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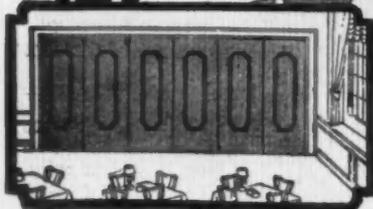
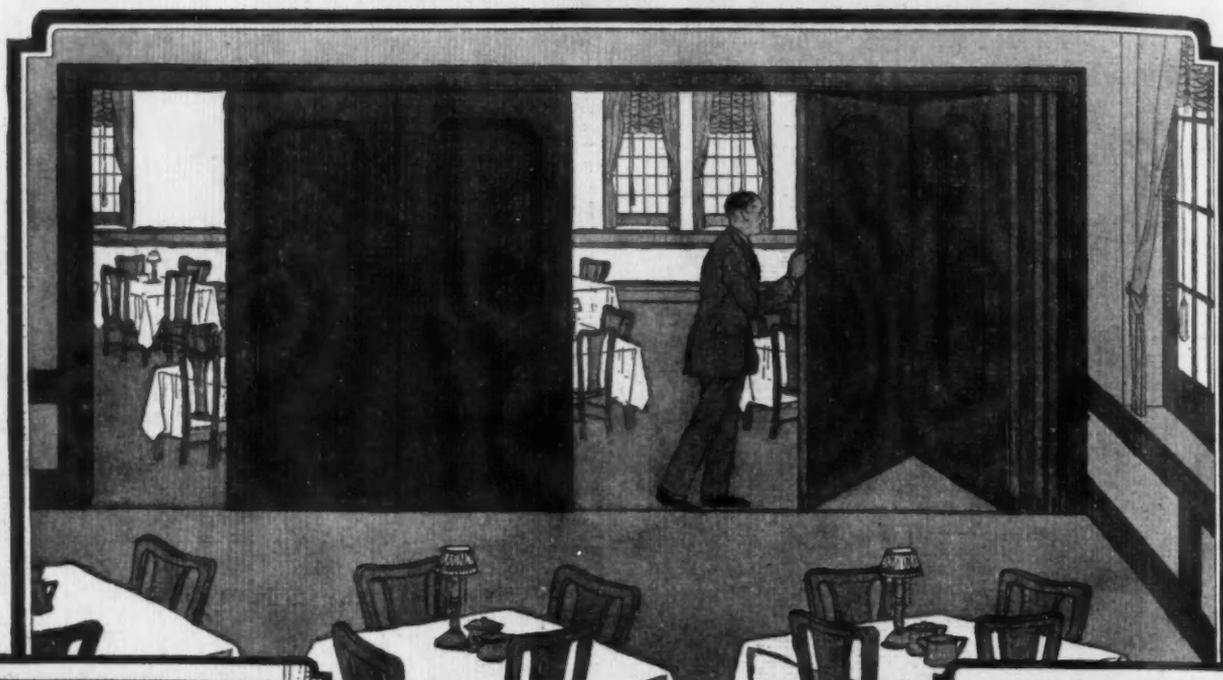


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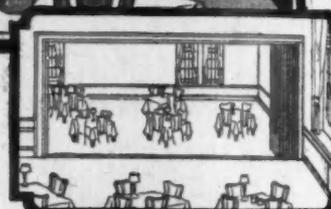
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Photo. Paul J. Weber.

TEMPLE OF CASTOR AND POLLUX, ROME

The ARCHITECTURAL FORUM

VOLUME XLI

OCTOBER 1924

NUMBER 4

The Alterations at Underhill Farm

RICHARDSON, BAROTT & RICHARDSON, Architects

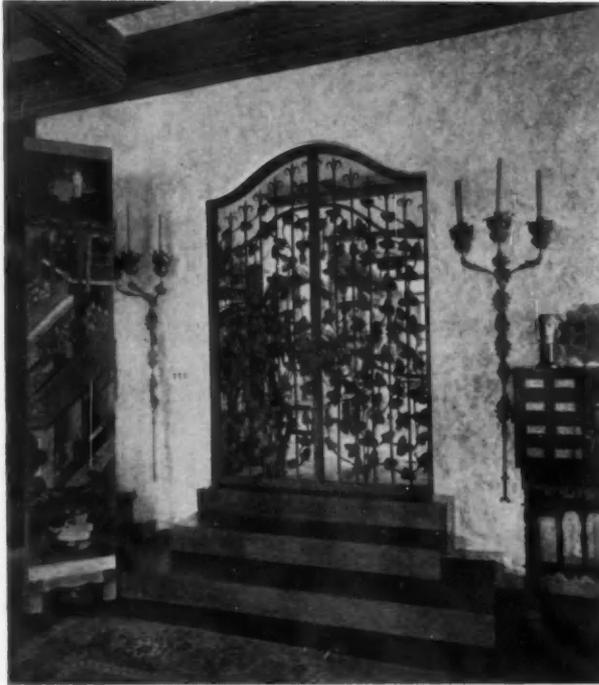
OFTEN the alteration is the most unique and interesting of the problems presented to the architect. Its happy and satisfying solution calls for a close and sympathetic relation between him and the client. Sentiment, on the part of the owner, for the old building demands the handling of the changes to the old house with an idea of the preservation of its character and the incorporation of it with the new without destroying its identity. To these requirements there is added, on the part of the architect, the merging of the old with the new, both in arrangement and design, to create a compact and homogeneous plan, meeting all the needs of the owner's household, and creating a unified and dignified design, expressing the plan and also the personality of the client. Such, then, is the general problem. The details, of course, vary. Usually more unique interiors as well as exteriors are possible in alterations than in new work, because a great many problems are presented in the changing of the old to create the new which would not be presented if the work were an entirely original conception. The solution of these problems sometimes creates unusual pictures of beauty and points of interest which would appear forced if striven for in the execution of a new design.

This is well illustrated in the house of Myron C. Taylor, especially in its plans and the design of its interiors. The original house on Mr. Taylor's estate, "Underhill Farm," was set near the main road, and consisted of an oblong building with a center hall. The frame of the house was old, dating back probably to the early eighteenth century, if not earlier. The exterior and part of the interior had been changed at later dates, probably more than once. The exterior at the time of the alterations contained much architectural work added during the later nineteenth century. Stripped of extraneous detail, the facades as left with their old handsplit shingles of wide exposure, simple moulded trim of the windows, and overhanging roof at the eaves and gables, were used as a basis of design of the new work, and dictated the character of the new cornices, dormers,

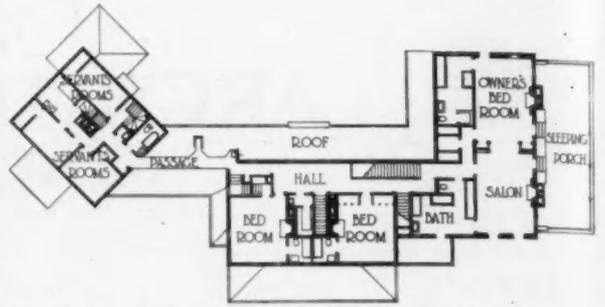
porches and doorways of the recent additions.

With the alterations and the need of additions to the old house, it was decided to place the existing building in a new location. From its position near the road it was moved farther into the estate to the top of a knoll. The garage had already been built, and the well and pump had been placed in relation to this new location. The house was set with the front and entrance side facing north, and the rear and garden side toward a stretch of land to the south suitable for the garden. This brought the east side toward wide lawns, gradually descending to a pond below, which emptied into the Sound. On this side were placed a large porch and a living room, with the owner's suite above. At the other end, to the west, near the entrances from the main road, the service wing was located in a separate house of its own, connected with the main house by a one-story wing which forms the pantry. The plan of the Taylor house was influenced by the desire on the part of the owner to keep intact the house which had been on "Underhill Farm" for generations, and to add to it and change it only as far as was necessary to meet the requirements of a modern country home. With the making of the new exteriors, as already said, it was possible in them to express the plan and to retain the Colonial character of the original house. However, in order to make of it a modern country house, it was necessary to preclude the adoption of the character of the architecture of the old rooms for the new interiors, except in two of the bedrooms of the old house.

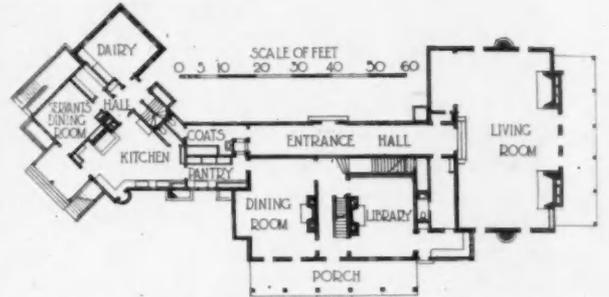
The addition of a new living room wing, and a service wing as a separate house, one on either side of the old building, immediately presented the problem of the utilization of the rooms of the old house and the linking of the whole building by hallways. Besides this problem of plan was the consideration of levels, as the land dropped away from the old house toward the living room wing, and it was natural to place the floor of this addition lower than the floor of the old house. As a solution of this difference in levels, a connection between the new and the



Antique Spanish Gates at Entrance to Living Room



The Original House Is Easily Distinguished in the Center of the Second Floor Plan



First Floor Showing Service and Living Room Wings



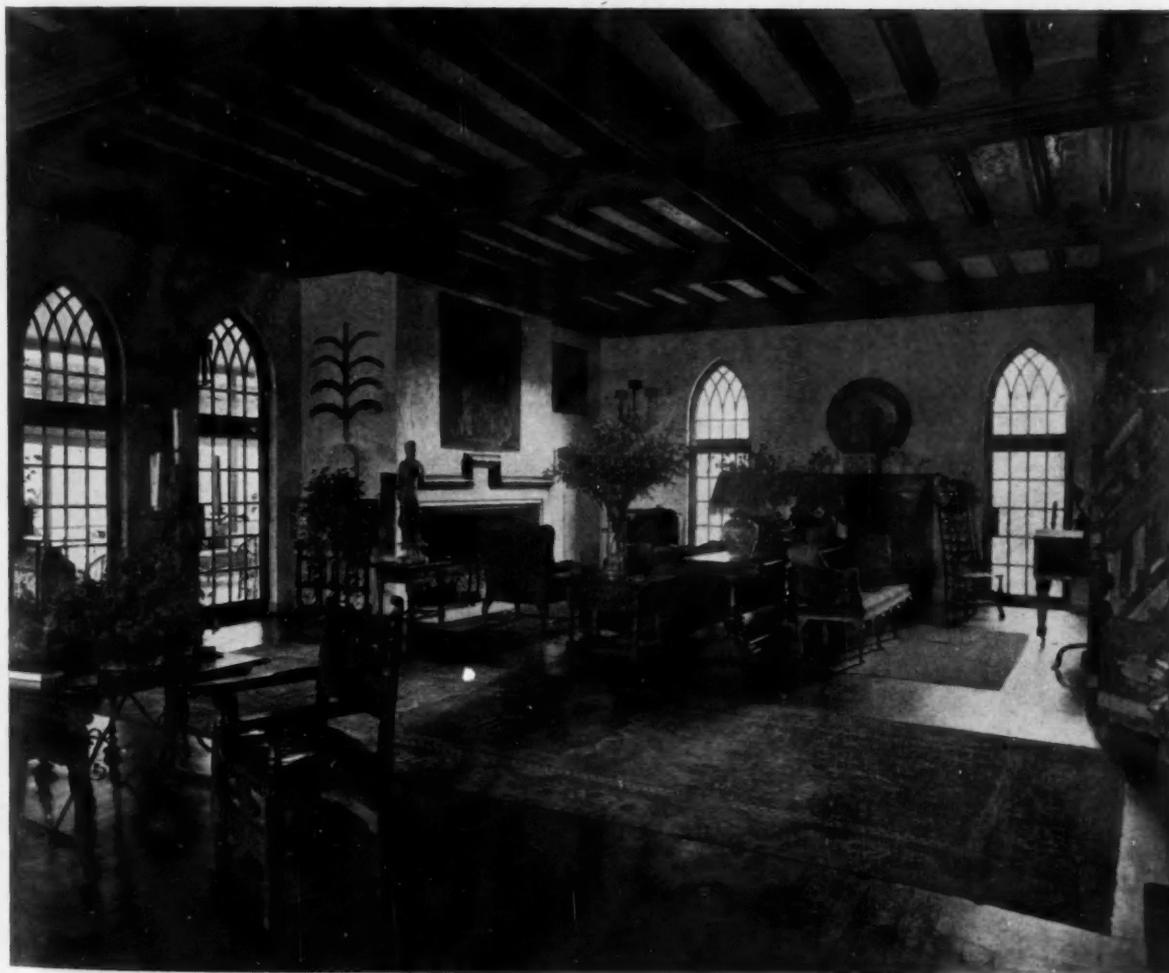
Photos. John Wallace Gillies

The Library Is Designed in The Tudor Style

old work, an addition of one story was placed across the entire length of the front of the old house. This is the entrance hall, at one end opening into the living room through wrought iron gates, and at the other end opening into the service portion and men's coat room. On the side of this hall was the logical place to have the stairway to the second floor hall, which also extended along the front, connecting the service wing and the main house. The central hall of the old house, therefore, was at right angles to the new entrance hall and at a higher level. To connect the two, the front wall of the old house was removed and a large column placed for support. To preserve the vista through the old hall, the doorway of the house was placed on axis, allowing a view directly through to the door at the end of the old hall, and to the gardens beyond. The difference in levels between the two halls was taken care of by steps. To have made steps from the old hall directly into the new would have produced too formal an entrance to the rooms of the old house and emphasized the wrong axis on which the plan was based. Therefore, a wrought iron railing was placed between the halls, designed to allow the view through it, and the steps down to the entrance hall were placed at



Antique Linen Fold Paneling Used as Door from Library to Flower Room



There Is an Italian Gothic Feeling to The Large Living Room

one side, opposite the dining room door and leading on to the landing of the main stairway, incorporating the two. The stairway of the old hall was retained, but redesigned and made to enter a new second floor hall.

The old house, which was then connected with the service wing, was divided into single rooms either side of the old hall. On one side was the dining room and on the other the library. Off the library was added a flower room and between the library and the new living room a women's coat room. On the other side of the old hall, beyond the dining room, was a butler's pantry, connecting with the service wing, which contains the kitchen, pantries and servants' dining room. Other service rooms are in the basement, and the bedrooms are on the second and third floors of this wing. A small passage under the low roof of the connecting wing allows communication between the bedrooms of the service wing and the service rooms on the third floor of the main house, and the master rooms of the main house.

The plans of the second and third floors called for guest rooms and the owner's suite, together with connecting baths and closets. The two bedrooms of the old house open into the new hall. One bedroom, which had one end paneled in eighteenth century Colonial fashion, was kept as originally designed, except for necessary additions and restorations. The other bedroom was carried out in the style of the same period. From the side of the second floor hall a stairway leads to the third floor of the main house. At one end of the hall is the entrance to the passage to the service wing and stairs to the third floor, which

contains other servants' bedrooms, sitting room, and pressing room. The other end of the hall opens into the hall of the owner's suite, which contains boudoir, bedroom, dressing rooms and baths.

The interiors reflect the style and character of the modern country house. Interior architecture is more vigorous and bold than that of the exterior. The richness and dignity of the design as well as the plaster walls give the halls and living room the appearance of being carried out in the Italian style, although in reality a great deal of the detail is not Italian. The library and dining rooms are paneled rooms, and the second floor rooms, as well as those on the third floor, are Colonial in style, but not of the same period.

The living room derives great attractiveness not only from its size and proportions but also from its unusual features. It is entered from the hall through a pair of antique iron Spanish gates of very interesting design, based on the grape vine pattern. Steps of solid oak lead down to the level of the room. Directly opposite this entrance, in a large recess made between the two fireplaces, are three casement windows which open onto the east porch, and allow a vista down the smooth and grassy slope of lawn to the pond beyond. At the left of the entering doorway, opposite one of the fireplaces, is a huge carved wood screen extending from floor to ceiling, which conceals the organ pipes behind it. This beautiful organ is responsible for two other features; a carved wood panel high up in the wall at the side of one of the fireplaces forms the echo-organ opening, and a small carved stone panel, an original from



Entrance Front, House of Myron C. Taylor, Esq., Underhill Farm, Locust Valley, N. Y.

a Spanish cathedral, placed in the wall, is used as a door to the Duo-Art mechanism. The ceiling has heavy moulded oak beams with rough plaster panels between. The walls also are rough plaster with the hand-troweled, uneven surface found in Italian work. This has been treated and rubbed to give it the mellow, warm gray ochre color of old plaster, which makes an effective background for the furnishings and a harmonious contrast to the woodwork. This woodwork, which is all hand worked and cut from solid pieces of oak, is stained and finished dark. The oak lintels of the fireplaces are solid beams carved on the faces, supported on either side by Italian travertine jambs extending across the breasts. Antique iron firebacks and travertine hearths complete the design of these fireplaces. The casement windows of the living room, which is open on three sides, are set in deep plaster reveals after the Italian manner, and their arched tops suggest the Italian palazzo architecture of the Gothic period. The floor is of broad oak boards, pegged, with the joints between filled with strips of ebony emphasizing the long rows of random-width planks. Of interest in the whole treatment, although really a furnishing, is the organ console set at the end of the room, designed and antiqued after the manner of a Florentine library desk, executed in carefully selected Italian walnut.

The entrance hall in general is carried out in the same manner as the living room. The plaster panels between the oak beams in the ceiling are enframed by plaster mouldings placed against the beams. The woodwork is oak throughout, specially selected and finished in antique character. The exquisitely

paneled and moulded doors to the women's coat room and the organ room, together with the twisted column at the stair opening, are unusually rich in their design and contrast pleasantly with the plainness of the plaster walls. The floor also is unusual with its white marble squares and inserts of rich reddish pink Langue d'Oc marble. As a complement to this floor and a relief to the antique plaster treatment of the entrance hall walls, the walls of the hall are finished a deep Italian blue. Against these walls old pictures in antique gold frames are strikingly contrasted. This hall also serves to introduce the more finished treatment of the library and dining room.

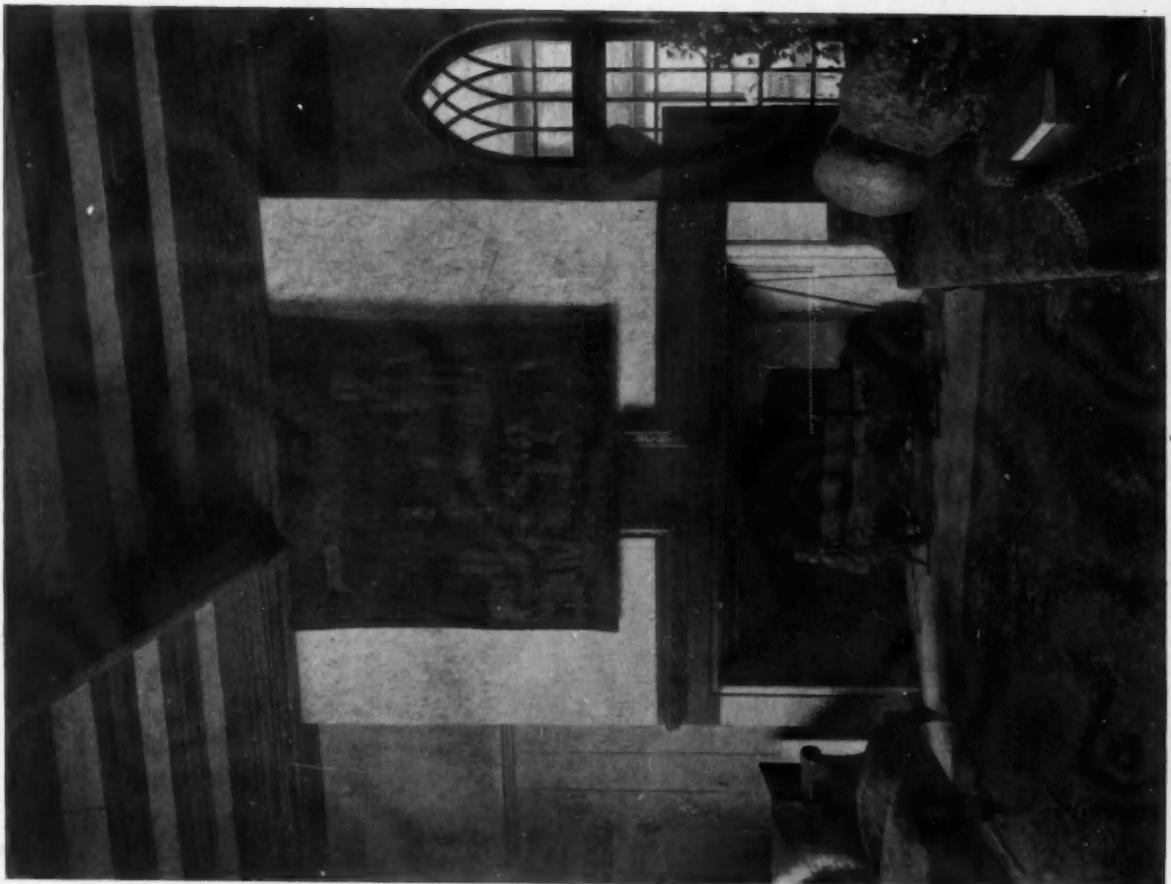
The library is Tudor in style. Heavy carved doors of English oak, studded with antique iron nails and having solid board paneling with moulded stiles, a stone mantel, elaborately but crudely carved wood panels over the mantel, and antique carving in the cornice, are details which have been carefully designed and executed, to give character to the whole. The paneling is richly done and is hand worked and antiqued and treated to resemble old English work. The floor here is like that of the living room; broad oak boards are pegged down. The woodwork itself is finished in the rich, nearly natural brown of English oak. The electrical fixtures, as in the rooms previously described, are made of wrought iron from special designs. The dining room, which was remodeled and enlarged, was entirely paneled in wood, treated with an interesting crackled painted surface in two tones of a warm cream-gray, bordering slightly on a yellow-brown. The marble mantel is old



View from the Circular Garden Toward the Original or Central Part of the House



THE HALL CONNECTS THE NEW WINGS WITH THE ORIGINAL HOUSE



ONE OF THE TWO LARGE FIREPLACES IN THE NEW LIVING ROOM
HOUSE OF MYRON C. TAYLOR, ESQ., LOCUST VALLEY, N. Y.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



THE LOW CEILED DINING ROOM IS MORE FRENCH THAN COLONIAL IN CHARACTER



THE BAY WINDOW IN THE DINING ROOM GIVES A VIEW OF THE FLOWER GARDEN
HOUSE OF MYRON C. TAYLOR, ESQ., LOCUST VALLEY, N. Y.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

French, purchased by the owner, and its incorporation with the wood finish lends a French character to the entire room. Of interest also is the floor, made of broad boards of curly pine, laid in random widths and pegged and finished dark.

The second floor is as carefully executed in detail as the first. The hall carries out the design and style of the first floor hall. The owner's suite is executed in the Colonial style of the late eighteenth century, the period dominated by Bulfinch and McIntire and a few other designers of equal renown. The woodwork is confined to wainscot, door and window trim, and bookcases. Particularly interesting are the delicate moulded panels of the doors and wainscot and the carved trim. Above the wainscot the plaster wall extends to the ceiling, where it is crowned by a finely moulded plaster cornice. The walls are painted a warm gray, and the woodwork is glazed in ivory. The marble Adam mantel, which is an original, is appropriately set in architecture of the Colonial period, which was influenced so much by the brothers Adam. The floor is a series of squares, set diagonally and made up of teak boards. The guest bedrooms are also Colonial, but designed in an earlier style than that used in the owner's suite.

