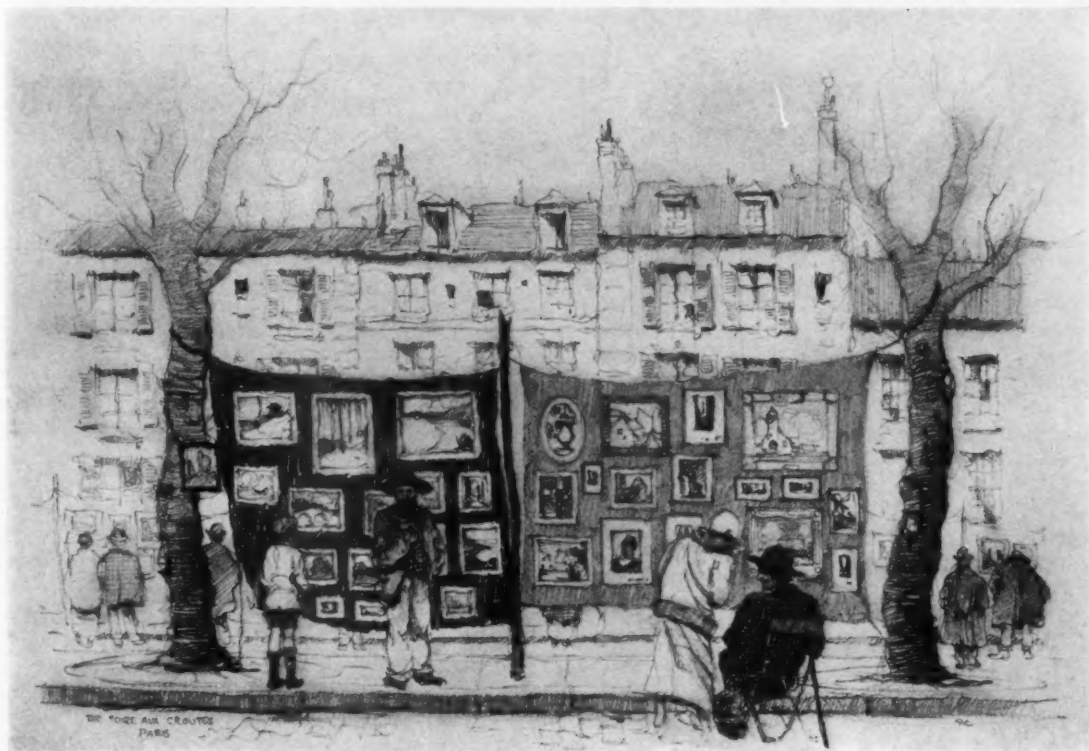


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THE "FOIRE AUX CROUTES," PARIS, OCTOBER, 1924

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

THE ART MART ON MONTMARTRE

BY SAMUEL CHAMBERLAIN

THE lot of the struggling artist in Montmartre is not all atmosphere and smoky evenings in cabarets. Neither is it all beer and skittles. The little group which can be classified as the genuine artistic inhabitants of this famous mound are anything but devotees of the night life so perfectly organized to hoodwink the atmosphere hunter in Paris. Small wonder, when a bottle of champagne in the "Rat Mort" costs more than a week's living expenses for most of them, when the cover charge in the Montmartre dens is more than most artists pay for an entire meal. One can read neither dissipation nor a roving eye for pleasure in their faces. Most of them are decidedly poor, unrecognized, unable to get their works before the public through the art dealers.

To foil the heartless dealer, the "Free Republic of Montmartre" has organized an open air exposition which permits any sincere and luckless artist to display, and perhaps sell, his wares on the curbstone. The show is known as the "Foire aux Croutes," a title sufficiently slangy and unpretentious, and is run by the "republic's" newspaper, "La Vache Enragée," an incorrigible sheet which boasts the distinction of being the "only intermittent daily in Paris." Periodically these open air forums bloom forth. Apparently they have proven successful, for the most recent one is the fifteenth since the war.

