

THE AMERICAN ARCHITECT

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THE AMERICAN RADIATOR COMPANY BUILDING, NEW YORK

BY RAYMOND M. HOOD, Architect

Editor's Note: Artists, particularly painters, are very often annoyed by fulsome critics, who claim to be able to penetrate the inner recesses of the artistic mind and with a fine flow of words attribute a mental aspect to his work such as he at no time exercised. This very often happens in the architectural press. Much ink is spilled and time wasted in a description of a monumental building that is as inaccurate as it is fulsome.

In seeking to present to the reader an illustration, and particularly a written description of a building that is unusual in color and very fine in design, we have gone directly to the architect. The accompanying article by Mr. Hood is a frank, straightforward narrative, written in the language of architecture and, therefore, readily understood.

Mr. Hood's emphasis of the important part played by his clients from the very outset, will show the fine spirit that dominated this undertaking, and will also serve to curb those irresponsible critics who are so wedded to precedent that they can see no good in anything that has not many previous examples to justify its existence.

THE new building for the American Radiator Company, erected on West Fortieth Street, facing Bryant Park, is in some respects a radical departure from the ordinary high building. In fairness to those who are

obliged to study and to analyze happenings of this sort, it seems proper that the architect should place before them, along with the building, some explanation as to how it happened, who is responsible, and just what are the reactions of those who have been engaged with the operations.

First, as architect I had exactly the sort of clients that an architect most desires—men who were sanely enthusiasts, interested in the building as a problem to be solved seriously as largely as in the building itself. Tolerant men appreciative of the difficulties of design and of doing a new thing for which there was little, if

any, precedent. Roman temples, Italian palaces and Colonial town halls have all been stretched out, their distorted bones made to serve as design for skyscrapers, but the problem is fundamentally a new one, and here were clients who understood all these things and who were bravely anxious to



RAYMOND M. HOOD

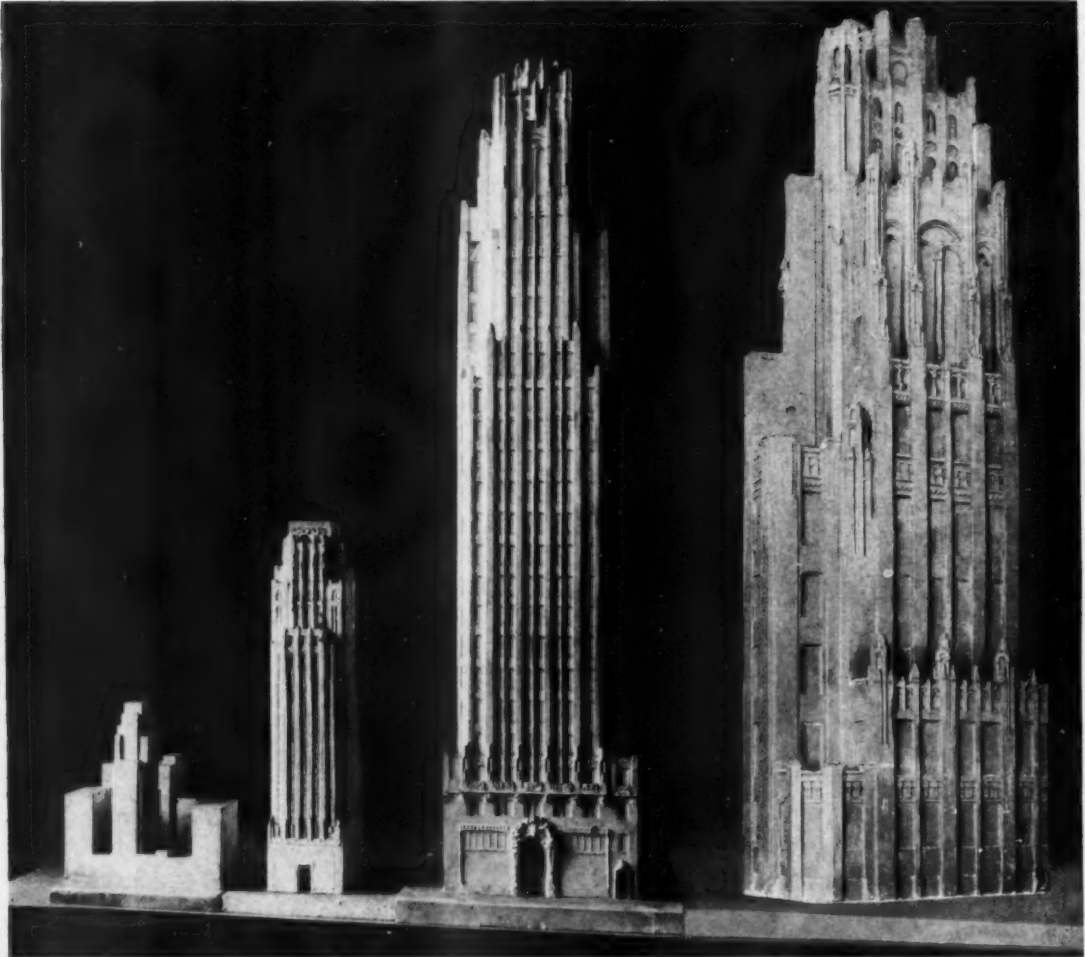
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"do their bit" toward helping in the development of the architect's problem.

In a preliminary discussion a somewhat offhand suggestion was offered that the building be done in black and gold. This and other suggestions made during the many conferences were but casually considered.

As the study proceeded, the feeling became constantly stronger that "black" windows and not wall surfaces were the dominating note of the ex-

Shortly before receiving this commission, I returned from Brussels, enthusiastic over the Grande Place of the Hotel de Ville. The old buildings surrounding it, black with age, had recently had the ornamental parts brought out in gold, and a group of buildings that had become gloomy and dingy, were completely transformed by the note of golden color. The blacker the stonework of the buildings became, the more brilliant by contrast was the picture. Then, there were also the



A GROUP OF MODELS SHOWING SUCCESSIVE STAGES IN THE EVOLVEMENT OF THE DESIGN

terior, and that tying the walls into the windows would create a more unified design and valuably aid in overcoming the depressing effect of monotonous regularity that windows placed on large surfaces so often impart to even the most carefully studied office buildings. The more the problem was studied, the more rational it appeared. Could a black building be designed so that its general effect would not be gloomy and depressing? We all believed that it could be done.

many charming little black brick houses in London, with their ivory white trimmings. We found still other precedents in the use of black in the Pompeian decorations, and in many of our store fronts in the United States. After all, we thought, if a shop as charming in its artistic appeal as Dreicer's on Fifth Avenue can be done in black and gold, why could not a whole building be done in the same way?

The building was substantially completed and



BRONZE DETAIL, MAIN ENTRANCE
BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK
RAYMOND M. HOOD, ARCHITECT

occupied in less than thirteen months after the owners had bought the property and called me in to study the problem. The short time at our disposal made it necessary to establish the steel frame and order the steel within a month, and the exterior design was not completed, even at $\frac{1}{8}$ " scale, until two months after this. The decision to go in for black and gold was not finally made until after the steel frame was partially up, and as a result I must admit that the exterior detailing was done under a constant pressure. When the 17th story masonry work was being built, we

a course that they believed after consideration was good.

It seems unnecessary to emphasize that it is not my purpose to urge that all tall buildings of this type be made black. But, considering the present building and its location, there were presented many good reasons for choosing a black building. The American Radiator Building faces North to the wide open expanse of Bryant Park. The buildings fronting it across the park are comparatively low and are permanent improvements. To the right and East stands the low Public

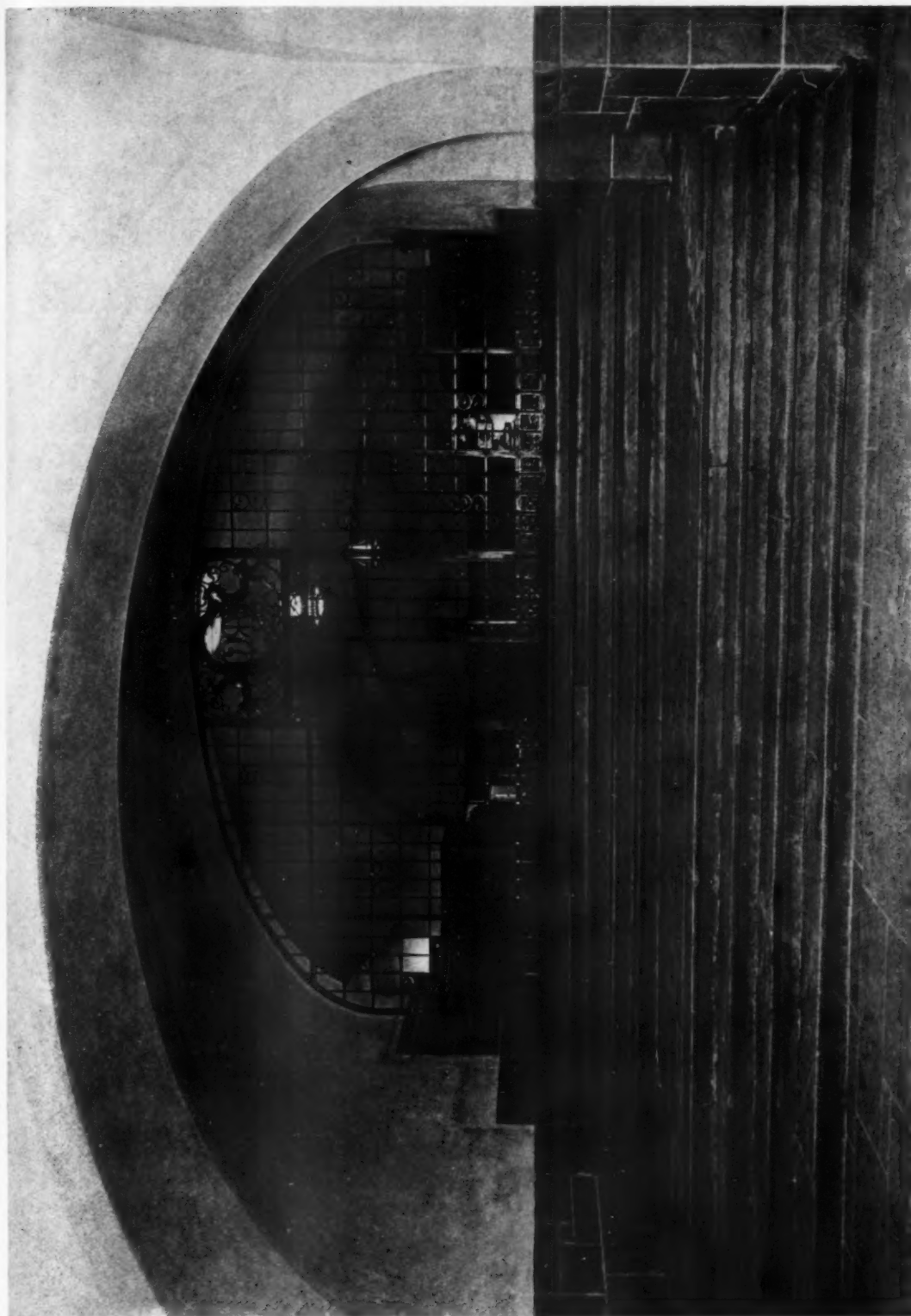


SIXTEENTH FLOOR RECEPTION HALL

were still studying the top of the building at $\frac{1}{2}$ " scale. I merely insert this to ask for a little indulgence on the part of people who might otherwise be inclined to be very critical of the result. As always on occasion where precedent is assailed, there were many to offer "friendly" advice to the architect, urging him to reconsider his rash act, and many more to urge the clients to pursue a course that they believed was safer and saner. It was at this crucial period of the progress of the building that the clients showed the stuff of which they were made. They refused to be moved from

Library. There are no cavernlike spaces as in most of our tall building locations, and the large overage of sunlight in our New York climate creates a condition here that is not shared by any building of Northern exposure in New York. Unlike most skyscrapers that can only be viewed by a sharp craning of the neck, North and East and West, there is a long uninterrupted view of the building that gives the most satisfactory opportunity to observe the effect of color and the proportions of its silhouette.

Aside from its color and design, a description



THE SHOW ROOM, LOOKING UP FROM BOILER ROOM CRYPT
BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK
RAYMOND M. HOOD, ARCHITECT

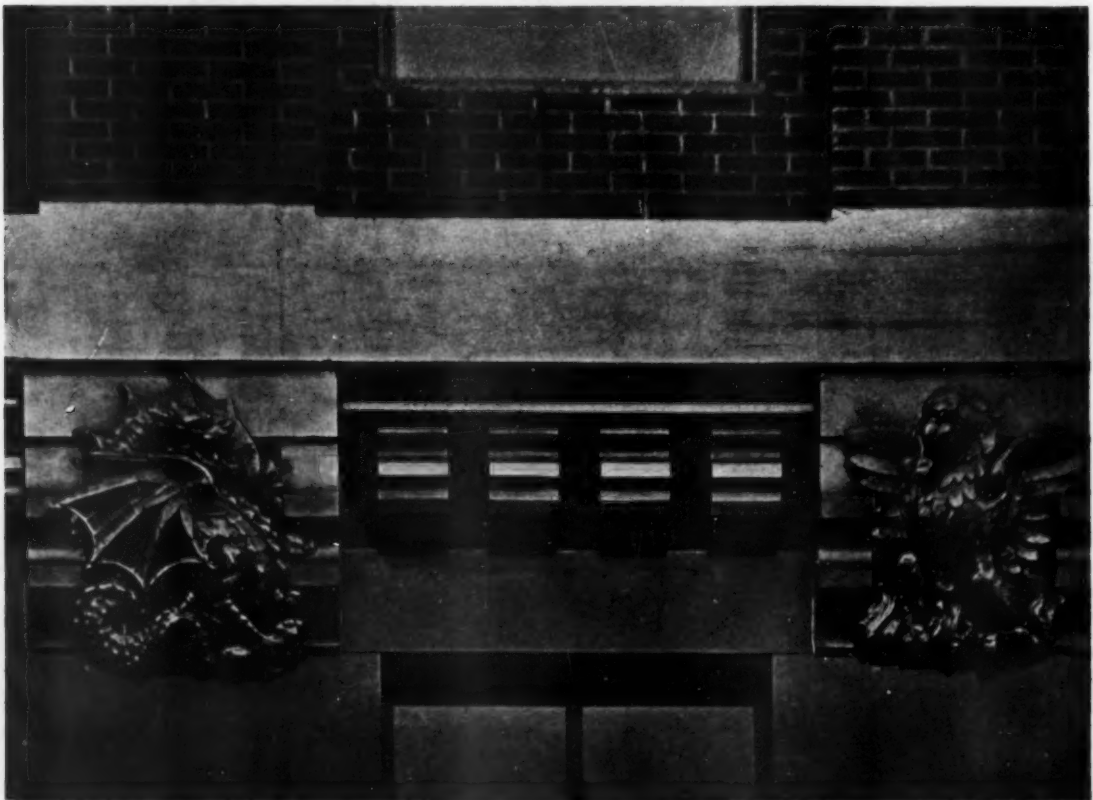
of this building is the ordinary story of every building. The exterior is in line with the skyscraper development in America, and I was no more adverse to studying modern precedent than we have all been to studying ancient precedent. Goodhue, Corbett, Saarinen and the other men who have given an impetus to the study of this problem, and reproductions of whose drawings were scattered over our tables as we worked, gave us a lift over many rough places.

The mass and form of the building is an honest development of the zoning law. Actually the first step



MAIN HALL, LOOKING INTO AMERICAN RADIATOR CO.'S SHOW ROOM

in the design consisted in the shaping of a small plasteline model into the maximum model that the zoning law permitted. This little plasteline model is surprisingly like the building as it was finally developed. The only points on which the owners' and my own preferences entered into the mass of the decision as to whether or not we should carry the building beyond the twentieth floor and whether or not we should leave the two courts at either side of the building, thus giving the building side light and creating the form of the tower. Throwing away six-



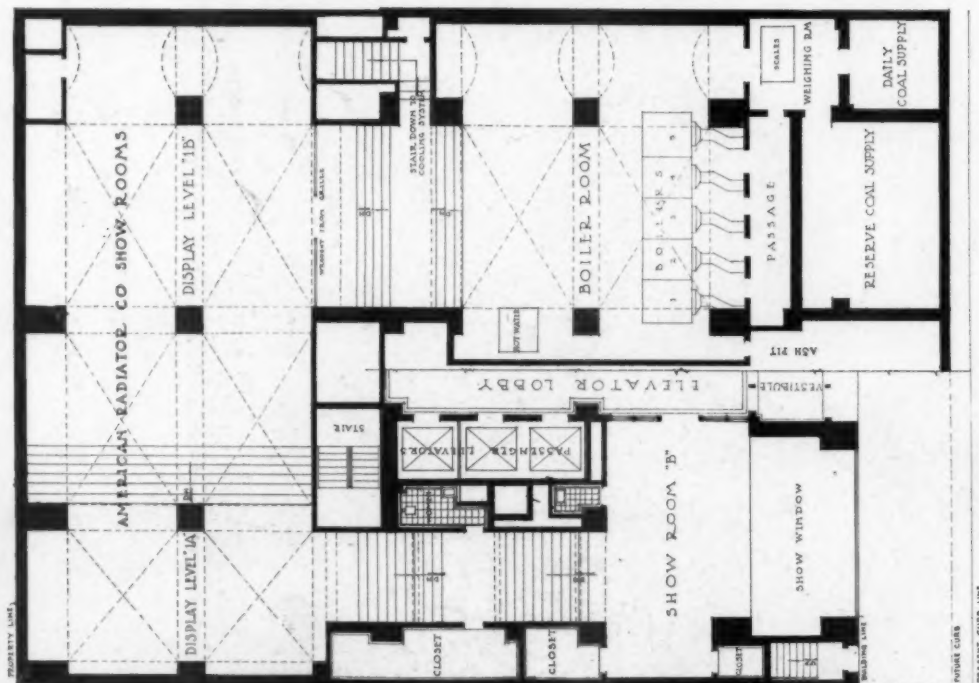
CORBELS IN LOWER STORIES



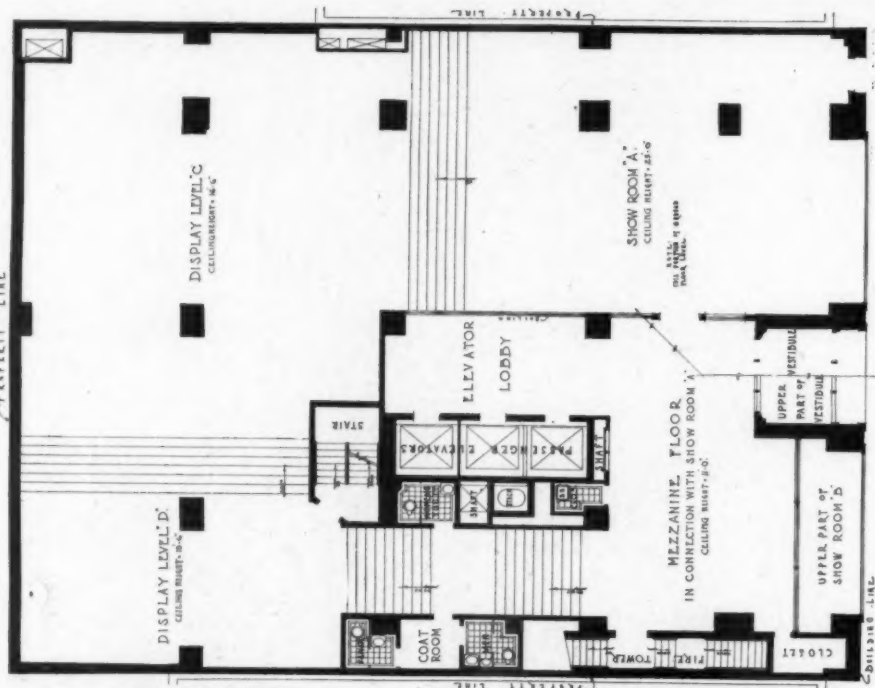
BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK
RAYMOND M. HOOD, ARCHITECT

(See plans on back)

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GROUND FLOOR & LOWER SHOW ROOMS

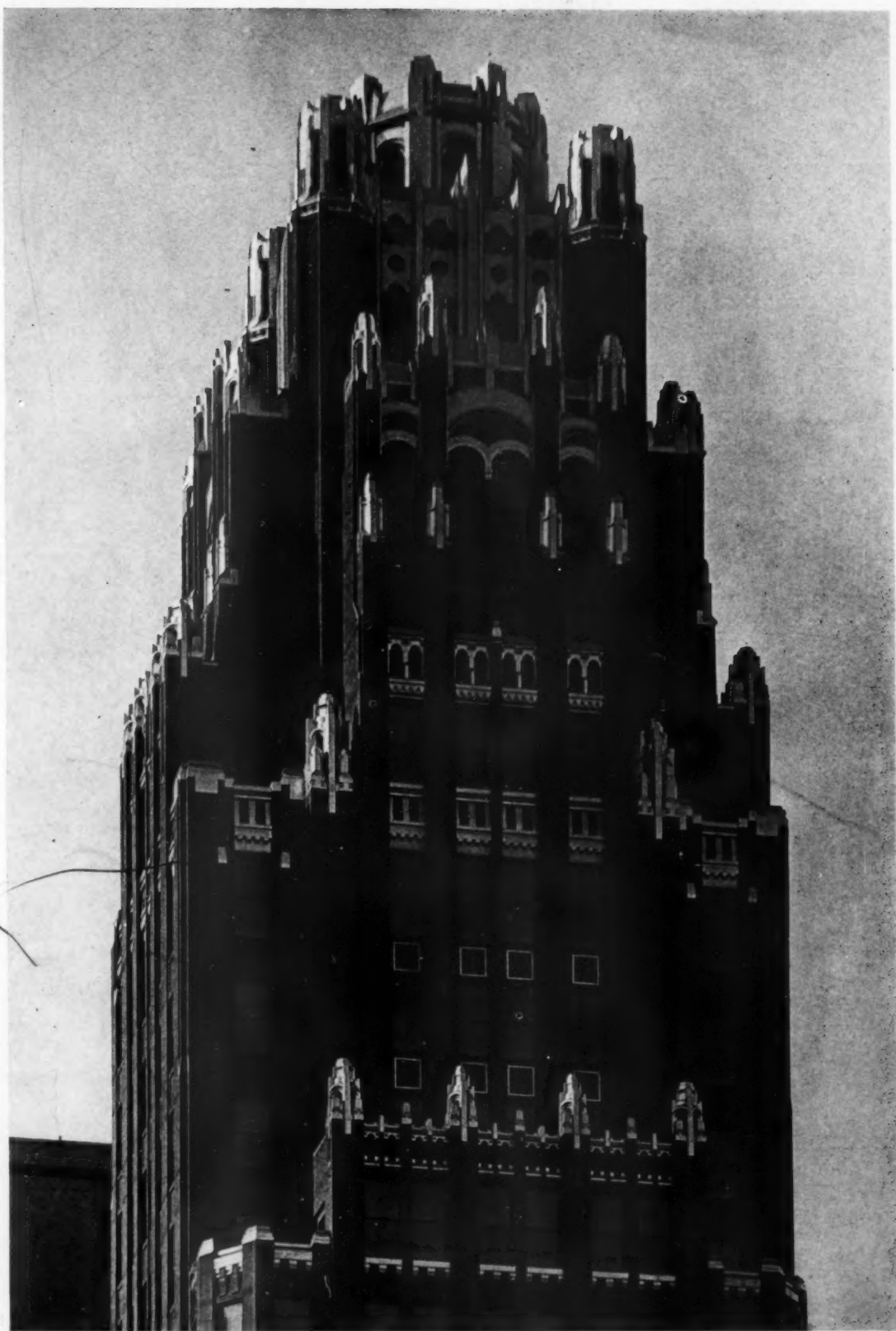


GROUND FLOOR, SHOW ROOM A AND MEZZANINE

CHASE & BROWN COMPANY
ARCHT
110 N. 4TH ST. PHILADELPHIA

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

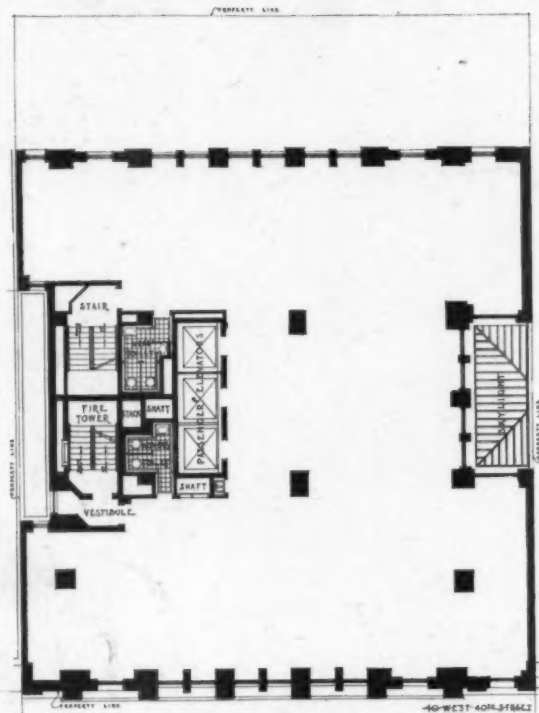


DETAIL OF UPPER STORIES

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

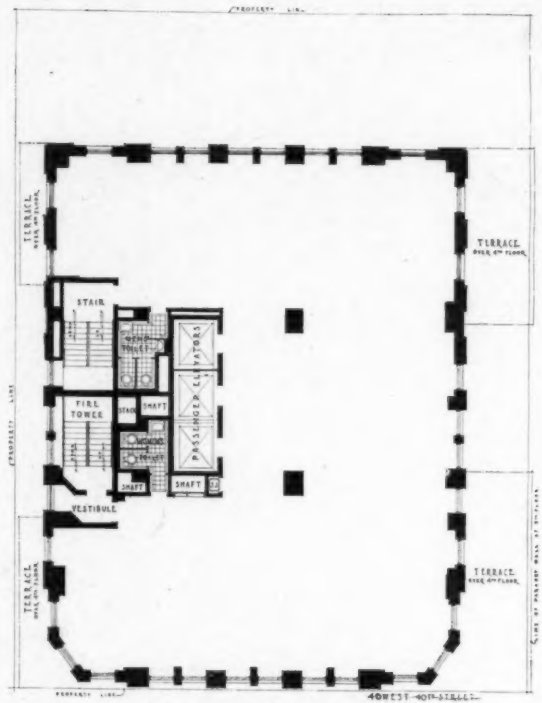
RAYMOND M. HOOD, ARCHITECT

(See plans on back)