No interiors can be properly developed in design without appropriate furnishings given a proper setting. When this is accomplished the full beauty of a room is secured. The taste which the owner has

shown in his furnishings is apparent, as many of the pieces and hangings are originals and well supplemented by others in keeping with the type of the architecture. With rare good taste and perfection in decoration, the rooms of the various parts of the house have been transformed into delightful country house interiors, satisfying in beauty and design. It has been aptly said that "in this house of Mr. Taylor's one finds the atmosphere of luxurious Venice, enclosed by an exterior of New England simplicity."

EDITOR'S NOTE.—In presenting the illustrations and plans of the alterations to Mr. Taylor's house, it is a pity that space does not permit reprinting the interesting article by the landscape architect, Alfred Geiffert, Jr., on the development and planting of the unusually attractive grounds and gardens around the house. This article, which was published in the Country House Reference Number of THE FORUM, in March, 1923, shows illustrations not only of the actual work of creating the landscape setting for the house, but also of the completed grounds the following summer. The views of the entrance and garden sides of the enlarged house, shown on pages 164 and 165 of this issue, give some idea of the naturalness and beauty of the surrounding landscape. The open lawn and well placed elms give scale and dignity to the approach to the entrance door, while the garden side of the house, with its comfortable living porch, appears secluded and private, as it should. Its *allee*-like vista over a flower-bordered lawn and terraced pool is well shut in on either side by garden walls and dense foliage.

The description of the alterations at Underhill Farm was written by Chester L. Churchill of the firm of Richardson, Barott & Richardson. This description gives an excellent idea of the problem involved in these alterations and the manner in which the architects met and solved it.



An Antique Marble Mantel and Built-in Bookcases Add Interest to the Upstairs Salon

The Remodeled Masonic Temple, Birmingham, Ala.

WARREN, KNIGHT & DAVIS, Architects; HARRY B. WHEELOCK, Associated

AN architect meets few problems more difficult to solve than the remodeling of a building, especially where occupancy continues during the work. Such was the case with the Masonic Temple at Birmingham, Alabama, where the original building, occupying a corner lot 50 by 100, was kept almost intact and used for Masonic purposes during the operation of remodeling and enlarging the building to occupy a lot 175 by 190.

The first plans, which showed new wings on both sides, left the original building unchanged. But before bids were received on the first scheme, the architects persuaded the owners to make the completed work appear as a single building. For the sake of sentiment and because of other reasons it was decided to leave the old building practically unchanged as to interior plan. As it was undesirable to repeat the type of design of the exterior of the old building in

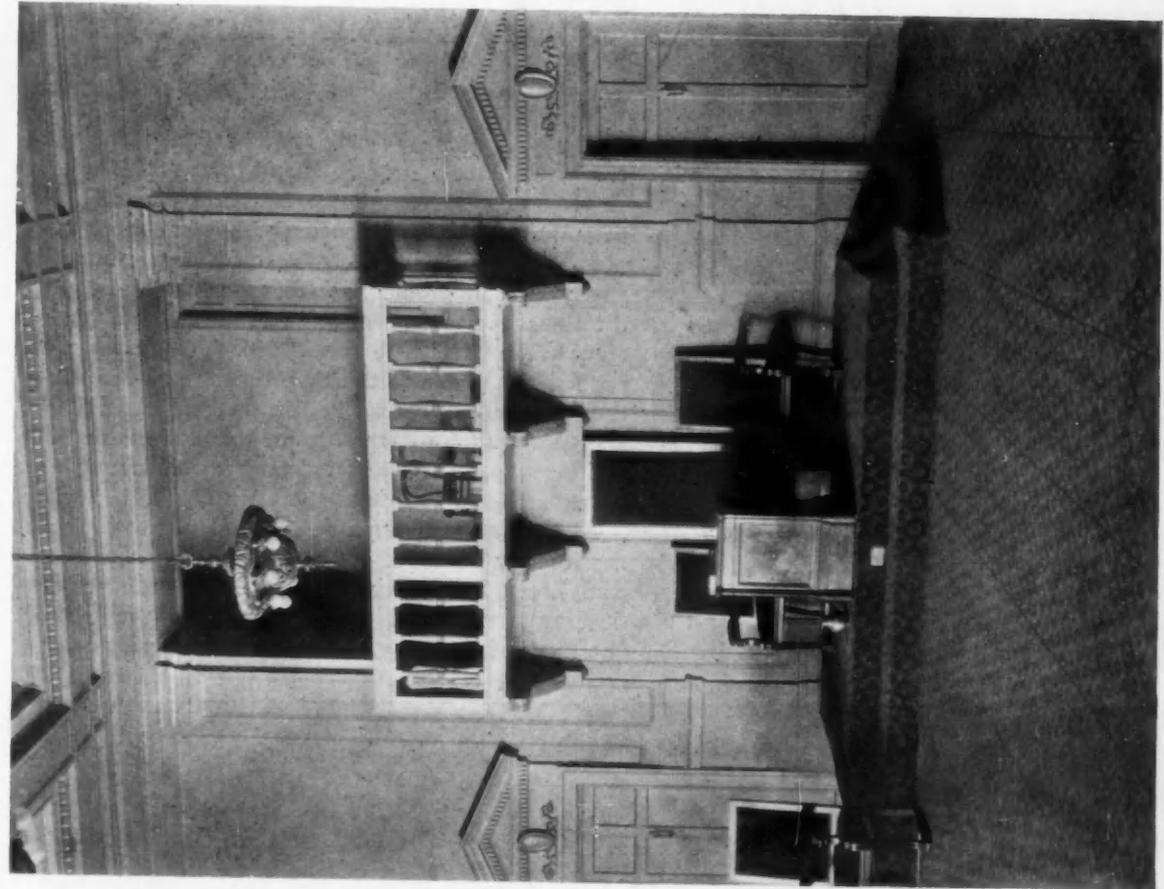
the new addition, the original front was changed to conform to the new design and to make the entire exterior of uniform appearance. The preserving of the interior plan of the old building and making a new exterior to give the effect of a single building was a difficult problem. The width of the bays on the two street fronts of the building as well as the story heights, had to be preserved. This was accomplished by the use of double pilasters and a high entablature and attic, executed in severe Classic detail. As the entrance at the center of the old building had to be retained, a second entrance to balance it was placed at the other end of the main facade.

Although the various rooms and auditoriums of the interior remained unchanged in plan, they were completely built over and given an architectural, decorative treatment in harmony with the Classic character of the present, transformed exterior design.



Principal Facade of the Masonic Temple, Birmingham, Alabama

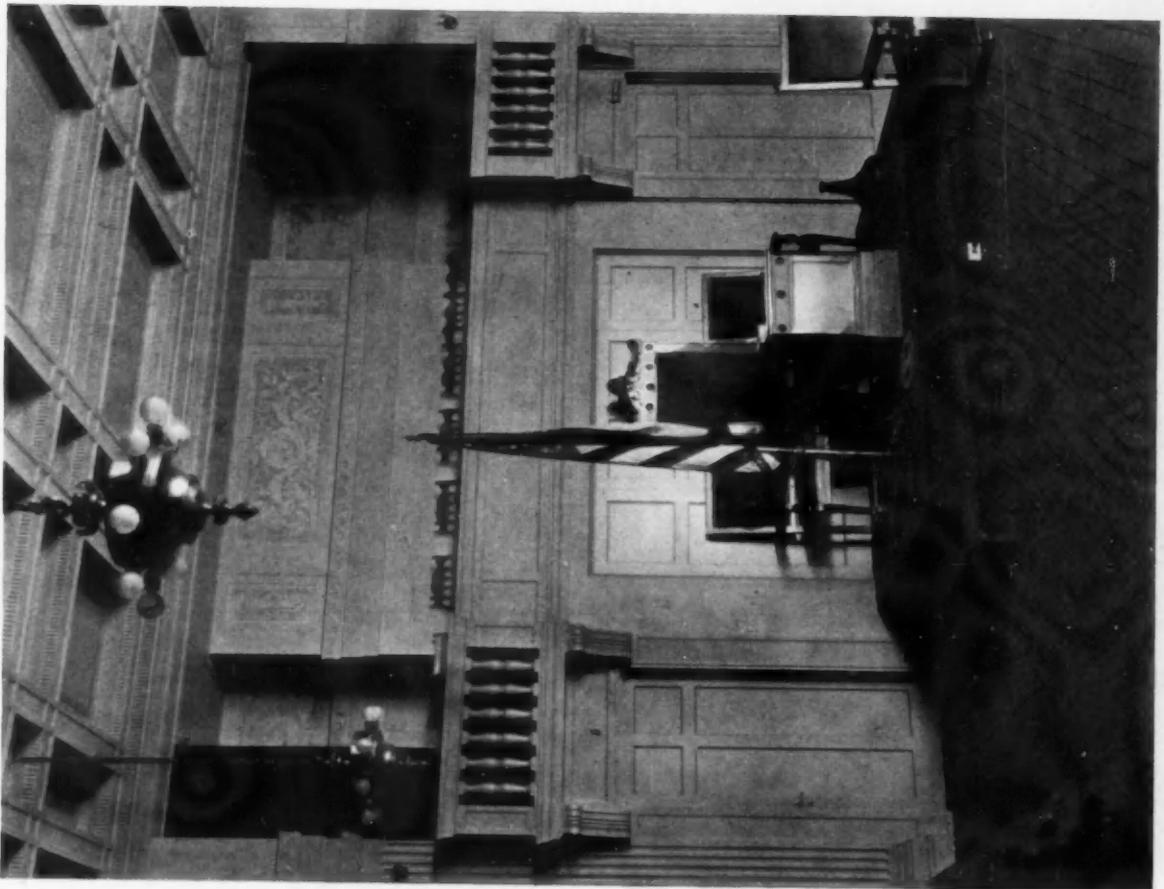
Photos. *Tebbs & Knell*



SIMPLE ITALIAN RENAISSANCE DETAIL WAS USED IN LODGE ROOM

THE MASONIC TEMPLE, BIRMINGHAM, ALABAMA

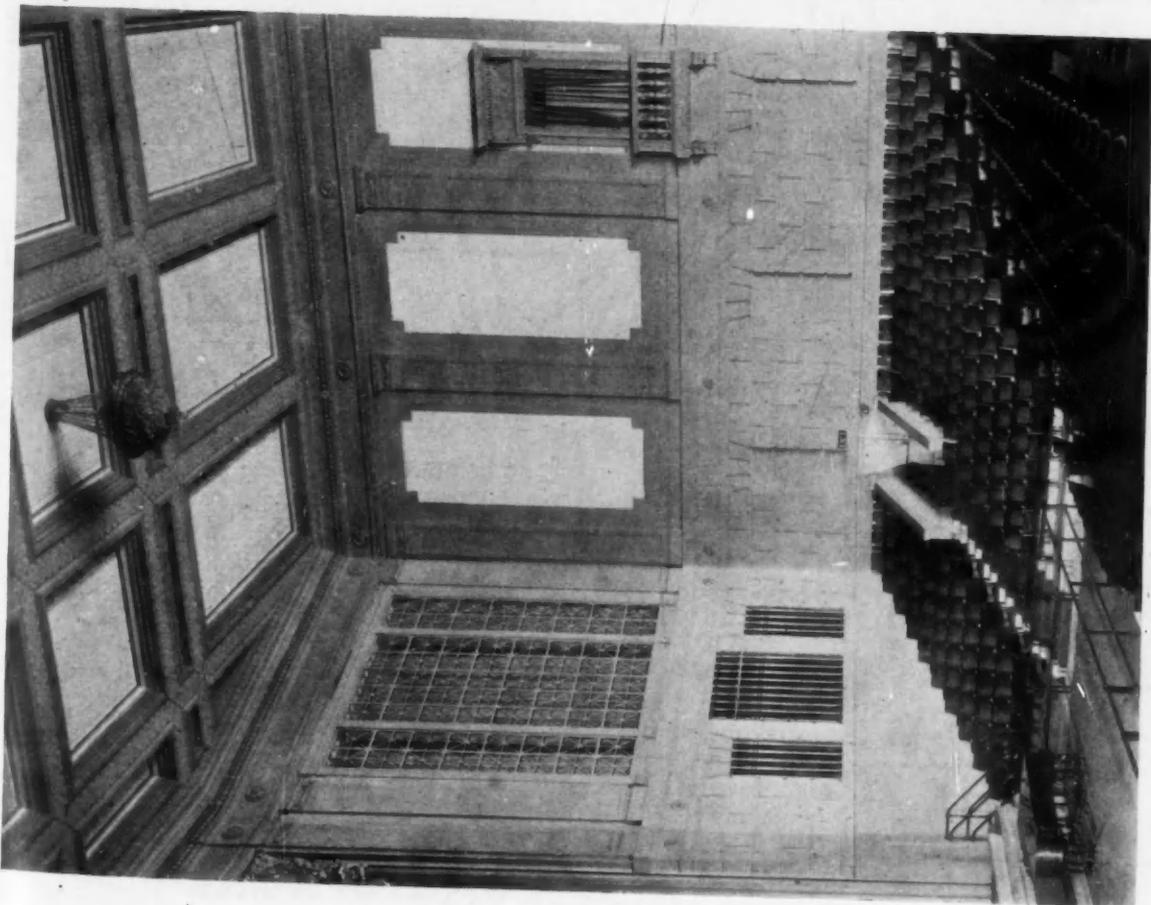
WARREN, KNIGHT & DAVIS, ARCHITECTS; HARRY B. WHEELLOCK, ASSOCIATED



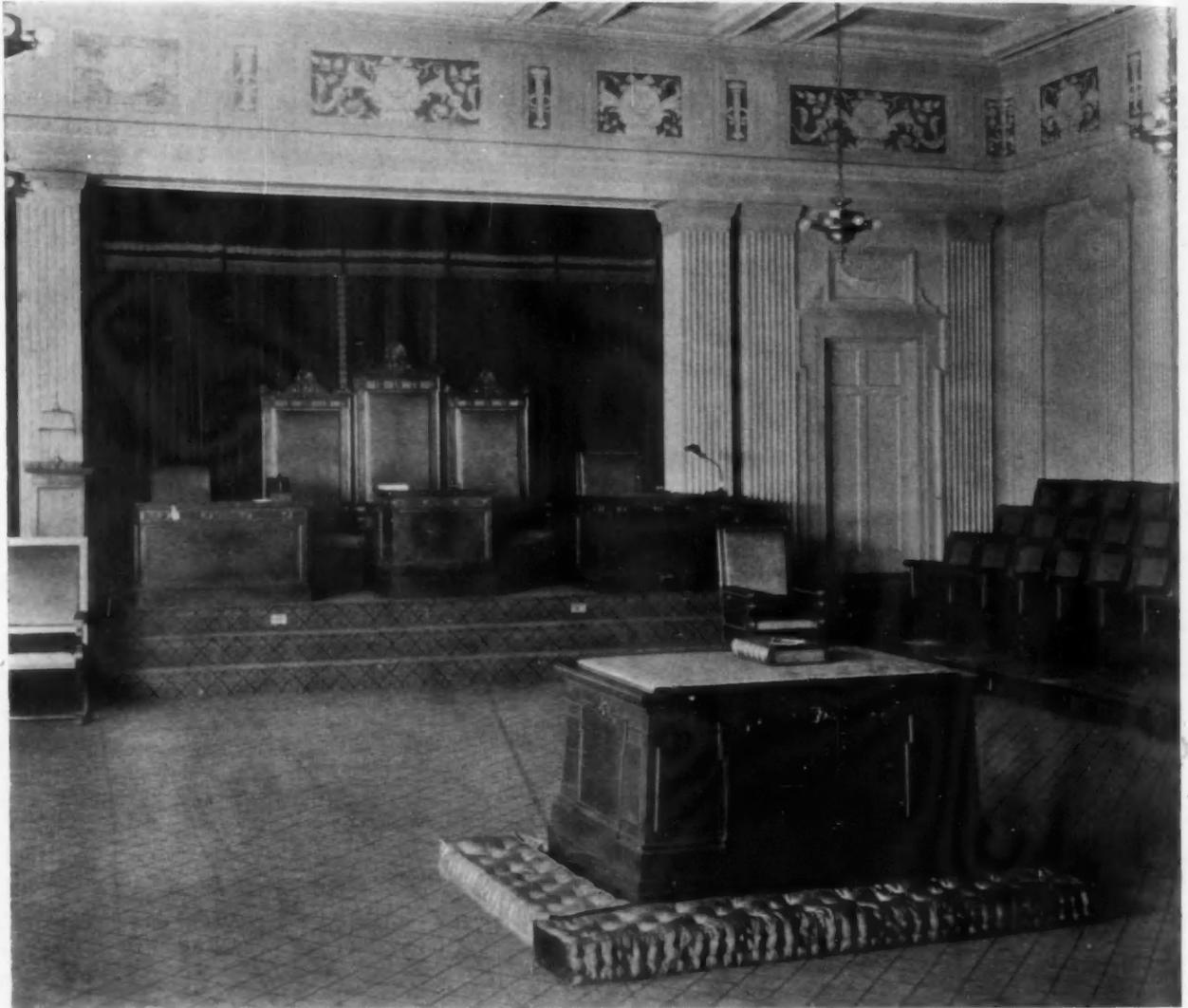
BALCONY AND DAIS IN THE LODGE ROOM



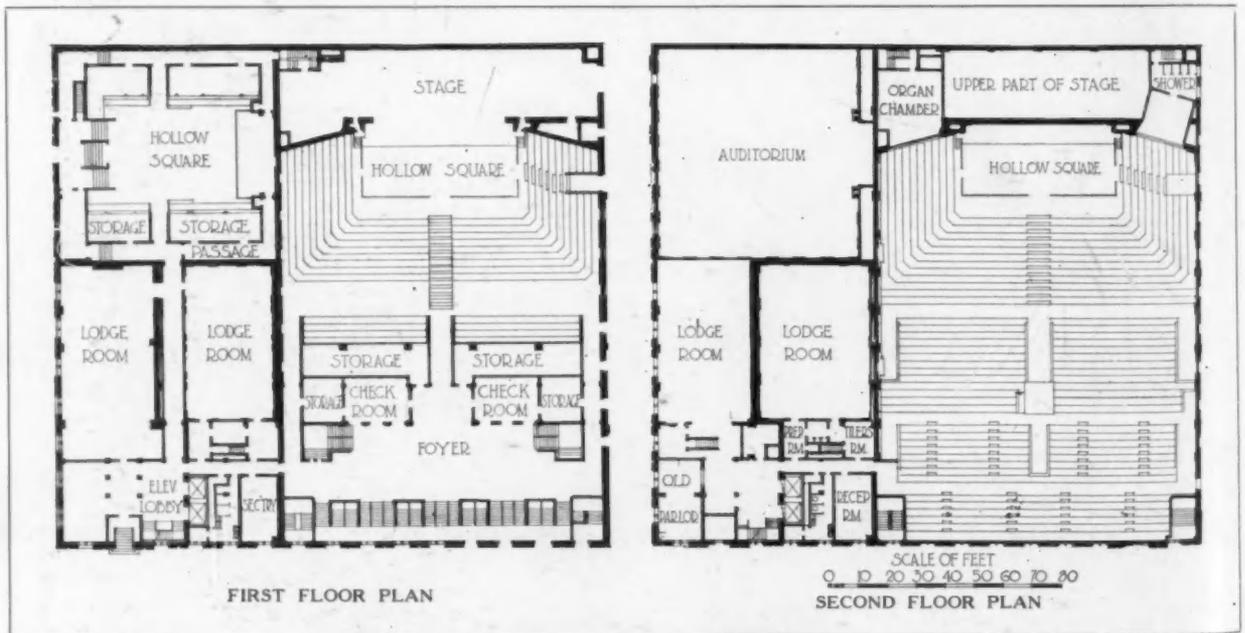
CORNER OF SCOTTISH RITE ASSEMBLY ROOM
THE MASONIC TEMPLE, BIRMINGHAM, ALABAMA
WARREN, KNIGHT & DAVIS, ARCHITECTS; HARRY B. WHEELOCK, ASSOCIATED



AUDITORIUM AND MAIN ASSEMBLY HALL



DETAIL OF THE LODGE ROOM SHOWING DECORATIVE FRIEZE



THE MASONIC TEMPLE, BIRMINGHAM, ALABAMA
WARREN, KNIGHT & DAVIS, ARCHITECTS; HARRY B. WHELLOCK, ASSOCIATED

✓ The Smaller Civil Architecture of England

III. THE COUNTY SESSIONS HOUSE, WARWICK

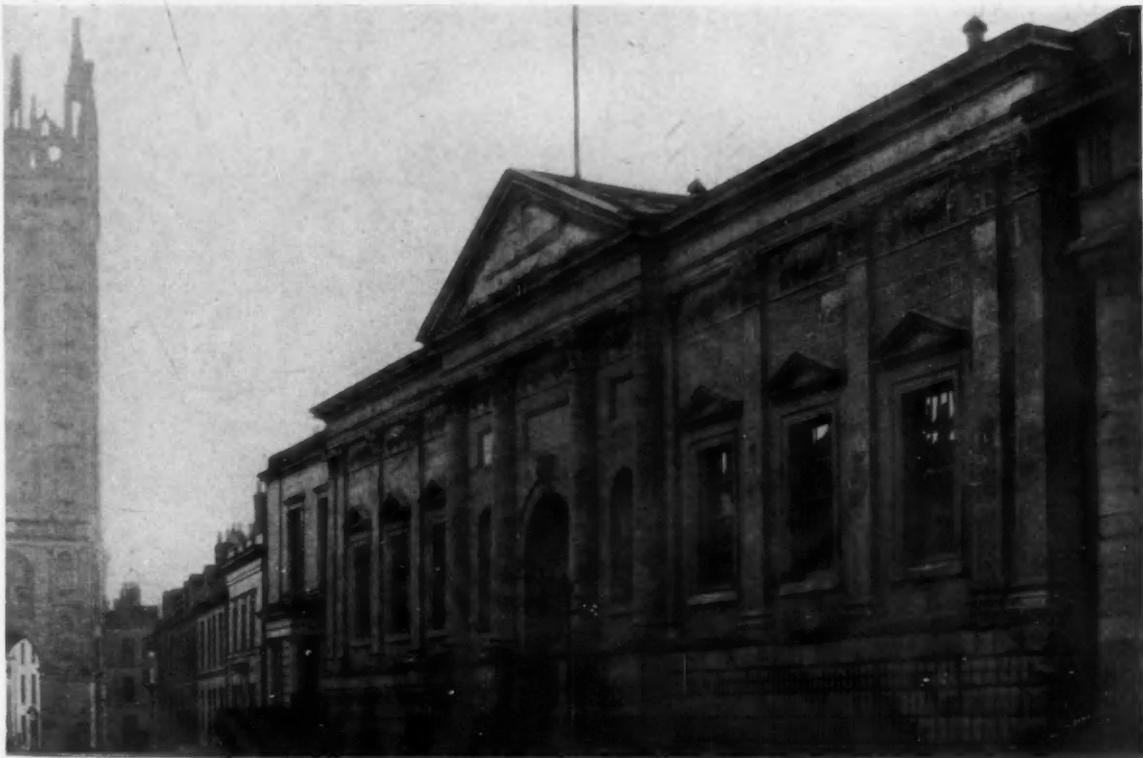
By ROGER WEARNE RAMSDALL and HAROLD DONALDSON EBERLEIN

THE County Sessions House at Warwick, otherwise very generally known as the Shire Hall, is in many respects the most noteworthy of a number of public structures designed for the town during the latter half of the eighteenth century by that stylistically versatile architect, Francis Hiorne, F.S.A.

