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NOTES on OLD PARIS HOUSES

BY SAMUEL CHAMBERLAIN

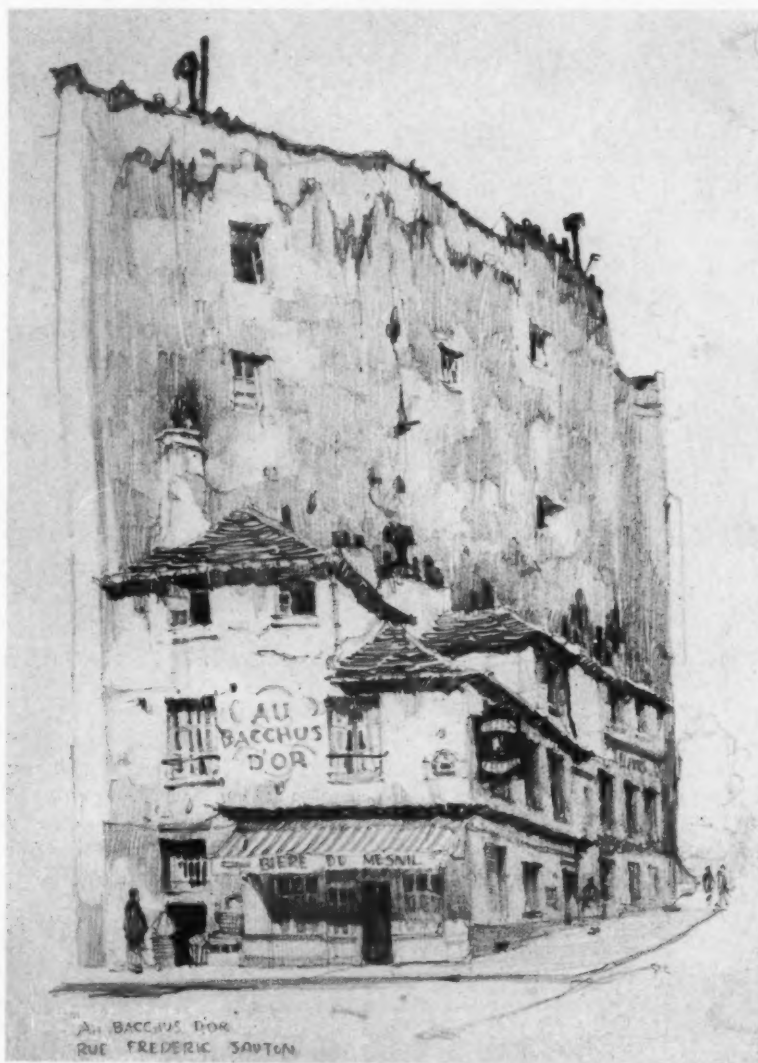
With lithographic sketches by the Author

THE sad extent to which ancient Paris has disappeared under the pressure of an increased population and the needs of this twentieth century can be realized by merely consulting a shop window full of old prints and maps of the city as it thrived before gasoline and electricity and Napoleon caused efficient boulevards to be slashed through its closely packed picturesqueness. The old prints and lithographs reveal that the Paris of other days was far more quaint and imaginative than Rouen ever could have hoped to be.

Every year witnesses the demolition of many landmarks of *le bon vieux temps* until now, although streets and streets of old houses of moderate interest remain, especially in the Marais, the houses of peculiar individuality are rare indeed. The Hotel de Sens is being restored and preserved by the State; the old Hotel de Clisson forms a part of the Archives; the Place des Vosges and the Cour du Dragon remain intact and unsanitary, and of course the Hotel de Cluny thrives as a museum. Apart from these there are not many complete reminders of the more pretentious old houses.

But a search for the simpler relics is sure to be

rewarded. They abound in the region of the Carnavalet, on famous old streets like the rue des Francs-Bourgeois, the rue Vieille du-Temple or



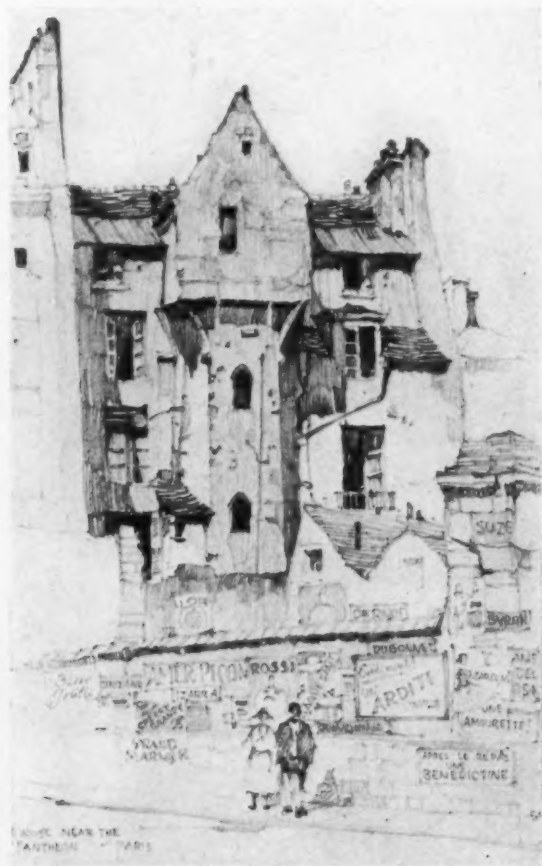
AU BACCHUS D'OR, RUE FREDERIC SAUTON, PARIS

the rue Beaubourg. The Jewish quarter of Paris is here. Hundreds of small scale factories are hidden in the alleys and courtyards, turning forth endless loads of bird cages, dog biscuits, buttons, sealing wax, overalls, carpet slippers. A splendid Gothic house still stands on a busy corner here, and many handsome gateways remain forlornly on unfrequented little side streets.

And occasionally one finds spots which are reminders of old Paris, but of a small town with squatty little buildings and country courtyards. Montmartre is full of them, and remnants can be found near the outskirts of the city, usually camouflaged with modern shop fronts. Such a corner is the tiny rue du Maure, an almost undiscoverable alleyway, cluttered with push carts and sacks of old rags.

Chance has also spared a delightful old morsel on the rambling rue de Vaugirard, almost opposite the Luxembourg museum. The gaunt and hideous bulk of the typical Paris apartment wall behind only serves to set forth its simple charm. It is disdained like any other old house, and is plastered with posters and notices to the effect that someone has a superb trombone to sell second hand. And

of course, it houses the inevitable *bistrot*, where a noisy company of plasterers gathers for a three franc lunch. It is strange how many old houses thus adapt themselves to this most worthy and vital of French institutions. Just off the Quai Montebello is a quaint old building, dwarfed by the sooty hulk of another apartment, whose first



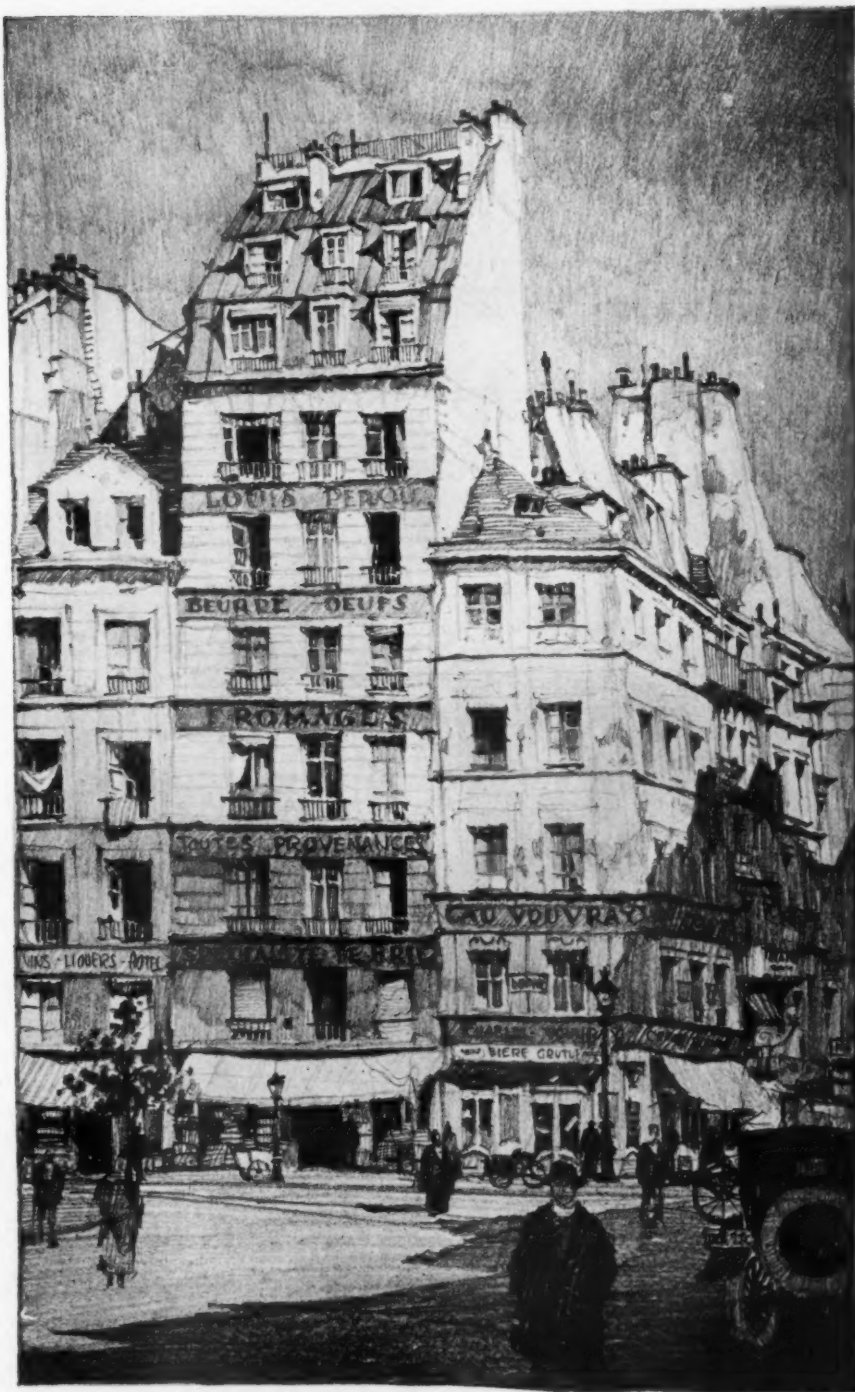
HOUSE NEAR THE PANTHEON, PARIS



RUE DU MAURE, PARIS

floor cafe revels under the sprightly name of *Au Bacchus d'Or*. Around the corner are the remains of something so rare as an old half-timbered staircase. It is only a fragment, not even to be compared to the dozens of similar ones in Rouen, but it is a rare bird for Paris. There is at least one authentic and untouched half-timbered house, lost in a maze of side streets near the Grands Boulevards, and it is impossible to estimate how many others are disguised by successive coats of paint and plaster.

What its landlord proudly proclaims to be the highest dwelling house in Paris is found just across the cabbage-strewn roadway around Les Halles. To sketch it, one must develop a constitution capable of combatting the fumes of a million cheeses and left-over vegetables and several acres of unclaimed meat. The great Paris market is a scene of desolate and odoriferous waste when once the housewives and restaurant



HOUSES FACING LES HALLES, PARIS

keepers have finished with it and the sweeping up process begins.

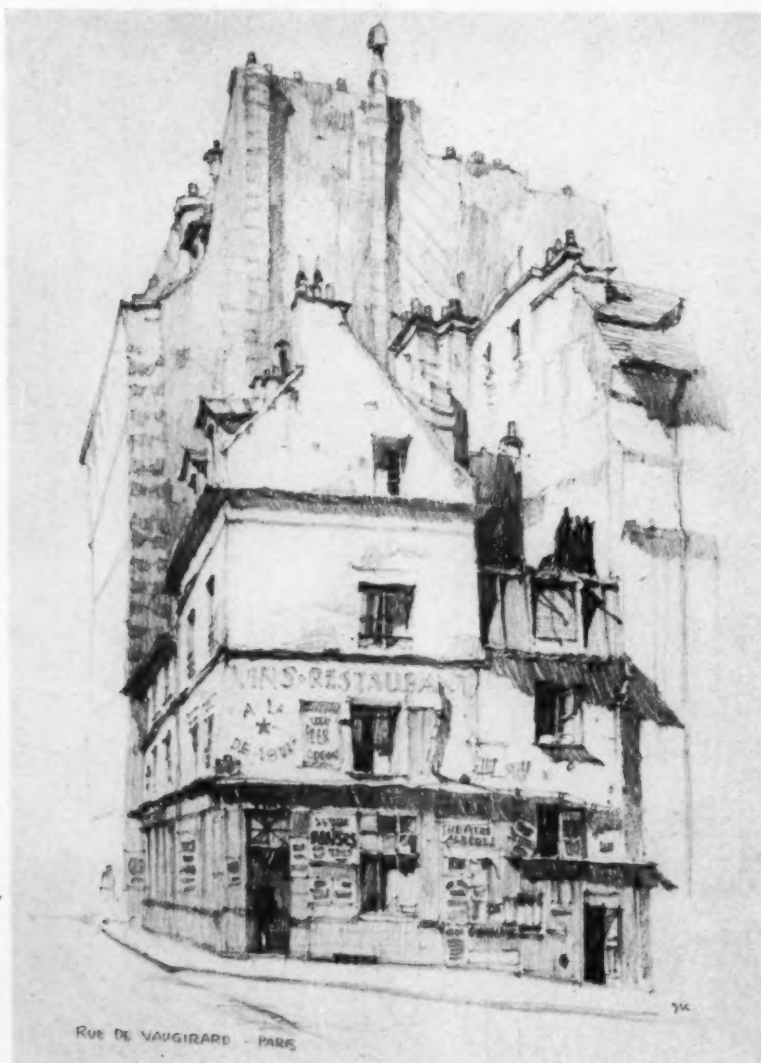
One of the oldest and most delightful of Paris streets is just off the quais, rue St. Julien-le-Pauvre. It is neither so minute nor so quaintly named as its neighbor, the rue du Chat-qui-Pêche, but it leads to the oldest church in Paris, the grimy little St. Julien-le-Pauvre, whose happy country-church interior is such a refreshing surprise. In the church courtyard is the entrance to one of the few medieval caves remaining visible in Paris. It has been made arty and atmospheric, and portly troubadours bellow XVth century roundelays to justify the inflation of the wine list prices. The walls are lined with ferociously awful oil paintings, but even these cannot dispel the fascination of this subterranean dungeon.

Despite these two worthy institutions, the rue St. Julien-le-Pauvre remains an alley of frightened cats and slouching Arabs. It has one cafe, dark and dingy, populated solely by silent and slovenly Africans who continually play cards and dominos with an ominous solemnity.

A somewhat less alarming neighborhood is on the gentle knoll which takes the impressive name of the *montagne de Sainte-Genevieve*. Here, in the vicinity of that most fascinating melange, the church of St. Etienne-du-Mont, are many crooked streets and ancient houses. One of the latter is tucked in behind a poster-smeard wall, and glories in an appendage which might well have been a windmill at one time. Here Martin Luther was supposed to have sojourned. Only a glimpse of it can be obtained and the present sketch quite fails

to do justice to its simple charm. A very sincere effort was made, however, to record faithfully the array of posters, which have a little intrigue all their own.

If someone were to propose the question: "Which is the most picturesque lump in Paris?" I would be foolhardy enough to answer it and indicate the church of Saint-Nicholas-de-Chardonnet, and the wierd old house which staggers up in front of it. Surely there is not a more artist-stricken spot within the city's walls. It has been sketched and etched and water-colored until no art dealer is without a dozen versions of its soaring eccentricities. The Cour du Dragon is perhaps a worthy second. Its long, damp, malodorous courtyard seems to be better known than the entrance, which is here shown, (elbowed in between a bicycle shop and a furniture store). At all events, the Cour du Dragon has achieved such a fantastic state of sanitation that only a blind sentimentalist can wholeheartedly oppose its forthcoming demolition. The house in front of Saint-Nicholas-de-Chardonnet is



RUE DE VAUGIRARD, PARIS



ENTRANCE TO THE COUR DE DRAGON, PARIS

doomed to disappear also, if it does not actually topple over in the meantime. There are many others on their last legs, patched with plaster, propped up by timbers, lingering on mournfully.

The old houses have almost entirely disappeared from the Ile-de-la-Cite, once the heart of old Paris. Neither does the Ile Saint-Louis possess many intriguing ones. A few can be sought out in the neighborhood of that most cosmopolitan of streets, the *Boul "Mich."* The rue St.-Jacques is still a favorite, clung to by many artists of past generations. It is relatively isolated and countrified, more rustic and jaggedly picturesque, and filled



RUE ST. JULIEN LE PAUVRE - PARIS

RUE ST. JULIEN LE PAUVRE, PARIS

QUAI DE MONTEBELLO
PARIS

QUAI DE MONTEBELLO, PARIS

with country gateways and courtyards, but the house-wreckers are nibbling at it already.

Old Paris is vanishing. More new highways are being planned to help solve the traffic problem, which is quite as acute as in most American cities. More houses are being condemned as unsafe, and the demand for good building locations is becoming greater.

The ghastly spectacle of old dismembered, half-demolished houses is observed on many a Paris street corner, while the equally gruesome vision of glittering *art nouveau* apartment houses is rising up in their stead.

ARCHITECTURAL PRACTICE, INTERNATIONAL and INTERSTATE

BY WILLIAM P. BANNISTER, F. A. I. A.

Chairman, Committee on Registration, The American Institute of Architects

ARCHITECTURE has responded to the changed world conditions to an extent that was not considered possible ten years ago. It has broken the bonds of nationalism and has travelled in the van with the world-wide changes in communication. An architect from Finland grasps the needs and gives wonderful expression to the vertical type of structure deemed necessary here. Great Britain calls on our architects to meet her problems in warehouse and apartment building. Australia has sent to us that she might have knowledge of our hotel design. Japan is building industrial structures from American designs. Each nation is borrowing from another that a new civilization may be properly housed.

Every nation is seeking to establish the practice of architecture on a firm foundation of education. We note the struggle in the British Parliament to secure minimum requirements in the approach to architecture, by statute. We find regulations to the same effect in nearly all the European countries. We find a registration law in the Australian states and legislative process in the South African confederation. We find such statutes in every province of our good neighbor at the North.

To meet the situation as relates to education we have visits from and we visit the Schools of Architecture in the nations. Programs are compared and adjusted to reasonable uniformity. There are now courses in architecture in highly developed universities in Turkey, Bulgaria, Roumania and other countries of the Near East, the University of Bulgaria and the Ecole des Beaux-Arts of Constantinople standing out as examples. Every German state seems to have its school with the University of Vienna prominent and virile. France with her wonderful school, Italy with her American Academy and Great Britain with the Universities of Liverpool, London, Manchester and Edinburgh. The entire Occident seems to be dotted with the fountains of architecture. Mexico with her Sociedad de Arquitectos Mexicanos is seeking to instill a conception of the value of architecture in the minds of those interested in the salvation of the state. Canada has built her courses in the Universities of Toronto and McGill and the La Salle Academy. Chile has had her great international exhibition

and has premiated works without regard to national boundaries. The spirit of architecture is permeating every civilization.

The problem of the right of the competent architect to practice anywhere in the world has not been entirely solved but the Universities are rapidly meeting the situation. In nearly every state of our Union the reputable school of our friends across the borders or the seas is given its full recognition. The Orient sends its youths to us and there is no happier boy than the Oriental who takes to his native land his parchment from our schools or states. One Chinese youth was so pleased that he went by the first steamer to Canton that he might marry the girl of his parents' choice, whom he had never seen. All on the strength of his American certificate.

In our own land every reputable architect rebels at the barriers which seem to exist and prevent the free exercise of his talent in interstate practice. A "near up" view leads him to discover that "the lions in his path" are but creatures of his sensitive imagination. If he is competent he can always obtain his right through the National Council of Architectural Registration Boards in Chicago, Ill. It is true that no matter how eminent he may be, he has to give his autobiography to that Board together with special endorsement from the Board in his own state. The N. C. A. R. B. will secure him in his right to practice in nearly all the states. The real architect may feel that his state Board is a band of inquisitors; he should never hold this point of view because the state Board is only acting as his servant to help him disperse the menagerie. They are glad to see him and always give him his chance to prove his mental capacity even though his demonstration may make the Board feel its shortcomings.

Nearly every state recognizes that an architect who has weathered the storms of his occupation for ten years in a sister state in practice on his own account as a principal and who can show by his works that he really knows, is entitled to a crown and a certificate. If the genius happens to be a member of The American Institute of Architects, that is all that is necessary in several of the states and he is handed his certificate with apologies.

The young fellow doesn't have quite such an easy time in his struggle for interstate recognition because he hasn't anything to show except his self-estimate. If the state Boards were to accept these estimates at their face value, some mistakes might be made; so the young applicant has to prove his statements by tests established by statute. Still if he has a diploma from a School of Architecture approved by The American Institute of Architects and has had a real term of practice with a real architect, he stands a pretty good chance of getting his certificate in any state, particularly if his employers stand by him to see that he is well recommended.

The applicant for interstate practice who has obtained his certificate in his own state by examination, can practice in most of the states. The architect (?) who has had but little preliminary education and a happy-go-lucky technical training, who has received his certificate in his own state because of previous practice, is in real trouble if he seeks to practice in other states. As a rule he has no standard by which a proper test can be made if he cannot show works as proof of ability.

A careful review of the question papers submitted to the young applicant by state Boards indicates that there is room for improvement in some instances, yet the intelligent youth always succeeds in his efforts to qualify by examination. The field of an architect's endeavor seems to require knowledge that will enable him to discuss a presented problem rather than enter into a mathematical solution. If he understands the problem and so indicates in his test, the ability to solve is usually at hand. A person who passes an examination in one state usually succeeds in any state.

The problems of the architecture of today are not those of the past generation. To meet the great ones, association of talent has become essential, but each specialist in an office must have the background of preliminary and technical education demanded by the statutes and approved by The American Institute of Architects, in order that the work in association may be properly co-ordinated. No state can certify to another as to the competency of an applicant if

this foundation background is weak or lacking.