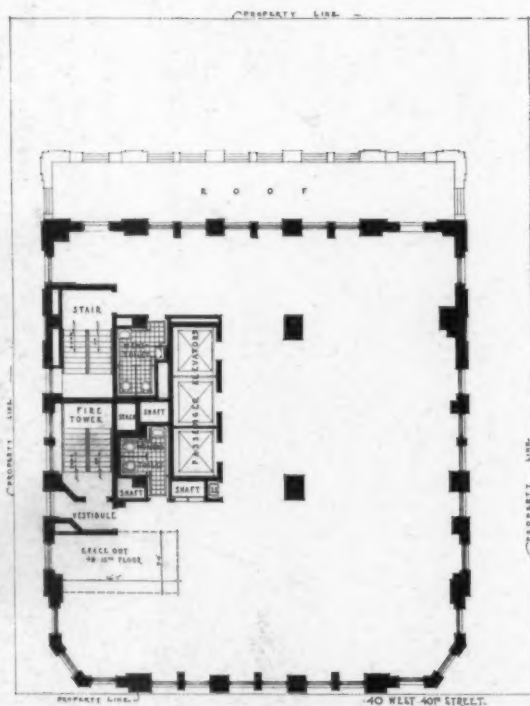
FOURTH FLOOR PLAN

CROSS & BROWN COMPANY
Architects
110 West 40th Street
New York, N.Y.



5TH TO 11TH FLOOR PLAN

CROSS & BROWN COMPANY
Architects
110 West 40th Street
New York, N.Y.



2ND TO 15TH FLOOR PLAN

CROSS & BROWN COMPANY
Architects
110 West 40th Street
New York, N.Y.

BUILDING FOR AMERICAN RADIATOR CO.,
WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT



DETAIL OF LOWER STORIES

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

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DETAIL OF MAIN ENTRANCE
BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK
RAYMOND M. HOOD, ARCHITECT

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DETAIL OF STORE ENTRANCE

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

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MAIN ELEVATOR LOBBY

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT



DETAIL OF ELEVATOR GATES

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

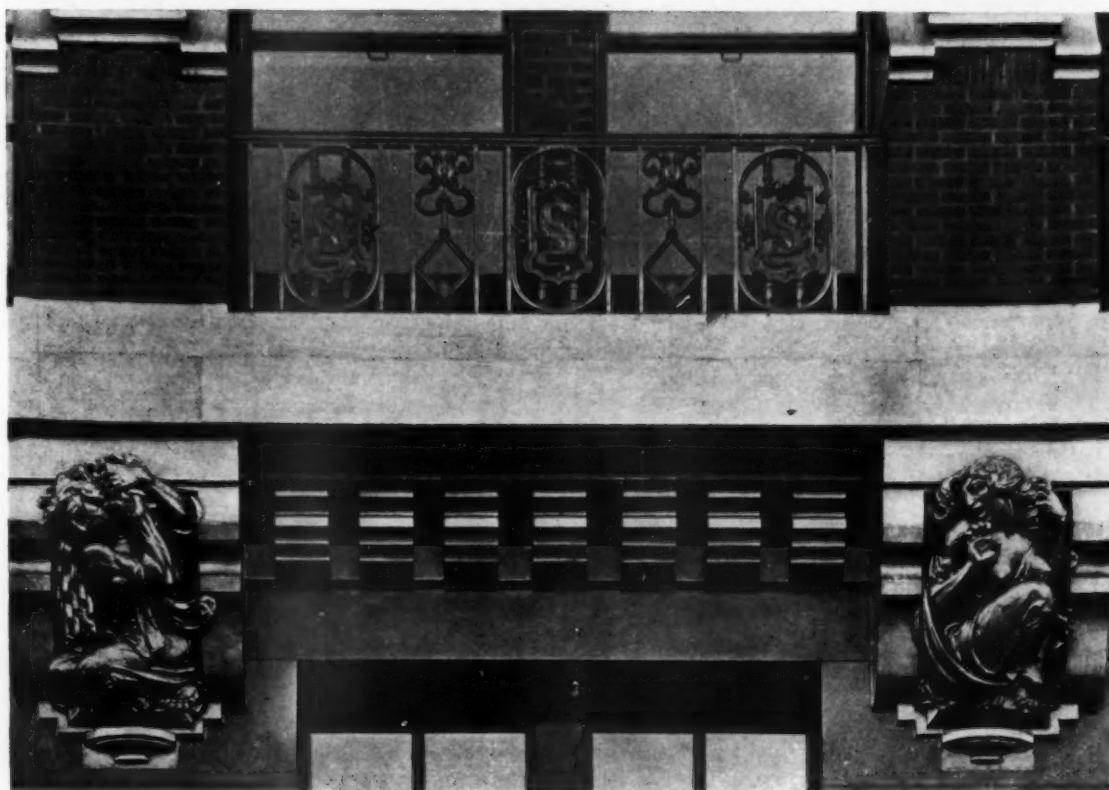
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DETAIL OF WROUGHT IRON GRILLE, LOOKING INTO BOILER ROOM CRYPT
BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

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DETAILS OF CORBELS IN LOWER STORIES

BUILDING FOR AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

teen feet of valuable available frontage is a thing that any real estate agent can demolish by a thousand solid financial reasons. In this particular instance, the deed was done before they knew of it.

There is a steel frame that is interesting on account of its long span construction, its wind bracing, and the fact that there are only two columns to interfere with the open space of the typical floor. The features of engineering and mechanics are discussed in other articles in this issue.

On the ground floor an interesting experiment

has been tried by treating the stores on either side of the entrance after the manner of gigantic staircases. One ramps up gradually to the second floor, while the other ramps down into the basement, thus developing more space in each store without sensibly leaving a general main level.

Whatever value and interest, however, there may be in the study of the building itself must naturally be secondary to the study of the color of the exterior. There is sufficient ground here for damning, faint praise or any other form of criticism without going into the other details of the problem.

FRENCH RECONSTRUCTION WORK NEARLY COMPLETED

ACCORDING to statements given out by authorities in France, approximately eighty per cent of the houses destroyed during the war had been rebuilt by July of this year; nine per cent of the damaged canals had been reconstructed; eighty per cent of the trenches used by the troops of both armies had been filled in; and eight per cent of the damaged factories had been put in operation, according to the European Division of the Department of Commerce. While to a great extent the repairing of damages done in the regions was executed with Government aid, nevertheless, much is due to the energy and industry of private individuals and owners. Agricultural land has been reclaimed, populations had been returned to their original dwellings, and manufacturing and mining industries had been put into operation. Since the time reconstruction has gone forward at an increasingly rapid rate, and with nothing intervening to interrupt the present progress, it may definitely be completed before the middle of 1925.

As an illustration of the improved conditions in the ten departments included in the devastated regions, particular mention may be made of the figures of increase in population and of the statistics issued by official sources regarding the resumption of activity in the various branches of industry. The pre-war population of the regions under consideration numbered 4,690,183, while at the close of the war, on November 11, 1918, this number had been reduced to 2,075,067. On January first of the current year the population amounted to 4,253,677, or only 436,506 less than at the opening of the war. In 3,239 out of 3,255 communes, the local administration has been fully reorganized, and the number of public schools and post offices in these districts exceeds those of pre-war years.

Shortly before the close of the war, as is well known, a corporation was organized, known as the "Credit National" whose purpose was to facilitate

the repair of damages caused by the war. The company was formed by a group of the most important French banks, with a capital of 100 million francs, and its declared object was the payment in cash of compensation due to those who had suffered damage from the war, and to arrange for the payment of interest on such advances. Capital required to pay for war damages was raised by the issue of interest bearing obligations in the form of bonds on which interest, redemption and premium charges were guaranteed by the State, the money for such payments being included in the French budget. Up to April 30, 1924, claimants had been paid 54 billion francs. Various methods of payments were adopted. Some of the payments were made in cash, some in kind, others in Government securities.

On January first of this year the total State liabilities definitely recognized on claims to individuals within the devastated regions amounted to 62½ billion francs, and there was a further sum of over 3½ billion francs connected with contested decisions. It is expected that an additional 16 billion francs will be awarded, bringing the total of damages up to approximately 82½ billion francs. As will be seen, therefore, approximately 28 million still remain due to sufferers of the war, after deduction of the 54 billions already paid.

Although the French Government is undertaking the responsibility for financing reconstruction, a considerable part of the direct burden of cash payment has been distributed among different agencies. The French Treasury, at the end of 1923, had furnished almost 22 billion francs, while the Credit National had provided another 22 billion. At the end of April, the Credit National had increased its cash payments to a total of over 24 billion and this, added to the amounts furnished by the Government, and certain annuity certificates, made a total of 54 billion francs paid.

Fifty per cent of farming lands have been restored, and three-fourths of the coal mines are now operating.

THE STRUCTURAL STEEL FRAME of the AMERICAN RADIATOR BUILDING

WEISKOPF AND PICKWORTH, Consulting Engineers*

IT was the unusual conditions imposed by the plan that made the designing of the structural steel frame for the American Radiator Building of particular interest. In the main, the factors which required a departure from the ordinary standard construction consisted of two things; the arrangement of the ground floor, the mezzanine floor and the basement, and the modeling of the mass of the building to conform with the set-back requirements of the Zoning Law. The usual set-backs for a building on an inside lot are made on the front and rear only, but in this instance they were made on all four sides of the structure, making it, in effect, an isolated tower. The bay treatment, which is used on the corners of the front throughout the main portion of the building, made it necessary to eliminate the usual corner column, thereby requiring a special design of the steel frame.

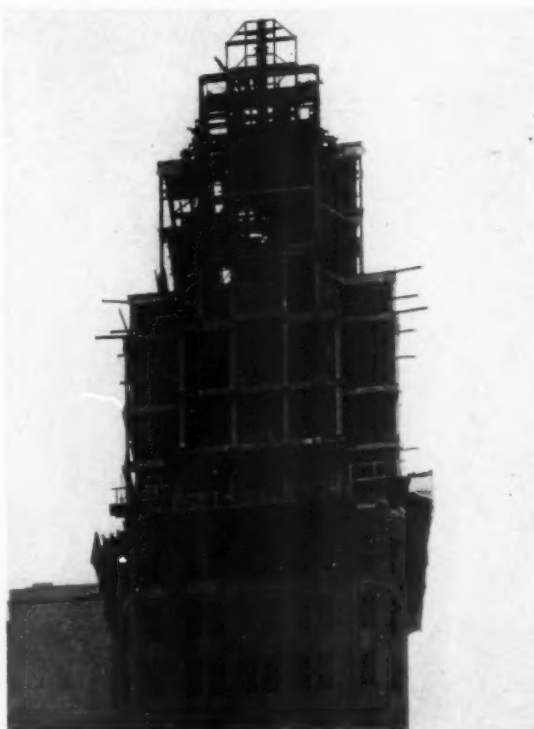
The ground floor is divided into two sections with the elevator lobby in the center. In the west, or right-hand store, are introduced several floor levels, separated by short flights of steps, ascending to the mezzanine floor which extends only over the east, or left-hand store; consequently the west store is of unusual height. The different levels consist of extremely large platforms which are used for display purposes. The east store extends to the basement and is used to exhibit the products of the American Radiator Company. In this way large floor areas are secured without the interruption of partitions, as is usual between

two distinct story levels. To accomplish the transition, from these large floor areas, one to the other, placed at different levels, without the interference of structural floor members, it was found necessary to introduce a series of bent girders which must perform all of the usual functions of a girder.

In order to utilize the service portion of the lower stories to the utmost advantage, it was necessary to design the columns adjacent to the elevators and stairs in such a way that they would offer the least interference. To satisfy this space utilization requirement further, the girders at each end of the bank of elevators were made of single-web type, reducing their width to a minimum. The other transverse girders were made generally of two I-beams, except where a transfer of columns, due to the set-backs, required a built-up girder of greater depth.

It will be noted that in the principal portion of the building, which is 79'-0" x

63'-0" in size, the interior columns are four in number. These columns are placed within the limits of the service portion of the building which consist of the elevator lobby, the elevators, the toilets, the stairs and the utility shafts, thus leaving the balance of the floor entirely free from vertical obstructions. Aside from the deep girders on the north and south sides of this service portion, the maximum depth of the other girders is confined within the limits of twenty inches, and with the regular arrangement of the floor beams and girders, it was not necessary to provide a suspended ceiling.



FRAMING OF THE UPPER PORTION, SHOWING THE VARIOUS OFFSETS

*45 West Forty-fifth Street, New York City.

On the twelfth floor there is a set-back of 10'-0" on the rear. At the seventeenth floor there is another offset in the rear of nearly 9'-0" and the corner bays terminate at this level, leaving recessed rectangles on the front. Two of the four interior columns are eliminated on this floor. Transfers of column centers are made on the twenty-first and twenty-second floors. On the latter floor there are no interior columns; there are, however, heavy longitudinal girders some 34'-0" long. On the twenty-third floor and twenty-fourth tier there are, in each, two particularly heavy girders about 44'-0" long. The latter are extremely heavy as they support the center portion of the building, penthouse, tank house, and some very large masses of masonry which go to make up the architectural treatment of that portion of the building. The erection of these long, heavy girders at such a height and on such a narrow base, was quite a difficult matter. They were first raised and placed temporarily on the front of the eighteenth floor level. From there they

were swung up to the twenty-first floor level and placed on the sides, from which place they were finally hoisted to their permanent position.

At the fifth floor level extending up to and including the seventeenth floor, there are bays on the

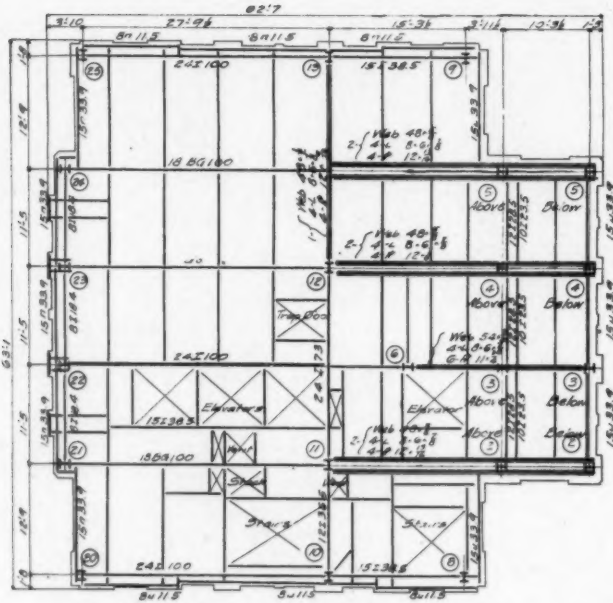


LOWER PORTION OF THE STEEL FRAME SHOWING THE REARRANGEMENT OF THE FRONT COLUMNS AT THE THIRD FLOOR AND THE CORNER BAY CONSTRUCTION

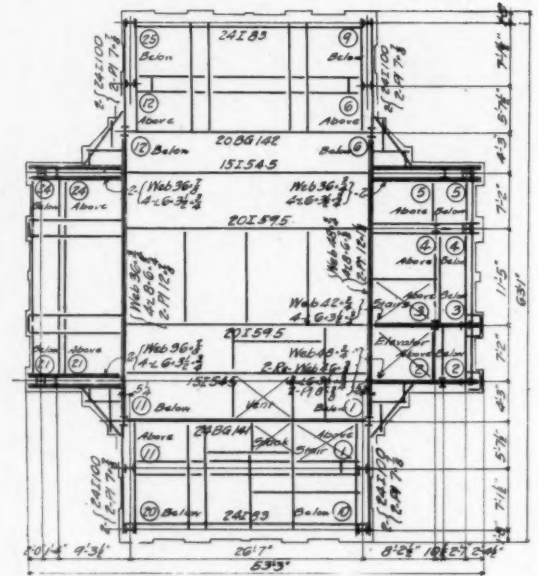


A DETAILED VIEW OF THE CORNER BAY CONSTRUCTION

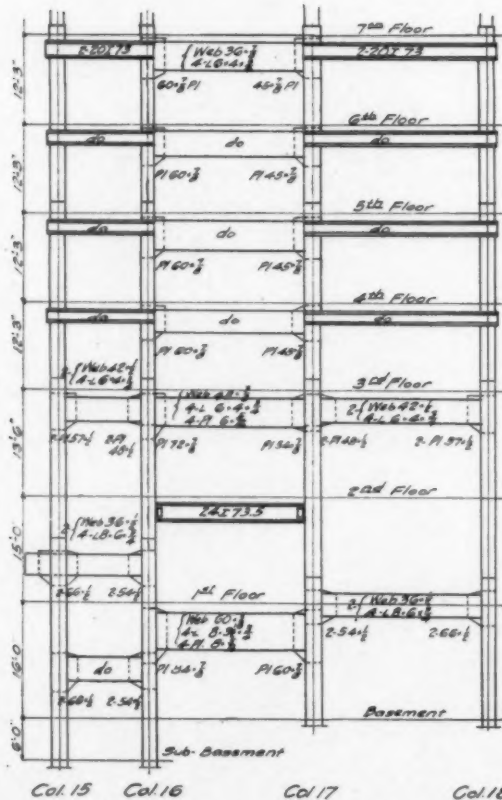
two front corners. The elimination of the usual corner column made it necessary to support the spandrel girders with diagonal braces, making a portion of these girders cantilevers. To the ends of these cantilevers was attached the beam which supports the chamfered corner. It is apparent that this system of construction could be extended upward indefinitely as at each floor the horizontal forces counteract each other, but at the supporting point or base and at the top, there are horizontal stresses that were provided for. Across the front one system was made to counteract the other and on the sides these forces were absorbed in the structure. The exterior of the enclosing walls is very irregular and is composed of many pilasters and offsets. These are supported on angle-irons and brackets which are attached to the spandrel girders, care being taken in the design to avoid eccentricity or side bending. The unusual conditions, which it was necessary to accommodate in the lower stories, made necessary the



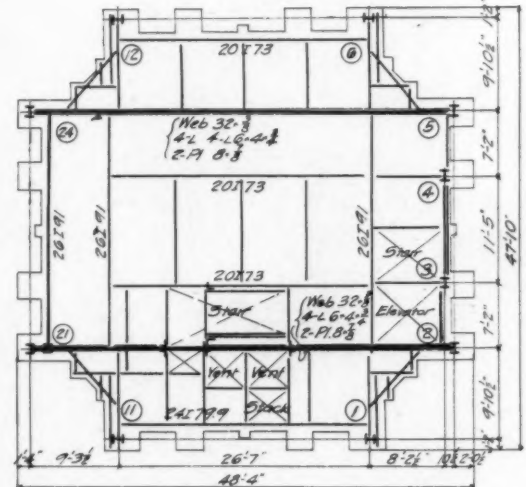
EIGHTEENTH FLOOR FRAMING PLAN WITH ONLY TWO INTERIOR COLUMNS, SHOWING SET-BACK ABOVE THE BAYS AND FOR THE NINETEENTH FLOOR



TWENTY-SECOND FLOOR FRAMING PLAN WITH NO INTERIOR COLUMNS. NOTE THE GIRDERS 34'-0" LONG AND THE COLUMN SET-BACKS FOR THE FLOOR ABOVE



Col. 15 Col. 16 Col. 17 Col. 18



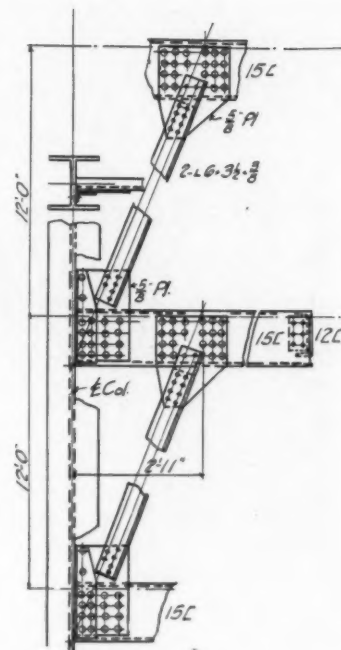
ABOVE: TWENTY-THIRD FLOOR PLAN WITH PLATE GIRDERS 44'-0" LONG

AT LEFT: ELEVATION OF A WIND-BRACING TOWER

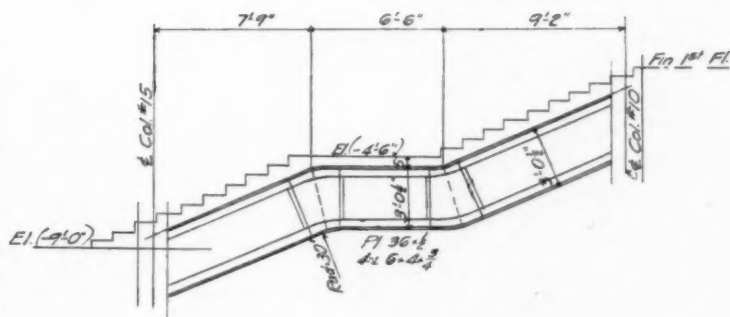
BUILDING FOR THE AMERICAN RADIATOR CO., WEST 40TH STREET, NEW YORK

RAYMOND M. HOOD, ARCHITECT

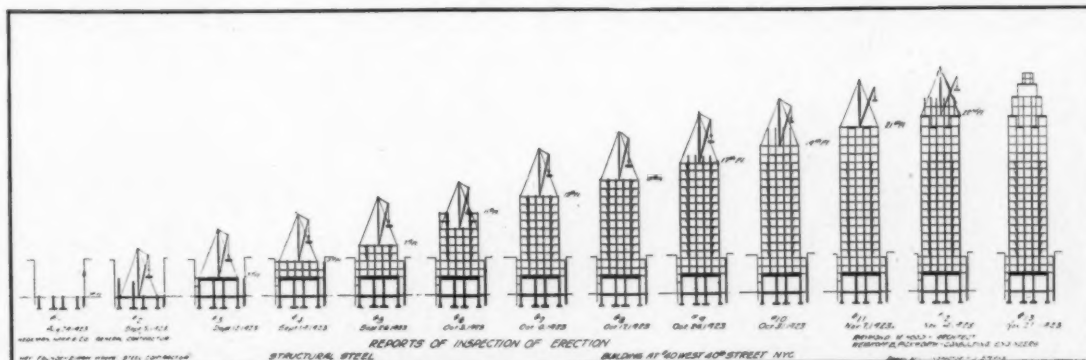
WEISKOPF AND PICKWORTH, CONSULTING ENGINEERS



CANTILEVER CONSTRUCTION SUPPORTING THE CORNER BAYS



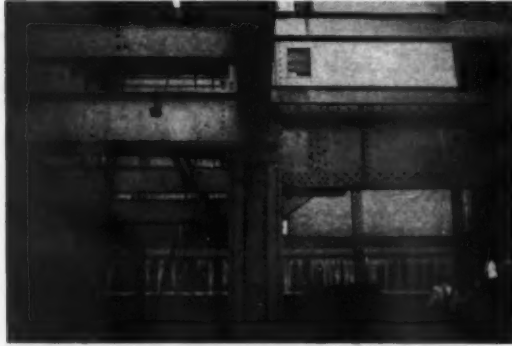
ABOVE: BENT GIRDER IN THE FIRST FLOOR
AT LEFT: DOUBLE GIRDER WIND-BRACING CONNECTION AT COLUMN
BELOW: PROGRESS DIAGRAM OF STEEL ERECTION



XUM

special design and shape of the columns about the stairs. Above the fifth floor these columns assumed a more normal form.

