

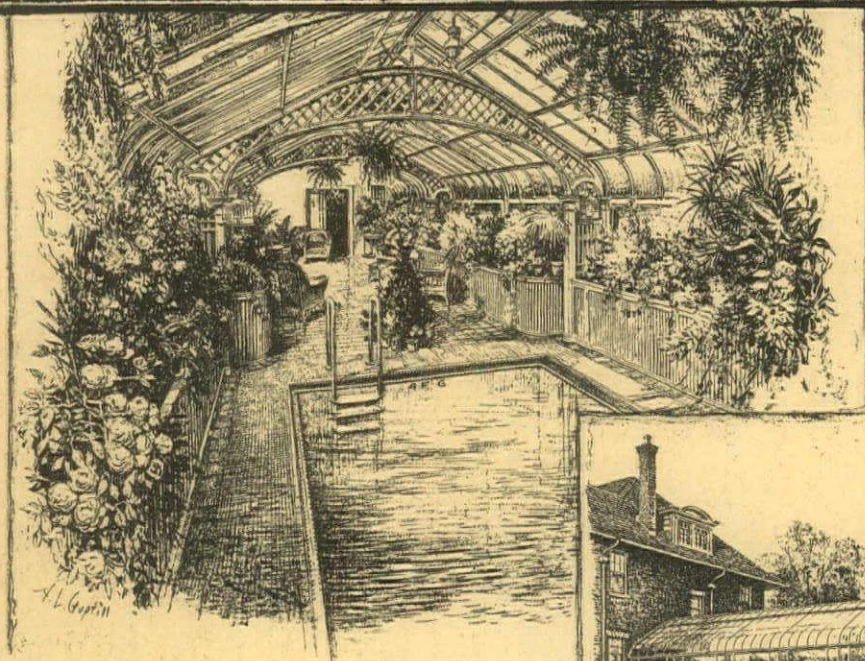


\$8.50 the year

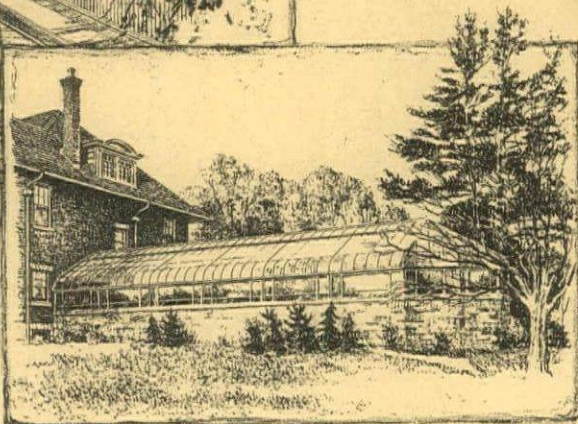
JANUARY, 1930

Piranesi
75c. the copy

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES



This combination Sun Tan Room and Plunge, was erected by the Lord & Burnham Canadian Company for E. H. Watt at Toronto.



Wherein the Plunge Takes On a New Interpretation

This is Number 12 of the Guptill Series of Greenhouse placements. To the previous ones you are welcome.

Lord & Burnham Co.

IRVINGTON, N. Y.

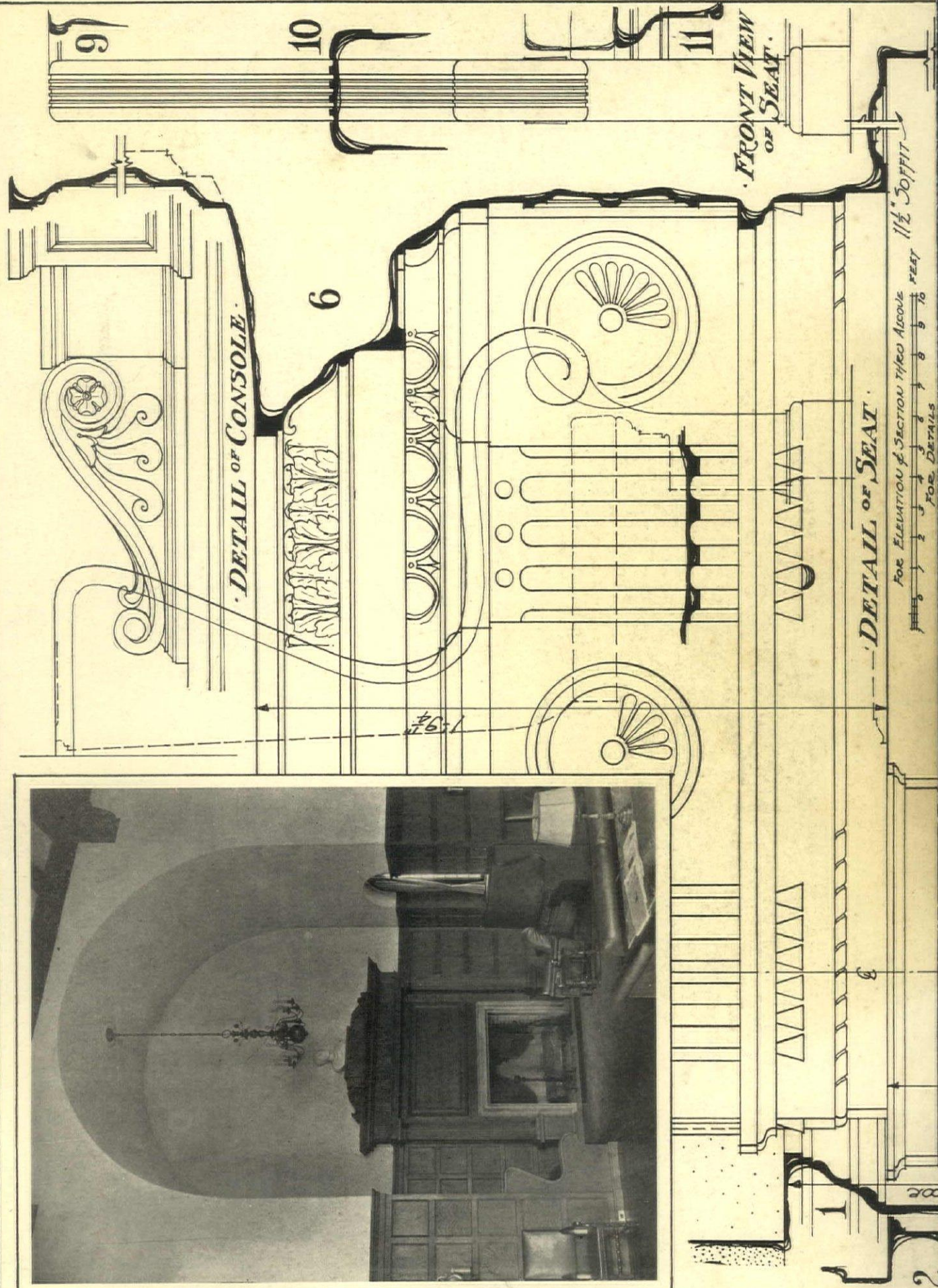
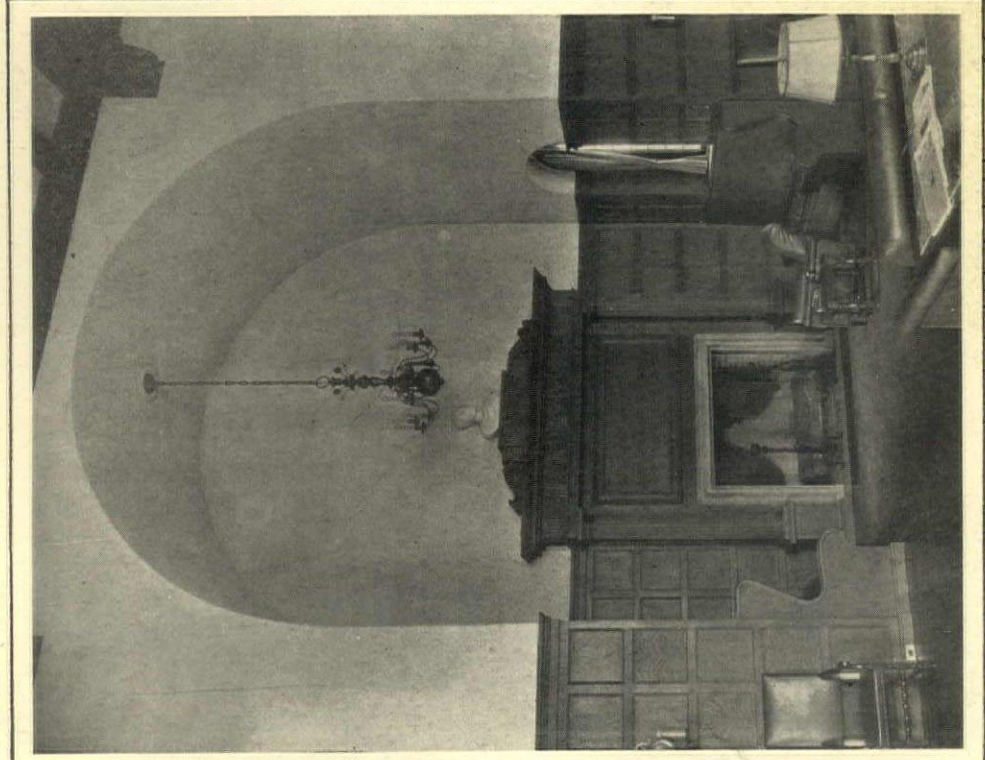
New York	Denver
Albany	Detroit
Philadelphia	St. Louis
Chicago	Greensboro, N. C.
Boston	Montreal
Buffalo	St. Catharines
Cleveland	Toronto

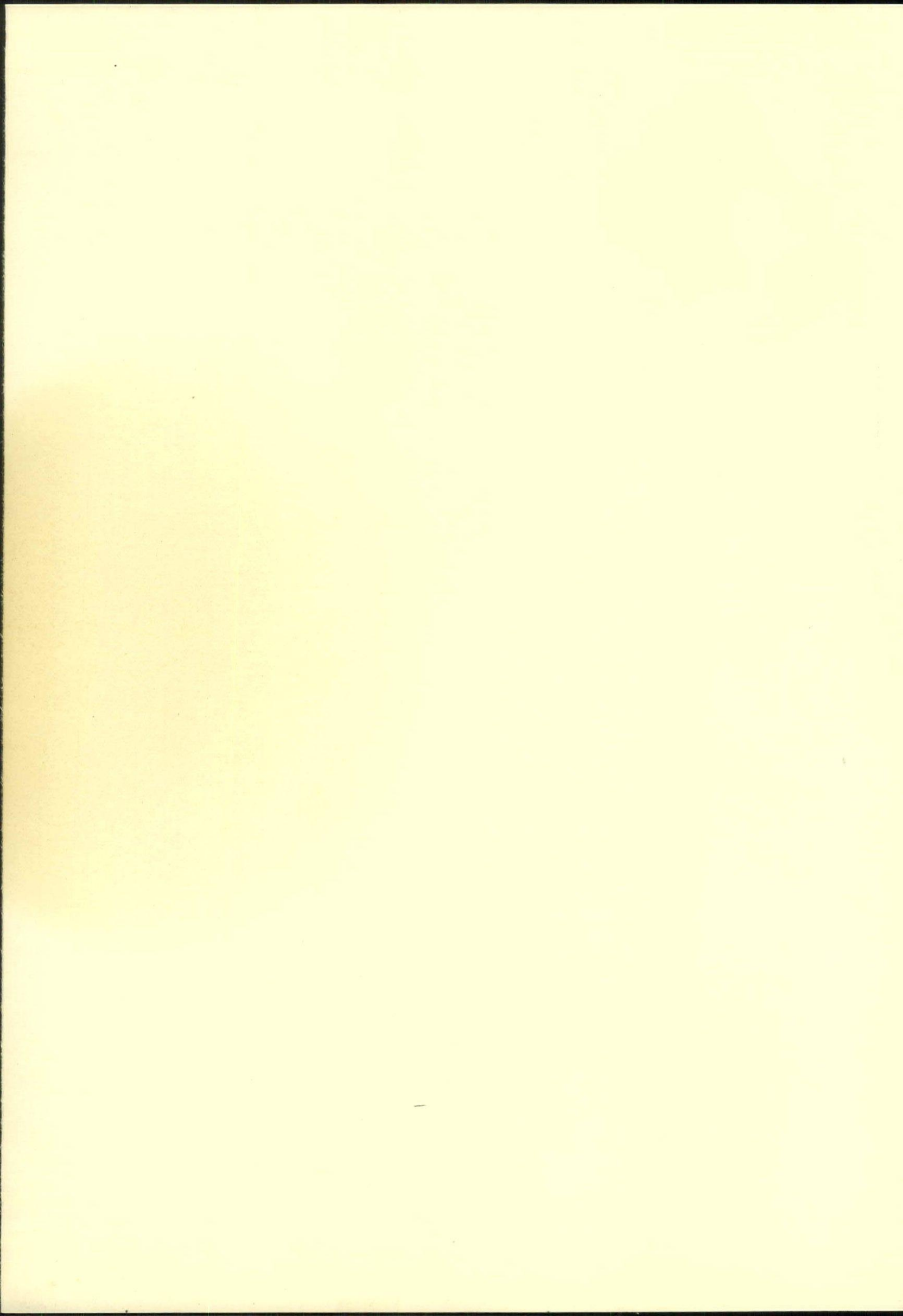
THE problem was to satisfy this client's request for "a something between a swimming pool and a glorified bath tub." A place where there would be ample space for an invigorating morning plunge, and for the children to frolic in. Still, when not in use, it must be a flower surrounded pool, garden-like in effect. A goodly space apart, for chairs and sunning couches was a requirement. Above all, there must be flowers.

So we took one of our standard houses, 25 x 100, and made the pool end a semi octagon. The pool portion was given a division accent by a simple lattice arch. All the heating pipes were placed under the plant benches along the sides, the fronts having grilles of plain upright square spindles.

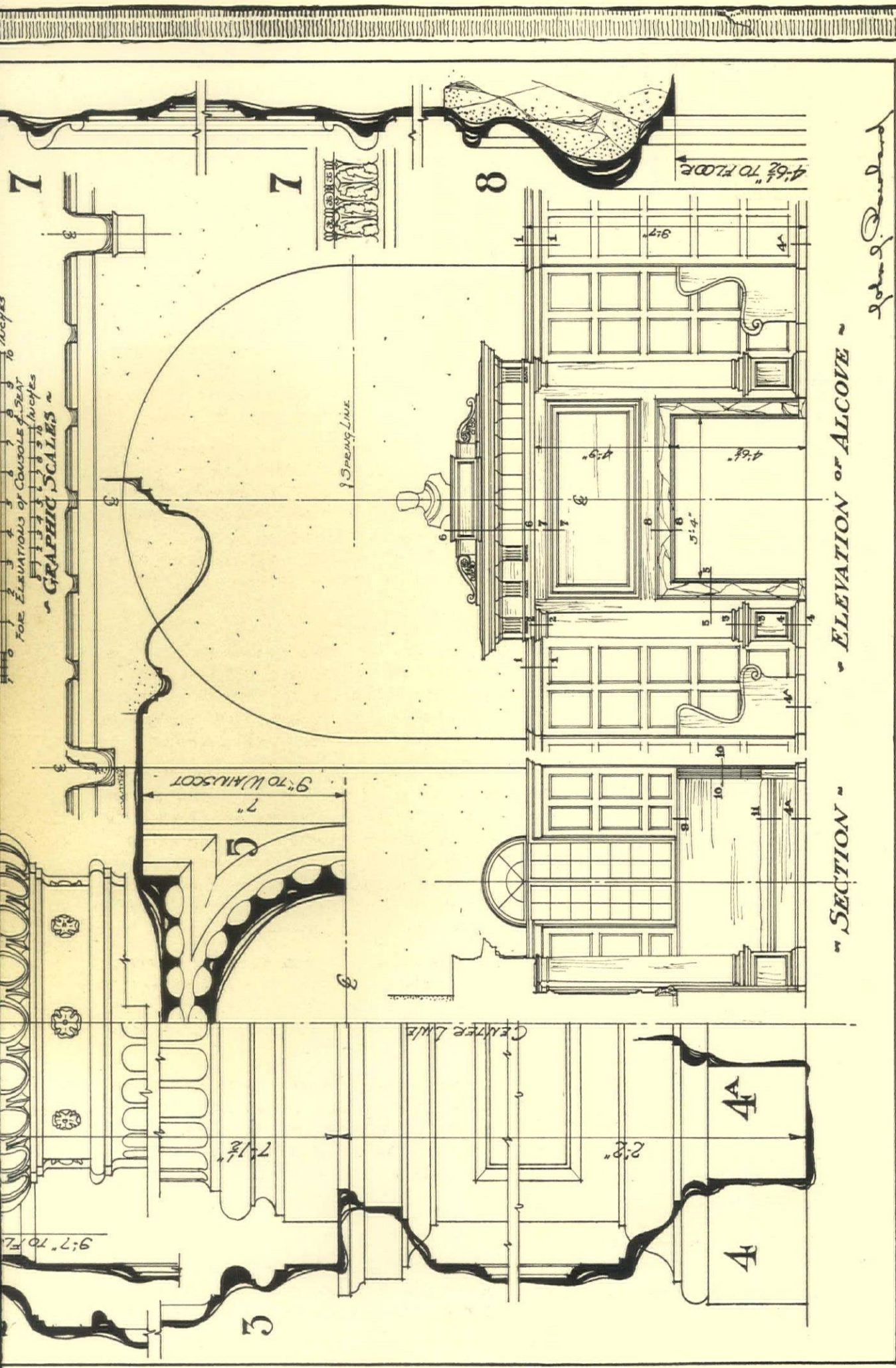
The result is frankly quite one of the most practical and effective things we have been privileged to do in many a moon. Mayhap it holds a thought for you. Glad to give you any particulars you may wish.

THE ARCHITECT'S DETAIL SERIES





FOR ELEVATIONS OF CONSOLE & SEAT
 GRAPHIC SCALES



ELEVATION OF ALCOVE

SECTION

John R. Standard

Detail No. 73. ♦ DETAILS OF ALCOVE IN LOUNGE ROOM ♦
 ADMINISTRATION BLDG. - MARCUS L. WARD HOME - MAPLEWOOD, N.J. 1930. Jan.
 OFFICE OF JOHN RUSSELL POPE, ARCHITECT, N.Y.C.



Volume XIII

January, 1930

Number 4

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

FEATURES: Every issue will contain twenty-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Price, mailed flat to any address in the United States, Mexico or Cuba, \$8.50 per year, two years \$12.00; Canada, \$9.00 per year; any foreign address, \$9.50 per year.

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George S. Chappell, Editor

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Editorially Speaking

Early Americana

ONCE MORE THE Brooklyn Museum is to the fore with the opening of nineteen early American rooms, carefully furnished with appropriate furniture of their respective periods and grouped around authentic halls which add much to the ensemble. The installation of the American Wing in the Metropolitan Museum, made possible by the generosity and enthusiasm of Robert W. DeForrest, has proved a splendid example to other institutions. In Boston the Museum of Fine Arts followed suit with commendable promptness and thoroughness. Now Brooklyn takes her place on the honor roll of those who see the wisdom of preserving for future generations examples of the fine taste and craftsmanship of our ancestors.

In selecting and installing these rooms the Brooklyn Museum had the invaluable assistance and counsel of one of its trustees, Luke Vincent Lockwood who may safely be said to be our foremost authority on early American decorative arts. One of the most noteworthy exhibits which will particularly interest New Yorkers and Brooklynites is what is said to be the only Long Island Dutch house in any museum. The entire ground floor of the Schenk house is

shown. This used to stand in Canarsie Park, Brooklyn. The old original furniture and pewter are all in place.

Mr. Lockwood tells us that the house was evidently remodeled about 1800 for when the small fireplace in the living room was dug out a much larger one was found behind it, extending on each side back of the wood work. This had in the center an iron fire-back bearing the British coat-of-arms, which is now shown.

The South is represented by four fine rooms of varying styles and in another group are a parlor and dining room from a fine old house in Irvington, N. J. New England is of course well represented with rooms from Danbury and Wethersfield, Conn., Springfield, Mass., and Providence, R. I.

No architect who appreciates the beautiful beginnings of our architecture should fail to see this fine addition to our records. For the benefit of those not versed in the ways of Brooklyn travel, it may be said that the Museum is easily and quickly reached by way of the Interborough subway. Just get off at the Eastern Parkway station and there you are.

A Graceful Act

Most charming was the letter written by Mr. H. E. Ward, president of the Irving Trust Company, to his friends and neighbors in the vicinity of Broadway and Wall Street where steel work is about to be begun on the new fifty-four story building.

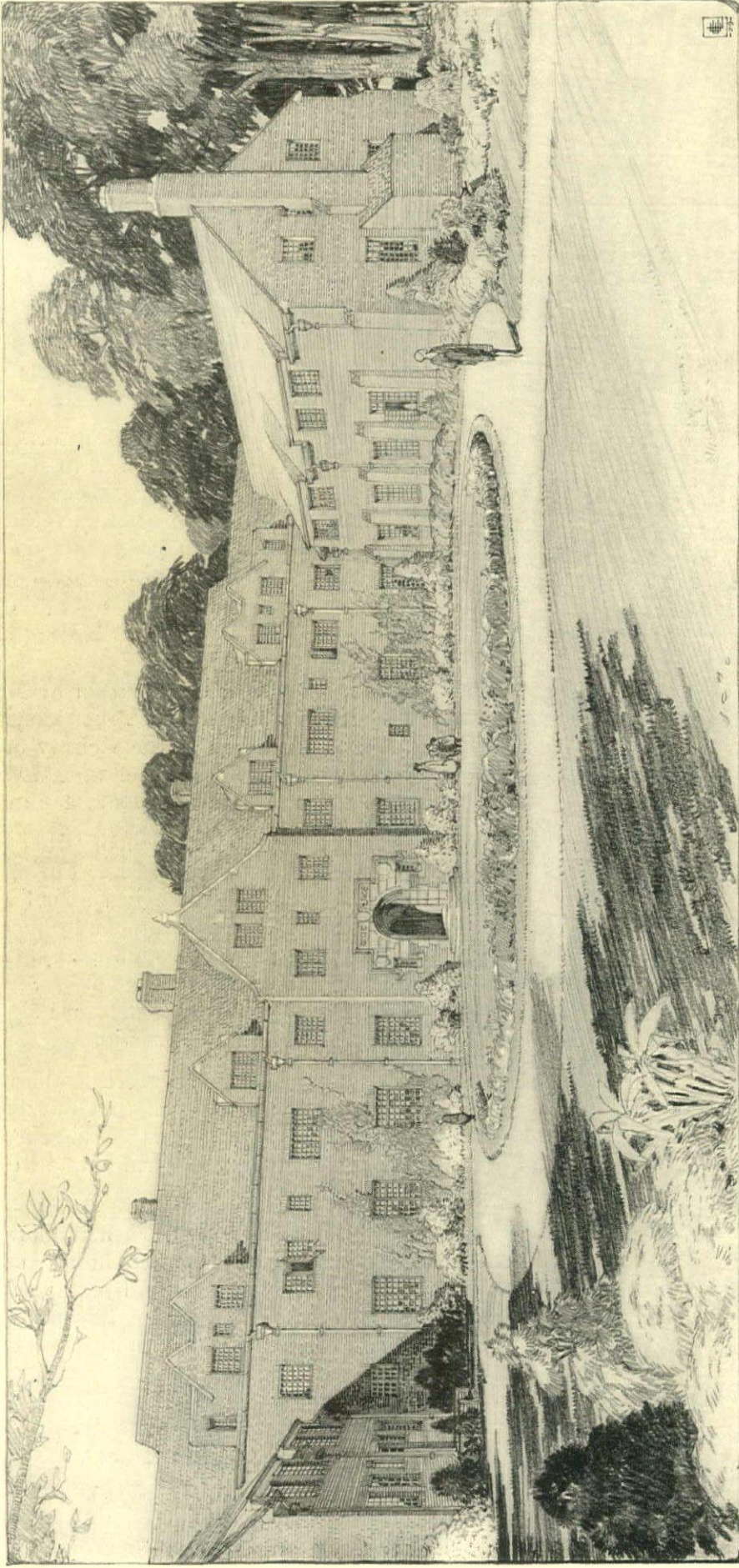
"May we hope," wrote Mr. Ward, "that you will bear with us as patiently as possible during the unavoidably noisy weeks that lie just ahead while the steel frame of our headquarters building at No. 1 Wall Street is going up? To us, naturally, the sound of rivetting means gratifying progress toward the completion of the building. To our neighbors it means a most unwelcome distraction.

"Realizing this and keenly regretting the necessity for it, we are glad to tell you that our builder is pressing the work at top speed. His schedule and the present season of closed windows will at least minimize your discomfort."

It is reported that Mr. Ward's neighbors, astonished and delighted at this human attitude, have assured him that it will be a real pleasure to listen to the riveters. Whether or not this be true, it is nice to know that they are not behind him in courtesy.

A Fine Award

To the office of John Russell Pope has gone the distinction of being placed first in the nation-wide competition for churches completed during the year



PROPOSED DORMITORY BUILDING •• KENT PLACE SCHOOL •• SUMMIT •• NEW JERSEY •• ELLIOTT L. CHISLING • ARCHITECT • 151 EAST 47TH ST., NEW YORK CITY.

E. L. Chisling, Del.

Elliott L. Chisling, Architect, New York

Study, Proposed Dormitory, Kent Place School, Summit, New Jersey.

1929, conducted by the enterprising Christian Herald. The award, which carries a prize of \$500, was given to the First Presbyterian Church of New Rochelle, N. Y. An equal amount will be given to the church itself.

We have seen the church in question and it is certainly a beauty. To a rare degree it is both picturesque and dignified. The Georgian style is employed with unusual skill and freedom and the various textures of stone, plaster and wood are all beautifully used. We recall with pleasure the fine drawing by Otto R. Eggers, which was shown in last year's show of the Architectural League. The finished work is fully up to the promise of the perspective, a rare achievement upon which all concerned are to be warmly congratulated.

A Vanished Dream

With the announcement that negotiations between John D. Rockefeller, Jr., and the Metropolitan Opera directors had been abandoned because of insurmountable difficulties, the major portion of a magnificent architectural conception drops into the limbo of things that might have been.

The project of creating what has come to be known as "Rockefeller City," a center occupying three full blocks in the heart of New York, with the new opera house as the crowning feature, was one that sent a distinct thrill through all who are interested in city planning on a large and monumental scale. The problems of circulation involved, the handling of vehicular traffic, and, above all, the monumental quality of the conception gave it an interest far from ordinary.

From the beginning the opera project seems to have been what one may well call "ill-fated." The real estate problem has always been a difficult one. Among the many sites considered two prominent ones have been that of the Century Theatre on Central Park West which has since been taken over by the Chanin Corporation for the new "French Center," and a block of property on West Fifty Eighth Street, if we recall correctly, which included the old Vanderbilt mansion facing the Plaza. These negotiations came to naught, although for several different plots carefully studied schemes were made, only to be thrown into the discard.

The association in the designing of the new building of Joseph Urban and Benj. W. Morris was likewise but a transitory phase of this kaleidoscopic venture. Mr. Urban eventually passed out of the picture leaving Mr. Morris as the supposed architect for the future. The entry of Mr. Rockefeller raised high

hopes of a dignified setting for the new opera commensurate with its artistic reputation of producing the finest performances in the world.

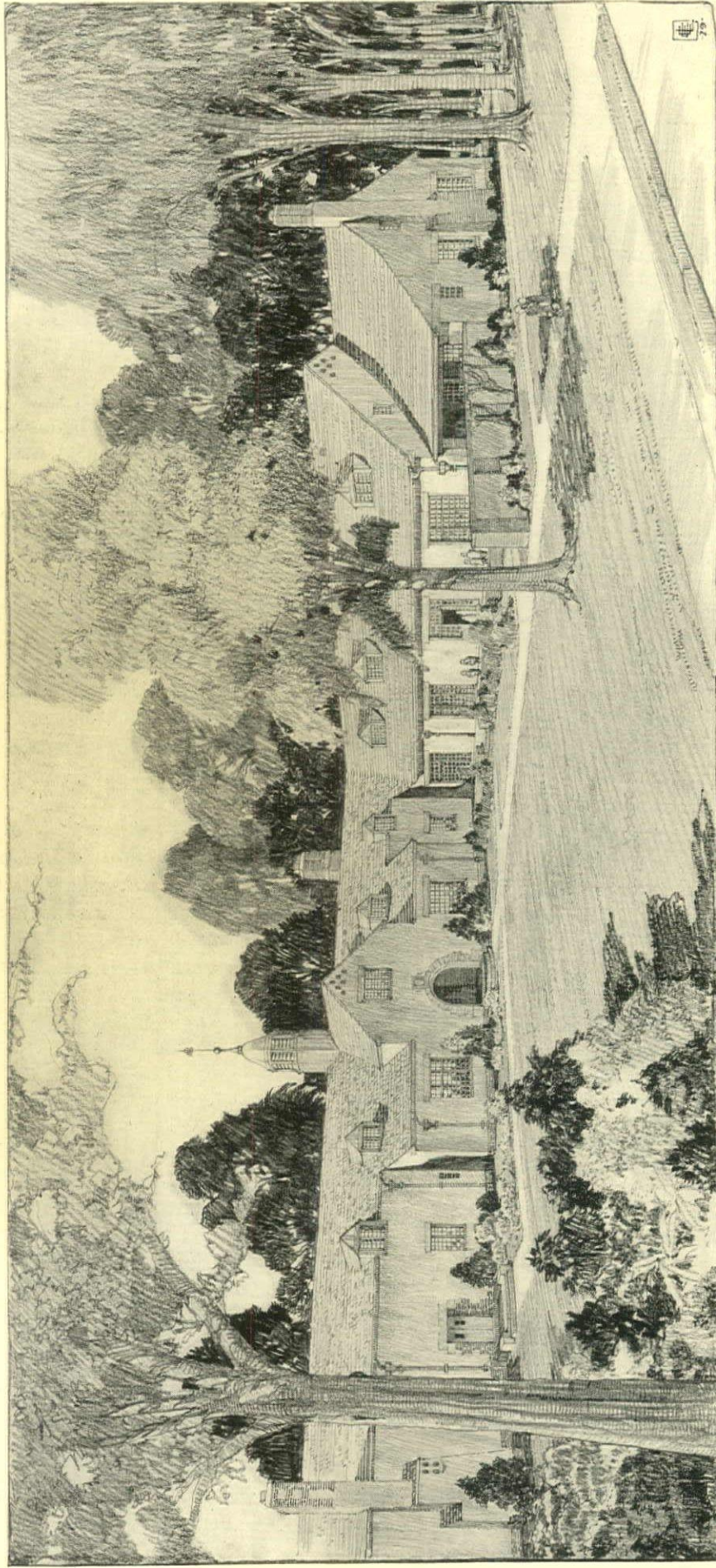
And now it has all gone glimmering. The "insurmountable difficulties" mentioned in the press are only hinted at rather darkly. It is safe to assume that they were mainly those of price or land rental. We must realize that opera, as an institution, is not a gold mine by any means. The tremendous cost of production creates ordinarily a large annual deficit which must be paid out of the pockets of kindly disposed directors and friendly box holders. The crowds in the galleries may cheer the loudest but they do not pay the freight. So that we must consider calmly the refusal of the opera board to involve themselves in too gigantic a deal, just as we must understand Mr. Rockefeller's unwillingness to sacrifice the central and dominant section of his real estate. But we can not help regretting that he did not, by some magnificent gesture of liberality, make the scheme possible.