A cold gray day, clouded by the constant threat of rain, hovered over the sloping little Place Constantin-Pecquer as the hopeful and vastly excited exhibitors of the last "Foire aux Croutes" began

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to string up their paintings between the trees. The frisky autumn wind tossed their little garlands of pictures about with boisterous indifference. The Place Constantin-Pecquer is not a beautiful spot, being surrounded by gray, gawky apartments, not nearly so inviting as some of the more famous spots farther up on the hill, but it is near a subway station and, therefore, commercially significant. The newest output of Montmartre's hard-working artists is here, and it is worth looking at with a charitable and receptive eye, for its sincerity can hardly be questioned. The first spectators to make the rounds were not the cash customers. In addition to the present correspondent, a motley collection of cab drivers, plumbers, plasterers and gas men ambled about, surveying the masterpieces critically, gesturing with all the calisthenic eloquence to be found in the connoisseurs corner of the Louvre. But they stopped invariably, these overalled critics, to devote their supercritical attention, as well as their choicest remarks, to the nudes.

Much of the work shown represents the slender harvest which the artists have reaped from a rainy summer in the country. There are landscapes that could come from nowhere but the Riviera; there are Rouen, Moret, Les Andelys, Honfleur, Le Puy, and a dozen other corners favored by artists, half-baked and otherwise. Nearly all of the exhibitors have their own fancies and favorite subjects. Here is a disciple of Gauguin, who distorts Parisian pulchritude into the lumpy forms of the squaws of the South Sea Isles. There are some who have been influenced by the flowing nude sketches of Rodin and Degas, and have endeavored to accomplish as much with a few magic lines. Under the friendly awning of a "boulangerie" is a dumpy old lady who sees all houses as pink, all trees blue, all shadows magenta. Next door a forlorn youth with a strange Balkan name

sees grotesque humor in the displays of athletic prowess at the Olympic games. A pole vaulter to him resembles nothing more than a wooden monkey on a stick. Beyond is a lean lad with a wisp of sandy moustache and a bright batik handkerchief wound around his neck to hide a collar that isn't. He has a Rabelaisian sense of humor, and his sketches are at once naive, ironic and deep, deep lavender.

Another solemn soul has a penchant for circus subjects, for clowns and fat ladies and pink trapeze performers. One has a mania for harem scenes; another sees the world as a perpetual tempest, and one paints nothing but pensive, semi-draped ladies in spongy blue forests. In a far corner is a frail wisp of a girl, mousy and timid, casting apprehensive glances at the passing throng. But her crayon is audacious. She draws great sweeping things on old carton paper and touches up the high spots with gorgeous dabs of gouache. Strung up under the trees is an exhibit framed in bright vermillion, containing all the favorites of the good old paint store window artist, whose chef d'oeuvres used to spring into being in



A DRAWING BY MUSINE, AN EXHIBITOR IN THE "FOIRE AUX CROUTES"

five hectic minutes, and were given away with compliments of the house with each and every ten dollar purchase. The milky waterfall, the sunset on the lake with the ten-second-flat silhouette of a tree, the storm scene with the lighthouse and the moonlit pond with the pensive fisherman, all of them are here.

A dexterous but dejected silhouettiste in a frayed checkered dress was on the fringe of the square. Her little bits of black paper lace, bewitching oriental ladies in pagodas, brocaded damsels on snorting steeds and gay "dames au cock-tail," perched high on stools at a "Bar Americain," were completely overshadowed by the bellying Corsican landscapes next door, and the public saw her not. A talkative little Scotch-

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Frenchman had on display some of the finest bits of drawing. He was a rapt admirer of Steinlen and Forain, and his work sparkled with promise. But the nice old French people who were looking for something inoffensive to put in that empty wall space in the hall could hand him but a puzzled glance.

Everything from kewpies to cubism is here at the "Foire aux Croutes," although of roaring, slap-stick post-impressionism and dadaism there is little. Of cubistic haircuts there is more. Also elongated side whiskers and sloppy black bowlers. Here a shoestring, a fragment of colored ribbon serves as a necktie, and fancy vests are as



"GRINGOIRE MODERNE"

A DRAWING BY MUSINE, AN EXHIBITOR IN THE "FOIRE AUX CROUTES"

apt to be converted from a remnant of window curtain as not. But there are few signs of affectation, for the members of this clan have little in common with the crystal gazers and exotics of Montparnasse and the Cafe du Dome.