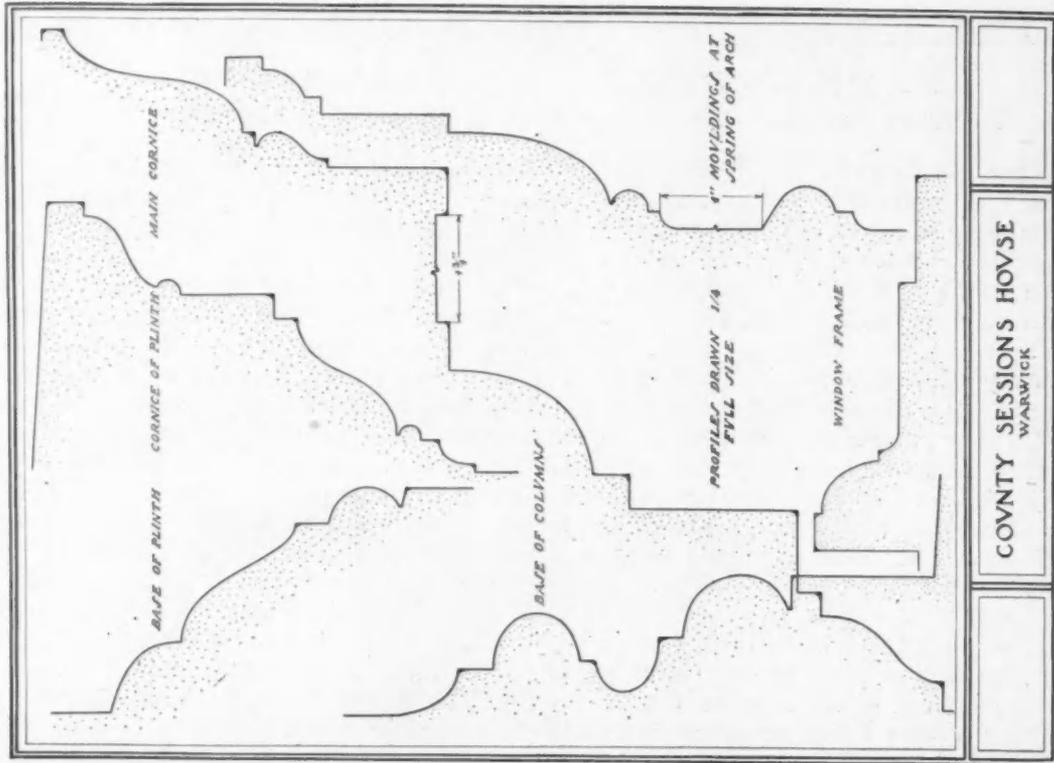
The "Dictionary of Architecture" tells us that Francis Hiorne was "one of the earliest practitioners of the revived Gothic architecture." Among the buildings accredited to his hand, though by no means all of them Gothic, are the vestry and lobby at the east end of the north aisle of St. Martin's Church, Birmingham; the church at Stony Stratford, built in 1776; the offices to "Goppeshull" or "Gopsul Hall," near Leicester; he built, some time before 1786, a triangular tower in the home park at Arundel Castle, Sussex, for the Duke of Norfolk, besides suggesting "several of the improvements at that castle, having a very just conception of the genuine style of the Gothic military architecture,"; a church in the fifteenth century Gothic manner at Tetbury, in Gloucestershire; "Foremark," Derbyshire, in the Italian mode, for Sir Robert Burdett; and one of the gates, the Town Hall, the County Jail, and the County Sessions House, at Warwick, all these public works in the county town of Warwickshire being much "commended for their con-

venience and the simplicity and good taste of their architecture," commendation which is amply merited.

Of the last named edifice, the subject of present discussion, Britton's "Beauties of England and Wales," published in 1814, says: "The County-hall is a spacious and ornamental structure, erected in the 31st of George II by Mr. Hiorne, an architect of considerable judgment, who was a native of Warwick. The front is of a chaste and dignified character; the interior is judiciously arranged, and sufficiently spacious." The foregoing quotation is right insofar as it ascribes Hiorne's birth to Warwick—he was born there in 1741—but it is quite wrong in giving "the 31st of George II" as the date of building the County Sessions House, for this would have made it the work of a lad of only 16 or 17, a performance manifestly impossible in the face of visible evidence. The County Sessions House is a mature and well considered piece of civic architecture, not the fantasy of an infant prodigy just out of school. The date 1769-1770 is usually accepted as correct and is altogether reasonable, although it is interesting to note that the architect, despite the contemporary ascendancy of the style popularized by the brothers Adam, held consistently to the ideals and precepts of an earlier day, at least so far as the elevation is concerned, thereby exhibiting a degree of personal conviction and also of virile independence.

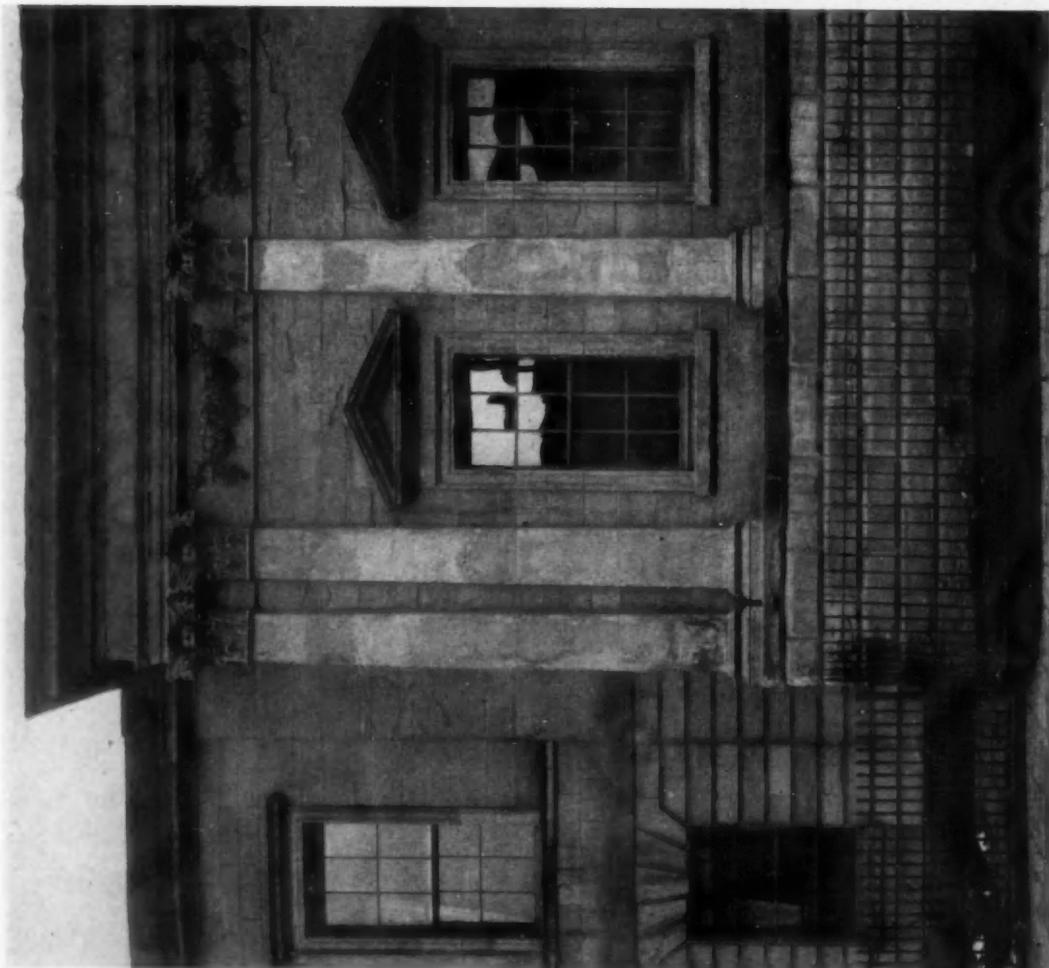


General View of the County Sessions House, Warwick



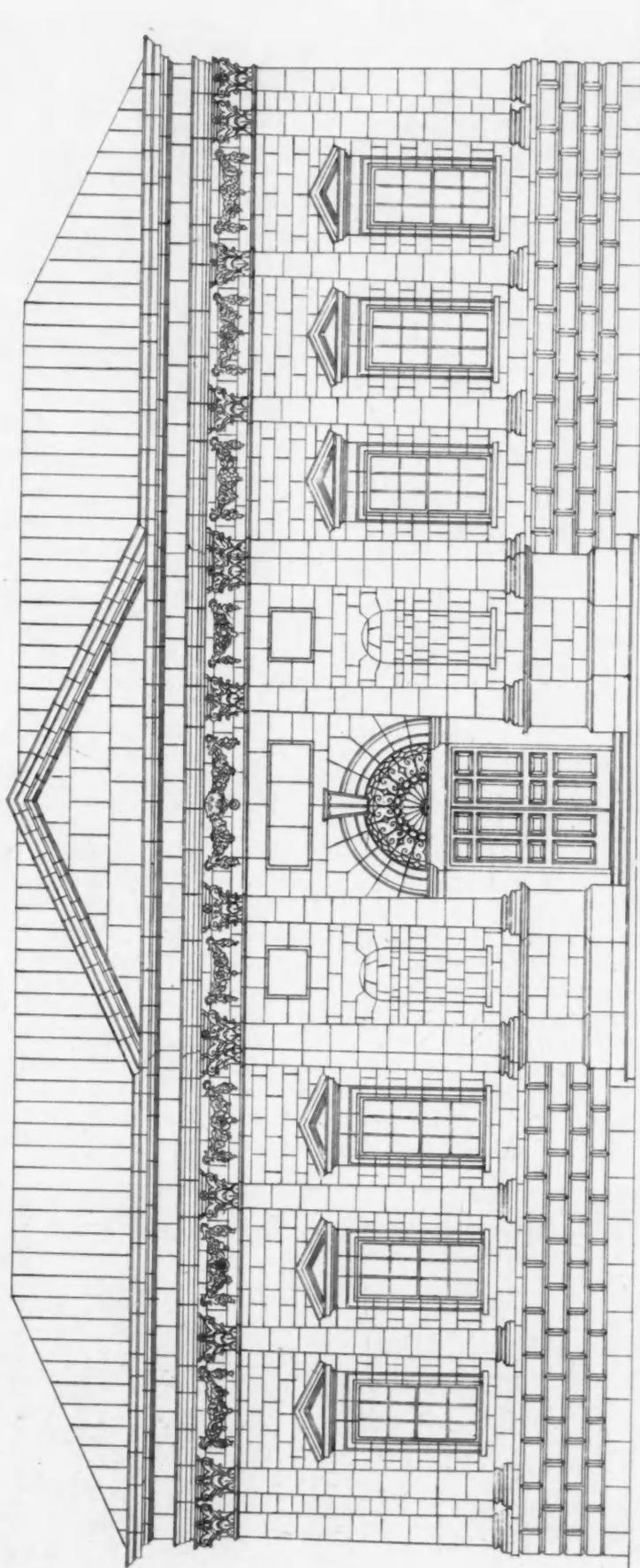
SECTIONS THROUGH BASE OF COLUMNS, MAIN CORNICE, PLINTH AND WINDOW FRAME, SHOWING CARE AND REFINEMENT

COUNTY SESSIONS HOUSE
WARWICK



DETAIL OF THE TWO END BAYS OF THE MAIN FACADE, SHOWING CLASSIC INFLUENCE IN DESIGN AND PROPORTION OF WINDOWS AND IN THE CORINTHIAN ORDER

THE COUNTY SESSIONS HOUSE, WARWICK



SCALE 3/32" = 1'-0"

COUNTY SESSIONS HOUSE
WARWICK



The Center Bay Has Engaged Columns Surmounted by a Pediment Still Uncarved



Entrance Doors into the Great Hall Are Flanked by Pilasters and Niches Set in Panels

In the plan, however, the later influence is perceptible in the arrangement of the court rooms and the lobby at the rear of the great hall, where the designer has evidently had in mind the ingenious diversities of geometrical forms so much in vogue at the period. The interior of the great hall, a room of considerable dignity and satisfying proportions, is entirely executed in the same fine grained, light tawny brown sandstone used for the exterior, save where subsequent alterations have been made, shutting off the court rooms from the great hall. Originally the court rooms were separated from the great hall only by colonnades with heavy curtains hanging between the columns. It is cause for sincere regret that this early arrangement should ever have been changed. Some of the stateliness has been lost by it.

As the illustrations show, the carving in the pediment was never finished. Elsewhere all the details of the facade are exquisitely wrought. The carving of the swags and drops, as well as that of the capitals, is vigorous and thoroughly convincing. In the carved decoration of the great hall the same qualities are seen in a considerable degree.

Francis Hiorne died in 1784 or 1789 (the date is variously given), and was buried in St. Mary's Church, Warwick, where there is a tablet to his memory on the south wall of the chancel. Had he left nothing but the civic work in his native town, that would be quite enough to entitle him to our thorough respect and to cause his fellow townsmen profound satisfaction that achievements of such merit were compassed by one born on the spot.



Detail Showing Capitals and Carved Decorations of the Center Bay

The Forum Studies of European Precedents

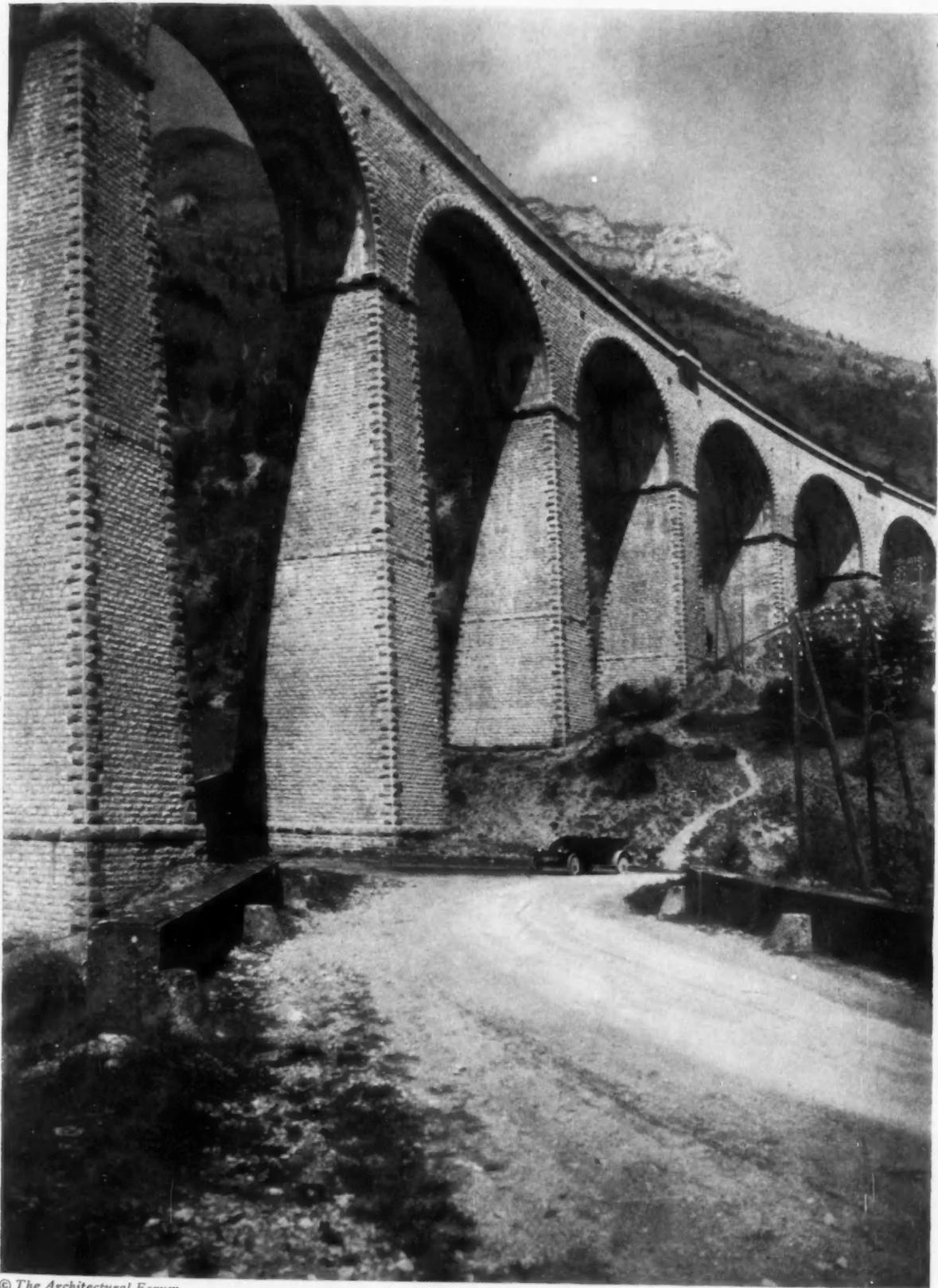


The Fraüen Kirche and Neptune Fountain
from the Hauptmarket,
Nuremberg

THE illustrations shown in the following plates are from a collection of nearly two thousand photographs taken early this year under the personal direction of Albert J. MacDonald, late Editor of *The Architectural Forum*. Accompanied by Paul J. Weber, the photographer of architecture, he undertook this pilgrimage through France, England, Italy and Germany for the specific purpose of making a collection of unusually artistic photographs, which would reveal the charm of little known architecture in the small towns and new beauties in many of the large buildings familiar to architects through travel and study. The trip, which was taken by automobile, made it possible to procure picturesque details hidden away in hill towns, along river roads, in the mountains, along the sea shore, as well as in the populous cities that are often the main sources of information for the architectural student.

These eight illustrations, showing the diversified character and wide range of the subjects, represent the first group of a series selected from this collection, which will be presented in the regular issues of *The Architectural Forum* during the next twelve months. Each group of pictures will cover some special architectural subject, such as Florentine loggias, Italian doorways, Renaissance windows, simple French interiors, and other subjects of interest and value to the architect. It is the hope and belief of the Editor of *The Forum* that these unusual photographs will serve as precedents in the designing of beautiful buildings, and as a source of architectural inspiration.

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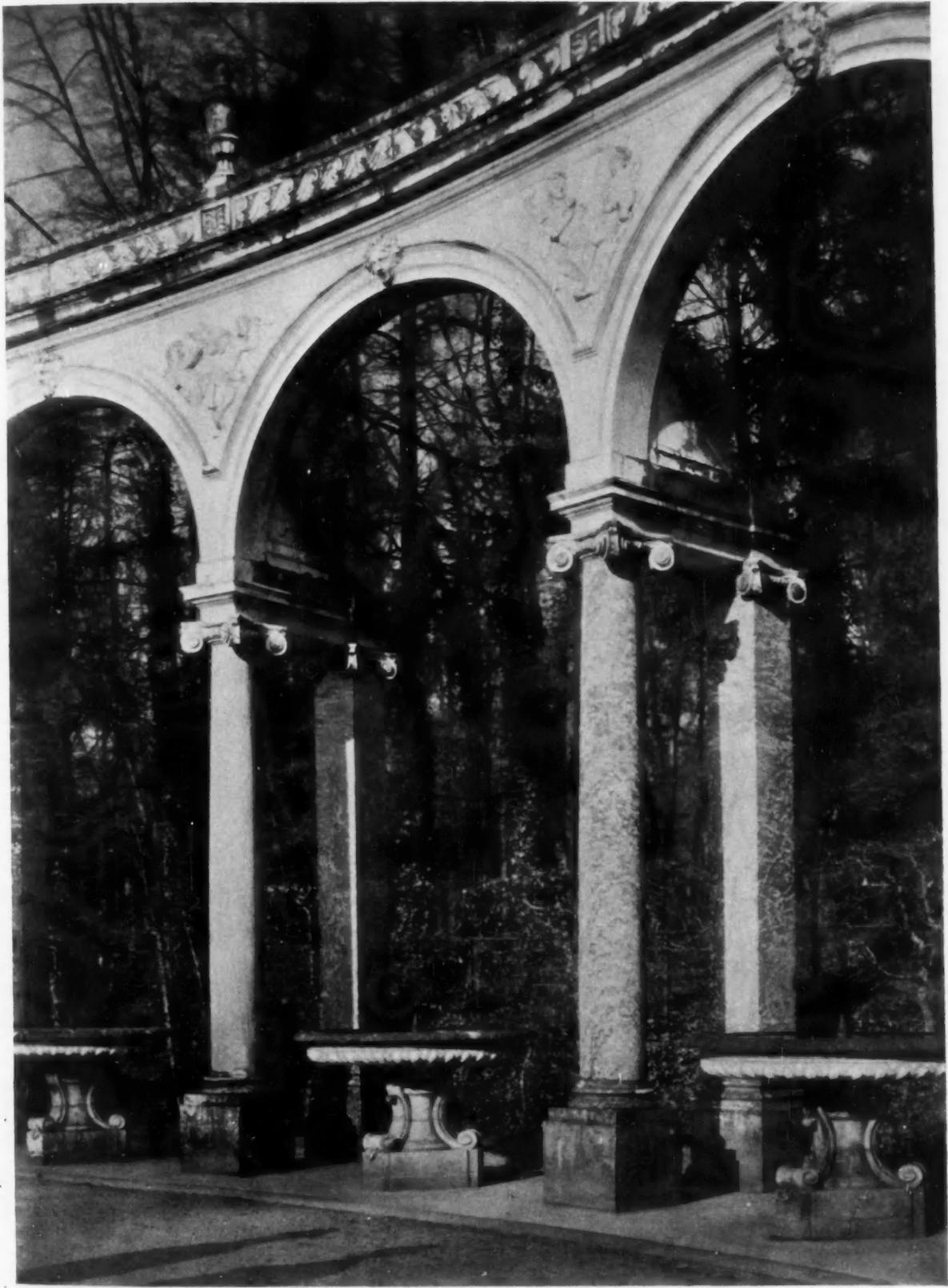


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BRIDGE OVER THE DONNIER RIVER VALLEY ON THE ROAD FROM BOURG TO GENEVA