We suspect that in Europe a government subsidy would have been available but in our own country of divided interests and local jealousies this would never get by. So now the opera project is way back where it started with the added handicap that all available property is just so much more built upon and consequently very much more expensive. Mr. Morris must naturally be greatly disappointed as are all who are sure that he would have risen grandly to the opportunity in creating an architectural monument of which the city and the nation could be proud. We hope he still has his chance which he has certainly earned. At the present writing the only happy folk are the realtors who are reported to be very busy looking for another site. Personally we are beginning to have doubts about the whole project. It seems to be one of those things that just won't come true.

The Architectural League

For 1930 the Architectural League goes back to the more limited quarters in the Fine Arts Building on West Fifty-seventh Street. The show this year will not attempt to include the large display of crafts which was possible in the Grand Central Palace last year. It is full as well, in our opinion, to make these larger shows special occasions. They are fine but a bit bewildering and the work involved in their assembling is enormous.

From the point of aesthetic beauty the smaller exhibitions in the Fine Arts Galleries are superior to anything that has yet been done on a larger scale. The permanency of the architectural setting favors



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Elliott L. Chisling, Architect, New York

Study, Proposed Junior School Building, Kent Place School, Summit, New Jersey.

this and the entire "production" to use a stage term, is more easily absorbed by the visitor.

January 30th at 9 P.M. is set for the opening ceremonies of this the forty-fifth annual exhibition. The Private View will be held on the next day from 3 to 6 P.M. and the exhibition will be open to the public from Saturday, Feb. 1st to Sunday, March 2nd, inclusive. Admission, as usual, will be fifty cents, with Mondays free.

Raymond M. Hood, as president of the League, is ex-officio chairman of the various juries which will award the medals of honor in architecture, decorative painting, sculpture and landscape architecture. A similar award will be made for design and craftsmanship in native industrial art if this be deemed advisable by the jury. Since 1927 two silver medals have been given annually by the League for grouped exhibits of work of major and of minor importance. Then there is the Avery prize for small sculptural work and the Birch Burdette Long prize for rendering so that it will be seen that there is a goodly number of targets to shoot at.

The general arrangement of exhibits has been so good in the past that we have grown to look to these League shows with keen anticipation. Ely J. Kahn is chairman of the Committee on Exhibition so we may expect it to wear an air of modernity that will no doubt also be found in many of the exhibits.

The Steedman Fellowship

Washington University in St. Louis announces January 25 as the closing date for registration in the competition for the James Harrison Steedman Fellowship in Architecture, the winner of which receives the sum of fifteen hundred dollars, to be applied to travel and architectural study in foreign countries.

This Fellowship is open to all graduates in architecture of recognized architectural schools of the United States with the restriction that each applicant must have had at least one year of practical work in the office of an architect practicing in St. Louis. Applicants for entry in the competition must also be between the ages of twenty-one and thirty-one.

The necessary blanks for prospective competitors may be had at any time by application in writing to the School of Architecture, Washington University, St. Louis, Mo.

An interesting and unusual feature of this Fellowship is that it carries with it the possibility of a degree of Master of Architecture. Upon his return

to this country from his prescribed year of foreign study, the "Steedman Fellow" is required to present a thesis which will be submitted to the Faculty and Corporation of the University for their action. The competition is in the capable hands of Louis LaBeaume, Gabriel Ferrand, head of the School of Architecture, and J. Lawrence Mauran, Chairman.

The Chicago War Memorial

John Mead Howells reports that one hundred and fourteen sets of drawings were submitted in the competition for the proposed War Memorial which is to occupy an imposing site on the shores of Lake Michigan.

The final vote of the Jury was unanimous for the design submitted by Eric Gugler and Roger Bailey. Mr. Howells says, "The feeling of the Jury was that this solution gave a response which satisfied not only the monumental demands of the program, but had a strong spiritual appeal in that it created an enclosed space in which the sarcophagus, representing those men whom the war had not left with us, had the dignity of resting in the seclusion created by the surrounding colonnade."

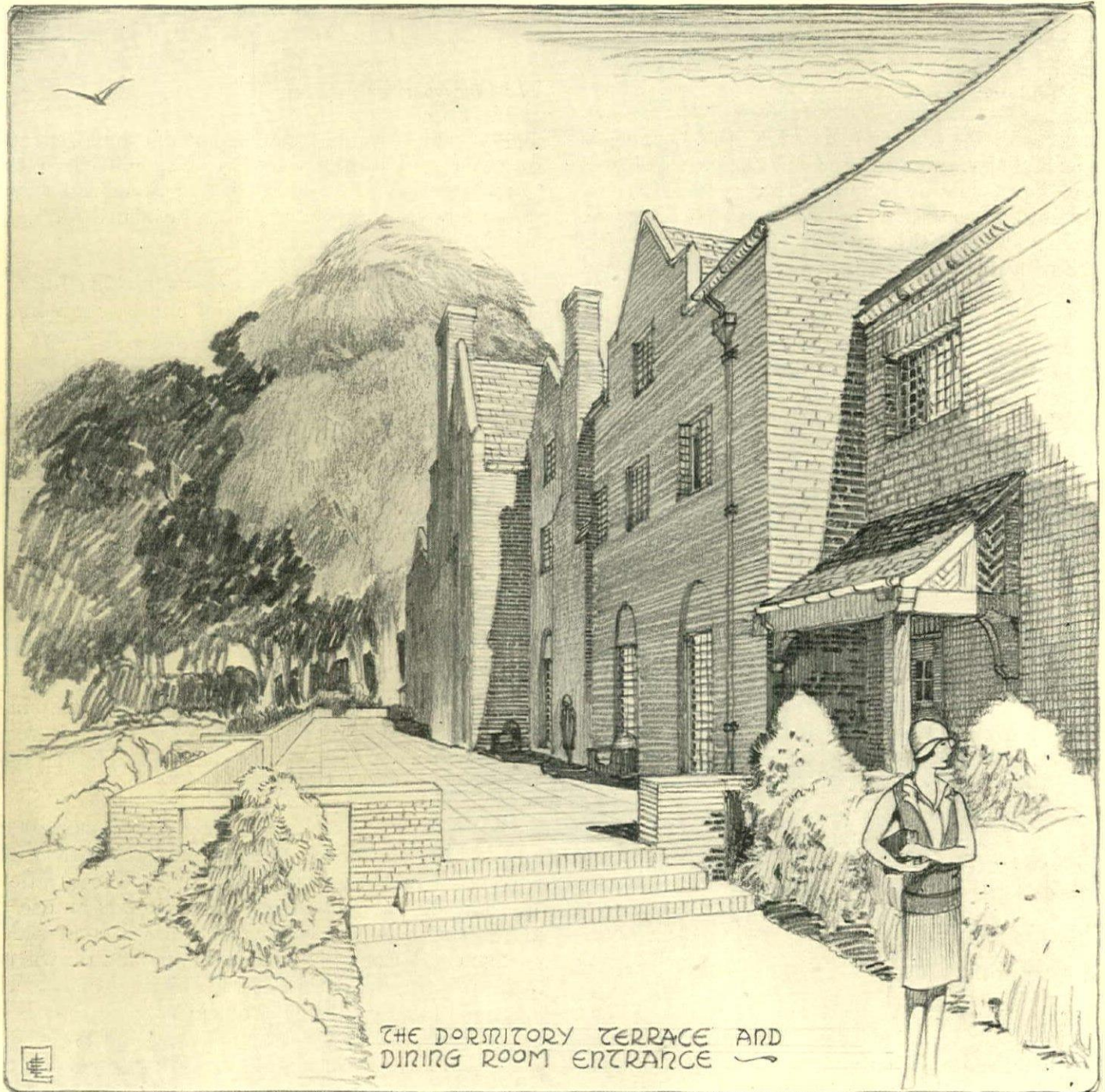
"This monument was also commended as open in design so that the lake could be seen through it from the city. Its isolation as an island on which it could be set among its own foliage surroundings also appealed to the Jury.

The second prize was awarded to Benjamin H. Marshall. Two other designs which received special mention were by Voorhees, Gmelin and Walker, and by Nimmons, Carr and Wright.

It is to be hoped that these fine drawings will be shown at the forthcoming show of the Architectural League in New York and at other architectural exhibitions throughout the country. It was an exceptional competition, offering rare opportunities for monumental work and the program was drawn up with a fine appreciation of the spiritual and poetic elements inherent in the problem.

From "The Charette"

In our favorite architectural publication, "The Charette" published by the Pittsburgh Architectural Club, we came across this spirited and concise bit on the poverty of detail in much of so-called "modern" architecture. Illustrating his short and pithy article, Lawrence Wolfe shows four types of detail which are very nearly the entire stock-in-trade of many a modernist. These he calls the Up-and-Down, the Zig-Zag, the Wiggle-Waggle and the



E. L. Chisling, Del.

Elliott L. Chisling, Architect, New York

Study, Terrace of Proposed Dormitory, Kent Place School, Summit, New Jersey.

Streak-of-Lightning. We do not have to reproduce these to give a clear idea of them to our readers. The Up-and-Down is merely a series of vertical lines. We see pilasters decorated in this way every day. The Wiggle-Waggle is simply a curved form of the Zig-Zag and the Streak-of-Lightning—well, we all know what that looks like.

“Perhaps the superficial character of Modernism” says Mr. Wolfe, “accounts for its poverty of invention. Aside from some occasional Greek and Egyptian details, there are only these four motifs in use. They are having their day but unless they are supported immediately by reinforcements, they will be compelled to surrender. Look therefore for the Zig-Zag in the friezes, the Up-and-Down on the piers, the Wiggle-Waggle on the belt courses and the Streak-of-Lightning in the mosaics. Learn them by heart and you will be as much of an authority on Modernistic detail as its most enthusiastic devotee, if not more so.”

After the reading of which we were inspired to say, “How true, how true!”

Ballyhoo

It seems to us that a great deal of hot air is being blown on the business situation as it now stands. We have had a violent financial upheaval in this country and there is no use in denying it, yet much of the sage counsel from high places, particularly those which are in any way connected with politics, say to us, in effect, “Forget it.”

Listen to Dr. Julius Klein, spokesman for the President. “The eventual, inevitable brass-tacks stage of the present business problem has arrived. As the President has so clearly indicated, one branch of business after another has presented gratifying and impressive statistics as an indication of the determination to go forward, as an evidence that the situation is sound. But we all agree that the time has come when the only sound that really counts is the clang of shovels and of cash register bells. That is what the millions of workers and consumers want to hear from business.

“The nation is now looking to you business men to get out of the huddle of ‘conferences’—if I may use a more or less seasonal phrase,—and play ball.”

To continue Dr. Klein’s seasonal metaphor, this is what is called in the field-house a “fight talk.” It is usually delivered between halves to a dispirited team. We suppose this sort of thing is all right in business but somehow we feel it is basically wrong. In business and financial diagnoses or forecasts we like a more scientific and less emotional attitude. The vast wave of emotional optimism, prompted

and fanned by many leaders high up in the business world, was what drove the country into a slump which only failed of being a panic because of the vast resources of private banking groups which were able to rush up the pulmotors and supply artificial respiration. The perspiration was thrown in by the investors, being in many cases the only margin they had left.

We have recently read an analysis of the big building situation which rings truly if not particularly merrily. The Herald-Tribune has the audacity to head this article, “Office Space Situation Not Favorable.” The data upon which this statement is made comes from Paul Robertson, president of the National Association of Building Managers. The country will begin the year, he says, with office space vacancy slightly in excess of normal, and there is more space coming. To quote this honest man directly:

“The association is convinced that with the addition of many more millions of square feet of office space during 1930, the *national* average of vacancies will be higher than in 1929,—in fact, higher than at any time since before the World War. . . . Some of the new construction of office buildings is justified from the viewpoint of local market conditions. Some of it is clearly adding to already overbuilt conditions. The association plans to disclose actual conditions so that prospective owners may realize what new buildings will be faced with in the rental market.”

This is straight talk. In their conferences with President Hoover and, of course, Dr. Klein, the building managers have promised to do their best to support general business by keeping up wages and personnel and by spending money wherever justified in redecoration, improvements and, in some instances, in remodeling. They can certainly do no more and Mr. Robertson is to be heartily commended for sounding a warning note. We are all for optimism if it is honest. The other kind is one of the most insidious and poisonous forms of bunk that can be ladled out to a public which, alackaday, laps it up.

A Correction

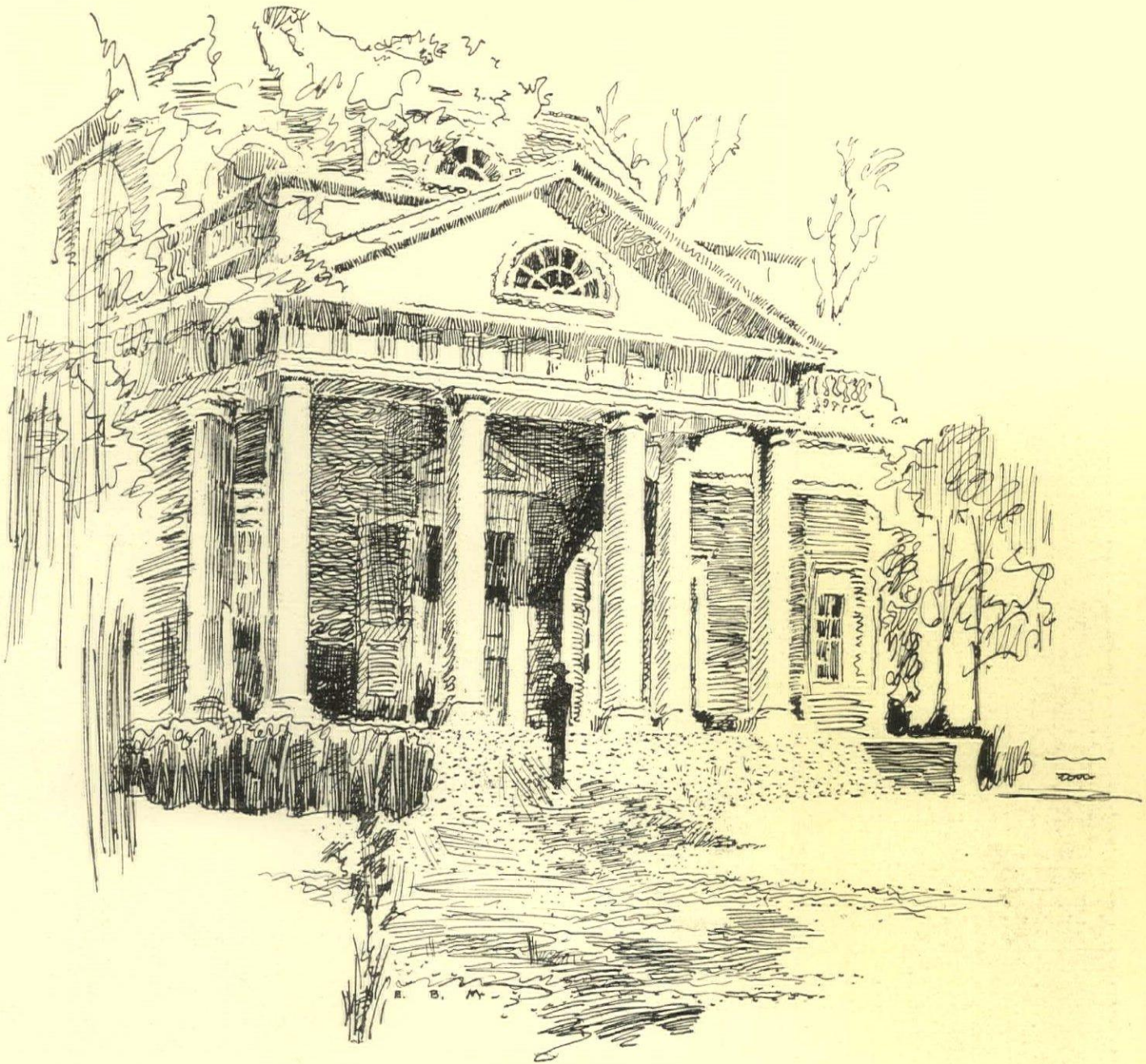
WE REGRET THAT in our December issue an error was made in not crediting to the firm of Mayers, Murray and Phillip the design of the altar and reredos in the Children’s Chapel of St. Mark’s Church in Mt. Kisco, N. Y. This was credited to the Irving & Casson-A. H. Davenport Company who executed this beautiful ecclesiastical accessory. We are sticklers for the principle of architectural recognition and are glad of this opportunity of correcting our misstatement.



E. L. Chisling, Del.

Elliott L. Chisling, Architect, New York

Study, Kindergarten Porch & Terrace, Proposed Junior School Building, Kent Place School, Summit, New Jersey.



An Architectural Pilgrimage to Charlottesville

By EDWIN BATEMAN MORRIS

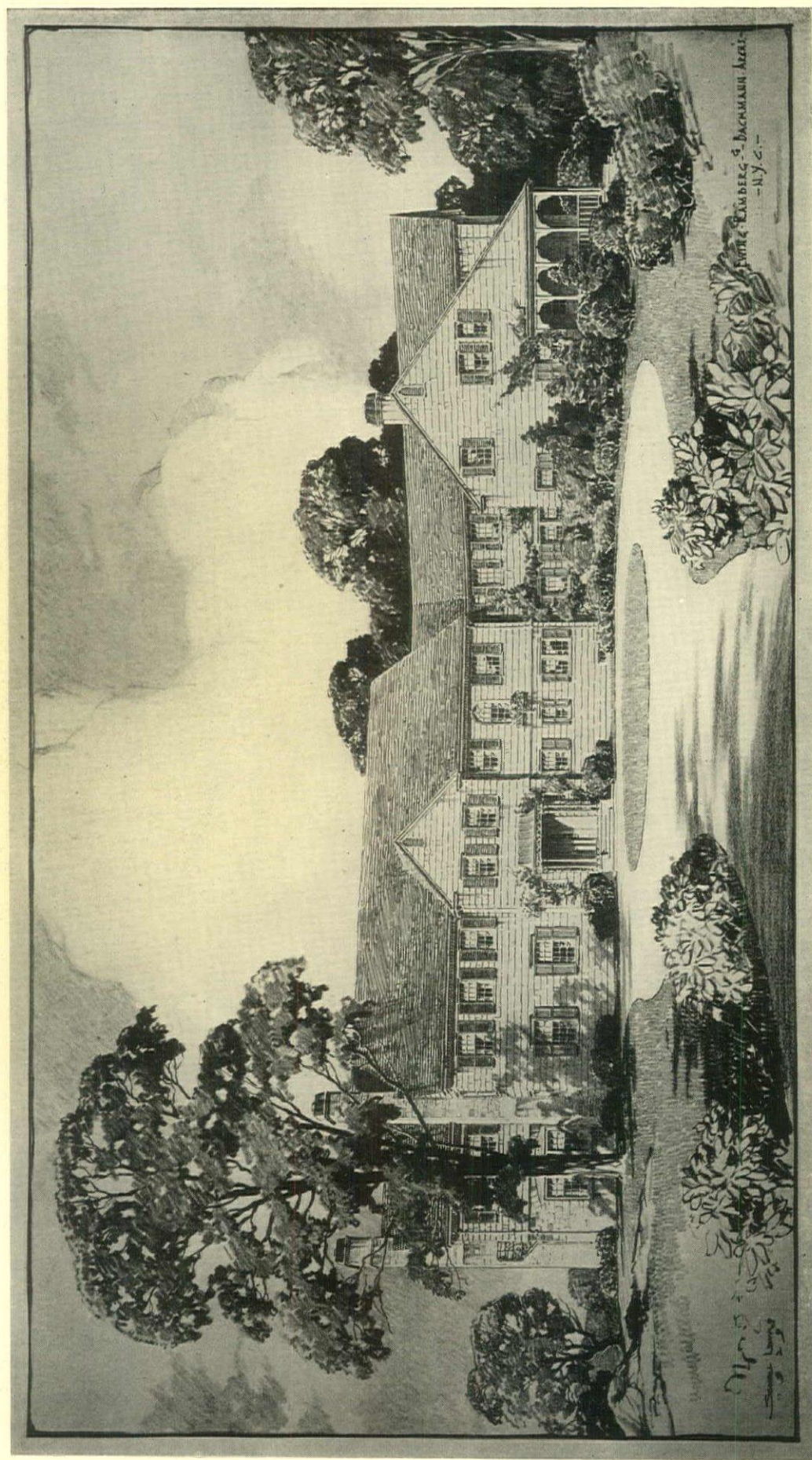
AS IS WELL-KNOWN, the architecture of government buildings generally is fabricated in the Office of the Supervising Architect of the Treasury Department, located in Washington.

This office is therefore conveniently placed in relation to historic monuments and historic residences of prominent personages, such as George Washington, Thomas Jefferson, Dolly Madison, Benedict Arnold, Walter Johnson and Mr. Sinclair.

In view of this proximity to such famous shrines, it

was deemed expedient to organize in the Supervising Architect's Office an exploratory expedition, to verify the existence of Monticello and the University of Virginia, and en masse to do honor to Thomas Jefferson, the first architect on the government payroll.

On a certain Saturday, therefore, work in the Architect's Office was allowed to drift on a slow propellor, with just sufficient crew to maintain steerage way. As the first ray of the morning sun encarmadined



Schell Lewis, Del.

Study, Proposed Residence for Douglas R. Hartshorne, Esq., Rye, New York.

Ewing, Ramberg & Bachmann, Architects, New York

the majestic tip (poetic) of the Washington monument, a caravan wound its way at high speed around the elliptical campus south of Mr. Hoover's present home. As far as the human eye could see were the hurrying cars of architects, architecturally inclined, architecturally bound. A postman's holiday! Seeking relaxation from architecture by visiting architecture.

The journey itself has been adequately and picturesquely described in the public prints. One need not dwell upon the sundry striking of maltese cats and other poultry which attempted to cross the road on the red, upon direct and trajectory hits registered against cars not in the caravan, and upon such other pleasant matters as relieve the tedium of long motor journeys. Suffice to say that as automobile operators, the members of the great government architectural office, still remain masters of the theory of fine and applied architectural design.

The caravan arrived at Monticello promptly at from ten a. m. until noon. Monticello is an education and a delight. The most important thing it proved however was that minds of high calibre, like Jefferson's, naturally turn to architecture.

Jefferson, though most of his time was thrown away on statesmanship, had the true architectural mind. He saw first the main broad requirements of the problem and then proceeded to work it out thoughtfully in detail, turning out a solution good from long range and also from intimate inspection.

In this connection we took note of the clock over the entrance, whose weight in dropping indicated against a scale on the wall the days of the week. One can mentally picture Thomas glancing up at the clock and saying, "By Jove, it's Monday already. If I don't toddle on I'll be late for my engagement to play pool with George Washington in Philadelphia on Saturday." He was keen. Living in an age when you couldn't go anywhere in less than a week,

he didn't fool with a clock that only registered hours and minutes.

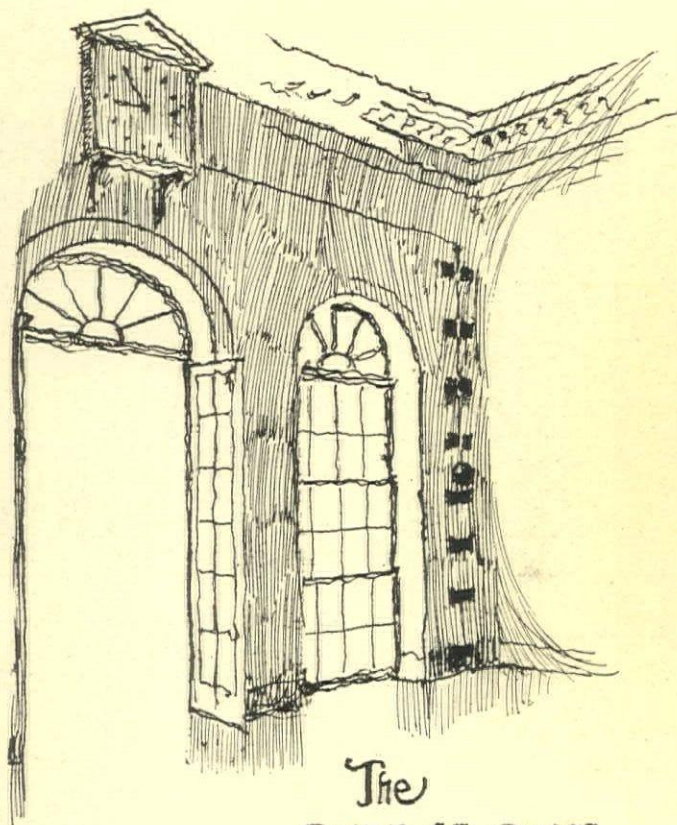
In his study he had an astute and spectacular device. A secret passage was constructed high up behind the wall, from which peep-holes, cleverly concealed in the eyes of portraits, hung in the proper location, afforded a commanding view of the room below. Jefferson, because of his prominence in the affairs of the rebelling colonies, was in constant personal danger. One can see him, after discovering that he was in the presence of gunmen, who had by foul means obtained access to his study, rising and fixing them with a calm but steely eye. "My trusty guards

have you covered. Move but so much as a hair of your heads and you are dead men." Red-blooded guys these old architects!

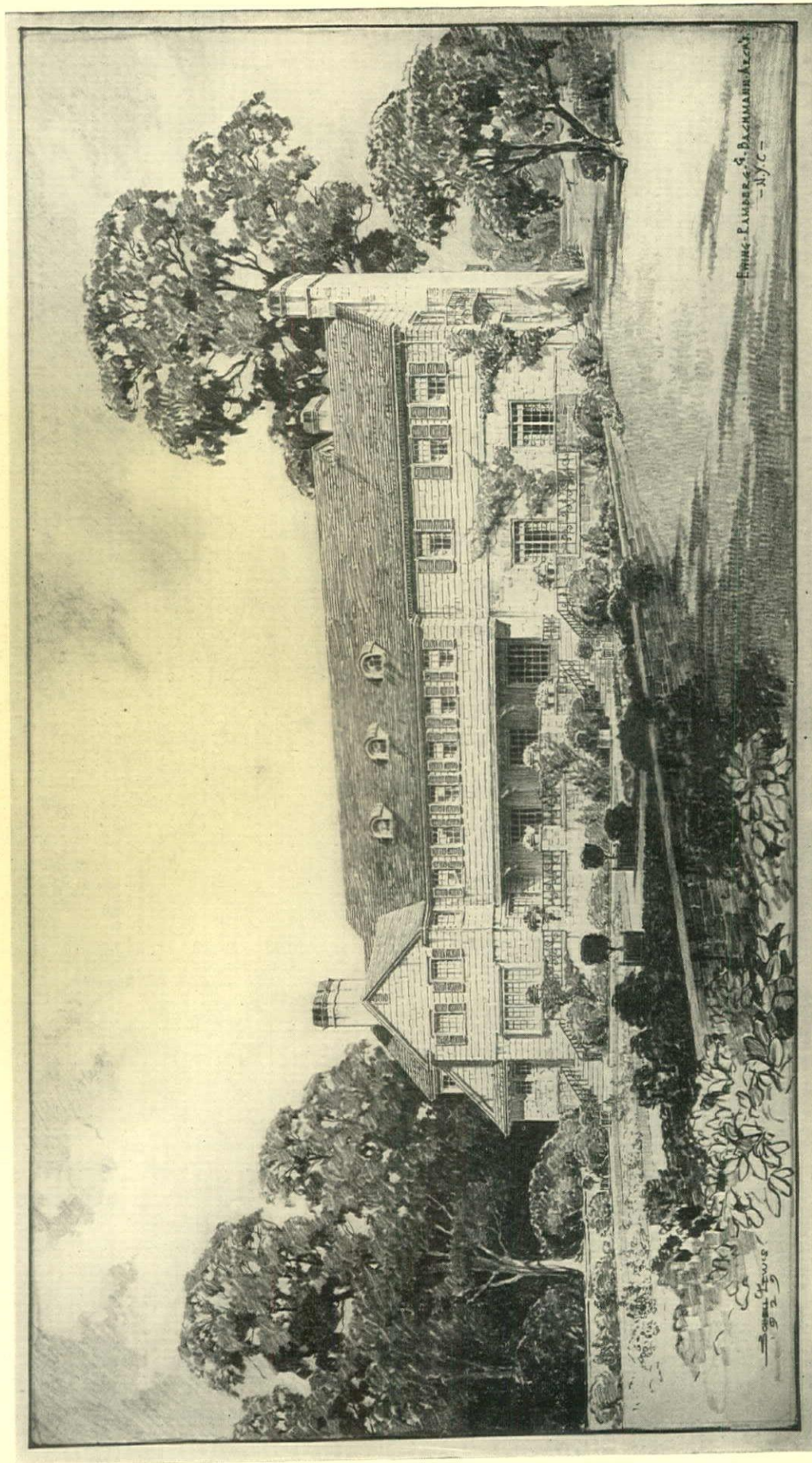
On one side of the lawn was a small structure in which he practiced law; on the other a balancing building in which presumably he practiced architecture. An underground passage connects each to the main house. One can picture him sprinting through the passage from a legal interview in the law office to keep an architectural appointment in the architectural office.

