

TYSON T. FERREE
ARCHITECT
220 PROFESSIONAL BUILDING
HIGH POINT, N. C.



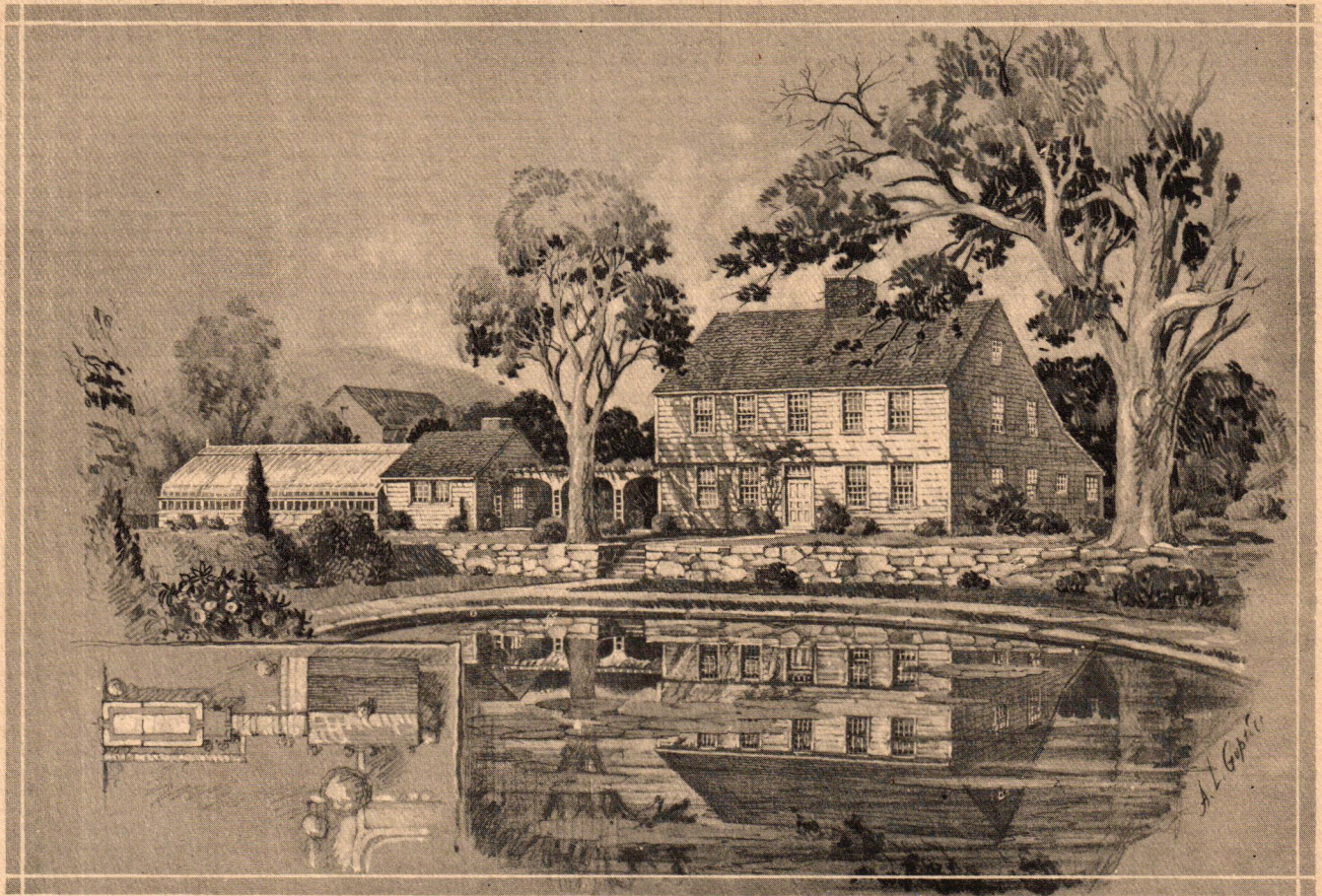
THE
ARCHITECT

\$8.50 the year

MARCH, 1930
TYSON T. FERREE
ARCHITECT
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HIGH POINT, N. C.

Piranesi
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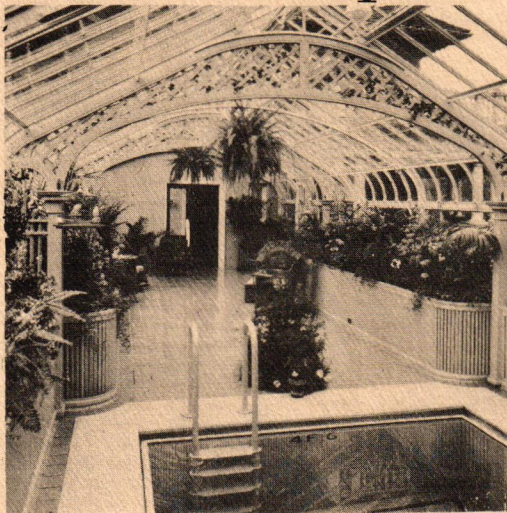
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Built About 1670 For the Famed Captain Eaton

FAMED Cap'n. Horatio Eaton built this Connecticut house about 1670. A decade ago it came into the possession of one who planned to demolish it as soon as his dream house on the hill was designed and built. Meanwhile he restored the old one somewhat and moved in.

He found in this sturdy old house a tranquillity. A simple comfort such as he had never



Here's a happy combination of a Sunning Room and a Plunge. It's the Swimming Pool in a sort of a Junior form.

known. To exercise his hobby of growing things under glass he built a greenhouse, about 18' x 40', utilizing an ancient tool house for the workroom, and linking it up with the pergola.

Needless to add that the new house on the hill has never been built. And never will be.

It will soon be four score years since Lord & Burnham Co. first started building glass gardens.

NEW YORK
ALBANY, N. Y.
PHILADELPHIA

CHICAGO
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FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

March, 1930



Evidence is always interesting

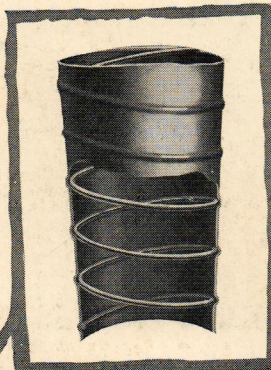
The "test load" is one way to prove the dependability of the Raymond Method. The many great structures that rest upon these piles furnish another picture of their preference by Architects, Engineers and Owners. Every pile is poured into a tapering spirally reinforced steel shell and every shell is left in the ground.

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Raymond Concrete Pile Co.
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A PILE FOR
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—"regardless of length"



Residence
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Warren & Clark
Architects

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Tudor Stone is peculiarly desirable for the house with a broad expanse of roof. For here one has a rare opportunity to utilize the slate in a multitude of shapes, sizes, and color tones, and so design a roof of exceptional beauty.

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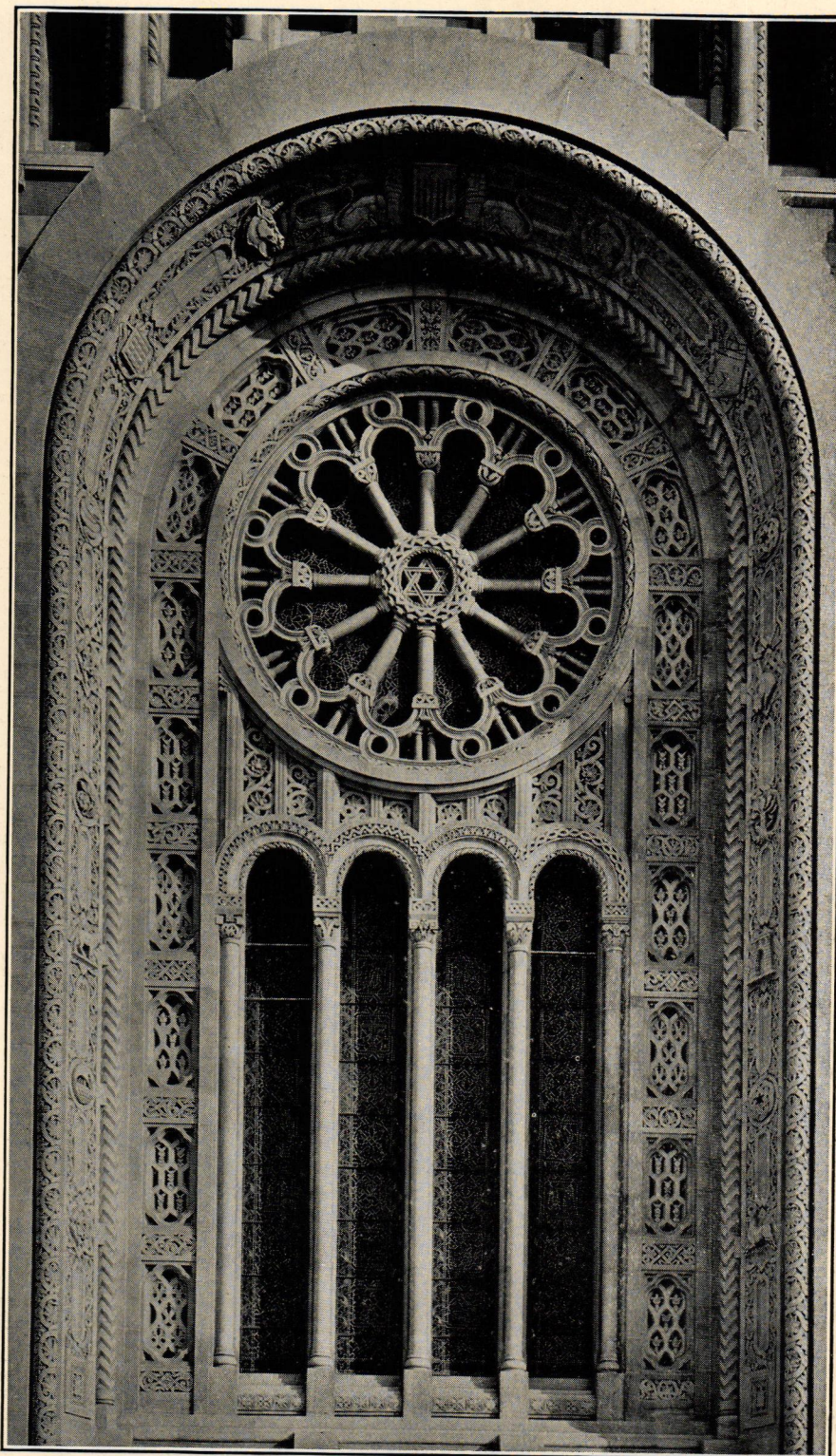
The buildings constructed of Indiana Limestone are the best "samples" from among which to find exactly the stone you're looking for. Look these over—then ask where the stone that interests you came from. Nine times out of ten it will be from a quarry now part of Indiana Limestone Company.

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At right, Detail, Temple Emanu-El, New York City. Kohn, Buller & Stein, Architects. Mayers, Murray & Phillip, Associates. Cauldwell-Wingate Company, Builders. Variegated Indiana Limestone from University and Dark Hollow Quarries.



INDIANA LIMESTONE COMPANY

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LARGE ORGAN CASE ABOVE CHOIR GALLERY IN ST. PATRICK'S CATHEDRAL, NEW YORK CITY

Viewed from Triforum

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Robert J. Reiley, Architect:
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In this Cathedral we also supplied the Sanctuary Screens,
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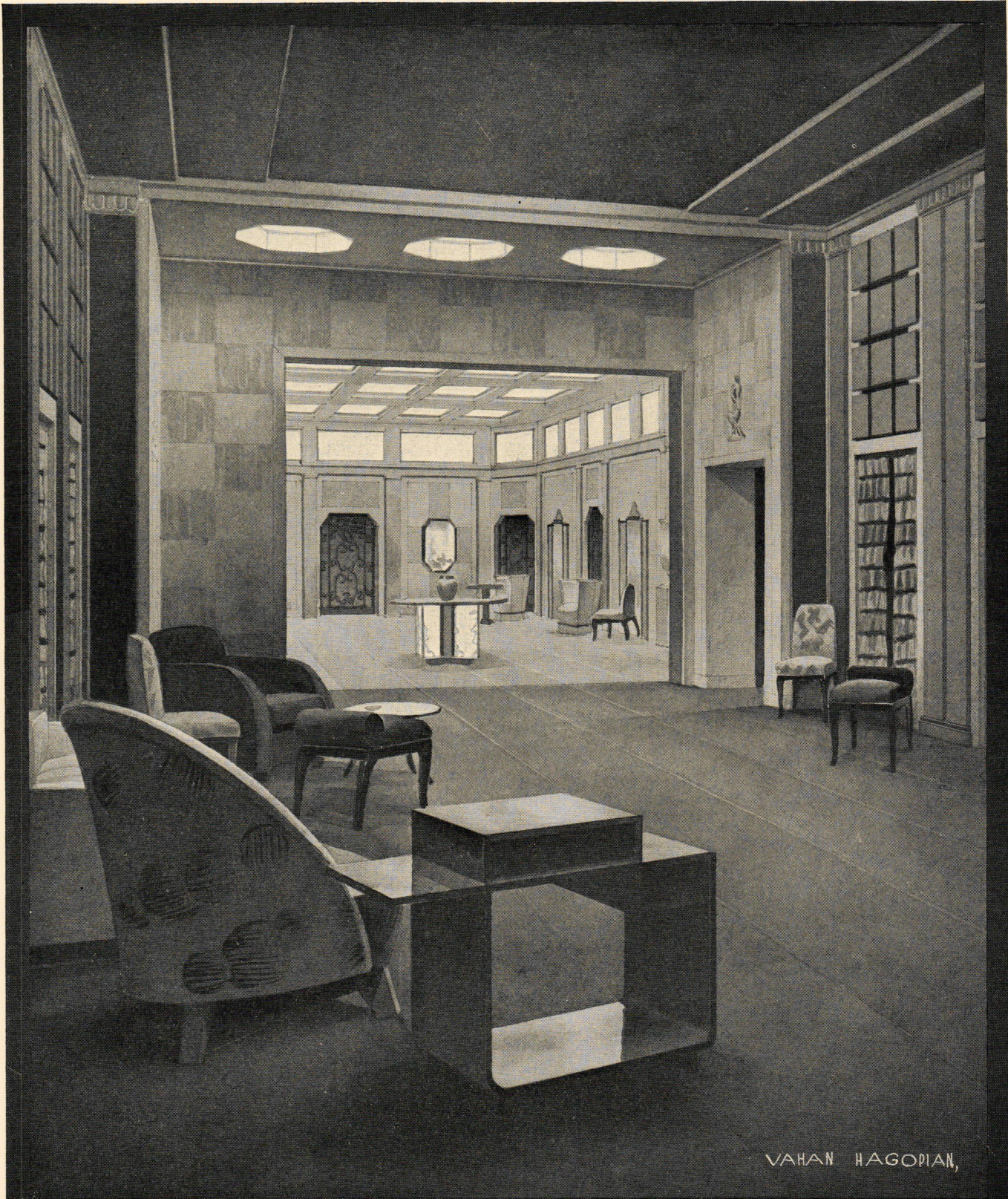
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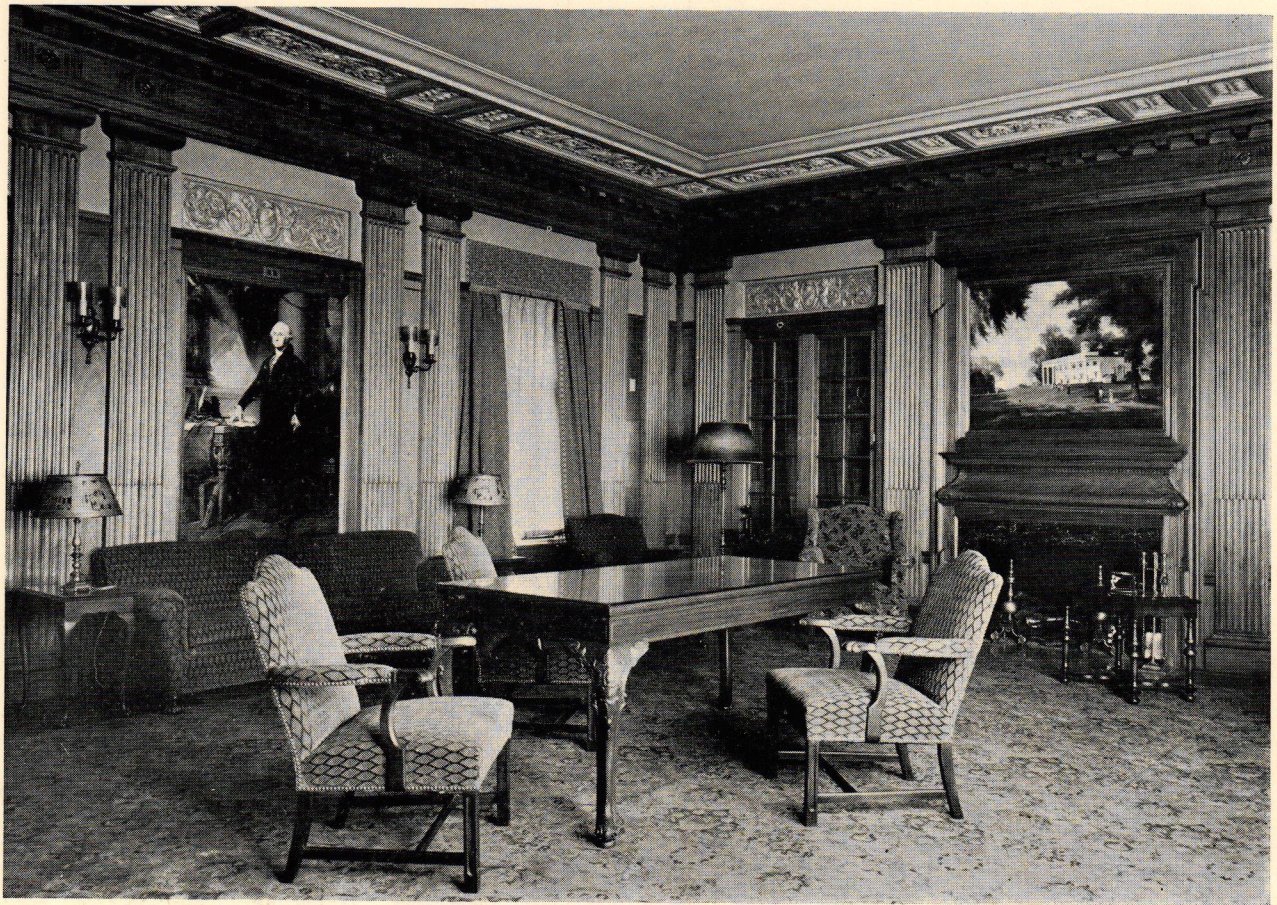
575 Boylston Street, Boston



VAHAN HAGOPIAN,

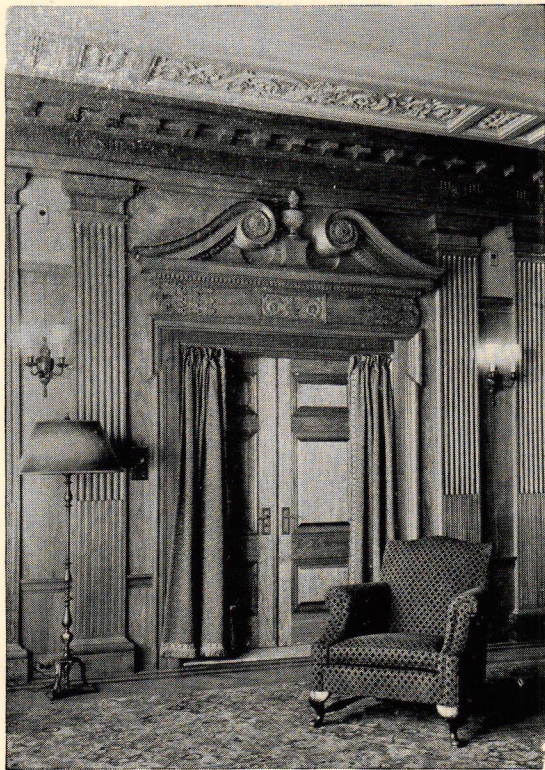
Frink reflectors are used to illuminate the glass ceiling in the fur salon, as well as the display cases throughout the Jay-Thorpe, Inc., store, Whitman & Goodman, designers.

THE FRINK CORPORATION
369 LEXINGTON AVE., NEW YORK
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Two views of the Library of the George Washington Hotel, showing the interesting use of Butternut Wood.

FRANK M. ANDREWS, Architect



ARCHITECTURAL WOODWORK

Architects today are depending more and more on the beauty of paneling and fine wood work to create distinguished interiors. The Eli Berman Company is an organization of expert craftsmen that has for twenty-seven years blended its skill with the genius of the designing architect.

ELI BERMAN COMPANY

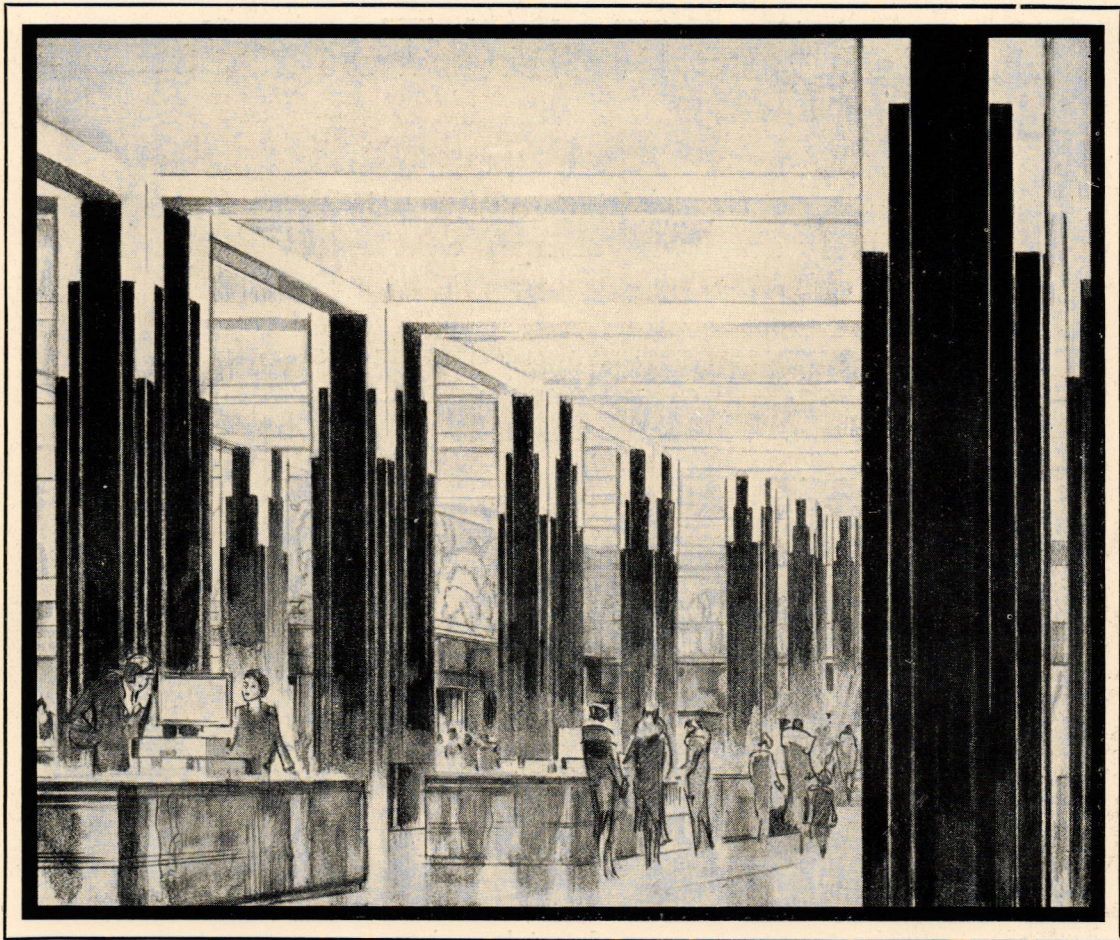
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McKim, Mead & White	Ely Jacques Kahn	Goodhue Associates



For this striking new store interior of Kaufmann's in Pittsburgh, Black Carrara Glass was used for the pillars, topped with their interesting lighting devices. Janssen & Cocken, Architects. Mellon Stuart Co., Contractors.

PILLARS OF POLISHED BLACK

Sheer columns, gleaming black, rising straight from floor to the ceiling—what an accent of modern beauty they create in today's interiors—whether store, hotel, theatre, restaurant or residence!

And this beauty, when secured by the use of Carrara Glass, is permanent. Carrara is easy to handle, easy to keep clean and

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The vogue for black in decoration brings constant need of just such a material as Black Carrara. Let our Architectural Representative give you the complete story of its possibilities and answer any questions you may have.

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Polished Structural Glass

Rugged Fire Flashed Terra Cotta

The many different kinds of Atlantic Terra Cotta have widely divergent, sharply contrasting characteristics.

For example, fire flashed Atlantic Terra Cotta, with the warmth of antique Terra Cotta, scorched by the flame. The color varies from deep bronze to golden buff.

Fire flashed Terra Cotta has strength and ruggedness in effect and in fact. Centuries old in appearance it will endure through centuries to come.

Colors with fire flashed Terra Cotta should be strong, even crude and crudely applied. The fire flashed surface is a wonderfully effective background for color.

Modeling executed with the naive Archaic touch should be confined to entrances, windows, frieze and cornice, contrasted with ashlar surfaces, the ashlar irregular and rough finished.

A building of fire flashed Atlantic Terra Cotta has all the charm of age. Future years will add to the charm.



Atlantic Terra Cotta Company
19 West 44th Street, New York

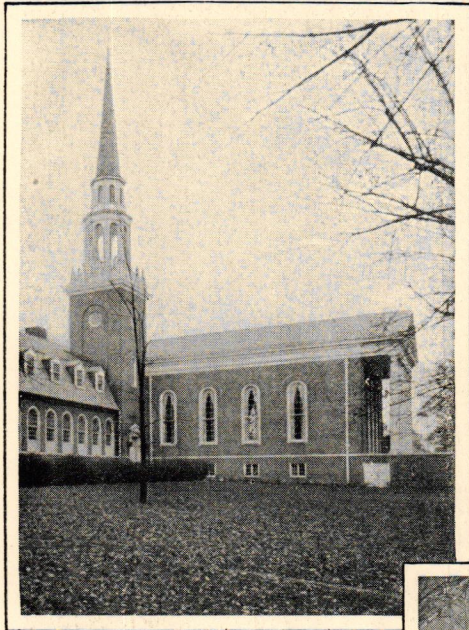
Atlanta Terra Cotta Company
Atlanta, Georgia



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WORKS of ART

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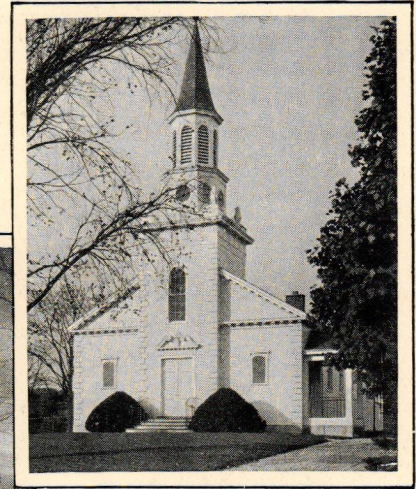


American Radiator Heating

keeps these churches

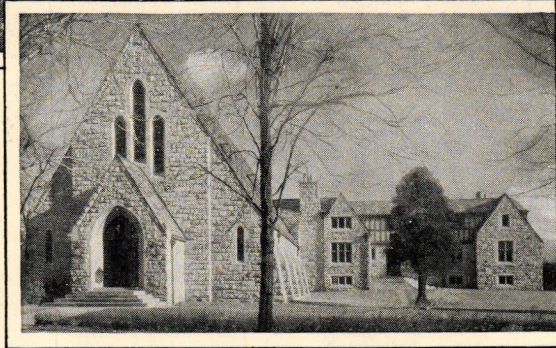
COMFORTABLE . .