Here and there are lovable old characters from another generation, placid followers of Sisley and Harpignies, wearing high, old-fashioned coats and capes like Monet's. But there is no pretense in their make-up. It often seems to work out that the one who tries the hardest to look the part of an artist is the creator of the most ghastly things. Standing near a rickety lamppost is one of them, under a vast black velour hat turned up in front

at a jaunty angle. With the further aid of a flowing moustache and necktie, and a superb sprout on his chin, he has achieved the appearance of Cyrano de Bergerac. He is little and rotund and drapes his clothes like Paul Poirer and wears checkered canvas spats. A certain bend of artistic behavior seems to demand spats. And his pictures! Words cannot give an idea of their pathetic awfulness! And here he stands, bestowing an earnest and appreciative gaze on his selected gems and waiting so wistfully for someone to ask a price. A tender-hearted person wants to weep for some of them. This little open air show betrays the fact that the life of an artist may indeed be a bitter one. How eloquent is the picture: a sad, broken old man with all the artistic trappings, seated hopefully before his array of unbaked little paintings, works that reveal neither originality nor color nor drawing, only the fact that their author might have been a splendid book-stall keeper or garçon de cafe, but never an artist.

Not that the "Foire aux Croutes" is an assemblage of nonentities. Far from that. In the list of more than a hundred exhibitors there are many names that are far from unknown. All the artistic notables of Montmartre, save those few who have experienced the thrill of financial success, are represented. And even some of the best known artists in Paris do not hesitate to dispose of their less successful works, their "croutes" in other words, in this way.

Late in the afternoon the crowds started to collect and the exhibitors began to wear a hopeful expression. A sidewalk portraitist in charcoal essayed to sketch a confederate to stimulate trade. A few adoring "cocottes," finished with their day's work in the office, rushed in to push the sales for their artist companions. Some of them had served as models, and a sketch of one of them by a solemn youth named Musine is here reproduced. She was a sales genius. Under the spell of her smile and her monologue, the youth's sketches melted away. I felt fortunate to be one of the customers. Before any of the others they packed up their emptied portfolios and strode off gaily, arm in arm, in the direction of an aperatif and a large dinner. Not all the exhibitors were so successful, but they all sold something, even the rotund little Cyrano de Bergerac. A sale is a vital thing to more than one of them, as may be observed by studying the hopeful, earnest, sometimes ironical expressions on their faces.

Despite the fact that it is sponsored by something as slap-stick as "La Vache Enragée" Montmartre's open air show is a very serious affair. As a whole it may be pretty bad, but at least one does not come away with a splitting headache, as is inevitable in the case of this year's celebrated Salon d'Automne.



ST. MARY'S CHURCH, OXFORD, ENGLAND

ONE OF A SERIES OF "WORKING PHOTOGRAPHS" FROM THE COLLECTION OF JOHN RUSSELL POPE, F. A. I. A.