We may dwell with pleasure on his arrival at the architectural office, urbane, composed, his wig only slightly

askew, his mind endeavoring to accomplish the gymnastics necessary to leap from the legal to the architectural setting. "My dear client, you must remember that the plaintiff—I mean, the contractor—is essentially dilatory. It is true that *per se*, the revised statutes—er—rather, the specifications—required him to finish his contract last week. Speaking *ex cathedra* I would say that we might serve him with a writ of *replevin*—pardon, a seven day notice to get off the job. But arguing, may it please your Honor, as an attorney before this C'ot, it is my esteemed privilege—oh! piffle! What I am trying to say that as your architect I advise you to give the damned contractor a little more time."



The
DAY-CLOCK
Monticello



Schell Lewis, Del.

Ewing, Ramberg & Bachmann, Architects, New York

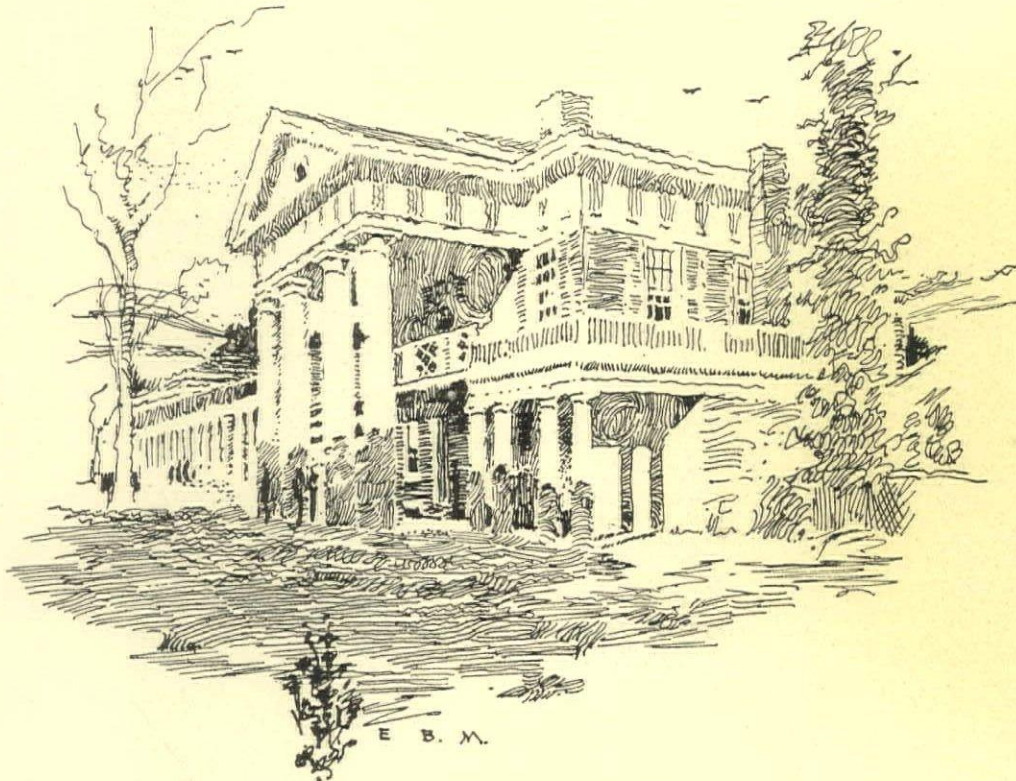
Study, Garden Front, Proposed Residence for Douglas R. Hartshorne, Esq., Rye, New York.

The keen perception of this gifted person appears in his layout for the University of Virginia, nearby. Charming in setting, in conception, in choice of materials, it presents a uniform scheme, mellowed by age, dignified by having been essentially right in its beginning, that makes it comparable with any college group that may be entered against it, even including the romantic examples of Oxford and Cambridge.

No one can be said to be travelled architecturally who has not been to Charlottesville.

Jefferson's quaint drawings are still existant, made on cross-section paper, with specifications upon the back thereof. The architects, eagerly seeking increased efficiency and economy, gave thought to this as a saving of tracing cloth, blueprints, specification, manifold, etc. The matter is to be referred to the Surgeon General and the Bureau of Fisheries for further study. The Jeffersonian spirit is being scrupulously maintained in new construction at the University. In the

nineties, McKim, Mead and White gave reconstruction and new construction a leg-up. Their buildings on the campus, while strongly suffering from the cramped funds that were available, join sympathetically



cally with the old work.

Now, new building is done under advice of Edmund S. Campbell, head of the Architectural Department of the University of Virginia, a Boston-Tech. graduate, an artist, and a person of architectural ken.

Campbell lives charmingly in one of the original high-ceilinged houses, entered from the picturesque shadows of the Jeffersonian brick arcade. He is one of the elect amongst architects, who is permitted to live in the most rarified of architectural surroundings.

Mrs. Campbell served the pilgrims with a buffet luncheon such as one usually has to go to Virginia to experience. To live in such a spot as Charlottesville!

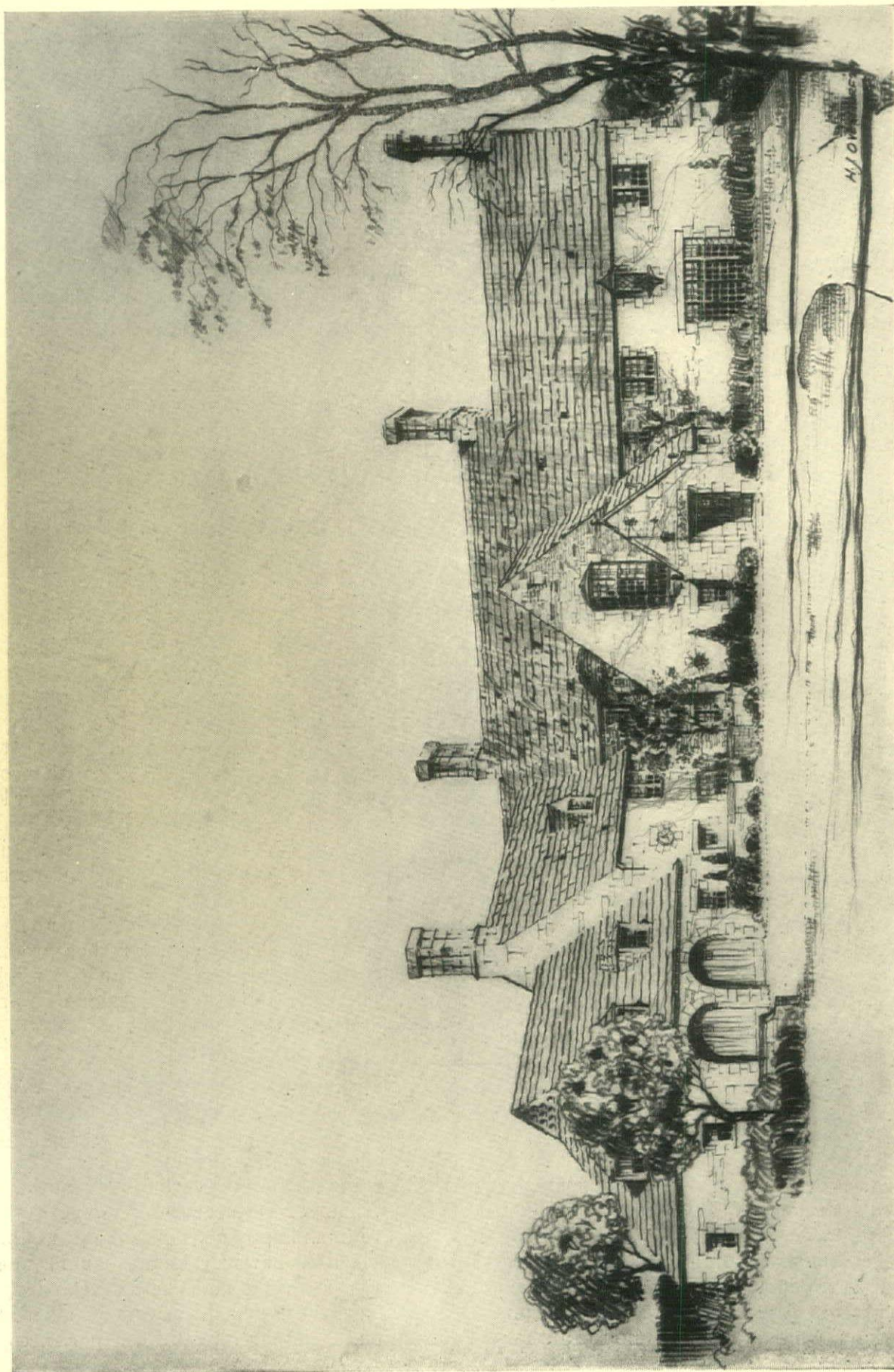
Young eyes, old architecture and old Virginia! A ride home beneath a round, low-hanging moon. To those who are fed-up with a hum-drum routine, with nauseating discussion with contractors and evil-faced vendors of materials, we recommend Charlottesville. It will also give you a perspective on your own profession,

showing you that had you not rather preferred to dedicate yourself to Art, how far you might with your talents have gone as a statesman or a president of the United States.

Editor's Note

WE FEEL THAT the foregoing article by Mr. Morris calls for a word both of appreciation of his sprightly effort and of exhortation to others. Far too seldom to the editor's desk come such lively chronicles of professional pilgrimages to our architectural shrines. We realize that the average architect is a very busy man. The head of a large office, with a generous amount of work on hand, finds little time for author-

ship, while the man who is not so blessed is usually fully occupied trying to scare jobs from their hiding places. Whatever the situation is, we get few articles which are in as happy a vein as the preceding. Into each life, however, some jaunts must fall, some days be bright and cheery. Particularly attractive are those expeditions undertaken in group formation. The architectural experiences gained



H. S. Overturf, Del.

George Wellington Stoddard, Architect, Seattle, Wash.

Study, Residence of Mr. & Mrs. Wallace D. Bowles, Lake Washington, Washington.

may almost be said to be incidental to the general good time which "is had by all." It is this sort of thing which we would gladly see reflected more often in the pages of *THE ARCHITECT*.

In scanning the pages of our own and other publications we are struck by the sad fact that far too much of the text lacks the elements of enthusiasm and humor. Much material reaches us which, obviously, is "professional copy." These serious essays are all very well, in their way. They are, we realize, a necessary and desirable part of the make-up of a chronicle of contemporary events. But they lack the personal touch of a record such as that with which Mr. Morris has furnished us.

And what a fine thing it is, too, when the author is, as in this case, his own illustrator. In our columns we have frequently bewailed the fact that most practising architects, often of great ability with the pen or pencil, lay both aside. That they are often found at the drawing board we can understand, but that they should completely abandon the habit of sketching is to us more mystifying. We can say this with conviction for we, personally, have an immense fondness for dabbling in water-color, and some splendid puddles we have made, too. However, some of our efforts turn out remarkably well, almost entirely by accident.

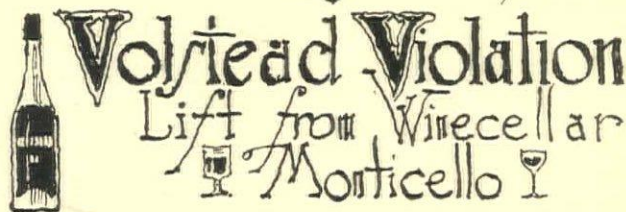
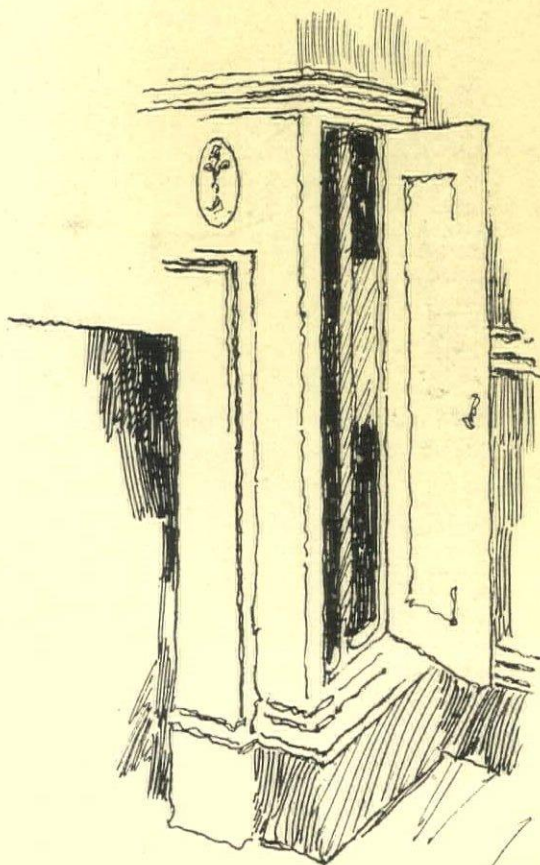
The point of this addendum to Mr. Morris's article is to not only urge our subscribers and readers to keep up the good work in whatever medium most appeals to them, but also to make notes as they do so, to get some into manuscript form and to send them to us that we may enliven our pages with a reflection of the good times which we are sure all architects must have.

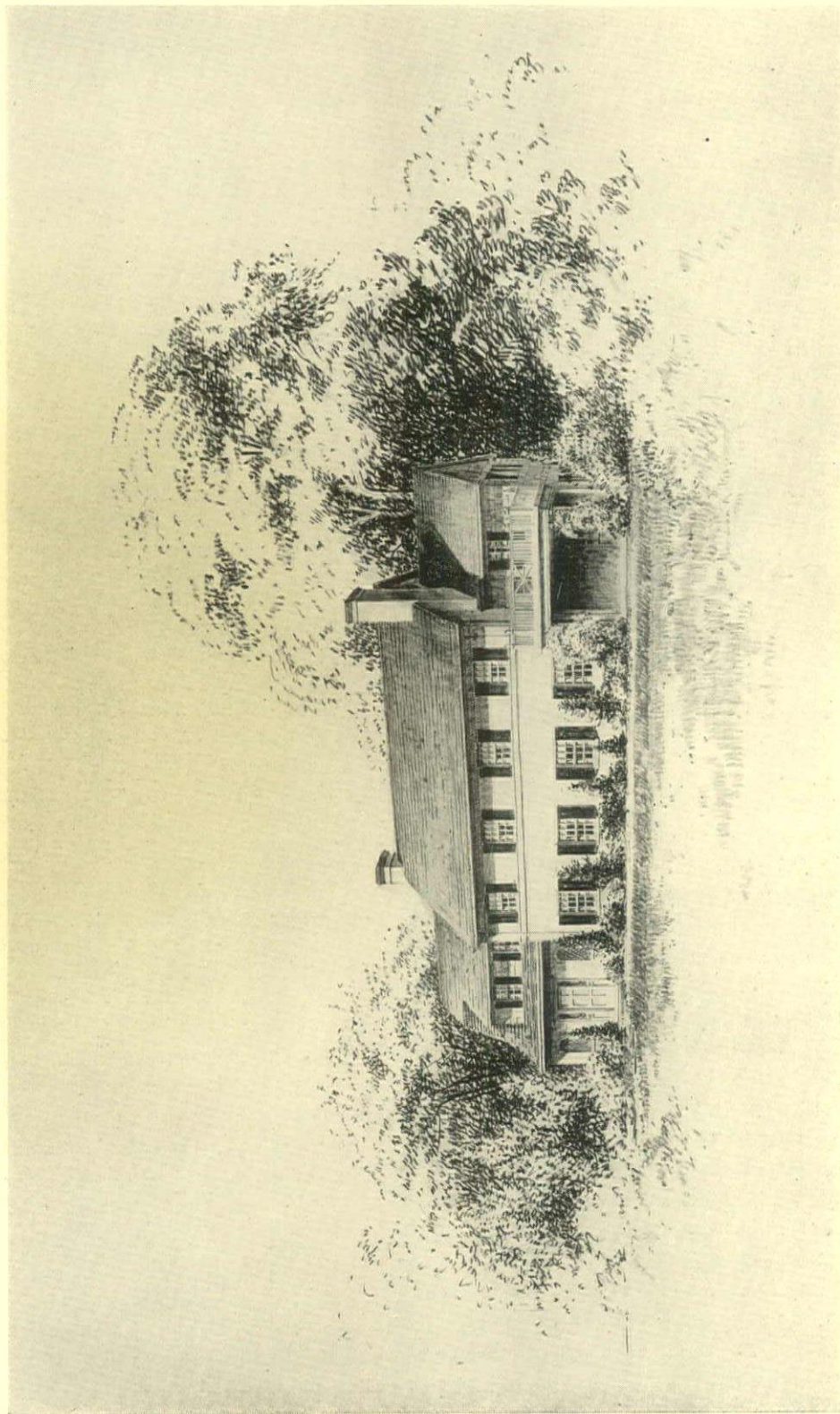
We should add that such essays are not necessarily transcripts of *al fresco* outings. There are seasonal meetings, dinners, dramatic performances and what-not, that are full of the *joie-de-vivre* which, we have always assumed, is one of the peculiar properties of the architectural fraternity. Such a cheerful contemporary as "The Charette," the melodious organ of the Pittsburgh brethren, is an exponent of just what we have in mind. In commending the above article may we take this opportunity of urging all who may have read thus far to take pen, pencil, brush and typewriter in hand and send us, forthwith, such notes and graphic memoranda as time may permit. We are sure that in many an office archive, draftsman's table or boss's desk repose priceless examples of professional relaxation. It is these that we are after and we hope that the response will be immediate and copious.

Let us urge our potential authors not to be afraid of the personal touch to which we have referred. As architects we shall be glad to have their ideas and experiences in the professional field, just as we have

been interested in Mr. Morris's account of the clever arrangements of Monticello, its protective watch-and-ward system of peek-holes through the portraits' eyes and its romantic subterranean tunnels. But an even more human emotion is evoked, brought up, as it were, from the depths of our memory by the surviving "Volstead Violation" which forms the tale-piece to this comment.

All over our country there must be architectural pilgrimages taking place. We are inspired by our contributor's example to put some of our own on paper. There was one, of our student days, to the little island of Torcello, in the Adriatic, an hour's gondola paddle from Venice. We lunched in the simplest of peasant *albergos*, served with toothsome omelettes and salad by a buxom matron whom we observed, from our seat near the window, wiping the plates for the next course on a most dubiously gray undergarment. Architectural memories of the beautiful Romanesque church which was the object of our visit are inextricably mixed with the incident. Curiously enough, these trivialities are a large part of the reason why architecture is really more fun than any other profession in the world.





Norman R. Moore, Del.

Radcliffe & Shipway, Architects, Scarsdale, N. Y.

Study, House at Scarsdale, New York.

A New Art Note In Schools

By UFFINGTON VALENTINE

AMONG OTHER TOKENS of our aesthetic advance is the radical revisions that have taken place of old ideas of student environment. Bleak buildings that by their starkness seemed to symbolize the past severities of education are rapidly disappearing and everywhere in their place are arising new structures that emanate an atmosphere of beauty that quickens the susceptible spirit of American youth.

Elliott L. Chisling, one of our most promising young New York architects, has given us his conceptions of what this new artistic environment should be. The charmingly executed drawings here reproduced are preliminary sketches requested of him for proposed additions to the Kent Place School for Girls, at Summit, New Jersey. This preparatory school, founded thirty odd years ago, occupies a portion of what was once the spacious country seat of Chancellor Kent. The accommodations that now exist are neither adequate nor modern enough for students' needs of today, and the intention is to add certain buildings, regarding the style of which Mr. Chisling has rendered his suggestions.

One of these is intended to provide space for junior classes. The proposed building is to be a story and a half high. Its facade will be stuccoed in some light tint, and real timber work possibly employed in connection with the brick trimmings. The belfrey is to be of both stucco and wood, topped with copper, and bird houses will be quaintly disposed about the structure. The plan suggests French windows to open on a southern exposed quarry-tiled terrace, arranged as space for open-air work and play for youngsters, that faces the beautiful broad lawn that is such a lovely feature of Kent Place.

The interior will do away with the formal features of class rooms. There will be book shelves and window nooks and curtained casements. Specifications call for a laboratory and a work shop for manual training and in the basement will be a kitchen and cafeteria for lunchtime supply. Included are a second-story music room and practice rooms. The long building which suggests a street in an English village is planned to have a low stone wall to join an eventual other wing, enclosing space that would be converted into an old fashioned flower garden.

The other building conceived of is to be a dormitory, that is intended to be called "Mabie House," after the late Hamilton Wright Mabie, who, for twenty years prior to his death, was president of the Board of Trustees and an inspiration to the School. It is thought of as being built of salmon-colored brick, joined by grayish mortar, trimmed with lime or other soft-hued stone, and roofed with bluish-green slate, the chimneys to be of brick. The gutters, ideally to be of copper, would otherwise be lead covered, and all the windows steel-casemented.

Besides its sleeping accommodations, the suggested building, which is calculated as three-floored, would contain, on the first floor, a drawing and a reception room, a panelled common room, with a chimney-piece, to be used for lounge purposes or for dancing and other entertainment, a faculty room, a library, the house director's quarters, and a modern, completely equipped infirmary, with its connecting dispensary, kitchenette and nurse's room. The upper floors will have the living quarters for the head mistress, the corridor teachers and the entire residential student group. A moderately wavy plaster, of hues suited to the different furnishing schemes of the rooms, would be used to cover the walls, while intimate comfort would find expression in open fireplaces, cozy corners, window seats and conveniently disposed book shelves. A sense of domestic comfort and refinement is clearly expressed in the design.

The meditated changes would include modern landscape gardening, though, as it exists, Kent Place is loveliness itself with its sweeping lawns and bosage of reverend oaks, elms, and larches. The present buildings are scattered about the grounds, on which is an early last-century mansion, referred to by the students as "the Residence," and now used for dormitory purposes. The School, once private but now incorporated, is particularly fortunate in its natural setting, which Mr. Chisling has taken advantage of in his drawings. The proposed new buildings are intended to have a site on the velvet-sodded campus, used by the girls for their pageants and other school events. The School prepares its students for entrance to college and has a particularly high standing among secondary educational institutions.

Prison Reform and Architecture

The Chicago Chapter of the A. I. A. Issues a Bulletin on the Subject

Several serious prison riots in the past half year have drawn the eyes of our penologists and others on the serious problem which confronts us in the proper care of our delinquents. Simple humanity dictates that even a confessed murderer must be decently housed, fed and cared for until such time as the necessity for so doing automatically ceases. That all has not been well with our prison accommodations is a sad fact that the recent tragedies at Auburn and elsewhere amply prove. It is gratifying that the Institute, through its Chicago Chapter, is studying this important social problem.

In a recent bulletin R. W. Zimmerman says, "Even our best prisons are so overcrowded that it is difficult to maintain order and prevent riots, and almost impossible to provide proper work for the inmates, so that reclamation receives but little consideration."

After discussing various types of cell-houses, Mr. Zimmerman adds,

"Experience in recent years has shown that, although escapes have been made from every type of cell-house, the real security lies in a properly designed and guarded prison wall. It is practically impossible for the inmate to construct, secrete and use the necessary scaling equipment in the unobstructed area adjoining the wall.

"The wall should be designed with observation towers not more than seven hundred feet apart. There should be no buildings nearer than one hundred feet to the wall, and all openings for utilities should be properly guarded."

A full report of the findings of Mr. Zimmerman's committee will be made a part of the Chapter Yearbook for 1929. This is another striking and timely instance of the valuable work being done by the A. I. A. in serving the cause of national welfare.

PLATES FOR JANUARY

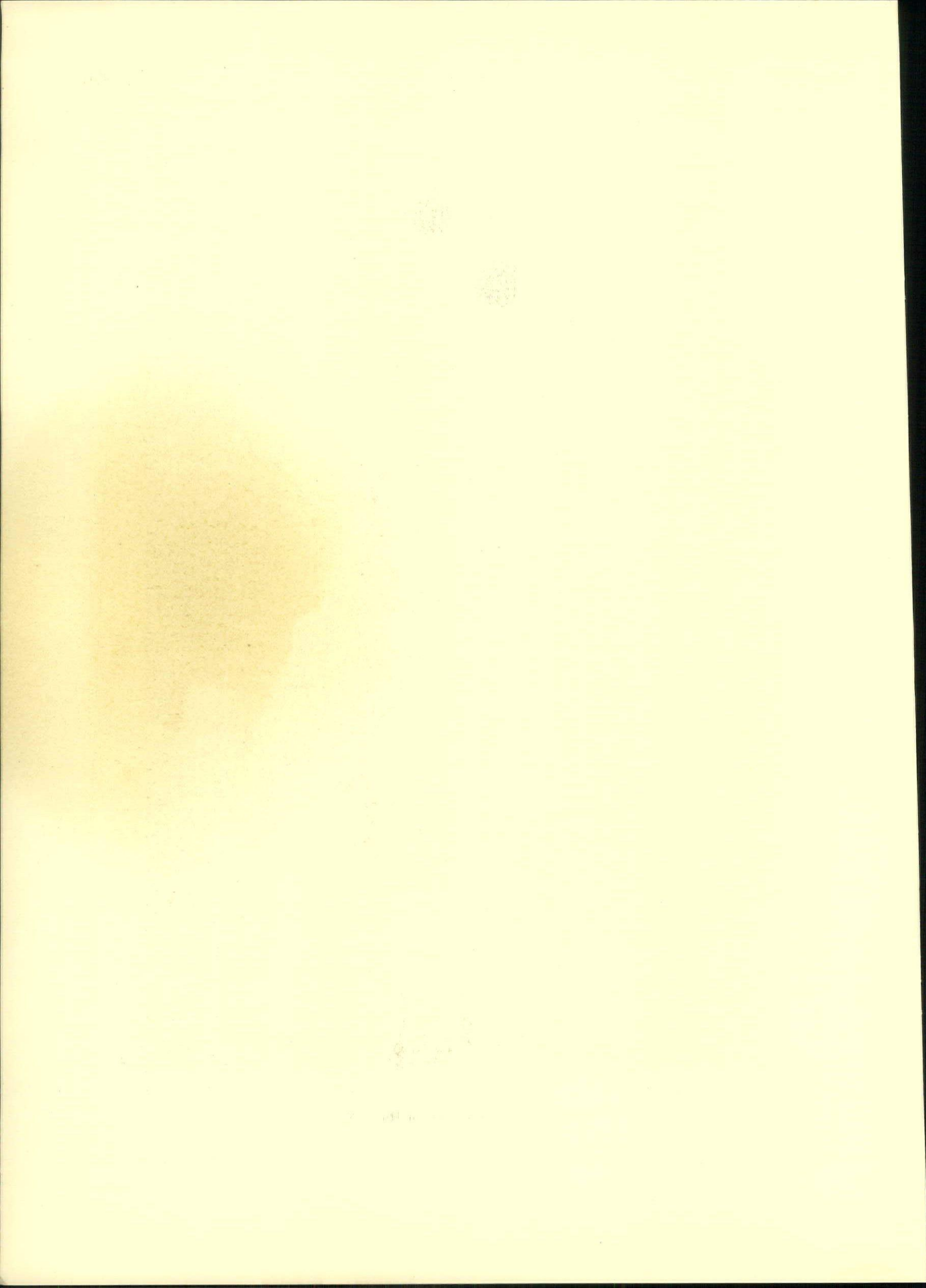
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Photograph by Wm. M. Rittase

Schultze and Weaver, Architects, New York

General View, The Lexington Hotel, New York.