West Side Presbyterian Church,
Englewood, N. J. Hobert Upjohn
—Architect



Oyster Bay Reformed Church,
Brookfield, L. I. Delano & Aldrich
—Architect

Catonsville Presbyterian Church,
Catonsville, Md. William Gordon
Beecher—Architect



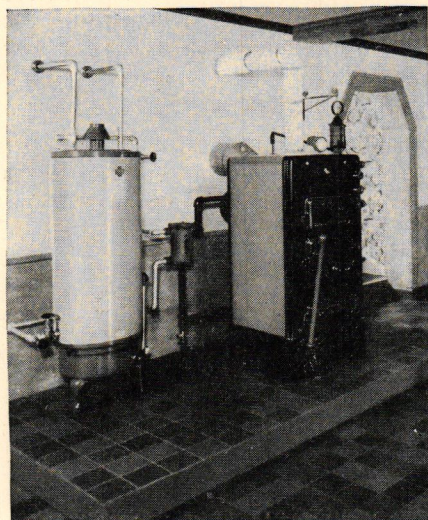
WHEN THESE churches were

designed the architects not only planned beautiful, well-designed buildings but they insured perfect comfort for the con-

gregation by specifying American Radiator heating equipment. They made sure that there would be just as complete satisfaction with the churches when they were finished as there had been with the plans.

In recommending "All-American" installations you give the best guarantee of satisfaction to your clients for a perfectly operating heating unit, where every part—boiler, radiators and accessories—are designed to work together efficiently and economically.

At the right is shown a typical "All-American" heating plant with Redflash Boiler, Hotcoil Gas Water Heater and Excelso Water Heater

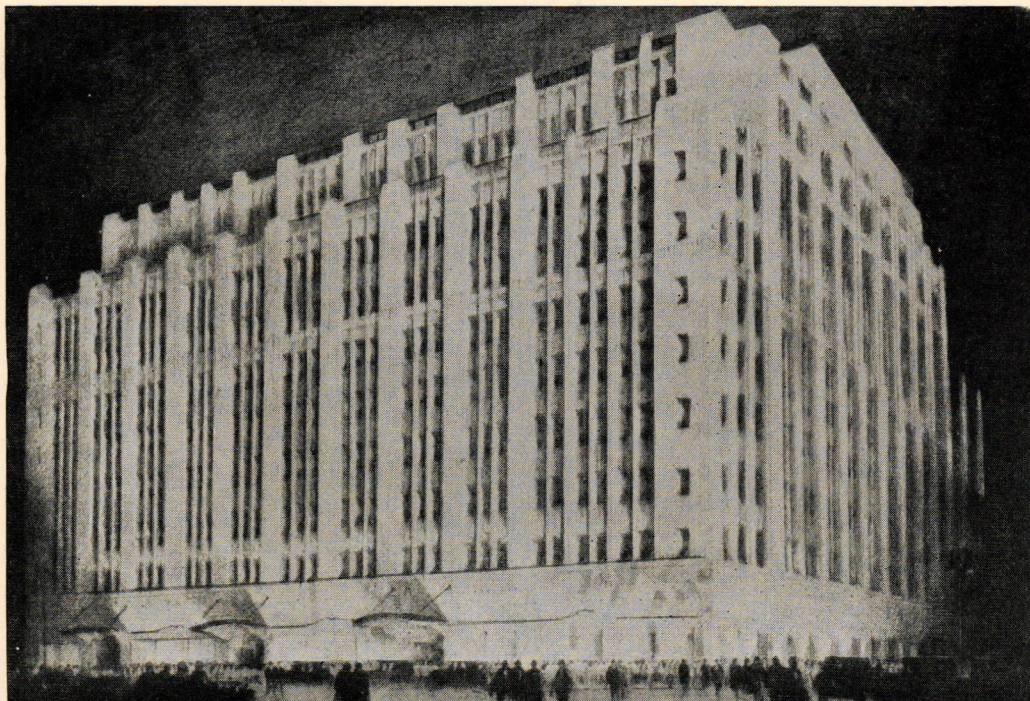


AMERICAN RADIATOR COMPANY

DIVISION OF
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
40 WEST 40th STREET, NEW YORK



"In the heart of Brooklyn, on a site long familiar to millions of people, we are erecting one of the most beautiful buildings in America, devoted exclusively to retailing merchandise. The year 1929 will witness the completion of the first unit of a great structure that will eventually cover almost this entire block, a block with the largest frontage in the city" from statement by Simon F. Rothschild.



The New Abraham & Straus Building, Brooklyn. . . . From Drawing by Hugh Ferriss - Arch. Messrs. Starrett & Van Vleck

A MOST INTERESTING INSTALLATION of TEMPERATURE CONTROL

The Johnson System Of Heat & Humidity Control is installed throughout this impressive, new structure, now in its first stage of completion.

Direct radiators are along the outside walls, as usual. Johnson Thermostats, are placed on piers between the radiators, each thermostat controlling from one to two radiators. Parallel with the outside walls, partitions about nine feet high are erected, a passageway thus formed to make easy access for merchandise to all parts of the store. Inside of these partitions, or in the store space proper, Johnson Pilot Thermostats are erected on columns. The branch lines from these Pilot Thermostats supply air to the Thermostats on the outside wall between the radiators, which in turn operate the valves on the radiators in accordance with the temperature requirements in the store space proper, beyond the partitions.

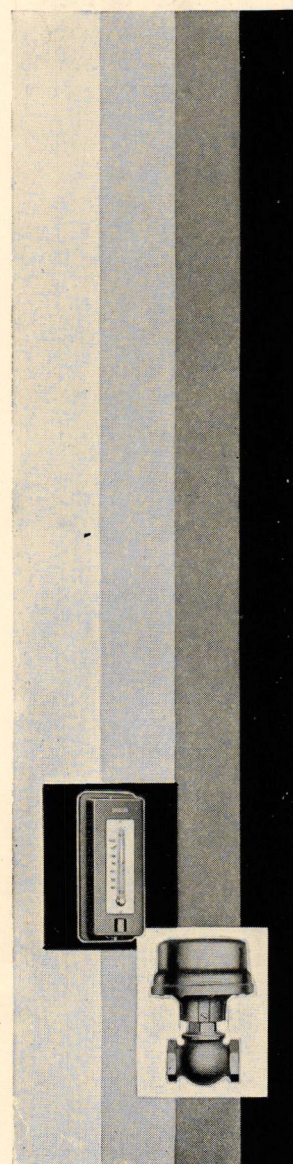
The store's ventilating apparatus is controlled by Johnson Cold Air Thermostats, placed in the cold air inlet duct and operating the diaphragm valve on the first row of the heated coil. Johnson Multiple Thermostats are placed in the fan discharge, controlling the inner rows of the heater coils. Johnson Model Indicators are installed with the ventilating apparatus, operating the cold air inlet and recirculating dampers: so that the supply of cold and recirculated air can be modulated as may be necessary.

The store's vestibules are heated and ventilated with recirculated air: taken from the store, passed through heater coils and delivered into the vestibules. The heating coils here are controlled by Johnson Two-Point Insertion Thermostat, placed in the diaphragm of the fan and operating the diaphragm valves on the heater coil—in conjunction with the pilot thermostat in the main store near the vestibule. If the thermostat at that point becomes too low, the Pilot Thermostat releases air from the Two-Point Thermostat and the full capacity of the heater coils is used for the purpose of heating the vestibule to a temperature sufficiently high to prevent cold drafts in the store space adjacent to the vestibules.

Thus is given another impressive example of the broad utility of Johnson Heat and Humidity Control and the recognized value of Johnson Control on buildings' heating and ventilating apparatus: for maximum efficiency and minimum cost.

JOHNSON SERVICE COMPANY MILWAUKEE, WISCONSIN
ESTABLISHED 1885

JOHNSON HEAT AND HUMIDITY CONTROL



The part Seating Played In Grand Opera's Home In Chicago



CHICAGO'S NEW CIVIC OPERA HOUSE
A triumph of beauty—a masterpiece of architectural design. Graham, Anderson, Probst & White, Architects



CHAIR No. 7860—Specially built for the Chicago Civic Opera House. Back, full spring upholstered in mohair. Seat, full floating spring edge, upholstered in mohair, with new, easy operating noiseless ball-bearing hinge. Standards designed to harmonize with the interior architectural treatment, aisle lights built in.

When the curtain brought to a close Opera's first performance in the new Chicago Civic Opera House, music lovers unanimously acclaimed the auditorium a masterpiece of beauty and acoustical control.

Its seating was a revelation in restful, luxurious comfort. Built and installed by the American Seating Company, the chairs in beauty of design and upholstery, harmonized perfectly with the rich simplicity of the interior. Foremost acoustical experts, after infinite research and experiment, supervised their construction so as to provide the utmost sound absorption value. Thus "American" chairs were one of the factors in eliminating reverberation... and bringing voice or music to the audience clearly, naturally and without distortion.

A.I.A. file on Acoustics and its relation to Theatre and Auditorium seating gladly sent to interested architects.

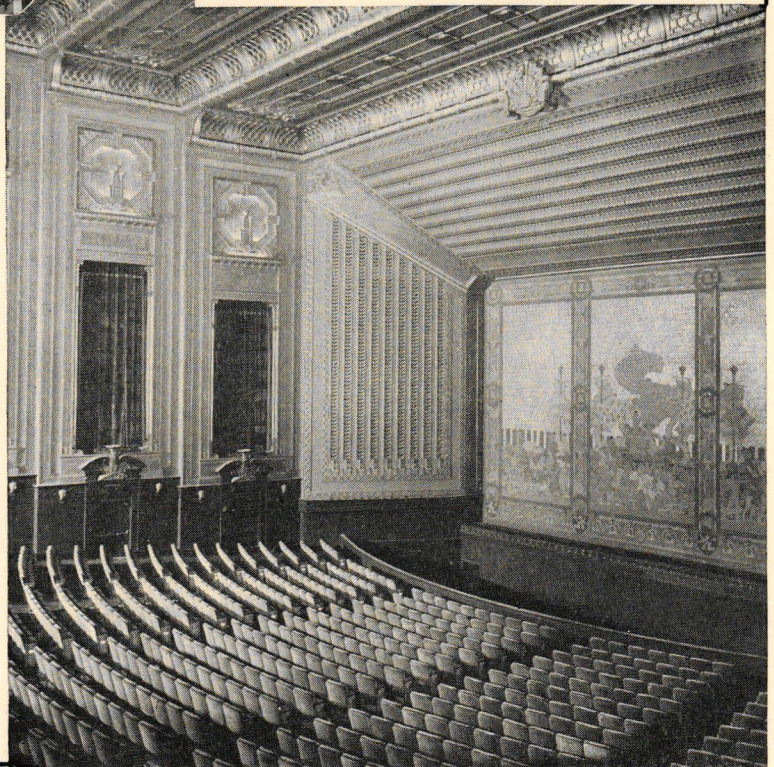
American Seating Company

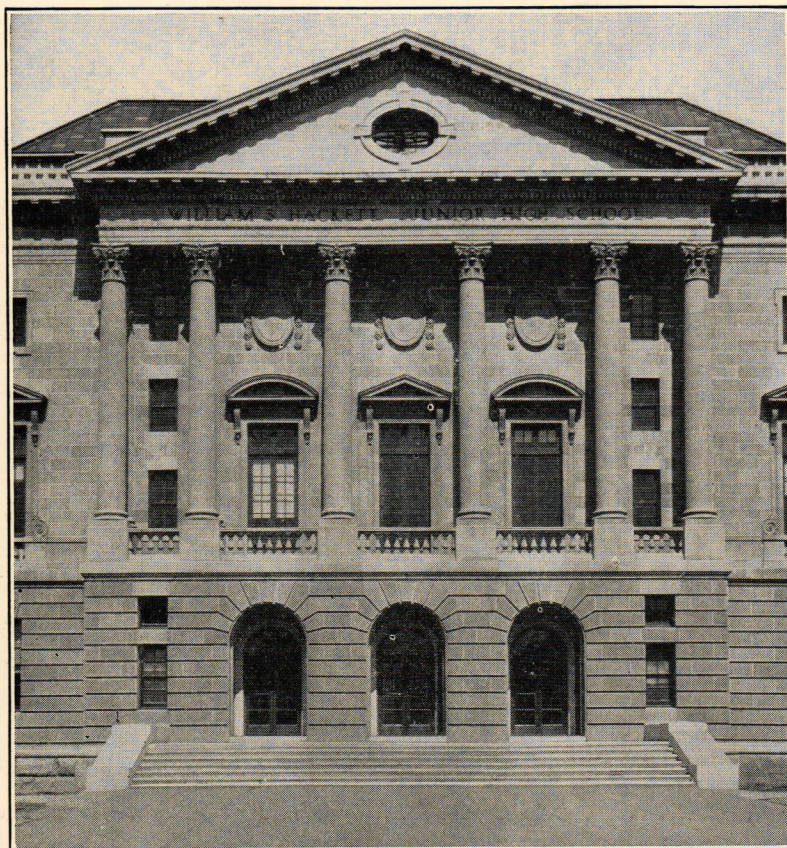
14 East Jackson
Boulevard



Chicago, Illinois

Branches in All Principal Cities





Main entrance detail of the William S. Hackett Junior High School Building, Albany, N. Y. Marcus T. Reynolds, Architect, Albany. The entire exterior of this modern structure, built in 1926, is faced and decorated with cast stone of pleasing buff tints

CAST STONE IN SCHOOL BUILDINGS

School and college buildings are undeniably improving in appearance. Beauty and dignity, as well as utility, are much more in evidence than heretofore. Cast stone is playing an important part in this development, because it affords the architect the utmost latitude in expressing his ideas. It offers a wide range of color and decorative possibilities. This, combined with its structural adaptability, gives cast

Cast stone is a building stone molded from concrete in which the aggregate is especially prepared and selected for durability and appearance. The surface is cut or otherwise treated to produce any desired finish.

stone a high degree of usefulness. When it conforms with the specifications recommended by this Institute, its durability is assured. (Illustrated booklet sent on request.

THE CAST STONE INSTITUTE
33 WEST GRAND AVENUE / / CHICAGO

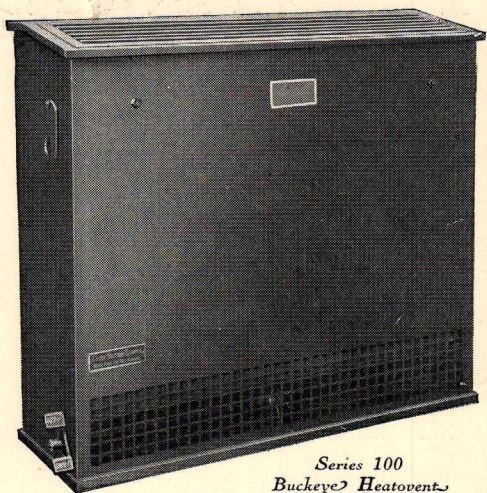


Architect: Carl C. Ade, Rochester, N. Y. WATERLOO HIGH SCHOOL Htg. Contractor: Warnock & Zahndt, Rochester, N. Y.

38 **BUCKEYE Heatavent** Units

supply this building with

MODERN SCHOOL VENTILATION

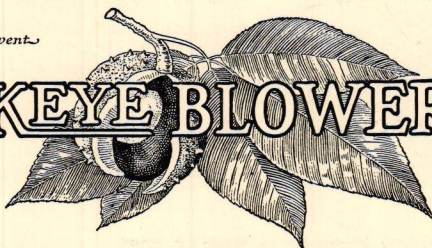


Series 100
Buckeye Heatavent

All classrooms of this fine new Waterloo, New York, High School are supplied with fresh, filtered, warmed air in measured amounts, and at controlled temperatures by the dependable **BUCKEYE Heatavent** Unit System of Heating and Ventilating.

THE BUCKEYE BLOWER COMPANY

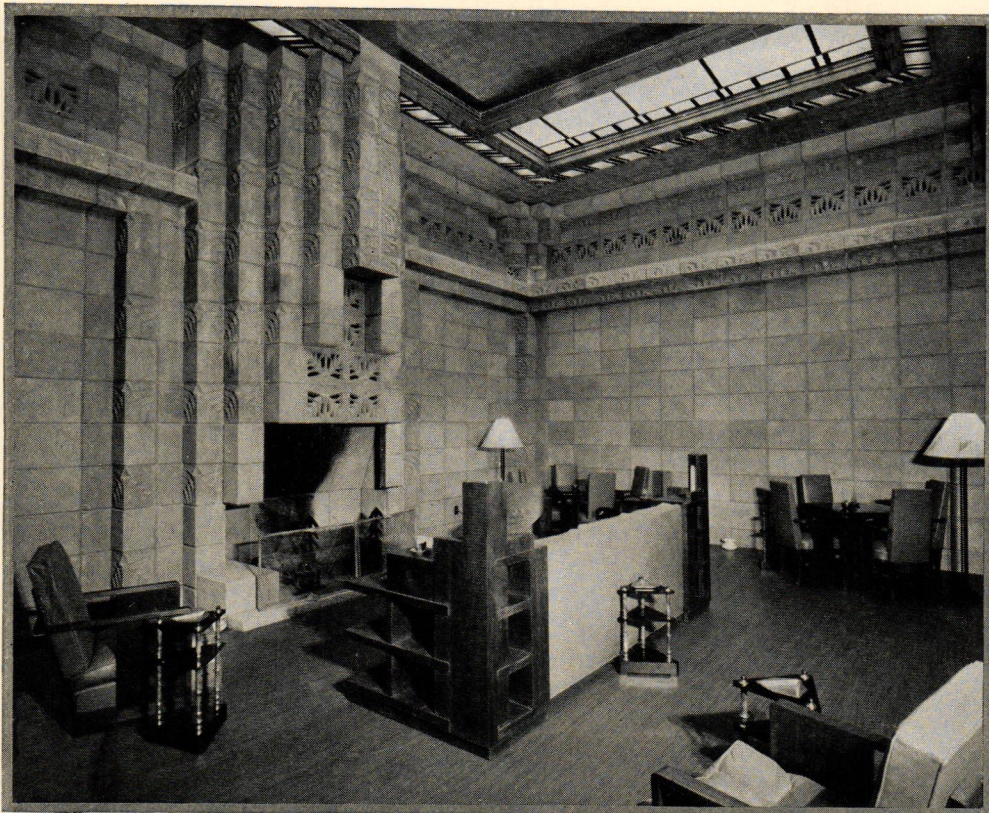
Main Office
& Factory



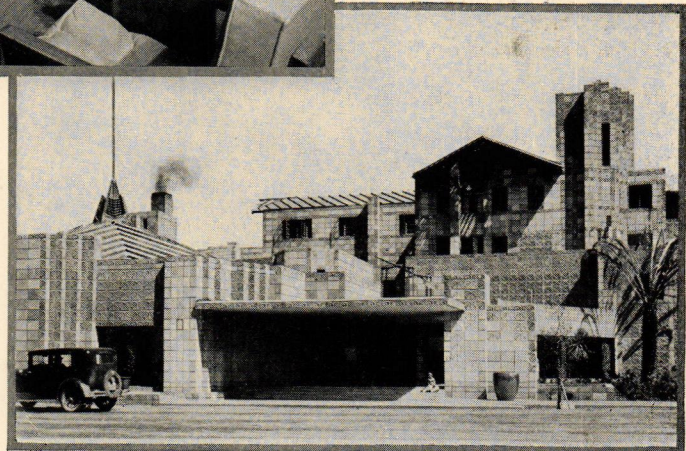
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To the left, an inviting corner in the smoking room of Arizona-Biltmore Hotel, Phoenix, Arizona. Below, the unique exterior. Built of reinforced concrete, faced with cast stone blocks. Interior walls also of cast stone, in plain and conventional designs. Albert Chase McArthur, Phoenix, Architect; Frank Lloyd Wright, Associate; S. M. Benet & Co., Beverly Hills, California, Contractors.



*A most interesting era
in ARCHITECTURE
is at hand*

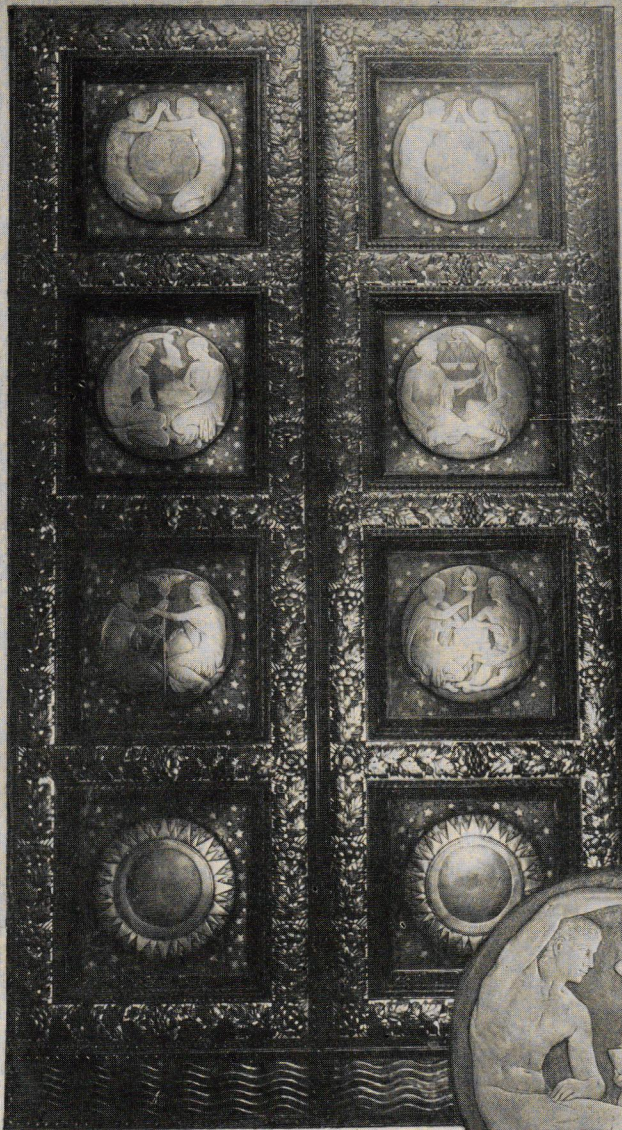
Eight miles out of Phoenix is the Arizona-Biltmore Hotel— forerunner of an advanced stage in modern architecture and construction.

The hotel, and 16 cottages adjoining, are all of reinforced concrete framework. Floors, stairways, and roofs are of concrete. Exterior walls are of cast stone blocks. All four edges of blocks are grooved to accommodate steel

reinforcing rods— running vertically and horizontally— embedded in the mortar with which blocks are laid up.

Interior walls, columns, and exposed beams, in the public rooms, are faced with the same cast stone used on the exterior. Most of the materials used in construction were obtained locally. Further information is available, if desired.

PORTLAND CEMENT Association
Concrete for Permanence and Firesafety CHICAGO



LIBERTY MEMORIAL KANSAS CITY

These Entrance Doors, Cast in Bronze and Nickel-Silver, are submitted as a Distinctive Production in co-ordinated Art, Craft, and Mechanical Interpretation of the Architect's design. They have been pronounced by Eminent Architects as the "Finest Pair of Bronze Doors in America."

An effect of Imposing, Inspiring and Dramatic Beauty is obtained by providing a structural background: rails, stiles and panels are of dull Nickel-Silver with relieved panel figures polished; rails and stiles enclosing the sculptured panels are Cast Bronze, its modelled ornament finished in black oxide with a glint of gold in the high lights, and as this ornament is pierced the silver background sparkles through.

Detail of a cast disc panel is inserted; the pencil sketch below indicates further the architectural surroundings in which these doors are porticoed and fittingly enframed.



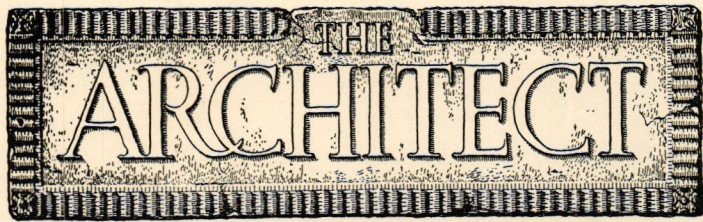
H. Van Buren Magonigle, Architect
Models by
F. Lynn Jenkins, Sculptor
Done in Bronze Handling by
John Polachek Bronze & Iron Plant
A division of

GENERAL BRONZE CORPORATION

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LONG ISLAND CITY, N. Y.





Volume XIII March, 1930 Number 6

THE ARCHITECT is issued monthly 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-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. 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 year, two years \$12.00; Canada, \$9.00 per year; any foreign address, \$9.50 per year.

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FORBES PUBLISHING CO., INC.
THE ARCHITECTS' BUILDING, 101 Park Avenue, New York
Union Bank Building, 25 North Dearborn Street, Chicago

George S. Chappell, *Editor*

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Editorially Speaking

League Policy

WE REFER ELSEWHERE in this issue to some of the exhibits which attracted us as we strolled about the Fine Arts Building at the Forty-fifth Annual Exhibition of the Architectural League of New York. The aim of the succeeding paragraphs is to draw attention to a few shouts and murmurs of protest which have reached us and which we consider well-taken. Our excuse for mentioning anything so local as the New York show is that similar protests may well be raised in other parts of the country.

The gist of complaint, in this special instance, is that the jury as a whole has gone modern with a vengeance and that in so doing they have worked injustice to designers who still cling to traditional forms.

A correspondent whose work is, as the saying goes, "well and favorably known," writes vigorously and frankly as follows. "It is all very well for these modernistic chaps to beat their drums and blow their trumpets about their own performances. They are entitled to make out a case for themselves if they can. It is no affair of mine that they should overstep what I consider the bounds of discreet, gen-

tlemanly behaviour with their ballyhoo. But when they think that they have the right to suppress and dismiss from consideration respectable work of those who disagree with them, they are going pretty far, and they ought to be shown up."

This is not an isolated example of dissatisfaction. It was but a year or two ago when all the exhibits submitted by a firm which had been and still is pre-eminent in the field of classic design were rejected on the presumable ground that they were *vieux jeu*. This action redounded in no way to the credit of the League. Quite the contrary it resulted in a veritable architectural scandal, and in many discussions in which the jury of the period came off a decided second best.

