

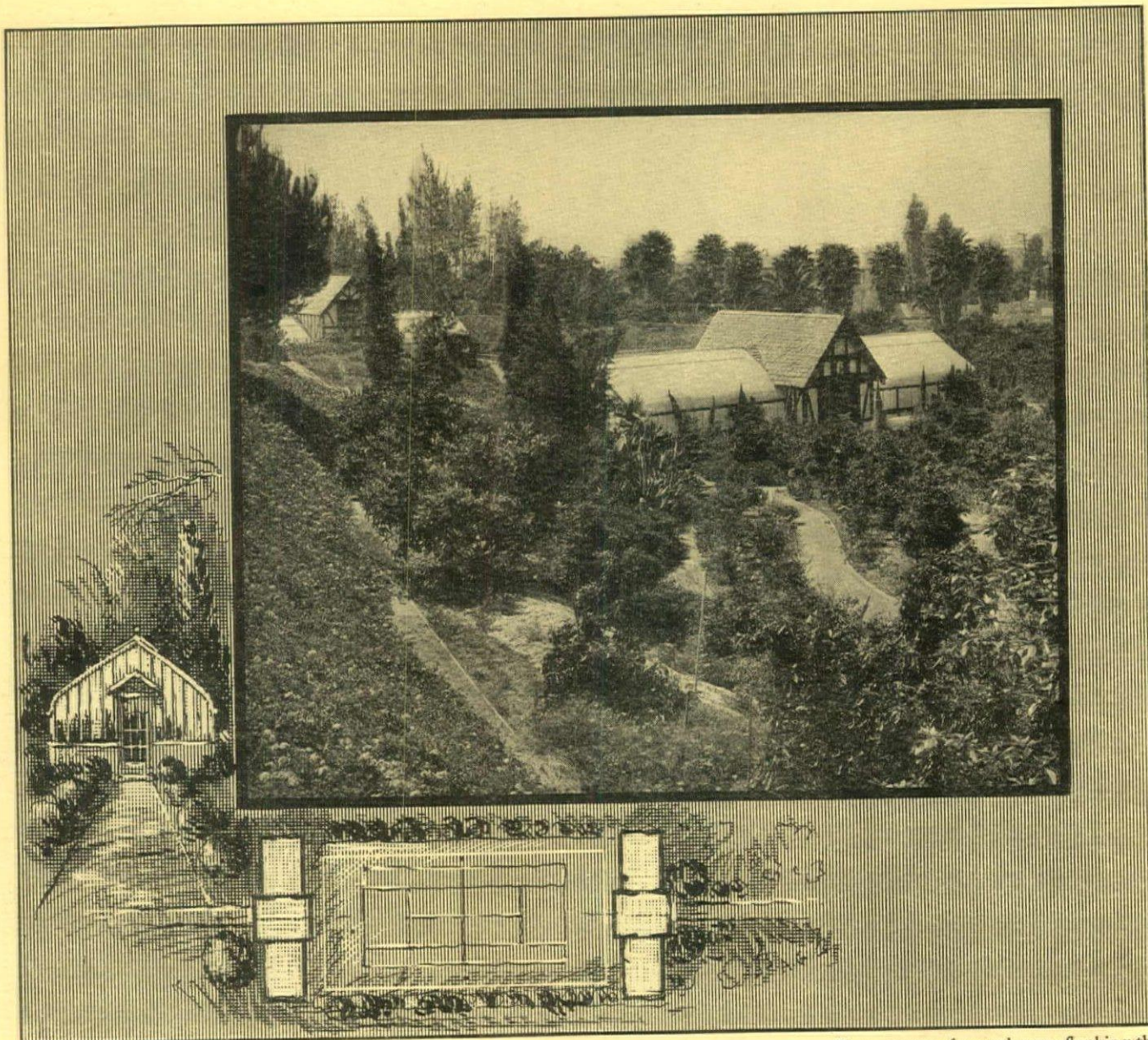


\$8.50 the year

NOVEMBER, 1930

Piranesi
75c. the copy

*Common
arch.*



Two groups of greenhouses flanking the ends of a tennis court enclosure on the Marion Davies Estate at Beverly Hills, California. W. E. Flannery, *Architect*.

Interesting Linking of Tennis Court and Greenhouses

FIRST the group of two wing houses and service building was bought by mail. Close on its heels came a duplicate order. Each of the four modified curved eave greenhouses is our standard 18 by 33 feet. An interesting example, wouldn't you say, of how standard greenhouse units can be effectively linked with your specially designed service building?

The fact that the entire transaction for these houses was done by mail and wire, evidences to you, our abilities and facilities to do things. And do them promptly.

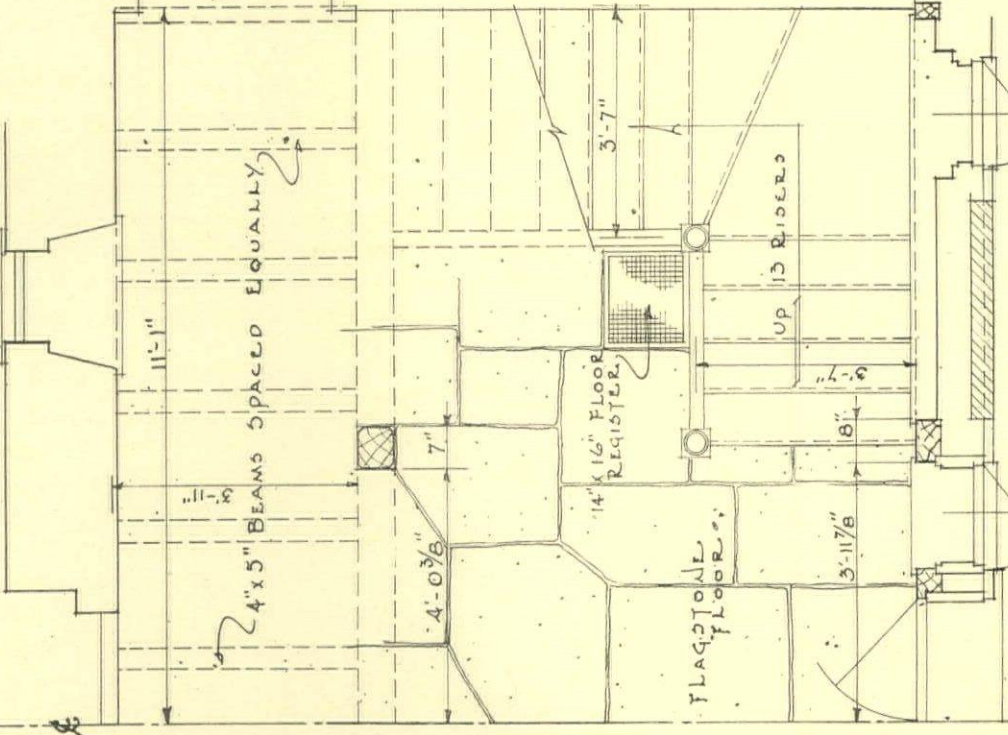
Lord & Burnham Co.

IRVINGTON, N. Y.

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

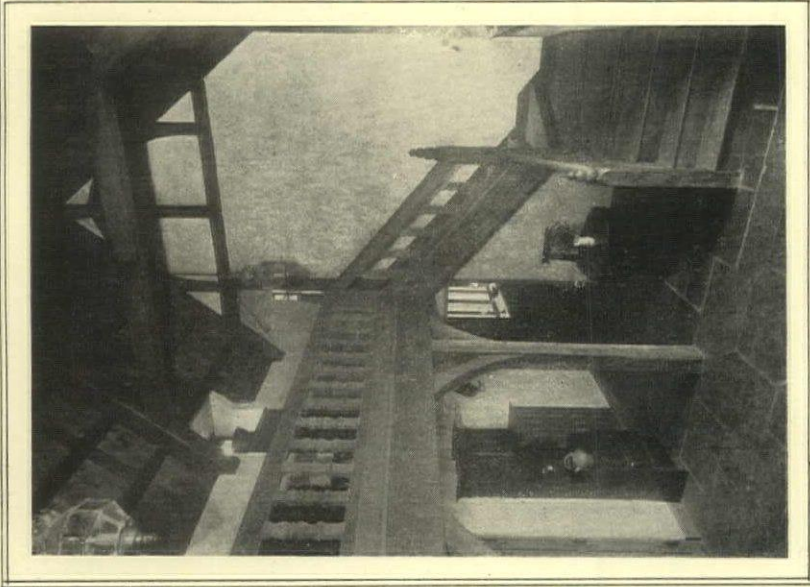
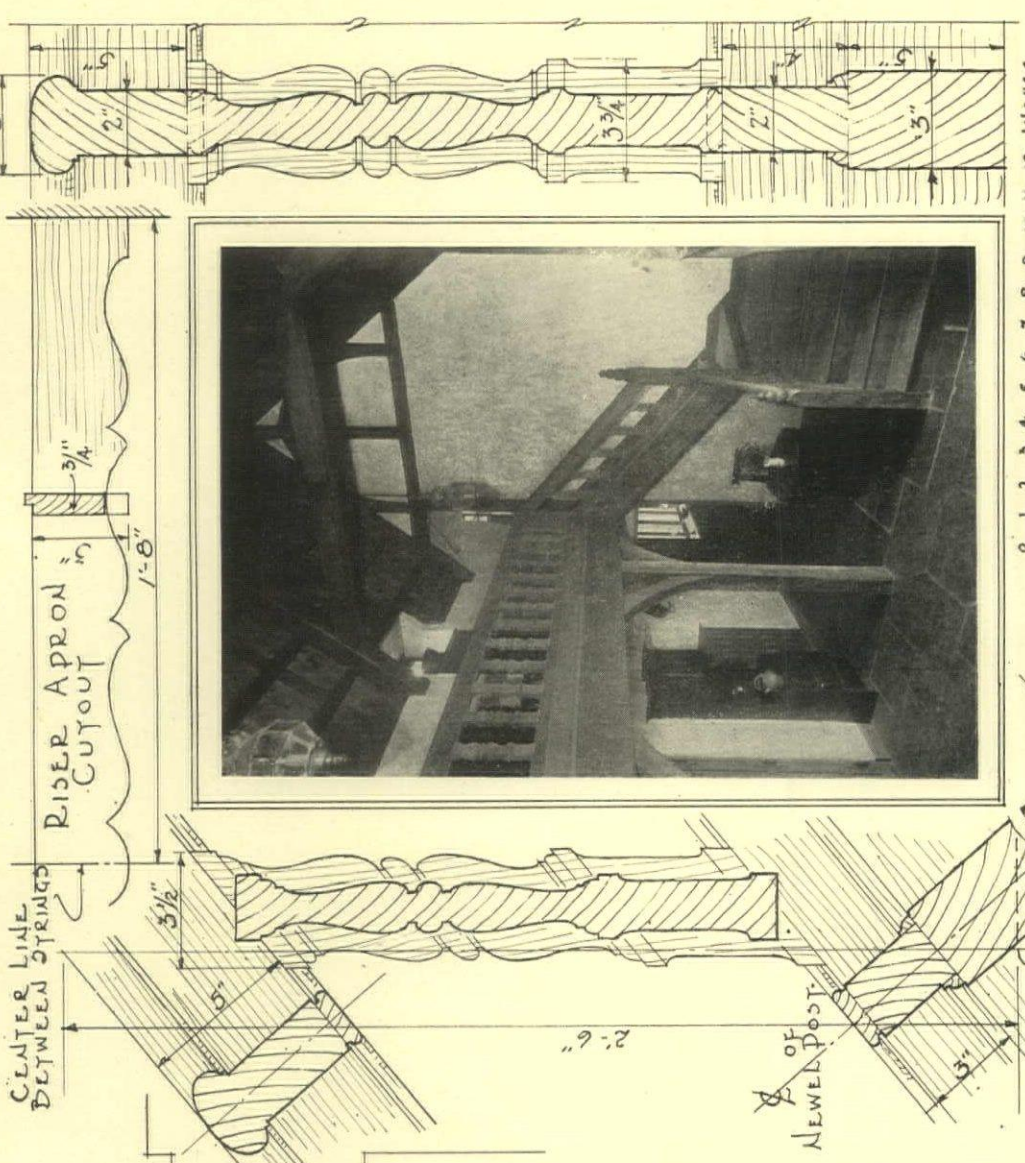
FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

FIN. FIRST FLOOR
 HALF SIDE ELEVATION
 OTHER HALF SIMILAR.



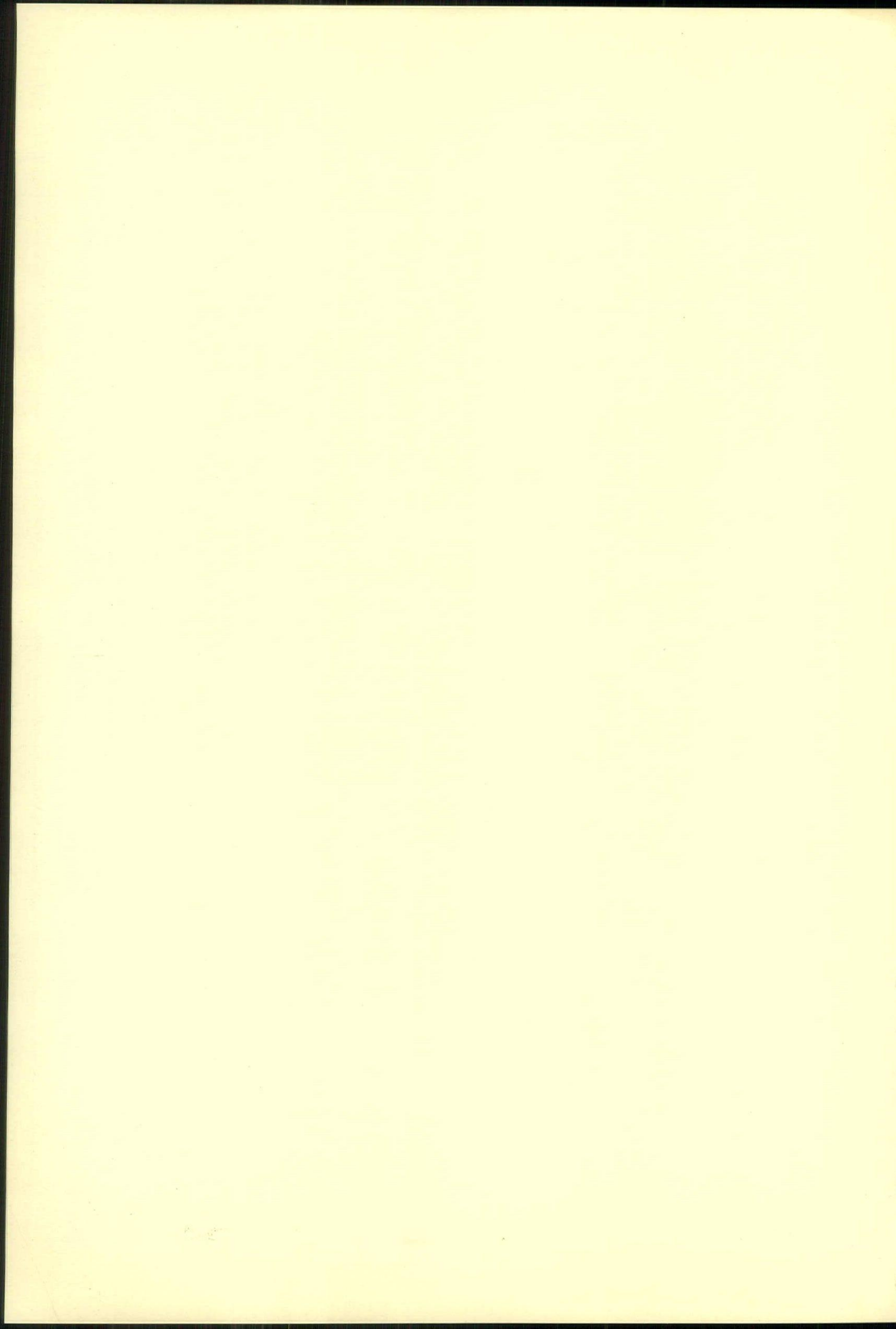
HALF FIRST FLOOR PLAN
 THE ENTRANCE HALL HAS TWO SIMILAR STAIRS LEADING TO BALCONY.

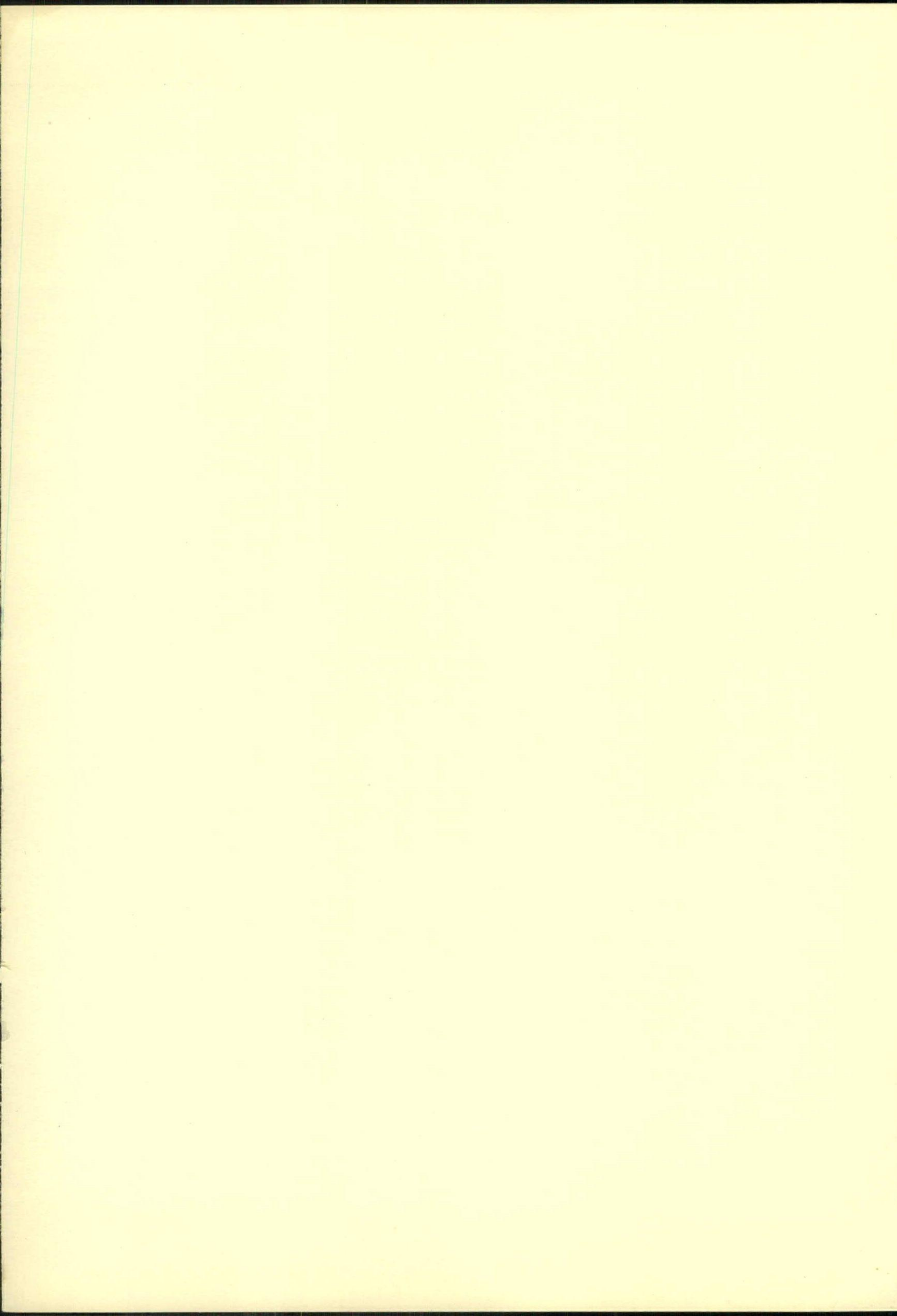
END ELEVATION OF ENTRANCE HALL

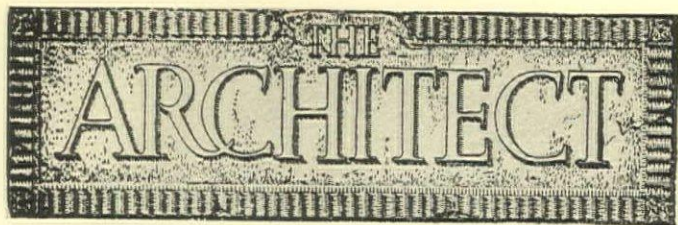


0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
 SCALE OF DETAILS -
 19230. 1 2 3 4 5 FEET
 SCALE OF ELEVATIONS & PLAN.
 W.M. ANDERSON

DETAIL No. 79: 'DETAILS OF STAIRS' Nov. 1930.
 THE RESIDENCE OF CHARLES W. DUNN, ESQ. SOUTH NORWALK, CONN.
 FRANK J. FORSTER, ARCHITECT - NEW YORK







Volume XV November, 1930 Number 2

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.

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Editorially Speaking

American Federation of Arts

THE THIRD EXHIBITION of Contemporary Industrial Art, consisting of Decorative Metalwork and Cotton Textiles will begin in October a circuit of four museums of art in Boston, New York, Chicago and Cleveland. It will be recalled that in line with the policy of the American Federation of Art to demonstrate design in current production and to bring American products into comparison with those of Europe, the General Education Board, in May, 1927, granted to the Federation \$25,000 annually for a period of three years, to be applied towards assembling and circulating among museums of art a series of international collections of the products of today in various industrial art fields.

In accord with the decision to limit the scope of these exhibitions the first in the series covered the ceramic arts: the second, which is still on tour, included decorative glass and rugs: while the third, which opened in Boston on the 14th of October, embraces only metals and cotton fabrics. These broad fields had to be narrowed down to more feasible working limits, so that in the metals

it was found necessary to exclude jewelry and sculpture, likewise the larger architectural pieces intended to be attached to buildings. In the cotton fields are included only woven and printed upholstery and drapery fabrics made entirely of cotton or containing a very slight admixture of other fibres, provided that the design is carried out by the cotton itself. Dress materials are not included.

There will be shown in this third exhibition, in addition to the American entries, the work of eight foreign countries: Czechoslovakia, Denmark, England, France, Germany, the Netherlands, Sweden and Switzerland. About 939 objects produced by some 181 firms and craftsmen involving the work of nearly 275 designers, has been included.

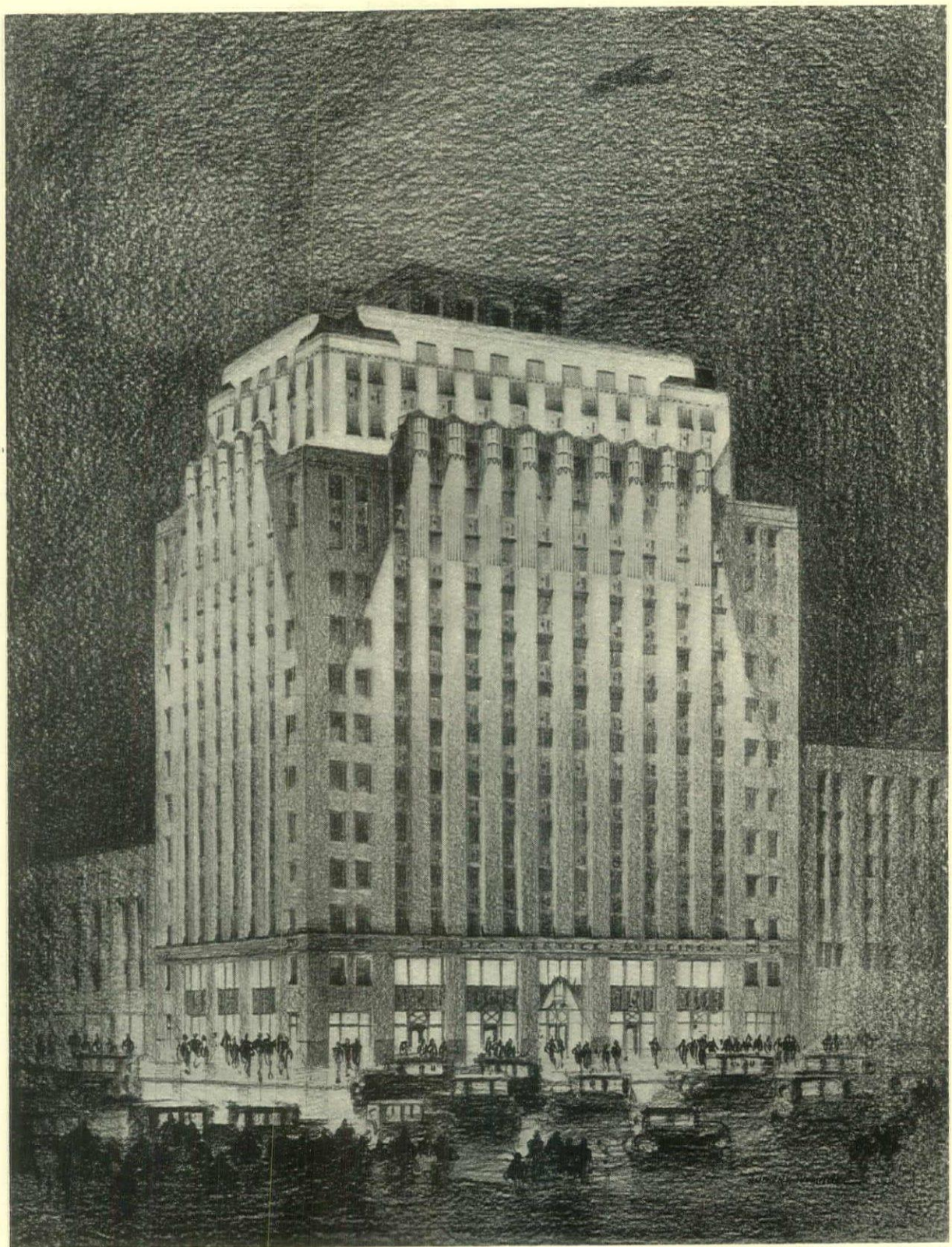
American Architecture First

CONTINENTAL EUROPE HAS nothing to offer American builders and operators in the way of new design or construction. This was the opinion expressed yesterday by Max J. Kramer, president of the general contracting company which bears his name, in recounting his observations on the European Continent during the past three months.

Mr. Kramer, who left New York last June for his villa at Cannes on the Riviera, visited Berlin, Paris, Brussels, The Hague, Rotterdam, Nice, Munich, and Monte Carlo and at each city he made a close study of the new buildings under construction. Having built more than 600 office structures, apartment houses, hotels, tenements and theatres in Greater New York he sought innovations that could be used to advantage here.

