

# THE AMERICAN ARCHITECT

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NUMBER 2464

## The UNIVERSITY of NANKING, CHINA

PERKINS, FELLOWS & HAMILTON, Architects

**A**BOUT two hundred miles up the Yangzi River lies the port of Shai-guan, the river entree for the ancient city of Nanking. The wall of the city enclosing an area of some twenty-three miles in circumference is pierced by four gates in the conventional Chinese fashion. A part of the wall has been torn down to admit a railroad, on



HOSPITAL GATE

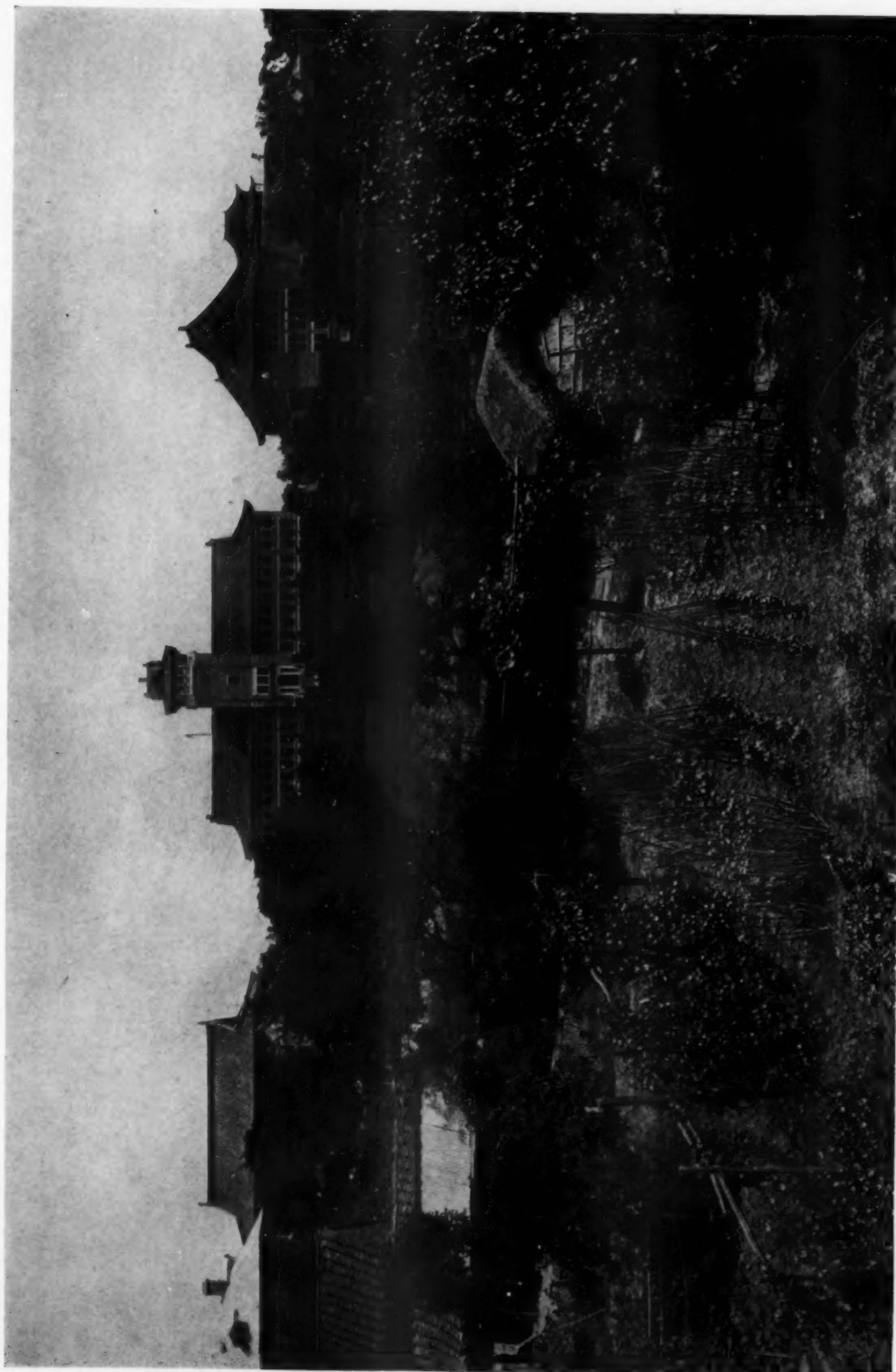
which occasional trains connect the city with the treaty port of Shanghai.

Nanking is old and conservative. There are in it few foreign buildings, except those occupied by teachers in the colleges and missionaries and these are so grouped and so far outside the city as to form no exception to the general monotony of tile roof and low brick wall which

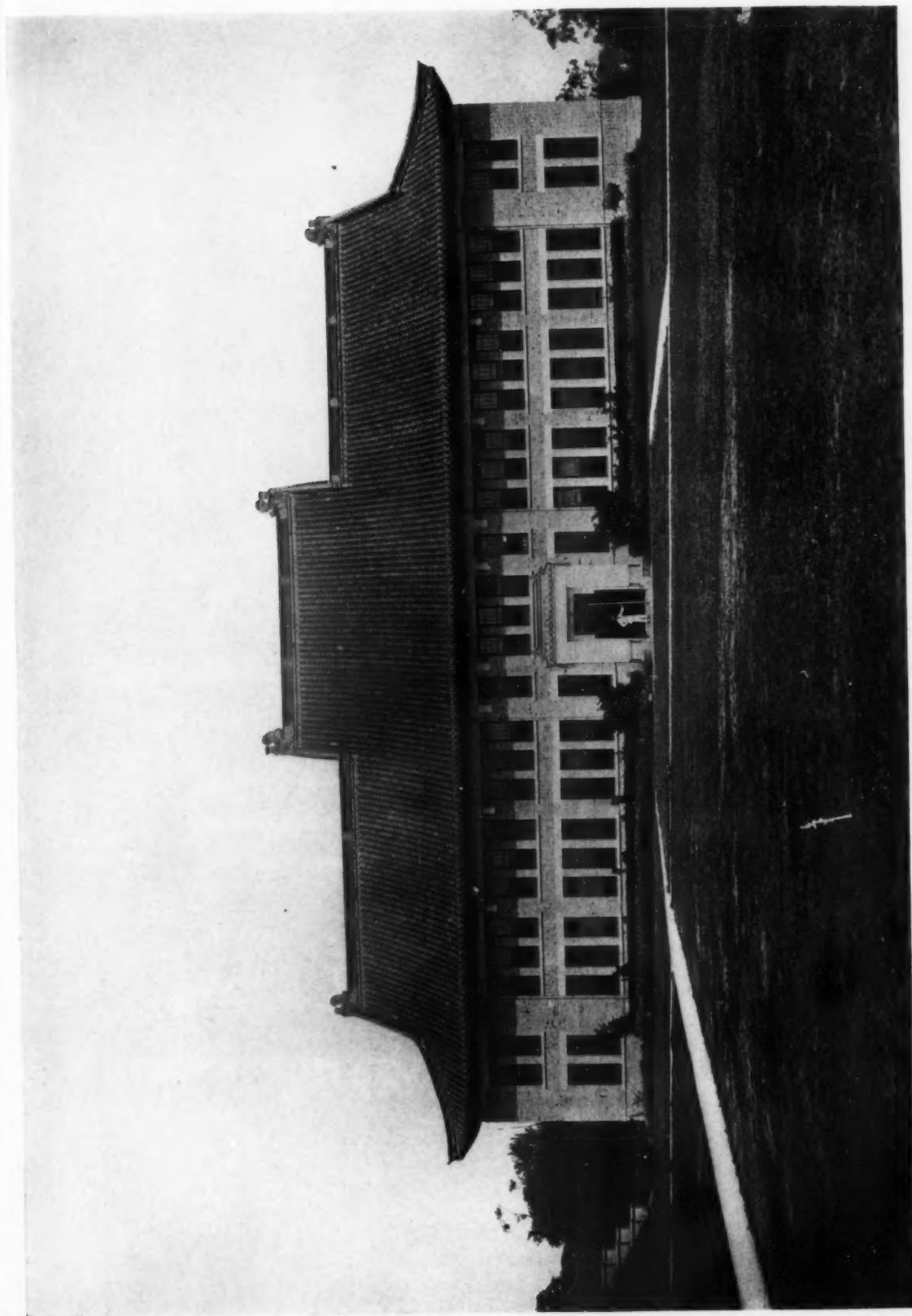


CHAPEL ENTRANCE

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UNIVERSITY OF NANKING, CHINA  
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is the typical composition of the Chinese city. Rising above the endless plain of tile roofs one sees an occasional temple or a Gou-lou or drum tower, an evident accent to an otherwise unbroken uniformity of skyline.

Through the recent activity of Mr. J. E. Williams, of the University of Nanking, money was given toward the building and endowment of a greater university. To further this project tentative drawings were made showing the arrangement and scope of the proposed buildings. Mrs. Cyrus H. McCormick of Chicago had given money for the first four units of the dormitory group. The science building was given by Mr. Swasey of Cleveland. Mr. Severance and his son gave the administration building, and Mr. Day gave the money necessary for the construction of the chapel. These with other funds, under control of the trustees, made possible the construction of as much as is shown by the accompanying

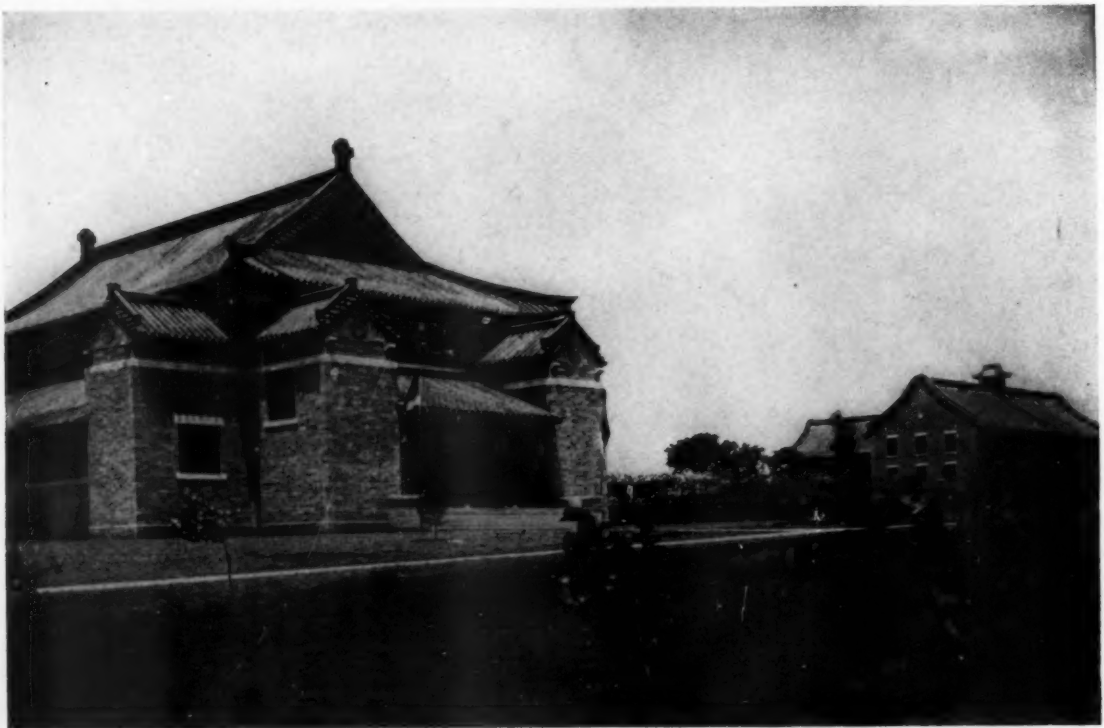
illustrations. There have recently been provided funds for another science building, and the hospital group is yet to be constructed. Various units in the dormitory group are yet to be erected in the position shown on the plat, opposite the Swasey Building.

Before proceeding with the construction of the buildings it was considered necessary that the architects visit China so that they might familiarize themselves with the materials used and the methods of construction employed and also with the architectural features of the country. This was imperative as it was early decided by the trustees to make these

buildings conform as nearly as possible to Chinese traditions so as to solve an educational problem in terms of Chinese architecture. The site had been acquired by buying old and deserted grave land on the outskirts of the city and between it and the agricultural lands inside the city wall. In most Chinese cities sufficient farm land is in-

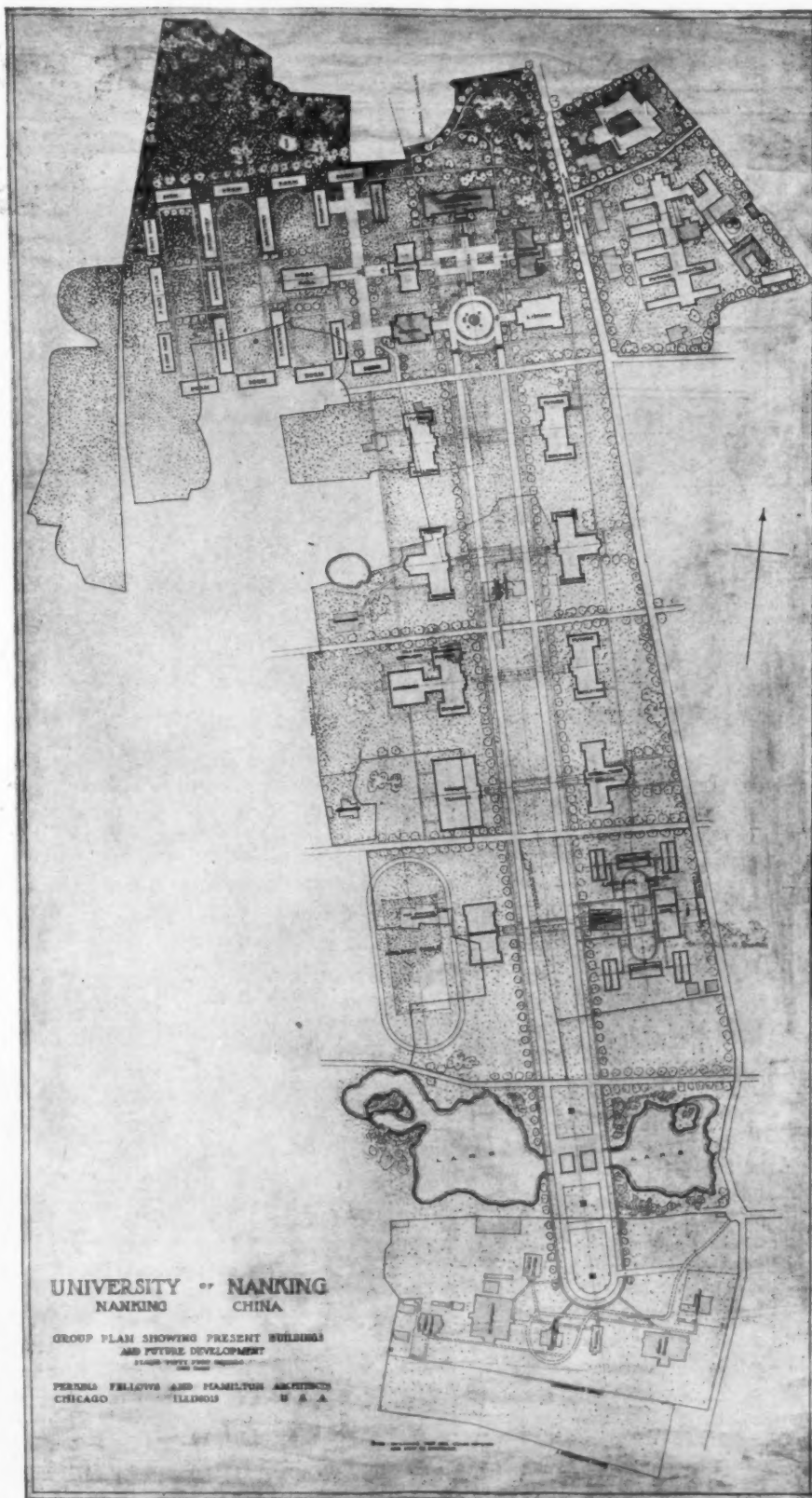


TILE LAYING



CHAPEL





GROUND PLAN, SHOWING PRESENT BUILDINGS AND FUTURE DEVELOPMENT

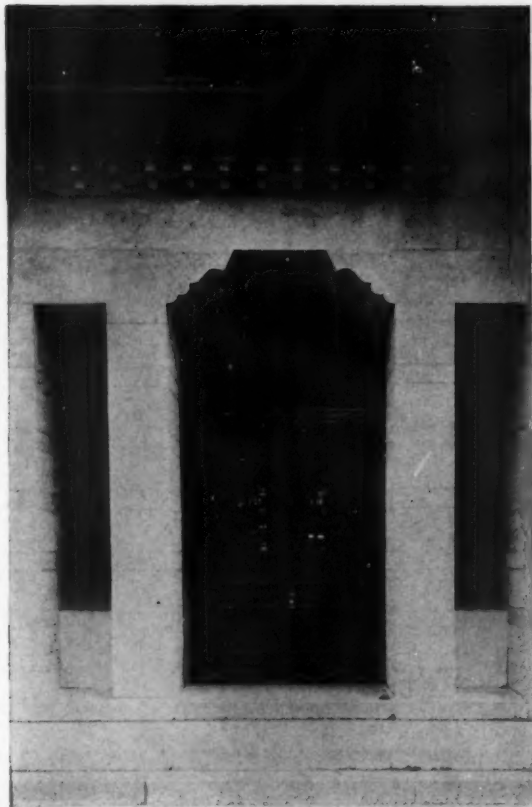
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PERKINS, FELLOWS & HAMILTON, ARCHITECTS

## THE AMERICAN ARCHITECT

cluded inside the wall to provide for the sustenance of the population in time of siege.

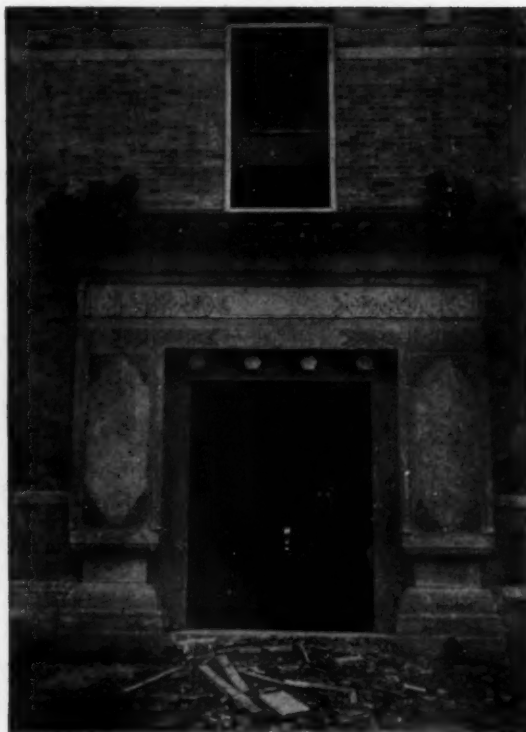
The site acquired extends from the old buildings north three-quarters of a mile to a hill near the drum tower. The new buildings are located on this hill, a natural Acropolis rising about sixty feet above the lower level of the old campus. This drum tower can be seen in the illustrations to the north of the administration building. Of the buildings so far constructed the administration building with the tower is at the north end and the



ENTRANCE TO ADMINISTRATION BUILDING

top of the hill. The science buildings occupy a lower terrace fronting east and west on a court of honor. The library and chapel are on a lower terrace near the entrance court of the group and the dormitories are arranged about smaller courts on the level of the chapel and to the west of the main academic group.

Study of the details of the composition brought the suggestion that the Chinese style be used as far as possible so that the buildings would harmonize with their surroundings and would conform in composition and in style to the best traditions of Chinese architecture. To adapt this style to buildings of entirely foreign nature was



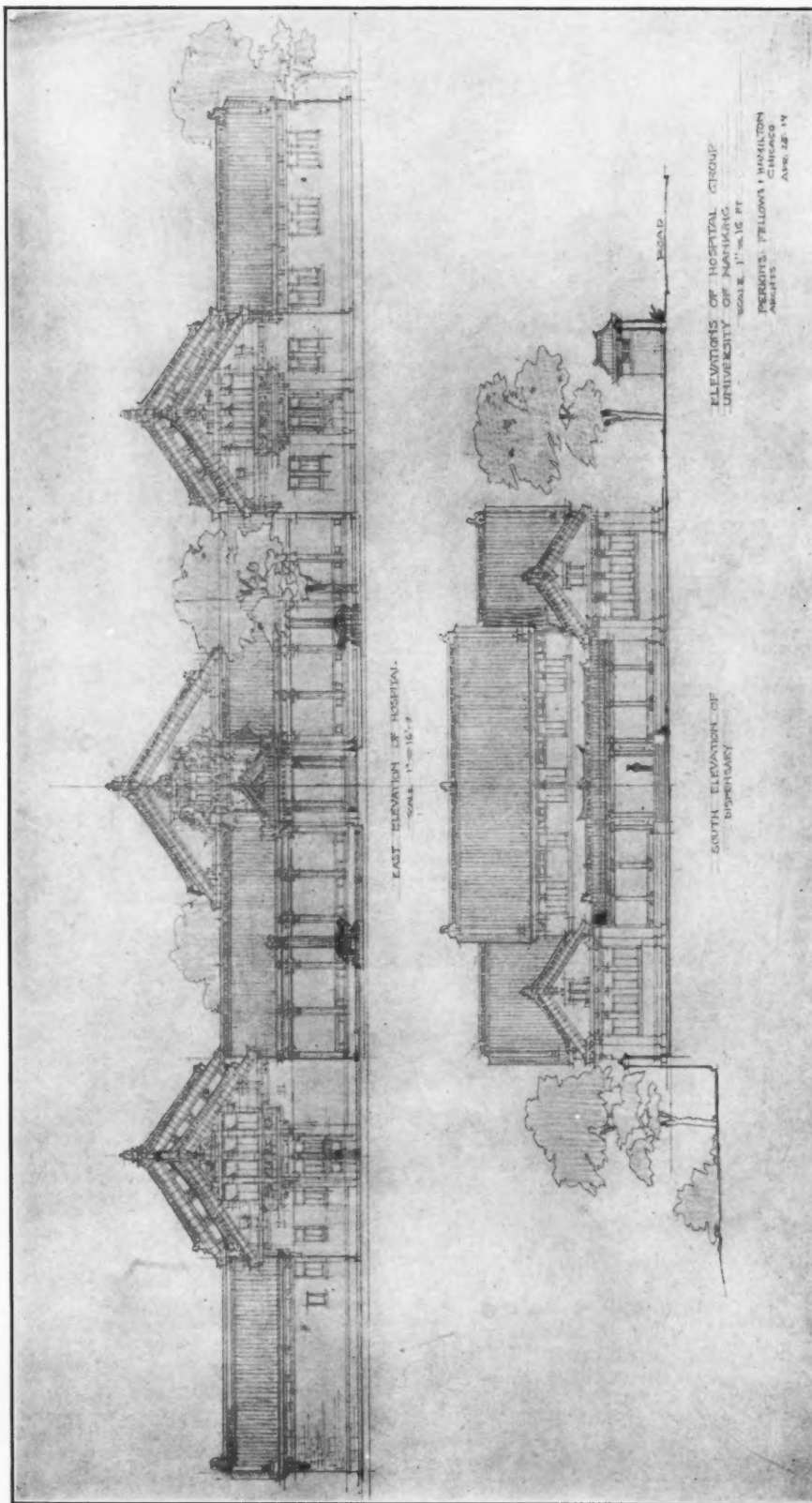
ENTRANCE TO WOMEN'S DORMITORY

at best an experiment; an experiment that had been tried with varying success in other localities but in a different way. The tower does not exist in China. The nearest approach to it is the pagoda of Buddhist origin and a few isolated watch towers in the north. The tower of the administration building is used to house the tanks



DORMITORIES

for water supply for the University and the design is an innovation in Chinese composition. Likewise the chapel is a new problem. The Chinese temple is not a seated auditorium and does not well adapt itself to that purpose. Both in composition and in arrangement this chapel is a new problem in architectural adaptation. Even buildings of more



ELEVATIONS OF HOSPITAL GROUP  
UNIVERSITY OF NANKING, CHINA  
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McCORMICK DORMITORIES

than one story are practically non-existent in China and class room lighting has nowhere been considered; consequently the architects were faced by a problem entirely new in a land where innovations are best avoided.

The enthusiasm with which the Chinese workmen and artisans entered into the scheme of construction was inspiring. Masons modelled in cement the dragon finials of the roof; finials which in some cases are used as smoke flues for the necessary fireplaces below, truly a fiery dragon. Details of cornice and cresting construction were

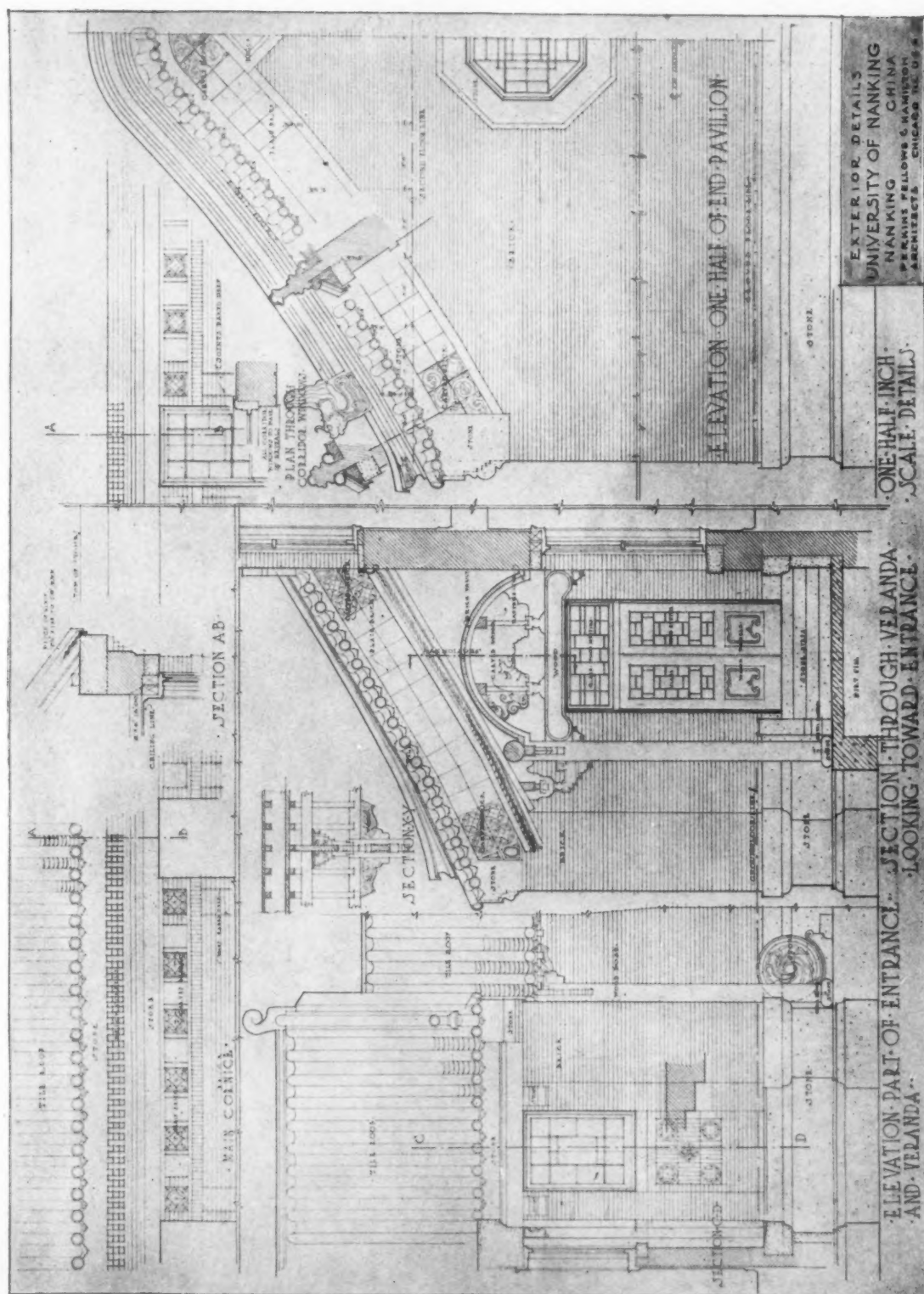
worked out in a new manner and even gutters were provided. These gutters were the invention of the superintendent of construction, Mr. Alexander G. Small. They were arranged in the valley tile of the roof and designed so as not to interfere with the beautiful eaves or destroy the roof line which is the most pleasing characteristic of Chinese architecture.