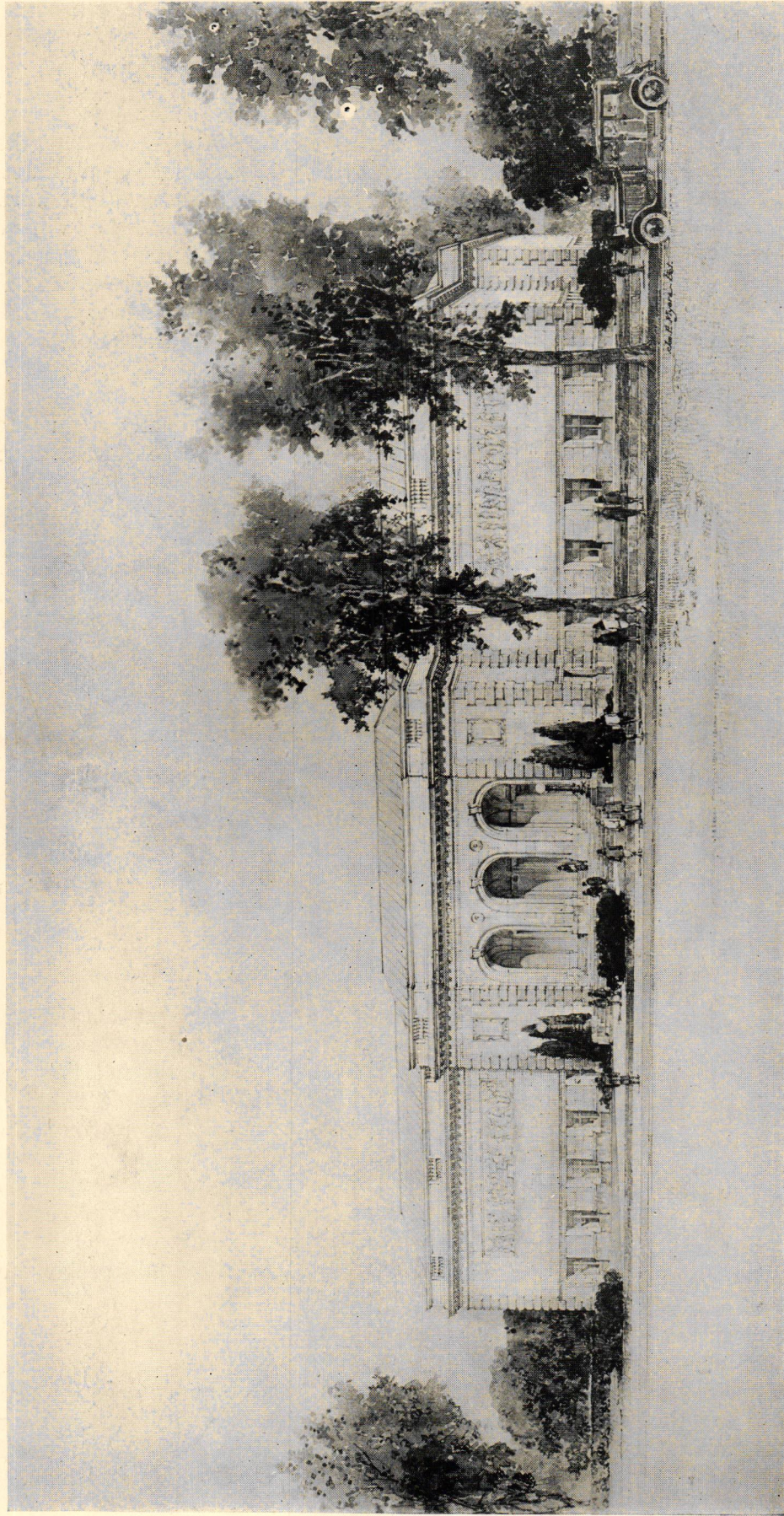
We happen to be "personally acquainted" with several buildings which were turned down by this year's jury. There is no doubt in our mind that space could well have been made for them at the expense, if need be, of some of the large drawings of "projected" schemes of gigantic structures which, in all probability, will never be built. We can not help feeling that the actual completion of a beautiful building deserves more consideration than a drawing, however clever and imaginative, of something which exists only on the drawing board or in the mind of a promoter-architect.

But this is beside the mark. The real point is that the walls should be open to the best in all worthy schools of design. The weeding out of a number of exhibits which certainly are no credit to modernism would have made ample room for more of the other sort of thing which, curiously, a number of people still care for.

The situation, as it stands, presents the rather unusual phase of an academy in which the secessionists, or those so inclined, are not the radicals but the conservatives! The reverse is usually the case. It is quite possible to think of a group of architects forming an exhibition of works in which classic tradition has not been completely scrapped. We imagine such a show would be one of serene beauty. But it would be a pity. We have need only of one, big annual exhibition, but it should be big mentally as well as materially.

John Galen Howard, Poet

"THE OCTAGON" FOR January does the profession a distinct service in publishing Louis La Beaume's appreciation of John Galen Howard's narrative poem, "Pheidias: The Portrait of a Gentleman." We can



J. E. Myers, Del.

Richards, McCarthy & Bulford, Architects, Columbus, O.

Study, General View, Columbus Gallery of Fine Arts, Columbus, Ohio

not improve on Mr. La Beaume's comment when he says, "In this long narrative poem, this monologue revealing the development of a great soul, is summed up the credo of the artist who so strives to relate himself to the world about him that he may in truth be 'vehicle of God to man'. "Like his own great sculpture, like the clean-cut temples which it adorned, the life of Pheidias as here set forth has all the grandeur of simplicity. One comes from the presence of this book as from some grove of Arcady where crystal springs and clear wood notes refresh the spirit."

The narrative itself, beautifully expressed, has its moments of drama and excitement. Thus, the boy Pheidias first imagined his stirring friezes when

"... one day
Over the plain I saw the soldiers running
And beating round the flank, to Marathon."

Pheidias himself was a soldier, sorely wounded in the bloody fight at Salamis. Mr. La Beaume says well, "Athens, in the turmoil of preparation for war, seethed with life more vibrant than ever as it faced the possibility of extinction. Our own world has not yet forgotten the tension and confusion of war-time preparation, and these pages seem as fresh as though they described our own sensations.

' No words
Could quite define what we were fighting for,
Or learning how to fight for.'"

In closing his fine appreciation Mr. La Beaume adds, "Mr. Howard has rendered the nobility of his hero's character with such sympathy as only a kindred spirit can feel. He has given us a portrait of himself no less striking than the portrait of the sublime artist whose story he records."

It is the creation of such things as "Pheidias," as well as Mr. La Beaume's glowing essay, that strengthens our belief that still in the veins of our profession runs something of "the glory that was Greece."

From the Post Office Department

THE FOLLOWING BULLETIN should be of interest and value to all designers of office buildings, the tenants of which frequently find valuable packages, plans and other merchandise reposing on the corridor floors outside their offices for the good and sufficient reason that they are too large to be passed through the slot ordinarily provided for the reception of

mail matter. We gladly reprint it at the request of the Post Office Department.

Mail Door Slots—Office Buildings

OFFICE OF THE POSTMASTER GENERAL,
WASHINGTON, February 12, 1930.

ORDER No. 9905.

In order to adequately provide for the safe delivery to suites in office buildings of not only letters but other mail of larger size when the entrances are locked, it is ordered that hereafter door slots for the delivery of mail in office buildings shall conform to the following specifications:

(1) The clear opening in the outside slot plate shall be $1\frac{1}{2}$ inches wide and 7 inches in length. The size of the chute shall conform to the slot-plate opening.

(2) The horizontal center line of the outside plate shall be located not less than 30 inches from the finished floor line.

(3) If the slot is placed horizontally in the door the chute shall be placed at an angle of not less than 12° and not more than 35° from the horizontal, downward from the outside of the door; and if the slot is placed vertically in the door, the chute shall be at an angle of no less than 12° and not more than 35° toward the hinged side of the door.

(4) The outside slot plate shall be equipped with a spring flap, hinged at the top if the slot is placed horizontally, and hinged at the side nearest the center of the door if the slot is placed vertically. When hinged flap is pushed back into chute there shall be a clear unobstructed passage for mail.

(5) In case it is desired in order to insure greater privacy, it is permissible to attach a hinged flap on the inside plate, providing such an arrangement will not obstruct the passage of mail as ordered above.

WALTER F. BROWN,
Postmaster General,
—Dept. Bull. 15226.

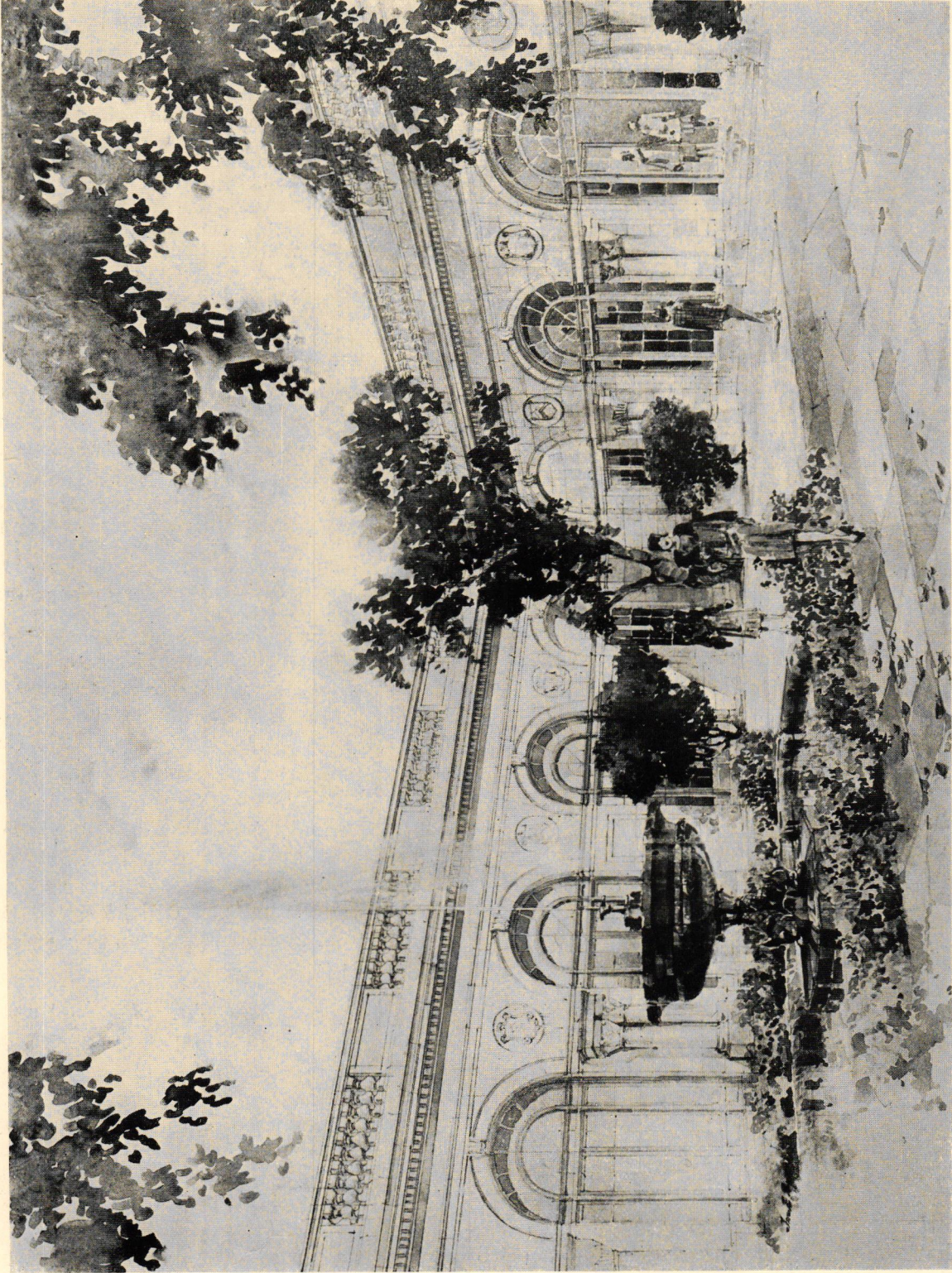
Prizes from Princeton

IN SPITE OF the fact that we claim Yale as our alma mater . . . and she has never denied it . . . we welcome the following announcement from our architectural brothers in Tiger-town. It will be noted that the prizes referred to are not restricted to any collegiate affiliation.

The Princeton Architectural Prizes 1930-1931

Two competitive Prizes of Eight Hundred Dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1930-1931. The purpose of these prizes is to permit men of unusual ability, who desire to complete their professional training, to profit by the opportunities offered by the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University.

The Prizes will be awarded as the result of a Competition in Design to be held from 9:00 a.m. May 22, 1930, to 9:00 a.m. June 1, 1930. The winners will devote the following school year to the study of Ad-



J. E. Myers, Del.

Study, Court, Columbus Gallery of Fine Arts, Columbus, Ohio

Richards, McCarthy & Bulford, Architects, Columbus, O.

vanced Architectural Design, and such other subjects as they may elect. They are exempt from tuition fees.

Candidates for these Prizes shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1930, who have been employed as draftsmen in architects' offices for not less than three years, or who have otherwise demonstrated their ability in architectural design.

Applicants to enter the competition for the Prizes must be filed on or before April 19, 1930.

For application blanks, and regulations governing the Competition and Award, address

The Director

THE SCHOOL OF ARCHITECTURE
PRINCETON UNIVERSITY, PRINCETON, NEW JERSEY

The Herald-Tribune Fails Us

NOT LONG AGO we clipped from the editorial columns of the Herald-Tribune a paragraph on "Color Psychology," a subject that has always interested us. Quite remarkably, we actually have this clipping when we need it. This, in itself is most unusual. Almost everything of this sort which we set aside for an editorial day immediately disappears. It isn't lost, but only comes to light after all occasion for its use has vanished. But here is this one, pat to hand when we really want it.

The first paragraph of this intelligent editorial reads as follows:

Brooklyn is to be congratulated on possessing the largest piece of apparatus for experimental psychology ever constructed, we suspect, in the world. It is the new color-sprayed ballroom of the St. George Hotel, first displayed last Thursday evening to the New York section of the Illuminating Engineering Society and more than two thousand of the society's guests. The room itself possesses no color whatsoever, its walls and ceiling being painted a dead white, relieved only by a series of panels, insets and triangular "flutes," like halves of square organ pipes. The colors, more vivid and varied than any otherwise available, are provided solely by concealed electric lamps, of which thousands are used, divided into scores of separate circuits and tinted three colors—red, blue and green—and white. It suggests a whole new art of decoration both for public rooms and for homes.

The editorial goes on to discuss "color organs," those curious contraptions which play symphonies in color, rhapsodies in blue, etudes in mauve, and the like. But that is not the point.

Reposing in our archives, for immediate future use, are a number of fine photographs of the St. George ballroom referred to. They are very modern and very beautiful in design. The coves and planes, from which the light is projected to the wall surfaces, have called for great ingenuity and much artistic skill. Does the Herald-Tribune editor tell us who is responsible for this design, or who evolved

this last-word in color-decoration? No. He is very learned about Louis Castel, who operated an "ocular clavecin" in 1734; he is careful to mention Dr. G. J. von Allesch and "the late" Prof. Ogden N. Rood, of Columbia, but of the living human who did the St. George ballroom, not a word. He either didn't know, or didn't care, or didn't take the trouble to find out. We welcome him to his seat on this three-horned trilemma, and a "trilemma," as far as we know is a new word, our gift to Funk and Wagnall's.

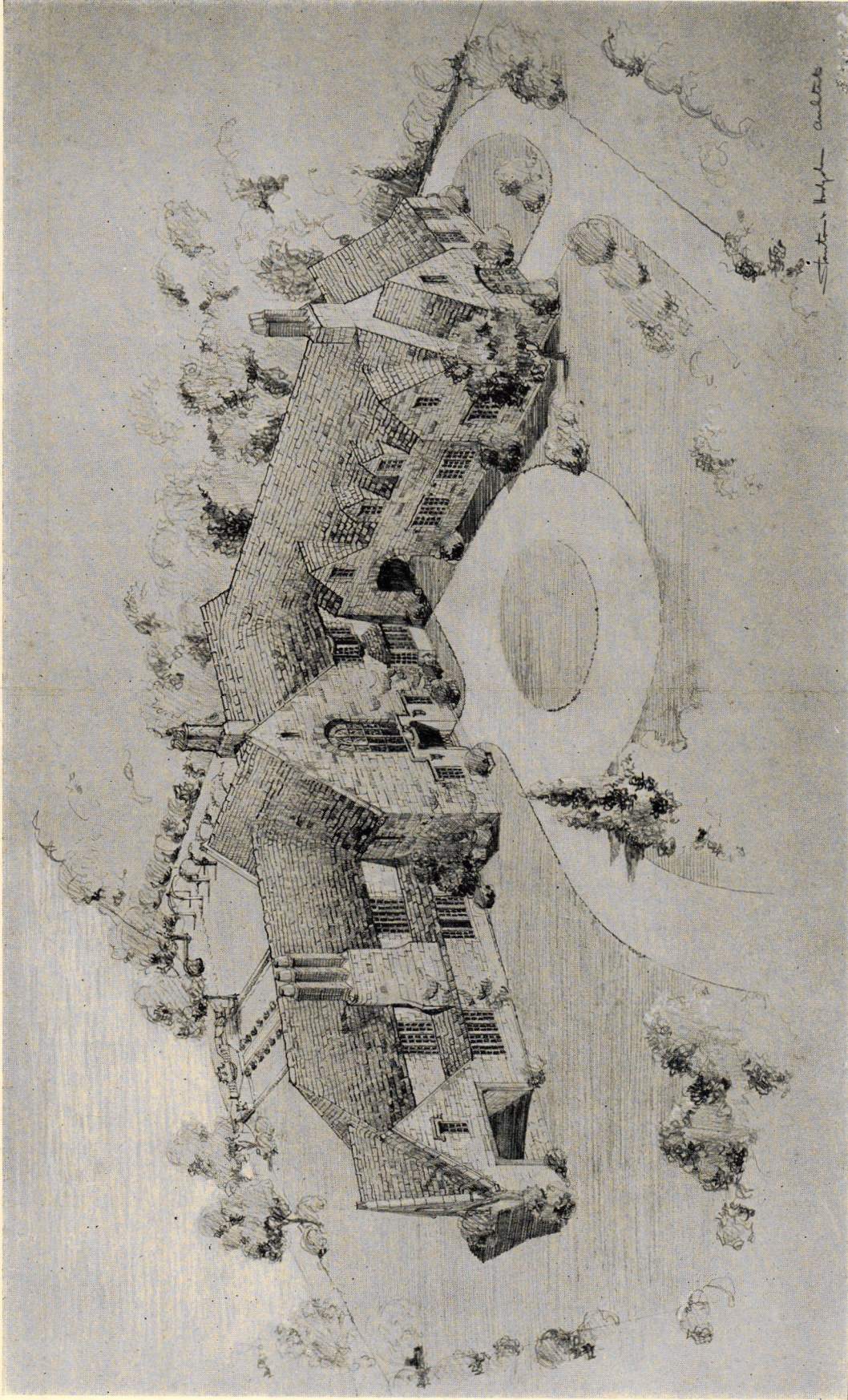
Well, the truth will out. The designer of the St. George room was our own Mr. Winold Reiss, who has done a great stunt with his customary skill and we don't care who knows it. In fact we propose to send our next-to-best galley proof of this daring exposure to the editor of the Herald-Tribune.

On Our Library Table

A BEAUTIFUL PUBLICATION is that entitled "A Monograph of the Work of William E. Fisher and Arthur A. Fisher, Architects," winners of the City Club of Denver award for 1929. Special mention, we feel, should go to the Dentan Printing Company of Colorado Springs for the fine typography which accompanies the plates. In a well written fore-word, George William Eggers outlines the physical conditions and historic traditions which surround the city of Denver wherein the work illustrated is located.

"The firm of architects whose work is presented in this folder," says Mr. Eggers, "is one in which these conditions bear fruit to a marked degree. Their scope has been broad. Their work includes projects both public and private; individual and institutional; they have addressed themselves with apparently equal fervor to problems of pretentious building and problems of modest scale. Their style seems to owe much of its solidity to what we have called the necessary philosophy of this western country. Their designs are colored by this as well as by the deep heritage of the European civilizations to which even our modern life owes its form."

This eloquent exposition of the architectural philosophy of the Fishers is splendidly supported by the plates. In monumental work the Voorhies Memorial, in the Denver Civic Center, is a fine example of bold and yet restrained classic. An ingratiating example of more informal architecture is the delightful Denver Polo Club in which the designers have successfully captured the charm of the old Spanish architecture which came up from the south. Noteworthy, too, is the main banking room of the Denver National Bank. A fine essay in the Italianesque domestic field is the residence of Mr. and Mrs. L. M. Hughes.



Frederick Hodgdon, Del.

Study, Residence in Wilmette, Illinois

Staunton & Hodgdon, Architects, Chicago.

From the Bridgman Publishers of Pelham, N. Y. we have received a book entitled "High Lights of Architecture," by Edith Long Thurston. It is indeed a stimulating little volume. In the compressed space of sixty-four pages, the text gives a mercifully brief resume of the principal styles, all the way from the time of Cheops to that of the Chansins. It is written with imagination and spirit and might well precede as well as sum up more extensive research. In the last paragraph a hopeful note is sounded by the author who says, "Our advantage over the past is in being able to refer to all the mistakes and successes of the builders of all time and to analyze, adopt or disregard as we choose." This, perhaps, is being a bit over-optimistic. Few architects have time to pause and consider *all* the architectural errors which have been committed, and if they did, Heaven help them, they would probably never put pen or pencil to paper. Nor are the errors of the past any guarantee that we will not make fully as many mistakes as our predecessors. All that can be fairly assumed is that we will make them in our own way.

We regret somewhat the heavy lined illustrations which seem to us, by their very boldness and over-emphasis, to fail in suggesting the quality mentioned in the text.

A Citation for Mr. Waid

THE ARCHITECT extends its personal and official congratulations to D. Everett Waid, to whom has been awarded the 1929 Medal of Honor of the New York Chapter of the American Institute of Architects for "distinguished work and high professional standing." The award was made by a jury composed of Messrs. W. A. Delano, Otto R. Eggers, Arthur Loomis Harmon, Hardie Phillip and Ralph T. Walker.

"Mr. Waid is among the foremost of those men," said the citation, "who by long years of unselfish devotion, sound judgment and high integrity have notably contributed to the advancement of their profession.

"To these services he has added great personal generosity. In the practice of his profession he has occupied a position of heavy responsibility, discharging the trust reposed in him with marked ability. This medal is awarded as a lasting recognition of his architectural accomplishments and as testimony to the esteem in which he is held by a profession which is in so many ways his debtor."

Since 1914 the Medal of Honor has been bestowed largely upon individuals in recognition of outstand-

ing contributions to architecture. Its recipients have included Whitney Warren, Henry Bacon, John Russell Pope, Benjamin Wistar Morris, C. B. J. Snyder, C. Grant LaFarge, Bertram Goodhue, John W. Cross, William Alciphron Boring, William Mitchell Kendall and the firms of Delano and Aldrich and Tracy and Swartwout.

Mr. Waid is a past president of the American Institute of Architects and of the New York Chapter of the Institute. As chairman of the Building Committee of the Institute, Mr. Waid is actively directing a movement to raise \$600,000 among the architects of the United States to develop The Octagon, historic Washington structure made famous by Dolly Madison, as the national center of architecture and the allied arts.

To Build or Not to Build

WHAT WITH SPRING knocking at the gate, and pussy-willows and colds-in-the-head, and all that sort of thing very much to the fore, it is seasonable to discuss whether right now is not the time to haul out the long cherished plans and go right at the construction of the little old home or office building you have in mind. Our Institute president, C. Herrick Hammond says it is. "Build now" is his slogan, according to reports. Building costs, he says, are lower than they have been for several years and architects are urged to thrust the pen into the hands of trembling clients with the stern admonition, "Sign here." This is all very well and may be sound advice but somehow we have a suspicion that there is a catch in it somewhere. Can it be that money is a little bit scarcer than it used to be? Our experience has been that when anything is cheap it is always just as hard to buy because everyone is hard up. Things will be better, but they are still far from well. The client, on his side, the man behind the fountain-pen, has seen various holdings shrink like the shirt of that pitiful little boy whose mother didn't use Wool Soap. And he doesn't want to lose what shirt he has left.

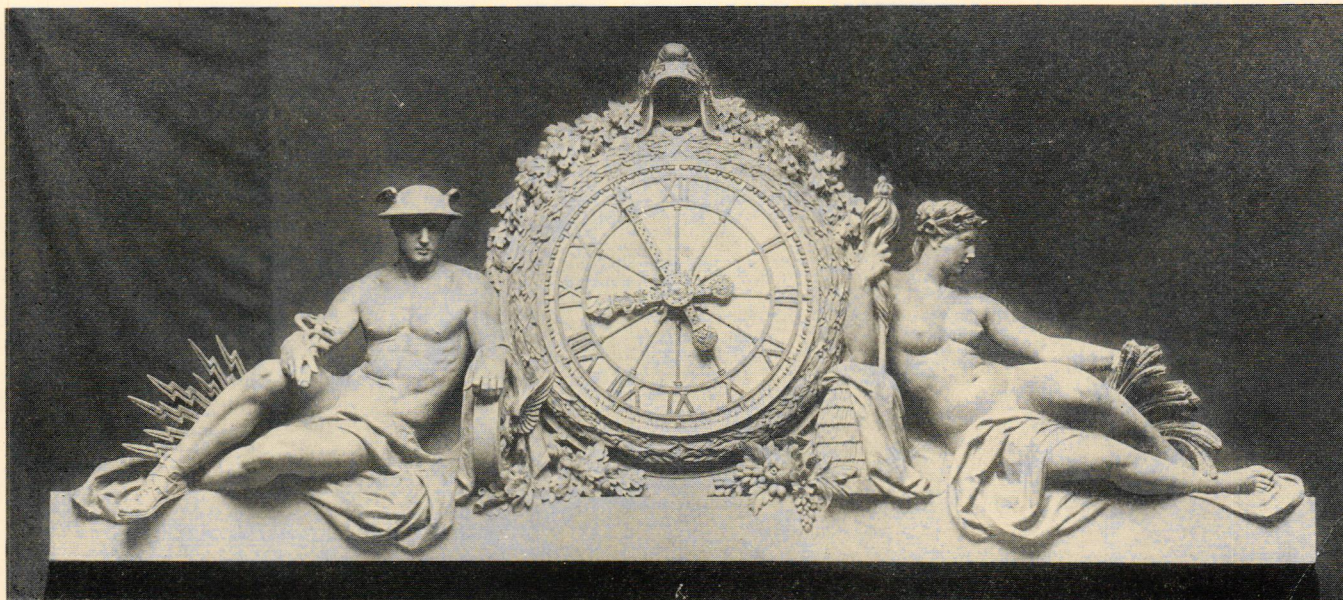
We couldn't honestly go to such a man and advise him to go ahead. If he happens to be one of the fortunate few who has the old iron-men all tucked away, well and good. Mr. Hammond's advice is sound. Now is certainly no time for him to hoard. On the contrary, it is his grand opportunity. Otherwise he is just sowing trouble for himself and for everyone concerned. Does it not all simmer down to the proposition that the best time to build is when you have the money to do it with?



Ernest Born, Del.

Study, Entrance to Denison University, Granville, Ohio

Gehron & Ross, Architects, New York.



Clock, New York Central Building, Designed by Edward McCartan
The Forty Fifth Annual Exhibition of The Architectural League.
Comments by The Editor.