"German architecture for new projects is the best in Europe today. Their entrances are imposing but not so well finished as ours. They are generally of painted caen stone. Their fittings and draperies are also worthy of favorable comment because they excel over there in this phase of decoration. Buildings in Germany are limited to 15 stories in height so there are no skyscrapers there as we use the term.

"In France the architect is also handicapped by the zoning regulations. He cannot build higher than 10 stories, which means he can run his building straight up for 70 feet and then start to set back the remaining three floors at an angle of 45 degrees. This gives the completed edifice a non-prepossessing appearance on the upper floors, that recede from the front, as the latter look like garrets.



Anthony Wucherl, Del.

Law, Law & Potter, Madison, Architects

Study, Office Building Central Illinois Public Service Co., Madison, Wis.

"In the matter of facades Germany and France have not changed the materials in a hundred years. The first story is generally of marble and above that the walls are built of common or what we call foundation stone covered with a cement plaster which becomes very hard. These facades are ornamented with overhanging ledges or cornices and strange as it may seem there are no accidents from falling chips or parts of the projections breaking off and dropping on pedestrians. The use of this age-old type of facade allows the architect to design better fronts than we have here on the average building, and I think the climate is largely responsible for the retention of cement plaster and stone construction. There are no opportunities abroad for American architects.

English Gothic Carving

AN ENGLISH GOTHIC oak panel, delicately carved to represent the Coronation of the Virgin, is among important recent acquisitions of the Metropolitan Museum of Art.

The panel, which is dated the late fourteenth century, is regarded as an extremely fine piece. Owing to the religious wars, few Gothic wood carvings have survived in England. The panel measures about five feet by two feet. It formerly was the front face of an elaborate chest, made, no doubt, for some princely personage.

It comes from the private collection of the late F. A. Harmon Oates, former keeper of the King's Armory and keeper of the London Museum. The Coronation of the Virgin, which is the central motif in the frieze, is flanked on either side by six small standing figures representing the Apostles. Each occupies a separate niche in an architectural framework typical of the church ornament of the period and can be identified through the symbols associated with each.

Dynamic Symmetry

AN ART SCHOOL recently opened is dedicated to the teaching of principles of design and proportion which, according to its supporters, constitute the long-lost basis of all classic Greek and Egyptian art, and which of recent years have caused a storm of controversy in artistic circles. Dynamic symmetry is the name of the theory, and one of its leading exponents is Julian Bowes.

The school is the first of its kind and, according to Mr. Bowes, will carry on the work and teachings of Jay Hambidge, discoverer and leading modern exponent of the theory of dynamic sym-

metry, whose work in support of his principles was cut short by his death in 1924.

Dynamic symmetry, according to Mr. Bowes, is the grammar of artistic expression and is analogous to harmony and counterpoint in music. It is in no way related to intuitive artistic production, but is rather the mechanics and anatomy of space guided by a system of principles developed by Greek and Egyptian artists, the formalized and determining characteristics of which were lost until rediscovered by Mr. Hambidge while he was working under the terms of research scholarships at Yale and Harvard.

Young artists, seeking work in commercial and fine arts fields, are being requested to conform to the use of dynamic symmetry, Mr. Bowes declared, so that typography and general advertising make-up may present a unity of appeal. He pointed out that Mr. Bellows, Leon Kroll, Dean Cornwell and Wilfred Conrow have found in the newly revived system a tool of organization which has released the intuitive powers from the trouble of solving the more complex problems of mechanical composition.

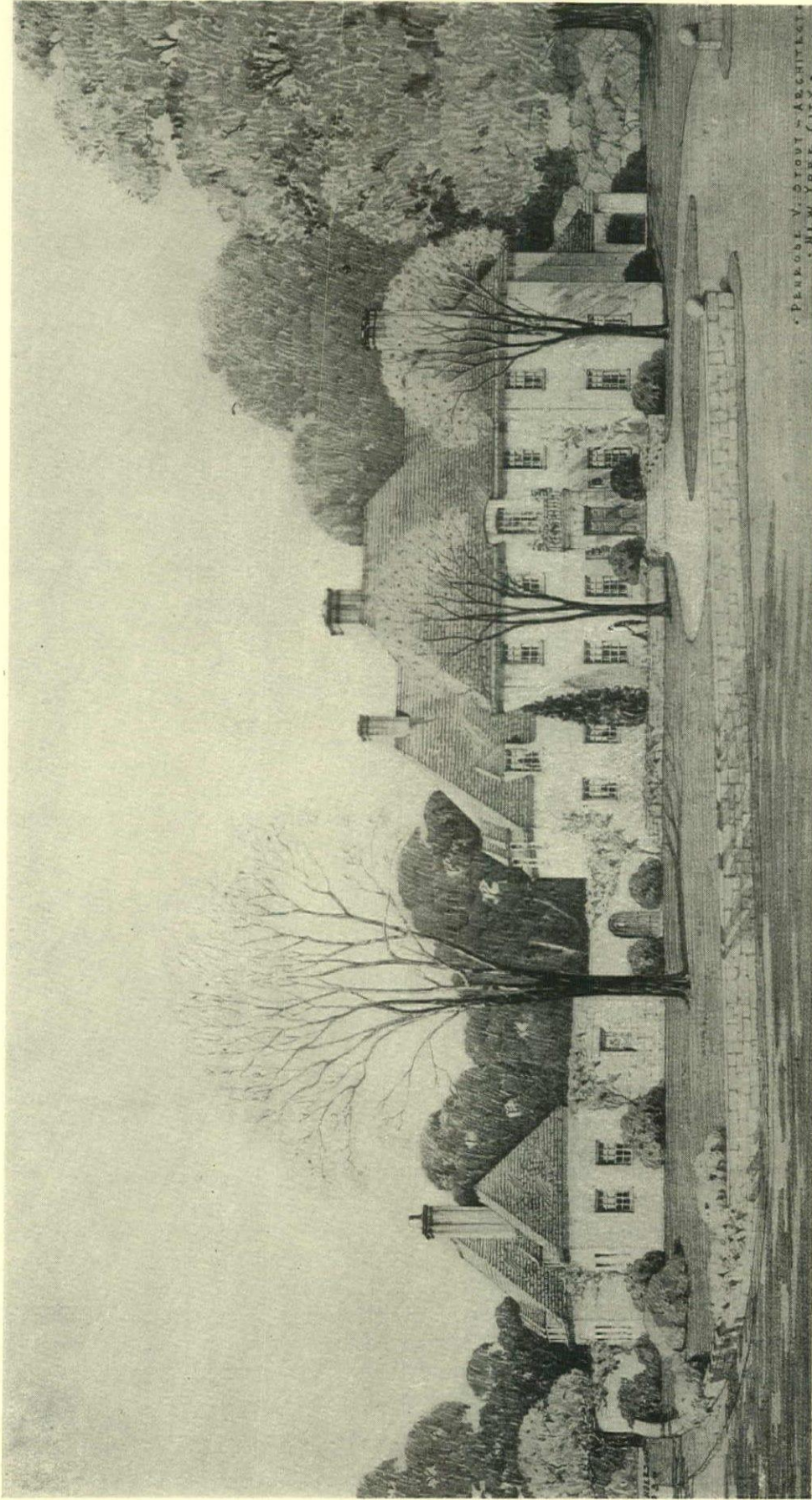
Antique Craze

THE DESIRE TO possess antique rooms, following the more harmless fad for collecting antique furniture and decorations, now endangers buildings of historic beauty and is seriously hampering the progress of the arts, said A. Lawrence Kocher of Forest Hills, Chairman of the Committee on Preservation of Historic Monuments of the American Institute of Architects, in making public the results of an inquiry by the committee.

Mr. Kocher also made public a communication addressed to C. Herrick Hammond, President of the institute, by the Society for the Protection of Ancient Buildings in England, which protested against the removal of ancient English buildings to the United States.

"The colonial houses of New York, New Jersey, New England and the South have in many cases been stripped of unique cabinet work, including mantels, stairways paneling and wrought iron—removed as from a stone quarry and built into apartments and country homes, or set up in museums to satisfy the period-room craze," Mr. Kocher said.

"The houses thus mutilated become a loss to their communities and a very doubtful benefit to another."



W. M. Anderson, Del.

Study, House for Waldruhe Holding Corp., Bronxville, N. Y.

PENROSE V. STOUT - ARCHITECT - NEW YORK CITY.

Penrose V. Stout, New York, Architect

er. Such old work placed in a new setting with new materials bears with it the element of deception and inconsistency, and the historic value of these unrelated fragments is destroyed.

"It has set up a sentimental fashion for the style of rooms and furniture that is definitely remote from present-day living and has discouraged the trade in the development of the arts, for this cult for the antique has a deadening effect on modern cabinet workers."

England no less than America has suffered from the aggressive operations of the American collector. A few years ago Warwick Priory, a well known building of the reign of Queen Elizabeth, was torn down and re-erected with alterations in this country. Agecroft Hall from Lancashire, a building that had been listed for preservation by the British Government, also found its way across the Atlantic. During this year a very fine old tithe barn at Bardenstoke in Wiltshire was brought to America, stone by stone, in spite of the most urgent plea by A. R. Powys, Secretary of the British society, that the building be spared for the English countryside.

Official action on the situation will be taken by the institute at its sixty-third annual convention, to be held in Washington in May. Meantime, the Executive Committee of the institute, it was announced, has joined with the Royal Institute of British Architects in urging the preservation of Old King's House, in Jamaica, L. I., which it describes as a notable example of early architecture in the Western Hemisphere.

Modern Hotel

THE CONSTRUCTION CONTRACT for the first fireproof, reinforced concrete hotel in Bermuda has just been awarded by The Princess Hotel Company, Ltd., of Hamilton, Bermuda, to John W. Ferguson Company of New York. It will be 6½ stories high, located on the waterfront of Hamilton Harbor, and the first unit in a large project.

The entire hotel will be assembled in New York City in the form of all the materials and equipment, and conveyed in a fleet of ships to Hamilton. Even the sand and the gravel will be sent from New York, because the sand and coral rock of Bermuda cannot be used for reinforced concrete. All of the executive construction staff and all of the skilled labor to erect this hotel will be taken from New York. Everything will be landed at the hotel dock, a few hundred feet from the site,

and conveyed to the point of use on a miniature railway system installed for the purpose.

Bermuda has no fresh water underground. All the water required for the construction and all the water to be used by the hotel will be gathered by raincatchers. This will be the first hotel on the island to supply both hot and cold fresh water to all rooms, each of which will have a bathroom. A complete vapor heating system will be installed to keep every room dry when the humidity is high or the air is damp.

The lighting system in each room will be divided on three circuits so that no room will ever be in darkness because of a fuse blowout. The night lights in the corridors will be located near the floors instead of at the ceiling, preventing annoyance to sleepers by light reflection at night.

A number of other features, new to Bermuda hotels, have been planned for this structure by Clinton MacKenzie, New York, the architect.

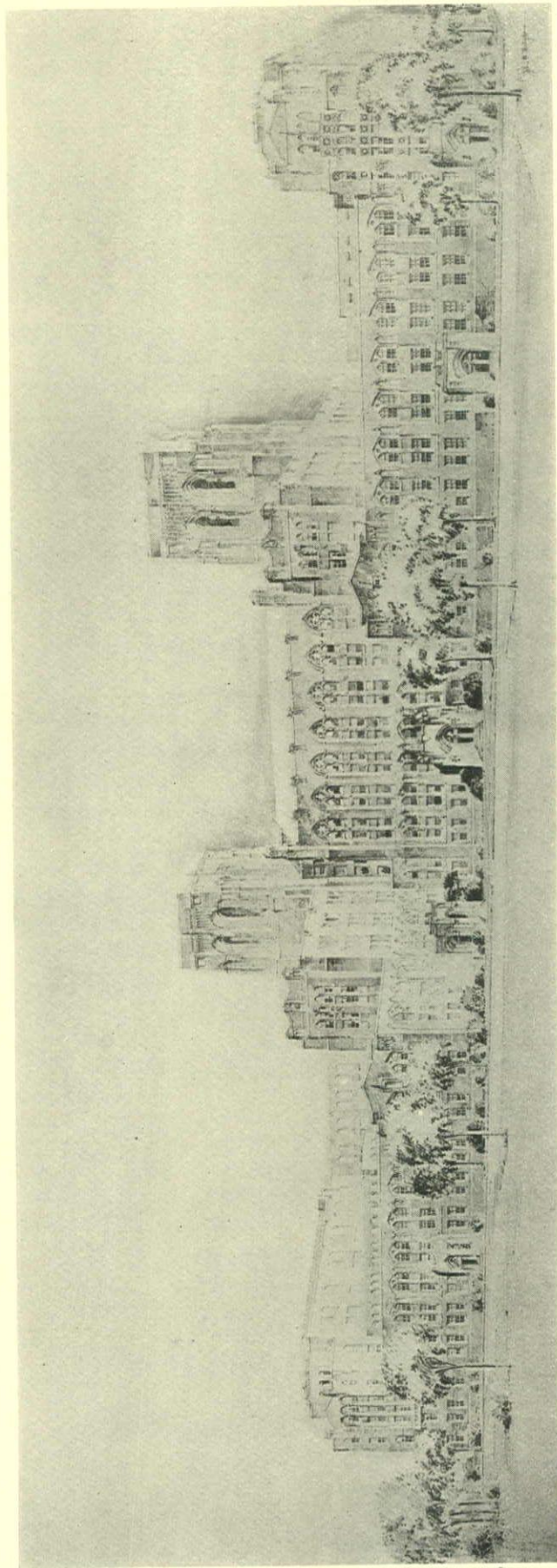
Building Construction Courses

THE ADDITION OF three new courses to the constantly increasing number of classes in the architectural building of the College of the City of New York was announced yesterday by Dr. Frederick B. Robinson, the president.

The new comprise a course in the modern methods of heating and ventilating based on recent developments in the use of oil, gas and mechanical stokers; a class in applied building construction and design in which the instructor, William J. Hohauser, will have his students work on the actual problems, and a class in the technique of plan reading and estimating.

Dr. Robinson commenting upon the expansion, said: "America has no more dramatic a demonstration of invention and rapid change than that to be found in architecture and construction. Each month new materials are discovered, new principles of design formulated and new regulations are set up by Legislatures to insure safety and sanitary conditions. To keep those connected with the offices of architects and builders in touch with the latest developments in their fields is the object of this group of courses.

"It is the proposal of the college to keep abreast of the needs of our everchanging civilization. Besides organizing our regular staff into departments of instruction, we include also specialists



John M. Hodgdon, Del.

Study, University of Chicago Clinics, Chicago, Ill.

Charles Hodgdon & Son, Chicago, Architects

who are in the forefront of scientific progress. These two groups seek to keep those engaged in the world's work informed of the most modern discoveries in both theory and practice."

This Smoke Nuisance

AN ATTACK ON the New York City smoke nuisance along what is believed to be the most constructive line that has yet been attempted is revealed in a report which was made public by John Lowry, Chairman of the Committee of The Merchants' Association which is now, at the request of Mayor Walker, writing a proposed revision of the New York City Building Code.

Mr. Lowry made public the report of The Association's Sub-committee on Heating and Ventilating, dealing with heating plants. The chief recommendation in this report is that the smoke nuisance be attacked at the source. In line with this recommendation the Sub-committee has written a proposed heating and ventilating code which would require that, in future, heating plants both in residences and in business buildings of every character, not only be adequate to do the work assigned to them but be installed in boiler and furnace rooms large enough to provide a supply of fresh air adequate to insure proper combustion before gases leave the chimney.

"The report also provides that furnaces larger than those installed in small residences shall be so designed as to avoid any smoke nuisance, but that when furnaces do generate cinders, fly-ash or soot in objectionable quantities, ash and soot collectors must be installed. The maximum amounts of such matter which may be discharged have been fixed at limits known to be reasonable by experience and simple, practical engineering tests are established to determine the discharge.

"The requirements for chimneys have been brought up to date and improved by a system of classification which will permit more economical and safer construction."

Building and Home Ownership

ESTIMATES PRESENTED TO the very recent meeting of the Planning Committee in the Commerce Department indicated that at least \$50,000,000,000 will be spent on new residential construction in this country during the next 20 years, and that in addition upwards of \$500,000,000 a year is being spent currently on household repairs and maintenance.

A compilation of the most recent vacancy surveys made throughout the country indicates that in many centers the number of desirable vacant houses and apartments is not excessive, and that, with the present low rate of residential building activity, a resumption of more active building will soon be required by the needs of our steadily growing population, and the razing of old structures.

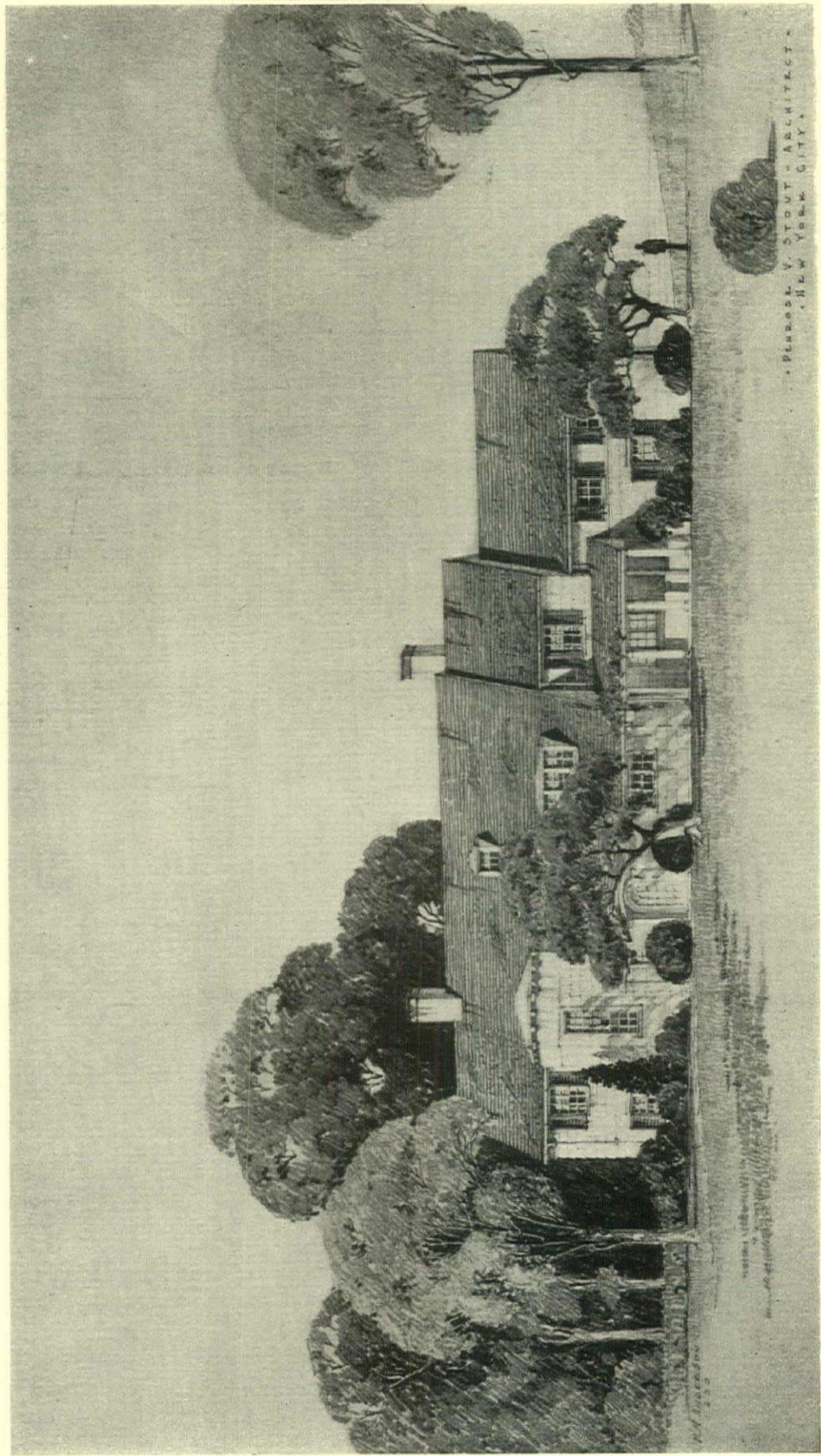
Also it was brought out at the meeting that with recent drops in prices of important building materials, an ample number of highly skilled building trades workers available, contractors anxious to obtain work, and first mortgage money generally available at reasonable terms, conditions are now favorable for home builders who have the resources and intend to build, to go ahead. In general, conditions are also good for going ahead with repairs, alterations and improvements to existing houses.

It was clearly brought out, for example, that assured quality of new construction, so important to home buyers and home builders, is a goal that interests financing agencies who want the best possible securities behind their loans. Reputable builders want assured quality because they suffer when an unscrupulous or ignorant competitor puts improperly built houses on the market, or bases a low bid on the expectation of doing inferior work. It appears that there is a fruitful field for joint efforts on the part of lenders, builders, architects, real estate men, material manufacturers and dealers, and several other groups in solving this problem.

American Title Association

SIMPLIFICATION OF THE laws and restrictions concerning the ownership and use of real estate will be the principal consideration of the Twenty-fourth Annual Convention of the American Title Association, which will meet in Richmond, Virginia, October 6 to 10.

Five hundred representatives of title companies from forty-five states are expected to attend and to plan action on the association's program to simplify real estate title laws. Designed to remove the technicalities causing delays and unnecessary expense in real estate deals, the title association will take immediate steps to present and secure their enactment as laws in several states.



W. M. Anderson, Del.

Study, House for Mrs. Dorothy B. Garretson, Greens Farms, Conn.

Penrose V. Stout, New York, Architect



Comprehensive view of interior of Great Chamber

The Great Chamber of Gilling Castle

A Splendid Example of Elizabethan Architecture

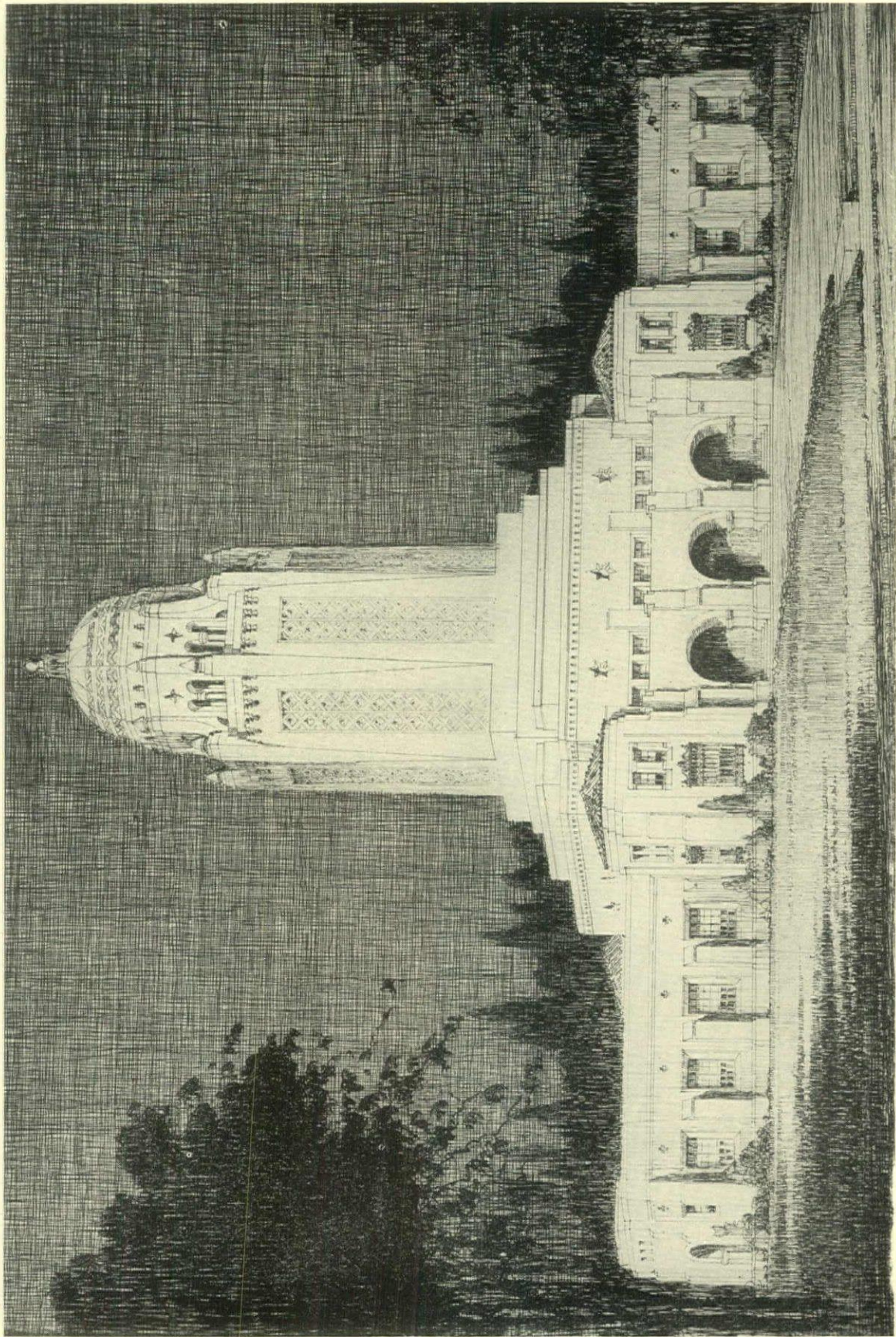
NOT ONLY is the Great Chamber of Gilling Castle an important survival of Elizabethan architecture but this stately interior recently purchased in England by Arthur S. Vernay, the New York antiquarian, is also remarkable for its painted glass and murals. The room, which is destined for the United States, contains, according to English authorities, "the finest display of sixteenth century glass that has survived," there being intact several large windows full of beautiful heraldic glazing.

The Great Chamber, or dining room, measures thirty-nine feet in length by twenty-two in width and is surrounded by a paneled and carved wood wainscoting eleven feet seven inches in height, from the floor to the cornice. Above this is a painted frieze three feet eight inches deep, depicting at regular intervals the family trees of great houses of Britain in flowering landscapes occu-

ried by mythological and other animals, such as the unicorn, lion, elephant and camel.

Much of the glass was the work of a Dutchman, Bernard Dininckhoff, who was imported to England for the work about 1585. According to the records the room was completed in that year, the date being recorded on a panel of the south window, one of three in all which figure in the ensemble.

The glass from Gilling's Great Chamber is considered very delicate and beautiful in color, the motifs carried out being unusual in design and drawing. A bay window displays the heraldry and genealogy of the Fairfax family, and the south window that of the Stapleton's, the family of Sir William Fairfax's second wife. The remaining window, on the east side, is devoted to the arms and devices of the Constable family.



