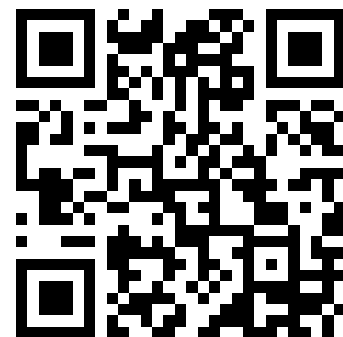


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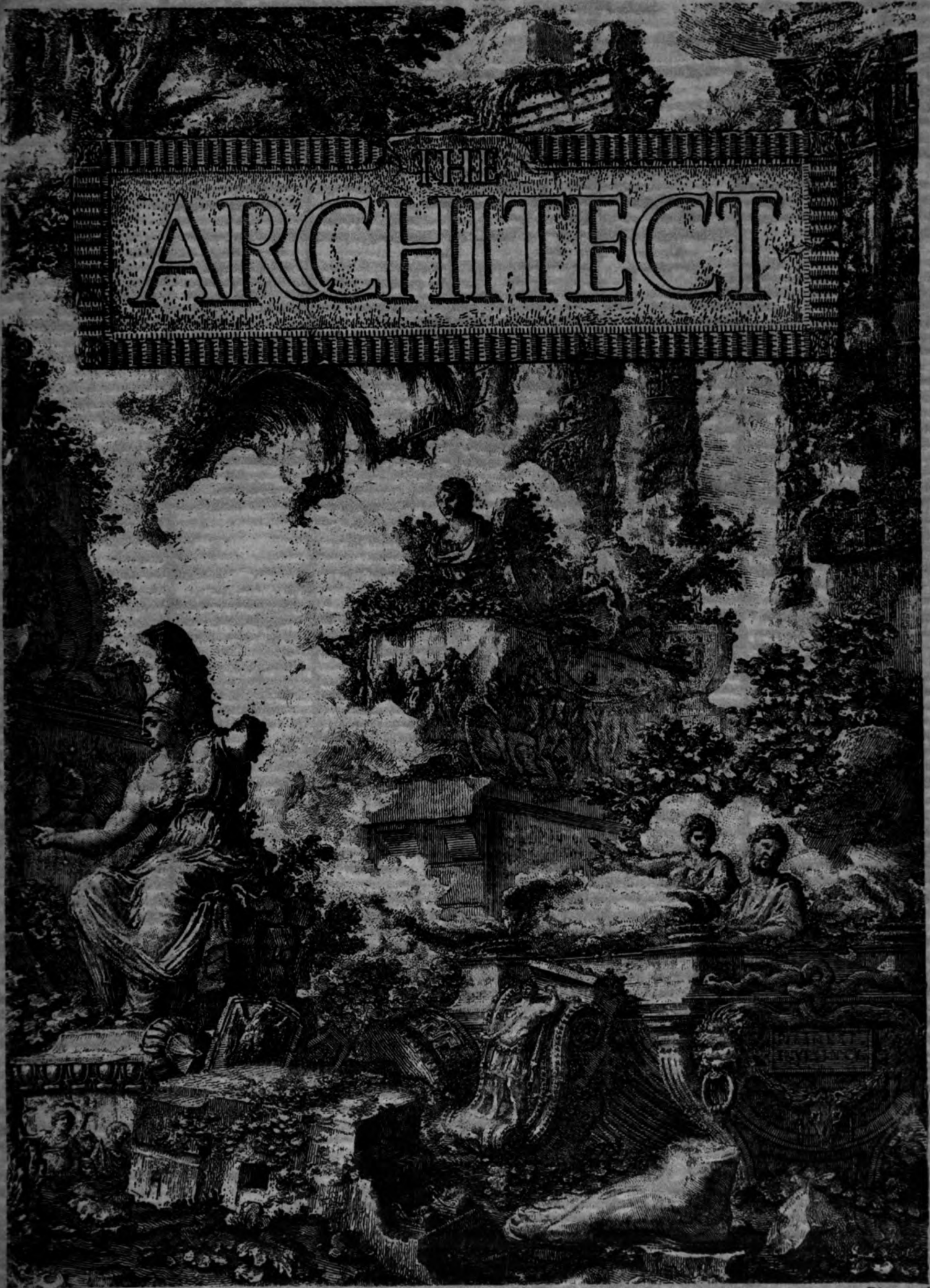








# THE ARCHITECT



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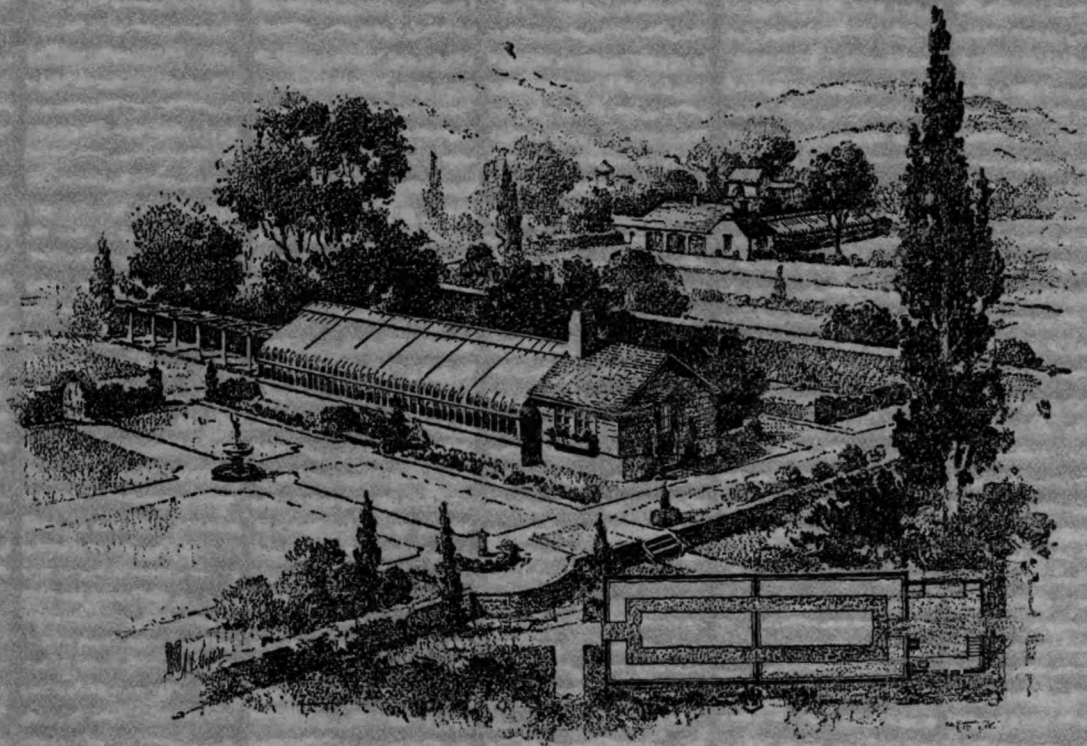
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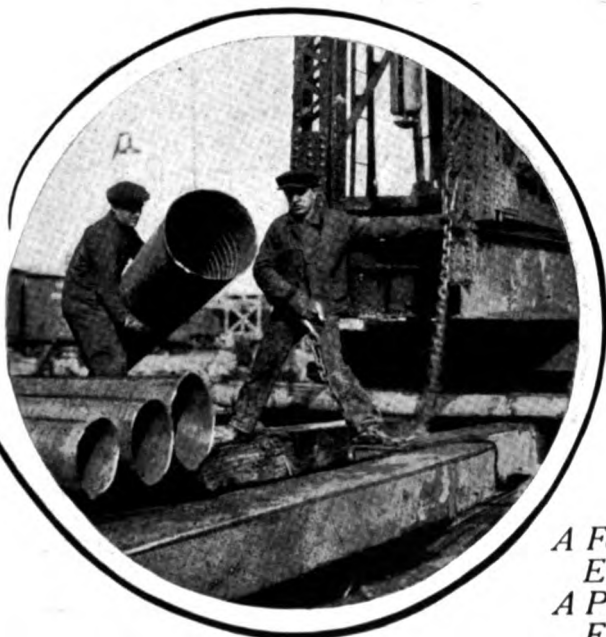
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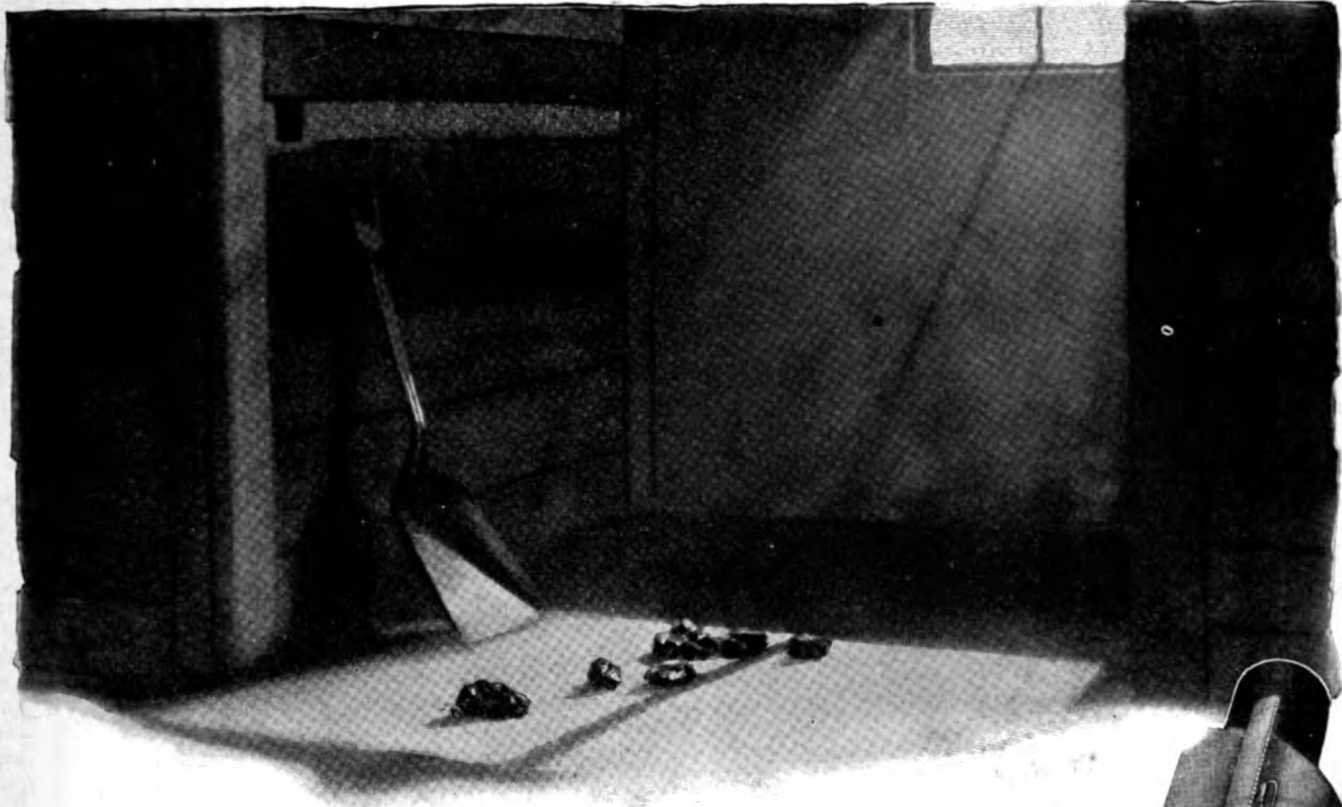
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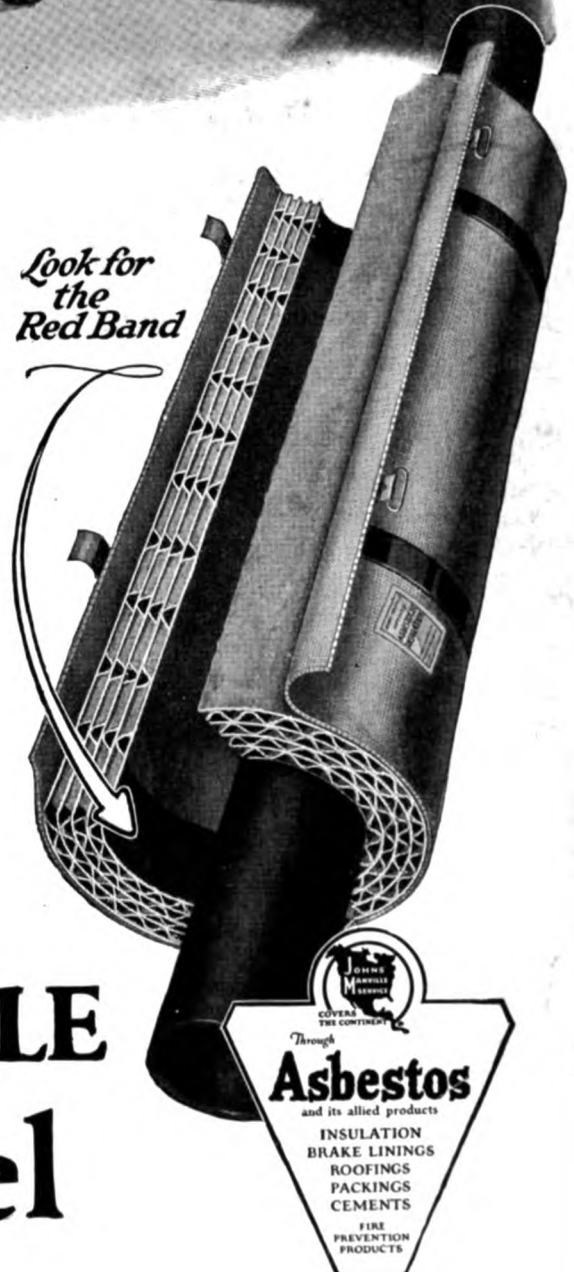
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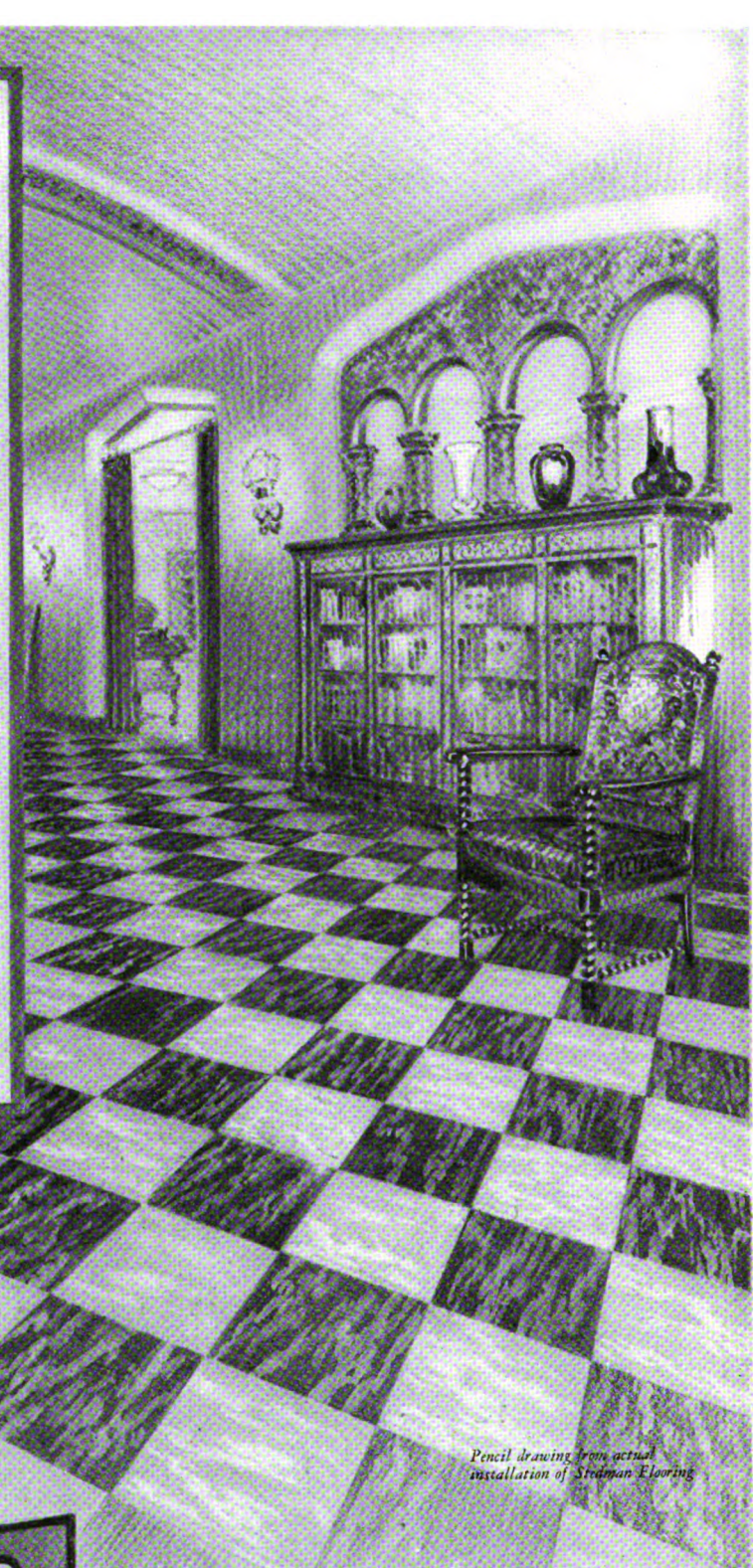
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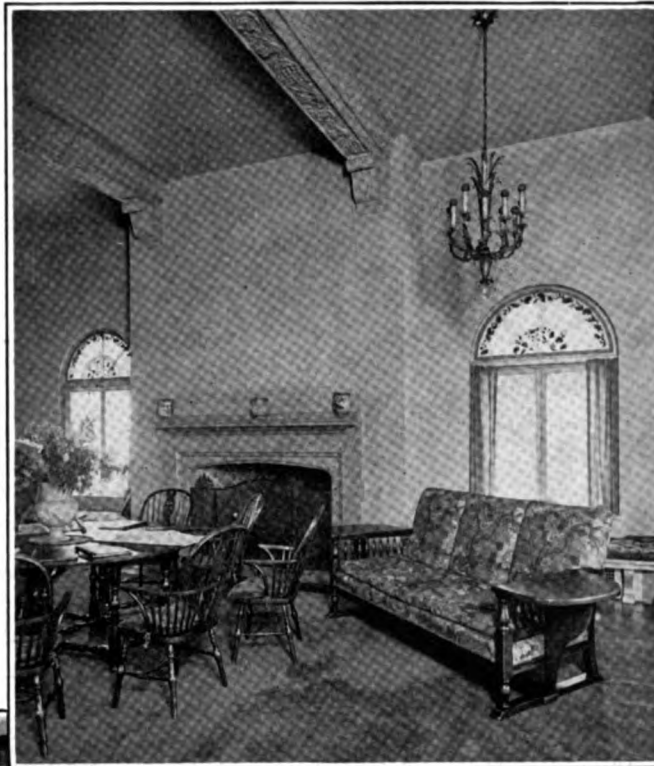
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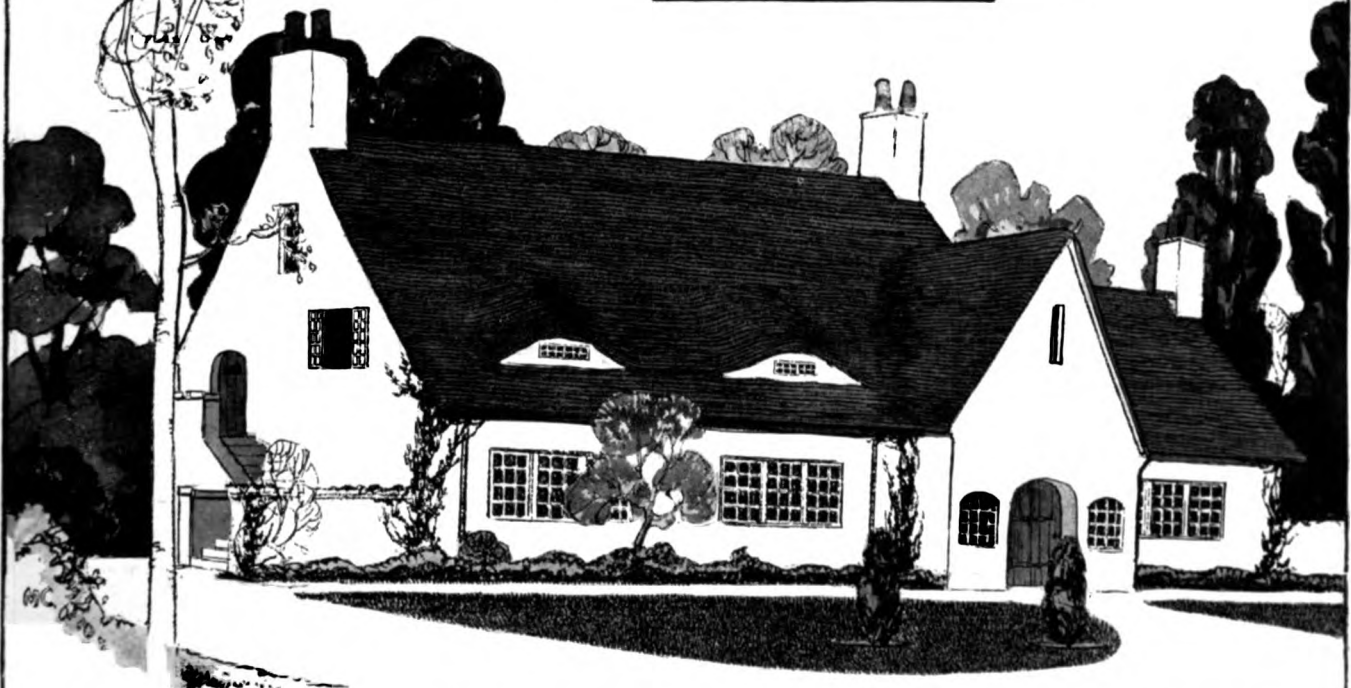
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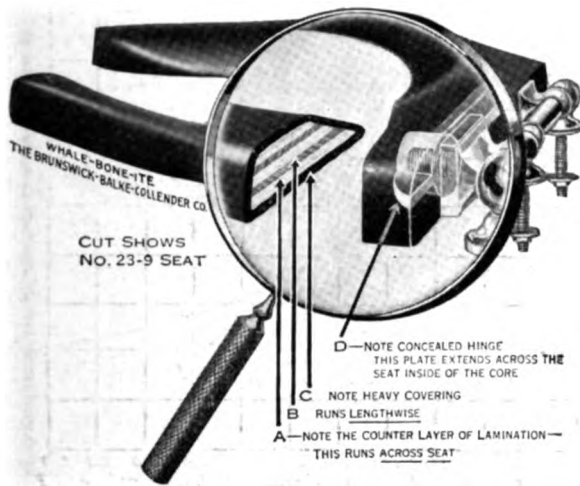
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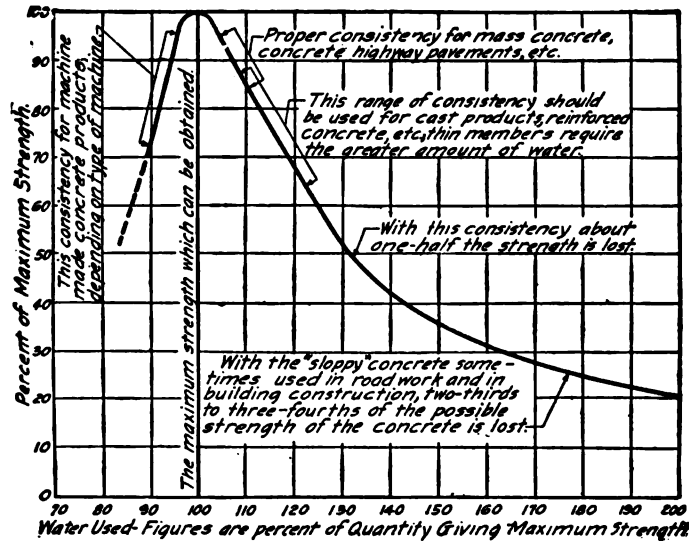
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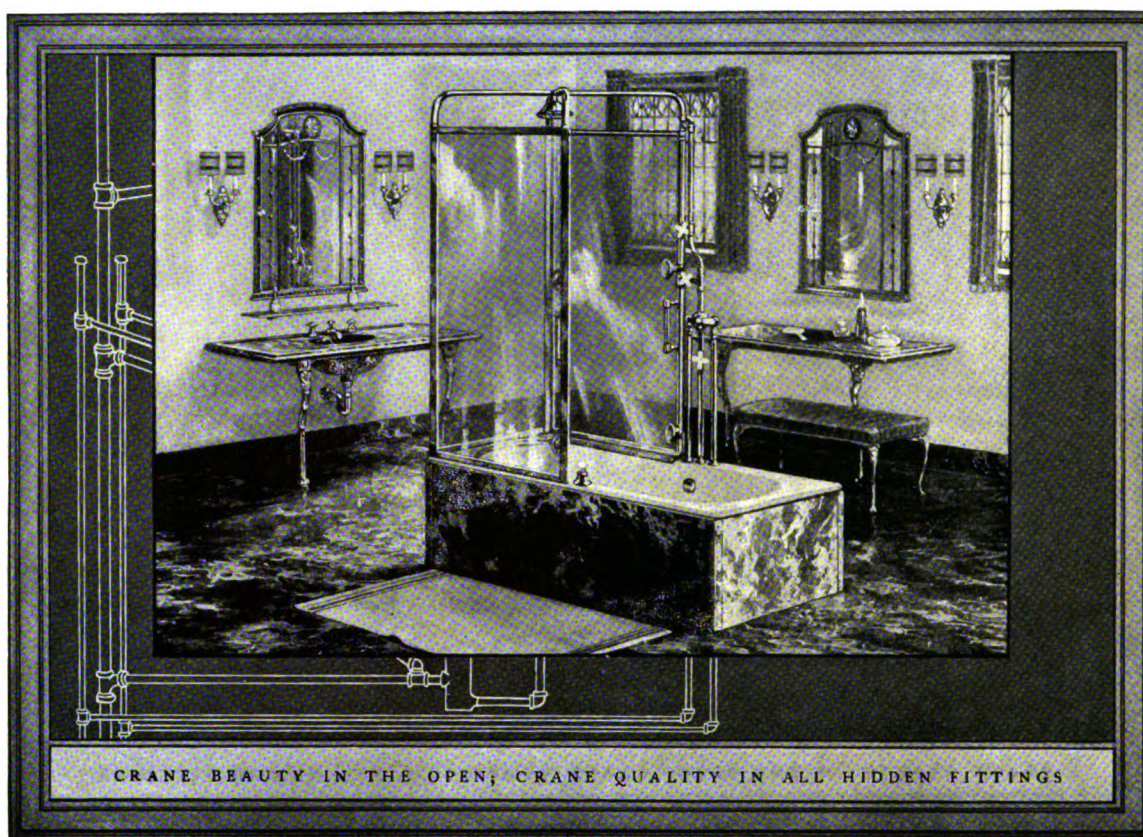
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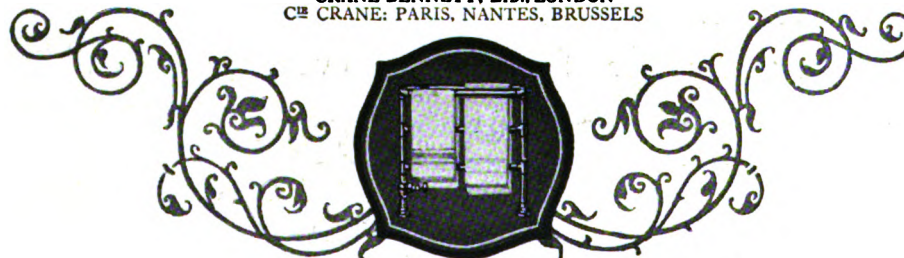
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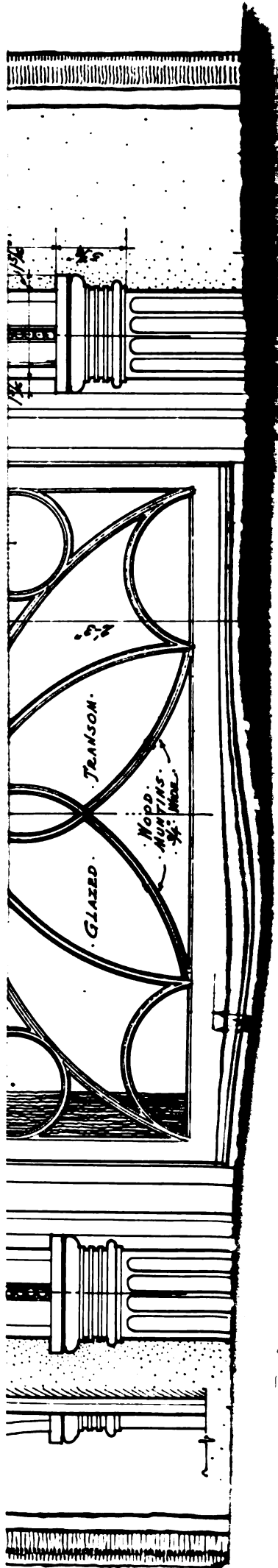
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Volume III

OCTOBER, 1924

Number 1

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

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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### *Looking Forward*

ALL SIGNS point to a period of prosperity and good business for this country such as it has not enjoyed since the God of War laid his blighting hands on the affairs of men. The inauguration of this golden era may be slightly held up in its progress by the turmoil and uncertainty incident to a national election, but this, after all, is only an incident, a political issue unconnected in any way with the basic laws of supply and demand.

The fact remains that, as a people, we have not yet caught up with the lack of housing and business facilities created by the paralyzation of the war years. There is abundant evidence of this from many sources. Apartments and office buildings are filled with reasonable promptness, and there is no recession in space rates. The prospect of a workable arrangement between Germany and her creditor nations cannot fail to exert a beneficent influence on domestic conditions, for all business is really of one piece. Thus it seems certain that we may look forward to a number of years of increasing activity in all lines, not the least of which will be the building business, which sustains the profession of architecture.

Of course the eternal question arises in the minds of many prospective builders, "Would it not be better

to wait until building costs are lower,—for they are going to be lower, are they not?" To which we might reply in the manner of the vaudevillian, "Yes, they are—not."

But we do not mean to be flippant. We have received reports from certain sections of the country which would indicate that slightly better estimates were being received than were possible a year ago, but these are isolated examples which may well be explained by the local conditions of a particular area. In the main it is difficult to foresee any great abatement in the cost of building materials further than what has already taken place. If we are to have good times, as the omens indicate, it is certain that the present wage scales for most of the building trades will remain as they are. Wages drop in bad times, not in good. Far-sighted operators and home-builders will realize that the advantages of occupancy which are gained by building *now* will more than offset any possible saving to be effected by the delay-linger-and-wait policy. Architects should have no hesitancy in expressing this opinion forcibly to clients who consult them upon the expediency of building. Labor the world over is in a new position to-day and will stay there. The mechanic or carpenter of to-day no longer walks to his job. He drives there in his car. His house is improved, his daughter goes to a good school, his whole standard of living has been raised. Can we think for a moment that he will relinquish what he has won? Can we even wish it?

No, our chief hope is that, with his increased position and responsibility, the artisan of to-day will see something of the dignity and the moral obligations which he owes to society. His recognition of this can be shown in no better way than in his willingness to give his employer a *fair day's work for a fair day's pay*. He is certainly receiving the latter. That the employer fares as well is extremely doubtful. When he does there will be little difficulty about the building question, due to the savings effected by honest work and speedier construction.

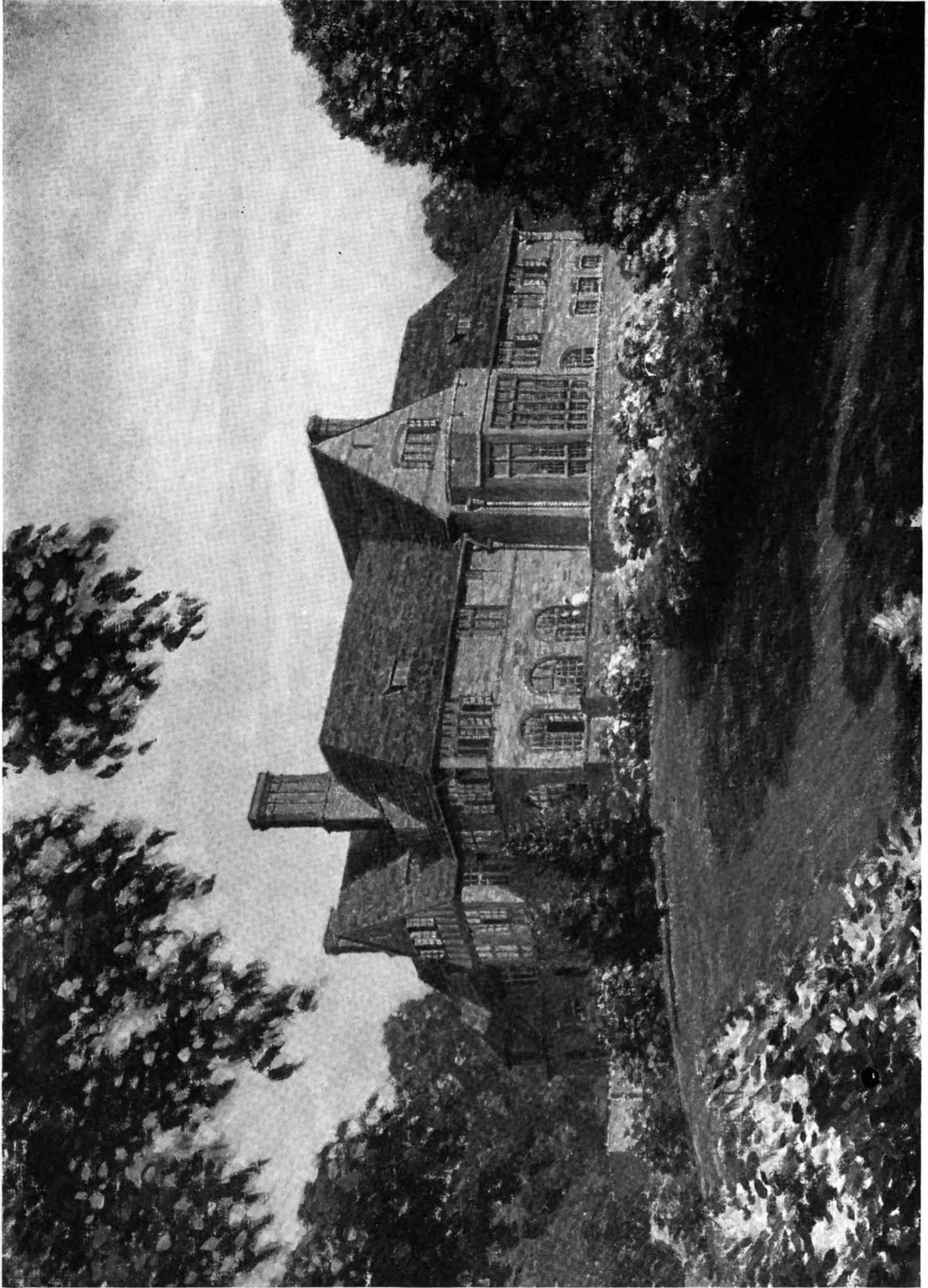
### *III. An Architect's Letters to His Son*

*By* GEORGE S. CHAPPELL

IN TURNING over the packet of my grandfather Ezra's letters I have found so many that are applicable to present-day conditions that it seems unreasonable to make any arbitrary choice. They have no particular sequence, it is true, being only the natural replies to the inquiries of his son Caleb

October, 1924

THE ARCHITECT



J. P. Wilson, *Del.*

Final Study, Country House, Mr. H. E. Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*

regarding the conduct of his newly opened architectural office. It will be as well, then, to stick to the chronological order of the letters in presenting a few more samples of the old man's worldly wisdom.

On August 1, 1877, he takes his pen in hand to indite, from Waterford, Conn., the following:

"My dear Caleb,

"Your newsy letter of July 29 reached me this morning, having been brought out by Mr. Tillotson on his return from market. He reports New London in much excitement over the arrival of the frigate *St. Mary's* from Hampton Roads, bearing some two hundred young midshipmen on their summer cruise. Their next port will be Cadiz, Spain. All the young women of the town are in great excitement and flock the streets in their desire to secure a brass button or a gold-lettered riband. What peacocks they are, to be sure. Juba [grandfather's colored man], too, must have a ribbon to his old straw hat, for he retains the black's love of finery.

"All this brings back the time when you yourself were all for the Navy, an honorable calling, but necessarily lacking in most of the finer things of life, as are all forms of military activity, whether on land or sea. We must have soldiers and sailors and we rightly honor their profession, but it is a pity that it has to exist at all, and that's the truth of it. I can never cease to be thankful that your desire for a life on the ocean wave was so thoroughly cured by our excursion to Block Island. I have no doubt that the ground swell of Point Judith has altered the course of many an incipient mariner.

"Your letters speak plainly of your growing interest in the noble profession you have espoused. At the same time I note that you are having your difficulties. These, I might say, are the usual ones. My years of experience, both as a practitioner and observer, have shown me that the same irritations recur from one architectural generation to another with unfailing regularity. You say that though the Ely house is progressing pleasantly you are alarmed at indications of water in the cellar. This always happens in one of the first commissions undertaken, and you are fortunate to experience it thus early in your career. You must act at once. Proper protection against water is one of the details most likely to be overlooked by a young practitioner, but I cannot warn you too strongly: do not trust the driest-looking excavation. Soil which appears as arid as the desert of Sahara in mid-summer often turns into a morass or swamp in the early spring, and there is nothing more disquieting to a householder than to have to wade to his furnace in the bleak light of a March dawn.

"It is best, by all means, to lead the offending element entirely away from the building, if possible, rather than fight it from within. It is fortunate that you have not yet laid the concrete floor in the cellar, for you can now trench the entire area thoroughly, so that, if your client is to have a brook in his basement, it will be underneath his floor rather than above it.

"In this watery connection it might interest you to know that we cleaned the well on Friday last. Juba insisted that he could do the work alone, but after descending thirty feet into the depths he asked, in a trembling voice, to be hauled to the surface. It was too cold down there, he said, and, indeed, the temperature is very low even in this month of August. Will Tillotson finally got to the bottom, and I hauled up the remains of two old buckets that had gone to pieces in their long service. Also the remains of a beaver hat which must have been the one worn by your Uncle Jabez, who was in high spirits on the day of my wedding, many years ago.

"I will write again at an early date, and in the meantime will probably have more news of you.

"Your aff. father,

"E. C."

There is an unusual lapse of nearly six weeks in the correspondence, which can be accounted for by my grandfather's illness, of which he himself speaks with a characteristic tartness.

"Waterford, Ct., Sept. 17, '77.

"My dear Son,

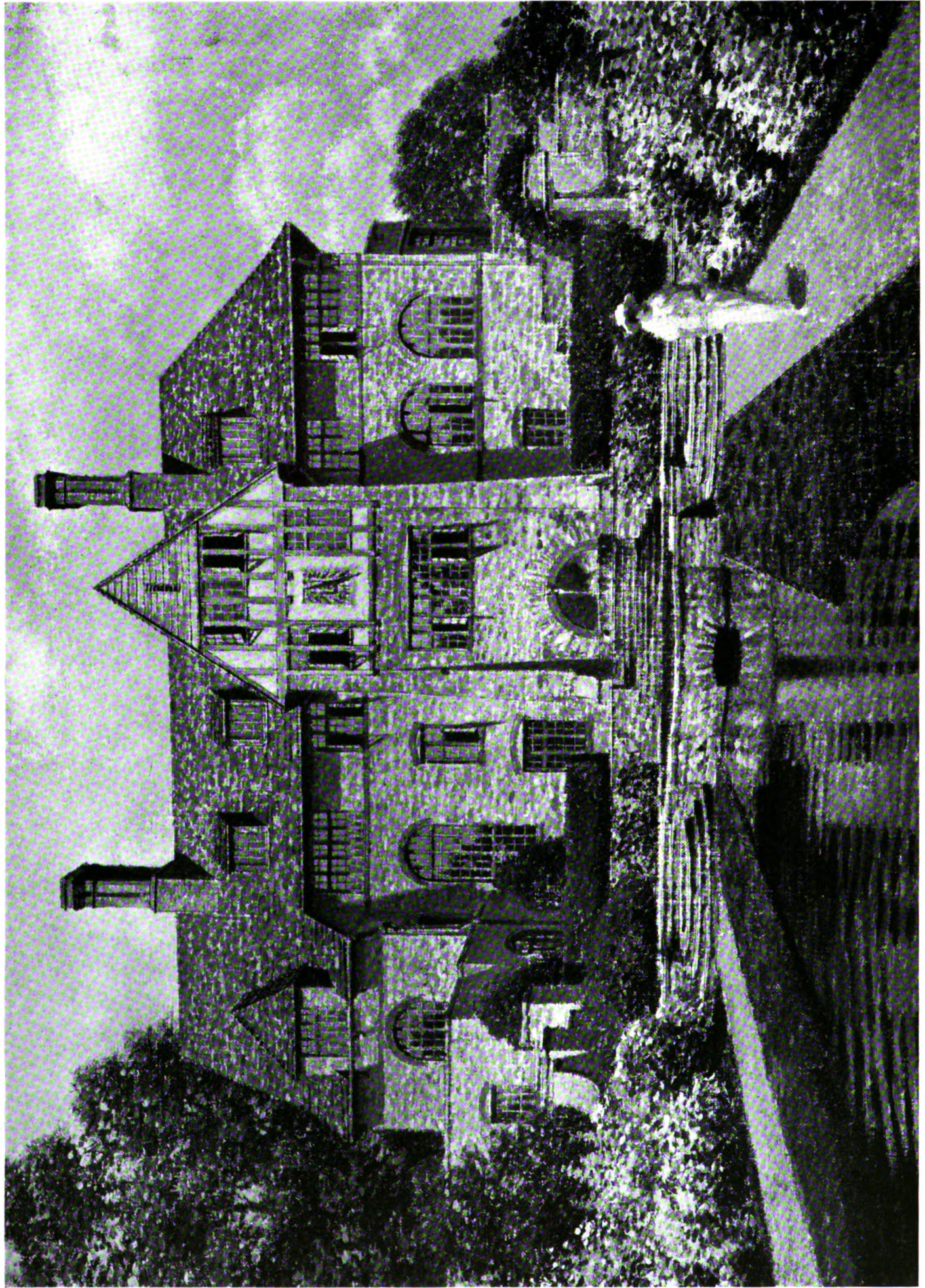
"At last I am able to hold a pen again, the pain in my wrist and hand having departed. As Hannah wrote you, it was probably the chill of our well-cleaning operation which called back my old enemy, rheumatism. But we will not speak of that. I detest sickness, and find myself inspired by a real dislike of all people who are sick, myself included. Sickness is a contradiction of the natural law and, though we may pity the afflicted, we cannot like him.

"Your letters have been a great comfort to me, and I have followed the course of your growing practice with the keenest interest. In regard to the proper method of getting other jobs to succeed those which you already have in hand, a consideration of this topic brings up many points. What you really wish and must have is publicity, arrived at by dignified and ethical methods.

"On the question of just what is dignified and ethical there are as many opinions as there are practising architects, and that, I imagine, must be a large number in a city like New York. If I know your disposition as I think I do, I feel that I should

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J. P. Wilson, *Del.*

Final Study, Garden Front, Country House, Mr. H. E. Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*

warn you not to be too modest, for that, I think, would be your tendency rather than the reverse.

"In my own practice I recall certain members of the brotherhood who sat aloof in a sort of holy isolation like some old Chinese philosopher on a mountain-top. Access to their offices was difficult. They deplored the practice of setting the word 'Architect' upon their entrance doors, preferring, it would seem, to keep the nature of their occupation a secret. Some of these hermits secured in the end a considerable amount of work, but it was in spite of their reticence rather than because of it. In the main, however, the commissions which fell their way were given to them through relatives who saw no other way out of their difficulties.

"I counsel you to avoid this attitude of the recluse. Go about freely, frequent the best society that is within your means, and do not neglect to be civil to all classes. Some of the largest building operations are in the hands of men whose table manners are not above criticism. Also remember that in the hands of elderly people rests a large share of the construction work of a generation. Pay attention to the fathers and mothers of the young people whom you meet.

"Do not hesitate to speak freely on architectural subjects. These remarks may not necessarily refer to your own work, but may be an honest appreciation of that of one of your confrères. Do not fear to assume, if necessary, a slightly exaggerated air of artistic sensibility. The average person likes to feel the exceptional quality in another. Architects are too often prone to appear dry business men. A little judicious raving is effective, especially with women-folk. When you speak of a certain color, for instance, try to show by your eyes and by an impulsive gesture of your hands how deeply it affects you. Do not weep—that would be overdoing it—but, perhaps, rise and walk to the window, if there is one, and stand there as if you were endeavoring to control your emotion.

"You will often hear one of your friends say, 'Mr. So-and-so is going to build a house, and I hear that he has no particular architect in mind.' It will then be perfectly proper for you to have your name suggested to the gentleman mentioned through the mediation of a mutual friend. The direct, frontal attack upon a person who is a stranger to you has always seemed to me like a piece of unwarrantable impertinence which is demeaning to the professional attitude, and very apt to antagonize the individual toward whom it is directed.

"However, neglect no legitimate method of making your identity and occupation known. I can do no better than quote to you the words spoken to

me by my own father in a situation similar to yours when he placed his hand on my shoulder and said, 'Remember, Ezra, it is the wheel that squeaks the loudest that gets greased first.'

"Always your aff. father,

"E. C."

The next letter pursues the subject of legitimate publicity, which had evidently continued to occupy the old gentleman's mind, for he attacks it at once in his opening sentence.

"Waterford, Sept. 26, '77.

"My dear Caleb,

"There was one point which I intended to take up in my last letter, which was terminated rather hurriedly by Juba's announcement that the pigs had broken out of their pen and were in the sweet-corn. We caught them all, but had to chase the black sow beyond the Montville four-corners. But to return to our subject.

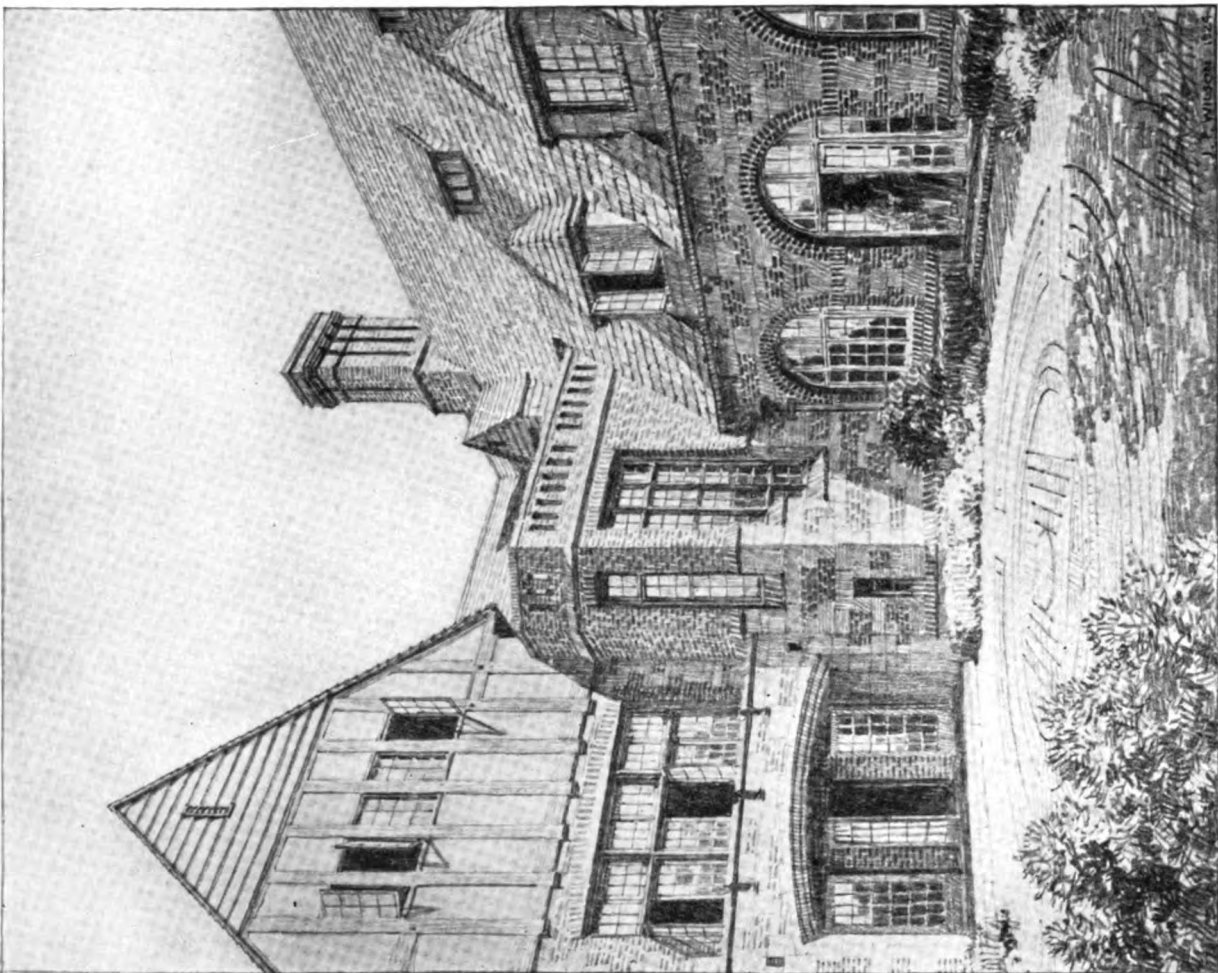
"What I neglected to point out to you was that by far the best method of publicity for an architect is in the publication of pictures of his completed work. 'By their fruits ye shall know them,' but, by the same token, there are many who do not appreciate the importance of having their fruits properly displayed. Yet such display is both ethical from a professional point of view and extremely interesting to a public which is much wider than that which could possibly be reached by any individual. Looked at from any angle it is good, sound business.

"The taking of fine photographs is expensive, I know, but the client can often be induced to share the cost, and if not it is a justifiable expenditure. I realize that your work is at present too young to have its picture taken. Never photograph a building until it has settled into its background. Bare foundations and unsown clay about a dwelling give it that disagreeable look of trying to escape from the earth. It is as if the house were afflicted with receding gums.

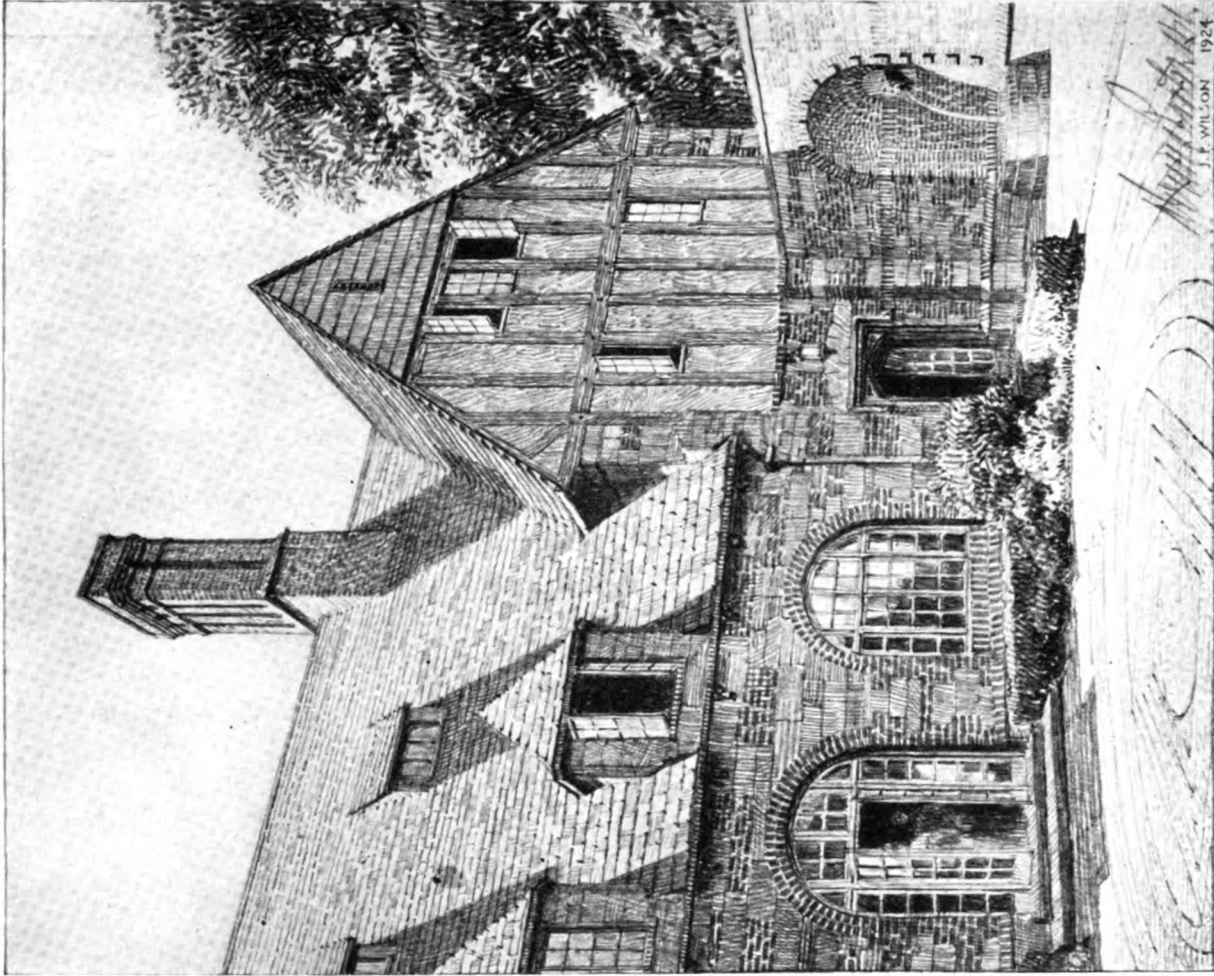
"When the time comes, be extremely careful in the selection of your photographer. It may well be that you will complete certain pieces of work which will not turn out as well as you had anticipated. The cornice which you thought was adequate may shrink to nothing in actual execution. You may turn your eyes away from the over-thick porch columns which looked so well on the drawing. Do not be dismayed. A skilful photographer can make all these things right in his picture. This he often does by taking the building from its most flattering angle, or perhaps showing only an interesting detail. He will make a great point of deep shadows,

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J. P. Wilson, Del.



Final Studies, Patio, Country House, Mr. H. E. Manville, Pleasantville, N. Y.

Donn Barber, New York, Architect

lingering about the house from dawn to dark, camera in hand, waiting to catch it when it is looking its best. He will then print from the negatives on a paper which finishes in a delicate shade of brown, and the final result will be an art creation which bears the same relation to the actual work as does the portrait of a plain lady by a fashionable portrait painter, who knows that, whatever he does, he must not make her look like herself.

“To touch upon another subject for just a moment, it is quite natural that you should feel a certain embarrassment at times when you are inspecting your work, especially when your client happens to be present and the contractor or foreman asks you a question to which you do not know the answer. Considerable adroitness is necessary at such a time. It is inexcusable to display ignorance, for this undermines your client’s faith in your abilities. If the contractor is the usual human being and you delay judicially for a moment, he will make a suggestion, beginning, ‘Now I was thinking, that is, we, etc.’ You should listen to this carefully, and

after a suitable pause say, ‘My idea exactly.’ But there will be times when either through the malice of the builder or by plain mischance there seems to be no way out of the difficulty. You will be appealed to as a court of last resort. Do not make the mistake of guessing at the solution. On the contrary, take it with the utmost seriousness, and inform all parties to the conference that you will have to go over the whole matter with the original plans, which are in your office. This will preserve your prestige and at the same time give you an opportunity to consult some one who really knows what he is talking about, which, after all, is desirable at times, even in the practice of architecture.

“Our first frost last night and the tomato vines flat. Though it is early to speak of it, I will express the hope that you will be able to come home for Thanksgiving. I am fattening a turkey for you, who begins to look at me with suspicion now that the days grow shorter.

“With much affection, always

“Your father, E. C.”

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## Editorial Comment

### *Specialists in Architecture*

WE ARE often reminded that this is the age of specialization. Doctors attend to the eyes, ears, or throat, and pass the other vital organs along to their brother practitioners. So, too, the architectural profession tends to become subdivided. A letter recently received recalled this to mind by the notation, under the firm name, “Specialists in Hospitals and Sanatoria.” The use of the rather swanky Latin plural “sanatoria” would in itself have arrested our attention, and we were moved by it to a further consideration of the pros and cons of specialization in general.

The settling down by an architectural firm or individual to one particular line of work to the exclusion of others is usually an indication of success. This cannot be denied. It indicates that preëminence in that particular branch has been attained. Not otherwise would an architect cut himself off from the opportunities offered by the wider field of the general practitioner.

We can think readily of a firm which to-day does almost nothing but bank buildings and does them extremely well. In the early days of their practice they were particularly happy in their designs for one or two such institutions. These attracted the attention of other bank directorates who were in

the market, and orders for banks all over the country began to pour in. The architects became experts in the matter of bank fittings, cages, desks, safes, the proper relation of departments, all the detail which appeals so strongly and so properly to their hard-headed clients.

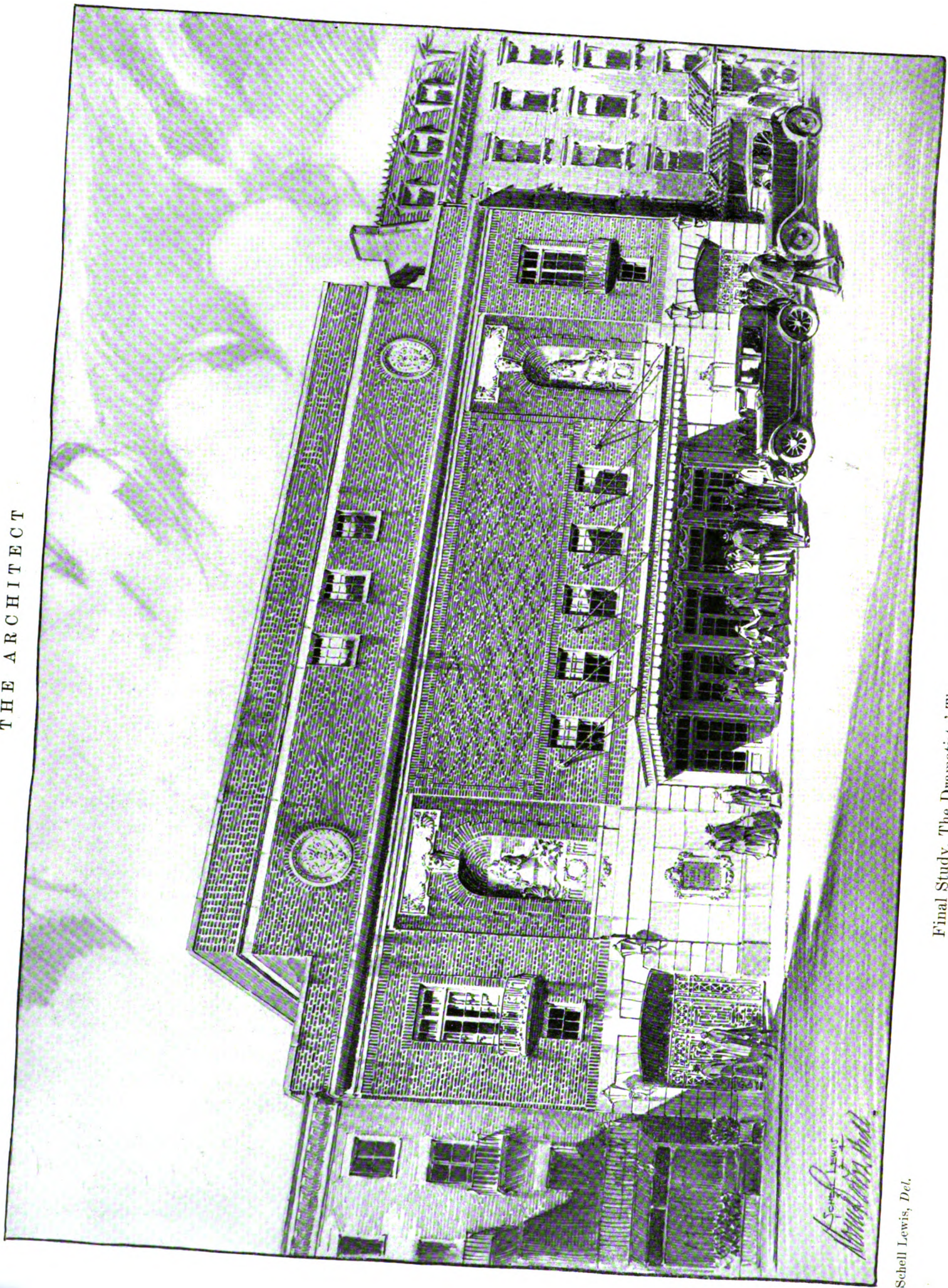
Another firm makes a dead set for every Y. M. C. A. building that raises its head above the horizon, and he must be a hustler indeed who can beat these young men to it, for they have made a special study of this very problem. There are no mysteries for them in the important questions of economical control, the standard size of a swimming-pool, or the best way of lighting a basket-ball court. They breathe these figures, and their plans, when presented in competition, wear a convincing air. The committee sits up and says, “Hello, here’s a real Y. M. C. A. This man evidently knows what he is doing.” When the competition envelopes are opened and the names uncovered, they learn that the canny competitor can refer them to a “Y” that his firm has built in Warrensburg, and to another in New Haven, in Oswego, Duluth and so on. More than in general practice, a specialty has the tendency to roll up like a snow-ball.

Schools are most evidently a study by themselves, as are apartments and model tenements. The laws



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Schell Lewis, Del.

Final Study, The Dramatists' Theatre, 137 W. 49th Street, New York

Donn Barber, New York, Architect

governing them are so complex that it is practically a life's work to master them.

The disadvantages of this sort of thing are in its fettering of the architect's taste and ability. He becomes blind on one side or atrophied in some of his esthetic sensibilities. Some of our specialists feel this. One of the younger members of the profession recently turned his back on a special line of endeavor into which fate had cast him, namely, the designing of prisons.

He managed to get through his first job of this kind without evidences of mental or moral suffering. It was a simple affair in which the gaol was a small part of a larger structure, which included such cheerful elements as a village hall and a fire-house. His success with this was so pronounced that it attracted the attention of the county supervisor, who, after inspecting the young man's work, gave him the commission to build a large, sure-enough jail.

A conscientious study of his problem made it necessary for him to visit a number of similar institutions in other cities. From each of them he came away depressed and sick at heart at the signs of depravity and mental abnormality that he saw about him.

It got on his nerves. The last straw was when one of the state prison managers interviewed him on the subject of equipment, and warned him seriously, "Don't put in any of them cells with wire cage tops to 'em. You gotter cover 'em up with a sheet of metal or sumpin. The prisoners are always hangin' 'em-selves to them open things." He wrote a polite note to the supervisor the next day and told him to get some one else to finish his prison. "Back to the bungalows," was his joyous cry, "where people don't hang themselves."

### *Patenting Plans*

A most ingenious plan has been published in the home-building section of one of our newspapers of a two-story house which, by means of a trick, second staircase, can be utilized in a surprising number of ways by either one, two, or three families. Such arrangements as this may, in many cases, solve the living problem for a number of people, for, in these days of high costs, it is undoubtedly along the lines of economy of space and operation that we must look for alleviation.

But what interested us most was that the text accompanying the plans stated that the architects had applied for a patent on the plans. We had never thought of patenting plans before, and we must

admit that, the more we have thought of it since, the less we think of it now. It seems to us neither desirable nor practical.

If a certain disposition of rooms is the best possible for a large number of citizens, the use of such an arrangement should not be denied them. From a practical point of view, it would be difficult to prevent them from using it if it really suited their needs. But there is no need to worry over the problem, as history shows us that no sooner is an architectural novelty created than some one comes along with another and newer stunt to distract their attention.

In connection with trick staircases, there has certainly never been a more successful one than the famous double-spiral in the French château of Chambord. It was on this marvel of masonry that the two sight-seeing spinsters, each taking a separate spiral without knowing it, had their first falling out. Through the inner openings they caught glimpses of each other across the well.

"Wait for me, Lizzie," called Sister Mary.

"Why didn't you wait?" she asked a moment later, having made a semi-circumnavigation of the stairs without finding Lizzie.

"I did," was the reply, "you must have gone right by me."

"I did nothing of the sort; do you think I'm crazy?"

They were never able to meet, and reached the bottom of the stairs without speaking to each other.

### *A Column on the Axis*

IT IS PERFECTLY clear that there is no rule that cannot be broken. For years architects have cherished an axiom that to place a classic column on the central axis of an opening was heresy. It simply wasn't done. It might be permissible in the romantic freedom of Gothic, but to maltreat the classic orders in this way was unspeakable. It was done once, in a burlesque skit of an atelier in the Latin Quarter, and the exhibition of the severe Doric pediment with the three supporting columns, one of them plumb in the center, brought down the house. They had never seen anything as funny as that.

And now, lo, we discover that the thing was actually done a hundred years ago in a sizable house in Rensselaerville, N. Y., and that it is exquisite. This little village is another of the fascinating relics of the early Dutch grants which, under certain conditions, gave to members of the West India Company "16 miles on one side or 8 miles on both sides of any

navigable stream, and extending as far inland as the patrol should choose." There was certainly nothing niggardly about that proposition. It was a literal case of go as far as you like.

The architect-builder of the unusual design of which we speak bore the sturdy name of Ephraim Russ. The house is known as the Sployd House. In the center is the exact motive which was such a "succès fou" in the Parisian burlesque, three columns supporting a pediment. It is the perfection of his proportions and the great beauty of his detail that enabled the Hon. Ephraim to do this daring deed and get away with it. Let us be thankful that no Beaux Arts graduate was at hand to reproach him by saying, "It's wrong, my friend, all wrong."

Rensselaerville lies twenty-eight miles from the nearest railroad; it has grown smaller instead of larger in the last fifty years, and is in other respects a delightful contrast to the usual story of progress in this hustling age. It boasts a number of fine houses of the Connecticut type and is well worth a visit.

### The Setting

IT IS HIGHLY probable that much too little attention is given to the architectural accessories of planting,

and, in city work, to such added decoration as the site will permit in the shape of terraces, railings, or other features. One of the most eminent of our designers whose country houses are a synonym for excellence is said to have consistently refused to undertake a commission which did not carry with it an appropriation for gardening. In his particular case the results have always justified this rather drastic stand.

In the country the difficulties the architect encounters in securing an attractive background and setting are far less severe than in the city, where the various limitations of the property lines and the strict laws against encroachment limit his efforts to the most minute details.

It is always of considerable interest to examine the work produced by our Georgian forebears, who thoroughly appreciated the real importance of taking advantage of every point in the designing of a city house in which exquisite decoration could legitimately be applied. Yet what restraint those Georgian forebears showed. The simplest brick house, a plain wall with well proportioned windows, will arrest the passer-by by the beauty of its doorway, the leading of its fanlight, or the graceful curve of its iron railing.

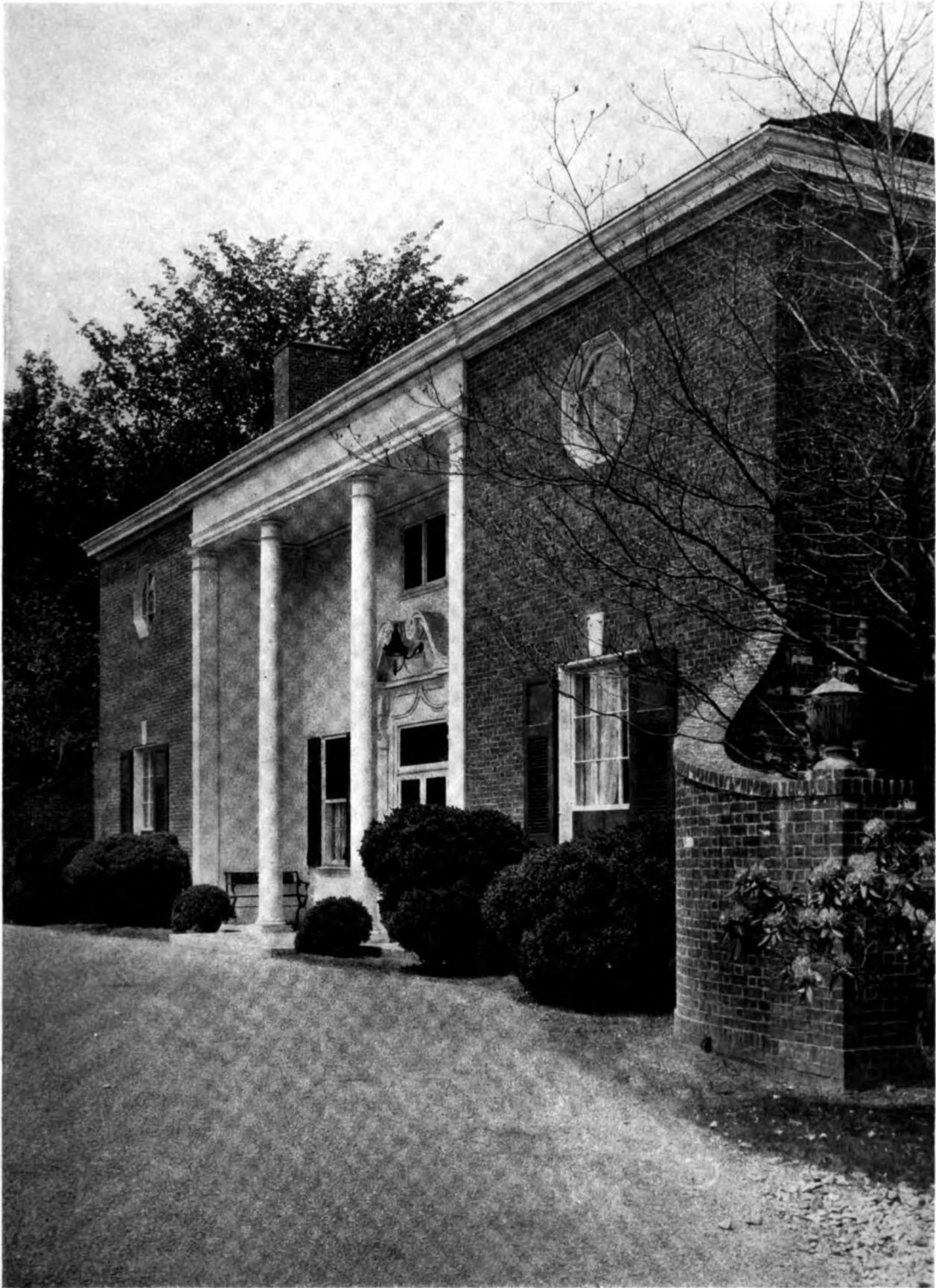
## PLATES FOR OCTOBER

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WALKER & GILLETTE, New York, <i>Architects</i>	
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COUNTRY CLUB, Fieldston, N. Y.	
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Exterior. (Plans on back) . . . . .	Plate XVI
Detail, Entrance Front . . . . .	" XVII
HOUSE, MR. JOSEPH W. LIPPINCOTT, Bethayres, Pa.	
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HOUSE, MR. WALTER WYCKOFF, Great Neck, L. I.	
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STUDENT UNION BUILDING, STANFORD UNIVERSITY,	
California.	
BAKEWELL & BROWN, San Francisco, <i>Architects</i>	
Exterior . . . . .	Plate XXIII
STUDENT UNION BUILDING, UNIVERSITY OF CALIFORNIA.	
JOHN GALEN HOWARD, San Francisco, <i>Architect</i>	
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FINAL STUDY, The Dramatists' Theatre, 137 West 49th Street, New York. Donn Barber, New York, <i>Architect</i> . . . . .	Page 28

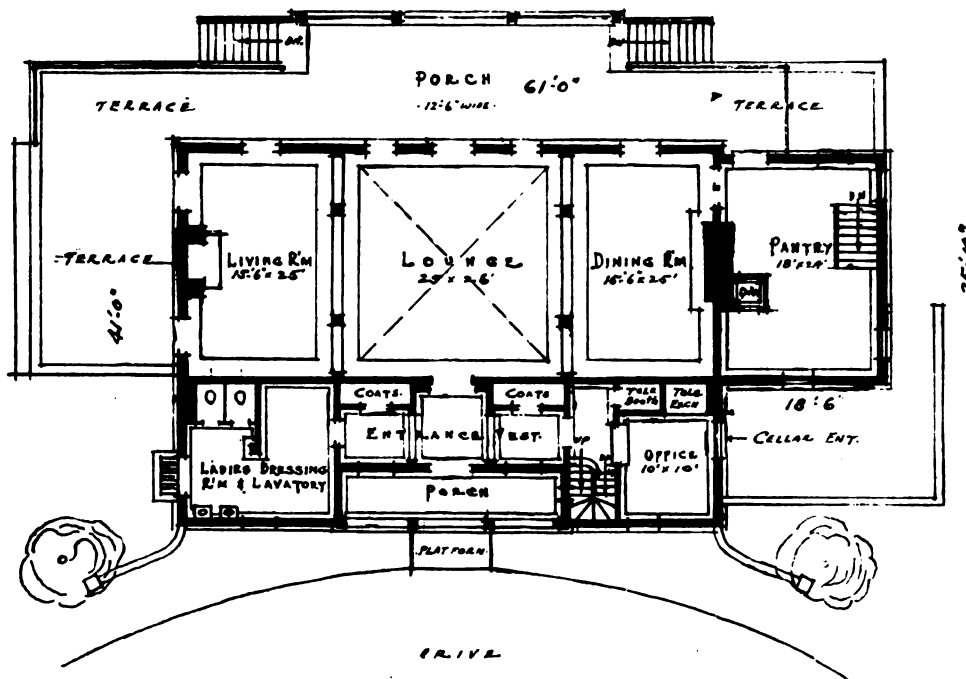
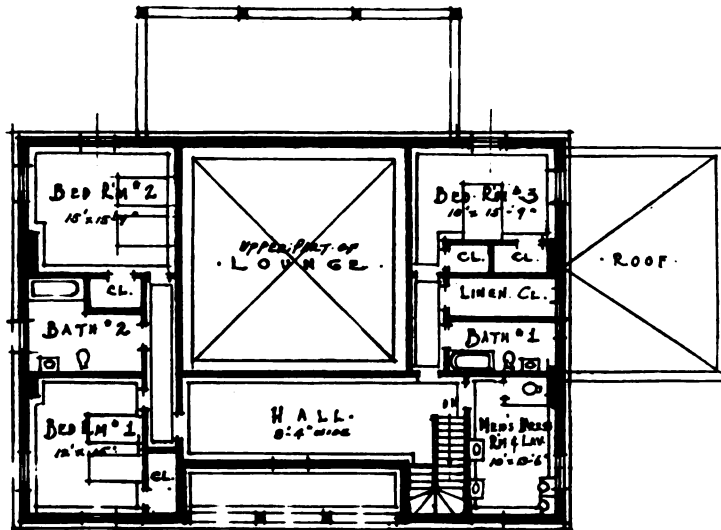


Mattie Edwards Hewitt, *Photo*

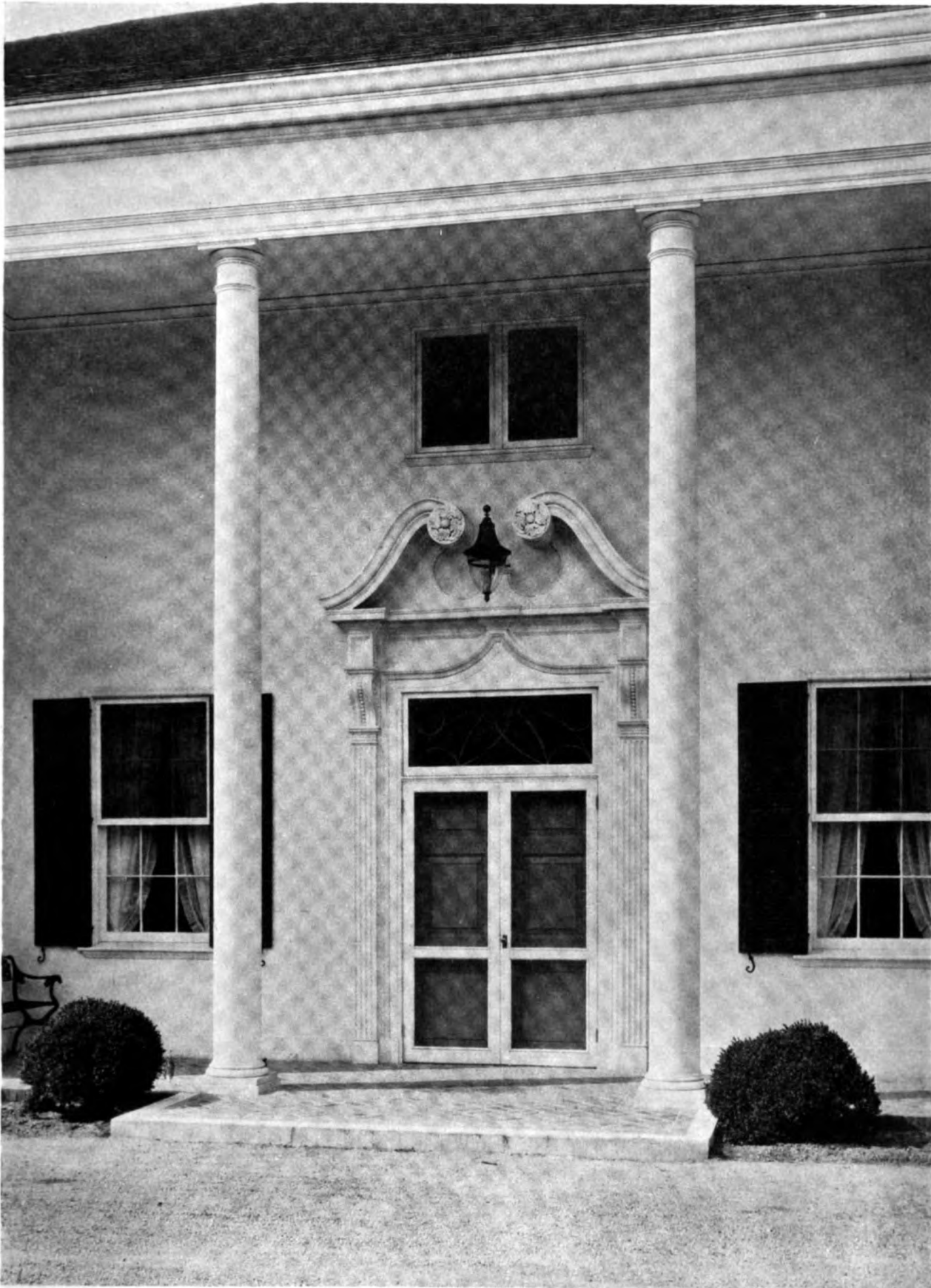
Walker & Gillette, New York, *Architects*

The Creek Club, Locust Valley, L. I. (Plans on back)

*Count, WIL*



Plans, The Creek Club, Locust Valley, L. I.  
Walker & Gillette, New York, Architects



Mattie Edwards Hewitt, *Photo*

Walker & Gillette, New York, *Architects*

Detail, Entrance, The Creek Club, Locust Valley, L. I.



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Plate III



Mattie Edwards Hewitt, Photo

Lounge, The Creek Club, Locust Valley, L. I.

Walker & Gillette, New York, Architects







Drix Duryea, *Photo*

Mr. Henry Sleeper, *Owner*

Detail, Entrance, "Beauport," Gloucester, Mass.



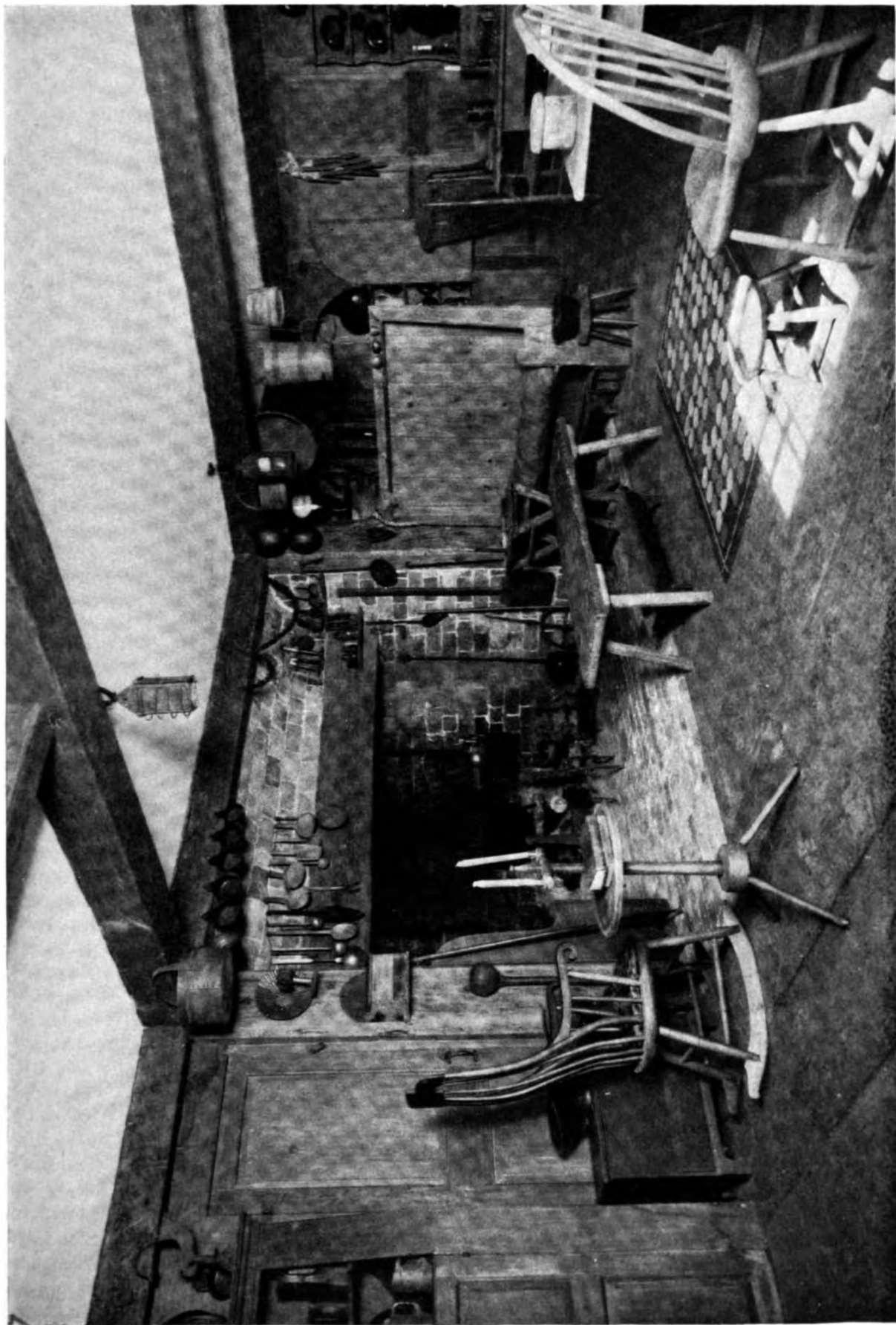


Drix Duryea, *Photo*

Mr. Henry Sleeper, *Owner*

Terrace, "Beauport," Gloucester, Mass.





Drix Duryea, Photo

Mr. Henry Sleeper, Collector and Owner

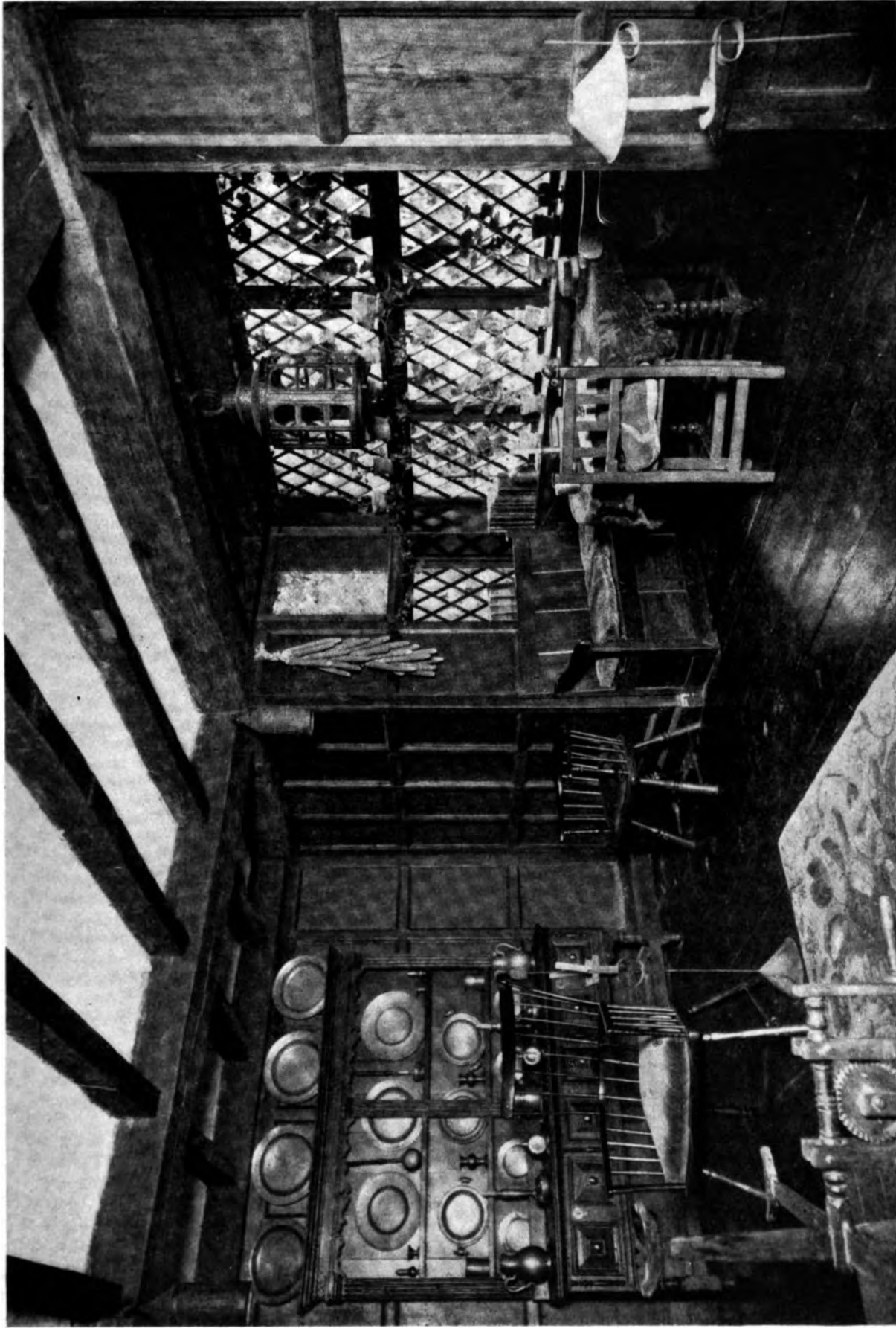
Typical Early American Interior, Restoration, "Beaumont," Gloucester, Mass.



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Plate VII



Drix Duryea, *Photo*

Typical Early American Interior, Restoration, "Beaumont," Gloucester, Mass.

Mr. Henry Sleeper, *Collector and Owner*

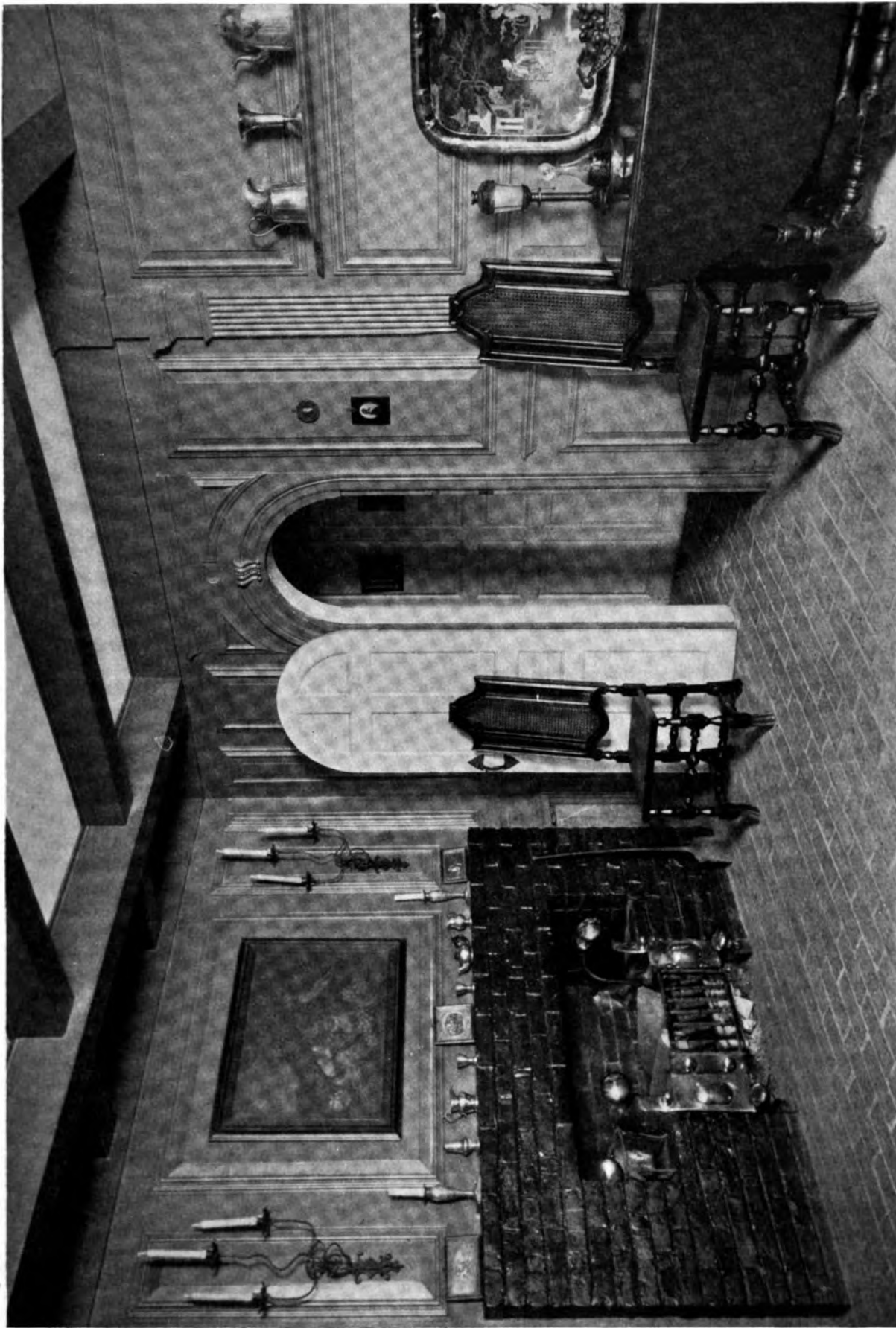




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Plate VIII

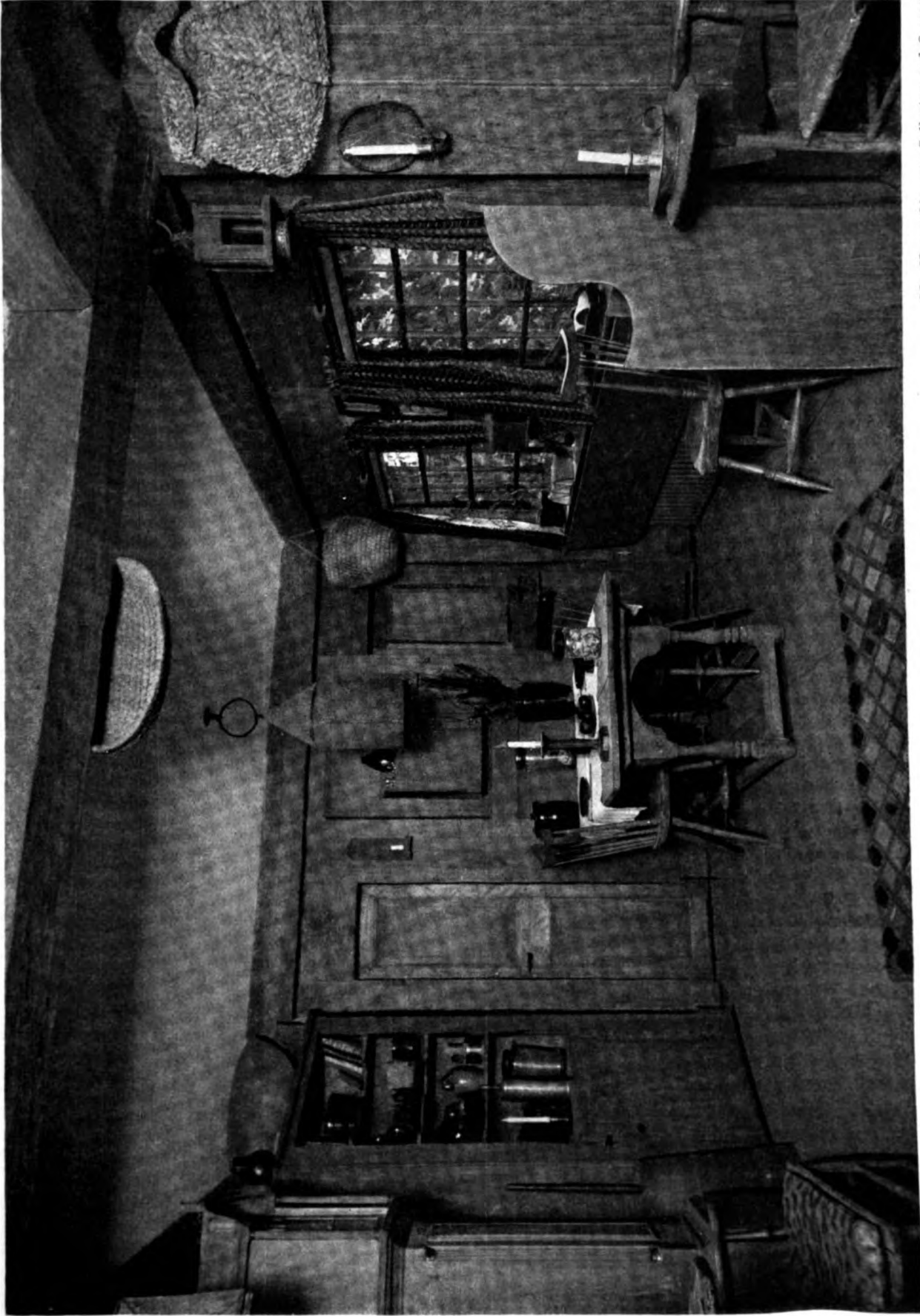


Drix Duryea, Photo

Mr. Henry Sleeper, Collector and Owner

Typical Early American Interior, Restoration, "Beauport," Gloucester, Mass.





Drix Duryea, Photo

Mr. Henry Sleeper, Collector and Owner

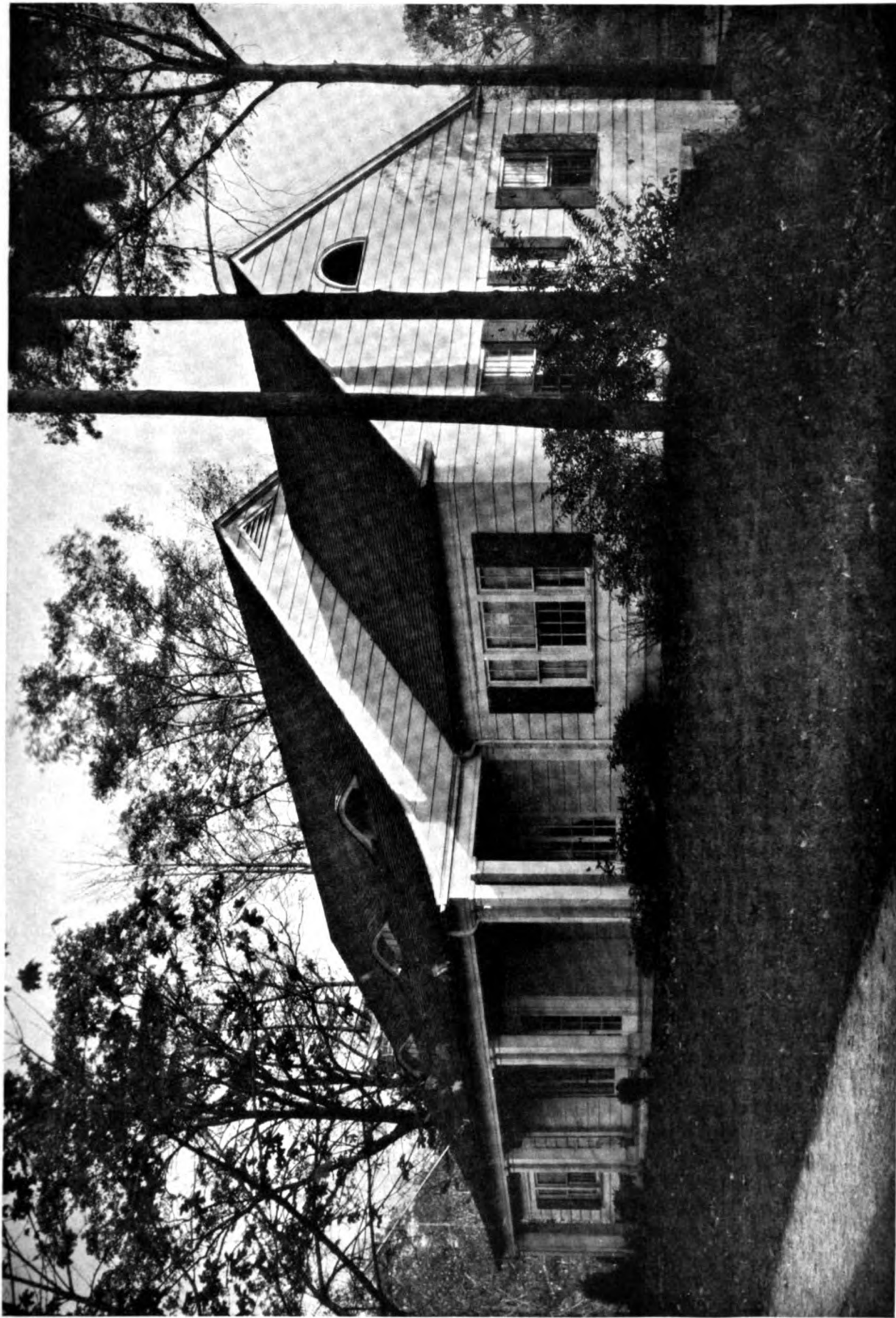
Typical Early American Interior, Restoration, "Beaumont," Gloucester, Mass.



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THE ARCHITECT

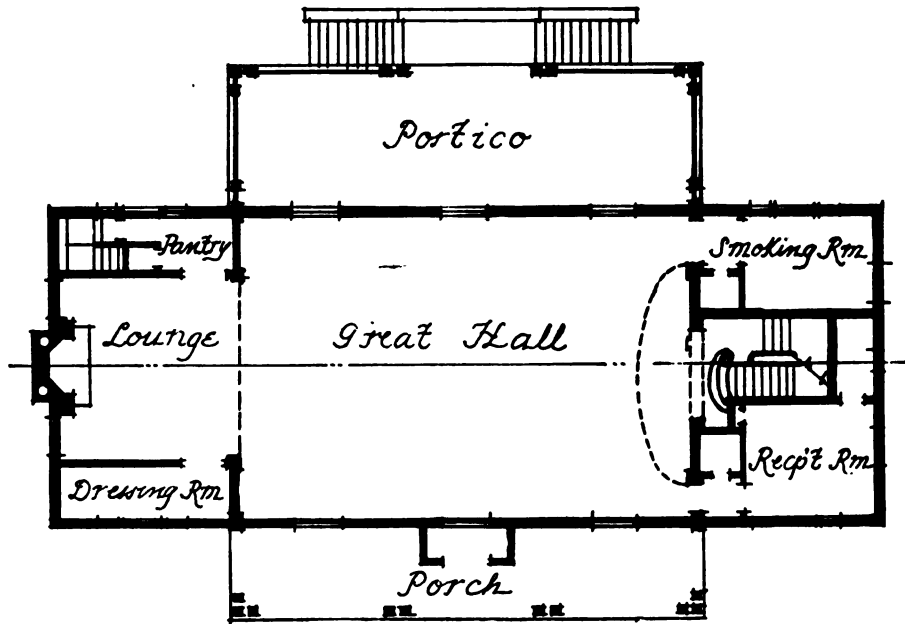
Plate X



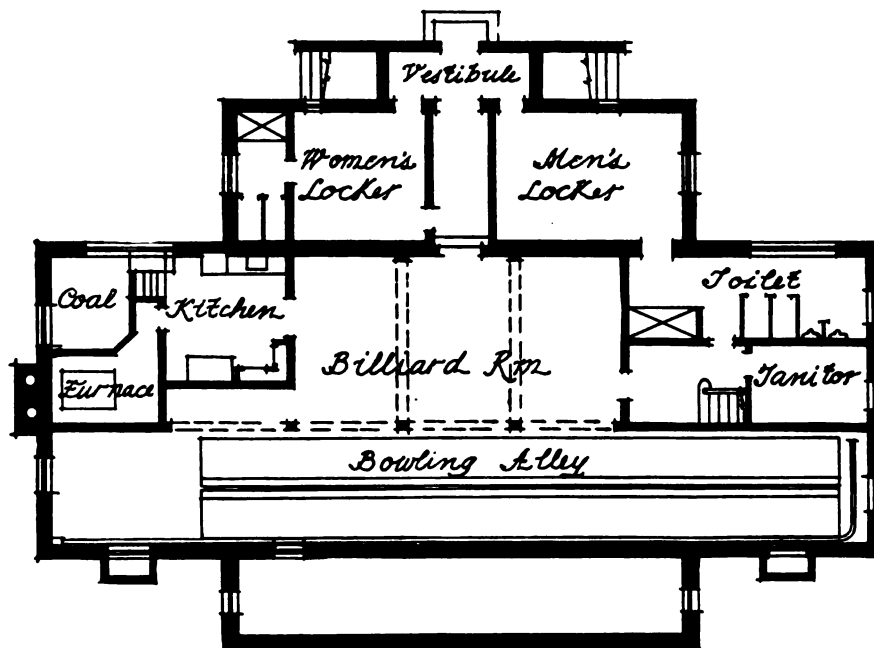
Paul J. Weber, Photo

Country Club, Fieldston, New York. (Plans on back)

Dwight James Baum, New York, Architect



*First Floor Plan*



*Basement Floor Plan*

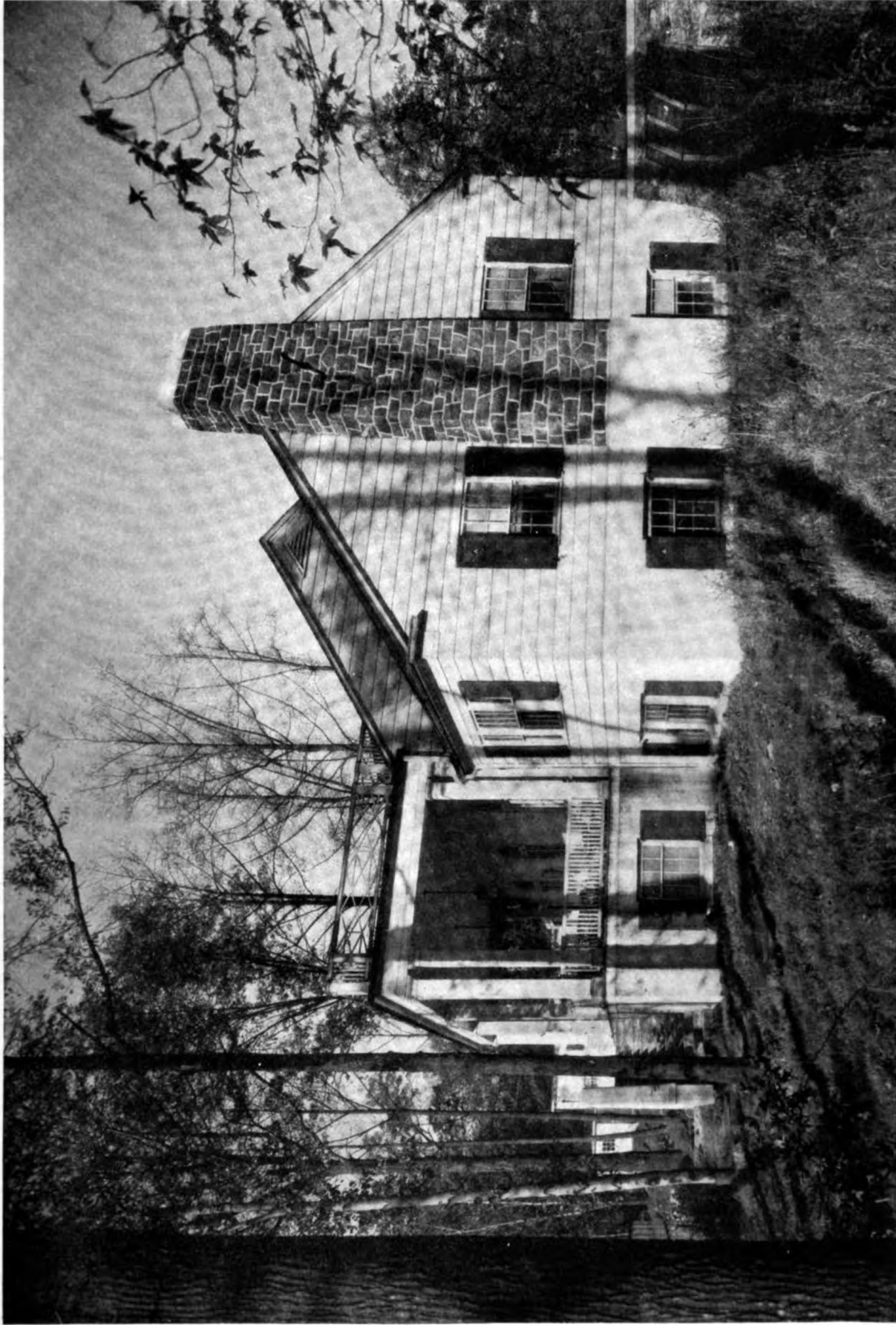
Plans, Country Club, Fieldston, New York

Dwight James Baum, New York, Architect

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Plate XI



Paul J. Weber, Photo

Country Club, Fieldston, New York

Dwight James Baum, New York, Architect

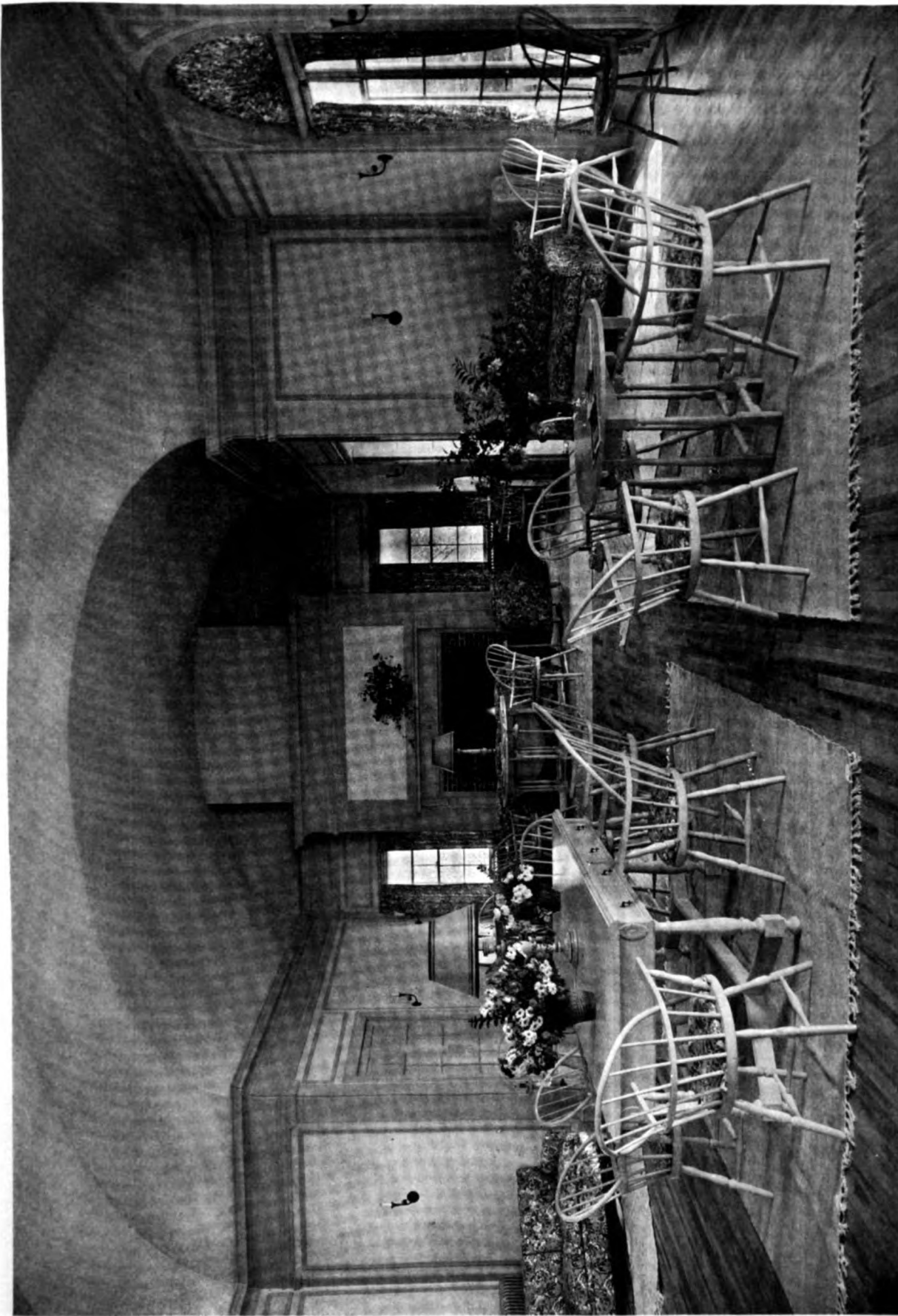




October, 1924

THE ARCHITECT

Plate XII

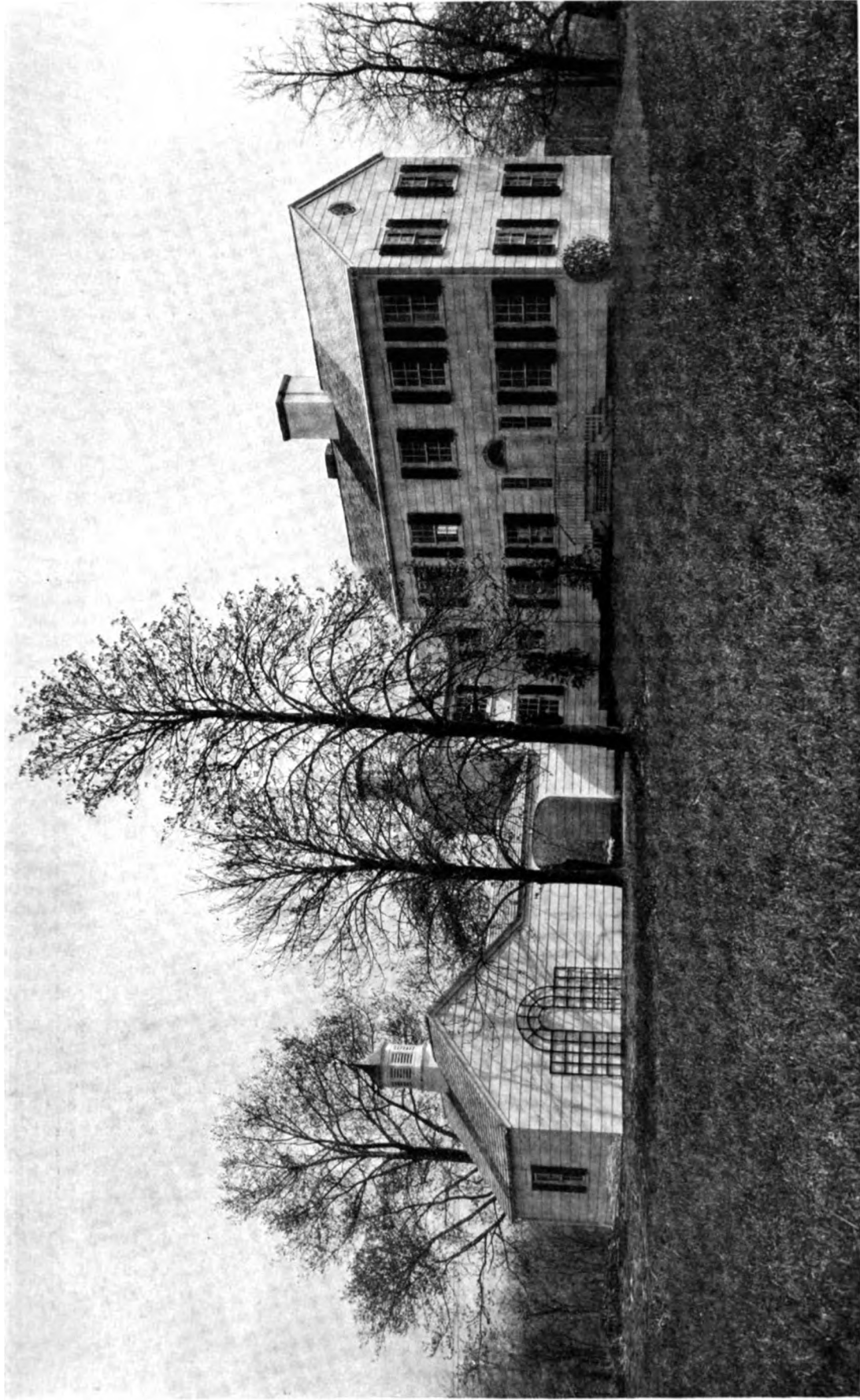


Mattie Edwards Hewitt, Photo

Great Hall, Country Club, Fieldston, New York

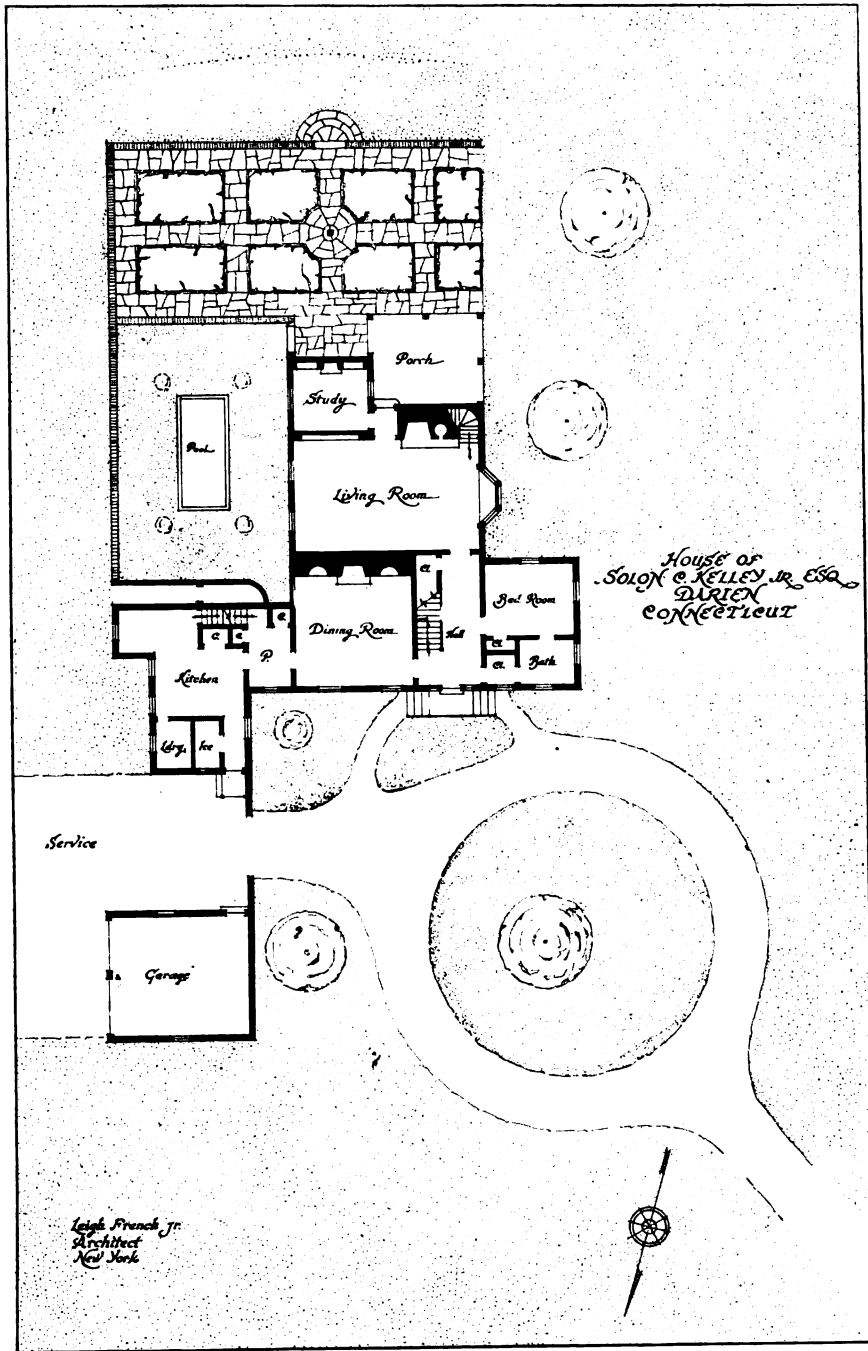
Dwight James Baum, New York, Architect





Leigh French, Jr., New York, Architect

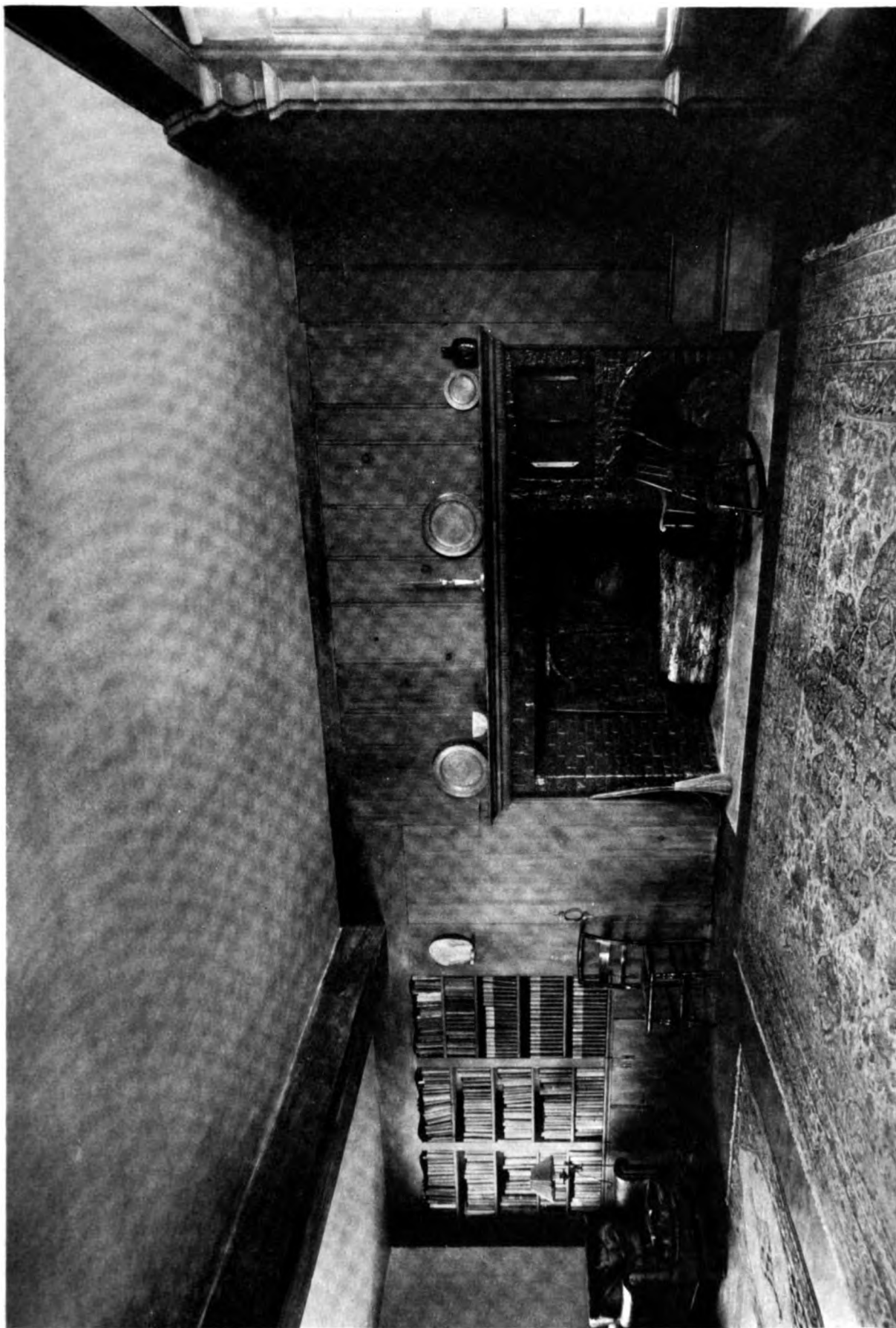
House, Mr. Solon C. Kelley, Jr., Darien, Conn. (Plan on back)



October, 1924

THE ARCHITECT

Plate XIV



Living-room, House, Mr. Solon C. Kelley, Jr., Darien, Conn.

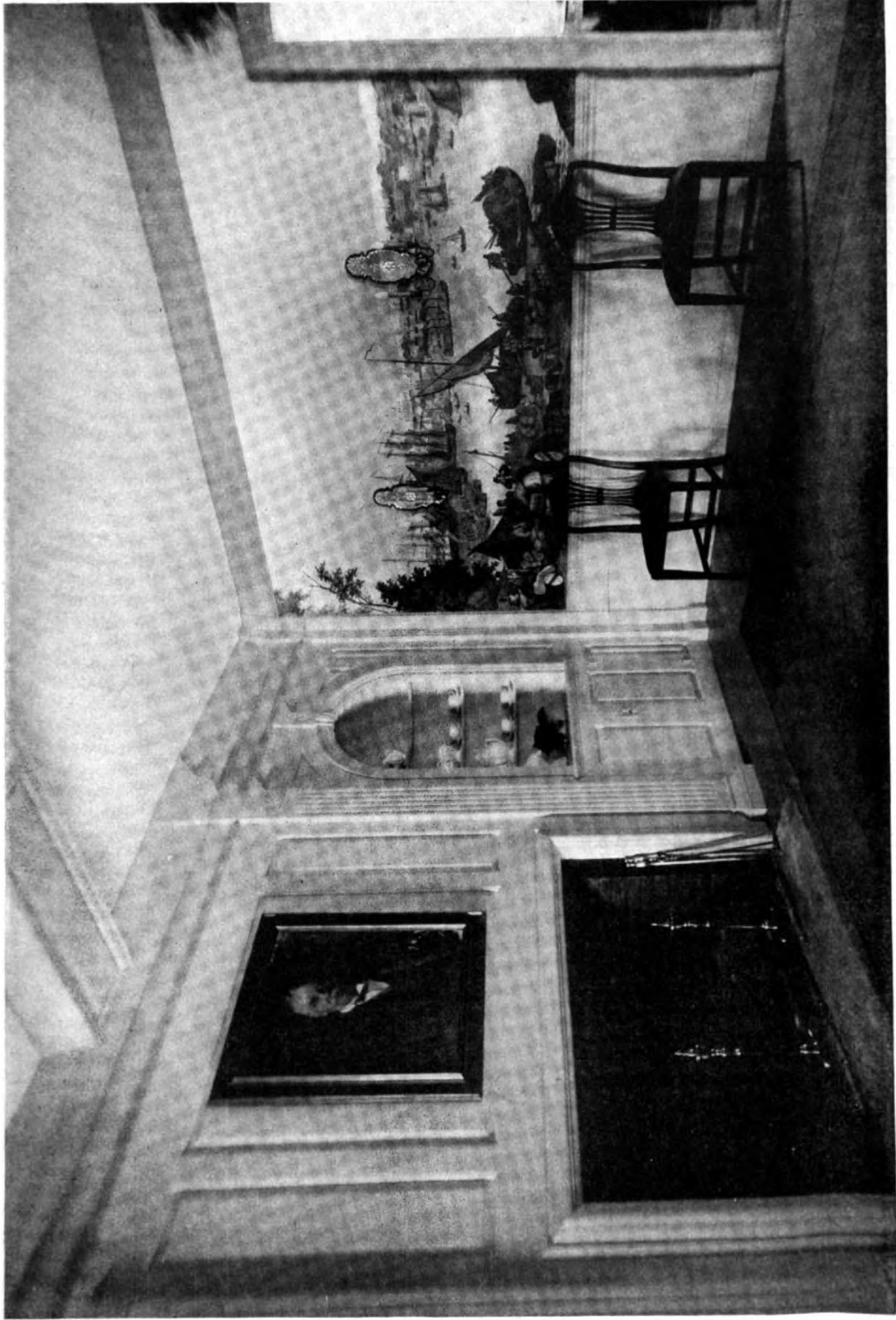
Leigh French, Jr., New York, Architect



October, 1924

THE ARCHITECT

Plate XV



Dining-room, House, Mr. Solon C. Kelley, Jr., Darien, Conn.

Leigh French, Jr., New York, Architect

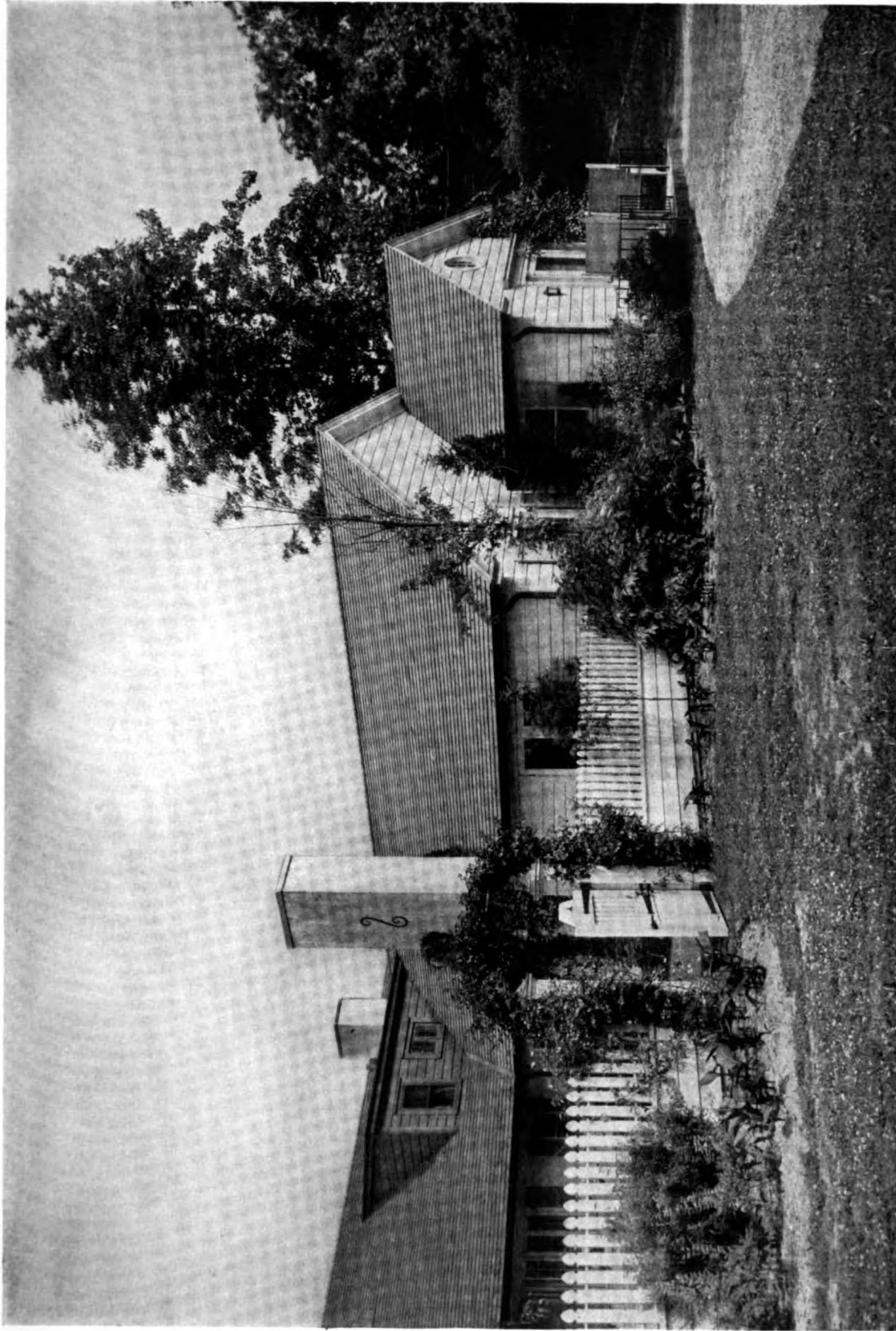




October, 1924

THE ARCHITECT

Plate XVI

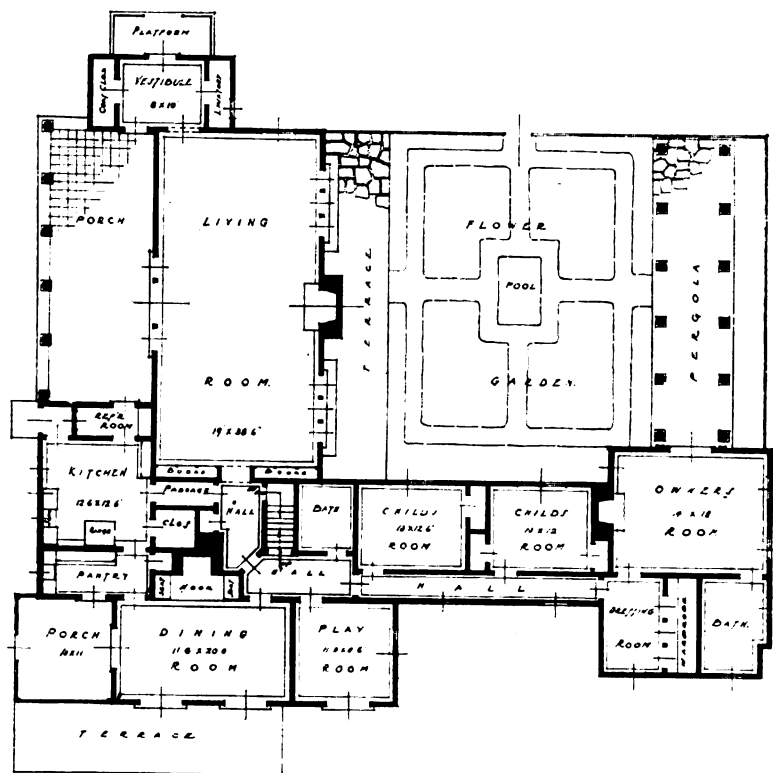
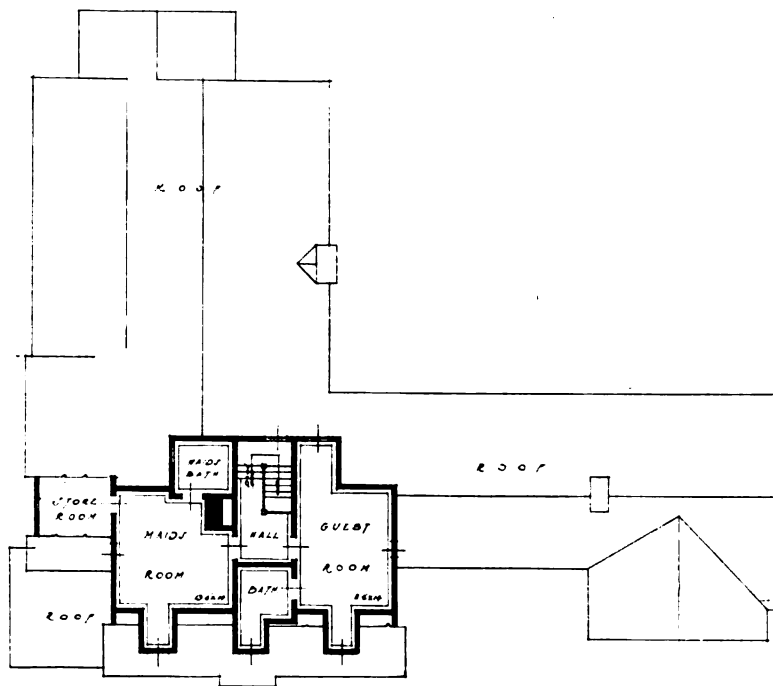


Drix Duryea, Photo

House, Mr. Robert North, Great Neck, L. I. (Plans on back)

Patterson King Corp., New York, Architects

*George*



Plans, House, Mr. Robert North, Great Neck, L. I.  
 Patterson King Corp., New York, Architects



*Drix Duryea, Photo*

*Patterson King Corp., New York, Architects*

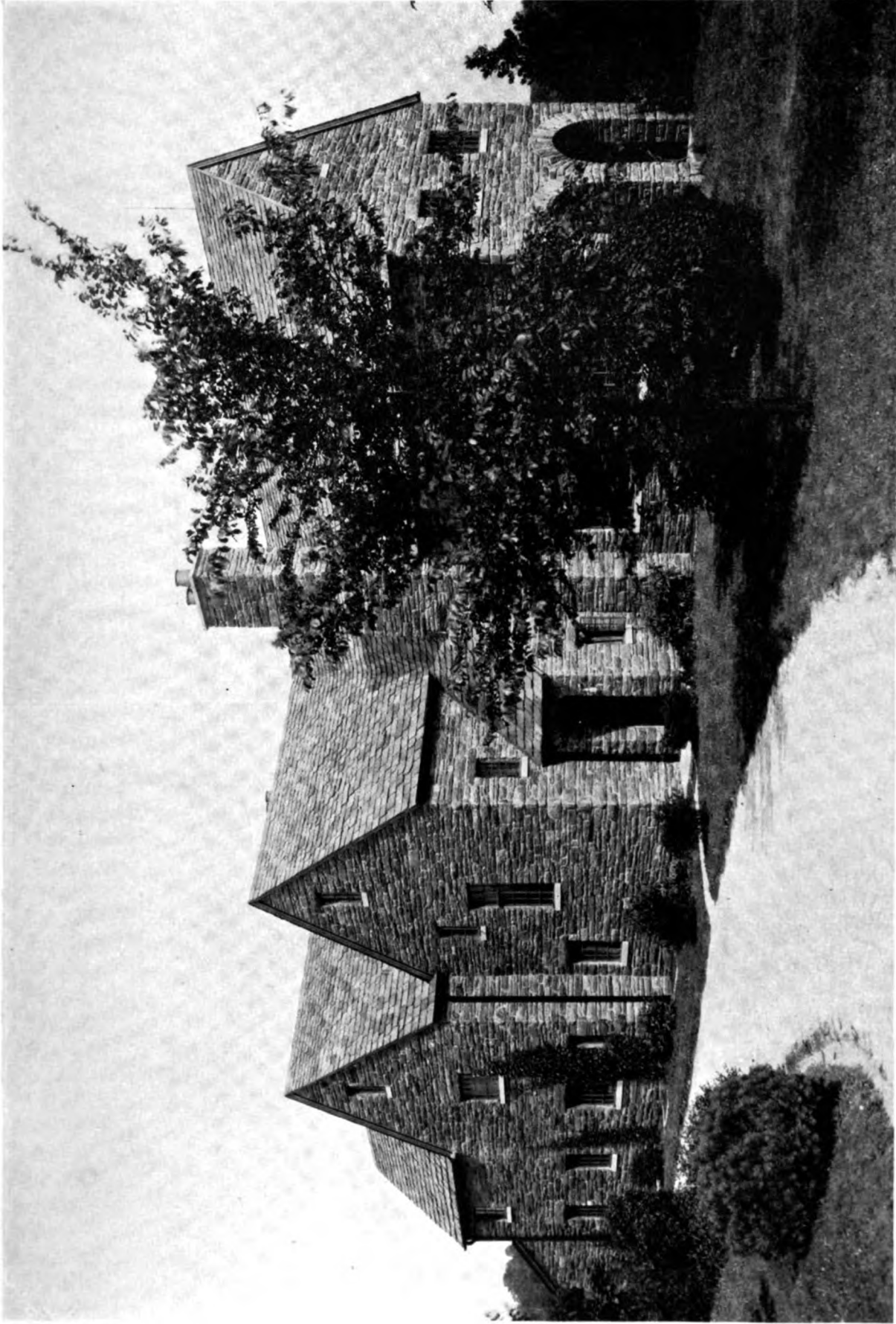
**Detail, Entrance Front, House, Mr. Robert North, Great Neck, L. I.**



October, 1924

THE ARCHITECT

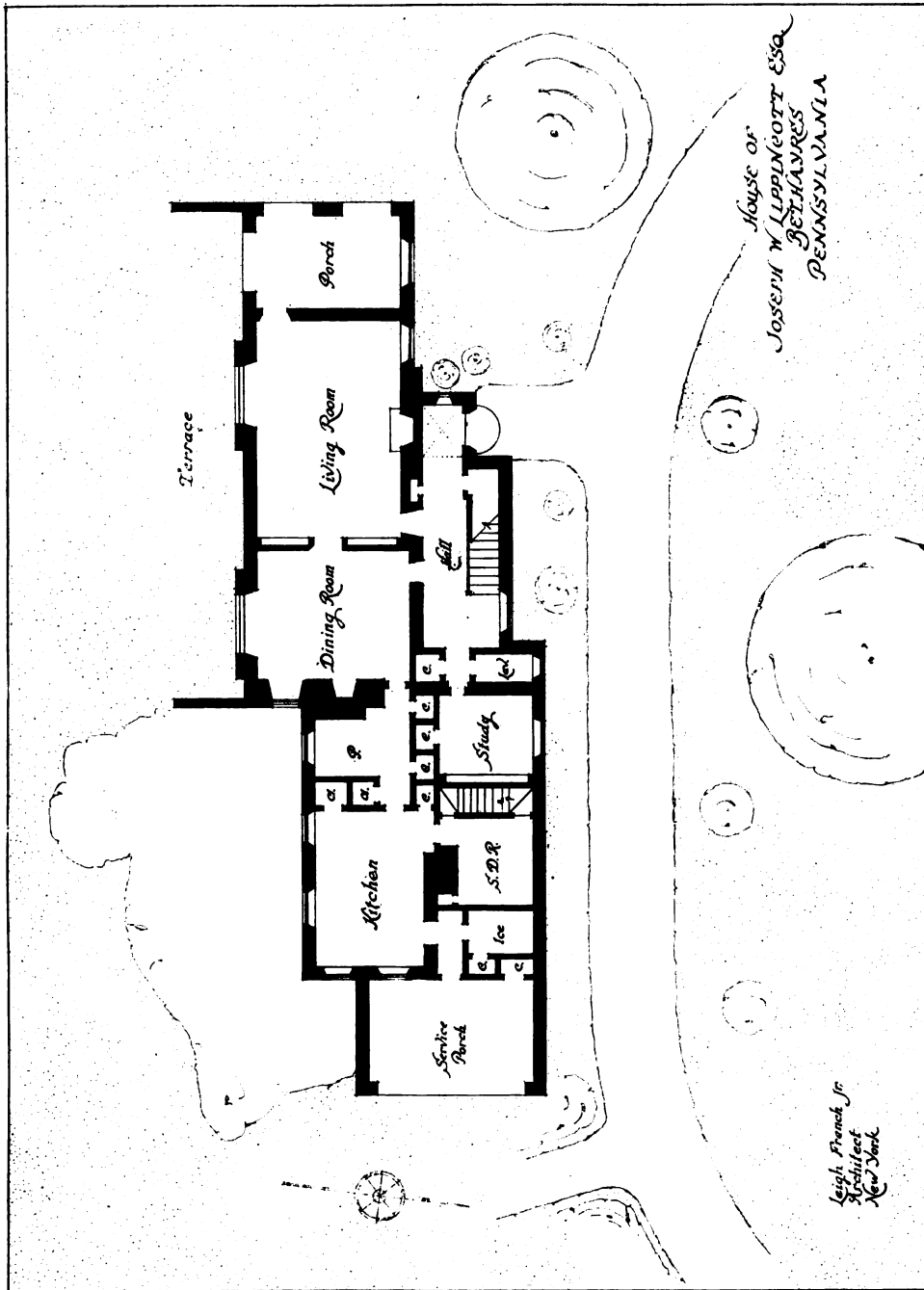
Plate XVIII



D. S. Bell, *Photo*

House, Mr. Joseph W. Lippincott, Bethayres, Pa. (Plan on back)

Leigh French, Jr., New York, *Architect*



House of  
 JOSEPH W. LIPPINCOTT ESQ.  
 BETHLEHEM  
 PENNSYLVANIA

Leigh French, Jr.  
 Architect  
 New York



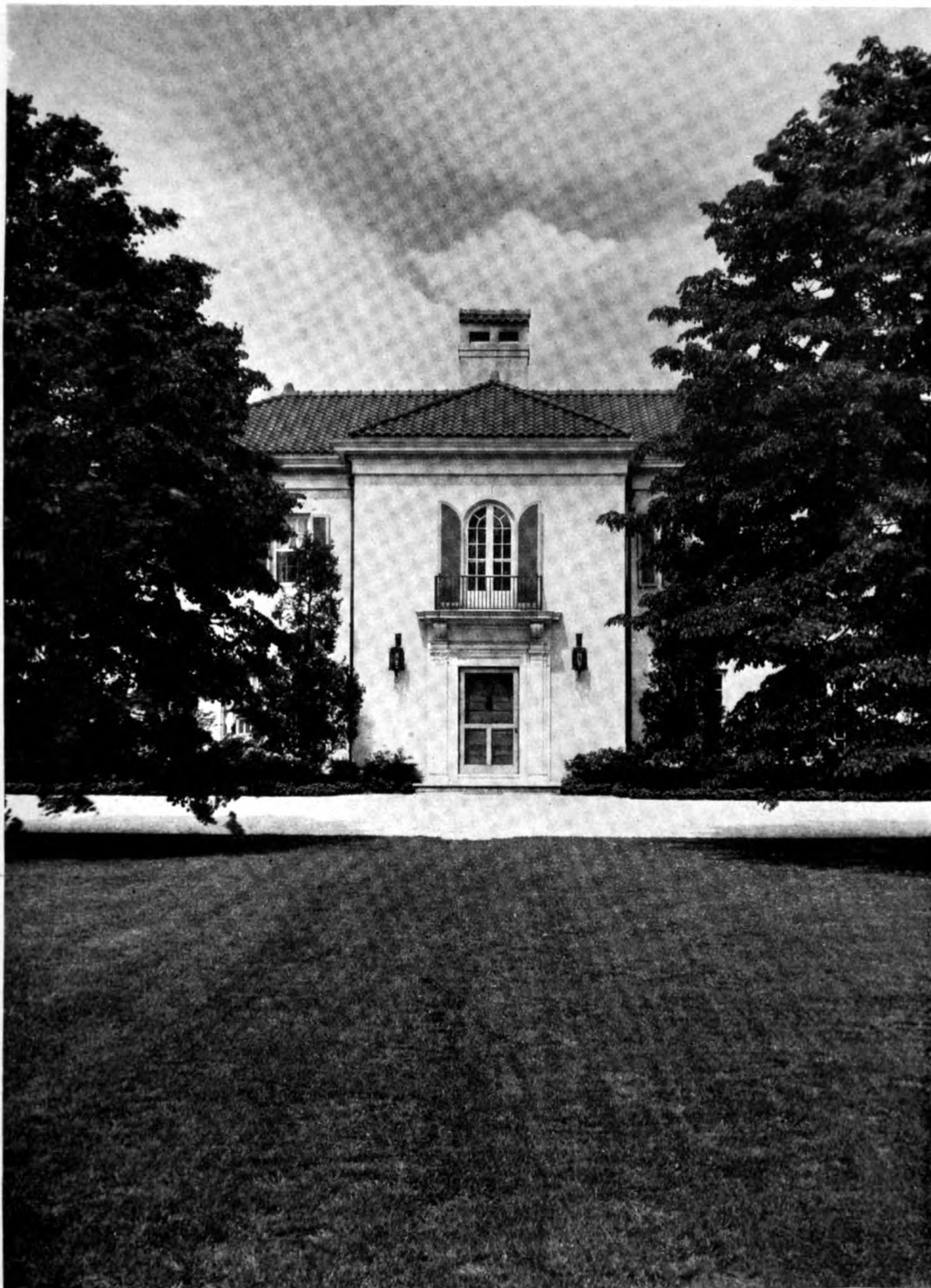
D. S. Bell, *Photo*

Leigh French, Jr., New York, *Architect*

Detail, House, Mr. Joseph W. Lippincott, Bethayres, Pa.