In all cases new problems were met and solved in a gratifying manner. Ventilating and heating grilles were made in a variety of old Chinese designs and modelled and cast by men who had



WOMEN'S DORMITORY, LANGUAGE SCHOOL





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CUTTING MARBLE



GROUP OF NATIVE WORKMEN

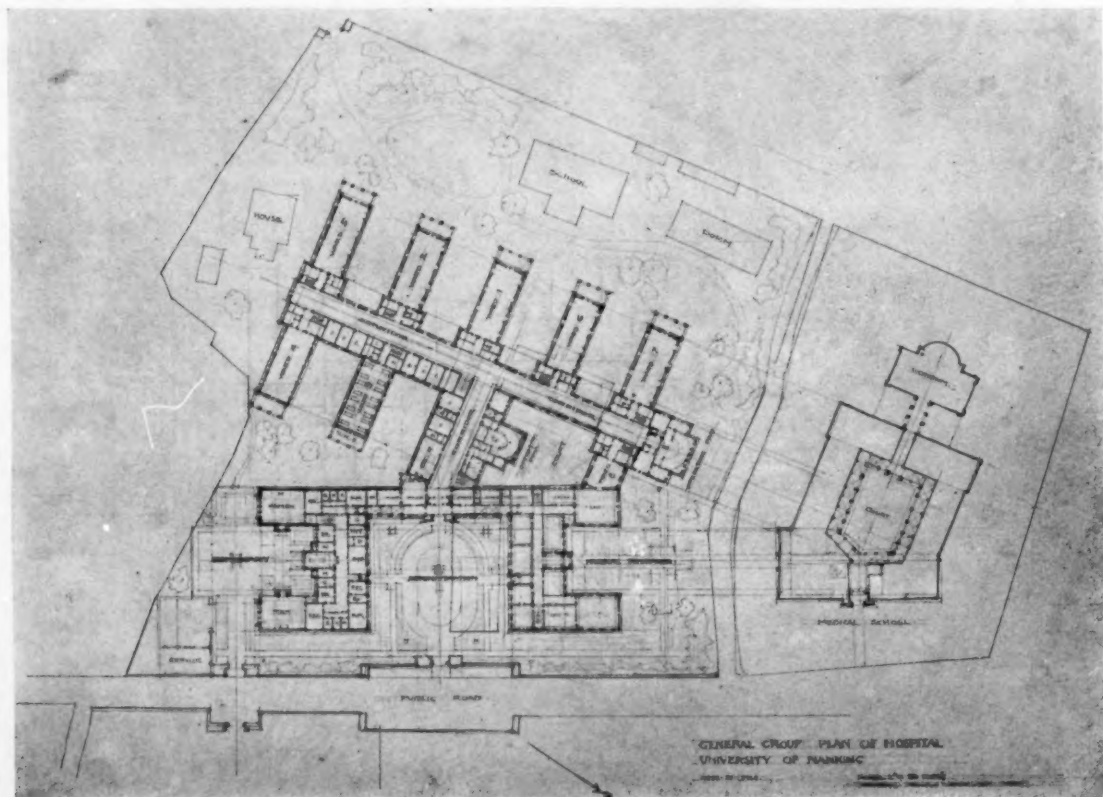
never seen one and were ignorant of their use. The buildings are built of brick; not the small familiar brick of commerce, but brick taken from the old wall of the Manchu City, made hundreds of years ago and some with inscriptions of a former generation. These brick are 4 x 8 x 16 inches in size and weigh about fifty pounds apiece.

The buildings are trimmed with white marble. This marble was quarried under the greatest difficulties in primitive native fashion and transported to the building site by men and wheelbarrows and by boat.

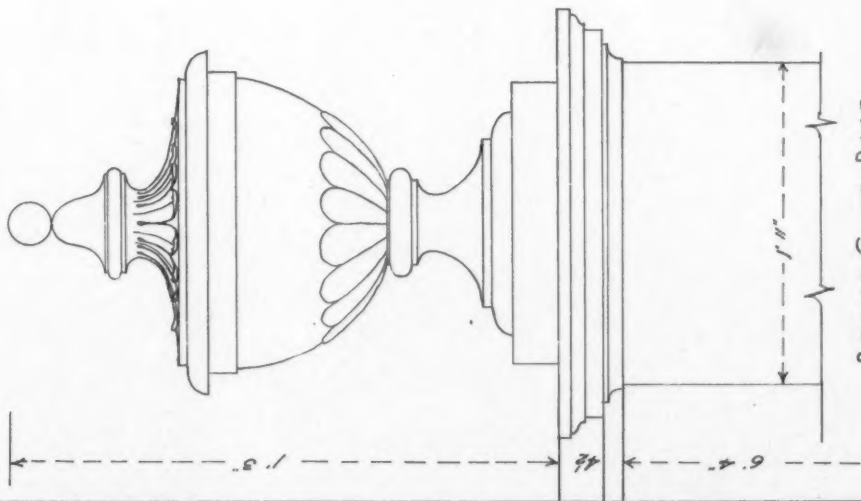
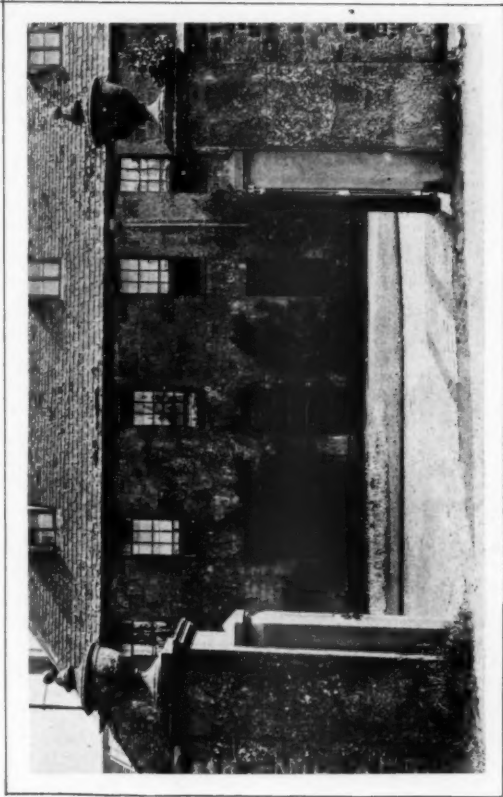
The architects have planned these buildings in accordance with present day requirements. They are of the opinion that none of the canons of composition or orientation existent in China have been violated.

To the buildings of the group which were first finished there are now being added a second science building, as shown in the illustration, and a library opposite the chapel. These buildings with additions to the dormitory group will give the University of Nanking a complete equipment for their educational requirements.

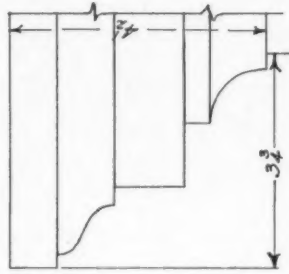
The Chinese are naturally imitative. They are attracted by the strange and bizarre buildings of supposedly foreign derivation. One has only to visit the Treaty Ports to note a whole history in architectural aberrations. They are, however, the one nation on the earth that has consistently developed and followed a style of architecture, a style developed during countless centuries of national life. If they can be led back to their own admirable style the effort is worth while.



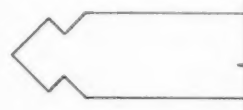
GENERAL GROUP PLAN OF THE HOSPITAL



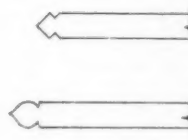
STONE GATE POST



GATE POST



END PICKET



MINOR PICKET



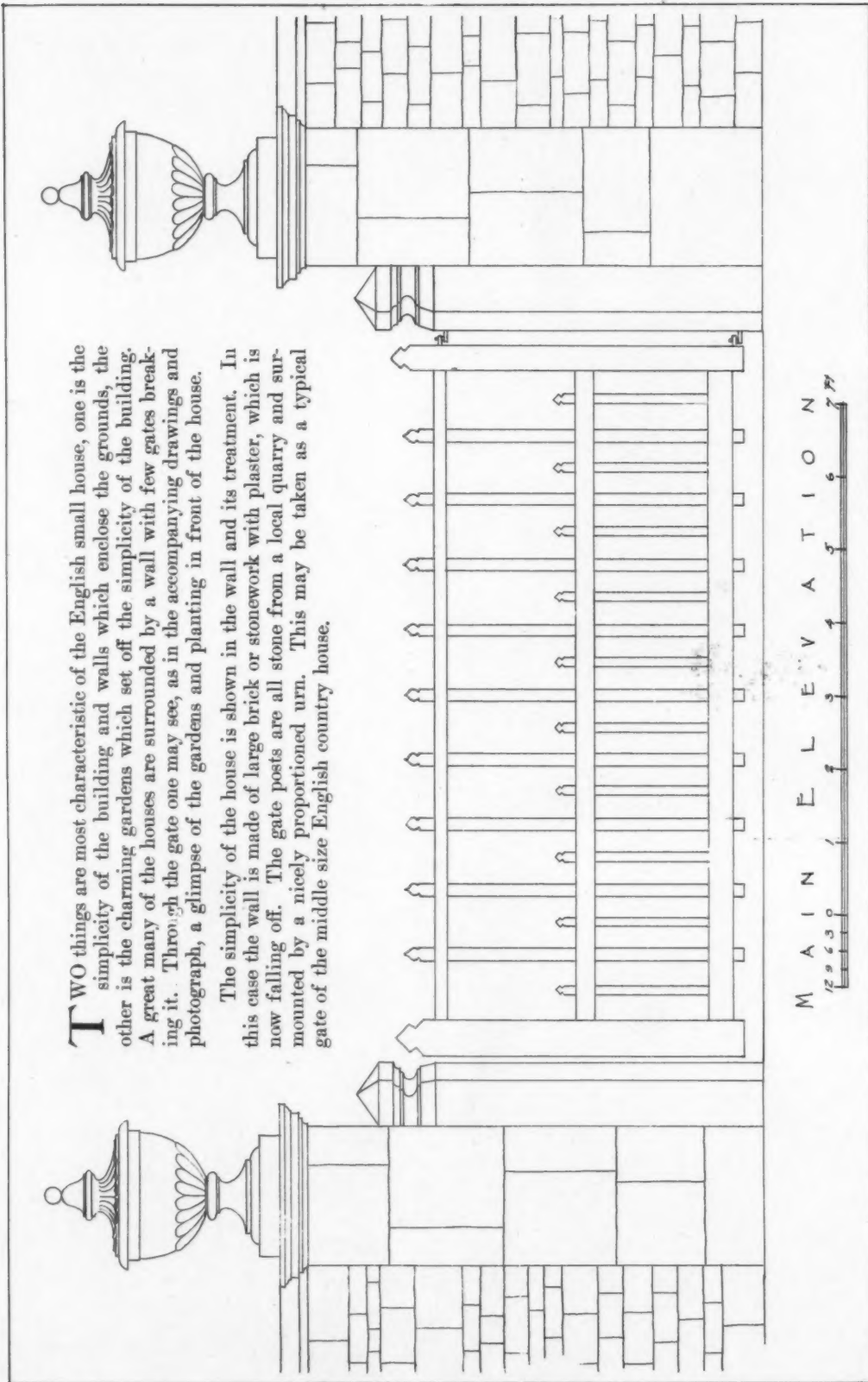
VICAR'S GATE AT ADDERBURY, OXFORDSHIRE, ENGLAND  
MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT

(See following page for description)

SERIES III  
FOREIGN DETAILS

TWO things are most characteristic of the English small house, one is the simplicity of the building and walls which enclose the grounds, the other is the charming gardens which set off the simplicity of the building. A great many of the houses are surrounded by a wall with few gates breaking it. Through the gate one may see, as in the accompanying drawings and photograph, a glimpse of the gardens and planting in front of the house.

The simplicity of the house is shown in the wall and its treatment. In this case the wall is made of large brick or stonework with plaster, which is now falling off. The gate posts are all stone from a local quarry and surmounted by a nicely proportioned urn. This may be taken as a typical gate of the middle size English country house.



VICAR'S GATE AT ADDERBURY, OXFORDSHIRE, ENGLAND  
MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT



# EDITORIAL COMMENT

**IT IS GRATIFYING** to be assured on no less authority than Secretary Hoover that the Department of Commerce realizes the large importance of so many vital matters that affect architecture and building. We have been fed on promises put forth for many years by politicians seeking to placate voting elements, and there has been so little progress in the desired direction that hope of any real relief had been practically abandoned.

An outstanding feature of the annual meeting of the Associated General Contractors of America, held early this month in Washington, was an address by Secretary Hoover. During the course of his remarks he touched on certain topics that are as interesting to architects as they were to the large number of contractors present at the time. Waste elimination was the text from which Mr. Hoover made many wise references. Better standards in construction material were urged. Mr. Hoover stated: "You are all more familiar than I with the tremendous difficulties that have grown up in the trades, and you are but a consumer when it comes to lumber. In the matter of variation in quality, the variation in nomenclature, the unnecessary variation in dimension, all of which create waste in production of lumber, and in its distribution, your Association has given, as I have said, fine co-operation and development of what we call the American lumber standards. It is true that those lumber standards have not yet had universal adoption, but in any movement that is based, not upon law, and an attempt to regulate the action of American business, but is based upon a desire, upon education, and on voluntary co-operation, to secure it, it is bound to be a long and painful process toward success."

The way suggested to arrive at these standards was to demand them of manufacturers. Here is a most needed reform in which architects can lend valuable help. There is no doubt that insistence as to certain standards and the abandoning of a multiplicity of dimensions that really serve no useful purpose will secure early attainment of a much desired result.

The present tendency is toward economic waste. Manufacturers in most lines, particularly lumber and hardware, are compelled, in order to meet trade rivalry, to keep in stock many lengths or styles for which the demand is so small as to constitute what is practically a large accumulation of dead stock. The remedy does not lie in governmental action, and as stated by Secretary Hoover, his department can only recognize the

condition and urge co-operation on the part of maker and user toward the elimination of useless or practically useless materials, and styles. In most building operations the selection of materials is based on specification. It will be practically easy to start a movement toward a much needed reform if architects will take the initiative.

The importance of better methods of seasonal construction was another matter stressed by Mr. Hoover. There are really no good reasons for such congested conditions of seasonal construction as has so long existed in this country. It has always been believed that seasons of construction could be extended, and the reason why they have not been is due altogether to habit and custom. Careful consideration leads to the conclusion that it is possible to reduce the constructional industries to a full year's operations.

An example of what may be accomplished in all the year round building will be found in the preceding issue of this journal. A very large building operation, the remodelled Standard Oil Building in this city, was planned and carried forward without interruption from May to May. In this operation, the architects, Carrere & Hastings, Shreve & Lamb, originated the idea and carried all the details of the operation to a successful conclusion under their direction.

\* \* \*

**A** **NOTHER TRIUMPH** for overalls over white collars is reflected in the report that more than 1,700 of the 2,700 night students at Carnegie Institute of Technology this year are taking courses in the building and machinery trades. The growth in night student enrollment in these trade courses, which is this year about 100% over that of three years ago, gives further evidence, the report suggests, that young men are more and more appreciating the opportunities to win success by the "overall route" rather than through the "white collar" jobs.

Although a majority of the night students enrolled in the trade courses are regularly employed in trades directly or indirectly related to their night studies, attention is called to the fact that a surprisingly large proportion of the students are filling "white collar" jobs in the daytime. Many of these are working as draftsmen, tracers, clerks, or timekeepers and are taking trade courses, the report points out, either to shift later to work as tradesmen or to familiarize themselves with

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more skill in craftsmanship in order to progress faster up the ladder of industrial success.

Special significance is seen in the report that 884, or nearly half of the students taking courses in the College of Industries, are enrolled in courses connected with the building trades. This number is also nearly one-third of the total night enrollment for the whole institution.

In the building trade courses the largest group enrollment is reported for the Department of Electrical Equipment and Construction with an enrollment of 174 night students. Next in line is the Carpentry Shop with 121 night students, a registration that taxed facilities to the extent that further enrollments were stopped early in the term. The courses in Plumbing constitute the next highest enrollment in the building trades with 115 students.

Of the courses related to the machinery trades, the classes in the Department of Automobile Maintenance and Operation lead all others in enrollment totals with a registration of 187 night men. Mechanical Drawing has 140 enrolled; 64 are taking courses in Machine Shop Practice, and other of the shops specializing in machinery courses report large enrollments this year.

\* \* \*

**THAT THE PERCENTAGE** of construction work planned by architects has advanced more than thirty per cent in the last fourteen years is indicated by a report made to one of the committees of The American Institute of Architects by Thomas S. Holden, of the F. W. Dodge Company. The statement had been made before that committee that architects planned but six per cent of the total building construction. The report made public recently, shows that in 1922,

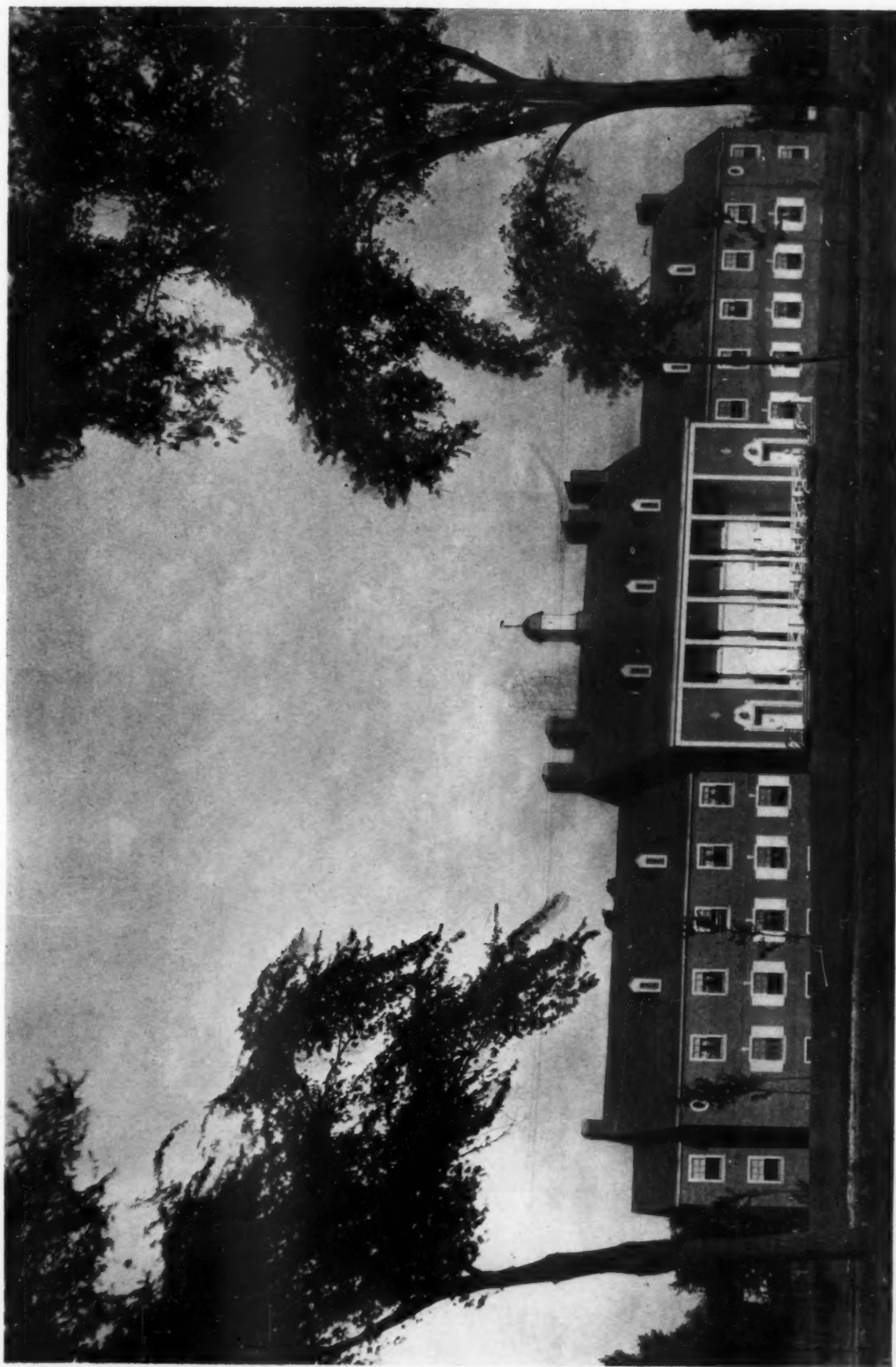
seventy-two per cent of the cost of the total projects amounting to five thousand dollars or over was planned by the architectural profession. This estimate does not include public works and utilities, such as highways, bridges, docks, sewers, which are necessarily designed by engineers.

This is believed to be the first statistical report ever made for the whole country covering the percentage of construction work planned by architects. While no data are available for previous years, it is the belief of several of the authorities consulted that it registers a great advance. In one case the advance since 1910 is estimated at thirty per cent.

New economies planned by architects for the more efficient handling of products in industrial buildings, and new factors in safety, lighting, and ventilation in hospitals and educational buildings are said to be responsible for the advance of the architectural profession in the handling of this work. In 1922, 94.6 of the cost of educational buildings, and 84.7 of the cost of hospitals and institutions were under the direction of architects. Architects in that year planned religious and memorial buildings that represented 91.6 of the total cost of such edifices constructed. Other percentages for 1922 are: commercial buildings 82.9; industrial buildings 47.3; public buildings 91.2; social and recreational buildings 88.8; military and naval 72.2; residential buildings 64.7.

These figures represent substantial advances in each classification and are said to be the result of an increasing recognition on the part of the public not only of the beauty and social improvement wrought by the profession in cities and neighborhoods, but no less important, the substantial economies in arrangement and construction due to the intensive study of modern industrial problems by architects.





OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.

CHARLES D. FAULKNER, ARCHITECT

(Description on back)

THE AMERICAN ARCHITECT  
January 28, 1925, Plate 13

OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.

CHARLES D. FAULKNER, ARCHITECT

**MR. CHARLES D. FAULKNER'S** Old People's Home at Oakhaven, Chicago, is one of a type of institutional building that becomes necessary through an increase in proper respect for the aged and indigent. The building, as designed and planned by Mr. Faulkner, is different from similar ones erected in the past insofar as it conveys the impression of a real home and is divested of that suggestion of charity so often seen in Homes of this sort. In design it carries forward the best tradition of the Georgian. The merit of the building as to its planning is that it provides for an

economical upkeep. The general plan of the building takes the shape of an aeroplane. The short corridors are noticeable. This feature is desirable in a building of this sort as it means that important rooms are centrally located and require a minimum of steps to reach them. Further, this feature of short corridors dulls the feeling of vastness, implying lonesomeness, and adds to the homelike effect. The building is fire-resisting throughout. Exterior walls are of reddish brown face brick and all trim, excepting sills, of wood. The roof is of green and purple slate, graduated as to exposure.





OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.

CHARLES D. FAULKNER, ARCHITECT

*THE AMERICAN ARCHITECT*  
January 28, 1925. Plate 14





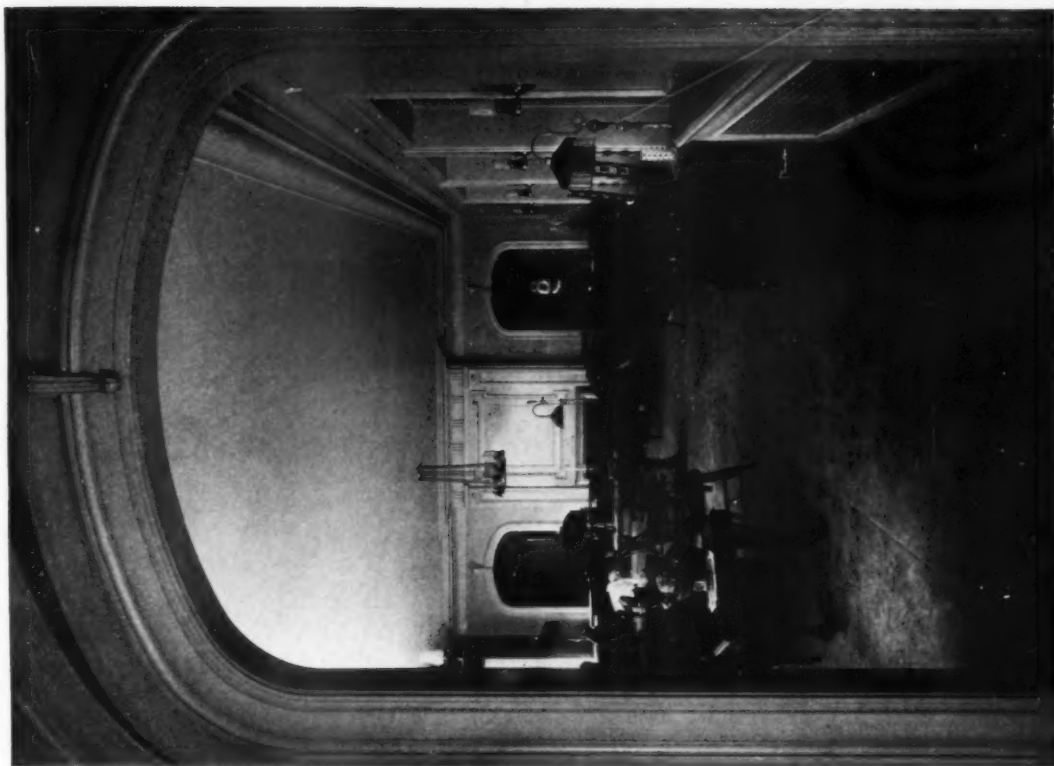
OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.

CHARLES D. FAULKNER, ARCHITECT

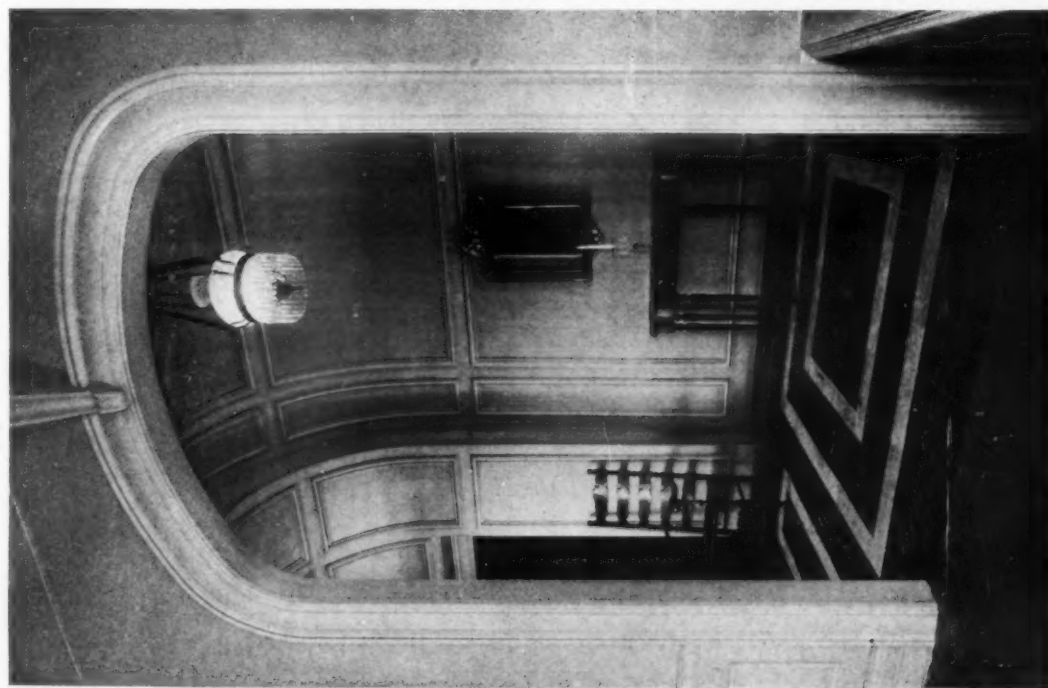
THE AMERICAN ARCHITECT  
January 28, 1925. Plate 15





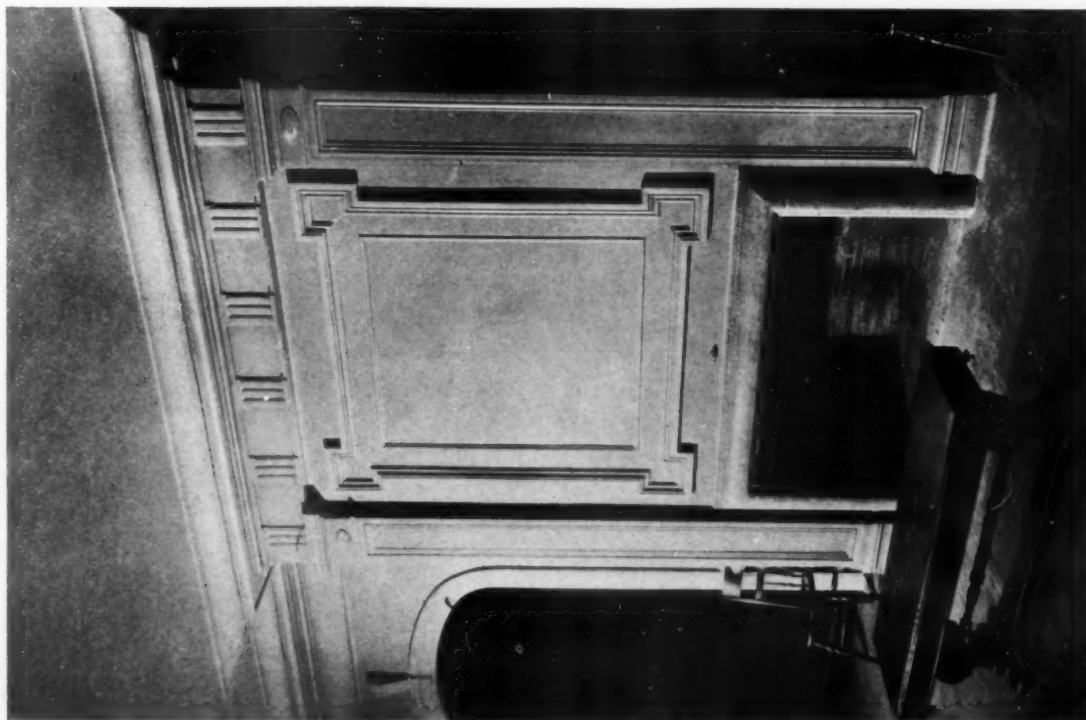


OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.  
CHARLES D. FAULKNER, ARCHITECT



THE AMERICAN ARCHITECT  
January 28, 1935, Plate 16





THE AMERICAN ARCHITECT  
January 28, 1925. Plate 17



CHAS. D. FAULKNER, ARCHT.  
JANUARY 1925, CHICAGO



CHAS. D. FAULKNER, ARCHT.  
JANUARY 1925, CHICAGO

# OAKHAVEN OLD PEOPLE'S HOME, CHICAGO, ILL.

CHARLES D. FAULKNER, ARCHITECT







OFFICE BUILDING FOR THE STATE OF VIRGINIA, RICHMOND, VA.