Atlee B. Ayres, Del.

Atlee B. & Robert M. Ayres, San Antonio, Architects

Study, Administration Building, Randolph Flying Field; near San Antonio, Texas



View of paneling and frieze in Great Chamber

Though this one may have been executed in the early years of the castle, it is, however, of later date than the other two windows.

Sir William Fairfax succeeded to the ownership of Gilling on the death of his father, Sir Nicholas Fairfax, in 1571. It is to Sir William that the castle owes its decoration in the present form. Many of the facts regarding its history have been obtained from a book in manuscript form, which belonged to either Sir William or his son. This book is called "A Register of All the Gentlemens Armes in Ye Great Chamber," a room remarkable for its wealth of heraldic ornament.

The frieze of the chamber is painted on wood. Each tree in the series displays the arms of the gentlemen of Yorkshire of Sir William Fairfax's time, as referred to in the family "register." There are 450 small shields in the frieze, of which seven are blank.

A charming feature of the frieze is the portion with figures of ladies and gentlemen playing musical instruments. The costumes of the day of Elizabeth are extremely well shown, and the designs also retain much of their original charm of pattern and color.

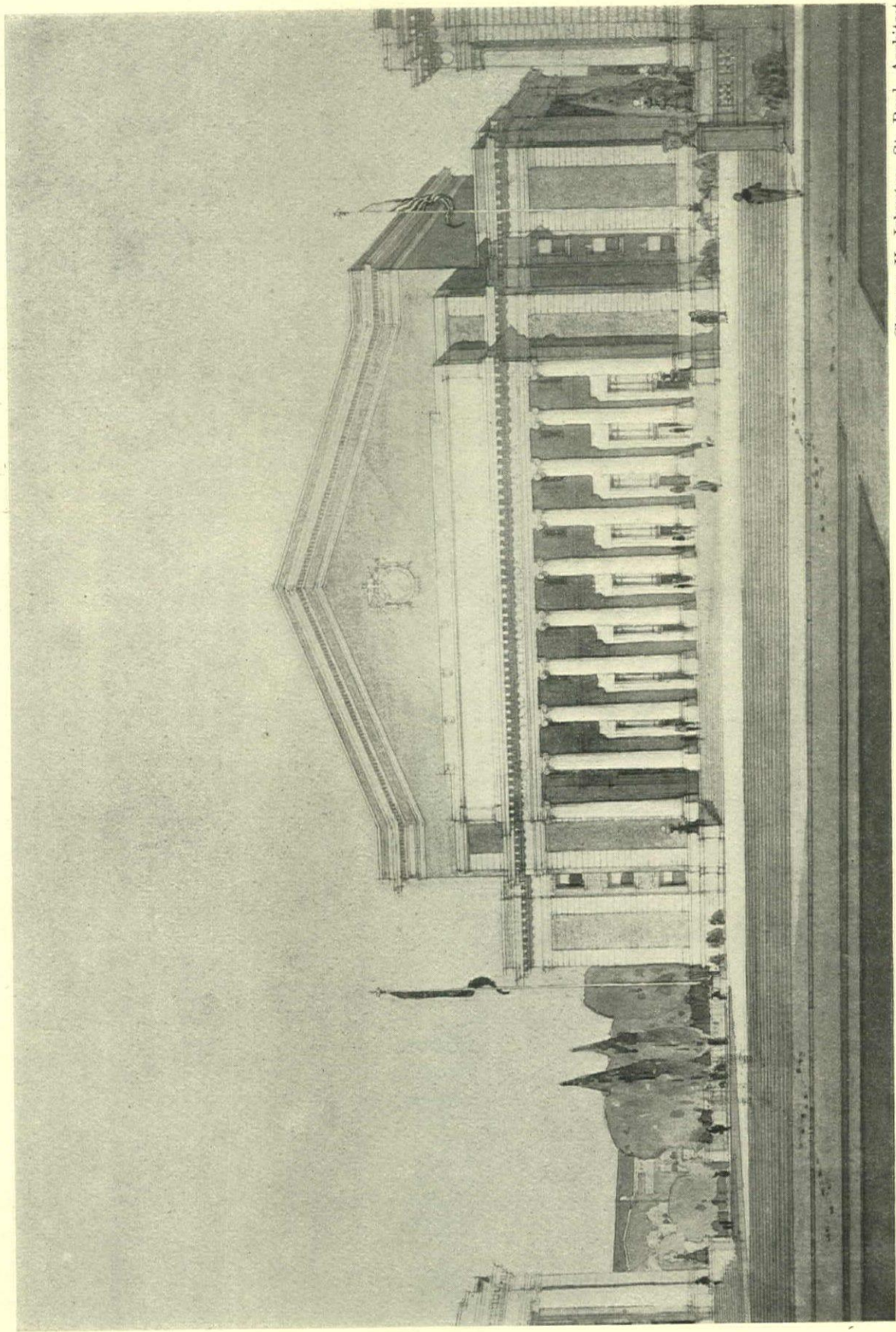
The chimney piece is another striking element of the room, a superb piece of carving with various coats of arms in full colors. The principal panel contains the arms of Sir William Fairfax, while the large panel in the upper central part pays tribute to Elizabeth, whose arms are represented encircled with the Garter, charged with the motto of the order and surmounted by an arched crown, with orb and cross.

The woodwork of the walls consists of repeated rows of square panels inset with panels of diamond shape. The subdivided areas have delicately incised floral sprigs, varied in other panels with leaf devices.

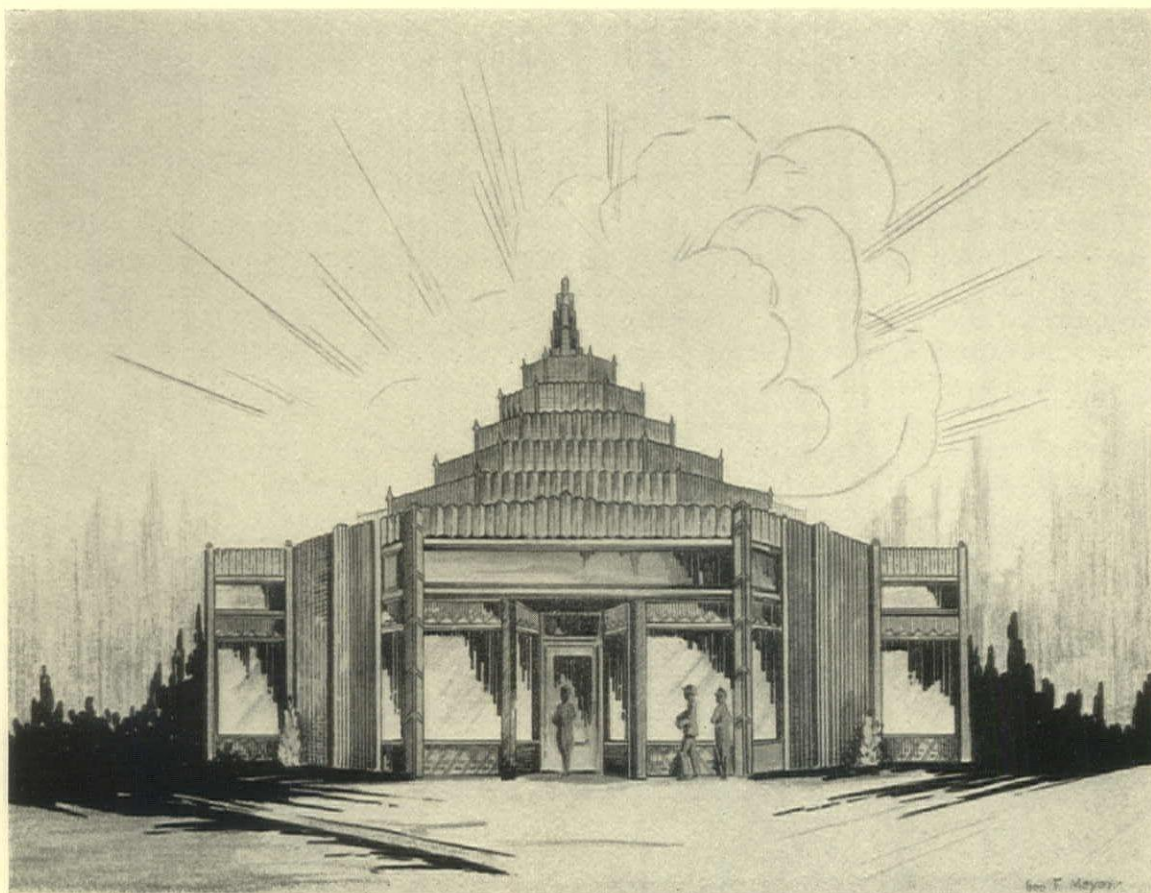
The striking chimney piece of Gilling Castle showing coats of arms



THE ARCHITECT



Clarence H. Johnston, St. Paul, Architect
Study, Cyrus Northrop Memorial Auditorium, University of Minnesota, Minneapolis, Minn.



America's First Glass House

By Gene C. Stanley

THE ULTIMATE NOTE of beauty in business building, is struck by a store now under construction in Los Angeles.

Hollow glass bricks, similar to those employed to some extent in Germany, France and Holland, are being used in this structure. Hence, it is noteworthy, as introducing a new construction material into America, as well as exemplifying the distinction that may be attained by a comparatively small business building.

Paul D. Howse, president of the Electrical Products Corporation, is the builder. George F. Meyers, art director and head of the architectural staff of that firm, has prepared the plans.

Although beauty is the paramount feature of this building, there are noteworthy practical advantages, also. Unusual strength is attained, not only by the fact that glass itself has a greater tensile strength than clay bricks; but that, these glass bricks are made with corrugated sides and an interlocking device on the ends which, when

cemented together, make the finished structure practically impervious to shocks and jars.

These bricks have a highly glazed surface and are transparent, reflecting the sunshine in all the colors of the rainbow. The prism-like columns are faced with black onyx. Aluminum, used as a joining at the edges, forms an effective contrast for trimming.

The usual plate glass windows, in metal and wood casements, are used for display purposes. They are bordered at the top by clear glass, with sand blasted designs, and paneled beneath, with black onyx, also sand blasted.

The ceiling is of opaque glass, paneled with rich gold and silver tones. The roof and small glass tower that surmount it, are of glass shingles,—iridescent in the sun's rays by day and radiant with rich-toned Neon lights at night.

It is a veritable crystal palace. Opalescent surfaces—lavenders, pinks, greens and blues—pale,

clear colors brilliantly marked with crystal panes and columns of jet. This building has the beauty of a mammoth diamond of eight sparkling facets. Again, the combination of the practical with the beautiful is noted in the floor plan. Being located on the corner of two boulevards, Angeles Mesa Drive and West Adams Street, with a driveway on the other sides flanked by other shops, the entire outer wall of this building is valuable for display. Hence, the octagon shaping, as illustrated, gives a maximum window space for the four shops, into which, the interior is divided.

The transparency of the glass causes a soft light in the interior. The vacuum space of the bricks keeps out sound and provides an even temperature. Furthermore, since glass cannot absorb moisture, this structure will be entirely free from

the dampness frequently found in other types of buildings.

In fact, there seems no "stone" of criticism to throw at this "glass house"; and it is rather significant that its designer is both an artist and a scientist. Mr. Meyers, in his twelve years' connection with the Electrical Products Corporation, has become known for his achievements with Neon lighting, having recently adapted it to interior use. As an artist,—one of his landscapes in oil was hung in the White House by the late Woodrow Wilson.

This new building aptly expresses its designer's two-fold ability,—in its clear-cut lines of the ultra-modern art trend and in setting a new mark in superior construction.

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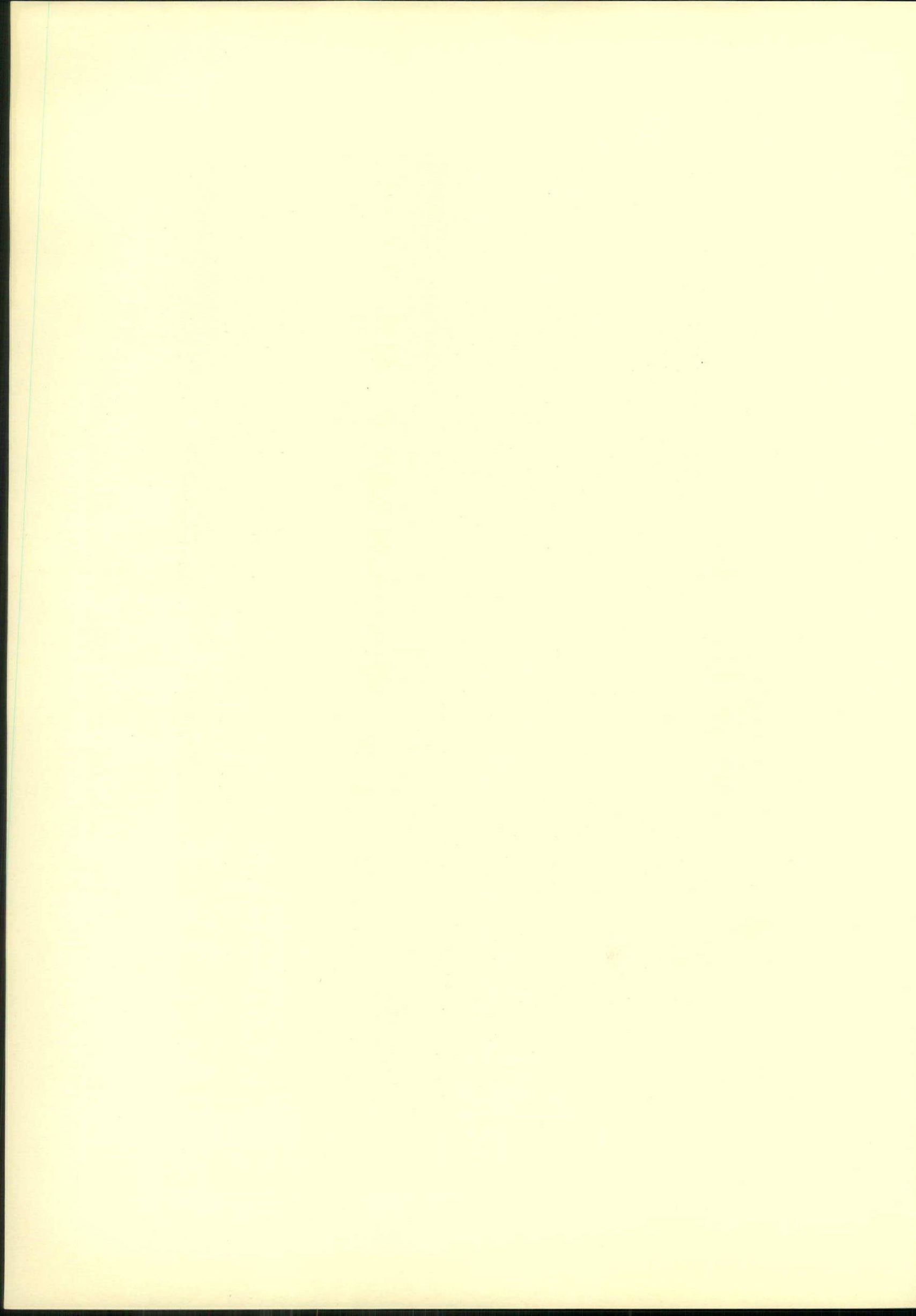
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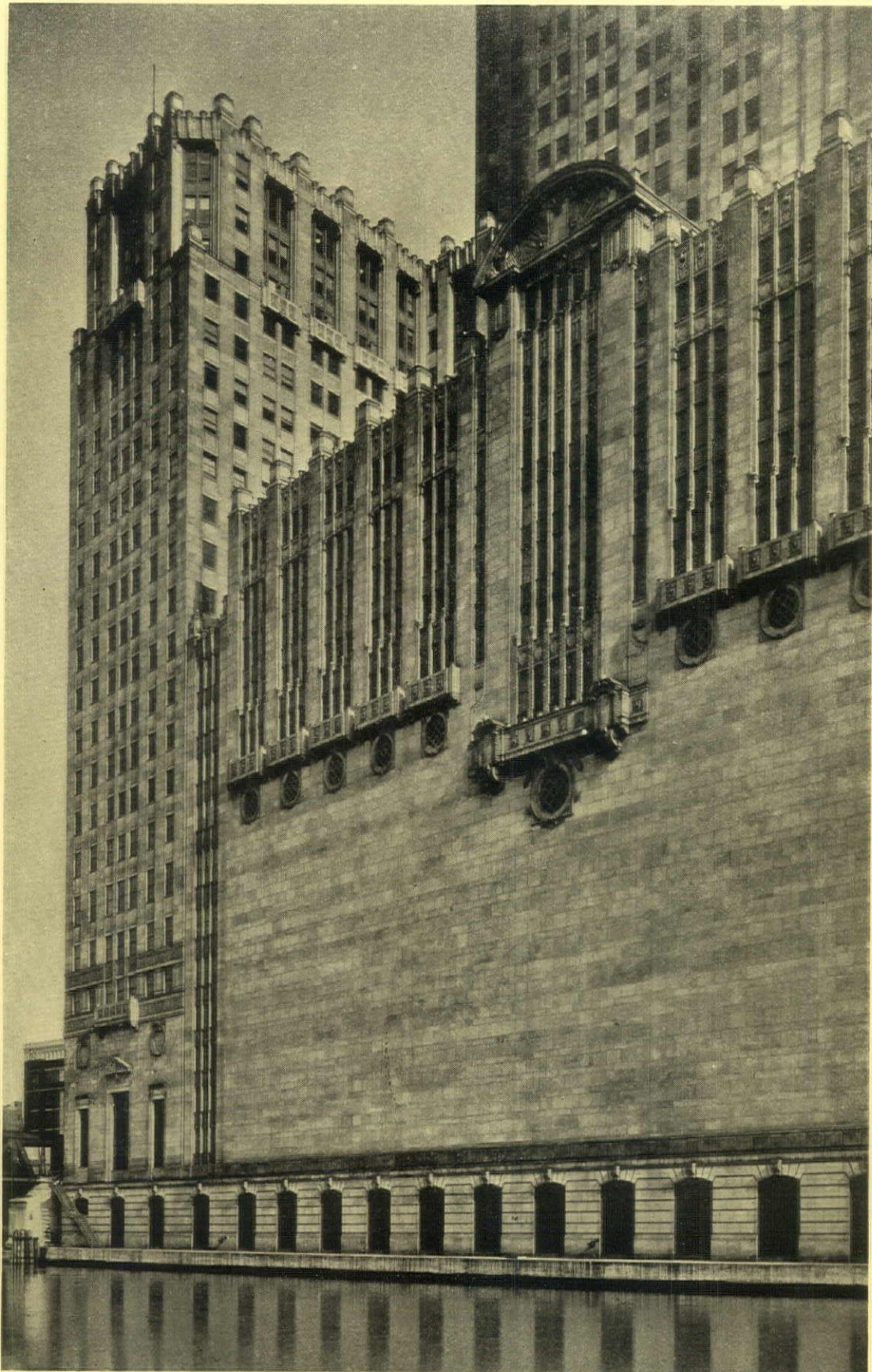


Chicago Architectural Photo. Co.

Graham, Anderson, Probst & White, Chicago, Architects

Exterior, Chicago Civic Opera House, Chicago, Ill.

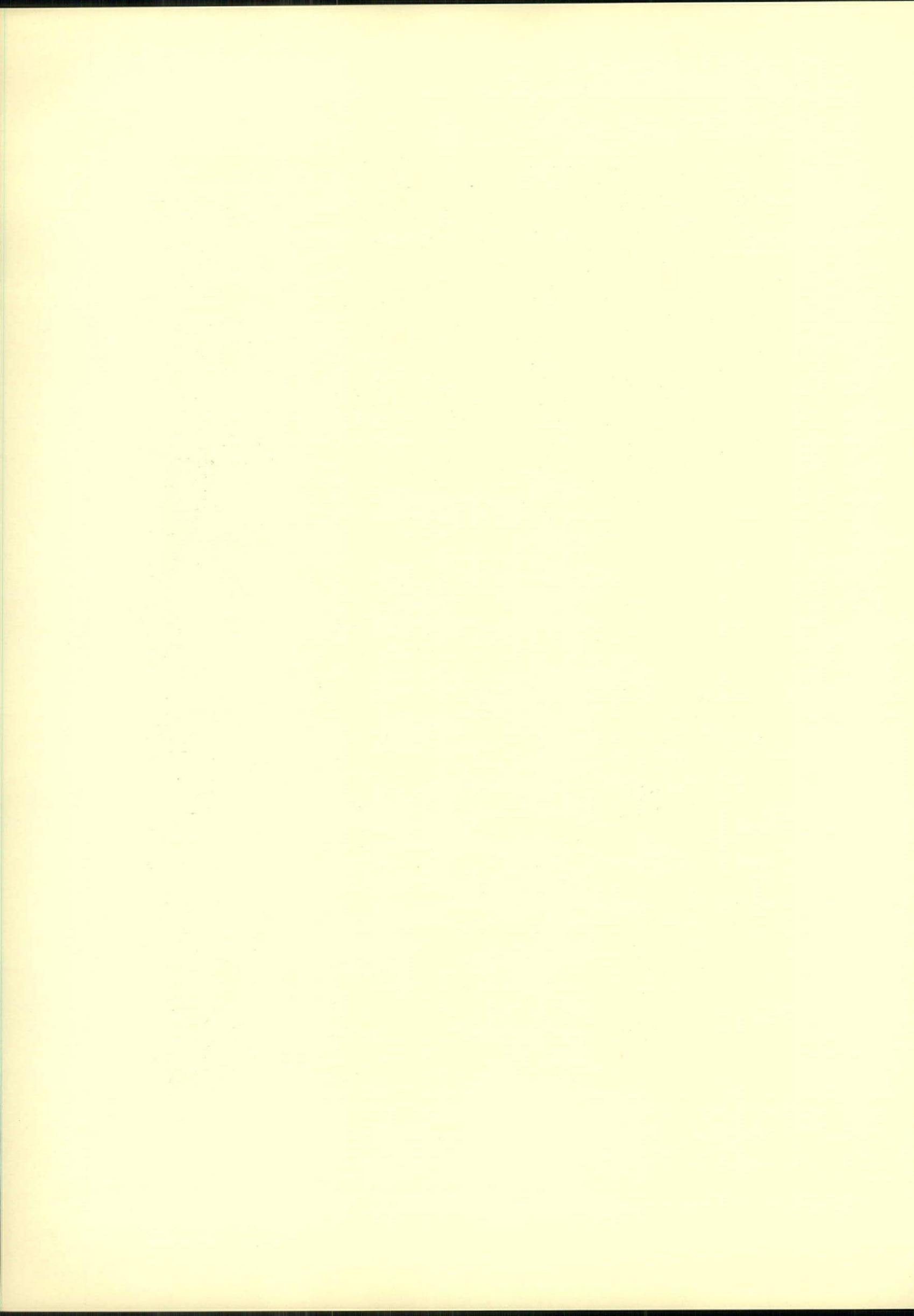




Chicago Architectural Photo. Co.

Graham, Anderson, Probst & White, Chicago, Architects

Detail, Chicago Civic Opera House, Chicago, Ill.

