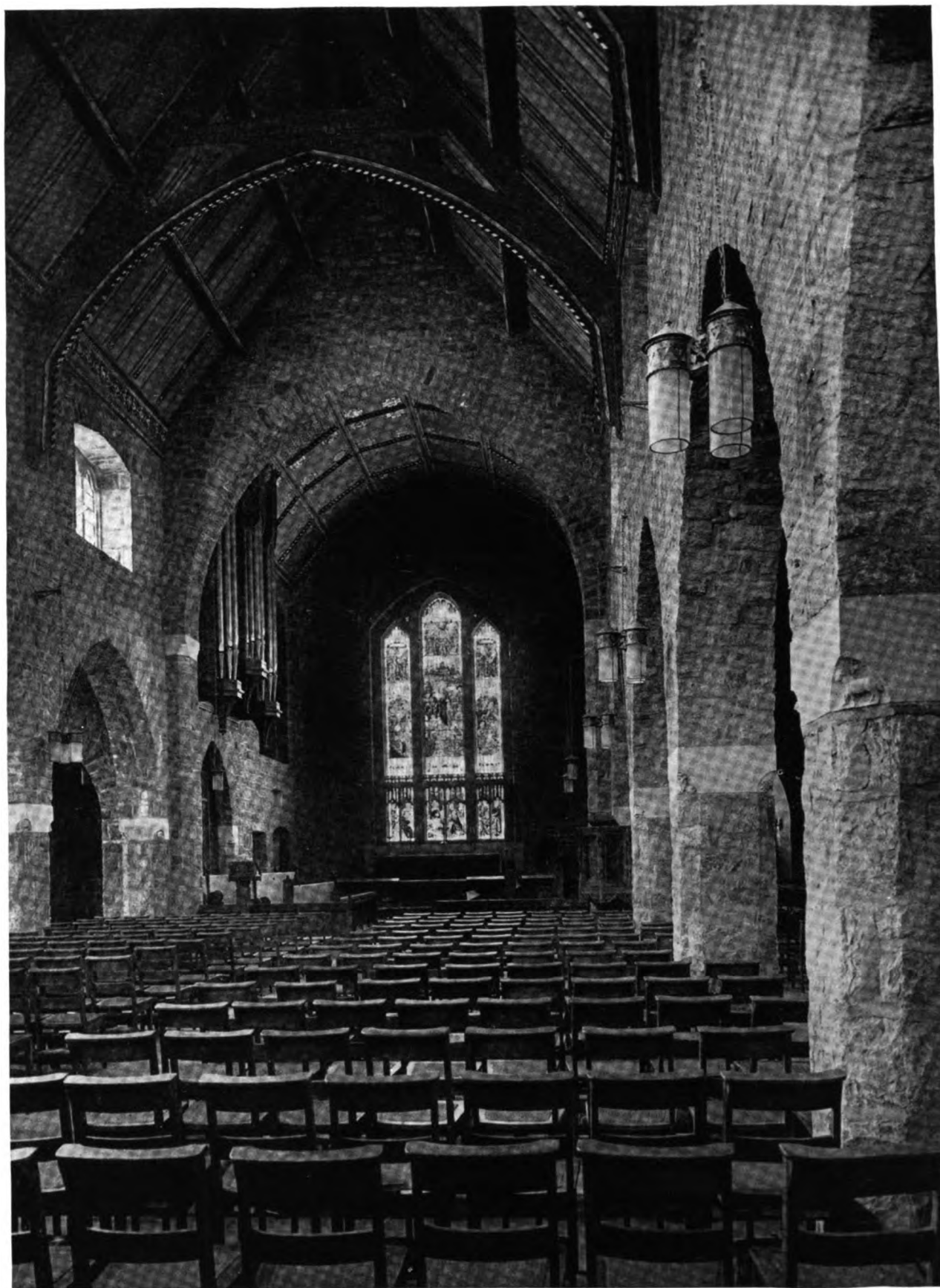
Bertram Grosvenor Goodhue, *Architect*; Carleton Monroe Winslow, *Associate*; Carleton Monroe Winslow and Bertram Grosvenor Goodhue Associates, *Successors*

Public Library, Los Angeles, Calif.



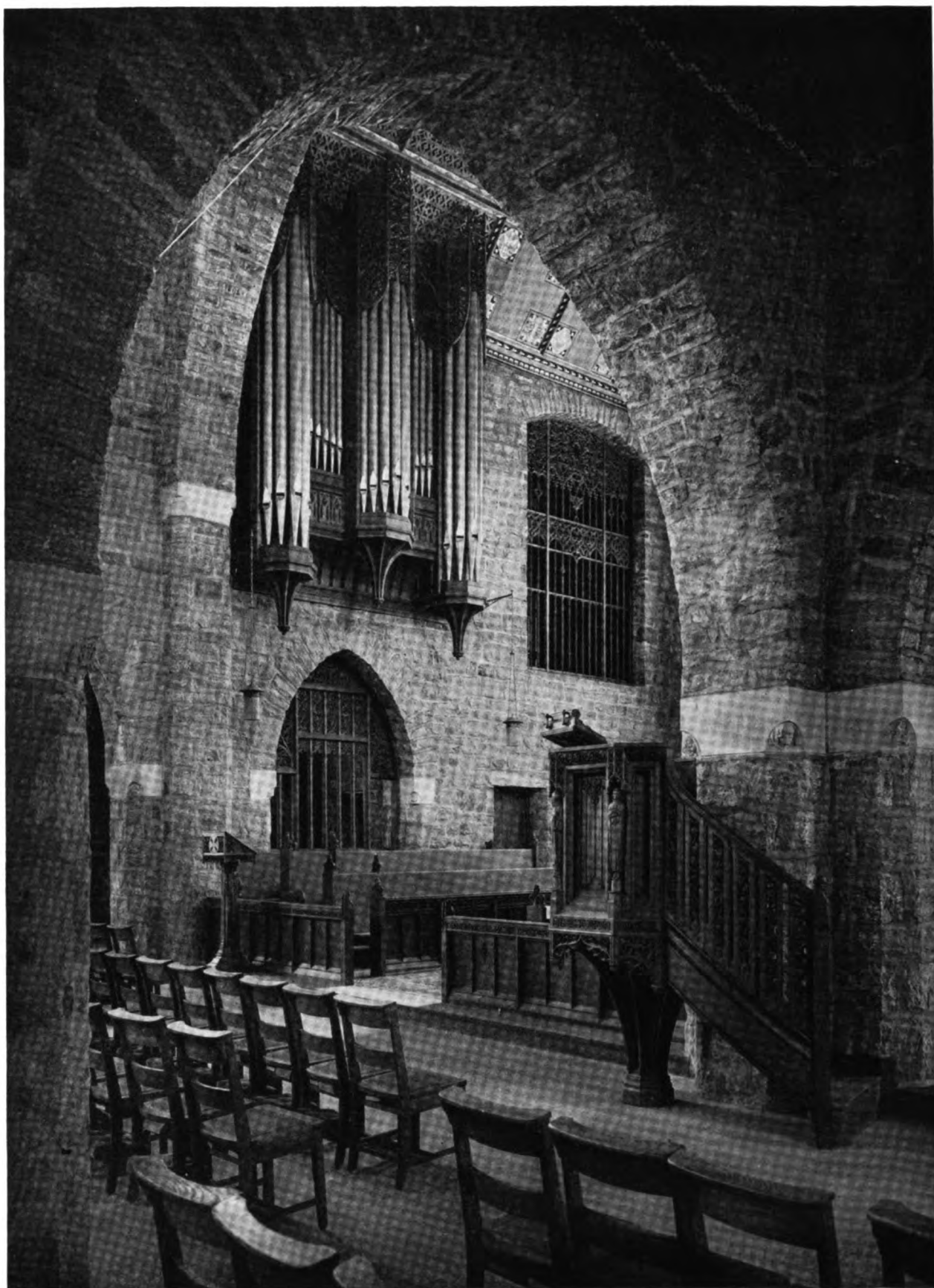
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Entrance, Public Library, Los Angeles, Calif.



Clark, *Photo*

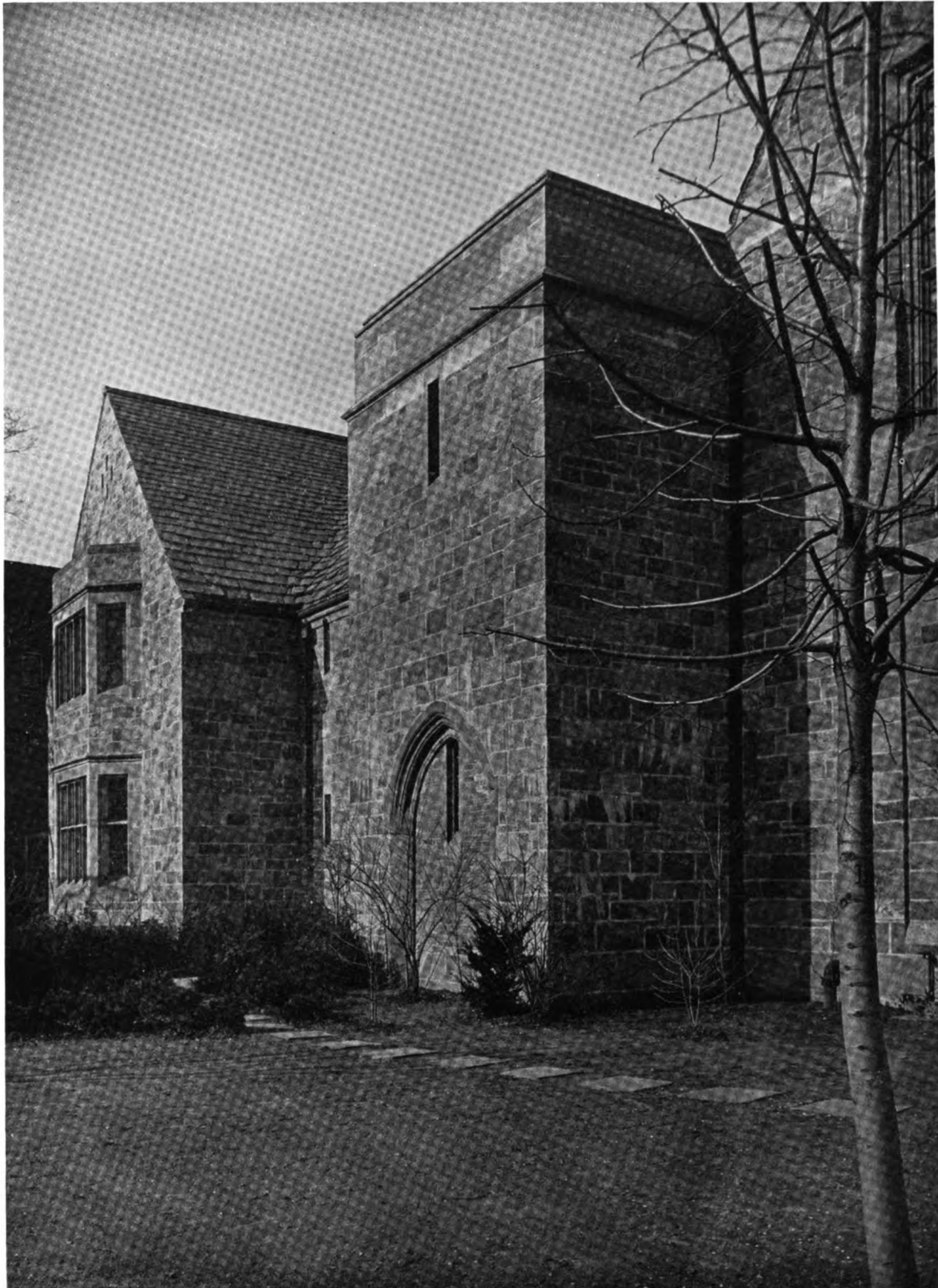
Bertram Grosvenor Goodhue Associates, New York, *Architects*
Interior, Christ Church, Bronxville, N. Y.



Clark, Photo

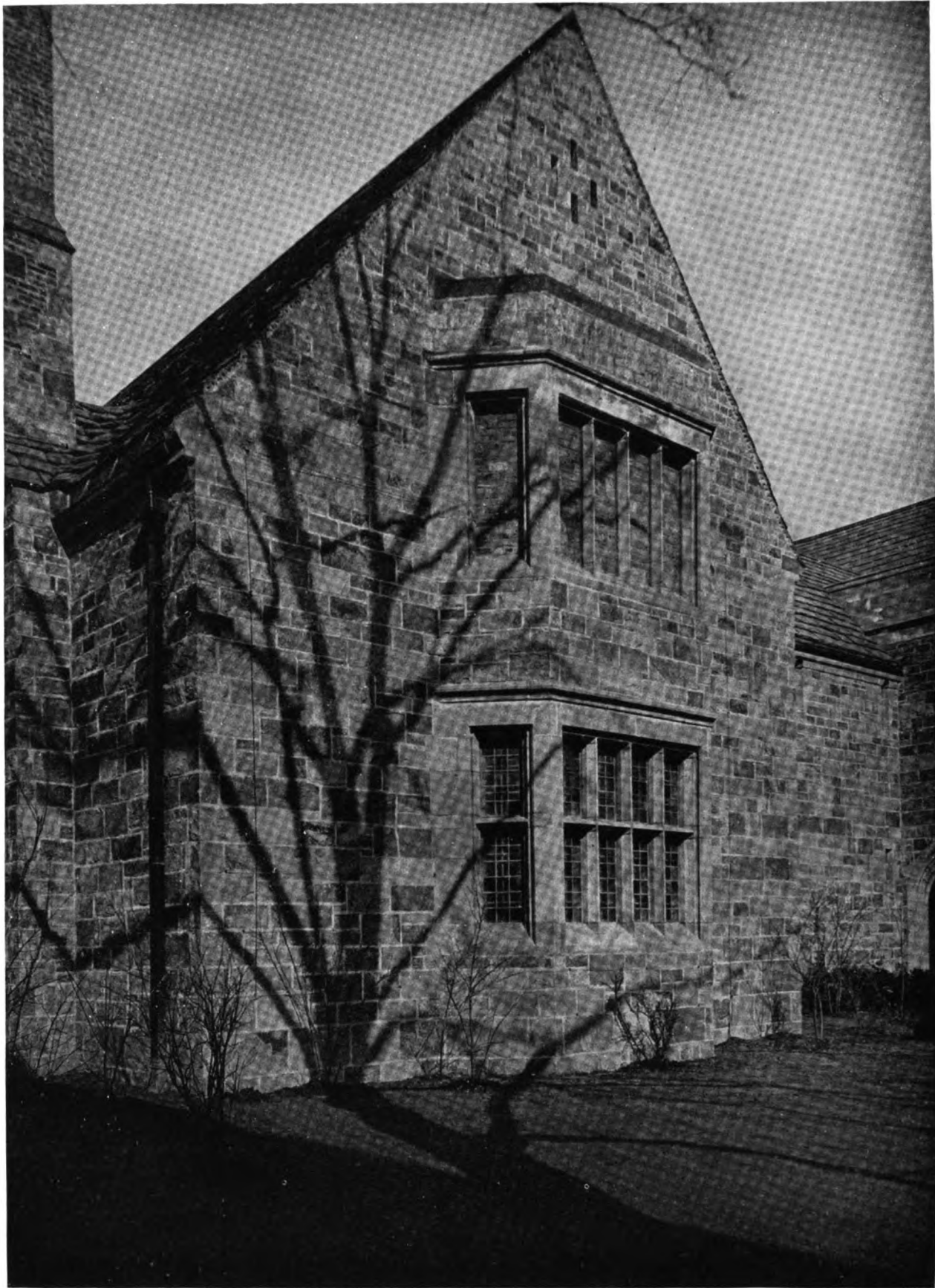
Bertram Grosvenor Goodhue Associates, New York, Architects

Interior, Christ Church, Bronxville, N. Y.



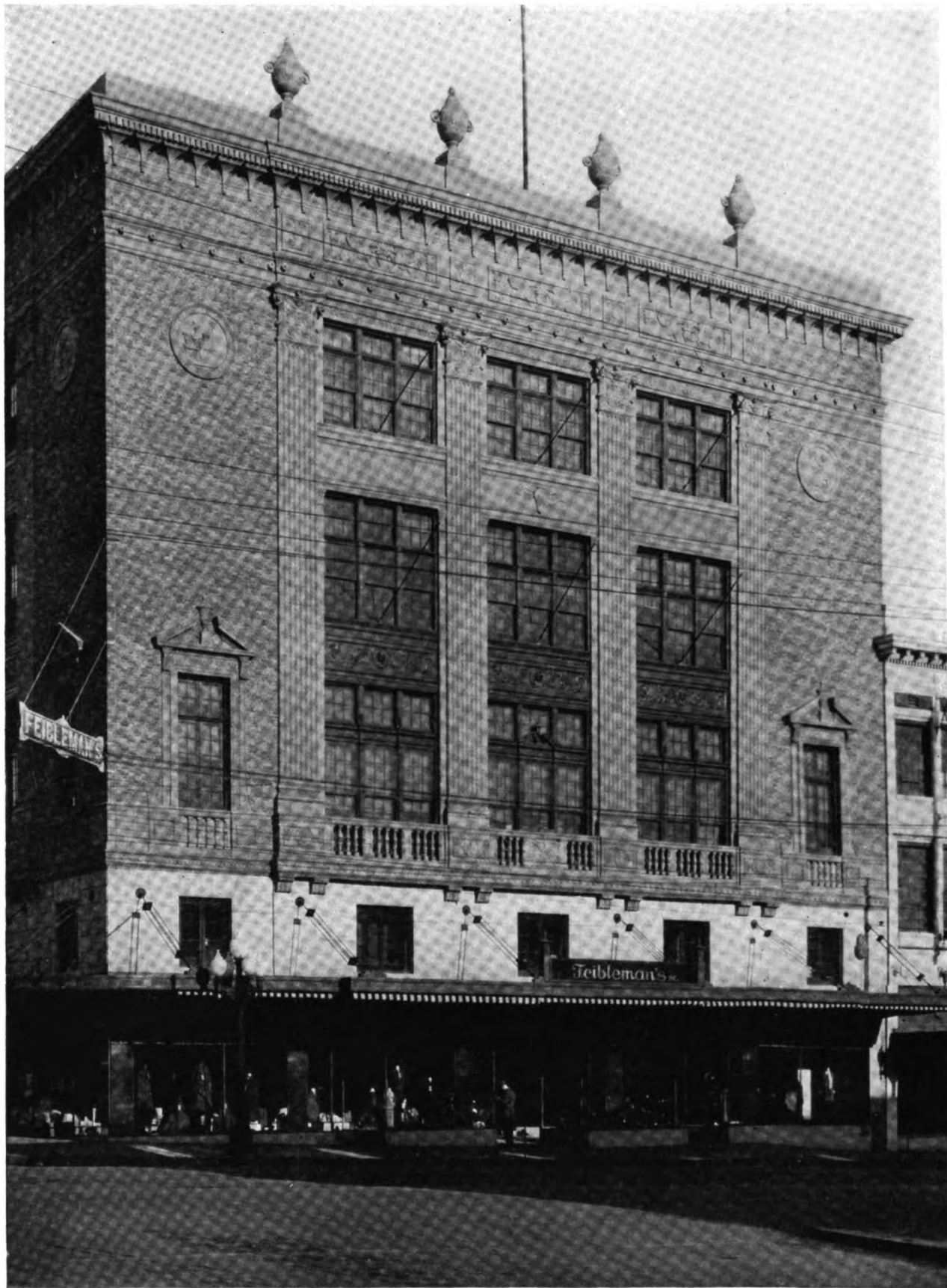
Clark, *Photo*

Bertram Grosvenor Goodhue; Bertram Grosvenor Goodhue Associates, New York, *Architects*
Club House, Phelps Association, Yale University, New Haven

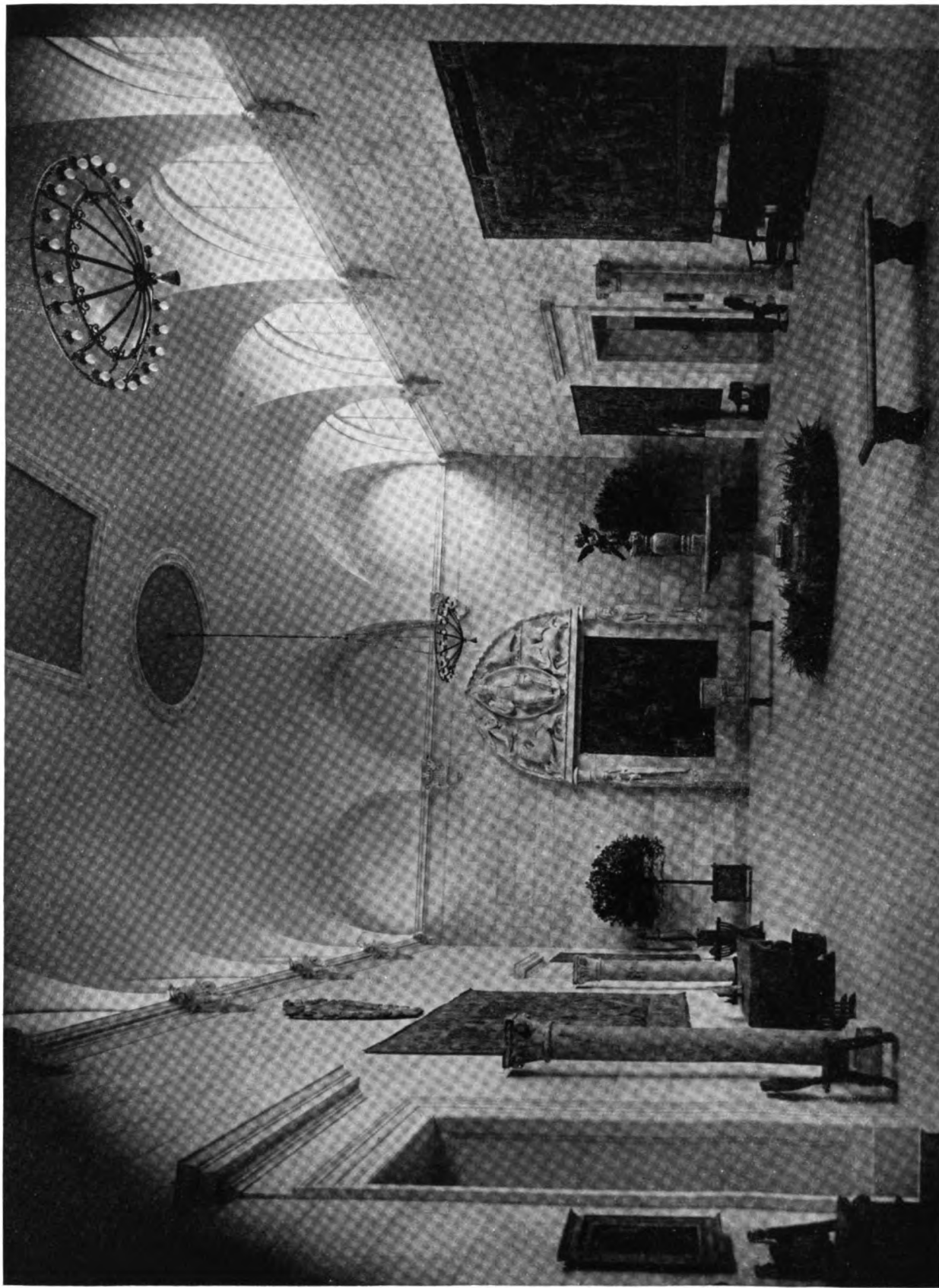


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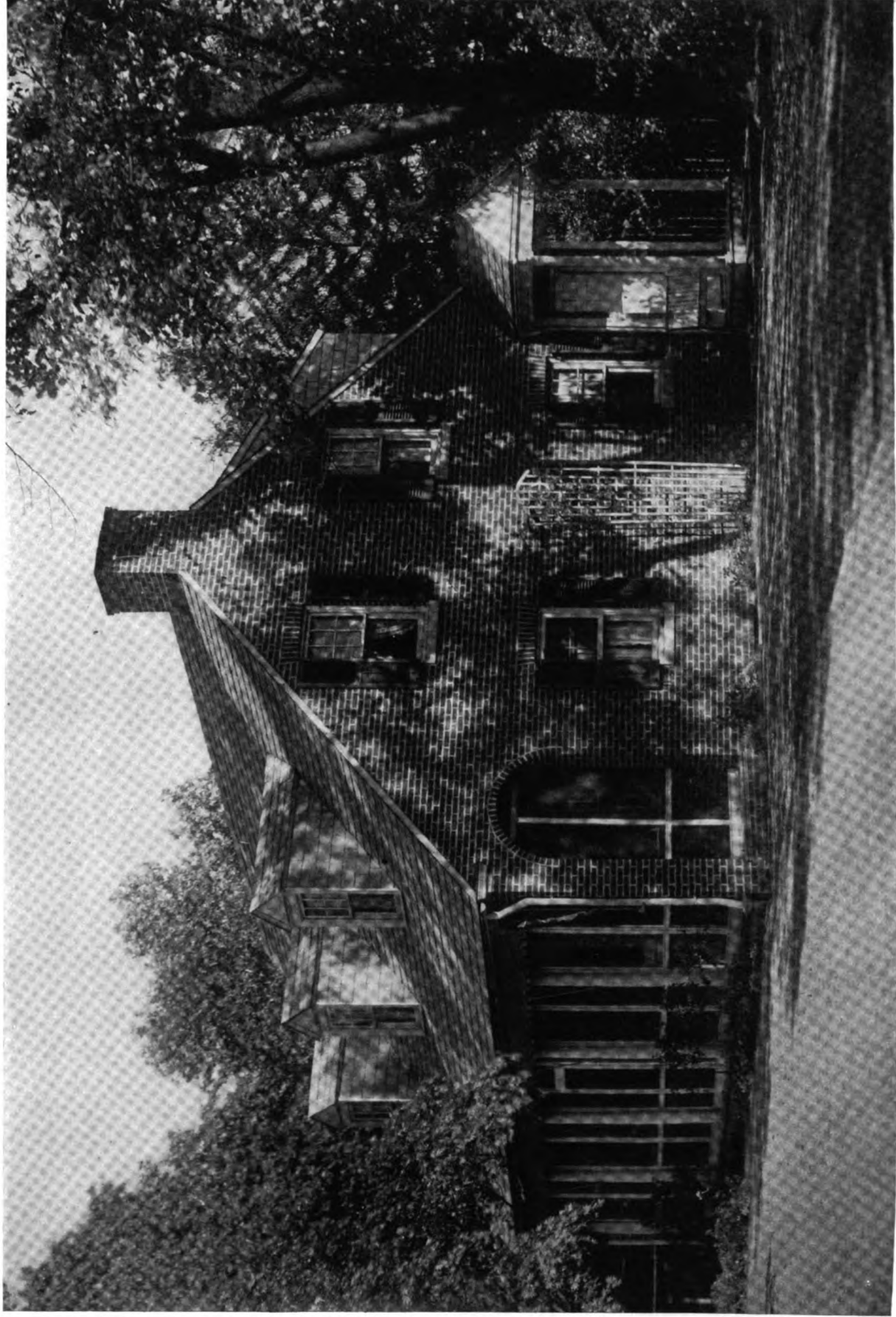
Bertram Grosvenor Goodhue; Bertram Grosvenor Goodhue Associates, New York, *Architects*
Detail, Phelps Association, Yale University, New Haven



Jones, Roessle, Olschner & Wiener, Shreveport, *Architects*
Feibleman's Department Store, Shreveport, La.



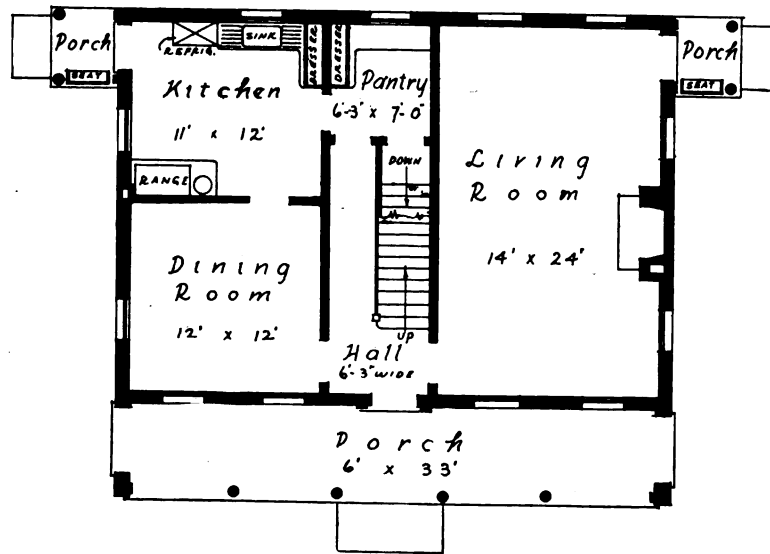
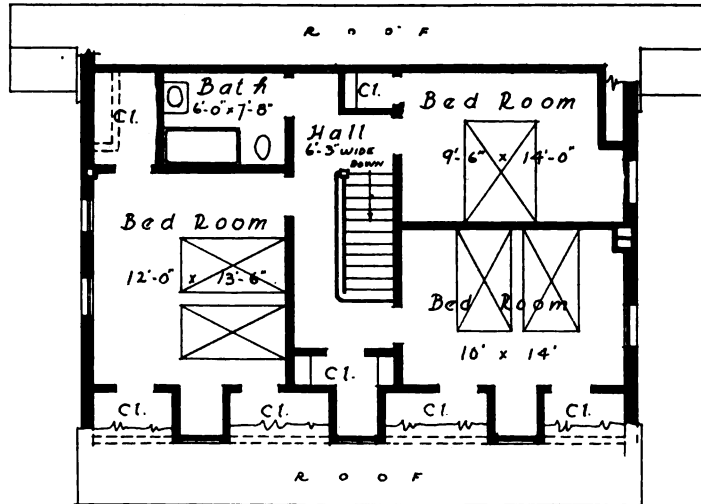
McKim, Mead & White, New York, Architects
Central Gallery, Memorial Art Gallery Addition, Rochester, N. Y.



Dreyer, Photo

House, Madison, N. J. (Plans on back)

Charles S. Keefe, New York, Architect



Plans, House, Madison, N. J.
Charles S. Keefe, New York, Architect



Wallace, Photo

Tilden, Register & Pepper, Philadelphia, Architects
Shop Front, Mrs. Franklin, Inc., 260 South 17th Street, Philadelphia



Ellison, *Photo*

House, Mrs. J. J. Walser, Ann Arbor, Mich. (Plans on back)

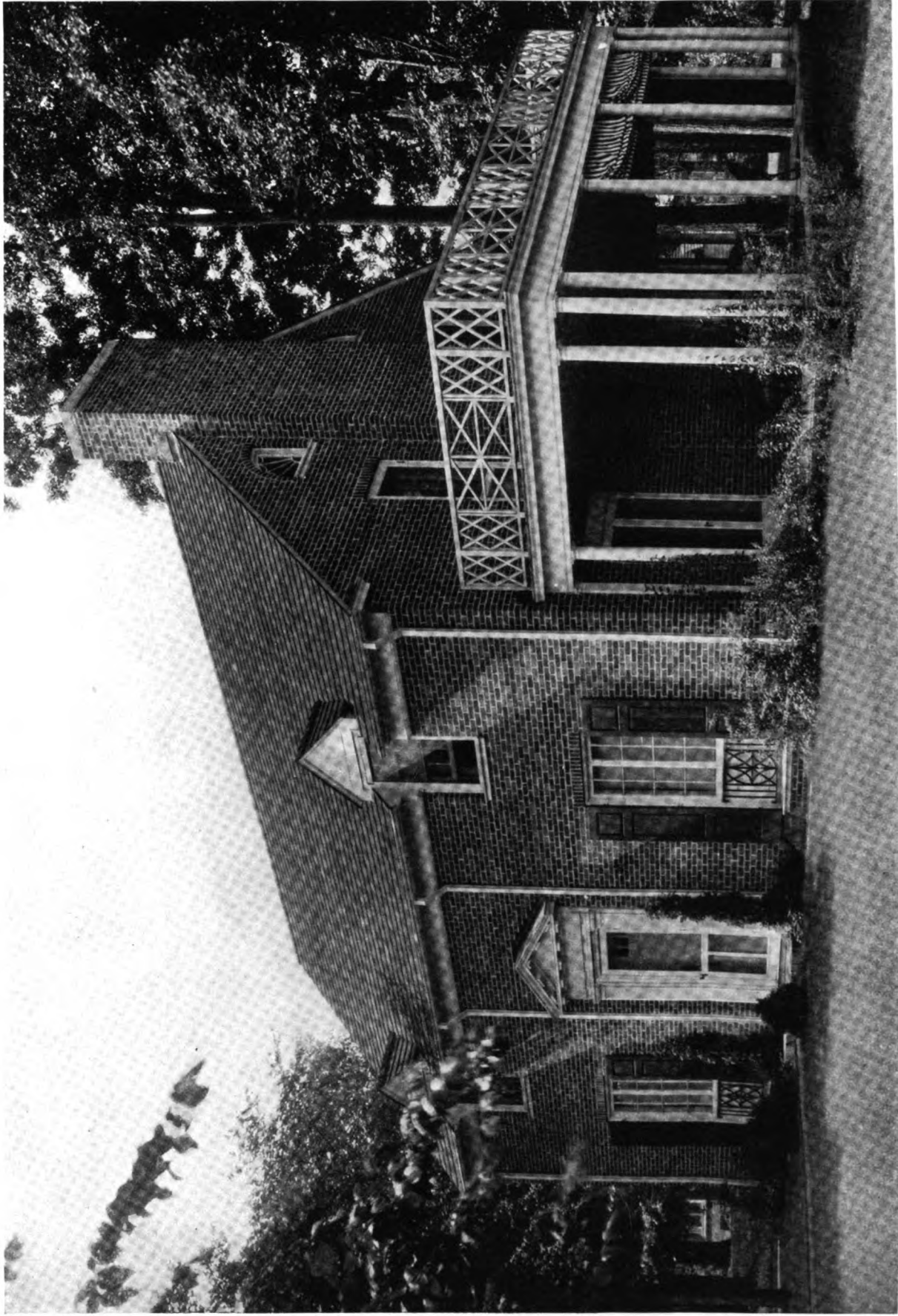
J. Ivan Dize, Detroit, *Architect.*



Ellison, Photo

Garage and Chauffeur's Quarters, Mrs. J. J. Walsler, Ann Arbor, Mich.