CARNEAL & JOHNSTON, ARCHITECTS AND ENGINEERS

*(Description on back)*

THE AMERICAN ARCHITECT  
January 28, 1925. Plate 18

OFFICE BUILDING FOR THE STATE OF VIRGINIA, RICHMOND, VA.

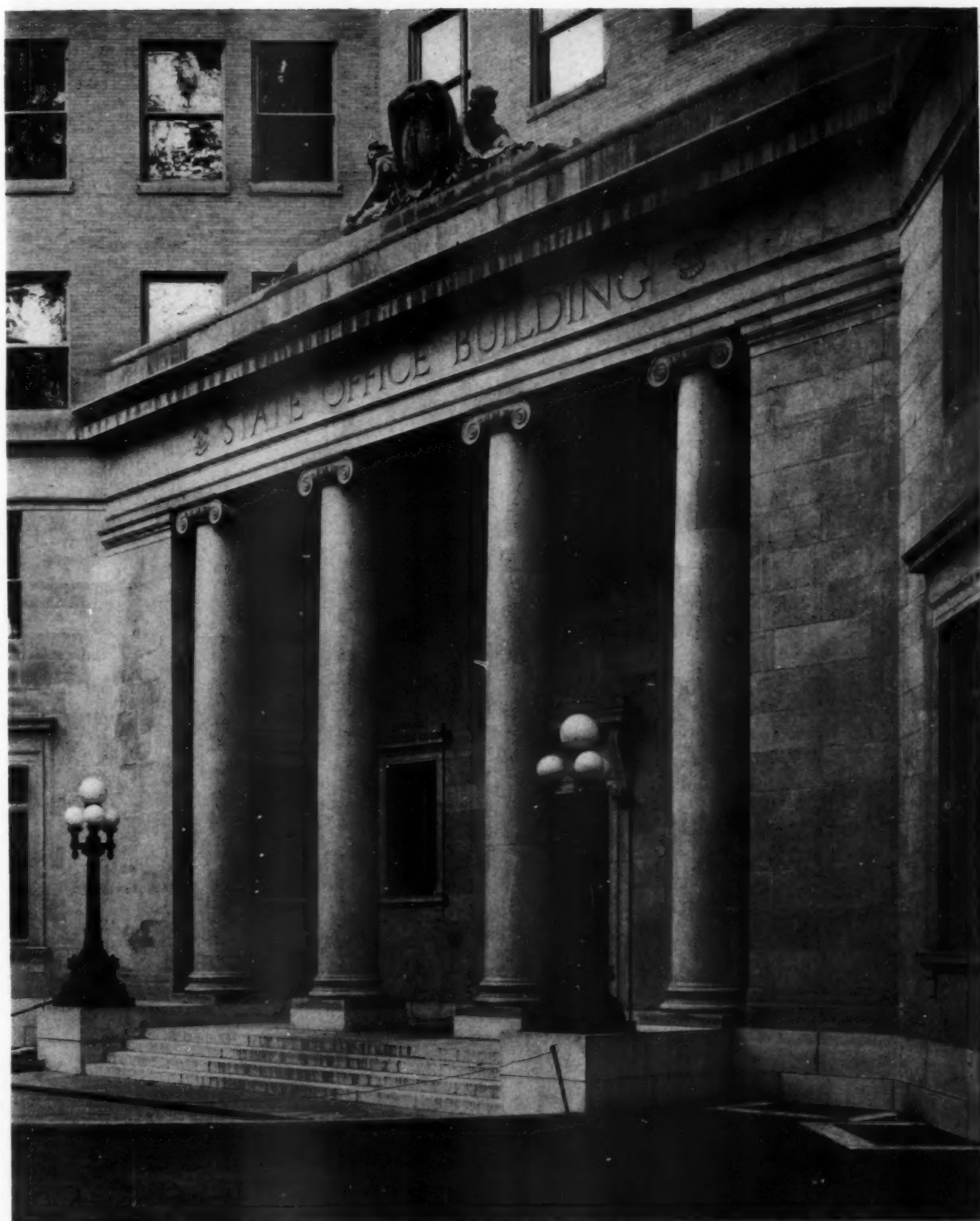
CARNEAL & JOHNSTON, ARCHITECTS

THE office building for the State of Virginia, located at Richmond, designed and erected under the direction of Carneal & Johnston, architects and engineers, presents a new type of State building and one that will no doubt become more general throughout the country. We have been a long while arriving at this correct solution of a State's needs for the housing of its large and complicated departments.

The building is twelve stories high, of steel frame construction and cost, complete, \$1,350,000. Most of the state departments can be accommodated in typical office space. The Industrial Commission and the State Corporation Commission had to be provided with court rooms and conference rooms for their purposes. Others, such as the Highway

Department with its testing laboratories, the Health Department with its biological laboratory, the Veterinary Department with its various disease-preventing serum cultures and the Department of Agriculture, with its extensive chemical laboratories, required special space and equipment.

The exterior basement walls are of granite with limestone above to the third floor sill course, then buff pressed brick to the eleventh story lintel course with the twelfth story and cornices in architectural terra cotta in attractive design. All office rooms are outside rooms having rift pine floors with wood trim of birch finished in mahogany. The elevator lobbies have marble floors while the corridors have terrazzo floors.

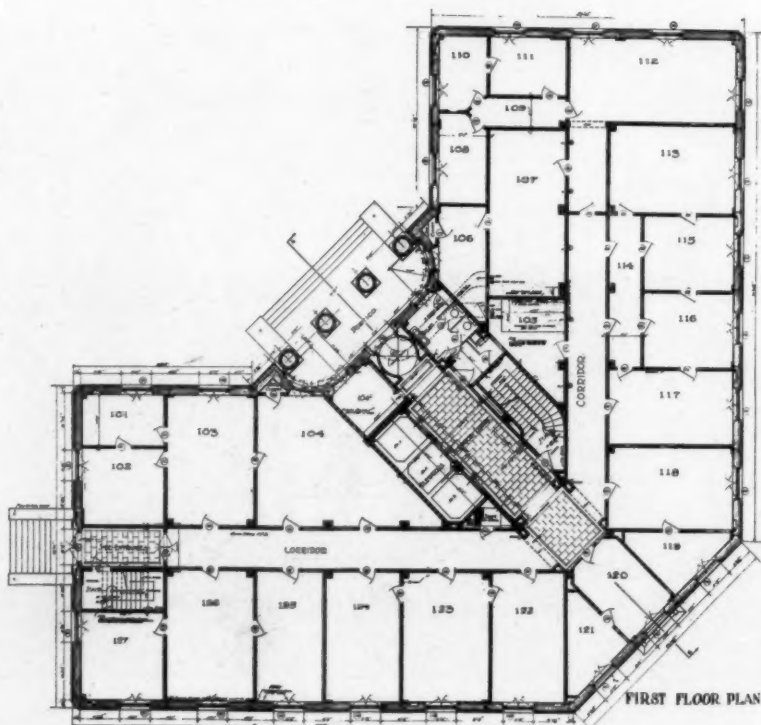
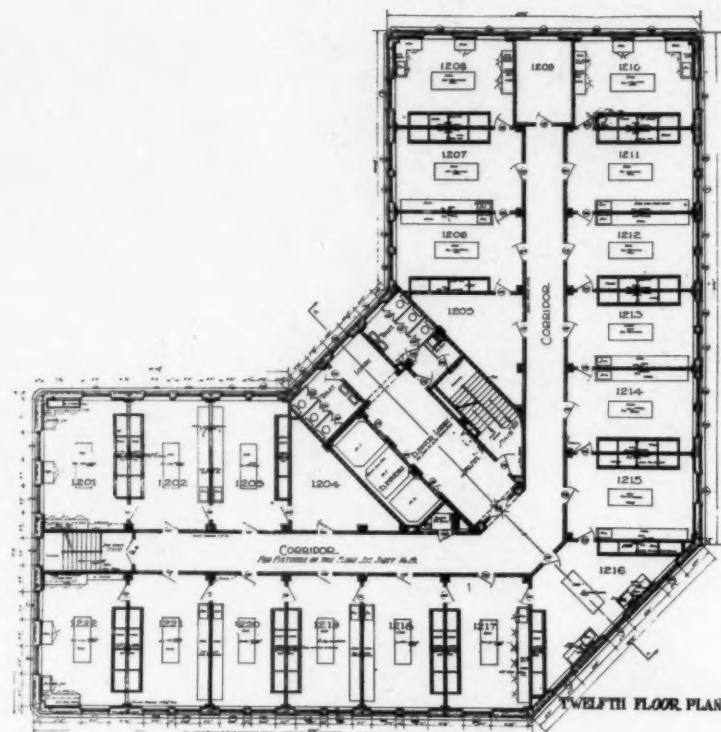


OFFICE BUILDING FOR THE STATE OF VIRGINIA, RICHMOND, VA.

CARNEAL & JOHNSTON, ARCHITECTS AND ENGINEERS

(Plans on back)

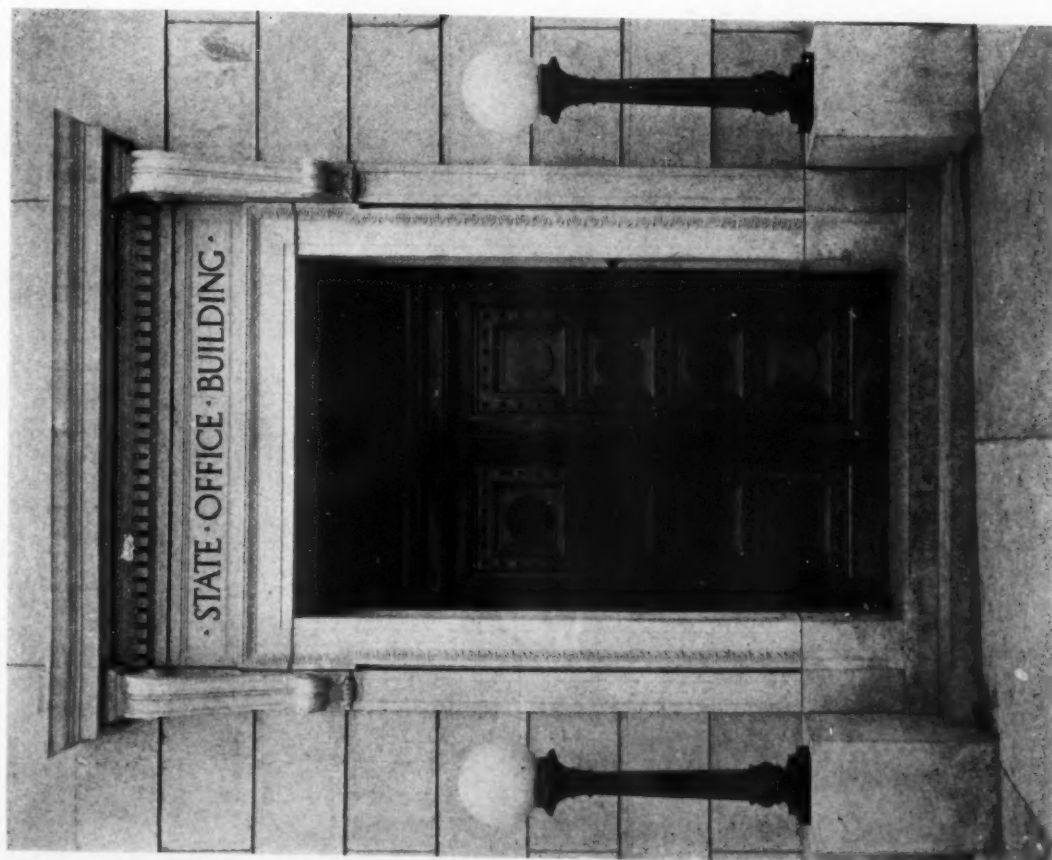
THE AMERICAN ARCHITECT  
January 28, 1925. Plate 19



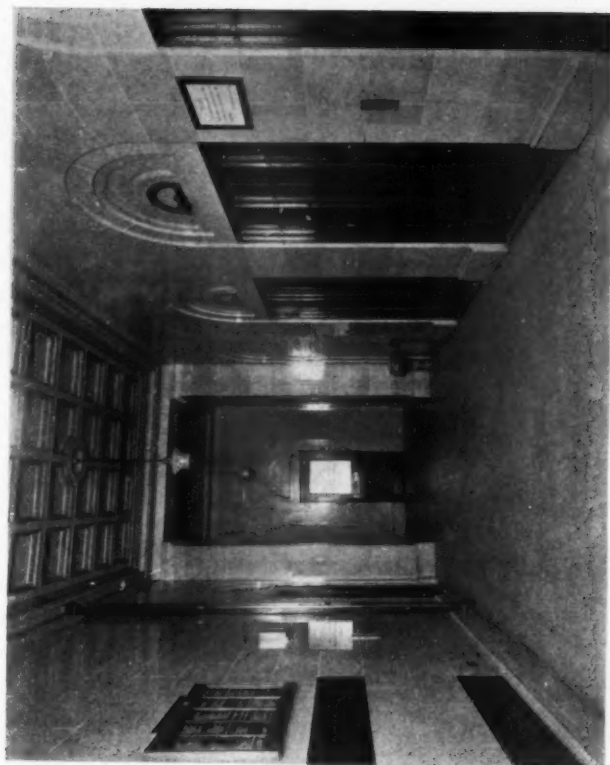
OFFICE BUILDING FOR THE STATE OF VIRGINIA, RICHMOND, VA.

CARNEAL & JOHNSTON, ARCHITECTS AND ENGINEERS





THE AMERICAN ARCHITECT  
January 28, 1925. Plate 20



OFFICE BUILDING FOR THE STATE OF VIRGINIA, RICHMOND, VA.

CARNEAL & JOHNSTON, ARCHITECTS AND ENGINEERS



## HARVARD BUSINESS SCHOOL COMPETITION

**M**CKIM, MEAD & WHITE, of New York, have been awarded the first prize in the competition for the new group of buildings for the Harvard Business School, under the George F. Baker Foundation.

The Jury to make the selection in the final stage of the competition was composed of: President A. Lawrence Lowell, chairman; George F. Baker, donor of the proposed buildings; Charles F. Adams, treasurer of the University; and the following architects chosen from a list suggested by the competitors: John Russell Pope, of New York; M. B. Medary, Jr., of Zantzinger, Borie and Medary, of Philadelphia; and Louis Ayres, of York and Sawyer, New York.

The competition was in two stages and the competitors in the final stage consisted of the six winners chosen some two months ago from the forty-nine original contestants, together with six originally chosen to enter the final stage without participation in the first stage because of previous work for the University, for Harvard Clubs, for the donor, or who have official connection with the School of Architecture of the University.

Those in the final stage of the competition as the result of successfully winning the first stage were: Aymar Embury II; Raymond M. Hood; Ludlow & Peabody with Harold F. Kellogg of Boston, associated; Benjamin W. Morris with Eric Gugler, associated; Egerton Swartwout, all of New York; and Hewitt and Brown of Minneapolis.

Those originally chosen to enter the final stage direct were: Coolidge, Shepley, Bulfinch & Abbott, of Boston; Professor J. J. Haffner of the Harvard School of Architecture, with Perry, Shaw and Hepburn, of Boston, associated; Guy Lowell of Boston; McKim, Mead and White, of New York; Parker, Thomas and Rice, of Boston; and Walker and Gillette, of New York.

With the selection of the architects, work on the actual plans for the new buildings will be pushed forward as rapidly as possible, according to Professor Killam of the Harvard School of Architecture, Professional Adviser for the competition. The buildings are to be located on the Boston side of the Charles River near the Harvard Stadium, and it is hoped that the actual construction may be undertaken soon after the beginning of 1926.

The problem for this competition is, as set down in the Program, as follows:

The completed project will be a self-contained school for graduate students; but it is desired to maintain the closest relations possible, physically,

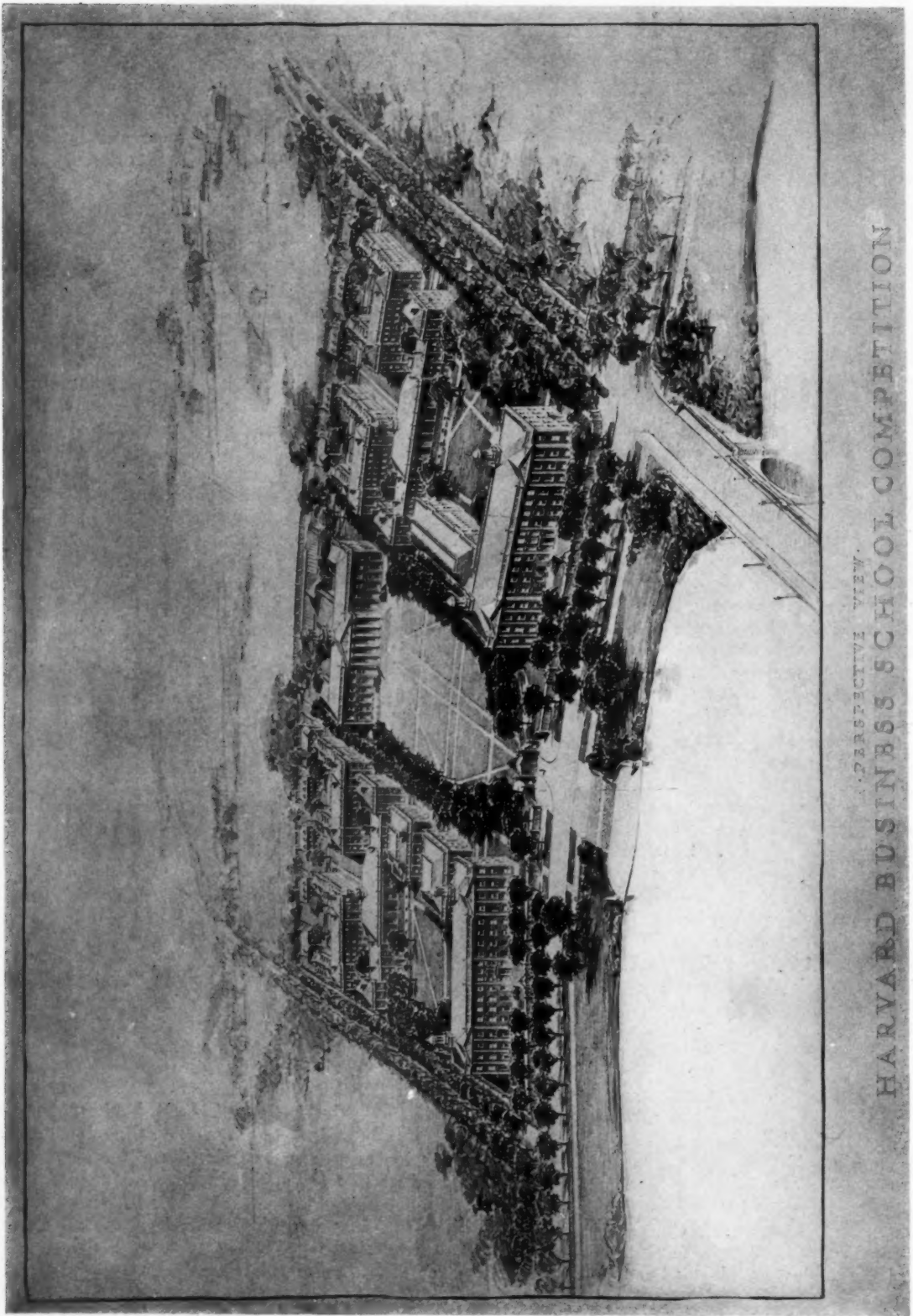
intellectually, and socially, with the College and the other graduate schools of the University which are located in Cambridge on the other side of the Charles River. It is also desired to develop the greatest possible amount of school feeling among the students and to give the best opportunity for contact between students from all parts of the country for interchange of ideas, for discussion of school work, and for development of personality in an atmosphere made as inspiring as possible by the physical environment as well as by the definite ambition of the faculty to help the students to be something more than mere money-makers. It is proposed to provide living quarters in the group for the unmarried members of the staff and for some of the married professors to develop further the intimate contact desired.

To obtain this attractiveness and intimacy of physical environment and also to conserve as much as possible the area of land which must provide for the future growth of the University, the group should be compactly planned. It should consist of more or less enclosed and secluded courts and quadrangles rather than buildings separated by large open spaces. Buildings designed in consonance with Harvard traditions, with appreciative use of materials and careful detail, with variation enough to avoid monotony, and with as much domestic feeling as is reasonable, are desired.

The site is at present largely low-lying, and much filling will be necessary to bring it to a finished grade above the curb level shown on plot plan. It has not natural beauty in topography or tree growth, and the landscape treatment should provide as soon as possible an attractive enframement of the buildings by fences, shrubbery, and trees, not too formally arranged, and with an avoidance of great gravel or paved areas except where necessary for parking automobiles.

### ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE

**A**T a recent meeting of the Association of Collegiate Schools of Architecture, it was decided to distribute, with the co-operation and approval of the Rotch Traveling Scholarship Committee, any envois of the Rotch Traveling Scholarship winners, among the architectural schools that were the least well equipped with material of that sort. By this wise method the very valuable documents that have been stored away and inaccessible will be made to serve a very useful purpose and become of real benefit to architectural students.