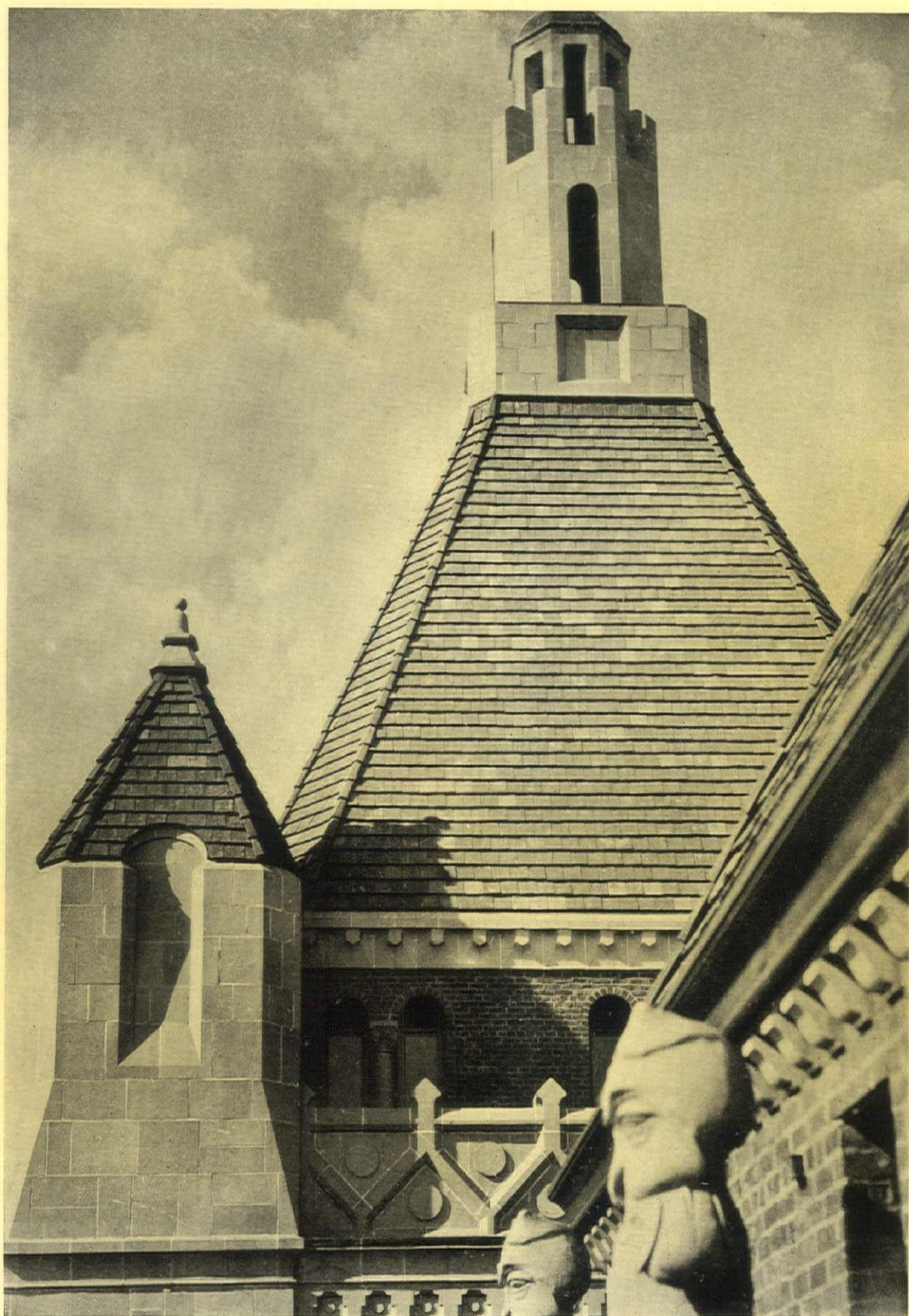




Photograph by Wm. M. Rittase

Schultze and Weaver, Architects, New York

Exterior From Lexington Avenue, The Lexington Hotel, New York.



Photograph by Wm. M. Rittase

Schultze and Weaver, Architects, New York

Roof Detail, The Lexington Hotel, New York.

THE UNIVERSITY OF CHICAGO

LIBRARY

1950



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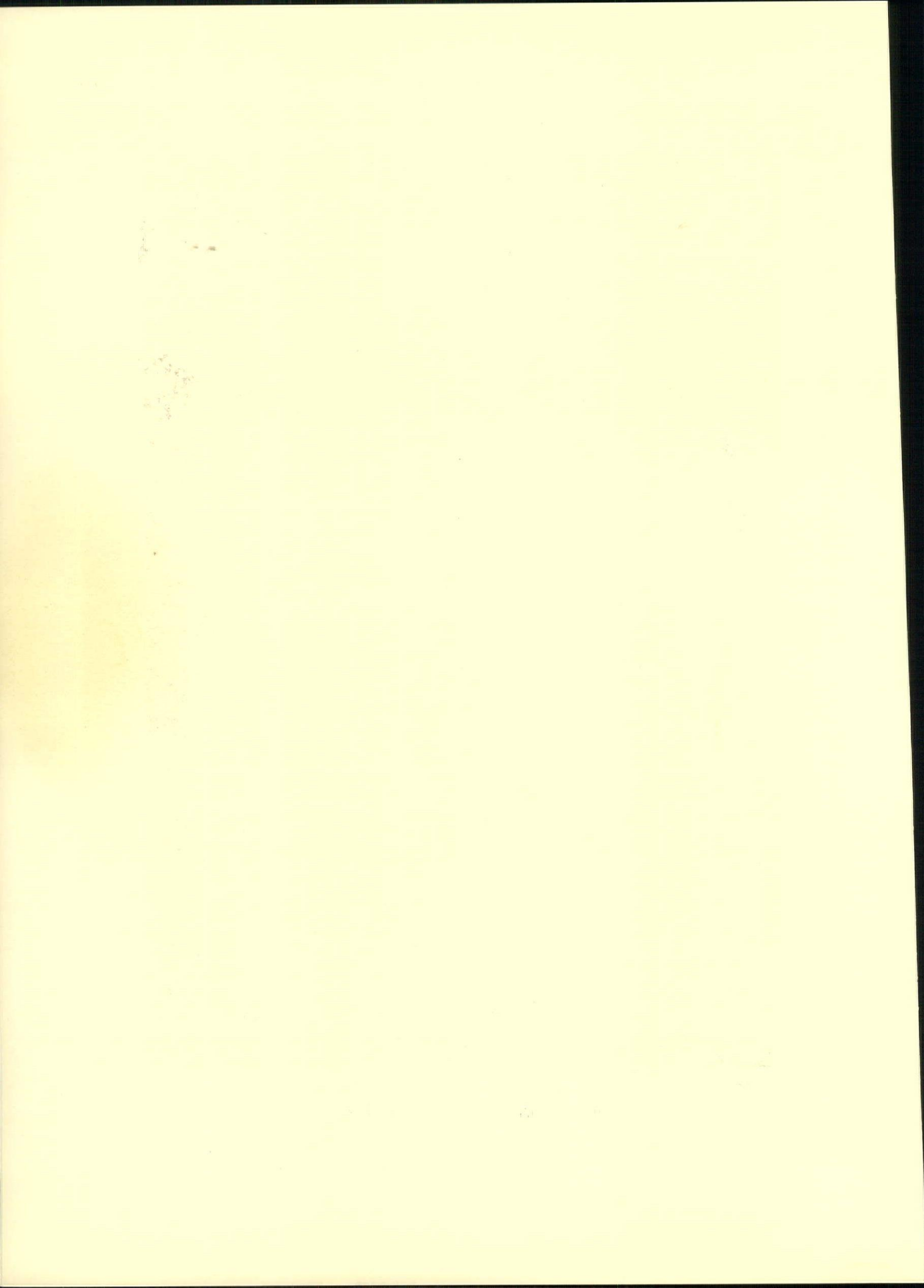
Entrance Detail, The Lexington Hotel, New York.



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Side of Lobby, The Lexington Hotel, New York.

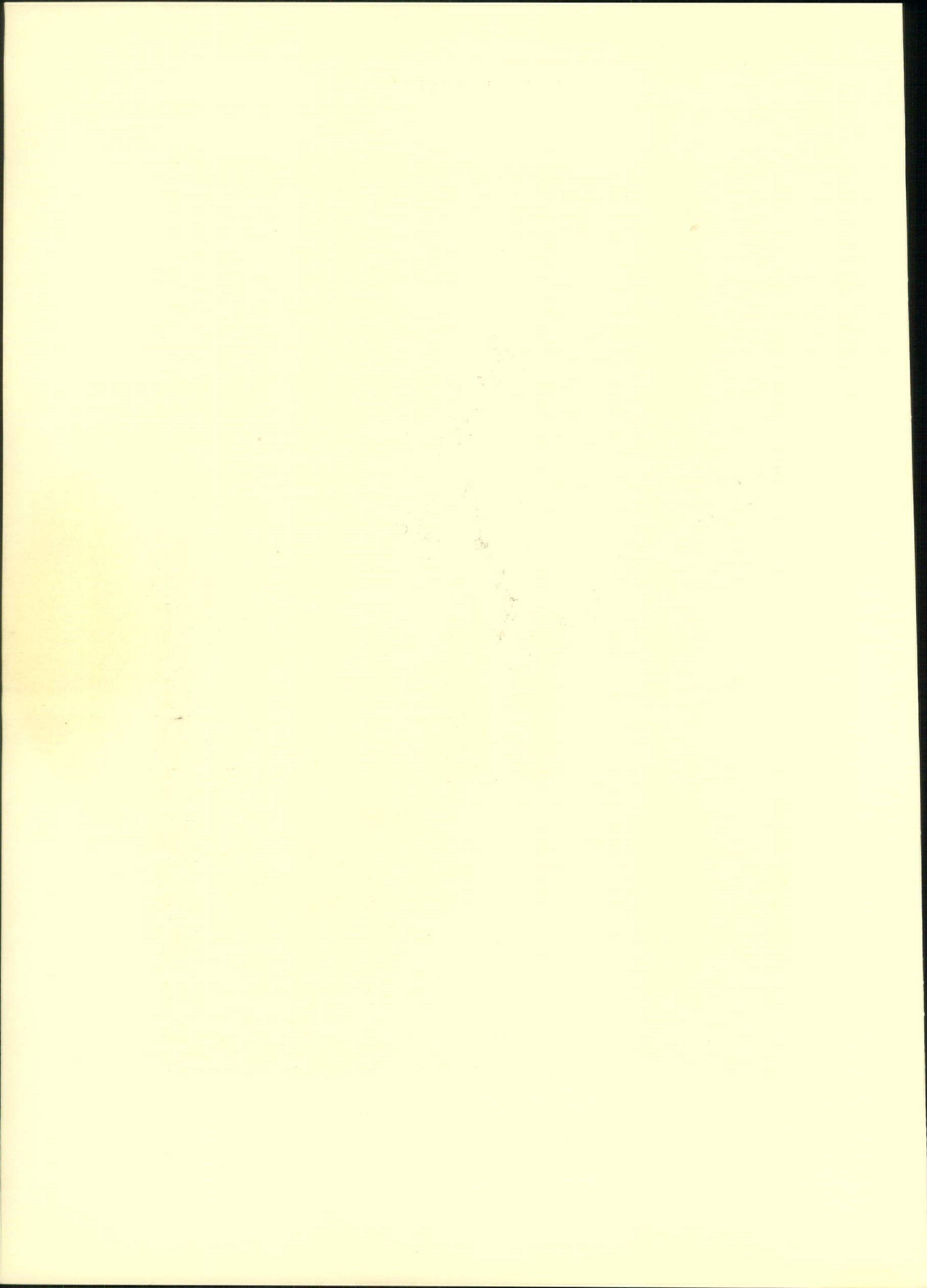




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Corner of Lobby, The Lexington Hotel, New York.

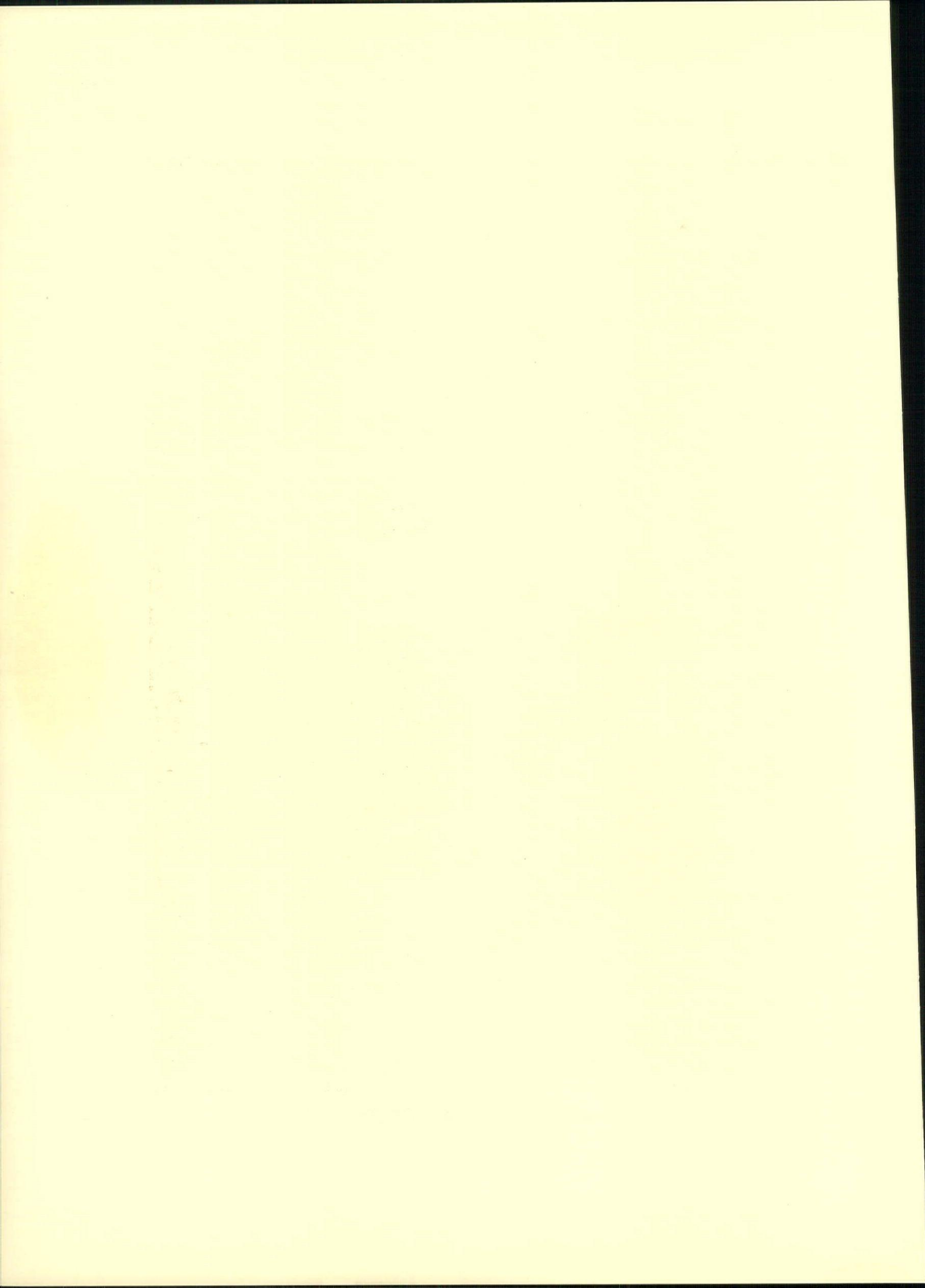




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Schultze and Weaver, Architects, New York

Corridor Detail, The Lexington Hotel, New York.



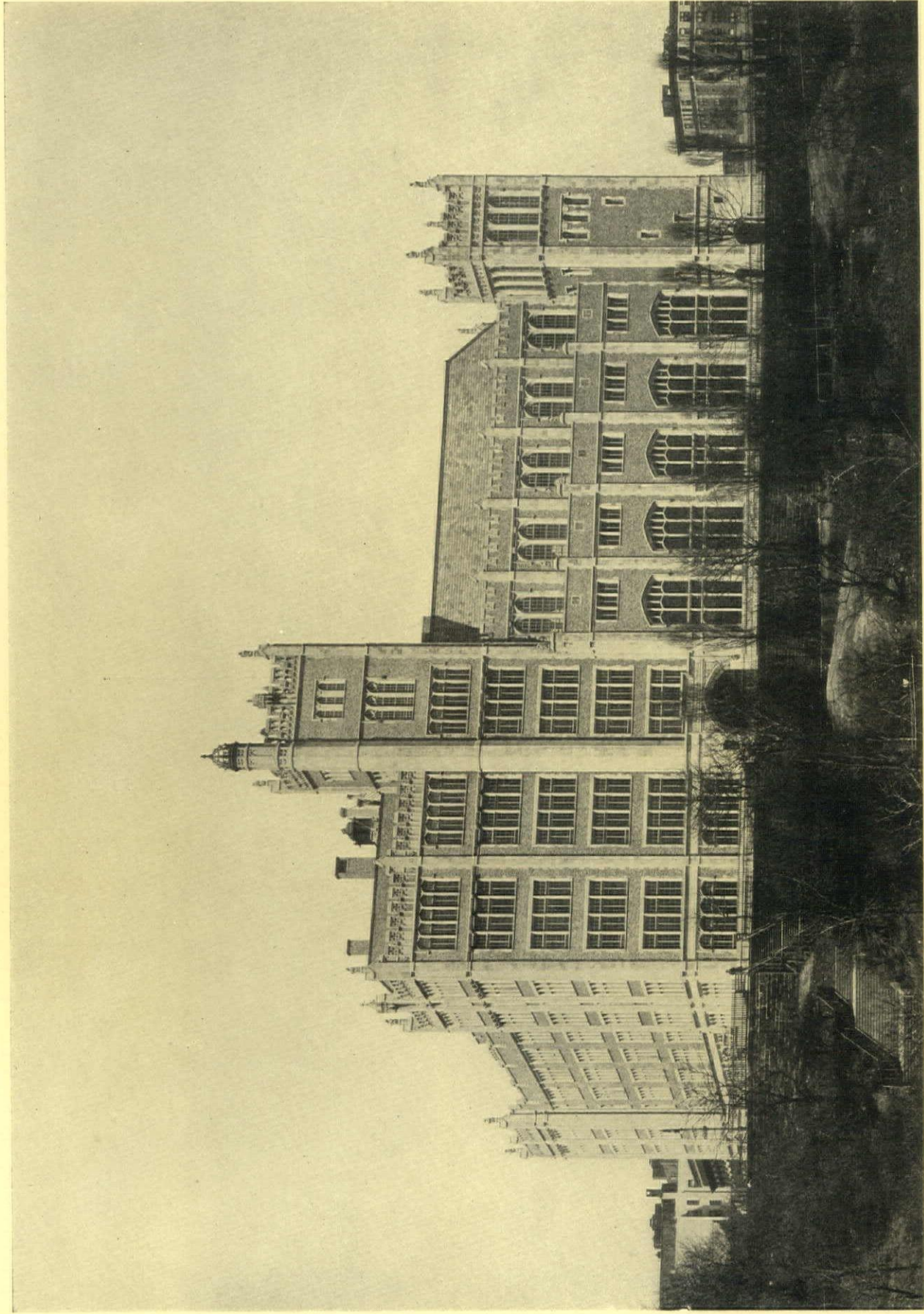


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Schultze and Weaver, Architects, New York

Lobby toward Dining Room, The Lexington Hotel, New York.

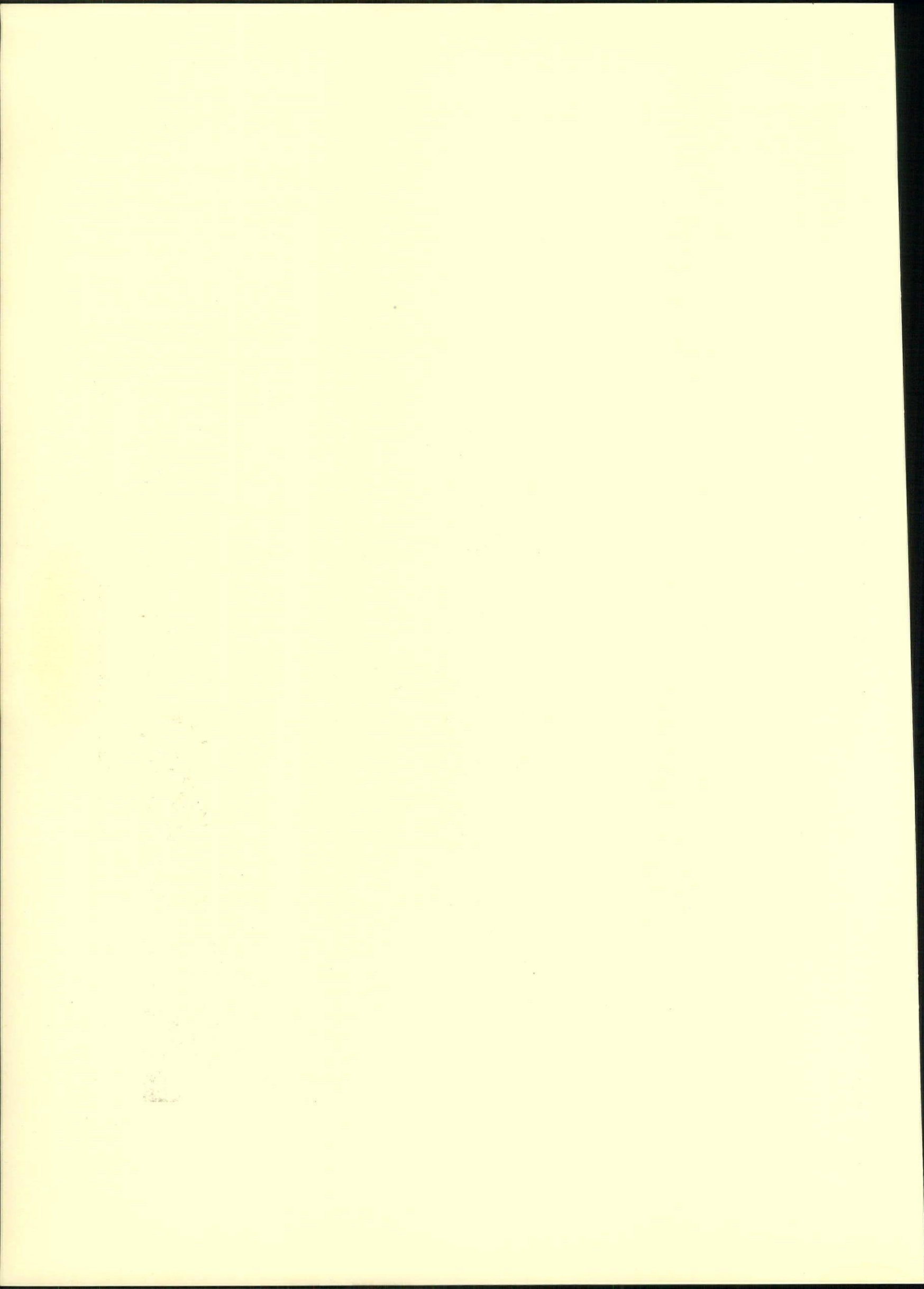
The first part of the year was spent in the
 study of the history of the country and
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 was devoted to the study of the
 constitution and the principles of
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 in the study of the principles of
 agriculture and the progress of
 the arts and sciences. The fourth part
 was devoted to the study of the
 principles of medicine and the progress
 of the medical sciences. The fifth part
 was spent in the study of the
 principles of law and the progress
 of the legal sciences. The sixth part
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 The seventh part was spent in the
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 The ninth part was spent in the
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 moral sciences and the progress of
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 The eleventh part was spent in the
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 spent in the study of the principles
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 progress of the astronomical sciences.
 The fourteenth part was devoted to
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 seventeenth part was spent in the
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 The eighteenth part was devoted to
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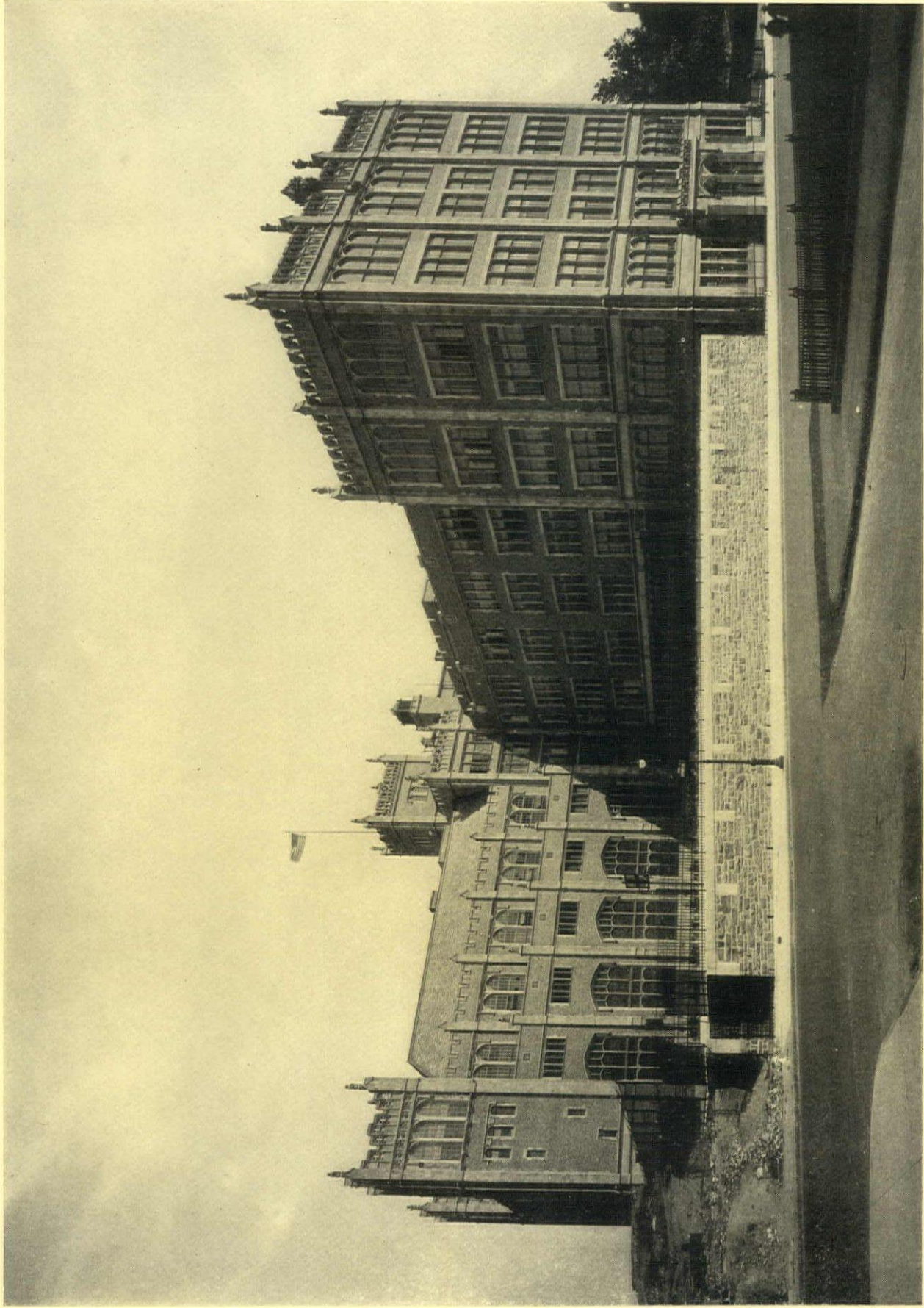


Photograph by Wurts Brothers

South Elevation, New York Training School for Teachers, New York.

William Gompert, Architect, New York

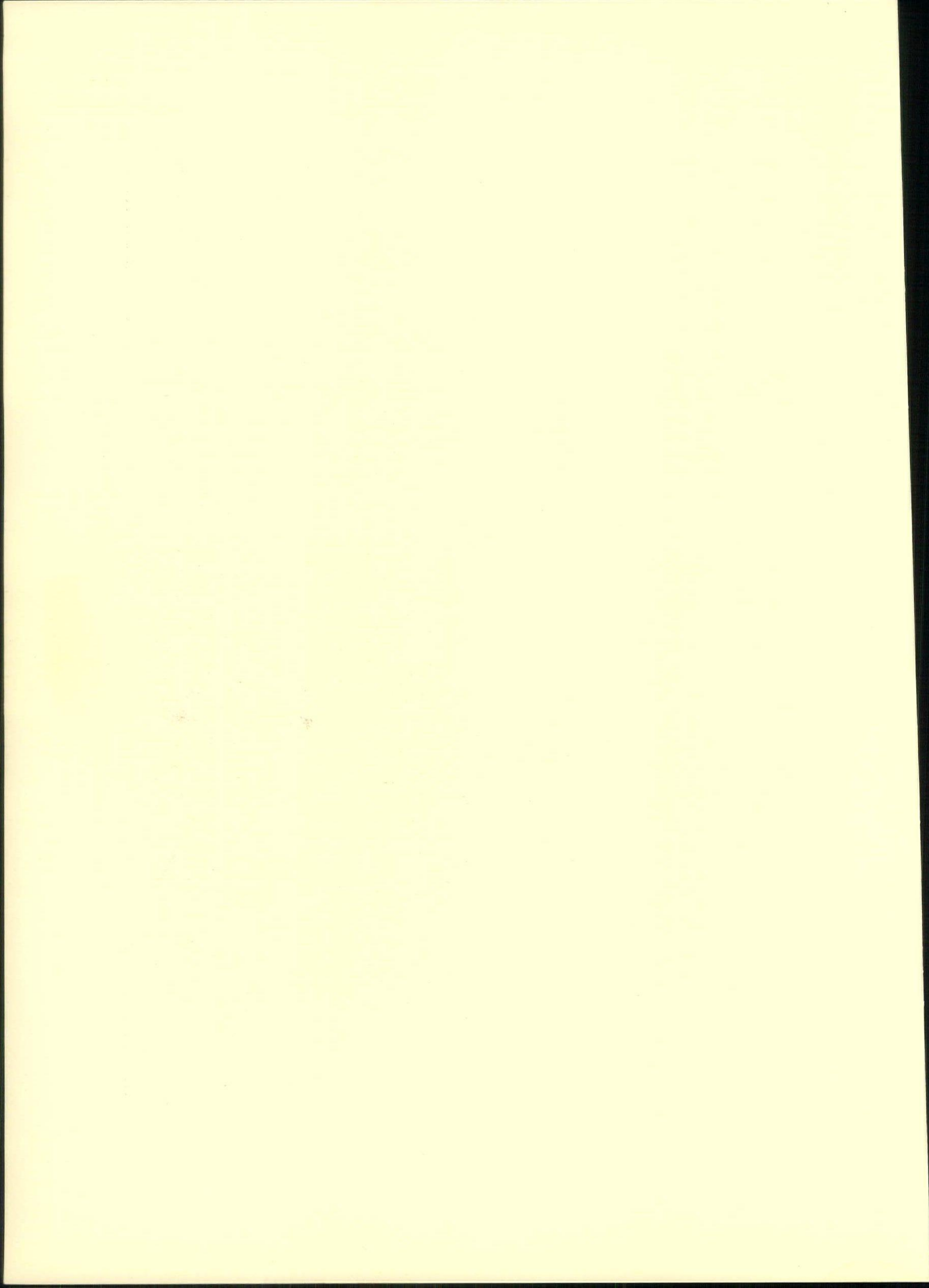




Photograph by Wurts Brothers

North Elevation, New York Training School for Teachers, New York.