If an architect seeks interstate registration, the first person that he meets on the road is the secretary of the Board in his own state. He should bear in mind that the secretary in accepting that position accepts an obligation to render service to every member of his profession, and that every architect has a right to ask for that service without any particular sense of obligation. Every architect should have in mind that in his first presentation of his case he is giving the secretary not much more than his estimate of his own ability. Secretaries have to present completed cases to their Boards and for this reason the applicants should present proofs of their ability by exhibits of their work and opinions of their brothers in the profession. The applicant should realize that the secretary is not asking for his own information but that he is seeking information for a Board in another state. The secretary must be a good listener and frequently has to pick out the essential facts somewhat obscured in the haze of self-estimate. It frequently occurs that an architect of high standing has never heard of the secretary but he can feel confident that the secretary knows his works. Violent efforts to impress the secretary usually inspire a lack of confidence.

When a case of certification for interstate practice is presented to a Board a serious responsibility goes with it, but the applicant may be assured that if he is competent, the Board's one desire is to secure him his right in the other state. The Board is seeking to be a good servant to the profession and takes delight in that service. The members of a Board are not considering their own ideals but are simply measuring the applicant by standards established by law. If these standards are met, the personal leanings of the Board count for nothing.

The competent architect need not be disturbed. Everybody likes him. The Boards are proud to vouch for him and gladly sacrifice their convenience to clear the road for him. The real architect is about the most lovable person on earth, and this is certified to by one who has met about three thousand brothers in his occupation.

THE VALUE of PRECEDENT in the PRACTICE of ARCHITECTURE*

BY RALPH ADAMS CRAM, F. A. I. A., Lit. D., LL. D.

IN the words of the cautious Mediaeval Schoolman, "Distinguo." The question is not one that admits of a categorical answer. "Value," where, when and to whom? All is relative, even Revelation, and wise men knew it even before Einstein—about 2,000 years before, or earlier. Precedent was of little value to Anthemius of Tralles, to William of Volpiano and to Suger of Saint-Denis, but it was the stock in trade of the protagonists of the Pagan Renaissance. If civilization has unity, beauty, the spirit of adventure, joy in life and *faith*, one need not stop to think about precedents, or seek them out. Beauty and significance will pour into the world through the arts, and the artist (all free men then are artists) cannot help himself. If civilization is chaotic, ugly, fearful, unhappy and infidel, precedent will be called on at every juncture—but it will do little except add plausibility to artifice. If I have to create a monastery for Benedictine monks, precedent is what I must build on, but if the problem is a movie theatre, a Christian Science temple or a storage warehouse for confiscated "hooch," precedent is measurably ineffective as a stimulus.

I protest that the customs of the past, whether they did or did not rely on precedent, and how much or how little, have no bearing whatever at the present time. However varied the types and phases of civilization, they all hang together, they developed in a sense one from another, possessed actual identity in their sense of major values, from the time of Pharaoh Akhanthan, to that of the Emperor Charles V., but what we have had since is a new thing with neither resemblance nor relationship to what has gone before. If there was civilization in Egypt, Greece, Rome, Byzantium, Moorish Spain, the Middle Ages, the fifteenth century—and God knows there was—then we have it not, and if ours is a real civilization then there has been none before. What we are involved in today is a brand new creation brought into being by coal, steam, printing, gunpowder, Protestantism, neo Paganism and democracy. The question is not whether it is good or bad; it is different, lock, stock and barrel, and because it is so blazingly, so staggeringly different, it sets itself apart from all history and must be dealt with *de novo*.

There have been eight great art-epochs in the history of Europe, each the perfect expression of a civilization that varied in degree from the others but was always notable and sometimes supreme. In every case there was at root these qualities I already have cataloged: unity, beauty, spirit of adventure, joy of life and faith. The present time is marked by the opposite of each one of these qualities. The result is spiritual, social and material chaos. In each one of the eight epochs I have named the creative artist was driven by the dynamic of his time to do what he did and he needed to be taught nothing but his craft. He was not driven to deny the high gods or break the Ten Commandments in order to achieve "self-realization," he was modest enough to know that the same "self" was probably not worth expressing anyhow, and of slight interest to his fellows. He had a bigger thing to manifest and that was the corporate soul of the time. This was the impulse, the form followed by nature.

And now? Well, what have we for inspiration? What are the great, universal motive forces of society? Passionate desire (generally satisfied) to own an automobile, a victrola and a radio set. A deep yearning for the movies, jazz music and really good bootleg gin. In place of the beautiful gods of Olympus and the kindly shy spirits of the woods, or of the Sacramenta and splendid worship of the Catholic Church we have the Fundamentalists, the W. C. T. U. and *Zion's Herald*. Where once were argonauts and Crusaders and Conquistadors and merchant adventurers, are now big business, high finance, efficiency experts and advertising. The craft-guild and artist-guild have given place to the predatory trade union, the Rotary Club and Odd Fellows Hall. Congress and the State legislature and the city council and the ward boss have ousted statesmen and patriots and great leaders of men. Main Street triumphs over Thebes, and Athens, Venice and Mont Saint Michel and Bruges, while George F. Babbitt sits in the high places of Pericles, Dante and Sir Thomas More.

This sounds like an indictment, but I mean it for a description, and its object is the emphasizing of differences. Of course we plagiarize, barefacedly, because at present there is little else we can do, and just because of this difference that exists between our own time and the others that have gone before. There is no longer any group

* An address delivered before the fifty-seventh annual convention of The American Institute of Architects.

of powerful influences dominating society. There is not even one (if we except safe evasion of the Volstead Act) and it is out of these universal impulses that styles derive, not from the genius of one or more great artists. This I believe is absolutely true of architecture and measurably true of all the other arts. Is there any style on earth prior to that of the Academic Renaissance that we can trace back to a specific creator? Great names gleam in each, but every one shines forth after the style, whatever it is, has reached its full development.

The reason is not far to seek. Art is, in the second degree only, a medium of self-expression, varying to a certain extent between one art and another. Music, poetry and the drama are the most personal and the least dependent on spiritual and physical environment. Painting comes next, perhaps, but here the universal force takes greater control. Sculpture is in the next place, and last of all comes architecture, the great art of communal expression where the personality of the architect is of least importance and in many cases a positive intrusion. I do not mean that here personality is of no moment; it is of great moment, but I do mean that in great architecture the architect must be rigidly subordinated to the art, the art subordinated to, and made expressive of, the time, or, if as happens now, there is no coherency in the time, then to whatever spiritual force may be operating through the concrete thing the architect has to house, and so housing, manifest in visible form, beautiful, significant and inspiring. Plagiarism is condemned in masters of other arts and they generally refrain from it. The dear man who has started this trouble asks that it be condemned also in architects, but I maintain that here also is a difference, for the revelation of personality that is tolerable, nay, even desirable, in a Debussy, a George Bernard Shaw, a Cezanne, an Amy Lowell, is not a desideratum in the case of an architect. We do want to feel, rather unconsciously, the varieties of genius between, say, the master builder of Bourges and him of Seville Cathedral or Westminster Abbey, but only in subordination to the great force that was driving society when these churches were built, and to which the nameless, unchronicled builders bowed the head. So then, we have (from my point of view) two differences conditioning our problems; the complete loss of unity and driving force in our society, and the fact that the architect deals with an art so great that it subordinates personality and makes him dependent on this very unity, this irresistible driving force that we have lost.

Stated so, the case seems rather hopeless, and yet we know it is not, for in spite of plagiarism—or is it because of it—we all know perfectly well that there is more really good architecture being produced in America today than ever before, and

far better than that of any other country in the world for the last 300 years. Evidently there is a fallacy somewhere (I deprecate attempts to find it in my reasoning) and I think it lies just here. In spite of the fact of our heterogeneous estate and the inadequacy of the personal equation as a substitute for world forces, there do still remain enclaves of substantial unity, potential energies blurred to the sight by advertising signs and silenced by the thunder of the moron, the demagogue and the "blurb," but nevertheless real, potent, vital, and it is these forces that are acting as of old to inspire the architect and make him a creator, or rather a channel of artistic revelation.

Let me take three examples. The first is the human family. It is as old as the Garden of Eden—or just after it; it is not a new thing needing a new form of expression. I grant you that if trial and eugenics and the divorce courts and "the need of self-realization" have their way this statement will be no longer true—but in that case it will not matter, for society will come to an end and with it architecture. In the meantime, and in spite of the newspapers, the real home still exists, and it is finding its perfect expression in our domestic architecture. I do not know when there was any that was better than what is now being done around Philadelphia, and in southern California, and by groups of architects in New York, Boston and the Middle West. Did they fall back on precedent? Yes, they did, because it was their business as good and faithful architects to do so. Did they plagiarize? No! they took over the old motives, Colonial, Spanish or what not (frequently the latter) and transmuted them into something more than adequate by feeling the push of the inspiring force of the decent home and then by adding just enough of their own fine and varied personality to keep their work from becoming standardized like a schoolhouse, a bank or a Carnegie library.

The second example I would choose is that category of building that is associated with real learning. The sort of efficiency expert, predigested learning engendered by H. G. Wells and hypothesized by a myriad other compilers of "Outlines" of this, that and the other, has rather of late overshadowed the real thing, but still it exists, though hiddenly. When this real learning becomes operative its creative energy comes into play and again the architect has something to express except his own sacred personality. Does the demand for originality, for the striking out of some new style come here into play? I think not. If I am working at an old university, where the scheme of education, the scholar spirit, the cultural tradition reach back without a break through the Colonial college to Oxford and Cambridge and the Mediaeval centers of learning in Europe (as they do, all of them) I know that my business is

to subordinate my own fads and fancies to this dominating influence, to pick up the old tradition of college architecture that belongs to our race and then adapt those forms, so recovered, to whatever new conditions may have come into being and are not in themselves inconsistent with the central idea of higher education. Where should I go then for inspiration (I do not say precedent) but to the great old work of our own blood-ancestors in Oxford and Cambridge, or to the allied but racially alien art of Salamanca, Heidelberg or any other great college of the great days? Nor does this mean just Gothic; there is good Georgian building in the English universities, and good Renaissance in Spain, if, as sometimes happens, the Gothic mode is unfitted for a particular temper or place. To precedent architects have returned at Princeton, Yale, Harvard and scores of other colleges, and there is no more vital modern work anywhere than they have done along this line—and without plagiarizing, rather by an intelligent and sensitive adaptation that has made Gothic and Georgian and Colonial living styles again. "Out of key with Modernism?" Yes, thank God, but right in the key of the greater and lasting forces that are here cherished and preserved.

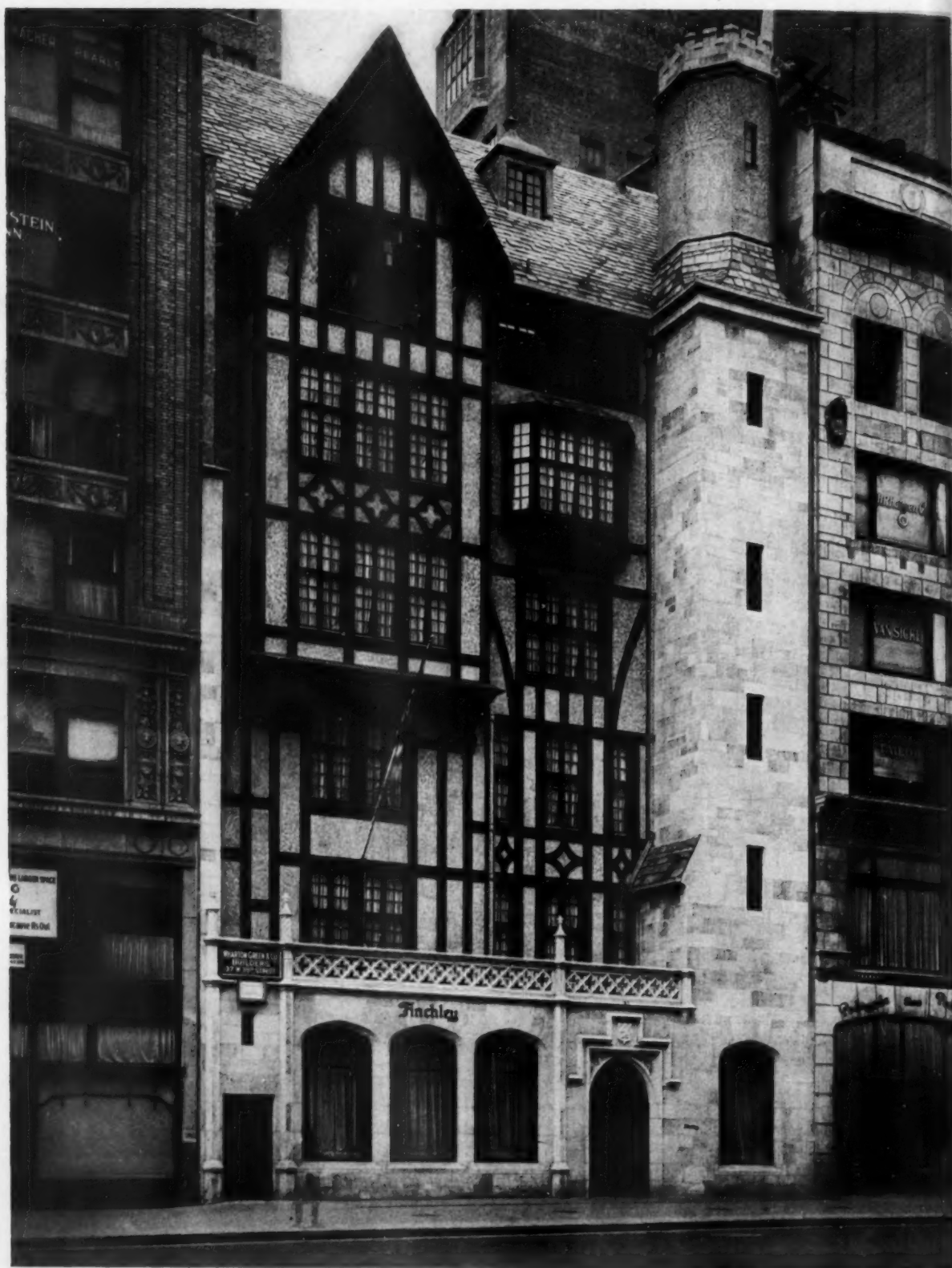
And the same is true, though in a less degree, of libraries. They have been popularized to the point of saturation with "best-sellers," newspapers, "success" and "go-getter" magazines, "outlines" of every known thing on earth and predigested literature generally, but still the old, that goes back to Alexandria, still lingers, and occasionally something is done that is supreme; the Indianapolis Library, for example, to quote only one, but a salient, instance. Study this building if you want to see the value of precedent used intelligently and with a creative spirit.

And my third instance is church building. Here even more than in the other two cases, is a dynamic, persisting spirit and tradition. There are many styles, but there is one motive, and I submit that here at least not only must inventiveness be held in restraint, the individuality of the architect submerged, but that there is no other course to follow but to preserve continuity, suggest unbroken history, stimulate by the emotional appeal to inherited older memory through suggestions of ancient and unparalleled monuments. In other words, go back to the great architecture of the great days, and start there, going on, of course, but only by modest stages and in restrained ways, never, under any circumstances whatever, intruding individual personality into a thing immeasur-

ably greater than any individual. Is there any better architecture today than church building in America? I do not think so, and it is good just because it starts from the old work, frankly and reverently. What happens in church building when the start is made from nowhere, except the inner consciousness of the inventive architect, is quite clearly demonstrated in France where modern churches are a scandal to religion and a shame to architecture, though the most offensive example is to be found in Barcelona where a megalomaniacal moron has started a nameless horror sacrilegiously dedicated to La Sagrada Familia.

So I rest on this: that there is no longer a vital, inspiring, directing energy in the world that achieves its outward showing in great art through its sensitive agents, the architects and other artists, and that since this is so, it is a great mistake for us to think that we are big enough in ourselves to contribute what the *zeitgeist* withholds. If you want plain speech, we are not big enough men to do it. We are not great in the sense in which the master builders of Athens and Constantinople and Venice and Burgundy and Spain and the Ile de France and England and Flanders were great. We know more than they, infinitely more—except as to what things are worth knowing. It isn't our fault, we work as hard as they and with equal devotion and sometimes equal prayers. The trouble is—"the hungry sheep look up and are not fed." We would give our lives, and perhaps even our souls, if only we could breathe in the same divine inspiration that filled the air of Athens, Paris, Sienna, Salamanca, Oxford, instead of the effluvia of glutted cities, the smoke of the black country, the crash and war of factories, the bad air of politicians, the dirty propaganda of newspapers.

But, and here is the saving fact, the real spirit, the inspiring breath, still holds in places and here, if we will, we can find the breath of inspiration we need. Not to invent some new thing like a carburetor or a religion or a philosophy or a new architectural style, but to recover the truths of old arts from their forms and spiritual radiance that emanates from them and modestly, humbly, to try to recreate these forms, not as final ends in themselves, but as recovered truths after long night, facts to hold to, foundations to build upon, landmarks in the great adventure wherein we, even we, may play our part in recovering right values for the world and bringing it about that in the end they shall prevail.



A NEW ARCHITECTURAL NOTE ON UPPER FIFTH AVENUE
HABERDASHERY BUILDING FOR "FINCHLEY," NEW YORK CITY
BEVERLY S. KING, ARCHITECT

EDITORIAL COMMENT

IT MAY NOT BE EXPECTED that we shall work out at once the problems of details as affecting the exterior appearance of a city's buildings. Good architecture as relating to commercial buildings is now better appreciated than ever before. Owners not only seek the best obtainable, but they endeavor, by careful superintendence and wise restriction, to maintain a dignity that will attract the best class of tenantry.

The painted sign, affixed to the exterior of commercial buildings, is a feature that persistently annoys every owner and building superintendent. Most owners or operators are now including in their leases a clause that all signs affixed to their buildings shall first be approved in design and placing. While this in a measure halts disfigurement, it more often leaves to the unartistic discretion of owners the making the best of a bad bargain.

The correct method in this matter would seem to be for architects to indicate on their plans just where signs could be placed, their size and scale and the character of lettering. In fact, if it is known at the outset that the character of the tenantry will require signs that not only serve to identify occupancy, but in a measure become advertisements, architects should indicate on their elevations the sign space and, as previously stated, the scale and lettering.

This question of disfiguring, blatant signs is one that has been carefully considered by the efficient Fifth Avenue Association in New York. And, perhaps, no thoroughfare of equal importance is freer from the objectionable features of signs. But, in the newer locations under the zoning act where light manufacturing trades are being grouped, the sign is already asserting itself to the detriment of the architectural character of the neighborhood, and what might have been a commendable result is now permanently disfigured.

Structural signs are only possible when there is permanent occupancy. With the tendency to short leases, the tenantry is constantly changing. If the spaces for the signs on such buildings were designed and apportioned when the building was, it would only be necessary to erase the departing tenant's sign and substitute the new one.

In the elevator lobby of commercial buildings there are placed "directory boards" maintained by the owners. These boards are designed to supplement the general design of the lobby and are a fine convenience and often a desirable architectural feature. Something along those lines could

be introduced in the exterior design. It is worth trying and we shall be glad to publish any sketch or sketches that would present a good solution.

From an architectural point of view, the structural sign is the logical one. These, as stated, can only be designed where there is permanent occupancy. They should be designed at the same time the building is and architects should confer with owners on this feature as carefully as on any other.

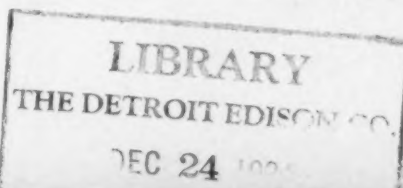
Buildings become trademarks and the general public is becoming more observant and more apt to identify the building with its occupants. Pride of reputation will often result in a total absence of signs in the belief that the public will find its way to the building on the strength of the integrity of the wares it dispenses.

But there will often be the name by which the building is known or the name of the owners and these as structural features are often neglected, treated as an afterthought and, logically, poorly done. Perhaps the most flagrant examples of signs that either mar or entirely mask the buildings are to be seen in theatres. These disfigurements are to be found in every city and in no place to a more distressing extent than in New York's theatre or "white light" district. Many theatres whose architectural excellence was so pronounced as to cause their illustration and description in the architectural press, are now masked by a maze of signs so as to be practically obliterated. The correct remedy for this unfortunate condition would be the designing at the outset of proper sign display. Such an arrangement as would display the building by daylight and by correctly placed signs illuminate it at night. The selfish, grasping methods of irresponsible lessees would be checked, and the exploitation of the theatre and its productions increased.

* * *

IN THE DEVELOPMENT of architecture in this country "teamwork" has played an important part. It will not be necessary to name to the architectural reader a few of the many instances where two or three men have formed partnership, each of widely different personalities, but who, when united in a common effort, have produced the finest results. Some men work better alone, while others can only reach their best achievement in collaboration. What one lacks, the others supply.

The ability to visualize a building as complete, in the mass, in its three dimensions, is given to but



few men. Other men are keen to see the decorative possibilities, to know the fine effect of color and of form. And again a third, while alive to all the merits of good architecture, and having received a thorough training in his profession, has predilection for the administrative detail, and the business side of a partnership, or possibly the constructive and mechanical features of architectural practice. In several instances such triumvirates or associations have occurred in architectural practice in this country and those firms will live in the history of our architectural development for all time.

With a few exceptions the architectural schools of the world seem to be producing more so-called architectural designers than architects. There is undoubtedly a wide distinction between the two. It would, therefore, seem wise for the man just starting in the field of architectural practice, to take careful stock of his ability and his limitations. He could then seek men who are congenial and at the same time possess abilities and qualifications which are necessary to the successful practice of architecture and which he lacks, with a view to ultimate association with them.

We hear a lot about art for art's sake. The painter and sculptor who must needs work alone, or depend for help only on the preliminary or copying phases, may loudly declaim for art and deprecate the sordid influence. If he is big enough, he may arrive. But few are and we, therefore, find so many men in art, plodding along from day to day in a constant struggle to keep the wolf from the door. In the practice of architecture, art is, of course, the first, the big essential. But, where art ends and practicality begins, it is necessary to find a directing, a co-operating mind that will bring the artist's dream to a practical conclusion. The artist designer will work better, the architect will proceed with more certainty, and the trained executive see to it that the right contact is had with the client and all the builder elements on the work. It is for these reasons that so many architectural firms have won distinction and success.