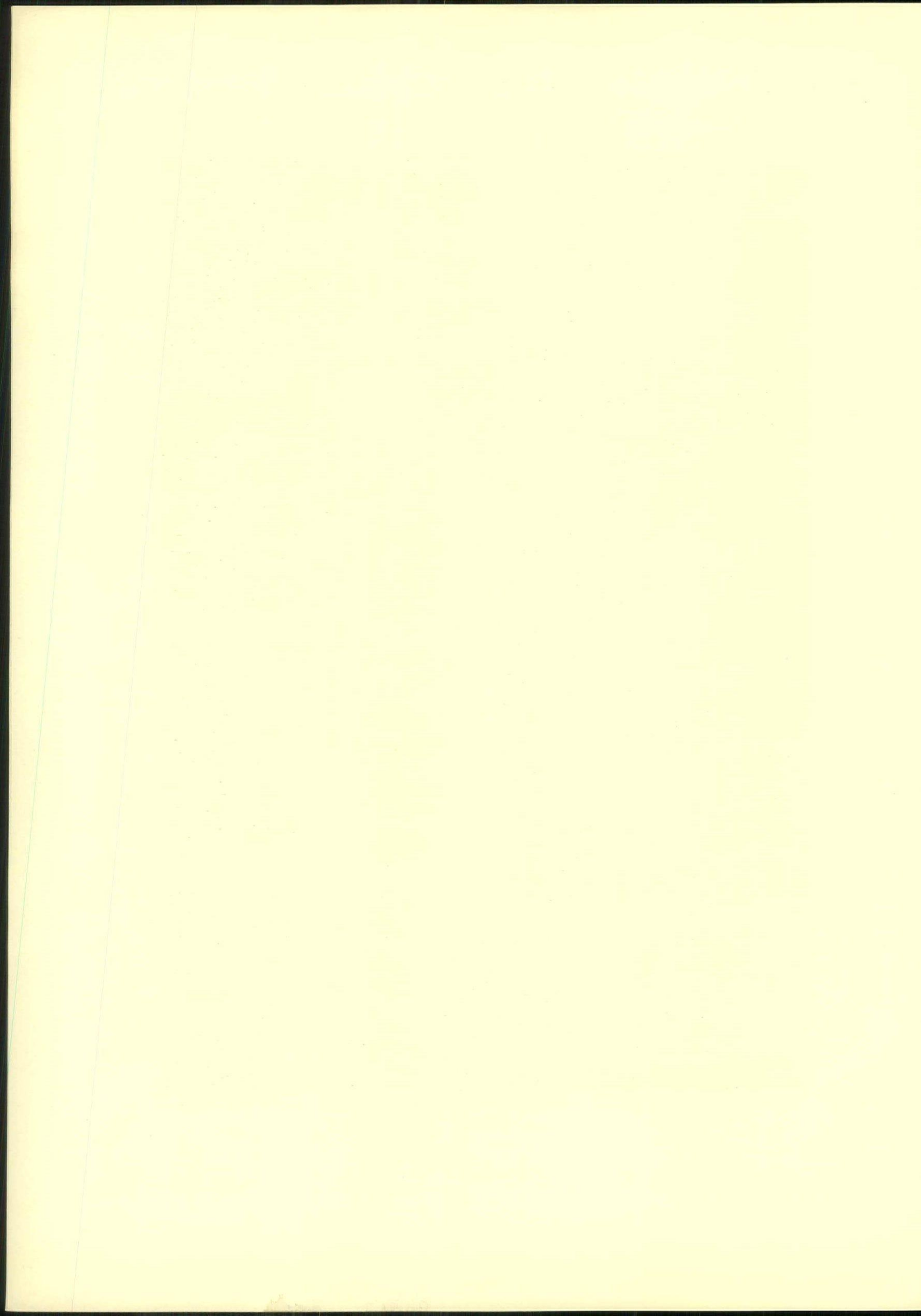


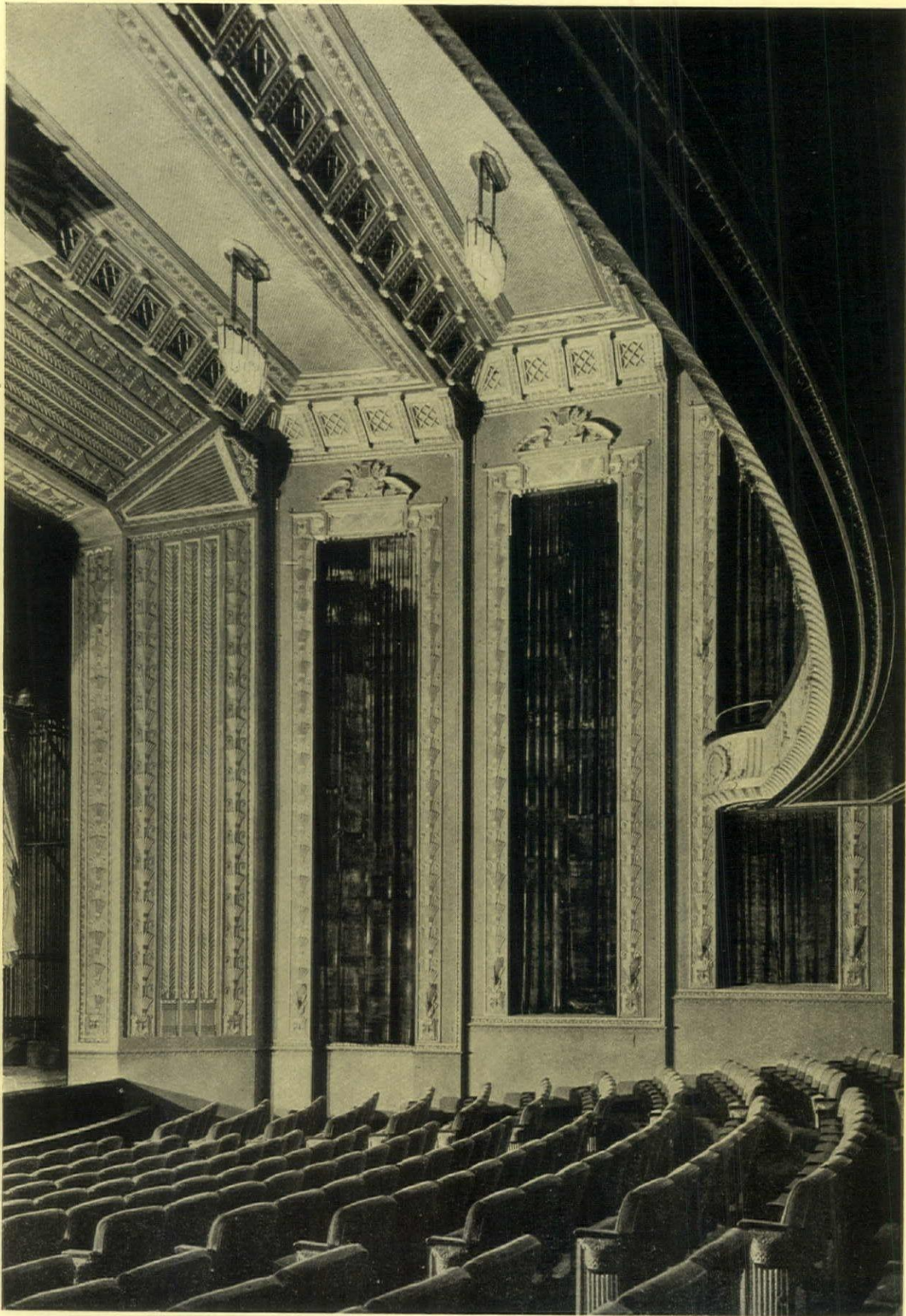


Chicago Architectural Photo. Co.

Graham, Anderson, Probst & White, Chicago, Architects

Stairway, Chicago Civic Opera House, Chicago, Ill.

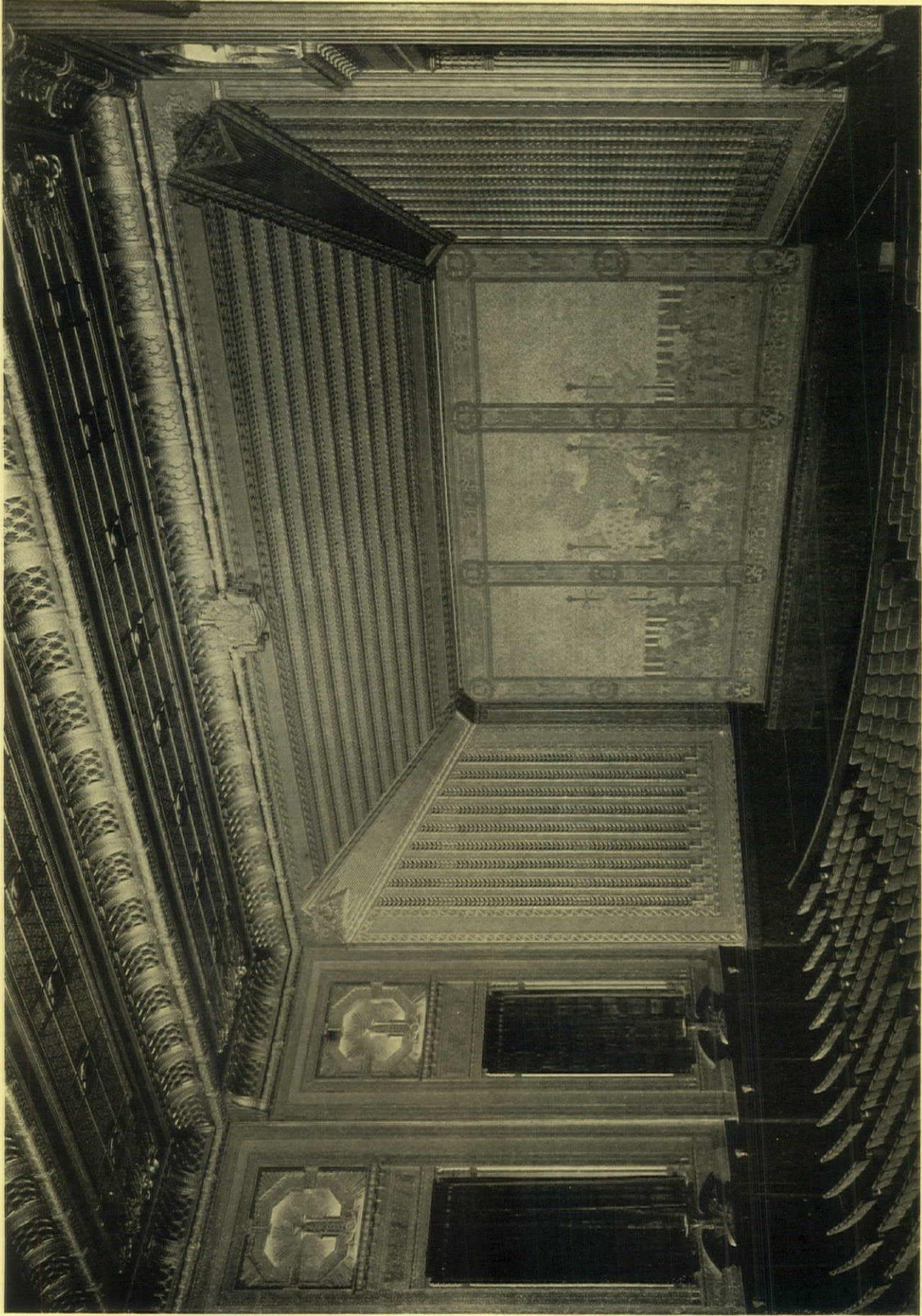




Chicago Architectural Photo. Co.

Graham, Anderson, Probst & White, Chicago, Architects

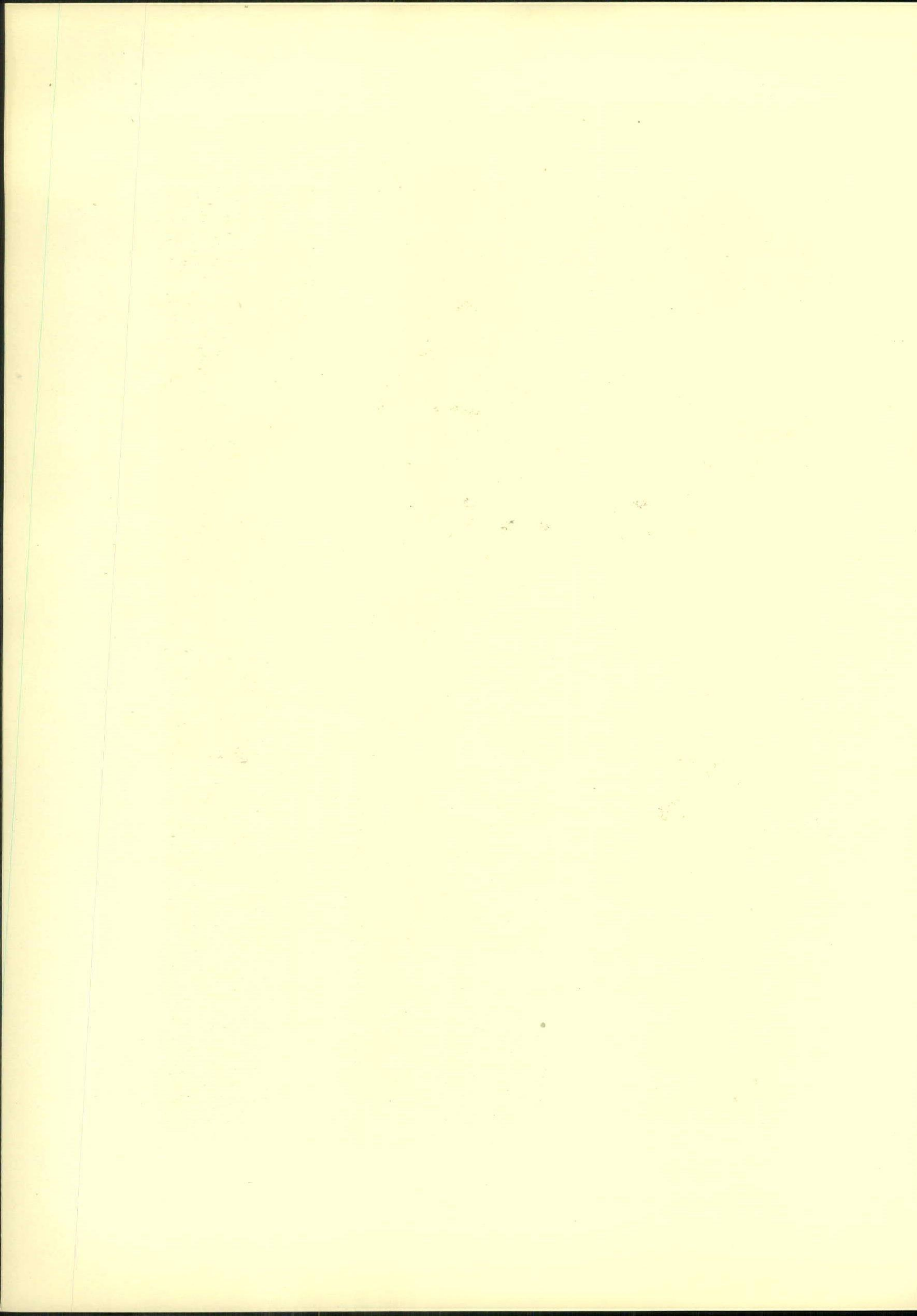
Interior Detail, Chicago Civic Opera House, Chicago, Ill.

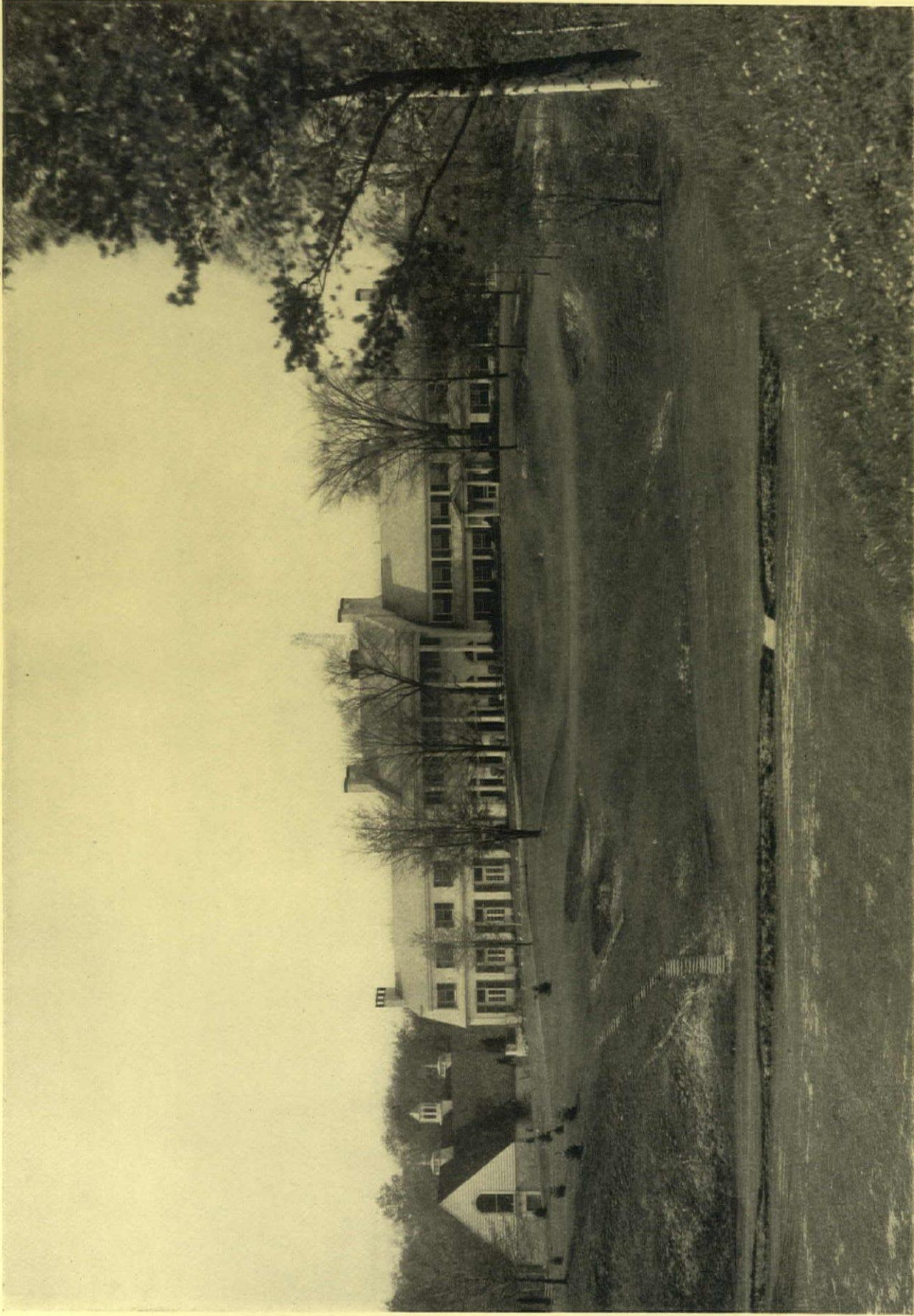


Chicago Architectural Photo. Co.

Proscenium, Chicago Civic Opera House, Chicago, Ill.