*Drix Duryea, Photo*

*Patterson King Corp., New York, Architects*

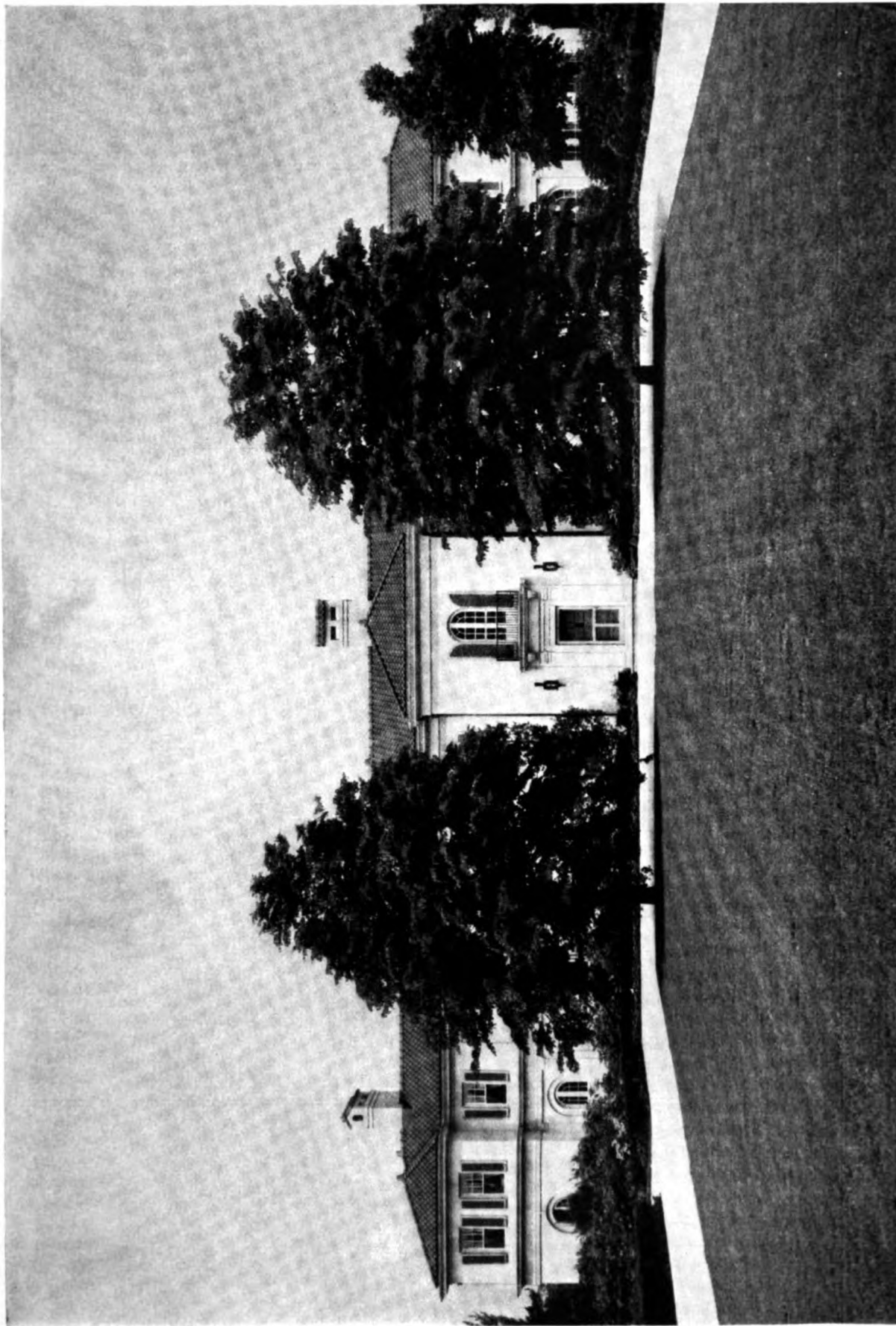
Detail, Entrance Front, House, Mr. Walter Wyckoff, Great Neck, L. I.



October, 1924

THE ARCHITECT

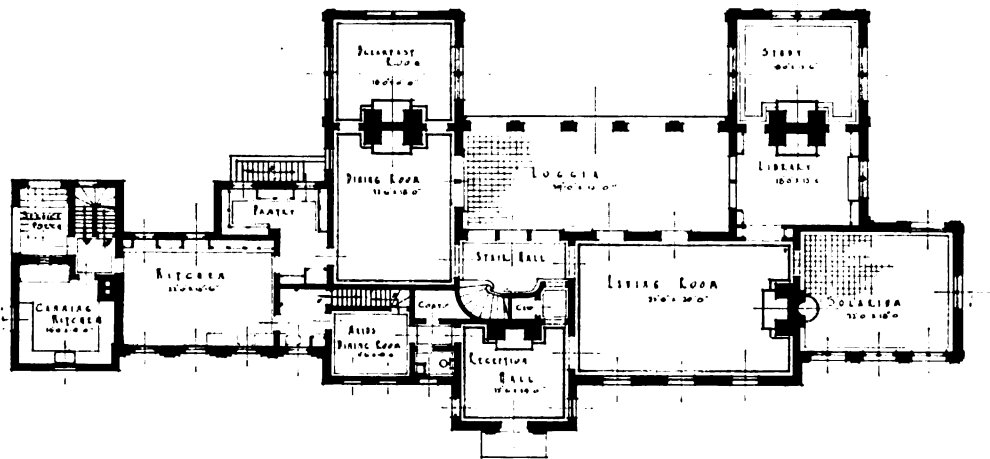
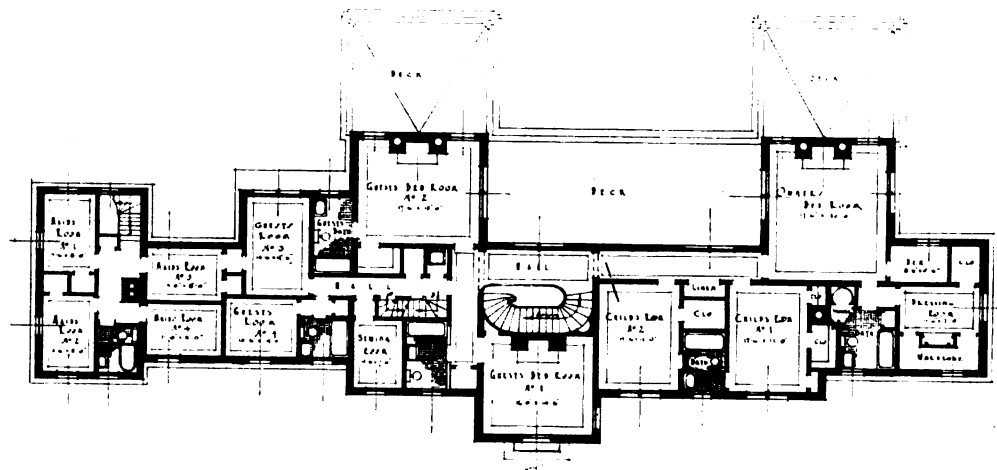
Plate XXI



Drix Duryea, Photo

House, Mr. Walter Wyckoff, Great Neck, L. I. (Plans on back)

Patterson King Corp., New York, Architects



Plans, House, Mr. Walter Wyckoff, Great Neck, L. I.  
 Patterson King Corp., New York, Architects

October, 1924

THE ARCHITECT

Plate XXII

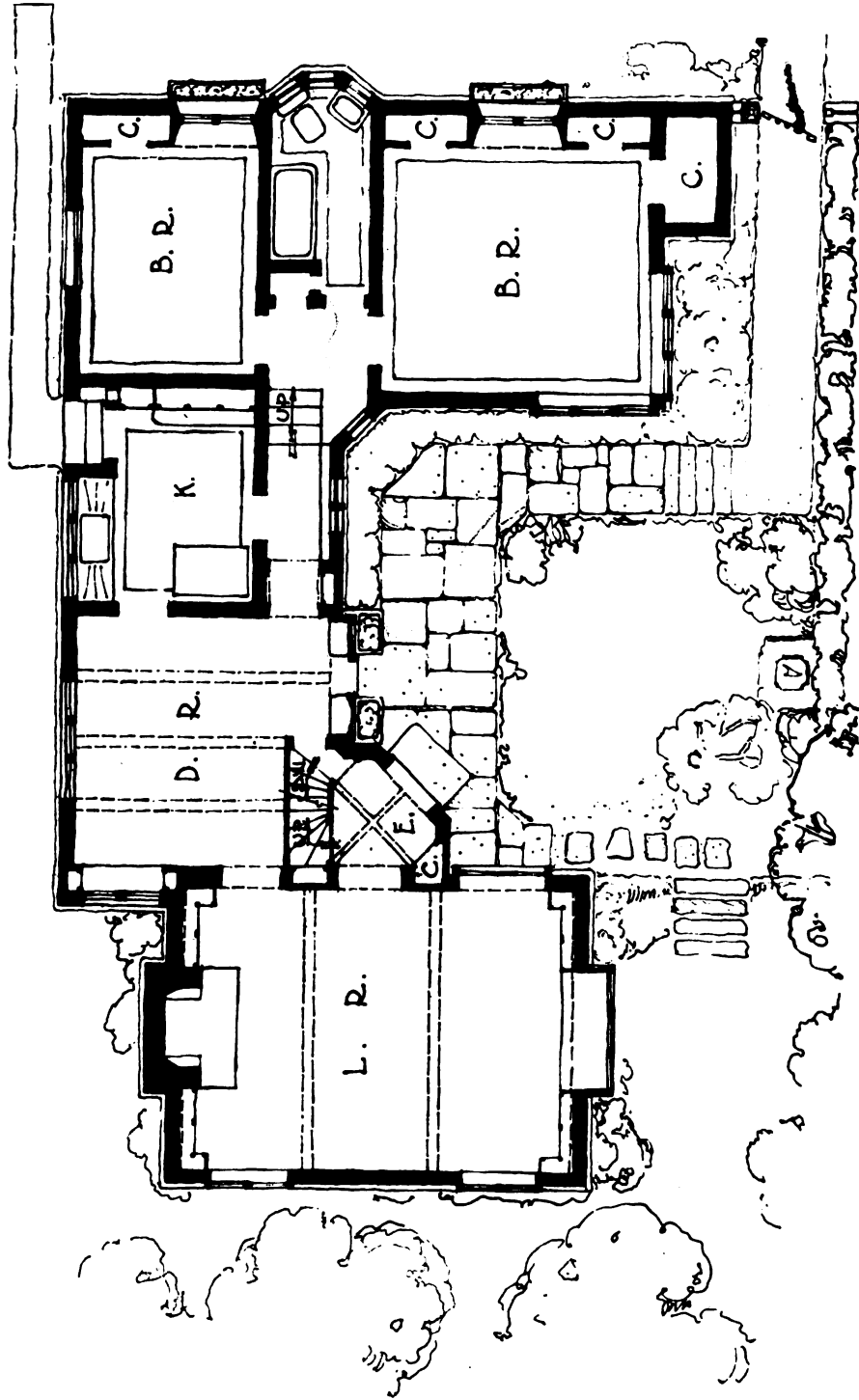


Gabriel Moulin, Photo

House, Mr. Paul Raymond, St. Francis Wood, San Francisco. (Plan on back)

H. II. Gutterson, San Francisco, Architect

*Handwritten signature*



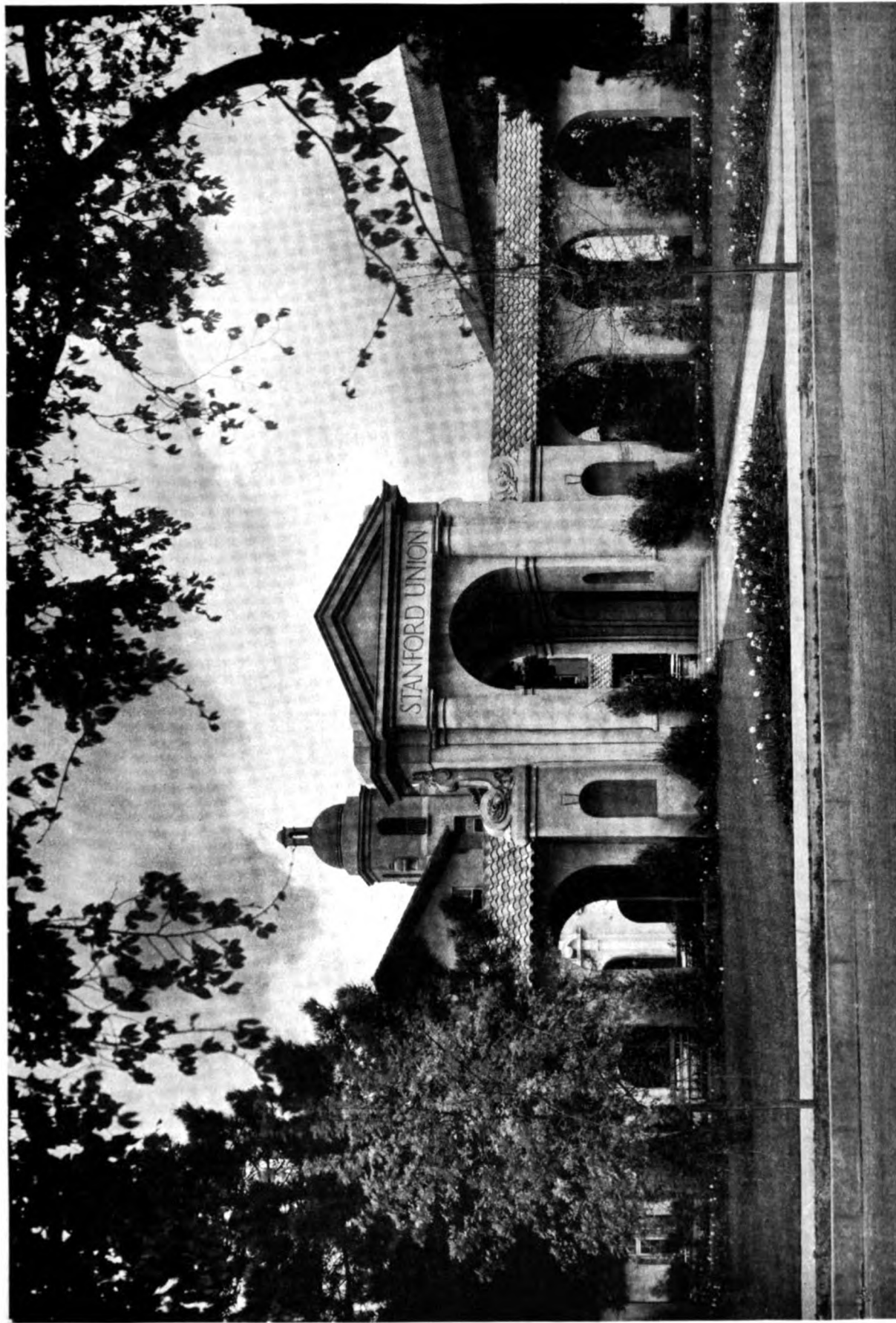
Ground Plan, House, Mr. Paul Raymond, St. Francis Wood, San Francisco

H. H. Gutterson, San Francisco, Architect

October, 1924

THE ARCHITECT

Plate XXIII



Gabriel Moulin, *Photo*

Student Union Building, Stanford University, California

Bakewell & Brown, San Francisco, Architects

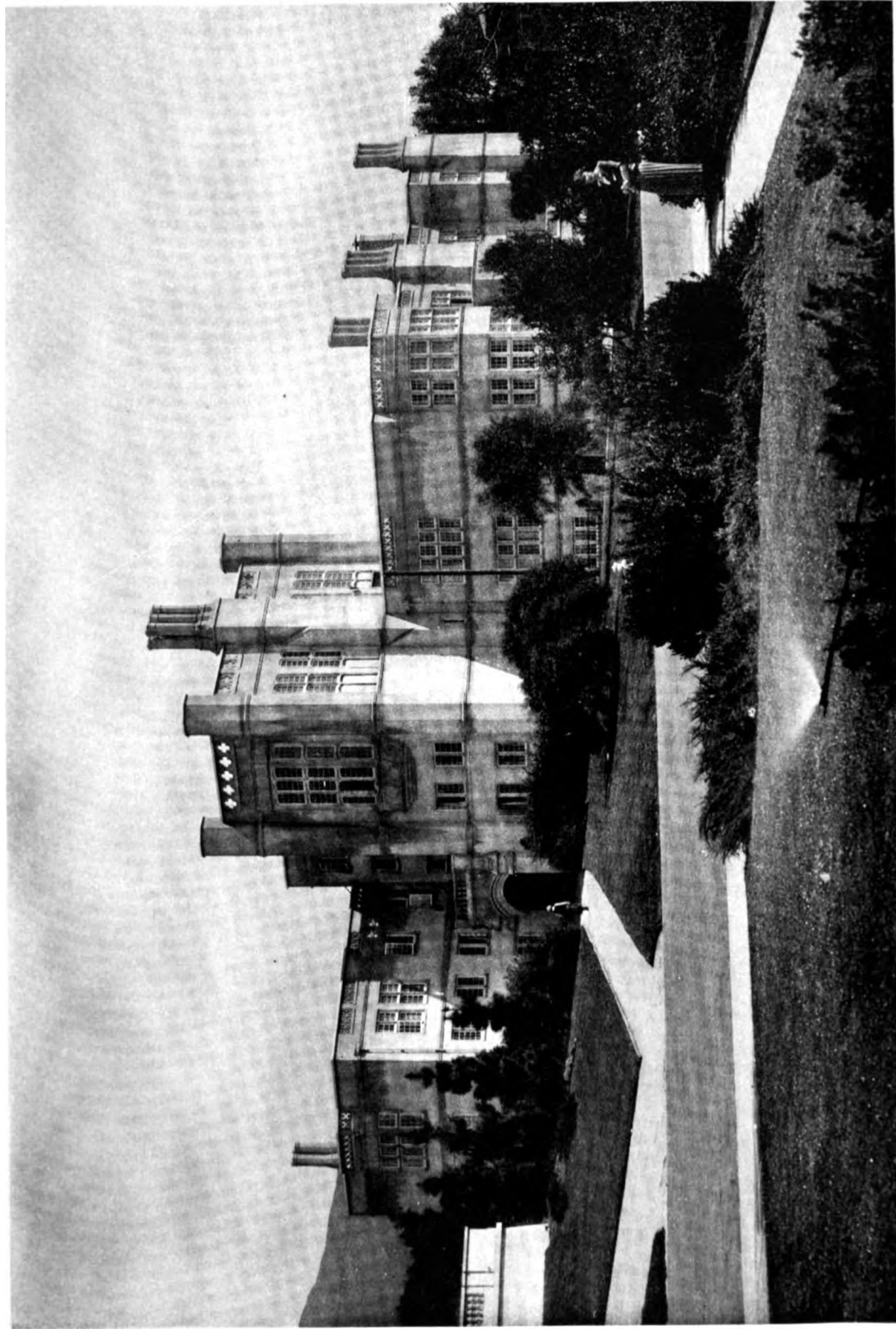




October, 1924

THE ARCHITECT

Plate XXIV



Gabriel Moulin, *Photo*

Student Union Building, University of California

John Galen Howard, San Francisco, *Architect*



### *Mr. Murchison Says*—

ARCHITECTS STILL rush in where angels fear to tread. They will persist in designing their own houses. Shoemakers never make their own shoes; waiters seldom eat in their own restaurants; custom tailors never buy anything but ready-made suits. Architects keep right on designing their own domiciles, and even go so far as to publish photographs of them.

### *A Multum in Parvo*

ONE OF our best-known decorative architects in New York has lately erected a city house which has all the conveniences of an office building, several flats, a theater, a house-boat, and a model tenement. Besides being very beautiful, it is superlatively ingenious.

As one enters on the ground floor he finds himself in a square hall with a tiny telephone alcove. A half-portion operator is wedged in for the day. Facing her are seven or eight doors. One leads to the up-stairs apartments, one goes to the drafting room, one to the reception room, another to the elevator, and so on and so on. Several are there as blinds. They must be.

If it is during office hours and you are really insistent on being ushered into The Presence, you enter a long gallery hung with rare prints and tapestries, at the end of which sits the architect, who regards you with baleful eye as you traverse the long room. By the time you reach his desk you have completely forgotten what you wanted to say. And he, in the best Phillips-Oppenheim manner, has his back to the light, his features enshrouded in gloom. So you get no help from him whatsoever.

### *Page Morris Gest*

AT THE street end of the gallery is a tiny stage fitted up in a most elaborate manner. A switch-board with dimmers and baby spots, a curtain traveling in a slot, and a long trap-door in the floor of the stage to store away the scenery are features which are seldom, if ever, found in an architect's office. But this architect does a lot of scenic and exposition work, hence the stage.

The most homelike feature of the office is that the drafting room is not in it at all. It occupies a separate two-story building in the back yard. On rainy days the boss, if he has lent the office umbrella, has no idea what the drafting force is doing.

### *Frozen Music*

HE HAS DESIGNED a new type of drafting table with iron pipe legs. These emit a musical note when struck by a draftsman's heel. The pipe legs are tuned in a chromatic scale, commencing on middle C.

The draftsmen sit in long rows. They have been trained to move their T-squares in exact rhythm like the first-violin players in the Boston Symphony.

If we were a draftsman we know we would not like to be in a drafting room in the back yard. Even if there are windows (and few of these structures have windows), there is nothing to look out upon save the back walls of the surrounding houses. And these almost always have their paint peeling off in great patches. But there are many of these drafting rooms in our cities.

For instance, an architect builds an apartment-house for himself. He does not want to put a shop in the first floor. He wants something *chic* at the entrance, so he installs himself there. And with the clients coming in the front door (street trade, in commercial parlance), what is there left for the draftsmen but the back yard?

### *Another Mystery Explained*

HOW MANY architects know anything about fireproof wood? Many of them think of it in terms of the anecdote of the two old German carpenters, putting up fireproof wood trim and then taking home the scraps for kindling the stove.

A few days ago we happened to run across the engineer who built the first fireproofing plant in this country. He designed the tanks and the kilns and everything else in the most approved manner, but when the first lot of wood was put through the process it failed dismally in the test and broke out in a merry, crackling blaze.

So the engineer, Mr. Schmitz, boldly told the inventor that the fireproofing formula was no good. He set about solving the mystery himself. After dipping thousands of shavings in rows of test tubes he hit on the formula which is used to-day.

There is one plant, and only one, operating in the United States to-day. They furnish fireproof mahogany or oak or birch as ordered by trim factories. The finished fireproofed wood costs about thirty per cent. more than ordinary wood.

The process, in brief, is to impregnate the wood with a chemical solution in water. When the water has

dried off, in the kiln, the chemicals remain in the wood. Clear through a four-inch plank, for instance. At a temperature of over two hundred and fifty degrees Fahrenheit, these chemicals break up and exude a gas which resists flames.

A plank thus treated will sink in water. It takes twenty-four hours to inject the chemicals, two to four weeks standing in the air to dry, and two weeks more in the kiln. Now you know all about it. Go ahead and specify it.

### *Home, Sweet Home*

THE BUILDING COMMITTEE of the American Institute of Architects, in the September number of "The Journal," published a plan of the proposed new building of the Institute in Washington, together with a brief description and an invitation to all members of the Institute to send in their criticisms of the project.

To us the plan seems admirable. It is simple, it fills the bill, it takes care of the conventions. (There is an ample store-room in the cellar.) So well does it fill the bill that New York had better make the best of its opportunity next year. For, once the Convention Hall in Washington is built, the delegates will journey to the Capital for all time to come.

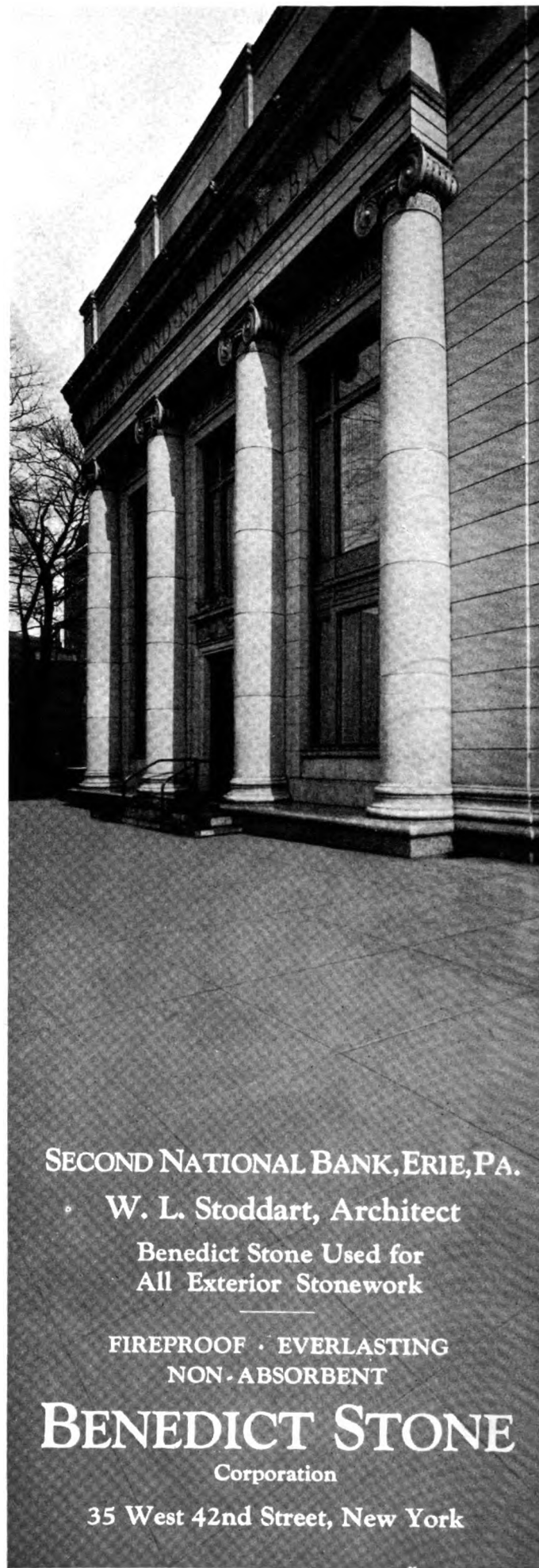
### *A Suggested Drive*

THE "NEW YORK TIMES" says there will be ten thousand architects practising on a complacent public by nineteen hundred and twenty-six. We do not believe it. However, it behooves the Institute to organize a membership drive to increase its twenty-eight hundred membership.

So members of our profession who still manage to get along without hanging the initials "A. I. A." after their names may expect to be visited, within the near future, by a team of four earnest, bespectacled gentlemen urging them to get aboard while the boarding is good.

It is extremely difficult to side-step a drive team. Any objection you may think up is sure to be quashed quickly and effectively by at least two members of the team. They have all the advantages. They have worked it up in advance, with all the pros and none of the cons.

Whenever we hear of four gentlemen waiting outside for us, we invariably slip out of the drafting room window, descend three stories on the fire-escape, and then spend two hours with some architectural friend until he gets the visit. Then the operation is reversed.



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Sawyer, New York.

Fabricator: William H.  
Jackson Company, New  
York.

Anaconda Extruded  
Bronze supplied by The  
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The illustration represents a hand-wrought iron gate and one of two console tables and mirror frames made by us for a New York residence

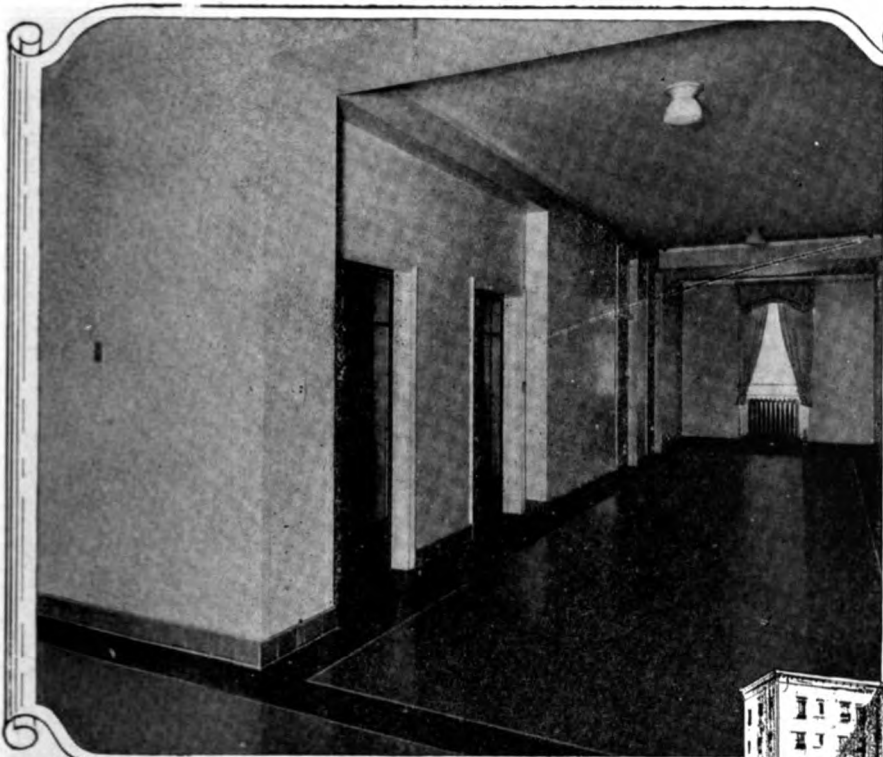
The charm and dignity obtained by the use of "genuine hand-wrought iron," as illustrated above, is the result of co-operating with the architect and decorator to produce good design—in keeping with the architectural environment as well as the purse.

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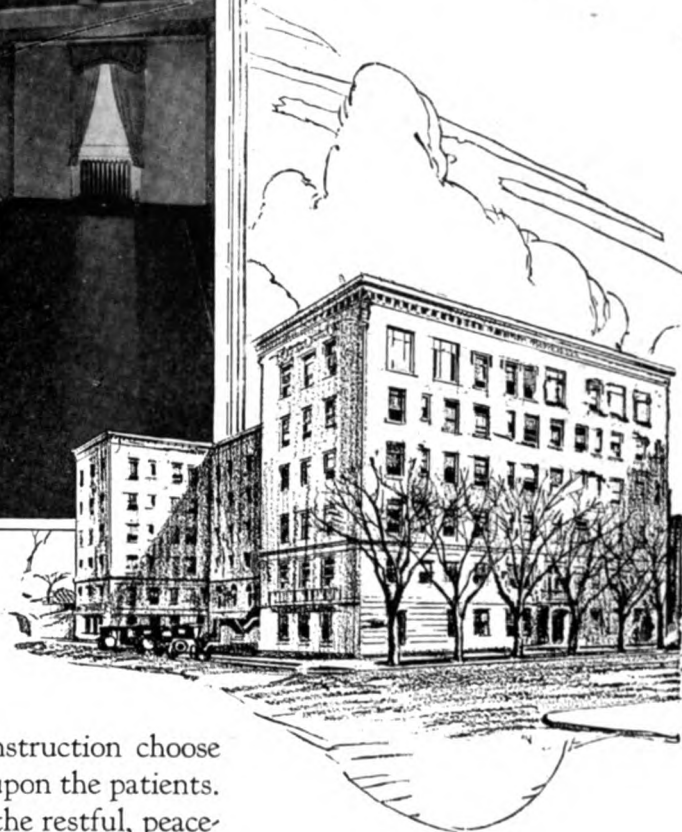
*Art in Metals*

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"Hospital Floors" is the title of an informative folder which describes various types of floors suitable for hospital use—battleship linoleum, rubber tile and others. It covers the possibilities of using less expensive grades for certain uses, shows a variety of patterns and color combinations, etc. Free to you for the asking.



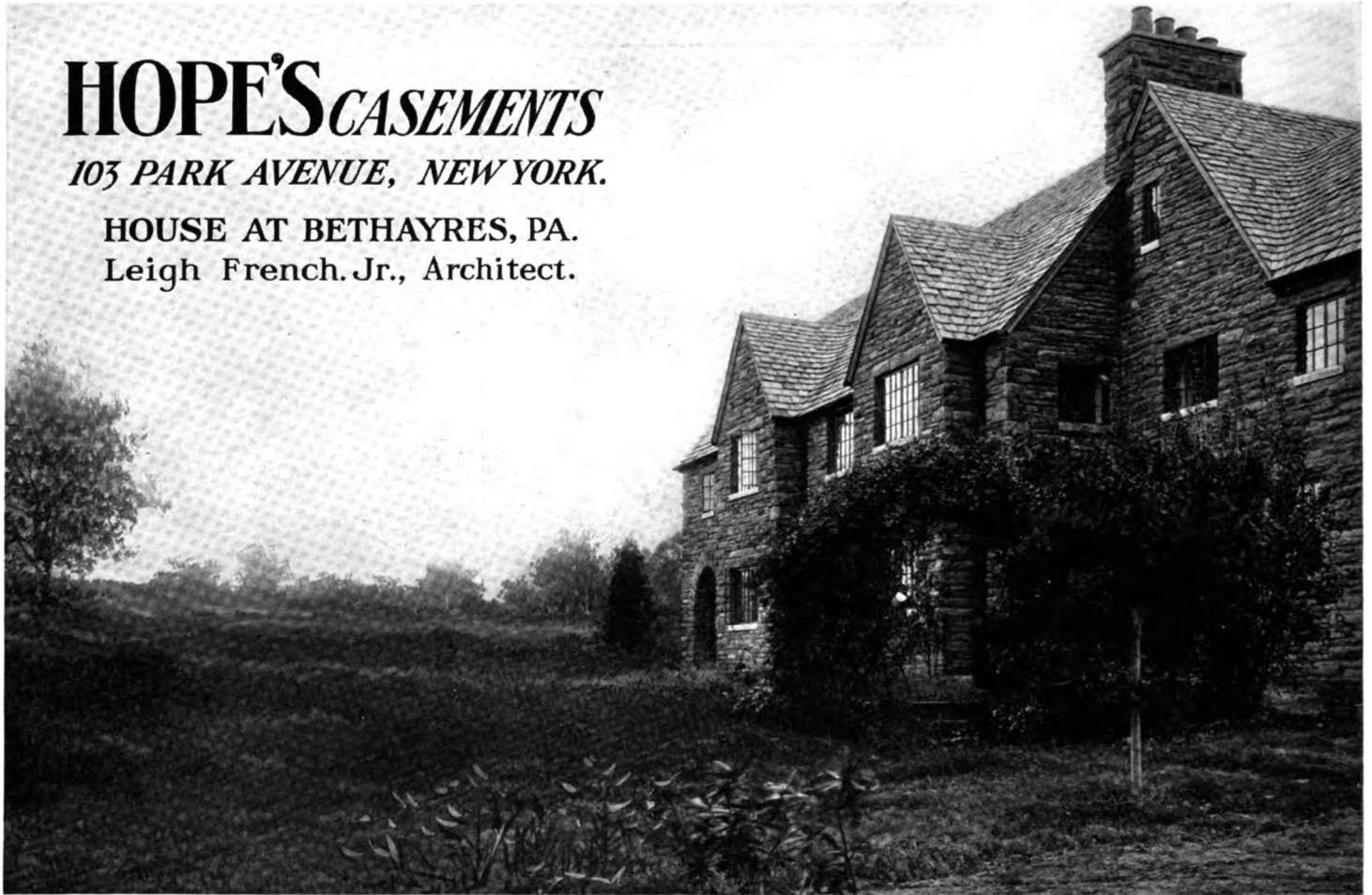


# HOPE'S CASEMENTS

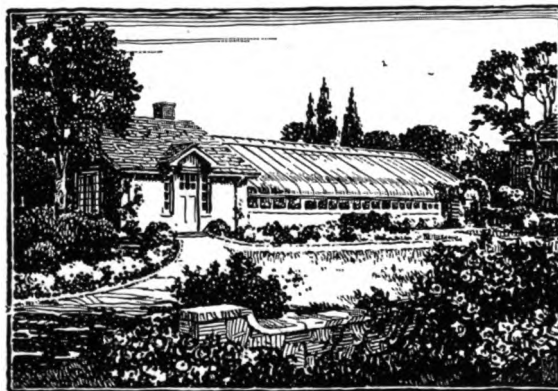
103 PARK AVENUE, NEW YORK.

HOUSE AT BETHAYRES, PA.

Leigh French, Jr., Architect.



## Hitchings' Sunshine Shops



When it Comes to Greenhouses  
Come to

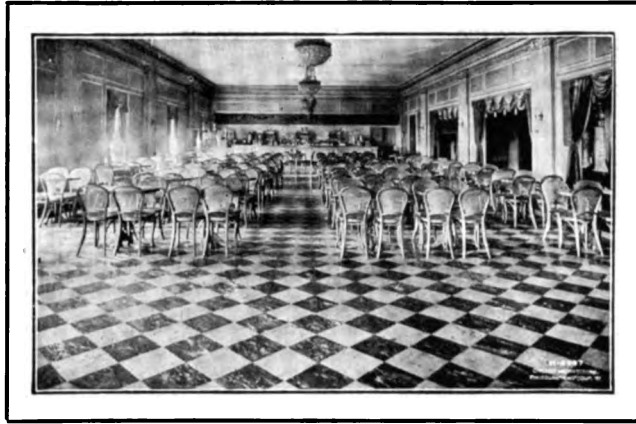
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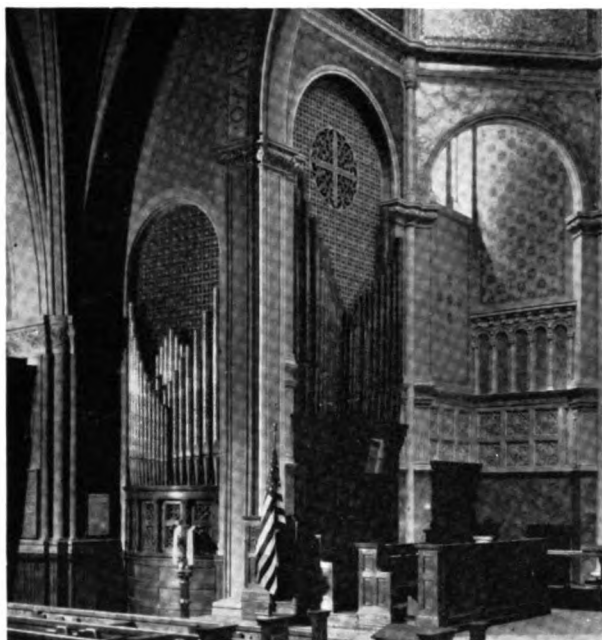
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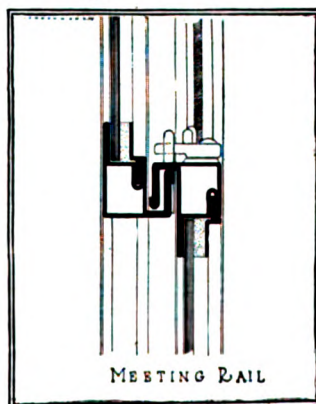
TELEPHONE PENN. 0600



# Kawneer WINDOWS

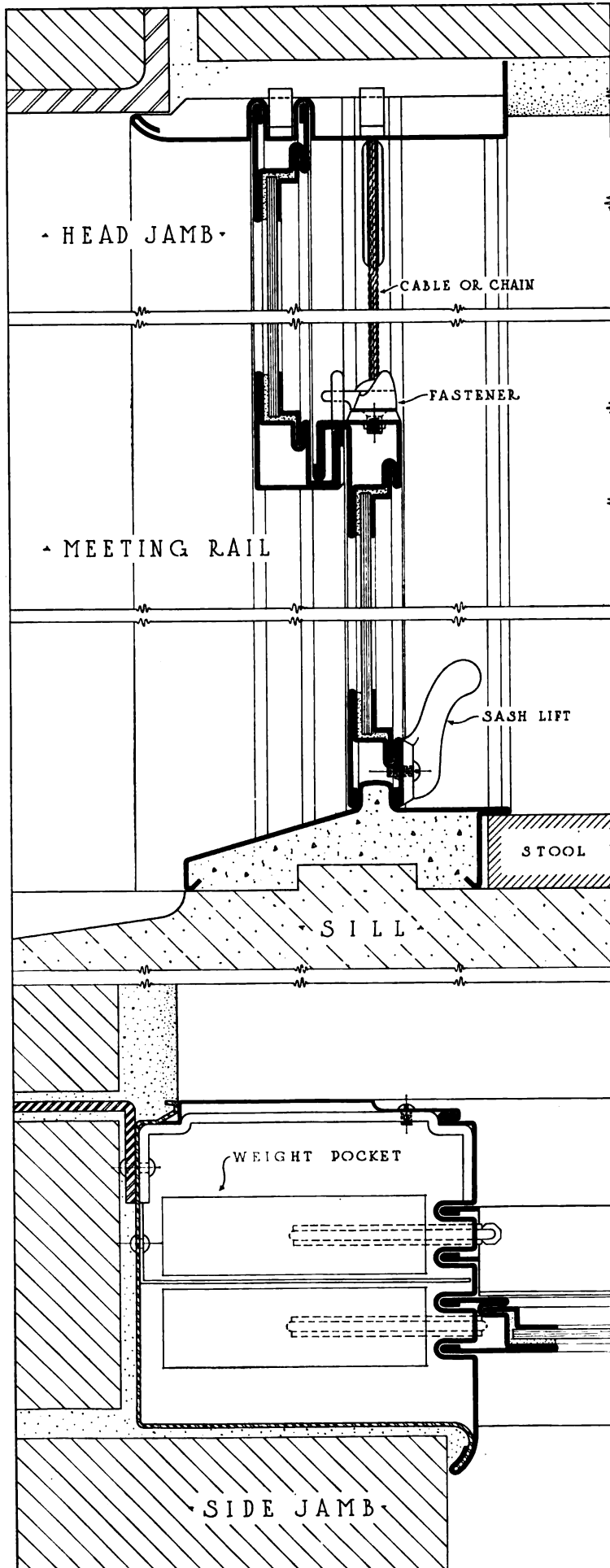
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**Half Size Details of  
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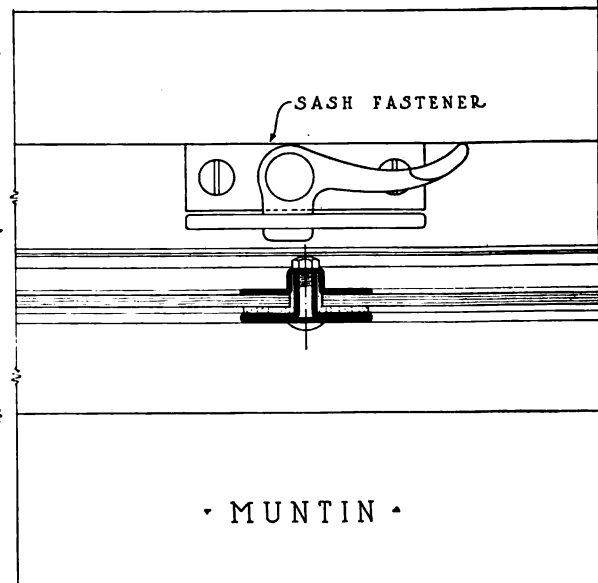
*Made Also in Out-swinging  
 Casement Type.*

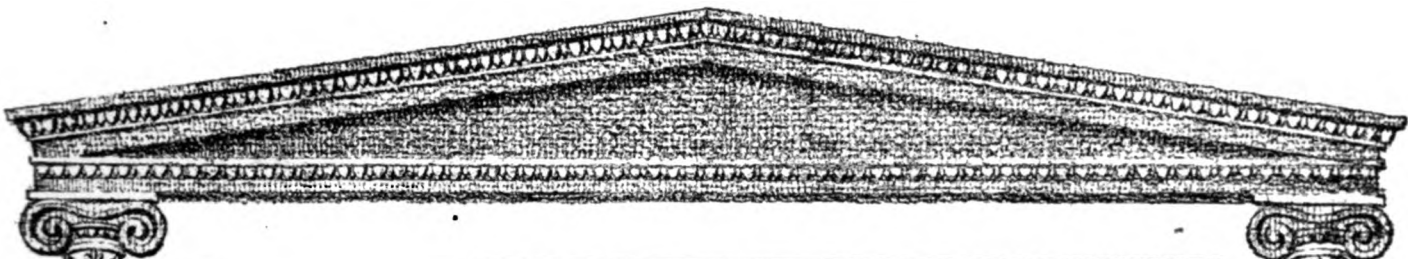
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*Further Information and Full  
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Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, *Architect*

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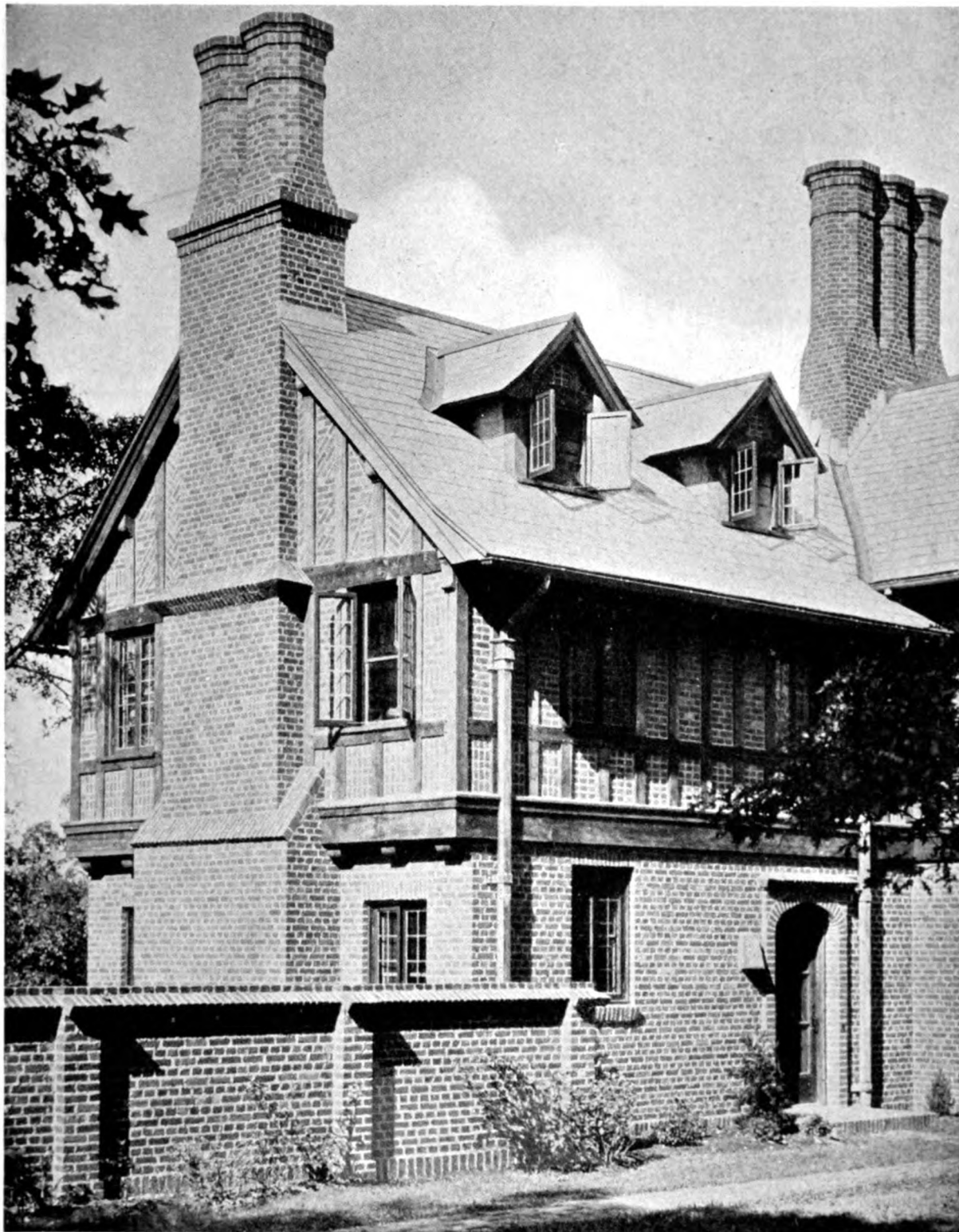
Exterior Cement Stucco  
Imitation Travertine · Imitation Marble  
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*Detail of House, Auburndale, Mass. Henry J. F. Ludeman and C. V. Snedeker, Architects*

**I**T IS evident that the builders of this house loved brick as a material and brickwork as an art. The fine chimney breast and the chimney tops, the timber work, with the varied brick paneling and the general field of the English Cross bond present an ideal picture of how a brick house should be built.

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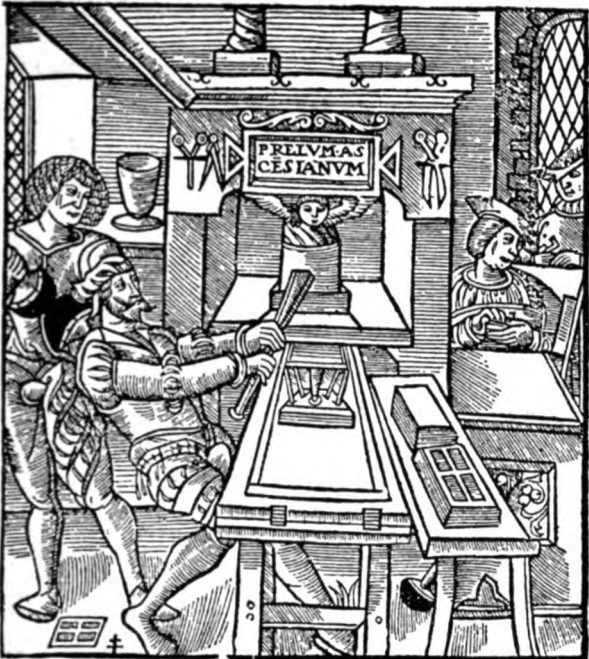
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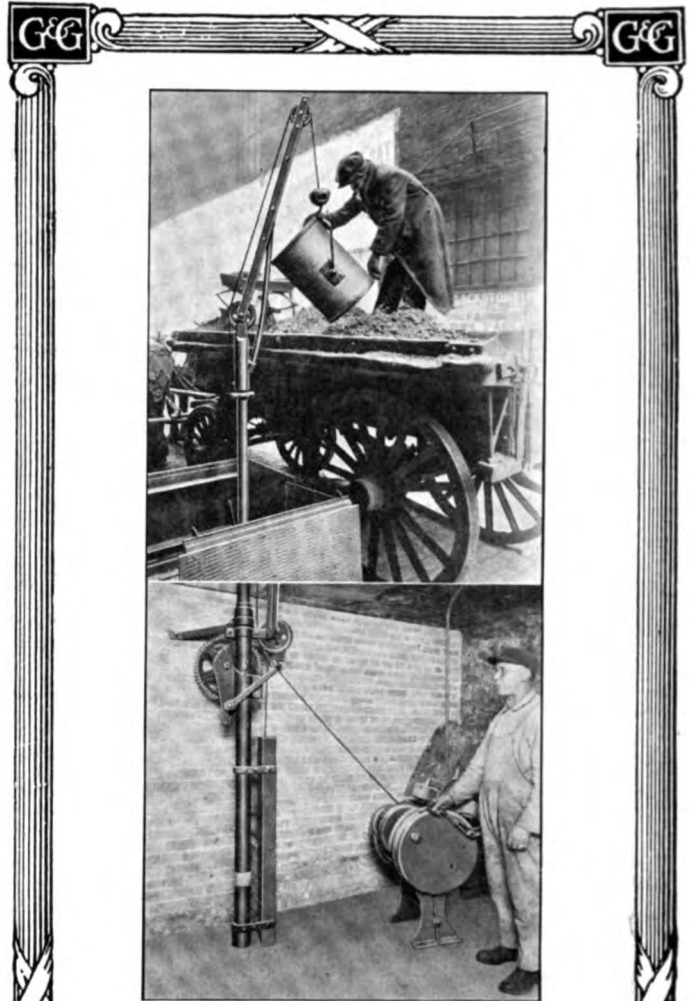


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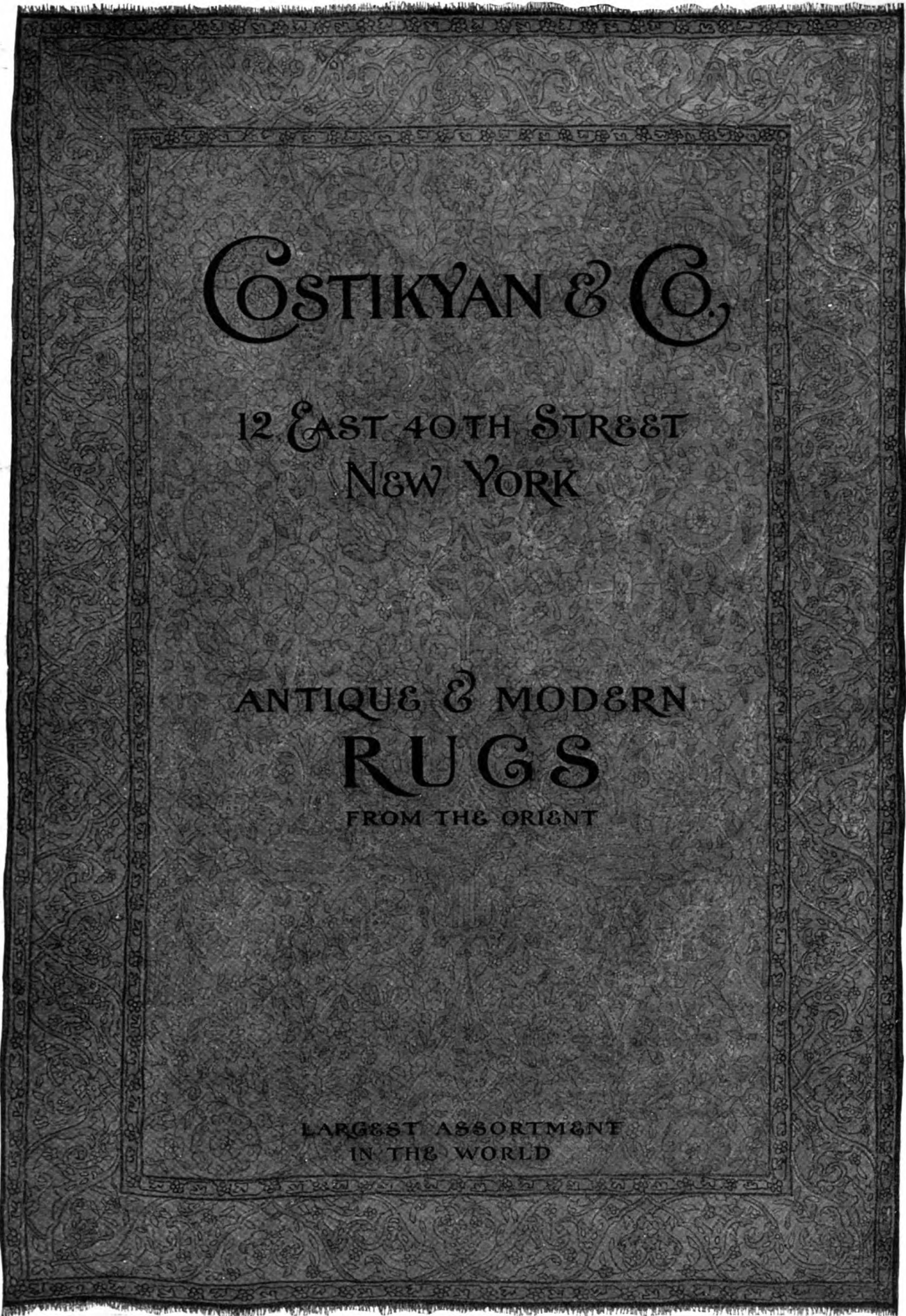
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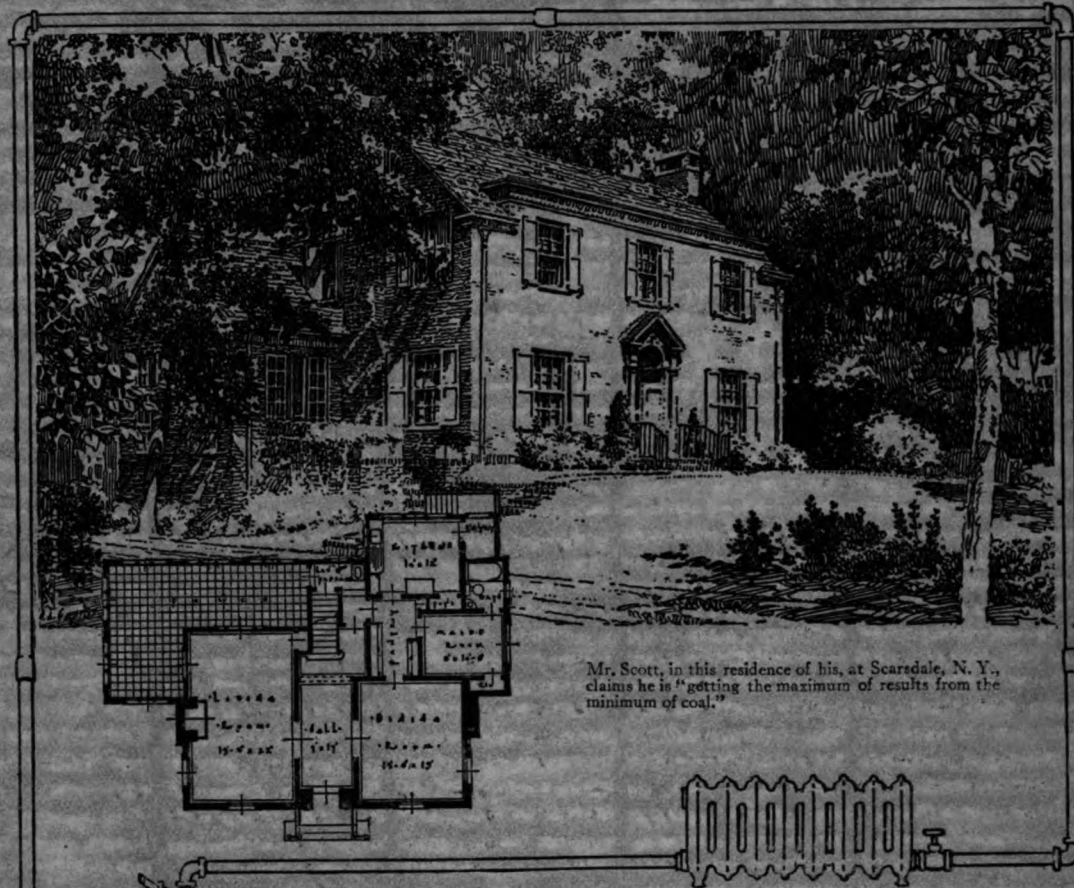
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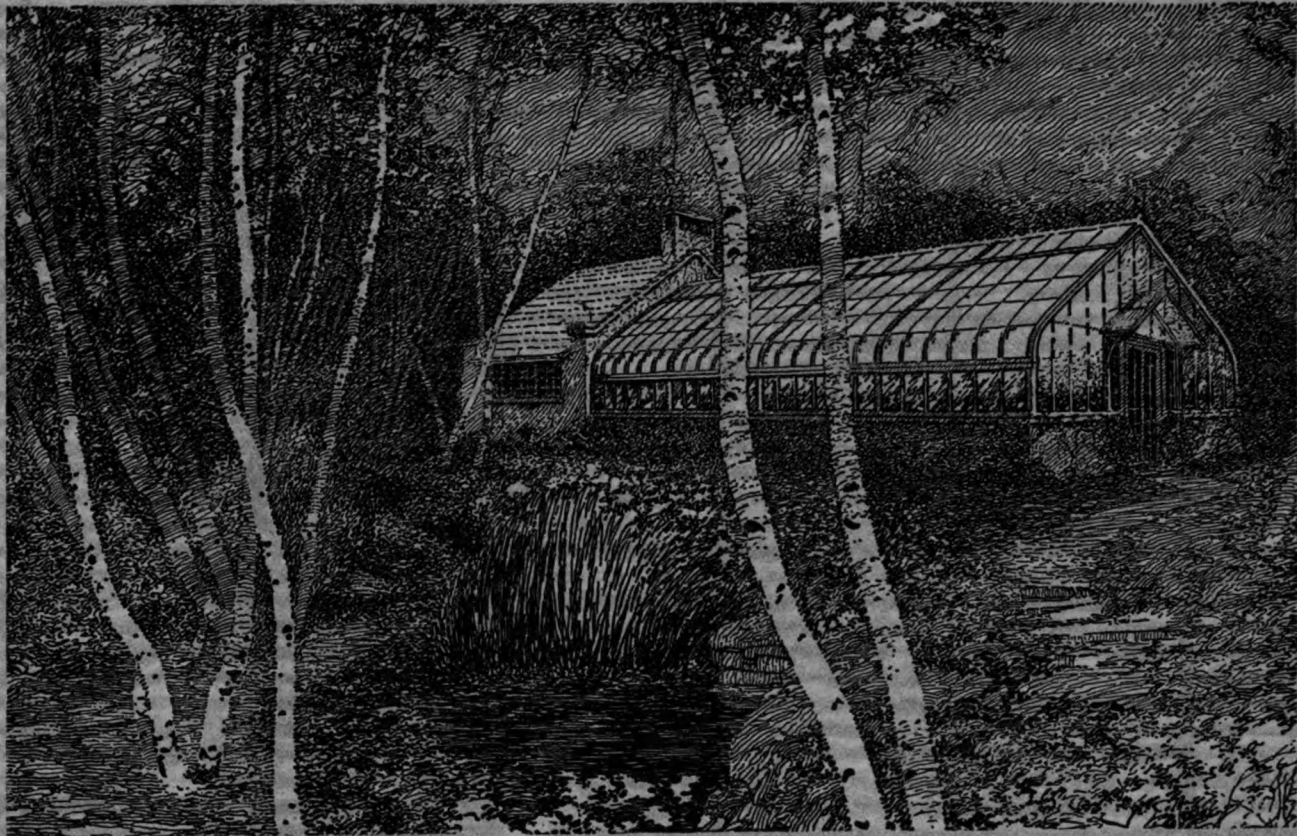


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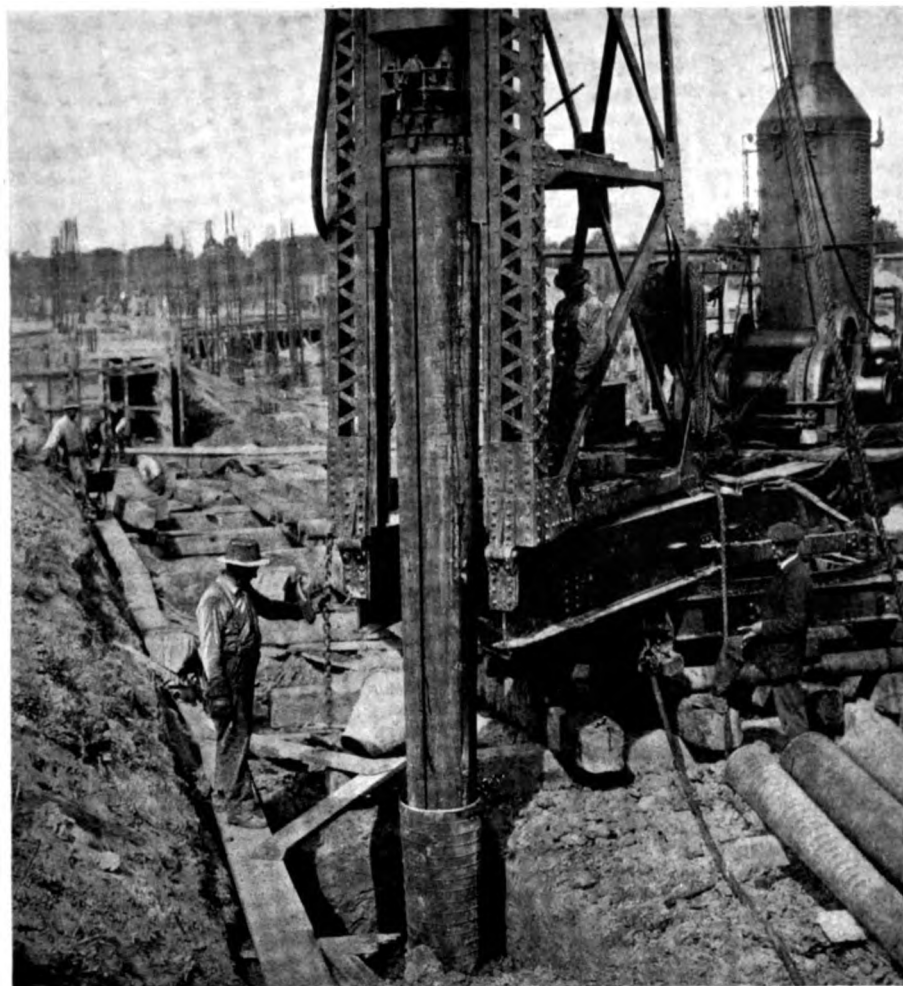
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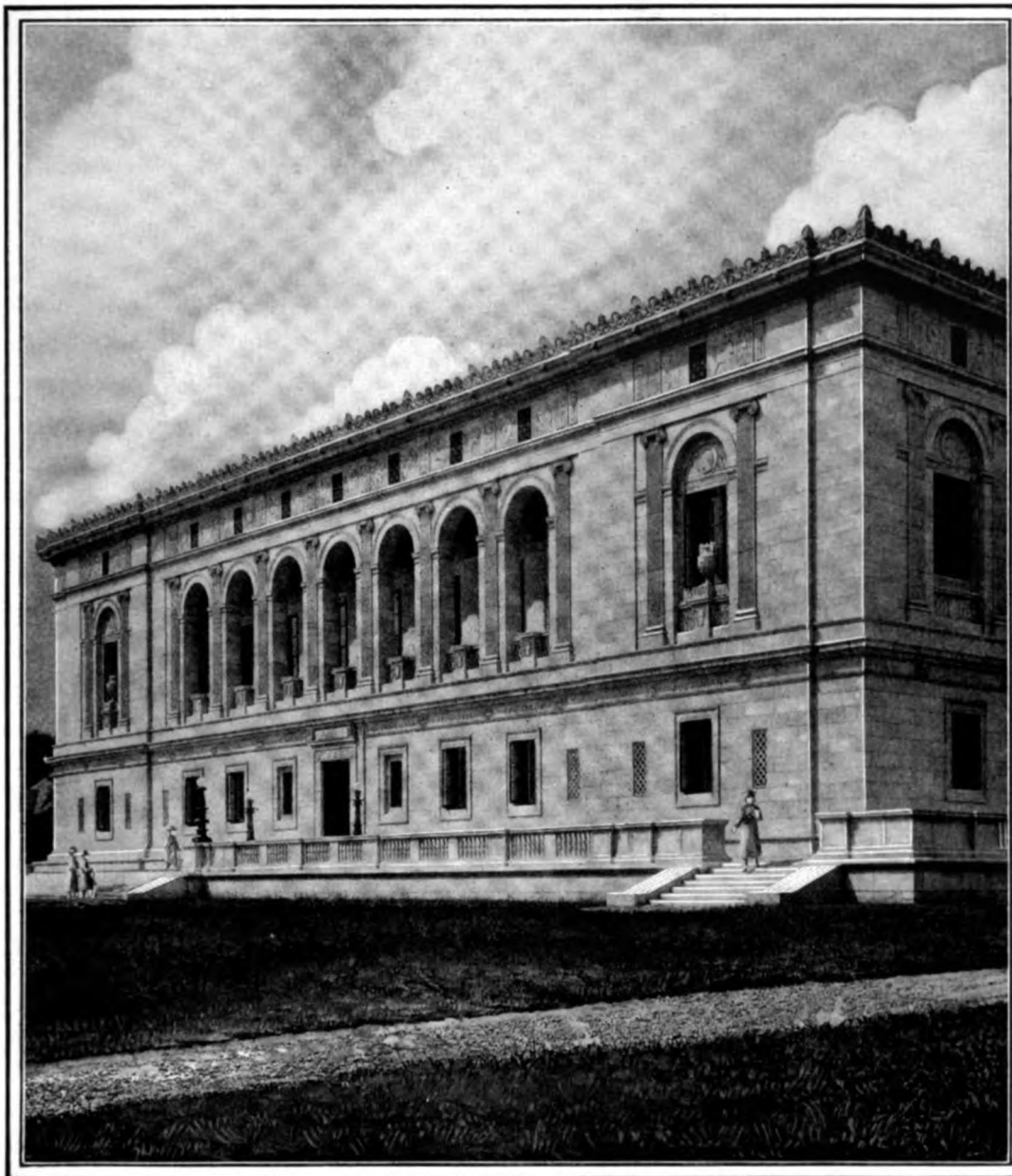
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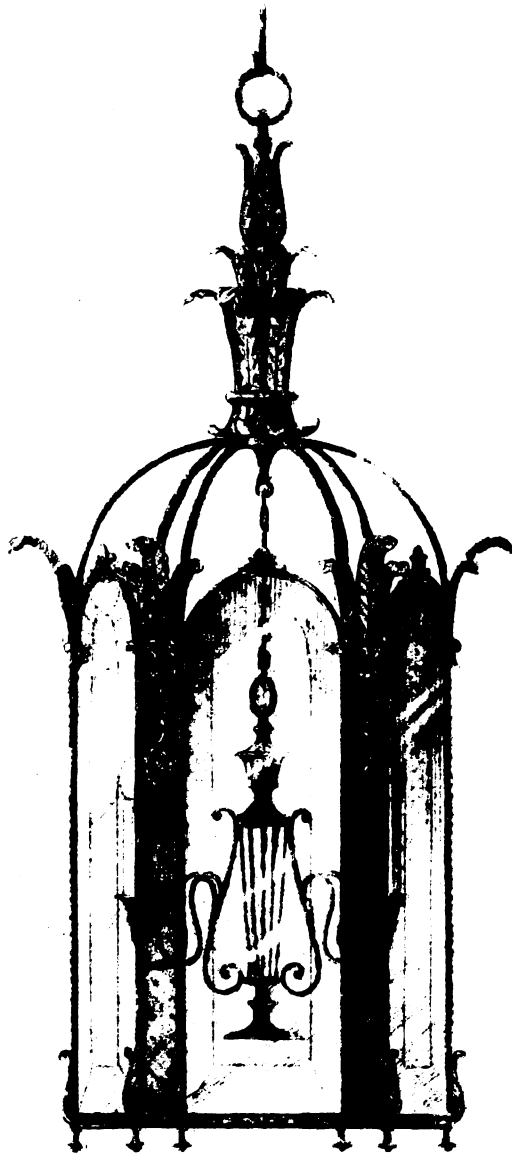


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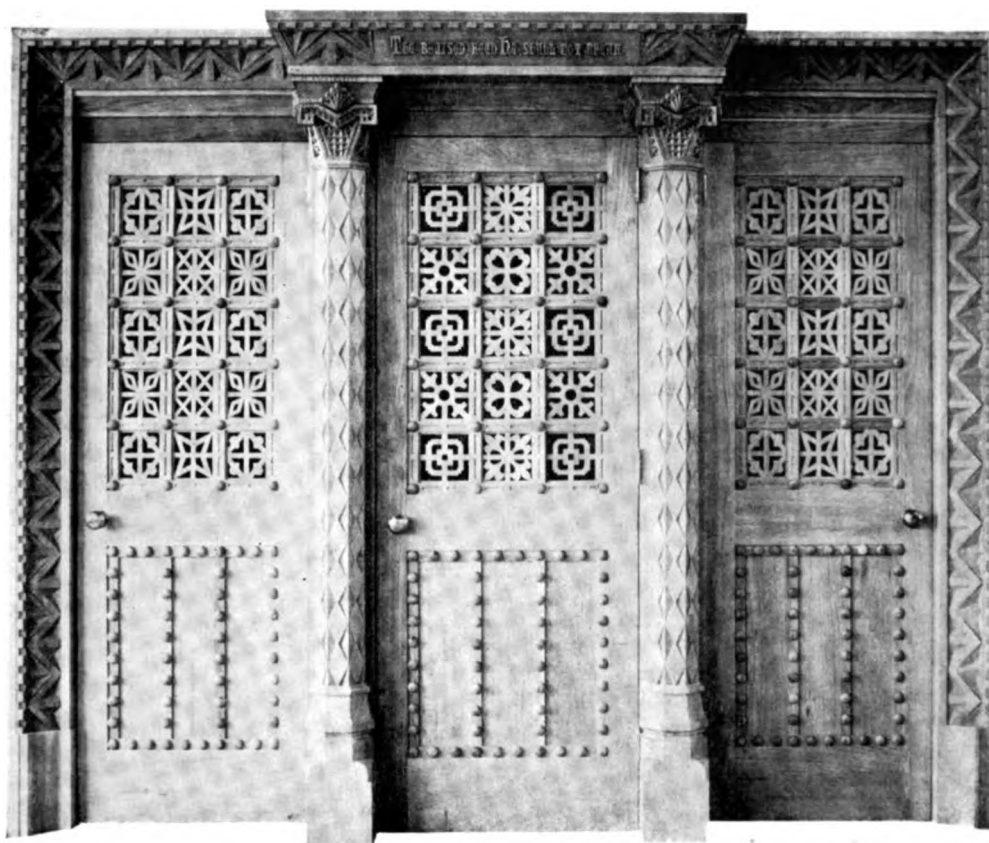
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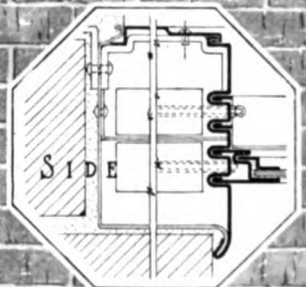
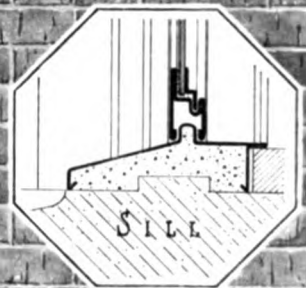
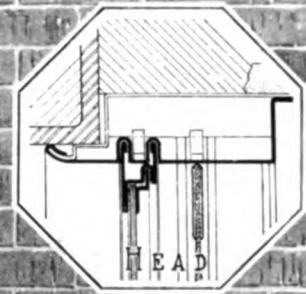
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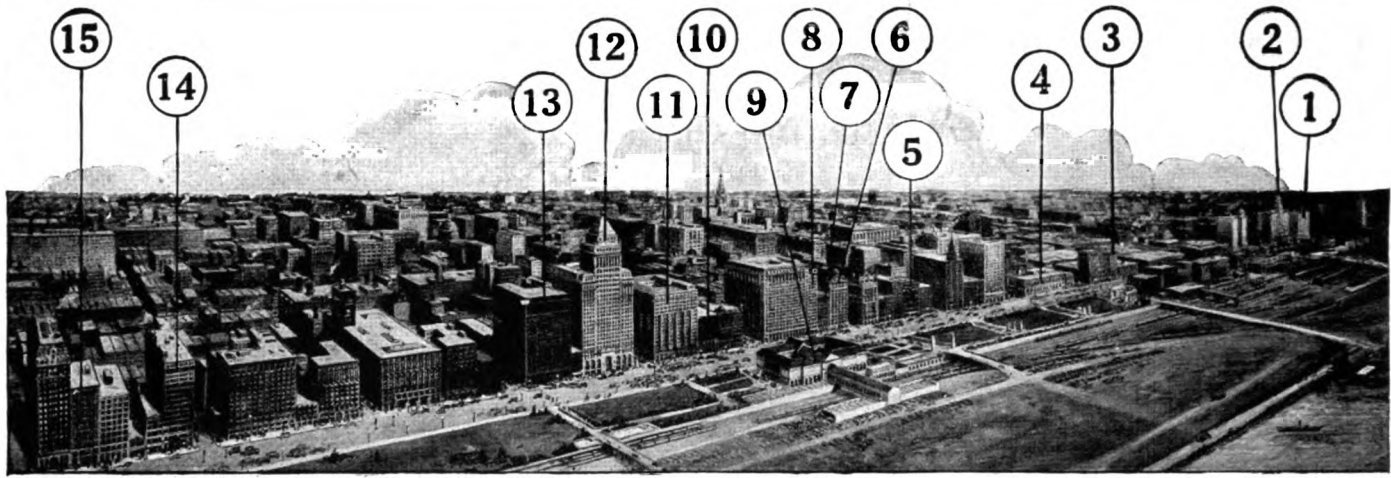
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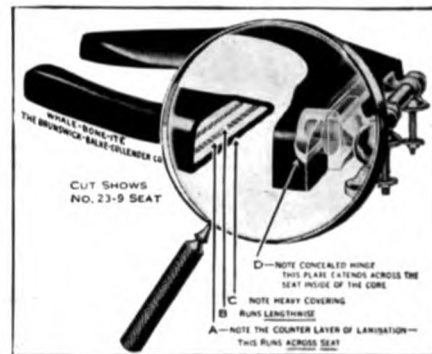
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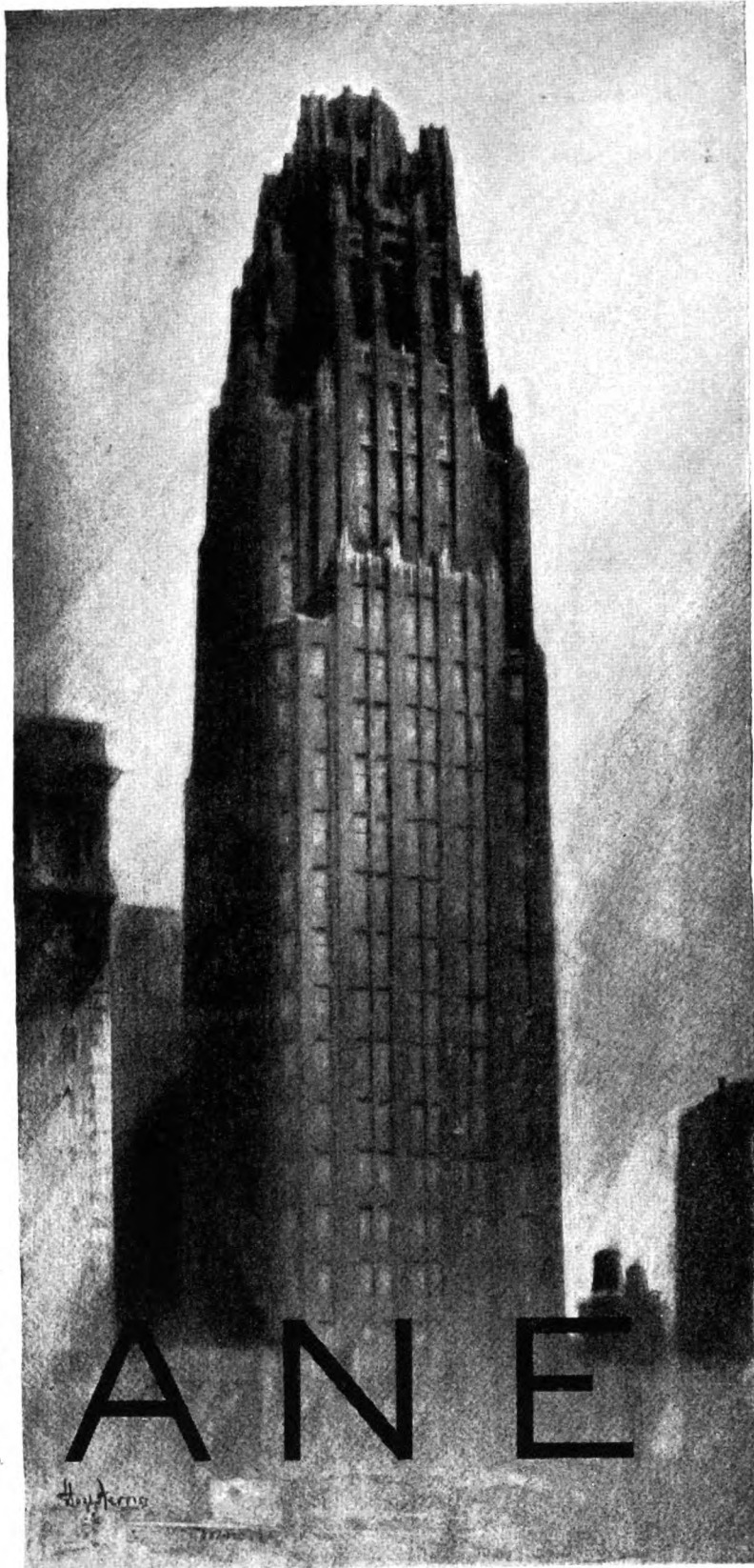


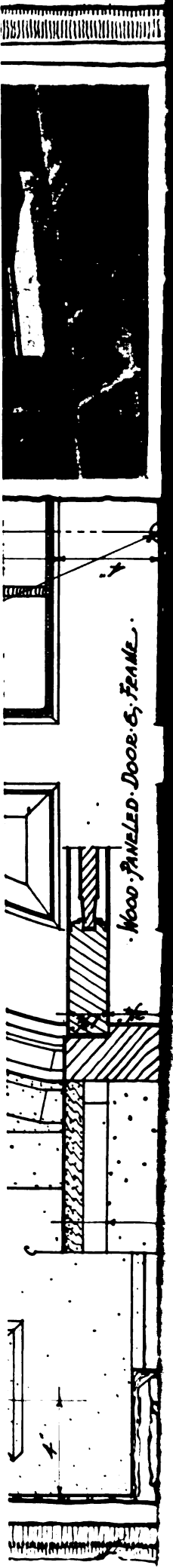
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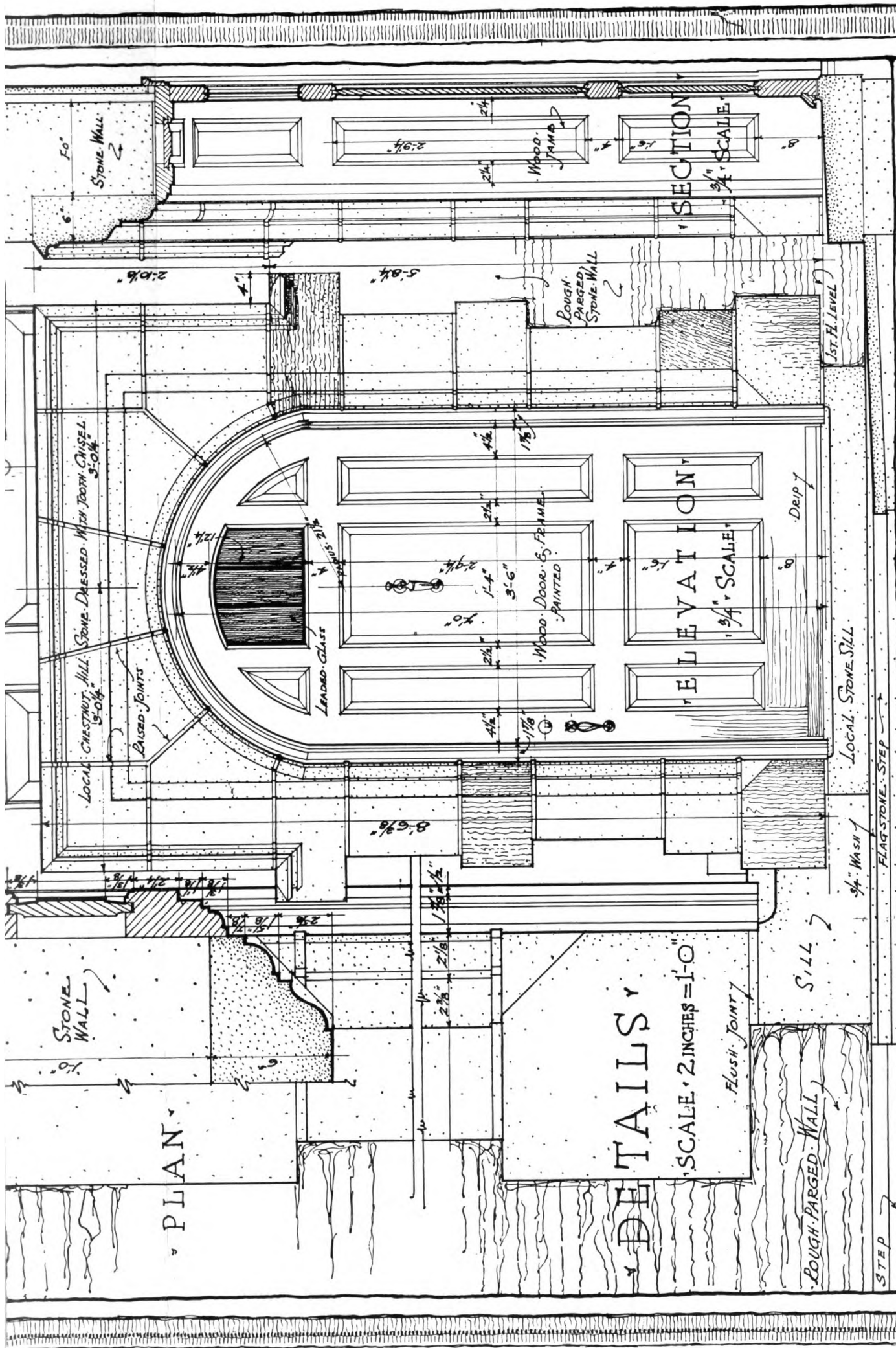
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Volume III

NOVEMBER, 1924

Number 2

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## *High Standards in Design*

TIME WAS, in a not distant past, when the seeker after architectural beauty instinctively turned his mind's eye toward foreign lands. We were too young, too crude, it was thought, to have developed anything really worth while. France and Italy were our artistic and architectural masters. That this time has passed is evident to the most casual observer. Foreign travel and study are still of great value, and many of our schools rightly make a year-or-two's residence in Paris or Rome their chief prize. At the same time, however, our own institutions, taking many valuable leaves from the European books and introducing others of their own, have developed to a point where a student can obtain an architectural education second to that of no other country, if, indeed, not superior in many respects.

The important test of any educational system is its result in actual, accomplished work. It is in the examination of the buildings being daily created by American architects that we must seek the measure of the educational excellence which, derived from the classroom and drawing-board, at length finds its expression in steel and stone. Here, again, we may be of good cheer, for, unquestionably, the work of our architects of to-day stands at the very forefront of current design.

We, in our turn, are beginning to be studied, and it will not be surprising if the intelligent directors of a foreign school discover that they may, with profit, send their students to this country to examine not only the technical and scientific equipment, in which we are already the acknowledged leaders of the world, but also the beauty and sanity of our design. An eminent French architect who recently visited this country with the primary object of examining the methods of fire protection and fire prevention expressed himself as amazed at the architectural excellence which he found. "It is so wide-spread," he said. "I had expected to find buildings of great beauty in some of your large eastern cities, but I have traveled from coast to coast, and in not one city of reasonable size have I failed to find designs of a very high standard."

This is a complimentary and, we feel, a true estimate. The published photograph of a fine building or a beautiful country house is no index of its location. It may be in New York, Dallas, Los Angeles, or Seattle. Beauty has taken wing and flown to the far corners of our land. It is the privilege of THE ARCHITECT to feel that in the selection and dissemination of what it esteems the best of a large quantity of current work it is taking an active part in the educational side of architecture, bringing together within its covers an assemblage of notable accomplishments, and thereby bringing about a stimulating interchange of inspiration and ideas.

No doubt much of the advance in design standards so evident in this country is due to our national frenzy for publication, and it is well to remember that the magazines of to-day will become the textbooks of to-morrow. All the more reason to keep their standards as high as possible.

## *IV. An Architect's Letters to His Son*

By GEORGE S. CHAPPELL

IN THE examination of my Grandfather Ezra's letters to my Uncle Caleb I am constantly struck by the variety of the old gentleman's interests. It is recorded in our family history that he engaged in the practice of architecture for a brief period only, and that during that time he seemed rather to be playing at it than making it his life's vocation. He combined his practice with a small real-estate business conducted in a tiny office on a side street in New London, near which town his farm lay. It is evident, however, that if he did not make frequent trips to the larger cities he must have kept in touch with the wider aspects of architecture through his



Charcoal Drawing, Schell Lewis, *Del.*

Charles A. Platt, New York, *Architect*

Final Study, Detail of Entrance, Library, Connecticut College for Women, New London, Conn.

correspondence (for, in the habit of his time, he was an inveterate letter writer) and through the journals of the period. Certainly there seems to be no phase of architectural activity of which Grandfather Ezra was not cognizant, and upon which he was not always ready to express a definite opinion.

Thus I find him, under date of October 2, 1876, writing his son a homily on the proper method of combining social and professional duties. Some of the advice given indicates a profundity of practical wisdom which must have been gained from experience, and I am forced to the conclusion that my forebear, upon the occasion of some of his trips to the city, may have stayed out after his regular bedtime, which was nine o'clock. He writes:

"My dear Caleb,

"I note with interest that you are just returned from a week's sojourn at the camp of your friend Mr. Pierce. The rest will have benefited you, and, as you say, it is often desirable to make an effort to accept certain invitations where they include an almost certain prospect of work to come. Let us hope that such will be the outcome of your vacation.

"This topic suggests the general one of your attitude toward what is called Society with a capital S, namely, that group of individuals whom chance has placed in an independent economic position. These, to an outsider, seem to be the butterflies of existence. They toil not, though they often spin at a dizzy pace. None the less, it is to this class that many professional men must look for a large part of their employment. They in turn need the help of the professional men. As one of them once said to me, 'Yes, we need the architects to get us into trouble and the lawyers to get us out of it.'

"The problem at once arises as to how much of one's time should be employed in chasing these gay birds of fashion, and how such time can be spent to the best advantage. Let me warn you in the beginning against being too amusing. You have a good voice, I know, and are skilful at entertaining, but I strongly advise you to use this talent sparingly. It is the habit of those who are thus entertained soon to forget that the performer is other than a mountebank. Be cheerful, even gay, if the surroundings are discreet, but do not forget that you are an architect. Be reminded of your profession at times and relate diverting anecdotes regarding it. It is well to prepare yourself with a stock of such incidents to be used at the happiest opportunities. Thus, when the feasting is over, your friends will remember you not only as a pleasant companion, but as one who may be useful to them professionally.

"You will find that luncheons with folk of the lei-

sure class are apt to be protracted affairs. What starts as a midday meal often ends as a midnight supper. You should be prepared for this. Arrive as late as possible. If you have engagements for the afternoon, partake of the hospitality with caution and leave promptly with the coffee. There is a moment, ordinarily when the cordials are served, which is the turning-point in a young man's life.

"I realize that there will be times when it will seem best to stay with your hosts and to join them in whatever activities they may suggest. These may possibly develop into nocturnal excursions of an exhausting nature. They are a part of experience, and I know I can trust to your moderation. You should remember, however, that the day following such vehement social activity is always a difficult one. You will not be able to approach your tasks with your usual enthusiasm, much as you may wish to do so. Your appearance, too, will be against you. Under such circumstances, which I hope and feel sure will be rare, I do not hesitate to advise you either to absent yourself from your office or, if you prefer, to have your attendant tell all comers that you are out of town for the day, explaining, perhaps, that you are inspecting an important piece of work. This creates a good opinion instead of the unfavorable one which is inevitably established by inflamed eyes and trembling gestures.

"This is extremely practical advice. If you do not need it, so much the better. In any case I am always,

"Your aff. Father,

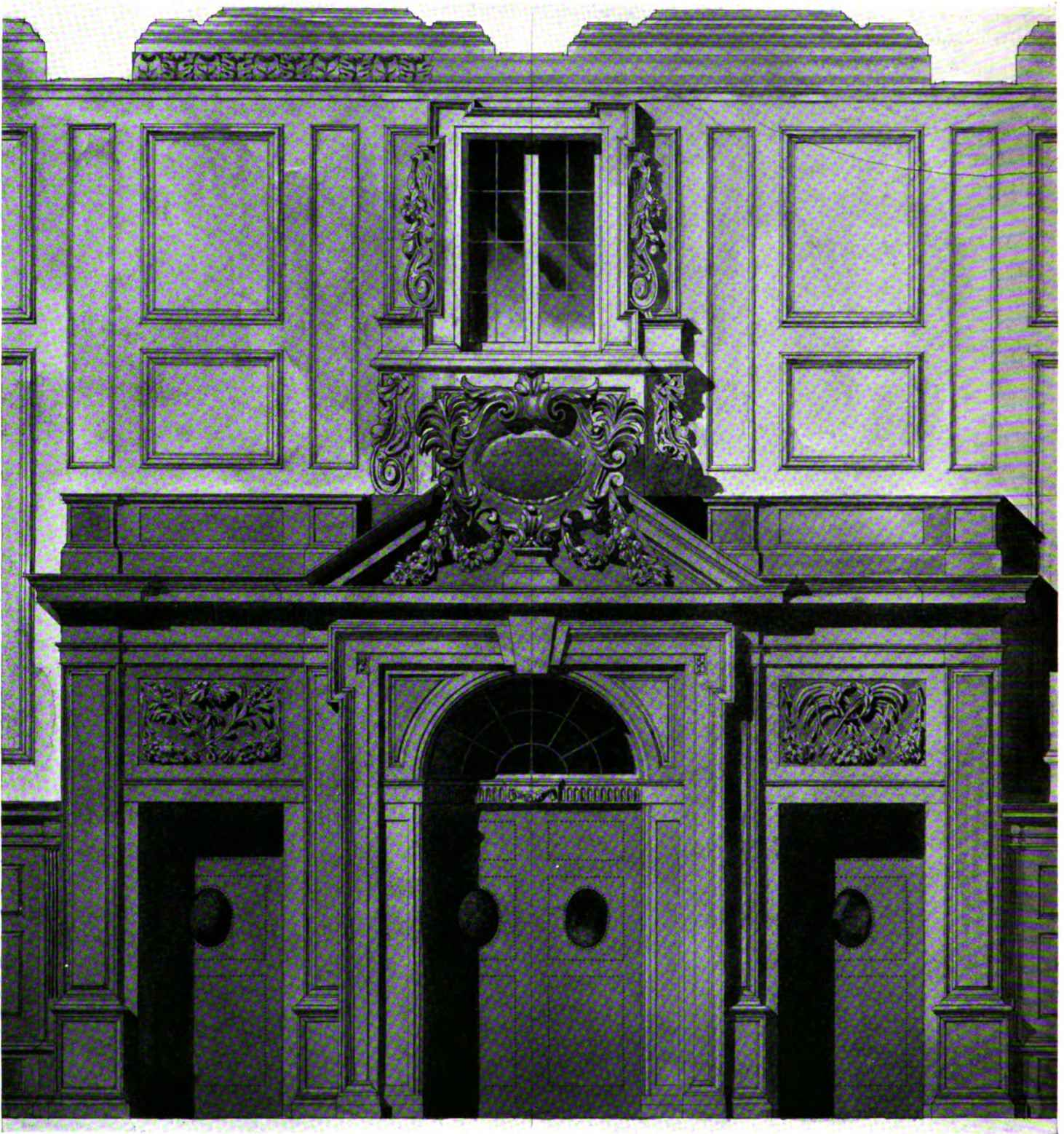
"E. C."

There is no indication that my Uncle Caleb became absorbed in the social whirlpool of a great city. The subsequent letters from his father show him to have been enmeshed in the usual difficulties and details of professional practice. Upon these, as upon all other subjects, the old gentleman was ready to advise him. In the middle of October he takes pen in hand to instruct his son as follows:

"My dear Son,

"Your recent letter, describing your difficulties with your new clients, the Sanfords, suggests a number of thoughts which may be of value to you.

"You tell me that they are disappointed in the size of the dwelling which they can build, although they had expressed themselves as delighted with the house you had shown in your perspective sketch. I greatly fear, nay, I am almost certain, that you have repeated the mistake which is the experience of most young architects, namely, that of having drawn a preliminary perspective so alluringly beautiful that accomplishment can but fall far short of it. Al-



Schell Lewis, *Del.*

Charles A. Platt, New York, *Architect*

Preliminary Study, Entrance to Reading-room, Library, University of Illinois, Urbana, Ill.

though this always leads to bitter disappointment and recriminations, it is a course which I have seen followed in many offices. There seems to be a certain devil who resides in a clever pencil and who makes it his business to trace on the paper a mansion which is but a mirage.

“This is largely possible because few artists take the trouble, if, indeed, they have the knowledge, to lay out an accurate and scientific perspective. It is not a difficult thing to do, but requires a degree of patience and exactitude and a certain amount of dry, preliminary, mechanical testing to locate the scientific vanishing points at which an esthetic nature is prone to rebel. The artist says to himself that he can very well determine these things by his unaided eye. It is then that the resident devil gets to work. Everything that is drawn appears much larger than it really is.

“The cleverer the artist the more fatal the result, for he adorns his façades with all manner of graceful and expensive accessories which must finally be removed, and frequently surrounds the house with imposing trees and landscape features having no relation to reality, all of which builds up in the heart of the client an anticipation which can only end in disillusion. If this has been your experience, as I greatly fear, be warned in the future and draw no perspectives at all, or see that they are rigidly correct, no matter how painful.

“So, too, in your preliminary plans, do not allow yourself to be led, by the hope of pleasing, to show all manner of complications, such as laundry chutes, extra closets, the invariable additional sewing room, the alcove for the servants’ dining-room, the built-in dressers for special purposes, and the score of other things which are always hoped for but which you know in your heart will have to be omitted in the final cost analysis. It is much kinder to be cruel in the early stages of a building operation and say with sternness, if necessary, ‘No, madam, you can have none of these things.’

“Where the alternate course of promising all is followed, the subsequent scenes are painful in the extreme. The plans are like the body of a beautiful child which is gradually dismembered before its parents’ eyes. The cries of the anguished mother will ring in your ears,—‘Where is my cedar closet? . . . And what have you done with the beautiful dresser you promised me, with all the little drawers for shoes and the compartments for hats?’ One by one all that was most dear to your clients will be torn from their arms, and they will be left with only the bare bones.

“Promise as little as possible. Be gloomy and pessimistic on the subject of costs. Pare down their

desires to the very quick. There will be extra expenses enough before you have completed your task. It may even be that when this parsimonious policy has been followed up to the eve of signing the contract, you may be able to go to them and say with gladness in your voice, ‘See what I have been able to get for you—a large cedar closet.’ And they will fall down and bless you.

“Yesterday as I was walking up the long hill from town I looked at the old Mainwaring house which tops it. It appears very large from a distance, but, as I approached, it seemed to shrink before my very eyes, until, at a near view, I saw that it was but a humble dwelling at best. ‘So it is,’ I thought, ‘with the dwellings we project architecturally. They appear very magnificent at first, but invariably dwindle as we draw near them.’ It is well to remember this, my son, and see to it that your clients are given a near-view of actuality before they mount the high hill of hope. I remain,

“Your aff. Father,

“E. C.”

The next letter is more cheerful in tone. Caleb’s difficulties with the disappointed Sanford family were evidently satisfactorily arranged, for we find his father writing him on matters germane to their plans, as well as touching on other topics.

“Waterford, Oct. 23, 1876.

“My dear Caleb,

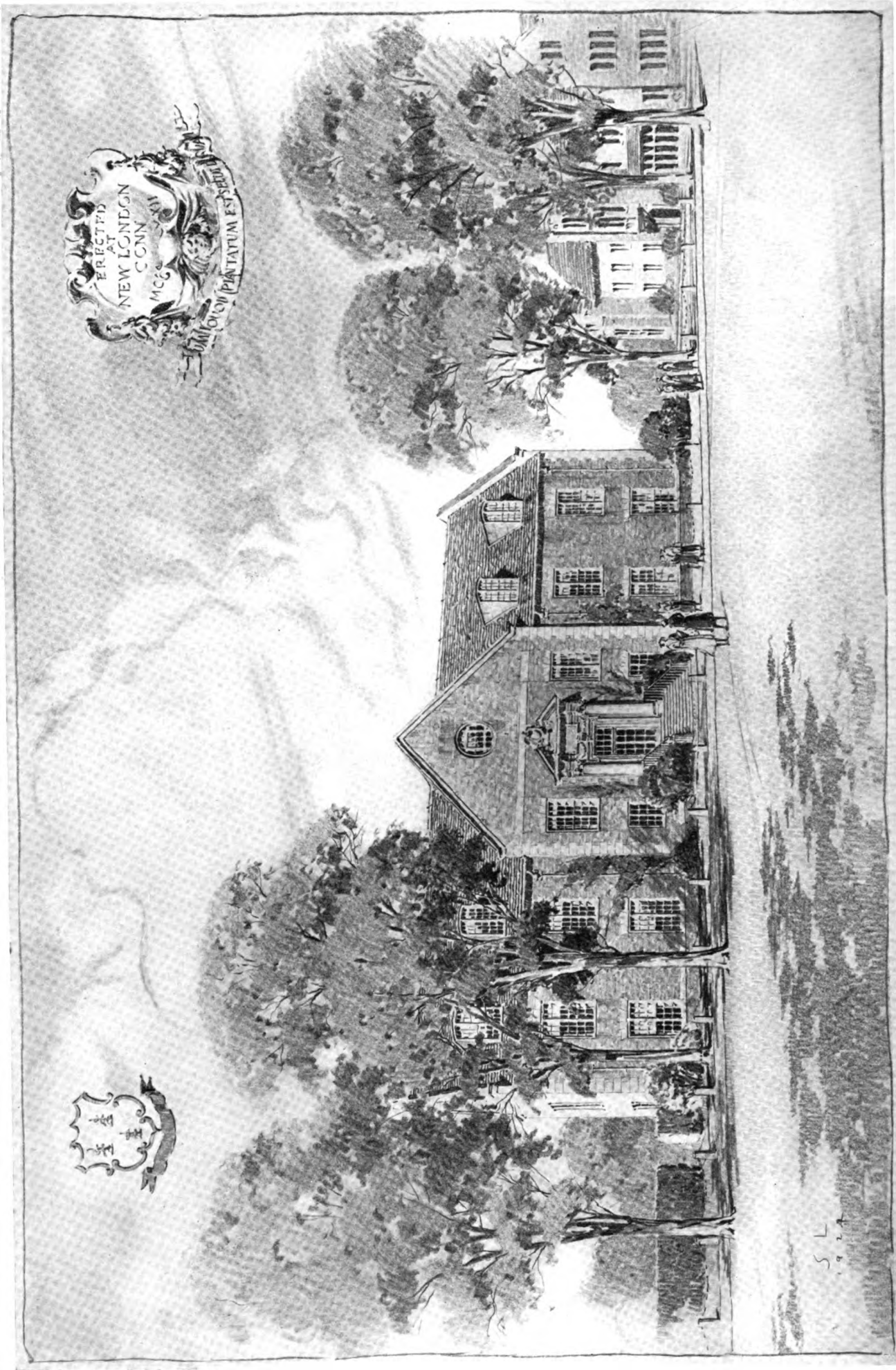
“It was good news to learn that the Sanford matter was settled to your mutual satisfaction, and I am glad that the project is going forward and that they realize that you did not intentionally deceive them in regard to the possibility of having what you refer to as a sun-room, though precisely what that is is not clear to me. However, the important thing is that you are going ahead.

“It is sure that you will be cautious and conservative in your future relations with them, having already suffered from going to the other extreme. I cannot say what suggests the detail to my mind, but I am moved at this time to say a few words on the subject of stairs. Indeed, they are so important an element in a dwelling that a reference to them may be excused at any time.

“You have been practising now for something over a year, and I have yet to hear from you of any special difficulty which you have encountered in the matter of stair construction. I may say that I have daily expected to hear from you that you had become involved in complications such as I mention, but that I had refrained from warning you, knowing that in things of this sort experience is the best teacher, and that it might be best for you to learn

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Schell Lewis, Del.

Final Study, Library, Connecticut College for Women, New London, Conn.

Charles A. Platt, New York, Architect

from your own mistakes. I only speak now with the thought that having already had some difficulty with the Sanford commission, it would be unfortunate to have other difficulties arise from any cause whatsoever.

“Stairs as shown on plans should never be trusted or passed upon without the closest scrutiny of an expert. Where they wind, as they most often do—for a long, straight stair is an unlovely thing and to be avoided—there are a score of things which can make the most fair-seeming plan impossible.

“A sectional drawing upon one of the stair axes is often deemed sufficient. In fact many architects dispense with sections entirely, relying upon a mathematical method of comparing the height of risers with the total ceiling height. This slovenly procedure is fraught with dangers.

“What you may have failed to observe is that a stair which affords ample head-room going up is often lacking the same commodiousness in the descent. By some strange freak of nature a person appears to be taller when they come down stairs than when they ascend. A young architect once confessed to me that he had been able to install his clients on the second floor of their house, but that the fire-department had to be called to get them out through the windows. He felt it incumbent on himself to make such alterations as were necessary to remedy the difficulty, and, as you may have discovered, a change in a stair after a house is built involves the remodeling of the entire structure. I will

leave this important detail with the final warning that you be extremely careful that Mr. Sanford's staircase shall be open to traffic in both directions.

“By all means send something to the forthcoming exhibition of the architectural society which you mention. That sort of thing is to be encouraged, and also serves to keep your name before the other members of your profession. If you feel that your work is, at present, hardly ready for photographic presentation, I should advise you to submit some fanciful creation out of your own brain. This you may make as ambitious and extensive as possible, as showing that you are contemplating the construction of work of the greatest magnitude.

“If you are at a loss for a subject upon which to apply yourself you might do worse than to show an elaborate map of the Proposed Revision of the City of Buenos Aires. This is far enough away to avoid too searching comment, and great enough in magnitude to impress the average observer. Should any curious person ask you directly by whom the project was proposed, you are at liberty to refer them to me. But, seriously, my son, I should advise you to send the best showing you can muster to the exhibition, and I promise you that if my plans work out as I hope, I shall visit New York during the progress of the display, that I may see my son's work vieing in beauty with the other great ones.

“I am always,

“Your aff. Father,

“E. C.”

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## Editorial Comment

### *A Bow to Science*

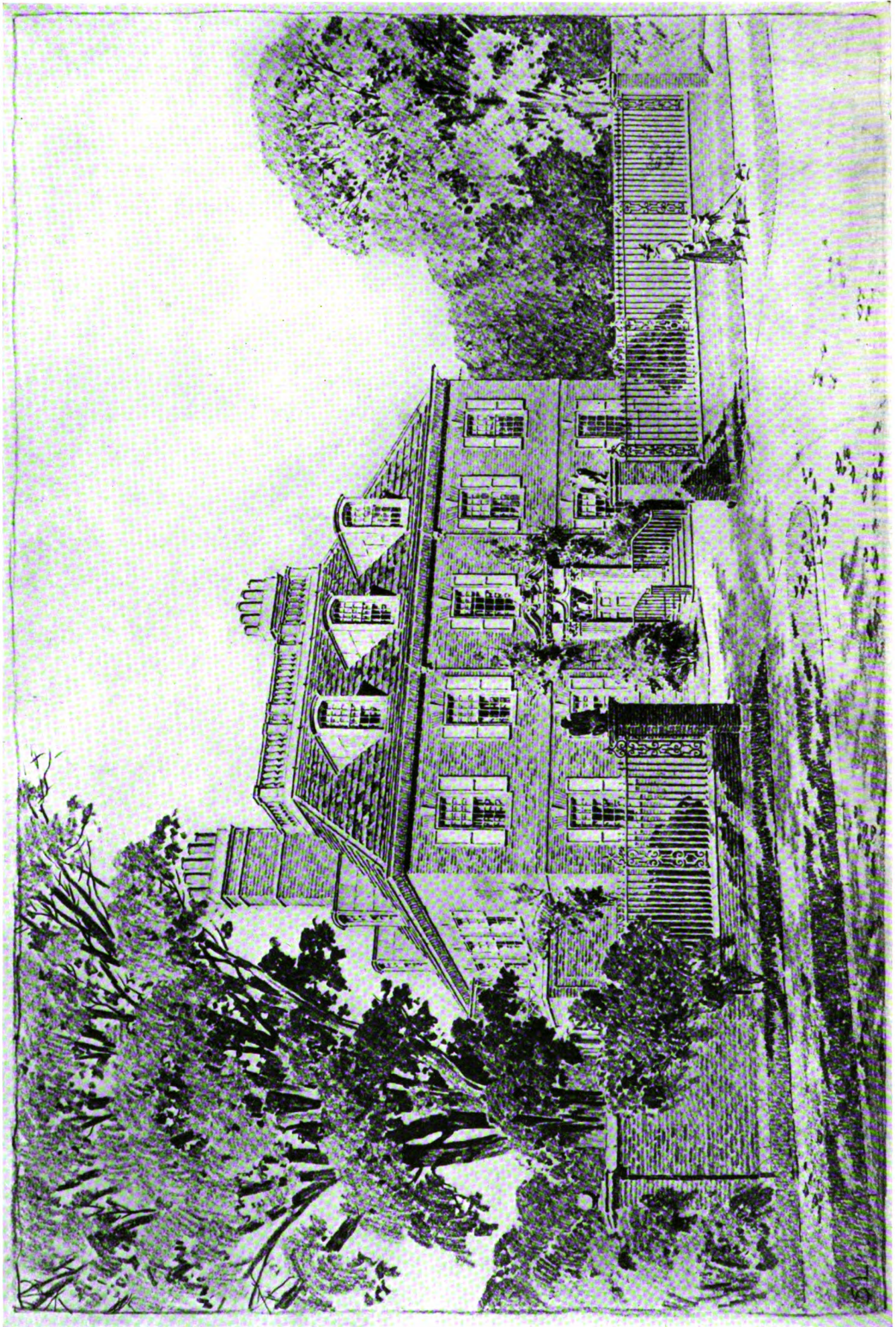
THE CLOSE relation of the modern architect to the engineer is almost too obvious to be commented upon. No designer can venture far into the realms of execution without discovering his need of the kind of technical advice that is not covered by the term “architectural training.” Even in the modest equipment of a home an early consultation with an authority on such matters as heating and plumbing is becoming more and more usual. It is beginning to be realized that herein lies the real economy which comes from efficient operation, to which must be added the practical joy of knowing that the northwest bedroom will get its fair share of heat, and that the radiator pipes will not reproduce the “Anvil Chorus” at dawn. In other words, the architectural profession does not underestimate the engineer, but esteems and values his services, and avails himself of them whenever possible.

Quite naturally we do not appreciate as fully the debt that architecture owes to what might be called *pure science*, the science of the laboratory in contradistinction to that which is applied to the many processes contributory to building operations. It is not given to many busy men to find the time to step aside from their daily pursuits into the walks of others. Architects frequently receive invitations to visit this or that plant, be it the establishment of a paint manufacturer or that of a maker of bricks, textiles, or plumbing fixtures. Whenever it is possible to accept these invitations the time so spent is decidedly worth while, and the visitor emerges from the seance with a fuller knowledge of the particular product involved and a more complete sense of what he has previously specified with a glib ignorance. Factory extension-courses for architects would be a valuable and interesting amplification of modern education.



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THE ARCHITECT



Schell Lewis, *Del.*

Final Study, House, Buffalo, N. Y.

Charles A. Platt, New York, Architect

But back of the retorts and crucibles of the laboratory, behind the glowing kilns and blast-furnaces, looms a larger and more mysterious figure, that of the Pure-Scientist, the man who works out new methods and systems in their most baffling and yet most exact form, the form of theory, expressed usually in terms beyond the lay mind or by a formula before which the average mathematician turns pale and faints away. These men live in and breathe a rare atmosphere. They are almost a race apart. They cannot talk their occupation over with a chance dinner companion. A charming lady is not likely to turn to them and say brightly, "I have always said that if I were a man I should be a professor of organic chemistry." Perhaps they are to be envied the isolation which enables them to work out their abstruse and difficult problems.

Though we may not enter intimately into the lives of these isolated savants, it is easy to realize their paramount importance. Occasional reports filter through the press which give us an inkling of what they are up to. A case in point is that embodied in an account of the proceedings of a very important and authoritative body, the Franklin Institute of Philadelphia, which was addressed on the subject of "Photo-Elasticity," by Professor E. G. Coker, dean of the Engineering Faculty of the University of London. Dean Coker's visit to America has excited interest in industrial and scientific circles because of his researches in the study of stress in structures and machines. His discoveries are said to be among the greatest mechanical achievements of modern times. Of chief interest in his talk was his explanation of the use of polarized light to detect weak points in machinery or in structural steel. This invention, it is understood, is being used by the United States Government in the study of stress in airplanes.

"We make a celluloid model," explained Dean Coker, "of the object to be studied, whether it be a cogwheel or a beam of structural steel. Through the model we project polarized light, which immediately breaks into many colors of the prism. This enables us to make a map of stress and its directions at every point, so that the engineer can find if a piece is weak and where the weakness is."

Like many scientific explanations this is not as clear as it sounds, but we may be sure that the practical results are handed on to the architect in the shape of properly designed I-beams and steel sections which he may use with security, thanks to the patient labors of such hidden benefactors as Professor Coker and his associates.

### *A Chance for Improvement*

IT IS A pity that our cemeteries have to be so confusing and helter-skelter in their general effect. In no equal area is so much thought and sentiment expended in the design of memorials for those who have gone before, yet the total result is invariably far from beautiful. Individual choice triumphs over coördinated design, and it is difficult to see how this can be regulated. Pylons, rough-hewn boulders, columns, urns, and tablets combine in producing a riotous and restless ensemble far removed from the peaceful beauty which would be most appropriate.

The mortuary artists of an earlier day were happier, if we may use so gay an expression, in their achievements. The simple slate headstones of Colonial cemeteries are not only interesting because of their quaint inscriptions and charming Georgian lettering, but also because of the harmonious effect derived from their uniformity. The sky-line of an ancient necropolis was not harried by the sculptural outbursts of these later days. Economy, always a virtue and especially so in artistic expression, played its important part in creating a tranquil simplicity.

Serious work is being done in various studios to improve the quality of individual monuments, but even this will not bring order out of chaos unless attended by the larger element of architectural composition. Landscape work is, of course, of great importance, but it is difficult to find examples in which this has been approached with any idea in mind other than the old-fashioned one of curving drives and odd shaped lots that add to the general confusion. As a critical observer remarked, "If the shades of our ancestors really walk abroad at midnight, I'll bet a lot of them have an awful time finding their way back home." Broad, noble vistas and avenues dividing the general area into important elements would be a step in the right direction.

An example of great beauty achieved by a general plan is to be seen in the Memorial Cemetery on the field of the Battle of Gettysburg, where the simple tablets of the soldier dead form concentric semicircles on terraced levels which lead to an impressive monument in the center. Obviously there was no individual choice here. It is equally clear that so impressive a result could have been attained in no other way. We hear frequently of specialists planning cities for the living. There is an opportunity open for an architect who will make himself an authority on the proper designing of a necropolis.

### *Words of Cheer*

THE OPINION which we voiced in a recent issue, that building prospects were bright and that our archi-

pects might look forward with equanimity to the coming year, is borne out by a quotation which has just reached us from the Middle West. Every one who knows what stone is has heard of or used Indiana limestone. The association of quarrymen who deal in this important product form a large and active group which makes a part of its business that of keeping in close touch with actual conditions of interest to their trade. We may, therefore, accept with a considerable degree of confidence the statement of their Journal, which informs us that building construction for the first eight months of 1924 has reached the creditable total of \$3,429,000,000.

“This heavy volume,” says the report, “virtually confirms predictions that 1924 will be the greatest building year in the history of the nation. The ten per cent. increase over last year’s big total shown at the end of the first six months has been maintained.”

*The Magnificent Mussolini*

WE ARE accustomed to think of the sky-scraper as an American institution, as closely associated with our civic sky-line as are the sturdy temples of ancient Greece with the contours of the Acropolis. It is with no little interest, therefore, that we learn of the project fostered by the redoubtable Premier of

Italy, which, if consummated, will stand as a monument to his beloved Fascisti and to himself.

This project is to take the form of a building which will break all present altitude records, rising no less than eleven hundred feet from base to tip. Thus will not only the Woolworth Building, which at present holds the record with its seven hundred and ninety-two feet, be overtopped, but even the famous Eiffel Tower will be looked down upon. Statisticians have always felt that the claim of the Eiffel Tower as being the highest of human structures was somewhat unjust, as it can in no way be considered a habitable affair but rather the accomplishment of courageous engineers, who said to themselves, “Let’s see how high we can go.” In a comparison with buildings in good and regular standing it was competing out of its class.

Signor Mussolini’s dream, however, is to be a sure-enough building. The few details given us state that it will be pyramidal in form, and will contain in its eighty-eight stories no less than four thousand rooms, and, in addition, one hundred large halls. The main front of the building will be one thousand feet in length. When we consider that the standard length of a New York City block is two

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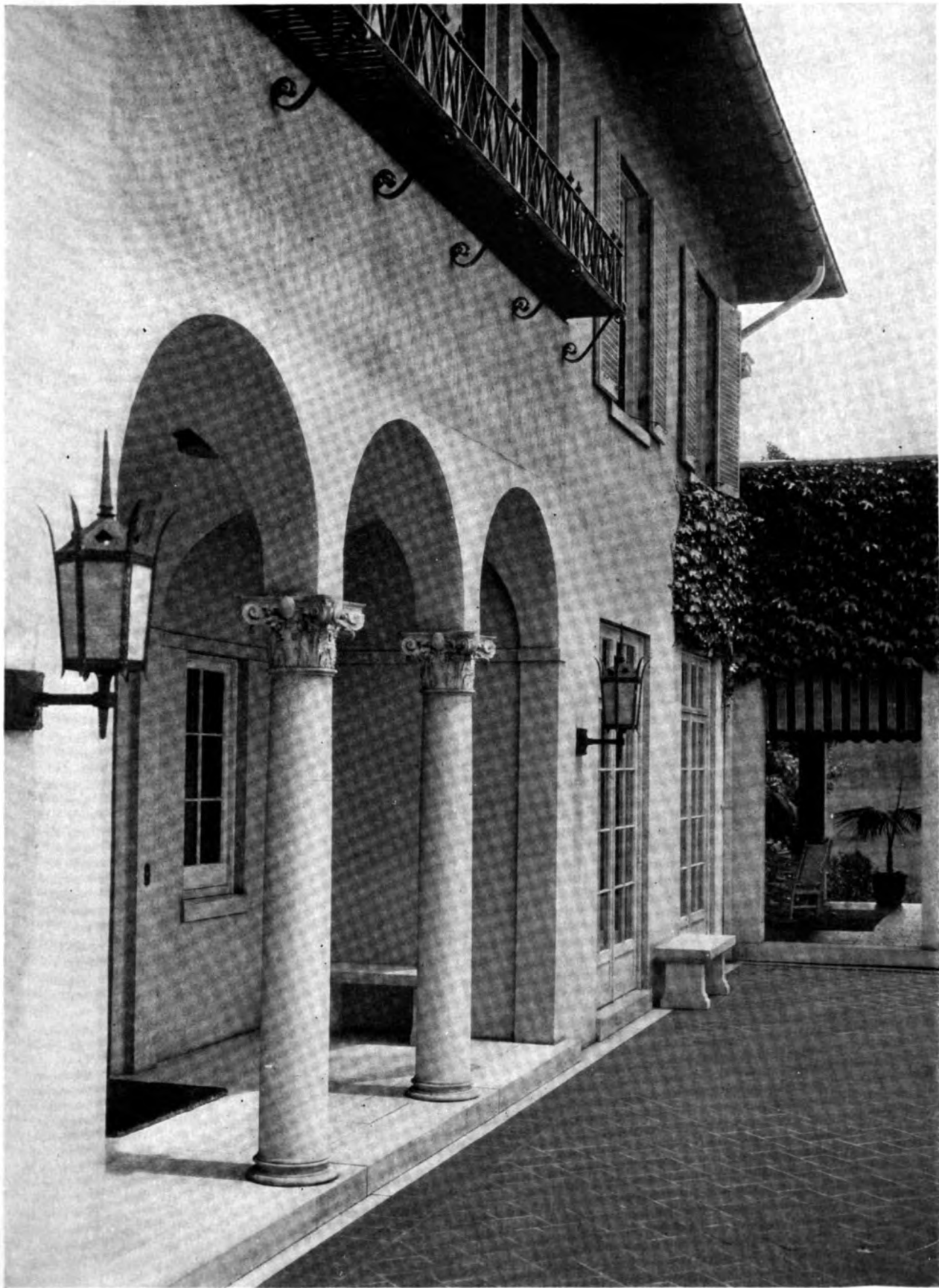
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Tebbs & Knell, *Photo*

Barber & McMurry, Knoxville, *Architects*

Detail, House, Mr. J. Allen Smith, Knoxville, Tenn.

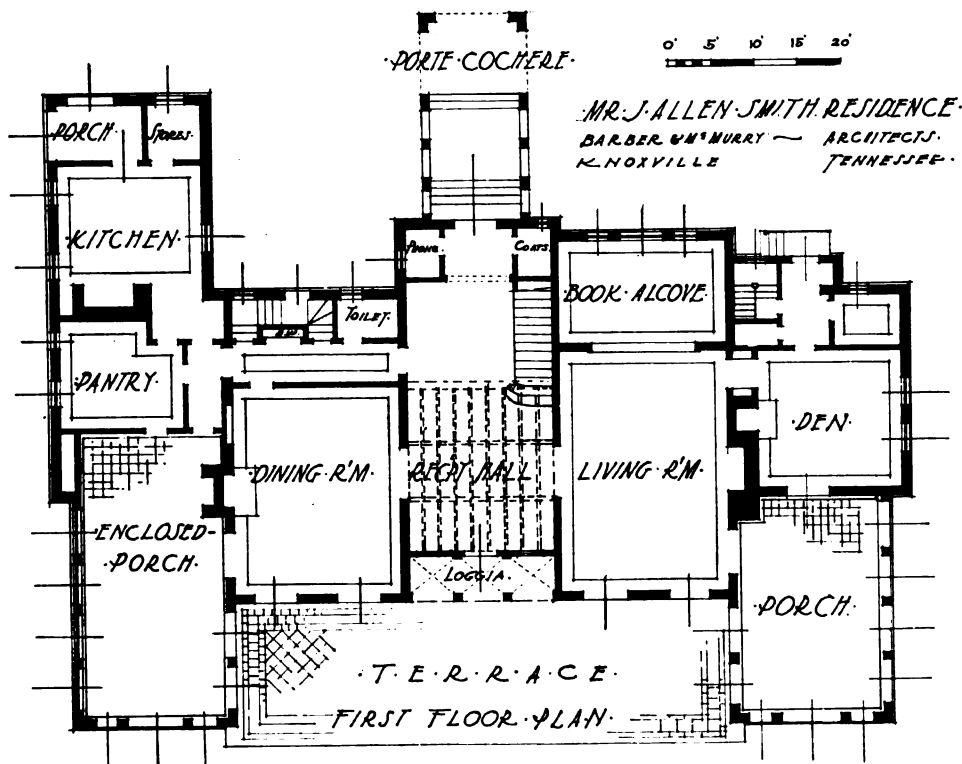
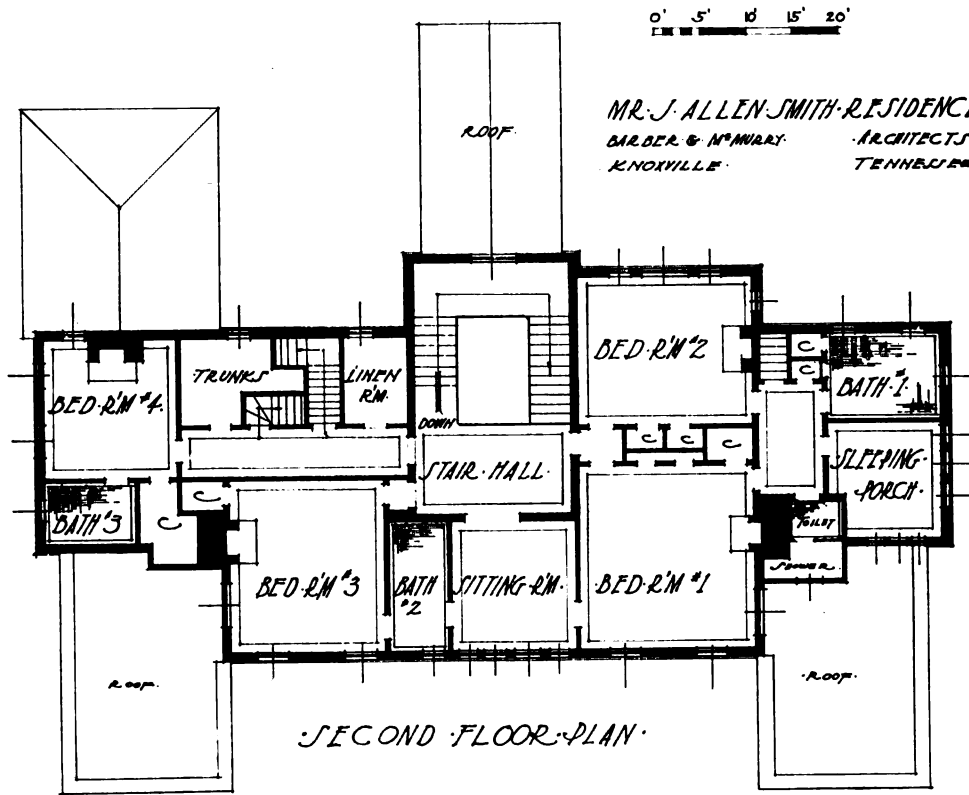




Tebbs & Knell, Photo

House, Mr. J. Allen Smith, Knoxville, Tenn. (Plans on back)

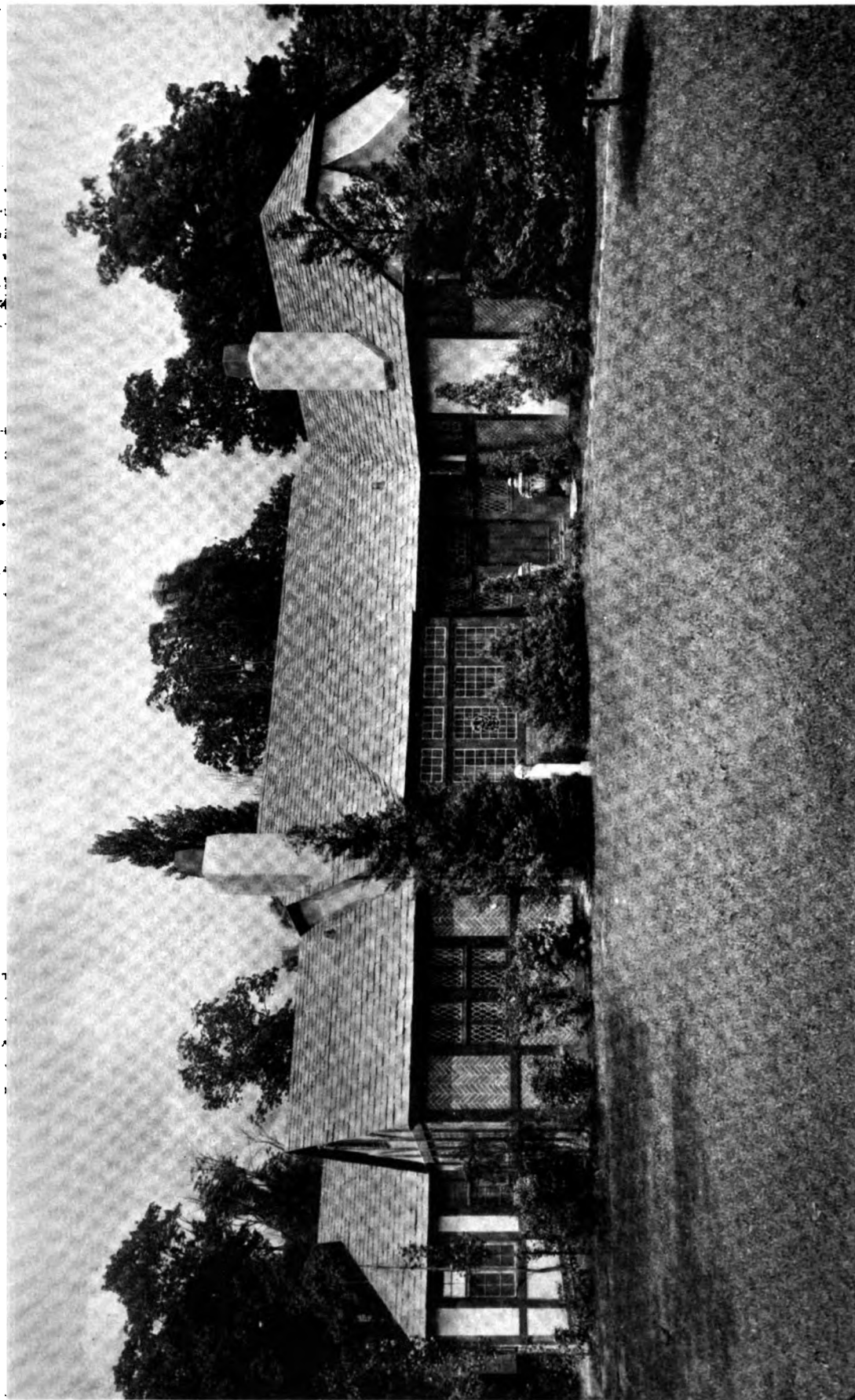
Barber & McMurry, Knoxville, Architects



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Plate XXVII



Drix Duryea, Photo

Architectural Studio, Dwight James Baum, Spuyten Duyvil Parkway, New York  
Dwight James Baum, New York, Architect

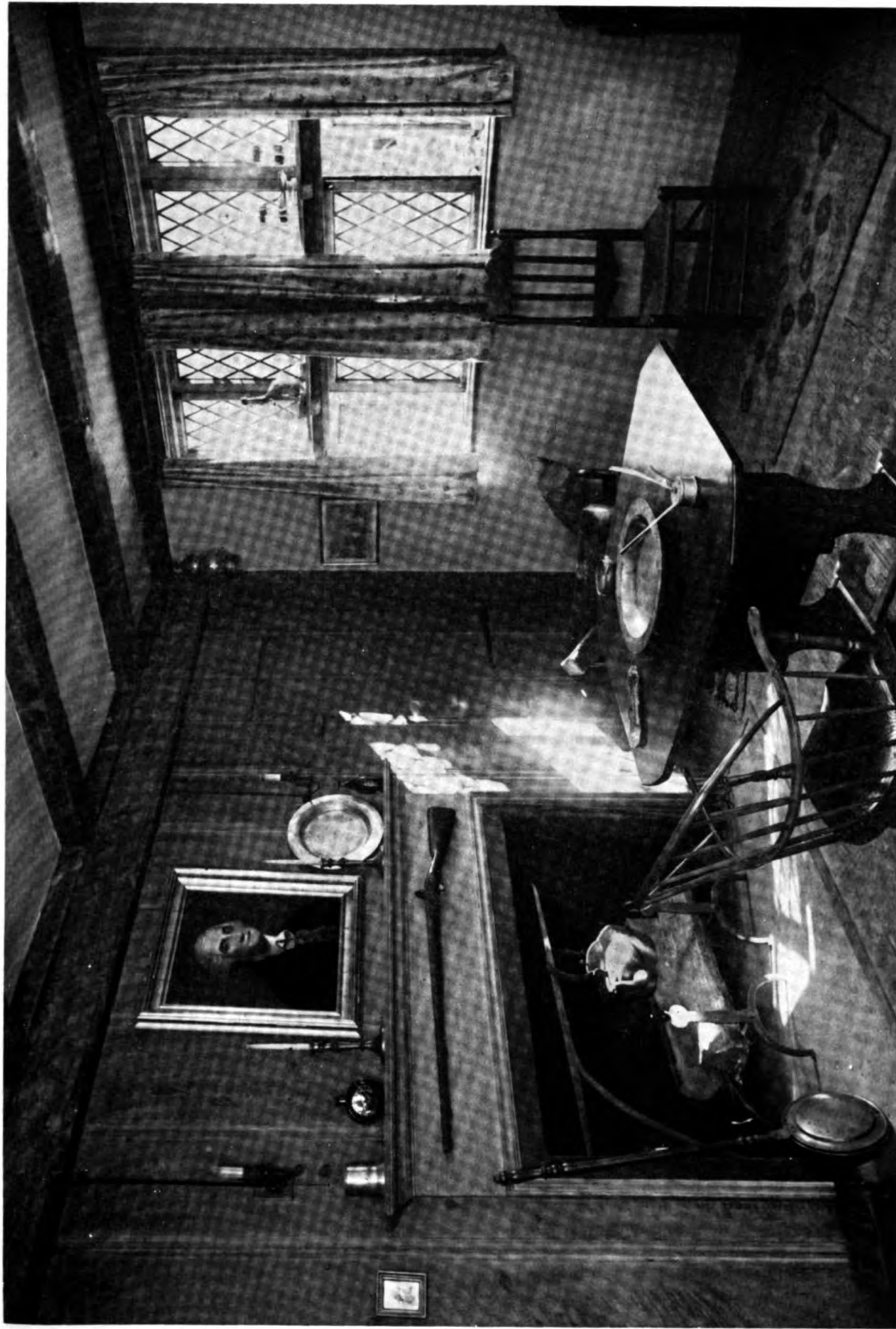




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Plate XXVIII



Drix Duryea, Photo

Dwight James Baum, New York, Architect

Private Office, Architectural Studio, Dwight James Baum, Spuyten Duyvil Parkway, New York



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Plate XXIX



Drix Duryea, *Photo*

Dwight James Baum, New York, *Architect*

Private Office, Architectural Studio, Dwight James Baum, Spuyten Duyvil Parkway, New York



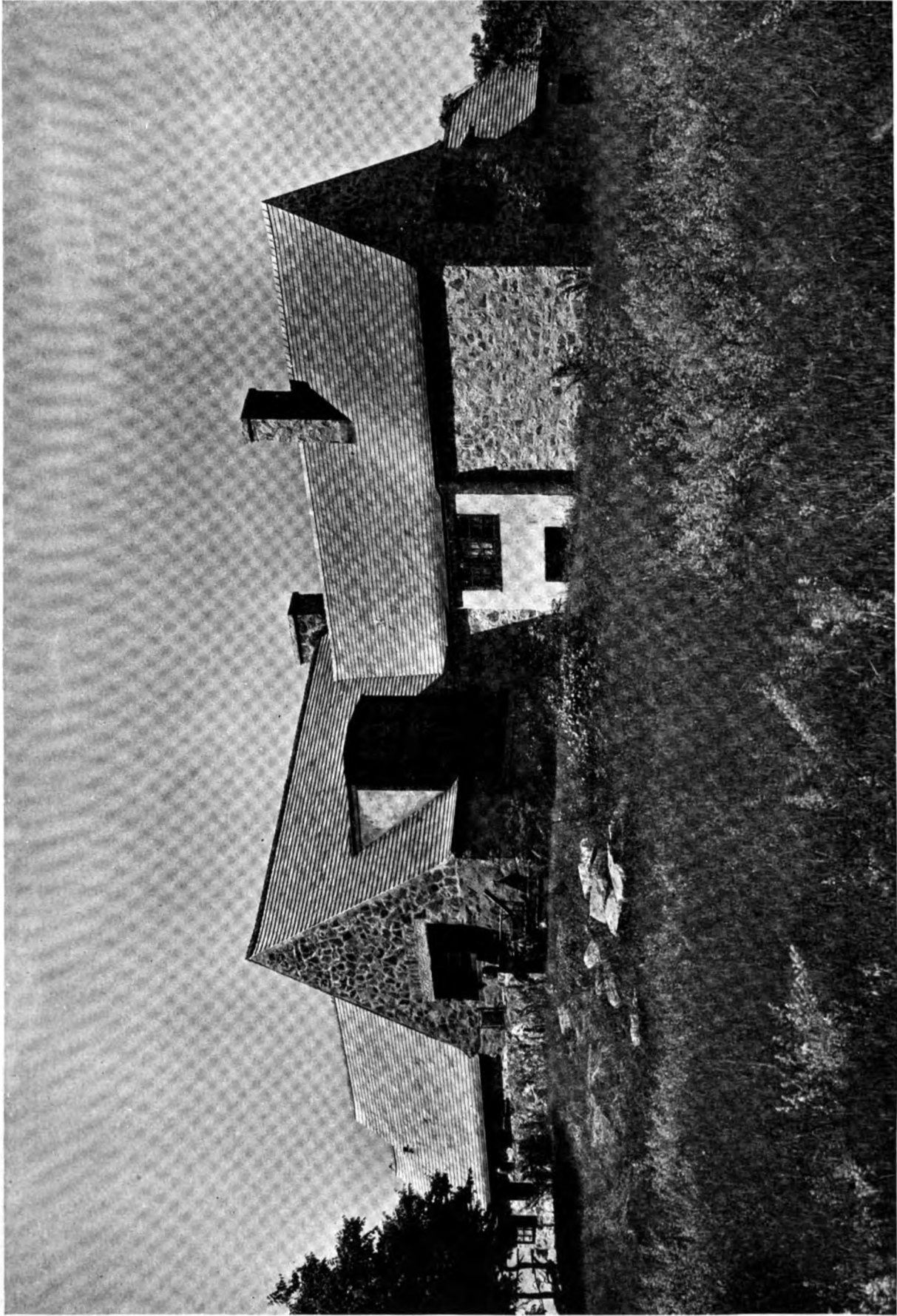


Drix Duryea, Photo

Dwight James Baum, New York, Architect

Reception Room, Architectural Studio, Dwight James Baum, Spuyten Duyvil Parkway, New York



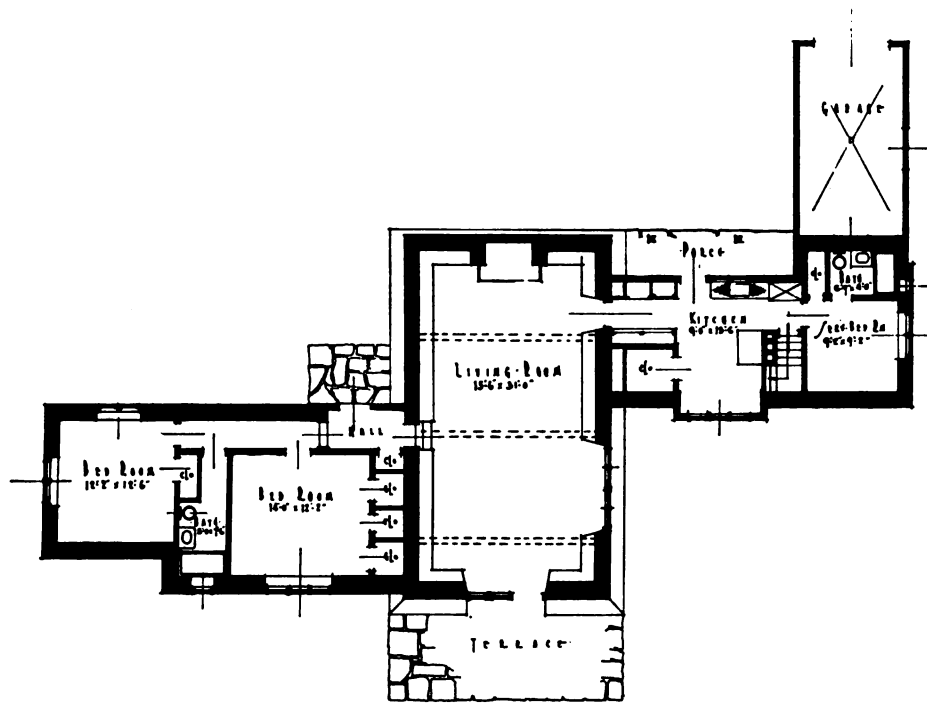


John Wallace Gillies, Photo

House, Mr. Charles Wren, South Norwalk, Conn. (Plan on back)

Frank J. Forster, New York, Architect



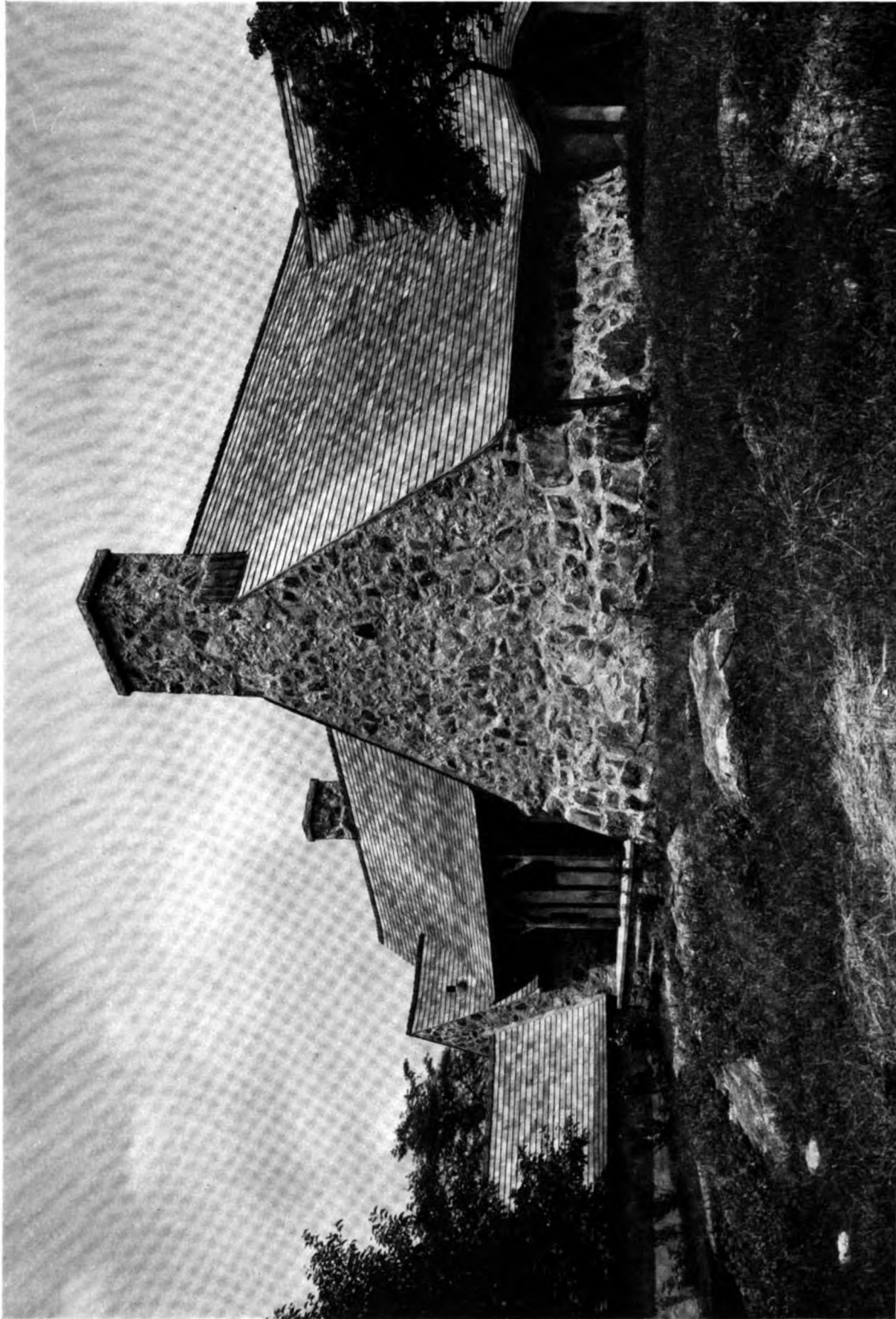


Plan, House, Mr. Charles Wren, South Norwalk, Conn.  
Frank J. Forster, New York, *Architect*

November, 1924

THE ARCHITECT

Plate XXXII

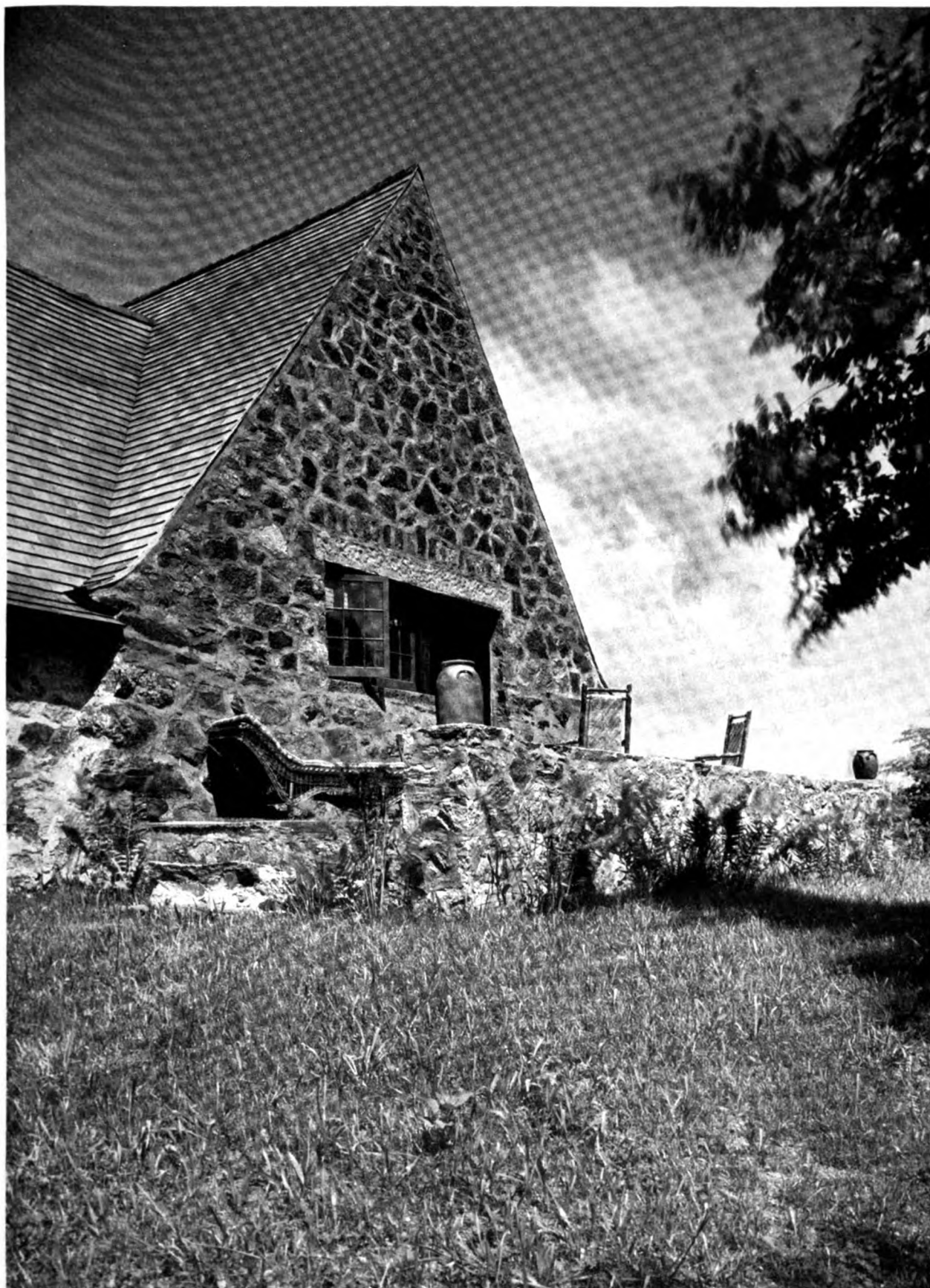


John Wallace Gillies, *Photo*

House, Mr. Charles Wren, South Norwalk, Conn.