* * *

THE RECENT CENTENNIAL celebration of Fifth Avenue in New York is the best expression of civic pride we have ever known. More than two decades ago, the property owners and tenants on Fifth Avenue united in an organization whose objects were the direction of the growth of a thoroughfare that was then becoming known as the most important business street in the world. From the time of that organization up to the present, Fifth Avenue has grown and grown in the finest way. Many grave dangers have beset its welfare, some that it seemed impossible to over-

come, but no difficulties were too great, no menace too severe to daunt this association.

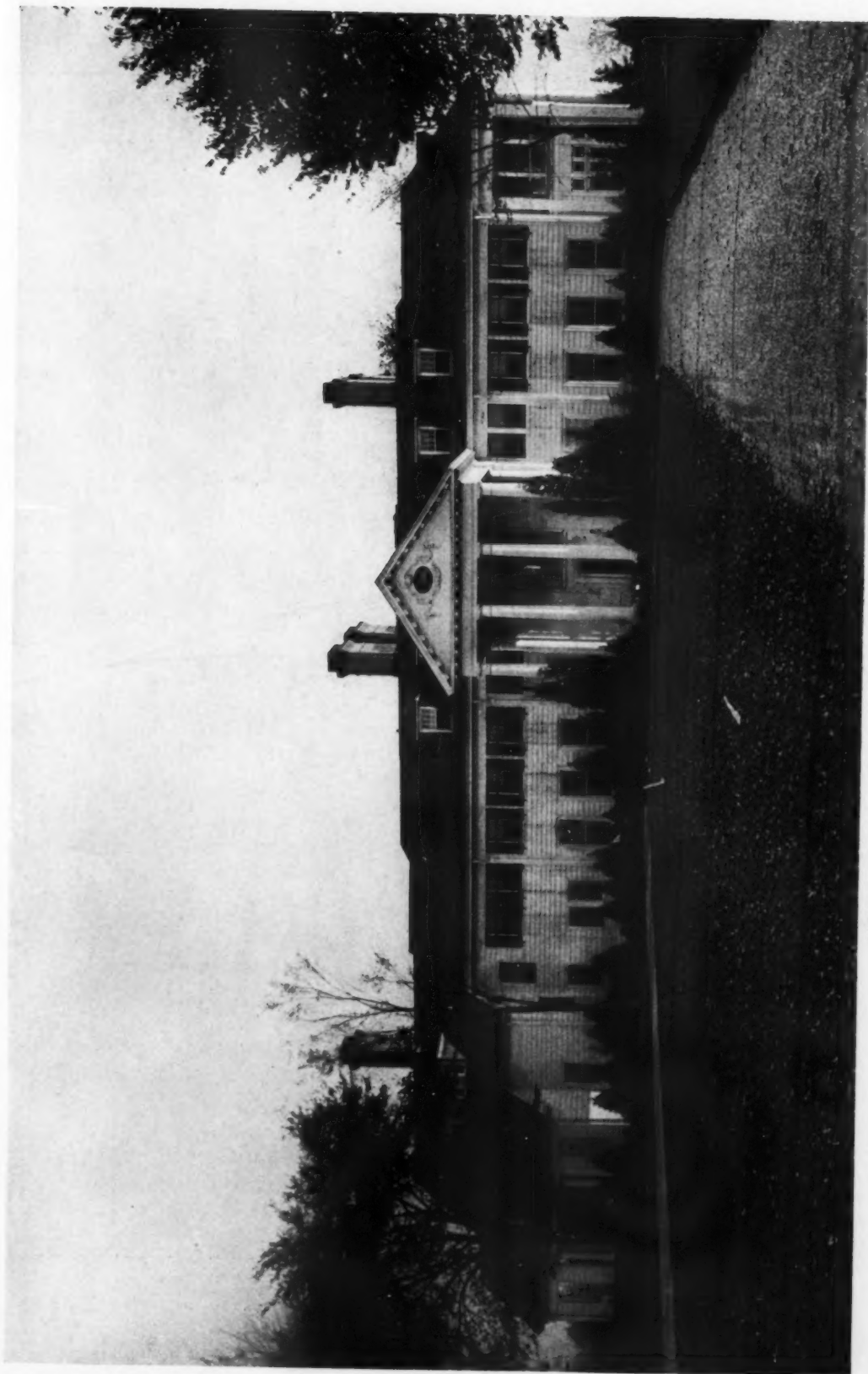
"The Avenue," as it is generally known, was fifty years ago a street of dignity and culture. Along its short length,—it did not extend much above Fifty-ninth Street,—were the homes of the wealthy, that group that the late Ward MacAllister designated as "the 400." The "brown-stone front," the type of house that stamped the social position or wealth of the occupants, was there seen in its best development, and on the lower part, South of Thirty-fourth Street, were located the most exclusive clubs. Little by little business found a site and such commercial activity as had a foothold was housed in converted brown-stone houses. Year by year these have disappeared until today Fifth Avenue is marked by some of the finest buildings in New York. And this steady growth and fine expansion have been controlled, with the best regard for civic pride, by the Fifth Avenue Association.

In emphasizing a movement localized to one city, it is desired to direct attention to a successful civic movement and encourage as far as possible similar organizations in other cities. Fifth Avenue has developed to the point where it is the world's finest shopping street, but what is of greater importance to architects, it has grown along lines of good architectural treatment. Certainly there are buildings that might be better, but none so bad as inharmoniously to destroy the general effect.

The most serious menace has been the attitude of certain elements of foreign-born population whose unfamiliarity with our tradition and lack of a proper spirit of Americanization at one time threatened to destroy all the good work that had been done. But with the introduction of a wise zoning law and the best co-operation, the menace has been overcome and the Avenue is now secure from its greatest peril.

Another organization that has co-operated, with the most valuable results, is the Municipal Art Society of New York. Standing squarely on the best principles of art as designed for the city, we in New York have been spared the atrocities that are to be found prominently displayed in other cities. Neither politics nor preferment has served to sway the Municipal Art Society in its work and the city's art shows the fine result of the Society's influence.

Through street or neighborhood societies and municipally controlled art, there may be secured the very best development of civic pride. And it is through the practical results achieved by such organizations that we may drive home these truths to the understanding of that too large number of people who lack the principles that are the foundation of a true Americanization.



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

(See plans on back)

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HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

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December 17, 1914. Plate 193



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

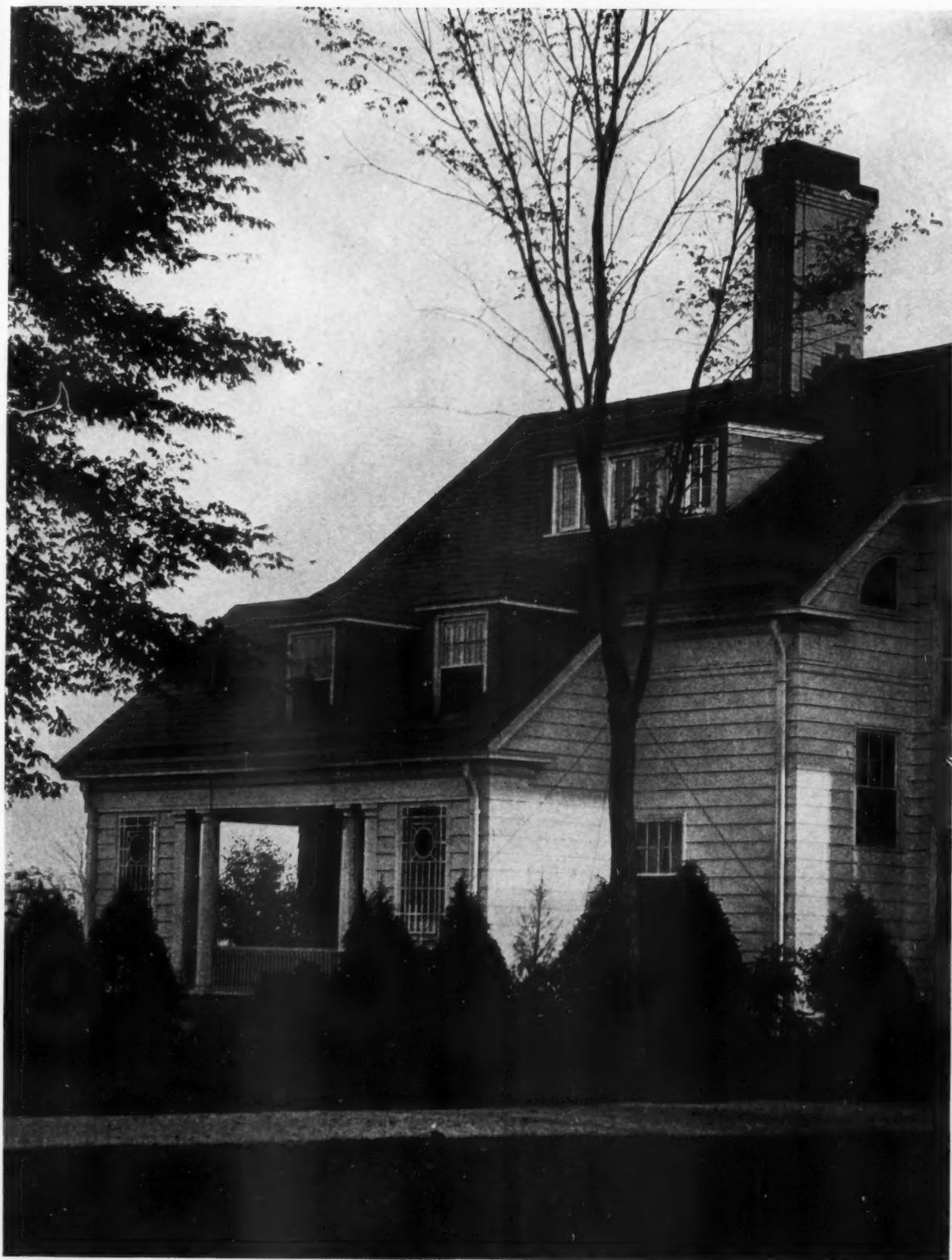
THE AMERICAN ARCHITECT
December 17, 1924. Plate 156



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

THE AMERICAN ARCHITECT
December 17, 1924. Plate 197



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

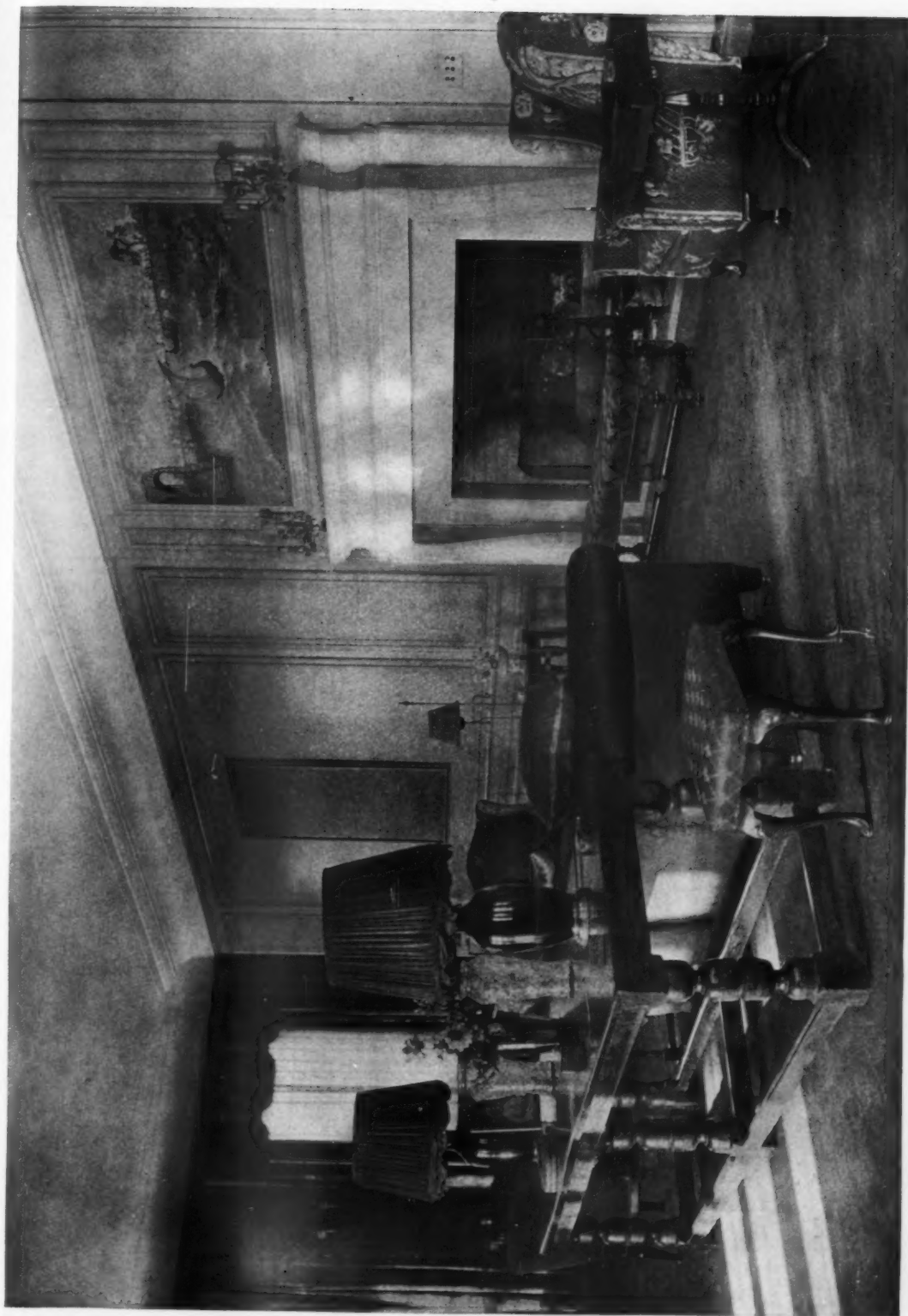
THE AMERICAN ARCHITECT
December 17, 1924. Plate 198



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

THE AMERICAN ARCHITECT
December 17, 1924. Plate 199



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

THE AMERICAN ARCHITECT
December 17, 1924. Plate 200



HOUSE OF CHARLES SMITHERS, WHITE PLAINS, N. Y.

DONN BARBER, F. A. I. A., ARCHITECT

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December 17, 1924. Plate 201

INTERIOR ARCHITECTURE

The Spirit of the Old Spanish in Modern Decoration



THE SPANISH SPINDLE BACK CHAIR

THERE is no doubt that a knowledge of the historic periods and styles may inspire one to create better designs. It is natural and to our advantage that it be so. The study of things that are accepted by the world at large as good gives us a solid foundation on which to build our own ideas of design. On the other hand, reproduction and even adaptation of the periods and styles are in a sense, a hindrance to our own development. It is rather in catching the spirit of the old de-

signers and working out our ideas in that spirit without any attempt to copy that the styles aid us most. The spirit which pervades the old Spanish, for example, means to us in a few words, striking contrast between the simple and the elaborate, between the plain and the ornamental, all expressed in vivid colorings.

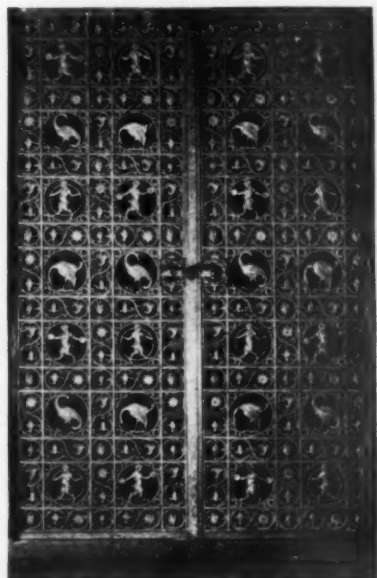
When speaking of a design as being in the

English or French style, the period, too, must be specified to give it accurate rating, for the designs of each period were characterized by a different use of line, proportion, and color, although all were truly characteristic of the country generally. To speak of the Spanish style, however, is to refer to the

one style of design which was so characteristic of the Spaniards throughout practically all civilized times. Appreciating the character of the Spanish people, this fact is quite easy to understand, for they even now hold in all walks of life an almost religious attachment to precedent and a striking abhorrence to change. To be sure, Spanish art had its ups and downs, its periods of decadence and of ascendancy, but time-honored usage was not so materially swayed by fashion in Spain as it was in all other civilized countries. So the



A DESIGN WHICH ORIGINATED IN SPAIN, KNOWN AS THE "HIP-JOINT" CHAIR. THE SEAT AND BACK WERE OF LEATHER, OFTEN HAND-TOOLED



ORIGINAL OLD SPANISH IRONWORK IS PROBABLY AS FINE AS ANY THAT THE WORLD HAS EVER SEEN. THE DOORS HERE REPRODUCED SHOW THE INFLUENCE OF THAT FINE CRAFTSMANSHIP ON MODERN METHODS OF DESIGN AND CONSTRUCTION

style of decoration typical of the Spanish of the fourteenth and fifteenth centuries was to a great extent the style of the Spanish of the seventeenth and eighteenth centuries, and even is the Spanish style of today. Throughout it all there is evident the heritage of the old Moors, and marks which made their style distinctive and even traits of their civilization can be seen in certain Spanish customs to this day.

In interior architectural and decorative design the Spanish style is featured by the application of the element of contrast more than by any other one thing. Ornament is all the more striking in its effect on account of the austerity of its surroundings; the richness and splendor of a piece

of furniture or an architectural fragment were in direct contrast to the bareness of its setting. Rich ornament so placed also characterized the Spanish style, but with it was evident a valuable adjunct, a strategic manner of its disposition, by which the finest effects were obtained. It is in studying the methods which the Spanish employed in creating these interesting effects by means of contrast that their style is most valuable to designers of interiors today. Ornament that was a part of the more strictly architectural design was generally

centered on the door surround. Frequently, two pilasters were surmounted by a pediment, broken in characteristic Spanish fashion, and richly carved and ornamented. Often, too, an over-door treatment, featured by some fine interlacing pattern which the Spanish inherited from the Moors, was supported only by brackets or unattached column caps. In color, too, contrast



THE SPANISH INFLUENCE IN THIS TABLE IS IN THE SHAPING OF THE SUPPORTS AND IN THE USE OF THE IRON BRACE

played just as important a part, as evidenced, for example, in their use of polychrome tiling and painted decoration. Plaster walls were often relieved by the insertion of multi-colored tiles of bewildering hues and patterns, and floors were frequently made a feature of the scheme by the application of tile to their design. Painted decorative enrichments were applied almost wholly to the lines of the architectural treatment, as beams of the ceilings and panels of the doors. Throughout all these designs Moorish ideas were readily

discernible, both in line and color, and their application was governed by an almost uncanny restraint, a trait which the Spanish seem to have inherited directly from the Moors. Richness of interior design was further enhanced by tapestries, brocades and velvets used as wall hangings and furniture covering, which later gave way to gor-



THE SPANISH VARGUENO PRODUCED BY A MODERN MANUFACTURER, AND, ALONGSIDE IT, A CHAIR OF DECIDED SPANISH INFLUENCE. IT IS EASY TO SEE HOW THE SECRETARY DEVELOPED FROM THIS OLD DESIGN



HOUSE OF CHARLES E. MITCHELL, TUXEDO, N. Y.

WALKER & GILLETTE, ARCHITECTS

The spirit of the Spanish is conspicuous throughout this room. The door itself, its surround, the tile floor, the plain walls, the small table, the tapestry and iron lantern all suggest Spanish, while the long table is suggestive of a contemporary period, and, therefore, harmonious in the scheme

geons stamped and engraved leather, often treated in polychrome and gilt. Velvets in flaming crimsons and gold were much in vogue in the sixteenth century, the designs in which these textiles were woven consisting of conventionalized fruit and flowers of Spain, often surmounted by a richly jewelled crown. Large pictures, too, played a part in decorative schemes, their richness emphasizing the characteristic bareness of the setting. In other words, their interiors were full of gorgeous colorings, applied in many mediums, but the number of objects employed were so limited that many great wide open spaces in the arrangement were created, resulting in a dignity which was most desirable.



TWISTING WAS ALSO FREQUENTLY USED BY THE SPANISH. THE ILLUSTRATION SHOWS ITS APPLICATION TO A MODERN DESIGNED CHAIR. A RICH VELOUR FOR THE COVERING CARRIES OUT THE SPANISH CHARACTER

The early Spanish style especially was notably lacking in moveables. As already stated, the architectural treatment formed the background for the decorative enrichments, and there was ever a noticeable scarceness of furniture. The Spanish frequently employed wrought ironwork in their schemes, as grilles for openings, railings for balconies, and the like, and examples of their craftsmanship in this interesting field are among the finest of any to be found. For furniture they were confined principally to tables, usually massive in design, benches and chests. But perhaps the most distinctive piece of Spanish furniture, originated by them, was what they called the "varguero,"



THE DESIGN OF THE UPHOLSTERY FABRIC (ON THE LEFT) AND OF THE CARPET (ON THE RIGHT) WAS SUGGESTED BY SPANISH IDEAS. THE CONVENTIONALIZED FLOWERS AND THE SURMOUNTING CROWN ARE SPANISH CHARACTERISTICS SEEN IN THE FABRIC DESIGN, WHILE THE PATTERN OF THE CARPET MIGHT BE TRACED TO SOME MOORISH DESIGN, WORKED OUT ORIGINALLY, PERHAPS, IN TILE. THE IDEA FOR THE CARPET DESIGN WAS GIVEN TO THE MANUFACTURERS BY THE ARCHITECT, TO PROPERLY HARMONIZE WITH AND COMPLETE THE SCHEME FOR A THEATRE HE HAD DESIGNED



MAIN DOORWAY LEADING FROM THE PATIO TO THE HOUSE. CASA DEL GRECO, TOLEDO, SPAIN

(From "Spanish Details" by William Lawrence Bottomley)

Many details characteristic of Spanish design are noticeable in this photograph of old Spain. Faience plays an important part in the scheme; wrought iron is a feature, and the panelling of the doors is especially peculiar to the Spanish

a form of writing cabinet. Its drop front, used for writing purposes, was no doubt the inspiration of the modern secretary. The arrangement of the interior, including tiers of small drawers, showed a skill of craftsmanship and the space which it allowed for decoration was frequently taken full advantage of. The cabinetwork of Spain was largely featured by the quality of its wood in which the country seemed to abound and its natural decorative interest added materially to the furniture.