PERSPECTIVE VIEW.  
HARVARD BUSINESS SCHOOL COMPETITION

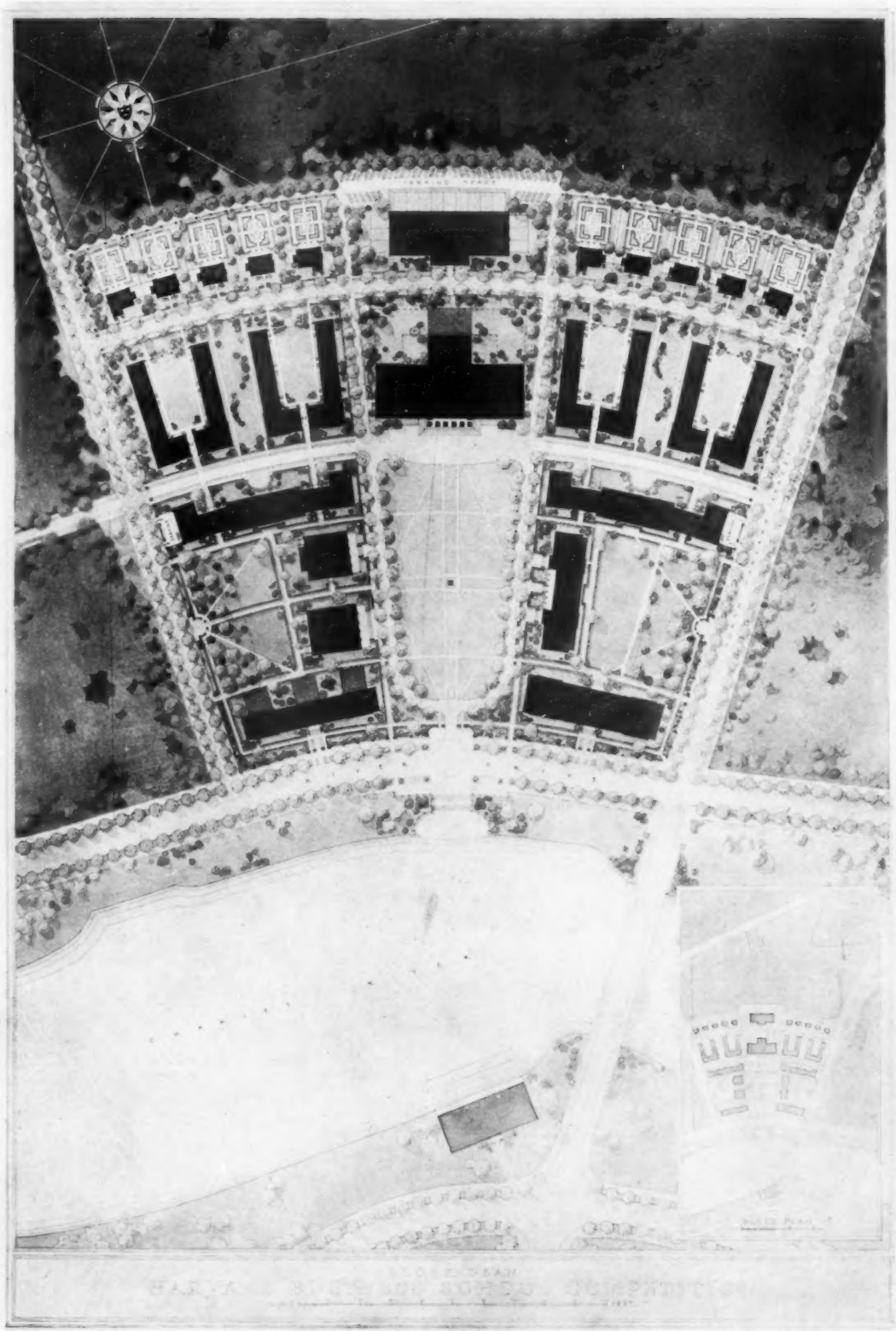
FIRST PRIZE DESIGN

HARVARD BUSINESS SCHOOL COMPETITION

McKIM, MEAD & WHITE, ARCHITECTS



THE AMERICAN ARCHITECT

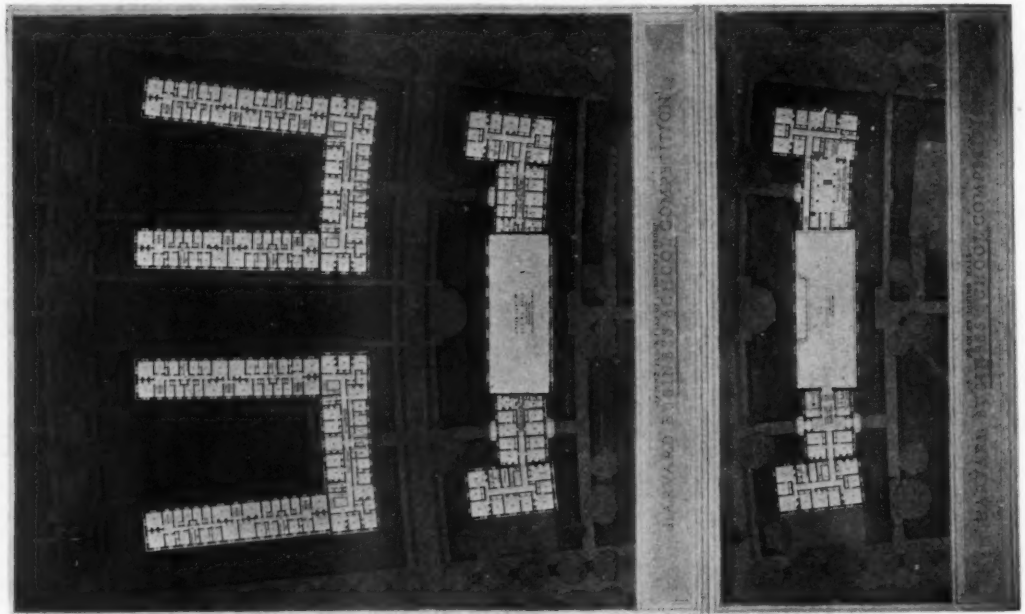


FIRST PRIZE DESIGN

HARVARD BUSINESS SCHOOL COMPETITION

McKIM, MEAD & WHITE, ARCHITECTS

# THE AMERICAN ARCHITECT

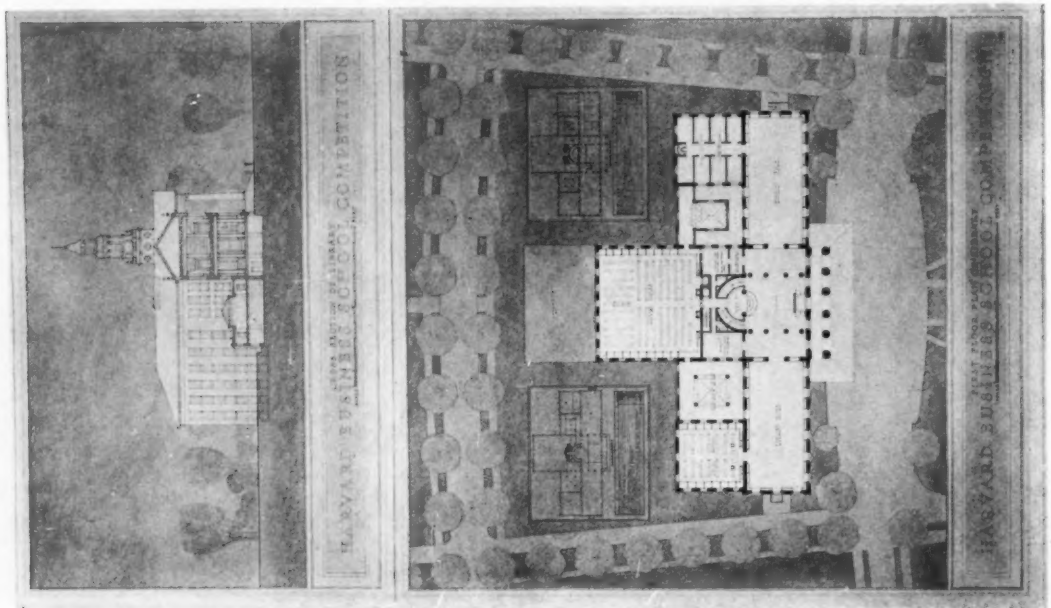


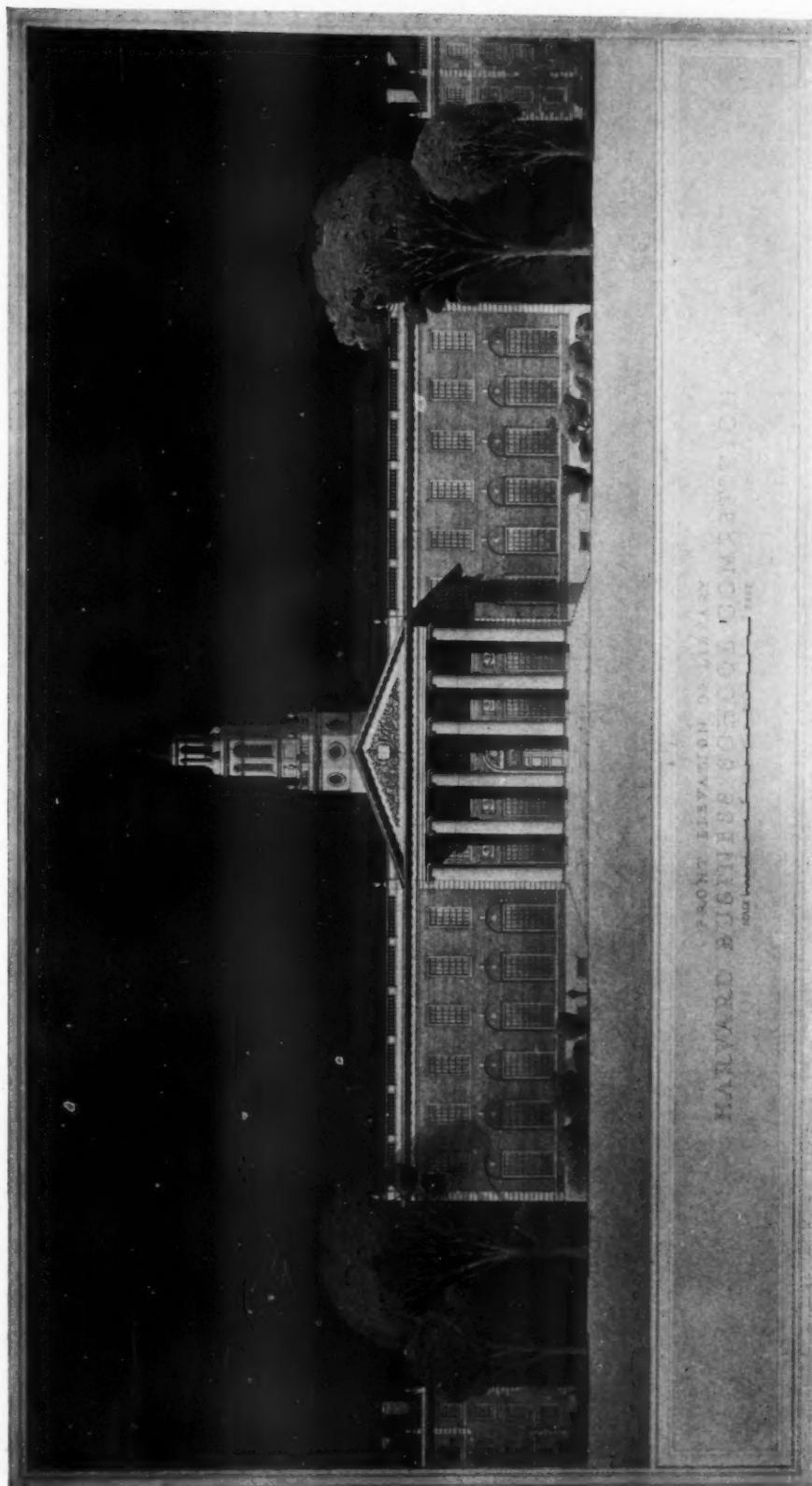
FIRST PRIZE DESIGN

HARVARD BUSINESS  
SCHOOL COMPETITION

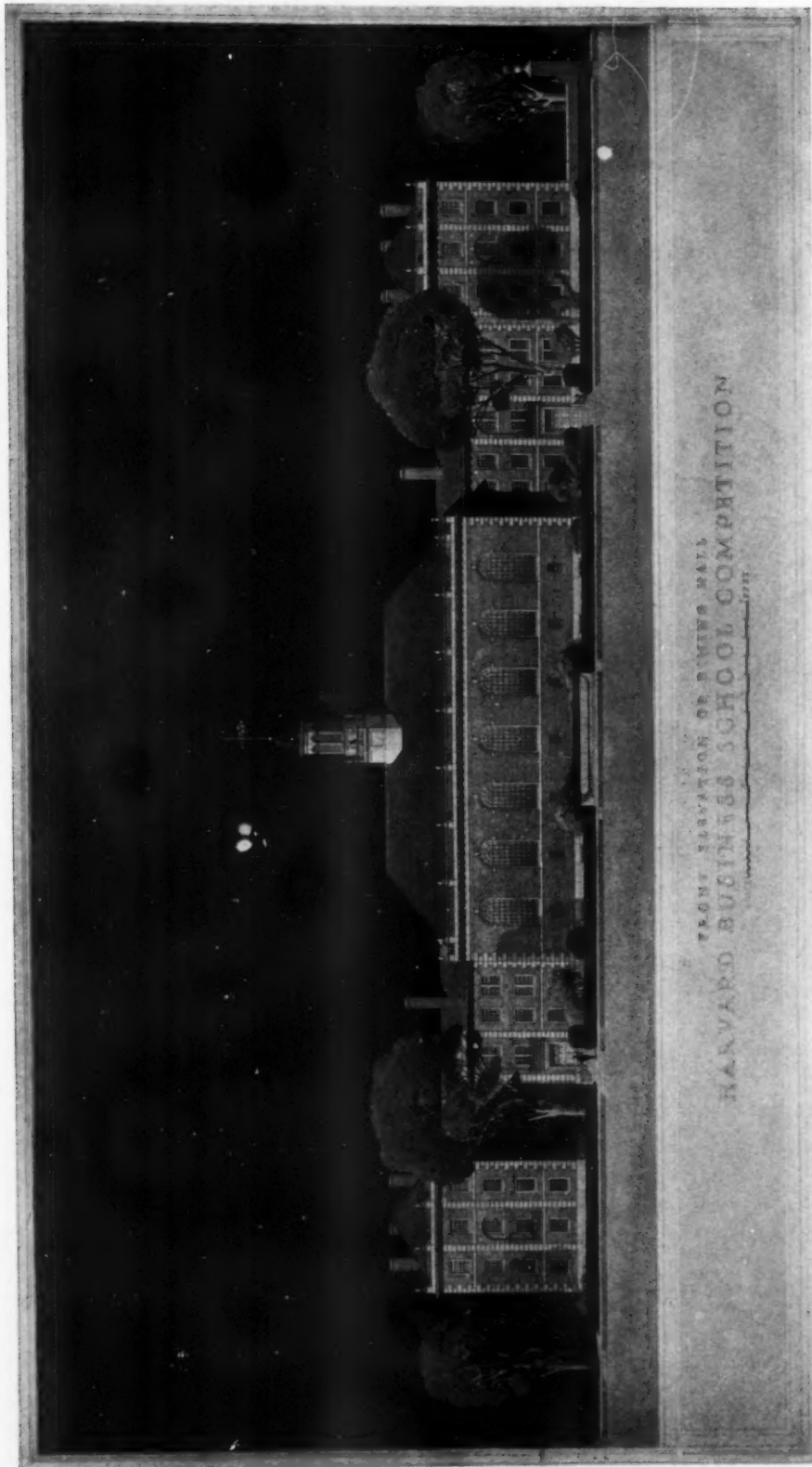
HARVARD UNIVERSITY,  
CAMBRIDGE, MASS.

McKIM, MEAD & WHITE,  
ARCHITECTS





FIRST PRIZE DESIGN  
HARVARD BUSINESS SCHOOL COMPETITION  
McKIM, MEAD & WHITE, ARCHITECTS



FIRST PRIZE DESIGN  
HARVARD BUSINESS SCHOOL COMPETITION  
McKIM, MEAD & WHITE, ARCHITECTS



# COMPETITION for an HISTORICAL DEVICE for OCTAGON HOUSE, WASHINGTON, D. C.

Eligible to compete—any architectural draftsman  
Date for submission—before April 1, 1925.

Drawings required—one sheet scale 3"=1 foot.

Prizes—1st, ..... \$100.00  
2nd, ..... 50.00  
3rd, 4th, 5th, 6th and 7th, each 10.00  
and honorable mentions.

**T**HE Octagon House, the Washington, D. C., headquarters of The American Institute of Architects, is a building of great historic and architectural interest. It is, however, so located that the passerby oftentimes does not see the old mansion or realize the interest which it possesses.

It has been suggested that it would be well to place in suitable relationship to the building and the two streets on which it faces, an appropriate device combining the elements of beauty, dignity and durability, which will call attention to the building and will furnish information to all interested in the architecture and history of the country.

In order to secure a design for such a device, the Building Committee of The American Institute of Architects hereby institutes a competition open to all draftsmen and will award prizes to the designs adjudged worthy under the terms of the program for this competition as set forth herein-after. Each competitor is privileged to associate with himself a sculptor, metal worker, writer, and/or any other artist or craftsman.

Competition designs may be submitted anonymously any time before April 1, 1925, and without previous notice.

## HISTORY OF THE OCTAGON HOUSE

The following outline of the story of the Octagon House will serve as a background for this competition:

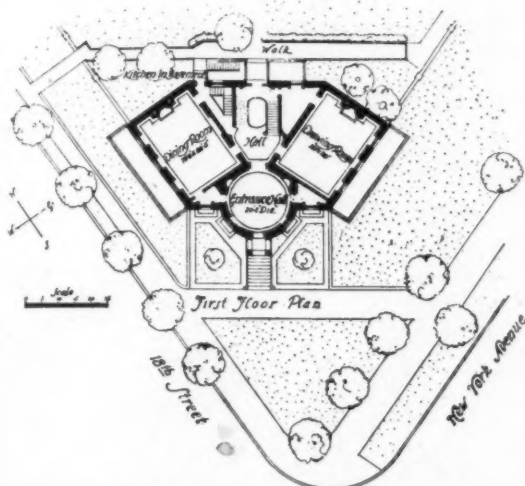
The Octagon House, an exemplar of the fine mansions of the period, was built in Washington on the advice of General Washington by his friend Col. John Tayloe of Virginia. The house was designed by Architect Wm. Thornton (1761-1828) who was the successful competitor for the United States Capitol and who at Jefferson's request made designs for the University of Virginia. The house was erected 1798-1800, and became renowned for its hospitable entertainment of persons of distinction. Thornton, 1794-1802, was one of three commissioners of the District of Columbia and had charge of executing the plan of the city of Washington. From 1802 to 1828 he was Superintendent of Patents. His memory is respected by the profession for his meritorious and refined work on the U. S. Capitol and for his share of early work done in laying out the city.

In 1814 when the British burned the White House, President James Madison occupied the Octagon House, and there Dolly Madison dispensed the hospitality of the Executive Mansion. There was signed the Treaty of Ghent which ended the War of 1812. The Institute possesses

the treaty table which stands in the circular room where the ceremony occurred.

The building is of such interest and beauty that a monograph of it has been published. One of the plaster cornices has been reproduced in the new American Wing of the Metropolitan Museum.

It was Charles F. McKim who discovered the Octagon House as a home for the Institute. With the active and generous help of Cass Gilbert and other leaders of the profession, the property was purchased from the heirs of Col. John Tayloe and since that date, namely, 1902, the Octagon House has been the national headquarters of The American Institute of Architects.



PLAN OF HOUSE AND GROUNDS

## PROGRAM OF COMPETITION

The device may be designed of wood or of metal or stone, or a combination thereof. The device may be hung from the building, or attached to the walls thereof, or placed on the balustrade surrounding the areaways, or supported free from the building on the ground, or on a pier or posts.

In the case of a design requiring support, the supporting pier, posts or brackets should form part of the design.

Factors which will be considered by the Jury in making awards are:—

- (1) Beauty and appropriateness of design and suitability of material.
- (2) Inscription, selection of facts and their wording and presentation.
- (3) Taste and judgment exercised in size, placement, and legibility viewed from the sidewalk or street.

## THE AMERICAN ARCHITECT

The length and composition and character of the inscriptions to be placed on the device are left to the discretion of the competitors, as also the type of lettering used and the question of the desirability of using symbols such as, or other than, the seals below mentioned.

In view of the history of the Octagon House and its present occupancy, the competitors may at discretion include in their designs the seal of the United States and the seal of The American Institute of Architects.

The drawings, which shall not exceed 24" x 36" in size, should show the design at 3" to the foot in direct elevation, sections or perspective sketches at any scale being included if desired by the competitor. Drawings shall be on white paper in any rendering. Drawings shall be delivered to D. Everett Waid, President of The American Institute of Architects, One Madison Avenue, New York City, on or before April 1, 1925.

All drawings shall be sent flat and with each shall be enclosed in a plain opaque sealed envelope without any superscription or mark of any kind, the name and address of the competitor.

These envelopes shall be opened by the Chairman of the Building Committee after the final award has been made.

Prize winning designs will be exhibited in the Exposition of Architecture and Allied Arts at the Grand Central Palace, New York, April 20 to May 2, 1925.

The Building Committee shall have the option of using any design or suggestion presented in this competition for the expressed purpose of the competition and upon according due credit to the authors.

The drawings submitted will be judged by the Building Committee of The American Institute of Architects, who will award the prizes in order of rank determined by them. They may in their discretion award also honorable mentions.

To the best design will be awarded a prize of \$100.00, to the second best \$50.00 and to the next five ranking designs \$10.00 each.

Copies of the Competition Program can be had without charge by addressing the Secretary of The American Institute of Architects, the Octagon House, Washington, D. C.



OCTAGON HOUSE, WASHINGTON, D. C.



BUSINESS MEN'S CLUB, CINCINNATI, OHIO  
 SAMUEL HANNAFORD & SONS AND CARBER & WOODWARD, ASSOCIATED ARCHITECTS

(Description on back)

THE AMERICAN ARCHITECT  
 January 28, 1925. Plate 21

## BUSINESS MEN'S CLUB, CINCINNATI, OHIO

SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS

THE business men's club in Cincinnati, Ohio, Samuel Hannaford & Sons and Garber & Woodward, associated architects, occupies a plot at the corner of Eighth and Race Streets, 90 x 200 feet. It is eleven stories high. The basement and first and second stories are used for the normal social functions of club life; the fourth is occupied by officers of the club and rooms for various directors of service, and the upper six floors by bedrooms.

In exterior treatment it is a simple, dignified rendering of the Italian type, admirably adapted to its site and appropriate to its purpose. The basement where exposed, is of polished gray granite; the first story of Bedford stone; and the superstructure of brick and stone combined. The brick is a rough texture in warm gray shades, harmonizing very satisfactorily with the slightly colder tone of the stonework.

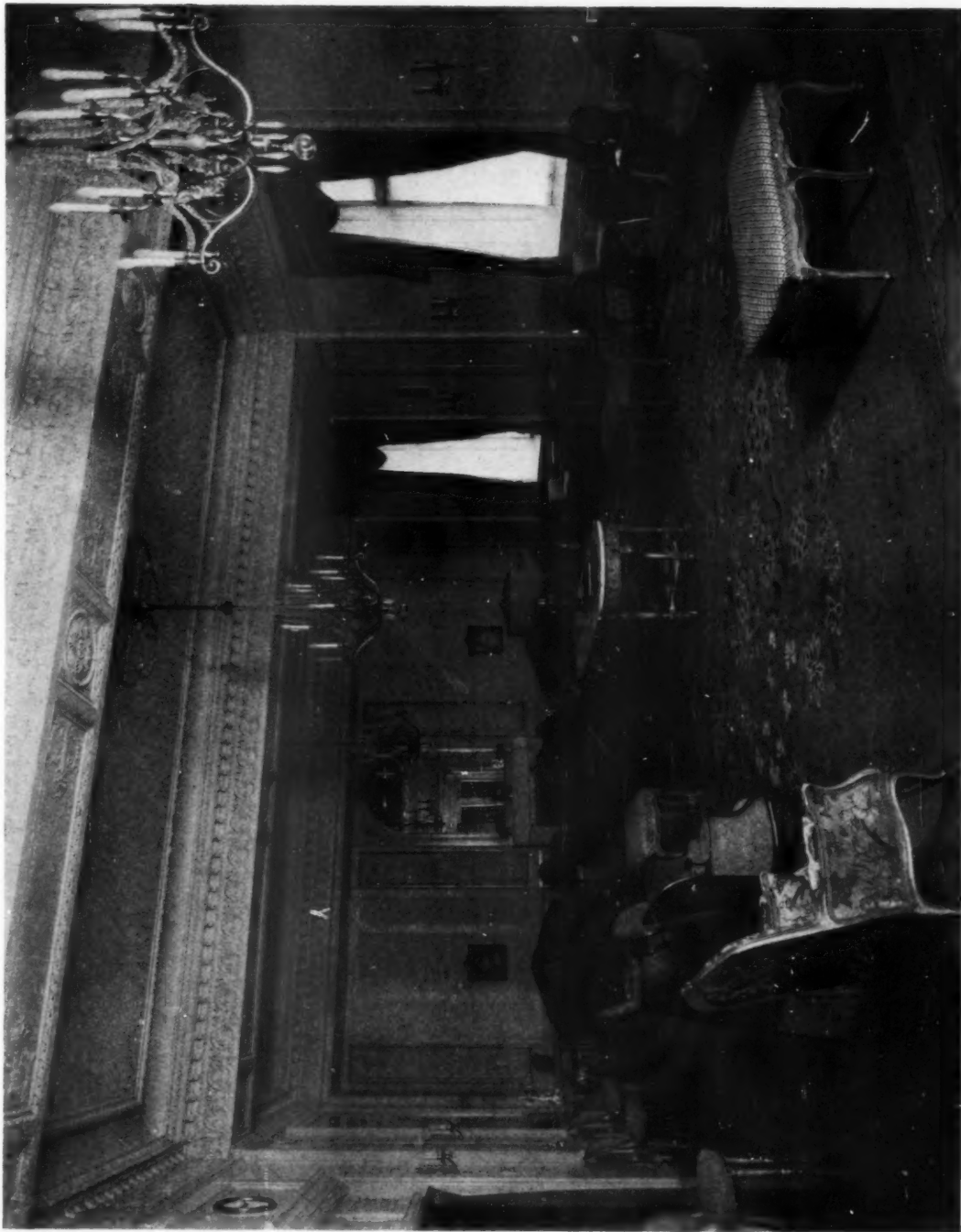
To the North of the new building fronting 120'-0" on Race Street, and 90'-0" on Ninth Street, is the old club house connected to the new building on first, second and third stories, and providing when completely remodelled, for the gymnasium, swimming, pool, bowling alleys, billiards and other athletic features of club life.

The upper bedroom floors will, when entirely completed, provide accommodation for nearly 300 guests.

The floor area of the building is 194,000 sq. ft.; cubical area 2,700,000 cu. ft. The cost of the land was \$393,000.00. The building exclusive of furniture, fixtures and equipment, cost \$1,400,000.00, or 52c per cu. ft.

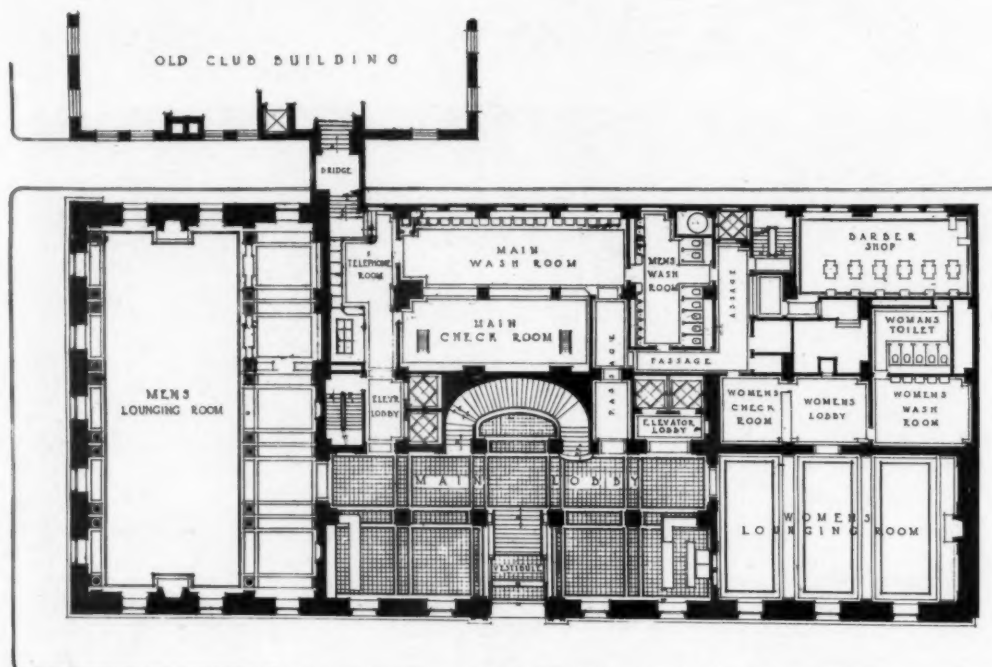
Contracts for the building construction were awarded June 5, 1922, and the building was completed and occupied on March 18, 1924.



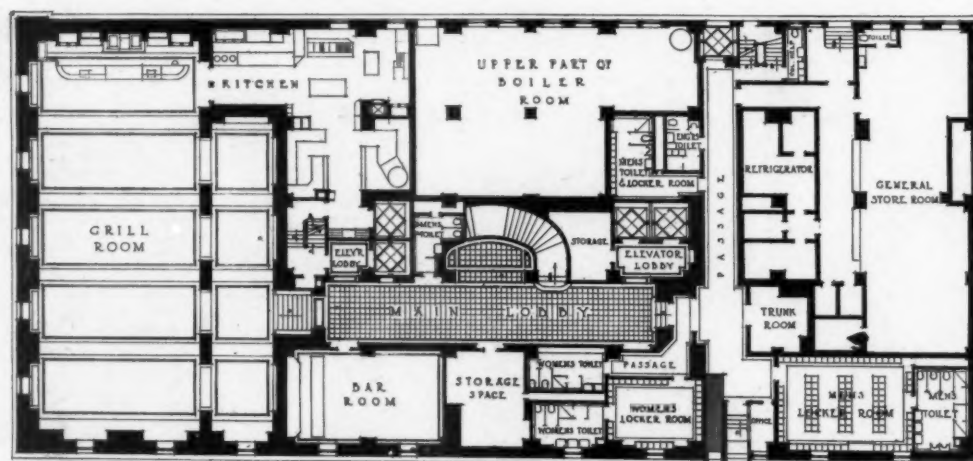


BUSINESS MEN'S CLUB, CINCINNATI, OHIO  
 SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS  
 (Plans on back.)