Frank J. Forster, New York, *Architect*





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Terrace, House, Mr. Charles Wren, South Norwalk, Conn.





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Service Entrance, House, Mr. Charles Wren, South Norwalk, Conn.





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Living-room, House, Mr. Charles Wren, South Norwalk, Conn.





November, 1924

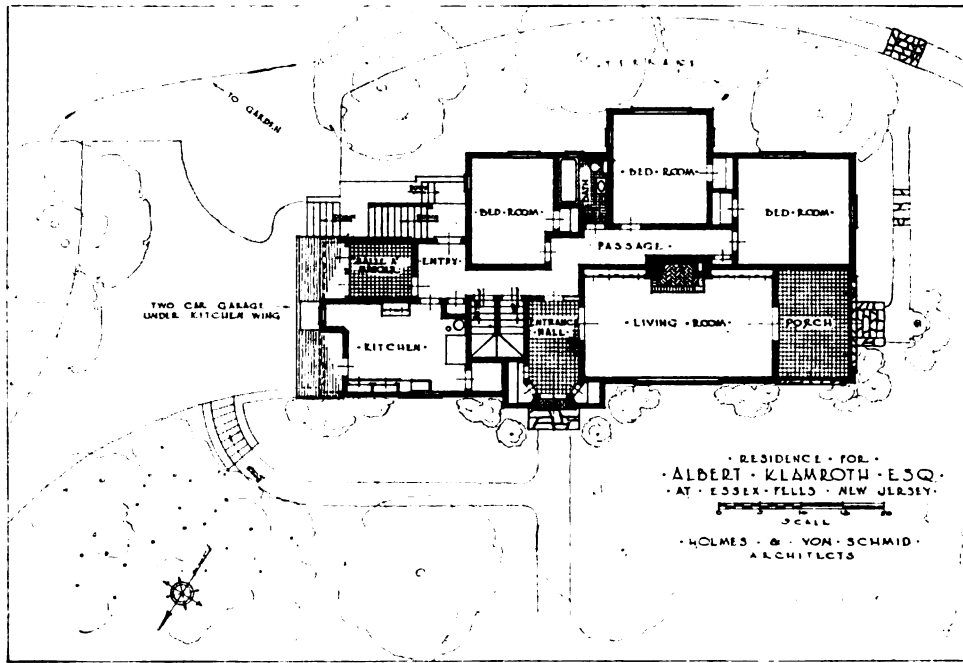
THE ARCHITECT

Plate XXXVI



House, Mr. Albert Klamroth, Essex Fells, N. J. (Plan on back)

Holmes & Von Schmid, New York, Architects





Holmes & Von Schmid, New York, *Architects*

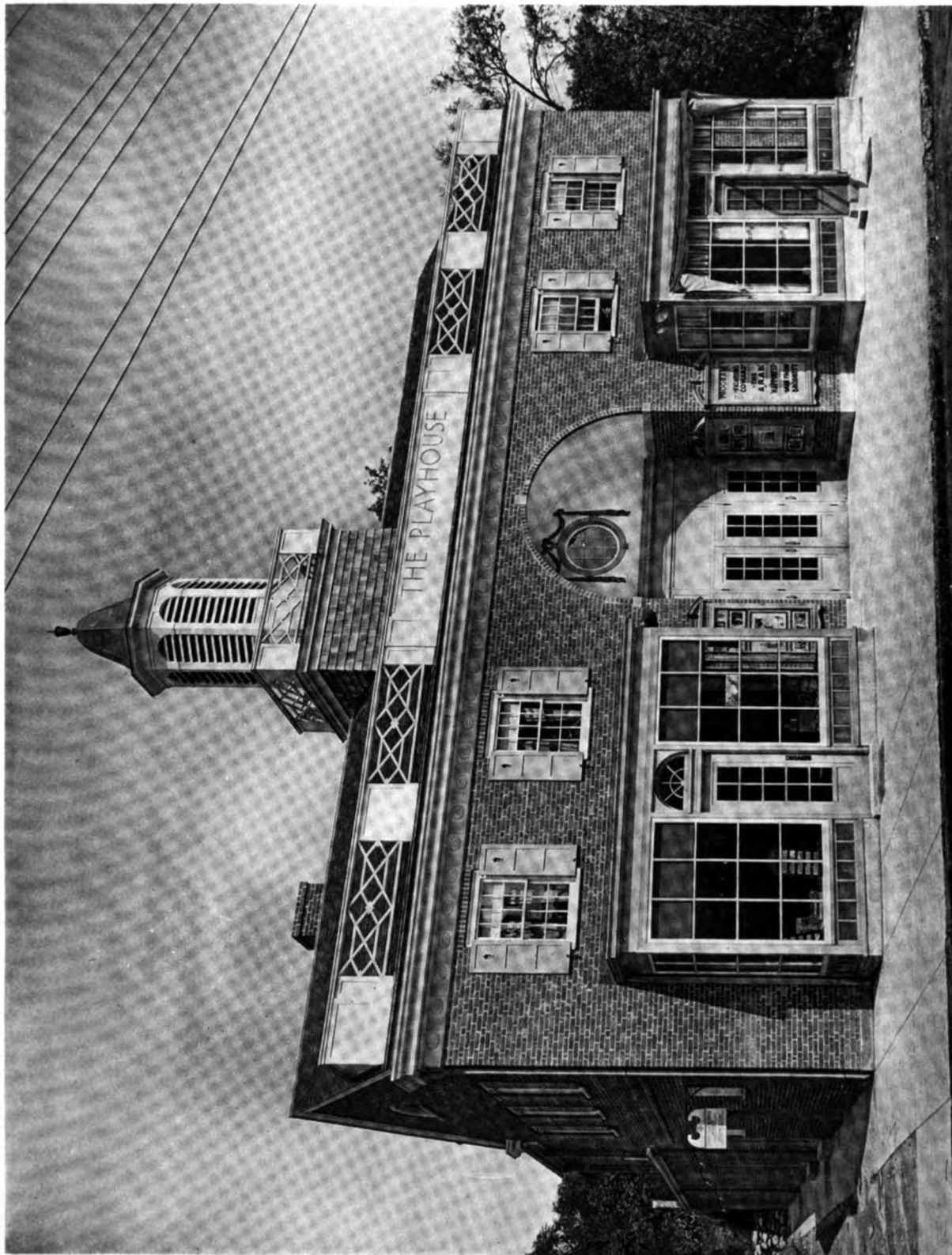
Detail, Kitchen Wing Showing Garage Entrance, House, Mr. Albert Klamroth, Essex Fells, N. J.



November, 1924

THE ARCHITECT

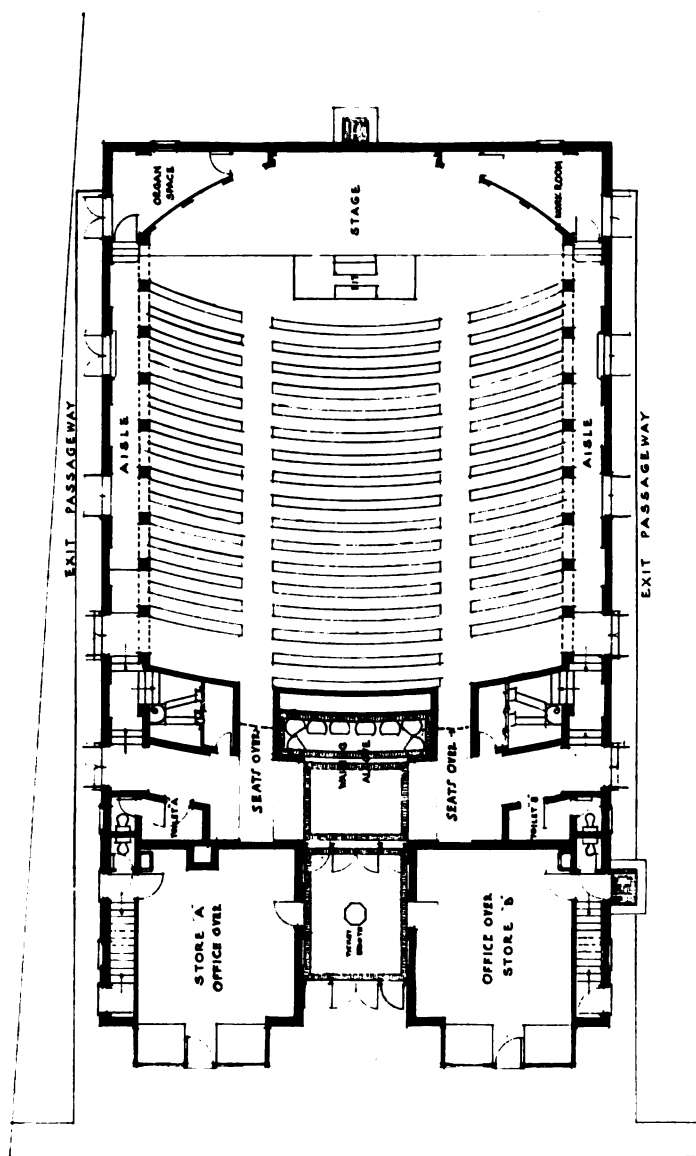
Plate XXXVIII



Kenneth Clark, Photo

The Playhouse, New Canaan, Conn. (Plan on back)

Calvin Klossing, New York, Architect



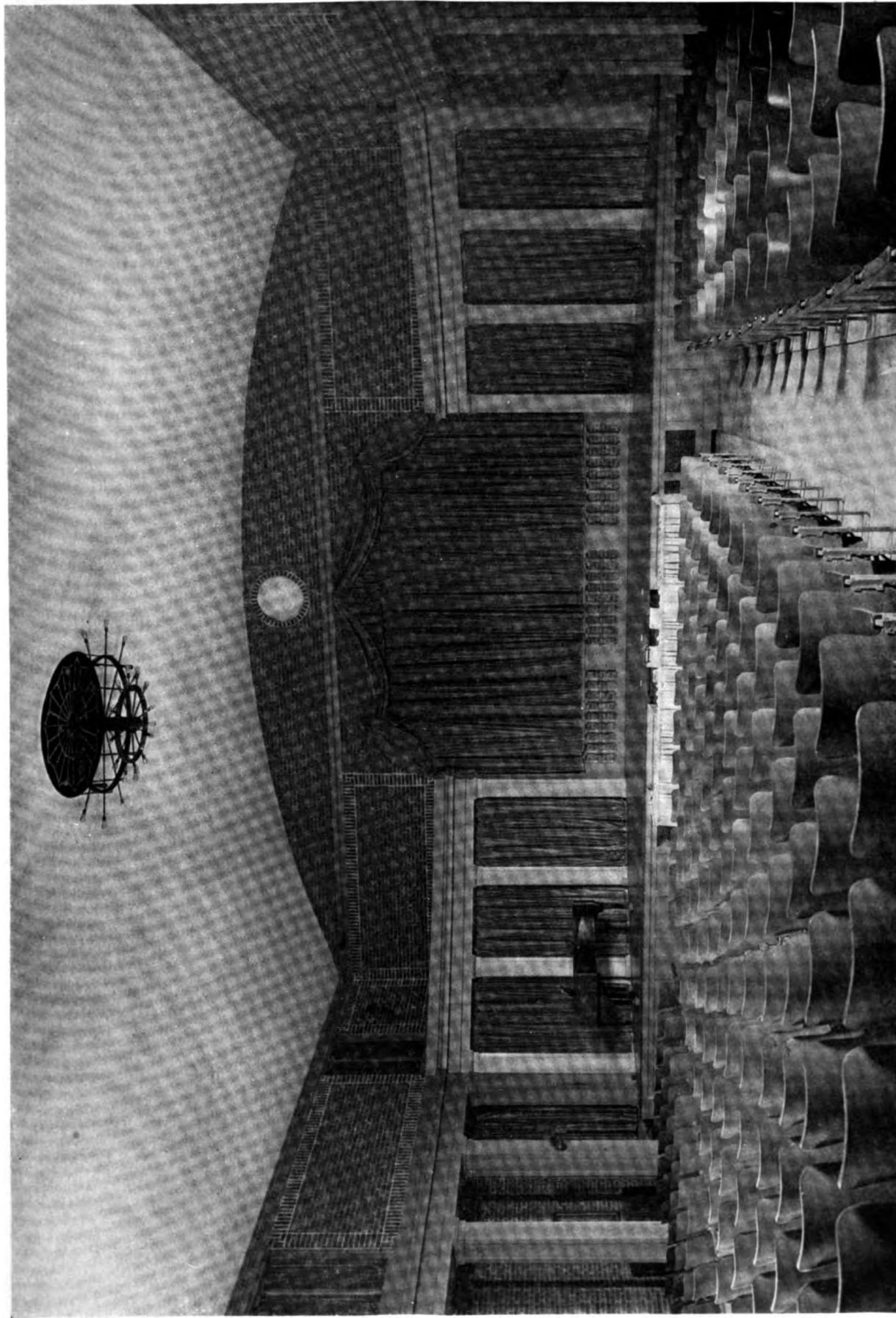
FIRST FLOOR PLAN  
SCALE 1/8" = 1'-0"

Plan. The Playhouse. New Canaan, Conn.  
Calvin Kiesling, New York, *Architect*

November, 1924

THE ARCHITECT

Plate XXXIX



Kenneth Clark, Photo

Interior, The Playhouse, New Canaan, Conn.

Calvin Kiessling, New York, Architect

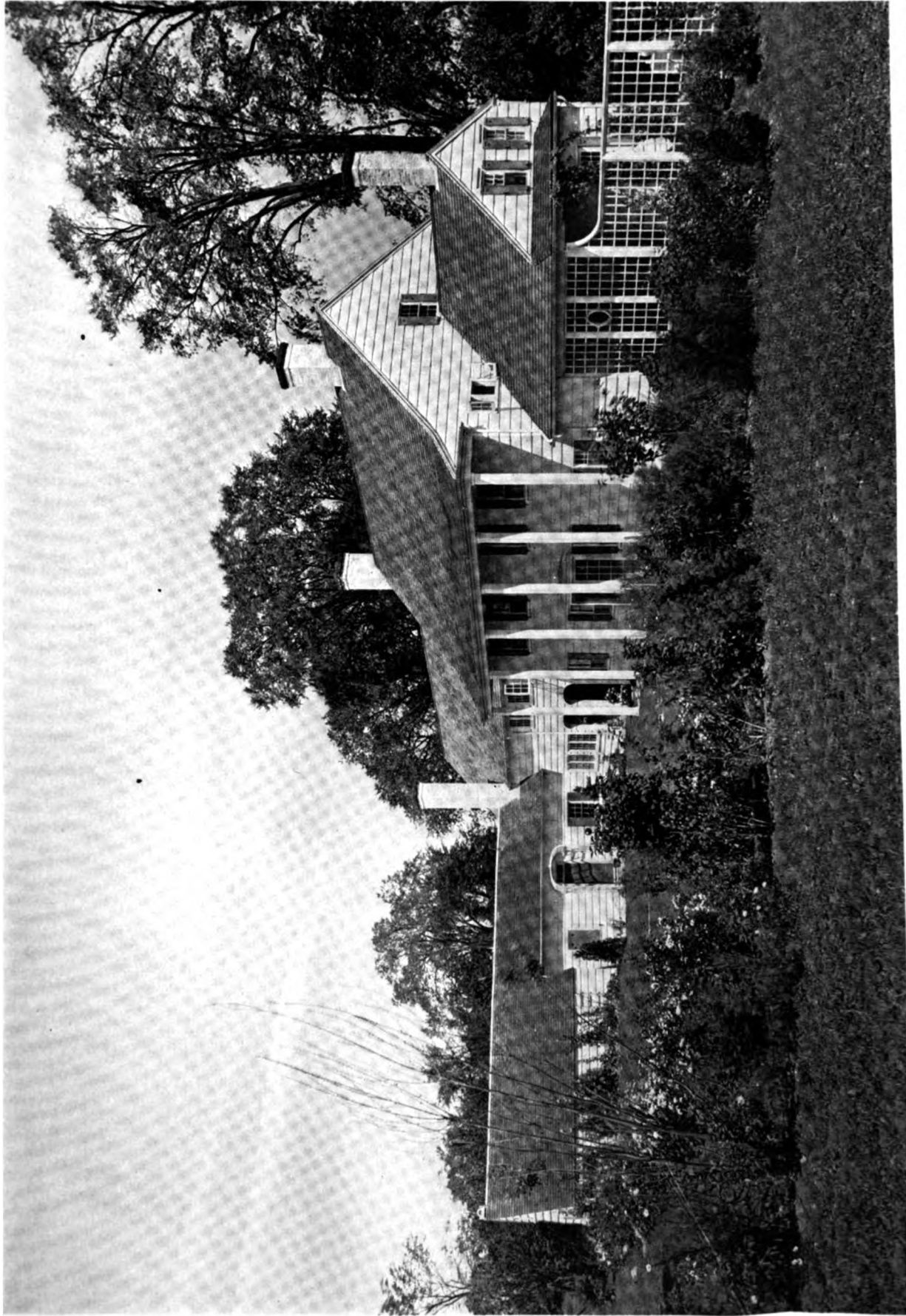




November, 1924

THE ARCHITECT

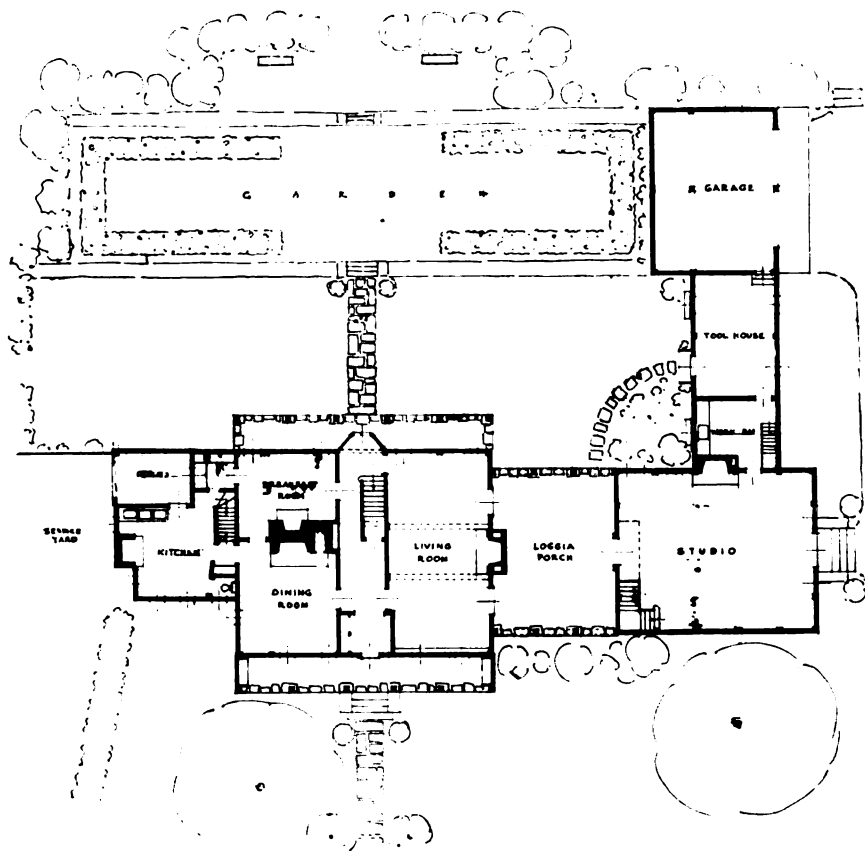
Plate XL



Kenneth Clark, Photo

House, Mr. Benjamin P. Vanderhoof, New Canaan, Conn. (Plan on back)

Calvin Kiessling, New York, Architect

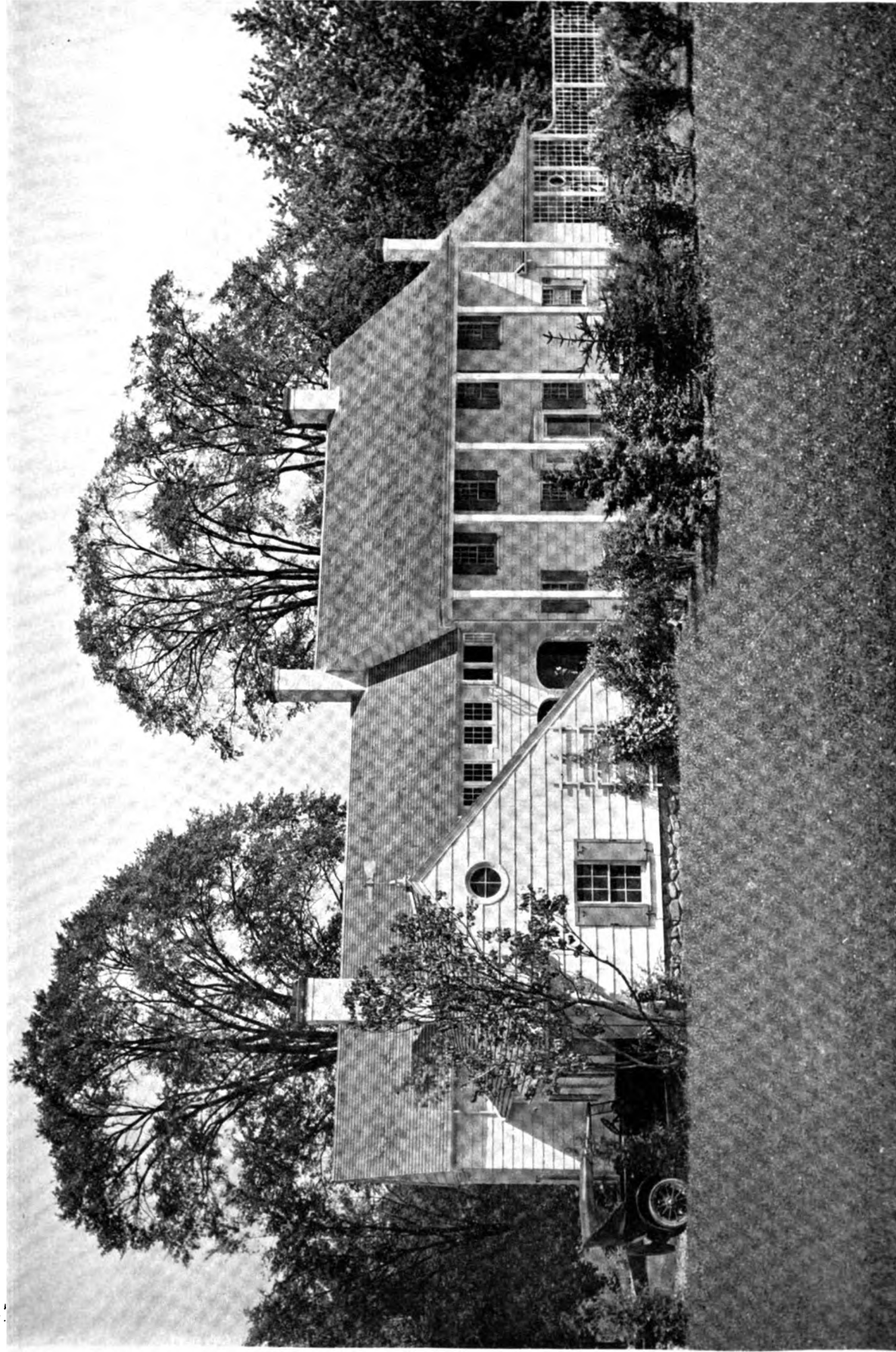


Plan, House, Mr. Benjamin P. Vanderhoof, New Canaan, Conn.  
Calvin Kiessling, New York, *Architect*

November, 1924

THE ARCHITECT

Plate XLI



Kenneth Clark, *Photo*

House, Mr. Benjamin P. Vanderhoof, New Canaan, Conn.

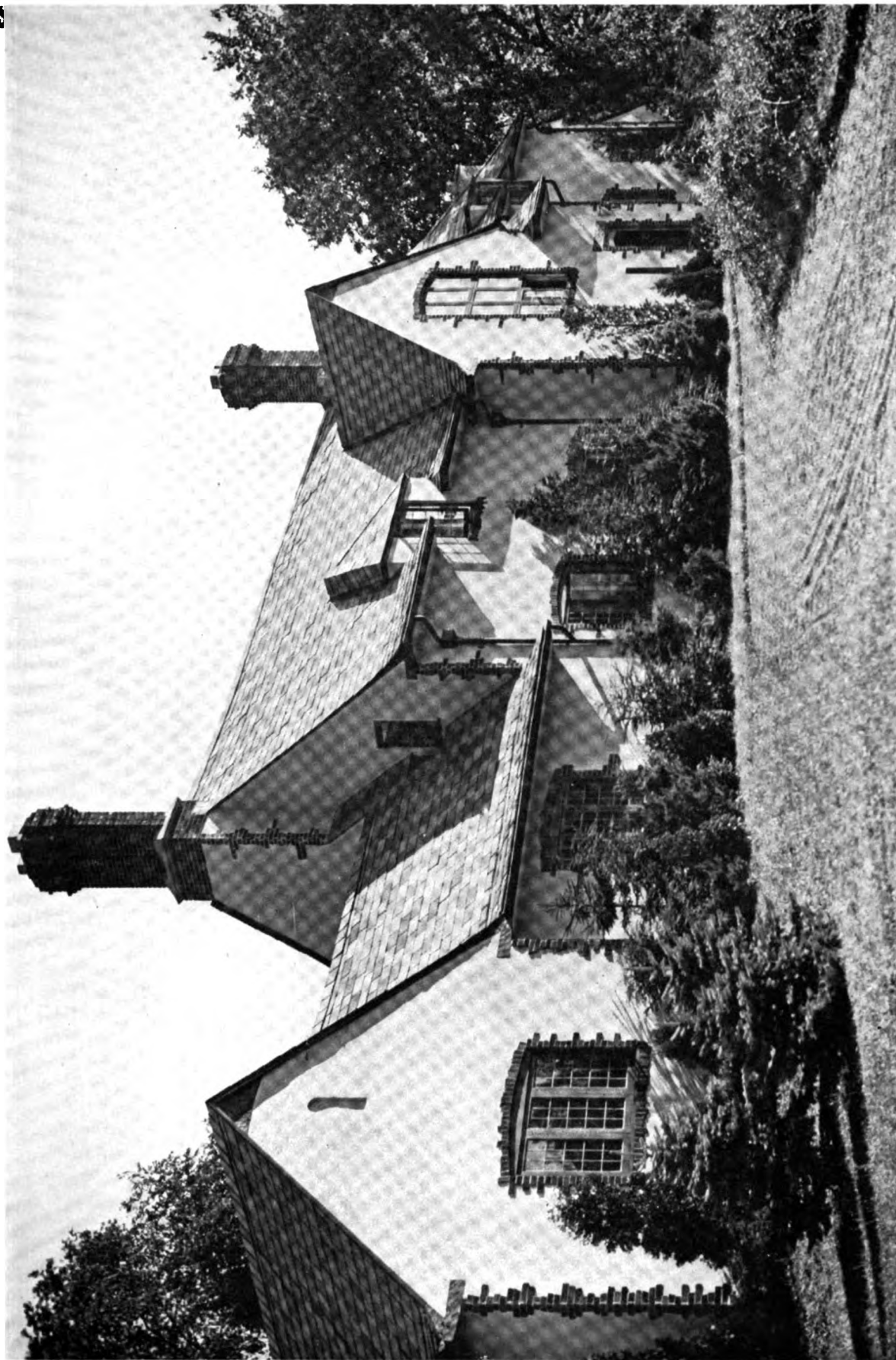
Calvin Kiessling, New York, *Architect*



November, 1924

THE ARCHITECT

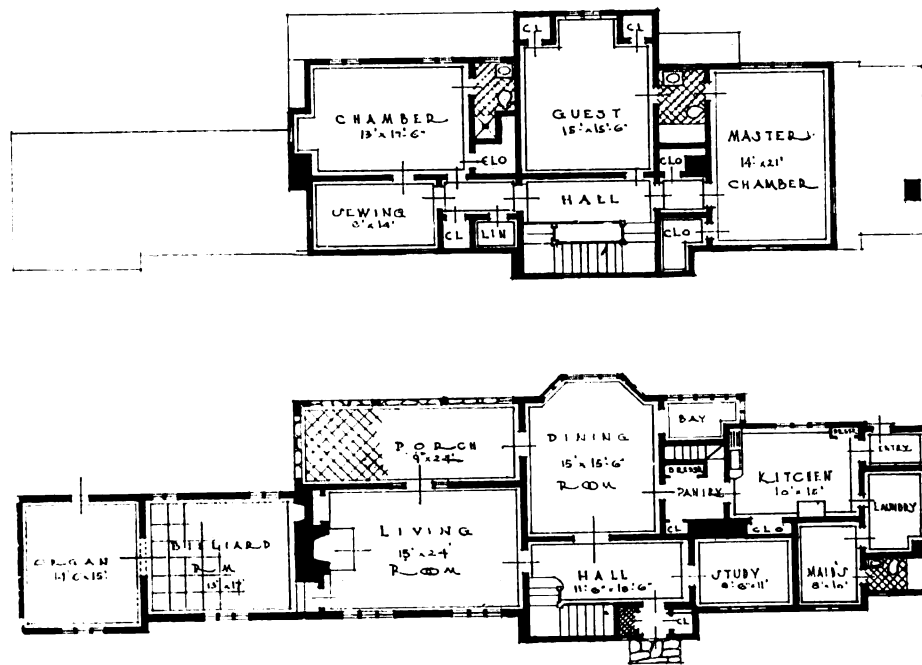
Plate XLII



Kenneth Clark, Photo

House, Mr. W. J. Griffin, Scarsdale, N. Y. (Plans on back)

W. Stanwood Phillips, New York, Architect



Plans, House, Mr. W. J. Griffin, Scarsdale, N. Y.  
 W. Stanwood Phillips, New York, *Architect*



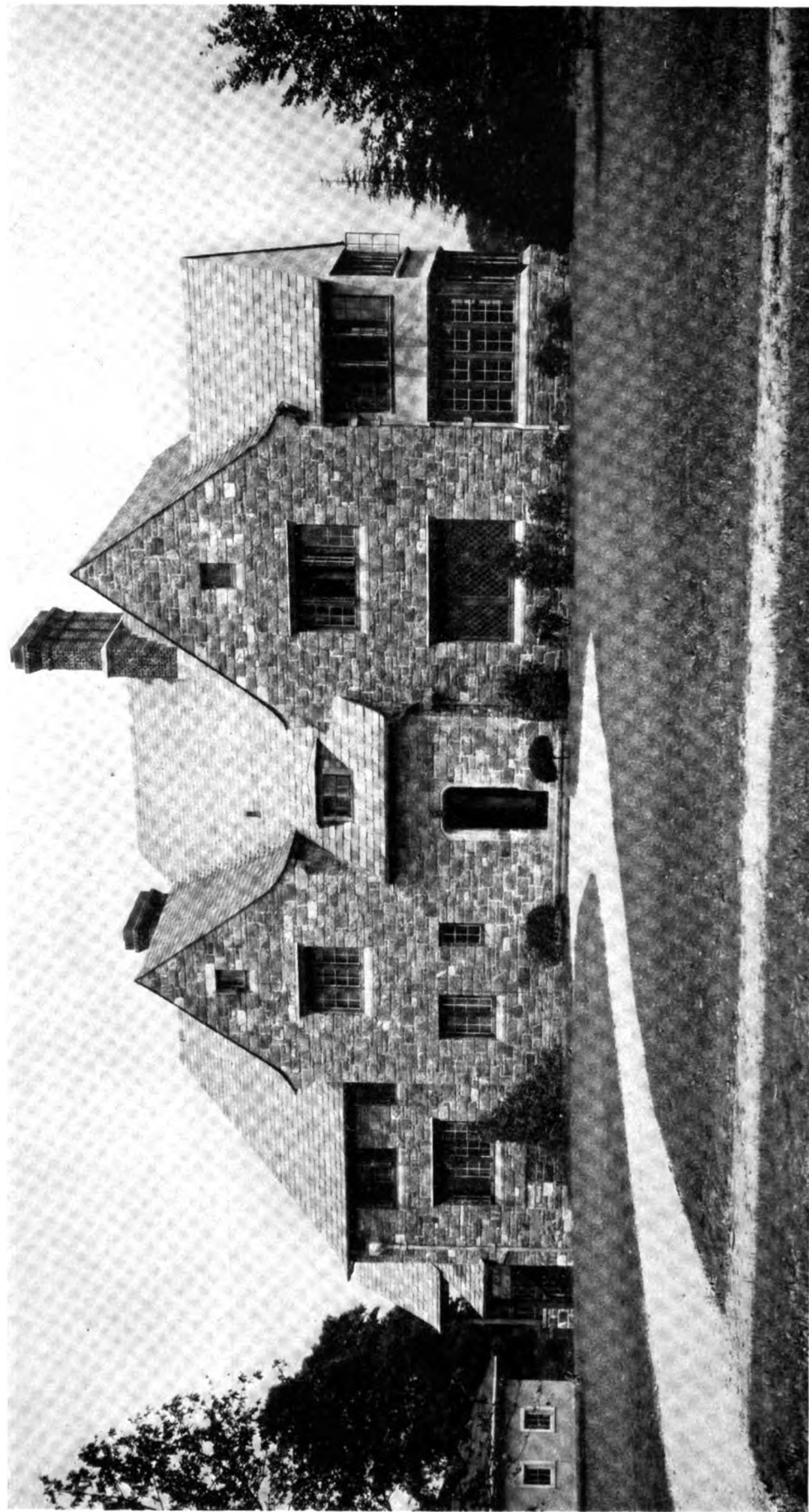
Kenneth Clark, *Photo*

W. Stanwood Phillips, New York, *Architect*

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



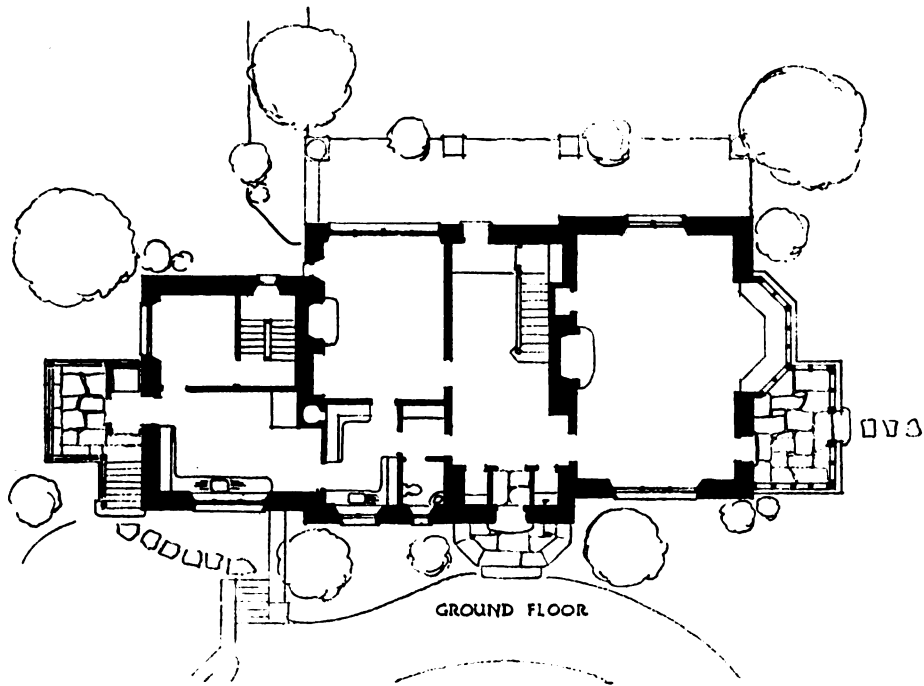
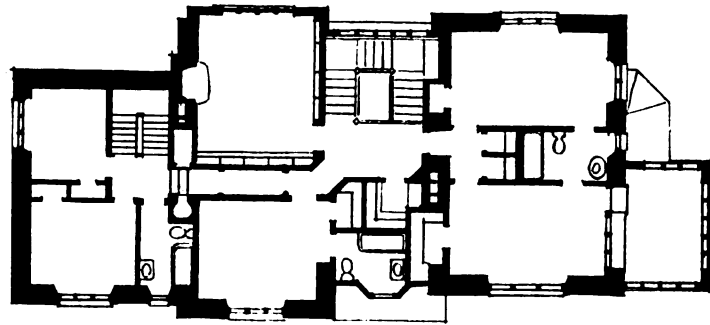




Wurts Bros., Photo

House, Mr. Charles Fitzgerald, Flushing, L. I. (Plans on back)

John Oakman, New York, Architect



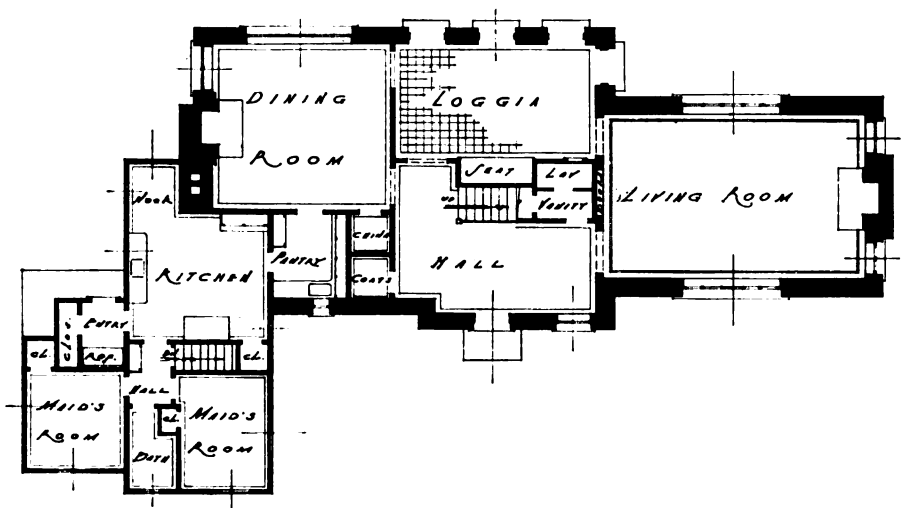
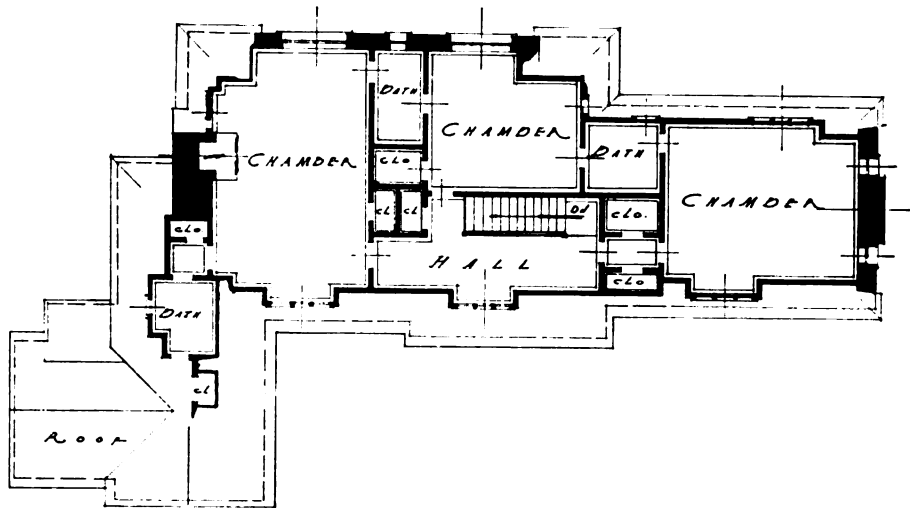
Plans, House, Mr. Charles Fitzgerald, Flushing, L. I.  
John Oakman, New York, *Architect*



Drix Duryea, *Photo*

Patterson King Corp., New York, *Architects*

House, The Misses Langdon, Larchmont, N. Y. (Plans on back)



Plans, House, The Misses Langdon, Larchmont, N. Y.  
 Patterson King Corp., New York, Architects



*Drix Duryea, Photo*

*Patterson King Corp., New York, Architects*

Detail, House, The Misses Langdon, Larchmont, N. Y.





Drix Duryea, *Photo*

Patterson King Corp., New York, *Architects*

Detail, House, The Misses Langdon, Larchmont, N. Y.





November, 1924

THE ARCHITECT

Plate XLVIII



Mattie Edwards Hewitt, Photo

Garden, Mr. H. H. Rogers, Southampton, L. I.

Walker & Gillette, New York, Architects



## Editorial Comment

(Continued from page 124)

hundred and twenty feet, we gain some idea of the immensity of the proposed structure.

The plans which have been approved are from the hand of Mario Palanti, the Italo-Argentine architect who has already done important work in Rome and Buenos Aires.<sup>1</sup> Considering the award in its intimate architectural aspect, we cannot fail to picture the pleased smile which must have spread over the features of Signor Palanti when he received the glad news. "There," he must have said to himself, "there is a job as is a job." We do not know what the estimated cost of the building is, nor what the architect's commission will be, but we feel sure that, stated in lira, it would extend this article beyond the limits of editorial comment.

Imagine, too, the joy in the Palanti office when the draftsmen were told to unlimber their longest T-squares and splice together their triangles and begin laying out an eighty-eight-story building! Can we not hear the cries of "Viva Mussolini!" resounding through the office as the force realized that they were starting in on a task which would keep them employed for the rest of their natural lives.

There is something tragic in the thought of the building altitude championship passing into other hands than our own. Particularly since last summer's Olympic games we have become so used to being world champions that the idea of any outsider cutting in is not to be endured, nor, we feel sure, will it be endured for long. America will never stand idly by and see itself outstripped in a field peculiarly its own. Some gallant corporation will surely come forward and knock Mussolini for a loop with an edifice not less than fifteen hundred, or, if we really get our dander up, two thousand feet high.

Competition in such a building program might easily develop into a sort of international poker game in which the contestants would fling at each other, across the board, "I'll see your eighty-eight stories and raise you a story."

The style of the new Italian building, which Premier Mussolini proposes to call the "Lictoria," a name derived from the fasces and lictors of ancient Rome, will be a free adaptation of the Gothic, and its general lines are said to recall those of the Woolworth Building. There is some consolation in that, anyway. And, speaking of Gothic (which seems to be experiencing an interesting revival, due to its great beauty as applied to the strongly vertical lines of

<sup>1</sup>We do not know who the engineers are, but we would be willing to place a slight bet that America will have a hand in that important department.

modern architecture), it is with pleasure that we record the publication of a new and reasonably priced reprint of Pugin's famous book on Gothic Ornament. This practical handbook, with its clear plates and useful sections, is known to most architects, but the cost of previous editions has prevented its being generally available. This edition is published by Carl Wendelin Kuehny, of Cleveland.

### *New York's Newest*

AGAIN NEW YORKERS and visitors to the metropolis have had their opportunity, always interesting, of being in at the birth of a new hotel. This time the Roosevelt, of illustrious name, was opened to the public in the waning days of September. This latest of the gigantic hostelries occupies the entire block between Madison and Vanderbilt Avenues and Forty-fifth and Forty-sixth Streets. It was designed by the firm of George B. Post & Sons.

The main entrance is on Forty-fifth Street, on the south side of the building. A study of the street level plan reveals an ingenious system of corridors which are practically interior streets. Both these interior streets and the exterior thoroughfares which bound the property are given over to shops, the unit of space for each shop being comparatively small. This makes it possible for the hotel to house under its own roof a multiplicity of tradesfolk who can supply the guests as well as the general public with a most varied assortment of merchandise, from the luxuries of jewelry to the needs of raiment.

It was not many years ago that the incorporation of stores in a hotel building was considered debatable. It was thought to detract from the dignity and beauty of the building. Recent developments have shown that this commercial feature is not only logical and advantageous considering the tremendous revenue from such installations, but that it is also of great convenience to the guests, and, if handled with the skill and taste shown in the case of the Roosevelt, can be made a delightful and decorative feature of the general design. The shop fronts on Madison Avenue are uniform in design, the various contents of the show-windows are smartly displayed, and make a lively metropolitan picture-book.

The Roosevelt, in common with several of its hotel neighbors, has direct access to the subway and Grand Central Station, another instance of the modern tendency of hotels to incorporate the city into their very being. Only one refinement of this process remains to be accomplished. When some ingenious architect designs a city hotel that shall contain on some submerged lower level ample parking space for all the automobiles used by its inhabi-

tants, then will the supreme word in hotel luxury have been spoken.

### *Preserving Our Old America*

WE HAVE spoken so often in these columns of our interest in early American architecture and the furniture and accessories of Colonial days that we would not reopen the subject at this time were it not to report to our readers what they may have missed when it was journalistically announced, namely, that on November 10 the new American wing at the Metropolitan Museum of New York will be definitely and finally opened to the public. The rooms of the wing will incorporate interiors from famous mansions in Haverhill, Mass., Philadelphia, Baltimore, and Petersburg, Va., thus summarizing in an enduring and worthy manner the work of our early architects and the famous cabinet-makers who were so closely associated with them.

The architectural profession should keep in mind that after the tenth of November inspiration may be drawn, first hand, from this valuable font, without the aid of books, detail drawings, or photographs. We promise not to say anything more about Colonial architecture until we have seen the new rooms for ourselves. After that we shall probably burst into violent eruption again.

---

### *Mr. Murchison Says —*

#### *God Bless Our Flat*

THE BANKERS are really taking the coöperative apartment-houses quite seriously. Announcement has just been made of the formation of a corporation which will, among other things, assist the coöperative apartment purchaser in his initial payment so that his payments amount to little more than rent.

This new company will be to coöperative housing what the automobile acceptance companies have been to the automobile companies. The directors of the new corporation believe that coöperative housing is still in its infancy, and that the only solution to the problem of residence in our congested cities is in the form of the multiple family house.

They are strongly in favor of 100 per cent. coöperatives as being the safest and soundest investment in that there are no vacancies to be considered nor bad tenants to chase out.

On the other hand, Walter Russell, who started the coöperative idea twenty years ago with a group of studio buildings, believes that 80 per cent. coöperatives are fully as safe and more profitable.

Rentals in a choice location should easily yield 15 per cent. on an equity amounting to 50 per cent. of the total investment. That is, if the tenants pay up, if there are no vacancies, and if coal isn't too high.

#### *It Wouldn't Work*

QUITE THE finest solution of a high building in New York during the past few years is The Shelton, a towering mass of masonry in splendid proportion and with most interesting detail. The architect, Arthur Loomis Harmon, has been busy during the past two years dodging bouquets.

It was designed as a hotel for men only. No ladies—perfect or otherwise—were allowed above the first floor. The rooms were scaled at prices about equal to those in a city club. Certain of the apartments were priced at about six thousand dollars a year.

A few days ago the papers announced that the citadel of bachelorhood had fallen. They couldn't rent the rooms under the old basis, or, at least, they couldn't rent enough of them to make it pay. Now ladies roam all over the place, just as they do at the Biltmore or at the Ritz. They probably bar them from the Turkish bath and from the barber shop, although in these days of shingled hair, ladies' barber shops are springing up all over town.

The Allerton Houses are still operating on the one-sex basis and getting away with it. Their prices are very low and their rooms and baths are very compact. Doors two feet two inches wide abound, and one must stand upright in the shower.

#### *Trim Should Shrink*

THE OLD days of the wide trim and base are over. Three inches is wide enough for either, in a hotel or in an apartment-house. Corridor doors two feet eight inches wide and closet doors two feet two inches wide are ample. What is the use of the stool under the window-sill? Who ever notices the trim after the curtains are put up?

The manufacturers of bath-room fixtures still have a lot to learn about economy of space. Most of the articles project further than they should. A beautiful rolling lip on the wash-basin assists all the glasses in falling off. And in order to get at the bath-tub pipes one has to unscrew an unsightly panel generally located on the wall of the best bedroom.

#### *How to Be a Good Architect*

Now you have it at last! Be yourself. Shake that discouraged droop of the mouth. The solution of the ages has arrived. Buy the September "Deline-

(Continued on page 176)



Atlanta-Biltmore Hotel, Atlanta, Ga.  
 Bowman Hotels  
 Mr. John McE. Bowman, President

Schulze & Weaver, Architects, New York City  
 Clyde R. Place, Consulting Engineer  
 Farrell Heating & Plumbing Co., Atlanta, Ga., Plumbing Contractors

# Anaconda Brass Pipe in the *newest* Biltmore

The new Atlanta-Biltmore Hotel is equipped with water service lines of Anaconda Guaranteed Brass Pipe.

It is significant that the architects to hotel owners of such wide experience in operating superior hotels have chosen Anaconda Brass Pipe to complete the perfection of the service.

*"Brass Pipe for Water Service" gives valuable information on plumbing costs. Sent upon request.*

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*Mr. Murchison Says—*

*(Continued from page 174)*

ator." Turn with bated breath to the article by Vida R. Sutton entitled "How to Develop Your Personality; Ten Ways to Make Yourself a Finer, Happier Person." The daily dozen is nothing compared to this. You need no longer raise your feet over your head fifty times.

Let Vida do it for you. Here are her ten ways. Read it carefully. Absorb. Inhale. Concentrate.

1. *Go to sleep with the right thought.*
  2. *Revive this thought on waking. Stretch the mind and body to it.*
  3. *Plan your day's work and your day's recreation to it.*
  4. *Give yourself completely to what is before you.*
  5. *Look your best.*
  6. *Take care of your body.*
  7. *Take care of your mind.*
  8. *Watch your words and speak in low, pleasant tones.*
  9. *Have gracious manners.*
  10. *Pause often, relax, and revive the right thought.*
1. The first thing to do is to go to bed. That in itself is contrary to architectural custom. Then, after you are in bed and can't sleep because the window-shade is up—across the street, be sure your thought is right. If it's wrong, then all Vida's teachings, all Vida's researches, all Vida's earnest advice, are in vain.
  2. If you stretch too much you will probably fall asleep again, so disregard No. 2.
  3. Plan your day's work. Here's where the architect comes in. Plan it. Also plan your day's recreation. Plan just how many strokes you are going to take on the first nine.
  4. This is no trick at all. We have done it too long. We might be something better if we hadn't.
  5. Very easy—we always do.
  6. Modesty forbids our discussing this item.
  7. Yes, take care of what little you have left. You need it in our profession. You need it to side-step engineering questions you can't answer, for instance.
  8. In other words, don't yell at your clients. Use no oaths. Never say "Damn." Speak so low that they can't tell what you're talking about. Then you're safe.
  9. When your client enters your private office, give him a long cigar and a nip of Scotch out of the lower drawer. That's manners.
  10. Yes, pause, and get run over. Relax and you'll never get a job. Revive the wrong thought and your day is a failure.

Thanks, Vida, we think we'll work it out ourselves, just as we have been doing for a long, long time. And we are still enjoying life. And still getting two eggs for breakfast.



"THE PLEASURES OF THE FARM"  
Printed blue on white

## Something Different

**T**OILE de JOUY patterns owe their high favor among architects and decorators to the fact that they are both original and charming.

Printed at first on linens and cottons, they were later transferred to paper, and used in the decoration of famous old French châteaux.

To-day they are found in many of the finest country homes in America, being especially appropriate to colonial rooms and hallways.

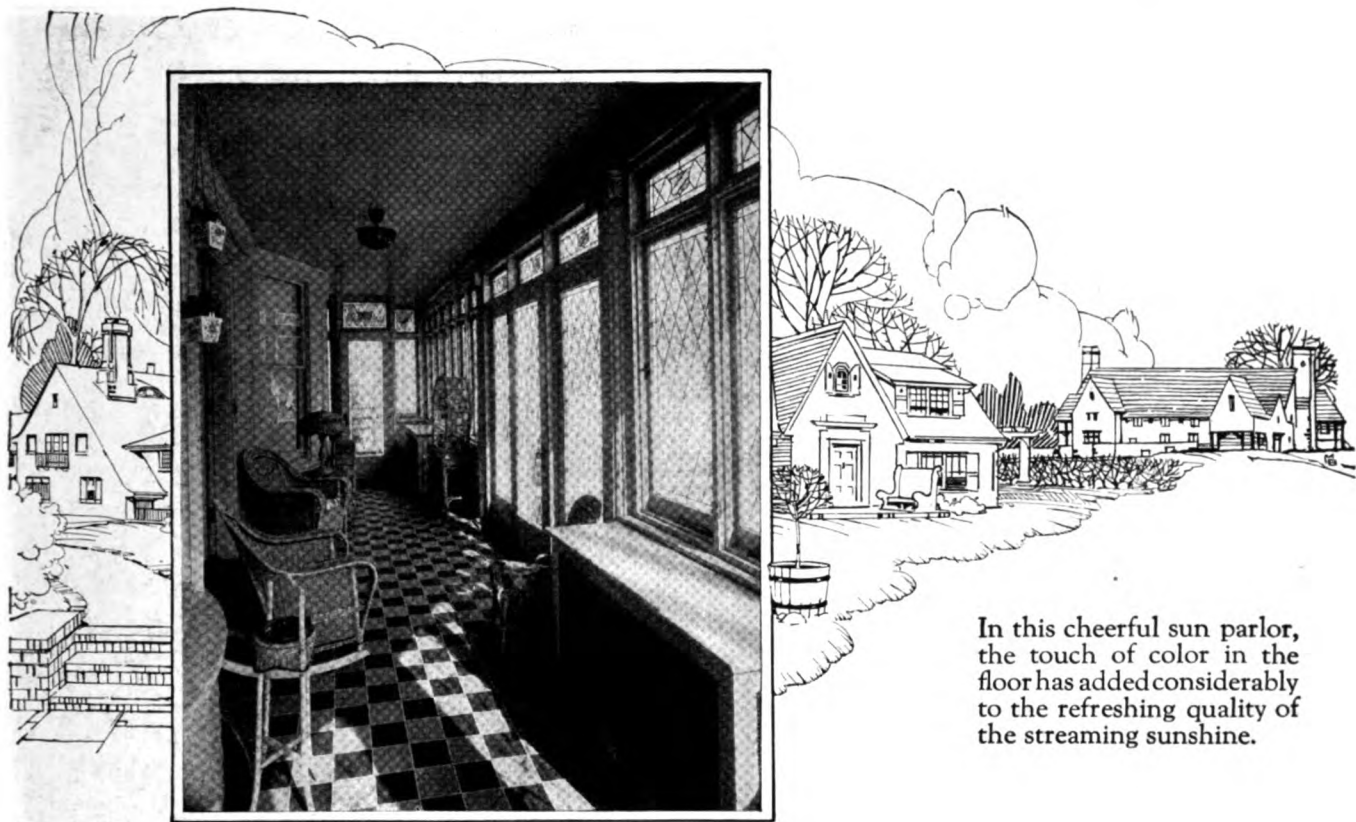
To architects looking for something different, a happy solution is found in Toile de Jouy wall papers.

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*Importers of Wall Papers of the Better Sort*



In this cheerful sun parlor, the touch of color in the floor has added considerably to the refreshing quality of the streaming sunshine.

## Distinctive Floors in the Home

Much of the charm and individuality of the sun parlor illustrated above has been achieved through the floor. Strikingly decorative, this floor of *Gold-Seal Treadlite Tile* plays a definite and well-planned role in the room's decoration.

In this and other Bonded Floors, such as *Gold-Seal Battleship Linoleum*, *Gold-Seal Rubber Tile*, and *Gold-Seal Cork Tile*, the architect has at his disposal an interesting variety of colorings and designs, which makes for an unusual latitude of decorative treatment.

But Bonded Floors have more than colorful beauty to recommend them. For they are resilient floors and thus conduce to the quiet and under-foot comfort so desirable in the home environment.

Our new booklets showing typical installations of Bonded Floors, pattern suggestions, specifications and details will be sent on request.



The Bonded Floors Bond, issued by the U. S. Fidelity and Guaranty Company

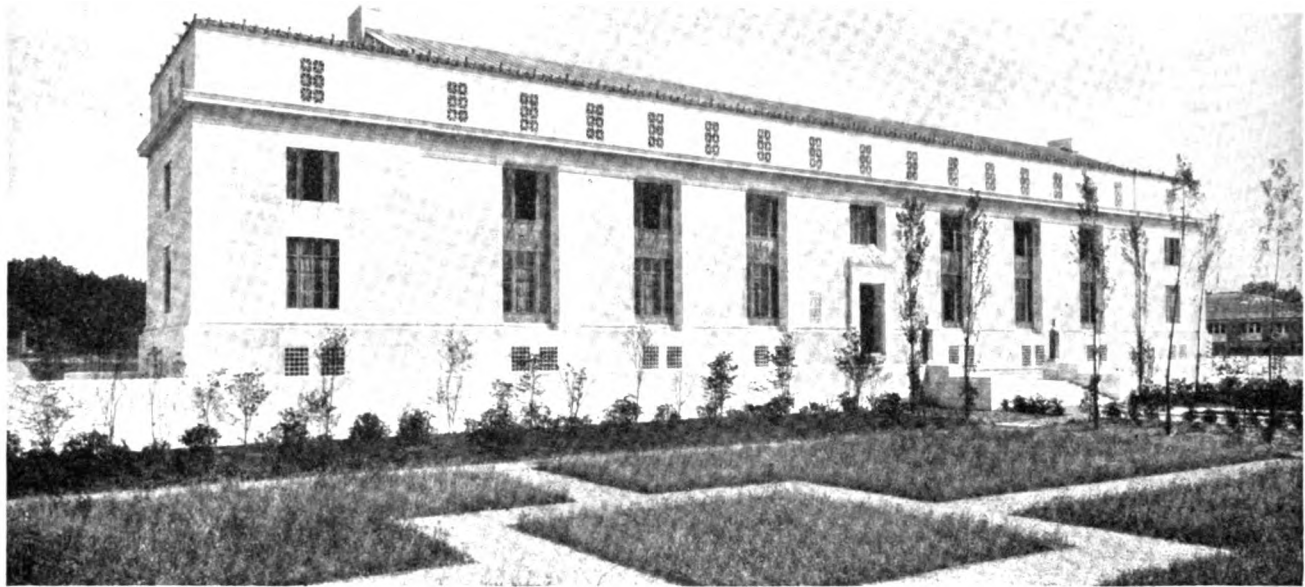
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Bertram Grosvenor Goodhue  
*Architect*

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conform to the high standard set by the architect.

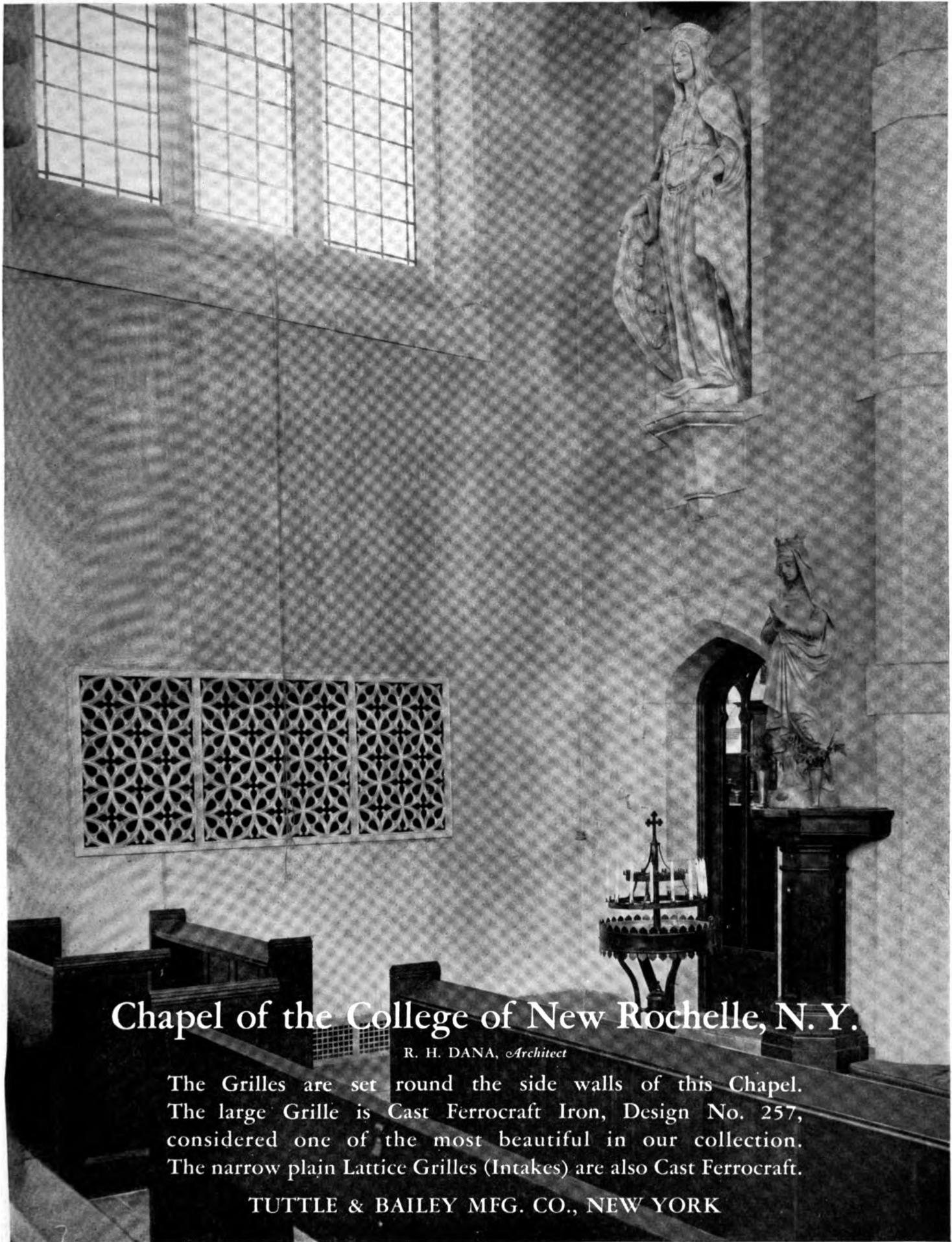
It is another addition to the long list of notable structures in which the products of the Sargent factories are used.

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*"Details to which Standard Hardware can be applied" are printed in our catalogue. We have additional copies of these pages, bound with a cover, that we shall be pleased to send to Architects and Architectural Draftsmen upon request.*

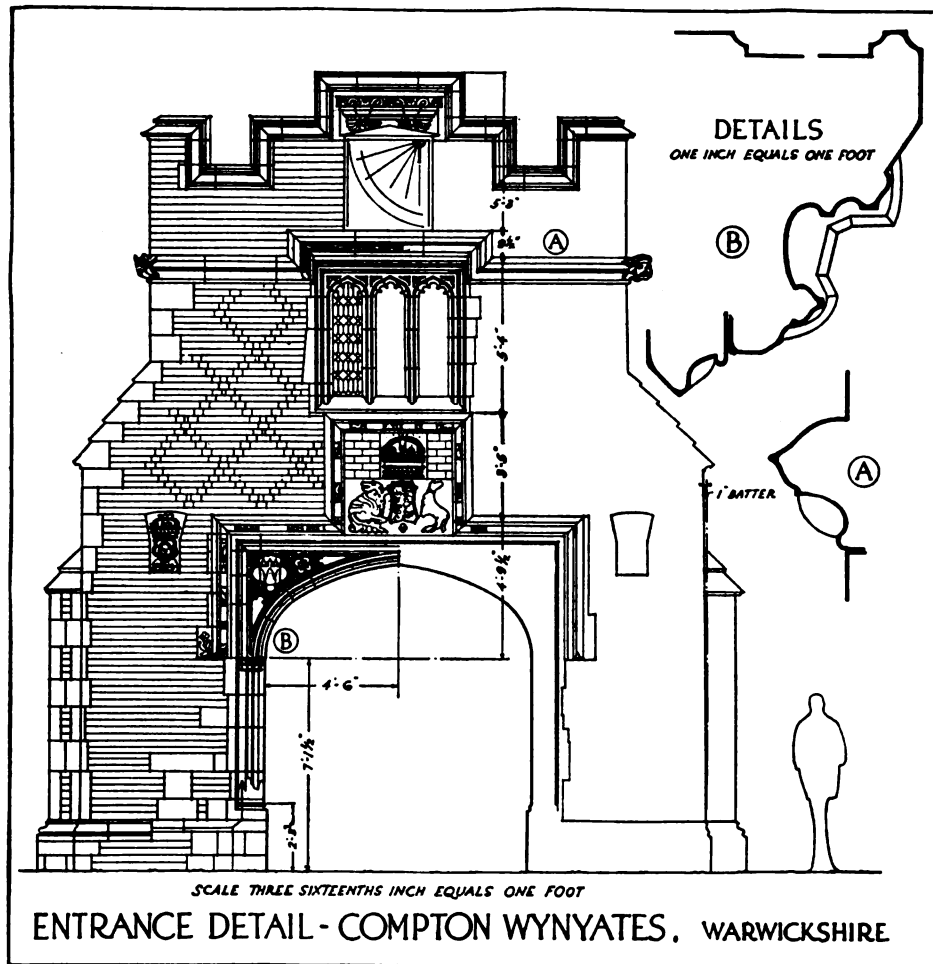


## Chapel of the College of New Rochelle, N. Y.

R. H. DANA, *Architect*

The Grilles are set round the side walls of this Chapel. The large Grille is Cast Ferrocraft Iron, Design No. 257, considered one of the most beautiful in our collection. The narrow plain Lattice Grilles (Intakes) are also Cast Ferrocraft.

TUTTLE & BAILEY MFG. CO., NEW YORK



Reproduction of one of the twenty-eight measured drawings in "English Precedent for Modern Brickwork."

## ENGLISH PRECEDENT FOR MODERN BRICKWORK

*Ready for Delivery November 5, 1924*

**K**NOWING the widespread interest among American architects in Tudor and Georgian brickwork, the American Face Brick Association two years ago asked the *Architectural Forum* to study the outstanding examples of these periods and present them in such a way as to be of practical interest to the profession.

The result is a 100-page book, "English Precedent for Modern Brickwork," with 43 halftone plates and 28 measured drawings.

Among the chapter headings are: "An Appreciation of English Brickwork," "Chronology

of English Brickwork," "Tudor Brickwork," "Georgian Brickwork," "American Brickwork," "English Rubbed, Cut, Moulded Brick and Their American Counterparts," and "Bonds and Mortar in English Brickwork."

The book, we believe, will be a source of inspiration to any architect interested in beautiful brickwork. Sent postpaid to any address in the United States or Canada upon receipt of two dollars.

Address, American Face Brick Association, 1762 Peoples Life Building, Chicago, Illinois.



Wright Rubber Sidewalk being laid on Michigan Boulevard Bridge, Chicago, Ill.

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The reproduction shows a detail  
of the

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Madison Avenue and 55th Street  
New York

Arthur Loomis Harmon, *Architect*

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used for columns  
and exterior trim

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Come to

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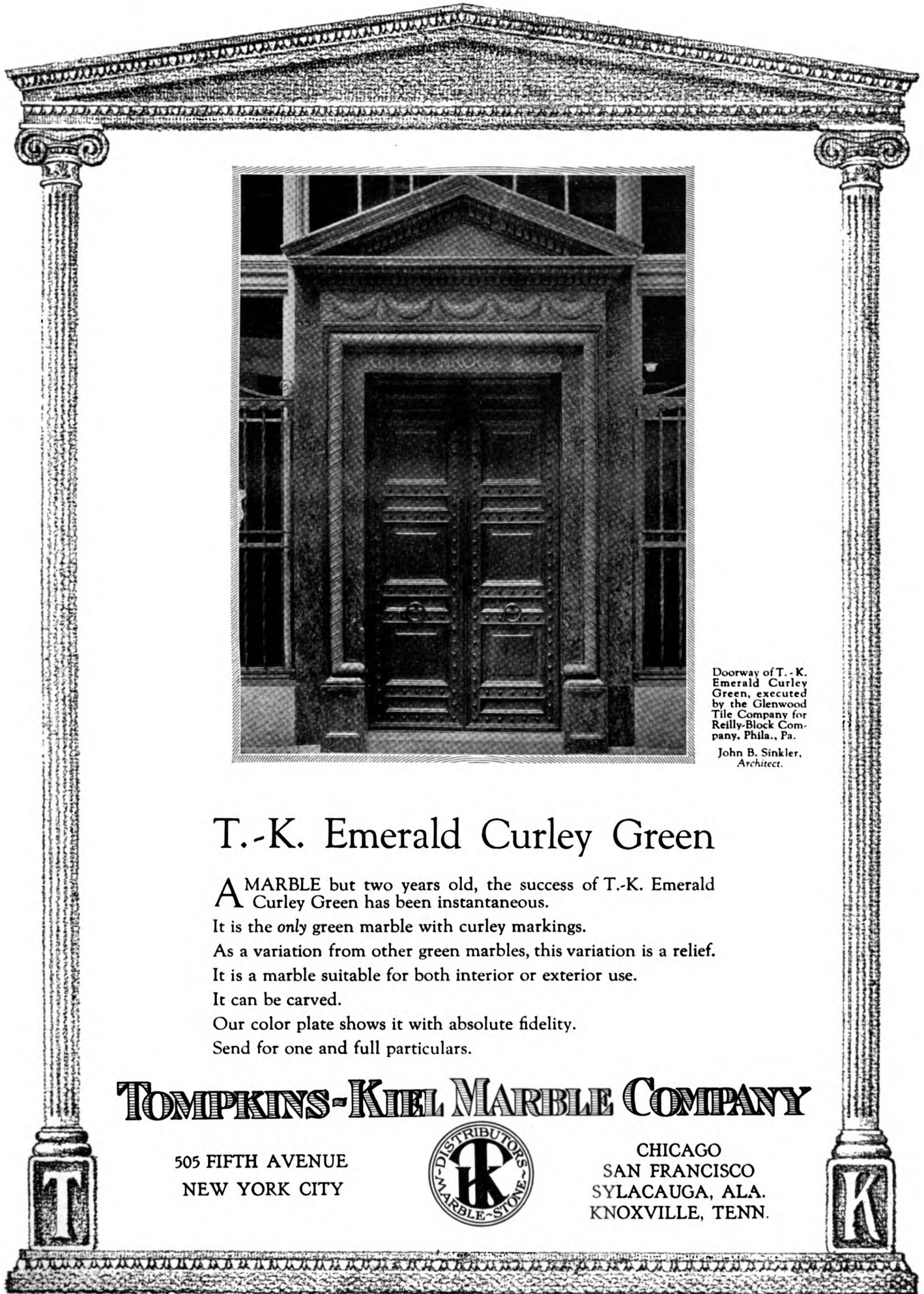
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Doorway of T.-K. Emerald Curley Green, executed by the Glenwood Tile Company for Reilly-Block Company, Phila., Pa.  
John B. Sinkler, Architect.

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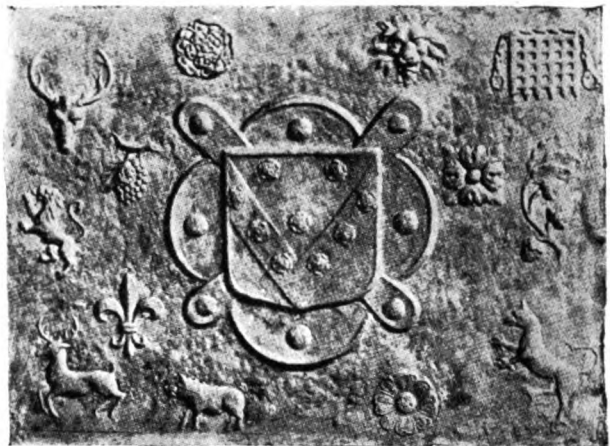
LOUIS GRIB

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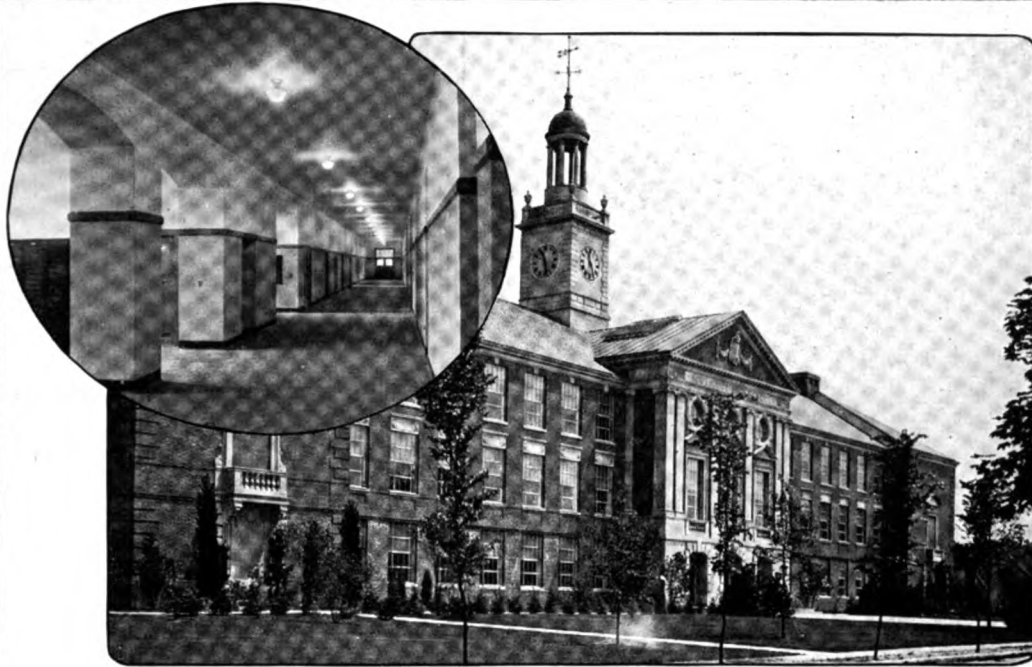
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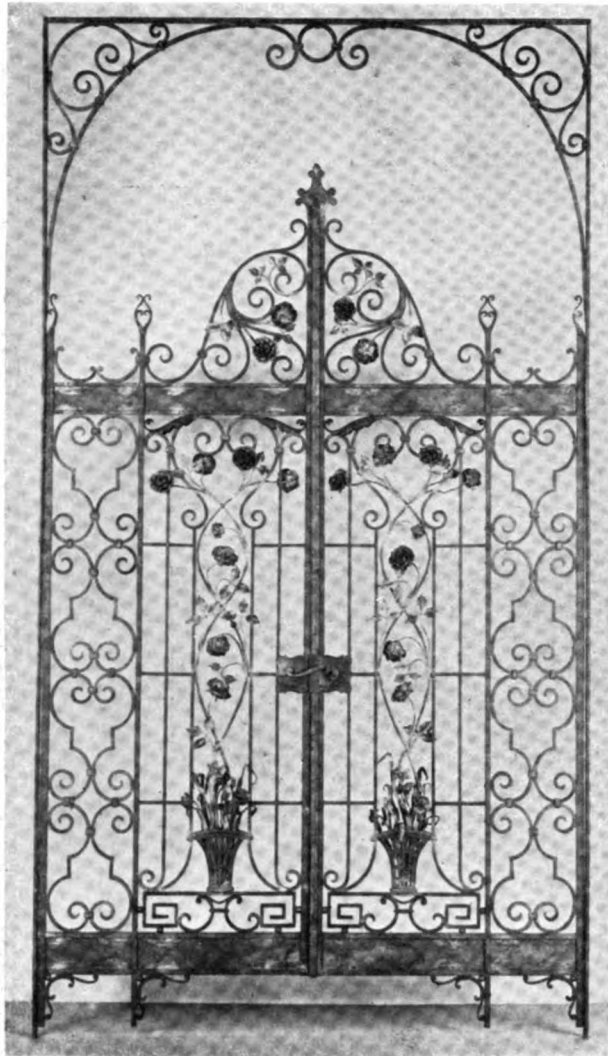
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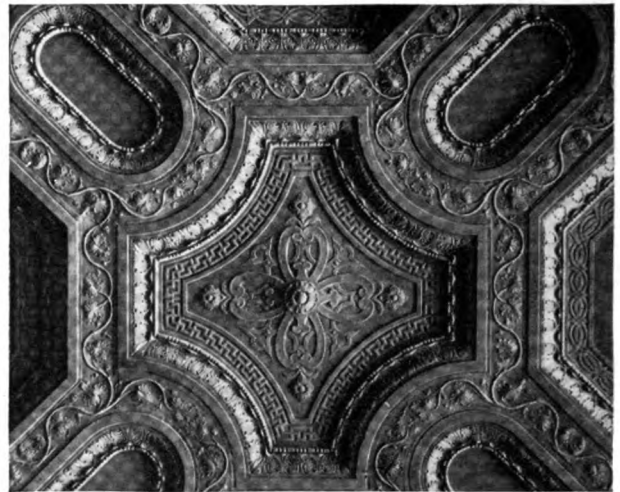
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Of THE ARCHITECT, published monthly at New York, N. Y., for October 1, 1924.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. Holland Forbes, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ARCHITECT, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Editor—A. Holland Forbes, 101 Park Avenue, New York, N. Y.

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A. HOLLAND FORBES,

Editor.

Sworn to and subscribed before me this 7th day of October, 1924.

(Seal) SUSIE A. WHIDDEN.

(My commission expires March 30, 1925.)



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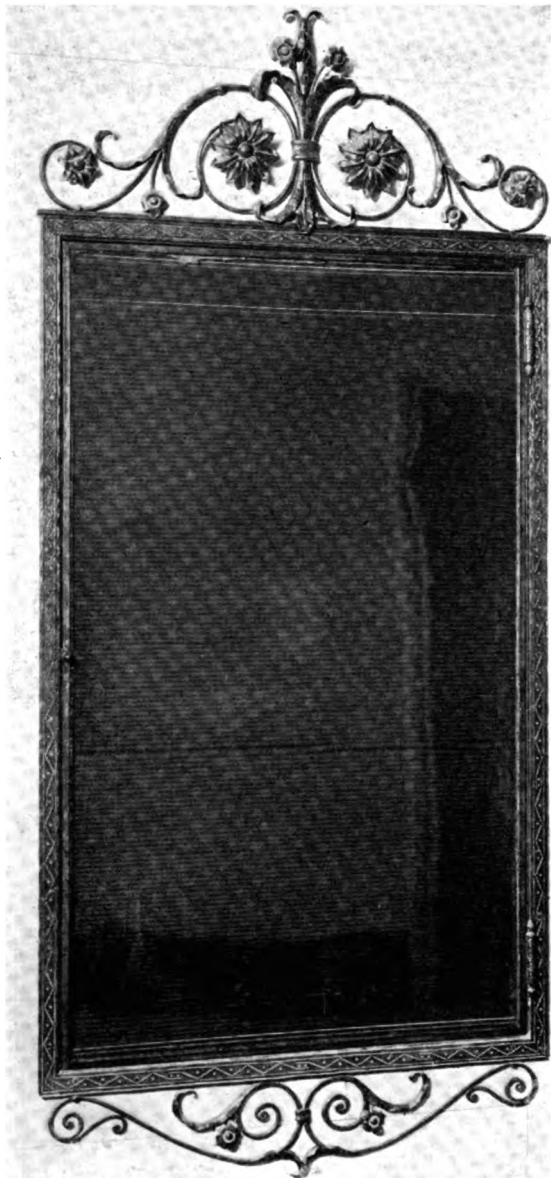
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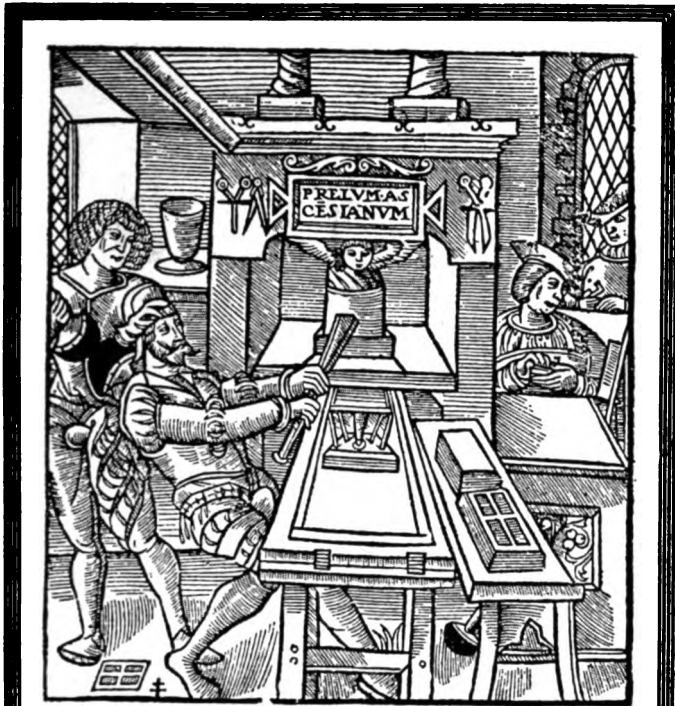
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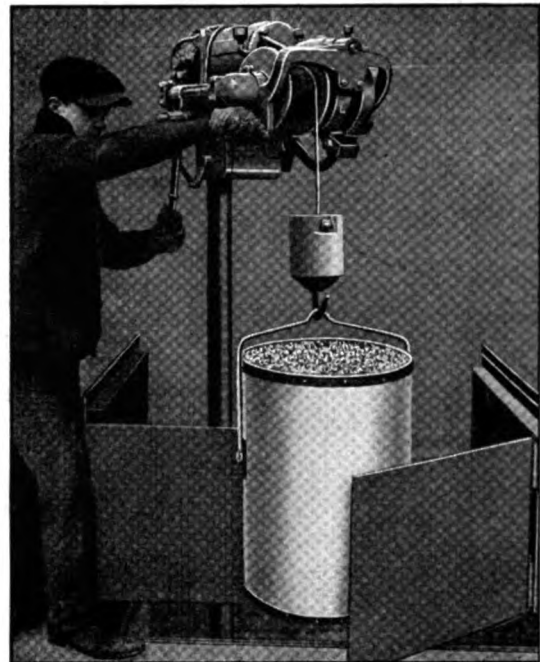
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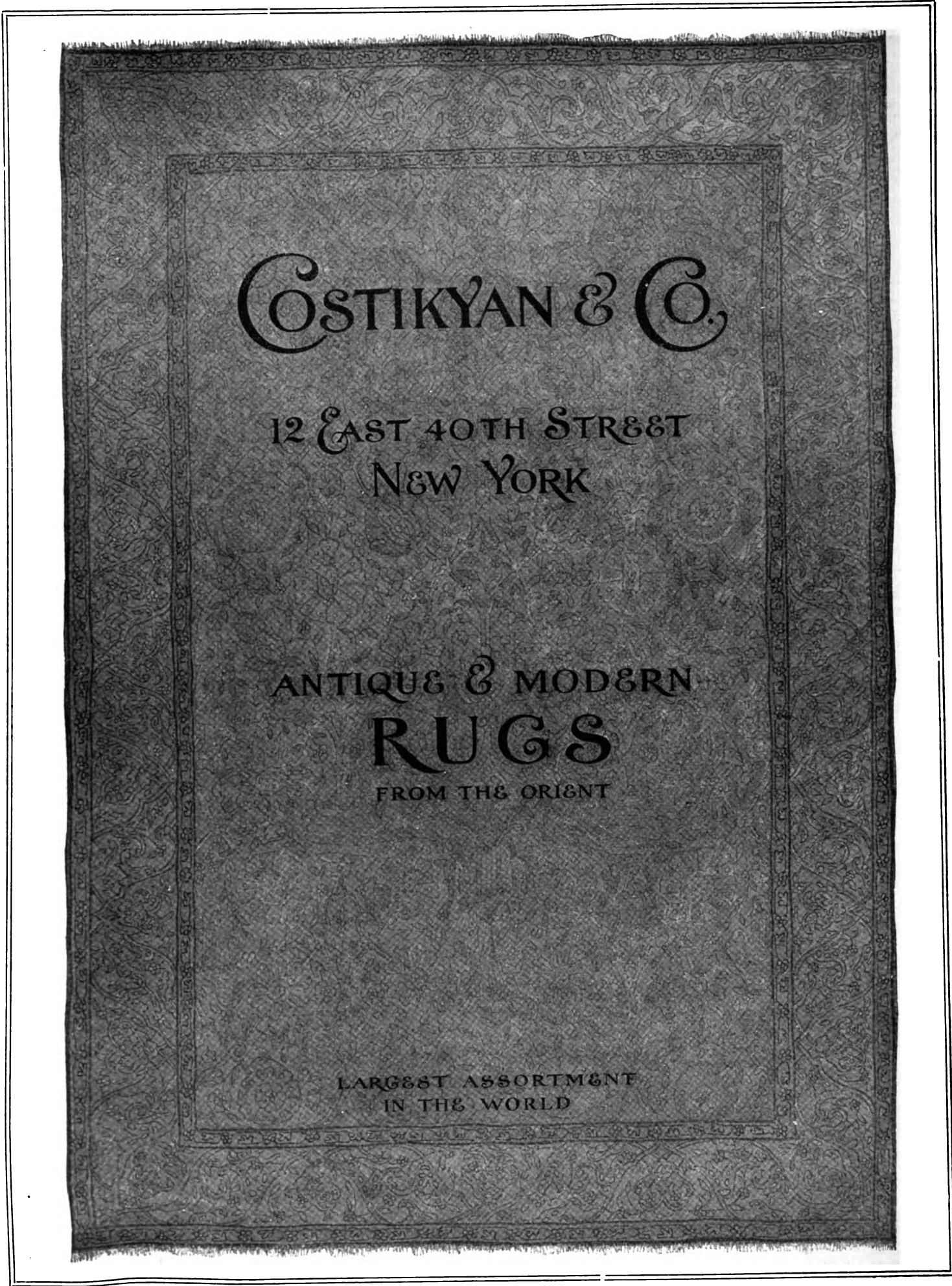
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THE ARCHITECT, with our last issue, reached its first yearly milestone. As we look back at what has been accomplished during that first year, we are both proud and thankful—proud of the standard we have been able to maintain, and thankful for the fine support that the architectural profession has given us.

It may interest the profession to know that THE ARCHITECT is now a firmly established success, financially as well as artistically. Our aim in the future will be to keep our standards at the high level which we have set for ourselves from the beginning. Where we see opportunities for improvement we will not hesitate to take advantage of them.

In the past we have benefited by constructive criticism and have been encouraged by words of appreciation from many parts of the country. It is our hope that this interest on the part of our subscribers, and others who should be our subscribers, will be continued.

A. HOLLAND FORBES.



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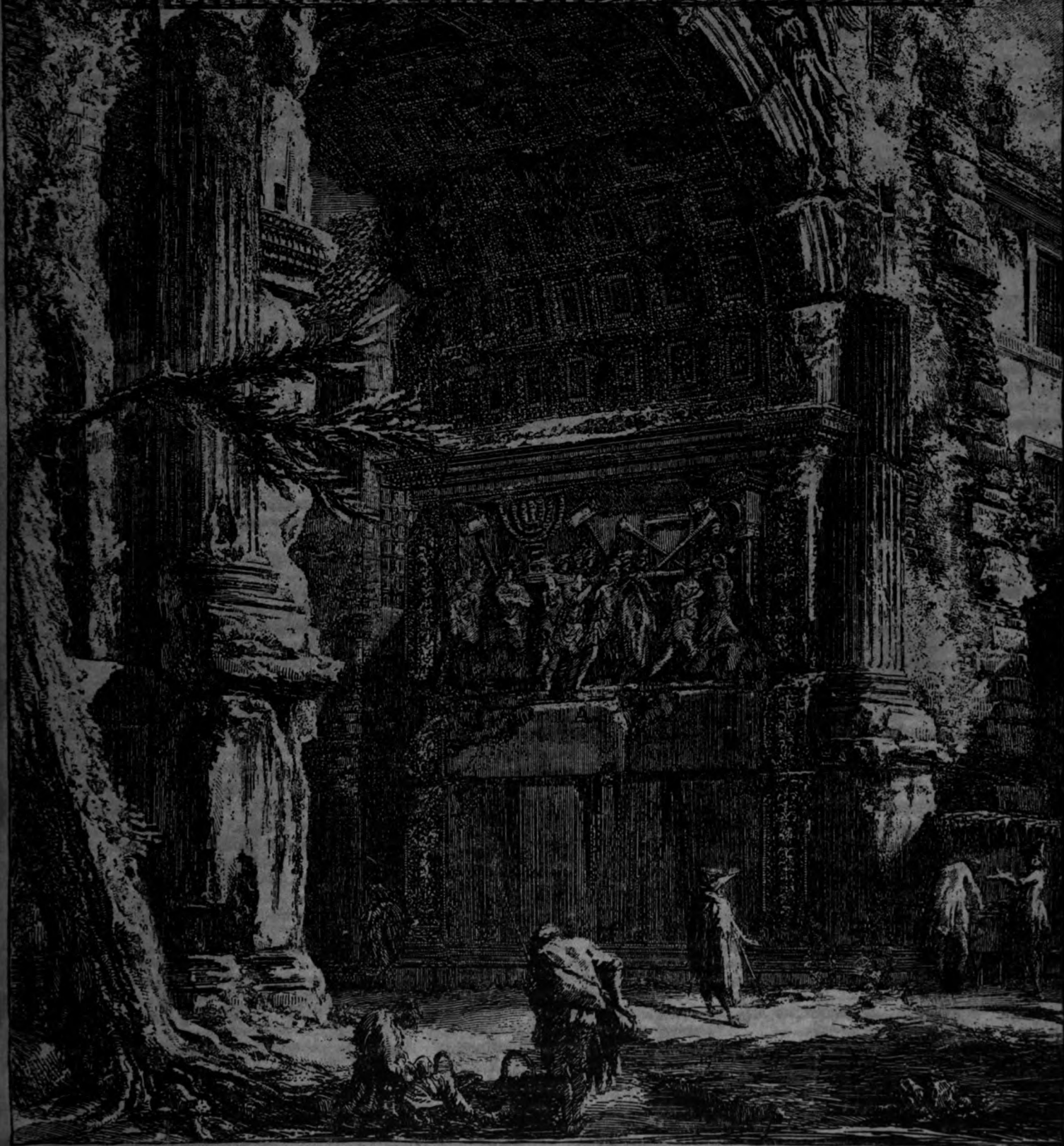
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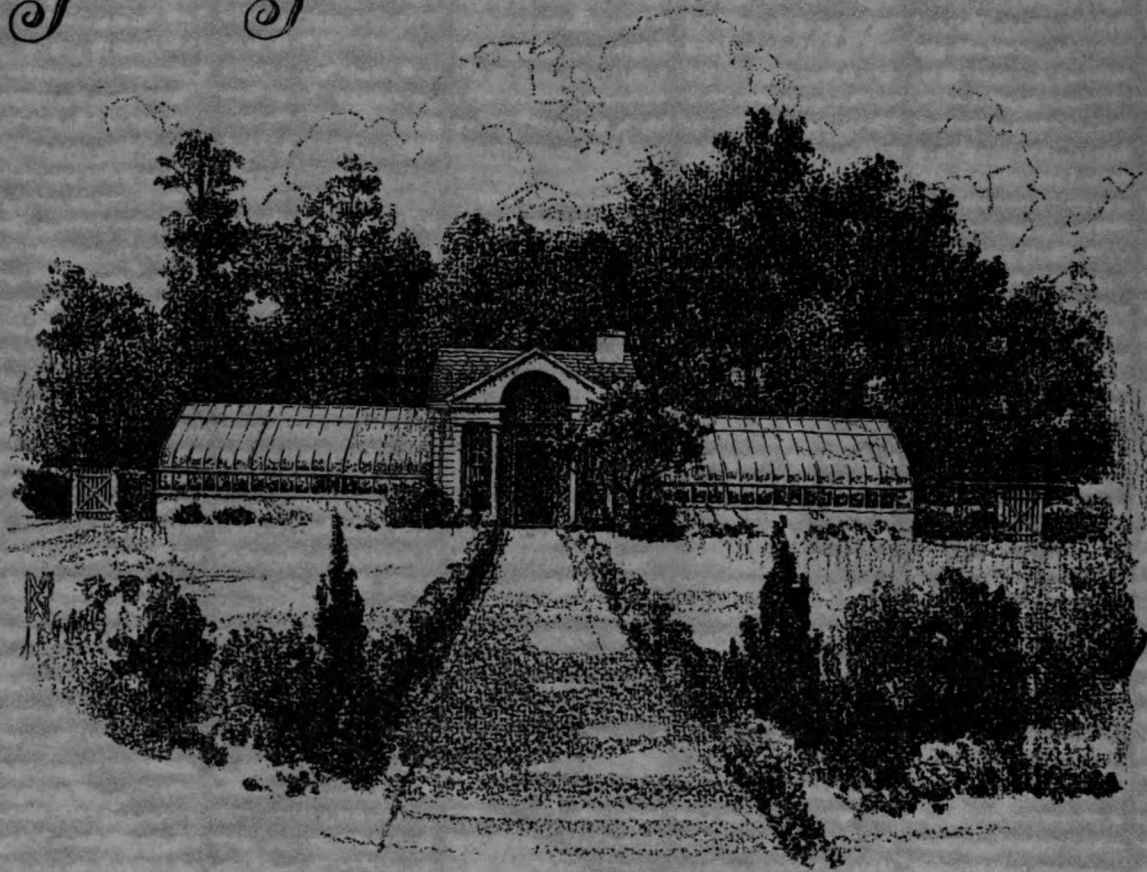
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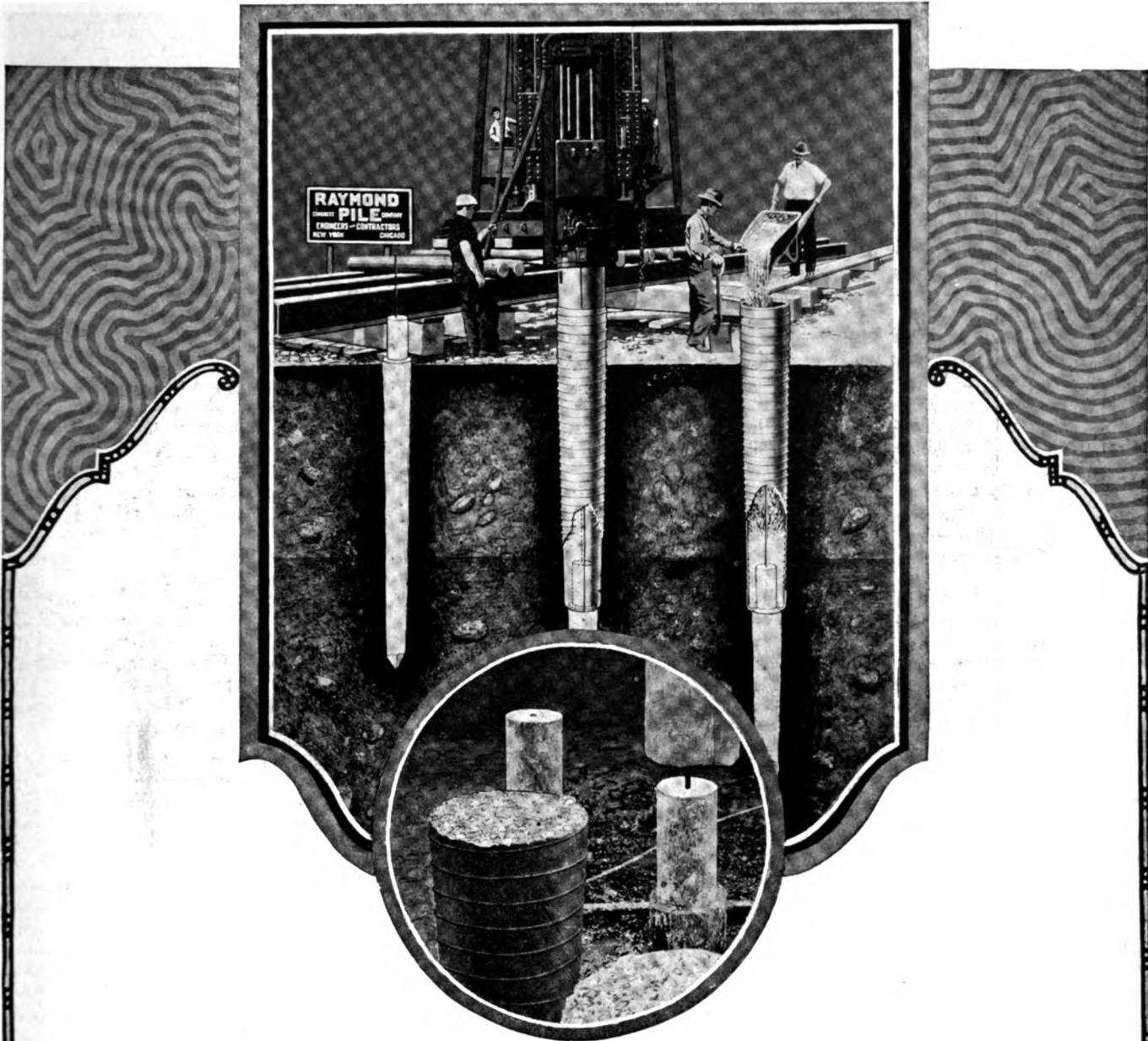
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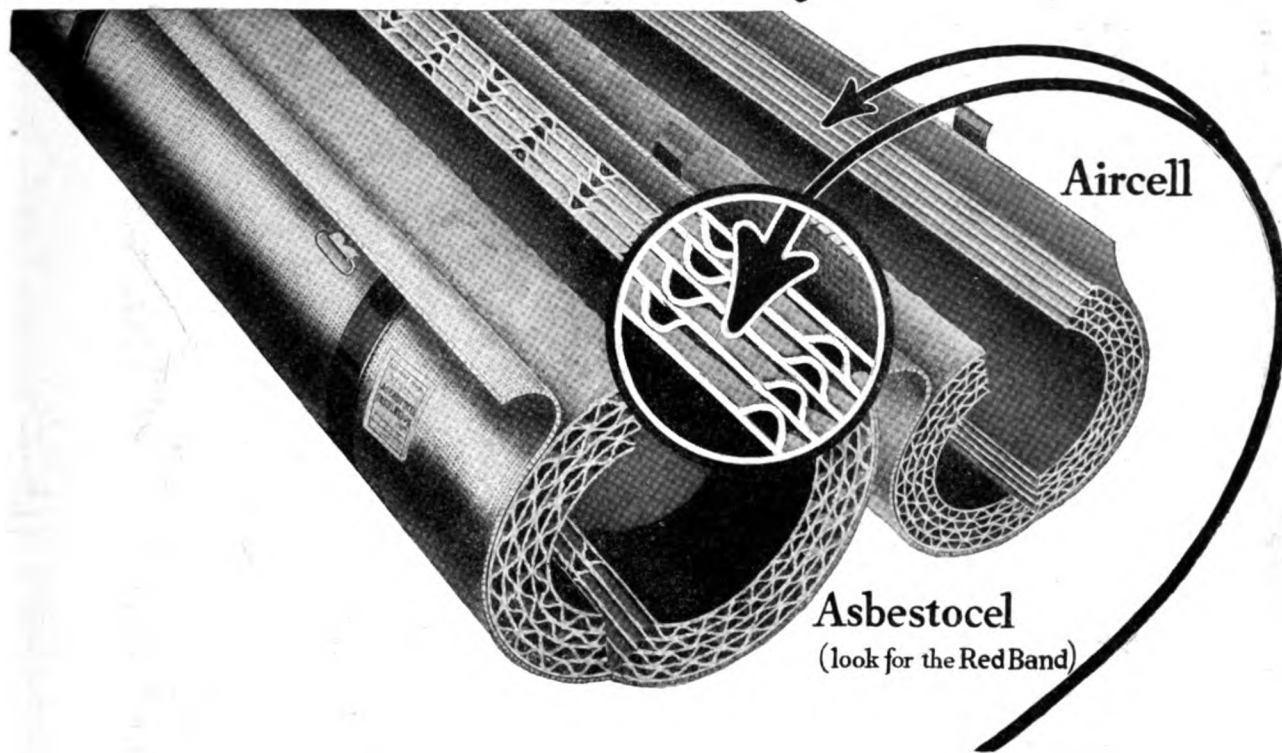
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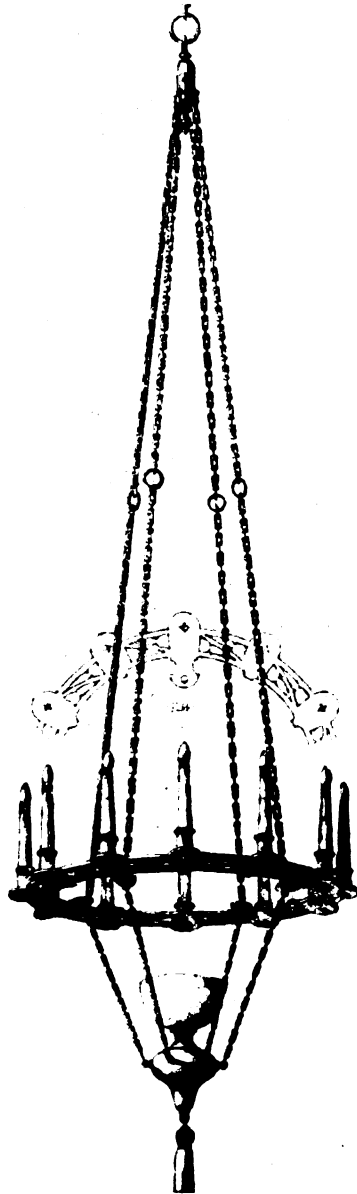
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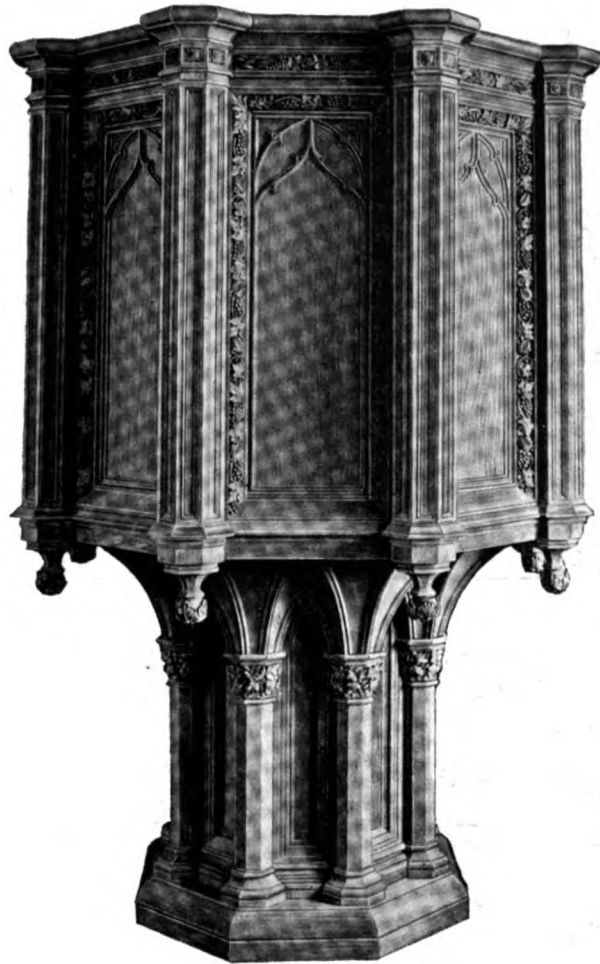
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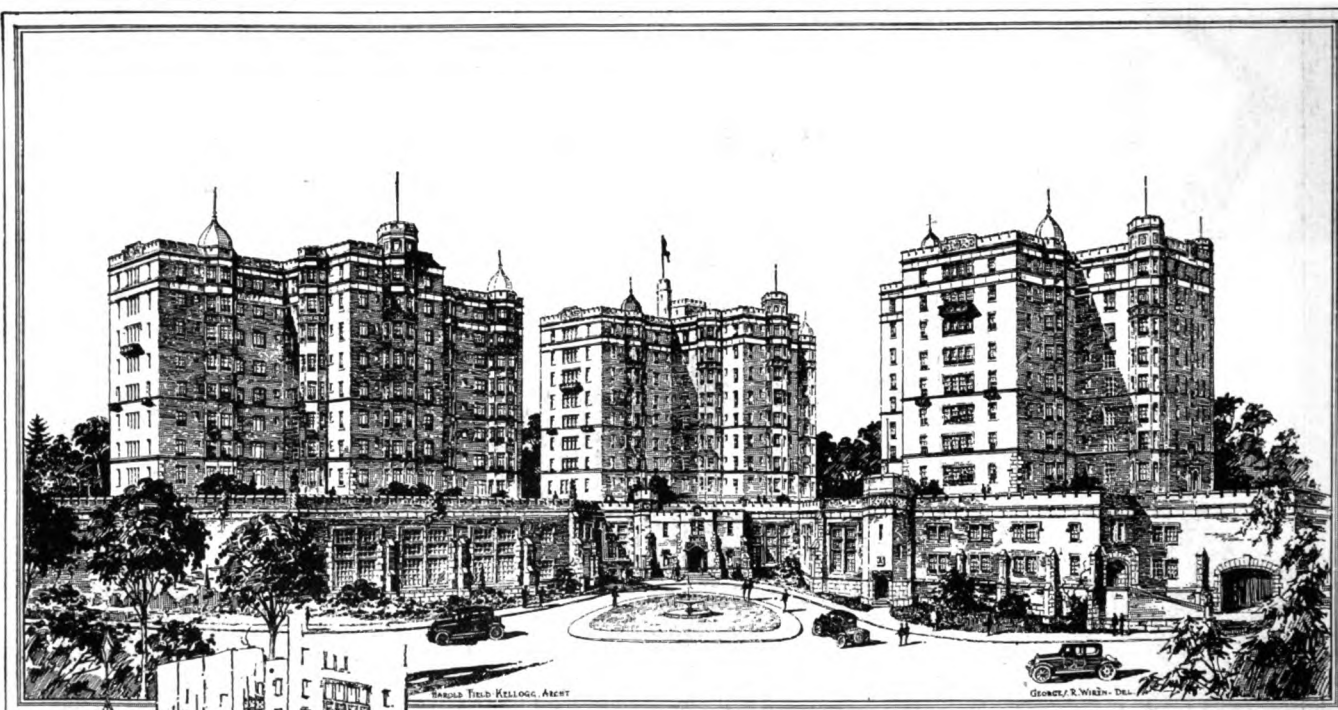
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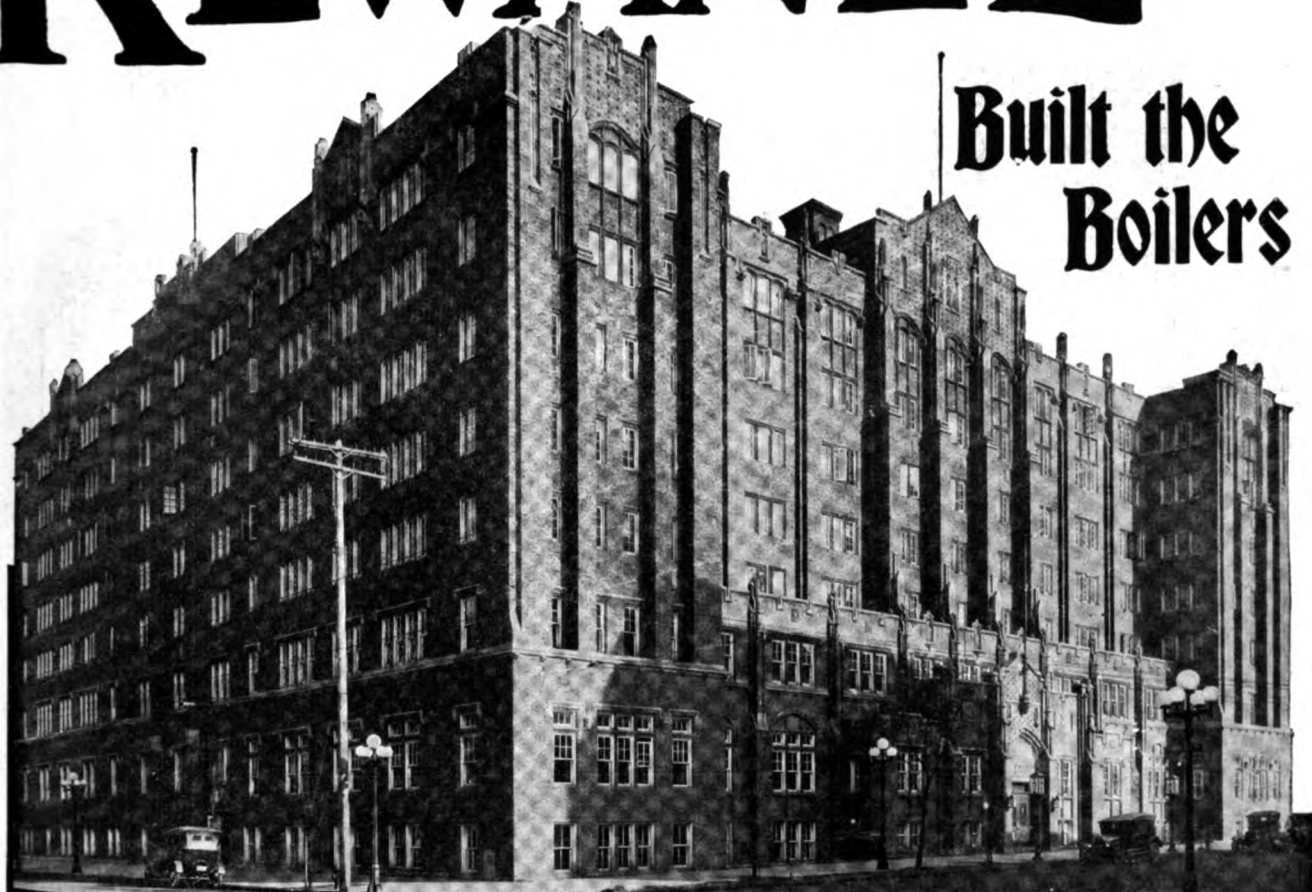


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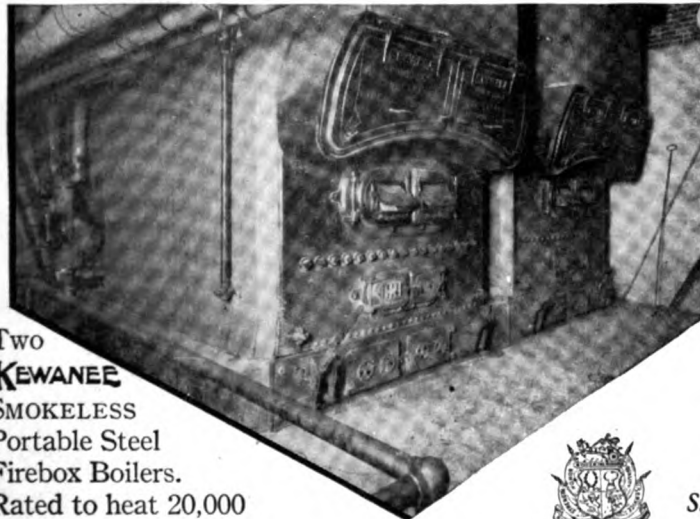
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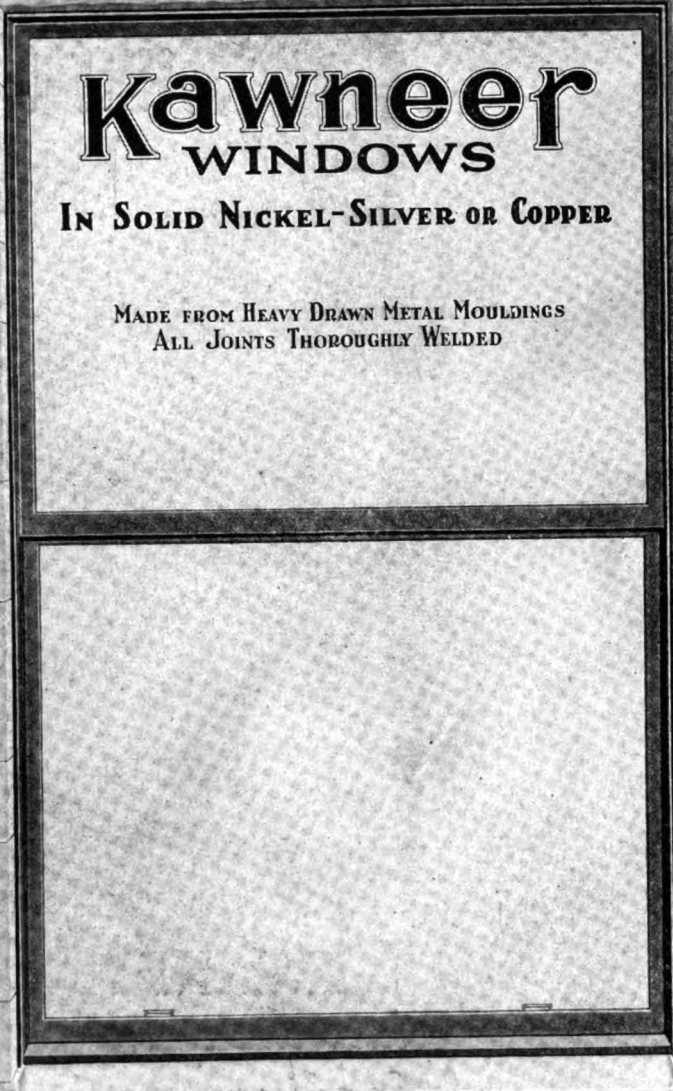
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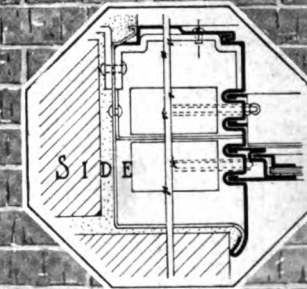
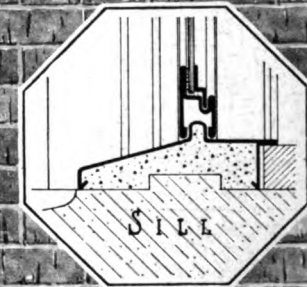
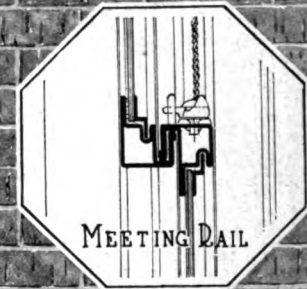
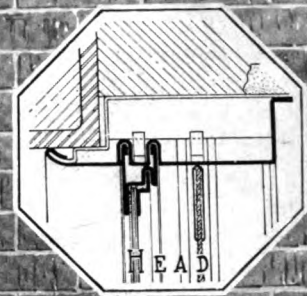




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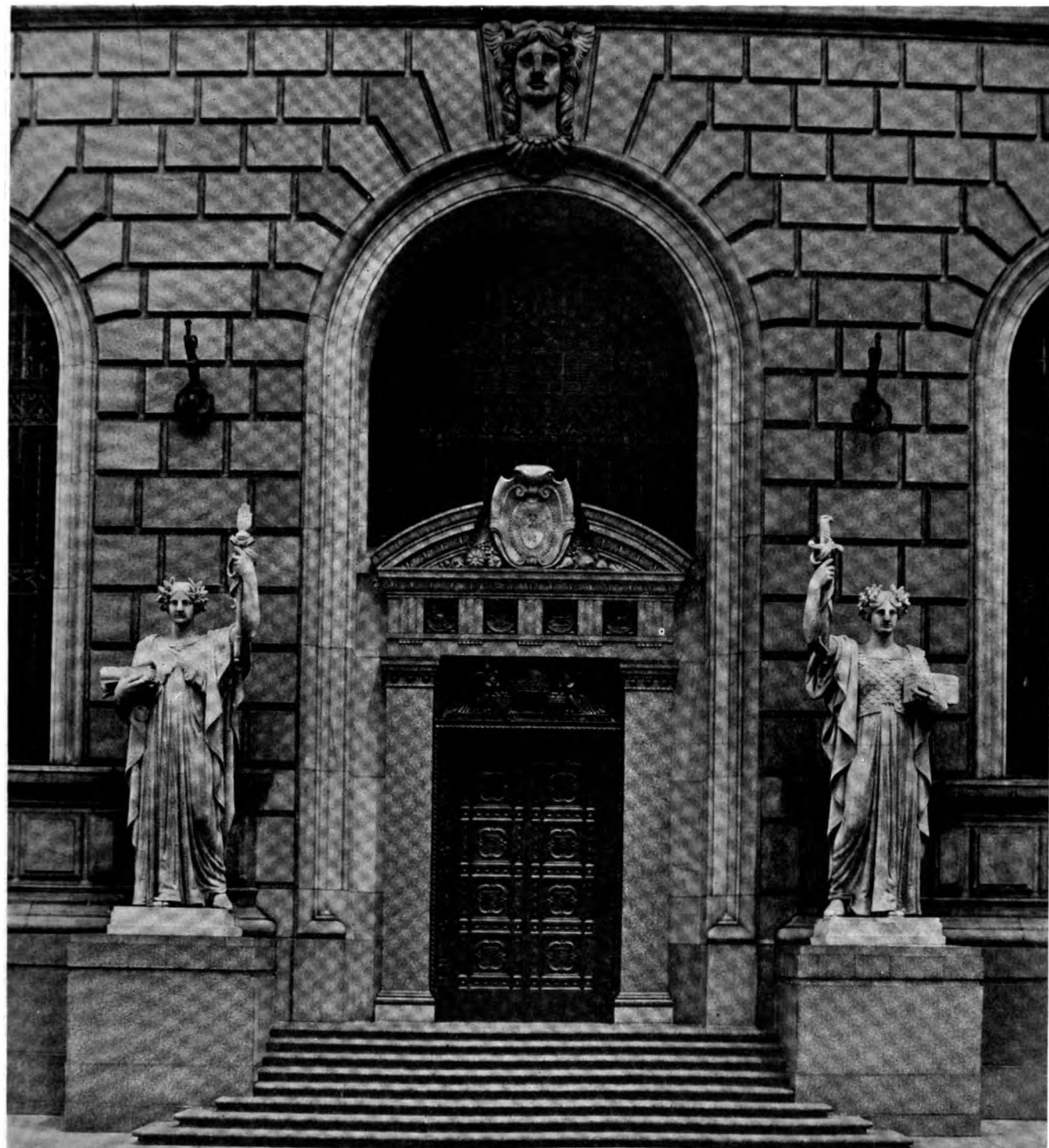
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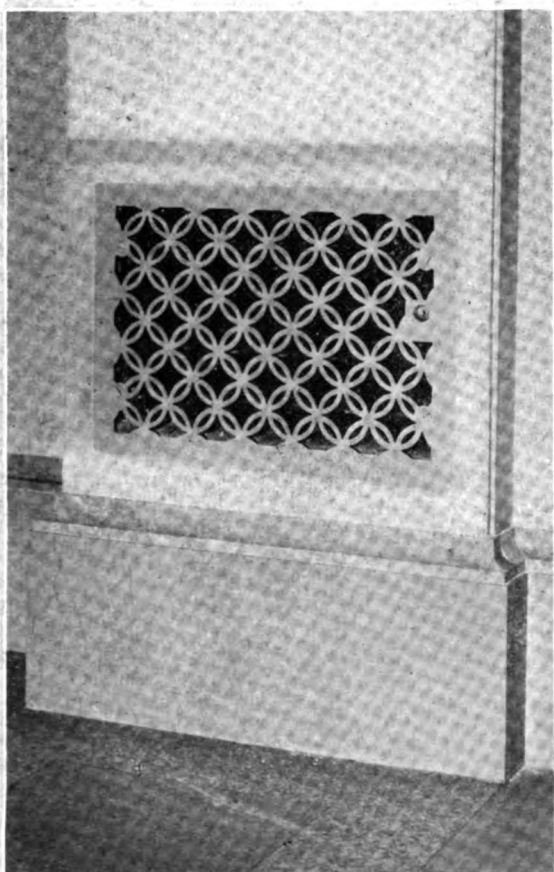
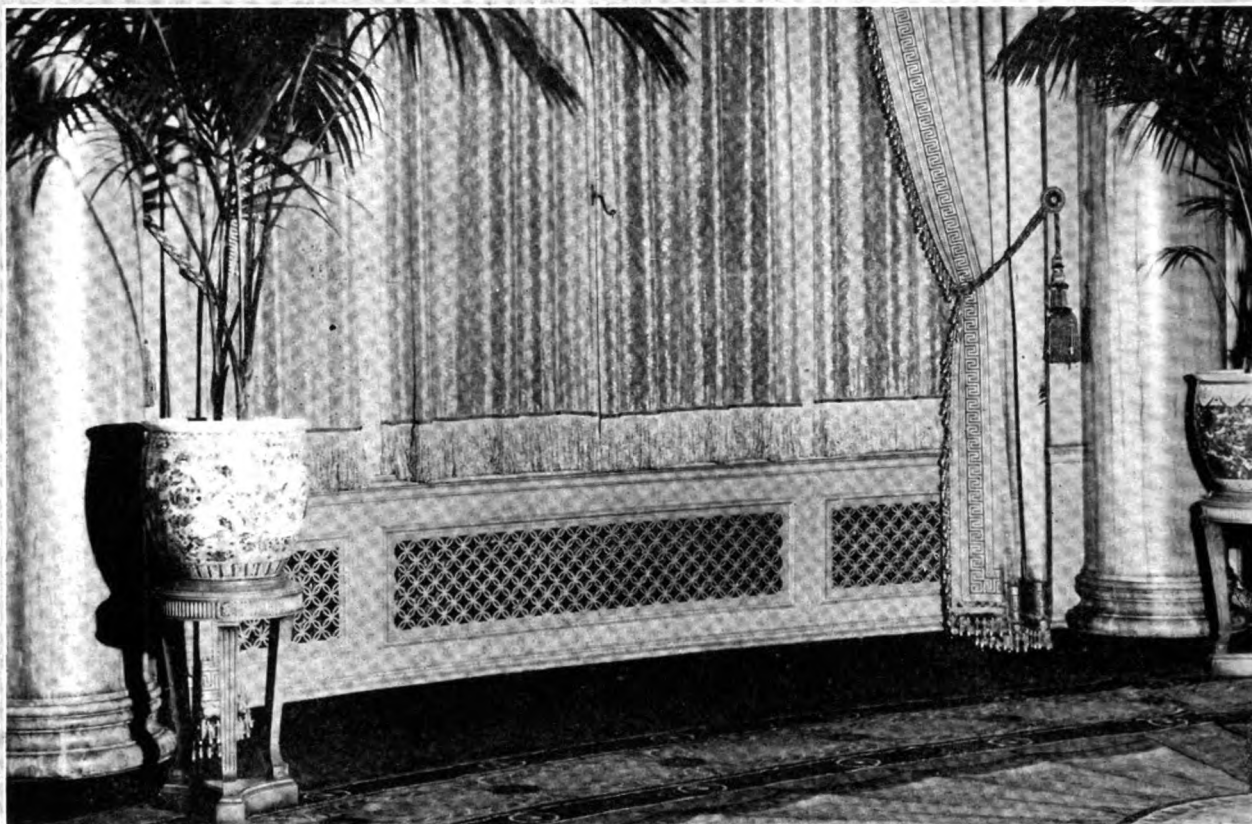
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*Pencil drawing from actual installation of Stedman Flooring*

# Stedman

REINFORCED RUBBER FLOORING



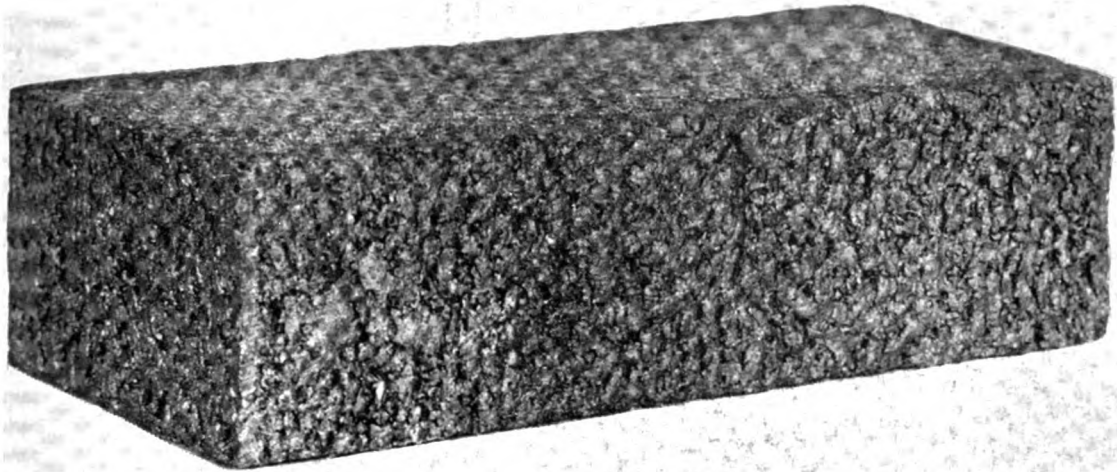
*P*ALM ROOM of the Roosevelt Hotel, New York—George B. Post & Sons, Architects.

Cast Ferrocrafft Iron Grilles, in our Special Design No. 33, are installed in these Radiator Enclosures and throughout the lobby.

Of especial interest are the Ventilator Registers, Lock Type, which are also Cast Ferrocrafft, Design No. 33, to harmonize with the Grilles.

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The architect who clothes his conception in Greendales creates a picture of magnificent harmonies.

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## Good Buildings Deserve Good Hardware



The image shows a hand holding a key to a Corbin Unit Lock knob on a door. The knob is a spherical, ornate design with a keyhole in the center. The background is dark, and the lighting highlights the hand and the knob. The Corbin logo is prominently displayed above the knob.

*No spotlight needed  
~ to find this keyhole*

**T**HE hardest thing to find becomes the easiest when you specify Corbin Unit Locks. Because *this* keyhole is in the knob.

It comes to meet you.

Yes—right in the center of the knob, where it should be. Dark nights—one's fingers instantly find it. No fumbling and fussing and fuming. The Corbin Unit Lock serves your clients as you would have them served.

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A MAN who achieves a reputation for making a quality product is likely to be a user of quality products himself. Hence it's not surprising that Harry C. Stutz, the well-known builder of high-grade motor cars, selected IMPERIAL Roofing Tiles for his attractive new residence at Indianapolis, Indiana.

For generations to come, this roof will stand as a tribute to the good judgment of the builder. Neither sun nor wind nor rain nor snow will affect its permanency or coloring. Like all quality products, IMPERIAL Roofing Tiles cost a trifle more at first. But in the end they pay for themselves many times over.

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**LUDOWICI-CELADON COMPANY**

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Terra Cotta Cornice of Small Chapel, Cathedral at Parma, Italy  
*(From a revised and enlarged edition of "Color in Architecture" published by the National Terra Cotta Society)*

## WHERE PRECEDENT MEETS MODERN REQUIREMENT

Early Italian precedent in Terra Cotta furnishes many motives splendidly adapted to the decorative enrichment of the modern zoning law skyscraper.

Polychrome coloring as perfected in modern Terra Cotta enables low relief ornament to carry effectively at great heights, eliminating necessity of widely overhanging projections for ornamental effect. Mass and silhouette are thus left to assert beautifully their proper dominance.

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*Permanent  
roads are a  
good investment  
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# Road Building Far Behind the Automobile

Millions now recognize the automobile as a necessity. It is no longer a luxury for the few. Sixty per cent of its use is for business.

Because of this the modern paved highway has become an economic necessity.

Yet although the mileage of Concrete Roads and Streets has been steadily increasing, our highway system today lags far behind the automobile. The great majority of our highways are as out of date as the single-track, narrow gauge railway of fifty years ago.

Such a condition not only seriously handicaps the progress of the automobile as a comfortable, profitable means of transportation, but also holds back commercial, industrial and agricultural advancement in practically every section of the country. It is costing taxpayers millions of dollars annually.

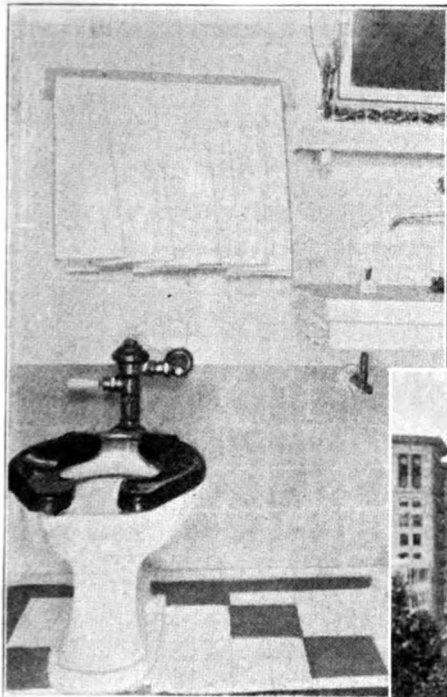
Highway building should be continued and enlarged upon.

Your highway authorities are ready to carry on their share of this great public work. But they must have your support. Tell them you are ready to invest in more and wider Concrete Highways now.

## PORTLAND CEMENT ASSOCIATION

*A National Organization to Improve and Extend the Uses of Concrete*

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The Hotel Biltmore, Los Angeles, the latest word in modern hotels. Entirely Whale-Bone-Ite equipped.

But one of many testimonials received from leading hotels:

THE TYLER, Louisville, Ky.

"In the six years your Whale-Bone-Ite seats have been installed in this hotel we have not had one bit of trouble with them. They have needed no refinishing, and to our knowledge they are the best seats on the market for wear, appearance and sanitation. . . ."



# No Whale-Bone-Ite toilet seat has ever worn out

*Hotels demand them because there is no upkeep or repair cost—always good looking, sanitary with least attention*

**I**N all the years we've been making Whale-Bone-Ite toilet seats, not one of them has ever worn out.

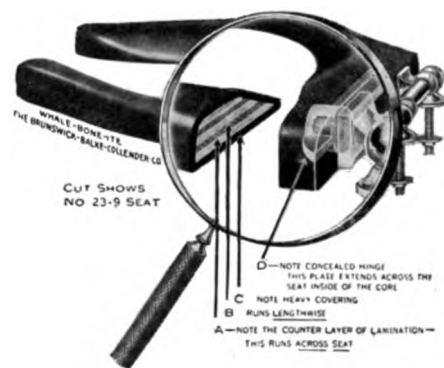
We absolutely guarantee every seat we make. The ten outstanding exclusive features of Whale-Bone-Ite are:

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| Permanent Durability   | Acid-Proof       |
| One-Piece Construction | Non-Inflammable  |
| Non-Warping            | Permanent Finish |
| Sanitary               | No Exposed Metal |
| Easiest Cleaned        | Comfortable      |

That is why today leading hotels everywhere insist upon Whale-Bone-Ite as original equipment, and older hotels are making their final replacement with them.

Plumbers or Jobbers can give you complete information.  
Or write direct: Whale-Bone-Ite Division

**THE BRUNSWICK-BALKE-COLLENDER CO.**  
623 South Wabash Ave., Chicago, Ill.



Whale-Bone-Ite seats come in ebony or mahogany to harmonize with your bathroom fittings.



IN the Tribune Tower, the "world's greatest newspaper" is seeking to give America its most beautiful office building. The hundred thousand dollars invested in the Tribune architectural competition indicate how far the owners were willing to go in order to find worthy architects.

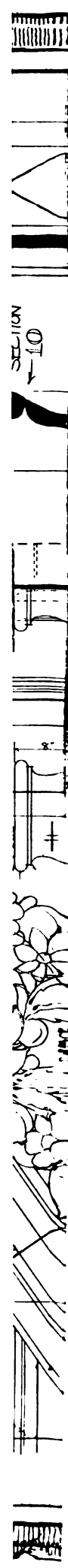
They were equally as scrupulous in the choice of materials of construction and equipment. In every detail, they sought to preserve the spirit of dignity and fortitude of their newspaper. Cost was not their first consideration, yet the conservative policy of the Tribune forbade lavish expenditure.

The unanimous decision of both owner and architect on Crane plumbing and heating materials is a recognition of Crane quality which is deeply appreciated. To create fixtures, valves and pipe fittings which appeal through their quality, charming designs and economy of lasting service, is ever the rule and guide of Crane design and manufacture.

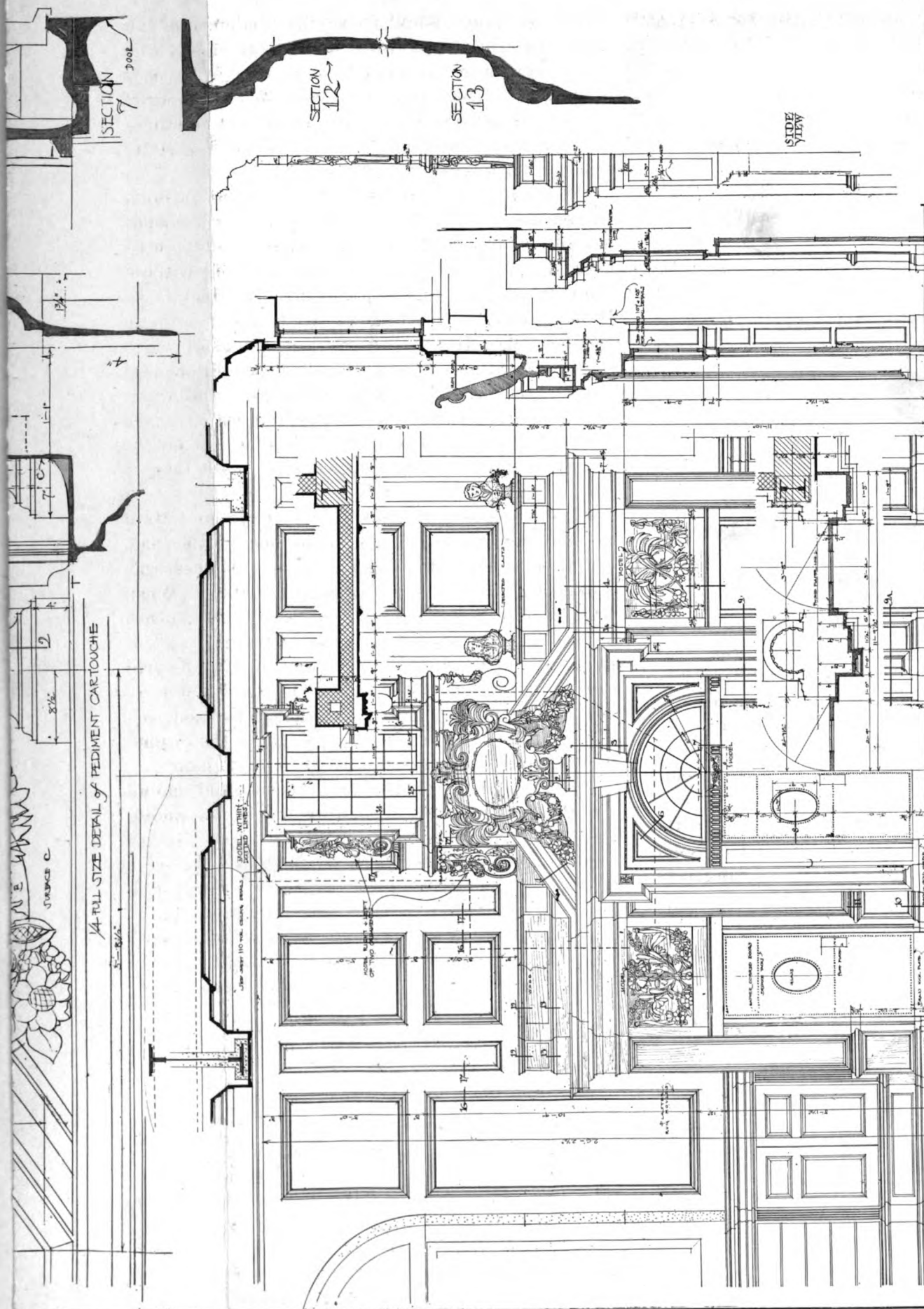
*Tribune Tower, Chicago. Architects, Howells and Hood; General Contractors, Hegeman-Harris Co.; Plumbing Contractors, E. Baggot Co.; Heating Contractors, Mehring and Hanson.*

CRANE

CRANE CO., 836 SOUTH MICHIGAN AVENUE, CHICAGO  
*Branches in all Principal Cities*



SECTION  
10



SECTION at center

ELEVATION  $\frac{1}{4}$ " Scale

SECTION at side door

~ ENTRANCE to READING ROOM ~  
 LIBRARY for the UNIVERSITY of ILLINOIS  
 ~ Charles A. Platt, Architect, New York City ~  
 December 1924

saying more of my visit except that it was a great joy and that you are not to forget that Thanksgiving is a week from Thursday. Hannah says that if Mr. Caleb's turkey, as she calls it, lives beyond Tuesday, he will explode from repletion.

"I will meet the night train on Wednesday as arranged. In the meantime I remain,

"Your aff. Father,

"E. C."

Caleb's visit was made as per contract, for in the next letter of the packet his father speaks of it with enthusiasm, adding thereto some words of advice.

"My dear Son,

"Your departure has left the old house more lonely than ever, but I must not repine, for I have indeed been fortunate in having you with me over the recent holiday, which was a true season of Thanksgiving for me. I am glad you brought your young assistant, Mr. Burrows, along with you. He seems a likely young man with a serious interest in his work.

"It was most interesting to me to see his excitement over this old house, its trim, its stair, and the plain old mantels. Living with them as I do year in, year out, I forget, if indeed I ever knew, that they could be remarked upon in any way. And yet I do remember that my father told me years ago that many of the moldings and much of the detail came out of Ascher Benjamin's book, and that the work was done by a band of English journeymen who were said to be the best in the country.

"One thing which I noted during my visit in the city with you was a tendency on the part of some of the younger men to follow that most dangerous of goddesses, the false picturesque. I caution you to avoid this. I have seen with my own eyes to what monstrosities it leads when local application is made of the palatial picturesqueness of the great Mansart. There is a house in New London finished but a year ago which attempts to vie with the Tuileries themselves. And you yourself can call up a picture of the Austin residence in which the mansard is curved in imitation of a design which Mrs. Austin liked on a Chinese plate.

"The trend to-day, as I could see by keeping my eyes open in the offices of your friends, is toward what I believe I heard them call the 'Queen Anne' style. This has almost more dangers than the more formal French derivatives, if I may borrow a formidable word from Noah Webster. I do not advise you against the use of any style which may particularly appeal to you or your clients, but I do strongly urge you to use any and all with great reticence and

with a constant observance of the fundamental law which underlies them, a law which says plainly that every feature on the outside should have a reason within. It is the introduction of senseless fripperies in the form of odd dormers, elaborate roof crestings, and complicated designs done in the roofing slates that is the ruination of many a mansion.

"Frequently an elaborate exterior hides an inner barrenness. Such a house is like a person who spends his all on clothes or the appurtenances of appearance. I never look upon this sort of edifice without thinking of the catastrophe which overtook Mrs. William Harris at a time too early for you to remember. Mrs. Harris had two possessions of which she was inordinately vain, a small, closed barouche—the only one of its kind in New London—and a new sealskin sack. Wearing the latter and seated in the former it was her pleasure to drive slowly about the city so that all the other womenfolk might take in her glory.

"Unfortunately, at the corner of State and Main Streets, her driver collided with one of the telegraph poles which were being put up. A wheel was broken and Mrs. Harris was forced to alight. When she did so it was observed that she wore beneath her handsome sack a red flannel petticoat. In her eagerness to be seen by the outer world she had clothed only those portions of her person which were visible through the barouche window. The same sort of vanity is the motive back of many of the pretentious façades which are now so much in fashion.

"Give my kind regards to Mr. Burrows and remind him that he promised to send me one of the photographs of the old house which he took with that curiously small camera of his. It seems impossible that a picture can be gotten out of it, but I shall gladly be convinced, as the only other presentment of the house which I have is a water-color drawing done by your Aunt Sarah when she was a young woman. Sarah was never strong and the water-color looks it.