William Gompert, Architect, New York

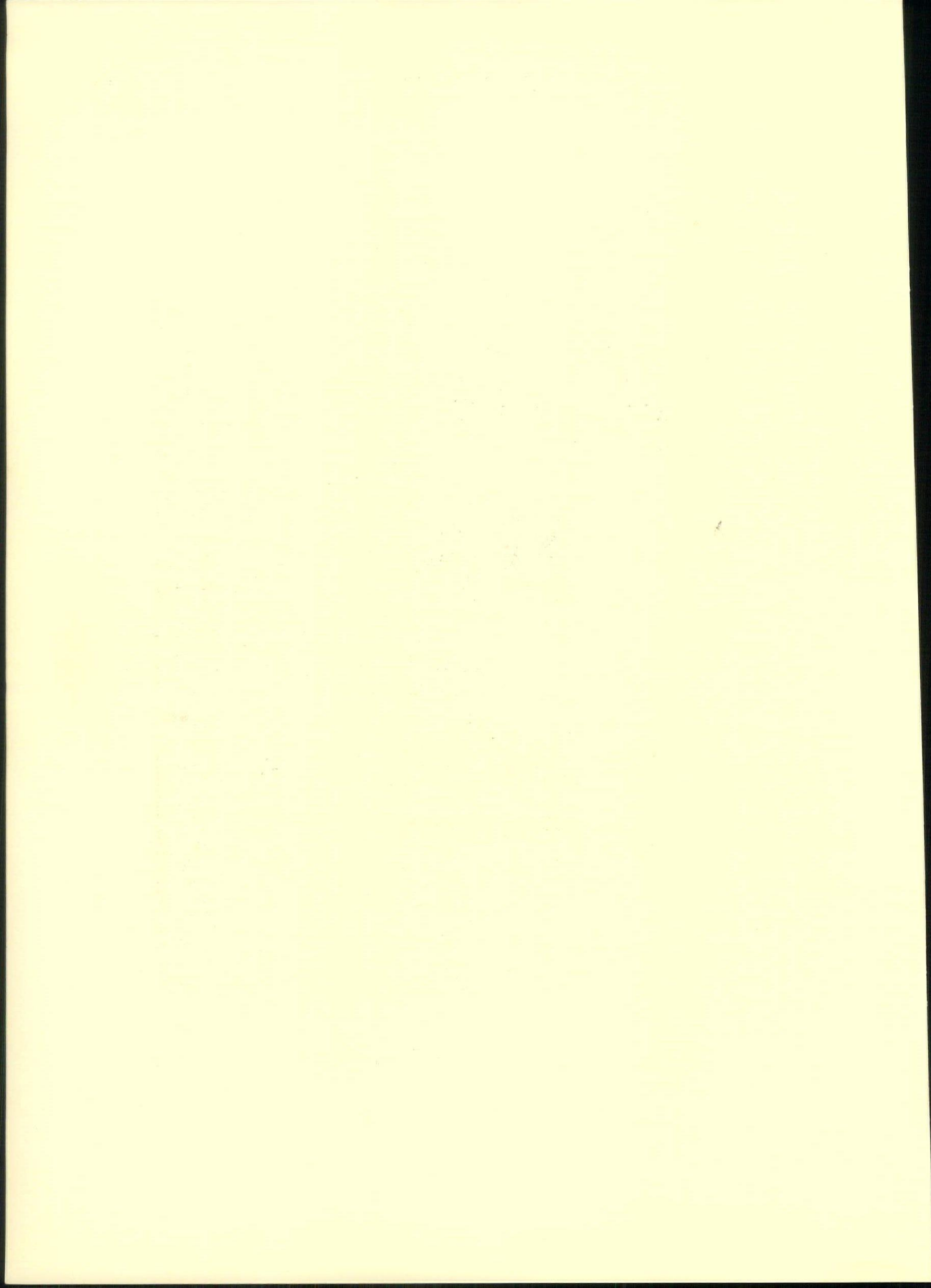


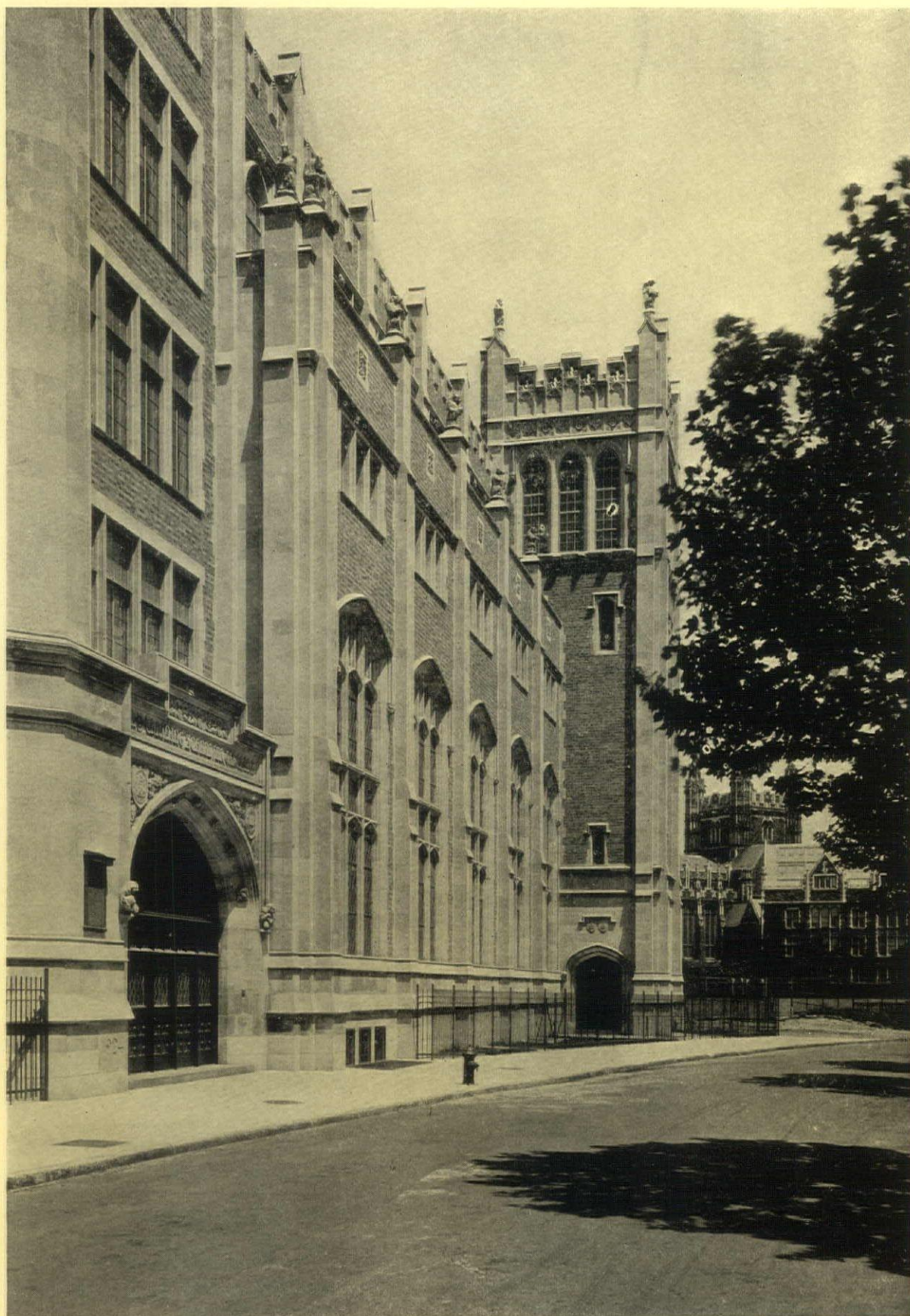


Photograph by Wurts Brothers

William Gompert, Architect, New York

Entrance Detail, New York Training School for Teachers, New York.

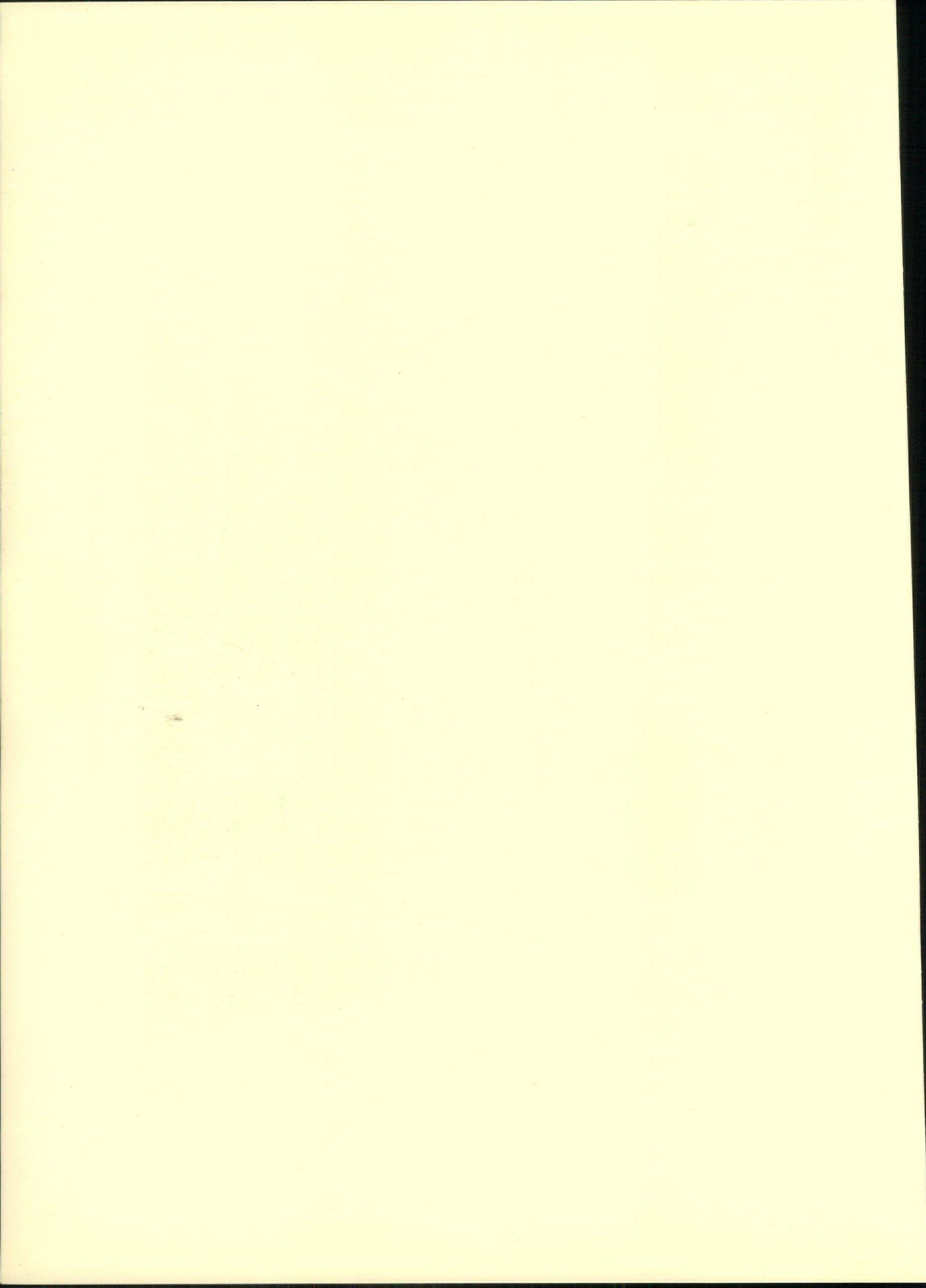


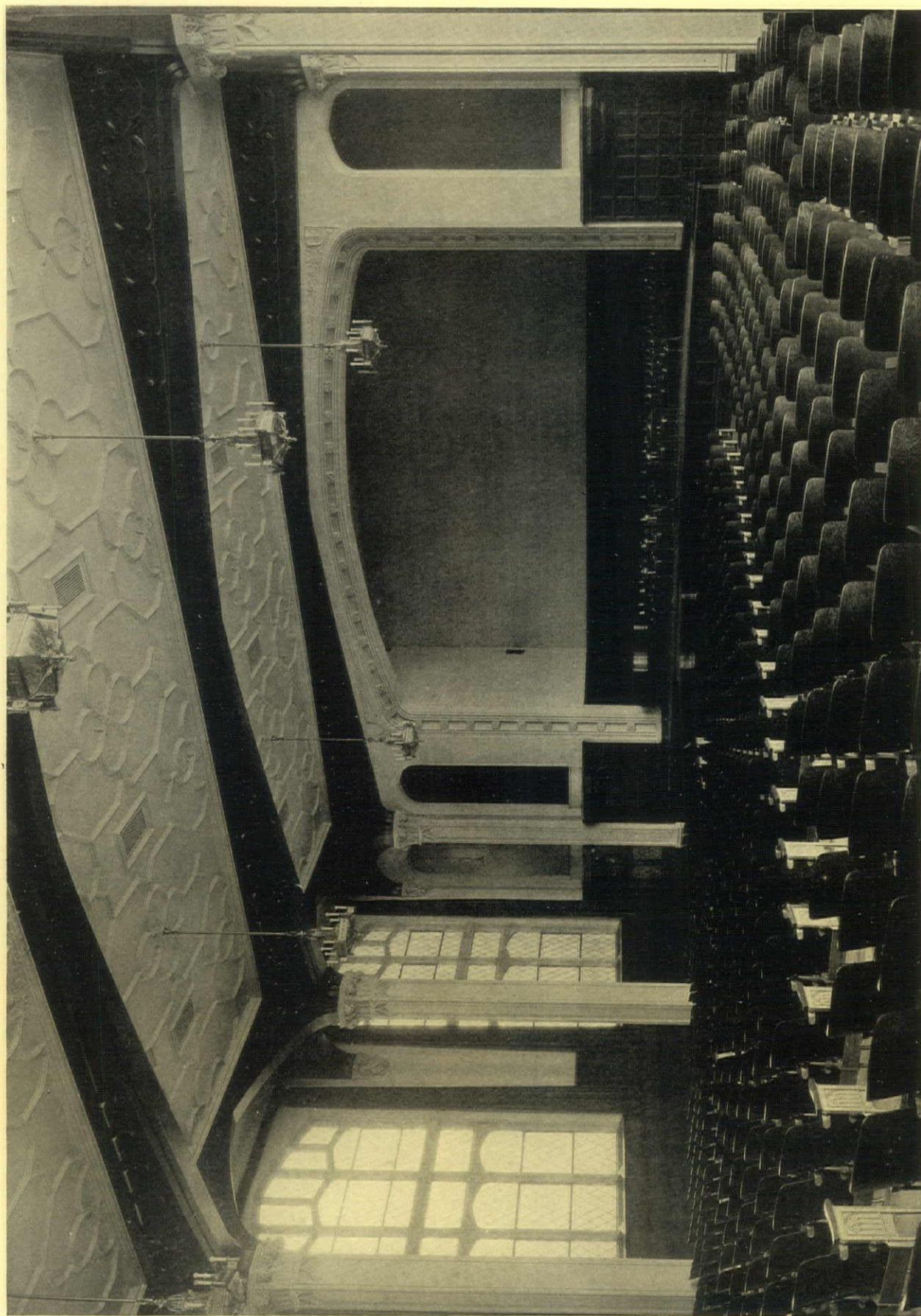


Photograph by Wurts Brothers

William Gompert, Architect, New York

Detail of South Elevation, New York Training School for Teachers, New York,

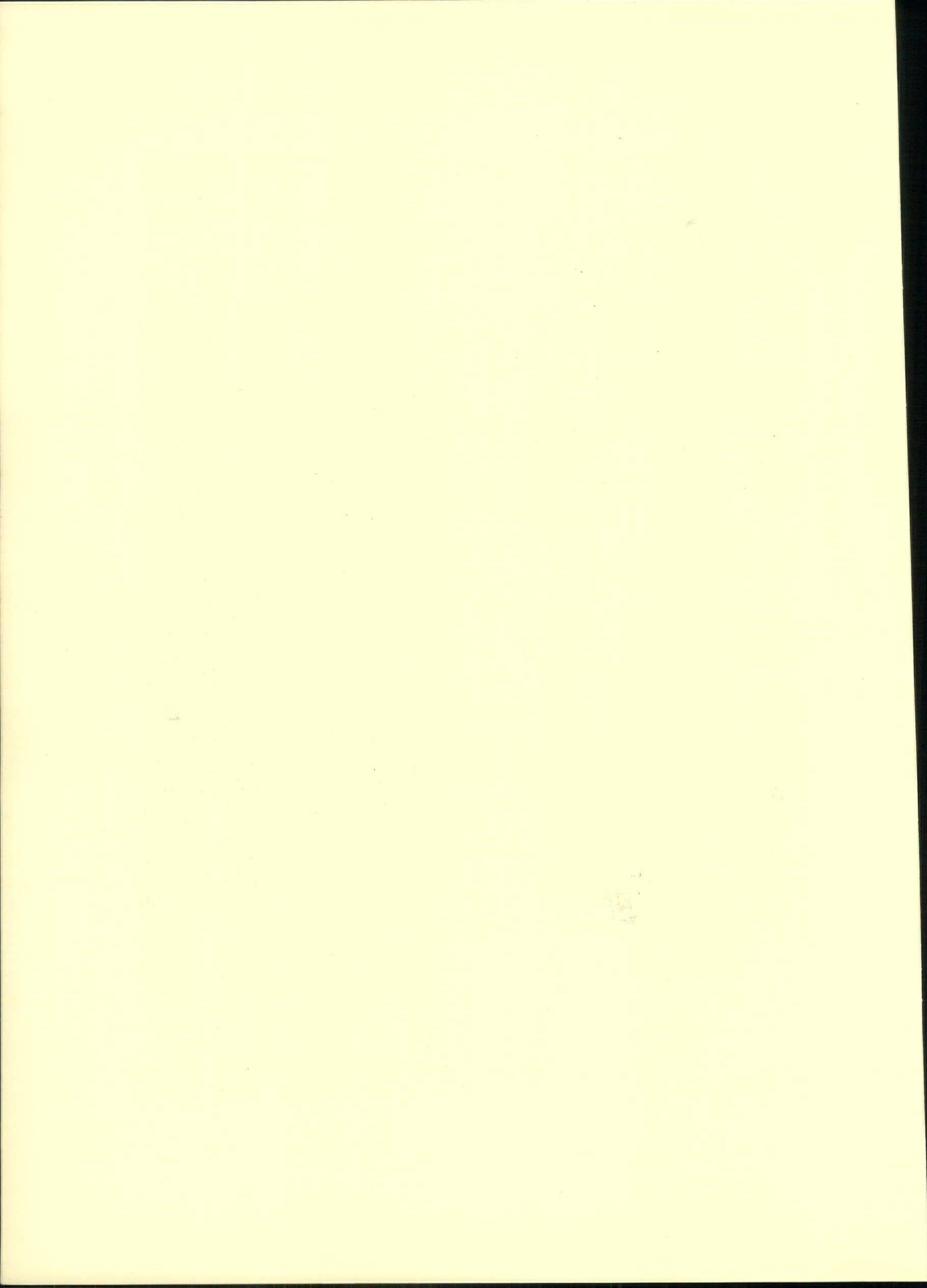


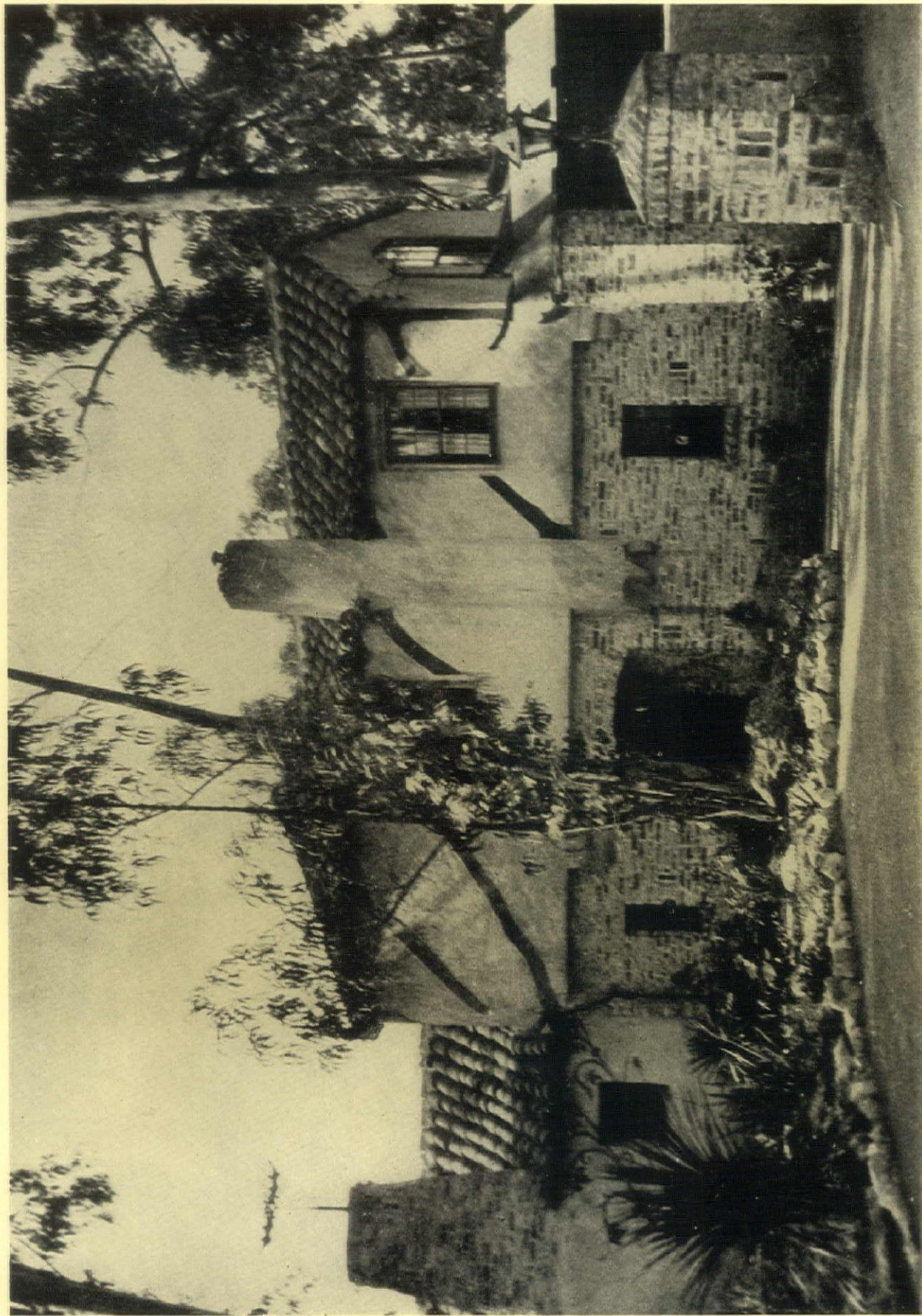


Photograph by Wurts Brothers

Auditorium, New York Training School for Teachers, New York.

William Gompert, Architect, New York

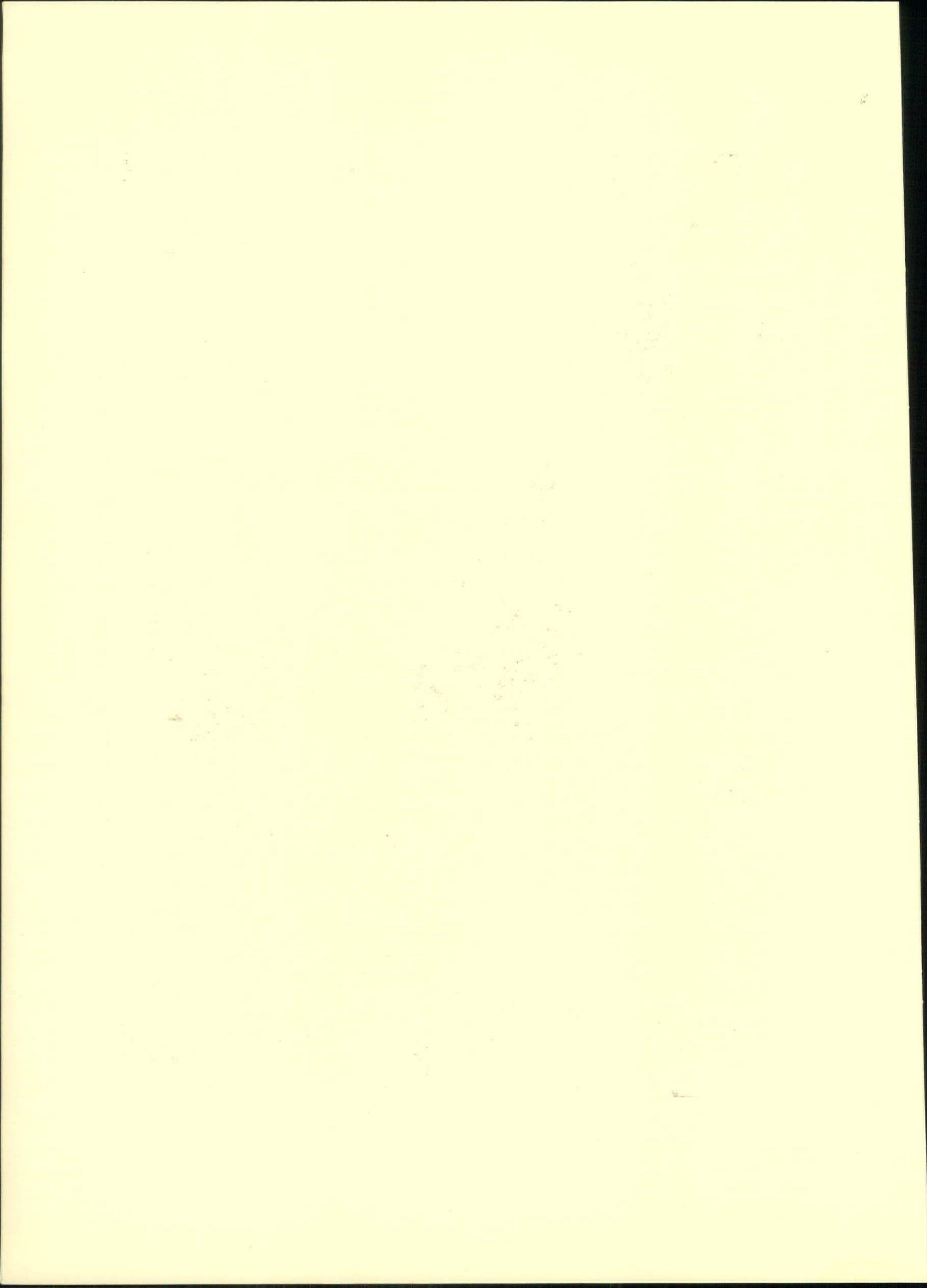




Photograph by Ford E. Samuel

General View, Residence of Clarence Ingersoll, Esq., Oakland, California.

W. R. Yelland, Architect, Oakland, Cal.





Photograph by Ford E. Samuel

W. R. Yelland, Architect, Oakland, Cal.

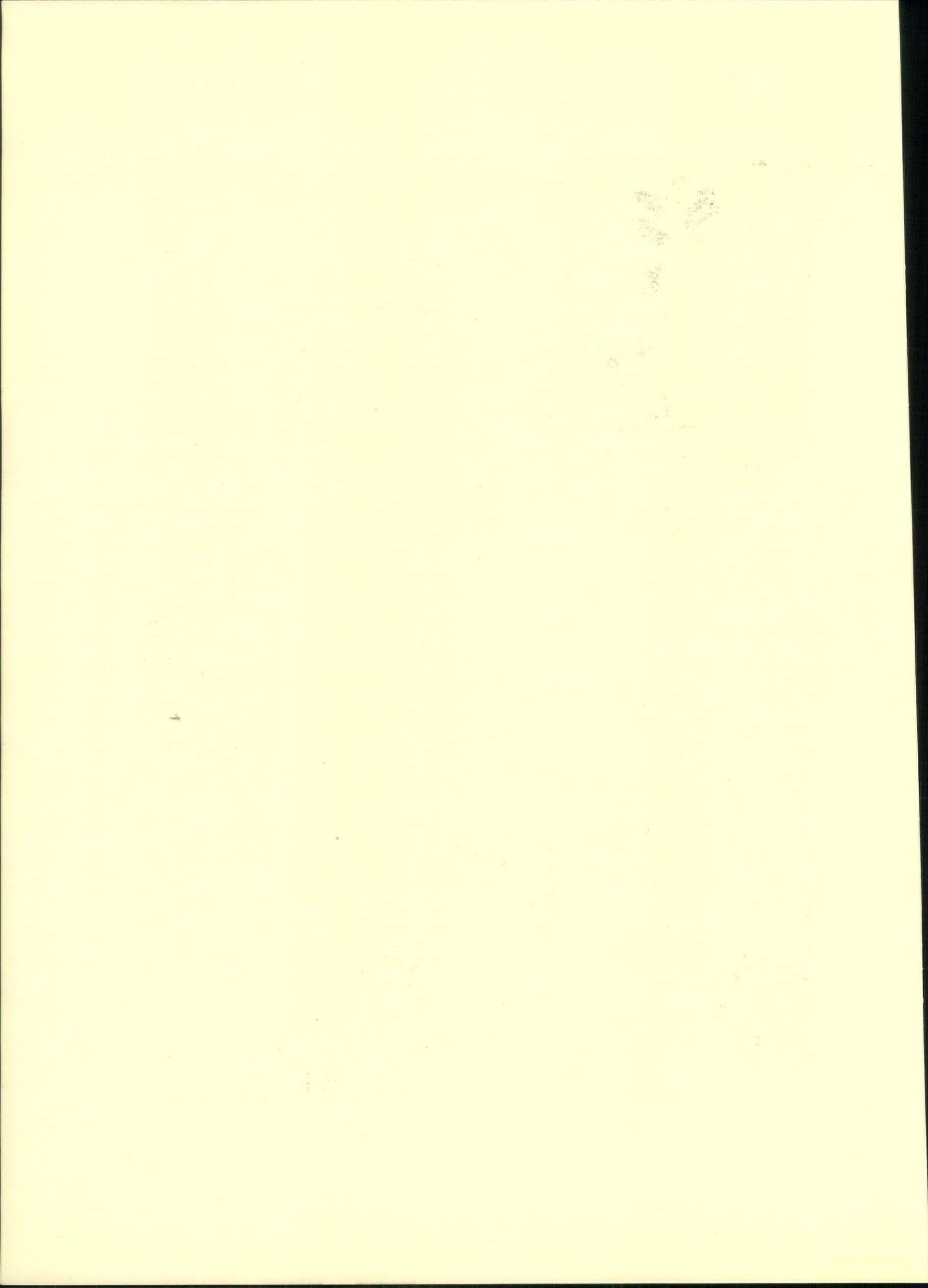
Exterior Detail, Residence of Clarence Ingersoll, Esq., Oakland, California.