The building has very little natural stiffness east and west because of the many set-backs in the front and rear walls. This condition necessitated



WIND-BRACING CONNECTION OF DOUBLE GIRDERS AND OF SINGLE GIRDERS WITH GUSSET PLATES SLOTTED THROUGH THE COLUMN COVER PLATES

a structural design which provided two interior wind towers in this east and west direction. The side, or east and west walls, of the building have sufficient rigidity in the north and south direction so that, except below the fifth floor, no special provisions were necessary in the steel frame other than to use connections of a suitable nature.

The wind stress details in the building are of unusual interest. The gusset plates are a part of the column which support the single-web plate girders. These gussets were slotted through the cover plates and the column load was transferred through these gussets by means of additional splice plates, thus preventing any loss in the column

section. In some of these connections triple gusset plates were used and their shape was such that the usual disfiguring projections were eliminated. In other instances, where two beams were used for wind-bracing girders, the moments due to the wind stresses were taken care of by a compact, carefully designed detail.

The foundations for this structure were designed and constructed in the manner usual in New York, where rock underlies the building. The contour of the rock on this building site was quite irregular, being much deeper through the center than on the east and west sides. The supporting piers were from 8'-0" to 22'-0" in depth, below the basement floor level, the lowest being about 40'-0" below the curb.

The building is designed to support a floor load of 120 lbs. per square foot, up to and including the seventeenth floor and above this level a live floor load of 60 lbs. per square foot is provided for.

The smokestack is placed in a shaft immediately back of the elevators and in the upper portion of the building is brought forward so that it terminates in the center of the tower. The service water tank is placed in the highest penthouse and surrounds the smokestack.

The designing of this structure was begun in April, 1923, and the erection of the steel was started on August 22 and it was completed on November 21 of that year. Remarkable speed was made in this design in view of the monumental character of the building and the unusual conditions imposed by the architectural design. This structure, in respect to design, is not to be compared with a typical loft building. The building was constructed by Hegeman-Harris Co., Inc., and the steelwork was fabricated and erected by the Hay Foundry & Iron Works.

PAINT KEEPS LIME PLASTER FROM SETTING

THAT oil paint applied to the surface of fresh lime plaster has a decided tendency to hinder the setting of such plaster, is one of the conclusions drawn from a series of tests made by the Commerce Department's Bureau of Standards. The setting of the plaster results from the absorption of carbon dioxide from the air and the resulting change of the hydroxide, or slaked lime, into limestone.

This absorption of carbon dioxide is very greatly hampered by the paint film, the Bureau finds. It is retarded, but not seriously, by a finish coat, and takes place more rapidly in lean mortars than in rich. The combination of a finish coat with

a film of oil paint on top of it was subsequently tried, and was found to prevent the absorption of carbon dioxide almost entirely, cubes of plaster in this way showing no appreciable penetration of carbon dioxide after a period of six months.

In all, 144 two inch cubes were made for the test. Four different types of lime were used, and the mortars were made in three different proportions of sand and lime. Twelve cubes were made from each mortar, of which four were left as molded, four were covered with a white finish coat, and four were covered with an oil paint. One-fourth of the cubes were tested each month to determine the condition of the lime and the amount of carbon dioxide absorbed.

HEATING, VENTILATING, ELECTRIC and ELEVATOR EQUIPMENT for the AMERICAN RADIATOR BUILDING

MEYER, STRONG & JONES, Inc., Consulting Engineers for the Equipment

HEATING SYSTEM

THE building is heated by a two pipe vacuum return system with concealed risers and branch connections to radiators. The radiators are the American Radiator Company's Peerless column or window type, the majority being of the legless, hot water type with the radiators bracketed to the wall beneath the windows. The supply valves located at the top of the radiators are the American Radiator Company's quick opening Ideal Packless Radiator Valves.

The condensation from the heating system is returned to the boilers by two electrically driven vacuum pumps, with the piping so arranged that either one or both of the vacuum pumps can handle this condensation and return it to the boilers. The pumps are designed for continuous operation with manual control.

The steam for the heating system is generated by a battery of five American Radiator Company's Improved Type "A," 2 series, coal burning, sectional boilers.

It was the desire of the American Radiator Company that the boiler room should be a show room and the greatest care was taken by the architect, Raymond M. Hood, in designing the equipment within this room to make it as sightly as possible. The result is that none of the piping or smoke flue connections to the main boilers are visible as one views the boilers from the show room.

The show room and the store on the street level are heated by a re-circulating system, the air being drawn through ducts from these spaces by means of an exhaust fan located in the cellar, and discharged again into the rooms beneath the large show windows after having first passed through air tempering stacks to bring the air up to the desired delivery temperature. The temperature of this air is automatically controlled by thermostats located in the rooms so heated.

The radiation in the officers' rooms on the 21st floor is under automatic control of room thermostats.

VENTILATION

Exhaust ventilation is provided for all toilets, locker rooms and slop sinks throughout the build-

ing. The exhaust fan on this system is located in a penthouse at the top of the building, the fan discharging through the penthouse roof.

Both supply and exhaust ventilation has been provided for the boiler room. The air is drawn in from the street front by means of a blower located in the cellar, and is filtered and tempered before delivery to the room. The delivery temperature of this air is under automatic temperature control. The air is exhausted by an exhaust fan located in the cellar and discharged out-of-doors.

ELECTRIC

The electric service for the building is taken from the mains of the New York Edison Company. Feeders are installed from a switchboard in the basement to panel boards on the various floors. Panel boards are of the "metering" type designed so that the lights on any floor can be subdivided among several meters or may be connected on one meter as desired. The arrangement of the panel boards and the distributing conduits is such that the lights may be re-arranged as to metering at any time with little or no changes in wiring.

Power feeders from the switchboard supply the various elevators and other motors throughout the building. The elevator feeders are sub-divided in such a way that in the case of failure of one feeder the elevators may be temporarily operated on the other.

An ample number of outlets for insertion plugs for adding machines, fans, etc., are provided throughout the building on the columns and outer walls. In addition, underfloor ducts are provided in the areas between the outside walls and the first row of columns, which can be readily cut into wherever outlets for adding machines, etc., are required away from the columns. The system of underfloor ducts is duplicated for telephone and bell wires, etc., with the result that the usual unsightly wires along the top of the baseboard are practically eliminated.

The ceiling illumination of the building is designed to give adequate working light without the use of desk lights.

Conduits, riser shafts and interconnection boxes are provided throughout the building to facilitate the installation of wiring for telephones, tickers,

messenger calls, etc. Conduits are extended from the riser system to the underfloor ducts above mentioned. A storage battery and charging plant is installed in the basement and feeders are extended through the interconnection boxes on each floor so that battery service is available for annunciators, etc., at any point in the building eliminating the necessity of small local batteries.

Conduits are also provided for an outside supervised system of fire alarms and provision is also made for watchman's supervisory service.

A system of electric clocks is provided throughout the quarters of the American Radiator Company.

ELEVATORS

This building is of a type becoming more frequent due to high land values and the operation of the zoning laws. It is a tower-like structure of restricted floor area, well lighted from all sides and therefore having a high rental value provided proper vertical transportation is available. This implies good elevator service, but, since the floor area is restricted such service must be attained with a minimum number of elevators. Every elevator hoistway and its accompanying corridor occupies space of such value that the annual fixed charges against the elevator amount to a considerable item. Obviously a considerable additional investment per elevator is warranted, if, by this means, the number of elevators can be reduced.

With this in mind three direct drive, one-to-one roping traction-type elevators operating at high velocity and rapid acceleration are used in the main bank serving ground to sixteenth floors. These elevators are equipped with a type of control giving suitable acceleration characteristics and

with automatic leveling to save the time consumed in false stops where stops are made manually. Power operation of car gates and landing doors is used to reduce the time at landings. The gate and door operation is interlocked with the leveling feature so as to require no work on the operator's part. Both gates and doors open automatically during the leveling operation and close automatically when a start has been initiated. Every known safety feature has been incorporated in these elevators. Some of the safety features together with some of the operating features used were developed for this building.

In addition to three main elevators, a shuttle elevator, operated both by car switch and by push buttons, serves the offices of the American Radiator Company above the sixteenth floor.

EXTERIOR ILLUMINATION

The exterior illumination of this building has been a subject of much experiment. The problem was of great interest in view of the architectural treatment and color of the exterior, which lends itself to a great variety of interesting illuminating arrangements. The possibilities were developed by a series of experiments using illuminating devices of various forms placed in several locations. The effect of color in the light shown on the black wall surfaces is peculiarly interesting, the gold leafed terra cotta surfaces furnishing the high lights.

It was considered important that the sheer black shaft remain unlighted so as to avoid any simulation of daylight effects.

The installation as completed leaves it open to the owner to vary the night appearance of the building from time to time, and to introduce spectacular displays on special occasions.

PORTO RICO'S INSTITUTIONAL PROGRAM

THE present administration of Porto Rico, under the enlightened direction of Governor Horace W. Towner, is energetically pursuing a program adequately to house and properly care for the dependent wards of the Island. Hon. Herbert E. Coats, the Attorney General, and Martin Ergui, the Superintendent of Prisons, acting with the Commissioner of the Interior, have completed an inspection and research of the penal and charitable institutions in the United States.

This investigation was conducted for the purpose of providing a suitable program which would be the basis of a great, modern institutional project. This project comprehends a curative clinical scheme consisting of a classification prison, a reformatory and a hospital for those suffering from mental disease. The co-ordination of these problems and their scope and character are attracting universal interest. In the case of similar projects

in the various states, such undertakings are widely separated and they necessarily result in the re-vamping of existing institutions which are the heritages of past days and obsolete custodial methods.

In Porto Rico there is presented for the first time the opportunity of synchronously producing a group of institutions that will crystallize the results of the best modern research and methods—problems upon which the various states have expended more than a billion and a half dollars during the last decade.

The retaining of Lewis F. Pilcher, A. I. A., to plan this project assures an energetic advancement of the work and in its development he will be able significantly to use his vast experience and knowledge of institutional method.

Mr. Pilcher is now in Porto Rico making the preliminary surveys and studies with Mr. Esteves, Commissioner of the Interior.

THE RADIATOR BUILDING*

THE bridges over the East River look oddly fanciful; steel cable, stone buttress in reality, yet their aspect is delicate and romantic; the poets never fail to stir at sight of these strange webs through which wind and sunshine pass. What goes over the bridges is nothing fanciful; the streams of human beings and twenty-ton trucks are issues from the cities that lie on either side the river, they are of the cities' own substance, and the cities are not fanciful things; there is nothing fairylike and romantic in *their* look; they are no dream cities! These filamented bridges seem not so much connections as disjunctions; they intervene, a different element, between the two, rooted, solid city masses.

The Statue of Liberty in the harbor may be the spirit of America, but it is not the spirit of New York City. Liberty has majesty upon her. New York is mammoth, not majestic. Liberty is gratifyingly large and simple. New York is overpoweringly large and not at all simple. New York has no objection to a man's choosing his government and worshipping as he pleases, but New York's specialties are not in the political or religious line; New York's specialties are wages and salaries, luxuries and entertainments.

Business did not erect the Statue of Liberty. Business erected the Woolworth Building, however. Woolworth soars, gleaming whiter as it rises into the sky, feathering off into frail points and airy spires, concluding with the color and shine of the sun itself as it would leave the solid base in the earth and sympathetically merge with the heavenly elements. But the spirit of New York is not pure and white, and it does not aspire; New York is content with this world, plenty content; New York has no wish to climb up out of the human scene and lose itself in the sun; New York hates the sun and shuts it out with towering buildings that make dark canyons of the streets at midday, and visitors do not come to see the sun shine on Broadway.

The Cathedral of St. John the Divine rises on a rocky height of the city. Already it spreads holiness; already it is a place of ample peace, a place for man and all his frailties, yet a place where God is too. The passing years will mellow and hallow this church yet more; a century hence the dignity which today may be somewhat bare will have become indescribably rich. New York is already rich, but not in that sense. And New York is not holy but blatantly secular, New York is all men and things; New York is not mellow;

no one comes to New York for peace. A century hence? New York does well if it can plan for ten years hence!

The Radiator Building rises up out of the heart of New York. Black, narrow, and powerful, it rises up behind the city's Library, the great Library built across the city's natural necessities rather than with them, built low and flat and spreading and square. How this handsome Greek temple goes against the grain of the city! How alien these Corinthian columns show between the avenues where trousered, dark-colored men stream by, where motor cars stream by, where crowds of thick-faced, garishly gowned girls floating Oriental perfumes stream by! Lean, high-spirited Colonial America built houses white and pillared something in the manner of the Greek temple and the Roman pantheon, but trees grew up around and made them American. New York tolerates no trees; five-year-old maples endeavor wanly to become six-year-old maples, but in vain; the Library must suffer unsoftened the ruinous contrast of taxicabs, advertising signs, and elevated railroads.

The Radiator Building needs no help of tree or shrub. Its upward lines do not foliate in the acanthus; Radiator wants none of Nature. How strange an oak would look in front of Radiator, or a sloping meadow! Radiator could fittingly rise only from a place where men are huddled together or have crowded dead matter together, anywhere where Nature is not; it could rise out of the factory yard as well as out of Fortieth Street in New York City, gathering up the sordidness of smoke and chimney, tank and scrap-heap and freight-car, and moulding all into this black beauty. The Radiator Building does not cross the city's grain; no, it is sprung out of the city's very heart! No fair fancies here, no sentimental dreams; no sugariness; no subtlety; no majesty or peace; no friendliness; no lovingness; power without vitality; beauty without grace and kindness; it is New York. The great number of New York's business buildings have been only huge boxes perforated with windows and set on end; the picture they made was a picture of blankness; they had no meaning. New York is no blank; New York has a meaning, and Radiator gathers it up and distills it.

There is cynicism here. There is a sneer at the buildings which would clothe themselves in vestal white or homely brick-red, and yet be the big business buildings of the twentieth-century world. Radiator deliberately chooses the color

*Reprinted by permission from *The Villager*.

of darkness, not of light, the color of iron, not of life. It suffers no disadvantage of ugliness. It is beautiful with the beauty of sin which the Romans knew and the English Jonson copied. There is something of depravity in Durer's obsession with Death, but the degeneracy is overborne by the combined power and brutality of the artist's other conceptions. There is some such touch of the repulsive in Radiator's beauty, and the brutality too, the brutality not of the savage but of the sophisticated, unscrupulous, luxury-sated one. Behind the brutality is power, but not the power of Fate or God; it is the power of monster, of relentless machine.

The sky is all radiance. With its mocking

name, Radiator rears itself into the sky. Dead are its black walls; the light is repulsed by them; dead is the strange, tawny crown the building wears, its own color, not the color of the live sunlight. Whose is this spirit? Not Washington's and Johnny Appleseed's and U. S. Grant's, certainly! Nor is it the English spirit of St. John's, nor the Greek spirit of the Library, nor the Mediaeval spirit of Woolworth. Is there no suggestion of Egypt here? Or is it Babylon? The spire of the Gothic was to point men to their Heavenly Master. But the Tower of Babel was to reach the skies, not point men thither; the Tower of Babel was built in the passion to demonstrate that Man, by means of Matter, is Master.



TERRACE OF A COUNTRY HOUSE NEAR BUFFALO, N. Y.

WILLIAM PITKIN, JR. AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS

PAUL F. MANN, ARCHITECT

Where stone and stucco surfaces are softened by use of grass rugs, carefully restrained planting and the substitution of grass and small plants in place of cement between the flagstones of the pavement

MODERNITY IN ARCHITECTURE

THE word "modern" is a wonderfully attractive one, writes A. Trystan Edwards in *The Architects' Journal* of London. It calls to mind qualities of interest and desirability, it stimulates our love of mystery and surprise, yet it suggests a certain self-assurance born of maturity and knowledge. It is a noble, precious word. Let us, therefore, treat it with reverence and use it carefully, so that it never become cheap nor, worse still, be malappropriated by charlatans and sectaries. With what delightful expectation do we read for the first time the opening verse to "Leaves of Grass," in which the poet says, "The modern man I sing." That is exactly what we wanted the poet to sing, and we are well content to put our Shakespeares away for a while and listen to Modern Man. And what did Walt Whitman display to us? A modern man, indeed, but one who in spirit was at the same time very young and very old, who looked to the future yet embraced and redeemed the past, who was mightily intolerant yet "rejected nothing." What poetry affirms science proves, and the modernity which grows from reason is also catholic while yet exclusive, is linked just as much with yesterday as with tomorrow and rejoices to clothe itself in paradox.

How can architecture be modern? Today some people answer, "Through reason. Our reason will make us modern. If we but transform architectural composition into a science we shall be independent of the traditions of the past." Let us concede this at once. Architectural composition should henceforth become a science. It may be of advantage, therefore, to compare it with other sciences. There is in particular one science, the greatest and most venerable of all, which imposes on its votaries a strict integrity of mind. I speak of mathematics. Do the innovators in this science cry out, "Let us get away from the Binomial Theorem, let us at last have done with Logarithms, let us be bold and repudiate that horrid old back-number the Differential Calculus." Of course not, for in mathematics there are no "modernists;" that is to say, there are no men whose conception of modernity leads them to wish for a complete break with the past. That is because mathematics is a science. And we may take it for granted that there will be no "modernist" in architecture when architecture has also become a science. The modernists are persons who would like to have the prestige of being men of science without undergoing the discipline of science. One of the characteristics of science is that it is dominated by reason, and in its eyes the reason of the past, if

this be right reason, has the same status and value as has the reason which is just being born, which belongs to the future. Intellect calls to intellect throughout the ages, and this communion is independent of time and place.

Of all the injuries to art which are directly to be attributed to an abuse of words none is greater than that caused by the far too common application of the term "modern" to a work of architecture. It should be most clearly established that only a very small percentage of the buildings erected today are worthy of this title. We who live at the present time are often described as heirs of all the ages; we are not really modern, however, until we have entered in our heritage. One is doing no violence to this word in insisting that it should connote something which embodies the best knowledge of the past as well as of the present; a man must be learned before he can be modern, he must be aware of the splendor of ancient civilization. According to the terminology which we are adopting here, in mediaeval times and in what are called "the Dark Ages" the most notable works of art and literature were not modern even when first produced. That is why they exert little influence over us today. On the other hand, there have been eras when men had attained to such a high degree of intellectual emancipation that their achievements have not yet been surpassed. Plato and Thucydides are far more modern than St. Augustine or Calvin; the Parthenon is more modern than Westminster Abbey.

It is not a modern age but a new "Dark Age" into which Eric Mendelsohn and his friends would lead us. Yet Mr. Mendelsohn has an academy for architectural students. It is a bad prospect for our civilization when Nihilism emanates from the school. Most of the forms which Mr. Mendelsohn presents to us have, indeed, novelty; he designs doors and windows and roofs such as no mortal man ever saw before. But at this time of day are we in need of new species of door or window? Is it not rather the case that architecture, having now quite satisfactorily solved in a great variety of ways all the problems which concern the composition of the features and elements of building, must now look for its chief conquests in the harmonious development of cities as a whole? Is not such a task novel enough or grand enough for our modernists? A school of architecture like that at Liverpool, which was the first to establish a department of civic design in continual and intimate association

with itself, though it may give us no doors nor windows the sight of which makes us rub our eyes with astonishment, yet it powerfully contributes to the main stream of cultural development; and when Professor Reilly goes out into the market place and, as he does in his articles on street architecture, exposes what is vulgar and pretentious in urban building of today, and seeks to impose standards of dignity and order upon our towns, such an activity is of greater public benefit than twenty "modernist" movements.

It is said that all reformers have a blind side. The blind side of the "modernists" is the civic side. This is unfortunate, for it prevents them from taking any part in the main battle of architecture. They seem content if they make a little demonstration well behind the lines. And worse than this, they fail in loyalty to some of the causes on behalf of which architects should unceasingly contend. Nobody can walk about London without

being aware that day by day beautiful buildings, expressing the highest genius of the English race, are being pulled down for no reason whatsoever other than that people of today are either too lazy or too "busy" to put up a fight for their protection. Will the modernists lend a helping hand here, or are they secretly pleased at this wholesale vandalism? If the latter, then they deserve to have no status in the architectural world, for the complete architect is one who, while he brings into being buildings which are new and true and embody principles representing an addition to the treasury of human reason, yet preserves and fosters the greatness of his forbears. The noble buildings of the past which adequately serve a social purpose today are modern still. As soon as we deny them this title, we have sold the pass, and with the best conscience in the world the housebreaker comes along with his pick-axe.



A COUNTRY HOUSE NEAR BUFFALO, N. Y.

WILLIAM PITKIN, JR. AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS

PAUL F. MANN, ARCHITECT

An interesting house setting where the formal lines of Italian architecture compose harmoniously with the naturalistic handling of grades, planting and water

EDITORIAL COMMENT

THE POINT OF VIEW of intelligent laymen is very often more constructive, more truly progressive and original than that of men who have spent lifetimes in practice.

This thought has its origin in the fact that an observant layman, in referring to the façades of our tall buildings, stated that the modern high buildings with their many black window openings presented a "waffle-like" appearance. This homely simile, like many another, often quoted, is exactly the truth, and Mr. Hood's American Radiator Building illustrated in this issue, done in black and yellow, proves that this monotony of voids, can be overcome by a proper selection of color. It took courage on the part of a client who, while lacking experience in architectural design, was firmly convinced of the correctness of a premise, to give an architect free rein in a matter, purely experimental, and which might possibly lead to an unfortunate result.