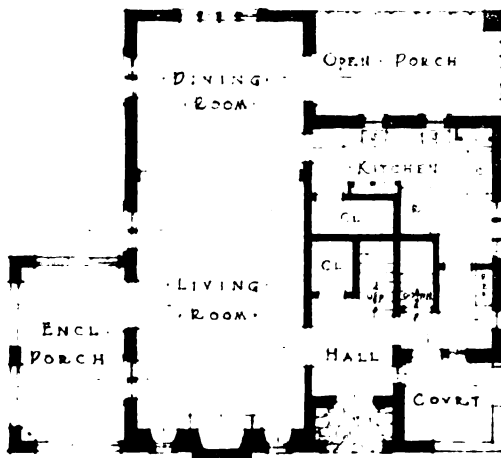
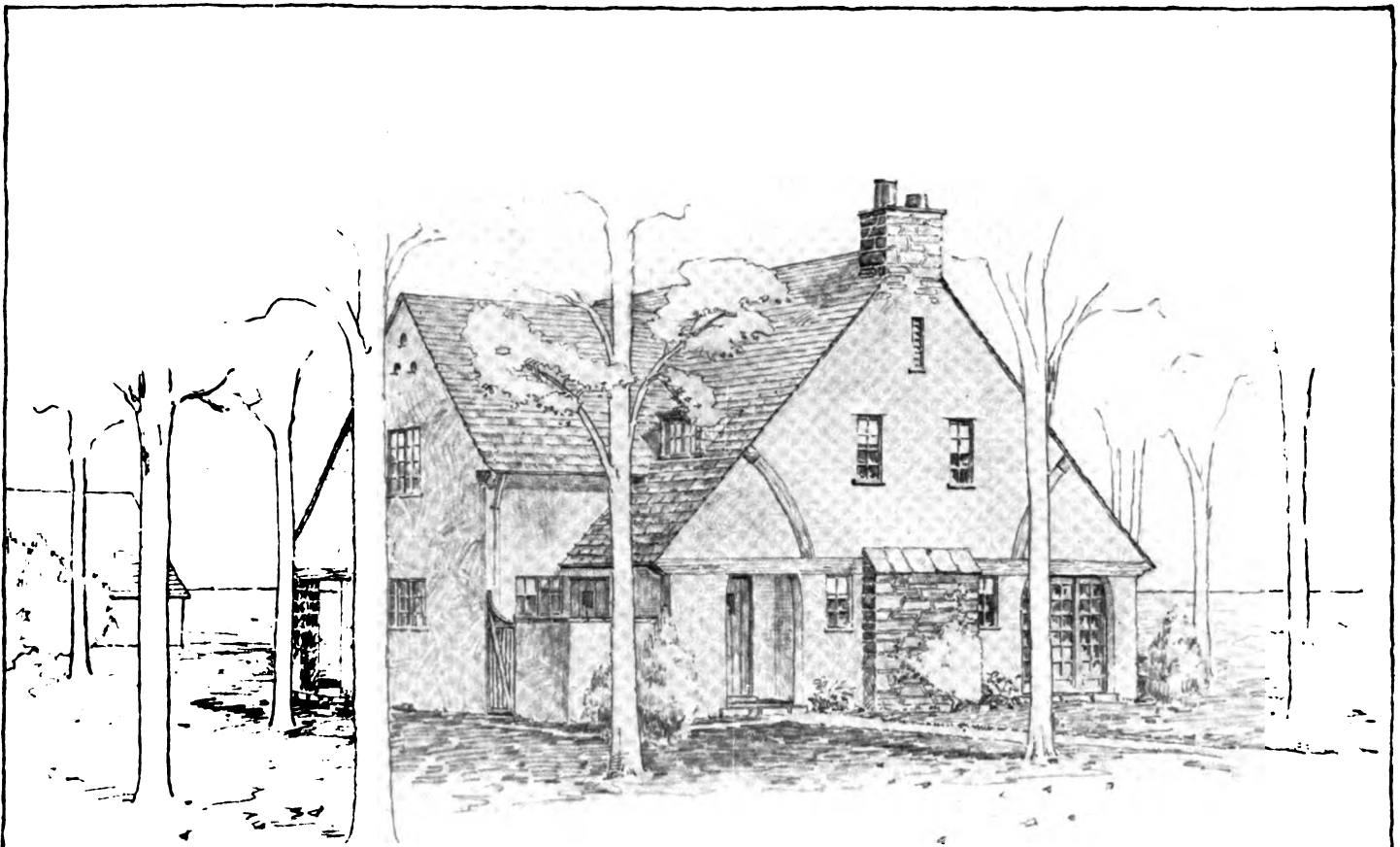
"I remain, my dear Caleb,

"Your aff. Father,

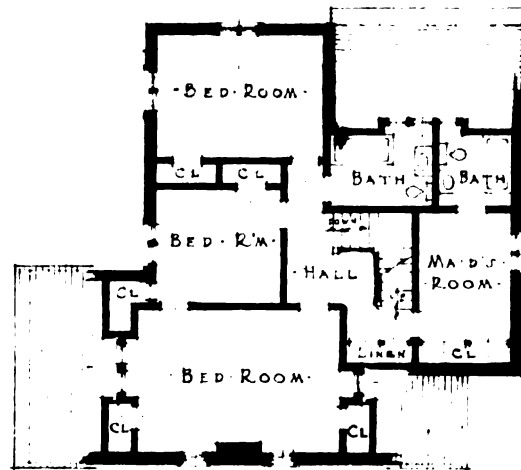
"E. C."

In the course of a few weeks we find the old gentleman again taking his industrious pen in hand to advise his son on an odd assortment of topics varying from social relations to matters of professional practice. As I have noted in these papers, my grandfather, without unpleasant conceit, was not unimpressed with his own knowledge and delighted to impart it to others, an oracular tendency which is the privilege of age. He starts in the next letter by telling his son exactly how he should run his office,





FIRST FLOOR PLAN



SECOND FLOOR PLAN

SCALE OF PLANS - 1/16" = 1'-0"

HOLMES & VON SCHMID ARCHITECTS

Arthur B. Holmes, Del.

Study, House, Montclair, N. J.

Holmes & Von Schmid, New York, Architects

though it will be remembered that he himself had had no experience in practising what he preached.

“My dear Caleb,

“I noticed one or two things while in your office that I have been revolving in my mind and upon which I have reached certain conclusions which I think we may call definite. One of these is the conduct of your office force, their relation to you, and your mutual relation toward your clients.

“I noted when I looked into your draughting room that the five young men who were employed there were singing quite lustily, and that the young man who ordinarily sits in the outer office was apparently entering fully into the merriment. This is a slightly new idea in the atmosphere of apprenticeship, and one which somewhat surprised me. In my youth, when I learned the rudiments of architecture in the office of Mr. Bolles of Boston, the draughtsmen were not permitted to speak to each other, and the dropping of a T-square was considered in the nature of a crime. I am not upholding this austerity, for I am not at all sure but that you get more efficient and certainly more willing service from your employees by treating them as if they were free men rather than galley slaves. However, you should be careful not to be too lax in matters of office discipline. It is possible that a client may pay you a call at an unexpected moment, and it is disconcerting for him to arrive in the midst of a rousing chorus or an exchange of epithets which are intended for private ears. It would not be a bad idea to have a push-button on your desk, to be instantly rung in the draughting room signaling the arrival of a person of importance. At such times the attitude of your entire force should be that of the utmost decorum and busy activity. The draughtsmen should be prepared to have you open the door at any moment and say, ‘This is my draughting room.’

“If you do not happen to be busy at the time it is always possible to have a number of rolls of large plans of something which you have already completed and upon which the young men can appear to be working. At such a moment, also, it creates an excellent effect to have one of the workers ask his fellow in which file he will find the plans of such and such an office building. It is in small details of this sort that the first impressions are created which are of the utmost value.

“In your recent letter you spoke of your dislike of the feeling that you must be pleasant to certain people who may perhaps wish to employ you as an architect. This is a most natural feeling and one which I can sympathize with. You must, however, resolutely put it out of your mind. It is one of the

unavoidable attributes of your architectural estate. Your relation to society depends upon your being able to ingratiate yourself first and serve worthily afterward. If you feel that you cannot do this, then I solemnly advise you to abandon the profession of architecture forthwith and become a plumber, who does not have to seek occupation, but is sought by those in trouble as a painful duty.

“But I know that once you have considered this matter seriously you will perceive the necessity of abandoning all shyness and false modesty at once. They can but hamper your advancement.

“You speak of considering the advisability of asking Mr. and Mrs. Langley to dine at your apartment and you say that you hesitate because you fear that they will feel that you are playing up to them. Do it by all means. Why should you not? If you do not some one else will, and it is better to play up in moderation than not to be in the orchestra at all.

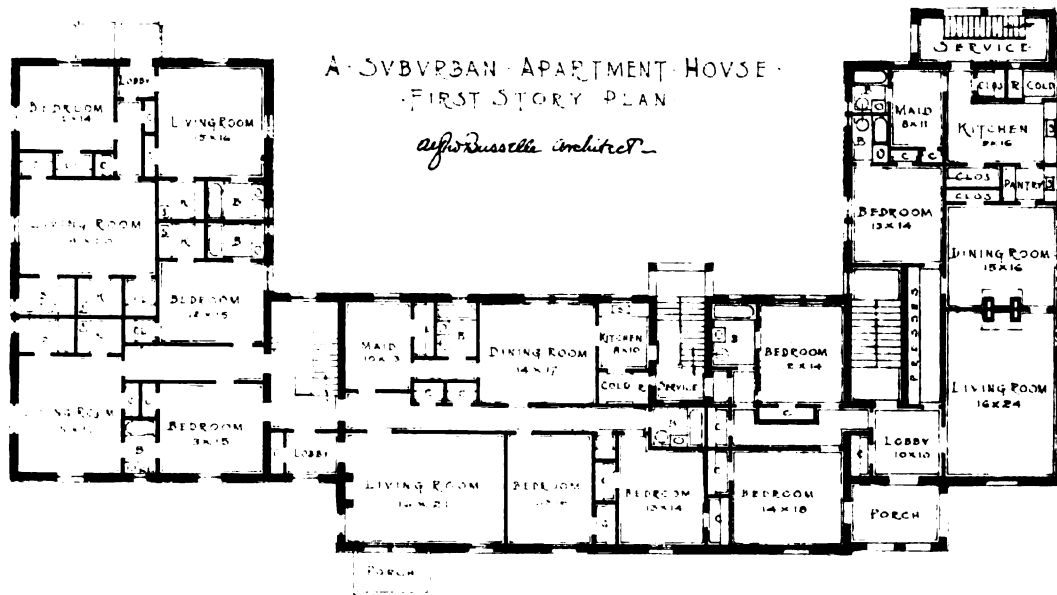
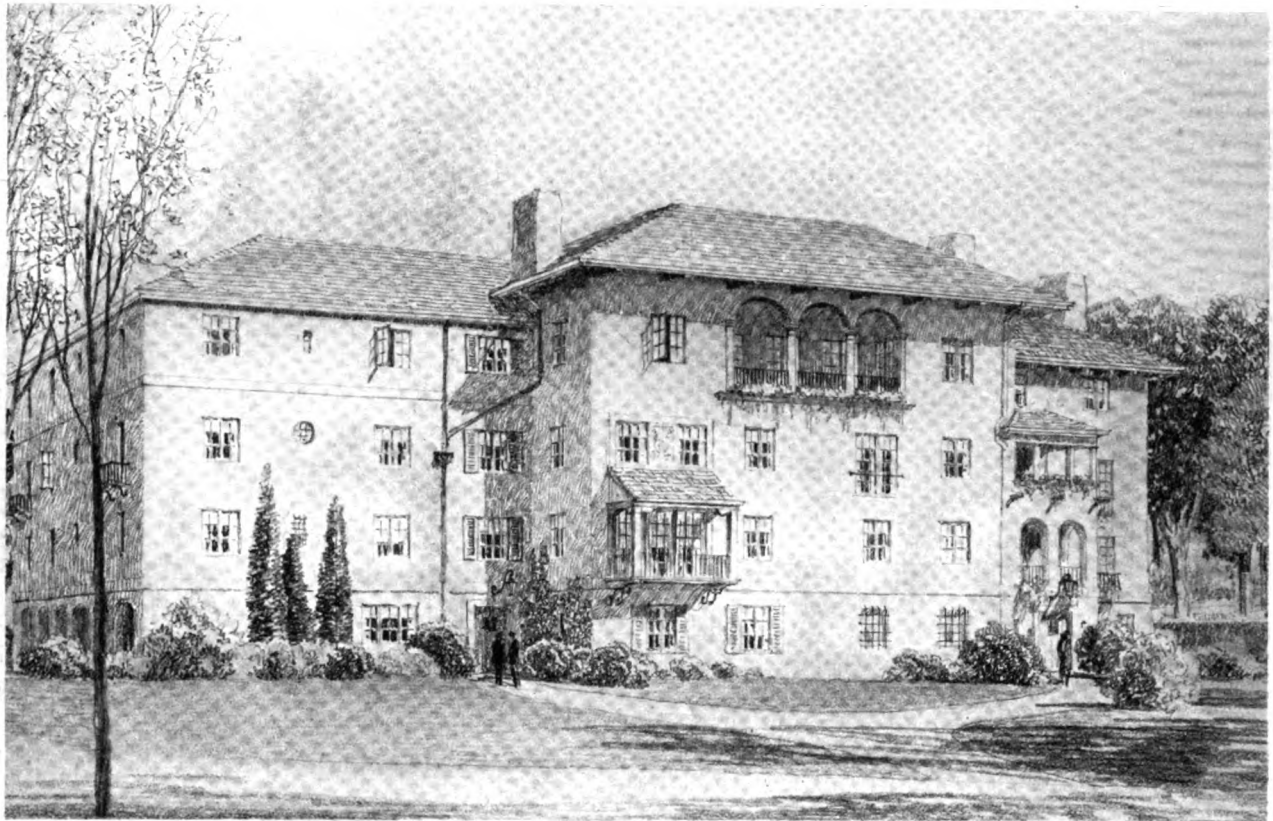
“If the Langleys do dine with you, which they will probably be very glad to do, try to give the dinner an air of artistic distinction. They are doubtless used to the usual glitter of Delmonico’s. Let the illumination of your apartment be by candles and the general effect soft and glowing rather than brilliant. In the menu incorporate some odd, unusual dishes. If possible serve an imported wine in tall glasses of rare color. I recall once supping with one of the great architects of two decades ago who served pink champagne. He confided to me afterward that it came from a vintage that had been a failure, and that he had been able to purchase seventy cases of it at a low figure. It made him the talk of the town and his pink champagne was considered the hall-mark of a nature so exquisite and refined that his success was assured.

“Mr. Langley may not care especially for this sort of thing, but his wife will probably be favorably impressed. Be sure to have one or two of the best procurable cigars for the gentleman, and he will be satisfied.

“But I think I have given you more than your share of advice for to-night, and Hannah has twice called in that it is time I was in bed. Seventy-two is not twenty-seven, worse luck, though there are some compensations. Were I the young blade that I used to be, I should not have you, my dear boy, to chat with of an evening. You perhaps are living my young manhood over again. It is only the hope that I may save you some of the disappointments and lead you to some of the pleasures that I am tempted to become so often,

“Your prolix but affectionate Father,

“E. C.”



Birch Burdette Long, *Del.*

Alfred Busselle, New York, *Architect*

Study, Suburban Apartment House, Westchester Co., N. Y.

## Editorial Comment

### *Signs of the Times*

IT HAS been said that anything can be proved by statistics, but, nevertheless, it is always comforting to quote them when they prove a pleasing point. The architectural world cannot fail to find satisfaction in the most recent report of the well known Dodge Corporation, which makes a specialty of compiling accurate building figures for the Metropolitan area. In considering these figures it should be borne in mind that they are but the index of what is happening throughout the country as a whole. When we learn, therefore, that the first nine months of this year exceeded a similar period in 1923 by 57 per cent. in the total cost of new construction, we can feel confident that all branches of the building industries are in a condition of increasing health.

This splendid showing has been accomplished in the face of the rather unsettled conditions always incident to a presidential election. With this factor removed, with the added reports from all over the country of increased business in other industrial lines, with the farmer restored to something more nearly approaching content, and, above all, with the clouds of financial chaos which have hovered over Europe assuming a "fair and warmer" aspect, there is every reason to believe that the block-signals are at last definitely set at "open" for the Prosperity Limited to speed on her way.

### *Practical and Pleasing Publicity*

WHILE WE are upon the absorbing subject of ourselves, we will take the liberty of quoting another letter which we think scores one for THE ARCHITECT and, perhaps, two for our advertisers. In a communication which expresses appreciation of the artistic and architectural value of the magazine the writer goes on to say:

"In addition to the architectural value I must speak of my reaction to the advertising. Not only has it appealed to me as having been selected with the same degree of care which marks the quality of the architectural plates, but, also, it would seem that none but concerns of high standing logically fall into the class of advertisers represented in THE ARCHITECT."

This is a sincere compliment to the firms represented in our issues, a compliment coming spontaneously from a practising architect to the members of the building trades whom we serve, and we are glad to be able to pass the bouquet along in print. We like

to picture them advancing to the foot-lights, receiving the flowers, and making a pretty bow.

Advertising has grown to be one of the great modern arts. If any one doubts the advances it has made in every way he has only to step into the nearest repository of circulating media, newspapers or magazines of a few decades ago, and look over a few copies. He will be amazed at the crudity of what he finds. In matters of typography and make-up, in artistic illustration and psychological appeal, in simplicity of text, truth of statement, and dignity of general presentation, the best of our present-day advertisers occupy a very high position.

This eulogy has been simmering in our consciousness for some time. The compliment which we have quoted for our own advertisers is one thing which has brought it to a boil, so to speak. Another is the consideration of one or two samples of excellent publicity which have come to the editorial desk and which we are glad to signalize as being just the sort of thing that, in our opinion, is best for the advertiser and for the architect whom he wishes to reach.

Sample number one was a modest volume having to do with bricks, and for bricks we, in common with most of mankind, have always had a weakness. Brick, it seems, occupies a unique position in the world of building materials. Under ordinary conditions it falls, economically, midway between wood and stone, being more durable than the former and less formal than the latter. Through years of association we think of brick as an almost ideal material for a permanent, well-to-do home. Any literature which brings home this fact and which stimulates the architectural mind to the possibilities and refinements of skilful, carefully wrought brickwork is much to be commended. Such an architectural aid is the volume to which we refer. It is called "English Precedent for Modern Brickwork," and is an excellently printed and illustrated volume which owes its origin to the enterprise of the American Face Brick Association of Chicago.

This is the best sort of publicity for a worthy cause. The illustrations, selected with great intelligence by Mr. R. Randal Philips of "Country Life," London, and by Messrs. Elmer Bennett and Gordon Robb, architects of New York and Boston, show strikingly what charming effects may be obtained by a careful study of pattern as well as by the further refinements of cut, molded and rubbed brickwork. The book is

altogether a workmanlike affair, and one which should be useful in many an architectural office. Its publication is one of the encouraging signs of an intelligent appreciation of their field by one of the great building trades.

Another instance of the same sort is that of the series of brochures which are being published by the Associated Tile Manufacturers. These are attractively printed monographs on various chapters in the development of ceramics, considered with the scientific accuracy of the archeologist. The author of the text, Rexford Newcomb, is Professor of the History of Architecture at the University of Illinois. Professor Newcomb is not out to sell his readers tile. He does not show you a picture of Mr. T. Percival Thorndyke's swimming-pool and tell you that you can make your client's shower-bath look just as pretty as that. No, the designs in the latest number of these monographs are taken from German and French authorities or from clay tablets that were red-hot news some seven thousand years ago. Amusing illustrations show us how the tiles were made and the ingenious tools that were used. Accurately colored plates are an additional stimulus to turn the pages until the last is reached and then to call the office librarian and say, "File this; it is too good to lose."

In another field, a specialized branch of wood-working, we are pleased to signalize the intelligent and tasteful publicity given to its products by the American Seating Company of Chicago. Upon first consideration it might appear difficult to make the subject of church equipment particularly interesting except to architects having immediate need of such articles. This is accomplished, however, by an exceptionally attractive series of brochures dealing with various church problems. There are many merits in these small pamphlets. The press-work and typography are of a high order and the title or cover pages might well be preserved for the lettering alone. The illustrative material is charming in character and, especially, we have found the text stimulating and interesting. We read it as literature, not as advertising copy. We feel sure that this dignified and elevated method of approach is the proper way to interest professional men. Give them something which they will wish to keep not only for its practical value but also for its own beauty, and an advantageous relation has been established.

We pointed out the attractiveness of this sort of intelligent publicity to one of our architectural friends and he thoroughly agreed with us but indicated possible danger. "You're quite right," he

(Continued on page 273)

## PLATES FOR DECEMBER

<b>FEDERAL RESERVE BANK BUILDING, Cleveland</b>			
WALKER & WEEKS, Cleveland, <i>Architects</i>			
Exterior . . . . .	Plate	XLIX	
Detail . . . . .	"	L	
Entrance Feature . . . . .	"	LI	
Interior Detail . . . . .	"	LII	
<b>THE ANDREW FREEDMAN HOME, New York</b>			
JOSEPH H. FREEDLANDER AND HARRY ALLAN JACOBS, New York, <i>Asso. Architects</i>			
Exterior . . . . .	Plate	LIII	
Detail, Grand Concourse Entrance . . . . .	"	LIV	
Detail, Walton Avenue Façade . . . . .	"	LV	
Detail, Loggia . . . . .	"	LVI	
<b>AMERICAN RADIATOR BUILDING, New York</b>			
RAYMOND M. HOOD, New York, <i>Architect</i>			
Exterior . . . . .	Plate	LVII	
Detail . . . . .	"	LVIII	
Detail . . . . .	"	LIX	
<b>HOUSE, MR. PERSIFOR FRAZER, Chestnut Hill, Philadelphia</b>			
ROBERT RODES MCGOODWIN, Philadelphia, <i>Architect</i>			
Exterior. (Plan on back) . . . . .	Plate	LX	
Detail, Garden Front . . . . .	"	LXI	
Forecourt . . . . .	"	LXII	
<b>MASONIC TEMPLE, Stamford, Conn.</b>			
EMMENS & ABBOTT, Stamford, <i>Architects</i>			
Exterior. (Plans on back) . . . . .	Plate	LXIII	
Detail . . . . .	"	LXIV	
<b>HOUSE, MR. W. GRIFFIN GRIBBEL, Chestnut Hill, Philadelphia</b>			
ROBERT RODES MCGOODWIN, Philadelphia, <i>Architect</i>			
Exterior. (Plans on back) . . . . .	Plate	LXV	
Garden Front . . . . .	"	LXVI	
Detail, Entrance Front . . . . .	"	LXVII	
Garage . . . . .	"	LXVIII	

<b>MEADVILLE HIGH SCHOOL, Meadville, Pa.</b>			
W. G. ECKLES CO., New Castle, Pa., <i>Architects</i>			
Main Entrance. (Plans on back) . . . . .	Plate	LXIX	
Entrance to Auditorium . . . . .	"	LXX	
<b>FIRST CHURCH OF CHRIST SCIENTIST, Meriden, Conn.</b>			
ORR & DELGRELLA, New Haven, <i>Architects</i> ; LORENZO HAMILTON, <i>Associate</i>			
Exterior . . . . .	Plate	LXXI	
<b>CONVERTIBLE HOUSES, THE QUEENSBORO CORPORATION, Jackson Heights, N. Y.</b>			
C. F. & D. E. McAVOY, Long Island City, <i>Architects</i>			
Exterior. (Plans on back) . . . . .	Plate	LXXII	

### SKETCHES AND DRAWINGS

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<b>STUDIES</b>	
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STUDY, House, Scarsdale, N. Y. W. Stanwood Phillips, New York, <i>Architect</i>	Page 218
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STUDY, Suburban Apartment House, Westchester Co., N. Y. Alfred Busselle, New York, <i>Architect</i>	Page 222

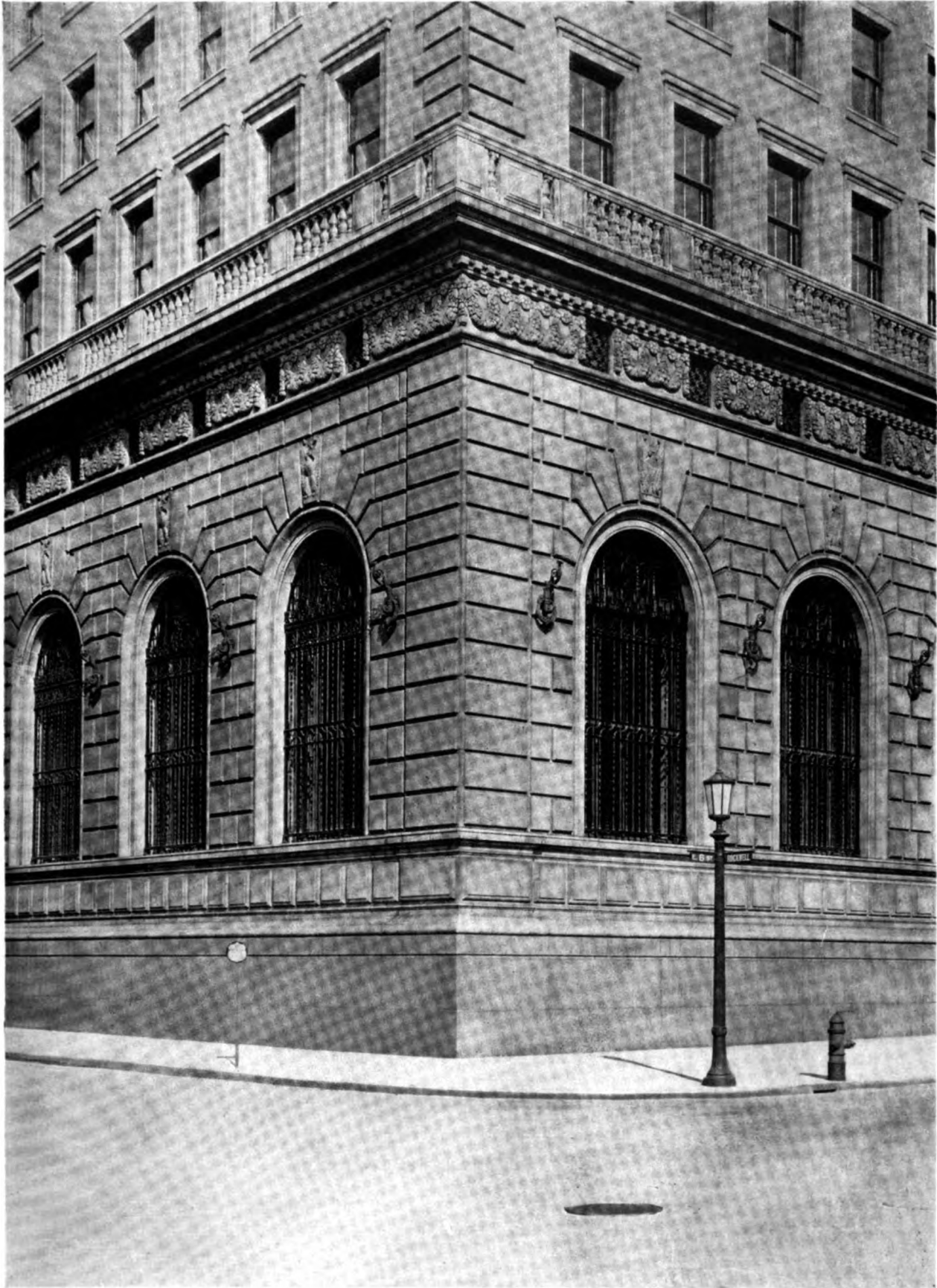


E. L. Fowler, *Photo*

Walker & Weeks, Cleveland, *Architects*

Federal Reserve Bank Building, Cleveland





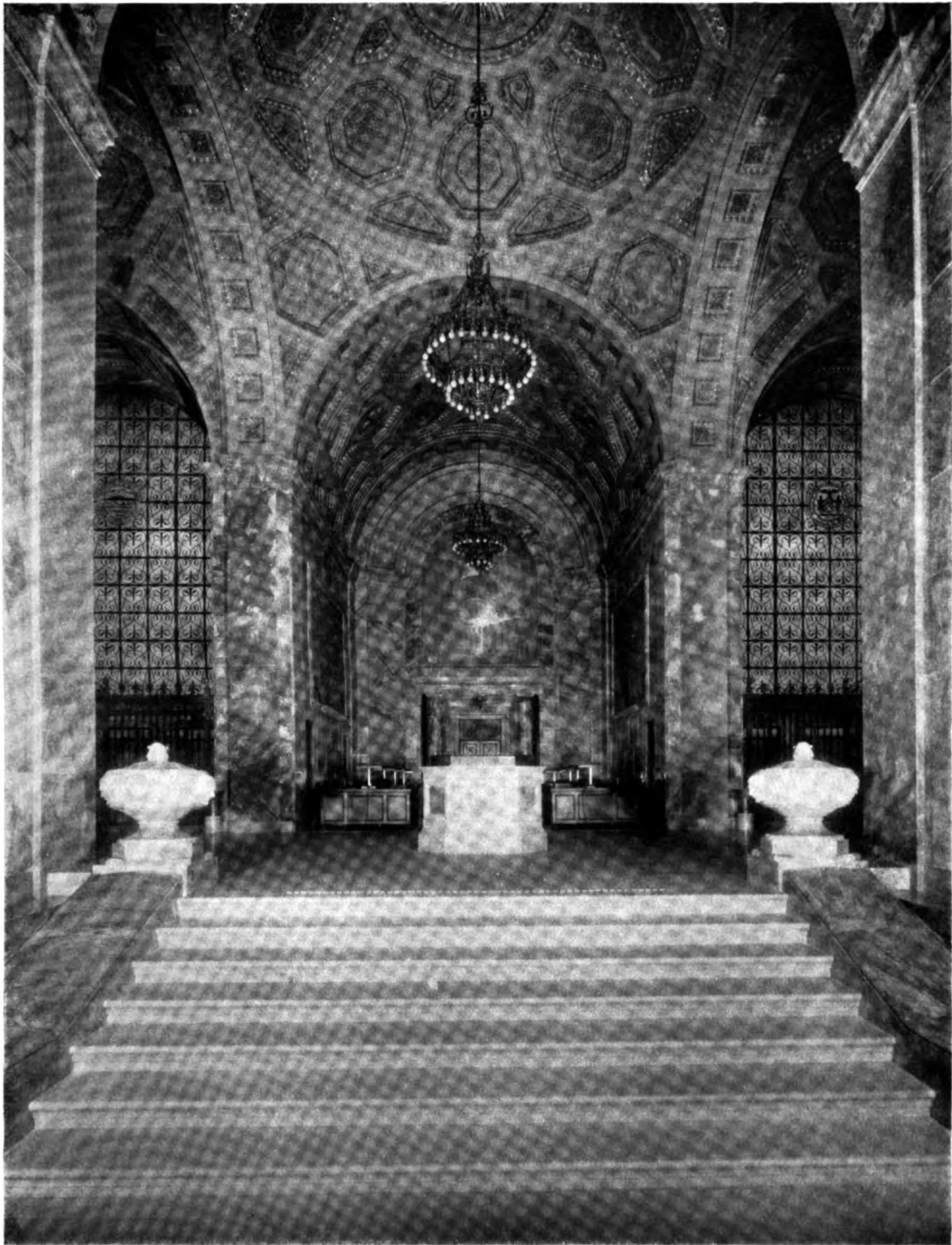
E. L. Fowler, *Photo*

Walker & Weeks, Cleveland, *Architects*

Detail, Federal Reserve Bank Building, Cleveland







E. L. Fowler, *Photo*

Walker & Weeks, Cleveland, *Architects*

Entrance Feature, Federal Reserve Bank Building, Cleveland



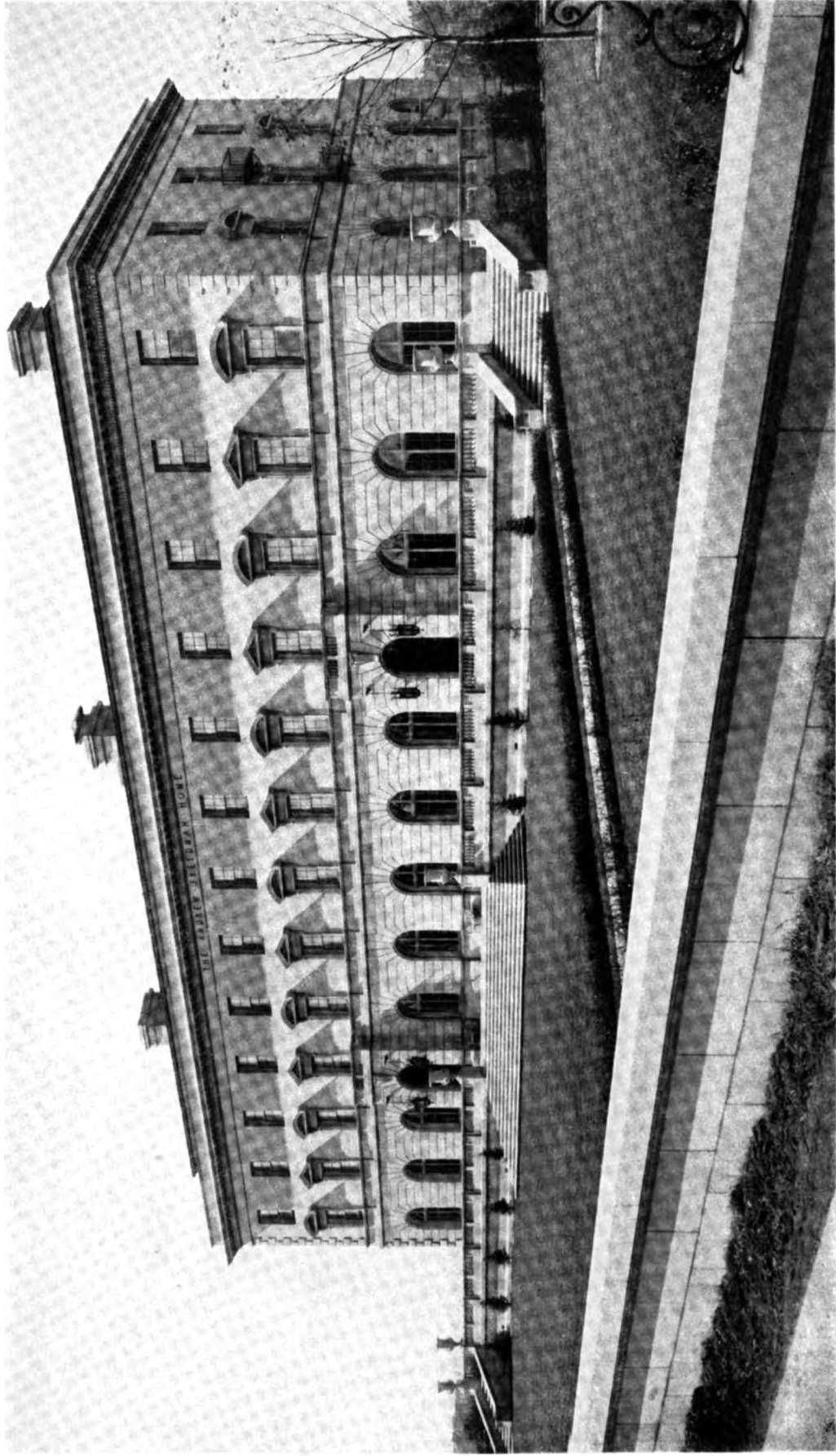


E. L. Fowler, *Photo*

Walker & Weeks, Cleveland, *Architects*

Interior Detail, Federal Reserve Bank Building, Cleveland





Drix Duryea, *Photo*

The Andrew Freedman Home, Grand Concourse, New York  
Joseph H. Freedlander and Harry Allan Jacobs, New York, *Asso. Architects*





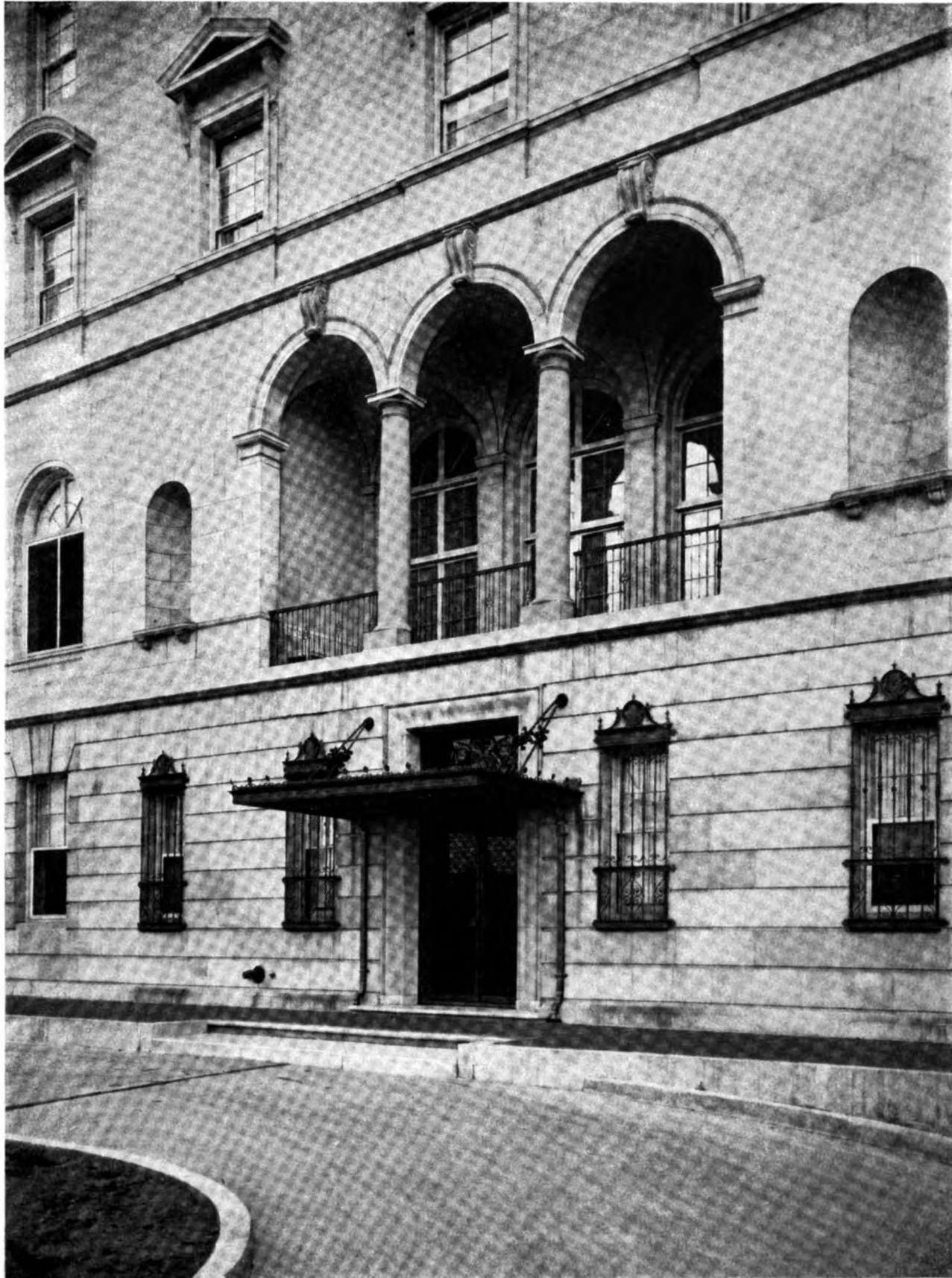
Drix Duryea, *Photo*

Joseph H. Freedlander and Harry Allan Jacobs, New York, *Asso. Architects*

Detail, Grand Concourse Entrance, The Andrew Freedman Home, New York







*Drix Duryea, Photo*

*Joseph H. Freedlander and Harry Allan Jacobs, New York, Asso. Architects*

*Detail, Walton Avenue Façade, The Andrew Freedman Home, New York*





Drix Duryea, *Photo*

Joseph H. Freedlander and Harry Allan Jacobs, New York, *Asso. Architects*

Detail, Loggia, The Andrew Freedman Home, New York





Amemiya, *Photo*

Raymond M. Hood, New York, *Architect*

American Radiator Building, 40 West 40th Street, New York





Amemiya, *Photo*

Raymond M. Hood, New York, *Architect*

Detail, American Radiator Building, 40 West 40th Street, New York







*Anemiya, Photo*

Raymond M. Hood, New York, *Architect*

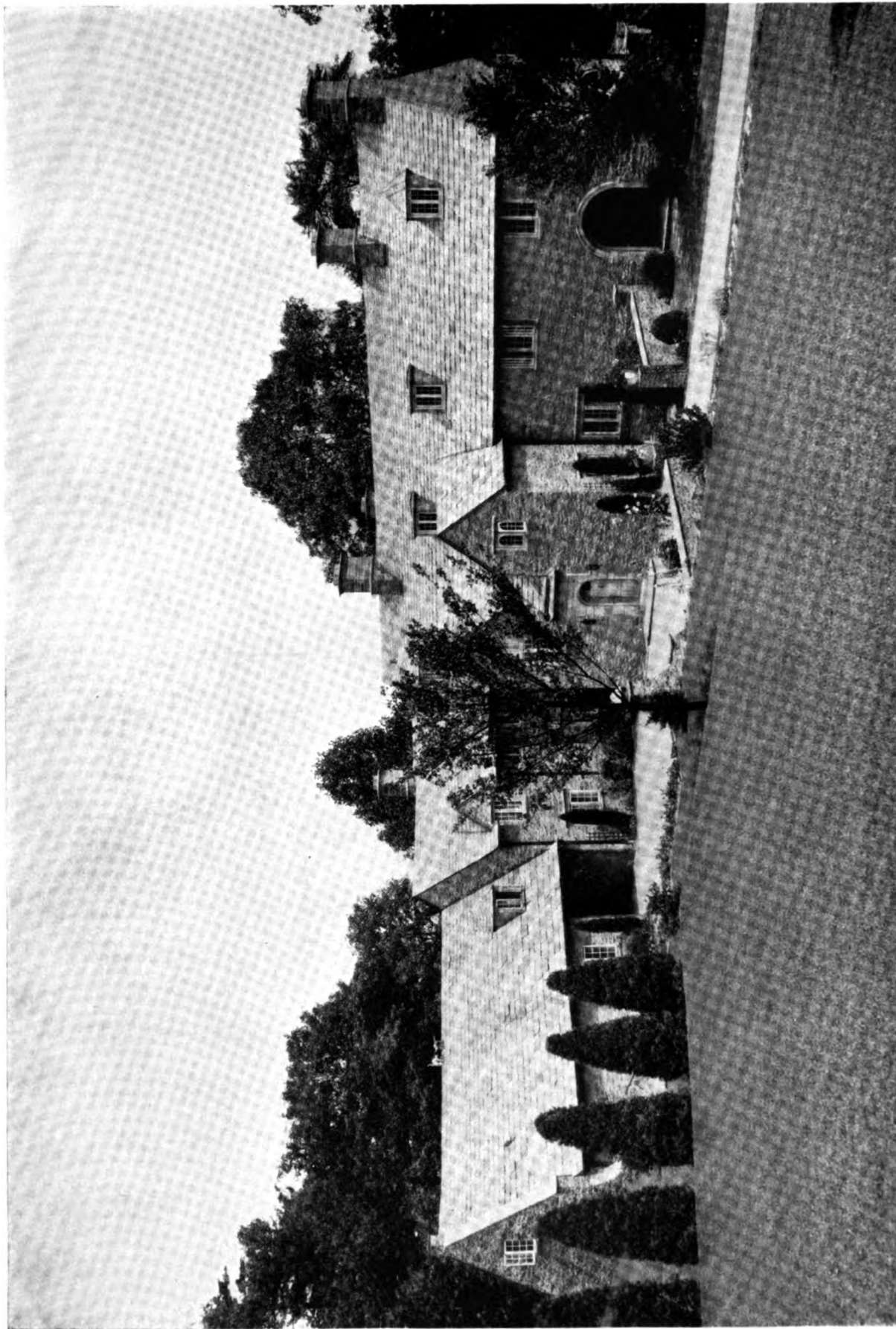
Detail, American Radiator Building, 40 West 40th Street, New York



December, 1924

THE ARCHITECT

Plate LIX



Philip B. Wallace, *Photo*

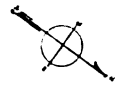
Robert Rodles McGoodwin, Philadelphia, *Architect*

House, Mr. Persifor Frazer, Chestnut Hill, Philadelphia. (Plan on back)

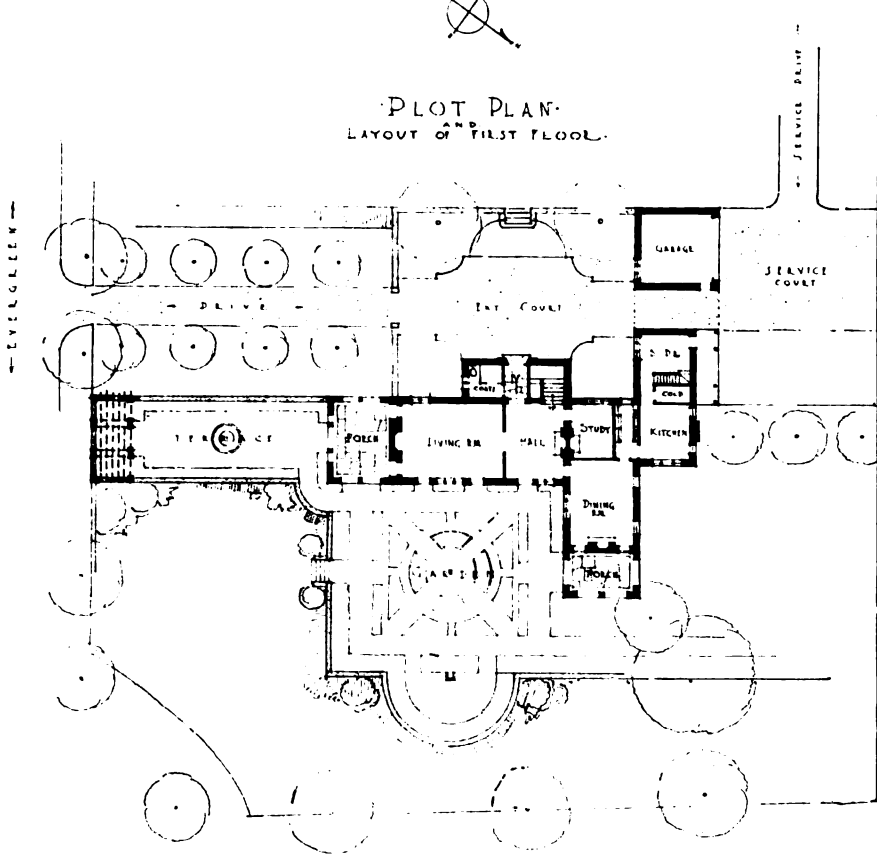
COUNTRY HOUSE  
**PERSIFOR FRAZER**  
 CHELSEA, N.Y.  
 ROBERT L. McGOODWIN  
 ARCHT.



GARDEN ELEVATION.



PLOT PLAN  
 LAYOUT OF FIRST FLOOR.





Philip B. Wallace, *Photo*

Robert Rodes McGoodwin, Philadelphia, *Architect*

Detail, Garden Front, House, Mr. Persifor Frazer, Chestnut Hill, Philadelphia





Philip B. Wallace, *Photo*

Robert Rodes McGoodwin, Philadelphia, *Architect*

Forecourt, House, Mr. Persifor Frazer, Chestnut Hill, Philadelphia



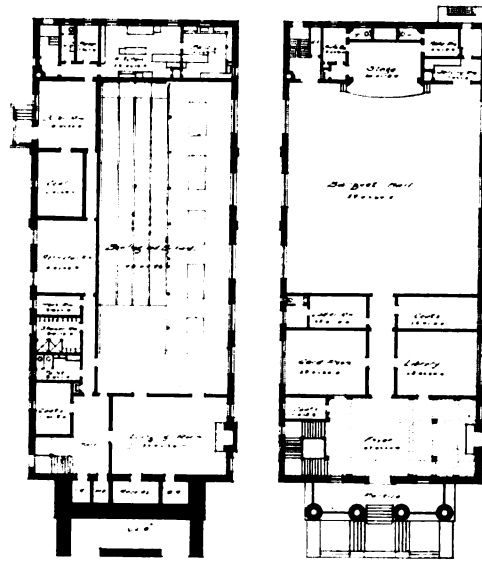




Publishers Photo Service, *Photo*

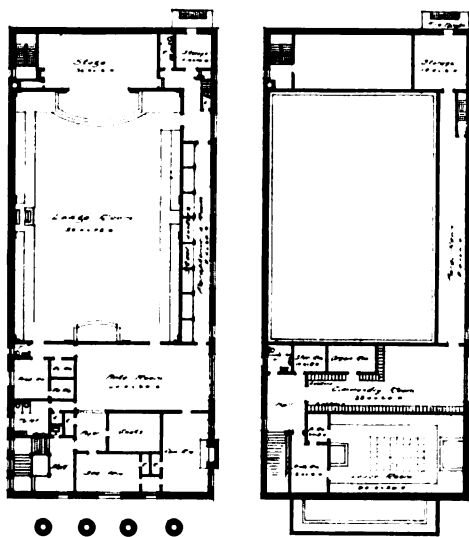
Emmens & Abbott, Stamford, *Architects*

Masonic Temple, Stamford, Conn. (Plans on back)



*Boyards Floor Plan*

*Light Floor Plan*



*Second Floor Plan*

*Masonry Floor Plan*

Plans, Masonic Temple, Stamford, Conn.  
 Emmens & Abbott, Stamford, Architects

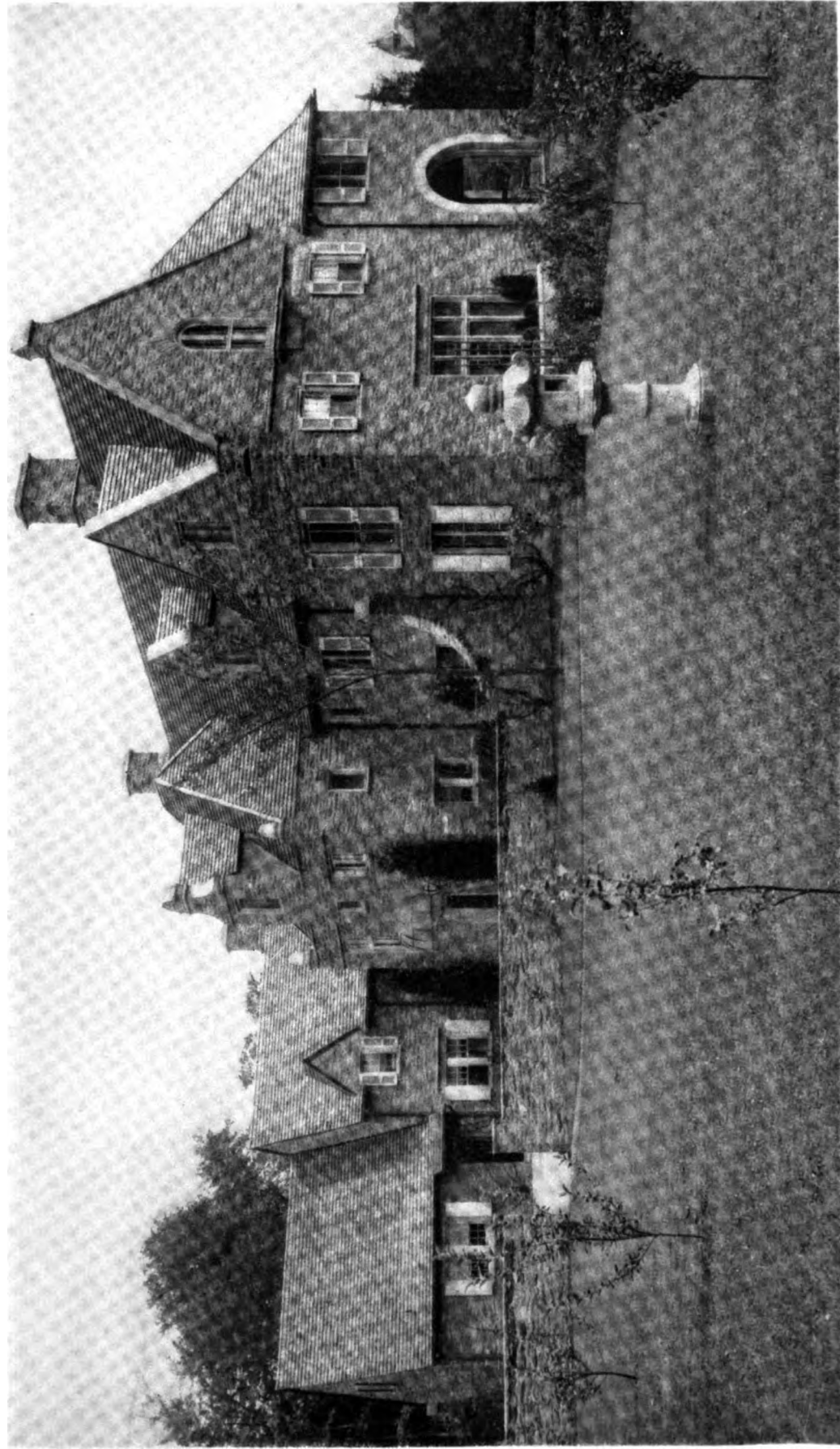


*Publishers Photo Service, Photo*

*Emmens & Abbott, Stamford, Architects*

Detail, Masonic Temple, Stamford, Conn.



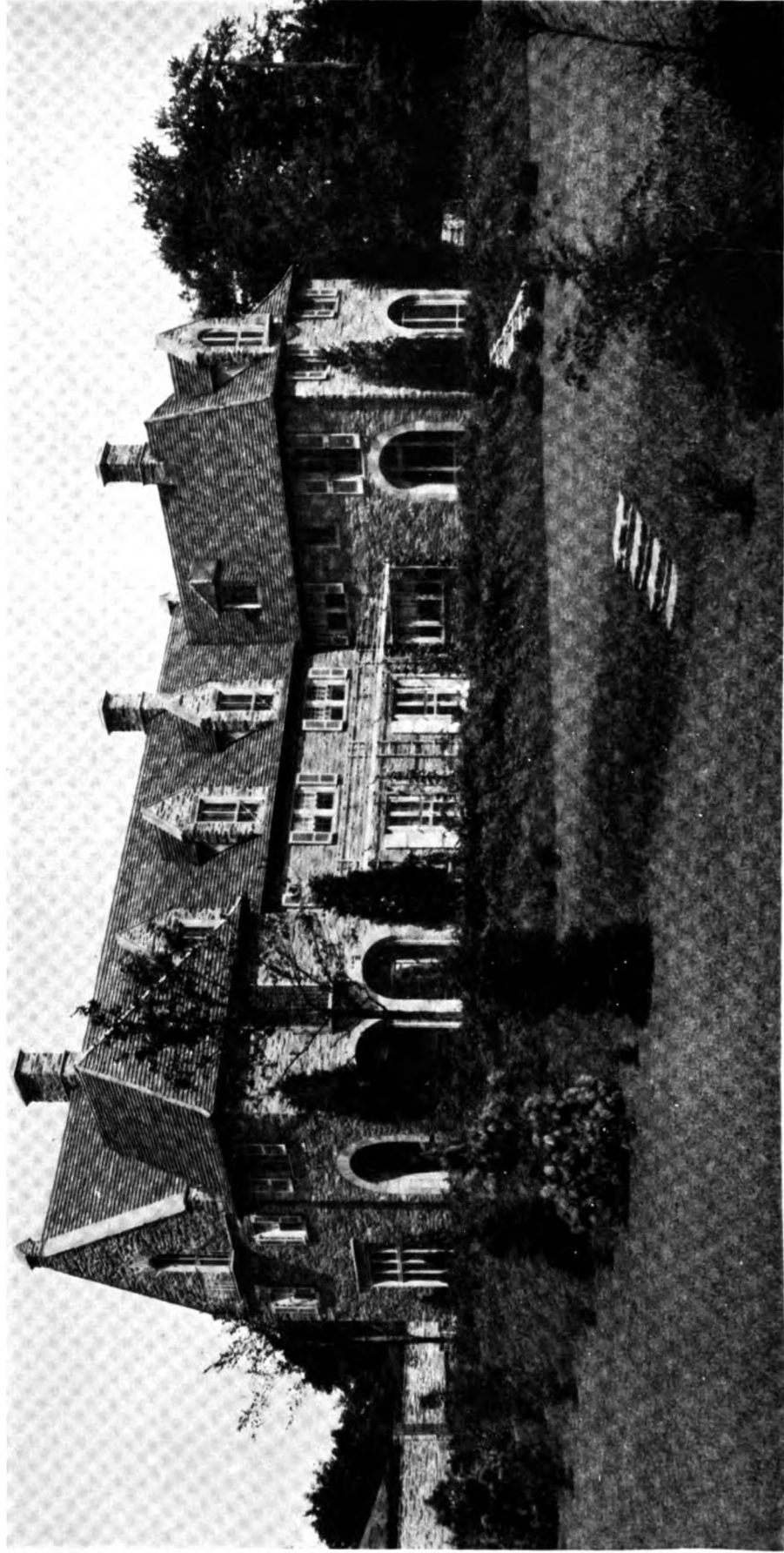


Philip B. Wallace, *Photo*

House, Mr. W. Griffin Gribbel, Chestnut Hill, Philadelphia. (Plans on back)

Robert Rodas McGoodwin, Philadelphia, *Architect*





Philip B. Wallace, Photo

Garden Front, House, Mr. W. Griffin Gribbel, Chestnut Hill, Philadelphia

Robert Rodas McGoodwin, Philadelphia, Architect







Philip B. Wallace, *Photo*

Robert Rodes McGoodwin, Philadelphia, *Architect*

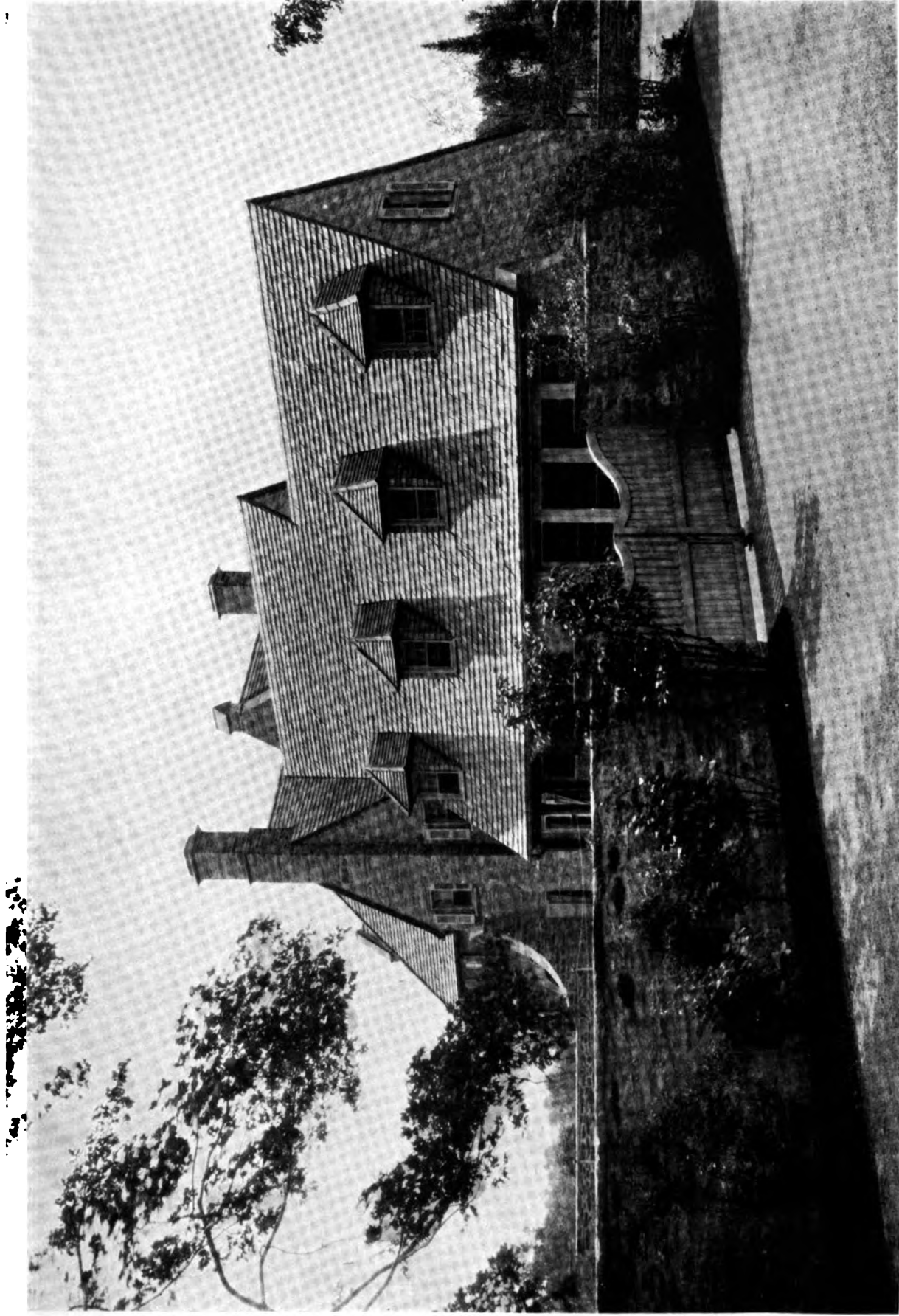
Detail, Entrance Front, House, Mr. W. Griffin Gribbel, Chestnut Hill, Philadelphia



December, 1924

THE ARCHITECT

Plate LXVIII



Philip B. Wallace, *Photo*

Garage, Mr. W. Griffin Gribbel, Chestnut Hill, Philadelphia

Robert Rodes McGoodwin, Philadelphia, Architect



December, 1924

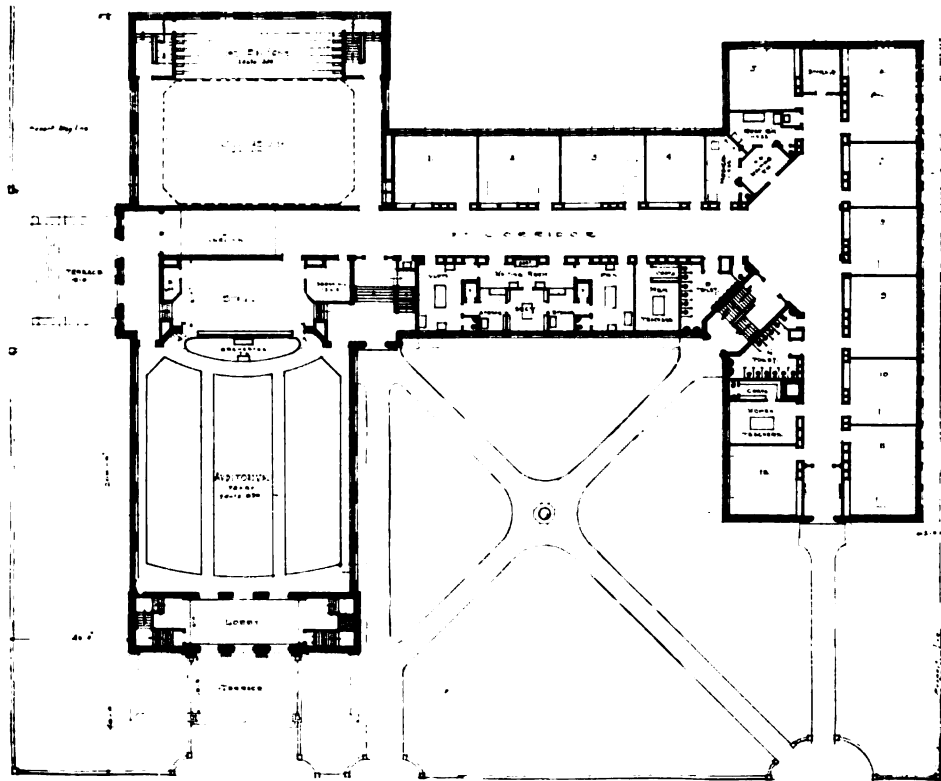
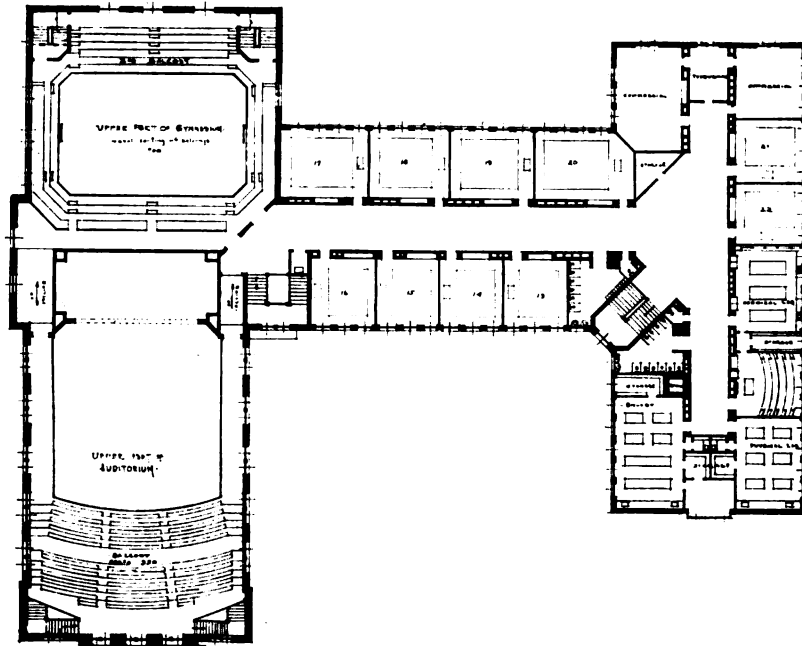
THE ARCHITECT

Plate LXIX



W. G. Eckles Co., New Castle, Pa., Architects

Main Entrance, Meadville High School, Meadville, Pa. (Plans on back)



Plans, Meadville High School, Meadville, Pa.

W. G. Eckles Co., New Castle, Pa., Architects

December, 1924

THE ARCHITECT

Plate LXX

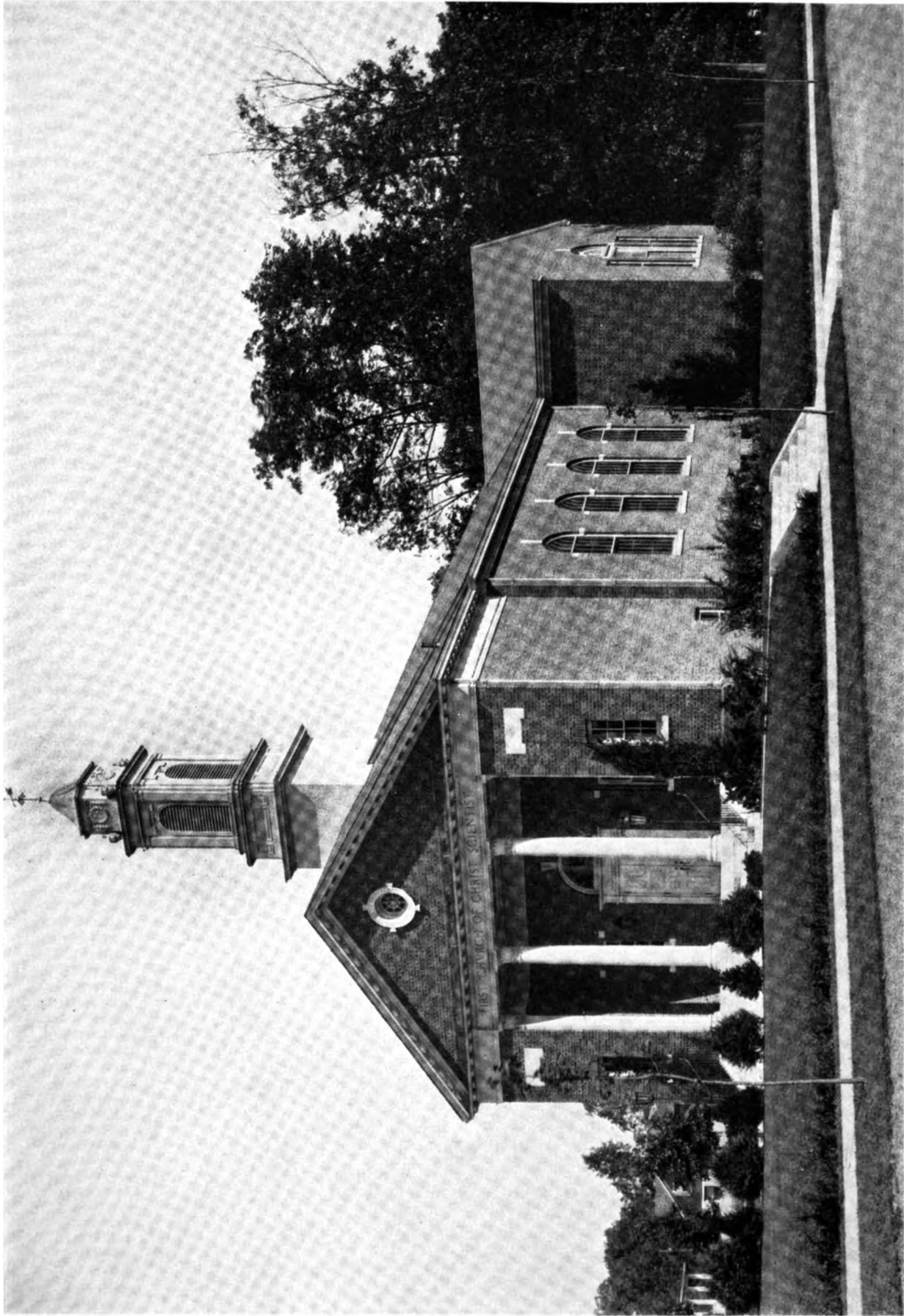


Entrance to Auditorium, Meadville High School, Meadville, Pa.

W. G. Eckles Co., New Castle, Pa., Architects







Shaw, Photo

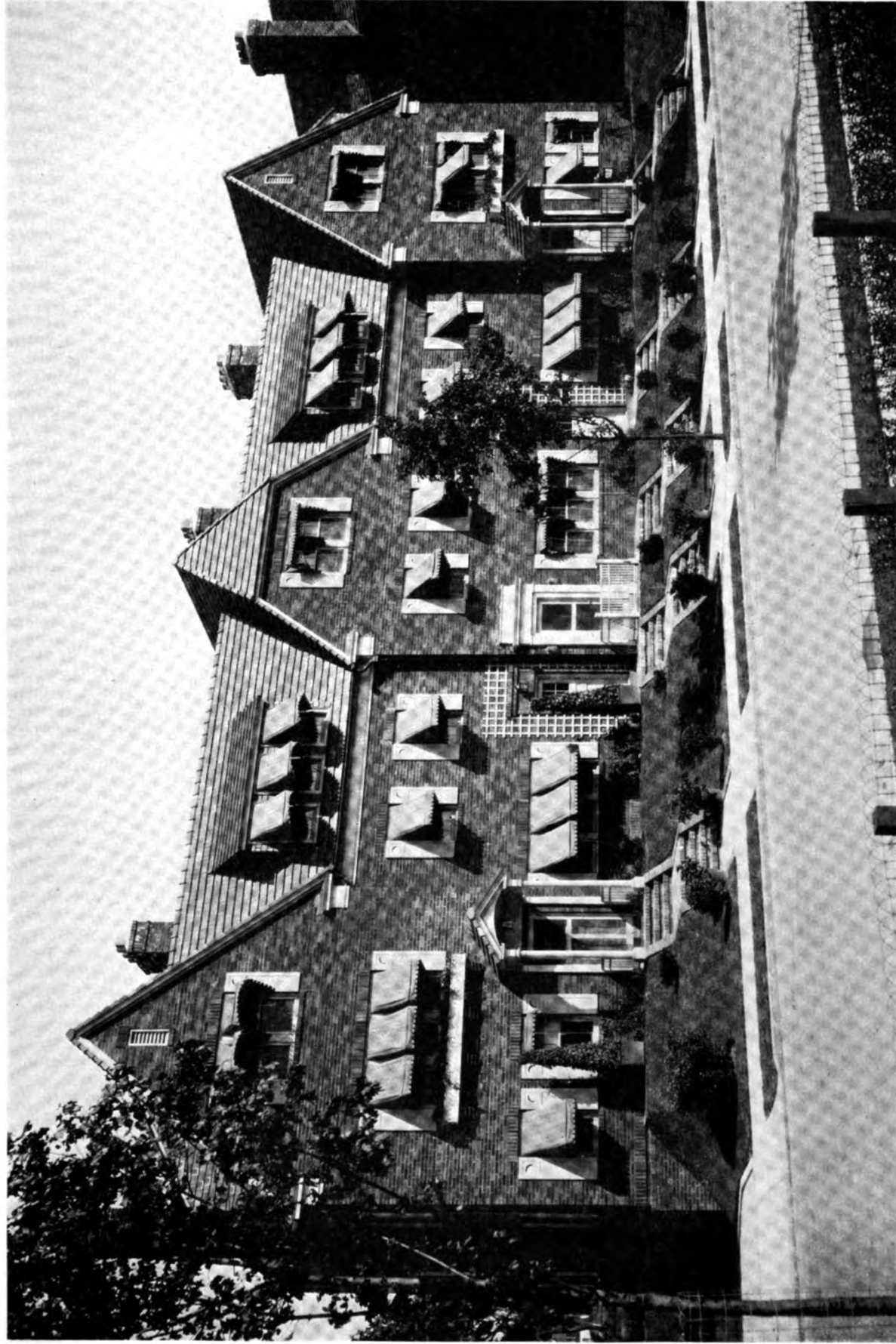
First Church of Christ Scientist, Meriden, Conn.  
Orr & delGrella, New Haven, Architects; Lorenzo Hamilton, Associate



December, 1924

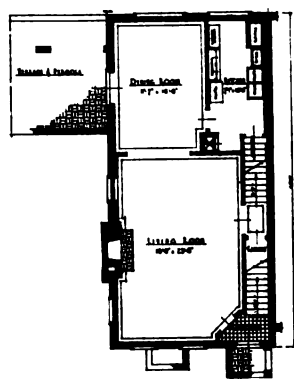
THE ARCHITECT

Plate LXXXII

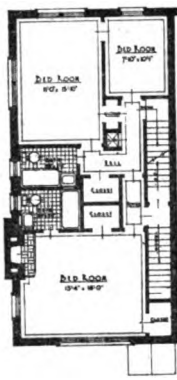


Wurts Bros., Photo

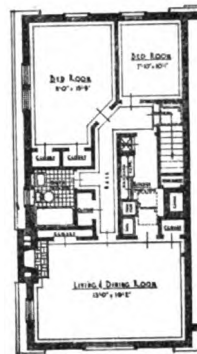
Convertible Houses, The Queensboro Corporation, Jackson Heights, New York. (Plans on back)  
C. F. & D. E. McAvoy, Long Island City, Architects



First Floor Plan



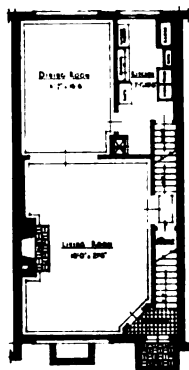
Second Floor Plan



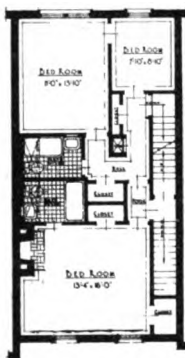
Third Floor Plan

**-TYPE-A-**  
 Located at East End of Grand of First Street  
**CELLAR PROVIDES SPACE FOR TWO CARS**  
 Cellar & Garage shown in No. 11995  
 See Type C, Section 6 Column

C F & D E McAvoy  
 Located C. L. Suite  
 140 WEST 11th Street  
**McAvoy Convertible Plan**  
 Electric shown 1.1 Car



First Floor Plan



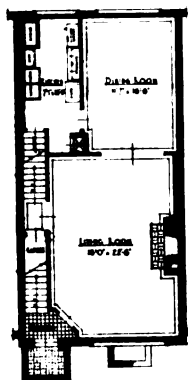
Second Floor Plan



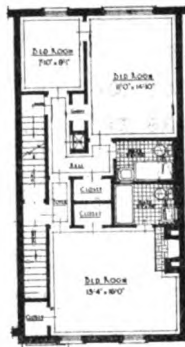
Third Floor Plan

**-TYPE-B-**  
 Located West of East Grand of First Street  
**CELLAR PROVIDES SPACE FOR TWO CARS**  
 Cellar & Garage shown in No. 11995  
 See Type C, Section 6 Column

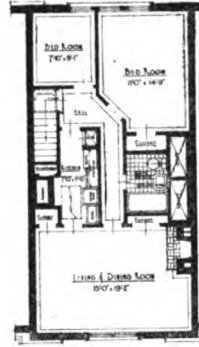
C F & D E McAvoy  
 Located C. L. Suite  
 140 WEST 11th Street  
**McAvoy Convertible Plan**  
 Electric shown 1.1 Car



First Floor Plan



Second Floor Plan



Third Floor Plan

**-TYPE-C-**  
 Located at The Corner of East Grand of First Street  
**CELLAR PROVIDES SPACE FOR TWO CARS**  
 Cellar & Garage shown in No. 11995

C F & D E McAvoy  
 Located C. L. Suite  
 140 WEST 11th Street  
**McAvoy Convertible Plan**  
 Electric shown 1.1 Car

Plans (patents applied for), Convertible Houses, Jackson Heights, New York

C. F. & D. E. McAvoy, Long Island City, Architects

End Houses, Plan "A"; Next to Ends, Plan "B"; Center House, Plan "C"

## Editorial Comment

(Continued from page 224)

said, "they're doing that sort of thing splendidly just now, but the deuce of it is I don't dare open some of the books that are laid on my desk. I'd never get through any work if I did. I guess I just can't afford to be too blamed educated."

### *Look Up, Not Down*

THE SLOGAN forming the heading of this paragraph is well known to all members in good standing of the Optimists Club and their sister sorority, the Pleased Polyannas. Its exhortation urges mankind to be of good cheer and to raise his eyes to the everlasting hills. We might apply the same suggestion to a disgruntled critic of our American pride, the sky-scraper, who says that whether or not they are well designed, they are of small importance because no one ever sees them. Speaking of lower New York, he admits grudgingly that the Standard Oil Building shows an interesting profile seen from across the harbor, "almost in spite of itself." This is offering the rose thorn first. But the crabbed creature hastens to reëntrench himself in his disapproval by adding, "for the millions who fill the pavements the sky-scraper, as a tall, cloudward building, does not exist."

To this silly observation, which is completely untrue, we should make no reply did it not serve as a convenient handle for an idea of our own. All architects know that the question of visibility, of what the man in the street can actually see of a building from a near-by point of view, from the moment the sky-scraper began to evolve, has been a matter for serious consideration. This consideration has resulted in a general simplification of what may be called the shaft of a tall building as differentiated from the comparatively few stories which form the base and those which make up the crown of the design. This is instanced in so many hundreds of inspiring towers of recent construction that it is not necessary to pick out single examples. To see these buildings all one has to do is to look up, not down. To be sure, one does not see them in their entirety or to the best advantage if one takes a position with his nose flattened against the side wall. But people are not expected to assume this posture. Certainly many of us daily pass by some beautiful building which we might well see if we raised our eyes without thinking of so doing, but this is just as well. Beauty constantly before us becomes stale and uninteresting. We cannot quite live up to a diet of constant esthetic enjoyment. We would miss that thrill

which lies in wait for us when we round some corner and on our eyes flashes the vision of a sunlit shaft silhouetted against the sky. Something in it snatches us up to the clouds. We don't want to live there, but we like it once in a while, and as for being insensible to it, that is nonsense.

The millions "who fill the pavements," we feel sure, get a tremendous "kick" out of the towering masses of steel and masonry which surround them. It is often subconscious and inarticulate, but it is there. To feel its impact one has only to raise the angle vision slightly, and, in the language of to-day, "You'd be surprised!" But some people prefer to look, not up, but in the general direction of the subway.

### *The Modern Note*

THE TENDENCIES of modern design would appear to be away from the conventional classic, especially in the treatment of some of the more recent office buildings. Nearly every city in the United States bears evidence to this fact. Drawings submitted in competition are less and less subservient to the old rules of formal cornice and classic order. A more romantic note is creeping into our architecture. It is more inspired, more vital, more native.

That this is refreshingly appreciated in the high places of architectural education is illustrated by a recent report of Professor William A. Boring, who speaks for the School of Architecture of Columbia University. Professor Boring states the case eloquently when he says:

"It is now fashionable in America to liken our tendencies and our probable decline to those of Rome, citing as proof the resemblance of American public buildings to those of Rome. While our stadiums and places of public assembly are not unlike those of the ancients, the majority of our buildings are of a new system of construction and are defined by new requirements.

"This requires us in our teaching to guide students to personal and independent thought in design, and to acquaint them with the achievements of the past, and those truths of beauty which consciously or unconsciously control all artists.

"Training in architecture might well be defined as leading from instruction to reproductive imagination, from this to productive imagination, and finally to vision, that divine sense with which genius is endowed and which we endeavor to cultivate in the lesser mortals who have to work for it."

It is this fine open-mindedness on the part of our educators, this realization that the beauties of the past and those of the future are but links in the chain of continuity, this ability and willingness to meet the new artistic impulses that are struggling for expression that cannot fail to give great hope to those who feel that our national genius has only just now begun to express itself. Columbia is fortunate in having at the head of its great architectural department a man who can truly accomplish the difficult feat of facing the future without turning his back on the past.

### *Mr. Murchison Says* —

Now is the winter of our discontent made glorious summer by this son of New York, this Mr. Lowry who demonstrated that one can build about as cheaply in the winter as in the summer. Now everybody is talking winter construction. The thrifty bricklayer is rubbing his hands and figuring on buying a closed car with an exhaust heater in which to get to his work quickly.

In a building operation about 50 per cent. of the work of skilled mechanics is under shelter so the contractor can figure that only half his men will be exposed. He can resort to tables and he can ascertain that from November to March the temperature goes below freezing 63 days in New York, 72 days in Chicago, 83 days in Denver, and 105 days in St. Paul. Hardly ever in Cuba.

The Fuller Company believes that construction work is impossible on only fourteen days' average out of each year. The Hoover Committee is inclined to think brick masonry should show a saving of about 15 per cent. in winter, against which is the cost of protection and heating.

### *No Treat to Us!*

As AN accident insurance risk, it seems to us that winter construction is more hazardous to the men. It's bad enough to have the ironwork foreman invite you to walk across a sixteen-foot span, but if it happens to be in winter and the girder is covered with ice, we flatly refuse.

Vice-President Johnny Kilpatrick of the Fuller Company says he has investigated the steel work question, and that in his opinion there is no difference in the hazard between winter and summer work. He happened to play end on the Yale team for several years, and of course an iron erector's job seems easy to him after that.

### *Cooking the Concrete*

CANADIAN CONTRACTORS think nothing of putting in mass concrete at thirty degrees below zero. Thin walls and slabs are easily possible in a temperature of ten or twenty below freezing.

They often set up a nice little portable boiler plant to thaw out the snow and ice and to heat up the aggregates and the water for concrete mixing. By this method the concrete as it is poured into the forms is often at 60 degrees, and when it gets into the forms it retains its heat just as corn on the cob does. And an ear of corn is the hottest thing we know.

As to the extra cost of winter building, the Hoover Committee, after a nation-wide investigation, estimates it as averaging 3½ per cent. The highest cost, 6.61 per cent., was in Massachusetts, and the lowest, 0.63 per cent., in New Jersey.

Naturally, the larger the job the lower the percentage, and in many cases it seems that the construction work as a whole can be done cheaper in winter than in summer.

### *Uneasy Lies the Golden Crown*

THERE IS still a super-heated controversy raging anent the American Radiator Company's new building on West Fortieth Street in New York. The brick walls are jet black and the structure is surmounted by a mass of blunt golden finials—all in real gold-leaf. Some like it, others do not. It certainly has had publicity. Its golden crown flashes in the sunlight. It reminds us of an important-looking colored gentleman showing a very expensive and new set of gold teeth. Some New Yorkers, proud of their clear atmosphere, feel that the building should have been erected in Pittsburgh, where in the haze of smoke and soot only the gilded finials would be visible. They fear that some visitor will think that the building was once white.

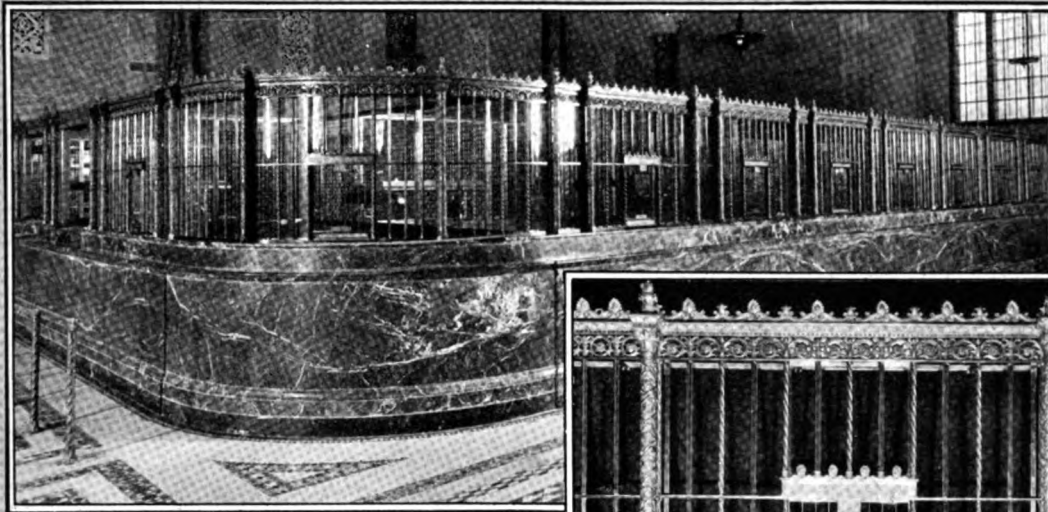
### *Why Not Build Now?*

BUILDING COSTS throughout the country seem to be fairly well stabilized. Some of the materials are down a little and labor seems to be in a sort of coma. There have been no raises and no cuts in wages lately, and that old bugbear of the industry, the bonus, does not seem to be so prominent just now as it has been.

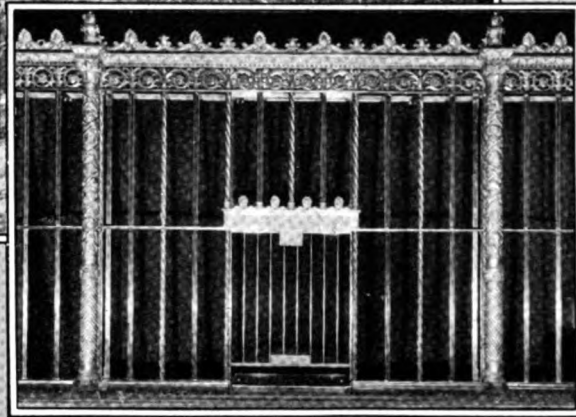
### *A Quiet Evening*

ONE OF the most interesting evening's entertainments that we can think of would be to have a joint

(Continued on page 276)



Counter screen of Bowery Savings Bank, New York City, York & Sawyer, Architects. Fabricated by William H. Jackson Company.



Section of counter screen, Bowery Savings Bank, New York City.

# Anaconda Architectural Bronze Extruded or Drawn Shapes and Mouldings

The Bronze Counter Screen of the Bowery Savings Bank fittingly illustrates the ornamental effects possible when Anaconda Extruded Bronze Shapes are combined with Bronze Castings. Anaconda Extruded Shapes are accurate to dimensions and conform in every detail to the Architects' drawings. The lines are clean and sharp, and the surface of the metal so smooth that it requires little if any machining.

Anaconda Bronze Shapes are advantageously used for windows, grills, doors, mouldings, directory frames, thresholds, etc.

The Extrusion Department of The American Brass Company at Ansonia, Conn., and Kenosha, Wis., will be pleased to co-operate with Architects who contemplate the use of ornamental bronze.

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GENERAL OFFICES: WATERBURY, CONNECTICUT

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 Waterbury, Conn., Buffalo, N. Y.  
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In Canada: ANACONDA AMERICAN BRASS LIMITED, NEW TORONTO, ONTARIO



*Mr. Murchison Says—**(Continued from page 274)*

meeting of the Business Agents, Contractors, and Architects. And let each one ask the others as many questions as he likes. They would all have to be searched when they entered the room. And the meeting would probably last several weeks. And the casualties would be terrific. And the questions would never be answered.

THE THREE T's are inextricably tangled in the development of our Great American Cities. Traffic, Transportation, Transit. People are flocking to the metropolitan centers. Ford and the General Motors are straining every nerve "To Have the Boys Out of the Trenches by Christmas," but this time the Petrol Pacifist means Out of the Subway by Christmas and into his new Ford (which is now selling on the installment plan).

The main streets are getting so crowded that horses and pedestrians are positively in the way, and when they tear up all the surface-car rails and substitute giant motor-buses, then indeed will life be one dizzy whirl. As long as the tracks are on the street, one has a fairly definite idea where the cars are going. But the buses! Every once in a while they whang into each other, and both go over with a crash.

*Super Streets for Super Cities*

THE CHIEF ENGINEER of the Transit Commission in New York City says we must immediately have half a billion dollars' worth of new subways, with two super streets, three decks high, running the length of Manhattan Island, the lower street for electric trains, the center one for truck deliveries to stores and warehouses, and the topmost one for pleasure cars and hearses. So kindly design your new buildings accordingly, with several ground floors.

Any elevated streets, sidewalks, or railways are bound to meet with a tremendous lot of opposition. Two elevated structures have lately been removed in New York, one on Forty-second Street and the other on the upper end of Sixth Avenue. To the residents and business people of those thoroughfares a new lease of life has come. They look up to the sky. They think they are in the country.

*A Bright Copper*

THE POLICE COMMISSIONER of New York City has just published a pamphlet which he has sent to all the local architects. It is his idea of a civic center, and it is some idea, after all. It revolves around the question of the Three T's, and in a logical manner,

too. He is opposed to any more bridges being located in Manhattan below Fifty-ninth Street, on account of the congestion of the streets. He wants to shunt traffic through the upper part of the city instead of through the lower districts.

And, by the same token, why should the center of the city still be where it was when the City Hall was built and when Twenty-third Street was far out in the country? Put it in the geographical center, he says, and put it where it will never be overshadowed by commercial structures.

He proposes a site twelve blocks square, at the upper end of Central Park, with a new City Hall thirty stories high, a State Building, Temples of Art and Music, War Memorials, Equestrian Statues, and everything else that goes to make up a complete and natty civic center.

As for the present buildings, he would sell the giant Municipal Building (already outgrown) for office purposes, and would make of the City Hall a Museum of Old New York. Very good for a Police Commissioner, and very good for most anybody.

*Cheer Up, Old Party!*

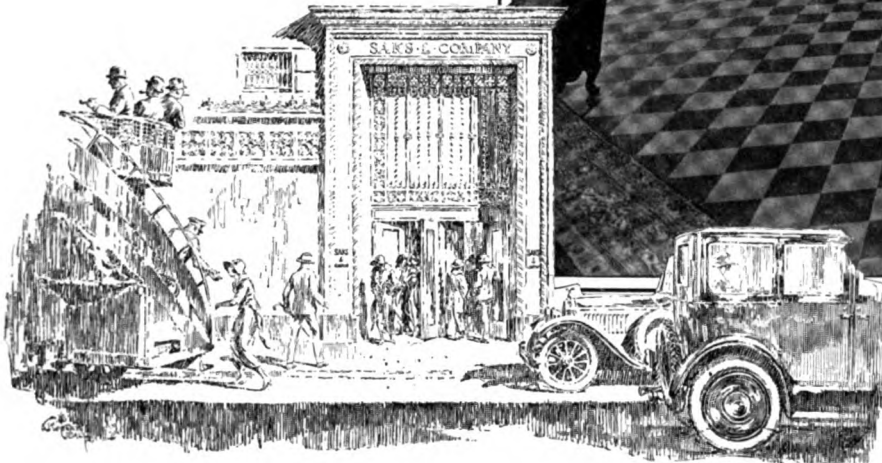
GOOD NEWS for the old ones. Despite Dr. Osler, men over forty are doing great things and men over sixty strenuously object to being scrapped. Investigators now put the masterful age at an average of fifty, workers at forty-seven, and the thinkers at fifty-two.

It seems that the chemists and physicians come into their own earliest, say about forty-one; playwrights, poets, and inventors at forty-four; novelists at forty-six; composers and actors at forty-eight; architects and artists in the early fifties. The humorists, mathematicians, and jurists come last, at about fifty-eight.

But isn't it a fact that when our hair turns gray and we sag at the knees, we can and do attack an architectural problem with infinitely more confidence and speed than we did in our early days? We don't make the rich and rare bulls we used to. There is enough wall-space in our bedrooms for the beds. We don't forget the stairs. The window-sills are not four feet above the floor.

And it seems that men grow more versatile in their declining years as well. George du Maurier illustrated "Punch" for thirty-eight years, and then wrote "Trilby" when he was sixty. William de Morgan, whose vocation was art and ceramics, wrote his first novel, "Joseph Vance," at sixty-six.

Saks and Company's beautiful new store, Fifth Avenue and 50th Street, New York. Architects: Starrett and Van Vleck, New York. Gold-Seal Rubber Tile and Gold-Seal Treadlite Tile installed by Bonded Floors Company. Club-like in its comforts and decorations, the Men's Shop owes much of its dignity to the handsome Treadlite Tile floor, in mahogany and light brown.

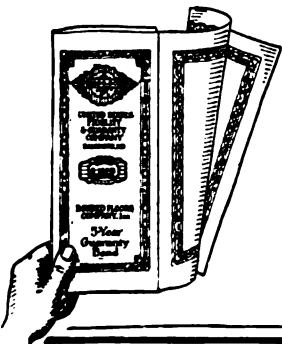


## In Fifth Avenue's Newest Store

New and modern down to the last detail, small wonder that Saks-Fifth Avenue installed Bonded Floors where the utmost of attractiveness and convenience were desired. For these floors, in addition to beauty, provide restful quiet and comfort—qualities appreciated by the critical shopper.

The sixth floor, dedicated to things exclusively masculine, and the seventh, where luggage and leather goods are shown, have effective designs of Treadlite Tile in tones of brown. Customers admire both the beauty and the unassuming sturdiness of these resilient cork composition floors. In the Georgian Beauty Parlor on the third floor, Gold-Seal Rubber Tile in a rich marble effect helps to achieve an atmosphere of quiet and luxury.

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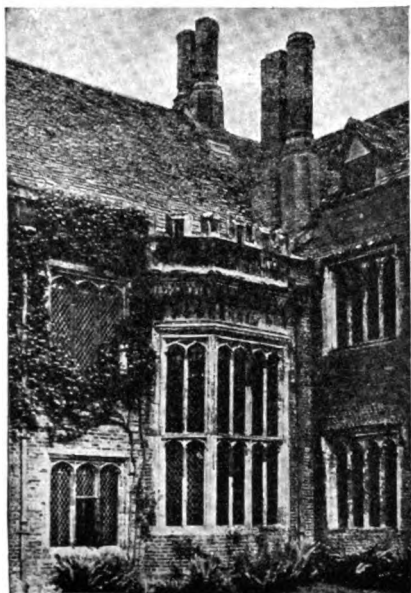
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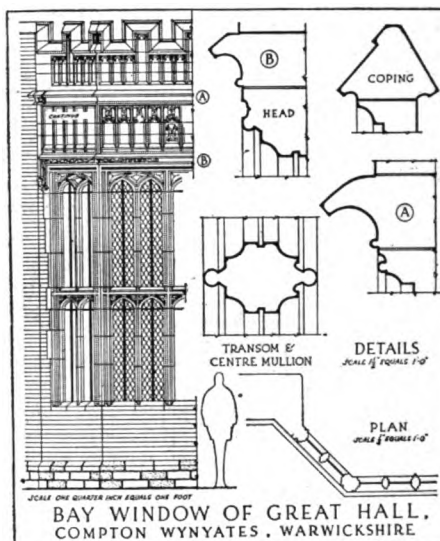


BAY WINDOW OF GREAT HALL, COMPTON WYNYATES, WARWICKSHIRE

Although the mass and stoniness of contours have obscured the pattern in the brickwork, they add beauty to the color of the walls.

24

TUDOR BRICK DETAILS



BAY WINDOW OF GREAT HALL, COMPTON WYNYATES, WARWICKSHIRE

CERTAIN parts of this fine old country house have been standing for almost 400 years. Built in rambling fashion, it constitutes a picturesque mass of rarely beautiful coloring. The walls of small, red brick with wide mortar joints, are relieved by slippers which are subtly worked out in brick of a blue tone. Added to the richness of the brick walls themselves there is the color of the moldings and facings in yellow stone, the woodwork of various gables now black with age and roofs of lichess-covered slate.

25

*Reproduction of two facing pages in "English Precedent for Modern Brickwork." The illustration shows the character of the halftone plates and measured drawings shown in the book.*

## A NEW BOOK FOR THE DRAFTING ROOM

HERE is a book—"English Precedent for Modern Brickwork"—that will be of real interest to the architect and the architectural draughtsman. The measured drawings will be helpful in the drafting room, while the halftone plates and text give a clear picture of the beauty and craftsmanship of English brickwork.

The book is especially timely since much of the best present-day American brickwork finds its inspiration in English precedents.

Among the subjects discussed in the book are: "An Appreciation for English Brickwork," "Chronology of English

Brickwork," "Tudor Brickwork," "Georgian Brickwork," "American Brickwork," "English Rubbed, Cut, Moulded Brick and Their American Counterparts," and "Bonds and Mortars in English Brickwork."

The text is illustrated by 43 halftone plates and 28 measured drawings. The colored frontispiece is by Otto Eggers.

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Detail Andrew Freedman Home, New York

Joseph H. Freedlander and Harry Allan Jacobs, *Asso. Architects*



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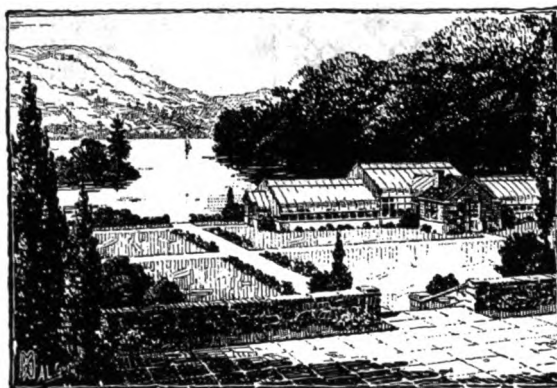
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(See Plates LIII - LVI)

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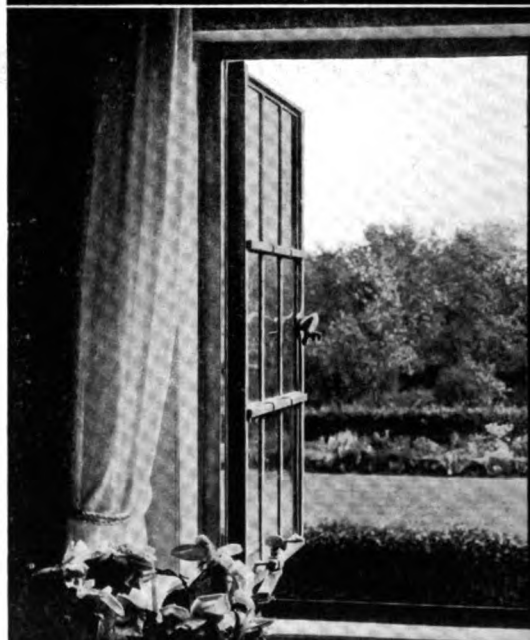
Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect

All of the plain and decorative plastering, New York Cotton Exchange, executed by

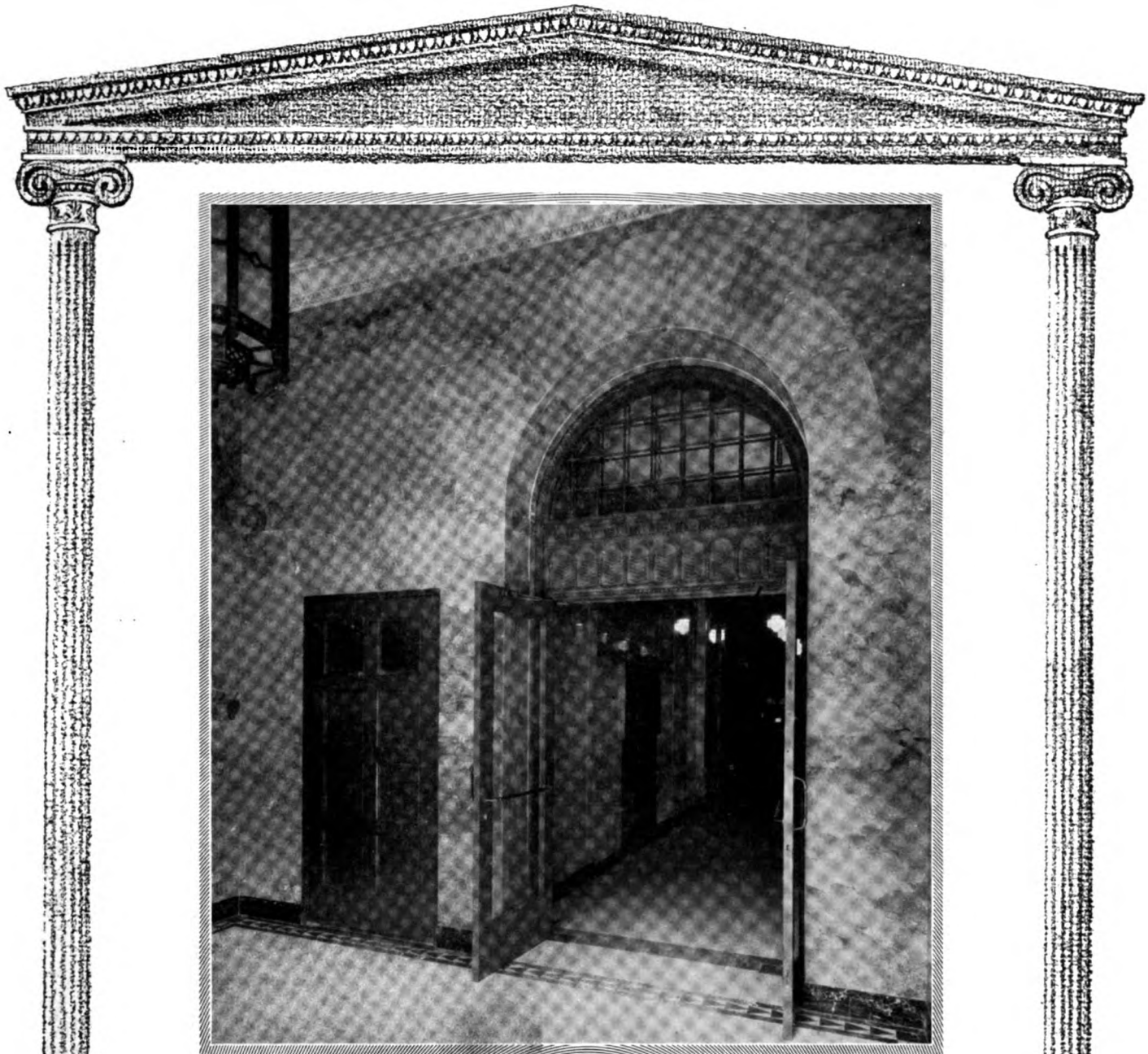
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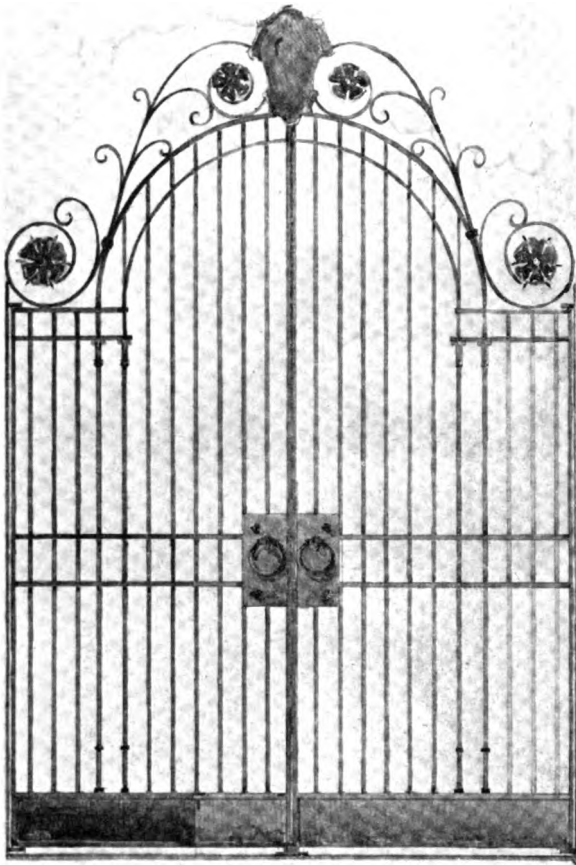
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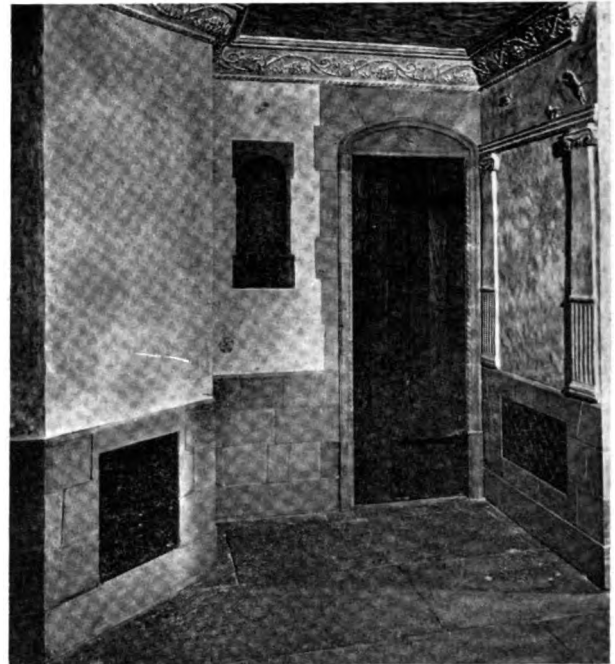
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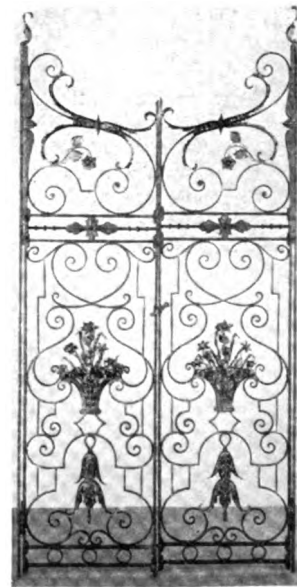
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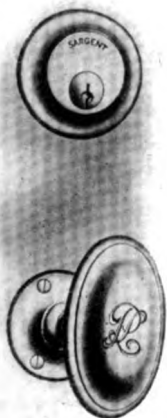
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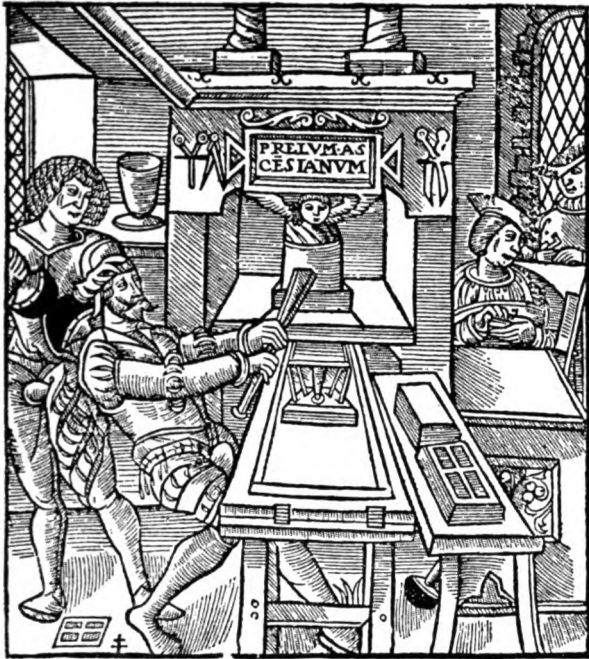
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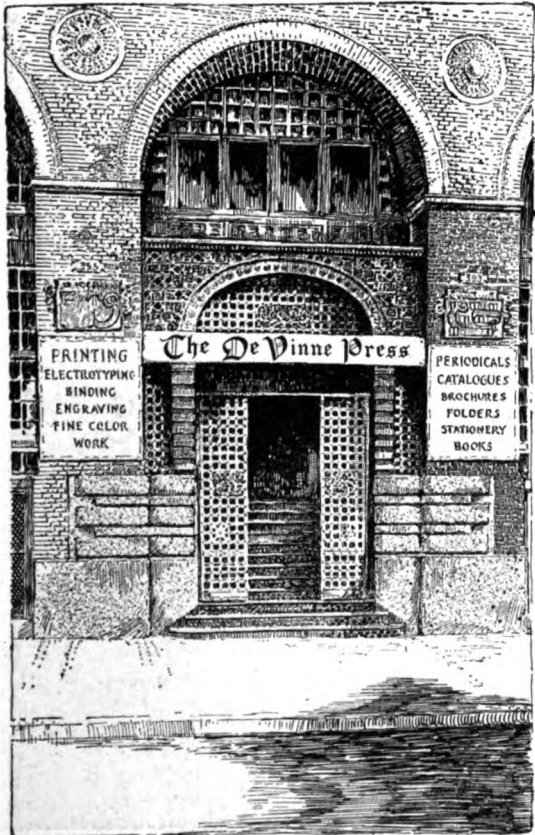
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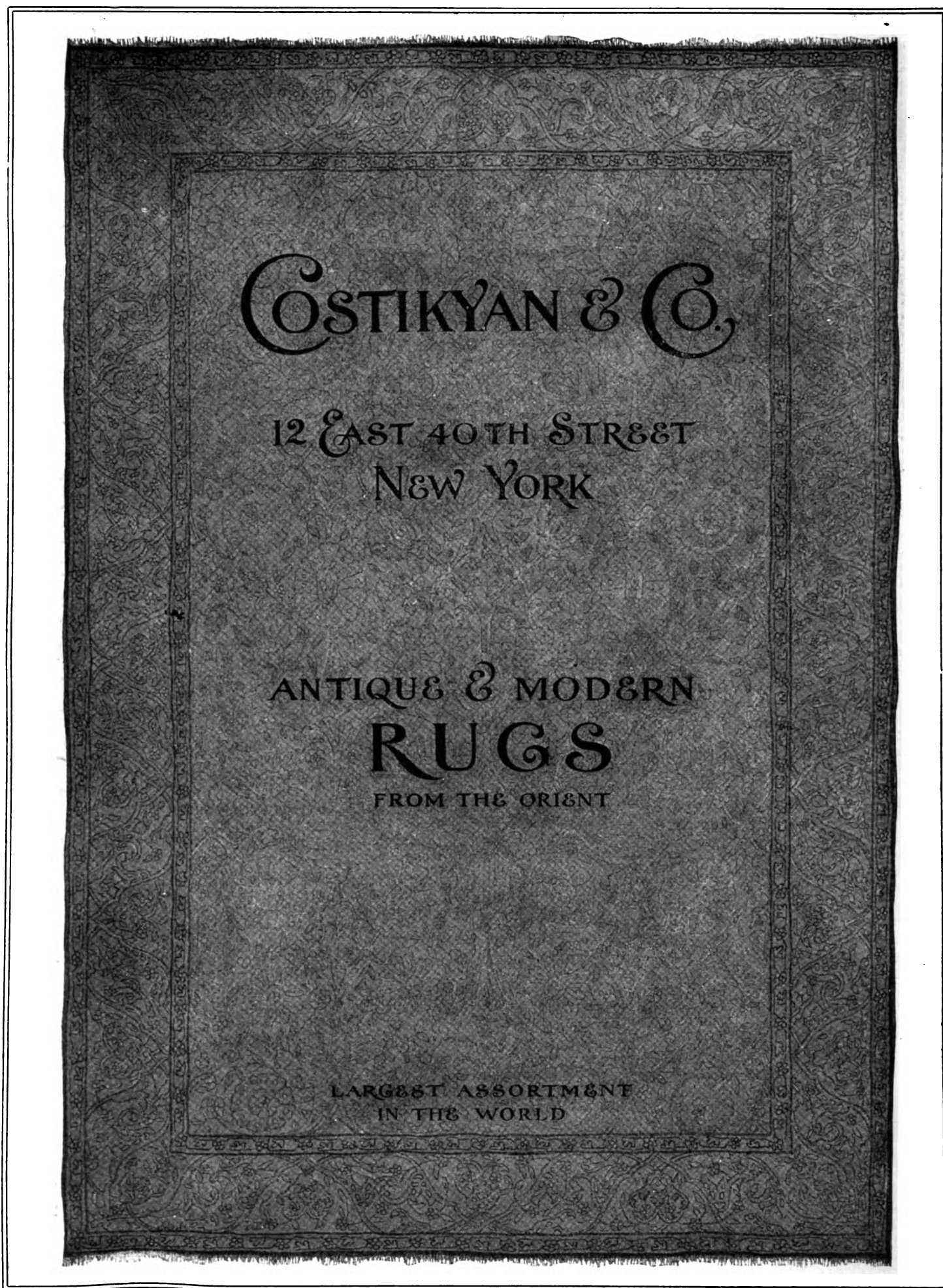
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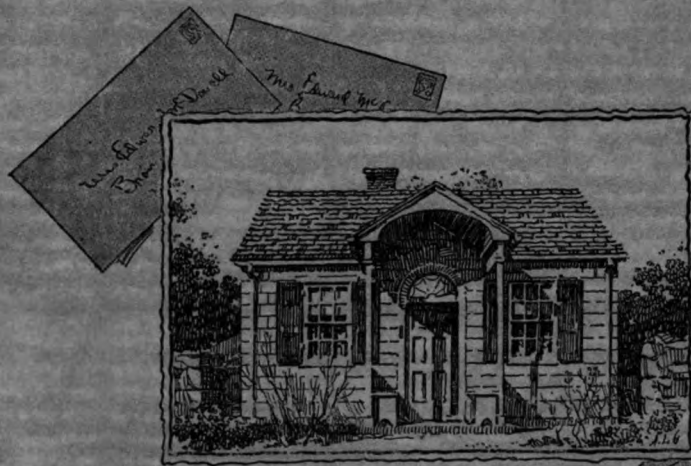
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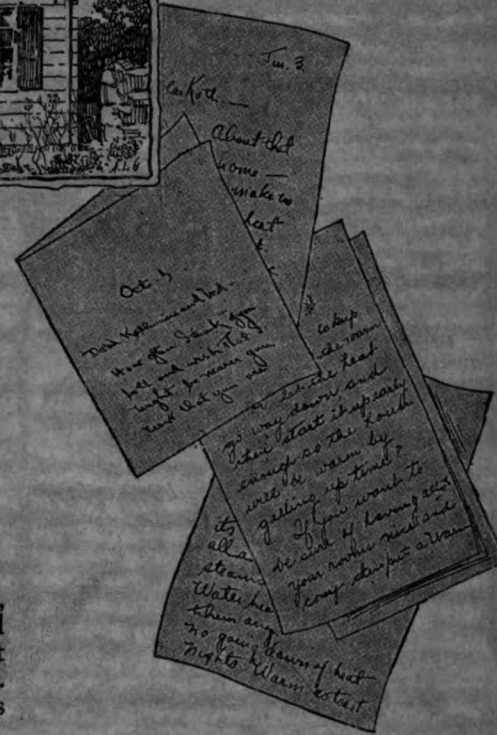
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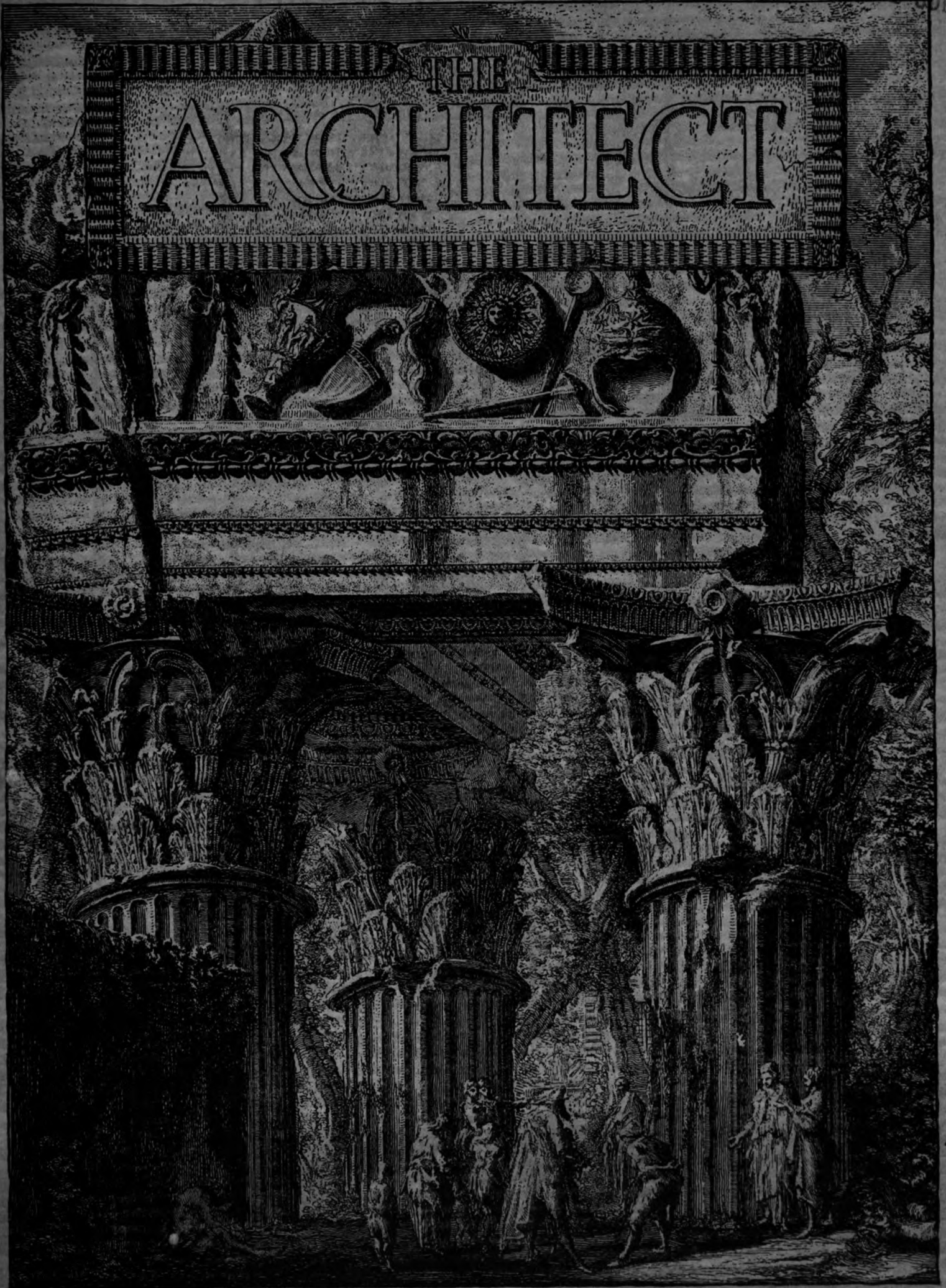
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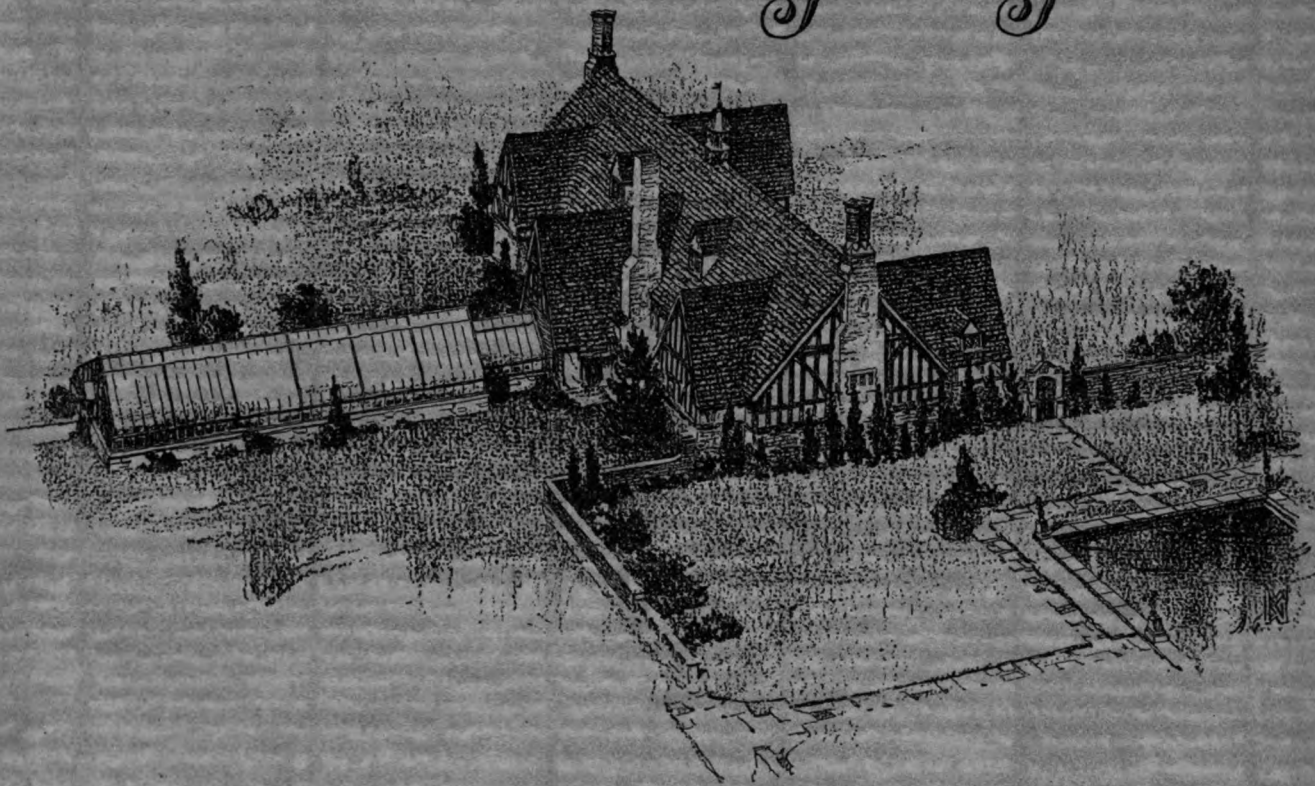


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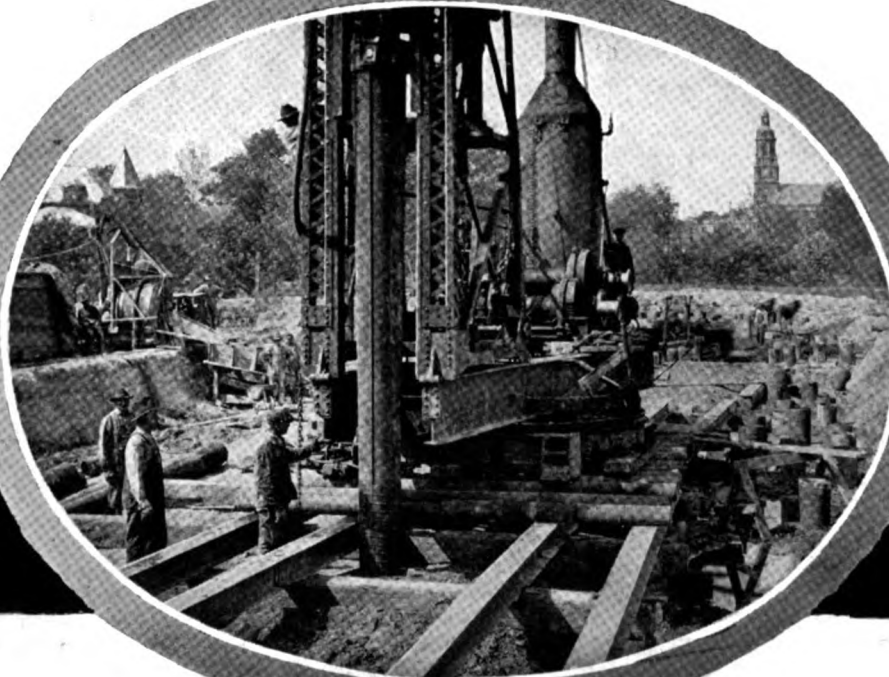
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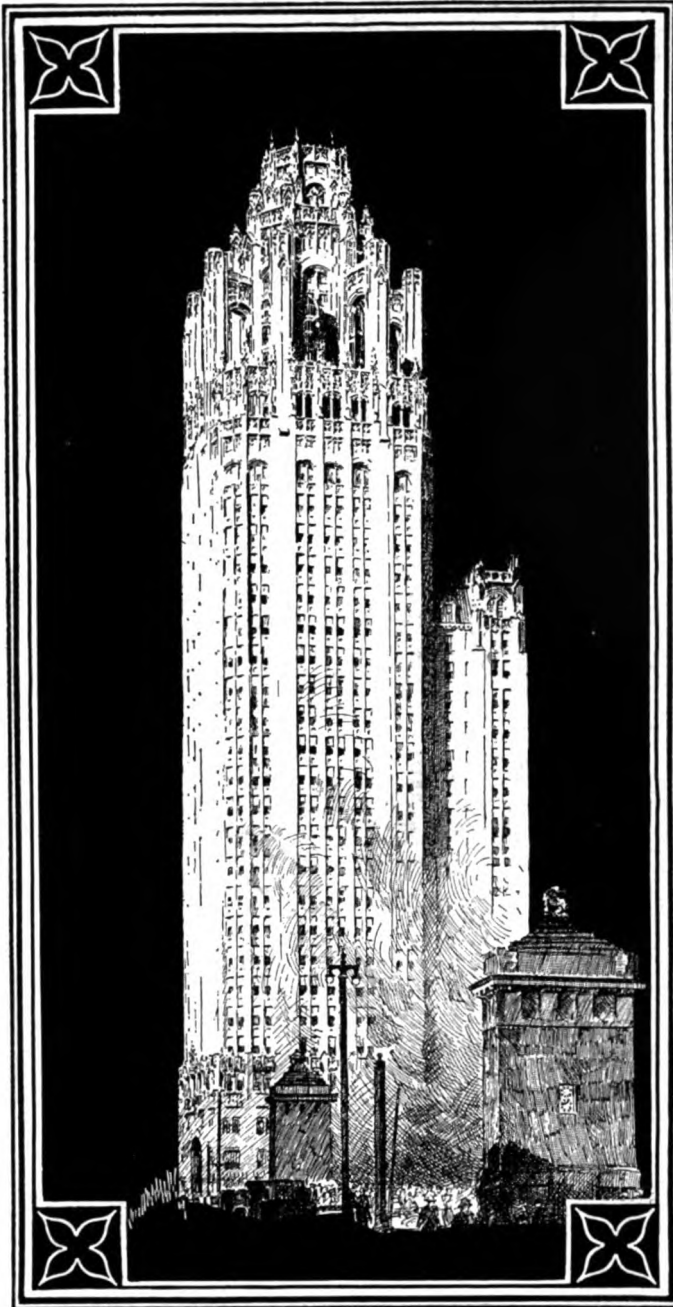
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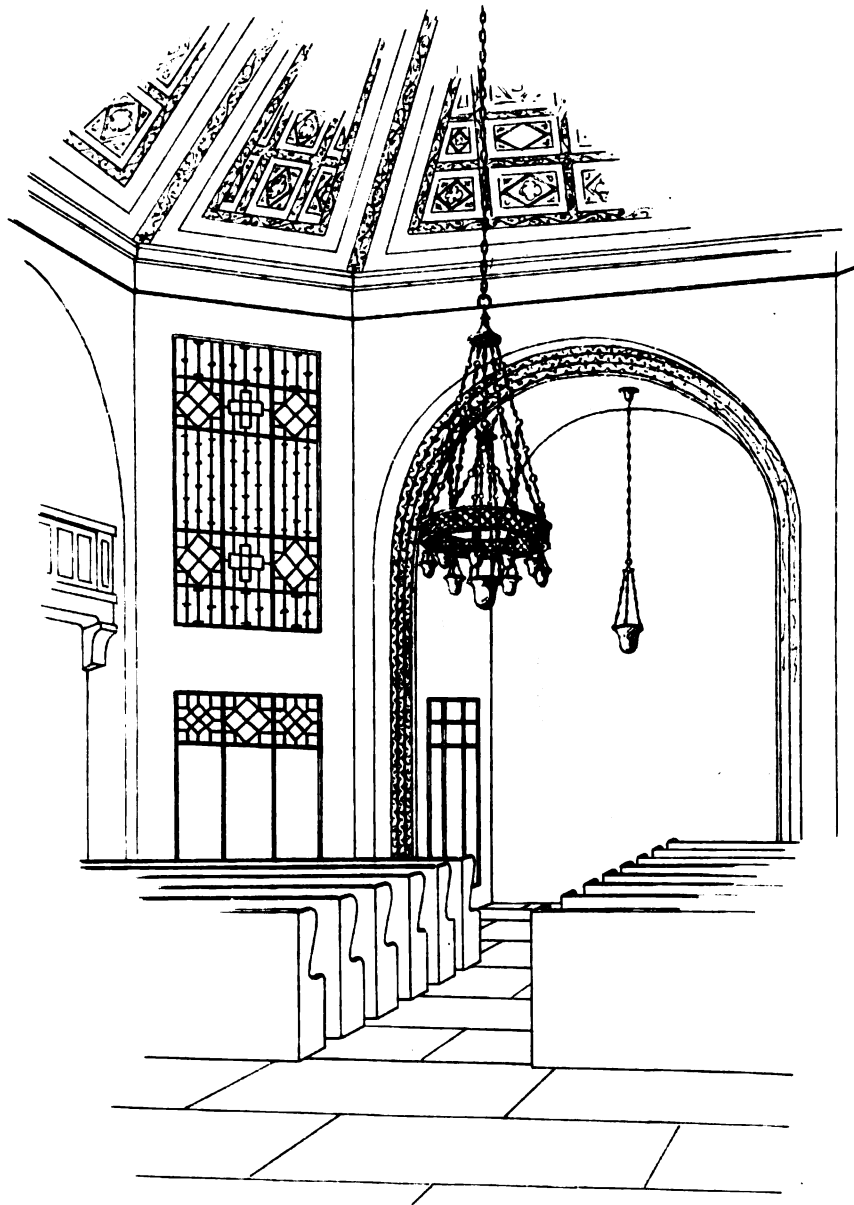
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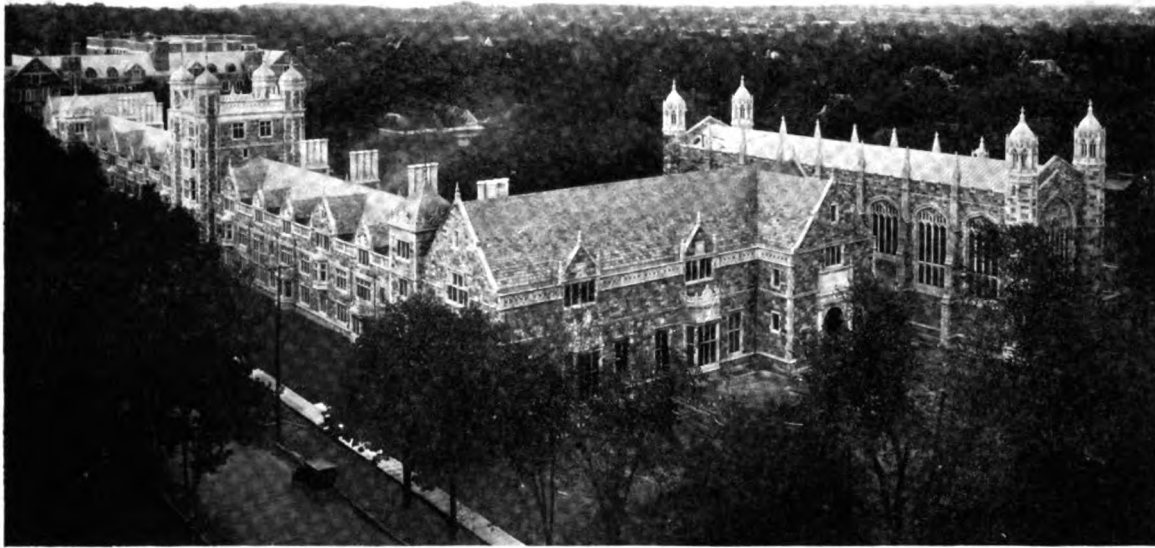
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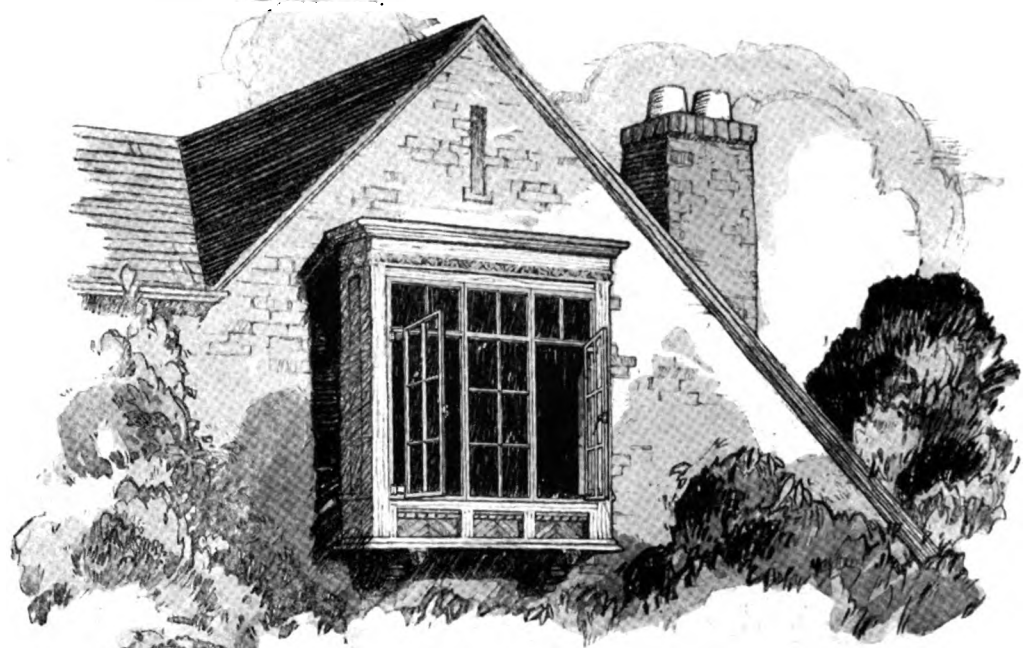
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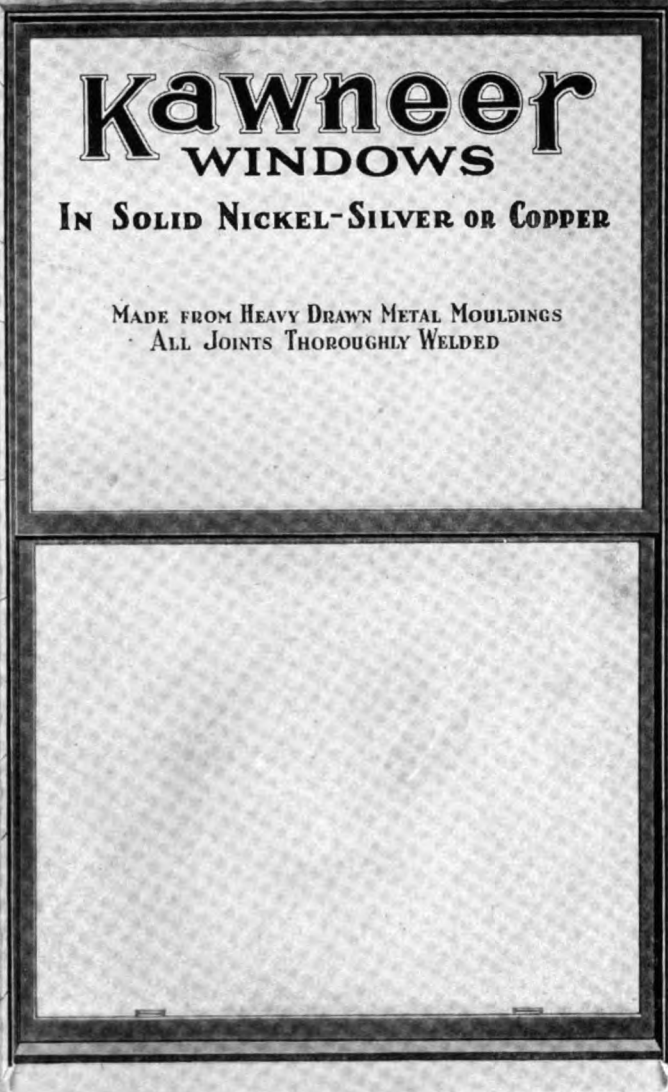
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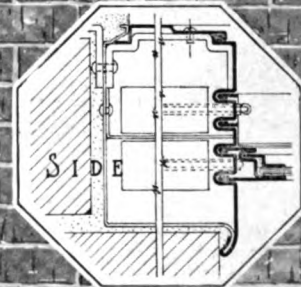
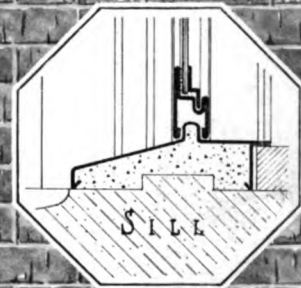
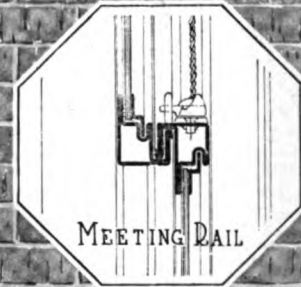
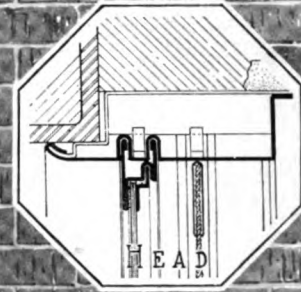
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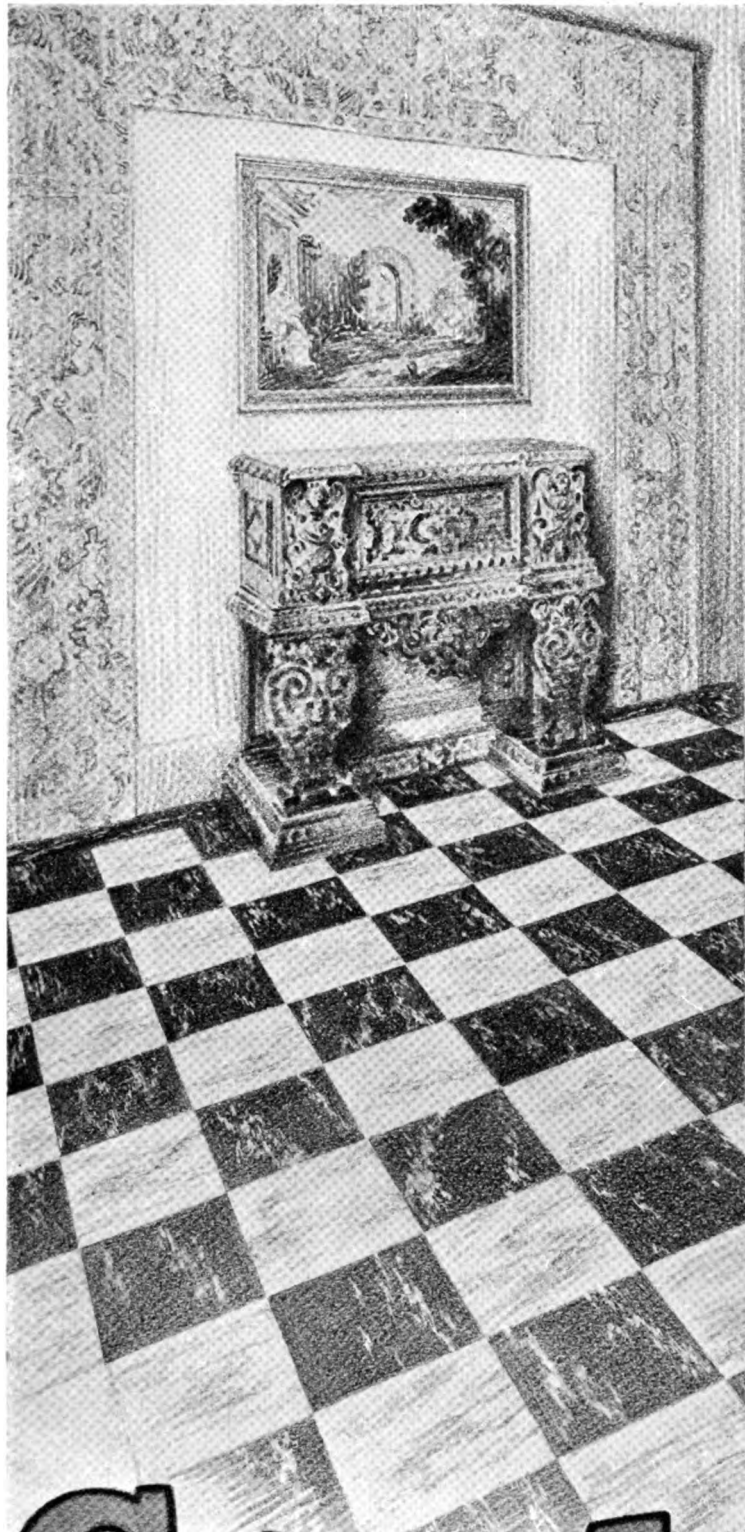
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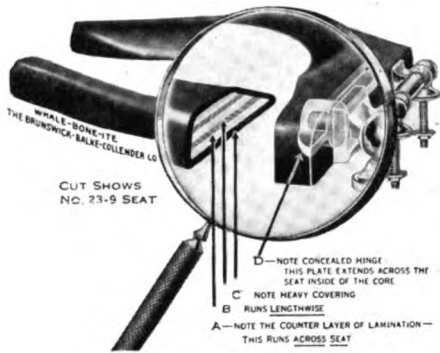
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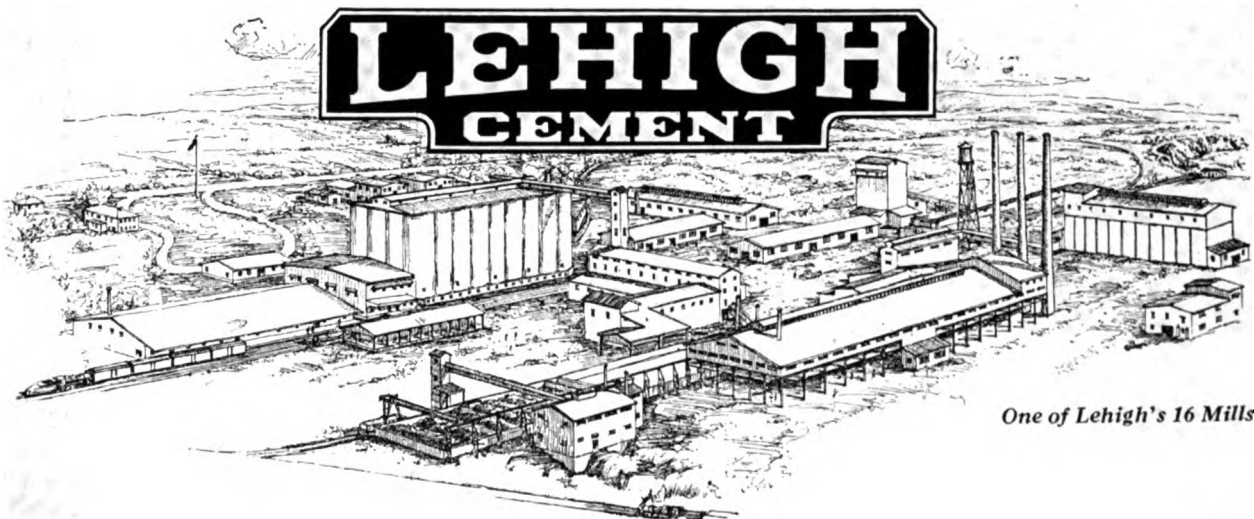
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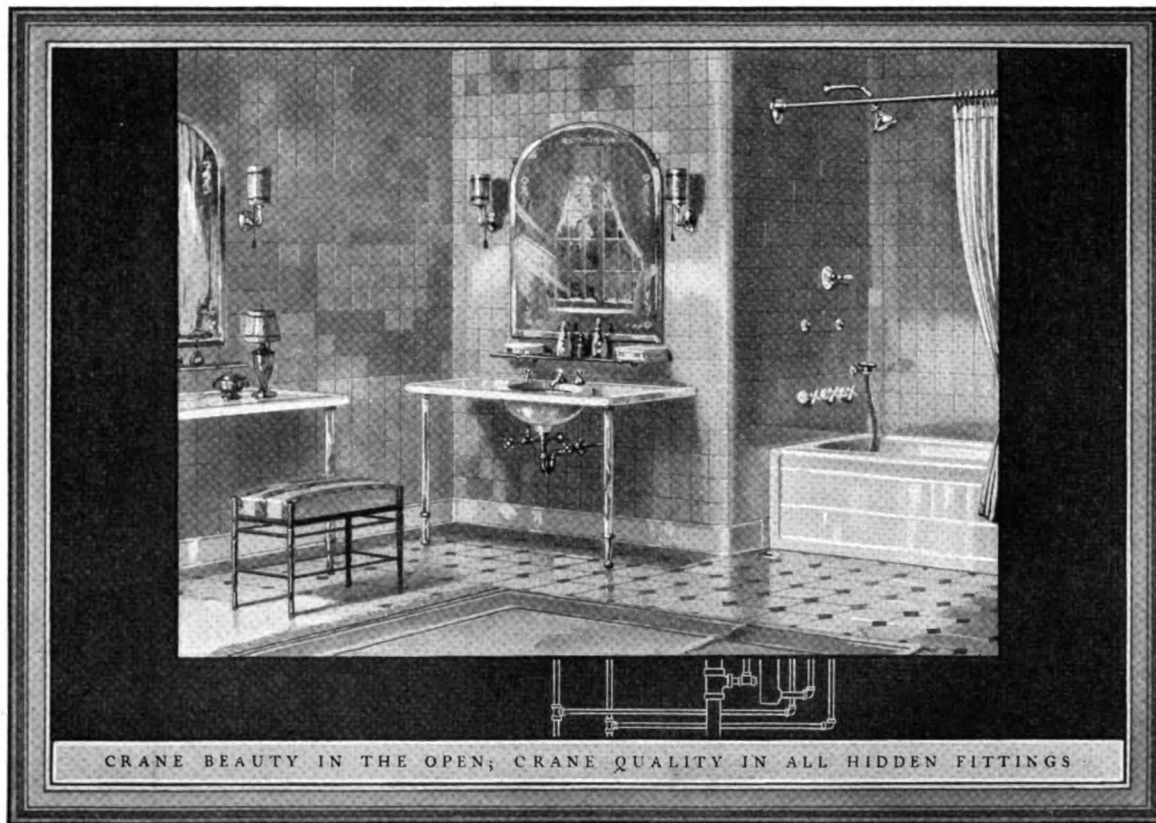
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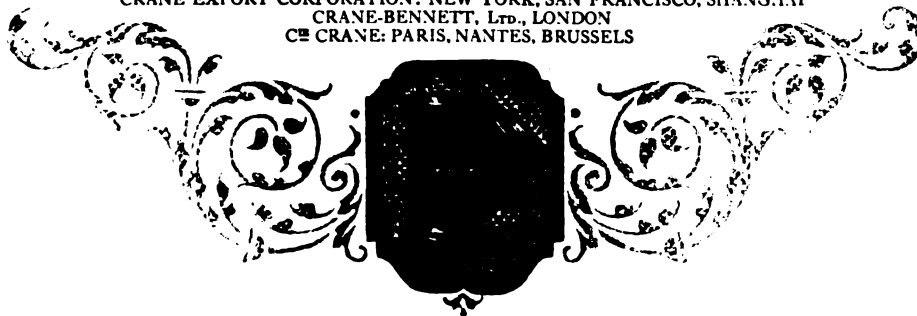
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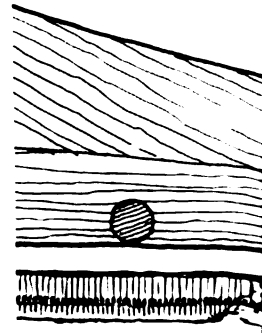
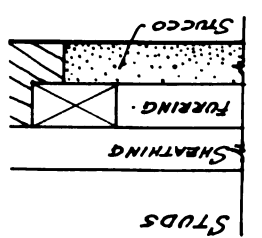
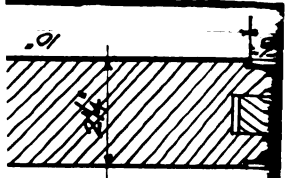
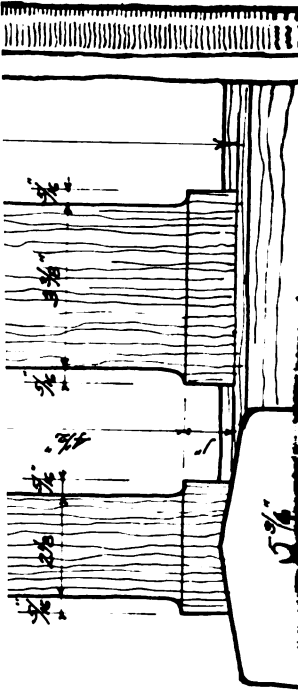
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Volume III

JANUARY, 1925

Number 4

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### *Architectural Interiors*

THE ARCHITECT is able to congratulate itself upon the evident interest in professional matters which its various issues have aroused. There is no more healthful sign for a publication than a morning mail which brings letters of comment, appreciation, and helpful criticism. Hardly a day passes which does not bring to our editorial office communications which show that our readers are interested in our well-being, that they like what we are doing, and that they wish to help us.