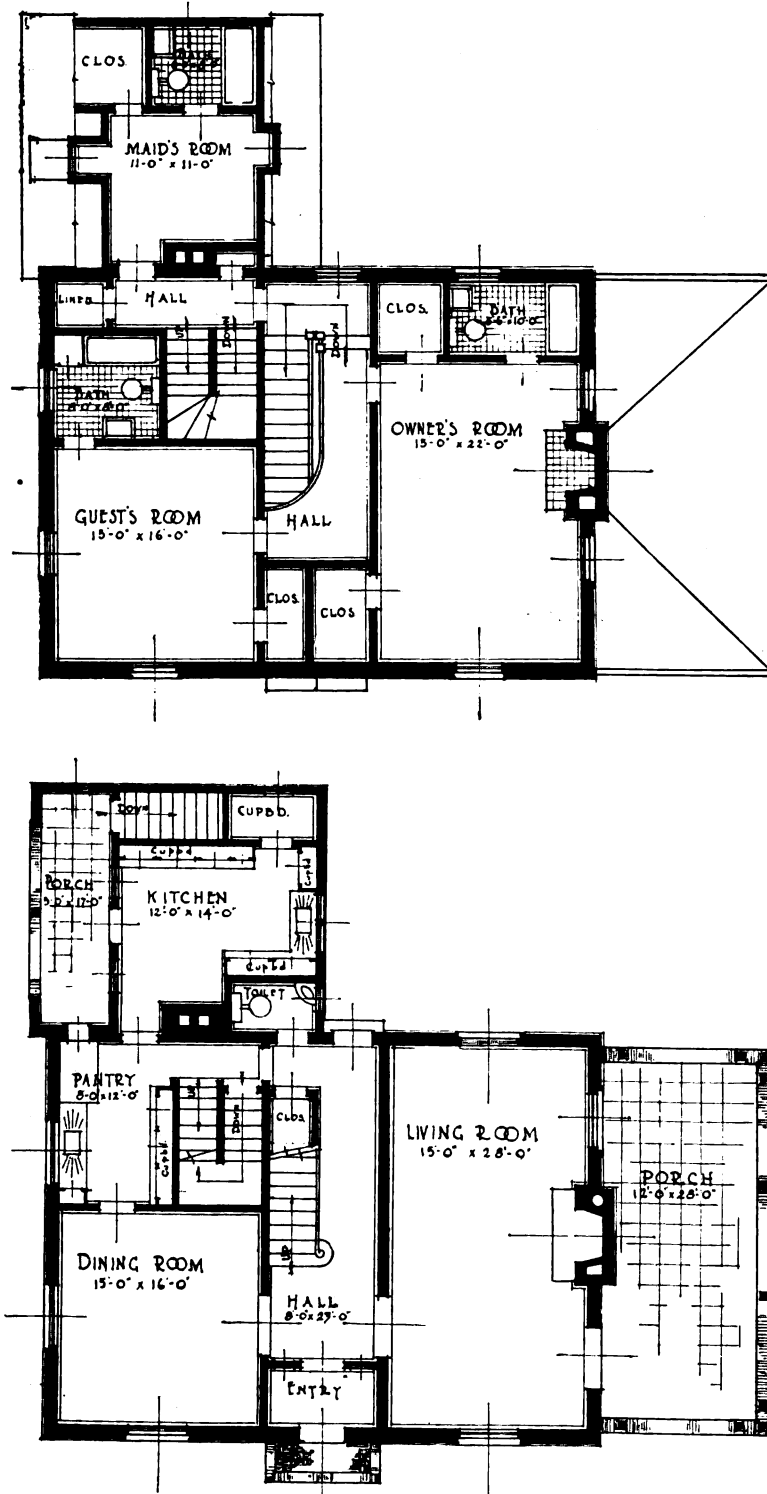
J. Ivan Dise, Detroit, Architect.



Grant, Photo

House, Mr. Frank B. Rathbun, Utica, N. Y. (Plans on back)

Bagg & Newkirk, Utica, Architects



Plans, House, Mr. Frank B. Rathbun, Utica, N. Y.

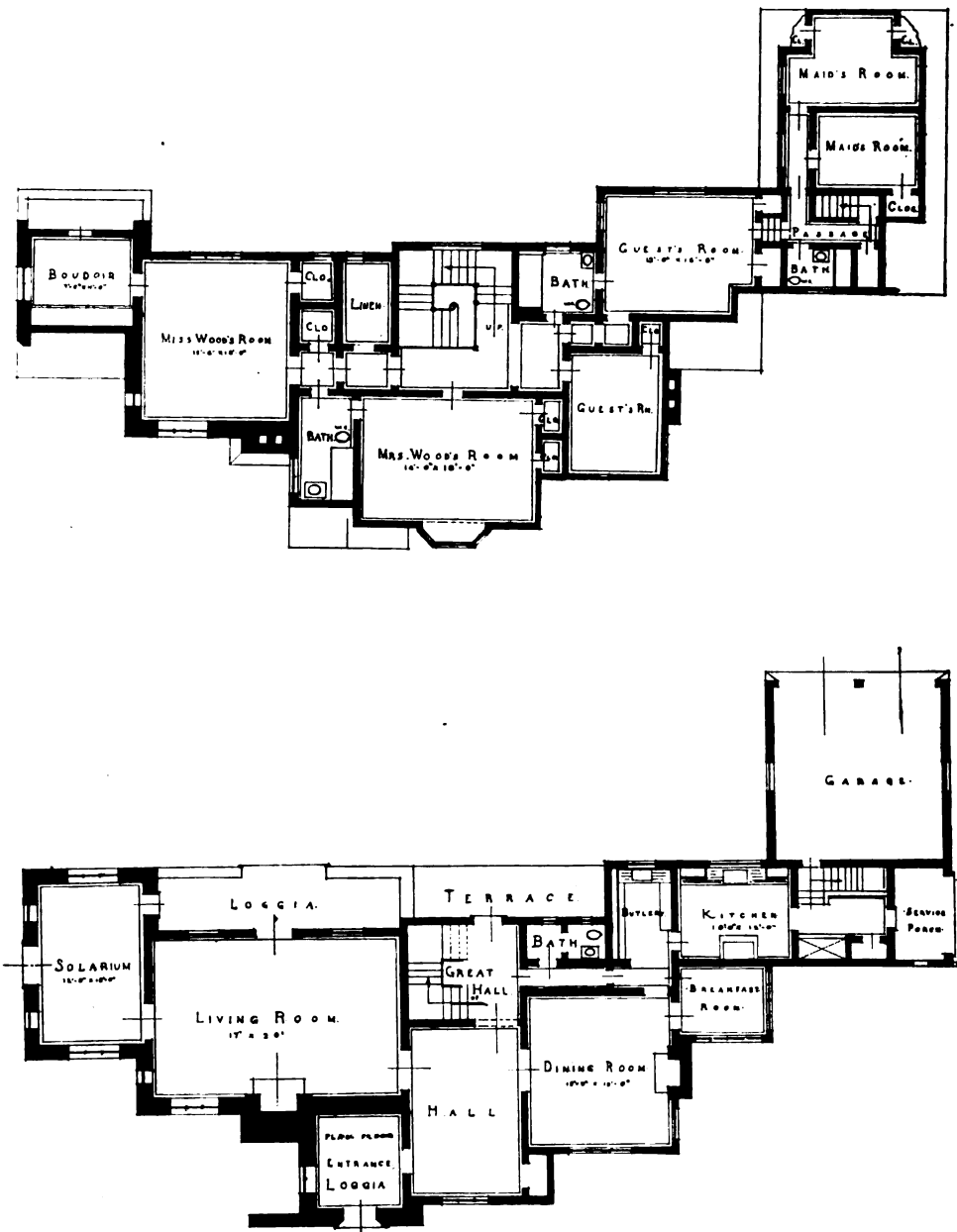
Bagg & Newkirk, Utica, Architects



Amemiya, Photo

House, Miss Lillian Wood, Scarsdale, N. Y. (Plans on back)

Office of W. Stanwood Phillips, New York, Architects



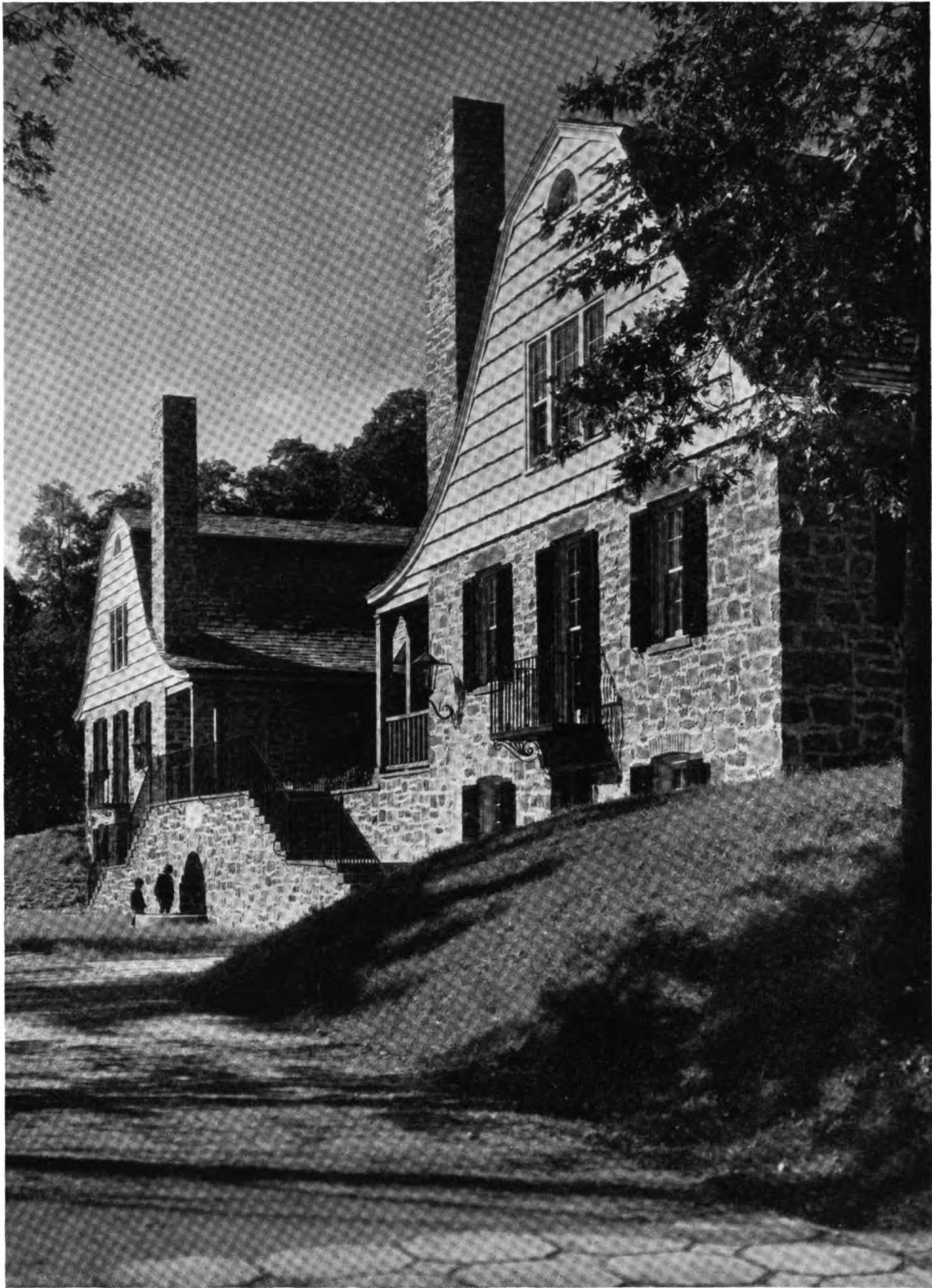
Plans, House, Miss Lillian Wood, Scarsdale, N. Y.
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Amemiya, Photo

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Entrance Detail, House, Miss Lillian Wood, Scarsdale, N. Y.



Weber, *Photo*

Charles H. Higgins, New York, *Architect*

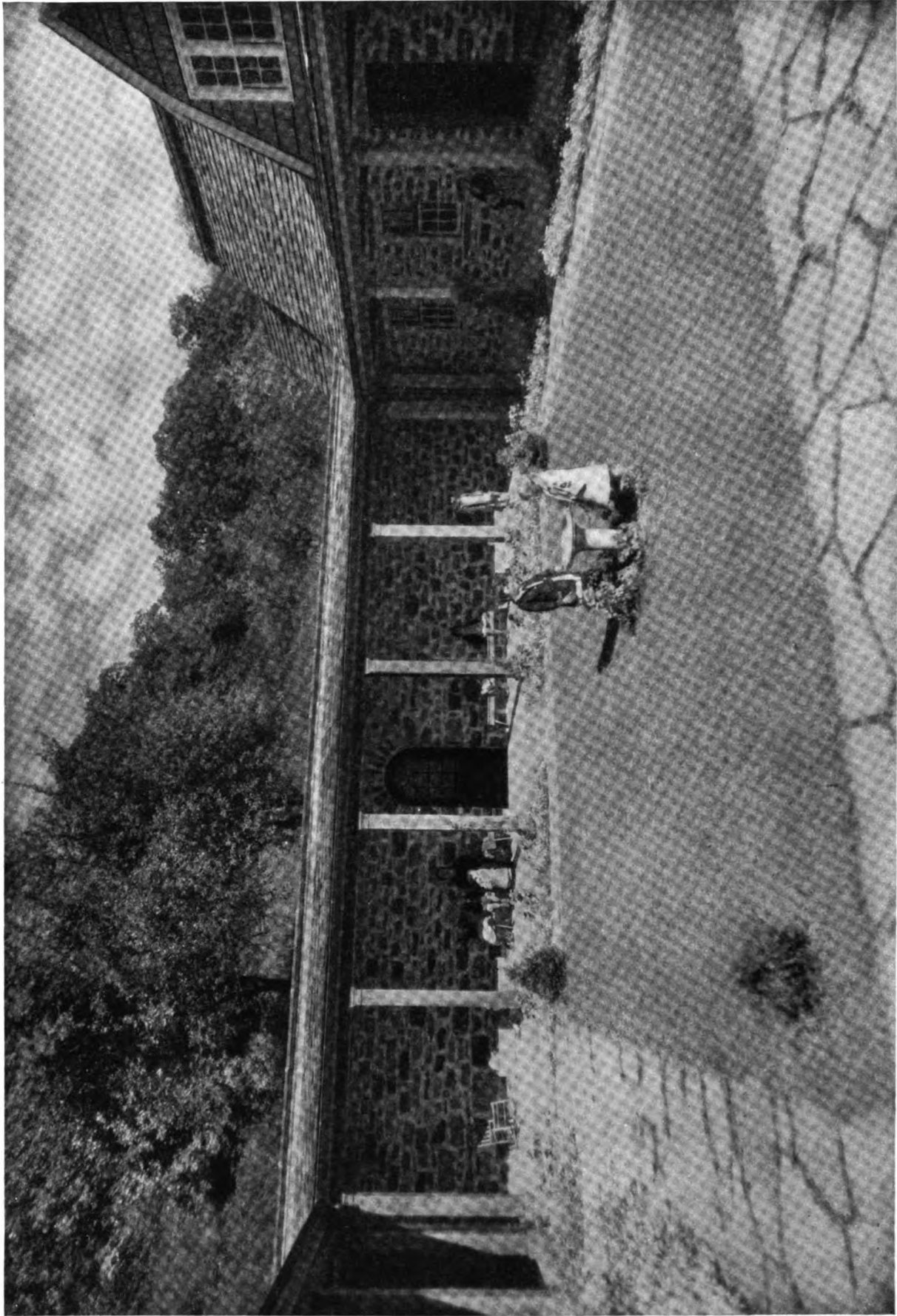
Cottages, Children's Home, Nyack, N. Y.



Weber, *Photo*

Charles H. Higgins, New York, *Architect*

Exterior, Dining Hall, Children's Home, Nyack, N. Y.



Weber, Photo

Play Court, Children's Home, Nyack, N. Y.

Charles H. Higgins, New York, Architect

Mr. Murchison Says—

THAT THERE are few things more terrible than an efficiency expert. He generally is able to tell you how it ought to be done—in his opinion—and ten to one it ought to be done just the other way.

One of these *multum in parvos* has tied up a big office proposition for months because he didn't like the way the elevators were placed, while the architect, who had been sleeping with his problem for months, felt sure that his elevators were right. So he stood pat. But the efficiency expert, who always must be a salesman for his own wares at least, was able to convince one of the officers of the owning company that the architect was cuckoo.

So the whole thing stopped, notwithstanding the fact that the diverting of certain streets was involved and that the City itself was a partner in the scheme. But the officer in question suddenly died on them and the efficiency man lost most of his efficiency. So now the project is starting up again and the architect is thumbing his finely chiseled nose at the inefficiency engineer.

Things Are Growing Worse

A LOT of talk in our town recently anent the 110-story tower, promoted and architected by a family of Larkins and to be situated on West Forty-second Street, near Eighth Avenue.

At which some of our ready-to-wear architects promptly rushed into print and said it wouldn't do. In the meantime property values flared up, which in all probability was the object of the whole thing.

The design was published in the daily papers. It was truly pathetic. It had all the airs and graces of a Stuttgart telescope standing on end, except that it was square. We hate to believe that it will ever be built. Who is going to lend on it? And who wants an office so high? The answer to both is Nobody.

The Forecast, By and Large

ALL THE Big Bens of the construction business have come out with the glad news that 1927 is going to be as good as 1926 was; that no wage reductions are going to take place; that money will be easy; that the five-day week is so feeble that it is plucking at the coverlet and that draftsmen will be scarce.

Also that more people are moving out of houses into apartments every year; that the subway traffic has now reached the saturation or sweating point; that Americans are getting scarcer in New York and that we may get our beer back.

Vive les Grattes-Ciel!

THE FRENCH Government is contemplating the erection of a 32-story office building in New York to house its various activities and has given the job to McKim, Mead and White, probably because they are the only architects in our town who do not go around sporting the red ribbon of the *Legion d'Honneur*.

We are always glad to see McKim, Mead and White get a job for they are practically always sure to contribute an interesting addition to our Architecture. They are without doubt the noblest Romans of them all and we salute them as having been selected by our Sister Republic for so important a commission.

To Eat or Not to Eat

THE APARTMENT Hotels in New York with serving pantries have lately received a black eye from a learned judge, who handed down a piping hot opinion to the effect that hotels which allow their tenants even to burn their fingers over an electric hot plate are guilty of conduct unbecoming a hotel and that they are nothing more or less than ordinary tenement houses.

Which is bad news for thousands of yearly tenants in these self-feeding structures; that is, if the law is enforced. But this law has about as much chance of being upheld as has the Volstead law and you know how that is respected by the citizenry of the land.

The hotel owners can do all the forbidding they want but they cannot take away the privilege of cooking in their buildings after they have rented an apartment with a nice little kitchenette in it, all set up for easy housekeeping. There isn't a chance.

Out of Date

THE RECORDS show that only two fine private houses were built in New York City during 1926, while dozens of handsome residences were torn down for the ever-increasing onward march of the apartment house army.

We hear on all sides, "Isn't New York being overbuilt on apartments?"

To which we reply, "Never!"

The end will come, very probably, when all the private houses are razed and all the hitherto private families are leading a near-private life in multi-family houses.

The Co-operative Apartment Houses should figure upkeep and 5% interest on the investment as being 25% cheaper than the usual rent for the same apartment. Of course, with tax assessments going up

every year, the maintenance keeps on rising, so that a 10% maintenance charge on a 100% co-operative house is rarely 10% these days, but 11% and over.

We Are Becoming Mathematical

SOME OF the real-estate agents and syndicate promoters fool their clients and perhaps themselves at the same time, by putting down too low a sum for the taxes and too high an amount for the mortgage.

One very popular locality in New York, over by the East River, has risen 500% in value in a few years but the mortgage people can't see more than \$35.00 a square foot valuation whereas plots are impossible to pick up for less than \$45.00 or \$50.00 a square foot.

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So it is getting a little more difficult to form co-operative syndicates than previously, except that nowadays we have the precedent of a great many prominent financiers buying two or three floors, a proceeding which engenders a deal of respect and confidence among the newly-weds.

We know of one office that always has a dozen co-operatives going at once. One at a time is trouble enough for us. We never can remember whether the old people want twin-bed base-plugs or a telephone by the bath-tub; or how wide the Papa's shirts are; or how far the fair mistress can reach out her left leg to find the button under the dining-room rug to disentangle the butler and the maid out of the pantry; and so on and so on.

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This is how it starts:

SAYS HARVEY:—

"The skyscraper fills a definite function in American business life. More than that, it has become a distinct part of American life, a reflection of us all, the most important contribution we have made to the building arts. Who that looks at a massive skyscraper, rising aloft its twenty, thirty or forty floors, may doubt that it is a product of our intensive national life?

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"These great masses of buildings are a direct cause of overcrowding in subways, upon the sidewalks and the streets. They have made motor traffic almost impossible in congested centres and wherever a skyscraper rises congestion follows. Each skyscraper requires tons of material every day, conveyed through streets taxed beyond capacity. Many skyscrapers in turn produce still other tons of manufactured articles to be moved through the same streets.

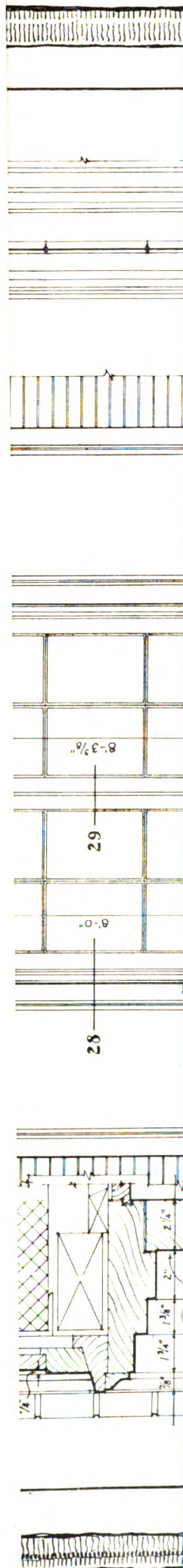
"Meanwhile we have a host of people struggling to enter the buildings. Regularly at nine o'clock and again at five the host goes through a nerve-fraying conflict to enter and depart. Every subway platform within reach, every elevated station and corner stopping place becomes a football field. And, worst of all, every rush hour has its tragic accidents, a product of this haste and crowding that arises from the grouping of skyscrapers."

The Bunk, Upper and Lower

THE DEBATE never gets anywhere. The valedictorians arrive at no conclusion. Each argument is infallible. When Harvey is through, the audience awaits Henry with compassion. And when Henry finishes, there seems to be nothing left for Harvey.

But they work it out together on the next jump. Harvey reaches down from Upper 4 and says "Hen, I've got something new." So they go to the wash-room together and carry on among Mr. Pullman's German silver plumbing fixtures.

It's quite a business. We congratulate such enterprise.





Volume VII

MARCH, 1927

Number 6

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

WE HAVE heard it said, we do not remember by whom, that success in this busy life of ours is not attained by doing what we like but by "liking what we *have* to do." There is a world of wisdom in this homely phrase. It might well be tacked over the desk of many a young man who sits at his appointed task and looks longingly at some other occupation. For how true it is, also, that the flowers in one's neighbor's garden so often look brighter than one's own. But we may not pick our neighbor's posies. Our job is to stick to our own side of the fence and to hoe our own row. It is then that the "will to like" must be called upon. This is really self-control, self-command, a difficult thing to have constantly with us, but by all odds the most important element in determining the development of a man.

Architects are by no means exempt from the discouragements and boredom which are part of the daily grind. Their days are often singularly exasperating. No profession reaches out into wider fields or has a greater number of "contacts," as the

Rotarians say. Every one of these contacts means an interruption. For the architect, more than most men, life is "just one damn thing after another" and no two alike. There are days, sometimes set apart for quiet study, that are so shattered and annihilated by the intrusion of a hundred and one details to which the architect must attend that he leaves his office either in a fog of depression or raging impotently at the life he leads. "It's a vile profession," he cries. "Never a minute to myself, never a half hour at the drawing board without some mess to clean up on a job, some trouble to straighten out. I wish to Heaven that I were in something else, anything . . . a routine job, like punching tickets in the subway or counting ties on a railroad, a job that I could do automatically while my mind rested or meditated on the profound philosophies of life!" He envies the "business man," the man with a plant which runs by its own momentum, in which each individual is but a cog doing his individual job over and over, without interruption.

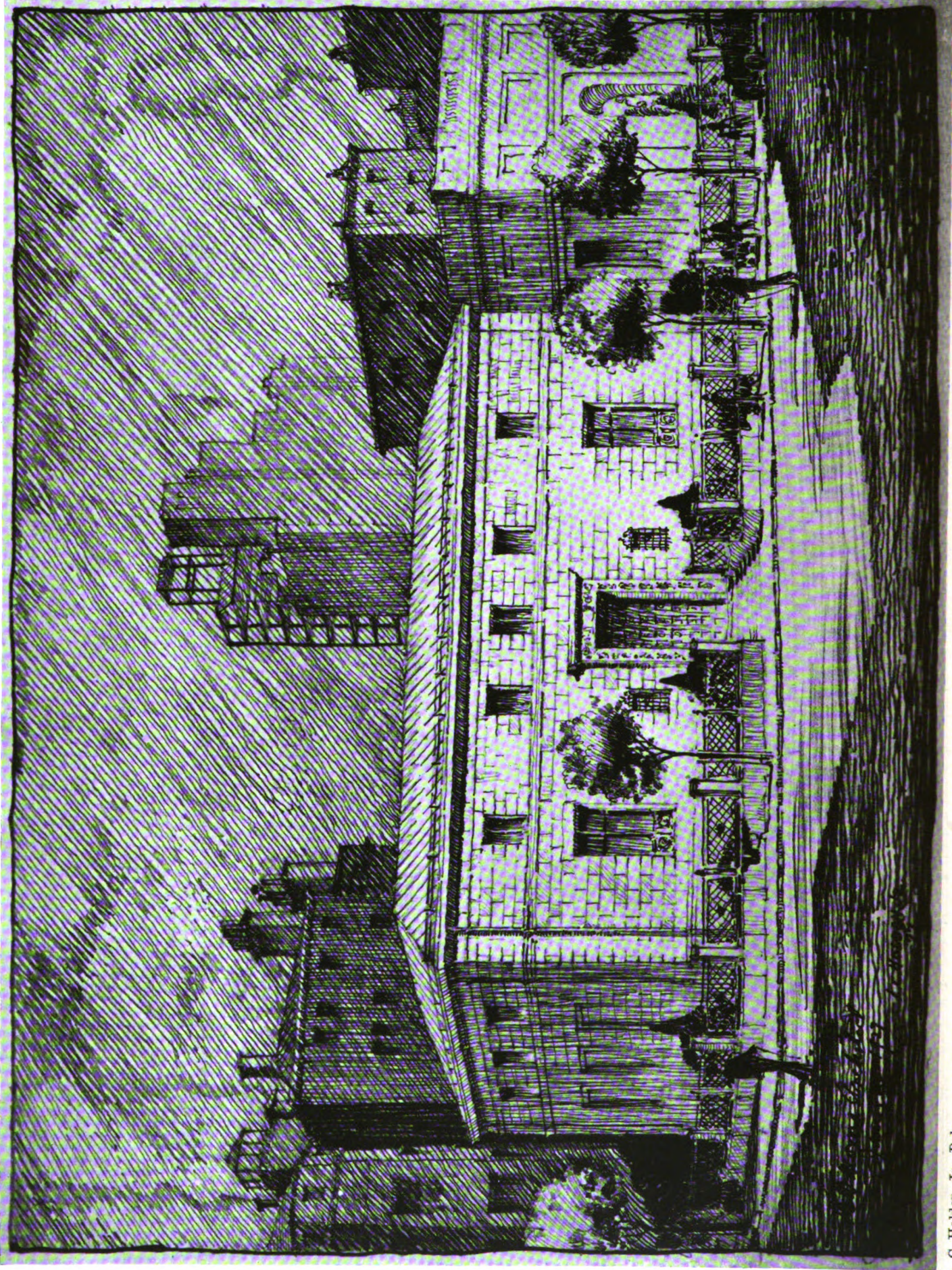
But talk sometime to one of these business men after *he* has had a distressing day. "The paper manufacturing business," he will tell you, "is the rottenest in the world. I wouldn't put my son into it if it were the last job on earth." And he will give you a hundred reasons why. If a man's job is nothing but routine he is prone to complain about that. The grind is awful, tedious, devastating. "I wish I were in a profession like yours," he tells the architect, "where the days are different and you at least have the satisfaction of knowing that you are creating something."

One thing is certain. Put the average architect into anything else, into any task where his individuality has no chance to express itself and in a month's time he will be the most miserable individual in the world. We have talked to architects who have abandoned their practice. More often than not they have returned to the fold. "I couldn't give it up," said one of these. "When all's said and done, it is the most exciting profession there is, the most varied and thrilling. Of course there are a lot of things about it that bore me stiff but I find that's true of anything one *has* to do."

Has not this architect reached, by the painful road of experience, the realization embodied in the advice with which we started out? "Like what you *have* to do." There is no other way, no other practical attitude to take toward life. And we are very much mistaken if the architect will not find among his daily cares more things which he can *really* like than do most men.

Naming a Style

OUR ENTERPRISING press reports that in an interview on the subject of the new New York Life Building,



L. C. Holden, Jr., Del.

Annex to the Pierpont Morgan Library, Madison Avenue and Thirty-sixth Street, New York.

Benjamin Wistar Morris, New York, Architect

the architect, Mr. Cass Gilbert, was asked, "And what is to be the style of the new building, Mr. Gilbert?" And Mr. Gilbert, after due thought, is said to have replied, "It is what I call 'American Perpendicular.'"

We hope Mr. Gilbert *did* say that, as reported. It is an excellent name. It expresses, succinctly, just what we are coming . . . or going . . . to, architecturally. It has an honest, convincing ring and is not without an underlying humor. We have had "English Perpendicular," to be sure, but how far beyond that our "American Perpendicular" goes!

Moreover, it sums up, with real truth, the outstanding tendency in our more recent designs. If we examine, say, a dozen important sky-scrappers built ten or fifteen years ago and compare them with an equal number of the latest crop, we will be struck, instantly, by the fact that the horizontal line is practically extinct. Cornices were the first horizontal element to go. They are being followed by band-courses, heavy base courses, all the horizontal paraphernalia which interrupted the upspringing aspiration of tall buildings. Some of the older examples look as if they are playing architectural squat-tag or crouching in the manner of the boy in his teens who is trying to buy a half-fare ticket. Our later exhibits stand on tip-toe, reaching for the skies. "Going up!" is their slogan.

Masses of detail, too, are being eliminated. Cartouches and writhing friezes of ornament are distinctly not done in the best circles. These were probably a heritage from the foreign schools in which many of our architects were trained. They were applied to problems in which they had no real place. We are learning to express ourselves in our own way. "The American Perpendicular is a fine style" said a critic, approving Mr. Gilbert's designation. "It is certainly much to be preferred to many of the things we used to do in the 'Franco-American Ridiculous' style." Which, we opine, is not such a bad name either.

Who Laughs Last?

OUR READERS may recall that in our attempt to index our illustrative plates so that they might be conveniently filed we ran counter to a ruling of our all-wise Government which estopped us from this innocent endeavor. Since it is our aim to establish ourselves in the Hall of Fame rather than in the Rogue's Gallery, we acquiesced with what grace we could muster and informed our subscribers that, as far as we were concerned, the adamant ruling of the Third Assistant Postmaster-General was Law.