The Forum Studies of European Precedents; Plate 2

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DETAIL OF COLONNADE AND FOUNTAINS, TEMPLE OF MUSIC, VERSAILLES

The Forum Studies of European Precedents; Plate 3

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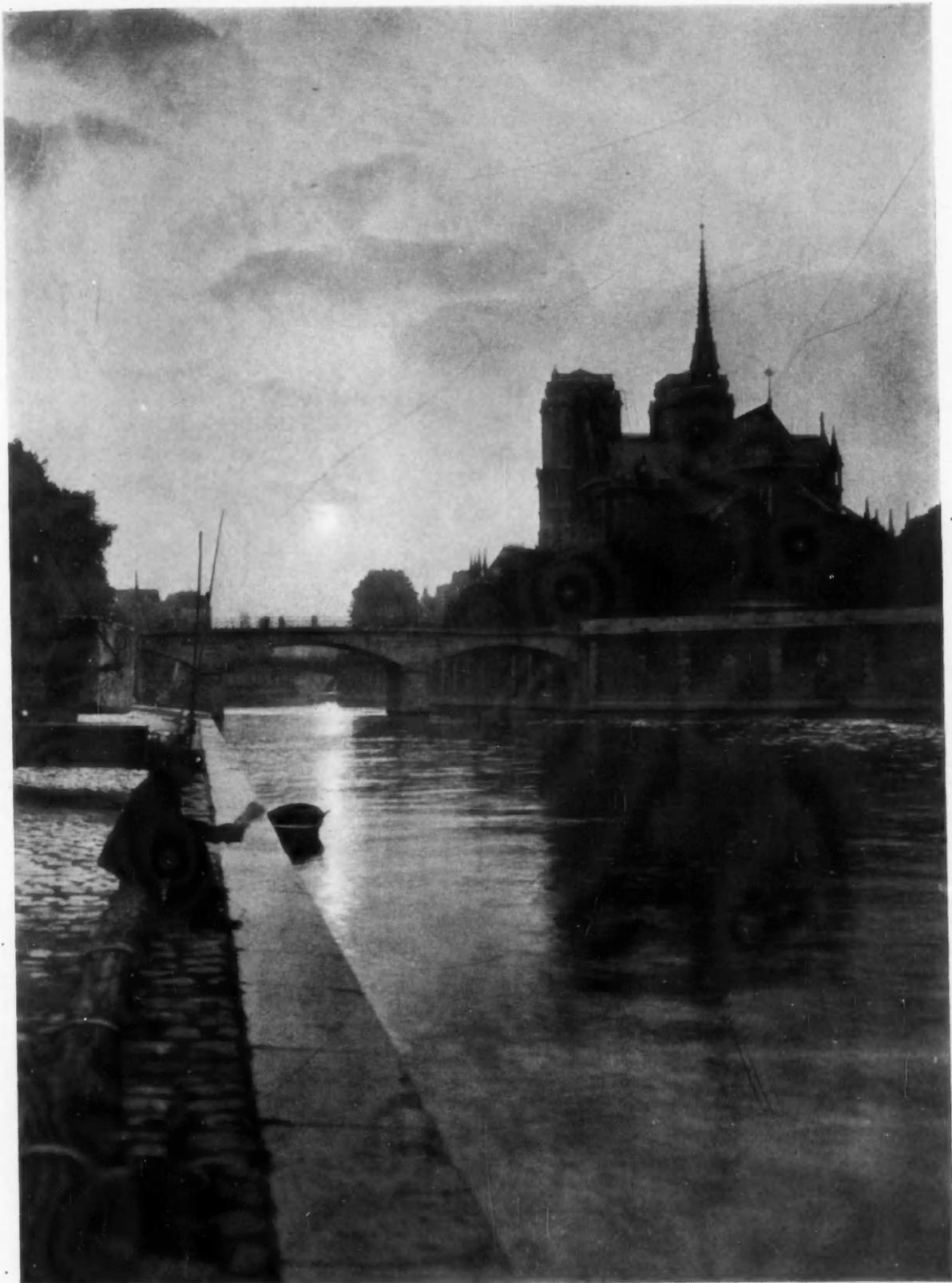


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DOORWAY OF THE RATHAUS, ROTHENBERG

The Forum Studies of European Precedents; Plate 4

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NOTRE DAME FROM THE RIVER, PARIS

The Forum Studies of European Precedents; Plate 5

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END PAVILION AND WALL OF THE STABLE COURT, FONTAINEBLEAU

The Forum Studies of European Precedents; Plate 6

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DETAIL OF LOGGIA, PALAZZO DORIA, GENOA

The Forum Studies of European Precedents; Plate 7

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A BAROQUE GATEWAY IN NUREMBERG

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House of Dr. P. S. Chancellor, Millbrook, N. Y.

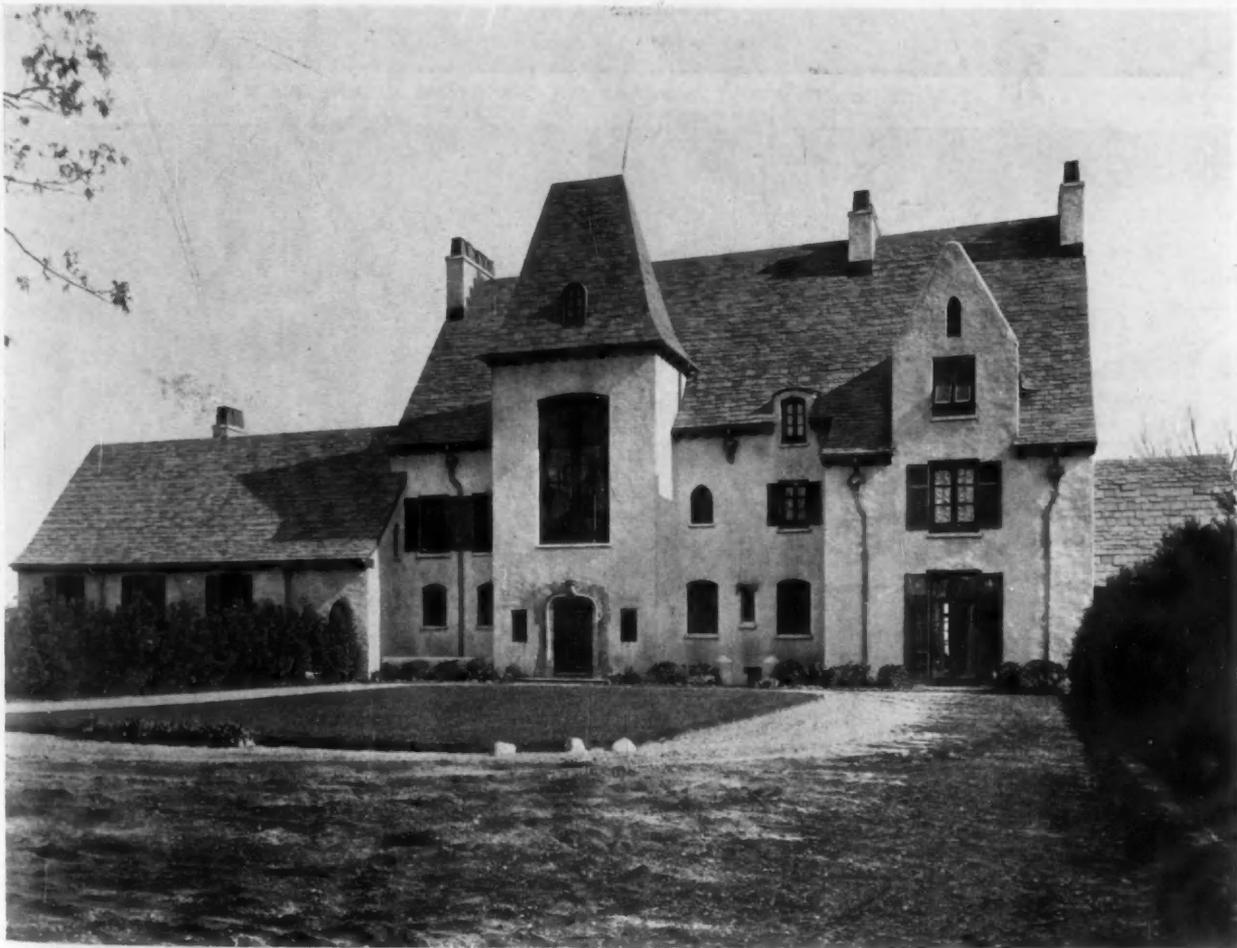
EDWARD C. SMITH, Architect

A CERTAIN fine simplicity and subtle dignity characterize what architects know as the "French chateau" type, and as one recalls the various efforts made in America to interpret the style in present-day building, it will be found that with scarcely a single exception these efforts have been successful. This may be due partly to the fact that use of the type at all is likely to involve an expenditure sufficiently large to build upon a scale generous and adequate, and partly to the fact that selection of the chateau type is in most cases due to fondness for it formed in its native France, and this presupposes a certain degree of culture which permits its correct interpretation as to character, materials, decoration and furnishing.

This American country house suggests such a minor chateau as might be found in many parts of the Loire country. In this instance the character of the entire building might be said to have been established by an old French architrave of carved stone which forms the main entrance doorway, reached

from a low platform one step above the ground. Walls of the structure are of brownish buff stucco applied in an uneven and rugged manner, the walls being furred within to create deep reveals at the doors and windows. The sweeping roof surfaces are unbroken by the dormer windows which give a restless, confused appearance to so many country houses, and are covered with slates of random thicknesses and different widths, the slates showing a color blend of purples, greens and blues, with considerable russet which agrees with the color of the walls themselves. Excepting the blinds and shutters, which have been stained blue, the exterior woodwork is of chestnut and stained a mellow, walnut brown. Brick used for the exterior were clinkers obtained from the local brickyard. All porches, terraces and exterior steps, as well as the floor of the entrance vestibule, like the platform before the main doorway, are of old stone flagging laid in black cement, agreeing well with the character of the building.

The interior, instead of being characteristically



Forecourt and Entrance Front of House of Dr. Chancellor



VIEW OF LIVING ROOM, SHOWING ANTIQUE STONE CHIMNEYPIECE



ANTIQUe MANTELPiECE AND DOOR TRIM IN LIBRARY

Photos, Kenneth Clark



One of the Bookcases in Living Room



A Corner of the Dining Room

French, represents a mixture of architecture, furnishings and accessories which are French, Italian and Spanish, the house having been planned to form a setting for many antiques, acquired during several years of foreign residence. Interior walls for the most part are finished with hard plaster, troweled to a slightly rough surface. The ceiling timbers of

certain rooms are of chestnut, cut near the site of the house and adzed to resemble old work; all interior trim for batten doors, plank ceilings in certain rooms, stairs and other trim were worked from wormy chestnut, stained and waxed; and most of the floors are of random-width oak, nailed and pegged, a few dowels being used in certain places.



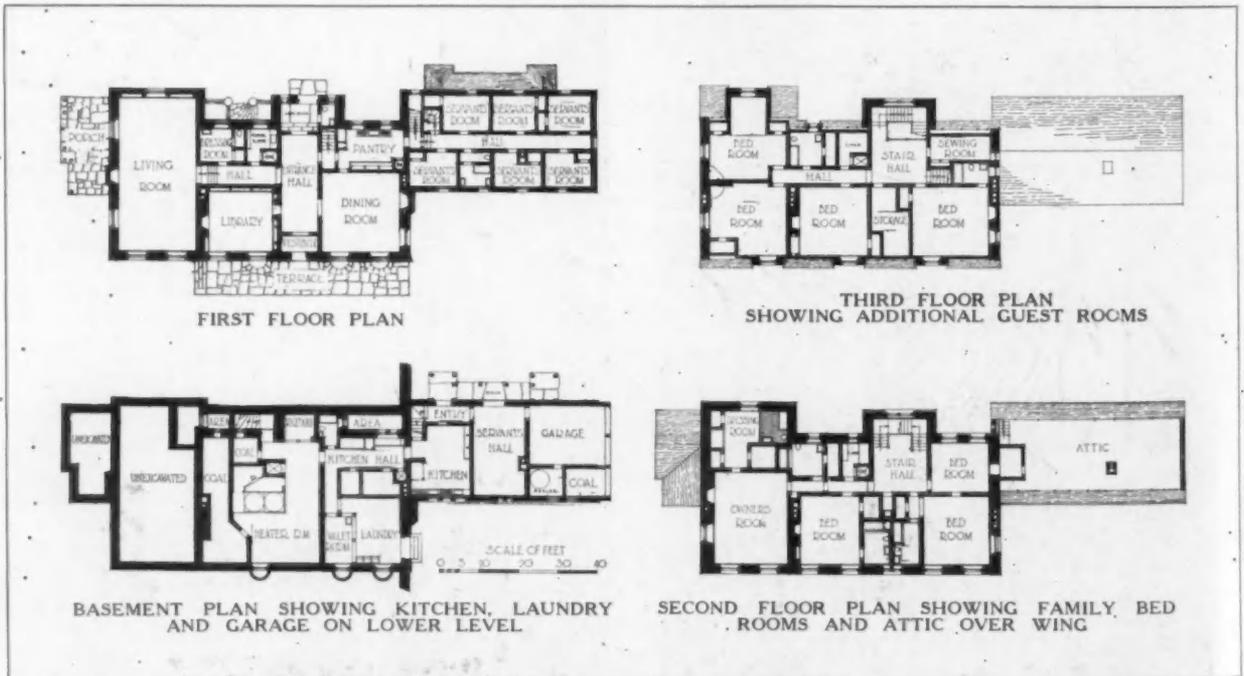
Antique Stone Entrance Doorway



Side Hall Leading to Living Room



FIREPLACE AND BOOKCASE IN LIBRARY



HOUSE OF DR. P. S. CHANCELLOR, MILLBROOK, NEW YORK
EDWARD C. SMITH, ARCHITECT

The West Virginian Hotel, Bluefield, West Virginia

MAHOOD & VAN DUSEN, Architects

THE design and planning of a hotel for a city such as Bluefield, with a population of 25,000 or 30,000, presents a problem to the architect altogether different from that of the design of a hotel for a large city. A large factor in determining the number of rooms and general layout for the "West Virginian" was the necessity of working out an economical scheme and, at the same time, one that would be attractive and sufficiently large to allow for the growth of the town and for future additions to the hotel. The final scheme as worked out by the architects was for a building L-shaped in form, planned to fit the site, and 12 stories in height. The main entrance is on one street, the women's entrance on another, a third entrance is on still another street, and there is a service entrance from an alley in the rear. The surroundings of the building are such that outside light and ventilation are had on all sides, thus giving daylight and air to all the rooms.

One wing contains a coffee shop on the main floor and a ball room above. From the lobby there is also a women's entrance from a side street, and a corridor leading to an entrance from the principal street. Adjoining the lobby is the main dining room, and in the rear of the building are the coffee shop, kitchen and storerooms. On the mezzanine floor are located a large lounging room, ball room, check room, three offices, a private dining room and serving pantry. From the mezzanine floor up, the floors are typical, each floor containing 24 bedrooms, each with a bath. The penthouse contains valet's room, sewing room, carpenter shop, and water supply, exhaust fans and elevator machinery.

It was found necessary to use concrete piles for the foundation work. The construction is fire-proof throughout, being of steel frame with concrete floors. For the exterior a combination of brick, limestone and terra cotta has been used. The walls up to the third floor are of limestone, from which point to the 12th floor they are of buff brick. From the 12th floor to the cornice

line the building is faced with limestone, decorative panels in terra cotta occurring between window openings. Crowning the whole structure is a terra cotta cornice of excellent scale and detail. The exterior shows restraint in use of ornament and is effective in mass, detail and combination of materials,—a simple, dignified and pleasing building.

The same simplicity and restraint are shown within, where the ornament, most of which is in the Adam style, has been used only for contrast, and where it would be effective. At the main entrance there is a large marquee of wrought iron finished in bronze. Two revolving doors lead to the main vestibule, which is finished with travertine floor and walls. The segmental ceiling is decorated with ornamental plaster. There are three steps up to the lobby floor level and steps down, on either side, to the basement floor level. Wrought iron balustrades of Adam design are used at the stairways.

The lofty appearance of the main lobby is aided by the open well between main floor and mezzanine. There are three large windows at one side, and on the opposite side are the clerk's desk, manager's office and cigar counter, separated from the lobby by a low wainscot of marble with pilasters and cornice of birch finished in walnut. Two passenger elevators are at the side of the lobby opposite the entrance vestibule. All walls are finished in plaster stippled in a warm buff. Columns and the heavier ceiling timbers have been decorated with ornamental plaster finished in bronze, old ivory and blue. The lobby has been given a home-like atmosphere notwithstanding its size and height, and an air of hospitality has been achieved largely by careful selection and placing of furniture. Chairs and settees are upholstered in tapestry and velvet; rugs are thick and of colors which add warmth to the floors of terrazzo and marble.

The dining room is somewhat similar in design to the lobby. The detail here is also Adam. The walls are stippled in gray tones which furnish



General View of the West Virginian Hotel



LOUNGE ON THE MEZZANINE FLOOR



MAIN ENTRANCE LOBBY
THE WEST VIRGINIAN HOTEL, BLUEFIELD, WEST VIRGINIA
MAHOOD & VAN DUSEN, ARCHITECTS

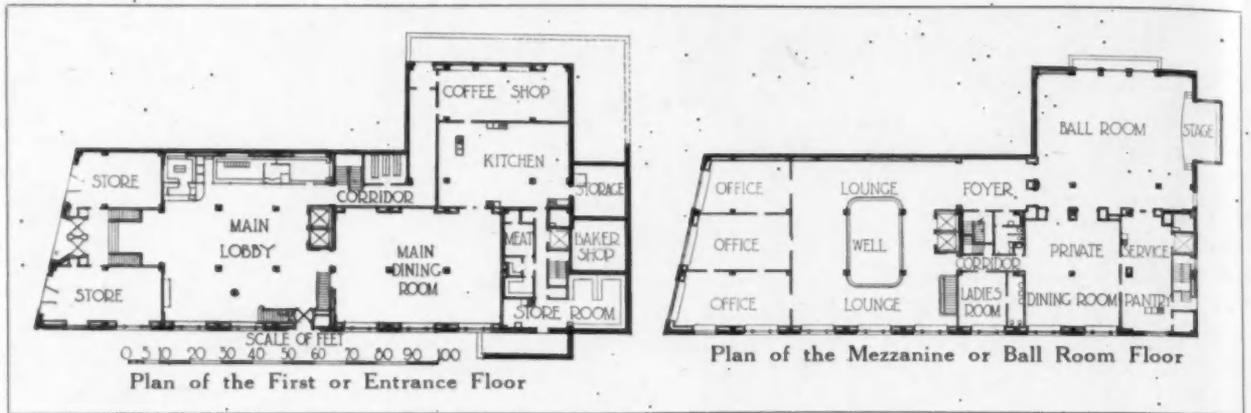
Photos, Underwood & Underwood



PRIVATE DINING ROOM ON THE MEZZANINE FLOOR



MAIN DINING ROOM
THE WEST VIRGINIAN HOTEL, BLUEFIELD, WEST VIRGINIA
MAHOOD & VAN DUSEN, ARCHITECTS



a fine background for draperies of turquoise blue which are used on two sides of the dining room, for the windows on the one side, and for balancing mirrors of similar size on the opposite side. The lighting fixtures agree in scale and detail with the plaster ornament, giving a pleasing effect of lightness and simplicity to rooms where they are used.

The mezzanine lounge, directly above the main lobby, is of practically the same size and was made to harmonize with it in design, color and finish. Writing desks are placed in the corners against the walls, and chairs and settees are grouped at various points. From the lounge there are entrances to the three office rooms in front and to the women's parlor, private dining room, and ball room. There is a foyer between the lounge and the ball room with check rooms and smoking room. The ball room is of excellent proportions, having a high segmental

ceiling and a stage for musicians at one end. There are three openings at one side with full height glazed wrought iron doors opening upon a balcony. Walls and ceiling are decorated with ornamental plaster. The walls have panels on three sides filled with decorative paintings. Walls are tinted in light blue, and draperies are mulberry. Adjacent to the ball room is the private dining room. The two may be thrown together for dances by means of two large openings with double doors. There is a large service pantry which serves both the private dining room and the ball room when it is used as a banquet room or for other purposes involving kitchen service.

The ten bedroom floors are alike in number of rooms and arrangement, but the rooms vary in size. Each room has a closet and bath. Two-thirds of the rooms have tub baths, and the remainder have shower baths, every room thus having its own bath.



Main Stairway Over Ladies' Entrance



Main Lobby and Entrance Hall

The Phoenix National Bank, Hartford

DENNISON & HIRONS, Architects

MODERN banking buildings may be divided broadly into two general classes, (1) those devoted exclusively to the uses of the banks, and generally given a more or less massive and monumental appearance, and (2) those which contain, in addition to the banking quarters proper, considerable area that may be occupied by the bank as its business expands or else leased for various forms of business, chiefly of a financial character, which require quarters of a high degree of dignity and which may be appropriately housed in such a structure.

An excellent example of the type of banking building which contains a number of floors besides the banking quarters proper is the structure recently completed for the Phoenix National Bank, of Hartford. Erected upon the site which this bank has occupied since it was founded in 1814, and in the very heart and center of the business district of one of New England's historic cities, the building is first of all the home of an old and famous financial institution and only incidentally a structure in which other forms of business may be conducted. This strong emphasis upon

the building's character is expressed in the design of its facade, rather simply planned in the style of the Italian Renaissance, a great portal at the middle of the facade leading from the sidewalk through a vestibule, protected by massive bronze grilles of Renaissance design, into the great banking room, three full stories in height, which occupies the greater part of the area of the plot. To the left of this main entrance to the bank is a large window protected by a bronze grille which lights certain of the bank's departments, while to the right and balancing this window is the entrance to the elevators which gives access to the upper floors of the building. Above this lower part of the facade, a massively designed basement of rusticated limestone upon a granite

base, extend six additional stories, the windows arranged in bays and the walls between treated as pilasters which support a cornice. The entire exterior is simple and dignified, luxury being suggested by the excellence of materials and restraint of design rather than by lavish use of mere ornament.

The banking room proper is all that the quarters of an old and distinguished bank should be. The

visitor enters directly into a great room, floored with marble, the walls faced with travertine, and having a coved ceiling decorated with ornament in relief, the ceiling incorporating a skylight which with the windows facing the street gives excellent daylighting to the banking room. Various departments are so arranged about three sides of a square and upon a mezzanine at each side that the center of the large area is left open for public use, the marble counters or balustrades and the bronze grilles upon marble bases which separate these departments from the public area not interfering with the effect of space and openness which a room of such dignity should possess.