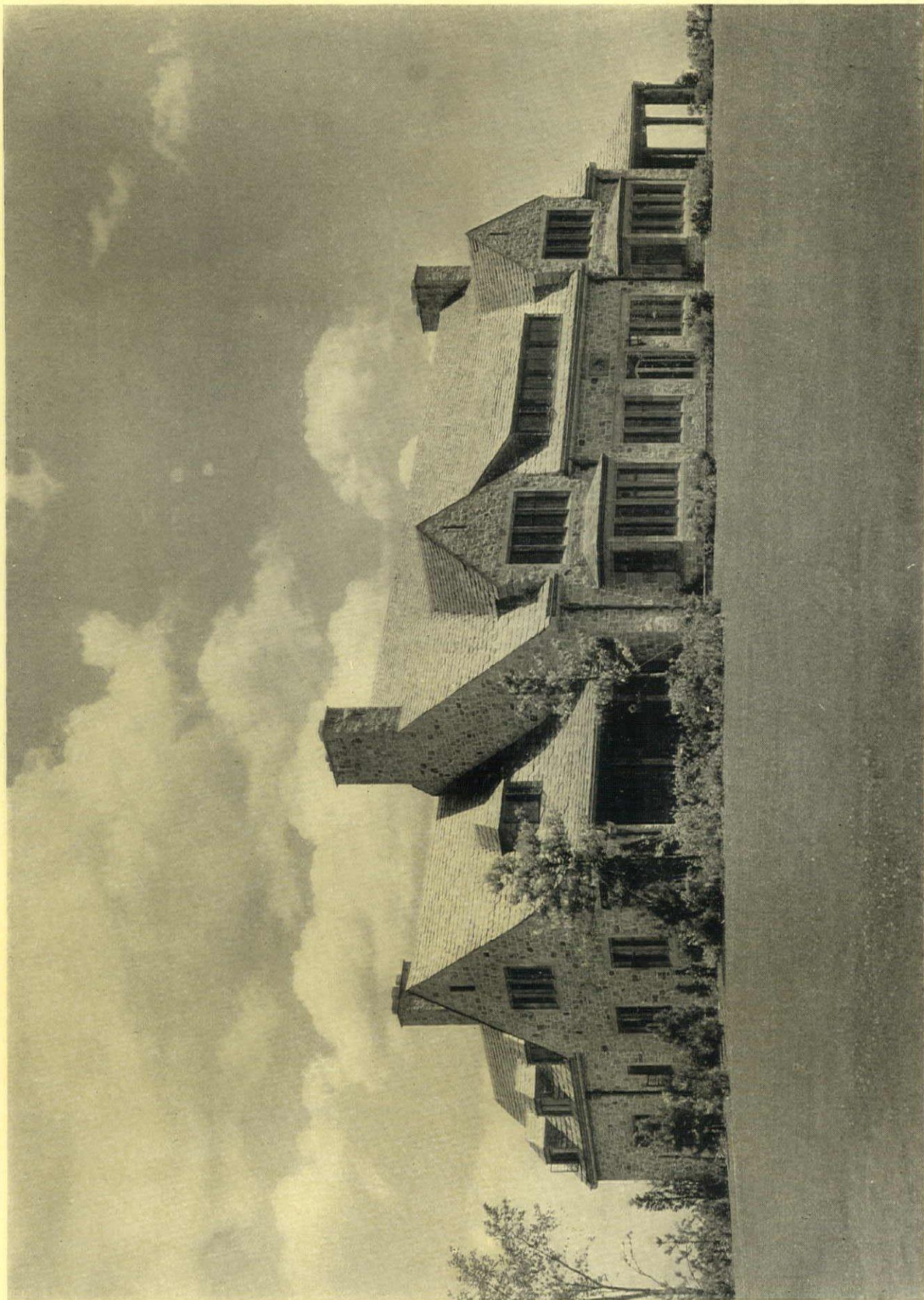


Photograph by Ford E. Samuel

Living Room From Hall, Residence of Clarence Ingersoll, Esq., Oakland, California.

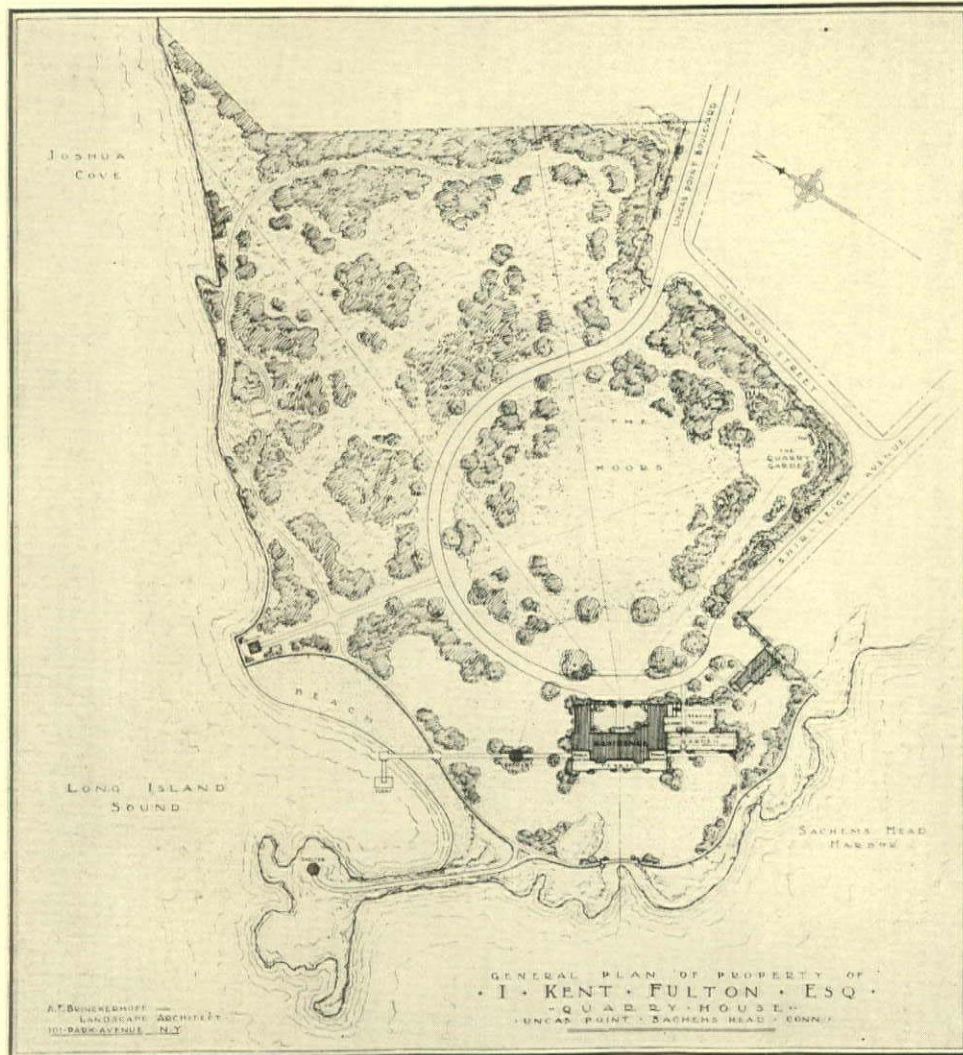
W. R. Yelland, Architect, Oakland, Cal.





Photograph by Howard G. Dine

W. F. Brooks and F. D. W. Glazier, Architects, Hartford, Conn.
A. F. Brinkerhoff, Landscape Architect, New York
Elevation Toward Sea, Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut, (Plot plan on back).

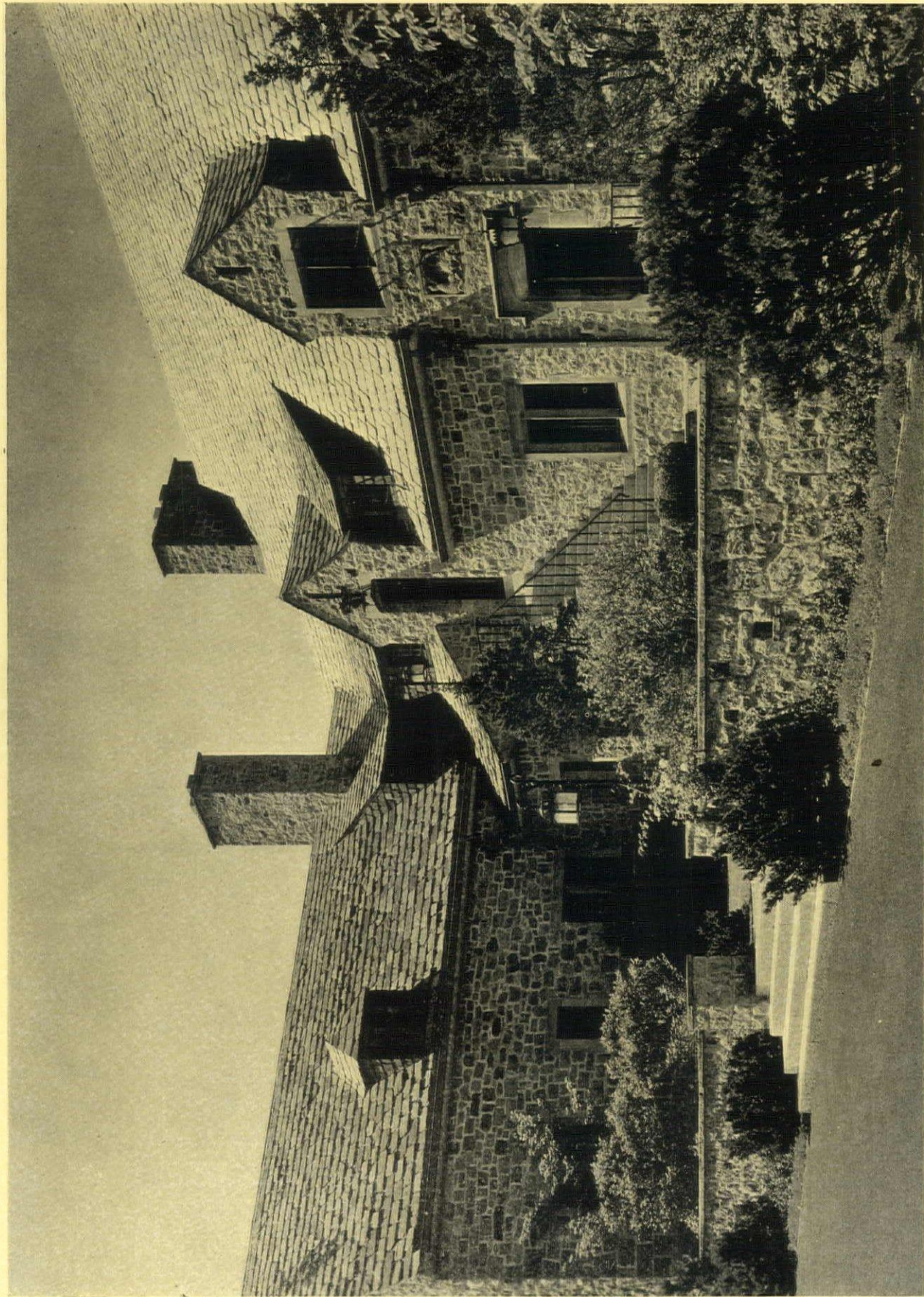


Plot Plan

Estate of I. Kent Fulton, Esq., Sachems Head, Connecticut.

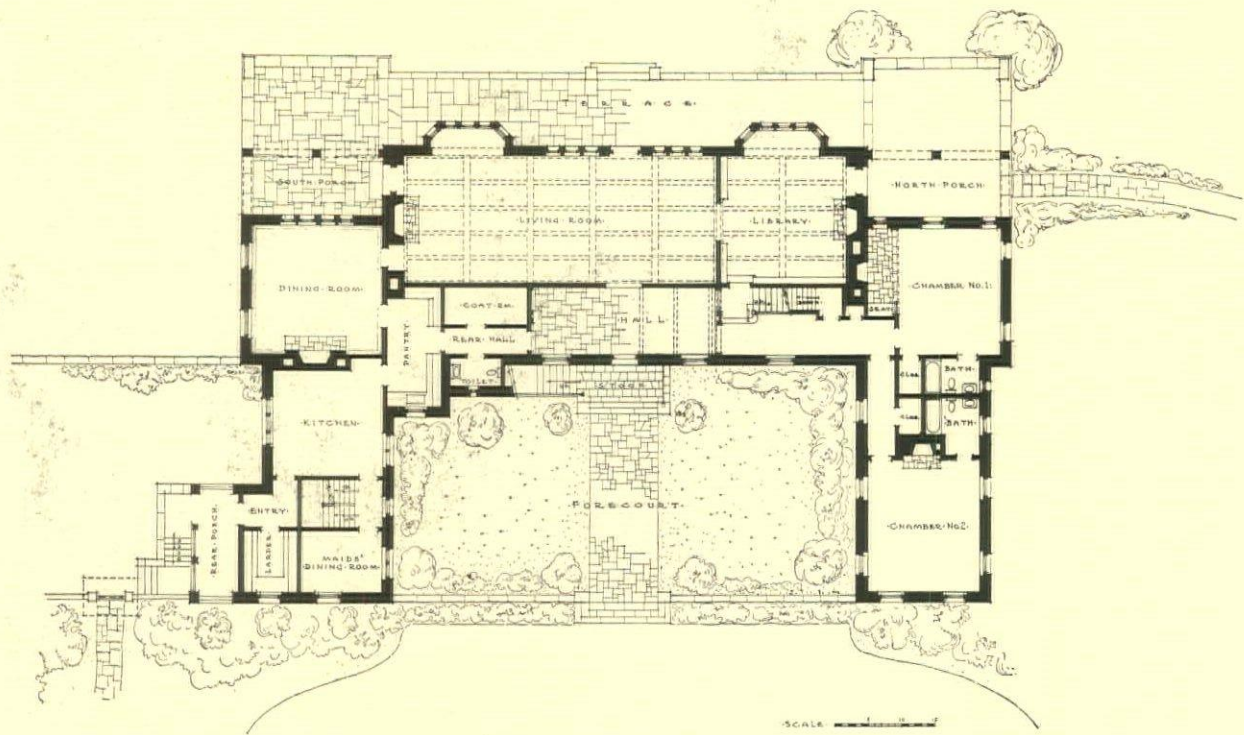
W. F. Brooks and F. D. W. Glazier, Architects.

A. F. Brinckerhoff, Landscape Architect.



Photograph by Howard G. Dine

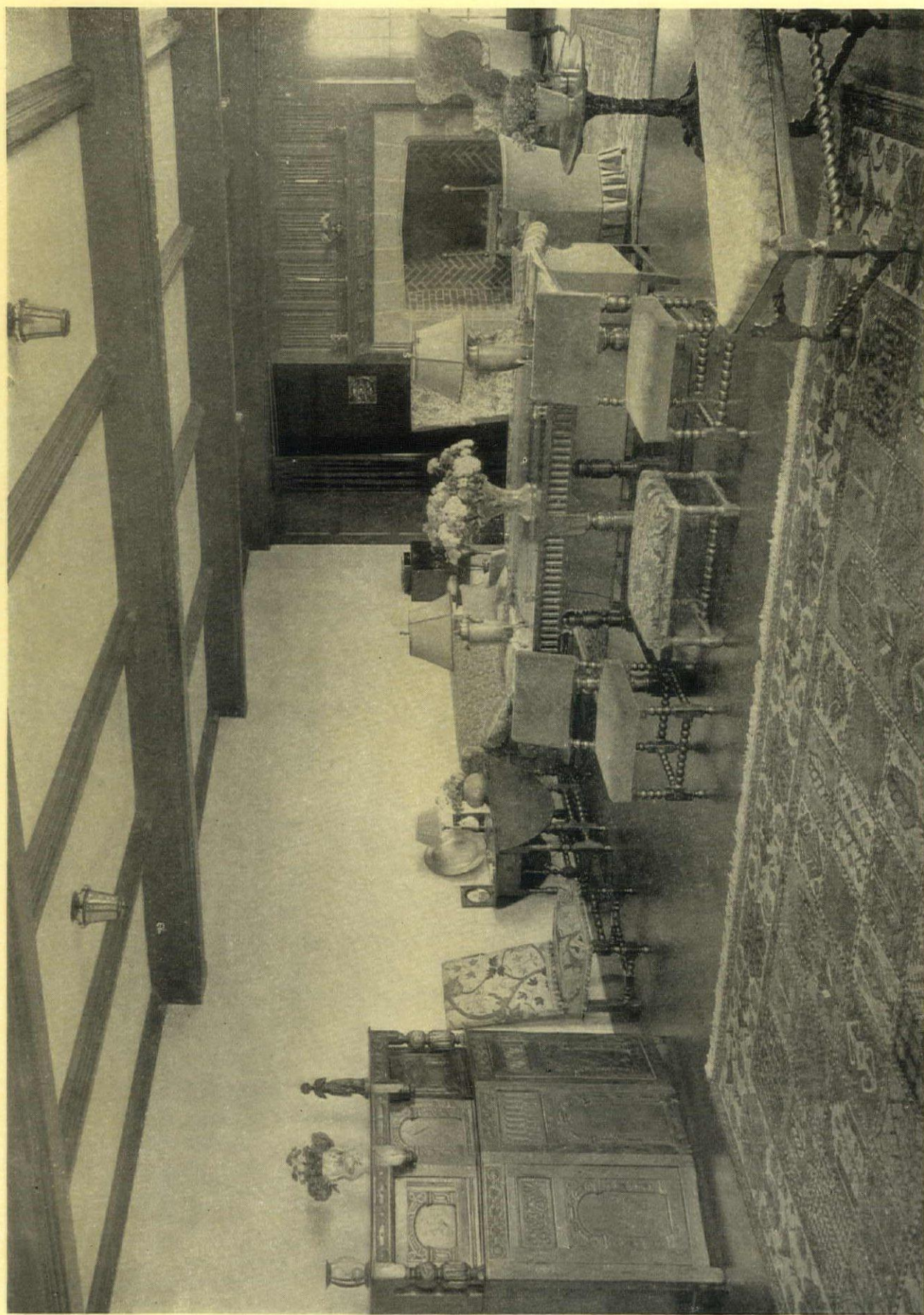
W. F. Brooks and F. D. W. Glazier, Architects, Hartford, Conn.
A. F. Brinckerhoff, Landscape Architect, New York
Entrance Court, Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut, (Plan on back).



First Floor Plan

Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut.

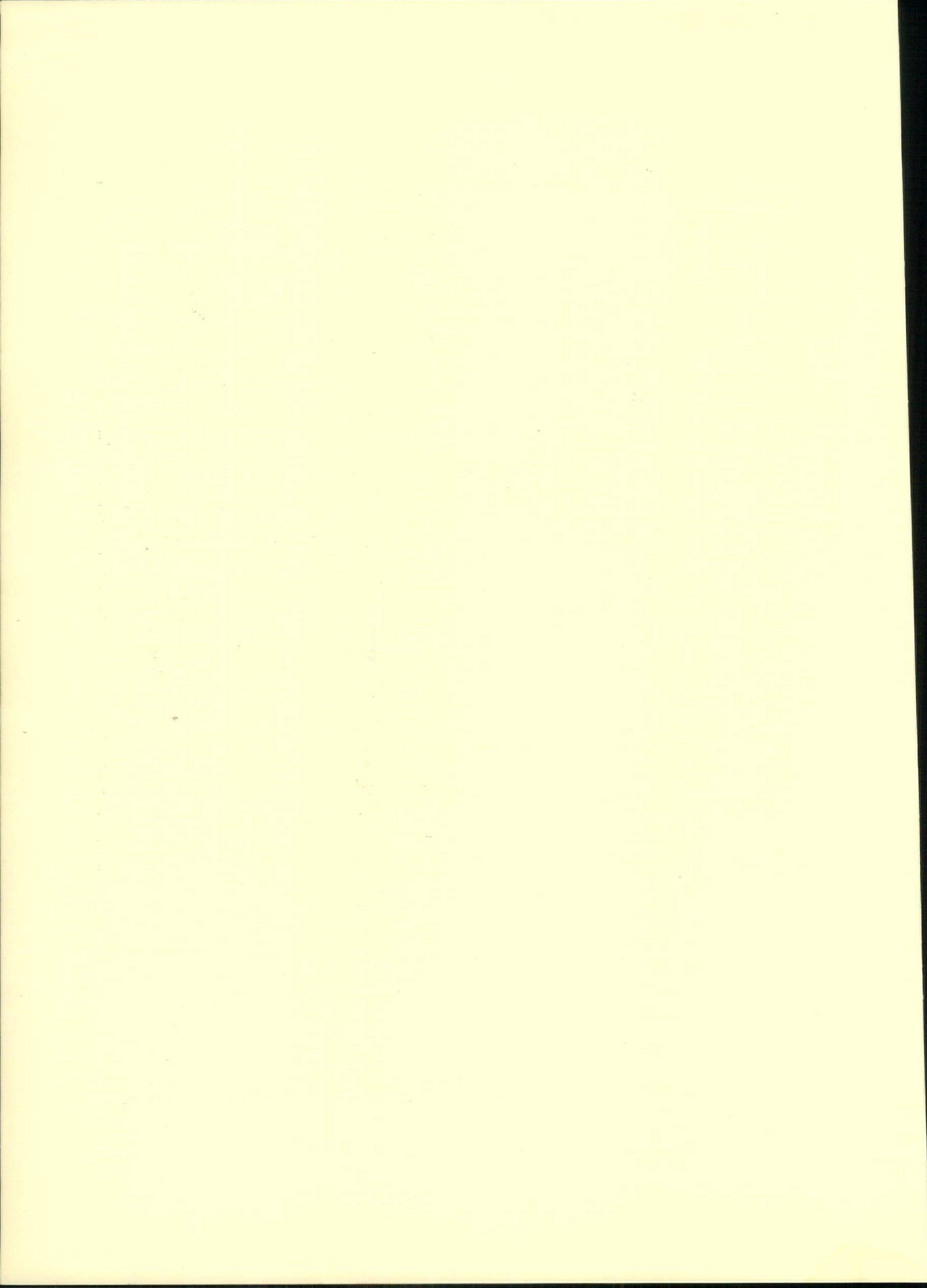
W. F. Brooks and F. D. W. Glazier, Architects.



Photograph by Howard G. Dine

Living Room, Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut.

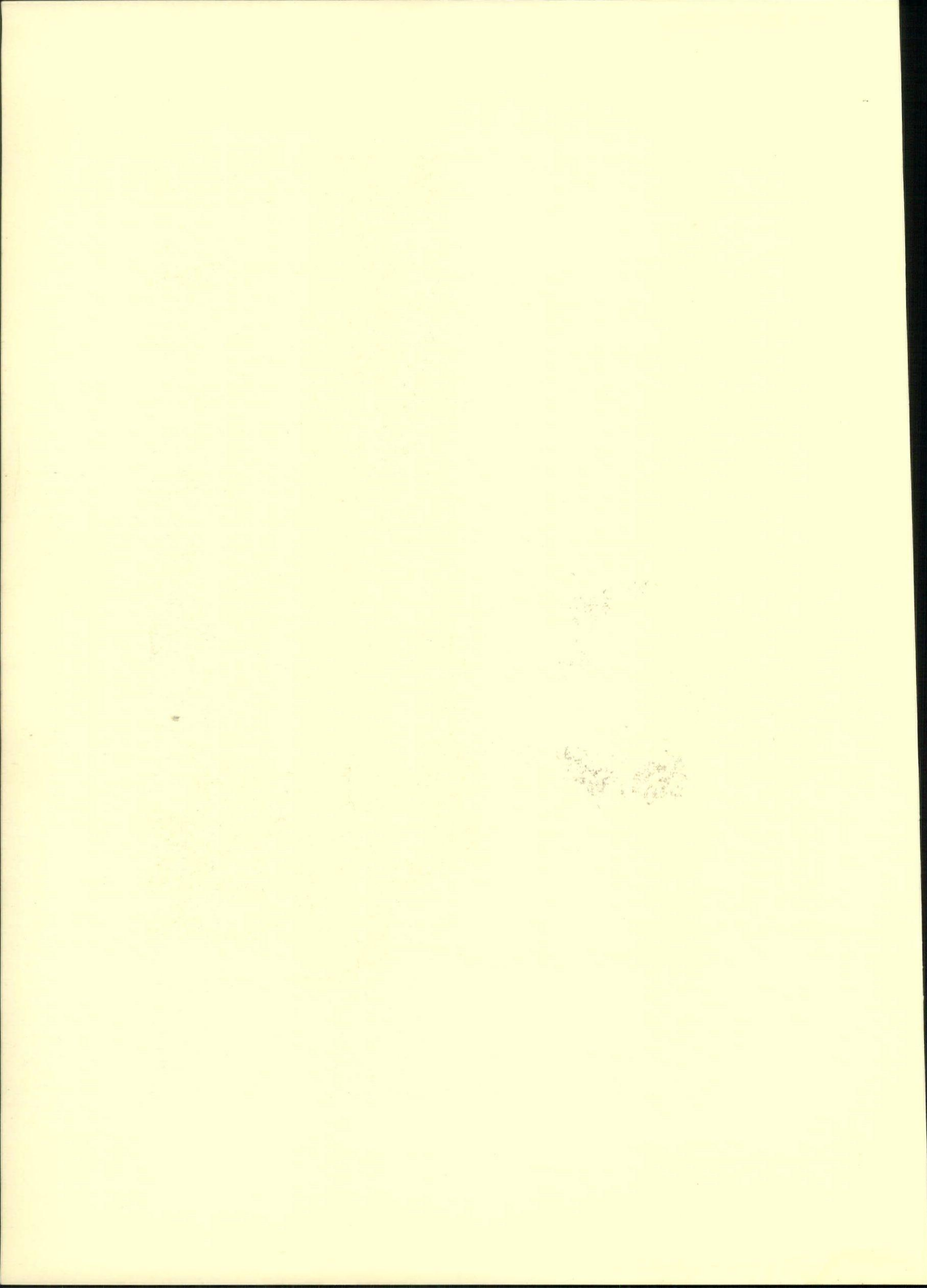
W. F. Brooks and F. D. W. Glazier, Architects, Hartford, Conn.





Photograph by Howard G. Dine

W. F. Brooks and F. D. W. Glazier, Architects, Hartford, Conn.
Dining Room, Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut.





Photograph by Howard G. Dine

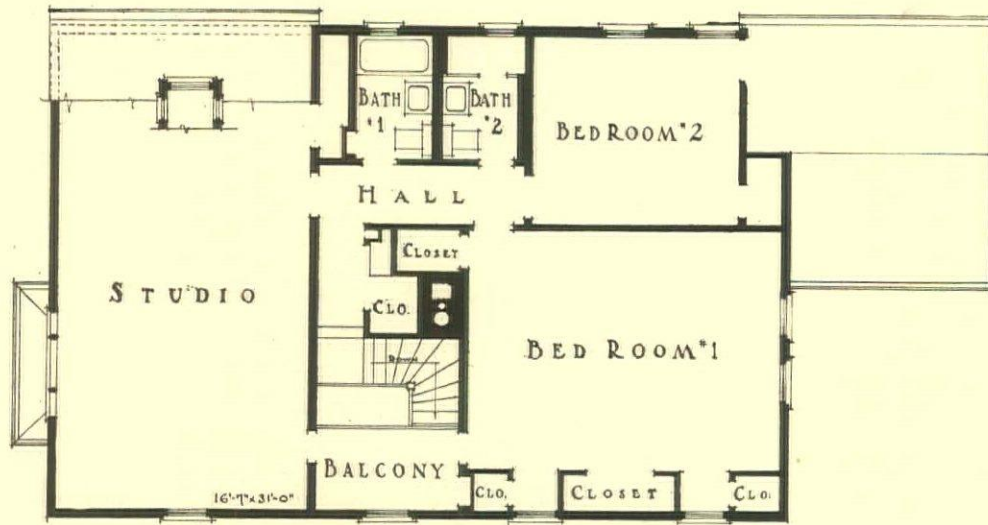
W. F. Brooks and F. D. W. Glazier, Architects, Hartford, Conn.
Guest Room, Residence of I. Kent Fulton, Esq., Sachems Head, Connecticut.