And now, somewhat to our satisfaction, a genial firm of architects refuses to take us seriously. "This is

to tell you," they write, "of the genuine amusement which was afforded our whole force by the naive letter in the January issue, having to do with the plate-filing situation . . . Laugh? . . . we nearly died! The office boy suggested that it might not be a comical article, which, of course, was funnier than ever. However, for his assurance, we just want to ask you if it will be all right if we keep on filing the plates, numbering them ourselves? This may sound a bit un-American but we ask it in strictest privacy and we assure you that the greatest privacy will attend the filing, indexing and numbering of the plates." (Letter on file in our office.)

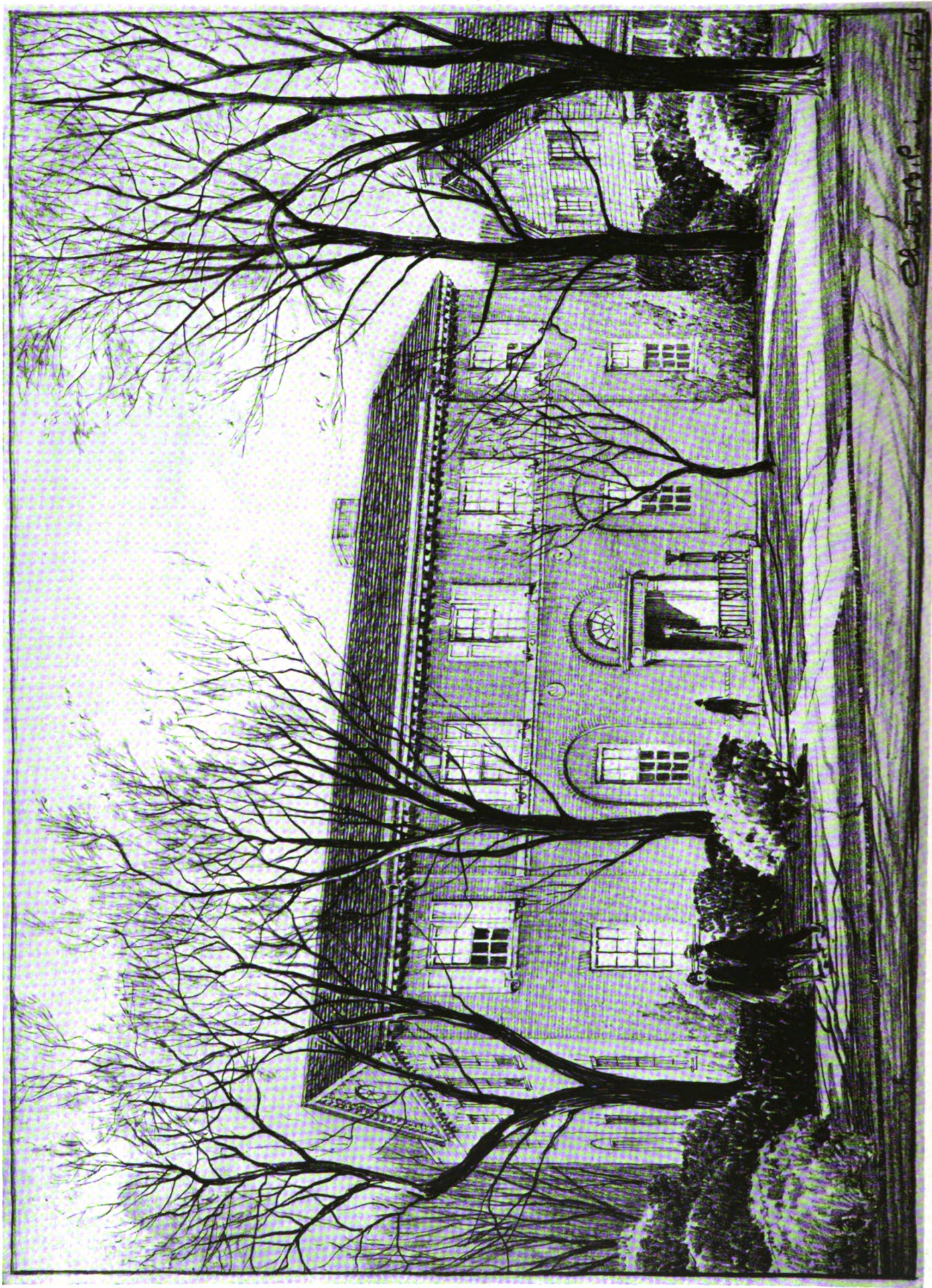
The writer goes on to suggest that we boot-leg the filing numbers to our subscribers in the now fashionable way. We cannot countenance this for a moment. We have assured our anxious inquirer, by personal letter, that we were perfectly serious when we said that the strong arm of the Law had wagged a finger at us and that we had decided to be good, so that removes the humor from that side of the situation. And yet a laugh lingers somewhere. Perhaps it is in the Postmaster General's Department, but we doubt it.

Again Publicity

THE NEW YORK Herald-Tribune ought to know better by this time than to publish pictures of important architectural projects without giving credit to the designer. We have spoken severely to them and to other newspapers often enough, Goodness knows. Apparently they never will learn! The latest page to come to our notice was that which showed perspectives of an imposing War Memorial and of the new annex to the beautiful Morgan Library.

It is evident that there is a conspiracy on the part of the press to keep the firms of Carrere and Hastings and of B. W. Morris as much in the background as possible. Try as they will, they cannot help having such offices as these grab off a little space now and then but they do their best to keep the identity of all architects as dark a secret as that of the mysterious gent who stole Charlie Ross.

A friend tells us that he suspects that reporters do not really care a thing about architects. "The only way for an architect to get himself thoroughly advertised," he says, "is for him to do something scandalous, the more degrading the better. He must hook himself up to something that the moron loves to read. Isn't it obvious that if a building were designed by Daddy Browning his name would never be omitted? Everyone in the country knows that man is a real-estate operator. Only those strictly in the know have any knowledge of who the architects are."



Chester B. Price, Del.

Study, New York Telephone Company Building, Manhattan, N. Y. McKensie, Voorhees & Gmelin, New York, Architects

It is a hard price the newspapers ask us to pay but perhaps it is the only way.

Is There An Over-Supply?

MR. S. W. STRAUSS, who is by way of being a national figure as a building financier, started a lively but beneficial discussion when he asserted in a notice sent by his firm to all parts of the country that in many localities there was a serious danger of over-building along certain lines. His particular emphasis was on business space, whether for offices or manufacturing. Almost immediately this position was supported by the opinion of Mr. A. L. Lee, an official of the Hotel Men's Association who stated that the completion of hotels now under construction in the Metropolitan area alone would add thirty thousand rooms to many others now empty.

Proponents of the other side of the question have not been lacking and such painstaking companies as the American Bond and Mortgage Company have, through their research departments, reached the conclusion that additional industrial, commercial and public structures are needed in many of our cities. The figures quoted to support either argument are such as to cause the layman to hold his head. Each arguer seems to be a person in authority. It is the old question of "Who shall decide when doctors disagree?"

Yet architects, in the modern development of their profession, cannot entirely side-step the serious considerations which the discussion involves, for the professional man of today is frequently one of the business partners in the promotion of the buildings he designs and the success of the structure from a renting or sales angle is very vital to him. Probably the truth is that buildings are sadly needed in some places and not in others. No one can fail to appreciate the value of intelligent examination of this important phase of our national development. Certainly the architectural profession will be greatly the gainer by its correct diagnosis. It is often hard enough to collect commissions under the best of circumstances. When a building goes flooey, well... try and get it!

A Healthy Revolt

A WARNING has been issued by some of our rural boards of government that they will no longer stand for the desecration of their highways by the ubiquitous gas-station. A new and expensive Parkway has been threatened by a perfect rash of these flaming red affairs and various communities are standing on their hind legs and preparing to fight back.

We heartily commend their attitude and trust they will successfully maintain it. We have been on

record many times as against the hideous roadside sign which blots the landscape. In the particular instance to which we refer the Parkway Commission has planned a series of filling-stations at two mile intervals. Their claim is that the rental from these will have a soothing effect on the local tax-payers whom they describe as "already writhing under the high cost of beauty."

Residents of interested communities take a high stand against this commercializing of a beautiful highway and see in the filling-stations the entering wedge for "peanut stands, hot-dog stands and worse," though just what could be worse is hard to imagine. The invocation of special zoning laws is threatened. Altogether it is a diverting war in which "What Price, Beauty?" is the battle-cry. We side frankly with those who would repress and curb the growth of individual business enterprise. It is surely a mark of tremendous cultural growth when we consider that real Americans are actually arrayed against that institution which is as national as our flag, the hot-dog stand! Wonders, as has been said, will never cease.

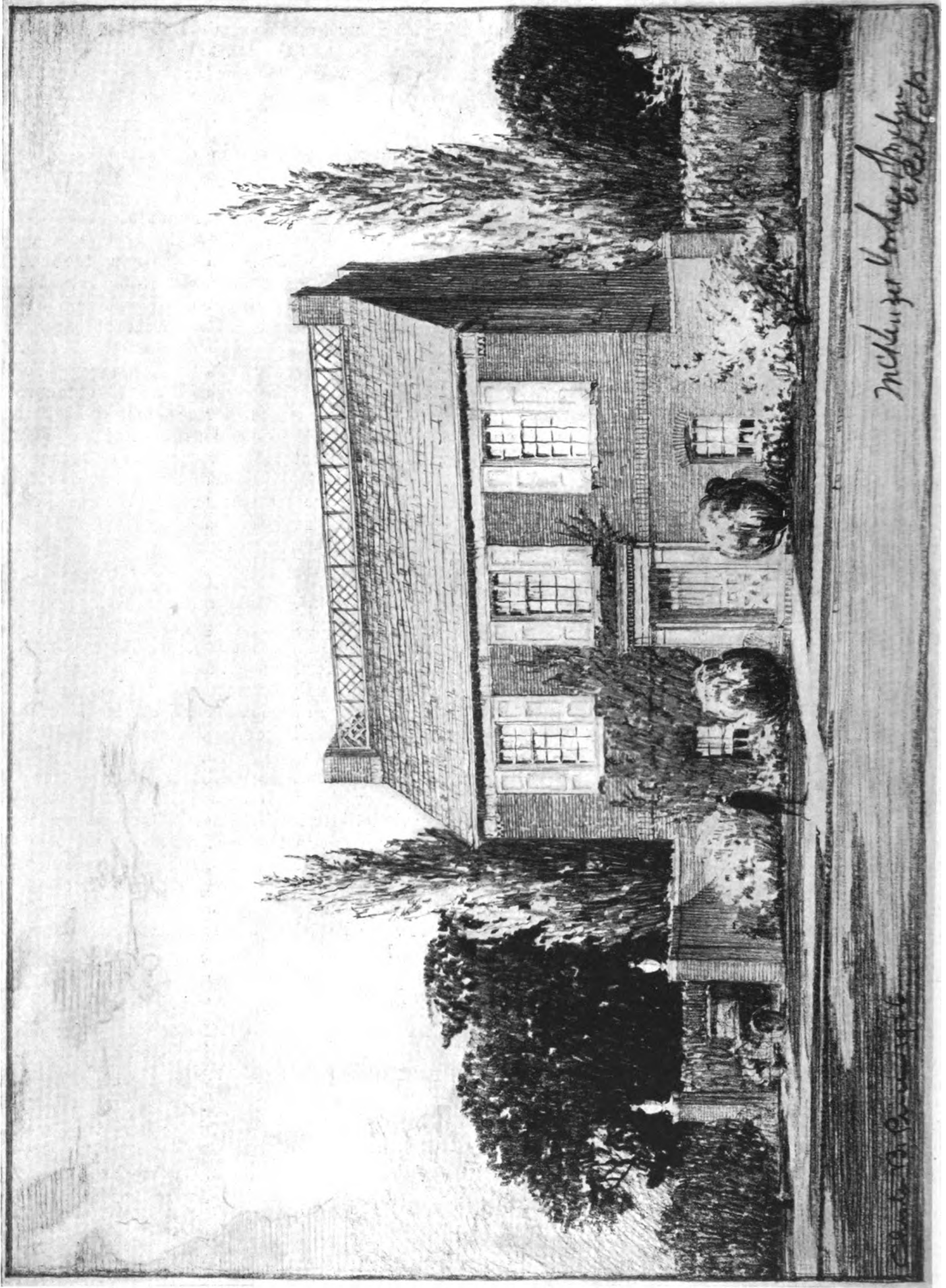
Fire From Heaven

EVERY SO OFTEN a conflagration consumes an architectural monstrosity and the neighbors rejoice. "Thank the Lord, that is gone," they say. Such must be the feelings of those who have had to live in the Jersey neighborhood of a flamboyant dwelling which was once the summer White House of President Wilson. Fire descended upon it and it is no more. With its end porches and twin cupolas with a deck between, it looked like nothing so much as a ferry boat, the only trouble being that it never went anywhere. Its loss will not sadden the community. They may comfort themselves as did the elder who was asked if the revival in his church had gained many new converts and who answered cheerfully, "No, we didn't get any new ones, but we got rid of a few old backsliders who have been bothering us for a long time!"

Guy Lowell

THE ARCHITECTURAL profession is once more deprived of one of its distinguished practitioners in the death, on Friday, Feb. 4th, of Guy Lowell. The news of his death, in Madeira, comes as a great shock to his many friends.

A descendant of the long line of Lowells who have given our country some of her most able men, Guy Lowell takes his position among them without question. He was one of the most delightful companions for, underlying his broad culture, he possessed to a remarkable degree the gift of friendship.



Chester B. Price, Del.

Study, Chesapeake and Potomac Telephone Company Building, Woodside, Md.

McKenzie, Voorhees & Gmelin, New York, Architects

The Barclay-Vesey Building and Its Interior

By RALPH T. WALKER, A. I. A.

THE DESIGN of the Barclay-Vesey Building and its interior was governed by the desire to obtain freedom in expression without having it either startling or bizarre. The building was to be the home office of one of the great corporations of the country, and while it was fitting that it should be housed in a way every bit as modern as is the telephone, it also had to be as rational. Many of the ideas that were conceived were not used because it was felt that their strangeness and unusualness were the only source of their inception, and they were thrown back into Limbo to become further chastened for future consideration.

Thoughts on architecture generally can be separated into two classifications: those that produce design, and the theories that are born later to explain the whys and wherefores. The thoughts given here, in a general way, are in all probability the combination of those reasons that are partially subconscious during the development, and the reflections that come after the work is accomplished; thoughts or reasons that are worked out to satisfy a designer's mind and to enable him to see what further advance he may make.

Architecture, of all the arts, is more nearly like language in its use, in that it is a living and idiomatic part of life in all its aspects. It should not be considered as static but as dynamic and moving, and should therefore have every opportunity of surpassing itself in new forms of expression. Our civilization is intense, swift and very complex, and the traditional styles no longer can express our life except as a basis of taste from which to look forward with a spirit of experiment and discovery; a spirit that is not satisfied unless seeking the unknown.

To design with a fresh viewpoint the architecture of today, and perhaps tomorrow, one should have a wide knowledge of craft usages, should comprehend means of production, and possess an ability to weave

the products of the machine and of handicraft into a harmonious whole. It is in this ability so to weave the results of these two widely divergent technologies, the use of the machine where it can be best and efficiently employed with the corresponding use of hand-work, that the expression of our modern architecture lies. And although we are thinking in terms of the skyscraper, the problem and its expression is the same for all architecture.

At present it is the skyscraper that is pointing the way, that is showing the possibilities of creating a style more nearly expressive of our time, and this is reasonable, for not only is architecture an art practiced in the market place but also it is from the great market places of the world that a fresh impulse to architecture has always come. This new expression of style, a modern perpendicular, is becoming more and more evident in the exteriors of commercial buildings. It is not so true within them. Here traditional styles and motifs are still too much in evidence. They give somewhat the impression of a stage set with the scenes from "East Lynne" for a production of "Back to Methuselah." The traditional styles have no rational place within the modern high building. They all give the feeling of a roof immediately above. They suggest the force of a completed structure, a finality that should not exist in rooms within a skyscraper.

They too should be modern perpendicular, and should endeavor to attain by the same vertical strength and the same softening of the horizontal members that now take place on the exterior, a positive upward movement and the feeling that the ceilings are but interruptions of this movement, and in no sense the final weight imposed upon it.

In them stone should not be used as masonry but always as a veneer, a veneer machine-cut in as large units as is practical for handling, and ornament should be kept without projection and well within



Amemiya, Photo

MR. RALPH T. WALKER
Of Voorhees, Gmelin & Walker, Architects, Formerly
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REPLIES HEN:—

“The skyscraper has given New York structural indigestion. Each new mass, rising upon so many corners, adds to the disturbance within our civic system. Because of the skyscraper we have clusters of huge buildings grouped along the spine of Manhattan, consuming more than a fair share of light and air and laying undue burdens upon transit lines. Wherever we look, ponderous structures meet the eye, until midtown New York has the appearance of a baggage room after a holiday, with all the trunks and cracker boxes up-ended on a giant scale.

“These great masses of buildings are a direct cause of overcrowding in subways, upon the sidewalks and the streets. They have made motor traffic almost impossible in congested centres and wherever a skyscraper rises congestion follows. Each skyscraper requires tons of material every day, conveyed through streets taxed beyond capacity. Many skyscrapers in turn produce still other tons of manufactured articles to be moved through the same streets.

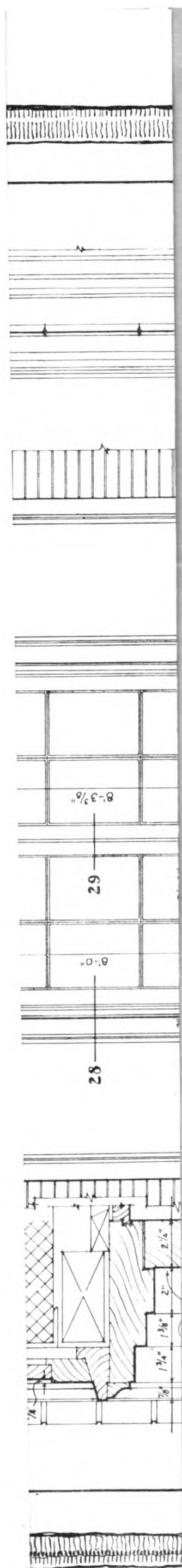
“Meanwhile we have a host of people struggling to enter the buildings. Regularly at nine o'clock and again at five the host goes through a nerve-fraying conflict to enter and depart. Every subway platform within reach, every elevated station and corner stopping place becomes a football field. And, worst of all, every rush hour has its tragic accidents, a product of this haste and crowding that arises from the grouping of skyscrapers.”

The Bunk, Upper and Lower

THE DEBATE never gets anywhere. The valedictorians arrive at no conclusion. Each argument is infallible. When Harvey is through, the audience awaits Henry with compassion. And when Henry finishes, there seems to be nothing left for Harvey.

But they work it out together on the next jump. Harvey reaches down from Upper 4 and says “Hen, I've got something new.” So they go to the wash-room together and carry on among Mr. Pullman's German silver plumbing fixtures.

It's quite a business. We congratulate such enterprise.





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FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

WE HAVE heard it said, we do not remember by whom, that success in this busy life of ours is not attained by doing what we like but by "liking what we *have* to do." There is a world of wisdom in this homely phrase. It might well be tacked over the desk of many a young man who sits at his appointed task and looks longingly at some other occupation. For how true it is, also, that the flowers in one's neighbor's garden so often look brighter than one's own. But we may not pick our neighbor's posies. Our job is to stick to our own side of the fence and to hoe our own row. It is then that the "will to like" must be called upon. This is really self-control, self-command, a difficult thing to have constantly with us, but by all odds the most important element in determining the development of a man.

Architects are by no means exempt from the discouragements and boredom which are part of the daily grind. Their days are often singularly exasperating. No profession reaches out into wider fields or has a greater number of "contacts," as the

Rotarians say. Every one of these contacts means an interruption. For the architect, more than most men, life is "just one damn thing after another" and no two alike. There are days, sometimes set apart for quiet study, that are so shattered and annihilated by the intrusion of a hundred and one details to which the architect must attend that he leaves his office either in a fog of depression or raging impotently at the life he leads. "It's a vile profession," he cries. "Never a minute to myself, never a half hour at the drawing board without some mess to clean up on a job, some trouble to straighten out. I wish to Heaven that I were in something else, anything... a routine job, like punching tickets in the subway or counting ties on a railroad, a job that I could do automatically while my mind rested or meditated on the profound philosophies of life!" He envies the "business man," the man with a plant which runs by its own momentum, in which each individual is but a cog doing his individual job over and over, without interruption.

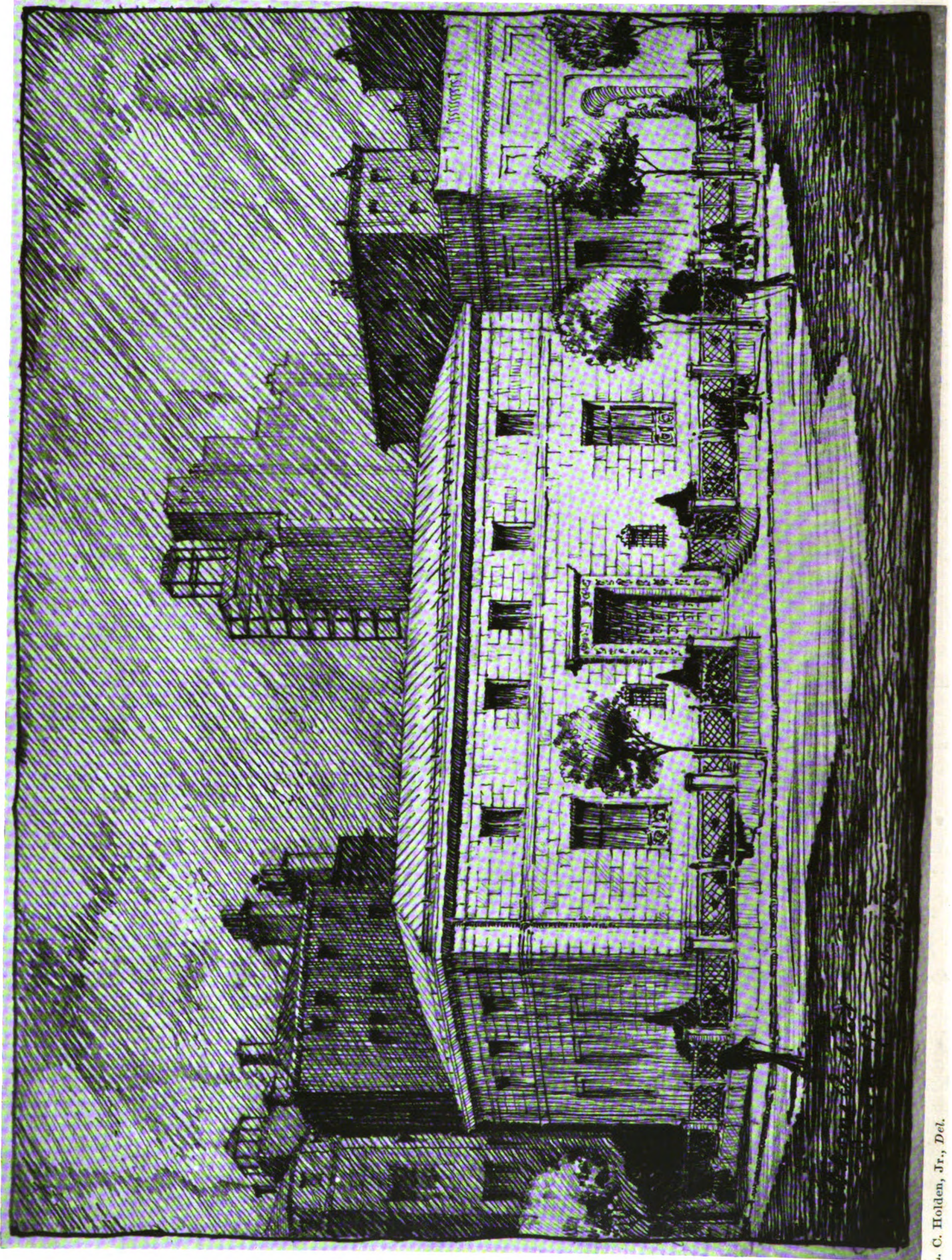
But talk sometime to one of these business men after *he* has had a distressing day. "The paper manufacturing business," he will tell you, "is the rottenest in the world. I wouldn't put my son into it if it were the last job on earth." And he will give you a hundred reasons why. If a man's job is nothing but routine he is prone to complain about that. The grind is awful, tedious, devastating. "I wish I were in a profession like yours," he tells the architect, "where the days are different and you at least have the satisfaction of knowing that you are creating something."

One thing is certain. Put the average architect into anything else, into any task where his individuality has no chance to express itself and in a month's time he will be the most miserable individual in the world. We have talked to architects who have abandoned their practice. More often than not they have returned to the fold. "I couldn't give it up," said one of these. "When all's said and done, it is the most exciting profession there is, the most varied and thrilling. Of course there are a lot of things about it that bore me stiff but I find that's true of anything one *has* to do."

Has not this architect reached, by the painful road of experience, the realization embodied in the advice with which we started out? "Like what you *have* to do." There is no other way, no other practical attitude to take toward life. And we are very much mistaken if the architect will not find among his daily cares more things which he can *really* like than do most men.

Naming a Style

OUR ENTERPRISING press reports that in an interview on the subject of the new New York Life Building,



L. C. Holden, Jr., Del.

Annex to the Pierpont Morgan Library, Madison Avenue and Thirty-sixth Street, New York. Benjamin Wistar Morris, New York, Architect.

the architect, Mr. Cass Gilbert, was asked, "And what is to be the style of the new building, Mr. Gilbert?" And Mr. Gilbert, after due thought, is said to have replied, "It is what I call 'American Perpendicular.'"

We hope Mr. Gilbert *did* say that, as reported. It is an excellent name. It expresses, succinctly, just what we are coming . . . or going . . . to, architecturally. It has an honest, convincing ring and is not without an underlying humor. We have had "English Perpendicular," to be sure, but how far beyond that our "American Perpendicular" goes!

Moreover, it sums up, with real truth, the outstanding tendency in our more recent designs. If we examine, say, a dozen important sky-scrappers built ten or fifteen years ago and compare them with an equal number of the latest crop, we will be struck, instantly, by the fact that the horizontal line is practically extinct. Cornices were the first horizontal element to go. They are being followed by band-courses, heavy base courses, all the horizontal paraphernalia which interrupted the upspringing aspiration of tall buildings. Some of the older examples look as if they are playing architectural squat-tag or crouching in the manner of the boy in his teens who is trying to buy a half-fare ticket. Our later exhibits stand on tip-toe, reaching for the skies. "Going up!" is their slogan.

Masses of detail, too, are being eliminated. Cartouches and writhing friezes of ornament are distinctly not done in the best circles. These were probably a heritage from the foreign schools in which many of our architects were trained. They were applied to problems in which they had no real place. We are learning to express ourselves in our own way. "The American Perpendicular is a fine style" said a critic, approving Mr. Gilbert's designation. "It is certainly much to be preferred to many of the things we used to do in the 'Franco-American Ridicular' style." Which, we opine, is not such a bad name either.

Who Laughs Last?

OUR READERS may recall that in our attempt to index our illustrative plates so that they might be conveniently filed we ran counter to a ruling of our all-wise Government which estopped us from this innocent endeavor. Since it is our aim to establish ourselves in the Hall of Fame rather than in the Rogue's Gallery, we acquiesced with what grace we could muster and informed our subscribers that, as far as we were concerned, the adamant ruling of the Third Assistant Postmaster-General was Law.

And now, somewhat to our satisfaction, a genial firm of architects refuses to take us seriously. "This is

to tell you," they write, "of the genuine amusement which was afforded our whole force by the naive letter in the January issue, having to do with the plate-filing situation. . . . Laugh? . . . we nearly died! The office boy suggested that it might not be a comical article, which, of course, was funnier than ever. However, for his assurance, we just want to ask you if it will be all right if we keep on filing the plates, numbering them ourselves? This may sound a bit un-American but we ask it in strictest privacy and we assure you that the greatest privacy will attend the filing, indexing and numbering of the plates." (Letter on file in our office.)

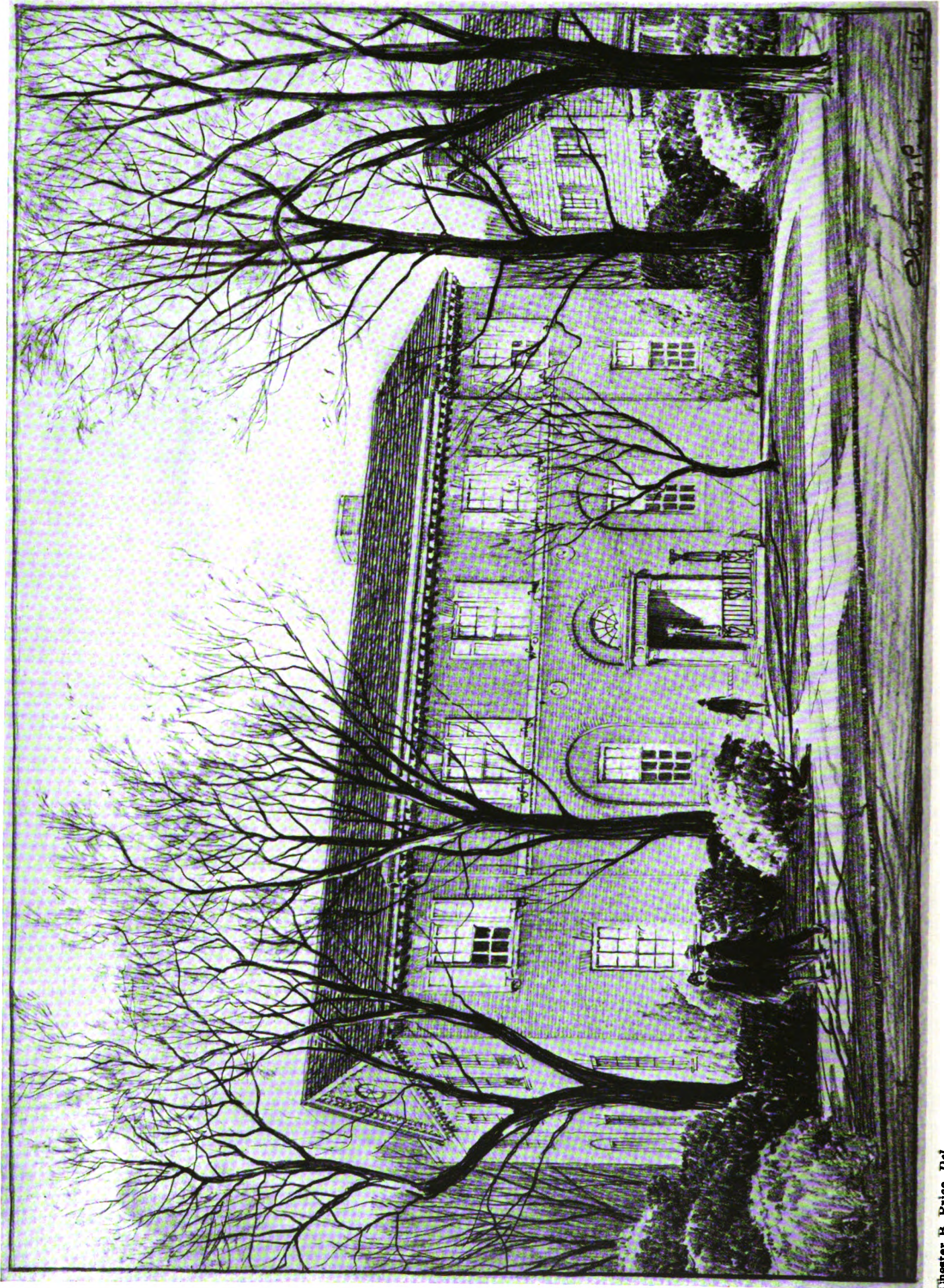
The writer goes on to suggest that we boot-leg the filing numbers to our subscribers in the now fashionable way. We cannot countenance this for a moment. We have assured our anxious inquirer, by personal letter, that we were perfectly serious when we said that the strong arm of the Law had wagged a finger at us and that we had decided to be good, so that removes the humor from that side of the situation. And yet a laugh lingers somewhere. Perhaps it is in the Postmaster General's Department, but we doubt it.

Again Publicity

THE NEW YORK Herald-Tribune ought to know better by this time than to publish pictures of important architectural projects without giving credit to the designer. We have spoken severely to them and to other newspapers often enough, Goodness knows. Apparently they never will learn! The latest page to come to our notice was that which showed perspectives of an imposing War Memorial and of the new annex to the beautiful Morgan Library.

It is evident that there is a conspiracy on the part of the press to keep the firms of Carrere and Hastings and of B. W. Morris as much in the background as possible. Try as they will, they cannot help having such offices as these grab off a little space now and then but they do their best to keep the identity of all architects as dark a secret as that of the mysterious gent who stole Charlie Ross.

A friend tells us that he suspects that reporters do not really care a thing about architects. "The only way for an architect to get himself thoroughly advertised," he says, "is for him to do something scandalous, the more degrading the better. He must hook himself up to something that the moron loves to read. Isn't it obvious that if a building were designed by Daddy Browning his name would never be omitted? Everyone in the country knows that man is a real-estate operator. Only those strictly in the know have any knowledge of who the architects are."