THE AMERICAN ARCHITECT  
 January 28, 1925, Plate 22



FIRST FLOOR PLAN



BASEMENT FLOOR PLAN

BUSINESS MEN'S CLUB, CINCINNATI, OHIO

SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS

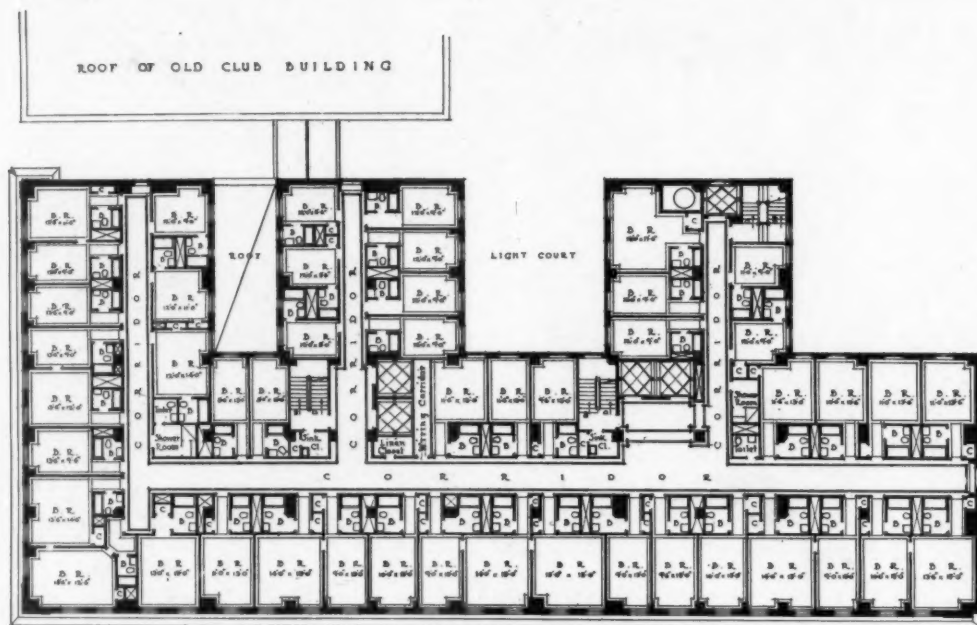


BUSINESS MEN'S CLUB, CINCINNATI, OHIO

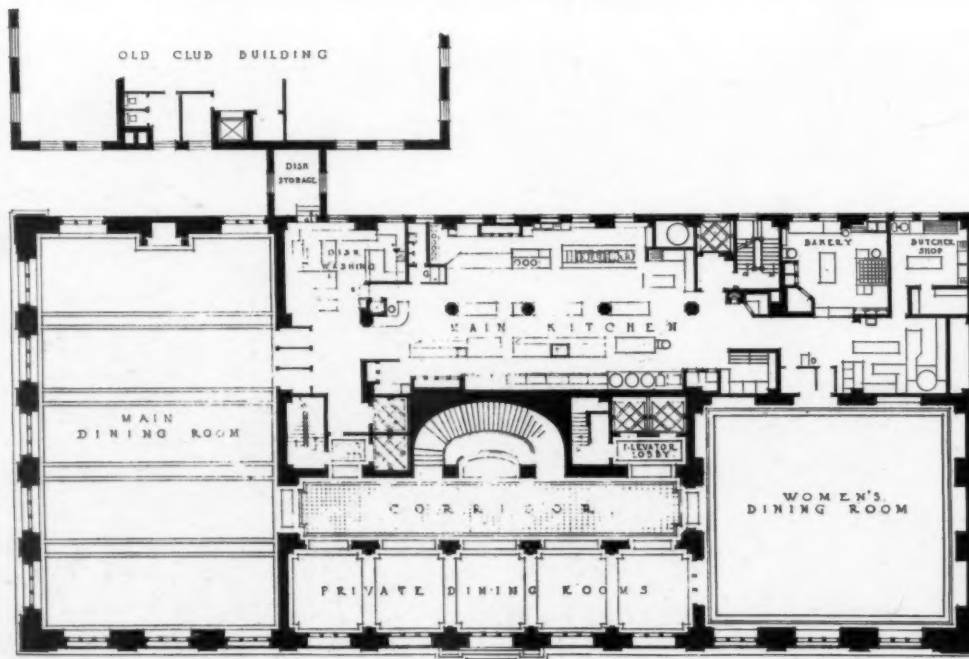
SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS

(Plans on back)

THE AMERICAN ARCHITECT  
January 28, 1925. Plate 23



TYPICAL BEDROOM FLOOR PLAN



SECOND FLOOR PLAN

BUSINESS MEN'S CLUB, CINCINNATI, OHIO

SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS



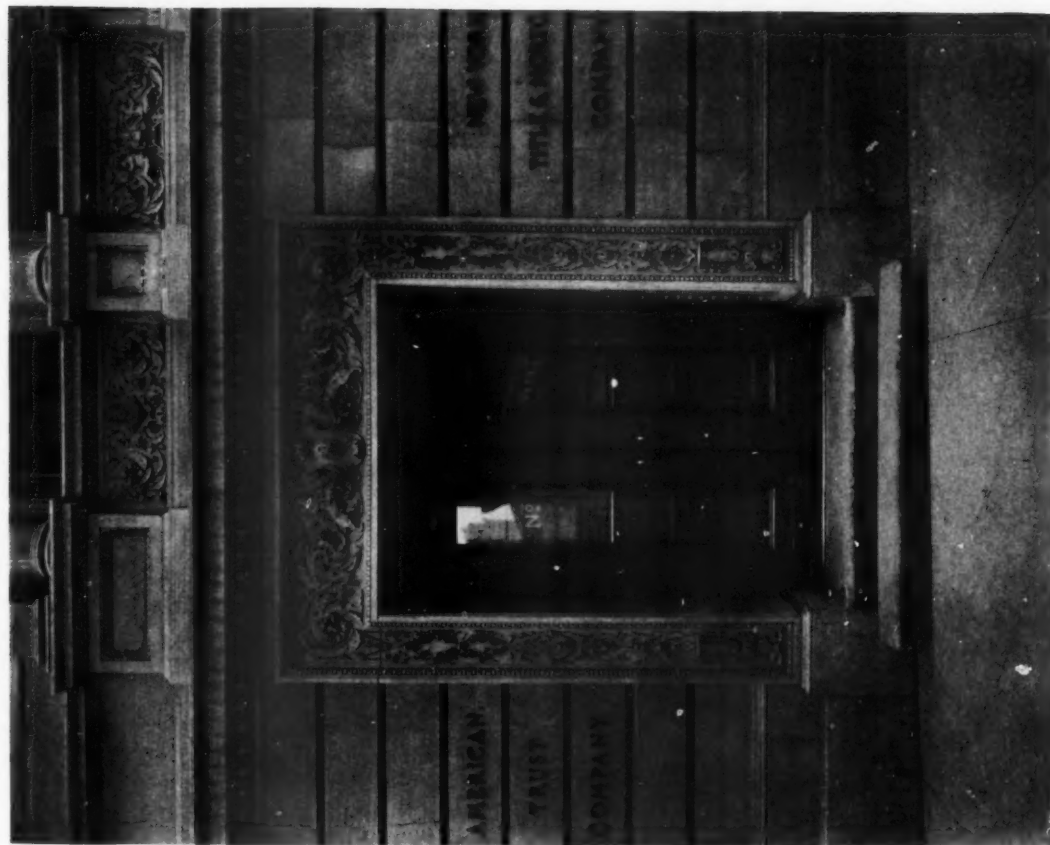
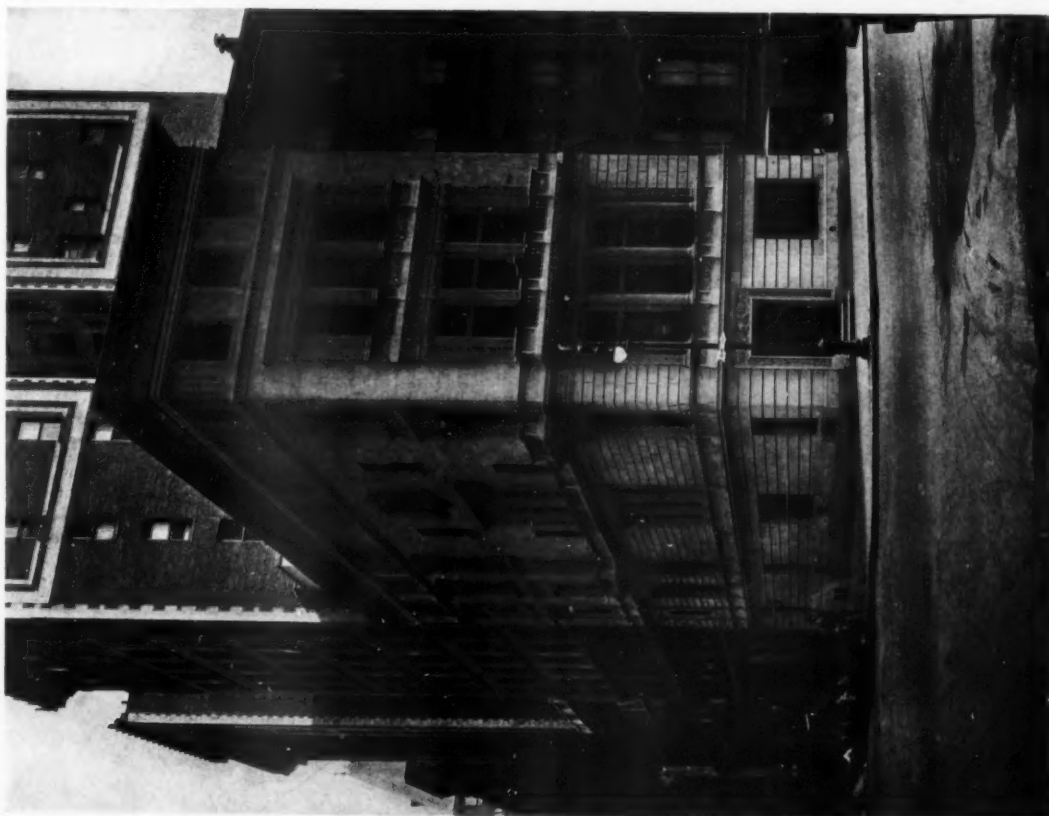


BUSINESS MEN'S CLUB, CINCINNATI, OHIO

SAMUEL HANNAFORD & SONS AND GARBER & WOODWARD, ASSOCIATED ARCHITECTS

THE AMERICAN ARCHITECT  
January 28, 1925. Plate 24





BUILDING AT MADISON AVENUE AND 41ST STREET, NEW YORK, FOR AMERICAN TRUST CO. AND NEW YORK TITLE & MORTGAGE CO.

H. S. LUCKMAN, ARCHITECT

(Description on back)

THE AMERICAN ARCHITECT  
January 28, 1925, Plate 25

## BUILDING FOR AMERICAN TRUST CO. AND NEW YORK TITLE & MORTGAGE CO.

H. S. LUCKMAN, ARCHITECT

**I**F the shade of the late Ward MacAllister, who was the social arbiter of that exclusive New York "set" which he styled "the 400," could wander about the erstwhile aristocratic section of "Murray Hill" in New York, his sensibility of the fitness of things would be shocked when he observed the changes that have taken place within the past quarter century.

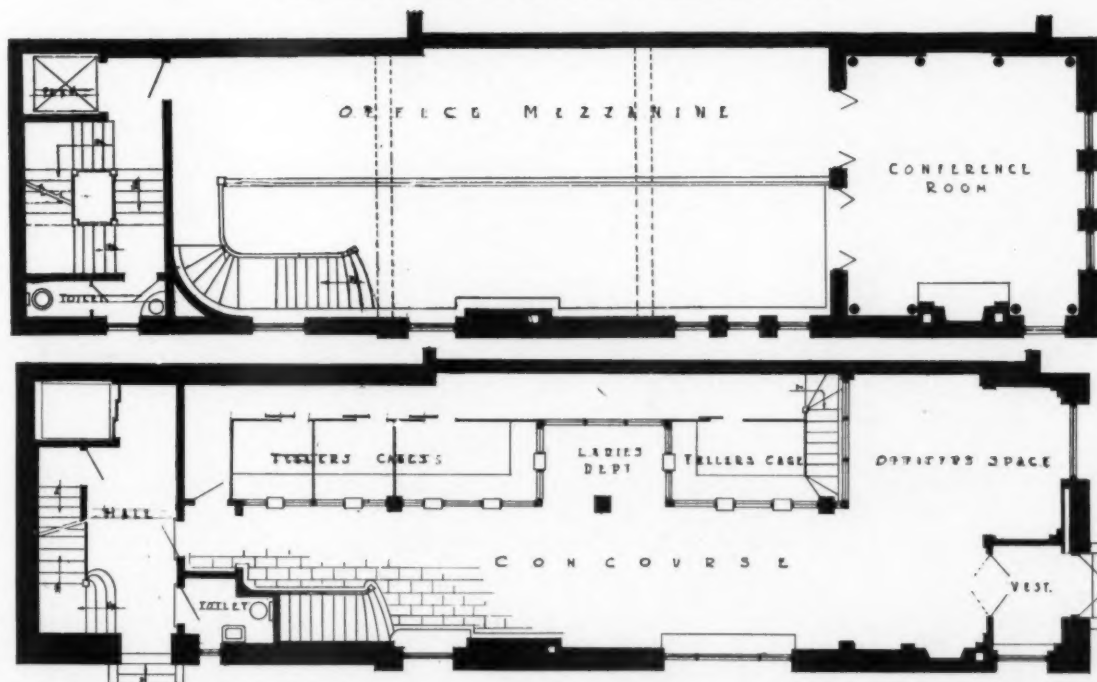
The new office building of the American Trust Co. and New York Title & Mortgage Co., located on the corner of Madison Avenue and 41st Street, H. S. Luckman, architect, stands in the very heart of Murray Hill. This dignified city house, long the center of the most exclusive social life, has, in common with many of its neighbors, succumbed to the encroachment of the investment companies that have made the Grand Central Station neighborhood a center of financial activity.

There is a certain atmosphere of quiet dignity about these old New York mansions and when they become obsolete and are remodelled for business use, they very adequately serve their new purpose, if the architect approaches his problem in a respectful manner and seeks to conserve the architectural traditions. The present alteration may be regarded as eminently successful. While the rearrangement of plan to fit a new and entirely different purpose has of necessity, been radical, the necessary readjustments have been well carried forward. The patrons of this institution will probably number many who knew the section when it was a center of the finest social activity and in frequenting the building they will undoubtedly feel a sense of satisfaction that a dignified landmark has received such respectful consideration.





LOOKING INTO CONFERENCE ROOM ON MEZZANINE FLOOR



BUILDING AT MADISON AVENUE AND 41ST STREET, NEW YORK, FOR AMERICAN TRUST CO. AND NEW YORK TITLE & MORTGAGE CO.

H. S. LUCKMAN, ARCHITECT

THE AMERICAN ARCHITECT  
January 28, 1925. Plate 26





STAIRWAY TO MEZZANINE FLOOR

BUILDING AT MADISON AVENUE AND 41ST STREET, NEW YORK, FOR AMERICAN TRUST CO. AND NEW YORK  
TITLE & MORTGAGE CO.

H. S. LUCKMAN, ARCHITECT

*THE AMERICAN ARCHITECT*  
January 28, 1925. Plate 27







MARBLE MANTEL IN CONFERENCE ROOM

BUILDING AT MADISON AVENUE AND 41ST STREET, NEW YORK, FOR AMERICAN TRUST CO. AND NEW YORK TITLE & MORTGAGE CO.

H. S. LUCKMAN, ARCHITECT

THE AMERICAN ARCHITECT  
January 28, 1925. Plate 28



BLACK MARBLE FIREPLACE IN ENTRANCE LOBBY



# INTERIOR ARCHITECTURE

## Architectural Influence on Furniture Design

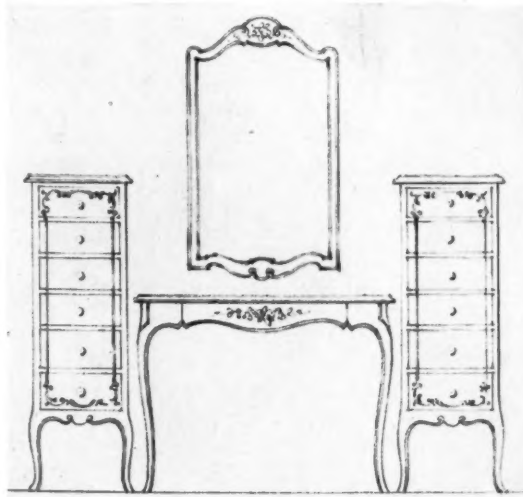
**T**HERE has been much written and said both for and against architectural influence on furniture design. The consensus of opinion, at least, seems to be decidedly in favor of it. Mr. Herbert Cescinsky, an authority on the design of English furniture, devotes a chapter to that subject in his latest book, "The Old-World House," and states that, although at one time it seemed very doubtful whether the intrusion of the architect into the field of furniture design was to benefit English furniture in any way whatsoever, there was no question that the maker of English furniture of later years profited by his association with the architect. Many of the illustrations in the book prove his point.

Architectural influence does not mean that an architect is more capable to design furniture than one who is not an architect, but it does mean that one who is familiar with architecture and archi-

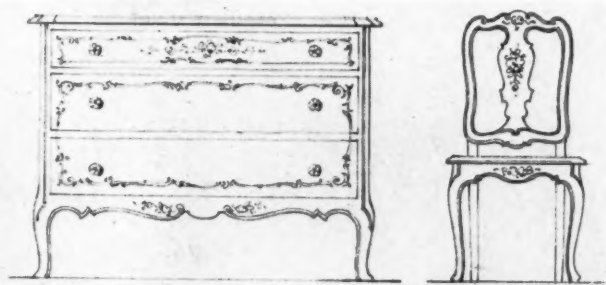
tectural details can design better furniture than one who is not. To a great extent, the architectural and furniture designs are similar. They are both governed by the same laws of proportion and

scale, and their ornament is of a similar nature. In the seventeenth century in England, when architectural influence on furniture was at the crest of its popularity, conditions of manufacture were so vastly different from conditions today that the one may not be used as a precedent for the other. In those days, a piece of furniture was designed for a definite place in a particular room or interior. It was in every way a part of the architectural scheme. In fact, the architectural and decorative schemes were woven

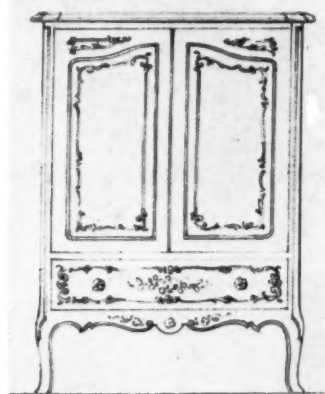
so closely together that there was no discernible line where the one left off and the other began, a line which is too evident in many of our interiors of this generation. In the seventeenth century



DRESSING TABLE, MIRROR AND TWO SMALL CHESTS OF DRAWERS IN THE SAME SET



THE DESIGN OF THE SEVERAL PIECES OF A BEDROOM SET,\* AS ONE SHOWN ON THIS PAGE, OF WHICH THESE ARE THE CHEST OF DRAWERS AND THE SIDE CHAIR, CANNOT BE EFFECTED WITH A KNOWLEDGE OF ARCHITECTURE ALONE. FAMILIARITY WITH THE VARIOUS STAGES OF FURNITURE MANUFACTURE IS NECESSARY TO SUPPLEMENT THAT KNOWLEDGE TO ATTAIN THE BEST RESULTS



THE WARDROBE IN THE SAME SET

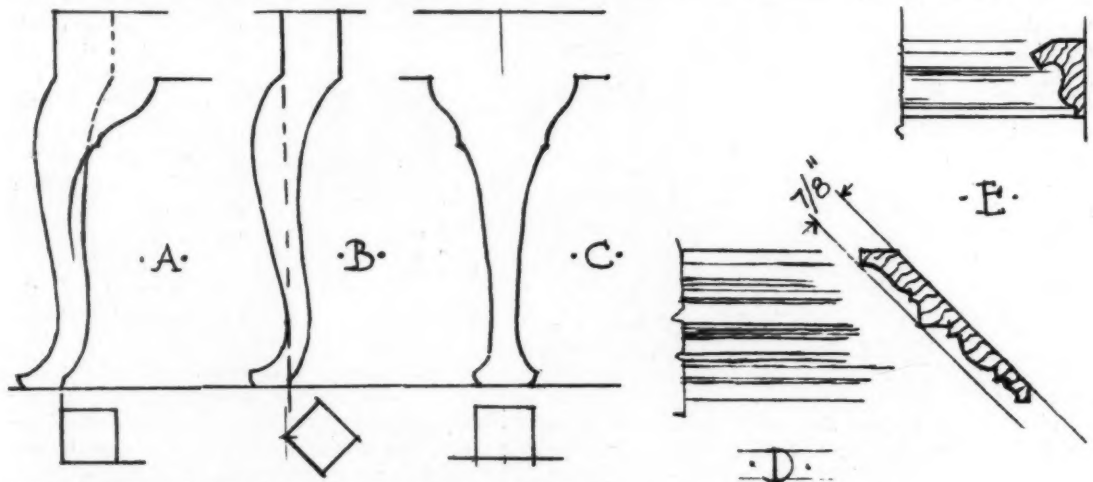
\*Other pieces of this set were shown in the issue of January 14, 1925.

## THE AMERICAN ARCHITECT

they knew nothing of stock designs and quantity production, but each piece was designed with the room, for that room, and often by the one who designed that room. The high place which the designs of that period have been accorded in the history of architecture and furniture is proof enough of the success of their methods. In fact, so assertive was the function of the architect in England under the Georges that he not only designed the house, its furnishings and accessories, but we have it on the authority of Goldsmith that her ladyship took counsel of her architect as to the style and cut of her gown and even to so small a detail as the "patches" she wore on her face.

In these times of specialization and modern machinery, we cannot attempt to return to those methods of manufacture, and, therefore, we have attempted to do what might be the next best thing

style. But he finds nothing that will fit into his room. Such an architectural scheme requires specially made furniture, then, and his client will not stand for the additional expense. The furniture manufacturer selects for his stock those designs and patterns which will sell best, and those are quite naturally the ones that will harmonize with the average room design. He cannot afford to carry the unusual in stock. The writer well remembers a problem of this kind which arose in his search for furniture to use in a room which he had designed. Nothing in stock could be found, and, finally, he selected several pieces of very simple lines, but well proportioned, and had carved certain members here and there, a moulding or two re-shaped, and the piece made entirely appropriate for his room, and yet absolutely different from any stock piece. The personality of the



VARIOUS VIEWS TO BE SHOWN IN DETAILING A CABRIOLE LEG. "A" SHOWS THE LEG AS SEEN WHEN PLACED AT AN ANGLE OF 45 DEGREES. "B" SHOWS A DIRECT SIDE VIEW, THE MOST IMPORTANT ONE IN ITS DESIGN, AND "C" SHOWS A DIRECT FRONT VIEW

"D" SHOWS HOW A MOULDING IS OFTEN DETAILED SO THAT IT CAN BE RUN OUT OF A  $\frac{3}{8}$  INCH PIECE OF LUMBER. "E" SHOWS AN UNDERCUT MOULDING REQUIRING TWO OPERATIONS THROUGH THE MACHINE

—to return to their methods of design. Period rooms hold us almost as tightly in their grasp as they did the designers and architects of the seventeenth century. Today the only difference is that the assortment of periods is many times greater. The reason for this is not that we like their designs so much, as that we see the necessity of setting some standards to work to, in order that unity and harmony between architecture and furniture may be established. Suppose, to illustrate the point, that an architect designs an interesting room around some wholly original idea he has conceived or the client has made insistent. It comes time to select the furniture for that room. He finds the market full of "period" furniture, and, perhaps, a few odd pieces of nondescript

architectural design, which was only, after all, the personality of the client, was retained in the furniture and in the room by this simple method. And that individuality of the client is what is missing most in the period rooms we are forced to design.

The design of a piece of furniture could hardly be said to be an architectural problem, although the principles of design—proportion, repetition and subordination—are the basis of design in both fields. The design of a piece of furniture is more like the design of the exterior of a house than anything else in the architectural line. It is seen as a unit. Its design, as is the design of the house, is first studied as a silhouette; its outline is its most important feature. The detail of the mould-



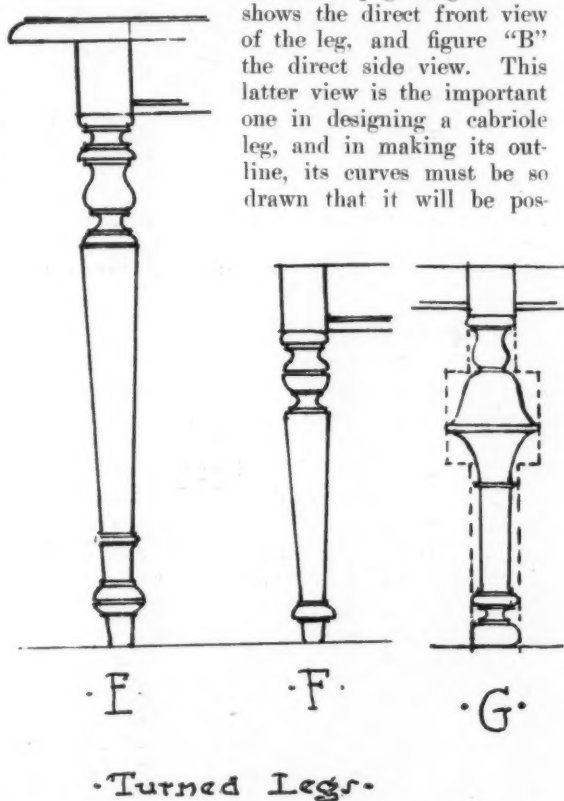
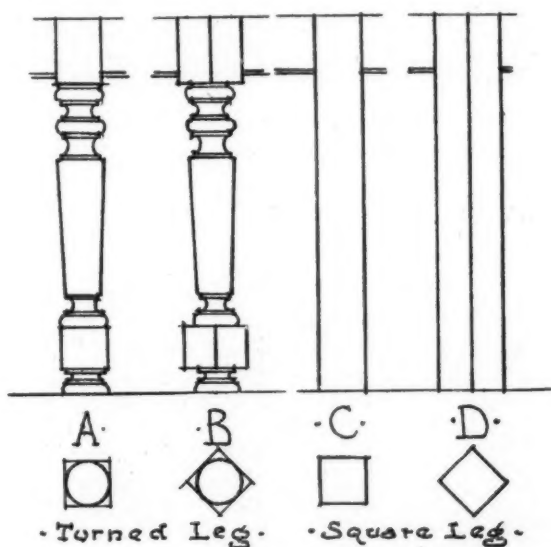
## THE AMERICAN ARCHITECT

ings, the ornament, and its covering cannot possibly make it good if its silhouette is bad. Proportion, therefore, is the vital consideration. An architect, perhaps, knows good proportion better than most furniture designers, on account of the great stress laid on that principle during all his training. The details which are later added are often better, too, if founded on architectural lines, so, after all, the influence of architecture on furniture design seems to be increasingly emphasized. But, again it can be stated, an architect, merely by reason of his knowledge of architecture and its principles, is not qualified to design furniture. A capable furniture designer should have a knowledge of furniture construction, or furniture execution might be a better way of putting it. It is this knowledge that an architect often lacks. The difference between construction and execution is that the construction is the putting together of the various parts, and does not necessarily affect the design, while execution is the process of manu-

it is for that reason that a furniture designer should be familiar with this part of its manufacture.