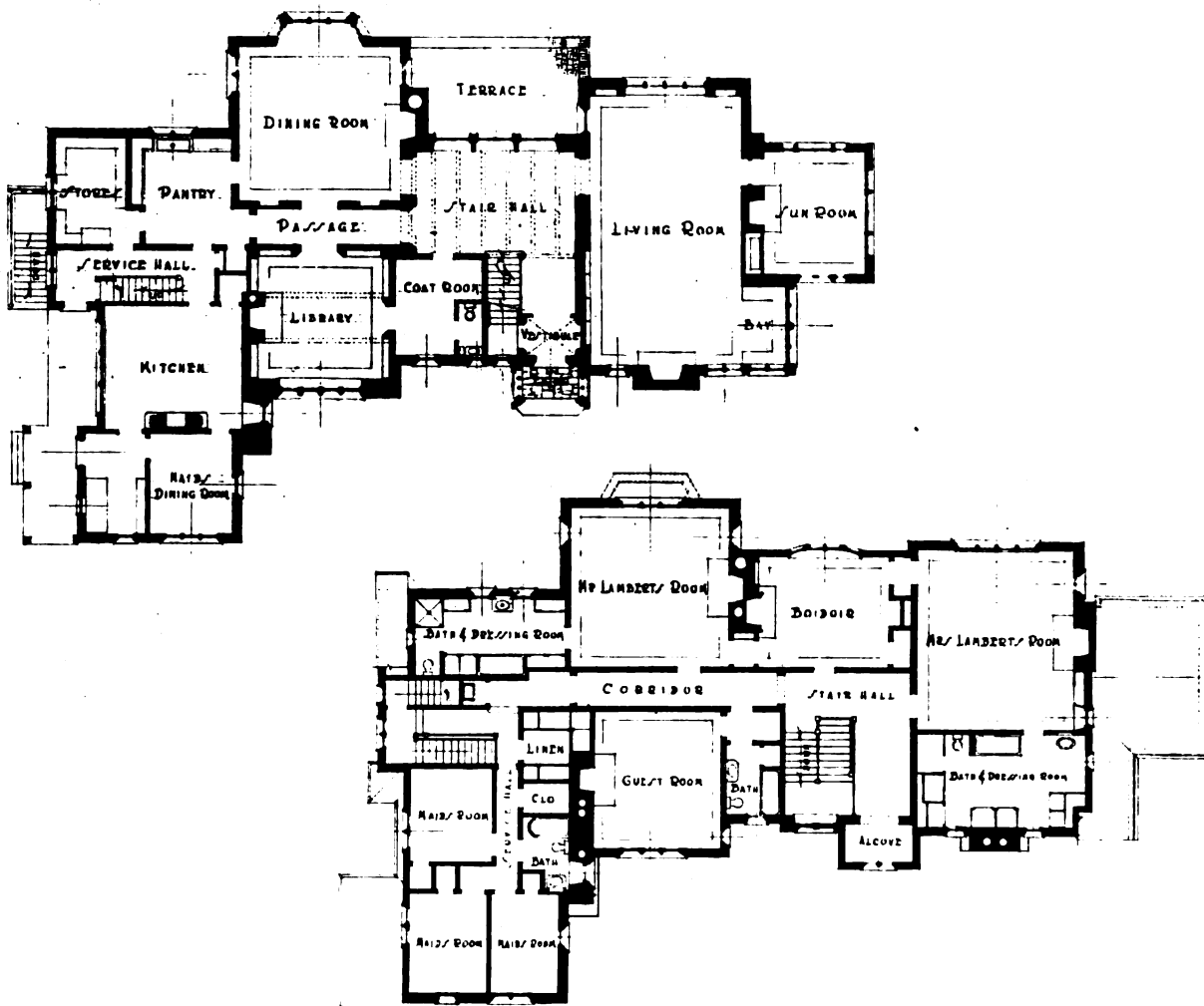
One of our subscribers writes to ask why we do not publish more interiors. This is a fair question, and one which brings up a side of the architectural profession upon which the conduct of a magazine may throw some useful light. The answer, briefly, is that we are most anxious to publish as many worthy interiors as possible, in proper proportion, naturally, to the other architectural aspects of any particular building. The fact remains, however, that really good interiors are much more difficult to find than excellent exteriors.

Exception should be made in the case of monumental work in which the interior of a building such as a church or a court-house is as distinctly an architectural problem as are the various elevations and floor

plans. Here the architect has something to say about the interior, but in too many instances, particularly in connection with domestic work, it would seem as if the door of the edifice he had planned were shut in his face upon completion, to be opened later to the interior decorator. This is no slam at the decorator, as such, who has his important place in the world of design. The thought that is brought to mind is that too few clients realize the importance of architectural guidance and advice in connection with the decoration, simple though it may be, and the furnishing of their homes.

It would seem, also, as if a share in the decisions of what should go into certain rooms were an architectural right. Certainly the opinion of the man who designs an attractive interior should carry much weight. We are not urging the architect to become a decorator. The two are distinct. It is quite certain that the detailed consideration of hangings, materials, colors, and furniture is sufficiently complicated and difficult as to require the study of a specialist. It would probably tend to distract the architect from the larger consideration of his problems. But what we do urge is a more frequent and thorough coöperation between the architect and the decorator. In other words, the two functions should overlap. There should be no chasm between them. The decorator should never say, "Now that the architect is out of the way, I will see what I can do to his building," but, rather, before doing anything, he should step to the telephone, call up the architect's office, and say, "Mr. Architect, this is Mr. Decorator speaking. I suggest that you and I get together and discuss what would be the most suitable way to decorate and furnish the house which you have just completed for Mr. Client."

As a matter of fact, so thoroughly do our best decorators appreciate that their work is closely allied to architecture that it is quite usual to find in their firms a partner who has been trained along strict architectural lines. His advice is an important element in getting really fine results. It is from firms of this sort and from clients who realize the importance of consulting their architects before embarking upon any scheme of decoration that we receive interiors of distinction, interiors which we are anxious to acquire and proud to publish. Too often, however, while they are passable or inoffensive, they miss the quality and fineness of the exterior, because the architect either thought or was told that when the last coat of paint had been put on the trim his job was done.



E. V. Gauger, Del.

LaBeaume & Klein, St. Louis, Architects

Study, House, Mr. Wooster Lambert, St. Louis, Mo.

# An Architect on Olympus

THE DECORATING PROBLEM

(Being Part III of an Architectural Trilogy)

By GEORGE S. CHAPPELL

## DRAMATIS PERSONÆ

JUPITER . . . . . Ruler of Olympus  
 JUNO . . . . . His Wife  
 VULCAN . . . . . Of the Vulcan Construction Co.  
 MINERVA . . . . . Juno's Friend  
 DIANA . . . . . Another Friend  
 POMONA . . . . . Still Another  
 MERCURY . . . . . A Messenger-boy  
 HEBE . . . . . A Maid

AND

Last and Decidedly Least

PARIS . . . . . An Architect

## SCENE

The living-room in JUNO's new bungalow at Cloud-burst-by-the-Sea. The room is entirely empty and unfurnished except for a Victrola in one corner. As the curtain rises JUPITER is discovered dancing with HEBE, the Maid. JUNO enters and the dancers separate, embarrassed.

JUNO (scornfully). Oh don't mind me;  
 continue, sir, I beg.

Really, my dear, you shake a wicked leg.  
 Of course I might have known  
 that you would stoop

To serving-maids; it's very like you, Jupe.  
 Hebe, you baggage, to your kitchen shed  
 Before I break this record on your head.

(JUNO turns off the Victrola)

JUP. My dear,

JUNO. Don't "my dear" me. I've been a fool  
 To let you make this place your dancing school.  
 This empty room, this spacious, polished floor,  
 I'll fix 'em so that you shall dance no more.

JUP. I like it as it is. . . .

JUNO. That's evident,  
 And that's why I am changing it, old gent.  
 I'll start my decorating schemes to-day;  
 From now on no more fire-side cabaret.

JUP. What's the idea? How are you going to treat  
 This chaste interior, so cutely sweet?

JUNO. We'll see. Of course I'll get the best advice,  
 For, after all, this room is rather nice,  
 And, though I have some ideas of my own,  
 I shouldn't like to tackle it alone.

What was the builder's name? He ought to know  
 The way my furniture and things should go.

JUP. Vulcan, you mean? Yes, he's a wise old bird,  
 And has an eye for color, too, I've heard.  
 I'll send for him. But, look, here come three  
 friends

Whose counsel may assist your worthy ends.

(JUPITER presses an electric button as  
 MINERVA, DIANA, and POMONA enter)

Ladies, I greet you. Welcome, lovely three.

Your coming is most timely, for you see  
 My wife, poor wretch, all flustered and upset  
 To know what sort of hangings she should get,  
 What furniture and other odds and ends  
 To decorate this room with. You, her friends,  
 Advise her, help her, lend your tasteful aid  
 That this an indoor Eden may be made.

(Enter MERCURY)

MER. You rang, sir?

JUP. Yes. Go straight to Vulcan's shop  
 And fetch him.

MER. Yes, sir.

JUNO. Just a moment, stop.

You, Mercury, you travel much, I know,  
 And gaze on many places as you go.  
 Your thoughts should be worth having; tell me,  
 then,

Have you not seen, among the world of men,  
 Some lovely palace-parlor down below  
 That I might copy in my bungalow?

MER. I seen a room once, in Atlantic City,  
 And gosh, Ma'am—pardon me—but it was pretty.  
 The walls was green and on 'em painted wimmen  
 Was floppin' round, as if they was in swimmin'.

JUP. Great!

JUNO. Trot along, boy, do your errand now;  
 Your ideas don't appeal to me somehow.

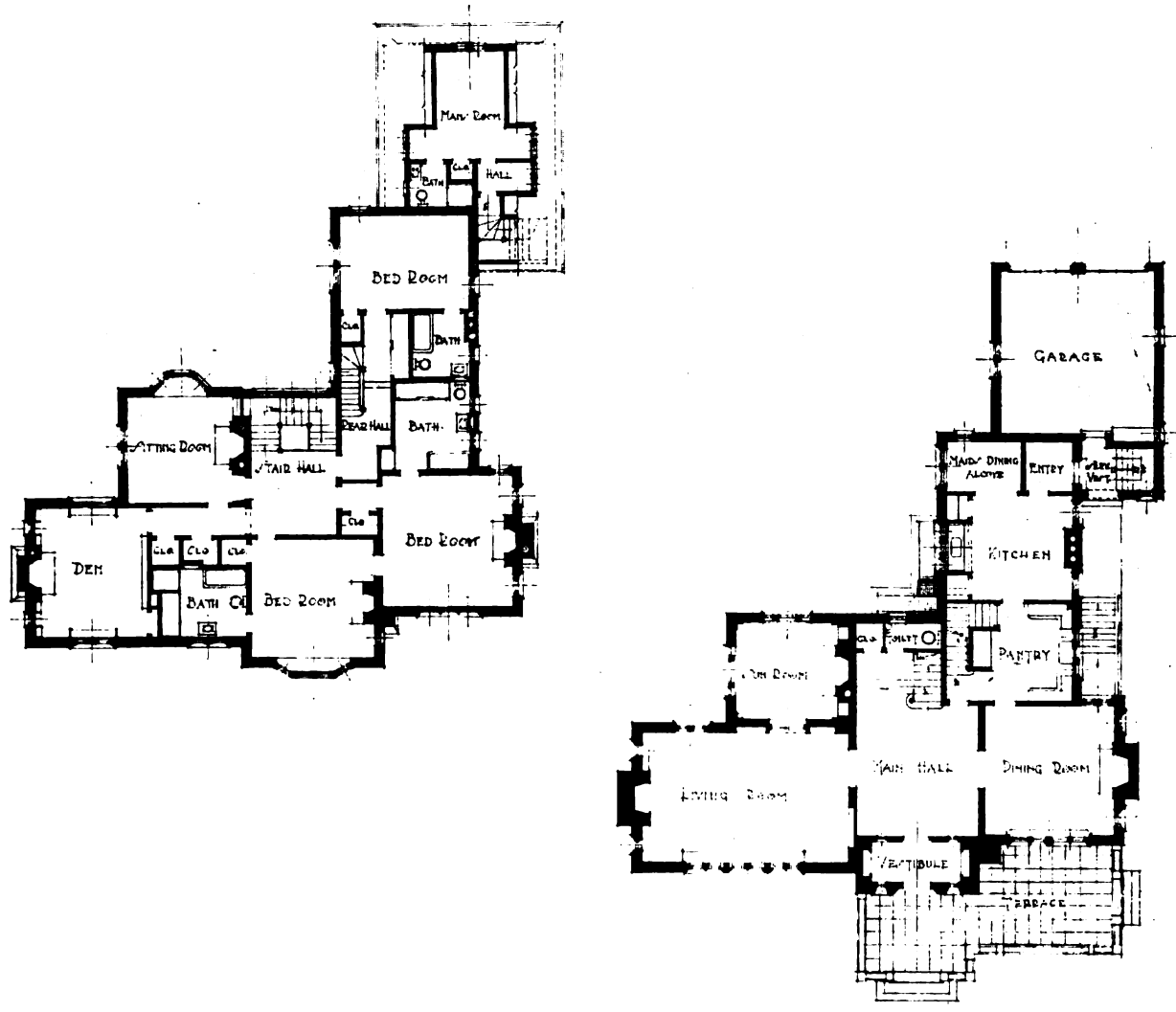
(Exit MERCURY)

But come, Minerva, speak your well-bred mind;  
 What color-scheme to you seems most refined?

MIN. You know my style, dear Juno. I delight  
 In plain austerity. An egg-shell white  
 On trim and base; the walls a putty gray,  
 Plain carpet-rugs, fawn-colored, shall we say?  
 The furniture Colonial in design,  
 —There's quite a rage, you know, for early pine.  
 The hangings simple, one-toned and severe,  
 Clean, light, and peaceful. That is my idea.

DIANA. How dreadful. B-r-r, it makes me shiver,  
 quite,

I simply loath unmitigated white.  
 I see this room, my dear, with painted trim  
 Deep blue, the curtains of wine-colored scrim,  
 Dark walls, against which orange-shaded lights



E. V. Gauger, Del.

LaBeaume & Klein, St. Louis, Architects

Study, House, Dr. George S. Drake, St. Louis, Mo.

Shall glow like stars on misty summer nights.  
A room for poetry and tales romantic,  
A room—

POMONA. Such a room would drive me frantic.

What you describe, Diane, with so much glow,  
Sounds like a modern Burial Studio.  
Color, by all means, yes, but what I mean  
Is not your muddy blue or somber green,  
But vibrant, plangent splashes, if you please,  
Like those Autumnus paints upon the trees,  
Bright cadmium yellow, orange, scarlet, blue,  
Gay pillows everywhere and quite a few  
Modernist pictures hung on every wall  
Which shriek and don't mean anything at all.

JUNO. Pomona, you've put Minnie in a faint.  
She can't abide the sound of so much paint.

JUP. Here's Vulcan. Greetings.

VULCAN. Hail, Olympian king.

Ladies, how's every little thing?

JUP. We've called you, Vulcan, and your thought  
request

On how you think this room here should be drest.

VUL. Well, since you ask me, sire, I'll tell you, sure,  
I always like things solid an' secure.

No flimsy gim-cracks; husky Mission stuff  
With chairs that like it if you treat 'em rough,  
Divans with billiard-table legs  
Studded with nails and banded round, like kegs,  
With iron straps; over the mantel, there,  
A copper plaque, to give the room an air.  
The ceiling, beamed; the floor of quarry-tile;  
It's got this wooden business beat a mile.  
A bunch of leather cushions; my idee  
Is solid comfort. That's the stuff for me.

JUP. I must say I agree with you, old feller.

There's something home-like in an ol' rathskeller.

JUNO. My friends, I thank you. I am all confused,  
But rest assured, your thoughts shall all be used.  
Each has lovely message all its own,  
Some grace of shape or quality of tone.  
Leave it to me your counsels to combine

And add, perchance, a little touch of mine.  
Go, but return one month from now, I pray,  
And see the glories we have planned to-day.

(FADE OUT)

*(A month elapses. The darkness brightens and slowly discloses the room in which JUNO has committed all the advice of her friends. The walls are dark blue, the trim white, the floor red tile, the hangings rainbow chintz, the furniture early mastodon. Over a babel of voices JUPITER finally dominates the scene)*

JUP. So help me, Bacchus, what a sight is here.

Is this what you call decorating, dear?

JUNO. It is, and though the general scheme is good,  
It hasn't turned out as I thought it would.

Something is wrong, just what I cannot tell.

The various parts, somehow, don't seem to jell.

And yet, Lord knows, I had enough advice

To furnish all Olympus over twice.

JUP. Advice? I'll tell the cock-eyed world you had,  
And all of it, Old Dear, was awful bad.

I marvel, Juno, you did not suspect

You might have called upon your architect.

JUNO. Paris! My architect! The very man,

He'll surely hit on some ingenious plan

To catch the beauty that I lost, somehow,

And calm the chaos that surrounds us now.

Jupiter, husband, fetch him hither, please!

I'll sue for his assistance on my knees.

JUP. So be it. Juno, wise at last are you.

Paris, appear—and make it snappy, too.

*(PARIS appears. He stands in the center of the room gazing about him. He covers his eyes with his hands and sinks slowly to his knees, finally lying prostrate at full length)*

JUNO (*wildly*). Paris.

JUP. Be silent, Madam. Can't you see

He has no word to speak for you or me?

My brother, Pluto, steals away his breath.

You've decorated the poor guy to death.

(*Slow Curtain*)

## Editorial Comment

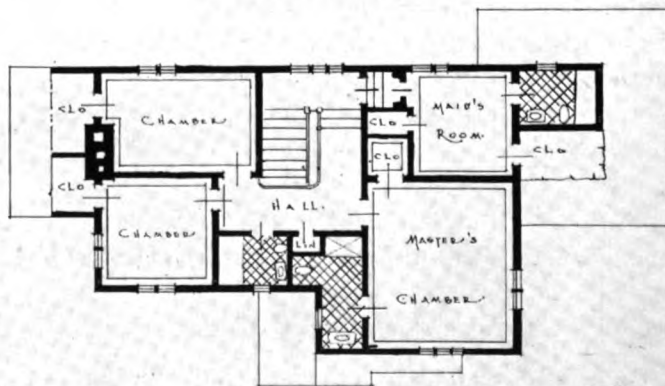
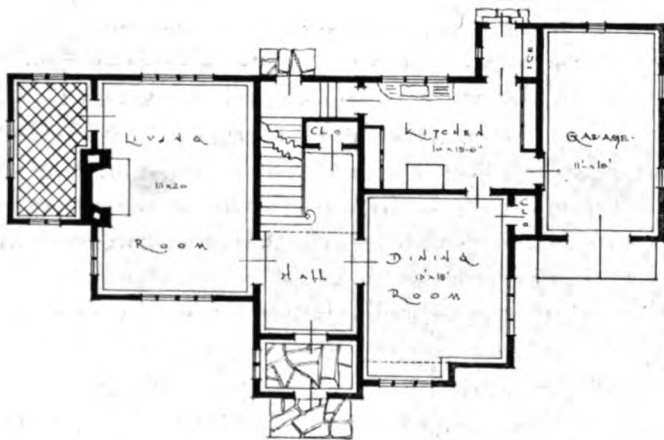
### *News from the Colleges*

Now THAT the foot-ball season is over, it appears that there are other activities in our centers of learning besides punting, drop-kicking, and tackling. The honorable gridiron heroes give over the pursuit of the pigskin for the less spectacular struggle for the

sheepskin which lies at the end of the academic trail. There is always a grist of interesting architectural news coming out of the colleges, and recent days have been richer than usual in such items.

The most spectacular of these tidings is the announcement that Pittsburgh University is to build





Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Study, House, Mrs. E. M. Wheatley, White Plains, N. Y.

for itself a fifty-two-story home at an estimated cost of ten millions of dollars. It is not the thought of a fifty-two-story building which gives zest to this information, but the fact that it is to house an institution of learning. This is an interesting and logical development in the case of a college situated in the heart of a great city. The classrooms, libraries, shops, and laboratories of all departments except those of the medical and dental schools will be included in the new building, so that it is, verily, a complete university in itself.

How strangely this modern note in the architecture of education rings in our ears when we think of the quiet quadrangles of an earlier day. In place of trudging the elm-shaded walk that leads from library to laboratory, the Pittsburgh student of the future will take a high-speed elevator from the seventeenth to the thirty-second floor. When the graduating class of less progressive institutions are solemnly planting the class ivy we can picture the Pittsburghers dedicating a memorial radiator or endowing a sanitary drinking fountain in one of the corridors.

Chancellor Bowman says that the increased cost of a sky-scraper will be offset by the saving in land and upkeep. This is probably true, but it has a rather drearily efficient sound. It might be possible to spend the ten millions for a little less building and a little more of that mysterious quality known as "college spirit" which is fostered by more romantic architectural surroundings. It is more than probable, however, that a high building such as is contemplated is the best solution for the specific needs of Pittsburgh University. One flippant observer remarked that they were only building it because they wanted to be sure of having an institution devoted to "higher education."

Harvard, working out her problems along exactly opposite lines, announces that the historic Yard will be still further screened and cloistered by the proposed erection of additional buildings to fill the spaces which are now open to the street. This will still further shut out street scenes and sounds. The official bulletin says that the University Committee on Planning has voted its approval of the principle of cloistering "under conditions that will avoid the appearance of monastic or snobbish seclusion."

Here is a delicate problem for the designers. We had never thought of the old monks as being particularly snobbish, but perhaps they were. Such complications as this are the result of endeavoring to solve the problems of a modern college with the

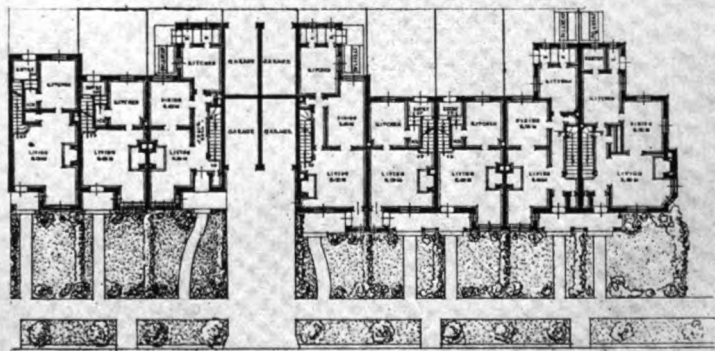
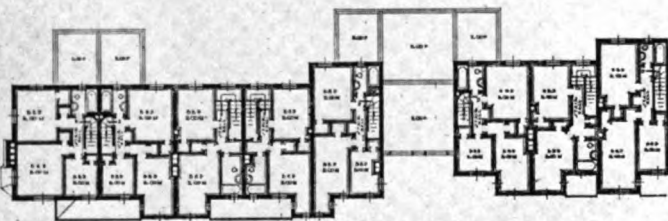
resources of an ancient architectural style. We can see the august Board of Overseers shaking its composite finger at the architects and saying, "We want a cloister but, remember, the Harvard student of today is not at all like the monk of three hundred years ago."

Architects are used to being asked to solve just such problems as this. It is all in line with the experiences which are his from the moment he entertains his first client, who wants a "low, picturesque house with high ceilings, a simple, unbroken roof, and lots of rooms in the third floor." It is the reconciliation of such demands as this that gives to so many members of the profession that hunted expression.

Meanwhile Harvard is branching out in other fields more akin to those explored by Pittsburgh, and is at present conducting one of the most important architectural competitions of the year, to determine who shall design a large group of buildings for the Harvard Business School under the George F. Baker Foundation. The sum of five million dollars is available through the donor's generosity. It will be interesting to see what the character of the new group will be and whether the "principle of cloistering" already approved will be extended to disciples of finance and business management. From forty-nine competitors in the first stage of the competition, six firms have been selected for the final "heat," in which added starters will be six other firms which have already done important work for the university. Among the preponderance of New York and Boston offices represented it is stimulating to note the name of the firm of Hewitt & Brown, of Minneapolis. It is to be hoped that the profession at large will have the privilege of seeing the final competition drawings, which will express the taste and ability of many of our finest designers. If practical, we feel that it would be a fine thing to arrange for traveling exhibitions of drawings of this kind which could be shown in various cities throughout the country under the auspices of our many architectural groups. This is regularly done with collections of paintings, and the example might well be followed by our architects.

### *Mussolini's "Proposed Sky-scraper"*

WE HAVE referred before in our columns to the exciting proposal of Premier Mussolini, the battling Fascist of Rome, to erect what the Italian press calls a "sky-scraper" on the banks of the Tiber, a mighty edifice which shall tower to a height of twelve hundred feet. But all architects know the meaning of the little word "proposed" which ap-



Ripley & LeBoutillier, Boston, Architects

Study, Houses, Mariemont, Ohio

pears in the title of many airy dreams. "Proposed," in this architectural sense, is what Theodore Roosevelt used to call a "weasel word." It sucks the vitality out of the phrase in which it appears, making accomplishment doubtful and the stated fact but a vague dream. It would appear as if a good deal of this doubtful quality hung over the dream of the energetic political leader. The plans for the new building are completed and a model is now on exhibition in the Palazzo Chigi. Furthermore, we are even privileged to gaze upon a carefully rendered elevation reproduced in our daily press. While imposing in sheer size, the design lacks any particular distinction. Frankly, it is undramatic and rather dull, which is surprising, considering the sources of its inspiration.

That the erection of the building is not to be accomplished without strenuous opposition and criticism is evident in the account from the spirited pen of a correspondent on the spot, who says, "We now go to the Eternal City to see 'the grandeur that *was* Rome.' Mr. Mussolini, at the head of a resurgent and up-to-date Italy, will have us flocking there to see, instead, the grandeur that *is* Rome, for he proposes to dress the old city up in a lot of gaudy, new-fangled finery, polish her up, adopt the latest modes, and exhibit her as a modern city.

"The question immediately arises," continues the writer, "of the use of the new building. Rome is not cramped for room as is Manhattan. She has no need for concentrating this or that business or profession within narrow limits. There has been no suggestion that this 'sky-scraper' is to house the governmental departments—on that score there is no need for it. Rome needs no monstrosity, no Eighth Wonder of the World to coax millions to her. They come to her because she is Rome. They cannot add one iota to her glory, and will detract immeasurably from her beauty by erecting such a building at such an expenditure.

"Presuming that it will be of some practical value, let us put the question, 'What will it do?' This it will do. It will dwarf not only Rome itself, but every magnificent mark of the past. It will make the ruins of the Colosseum and the Forum and the Baths of Caracalla and a thousand other historic walls seem like the last remains of a pygmy village, lovely still in their great age and artistic conception, but, none the less, the work of midget men. It will make the mightiest structure ever raised to God—St. Peter's Cathedral—seem as though God had been forgotten in the rush and stir of these latter days. It will

dwarf the Alban Hills and eclipse Mount Socrate. It will make the Tiber seem but a yellow thread winding through the hills. It will be towering evidence that the Present insults the Past, and that the vanity of the living stands not in awe of the glory of the dead. It will be the most incongruous structure ever raised by the hand of man. It will make the government and the Italian people the laughing-stock of every well-balanced, well-attuned mind in the world. It will be a titanic blunder, the world's most consummate folly."

This is eloquent opposition which we quote at length because it seems to us to be not only well meant but right. Back of the sentiment which would guard the beauty of the ancient city from the introduction of an irretrievably false note is the practical consideration that in so doing the nation would offend lovers of the beautiful the world over, and in no short time suffer a consequent financial loss far in excess of any gain which might be effected. We do not believe that there is the slightest economic excuse for such a building in Rome, and where this basic reason is lacking, failure in result is foreordained.

#### *Labor and Craftsmanship*

A FINE note was sounded at the recent meeting of representatives of the building trades when Mr. E. J. Mehren, Vice-President of the McGraw, Hill Co., told his assembled listeners that the building industry lacked craftsmen and the craftsmanship spirit. The speaker placed his finger on what all thinking architects will agree is a sore spot when he pointed out that speculative building is responsible for a large amount of slovenly building. "We are cursed," said Mr. Mehren, "with a horde of contractors who have no interest in good workmanship. We see, likewise, a public that is hunting bargains in buildings and which looks upon building construction solely as a speculation with a quick turnover and a get-away before the paint has worn off and disclosed the dishonest workmanship below."

It is encouraging to find the building groups thus taking stock of a situation which undoubtedly exists. A discerning traveler may inspect the growing portions of any city and find numerous examples of pretentious, cheaply built apartments and office buildings, slapped together in a mad haste to take advantage of a temporary boom in the particular location. It grieves us to admit that the architecture of this type of building is too frequently of a piece with the rest of the enterprise. It is cheap design for a cheap building.

Far be it from us to decry the erection of comfortable housing within the reach of the limited incomes, but we feel that the point cannot too frequently be made that with the architect and engineer, at the very inception of a project, rests a tremendous responsibility in educating the promoters and business men to a realization of the value in dollars and cents of good design and honest construction. The question at once arises, How is it possible to influence the architecture in cases where the designer employed is obviously uneducated and unfit? The answer can only lie in the appreciation by trained architects that in this very field of speculative building exists an opportunity to win enviable laurels by going in and beating the unskilled designer at his own game. It is inconceivable that a trained mind cannot as fully master the secrets of economical construction as one which resorts usually to pretentious copying. Indeed, the reverse is true. A sensitive artist will see possibilities in simplification and in the elimination of ornamental excrescences which will actually give him an advantage over his more elaborate rival. His greatest battle will probably be at the beginning in convincing his client that a preponderance of plain surface is not only less expensive but actually better looking than an elevation which is writhing with unnecessary detail. It is here that he must be stiff-necked and obstinate.

Mr. Mehren was battling especially for the constructional side of building. Our point is that excellence in design should always be one of the first considerations, and that the architect, more than any other single individual, is in a position to guide and influence the final result through every phase of its development.

*Prize Winners*

WE WOULD be remiss in our editorial duty did we not refer to the recent architectural prize awards made by the Fifth Avenue Association for the best buildings completed within the year in the area which is the special province of the Association. The jury of award, appointed by the Association, is composed of its own representatives and members of the New York Chapter of the American Institute of Architects. First and second prizes went respectively to the new Saks store, designed by Starrett & Van Vleck, and to the much discussed American Radiator Company Building, by Raymond M. Hood.

Both structures are worthy prize winners. The Saks Store is the first large building of its kind put up on Fifth Avenue under the new zoning law which results in the interesting arrangement of set-back upper floors. Of the romantic Radiator Building the

(Continued on page 367)

PLATES FOR JANUARY

HOUSE, MR. CARLL TUCKER, Mount Kisco, N. Y.  
WALKER & GILLETTE, New York, Architects

Exterior . . . . .	Plate	LXXXIII
Entrance Detail . . . . .	"	LXXXIV
Detail . . . . .	"	LXXXV
Detail . . . . .	"	LXXXVI
Loggia . . . . .	"	LXXXVII
Entrance Hall . . . . .	"	LXXXVIII
Breakfast Room . . . . .	"	LXXXIX

PRINCETON INN, Princeton, N. J.  
A. J. THOMAS, New York, Architect

Exterior. (Plans on back) . . . . .	Plate	LXXX
Detail . . . . .	"	LXXXI
Detail, Entrance Front . . . . .	"	LXXXII
Reception Room . . . . .	"	LXXXIII
Café . . . . .	"	LXXXIV
Grill Room . . . . .	"	LXXXV

HOUSE, MR. BERNARD ILLOWAY, Chestnut Hill, Philadelphia, Pa.  
MELLOR, MEIGS & HOWE, Philadelphia, Architects

Exterior. (Plan on back) . . . . .	Plate	LXXXVI
Driveway to Forecourt . . . . .	"	LXXXVII
Detail, Entrance Façade . . . . .	"	LXXXVIII

FINCHLEY BUILDING, New York  
BEVERLY S. KING, New York, Architect

Exterior . . . . .	Plate	LXXXIX
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TEMPLE B'NAI ABRAHAM, Newark, N. J.  
NATHAN MYERS, Newark, Architect

Exterior. (Plan on back) . . . . .	Plate	XC
Auditorium . . . . .	"	XCI
Auditorium Ceiling . . . . .	"	XCII

HOUSE, MR. F. C. COPPICUS, Bronxville, N. Y.  
ROSARIO CANDELA, New York, Architect

Exterior. (Plan on back) . . . . .	Plate	XCIII
Living-room . . . . .	"	XCIV
Detail, Living-room (Entrance to Dining-room) . . . . .	"	XCIV

HOUSE, MR. GEORGE G. PIERIE, JR., Ogontz, Pa.  
TILDEN & REGISTER, Philadelphia, Architects

Exterior. (Plan on back) . . . . .	Plate	XCVI
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SKETCHES AND DRAWINGS

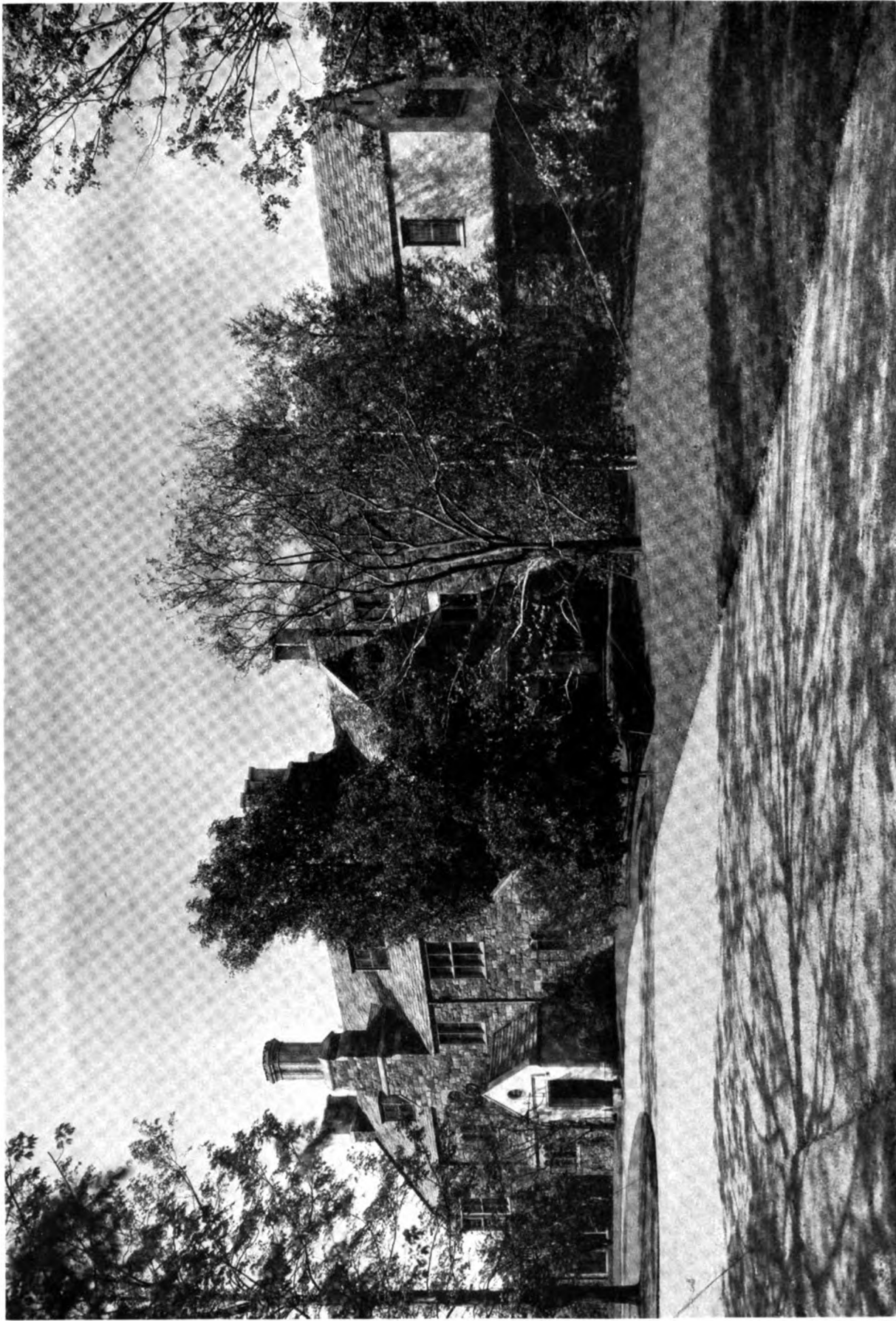
DOUBLE-PAGE DETAILS, by Walter McQuade  
Entrance Doorway, Residence of Mr. Frank J. Forster, Architect, Great Neck, Long Island . . . . . Page 305

STUDIES  
STUDY, House, Mr. Wooster Lambert, St. Louis, Mo. LaBeaume & Klein, St. Louis, Architects . . . . . Page 310  
STUDY, House, Dr. George S. Drake, St. Louis, Mo. LaBeaume & Klein, St. Louis, Architects . . . . . Page 312  
STUDY, House, Mrs. E. M. Wheatley, White Plains, N. Y. W. Stanwood Phillips, New York, Architect . . . . . Page 314  
STUDY, Houses, Mariemont, Ohio. Ripley & LeBoutillier, Boston, Architects . . . . . Page 316

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THE ARCHITECT

Plate LXXIII

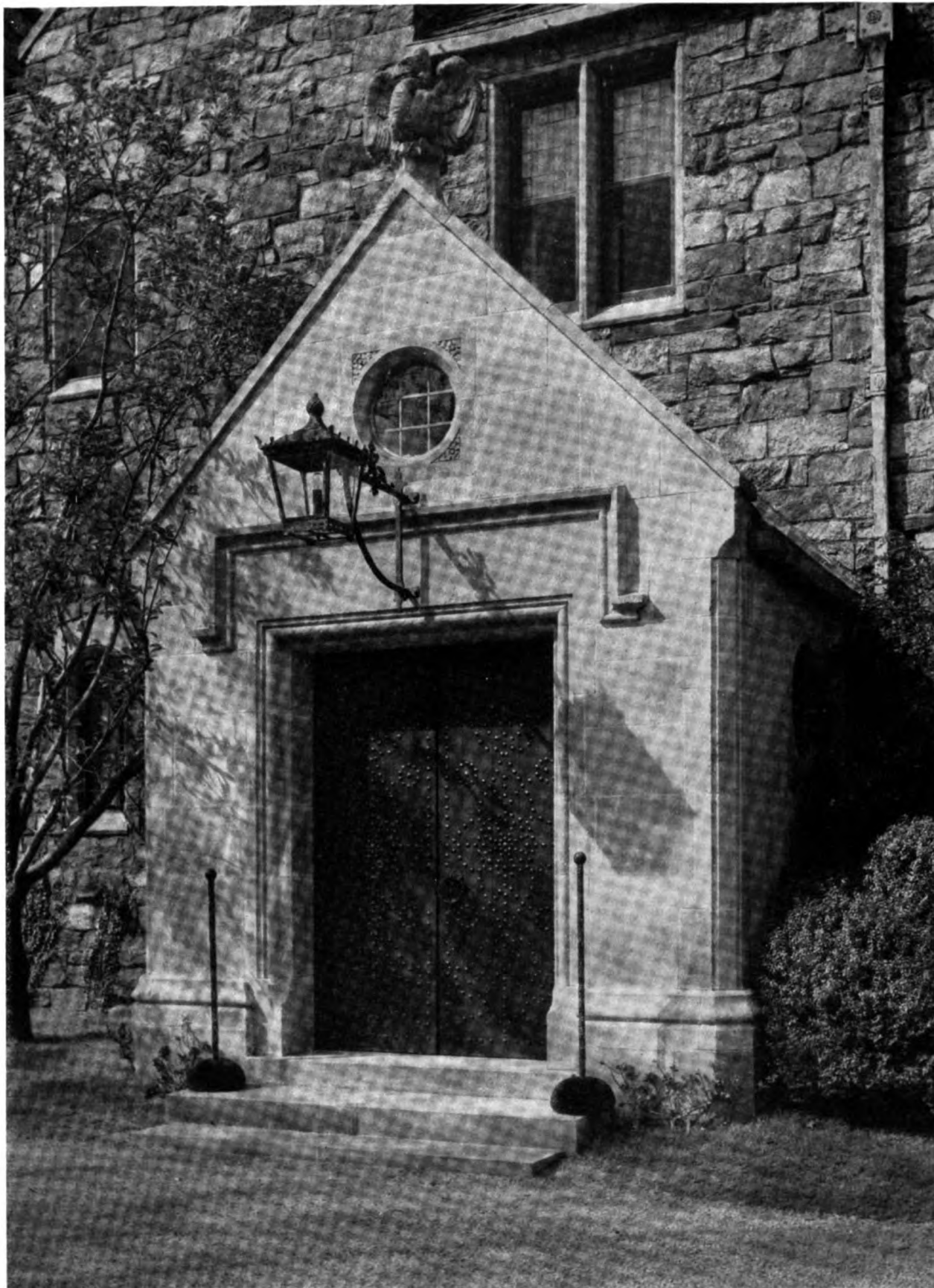


John Wallace Gillies, Photo

House, Mr. Carl Tucker, Mount Kisco, N. Y.

Walker & Gillette, New York, Architects





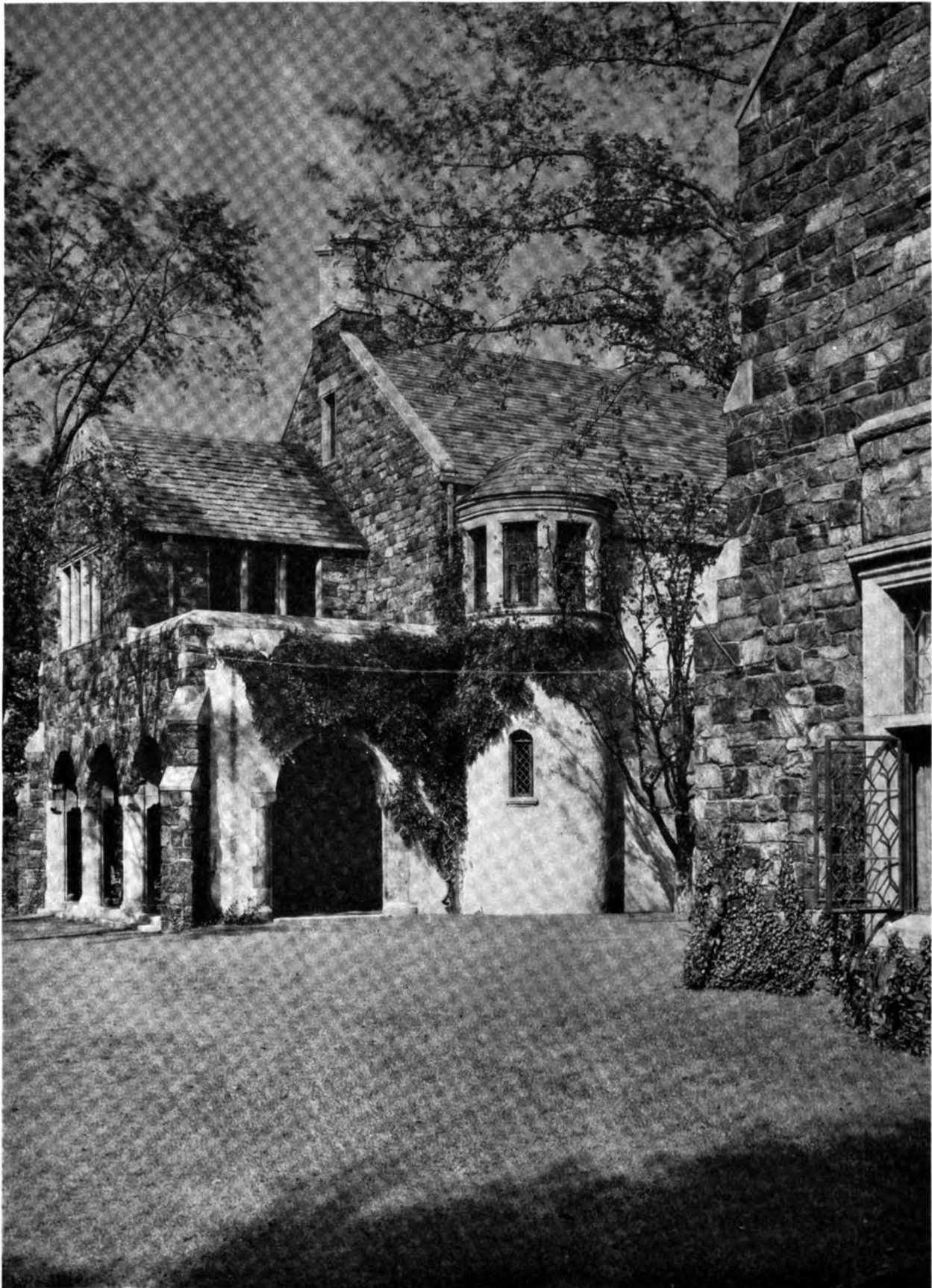
John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

Entrance Detail, House, Mr. Carll Tucker, Mount Kisco, N. Y.





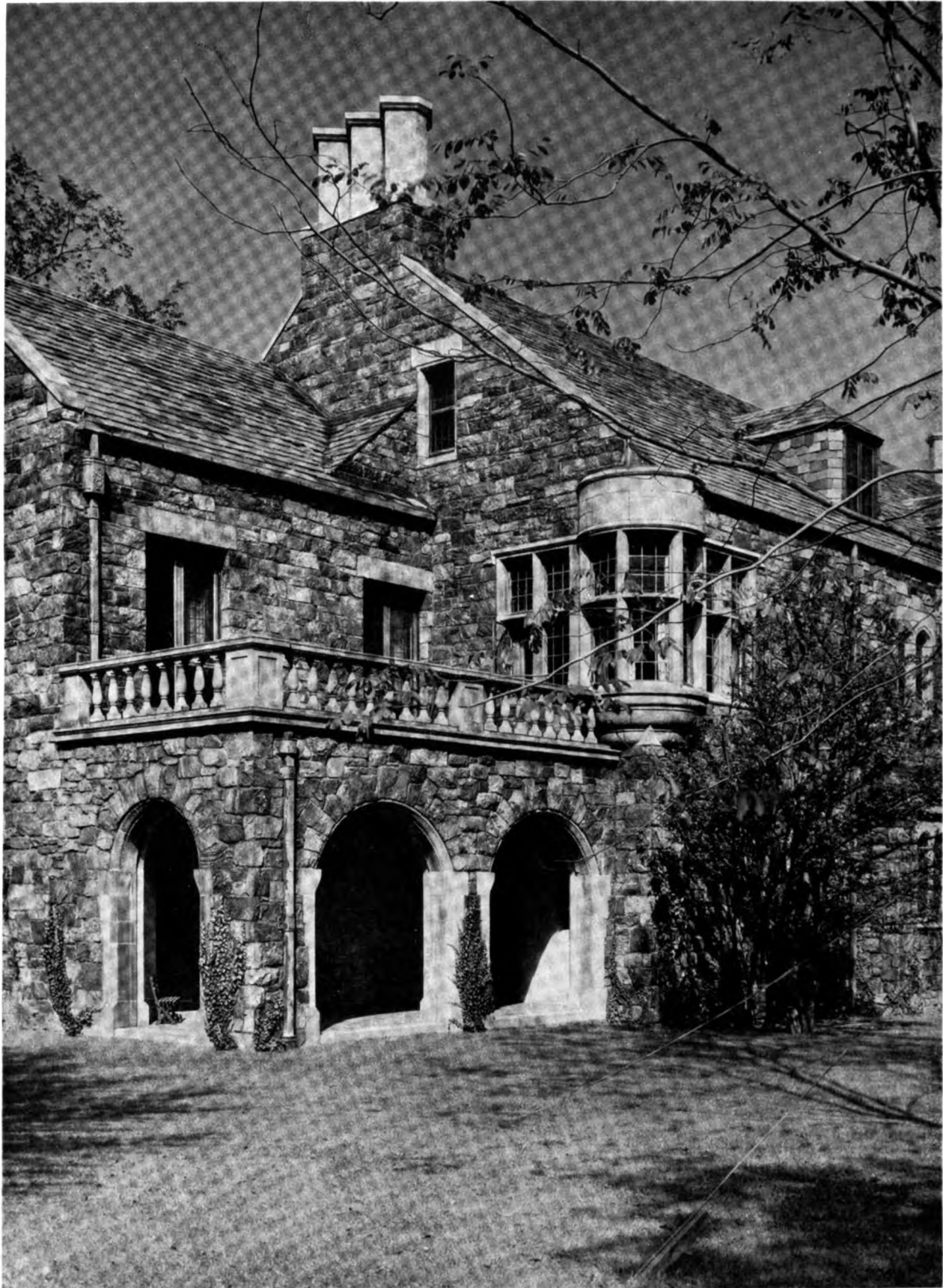


John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

Detail, House, Mr. Carll Tucker, Mount Kisco, N. Y.



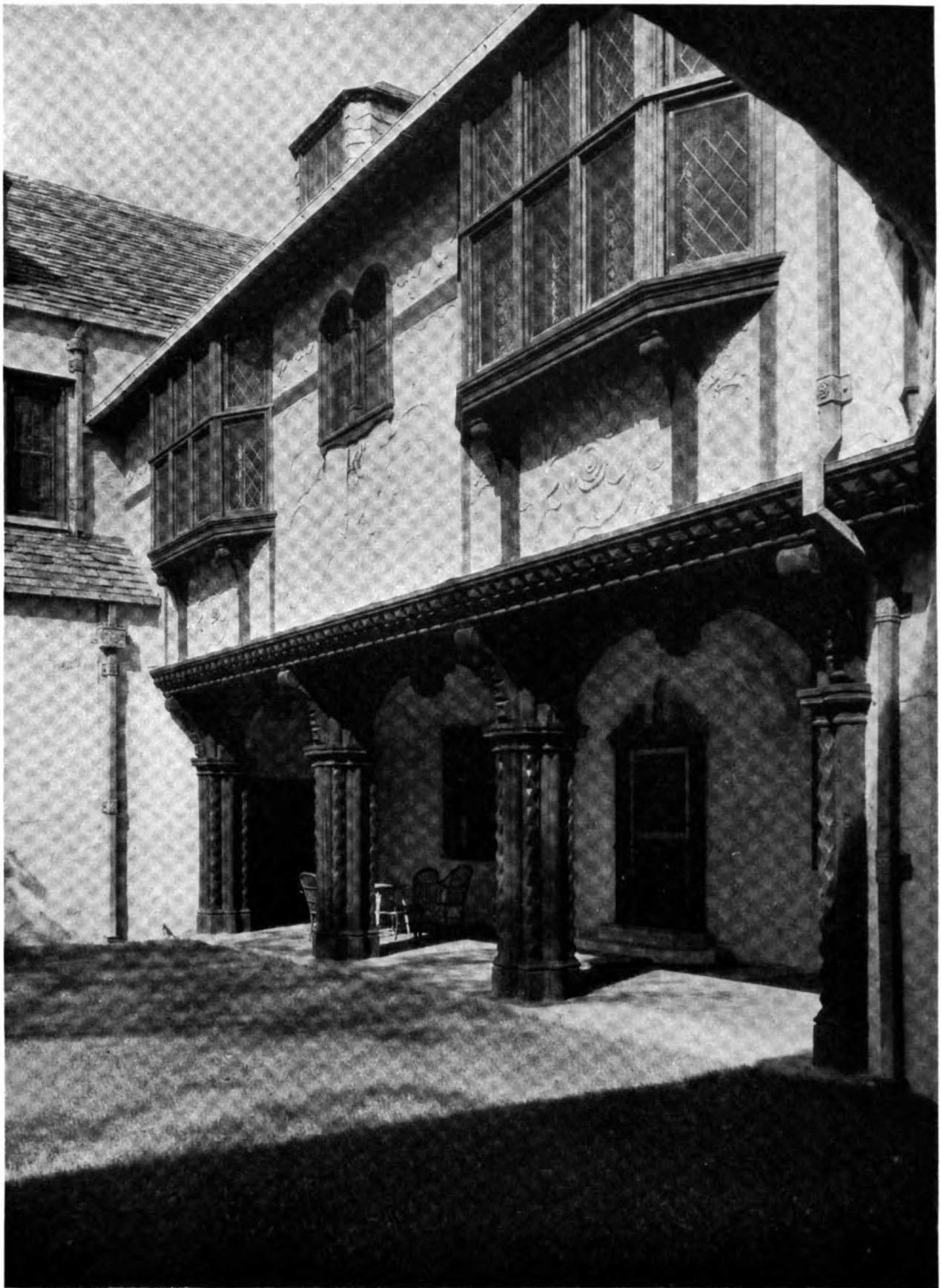


John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

Detail, House, Mr. Carll Tucker, Mount Kisco, N. Y.



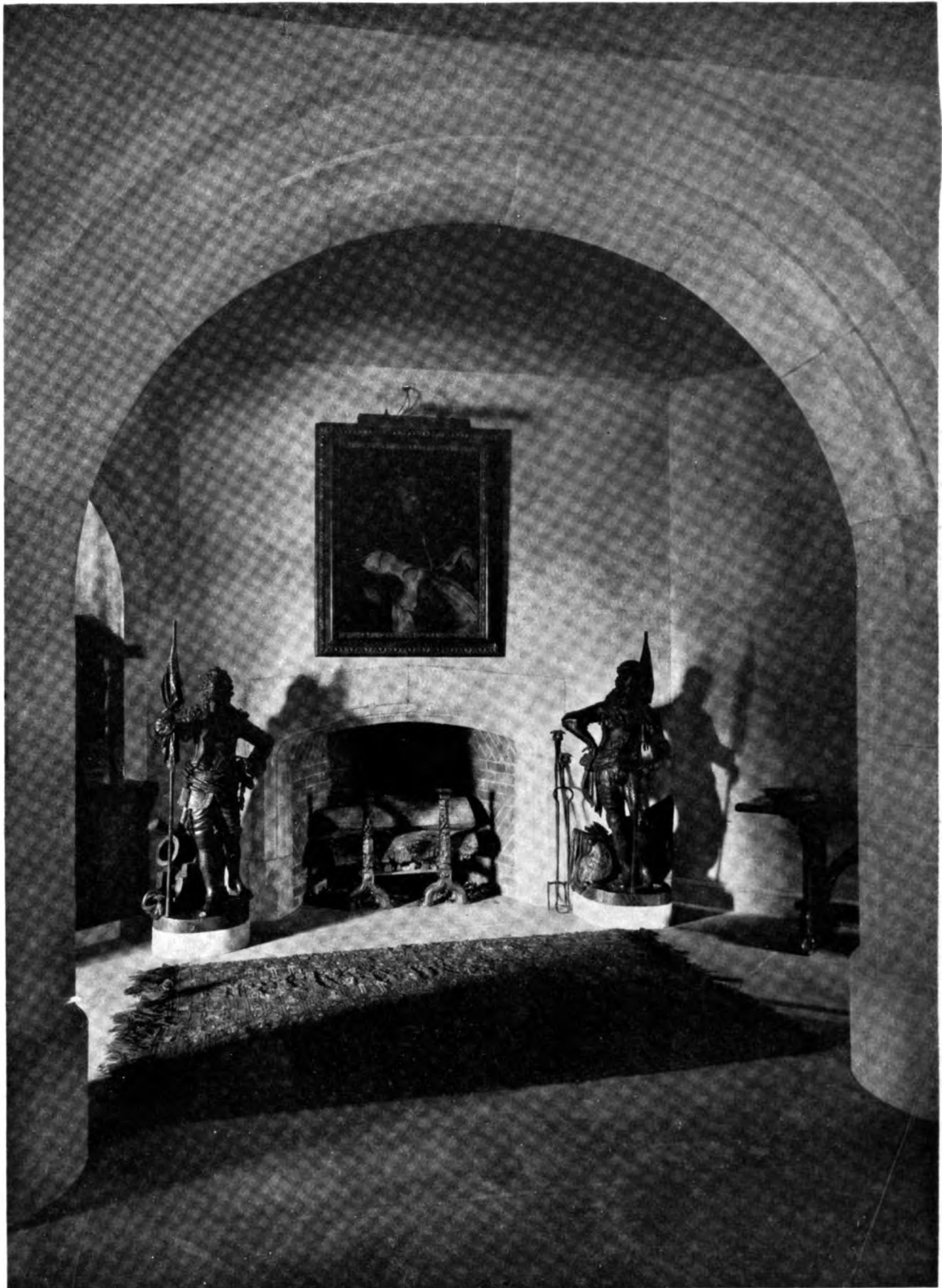


John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

Loggia, House, Mr. Carl Tucker, Mount Kisco, N. Y.





John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

Entrance Hall, House, Mr. Carll Tucker, Mount Kisco, N. Y.







John Wallace Gillies, *Photo*

Walker & Gillette, New York, *Architects*

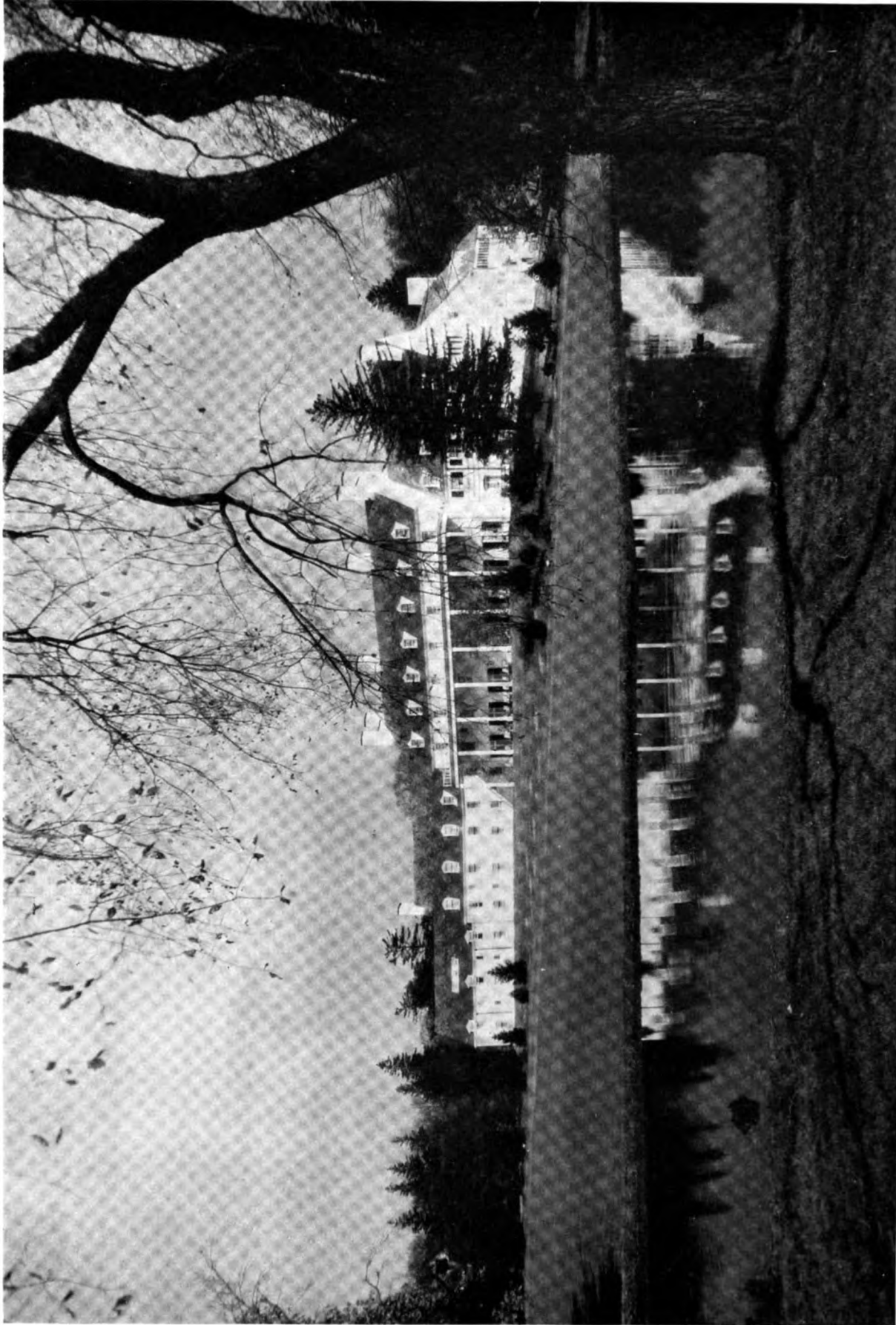
Breakfast Room, House, Mr. Carll Tucker, Mount Kisco, N. Y.



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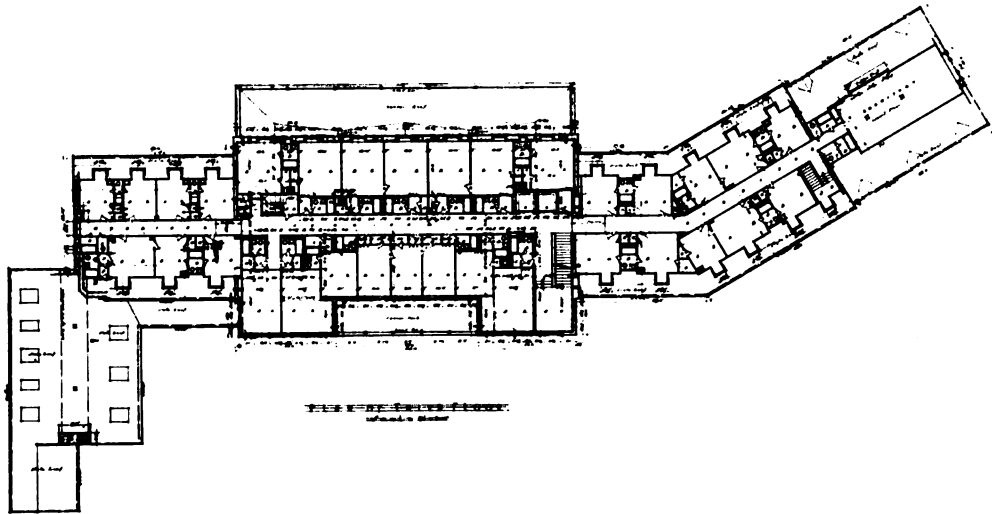
Plate LXXX



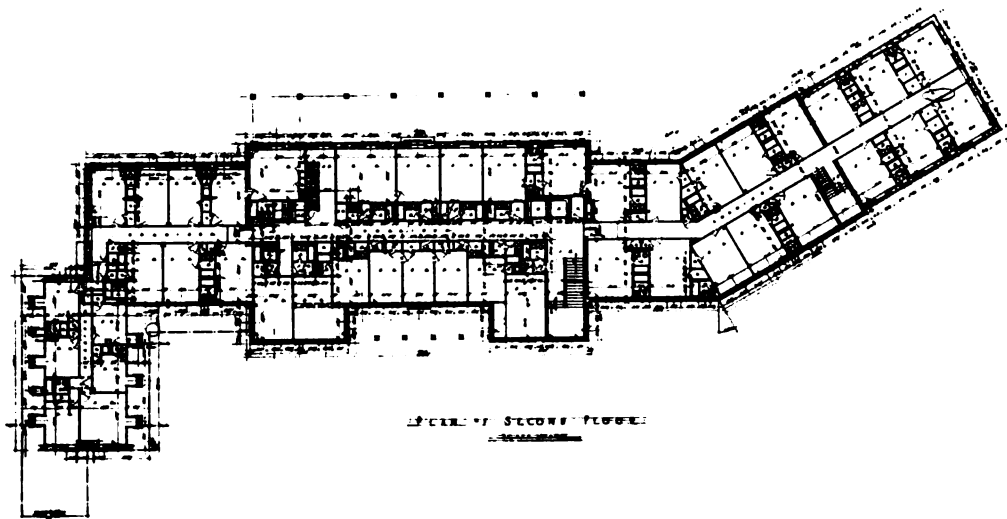
G. H. Van Andra, *Photo*

Princeton Inn, Princeton, N. J. (Plans on back)

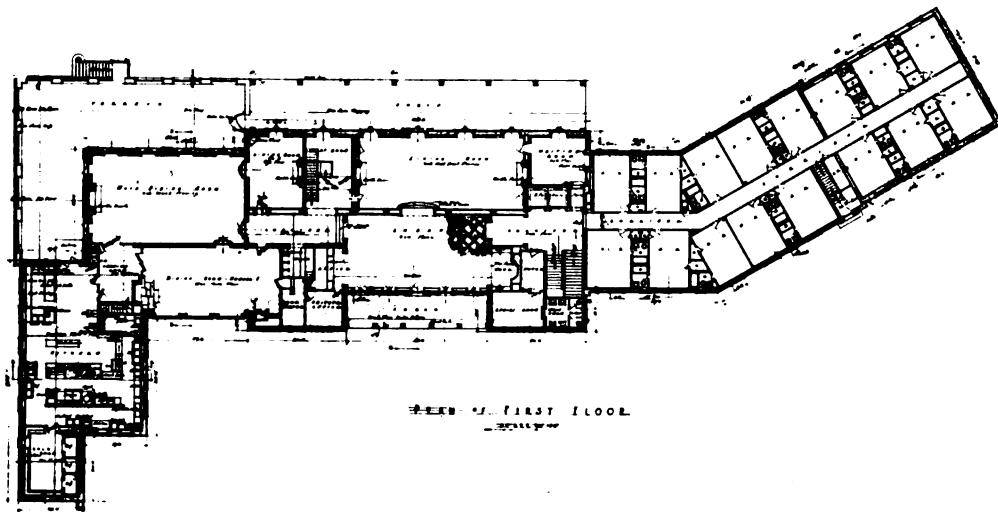
A. J. Thomas, New York, *Architect*



FLOOR PLAN OF FIRST FLOOR



FLOOR PLAN OF SECOND FLOOR



FLOOR PLAN OF THIRD FLOOR

Plans, Princeton Inn, Princeton, N. J.

A. J. Thomas, New York, *Architect*

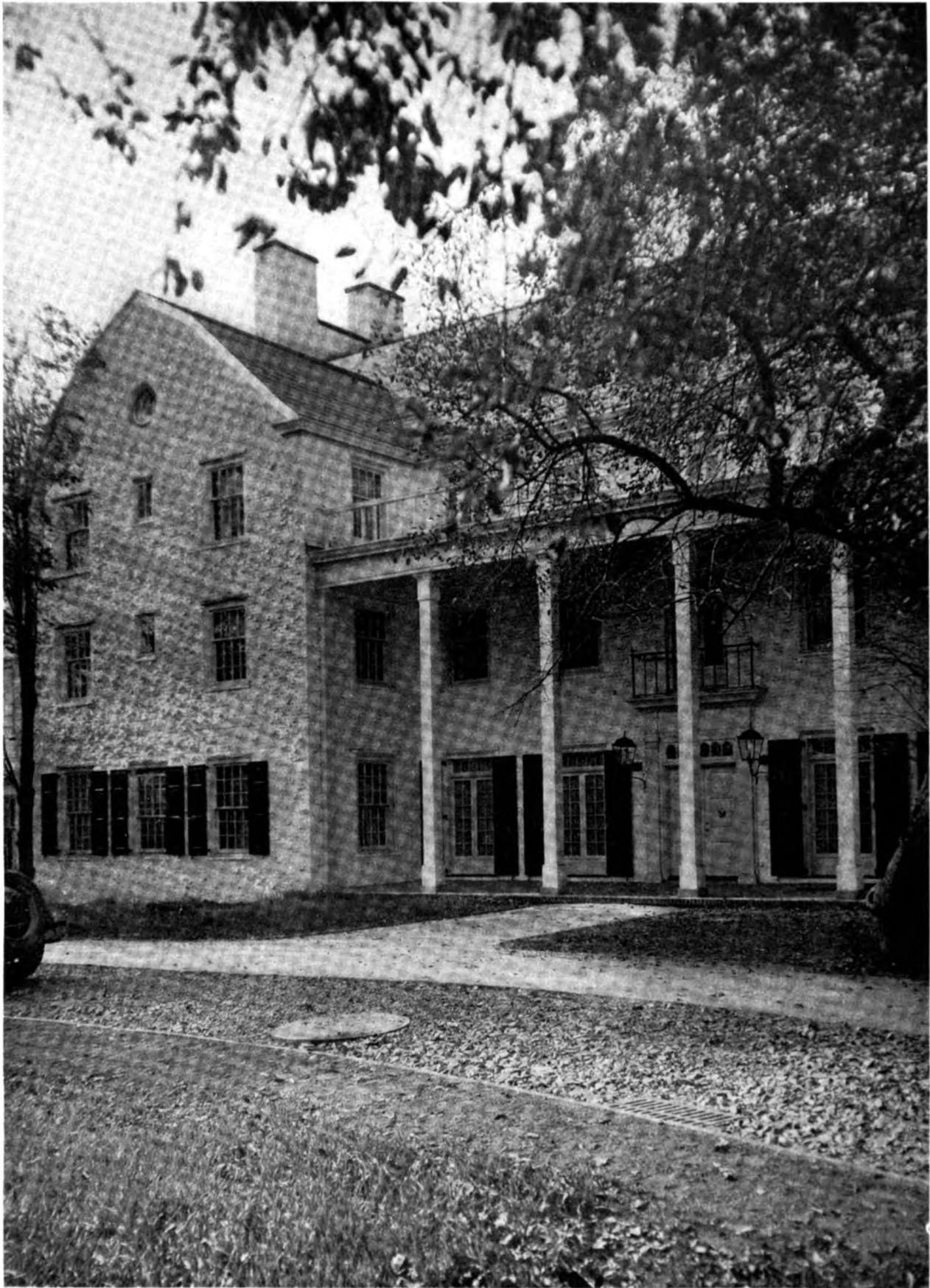


G. H. Van Anda, *Photo*

A. J. Thomas, New York, *Architect*

Detail, Princeton Inn, Princeton, N. J.





G. H. Van Anda, *Photo*

A. J. Thomas, New York, *Architect*

Detail, Entrance Front, Princeton Inn, Princeton, N. J.





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Plate LXXXIII



G. H. Van Ande, *Photo*

Reception Room, Princeton Inn, Princeton, N. J.

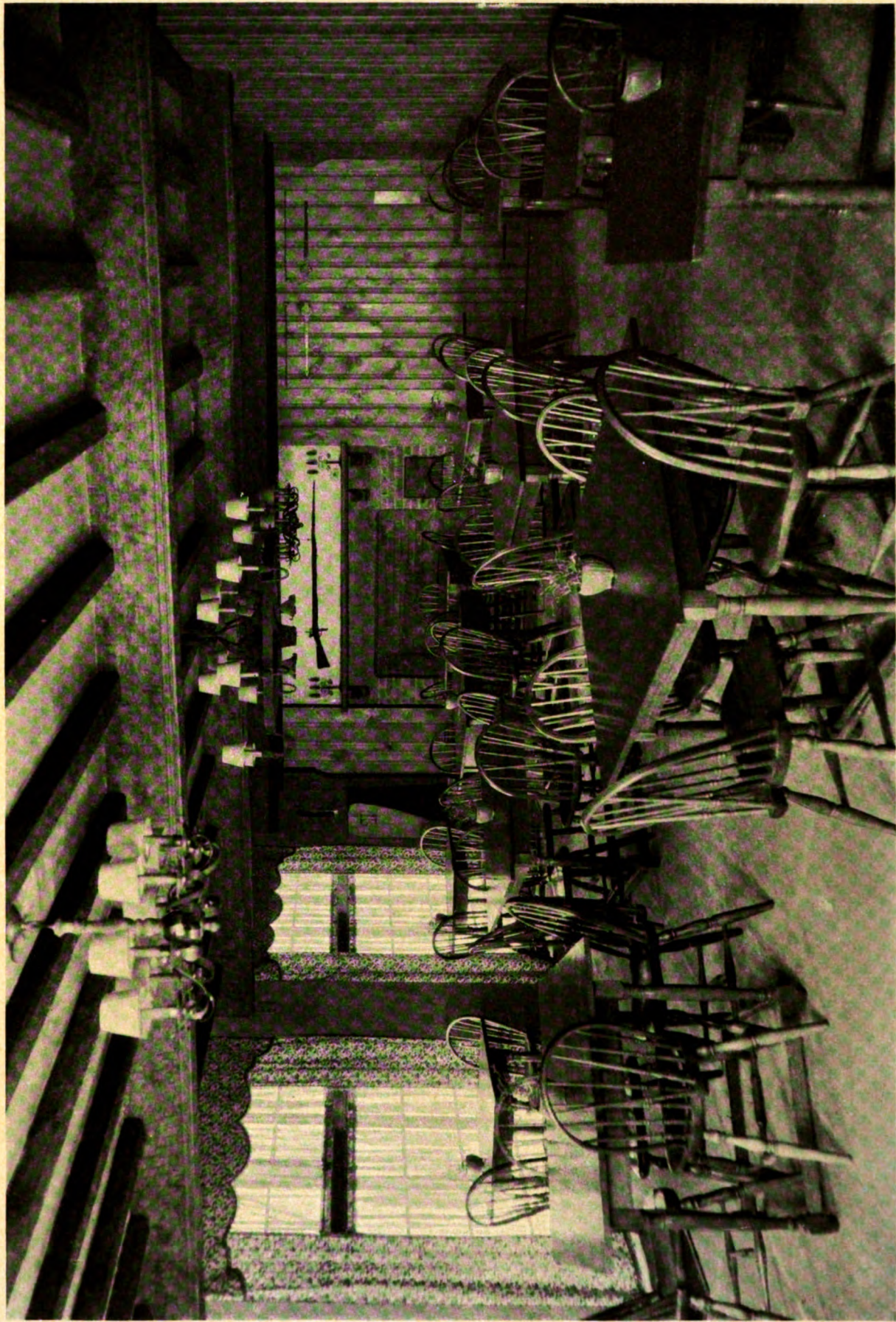
A. J. Thomas, New York, *Architect*



January, 1925

THE ARCHITECT

Plate LXXXIV



G. H. Van Anda, *Photo*

Café, Princeton Inn, Princeton, N. J.

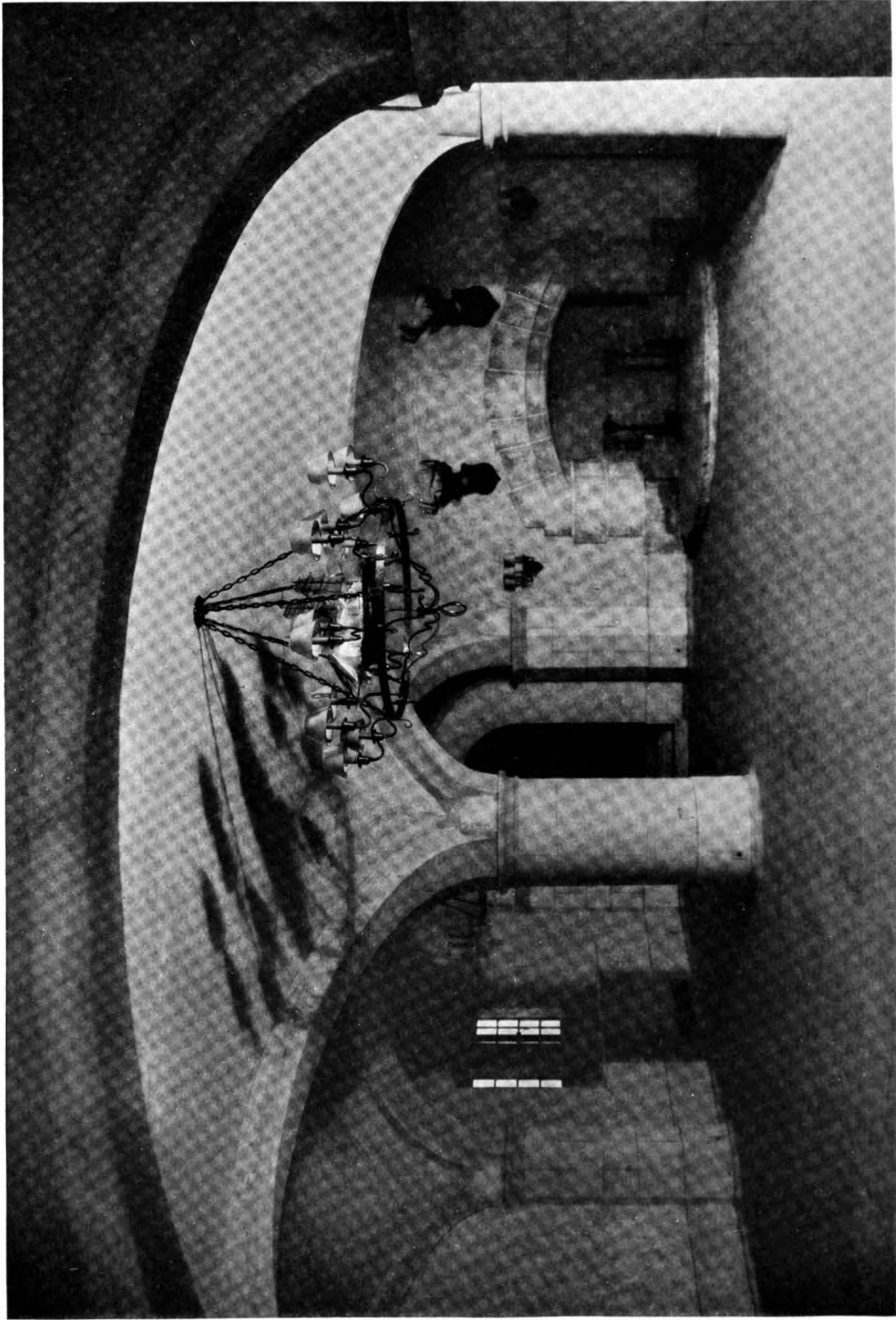
A. J. Thomas, New York, *Architect*



January, 1925

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Plate LXXXV

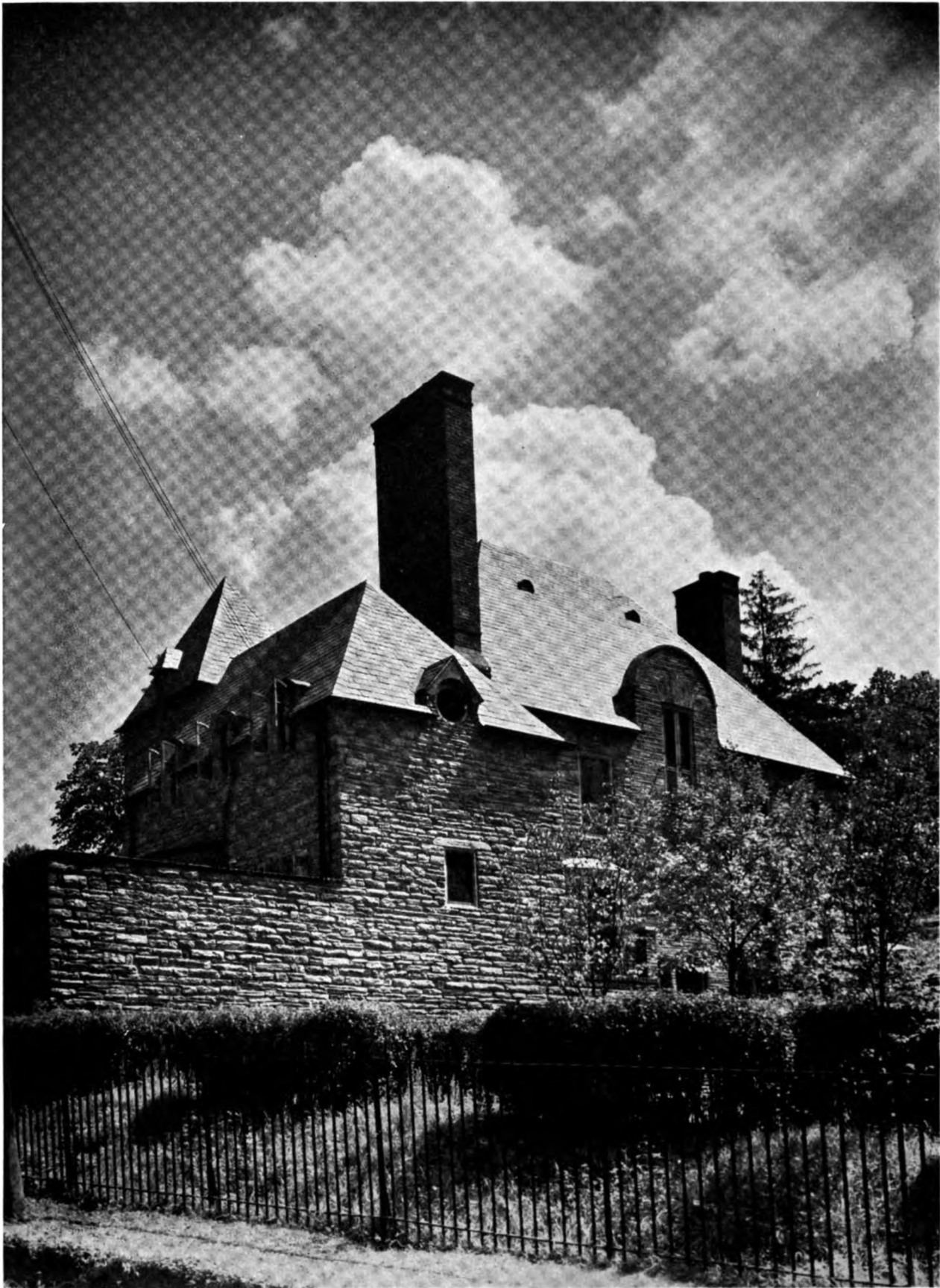


G. H. Van Anda, *Photo*

A. J. Thomas, New York, *Architect*

Grill Room, Princeton Inn, Princeton, N. J.



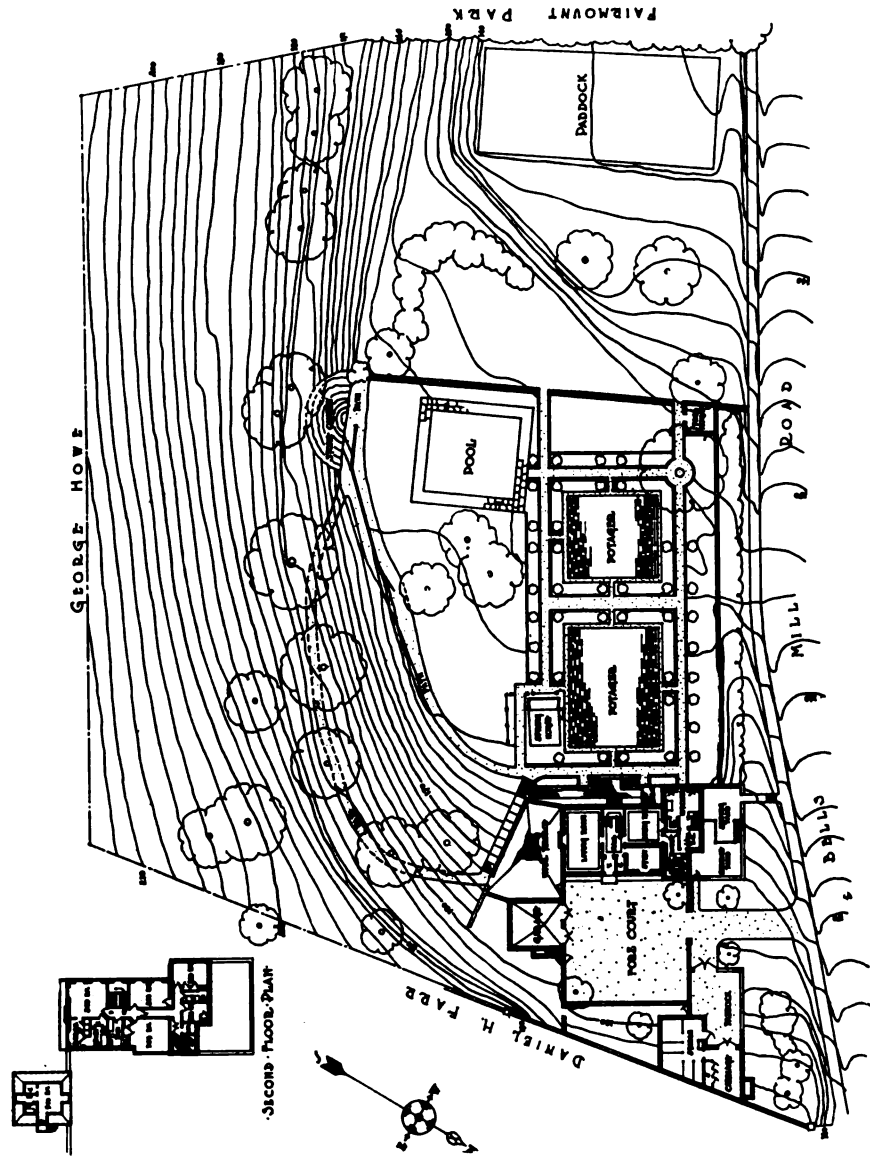


Philip B. Wallace, *Photo*

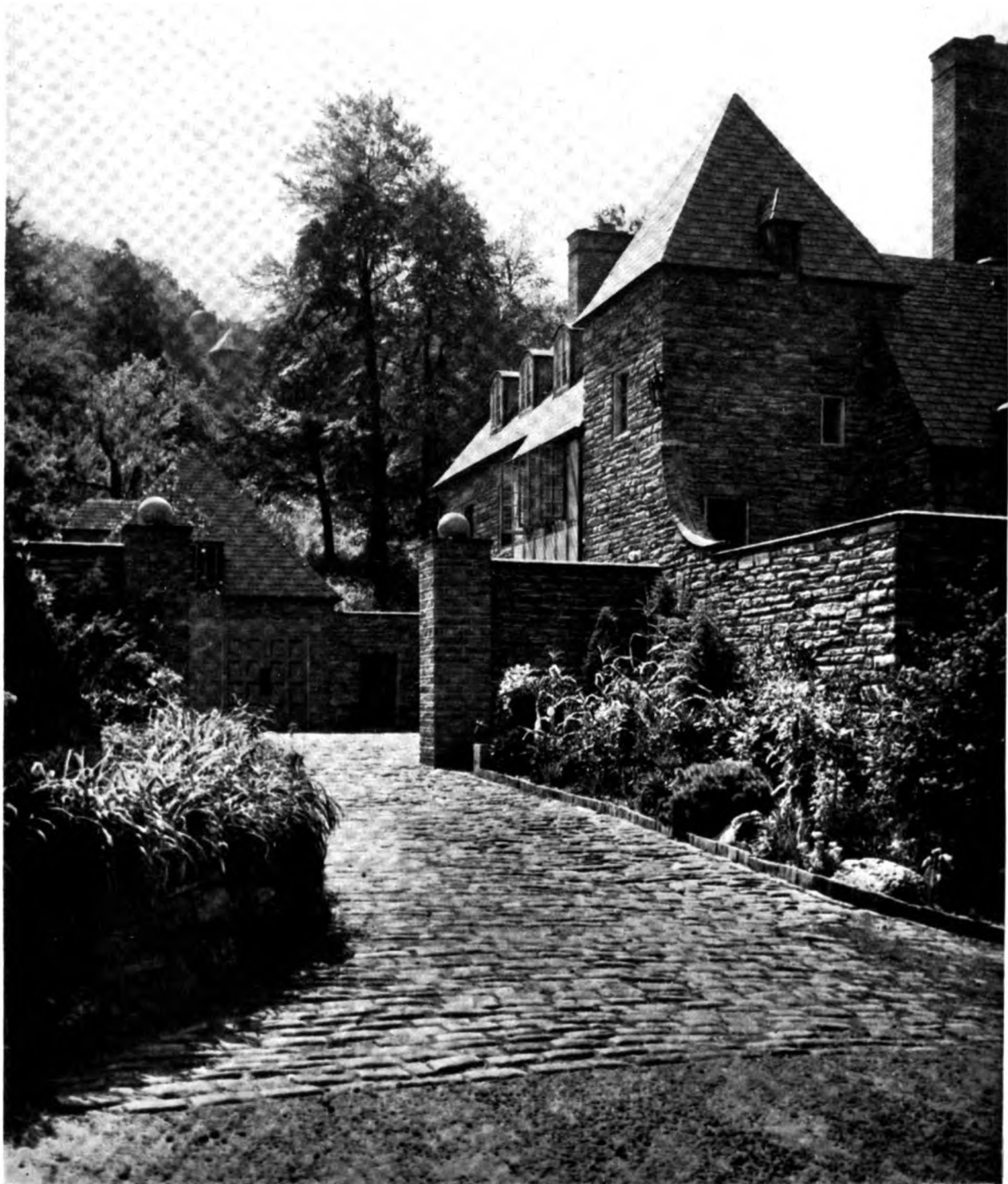
Mellor, Meigs & Howe, Philadelphia, *Architects*

House, Mr. Bernard Illoway, Chestnut Hill, Philadelphia, Pa. (Plan on back)





Plan, House, Mr. Bernard Illoyay, Chestnut Hill, Philadelphia, Pa.  
 Mellor, Meigs & Howe, Philadelphia, Architects

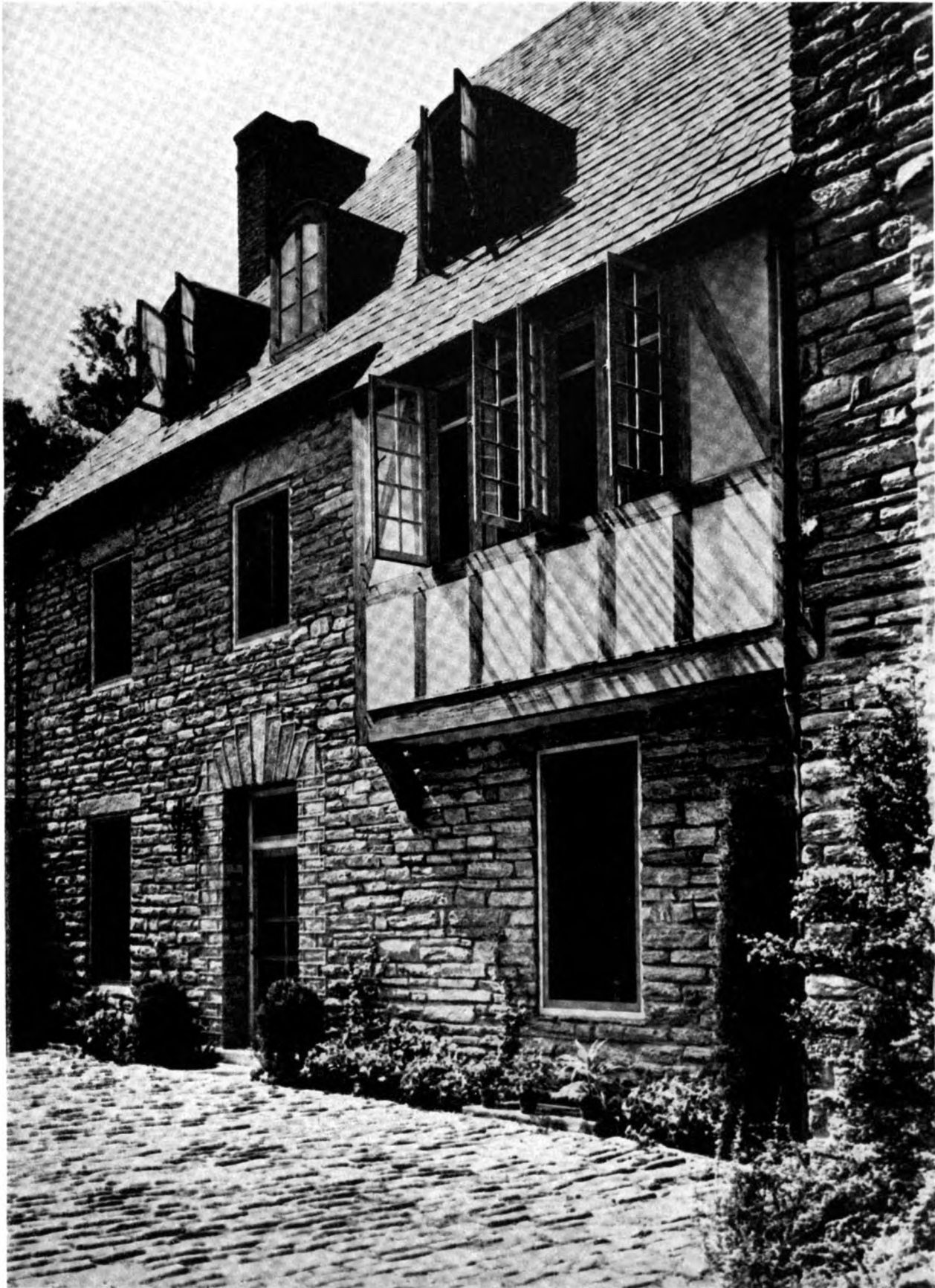


Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Driveway to Forecourt, House, Mr. Bernard Illoway, Chestnut Hill, Philadelphia, Pa.





Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, Entrance Façade, House, Mr. Bernard Illoway, Chestnut Hill, Philadelphia, Pa.





Amemiya, *Photo*

Beverly S. King, New York, *Architect*

Finchley Building, 566 Fifth Avenue, New York



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THE ARCHITECT

Plate XC

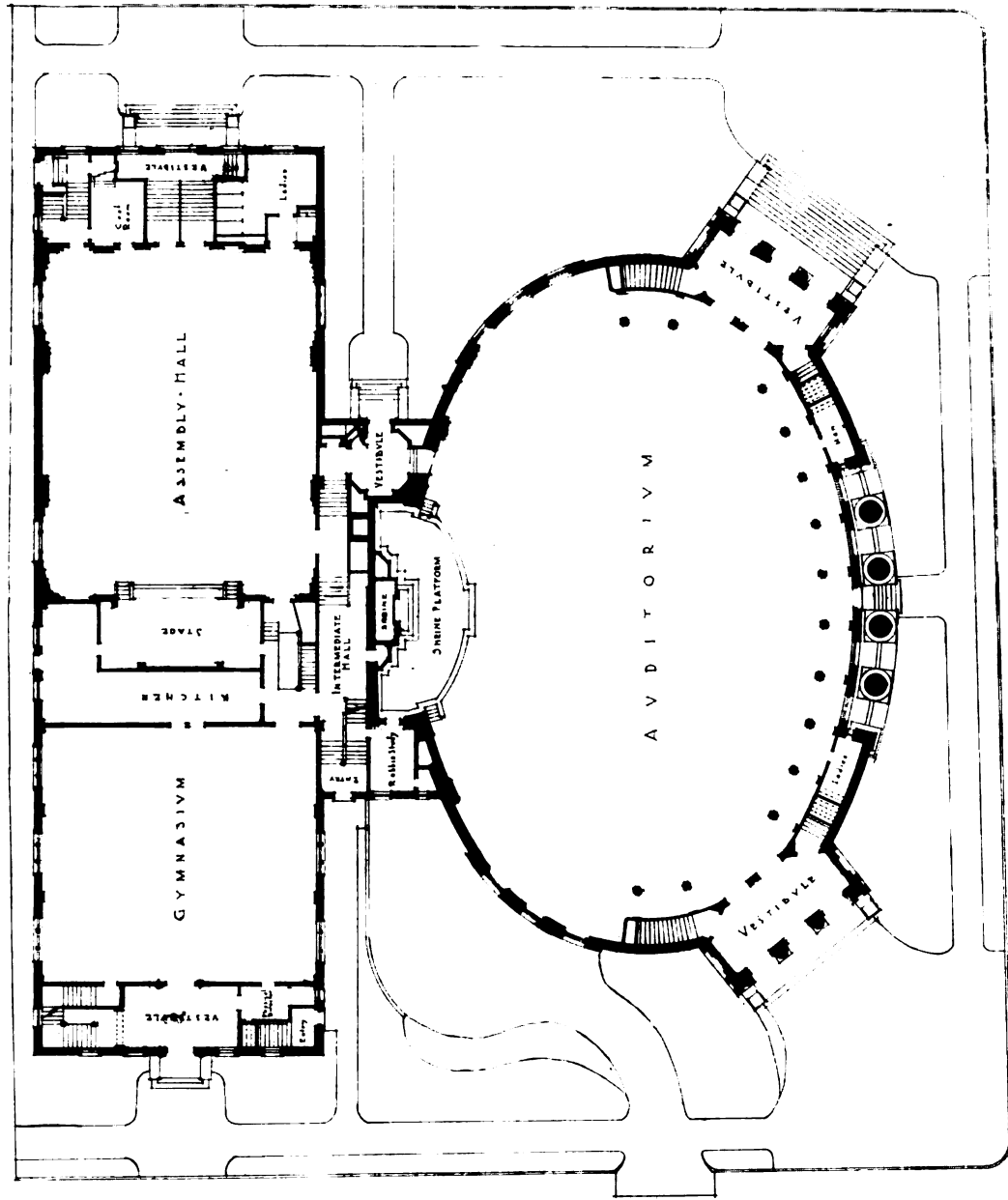


Amemiya, Photo

Temple B'nai Abraham, Newark, N. J. (Plan on back)

Nathan Myers, Newark, Architect





Plan, Temple B'nai Abraham, Newark, N. J.  
Nathan Myers, Newark, Architect

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Plate XCI



Amemiya, Photo

Nathan Myers, Newark, Architect

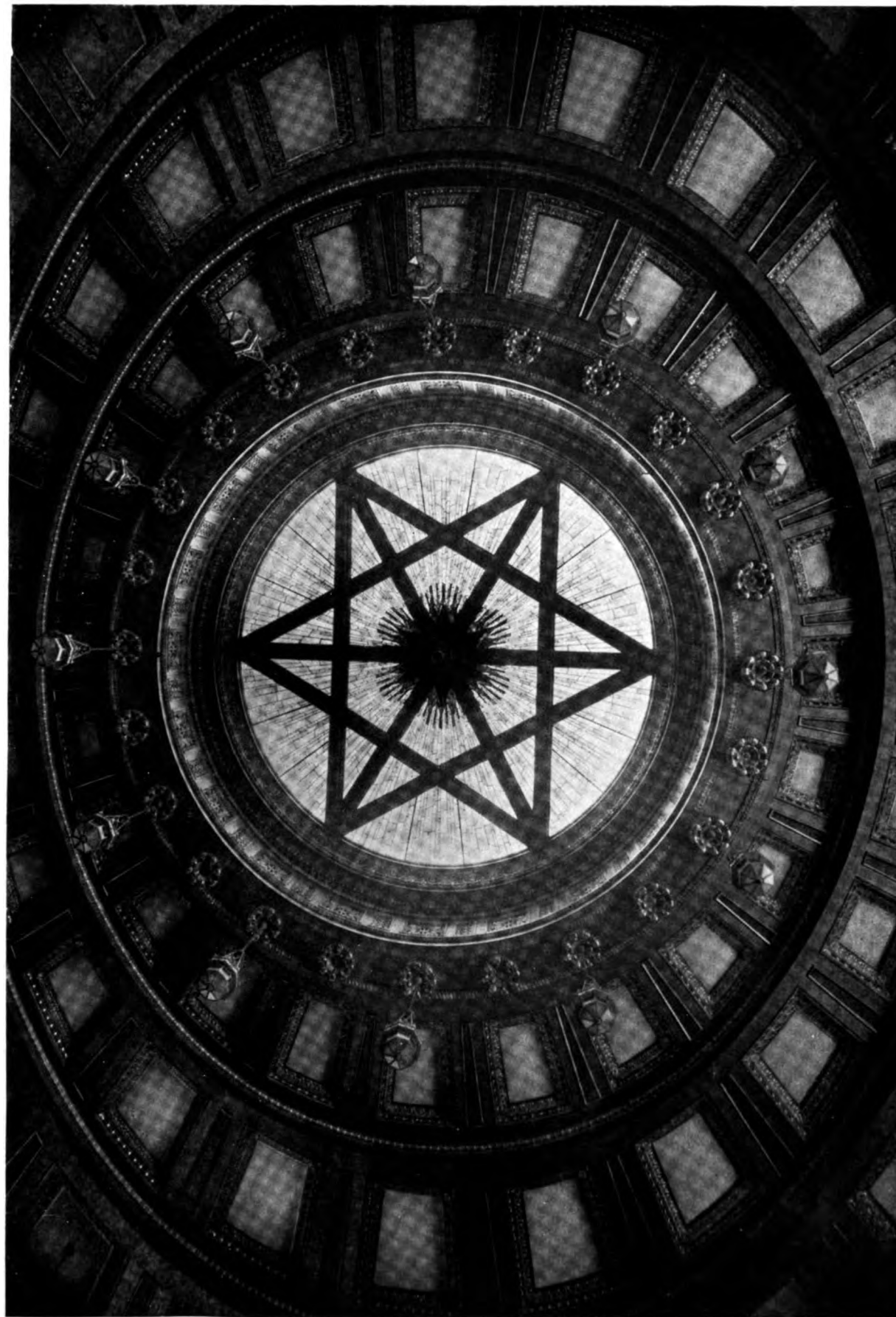
Auditorium, Temple B'nai Abraham, Newark, N. J.



January, 1925

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Plate XCII

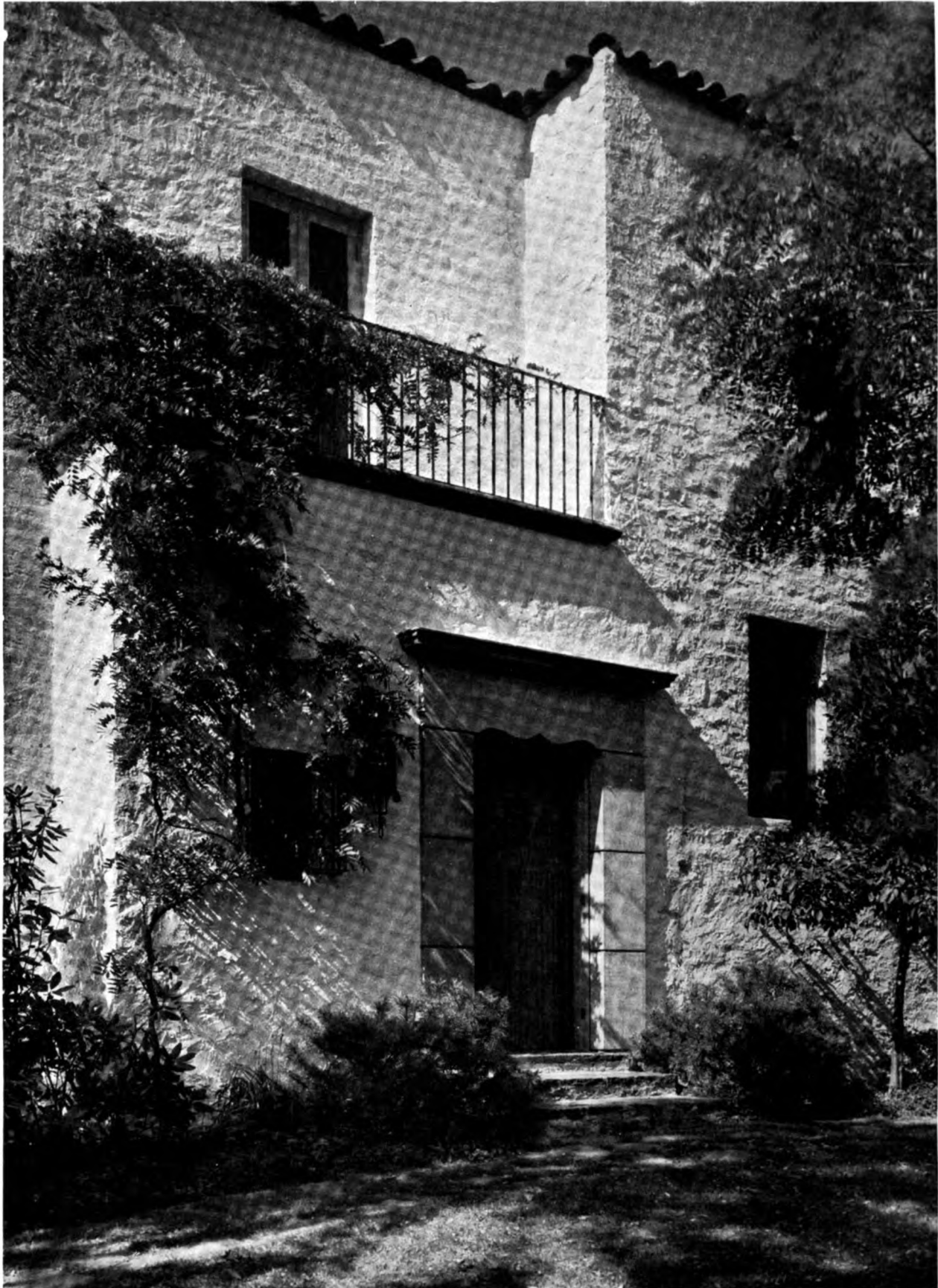


Amemiya, Photo

Auditorium Ceiling, Temple B'nai Abraham, Newark, N. J.

Nathan Myers, Newark, Architect

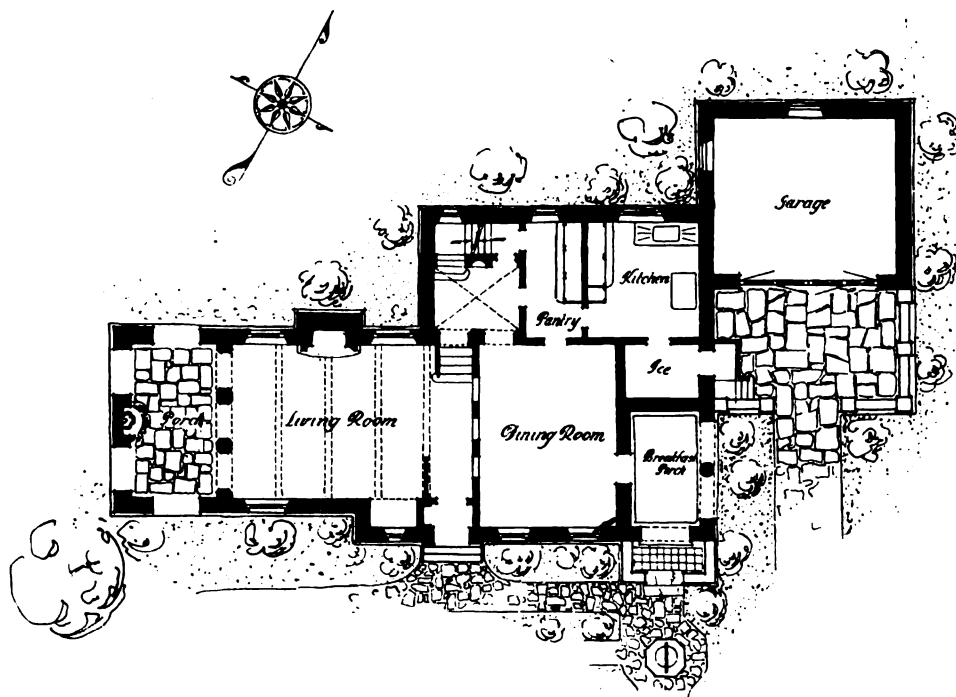
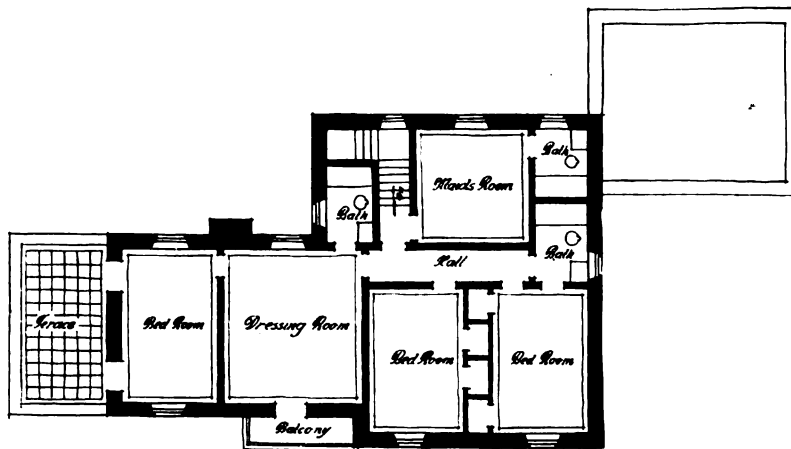




Amemiya, *Photo*

Rosario Candela, New York, *Architect*

House, Mr. F. C. Coppicus, Bronxville, N. Y. (Plans on back)



Plans, House, Mr. F. C. Coppicus, Bronxville, N. Y.  
 Rosario Candela, New York, Architect

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Plate XCIV



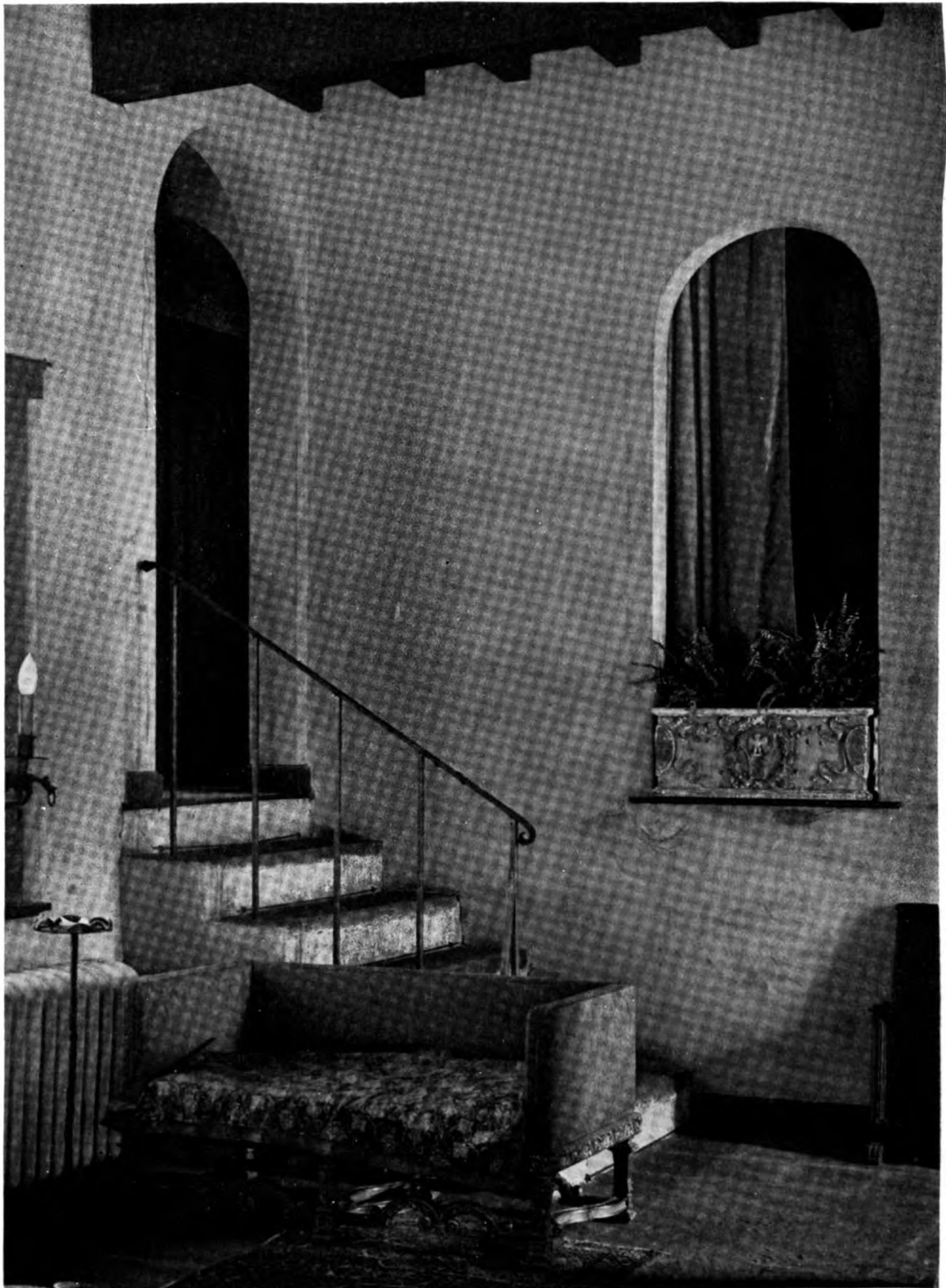
Amemiya, Photo

Living-room, House, Mr. F. C. Coppicus, Bronxville, N. Y.

Rosario Candela, New York, Architect







*Amemiya, Photo*

Rosario Candela, New York, *Architect*

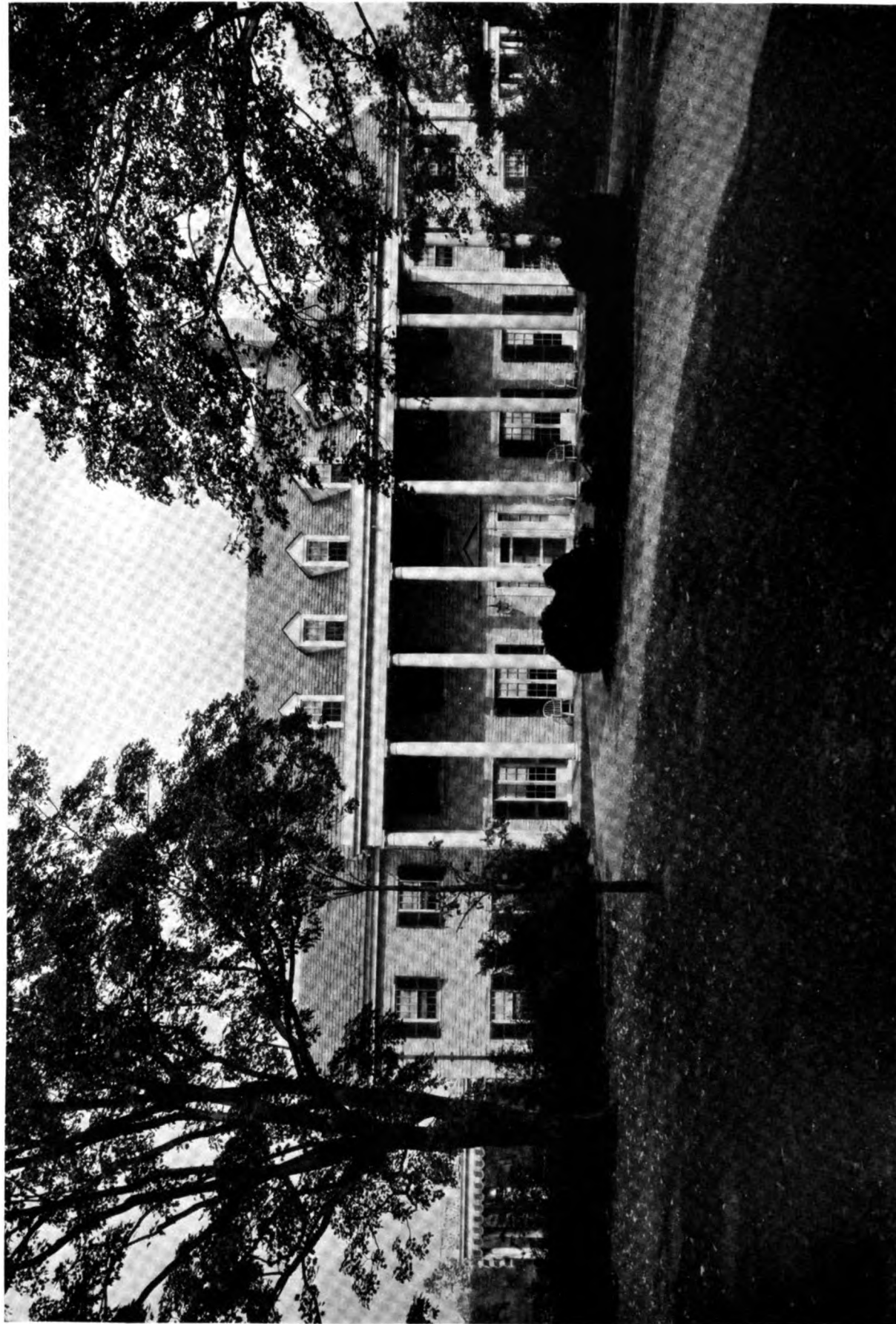
Detail, Living-room (Entrance to Dining-room), House, Mr. F. C. Coppicus, Bronxville, N. Y.



January, 1925

THE ARCHITECT

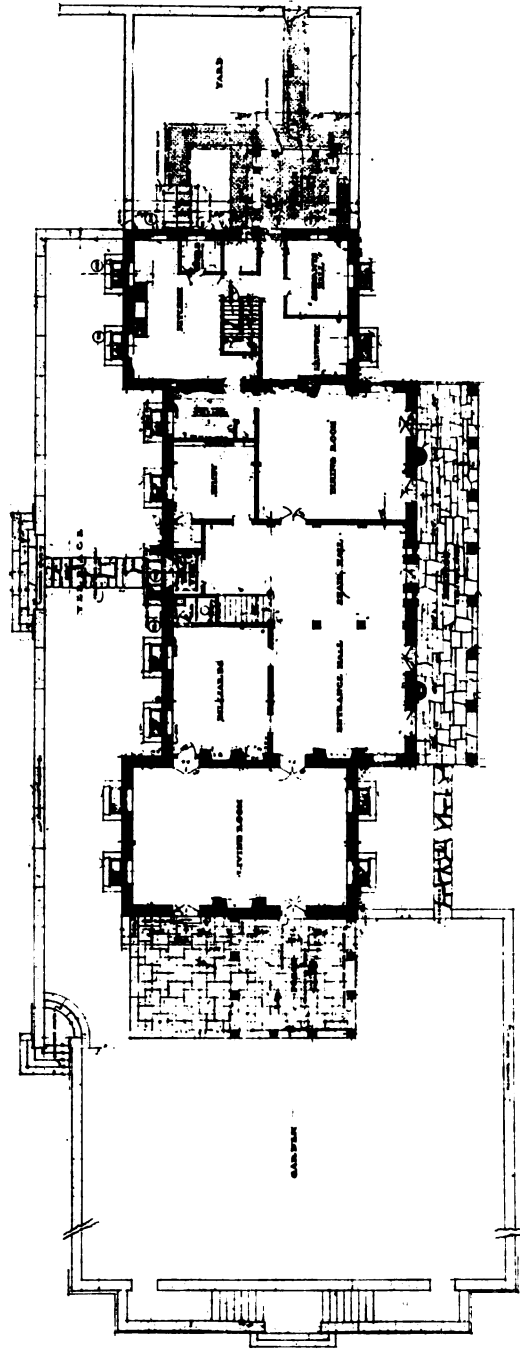
Plate XCVI



Philip B. Wallace, *Photo*

House, Mr. George G. Pierie, Jr., Ogontz, Pa. (Plan on back)

Tilden & Register, Philadelphia, *Architects*



Plan, House, Mr. George G. Pierie, Jr., Ogontz, Pa.

Tilden & Register, Philadelphia, Architects

## Editorial Comment

(Continued from page 318)

jury says, "The black of the main structure suggests a huge coal pile, and the gold and yellow of its higher points the glow of flames from an unbanked fire." Opinion is quite decidedly in favor of this daring design since the addition of gold leaf to its make-up. Viewed in the rays of a morning sun it is an inspiring and dream-like creation. It is doubtful, perhaps, if many such towers would be advisable, but in its unique quality it is undoubtedly a daring architectural stunt, brilliantly pulled off. For one looking upon this building, not only for the first time but for many times, there is a real thrill. Here, we feel, is actually architecture with an idea.

The Association also awards prizes for altered buildings to the Meyer-Sniffen Building, by York & Sawyer, and the charmingly remodeled home of David Keppel, who specializes in fine prints, the design of which, by Edward Shepard Hewitt, reflects the character of its use in detail, which recalls architecturally the great masters of engraving and etching.

Over and above the honor bestowed upon the architects mentioned is the larger idea of the awards themselves, which are a distinct incentive to careful, thoughtful design by the entire profession. This custom of annual awards is one that might well be incorporated into the life of communities all over the country. There is scarcely a town which has not some organized body, such as its City Commission or Board of Trade, which, acting in concert with and aided by the advice of the best architectural talent available, could furnish a valuable stimulant to good architecture within its confines.

### Mr. Murchison Says—

THAT THINGS are brightening up, that more pep will be given to the building industry, that this winter will be replete with events. Result of the election? Goodness, no! The reason for this reawakening is that just at the hour of going to press, Mr. Brindell, the Czar of the Building Trades, is about to be released from Sing Sing. And ahead of time, too. God bless the dear old Parole Board!

One Paroler lives in Plattsburgh, one in Auburn, one in Oyster Bay. All those Metropoli are in the Empire State of New York. When there's nothin' doin' down to the old country store and they get out of news, they just go and parole somebody.

We were sitting on a Grand Jury awhile ago (we can always keep awake sitting) when a crook was arrested for walking along the street bulged out on every side by a kit of burglar's tools. When his record was examined, the Jury found that he had been sentenced in 1921 to twenty years. The Assistant District Attorney, in reply to a question as to why the gentleman was carrying a suit full of jim-mies and saws and bits instead of doing the lock-step, said, "That damn Parole Board; they'd parole everybody if they could." And as a matter of fact, the Grand Jury indicted several light-fingered gentry within a week after they were let out on parole.

### How to Get Rich Easily

BUT to come back to Brindell. He was convicted of extortion in 1921 and sentenced by a jury of his peers to "not less than five years nor more than ten." He served less than three years and nine months.

He was President of the Building Trades Council of New York City. He sold privileges to Union men at fifty dollars apiece, plus ten dollars a week while they held that particular job. He mulcted builders ten thousand dollars to prevent a strike. He was some mulcter.

He coined phrases. On one of our buildings, in 1920, we heard that the excavators would go on strike unless three berries were delivered to the hole that day. (A "berry" was one thousand dollars, Brindell's smallest unit of graft.) The berries were not delivered and shortly after that Brindell was indicted. So the building operation went on.

Investigators for the Lockwood Committee, which stirred up the building industry of New York to the last ladleful, reported that Brindell's income was \$482,021 that year.

Now who says there's no money in building? The dethroned Building Czar should set up a Correspondence School all his own. He would probably get lots of pupils, for the building industry seems to be all set for a boom, and berries ought to be plentiful in the next two years.

### Why Are Architects So Pure?

IT SEEMS that architects are among the most honest and God-fearing of the classes. A recent trip through Sing Sing showed that there were only two architects inside the walls. We were too choked with emotion to ask the reason. It must have been for stealing designs. For what else can an architect steal? In order to rook the Client we would have

to have the connivance of the Contractor. And the Contractor would have to connive with his Superintendent. And his Bookkeeper would in turn have to connive with the Timekeeper. And that's too complicated. It's much simpler to fell some passing Banker and take it right away from him.

### *Have Your Ark Ready for the Flood*

NOW THAT LaFollette is shelved, all the building loan financiers are rushing into print, telling us what a wonderful era is at hand and how we are going to be flooded with Big Business. We are all ready for it. We have dusted off the drawing boards, nailed up the rickety legs of the tables, and have arranged the files so that when the first rush commences we can turn to pigeonhole No. 4b and pull out plans showing four apartments on a floor on a plot 60' x 100'. It is always well to be prepared, for, when the rush is on, one never knows what might happen.

### *Words of Wisdom*

MR. GREVE, President of the Prudence Bonds Corporation, believes that, in general, prices of commodities will steadily decline toward the pre-war level as the dollar rises toward par, making conditions healthy and normal. But, he says:

"The one big exception that has caused most trouble in the way of artificial inflation is the building industry, under control of irresponsible speculators and building trades unions which forced up labor costs beyond reason. Building has run amuck with over-production of high-class apartments, possibly of middle-class apartments, too, and factories. But this stampede has spent itself and the industry must come down to a sane basis, like others, or it cannot go on.

"While over-production means reduced rents with eventual loss to many owners, reduced rents, on the other hand, will mean continued construction in supplying the greater demand by the masses for smaller houses and cheap apartments."

Perhaps Brindell can help him out. He found a way to get ham and eggs the first day he was in prison, instead of prison hash. He also found a way to meet his family outside the walls, despite all known rules. He is a smart citizen. He can probably find some way of reducing the costs. Perhaps he will get the Unions to countenance the use of paint-sprayers and cement guns and one-coat plaster jobs. Even if half the savings went toward some mysterious fund, still the h. c. of b. would be materially reduced.

### *The Lure of the Little House*

YOUNG ARCHITECTS generally commence their careers on small country houses. They attack them with the firm conviction that their offspring are going to be the last word in everything; in design, in attractiveness, in economy. They picture their clients sitting around the hissing radiator on a cold winter evening, complacently regarding their sand-finished surroundings with a sort of a "Well, if I were doing it all over again, I don't know that I'd change a *single* thing" expression.

But as we grow older and more steeped in sin, the country houses—the modest ones, at least—cease to hold out that great allure that they once did. And when you have reached the age when most of the hairs have fallen out of the great dome of thought, you positively shudder when a country house is flashed in your face.

As a rule, the clients specify the number of rooms and the cost, which is always forty or fifty per cent. less than it should be. "I want to build a nice brick house, four bedrooms, two baths, two maid's rooms and bath, and lots and lots of closets, for fifteen thousand dollars."

Could anything be sweeter?



Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect

All of the plain and decorative plastering, New York Cotton Exchange, executed by

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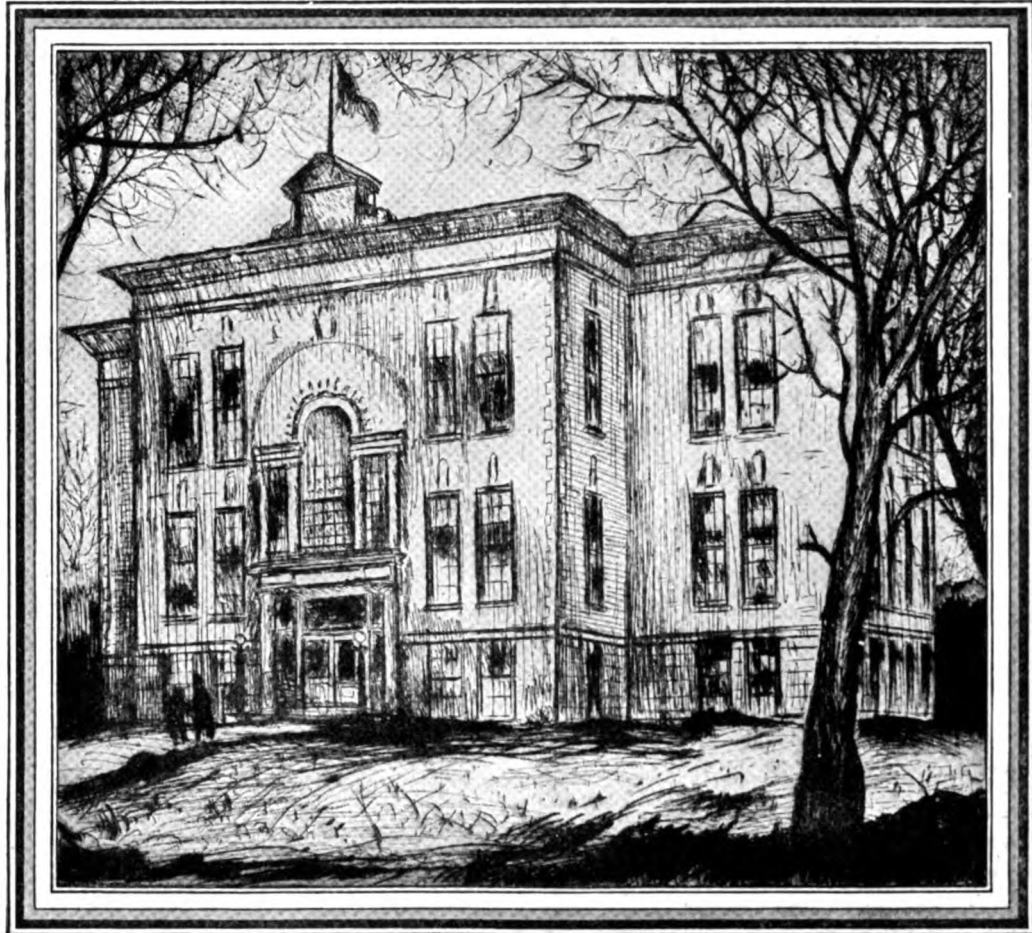
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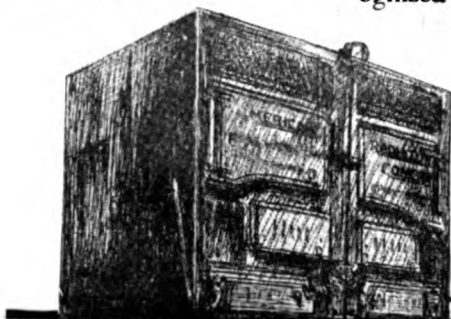
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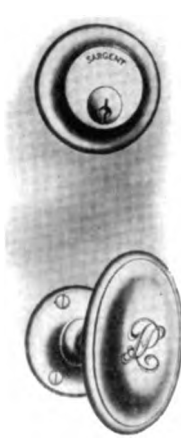


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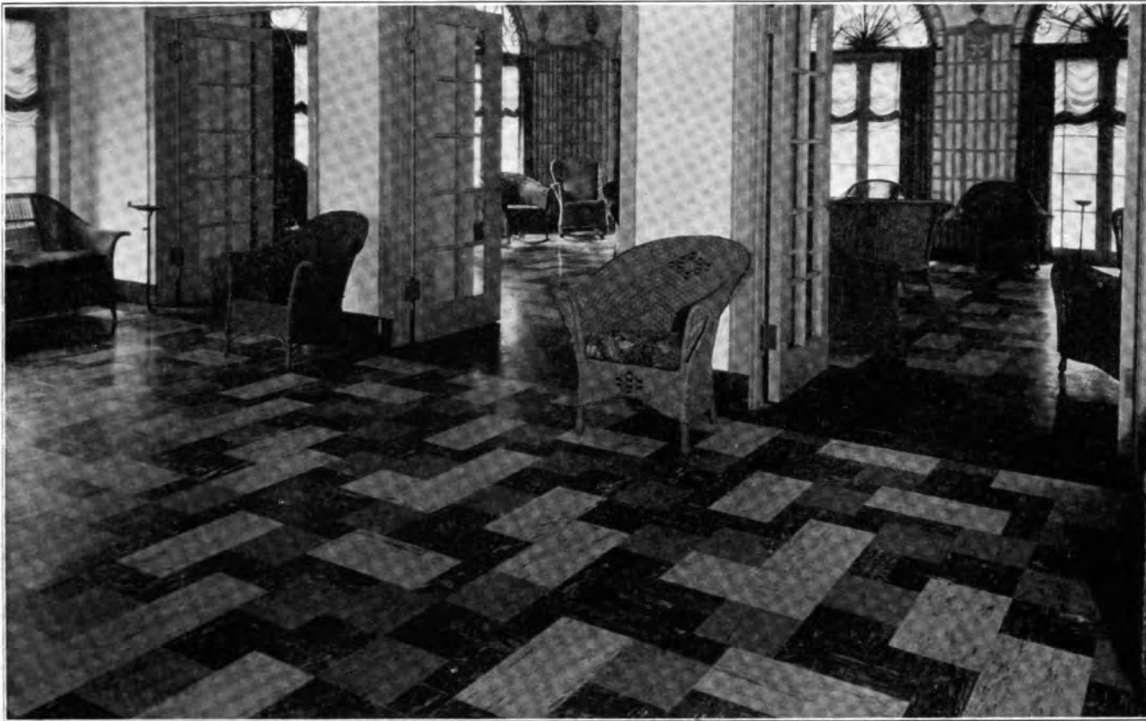
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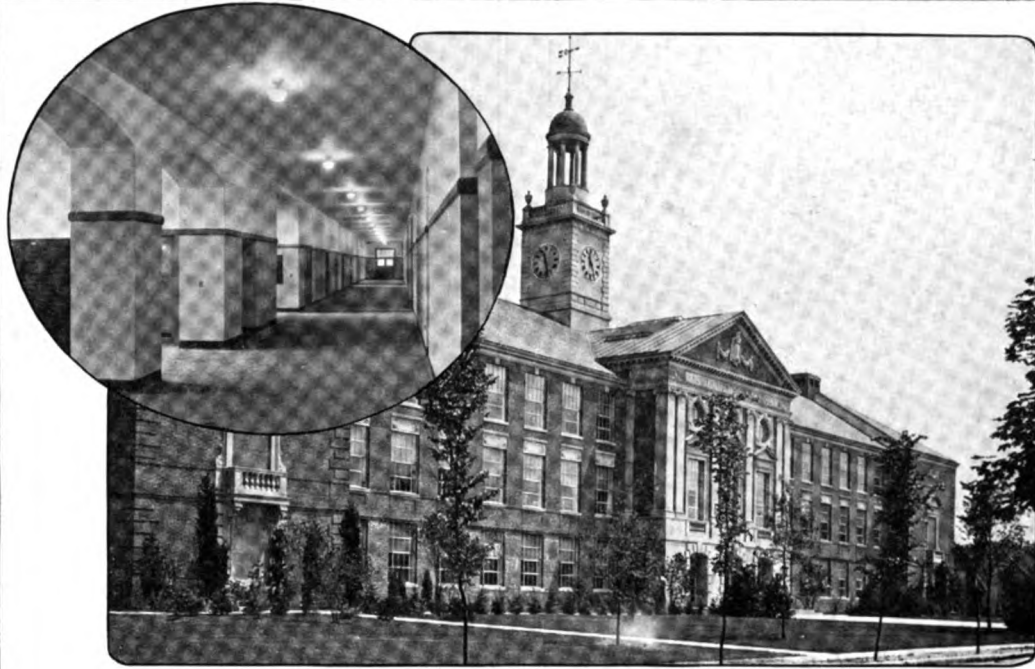
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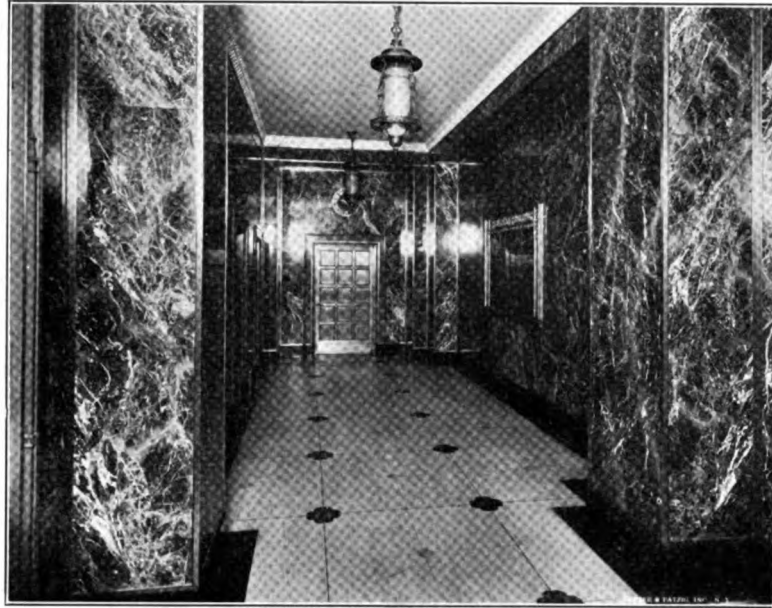
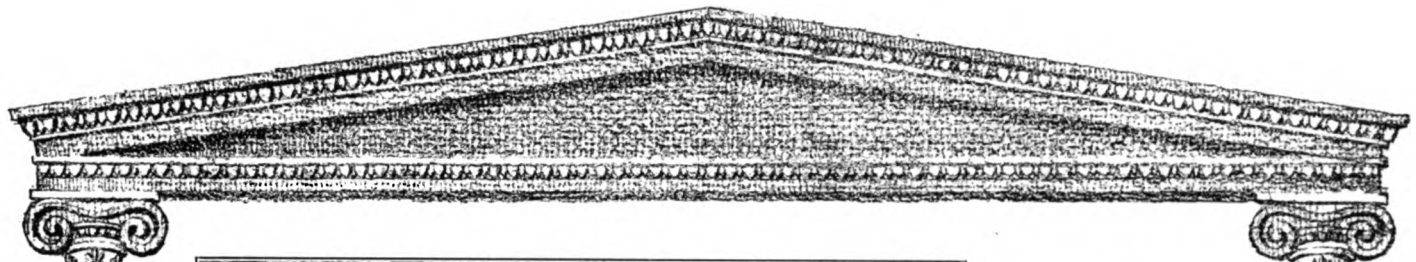
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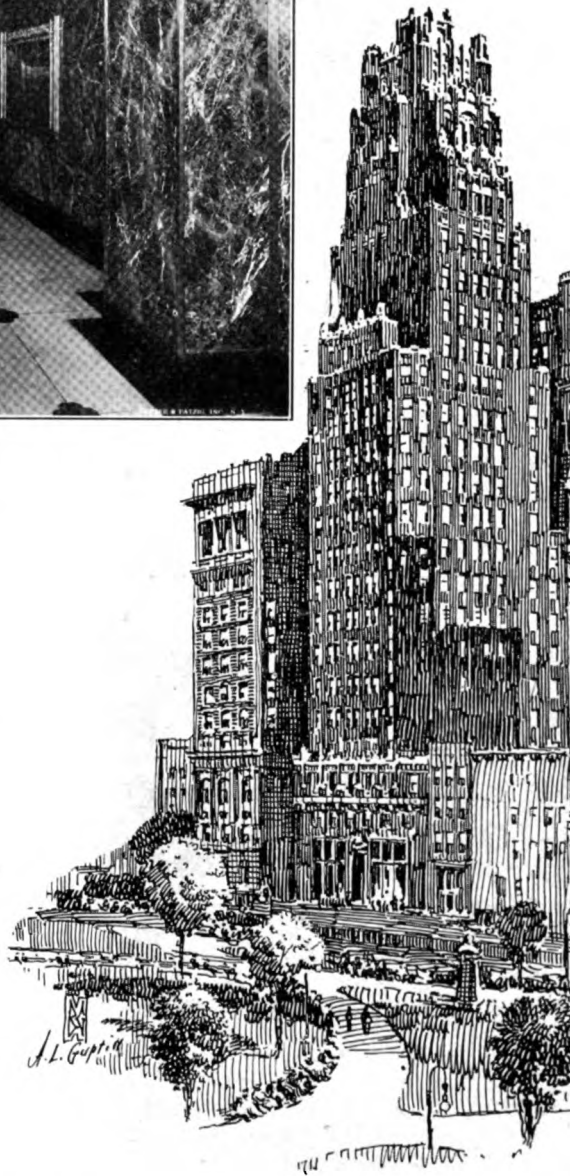
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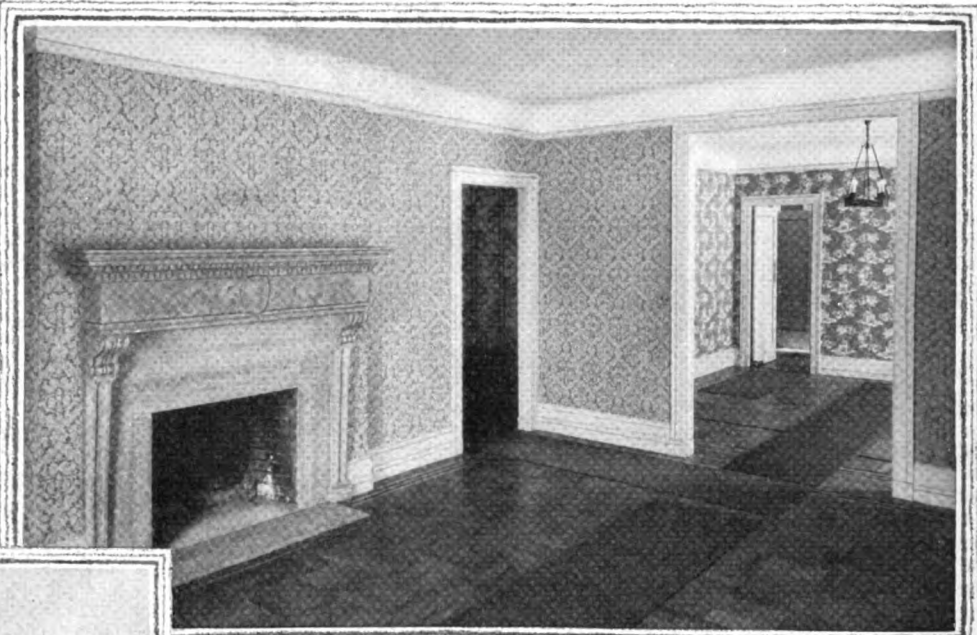


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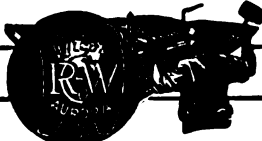
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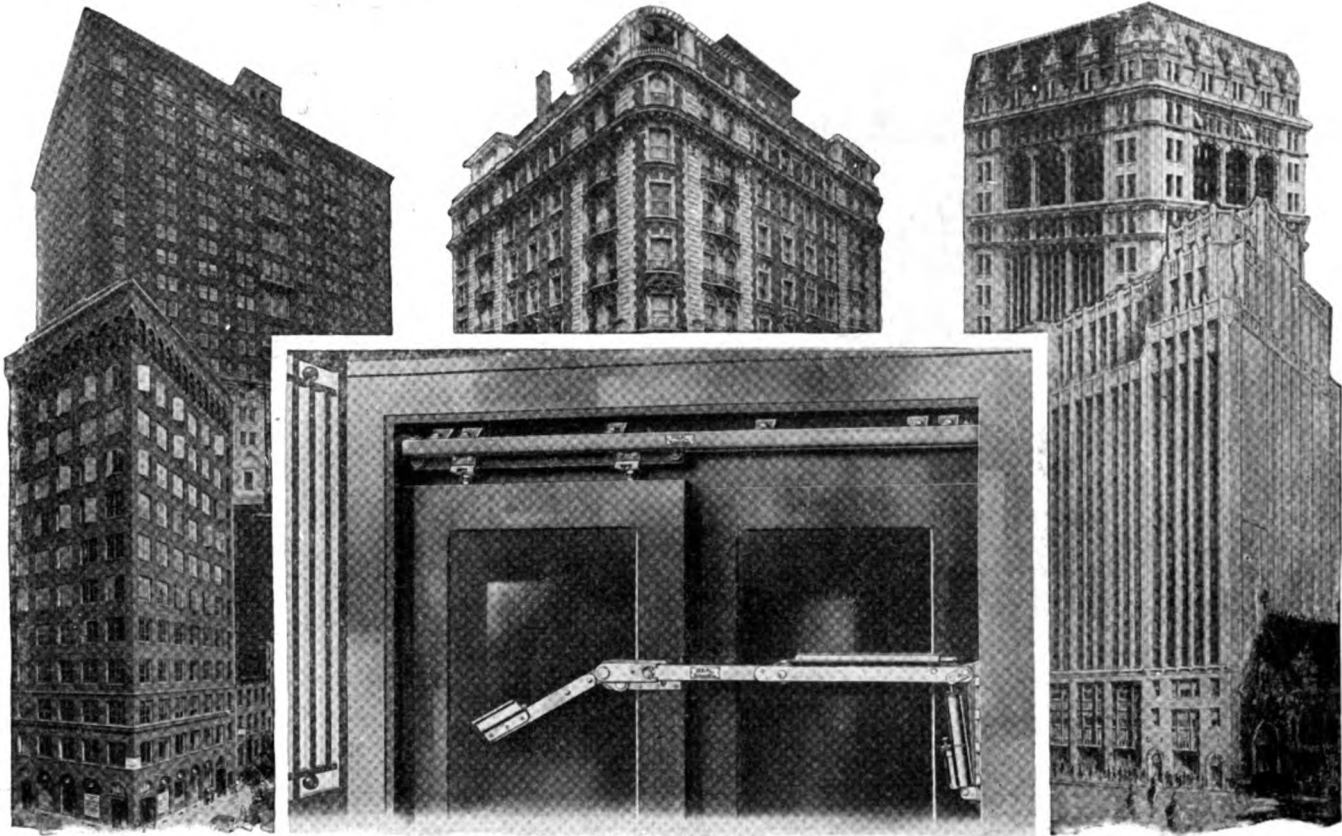
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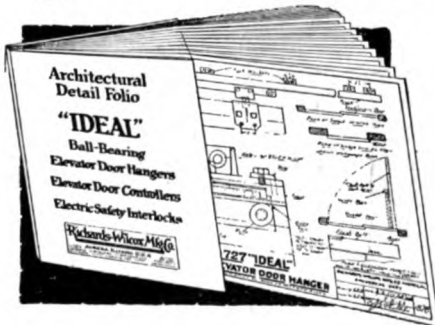
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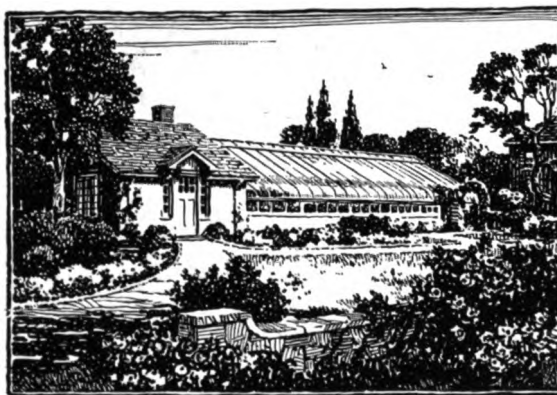
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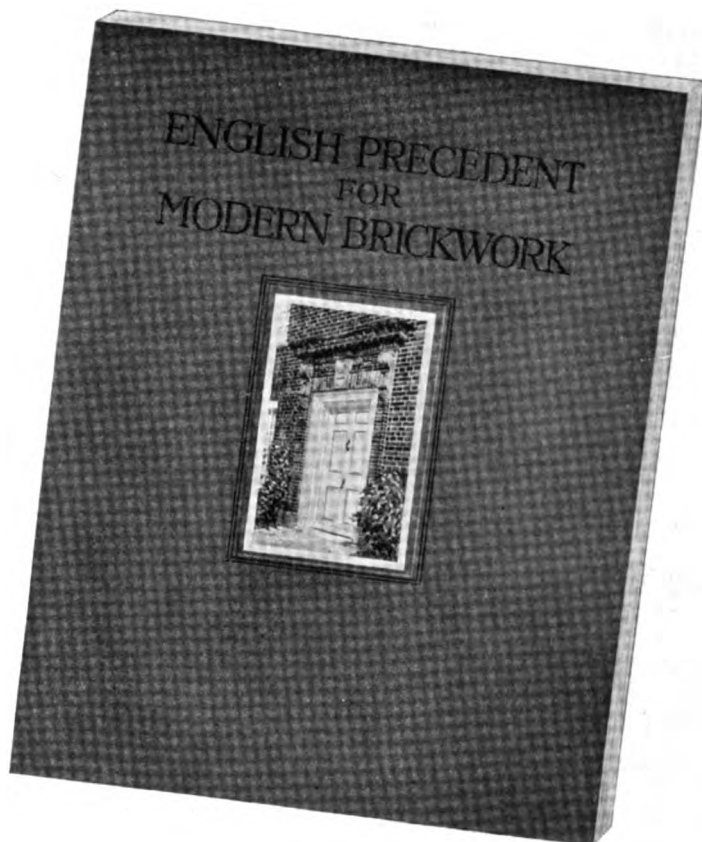
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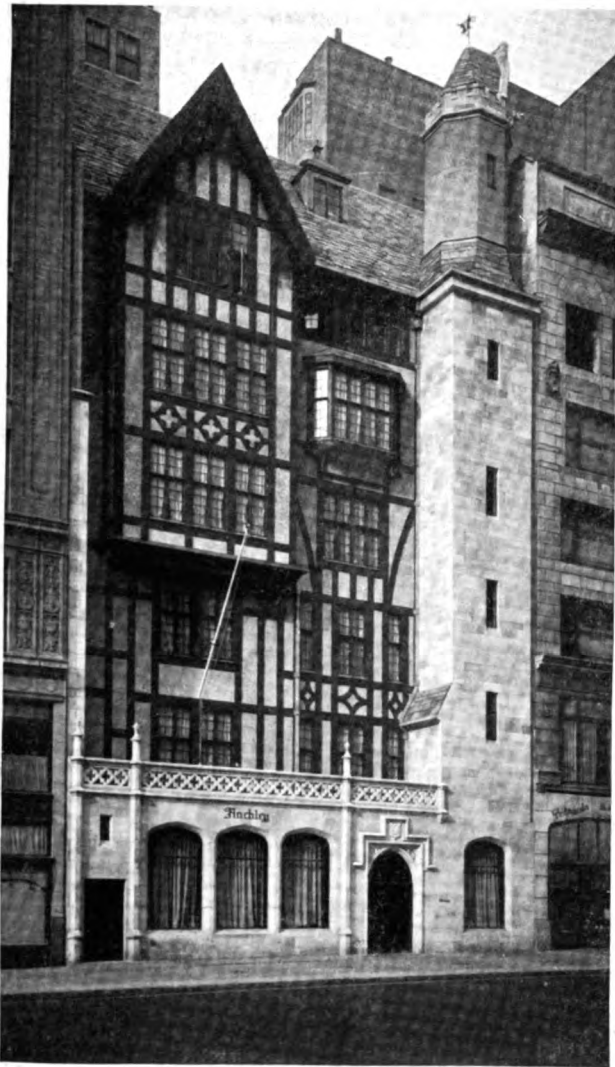
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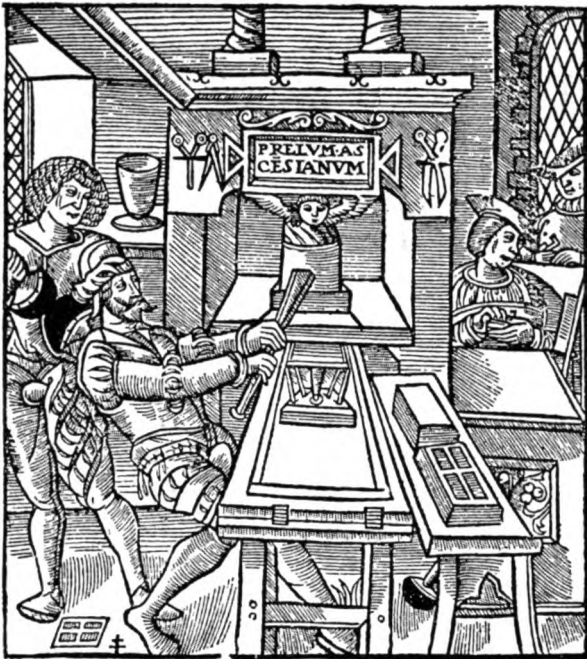
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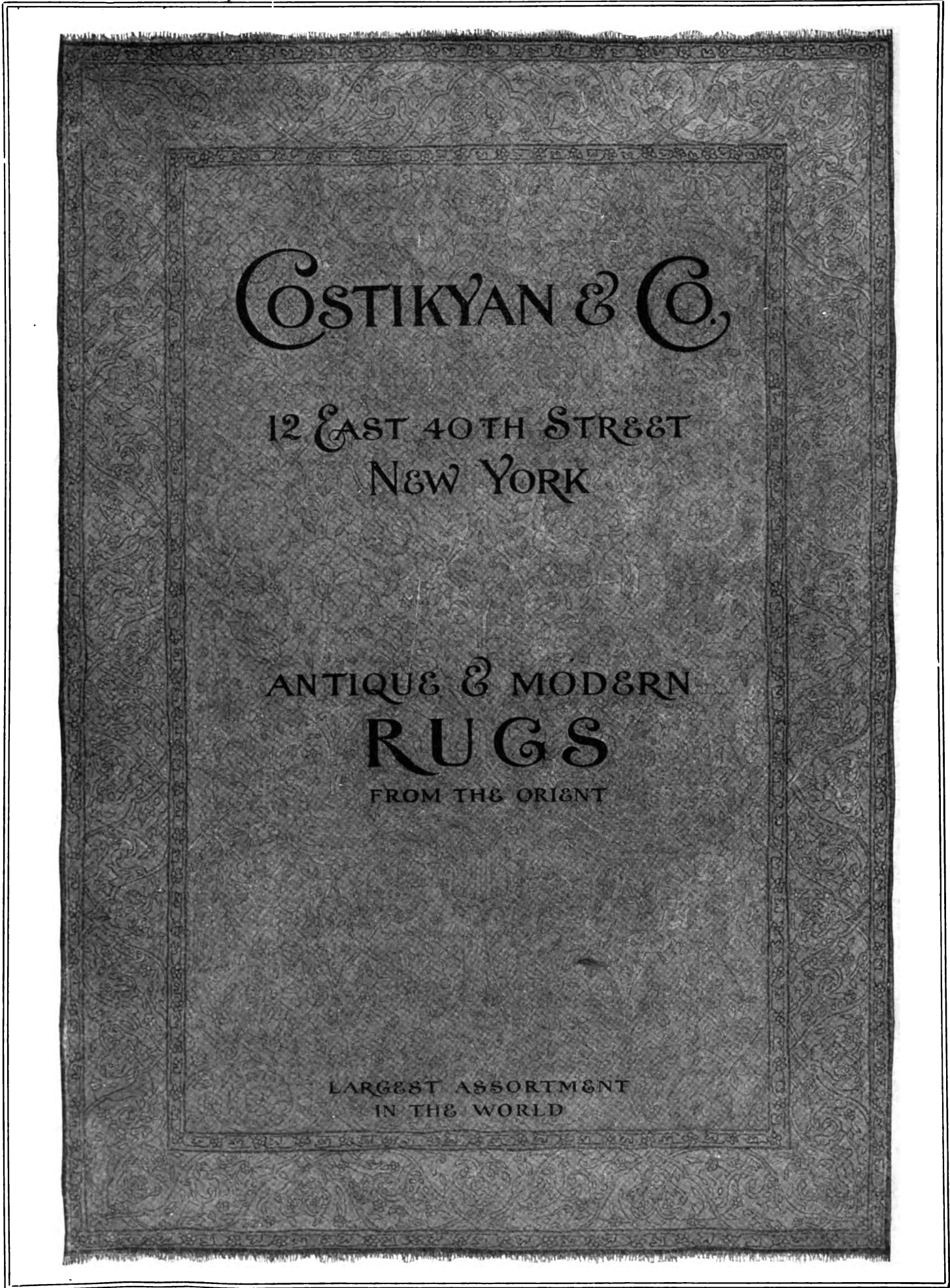


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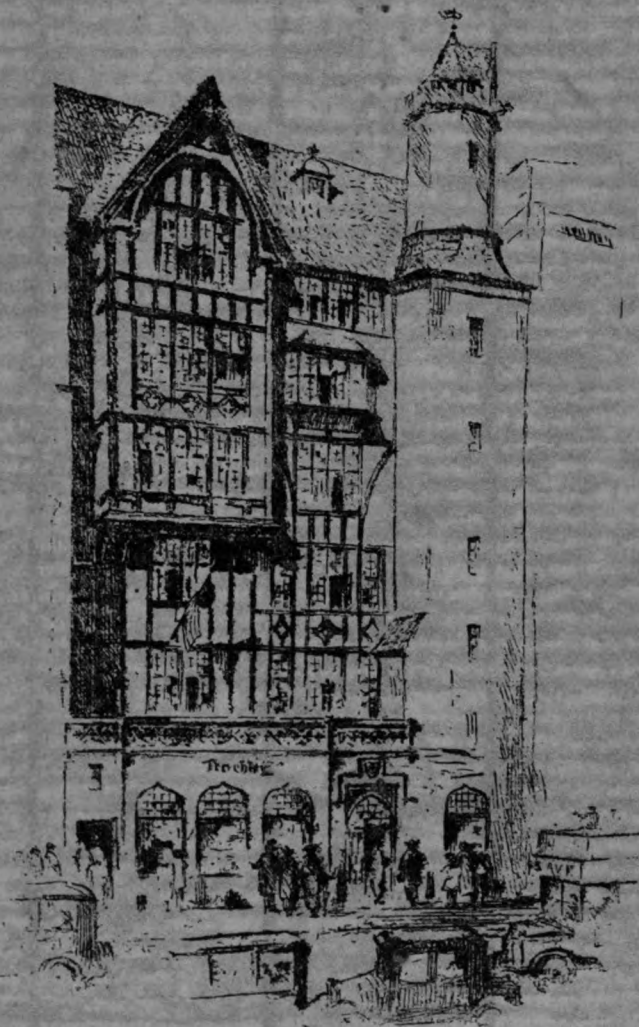
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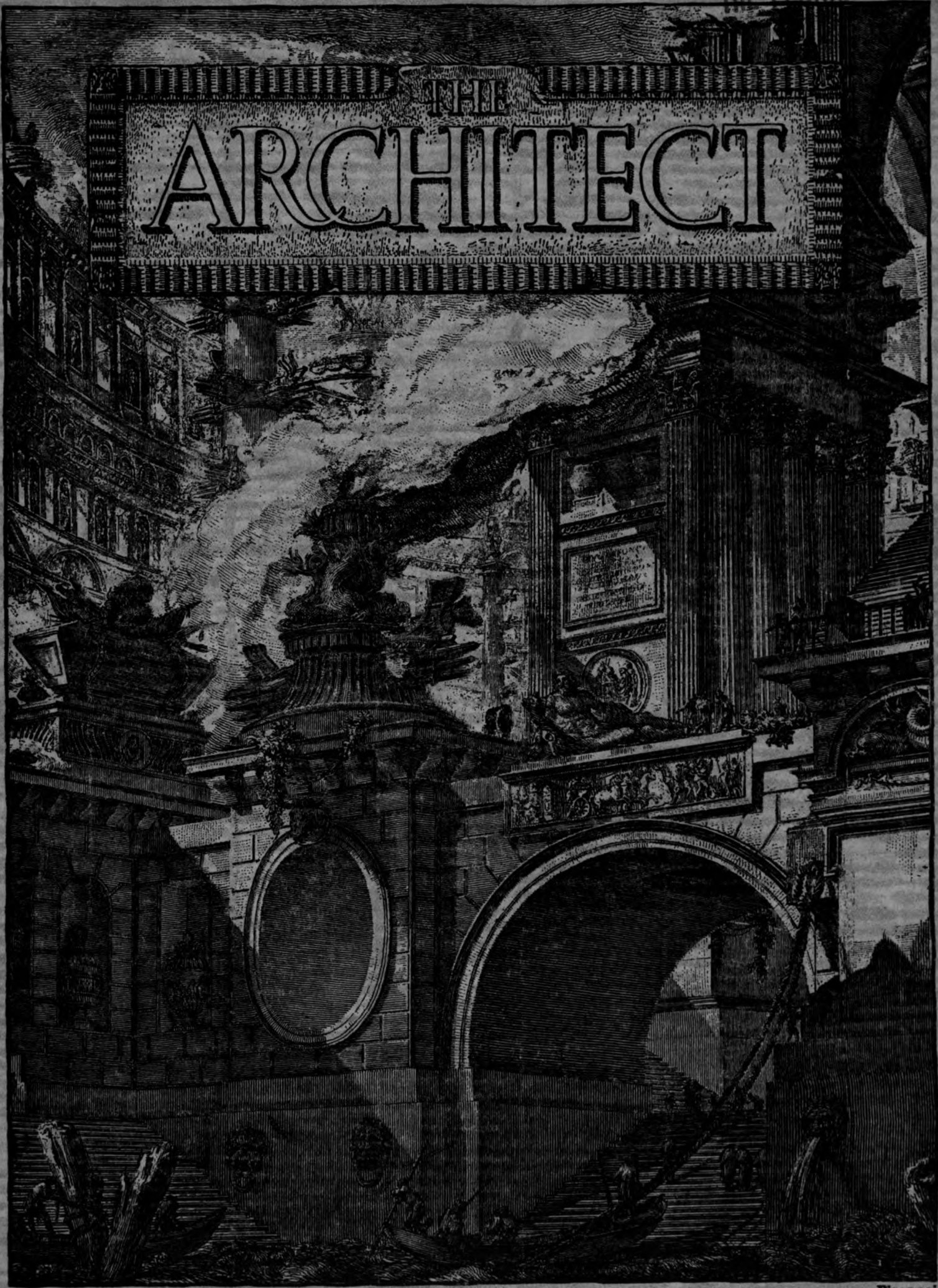


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Note how by adjoining it with a little passage, it overcomes the complication of window interferences, not to mention the overcoming of "a hitched on look." The passage with beds either side of the walk makes an ideal little flower garden spot.

## A Play Place for the Children

### A New Use for Greenhouse Enclosures

**A**LWAYS the youngsters can have a warm, yet airy, sunshine filled spot to play, regardless of the season or thermometer.

Along the sides run ample size play tables, beneath the grille enclosed sides of which are the heating coils.

In the center is a sand pile.

Growing plants, hanging vines and blooming flowers are but natural accompaniments, surrounding the children with the beautiful.

Here then is health and happiness.

A place where the kiddies under ideal conditions can have all the tonic, vigor giving effects of the sun.

When they grow up, then instead of a useless play-house, the ghost of days past, you have an ideal sun room, conservatory or glass garden.

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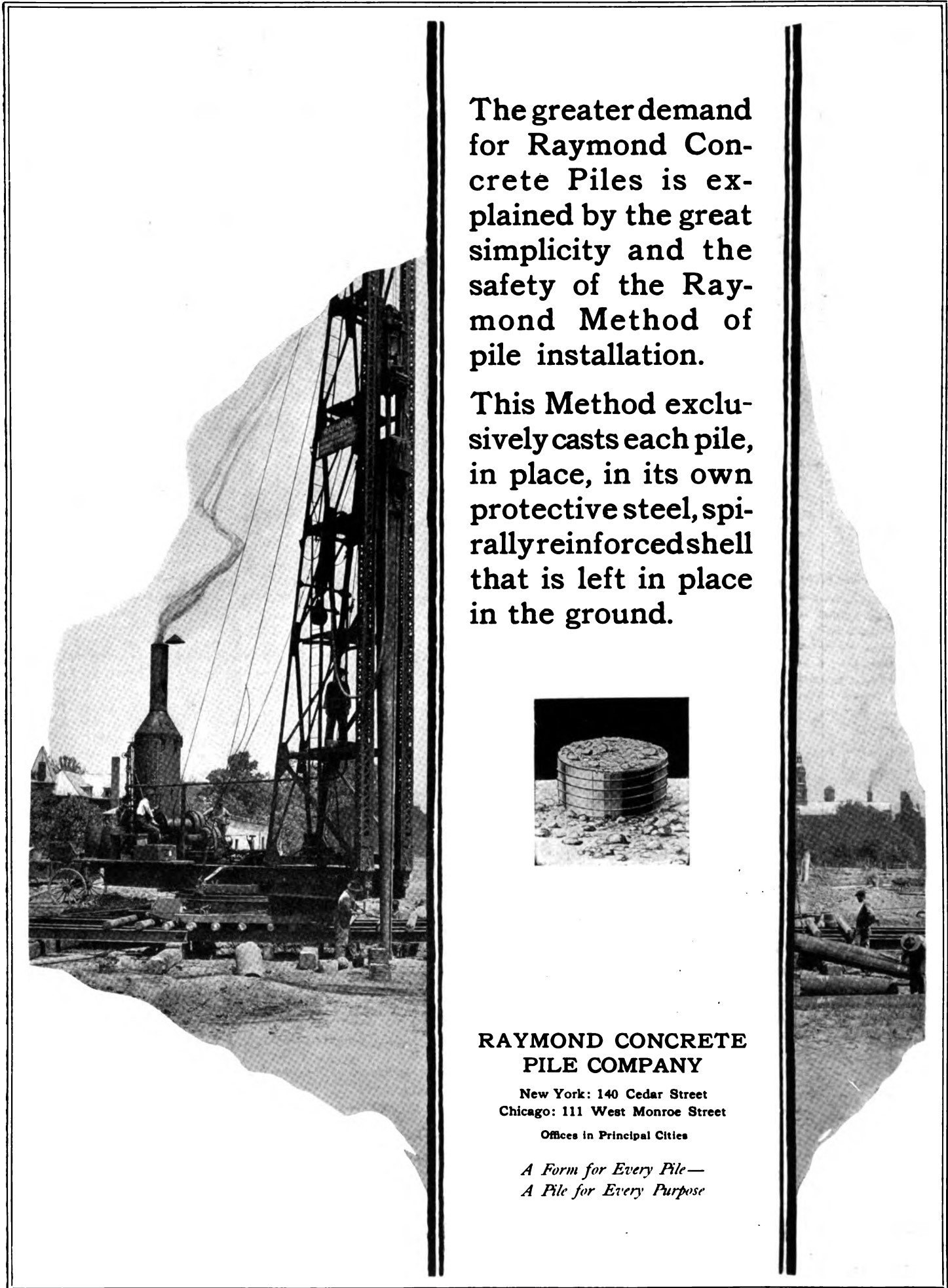
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*A Form for Every Pile—  
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Albert Joseph Bodker  
Architect

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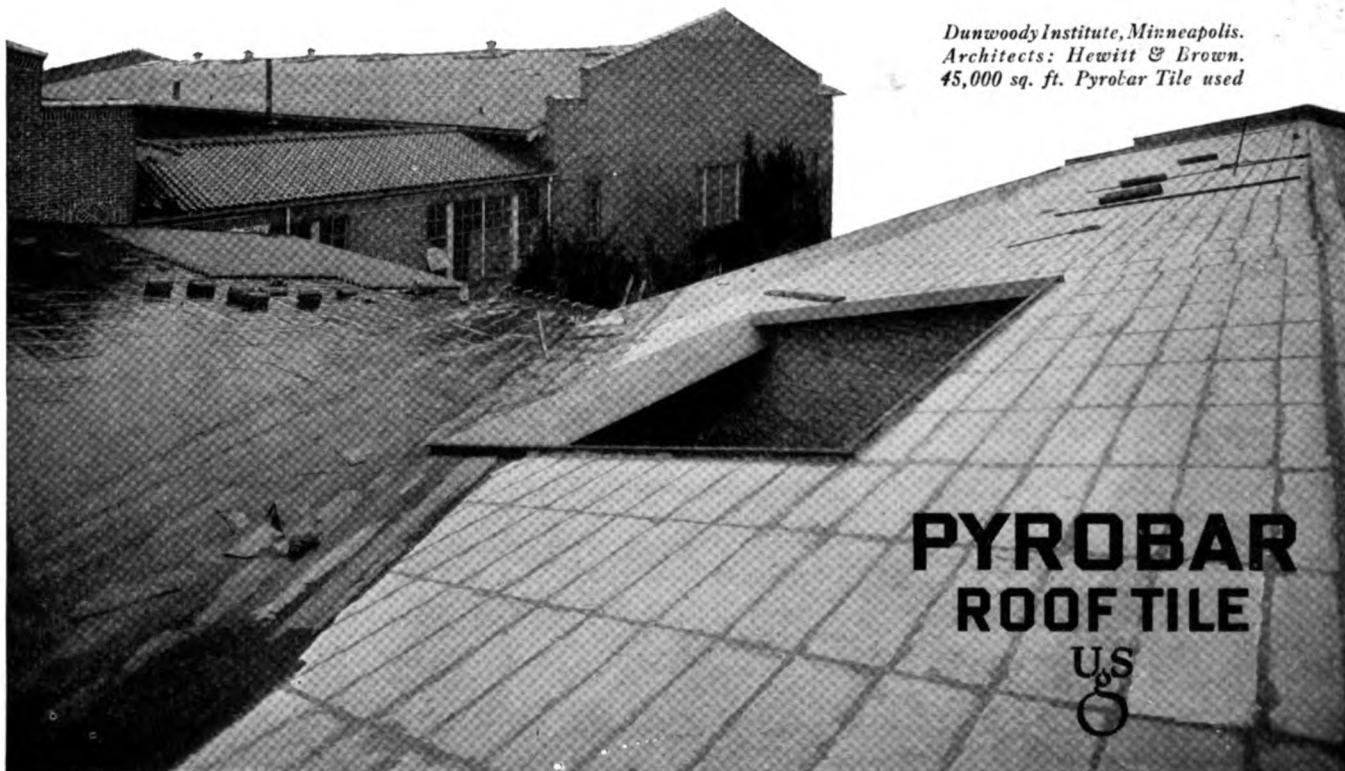
**N**O nailing strips are needed with Pyrobar Roof Tile. Made of a dense, structural gypsum, ornamental tile or slate covering can be nailed directly to them as shown in the photograph below.

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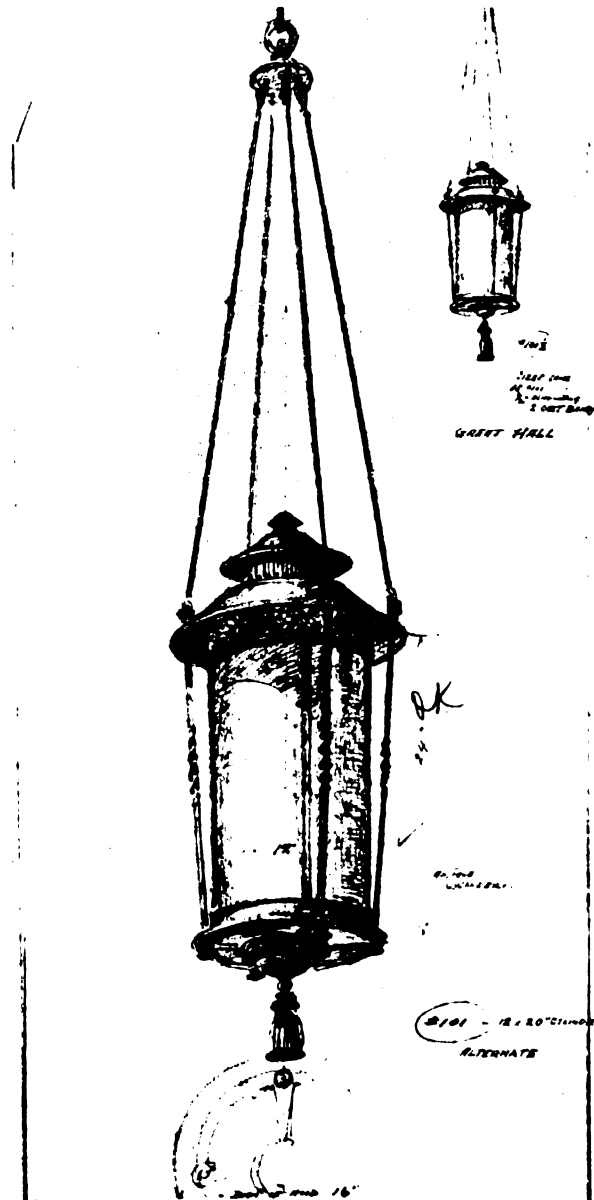
There is a type of Pyrobar for every roof design. Architects will find our booklet, "Architectural Data, Pyrobar Roof Construction," an invaluable reference work. Write today for your copy.

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*Dunwoody Institute, Minneapolis.  
Architects: Hewitt & Brown.  
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G



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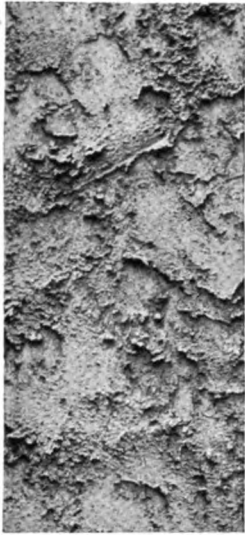
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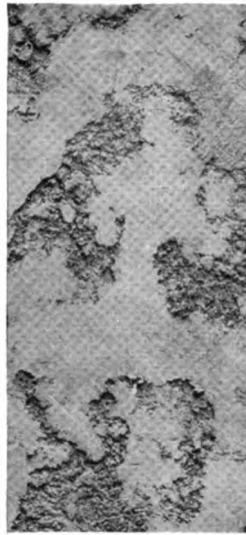
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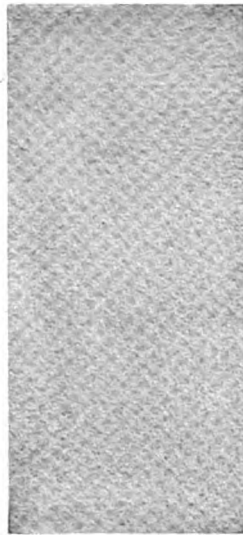
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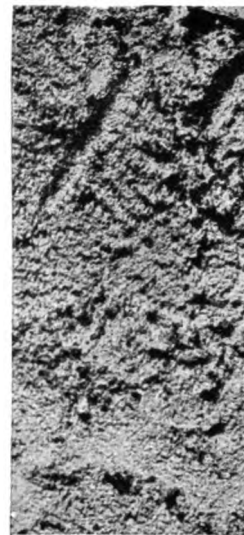
ENGLISH COTTAGE



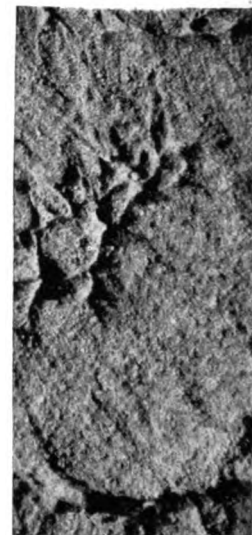
ITALIAN



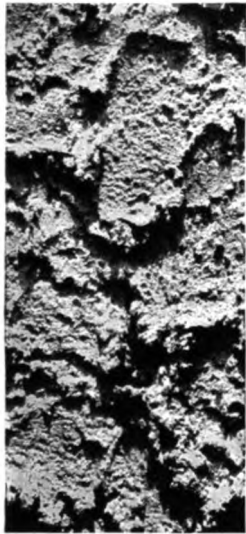
COLONIAL



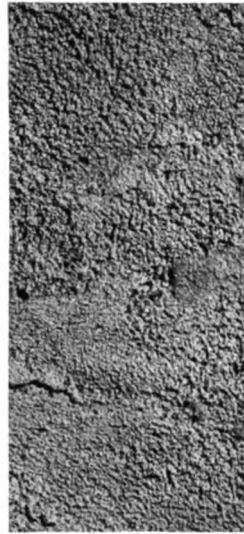
GOTHIC



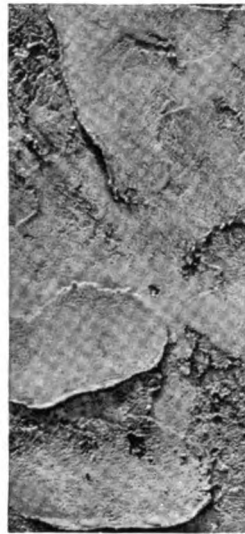
ITALIAN COTTAGE



GREEK



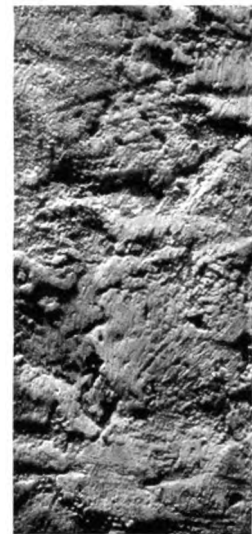
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**I**N the school room with window ventilation—plenty of it, **WITHOUT DRAFT**—children don't catch cold.

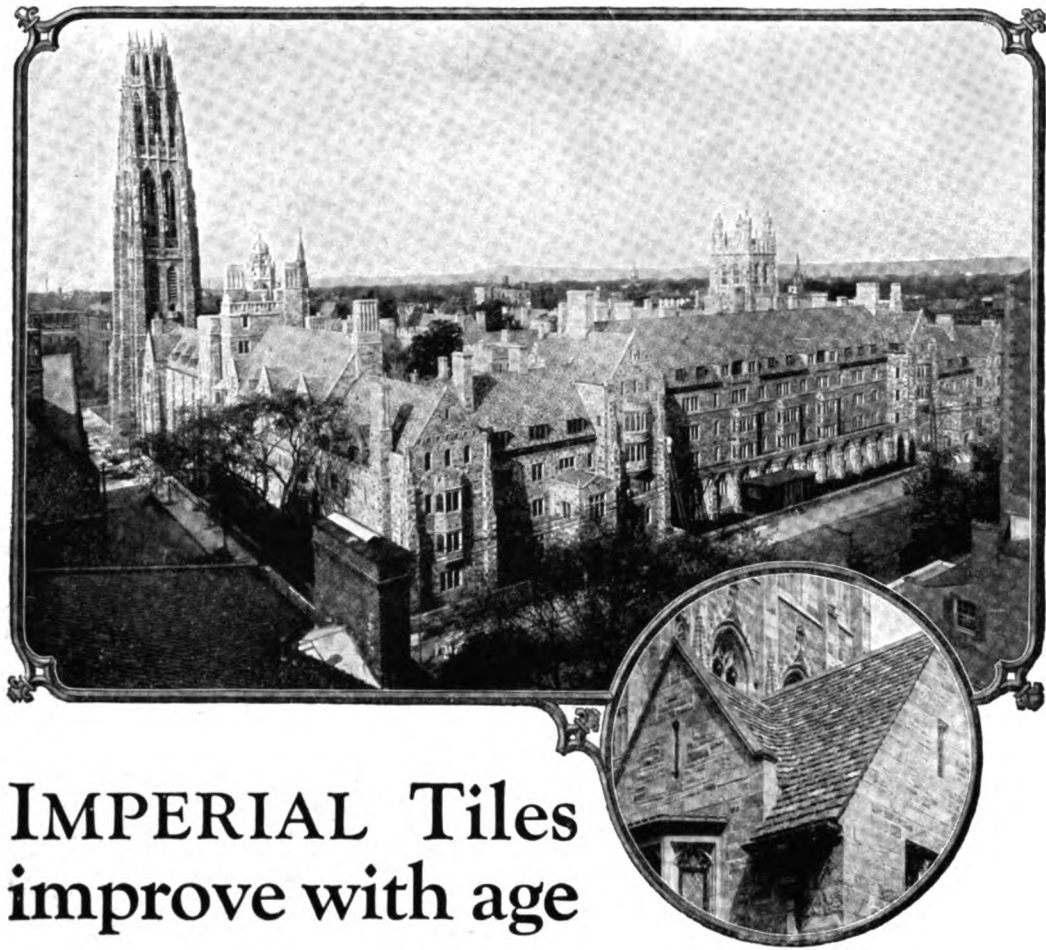
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New York City. Roofed 1911  
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bestos Roofing. Warren  
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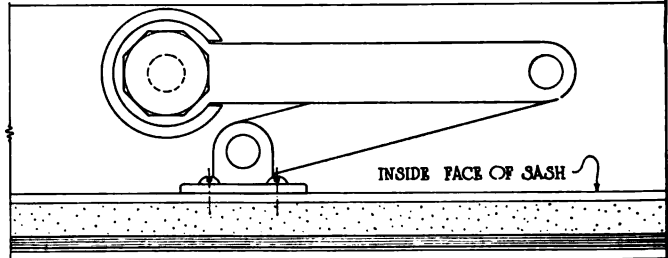
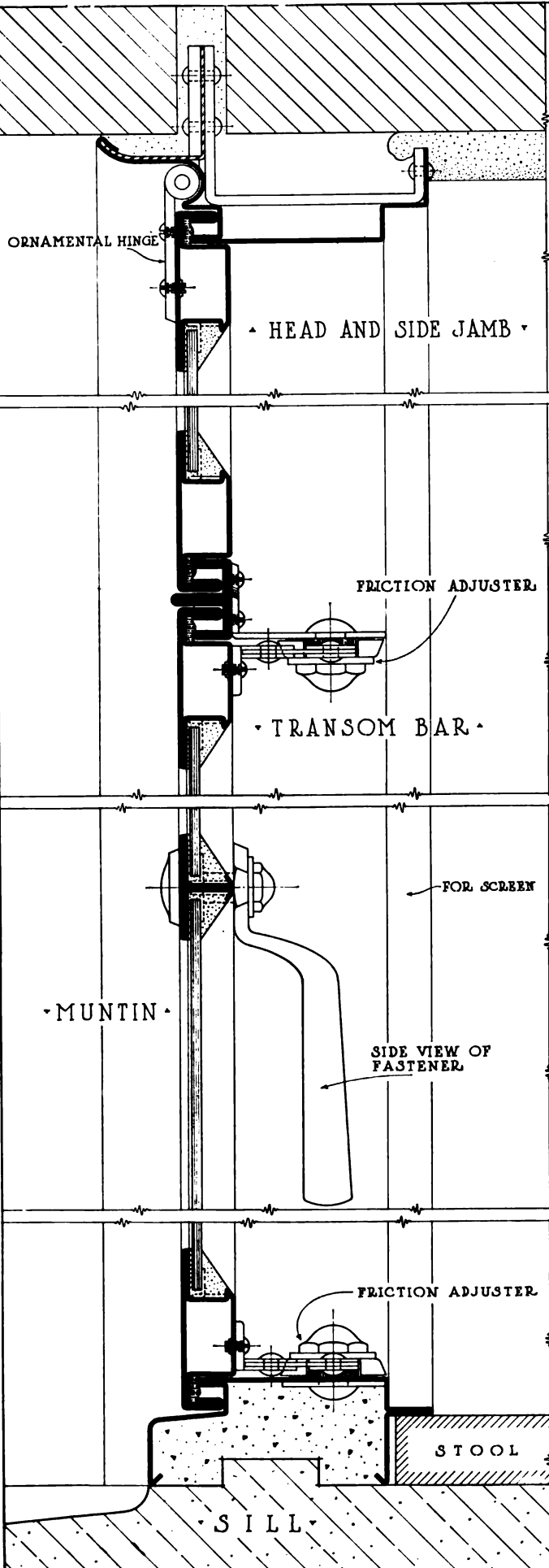
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All joints thoroughly welded together

Half Size Construction Details  
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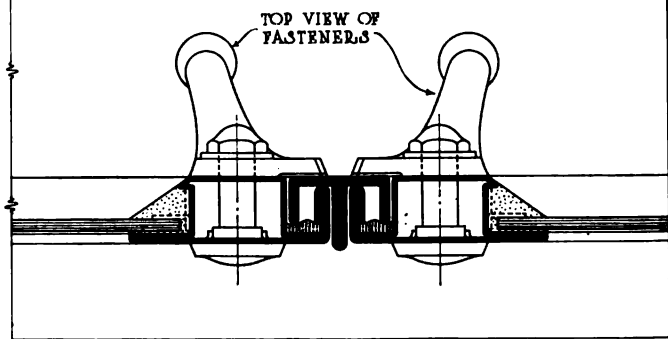
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Type.

Full Size Models Shown Upon  
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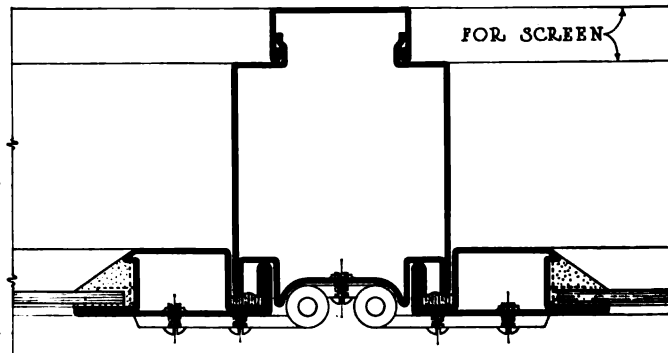
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TOP VIEW OF FRICTION ADJUSTER



DIVIDING BAR



MULLION

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*Pencil drawing from actual installation of Stedman Flooring Boston Lying-In Hospital*

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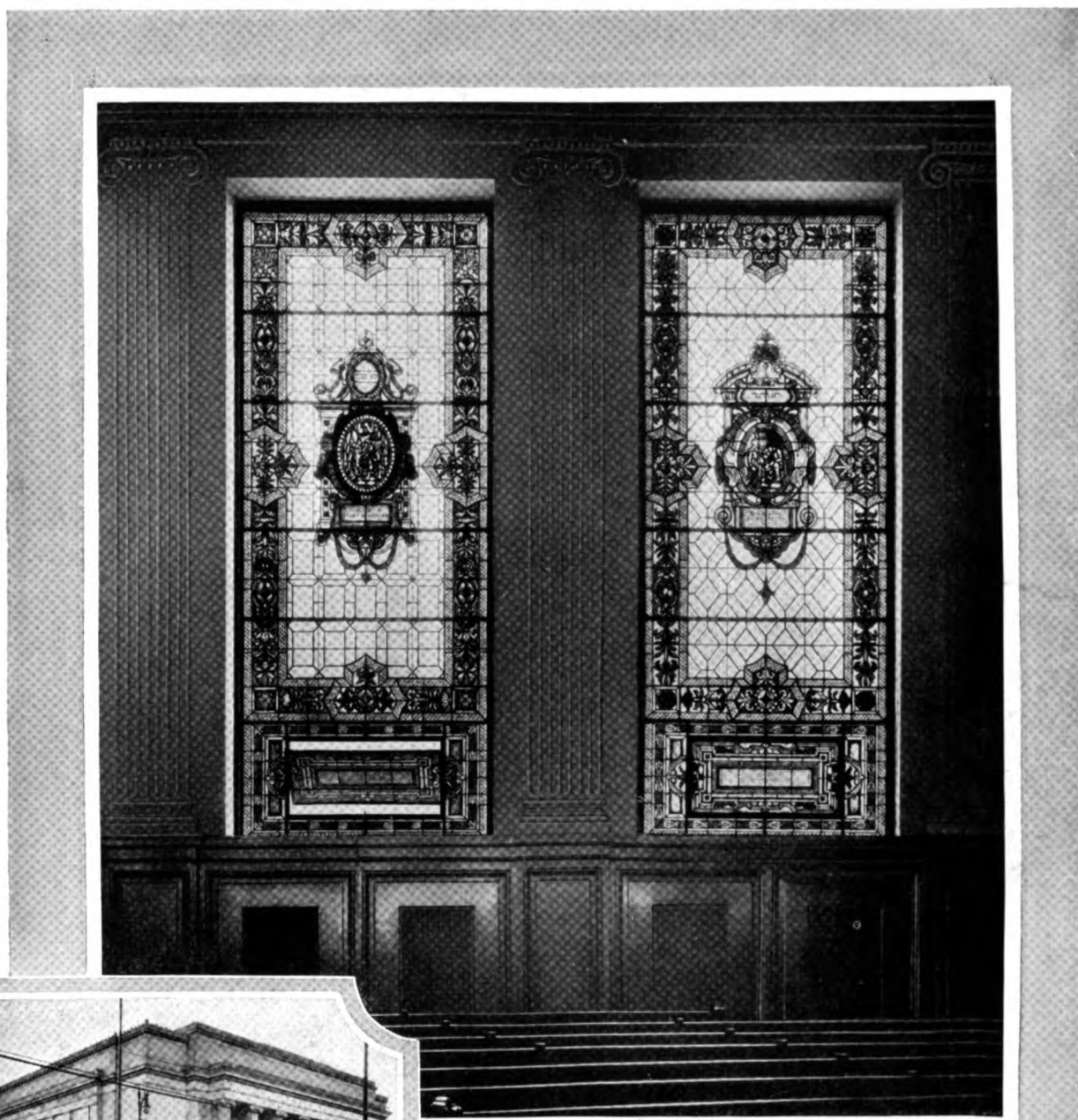
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## ARCHITECTURAL DEPARTMENT

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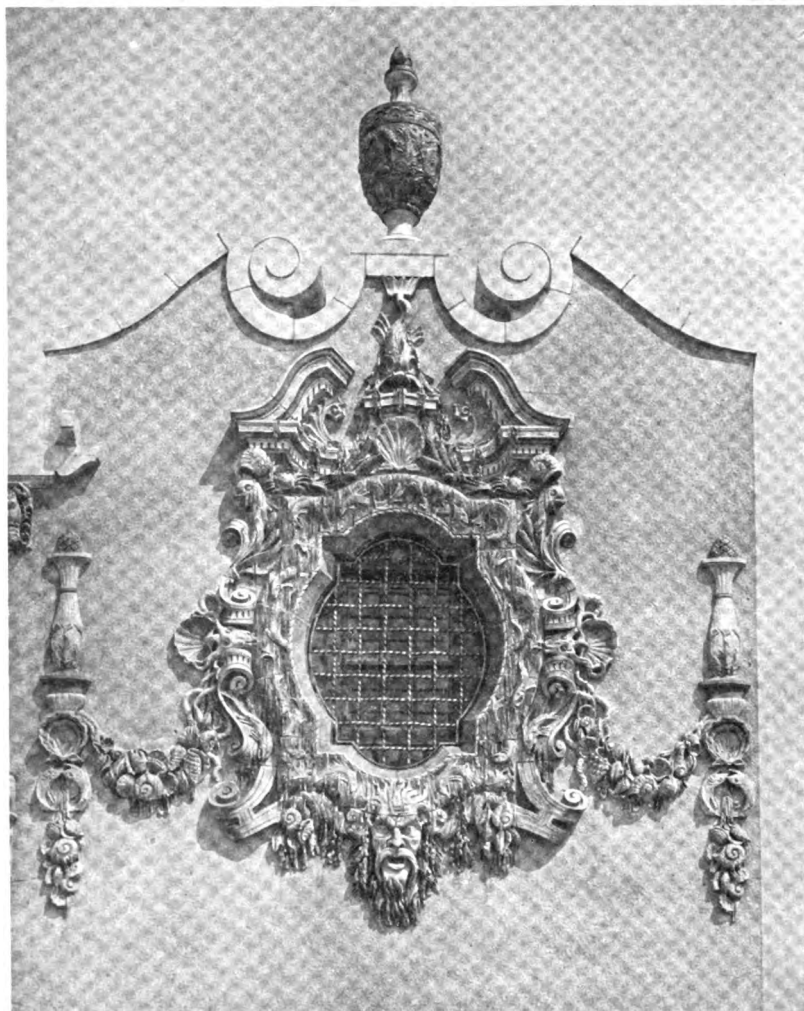
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*Their narrow steel members blend with beautiful glass designs. Their cost is trivial compared to the cost of the art glass they protect.*

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Detail of restaurant decoration in polychrome Terra Cotta, Coney Island, N. Y., Dennison & Hiron, Architects. A notable recent achievement in the use of color (illustrated in "Color in Architecture," revised edition).

## "Color in Architecture," Revised Edition

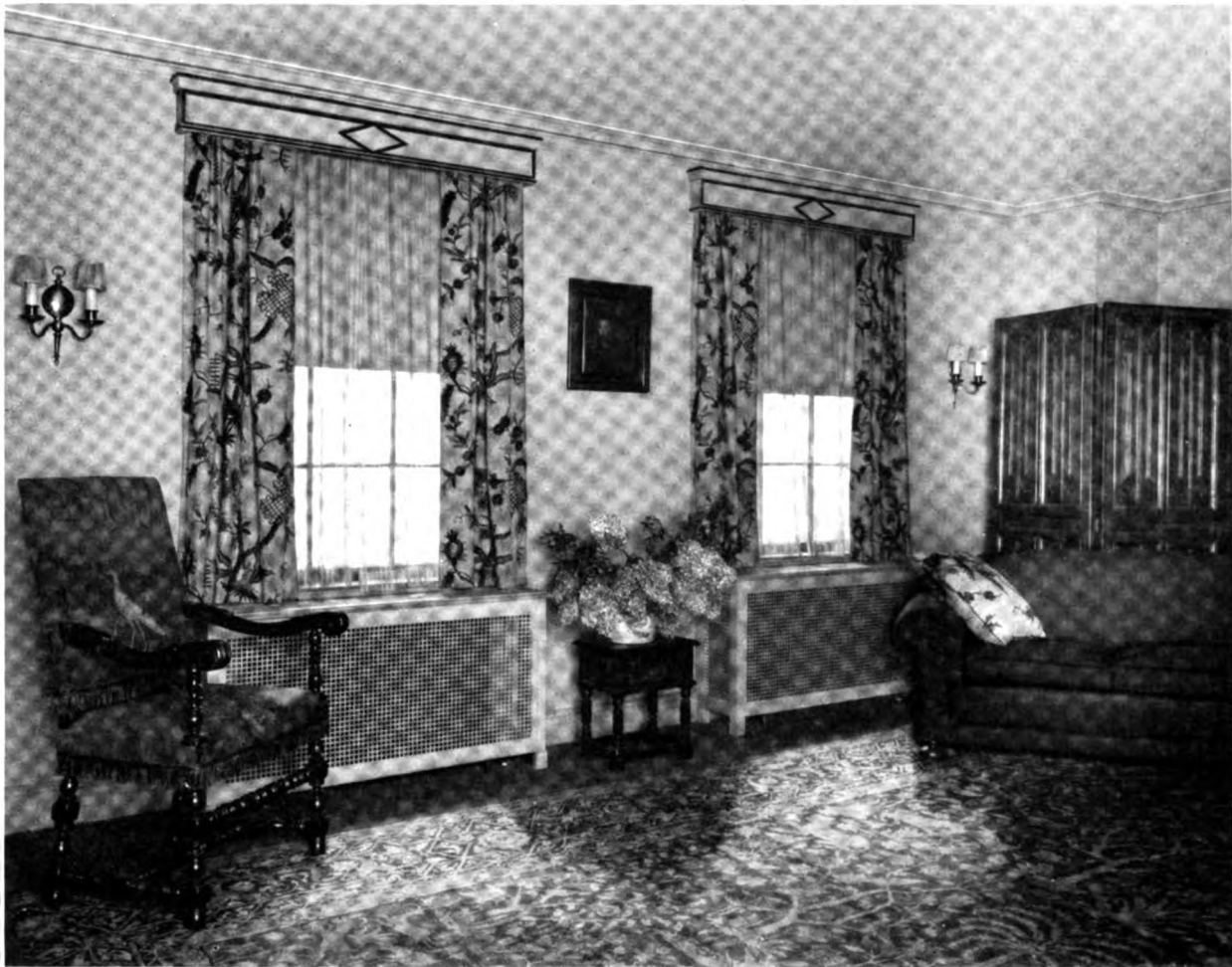
A new edition of this work, permanently bound and amplified with many new color plates, is available for distribution. Illustrations include suggestions for the use of color based on the best early precedent and appropriate to various types of buildings.

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Our Type R E 1 Radiator Enclosure was approved by the Architects and furnished by the Owners as regular equipment.

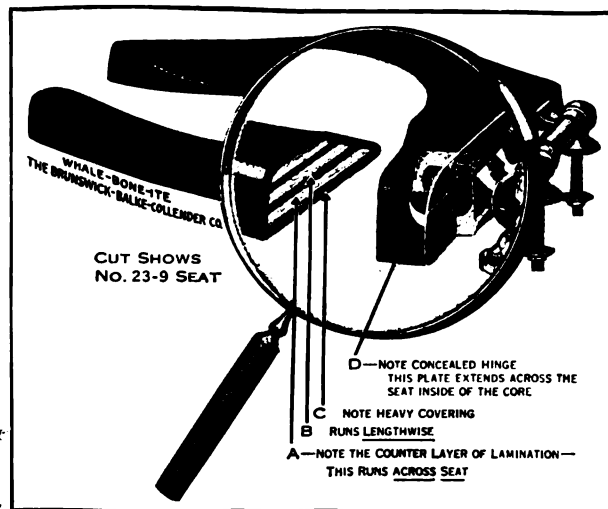
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TUTTLE & BAILEY MFG. CO., NEW YORK

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THE ebony black, or rich mahogany finish of Whale-Bone-Ite seats affords a most pleasing contrast with the tile and wood-work of the bathroom or lavatory.



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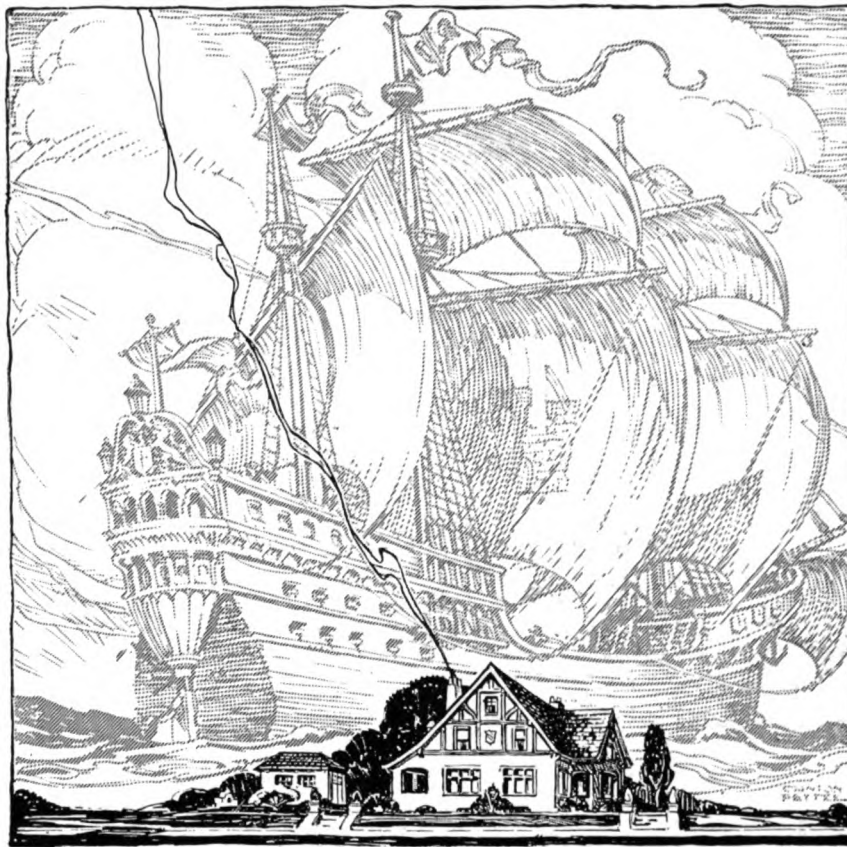
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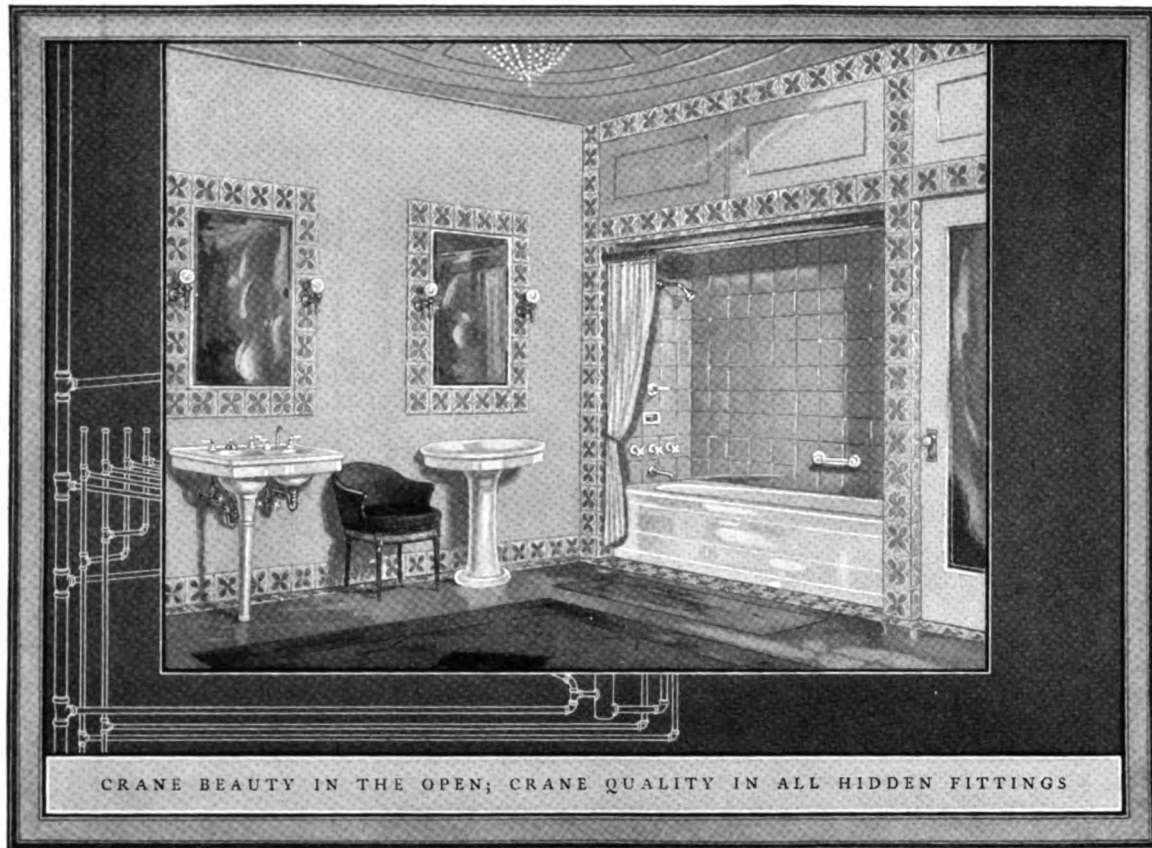
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*The NATIONAL CEMENT ~ 16 Mills from Coast to Coast*





CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

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cream-white enamel is set in a recess, tiled in soft green. The *Ovatus* dressing table and *Premo* combination dental lavatory of vitreous china, twice-fired, match the white purity of the *Corwith* bath.

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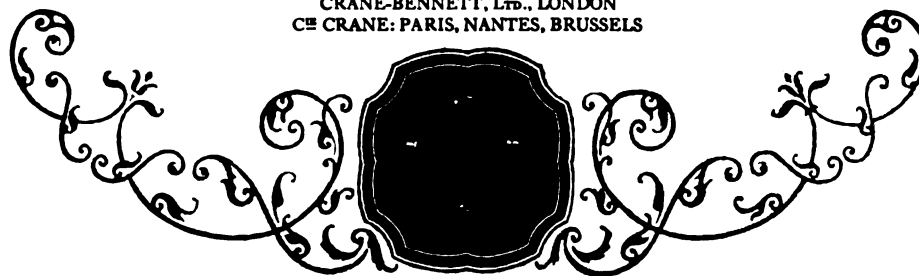
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GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVENUE, CHICAGO  
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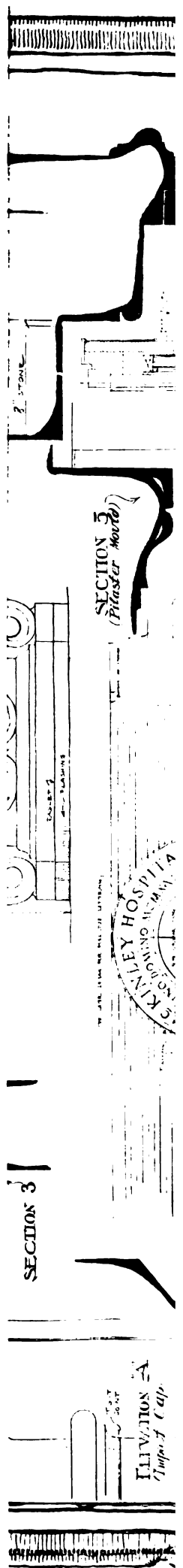
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*Crane drainage fitting*

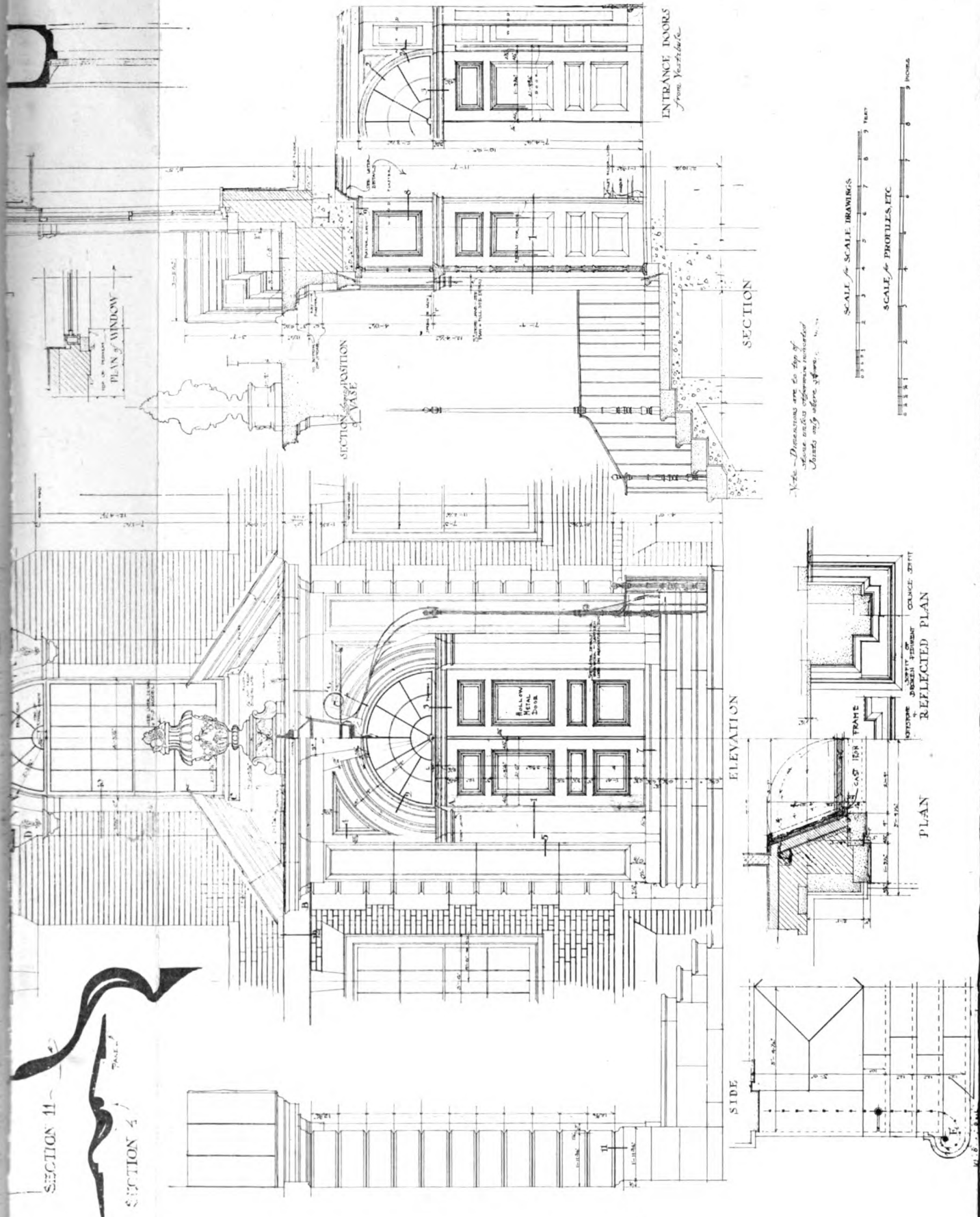


SECTION 3

SECTION 5  
(Plaster mould)

STANLEY HOSPITAL  
STANFORD UNIVERSITY

ELEVATION A  
Imp. F. C. G. P.



*Note - Dimensions are to top of stone unless otherwise indicated. Joints only where shown.*

Detail No. 15 ~ MAIN ENTRANCE DETAILS ~ February 1925  
 MCKIMLEY HOSPITAL - UNIVERSITY OF ILLINOIS  
 ~ Charles A. Platt, Architect, New York City ~



Volume III      FEBRUARY, 1925      Number 5

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

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

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ONE HEARS frequent references to the tremendous amount of advertising which is associated with modern business and, as a result of this, with the conduct of practically every magazine. We hear less about the great improvement in the quality of the advertising matter itself. Occasionally, however, a discerning reader will remark on this phase of the situation. We are pleased to have had such comment passed upon the advertising contained between the covers of THE ARCHITECT.

“It is a pleasure to read the text and to admire the typography,” writes one of our friends. “It is also a pleasure to look over the plates which illustrate the advertising. You are to be commended for having no advertising matter on the back of your architectural plates. It keeps your architecture from interfering with your advertisers.”

We admit that this is a slightly different angle from what we had in mind when our system of segregation was inaugurated, but we are not at all sure but what our friendly critic has hit upon a real merit in its working result. There is a very real advantage in being able to look at any one type of thing uninterruptedly. The architectural illustrations of THE ARCHITECT form a sort of stroll through a gallery or a tour of the country where the observer may see

what has been going on in the world of design since his last visit. When he turns to the advertising sections he enters the practical departments of his craft, the workshops, warehouses, factories, and show-rooms. He is potentially shopping, and it is better for him as a customer and for the manufacturer as a seller that this process be conducted with as few outside distractions as possible.

We are glad to feel that the advertising carried in our columns is of that high order which makes the entire department both interesting and artistic.

## An Architect on Olympus

THE LIVING PROBLEM

(Part IV. Another One of Those Tragedies in the Classic Greek Manner)

By GEORGE S. CHAPPELL.

### DRAMATIS PERSONÆ

JUPITER	. . . . .	Ruler of Olympus
JUNO	. . . . .	His Wife
GANYMEDE	. . . . .	A Butler
MESDAMES	VENUS . . . . .	} Dinner Guests
	DIANA . . . . .	
	MINERVA . . . . .	
	DAPHNE . . . . .	
MESSRS.	MARS . . . . .	
	APOLLO . . . . .	
	BACCHUS . . . . .	
	SILENUS . . . . .	
	VULCAN . . . . .	
	MERCURY . . . . .	

AND

NEMESIS . . . . . The Great Unknown

The scene, as usual, is in the bungalow built by JUNO at the fashionable Olympian watering-place, Cloud-burst-by-the-Sea. JUNO is discovered by JUPITER, her husband. She is sitting by the fireplace of her living-room, weeping bitterly. The room is in disorder, and the general aspect of the place is neglected. The house has been lived in for a year, and during that time everything has happened to it that usually does. But of that, more anon.

JUP. How now, good frau, I find you weeping thus,  
Your eyes bedimmed, your coiffure in a muss?  
This chamber, too, disordered and awry,  
Which 'tis your wont to keep as neat as pie.  
Tell me, is not to-day the settled date  
On which you vowed, with friends, to celebrate

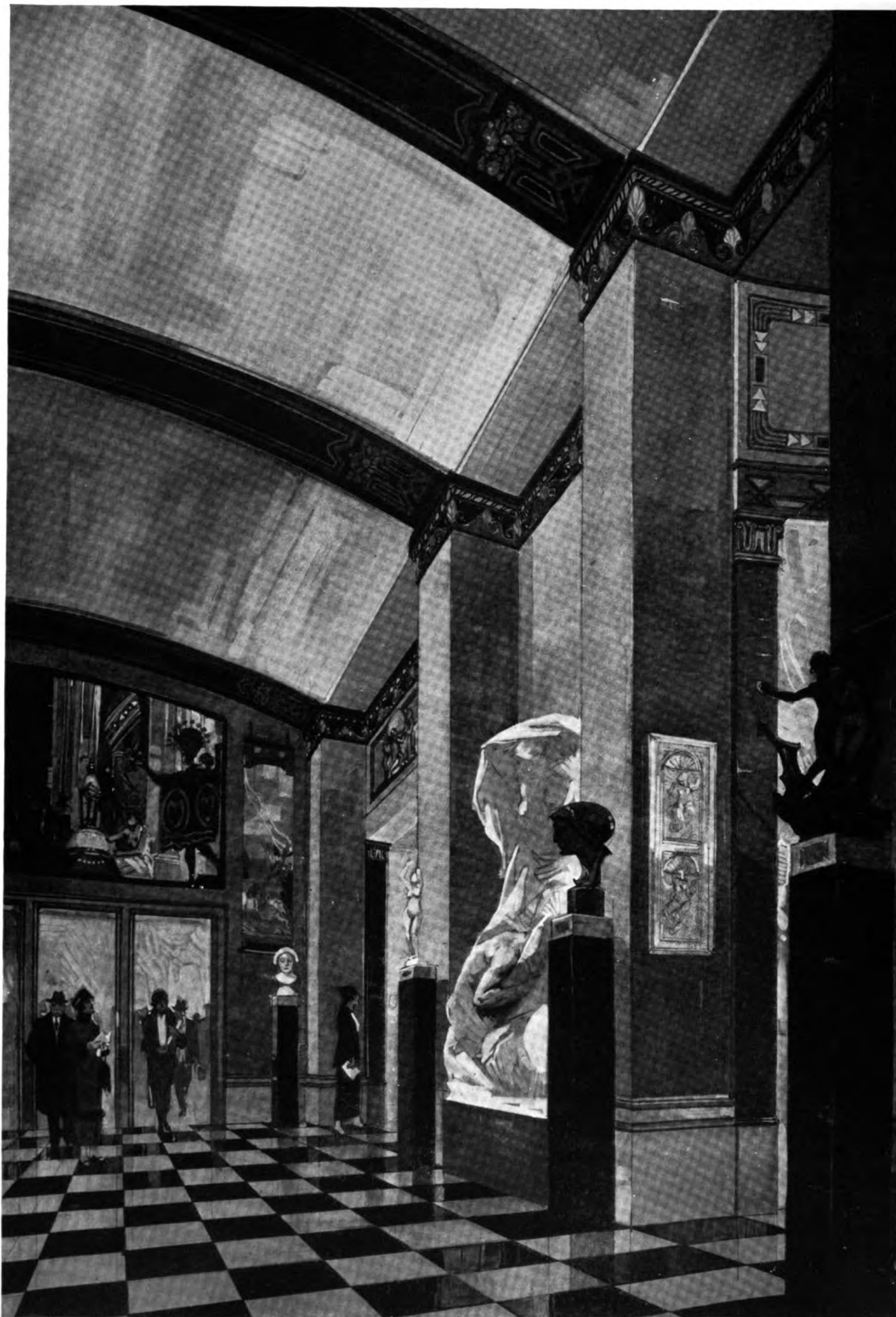


Howard Greenley, New York, *Architect*

Study, Court of Honor, Architectural and Allied Arts Exhibition, Grand Central Palace, New York,  
Opening April 20, 1925

Your first year's tenure of this little house,  
 Finished by you twelve months ago, my spouse?  
 JUNO. Yea, bo, 'tis so—forgive my language, sire,  
 But all my heart with anguish is on fire.  
 Twelve months ago, indeed, as you recall,  
 I stood delighted in this very hall,  
 Gazing about and saw in every part  
 Some perfect product of the builder's art.  
 But that, alas! was twelve long months ago,  
 And every month since then has brought some woe,  
 Some fearful fault that I must give my care to;  
 The ills that houses built in haste are heir to.  
 JUP. (*sententiously*). You must recall the adage  
 old, my treasure:  
 A mansion built in haste falls down at leisure.  
 JUNO (*with a shriek*). Fate's very words! Oh,  
 Jupiter, last night  
 I woke and at my bedside saw a sight  
 That struck me dumb, for Nemesis, herself,  
 Was there; she stood beside the mantel-shelf.  
 With icy tones and eyes of lurid gleam  
 She froze and burnt me both, like faked ice-cream.  
 "Juno," she said, "you plan a feast, I know;  
 The birthday first of this, your bungalow.  
 Remember this, and thus your peril measure,  
 A mansion built in haste falls down at leisure.  
 Beware!" She said no more than that. "Be-  
 ware!"  
 And where she stood was naught but empty air.  
 But I, since then, have sat, oh, sire, in dread,  
 And eyed the ceiling, lest upon my head  
 It crash. Oh, sorrow, sorrow is my lot,  
 Who thought I had a home and find I've not.  
 JUP. Some omen, wife, I'll tell the cock-eyed world,  
 For when Fate says the word e'en gods are hurled  
 Like blazing comets through the upper sky  
 To make one final glory e'er they die.  
 But come, let's carry on and see it through;  
 Gods must be sports or nothing, ain't it true?  
 JUNO. How like you, Jupiter,—let Bacchus beckon,  
 And you were never one to stop and reckon  
 To-morrow's headache; but must have your lark  
 In spite of any fate, however dark.  
 So be it, then.  
 JUP. Quick, Ganymede, mix up  
 Twelve double nectars in yon loving-cup.  
 Stir well the negus, too, until with frost  
 The silver urns and tankards are embossed.  
 JUNO. O Lord, the guests arrive. The table set—  
 JUP. We'll have our birthday yet, my pet.  
 JUNO. You bet.  
 (*The guests begin to pour in, including  
 MESDAMES VENUS, DIANA, MINERVA, and  
 DAPHNE, and MESSRS. MARS, APOLLO, BAC-  
 CHUS, SILENUS, VULCAN, and MERCURY*)

JUP. (*to MINERVA*). Good evening, Aunt Minnie.  
 Don't bother to talk verse, I beg of you. This is  
 very informal, just the ruling set.  
 MIN. No demi-gods invited?  
 JUP. One demi-goddess, I believe,—the nymph  
 Daphne, daughter of old Peneus, you know. Apollo  
 is quite sweet on her.  
 MIN. Gammon—tell that to Juno; you're sweet on  
 her yourself.  
 JUP. I say, Aunt Minnie, it isn't fair to use your  
 wisdom on one of the family. How's your owl?  
 MIN. You ought to know; you're out later than  
 I am.  
 JUP. (*to APOLLO, who has just come in*). By the  
 Sacred Nine, Minerva is a tart old creature. I'm  
 glad to see you, old man. Hope you brought your  
 lute along.  
 APOL. Sure, and I've got a dandy new tune, "No-  
 body knows what trouble a red-haired Mama can  
 make." It's a pip.  
 JUP. It listens real cute. Sit down, everybody.  
 Venus, dearie, you're here, beside me. Daphne,  
 on my left, please. Aunt Minnie, you're at the  
 far end of the table (*aside*) and then some.  
 (*The guests seat themselves and the nectar  
 cocktails are passed*)  
 JUP. (*rising*). A toast; to Madame Juno, first of  
 all,  
 By whose good graces, in this banquet hall,  
 We are assembled, here to fete the day  
 Which marks a year of her domestic sway.  
 BACCHUS. 'Ray! 'Ray!  
 JUP. (*to DAPHNE*). Bacchus, I fear, is slightly  
 fried.  
 DAPH. You said it, king. He's orey-eyed.  
 JUP. (*confidentially*). Do you know, Daffy, you  
 interest me strangely—hello, what goes on?  
 (*A strong wind sweeps through the room,  
 the house sways and creaks, the candles  
 burn blue, and a sad, sighing voice comes  
 from the chimney*)  
 THE VOICE. Bricks and stones  
 Are my flesh and bones,  
 Crack, seams,  
 Drag down beams,  
 Fall and smash,  
 Crush and mash—  
 Open, seams,  
 Till the red fire gleams  
 Mid the timbers brown,  
 And the house  
 burns  
 down—  
 Whoooo—ooo—



Howard Greenley, New York, *Architect*

Study, Entrance Corridor, Architectural and Allied Arts Exhibition, Grand Central Palace, New York,  
Opening April 20, 1925

JUP. For Hecate's sake, cheer up, everybody. That was nothing but the wind in the chimney. Pass the nectar. Hebe, shake up another round of nectars. Venus, you great, big, beautiful goddess, have some ambrosia. Hey you, Apollo, get out of Diana's lap and lute something for us, will you?

DAPH. (to JUP.). Look out, that's my foot—

JUP. 'Sh—he's going to lute.

(As APOLLO starts to play, a sudden BANG! silences him, and all eyes are drawn toward the mantelpiece, where a large panel has suddenly split from end to end. At the same moment, from back of the panel, a spiteful, crackling voice is heard)

THE VOICE.

Crackle and split,	Splinter and crack,
Joints that fit,	Yawn and gape,
Open wide	Totter and fall,
In crevice and slit.	Off the wall,
Change your shape,	In ruins
Twist like tape,	all—

Creak—crack—crick—BANG!

BACCHUS. Say, this is a hell of a party. Who introduced this idea of having hidden crape-hangers around? Let's have a song. Come on, Silenus, you know this one. Everybody in on the chorus.

I met a gal in Thess-a-lee,  
In a vineyard shad-y;  
Nobody round but her and me,  
She was a lovely lad-y.  
Lady, says I—

(A terrific CLANG! stops the song, and from deep down under the feet of the guests a heavy, brazen voice is heard rumbling)

THE VOICE.

Pipes and drains	Ding, dang,
Are my blood and brains,	Bang, clang,
And my heart lies deep	Drip, drop,
In the water-mains.	Slip, slop,
Burst, pipes,	Freeze, burst,
Break, mains;	Do your worst,
Twist like guts	Ye were wrong at first,
With green-apple pains.	Ye are now

Accurst.

VUL. (staggering to his feet). GOOD NIGHT!!! This is no place for a general contractor. There's something about this party I don't like.

BACCHUS. Me neither. How about going down to the Hymettus House 'n' fin'shing th' ev'ning?

SILENUS. Fin' idea, 'ny th' ladies wanna come?

(The entire company has risen to its feet, terrified by what has been happening, when

there is a flash, a clap of thunder, and a large square plaster falls with a crash on the dining-table, filling the room with a cloud of dust out of which looms the dark form of Nemesis, veiled but menacing. JUNO gives a piercing shriek and sinks to the floor)

JUP. (remembering that he is, after all, a king). Steady, gods, steady—remember that you are gods.

NEMESIS (in a calm, but forceful, voice).

Listen, High-Gods, whose ultimate decree Directs the course of every one but me, Ye've learned to-night, I trust, for all your pride That Truth and Right cannot be set aside. Poor Juno, here,—rise, Goddess; fear me not, A year ago erected on this spot This bungalow. An architect she had, Who drew the plans, Paris, an able lad, But did she heed him? Did she use his skill? To build the wall or plant the oaken sill? No, never; his experience she spurned, And now, poor wretch, sees what her folly earned. Take heed, O Gods, and ever recollect The cost of leaving out the architect. Now scatter quickly, ere the roof-tree fall And overwhelm Olympus, one and all.

(The gods rush off-stage just as the entire fabric of the house falls apart. As the dust settles the form of NEMESIS fades from the picture and JUPITER enters, supporting JUNO on his arm)

JUNO (sobbing). Oh, Jupie, I feel so dreadfully about it all now that it is too late. I feel as if we ought to call Paris back from the underworld and make amends by getting him to do a house for us which he could really superintend.

JUP. Don't think of it, my dear. He's in the Elysian Fields now, where figures always come inside of estimate, and there are never any extras. And, of course, the crown of his happiness is in knowing how badly this venture turned out without his assistance. Nothing pleases an architect more than to have those who disregard him get into an awful mess.

JUNO. I never thought of that. Perhaps I have been the means of making him happier than he could have been in any other way.

JUP. I feel sure of it.

He knows as well as we do, dearest treasure, That mansions built in haste fall down at leisure.

JUNO. Jupie, you are such a comfort to me. Kiss me.

(Curtain)





Howard Greenley, New York, *Architect*

Study, South Aisle, Architectural and Allied Arts Exhibition, Grand Central Palace, New York,  
Opening April 20, 1925

## Editorial Comment

### *Harvard Business School*

MCKIM, MEAD & WHITE, of New York, are the winners of the architectural competition conducted to determine the design of the new group of buildings to be erected for the Harvard Business School (see pages 418-424). The buildings, made possible through a \$5,000,000 gift by George F. Baker, of New York, last summer, will be erected on the Boston side of the Charles River, near the stadium. It is expected that the work will be started early in 1926. The winners of the competition, which was in two stages, were victorious over a field of forty-nine original contestants and six others chosen to enter the final stage without participation in the first, because of work previously done for the university, or by virtue of having official connection with the school of architecture of the university.

Those on the jury were: President A. Lawrence Lowell, George F. Baker, Charles F. Adams, treasurer of the university, and the following architects chosen from a list suggested by the contestants: John Russell Pope, of New York, M. B. Medary, Jr., of Philadelphia, and Louis Ayres, of New York.

### *As Others See Us*

FROM time to time we receive letters from our subscribers which we take pride in publishing, partly because they are complimentary (a qualification which cannot fail to gratify even an editor), partly because they encourage us in the belief that we are attaining some of the ideals which we have set for ourselves. Such a letter of recent date cannot fail to please us when it says:

“As the months go on, I am more and more impressed with the ‘readability’ of the text matter in *THE ARCHITECT*. There is information a-plenty, but presented in such a way that one absorbs it without effort. Conversing with bright, well-informed people is a pleasure, and reading the articles in *THE ARCHITECT* is like having a good, old-fashioned visit with just such folks.

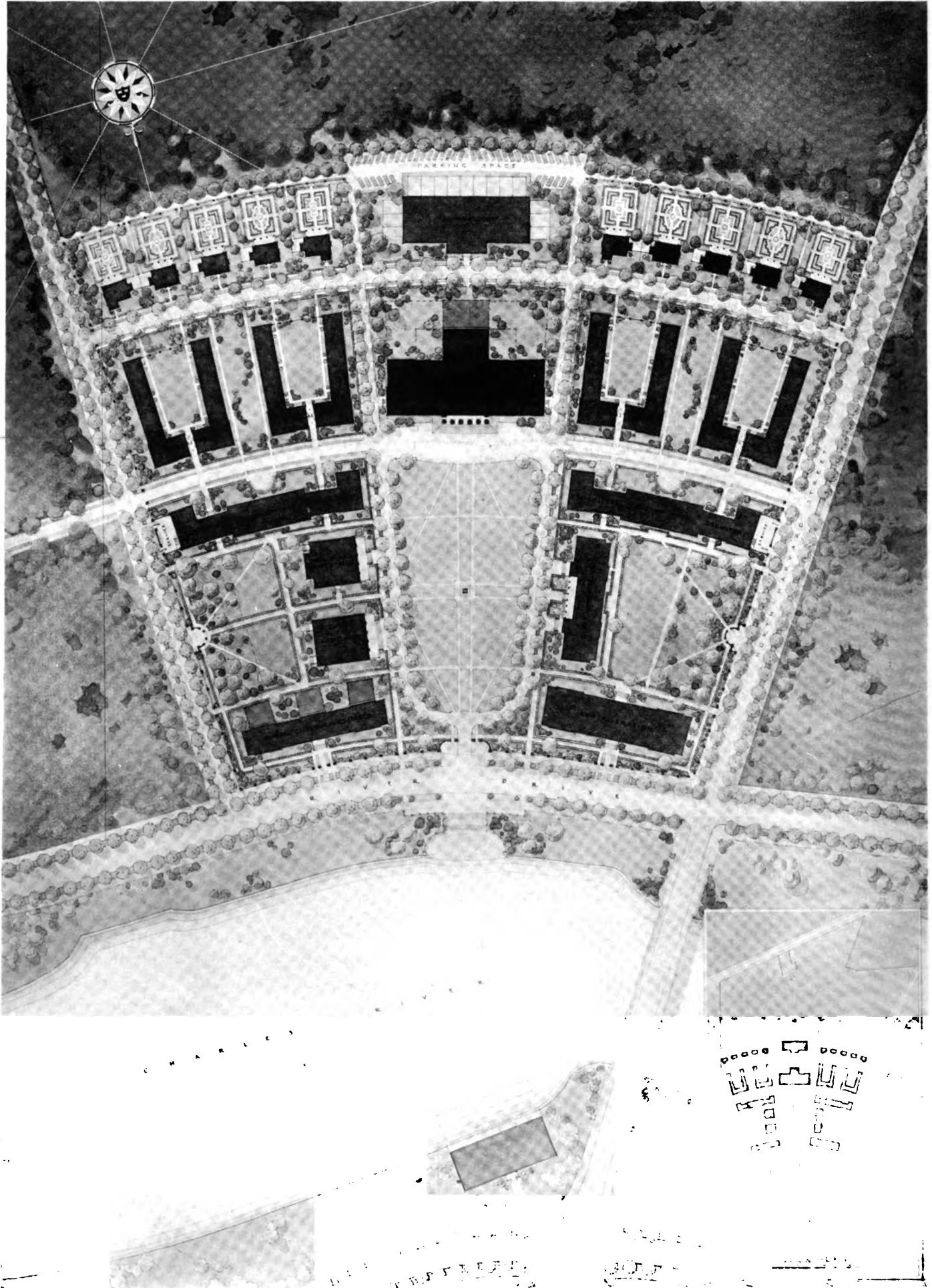
“All this is in marked contrast with the reading matter that is published in many architectural magazines, and the lack of interest displayed by most architects in this reading matter lies, I believe, in the attitude taken by the writers, so many of whom seem to consider it an opportunity to make use of a choice collection of words rather than to be informative. They write things about a building that I am sure the designer never imagined. To

judge by the articles one would believe that the architect goes into some sort of trance to commune with the gods, and the building they are writing about is the result. According to the best authorities, sweat goes farther than anything in securing results, and it is so with the best designs. Of course this is too crude for these writers, as they are a rather delicate lot when judged by their output. The profession would be better for fewer soprano voices and spats both among the practitioners and the writers.”

This is an amusing letter. The writer evidently believes in what he is saying, and, in the main, we agree with him. We have not, in the past, consciously associated soprano voices and spats with any very large number of the architectural profession, but we recognize the type. There are a few in every community. They are very esthetic and very sincere, which makes them even more trying. If only they did not believe in themselves quite so implicitly!

With what our correspondent says about good design being the result of hard, grinding work we are in hearty accord. We have seen enough of the interior processes of draughting rooms to know that this is so. There is a moment, during the rush of preparation of competition-drawings, let us say, when study after study has been made, when each successive tracing differs ever so slightly from its predecessor, when the scheme, as a whole, looks a bit hopeless,—there is a moment, we say, when something magical seems to happen. The component parts of elevations and plans suddenly shake themselves together. A new beauty is born. It may not result in winning the competition—for, though we believe in fairies, we know that someone else may have “gotten to them” first—but it at least comes nearer to a realization of the designer’s ideal, which he reaches by dint of hard work and by no short cut.

As we look over the mental portrait gallery of eminent architects who have won fame for distinguished design from the days of Hunt and Richardson down to the present, we see clearly that they were, first of all, foursquare, he-men with extremely practical minds, a combination of the artist and the business man which must be fused in the most successful practitioner. We are honored to feel that what we have been able to publish as text has been favorably received, and that it has created the impression of containing enthusiasm without idiocy.



McKim, Mead & White, New York, Architects

Placed First, Harvard Business School Competition. Block Plan

### *A New Monograph*

A NOTABLE event in the architectural life of the country is the publication, by William Helburn, Inc., of "The Architecture of John Russell Pope, Part I of the twelve instalments, which will complete the work, though we hope not definitely. Our libraries have already been enriched by compilations illustrating the work of such masters of their craft as Platt, McKim, and others. Into this goodly company the work of John Russell Pope may enter as that of one taking rank among his peers.

It is a distinguished publication in form and matter. The plates embrace a wide field from the monumental beauty of the Scottish Rite Temple in Washington to the dignified charm of numerous Georgian houses, in the successful designing of which this artist is preëminently at home. It is a pleasure, too, to find so many interiors which live up to their exterior promise, a condition which is frequently not fulfilled. Accompanying the photographic studies are architectural drawings and details of great value to both student and practical architect. These are presented with a simplicity markedly in keeping with the dwellings which they illustrate. In an entirely different field are the perspectives illustrating the architect's ideas for the reconstruction of Yale University, drawings of amazing expertness, with a wealth of suggestion for students of the picturesque, collegiate Gothic.

John Russell Pope's work speaks eloquently of years of rigorous training, as a student in the School of Mines in Columbia, as Fellow of The American Academy in Rome, and, later, at the École de Beaux Arts. This background of priceless example and "code" shows clearly in the buildings he has created. His work breathes serenity. In his monumental moods he succeeds in being so without pomposity; in his domestic efforts he combines, by his individual alchemy, dignity and opulence. Pope's "Georgian" is never dry or timid. It is a well-bred architecture. As the short foreword says, "He has developed the originality in control of educational resources which marks the really effective architect." We cannot better the phrase, which we suspect to have come from the pen of Royal Cortissoz, who has written the text which will accompany the completed publication.

It is apposite, perhaps, to add a word expressing our belief in the very real value to architects of just such publications as this. It is quite true, of course, that the total merit of the work can never rise above the merit of the man. But it is equally true that the

real quality which lies in the work of a particular individual is never as clearly shown nor as tellingly communicated by a single example of his work as it is by a score. Something is given to each by the aggregate. Where the quality of a man's work is high it is impressive to find its excellences repeated, with only the variations implicit in his various problems. "Here," we say, "is a master of his craft. His success in this or that problem was not a happy chance, but a premeditated solution, for he is equally successful elsewhere."

But of greater importance, really, in the consideration of the collected works of an architect, of far greater importance than their relation to himself, is the potency of their effect upon his fellow-architects. In the case of such men as we have mentioned whose work has proved itself worthy of perpetuation in permanent, graphic form, the full force of their message is passed on. Their high average is unaffected by the juxtaposition of less worthy exhibits, or, if not less worthy, of a quality so different as to confuse the mind of the recipient. It is the unity of appeal in a worthy monograph that supplies its greatest educational value.

It might be remarked that the directors of the beautiful Freer Gallery in Washington have shown their appreciation of this same unity in their policy of periodically exhibiting a room full of an artist's pictures rather than one or two examples mixed up with others. Any one who frequents the picture galleries—and most architects do—knows the impact and power inherent in what the painters call the "one-man show." "The Architecture of John Russell Pope" is a one-man show, and a particularly good one.

### *Coöperation in Education*

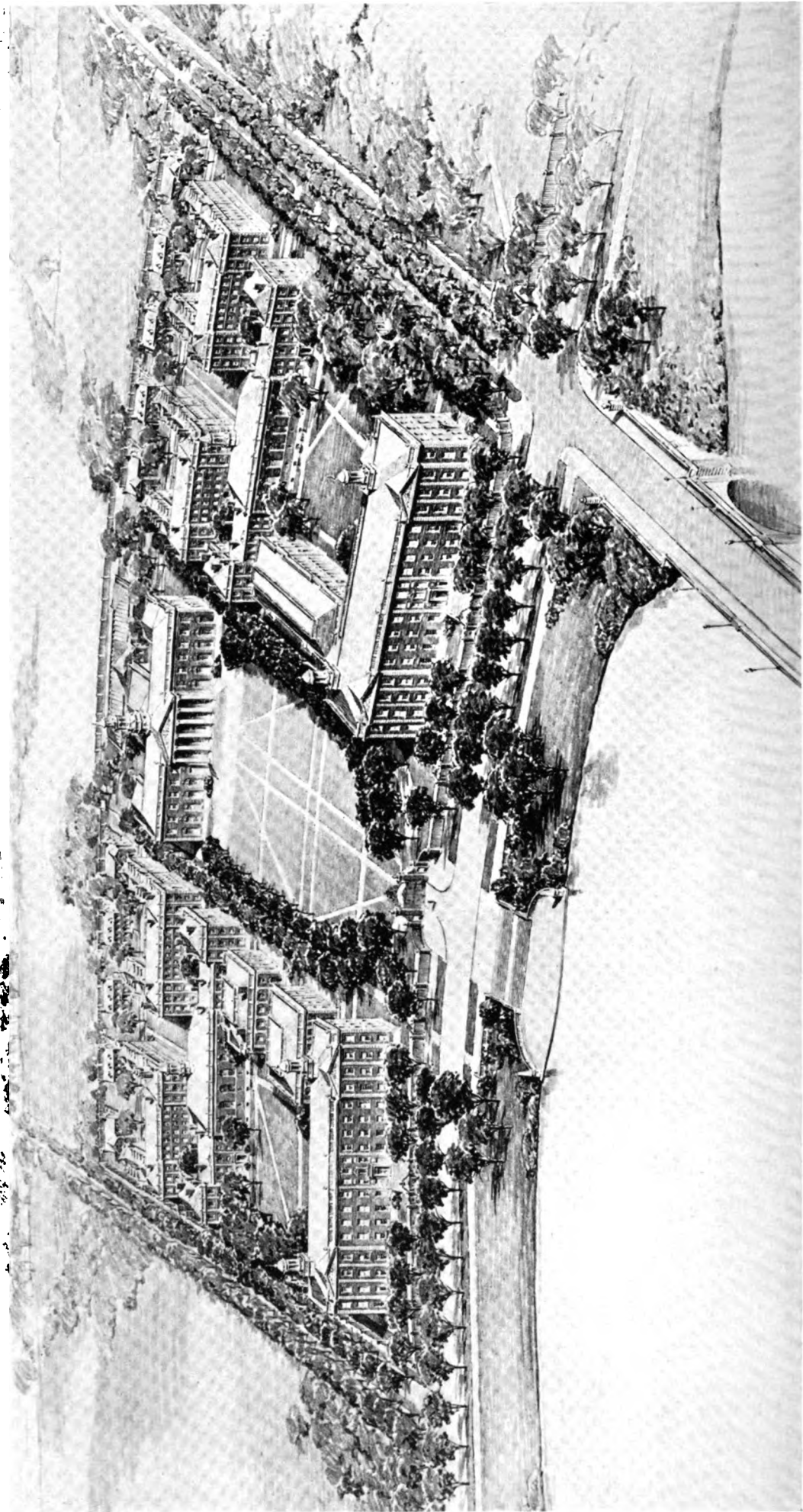
THERE seem to be significant impulses at work in the extended field of architectural and artistic education. This has a hopeful but rather vague sound. Let us try to be more precise.

Most architects can recall many speeches and articles by their brethren pointing out that the way of salvation to the ideal of good design lay in the education of many divisions of our citizenry. The client, the contractor, the manufacturer, the decorator, all were to be taken in hand and shown the true light.

Within recent times we note the growth of the idea that all the education should not be done by one side of the conference. Manufacturers have modestly advanced the theory that perhaps the architect might

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THE ARCHITECT



McKim, Mead & White, New York, Architects

Placed First, Harvard Business School Competition. Perspective

also have something to learn from the practical man, from the expert in building materials, from the colorist, the wood-worker, and the caster of metals. This suggestion has been welcomed with praiseworthy enthusiasm. Its very real and valuable result is seen in such manifestations as the great "Architectural and Allied Arts Exhibition," which will, in April, convert the Grand Central Palace into a realm of beauty. The very setting for such exhibitions as this is now made the subject of skilful architectural study, and the admirable work of Howard Greenley in this connection is illustrated and commented upon in other columns of this issue. All this is educational in the highest degree.

We hear still further of associations of contractors, bricklayers, masons, cabinet-makers, and the like who are reviving the old "Guild" sense of pride in craftsmanship which has undoubtedly been seriously affected by the overwhelming mechanical development of our time.

It has been the practice of THE ARCHITECT to note whenever possible other manifestations of this educational spirit which have appeared in the form of publications sponsored by forward-looking companies in the interest of a particular product. An extremely creditable example of this sort of educational publicity has reached us in a volume entitled "Color in Architecture," the text of which is by F. S. Laurence, the executive secretary of the National Terra Cotta Society.

This is a subject which has long been of keenest interest to the thoughtful architect. In what we have developed of a national type of architecture, color has been notably absent or timidly treated. But there has been an increasing use of it within the past decade. A large number of buildings have been erected in which quite a joyous gamut is employed. In several sections of the country what amounts to a Spanish-American renaissance has created whole colonies of houses gay with tinted stucco inset with tile and terra-cotta. In passing it might be noted that places of public amusement, theaters, movie "palaces," automats, cafeterias, gas-stations—and what a modern vocabulary we have to use even to mention them!—have been quick to realize the innate relation between a cheerful color-scheme and a desire for relaxation.

The author of the book in question says acutely, "Both in his scholastic training and subsequent practice the architect is obliged to work largely in black and white, and this does not tend to his visualizing in terms of color. A course of landscape sketch-

ing in color, pursued systematically through later practice, as many architects do for recreation, would go far to equipping the designer with that sensitive appreciation of qualities, tones, and values of color which would vivify his creations with the color quality they sometimes do not possess."

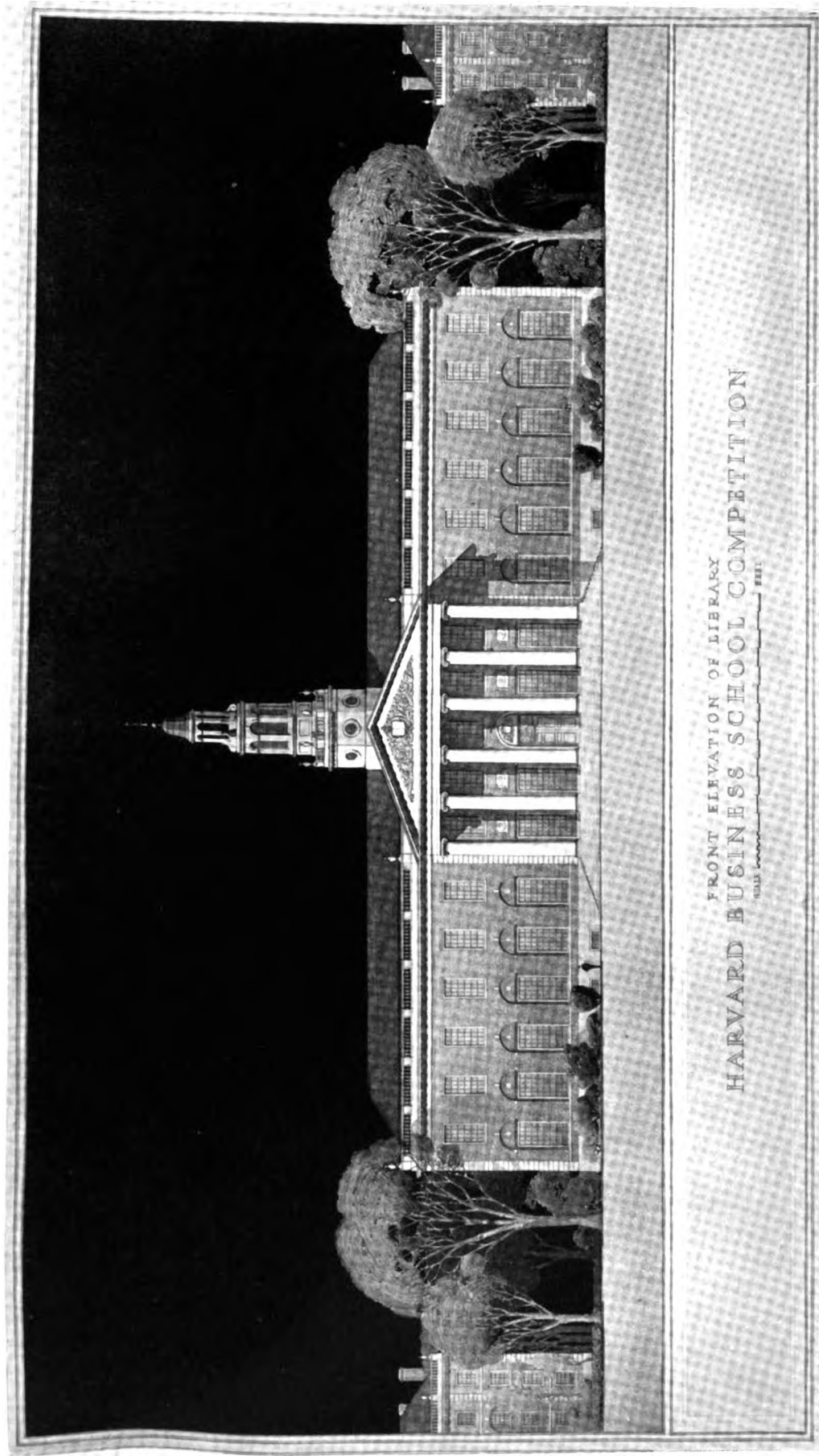
This is true talk, and it may be added that the text is uniformly stimulating. It is abundantly illustrated in both black and white and, naturally, in color. Reproductions of some of the lovely old terra-cotta plaques of Florence and the glowing façades of Sienna are shown with engaging fidelity, as well as examples of modern polychrome. The plate showing the court windows of a palace in Pavia might almost be used as a working drawing; in fact, we have seen a school in Westchester County which makes us suspect that it has.

Just how far one should go in the use of color will always be a moot question, the answer depending upon the taste of the individual. There are many architects who oppose it always, deeming it a dangerous experiment. We recall a young practitioner who held forth long and eloquently on the chaste beauty of ancient Greece and his subsequent abashment when he learned that the temples of the Parthenon were violently chromatic in their heyday. In general the use of color is on the increase. A sign of this was pointed out to us not long ago by a blithe spirit who said, "Sure thing; haven't you noticed how many architects are wearing blue collars nowadays? Ten years ago there was only one."

### *Are We Too Conservative?*

IT MAY have occurred to many architects, observing as well as practising the usual methods of construction in connection with domestic work, that this type of building, more than any other, sticks closely to traditional lines. Innovations make headway slowly. During recent years we have seen hollow tile assume a recognized place in the building field. Brick veneer, too, is being used more and more extensively after a period during which it was deemed a dangerous experiment. But, in the main, a house is still either a brick or a frame edifice, or a combination of the two. Particularly in connection with their interior construction the great majority of builders follow along the beaten path of their predecessors, so much so that the standard specification of "2" x 4" studs, 16" on centers" is a sort of magic phrase which expeditiously disposes of the building's "innards" without further trouble for architect or contractor.

This is very convenient, no doubt, but the question must often arise in the inquisitive mind, "Is there



Placed First, Harvard Business School Competition. Elevation of Library

McKim, Mead & White, New York, Architects

not some better way?" All who have closely followed a building operation know the difficulties inherent in the wood frame, especially when it is allied with an exterior of some other material. The year subsequent to completion is fraught with numerous instances of trim that opens and doors that don't. The harassed designer learns to fear and, at times, to curse the telephone call which tells him that his erstwhile client would like him to stop at the house in the morning, when, as he knows by experience, he will be led to some particularly odious bit of misbehavior on the part of the woodwork and be told, in solemn accents, to "look at *that*."

He looks at it, turning over in his mind some new way of blaming it on green material, the impossibility of getting seasoned wood—all architects know the doleful formulæ.

It remains for a few to attempt to avoid these difficulties before, and not after, they arise. Of this enterprising group Albert Joseph Bodker writes interestingly of a house recently completed by him in Roanoke, Virginia.

"The construction of this house is unique, since it is perhaps the first residence that has been built along office-building types of construction. Steel columns, economically spaced, support trusses which are located in the attic. From these trusses is suspended the entire second floor, hangers being located in the stud partitions. After the trusses were in position the first thing to be completed was the slate roof, and one of the last things was the erection of the first floor stud partitions.

"This idea was at the request of my client, and while the extra cost of steel construction amounted to approximately \$8000, he feels that the time saved by not being delayed by inclement weather and the assurance of being free from plaster cracks, settling, etc., was well worth the extra cost involved."

This is an interesting experiment which has doubtless been tried in other instances. It is evident that the extra cost involved would make it prohibitive in many cases. As one of our practical advisers put it, "If all home builders tried that method they would have to hang up more than the second floor. They would have to invent some method of hanging up the contractor for about three years."

Nevertheless it suggests the thought that with the increasing cost and decreasing supply of lumber, and in face of certain qualities of shrinkage, etc., which seem inescapable, we may well see a new

method of interior construction which will in time bring upon architects the painful necessity of actually writing a new specification.

### *Bricklaying as an Outdoor Sport*

BRICKLAYING has been put upon a new and exciting basis by no less a body than the United States Department of Labor, which has been conducting a series of speed tests in the art of wall building. According to the departmental "Review" the bricklayer production is higher than at any time since the introduction of the ornamental bonds and joints demanded in modern brickwork. After an extensive examination, Birmingham, Ala., wins first prize. In that city the average workman lays 1928 bricks in an eight-hour day, at a cost of \$4.82 per thousand. Out of fifteen cities, Indianapolis gets the booby-bricklayer award, with 765.6 bricks per diem, at a cost of \$14.47 per M. New York and Boston both maintain creditable positions well above the thousand-a-day mark. In Philadelphia, where the men are allowed a short nap after lunch, this average is not reached.

These thrilling figures show that we may soon see the publication of an All-American Team of Bricklayers similar to Walter Camp's selections from the foot-ball field. It will be exciting, too, to read that "James Mulvery, of Norfolk, to-day hung up a new record in the Flemish Bond 1000-brick event, defeating by 40 bricks his nearest opponent, Mike Callahan of New York, who dropped his trowel just as he was coming into the last course."

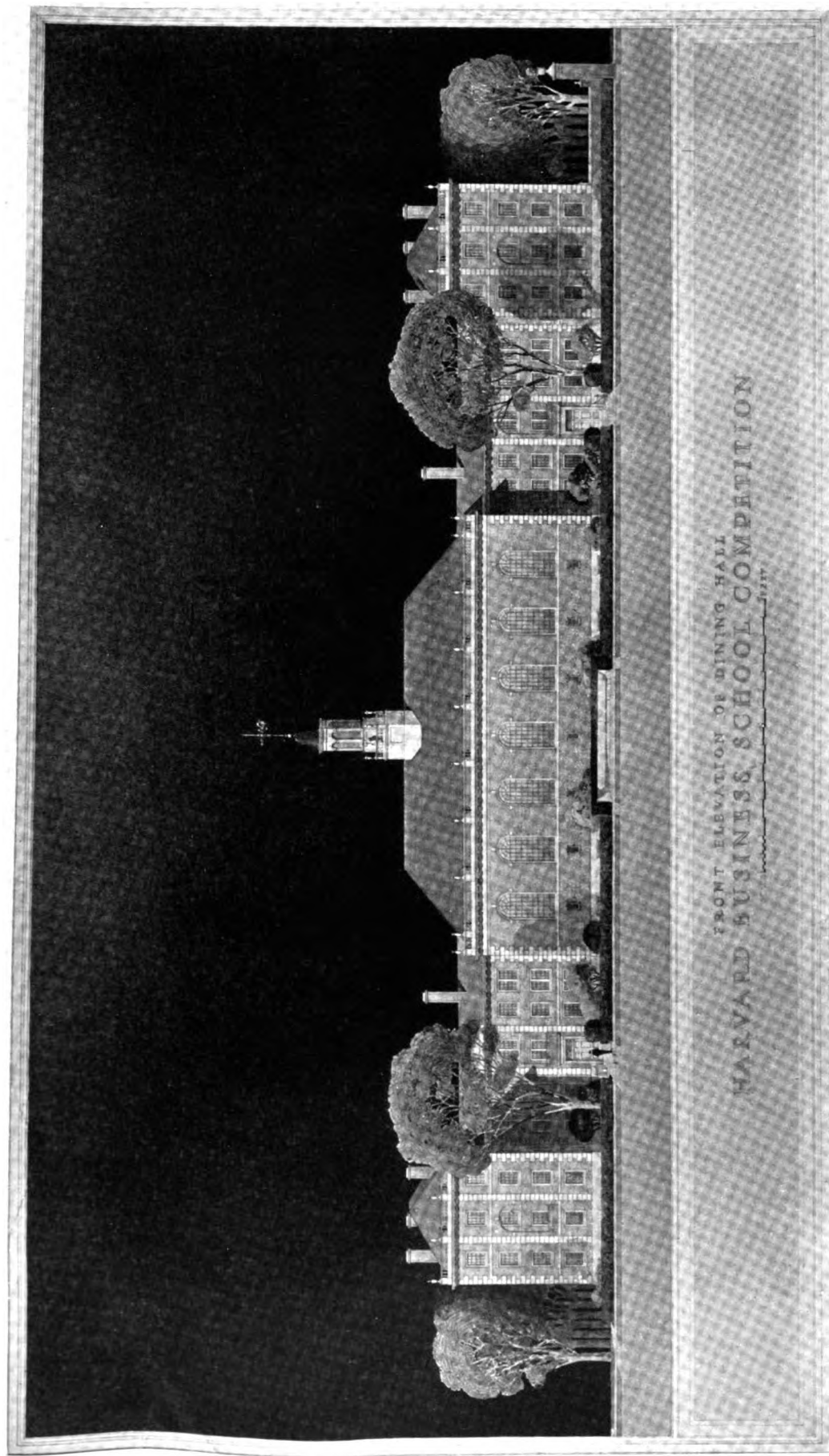
Much has been said, in fact we have said some of it ourselves, about stimulating the bricklayer by appealing to his artistic pride. We scrap that idea, here and now. The appeal to his sporting instinct has far greater possibilities.

### *A Model Age*

THIS is perhaps an appropriate time to note the progress which has been made within recent years in the use of the architectural model as a working instrument and a valuable means of publicity.

Every one is sensitive to the appeal of tiny reproductions. It is an attraction which, manifested in our infancy, does not relinquish its hold upon our grown-up minds. As a proof of this we have only to think of the famous "Doll's House" presented to Queen Mary of England during the British Empire Exposition, a structure so really fine in design and so exquisite in detail, so perfect in scale and so complete in its interior appointments, that it cannot be passed by with a shrug by any one alive to architectural beauty. It may be described as that delight-





McKim, Mead & White, New York, Architects

Placed First, Harvard Business School Competition. Elevation of Dining Hall

ful paradox, a serious toy, the joint product of the best minds of this generation, fitting to be preserved, as intended, as a record and monument of its time.

In some of our museums are carefully wrought models of such monuments as the Parthenon, the Colosseum, Notre Dame, and other rich legacies which never fail to attract eager crowds of old and young about them. Clearly, these same spectators would not hesitate an instant before architectural plans, elevations, and sections, no matter how beautifully presented. Documents of this sort are for the student and specialist. Lay minds are rarely able to combine three dimensions and to project the complete form upon the screen of their imaginations. The model does this for them.

The instances we have cited are, of course, exceptional in their perfection. Likewise in their cost. The expense of this sort of thing places them in a category apart. Indeed, it is no great stretch of time since any sort of model was looked upon as a luxury which only the most lavish type of building would justify. When we heard that Mr. A.— was having a model made of his house, we knew it was to be "some house!"

But there are signs that this element of prohibitive cost is being eliminated. Model makers have been busy and have devised many ingenious ways of building their little houses of light materials such as cardboard, pressed wood-pulp, and surfaced papers instead of the awkward and unsatisfactory plaster-of-paris which used to be the rule. They have been helped in this development by a growing appreciation on the part of real-estate agents—the helpful sellers of large quantities of architecture—of the drawing power of an attractive model.

We first began to see the architectural model used as a display by agents for suburban and country developments. But it has not stopped there. It is not unusual, nowadays, to see models of business buildings, and very jolly and convincing they are, too, with their glimpses of interior courts and charmingly planned gardens.

It is good to realize that we are, most of us, child-like enough at heart thoroughly to enjoy these miniature presentments. There is something thrilling, too, in the sense of aerial perspective which one derives from a model. The point of view is no longer that of one chained to the ground. We may look down upon the roofs. The observer is, to a certain extent, a bird-man, flying above the building he contemplates. From a practical point of view they are

of very real commercial value, aside from their use in enabling the designer to study his work in three dimensions. They bring architecture home to the man in the street and catch his eye as does nothing else architectural, and, in so doing, they are of benefit to the entire profession.

It is easy to conceive of a future development of the model-building craft which, by means of stock patterns of the usual types of construction, surfacing sheets of brick, stucco, and clapboards, graded sizes of various types of sash, etc., will bring the possibility of a satisfactory model within the reach of every home builder. The thing has already been done in another field. There is a fascinating shop devoted largely to marine architecture, filled with boxes of minute cleats, davits, hatch-gratings, and riding-lights wherefrom the enthusiast may construct for himself a craft of amazing realism. Furthermore, in the field of architecture itself, sets are now being prepared for the use of students and teachers of carefully proportioned columns, caps, bases, entablatures, and cornices, the whole vocabulary of classic architecture. These are signs of the times. It may well be that the architect of the future will not draw his building but will build it "en petit," and will hand the completed model to the contractor with the simple specification, "Make it look like that, twenty times as big."

### *The Modern Shop*

MANY grand slams have been handed to this commercial age. We should not overlook some of its good qualities. One of these, due primarily to the commercial instinct but none the less praiseworthy, is the increasing thought taken by shopkeepers to make their places of business attractive and individual. Business establishments in general used to be closely akin to Chambers of Horrors. A store was no more than a storehouse. A shoe-store was a disheartening array of box-ends reached by a sort of traveling fire-escape. Jewelers, merchants, and grocers sought to overwhelm the customer by a super-abundance of goods. The new tendency is to subordinate the merchandise to its background, to show only what is specially desired, and to have that little shown to the best advantage.

On this theory it has been natural for the far-sighted showman to give serious thought to the general architecture of his surroundings, not only the obvious, structural elements of floors, ceilings, walls, columns, and so on, but also to the commercial adjuncts such as cases, shelving, and office partitions, details which used to be procured, as a matter of course, from the mechanic—for he was no more

than that—who could make them quicker by the mile and sell them cheaper by the foot than any one else.

And now the architect finds a new field for his talents in the department of window-dressing. An architect a window-dresser! A few years ago we would have laughed that off as a merry wheeze, but we have only to make a tour of some of our more enterprising establishments to-day to appreciate the beauty which instructed art is giving to fabrics, porcelains, and, yes, to shoes. The backgrounds are simple, gay, frivolous, or austere, as is most suitable to the particular need. Architectural details such as arches or latticework, the quality of surface needed, an attractive method of indirect lighting,—these are only a few of the problems in which sound architectural training is of use in deciding “what the well-dressed window will wear.”

“A Shop-window for a Fifth Avenue Florist”—is it not as worthy a problem as “A Summer-house for a rich Proprietor” and other programs which daily find their way into our schools? Let us not too flippantly overlook the opportunities which our age offers us.

*Architecture in the Movies*

OUR ENGLISH brothers often maintain a seriousness which is praiseworthy and at the same time diverting. One of their writers in an art and architecture magazine shakes a solemn head over current film-architecture, pointing out how deplorably inaccurate are the designers responsible for the architecture

in recent pictures. The fact that most of these pictures are made in America gives the worthy Briton an excellent opportunity to wag a warning finger when he says that to see, for instance, in the Court of the Queen of Sheba, lion-carved capitals and eagle-encrusted lamps which could not possibly have been there “is enough to make any conscientious archeologist writhe.”

This is shocking, and we sympathize with the writer, who is doubtless correct, but, somehow, we cannot quite see Mr. Lasky or Mr. Griffith stepping out before “Passed by the Board of Censors” is flashed to ask, “Are there any archeologists in the audience?” On their side they may feel, and perhaps they, too, are right, that their audiences are interested less in what the Queen of Sheba’s palace wears than in what Pola Negri doesn’t.

*Piranesi*

ON THE outside cover of THE ARCHITECT, and changed monthly, is a reproduction of an engraving by Piranesi, the Italian engraver of ancient architectural subjects. Born in the earlier half of the eighteenth century, he studied his art in Rome. The great remains of that city kindled his enthusiasm and demanded portrayal. He executed one engraving after another with much brilliancy, and as the work went on, the zeal of the artist waxed stronger. He did not slacken in his exertions till his death, in 1778.

PLATES FOR FEBRUARY

**AQUILA COURT, Omaha, Neb.**  
 HOLABIRD & ROCHE, Chicago, *Architects*  
 Main Façade and Entrance. (Plans on back) . . . Plate XCVII  
 The Courtyard . . . “ XCVIII  
 A Court Entrance . . . “ XCIX  
 A Court Entrance . . . “ C  
 Detail, Courtyard . . . “ CI

**HOUSE, MR. A. J. KOBLER, New York**  
 JOHN MEAD HOWELLS, New York, *Architect*  
 Exterior. (Plans on back) . . . Plate CII  
 Entrance . . . “ CIII  
 Breakfast Room . . . “ CIV  
 Dining Room . . . “ CV

**HOUSE, MR. A. DOUGLAS OLIVER, Germantown, Philadelphia**  
 CARL A. ZIEGLER, Philadelphia, *Architect*  
 Exterior. (Plans on back) . . . Plate CVI  
 Detail, Living Room . . . “ CVII

**HOLY TRINITY EPISCOPAL CHURCH, West Palm Beach, Fla.**  
 HARVEY & CLARKE, West Palm Beach, *Architects*  
 Exterior. (Plan on back) . . . Plate CVIII  
 Entrance . . . “ CIX  
 Interior . . . “ CX

**“CHERRY HILL,” ESTATE, MR. EDGAR M. FUNKHOUSER, Roanoke, Va.**  
 ALBERT JOSEPH BODKER, New York, *Architect*  
 Exterior. (Plans on back) . . . Plate CXI  
 West Entrance . . . “ CXII  
 Main Entrance . . . “ CXIII

**HOUSE, MR. FRANK J. FORSTER, Great Neck, L. I.**  
 FRANK J. FORSTER, New York, *Architect*  
 Exterior. (Plans on back) . . . Plate CXIV  
 South Front . . . “ CXV  
 Main Entrance . . . “ CXVI  
 Detail, South Front . . . “ CXVII  
 Detail, Living Room . . . “ CXVIII  
 Detail, Living Room . . . “ CXIX  
 Detail, Living Room . . . “ CXX

SKETCHES AND DRAWINGS

**DOUBLE-PAGE DETAILS**  
 Main Entrance Details, McKinley Hospital, University of Illinois. Charles A. Platt, New York, *Architect* . . . Page 407

**STUDIES, Architectural and Allied Arts Exhibition, Grand Central Palace, New York. Howard Greenley, New York, Architect**  
 Court of Honor . . . Page 412  
 Entrance Corridor . . . Page 414  
 South Aisle . . . Page 416

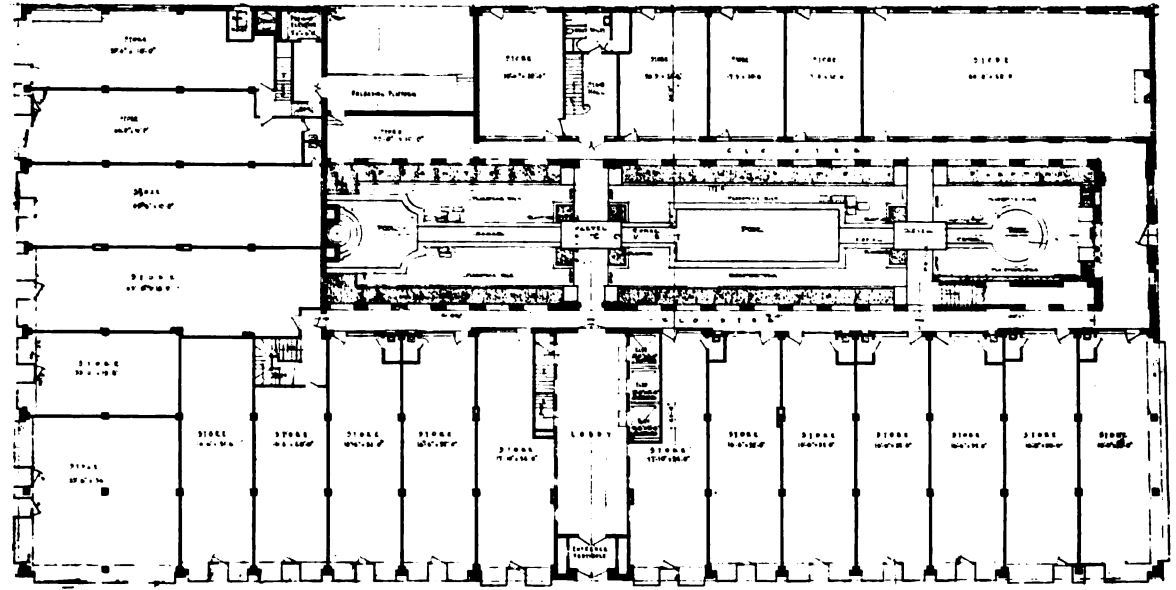
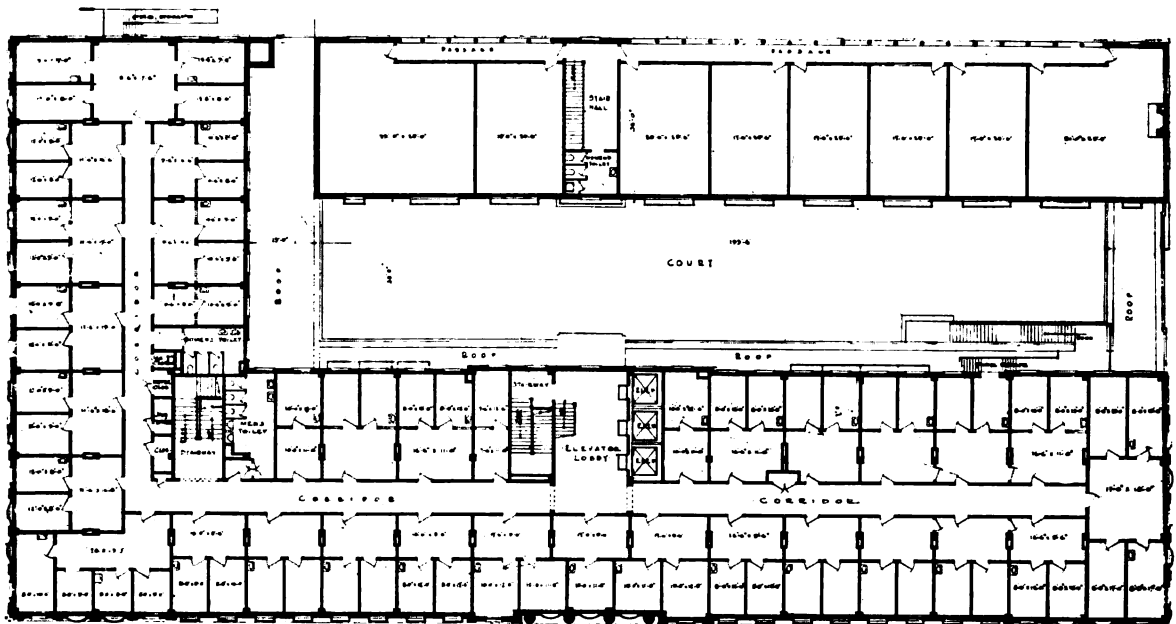
**HARVARD BUSINESS SCHOOL COMPETITION. Placed First. McKim, Mead & White, New York, Architects**  
 Block Plan . . . Page 418  
 Perspective . . . Page 420  
 Elevation of Library . . . Page 422  
 Elevation of Dining Hall . . . Page 424



Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Main Façade and Entrance, Aquila Court, Omaha, Neb. (Plans on back)



Plans, Aquila Court, Omaha, Neb.  
 Holabird & Roche, Chicago, *Architects*

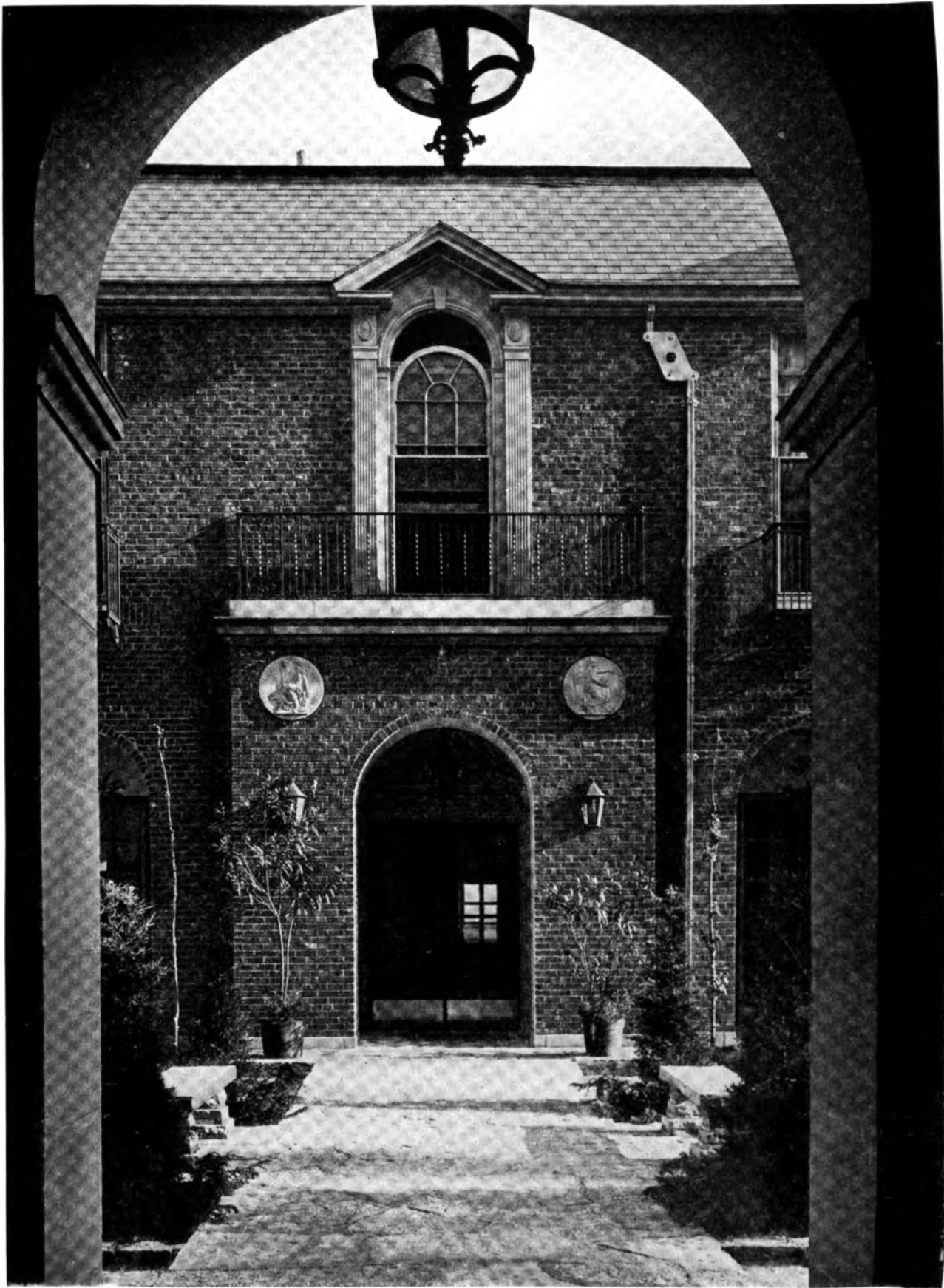


L. R. Bostwick, *Photo*

Holabird & Roche, Chicago, *Architects*

The Courtyard, Aquila Court, Omaha, Neb.





Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

A Court Entrance, Aquila Court, Omaha, Neb.







Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

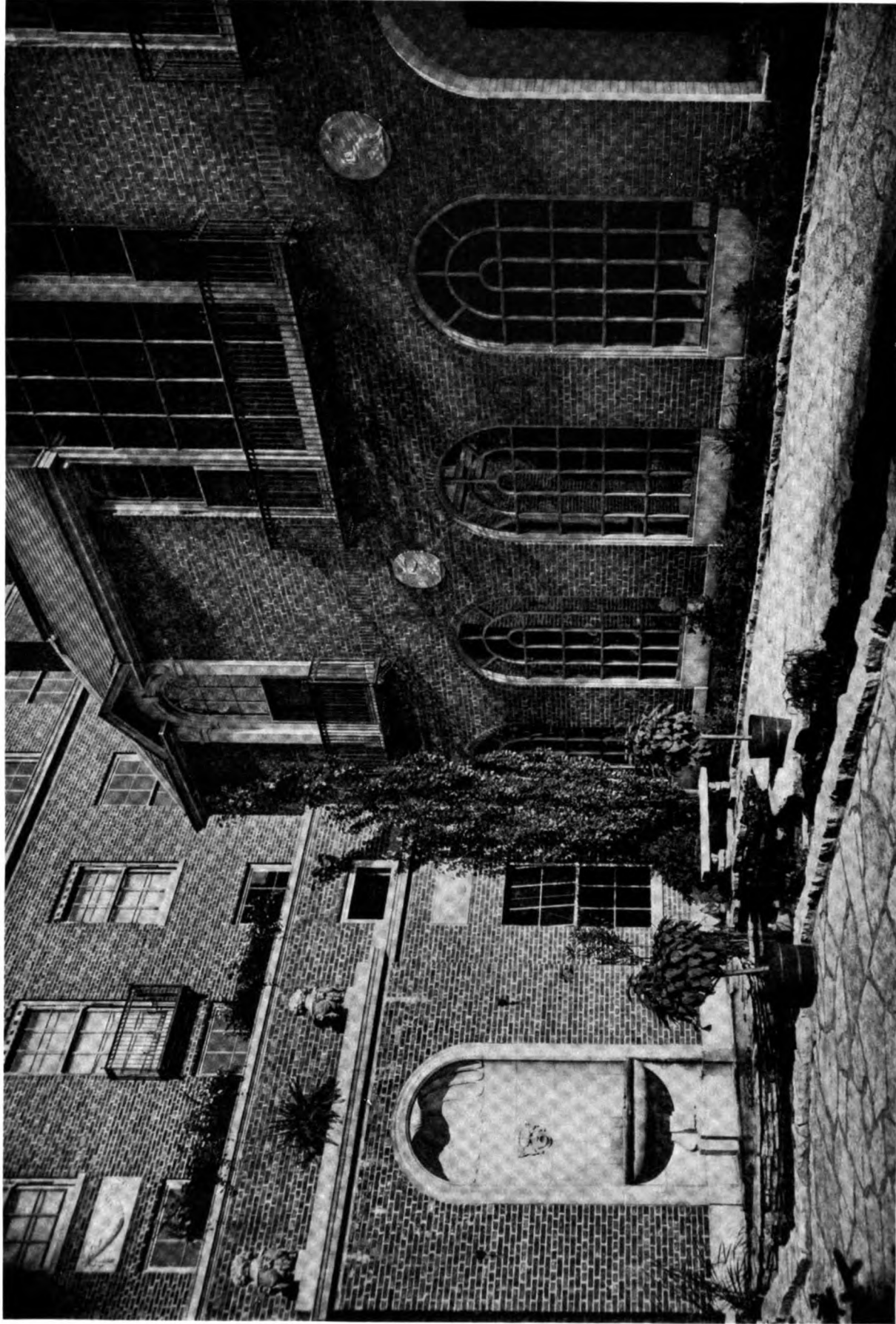
A Court Entrance, Aquila Court, Omaha, Neb.



February, 1925

THE ARCHITECT

Plate CI

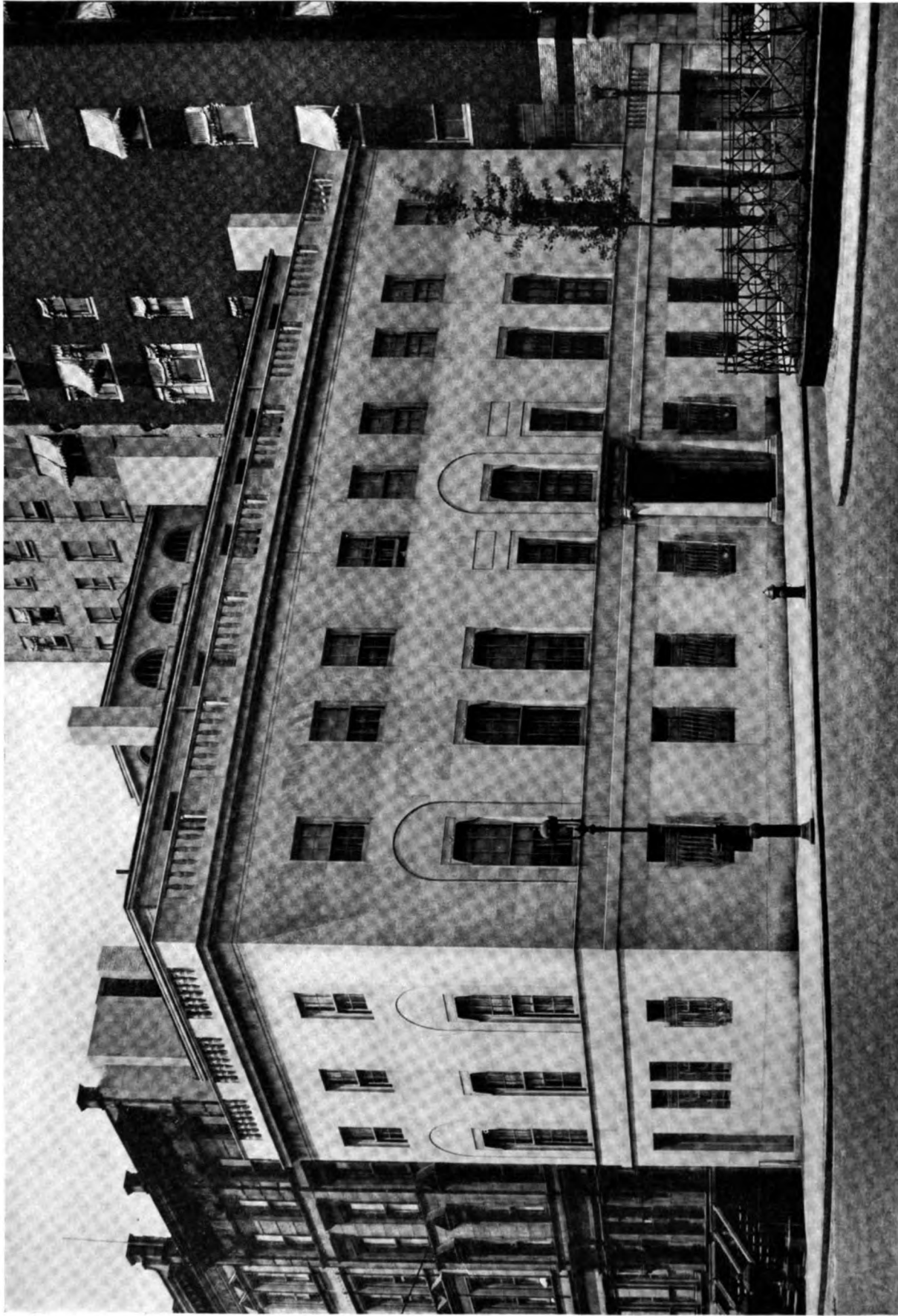


Trowbridge, *Photo*

Detail, Courtyard, Aquila Court, Omaha, Neb.