Graham, Anderson, Probst & White, Chicago, Architects





Ernest Graham, Studio

Manakiki Country Club, Cleveland, Ohio

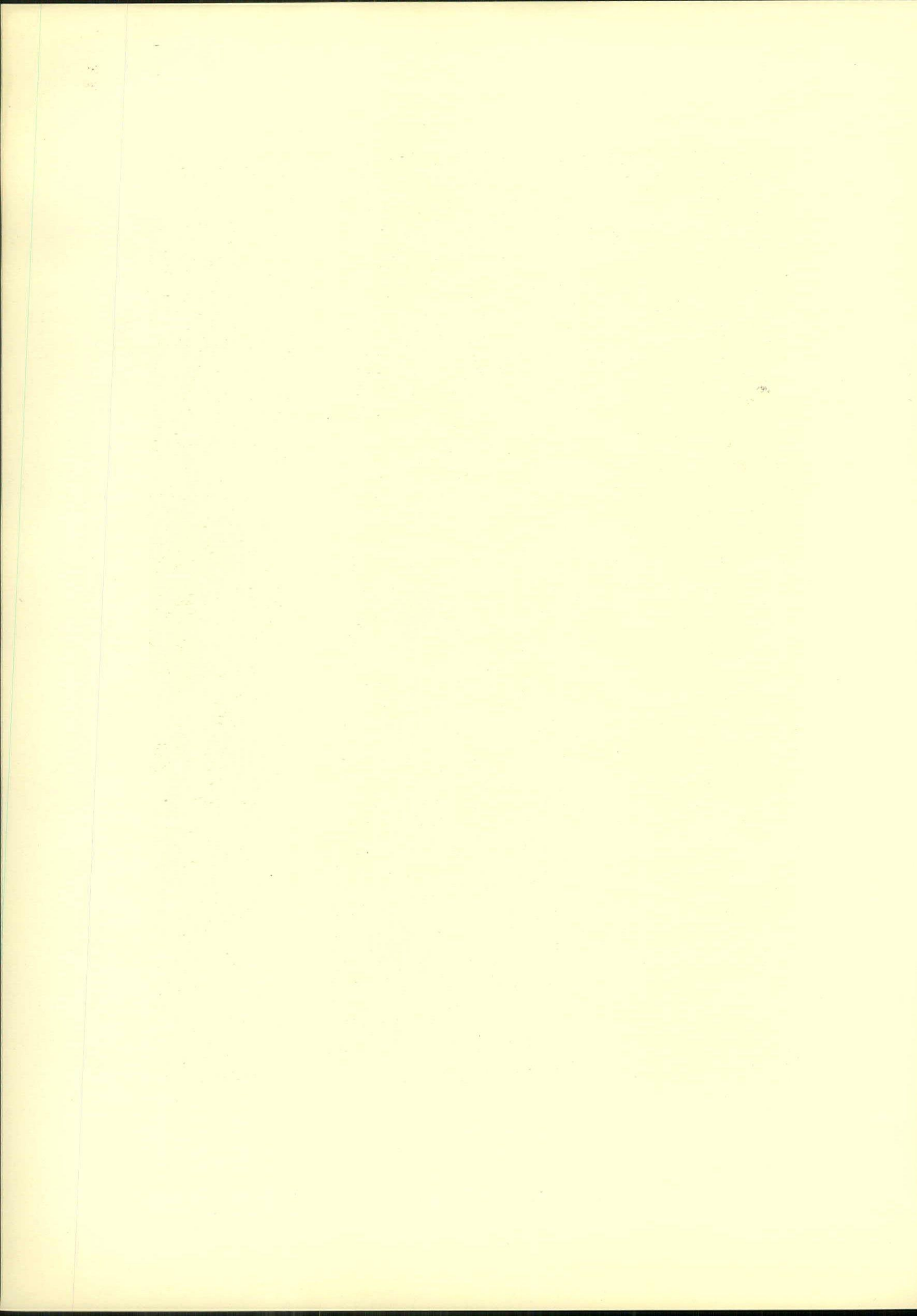
Dunn & Copper, Cleveland, Architects



Ernest Graham, Studio

Dunn & Copper, Cleveland, Architects

Side Entrance to Manakiki Country Club, Cleveland, Ohio

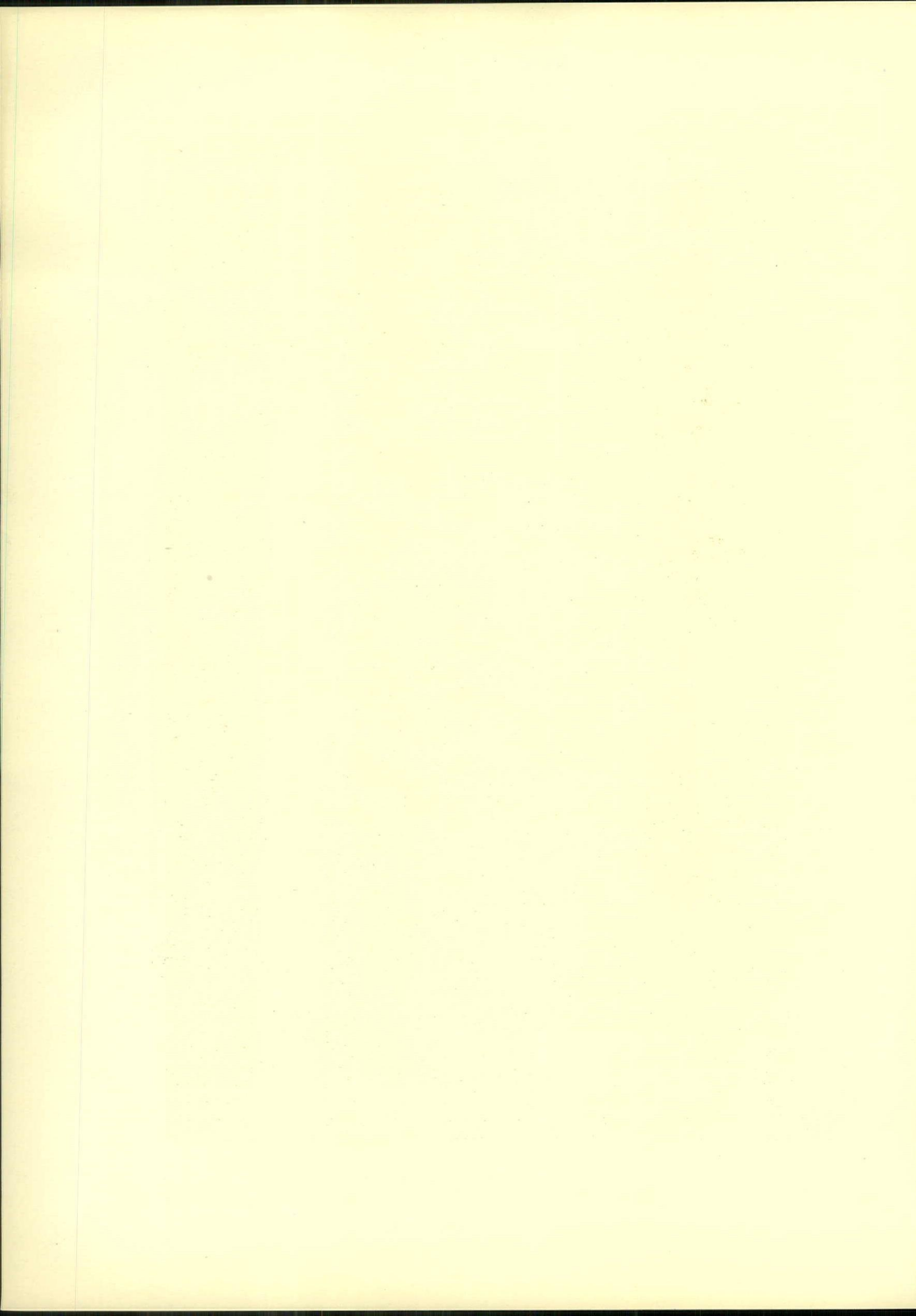




Ernest Graham, Studio

Dunn & Copper, Cleveland, Architects

Dining Room, Manakiki Country Club, Cleveland, Ohio

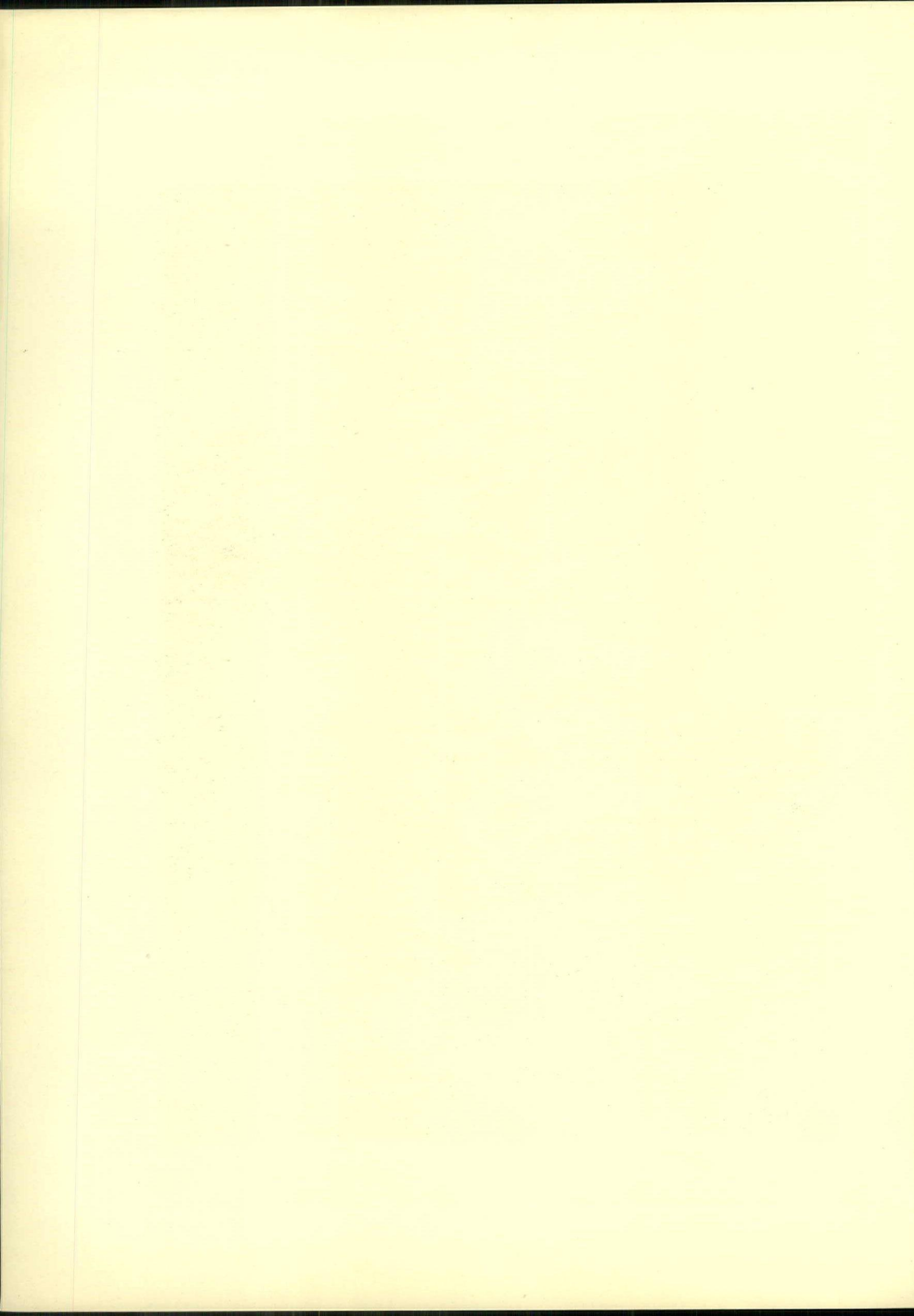


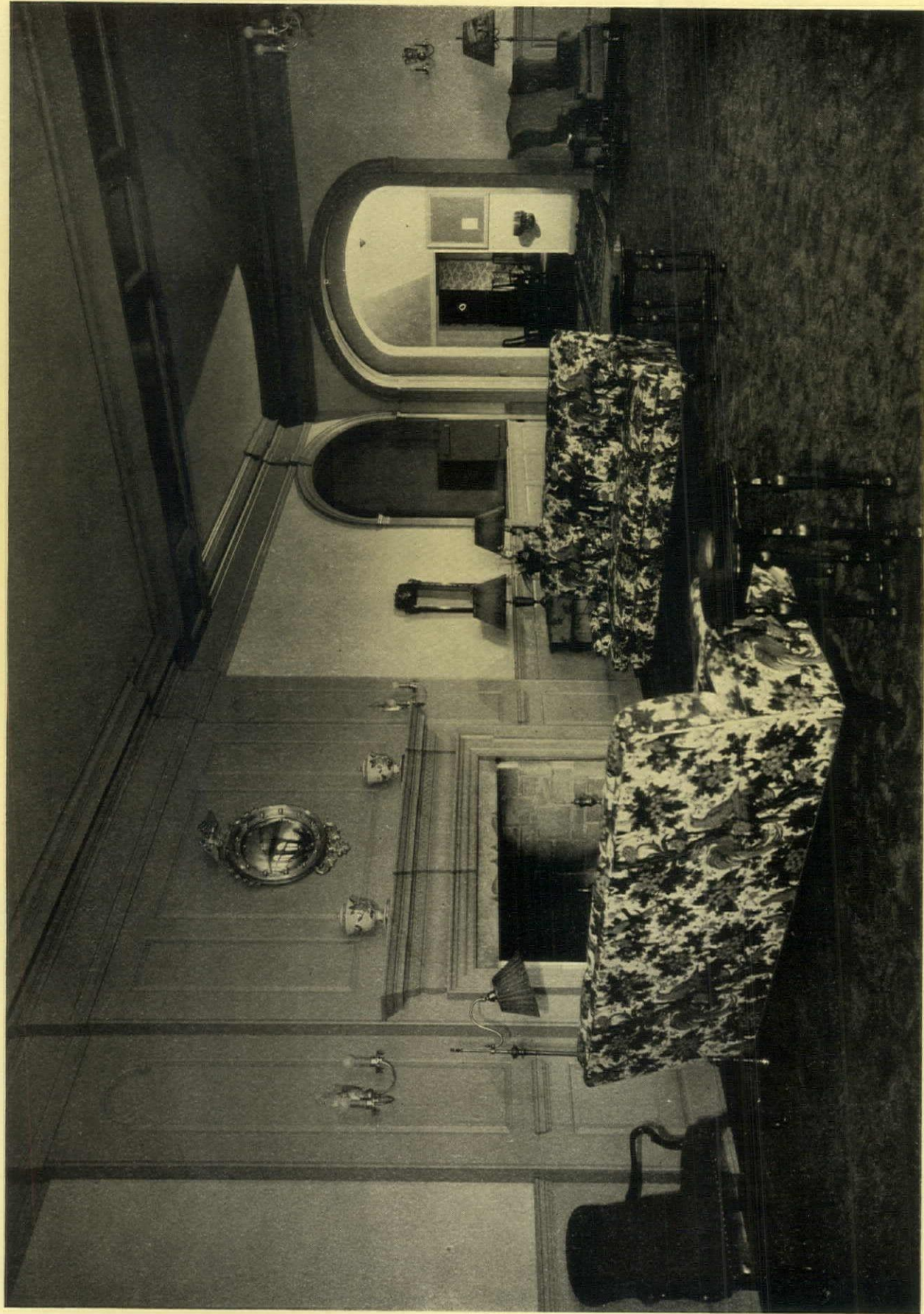


Ernest Graham, Studio

Main Dining Room, Manakiki Country Club, Cleveland, Ohio

Dunn & Copper, Cleveland, Architects

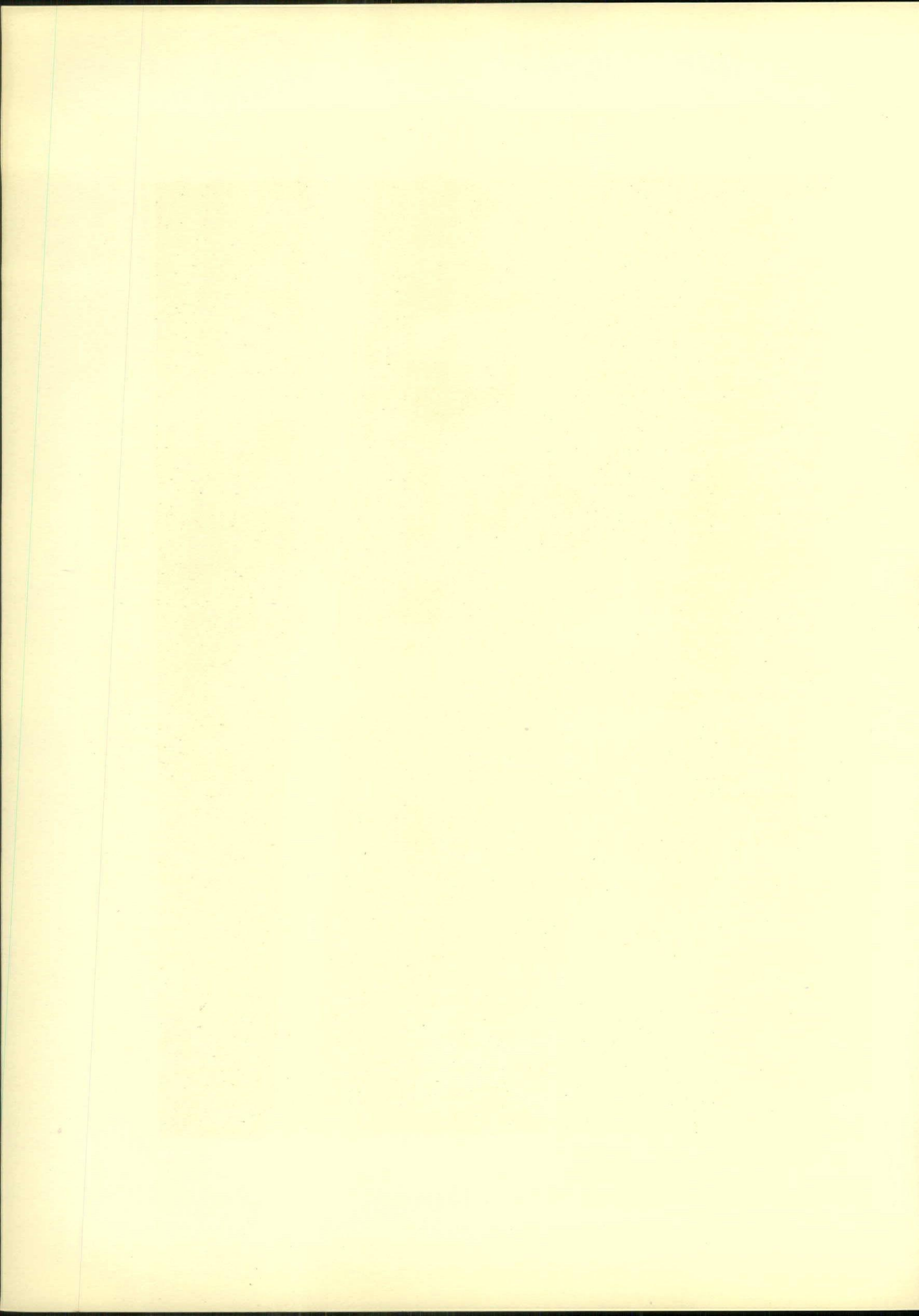




Ernest Graham, Studio

Main Lounge, Manakiki Country Club, Cleveland, Ohio

Dunn & Copper, Cleveland, Architects

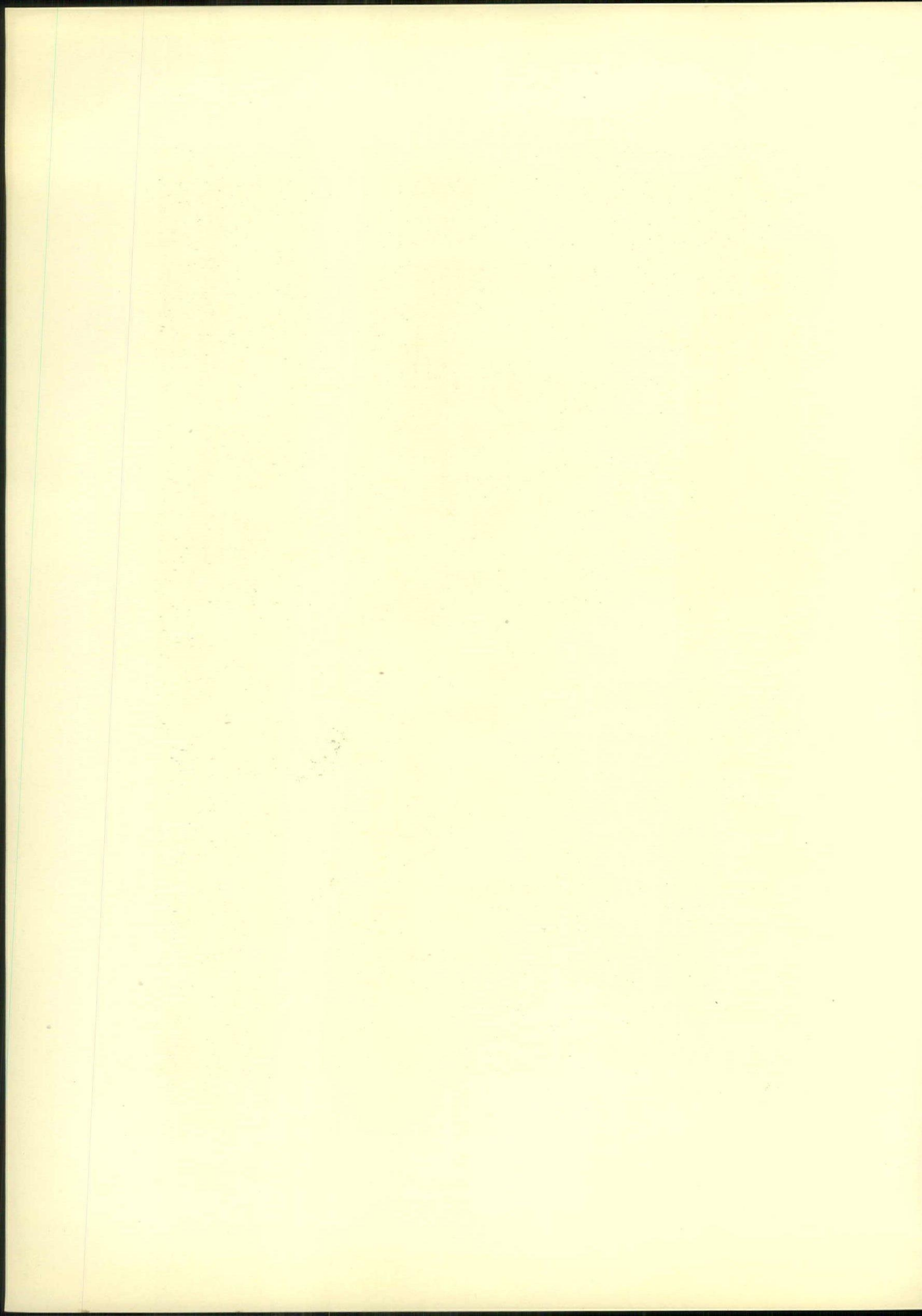




Ernest Graham, Studio

Men's Grill, Manakiki Country Club, Cleveland, Ohio

Dunn & Copper, Cleveland, Architects

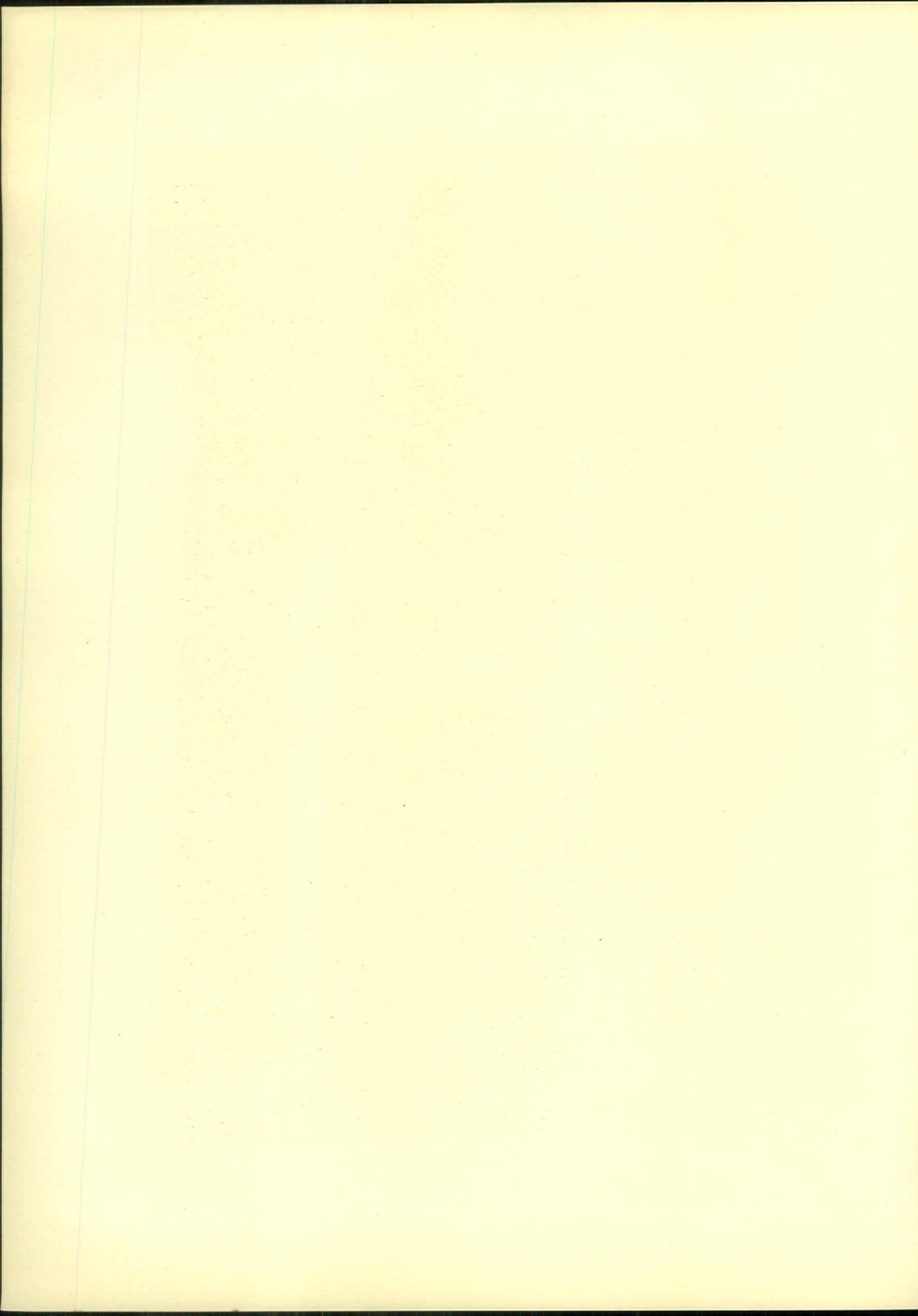


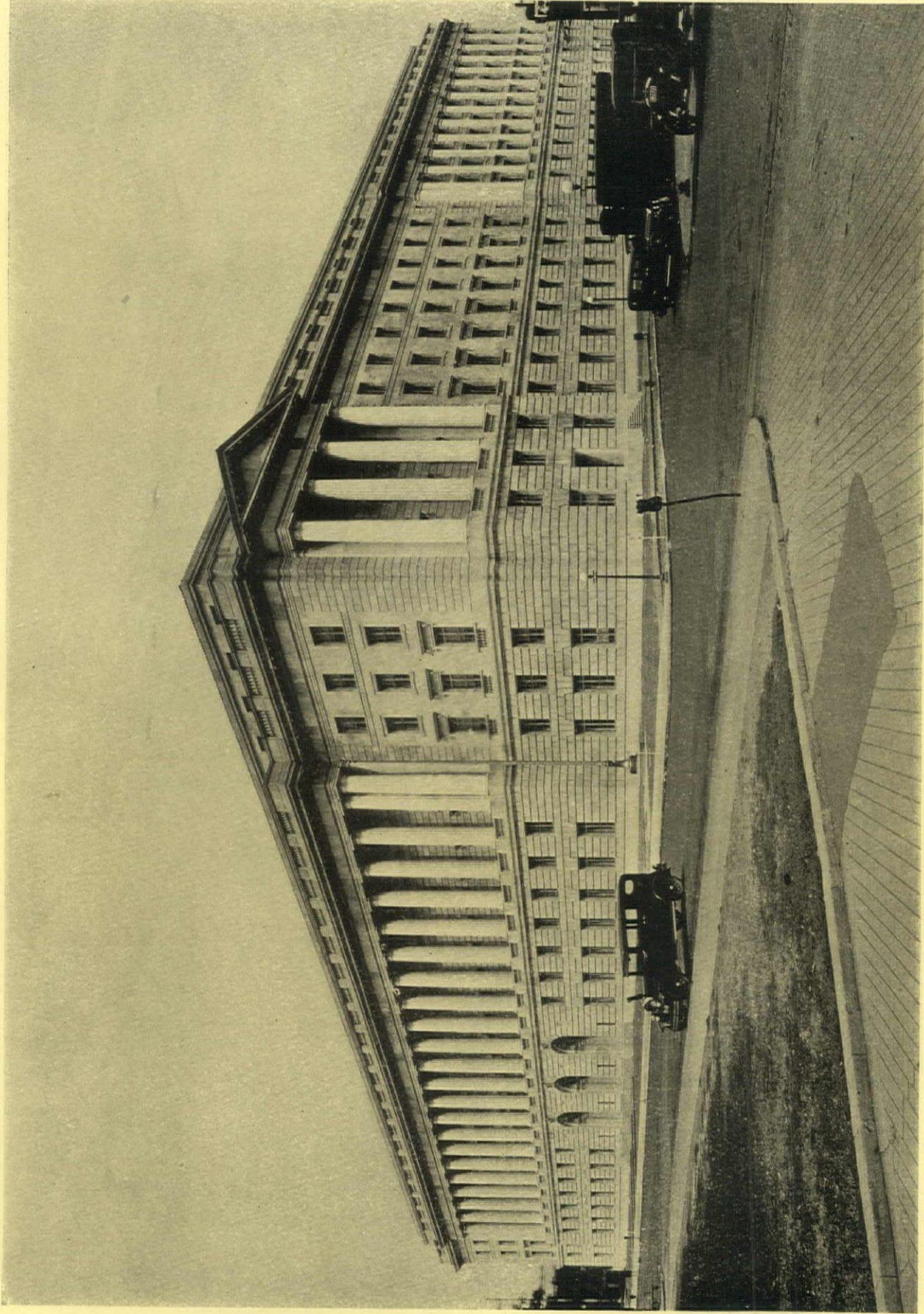


Ernest Graham, Studio

Dunn & Copper, Cleveland, Architects

Men's Locker Room, Manakiki Country Club, Cleveland, Ohio

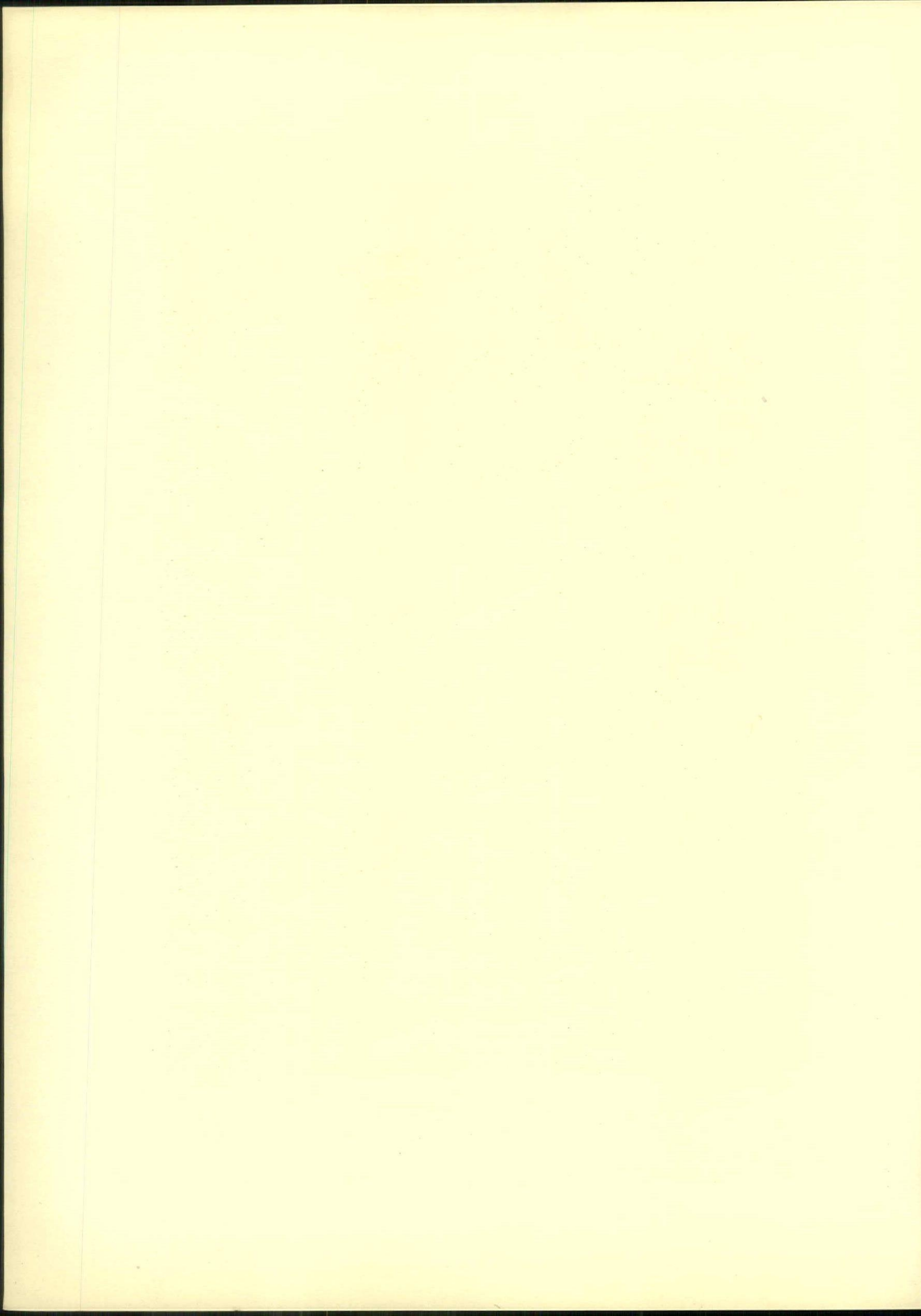


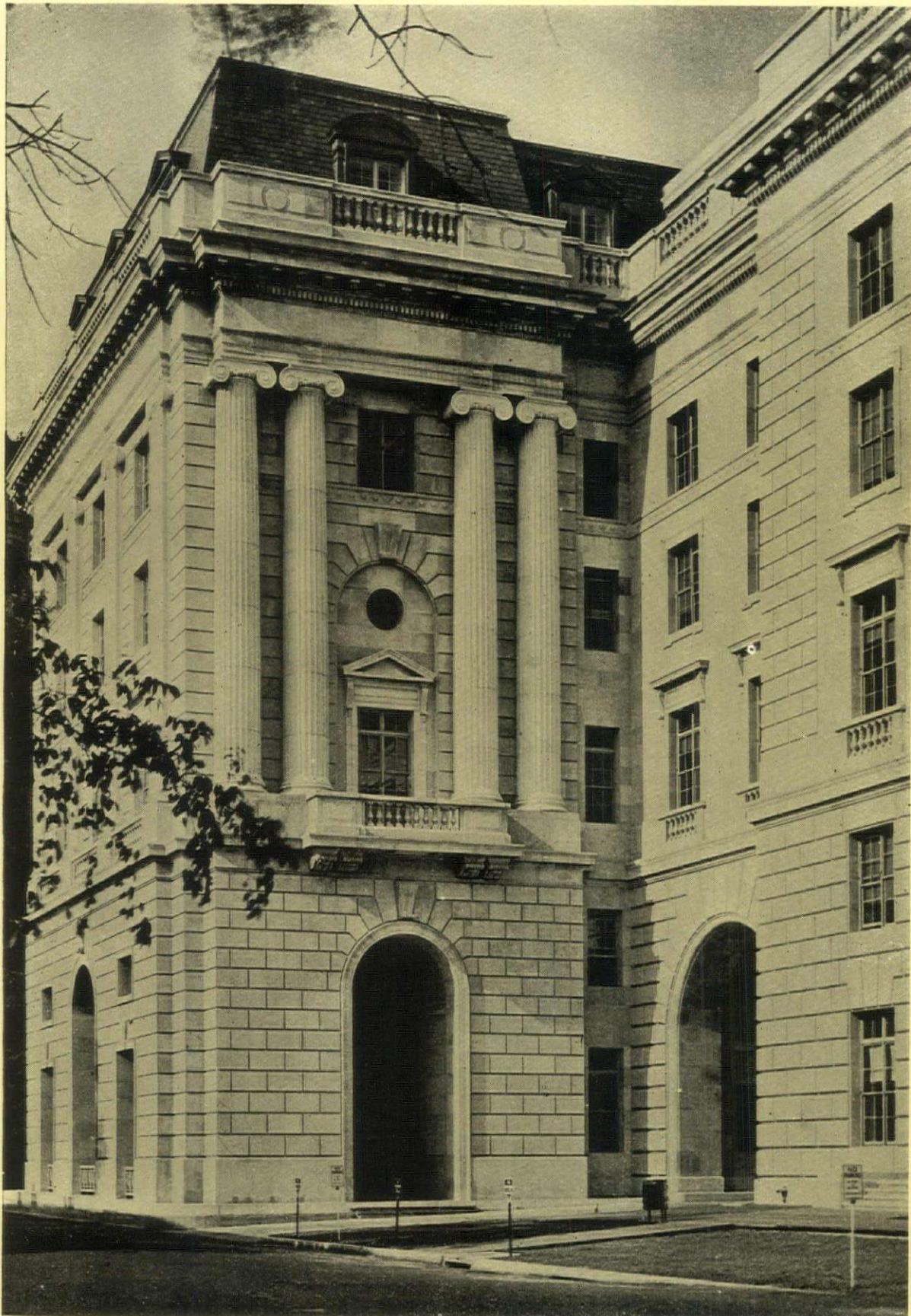


Orville K. Blake, Photo.