REGARDING DESIGN of NON-RITUALISTIC CHURCH BUILDINGS

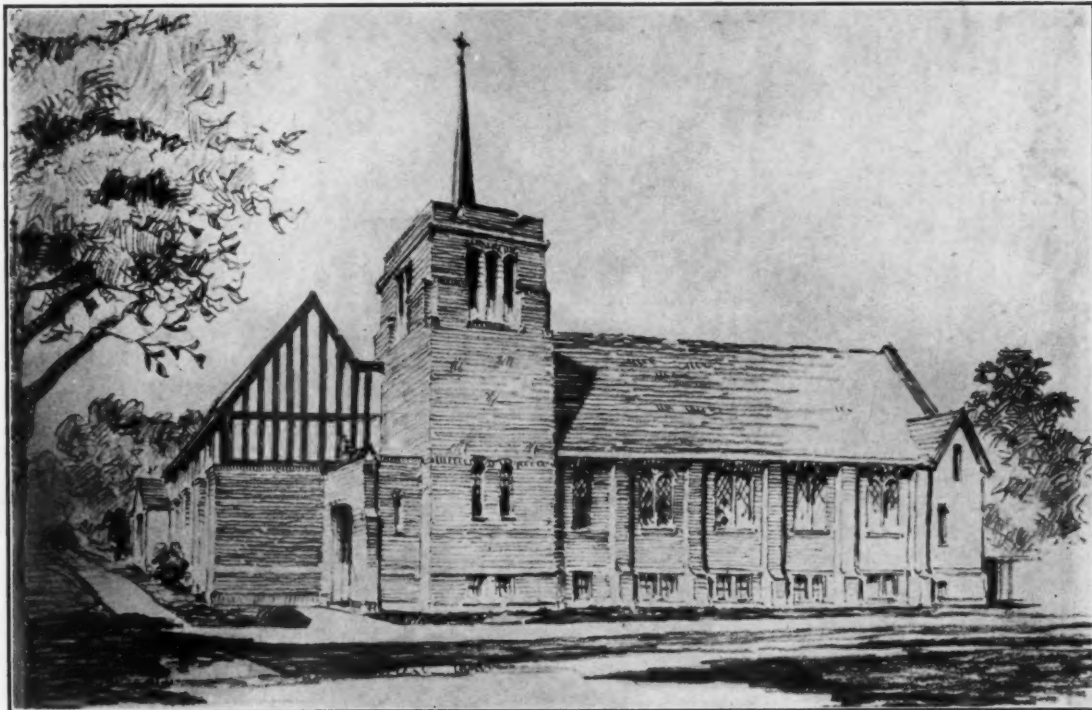
BY FRANK G. DILLARD, A. I. A.

Of Rowe, Dillard & Rowe

IN a previous article, we have noted the great need for more attention to the planning of non-ritualistic church buildings. This need fades almost to insignificance when we consider the prevalent design of such buildings. The hopelessly chaotic condition leads one to infer that the non-ritualistic church has been abandoned by the architect of training and discernment. Small or average size church buildings throughout the country, especially in the middle west, are generally the most inferior. "Mid-Victorian Gothic" and "Richardsonian Romanesque" city churches also are consistently poor in design; indeed church building of the past quarter century, as an average, emphasizes the "cleft" between truth and beauty that has been discussed so admirably and in considerable detail by Von Ogden Vogt in his recent book "Art and Religion." There seems little excuse for this deplorable state when we think of the rich heritage that has come down from those church builders of past ages who wrought with

such care and devotion. I am well aware of the fact that an eminent student of ecclesiastical architecture feels that these good things from the past are naturally the rather exclusive property of the ritualistic church. Regardless of that knowledge, and with humble deference I believe that the architect of the non-ritualistic church should also go back to the time of great achievement in church building for *his* inspiration.

There is indication on all hands that this is being done, and many church buildings today are hopeful manifestations of a deepening sensibility of the close relation between art and religion. If a spirit of profound devotion in the hearts of our forefathers led them to build majestic churches, why should not devotion express itself similarly now? There is more or less devotion to the physical appointments of the place of worship in every congregation, but present day methods of building are in such contrast to those of the age of great church building and the artistic sensi-



STUDY FOR DESIGN OF A SMALL SUBURBAN CHURCH

ROWE, DILLARD & ROWE, ARCHITECTS

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bilities of individual members of congregations are so unreliable, that much of devotion is to no effective purpose and often positively detrimental to artistic results. Thus a heavy responsibility rests upon the architect. He should be the guide that can lead the church back to forgotten paths of worthy expression of a love for God's House. First of all he must be full of this devotion himself

Non-ritualistic church building, in the aggregate, partakes of every system of architecture that has ever been applied to religious expression, and some that are quite unreligious in origin. There have been "revivals" from time to time, each of which quickly deteriorated into a state of mediocrity that might readily be accepted as a legitimate reason for turning to some other "style."