Take for example, the design of a cabriole leg. The leg is placed on a chair or table at an angle of forty-five degrees, and consequently the front view of the chair shows neither a direct front nor a direct side view of the leg. On the page opposite to this, figure "A" shows the view of the leg as seen in the front view of the chair or table. See, also, the full size detail on another page. Figure "C"

shows the direct front view of the leg, and figure "B" the direct side view. This latter view is the important one in designing a cabriole leg, and in making its outline, its curves must be so drawn that it will be pos-

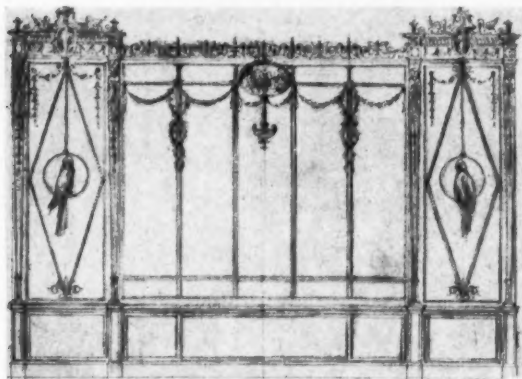


facture which the various parts go through in carrying out the design. Young designers, and many older ones, seem to believe that they know furniture construction better than the cabinetmaker, and that their designs are judged by the number of dowels, dove-tails, and tongue-and-groove joints that they show. In their eagerness to parade construction details, they are apt to overlook the more important profiles, and thus the piece is often ruined. If the building of the piece of furniture is turned over to a reliable cabinetmaker, it is not only his duty to construct it in the manner that he thinks best, but it should be his privilege to construct it in that way, for he is to be responsible for it. But the design of the piece does materially affect its execution, and

sible at some one point to drop a perpendicular line from top to bottom without cutting into its outline at any place. This is, of course, to insure solidity, the line, shown in dots on the illustration, allowing for the continuous grain of the wood at that point. Then, too, cost is closely tied up to design as it affects execution. For example, a cabinetmaker bases his estimate on a scale drawing or a perspective sketch. In working out the full size detail, an additional operation is often called for which did not show on the sketch. The average turned leg, as indicated by figure "A" above, is drawn so that it can be turned out of a block of wood of one size throughout. But in the detail, the turning may be designed as indicated in figure "G" which requires an additional piece

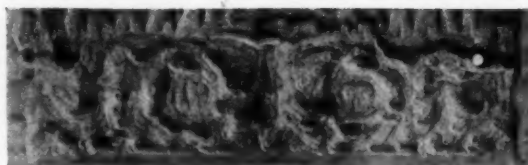
## THE AMERICAN ARCHITECT

of wood to take care of some of its members, which project beyond that size, and the cost of the wood and the labor of applying it has thus been added. In design, it must be remembered that

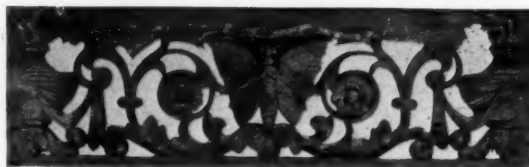


THE COMPLETE DESIGN FOR A SCREEN USED IN THE DINING ROOM OF THE BILTMORE HOTEL, NEW YORK CITY, OF WHICH THE CARVED PANELS, SHOWN HERE, ARE A PART

a turned member is the same size no matter from what angle it is seen, while a straight leg increases in width, if seen on the angle. Compare figures "A" and "B", and "C" and "D." This is elementary, but not always fresh in the mind of one who is unaccustomed to design furniture. In the design of turned members, scale, too, plays an important part. The leg of a table and the leg of a chair are of different heights, and different



CARVED WOOD PANEL AS IT APPEARS AFTER THE FIRST OPERATION IN THE CARVING MACHINE



THE SAME PANEL READY FOR FINISHING BY HAND



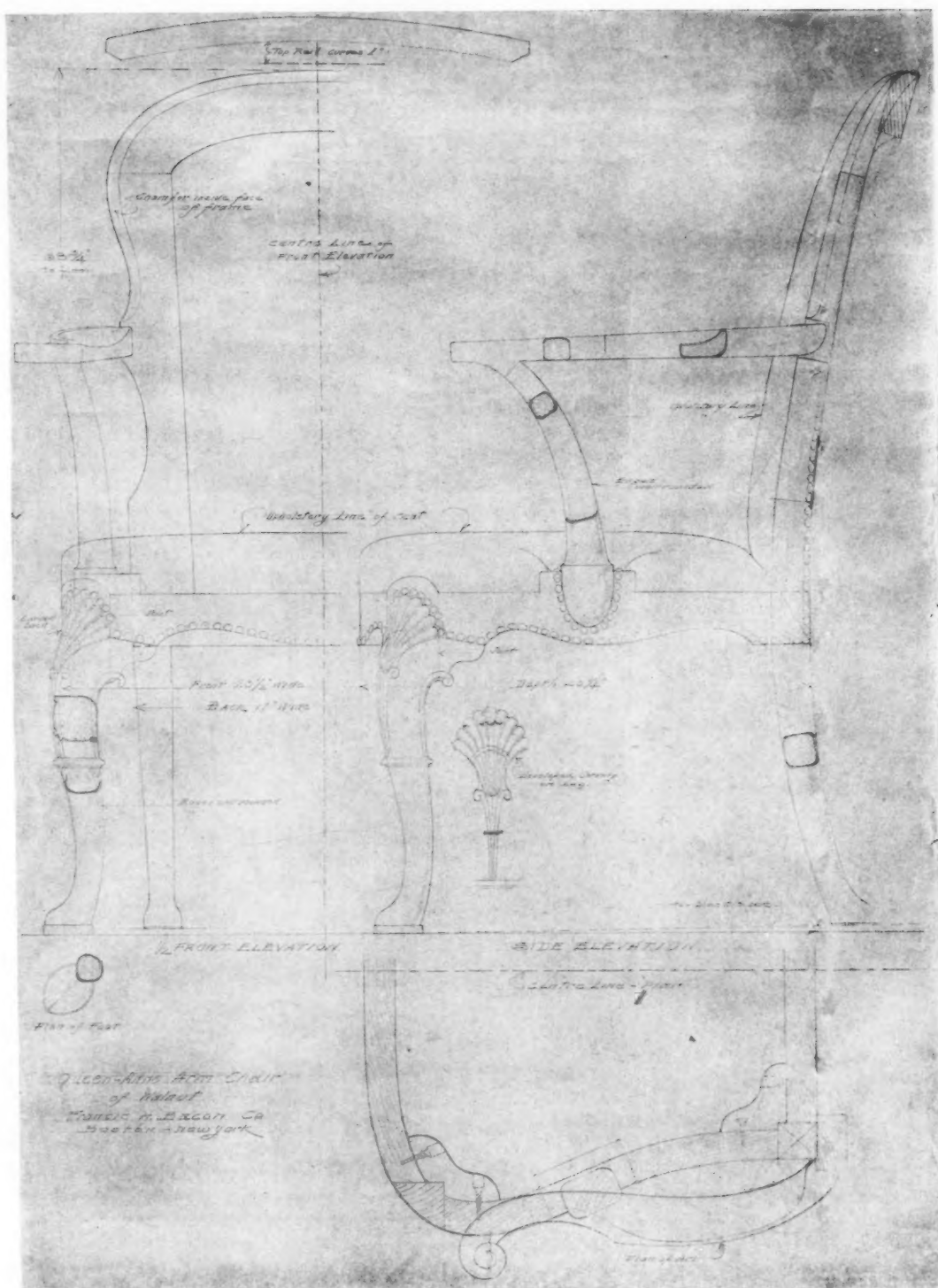
THE FINISHED PANEL, WITH ALL TRACES OF THE MACHINE WORK GONE

widths, but the details of the chair leg cannot be a duplicate of the table leg to fit its different sizes, for its scale would thus be changed. Figures "E" and "F" illustrate a table leg and a chair leg to harmonize in design and scale.

Also, details of mouldings are affected by the method of execution. For example, it is impossible to run out by machine in one operation a moulding in which one of its members takes the form of an undercut. The running of such a moulding through the machine the second time involves quite an additional expense which the cabinetmaker should not be made to stand. This all leads up to the point that scale drawings and sketches should take care of these details, for, otherwise, the contractor, when making his estimate, feels obliged, by his past experiences, to make allowances for these extras, so that when the detail is given him their cost will be covered. If they are not included, so much more profit for him, and consequently, a higher



THE SKETCH, THE FIRST STAGE IN THE DESIGN OF A PIECE OF FURNITURE, AND A PHOTOGRAPH OF THE FINISHED CHAIR, SHOWING HOW THE DESIGN WAS IMPROVED IN WORKING OUT THE DETAILS. THE DETAIL DRAWING IS SHOWN ON THE OPPOSITE PAGE



THE SECOND STAGE IN THE MANUFACTURE OF A PIECE OF FURNITURE: THE FULL SIZE DETAIL.  
COMPARE WITH PRELIMINARY SKETCH AND FINISHED PHOTOGRAPH ON OPPOSITE PAGE

## THE AMERICAN ARCHITECT

price to the client, who, after all, must stand for all the mistakes. On the other hand, there is such a thing as thinking too much about cutting down the cost while not enough about cutting down the extras. For example, a designer is apt to be guided in making his detail drawing of a moulding more by the fact that it must be run out of a

The solution of this state of affairs is not easy to determine. A getting together of architects and furniture designers would be extremely beneficial, but is almost an impossibility. A general simplifying of architectural and furniture designs would be a step in the right direction. Architects have already attempted this. They are simplifying the standards set by the periods. Their adaptations of period designs are beginning to show signs of creative ability and getting further away from the reproduction idea. Furniture designers, unfortunately, have not yet done as much. They still crave ornament and fussy details, and

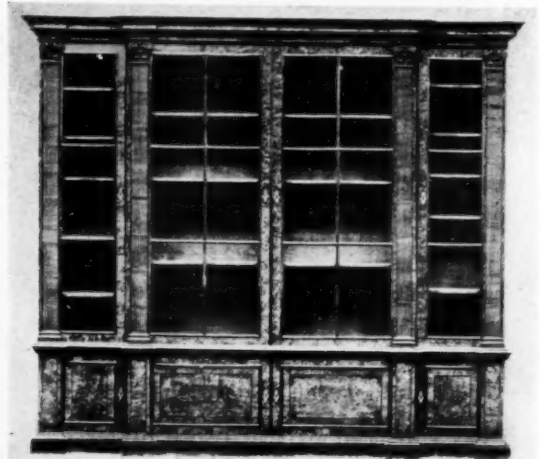


MAHOGANY CABINET BY WILLIAM KENT, 1720

(From "The Old-World House")

THE AUTHOR BLAMES "ARCHITECTURAL INFLUENCE"  
FOR THIS AND OTHER SIMILAR DESIGNS

seven-eighths piece of lumber than by the beauty of its profile and proportion. This is surely a case of putting the cart before the horse.



WALNUT BOOKCASE OF EIGHTEENTH CENTURY

(From "The Old-World House")

ARCHITECTURAL INFLUENCE MAY, ALSO, BE GIVEN FULL  
CREDIT FOR THIS DESIGN

delight in reproducing accurately old designs. What is needed most in furniture design is good proportion; simple lines, and little ornament, and what ornament there is, based on correct architectural principles. In this way only, can originality and creative ability in architectural design be developed, for harmony between architecture and furniture is absolutely necessary, and the simpler the details of both, the more chance will there be of unity between them.

Acknowledgment is made to the following firms for their courtesy in supplying illustrative material: Francis H. Bacon Co.; Decorators Furniture Co.; Schleich Studios.



# REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

WE really don't know how to begin this review. It's very hard to begin anything.

It's true we have begun this year of grace, Nineteen Hundred and Twenty-five, but then we couldn't very well help that, and we have a feeling that we have begun it very badly, because a day or two ago we received a most disquieting telegram from Cambridge, Mass. But here again we can't help it. If people will be so blind to their own best interests, or to ours, that's their lookout. We wash our hands of the whole matter, and so we sit rather hopelessly in front of a great pile of foreign and domestic papers and wonder just how we will ever

start. It may be inferred by some, there are some credulous people left, that we sit in great luxury, in a big studio, with north light and soft hangings and rugs, and write our stuff with a quill at an antique carved table with a strip of crimson velvet down the center, or some may imagine the scene as in a busy editorial room with copyboys running about and presses whirring and typewriters clicking. As a

matter of fact our surroundings are extremely prosaic. We sit as we write this in an old leather-seated armchair apparently of the Mission variety, built somewhat on the principle of the chairs used by performing elephants, a strong looking chair indeed, but appearances are deceitful. We hate to think what would happen to a baby elephant, even, if he tried to sit in this chair, because you see we usually tilt on our hind legs, the chair's of course, and put our feet on the table and consequently the verticals, of the chair of course, have come loose from the horizontals; it's on its last legs quite literally; and we smoke a rather villainous smelling old brier, the stem of which we broke some years ago and mended with electric light tape and bound with red string; it's not a dis-

tinguished looking pipe, we had hoped to get a new one if we had received the right kind of a telegram, but still it draws and that's the main thing. And our room isn't a studio; we call it rather ostentatiously our private office; in reality it seems to be a sort of haven for old drawings, framed and otherwise, books, magazines, photographs and models, architectural ones of course, all in the utmost confusion. We don't throw things around to look artistic but they just seem to happen that way. It's all rather prosaic, but then West 34th Street is a very prosaic street; it's not a handsome street to look

out at; even worse than the new Regent Street that causes so much pain to the English critics; and to be in entire harmony with their surroundings the magazines we have to review are prosaic too; not that they are bad, for really they are surprisingly good. It's their really uniform goodness that is depressing; there is no one thing so very good that it arouses our wild enthusiasm, not so very bad that it offers temptation to

use a club or throw even a small brick; so the only thing that we can see to do about it is to take them up *privatim et seriatim* and pass lightly over their good points.

In the English magazines we notice an increasing tendency to stray further down the primrose path. The articles are becoming less heavy and technical; they are written in a lighter and more humorous vein; they make pleasant and flippant references to subjects formerly held sacred. Karshish seems to be responsible for the start of it with his clever *Causeries* in *The Architects' Journal*, and as H. B. Creswell he continues his amusing but true and biting criticism of the modern town planning idea in two articles in the same journal of December 10 and December 17. He,

From "La Construction Moderne"



EGLISE DE TON-DAO (TONKIN)  
M. L'ABBÉ PLÉNEAU, ARCHITECT

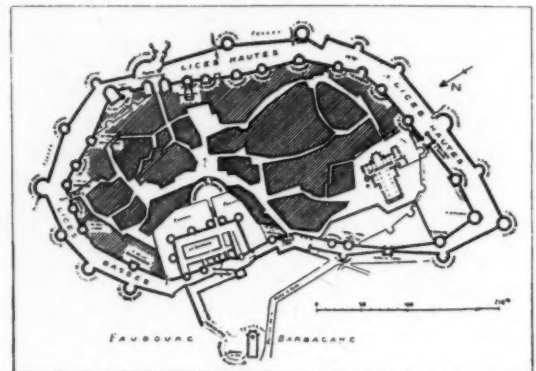
## THE AMERICAN ARCHITECT

too, evidently found it hard to begin for he says:

I must begin somewhere, and why not with Timgad? Timgad, on the authority of Professor Haverfield, is a good example of a Roman town plan. The place was a highly civilized province of Roman Africa. The plan of the town was an exact square measuring about 350 yds. along its base. It was surrounded by a four-square wall, and was divided up chess-board fashion, twelve each way, by roads of equal width, into equal square blocks measuring about 70 ft. across. A forum and a theatre were imposed on this chess-board, and effaced 19 of the 144 blocks. Such was Timgad, a soulless desert of a town. The idea of living in such a place makes one shrink. A child digging

tion that their capital city should be reputed a fine one, is precisely that street which was not laid out by town planners. Broadway, Long Island, is not straight, and it is not of uniform width; and it is, for these qualities, found to be beautiful, and to confer beauty upon buildings erected along it.

From "The Architects' Journal," London



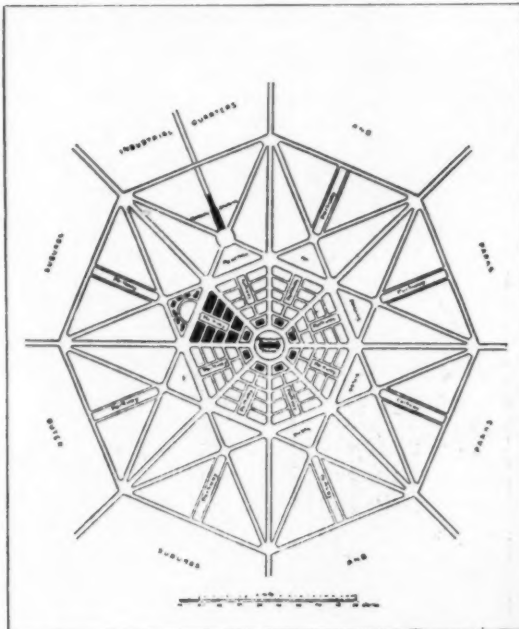
PLAN OF CARCASSONE

Also in the lighter vein is an article in *The Architect*, London, November 28 by J. E. Reid, and one in *The Architects' Journal* of November 26 by F. R. Jelley but there is a sharp return to the serious in Mr. Hope Bagenal's paper, *Planning for Good Acoustics*, published in the November number of the *Journal of the Royal Institute*

From "Moderne Bauformen"



DR. ING. PAUL ZUCKER, ARCHITECT,  
CHARLOTTENBURG



A RADIALLY PLANNED CITY

in the sand would display more imagination than its Roman planners did.

and further:

The chief falsities of town planning principles are those which relate to symmetry, with which is comprehended balance of parts and geometrical layout. Symmetry, however, can only exist as a unity; if symmetry is upon such a scale that the whole does not present itself to the eye at one time, it then becomes divided, so that one part is merely a repetition of the other, and the graces of symmetry thereupon disappear. Disperse still more the parts of this spurious symmetry, and even consciousness of repetition ceases.

and he shows the layout of a radially planned city which he detests and of a naturally developed one which he admires.

But it's easy to see that Mr. Creswell is more familiar with Timgad than with New York by reading the following:

Just so it is, I may remark, at New York, where the one street which Americans instance to support their ambi-

of *British Architects*, although even here Mr. Bagenal starts out by a pleasing classic reference to the nymph Echo and explains somewhere later that acoustics is pronounced acowstics in England but acoustics in Scotland. No mention is made of Ireland, but perhaps St. Patrick drove out such devilish things with the snakes. Also in

## THE AMERICAN ARCHITECT

the same paper but in the December number is an article which we are uncertain whether to class among the light and flippant or as heavy and serious; perhaps it was intended to be the latter and seems to us to be bordering on the other. Any way, it is written by Mr. Ernest Flagg and is called *New Light on Greek Art: Vitruvius and His Module*. Mr.

Flagg is very keen on modules, in fact one of the familiar sights of Fifth Avenue is Mr. Flagg dragging along in tow of a tame module just as another very distinguished architect was always to be seen with his fox terrier. But Mr. Flagg seems rather unlucky with his pets. He is always losing them or killing them off. As we recall it, down at Annapolis he had one just 4'-7 3/16" from tip to tip; he had, we remember, a smaller species about a foot long for country house work, and some time ago a Greek short haired one just the width of a triglyph. Mr. Flagg, a keen judge of such things, thinks poor Vitruvius' module was a mutt, a common mongrel, as it was just half the lower diameter, and apparently now thinks that a real blue ribbon, show, module is just the height of a step; and then, just to prove there are more ways than

one, he proceeds to demonstrate conclusively that the Greek temples were designed with a key. Mr. Hambidge thought it was a rope but Mr. Flagg says no, a key, and that key was 13, and says:

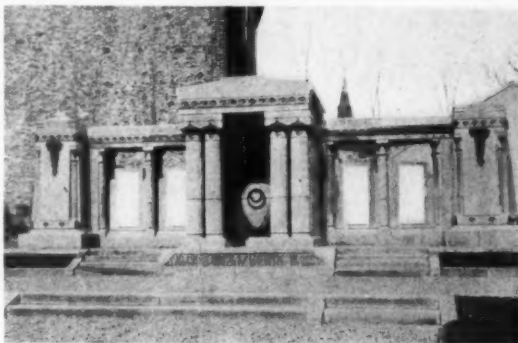
Neither do any two agree as to the width of the bays from axis to axis of columns. Penrose gives 169" .056 and Collignon 168" .898.

Having observed that multiples of 13 abound throughout the work, it seemed possible that the building might be designed in that key. A test of this produced the most astonishing results. The unit 13 was found in every dimension of height which had been made certain of in the way above described. Also similar keys were found in other buildings. Now it was seen that the width of the bay was 13<sup>2</sup> or 169", which lies between Penrose's and Collignon's measurements. Being sure of the bay it was easy to make sure of the dimensions of the stylobate top, because it must contain 16 times the bay one

way by 7 the other way with equal margins to the edge of the step. It was immediately seen from the measurements that the margins were intended to equal the height of the capital or what may be called the capital unit, which is two times the square of 13=33".8 and that the intended length of the stylobate top was 2737".8 and its intended breadth 1216".8, figures which agree closely with the measurements and are to each other as 4 to 9. Let me say, by way of parenthesis, that the word "exactly" is here used in its literal sense.

Now undoubtedly 13 x 13 is 169 and it certainly shows commendable foresight on the part

From "La Construction Moderne"



MONUMENT AUX MORTS, À GARCHES  
M. JEAN ROYER, ARCHITECT

From "The Architectural Review," London



NEW BUILDINGS FOR CLARE COLLEGE, CAMBRIDGE, ENGLAND

SIR GILES GILBERT SCOTT, R. A., ARCHITECT



## THE AMERICAN ARCHITECT

of Ictinus to realize that 1/169 of a bay would equal our inch. And we are also told that the Theseum is designed in the key of 7 and the Propylea at Eleusis in the key of 17. This certainly simplifies things a lot, but why make it numerical. If, as some one said, architecture is frozen music why not design in B flat or preferably in one of those black keys about 2 inches from the left end of the keyboard as you face the instrument. But, seriously, why do people do it? And why pick on the Greeks? The same old tune has been played with variations for hundreds of years, and yet everyone who stops to think must realize that no building, no ornament, was ever designed by rule or by formula. The only

measured drawings of some of the great buildings of the past show us better than anything else what this mean is, for many of them would look bare side by side with modern competition drawings, while none of them would in the least resemble the compositions of the modern Dutch school or the buildings of Louis Sullivan. The great skyscrapers of America are among the only buildings in which detail becomes relatively important, and the effect of the best of them is largely due to the detail of the lower and upper stories which serve as a foil to the monotony created by ranges of similar sized windows. We doubt whether American opinion was justified in considering Eliel Saarinen's conception of the "Chicago Tribune" building a better one than the more stylistic design finally chosen.

And from the same paper we publish a view of a courtyard in the Union Buildings in Pretoria by Herbert Baker, A. R. A., which is interesting, and from *La Construction Moderne* a queer little church, or part of one, in Tonkin, built of reinforced concrete by native labor. It isn't a wonderful piece of architecture and the way it is left half built is unusual, but it is the unaided work of an amateur who was architect, contractor, and engineer, M. l'Abbé Pléneau. It looks like a church, and is of honest construction and is not unpleasing, a marked contrast to another concrete church in France recently published. We also note in *The Builder*, London, December 5, the new offices for the Ceylon Government Railways at Columbo by H. Bulkeley Creswell, F.R.I.B.A.

From "The Architect," London



UNION BUILDINGS, PRETORIA

A COURTYARD ENTRANCE OF THE FLANKING BLOCKS  
HERBERT BAKER, A. R. A., ARCHITECT

possible use of the module is to express, in writing, proportions already determined in actual construction or in model form. Take what you please as a module, what matters it as long as it is a component part of the building you are measuring. It is generally customary to take half the lower diameter and to divide this into 30 parts. It works well enough and is standard, and by its use you can copy the Parthenon order at any size you want—if you want. But you can't design by it.

From *The Architect*, London, December 19 we quote the following from a criticism of Howard Robertson's *Principles of Architectural Composition*:

We are sure that buildings like those of the modern Dutch and German school of design, in which design is reduced to mass, punctuated by window gashes, is but a passing phase, and that the public will not be permanently satisfied with buildings which could be accurately shown in every particular by a small plasticine model. Most modern buildings could be divided into two groups, the first consisting of those buildings which are overelaborated, and the other of those which are unduly bare, and comparatively few designers seem able to adopt the happy mean. The

From "The Architectural Forum"



ST. JAMES' CHURCH, LAKE DELAWARE, N. Y.  
CRAM & FERGUSON, ARCHITECTS



## THE AMERICAN ARCHITECT

All we can remember about Ceylon is something about spicy breezes which is somehow made to rhyme with pleases and only man is vile. Evidently these vile creatures will be bucked up quite a lot when the railroad builds this building. It is simple enough, but quite impressive and seemingly well adapted to a hot climate and if the curious domes are not pure Ceylonese we don't know what they are. It's a hard job to build a modern office building that would look well in Ceylon but we should think that with a proper setting this would look very well. We are

From "The Architectural Forum"



HOUSE OF DR. HAROLD L. SPRINGER, ROCKLAND, DEL.  
BROWN & WHITESIDE, ARCHITECTS

From "The Architect"



PRINCETON INN, PRINCETON, N. J.  
A. J. THOMAS, ARCHITECT

glad to note there is a Tiffin room off the pavilion where they doubtless serve Ceylon tea.

We are tempted to reproduce a modern French war memorial from *La Construction Moderne* of November 23 not because it is particularly good, but because it shows what they are doing over there, and, if the Editor will publish it, a very neat little mantel from *Moderne Bauformen*; to judge from the statue on top perhaps it too is a Monument Aux Morts. *The Architectural Review*, London, December, has some rather depressing views of the past architecture of

Finland which readily show what led Mr. Saarinen to abandon Classicism, and a number of photographs of the new memorial buildings of Clare College, Cambridge, which were designed by Sir Giles Gilbert Scott, R. A. These buildings are some little distance from the old buildings of Clare and comprise the front of a future court of what in this country we would call dormitories. The plan is good and there are unusual luxuries in the plumbing line but to us the front has little of the charm of the old work; it is too damnably symmetrical and the great arch of the entrance seems unnecessarily out of scale.

The American magazines are very good this month, all of them, and we reproduce from *The Architectural Forum* a charming photograph of a good country house in Delaware by Brown and Whiteside, and in this same number are some very excellent photographs of doorways in Italy and France and in the January number of farmhouses in France. These are part of the Forum Studies of European Precedents which are generally excellent. There is also an interesting church by Cram and Ferguson at Lake Delaware, N. Y. and some very valuable measured drawings of marble floor mosaics from Santa Prassede in Rome by Alfred Mausolf.

*The Architectural Record* for December has an excellent series of articles on church architecture by E. Donald Robb, among the illustrations of which are some views of the church of the Sacred Heart in Jersey City by Cram and Ferguson; the interior is of unusual arrangement and extremely fine but we regret the plan was not published; and in the January number are some excellent photographs illustrating an article on Liverpool Cathedral by H. D. Eberlein. This Cathedral is one of the great buildings of modern times.

*Architecture* for December shows the impressive Lindsey Memorial Chapel of Emmanuel Church, Boston, by Allen and Collens, and an excellent alteration to a deplorable old church in Annapolis by Henry Powel Hopkins, Eric Gugler, Associate, and in the January number Cross and Cross show their interesting Chickering Hall with a very decorative treatment of a strictly utilitarian feature; and there are some charming views of the new wing of the Metropolitan Museum of Art. It was a very happy idea to set up the façade of the old Assay Office as part of this wing, and the work done by Grosvenor Atterbury and Norman M. Isham and by the other collaborators has produced a most noteworthy and valuable result. There is a very good war memorial at Merion, Pa., by Walter T. Karcher and Livingston Smith and we notice a caption under a photograph of a new building on Fifth Avenue which reads "Design adapted from 'Backs' of Old Trinity College, Cambridge, England." Now we are aware of the

respectable antiquity of Trinity but we never heard it called Old Trinity, and we are fairly familiar with the backs, but we must confess we never saw anything there or anywhere in Cambridge that remotely resembled this curious six story building.

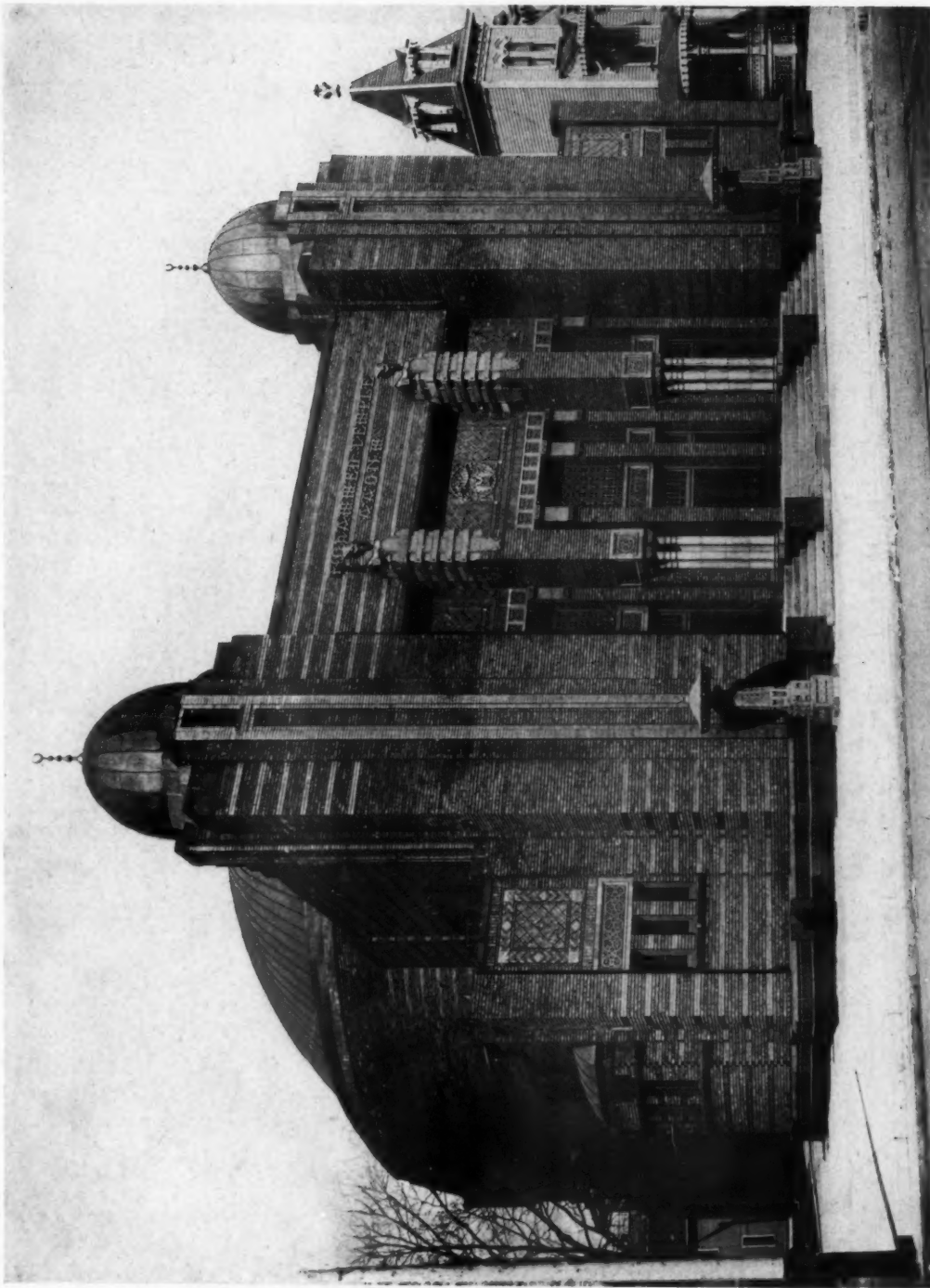
In *The Architect*, January, is shown an excellent picturesque house in Mt. Kisco by Walker and Gillette and an extremely attractive view of the Princeton Inn by A. J. Thomas and a house for a Mr. Coppicus by Rosario Candela, a title which would lead one to infer that some keen follower of precedent had decided to have his own house done by a real architect with an artistic name.