The Architectural League

Our Annual Reactions to an Interesting Show

By GEORGE S. CHAPPELL

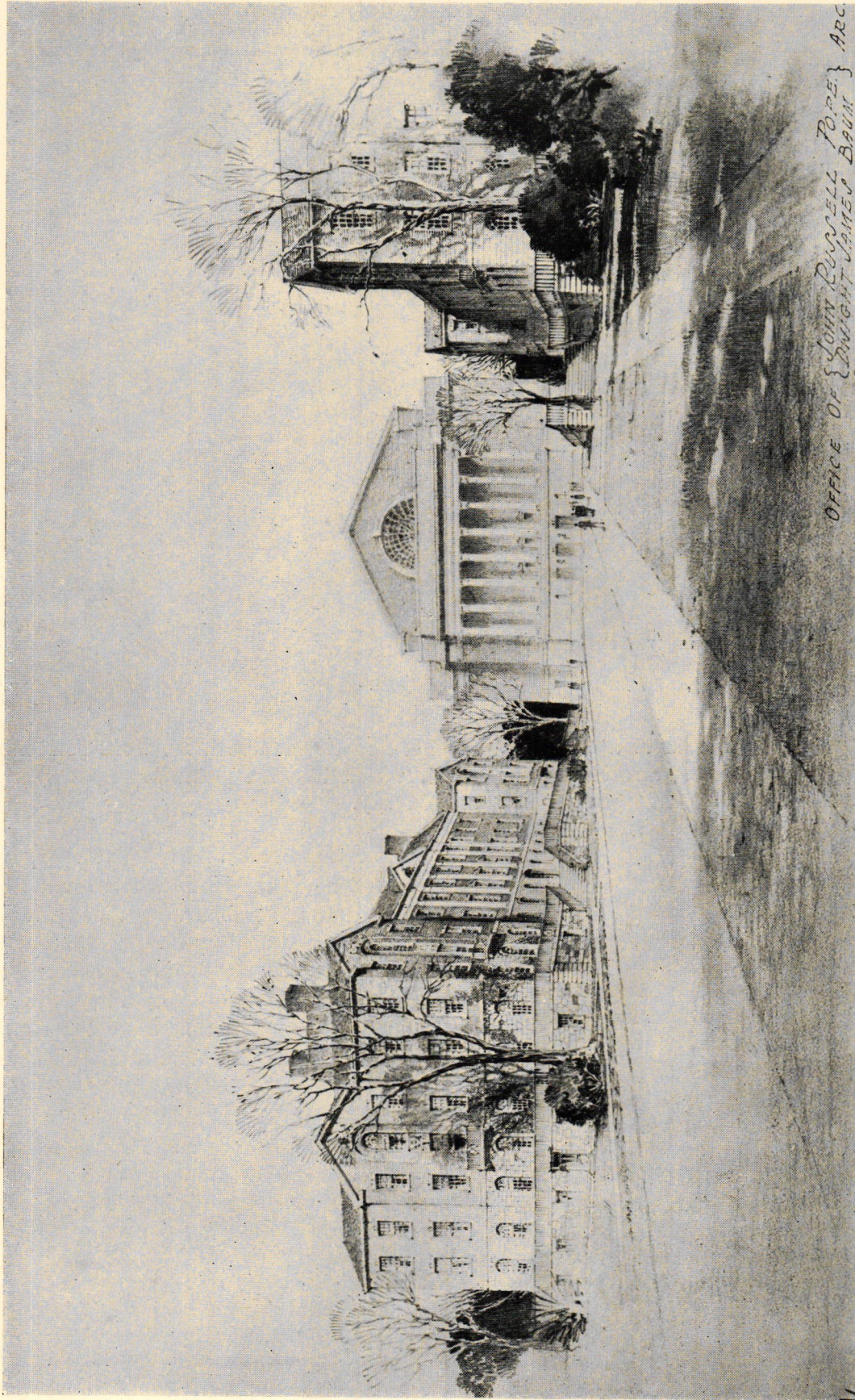
IT WAS RATHER gratifying to get back to a smaller show at the League this year for, in matters of design, we find that the less the acreage the greater is our absorption. We found much to interest us in this, the Forty-fifth Annual show.

We did not find the exhibition as exciting as in the past, probably because we have become completely accustomed to the modern idiom in skyscrapers. The old thrill is lacking although we still derive much pleasure from well studied masses and fine silhouettes. The gold medal in architecture was well bestowed on the Chicago firm of Holabird and Root for their impressive showing in high buildings. Following their special show at the League in East Fortieth Street, the now familiar forms of the 333 North Michigan Avenue, the beautiful Palmolive Building, and others held up finely in quality when exhibited with the work of other competitors. These two excellent designers achieve the quite unusual quality of individual distinction in their designs, a thing very difficult to do. Great reticence in handling the modern style has a leveling influence. So strong is the family resemblance between many buildings by different architects that it is hard to tell them apart.

This is not the case with the work of Holabird and Root, which has extraordinary variety, freshness and energy.

The winner in the mural painting section was Boardman Robinson with his decorations for the Kaufman Store in Pittsburgh. We were disappointed in the single panel shown, after having our anticipations raised by the black-and-white reproductions. The strong contrasts from a peculiar livid white to the darks of the composition seemed to us to disrupt the panel unfortunately. But perhaps the artist had in mind the soot laden atmosphere of Pittsburgh which is guaranteed to turn any painting into an old master inside of a year. This same lividity not to say biliousness of color scheme extended to a decoration by Suzanne Miller, but this was made bearable by a real elegance of design which is characteristic of her work.

D. Putnam Brinley won an honorable mention for his decoration of "Brooklyn, Past, Present and Future," of which we can say nothing as to color since it was shown in cartoon only. The composition of

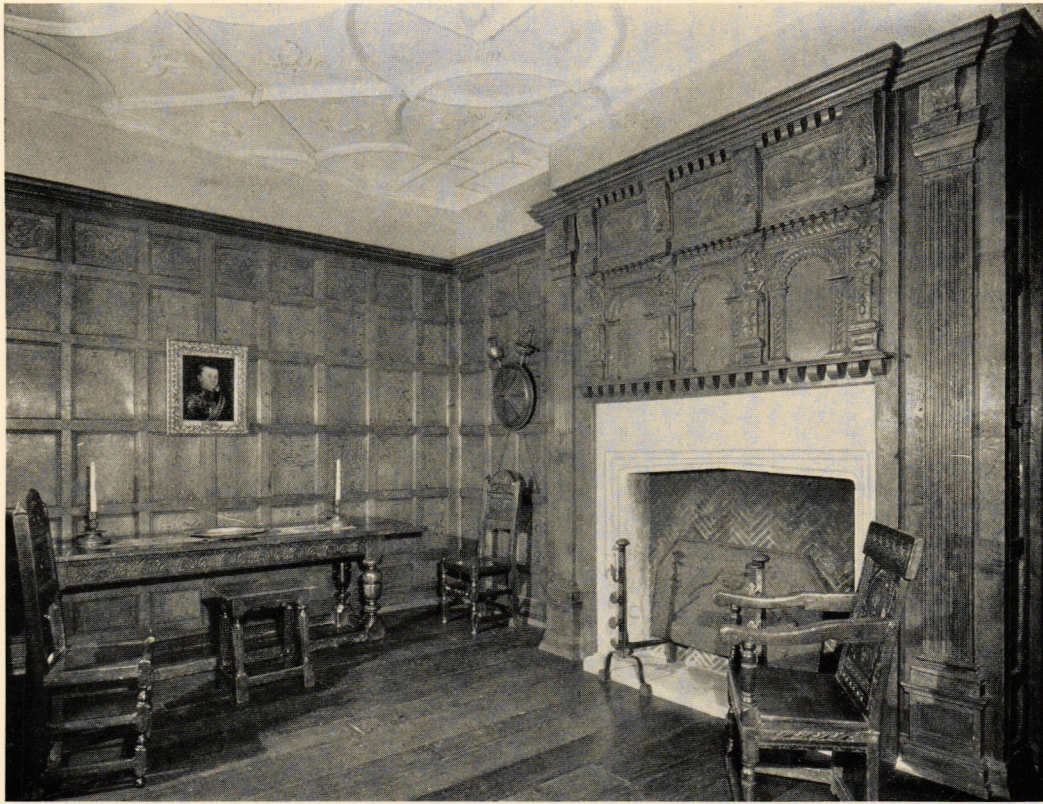


OFFICE OF JOHN RUSSELL POPE }
 DWIGHT JAMES BAUM } ARCH

Otto R. Eggers, Del.

Office of John Russell Pope,
 Dwight James Baum, Associate Architects, N. Y.

Study. Proposed Group, Syracuse University, Syracuse, N. Y.



THE JUSTICE'S ROOM, PRINKNASH PARK

ENGLISH, JACOBEAN, EARLY XVII CENTURY

The Period Rooms of the City Art Museum of St. Louis

With a Few Notes by MEYRIC R. ROGERS, Director

Editor's Note. We are indebted to Director Rogers of the City Art Museum of St. Louis, Mo., and to Mr. Louis LaBeaume, Vice President of the Administrative Board of Control, through whose kindness and cooperation we have been able to secure the fine plates and text matter which follows. It is distinctly heartening to know that these beautiful rooms are permanently installed in St. Louis, to add their attraction to the many already to be enjoyed in the wide-awake and highly intelligent metropolis of the Mississippi Valley.

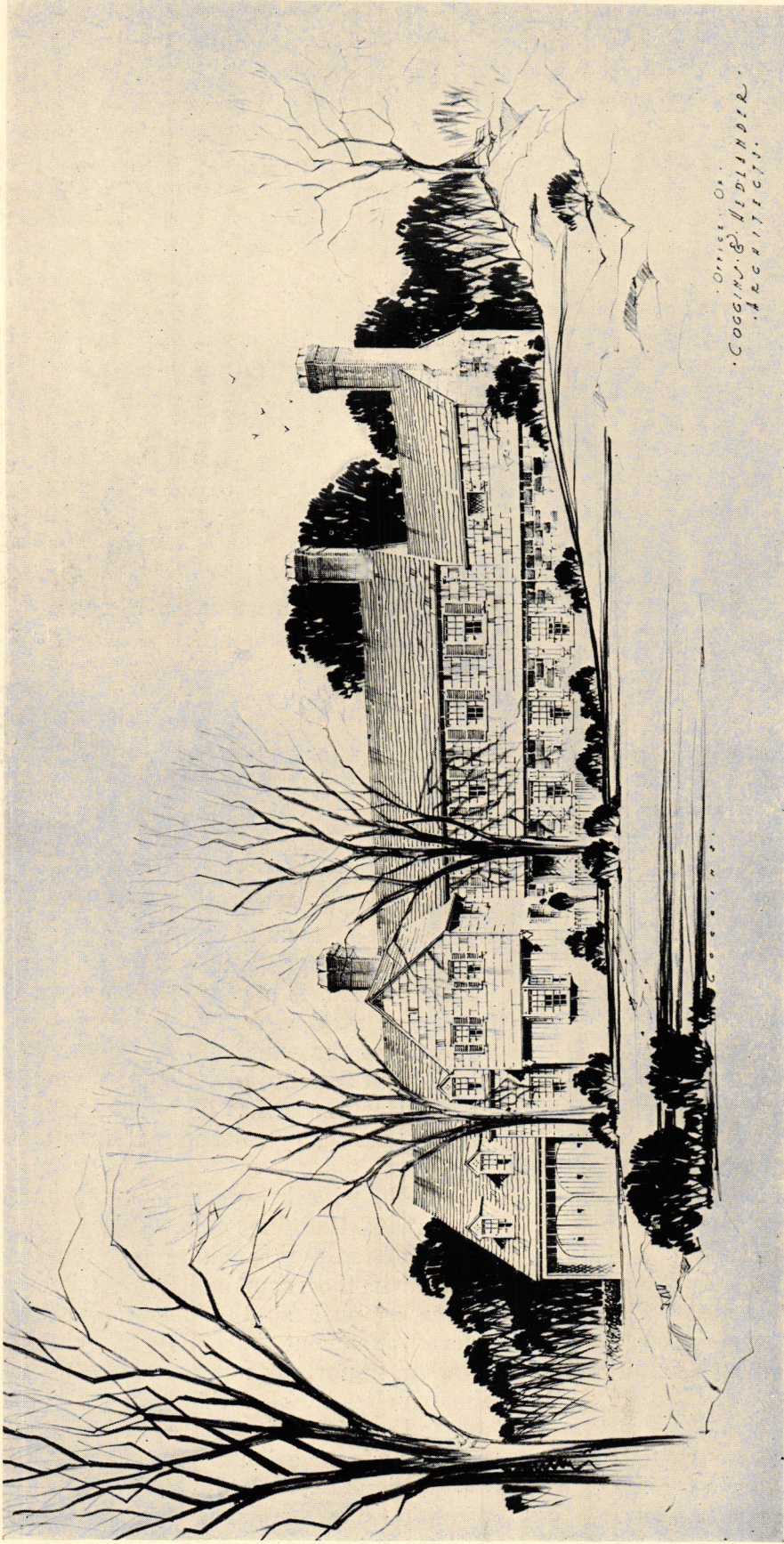
The Prinknash Room

PRINKNASH PARK is an ancient estate near Gloucester, formerly part of the demesne of the mitered abbots of what is now the cathedral of that city. After the suppression of the monasteries by Henry VIII., the place passed through various hands, finally coming into the possession of Sir John Bridgeman, a successful lawyer and Chief Justice of Chester, early in the seventeenth century. This room was probably built by him and used as a sort of study or council chamber and has been traditionally known as the Justice's Room.

Although probably not actually constructed before 1625, the treatment of the paneling is typical of the Elizabethan style, which the conservatism of the west country craftsmen followed well up to 1650.

The stone fireplace retains a Tudor arch, over which is a typical wood mantelpiece with arcaded panels separated by terminal figures. The dragon motifs used in the upper range of panels, and forming a sort of frieze, is a very usual one in west country work and may be found also in the wainscot chair in front of the window. The door, with its carved panels and flanking pilasters, is a very fine example. It is unfortunate that necessities of communication make it necessary to keep it always open.

The table with heavy, bulbous legs, the two side chairs and the fine joint stool, are all authentic pieces of the period and might actually have found a place in the room in its original setting. These pieces, as well as the paneling, show the use of carved ornament, but inlay of colored woods was another important method well illustrated here in the paneled back of the wainscot armchair. This method of inlay, or intarsia, originated in Italy, probably from oriental sources. A superb and almost unique example of this work in England is the writing cabinet, formerly in the collection of Sir George Donaldson, shown in this room. This piece



H. L. Coggins, Del.

Coggins & Hedlander, Architects, Stamford, Conn.
Study, Residence for Paul De Weirdt, Esq., Stanwich Road, Greenwich, Conn.

Office of
COGGINS & HEDLANDER
ARCHITECTS

was probably made about 1550, either by a foreign worker in England or by a native craftsman closely following a foreign model. The structure is walnut faced with rosewood, in which the delicate sprays of gillyflowers are inlaid in varicolored woods. The materials used were rare exotics at this time coming into the market in small quantities with the opening of communication with the Indies. Such a piece as this must, therefore, have been an exceedingly prized possession, appealing keenly to the Elizabethan love of the curiously beautiful.

A portrait by Moro and various pieces of armor and metalwork, not all of English make but of this time, have been introduced to give, so far as possible, the actual aspect of a room of the period.

The Charlton House Room

THIS NOTABLE ROOM of pine paneling, with the greater part of its furnishings, was presented to the Museum by Joseph Pulitzer as a memorial to his wife, Elinor Wickham Pulitzer. It would be difficult to imagine a more beautiful or gracious tribute. Though taken from a famous Jacobean mansion not far from Greenwich, Kent, this room was undoubtedly a later addition, built probably about 1725 or shortly after, in the manner then current. It bears the earmarks of the style of James Gibbs, the most eminent pupil of Sir Christopher Wren, and archi-



MANTLEPIECE, PRINKNASH PARK ROOM
ENGLISH, EARLY XVII CENTURY

tect of the famous St. Martin's-in-the-Fields, Trafalgar Square, London.

On entering the room it is clearly apparent that a greater elegance and lightness of design differentiates it from the Wren type in spite of the rather massive bookcase and fireplace which are the main features of the room.

The soft golden tone of the pine aids, of course, in this effect, but the recessed paneling and mouldings, marked in part by fine carving rather than bold profile, are the real reasons for it. The bookcase on the end wall to the left on entering is an unusual feature in a room evidently intended for general living purposes rather than a library. It is a very vigorous piece of design, showing distinctly French influence, especially in the treatment of the



THE JUSTICE'S ROOM, PRINKNASH PARK

ENGLISH, JACOBEAN, EARLY XVII CENTURY



E. V. Gauger, Del.

Study, Residence for Warren Chandler, Esq., St. Louis, Mo.

La Beaume & Klein, Architects, St. Louis.



THE CHARLTON HOUSE ROOM

carved ornaments, which is of superb quality. Originally, of course, access to the room was had only by the two doors at the west end, but museum purposes have made it necessary to cut a blind door through the paneling beside the bookcase.

In furnishing, effort has been made to make the room representative of what would have normally been found in a mid-eighteenth century interior of the type. Examples of all the styles from Queen Anne to Chippendale have been used, but in the main mahogany is the dominant material. Attention is called particularly to the two fine shell-back, parcel gilt, George II. side chairs on the window wall and an armchair and settee in the style of William Kent, the latter covered in old Genoese velvet according to the fashion of the period. The gilded mirror between the doors is one of a pair of very representative early eighteenth century pattern, while below is a rare marquetry writing table of distinctly continental type dating from about 1700. The paneling lends itself well to the showing of eighteenth century portraits, Romney, Raeburn and Reynolds being here represented in examples from the Charles Parsons Collection. A pair of rock crystal chandeliers of the period indicates one means of artificial lighting, though in actuality these were probably supplemented by

sconces and candlesticks. It is unfortunate that on account of fire risks and necessities of general lighting, it is impossible to rely on these old methods.

Oriental porcelains and enamels have been used as incidental ornaments, since these were much in vogue for the purpose during the eighteenth century, when importations of such things from China were made in considerable quantity.

The Pomponne Salon

UPON STEPPING INTO this room one is instantly struck with the radical dif-



THE POMPONNE SALON

ference in feeling and character between it and the preceding interiors. It is a difference greater than that of style, a change in point of view—of race. The treatment of the paneling and of the windows has a quality of line foreign to the mass and texture quality of the English rooms, and, in consequence, a distinction of quite another kind.

This room was removed from what remained of the Hotel de Pomponne at the corner of the Rue d'Antin and the Rue des Petits Champs, Paris, and dates from the early years of the eighteenth century, when the Louis XV. style was maturing out of the tentative stages of the Re-



OAK CONSOLE TABLE, FRENCH, LOUIS XV

gency. The design is a purely decorative conception devoid of any reliance upon Classic forms for its structure save the conventional division into dado, upper wall and cornice. Stability is given by a balance of vertical and horizontal lines relieved from monotony by curvilinear treatment of panel head and mirror frame, which are enriched with carving in the solid wood of most exquisite delicacy. The heavy elaboration of the Regency style has been passed and the occasional over-exuberance of the Louis XV. ornament carefully avoided. Though the designer is unknown, its architectural restraint recalls strongly the work of the younger Blondel.

PLATES FOR MARCH

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Frank J. Forster, Architect, New York

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CURTISS-WRIGHT FLYING SERVICE HANGAR, Los Angeles, California

Gable & Wyant, Architects, Los Angeles

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STUDIES

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Residence of Paul De Weirtd, Stanwich Road, Greenwich, Conn.,

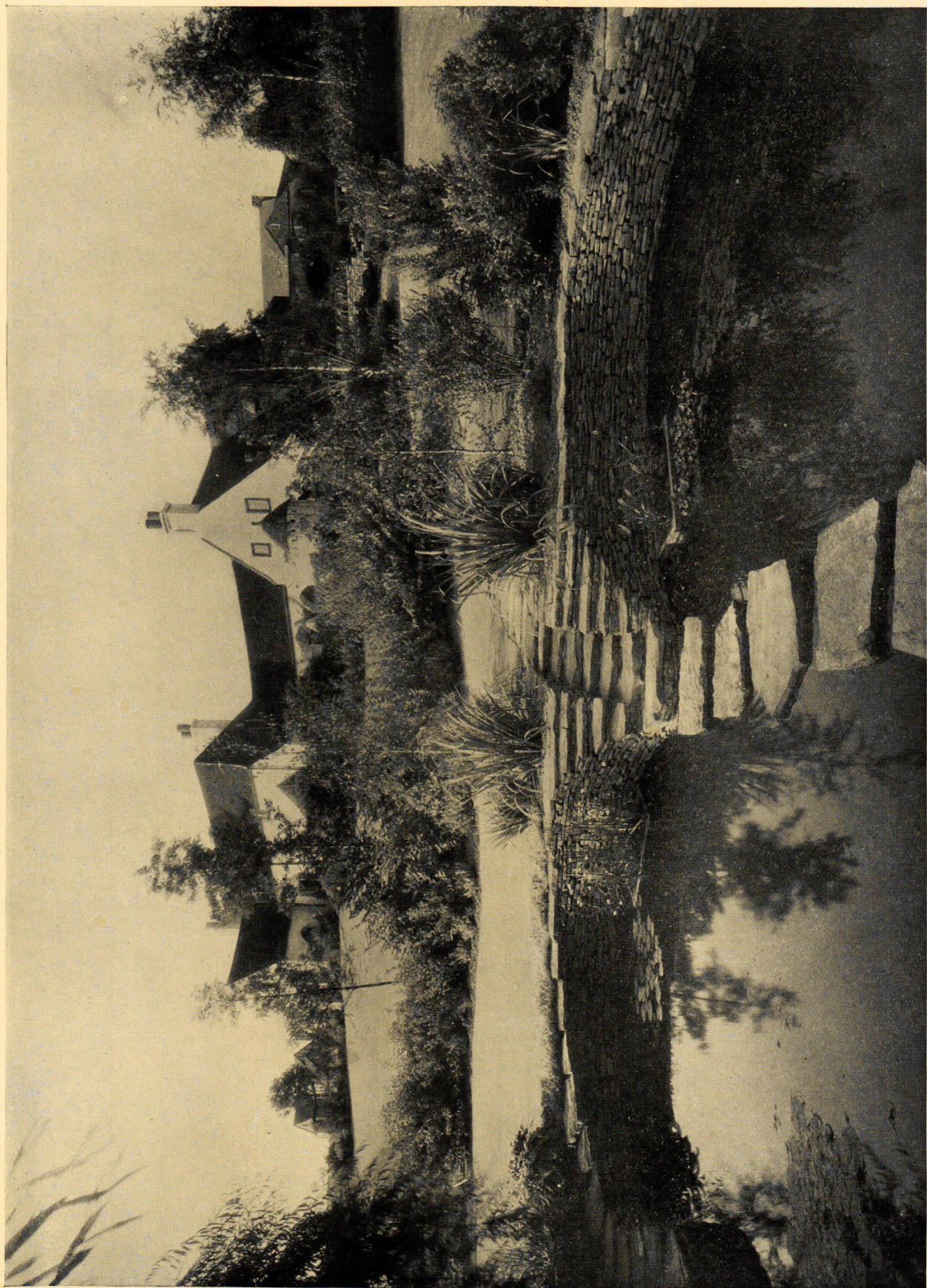
Coggins & Hedlander, Architects, Stamford, Conn.

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Residence for Warren Chandler, Esq., St. Louis, Missouri:

La Beaume & Klein, Architects, St. Louis

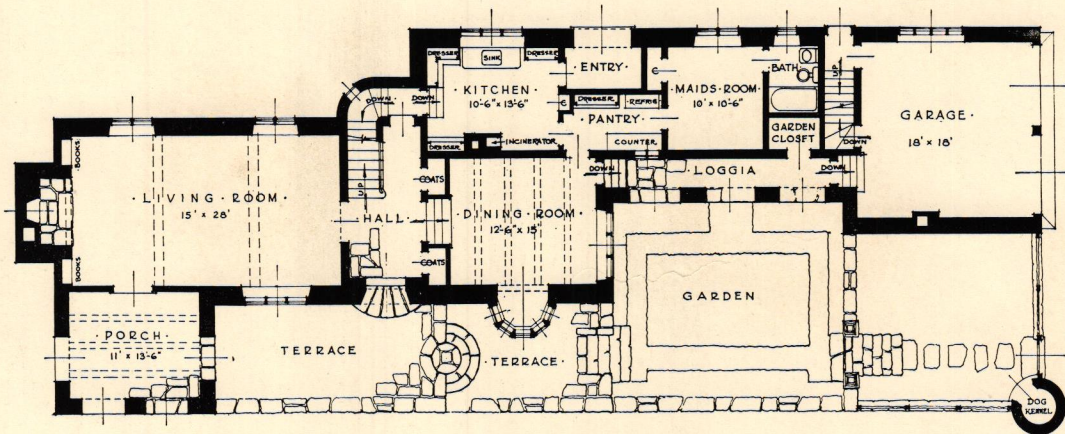
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Photograph by Gottscho

View from South, Residence of Albert M. Swank, Esq., Johnstown, Pa. (Plan on back)

Frank J. Forster, Architect, N. Y.



FIRST FLOOR PLAN

Frank J. Forster, Architect, N. Y.

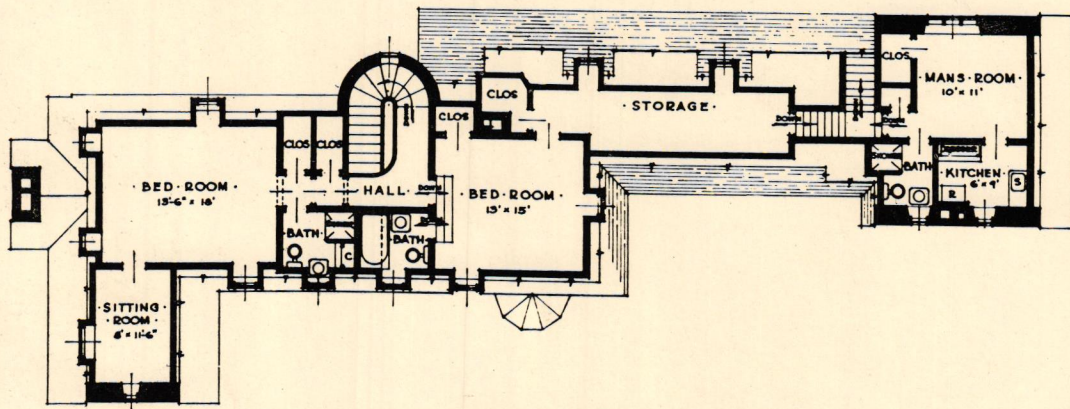
First Floor Plan, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

View from North, Residence of Albert M. Swank, Esq., Johnstown, Pa. (Plan on back)

Frank J. Forster, Architect, N. Y.



Frank J. Forster, Architect, N. Y.