One has only to regard the many high buildings, from eighteen to twenty-two stories, that are being erected or already completed, in the new "garment center." The aptness of the expression, a "waffle-like" façade, is at once apparent. Cass Gilbert, in the Woolworth Building, solved the problem of monotony of fenestration by varying the shapes of window openings. This feature of Mr. Gilbert's fine building is the one big thing that makes it good. Mr. Hood, like Mr. Gilbert, was fortunate in the site of his building. It may be viewed unbroken, from sidewalk to the very top, and like the Woolworth Building, it stands forth where the sunlight during the entire day illuminates the excellence of its design. A black building erected in any of our downtown canyons would have been disastrous, but we feel that the Radiator Building in color and silhouette is a most complete and satisfactory architectural achievement in its location.

If those who favor originality done with skill and restraint fail to grasp the significance of this achievement, they are blinded by their prejudices.

The educational value of the Radiator Building is considerable. It has attracted and held the attention of thousands who ordinarily give little heed to street architecture. The appearance of the building at night is one of the sights of a city, where spectacular night illumination is so common as to have palled on the city dweller. The floodlighting of the top of the building is a triumph of the illuminating engineer. The vast

throngs that crowd this district at night are blocking traffic as they stand to contemplate the lacy effect as shown in the brilliantly lighted gilded top.

By and large, the result as set forth in this issue, is one that is very much worth while having accomplished. We feel like quoting from the Marquis of Montrose something that seems particularly to apply in this instance:

"He either fears his fate too much,

"Or his deserts are small,

"That dares not put it to the touch

"To gain or lose it all."

* * *

THE REPORT of the jury of award and the three prize advertisements in the Advertising Competition conducted by this journal, appear in another part of this issue.

The intimate relation between advertising and art is each year more evident and this intimacy is no more apparent than in the architectural press. The jury in this competition accented this fact when it stated "the most certain way of securing an architect's attention to an advertisement is through his artistic appreciation." The jury further very truthfully states that if more architects had expressed their point of view as to the best type of architectural advertising, the result would have had greater value to advertisers and to those who prepare advertisements to architects.

The advertising pages of a magazine are, as advertising is conducted today, designed to be as helpful in certain features of architectural practice as the text matter and illustrations are in others. Further, the advertising pages, particularly in an architectural paper, should have every artistic element that it is possible to impart to them. To arrive at this desirable end it is necessary that those who prepare advertisements should be able to know just exactly the point of view of the architectural reader. It is essential to success in this matter that architects should freely express their views. This competition afforded a fine chance to do that. There are no good reasons why a reader should not as critically express his opinion as to the merits of an advertisement as he is already willing to criticize the usefulness to him of the general character of the editorial section of his paper. It will greatly

facilitate the purpose the publishers of this journal have in view if such comment is made, and they very earnestly invite it.

* * *

THE ANNOUNCEMENT by THE AMERICAN ARCHITECT that it proposed to devote a certain part of each issue to moderate cost work, has at once brought forth the statement of a similar determination from another architectural journal.

It must not be assumed that the following of a distinguished lead by our contemporary is acknowledgment of lack of originality on its part. The editors of THE AMERICAN ARCHITECT feel that the copying of its progressive policy is, in a sense, an endorsement of their ability to serve the needs of their readers, long before the matter has been brought to their attention by readers or proclaimed by other journals.

Precedent has, of late, been much discussed. The best expressed opinion seems to be that it is better to follow a good precedent than to attempt an indifferent origination. As long as the editorial policy of THE AMERICAN ARCHITECT serves as a precedent for our contemporaries, we may, with justice, and a full measure of satisfaction, feel that our claim to be the leaders in architectural journalism is secure.

* * *

IN A STATEMENT recently issued by the Russell Sage Foundation, based on an extensive research of conditions as affecting labor employment in this country, it is set forth that, averaging good and bad years, ten to twelve per cent of all the workers in the United States are out of work all of the time. In spite of the efforts

of the government since the war, and the conference held by Secretary Hoover on seasonal employment, it has not been possible to reduce this percentage or reach a more satisfactory economic state as regarding the men and women workers in this country.

The report states that there has been found to be a decided resentment on the part of the workers against an industrial situation in which insecurity and uncertainty of employment are possible. It is not only unemployment but the fear of unemployment, the knowledge that any job is uncertain and insecure, subject to the fluctuation of economic change,—which are responsible for much of our industrial unrest.

The report finds much to condemn in the methods of private employment agencies. In fact, it lays at the door of these agencies the blame for existing conditions, and strongly urges public bureaus providing free services to take the place of private fee-charging agencies. In so far as people are informed on the question and have expressed their sentiments, states the report, most of them appeared convinced that we should have public employment bureaus because of the abuses of some fee-charging agencies quite regardless of other considerations. In addition, however, the feeling has been growing that this service in the nature of the case should be free, and that the very fact of fee-charging carries with it a dangerous temptation to abuse and fraud.

It would seem far more practical to set to work on a positive program of improving the public bureaus, for if we get a good public service, the fee-charging agencies and their abuses will then become a minor question. The private agency will be eliminated because it will be useless; or we shall learn how to improve it through experience gained in the public bureaus.



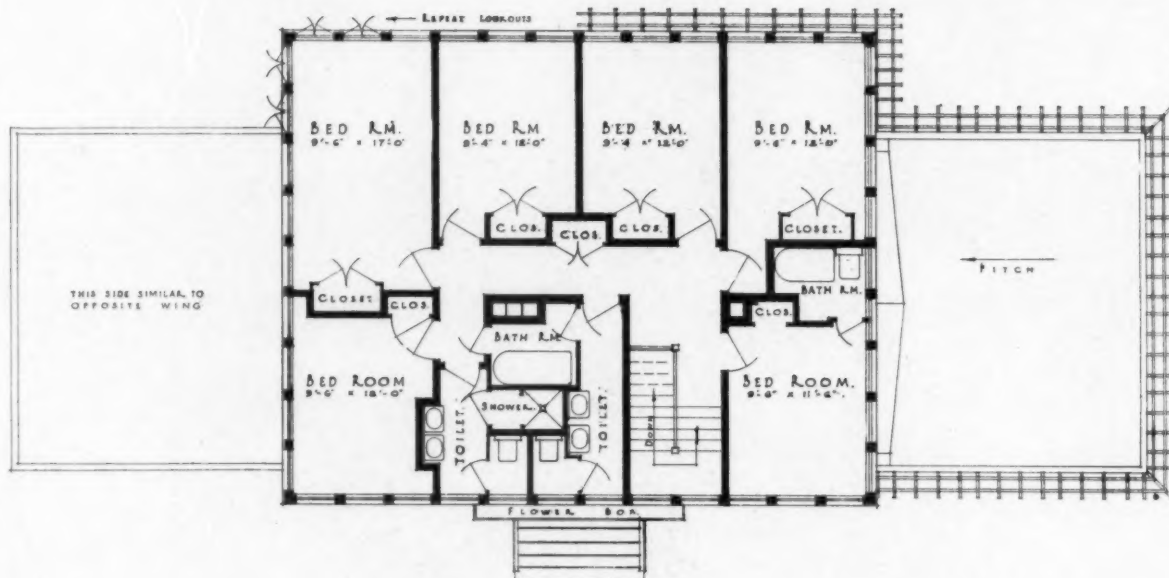


COUNTRY HOUSE OF ALBERT KAHN, ARCHITECT, BIRMINGHAM, MICH.

ALBERT KAHN, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT
November 10, 1934, Plate 169



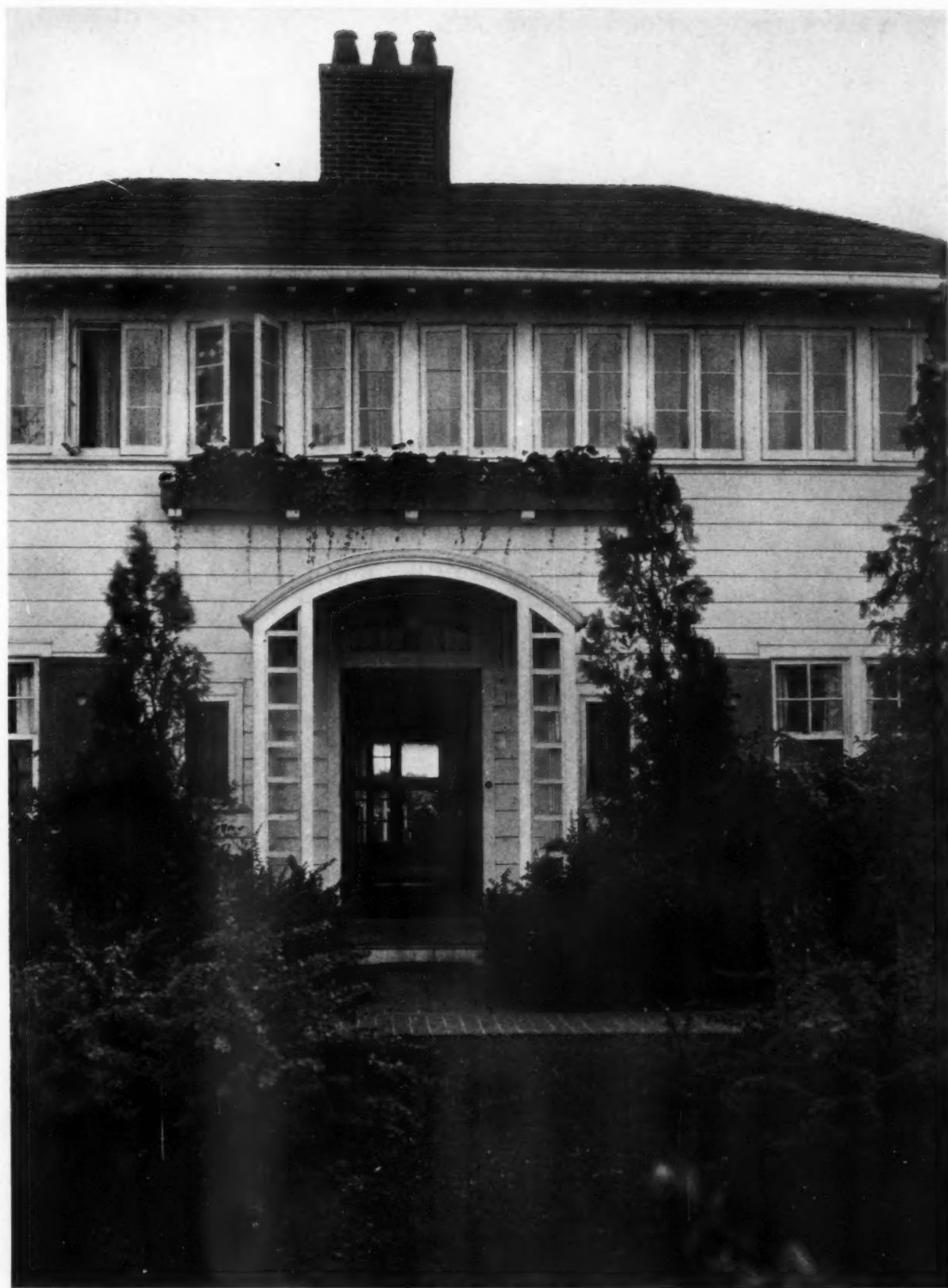
S E C O N D • F L O O R • P L A N



F I R S T • F L O O R • P L A N

COUNTRY HOUSE OF ALBERT KAHN, ARCHITECT, BIRMINGHAM, MICH.

ALBERT KAHN, ARCHITECT



MAIN ENTRANCE DETAIL

COUNTRY HOUSE OF ALBERT KAHN, ARCHITECT, BIRMINGHAM, MICH.

ALBERT KAHN, ARCHITECT



THE DINING ROOM END



THE LIVING ROOM END

THE COMBINED DINING AND LIVING ROOM IN THE COUNTRY HOUSE OF ALBERT KAHN, ARCHITECT,
BIRMINGHAM, MICH.

ALBERT KAHN, ARCHITECT



THE FORECOURT

COUNTRY HOUSE OF ALBERT KAHN, ARCHITECT, BIRMINGHAM, MICH.

ALBERT KAHN, ARCHITECT

THE AMERICAN ARCHITECT
November 19, 1924. Plate 172



LAWYERS' CLUB, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

YORK & SAWYER, ARCHITECTS

(See description on back)

THE AMERICAN ARCHITECT
November 10, 1924, Plate 173

LAWYERS' CLUB, UNIVERSITY of MICHIGAN, ANN ARBOR, MICH.

YORK & SAWYER, Architects

THE Lawyers' Club at the University of Michigan, Ann Arbor, may safely be ranked among the best students' residence halls of our colleges in the United States. This dignified group was made possible through the generosity of William W. Cook, an alumnus of Michigan. At present, but one unit of the club has been completed, as shown in the accompanying illustrations. The area to be occupied by this group comprises about two city blocks, which will contain two residence halls in addition to the present unit, a law school building and a library, forming a quadrangle.

The initial unit of the club consists of the main club room, a large dining hall, easily the most beautiful section of the unit, an attached kitchen and serving rooms, and a three story residence hall divided into nine sections, which open on a central court. The building is of granite and Indiana limestone. Floors throughout are concrete, and the walls of plaster over tiling are fire-resistant.

The dining hall is the feature of the building just completed. It is fifty by one hundred feet.

The height of the ceiling to the beamed roof, is fifty feet.

The roof is a succession of Gothic oak arches supporting oak cross beams which in turn are supporting solid oak cross boards. Above these is a false roof of pine, upon which is laid the final roof of hard lead. The room is lighted by means of a series of stone tracery windows, glass for which was obtained in England.

Only law students may live in the club. In the residence hall are single rooms, some consisting of study and two separate sleeping rooms, or study and sleeping alcove. All rooms and suites have lavatories with hot and cold water. Bathrooms equipped with showers are on the second floor.

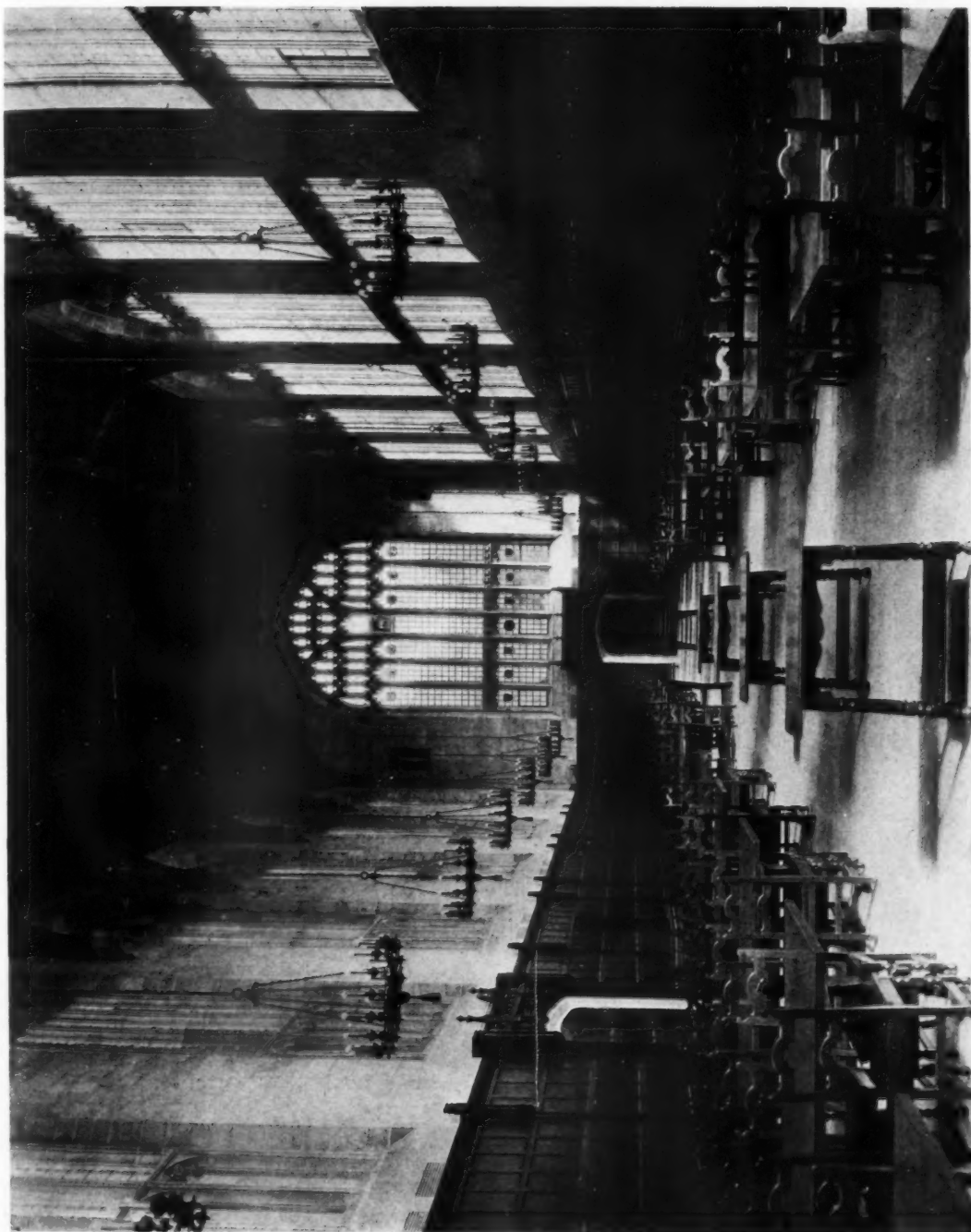
The buildings are the result of a carefully thought out plan under which the law student's life may be lived under extremely favorable and inspiring conditions. The gift will, it is expected, "place legal education at the university upon the level and with the comprehensiveness of scope to which one of the oldest and most essential professions is entitled."



LAWYERS' CLUB, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

YORK & SAWYER, ARCHITECTS

THE AMERICAN ARCHITECT
November 19, 1924. Plate 174



LAWYERS' CLUB, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

YORK & SAWYER, ARCHITECTS

THE AMERICAN ARCHITECT
November 10, 1924. Plate 175



LAWYERS' CLUB, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

YORK & SAWYER, ARCHITECTS

THE AMERICAN ARCHITECT
November 10, 1934, Plate 176



THE BALLROOM FROM GADSBY'S TAVERN, ALEXANDRIA, VA., WHERE GENERAL WASHINGTON CELEBRATED HIS LAST BIRTHDAY. THE DEVELOPMENT OF THE CABRIOLE LEG CHAIR IS WELL TRACED IN THE CHAIRS EXHIBITED HERE

INTERIOR ARCHITECTURE

The American Wing of the Metropolitan Museum of Art, New York City

Illustrations accompanying this article reproduced from Photographs Furnished Through the Courtesy of the Museum

THE opening of the American Wing of the Metropolitan Museum of Art, New York City, on November 11, might well be called a notable event in the history of American Decorative Art. The Wing was made possible through the generosity of Mr. and Mrs. Robert W. de Forest, who have given to the City of New York the building in which is housed a most interesting collection of early American utilitarian art,—furniture, textiles, metalwork, glass—which, together with painting and interior architectural woodwork of the period, reproduce accurately the atmosphere of typical interiors of the seventeenth and eighteenth centuries.

The Wing is so constructed that only one exterior wall, in the ultimate carrying out of the Museum plan, will be exposed to view, and the design of this wall, which may be viewed from the garden, has been composed about the interesting old façade of the United States Branch Bank which was erected between 1822 and 1824 and, which, until a few years ago, stood at 15 Wall

Street, New York City, and during the last sixty years of its existence housed the United States Assay Office. The interior, the plans for which were prepared by Grosvenor Atterbury, architect, is divided into rooms which are treated to represent the various stages in the development of interior architecture in the different sections of this country. In furnishing and equipping the rooms a great effort has been made to insure historical accuracy. The aim has been to show these rooms as they might well have been furnished at the time when the original woodwork was constructed. Most of the decorative schemes are formed around old rooms or are authentic reproductions of old rooms, among which are typical interiors of the New England, the Pennsylvanian and the Virginian localities.

Approaching the American Wing from the main Museum building, a quick transference of thought from the Old World to the New is effected by a large group portrait of the Washington family by Edward Savage which has been hung directly

opposite the entrance. Stairs lead from this point to the actual entrance of the Wing, which is through a doorway from Westfield, Massachusetts, of the second quarter of the eighteenth century, typical of the Connecticut River valley. A low hallway, in which are shown individual pieces of seventeenth century furniture, leads into the exhibition gallery exhibiting selected representations of the art crafts of the earliest period of Colonial endeavor. In the architectural setting of this hall, strict historical precedent has been taken from the roof framing of the "Old Ship Meeting House," built in 1681 at Hingham, Massachusetts. In adapting the trusses to the room, the different proportions have necessitated slight changes from the original. A kitchen from the Capen House, built in 1683 at Topsfield, Massachusetts, which was a kitchen, dining room, living room and bedroom combined, is of upright sheathing of pine boards with mouldings of true seventeenth century type. A more elaborate room of the early type is reproduced across the entry. The original of this room is the parlor of the Hart House (1640) at Ipswich, Massachusetts.