FOURTH PRESBYTERIAN CHURCH, CHICAGO, ILL.

RALPH ADAMS CRAM, ARCHITECT—HOWARD VAN DOREN SHAW, ASSOCIATE

VIEW FROM NORTHEAST CORNER, SHOWING RELATION OF SERVICE PART TO CHURCH PROPER

—so much so that he will consider no insincerity in design and construction. Dignity, restraint, repose and stability are the major keys upon which he will play and as architectural "styles" are developed from efforts to express the character and purposes of structures, the non-ritualistic church building of today, with its more or less complicated plan and complexity of purpose, will demand a high degree of integrity, consistency and skill in its designers. As noted in the remarks on plan arrangement, there must be a full understanding of its aims and ideals and a consequent spirit of interested co-operation. This will often require great diplomacy, much patience and real Christian forbearance.

The failures, it seems to me, to produce by these efforts any lasting impress for good have been due very largely to a want of intelligence in applying the *spirit* of the prototype to newer forms of plan. Most of these revivals have the saving factor of distinguishing their buildings as being religious in character; a merit that cannot be ascribed to the sometime popular, pseudo-classical surprises known commonly as "library style churches."

Historic examples that seem to have been most productive of expressive church buildings, both ritualistic and non-ritualistic, are from American Colonial, Georgian, Lombard Gothic, English Gothic and Romanesque periods of architectural

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development. These particular types of churches have, as have all great examples of ecclesiastical architecture, grown out of serious efforts to express religious ideals and to inspire deep reverence for the sanctuary: therefore, as stated above, they are all worth study by the architect who expects to design church buildings. Needless to say, this study will consist of much more than a merely superficial examination of details with an idea of "putting on a style." It is not a case of "doing it" in Gothic, Colonial, Romanesque or whatever. There is a far deeper meaning to the expression "study" as applied to church work. Ralph Adams



SUNDAY SCHOOL AND SOCIAL BUILDING, FIRST CONGREGATIONAL CHURCH, OAK PARK, ILL.

PATTON, HOLMES & FLINN, ARCHITECTS

Cram, in a recent paper, says it "is to become steeped in the religion itself both in theory and practice."

There are three major functions of the modern non-ritualistic church. These were dealt with in some detail in our remarks on plan arrangement. An architectural expression of these functions characterizes a well conceived building and therein lies a considerable difficulty. The "sanctuary" or place of worship even though not for an elaborate form of visual demonstration, must just as surely conduce to reverence and devotion. Portions of the building arranged for educational and social activities should be designed in harmony with the sanctuary but indicative of their particular uses. Due to the probable irregularity of plan (consequent to planning for these different functions) and a lack of uniformity in fenestration, it seems to me that the most satisfactory architecture for non-ritualistic church buildings is English Gothic in which both ecclesiastical and scholastic traditions are combined.

Exteriorly the place of worship should be clearly the predominant unit of a group or com-

position. No matter how small or humble the structure, it should be vital with a spirit of religion—that undefinable something that will create in the passerby a desire to enter for quiet, introspective devotion and inspiration. I suspect that even the most blasé of us have seen church buildings that produce this feeling. Lofty proportion, solidity without clumsiness, enrichment without frivolity and homogeneity are some of the practical means of producing this desired effect.

Unfortunately the architect is almost certain to be confronted with the necessity of practicing economy: this need not, and surely should not, lead to shoddiness and insincerity of design and construction. Economies are frequently necessitated by the church's laxness in providing funds for building. This will probably remain so until there is instilled in hearts and minds of the laity a realization that places of worship afford concrete expressions of devotion to a cause: in other words, as has often been said, "that the building of a church is an act of worship." I believe the architectural agencies operating in various denominations, to which prior reference has been made, are



AUDITORIUM TOWARD PULPIT, RAVENSWOOD PRESBYTERIAN CHURCH, CHICAGO, ILL.

POND & POND, ARCHITECTS

A simple and dignified church interior. Rearrangement of the chancel would improve the general effect

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exerting a potent influence for good in this direction. Good will come from their endeavors, but as in the case of most educational work, the result will, at best, be but a gradual improvement, depending largely on the general cultural development of individual communities. Even though it be necessary to conserve building funds carefully, the architect should rely on fundamentally dependable sources of inspiration.