Second Floor Plan, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

Main Entrance, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

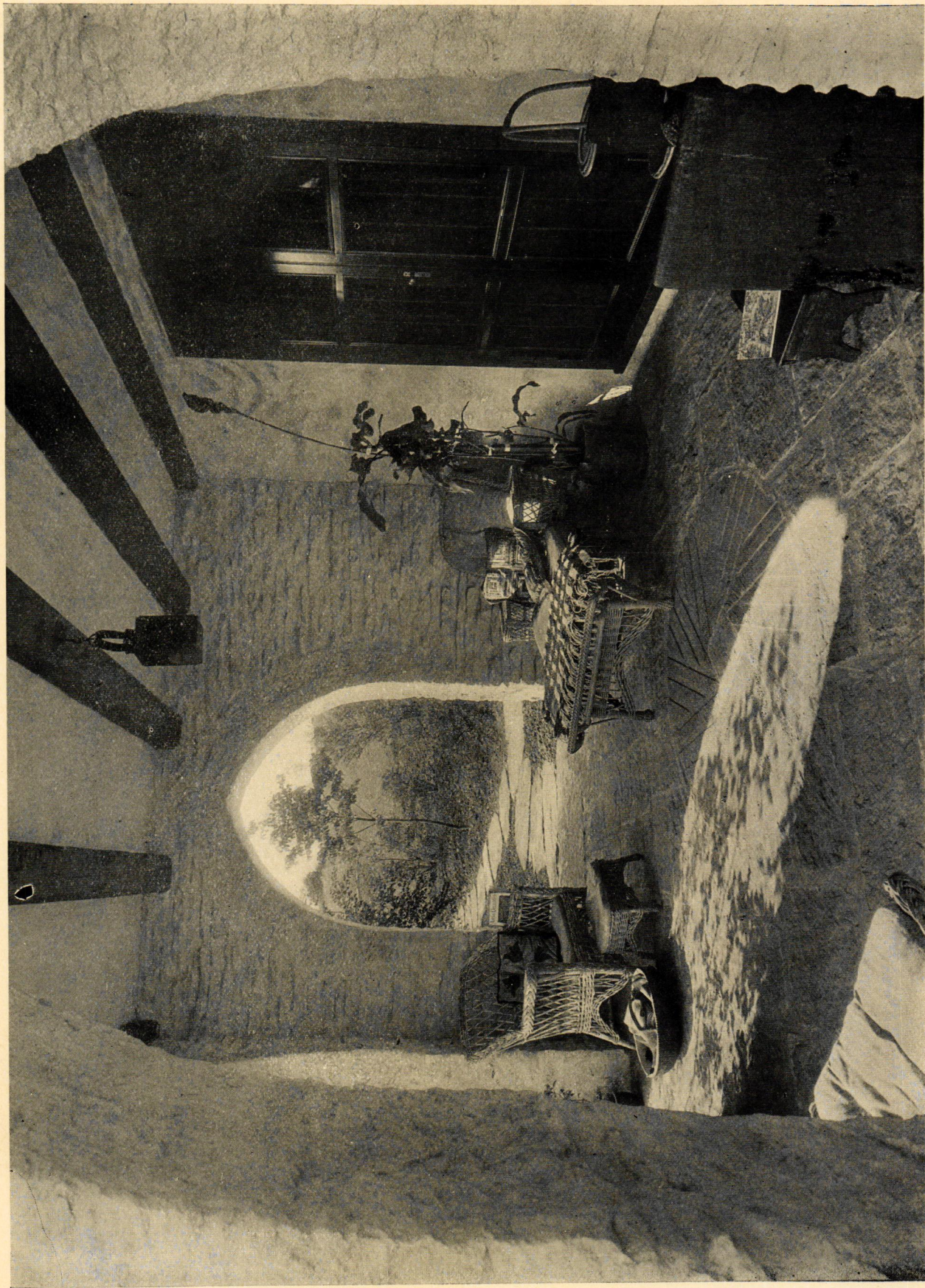
Lower Court, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

Flower Garden, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Living Room Porch, Residence of Albert M. Swank, Esq., Johnstown, Pa.

Frank J. Forster, Architect, N. Y.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

Upper Terrace, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

Loggia, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Frank J. Forster, Architect, N. Y.

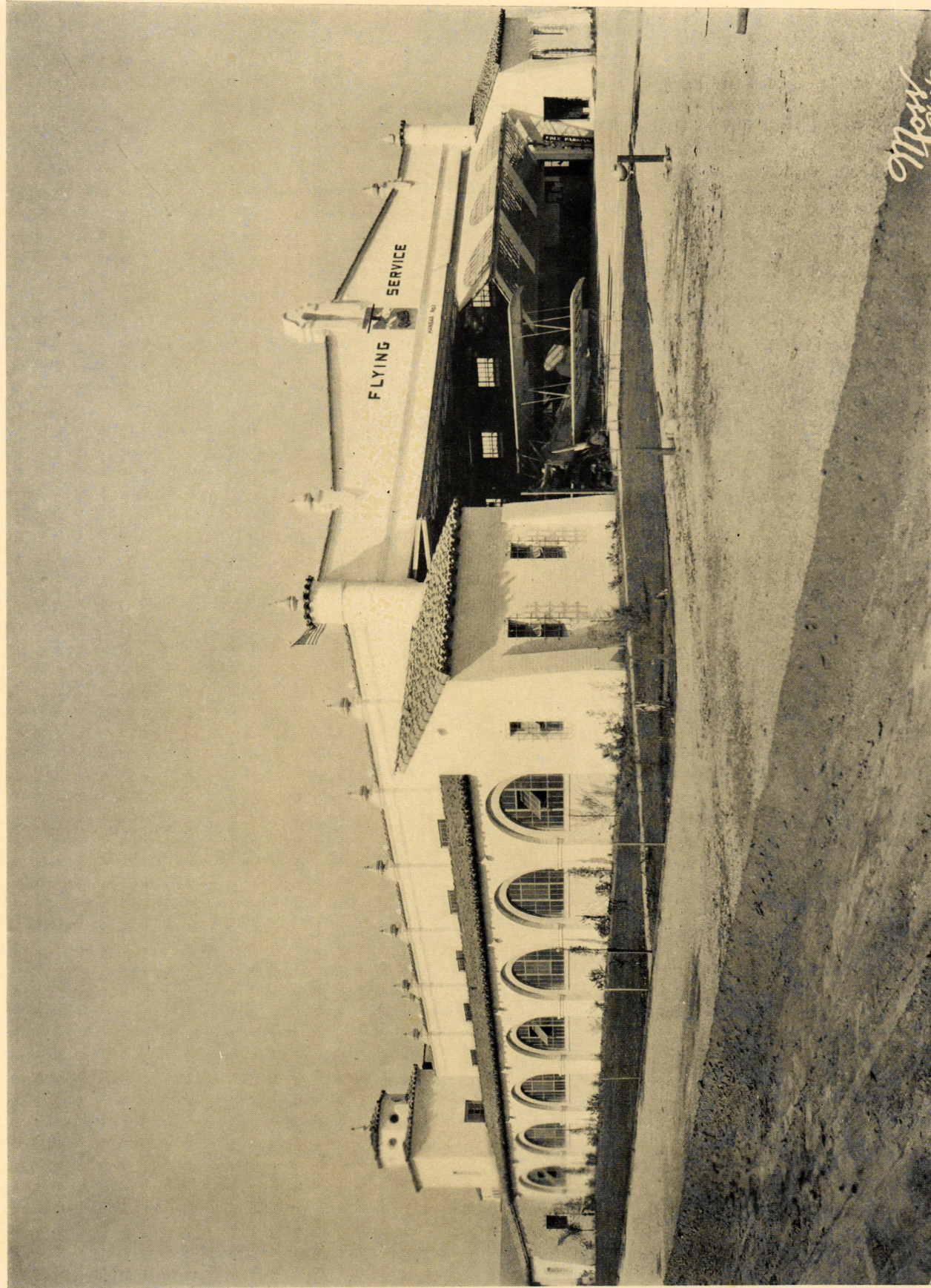
Living Room Fireplace, Residence of Albert M. Swank, Esq., Johnstown, Pa.



Photograph by Gottscho

Dining Room, Residence of Albert M. Swank, Esq., Johnstown, Pa.

Frank J. Forster, Architect, N. Y.



Photograph by Moss

Gable & Wyant, Architects, Los Angeles

General View, Curtiss-Wright Flying Service Hangar, Los Angeles, California

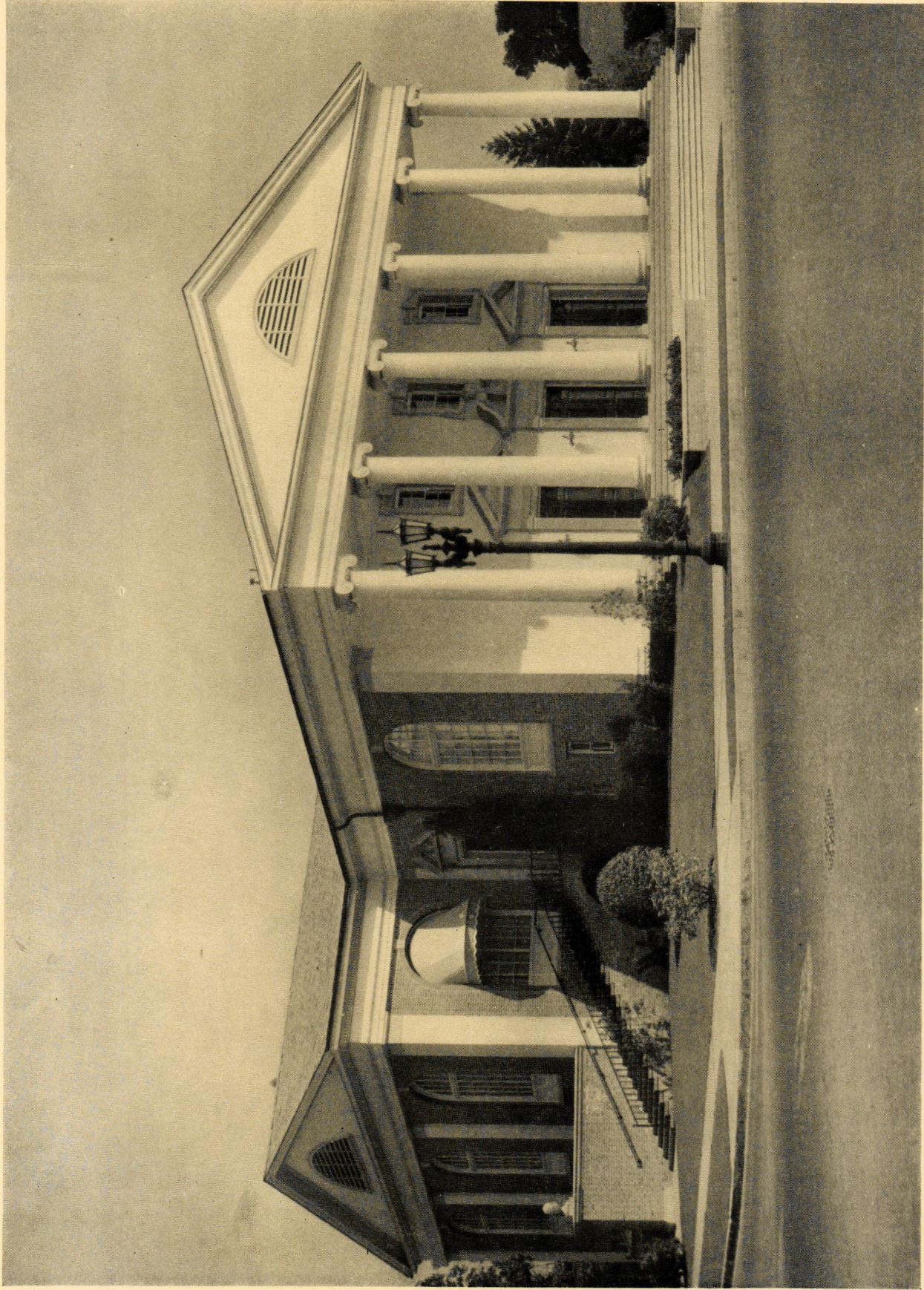
Moss



Photograph by Moss

Gable & Wyant, Architects, Los Angeles

Exterior Detail, Curtiss-Wright Flying Service Hangar, Los Angeles, California



Photograph by Geo. D. Haight

Meyer & Holler, Architects, Los Angeles

Street Elevation, First Church of Christ Scientist, Glendale, California



Photograph by Geo. D. Haight

Meyer & Holler, Architects, Los Angeles

Main Vestibule, First Church of Christ Scientist, Glendale, California



Photograph by H. C. Riester

Ellsworth Ford, Murals & Decorations

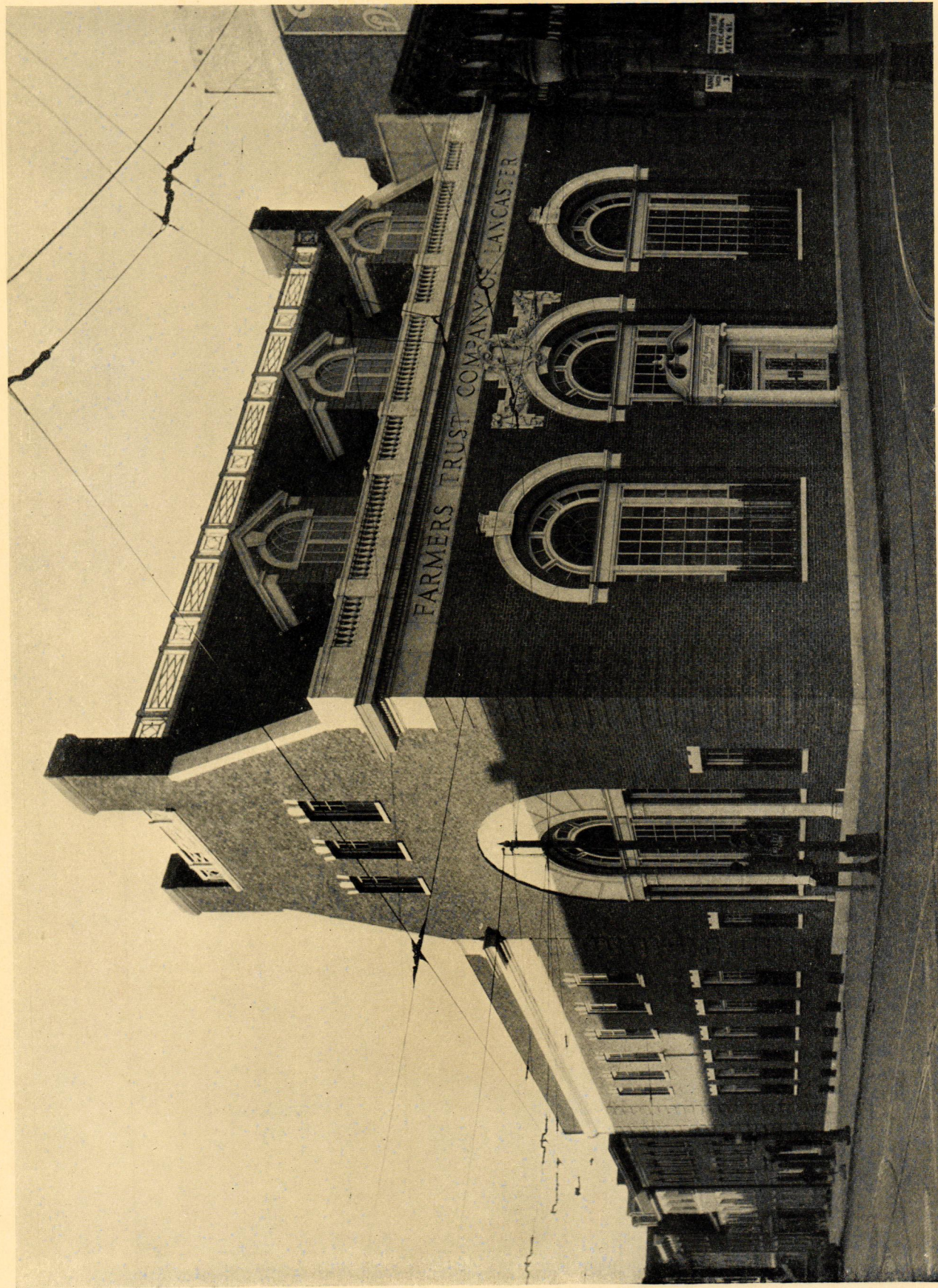
Filling Station, Residence of John B. Shethar, Esq., Rye, New York



Photograph by H. C. Riester

Ellsworth Ford, Murals & Decorations

Alcove, Residence of John B. Shethar, Rye, New York



Photograph by Lucy Lamar

General View, Farmers' Trust Company, Lancaster, Pa.

Melvin R. Evans, Associate Architect, Lancaster, Pa.



Photograph by Lucy Lamar

Melvin R. Evans, Associate Architect, Lancaster, Pa.

Entrance Vestibule, Farmers' Trust Company, Lancaster, Pa.



Photograph by Lucy Lamar

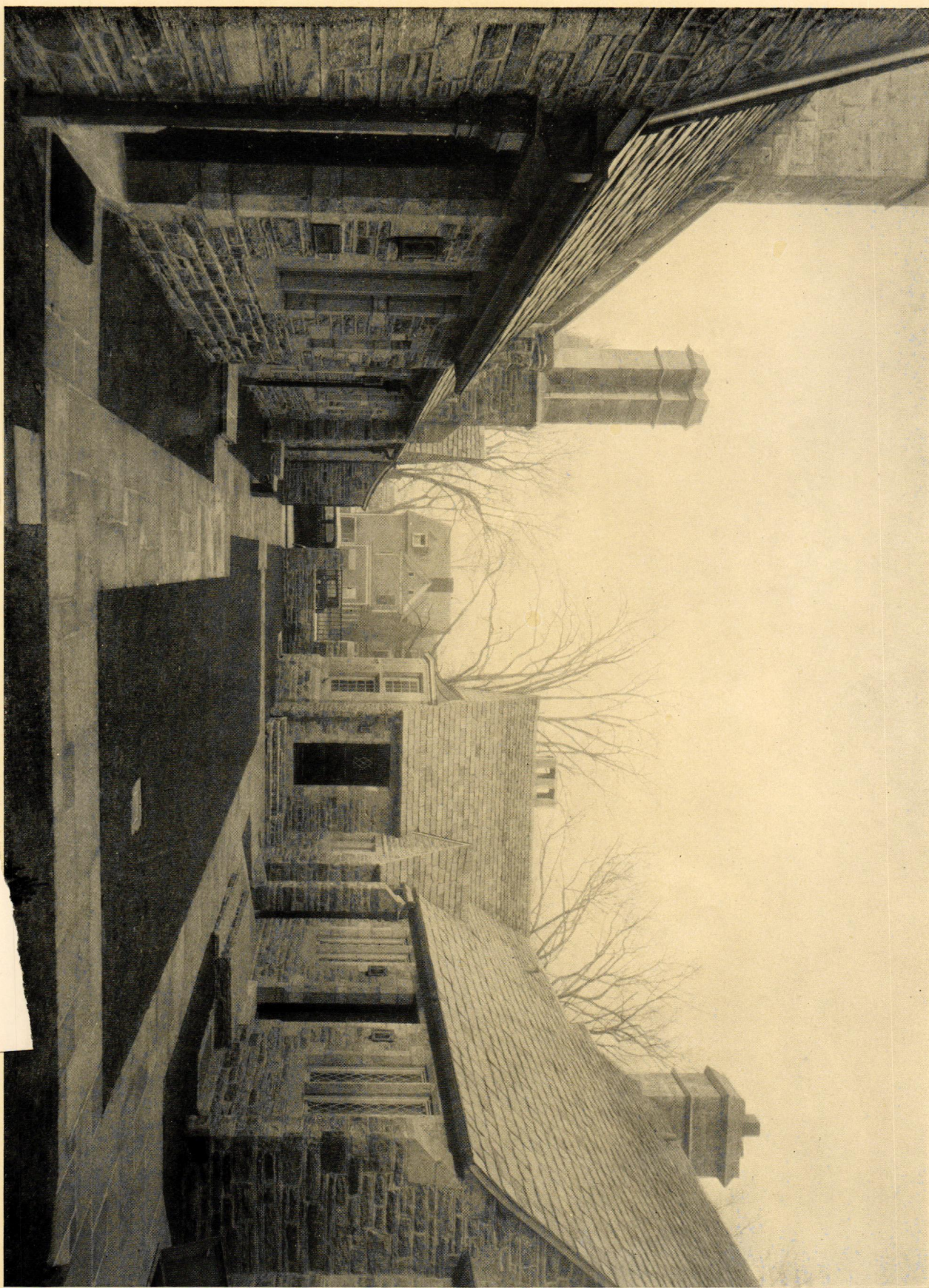
Melvin R. Evans, Associate Architect, Lancaster, Pa.

Detail of Banking Room, Farmers' Trust Company, Lancaster, Pa.

1875

March, 1930

THE ARCHITECT



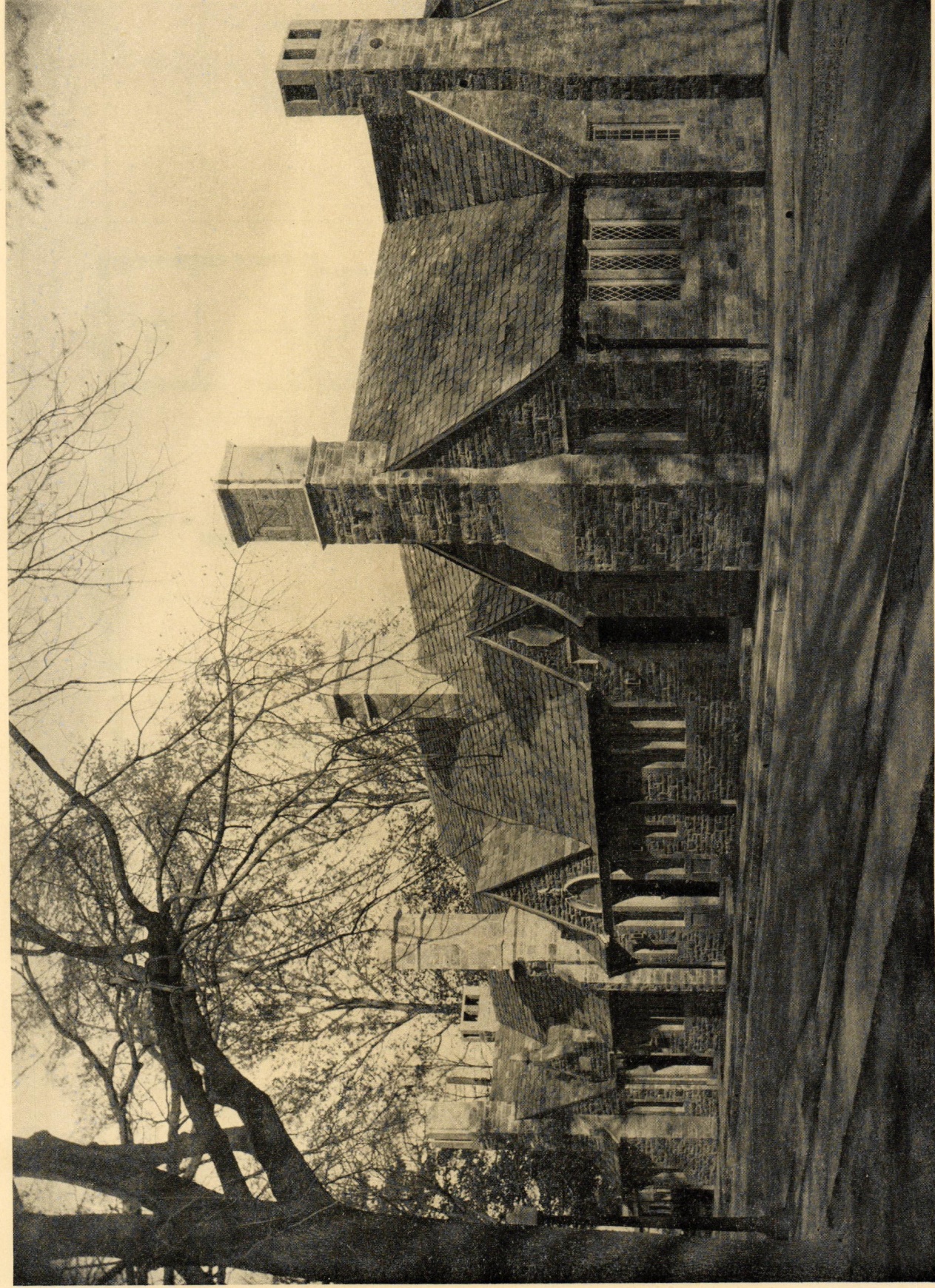
benold, Architects, Philadelphia



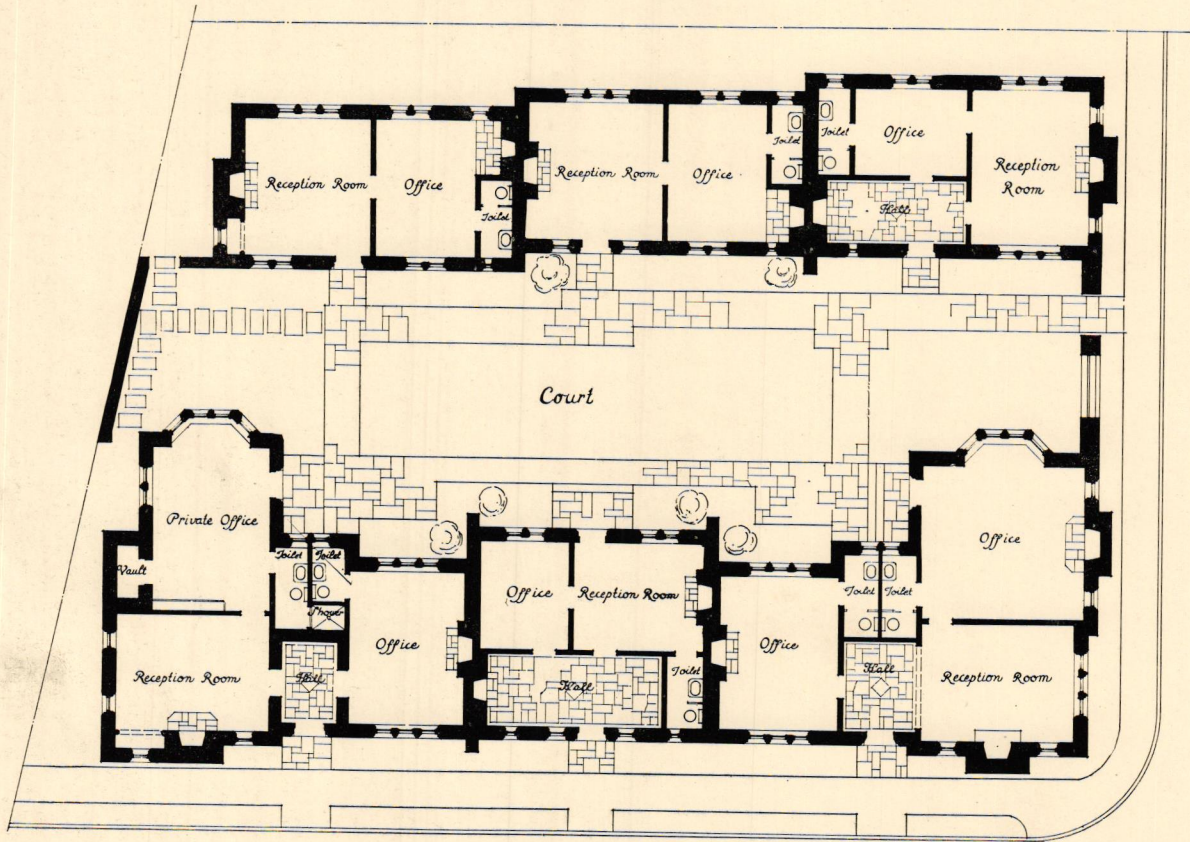
Photograph by Lucy Lamar

Melvin R. Evans, Associate Architect, Lancaster, Pa.
Mural by J. Monroe Hewlett, New York

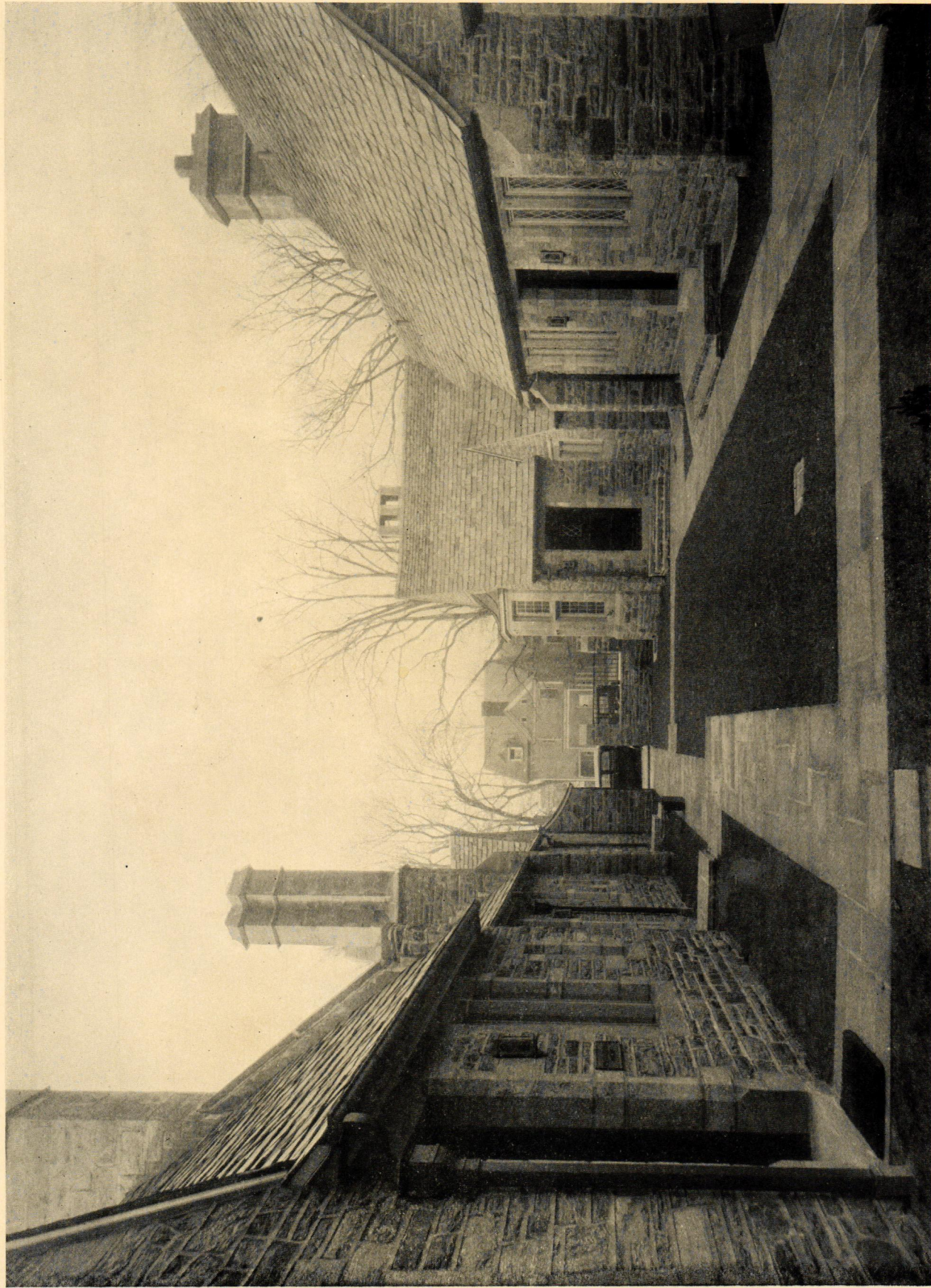
Mural, Farmers' Trust Company, Lancaster, Pa.