The earliest original American room that the

Museum owns is that which came from Hampton, New Hampshire. All the woodwork in the room, except the large square ceiling panels and the window frames, is original. It shows the simplest use of stile and rail panelling, with raised beveled panels. The woodwork is pine and has never been painted. Long Island is represented by a room from Woodbury, a parlor of a well-to-do Long Island farmer of the middle of the century. The panelling is an interesting example of Renaissance architectural detail as executed by a country carpenter. A room from Marmion, Virginia, came from the historical estate owned in the last part of the eighteenth century by George Lewis, nephew of General Washington and commander of his bodyguard. In it is seen the use of pilasters and complete entablature based upon the Ionic order. A room taken from a house built in 1768 and owned by Samuel Powel of Philadelphia, is also identified with the personal life of General Washington, for at one time he made it his headquarters. The room represents the finest architectural treatment of the period. The furniture is all Philadelphia make. The old yellow damask curtains are fashioned after a description found

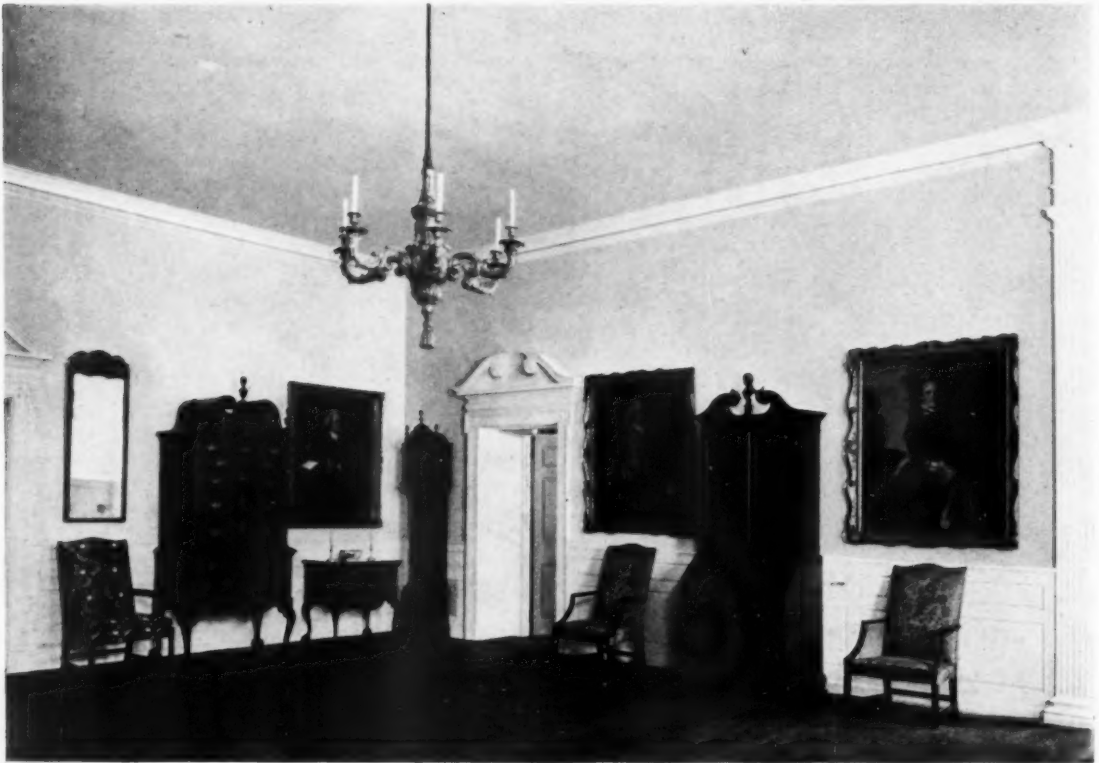


ROOM BUILT AROUND THE PANELLED FIREPLACE WALL WHICH CAME FROM A HOUSE IN PORTSMOUTH, R. I. The design is a provincial rendition of the Renaissance theme, with stile and rail panelling set between pilasters whose flutes are reeded in their lower portions



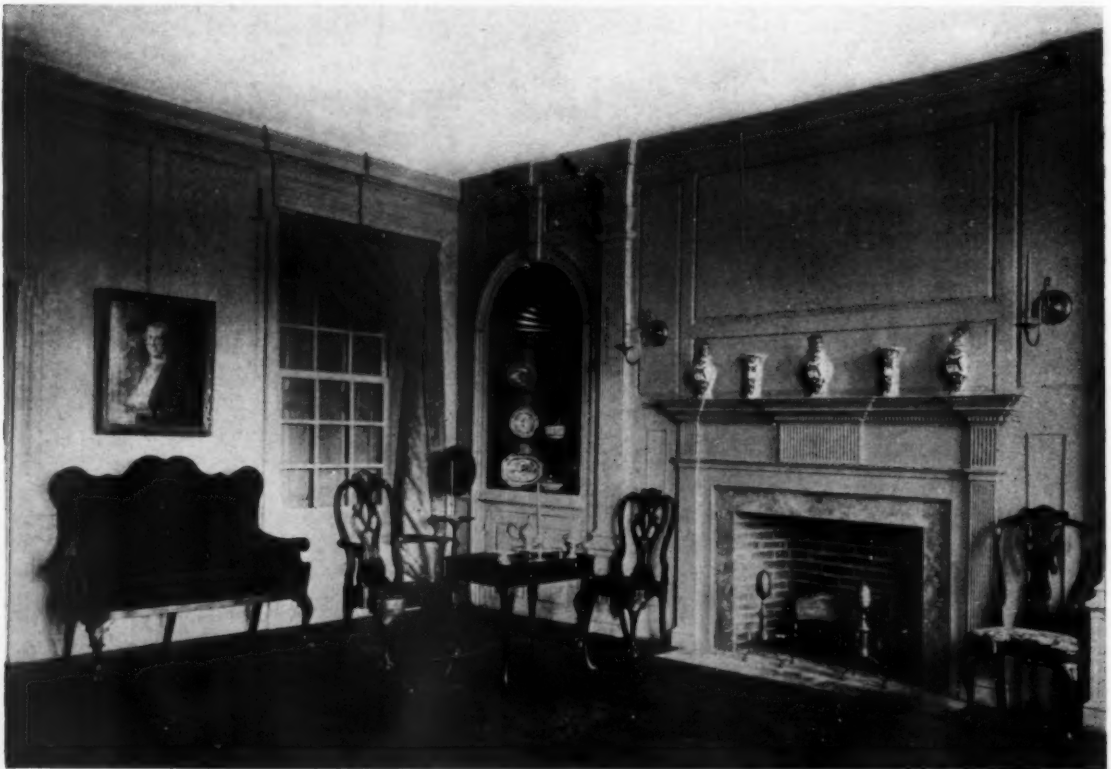
THE EXHIBITION GALLERY ON THE THIRD FLOOR

A reproduction of the "Old Ship Meeting House" built in 1681 at Hingham, Mass.



EXHIBITION GALLERY ON THE FIRST FLOOR

Designed to portray a suggestion of the elegance of the work which featured the interiors of New York during the mid-eighteenth century



ROOM FROM A BRICK HOUSE AT ORIOLE, SOMERSET COUNTY, MD., OF THE MID-EIGHTEENTH CENTURY

An unusual feature of the architecture is the curious break in the architrave above the doors and windows which repeats the break of the panels above



PARLOR FROM HAVERHILL, MASS., OF THE EARLY NINETEENTH CENTURY, BASED ON ADAM TRADITIONS

The wallpaper of French manufacture pictures a stag hunt, and gives a characteristic atmosphere to the room. The furniture shows both Hepplewhite and Sheraton influences



BEDROOM FROM HAVERHILL, MASS., 1818

The window curtains are old Toile de Jouy and the wallpaper was until recently in the old Imlay House in Allentown, N. J., where it was originally hung in 1794

in an order given in 1763 by Benjamin Franklin's son, William Franklin. The wallpaper was made in China and is very similar to that imported for Samuel Powel's uncle, Samuel Morris, in 1770.

From a historical viewpoint, perhaps the most interesting of all the rooms is the large and lofty ballroom which was taken out of Gadsby's Tavern at Alexandria, Virginia, eight miles from Mount Vernon. It was in this room that Washington attended his last birthday ball on February 22,

Philadelphia and New England early Georgian work, from which, through easy transitions, can be followed the changes of the middle of the century as its third quarter takes firmer hold. The upholstery fabrics are all of the period and give some idea of the variety of color and design of the rich materials which were so generally used.

In arranging for the settings it was discovered that New York of the mid-eighteenth century has left little trace of the work of its housewrights. Almost the only survivals of it still in their



PARLOR FROM PETERSBURG, VA., OF THE EARLY NINETEENTH CENTURY

A direct successor to the Adam interior of the previous century. Applied composition ornament in a variety of designs was largely employed during this period

1798. It is also associated with Lafayette, for in the same room a public dinner was given him in 1824 at which were present Hon. John Quincy Adams, Commodores Rogers and Porter, and other veterans of the Revolution. The very considerable wall space in the room affords an opportunity for the arrangement of a complete series of side chairs of the second period, showing the development from the simplest form of early cabriole leg and solid splat back through a variety of full Chippendale models, richly ornamented. The oldest, of walnut, includes fine examples of

original settings are St. Paul's church and the Van Cortlandt house in Van Cortlandt Park. For a suggestion of the elegance of this work, the Museum has used in the construction of three doorways in the exhibition gallery on the first floor elements of decoration in an elaborate mantelpiece and overmantel taken out of the historic Beekman House, built in 1763. The elaborate door treatment, with its scrolled pediment, decorated mouldings and architrave enframingent, is an exact reproduction of the overmantel treatment in the old parlor.

A CLASSIC PRECEDENT *in a* DECORATIVE ART

IN our eagerness further to develop mechanical contrivances and apparatus for manufacturing purposes, we are apt to overlook the difficult and tedious methods of production employed by our ancestors of two and three hundred years ago. It is not easy to trace any connection between the modern manufactured upholstery and drapery fabric with its intricate designs and colors and the old hand-blocked prints of the eighteenth century. Yet the one is directly evolved from the other. Public attention is just

sent the great period when Huet and his staff of talented artists designed for the Oberkampf factory, and the development of the block process and dyes which they used is easily traced. There are those that were printed in one color only, generally red, probably on account of the fastness of that color; later ones in blue in which the



DESIGN ENTITLED "SCROLLING BANDS" IN THE EXHIBITION AT THE ARDEN GALLERY, ILLUSTRATING RESERVE WORK DATING FROM ABOUT 1770. THE PATTERN WAS STAMPED IN WAX ON THE SURFACE OF THE CLOTH BEFORE THE PIECE WAS DYED. PRINTED IN BLUE ON WHITE

now centered on the early French Toiles de Jouy, and rare specimens of the genuine products were recently shown in two exhibitions in New York City. The exhibit at the Arden Gallery is composed wholly of a group of printed textiles which date from the middle to the end of the eighteenth century. Amongst them are many which repre-



BED HANGINGS OF 1810. THE MOTIVE OF THE DESIGN IS "L'AMOUR ET PSYCHE." IN THE COLLECTION OF TOILES DE JOUY AT THE ARDEN GALLERY



A FLORAL PANEL IN POLYCHROME, ABOUT 1775. ONE OF THE EARLIEST TOILES DE JOUY IN FULL COLOR. AT THE ARDEN GALLERY EXHIBITION

pattern is stamped in wax on the surface of the cloth before the piece is dyed, dated about 1770, and others still later in green, when blue was placed over yellow to obtain the desired tint. A fast green dye was not discovered until early in the nineteenth century. Another early block print shows a pattern of dolphins on a *picotage* ground. It is announced that this exhibition will later be shown at the Chicago Art Institute and the Minneapolis Institute of Arts. There was also an interesting collection of these printed fabrics from the Oberkampf factory, shown in conjunction with the exhibition of the Art-in-Trades Club, described in our issue of November 5, and loaned by its president, Mr. Harry Wearne of New York.

The Oberkampf factory was without doubt the most famous of all Europe and its history is interesting, for the name Toiles de Jouy, by which

all French prints of the eighteenth century are now designated, is directly associated with it. Its founder, Christopher Philip Oberkampf, born at Wisenbach, Bavaria, in 1738, came to Paris at the age of twenty and in 1759 obtained permission from the Government to open a small factory in the village of Jouy-en-Josas, near Versailles. His genius and personality attracted to him many of the most eminent artists of the time, including Boucher, Prud'hon, Greuze and Pierre, who considered it an honor to execute his cartoons. The crowning event of his career took place when Louis XVI with Queen Marie Antoinette and all the members of the Court made an official visit to his establishment. Upon leaving, the King created him a Baron, and decreed his place to be known as the Manufacture Royal. Later, Napoleon bestowed upon him the Cross of the Legion of Honor. Oberkampf died in 1815.



"LE BALLON DE GONESSE," A VERY RARE PANEL, PRINTED IN DEEP ROSE ON A WHITE GROUND, ONE OF THE INTERESTING OLD TOILES DE JOUY IN THE COLLECTION SHOWN AT THE ARDEN GALLERY, NEW YORK CITY

BEAUX-ARTS INSTITUTE of DESIGN

ACTING DIRECTOR OF THE INSTITUTE—WHITNEY WARREN

DEAN OF THE INSTITUTE—EDMUND S. CAMPBELL

ARCHITECTURE—RAYMOND M. HOOD, DIRECTOR SCULPTURE—EDWARD FIELD SANFORD, JR., DIRECTOR

INTERIOR DECORATION—FRANCIS H. LENYON, DIRECTOR

MURAL PAINTING—ERNEST C. PEIXOTTO, DIRECTOR

JUDGMENT OF SEPTEMBER 30, 1924

CLASS "B"—VI PROJET

"A LIGHTHOUSE"

On a headland jutting out into the sea, the U. S. Government proposes to build a lighthouse. Dangerous shoals a few miles off the coast make it necessary that the light should be eighty feet above the ground at the spot where it is to be erected.

The light which is to be of the usual Government type

should not exceed twelve feet in diameter. Around the base of the light will be an open balcony for observation. The size of the shaft, which is to be of brick, stone or concrete painted white, is not determined but it should be of massive solid construction.

In connection with the lighthouse and adjoining it, is the keeper's house, which should provide an ample living room, kitchen and two small bedrooms. Forming a part of the house shall be the chamber for the siren which is used during foggy weather. This room, small in size, is where the compressed air tank with its accompanying motor will be located.



J. BOEHLE

FIRST MENTION

ATELIER CORBETT-KOYL



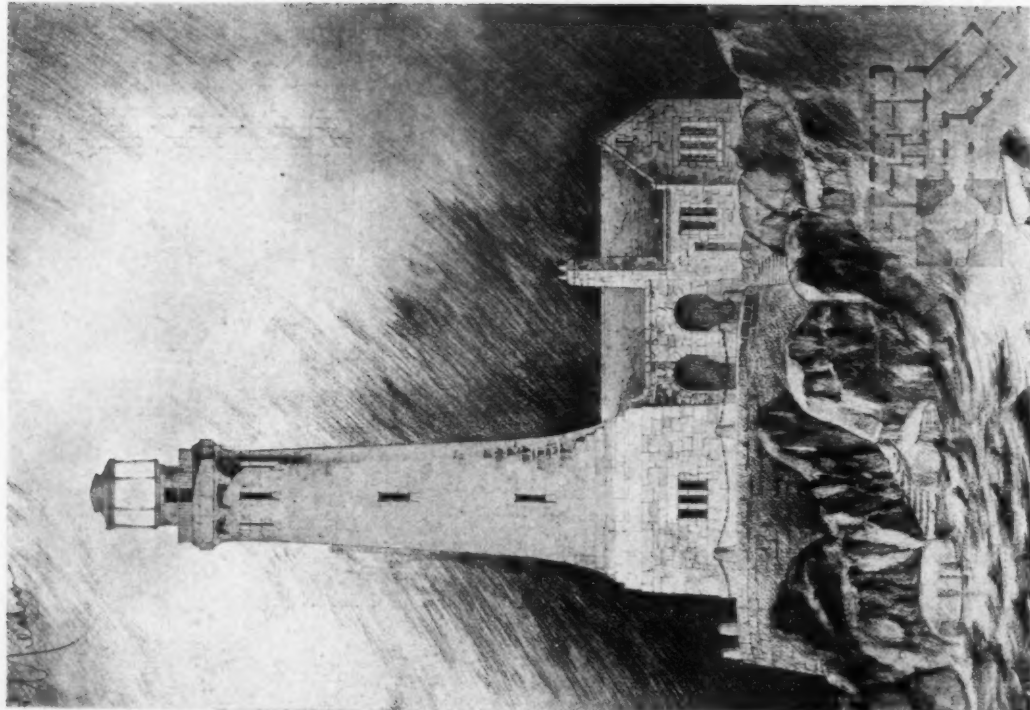
A. R. MOHR

FIRST MENTION

ATELIER CORBETT-KOYL

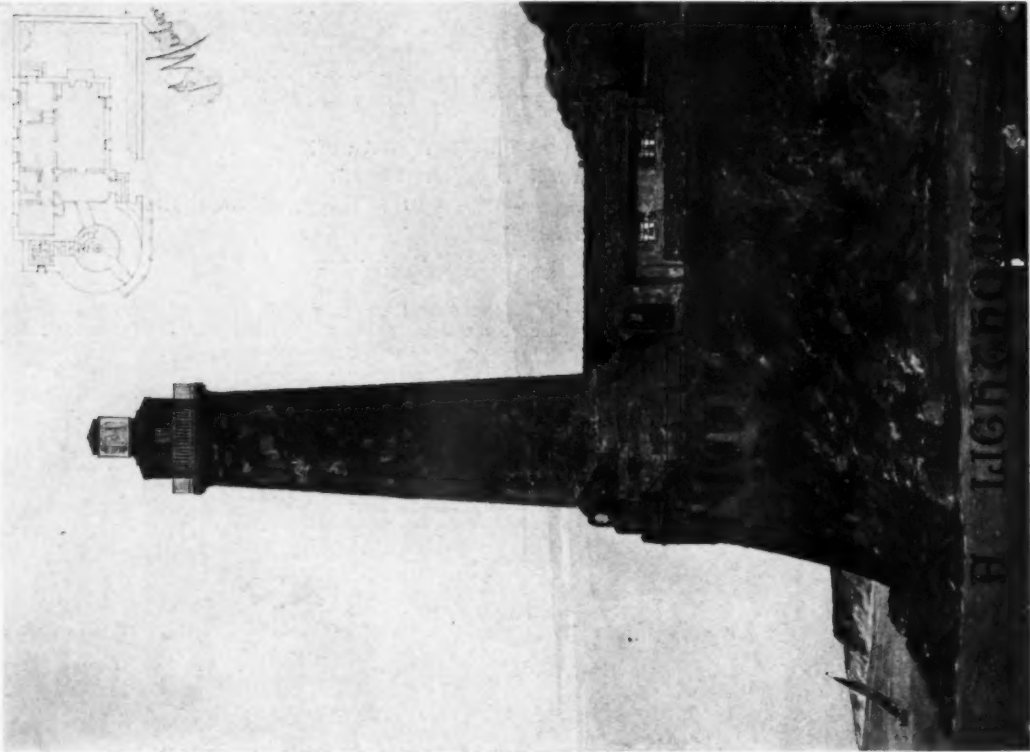
CLASS "B"—VI PROJET—A LIGHTHOUSE

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



F. AHLSON

FIRST MENTION
ATELIER PARSONS—CHICAGO ARCHTL. CLUB



H. T. ANDERSON

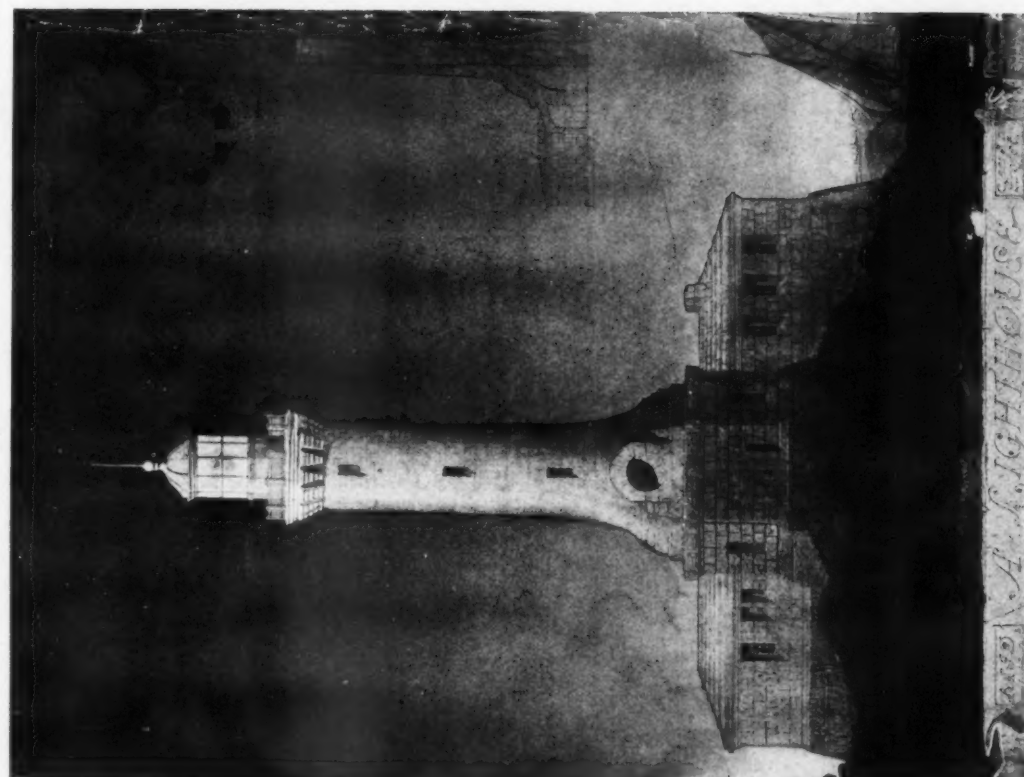
FIRST MENTION

SAN FRANCISCO ARCHTL. CLUB

CLASS "B"-VI PROJET—A Lighthouse

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN

THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW



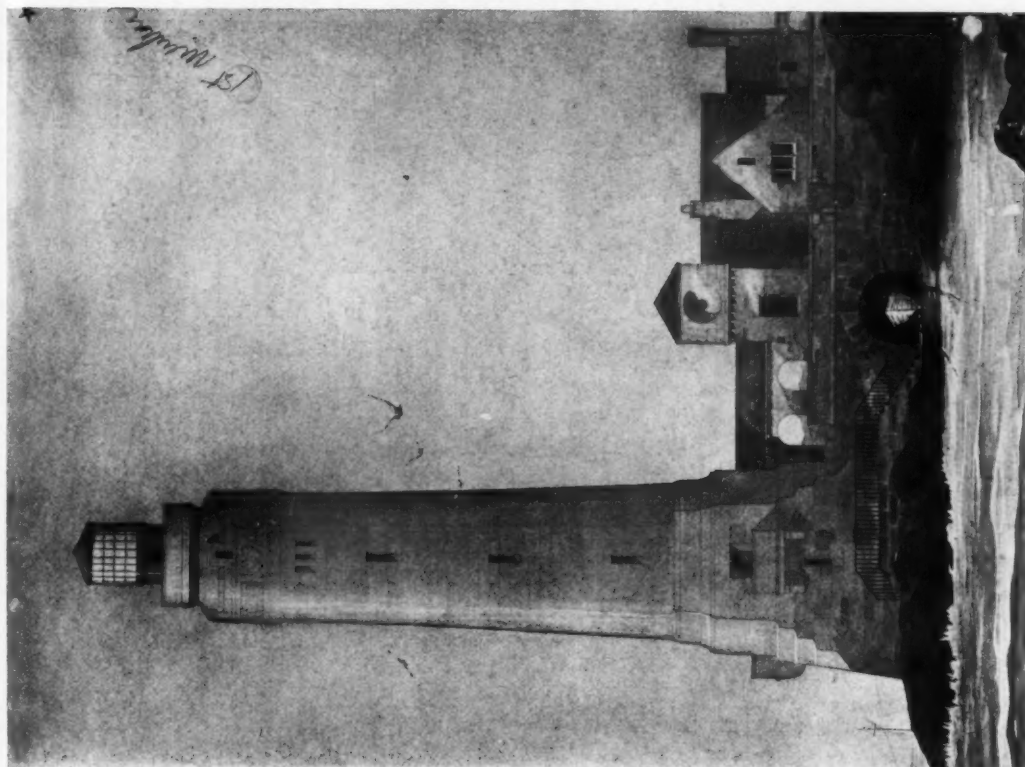
K. E. PONSFORD

FIRST MENTION

SAN FRANCISCO ARCHTL. CLUB

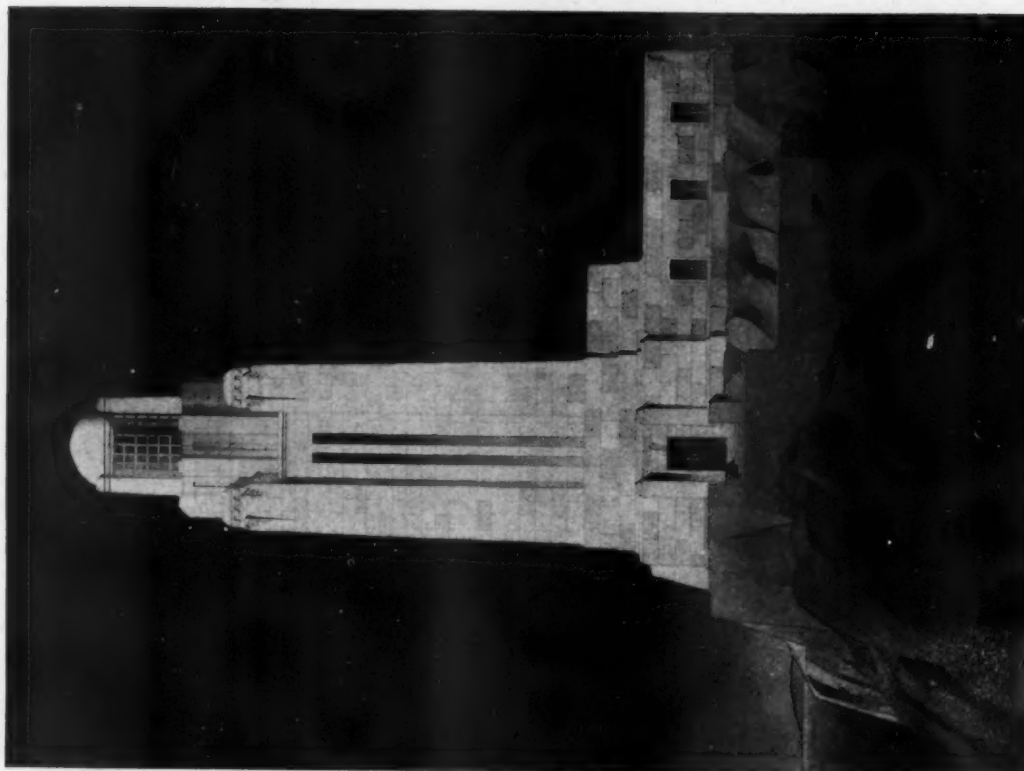
CLASS "B"-VI PROJET—A LIGHTHOUSE

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



FIRST MENTION

ATELIER SIBLEY—LIGHT



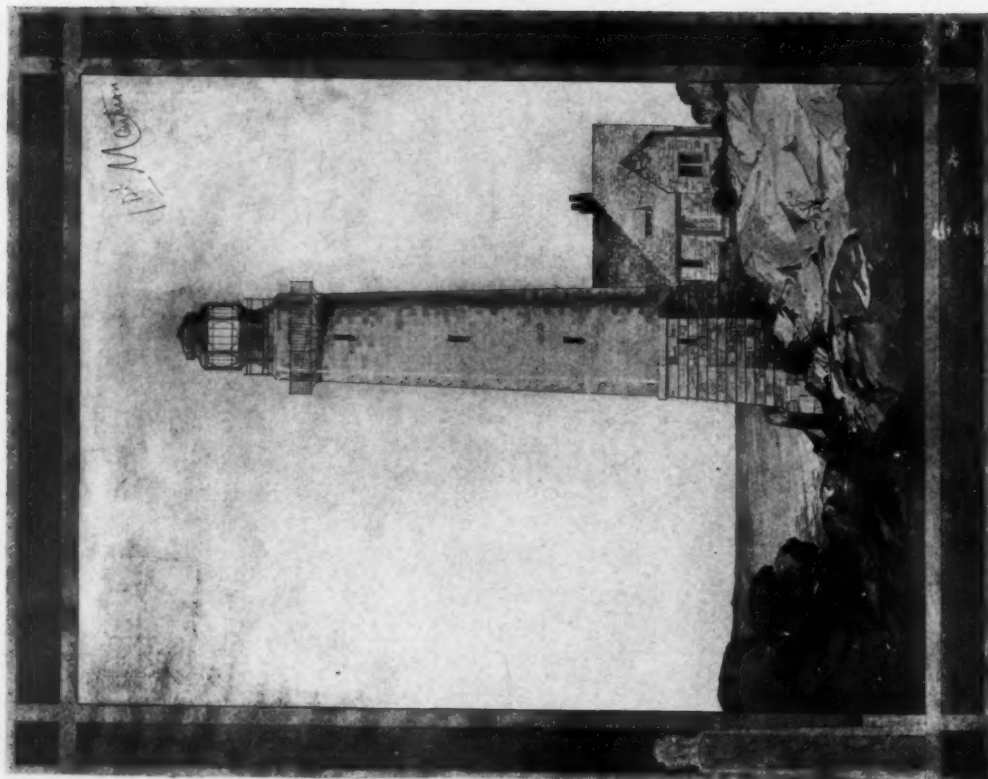
FIRST MENTION

UNIV. OF SO. CAL.