The early Spanish chairs were entirely of wood, although what we now call the "hip-joint" chair, or cross chair, had a piece of leather stretched be-

and has been prominent since, but Spanish ideas generally, in keeping with their character, continued in their natural paths, rather than to be swayed by fashions adopted by other lands.

With these characteristics impressed on the mind, it is easy to catch the spirit of the old Spanish designers. Delve deep into the books which illustrate the works of the old Spanish masters; study carefully the lines and proportions on which their designs are based. Then close the books, and make your own design while that spirit still holds you in its embrace. Someone recently told the following story: "When I was a boy, I was, perhaps, more than ordinarily capable with my



QUAKER RIDGE GOLF CLUB, QUAKER RIDGE, N. Y.

BUCHMAN & KAHN, ARCHITECTS

The Spanish influence is evident here, although there are no pretensions made at reproducing a Spanish room. The simple rough plaster walls, the decorated beams of the ceiling and the general placing of the furniture at once recall ideas identified with Spanish designers

tween the wood frame for its seat and back. Probably Spanish furniture is more readily and easily recognized by its shaped or sawed-out supports than by any other detail. This idea was often used in the design of tables, a modern adaptation of which is seen in the illustration on the second page of this article. In conjunction with these sawed-out supports, which were generally set in relation to the table top so that they flared out slightly at the floor line, they used an iron brace which has ever since been identified with their designs. With the spread of Renaissance ideas all over the civilized world, Spanish designs changed only slightly. The spindle back chair appeared

pencil. Every month my school report showed 95% or more in penmanship. Copy-book writing was taught in those days, and I relished it. Copying was my long suit. But when I got home and wrote my natural hand, you never would have recognized it." There is a lesson to be learned from this. Study those styles which the world accepts as good, yes, but in practice cultivate your own style so that it will be worthy of similar acceptance by the world at large.

Notice the illustration on page 579. Arthur Loomis Harmon, architect of the Hotel Shelton, has shown unusual originality in both the exterior and interior designs. In the dining room, here il-

lustrated, he makes no pretensions at reproducing a Spanish room; he does not label it a Spanish dining room. Yet the spirit of the Spanish designer is evident. The richly ornate wall bracket is in striking contrast to the austerity of the plaster wall on which it hangs; the colorful decoration of the ceiling beams is suggestive of the Spanish; and the ornamental wrought iron cor-

nice of the window draperies, while not, perhaps, of Spanish origin, is all the more interesting because it is Mr. Harmon's interpretation of the Spanish spirit. Then see the comfortable lounge of the Quaker Ridge Golf Club, Quaker Ridge, N. Y. The architects, Buchman & Kahn, might even be surprised to see it classed with Spanish decoration, and yet the spirit of the Spanish is



A CORNER IN THE MAIN DINING ROOM AT THE HOTEL SHELTON, NEW YORK CITY

ARTHUR LOOMIS HARMON, ARCHITECT

The architect has created an original interior design in the spirit, but not in the style, of the Spanish. The iron wall brackets and cornice over the window draperies are of especial interest, while the decorated ceiling beams bring an abundance of color into an otherwise somber scheme

there in the great open wall spaces, the decorated ceiling beams and even in the placing of the furniture. But above all else, the room is an original design by Buchman & Kahn, and the spirit which prompted them to design it was one of noble ideas.

We also call attention to an illustration which appeared in the last issue of *THE AMERICAN ARCHITECT* (December 3, 1924) of a Spanish entresol, one of the several rooms which comprised the exhibition of the Art-in-Trades Club. The decorators in this case, Raymond Anthony Court, Inc., call the room Spanish-Italian. But in their architectural setting they have incorporated genuine Spanish tile into the design in such a way that it gives the room a real Spanish air. The vivid Spanish colorings and the Moorish quality of design in the tile work are so conspicuous that the spirit of the Spanish overshadows the entire room. When one is made familiar with the number of interesting faience products designed and manufactured in Spain and other foreign countries, and available here, several of which were illustrated in that article, he is more apt to see the value of employing them in his designs. Many of these are especially interesting in color, and by

injecting one into an interior design, it will serve as a nucleus to an unusual and attractive color scheme for the entire room.

The Spanish reveled in color; in fact, they still do. Their colors were brilliant and even vivid, and yet they knew the art of combining them to give harmonious results. As they so delightfully contrasted the austere with the richly ornate, so they used contrast in arranging their color schemes. Bright crimsons and brilliant greens seemed to be the most popular with them and the contrast which they so enjoyed was easily attained with colors so far apart in the spectrum. And in their application of color, too, they were unusually skillful. They used color more to enrich the architecture than in any other period of decoration. Their rooms were decorated to further the beauty of the architectural design and not to conceal it, as is so often done today.

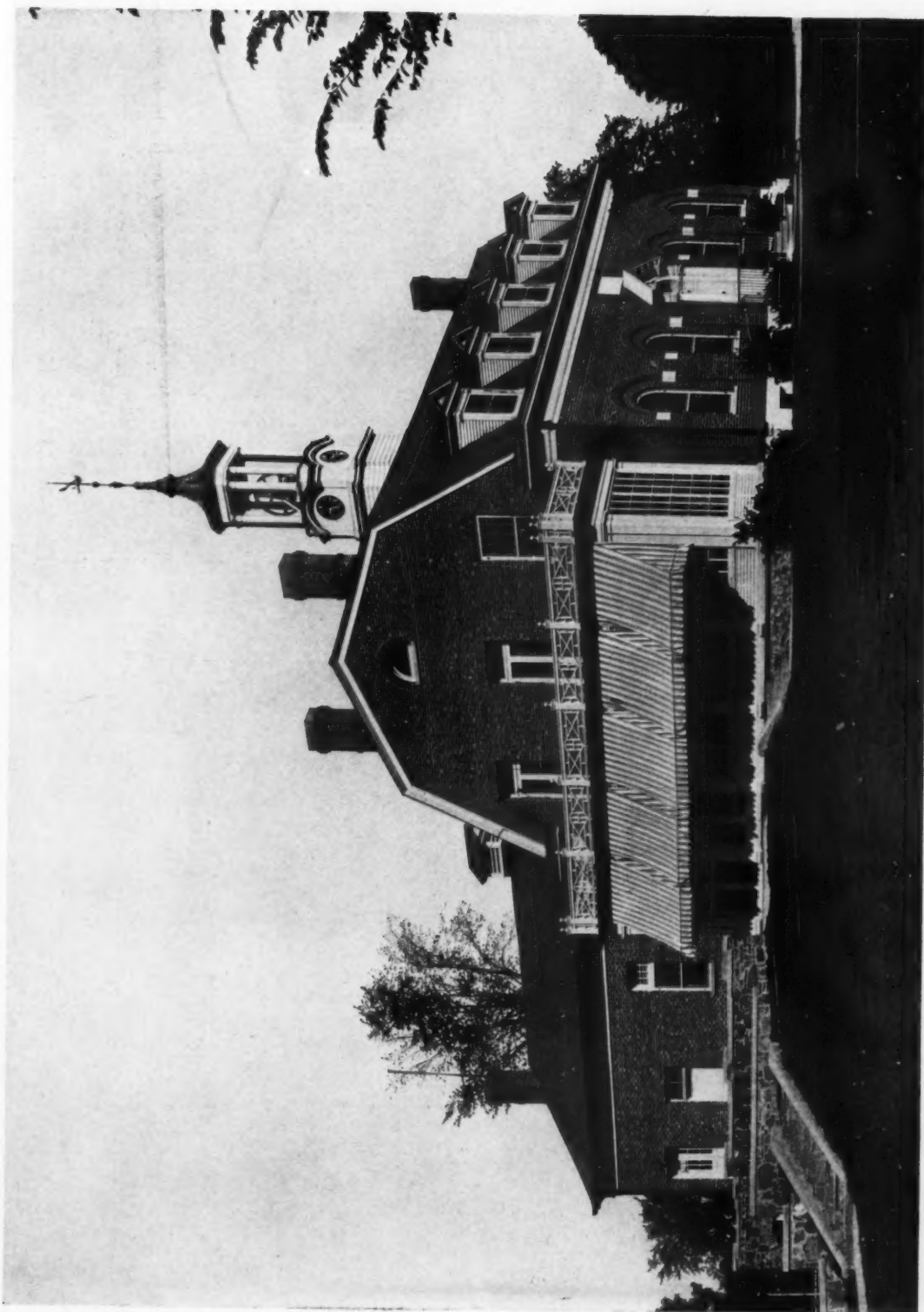
Acknowledgment is made to the following firms for their courtesy in supplying illustrative material: Francis H. Bacon Co.; Hardwick & Magee Co.; Kensington Mfg. Co.; Lammert Furniture Co.; F. S. Schumacher & Co.; Segar Studios, Inc.; Somma Shops, Chas. H. Veit & Sons.



HOUSE OF CHARLES E. MITCHELL, TUXEDO, N. Y.

WALKER & GILLETTE, ARCHITECTS

The beauty of this room is in its original adaptation of English and contemporary Spanish ideas. The furniture is purely English while the woodwork suggests an interesting blending of Spanish and English details

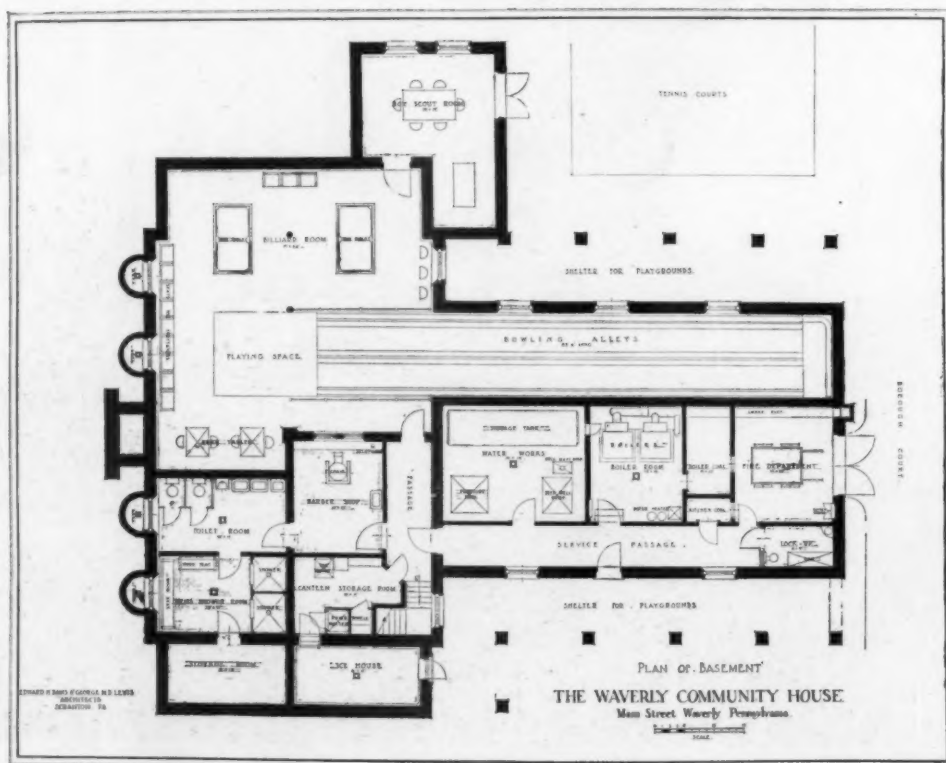
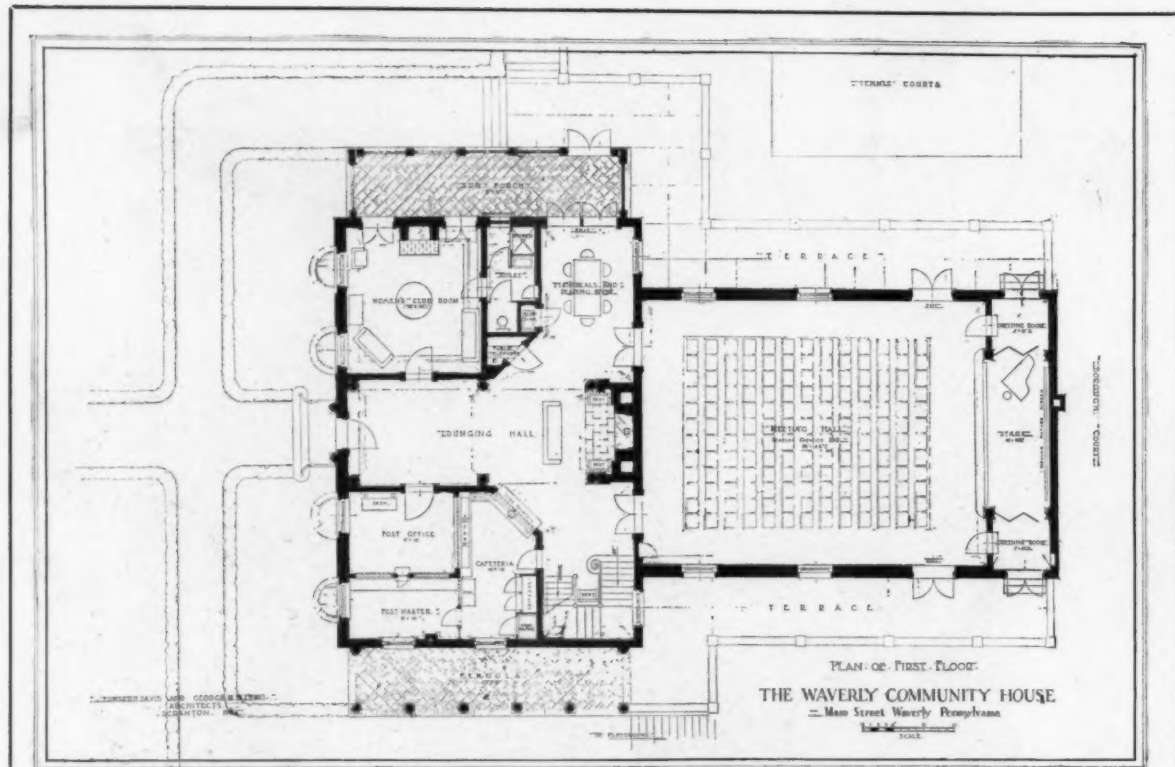


COMMUNITY HOUSE, WAVERLY, PA.

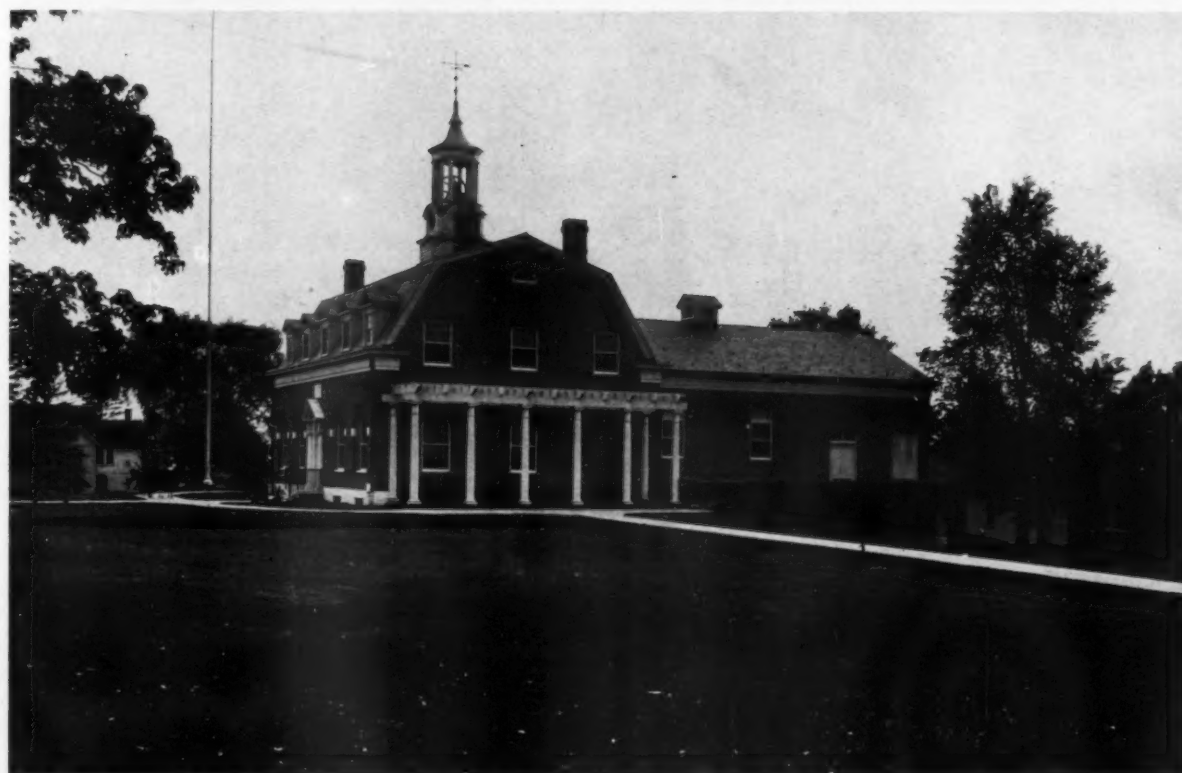
EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS

(See plans on back)

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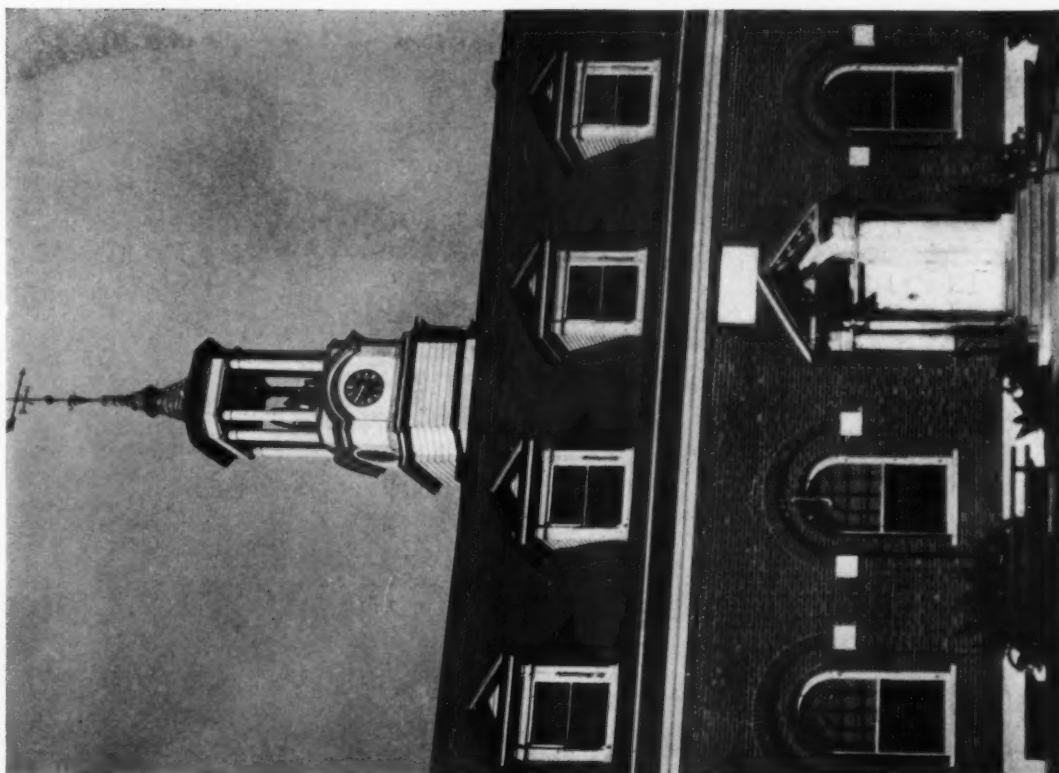
COMMUNITY HOUSE, WAVERLY, PA.
EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS



COMMUNITY HOUSE, WAVERLY, PA.