Chester B. Price, Del.

Study, New York Telephone Company Building, Mamaroneck, N. Y.
McKenzie, Voorhees & Gmolin, New York, Architects

It is a hard price the newspapers ask us to pay but perhaps it is the only way.

Is There An Over-Supply?

MR. S. W. STRAUSS, who is by way of being a national figure as a building financier, started a lively but beneficial discussion when he asserted in a notice sent by his firm to all parts of the country that in many localities there was a serious danger of over-building along certain lines. His particular emphasis was on business space, whether for offices or manufacturing. Almost immediately this position was supported by the opinion of Mr. A. L. Lee, an official of the Hotel Men's Association who stated that the completion of hotels now under construction in the Metropolitan area alone would add thirty thousand rooms to many others now empty.

Proponents of the other side of the question have not been lacking and such painstaking companies as the American Bond and Mortgage Company have, through their research departments, reached the conclusion that additional industrial, commercial and public structures are needed in many of our cities. The figures quoted to support either argument are such as to cause the layman to hold his head. Each arguer seems to be a person in authority. It is the old question of "Who shall decide when doctors disagree?"

Yet architects, in the modern development of their profession, cannot entirely side-step the serious considerations which the discussion involves, for the professional man of today is frequently one of the business partners in the promotion of the buildings he designs and the success of the structure from a renting or sales angle is very vital to him. Probably the truth is that buildings are sadly needed in some places and not in others. No one can fail to appreciate the value of intelligent examination of this important phase of our national development. Certainly the architectural profession will be greatly the gainer by its correct diagnosis. It is often hard enough to collect commissions under the best of circumstances. When a building goes floey, well... try and get it!

A Healthy Revolt

A WARNING has been issued by some of our rural boards of government that they will no longer stand for the desecration of their highways by the ubiquitous gas-station. A new and expensive Parkway has been threatened by a perfect rash of these flaming red affairs and various communities are standing on their hind legs and preparing to fight back.

We heartily commend their attitude and trust they will successfully maintain it. We have been on

record many times as against the hideous roadside sign which blots the landscape. In the particular instance to which we refer the Parkway Commission has planned a series of filling-stations at two mile intervals. Their claim is that the rental from these will have a soothing effect on the local tax-payers whom they describe as "already writhing under the high cost of beauty."

Residents of interested communities take a high stand against this commercializing of a beautiful highway and see in the filling-stations the entering wedge for "peanut stands, hot-dog stands and worse," though just what could be worse is hard to imagine. The invocation of special zoning laws is threatened. Altogether it is a diverting war in which "What Price, Beauty?" is the battle-cry. We side frankly with those who would repress and curb the growth of individual business enterprise. It is surely a mark of tremendous cultural growth when we consider that real Americans are actually arrayed against that institution which is as national as our flag, the hot-dog stand! Wonders, as has been said, will never cease.

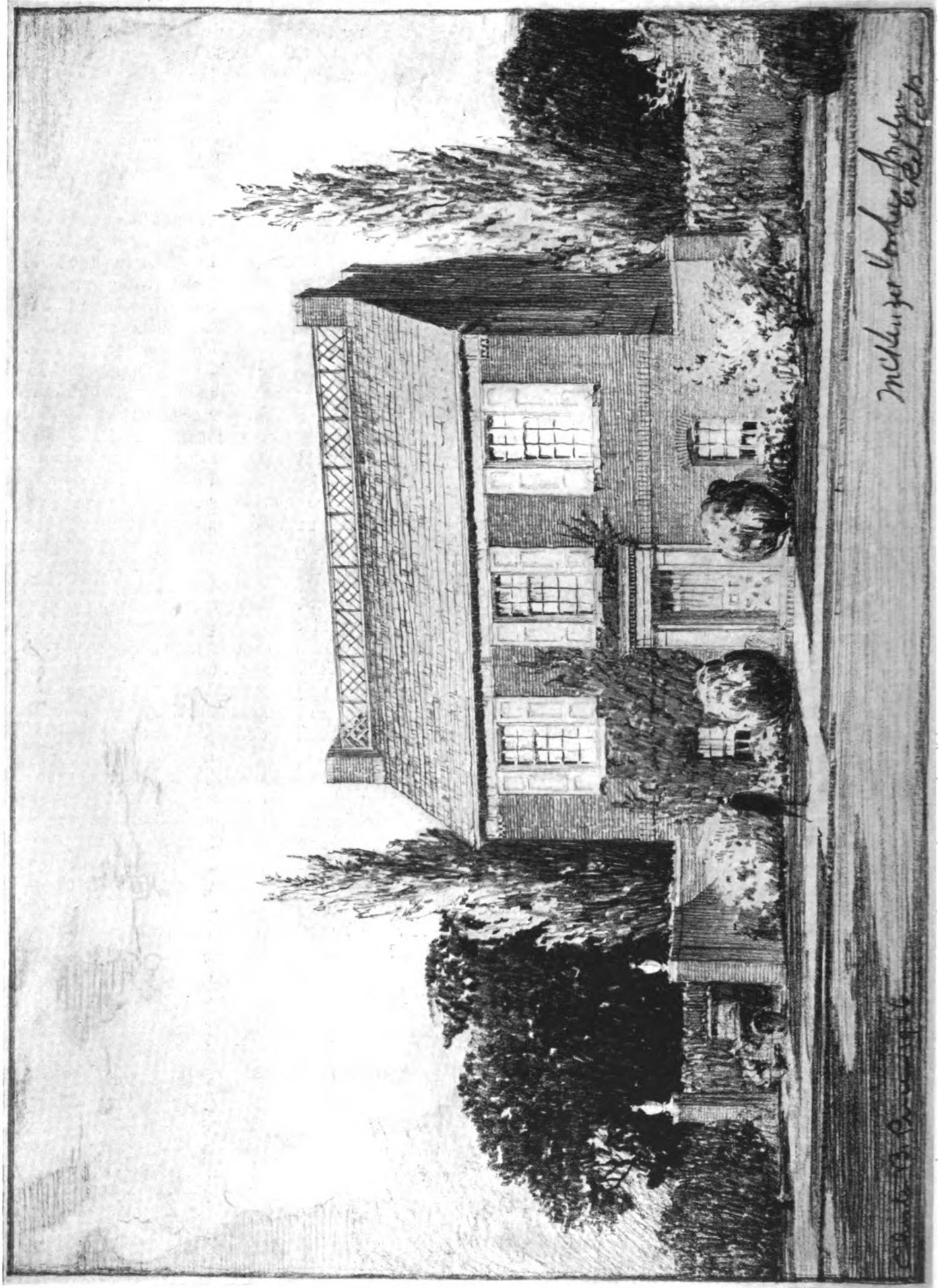
Fire From Heaven

EVERY SO OFTEN a conflagration consumes an architectural monstrosity and the neighbors rejoice. "Thank the Lord, that is gone," they say. Such must be the feelings of those who have had to live in the Jersey neighborhood of a flamboyant dwelling which was once the summer White House of President Wilson. Fire descended upon it and it is no more. With its end porches and twin cupolas with a deck between, it looked like nothing so much as a ferry boat, the only trouble being that it never went anywhere. Its loss will not sadden the community. They may comfort themselves as did the elder who was asked if the revival in his church had gained many new converts and who answered cheerfully, "No, we didn't get any new ones, but we got rid of a few old backsliders who have been bothering us for a long time!"

Guy Lowell

THE ARCHITECTURAL profession is once more deprived of one of its distinguished practitioners in the death, on Friday, Feb. 4th, of Guy Lowell. The news of his death, in Madeira, comes as a great shock to his many friends.

A descendant of the long line of Lowells who have given our country some of her most able men, Guy Lowell takes his position among them without question. He was one of the most delightful companions for, underlying his broad culture, he possessed to a remarkable degree the gift of friendship.



Chester B. Price, Del.

Study, Chesapeake and Potomac Telephone Company Building, Woodside, Md.

McKenzie, Voorhees & Gmelin, New York, Architects

The Barclay-Vesey Building and Its Interior

By RALPH T. WALKER, A. I. A.

THE DESIGN of the Barclay-Vesey Building and its interior was governed by the desire to obtain freedom in expression without having it either startling or bizarre. The building was to be the home office of one of the great corporations of the country, and while it was fitting that it should be housed in a way every bit as modern as is the telephone, it also had to be as rational. Many of the ideas that were conceived were not used because it was felt that their strangeness and unusualness were the only source of their inception, and they were thrown back into Limbo to become further chastened for future consideration.

Thoughts on architecture generally can be separated into two classifications: those that produce design, and the theories that are born later to explain the whys and wherefores. The thoughts given here, in a general way, are in all probability the combination of those reasons that are partially subconscious during the development, and the reflections that come after the work is accomplished; thoughts or reasons that are worked out to satisfy a designer's mind and to enable him to see what further advance he may make.

Architecture, of all the arts, is more nearly like language in its use, in that it is a living and idiomatic part of life in all its aspects. It should not be considered as static but as dynamic and moving, and should therefore have every opportunity of surpassing itself in new forms of expression. Our civilization is intense, swift and very complex, and the traditional styles no longer can express our life except as a basis of taste from which to look forward with a spirit of experiment and discovery; a spirit that is not satisfied unless seeking the unknown.

To design with a fresh viewpoint the architecture of today, and perhaps tomorrow, one should have a wide knowledge of craft usages, should comprehend means of production, and possess an ability to weave

the products of the machine and of handicraft into a harmonious whole. It is in this ability so to weave the results of these two widely divergent technologies, the use of the machine where it can be best and efficiently employed with the corresponding use of hand-work, that the expression of our modern architecture lies. And although we are thinking in terms of the skyscraper, the problem and its expression is the same for all architecture.

At present it is the skyscraper that is pointing the way, that is showing the possibilities of creating a style more nearly expressive of our time, and this is reasonable, for not only is architecture an art practiced in the market place but also it is from the great market places of the world that a fresh impulse to architecture has always come. This new expression of style, a modern perpendicular, is becoming more and more evident in the exteriors of commercial buildings. It is not so true within them. Here traditional styles and motifs are still too much in evidence. They give somewhat the impression of a stage set with the scenes from "East Lynne" for a production of "Back to Methuselah." The traditional styles have no rational place within the modern high building. They all give the feeling of a roof immediately above. They suggest the force of a completed structure, a finality that should not exist in rooms within a skyscraper.

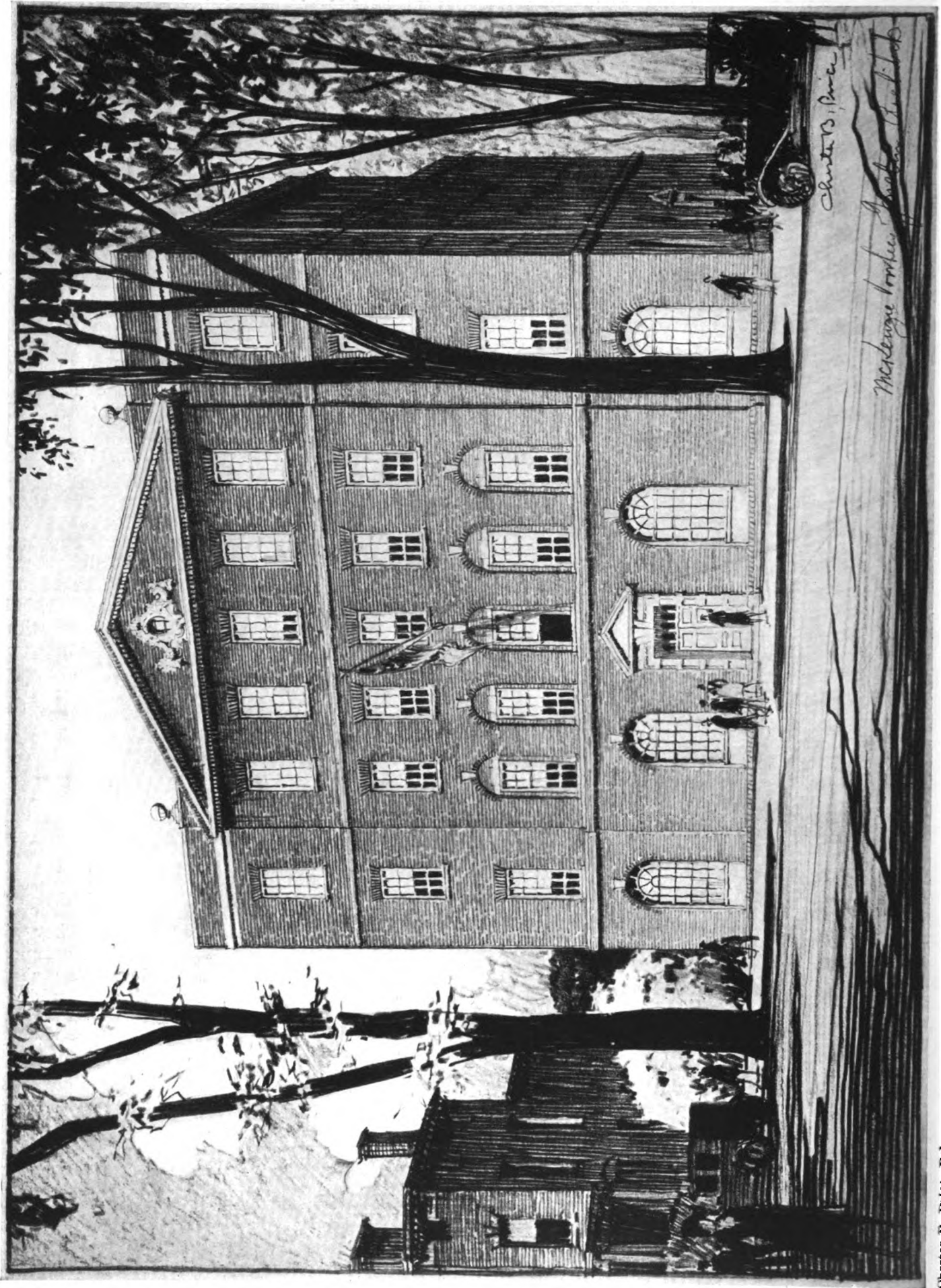
They too should be modern perpendicular, and should endeavor to attain by the same vertical strength and the same softening of the horizontal members that now take place on the exterior, a positive upward movement and the feeling that the ceilings are but interruptions of this movement, and in no sense the final weight imposed upon it.

In them stone should not be used as masonry but always as a veneer, a veneer machine-cut in as large units as is practical for handling, and ornament should be kept without projection and well within



Amemiya, Photo

MR. RALPH T. WALKER
Of Voorhees, Gmelin & Walker, Architects, Formerly
McKenzie, Voorhees & Gmelin



Chester B. Price, Del.

Study, New York Telephone Company Building, Utica, N. Y.

McKenzie, Voorhees & Gmelin, New York, Architects

Chester B. Price
McKenzie Voorhees & Gmelin

the wall surfaces so that the horizontal movements which give the sense of finality are minimized.

Materials should be used so as to eliminate by machine as much hand-work as possible, taking advantage of the lower machine costs in making possible a new fineness of technique, and expressing in this technique the removal of such limitations as the machine offers.

The feeling of ease and grace that the customary styles have for us and which at first glance seems to be lacking in a newer expression of style, (especially in the design of furniture and the other accessories we think necessary for living and which are after all but an expression of our desire for comfort) soon becomes an integral part of design as its use is more and more habitual.

The continued use of traditional styles on the interior as well as on the exterior of our buildings is due largely to inertia and because we are inclined to confuse scholarship with creation, preferring to have our ideas perfumed with the lavender and edged with the old lace of the past rather than with the sweat and denim of our own present effort.

As far as decoration is concerned, most designers feel that to be new they must retrace their steps and use the crude and exotic forms and the primitive coloring of the African Negro and the Mayan Indian, whose culture is in no way expressive of

our more complex life. Their use would seem to reveal a certain decadence, a certain reluctance, as in the use of Romanesque ornament, to forget limitations in craftsmanship which do not exist for us; a reluctance to go beyond the small scale of provincial life in a day in which common experience is world wide.

Our knowledge is constantly becoming greater, our experience is rapidly widening, our design suffers from fewer limitations—the limitations of structure for instance which have always been an obstacle to man's mental aspiration and pride, and which in the steel skeleton have been removed, bringing the material realization nearer the envisioned idea.

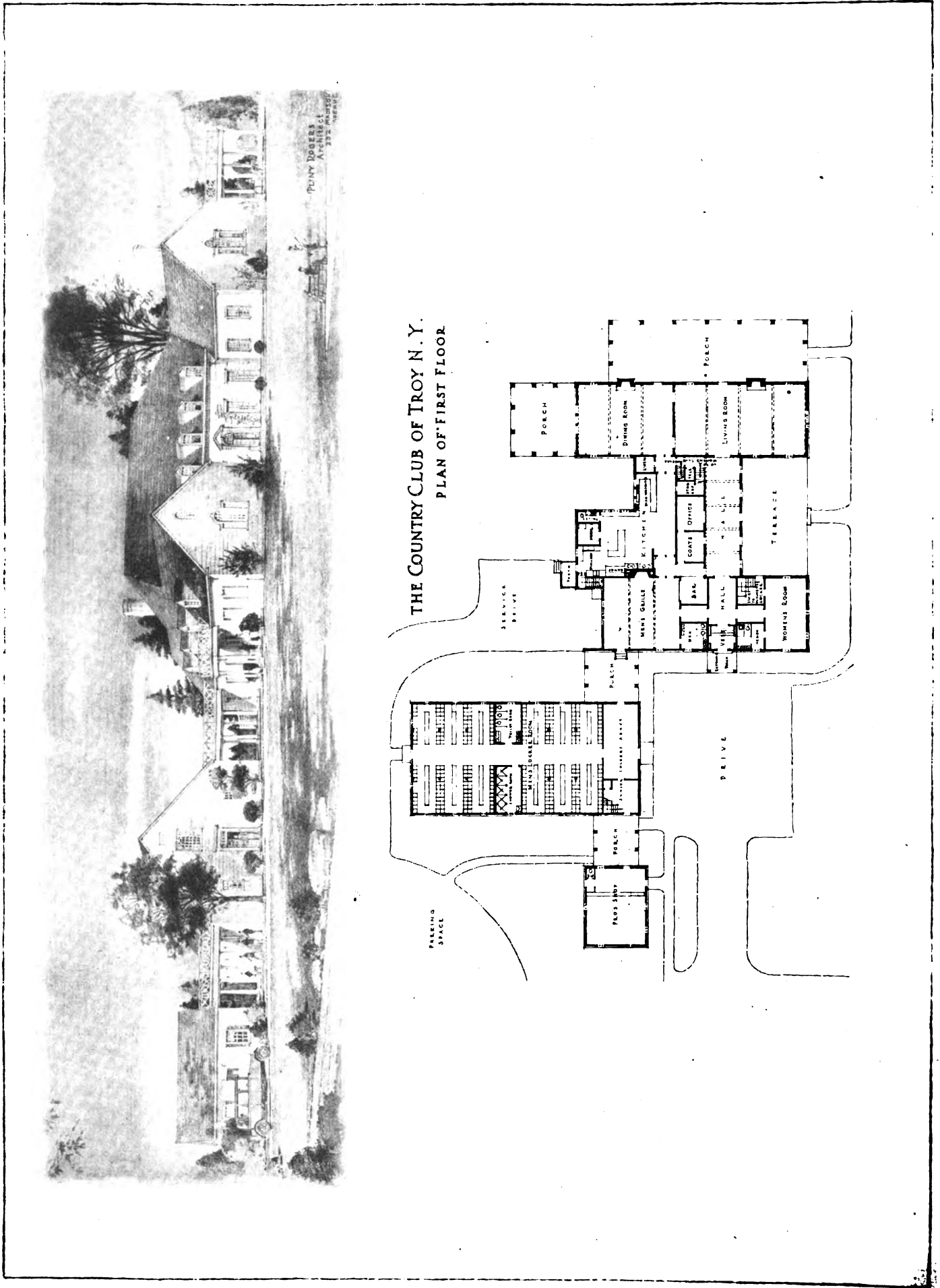
This has tended to make architecture a more complex Art agreeing with the complexity of our life. Such men as Louis Sullivan and Claude Bragdon have keenly felt the necessity for a new mode of architectural ornament expressing more nearly the complexity of our knowledge and ability, and this new mode of expression calls for the highest type of craftsmanship, a craftsmanship that is ours whether the work is executed by machine or by hand.

It was Emerson, I think, who told us to stop building the sepulchers of our fathers and build our own house. The Barclay-Vesey Building is an attempt to build a house of today, a house that is not Greek or Gothic or Mayan; that looks little to the past, much to the present, and tries to glimpse the future.

Mr. Granger of Chicago Says—

THAT H. R. H. the Prince of Wales has been off the subject of headlines in our native press and is variously known as a globe-trotter, a squire of dames, a lover of the great out-of-doors (witness his ranch in western Canada) a persevering huntsman (in the English sense) and rider of spirited horses. These are all endearing qualities to the popular mind. In his young life he has been called upon to make many public addresses at dedications, etc. as did his illustrious grandfather before him. But I am sure that King Edward was never more happy in his remarks or showed greater appreciation of the value to national life of a great profession than did H. R. H. on the occasion of the presentation of the Gold Medal of the Royal Institute of British Architects to Mr. Ragner Ostberg, architect of the new Town Hall at Stockholm, one of the most architecturally successful buildings erected in the world in our day. Had I the space I would like to quote the

whole address as showing how those in very high place in the British Empire hold the profession of architecture but I am sure a short quotation from the Prince's speech will not be out of order. In speaking of the functions of the R. I. B. A. he says—“Now the two functions of this body are to look after first, architecture; and second, architects, and these functions are of extreme importance to the whole community. For when all is said and done we cannot escape from architecture; be it good, be it bad, we are sheltered by it, surrounded by it every day of our lives. If our architects are dull and uninspired we are condemned to dwell in ugly, ill-constructed buildings or to go about our daily business in ugly, ill-planned cities, towns or villages. If, on the other hand, our architects can give us surroundings which are both good to look at and good to dwell in, there is bound to be a wonderful difference in our general well-being and in our whole



THE COUNTRY CLUB OF TROY N. Y.
PLAN OF FIRST FLOOR

outlook on life. But fostering the art of architecture is not merely a matter of acting as a watch-dog over existing buildings that ought to be preserved or over the proposed plans of buildings which ought, perhaps, never to be erected—though both these are very important functions of the Institute. It demands also, as I suggested before, a watchful eye on the interests of the architect himself. To do their best work for the nation your members must have their material interests considered and safeguarded and, above all, they must be provided with opportunities. If one were asked, 'What is the first essential for an architect's work?' one would probably say offhand 'Bricks and mortar and a piece of ground to put them on.' But the answer is 'Clients.' The architect differs from all other creative artists in one important point; he cannot create until the community gives him a chance. A painter can paint a picture in the hope of selling it when it is finished; a musician, if the worst comes to the worst, can start playing on the chance of collecting an audience. But an architect cannot go out and build a town hall or a hospital or even a cottage without a definite commission to do so; he can't even start building a pigsty till somebody says he wants to put a pig in it. *For the work of an architect is not the production of drawings, but the erection of buildings,*" [the italics are mine] "and if the country wants beautiful houses it must take the trouble to employ its best architects to design them." Are not those sentiments with which every member of our profession will agree? Later on he touches upon the economical value to an owner of a trained architect and says—"We have always found that the erection of cottages or blocks of flats was cheaper when designed by an architect than if we merely adopted a stock pattern. The architect is more economical and he obtains his effects by trusting to good proportions rather than to unnecessary ornament. We have found, too, that a well designed, simple building invariably gives greater pleasure to those who live in it and creates in them a real pride in their homes. So I should like anybody who contemplates the erection of a building, great or small, to beware of the fallacy that it is a good policy to economize on the architect's fee." This is advice worthy of consideration by all those who are promoting or financing building projects in any part of the world.

Registration in England

WE NOTE with interest that a bill calling for the registration of architects has been drafted and approved by the R. I. B. A. and is now ready to be presented to Parliament. We have found in this country that the registration of architects has been of great benefit not only to prospective owners and builders but to the architectural profession as a

whole. But there is a marked difference between the man qualified to call himself an architect in this country and the qualifications defined in the proposed British bill. In this country the whole stress is laid upon the applicants' knowledge of building construction and the use of building materials and none upon his ability to design a beautiful building. His building may be perfectly hideous in design and cause untold suffering to those who possess an eye for beauty but if it is structurally sound and does not defy any of the laws of public health the man who plans it is "An Architect." Our British cousins do not belittle the necessity of sound construction but their proposed Bill will limit the use of the title Architect to those who conform to the established standards of the R. I. B. A. in professional practice and design. It is hoped that as we become older public opinion in this country may come to consider the aesthetic value of a building on our city streets of equal importance with its structural soundness.

Save Lafayette Square

THE CHAIRMAN of the Institute Committee on the Plan of Washington and its Environs has sent out an appeal to all the Chapter committees with the slogan used as the caption of this paragraph. The bill passed at the last session of the present Congress has provided for the purchase of all land on the south side of Pennsylvania Avenue between the Capitol and the Treasury not already owned by the government and the erection of government buildings thereon as a part of the Mall development in the Commission Plan originated by the late Senator MacMillan. But it ignores the equally important recommendation of the MacMillan Plan that the land fronting on the east, west and north sides of Lafayette Square be also reserved by the government to make a fitting foreground for the executive mansion. Although in comparison with the official residences of the heads of other governments our White House is small and modest it is regarded by architectural experts as a building of rare loveliness and is an object of reverence and affection to all Americans outside the Halls of Congress. The erection of the Treasury Annex at the southeast corner of Lafayette Square and of the National Chamber of Commerce at the northwest corner shows that Lafayette Square if properly handled may become one of the most beautiful squares in the world—on a par with the Place de la Concorde. Unless some speedy action is taken the realization of this dream, so strongly recommended by such men as Charles F. McKim, Daniel H. Burnham, Senator MacMillan and others is doomed to failure. The Hay and Adams houses are now destroyed to make room for an apartment hotel; other private develop-

ments will soon follow and the result will be such an architectural hodge-podge on three sides of this lovely square as is horrible to think of. One objection to this site recently voiced in Congress was that the land was too valuable for public buildings. Were Washington an industrial or commercial city such an objection might be valid but Washington was never planned for business or commerce. It is the Federal City, the property and pride of every American citizen, the home and seat of our Government and consequently no land within its boundaries can ever be too valuable for public use. Because of the greatness of our nation the city has grown beyond the dreams of its founders in size and importance and consequently property values have increased, but that is the strongest reason why the land around Lafayette Square should be purchased *now*. If not the cost to the taxpayer will be infinitely greater because nothing can stop the ultimate carrying out of the Park Commission Plan, so firmly has it become fixed in the minds and hearts of the American people. We are the richest nation the world has ever known and we spend millions almost gleefully trying to enforce such laws as the Volstead Act, knowing all the time that it can never be wholly enforced because the whole public does not want it. But the whole public *does* want our national capital to become the most beautiful city in the world. Mr. Peaslee urges each chapter of the A. I. A. to make it its special business to lay this matter before its congressmen and senators in no mild words. Save Lafayette Square!

What of Pennsylvania Avenue

THE PRESIDENT has urged that the entire amount of the appropriation referred to above which is allocated to the Federal City be devoted to the development of the South side of Pennsylvania Ave. This means many buildings of importance in the triangle between the Avenue and the Mall. What shall be the character of these buildings? That is a question of vital interest to us all. Mr. Walter D. Blair has written a letter to the editor of the Journal of the A. I. A. which was published in the January issue and from which I quote because it is worthy of the serious consideration of those who are to design the buildings which will line the Avenue on the south side between the Capitol and the Treasury. A proper handling of the north side of the Avenue is being made the subject of special study by the Chicago Chapter A. I. A., but until the general type of building for the south side has been decided upon no conclusions can be reached. Jefferson saw Pennsylvania Avenue as *The Avenue* of our country and its imposing breadth makes such a development possible. But as one side is to be developed by private enterprise and the other by the Government a series of typical colonnade buildings on the south

side does not appeal to the imagination; hence I quote Mr. Blair's letter for which he deserves the thanks of the architectural profession of America:

"In the erection of the new public buildings for Washington, it is hoped that those in charge will have a larger conception of architectural potentialities and possibilities than their immediate predecessors. They and their architects conceived of architecture as consisting solely of columns. Be the problem a convention hall, a memorial to a great man, a post office, a courthouse, a department building, the exterior was always the same, a gigantic colonnade. Thus was exterior governmental architecture reduced to a universal common denominator—a colonnade. It did not matter to the architectural judges, who thus decided competition after competition, that colonnades, when rightly used, are means of communication along their axes, while the traffic in their premediated colonnades was invariably perpendicular to the colonnade. The colonnade ceased to function as an architectural motive, but it brought home the bacon to the competitor. Nor did it occur to our judges that these drums of stone, growing bigger each decade, so that four stories, then five were housed between their flanks, constituted a waste of building material, colossal in its ineptitude, and was a public confession that our architectural leaders were devoid of the necessary creative ability to solve the simplest architectural problem. Our leaders, God bless them, were such good copyists that they could create nothing and were resolved, so far as competitions were premediated, that nothing new should be created by any one. It has now reached the stage where only designers of old colonnades are permitted to compete for the new colonnades which will be variously called memorials, courthouses, and public buildings. The limited competition has reached its logical goal—complete sterility. The government should seek ideas for its new buildings, architectural ideas that are expressive of our day and are solutions of our problems and are withal fraught with beauty. Ideas, not organization; beauty, not system; artists, not business men are needed."

American Institute of Architects

A TRAVELLING fellowship in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education. The annual value of the fellowship, the donor of which is Julian Clarence Levi of New York City, is fifteen hundred dollars.

The Institute deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France.

VI—The Whitherward of American Architecture

By REXFORD NEWCOMB, A. I. A.

THE READER who has followed the foregoing five articles upon various phases of American architecture may have gained an idea that I see nothing worthy or hopeful in current work. This, on the contrary, is far from the facts. Indeed, I would even go so far as to say that at no previous time in the history of American architecture has the future been more hopeful than at the present. And, while there is yet much to be accomplished before the architect catches up with material advancement of our day and gives us a logical, appropriate and beautiful expression of the life we live in terms of the materials at his finger tips, yet great strides are being made in almost every department of the versatile field which we call the practice of architecture.

By the expression of this rather hopeful note I do not mean to convey that there are not many present dangers and shoals ahead that need a careful charting of the ways. For while it is true that there is much that is significant and meaningful in the best of American architecture of the present day, there is at the same time much that is hopelessly inane and futile, much that is *novelty* posing as *originality*; much that is cheap "prettiness" posing as beauty, much that is little more than bizarre, jazz and froth.

Many "progressives" in speaking of the future of American architecture make a plea for what they call *originality*, apparently thinking that originality can be got for the seeking. Originality, it seems to me, is something like happiness; it will not be caught but it comes all unbidden as a by-product of other processes. It is an elusive mistress and is missed farthest by those who most assiduously seek it.

Some, thinking that *originality in architecture* consists simply in novelty of "architectural clothing," "orders" or "styles," or in "*being different*," strive for bizarre and unusual effects that degenerate into mere tawdry finery, having no functional meaning and little other, so far as I am able to read it. Originality does not consist essentially in being individual or different. Eccentricity is the only thing achieved thereby, and in time only lunacy can result. Much that appears under the names of "modern literature," "modern music," "modern painting," and "modern sculpture" falls into a category of "*pseudo-originality*" which cannot and *will not* live any longer than the passing fad in hats. Now while no overwhelming proportion of the architectural field has so far been claimed by this movement, there is a real danger from this quarter in

present-day theatre, apartment-house and even residential architecture.

I reiterate, there is little virtue in originality for the sake of being different. True originality, it seems to me, consists not in expressing an individual opinion (architecturally) but in expressing a universal feeling, a deep-seated human experience in a *new, vital and modern* form. Neither does it mean breaking irrevocably with the past as has been the case with some of our great individualists. It means interpreting the present and envisioning the future in whatever of the past is still alive and meaningful. No, the great lessons of the past—those to be sensed in the Parthenon, the Basilica of Constantine, Rheims, Amiens, Notre Dame of Paris, or Chartres—are as valuable today as they were in their time. The Greek canons and grammar do not agree with those of the Gothic. *Neither* can suffice for today, but that high classic ideal, that true functioning beauty which suffused every mass and line of these structures is—or should be—the ideal and aim to be achieved in modern structures. If we could all learn the real message, the abiding lesson of the Greek at its *best*, or the Gothic at its *best* and then forget the clothes, the words, the grammar, in which these things expressed themselves; if we could in some way translate this attack, this approach, this ideal into modern terms (significances, procedures, materials) there would need be little anxiety for the future or the *whitherward* of our art.