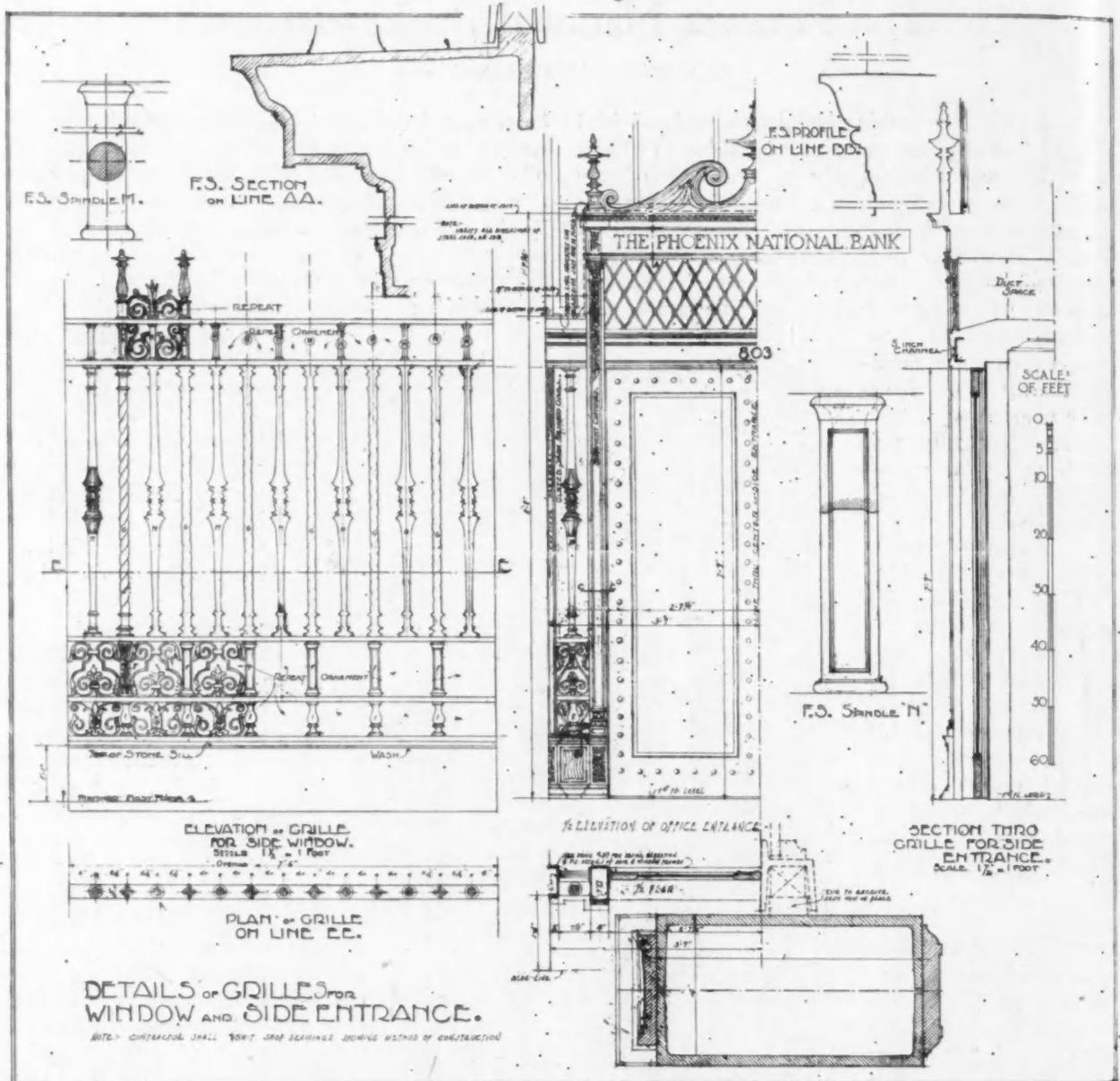
Upon the main banking floor are placed the departments with which the public comes into

frequent and direct contact, such as receiving and paying tellers, the credit department, quarters of trust officers, etc., and a special department is provided for women patrons. Upon one mezzanine floor are placed the filing rooms, which it is desirable should be easily accessible from the working departments, and the large basement area is well arranged to provide spacious storage and safe deposit vaults, various committee rooms, coupon rooms and booths for the use of patrons, and toilet facilities for men and women depositors. A part of the second floor is taken up by the machinery which in most buildings is placed in a basement, where space is of small value.

The building, without as well as within, exhibits a careful use of ornament and of color. The richness



The Original Sketch for the Phoenix National Bank
Drawn by Frederic C. Hirons



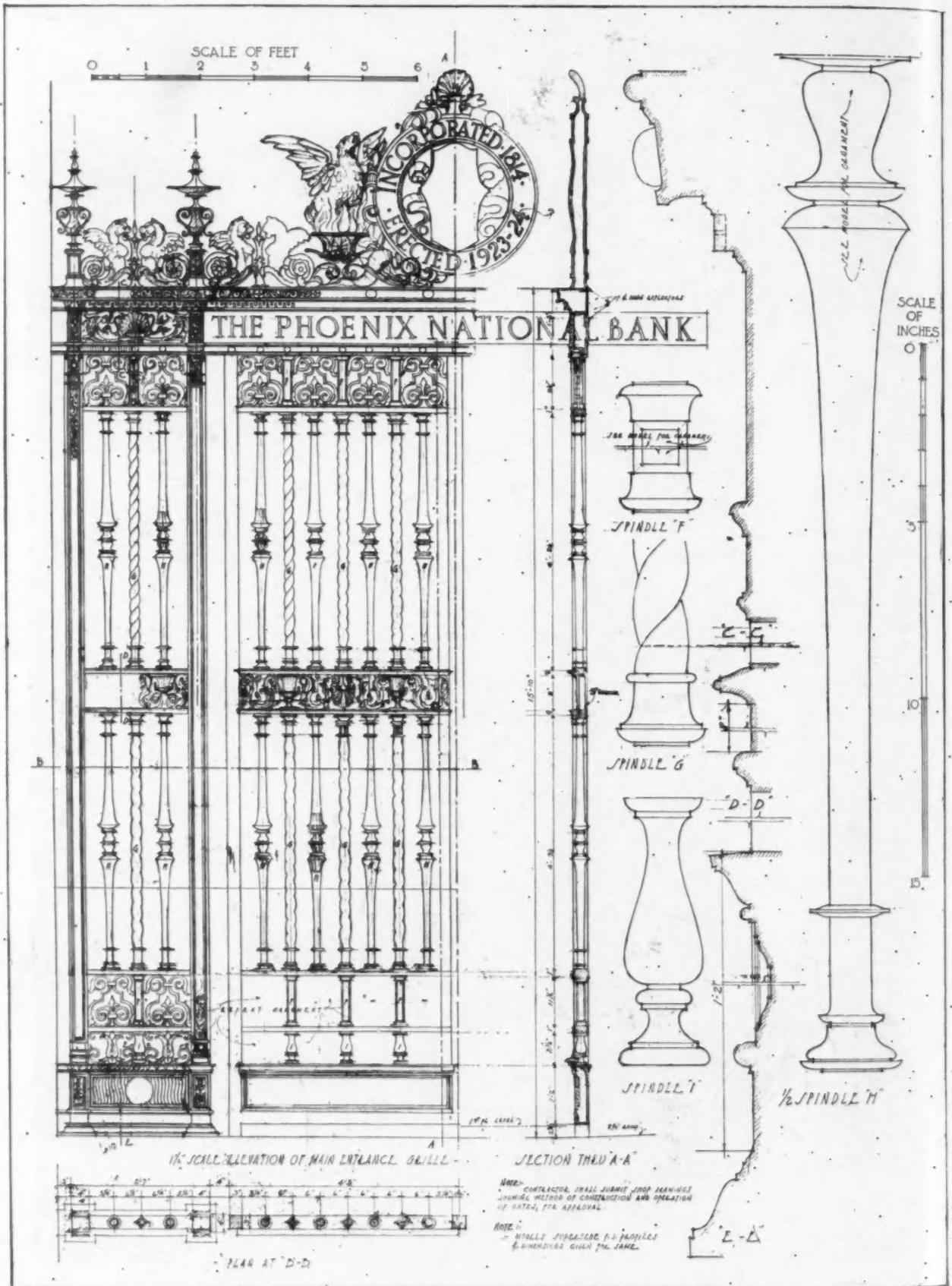
Detail Drawing of the Spanish Renaissance Window and Entrance Grilles of the Phoenix National Bank
Dennison & Hiron, Architects

of the granite and limestone used for the exterior is accentuated by carving in Italian Renaissance designs about the main entrance to the banking room, in the panels between the windows of the fourth floor, which in effect form a base upon which rest the pilasters of the floors above, upon the capitals of these same pilasters, in the cornice above them, and finally in the Phoenix, carved of limestone and with outspread wings, which tops the facade. Another decorative note is given the exterior by the bronze which in the form of grilles of Spanish Renaissance design guard the lower floor windows and the entrance doorways. Color is supplied within by the pale brown of the marble which forms the balustrades and counters and the bases of metal screens or grilles, by the richly textured travertine of which

the walls are built, and by the bronze which is used in grilles, screens, and in balustrades between the arches of the mezzanine floor. Perhaps the one most striking detail of decoration which distinguishes the banking room is at the far end as one enters from the street,—a large panel of mural painting in color that fills an arched space which balances the great arched doorway that forms the main entrance. This mural decoration, which is the work of Edward Turnbull, is a map of Hartford studied from a survey made in 1814, the year in which the Phoenix National Bank was established. The map is highly decorative, in glowing tans and blues, and is interesting from a historical point of view, showing as it does the original plan of the city, its streets, and old buildings, some of which are standing today.



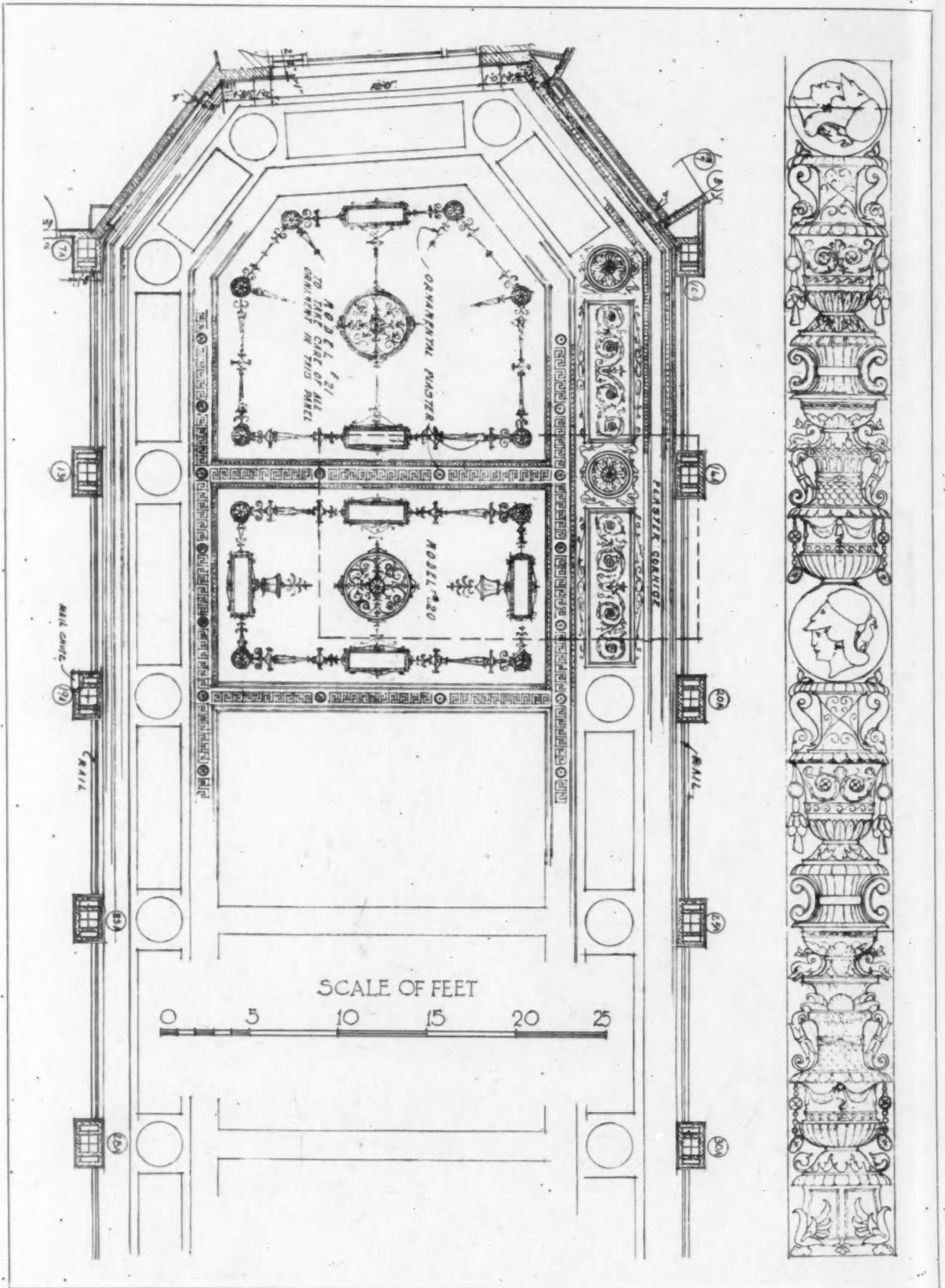
MAIN ENTRANCE GRILLE, ADAPTED FROM THE SPANISH RENAISSANCE
DENNISON & HIRONS, ARCHITECTS



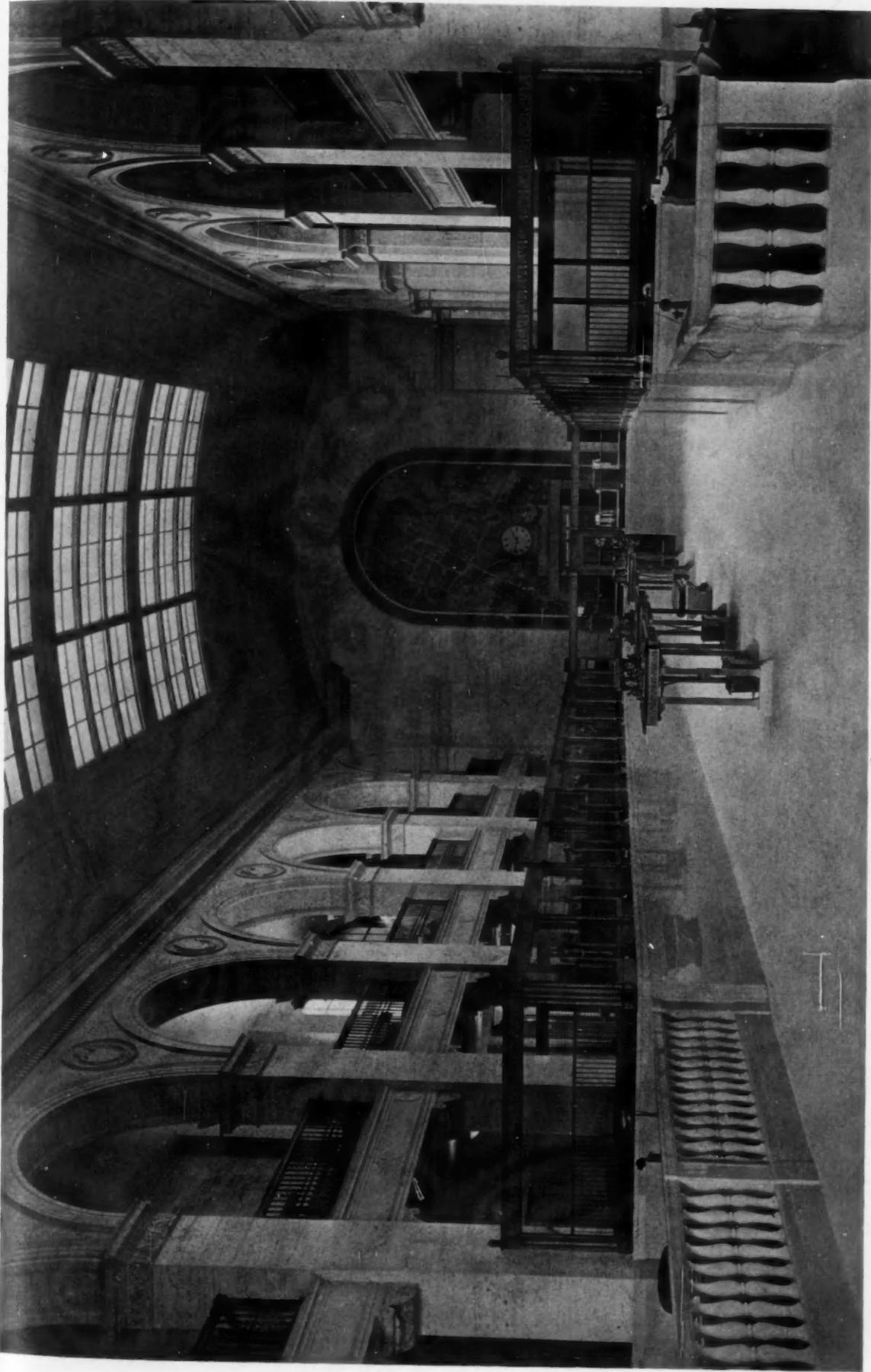
DETAIL DRAWING OF THE MAIN ENTRANCE DOOR GRILLE
DENNISON & HIRONS, ARCHITECTS



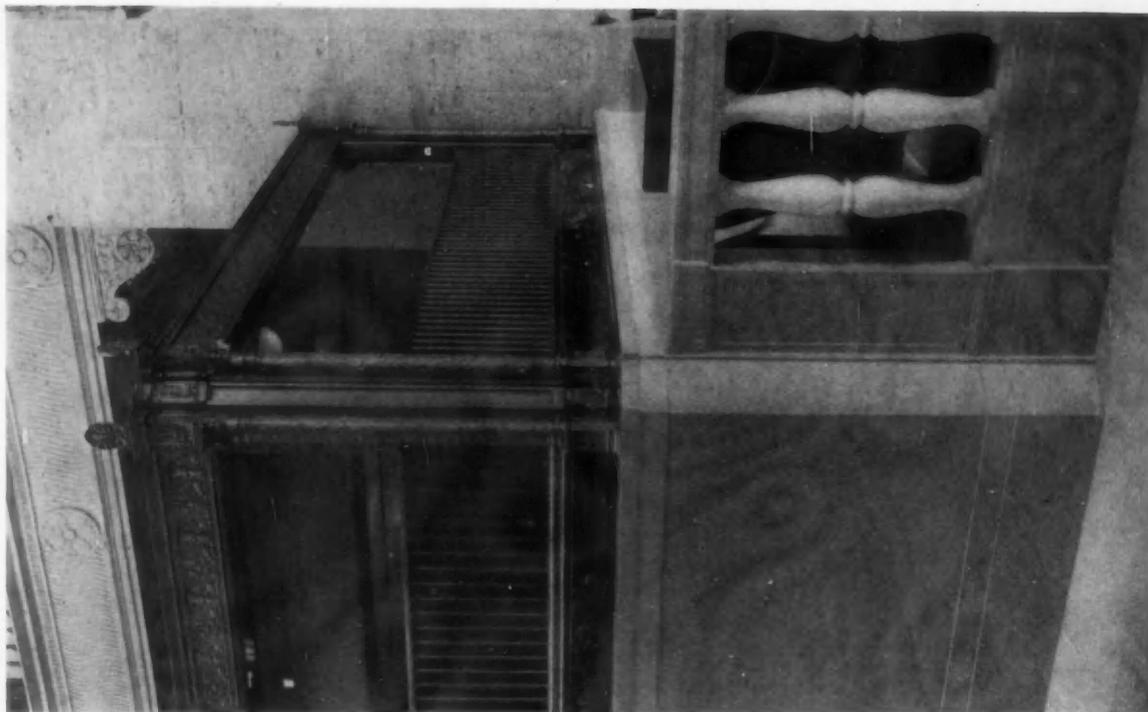
ILLUSTRATION SHOWING DETAIL OF SIDE ENTRANCE DOOR
DENNISON & HIRONS, ARCHITECTS



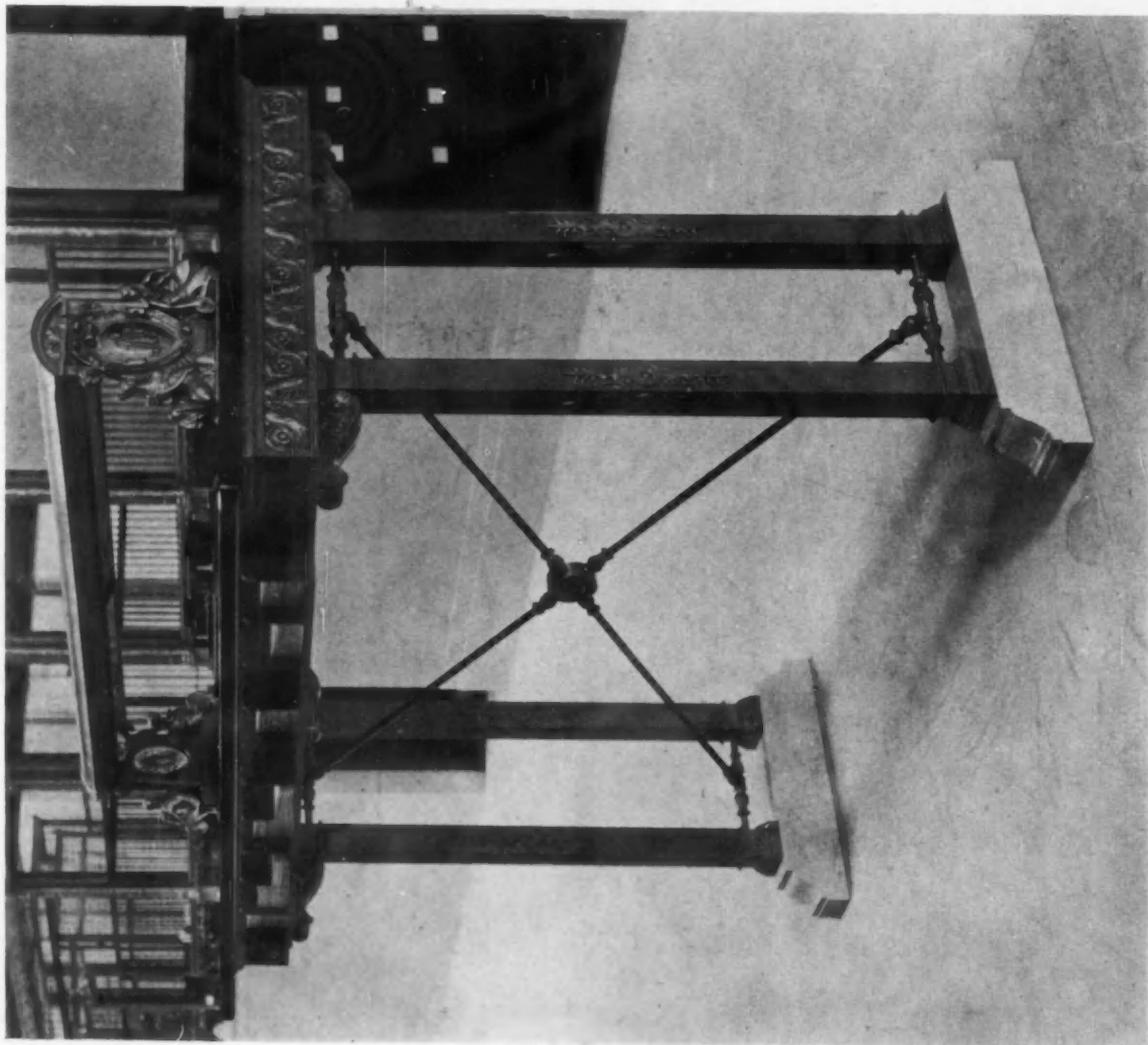
DETAIL DRAWINGS OF CEILING, AND SOFFIT OF ENTRANCE ARCH
THE PHOENIX NATIONAL BANK
DENNISON & HIRONS, ARCHITECTS



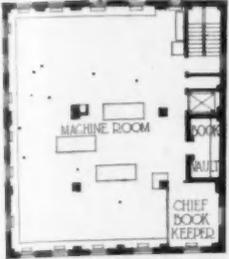
GENERAL VIEW OF BANKING ROOM
THE PHOENIX NATIONAL BANK
DENNISON & HIRONS, ARCHITECTS