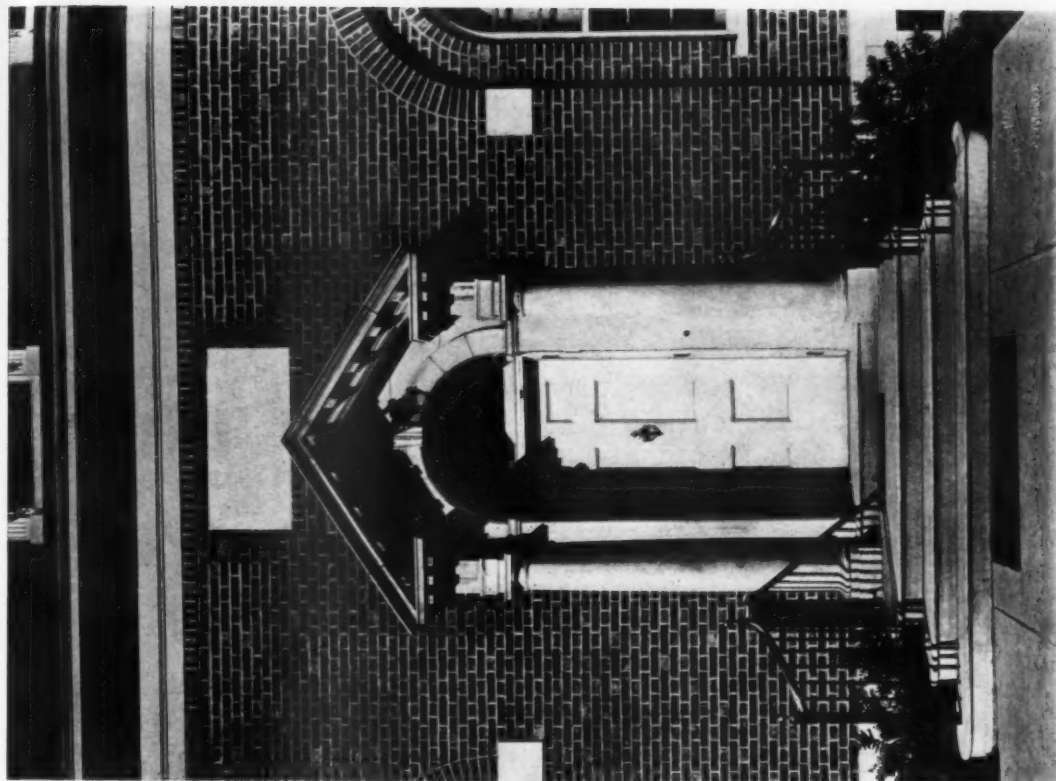
EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS

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DETAIL, CENTRAL PORTION

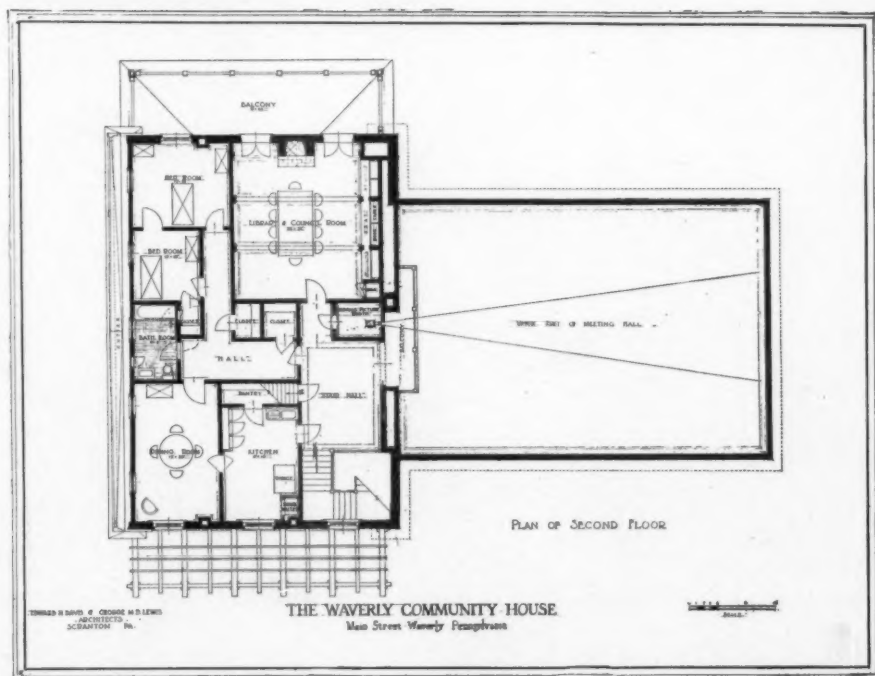
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DETAIL, MAIN ENTRANCE

COMMUNITY HOUSE, WAVERLY, PA.

EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS



CANTEEN AND
POST OFFICE

COMMUNITY HOUSE,
WAVERLY, PA.

EDWARD H. DAVIS
AND
GEORGE M. D. LEWIS,
ARCHITECTS

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LIBRARY



WOMEN'S ROOM



READING ROOM, FIRST FLOOR



LOUNGE, ENTRANCE HALL

COMMUNITY HOUSE, WAVERLY, PA.

EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS

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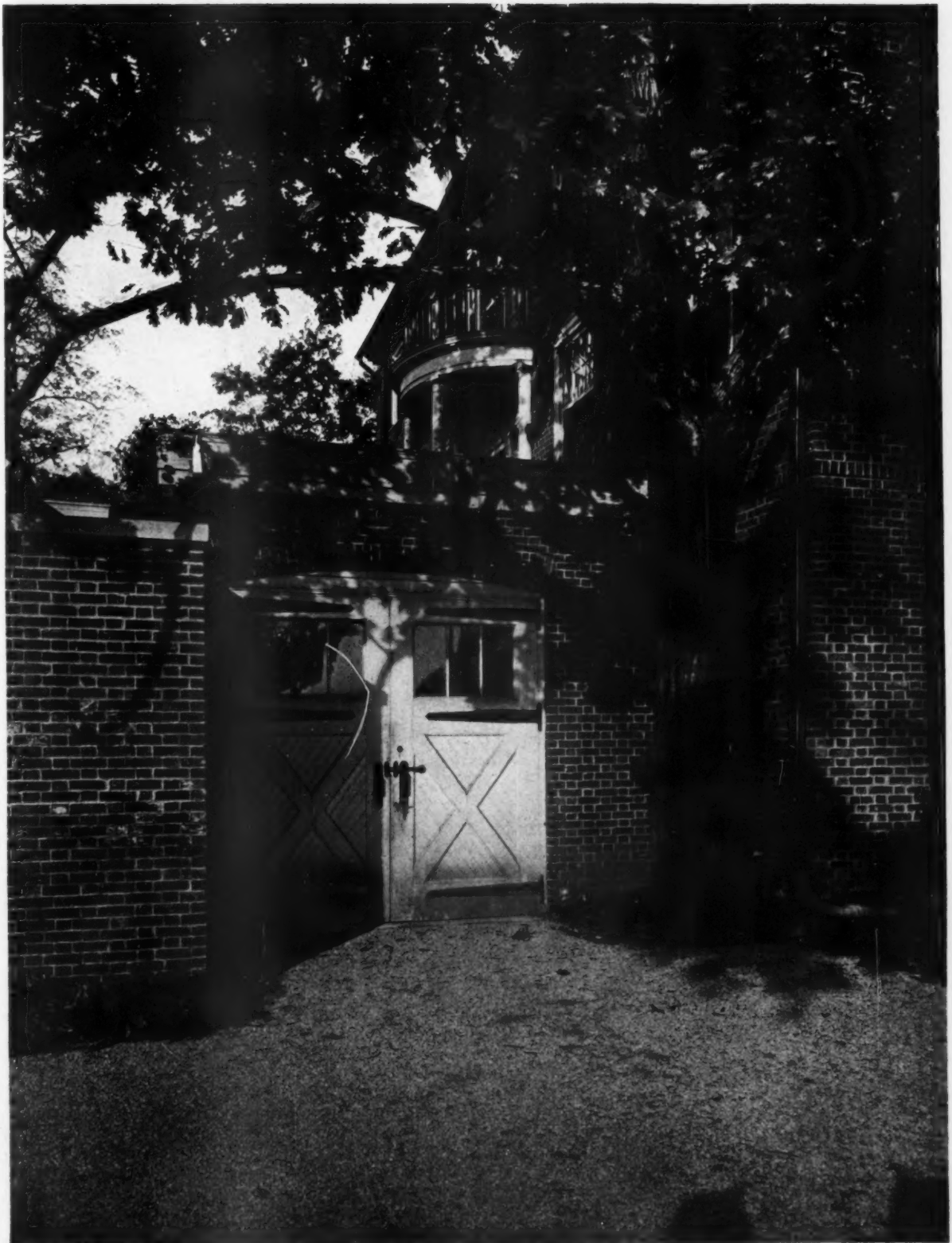


COMMUNITY HOUSE, WAVERLY, PA.

EDWARD H. DAVIS AND GEORGE M. D. LEWIS, ARCHITECTS



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GARAGE ENTRANCE, HOUSE OF A. K. LAFLIN, FIELDSTON, NEW YORK CITY

DWIGHT JAMES BAUM, ARCHITECT

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ENGINEERING *and* CONSTRUCTION



GALLERY FOR THE ROSENBAUGH CO., NEW YORK CITY

Devoted exclusively to showing rare prints which are fastened to the wall and covered with unframed glass. A new wall covering is made of a straight ingrain carpet, specially treated, having a non-reflecting surface and a living-gray color. Wood dado is tinted greenish gray, overcoated with a black glaze; carpet is of a dark gray color

A BETTER UTILIZATION of DAYLIGHT in ART GALLERIES *and* OTHER PLACES

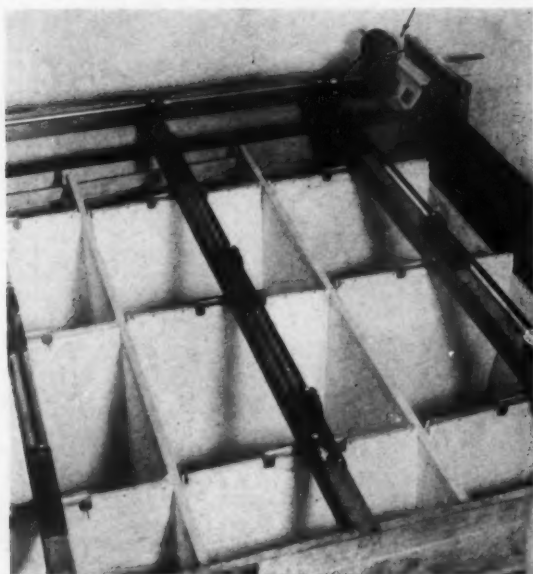
BY HARRY I. DAY*

THE utilization of daylight has never been given the attention, by architects and engineers, to which it is entitled. Perhaps this is due to the fact that daylight is free and like all things that can be obtained without labor or cost, it is not correctly valued. With the growth of industrialism and commercialism it was found necessary to produce artificial light in order that these operations might be carried on to attain the greatest productive capacity. Even with the intensive effort which has been devoted to the development of artificial illumination there is much yet to be accomplished in that art. That

such improvements will be made is evidenced by the fact that every demand of whatsoever kind, has been supplied by the illuminating engineer and the manufacturer.

Daylight is one of our greatest natural resources, aside from its hygienic and therapeutic properties, that can be applied to industrial and commercial uses. Recent developments in building construction are the result of a growing demand for its better utilization. These improvements result from a changed attitude on the part of architects, engineers and physicists toward daylight. The natural laws which control it are being established and it is now considered as a light flux which can

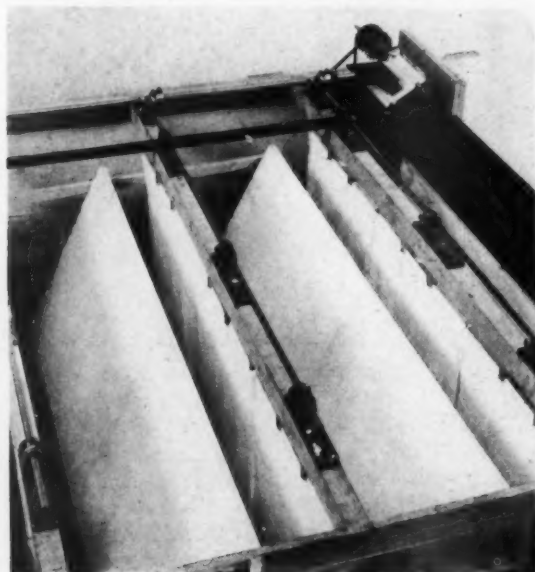
* Architect, 57 East Fifty-sixth Street, New York City.



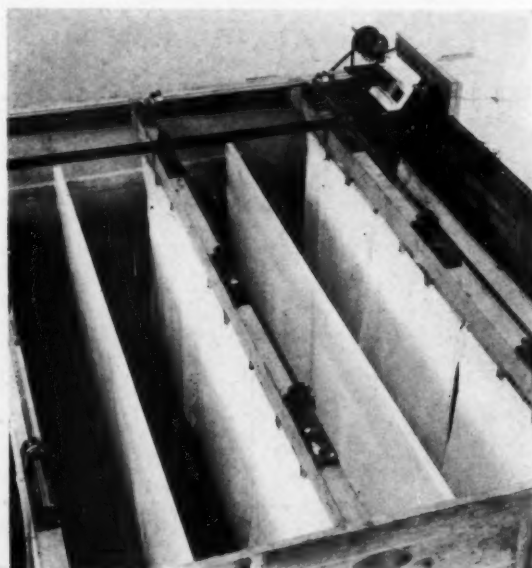
Arrangement of cells for the morning, evening or over-cast sky, permitting the unobstructed passage of light. View looking west; louvres H are continuous east and west; louvres V, of cell size width, run north and south



Position of louvres for noontime summer sunlight. View looking west with louvres V rotated to an east and west direction and the top of louvres H inclined to the north, preventing the entrance of the sun's rays



Position of louvres at noontime, mid-spring and fall, view looking west, with louvres V rotated to an east and west direction and louvres H slightly inclined to the north



Position of louvres at noontime, mid-winter, looking west, with all louvres vertical and parallel to each other

A MECHANISM FOR PREVENTING THE SUN'S RAYS FROM ENTERING THROUGH A CEILING INTO A SPACE BELOW

The cells, made of movable louvers, are altered to various forms conforming to the position of the sun. The louvers are operated by hand power or by an automatically-controlled, continuously-operated, electric motor synchronized with the position of the sun throughout the year. Louvres H are continuous across the skylight space in a true east and west direction and are rotated about their central horizontal axes with the top inclining to the north; louvres V are one cell-side in size and rotate about their central vertical axes

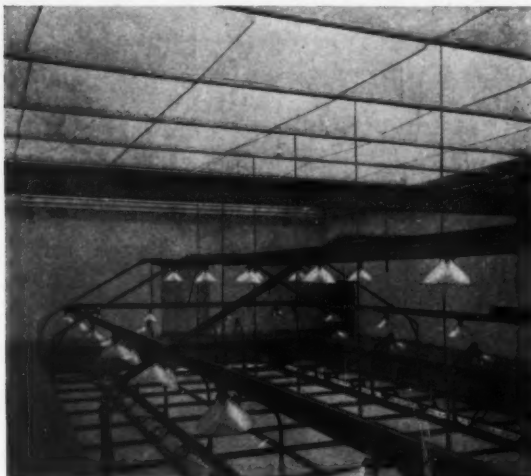


Position of louvres at mid-forenoon, view looking west, with louvres H in normal position and louvres V rotated normal to the sun

be deflected, refracted, diffused and absorbed, as may be desired.

The quality of north light has long been considered as the best for use. This quality results from the sunlight being diffusely reflected from uncounted dust particles or the moisture impinged on them. It is not always possible to have a north light and this has led to the consideration of some means of producing a north light quality under many other conditions. This has been accom-

plished in several art galleries under the direction of the writer and his associates, as will be explained later. The application of this method of daylight control is not confined to art galleries and it can be used in industrial and commercial plants with equal success.



View below the louvres, which are in cellular position for morning, evening or overcast sky conditions. The electric lights are for general artificial illumination of the ceiling light at night

The outstanding qualities of the best kind of daylighting are the uniform distribution of the intensity of illumination, the greatest intensity possible to secure, and the absence of glare. Glare may be characterized as any light that obstructs vision in any way. This can result from many causes, but the fruitful source of glare is direct



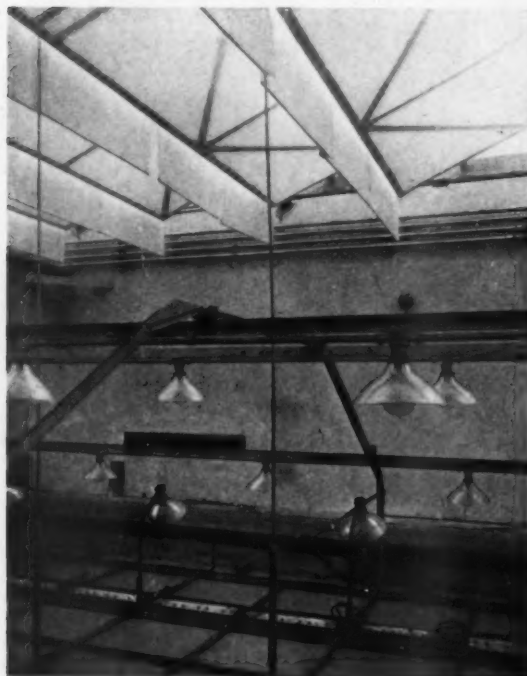
View taken above the louvres which are in cellular position for morning, evening or overcast sky conditions



View below the louvres which are set for noontime in mid-winter, all louvres vertical and parallel, looking north

sunlight and its reflections, or the reflection of daylight from highly polished reflecting surfaces.

No attempt is made in this article to discuss the desirable intensities of illumination for various uses, but rather to explain a method by which daylight can be utilized to the best advantage.



Looking west below the louvers which are set for mid-summer noontime. Louvers V are rotated to east and west position and louvers H inclined to the north*

tage on the horizontal work plane and the vertical wall or exhibit plane. In art galleries this distribution of light is accomplished in such a manner as to eliminate undesirable reflections on glazed pictures, that are usual in such places.

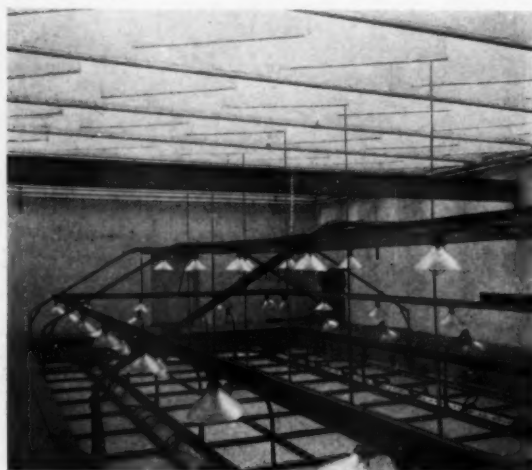
Direct sunlight on a working or exhibit plane is not desirable and the reason for this is readily apparent. To prevent the access of direct sunlight to these places use has been made by others of some structural part of a building, or of movable shades. The exclusion of the direct rays of the sun by the structural part of a building is accomplished, in one way, by the saw-tooth skylight. By this form of construction the direct rays of the sun are excluded while, at the same time, daylight can enter the enclosed space. This necessitates a glass exposure to the north and naturally limits the access of daylight to a fixed condition. The exclusion of the source of daylight by a structure produces a result which is limited for the reason

that the position of the sun, the source of light, is constantly variable.

The use of movable shades for the exclusion of direct sunlight has the same objection in that they are limited in capacity; because, while excluding these direct rays of the sun, they also prevent the unobstructed entrance of daylight. The intensity of daylight is variable but the physical properties of the shade are unchangeable and to accomplish the exclusion of sunlight with shades of different degrees of translucency is not practicable.

The necessity of admitting the maximum amount of daylight and, at the same time, excluding the direct rays of the sun on working and exhibit planes, has led to the development of devices which accomplish these purposes without the intervention of a structural part or shade.

The basic principle of this scheme is a vertical cell consisting of sides, and open at the top and bottom. These cells are always of such a form that the passage through them of daylight from its source, the sky, is not obstructed and at the same time, they are of such size and depth that the direct rays of the sun cannot pass through them. The direct rays of the sun are permitted



Looking north below the louvers which are set for winter mid-afternoon. Louvers V rotated to position normal to the sun*

to penetrate these cells to a maximum depth which does not permit of direct entrance to the space below the cell. The walls of the cells are constructed of a material which will diffusely transmit and diffusely reflect all of the light rays which they intercept. It is thus apparent that this arrangement is the only one which will permit of the unobstructed passage through the cell of daylight and which also utilizes the direct rays of the sun. In order to light a large space, it follows that a cellular construction must be placed over the

*For description of louvers H and V see illustrations on page 582.

major portion of the place to be lighted. This results in a grouping of the required number of cell units. The maximum efficiency of such an arrangement is naturally attained when the cells are of such a form that they are capable of being adjusted to the movement of the sun. This requires a construction that will permit of such flexibility that it will allow the walls of the cells to assume various positions. These movable cell walls are called louvres.

The cell walls, running in an east and west direction, are continuous across the entire space

power. In either case the adjustment is made to conform to the seasonal position of the sun. This apparatus permits of the unobstructed passage of daylight and utilizes the light value of the direct rays of the sun which have been diffusely transmitted and diffusely reflected by the walls of the cells with which they have come in contact.

This combined light is intercepted below the cellular construction by a glass ceiling light. The border of this ceiling light is glazed with etched glass. The balance of the glass is of a special quality in the form of prismatic plates from which



View of the ceiling light directly below its center, showing the prismatic plates refracting the light toward the side walls. Compare the dimness of the light which is transmitted vertically with the brightness of the light which is refracted toward the wall shown in upper illustration on page 587. The border lights are of plain etched glass

and are rotated about a horizontal axis, midway in their height, and can be inclined from the vertical position. The north and south walls of the cells are not continuous, being of a length equal to the side of a cell unit. These louvres are rotated about a vertical axis and naturally retain the vertical position. Thus it is apparent that the louvres can be placed in any desired position which will prevent the passage of the direct rays of the sun. The adjustment of these louvres is made by a mechanical device which synchronizes their movement with the position of the sun and this is accomplished either manually or by electric

certain chemical impurities have been eliminated, thus making it of a kind that will not deteriorate with age and it is very slightly etched on the under side to obstruct the view of the construction above the ceiling light. Its transmitting qualities compare favorably with optical glass and have approximately twice the transmission capacity of commercial glass of the same thickness. The prismatic plates are so arranged that the light coming from above is refracted toward the side walls or exhibit plane of an art gallery. This results in a maximum of light on the exhibit plane and a minimum of light directly under the skylight where the



View of ceiling light looking directly across the room near its end. Compare the brightness of the light which is refracted by the prismatic plates directly to the near side wall with the light that is transmitted vertically. The border lights are of plain etched glass

observer stands. In this manner is produced that desirable and necessary condition in exhibition galleries where the low illumination of the observer or objects placed in the center of the room does not cause them to be intensely reflected in the glazed pictures in the exhibit plane. This, together with the required uniform intensity of illumination on the exhibiting plane, constitutes the ideal lighting of an art gallery.

General artificial illumination is provided by means of electric lights placed above the ceiling light and below the cellular construction. These lights illuminate the ceiling light, which would otherwise be an objectionable feature at night, and this light is also refracted to the walls or the exhibit plane in the same manner as daylight. Direct artificial illumination to the exhibit plane is provided by means of a row of lights installed in that part of the ceiling frame which separates the main portion of it from the border lights. In front of each lamp is placed a $6\frac{1}{2}$ " plate of many concentric annular prisms which refract the light sufficiently in a multi-directional manner to produce a uniform and diffuse light. The projected light of each lamp illuminates an area of $10'-0" \times 10'-0"$ (more or less—depending on the problem) on the wall or exhibit plane. In this way the usual spotted effect of direct, projected light is overcome because of the overlapping of the diffused light of each lamp. These lamps are installed in such a way that they are not readily apparent to the observer.

There is illustrated an exhibition room in the American Art Galleries under three conditions of illumination: daylight, artificially augmented daylight and all artificial illumination.