Internal Revenue Building, Washington, D. C.

James A. Wetmore, Supervising Architect

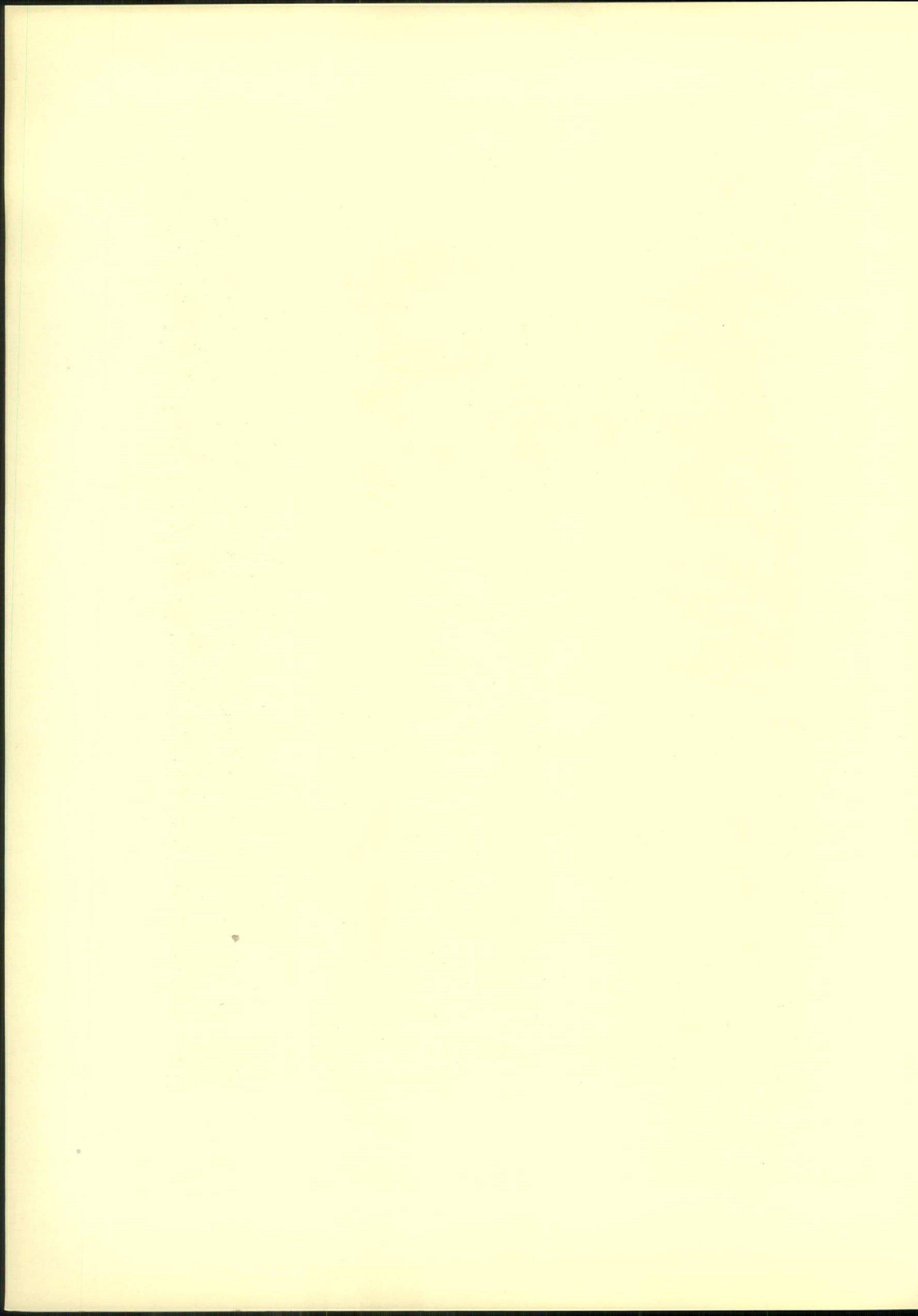




Orville K. Blake, Photo.

James A. Wetmore, Supervising Architect

Service Entrance, Internal Revenue Building, Washington, D. C.

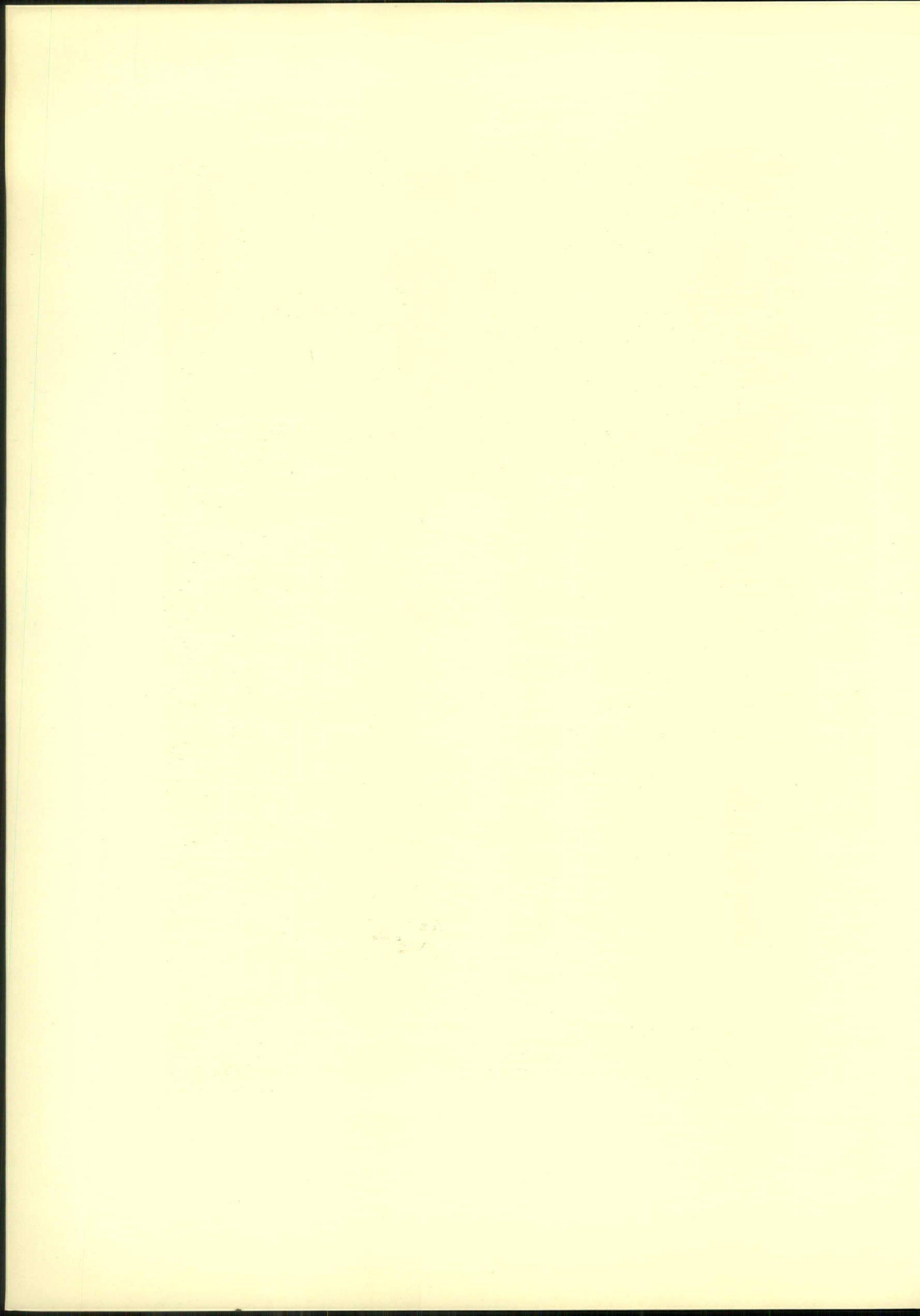




Orville K. Blake, Photo.

James A. Wetmore, Supervising Architect

Detail, Main Entrance, Internal Revenue Building, Washington, D. C.

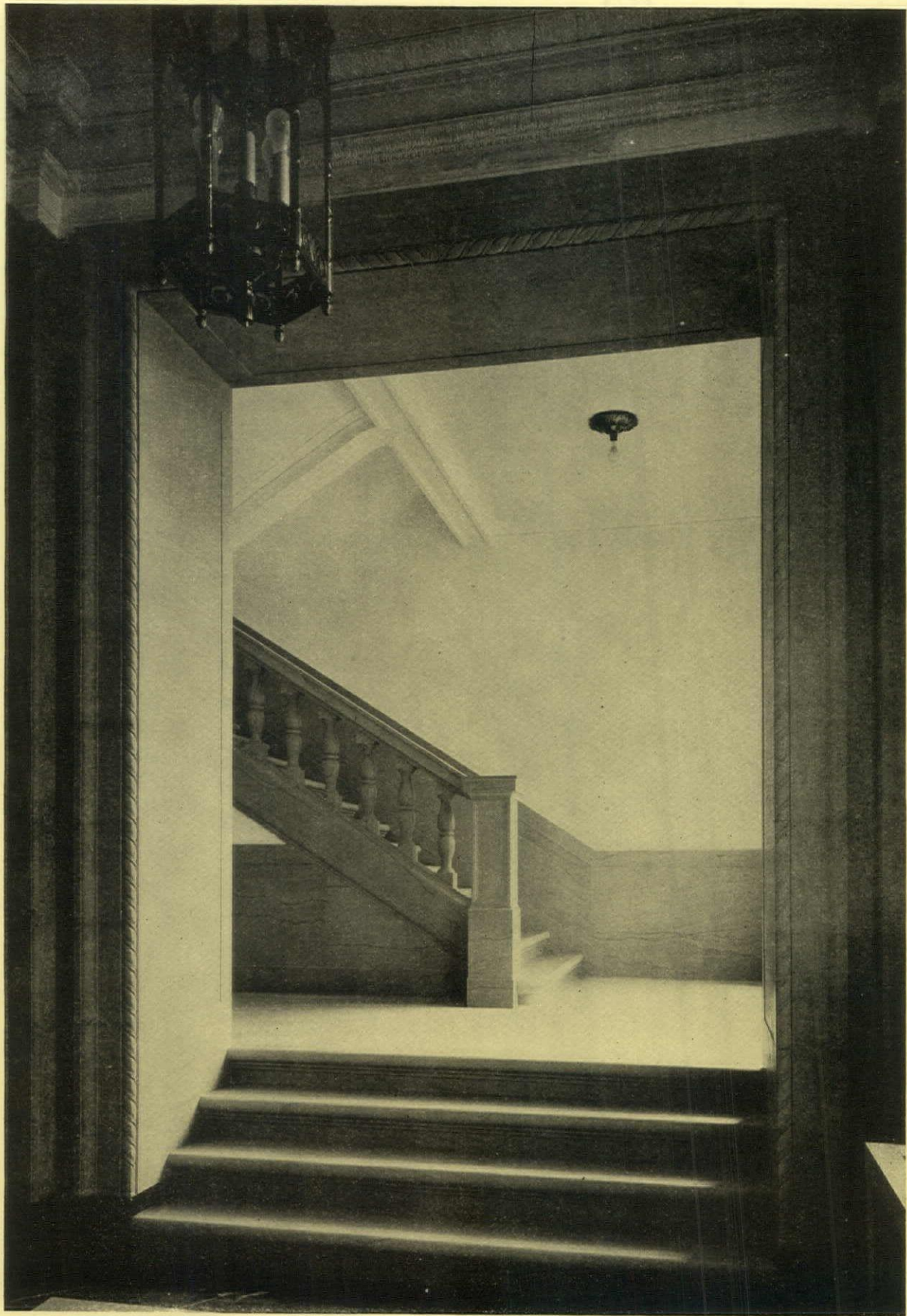




Orville K. Blake, Photo.

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Lobby, Internal Revenue Building, Washington, D. C.



Orville K. Blake, Photo.

James A. Wetmore, Supervising Architect

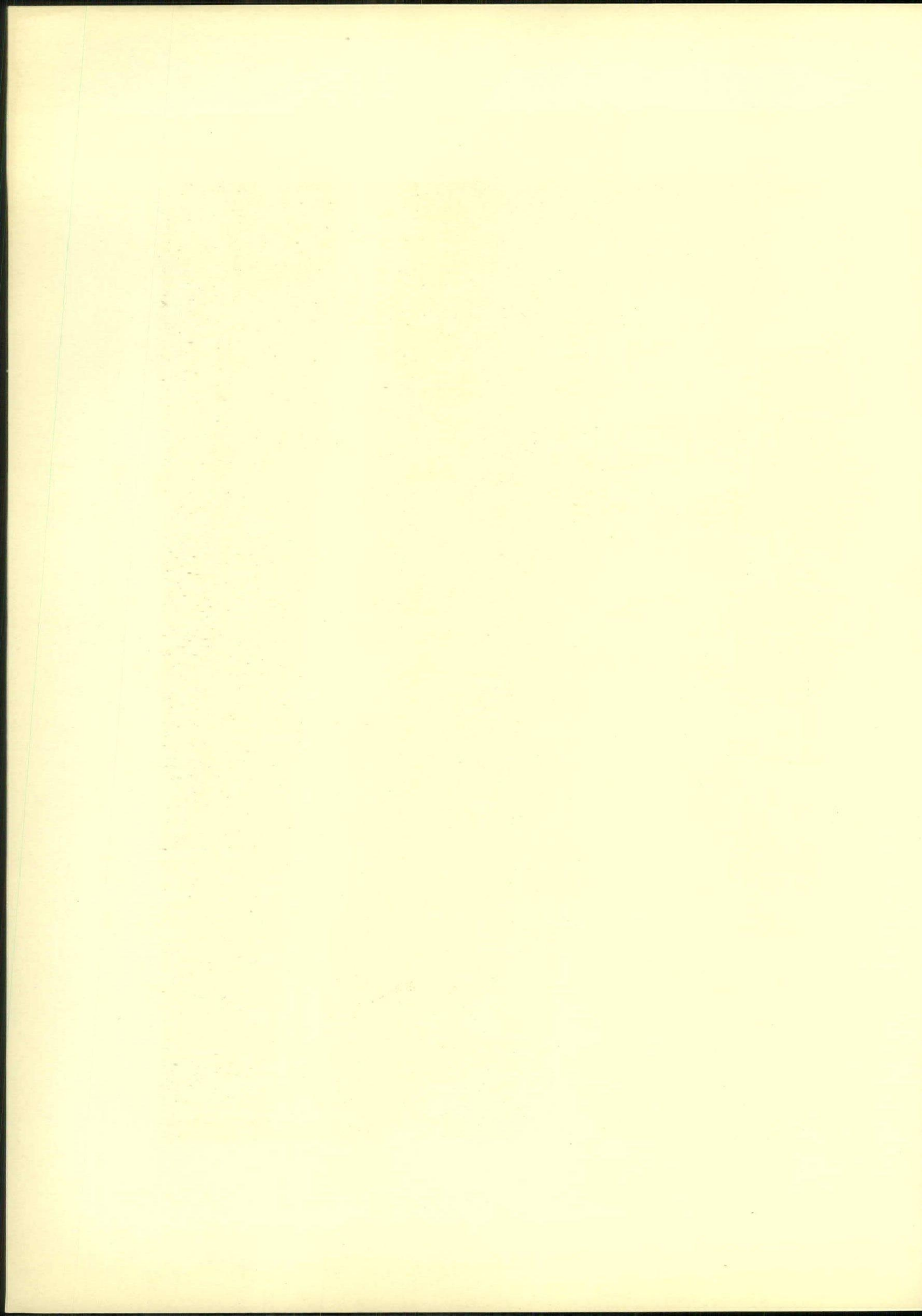
Stairway Detail, Internal Revenue Building, Washington, D. C.

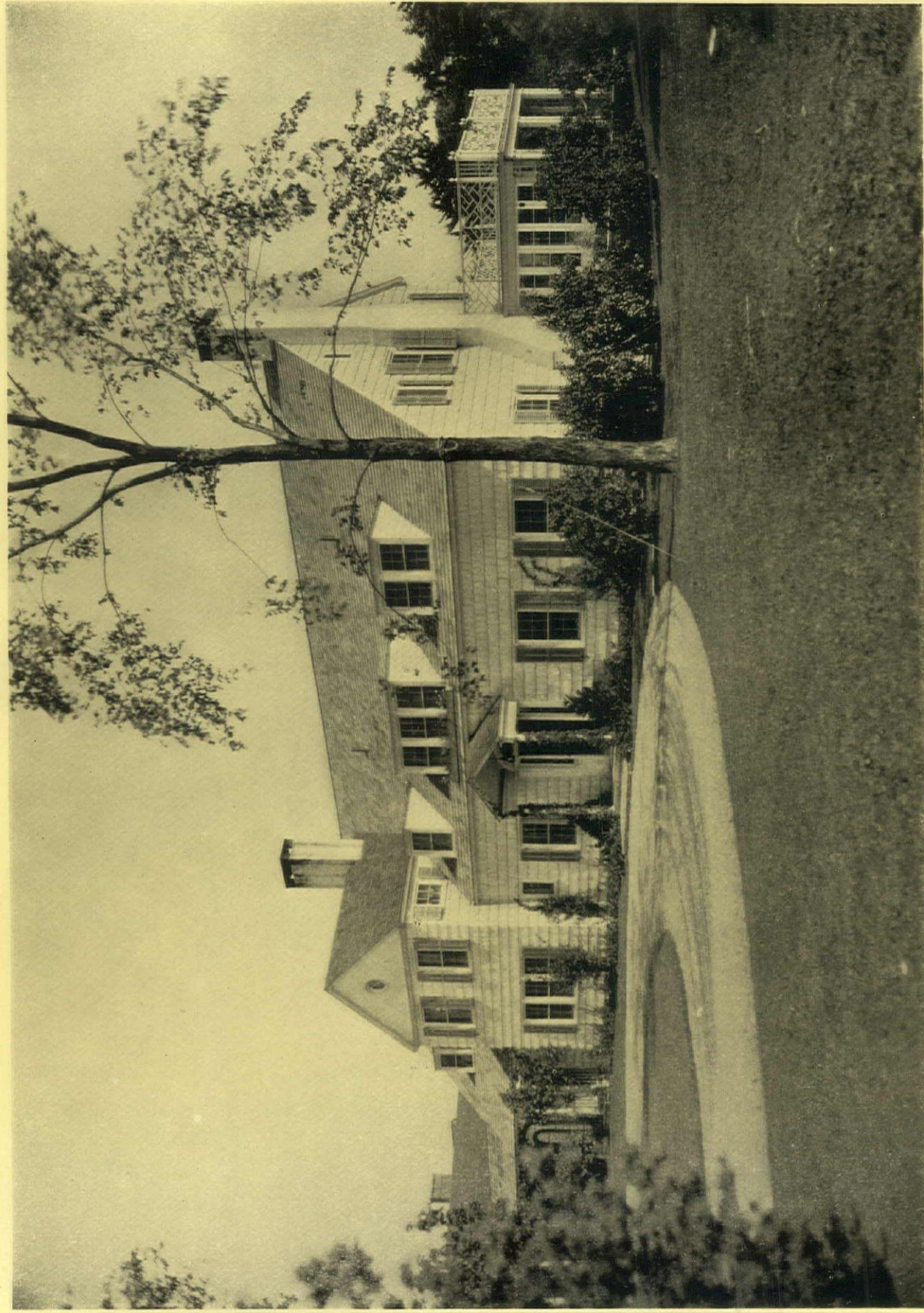


Orville K. Blake, Photo.

Court Room, Internal Revenue Building, Washington, D. C.

James A. Wetmore, Supervising Architect

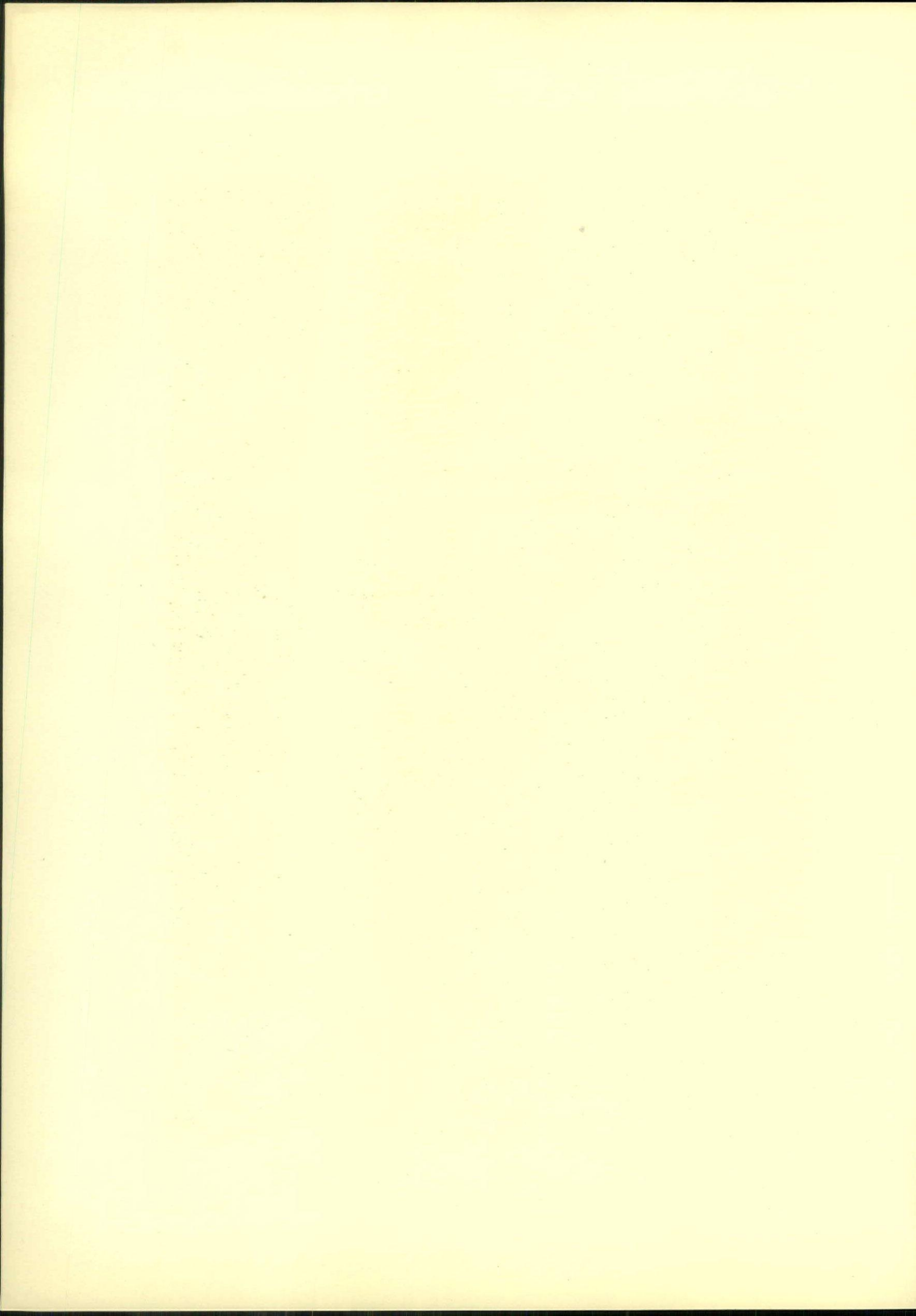




Mary C. Cunningham, Landscape Architect

Entrance Front, House, Mr. Wm. T. Rice, Pittsfield, Mass.