Now while we are assuredly linked-up with the ever unfolding pageant of history and could not break its continuity if we would, this does *not* mean that we should be so bound by the past as to evolve little or nothing that is fresh or new. But I have paid my respects to the archaeological *cribbers* in past articles and we have no room for further discussion of their short-comings here. Thus, while we cannot break with the past as our revolutionist friends bid us and would not be guilty of repeating the empty platitudes of a bygone age, it is plainly seen that our task is that of putting our thought to the problem in hand, solving our utilities, safeguarding our construction, and making the work-a-day structures that we are called upon to design as appropriate and beautiful as our genius permits. Perhaps by solving our utilities in a sensible, thoughtful, and beautiful manner—as some of our friends have mastered the cadences of mass and form permitted by the zoning law—something really new, really beautiful, really original, will proceed out of the process. If some

of these stunning forms that have been developed are *not* now to be ruined by a further search after the novel and the bizarre, we shall indeed be fortunate, and doubly fortunate should these same interesting forms be further purified in silhouette and line and made completely expressive of the great constructive thought and system behind them.

Personally, I think that the fascinating forms that have resulted from the operation of the zoning law are eminently indicative of future interest and beauty that will be brought about when we learn to attack all our prosaic utilitarian problems in something of the same spirit that actuated us in the solution of this one. How fine it would be if we had *self-starters* that would impel us to such an attack and make unnecessary the legislation that now compels us to do it! But I suppose man always takes the line of least resistance and does the thing that seems easiest. Then too real thinking is hard on the nervous system. But it would seem that the artistic success that is being speedily achieved with the tall building will eventually be communicated to other of our problems, so many of which call for attention.

In my last article I spoke of the rather distant success that we have so far achieved with the aesthetic expression of the steel frame and reinforced concrete. The future will bring forth a brilliant solution of this vital and fascinating problem. In fact as regards the first—the steel frame—we have already witnessed some remarkable advances. It is not so many years since those tall rectangular boxes with heavy cornices (including the top story) depended for their chief appeal upon the grounds that in some remote way they re-echoed the hackneyed formula of the classic pier—*cap, shaft and base*. Those were sleek-walled structures with no indication of their steel membering and depended entirely upon a vertical fenestration for any enhancement of their aspiring qualities. Then Mr. Gilbert taught us some things about *verticality*, and Mr. Sarrinen some other things about the expression of the steel frame. Others are making their contributions with the result that we may say that this problem is in the process of active solution, though in some respects we are still hampered by the trappings of our immediate masonry past. In time, however, these outworn and useless bits of clothing will reach the discard.

Then too that problem of the aesthetic expression of concrete will be solved. Already Mr. Earley and Mr. Lorado Taft have been working upon some of the problems concerned with the artistic use of this wonderful modern plastic. At the Concrete Institute in Chicago this last month (February) this very problem was attacked by that able and clear thinker, Mr. I. K. Pond.

Among other problems concerning concrete is the very important problem of *color*—a question to which Mr. Earley has given so much attention. Just what will prove the adequate solution in this respect remains yet to be seen. It is too early to predict. Personally I have always reacted very favorably to Mr. Goodhue's brilliant handling of this problem in the California Building at the San Diego Exposition in 1915, where, upon a cue offered by the Spanish Colonial of Mexico, he introduced a great wealth of color in the way of ceramic tiles, with which he enlivened this great domed structure. The natural neutral grey of the concrete, assimilating great amounts of color as it does, makes a wonderful background for such a varied polychromy. Ceramic enhancement of concrete structures is, it seems to me, a very natural, logical and beautiful solution of the color problem in this connection. The future is certain to bring forth brilliant work along this line.

Another problem calling for some study and a sure hand is the general problem of "*color in architecture*." Recent years have seen a marked change upon the part of the American public with regard to color and indeed we can now be sure that we are in for a more colorful architecture. This problem is perhaps the most dangerous of all those which the architect of the future will be called upon to solve. In historic architecture there are many examples from which we may draw inspiration and indeed from which we are already acquiring the principles of architectural polychromy. But in general the surface of this great question has only been scratched and the atrocities which may one day come forth are terrible to contemplate. That it will be solved we may be sure, for, because of its very nature, it is a problem *that cannot be ignored*.

The wonderful development of ceramic materials within the last few years now make possible for the first time since the days of the Saracens a permanent architectural polychromy. But, because of this very permanence, we must exercise the extremest care. Where form leaves off and color begins is a phase of the question that will need deep thought and thorough study. I believe that within the near future the profession will make a demand that the schools of architecture attack the problem of investigation and instruction on this most vital architectural question.

It seems to me that if we concentrate upon these fascinating problems (and I have thought to mention but a few) we need not worry much about *originality, style* and the other artificial considerations, for these will come as by-products of the process of solution. But one thing is sure, *we must give more adequate study to our designs*. Some of our friends say that we are too busy these days

really to *study* the designs and are wont to excuse their artistic shortcomings upon the grounds that we build with tremendous speed, structures of a magnitude the like of which the world has never before seen. While this may be true quantitatively, it is scarcely true if one considers the amount of building in relation to the resources, and by resources I do not mean simply wealth, but also the tremendous leverages upon our problems furnished us by modern inventive genius. Indeed it would seem that in proportion to the available resources, Athens, Rome, and the medieval cities fully equalled us in building, if they did not excel us. Athens had four or five slaves to every freeman but today it is conservatively estimated that every American has fifty slaves (in the shape of machinery and other devices) working for him. These former peoples in proportion to their resources built as lavishly and as rapidly as do we, yet none of them neglected that *all-important* matter of adequate study of their problems, structurally or aesthetically.

Perhaps we would say that for real merit both Gothic and Greek architecture outdistance the Roman, but admitting this, we are not without witness that the Roman baths are in some quarters still considered perfectly proper and adequate precedent. And this remark is not to be interpreted as a reflection, for there is certainly no harm in utilizing the best of the past *if it is still living and meaningful*. This should scarcely be interpreted, however, to mean that fake flying-buttresses veneered upon steel supports can, with honesty or logic, be used to abut a steel-supported Gothic nave with Guastavino vaults, all of which need no abutment in the first place.

Thus it would seem that out of the past we draw wisdom and understanding for the solution of the problems of the present and the future and as forms evolve and new aesthetic expressions emerge from changed constructive expedients, new canons arise, and indeed the traditional "beauty" of a bygone day gives way to new forms of beauty, new systems of proportion.

In the future the architect is going to realize more and more that architecture, like everything alive, is a constantly changing, eternally evolving expression and that he can do it little good by introducing systems of beauty, "styles" of the dead past hoping to suffuse them with the life of the present. It would seem that in America we should already have learned this lesson.

No, the way to progress is today exactly as it was in the bygone ages. Each new generation must build upon the successes of its immediate predecessors just as the apprentice of the old guild system

learned from his master. Any kind of artificial tampering with this normal unfolding process of the art only hampers real progress. Our safest course in the America of the future will be proven to be one of continuing the good start that has been made toward the solution of our many problems—abiding by the salient lessons of history, studying and developing our regional types but never artificially forcing them into situations outside their habitat, of losing ourselves in the fascinating problems of today and not worrying too much about originality and what the "*American style*" will be tomorrow.

With the splendid latitude that the wonderful new systems of construction offer us, with a variety of materials the equal of which no previous age has seen, with an artistic freedom (if we would but realize it) the like of which no race before us has ever enjoyed, there is opportunity for a wonderfully brilliant architectural expression here in America, an expression as inclusive and free and as versatile in orchestration, as the splendid minds that will give it rise. Here certainly there is opportunity and promise for all the genius—or personality—we may possess!

Building-Line Encroachments by Architectural Ornamentation

ARCHITECTS SHOULD co-operate with title men or attorneys in drawing their plans for new buildings, according to Cyril H. Burdett, Secretary of a Committee of the New York State Title Association which is making a special report on building-line encroachments by architectural ornamentation to the Committee on Civic Improvements of the New York Chapter of the American Institute of Architects.

Architectural ornamentation is essential, Mr. Burdett points out, but the ultimate victim, when the builder has insisted upon using every inch of building lot space and the architect was instructed to employ suitable ornamental devices, is the owner. His plight may be imagined when it is discovered that these gargoyles, rustications, pilasters, columns, ornamental projections, quoins and the like are really occupying city property because they extend over the building line and constitute violations of the Building Code. This may bring up serious questions on the resale of these buildings when the validity of the title is gone into.

"It has heretofore been customary in the City of New York to erect the main wall of the building exactly on the street line, and then to attach cornices, pilasters and other ornamental projections that in some cases extend over the sidewalk and en-

croach on the street. Such projections are recognized in the Building Code and the rules governing them are set forth in Section 170, Article IX, in the Code of Ordinances of the City of New York," says Mr. Burdett.

"It should be noticed, however, that the section expressly provides that no part of the building so permitted to project shall be so constructed that its removal may not be made at any time without causing the building or any part thereof to become structurally unsafe. Under Section 171 permission to construct any part of the building so as to project beyond the building line is revocable by the Board of Aldermen or the Board of Estimate at will.

"It is very important, therefore, for architects to keep in mind the fact that the City may require the removal of all these ornamental projections, including stoops and areas. Within a few years the Board of Estimate and Apportionment have rescinded all permits for projections of this kind upon Broadway, Fifth Avenue, Forty-second Street, Thirty-fourth Street, and other main thoroughfares, which removals have cost individual property owners thousands of dollars.

"When architects, therefore, draw plans of buildings with elaborate ornamentation, pedestals and pilasters from the ground up, surrounding the doors, projecting even as much as an inch over on the street line, they impose a burden on their client, because the City may compel the removal of such encroachments. The possibility of such action on the part of the City is constantly menacing the titles which the Courts think unmarketable."

How important these encroachments may be Mr. Burdett illustrates by citing a Brooklyn case (*Levy Corporation vs. Dick*, 116 Mis. 145) that lists the following encroachments. 1. The southwest corner of the building encroaches upon the street one foot and five inches. 2. Five piers or buttresses, a portion of the southerly wall of the building, encroach upon the street five inches. 3. A portion of the southerly wall of the building, being about fourteen feet in width, at the entrance door encroaches upon the street one foot one inch, running from the concrete footings which support the foundation to the top of the building. 4. A chimney-breast, between six and seven feet in width, encroaches one foot five inches. The Court held in this case that the title was unmarketable by reason of the fact that it would cost the plaintiff, as estimated, about ten thousand dollars to remove the encroachments. The owner of the building is liable to be compelled at any time to remove these encroachments because they constitute a public nuisance.

"It will be seen from the above that a very serious problem confronts the owner of a piece of property the front walls of which have been embellished by his architects, but at the expense of the validity of his title," Mr. Burdett concludes, "when he comes to obtain a loan upon the property or makes a contract for its sale. On the other hand, no one questions the importance of proper ornamentation. Some way must be found to retain the ornamental fronts; I see no escape, however, from the conclusion that such fronts must be obtained only by putting the wall back the several inches necessary to allow for such ornamentation without encroachment on the street, where the ornamentation comes down to the street level."

A Scientist's Home—The Dwelling of a Man With a Vision

By T. EDGAR WALKUS, E. E., D. S. C.

Dr. T. Edgar Walkus is well known (†) in scientific circles as the head of the Filby Foundation of Chicago, an organization richly endowed by the late philanthropist, Orvill P. Filby. The special object of the Filby Foundation is the application of the most modern scientific principles and discoveries to the needs of everyday, human life. Dr. Walkus has extended this idea into almost every phase of his own domestic existence. We feel sure that his results will be of interest to architects and to others who have at heart the beautification and simplification of the American Home.

YOUR EDITOR has asked me to tell my little story, regarding the application of scientific principles to the construction and management of the home, to his clientele, most of whom, I understand, are allied in some way with the architectural profession. I am more than glad of this opportunity for I feel that the message I have to bring is one which concerns architects more directly than it does any other group of citizens. Moreover, I am glad to feel that in these columns I will at least be able to speak without be-

ing interrupted or laughed at as has been the case at one or two meetings of architects which I have endeavored, unsuccessfully, to address. A few of my experiences of this sort have been almost painful. Quite recently, addressing the T-Square and Triangle Club of one of our western cities, some of my audience disturbed the flow of my remarks by imitating the call of the cuckoo-bird while others threw the lighter and more portable objects of service and menu which were within reach. But I am assured,

by those in a position to know, that I, on my side, must not take architects too seriously, that, in their very creative and artistic nature there is always something of the clown and cut-up, that they are really nothing but big good-natured boys after all. So, in the most amicable attitude, let me begin my story.

The theatre of my operations has been my own home, an unpretentious dwelling on the outskirts of Evanston, Ill., in a section which is neither town nor country. While the simple architectural lines of the Chicago-Contractor-Colonial type would not excite special comment there are certain exterior features which always arrest the passer-by, among the more notable of which are the hinged side-walls by which I am able, at an instant's notice, to convert any one of the bedrooms into an outdoor sleeping porch. Architects are fully aware of the difficulty of supplying enough sleeping-porches to satisfy the modern demand for this hygienic element without making their designs look like some fearful and prehistoric bird. My theory is that it is absurd to have a bedroom and then go out on a piazza to sleep. By the hinged side-wall device, the same space is made to serve both purposes. The saving in construction cost, even in the number of beds, sheets, pillows, etc., required, is obvious.

Another outside feature which has been mentioned in our local papers is the network of pipes, a veritable trellis of them, which covers the wall surfaces. This is composed of the plumbing pipes, all of which are kept on the outside and only enter the house in the locations where they will do the most good. The evident advantages of this are the entire absence of cutting in installation, the elimination of unsightly pipes as part of the interior decoration and their perfect accessibility in case of repair work. The plumber need not even enter the house, which is a tremendous advantage. During the first winter after building I had considerable trouble with freeze-ups. There was a period between November and April when very little of my plant was functioning properly but I have since then applied a system of electrification to the pipes which keeps them at summer temperature the year around. They also warm the outside air in severe weather before it enters the dwelling and thus become a part of the heating system. It is an embryonic sort of weather-control which has long been one of my dreams. I might mention that the rose vines which I have trained over the pipes bloom continuously. Mrs. Walkus has to wear rubber gloves when gathering them, naturally, but the electrification has an extraordinarily stimulating effect on the blossoms, some of them measuring eight inches from stem to tip.

Not entirely self-explanatory is the method of room and wall construction followed throughout which is a development of the unit system. Each room is a separate unit, perforated with the requisite openings and bolted... not nailed... to the adjacent spaces. Thus remodeling and rearrangement is easily accomplished. This was, I gladly admit, my wife's idea. She has always found great delight, as do so many estimable ladies, in rearranging the furniture in different rooms. During my early married years I was never quite certain, upon my return after a late session at the Foundation, whether or not I was in the right house. Navigation in my bedroom was made particularly arduous by the encountering of uncharted objects and the absence of others. When we built our new nest it seemed wise further to indulge my partner's mania by a type of construction which makes it possible for her to change the entire plan of the house with the minimum of trouble. This year we are trying our dining room on the East instead of on the South. By a simple mathematical formula I have figured that the total of twelve rooms gives us two hundred and sixty-three possible permutations and combinations so that we need never tire of a fixed and stereotyped arrangement.

The question of ceiling heights bothered us considerably. We found that our choice in this matter varied. Some days we "felt" like high ceilings, on others we were all for the low, cozy effect. Here again I applied the principle of flexibility. The floors throughout are merely an extension of movable platform or elevator principle and may be adjusted at will. Sometimes, after supper, when we are entertaining a few of our friends, we amuse ourselves by lowering the living-room ceiling as far down as the furniture will permit so that we have to crawl about the room. The ends of the floor-beams, by the way, are not rigidly fastened to the plates but are "floated" in cylinders of oil so that there is a complete absence of disagreeable vibration.

I have tried to keep abreast of the times, if not, indeed, ahead of them by glazing many of our windows with the new fused-quartz glass which admits all the stimulating and curative properties inherent in the ultra-violet rays of the sun. Few architects have any idea of the marvelous qualities of real, unadulterated sunlight. Let me give you an instance of what it will do. Our main rooms are carpeted with the new fiber rugs made of Korean "bakok," that extraordinary vegetable textile which, even in its fabricated form, retains the property of growth. The nap on these rugs renews itself semi-annually. But we found in certain shaded places, such as under the piano and behind tables, the rugs were not doing well in spite of frequent watering. Since the instal-

lation of the quartz-glazing we have to cut the rugs weekly during the growing season. This remarkable stimulation applies equally to human beings, stirring up their mental faculties and promoting the growth of brain cells. My son, Edgar, Jr., discouraged us by his low marks at school. Ever since we put the new glass in his room he has been on the Honor Roll!

Also, do you know, Mr. Architect, that ordinary window glass, even of the best quality, completely cuts out the elements in sunlight which create the popular shades of sunburn, from the palest tint to the deepest lobster red and life-saver-tan? This is a fact. And do we not know that there is nothing which so causes a man or woman to be envied by their fellows as a fine coat of sunburn which speaks so plainly of a luxurious sojourn in the tropics or some fashionable watering place? All this is made possible by a daily hour in one's own sun-room under the new ultra-violet rays. I have further developed this principal by a glass which for the time being must remain my own secret, and which introduces genuine, one hundred per cent pure moonlight into such spaces as we reserve for evening use. Brilliant carmine glass, also compounded by a secret process, stimulates the emotions in a way which I can only hint at at present. We are trying them all out at our little home for I have always said, "What

a man wishes the public to use he should be willing first to try on his family." Mrs. Walkus and my children are positively heroic in their attitude toward my work and it is with the deepest pleasure that I pay tribute to them.

Let me illustrate. A few days ago, while Mrs. Walkus was bathing our infant daughter Winifred, I suggested to her that she could perform that motherly task much more expeditiously by popping Winifred into the electric washer and afterwards into the centrifugal drier. The child stood the thrashing motion of the washer very well but the whirling of the drier seemed to daze her slightly. She has not been quite well since. But note this point, and it is important: I have never seen a child drier in my life. There was not a drop of moisture on her anywhere, and all without having been touched by human hands or towel!

But enough. . . I can only touch on the outer surface of a handful of the features incorporated in my home, the handmaidens of science, set to work for humanity. If I can be of practical service to the great architectural profession as consultant, I can always be reached care of the Filby Foundation, Chicago. Perhaps, in this hurried paper, I will have brought to a few architectural minds an idea of what the really well equipped home of the future will be.

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Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Detail of Tower, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published

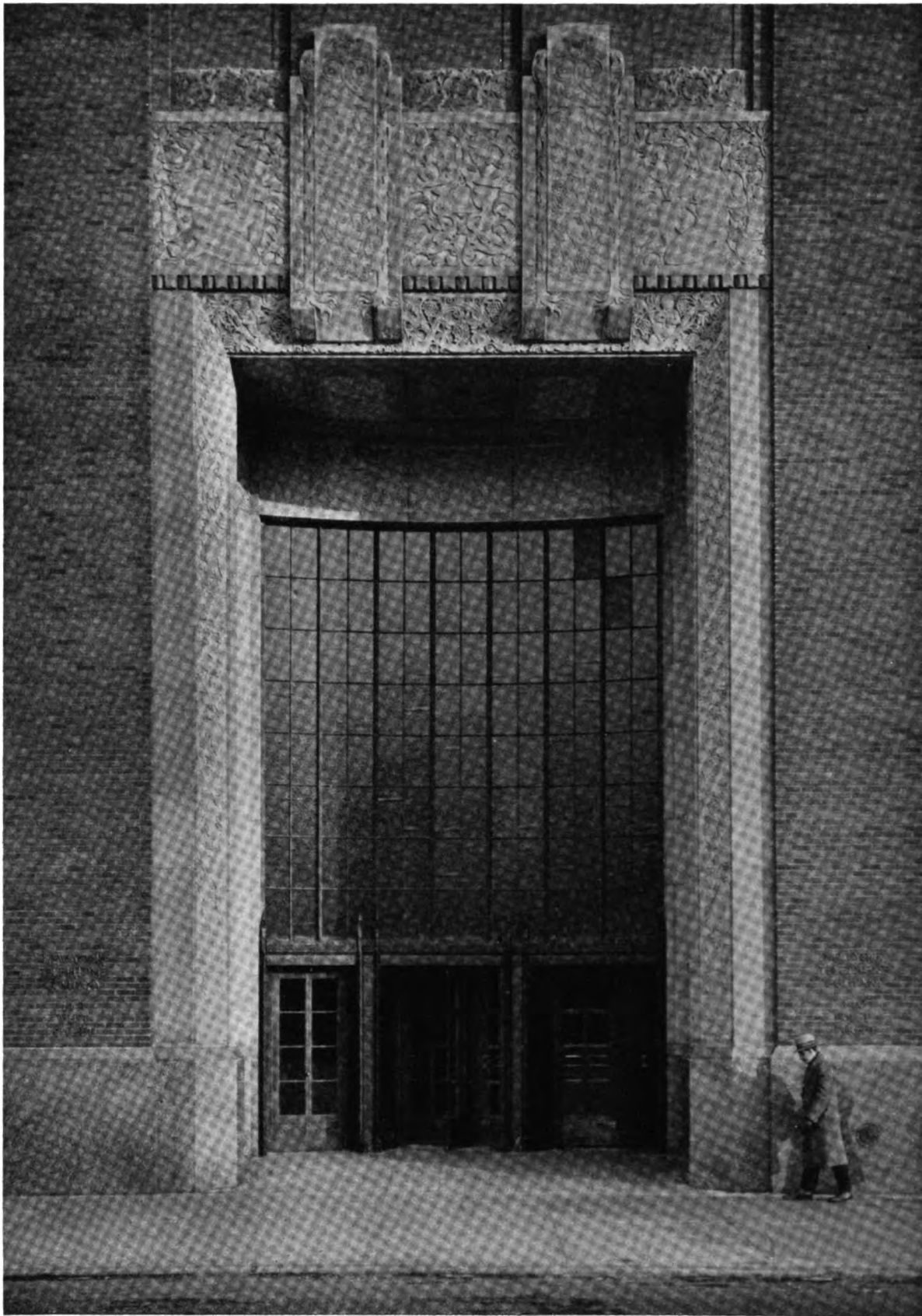


Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Detail of Set-back, Eighteenth Story, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Entrance, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Main Entrance Corridor, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Detail, Entrance Corridor, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Detail of Entrances to Elevator Corridors, The Barclay-Vesey Telephone Building, New York

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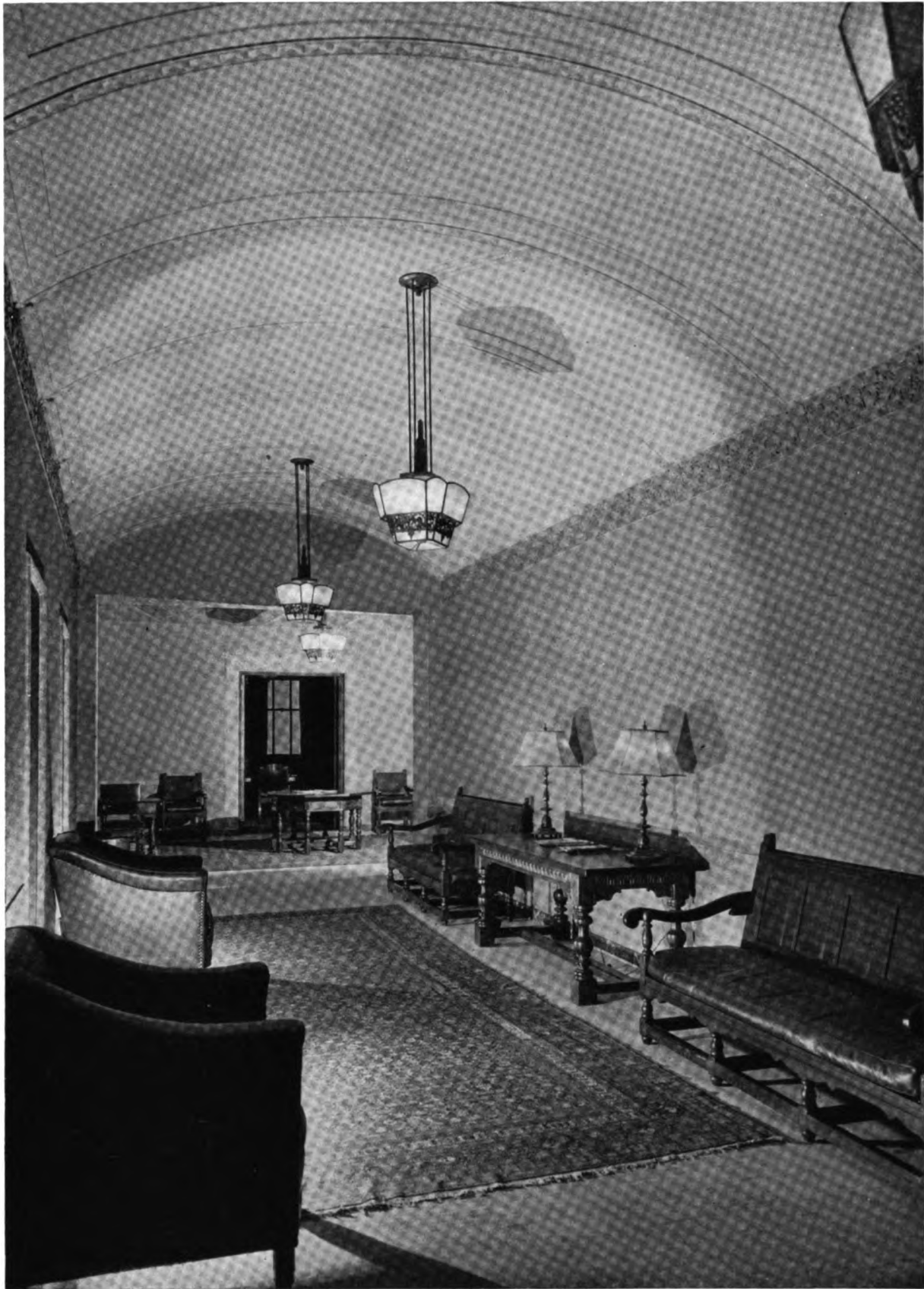


Fischer, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Business Office, The Barclay-Vesey Telephone Building, New York

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Fischer, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Reception Room, Executive Offices, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published



Fischer, *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Detail, Reception Room, Executive Offices, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published

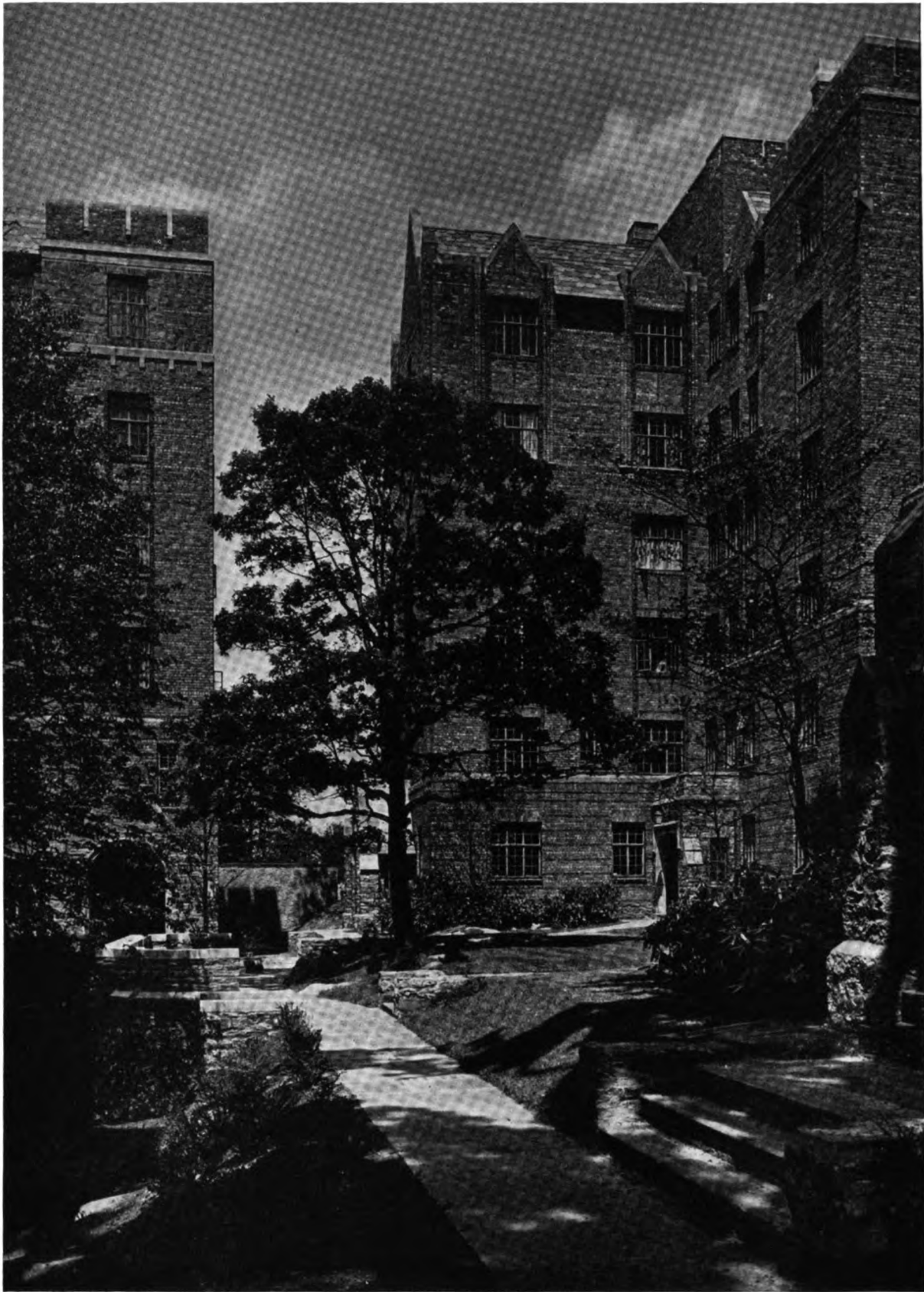


Fischer, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Detail, Auditorium, The Barclay-Vesey Telephone Building, New York

Photograph taken especially for The Architect—never before published

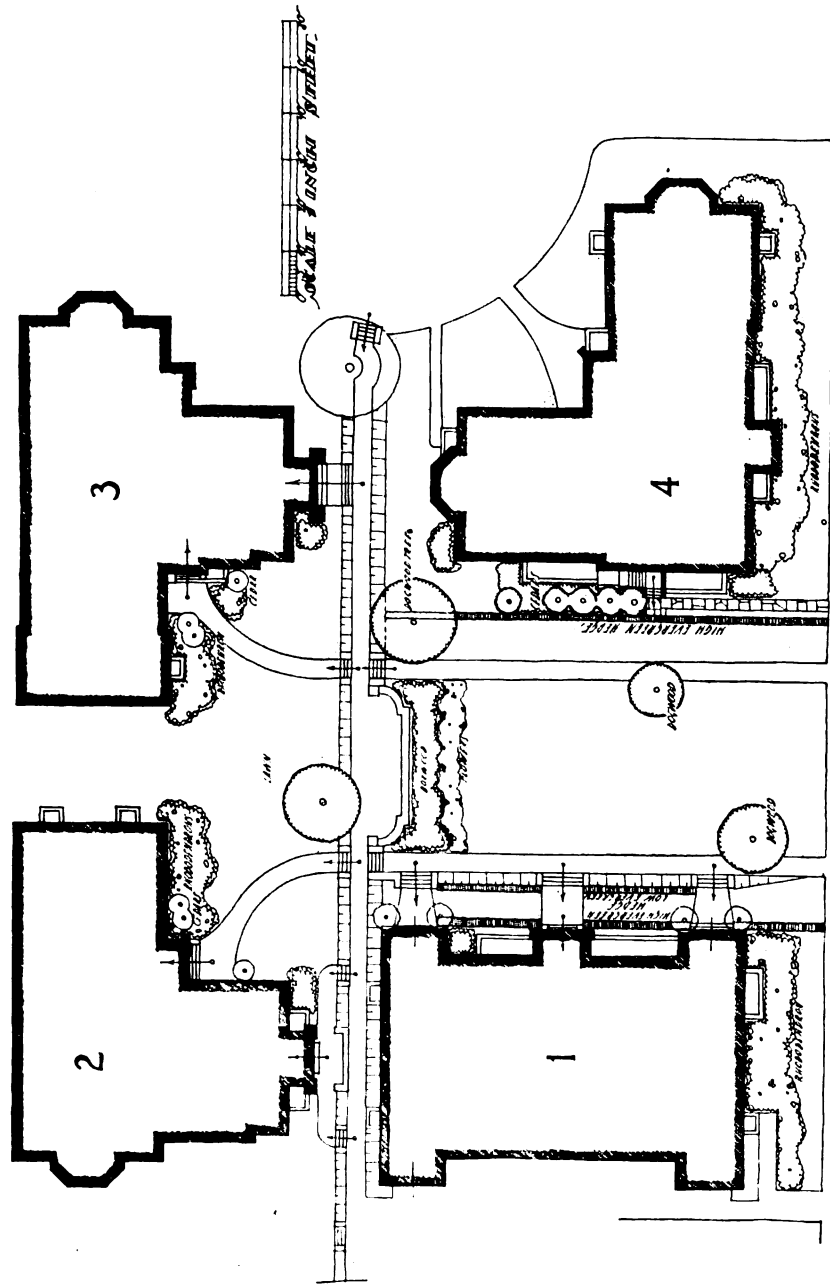


Clark, Photo

Clifford C. Wendehack, New York, Architect

Fleetwood Hills Apartments, Bronxville, N. Y.
(Showing No. 2 house with No. 1 house at the left.) (Plan on back)