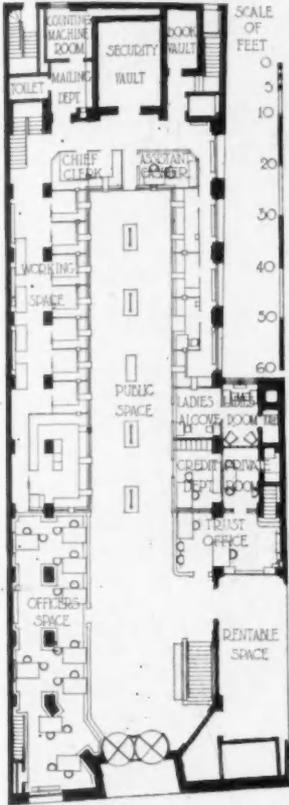
DETAILS OF TELLERS' SCREEN AND BALUSTRADE



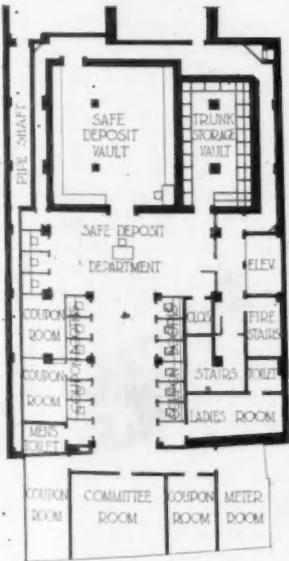
BRONZE WRITING TABLE WITH RACK CONCEALING ELECTRIC LIGHTS
THE PHOENIX NATIONAL BANK
DENNISON & HIRONS, ARCHITECTS



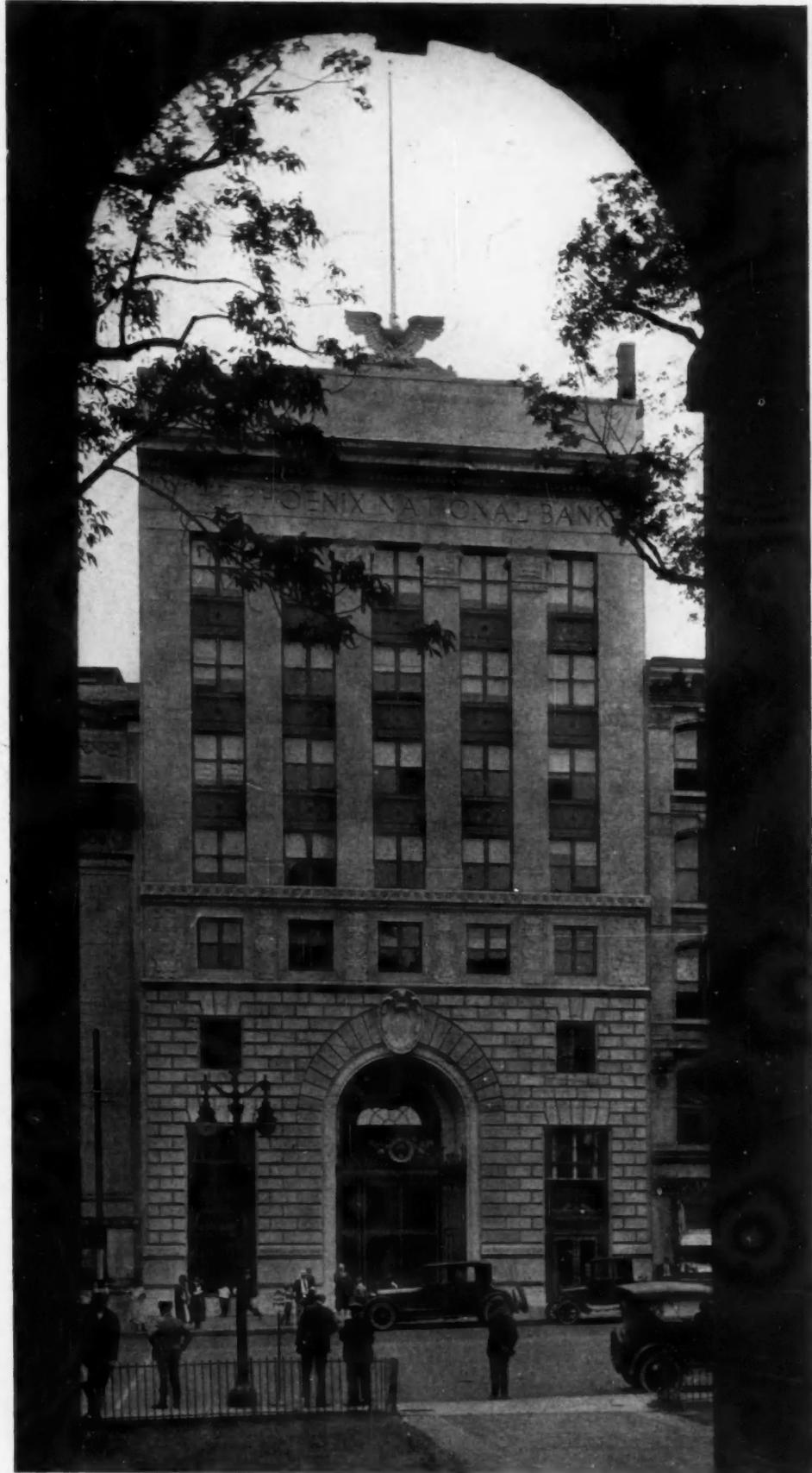
SECOND FLOOR PLAN



MAIN FLOOR PLAN

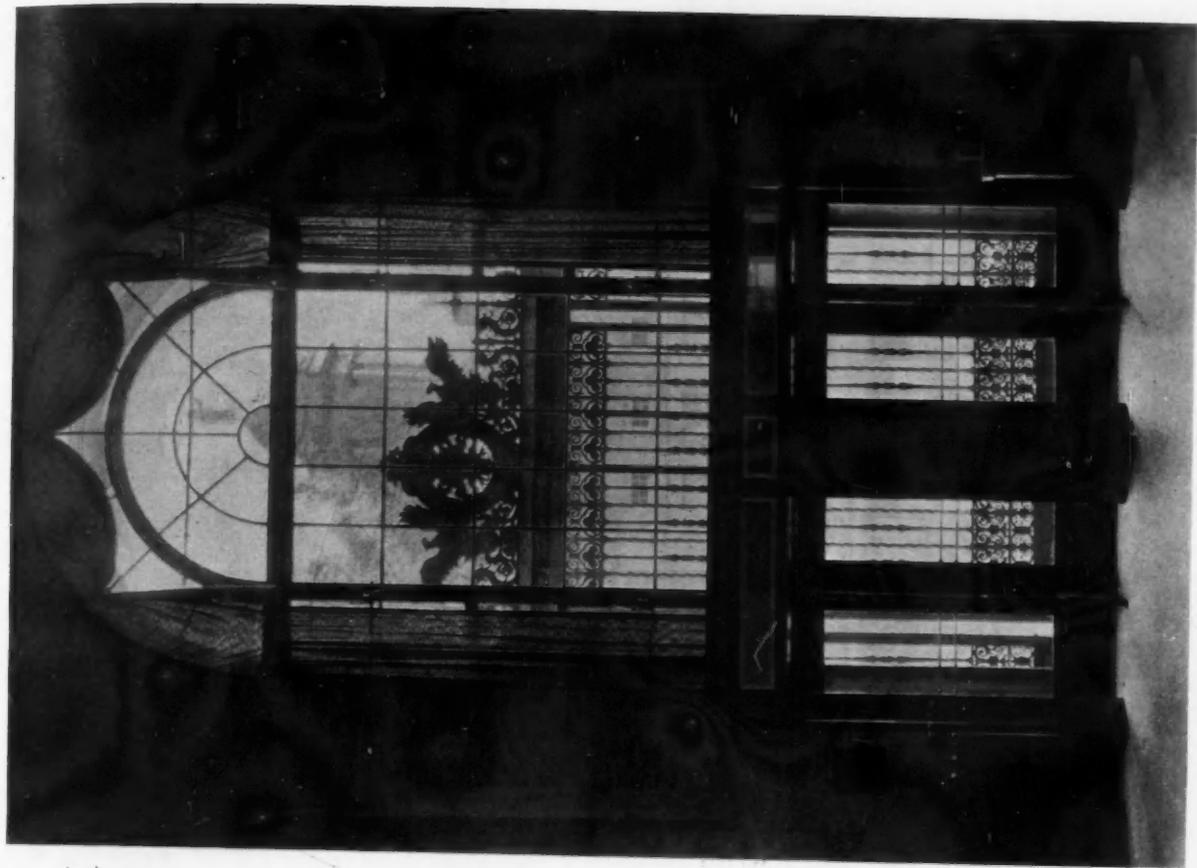


BASEMENT FLOOR PLAN



ITALIAN RENAISSANCE. DETAILS CHARACTERIZE THE FRONT ELEVATION
 THE PHOENIX NATIONAL BANK, HARTFORD
 DENNISON & HIRONS, ARCHITECTS

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THE MAIN ENTRANCE FROM WITHIN

THE PHOENIX NATIONAL BANK, HARTFORD
DENNISON & HIRONS, ARCHITECTS

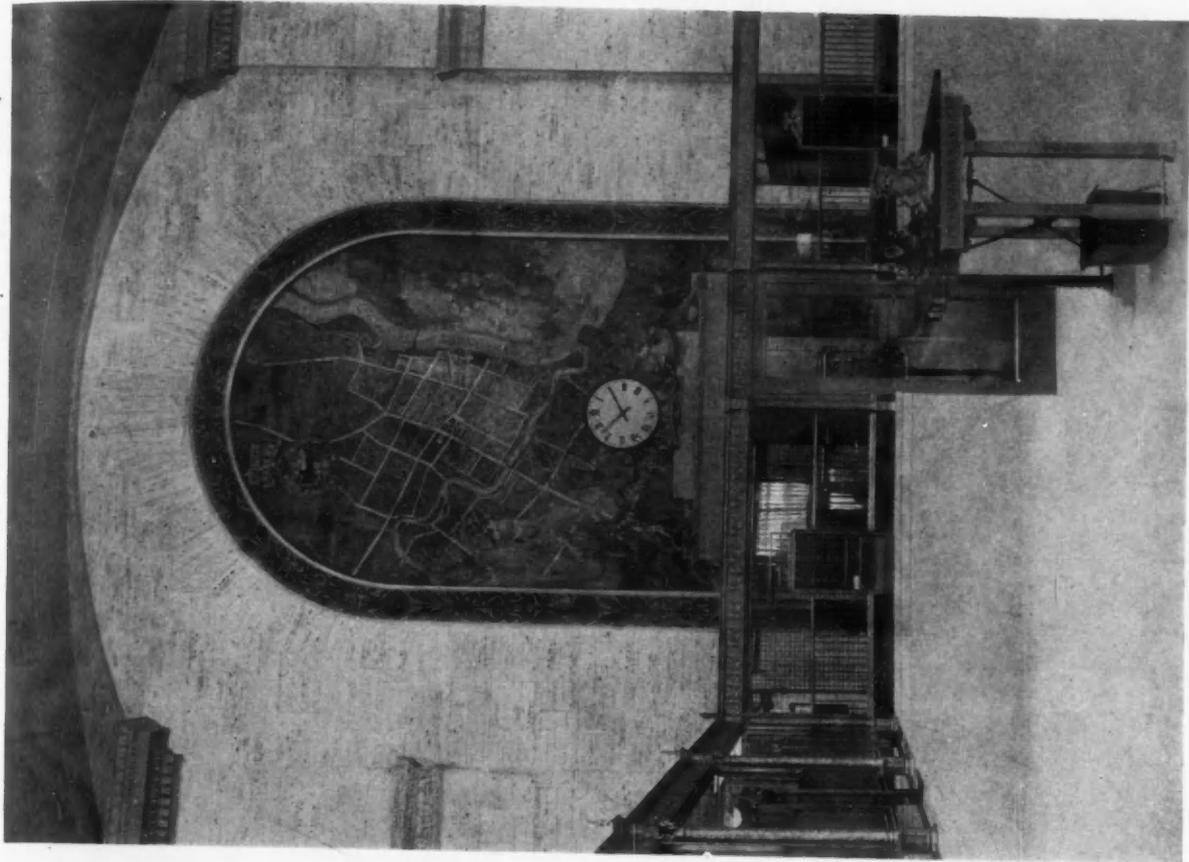


EXTERIOR OF MAIN ENTRANCE SHOWING BRONZE GRILLES

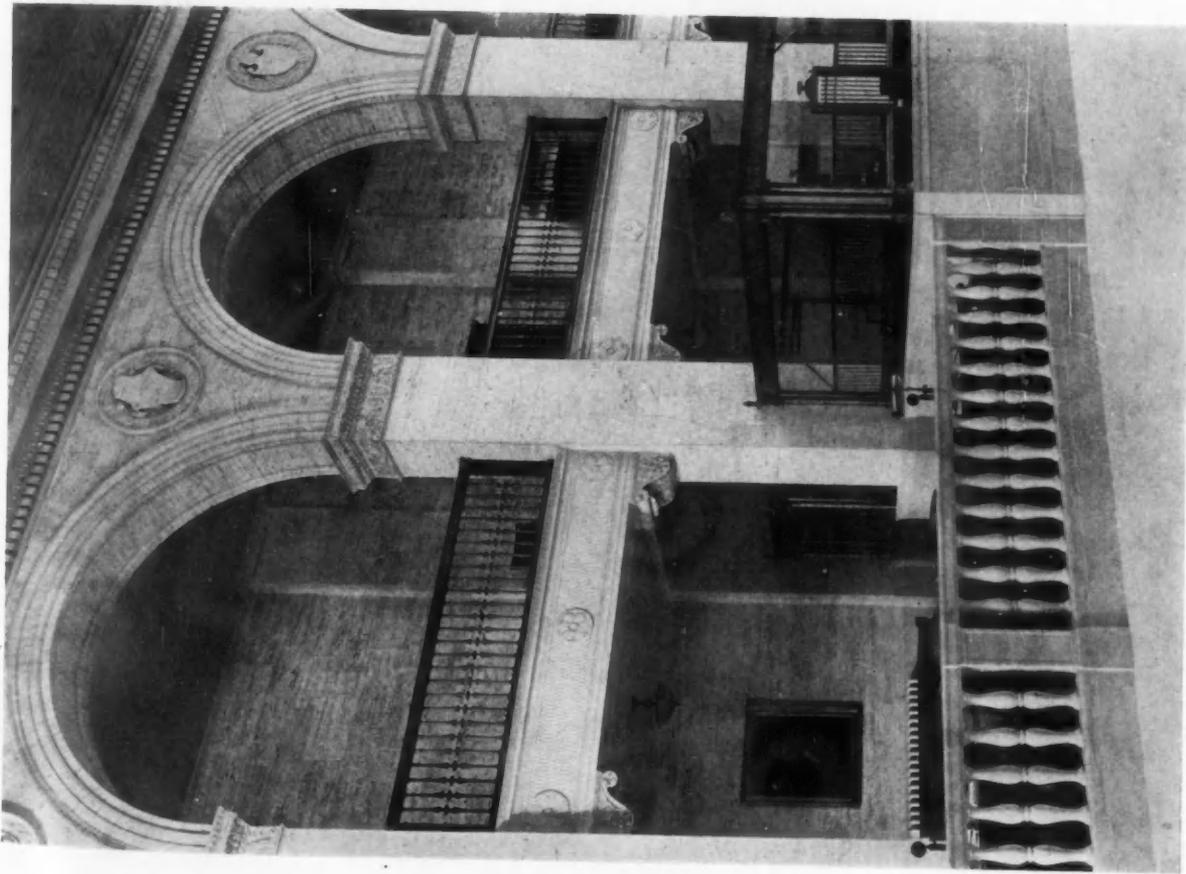
Photos. Kenneth Clark

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ENLARGED EARLY MAP OF HARTFORD FORMS MURAL DECORATION
THE PHOENIX NATIONAL BANK, HARTFORD
DENNISON & HIRONS, ARCHITECTS



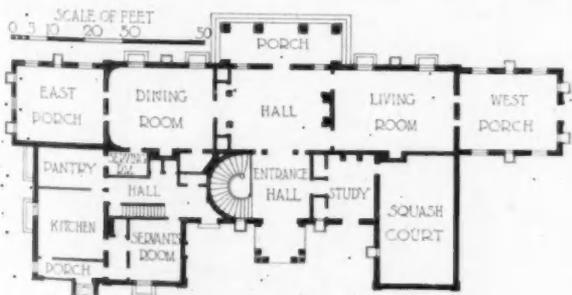
DETAIL SHOWING ARCADE WITH MEZZANINE BALCONY

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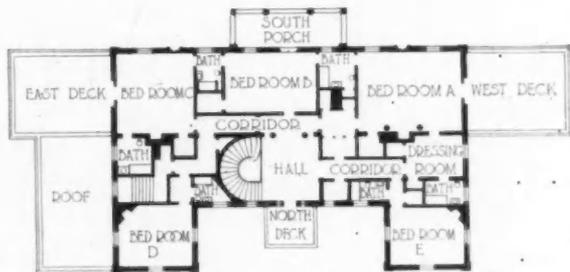
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WEST PORCH AND GARDEN FRONT



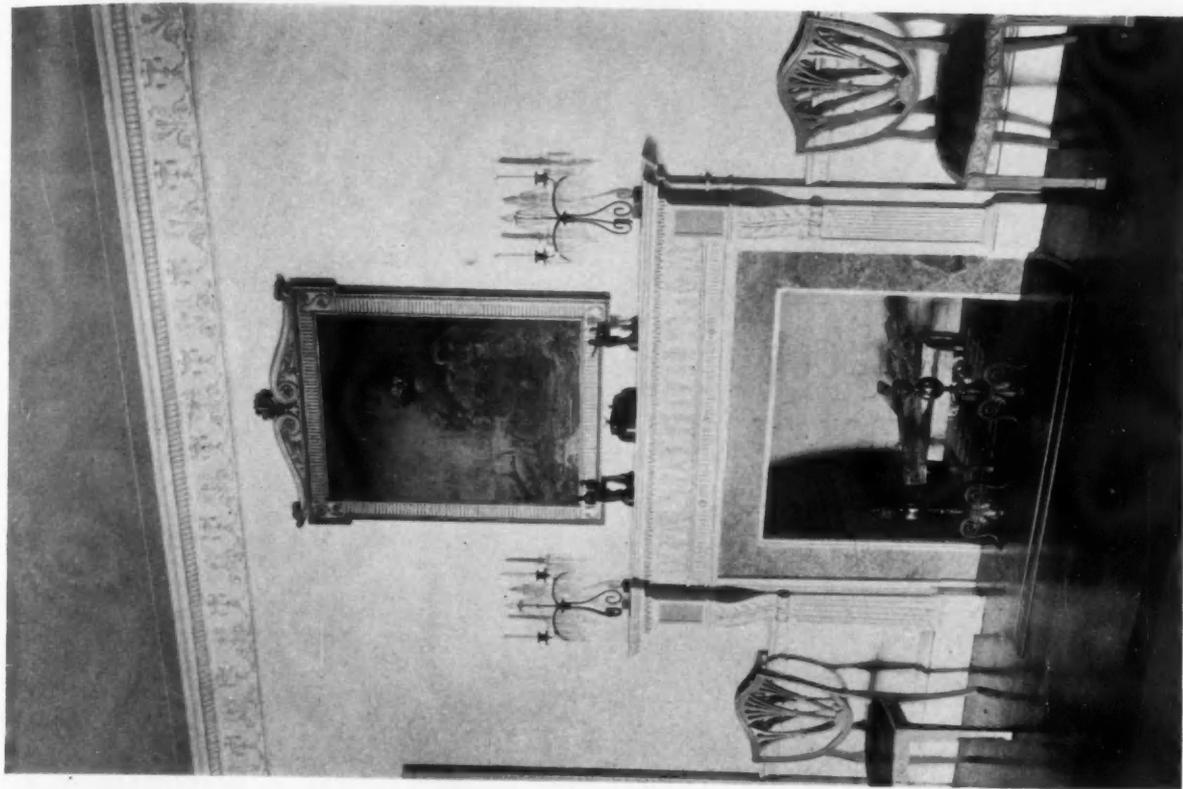
FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF JOHN E. DEFORD, ESQ., BALTIMORE
 LAURENCE HALL FOWLER, ARCHITECT

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DETAILS FROM THE ADAM PERIOD ARE USED IN THE DINING ROOM
 HOUSE OF JOHN E. DEFORD, ESQ., BALTIMORE
 LAURENCE HALL FOWLER, ARCHITECT