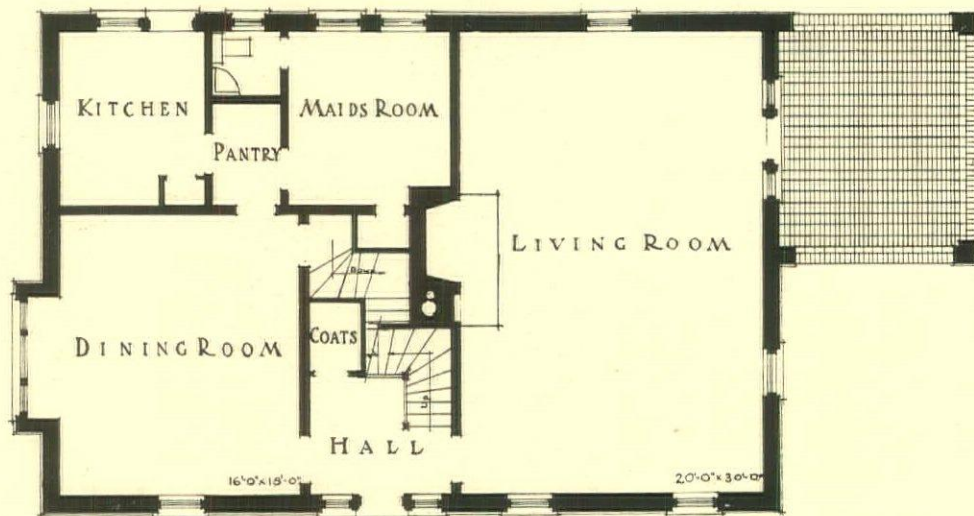


Photograph by Charles Trefts

Angelo B. M. Corrubia, Architect, St. Louis, Mo.
General View, Residence of Mr. and Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri (Plan on back).



SECOND FLOOR PLAN



FIRST FLOOR PLAN

SCALE 1/8" = 1'-0"

First & Second Floor Plans

Residence of Mr. & Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri.

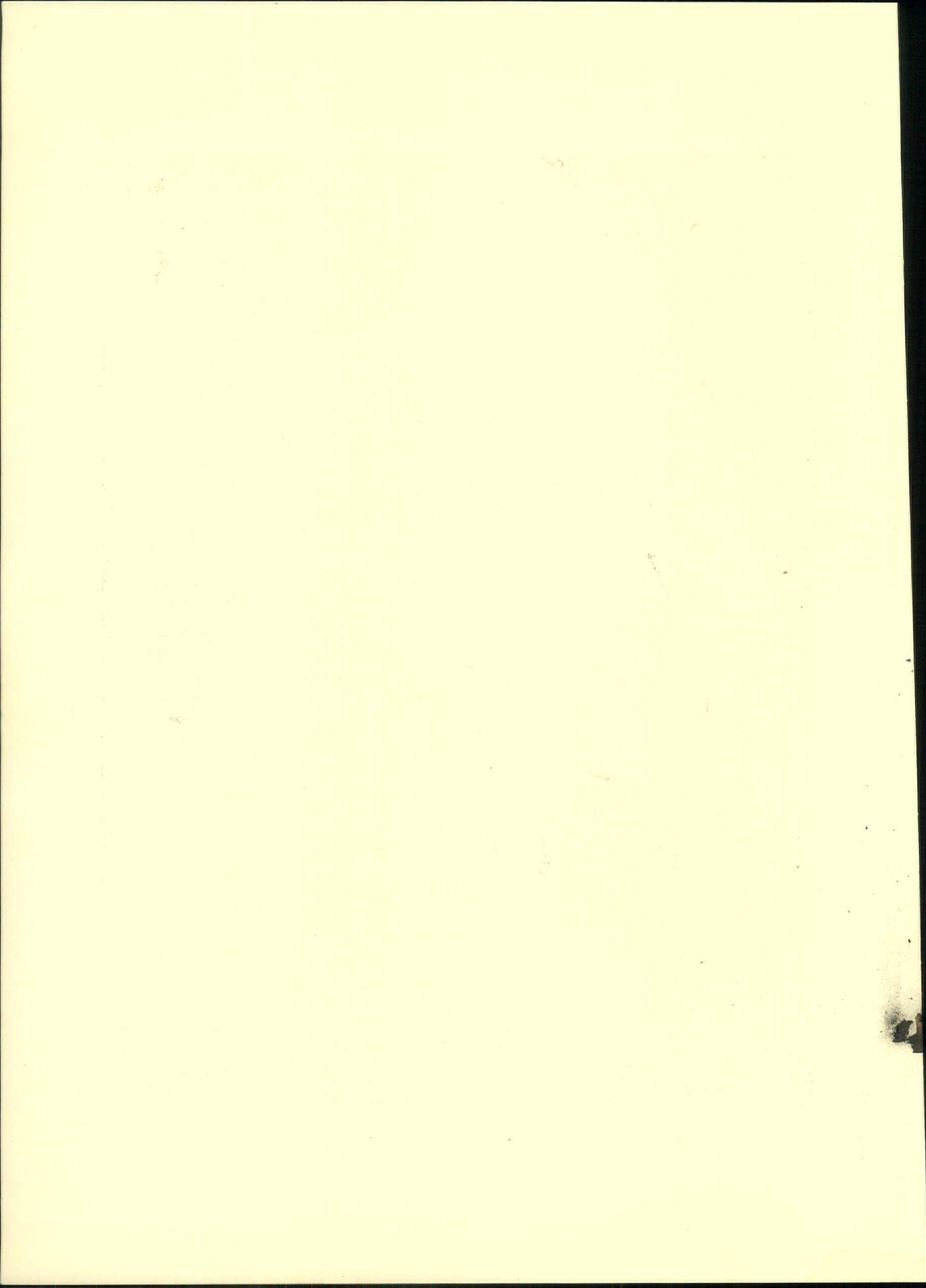
Angelo B. M. Corrubia, Architect.

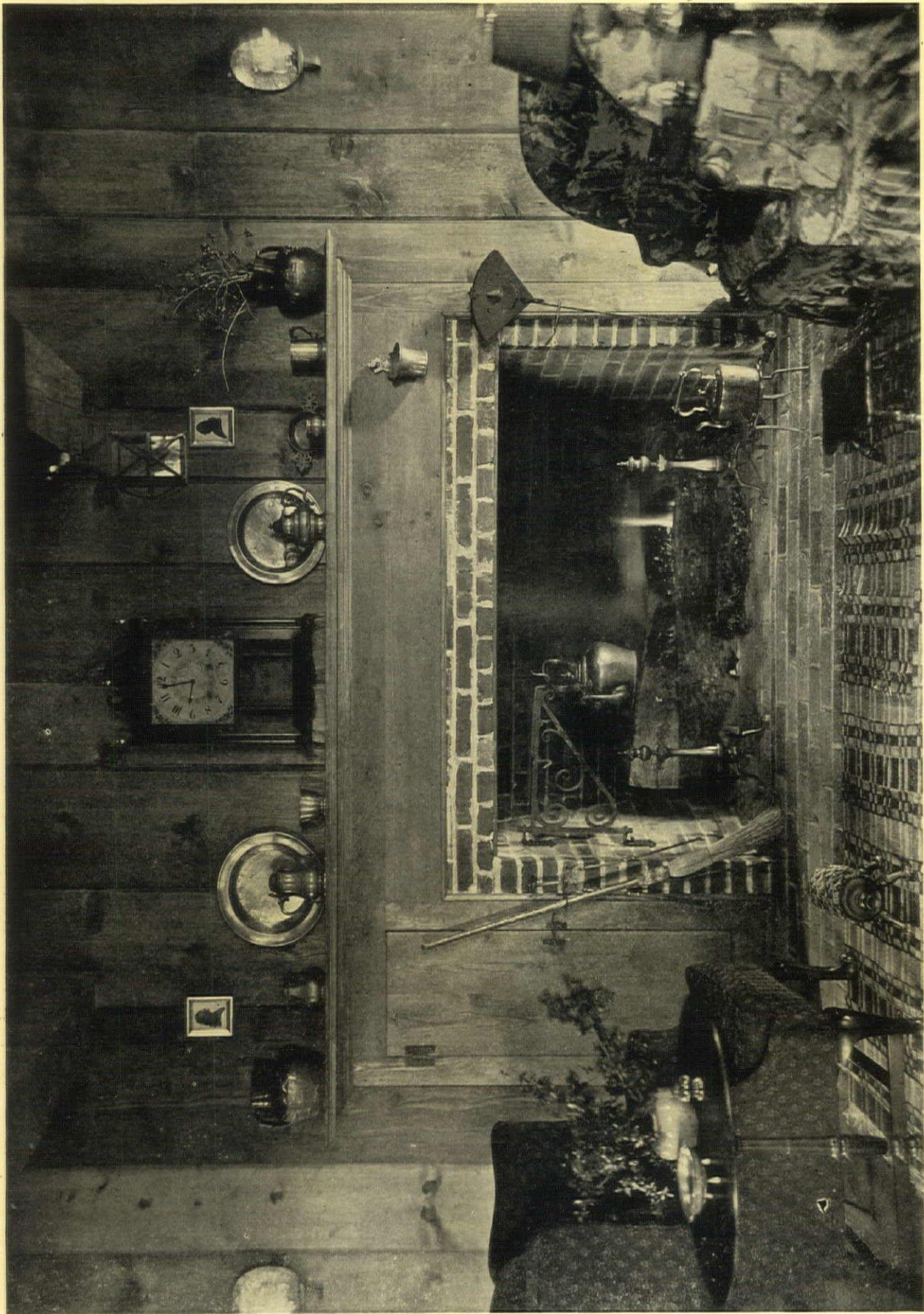


Photograph by Charles Trefts

Living Room, Residence of Mr. and Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri.

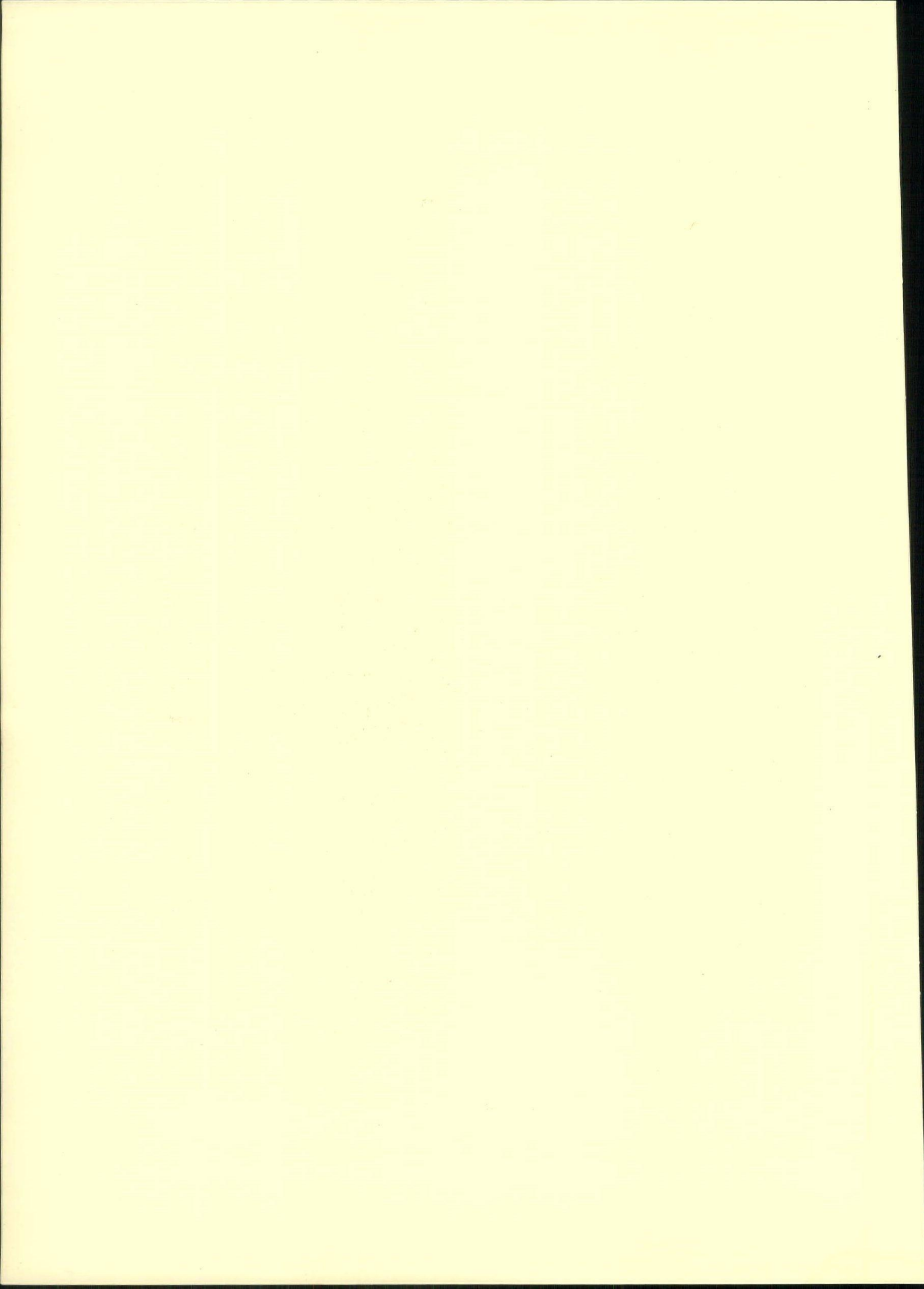
Angelo B. M. Corrubia, Architect, St. Louis, Mo.





Photograph by Charles Trefts

Angelo B. M. Corrubia, Architect, St. Louis, Mo.
Fireplace in Living Room, Residence of Mr. and Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri.

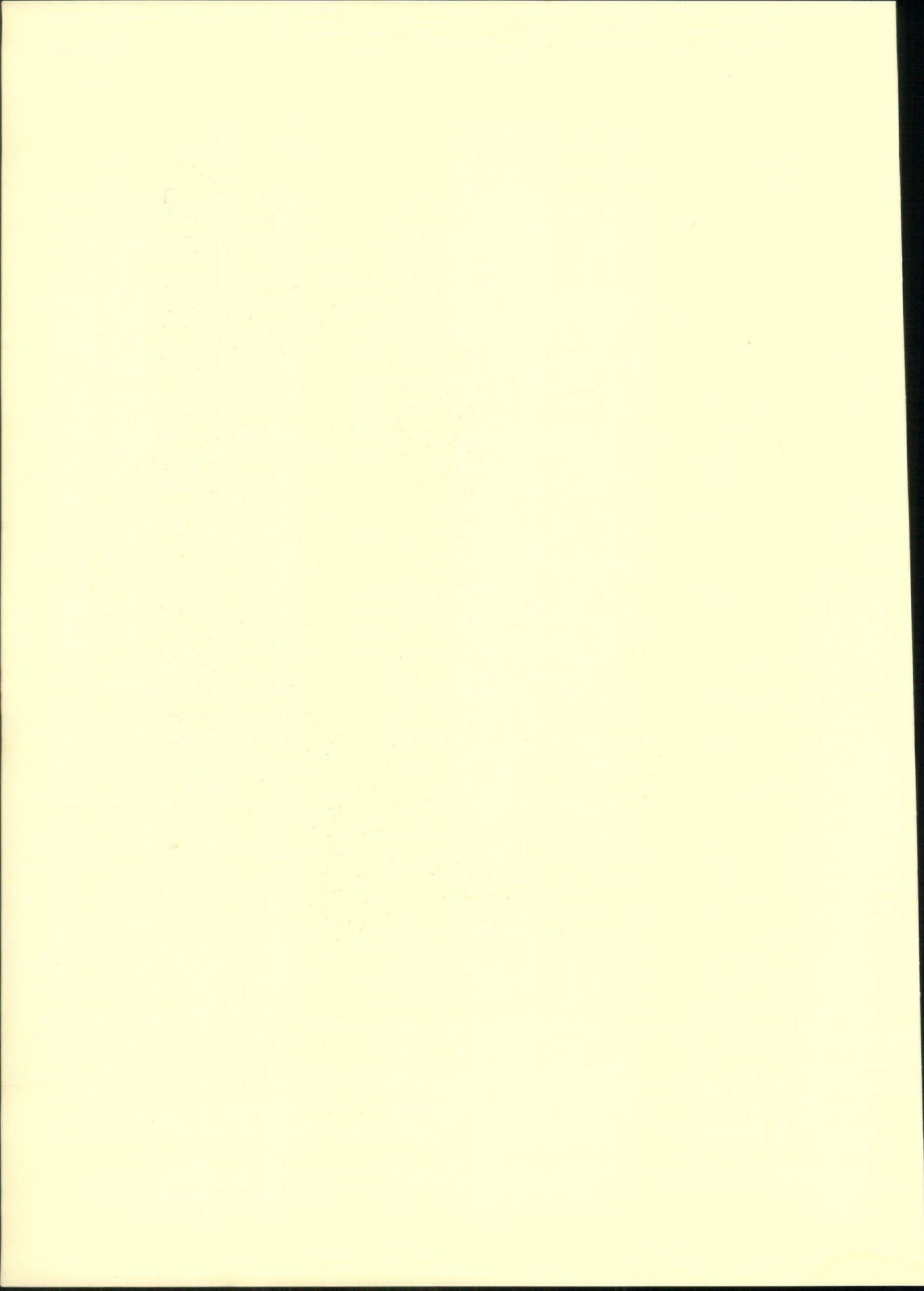




Photograph by Charles Trefis

Dining Room, Residence of Mr. and Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri.

Angelo B. M. Corrubia, Architect, St. Louis, Mo.

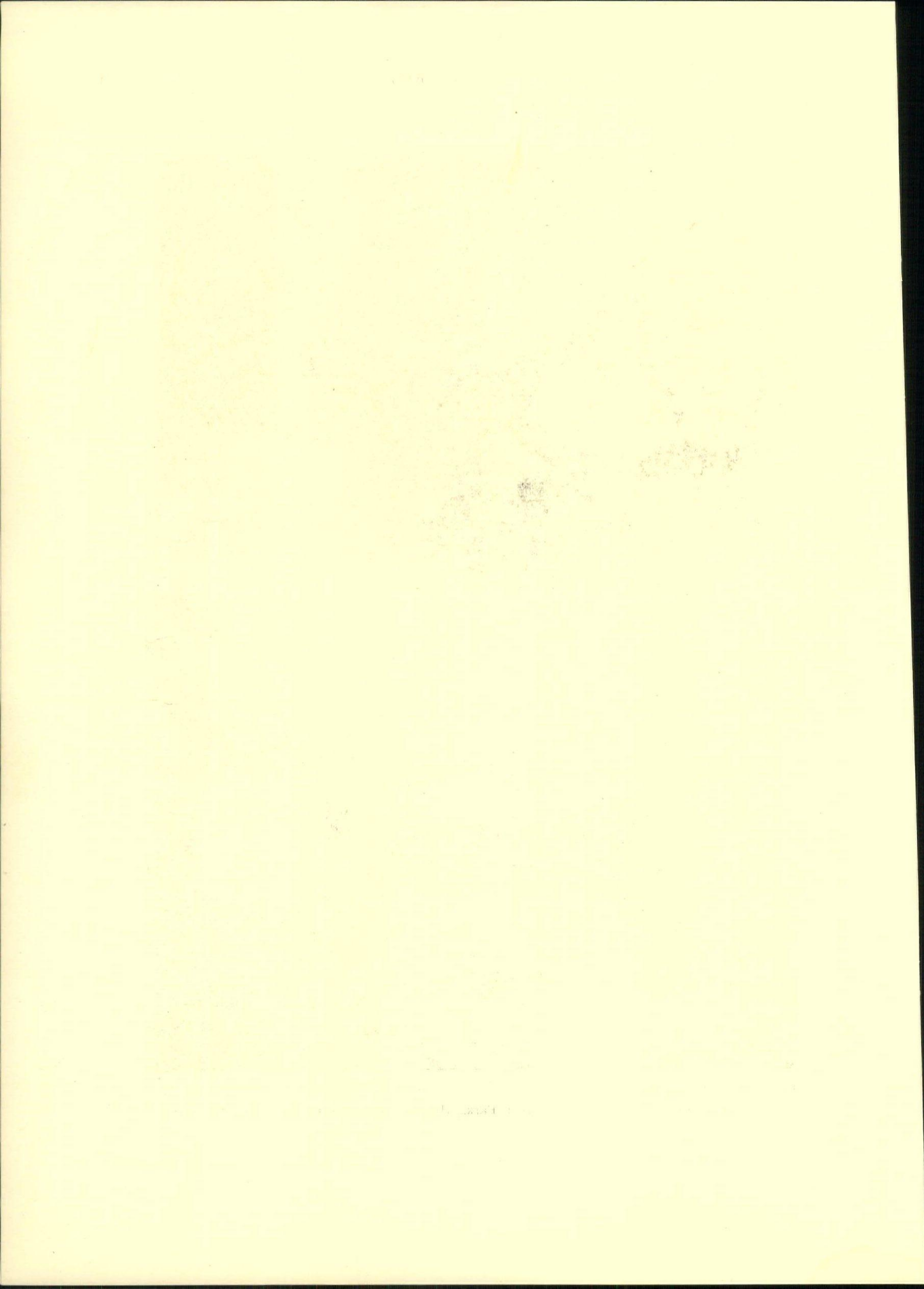




Photograph by Charles Trefts

Angelo B. M. Corrubia, Architect, St. Louis, Mo.

Stair Hall, Residence of Mr. and Mrs. E. H. Parks, Hampton Park, St. Louis County, Missouri.

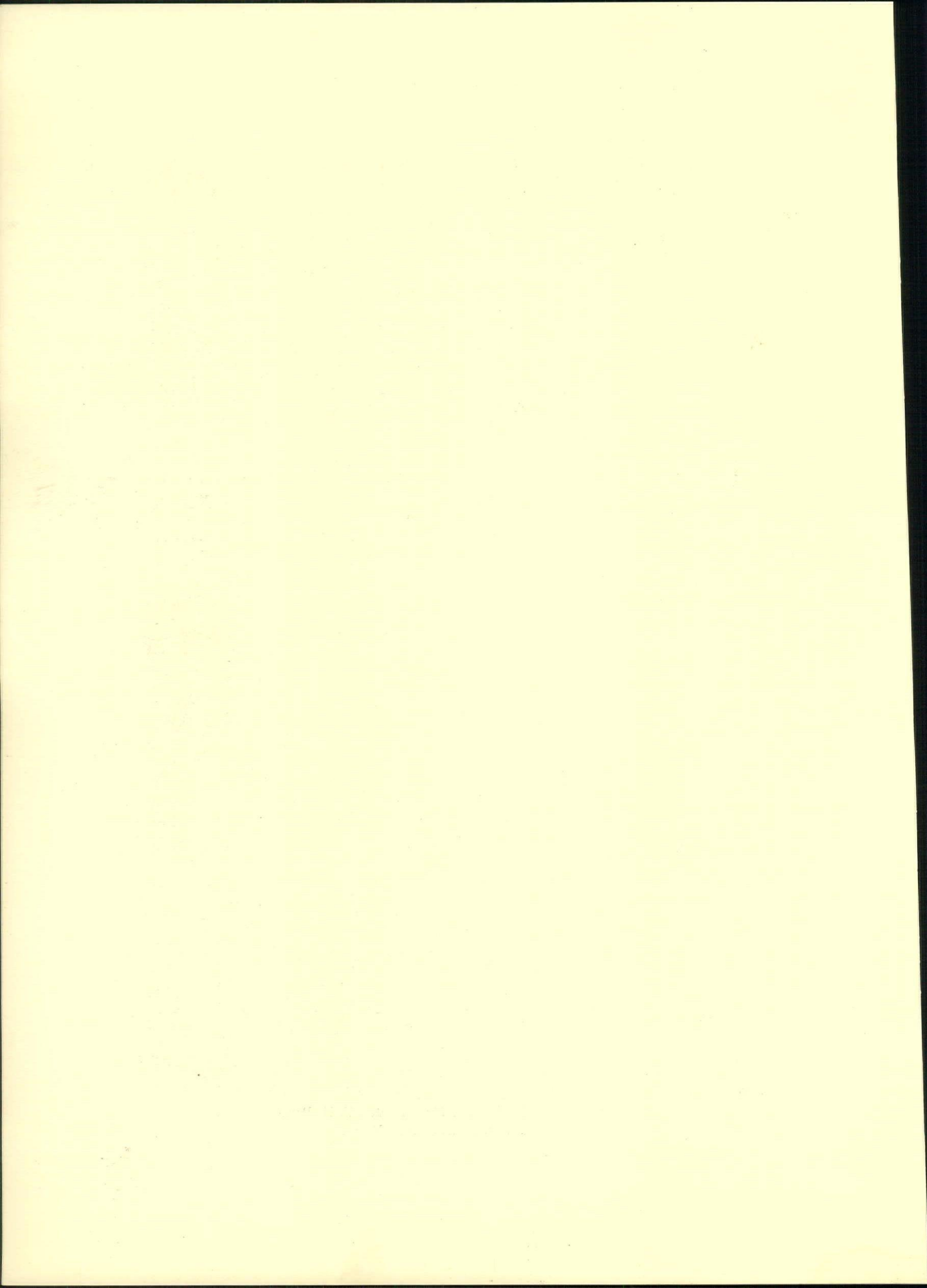


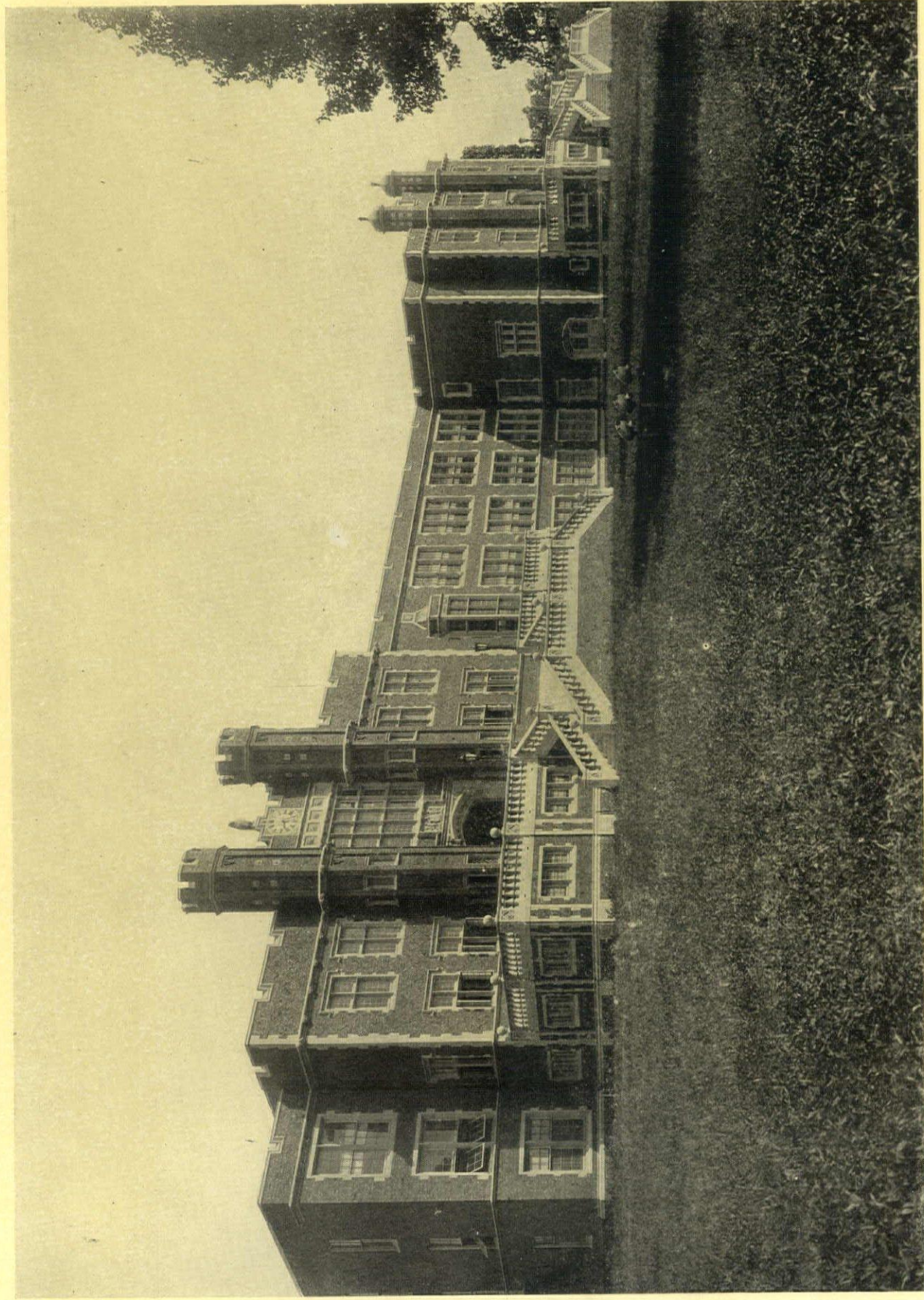


Photograph by Charles Trefts

Angelo B. M. Corrubia, Architect, St. Louis, Mo.

Master's Bedroom, Residence of Mr. and Mrs. E. H. Parks,
Hampton Park, St. Louis County, Missouri.