Photograph taken especially for The Architect—never before published



Plan, Fleetwood Apartments, Brouxville, N. Y.
Clifford C. Wendehack, New York, Architect

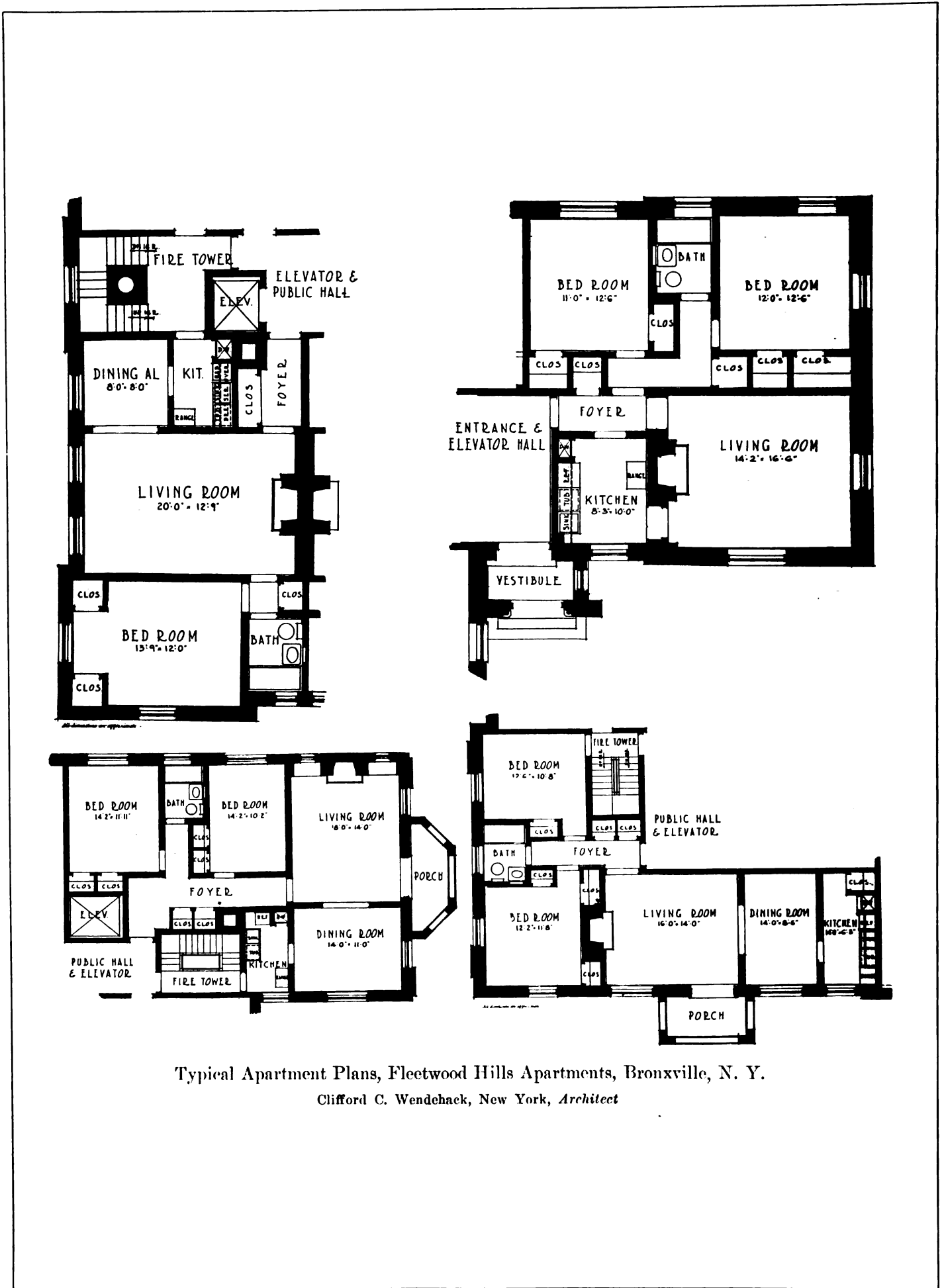


Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

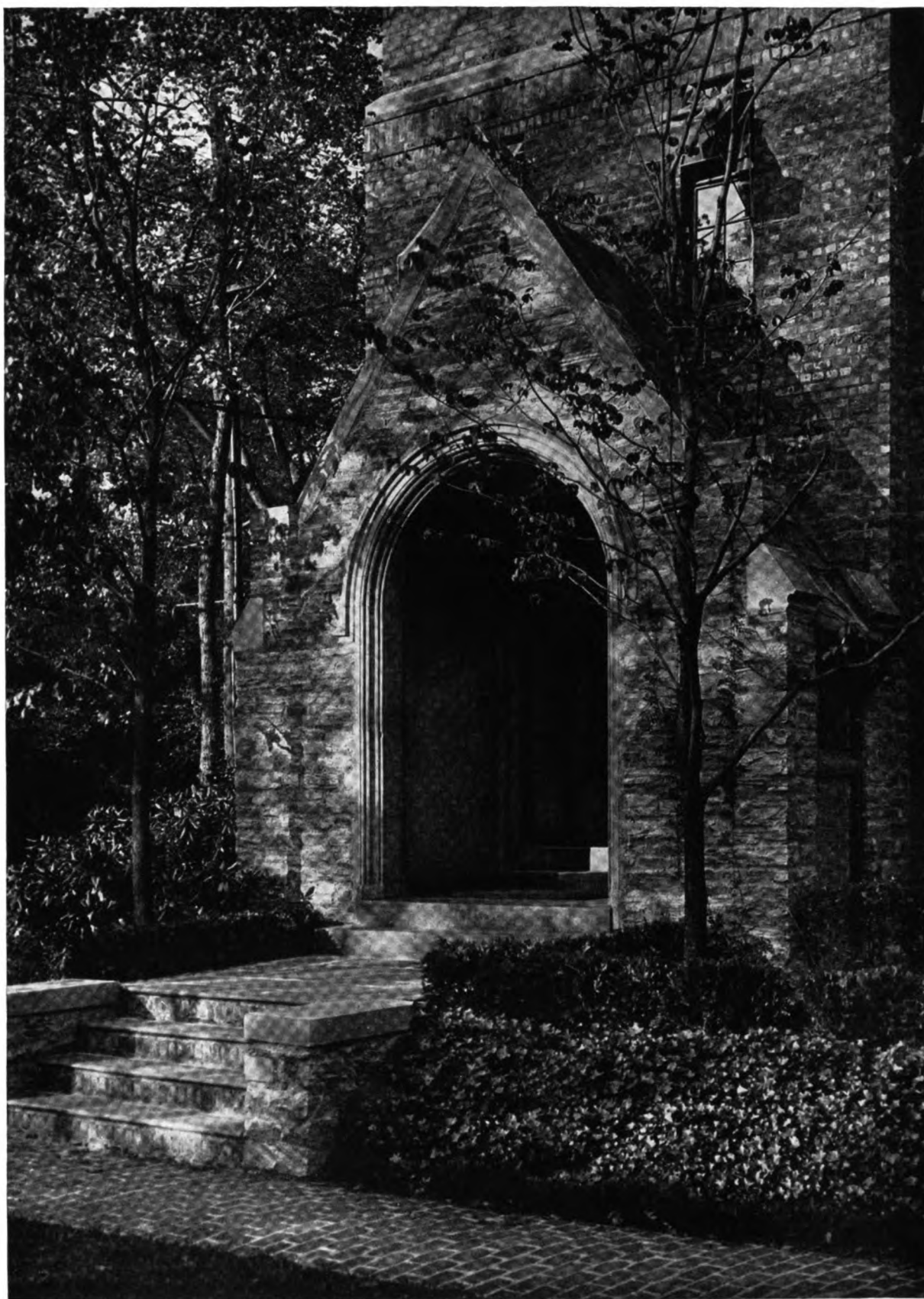
Fleetwood Hills Apartments, Bronxville, N. Y.
(Showing No. 4 house with No. 3 house at the right.) (Plans on back)

Photograph taken especially for The Architect—never before published



Typical Apartment Plans, Fleetwood Hills Apartments, Bronxville, N. Y.

Clifford C. Wendehack, New York, Architect



Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

Entrance, Fleetwood Hills Apartments, Bronxville, N. Y. (Showing entrance to No. 1 house)

Photograph taken especially for The Architect—never before published

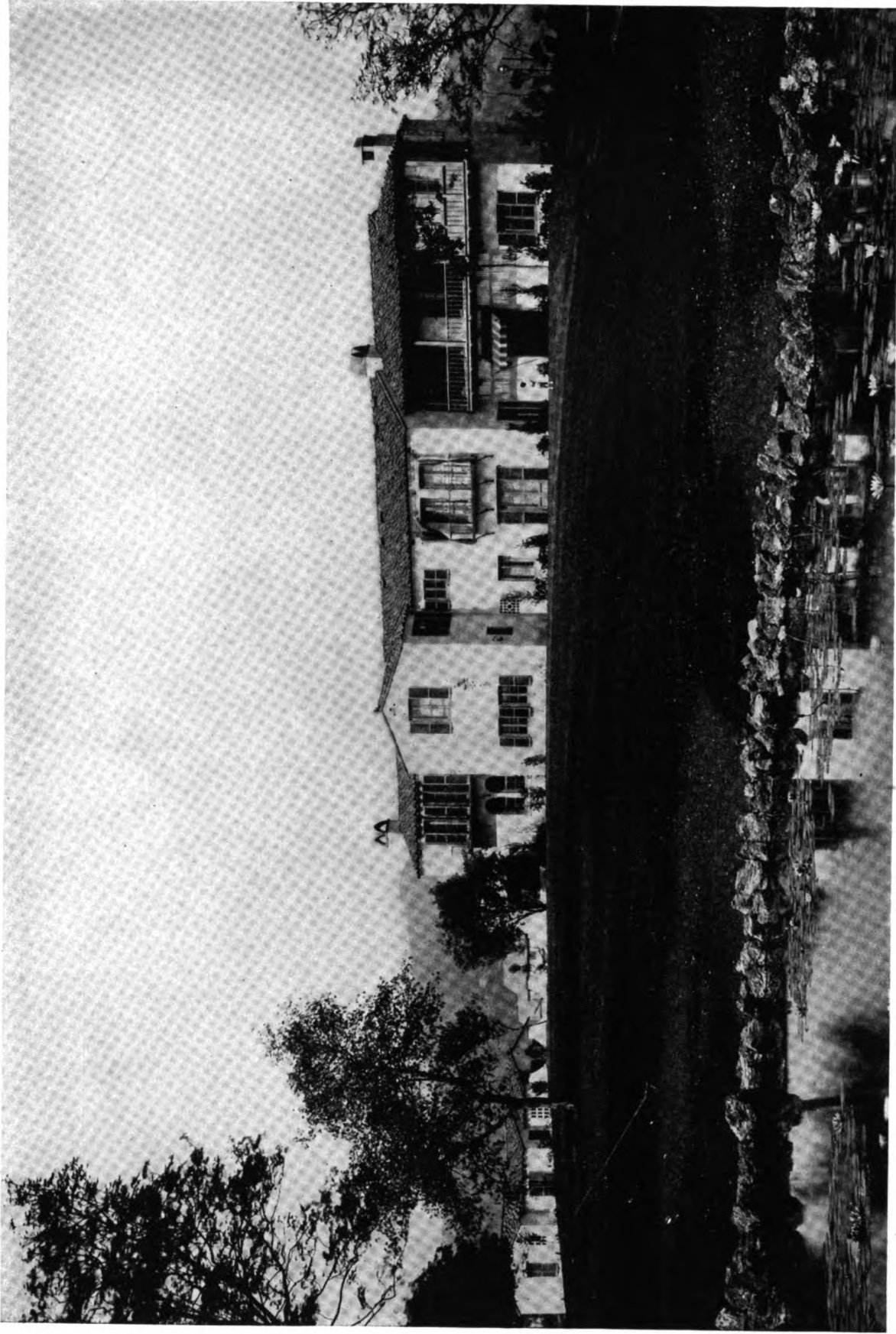


Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

Entrance, Fleetwood Hills Apartments, Bronxville, N. Y. (Showing entrance to No. 2 house)

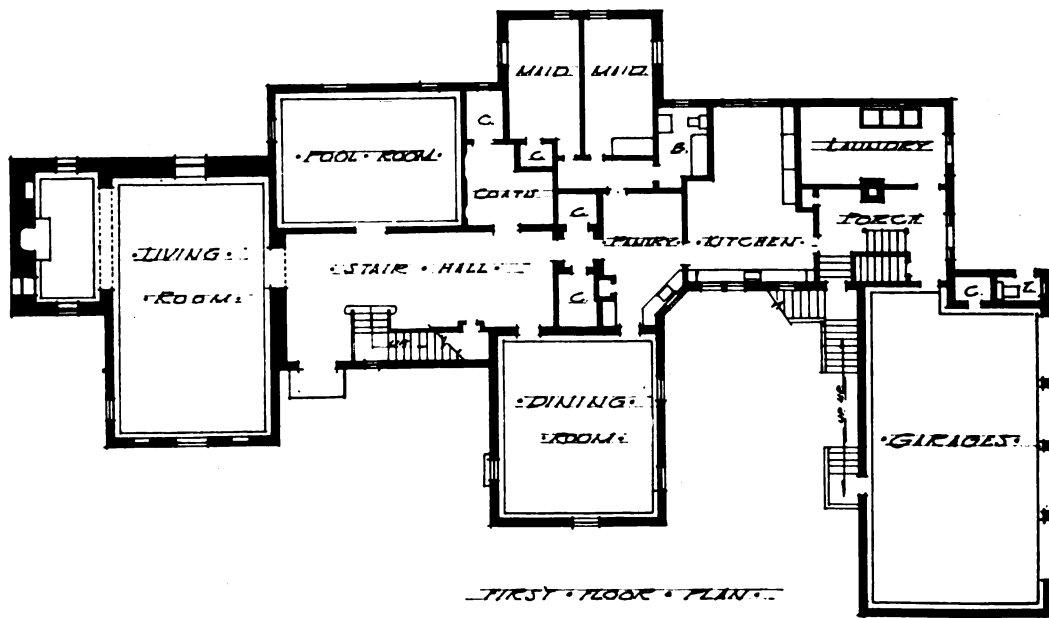
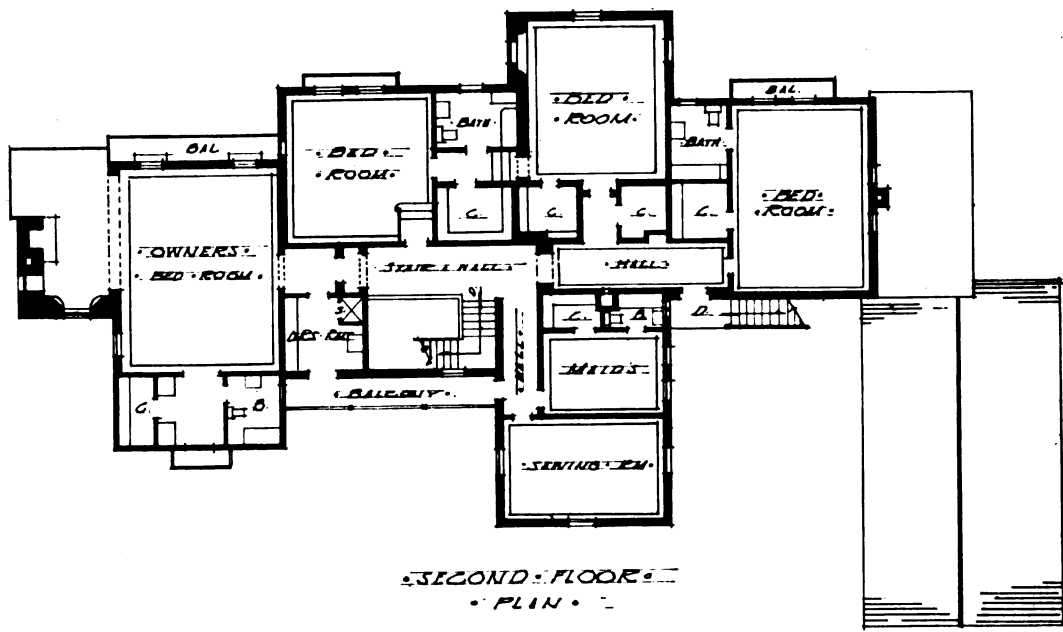
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Gordon B. Kaufmann, Los Angeles, Architect

House, Dr. Edwin Janss, Los Angeles, Calif. (Plans on back)

Photograph taken especially for The Architect—never before published

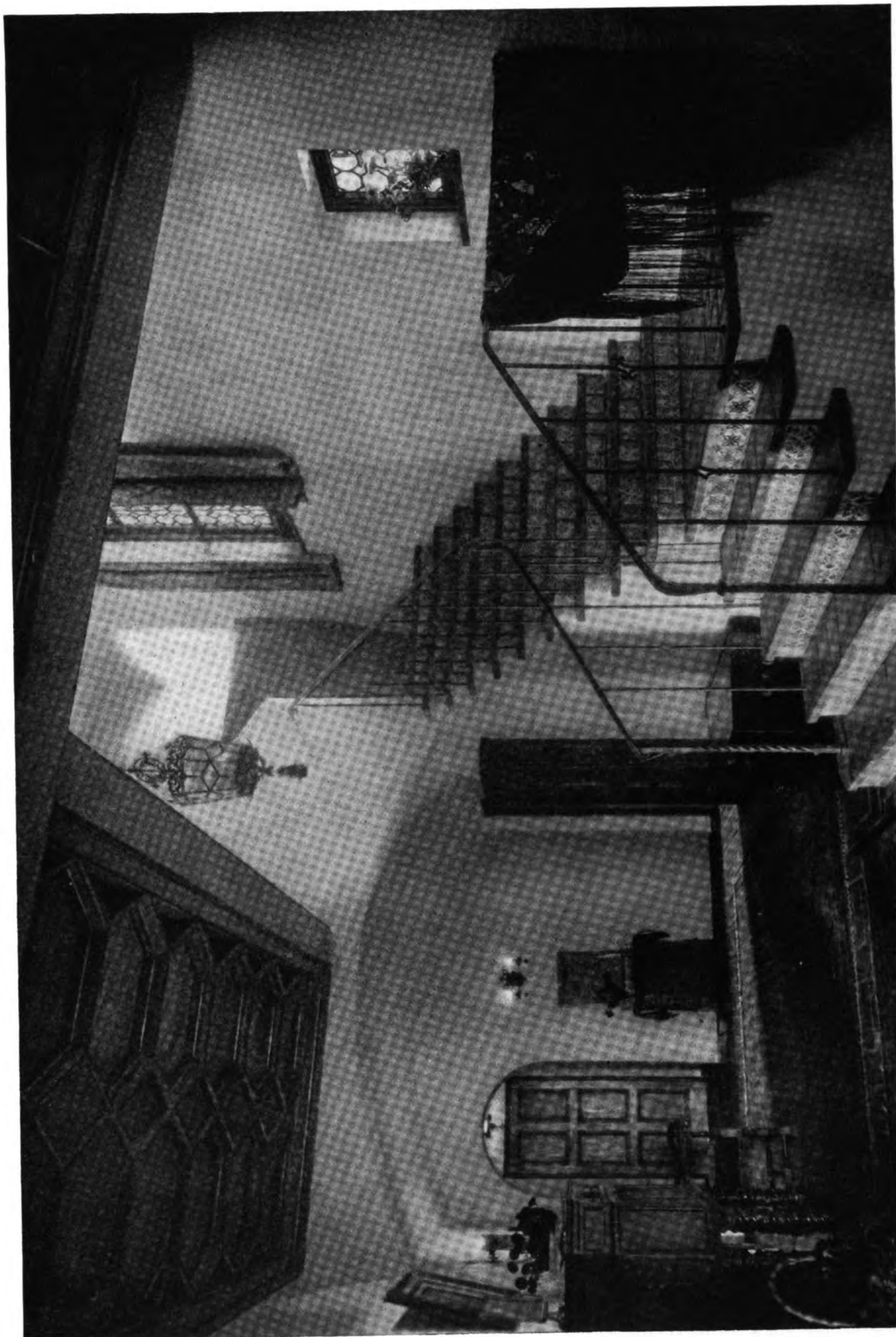


Plans, House, Dr. Edwin Janss, Los Angeles, Calif.

Gordon B. Kaufmann, Los Angeles, Architect



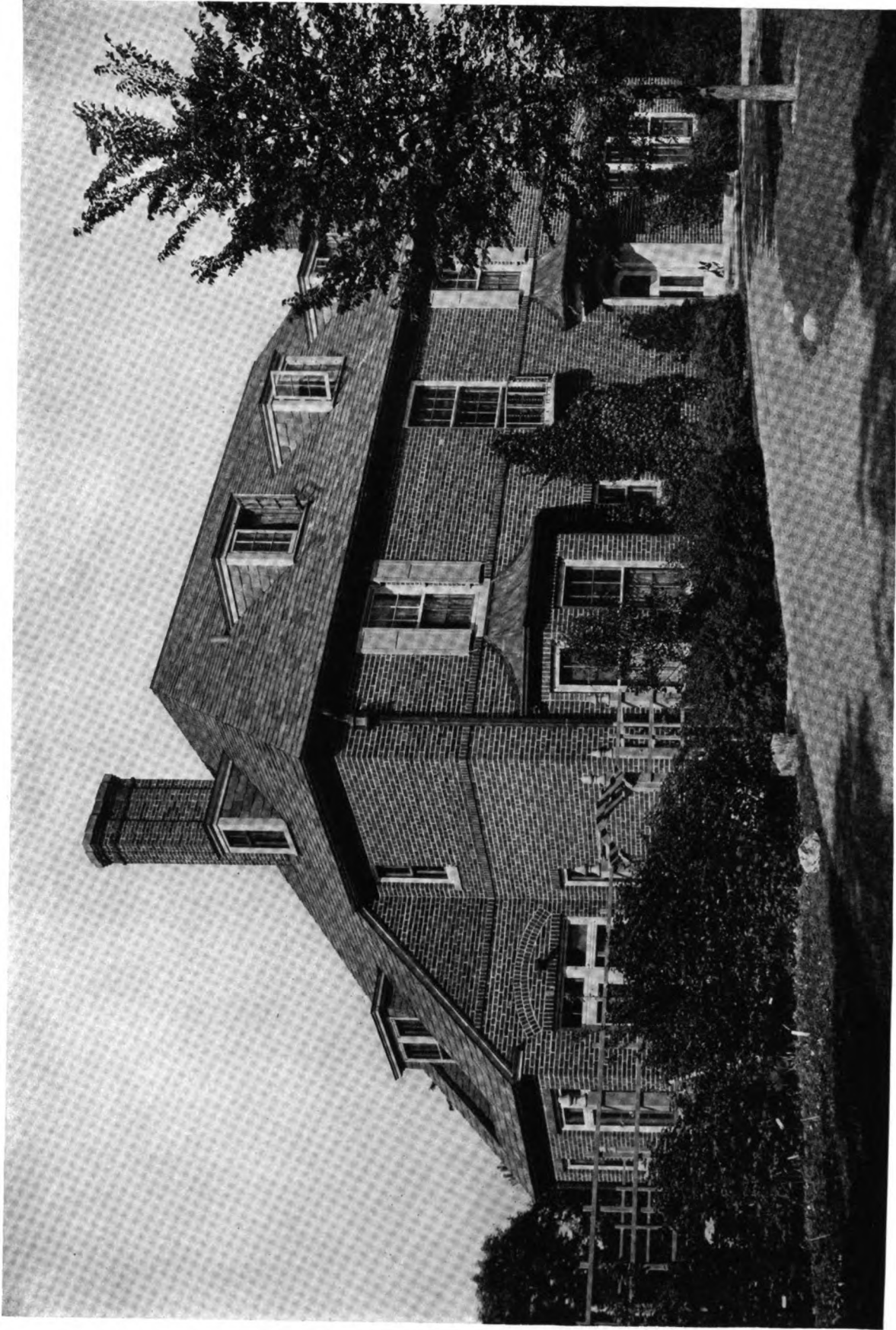
Gordon B. Kaufmann, Los Angeles, *Architect*
Terrace Front, House, Dr. Edwin Janss, Los Angeles, Calif.
Photograph taken especially for The Architect—never before published



Gordon B. Kaufmann, Los Angeles, Architect

Stair Hall, House, Dr. Edwin Janss, Los Angeles, Calif.

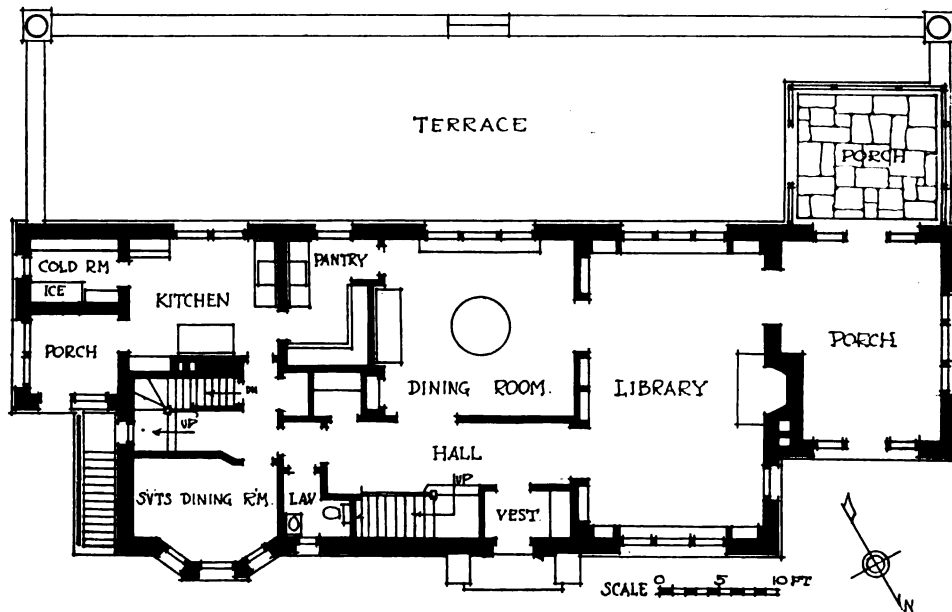
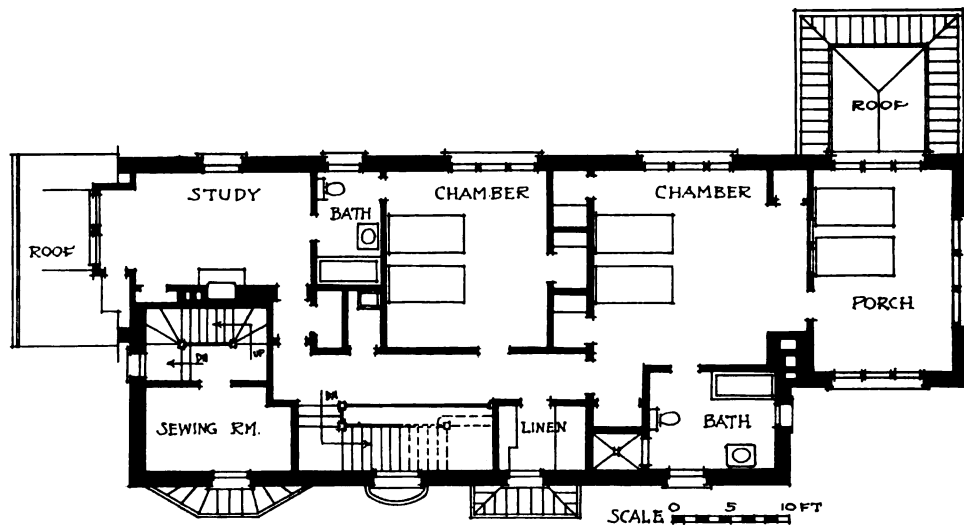
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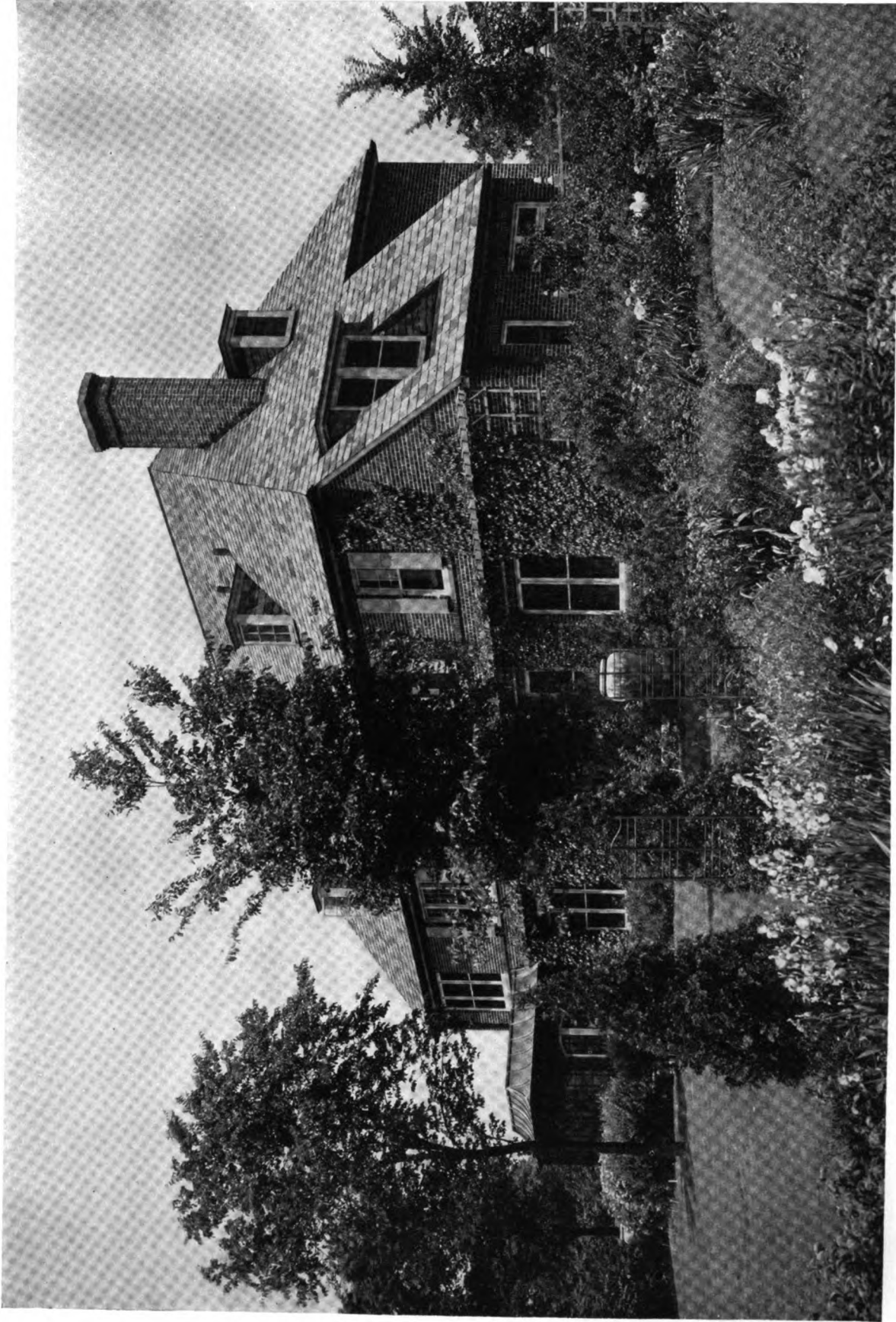
F. W. Puckey—A. D. Jenkins, Chicago, Architects

Entrance Front, House, Mr. Langdon Pearse, Winnetka, Ill. (Plans on back)

Photograph taken especially for The Architect—never before published



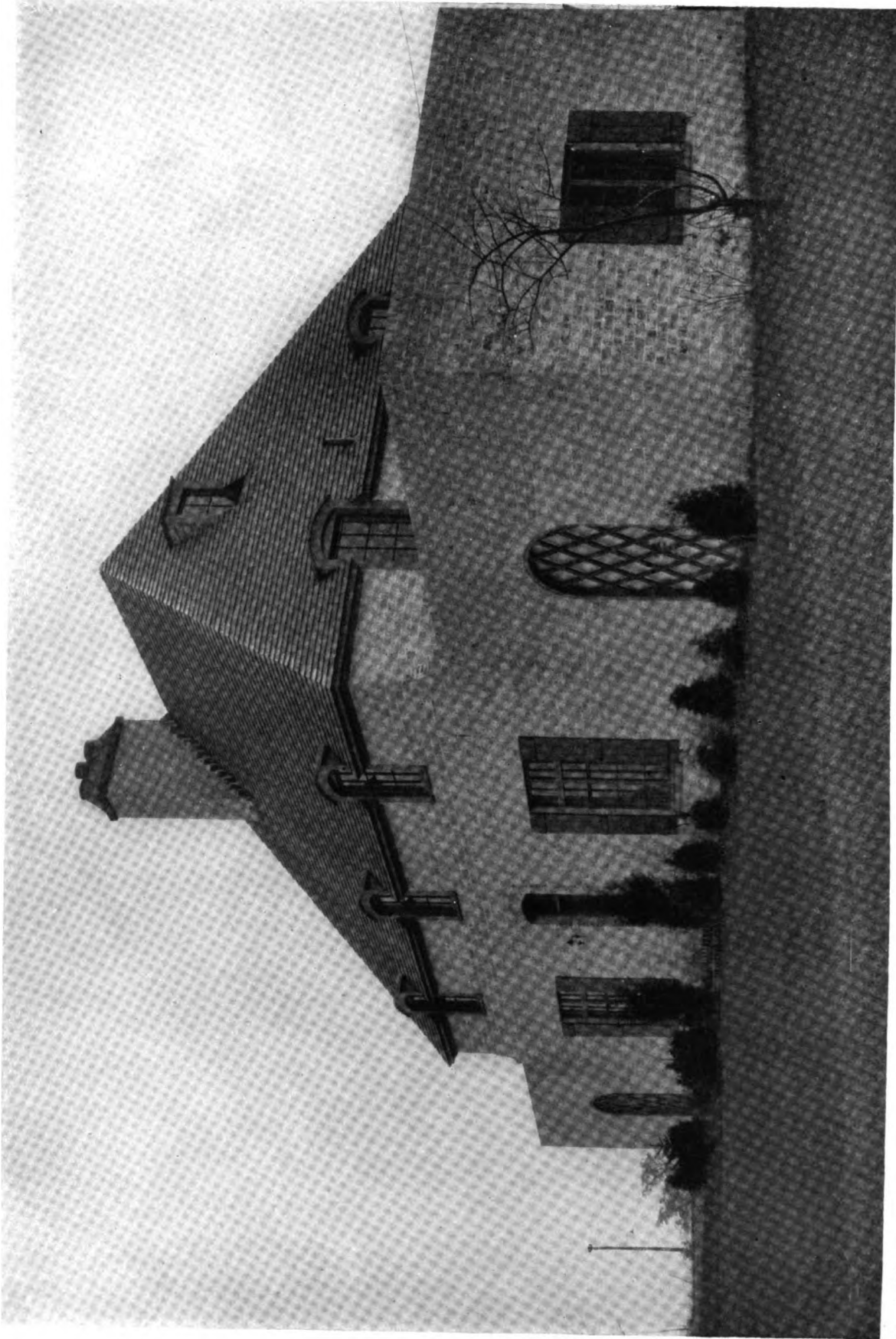
Plans, House, Mr. Langdon Pearse, Winnetka, Ill.
F. W. Puckey—A. D. Jenkins, Chicago, *Architects*



F. W. Puckey—A. D. Jenkins, Chicago, Architects

Lawn Front, House, Mr. Langdon Pearse, Winnetka, Ill.