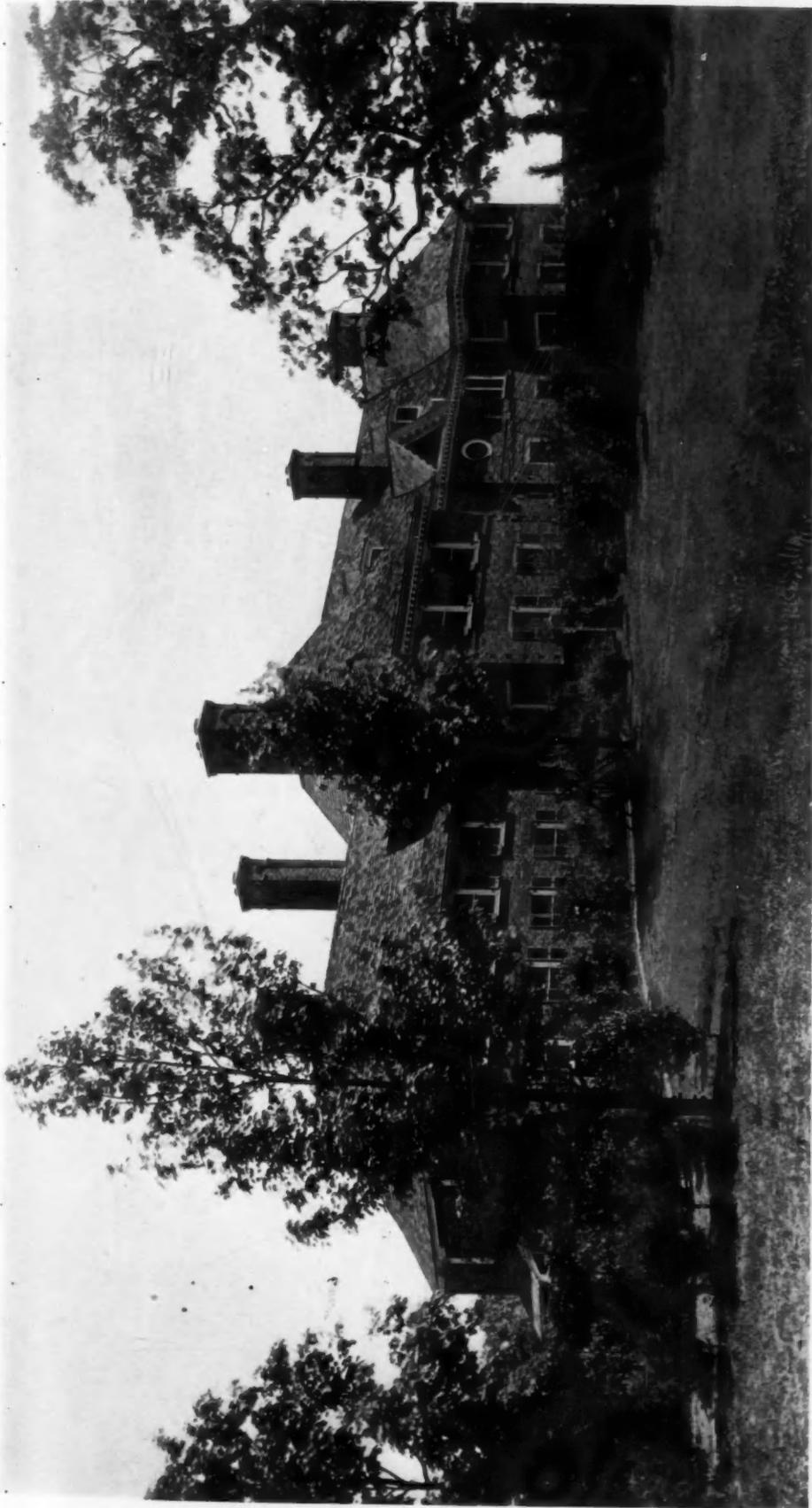


REFINEMENT OF DETAIL CHARACTERIZES THE ENTRANCE HALL

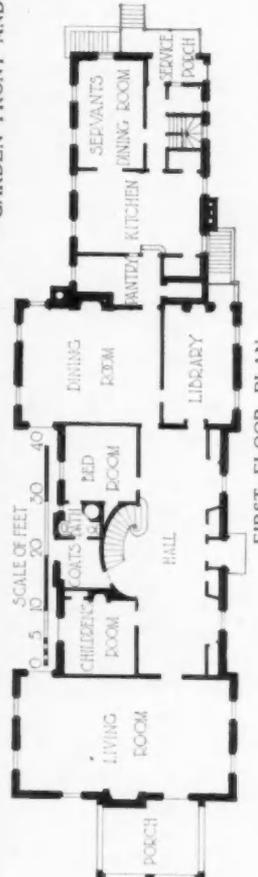
HOUSE OF JOHN E. DEFORD, ESQ., BALTIMORE
 LAURENCE HALL FOWLER, ARCHITECT

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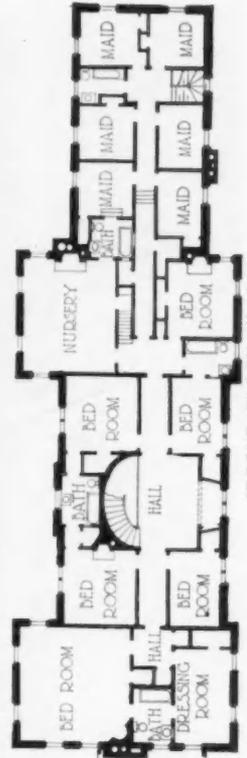
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GARDEN FRONT AND SERVICE WING



FIRST FLOOR PLAN



SECOND FLOOR PLAN

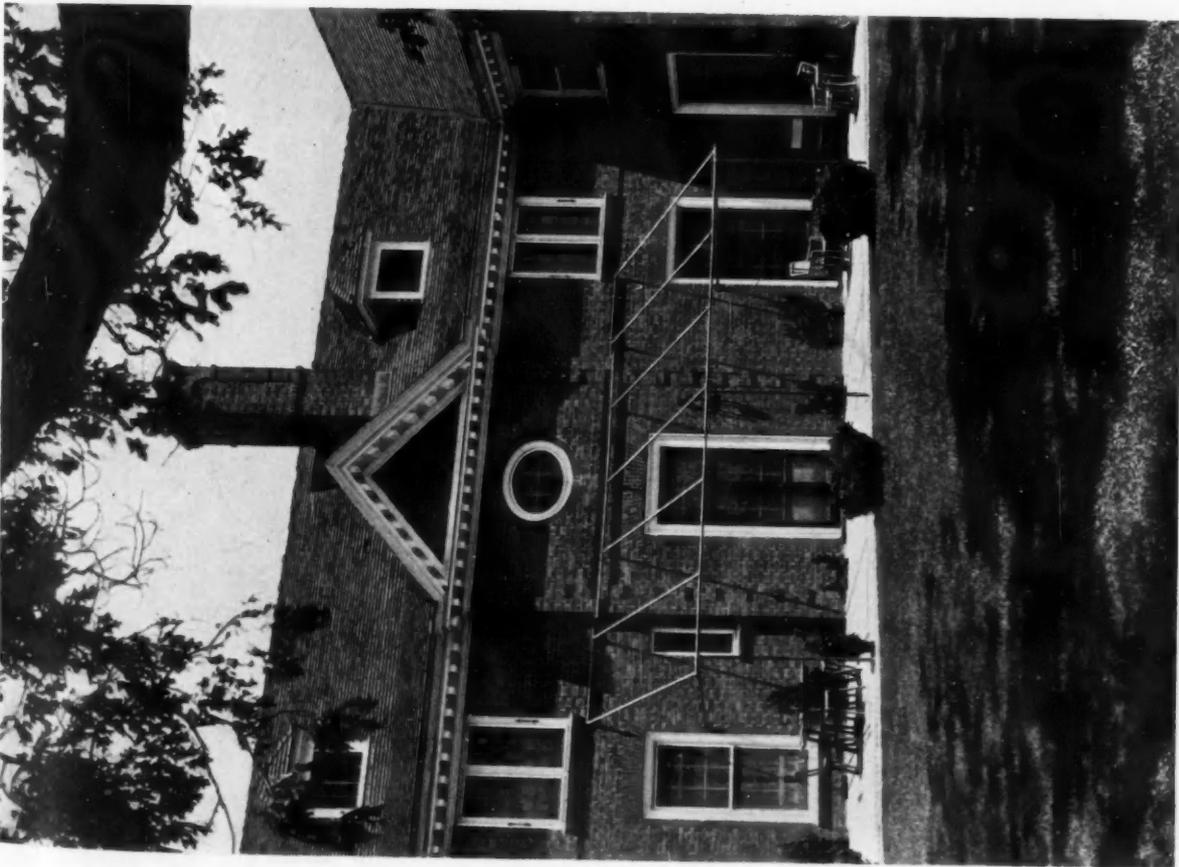
HOUSE OF ALONZO POTTER, ESQ., SMITHTOWN, N. Y.
PEABODY, WILSON & BROWN, ARCHITECTS

Photos. John Wallace Gillies

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DINING ROOM BAY AND SERVICE WALL

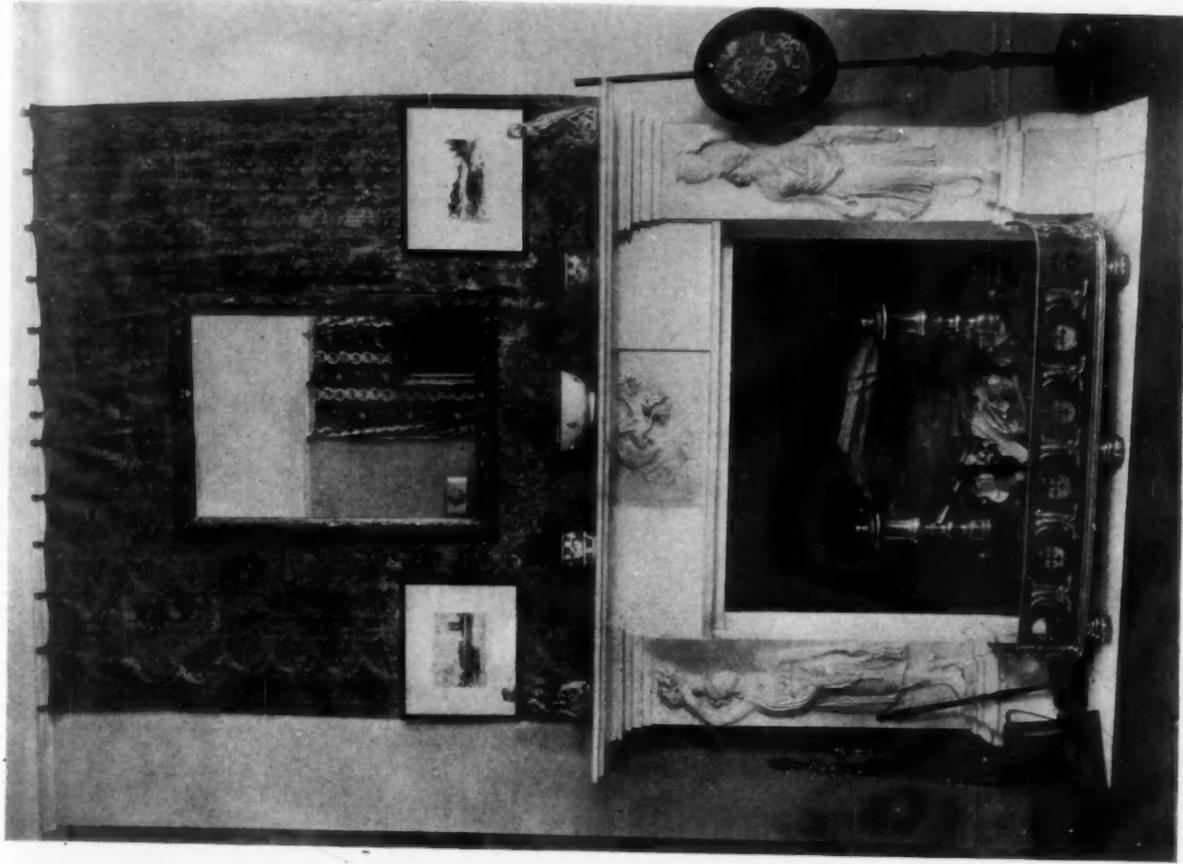


GARDEN ENTRANCE AND TERRACE

HOUSE OF ALONZO POTTER, ESQ., SMITHTOWN, N. Y.
PEABODY, WILSON & BROWN, ARCHITECTS

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ANTIQUE ITALIAN MANTELPIECE IN THE LIBRARY
HOUSE OF ALONZO POTTER, ESQ., SMITHTOWN, N. Y.
PEABODY, WILSON & BROWN, ARCHITECTS



ENTRANCE HALL AND STAIRWAY

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Decorative Coverings for Acoustical Materials

By CLAXTON B. MOULTON

FOR many years experiments have been made to correct acoustical defects in large halls, auditoriums, schools, etc. The success of these experiments is best evidenced by the ever increasing demand for acoustical treatment. Most important buildings having assembly halls are now designed to possess acoustical qualities.

Acoustical felt is now so commonly used in school and college buildings, theaters and business offices, that often the question arises as to how it may be concealed by decoration without impairing its acoustical value. In a plain classroom, laboratory or similar room, the thin cloth covering generally used answers the purpose satisfactorily. This seems a part of the walls or ceiling and is the least costly covering, but occasionally where the cost is of minor consideration and the effect is of great importance, such as where an auditorium or a hall is to be treated

acoustically, the plain covering for the felt is quite unsatisfactory. The form of decoration which is the subject of this article is particularly suitable for such purposes. It is fortunate, from both an acoustical and a decorative standpoint, when this need is realized in the beginning and taken account of in the original plans, when the spaces to be treated and decorated become parts of the architectural scheme. When it is found necessary to treat the walls of a room already constructed, the easiest way is to hang the decorations in much the same way that tapestries are hung. They should be large enough to entirely conceal the felt which is placed directly on the walls.

Such decorations can be used wherever acoustical felt is required and where the room or building is of sufficient importance to justify their use. In churches, banks, colleges, theaters, court houses, club rooms, au-

ditoriums and halls, such treatment would be pleasing, and a cold, somber and forbidding room might be changed into a cheerful, interesting place, since the color effect is rich and deep and the designs are made appropriate and interesting for the particular places in which they are intended to be used.

This form of decoration was first used, to the best of the writer's knowledge, in 1915, when the decorative panels for the Harvard Club of Boston were made. In this case the acoustical work was found necessary after the building was completed. Acoustical felt was hung upon the walls, occupying four similar spaces about 15 feet in length by 12 feet in width, and two spaces, one on either side of the entrance, about 15 feet in length by 8 feet in width. Temporary hangings of fine burlap, sewn into panels, concealed the felt. The natural color of the burlap toned in well with the walls, which are built of imitation stone.

It was intended to replace these temporary hangings with decorations, and tapestries were considered. The difficulty in such cases is to obtain a set of tapestries of the proper number, sizes and relation. It is difficult and expensive to buy antique tapestries, and good modern examples are also costly. After taking this into consideration it was decided to use painted panels, if they could be executed in a manner that would give an artistic result without interfering with the purpose of the acoustical felt. Upon investigation it was ascertained that only about 20 per cent of the interstices of material painted upon could be filled in order that the sound waves could readily penetrate the decoration and be affected by the felt. This would prohibit the use of sizing. Sketches were made, the subjects being some of the older buildings in Harvard Yard. Experiments in painting on



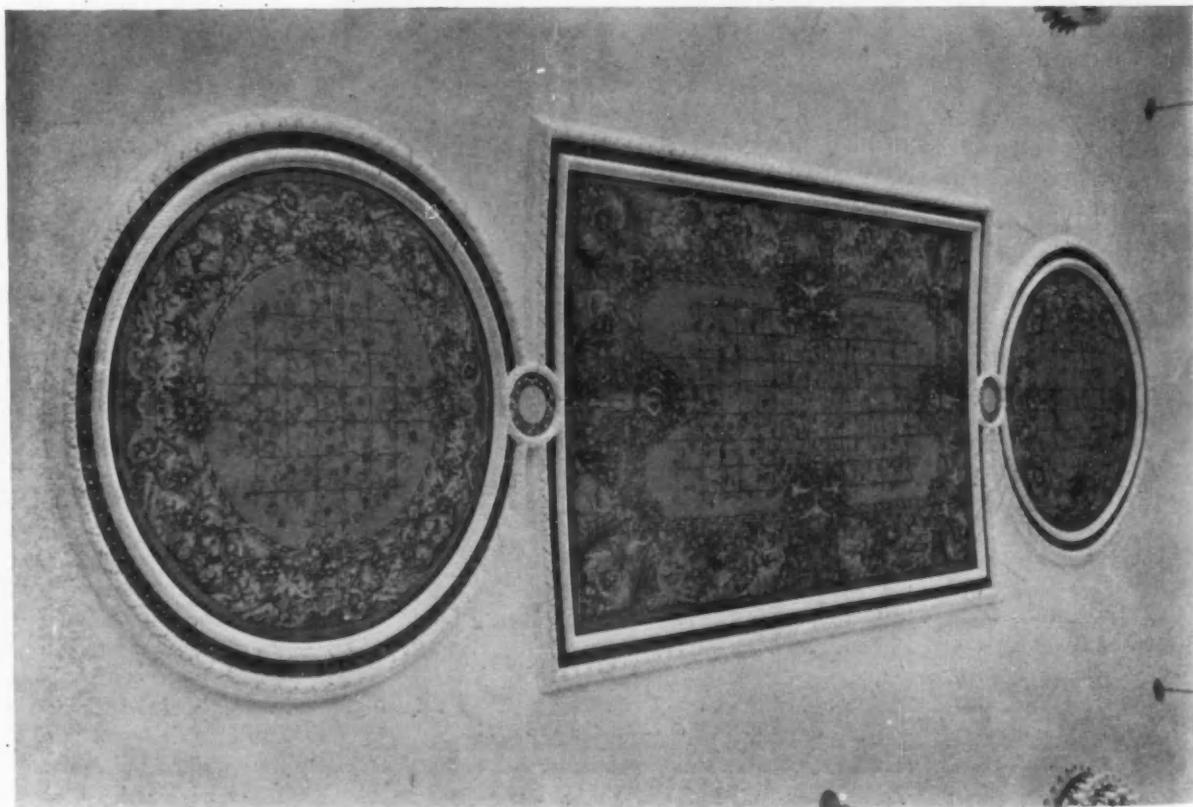
Decorative Panel in Alumnae Hall, Wellesley
Painted by Claxton B. Moulton



Wall Panels at Left of Stage

cloth were conducted, and the result was approved by the Committee. The use of a cloth finer and more expensive than the burlap, such as monks' cloth, had been considered for the decorations, but the experiments on burlap gave such excellent results that burlap panels were used. The general effect of the completed panels is that of tapestries, but it was never intended to attribute to them a fictitious value, and consequently they have always been referred to merely as "painted panels on cloth."

Ostensibly, to the general observer, such decorations fulfill the same function as tapestries. The acoustical felt beneath is as wholly unsuspected as is the practical value of the paintings. Where such paintings are used to cover acoustical felt, they have a distinct place in decoration. A little thought and understanding of their particular use would settle the question as to whether they should be classed as imitation tapestries or legitimate decorations, and with no connection whatever with acoustical felt. It is just as legitimate for an artist to work on an unsized cloth as a sized cloth, and the only essential difference between this form of painting and that on canvas is that the latter is sized. In each case the technique is limited or decided by the foundation to be painted upon. The fact that an unsized cloth is used accounts for the resemblance of such decoration to tapestries. For that matter, tapestries have been woven after paintings on canvas, and an attempt made to give the canvas technique. In the



Decorative Ceiling Panels, Alumnae Hall, Wellesley.
Painted by Claxton B. Moulton

earlier tapestries no such attempts were made, and they are true to tapestry limitations. Some of the earlier cartoons for tapestry were painted on an unsized material and are now rare and highly prized. It would be absurd to call these cartoons imitation tapestries, and they are practically the same as the acoustical decorations being considered here.

As already suggested, the best results are obtained when the need of acoustical work is realized in the beginning, when the spaces to be devoted to it can be so arranged that the decorative coverings become a part of the architectural scheme. Mouldings may enclose these panels with fine effect, and the decorations should be stretched taut and attached along the edges, an inner moulding covering the attachment. In this case they resemble painted panels more than those which are hung loosely, as is the manner of hanging tapestries. The acoustical felt is entirely concealed and unsuspected, and such paintings may be of great importance simply as decorations. The decorations for the auditorium of the Alumnae Hall, Wellesley College, were provided for in the original plans by the architects. In this case the largest decorations are on the ceiling, covering felt that it was found necessary to place there. The ceiling is arched, and heavy decorative mouldings enclose these ceiling panels. The subjects of the wall decorations are scenes from the Wellesley campus.

It is of great importance that the relations of color shall not be altered or disturbed by artificial



Wall Panels at Right of Stage



Decorative Wall Panels in Alumnae Hall, Wellesley
Cram & Ferguson, Architects

Photos, Paul J. Weber

lighting to the detriment of the decorations. If a set palette or color arrangement adapted to this kind of painting is used, a harmonious relation of color can be retained under artificial lighting. In viewing such work there is a generally steady effect of color from most points of view. There is a slight heightening or lowering of color from extreme points.

This form of decoration has certain practical ad-

vantages over tapestries in cases where they might come in competition with them as acoustical coverings. Tapestries are more closely woven; they are made from wool and are, therefore, subject to attack by moths, especially if hung in places difficult to reach. A set of acoustical panels can be designed and painted of the proper number and sizes, with subjects of special and appropriate local interest.



Decorative Painting on Burlap, Suggesting in Color and Design a Renaissance Tapestry
Painted by Claxton B. Moulton

BUSINESS & FINANCE

C. Stanley Taylor, *Editor*

Prospective Activity in Architects' Offices

AT the beginning of the fall season, after a period of comparative dullness for many architects during the summer, there is reason to believe that architects generally will experience renewed activity in their offices, and that for many the projects will be of a more interesting type, particularly in the smaller offices, where it is quite possible that conditions will soon be better than for some years past.

It seems to be a fact that in spite of a record-breaking volume of building construction during the past three years, many architects have not greatly benefited. This condition applies particularly to those who have not yet developed large practices, and who have had to depend primarily on chance contacts to bring new projects into their offices. This condition may be ascribed to the fact that much of this building activity, particularly in the apartment house field, has been of a highly speculative nature which has not been interesting or profitable from the architect's viewpoint. Where he has had such projects to carry out, it has usually been the case that severe limitations have been imposed upon him, not only in the matter of design, but also in the choice of materials and equipment and in the fees which he might earn under a drastic condition of cost saving. Again, many of the larger projects have been developed into stages of promotion and financing which have excluded those architects not possessed of a high degree of business experience and considerable acquaintance with real estate promoters and operators.

The element of high building costs, together with unstable prices, uncertain delivery and labor conditions, has operated to the detriment of the architect in the home building field and has been the cause of many unfortunate experiences both for owners and architects. It has caused prospective home builders to seek in every possible manner to cut fees or to use stock plans, all in an effort to hold down the cost of the completed buildings. Conditions now seem to warrant the statement that this situation is showing a definite series of changes which may prove beneficial to the architect's business and which offer a fairly cheerful outlook on activity for 1925.

It can be noted definitely that the great wave of speculative building in the apartment house and residential fields has broken, and it may be expected that this condition will show its reaction in the stabilization of building costs and in the establishment of larger supplies of basic building materials which

will facilitate deliveries and eliminate much of the delay which has proved costly on average construction work during the past few years. An example of this condition is the present common brick situation in New York, where ample supplies are to be had quickly and at reasonable cost. Similarly, the stocks of practically all other materials have been enlarged, and there has been a definite decrease in the cost rate, which while not great enough to cause an immediate reaction, promises stability which in turn encourages owners and building contractors with the possibility of providing definite and dependable cost figures. If this condition keeps up, as it probably will, promoters of many deferred projects of particular interest to architects because of their character will be encouraged to come into the market and to carry their projects to completion. It may be expected that the class of residences on which contracts will be let next year will be better than the average of the past three years. It is anticipated that a number of institutional, public and utility buildings will be built, and that of the total volume of new construction the proportion under direct control and of good architectural design will be greater than for some time past, if not greater than ever before.

Another important factor which may help to stabilize conditions within the near future is that of mortgage money. It may be said that at present mortgage money is easy to obtain for good operations, and that the need for good architectural design and practical planning is more definitely recognized by mortgage interests than ever before. The fact is now fully appreciated that new buildings constructed during this period must enter into competition, and that there is a better chance to maintain their intrinsic and investment values if such buildings are more attractive and of better construction than the speculative structures provided during the last few years to meet a condition of building shortage, many of which are poorly and inefficiently designed and constructed with cheap materials, carelessly used. Mortgage bond investment houses report that conditions in their business are good, and that the investing public is demonstrating its confidence in the building field by absorbing mortgage bond issues in a manner which is quite satisfactory to them. Similarly, in the loan departments of banks, insurance and trust companies, it is almost invariably found that money is available for investment in building and permanent mortgages, and that

appraisals and rates are fairly reasonable under existing conditions of building costs. There is a definite tendency on the part of mortgage interests to discourage highly speculative operations in the residential field, which is a condition primarily due to the fact that in many localities and classes of buildings the shortage which developed over several years has been partially or entirely overcome. It may be noted in this connection that the semi-annual survey by the National Association of Real Estate Boards shows that in more than half of the cities reporting, the shortage of apartments and business structures has been overcome, and that only 56 per cent of the cities report a shortage of single-family dwellings. A survey conducted last November revealed that in 68 per cent of the cities reporting, a shortage of single-family dwellings existed.