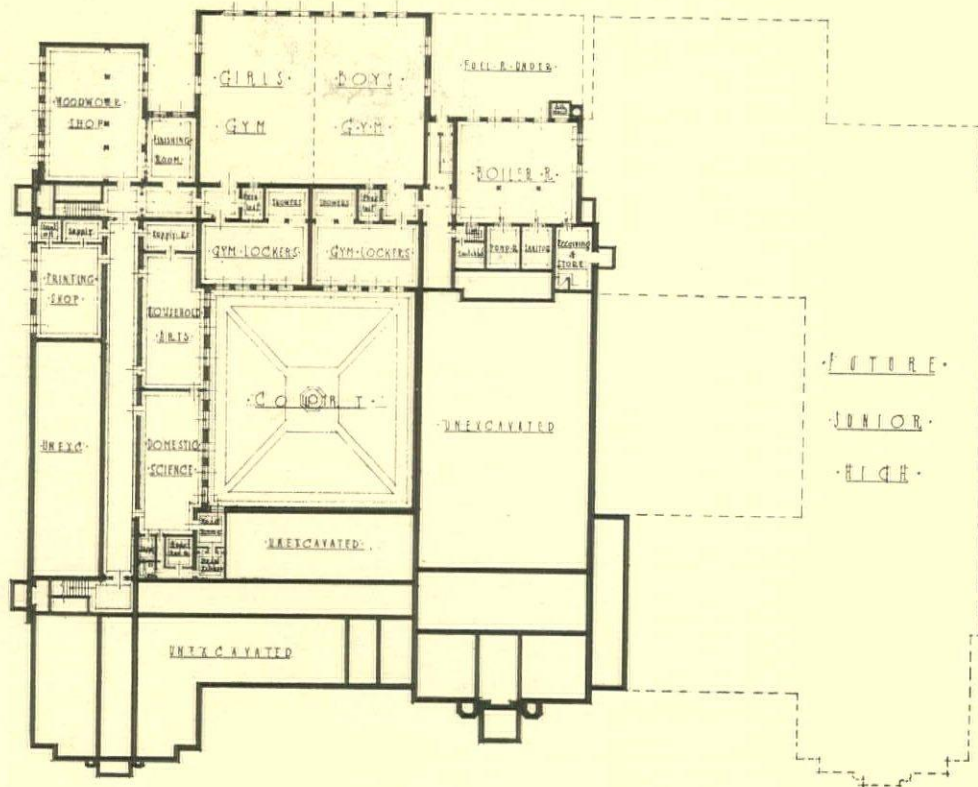




Photograph by H. E. Jeltsch

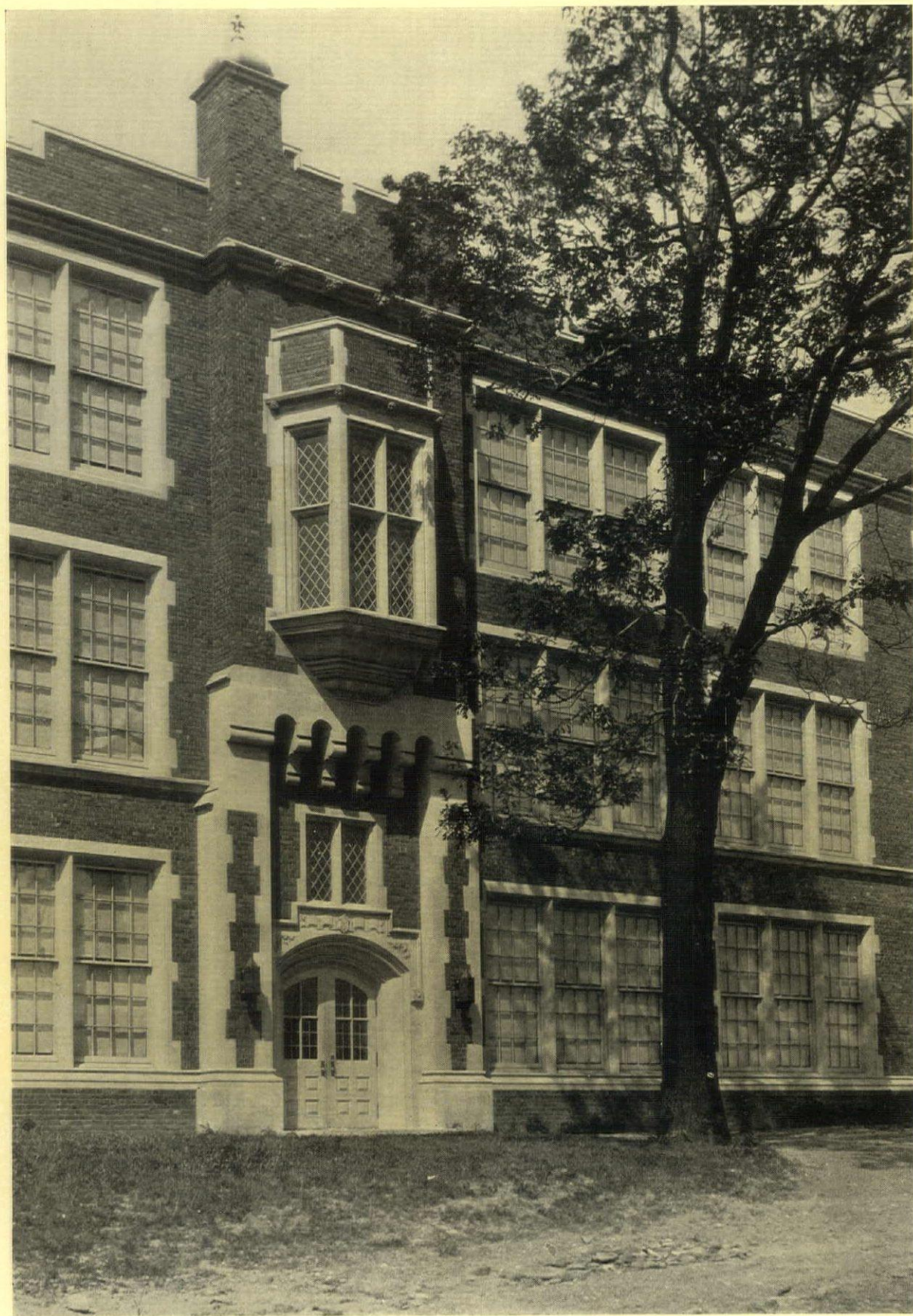
West Elevation, Teaneck High School, Teaneck, New Jersey, (Plan on back).

Hacker and Hacker, Architects, Fort Lee, N. J.



PLAN OF GROUND FLOOR
 SCALE 1/32" = 1'-0"

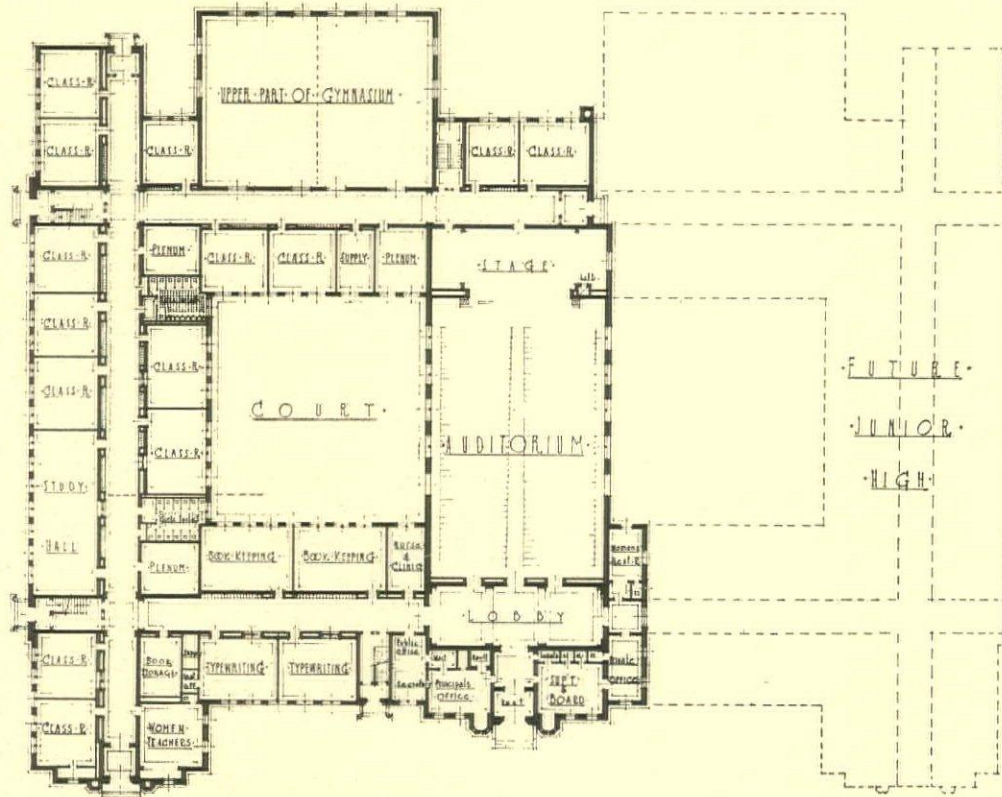
Ground Floor Plan
 Teaneck High School, Teaneck, New Jersey.
 Hacker and Hacker, Architects.



Photograph by H. E. Jeltsch

Hacker and Hacker, Architects, Fort Lee, N. J.

South Entrance, Teaneck High School, Teaneck, New Jersey, (Plan on back).



PLAN OF FIRST FLOOR.
 SCALE 1/32" = 1'-0"

TEANECK HIGH SCHOOL TEANECK N.J.
 HACKER & HACKER ARCHITECTS FORT LEE TRUST BLDG. FORT LEE N.J.

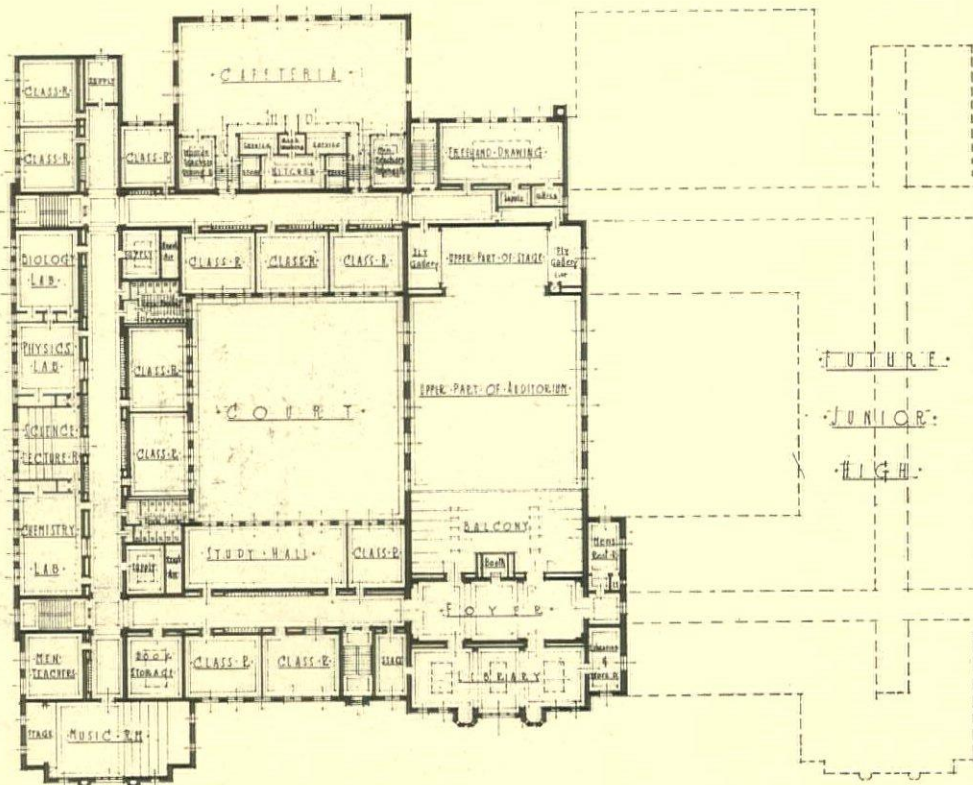
First Floor Plan
 Teaneck High School, Teaneck, New Jersey.
 Hacker and Hacker, Architects.



Photograph by H. E. Jeltsch

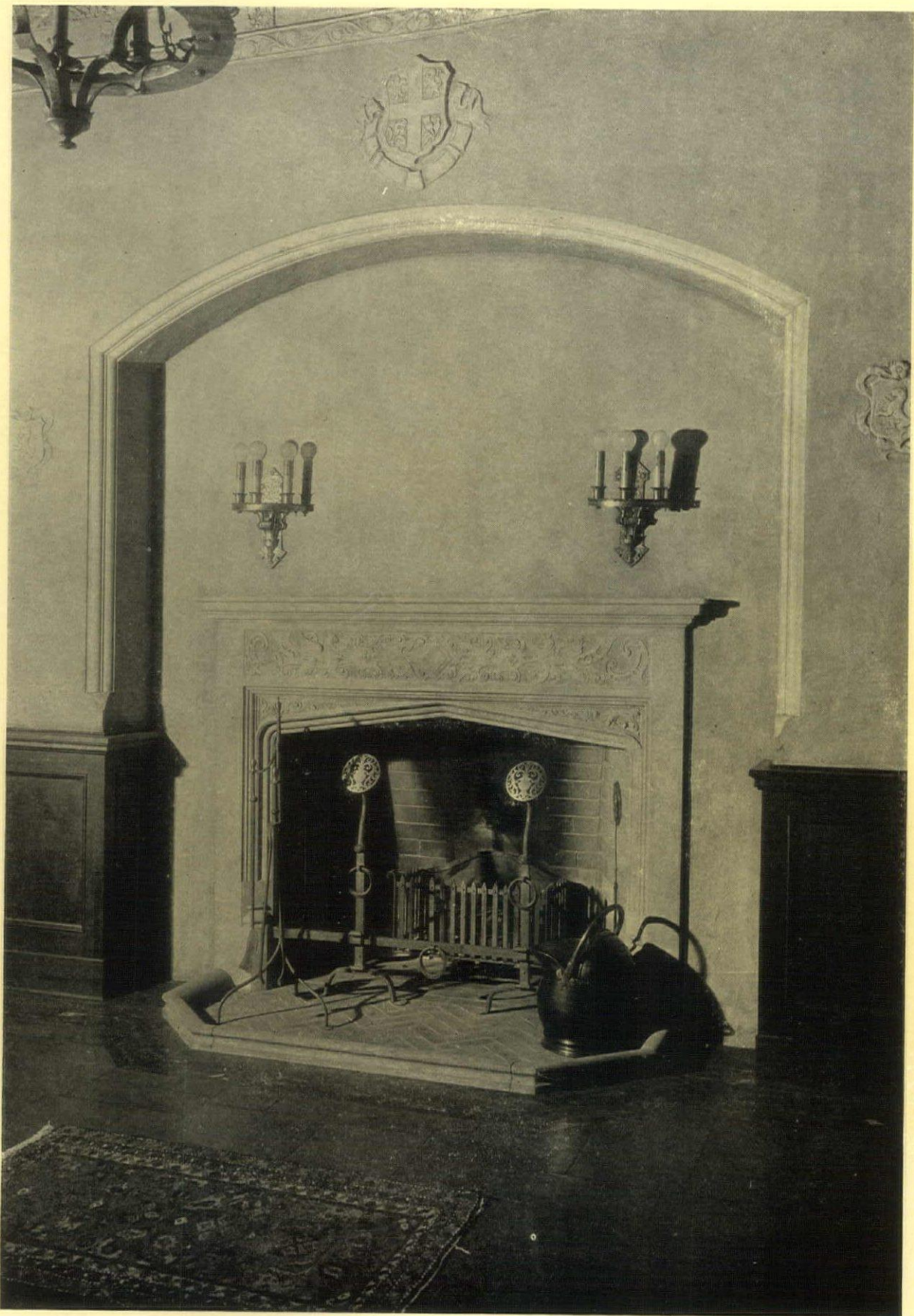
Library, Teaneck High School, Teaneck, New Jersey, (Plan on back)

Hacker and Hacker, Architects, Fort Lee, N. J.



· PLAN OF SECOND FLOOR ·
· SCALE · 1/32" = 1'-0"

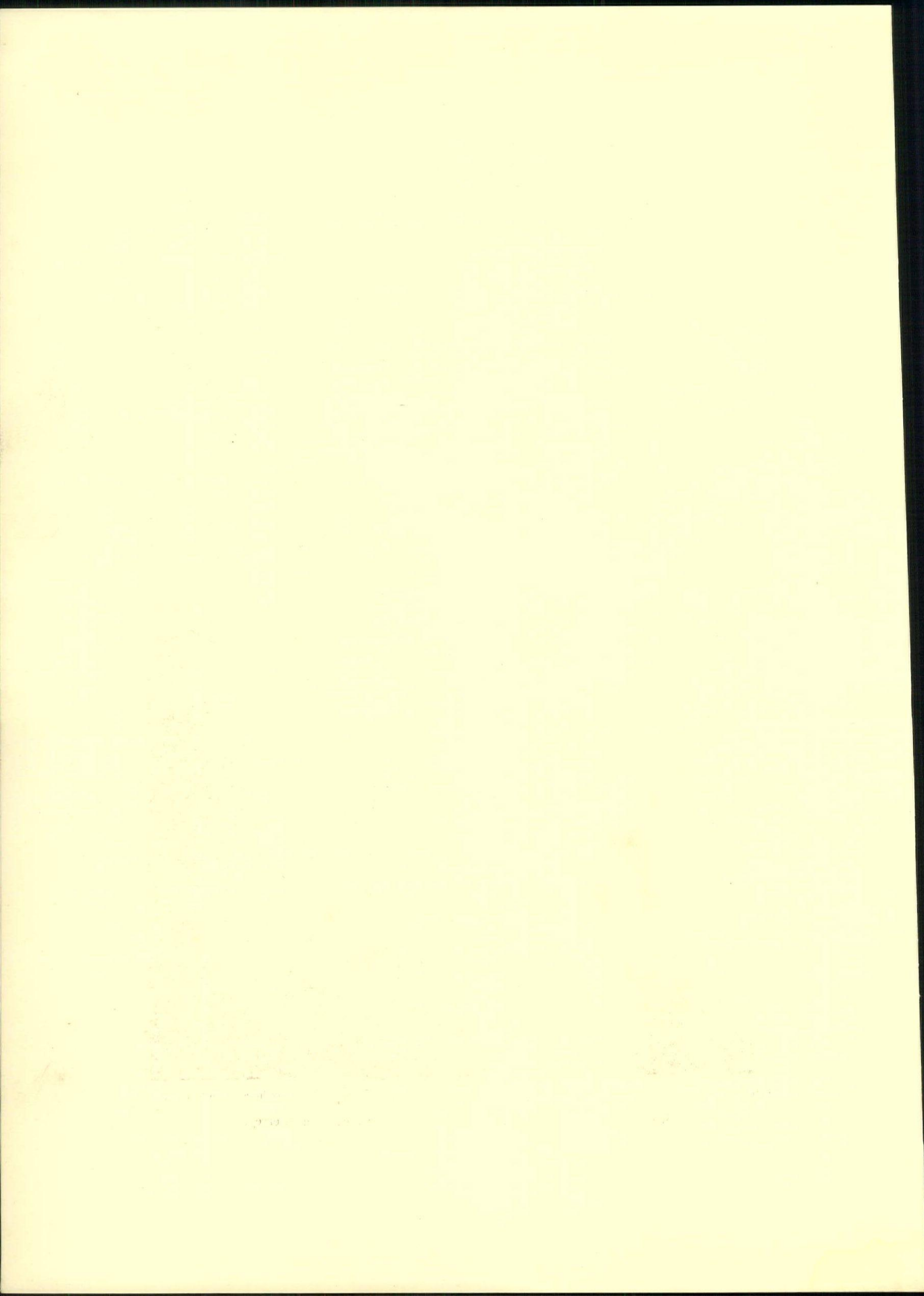
Second Floor Plan
Teaneck High School, Teaneck, New Jersey.
Hacker and Hacker, Architects.

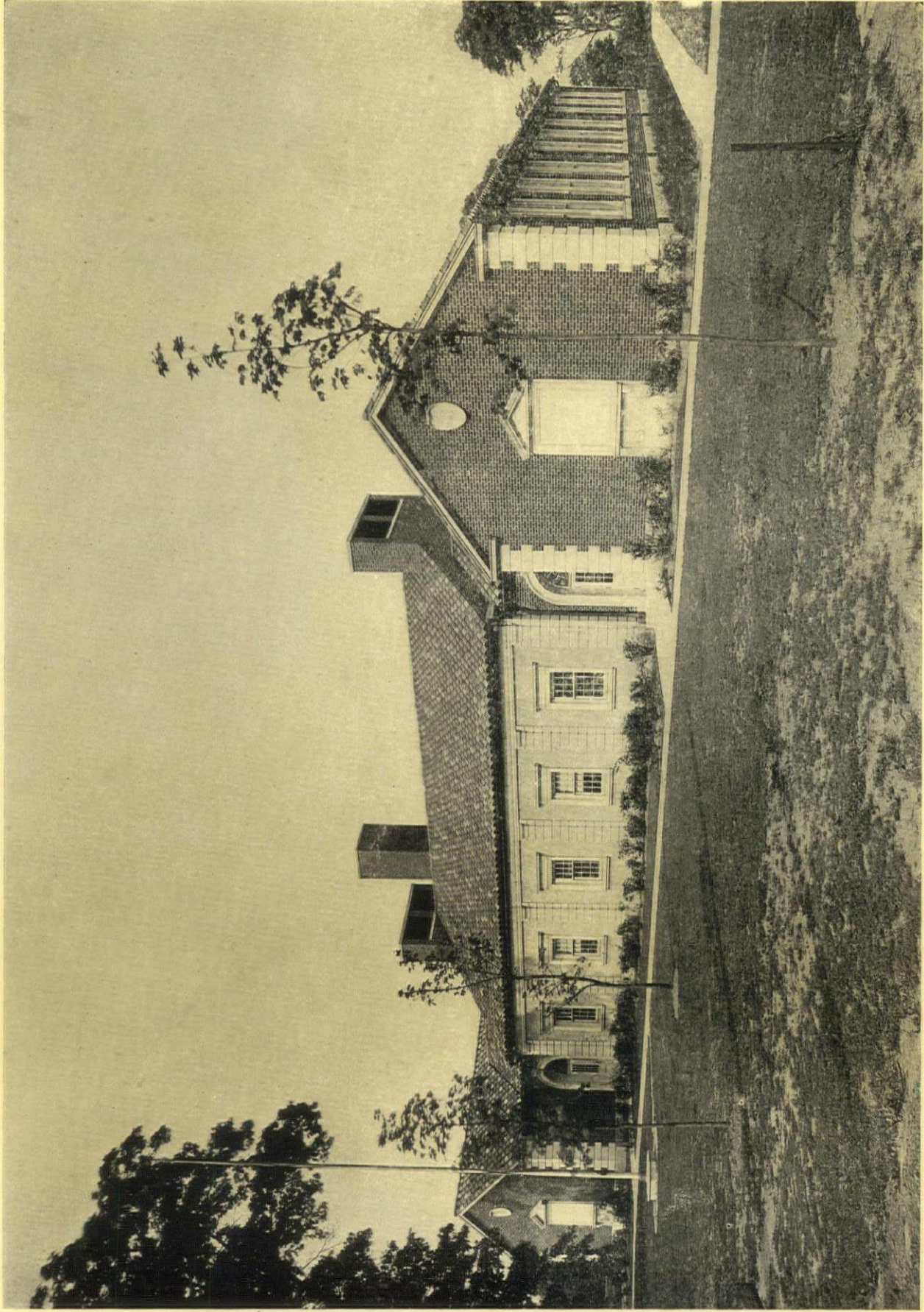


Photograph by H. E. Jeltsch

Hacker and Hacker, Architects, Fort Lee, N. J.

Board Room Fireplace, Teaneck High School, Teaneck, New Jersey.

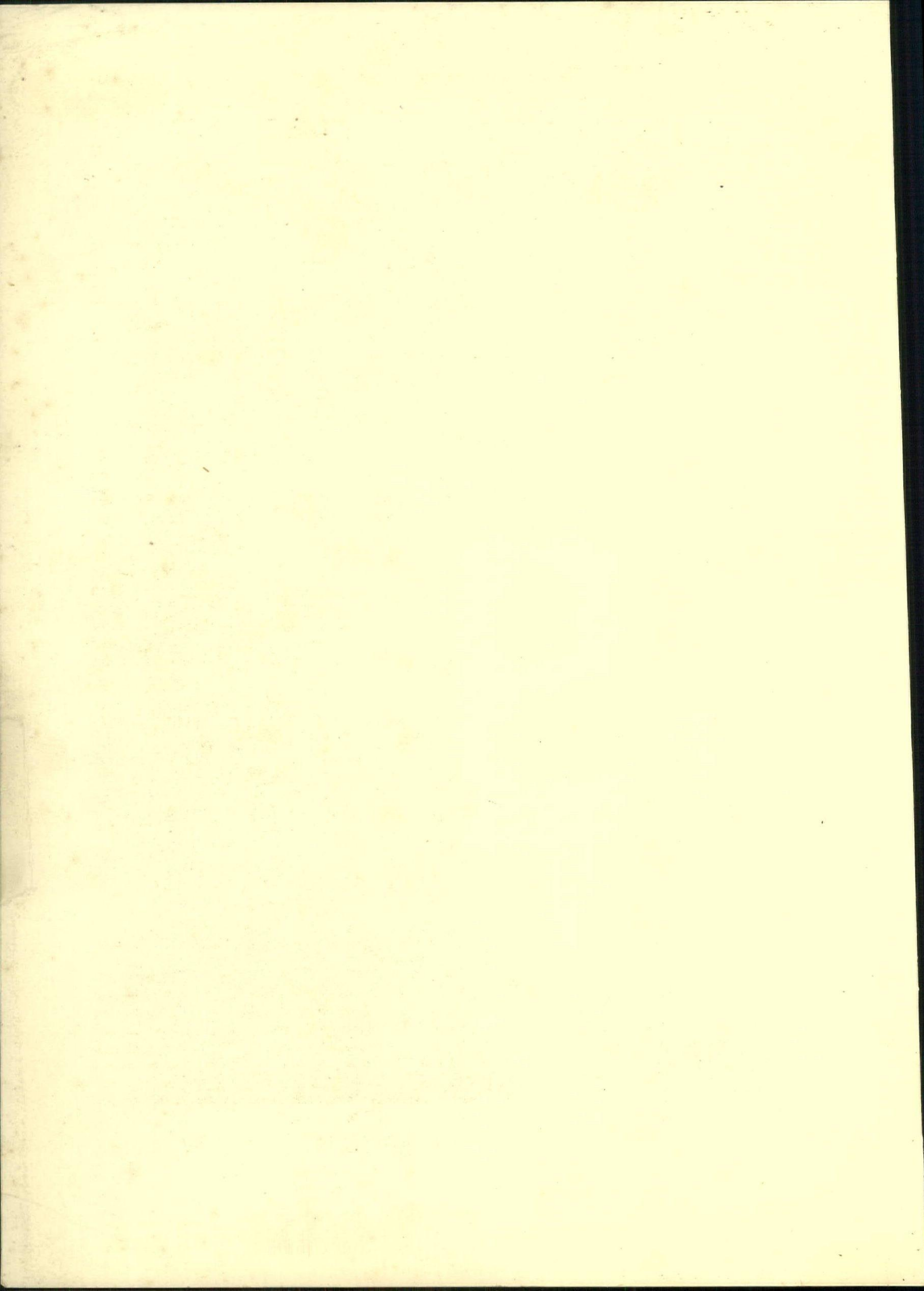


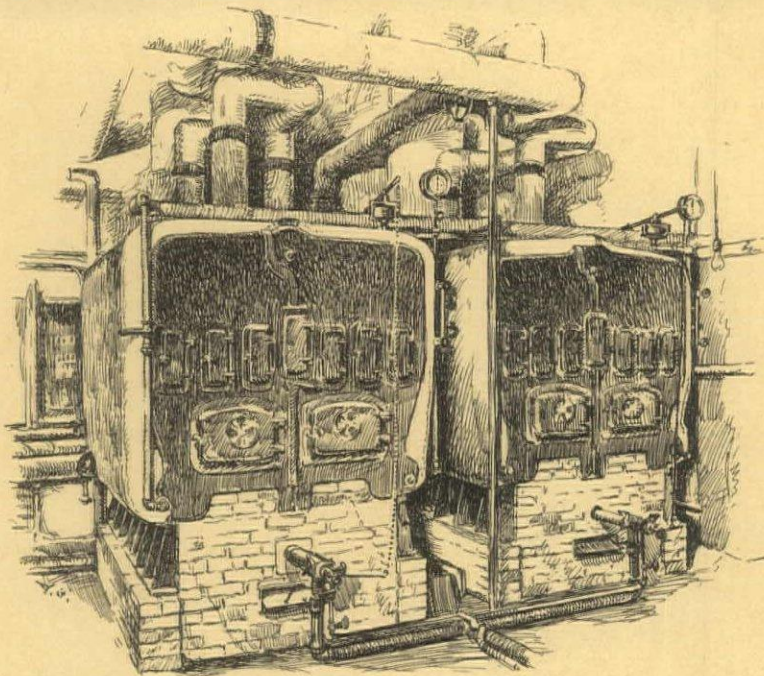


Photograph by H. E. Jeltsch

West Elevation, Bryant School, Teaneck, New Jersey.

Hacker and Hacker, Architects, Fort Lee, N. J.





The drawing, taken from a photograph, shows the boilers installed at the Church of St. Nicholas of Tolentine, The Bronx, New York City. Delaney, O'Connor and Schultz, Architects. Johnson and Morris, Heating Contractors.

Where Oil Is the Fuel Burnhams Have An Extra Claim

IF it be so, that generally speaking, no dollar and cents economies are resultant from using oil as a fuel, it's then apparent that any boiler not adaptable to oil makes its actual operating cost more. From the very start of oil burning, the fact that Burnhams were so largely used in oil burner show rooms, points to the fact of their economy.

Surely no concern would deliberately use a boiler that showed up anyway but to the burner's advantage.

The basic reason behind Burnham's fuel oil economies is unquestionably their long fire travel. So long in fact that if in a straight line it would be 3 times as long as the boiler itself now is. This same feature, of course, makes it one of equal economy for all fuels. Such are frank statements of facts.

Burnham Boiler Corporation

IRVINGTON, NEW YORK

New York Office: Graybar Building, 420 Lexington Avenue

Representatives in many principal cities of the United States and Canada

FISHER BUILDING
DETROIT

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Elevators—swift
and smooth—effortless—
exact floor landings and
safety—a performance of
vital importance to the
efficiency of this outstand-
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*Westinghouse Elevators are
the logical highways of
modern architecture.*

ALBERT KAHN, INC.
Architect

H. G. CHRISTMAN-BURKE CO.
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