HELEN BELFORD

CLASS "B"-VI PROJET—A LIGHTHOUSE

STUDENT WORK, BEAUX-ARTS INSTITUTE OF DESIGN



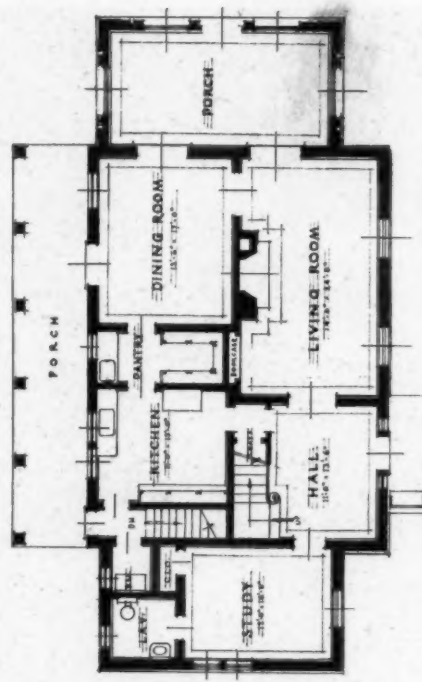
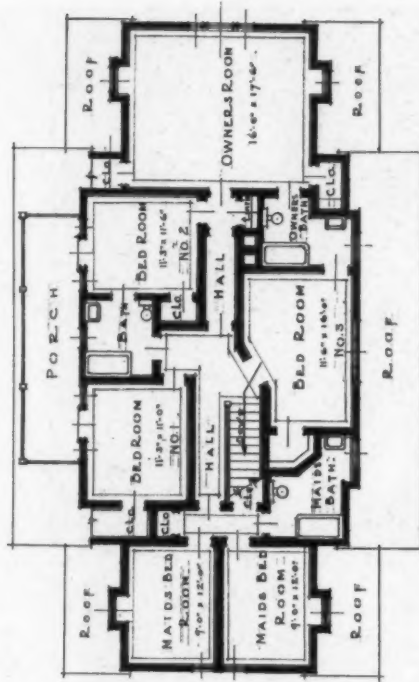
FIRST MENTION

ATELIER N. T. VORSE

W. F. YOUNG

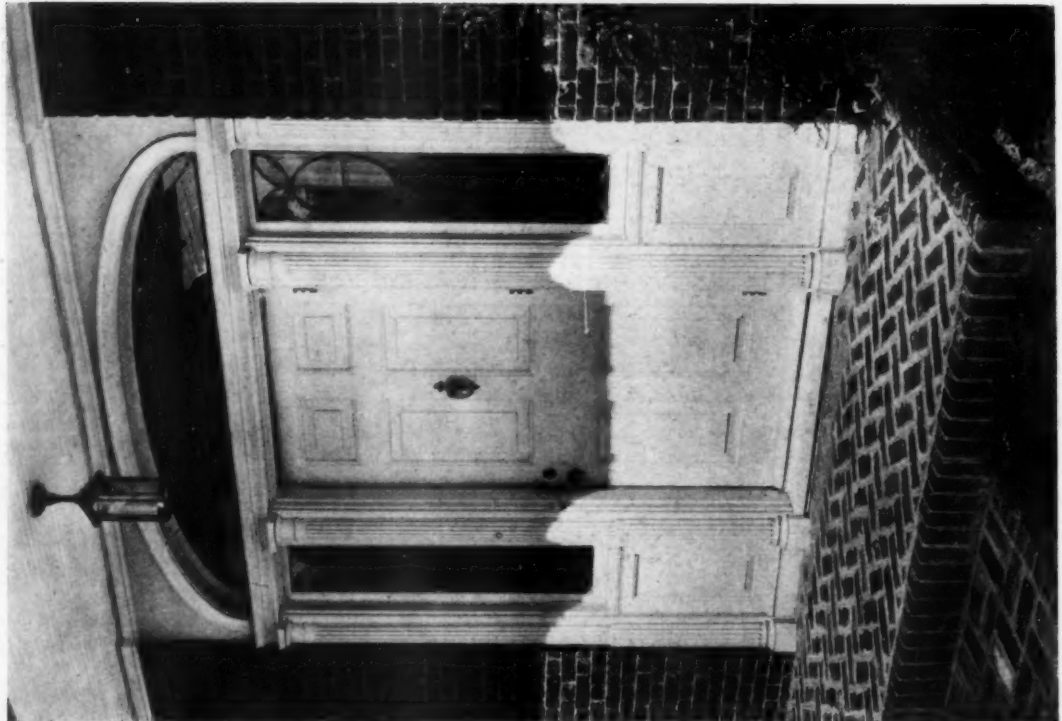


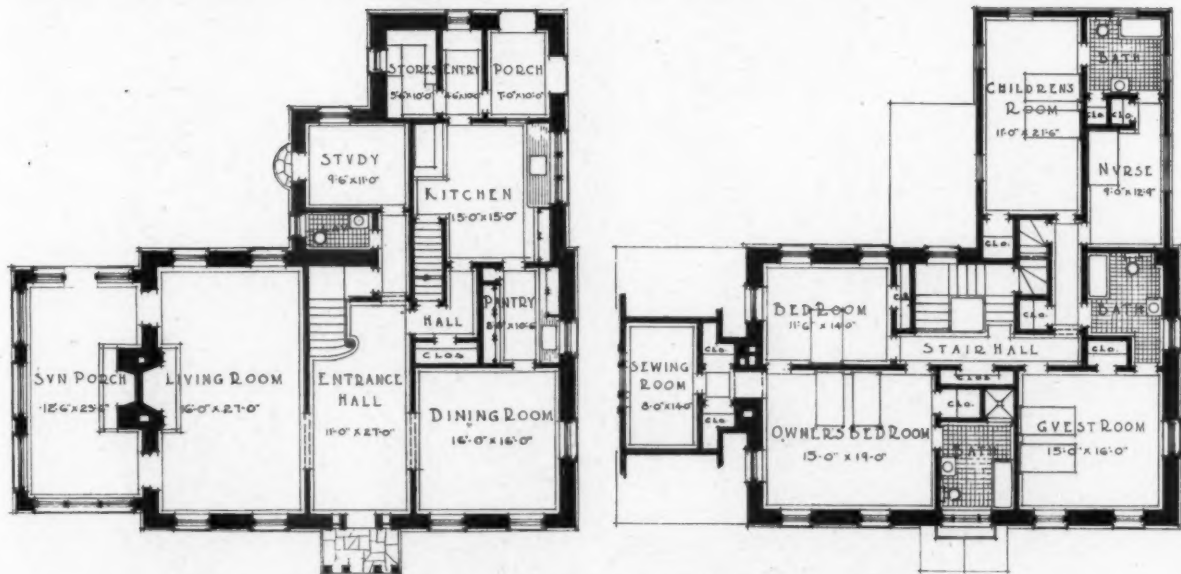
HOUSE OF MRS. THOMAS AYLETTE BUCKNER, JR., RIVERDALE, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



HOUSE OF MRS. THOMAS AYLETTE BUCKNER, JR.,
RIVERDALE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT





HOUSE OF E. S. H. PENDERGAST, SHORT HILLS, N. J.

CHARLES M. HART, ARCHITECT



REAR VIEW

HOUSE OF E. S. H. PENDERCAST, SHORT HILLS, N. J.
CHARLES M. HART, ARCHITECT



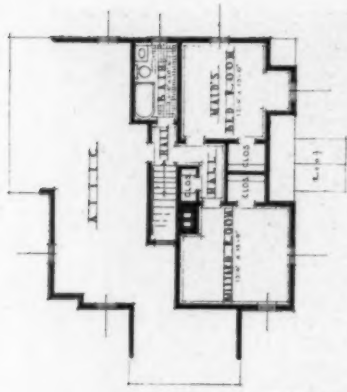
STUDY ENTRANCE

HOUSE OF E. S. H. PENDERGAST, SHORT HILLS, N. J.

CHARLES M. HART, ARCHITECT

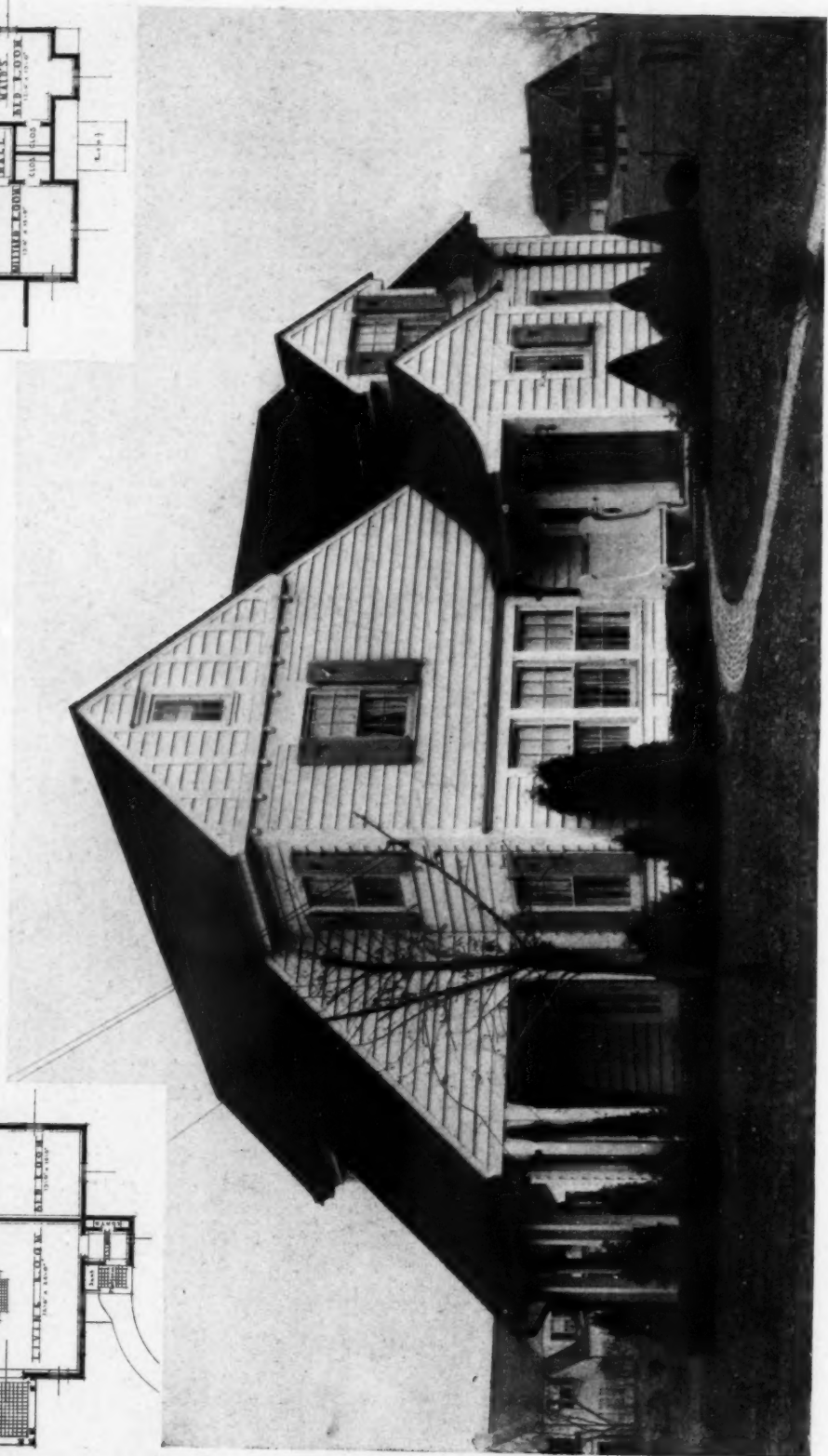
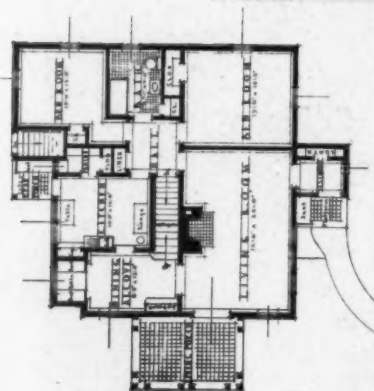


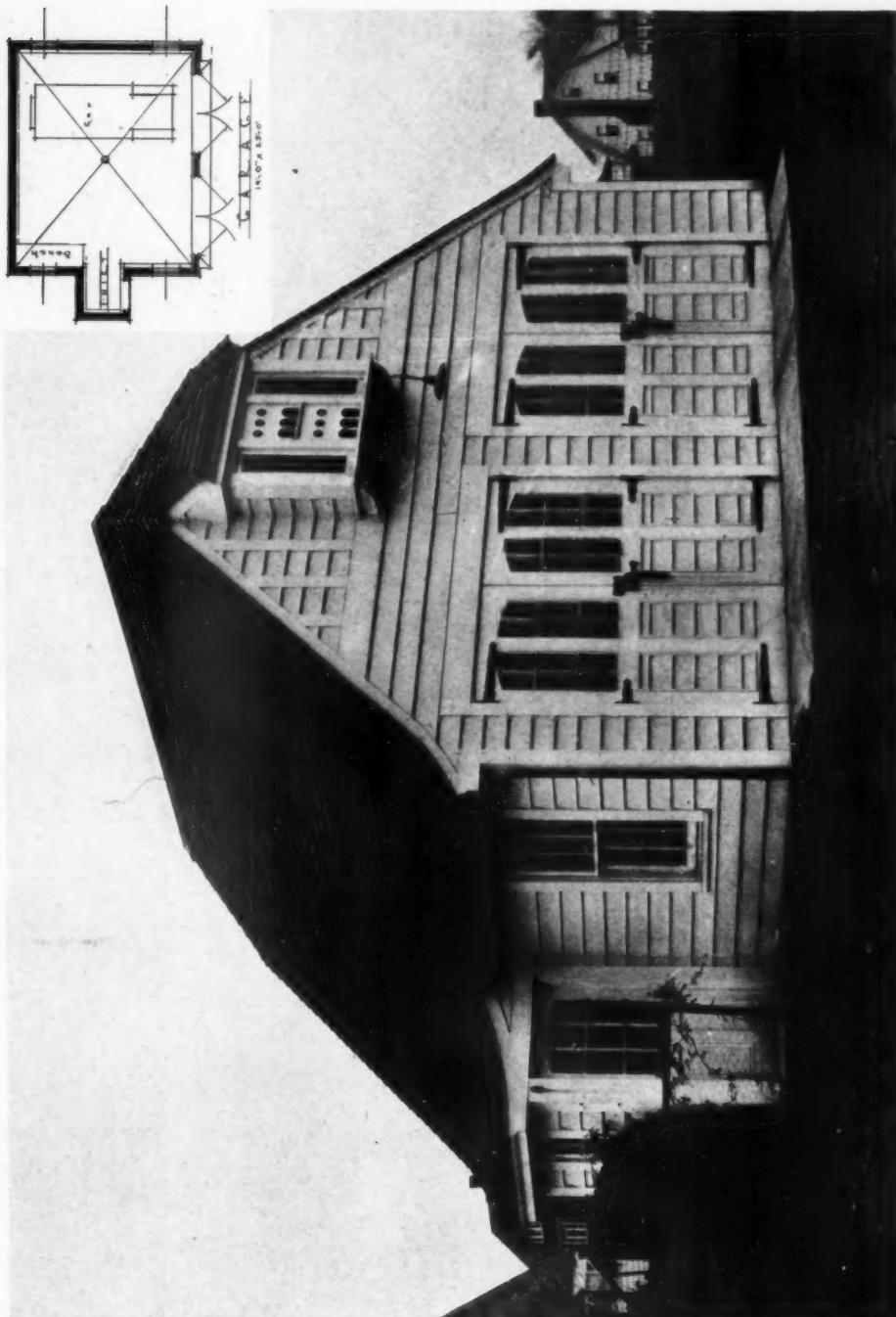
MAIN ENTRANCE



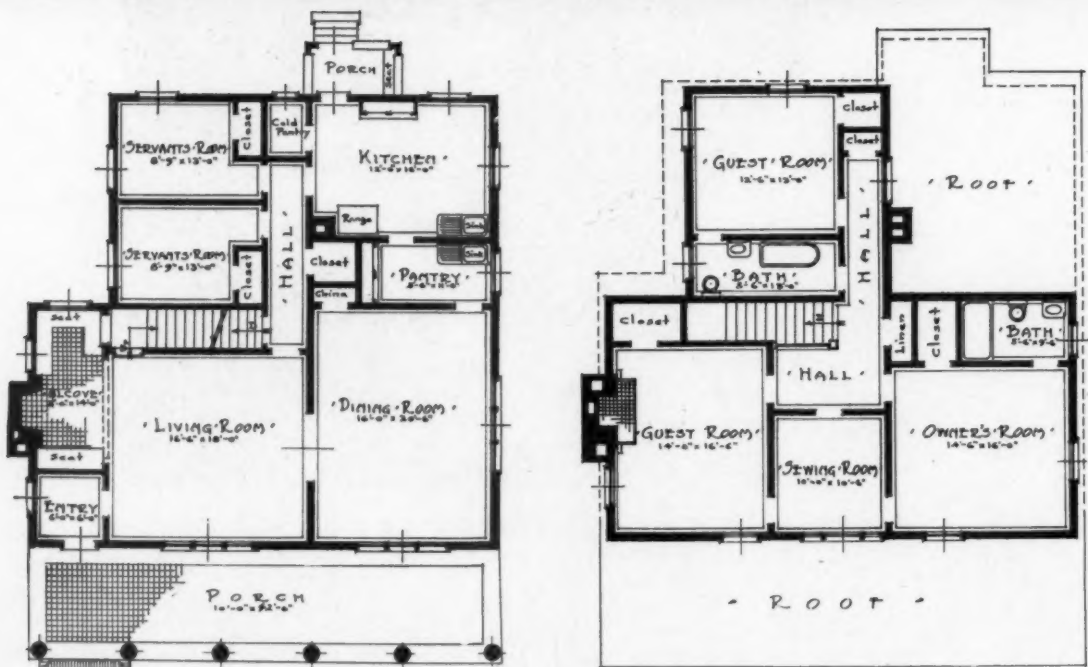
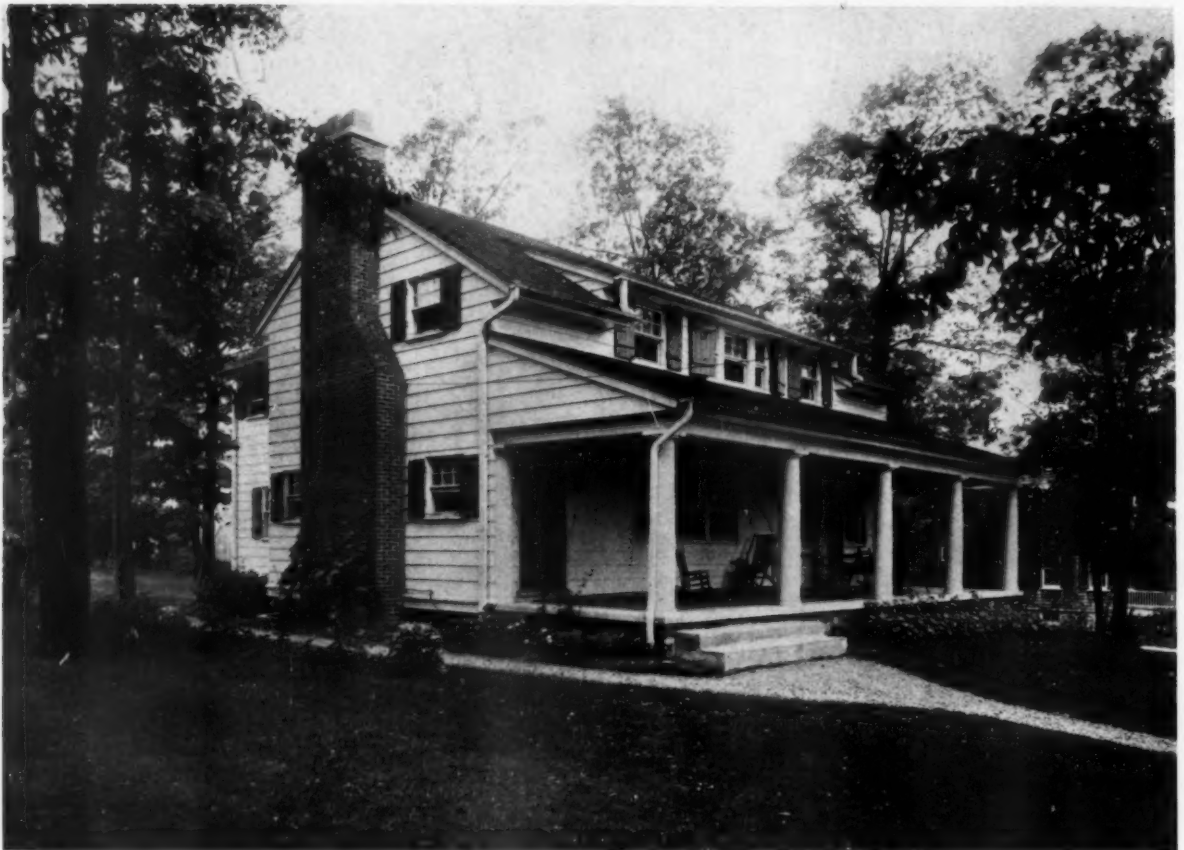
HOUSE OF GEORGE SCHWEIZER, BRIDGEPORT, CONN.