The building labor situation has not changed greatly as far as wage scales are concerned, but it is evident that there has been a considerable increase in the efficiency of labor. At the present time building labor is producing more and better work, which helps to remove some of the difficulties which have beset architects in the past. General business conditions are better than they have been for some months, and there seems now to be no danger of a period of dullness which was feared during the spring and early summer months. One economist has analyzed this situation in an interesting manner, and declares that while considerable irregularity and "spottiness" still exist throughout the business structure, there are well defined signs of improvement. The chief factor in the betterment, especially on the psychological side, has been the tremendous improvement in crop prospects and sharply higher markets for cereals. With wheat advancing to above \$1.40 and corn passing the \$1.10 mark, there is little wonder that hope has returned to the rural districts. Much less complaint is heard of the hardness of the farmer's lot, and bills of long standing in the country are being paid. The entire grain belt is being invaded by salesmen having almost every known commodity to sell, and their reports to headquarters are surprisingly optimistic. This wave of purchasing can be expected to surge back to the cities, and before many weeks will result in a genuine and solidly based revival in general business.

An examination of the charts shown in the Service Section of this issue of THE ARCHITECTURAL FORUM will bear out the statement that there will be increased activity in better class building. The charts on the second page show increased activity in school, institutional and similar building types, with a decrease in the value of contracts let in the residential field. While conditions in the building material fields are easier, it must not be anticipated that there will be any sudden or great decrease in building costs. It is more to be expected that there will be a gradual recession in prices over an extended period of years.

S. W. Straus, President of S. W. Straus & Co., makes this interesting statement: "As the fall season

approaches there is indicated expectation upon the part of many that building costs are coming down. While there are always certain fluctuations in the costs of building materials, these advances and recessions are in large measure brought about through temporary local conditions, affecting prices in certain specific products. Economies in building are possible through increased efficiency."

Should there be any general reduction in building costs, it would be at the expense of building labor, and Mr. Straus is of the opinion that what would be gained in wage reductions would be lost in labor efficiency. The only circumstances under which labor would accept reductions in wages would be in the face of a sweeping reduction of all costs of living, which according to Mr. Straus would involve a sacrifice of values which is not desired by the people of the country. According to Mr. Straus, "the more logical solution of the building problems is stabilization of costs at approximately present levels; and there are consistent evidences that such a development is taking place. The abnormal activities which have been in evidence, particularly in the large cities of the country, for the last three years are being superseded by normal conditions. This cycle of building activity may be expected to produce stabilized costs, owing largely to the more evenly balanced conditions of supply and demand."

In recent discussions of the situation with a number of architects it was found to be the consensus of opinion that there is a definite revival of interest in high class residential, institutional and public building projects; also, to a somewhat smaller extent, in the school and religious building fields. It is reported that a number of clients have reappeared with projects which had been definitely laid aside because of unsettled conditions and the difficulty of competing with the demands of the speculative element in the building field. As this article is written, about the middle of September, a number of offices are taking on more draftsmen and clearing the boards for action. An optimistic tone is developing in small offices, as clients with residential and smaller building projects are beginning to stir, seeking mortgage loans and new estimates with the idea of proceeding with construction this fall or to be ready for the early spring building season. Many land developing companies are projecting high class residential developments which definitely require good and complete architectural service. These are the favorable signs of increased and more interesting activity in the offices of architects. Reports from the Pacific coast record a sharp revival of activity, beginning as early as August. Another contributing factor may prove to be the increased interest in winter building. This subject has received careful study on the part of various government and private associations, and much valuable information has been distributed to prove that many types of building projects can be carried on through the winter without increased cost. This is efficiency in another form.

EARLY AMERICAN DETAILS

A SERIES OF MEASURED DRAWINGS

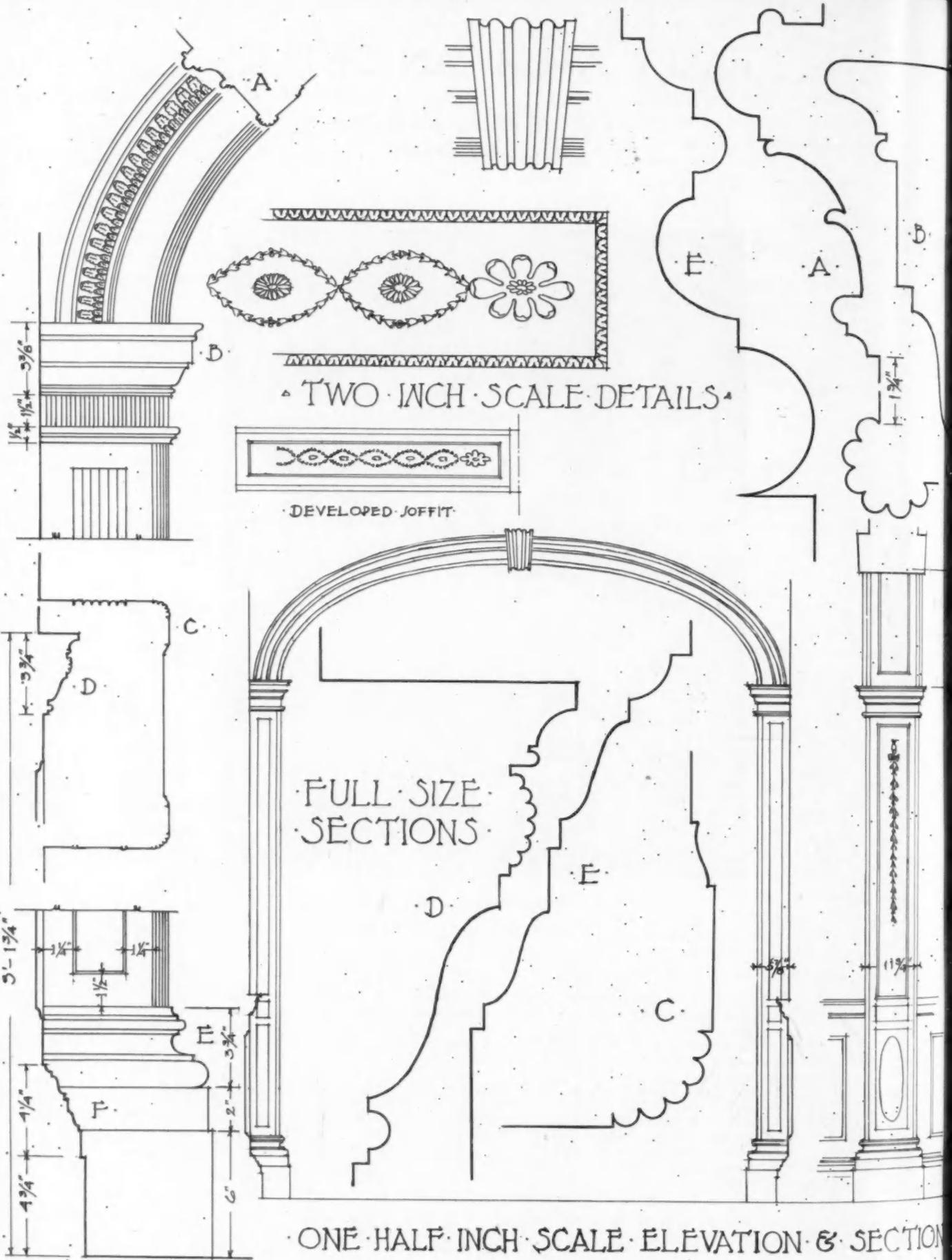
By RIGGIN BUCKLER



AN ARCH, BUILT ABOUT 1800
639 Columbia Avenue, Baltimore

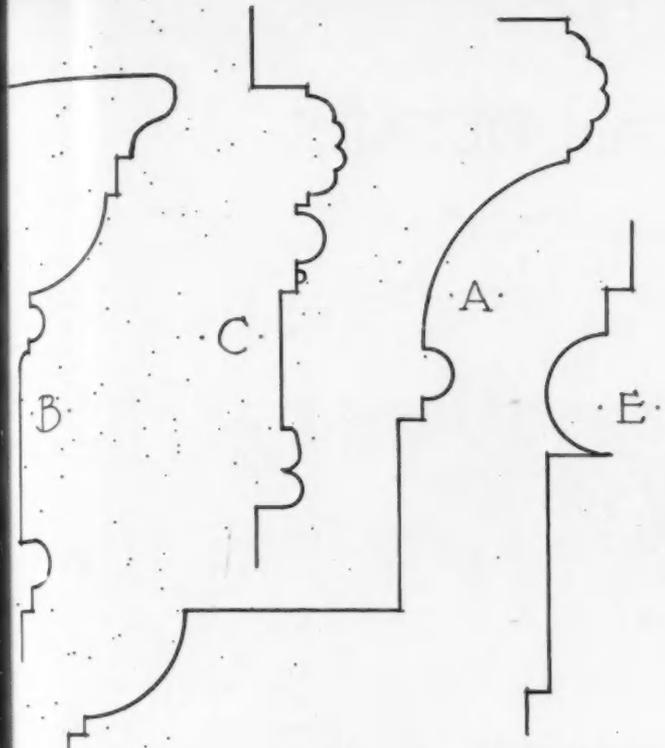
PLEASEING as it undoubtedly is, this arch is scarcely to be regarded as representative of the best work which was being done in Maryland during the opening years of the nineteenth century. The proportions of the ellipse lack something of the grace which might easily have been given them, though this lack is somewhat atoned for by the excellence of the carefully designed and well executed ornament of the soffit and the two pilasters which support the arch.

Architects and builders during the Colonial and early Federal periods made much use of the arch. It was often successfully employed to break the severity of a long and sometimes narrow entrance hall, and it was not difficult to give the arch a form which was distinctly architectural. Where used to divide a hall, as in this instance, the wainscot which was generally employed could be made to tie in with the pilasters which supported the arch in a manner which added dignity to the entire composition.

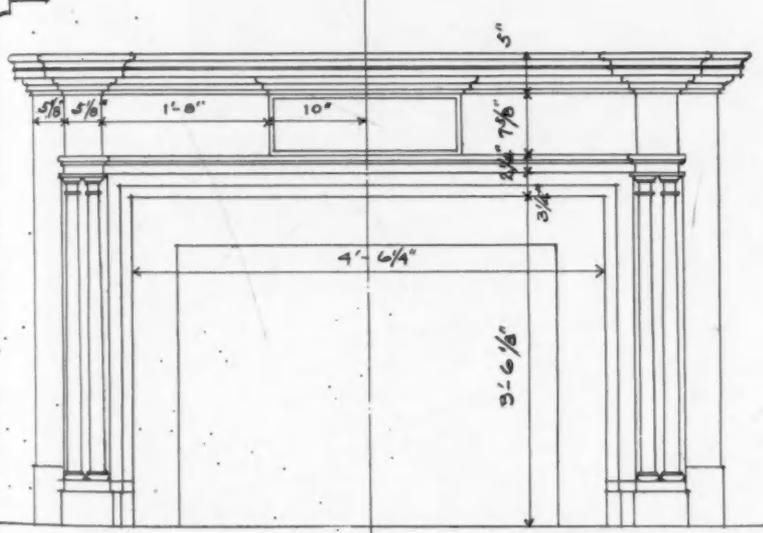
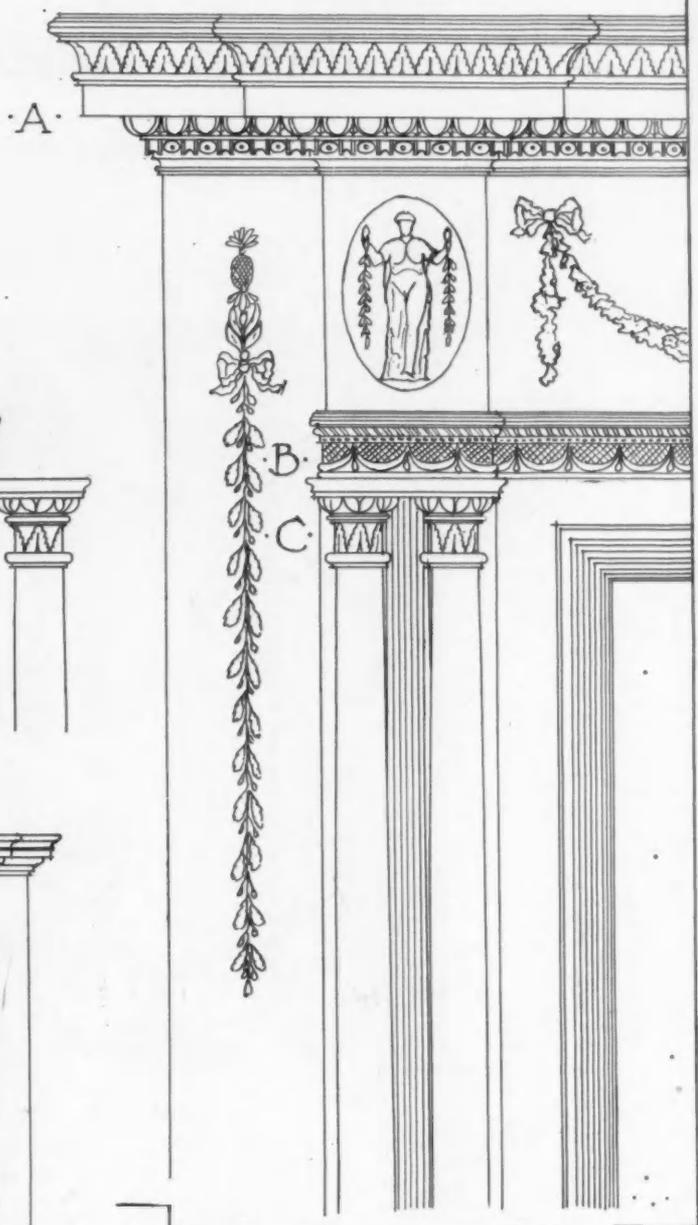


ARCH IN HALLWAY BALTIMORE MD.
ABOUT 1800 ARCHITECT UNKNOWN

MEASURED
DRAWN BY
DIGGIN BUCK



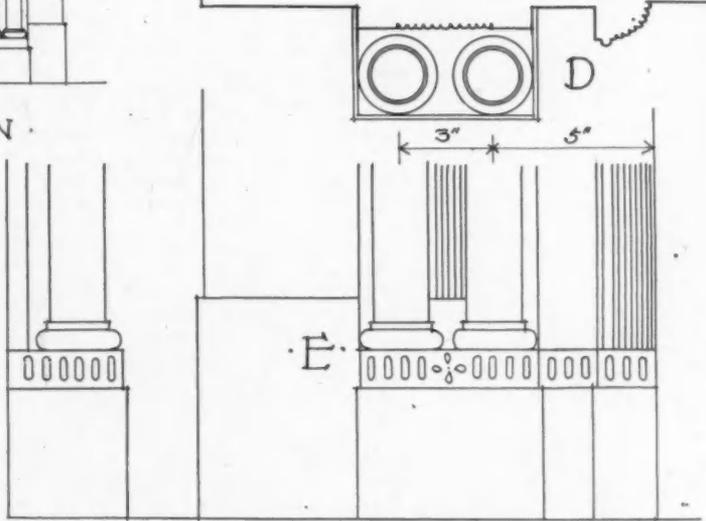
FULL · SIZE · SECTIONS ·



ONE · HALF · INCH · SCALE · ELEVATION ·



CENTRE · PANEL ·



TWO · INCH · SCALE · DETAIL ·

· MANTEL · BALTIMORE · MD ·
· ABOUT · 1800 · ARCHITECT · UNKNOWN ·

· MEASURED ·
· & · DRAWN · BY ·
· DIGGIN · BUCKLED ·

EARLY AMERICAN DETAILS

A SERIES OF MEASURED DRAWINGS

By RIGGIN BUCKLER

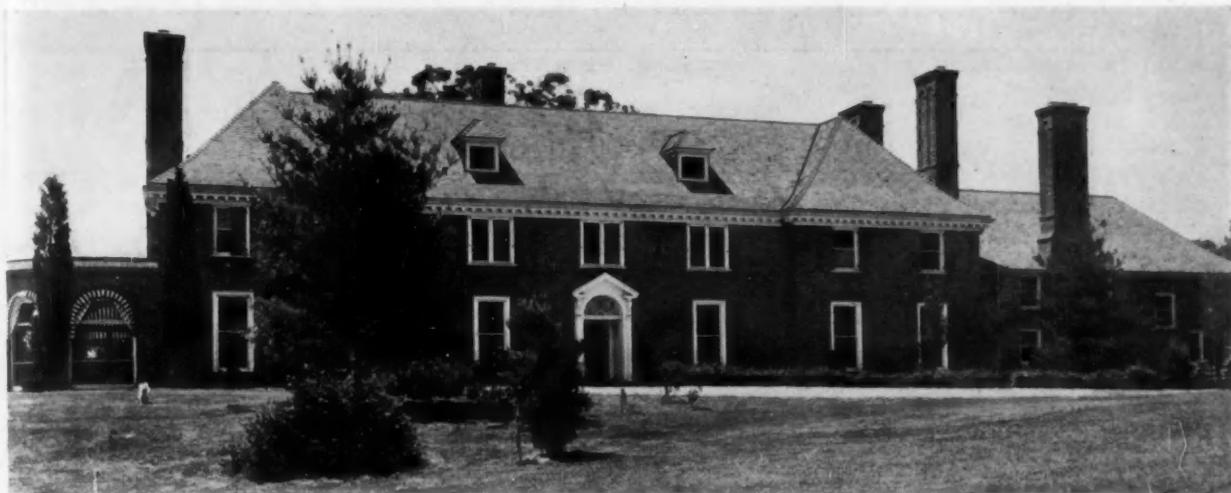


A MANTEL OF THE EARLY FEDERAL PERIOD
639 Columbia Avenue, Baltimore

CONSIDERABLE originality in the handling of design and much boldness of execution are seen in the interior architecture of this old house, which fronts what in colonial days was called the "Washington Post Road."

This mantel, while it is typical of the luxurious woodwork used in Maryland and Virginia about 1800, does not show that care and discrimination in the use of ornament which were general in the South, but much more likely to be seen in the restrained work of New England. What the mantel lacks in refinement of composition, however, is abundantly compensated for by its boldness and vigor and particularly by its adaptability to present-day use. This adaptability and the readiness with which the mantel could be reproduced will be better realized when one examines the measured drawing upon the reverse of this page, which shows the mantel without the ornament, which, to a critical mind at least, adds little if anything to its beauty.

Plate Description



Entrance Front of House of Alonzo Potter, Esq., Smithtown, New York

The House of John E. Deford, Esq., Baltimore, by Laurence Hall Fowler, Architect (Plates 52, 53), is a good illustration of the use of English Renaissance precedent in American design. Not only are the decorative details of this house successfully carried out in the Georgian style, but the brickwork has been given unusual thought and study. The walls, which are broken by niches, panels, string courses, and corner piers in a manner reminiscent of Wren's Queen Anne's Orangery at Kensington, show the variety of treatment possible in brick architecture when handled by a skilled designer who un-

derstands and appreciates the merits of his medium.

The House of Alonzo Potter, Esq., at Smithtown, N. Y., by Peabody, Wilson & Brown, Architects (Plates 54-56), is an excellent example of the adaptation of the Georgian style of English architecture to modern American country house requirements. This adaptation is particularly evident in the living and dining room bays on the garden side of the house, which definitely recall the design carried out by Sir Christopher Wren in the front bays of Groombridge Place, Kent, carefully studied in scale, and proportion and grouping of the windows.



Entrance Front of House of John E. Deford, Esq., Baltimore

EDITORIAL COMMENT

ARCHITECTURAL PRECEDENT

IN this issue of *THE FORUM* we present the first group of reproductions from the architectural photographs made in Europe last spring by our late Editor, Albert J. Mac Donald. As the principal purpose in taking these photographs was to provide the profession with specially selected illustrations of well and little known examples of architecture, which should serve as a source of inspiration and information, we have called the collection, "The Forum Studies of European Precedents." It would therefore seem fitting and appropriate at this time to briefly consider just what position precedent occupies in the present development of architectural design and the decorative arts.

This subject was brought to the active attention of the profession at the recent convention of the American Institute of Architects, where one session, under the leadership of H. Van Buren Magonigle, was devoted entirely to its discussion. It would be interesting to know what inspired Mr. Magonigle to choose as the subject of discussion, "Architectural Precedent," or as he phrased the title of his own discourse, "Plagiarism as a Fine Art." We wonder if he accidentally hit upon the tender spot in the profession's valuation of its creative ability, or whether he read with psychic intuition the subconscious mind of the man who would rather copy than originate. From whatever source his inspiration came, he at least succeeded in arousing far-reaching discussion and in stirring the profession out of its rut of complacent self-satisfaction. How great or how lasting may be the effect of this upon the future of architectural design in this country, no one can say; but its immediate effect is at least stimulating and salutary. It does us good to be suddenly brought up short and forced to think seriously upon a matter which underlies all architectural design today, quite as much as it did in the past.

So imbued are we with reverence for, and dependence upon, precedent through the training and instruction we receive in our schools of architecture, and through the inspiration we derive from contact with the great architecture of the past, is it surprising that we should show in our architectural expression the influence of precedent? It is not necessary for us to trace the influence of Greek architecture upon Roman design, or to follow the transition from the Classic styles, through Byzantine and Romanesque to the culminating glory of French Gothic in order to establish our premise that the intelligent use and innate appreciation of precedent are largely responsible for the gradual development of architectural design throughout the ages.

Are we following the line of least resistance in copying and adapting ancient and modern examples

of architectural design in our work today? This is the question which Mr. Magonigle has led the profession to ask itself,—a question vitally interesting to the professional magazine, which strives to show on its pages illustrations and detail drawings of the best examples of the past as well as the finest work of the present, selected and determined by a deep sense of what may truly be considered as good architecture, good, not only because it meets the test of time, but also because it satisfies that greater arbiter, which knows no time,—good taste. Good taste, like right thinking, high principles and good manners, is a quality inborn rather than acquired. Good taste implies that which is proper, suitable and right. With good taste as the guide, the use of precedent must maintain a dominant influence in the future as it has in the past development of American architecture.

Examples are not lacking in America to show what may be done by architects to whom the following of precedent does not appeal, and there are not wanting, unfortunately, buildings which demonstrate the harm that may follow a breaking away from precedent and an abortive attempt to found a new architectural style. Such buildings, as has been proved, usually become wearisome to those who must live with them, and as time goes on through their freakishness they are likely to become abhorrent. How different is the case with countless buildings designed and planned in accordance with the principles which have been tried and proved by centuries of use! Then too, any conspicuous failure, particularly in the matter of design, brings incalculable injury to the cause of architecture. Unlike painting and sculpture, architecture has not as yet completely secured in the popular mind a foothold which fully establishes its place among the fine arts, and any bold disregard of the architectural proprieties, such as is almost inevitably involved in radical departures from established usage, injures the standing of architecture in public estimation.

The best interests of modern architecture are served, we are convinced, by the wise and intelligent use of the splendid examples which have been bequeathed by the past to the present. Although the day for inventing or discovering new architectural styles has passed away, there still remains the opportunity of adapting existing precedents to present-day needs and uses. The willingness to perform this task, it seems to us, constitutes part of the duty which the profession owes to the public. Much is required of those to whom much is given, and the custodians of the world's architectural riches must render an account of their stewardship, a part of which is accounting for the use they have made of the opportunities which have been given them.