Photograph taken especially for The Architect—never before published

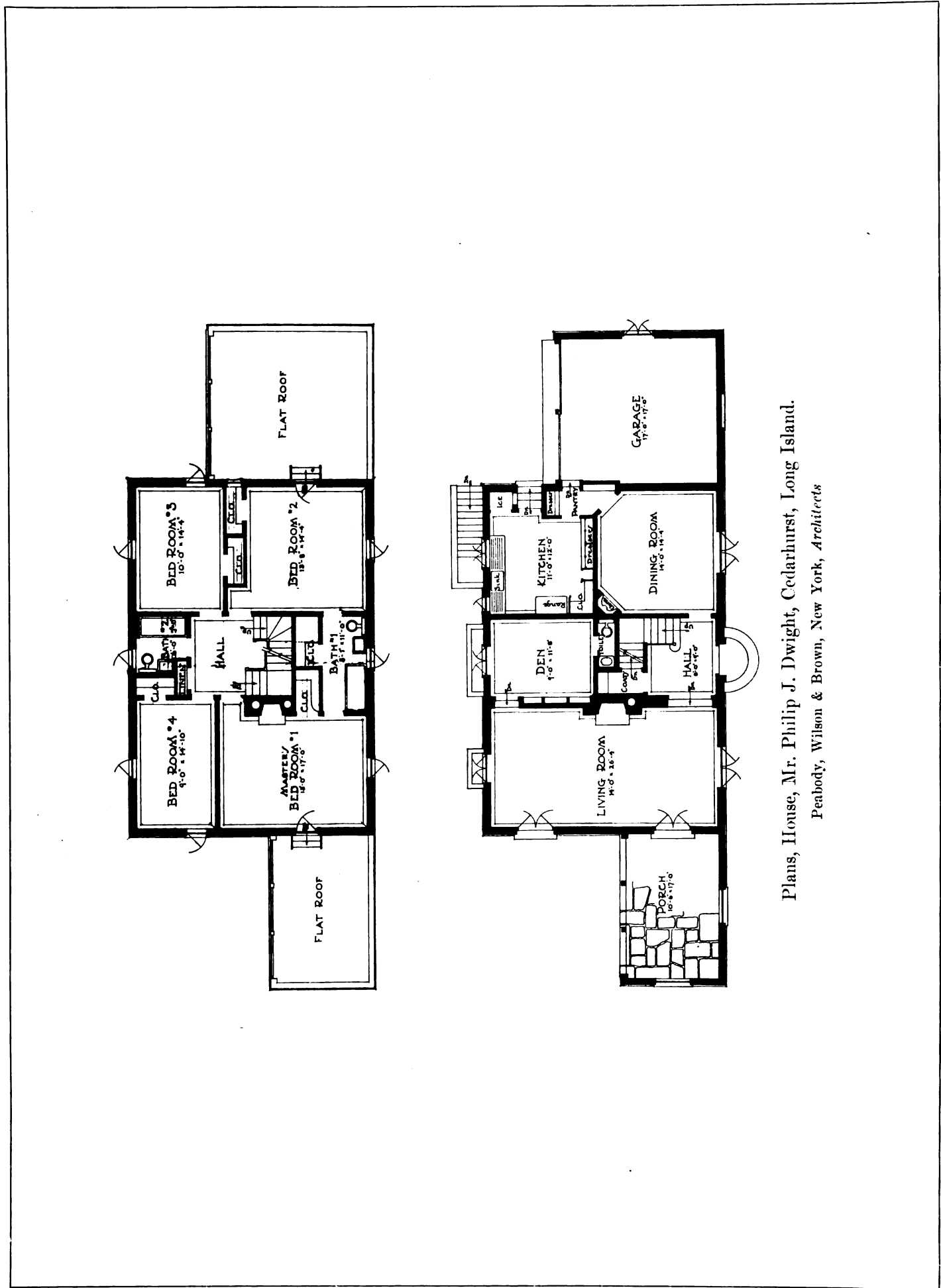


Grant, Photo

Peabody, Wilson & Brown, New York, Architects

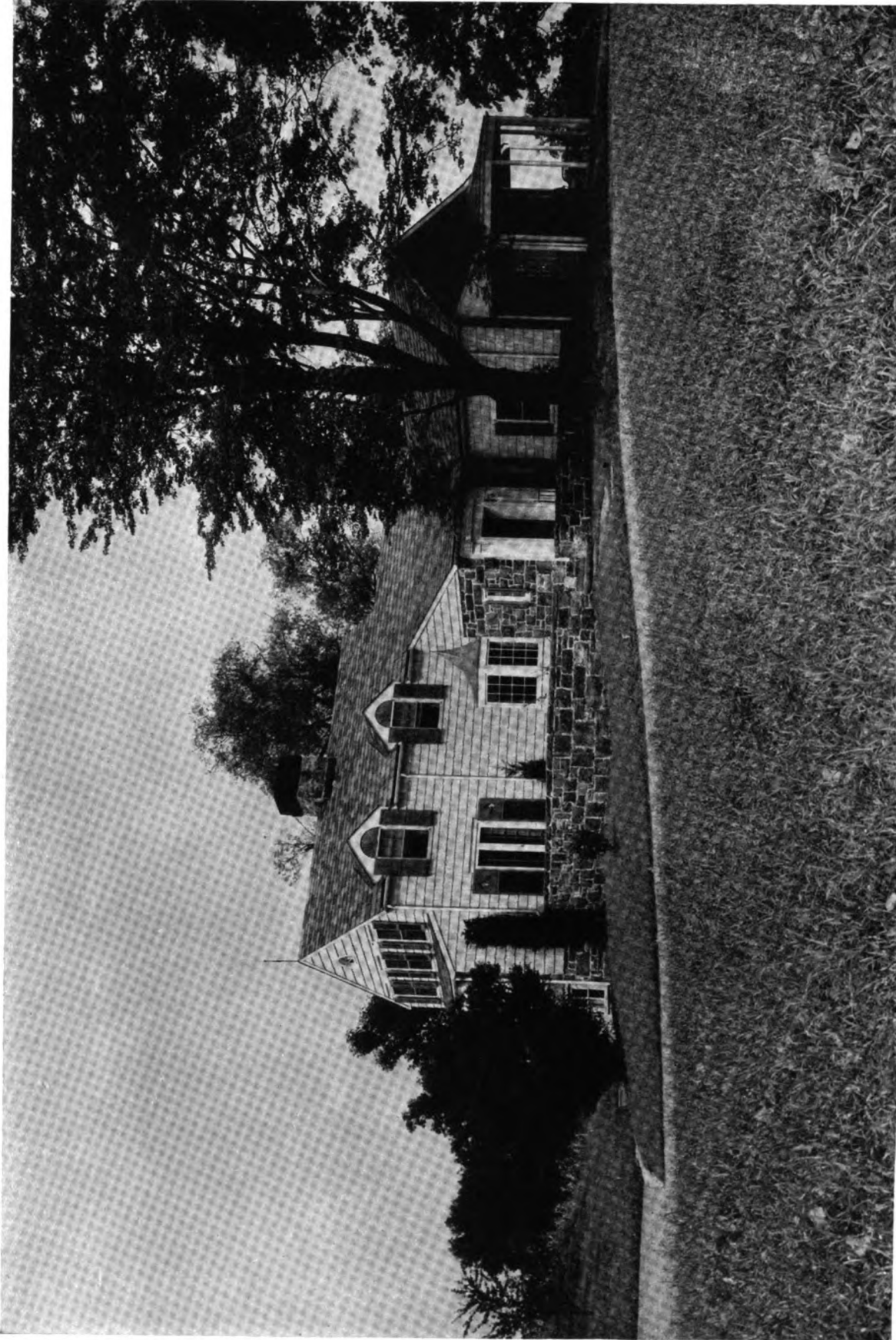
House, Mr. Philip J. Dwight, Cedarhurst, Long Island. (Plans on back)

Photograph taken especially for The Architect—never before published



Plans, House, Mr. Philip J. Dwight, Cedarhurst, Long Island.

Peabody, Wilson & Brown, New York, Architects

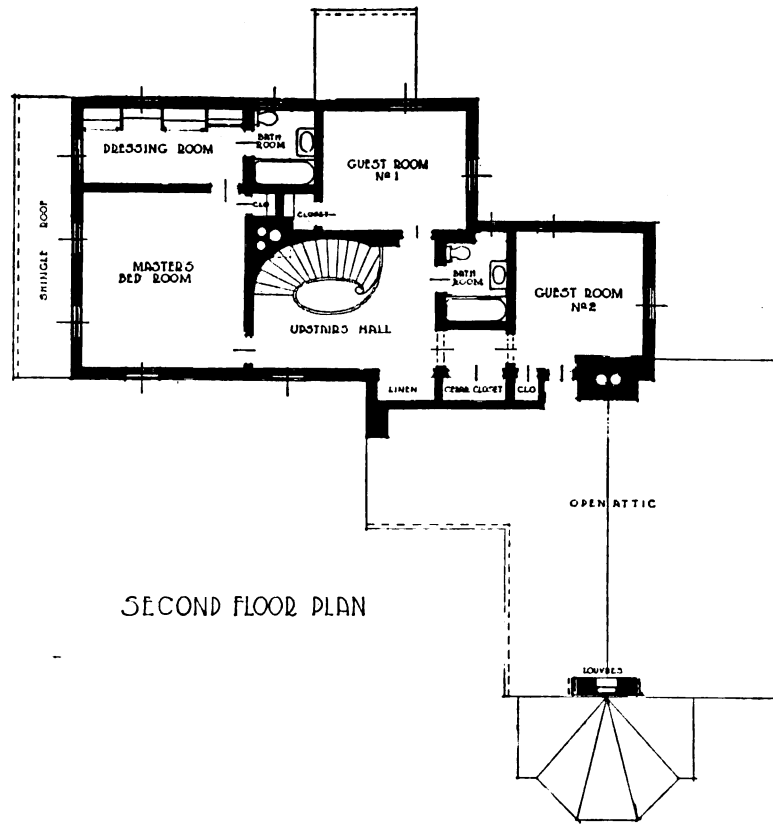


Gillies, Photo

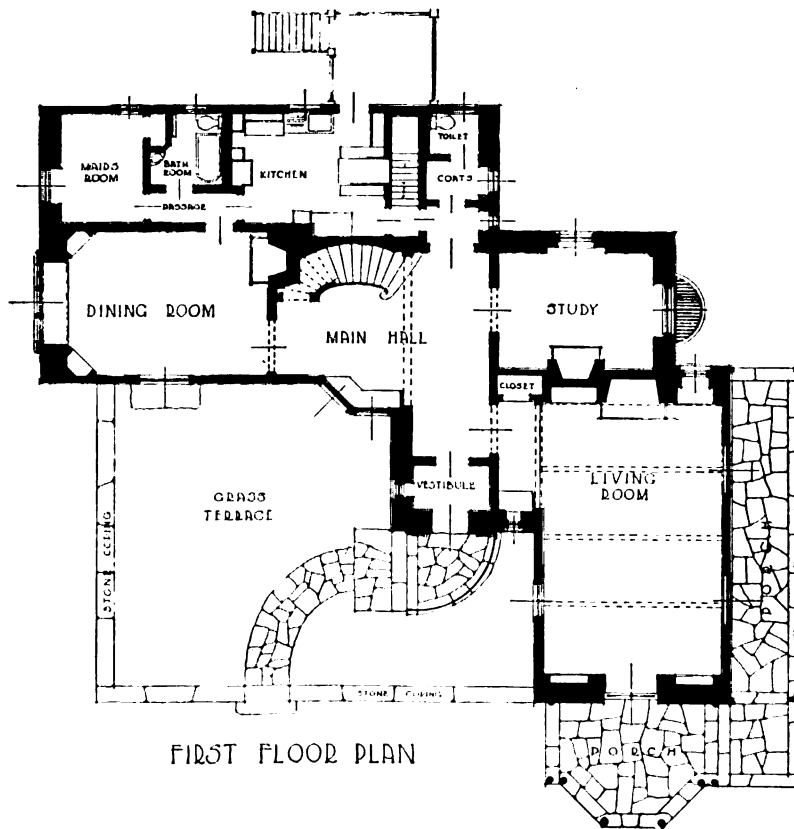
House, Mr. Carl W. Knobloch, Stamford, Conn. (Plans on back)

Photograph taken especially for The Architect—never before published

Butler & Provost, Stamford, Architects



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Plans, House, Mr. Carl W. Knobloch, Stamford, Conn.

Butler & Provost, Stamford, Architects



Gillies, *Photo*

Butler & Provost, Stamford, *Architects*

Main Entrance, House, Mr. Carl W. Knobloch, Stamford, Conn.

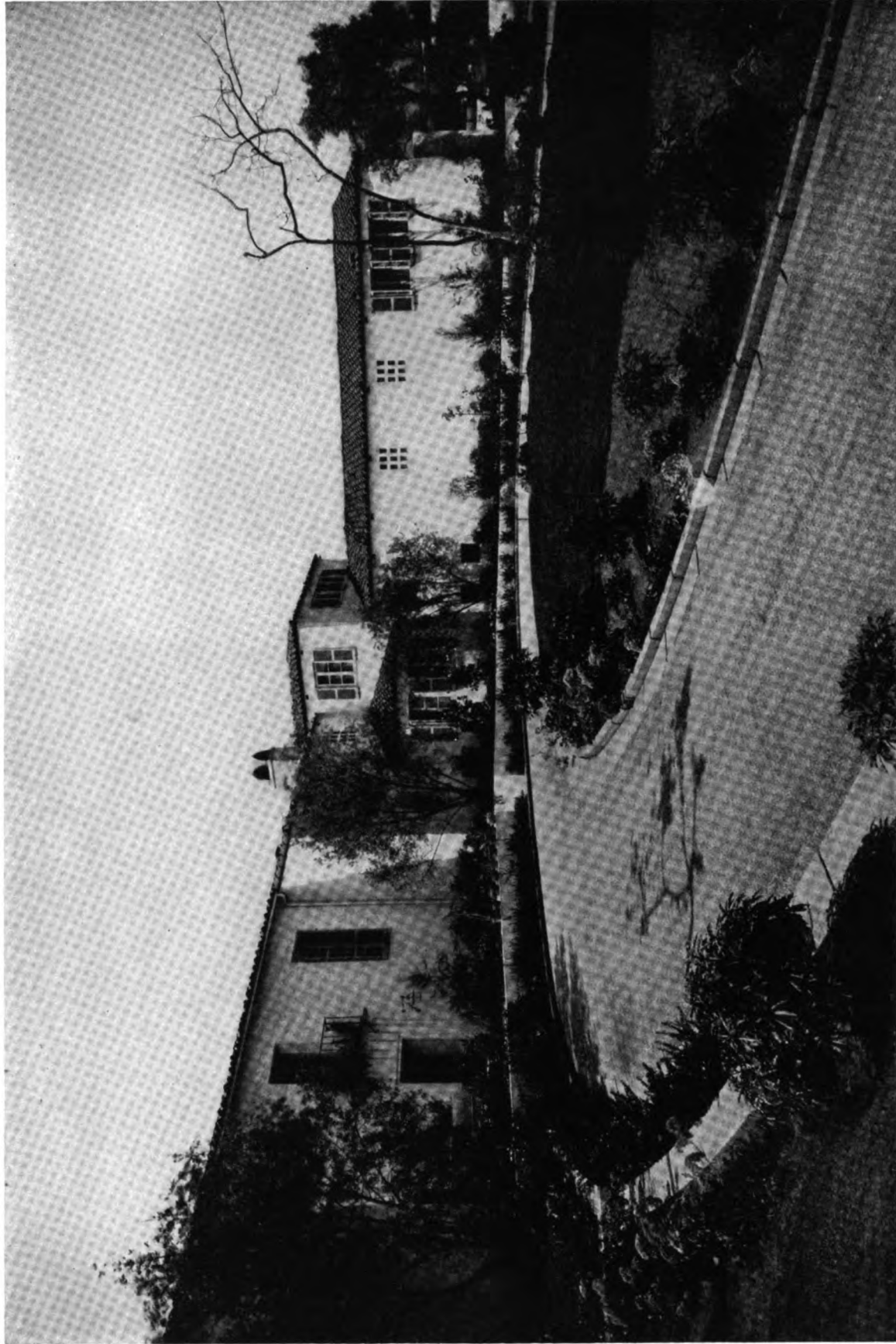
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Gillies, *Photo*

Butler & Provost, Stamford, *Architects*

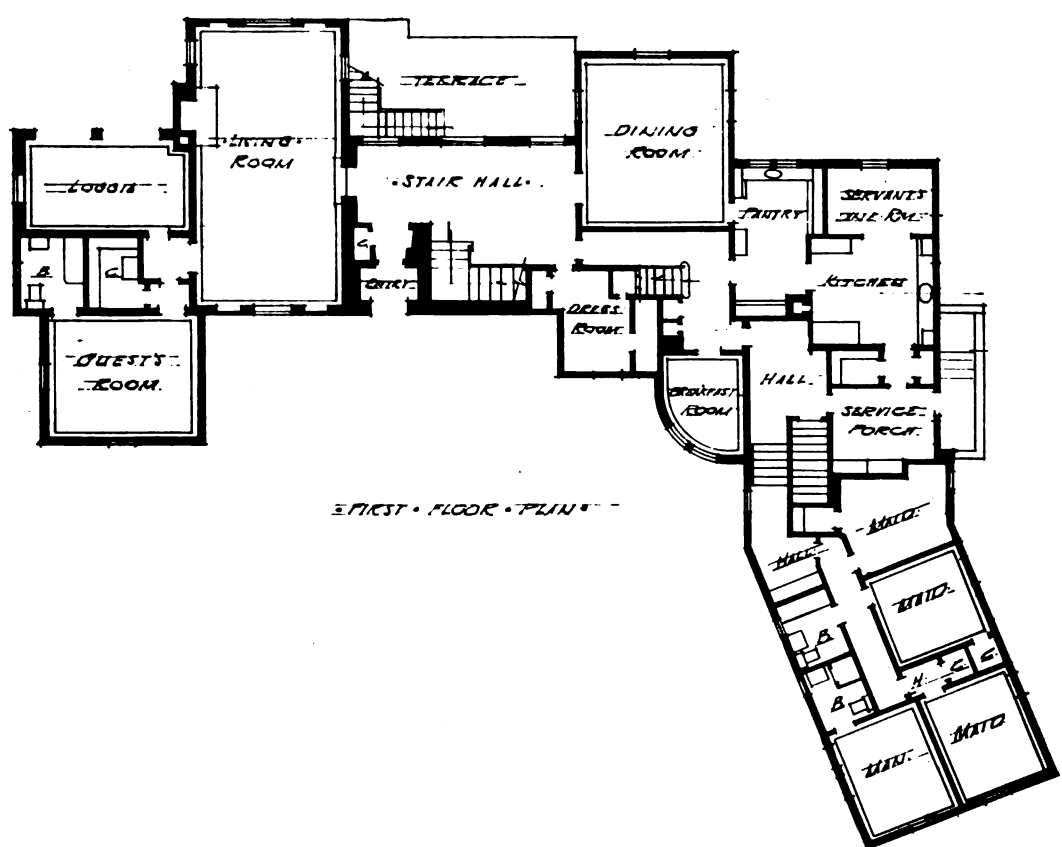
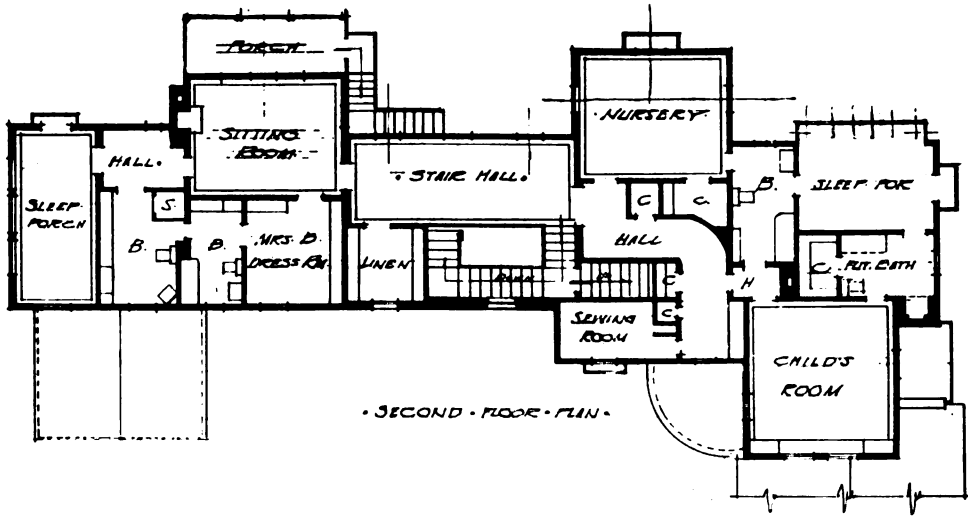
Detail, House, Mr. Carl W. Knobloch, Stamford, Conn.
Photograph taken especially for The Architect—never before published



Gordon B. Kaufmann, Los Angeles, Architect

House, Mr. Milton Baruch, Los Angeles, Calif. (Plans on back)

Photograph taken especially for The Architect—never before published



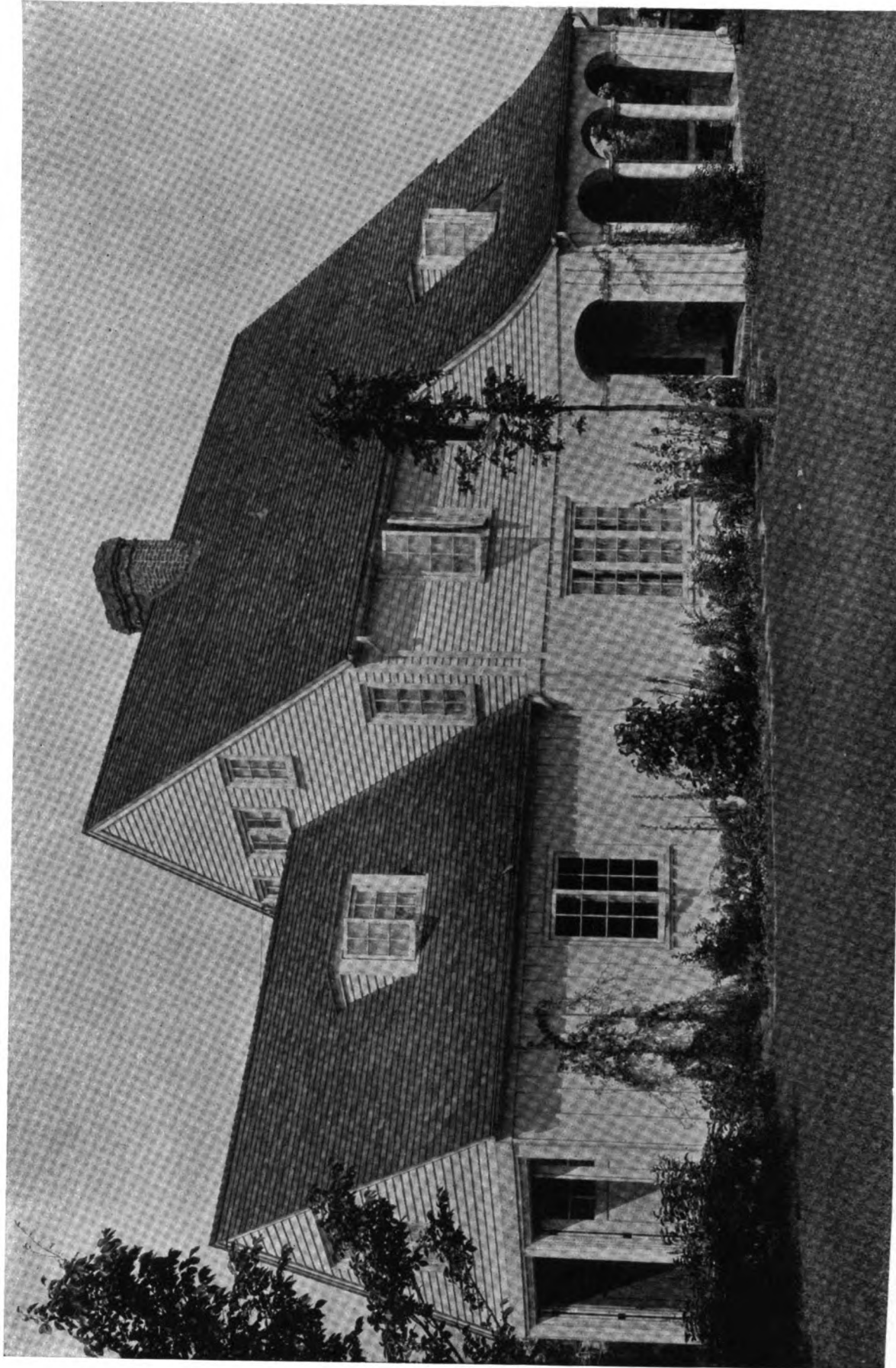
Plans, House, Mr. Milton Baruch, Los Angeles, Calif.
Gordon B. Kaufmann, Los Angeles, Architect



Gordon B. Kaufmann, Los Angeles, *Architect*

Main Entrance, House, Mr. Milton Baruch, Los Angeles, Calif.

Photograph taken especially for The Architect—never before published

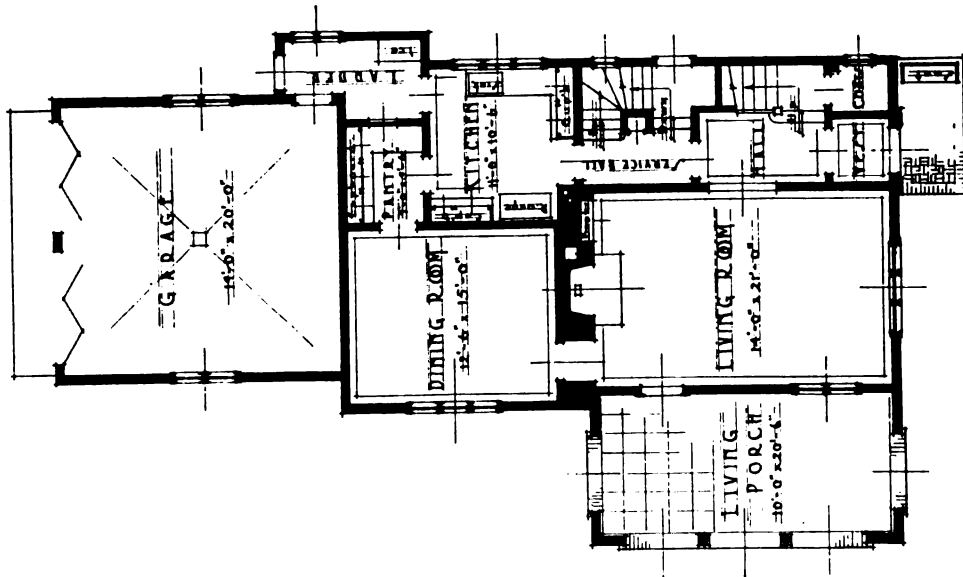
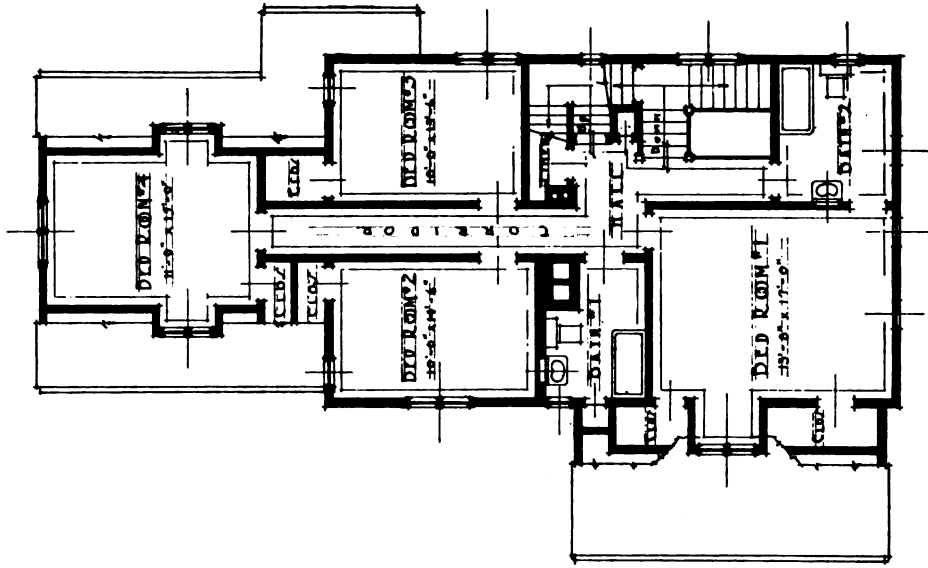


Grant, Photo

Bagg & Newkirk, Utica, Architects

House, Mr. John W. Calder, Utica, N. Y. (Plans on back)

Photograph taken especially for The Architect—never before published



Plans, House, Mr. John W. Calder, Utica, N. Y.

Bagg & Newkirk, Utica, Architects



Grant, Photo

Bagg & Newkirk, Utica, Architects

Detail, House, Mr. John W. Calder, Utica, N. Y.

Photograph taken especially for The Architect—never before published

Mr. Murchison Says—

THAT TOWERS of Mammon are still rising, mostly in the superheated minds of promoters. These nimble-witted gentry do not stick to the crowded districts, like Forty-second Street and Fifth Avenue, for instance. No, sir, one Baron Munchausen is proposing to go across the river from New York, where acres abound and where the Palisades frown down upon the Rhine of America. There, in all that unbuilt area, he proposes to stick up a 1000-foot apartment house.

The elevation, published a few Sundays ago, is a base imitation of the Eiffel Tower—very base indeed, we assure you. The promoter himself will occupy the topmost story, so he says.

“Elevators? I am sure that my engineers will work out a satisfactory solution to that problem.”

We hope they will. Otherwise, the old man will never arrive home on time. The hours that he doesn't spend on the ferryboat will be whiled away in his own elevators, cursing his engineers and wishing he had a maisonette on the ground floor, where he could let himself in with his own latchkey, wait for the bed to come around and get in.

For who wants to live and eat and sleep up among the angels? Very few, according to our lights. It's all very well to go up to the top of the Eiffel Tower to get a view of the city of Paris, because Paris is beautifully planned and of unceasing interest.

But New York! Not so good, with these three or four new buildings throwing everything out of scale. All the country cousins go up to the top of the Woolworth Building as soon as they register at the Waldorf, but the old home-bred never bothers about it.