EDWARD B. CALDWELL, JR., ARCHITECT





GARAGE FOR GEORGE SCHWEIZER, BRIDGEPORT, CONN.
EDWARD B. CALDWELL, JR., ARCHITECT



HOUSE OF MISS M. STANLEY MILLER, CATONSVILLE, MD.

WALTER M. GIESKE, ARCHITECT

REVIEW of RECENT ARCHITECTURAL MAGAZINES

BY EGERTON SWARTWOUT, F.A.I.A.

OCCASIONALLY we read over our reviews after they are printed; someone has to read them; we don't often do it, but we did the other day and after reading the last one we came to the conclusion that it was not all what it pretended to be; that is to say, according to the title it was a Review of Recent Architectural Magazines, but actually it referred to but one, and to but one story or article or reaction in that one. It seemed that we must either change the title or change our articles. Now we can't very well change the title; that is a sort of sacred title, a title that has always been a feature of THE AMERICAN ARCHITECT AND THE ARCHITECTURAL REVIEW ever since it was started, or at least ever since we can remember, and so the only thing to do is to change our method and really read all these dreary piles of books and papers that cover our table. We don't exactly mean they are dreary, that is, all of them; we really used to like picking up a professional paper and looking it over, and we do yet, one a week or so, but to set down facing a pile of twenty or thirty is, to use an alien expression, something else again. But the zero hour had come and so we picked up the one on top and found it was *The Architectural Record* of October and in it we found an article by A. Lawrence Kocher on the Library of the Architect, Part III. Mr. Kocher has apparently sent out a series of questionnaires to various prominent architects asking what books should be in an architect's library and has gotten some very full and instructing and sometimes amusing lists. Books of all sorts and of all ages, or relating to all ages, from the Dawn of Civilization by Maspero to the Works of McKim, Mead & White and Charles Platt. We were particularly interested in Ralph Adams Cram's list and when we

found he included Chesterton's Flying Inn and Stephens' Crock of Gold we felt that here indeed was a man of our own heart. We would have liked it better if he had included the Old Soak's History of the World or When the Blue Begins but we are quite content with G. K. and Shamus, and we really felt set up to find we too had at hand a copy of *The Crock of Gold*, and we immediately reread it in the hope that our minds would be taken off the pile of magazines by the

wisdom of the Philosopher of Coilla Doaraea—for, says Professor Boring, architects are both artists and philosophers—and by the Grey Woman of Dun Gortin and the Thin Woman of Inis Magrath, and the Leprecauns and Caitilin Ni Murrachu. Now we wonder how many architects have the Crock of Gold or how many have read it. We are all of us given to chasing rain-bows in the hope of finding it, or we wouldn't be architects,

but this crock of gold is different, as you will see.

"On the day following this melancholy occurrence Meehawl MacMurrachu, a small farmer in the neighborhood, came through the pine trees with tangled brows. At the door of the little house he said, 'God be with all here,' and marched on. The philosopher removed his pipe from his lips—'God be with yourself,' said he, and he replaced his pipe.

Meehawl MacMurrachu crooked his thumb at space—"Where is the other one?" said he.

"Ah!" said the Philosopher.

"He might be outside, maybe?"

"He might, indeed," said the Philosopher gravely.

"Well, it doesn't matter," said the visitor, "for you have enough knowledge by yourself to stock a shop. The reason I came here today was to ask your honoured advice about my wife's washing-board. She only has it a couple of years and the last time she used it was when she washed out my Sunday shirt and her black skirt with the red things on it—you know the one?"

"I do not," said the Philosopher.

"Well, anyhow, the washboard is gone, and my wife says it was either taken by the fairies or by Bessie Hannigan—you know Bessie Hannigan? She has whiskers like a goat and a lame leg!"—

From "Architecture"



BUILDING FOR THE NATIONAL ACADEMY OF SCIENCES
AND NATIONAL RESEARCH COUNCIL, WASHINGTON, D. C.

BERTRAM G. GOODHUE, ARCHITECT

"I do not," said the Philosopher.
 "No matter," said Meehawl MacMurrachu. "She didn't take it, because my wife got her out yesterday and kept her talking for two hours while I went through everything in her bit of a house—the washboard wasn't there."
 "It wouldn't be," said the Philosopher.
 "Maybe your honour could tell a body where it is then?"
 "Maybe I could," said the Philosopher, "are you listening?"
 "I am," said Meehawl MacMurrachu.
 The Philosopher drew his chair closer to the visitor until their knees were jammed together. He laid both his hands on Meehawl MacMurrachu's knees—
 "Washing is an extraordinary custom," said he. "We are washed both on coming into the world and on going out of it, and we take no pleasure from the first washing nor any profit from the last."
 "True for you, sir," said Meehawl MacMurrachu.

And there is much more, but you must read it yourself, and the Flying Inn too and the Man

From "The Architectural Forum"



COUNTY SESSIONS HOUSE, WARWICK, ENGLAND

Who Was Thursday, and when you have done it you will see how much better your architecture will be. As for ourselves we felt so much cheered that we even tried to read, also in the *Record*, a Dissertation on Dynamic Symmetry by Claude Bragdon, a subject which we thought had been already written to death, at least we hoped it had. Most of the stuff written about it has been dreary and complicated enough to kill anything, but Mr. Bragdon's article is quite clear and well illustrated and very moderate. He does not claim, as some have, that it is the only sovereign road to design, a mechanical method by which any design in two or three dimensions can be found ready made, and he shows a very charming drawing of Dunsany's Glittering Gate which is laid out by this method, though just why he should take a root two rectangle instead of a root four or a whirling square does not appear; perhaps because the root two fitted the sketch and the others didn't. Mr. R. Clipston Sturgis has built many excellent housing schemes and some of them are shown in an article by Frank Chouteau Brown.

Also in the *Record* there is something about the Capper Bill, which has been introduced, or will be

introduced, in Congress, and which permits the registration or patenting of designs for manufactured articles, and apparently some U. S. Commissioner of Patents has decided that "dwelling houses were to be construed as articles of manufacture" and if dwelling houses, why not all houses or all buildings. Under the terms of this bill "exclusive right in a design is secured for a period of two years upon a payment of \$2.00." Cheap enough certainly! And we also see that "the framers of the act have assumed that two years should permit determination of the virtue of a design." It certainly should, and there might be added, as a rider, something to the effect that all designs losing their virtue within that period should be suppressed. It seems to us there are great possibilities in the Capper Act. When the next big competition comes along we firmly intend to copyright all the orders, including Henny's, and then the other competitors will not have even that forlorn hope called a Chinaman's chance. But we find we can't after all, for reading further we see that "To discourage false pretense of originality the bill threatens with a fine of \$500.00 any author who shall register a design knowing that it is not original." This is really a blow, for did

From "The Architects' Journal," London



THE COLONNADE, FEDERAL TECHNICAL HIGH SCHOOL, ZURICH

HERR GULL, ARCHITECT

you notice that in all competitions an order—"I did not" said the Philosopher.

But speaking of orders, or the lack of them, there is illustrated in the October number of *Architecture* the only public building in Washington which has not an order, the building of the National Academy of Sciences and National Research Council, one of the last buildings designed by the late Bertram Grosvenor Goodhue. We have the greatest admiration for most of Mr. Goodhue's work, St. Thomas, St. Vincent Ferrers, the Intercession and his work in California, but we sincerely believe the restraint put upon him in this particular instance has kept the Academy of Sciences from being the building he wished to make it. The use of the word restraint is not in-

From "The Architects' Journal," London



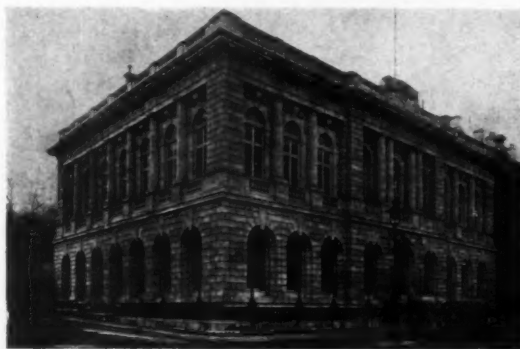
THE CARLTON CLUB, PALL MALL, LONDON, BEFORE REFACING

AS DESIGNED BY SYDNEY SMIRKE

tended as a reflection on the Commission of Fine Arts, the restraint came from the fact that there is an accepted type for all public buildings in Washington. Mr. Goodhue was not in sympathy with this type; he couldn't bring himself to work in the Classic style, and he seems to have tried to effect a compromise between that and his own with a result that is common to most compromises. He eliminated the order, but he attempted to obtain a classic feeling by the use of white marble, some classic detail and a certain regularity in the fenestration, but the fenestration is not regular enough to give the required simplicity to the design, the feeling of irregularity being intensified by the marked con-

trast between the black of the windows and the white of the marble walls. Nor is the treatment of the grounds particularly happy, the pools in the central approach are not big enough to be reflecting pools and they are not of a pleasing shape or arrangement; some absent-minded scientists may be in imminent danger of drowning. The detail, like all Mr. Goodhue's detail, is charming and shows great originality and careful study, so much so that it seems the greatest

From "The Architects' Journal," London



THE CARLTON CLUB, PALL MALL, LONDON, AS REFACED

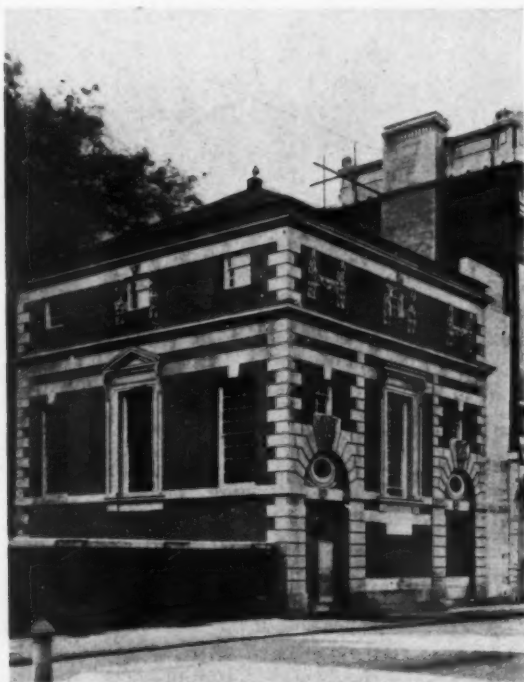
SIR REGINALD BLOMFIELD, R. A., ARCHITECT

pity that all pretense of classicism was not thrown overboard and the building frankly and entirely done in Mr. Goodhue's own particular style. Undoubtedly the site on the hills, preferred by him in his report, would have given a better opportunity for the development in that style. In the same number are published four views of the Washington Cathedral, of portions that have been built for some time, and it is surprising to see this work not attributed to its rightful author. We know that it is a mistake, of course, but such mistakes are unfair, both to him who did, and to those who did not.

The Architectural Forum of October has some photographs and measured drawings of the County Sessions House in Warwick, a very simple dignified Georgian building, the detail of the front showing the curious habit that Georgian builders had, of cantilevering the architrave stones out some distance from the wall. The architrave of the central portico projects probably about a foot, but it is jointed in very short lengths and the joints are vertical. In old work that has weathered considerably this unstructural jointing is not noticeable, but in the many cases of restoration this jointing is glaringly apparent and unpleasant. Apparently it was difficult to obtain or to handle long stones, and the treatment of a long lintel suggested terra cotta and not stone.

The French did it much better with the flat arch. There is also in the *Forum* an extremely good set of photographs under the heading of Studies of European Precedents taken by Paul J. Weber under the personal direction of A. J. MacDonald, the late Editor of the *Forum*, which are well selected and excellent; and there is, too, an interesting article by Claxton B. Moulton on the Decorative Coverings for Acoustical Materials well illustrated by paintings done on burlap by Mr. Moulton. The covering of acoustical felt is

From "The Builder," London



NEW PREMISES FOR THE MIDLAND BANK, PICCADILLY
T. B. WHINNEY, F.R.I.B.A., ARCHITECT TO THE BANK
ELEVATIONS BY SIR EDWIN LUTYENS, R. A.

quite a proposition. It has been done often by stretching the membrane tight and treating it as a plaster face, but this can only be done in relatively small panels as otherwise the membrane will sag. We have seen large ceiling surfaces so treated, the joints and supports concealed in an ingenious manner so that the ceiling looked like a rather poor job of plastering, but this method always struck us as poor construction and a palpable lie. We have had to use felt on large surfaces in a number of ceilings in public buildings and have had some success in frankly treating the membrane as cloth. For example, a flat dome is often treated in plaster to imitate the folds of drapery, in a radiating fashion like the ribs of an umbrella; there are a lot of examples in Georgian

work. We have done this often in the actual membrane; it's a little difficult at first to get the men to put it up the way it should be, but, when they get the hang of it it's quite simple, and plaster ornament can be applied to this membrane, fastened through it on grounds, and when painted

From "The Architectural Review," London



THE CLOISTERS OF THE WAR MEMORIAL, WINCHESTER, ENGLAND

with cold water paint, sometimes sprayed on, the effect is quite the same as the plaster imitation. We have also used the membrane in stiff formal folds vertically, the membrane being stiffened with size so that it retains its shape; here again it looks better than the plaster imitation of such folds. We have often covered horizontal panels and even curved panels by stretching the membrane so that it takes pleasing folds and puckers at the corners, and applying, or painting, decoration on it; this is a little more difficult to do, but it looks well. For vertical panels we have used tapestry or heavy velvet or other stuff. We have

From "Moderne Bauformen"



LOAN AND EXCHANGE BANK, NÜRNBERG, GERMANY
PROFESSOR LUDWIG RUFF, ARCHITECT

never used Mr. Moulton's treatment but we certainly will, particularly for side wall panels.

In *Pencil Points* for October there is an excellent rendering by Norman W. Alpaugh of a very charming little house and some good reproductions of the remarkable drawings of Ernest C. Peixotto. *The Journal of the American Institute of Architects* for October is an unusually good number if we omit the opening article, which, for some reason or other, also appears in a London magazine. The article on the Spirit of Professionalism by H. Von W. Schultze, really a paper read before the first annual meeting of the International Professional Men's Clubs at Des Moines, is extremely well expressed; William Roger Greeley has another good article; Edwin H. Brown in his Secretary's page has the happy faculty of making readable and interesting the most ordinary occurrences of the profession and Mr. Whitaker's Story about Barns is delightful even if we cannot admire the illustrations. Altogether a good number. It is not so long ago, as we recall it, that the architectural magazines of this country were remarkable for the charm of their illustrations and the deplorable quality of their written articles. Nowadays the printed word is quite as good, and often much better than the pictures. We do progress.

The foreign magazines are not particularly good this month: we see no article of any great merit and but few good illustrations. *The Architects' Journal*, London, October 15 has some views of the Federal Technical High School in Zurich, one of which we reproduce, and in the same journal, of October 1, a photograph of the Carlton Club, Pall Mall, as originally designed by Sydney Smirke and as refaced by Sir Reginald Blomfield, R. A. Smirke followed precedent, either too closely or not closely enough, but it seems questionable whether any very great improvement has been made. The new design seems somewhat heavy and clumsy, and the division of the front into three equal divisions is unnecessary and reduces the apparent size of the building.

In *The Builder* of September 26 there is a photograph of the new premises of the Midland Bank, Piccadilly, a very restless and unfortunate design to come from such a distinguished source. *Architecture*, London, for October has its usual good run of articles, the effect of which is marred by a foolish article on the work of Josef Hoffmann of Vienna.

In *The Architectural Review* there is part VI of the Bases of Criticism by W. G. N. which is well worth reading and some photographs of the War Memorial Cloisters at Winchester by Herbert Baker, A. R. A., interesting and original in treatment but with a curious plan at the corners; and somewhere later there is a description of some building or other in which it says "the colour throughout is warm putty." Now this may mean something to the mind of a decorator, these decorators have a habit of using quaint designations, but somehow to us "warm putty" seems distinctly distasteful. Cold putty is a loathsome sort of stuff at the best, but warm putty! Just think of being seasick and hearing that your room at home was to be finished in warm putty. But the Philosopher says:

"Now as to your wife's washboard—"

"Good luck to your honour," said Meehawl.

"Your wife says that either the fairies or a woman with a goat's leg has it."

"It's her whiskers," said Meehawl.

"They are lame," said the Philosopher.

"Have it your own way, sir, I'm not certain now how the creature is afflicted."

"You say that this unhealthy woman has not got your wife's washboard. It remains, therefore, that the fairies have it."

"It looks that way," said Meehawl.

"There are six clans of fairies living in this neighborhood; but the process of elimination which has shaped the world to a globe, the ant to its environment, and man to the captaincy of the vertebrates, will not fail in this instance either."

"Did you ever see anything like the way wasps have increased this season?" said Meehawl; "faith, you can't sit down anywhere but your breeches—"

"I did not," said the Philosopher. "Did you leave out a pan of milk on last Tuesday?"

"I did then."

"Do you take off your hat when you meet a dust twirl?"

"I wouldn't neglect that," said Meehawl.

"Did you cut down a thorn bush recently?"

"I'd sooner cut my eye out," said Meehawl, "and go about as wall-eyed as Lorean O'Nualain's ass: I would that. Did you ever see his ass, sir? It—"

"I did not," said the Philosopher. "Did you kill a robin red-breast?"

"Never," said Meehawl. "By the pipers," he added, "that old skinny cat of mine caught a bird on the roof yesterday."

"Hah!" cried the Philosopher, moving, if it were possible, even closer to his client, "now we have it. It is the Leprecauns of Gort na Cloca Mora took your washboard. Go to the Gort at once. There is a hole under a tree in the south-east of the field. Try what you will find in that hole."

"I'll do that," said Meehawl. "Did you ever—"

"I did not," said the Philosopher.

So Meehawl MacMurrachu went away and did as he had been bidden, and underneath the tree of Gort na Cloca Mora he found a little crock of gold.

"There's a power of washboards in that," said he.

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8. Patents

II. ECONOMIC

9. Scope of Contract
 - 9-1. Work Included
 - 9-2. Work not Included
10. Methods of Analysis and Comparison of Bids
 - 10-1. Methods
 - 10-2. Basis

III. GENERAL DESCRIPTIVE

11. Working Facilities and Limitations

IV. PRELIMINARY PREPARATION

12. Measurements
 - 12-1. Secured from work in field

- 12-2. Secured from work in shops of other contractors
- 12-3. Determined from shop drawings of other contractors
- 12-4. Schedules of sizes furnished by others
13. Shop Drawings
 - 13-1. For ornamental work
 - 13-2. Full size details
14. Samples
 - 14-1. For general work
 - 14-2. By reference to executed work

V. MATERIALS

15. Glass
 - 15-1. Clear Window
 - 15-2. Crystal Sheet
 - 15-3. Figured Sheet
 - 15-4. Colored Sheet
 - 15-5. Plate
 - 15-6. Wired
 - 15-7. Corrugated Wired
 - 15-8. Prismatic
 - 15-9. Processed Work
 - 15-10. Bent Work
 - 15-11. Mirrors
 - 15-12. Identification Labels
16. Metallic Settings
17. Putty

18. Properties, Chemical and Physical
 - 18-1. Flatness
 - 18-2. Curvature (for bent glass only)
 - 18-3. Discoloration
 - 18-4. Fading
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 - 18-6. Tensile strength
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VI. DESIGN AND CONSTRUCTION

19. Distribution of Glass
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 - 20-3. Reflected surfaces of mirror beads blackened
 - 20-4. Glass cut to full size

- 20-5. Smooth, straight edges
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21. Protection of Work

VII. SCHEDULES

22. Shipment and Delivery
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VIII. RESULTS

24. Inspection
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PERSONALS

Flournoy & Flournoy, architects, have moved their office to 816 Connecticut Avenue, Washington, D. C.

Harry James Manning, architect, has moved his offices to the Capitol Life Insurance Building, Denver, Col.

G. H. Carsley, architect, has moved his office from Rooms 3 and 4, Power Block Annex, to 634 Mound Street, Helena, Mont.

Arthur E. Fettis, architect, has moved his office from 30 South Third Street to Room 1203, 7 East Long Street, Columbus, Ohio.

Welles Bosworth announces that he will hereafter act only as consulting architect with offices as heretofore at 527 Fifth Avenue, New York City.

Harry J. Brumenshenkel, architect, announces that J. Leonard Rush, formerly connected with Vernon Redding and Associates, architects, is to be associated with him in the general practice of architecture with offices at 42 Park Avenue, Mansfield, Ohio. Manufacturers are requested to send catalogs and samples.

H. H. Noeh, architect, has moved his office from Monterrey to Mexico City, Mex., his post office box being Apartado No. 115.

Doyle & Merriam, architects and engineers, have moved their office from the First National Bank Building to 1408 Smith Building, Seattle, Wash.

Fred H. Elswick, architect, has opened an office in the Ashland National Bank Building, Ashland, Ky., for the general practice of architecture.

John Noble Pierson & Son, architect and engineers, announce the removal of their offices to the new Boynton Brothers & Company Building, 200 Jefferson Street, Perth Amboy, N. J.

Edward George McClellan, architect, has recently completed and moved into his new office building and studio at 7441 Cottage Grove Avenue, Chicago, Ill., where he would be pleased to receive manufacturers' catalogs and samples.

Manoug Exerjian, architect, announces the opening of his office at 7 East Forty-Second Street, Suite 1002, New York City. Mr. Exerjian's former address was 11 East Fifty-Sixth Street. Manufacturers' catalogs and samples are desired.

GEORGE L. MORSE, F. A. I. A.

GEORGE L. MORSE, one of the oldest architects in this country, died on November 9 at his home in Brooklyn, New York. Mr. Morse was 88 years old at the time of his death. He joined The American Institute of Architects in 1894, and retired from active practice in 1911. He was for many years in practice in Brooklyn, during which time he designed many important buildings, and by his well directed activities largely contributed to the architectural development of Brooklyn before it became merged into the Greater New York.

SMALL HOUSE COMPETITION

Cubic Costs, How Figured

AS there are many methods of figuring cubic costs, and in order to insure uniformity and standardization in the calculations of such cost of houses submitted in our house competition, the cubical contents shall be figured as follows:

The extreme dimensions to outside of walls shall be used to obtain the ground area. The height shall be measured from one foot below finished basement floor to a point half way between level of wall plates and ridge of sloping roof. To this amount shall be added the cubical contents of enclosed porches and one-half the cubical contents of open porches and areaways.

THE ARCHITECT OF LONDON COUNTY COUNCIL VISITS THIS COUNTRY

GTOPHAM FORREST, architect of the London County Council, is at present on a visit to the United States. Mr. Forrest occupies in London a position comparable here to the combined offices of City Architect, Superintendent of Buildings, Tenement House Commissioner, Fire Commissioner, and Chief of the Departments of Public Works, Plants and Structures, and Water

Supply, Gas and Electricity. Mr. Forrest has been the guest at luncheons and dinners with members of the profession in New York since his arrival, and it is learned from him that he has an organization of approximately one thousand workers. Including schools and other public buildings, and the housing developments now under way, there are over 30,000 buildings now under Mr. Forrest's direction.

ELIEL SAARINEN TO RESUME CLASSES AT ANN ARBOR

ELIEL SAARINEN of Helsingfors, Finland, has returned to this country. He will resume at the College of Architecture, University of Michigan, for a semester, at least, a course of lectures before a class of graduates in architecture.