Holabird & Roche, Chicago, Architects

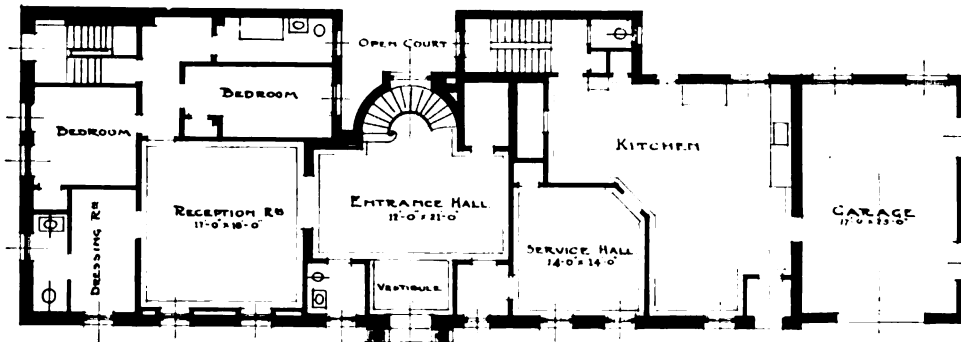
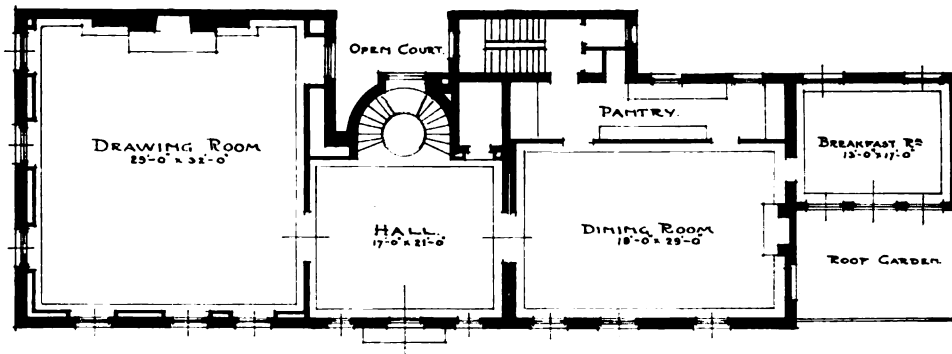
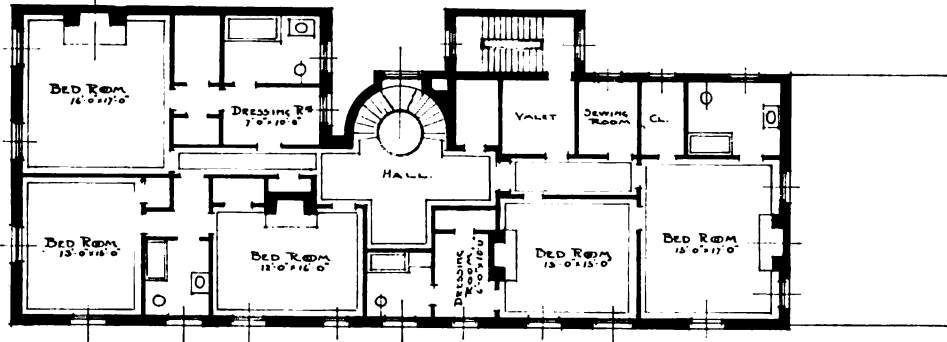




Wurts Bros., Photo

John Mead Howells, New York, Architect

House, Mr. A. J. Kobler, Park Avenue and 75th Street, New York. (Plans on back)



Plans, House, Mr. A. J. Kobler, Park Avenue and 75th Street, New York  
 John Mead Howells, New York, *Architect*



Wurts Bros., Photo

John Mead Howells, New York, Architect

Entrance, House, Mr. A. J. Kobler, Park Avenue and 75th Street, New York







Wurts Bros., *Photo*

John Mead Howells, New York, *Architect*

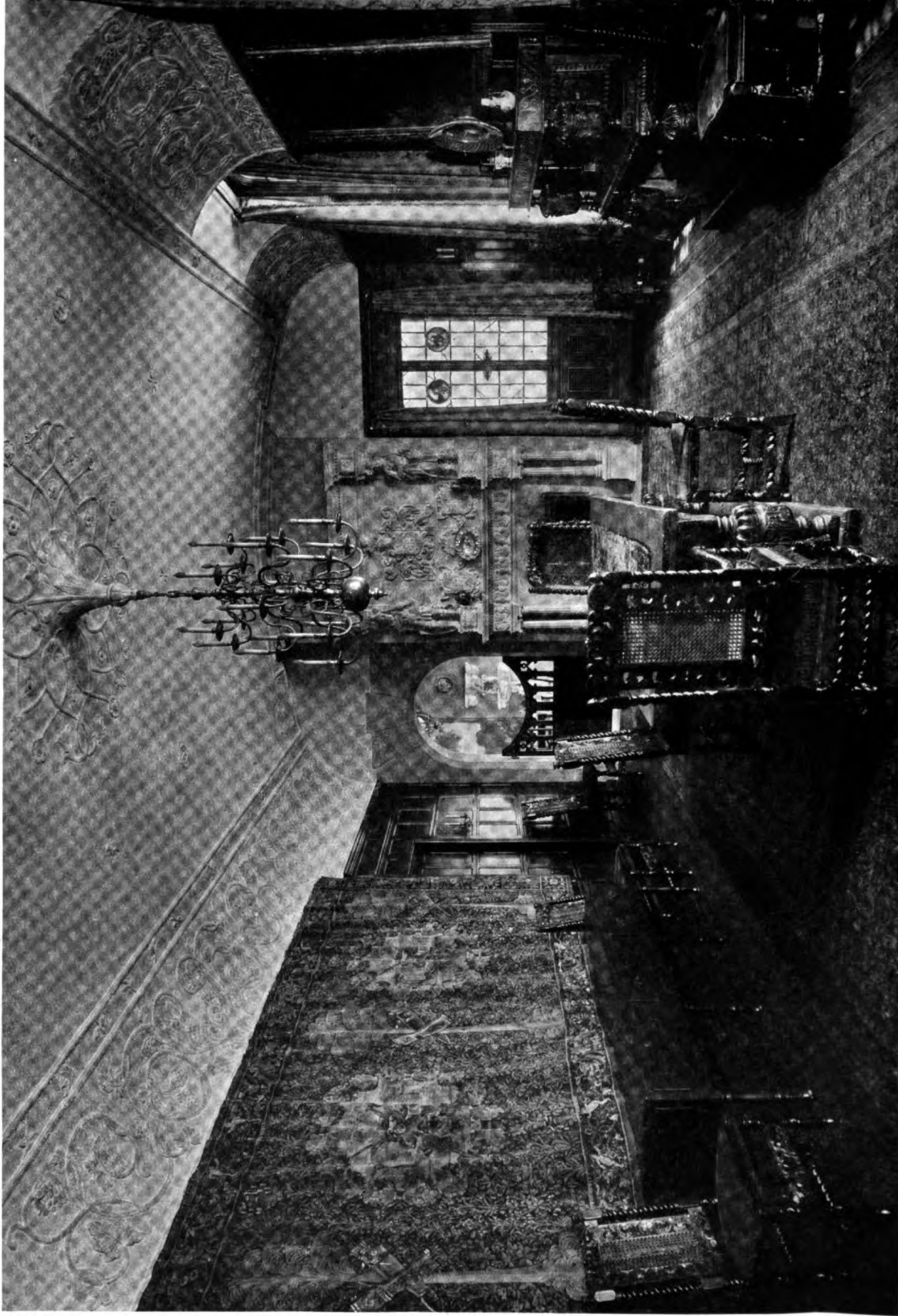
Breakfast Room, House, Mr. A. J. Kobler, Park Avenue and 75th Street, New York



February, 1925

THE ARCHITECT

Plate CV



Wurts Bros., Photo

Dining Room, House, Mr. A. J. Kobler, Park Avenue and 75th Street, New York

John Mead Howells, New York, Architect

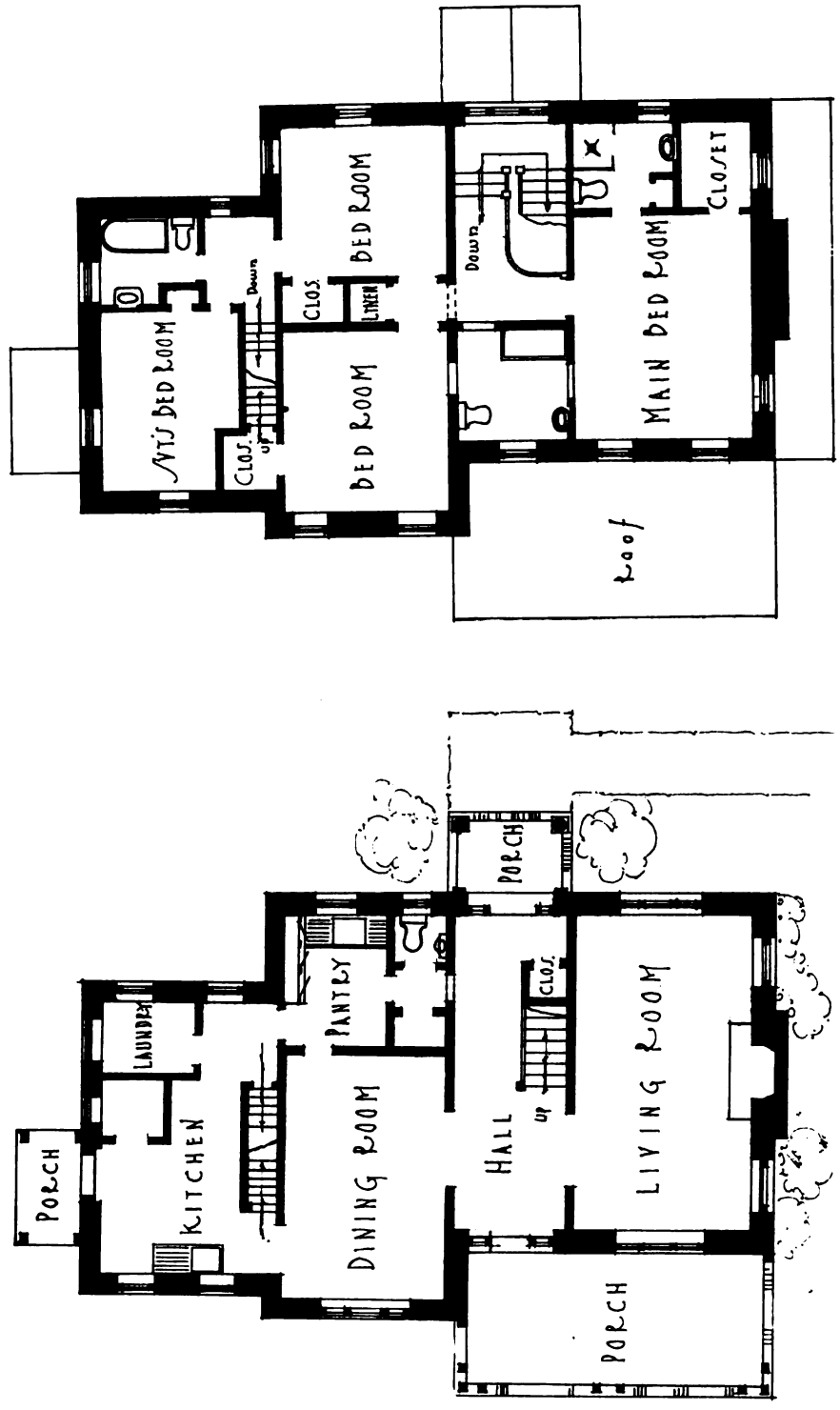




Philip B. Wallace, *Photo*

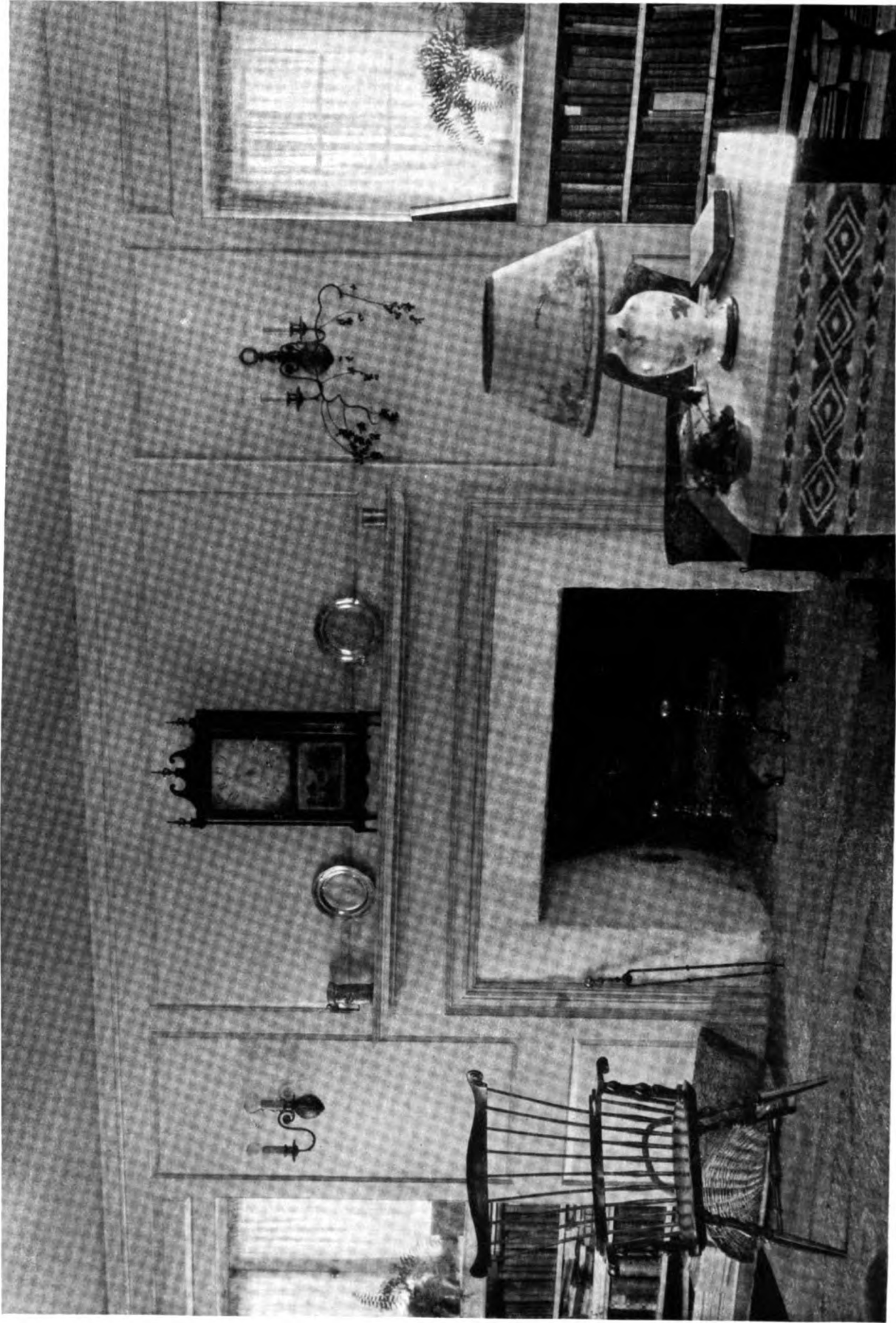
Carl A. Ziegler, Philadelphia, *Architect*

House, Mr. A. Douglas Oliver, Germantown, Philadelphia. (Plans on back)



Plans, House, Mr. A. Douglas Oliver, Germantown, Philadelphia

Carl A. Ziegler, Philadelphia, Architect



Philip B. Wallace, *Photo*

Detail, Living Room, House, Mr. A. Douglas Oliver, Germantown, Philadelphia

Carl A. Ziegler, Philadelphia, *Architect*

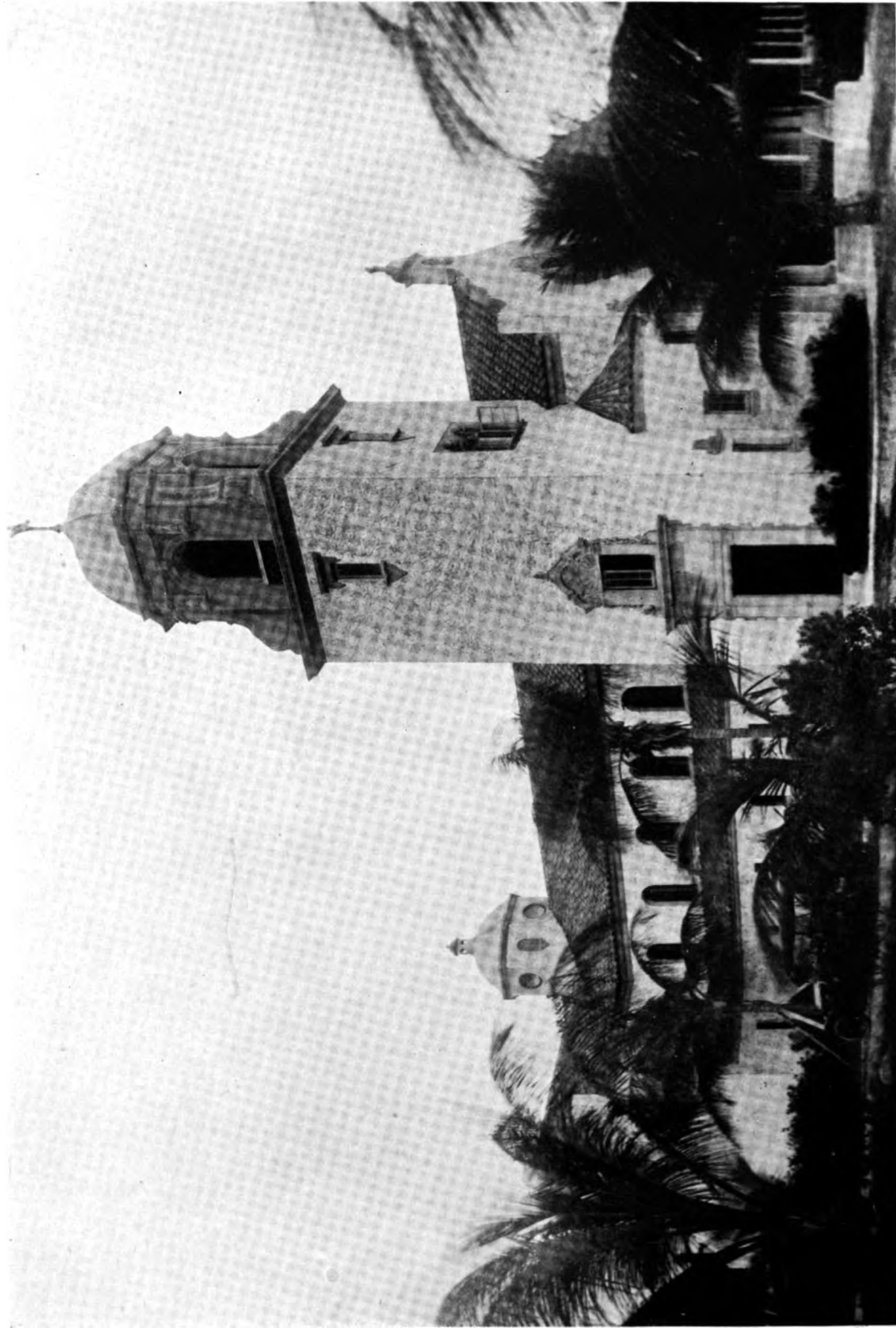




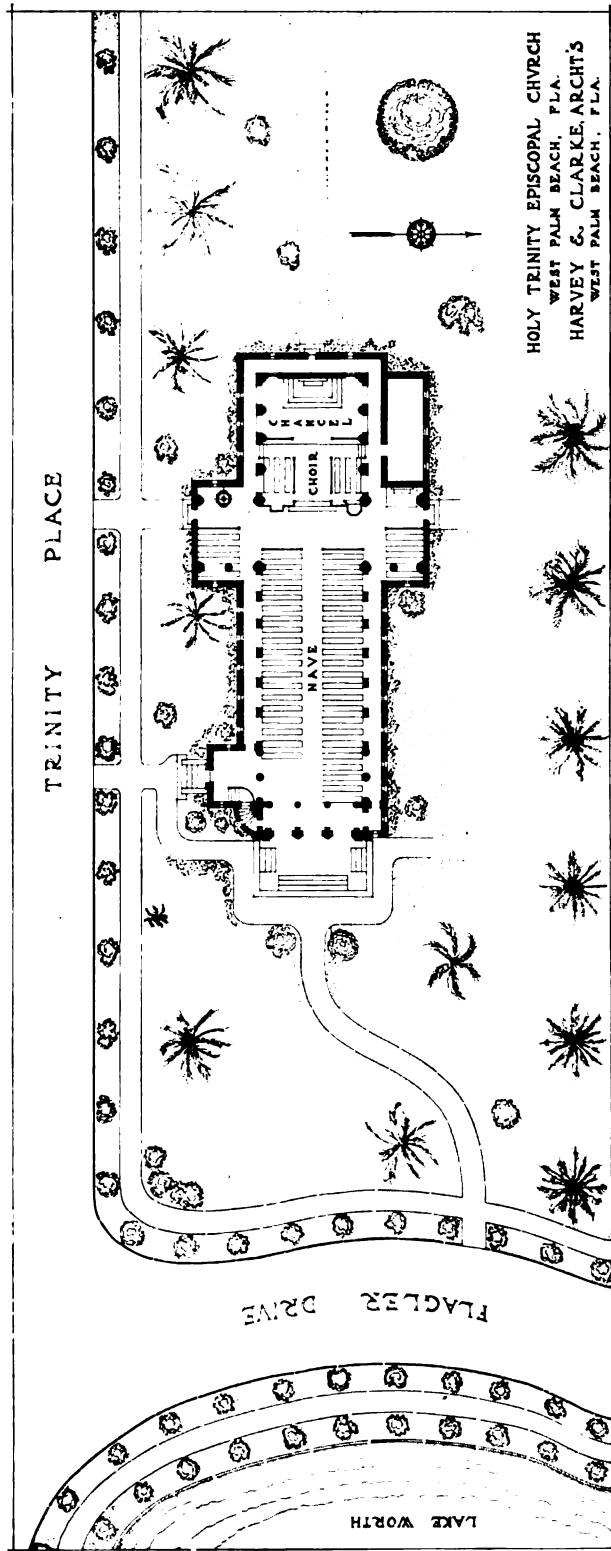
February, 1925

THE ARCHITECT

Plate CVIII



Holy Trinity Episcopal Church, West Palm Beach, Fla. (Plan on back)  
Harvey & Clarke, West Palm Beach, Architects



Plan, Holy Trinity Episcopal Church, West Palm Beach, Fla.  
Harvey & Clarke, West Palm Beach, Architects



Harvey & Clarke, West Palm Beach, *Architects*

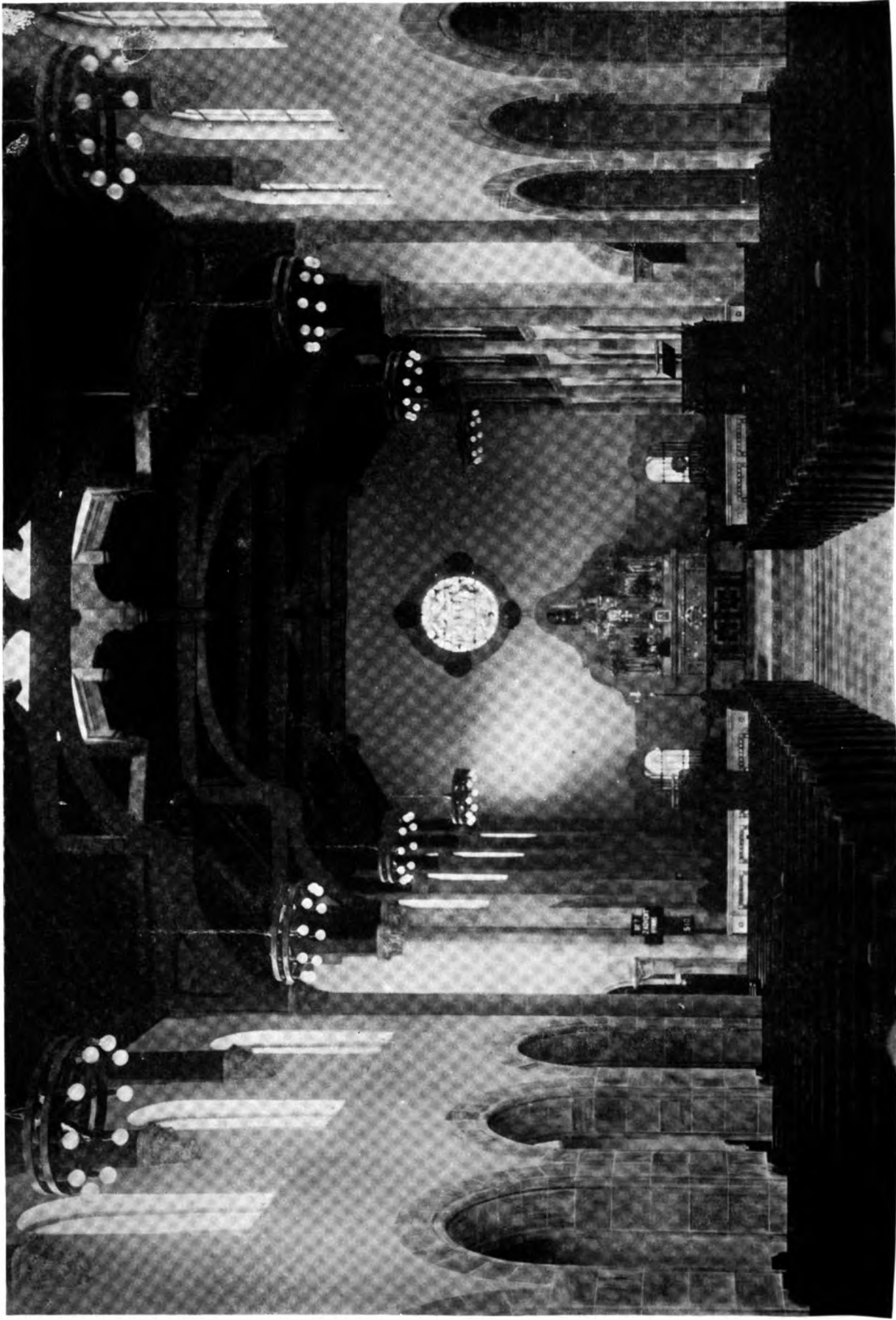
Entrance, Holy Trinity Episcopal Church, West Palm Beach, Fla.



February, 1925

THE ARCHITECT

Plate CX



Interior, Holy Trinity Episcopal Church, West Palm Beach, Fla.

Harvey & Clarke, West Palm Beach, Architects



February, 1925

THE ARCHITECT

Plate CXI

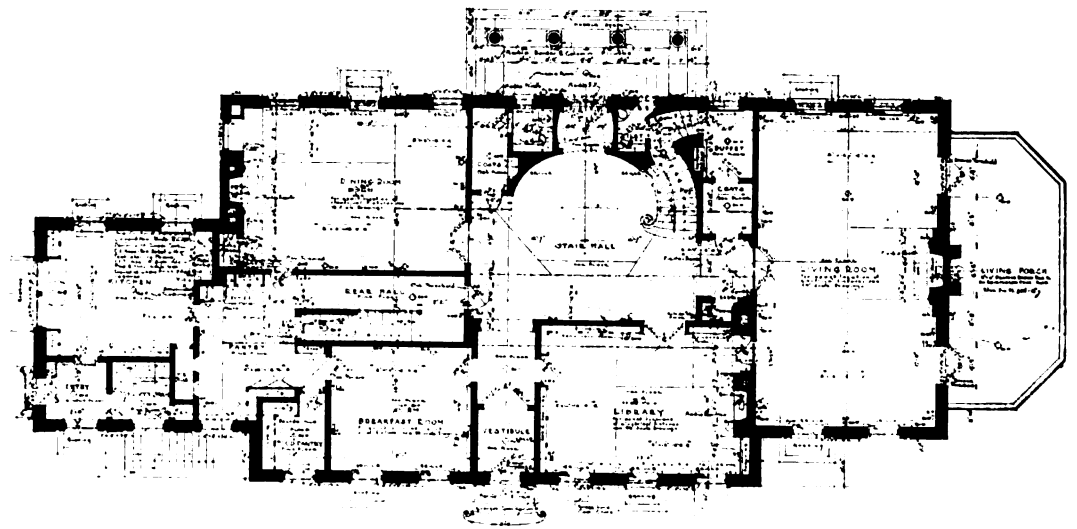
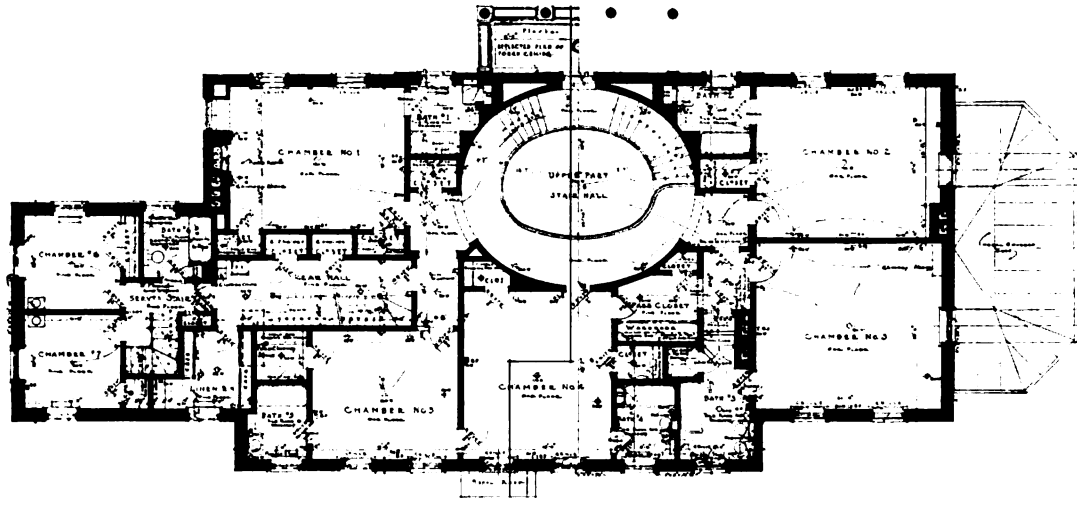


Davis, Photo

Albert Joseph Bodker, New York, Architect

“Cherry Hill,” Estate, Mr. Edgar M. Funkhouser, Roanoke, Va. (Plans on back)





Plans, House, Mr. Edgar M. Funkhouser, Roanoke, Va.

Alber: Joseph Bodker, New York, *Architect*



Davis, *Photo*

Albert Joseph Bodker, New York, *Architect*

"Cherry Hill," West Entrance, House, Mr. Edgar M. Funkhouser, Roanoke, Va.





Davis, *Photo*

Albert Joseph Bodker, New York, *Architect*

"Cherry Hill," Main Entrance, House, Mr. Edgar M. Funkhouser, Roanoke, Va.



February, 1925

T H E A R C H I T E C T

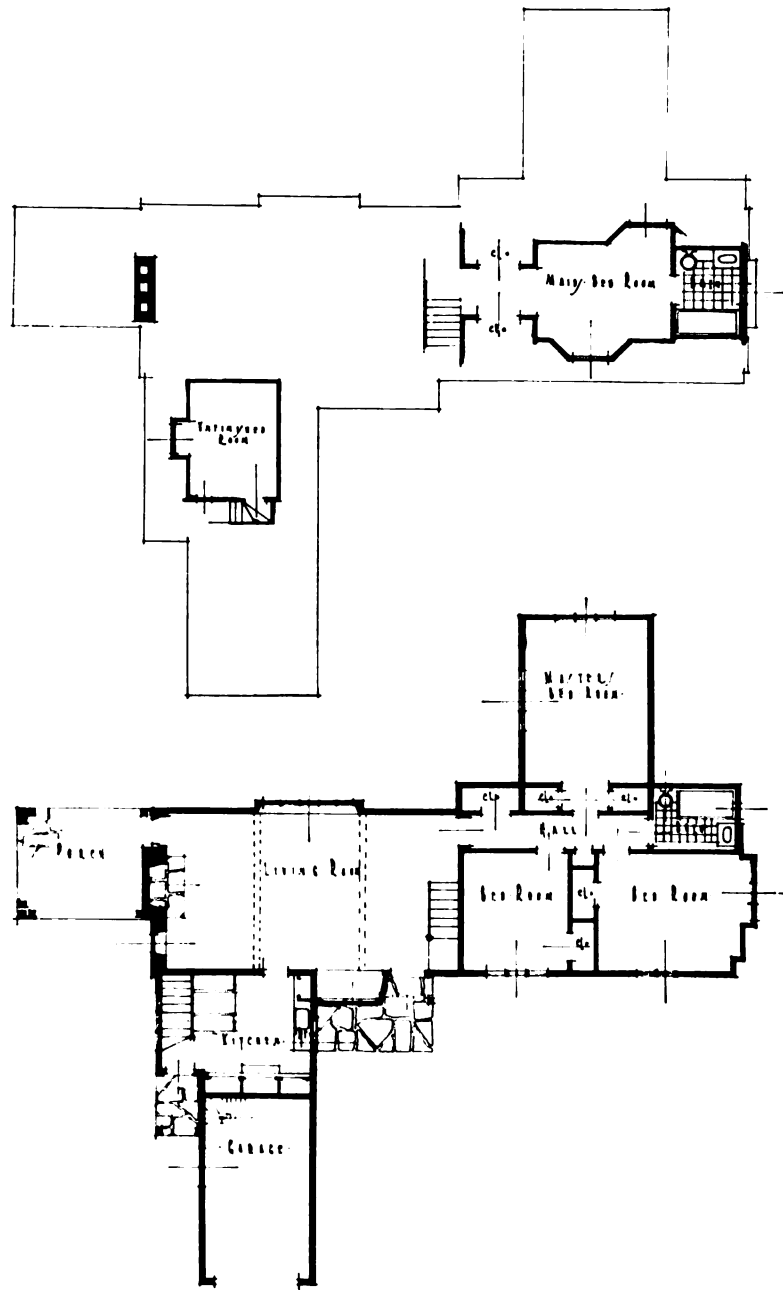
Plate CXIV



John Wallace Gillies, *Photo*

House, Mr. Frank J. Forster, Great Neck, L. I. (Plans on back)

Frank J. Forster, New York, *Architect*

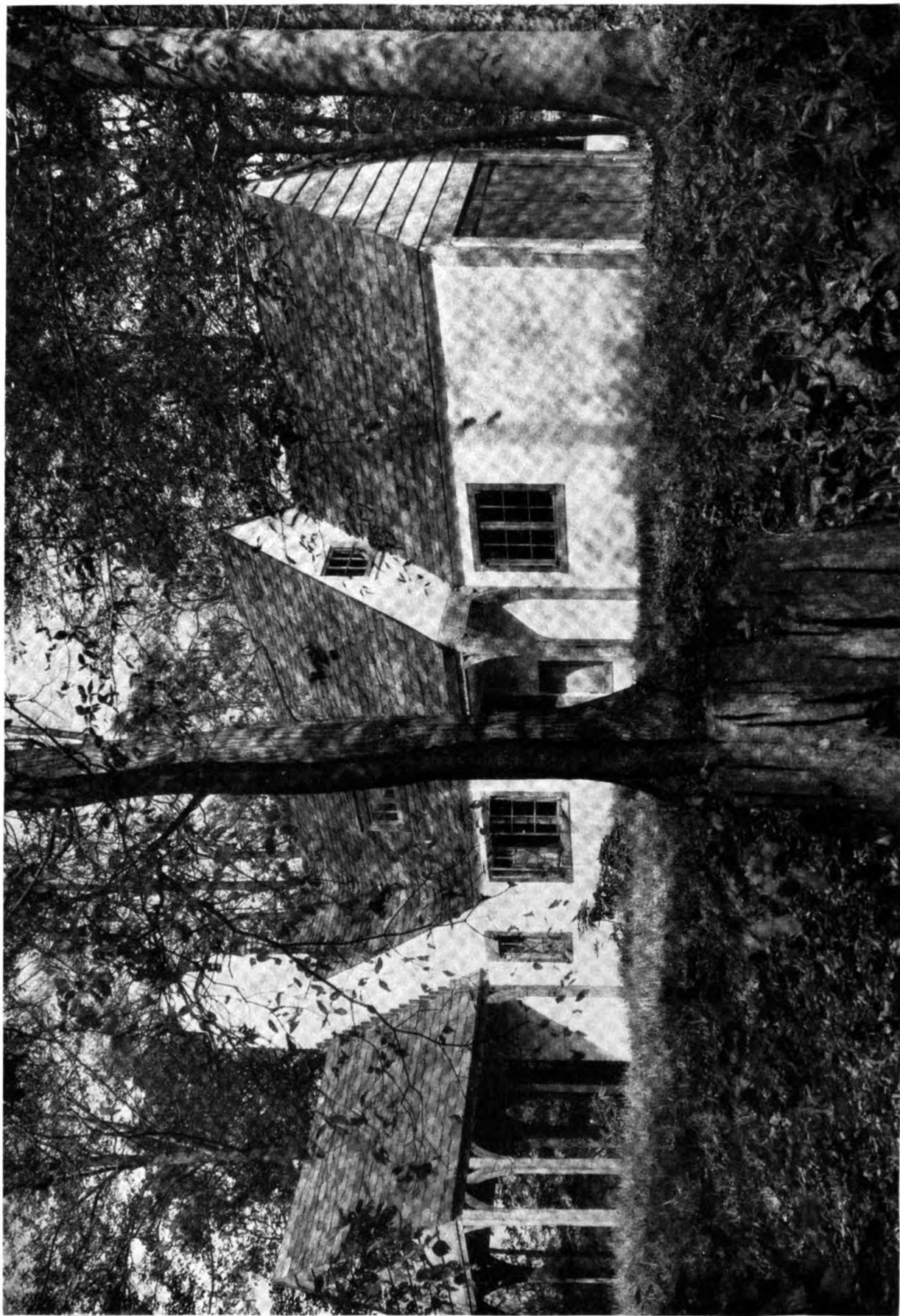


Plans, House, Mr. Frank J. Forster, Great Neck, L. I.  
Frank J. Forster, *Architect*

February, 1925

THE ARCHITECT

Plate CXV



John Wallace Gillies, *Photo*

South Front, House, Mr. Frank J. Forster, Great Neck, L. I.

Frank J. Forster, New York, Architect







John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Main Entrance, House, Mr. Frank J. Forster, Great Neck, L. I.





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail. South Front, House, Mr. Frank J. Forster, Great Neck, L. I.





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Living Room, House, Mr. Frank J. Forster, Great Neck, L. I.





John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Living Room, House, Mr. Frank J. Forster, Great Neck, L. I.







John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Living Room, House, Mr. Frank J. Forster, Great Neck, L. I.



*Mr. Murchison Says*—

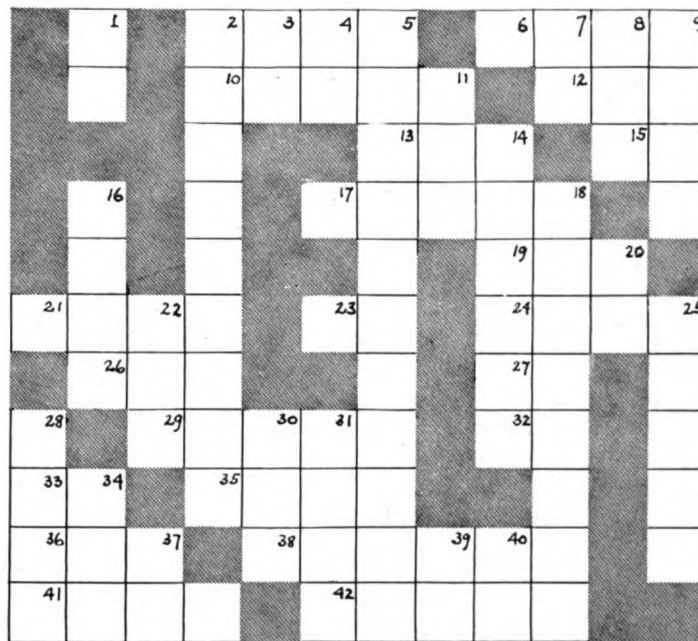
WE ARE a victim of practically none of the present-day crazes. We neither pin our ears back to hear a bedtime story coming out of a super-something, nor do we rock to and fro on a subway train with a pencil in our mouth trying to think of a five-letter synonym.

But all the papers are publishing cross-word puzzles. Therefore, opposed as we unalterably are to this form of indoor sport, we bow to the inevitable and herewith submit a specification for one of the darn things. Send in your answers. The solution will be published in our next issue. Anyway, we promise never to do it again, no matter who asks us.

AN ARCHITECT'S LIFE

HORIZONTAL

2. How to get to work in winter through the beautiful snow.
6. What the architect sometimes hands his client.
10. An Egyptian temple, mill construction.
12. A Hawaiian dish eaten by architects who have lost most of their teeth.
13. Something which goes with a dash but which is not dashing.
15. Editorial je.
17. What an architect drips when he loses a competition.
19. Ego.
21. What your chances generally do in a competition.
23. F natural.
24. What you prefer on a dog.
26. What you like to give your wife in the neck.
27. A French article costing practically nothing.
29. Something that an engine runs into.
32. Part of design.
33. As.
35. One of a number of rabies.
36. The home hole in 1.
38. A girl's name rhyming with a synonym for stomach (vulg.).
41. 42 without a Y.
42. 41 with a Y.



VERTICAL

1. Registered architect or college yell.
2. \$12 a day, plus a bonus.
3. Labor unions.
4. A gentleman cow.
5. A portico of 12 columns.
7. Where an elevator goes.
8. How you feel after a New Year's Eve party.
9. No, my dear, an architect never—
11. Royal Order of Asses (or Architects).
14. What an architect should never do with his lady clients.
16. Made of dough, but don't do it.
18. What architects should be and seldom are.
20. The best architect I know.
22. A job which has died on you.
25. What you fall back on. (Blackstone.)
28. Imitation travertine.
30. What the client does to you after the job is over.
31. What you have to do to the Building Code and should do to your wife.
34. Where you are at in the beginning of a competition.
37. Young rabbi (Hebrew).
39. A note.
40. In right. (Abbr.).

*Some One Must Have Been Reading THE ARCHITECT*

WE HAVE been harping on quicker and cheaper building methods for the past six or eight months, crying out like a Voice in the Wilderness for machines to do straightaway building work, when out pops a statement by the head of the Y. M. C. A. Trade Schools saying that they now have machines, electrically driven, which will lay a thousand bricks an hour. Other machines, handled by six men and one boy, can put on two hundred and fifty yards of plastering in less than an hour.

We are glad to hear it. The unions will no doubt meet the situation with their unfailing coöperation. The six men will sit by and watch the boy work. What dumb-bells the next generation will think we were!

### *But He Didn't Play Golf*

WE DON'T seem to have the same all-round marvels that they used to show off in the good old days. Take Leonardo da Vinci, for example. He was an architect, painter, sculptor, physician, engineer, poet, and magician. He probably didn't sleep much, nor did he have time to make his own blue-prints, but he saved a lot of time by not having to write any specifications. And best of all, he didn't have to read any.

Our modern architects all take a whack at writing. Some compose, many sculpt, and one we know plays the viola. Several have had plays produced, but we have no instances of architects becoming bank presidents. Or of doing anything that had any money in it.

### *Training the Young*

THE WORK of the Beaux-Arts Institute of Design has grown so tremendously of late that it is now publishing a monthly "Bulletin," a magazine devoted to the student work of the institute. It is the aim of the institute to publish a certain number of drawings within two weeks' time after the jury has returned its findings. In this way the students all over the country, with their projects still fresh in their minds, will gain much knowledge and experience from a comparison of their own work with that of others, especially as the published drawings will reflect the opinion and the experience of the jury.

The expense of conducting this student work is growing so large that another Beaux-Arts Ball will be given this winter, on February 5, at the Hotel Astor, New York City, to help defray these expenses. Last year the Beaux-Arts Institute of Design cost about twenty thousand dollars to run, and of that sum thirteen thousand five hundred was obtained from the net profits of the Beaux-Arts Ball. This year it is hoped that this record will be substantially beaten.

### *The Biggest Show on Earth*

THE OTHER big event in New York this year will be the convention of the American Institute of Architects, to be held in April. This will be supplemented by the Exhibition of Allied Arts, Inventions, Labor-saving Devices, Folding Stairways, and all kinds of what-nots to bewilder and delight the visiting architects. We publish elsewhere some of Mr. Howard Greenley's sketches for the interior treatment of the Grand Central Palace, where the exhibition will be held. Mr. Greenley has tapped history for his motifs. He has tapped all the way from Cleopatra to a giant design of cross-word puzzles on the floor of the Exhibition Hall.

## *A Competition*

### AN HISTORICAL DEVICE FOR THE OCTAGON HOUSE OF THE A. I. A.

WASHINGTON, D. C.

*Eligible to compete* . . . Any architectural draftsman.

*Date for submission* . . . Before April 1, 1925.

*Drawings required* . . . One sheet scale 3" = 1 foot.

Prizes . . . 1st . . . . . \$100.00  
2nd . . . . . 50.00  
3d, 4th, 5th, 6th, and 7th . . . each 10.00  
Honorable mentions

### FOREWORD

THE OCTAGON HOUSE, the Washington, D. C., headquarters of the American Institute of Architects, is a building of great historic and architectural interest. It is, however, so located that the passer-by oftentimes does not see the old mansion or realize the interest which it possesses.

It has been suggested that it would be well to place in suitable relationship to the building and the two streets on which it faces, an appropriate device combining the elements of beauty, dignity, and durability which will call attention to the building and will furnish information to all interested in the architecture and history of the country.

In order to secure a design for such a device, the Building Committee of the American Institute of Architects hereby institutes a competition open to all draftsmen, and will award prizes to the designs adjudged worthy under the terms of the program for this competition as set forth hereinafter. Each competitor is privileged to associate with himself a sculptor, metal worker, writer, and/or any other artist or craftsman.

Competition designs may be submitted anonymously any time before April 1, 1925, and without previous notice.

### HISTORY OF THE OCTAGON HOUSE

The following outline of the story of the Octagon House will serve as a background for this competition:

The Octagon House, an exemplar of the fine mansions of the period, was built in Washington on the advice of General Washington by his friend Colonel John Tayloe, of Virginia. The house was designed by Architect William Thornton (1761-1828), who was the successful competitor for the United States Capitol and who, at Jefferson's request, made designs for the University of Virginia.

(Continued on page 478)



*McCreery Department Store, Pittsburgh. Architects: Graham, Anderson, Probst and White, Chicago. Fire Extinguisher System installed by the General Fire Extinguisher Co.*

## Nineteen Years of Flawless Service in Pittsburgh

ANACONDA BRASS PIPE has given nineteen years of uninterrupted service in the McCreery Department Store at Pittsburgh, Pa. Used in the concealed work of the sprinkler system, it has done away with maintenance charges and is in place today—a typical record of Anaconda corrosion resistance.

The architect who specifies Anaconda Brass Pipe protects his client against plumbing maintenance charges—an important consideration in planning present-day buildings.

*"Brass Pipe for Water Service" gives valuable information on plumbing costs. Free to architects.*

# THE AMERICAN BRASS COMPANY

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### *A Competition*

(Continued from page 476)

The house was erected in 1798-1800, and became renowned for its hospitable entertainment of persons of distinction. Thornton was one of three commissioners of the District of Columbia (1794-1802) and had charge of executing the plan of the city of Washington. From 1802 to 1828 he was Superintendent of Patents. His memory is respected by the profession for his meritorious and refined work on the U. S. Capitol, and for his share of early work done in laying out the city.

In 1814, when the British burned the White House, President James Madison occupied the Octagon House, and there Dolly Madison dispensed the hospitality of the executive mansion. There was signed the Treaty of Ghent which ended the War of 1812. The Institute possesses the treaty table, which stands in the circular room where the ceremony occurred.

The building is of such interest and beauty that a monograph of it has been published. One of the plaster cornices has been reproduced in the new American wing of the Metropolitan Museum.

It was Charles F. McKim who discovered the Octagon House as a home for the Institute. With the active and generous help of Cass Gilbert and other leaders of the profession, the property was purchased from the heirs of Colonel John Tayloe, and since that date, namely, 1902, the Octagon House has been the national headquarters of the American Institute of Architects.

#### PROGRAM OF COMPETITION

The device may be designed of wood or metal or stone, or a combination thereof. The device may be hung from the building, or attached to the walls thereof, or placed on the balustrade surrounding the areaways, or supported free from the building on the ground, or on a pier or posts.

In the case of a design requiring support, the supporting pier, posts, or brackets should form part of the design.

Factors which will be considered by the jury in making awards are:

- 1 Beauty and appropriateness of design and suitability of material.
- 2 Inscription, selection of facts, and their wording and presentation.
- 3 Taste and judgment exercised in size, placement, and legibility viewed from the sidewalk or street.

The length and composition and character of the inscriptions to be placed on the device are left to

the discretion of the competitors, as are also the type of lettering used and the question of the desirability of using symbols such as, or other than, the seals below mentioned.

In view of the history of the Octagon House and its present occupancy, the competitors may, at discretion, include in their designs the seal of the United States and the seal of the American Institute of Architects.

The drawings, which shall not exceed 24" x 36" in size, should show the design at 3 inches to the foot in direct elevation, sections or perspective sketches at any scale being included if desired by the competitor. Drawings shall be on white paper in any rendering. Drawings shall be delivered to D. Everett Waid, President of the American Institute of Architects, 1 Madison Avenue, New York City, on or before April 1, 1925.

All drawings shall be sent flat, and with each shall be enclosed, in a plain opaque sealed envelope without any superscription or mark of any kind, the name and address of the competitor. These envelopes shall be opened by the Chairman of the Building Committee after the final award has been made.

Prize-winning designs will be exhibited in the Exposition of Architecture and Allied Arts at the Grand Central Palace, New York, April 20 to May 2, 1925.

The Building Committee shall have the option of using any design or suggestion presented in this competition for the expressed purpose of the competition and upon according due credit to the authors.

The drawings submitted will be judged by the Building Committee of the American Institute of Architects, who will award the prizes in order of rank determined by them. They may in their discretion award also honorable mentions.

To the best design will be awarded a prize of \$100, to the second best \$50.00, and to the next five ranking designs \$10.00 each.

(Signed) THE BUILDING COMMITTEE: Frederick L. Ackerman, William P. Barney, Edwin Bergstrom, Glenn Brown, D. H. Burnham, J. E. R. Carpenter, E. W. Donn, Jr., Albert Kahn, William M. Kendall, Fiske Kimball, Robert D. Kohn, O. J. Lorehn, E. P. Mellon, Charles A. Platt, Howard VanDoren Shaw, A. H. Stem, Seth J. Temple, A. M. Welch, D. Everett Waid, *Chairman*.

Copies of the Competition Program can be had without charge by addressing the Secretary of the American Institute of Architects, the Octagon House, Washington, D. C.



*Holy Trinity Church, West Palm Beach, Florida. Harvey T. Clarke, Architects*

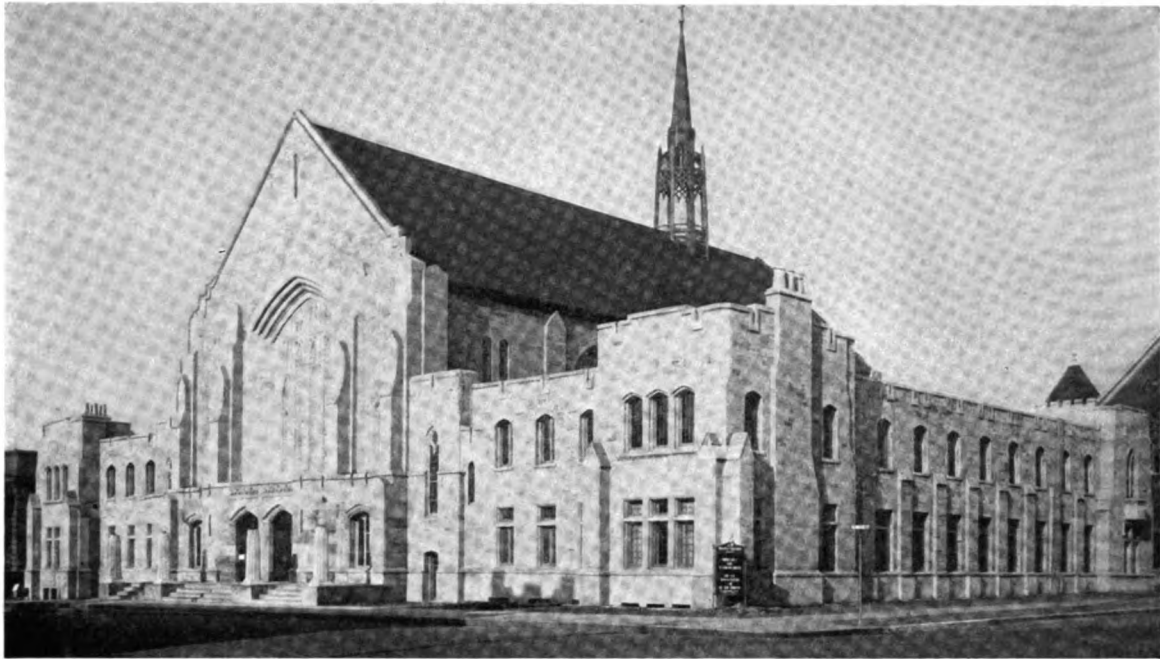


*See plates CVIII—CX*

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Howard Greenley, *Architect*

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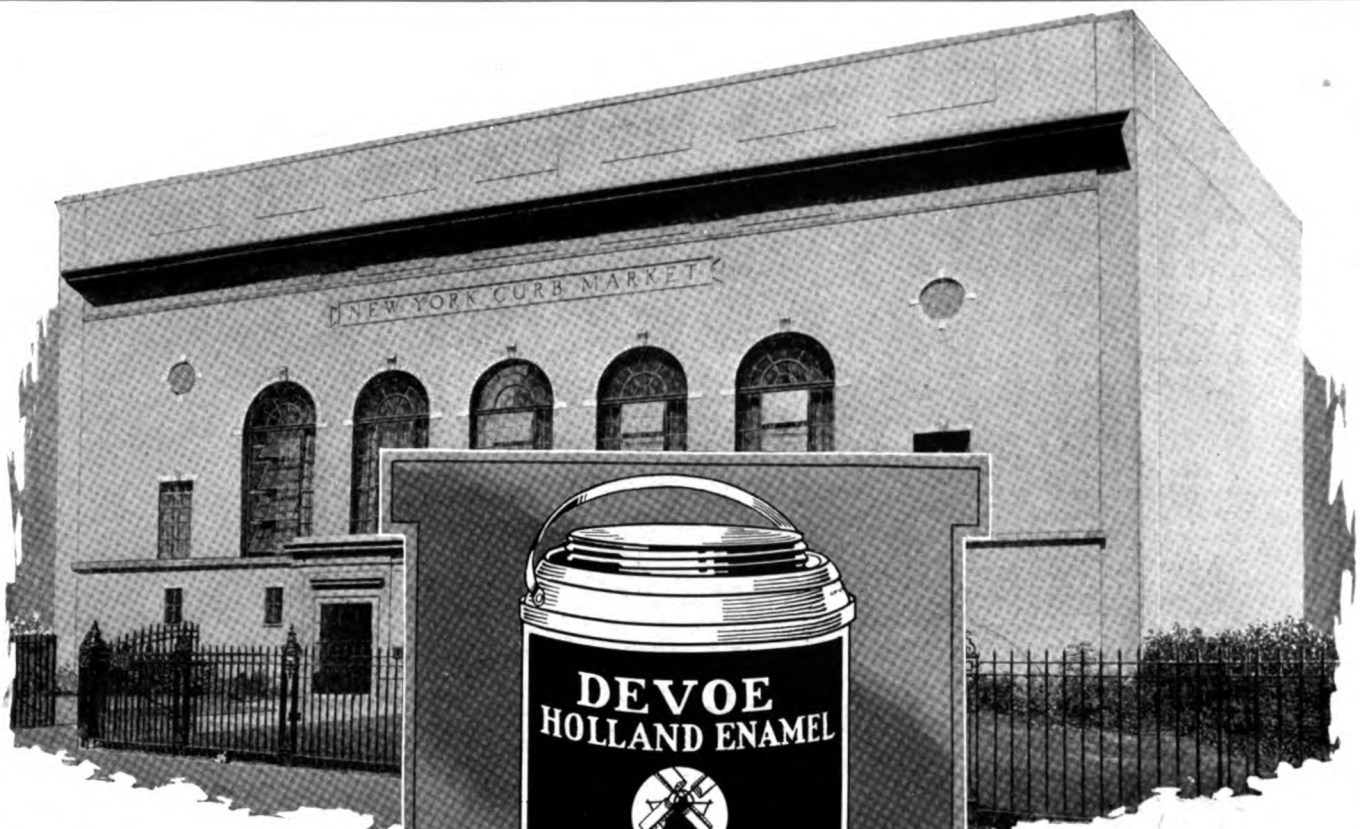
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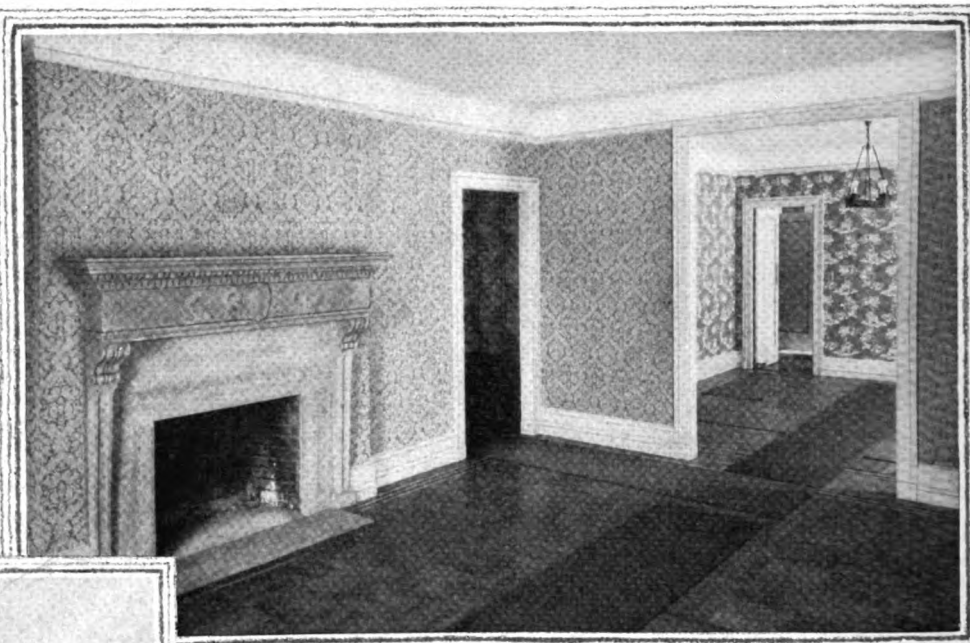


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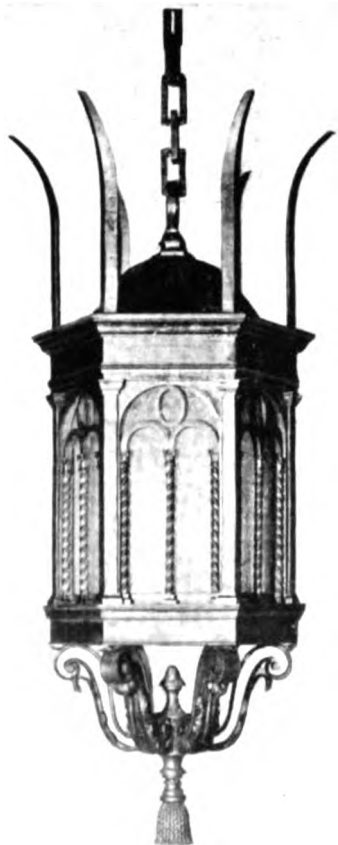
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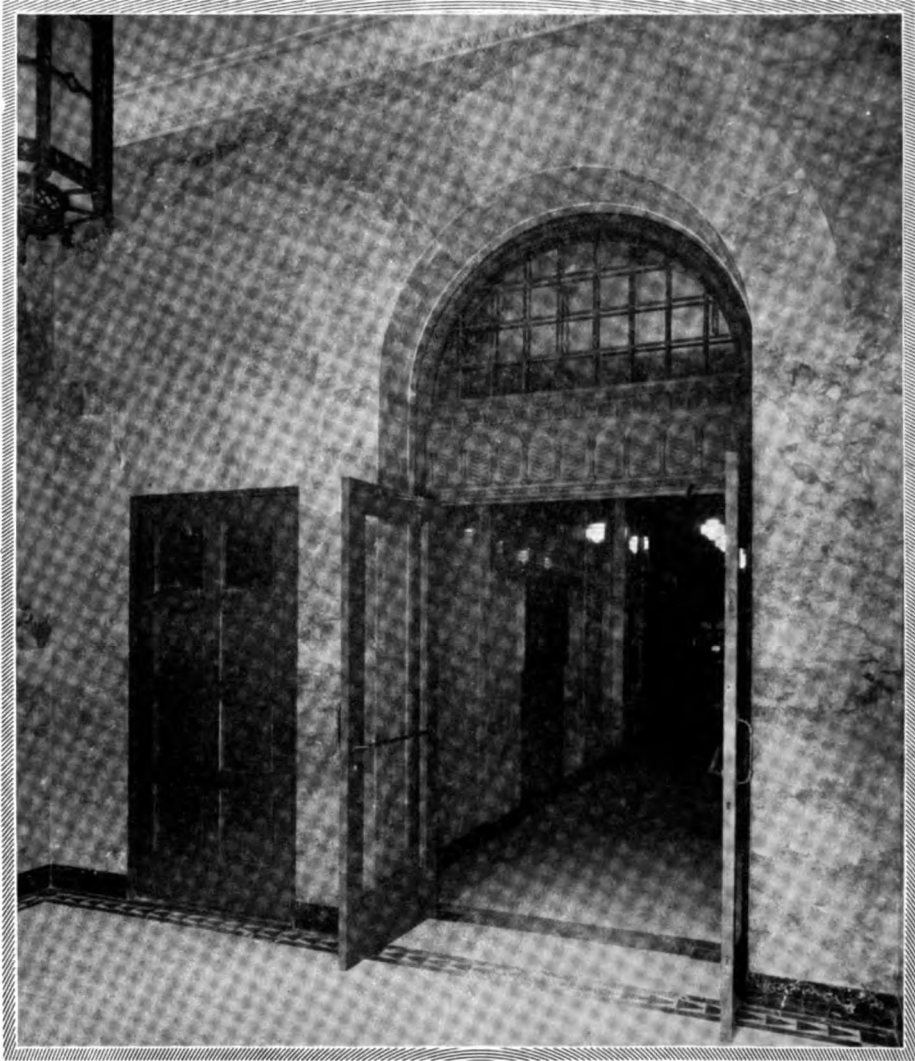
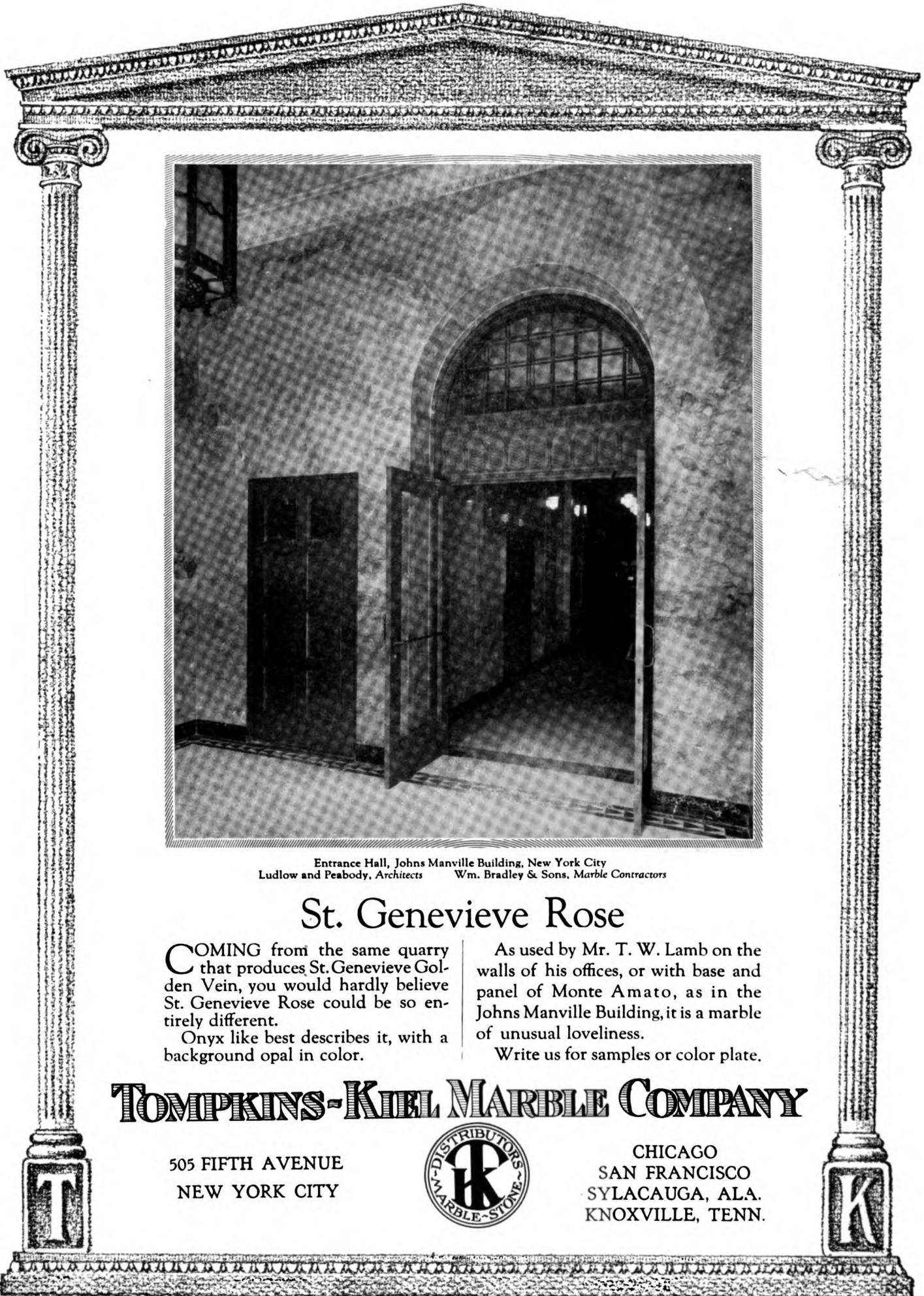
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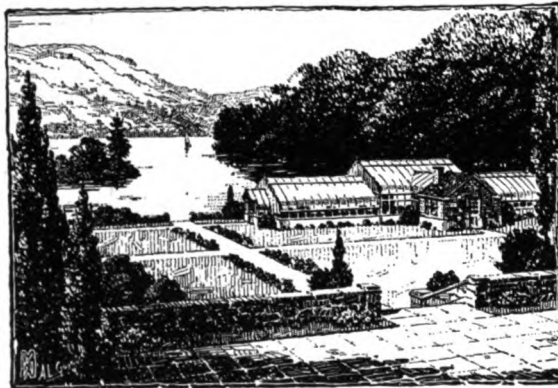
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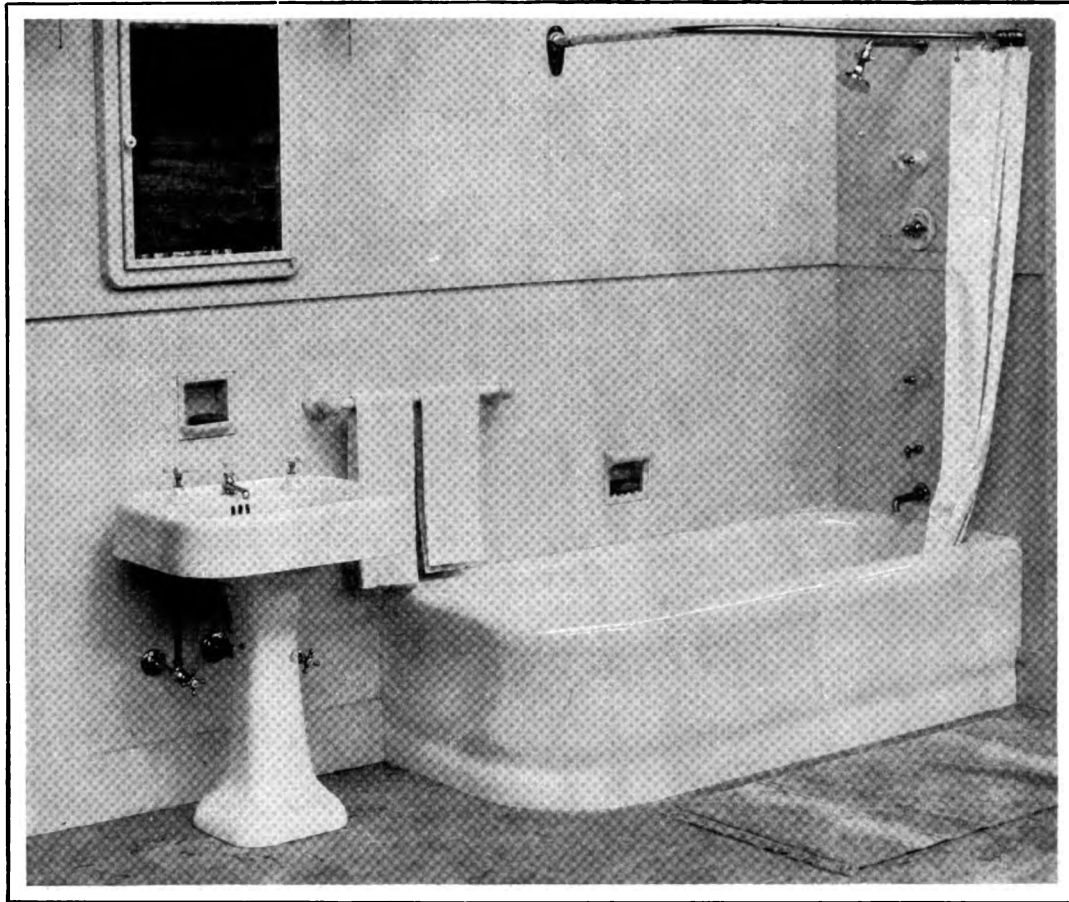
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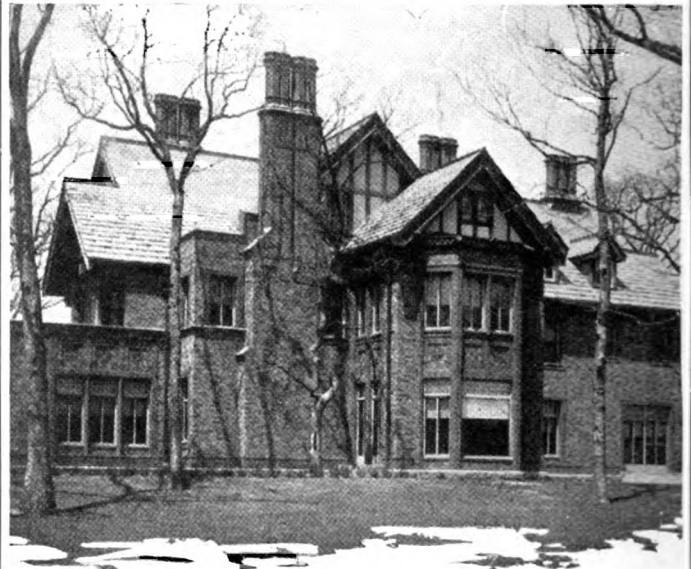
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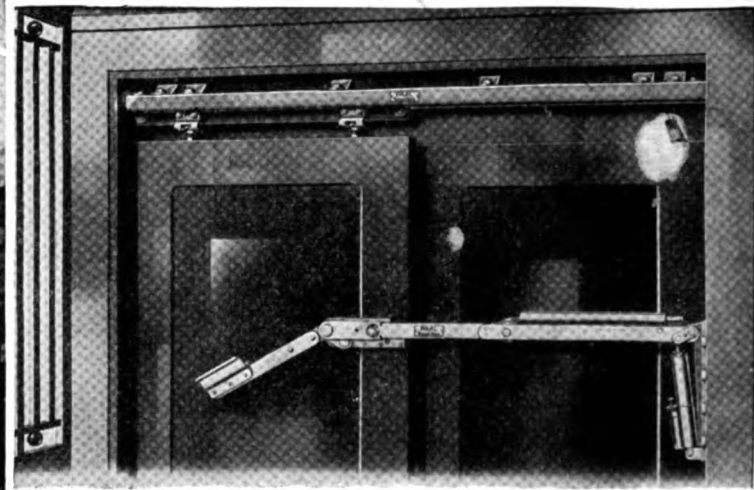
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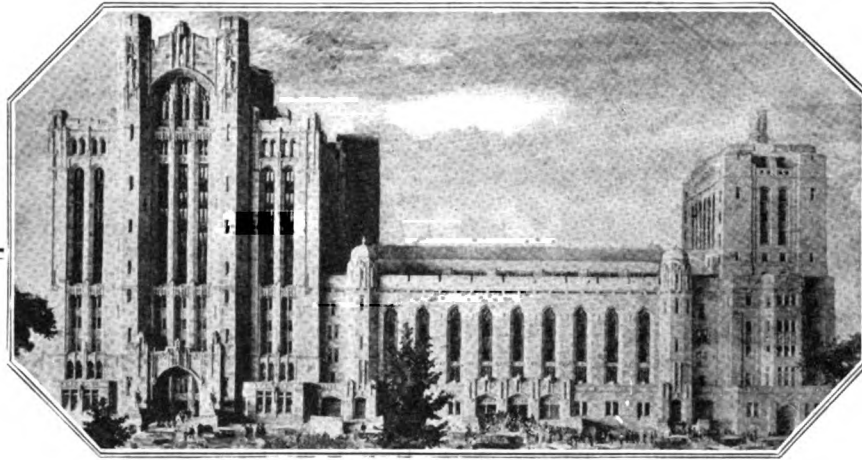
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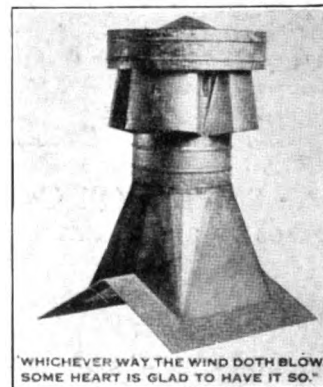
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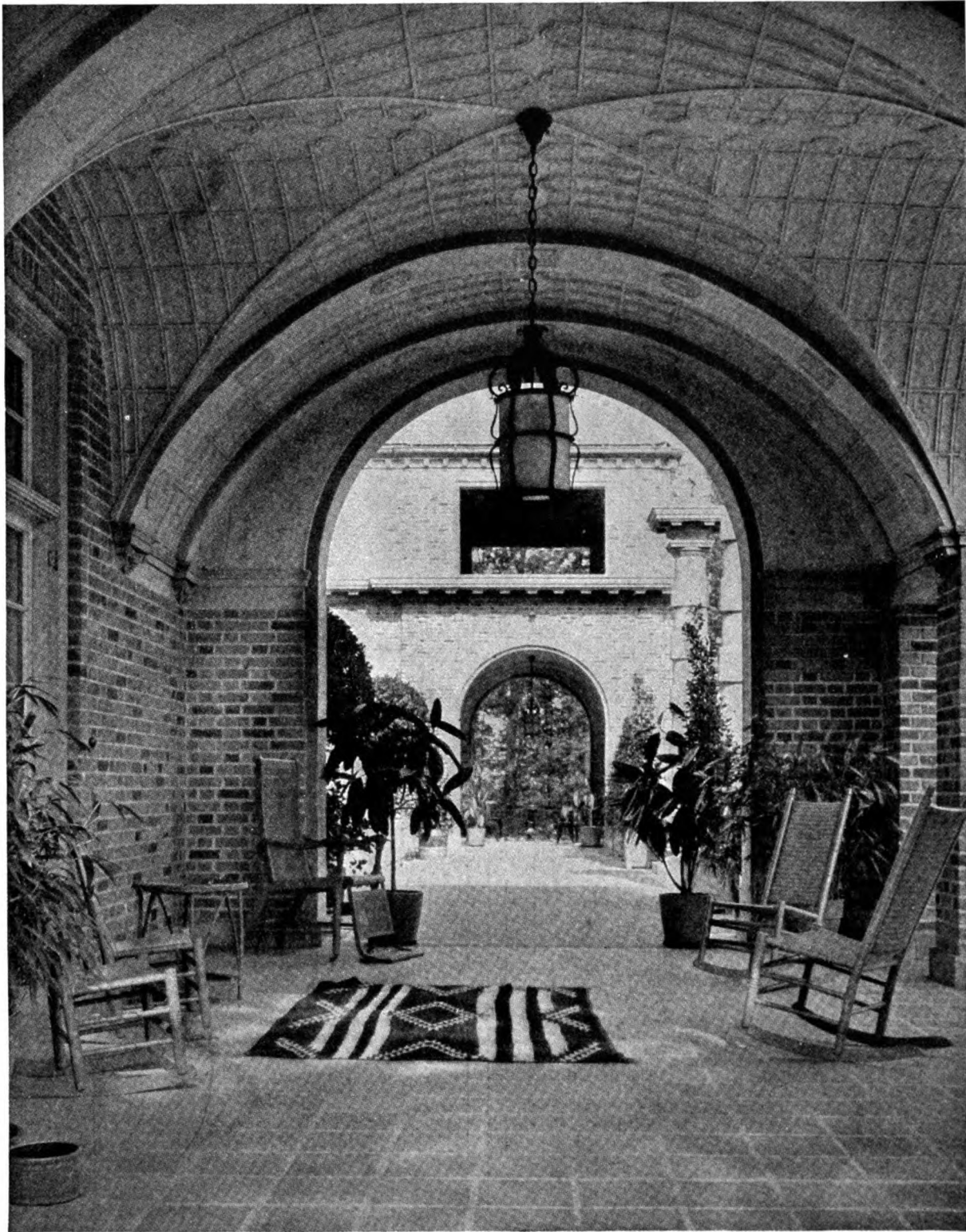
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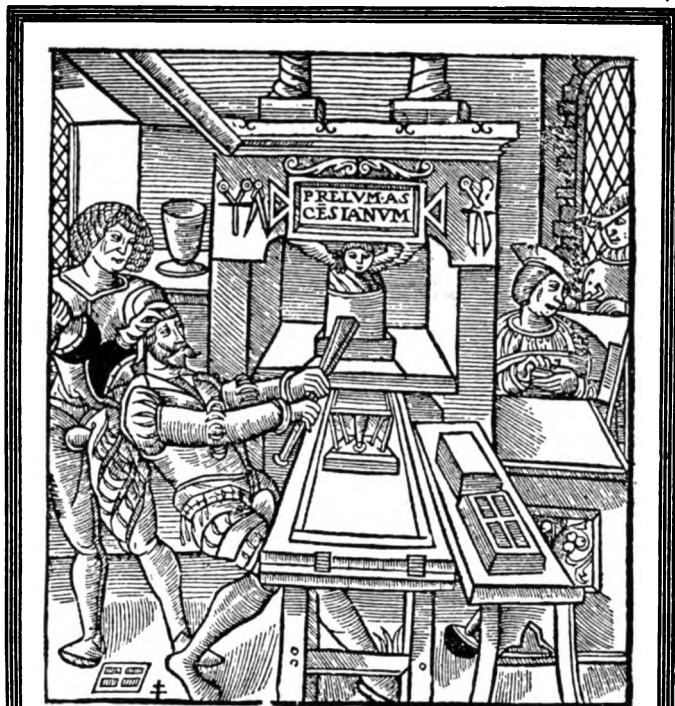
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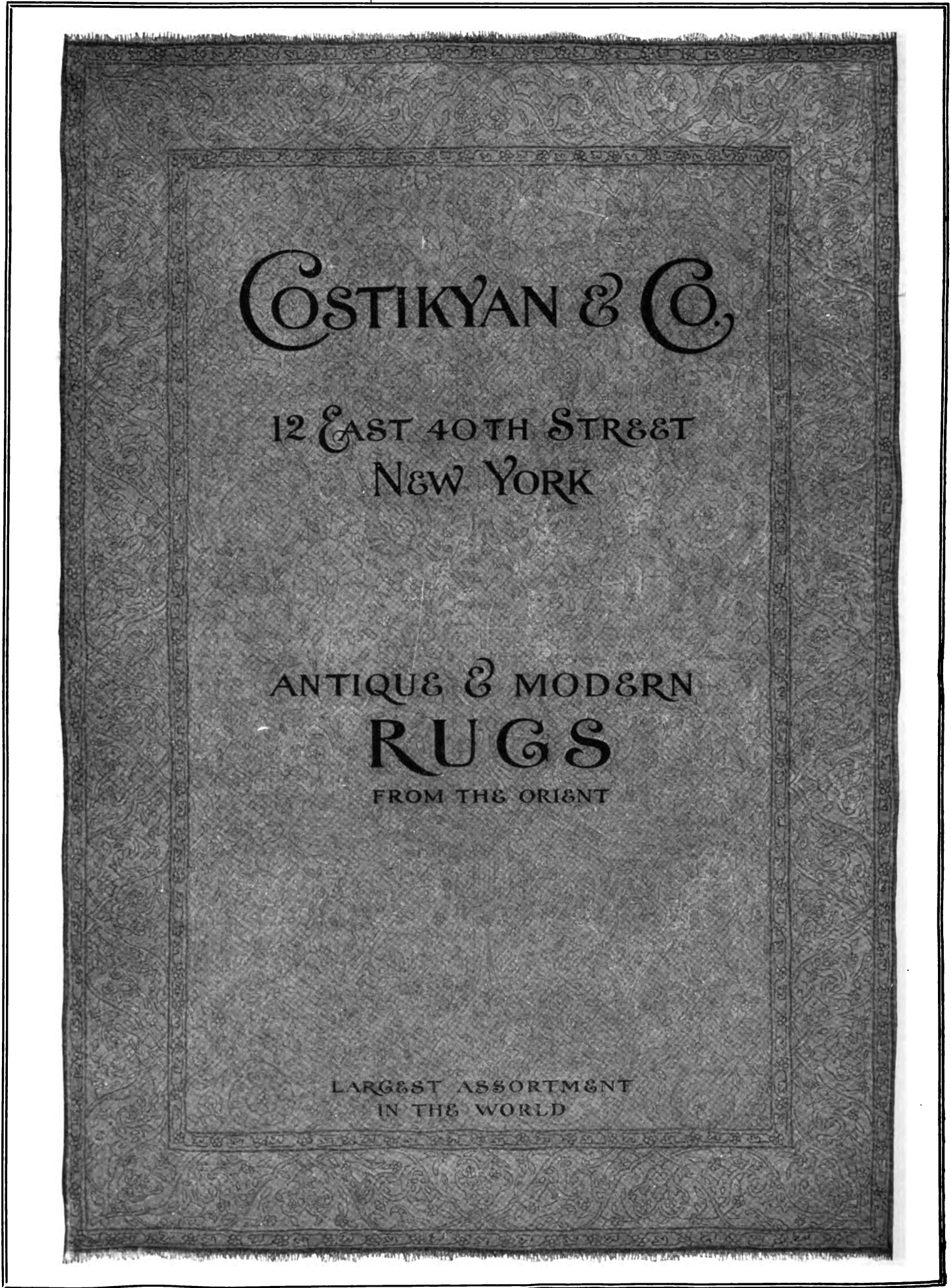
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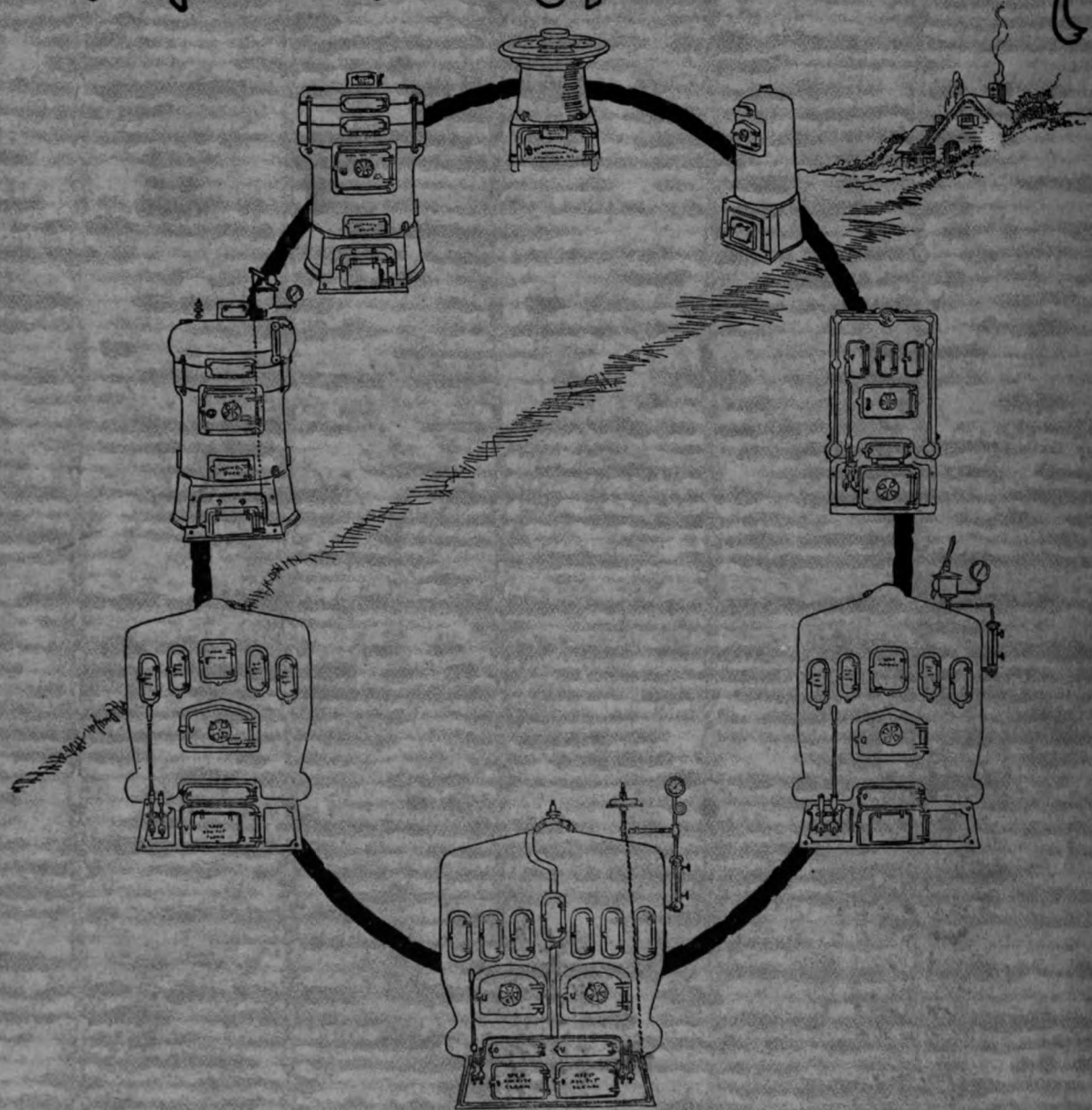
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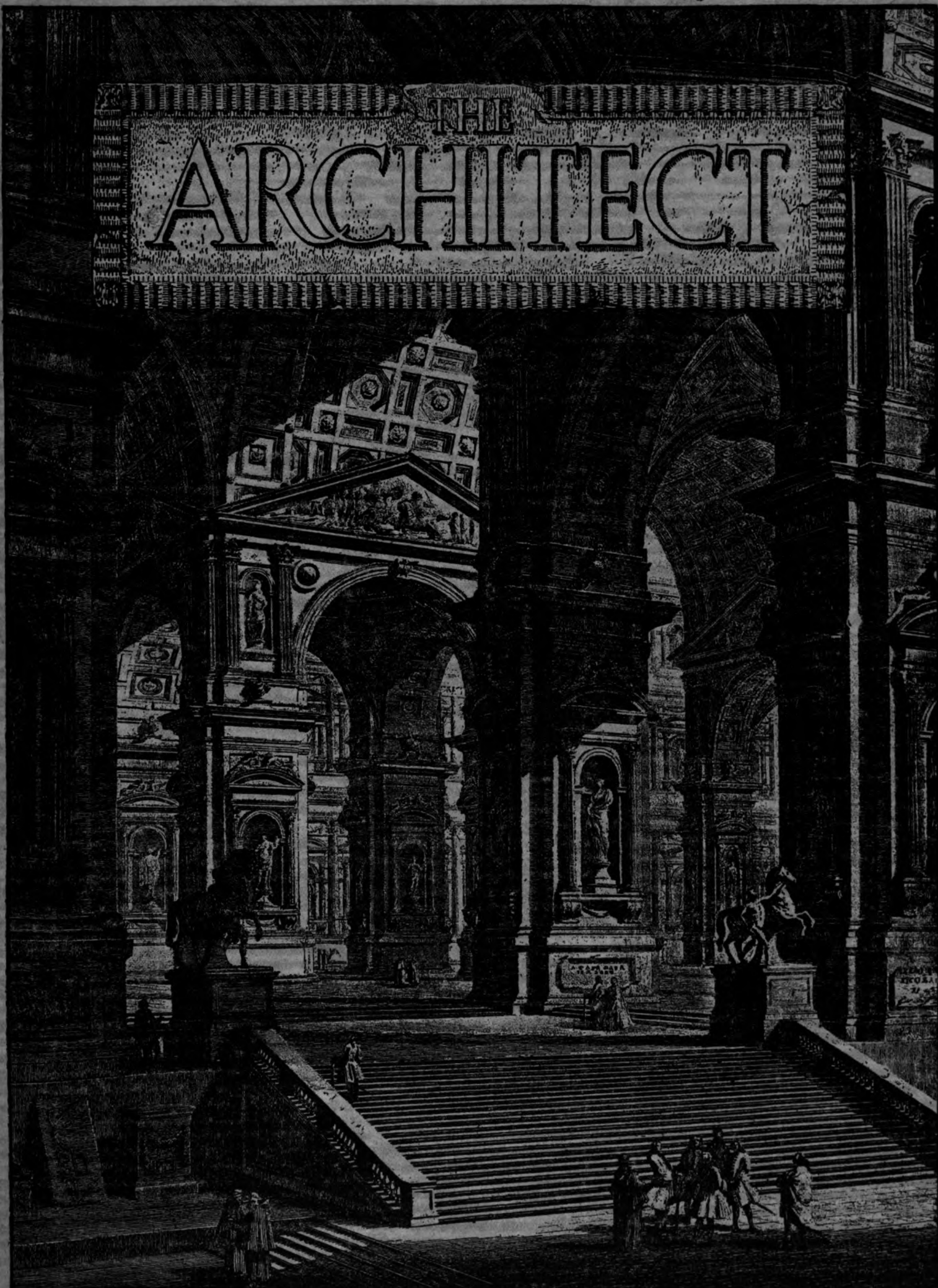
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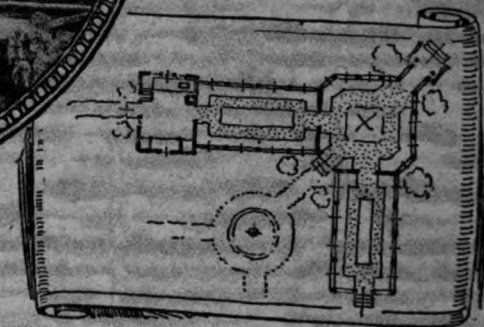
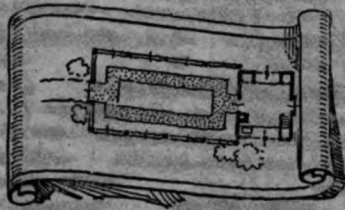
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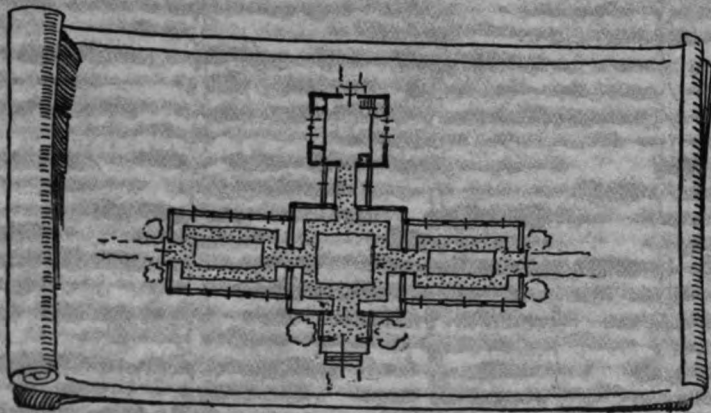
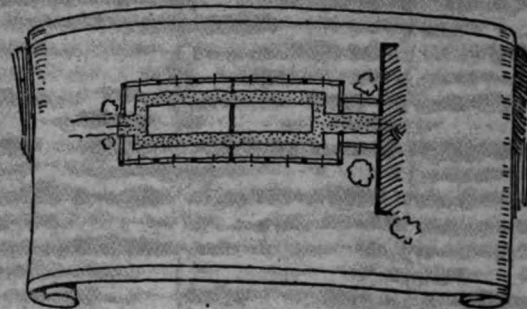
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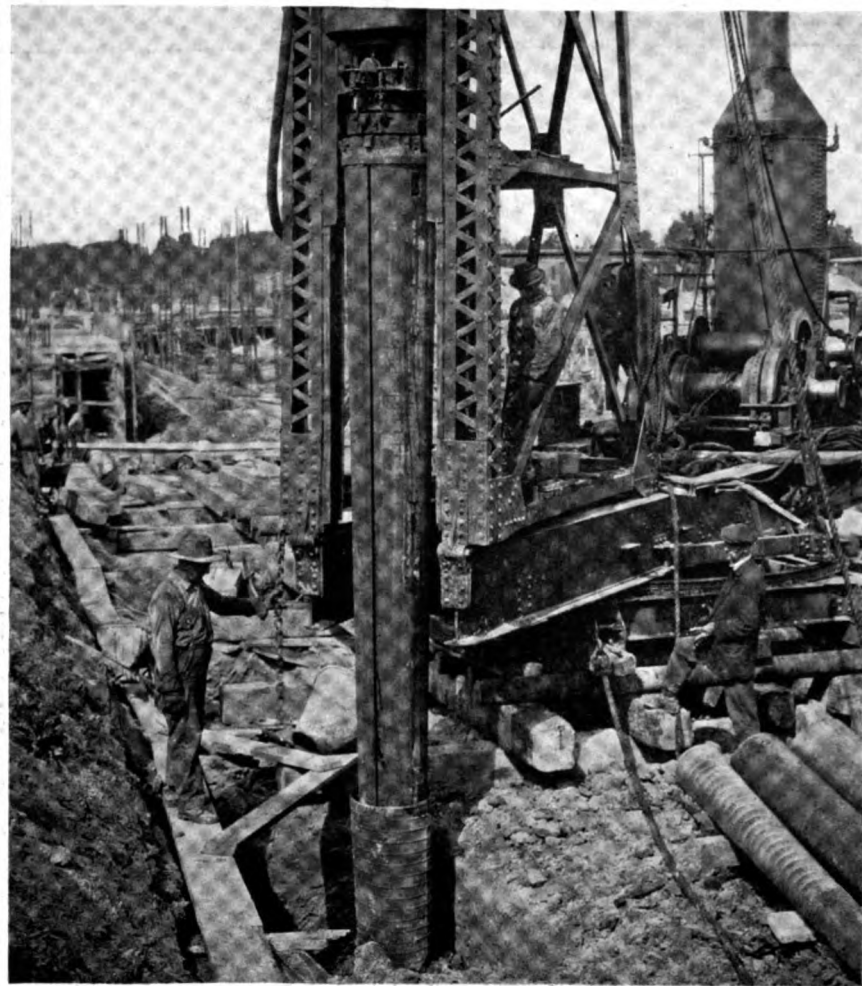


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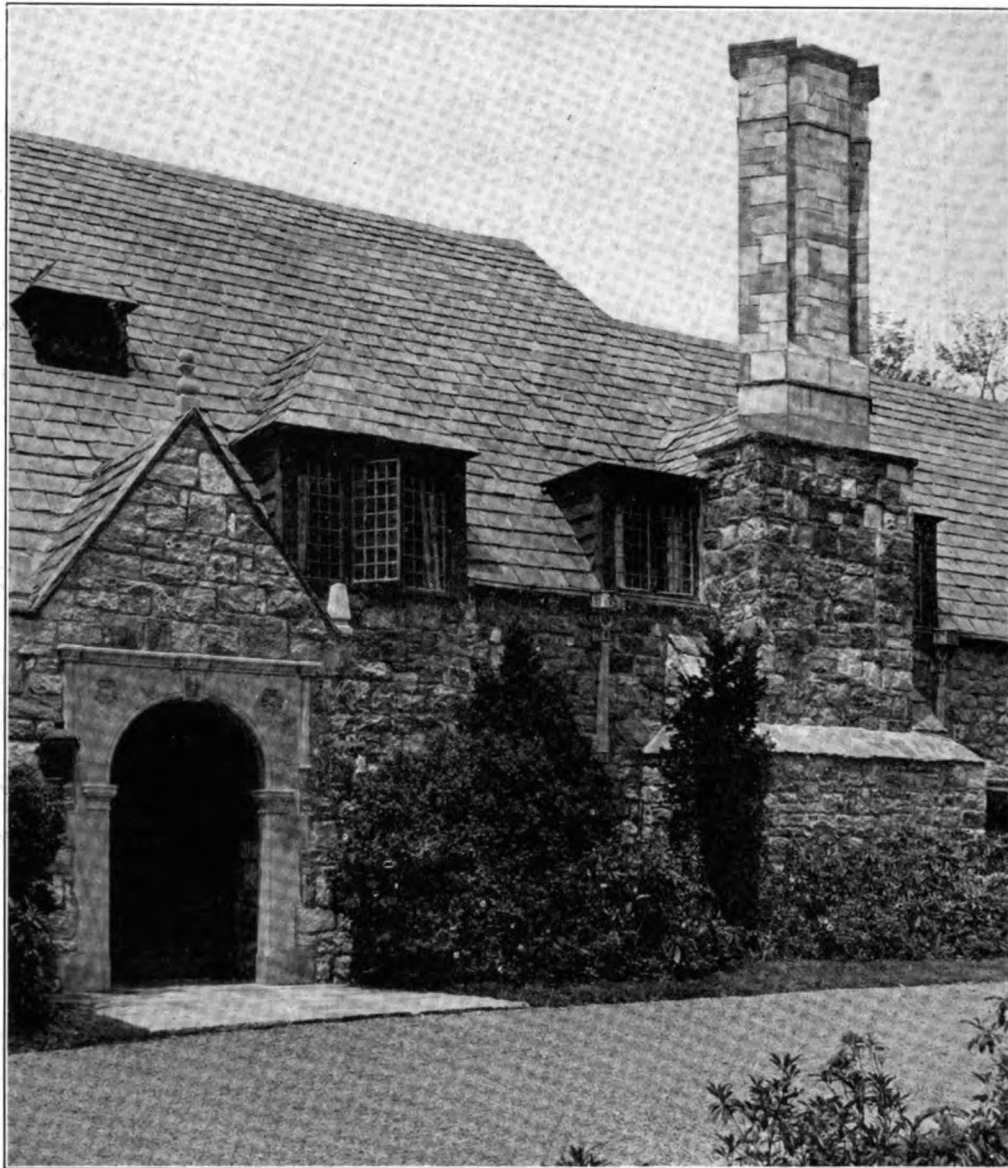
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Architect*

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# Northwestern Terra Cotta

COLOR contributes character and charm to this building. The field is cream in two shades. The store jambs and lintel, the diamond decorations in the spandrels, the discs in upper story lintels, are black metallic glaze.

The ornament and lettering of lower story trim are enriched with gold on the black. Gold also accentuates the margin of the diamonds, the delicate ornament of the small lintels, and the bed moulding of the cornice. In further color enrichment the trim of the small windows is a pale green.

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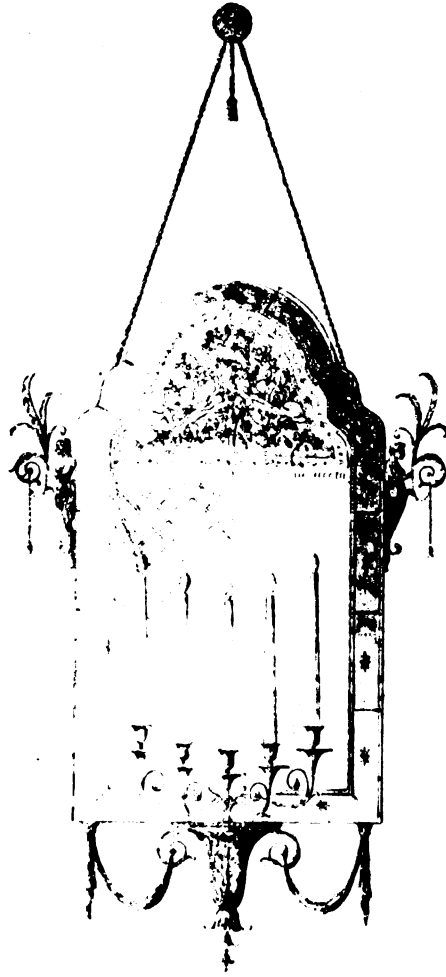
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FIG. 100

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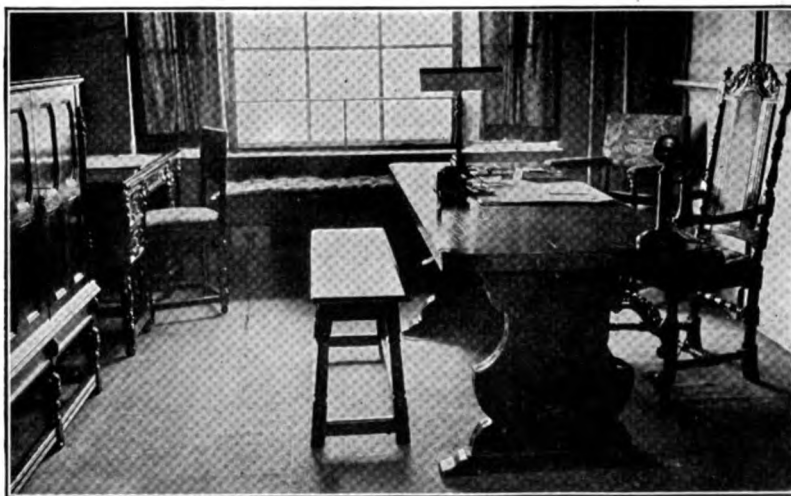
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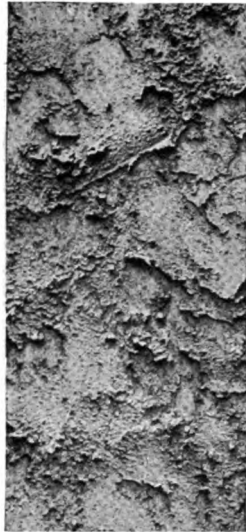
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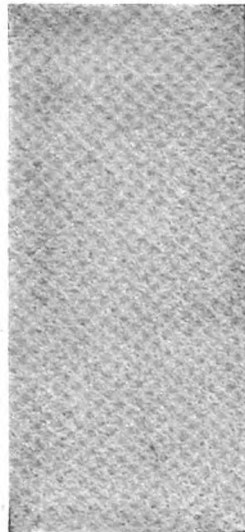
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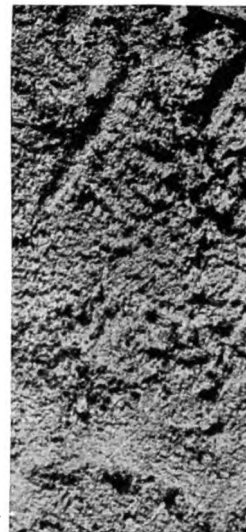
ENGLISH COTTAGE



ITALIAN



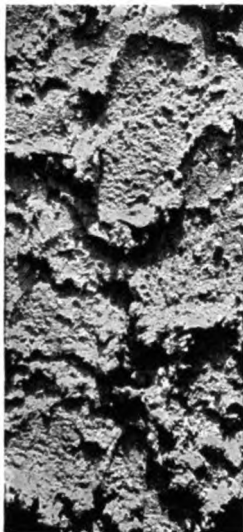
COLONIAL



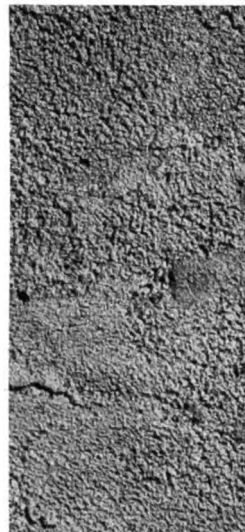
GOTHIC



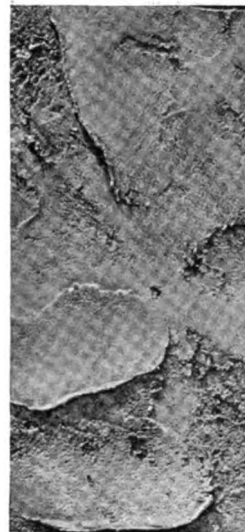
ITALIAN COTTAGE



GREEK



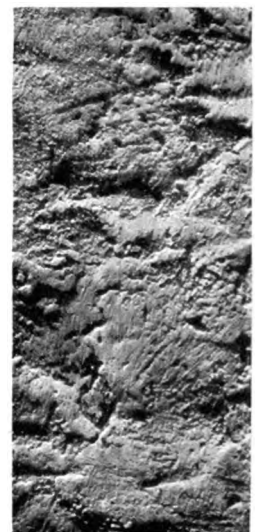
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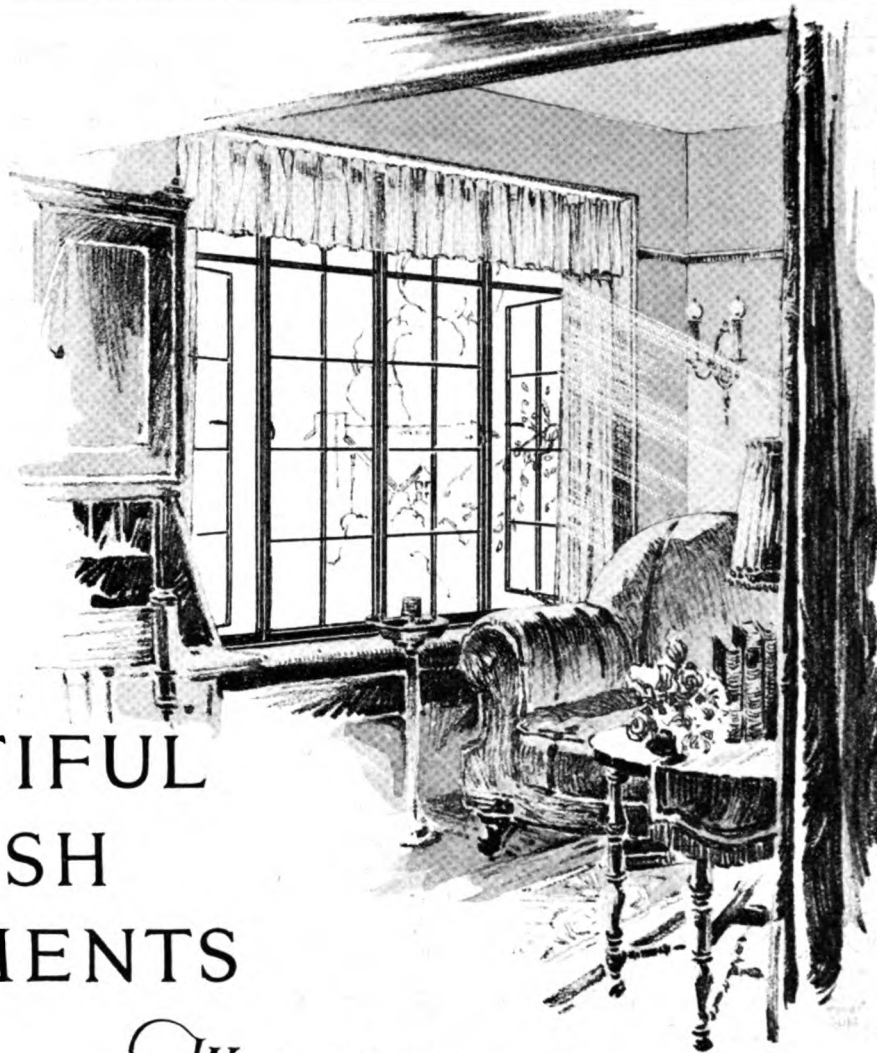
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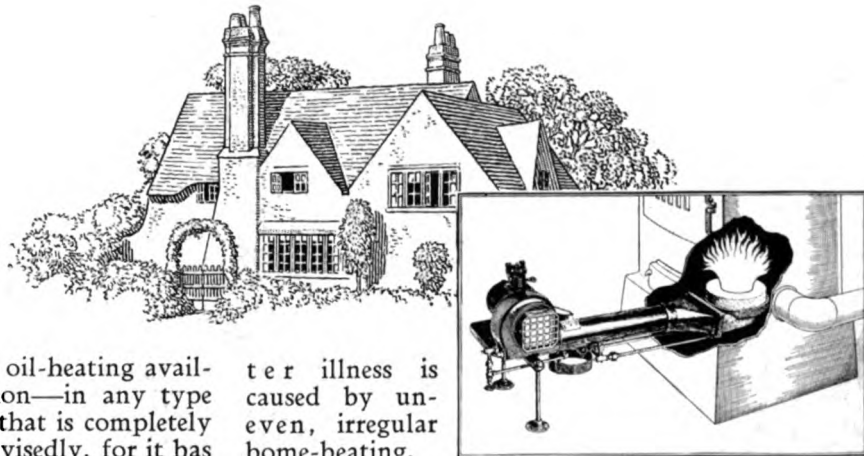
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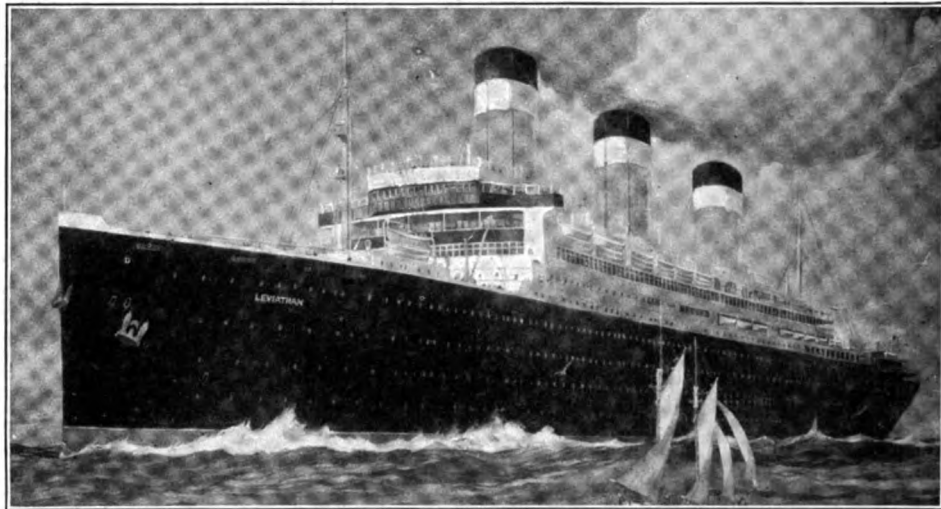


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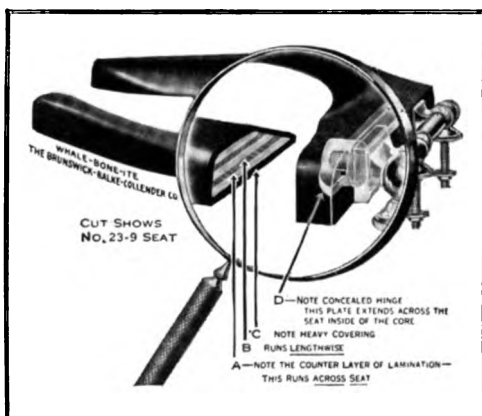
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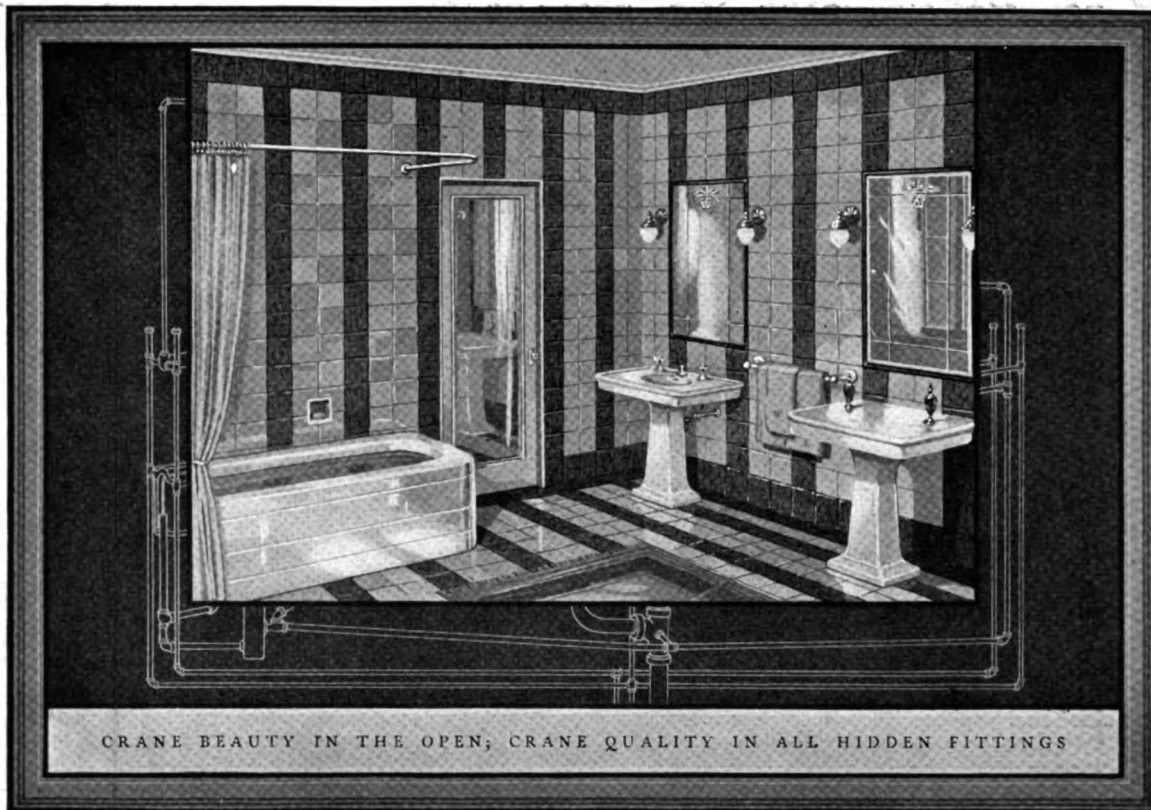
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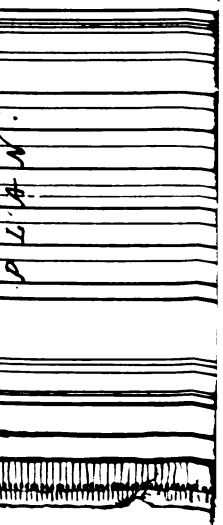
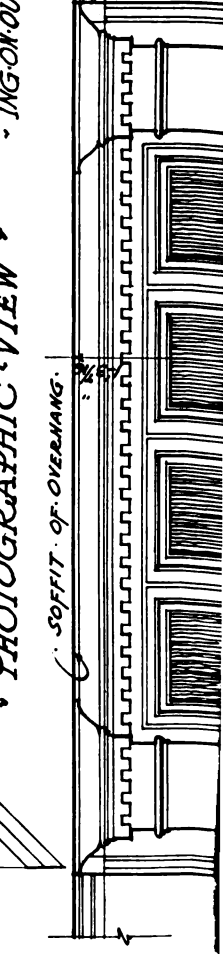
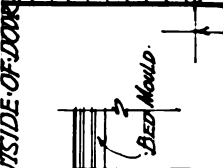
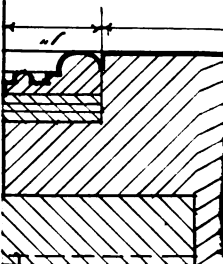
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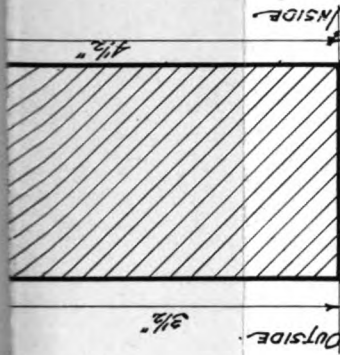


THOUGHTFUL VIEW

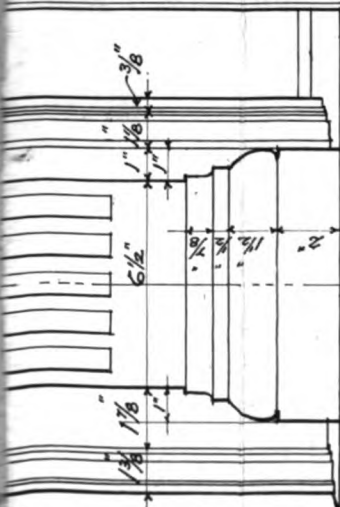
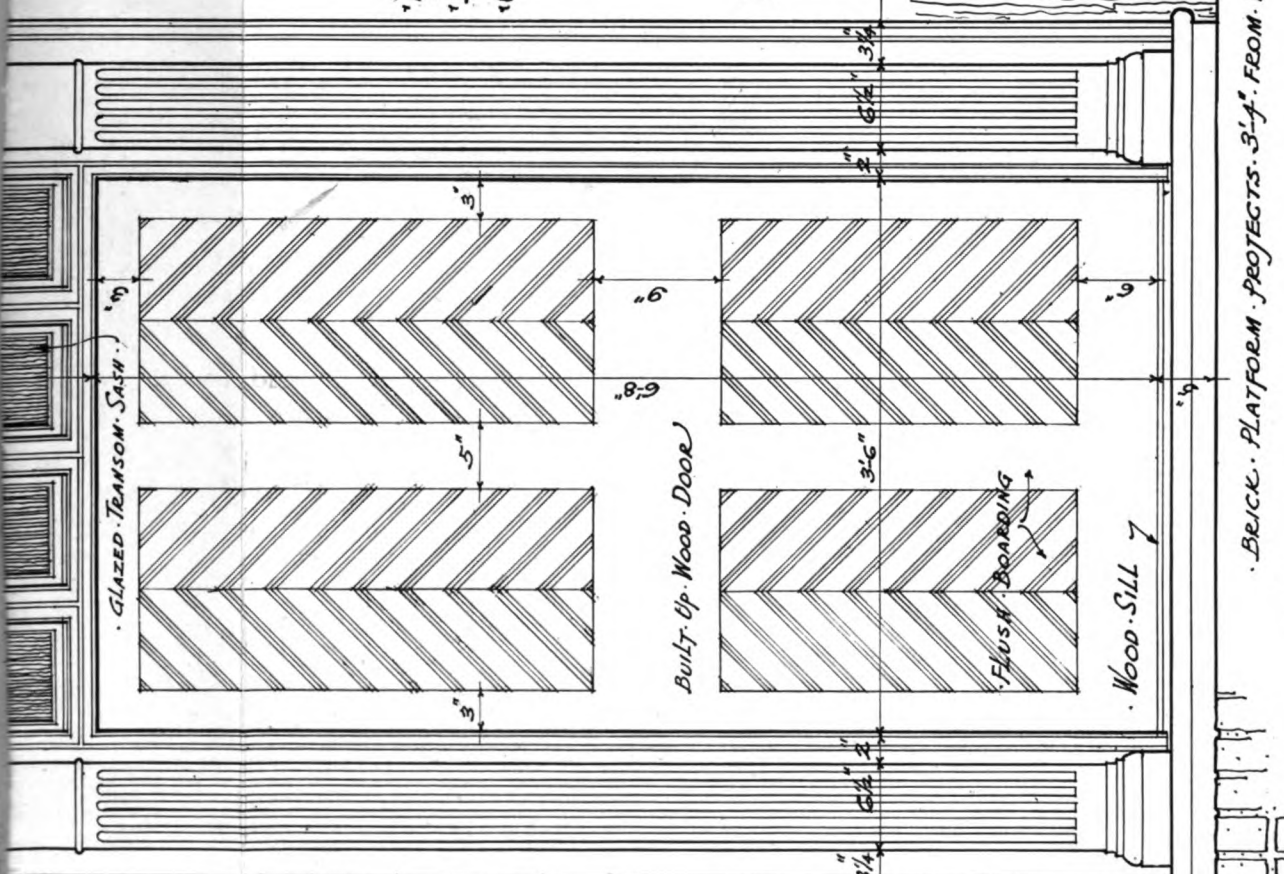
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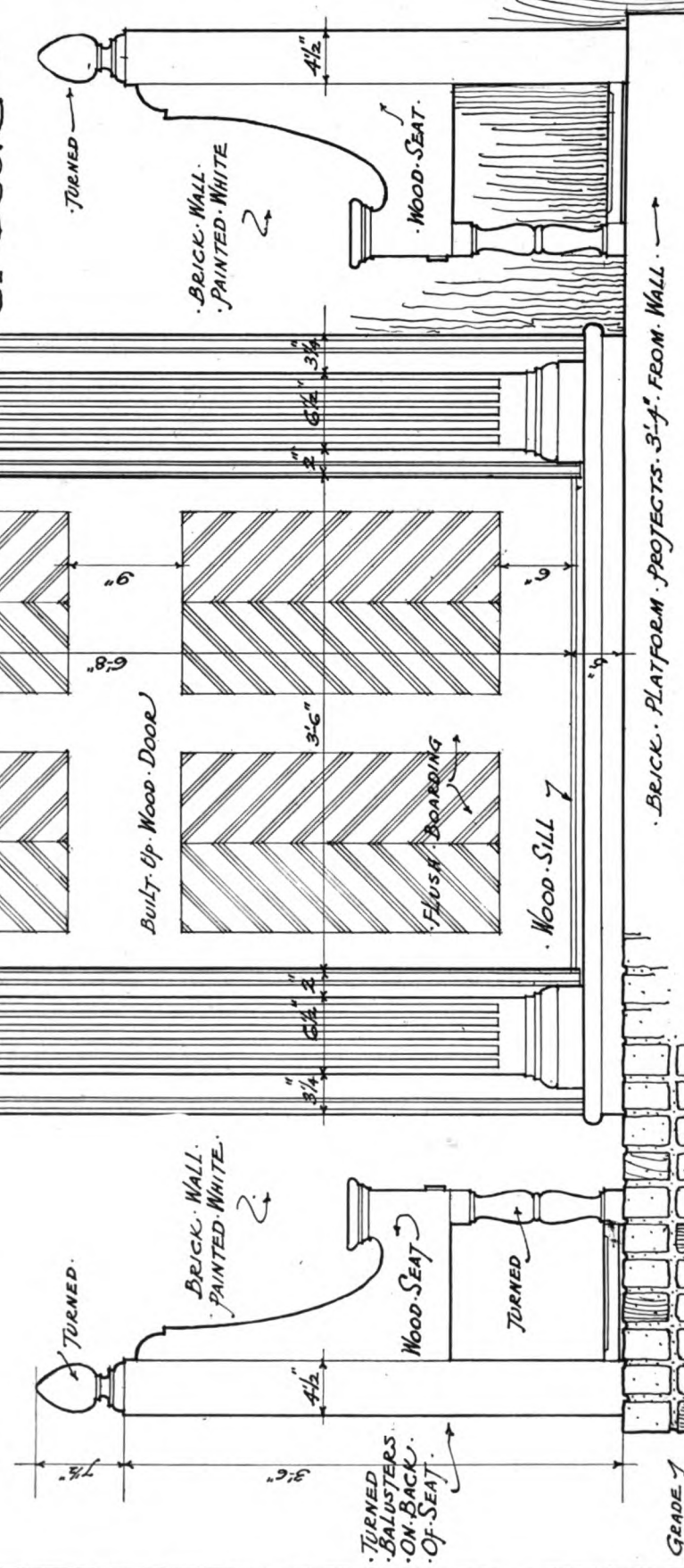
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 ANDREW J. THOMAS, ARCHITECT, N. Y. C.  
 March 1925  
 Walter McQuade



Volume III

MARCH, 1925

Number 6

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

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

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

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## *A Sermon from the Sanctum*

“TO HOLD THE BRIDGE WITH US”

OUR TEXT this morning is found in the words attributed by Macaulay to Horatius Cocles, that Roman hero who first put the searching question,

“Now who will stand on either hand  
And hold the bridge with me?”

Our copy of “The Lays of Ancient Rome” lies on some dusty shelf with our other school-books, so that we are at the moment unable to give the names of the gentlemen who came to Horatius’ assistance, but we do recall that the triumvirate was notably successful and that the “proud hosts of Tarquin” were rolled back from the bridge-head in ignoble defeat.

The lesson which this teaches us is that a few stout hearts, banded together and presenting a bold front against odds, can perform wonders. And what, Brother Architects, does this mean to us? In other words, where do we horn into the classic allusion? Let us elucidate.

THE ARCHITECT, having reached and passed its first birthday in a state of constantly increasing well-being, cannot at present be likened to the desperate warrior with his back against the parapet. But, looking back to our beginnings, we may find enough analogy in his situation to point out that we could

never have accomplished what we have without the assistance of two important aids.

The indispensable factors in a successful architectural magazine may be resolved to three, the Editor, the Architect, and the Advertiser. We may perhaps be permitted to remark in passing that there is something mysterious and almost cosmic in the resolution of things architectural into triangular crystals. In architectural practice we have the tripartite agreement between Architect, Client, and Contractor. Thus considered, the use of the triangle as an actual drawing instrument as well as a symbol of the entire profession acquires a deep and beautiful significance.

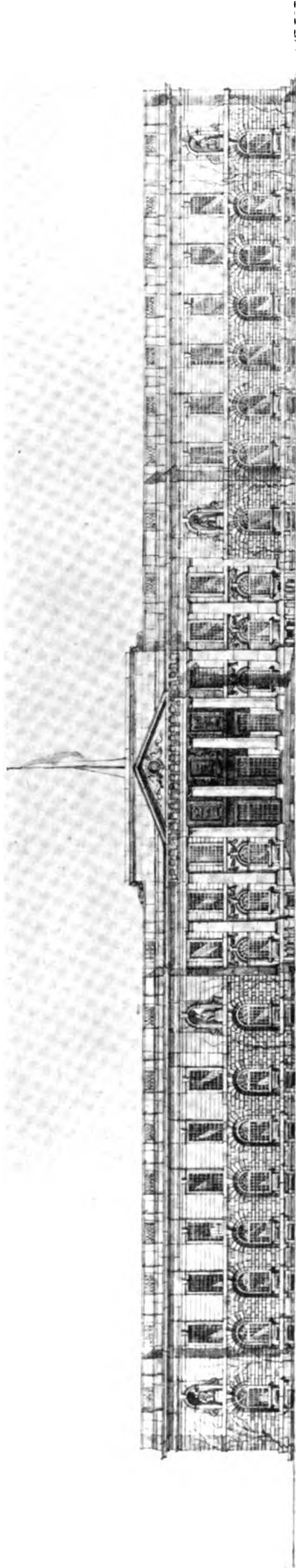
In the trio which is our special consideration the editor must, perforce, come first. It is he who imagines and initiates. But the instant he has said to himself, “I will found a magazine, to be called THE ARCHITECT, which shall embody the highest ideals of the profession,” having uttered these ambitious words, his immediately succeeding cry must be, “Now who will stand on either hand, and hold the bridge with me?”

It is then that he scans the horizon, to right and left, his ear attuned to detect the clash of arms as some doughty champion of architecture (the subscriber) springs to his side, crying, “And I will stand on thy right hand, etc.” The left now remains to be filled, and he peers in that direction for his second ally, who, if matters work out according to our text, shortly appears, bearing the buckler of Business and the sword of Advertising.

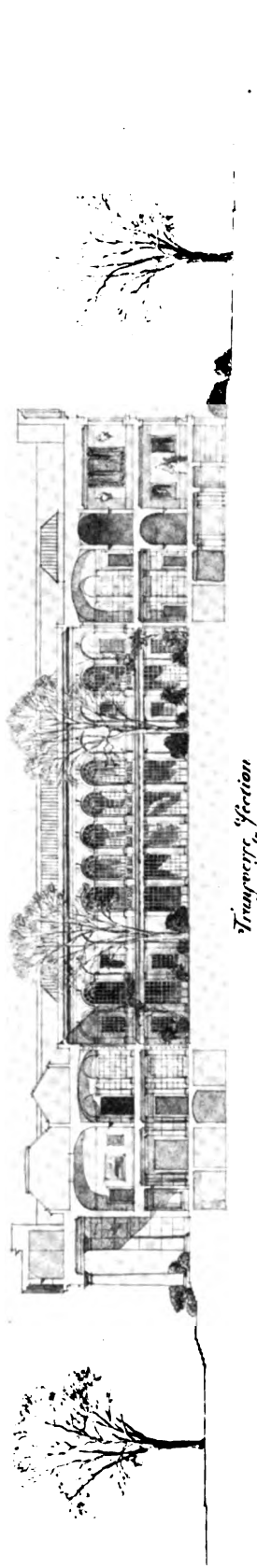
With these three guardsmen, firmly united, marvels can be performed. Pride in the pulpit is an unbecoming quality, and it is not our purpose, this morning, to crow over our early victories. The struggle goes on—the battle is continuous. But in this, our first sermon from the sanctum, we may surely render thanks to our two coöperating warriors, the Architect and the Advertiser.

Let us frankly confess that in looking over recent issues of THE ARCHITECT as they came to us fresh from the printer, with all the cuttings and pastings and marks of editorial travail eliminated, the “dummy” transformed into the finished number, we have been proud of our handiwork. We have thrilled to the beauty of the perfected whole. But we have not over-estimated our share in it. Under the knowledge that what we have assembled is creditable, is a deep thankfulness to the indispensable aids who have rallied on our right and left, “To hold the bridge with us.”

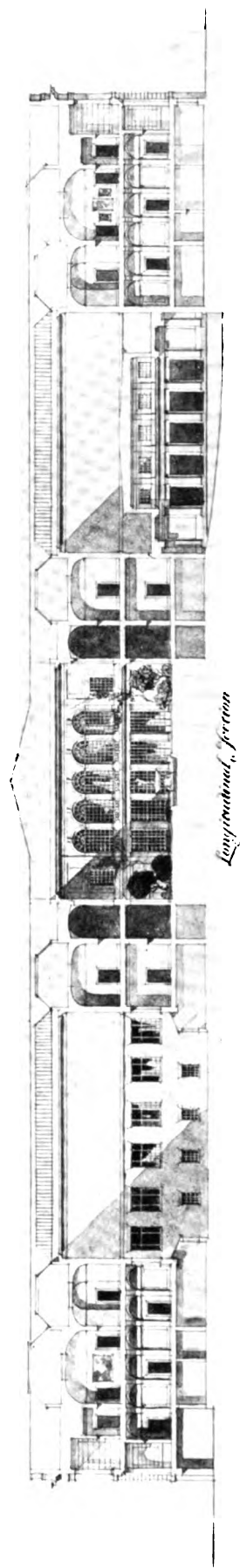




*South Elevation*  
 The NATIONAL GALLERY of ART  
*Preliminary Study*



*Transverse Section*



*Longitudinal Section*

# The Nightmare House

A LIGHT-OPERATIC SPECIFICATION IN NINE SCENES

By GERALD LYNTON KAUFMAN, A.I.A.

(In collaboration with the spirits of Gilbert and Sullivan)

(Production Rights Reserved)

*The stage is set with a simple back-drop of blue-print blue, so thoroughly faded by exposure to the sun that it is impossible to tell whether or not its original purpose was to convey any technical intelligence. At L. and R. front are thin cardboard Gothic arches with painted stone-joists violating all principles of stereotomy; beneath them stand wooden horses upon which the HERALDS sit when announcing subheadings.*

*At rise of curtain the HERALDS are seen straddling their horses and carrying unsheathed T-squares over their shoulders. They are dressed entirely in white, with white hair and white painted faces; at each subsequent scene their costumes, faces, and hair change to gradually increasing grays, until, at the Final Certificate, they are entirely black, harmonizing with the spirit of the OWNER.*

## SCENE 1

### THE GENERAL CONDITIONS

(A MOB SCENE)

*(LEFT HERALD reading from pure white sheet of paper, The General Conditions. RIGHT HERALD reading from a crumpled ditto, Amended and Addenda-ed).*

- L. HERALD. Hear the Definitions  
 R. HERALD. (And the prohibitions,  
 And the admonitions,  
 Addendas, and additions)  
 L. HERALD. Stating the positions  
 Of the propositions.  
 R. HERALD. (And the repetitions  
 Of fees and requisitions.)  
 L. HERALD. In Article Three,  
 Paragraph "C,"  
 Of the Standard Form,  
 R. HERALD. (Very-much-slandered form.)  
 L. HERALD. American Institute  
 Gen'ral Conditions.

*(Enter, front, behind blue-print back-drop, 45 ARTICLES greatly overdressed in mid-Victorian costumes. They march in a stiff formal line toward front-stage, singing)*

*(Air of "He is an Englishman")*

#### THE 45 ARTICLES.

For we are the Art-i-cles,  
 And it's greatly to our credit.

#### L. AND R. HERALDS.

Yes, you are the Art-i-cles,  
 For the Institute has said it.

#### THE 45 ARTICLES.

We might have been omitted,  
 As has often been admitted;  
 Or condensed or else deleted  
 Before we were completed.  
 But in spite of all temptation  
 For misinterpretation,  
 We remain the Art-i-cles.

#### L. AND R. HERALDS.

They remain the Art-i-cles.

*(Enter the CONTRACTOR, dressed as a general; he walks right into one of the ARTICLES before he sees them. All immediately open their mouths, showing their teeth, but the CONTRACTOR does not notice)*

#### CONTRACTOR.

I don't care a part-i-cle,  
 And it's greatly to my credit,  
 For a single Art-i-cle—  
 It's so long since I have read it.  
 So none of you are needed,  
 You've all been superseded;  
 To show what was intended,  
 You all have been amended.  
 And I can't see your relation  
 To the plan or elevation—  
 Why retain the Art-i-cles?

#### L. AND R. HERALDS.

Why retain the Art-i-cles?

*(The 45 ARTICLES fall flat on their faces, and the CONTRACTOR walks off-stage over their backs)*

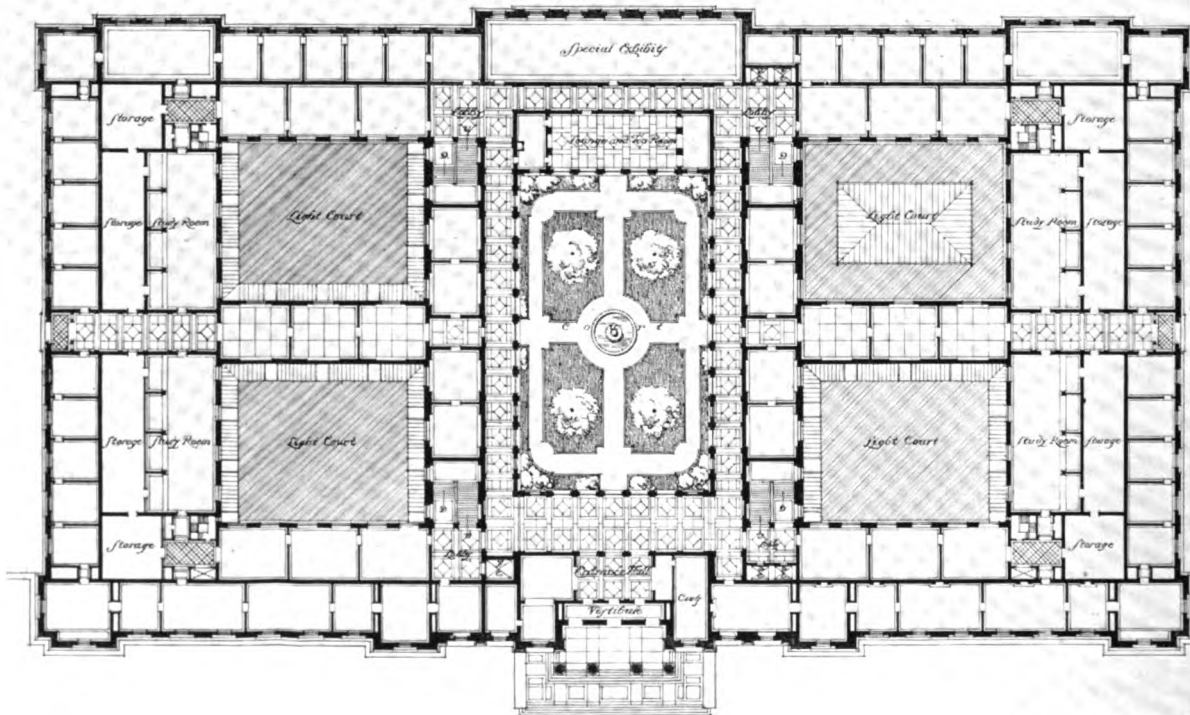
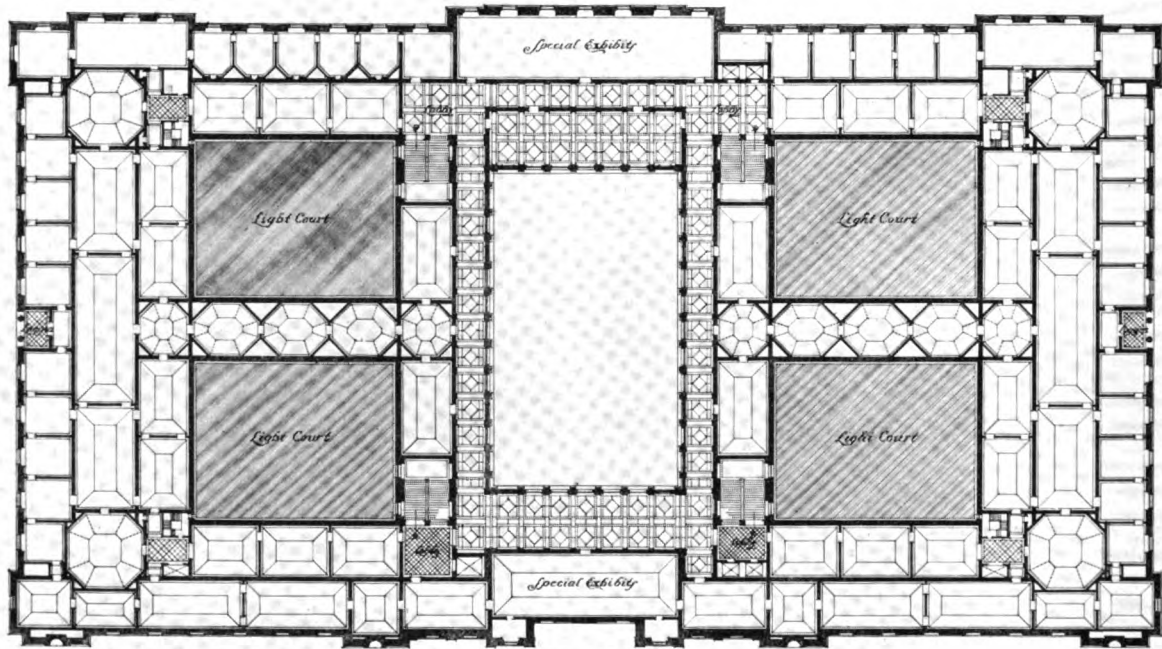
(CURTAIN)

## SCENE 2

### EXCAVATIONS AND FOUNDATIONS

*(LEFT HERALD holds a rock. RIGHT HERALD holds the hole it came out of. Both HERALDS suck at sticks of dynamite during the course of the scene.)*

*Orchestra plays accompaniment to songs, making use of such wind-instruments as noon-hour whistles, compressed-air drills, and Italian foremen.*



Charles A. Platt, New York, *Architect*

Preliminary Study, Entrance Floor and Gallery Plans, The National Gallery of Art, Washington, D. C.

*Curtain rises on the excavation, a deep pool of muddy water above the surface of which protrude picks, shovels, and crowbars, ends of timbers, batter-boards, bench-boards, etc. Empty bottles are afloat on the surface, as usual. Slowly the heads and shoulders of three Neapolitans emerge; the noon-hour whistle sounds)*

(Air of "The Flowers that Bloom in the Spring")

THREE NEAPOLITANS.

The projects that boom in the spring,  
tra-la,  
Can never be finished by fall.  
But we merrily dig and we sling, tra-la,  
The slush and the mud that they bring,  
tra-la,  
For Tony, Guiseppe, and all—  
For donna, bambinos, and all—  
And that's what we mean when we say  
a buil-ding  
Is welcome as projects that boom in the  
spring,  
Tra-la, la-la-la-la, tra-la, la-la-la-la,  
The projects that boom in the spring.

*(The Neapolitan heads disappear below the surface of the pool again.)*

*Enter the MASON SUB-CONTRACTOR, dressed as Dick Deadeye. As he walks slowly to center-stage, tearing up the Masonry Specifications, two LABORERS wheel in a large punch-bowl on a buckboard. They carry paper bags in their hands labeled "Limedrops"; these they open, dropping the lime into the bowl as they sing)*

LABORERS. Two parts lime,  
Six parts slime,  
Half a part of powdered mortar;  
Ten parts sand,  
Simply grand;  
All re-slaked in salt sea water.

MASON SUB. Here's a mixture that's a treat,  
Good enough to drink or eat,—  
Aggregating one, two, four,  
(More or less; less or more)  
Hereinafter called Concrete.

*(The MASON SUB-CONTRACTOR sticks his finger into the punch-bowl, satisfies himself as to the inconsistency of the mixture, and then dumps the entire contents into the pool.)*

*The curtain descends slowly as the orchestra plays a few bars of an old song with a famous refrain, "All for the love of a pay-day")*

(CURTAIN)

SCENE 3

ROUGH CARPENTRY

*(LEFT HERALD sits on a pile of sawdust, holding a knot. RIGHT HERALD sits on shavings and splinters, holding a broken 2 x 4. Both HERALDS have their heads framed with toy balloons, symbolic of a certain type of construction.)*

*Enter EMIL SVENSEN with chorus of carpenters of lumbering Viking stock, air-dried and thoroughly seasoned)*

(Air of "I Am the Captain of the Pinafore")

SVENSEN. I am the framer of the under floor—  
ALL. And a rough, rough framer, too!  
SVENSEN. But I never have been caught  
Using wood I hadn't ought,  
As other framers do!  
ALL. No, you ain't been seen  
Usin' stock that's green,  
As other framers do!  
SVENSEN. Though I cannot see the use  
Of avoidin' saplin' spruce  
As a substitute for pine (N. C.),  
Still I've never, never tried  
To change what's specified,  
And I never, never dis-a-gree.  
ALL. What, never?  
SVENSEN. No, never!  
ALL. What, NEVER?  
SVENSEN. Well, hardly ever!  
ALL. You hardly ever dis-a-gree.  
Then give three cheers and one cheer  
more  
For the rough-and-ready framer of the  
under floor!  
SVENSEN. I never frame the floors  
By putting 2 x 4's  
Where 2 x 10's had ought to be;  
Though others try to rob,  
I never skimp the job,  
And I never, never think of ME.  
ALL. What, never?  
SVENSEN. No, never!  
ALL. What, NEVER?  
SVENSEN. Well, hardly ever!  
ALL. He never, never thinks of HE, etc.

*(Exit SVENSEN followed by the rough chorus of carpenters; they walk once around the back-drop, change their Scandinavian names to Russian, and return as Finnish carpenters to take part in Scene 4)*

(CURTAIN)

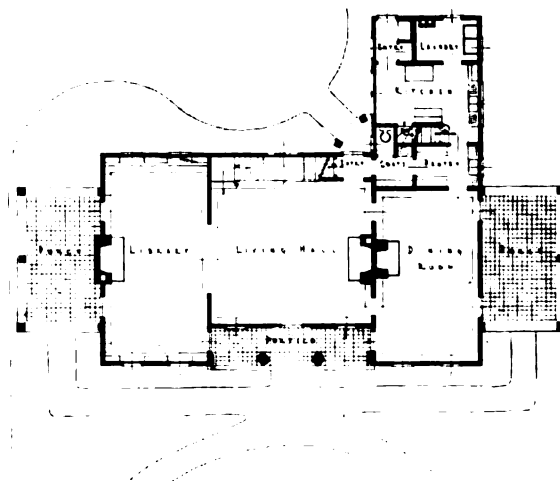
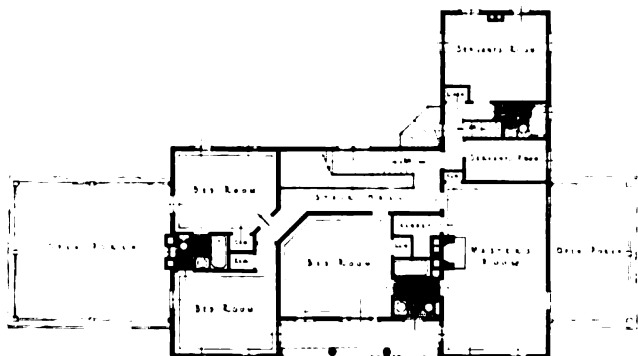
SCENE 4

FINISHED CARPENTRY

*(Both HERALDS are now back on their horses, which have been provided with beveled wood saddles and cast-iron stirrups. The bits, of course, they are holding in their hands. The chorus is hollow-backed and trim, dressed-four-sides.)*

(Air of "Tit Willow")

CHORUS. From a tree by a river we'll chop off a  
bit  
Of willow, of willow, of willow.  
We'll make a mahogany wainscot of it,  
Of willow, of willow, of willow.



Schell Lewis, *Del.*

Study, House, Campbell, N. Y.

Palmer Rogers, New York, *Architect*

The rest of the finish can go to the  
deuce,  
For if we can't find quite enough for  
our use,  
We'll fill in the panels with hemlock or  
spruce,  
'Stead of willow, of willow, of willow.  
There's knot-holes and dry-rot and  
splinters and shakes—  
It's willow, it's willow, it's willow;  
So we're not responsible for our mis-  
takes  
Wit' willow, wit' willow, wit' willow.  
To cover the places we've hammered  
and scratched it,  
We've sanded and scraped it wherever  
we matched it,  
But you'll never know it as soon as  
we've patched it,—  
It's willow, it's willow, it's willow.  
(Enter representatives from the local mills)  
(CURTAIN)

## SCENE 5

## STEEL AND IRON WORK

(LEFT HERALD holds a papier-maché rivet and a can of black paint. RIGHT HERALD stands at a salamander in which is a cake of ice.)

The STEEL CONTRACTOR is dressed as the Lord High Executioner; his every glance is an eye-beam; he stands up-stage on a self-centered arch, and holds a hanger in each hand)

(Air of "I've Got a Little List")

STEEL CONTRACTOR.

As I have found expedient 'ere all is  
done and said,  
I've got a little list; I've got a little  
list.  
Of little non-essentials that increase  
my overhead,  
They never will be missed; they never  
will be missed.  
I'll fabricate the trusses out of black-  
enameled board,  
Take 20 lbs. per running foot from  
ev'ry lower chord;  
I'll leave out rivets, bolts, and plates,  
and angles, T's and I's,  
And gusset-plates and lintels, and little  
struts and ties;  
And when I've fixed the foreman  
with a wad in either fist,  
They never will be missed; they never  
will be missed.

The riveters and bolters and the blasted  
dynamiters,  
I've got them on my list; I've got  
them on my list.  
The Board of Underpinners and the  
Board of Underwriters,  
They never will be missed; they  
never will be missed.  
The ambulating delegate that stands  
around and gabs,  
And asks to see the union card of all my  
local scabs,  
The workingmen's protectors and the  
extra-fee collectors,  
The architects and engineers and build-  
ing-board inspectors,  
The overseers who demand, the  
others who insist—  
They never will be missed; they  
never will be missed.

(As the last line is reached a grappling-hook is lowered by the HOISTING ENGINEER and makes the appropriate connection for a lofty exit by the STEEL CONTRACTOR, still more up-stage)

(CURTAIN)

## SCENE 6

## PLUMBING AND DRAINAGE

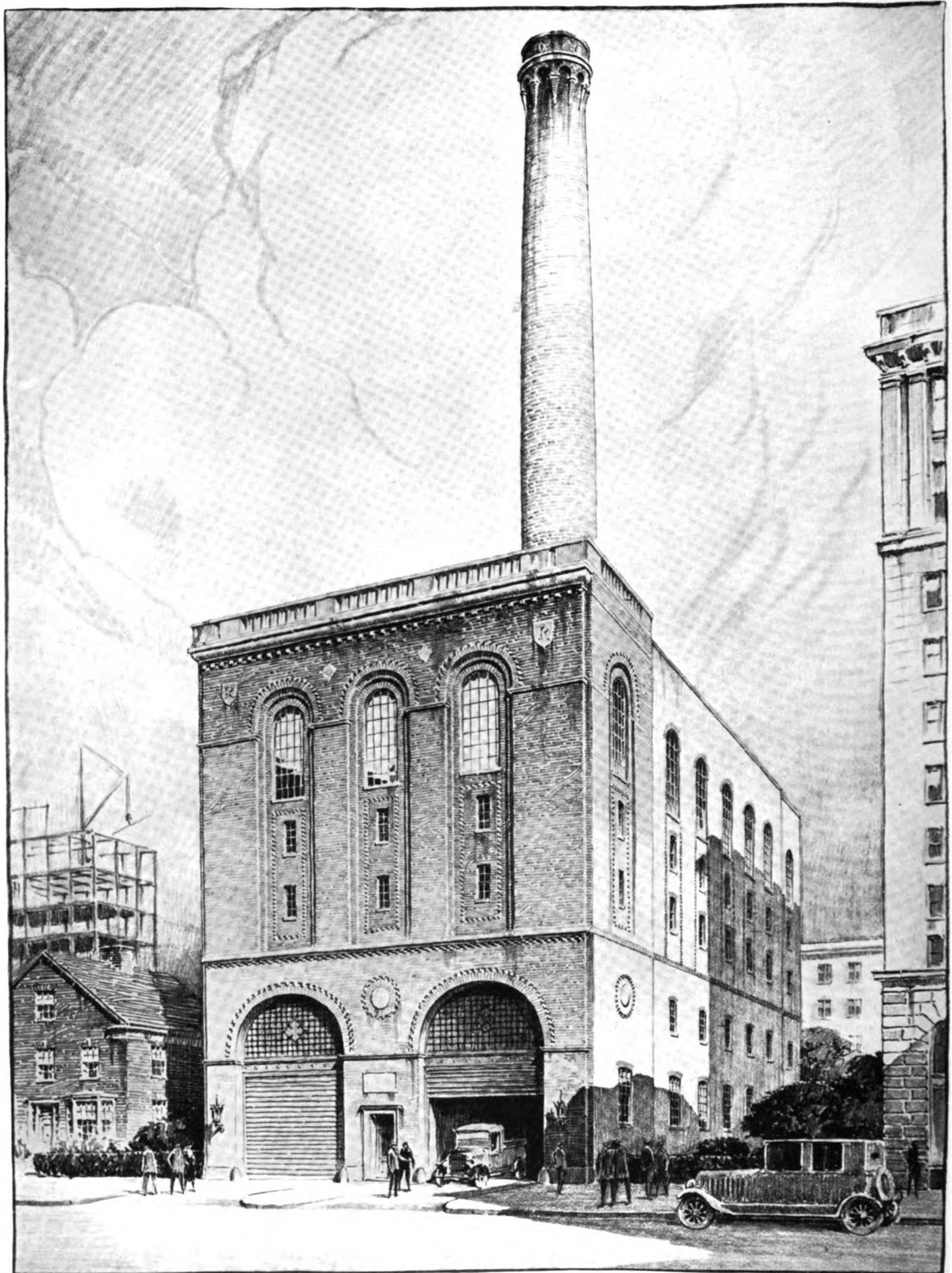
(HERALDS wear cast-iron pipe sleeves and elbows. They carry sections of lead pipe twisted into question-marks.)

Enter the PLUMBING CONTRACTOR, dressed as Little Buttercup, carrying a gasket over his arm)

(Air of "Little Buttercup")

PLUMBING CONTRACTOR.