*The Journal of the American Institute of Architects*, doubtless in an endeavor to alleviate the prosaic qualities of our office and the other magazines, starts off with a poem, that is to say, we assume it is a poem from the way it's printed, but we have not read it as we are not keen on architectural poetry, and then shows some well selected and excellent photographs of Durham-Ely and of St. Bartholomew's, Smithfield, and some excellent ones of St. Peter's, all unusual and well worth keeping, and we find that the writer of the occasional London letter refuses or is unable to state whether she is a lady or he is a man. as can be seen from the following:

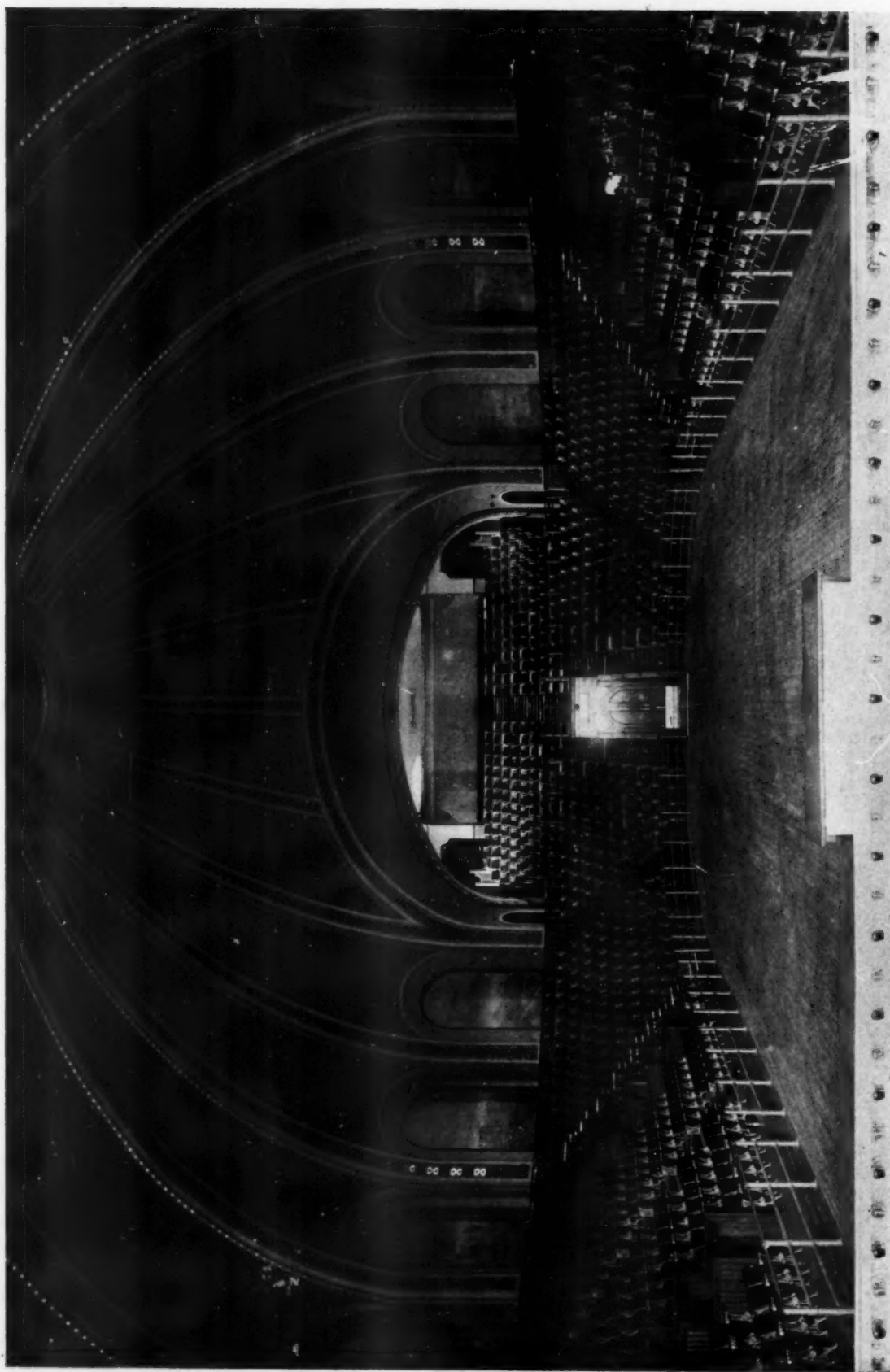
We cannot conclude these notes without a passing reference to some remarks by that notable architect and penman, Mr. Egerton Swartwout. In the 21 May and 2 July numbers of THE AMERICAN ARCHITECT the writer of these letters received from stock one of Mr. Swartwout's courteously thrown bricks, for having inferred in Mr. Swartwout certain reactionary architectural tendencies. At the same time it was suggested that poor "X" was certainly not an architect, and was probably a lady! Well, well, we will not give away secrets; veiled identity can only heighten the charm of controversy, and we like to think of Mr. Swartwout picturing us alternately as a silk clad blonde or a stern visaged wearer of Dundrearys. Whether we build or do not build, that is also a question; but we know the work of our distinguished commentator, and we still think he is a little prejudiced. In the July number he sniffs at the Industrial Hall at Gothenburg, forgetting perhaps that it is Exhibition architecture. But we'll have our Gothenburg and he can have his World's Fair. We are sure Mr. Swartwout will like this cynical little rhyme. It is attributed to a certain clever London architect who designs real buildings, writes books, and teaches architecture.

"Mutules in the cornice, acanthus round the door.  
Small panes in the windows—three feet from the floor.  
Georgian in the country; Neo-Grec in town—  
That's the stuff to give 'em, if you want renown."

We like the little rhyme which may possibly be written by a friend of ours, Mr. Benson-Benson Friha, the celebrated apostle of Pseudo Neo-Grec, and indeed it may be we are a little prejudiced, but we might suggest that the prefix of the letter be not London but County of Middlesex.



MOHAMMED TEMPLE, PEORIA, ILL.  
HEWITT & EMERSON, ARCHITECTS



MOHAMMED TEMPLE, PEORIA, ILL.  
HEWITT & EMERSON, ARCHITECTS



# ENGINEERING and CONSTRUCTION

## The APPLICATION of the CENTRAL RADIO RECEIVING SYSTEM TO HOSPITALS

BY CHARLES M. KELLY, Jr.\*, Asso. Mem., Institute of Radio Engineers

IT is becoming more and more evident that the architect, in order to render the maximum amount of service possible, must possess a thorough, working knowledge of the needs and characteristics peculiar to the people who will eventually occupy the structure which he designs. This holds particularly true in the case of hospitals, prisons and sanitariums where the inmates receive treatment for their particular ailments. The architect should be cognizant of the improvements which have been developed through modern scientific research.

Among the newest inventions tending to have a bearing on hospital designing and which is rapidly taking its place as one of the important factors in maintaining patient morale and which also has a very decided therapeutic value, is the radio. The architect engaged in hospital designing should familiarize himself with the structural details required to install this apparatus.

Major General M. W. Ireland, Surgeon General of the U. S. Army, in speaking of the diversion provided by the radio, said, "Patients confined to their beds or limited to their wards, find the long hours tedious and monotonous and it would seem that they have been waiting for years for the crowning blessing of radio."

In an article appearing in *THE AMERICAN ARCHITECT* of July 16, 1924, the subject of radio installation was treated in a general way and it contained information relating to the provisions which the architect should make in specifying the central radio receiving system. In the present article the system is considered with specific reference to hospitals, and the Walter Reed General Hospital, Washington, D. C., is given as a typical example.

The justification for this installation in the Walter Reed Hospital is evidenced by the following statement made by the Surgeon General:

"I do not believe that the real significance of this radio

diversion can be fully appreciated unless one has been confined to bed for a long period, or has had experience in caring for the sick. In past years there has been little in the way of diversion or recreation for the chronic cases in our hospitals, and the so-called 'shut-ins' in their homes, except, perhaps, reading and simple games. At Walter Reed General Hospital there are several patients who have been there since 1918, and much of this time has been spent in bed. And there are similar cases, no doubt, in other hospitals. If radio entertainment is so popular with those of us who enjoy good health and are therefore able to seek diversion at will, what does it mean to those confined to their

beds or homes for months or years? For each patient to be able to reach for a set of head phones hanging conveniently by and enjoy the variety of available radio entertainment will be a great treat and the value of this diversion as a morale factor in adding contentment cannot be estimated. All of this will, of course, contribute materially to recovery, as it is well known that a cheerful patient makes better progress than a depressed one."

The general plan of the central radio receiving system is to receive and amplify

radio broadcast programs under the control of one operator, and to distribute reception over wiring to the various headsets and loudspeakers throughout the hospital buildings. The distribution problem is very much like that of the intercommunicating telephone system. The central receiving point, or control room may be located in any building and should be as near the roof as possible. It should be located as far as possible from elevator motors, X-ray machines and other apparatus which are likely to cause electrical disturbances. It is desirable to sheath the radio room with metal lath throughout, including the floor and ceiling, and to connect it to a ground, such as the steel framework of the building. In the typical layout, the apparatus units are shown at M. A two-jack unit is desirable, for one outlet may be placed between every two beds to operate two headsets. Impedance matching transformers are shown at O, and serve to balance the headset and loudspeaker loads with the amplifier. Several circuits may lead out to the various buildings from the impedance matching transformers, or from the amplifier in cases



WALTER REED GENERAL HOSPITAL, WASHINGTON, D. C.

The radio room is located in the basement of the Administration Building

\* Western Electric Co., Inc., New York.

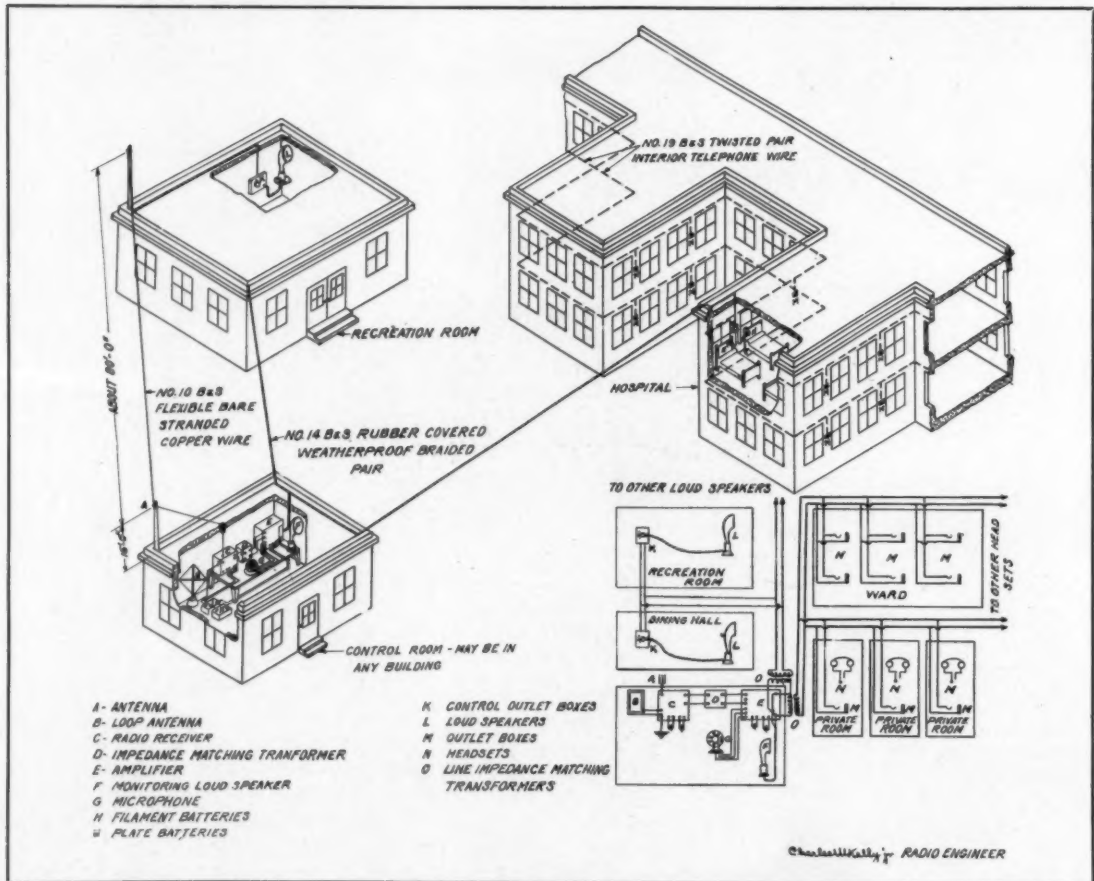
## THE AMERICAN ARCHITECT

where no transformer is required. The headset and loudspeaker circuits must be kept separate.

If an antenna is to be provided it should consist of approximately 80 feet of bare copper flexible stranded wire, preferably size No. 10 B. & S. gauge for tensile strength, suspended horizontally between supports at least 30 feet above ground. If the antenna is to be located over a roof it should be kept at least 15 feet above the highest point of the roof. The antenna should be secured at each end by a porcelain strain insulator. The wire

power wires, a separation of at least four feet should be maintained between the lighting and power circuits and the radio distribution wires.

The inside distributing wires may be of No. 19 B & S gauge twisted-pair interior telephone wire run in conduit, metal moulding, wiremold or run open around the frames of doors and windows secured by suitable insulated nails. All wires passing through walls should be protected by porcelain tubes, and wires running through floors should be protected by steel conduit from the ceil-



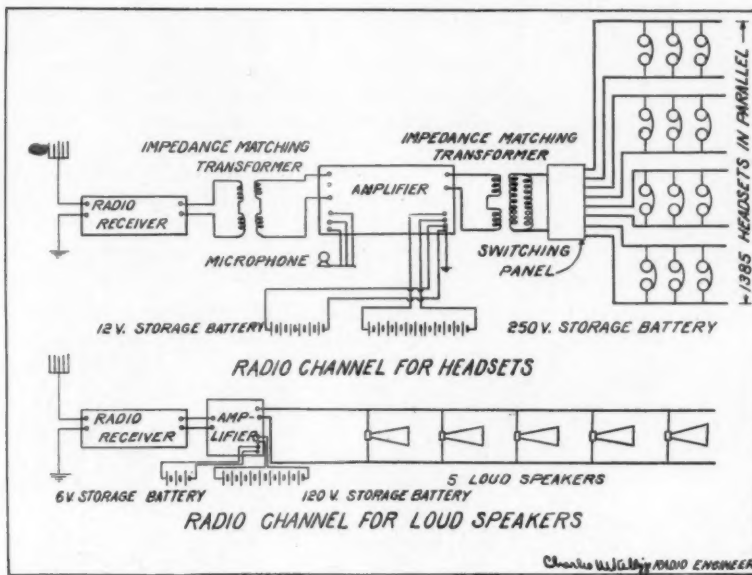
TYPICAL LAYOUT FOR THE CENTRAL RADIO RECEIVING SYSTEM FOR HOSPITALS

leading from the antenna proper to the receiving set should be soldered to the antenna wire, if the antenna and lead-in are not continuous. The lead-in should be connected to an approved lightning arrester and from the lightning arrester to an approved ground connector.

All outside distributing wires should be of No. 14 B & S gauge rubber covered weatherproof twisted-pair copper, supported on approved secondary racks, or brackets with insulators. If the wires are run on the same poles with light or

ing to a point at least seven feet above the floor. Standard telephone protectors with fuses and lightning protector, properly connected to the ground, are suitable for installation on all wires where they enter the building.

The central radio receiving system as described above has recently been installed at the Walter Reed General Hospital and this is said to be the largest radio receiving and distributing project in the world. Its success, mechanical, electrical, and humanitarian is such that the U. S. Veterans'



SCHEMATIC WIRING DIAGRAM OF THE CENTRAL RADIO RECEIVING SYSTEM OF THE WALTER REED GENERAL HOSPITAL, WASHINGTON, D. C.

Bureau is now installing central radio receiving systems in its hospitals throughout the country, because it is an economical, simple and efficient way to provide entertainment for the patients.

The radio room at Walter Reed General Hospital is located in the basement of the Administration Building. There are three antennae, all of which are of the single wire type. The large antenna is 125 feet long and 80 feet above the ground. The second antenna is 75 feet long and 55 feet above the ground. The short antenna is 50 feet long, 55 feet above the ground and is of No. 12 B & S gauge weatherproof insulated wire. The lead-ins from all three antennae terminate on a wooden panel supported by three large glass insulators of the type used for high tension insulation. The panel is mounted on the wall of the building just outside the radio room and the lead-in wires are connected to lightning arresters mounted on the wooden panel. A common wire serves to connect all the arresters to the ground. From the antenna side of the arresters the three lead-ins enter the control room through tube insulators which are spaced 12 inches apart, each lead-in termi-

nates at a single pole, single throw, knife switch, mounted on a wood panel inside of the radio room, which serves to disconnect the antenna from the receiving set. This section of the three lead-ins is of No. 12 B & S gauge, weather and fireproof, insulated rolled copper wire. From these switches the antenna system connects directly to the receiving sets which are of the tuned radio frequency type.

There are two radio channels. One radio receiver feeds a power amplifier providing energy, through an impedance matching transformer for the headsets. The other receiver works into a power amplifier operating five loudspeakers. The schematic wiring diagram is shown in the illustration. Referring to the radio channel for headsets, the output of the amplifier is connected to an impedance matching transformer, which balances the output impedance of the amplifier with that of the 1385 headsets connected in parallel. The line side of this transformer is connected to a switchboard where the energy from the amplifier is distributed to the four main circuits to which the headsets, located in the wards in the various hospital buildings, are connected. These four circuits are connected through the switchboard in parallel



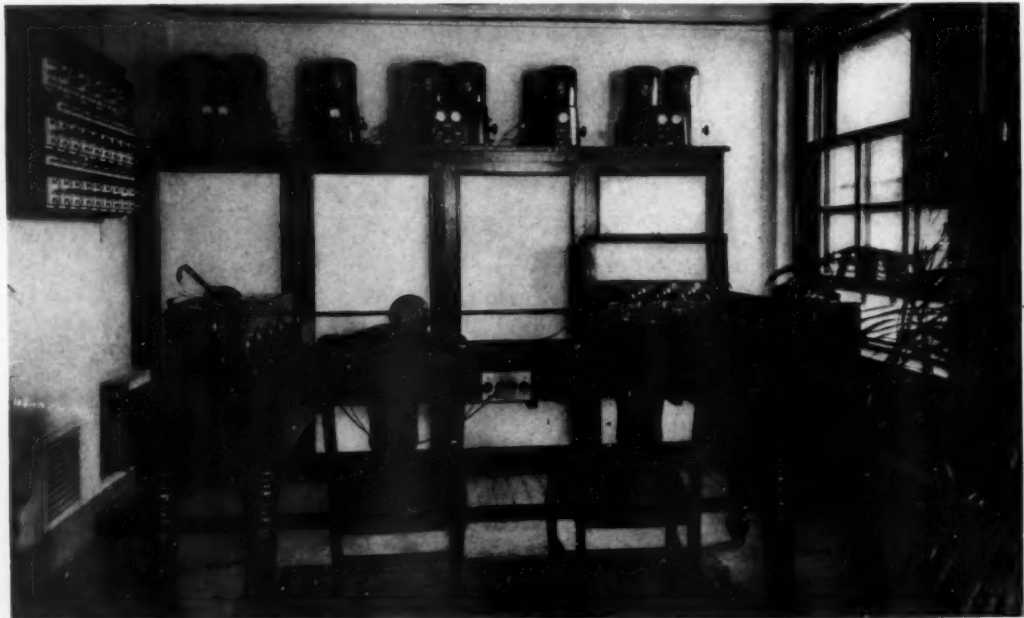
CRIPPLED CHILDREN GATHERED AROUND A LOUDSPEAKER, LISTENING TO A RADIO PROGRAM AT THE SHRINER'S HOSPITAL FOR CRIPPLED CHILDREN AT PORTLAND, ORE.



## THE AMERICAN ARCHITECT

to the output terminals of the transformer. No. 17 B & S gauge, weatherproof, copper-clad, steel twisted-pair wire is used in the main feeder circuits. All branches are taken from the main feed wires through double-pole, double throw switches. These distributing circuits are of No. 19 B & S gauge, twisted-pair, interior telephone wire. It is run in wood trim moulding to the wall outlet for the headset. An important accessory to the headset channel is the

for the headsets, and the small box just behind the radio receiver on the left, is the amplifier for the loudspeakers. The switchboard on the left wall controls the charge and discharge of the storage batteries. The battery equipment comprises 18 six volt, eighty ampere-hour, 16 twenty-four volt, four and a half ampere-hour, and 12 twenty volt, twenty ampere-hour storage batteries. These are all housed in the cabinet behind the table. The six volt batteries supply the vacuum tube



THE CONTROL ROOM, WALTER REED GENERAL HOSPITAL, WASHINGTON, D. C.

The receiving and amplifying equipment, together with the switching and charging apparatus for the storage batteries, feeder switchboard and battery cabinet is shown

microphone used to furnish entertainment other than radio. The microphone is placed in operation when it is desired to pick up music at the bandstand or an entertainment being given at the Red Cross Hall. This microphone is also used when distinguished visitors address the patients, for by its use those confined to their beds or wards are able to hear the address.

The radio channel for the loudspeakers contains no impedance matching transformer. The distributing circuit is of No. 17 B & S gauge weatherproof, copper-clad, steel, twisted-pair wire. All five loudspeakers are connected in parallel across the output terminals of the amplifier by means of the distribution circuit.

On the extreme right and left wings of the table in the control room are two radio receivers and behind each is its amplifier. The amplifier on the right, with its cover raised, supplies energy

filament current for the two radio receivers and the amplifiers. The twenty and twenty-four volt batteries supply the necessary plate voltages for the receivers and amplifiers. On top of the battery cabinet are the rectifiers for charging the batteries. The switchboard on the right hand wall controls the circuits running to the headsets, the loudspeaker circuit and the antenna. In the center of the table is shown the microphone.

It may be of interest to state that to date there are about forty government and private hospitals being equipped with the central radio receiving system. All of these projects have developed within the last six months. Among them are the Brooklyn Naval Hospital, Brooklyn, N. Y.; The Shriner's Hospital for Crippled Children, Portland, Ore.; and the new Missouri-Pacific Hospital, Little Rock, Ark.



## THE AMERICAN ARCHITECT

In concluding, the opinion should be given of one who has had an excellent opportunity to observe what radio is doing for the patients, the doctors and nurses making the work of the latter

patients in this hospital. Since it has been in use we have noticed a marked improvement in the morale of the men. The doctors and nurses cannot say enough in praise of this new form of en-



A WARD IN THE WALTER REED GENERAL HOSPITAL, WASHINGTON, D. C., SHOWING THE PATIENTS WITH HEADSETS, LISTENING TO RADIO ENTERTAINMENT

easier and more pleasant. Miss Margaret H. Lower, Field Director of the American Red Cross at the Walter Reed General Hospital says, "Words cannot express the great value of the radio to the

tainment. I have seen more than one man, when he was having his wounds dressed, lying with his headphones on, trying to forget his pain and discomfort."

### HOLLOW TILE WALLS GIVEN FIRE TEST

**H**OLLOW building tile having double shells on the two exposed sides give very good results from the point of view of fire protection, the Bureau of Standards finds. The exposed shell serves as a protection for the rest of the tile, and in order to distribute the stresses properly, the webs connecting this outer shell with the inner wall of the tile should be thinner or less in number than the webs back of the inner wall.

Gypsum and Portland cement plaster coatings over hollow tile will stay in place during ordinary fire exposure and will give about the same protection from fire as the addition of one wall and cell to the thickness of the tile.

The addition of a combustible filler, such as sawdust, to the clay in amounts from 5 to 15 per cent by volume, decreases the cracking of the burnt tile when exposed to fire, but has the disadvantage of producing a decrease in strength for the larger

amounts of filler, thus lessening the ability of the tile to carry load under fire exposure.

More than 100 tests of small tile panels have been made, the panels forming one side of a special furnace. Eight tests have been made on walls 11 by 16 feet, and these are the first of a series of 50 fire tests to be conducted on hollow tile walls in the near future. Some of these walls will be tested restrained by the heavy panel frame as they would be if supported by cross walls during an actual fire. Others will be unrestrained, being supported only at the bottom. In some of the tests the walls will carry their normal working load.

Other points found to add to the quality of tile are sufficiently fine grinding of the raw material, the even burning of the clay to normal hardness for that particular clay, the provision of sufficiently heavy shells and webs, and the use of ample fillets where the webs join the shell.

# TEMPERATURE of COLORED BUILDING MATERIALS

BY HENRY A. GARDNER\*

THE temperature of the interior of structures in Summer months and of the materials of construction in general, will depend to a marked extent on the color of the exterior surface. Most uncoated structures will be warmer in the Summer months than structures painted in white or light tints. This principle is recognized in tropical countries where structures are usually white. Some experiments just completed show the difference in temperature of the air in metal containers painted with different colors. The tests also included wood panels about  $\frac{3}{4}$ -inch thick, 4 inches wide and 6 inches long; iron panels  $\frac{3}{8}$ -inch thick, 2 inches wide and 4 inches long. Thermometers were inserted deeply into the ends of these panels.

## TEMPERATURES OF SOME BUILDING MATERIALS

|                  | Air in<br>Metal Structure | Interior of<br>wood panel | Interior of<br>iron panel |
|------------------|---------------------------|---------------------------|---------------------------|
| Not Painted      | 102°F.                    | 114°F.                    | 126°F.                    |
| Painted White    | 102                       | 104                       | 106                       |
| Painted Cream    | 103                       | 110                       | 110                       |
| Painted Aluminum | 104                       | 114                       | 114                       |
| Painted Orange   | 107                       | 118                       | 118                       |
| Painted Red      | 108                       | 126                       | 122                       |
| Painted Gray     | 110                       | 122                       | 120                       |
| Painted Blue     | 108                       | 120                       | 122                       |
| Painted Green    | 109                       | 124                       | 126                       |
| Painted Black    | 114                       | 130                       | 130                       |

Concrete Slab 108° F.

Concrete Slab Painted White 102

Red Brick 114

Red Brick Painted White 96

In the metal containers the thermometer readings were made  $\frac{1}{4}$ -inch from the bottoms and in the center. All panels were exposed on the roof of the laboratory on a day when official temperature of the air was 82°F. The highest temperature recorded in any of the experiments was 130°F. On one day during the Summer, the temperature of the air was 106°F., and on that day the black panel registered 140°F.

The wide difference in temperature of the uncoated and coated red brick is of great importance and would indicate the advisability of painting red brick dwellings. The painting of such buildings would not only reduce the temperature in Summertime, but would probably be of benefit in the Winter months, because of the possible insulating value of the paint in preventing the heat from getting outside. Moreover, painted bricks are not as porous as unpainted bricks. Driving rainstorms cause the absorption of large

amounts of water in a brick surface. To demonstrate this, tests were made of unpainted and painted bricks of the same type. These were immersed in water for a period of one hour. The gain in weight in water of the two is shown below:

|                      |            |
|----------------------|------------|
| Brick Before Soaking | 1968 Grams |
| Brick After Soaking  | 2198       |

Gain in Water 230 Grams

|                              |      |
|------------------------------|------|
| Painted Brick Before Soaking | 2022 |
| Painted Brick After Soaking  | 2032 |

Gain in Water 10 Grams

(It is a well established fact that wet or moist materials transmit heat more readily than dry materials. This was demonstrated in the recent tests made by the Norwegian Government, a report of which appeared in THE AMERICAN ARCHITECT of September 24, 1924. It is apparent that if the exterior brick walls are so painted that the absorption of water is prevented and the walls kept dry, the transmission of heat from warm interiors, during the Winter, will be reduced—The Editors.)

## FLUES AND FLUE LININGS

THE important feature of building construction,—flues and flue linings,—is now treated in a comprehensive manner in a publication recently issued by the Eastern Clay Products Association, 906 Colonial Trust Building, Philadelphia. It includes drawings of the various recently adopted standard sizes of flue linings and tables of dimensions, weights and areas. The advantages of using these linings in securing proper draft in the chimney, protection from fire hazards and others, are clearly stated.