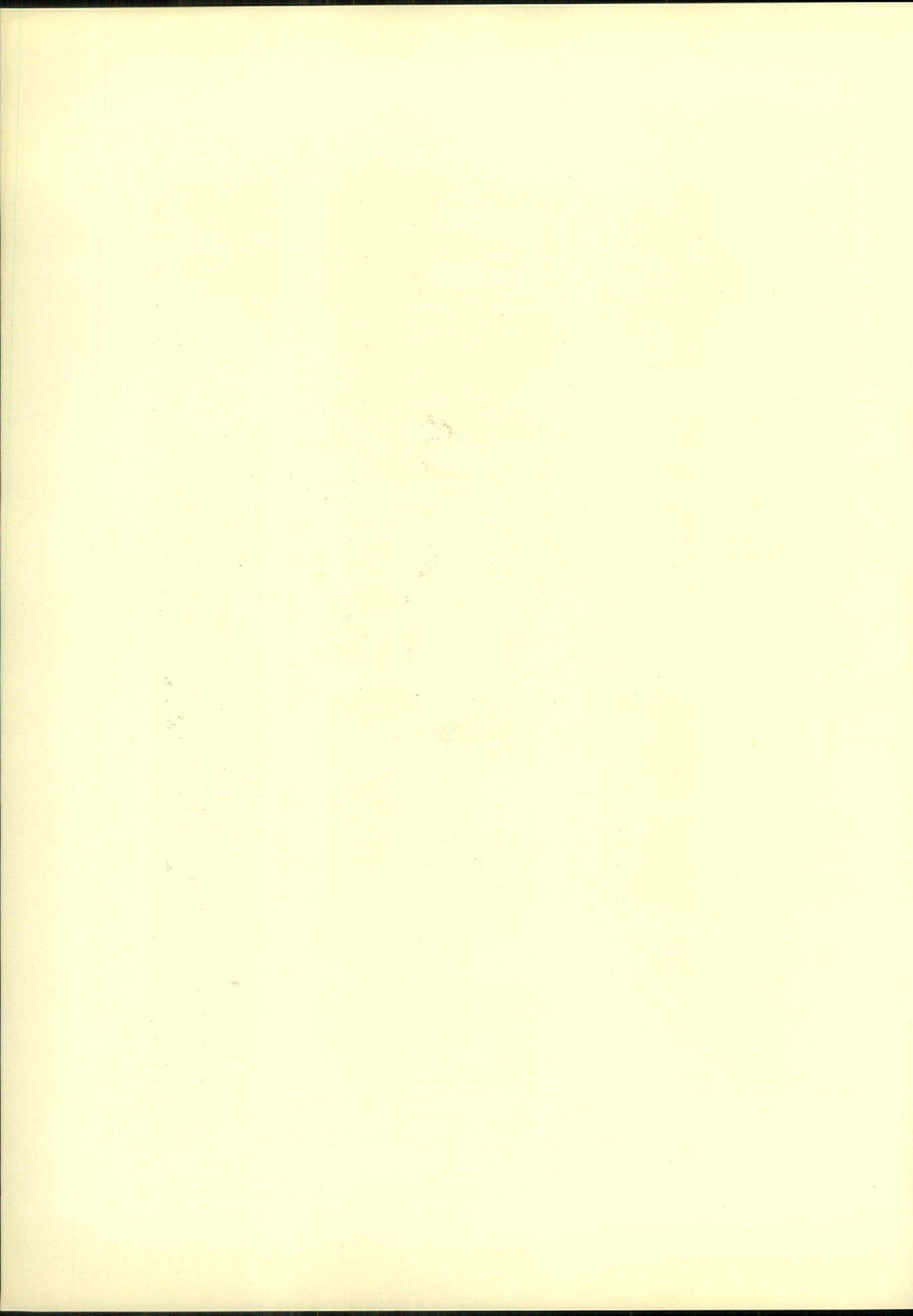
Charles S. Keefe, New York, Architect





Living Room, House, Mr. Wm. T. Rice, Pittsfield, Mass.

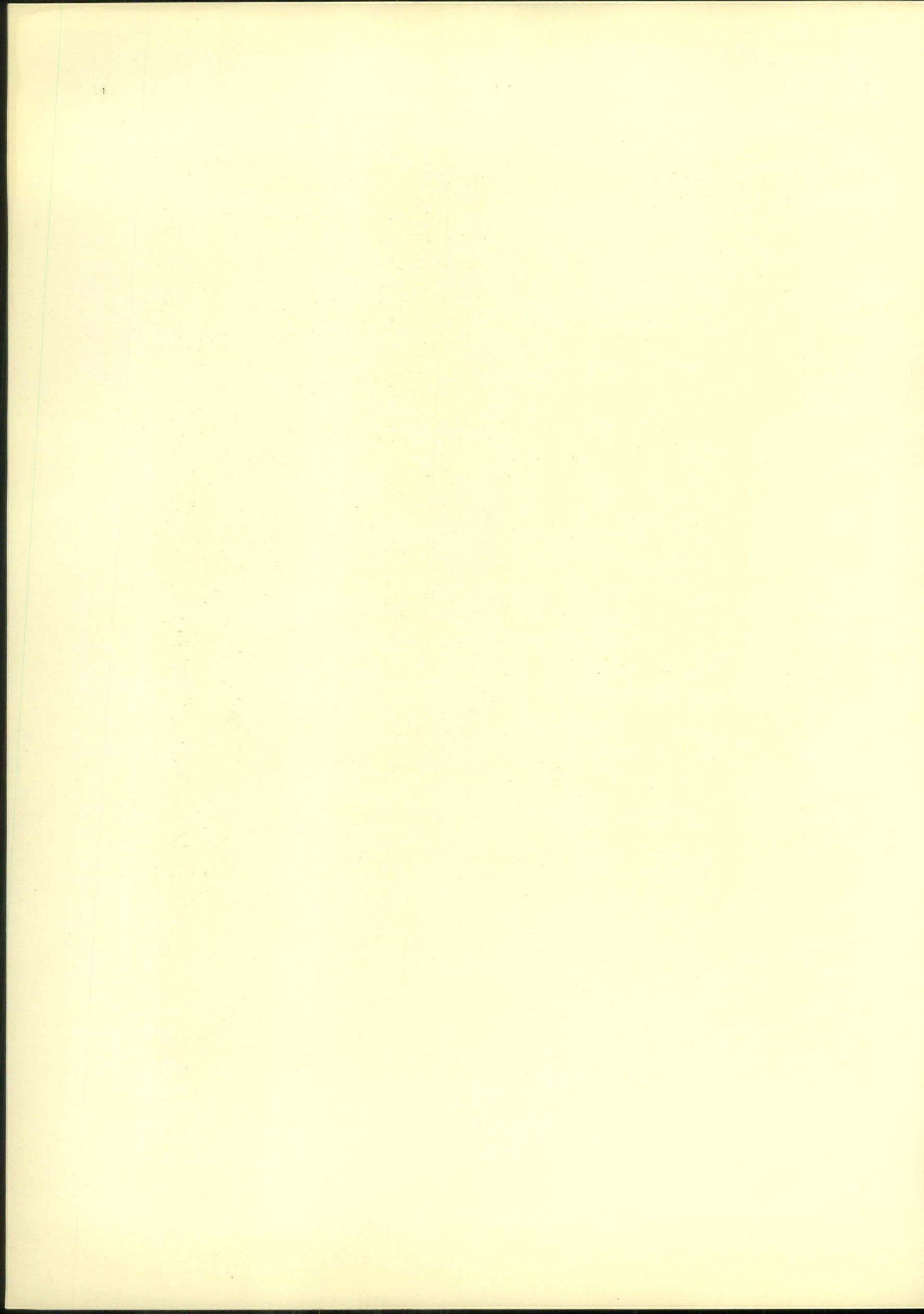
Charles S. Keefe, New York, Architect





Charles S. Keefe, New York, Architect

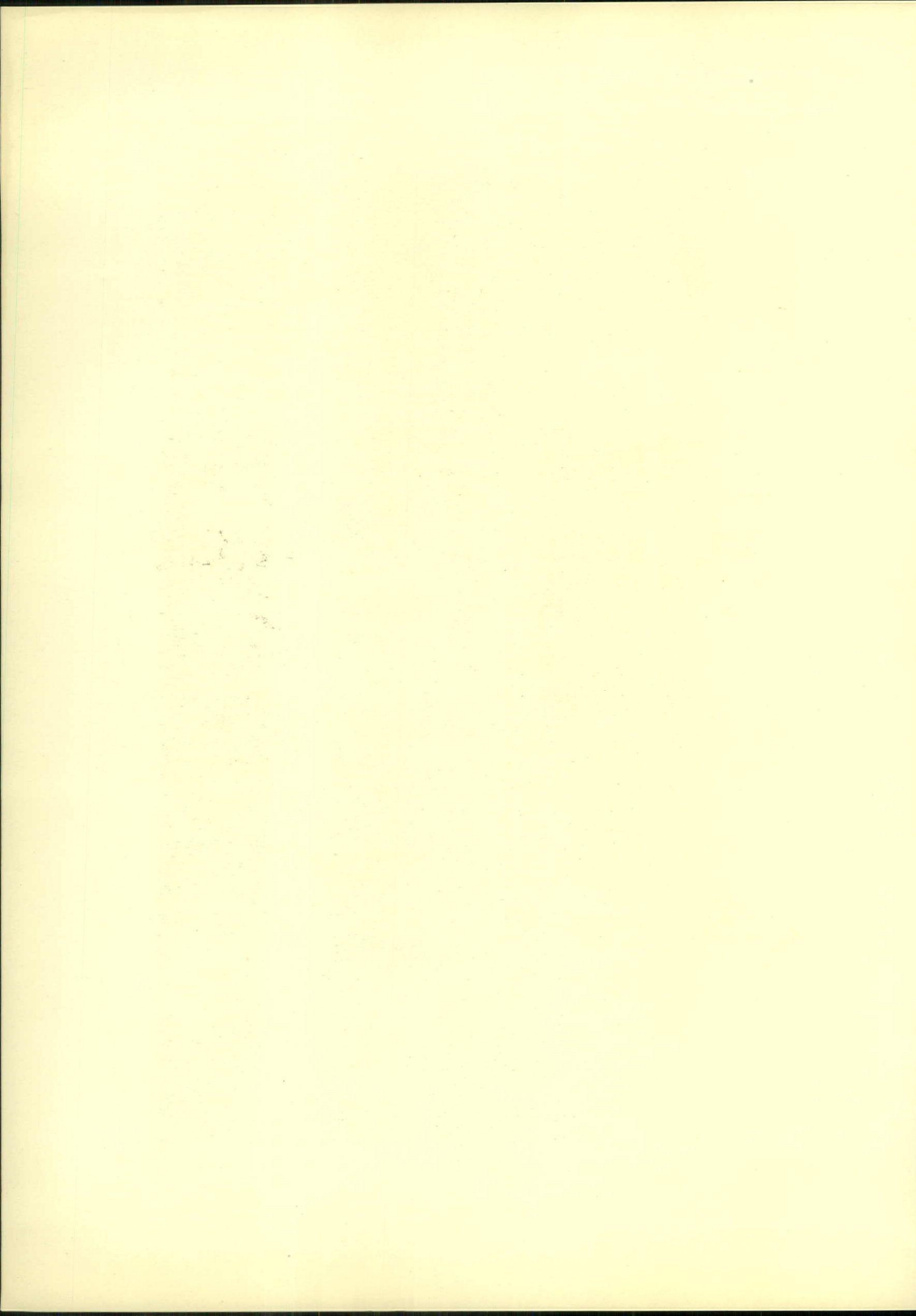
Main Entrance, House, Mr. Wm. T. Rice, Pittsfield, Mass.

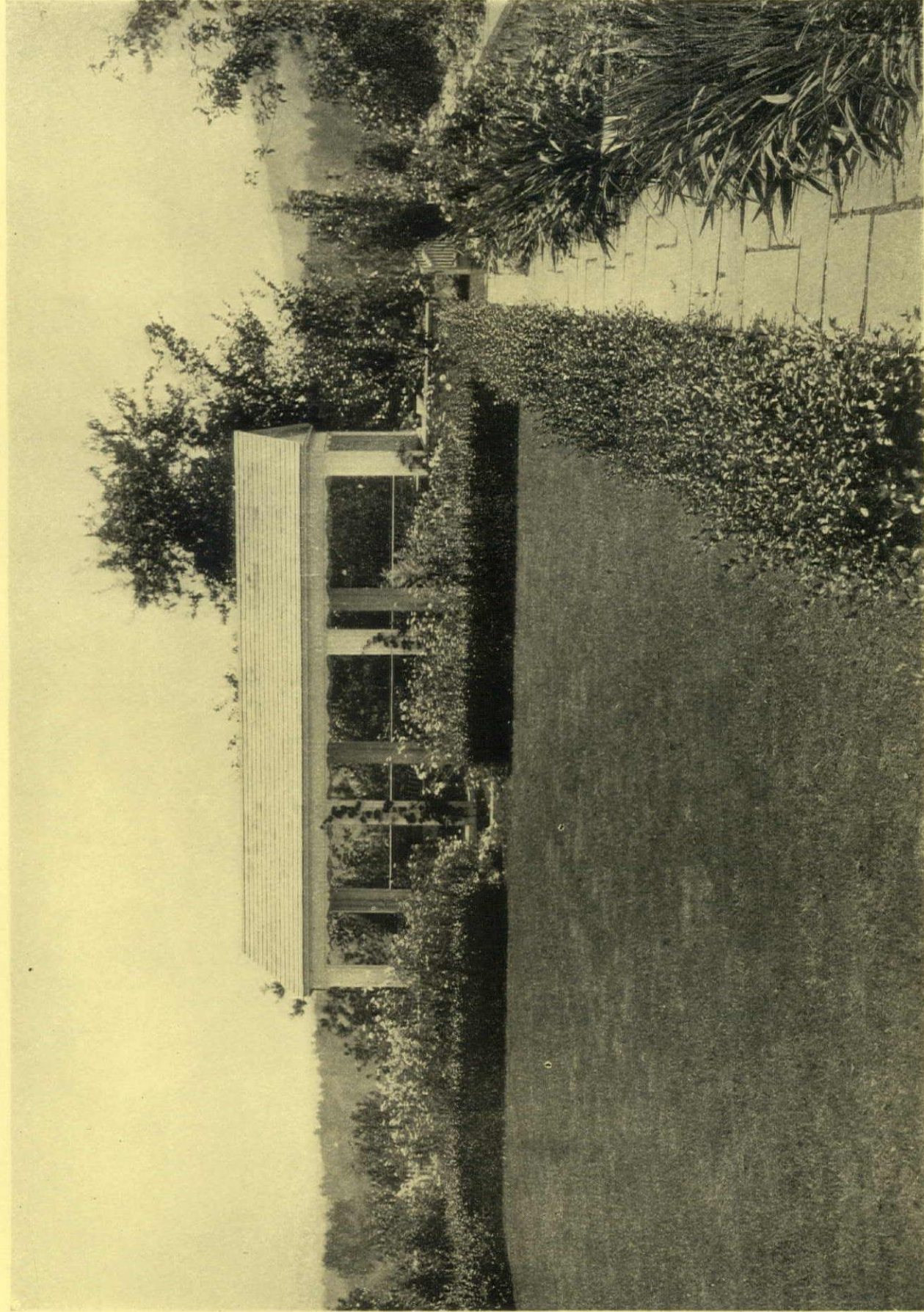




Charles S. Keefe, New York, Architect

Children's Entrance, House, Mr. Wm. T. Rice, Pittsfield, Mass.

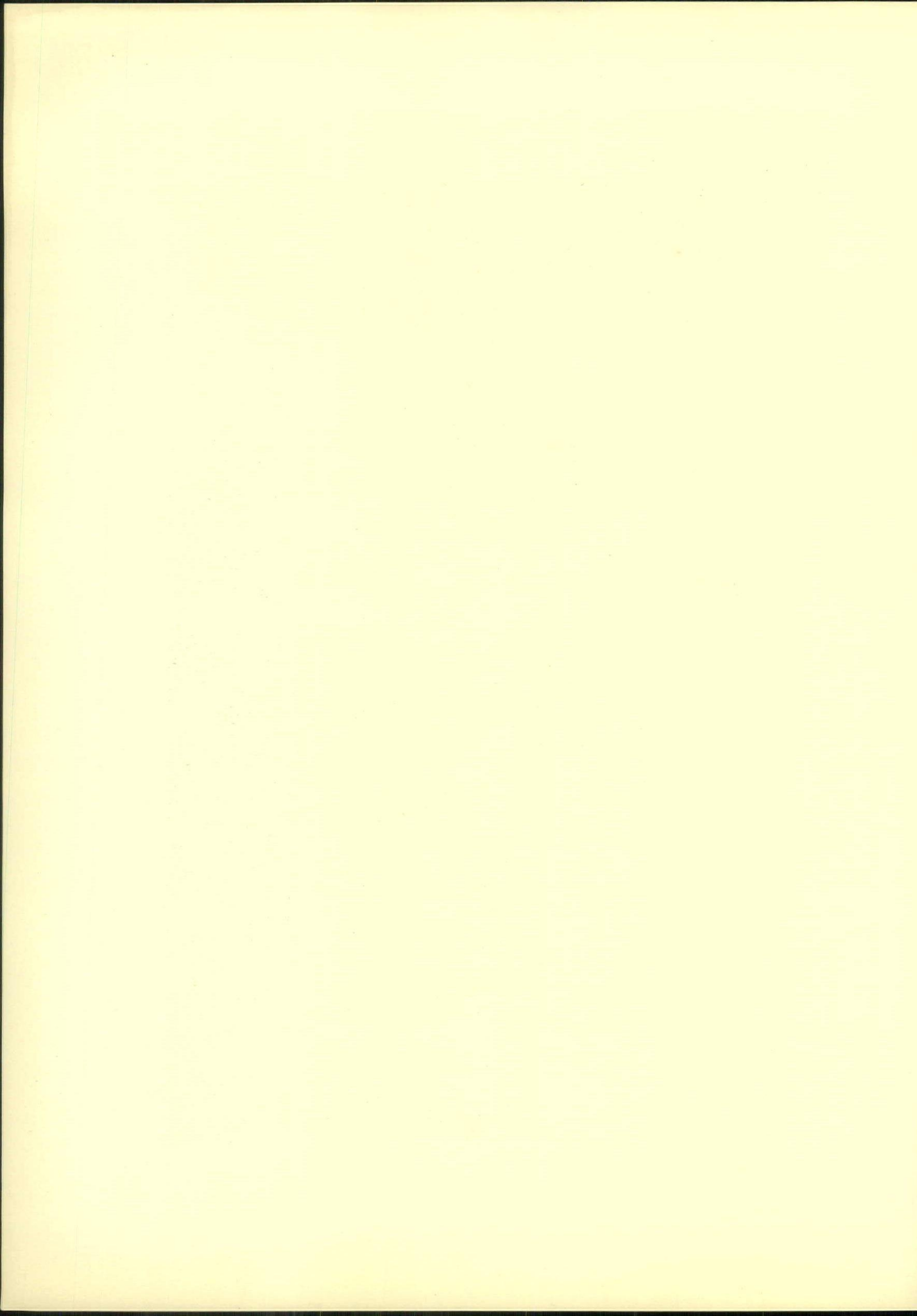


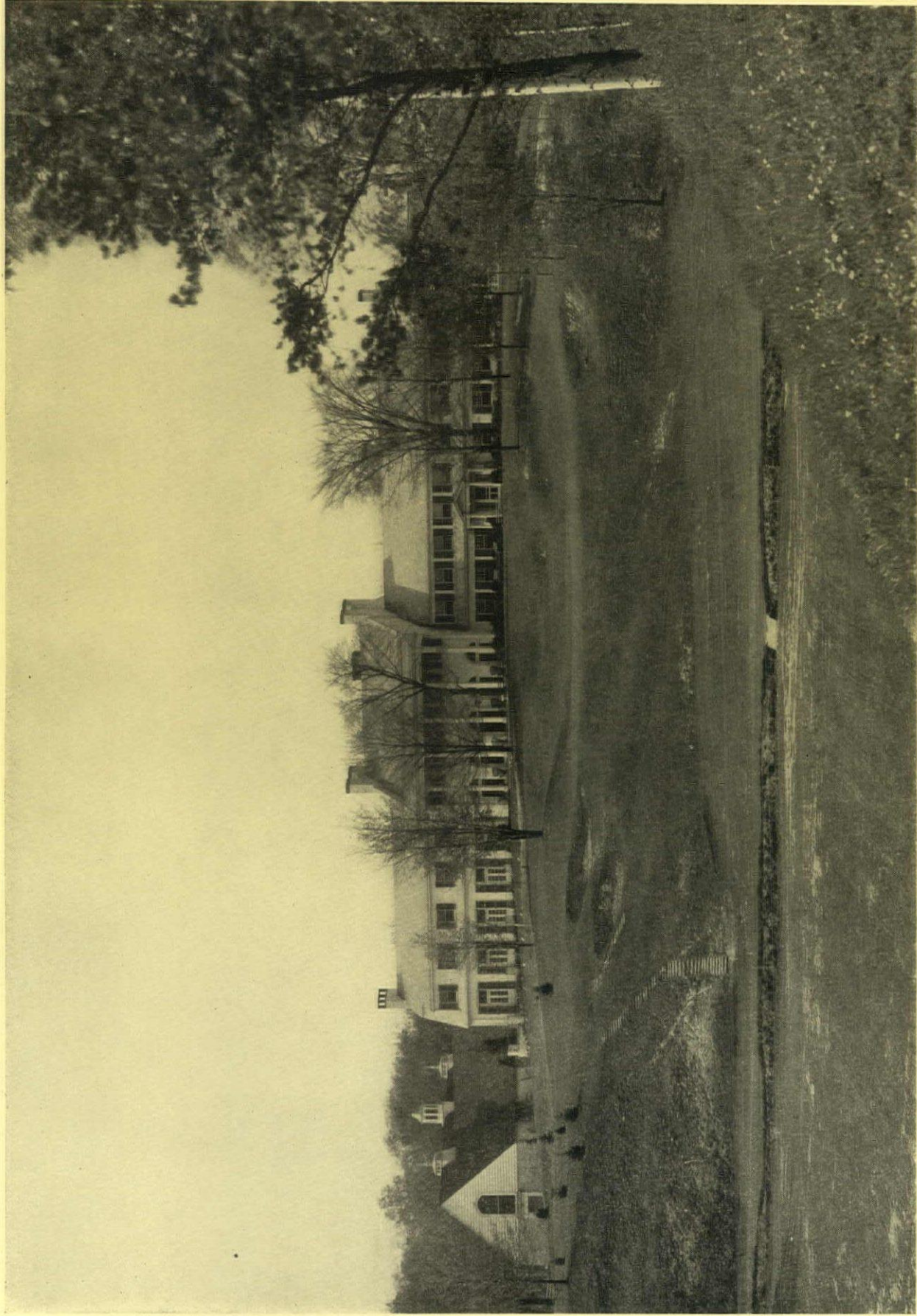


Mary C. Cunningham, Landscape Architect

Garden House on Estate of Mr. Wm. T. Rice, Pittsfield, Mass.

Charles S. Keefe, New York, Architect

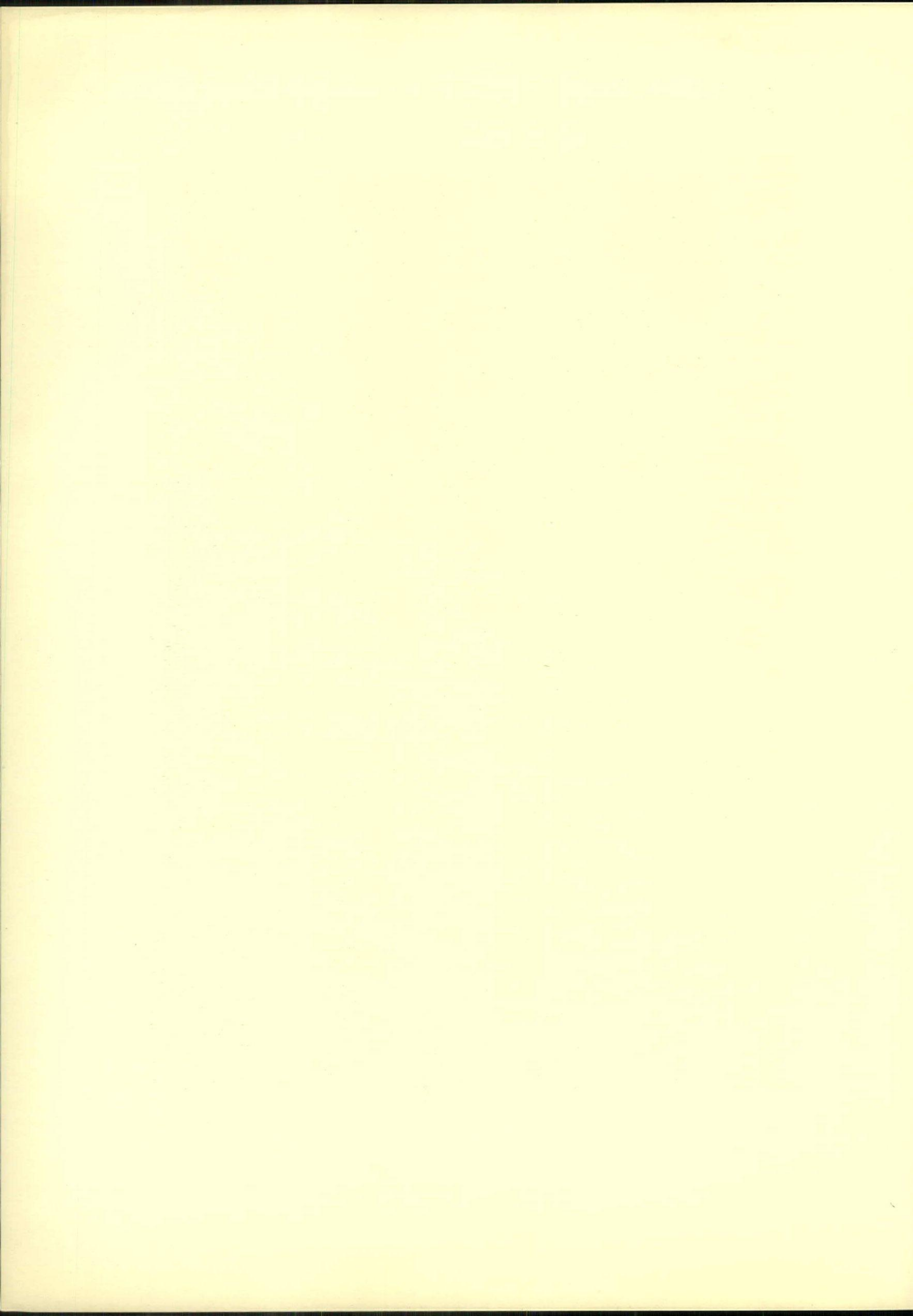




Ernest Graham, Studio

Manakiki Country Club, Cleveland, Ohio

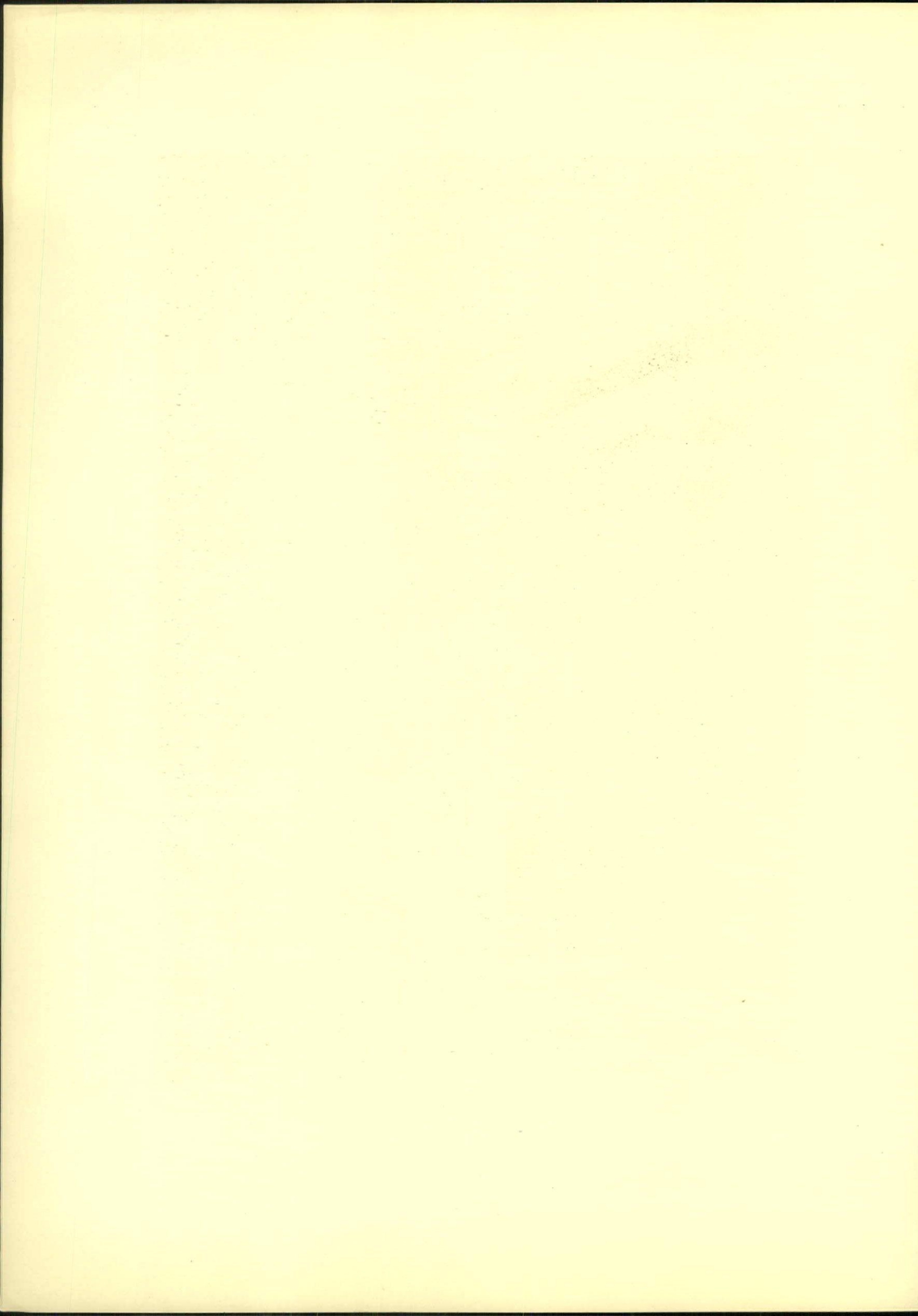
Dunn & Copper, Cleveland, Architects





LeRoy S. Robbins, Photo.