General View, Herkness Office Buildings, Jenkintown, Pa. (Plan on back)
Seeburger & Rabenold, Architects, Philadelphia

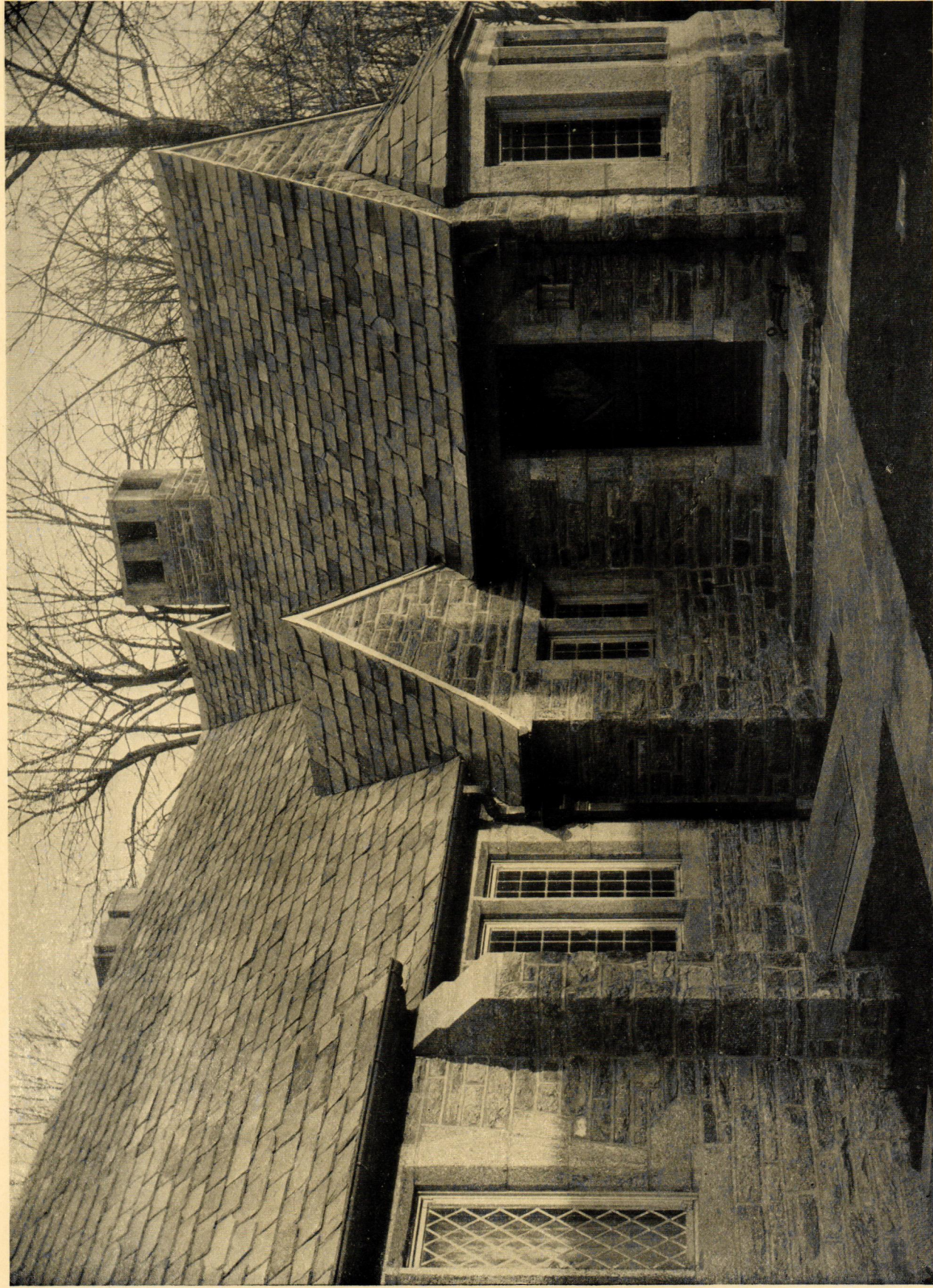


Seeburger & Rabenold, Architects, Philadelphia
Floor Plan, Herkness Offices, Jenkintown, Pa.



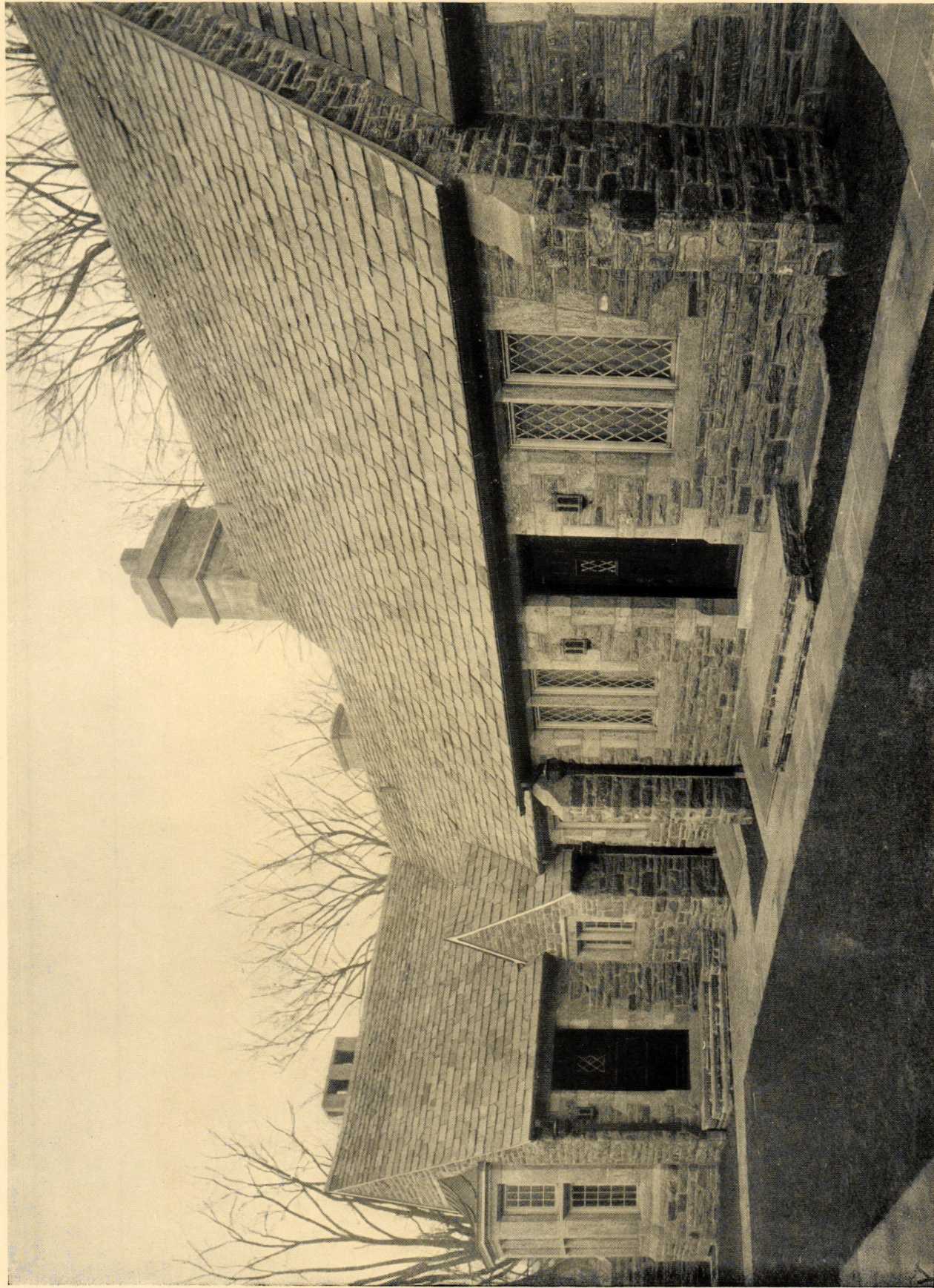
Court, Herkness Office Buildings, Jenkintown, Pa.

Seeburger & Rabenold, Architects, Philadelphia



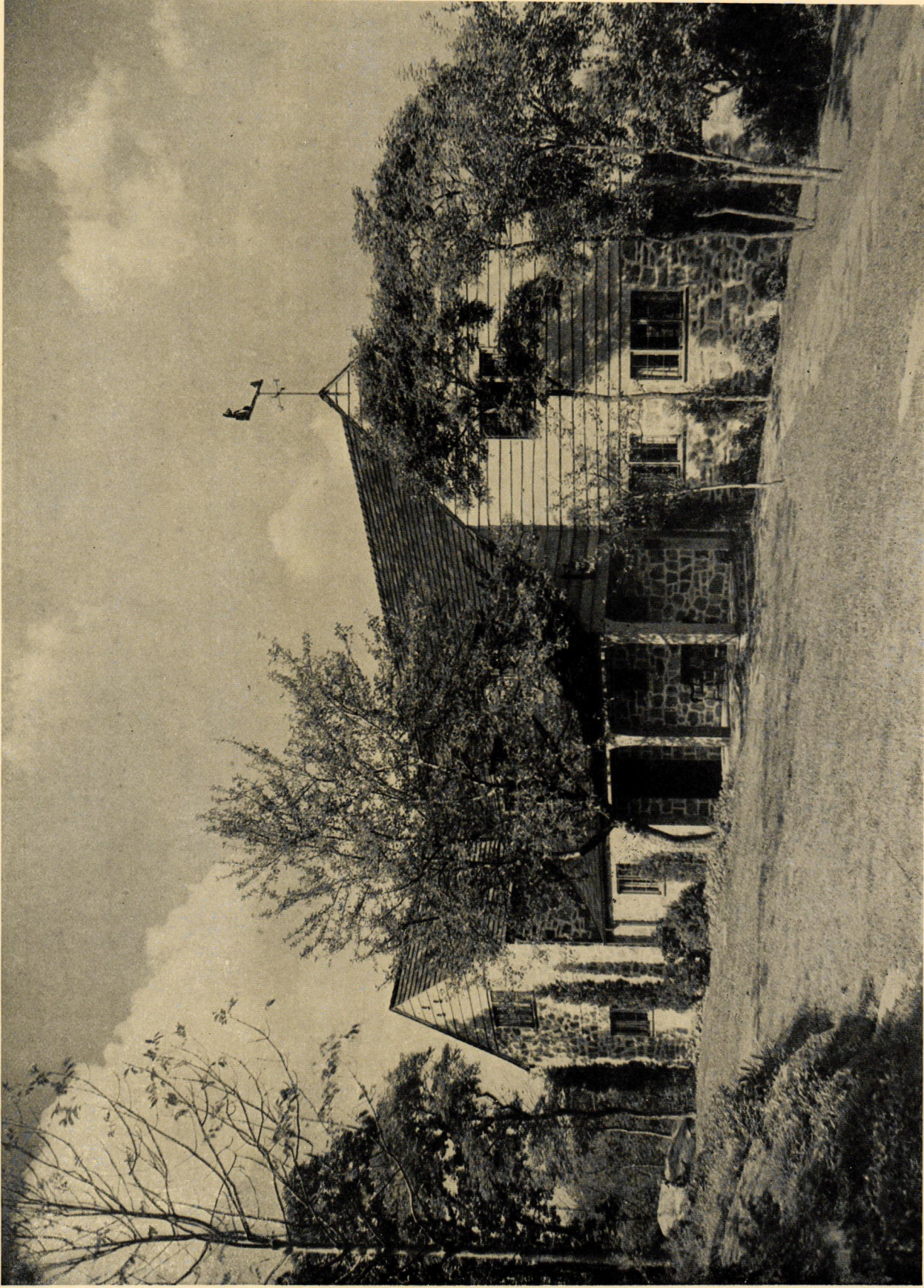
Corner of Court, Herkness Offices, Jenkintown, Pa.

Seeburger & Rabenold, Architects, Philadelphia



Court Detail, Herkness Offices, Jenkintown, Pa.

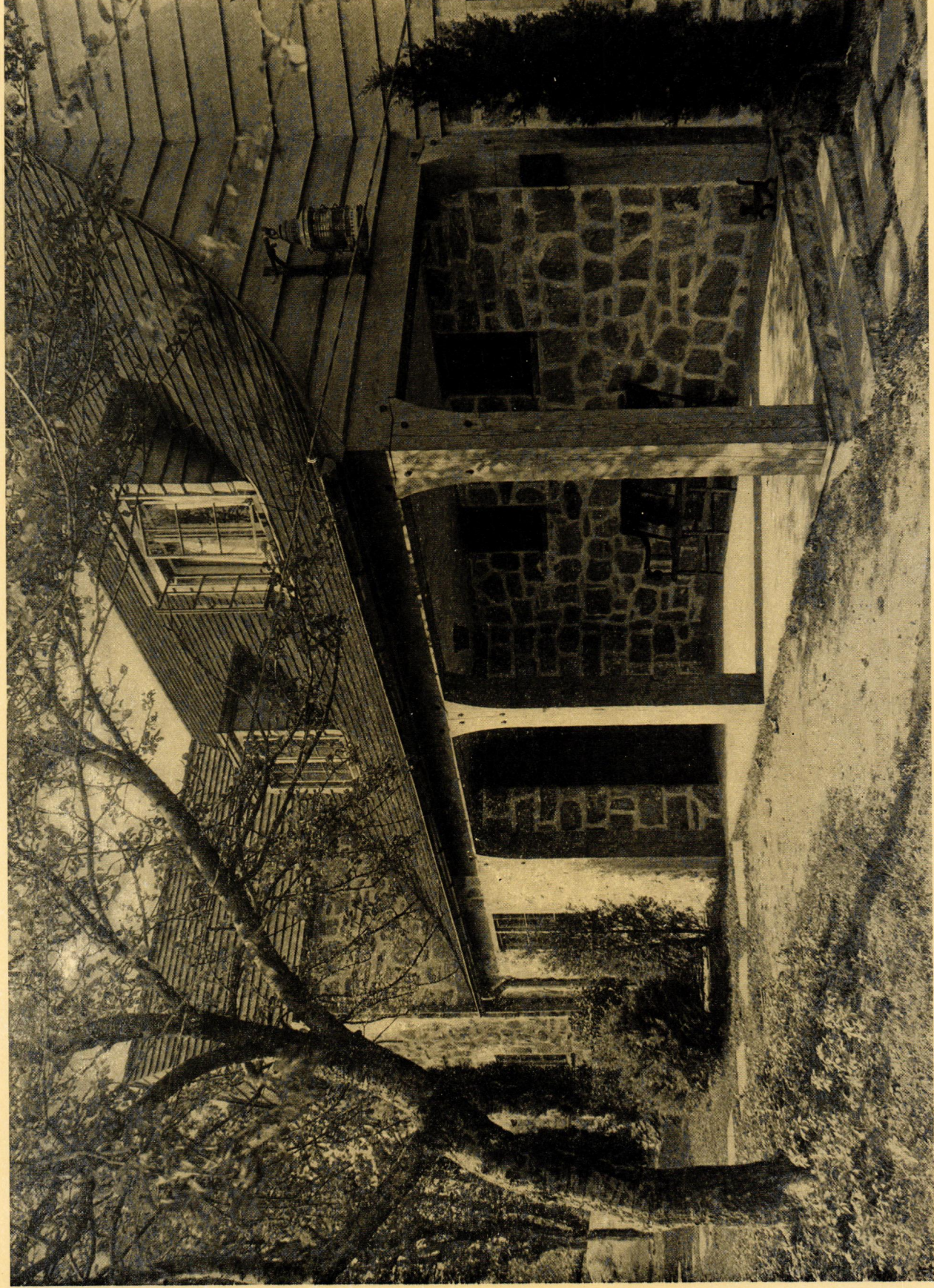
Seeburger & Rabenold, Architects, Philadelphia



Photograph by Gottscho

General View, Residence of C. Tyler Kelsey, Esq., Rouken Glen, Larchmont, N. Y.

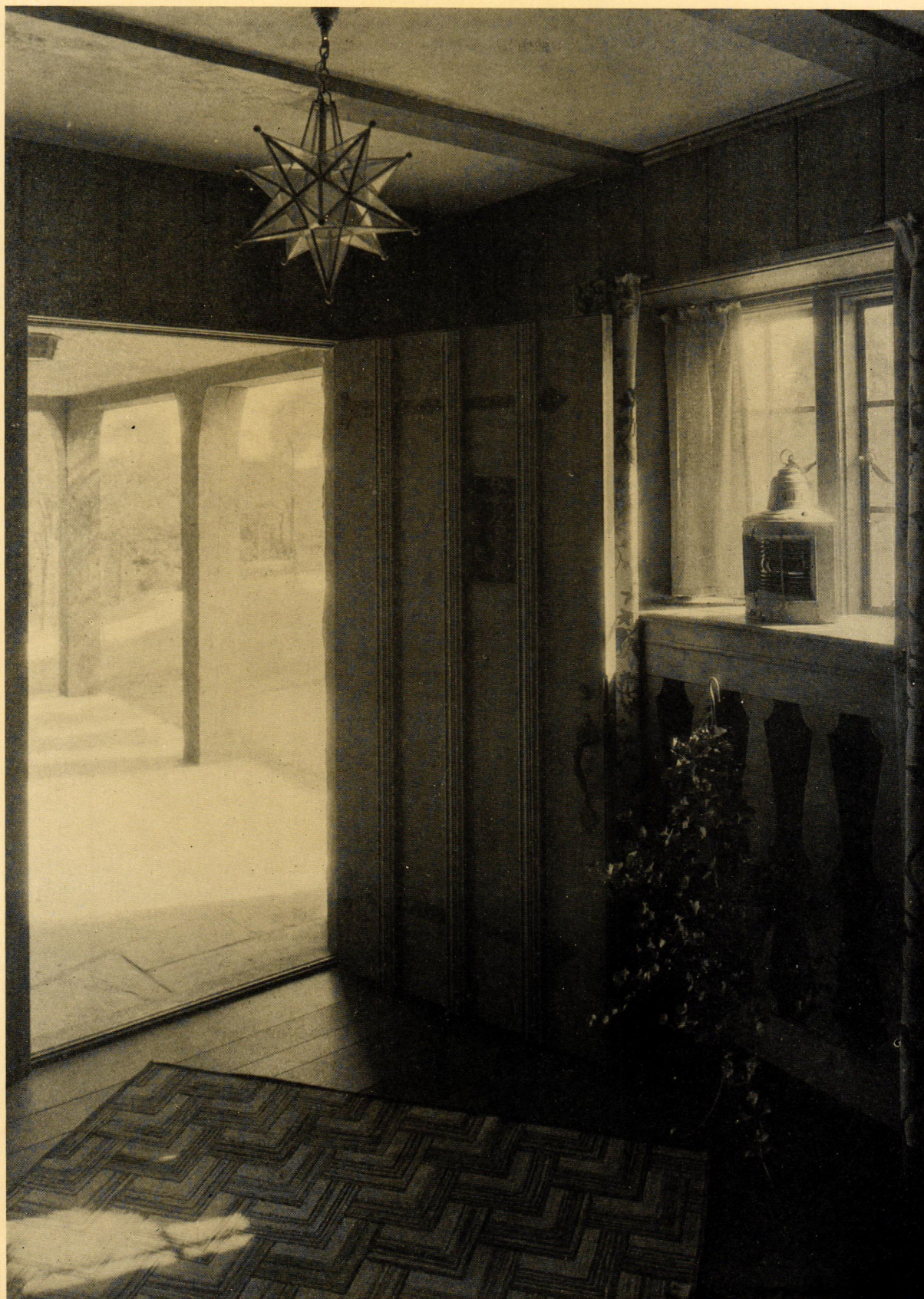
Hunter McDonnell, Architect, New York



Photograph by Gottscho

Porch Detail, Residence of C. Tyler Kelsey, Esq., Rouken Glen, Larchmont, New York

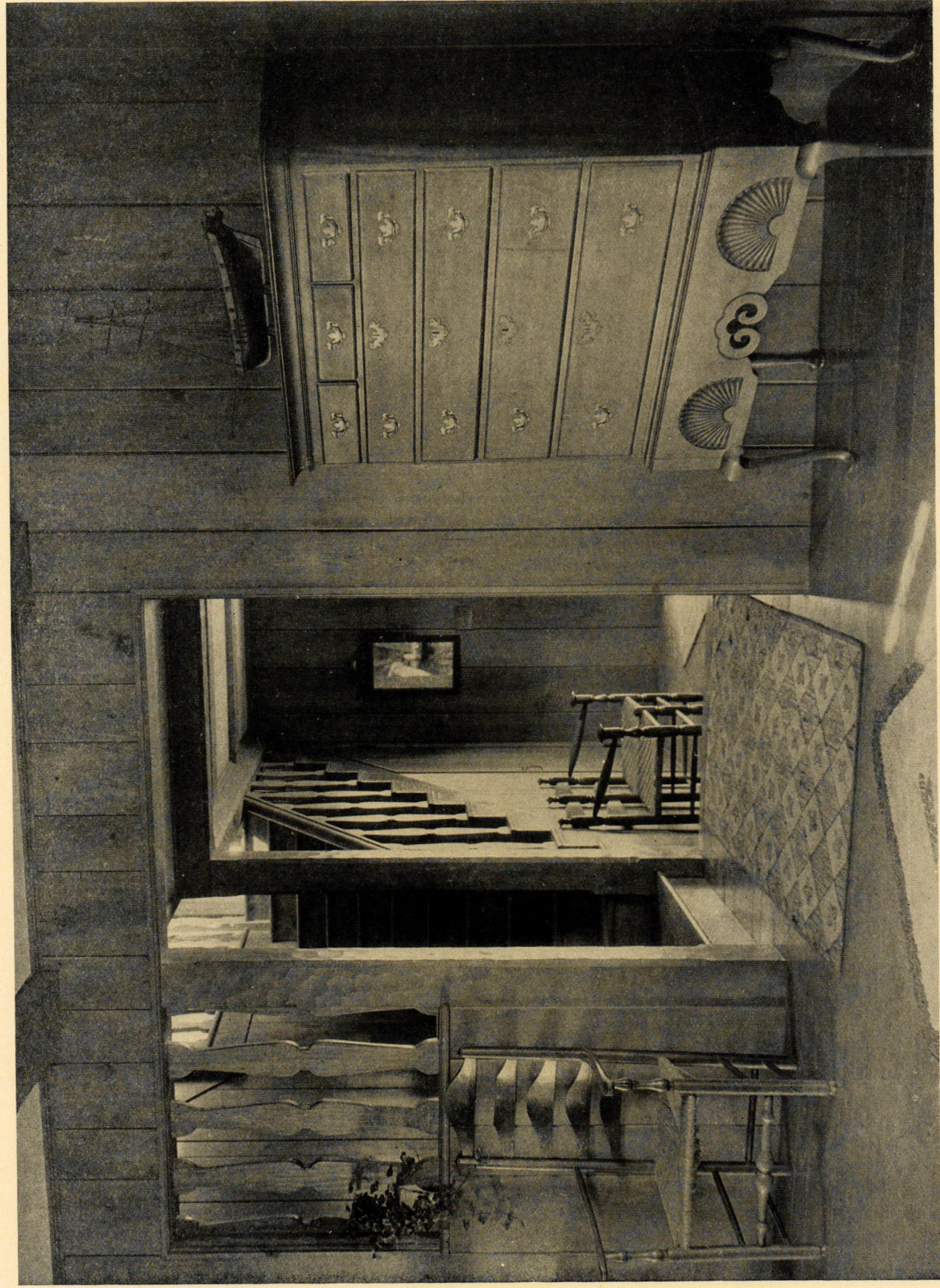
Hunter McDonnell, Architect, New York



Photograph by Gottscho

Hunter McDonnell, Architect, New York

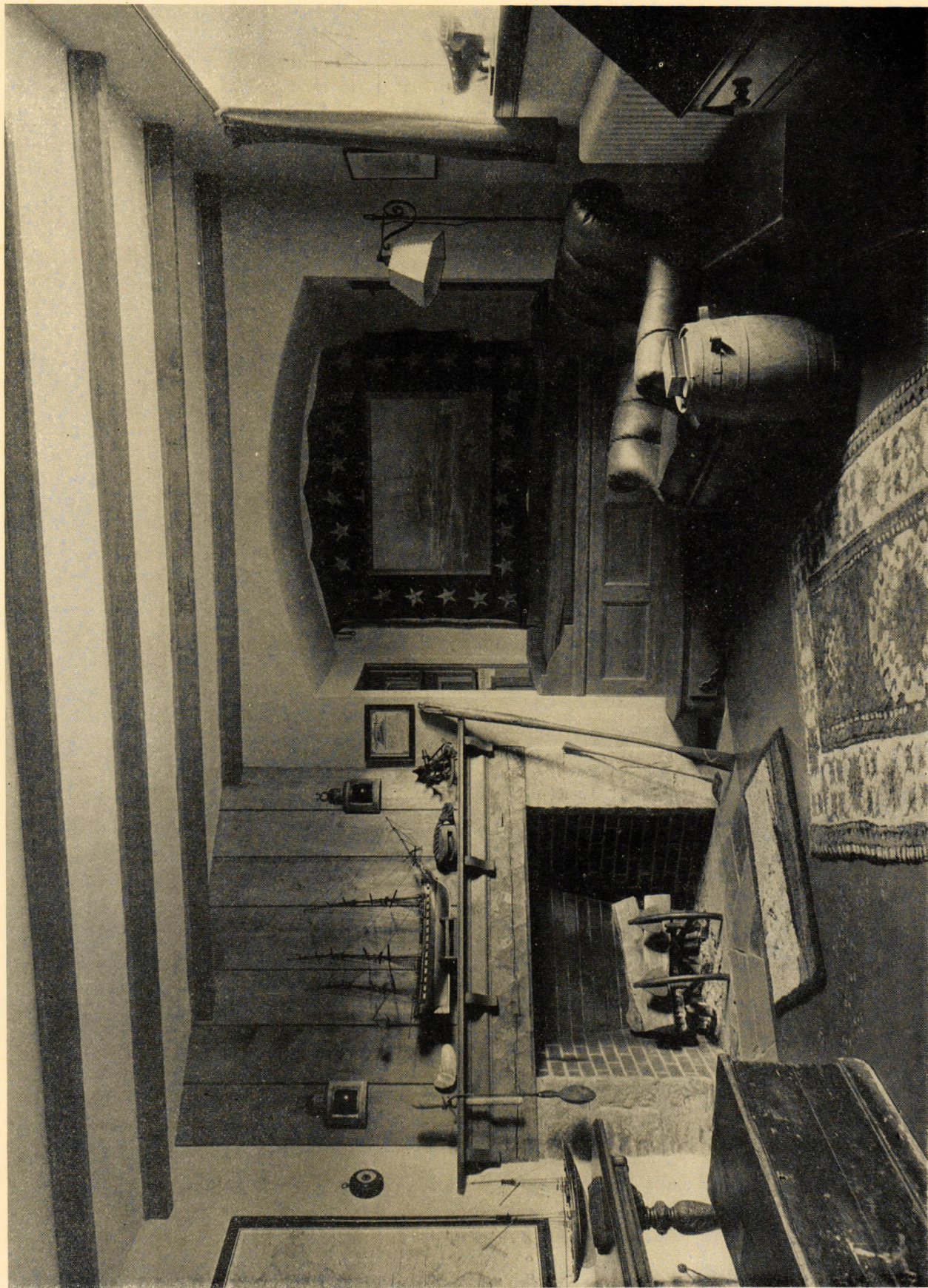
Entrance from Porch, Residence of C. Tyler Kelsey, Esq., Rouken Glen, Larchmont, N. Y.