NEW HARVARD BUILDINGS WILL SCREEN THE YARD

THE Harvard College yard is to be cloistered by the erection of buildings that will shut off street scenes and sounds, and four structures now projected and others that may be built will have sites that serve to screen the historic yard. Coincident with the making public of models of the contemplated new buildings, it was announced that the university committee on planning had voted approval of the principle of cloistering, under conditions that will avoid "appearance of monastic or snobbish seclusion."

The westerly side of the yard will first be filled in by buildings. Excavation is already under way for a new office building, to be known as the counting house, on the site of Dane Hall, at the southwest corner. Three new dormitories will be erected, one on each side of Holden chapel and the third on the west side of Matthews Hall.

Massachusetts Hall, close by, is now being reconstructed as a dormitory. It is the oldest building now standing in the college.

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BOOK NOTES

Good and Bad Manners in Architecture*

PORTIONS of this book have been printed in various English publications, where they attracted wide attention, before they were developed into the present form. Introducing his subject, Mr. Edwards states that the

"heyday of architecture will have arrived when architecture is the theme of common talk. This, however, it can never become until it be brought into relation with those intimate personal arts which in some degree everybody practices and understands. One such art generally goes by the name of manners. How, then, can we link manners to architecture? Obviously this spiritual marriage will be accomplished if the public exercises surveillance over architecture by insisting that forms of building shall pay deference to the profound aesthetic standards which the public itself acknowledges to bear sway in the realm of manners."

Let us accept this premise and also that architecture will become the theme of common talk only by and through the efforts of architects. Some architects and their organizations in America recognize the necessity of popularizing architecture but their efforts have had little effect. Perhaps it is that they have not themselves practiced the good manners in architecture, which like good manners in other relationships always receive a quick and sympathetic public recognition. If, then, it is incumbent upon our architects to become good mannered architecturally before the public recognizes architecture in common talk, it will be to their advantage to study this phase of the subject.

Mr. Edwards is a clear thinker who writes so as to be readily followed and understood, perhaps rather dogmatic at times; but this is a virtue which causes us sometimes to attempt to controvert his beliefs and also makes us think, a sign of promise.

An expression of architectural bad manners cited by Mr. Edwards, is the tendency of commercial buildings, stores and office buildings, to be larger and more imposing than the church, the city, county or other governmental structure. Many Englishmen have feared that Helmle and Corbett's Bush House in London might lessen the domination of St. Paul's in the London landscape. The writer of this review has never been in London but he has the temerity to present some ideas formed by American experience solely. It is sometimes difficult for an American to understand why he should be restricted architecturally by the architectural standards and possibilities of ancient times rather than to give expression to the

inspirations derived from the present. When the American observes his municipal and governmental buildings, which were too often designed by political architects, he has no particular reverence for them as architectural expressions—and often not for the authority they represent. Ecclesiastical architecture in America, as a whole, is no more inspiring. In fact one recalls that, during the last half century, among the leading church organizations in Chicago were those of Robert Collier, Henry W. Thomas, Dwight N. Hillis and Frank Gunsaulus—all of whom preached in theatres. Vast numbers of Chicagoans did not find their religious inspiration in the *church building* but rather in the spiritual teaching of these great preachers.

Mr. Edwards objects to the magnificent scale of modern stores as belittling the importance of the human being whose patronage makes them possible. Perhaps this might affect some Englishmen who might be suffering from an inferiority complex, a very uncommon American trait. His tribute to the old Regent Street architecture is beautifully expressed and it is reasonable. Good architecture is all too rare and should not be ruthlessly destroyed and replaced by a hodgepodge. In this case, Regent Street is owned by the Crown and it could have been rebuilt as a street rather than as a mess of individual structures. Old Regent Street was finished in stucco and the writer of this book makes a logical and convincing plea for the use of stucco on dignified structures—a plea that is unusual to Americans and one worthy of the serious consideration of American architects. In this country, we think of Blank's cement to be used for stucco on bungalows and other inconsequential buildings, a result of the publicity matter issued by the manufacturer of Blank's cement. Is it not time that we be instructed in the architectural possibilities of stucco *per se*? This portion of the book could be studied with profit by the organizations which are interested in increasing the use of stucco.

Good manners in urban architecture can only be secured by a recognition of the rights of the other fellow. This is secured by observing certain fundamental rules and it is shown that a building with gables, impossible turrets and other disturbing elements, has no place in urban architectural polite society.

Mr. Edwards does not accept the doctrine that the structure should literally express the plan or the structural system used, but rather that a cer-

*Good and Bad Manners in Architecture, by A. Trystan Edwards, A. R. I. B. A. 244 pages, illustrated, 5x7½. Published by Philip Allan & Co., Quality Court, Chancery Lane, London, England. Price 8 sh. net.

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tain concealment is necessary to architectural good manners. He also opposes the theory that style should be controlled by climate and presents well constructed arguments to validate his opinion. Regarding "cubist" architecture he says—

"The real trouble is that the anarchial element is now becoming triumphant in all the arts. We are told that art is the expression of emotions. Most execrable buildings or pictures are excused on the ground that they truthfully represent what the artists felt. To which one can only say 'If you really feel things like that, tell them not in Gath, publish them not in the streets of Askalon.' Obviously it would be preferable that such ingenuous artists should deign to be hypocritical, for there are occasions when sincerity becomes a vice."

Of "personality" in architectural designing he says—

"The doctrine that a building should proclaim the personality of its designer has been the cause of much vulgarity in architecture. Now, it is clear that if this condition is fulfilled buildings could only harmonize with each other when the personalities of their designers are harmonized. Such a state of things would indeed represent a Utopian society! Unfortunately, if we must wait for such a consummation as that, civic architecture would have to be postponed to the crack of doom. The difficulty is immediately resolved when it is recognized that architecture is not a personal matter at all, that the character of a building must be determined not by the temperament of its architect but by the requirements of its occupants, by the formal principles of composition and by the civic ideal itself which must embrace a concept of every individual architectural unit. To revert once more to a simple comparison from dress, would not any man be offended rather than pleased if a friend on greeting him were to remark 'Ah, I see your overcoat was designed by Mr. So-and-so,' mentioning a well known costumier, or 'Your boots show the marked individuality of form which declare them to have been con-

ceived by Mr. So-and-so? A well cut overcoat and a properly made boot do not draw attention to themselves at all, and similarly if architecture is ever to attain a mature development comparable to that of dress, a well designed house will not draw attention to itself either. In the eighteenth and early nineteenth century, when urban architecture reached its climax in this country, whole streets of houses were so harmonious in style that it would have been extremely difficult to pick out the designs according to their authorship. Yet the chief virtues of such houses would never have been expressed at all if their architects had been thinking of their own personalities rather than of great civic properties.

"Is there not one last cause of vulgarity in building, which has not been included in this list, namely, the predilections of the client? Is it not common practice for architects to say that modern vulgarity is due to the commercialism of the age? I believe, however, that the accusation is unjust. The professional mandarins, the art critics and famous literary men who have undertaken to instruct the public in architecture, have themselves formulated the very theories that are the prime cause of nearly all the bad manners expressed in modern designs. If contrary doctrines, based upon an appreciation of the need for urbanity in building, are preached by architects for a generation, and if after that interval the newest structures still show evidence of a vulgar spirit, it will be time enough to blame the client."

To read this book carefully cannot but help to inspire an architect with a certain feeling of his responsibilities to his profession and to the public. Until he fully acknowledges this we will have urban bad-mannered architecture. When architects, organized and as individuals, make architecture "a theme of common talk," then urban architecture will not be afflicted with vulgar, bad-mannered structures. This book is recommended to architects and laymen.

THE ARCHITECT'S LAW MANUAL

THERE need be no dread on the part of the reader of this book, that he will become entangled in a maze of legal phraseology. Mr. Blake describes in a very clear and interesting manner the legal relationship of the architect to all of the persons and interests which enter into his professional work. The book is thoroughly enjoyable and readable because of the style of presentation and the numerous homely comparisons with which the points are driven home.

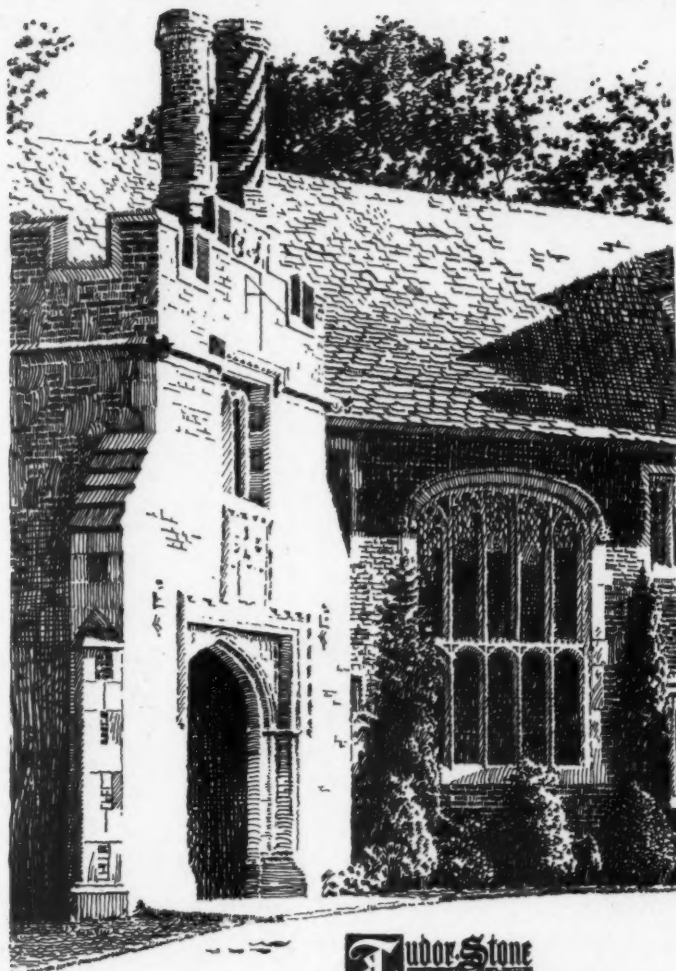
Architects, like other professional men, are apt to underestimate the value of a strict compliance with correct legal procedure. In their case it is doubly important as they are almost entirely responsible for the proper expenditure of their clients' funds. This phase of architectural practice is becoming increasingly important because of the great values involved.

Mr. Blake truly says that "an architect cannot be his own lawyer, any more than a lawyer can be his own architect. What he can do, however, is to acquire a sufficiently clear idea of the foundations upon which his rights and liabilities rest to know when he needs legal advice, and when he

does not need it. If he arrive at this point, he will have travelled at least three-quarters of the way along the road leading to comparative safety from unnecessary loss and entanglements. All that I can hope or claim for the following pages is that they may serve to set up guide-posts for the architect sufficient to enable him to pursue his course, without straying into treacherous paths. If they do this my purpose will have been accomplished."

This book has fifteen chapters which cover every relation of the architect involving law. To this are added forms of contracts for every purpose as well as certain forms adopted by The American Institute of Architects. A very comprehensive cross-index adds to the usability of this book. Some of the chapters are based on articles written by Mr. Blake for the Legal Department of THE AMERICAN ARCHITECT, these having been extended and revised. No architect's, builder's or owner's library is complete without this book.

The Architect's Law Manual by Clinton H. Blake, Jr., A.M., L.L.B., (of the New York and Federal Bars). 253 pages, 6 x 9, cloth. Published by The Pencil Points Press, Inc., New York City. Price, \$5.00.



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PARIS PREPARES FOR RUSH TO EXPOSITION
IN 1925

PREPARING for an increase in the number of foreign visitors, which is expected to start next year with the opening of the Exposition of French Decorative Arts, four hotels, totaling 1,000 rooms, will be built in Paris. All will have modern improvements and be between the boulevards and the Etoile.

A LANDMARK SAVED FOR POSTERITY

THE United States Government's decision not to sell the Sub-Treasury Building at the corner of Wall and Nassau Streets, will be welcomed, states the *New York Times*. Although only a successor to the old Federal Hall, where Congress met in 1785, and where Washington took the oath of office as President on April 30, 1789, the Sub-Treasury has acquired associations which endear it to Americans. Built in 1812 for a Custom House and remodeled for its present use in 1862, it has presided over the financial district of New York so long that it has become an essential part of the landscape. Only Fraunces Tavern remains of the other old landmarks—the present Trinity Church is a comparative youngster—and even commemorative tablets indicating where once stood famous houses are rare.

The historic interest of the site on which the Sub-Treasury stands goes back to the year 1699, when the Colonial City Hall was built there. In this same building the Stamp Act Congress, which was the first general assembly to be held by concerted Colonial action without the direction or approval of the royal officials, met in 1765 to pass resolutions expressing grievances against the English government. The building was remodeled by Major L'Enfant in 1788 to be used by the First Congress under the new Constitution.

Although it may well be argued that none of these historic occurrences took place in the temple-like structure which stands today, they have in a sense invested it with their spirit. Its Doric portico and low, sombre solidity, in such sharp contrast with the skyscrapers by which it is surrounded, is a constant reminder of the old days when the nation was in its infancy and New York was only a small town. Today it is one of the country's greatest landmarks.

SYMMETRY AND FUNCTION

IN the course of an article recently written for *The Architects' Journal*, London, a valued contributor expressed by implication some disapproval of the current practice, in the design of small houses, of preserving an external symmetrical

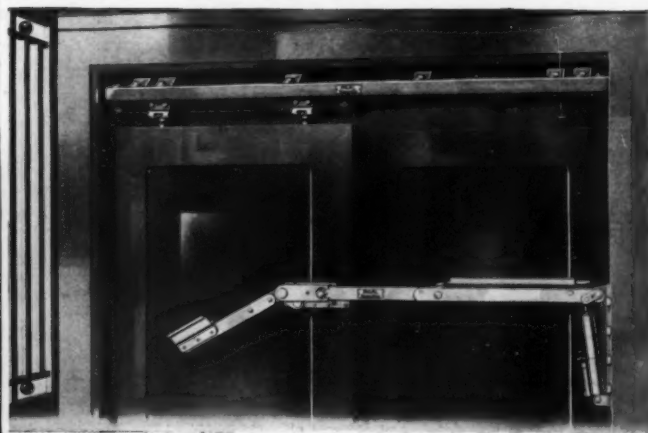
shape by balancing the garage with the loggia, or the pergola with the plotting-plus-tool shed. Absolute symmetry in small houses may or may not be desirable according to individual outlook. To some good people, symmetry is anathema in any case. They point to the irregularities of nature and ask why we should wish to ignore natural precedent. Yet nature can be regular enough at times, and even if she were not, man, since he is an inventive creature, would still be justified in conventionalizing her forms. The orderly mind is satisfied only with an orderly arrangement of forms; odd projections and angles, tortured roof shapes, irregular window openings, "loose ends" of any kind, are abhorrent to it. The Procrustean method of inducing uniformity, especially in the case of small work, such as country cottages, may not be entirely desirable, but it is preferable to loose irregularity. A symmetrical shape seems to function better than one that is not, and usually it will be found to be more economical. The steam locomotive, the motor car, the ship—all combine symmetry with functional perfection. The combined motoreycle and side car, on the contrary, is a mechanical monstrosity, and the eccentric strains which it suffers are entirely due to lack of symmetry in construction. It is palpably wrong to the eye. You realize instinctively that the irregular wheelbase is setting up stresses that must affect the efficiency of the machine. Persons of orderly mind must have had exactly this same sensation when contemplating an irregularly planned house. It seems to function badly. From the point of view of abstract design, there is much more satisfaction in mastering your shapes than in allowing your shapes to master you. We would not wish the symmetricians to be discouraged. Let them preserve their peace of mind even if it does mean balancing the pergola with the toolshed.

THINGS LOST—AND FOUND

THE lost books of Livy (now reported found) must put new life into the archaeologists and all those people who spend their lives digging in the hope of unearthing something lost in a younger world. Pompeii has been recovered; Knossos has been given to us again; and Tutankhamen provides an instance of one of the most popular—though not the greatest—finds of recent years. But what is there still to find? We want to know how the Egyptians built the pyramids—facts, not theories—what the Sphinx stands for; what the hanging gardens of Babylon were really like; and what is the mystery behind Stonehenge. The lost Atlantis brought up again from the ocean depths would start a pilgrimage of architects from all parts of the globe. Shall we



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ever know anything of these mysteries? Who shall say? "What the Sirens sang," says Sir Thomas Browne in "Urn Burial," "or what name Achilles assumed when he hid himself among women, though puzzling questions, are not beyond all conjecture." But we have had enough of conjecture; we now want evidence. Will this evidence, as the result of much delving, spring suddenly to light like the long-lost books of Livy?—*The Architects' Journal*, London.

AN UNATTRACTIVE COMPETITION

THE management of the Imperial Hotel, states a recent issue of *The Architect*, London, are attempting to hold a competition for designs for a hotel in Woburn Place, but they think that all they require are designs for the façade. They consider that they cannot learn anything from an architect as to planning; neither do they propose to submit the designs received to an assessor. We believe they hold out some sort of hope that they will obtain the advice of a "practical" builder which, in addition to their own wisdom, will guide them to the solution required—a scheme good enough to secure the approval of the estate authorities, cheap enough to involve little expense, and, we suppose, "showy" enough to attract attention to their building. The whole proposal is cheap and nasty and an insult to the profession whose aid is sought, and we are not surprised at its being black-listed by the R. I. B. A.

DRAWINGS AND DESIGN

MODERN architectural design has been often criticized for its complete subjection to the drawing board, and few will deny the general justice of the criticism, states *The Architects' Journal* of London. Much modern street architecture bears on its face visible evidence of its origin. Features that look well in true elevation lose their significance when regarded from the pavement of a narrow street. How often we see hood moulds to windows hiding the detail of entablatures; projecting cornices partially obscuring the view of balustrades above. Foreshortening is only one of the difficulties that beset the modern architect who must needs set down his thoughts on paper; there are many others that need not now be detailed. The point that we come to is: Is it possible to dispense with drawings in modern architectural design? Is it possible to do the designing, so to speak, on the job? Under the complicated conditions of modern building, the answer, generally speaking, must be—No. Yet

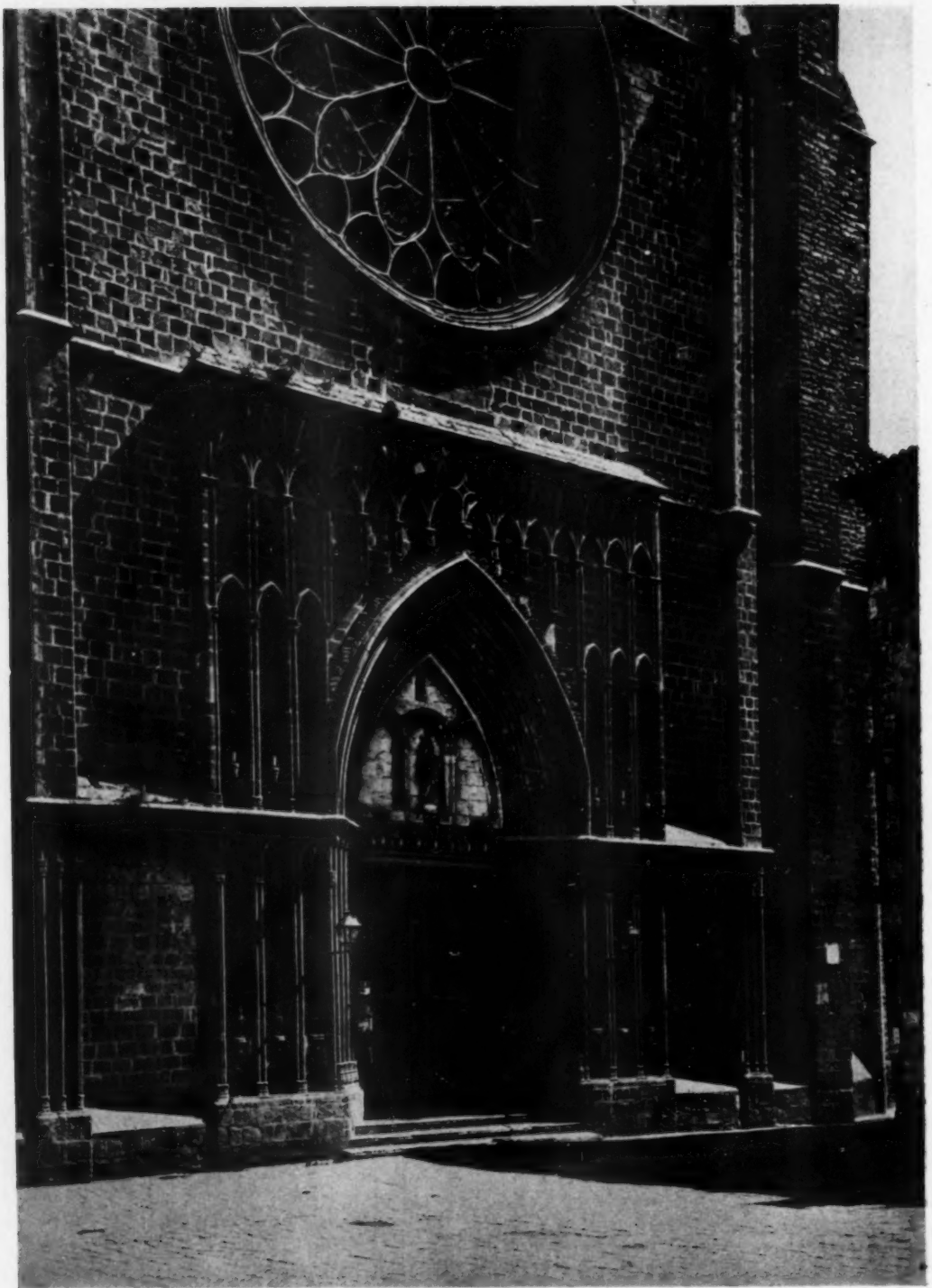
we hear of architects who are dispensing with drawings wherever they possibly can. One distinguished architect will never provide a drawing for carved detail if he can avoid it; he sketches his design on the rough wood or the boasted stone and gives personal directions to the craftsman, much in the mediaeval way. The possibilities in this respect are obviously limited, yet the fact that drawings are being dispensed with at all is surely a sign of the times. Even where they are essential, drawings are becoming simpler. The useful word "repeat" is much more frequently found upon them than it used to be. In some kinds of work, indeed, architectural design is becoming in a measure standardized. In the case of his very charming domestic work at Welwyn, Louis de Soissons has evolved some excellent standard types of windows and doorways that are capable of being used in a great variety of effective combinations. As a result there is no longer any need for elaborate drawings; a simple outline elevation with the types of windows and doorways indicated meets every requirement.

WALLS OF CITY FOUND IN ITALY

INTERESTING archaeological discoveries are reported from a village near Bari on the east coast of Italy, where the remains of a wall constructed of great blocks of stone have been found buried deep in the ground. The walls, which seem to belong to a city of some considerable size, are obviously of great antiquity, probably dating from before the Roman era.

THE INSTALLATION AND CARE OF CHURCH BELLS

THE Central Committee for the Protection of Churches has circulated a memorandum on church bells, agreed upon between the Society for the Protection of Ancient Buildings and the Central Council of Church Bell Ringers, states *The Architects' Journal*, London. The committee sets forth that, in its judgment, "it is desirable to emphasize most strongly the danger that may accrue to our ancient church towers by the addition of more bells, unless they are hung under skilled advice. The committee expresses serious concern at "information received as to the condition of certain ancient towers in the country which are of priceless artistic and architectural value. It is not without reason that they would urge upon diocesan committees the desirability of inspecting and watching towers and the need of obtaining reports by competent architects in as many cases as possible."



MAIN DOORWAY, CHURCH OF SANTA MARIA DEL PINO, BARCELONA

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