The installation for The Rosenbach Company is made for a gallery devoted entirely to the exhibition of rare prints and etchings. These unframed prints are attached to the wall and covered with a pane of glass. The distribution of light in this gallery is remarkably uniform and there is an absence of reflection of one print upon the glass of another. The louvres which control the direction and distribution of the light are manually operated. The finish of this delightfully intimate gallery consists of a wood dado tinted a greenish gray, overcoated with a black glaze. The carpet is dark gray. The wall covering is of an entirely new kind and is made of a straight ingrain carpet spattered with successive coats of pure primary pigments resulting in a gray, non-reflecting, living color. The success of this room, its finish and lighting are due to the fine co-operation of Arnold W. Brunner, architect.

In the new Knoedler Galleries the cells are small and shallow and are made with fixed walls. Above these cells is placed plain glass and below them is placed prismatic glass similar to that described above. As summer is not the important exhibition time, no provision was made to exclude all of the direct rays of the sun which would pass through the cells at that season of the year be-



View of ceiling light from the corner of the gallery. Compare the brightness of the light which is refracted by the prismatic plates to the near side wall and corner with the light which is transmitted vertically. The border lights are of plain etched glass

cause of the cells being so shallow. Artificial illumination is provided in the same manner as in the other galleries described.

The effect of daylight and artificial illumina-

tion in these galleries controlled by the apparatus described, is entirely satisfactory in that the light is distributed with uniform intensity over the exhibition plane and that the illumina-



THE AMERICAN ART GALLERIES, NEW YORK, WITH ALL DAYLIGHT ILLUMINATION



THE AMERICAN ART GALLERIES, NEW YORK, WITH AUGMENTED DAYLIGHT ILLUMINATION. NOTICE
ABSENCE OF HALATION FROM THE ARTIFICIAL LIGHT ABOVE THE SKYLIGHT

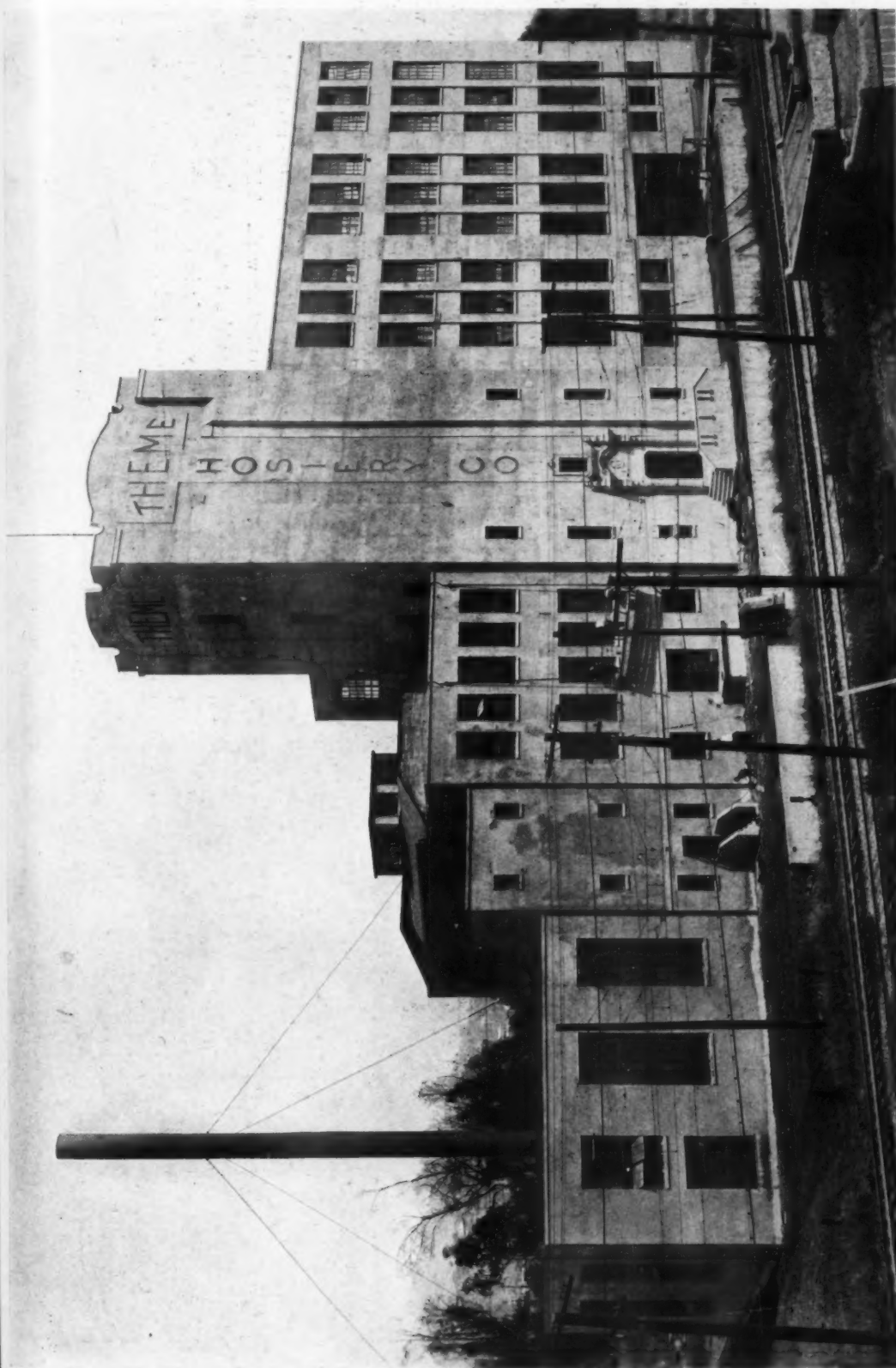
tion is sufficiently subdued in the center of the room so that the observer or articles are not reflected on the glazed surface of the pictures.

The development of this scheme is largely the

result of experimentation financed by and carried on under the direction of Gustavus T. Kirby, who with his father, the late Thomas E. Kirby, were the owners of the American Art Galleries.



THE AMERICAN ART GALLERIES, NEW YORK, WITH ALL ARTIFICIAL ILLUMINATION



Boiler Room Pump and Heater Room and Stair Tower Dye House Main Tower, Housing Toilets, Elevator Stairs and Tanks Main Manufacturing Building

A MANUFACTURING BUILDING IN LOS ANGELES, CAL.

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS

(See following page for description)

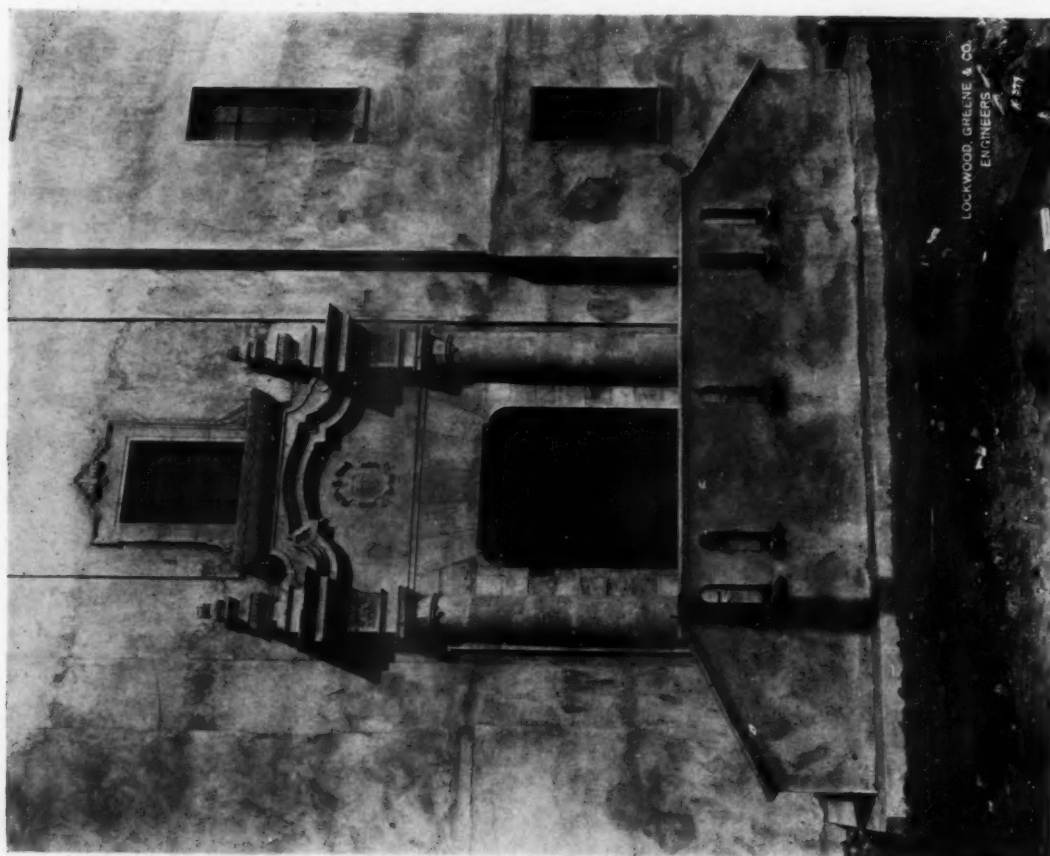
A MANUFACTURING BUILDING IN LOS ANGELES, CAL.

LOCKWOOD, GREENE & CO., ARCHITECTS AND ENGINEERS

THIS plant is of reinforced concrete steel pan construction with a live load of 100 lbs. per sq. ft. in the main manufacturing building. The spandrel walls of the entire plant were cast integral with the piers to give the effect of deep beams and thus stiffen the building against the slight earth tremors of southern California. The dye house portion, just to the left of the tower, has a steel trussed roof and a monitor to aid in the removal of steam and objectionable vapors and to eliminate columns in the dye house itself.

The entire exterior has been treated with a coat of cement stucco of a light tan tint. The main entrance is treated with tuffa stone and the sign is of red quarry tile anchored into the concrete about $\frac{5}{8}$ " and projecting from the surface of the tower about $\frac{3}{8}$ ".

The entrance detail on this page shows the use that has been made of tuffa stone for cut stone work. This is a volcanic stone which is very soft and would not stand up in the rigorous eastern climate, but is used very freely in California for such purposes. It is quite soft, easily cut, and in much demand for decorative purposes.



LOCKWOOD, GREENE & CO.
ENGINEERS

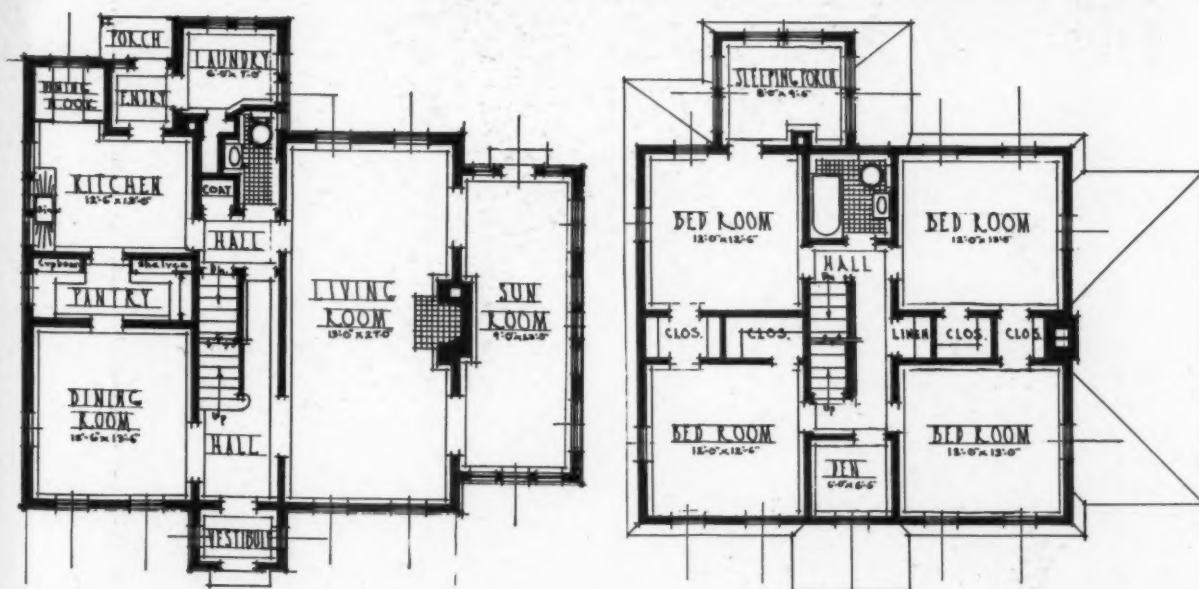


HOUSE OF ALEXANDER D. FALCK, ELMIRA, N. Y.
GIBB & WALTZ, ARCHITECTS



HOUSE OF ALEXANDER D. FALCK, ELMIRA, N. Y.

GIBB & WALTZ, ARCHITECTS



HOUSE OF FRANK A. HEALY, FAIRFIELD, CONN.

EDWARD B. CALDWELL, JR., ARCHITECT



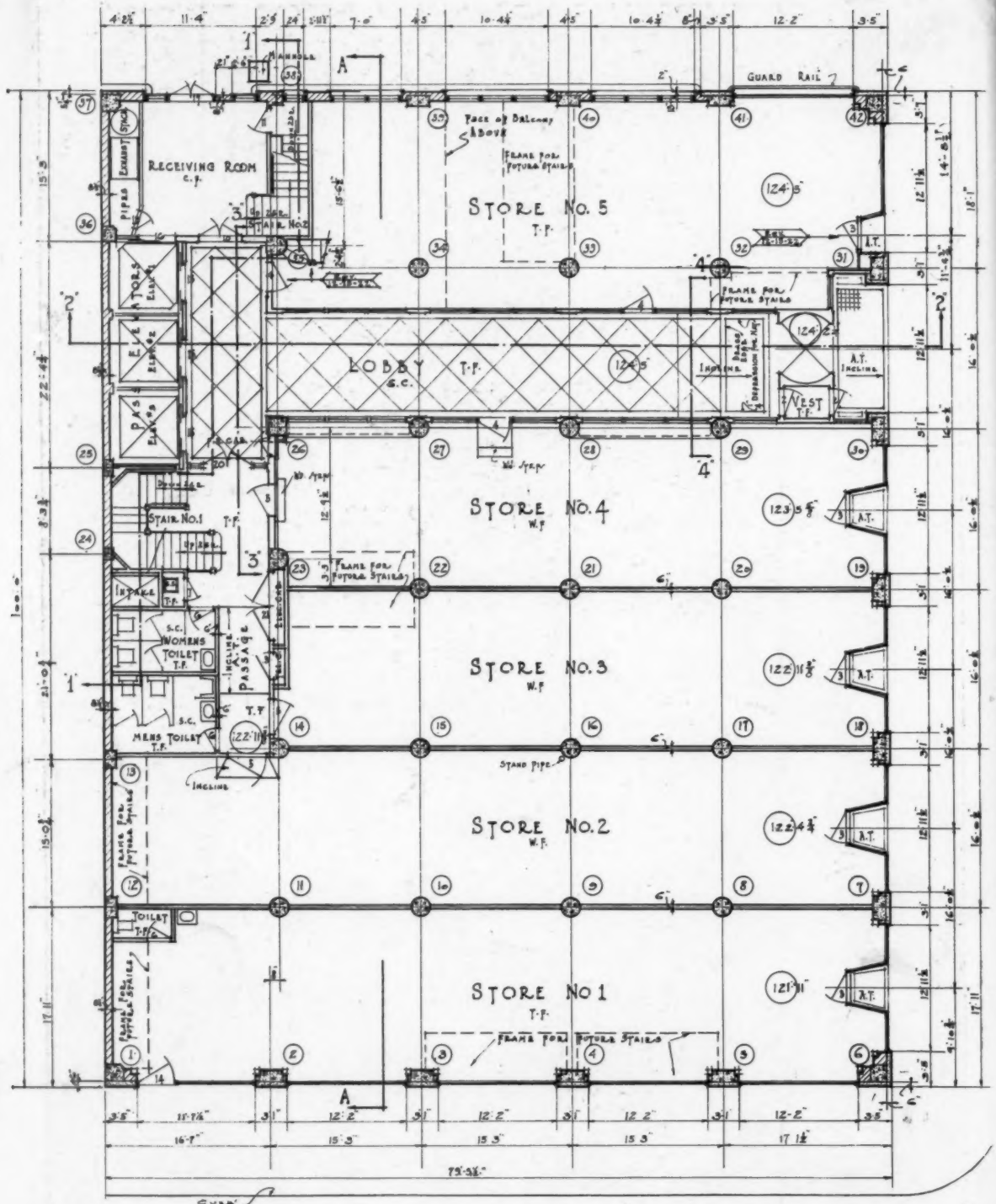
PARK AVENUE BUILDING, DETROIT, MICH.

ALBERT KAHN AND ASSOCIATES, ARCHITECTS



PARK AVENUE BUILDING, DETROIT, MICH.

ALBERT KAHN AND ASSOCIATES, ARCHITECTS



FIRST FLOOR PLAN

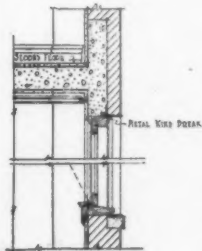
SCALE 1/8" = 1'-0"

PARK AVENUE BUILDING, DETROIT, MICH.

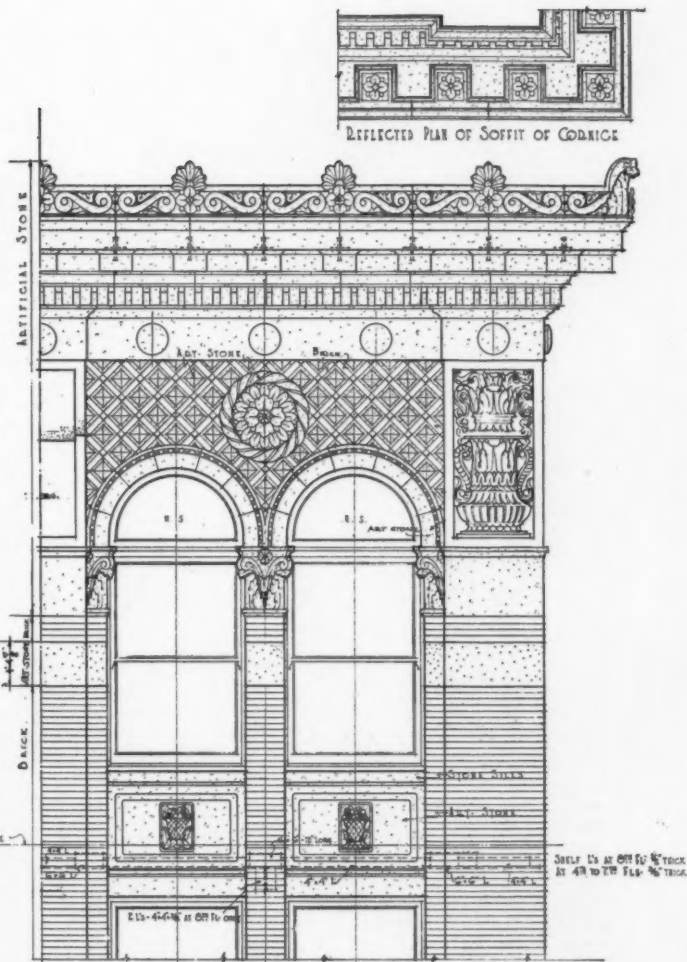
ALBERT KAHN AND ASSOCIATES, ARCHITECTS



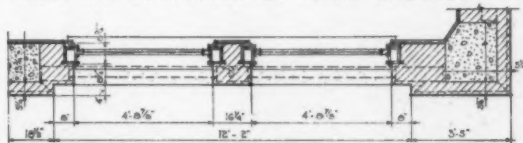
SECTION THRU
UPPER STORIES



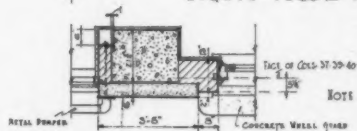
SECTION THIRD WINDOW
BETWEEN COLS. 40 & 41
FIRST FLOOR.



ADAMS AVE. ELEVATION OF UPPER STORIES

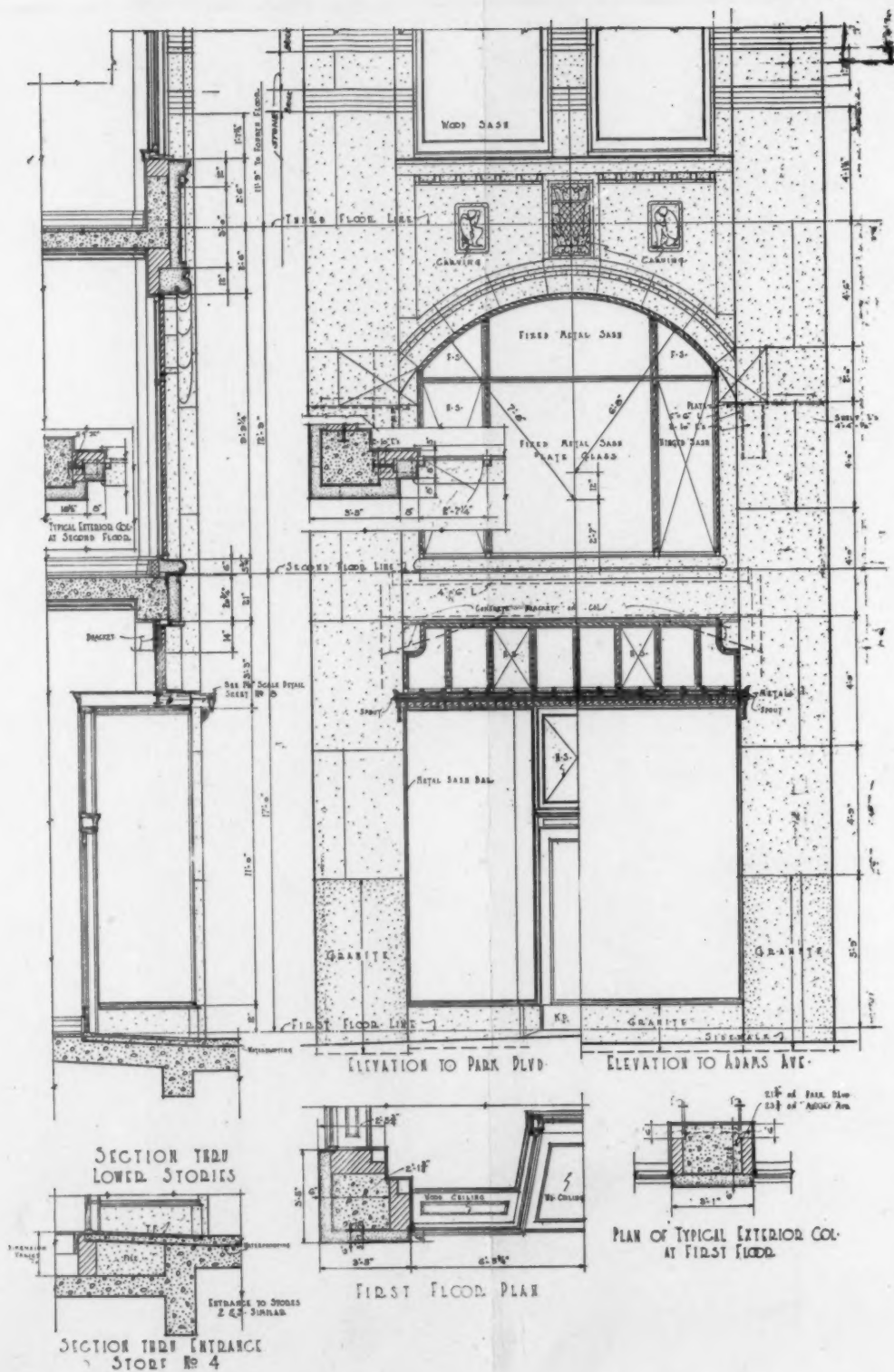


EIGHTH FLOOD PLAN



PLAN OF COLUHAN No. 41
AT FIRST FLOOR.