I'm an underpaid actor, a Plumbing  
Contractor,—  
Though I could never tell why;  
I'm an uncertain factor, a Plumbing  
Contractor,—  
I'm slow, but I'm slick and I'm sly.  
I've cast-iron lugs and I've screw-  
jointed plugs,  
I've inlets and outlets and stacks;  
I'm wise to the hokum of lead and  
picked oakum;  
I use it for stuffing in cracks.  
My galvanized fittings have regular  
pittings,  
And likewise my spigots and hubs;  
With little lead sections I make my  
connections  
To cast-iron porcelain tubs.  
So don't turn your back ter the valves  
I have packed, or  
You'll live to regret you were shy.



Schell Lewis, Del.

Thompson, Holmes & Converse, New York, Architects

Study, Steam Power House, Rochester Gas and Electric Corporation, Rochester, N. Y.

He's no benefactor, the Plumbing  
Contractor,  
The Plumbing Contractor am I!

*(Exit, curtsying)*

(CURTAIN)

### SCENE 7

#### HEATING

*(HERALDS are dressed in fur coats and sit shivering on top of small Railroad Station stoves smoking pipes and blowing the smoke through short disconnected sections of tin flue-pipe.)*

*Enter three STEAM-FITTERS, dressed as Three Little Maids from School.)*

*(Air of "Three Little Maids from School")*

STEAM-FITTERS.

Three little union men are we,  
Steam-fitting is our specialtee,  
Each is an (un) skilled employee,—  
Three little union men.

One does the radiator taps,  
One does the condensation caps,  
One does the air and water traps,—  
Three little union men.

We can install incinerators,  
AND automatic regulators,  
AND seven-column radiators,—  
Three little union men.

We know how to air the steam,  
We know how to spare the ream,  
We know how to repair the seam,—  
Three little union men.

We can make the pressure feeders  
Flow into the boiler bleeders  
Emptying all into the leaders,—  
Three little union men.

*(As they reach the end of the song, a safety-valve operated by "Traps" in the orchestra goes off, and they all scamper for cover. Exit.)*

(CURTAIN)

### SCENE 8

#### PAINTING

*(LEFT HERALD holds a can of brick dust. RIGHT HERALD holds a can of pure banana oil.)*

*Chorus of Dutch boys carrying white lead-pencils. The PAINTING AND DECORATING CONTRACTOR, dressed as the Mikado, shoos them off, however, and substitutes chorus of butchers' apprentices.)*

*(Air of "My Object All Sublime")*

PAINTING AND DECORATING CONTRACTOR.

The painting and staining we do at  
leisure,  
The seraping not at all;

We collect from each smoker  
Tobacco-juice ochre,  
To tint the living-room wall.  
We find our truly greatest pleasure  
Eliminating traces  
Of knot and crack  
With pure shellac  
That hides the pitechy places.

CHORUS. Our object all sublime,  
As we merrily size and prime,  
Is to finish the job on over-time,  
To finish on over-time.  
And make each hour spent  
Unwittingly represent  
The source of seventy-five per cent.  
Of our e-mol-u-ment.

*(The PAINTING AND DECORATING CONTRACTOR does not seem to like this part of the song. He has a conscience; he is unique)*

PAINTING AND DECORATING CONTRACTOR.

Sing ho! for the oil that will not spoil,  
For the Grade A Paint that will not  
taint,

For the turpentine that is extra fine,  
And the Pure White Lead what ain't,  
what ain't!

Sing ho! for the varnish that will not  
tarnish,  
For the priming coat on the hard white  
float;

For the putty and wax that fills in the  
cracks,

And the Big Black Barrel of Cre-o-sote.

For the Shingle Dip

Just a single slip

In the Big Black Barrel of Cre-o-sote.

*(When he comes to the end of the last line, he opens up a fresh can of varnish he has been carrying and takes a few sips out of it as the curtain descends)*

(CURTAIN)

### SCENE 9

#### FINAL CERTIFICATE

*(HERALDS are now dressed entirely in sackcloth, with black faces and hair. They lean on ebony canes; a green spot-light shines on their faces as they look dejectedly at the OWNER.)*

*Ensemble of all CONTRACTORS, SUB-CONTRACTORS, LABORERS, etc.)*

*(Air of "Polish Up the Handle of the Big Front Door")*

CONTRACTORS, SUB-CONTRACTORS, LABORERS, ETC.

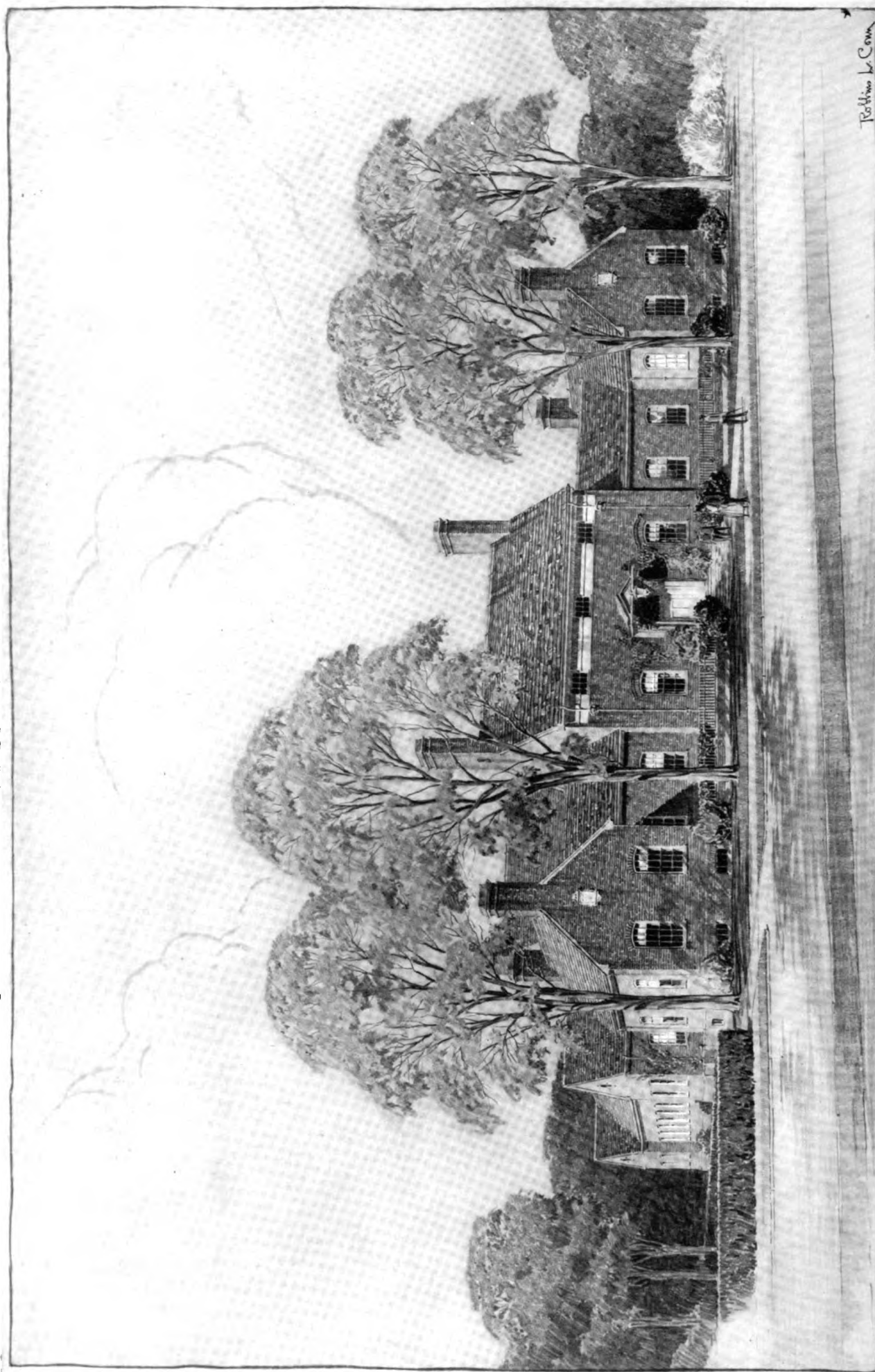
As soon as the Painters are half-way  
through,

We'll write requisitions for all that's  
due;



March, 1925

THE ARCHITECT



Schell Lewis, Del.

Study, Community Center, Westchester County, N. Y.

Robbins L. Conn, New York, Architect

We'll clean the windows and we'll  
scrape the floor,  
And we'll polish up the handle of the  
big front door;  
We'll polish up the handle so care-  
fullee  
The Owner'll never think about his  
Guarantee.

We'll claim some extras and we'll file  
some liens,  
Just to show the Owner what a Con-  
tract means,  
And as soon as the job is watertight  
We'll talk foreclosure as our legal  
right;  
We'll get him so uncertain of his  
equitee,  
The Owner'll never think about his  
Guarantee.

*(Exeunt all but the OWNER. He is dressed as a St. Anthony  
by Spagnoletto, and limps slowly to center-stage wheeling  
a little cart full of receipted bills)*

OWNER (*sings*).

I dimly remember when I was a kid  
Reserving the right to reject any bid;  
And dimly too, I recall,  
I could have rejected them all;  
But look what I've gone, went, and did!

ECHO (*off-stage*).

Went and did, went and did, went and  
did!

OWNER. In my youth I remember a happier day  
When the man who was ordering things  
had a say,  
But I learnt once the contract was  
signed,  
You never must mind what you find,  
There's nothing to do but accept and to  
pay.

ECHO (*off-stage*).

And to pay, and to pay, and to pay!

OWNER. There are leaks, squeaks, and creaks,  
and all they imply,  
There isn't a spot in the building that's  
dry;  
But I've come to the end of my woes,  
Nothing's left but to curl up my  
toes—  
With the Final Certificate settled—and  
die!

ECHO (*off-stage*).

Die, die, de-ay-die, de-ay-die!

*(He dies)*

(CURTAIN)

## Editorial Comment

IN THE death of S. Breck Parkman Trowbridge on January 29, the architectural profession loses one of its outstanding figures, a man of important attainments and of singularly charming personality. It is only with the passing of such a man and with the knowledge that we shall no more hear his cheery greeting that we fully appreciate the part he played in our lives.

He was born May 20, 1862, and was a graduate from Trinity College, which later conferred upon him the degree of Doctor of Science. He received his first architectural training at Columbia University and later at the School of Classical Studies in Athens and the École des Beaux-Arts. As the senior member of the firm of Trowbridge & Livingston his name is associated with scores of important buildings throughout the country. His work in every instance is marked by dignity and a true sense of the monumental character.

It is hard to find an artistic or architectural organization in the United States which did not number him among its hearty adherents. But his interests were not confined alone to America. They were international and the result of the world-wide friendships he made is reflected in the many honors conferred upon him by foreign governments, among which may be mentioned membership in the British Institute of Archeology; Chevalier of the Legion of Honor, France; Officer of the Royal Order of the Redeemer, Greece; Grand Commander, Knights of the Royal Order of St. Sava, Serbia; Commander of the Royal Order of the Crown of Roumania.

The architectural profession knew no stauncher upholder of its highest standards, to which, during his thirty years of practice, he adhered with the utmost fidelity. His intimates have lost a joyous, warm-hearted friend whom they will miss increasingly as time goes on.

### *Climate and Architecture*

THE IMPORTANCE of climate in the development of the chief characteristics of an architectural style is so generally accepted that reference to it would be unnecessary were it not to say that we ordinarily think of this influence as one which has happened in the past without considering that it is going on about us at present. We miss the evidences of this because they are so near us.

An interesting example of how this climatic influence is working is found in a consideration of two of the important tropical areas within the boundaries of the United States. Florida and Southern California have, within comparatively recent times, become the dwelling-places of a large number of our population. While there are important business establishments in both localities, it is in the main true that the inhabitants are there primarily for recreation. This means that the wealth per capita is large. Money has poured into these garden spots, and the effect of the golden planting has been an immediate growth of a large crop of houses ranging all the way from the simple California bungalow to the place of a nabob on the ocean front at Palm Beach.

The absence of snow, the brightness of the sun, and the traditions of the historical background of the country have combined to encourage a revival of the Mission, the Spanish, and, sometimes, traces of the ancient Pueblo, which are logical, healthy, and inter-

esting. Beautiful work is being done. A style which is eminently appropriate to these regions, with its roof terraces for the cool evenings and its sheltered patios to afford refuge from a too cool sea-breeze, is being intelligently applied. The fact that the financial means available are greater than they have ever been before makes it certain that the architectural results will be important. It is gratifying to feel that this lovely phase of architecture in America, which has its roots so deeply imbedded in our history, is experiencing at this time a brilliant and logical renaissance.

A study of the best work being done in the two localities mentioned also leads us to the comforting assurance that never before has the appreciation of the Spanish style been at so intelligent a level as that which exists to-day. There was a time when its use in domestic work led almost invariably to excesses in the matter of ornament. It was felt that even a small house should have in proportion to its size as much ornament and as gay a silhouette as the Ponce de Leon Hotel. The color, too, was over-exuberant. Roof-tiles were raw and plaques of wall-tiles broke up simple surfaces with painful insistence. This phase seems, happily, to have passed and the best of our modern designers use this beautiful style with a full appreciation of the simplicity, even of the austerity, which lies in the heart of the best Spanish art.

## PLATES FOR MARCH

### ESTATE, MR. DONALD H. COWL, Port Washington, L. I.

THOMAS HARLAN ELLETT, New York, *Architect*

Main Entrance Arch. (Plan on back) . . . . .	Plate	CXXI
The Entrance Group . . . . .	"	CXXII
Caretaker's Cottage . . . . .	"	CXXIII
Garage . . . . .	"	CXXIV
Detail, Guest Cottage . . . . .	"	CXXV
Lower Terrace, Caretaker's Cottage . . . . .	"	CXXVI
Chauffeur's Quarters in Garage . . . . .	"	CXXVII
Pump House . . . . .	"	CXXVIII

### HOUSE, MRS. KENNETH G. REYNOLDS, Albany, N. Y.

KENNETH G. REYNOLDS, Albany, *Architect*

Exterior. (Plans on back) . . . . .	Plate	CXXIX
Entrance . . . . .	"	CXXX
Living Room . . . . .	"	CXXXI

### PLAYHOUSE, Rye, N. Y.

HARRY LESLIE WALKER, New York, *Architect*

Exterior. (Plan on back) . . . . .	Plate	CXXXII
Detail . . . . .	"	CXXXIII

### HOUSE, MRS. H. L. STRATTON, Yonkers, N. Y.

ARTHUR C. HOLDEN AND ASSOCIATES, New York, *Architects*

Exterior. (Plans on back) . . . . .	Plate	CXXXIV
Dining Room . . . . .	"	CXXXV

### ST. PAUL'S CATHEDRAL, Los Angeles, Calif.

JOHNSON, KAUFMANN & COATE, Los Angeles, *Architects*

Exterior. (Plan on back) . . . . .	Plate	CXXXVI
Side Entrance . . . . .	"	CXXXVII
Detail, Inner Court . . . . .	"	CXXXVIII
Detail, Interior . . . . .	"	CXXXIX
Pulpit . . . . .	"	CXL
Bishop's Chair . . . . .	"	CXLI

### METROPOLITAN THEATRE, Los Angeles, Calif.

WILLIAM LEE WOOLLETT, Los Angeles, *Architect*

Mezzanine Foyer . . . . .	Plate	CXLII
Entrance from Main Foyer . . . . .	"	CXLIII
Detail, Balcony . . . . .	"	CXLIV

### SKETCHES AND DRAWINGS

#### DOUBLE-PAGE DETAILS by Walter McQuade

Entrance Doorway, House at Hartsdale, N. Y. Andrew J. Thomas, <i>Architect</i> , N. Y. City . . . . .	Page 513
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#### STUDIES

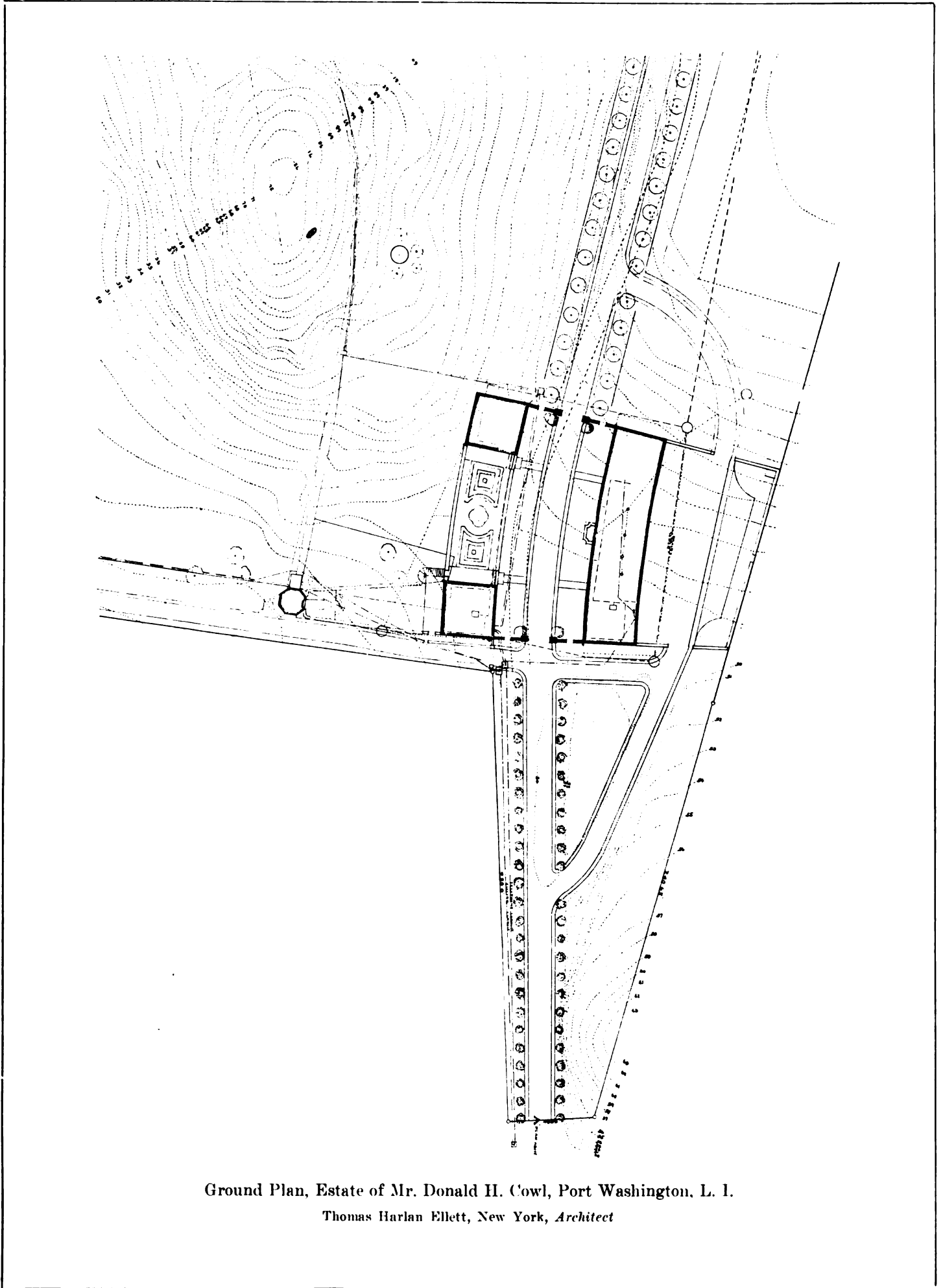
PRELIMINARY STUDY, Elevation and Sections, The National Gallery of Art, Washington, D. C. Charles A. Platt, New York, <i>Architect</i> . . . . .	Page 518
PRELIMINARY STUDY, Entrance Floor and Gallery Plans, The National Gallery of Art, Washington, D. C. Charles A. Platt, New York, <i>Architect</i> . . . . .	Page 520
STUDY, House, Campbell, N. Y. Palmer Rogers, New York, <i>Architect</i> . . . . .	Page 522
STUDY, Steam Power House, Rochester Gas and Electric Corporation, Rochester, N. Y. Thompson, Holmes & Converse, New York, <i>Architects</i> . . . . .	Page 524
STUDY, Community Center, Westchester County, N. Y. Robbins L. Conn, New York, <i>Architect</i> . . . . .	Page 526



Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Main Entrance Arch, Estate of Mr. Donald H. Cowl, Port Washington, L. I. (Plan on back)



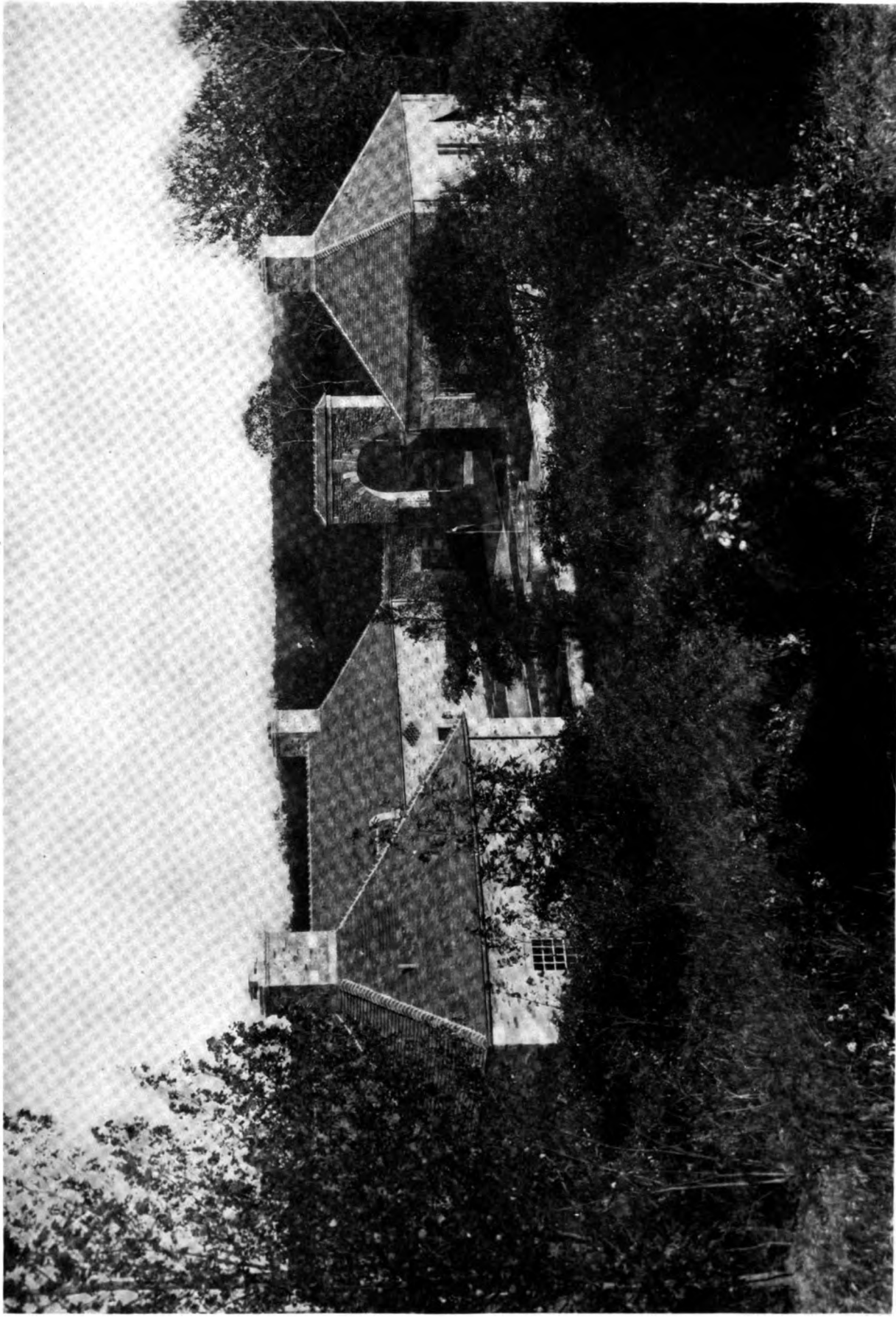
Ground Plan, Estate of Mr. Donald H. Cowl, Port Washington, L. I.

Thomas Harlan Ellett, New York, *Architect*

March, 1925

T H E A R C H I T E C T

Plate CXXII



Thomas B. Temple, *Photo*

The Entrance Group, Estate of Mr. Donald H. Cowl, Port Washington, L. I.

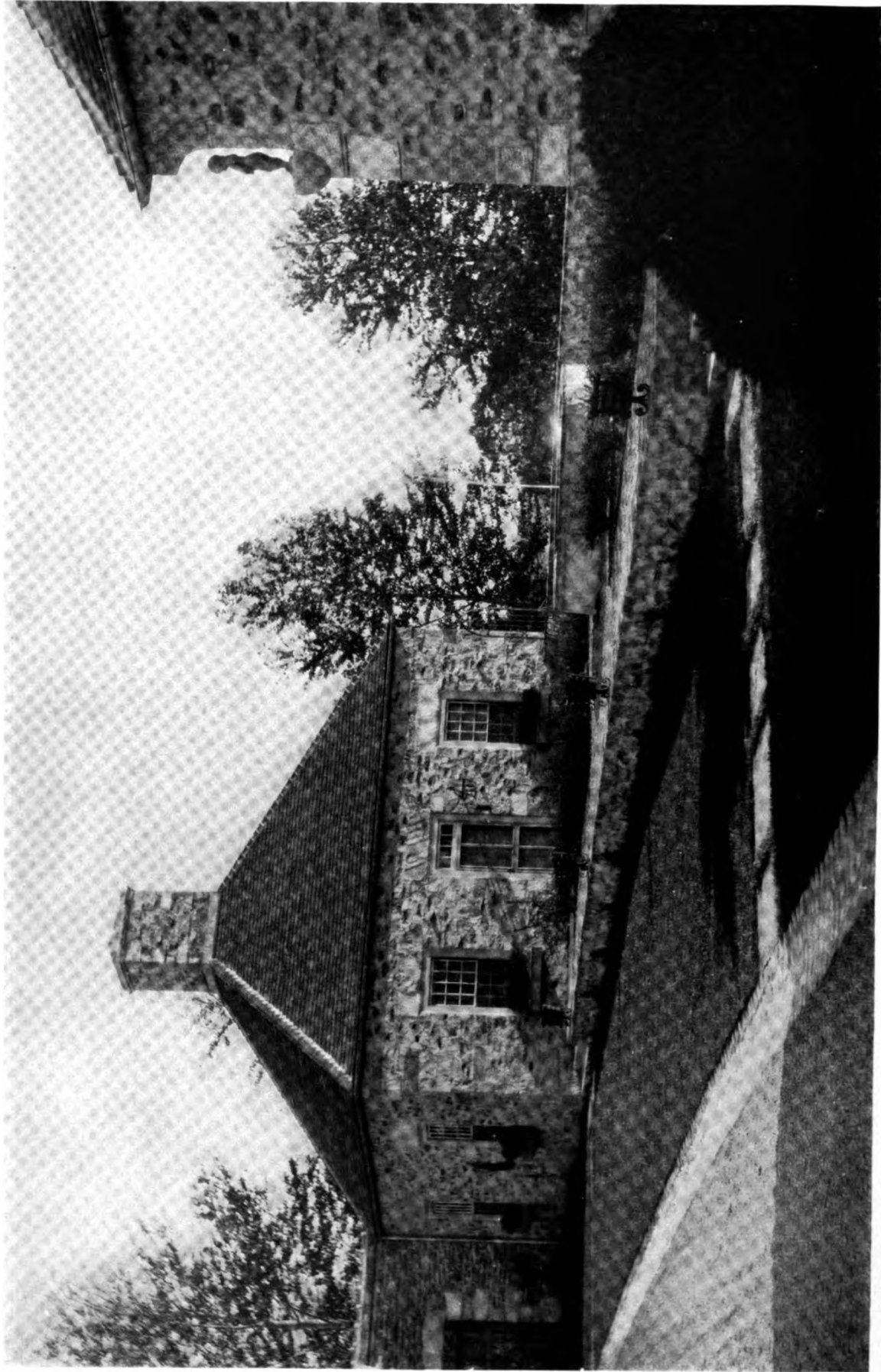
Thomas Harlan Ellett, New York, *Architect*.



March, 1925

THE ARCHITECT

Plate CXXXIII



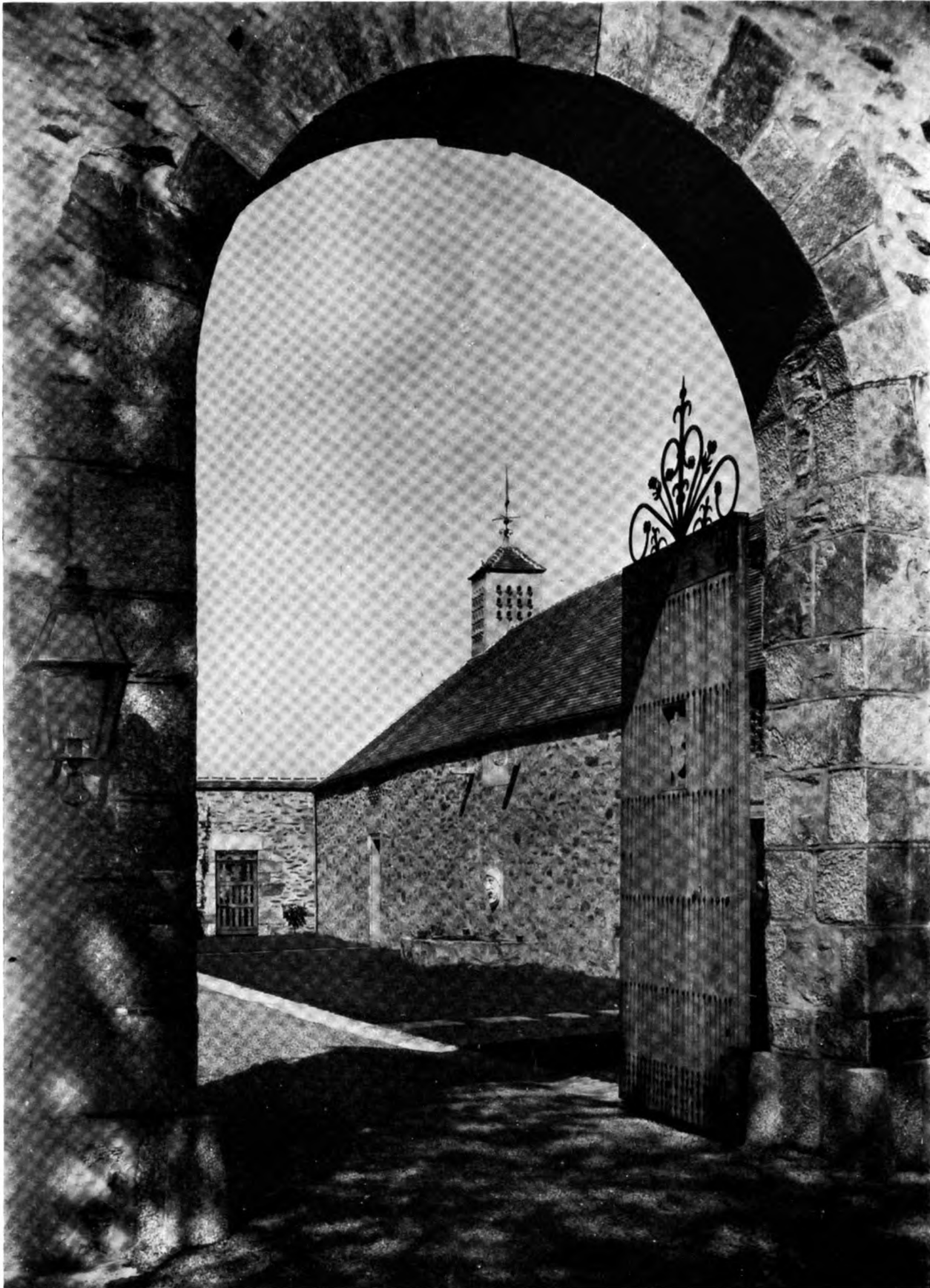
Thomas B. Temple, Photo

Caretaker's Cottage, Forecourt, Estate of Mr. Donald H. Cowl, Port Washington, L. I.

Thomas Harlan Ellett, New York, Architect





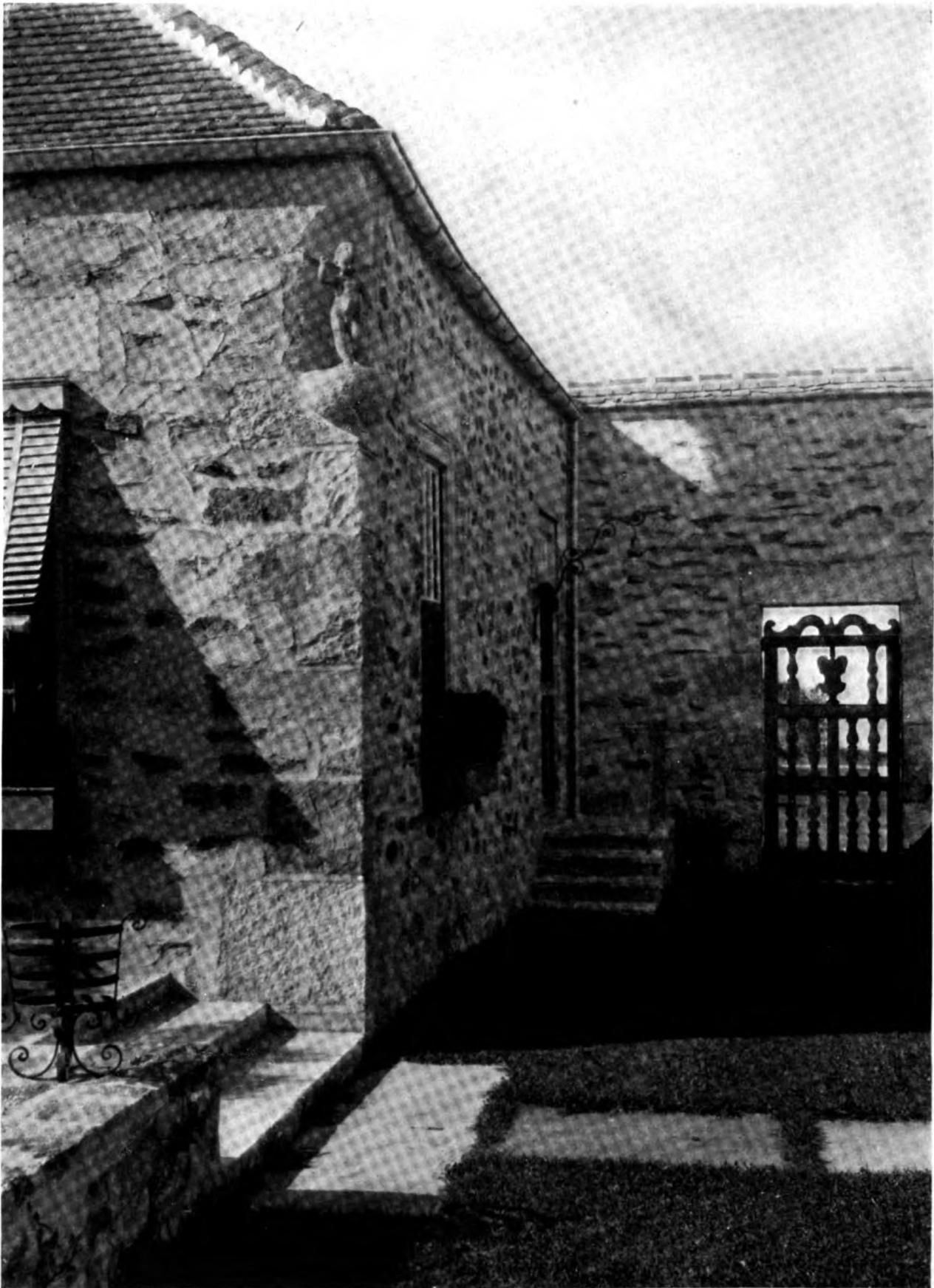


Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Garage from Main Entrance Arch, Estate of Mr. Donald H. Cowl, Port Washington, L. I.





Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Detail, Guest Cottage, Estate of Mr. Donald H. Cowl, Port Washington, L. I.



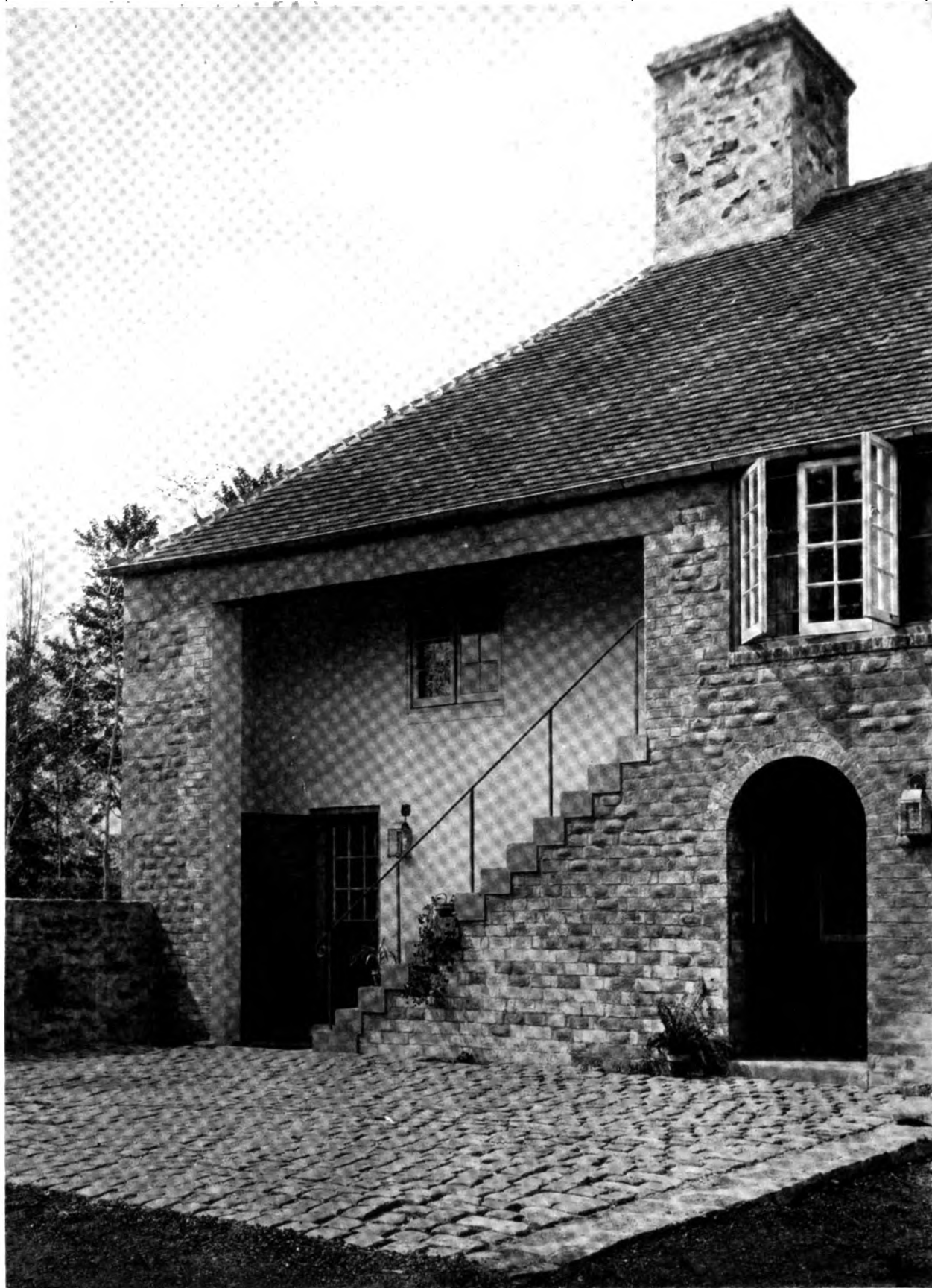


Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Lower Terrace, Caretaker's Cottage, Estate of Mr. Donald H. Cowl, Port Washington, L. I.





Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Chauffeur's Quarters in Garage, Estate of Mr. Donald H. Cowl, Port Washington, L. I.







Thomas B. Temple, *Photo*

Thomas Harlan Ellett, New York, *Architect*

Pump House, Estate of Mr. Donald H. Cowl, Port Washington, L. I.

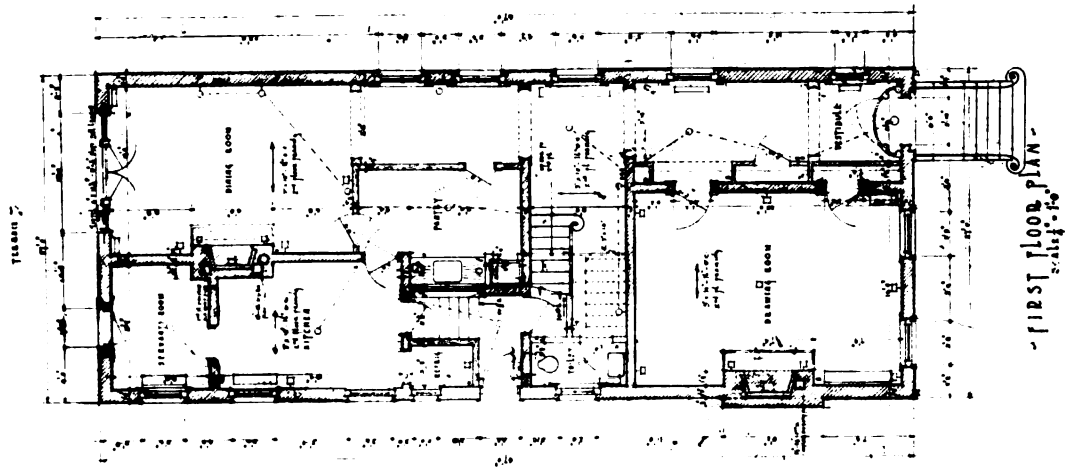




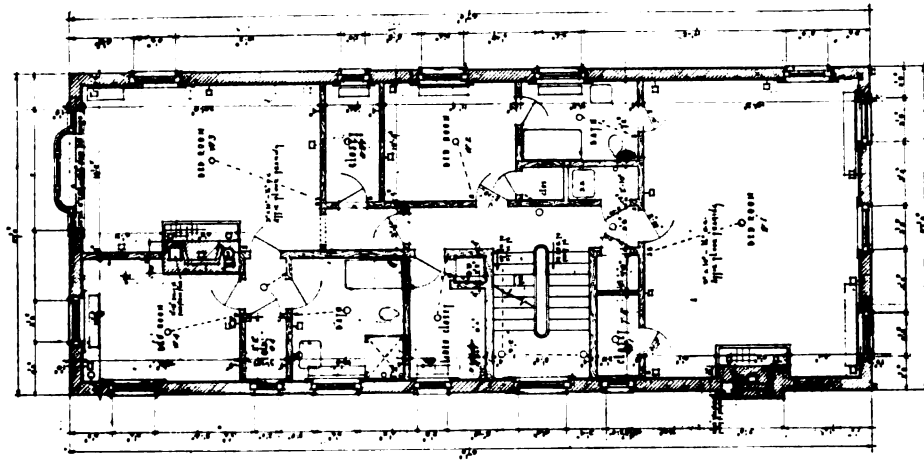
Fellowcrafts, *Photo*

Kenneth G. Reynolds, Albany, *Architect*

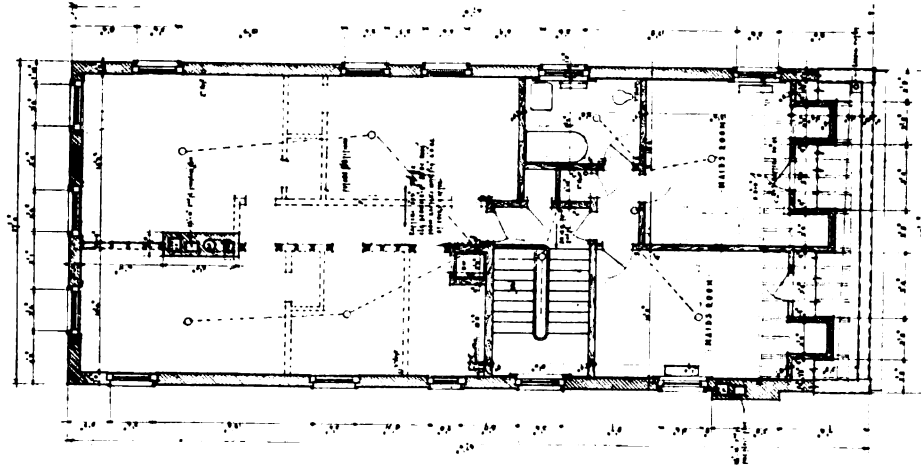
House, Mrs. Kenneth G. Reynolds, Albany, N. Y. (Plans on back)



FIRST FLOOR PLAN  
SCALE 1/8" = 1'-0"



SECOND FLOOR PLAN  
SCALE 1/8" = 1'-0"



ATTIC PLAN  
SCALE 1/8" = 1'-0"

Plans, House, Mrs. Kenneth G. Reynolds, Albany, N. Y.  
Kenneth G. Reynolds, Albany, Architect



Fellowcrafts, *Photo*

Kenneth G. Reynolds, Albany, *Architect*

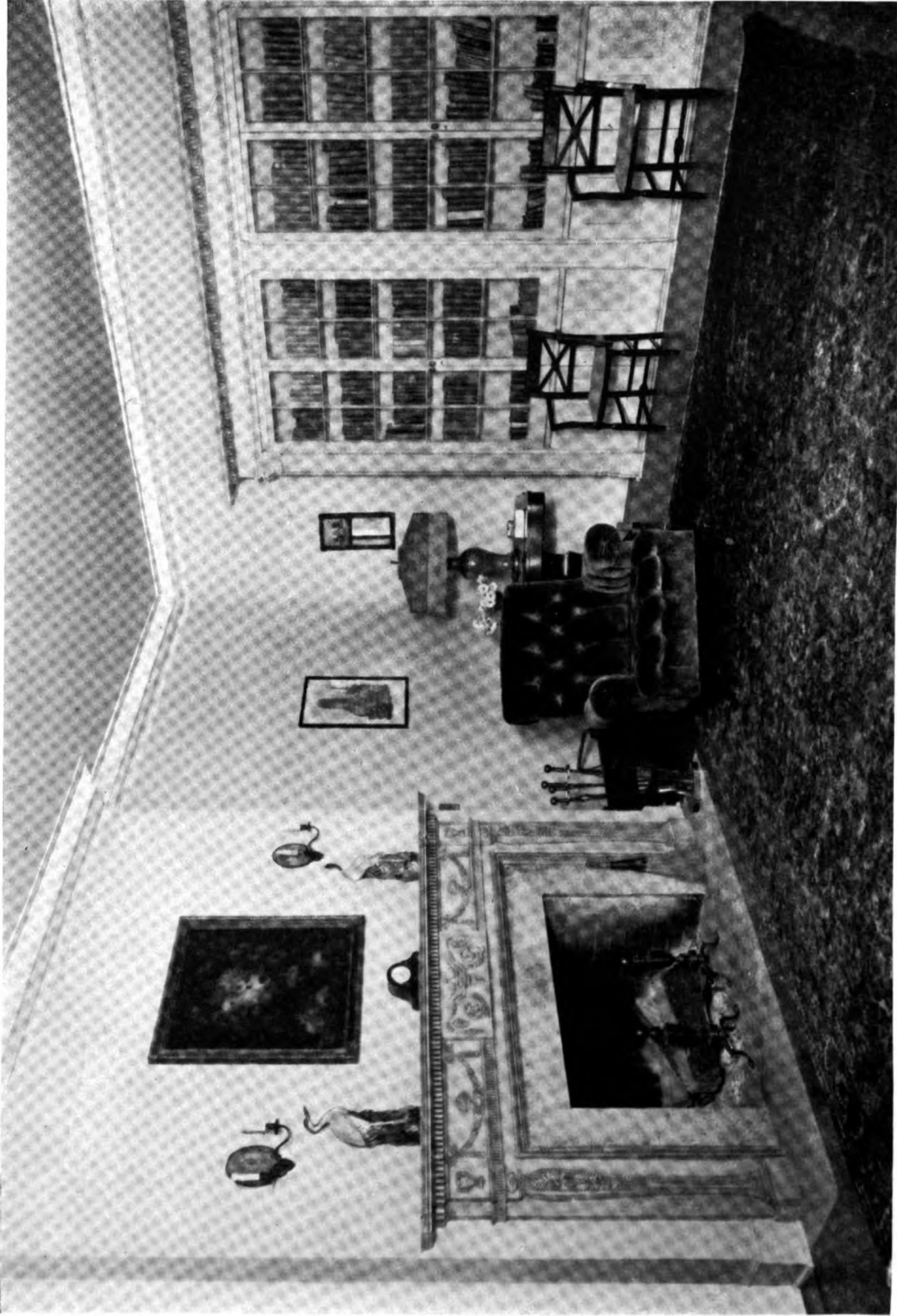
Entrance, House, Mrs. Kenneth G. Reynolds, Albany, N. Y.



March, 1925

THE ARCHITECT

Plate CXXXI



Fellowcrafts, Photo

Living Room, House, Mrs. Kenneth G. Reynolds, Albany, N. Y.

Kenneth G. Reynolds, Albany, Architect

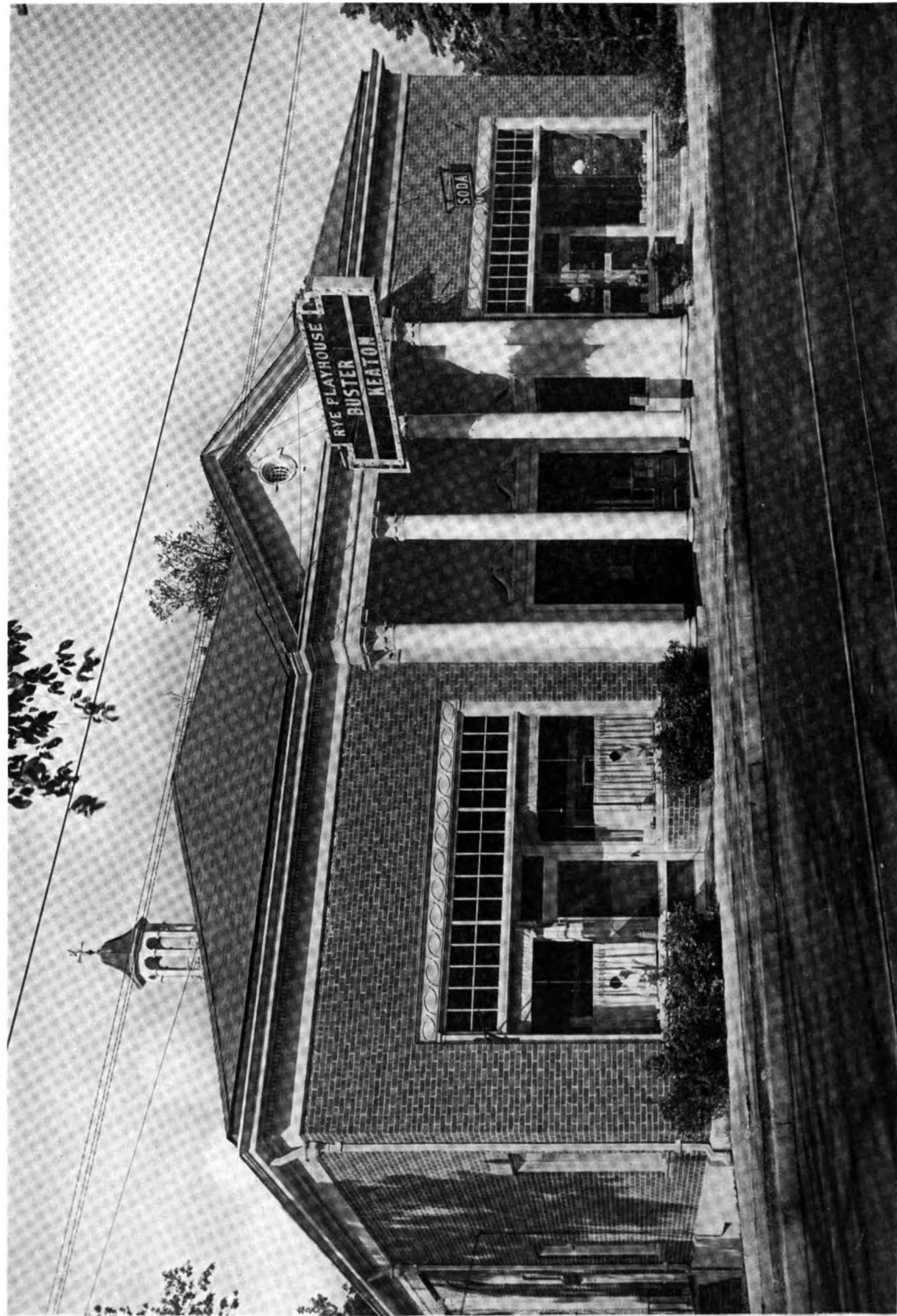




March, 1925

THE ARCHITECT

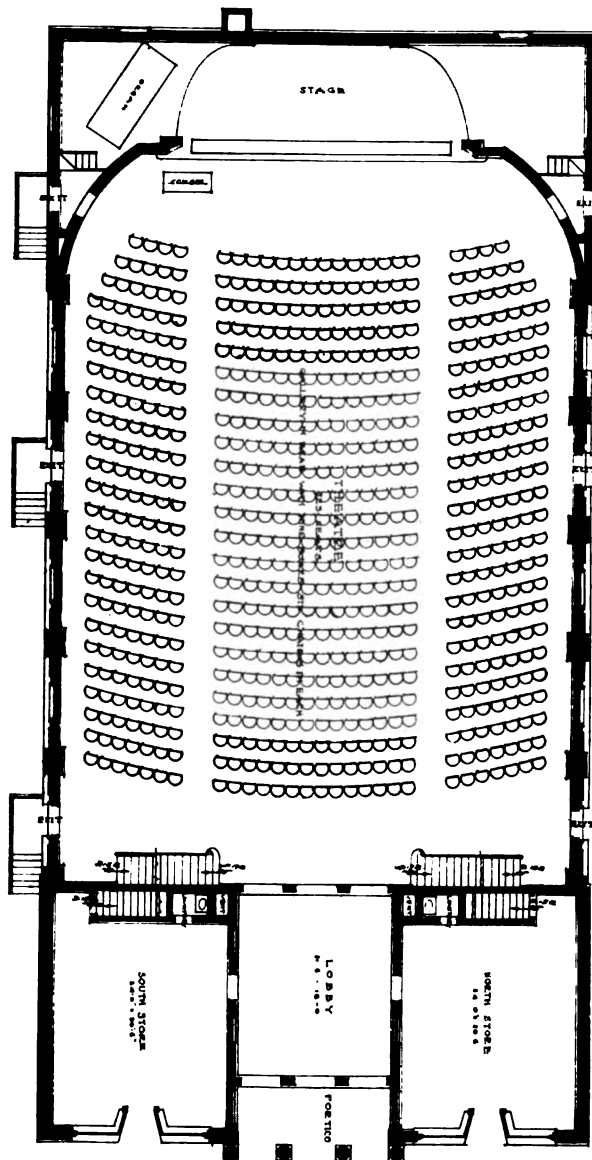
Plate CXXXII



Kenneth Clark, Photo

Playhouse, Rye, N. Y. (Plan on back)

Harry Leslie Walker, New York, Architect



Plan, Playhouse, Rye, N. Y.  
Harry Leslie Walker, New York, *Architect*



Kenneth Clark, *Photo*

Harry Leslie Walker, New York, *Architect*

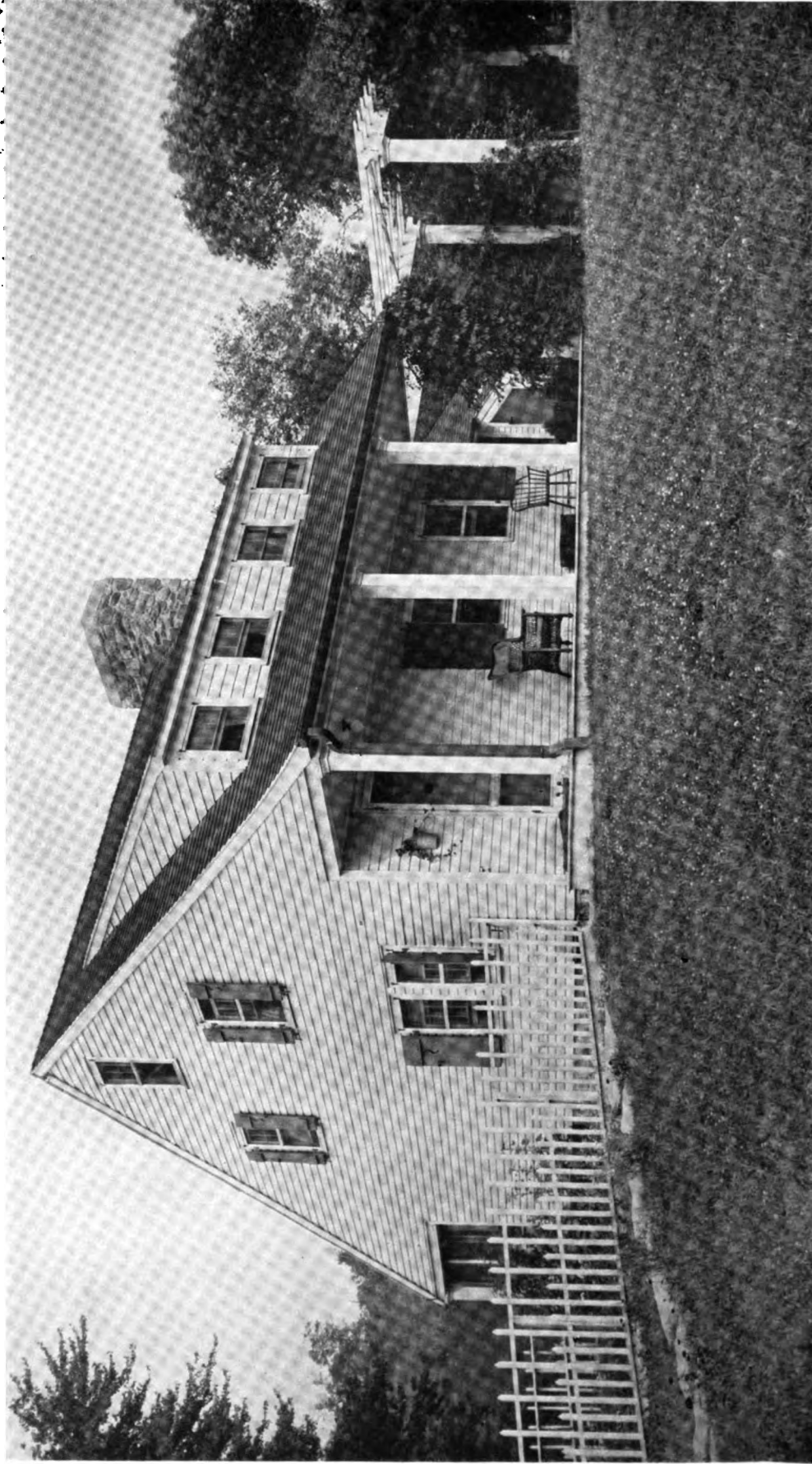
Detail, Playhouse, Rye, N. Y.



March, 1925

THE ARCHITECT

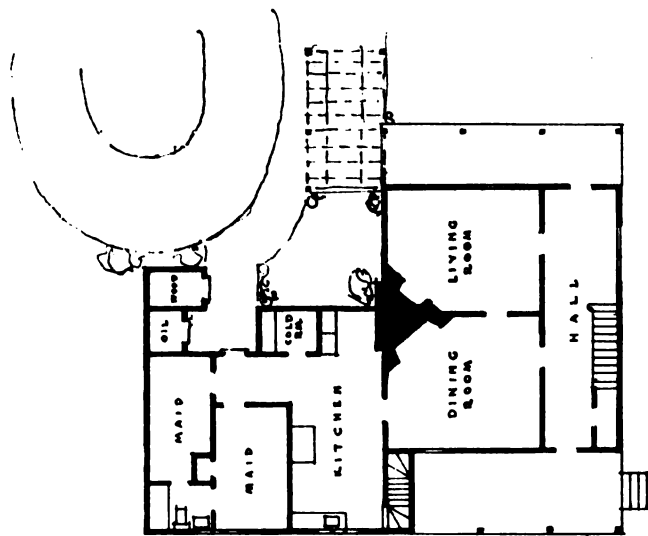
Plate CXXXIV



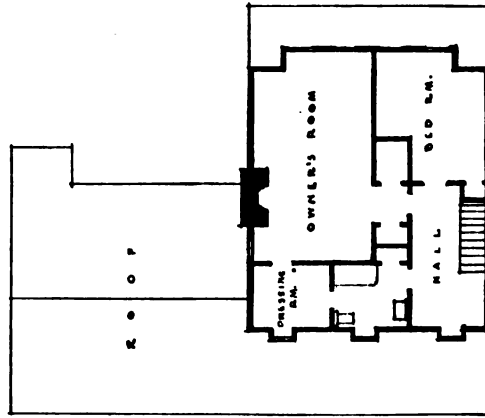
Drix Duryea, *Photo*

House, Mrs. H. J. Stratton, Yonkers, N. Y. (Plans on back)

Arthur C. Hollen and Associates, New York, Architects



FIRST FLOOR



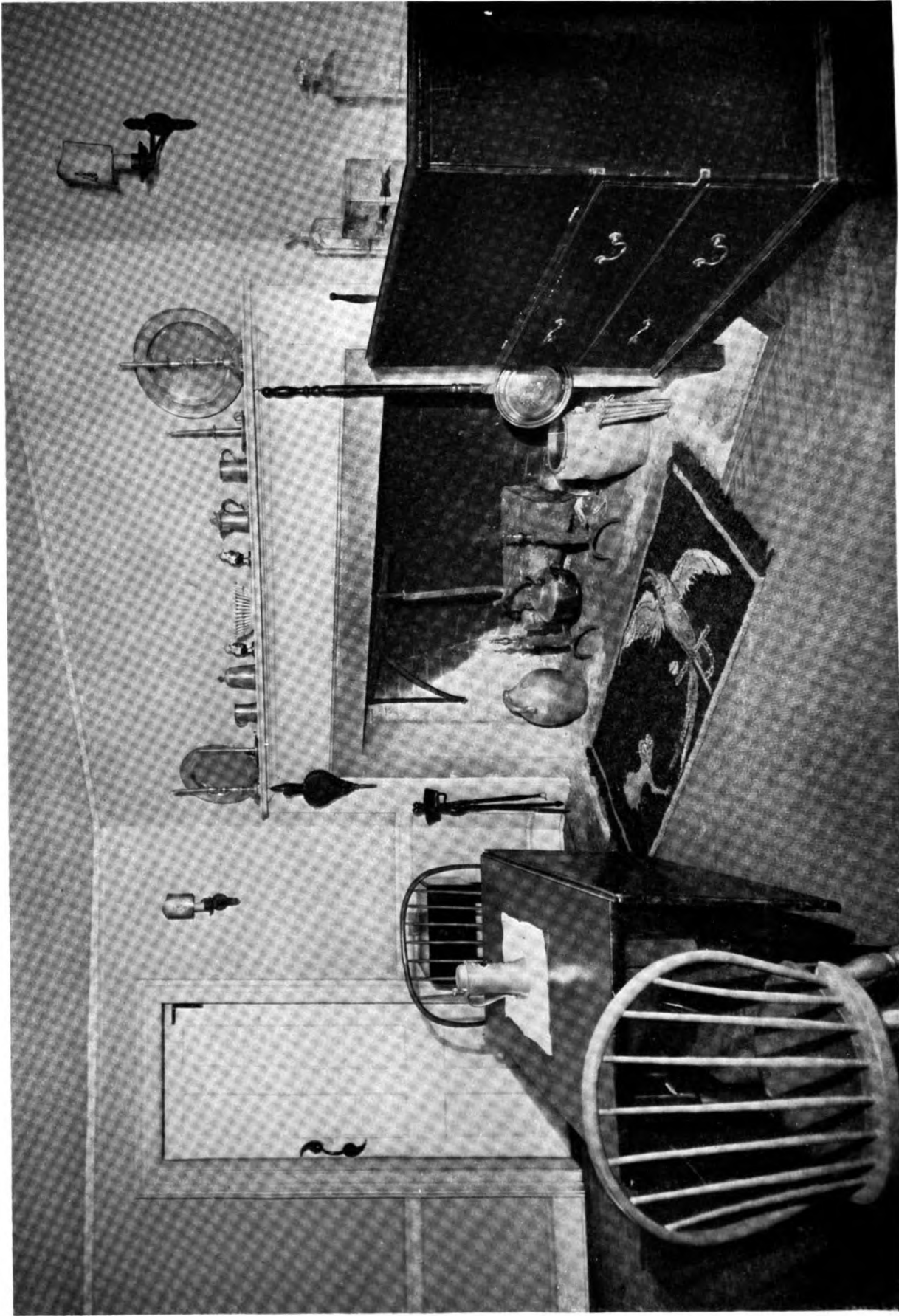
SECOND FLOOR

HOUSE FOR MRS. H. L. STRATTON  
 GRASSY SPRAIN ROAD, YONKERS, N.Y.  
 ARTHUR G. HOLDEN & ASSOCIATES, ARCHTS

March, 1925

THE ARCHITECT

Plate CXXXV



Drix Duryea, *Photo*

Arthur C. Holden and Associates, New York, *Architects*

Dining Room, House, Mrs. H. L. Stratton, Yonkers, N. Y.



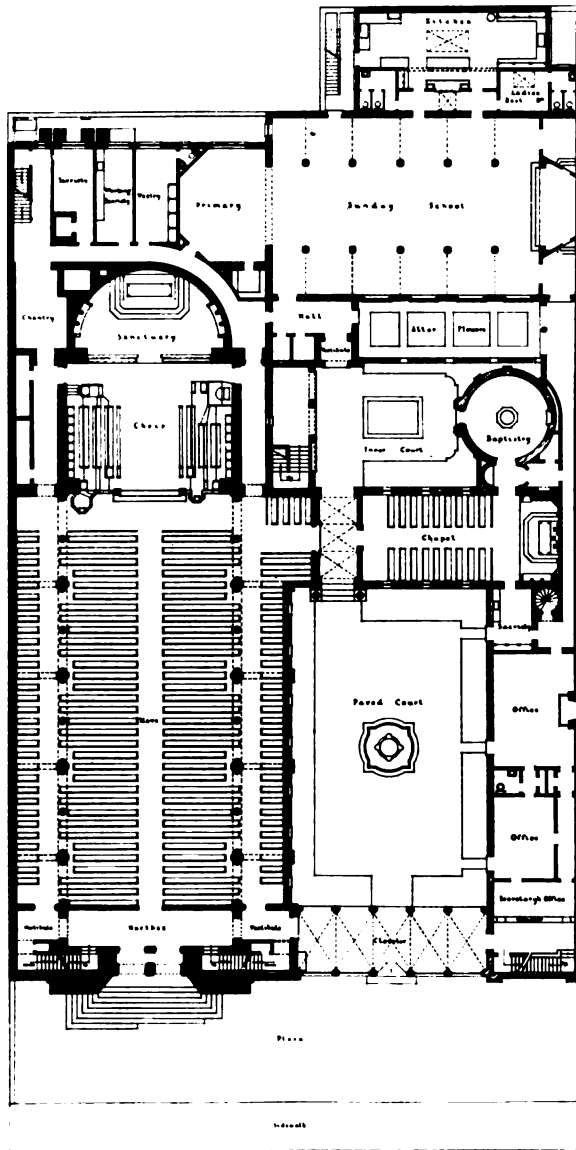




Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

St. Paul's Cathedral, Los Angeles, Calif. (Plan on back)



Plan, St. Paul's Cathedral, Los Angeles, Calif.  
 Johnson, Kaufmann & Coate, Los Angeles, Architects



Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

Side Entrance, St. Paul's Cathedral, Los Angeles, Calif.





Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

Detail, Inner Court, St. Paul's Cathedral, Los Angeles, Calif.





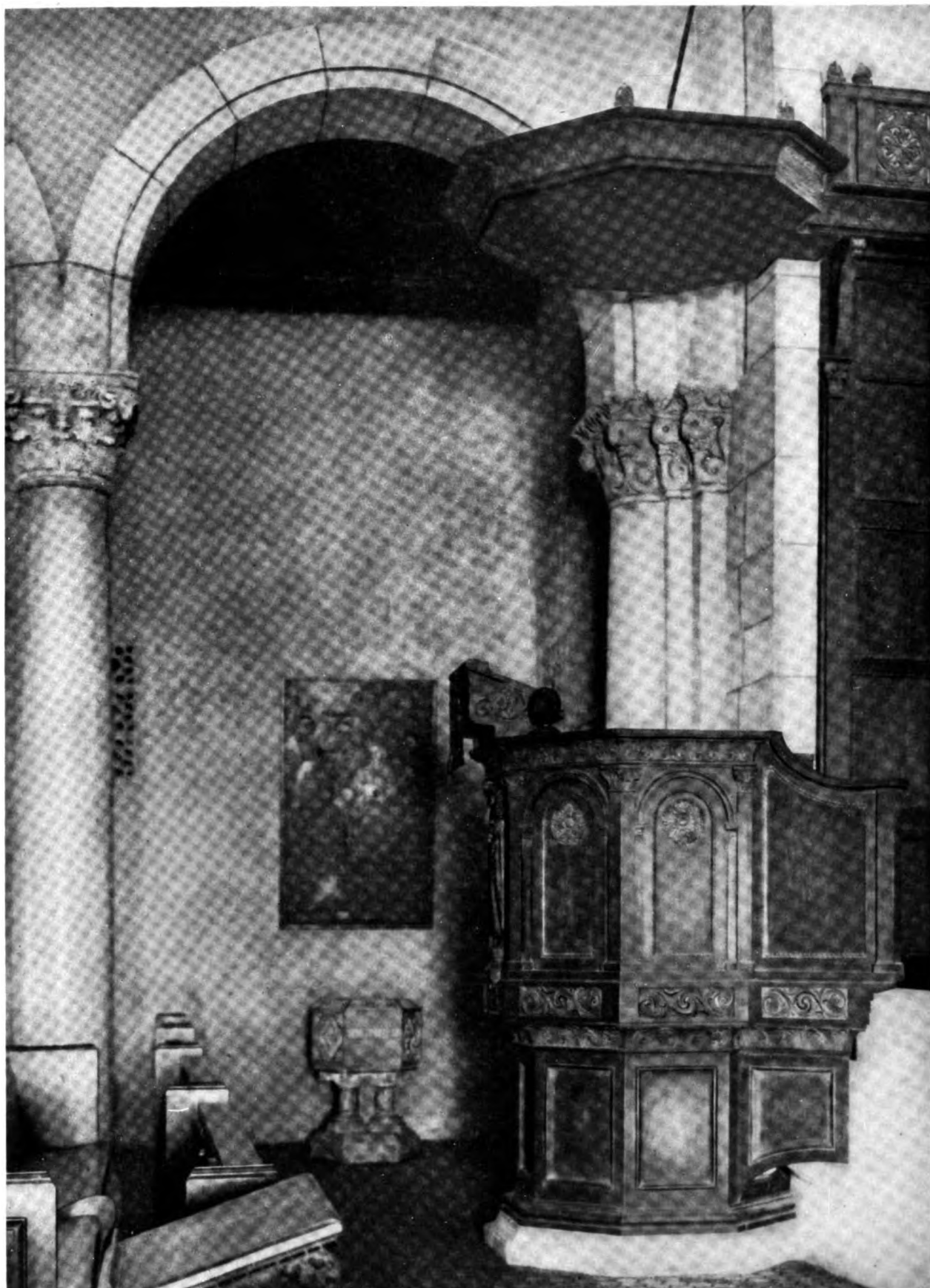
Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

Detail, Interior, St. Paul's Cathedral, Los Angeles, Calif.





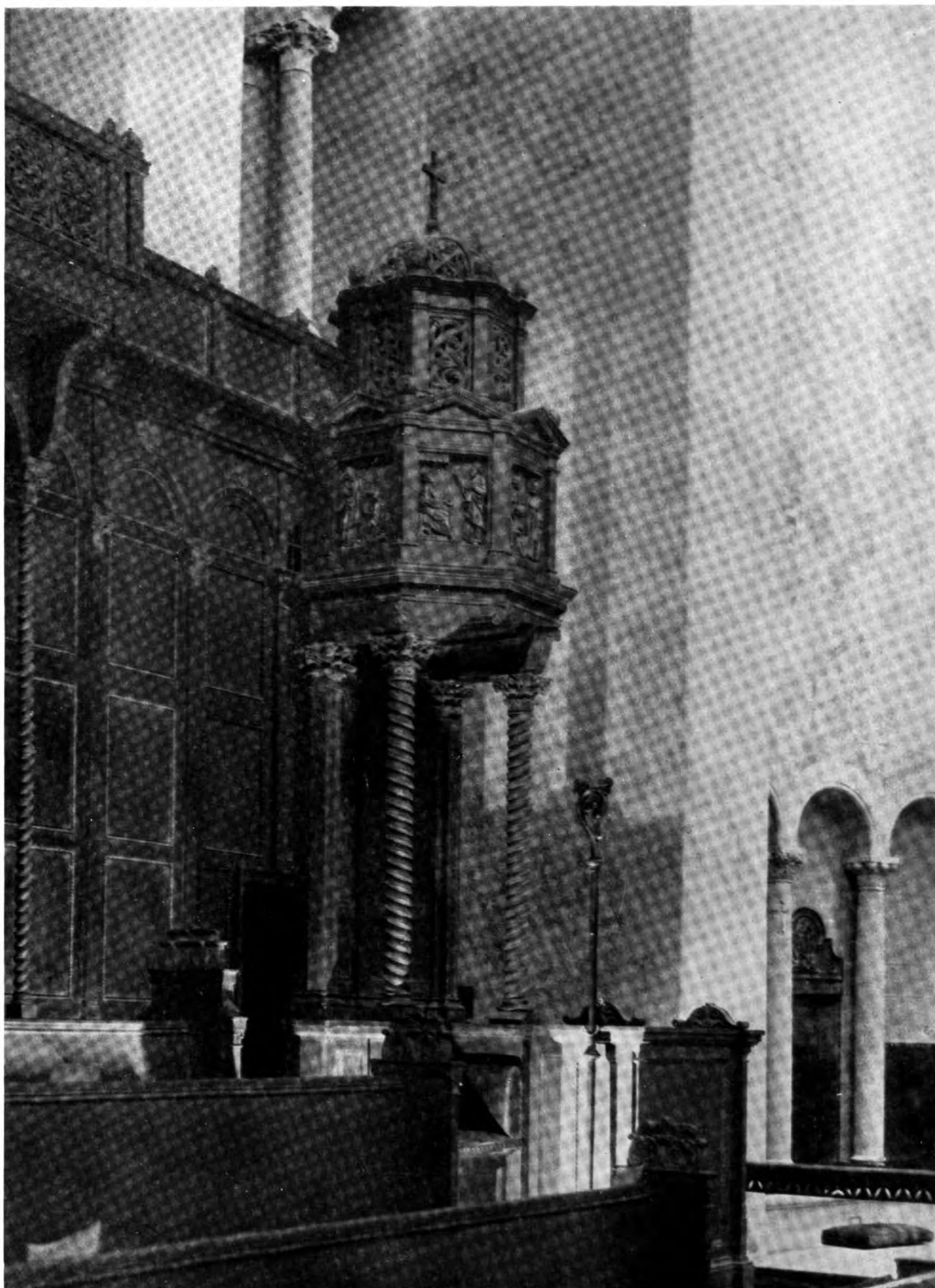


Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

Pulpit, St. Paul's Cathedral, Los Angeles, Calif.





Margaret Craig, *Photo*

Johnson, Kaufmann & Coate, Los Angeles, *Architects*

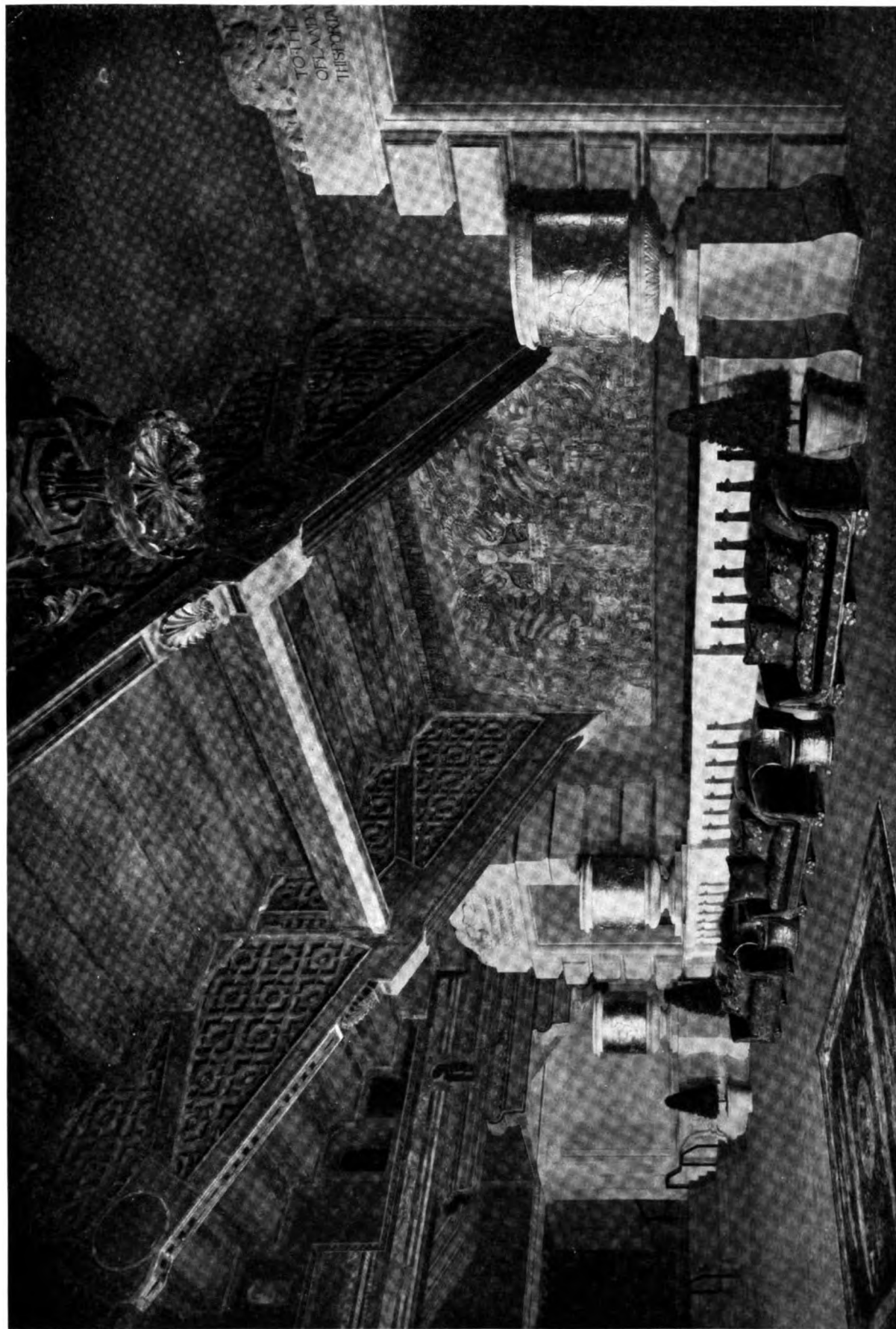
Bishop's Chair, St. Paul's Cathedral, Los Angeles, Calif.



March, 1925

THE ARCHITECT

Plate CXLII

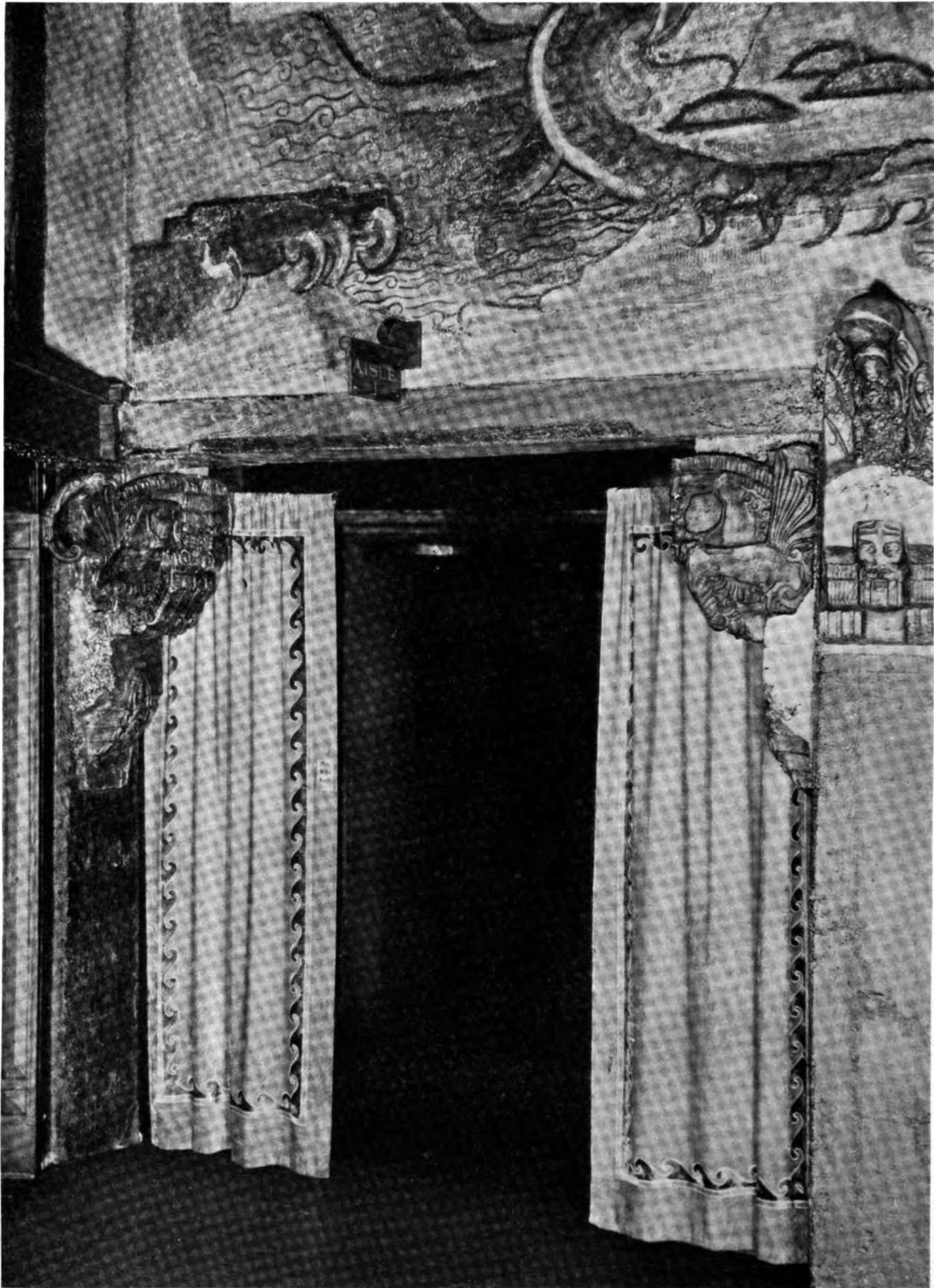


Kopec, Photo

Mezzanine Foyer, Metropolitan Theatre, Los Angeles, Calif.

William Lee Woollett, Los Angeles, Architect





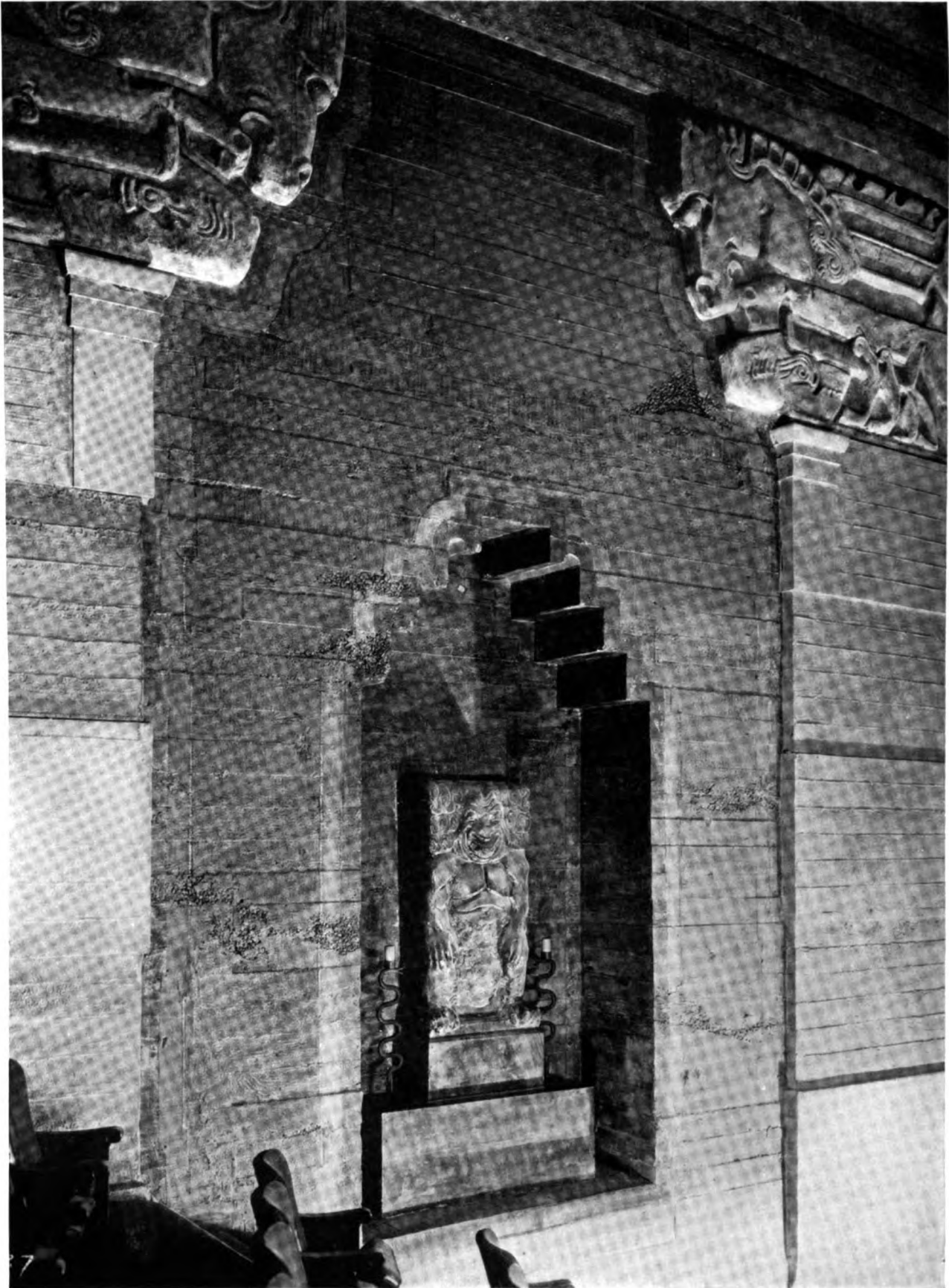
Kopec, *Photo*

William Lee Woollett, Los Angeles, *Architect*

Entrance from Main Foyer, Metropolitan Theatre, Los Angeles, Calif.







Kopec, Photo

William Lee Woollett, Los Angeles, Architect

Detail, Balcony, Metropolitan Theatre, Los Angeles, Calif.



**Mr. Murchison Says—**

IN THIS issue we give the answer to the Cross-Word Puzzle shown in the February number. This closes the incident. We have been fearful during the past month that the craze would die out, but new puzzle books and dictionaries keep appearing in the shop-windows, so we feel that we just got under the wire. We have not heard of any architects shooting themselves because they could not think of "dodecastyle." Nor have we received any threatening letters. In fact, life has just been one serene day after another, and our troubles are over until the time approaches when we have to write this column next month.

**Modern Gotham**

THEY ARE making a big fuss over in New York now about tearing down the Mills Building. The older they are, the harder they fall—which applies to humans as well as to buildings.

In the eighties and the nineties the Mills Building, rearing its lofty, etc., to a neat height of 120 feet, was the talk of the town. The one to replace it will go 500 feet in the air, which isn't so much, after all.

The vice-president in charge of publicity of the Equitable Trust Company, whose building referred to above is the subject of our lecture, says that the American architects have invented a new school of architecture in their skyscrapers. He modestly calls it "Modern Gotham."

That insult will probably make Chicago writhe and groan, and Seattle will be attacked by growing pains, while Rome, with its new sky-scraper, will lay the hand of the Fascisti on New York's ballyhoo artists.

The late George B. Post, of splendid memory, won the Mills Building job in competition. It was erected in 1882. The difficulties of the architect and builder were many; the columns were cast-iron; the beams were simple rolled sections; the radiators were even more hideous than they are at present.

**Our Office Buildings Are Well-nigh 100 Per Cent.**

PERHAPS THE sky-scrapers of twenty years hence will show as great an improvement over ours of to-day

as do ours over the Mills Building era. Just now our understanding refuses to recognize many things that can be improved.

What else do you want in an office building? The elevator people have eliminated stubbing your toe by their micro-stop or all-on-the-level device; the windows successfully keep out all ventilation; wherever you put your desk you find a telephone outlet handy; there are toilet-rooms scattered all over the place.

What is lacking is (a) lunch-rooms on every floor; (b) no view out of the windows for the draftsmen; (c) oubliettes through which to escape from justly indignant clients.

We can see lots of improvements in the home but few in the office. Perhaps the position might be reversed if the wives ran the offices.

**What Is So Sweet as a Kitchen Sink?**

EVERY SUNDAY on about the forty-second page we read the coziest articles on plumbing and window draping. In the mind of the excited space-writer there is nothing quite so important as the position of the kitchen sink. "And," says one of them,

"our bath-rooms have almost the luxury of Roman days."

Not according to the painters. Can you imagine Alma Tadema painting a lot of male and female friends lying about in mauve and canary tunics, discussing dithyrambics under the shadow of a built-in bath-tub?

**Taking the Count**

OUR COLLEGES and schools have lately gotten a few uppercuts from well-known students like Dr. Nicholas Murray Butler and H. G. Wells. Now along comes Professor Zimmern, an Englishman, who says we're O.K.

As for language, the twang seems to him just about right, the English accent is too soft-boiled for the Amurricans. It would be lost in the rush.

AN ARCHITECT'S LIFE—THE ANSWER

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Then he takes a look at our buildings. Lots of them are imitative, mostly Gothic ones. But he likes the Bush Building in New York. Quite original, he says. Then from architecture he naturally slipped over into music. (The professor is a pretty wide-awake kind of a fellow.)

"Yes," admitted Mrs. Zimmern in a recent interview, standing in a close-up by the professor, "there is some music here. But music is the last of the arts to be perfected. It is synthetic of all the arts." Synthetic. Where have we heard that word before?

### *A Sky-scraper Symphony*

BUT AS pity is akin to love, why not music to architecture? You know, the old frozen music stuff. Instead of "Till Eulenspiegel," why doesn't Richard Strauss write a tone poem on the uprising of the Chicago Tribune Building?

First we would hear the foundation being dug by the double-basses and contra-bassoon. Then the steel frame would be riveted by the trumpets and trombones and instruments of percussion, assisted by four anvils from Trovatore hired from the local opera-house. The bricklaying might be more dreamy, and the plastering or soft stuff would be meat for the string choir. And the harps and 'cellos could easily typify the peace brooding in the owner's heart when the building was finished within the appropriation. It is just an idea for some musician out of a job.

### *Sprig, Beautiful Sprig*

THE FAINT harbingers of spring are seen about us as THE ARCHITECT pokes its nose out for the March issue. It brings us, for one thing, nearer the American Institute of Architects Convention in New York in April. (It will probably rain every day during the convention.) All the architects in New York are asked to entertain the visiting firemen; wives are to have teas every afternoon, in fact the delegates can walk right into any house they happen to pass and ask if tea is ready.

All the hotels are cleaning house. The Mills Hotel is being sandblasted and the Waldorf is going to have a new Fifth Avenue front, perhaps not in time, however.

### *Advice to Delegates*

GET OUT of the habit of eating bread. It costs too much in a New York hotel. Make up your mind to pay a dollar fifty for a bottle of White Rock in a midnight cabaret! You might just as well buy a real drink. It's about the same price.

Your badge will automatically make you a member of any night club in New York. Call all the head waiters Louis. Order a very short dinner. Explain to the waiter that you have just had tea.

After midnight it doesn't make any difference on your checks as to whether you eat or not. You are occupying eight square feet of rentable space which, at sixty cents, makes your check \$4.80.

People eat less nowadays. One doesn't see very many fat men. It was said that H. H. Richardson weighed about four hundred pounds. It's too expensive these days. The architects are leaner, more like office buildings.

### *The Champion Hypocrites*

How WE all hate Congress! We cannot remember ever having met anybody in our walks of life who liked either Senators or Congressmen. The only popular Senators are the Washington baseball team. They are all out for themselves and their constituencies. As for the dear old U. S. A., they know it will survive somehow. They even fail to return books they borrow from the Library of Congress, so the librarian claims.

And as for the Volstead Act and the Prohibition Amendment—whew! The Association against the Prohibition Amendment has enrolled lots of us architects in its lists and seems to be getting along rather well. Captain William H. Stayton, the head of the movement, at a recent "enlightenment dinner," spoke thusly:

"A group of wealthy men recently called upon President Coolidge, anointed him as a total abstainer, and invited all other government officials to come forward and take the pledge.

"The polls are still open, but not one single vote has been cast. Representative Upshaw has repeated his earnest call that members of Congress come to the mourners' bench, but no one has budged.

"These gentlemen who went to see the President united with reformers of the United States in crying for enforcement. So far the authorities have failed to give us enforcement. Perhaps it is impossible to enforce the law in the whole United States. I suggest that they try a more limited task.

"I recommend that they try to enforce the prohibition law as it concerns members of Congress. That gives them about 530 individuals upon which to try enforcement. It ought to be practicable to have a set of watchers to make sure that these 530 men obey this law for one week. At the end of the week the law would be repealed."

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### *Architecture in the Market-place*

A NEW development in architectural publicity is the display in certain shop-windows of models of country-houses. These shops do not, at present, deal in architecture, but in the adjuncts thereof. Their various departments may be relied upon to furnish the customer with everything he needs to make his house livable. To attract him within their doors they bait their windows with charming architectural models, cleverly varied in style to catch adherents of Colonial, Tudor, Spanish, or French architecture.

A notice of this display says engagingly, "Not only are the houses shown in all their detail of proportion and color, but the grounds around them are perfectly landscaped in miniature, and contain a world of suggestions for the home-lover. In addition there are decorator's drawings of the various rooms of the houses, showing the possibilities for furnishing and decorating in good taste, at a moderate cost."

It is clear that the next step will be the sale of plans for the house itself, and we may look forward confidently to "Bargains in Bungalows" and a "Great

January Sale of Stucco and Brick-Veneers." It is delightful to think of throngs of excited home-lovers crowding about the counters, pawing the blue-prints in their eagerness to take advantage of some particularly slashing reduction. The zealous house-wife will arise of a Monday morning and say, over her coffee-cup, "I must get down to Wannacooper's before twelve. There is a Clearance Sale of Seashore Cottages that I wouldn't miss for worlds."


Perhaps this is all a result of the popularization of house-planning at a reasonable cost, the beginnings of which we have seen in the architectural sections of our newspapers. It has its excellent qualities as well as its dangers. Its least favorable aspect lies in the probability that if the cost of architectural service is continually reduced, the quality of the product will follow the same descending course. Architectural plans which are the fruit of patient study by trained minds cannot be turned out by the machine methods of commercial production. Were this not so, we might well see the day when something very nifty in house designs might be picked up by watching the ads of the "Five-and-Ten."

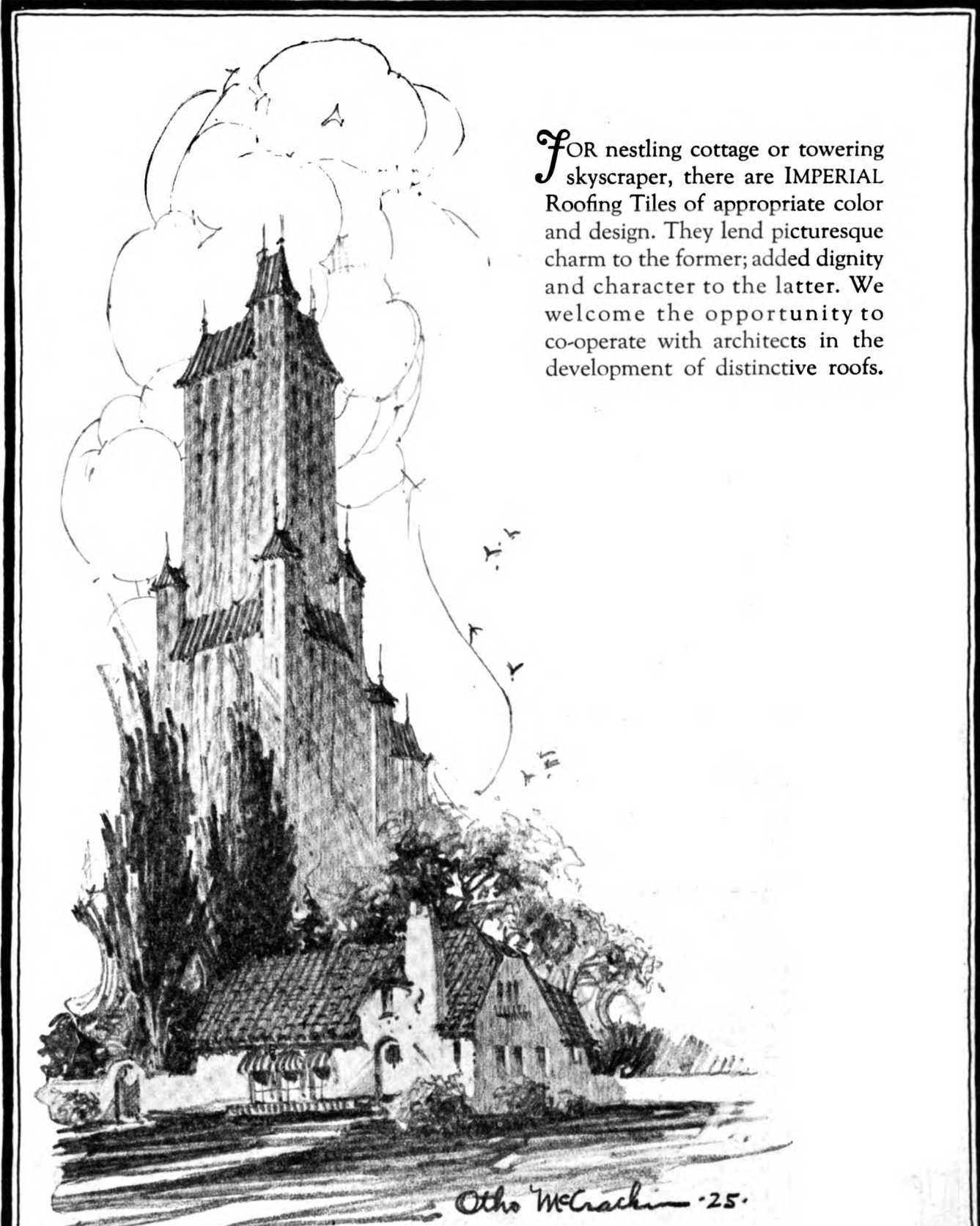
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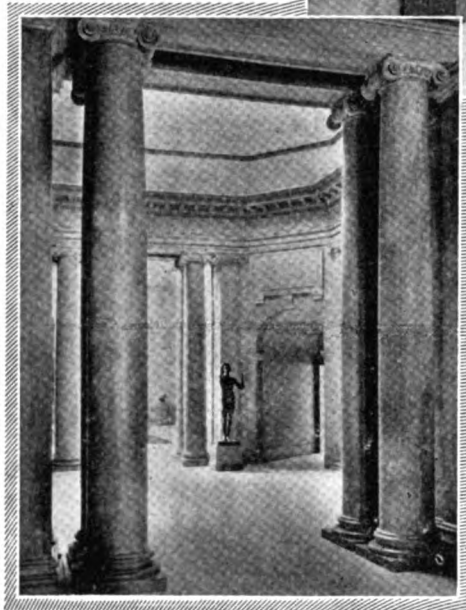
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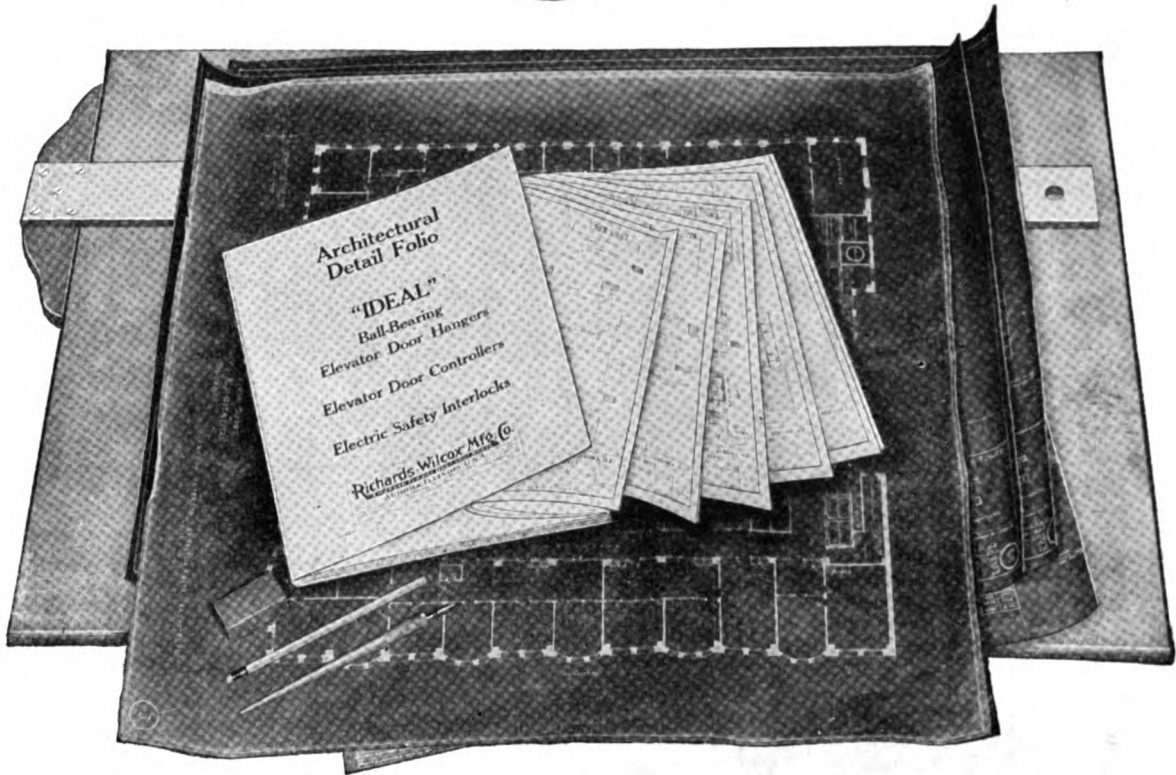
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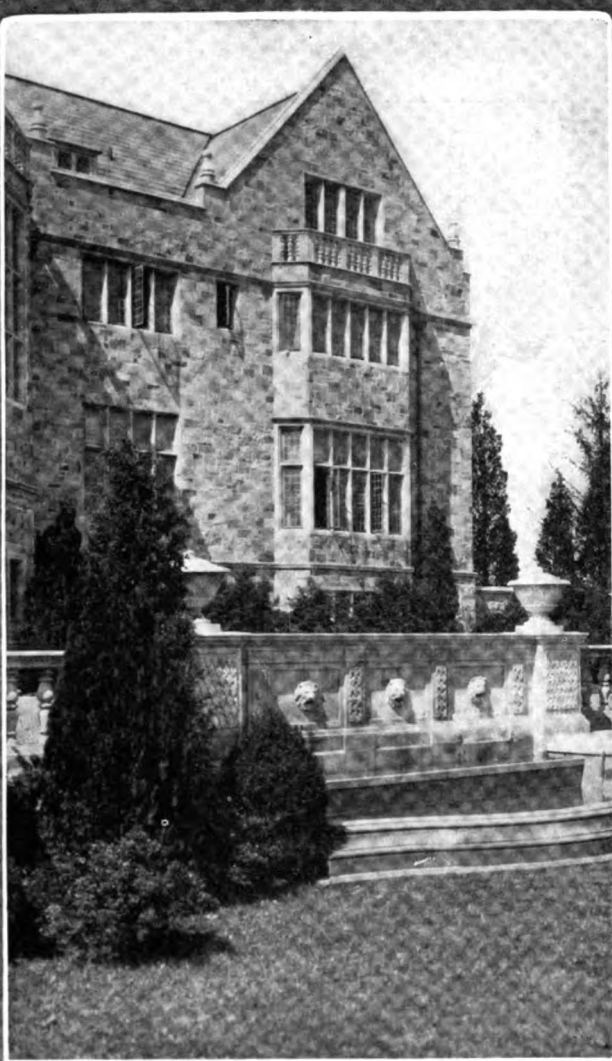
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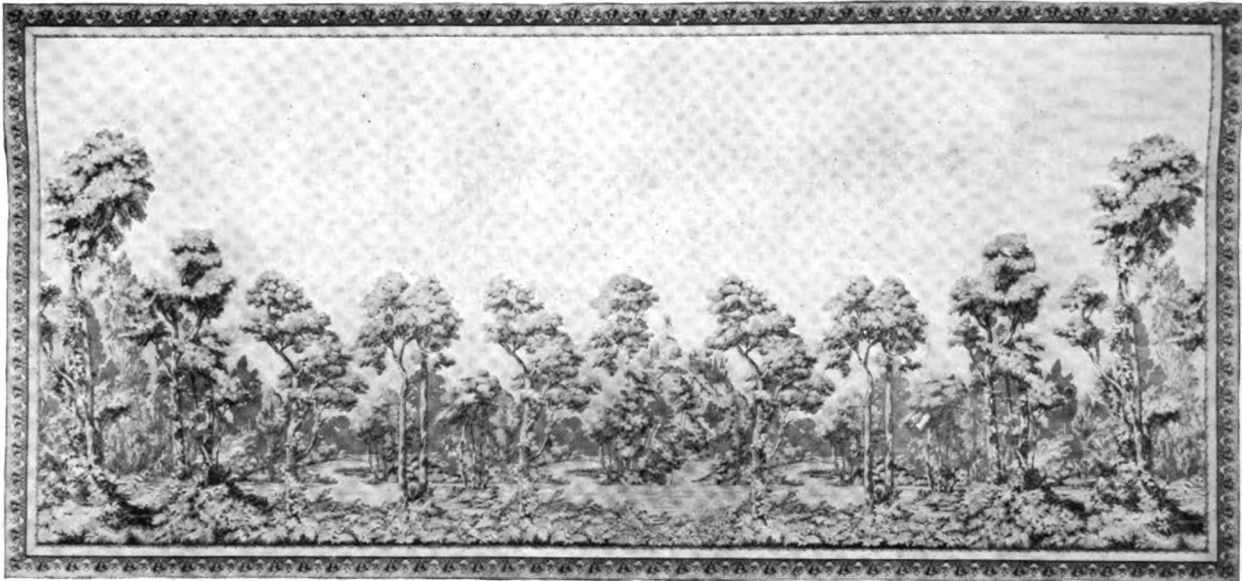
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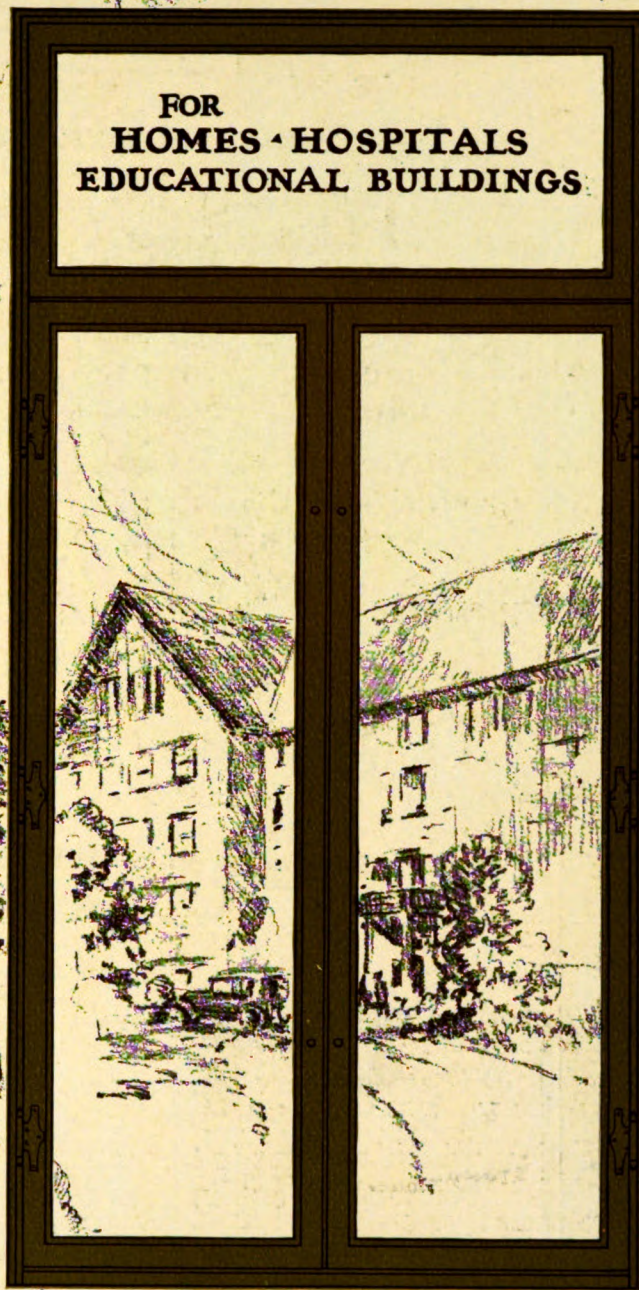
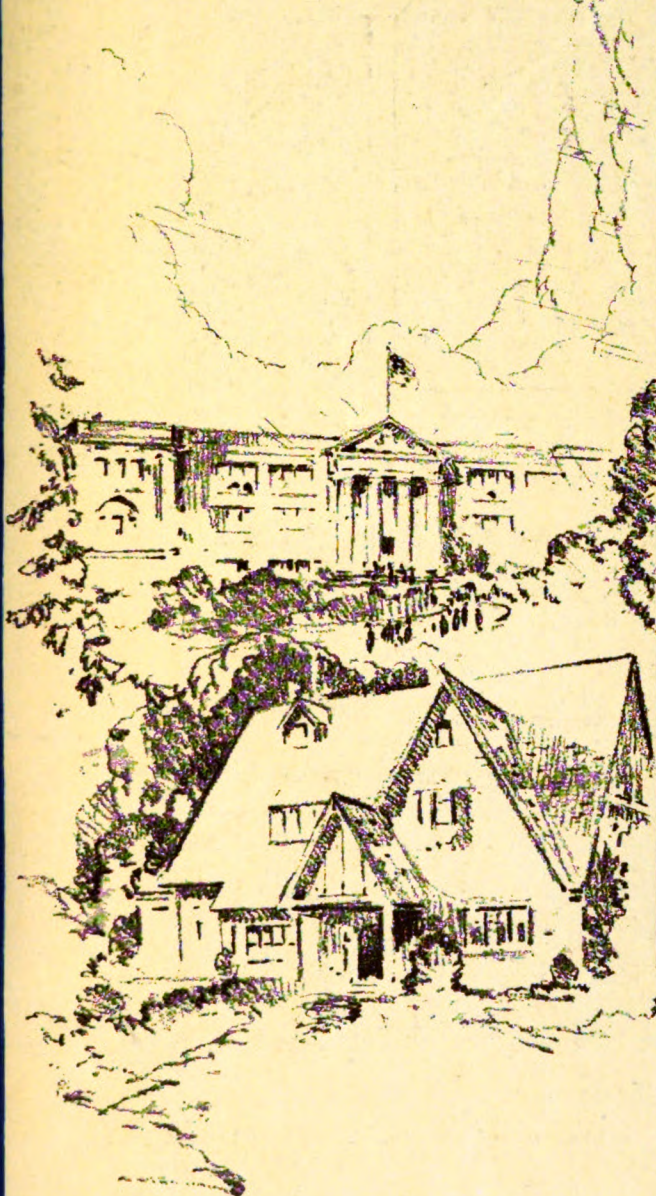
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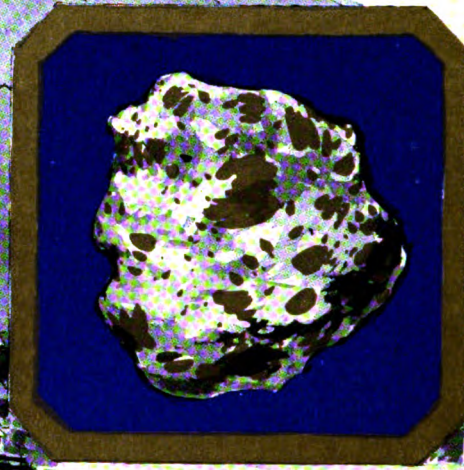
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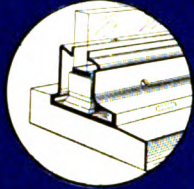
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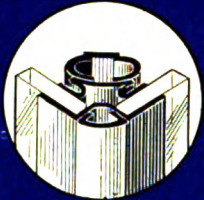
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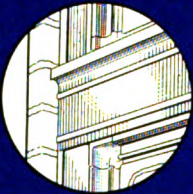
On the reverse side of this page you will find illustrated the Kawneer Nickel-Silver Window.



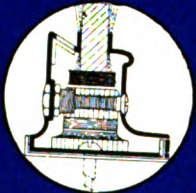
PERMANENCY



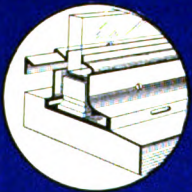
RUGGED STRENGTH



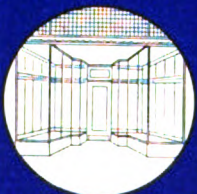
BEAUTY of DESIGN



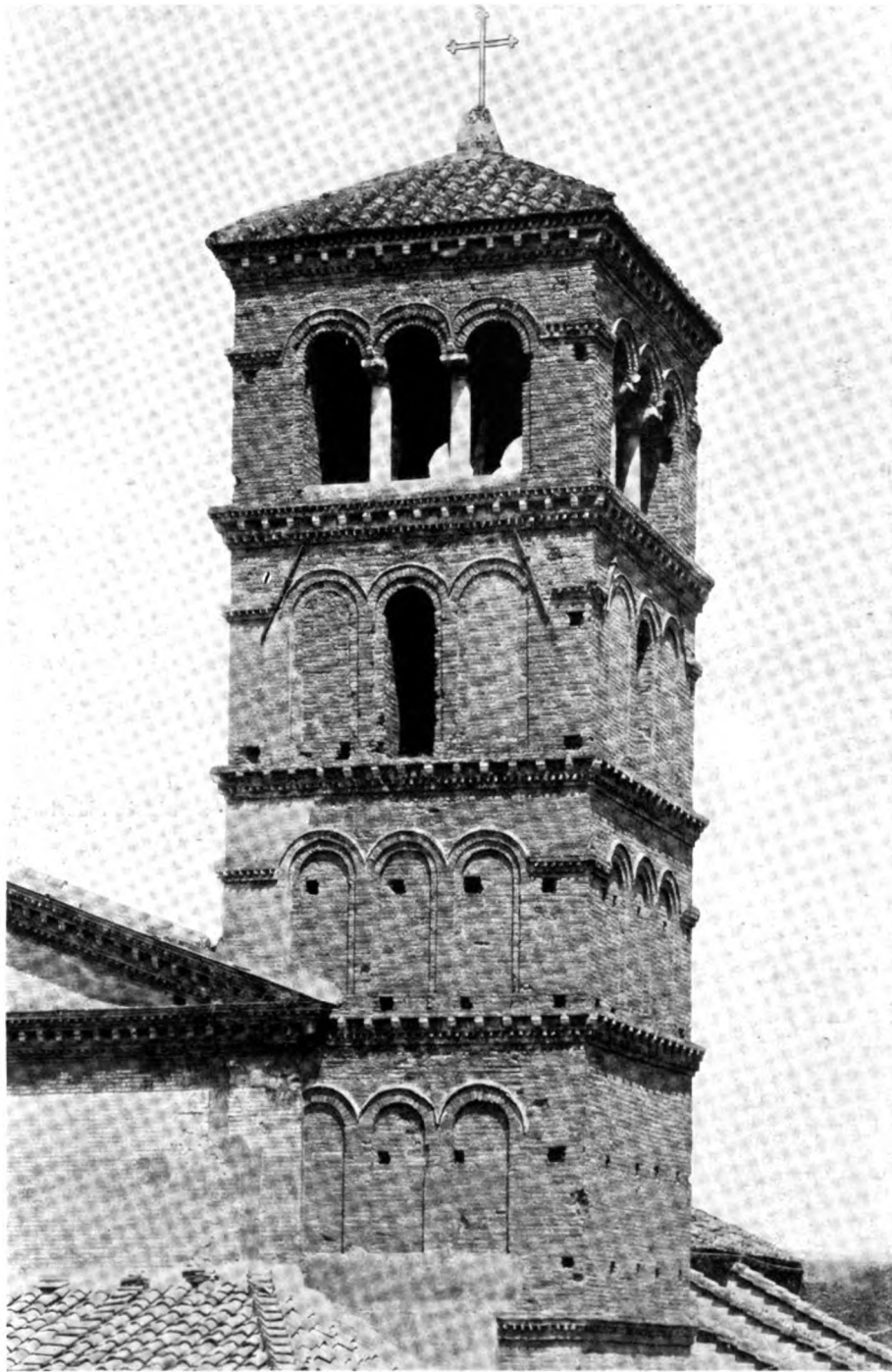
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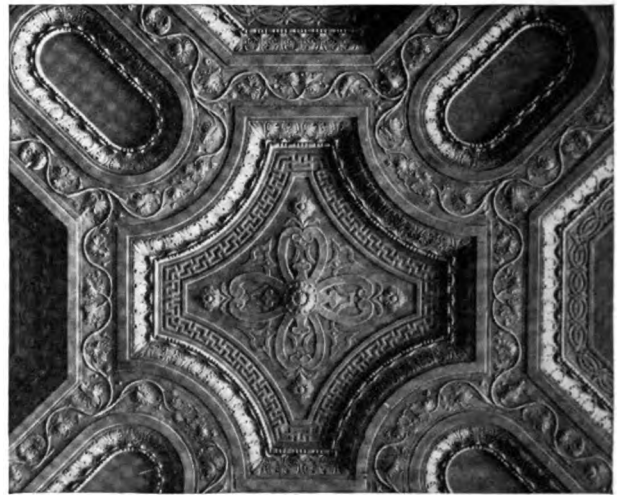
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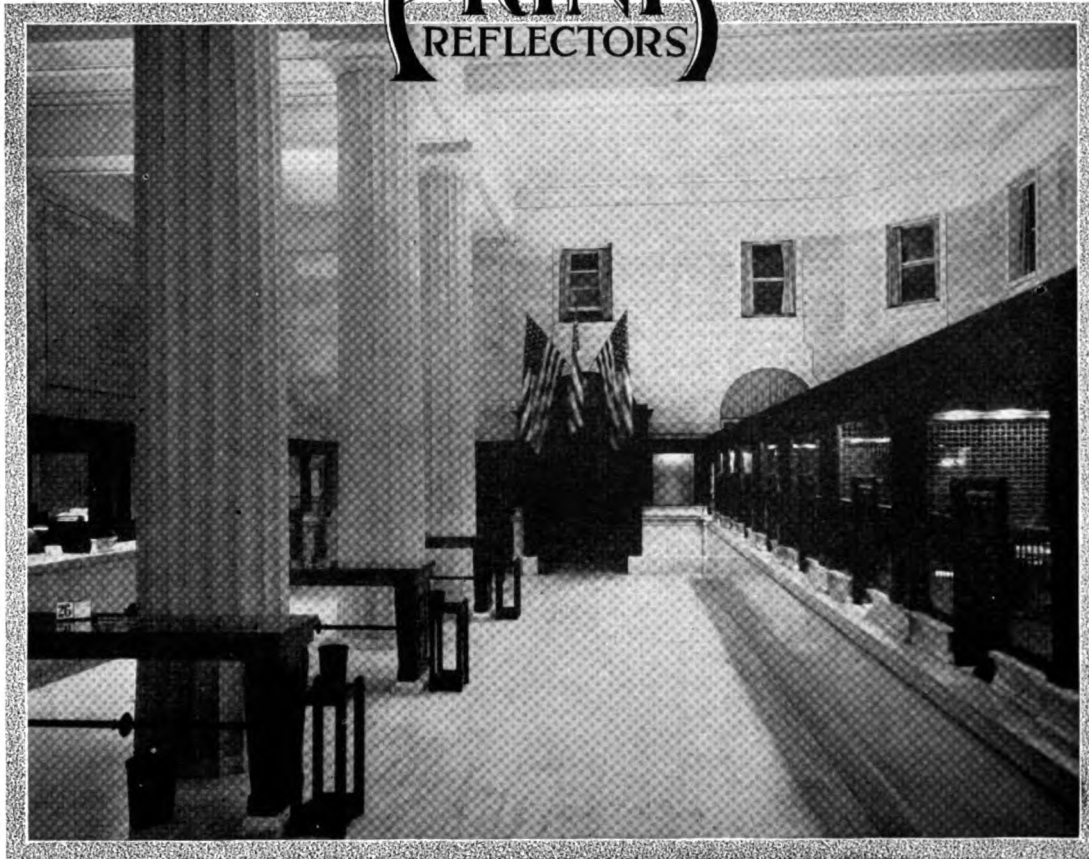
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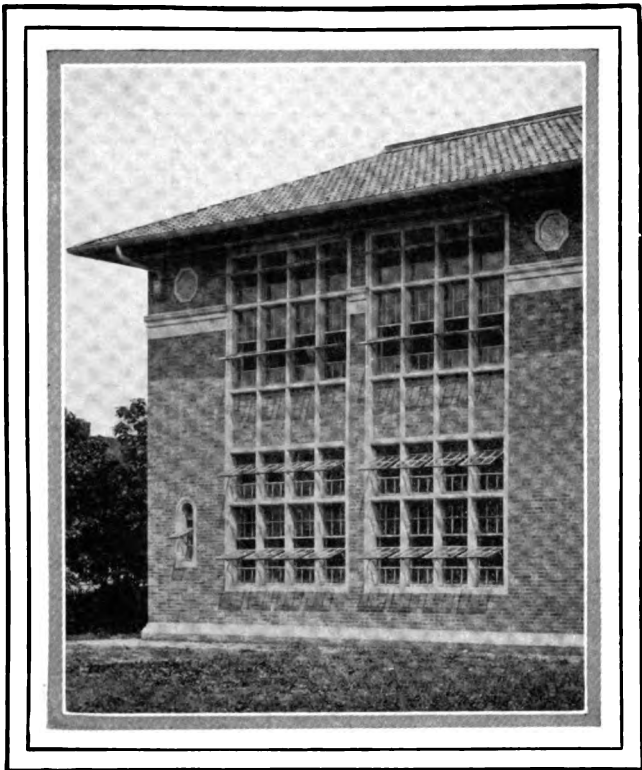
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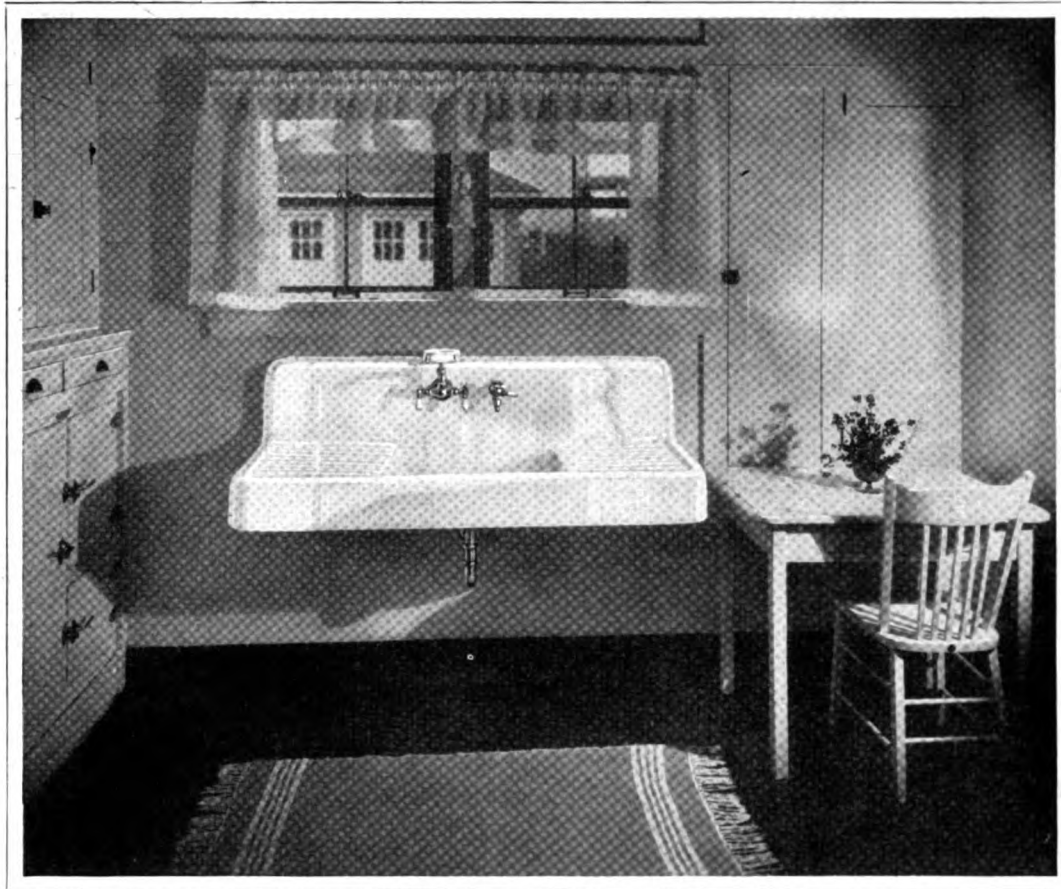
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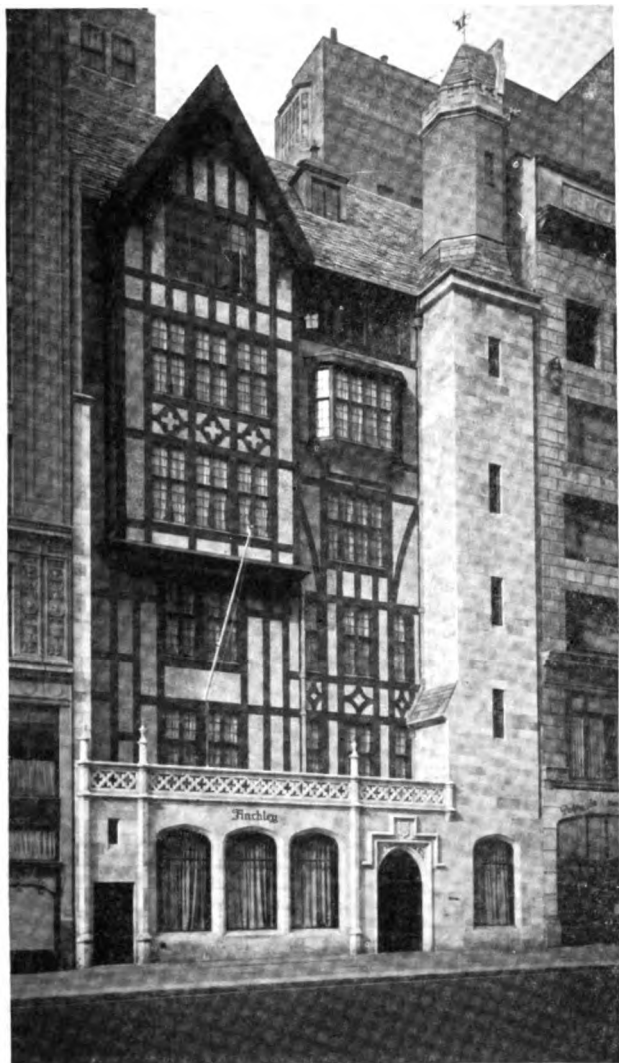
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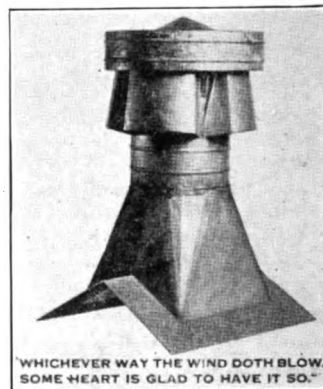
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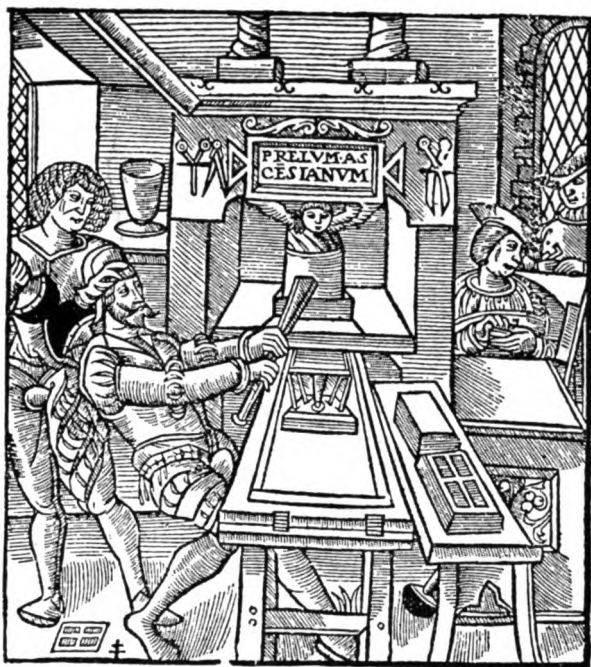
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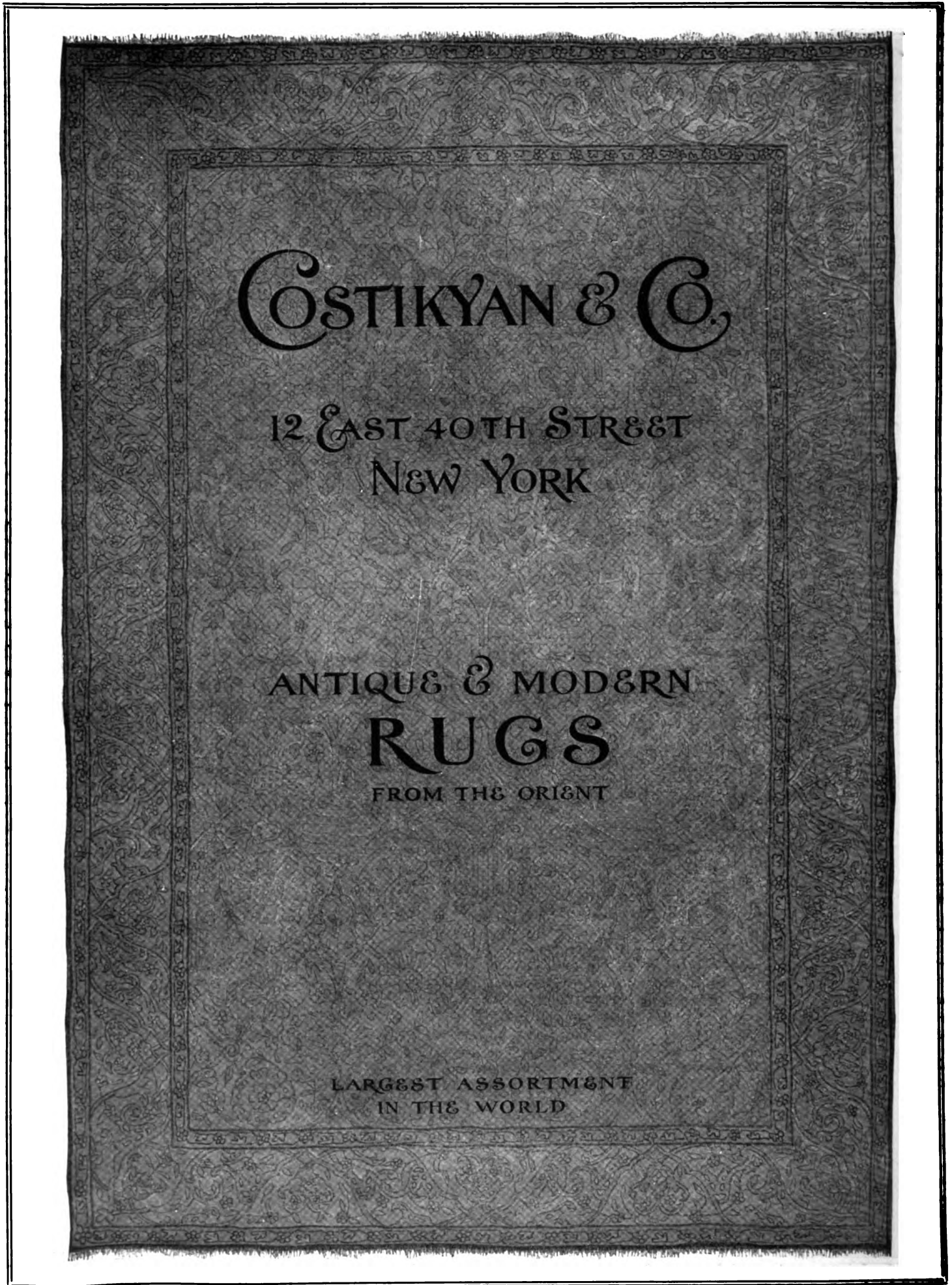
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	Prizes	Prizes		Prizes	Prizes
	Class A	Class B		Class A	Class B
First Prize .....	\$500	\$500	Third Prize .....	\$200	\$200
Second Prize .....	300	300	Fourth Prize .....	100	100
	10 Mentions in each class....			Class A, \$50 each	Class B, \$50 each

COMPETITION CLOSES APRIL 15, 1925. Contestants may submit as many designs as they wish in either or both classes.

## PURPOSE OF THIS COMPETITION

1. To further encourage a higher standard of design and plan of the average American home, which because of its moderate cost is often built without the benefit of competent individual architectural service. Through the medium of this competition it is hoped to make available a large variety of architecturally good small house designs in fire-safe construction to meet requirements in all sections of the country.
2. To widely introduce a new form of fire-resisting, permanent and economical construction through the use

of Structolite Concrete construction. This is an improved method of fire-resistive construction for WALLS, FLOORS, PARTITIONS AND ROOF, adaptable for all classes of residences.

Structolite Concrete is a mixture of Structolite (a form of gypsum possessing great structural strength) with various recommended aggregates to form a rapidly setting mix for pouring monolithic construction. The structural result offers an exceptional combination of high compressive strength and light weight.

## COMPETITION PROGRAM

### Class A—Five-Room Bungalow

**PLAN**—Shall contain living room and dining room (separate or combined); two or three bedrooms; kitchen and bath. Front entrance into hall, vestibule or living room. Service entrance separate. Cellar optional.

**SIZE**—Including porches and projections, not to exceed 20,000 cubic feet in accordance with measuring system given below.

**COST**—Not to exceed 50c per cubic foot.

**EXTERIOR WALLS**—Must be Structolite Concrete faced with stucco, brick, stone, shingles or siding. Choice absolutely optional.

**PARTITIONS, FLOORS AND ROOFS**—Materials optional.

### Class B—Six-Room, 2-Story Dwelling

**PLAN**—Shall contain living room, dining room, kitchen, three bedrooms and one or two baths. Front entrance into hall, vestibule or living room. Service entrance separate. Cellar required.

**SIZE**—Including porches and projections, not to exceed 30,000 cubic feet in accordance with measuring system given below.

**COST**—Not to exceed 50c per cubic foot.

**EXTERIOR WALLS**—Must be Structolite Concrete faced with stucco, brick, stone, shingles or siding. Choice absolutely optional.

**PARTITIONS, FLOORS AND ROOFS**—Materials optional.

### Requirements for Both Classes A and B

With the exception of the exterior walls (which must be planned and specified for Structolite Concrete) all construction and equipment may be optional in accordance with good architectural and building practice.

**CLOSETS**—There shall be one closet for each bedroom, one for linen and one for coats.

**SIZES OF ROOMS**—Only one bedroom can be smaller than 120 sq. ft. in area and this one not less than 90 sq. ft. All other room sizes optional.

**PORCHES**—Optional.

**MEASUREMENT OF CUBIC FOOTAGE**—Measurements must be taken from the outside face of exterior walls and from the level of the cellar floor (or from grade where cellar is omitted in bungalows) to the average height of all roofs as measured to a point one half the distance from the highest cornice to the ridge. Porches, if used, are to be figured at one fourth of their total gross cubage if they project beyond the bearing walls and at full cubage if within the bearing walls, height to be measured from finished grade.

ALL CUBAGE FIGURES WILL BE CAREFULLY CHECKED BEFORE SUBMITTING TO THE JURY, AND PLANS EXCEEDING THE MAXIMUM WILL NOT BE CONSIDERED.

**STYLE AND LOCATION**—The designer is free to use any style he prefers for either Northern or Southern climates, and location may be corner or inside as no plot plans are required. As Structolite Concrete is a structural material which will take any facing equally well, it is left to the designer's discretion to use for facing any of the following materials: stucco, brick, stone, shingles or siding.

### Competition Drawing Required

There shall be but one drawing on a sheet of white paper measuring 20 x 26 inches, with plain black border lines drawn 1 inch from edges, giving a space within the border lines of 18 x 24 inches. Tracing paper, mounted paper or cardboard prohibited. There should be a pen and ink perspective of the house projected from a quarter-inch scale plan and without wash or color. The principal floor plans shall be drawn at a scale of 8 feet to the inch. A detail of one exterior feature shall be shown and a small vertical section giving ceiling and roof heights.

The plans must be blacked in solid and accompanied by a graphic scale. On the plan each room shall be named and dimensions given in clear lettering large enough to be easily legible. Each kitchen plan must show the location of range, sink and

cupboard. A SEPARATE SERVICE ENTRY IS REQUIRED IN WHICH THE ICE BOX SHALL BE LOCATED.

In a space enclosed with border line give computation of cubage figures, and notes suggesting exterior color scheme, stating briefly material selected for facing and roofing. All figures and notes to be made large enough to permit of a three-quarter reduction.

The drawings shall be in black ink; the presentation should be simple and the plans drawn clearly because of their future use in published form for the public. The drawings shall be titled:

Design for a Six-Room Structolite Concrete House  
(or Five-Room Structolite Concrete Bungalow)

and signed by a nom de plume or device. It should be accompanied by a sealed envelope bearing the nom de plume and containing the true name and address of the contestant. Drawings may be delivered flat or rolled, packed to prevent creasing or crushing. (Deliver to Structolite Concrete Competition, care of The Architectural Forum, 383 Madison Avenue, New York.) MUST BE RECEIVED ON OR BEFORE APRIL 15TH, 1925. Drawings submitted in this competition are at owners' risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

All competition drawings are to remain property of the contestants. The right is reserved by United States Gypsum Company to publish or exhibit them as required. The full name and address of the designer will be given in connection with each design published. Drawings will be returned to the contestants direct from the office of The Architectural Forum at the time when they are released by United States Gypsum Company.

Prize drawings will be published in The Architectural Forum. It is a condition of this competition that each contestant who is awarded a prize or mention, or whose design is selected for publication, agrees to prepare, if requested, in accordance with standard regulations to be given later, a set of working drawings on tracing cloth together with specifications covering his design. These working drawings and specifications shall bear the name of the designer as architect and become the property of United States Gypsum Company. If working drawings and specifications are required, reasonable payment will be made to the designer for such work at an amount to be agreed upon plus a royalty for every sale of a set of his plans by United States Gypsum Company.

### JURY

The designs will be judged by three or five members of the architectural profession, representing different sections of the country. The jury will give consideration to the following points:

- EXCELLENCE OF PLAN
- ATTRACTIVENESS OF DESIGN
- PRACTICABILITY OF CONSTRUCTION
- DOMESTIC EFFICIENCY OF PLAN ARRANGEMENT

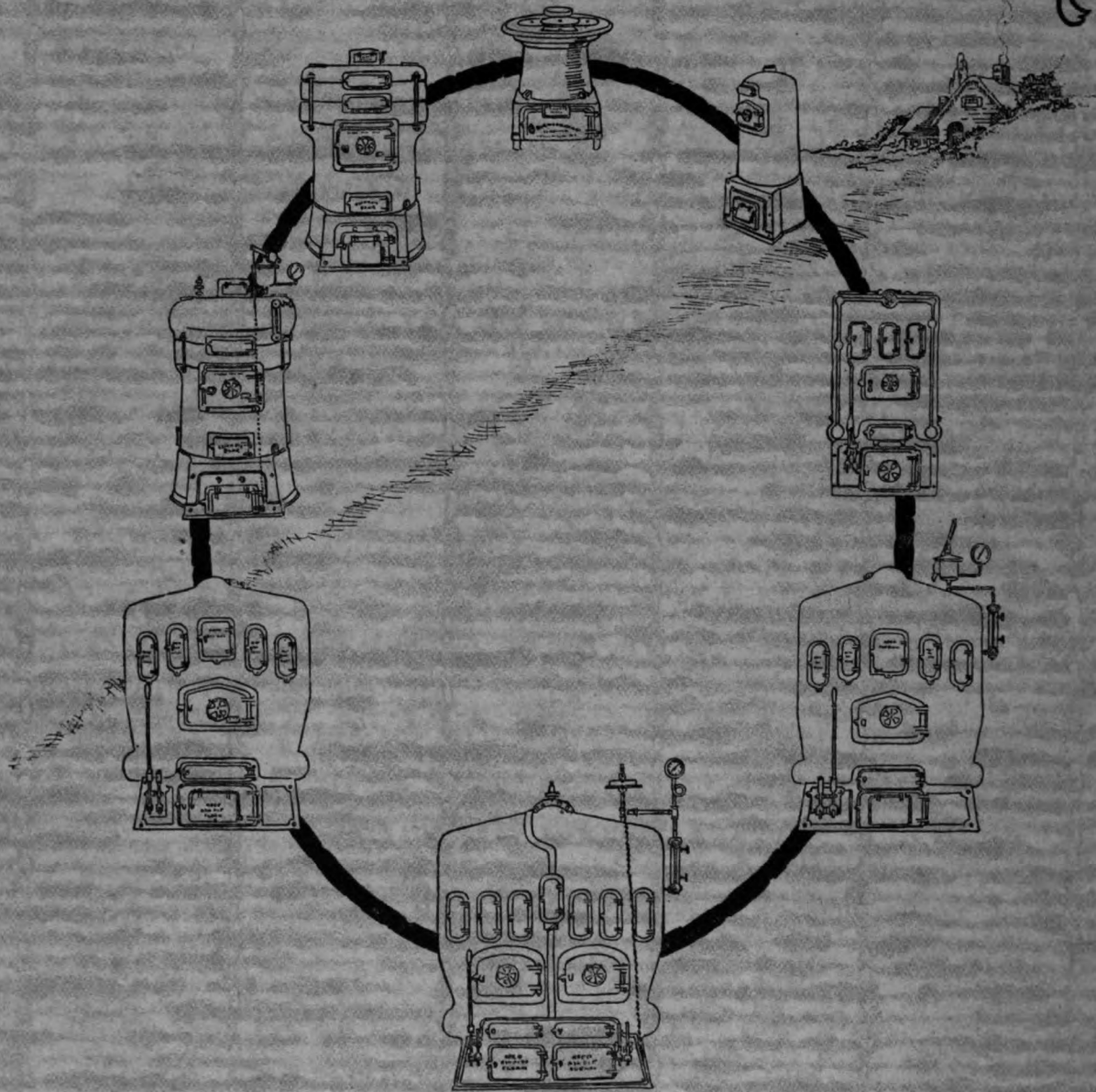
### NOTE

This Competition, having been ruled by the American Institute of Architects' Committee on Competitions to be one of an educational nature, is to be treated as an exception within the meaning of the Institute's Circular of Advice. This ruling implies no opinion whatever by the A.I.A. Committee as to the merit of any materials or methods of construction.

Additional copies of enclosed booklet giving Structolite Concrete Details will be supplied on request to

U. S. Gypsum Company, 205 West Monroe Street, Chicago

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