There are also included details and specifications for chimney construction, details of roof flashings to chimneys, tables of flue sizes and chimney heights for various boiler capacities, combustion data and related information about fuels.

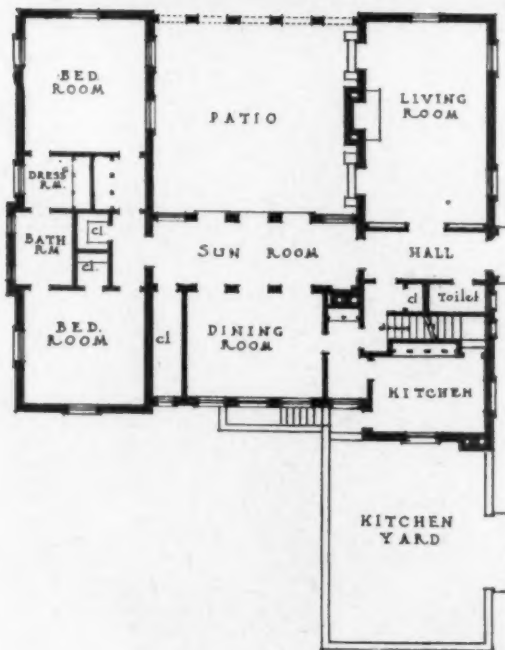
In fact, the publication is well worth having and its usability is readily apparent. It was prepared by D. Knickerbacker Boyd, consulting architect, in his distinctively efficient and reliable manner. It is a very completely illustrated publication of 32 pages,  $8\frac{1}{2}$ " x 11". The price for this publication to the general public is 50c but architects, engineers, builders and others requesting copies on their letterheads may obtain it without charge.

\*2201 New York Avenue, N. W., Washington, D. C.



FOURTH PRIZE

HOUSE OF JARVIS JOHNSON, DENVER, COL.—W. E. & A. A. FISHER, ARCHITECTS  
DISTINCTIVE SMALL HOUSE COMPETITION



THIS house in its design follows modified Spanish domestic architecture. The tile on the roof is variegated and very colorful. The sash, window frames and shutters are in three harmonious colors, and a great deal of color is used on the interior decoration. The interior has no door or window casings and only a small moulded base. The walls are treated with Swedish putty, with considerable more texture than is evident in the illustration. The house is heated with a vapor system. It was built in Denver in the year 1923, at a cost of about 51-6/10 cents per cubic foot.

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AWARDED HONORABLE MENTION

OWN HOUSE OF MELVIN PRATT SPALDING, ARCHITECT, CHAPPAQUA, N. Y.

DISTINCTIVE SMALL HOUSE COMPETITION



## THE AMERICAN ARCHITECT

### HONORABLE MENTION

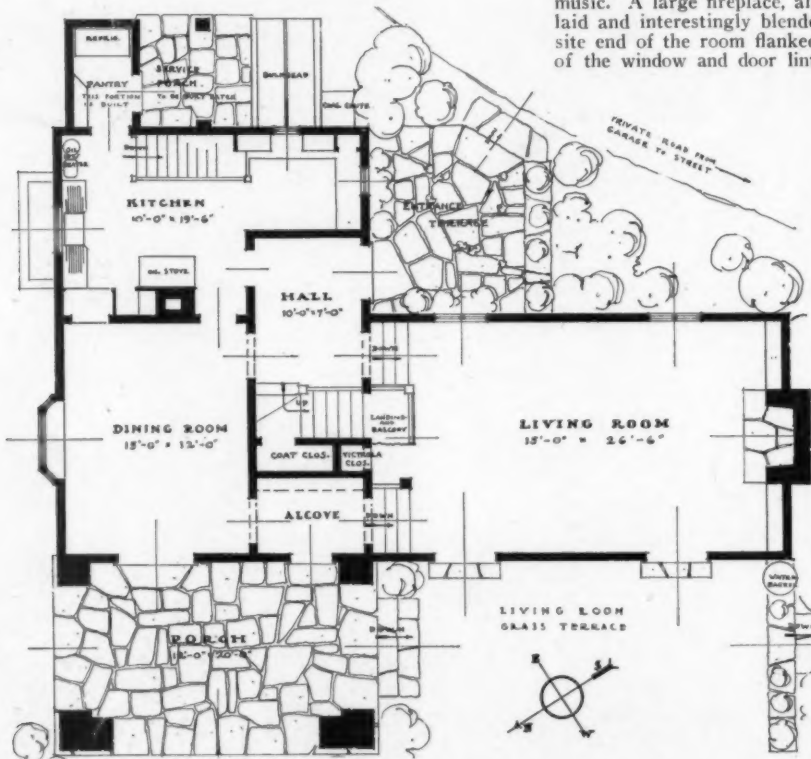
#### OWN HOUSE OF MELVIN PRATT SPALDING, ARCHITECT, CHAPPAQUA, N. Y.

THE following is, in part, a copy of a letter written by the architect and included with his photographs and drawings:

I endeavored to take advantage of a site on my property which offered an interesting solution to my problem. Although the site was sixty feet from the road, a large ledge and some small planting enabled me to locate my porch so that it could be private without at all obstructing the house from view from the road. This location of the porch gave an extensive view, over a large lawn, toward the Hudson for several miles, my own road skirting the woods that formed the immediate background of the house, and not interfering with this view. The slope of

browns and grays, and the small amount used combines very happily with the other materials. Battened shutters are painted white. The roof is a very dark gray-brown almost black. The porch floor is broken flagstone laid with mortared joints. The construction of the house is frame.

Perhaps the most interesting feature of the house is the living room. It is the realization of a scheme to emphasize the room in which we live most of the time and make it the center of the activities of the house—very ample in size, impressively high, especially attractive, comfortable in reality and restful in effect. This has a fairly steep roof, good spacing of well proportioned wood beams and trusses. Two double casement doors on one side lead to a grass terrace off the porch, giving an attractive view. The balcony forms the feature at one end, an arched entrance into the room from the hall being on one side and a similar entrance to the porch through an alcove on the other. This balcony is of simple English character as is all the other detail of the house. I utilized some space in the wall in this end of the room as a phonograph room with secret grille door to emit the music. A large fireplace, all of flush pointed horizontally laid and interestingly blended stone centers on the opposite end of the room flanked on both sides, to the height of the window and door lintels, by book shelves, the face



FIRST FLOOR PLAN

This house was erected in 1922, under general contract, and cost, including extra work done, at the rate of \$4.83 per cubic foot.

this property away from the main wing of the house also enabled me to obtain an interesting entrance into the high living room by stepping down three wide steps into it, thus enabling the house to fit the site attractively outside. This lowering of the living room enabled me to make the stair landing act as a balcony with ample head room under.

Interesting results were obtained by using wide clapboarding above the white rough float stucco of the first story. A gray stain was used on the clapboards which by showing the grain gives them a weathered effect. The living room wing carries the same white stucco around. The living room chimney and porch posts are of flush pointed horizontally laid stone with wide joints. This stone, which was blasted in excavating for the foundation, is particularly well blended in light

of the fireplace, shelves, and wall above being in same plane. This makes an interesting vista through the arched opening from the entrance hall.

The first floor and halls, except the kitchen, are rough plaster float finish of light buff putty color. Where this is used, the very simple trim and all woodwork is stained brown, the color of three-hundred-year-old pine. The rest of the house is smooth plastered, with painted walls, and woodwork cream white, egg shell finish, except the third floor bedroom and bath, where the walls have an interesting uneven plaster finish over wall board. The floors are stained dark, shellaced and waxed. The kitchen is enamel finished in brilliant buff woodwork and walls, with blue and buff check linoleum cemented to floor.

The hardware and lighting fixtures, the latter designed by me, are simple and in keeping with this type of house.





AWARDED HONORABLE MENTION  
OWN HOUSE OF MELVIN PRATT SPALDING, ARCHITECT, CHAPPAQUA, N. Y.  
DISTINCTIVE SMALL HOUSE COMPETITION



AWARDED HONORABLE MENTION  
OWN HOUSE OF MELVIN PRATT SPALDING, ARCHITECT, CHAPPAQUA, N. Y.  
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□  
for  
24  
years  
□



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John Latenser, *Architect*

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## BOOK NOTES

### ECONOMY IN HOME BUILDING

MR. HERING'S book contains much valuable information for those who contemplate home building. This is not expressed in a highly technical manner but rather in a way that is thoroughly understandable by the lay reader. In fact it appeals with equal force to architects as well as owners. There is probably no group of building owners that have been exploited and robbed more thoroughly and scientifically than the inexperienced home builder. This is due largely to imperfect plans and specifications of no legitimate parentage and to the machinations of a certain class of contractors, and between these two evils, the plight of the unfortunate home builder is, indeed, a most miserable one. He may, and usually does, start off in a gay and debonair manner entirely innocent of the dangers that confront him.

Throughout the book Mr. Hering details the advantages—rather the necessity—of securing the services of a competent architect. Even though competent plans and specifications are the basis of the contract, they have no vital force of themselves. It is the competent architect, engaged to supervise the work, who insures to the owner an adequate return for his money. The numerous citations of the architect's importance and the necessity of his employment are shown in nearly every feature of dwelling house construction. The book thus serves as a valuable coach for those architects who find it necessary to convince a prospective client of the value of architectural service.

Aside from the persistent reminder of the importance of architectural service, Mr. Hering gives information about the correct methods of construction to be employed in the building of town houses, country houses, suburban houses, bungalows, college fraternity houses, clubhouses, and boarding schools. And perhaps not the least important subject discussed is that of remodeling and improving existing buildings. The growing tendency to reclaim old dwellings is one that should be encouraged and the author's suggestions are particularly pertinent and valuable. The conditions that make such a project feasible are clearly explained, and if generally understood, it would prevent the undertaking of many "restorations" that are foredoomed to failure, both artistically and financially. Five of the chapters are devoted to estimates and building costs, illustrated with practical methods of economizing in home building.

The text is amply illustrated by carefully selected examples, the typography is pleasingly satisfactory, which with the complete exposition

of the matter, makes this book one to be valued by both architects who plan dwellings, and owners. It serves to instill an appreciation for better architecture and to safeguard the interest of those owners who read it and heed its suggestions.

*Economy in Home Building*, by Oswald C. Hering, A.I.A., with a foreword by Royal Cortissoz. 210 pages, fully illustrated, 7 x 10, cloth. Published by Robert M. McBride and Co., 7 West Sixteenth St., New York. Price \$5.00 net.

### AMERICAN LANDSCAPE ARCHITECTURE

PROBABLY few people in this country and possibly a considerable number of architects, realize the development and growth of landscape architecture in the United States. The work on American Landscape Architecture edited by Mr. Elwood, serves to give architects an intimate acquaintance with this delightful phase of architectural practice as never before possible.

Quietly and with great skill has the face of nature been reverently treated by our landscape architects. It is a revelation to learn that there are in this country garden spots that compete in sylvan beauty with some of the most famous in Europe. It has taken time, of course, to develop the many "estates" and municipal park areas, but "time" as the term is applied here, is brief in comparison with the centuries of development that has brought the charm to the gardens of Italy.

The tendency to discouragement of a life out of doors presented by our variable climate seems only to have stimulated the people in this country to find in out-of-doors sports relaxation from daily occupations growing steadily more intensive. With that tendency strongly developed, and a growing appreciation of the beautiful on the part of owners of large properties, greater opportunities have been given landscape architects to develop schemes that are dreams of beauty and unsurpassable evidences of skill. By close study of climatic conditions and experimentation with planted growths there has been reached a certainty of effort and an ability to foresee with reasonable accuracy just what will happen under given conditions as time elapses. This intensive study on the part of our landscape architects has enabled them to co-operate with the architects of buildings in a manner that has created a frame or setting that serves to accent to the highest degree the work of architects in both fields.

While we may not with justice withhold approval of the great work so far accomplished, the thought becomes assertive that in most instances landscape architecture is a luxury only to be enjoyed by men with "long purses." The people have, of course the city parks, but until certain



# FLOODLIGHTING



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## THE AMERICAN ARCHITECT

elements of our population can be taught to use these fine advantages with respect, the landscape architect will be limited in his efforts to those features that may not be marred or suffer defacement by thoughtless people.

What we need now in landscape architecture is the attention of this group of able men to the smaller problems of the plot that goes with the suburban house or the concerted treatment of the village residential streets.

The same feature of lack of sufficient remuneration for the necessary effort confronts the landscape architect as it does architects in the planning of low cost houses. But the problem can, we believe, be more easily solved. The beautification of a city's suburban streets and "yards" can be treated as a municipal improvement, and the cost of planting and proper maintenance be assessed against "abutting property" in the same manner as other improvements. There is no doubt that ultimately we shall get to these matters and that with the increase of civic pride, these small areas, now groups poorly planned and equally poorly cared for, will under the control of city park departments add a redeeming charm to neighborhoods now nothing short of disfigurements.

The idea at the outset was to review Mr. Elwood's book. The material he sets before his reader and the manner of its presentation are so admirable and so great a surprise as to cause us to overlook for the moment our real intention. Architects will find this work an essential book in their libraries. It is replete with suggestion, and serves to make architects acquainted with a group of efficient men whose association will be valuable.

*American Landscape Architecture.* Edited by P. H. Elwood, Jr., A. S. L. A. Full cloth, 200 pp., size 10 x 14. Price \$20.00. The Architectural Book Publishing Co., Inc., 31 East 12th Street, New York City.

### ELEMENTS OF GRAPHICS

NO one expects to find an easy method for solving problems in descriptive geometry, shades and shadows, and perspective, but everyone appreciates a clear and concise explanation of the most simple means available. Professor Curtis' book will be found to fill these desirable requirements. It is not overloaded with examples for every conceivable condition or problem but it explains the fundamentals of the art by means of explanatory diagrams and a few carefully selected examples. The work consists of four chapters: Orthographic Projections; Fundamental Principles of Descriptive Geometry continued; Shades and Shadows; and Elements of Perspective. The second chapter can be omitted from the course of study without disturbing the continuity of the course.

Every competent draftsman must be well versed in the principles of descriptive geometry and this book will be found a very usable treatise of the subject.

*Elements of Graphics, Descriptive Geometry, Shades and Shadows, and Perspective.* By Nathaniel Cortlandt Curtis, A. I. A., Professor of Architecture in Tulane University of Louisiana. 101 pages including 39 plates, 7" x 10", cloth. Published by J. H. Jansen, Cleveland, Ohio. Price \$2.50.

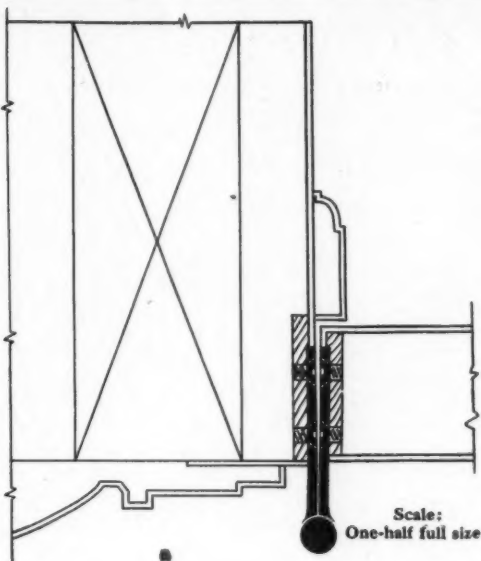
### RESEARCH GRADUATE ASSISTANTSHIPS

TO assist in the conduct of engineering research and to extend and strengthen the field of its graduate work in engineering, the University of Illinois maintains fourteen Research Graduate Assistantships in the Engineering Experiment Station. Two other such assistantships have been established under the patronage of the Illinois Gas Association. These assistantships, for each of which there is an annual stipend of \$600 and freedom from all fees except the matriculation and diploma fees, are open to graduates of approved American and foreign universities and technical schools who are prepared to undertake graduate study in engineering, physics, or applied chemistry.

An appointment to the position of Research Graduate Assistant is made and must be accepted for two consecutive collegiate years of ten months each, at the expiration of which period, if all requirements have been met, the degree of Master of Science will be conferred. Half of the time of a Research Graduate Assistant (approximately 900 clock hours for each ten-month period) is required in connection with the work of the department to which he is assigned, the remainder being available for graduate study.

Nominations to these positions, accompanied by assignments to special departments of the Engineering Experiment Station, are made from applications received by the Director of the Station each year not later than the first day of April. The nominations are made by the Executive Staff of the Station, subject to the approval of the President of the University. Nominations are based upon the character, scholastic attainments, and promise of success in the principal line of study or research to which the candidate proposes to devote himself. Preference is given those applicants who have had some practical engineering experience following the completion of their undergraduate work. Appointments are made in the Spring, and they become effective the first day of the following September. Vacancies may be filled by similar nominations and appointments at other times.

Additional information may be obtained by addressing The Director, Engineering Experiment Station, University of Illinois, Urbana, Illinois.



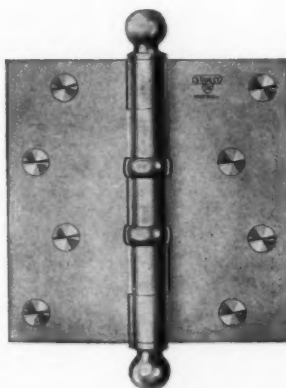
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5. General Conditions
6. Regulation and Codes
7. Standards
8. Patents

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9. Scope of Contract
  - 9-1. Work Included
  - 9-2. Work Not Included
  - 9-3. Schedule of Main Items
10. Method of Analysis and Comparison of Bids

- 10-1. Methods
- 10-2. Basis
- 10-3. Forms of Proposal

11. Conditional Payments

### III. GENERAL DESCRIPTION

12. Characteristics
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- 14-3. Working Limitations

- 14-4. Working Facilities

15. Ultimate Requirements

## IV. PRELIMINARY PREPARATION

16. Field Measurements
17. Shop Drawings
18. Samples

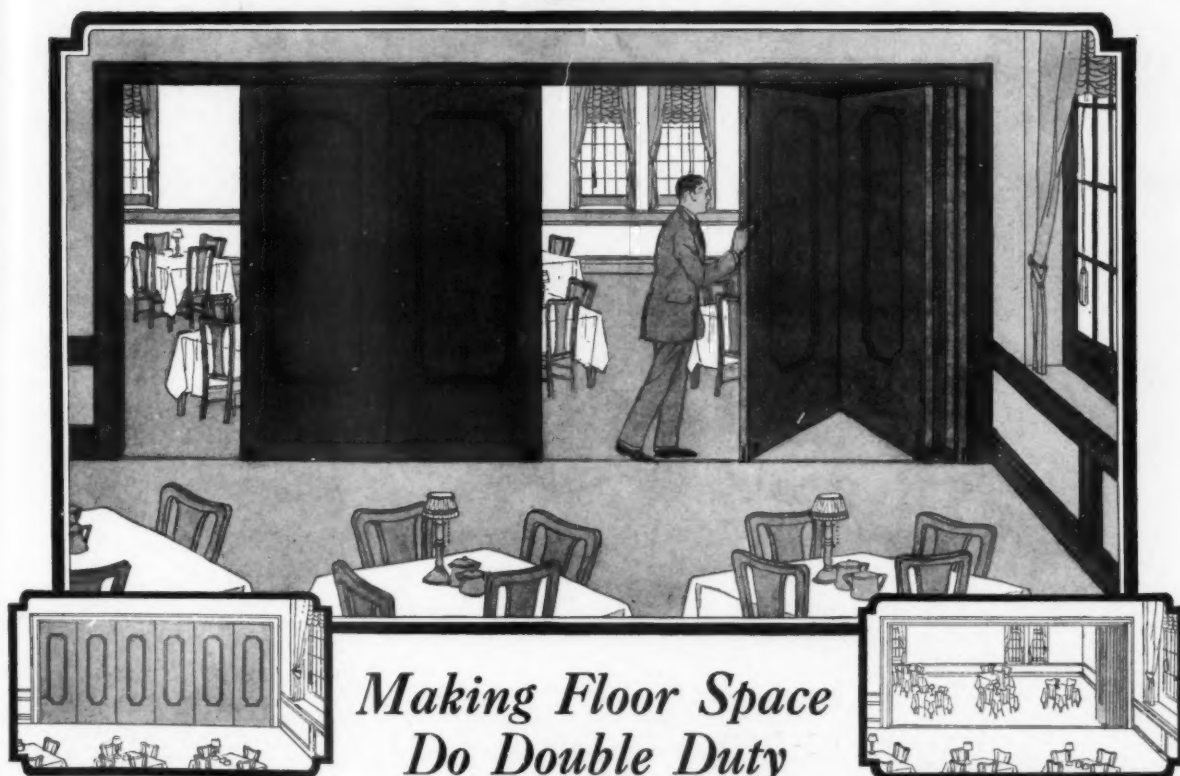
## MATERIALS

19. Properties, Chemical and Physical
20. Sizes, Weights, Gauges
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## VI. DESIGN AND CONSTRUCTION

22. Shop Work
  - 22-1. Chlorinator
  - 22-2. Capacity and Type
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  - 22-8. Fittings
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  - 22-10. Gas Tank
  - 22-11. Chlorine Display Cabinet
  - 22-12. Chlorine
  - 22-13. Tools and Equipment
  - 22-14. Recirculating Piping
  - 22-15. Sewer Connection
  - 22-16. Water Connection
  - 22-17. Grading of Pipe





### *Making Floor Space Do Double Duty*

Large assembly and banquet rooms are necessary in hotels, churches, schools, Y. M. C. A.'s and other public buildings. But unless used frequently, they become a liability rather than an asset. In these days of high land values, it is far wiser to build so that several small rooms may be thrown into one whenever the need for large space arises.

## **R-W Folding Partition Door Hardware**

makes it a simple matter to convert any number of small rooms into one at a moment's notice. The doors fold compactly to either side, leaving a clear, unobstructed opening the full width of the room.

Doors hung on *R-W Partition Door Hardware* are securely supported at both top and bottom, making sagging, sticking and rattling impossible. Because they slide and fold in pairs, they are so easy to operate that a child can open or close them. Write to Dept. D for further information regarding this space-saving innovation.

New York  
Boston  
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St. Louis

**Richards-Wilcox Mfg. Co.**  
A Hanger for any Door that Slides  
**AURORA, ILLINOIS, U.S.A.**

RICHARDS-WILCOX CANADIAN CO., LTD.  
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Chicago  
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Omaha  
Kansas City  
Los Angeles  
San Francisco  
Seattle

(826)

Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

## THE AMERICAN ARCHITECT

- 23. Field Work
  - 23-1. Erecting Force
  - 23-2. Operation and Instruction
  - 23-3. Foundation
  - 23-4. Anchor Bolts, Sleeves
  - 23-5. Erection
- 24. Finish
- 25. Protection of Work
- 26. Co-operation with Other Contractors

### VII. SCHEDULES

- 27. Shop Production
- 28. Field Operation
- 29. Shipment and Delivery

### VIII. RESULTS

- 30. Inspection and Performance
- 31. Guarantees
- 32. Tests
- 33. Rejection

### SPECIFICATIONS FOR UNIFLOW STEAM ENGINE

A. S. I. Classification No. 94

#### I. CONTRACT AND LEGAL

- 1. Parties
- 2. Drawings
- 3. Agreement
- 4. Terms of Payment
- 5. General Conditions
- 6. Regulations and Codes
- 7. Standards
- 8. Patents

#### II. ECONOMIC

- 9. Scope of Contract
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  - 9-2. Work Not Included
  - 9-3. Schedule of Main Items
- 10. Methods of Analysis and Comparison of Bids
  - 10-1. Methods
  - 10-2. Basis
  - 10-3. Form of Proposal
- 11. Conditional Payments

#### III. GENERAL DESCRIPTION

- 12. Characteristics
- 13. Design
- 14. Service Conditions
  - 14-1. Visiting Site
  - 14-2. Railroad Siding
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#### IV. PRELIMINARY PREPARATION

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### V. MATERIALS

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- 20. Sizes, Weights, Gauges
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### VI. DESIGN AND CONSTRUCTION

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  - 22-3. Generator Sub-Base
  - 22-4. Engine Frame
  - 22-5. Crank Shafts
  - 22-6. Cylinder
  - 22-7. Cylinder Jacket
  - 22-8. Piston
  - 22-9. Pins, Rods and Fits
  - 22-10. Crosshead
  - 22-11. Connecting Rod
  - 22-12. Valves and Valve Gear
  - 22-13. Fly Wheel
  - 22-14. Barring Device
  - 22-15. Governor
  - 22-16. Shaft
  - 22-17. Main Bearing
  - 22-18. Outboard Bearing
  - 22-19. Lubrication System
  - 22-20. Oil
  - 22-21. Fittings
  - 22-22. Throttle Valve
  - 22-23. Safety Stop
  - 22-24. Indicator
  - 22-25. Indicator Piping
  - 22-26. Steam Consumption
  - 22-27. Regulation
  - 22-28. Tools and Equipment
- 23. Field Work
  - 23-1. Erecting Force
  - 23-2. Operation and Instruction
  - 23-3. Foundation
  - 23-4. Anchor Bolts, Sleeves, Templates Etc.
  - 23-5. Erection
  - 23-6. Piping
- 24. Finish
- 25. Protection of Work
- 26. Co-operation with Other Contractors

### VII. SCHEDULES

- 27. Shop Production
- 28. Field Operation
- 29. Shipment and Delivery

### VIII. RESULTS

- 30. Inspection and Performance
- 31. Guarantees
- 32. Test
- 33. Rejection
- 34. Insurance

## The PUBLISHERS' PAGE

**I**T is undoubtedly true that the work of the professional landscape architect has never been properly pictorially presented to architects. Many architects overlook the important part that horticulture plays in the final result. In order to illustrate to how great an extent the landscape architect can with value co-operate in the development of a property, a series of articles by Professor P. H. Elwood, Jr., A. S. L. A., of Iowa State College, will appear during the early part of this year. Professor Elwood is of national reputation in his profession and his articles will, therefore, be authoritative.

\* \* \*

Issue of February 25 will present a complete illustration and description of Mecca Temple in New York, Clinton & Russell, architects. This building is the latest development of a structure to house masonic societies. Its large auditorium has many interesting architectural engineering features, all of which will be fully presented.

\* \* \*

The Federal Reserve Bank buildings erected throughout the United States may be regarded as among the most dignified exemplars of our architectural development. The most recent structure of this type is the building erected at Cleveland, Ohio, Walker & Weeks, architects. By special arrangement with the architects, this journal will soon present a complete illustration and description of the Federal Reserve Bank Building at Cleveland.

\* \* \*

Frank G. Dillard, A. I. A., contributes in this issue the first of a series of two articles on the designing and planning of non-ritualistic churches. The present article treats of the plan, while the second article, out in our issue of February 25, will as thoroughly discuss design.

\* \* \*

On Mount Saint Alban, the highest point in the District of Columbia, three miles due North from the White House, there is slowly rising the majestic Washington Cathedral, Frohman, Robb & Little, architects, Cram & Ferguson, consulting

architects. This cathedral will, to quote the words of President Coolidge, "represent the foundation of all progress, all government, and all civilization." Architecturally, it will undoubtedly present the highest development of ecclesiastical architecture in this country. The work has now taken such form and shape as to warrant preliminary illustration. By special agreement with the architects and the cathedral authorities, arrangements have been concluded for a series of two articles describing the present state of the work, both as to architecture and the very important landscape effects. These articles will appear in the early Spring.

\* \* \*

Harry F. Cunningham, A. I. A., whose views on phases of architectural practice are always interesting, has contributed some impressions on recent aspects of architectural design and the lure of the so-called antique. This will appear in an early issue.

\* \* \*

The Specification Manual, issued yearly by this journal for the past six years, has become a standard reference work in the offices of architects.

This valuable service, rendered free of cost to our subscribers, has, we are pleased to learn, filled a definite need in architects' offices. We are daily in receipt of letters, warmly commending this effort, and expressing fine appreciation as to the completeness of the work.

\* \* \*

A technical journal, properly conducted, renders service in addition to that of the printed page. A specific instance as to what such additional service may be is found in the requests constantly received from our subscribers for information as to products, and also as to their correct specification. We are frequently placing readers in touch with manufacturers of specialized materials and find a large measure of satisfaction in these efforts.

This service works both ways. Not only are we able to serve subscribers by personal activity on the part of specialized members of our organization, but we are also called on by advertisers who, anxious to secure the proper approach to architects, desire to learn the correct method.



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THE AMERICAN ARCHITECT