NOTE - SHELF ANGLES IS SHOWN AT 0TH FLOOR LEVEL
 OCCUR AT EACH BAY OF SOUTH & EAST ELEVATIONS
 AT 4TH TO 0TH FLOORS INCLUSIVE & AT ONE BAY
 OF SOUTH ELEVATION.
 SHELF ANGLES & CRANKS SHOWN AT 2ND FLOOR
 LEVEL OCCUR AT EACH ANCHOR OPENING AT 2ND FLOOR.



G, DETROIT, MICH.
CIATES, ARCHITECTS

REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

WE are all of us quite accustomed nowadays to the repeated statement that this is an age of industrial progress, of invention and science, and the pursuit, not of happiness, but of dollars, and that romance and adventure have no place at all; and on the face of it this seems true; our romance is confined to the movies, and our adventures to the best sellers, but the mere fact that people do go to the movies and do read the best sellers clearly indicates that the spirit of romance and of adventure still exists, and on occasion may spring to life in the most unexpected and surprising manner. The papers, and particularly the front pages of them, are full of instances of elderly gentlemen of heretofore unblemished reputation suddenly eloping with the wives of someone else, and eminently respectable ladies develop a habit of entrusting their jewels to impecunious but active young exponents of the Terpsichorean Art, and in the realms of adventure we had last summer the case of a Greek waiter who with no previous nautical experience embarked on a cruise around the world in a ten-foot skiff. It's true he got no further than Coney Island, but the spirit of the old Aegean rover was his, and it revolted, it seems, at the constant and monotonous serving of zoup. So, too, the spirit of adventure and discovery is prevalent even among those who write for architectural magazines. A year or so ago Spain was discovered, much to his pleasurable surprise, by an eminent Doctor of Gothic architecture; some of the little group of advanced thinkers have discovered Finland, and others Sweden, and still others Holland and we, ourselves, some two years ago discovered the back of the Library of Trinity College, Cambridge. It's all quite exciting and quite nice to write about. And then, on the other side, somebody is always discovering America and American architecture. The latest of the descendants of Christopher Columbus and Amerigo Vespucci is Mr. Arthur J. Penty who in *Architecture*, London, November, writes an article, or the first part of one, with the rather flattering title of "Where Architecture is Alive" and the same article in its completed form is printed in the November number of *The Journal of the American Institute of Architects*.

Now we are not so much concerned about Mr. Penty's article, which we hope to discuss later, as we are concerned about an editorial referring

to this article which appears in the same number of *Architecture*. The editor in speaking of American architecture says that:

If you think of it, no architectural subject since the Gothic Revival has so warmed the public mind, or been so passionately debated by architect and layman alike. The partisans of American architecture are said to be just as mercurial and even vehement as its bitterest foes. This may be true or it may not, but from an incident that occurred some weeks ago one would think that the attackers, for the present moment at any rate, somewhat outnumber the defending party. I refer of course to the disapproval with which the work of Messrs. McKim, Mead & White was recently spoken of by a reviewer in the *New Statesman*. This brilliant onslaught was the signal for a long and voluminous correspondence in which the most clearly discernible element seemed to be a chafing and perhaps rather ominous discontent. A good two-thirds of it was off the point, but the relevant portion told quite unmistakably that the period which Mr. Lewis Mumford recently described in these pages as the imperial age—the period between 1890 and 1910—no longer occupies the center of the architectural stage. What does occupy this conspicuous position just now it is not easy to say, but it is quite safe to hold that the much-decried triumvirate has today been relegated to one of a less flattering prominence. Mr. Mumford's article was an attempt to explain this phenomenon, in which it saw the just retribution awaiting a heartless and rapacious autocracy. The next task, we felt, was to ascertain by what this imperial school has been succeeded. This task has been performed by Mr. Arthur J. Penty, who has recently revisited the United States after an absence of many years. Mr. Penty has recorded his impressions in three articles of which the first appears in this number. He is optimistic about his subject, but not about the imperial school. This means of course that he has found the demise of that school a *fait accompli*.

and somewhat further on:

The word dead has been applied to McKim's work. It is a very good word with which to describe an art that lacks the vivifying breath of true inspiration. It is, in fact, too good. We think that if the art is as dead as all that the word dead is almost thrown away upon it. A thing cannot be dead that has never been alive.

Now we haven't seen the *New Statesman* nor the brilliant onslaught of the reviewer, nor the long and voluminous correspondence, and we don't know who is chafing or who is voicing rather ominous discontent, nor is it clear why some are raging and others imagining a vain thing. We know of no particular discontent here over the work of Mr. McKim. We have always thought that it was universally acknowledged that Mr. McKim was the greatest architect we have had in America, and that the buildings done by the firm of McKim, Mead and White were not only the most numerous but taken as a whole, the best, produced by any American firm, and we are inclined to resent very strongly the application of

the word "dead." We cannot believe that the editor meant himself to apply it to Mr. McKim's work; he is referring to what has been said by others, in fact he says further:

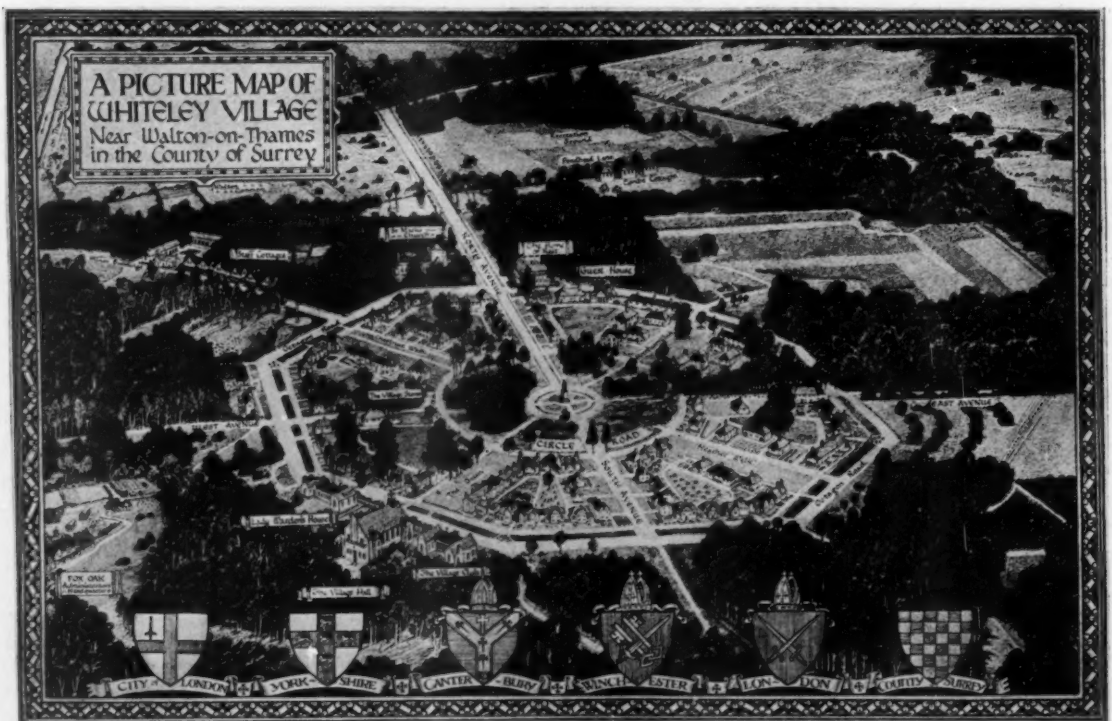
To be frank, we would like to see the word dead applied to another kind of building. What do our readers say, for example, to the following definition; a building or monument frequented by the public solely or chiefly on account of its beauty or historic interest? Death and beauty are not antithetical terms, but death and usefulness are.

Now whether the editor meant it or not, the mere mention of it is unfortunate, and a little more than unfortunate because its application is decidedly untrue. The personal work of Mr. McKim, the work on which he was actively interested and on which he lavished a loving care that was remarkable and unprecedented, was not dead but very much alive. It lives now and it will live in the buildings themselves as they endure and in the history of architecture after they are gone. In the list of his work must not be placed all the buildings done by the firm, naturally not. The firm was in existence for a long time and they did much work. Some of it of the very best, much excellent and some of it poor. Even Homer nods sometimes. Theirs was a large office, large even for these days of commercial architecture; as we recall it there were over one hundred in the '90's when we were one of the hundred, and it

was only natural that some of the least important work was done entirely by draftsmen and more of it was subject only to the casual inspection of the members of the firm; the surprising thing about it was that the general average was so high. They had good men, a surprising lot of them; in fact it would be hard to find among the prominent men now practicing in this country, any great number who had not been at one time or another connected with the firm. Probably no other architects in modern times have had such an influence on architecture.

But to revert to the objectionable word dead. Is there anything dead about the University Club? about the front of the Columbia Library? or about the Kane house at Fifth Avenue and 49th Street, or the end pavilions of the houses at 50th Street and Madison Avenue, or the Century Club? or the little façade of the Harvard Club? or the façade of the Boston Public Library? Now all these with two exceptions are absolutely original. The University Club is like no other building ever built; it has the strength of the Florentine examples but to our way of thinking the Fifth Avenue façade is better than any palace in Florence and is the best treatment of stone in modern times; the front of the Columbia Library has no precedent and with the great steps and re-

From "The Architectural Review," London



DESIGNED BY BERNARD SLEIGH AND LETTERED BY I. A. ELLIS

taining walls is one of the best things in this country; where will you find a better house than the Kane house, or a more charming façade than the Century Club? and there is nothing like them anywhere. The Madison Avenue houses have taken their motives from a well known Roman example, but the end pavilion is much better than the example, and the Boston Library façade is to us much finer than the one in Paris, and not much like it. The Parthenon more nearly resembles previous temples than these buildings resemble their prototypes, and it is fair to assume that after it was built there were in Athens disgruntled people who discoursed in good Attic Greek many winged words about the reactionary methods of Ictinos and Phidias.

Now the use of this word dead by brilliant reviewers who chafe is somewhat of a puzzle to us. What do they mean, if anything, by the word dead? They can't refer to the use of our old friend precedent because they apply it with so much catholicity. Apparently they must mean by dead any building which dares to employ an order or any orderly arrangement of parts. Apparently anything that is done by them or their partisans, anything that violates the established canons of proportions, any unstructural treatment of brick

From "The Architectural Review," London



A TWO-STORIED GROUP OF DWELLINGS
THE LATE ERNEST NEWTON, R. A., ARCHITECT

or stone, anything that is new is vital; all else is dead. As to Mr. McKim, we seem to remember vaguely something about a lion that was dead and something else that was alive.

And now as to that eminent explorer Mr. C. C. Penty. He says many kind words about American architecture which we gratefully acknowledge. We can see nothing in his article which reflects upon Mr. McKim or the so-called Imperial Age. Mr. Penty describes conditions as he found them in New York and as most of the

From "La Construction Moderne"



SAVOY THEATRE, FLORENCE
M. M. PIACENTINI, ARCHITECT

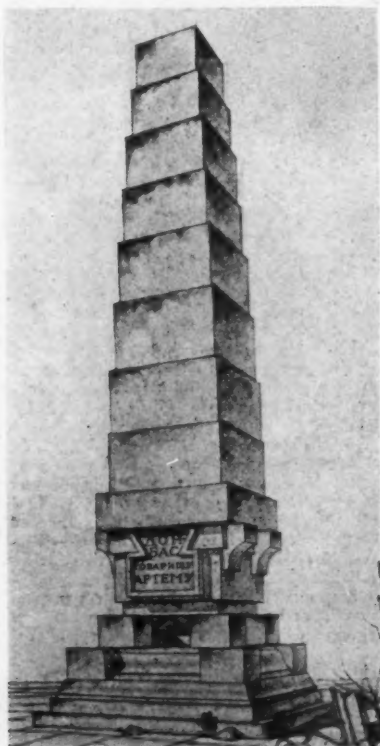
new work he saw was in the form of high buildings he quite naturally shapes his views from them, and not from the relatively low buildings which are going up all over the country. He notices that the zoning ordinances have modified considerably the design of those buildings euphoni-ously termed skyscrapers, and have led to the disuse of the enormous and nonsensical projecting cornices which were a bad feature of our early work, and because there have been one or two successful examples in which Gothic and Romanesque details have been applied to the surfaces of high buildings, he comes to the conclusion that the Classic and the Renaissance are out of fashion and Gothic and Romanesque are in. This is a statement we cannot take seriously. We cannot

believe that in these days there is any prevalent style or that there will be. We believe that the last flicker of a prevalent style in this country went out with Richardson and it was not a very widespread flicker at that. The Classic and Renaissance work of McKim and his school was not prevalent or national; it was not appropriate for all buildings and Mr. McKim was the last man to insist that it was. The development of the steel skeleton revolutionized modern construction; at one blow it destroyed not only masonry construction but also the rational design which sprang from it. From that time architecture ceased to be the development of construction and became in high buildings merely a more or less decorative envelope. The detail can be Classic or Renaissance or Gothic or Romanesque or Chinese if you

give it charm and to prevent a box-like appearance he introduced certain irregularities in the surface and strove to get a certain picturesqueness of outline, and this picturesqueness naturally led him to use the charming and picturesque detail that he did. Another man might use Gothic, we ourselves might fancy early Cambodian or late Siamese. But all this refers to high buildings;

From "The Architect"

From "The Builder," London



A WORKER'S MONUMENT
DESIGNED BY A. E. FOMIN

will. What matters it? Some unknown genius may develop some logical style for this construction, miracles may occur again, but we can't conceive of it ourselves. The designers of high buildings can design as the whim seizes them. Mr. Harmon, for instance, on his very fine Shelton Hotel probably used brick for reasons of economy. He had to use it in great masses and in order to



FEDERAL RESERVE BANK, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

for monumental work, for real architecture, there is no great change, nor probably will there be. Possibly ninety per cent of all the monumental work done here for the last thirty years is Classic in character, not a mere copy of old temples but generally a broad free treatment of motives that have stood the test of centuries. The genius of Mr. McKim lives not only in his own work but is reflected in the work of those who follow him.

We would recommend to these brilliant reviewers who chafe that they read A. Trystan Edwards' article on Pedestrian Architecture which appears in the same number. We would like to quote this entire but will have to content ourselves with two paragraphs:

The trouble about modern building is that the Bohemian has become critic, the Bohemian has become adviser and the Bohemian, unless his pretensions be exposed, will become the master of our architectural destinies. What is the quality which distinguishes a Bohemian from other

people? It is surely his desire to be different from everybody else, and especially to pour scorn upon such actions of men as appear to be governed by definite rules and renunciations. In ordinary social life the Bohemian has little influence, because the world simply could not go on if it listened to his advice. How is it then that the Bohemian has such great influence in the domain of criticism?..... One often wonders what becomes of those nasty little boys who, when their progenitors provide them with buns, carefully pick out the currants and throw the rest away. It is they who afterwards expound with such zest the canons of Romanticist taste in art and literature.

But we find we have as usual gotten astride of a hobby and left little time for other things. We find in *The Architectural Review*, London, some interesting and quaint native views of the Pleasure Gardens of India and some photographs of the excellent sculpture of John Gregory and an article on Whiteley Village in Surrey, an excellently drawn picture map of which we reproduce because of the draftsmanship and not of the layout which, as Karshish put it, shows no more intelligence than might be attributed to an active spider.

The Journal of the Royal Institute of British Architects, November 8, prints the address of the President Mr. J. Alfred Gotch in which he refers to the appointment of the Royal Commission of Fine Art, which is somewhat similar to our own National Fine Arts Commission but has only ad-

visory and no veto power. The president welcomed the appointment of this commission as a great step but warned his hearers against too sanguine expectations of immediate results as the commission cannot enforce its advice nor act except on matters specifically referred to it. *The Builder* of London, October 31, has an article on Reconstruction Contrasts in Russia by Huntly Carter which has many illustrations of proletarian architecture and we reproduce one, a worker's monument by some revolutionary with the appropriate name of Fomin, and another mild character by the name of Tatlin has made a design for a monument to the Third International which is of iron and glass and which is four hundred feet high.

It rises in the form of a spiral. It has an angle of 45 degrees, and it is divided into three stories, the walls of which are of glass. The first story is an immense square, which revolves round itself once a year. This is for International congresses. The second story is smaller and pyramidal, and revolves once a month. It will serve for monthly meetings of the Soviets. The third story is in the form of a cylinder and revolves once a day. It is to be used for an information bureau. The revolutions and velocities are probably cosmic and romantic symbolism. They imitate those respectively of the earth round the sun, the moon round the earth, and the earth round itself. Another spiral building appears in G. Yakulov's project for a proletarian monument. The cylinder forms a radio station, below this is a beacon, below this again a library. Then

From "The Architect"



THE ANDREW FREEDMAN HOME, GRAND CONCOURSE, NEW YORK

JOSEPH H. FREEDLANDER AND HARRY ALLAN JACOBS, ASSOCIATED ARCHITECTS

comes a meeting place, and the base forms a vast tomb. The latter is probably for some of the speakers and their victims.

Just how a spiral building could be divided into three stories does not appear, probably the first story when it turns, spirals itself up to the top, but at any rate it must be a real live vital building; with Fomin and Tatlin Trotzky can go far. In Italy the restraining hand of Mussolini has prevented such wild things as can be seen in the new Savoy Theatre in Florence a view of which we take from *La Construction Moderne*.

Of our own magazines *The Architect* of December has some excellent plates of the Federal Reserve Bank of Cleveland by Walker and Weeks, an extremely good, simple and dignified building and of the Andrew Freedman Home by Joseph H. Freedlander and Harry Allan Jacobs, very restrained and well designed. *Architecture*, November, shows the Chicago Temple Building by Holabird & Roche, a plain office building of twenty stories or so, surmounted by a full-fledged church steeple in the Gothic style of architecture, we assume. We have read of the association of the Church and State and of their disassociation

but it has remained for this country and for these times to form an association of the Church and Commerce, of God and Greed. In such a union

From "The Architectural Record"



HOUSE OF JOHN L. SALTONSTALL, TOPSFIELD, MASS.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

in one building many perplexing points may arise, for example how can you tell where the Church begins and where the business stops, and how can

From "The Architectural Record"



GROUP OF HOUSES IN "THE FRENCH VILLAGE," HOLLYWOOD, CAL.

PIERPONT & WALTER S. DAVIS, ARCHITECTS

the consecration of the Church become effective? How can you consecrate a part and not the whole? It may be all consecrated and the offices only let to church members of approved sanctity who solemnly promise to adjure bootlegging and bucketshops. To us the idea seems ridiculous and profane. In this number is also illustrated the Congressional Country Club in Washington which is a country club one might find anywhere but is curiously unlike anything one would expect to find in Washington. There is a traditional style in Washington which it would have been well to follow.

great vividness our first experience with these disappearing beds. It was some years ago in St. Louis and the hotels were as usual crowded but the polite young man at the desk told us we could have a parlor, and when we voiced a certain discontent at the idea of spending the night on a sofa he remarked pityingly that he was sure we would find the sleeping accommodations satisfactory and so we meekly handed our bag to the bellboy and went up. It was a nice room, lots of chairs and tables but no bed, not even a sofa. It was late and we were tired and we spoke to the bellhop rather bitterly about the loss of time in putting in a

From "The Architectural Record"



HOUSE OF CHARLES P. STOKES, NARBERTH, PA.

R. BROGNARD OKIE, ARCHITECT

The Architectural Forum for November is called the Apartment Hotel Reference number and contains a number of illustrations that are interesting, and a number of articles that are doubtless instructive, and Mr. C. Stanley Taylor shows how you can get a five room apartment and bath in a space 18 x 25 feet, efficiency to the nth degree. While we ourselves are not very keen about this sort of thing, there are probably many who feel a pleasurable glow of excitement in suddenly producing a pair of beds out of a panel in the wall and turning a breakfast table into a davenport and refrigerator into a gas range. We remember with

cot and quite lost our temper when he said, "Why Boss, dey is a bed." Now there palpably was none, and we became quite profane about it and turned to take up our bag and go elsewhere, and when we turned around there was a bed, all made up in the middle of the floor. This was too much; our overwrought nerves gave way completely and when we looked around again the bed was gone. The Senegambian had folded it up in a closet. We had a wretched night; we anchored that bed to the furniture with bathtowels but we had a succession of horrible nightmares always with the recurrent idea that the bed would fold up again and we

would be smothered in the closet. It was all too new and vital for our system. *The Architectural Record* for November is the Country House number and a very valuable number it is too; the illustrations are good, well selected and of high general quality. The houses in the French Village at Hollywood, Cal. by Pierpont and Walter S. Davis are charming things, the work of R. Brognard Okie is exceedingly attractive, there is a quaint little New England house by E. P. Mellon, some good work by Mellor, Meigs and Howe, and the Saltonstall house by Richardson, Barott and Richardson is a really fine example of modern Colonial of the utmost simplicity and well pro-

portioned. *Pencil Points* for December is a good number and is particularly welcome as it contains some excellent and hitherto unpublished drawings by John Russell Pope.