Glorifying the Movies

ONE OF the most amusing architectural criticisms of recent years was George Jean Nathan's description of the Paramount Theatre in the February *Vanity Fair*. It was couched in terms dealing with money and with money only. He spoke of the photographs of the owners which were given out to all the guests on the opening night and how the audience, when at last the moving picture was to be unfolded, sat on the edges of their chairs like so many expectant mama rabbits. And how trite the picture was after all, dealing only with flapper love!

But terrible as is the design of the Paramount, the workmanship is just the opposite. Not one person in a hundred knows that most of the marble is imitation. What you can feel *is* marble, the rest, unless we are mistaken, is scagliola.

There is another movie house coming along.

“Roxy's” by name. It will be larger than any, it will have three organs instead of one, it will shoot the orchestra up and down, and it will do hundreds of other little theatrical tricks. Perhaps one out of twenty pictures will be worth sitting through.

The Sidewalks of New York

A PEEP through the Sunday papers reveals a great variety of things, real and unreal, controversial and eclectic, sane and insane. One New York architect, who hasn't been in print for quite a while now, wants to change the Zoning Law. He would restrict the accommodations of buildings to the tune of two hundred tenants to every twenty feet of sidewalk width.

He has worked it all out with his slide rule and his adding machine. There cannot be the slightest mistake in it. In a recent issue of *The New York Times*, he says:—

“The sidewalk should be able in an emergency to hold all, or a large percentage of the occupants of a building. The area of the sidewalk in front of the twenty-foot building, with the average of twenty feet of width which is found on many of our most important streets, is 400 square feet. At a maximum density this could accommodate 200 people. Of course, with the roadway vacant, the crowd would not stand in this position, but would move immediately into the roadway.

“Except upon streets wider than sixty feet it is apparent that this should be the maximum. How much this figure should be reduced by lack of rapid transit and other public utilities must be determined by careful survey. In considering this maximum factor it might be said that, owing to the slowness of vertical transit by elevators, the difference in personal equation and possibilities of diffusion toward less intensively populated areas, there would never be the full population of buildings in any section on the street at once. This, of course, is true; but on the other hand it must be remembered that, owing to blocking of traffic, and other considerations, there are bound to be concentrations which would leave these considerations as minimum factors of safety. “I believe that the law should be amended by setting a maximum, but definite and safe, limit of volume—which means occupancy—for the central portion of the city. This means no drastic change, or one that will adversely affect the beneficent provisions of the Zoning Law or adversely affect real estate values. On the contrary, it will stabilize them and close the door to a situation containing menace to individual property owners as well as to the city at large. It will leave possible the splendid and original architecture which has sprung into being here since the passage of the Zoning Law, and, while it may be a reasonable curb upon them, it will do nothing to discourage beautiful towers, which have come to be the glory of the City of New York.”

So much for that, Electus, and it scans well.

Lifting Our Copy

TO CONTINUE our stroll through the supplements, in the good old Literary Digest manner of getting a lot of material for nothing, we note that one writer claims that wages have gone down since 1924! He has his slide-rule on backwards. Building wages never go down. The bonuses may slip a little now and then, or the overtime may be cut down but the \$12.00 a day boys would rather stay home and mend their roadsters than take \$11.50 for eight hours.

And if Labor puts across the five-day week, that action will cost the builders considerably more, will put rents up again and will do nobody any good except the bootleggers and the owners of baseball parks.

If the mechanics have Saturday morning off, with pay, what will they do with it? Will they read instructive books or will they spend the morning with the New York Graphic?

They might learn to become architects in three or four Saturdays, but there isn't enough money in that trade to interest them. And in the matter of overtime, architects lose instead of gain.

"Architects Neglect Many Opportunities"

SAID MR. Henry C. Hahn a few Sundays ago, also in The Times. We agree with him. They muss up a lot of things, according to the lady clients, including most of the necessities of life.

To our way of thinking, they neglect the business end of architecture by doing a lot of work for nothing, by submitting sketches before they have the job, by estimating the cost of a building too low, and by leaving loopholes for extras.

Still, we are only human—and the more jobs we get, the more difficult it is to supervise them properly. The draftsmen waste a lot of time on things that often do not count at all in the finished structure. They perspire for hours over the mouldings of a cornice fifteen stories in the air, not realizing that oftentimes the pigeons are the only ones interested in the design of an overhanging member!

A bas la Classique!

TO THREE of our architects much praise is due for their determination to get away from the Classic and Renaissance motifs and for their success in making a clean break. One, unfortunately, is no more, but his associates who succeeded him are carrying on.

We refer to Goodhue, Harmon and Hood. The first for the Nevada State Capitol, the most definite breakaway from the old domed, be-columned facade that the world has ever seen.

To Harmon for the Shelton Hotel, a most remarkable piece of designing, easily taking its rank as among the very best of our skyscrapers.

And to Raymond Hood for his Radiator Building, than which nothing has been more discussed and be-cussed. Anyhow, like it or not (and most of us do), it has created endless talk and the Radiator Company has sold radiators which, if placed end to end, would stretch from Kennebunkport to Paris, Kentucky, and which would heat, if properly connected side by side, the Senate Chamber at Washington after one of Wayne B. Wheeler's speeches.

Taking it by and large, it seems to us that the Classic and Prohibition are on their last legs.

The House of a Thousand Cartouches

THE CLARK House is going the way of the others. Apartmentwards. Ever since the Senator died, real estate men and builders have been trying to see their way clear to finance the plot on which it stands. But only lately has this been accomplished.

The House has been the butt of many jokes. It had the only residential tower in town. And instead of being constructed of limestone or marble, it was built of the most dolorous and ponderous granite that could be found. A grey, sad granite, typifying the grim, rock-ribbed coast of Maine, with a schooner ashore in a blinding snowstorm and the life-guards out with their breeches-buoy!

But the tower and the grey granite were not the architects' fault. Nor was the strange plan of the building, either. The project started as an ordinary 50 x 100 foot house, perhaps a little too snappy for the Gay Nineties, but, nevertheless a house. The Senator, however, as his men drove deeper into the pay streak of the United Verde copper mine, added lot after lot until the house finally occupied twice its original area.

And some of these lots were added after construction had begun. Consequently, there were few large rooms except perhaps the picture gallery with its movable stage patterned after that of the Hotel Astor, where the gay old ruins of the Beaux-Arts Society hold the annual Beaux-Arts Ball.

The French of It

THEN THE Senator, who had laboriously learned how to decline the regular verbs in French, but nothing else, decided that he must have the celebrated Mons. Deglane, the architect of the Grand Palais at the Exposition of 1900, take a whack at the design. The Mons. Deglane, while he was about it, took a good one. He had before him at the time some photographs of town halls in Flanders, each of course with a tower.



Bronze Grille, Chicago Theatre

Rapp and Rapp, *Architects*

This Grille was made from Anaconda Extruded Bronze Shapes by the Flour City Ornamental Iron Co., Minneapolis. The use of Anaconda Extruded Bronze Shapes reduces the cost of Ornamental Bronze Work. The American Brass Company, General Offices, Waterbury, Conn. Offices in principal cities.

"Why not?" said he nervously pulling his great beard, which at that time was a Complete Cravat Coverer.

So he sent his favorite pupil, a dark, dirty French boy who had never had a shave in his life, to our flat in the rue St. Benoit in Paris, and there, in that Lying-In Maternity Ward of Architecture, the little stranger was born.

It wasn't so bad the way the French boy drew it. He slathered in a lot of blue sky and green roof and the Mons. Deglane was *epaté*.

"Pouf!" said he, gnawing two long strands of his square-cut, "this will make the *peau-rouges* do a snake dance!"

And it did. It furnished copy to writers and cartoonists, to lecturers and to sightseeing bus conductors for many years.

It cost seven millions. And it sold for three. It will sink the builder at least a hundred thousand dollars extra to tear it down and they will have to find a dam somewhere in order to use up the granite.

Safety First

SO AS to be sure of his materials, the Senator bought up a bronze factory, a marble plant, a granite quarry, a dumb waiter company, a garbage destroying outfit and three planing mills.

His material cost him in this way three or four times as much as it would have done had he followed the usual mode of procedure. But that was all right; at least as long as the copper mine kept on producing copper ore.

It nearly killed all the Architects concerned in the venture. It did in fact hasten the end of most of them but the Senator lived to a ripe old age.

O, Say Can You See?

HERE IS what we have been waiting for! The explanation of the extraordinary design of the French Building at Forty-Fifth Street and Fifth Avenue. Mr. H. D. Ives is the designer of that structure. Let him rise to say:—

"From the beginnings of architecture down through the Roman, Romanesque and Gothic periods the use for which buildings were intended was expressed by symbols, and so in the French Building we have endeavored in the panels at the top of the tower to express not only the purpose for which the building is to be used, commerce, but the character and activities of our own organization, the Fred F. French Companies. The central motif of the large panels on the north and south sides is a rising sun, progress, flanked on either side by two winged griffons, integrity and watchfulness. At either end are

two beehives with golden bees, the symbols of thrift and industry. The panels on the east and west sides contain heads of Mercury, the messenger, spreading the message of the French plan."

American Institute of Architects

A TRAVELLING fellowship in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education, it is announced. The annual value of the fellowship, the donor of which is Julian Clarence Levi of New York City, is \$1,500.

"The Institute," the announcement says, "deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi, and Lawrence Grant White, all of New York.



1620 Y1—12 x 12



1620 Y2—12 x 12



3127 Y1—8 x 8



3127 Y2—8 x 8

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ROOKWOOD

is preeminent in the field of decorative tiles. Designs conforming to all periods are at your disposal for use with marble, brick, stucco and with any plain tile. We invite inquiries.

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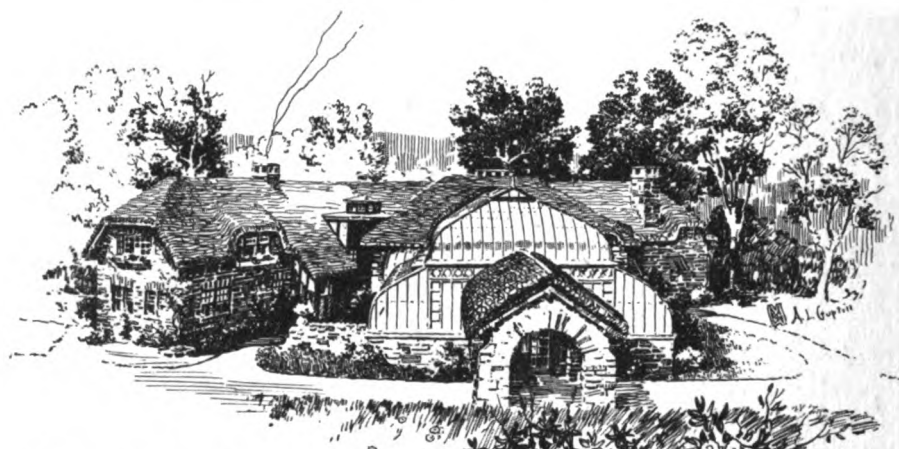


THE ARCHITECT

\$8.50 the year

OCTOBER, 1926

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Piranesi
The Pennsylvania State University
University Park, Pennsylvania



In Which the Hawaiian Garden is the Main Entrance

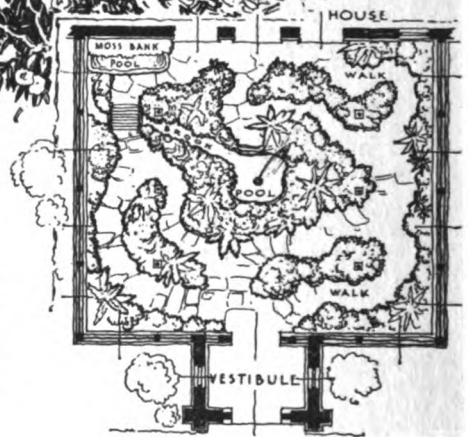
As a palliative for homesickness, the Glass Garden has often played its part. Am reminded of a Long Island man, whose Southern wife grieved for the Cherokee Rose of her birthplace. A greenhouse was the answer.

Then again of a Philadelphian, who had lived for years in her "beloved Hawaii". When she married and came to live the year around "over here", it seemed unbearable.

So a conservatory was converted into a solace-giving Hawaiian Garden. One of its delightful features was its placement as an entrance from the porte cochere, where guests passed through it, to the big room.

From the first stair landing, casement windows opened, giving wafts of fragrance and glimpses of tropical verdure.

And so it is that the Glass Enclosures as we build them, have emerged from old timey hot houses and become garden spots, sun rooms, kiddy play-places and conservatory living rooms.



PORTE COCHERE

Residence and Hawaiian Garden built for W. M. Shepard, at Narberth, Pa. Thomas B. Lippincott, Architect.

This is number 8 of the Guptill series to be followed by 4 more. If you have not a full set of the Hagopian Lithographic series of 10 that preceded, send us your name and we will send you both series.

Lord & Burnham Co.
Irvington, N. Y.

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GLASS GARDEN SERIES - NO-18

THE ARCHITECT

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G. MARCIUS L. FELIX
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G. CASINIUS G. GALLVS
COS
EX S. C. TERMIN

*Invent in Campo Marso
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VIATOR
AD

\$8.50 the year

NOVEMBER, 1926

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DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
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STATE OF CALIFORNIA
TOP

GLASS ENCLOSURES



Built on the estate of Henry Kryn, Rye, N. Y. Donn Barber, Architect.

Economical Grouping Of Garage — Cottage — Greenhouse

ASIDE from the basic economies of compactness, a gable each is saved on the greenhouse and garage. Furthermore, the one heating plant does for all three, to a distinct saving of fuel. The cottage for the gardener, insures the greenhouse having close attention.

Built of the Lord & Burnham Sectional Iron Frame Construction, additions to the greenhouse can be made in units of 8 feet 4 inches.

Twice this one's length, or 50 feet, makes possible two compartments, greatly increasing the gamut of growing possibilities.

This is number 9 of the Guptill series to be followed by 3 more. If you have not a full set of the Hagopian Lithographic series of 10 that preceded, send us your name and we will send you both series.

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Continental Bank Bldg., Chicago, Ill.

St. Catharines, Ontario, Can.

GLASS GARDEN SERIES - NO-19

LORD & BURNHAM CO.



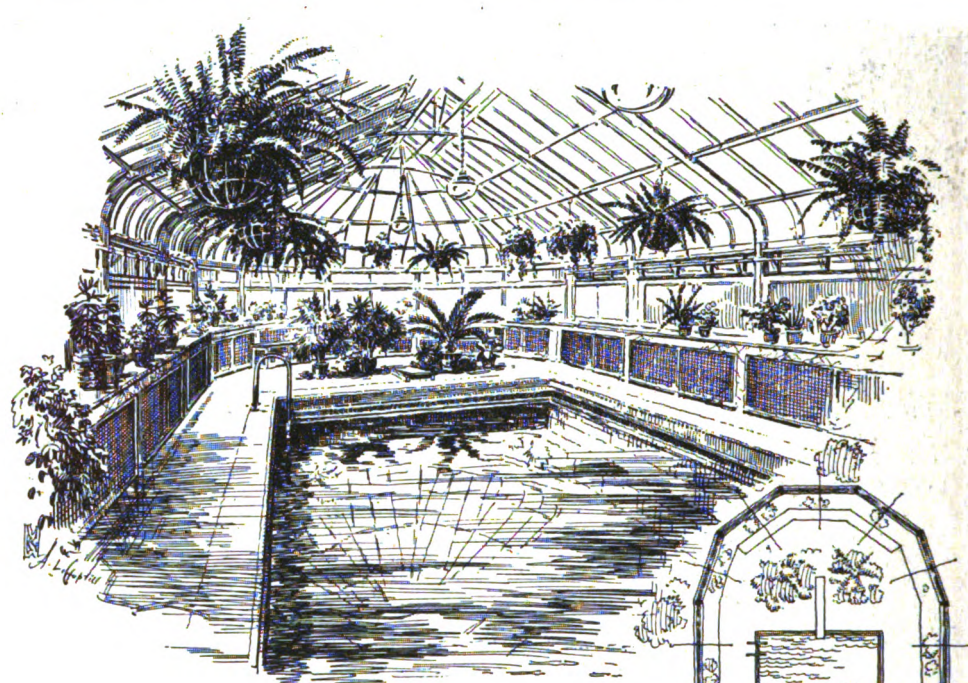
THE
ARCHITECT

OPERA
DI GIO-BATTISTA PIRANESI
SOCIO DELLA REALE
ACCADEMIA
DEGLI ANTIQVARI
DI LONDRA

\$8.50 the year

DECEMBER, 1926

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The Plunge on the Bed Room Floor at Cooper Court

YOU are right, the English word Plunge, is better than our Pool... To take a plunge first thing in the morning, is particularly cheer-chirking and vigor-giving.

And how it does renew the end of the day, before dressing for an evening.

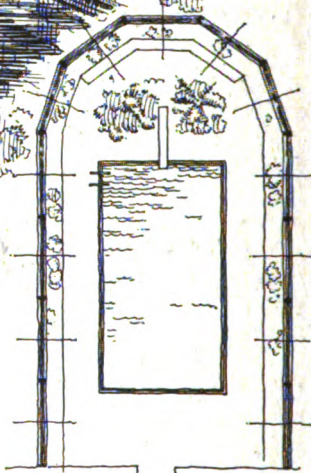
This Plunge at Cooper Court, is located on the second, or bed room floor.

There are too many construction points of the pool itself, the heating of the water, as well as the room itself, to go into here.

But, having built Plunge Glass-Overs for a quarter of a century or more, we have a service to offer you, backed by a wide experience.

To all of which you are most welcome.

This is number 10 of the Guptill series to be followed by 2 more. If you have not a full set of the Hagopian Lithographic series of 10 that preceded, send us your name and we will send you both series.



The Plunge at Cooper Court, in the residence of James Cooper at Walkerville, Canada. Pennington & Boyde, Architects, J. W. Leighton, Jr., Associate Architect

Lord & Burnham Co.
Irvington, N. Y.

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GLASS GARDEN SERIES - NO. 20



THE ARCHITECT

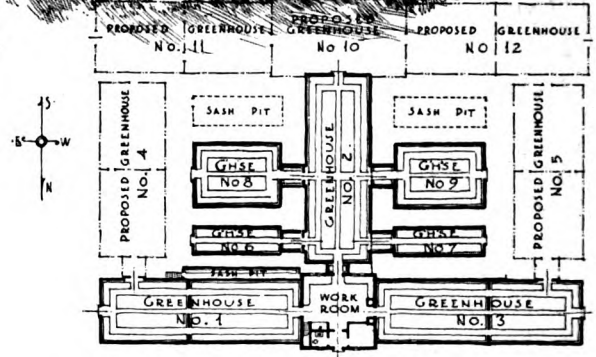
LÆTUS LIBENS ACCIPE
MIHI QVÆ VOLENS PROPITIUS QVÆ SIES
DVM TE AVTORE ATQ IMPVLSORE
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ANTIQVITATIS STVDIA
BONASQ ARTES
PRO VIRIBVS ORNARE ATQVE AVGERE CONOR
IOANNES BAPT PIRANESIVS
D-N-M-Q-E



IOVI STATOR HERCVLI VICTORI
MVL PNERA TRAIANVS CAESAR
VICTO DECEBALO
DOMITA DACIA
VOTVM SOLVIT



VIEW FROM THE WEST
HOUSES NO. 2 & NO. 3 -



Points Practical About Planning For Future Greenhouse Expansion

FULLY 65 percent of the greenhouses erected, are eventually increased in size. Therefore, the sound sense of planning for expansion, when plotting out the first plan. One interesting example of such is the Marshall Field range at Huntington, Long Island. John Russell Pope, Architect. Houses 1, 2, and 3 were first built. Then 6, 7, 8 and 9. After which will come 4, 5, 10, 11 and 12. Note how in all these additions, always the range retains its balance. Aside from attractiveness, the economy of heating and working continue constant. As you know, we are always happy to lean over the board with you on any of your greenhouse layouts.

This is number 11 of the Guptill series to be followed by 2 more. If you have not a full set of the Haganian Lithographic series of 10 that preceded, send us your name and we will send you both series.

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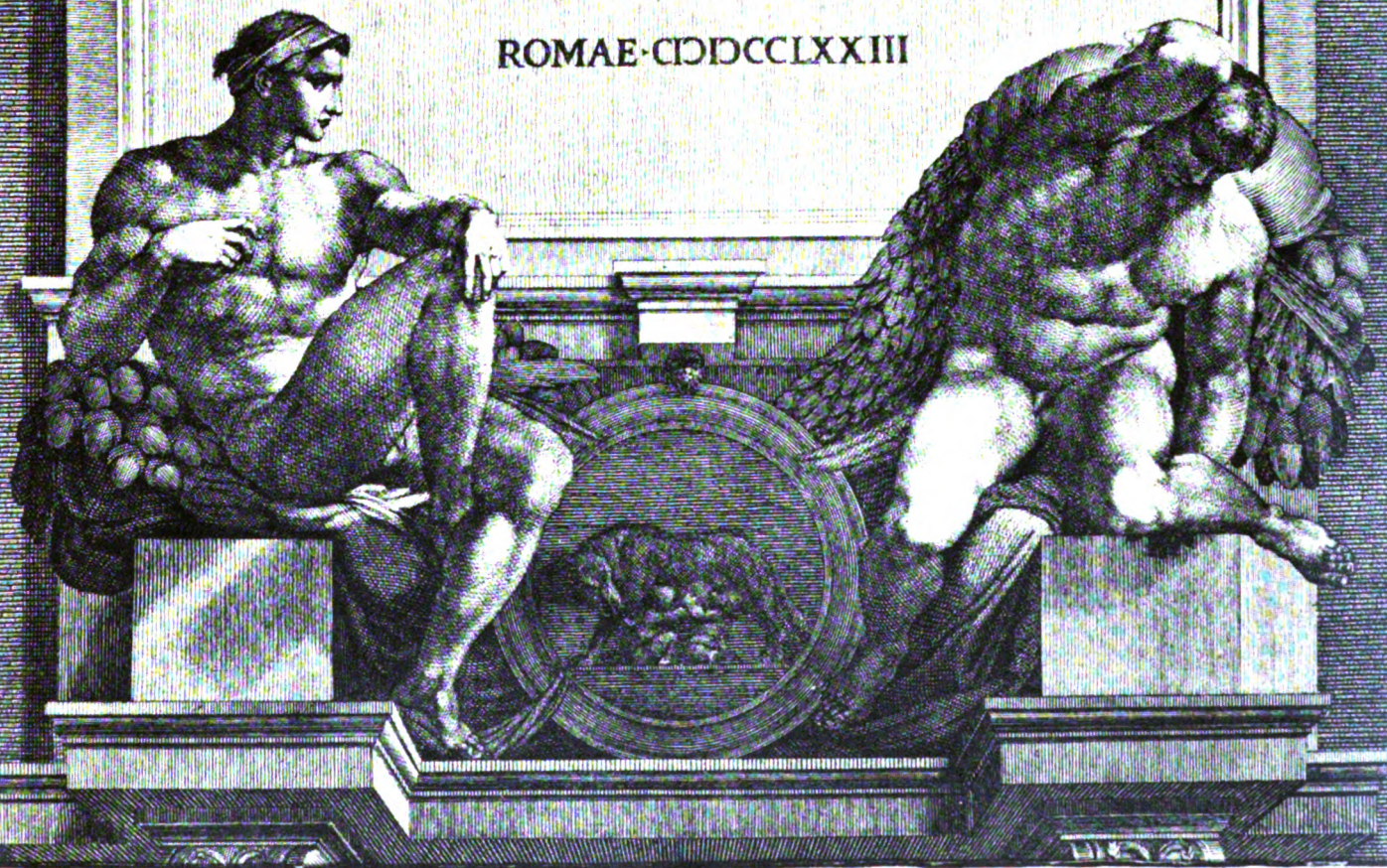
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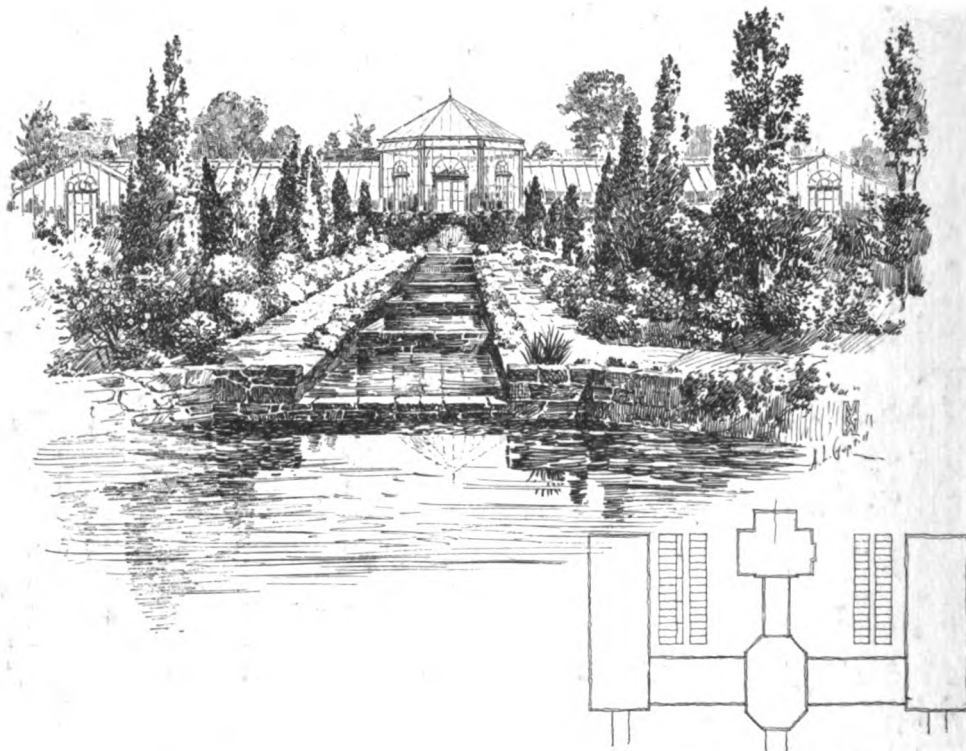
GLASS GARDEN SERIES - NO. 21



THE
ARCHITECT

ITALICA PICTORVM TABVLAE
AERE INCISAE CVRA ET IMPENSIS
GAVINI HAMILTON PICTORIS
ROMAE MDCCCLXXIII





A Horace Trumbauer Subject

SOME twenty or so years ago, when Horace Trumbauer, Philadelphia's Dean of Architecture, designed the P. A. B. Widener group of glass gardens, it was one of the most extensive and pretentious of the time.

This garden group, in its placement at the head of the stone water terraces, is located on the estate

of George D. Widener, Chestnut Hill, Pa.

The plan, from a practical greenhouse side is admirable. It is economical to heat and affords desirable exposures for a wide gamut of growing requirements.

You may be interested to know that we have been building greenhouses for four generations.

This is number 12 of the Guptill series to be followed by 1 more. If you have not a full set of the Hagopian Lithographic series of 10 that preceded, send us your name and we will send you both series.

Lord & Burnham Co.

Irvington, N. Y.

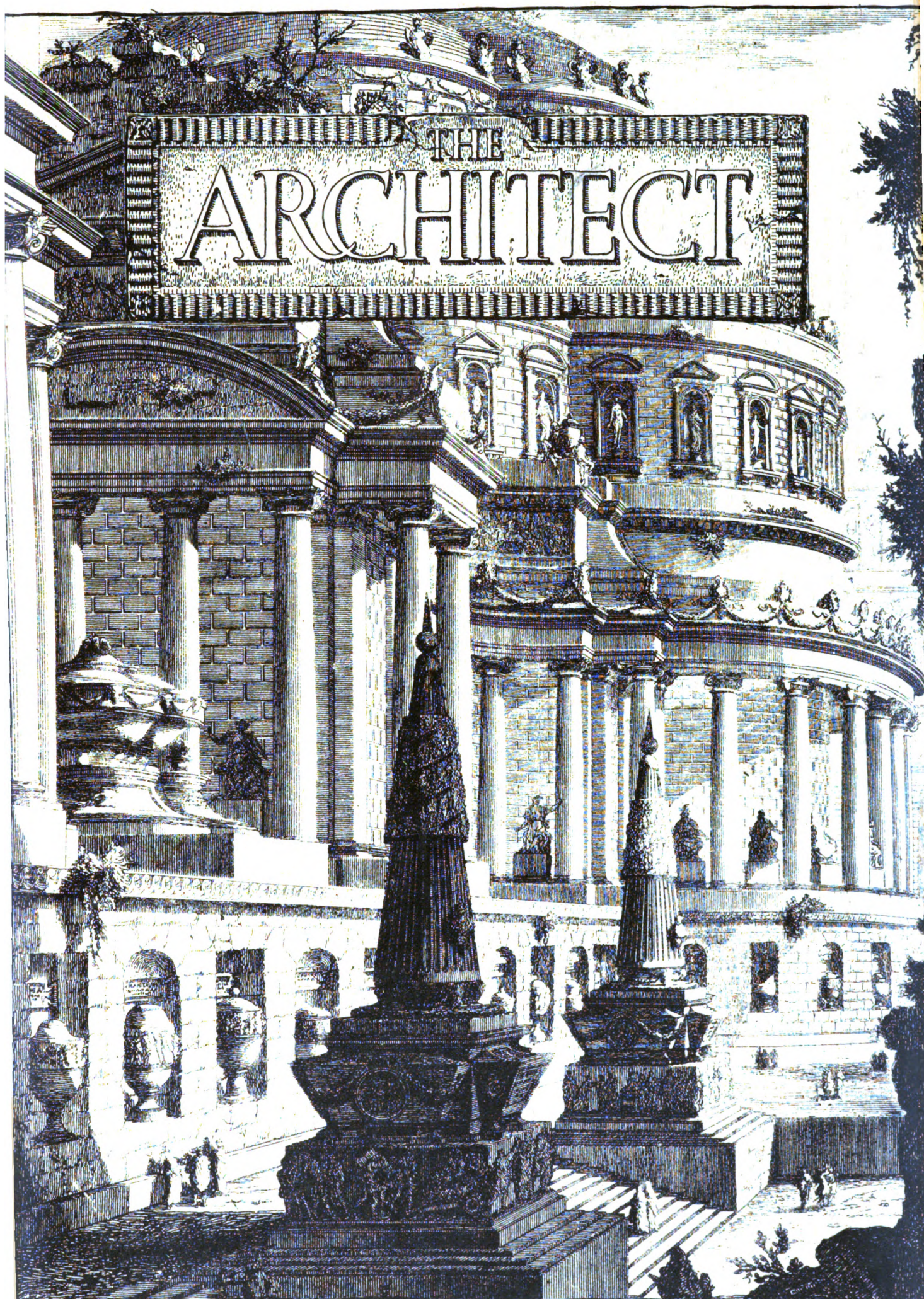
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GLASS GARDEN SERIES - NO. 22

LORD & BURNHAM CO.

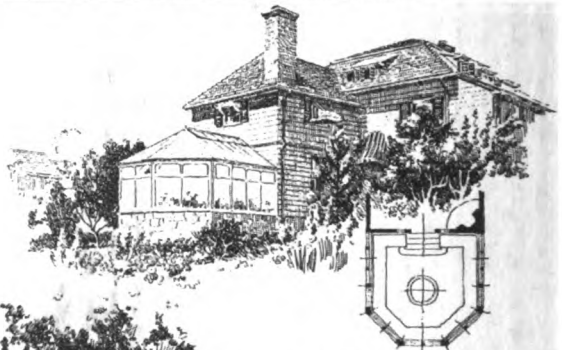


THE ARCHITECT

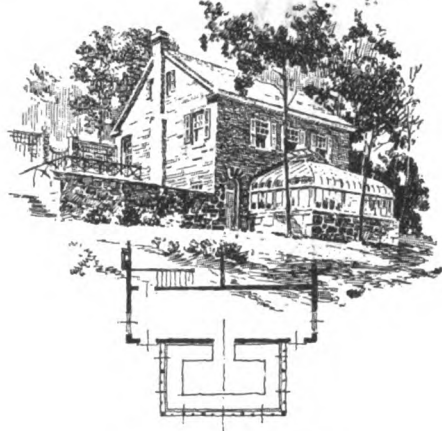
GLASS ENCLOSURES



This one in its linking with a fine brick residence is located in that beautiful section of New Rochelle, New York—known as the Overlook Road.



The R. W. Jones shingle-sided home, neighboring The Evans Group, makes three Frost treatments within practically a stones throw of each other.



In the instance of the W. C. Evans brick group, also located on Overlook Road, the conservatory is adjoined to the garage.

Conservatories From the Viewpoint of Architect Fred G. Frost

IT is Mr. Frost's belief that the insuring of a happy home for flowers and a fitting place to make sunshine captive, is one of the essential parts of a complete residence.

So he designs them with conservatories that fulfill that obligation.

It has been alike our privilege and pleasure to carry out a number of such glass enclosures, with their light but sturdy steel frames, combined with the best of all woods for the purpose—cypress.

Wouldn't you say Mr. Frost has the right idea?

Lord & Burnham Co.
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GLASS GARDEN SERIES - NO. 23

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