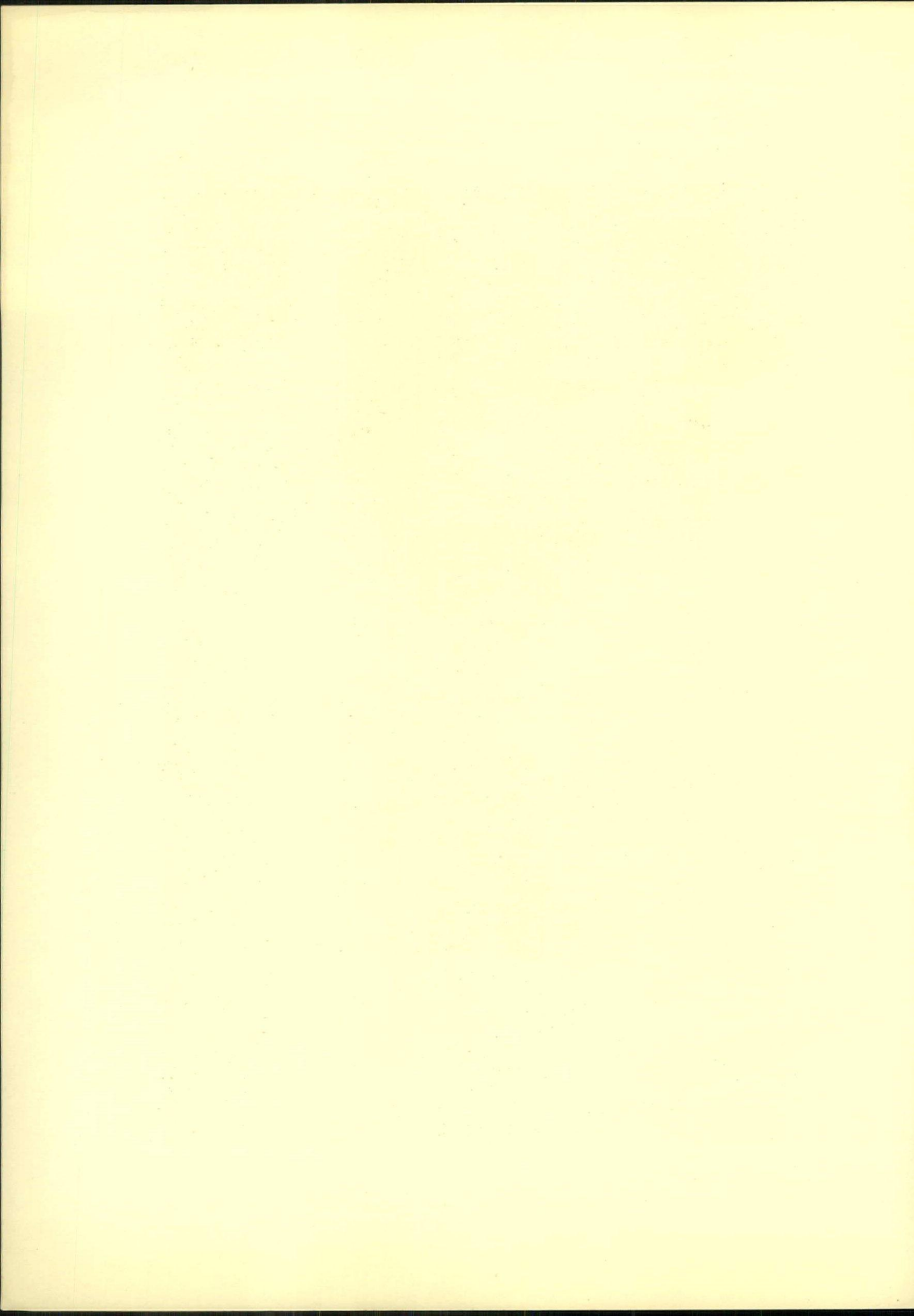
Mantle by Robert Adam, Kempshot House Room, City Art Museum, St. Louis, Mo.

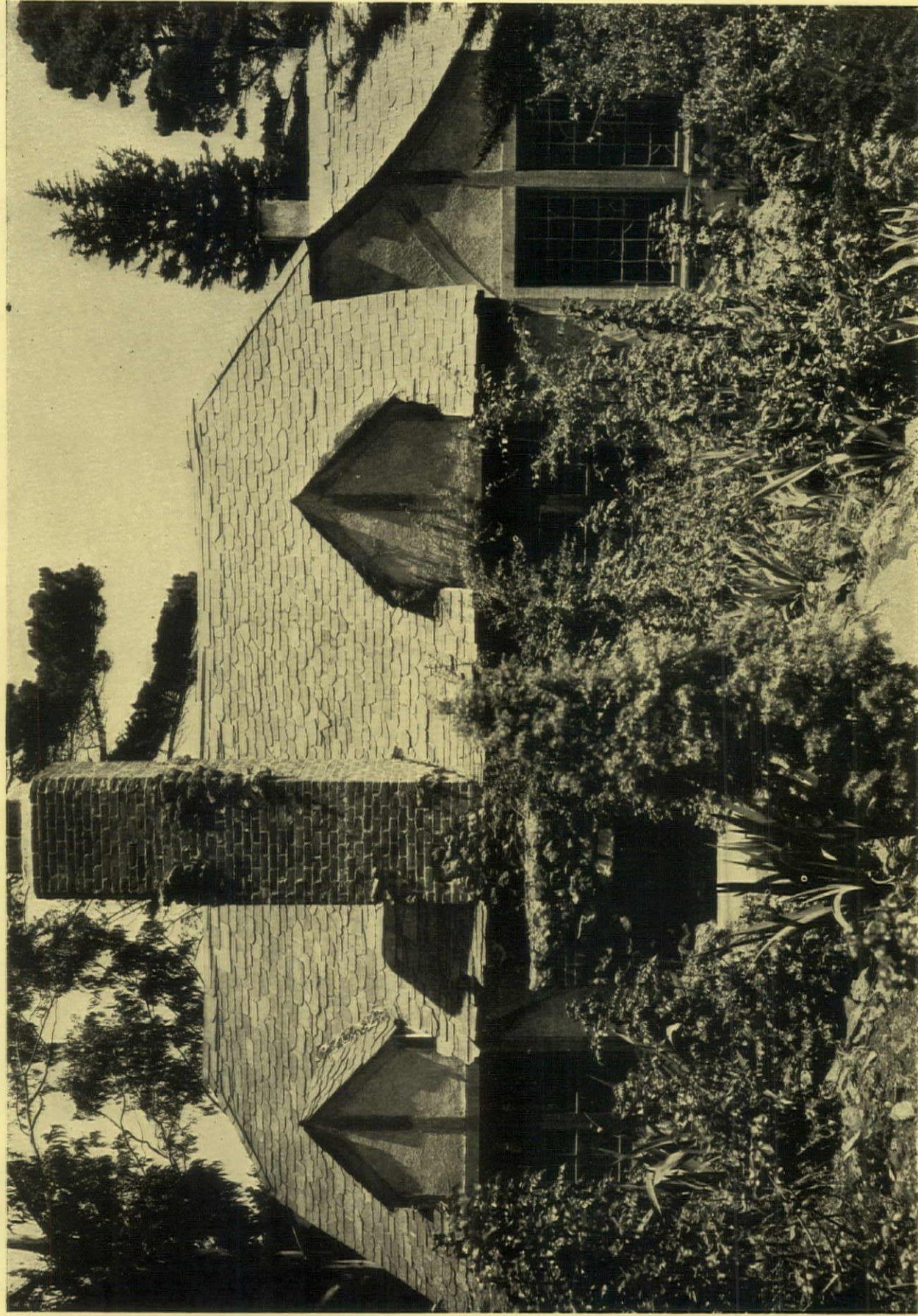




LeRoy S. Robbins, Photo.

Hooded Door Way from Bristol, England, City Art Museum, St. Louis, Mo.

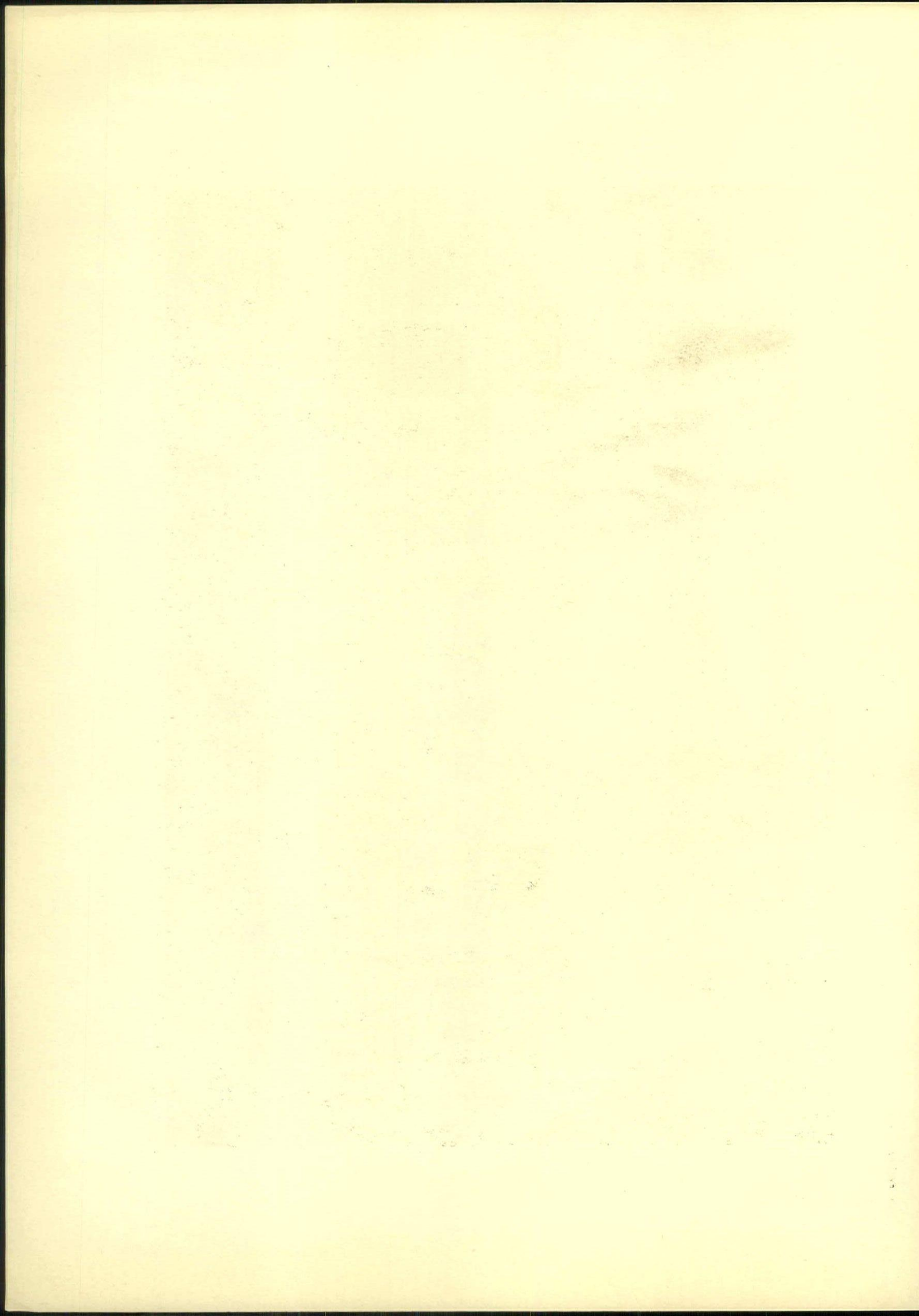




Clyde Sunderland Studios

House, Dr. Henry C. Petray, Oakland, Calif.

Miller & Warnecke, Oakland, Architects

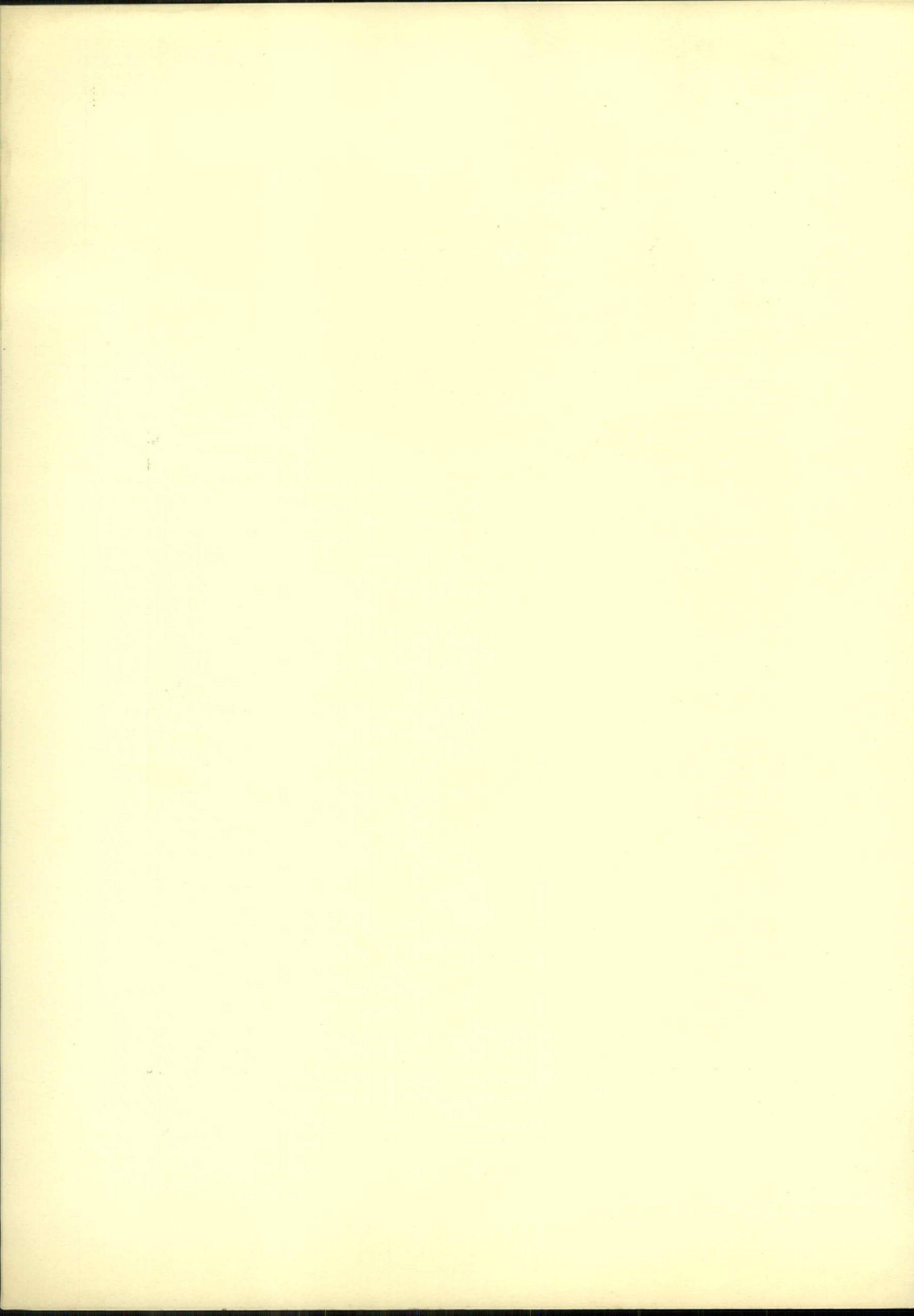




Clyde Sunderland Studios

Miller & Warnecke, Oakland, Architects

Entrance, House, Dr. Henry C. Petray, Oakland, Calif.



Changing Styles

By William Orr Ludlow, F.A.I.A.

IS MODERNISTIC ARCHITECTURE soon to displace the prevailing styles?

Do Colonial, Elizabethan, Italian Renaissance now belong to the past in this country, and a few years hence will they simply indicate buildings that are old fashioned? Shall we soon refer to them with the complacent superiority with which we mention Victorian Gothic, French Mansard, Cupola and Band Saw architecture?

Now, this is a very interesting question to most of us, and an exceedingly important question to those who are about to build, or who are anxious about the sale value of their homes or other buildings.

In attempting an answer, let us admit the fact that the present generation cares little for tradition. We are beginning to do things now more because they are reasonable than because "we always have done them that way." To be sure, it leaves us in a position of uncertainty about what we shall be doing tomorrow, but, after all, adventure is the only way of progress.

We must admit too that in this "machine age," efficiency is making us more materialistic, and less responsive to such intangible things as sentiment, tradition, beauty. These new standards have even now affected nearly everything—business methods, habits, customs, ethics, religious views, music, art, all in greater or less degree, and that they will affect our architecture is quite sure.

Indeed one has but to look at our recent skyscrapers to see that the architecture of our big buildings has not only been affected; it has been revolutionized. We have proven that it is not necessary to borrow the old clothes of previous generations to cover an entirely new creation—the steel frame building. We have designed office buildings that are truthful, logical and beautiful; that have no trace of Colonial, Elizabethan or Italian.

Moreover, in our big buildings we are beginning to replace the small units like brick by materials in large units such as sheets of non-corrodible chrome steel, large wall boards for plaster, light hollow plaster blocks for brick or tile, re-inforced concrete in great slabs for terra cotta blocks. Al-

ready, therefore, the skyscraper of today bears no resemblance even in style to high buildings of only a few years ago, and the skyscrapers of a few years hence will bear no resemblance to the skyscrapers of today.

It is quite sure then that we are in the midst, perhaps only at the beginning, of an era of change, and what is happening to our large buildings is likely to happen to our smaller buildings. In fact we are quite sure to use in our smaller buildings many of the new materials borrowed from our large buildings.

Of course, in designing our houses, we have not the same problems to solve that the steel frame and great height impose, nor have the requirements of the house changed as greatly as those of the office building. But every day new materials and new forms of construction are being put on the market and new things are demanded such as the incorporation of the garage with the house, the omission of the separate dining room and larger windows for more sunshine.

It seems quite sure also that a few years from now the slow process of sending a lot of lumber to the site to be cut and fitted laboriously by a gang of carpenters to make the frame of a house, will be replaced by the less expensive shop production of light steel members, cut and fitted in the shops, sent to the site, a steel frame complete, and erected in a few days time by a few especially skilled erectors.

It seems quite sure that we shall use in our houses more large units like wall boards, to do away with the traditional three coats of plaster, that our floors will be in a single plastic slab instead of small boards, that our roof coverings will no longer be of little shingles put on by hand at considerable expense, but of sheet metal of durability and pleasant design or of large thin composition or terra cotta slabs.

We may say then that there are these major factors that we must reckon with in any attempt to answer our question as to the passing of present architectural styles—the disregard of tradition, the efficiency of a machine age, the introduction of new materials and new methods of building and new housing requirements. That these will change

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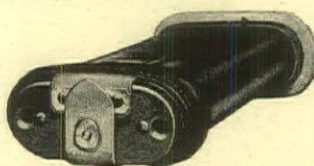
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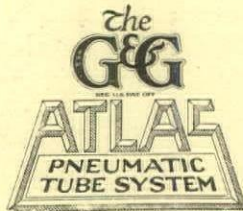
Catalog in Sweet's Archt. Cat. 1931 Ed. pp. D 6350-52
Catalog in Specification Data, 1930 Ed. pp. 232 233

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both our architecture and our construction are without the shadow of a doubt.

Having admitted all this, let us pause just a moment, however, to remember that there is, fortunately, an element that enters into the design of a home that the methods of the big building and a machine age will never destroy. The home is not primarily built to pay dividends, and the sentiment about "home" is not dead yet by any means. Witness the thousands of individual homes being erected all over the country even in these hard times.

The "family" still means something and as long as it does, the design of our homes is not going to be levelled to the utilitarian box that some would have us believe. In making the home, efficiency and iconoclasm will never wipe out that kind of sentiment that opposed to materialism makes life worth while.

We are surely going to change the character of our homes, we shall probably abandon largely the "styles," but we are not about to rush headlong into a sterile modernism, nor shall we change our ideas over night, of what is beautiful and suitable for the expression of "home."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of THE ARCHITECT, published monthly at New York, N. Y., for October 1, 1930.

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

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Jessica L. Forbes, who, having been duly sworn according to law, deposes and says that she is the President of The Forbes Publishing Co., Inc., owner of THE ARCHITECT, and that the following is, to the best of her 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 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—Forbes Publishing Co., Inc., 485 Madison Avenue, New York.
Editor—George S. Chappell, 485 Madison Avenue, New York.
Managing Editor—None.
Business Manager—J. William Ekegren, 485 Madison Avenue, New York.

2. That the owners are:
Forbes Publishing Co., Inc., 485 Madison Avenue, New York, N. Y.
Jessica L. Forbes, 485 Madison Avenue, New York, N. Y.
Charles A. Platt, 485 Madison Avenue, New York, N. Y.
T. S. Nelson, 485 Madison Avenue, New York, N. Y.
J. H. Stedman, 485 Madison Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are:
James Gamble Rogers, Charles A. Platt, Walter McQuade, Alex. Thomson, Kenneth Murchison, T. S. Nelson, J. H. Stedman, Farmer's Loan & Trust Co., trustee for Elsie Barber.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FORBES PUBLISHING CO., INC.,
JESSICA L. FORBES, President.

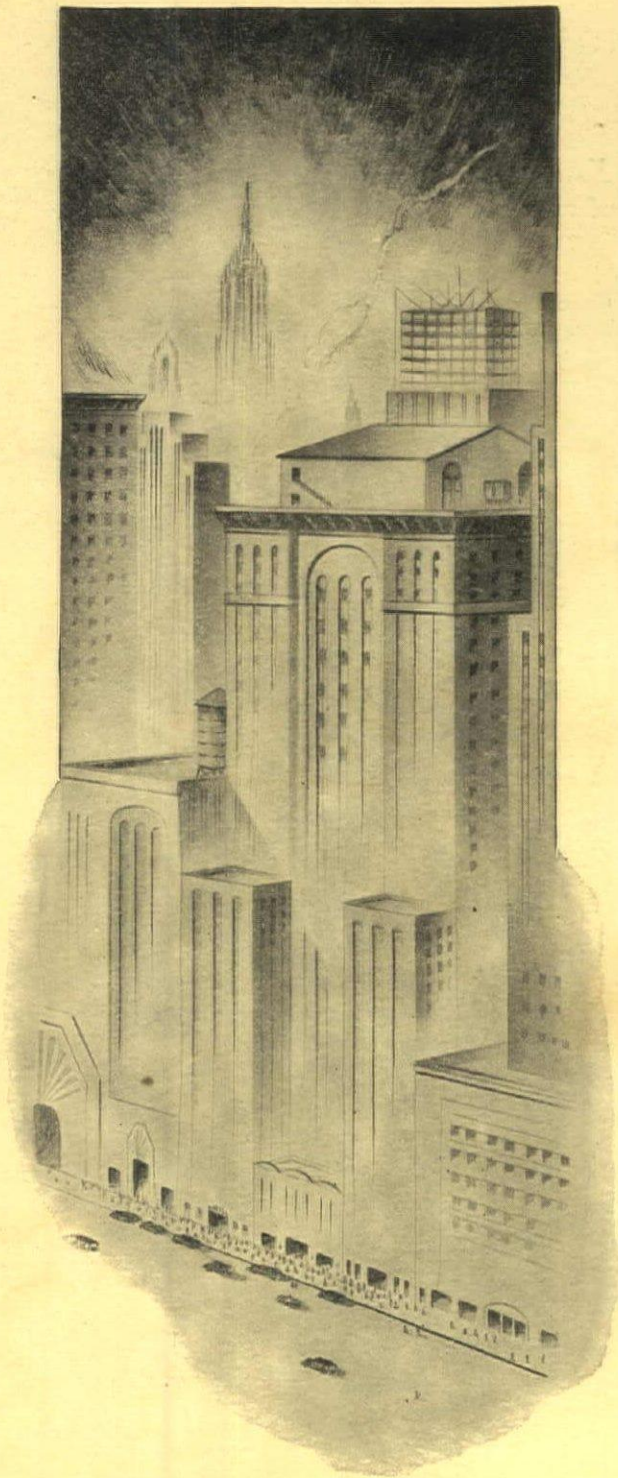
Sworn to and subscribed before me this 30th day of September, 1930.
G. N. PETERSEN
(My commission expires March 30, 1932.)

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