Photograph by Gottscho

Hunter McDonnell, Architect, New York

Stair Hall from Living Room, Residence of C. Tyler Kelsey, Esq., Rouken Glen, Larchmont, N. Y.



Photograph by Gottscho.

Den, Residence of C. Tyler Kelsey, Esq., Rouken Glen, Larchmont, N. Y.

Hunter McDonnell, Architects, New York.

Blown In By the March Winds

Stray Items of Interest Picked Up

By I. BEAM

Police!

OF COURSE it just had to happen. It was written. We are speaking of the Triumvirate which stands firmly back of . . . or perhaps we should say in front of the new, proposed Police Headquarters. Did you ever notice by the way that most of the Big Combinations go by threes. Way back in the old Roman days there was the famous Pompey-Crassus-Lepidus combine; even before their time, the Three Graces and the Three Fates were doing business, and now, in later days we have such hook-ups as Ales, Wines and Lickers; Hart, Schafner and Marx, and so on.

Enter the Baron

IT IS THE last-named trio of sartorial experts that must have been in the minds of our dapper Mayor Walker when he and his exquisitely turned-out aide, Grover Whalen, talked over this matter of new quarters for our gendarmes. Grover had applied for the paltry sum of three millions for land only which, in addition to the Mother Chapter, was to cover the cost of sites for six precinct stations and a new system of traffic lights designed to give the pedestrian a break. Mayor Jim was, as ever, sympathetic in his attitude toward the proposition. Being sometimes delayed, we are told, in his arrival at certain rendezvous, he depends on the police to clear the way for him. This makes them a bit jumpy. They never know whether the outriding motorcyclist heralds the approach of an ambulance, a fire-engine or His Honor, the Mayor. This gives them the jitters, and the Mayor is anxious for them to have comfortable divans and upholstered shower-baths when they are off duty. So, when the Commissioner said, "Three million will do for a starter," he didn't flick an eyelash.

In the minds of both must have been the thought, "Who will we have as an architect?" for they said, simultaneously, "The Baron Freedlander!" and then, "Agreed!" they cried, with one voice. As I said before, this was bound to be. When two such elegantly dressed men put their top-hats together, inevitably they think of someone who will complete the picture, who will match up well and not spoil the photographs. Naturally Joe was the only pos-

sible choice, for sartorially he makes all other architects look like Heywood Broun whose mufti is the last word in negligee.

Preparedness

AND SO IT WAS arranged, and the Baron, informed by a trained carrier pigeon which he had taught to hover over City Hall that there was something doing, promptly appeared when summoned with a really swell sketch of what he thought was coming to our guardians. This drawing showed a fine simple tower rising to a height of 418 feet. It had been worked out by the Baron in collaboration with Thomas O'Brien, Police Department architect, and the plans included all the necessary rooms for thumb-prints, foot-prints, blue-prints, etc.

This has been frequently published in the newspapers over the caption, "Commissioner Whalen's Design for Police Offices" showing that he must have liked it a lot. It is a subtle design for the upper stories form a crowning element reminiscent of an official top-hat.

Reactions

IT IS GRATIFYING to record that the whole scheme met with a most favorable reception from the busy scribes of our daily who do so much to mold the so-called opinions of our citizens. As an example of the journalistic enthusiasm shown, let us quote largely from one of our favorite scribes, Mr. H. I. Phillips, whose sprightly "Sun Dial" so perfectly catches the rhythm of New York.

Quoting Mr. Phillips

"POLICE COMMISSIONER WHALEN wants an eight-million-dollar skyscraper for police headquarters. The Commissioner has the right idea. Not until the police have a building as smart and attractive as any in the city will people be interested enough to come in unless sent for.

"Police Headquarters has always stood in the public mind as unattractive. It has been drab, dark and dismal. There has been no atmosphere of refinement or class. The artistic appeal has been entirely lacking. The universal answer to 'Well, how did you like the police station?' has been, 'Terrible!'

"The solution is to make it more attractive. Bring the public in! Get the people talking about it instead of Roxy's and the Chrysler Building."

Interior Attractions

"YOU KNOW how curious" . . . this is still Mr. Phillips speaking . . . "people are about a new home 'Now I want you to see the new pink and black tiled bathrooms with sunken tubs,' Host Whalen could say. Or, 'Have you seen the Spanish period Bertillon room?' 'Won't you come upstairs on the mezzanine and inspect the Rogues' Gallery, done in the Flemish mood?' and 'I want you to see the penthouse where we question artichoke kings. You can see down the bay as far as Ambrose Lightship on a clear day.' "

The penetrating comments of this astute critic are typical. The proposed Police Palace has the hearty support of press, pulpit and public, another one of those triumvirate things we spoke of. We wish to add our enthusiastic support. We have been in jail a couple of times and we are all for bigger and better donjons. If we have any influence with the Baron Freedlander . . . and we think we have . . . we are going to get him to let us endow a cell to be used by us, our heirs and assigns forever.

F. P. A.

HAVING QUOTED from one columnist, thus establishing a precedent, we have no hesitancy in turning to another of our favorites, Franklin P. Adams, whose bon mots we have been passing along, man and boy, these thirty years, always, we hope, with the well-earned 'credit line' as prescribed by the Union. Frank now peers from the top of the "World's" Conning Tower, from which he broadcasts such sapient observations as the following.

"It is said that Princess Marie Jose's dowry was \$6,500,000, which ought to support the Prince in the s. to which he is a. Yet the talk is that the young couple are going to have the castle done over, as the phrase goes. If they call in an interior decorator, or Surroundings Counsel, there won't be much of the \$6,500,000 left for what we housekeepers term Irreducible Outgo."

And again, from the same source;

"Not even the Public Relations Counsel boys have patter so stylish as the interior decorators. 'Isn't it in your consciousness', one of them said to a patient or client 'to give this room a feeling of linen?'" We know nothing quite so appealing, risibily speaking, as the patter of the decorator. From a

charming . . . as most of them are . . . woman, this is more than bearable. They disarm us with their exquisite and precious verbosity. We have not, as has been said, a Chinaman's chintz. But from the male of the species we derive a feeling of sadness

"That is not akin to pain
But resembles sorrow only
As mere words resemble brain."

A Brief for the Beaux-Arts Society

PRECEDING and subsequent to the great annual ball of the Beaux Arts Society, now honorably dated as a historic success, we received in our sanctum a vivid and compelling caller, a diva of renown and a lady of enterprise, Mlle. Suzanne D'Astoria Jackowska. Mlle. Jackowska, it seems, had inspected the Beaux-Arts Society Building and was temperamentally shocked by the forbidding grillage which bars the windows of the *rez-de-chaussee*.

We have received from her a picturesque letter which we print as written, considering it a charming document and in its spontaneity and directness as well as a just criticism from a critical viewpoint.

"Aimable Monsieur I-Beam,

I was a very great pleasure to visit the Beaux-Arts Institute of Design, in New York, and to learn of the great organization created by Les Anciens eleves de l'Ecole des Beaux Arts de Paris.

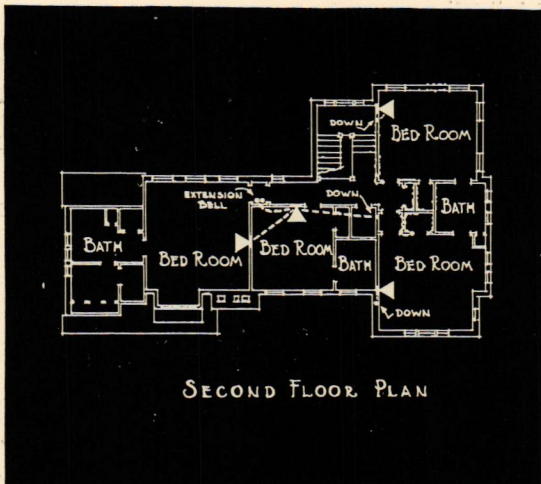
The Building is well adapted to its purpose, has an imposing facade of good proportion and design, but what an impression of terror I felt when I saw on both sides of the large entrance the formidable iron grills in front of the windows, so strong that I felt I would never be able to get out of the Institute once I was in.

I said to M. Loring Rixford who invited me to visit the building! (Do you keep lions or tigers in the building?) and he laughed.

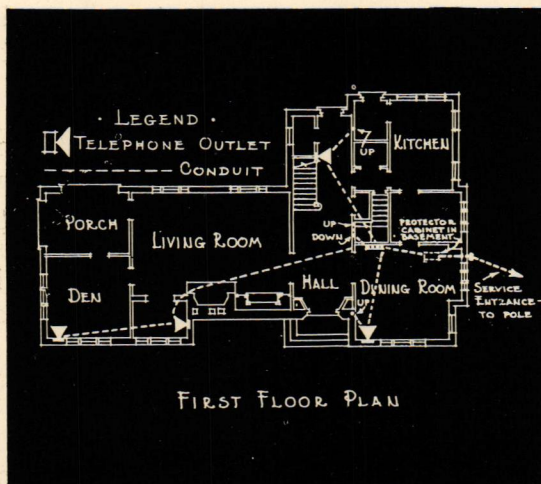
I said I cannot stand it, to a building devoted to the Fine Arts with such grills they must be taken out and replaced by beautiful ones of Fer Forge put in to Match the building. As we say in France "Les Conseillers ne sont pas les payeurs." It is very well to say, but where is the money to make the other Grills? I said: Tell please the Beaux Arts Committee I offer to give a Concert of my Beautiful Poem, The Love Trilogy, Birth of Love—Love—Death of Love, depicting the Paintings of Goya with the beau-



Throughout the Country Architects are including Telephone Convenience in their Plans for new Houses



In the home of Mr. Joseph H. Skaggs of Atlanta, Georgia, provision for complete telephone convenience is made by nine telephone outlets, including one in the servants' quarters over the garage. FRAZIER & BODIN, Architects, Atlanta, Georgia.



THE APPEAL of *telephone convenience* is country-wide. In the South . . . as in the Middle West, the Pacific Coast, or along the Atlantic Seaboard . . . architects are planning for it by providing sufficient outlets and conduit for telephone service in the design of new and remodeled residences. Their clients may then have the added ease and comfort that enough telephones give, plus the improved appearance of having the telephone wiring concealed within the walls of the house.

Locations for the telephone outlets are usually determined in conferences between the architect, the client and a representative of the local Bell Company. The home owner can use just those telephone outlets which he needs, and can expand or rearrange the service in the future as he desires.

Architects may consult freely with the telephone company in planning for telephone arrangements. No charge is made for this service. Just call the Business Office.



tiful music of Enrico Granados; a splendor of song, mime, and dance of Spain of the XVIIIth Century, with the magnificent costumes of the period. I feel sure I can easily cover the expenses of the new grills. My offer has interested a number of the architects and painters. M. Hirons who built the building when approached said yes certainly those grills are made to keep in the wild beasts, that's what they are those architects. But to tell the truth the building only cost 35 cts. per cu. ft. and it should have cost 45 cts. per foot. Mlle. d'Astoria Jackowska is right. I have just ready what she wants in my mind. They will cost \$600.

I shall be very happy that my art would give the grills to the Beaux Arts Institute. I also express my sincere admiration for this wonderful organization.

With best wishes,
Suzanne d'Astoria Jackowska,
de l'Opera de Monte Carlo,
Membre de la Societe des Auteurs et Compositeurs
de France et U. S. A."

We are quite sincere in our hope that the Beaux Arts Society will avail itself of this generous and whole-hearted offer. We agree with Mr. Hirons that the wild architects, wild as they may be, deserve better looking grills. He has other designs ready; Mlle. Jackowska is ready. The only possible suggestion seems to be "Let's go!"

A Professor's Comment

TEACHING, AS A calling, is to our mind one of the finest walks of life a man can embrace. It was the luncheon topic at a recent symposium where various points of view were aired. Most of us were outsiders as far as actual experience in the academic atmosphere was concerned. We had been students at various schools but never teachers.

One of the graduates was an eminently successful creature whose professional career from the start has been blessed by that combination of ability, opportunity and fortune (by marriage) that spells success. He was rather scornful of the professorial life. He saw it as a back-water in the current, the refuge of defeated incompetents. Teaching was not without its champions. There were those among us who saw it as one of the finest and most constructive occupations in the world. The inspiration of moulding the successive generations was glowingly appreciated, as were the high qualities of administrative ability and up-to-date-ness demanded of the head of an architectural school. But our severe and

successful member was not convinced. He spoke, perhaps, more freely than he would have had he known that one of our number was the head of an outstanding architectural department.

"What a grind it must be!" he said. "Teaching the same thing over and over again! A treadmill existence."

"Yes," agreed the 'Professor' dryly, "it is a treadmill. But we find in it a certain variety. The jackasses who operate it are changed annually."

The consensus of opinion seemed to be that the teacher had won.

The A. I. A. Road Show

WE DON'T KNOW exactly what the Institute troupers are doing but that they are up to something is evident from a despatch just received from our mid-West special correspondent Ach Looey La Boom, of St. Louis, the author of "The Bridge of San Looey, Mo." What with the entirely unauthorized weather, the abatement of temperature which can only be described as "Spring leaping in the lap of Winter," the False Dawn of the Vernal Season when it is February by the calendar and May by courtesy of Johnson Regulator Company, anyway, something has waked the gypsy blood, the old romany rye, in Looey's veins and he has hit the trail. Leaving the St. Louis Civic Center flat on its wheel-base, pulling down the old roll-top with a glad cry of "Westward-ho!" he stops only long enough to shoot this night letter, collect.

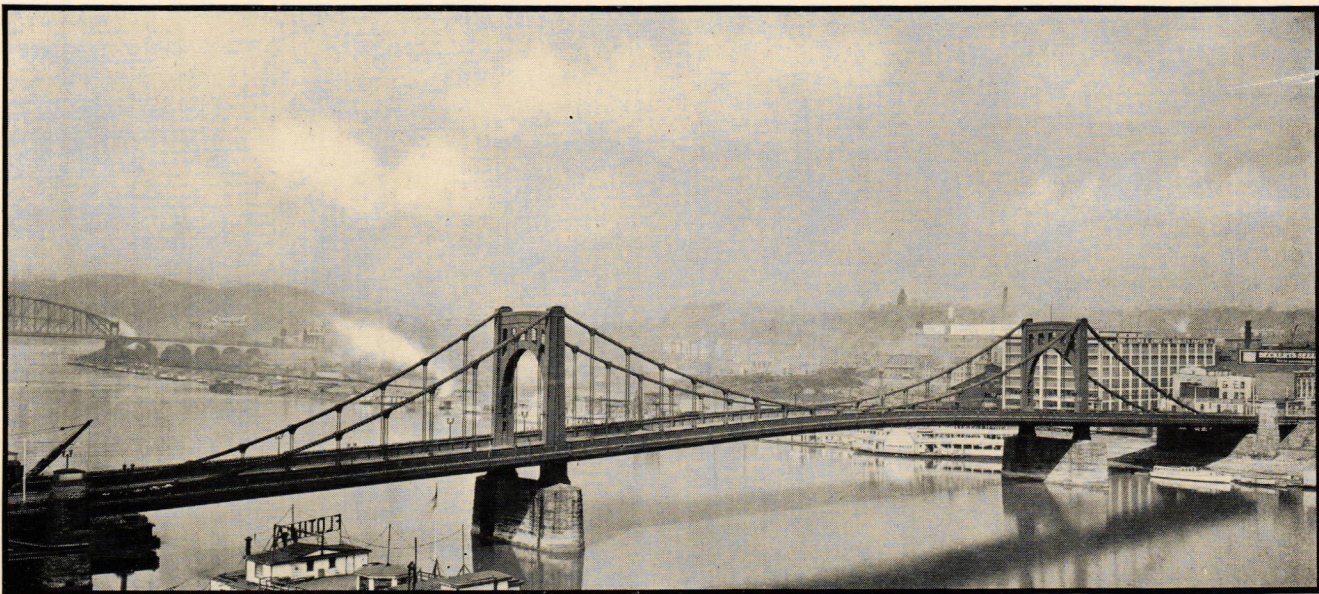
"I am leaving tonight for Omaha to join those two barn-storming Marco Polos, Hammond and Hewlett, who are returning from a grand tour of the great open spaces where men are men and the women are glad of it. We expect to put on a three-ring circus in Omaha, Kansas City and Davenport on Tuesday, Wednesday and Thursday of this week. It's a hard life but our noble cause buoys us up."

What a cast! A three-star cast, so to speak. How we wish we were with them. We played Davenport once, as understudy for old Dr. Murchison. It was what was called a medicine show, the doctor specialization in pip, spavin and heaves. We didn't go over so big. Dr. Murchison was just back from Paris and kept having rushes of French to the face. He referred to Davenport as "la belle ville de Chaiselongue" and the natives resented it. We escaped down the Okiechobie on a raft. But we bet a cookie that Hammond, Hewlett and La Boom knock their audiences for a split bamboo.

STRUCTURAL STEEL CREATED THE SKYSCRAPER

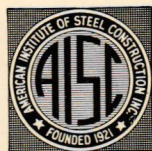
The Sixth Street Bridge over the Allegheny River at Pittsburgh was selected by a national jury for the 1929 award in the competition established by the American Institute of Steel Construction, Inc. These awards are made annually for the most beautiful steel bridge completed during the preceding year. They are in response to the growing interest of architects and engineers in the aesthetic design of bridges.

Among other things, the judges said: "A very difficult situation has been met with restful and attractive design and by a frank use of the structural adaptability of steel." . . . "In a singularly clear way it expresses the construction of the bridge without unnecessary ornament." . . . "It demonstrates that bridges of steel fully satisfy the requirements of beauty without undue cost in fabricating and building."



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LENDERS COURAGE TO DESIGN**

STRENGTH . . . safety . . . security . . . these spell *Steel!* They are factors determined not only through experience, but by careful test and analysis at every step in manufacture. And because steel is also so adaptable, so versatile, it offers full artistic expression in the design and construction of bridges large or small.



Steel bridges and buildings can be erected more

speedily, with less regard for weather and with greater economy than when any other material is used. They can be kept secure, or can be modernized, reinforced, altered and even removed faster and more economically.

A Technical Service Bureau is at the disposal of architects, engineers, owners and others who have need of information concerning steel.

AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

The co-operative non-profit service organization of the structural steel industry of the United States and Canada. Correspondence is invited. 200 Madison Avenue, New York City. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas and San Francisco. The Institute publishes twelve booklets,

STEEL
INSURES STRENGTH
AND SECURITY

one on practically every type of steel structure, and provides also in one volume, "The Standard Specification for Structural Steel for Buildings," "The Standard Specification for Fireproofing Structural Steel Buildings," and "The Code of Standard Practice." Any or all of these may be had without charge, simply by addressing the Institute at any of its offices.

In the Architect's Mail

Gleanings of Interest in the Field of Building Publicity

From Old Virginy

IF WE WERE writing the old song, "Carry me back . . ." and so on, over again, we would be tempted to change a line or two here and there, as for instance, "there's where the corn, and the good old brick-bats grow." And there, as we understand it, is where they have grown from early Colonial times. The stately mansions along the James River, the dignified town-houses of Richmond and Fredericksburg, and, further afield, the galleried plantation homes, these were almost universally built of bricks that were "grown on the place."

We hear many yarns of houses for which the brick was "imported from England," or "from Holland." We have it on the authority of one of our most serious students of early building, that is in most cases pure fabrication, merely a pleasant tradition perpetuated by sentimental antiquarians. The Virginia colonists moulded their own brick for Monticello and the James town Church, and today, down in Salem, Virginia, the old Virginia Brick Company is making bricks in exactly the same way, in the same sizes and with the same varying surface textures that made this product one of the glories of the past.

This company is doing an intelligent and enterprising thing in suggesting to architects that for the details of a fine house, for wall work and for fireplaces, these brick can be ordered in small lots. And when we say a "fine" house we do not mean an elaborate, large or expensive one necessarily. No a really fine house may be most modest in size. It may fit comfortably on the average suburban property. But if the care and attention is given by the architect to just such details as the texture and quality of the chimney facings and hearths, the house will be truly "fine." The cost of these "F. F. Veas," as these brick are called, is not an item which need be considered. It may run up to \$30. delivered, for an average sized fireplace but what is that when one considers the permanent joy in having something that is right!

A Merger in Light

THE COMBINATION OF the Frink Company and the Sterling Bronze Company appears to us to be an ideal and logical sort of hook-up. The Frink Company for many years has been a leader and pioneer in the field of light distribution. Today, more than

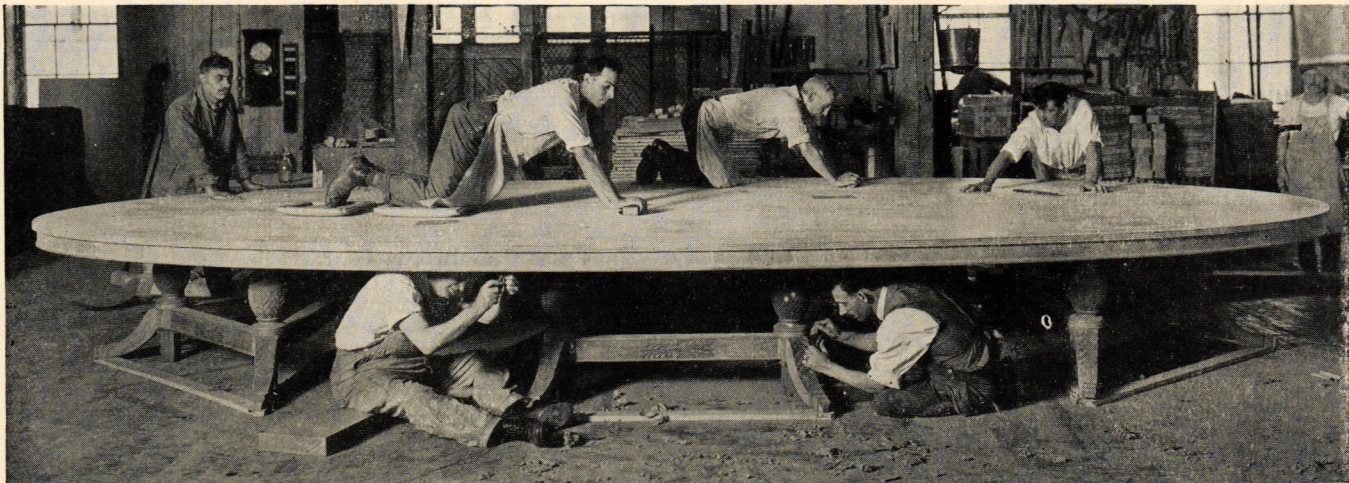
ever before, the services of such an organization are urgently needed. Light, today, is almost universally distributed and diffused. The old days of direct, eye-stabbing illumination are no more.

To the scientific study and development of this important phase of the lighting problem, the Sterling Bronze Company brings its long-recognized abilities in the designing of beautiful fixtures. Let us mention two instances in which the two companies illustrate both their differences and their close affiliations. Consider the problem of gallery or reading room lighting, a problem of the utmost importance to every museum, gallery or library, public or private. Here the first demand is for a scientific and sure distribution of light in every part of the area devoted to the examination of prints and pictures, or the research work of the library student. In this field the Frink Company has long proven its quality.

There is, in addition, the type of building in which the actual design of the fixtures themselves is an important part of the decoration of the interiors. We all know how important this is in a fine banking room, a beautiful shop or show-room, and, today, in almost every room in the truly modern house. Here the designers and metal workers of the Sterling Bronze organization can, and do, show to great advantage their long experience in the finest craftsmanship.