We were also much interested in a book on French Provincial Architecture by Philip Lippincott Goodwin and Henry Oothout Milliken which has been recently published. The subjects are well selected, the printing and make-up excellent, and the drawings charming. The lettering of the title page by Mr. Goodwin is very good and Mr. Milliken's sketches and plans are extremely well presented. The photographic reproductions are beautiful; altogether an excellent and valuable book.

FLORIDA RID OF SIGNBOARDS

IN two counties of Florida more than 5,000 signboards have been removed to allow the natural beauty of road travel to be apparent.

STANDARDIZATION IN HOUSING

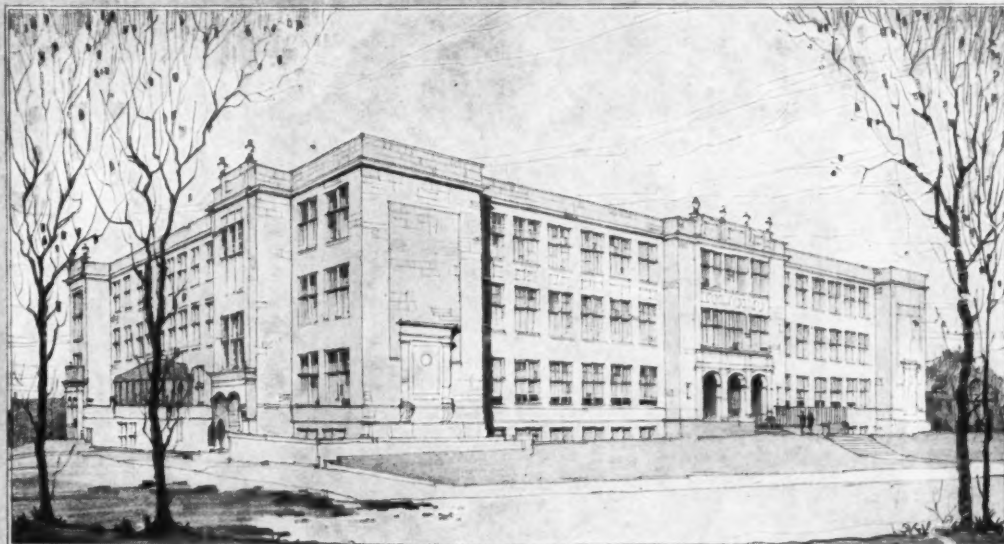
IN order to meet the urgent need of houses we see it argued, states *The Builder* of London, that standardization is necessary, with its accompaniment of monotony, if nothing else unpleasant. If the demand for houses can be met in no other way than that of mass production—which may be questioned—it is at any rate of the first importance that the original design shall be one which is in itself becoming. It is, unfortunately, the case that we have had to associate mass production with great poverty of taste, and it is evidently desirable that very much more care should be taken to secure some decency of form in what is to be reproduced so many times. In the case of pottery, the mass production of teapots and jugs, for instance, it is no great evil if the original design from which so many thousands are to be produced is in good taste and fitted to its use, and it is toward this that the manufacturer is moving, replacing foolish and exaggerated shape and vulgar ornament with better design. It appears to us that any scheme for mass production of houses should not be broadcast, but limited to districts taking note of local characteristics. Thus a standardized building suited to Glasgow would be un-

suitable let us say, in York, where local characteristics are different. When we come to consider how, in the first instance, to secure good design in all the parts of small houses or cottages, it is more difficult, for without sound architectural guidance—unless the matter be first entrusted to architects to scheme out something appropriate—we are likely to suffer from an accession of ugliness.

NORWAY BUILDS ROADS WITH UNEMPLOYMENT FUNDS

NORWAY has been solving the problem of unemployment by appropriating funds for productive work, thereby utilizing labor otherwise idle, says a report from A. E. Fenselau, secretary to the Commercial Attaché at Copenhagen, Denmark. The Norwegian legislature has appropriated funds totaling 180,000,000 crowns, 5,000,000 crowns having been recently voted. Of the total, 140,000,000 crowns have been applied on productive work, much of it on highway construction. The Norwegian Director of Highways recently announced that since the inception of the relief work 450 km. of main highways and 250 km. of other roads have been constructed. In addition to this, many workers, paid from the unemployment grants, have been engaged in emergency projects for the railways and in road construction work for municipalities.

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Westinghouse High School, Pittsburgh
Drawn by Samuel Chamberlin

Architects: Ingham and Boyd, Pittsburgh
Plumbing Contractors: Moss and Blakely Plumbing Co., Pittsburgh

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Anaconda Brass Pipe permanently protects the water supply of the Westinghouse High School, Pittsburgh, Pa. This rustless pipe, which will not clog or discolor the water, was installed at an additional expense of less than 5% of the total plumbing cost.

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THE REGIONAL CONFERENCE, A. I. A.

WE are indebted to *The Leaflet* of the Chicago Chapter, A. I. A., for the following account of the Regional Conference held at Ann Arbor and Detroit:—

The First Regional Conference of the Fifth District, A. I. A., took place at Ann Arbor and Detroit, November 19 and 20. The delegates assembled at the Michigan Union Building.

After registering and meeting each other informally, parties were conducted through various new university buildings. A luncheon was served to visiting delegates and the Board of Directors, A. I. A., by the University at the Michigan Union, at which several good speeches were made. After further inspection of University buildings and the School of Architecture, the Board and the Delegates departed by motor to Detroit as guests of the Michigan Chapter, where a very hospitable and interesting banquet was held at the Arts Club.

In the forenoon of the following day a meeting of Delegates and the Board of Directors was held at the Art Institute. A few subjects for discussion were presented. Remarks centered around a question raised by the Pittsburgh Chapter on a case where a member living just across the river declined to be assigned to the Kentucky Chapter, preferring to be affiliated with the more convenient chapter meeting in Pittsburgh. The culmination of this discussion was a resolution to the effect that: In the assignment or reassignment (by the Board) of members to chapters, considerations of convenience in the participation of Chapter and Institute affairs be given precedence over geographical considerations.

The meeting adjourned to a dinner given the Board and visiting delegates by the local chapter of the Associated General Contractors of America. The afternoon was spent in visiting the Architectural Exhibition of the Thumb Tack Club, at the Art Institute and visiting buildings, architects' offices, and points of interest such as the Pewabic Potteries and manufacturing plants.

The Architectural Exhibit—very highly interesting on account of the high quality of the exhibits of local architectural accomplishments, was impressive because it was well displayed in two large rooms of the Art Institute with nothing else in the rooms to distract attention or tend to belittle the architectural exhibits which at best cannot be an adequate exhibition of the Art of Architecture such as other arts may display when the art objects themselves may be exhibited. Evidently the Art Institute of Detroit appreciates the value and vitality of architecture as an art and

does what it can to lead the people of the city to believe in art and architecture as an asset. In fact a view of the new industrial, commercial, domestic and ecclesiastical buildings indicates that this encouragement on the part of the art agencies is already bearing valuable fruit.

A copy of the catalog of the exhibition, a large well illustrated volume, was given by the Thumb Tack Club to each visiting delegate.

COMPETITIONS FOR AMERICAN ACADEMY IN ROME FELLOWSHIPS

THE American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. These Fellowships will be awarded after competitions, which, in the case of the Fine Arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be noted that in painting, sculpture and musical composition there is to be no formal competition involving the execution of work on prescribed subjects, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of their work and such other evidence as will assist the juries in making the selections.

For the Fellowship in painting, the stipend is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art in New York City, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. For each Fellowship in the Fine Arts the stipend is \$1,000 a year for three years; in classical studies there is a Fellowship for one year with a stipend of \$1,000 and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, of whom an extra amount of travel is required in visiting the leading musical centers of Europe, receive an additional allowance of \$1,000 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March first. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.



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NATIONAL HOUSING SURVEY

THAT an actual building shortage of more than \$4,000,000,000 exists in 380 cities of over 10,000 population in the United States is shown by reports to S. W. Straus & Co. In 148 cities out of the 528, where building conditions were studied, no shortage was reported.

That the \$4,000,000,000 figure does not represent the entire housing shortage of the country was indicated by reports from towns under 10,000 population. Inquiry in 20 typical towns of this type in various parts of the United States revealed a shortage of \$14,591,000. Of these cities surveyed,

the greatest need is for commercial, Federal, State and municipal types of construction as the city practically has reached a temporary saturation point in residential types in a number of localities.

Reports of "No Shortage" may be taken to mean that building conditions in cities so reported are normal, and that future building requirements are such only as will be made necessary through normal growth and improvement.

The 380 cities report shortages which will take an expenditure of \$4,050,820,000 to restore nor-

SUMMARY OF BUILDING SHORTAGES BY REGIONS

No. Cities		Total	Residential Types	Commercial Types	Federal, State and Municipals	Contemplated
168	Eastern	\$2,312,510,000	\$1,652,887,500	\$ 439,220,000	\$220,402,500	\$304,927,000
214	Central	1,149,700,000	294,486,000	462,741,500	392,472,500	288,806,000
103	Southern	307,495,000	83,425,000	137,515,000	86,555,000	102,405,000
43	Western	281,115,000	71,900,000	91,375,000	117,840,000	91,165,000
528	Total	\$4,050,820,000	\$2,102,698,500	\$1,130,851,500	\$817,270,000	\$787,303,000
20	Small Towns	\$14,591,000	\$6,750,000	\$5,350,000	\$2,491,000	\$2,085,000

12 showed shortages and 8 revealed normal conditions.

The investigation also revealed definitely contemplated expenditures during the next two years of \$787,303,000 for the construction of churches, hospitals, charitable and educational institutions or other public buildings. These figures are not included in the reports of actual shortages now existing.

The survey was undertaken by S. W. Straus & Co. because of the uncertainty now felt as to the extent of the building shortage through the United States. Investigations were started in 574 cities, principally through the Chambers of Commerce, but where results were not quickly obtained the local real estate boards or the building departments of the city governments were consulted. The reports were made between the period of June 1 and October 1, 1924.

There are areas, of course, where the saturation point in building has been reached. These districts in some cases are found in sections of cities where the general building situation is such as to warrant reports of shortages. For example, there are certain districts in the Boroughs of Brooklyn and The Bronx, New York, that have an ample supply of buildings for the time being, although in other sections of these same boroughs the supply still is far below normal. In Chicago,

mal conditions. Of this amount \$2,102,698,500 is needed for residential types of construction, \$1,130,851,500 for commercial types, \$870,270,000 for Federal, state and municipal buildings. The remaining 148 cities reported that no shortage existed.

PRELIMINARY NOTICE, LE BRUN TRAVELLING SCHOLARSHIP COMPETITION, YEAR 1925

THE Executive Committee of the New York Chapter of The American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The program will be issued about December 30, 1924, calling for drawings to be delivered about March 2, 1925.

All those wishing to enter the competition should arrange at once for nomination by a member of The American Institute of Architects. Nomination blanks can be had of the Secretary of any Chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 1, 1925, to Julian Clarence Levi, Chairman, Le Brun Scholarship Committee, Room 610, 19 West 44th Street, New York City.



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BOOK NOTES

SPANISH GARDENS AND PATIOS

THE increasing output of books devoted to Spanish architecture and its accessories should have an influence on future designing. These books open up a large field that is practically unknown to Americans and it is one that is worthy of intense study. The Spanish architects had the happy faculty of using plain wall spaces of harmonious texture and color, suitably embellished with a rich ornamentation sparingly employed. The charm of these buildings appeals except to those who are thoroughly wedded to the other architectural styles that have been so thoroughly exploited.



THE ALCAZAR, A PAVED PATIO BETWEEN TWO PLANTED PLOTS

(From *Spanish Gardens and Patios*)

This book is devoted to those important accessories of structures—gardens and patios. Without a definite knowledge of the setting of Spanish buildings, American designers will lack that complete understanding of the subject which is necessary to fine accomplishment.

The greater portion of the book is devoted to illustrating the gardens and patios of Andalusia with their mountainous, inland environment. The smaller portion of the book illustrates those of

Majorca. Here, in the Balearic Islands, the blue Mediterranean is the background with a North African climate. The natural beauty of the island makes set planting appear superfluous. Majorcan gardens have their attraction but it is not that of studied formal planting. The architecture of this locality reflects a combination of Catalan Gothic and Genoese Renaissance which gives it a distinctive character.

A critical analysis is made by the authors, of the characteristics and types of gardens. The influences which developed them are traced to their sources and the reasons for their assuming the Spanish form are explained. They appear as logical growths which is the reason for their fitting so well with the buildings and the physical character of the locality.

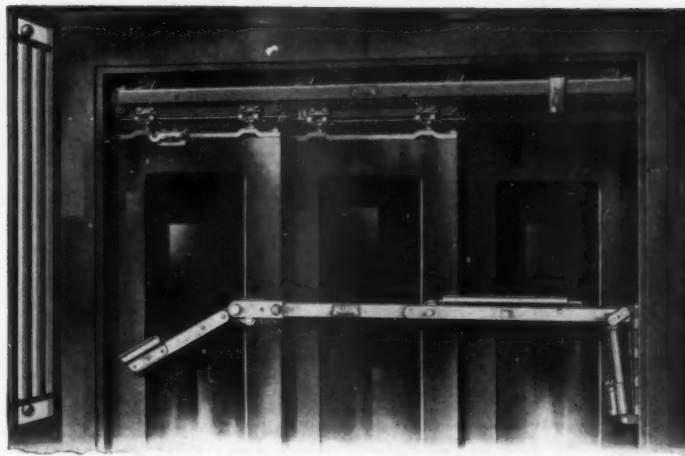
The illustrations are reproductions of photographs and drawings made by the authors and are not to be secured through any other source. The subjects are well selected and impart a fine sense of the qualities that characterize them.

The make-up of this book leaves nothing to be desired. The engravings are well executed,



PATIO OPENING ON TO THE GARDEN, CASA DEL REY MORO

(From *Spanish Gardens and Patios*)



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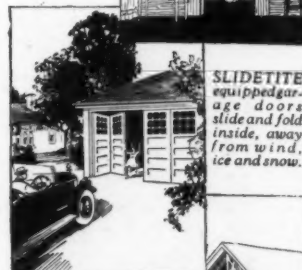
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and the printing of such a character that the details are clearly developed. It is a volume that is indispensable to the landscape architect and the architect.

Spanish Gardens and Patios, by Mildred Stapley Byne and Arthur Byne. 305 pages, 4 color plates and 175 illustrations, 7½ x 11, cloth, in box. Published by J. B. Lippincott Company, Philadelphia, Pa. Price \$15.00 net.

ROMAN BUILDINGS OF THE REPUBLIC

THIS book is Volume III of the papers and monographs of the American Academy in Rome. It is an attempt to date Roman buildings from the materials used in their construction. The archaeologist will find this investigation of value. The illustrations are largely diagrammatical in character, showing the manner of the placement of certain materials in the structure. In the usual sense, the book is not of architectural interest unless the date of the erection of Roman buildings would influence our study of them.

Roman Buildings of the Republic, by Tenney Frank. 149 pages, illustrated, 6¼ x 9, cloth. Published by the American Academy in Rome, Rome, Italy.

LIBRARY BUILDINGS

THIS book is devoted to the problem of the town, small city and large city branch library. Twenty-five buildings are illustrated by floor plans and photographs. They are selected from widely scattered sections of this country and represent the best American practice. A most valuable portion of the book is that devoted to the general and specific requirements of library buildings. Each building is adequately described with a very complete statement relating to its special features.

Only buildings costing less than \$50,000.00 are illustrated and as these greatly outnumber those of greater cost, it makes the book especially valuable to the general architectural practitioner as well as the library specialist.

Library Buildings. By Chalmers Hadley. 154 pages, profusely illustrated, cloth, 7 x 10. Published by the American Library Association, 86 East Randolph Street, Chicago, Ill. Price \$3.50.

FREEHAND DRAFTING

A FACILITY in freehand sketching is one of the most useful adjuncts to an architect's equipment. Our greatest designers have been men so qualified and it is equally true that conferences with clients are often made more satisfactory if they are amplified by off-hand sketches made to illustrate the points under discussion.

The writer of this book aptly characterizes this kind of sketching as graphic language drafting. Nine chapters are included and they embrace the entire range of freehand graphic representation and are of such a wide scope that the book is as valuable for other technical men as well as for architects. There are seventy-one plates of exceedingly well rendered illustrations. The book is recommended.

Freehand Drafting. By Anthony E. Zipprich, Instructor of Mechanical Drawing, Mechanics Institute, New York. 131 pages, 71 plates, cloth, 6 x 9. Published by D. Van Nostrand Company, 8 Warren Street, New York City. Price \$1.60.

NEW YORK LAW OF MECHANICS' LIENS

THIS second edition has been made necessary by reason of the amendments of the Mechanics' Lien Law and the numerous decisions upon new points of law made since it was first published. Every important case reported subsequent to the date of the original publication has been referred to, and the point of decision given.

The work is valuable for architects, contractors, realtors and those engaging in building operations in considerable number.

The New York Law of Mechanics' Liens, by C. Arthur Jensen, Ph.D., member of the New York Bar. Second Edition. 652 pages, 6 x 9. Published by Clark Boardman Company, Ltd., 31-33 Park Place, New York City. Price \$7.50.

ENGLISH PRECEDENT FOR MODERN BRICKWORK

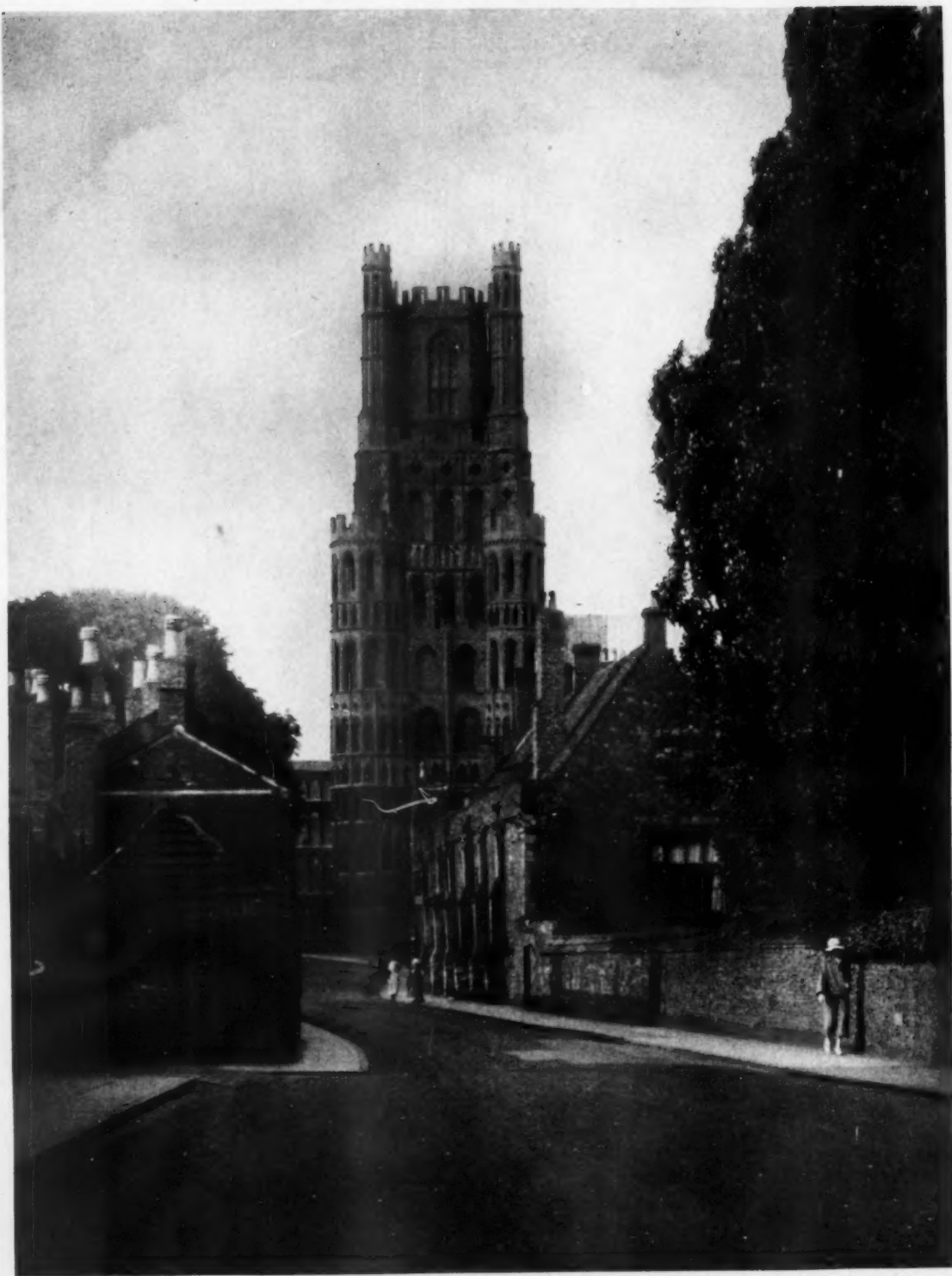
THE development of modern brickwork in America has been very rapid. The resistance to the departure from the mechanical and lifeless face brickwork that was the vogue until the end of the first decade of this century, has been overcome and architects and the public are keenly alive to the beauty of well designed brickwork. The manufacturers have kept pace with the demand for new effects in color and texture. The brickwork of the older countries is being studied with the aim of increasing our possibilities in this field. This book is an important addition to the literature of its topic. It contains excellent examples of English work, illustrated by photographs and measured drawings.

The phases of work illustrated are the Georgian and Tudor with a few examples of American work of the best kind. This book is well printed and illustrated with finely prepared engravings and drawings. It is worth placing in every architect's library and also those of contractors who aim to keep apace with the technic of brick construction.

English Precedent for Modern Brickwork. 99 pages adequately illustrated, 8½ x 11. Published by The Architectural Forum, New York. Price \$2.00.

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