The recent brochures of these affiliated companies show that they are fully cognizant of the great opportunities offered them of combining in every lighting problem a correct scientific solution with an artistic expression of great beauty. Never before were these opportunities as great as they are today. We can not improve on the well-written essay of the Sterling Bronze Company in which we have just read the following,

"We are virtually living in a new Renaissance. Not only is the public becoming educated in the matter of new forms, but it is developing its taste in general. With time, it will come to differentiate between the permanent qualities of an art work and the transient ones. It will discover why certain productions of early date, have become masterpieces to us today. Likewise, it will discern in a contemporary work of art, those qualities, which with the passing of



At the home office of the Insurance Company of North America in Philadelphia, the architects, Stewardson & Page, had accomplished a superb piece of work in Georgian interior design. Pictured above is the great Danersk table of Duncan Phyfe design which we built for the director's room.

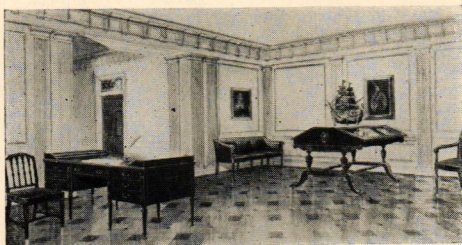
“George Washington and Lafayette came to us for insurance policies

...but that's only part of the story we want our *furniture* to tell”

BEFORE the Insurance Company of North America was founded, way back in 1792, insurance companies used to operate the fire departments.

It was customary to place a tell-tale mark above the door of every house insured and if the firemen, arriving at the smoky scene of a fire, found this particular house was not numbered among the risks of the company, they would promptly depart.

The first stock insurance company in this country, the Insurance Company of North America, led the way to many important reforms and year after year has added to its reputation for fair dealing.



When its president asked us to provide its offices with furniture which would convey to their agents and employees as well as to visitors an adequate impression of the staunch integrity of this fine old institution, we went back to the great furniture of Duncan Phyfe for inspiration.

We built the largest Duncan Phyfe table in the world, an oval mahogany piece around which twenty-five people could be seated in roomy armchairs facing each other. Also Duncan Phyfe curio cabinets to enclose rare old ship models, interesting Early American firemen's helmets, and such priceless documents as the policies long ago issued by the company to George Washington and to Lafayette.

We thought it particularly fitting that one room should contain exact replicas of the desk and sofa used by Washington during the term when he presided over the



First Congress. In another room, authentic reproductions of the chairs in which the Signers of the Declaration of Independence sat. Thus, room after room was provided with furniture appropriate and significant.

We gladly co-operate with the architect in the planning of rooms for his clients, using his regular blue prints as a basis for our recommendations.

When an architect is retained by his client in the selection of Danersk Furniture, it is our custom to make such a discount that the client does not pay in excess of our retail prices.

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time, will proclaim it the masterpiece of tomorrow. Simultaneously, yet outstripping this new consciousness by far, the signal strides of science are revolutionizing techniques and creating new values for us in every field of endeavour. The repertoire of materials is being enriched constantly and unparalleled horizons are opening up to artists in modern industry."

Sitting and Hearing

MORE THAN USUALLY interesting is the article by W. Keith Friend entitled, "The Effect of Seating on Theatre Acoustics." This is written for the American Seating Company, but is of such general interest that we regret that the nature of our publication, devoted principally to the design elements of architecture, makes it impossible for us to publish it in full.

Who is there today who has not sat in a theater or, now that the talkies are with us to stay, in a movie auditorium, and who has not wondered whether there was not something the matter with him. The trouble often is not that the sounds are faint or dim, a condition which might well be attributed to approaching "deafness," but that the sounds, orally or mechanically transmitted, are inarticulate, blurred and indistinct. We personally have often so suffered and have raged accordingly.

Mr. Friend does much to enlighten and hearten us by explaining the reasons for this condition and by constructively outlining remedies which will either alleviate it or do away with it entirely. In his analysis of acoustical troubles he says interestingly, speaking of distribution,

"There are several things that may cause improper distribution of the sound energy in a room. First to be considered are such defects as echo, dead spots and sound foci. Echoes arise by regular reflections of sharp quick sounds from hard smooth walls, ceilings or proscenium arches of considerable area. There is a lapse of time before an echo is heard, which is due to the fact that the reflected sound has traveled a longer path than the direct sound. In the case of speech, this difference in time may cause much disturbance and confusion to the listeners. Due to the more continuous nature and blending qualities of music, an audience is less disturbed by echoes when listening to this form of sound than when listening to speech.

"The most usual causes of poor distribution are hard curved walls and ceilings. Floors should

be sloped so that each auditor is well located in the direct path of sound; balconies should be arranged so that the openings at the front between floors are adequate for the entrance of sufficient sound energy to the auditors. Domes have been generally condemned but there are conditions under which they can be used with fair results. In general, if curved surfaces are used, they should have a radius of curvature, either less than half or more than twice the ceiling height, and should be covered with a sound absorbing material of high efficiency."

Mr. Friend further discusses reverberation, which he defines as being "the accumulation" of continued sound reflections. Where reverberation is excessive it must be absorbed by certain materials. "This," he says "can be very conveniently and effectively done by installing the right type of theater chairs. In the smaller theaters all the necessary acoustical treatment can usually be obtainable by installing the proper chair." The audience itself is a great sound absorber and it is interesting to note that "the proper chair, acoustically, is scientifically designed with due consideration given to its effect on sound when both occupied and unoccupied."

He tells us that the new Chicago Civic Opera House is probably the most perfect house, acoustically, of its kind. "This house," he says, "uses a special chair designed to meet the acoustical needs."

In another article which we will reserve for special comment Mr. Friend takes up the acoustical questions of the sound-motion picture theater. He writes lucidly and with a thought for the layman as well as the scientist. The American Seating Company is to be congratulated on having such a man on its staff. In suggesting certain ways in which our theater and movie troubles may be eliminated he proves himself a "Friend" indeed.

Commercial Lighting

THE WESTINGHOUSE ELECTRIC and Manufacturing Company sends us a useful booklet showing their latest developments in lighting units designed for commercial and other practical uses. There is a wide range of designs specially made for many types of business and for such home and hotel adjuncts as kitchens, pantries, etc. In the foreword to their Catalog 219-B, they write as follows,

"Lighting equipment suitable for commercial interiors of any type, is illustrated and described on the pages that follow. While additions have been made and new and interesting developments are shown for the first time, there is nothing experimental, nothing

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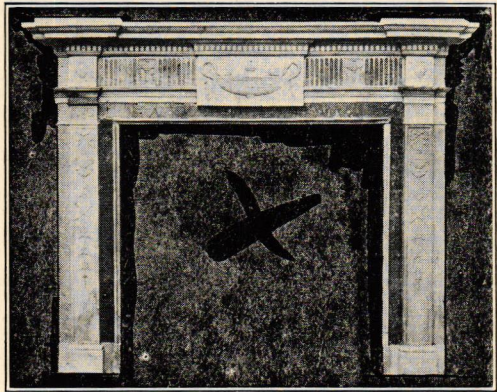
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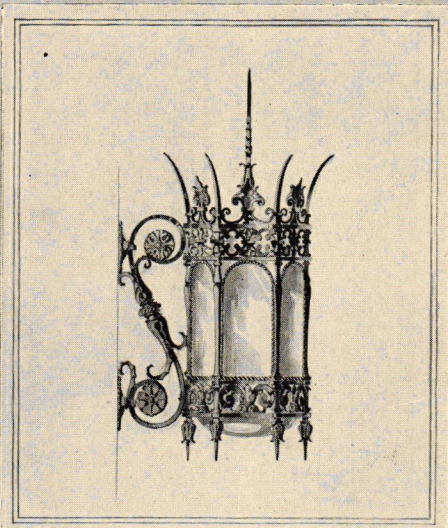


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untried and untested and nothing for which a definite lighting requirement does not exist.

The Westinghouse Sollux retains the place on the market that its excellence in design and workmanship has won for it. Sollux features are recognized as outstanding developments in commercial lighting design. They win recognition for the Sollux wherever buyers of lighting equipment are seeking the best obtainable. This year, one addition to the Sollux line has been made. The new Sollux Corridor Unit is a ceiling type somewhat more decorative than the ordinary hanger, and yet not as ornate as the Ornamental Sollux. There is a demand for this luminaire and the Sollux Corridor Unit will be welcomed in many instances.

The new Lunaire Unit is one of the most interesting lighting developments in years. This new luminaire gives a soft, restful semi-indirect illumination. A part of the light is diffused through the lower part of the globe while the greater diffusing qualities of the glass in the upper part of the globe direct the greater part of the light against the ceiling to provide indirect light at the working plane. A new development in the manufacture of the glass, used in the globes, gives the Lunaire these distinctive light-diffusing qualities. No shields or masks are used and there is no coating or enamel on the globe.

The Sollaire has been brought more closely to a parallel with Sollux line, this year, by the addition of a new Ornamental Sollaire, available in suspension, ceiling and bracket types. These new units, added to the Embossed Bronze Sollaire, introduced last year, and the regular Sollaire give the line a comprehensiveness that meets every requirement.

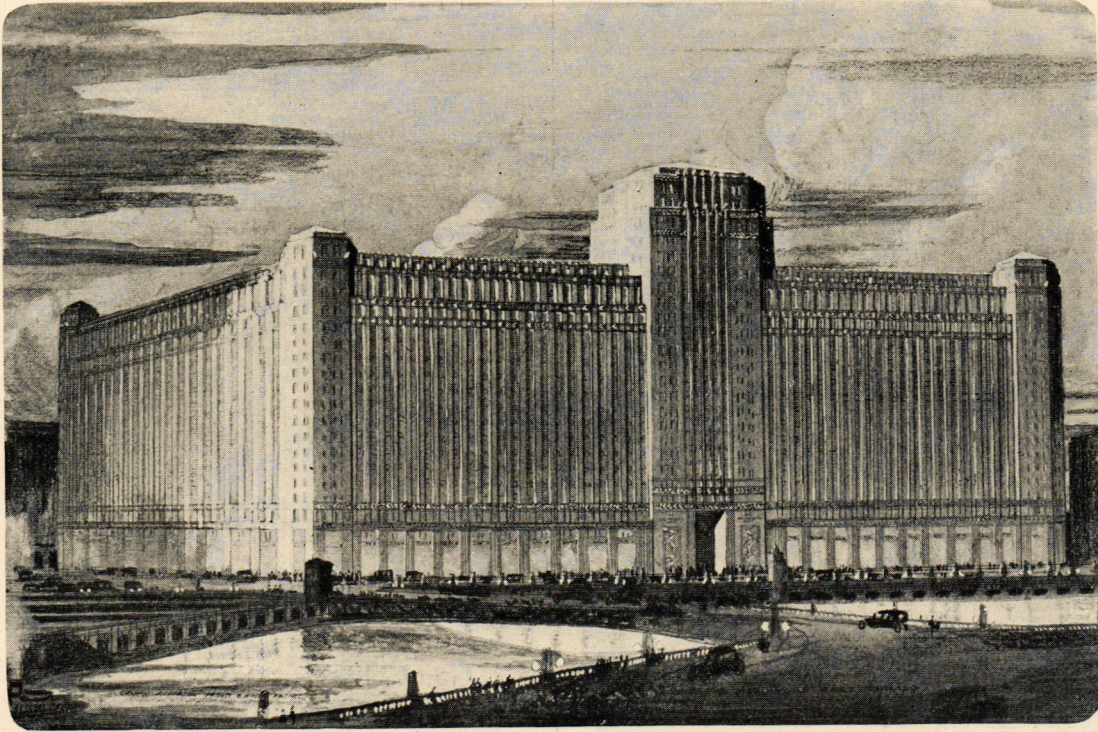
Sollite Luminaires are available for use where a globe contour, somewhat more modernistic in trend is desired. Kitchen units and the Chromilite Window Floodlight add to the completeness of the line.

For any commercial lighting requirement this Westinghouse equipment can provide correct lighting from luminaires that are artistic in themselves and that adapt themselves attractively to any surroundings with which they may be used. In price they compare favorably with any equipment on the market, when distinctive features and quality of workmanship and material are considered.

Following the Leader

WE SUGGEST THE above caption as a title for the next publication of Henry Hope and Sons, specialists in what we in America call leaders and which they, in the simpler English way, term merely "pipes." What we both mean are the down-spouts for the collecting of rain from our roofs.

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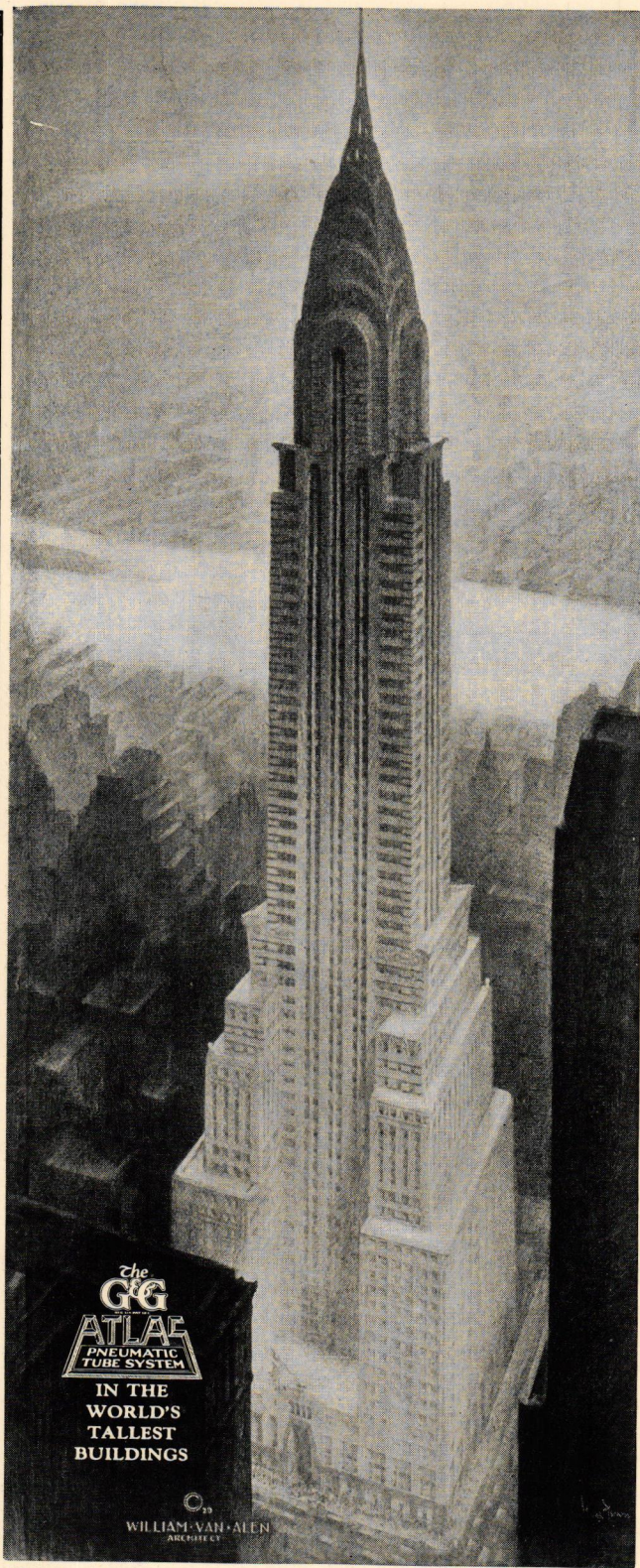
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PNEUMATIC TUBES

The presswork, typography and illustrative material put forth by this company have always attracted us. Their booklet entitled "Hope's Leadwork" is a masterpiece of its kind. It is printed by the Kynoch Press of Birmingham, England, and shows a most attractive variety of pipe heads, fret panels, pipes, gutters, flower boxes, cisterns and sun dials, in both cast and wrought lead. Lead surely is one of the most ingratiating and appealing of metals. Its softness of color and malleability of composition as well as its enduring resistance to erosion and decay are all in its favor.

Moreover Henry Hope and Sons have always given evidence of an approach to their product which may well be called reverent. They respect their craft and aim at perfection of design and execution. They reproduce many of the old bits of lead detail which must always be our models and they follow the principles and methods of these in their creation of new designs. The use of the applied "fret panels" for the enrichment of plain surfaces is ingenious.

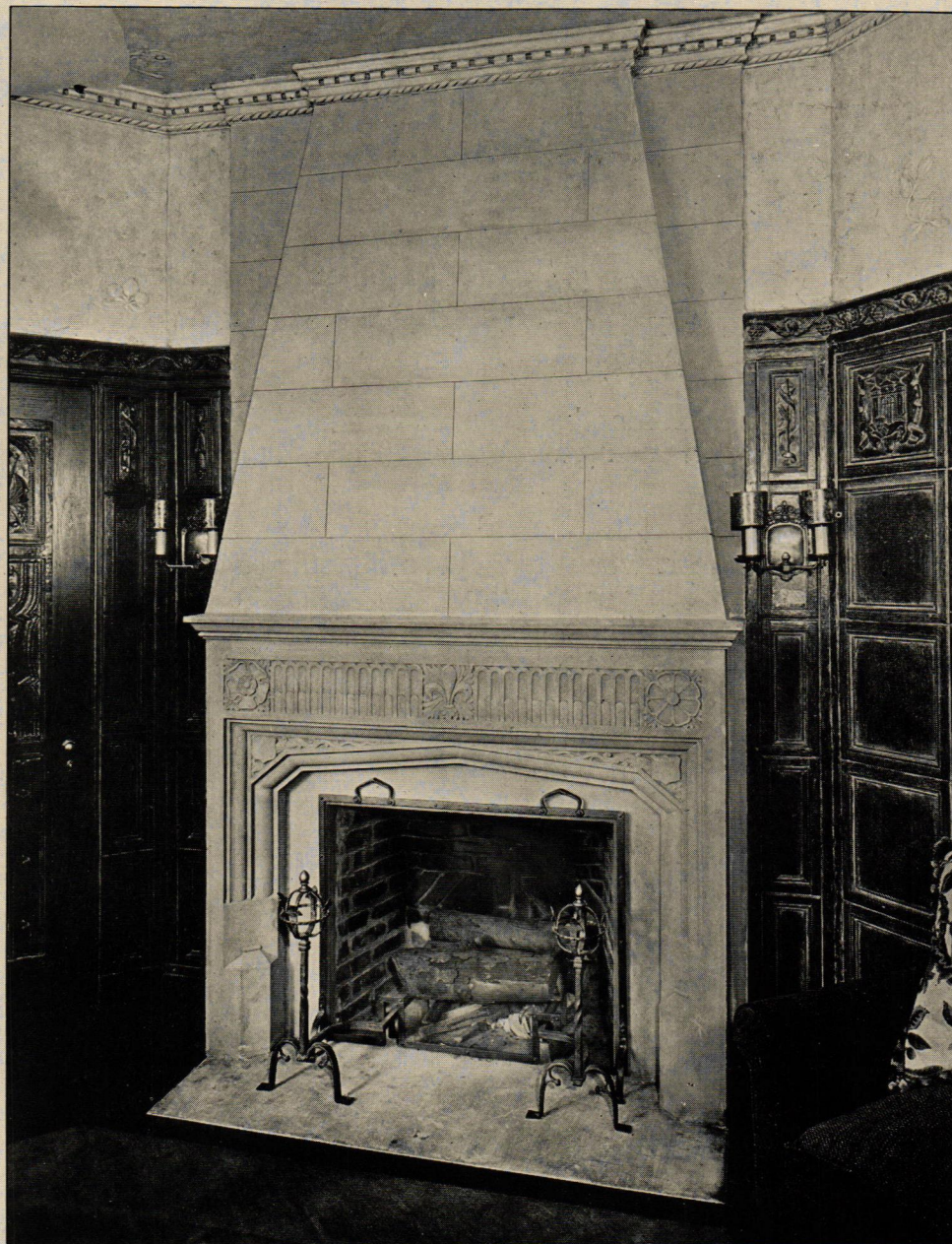
Most of the examples shown are made up by hand from sheet lead that has been cast on a bed of coarse sand which gives to the finished surface that delightful texture so perfectly in keeping with the hand quality of the whole. The sheets may be decorated to any extent desired by means of patterns which are pressed into the sand bed before casting. So simple are the various processes involved and so ductile the material that highly decorative and special designs may be had without involving more than a moderate cost. The leaders of "pipes" too can be made either rectangular or round in any size, either with or without applied decoration, and with off-sets to suit any contour of wall.

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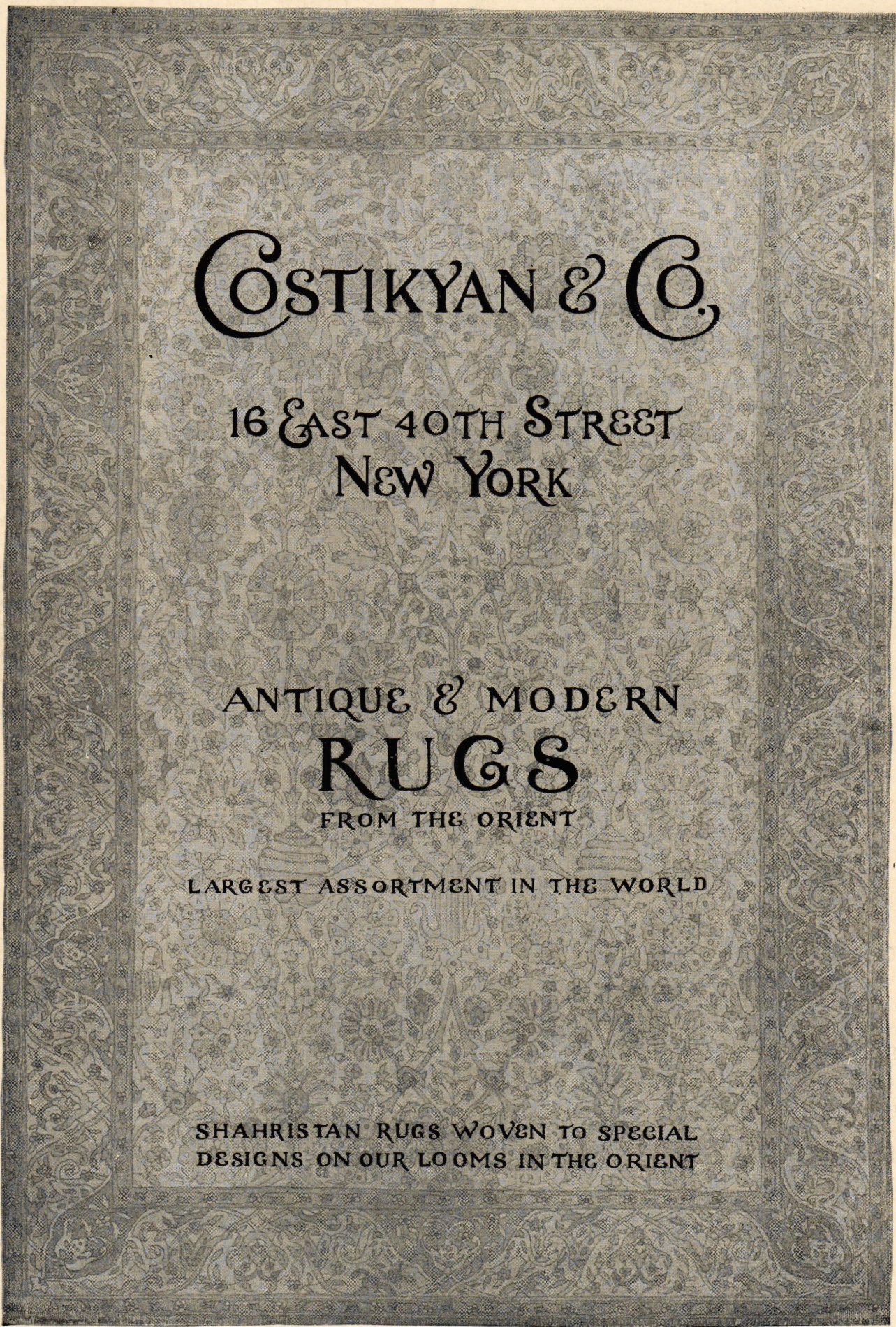
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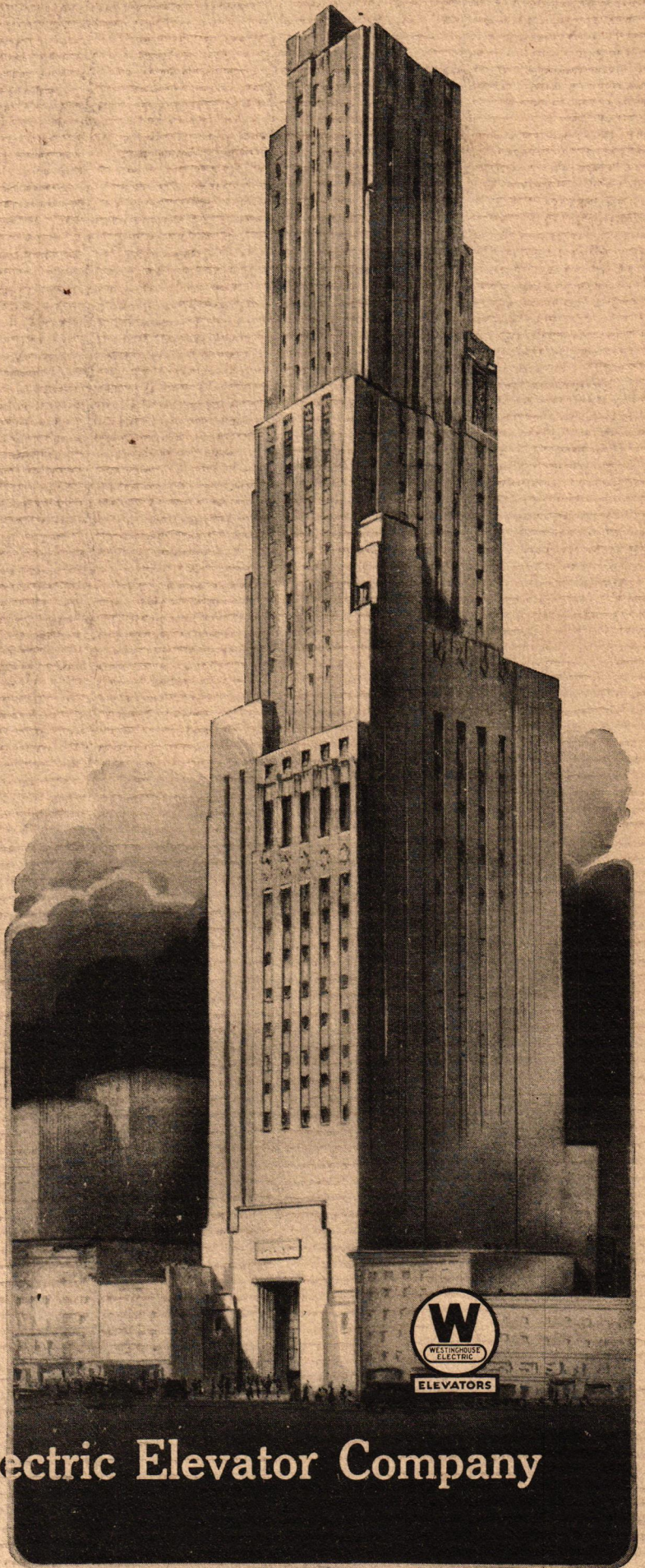
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