When economy is a necessity, tracery and ornamentation should be omitted. Plain, well propor-

tioned, lancet windows are much more inspiring than great awkward openings filled with thin, "scraggley" wooden tracery. Ornament should be applied with the greatest discretion, and only at focus points, the principal of which will be the main entrance. Unless the ornament can be of good quality, it should, like tracery, be omitted and plain stone placed for future carving, if ornament is desired for the finished composition. Every architect, especially he who loves the church, will be filled with a laudable desire to enrich the building with gracefully designed stone tracery, jewelled windows and beautiful carving. These features should by all means be integral parts of his design if there appears to be any possibility of including them without sacrificing practical necessities. Almost

invariably the bids for church buildings will be found to be in excess of the appropriations and largely so, I believe, because of this wish of the architect to beautify the structure without considering carefully enough the housing requirements as a whole. Non-ritualistic church buildings are primarily utilitarian, as will be deduced from a consideration of the church's functions. There is, however, no reason that a building designed and planned for usefulness should not be beautiful; in fact, a serene and satisfying beauty



FOURTH PRESBYTERIAN CHURCH, CHICAGO, ILL.

RALPH ADAMS CRAM, ARCHITECT—HOWARD VAN DOREN SHAW, ASSOCIATE

VIEW FROM SOUTHEAST CORNER, SHOWING SERVICE PART

often exists in functional design where applied ornament is reduced to a minimum.

Entrance to the church proper should be near grade. A high base and monumental flight of steps are just the things for some types of buildings but they do not express the accessibility that should characterize the church. Inside the entrance one ought not to be oppressed by a small stuffy vestibule, as is so often the case. The narthex (to use the most appropriate term) serves the double purpose of shielding the sanctuary from outside noises and affording suitable place for fellowship after church meetings. Architectural treatment had best be such as will be quieting. In small, inexpensive buildings wood and plaster can be used to good effect, especially if the building is English in design. Hand made tile is a

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highly desirable material for flooring the narthex—it can be rich and interesting in color and texture. Wood panelling and ornamental wood and glass screens can be used, where building funds justify, to produce an effect of richness in this part of the building. A gallery over the narthex is quite natural and can be reached by stairs located near the entrance.

An axial entrance from narthex to auditorium (or nave) should present to view the main feature of the room—the chancel. This presupposes an oblong plan for the auditorium with entrance

must compel decorum and reverence. Much of the difficulty of maintaining respectful order in some non-ritualistic churches may be attributed to a lack of dignity in the room itself. There is poor logic in the contention that since the audience room is used largely for preaching it should therefore be designed as a lecture hall. The fallacy, it seems to me, lies in assuming that listening to a sermon fully satisfies the religious desire of the worshipper. There are church auditoriums whose very design uplifts the worshipper in a way that complements the sermon and may even surpass it



AUDITORIUM, PRESBYTERIAN CHURCH, DEERFIELD, ILL.

KARL H. SHELDON, ARCHITECT

and chancel on major axis at opposite ends. Much has already been said in favor of this plan—more perhaps than is necessary; but after examining the fantastic arrangements that have been so consistently used through past years, one is inclined to emphasize the importance of simple straightforwardness. One of the most unreasonable of plan schemes, quite popular in some sections of the country, places the main entrance and pulpit platform at the same end of the auditorium. I have found, from attending churches of this kind, that the main entrance is not an entrance at all—it is an *exit*.

If the exterior appearance of the place of worship should be strongly religious in character it is doubly important that all the interior design should contribute to that end. A church interior

in influence; while conversely there are those whose disorderliness so disturbs the sensitive beholder as to fairly counteract the strongest kind of preaching. If there is any attempt at architectural effect it should be studied to create a spirit of worship by generating, through the sense of sight, meditation on high and holy things. One of the greatest sources of distress in the average church of today is the "art glass" windows. No architect, who measures up to the high standards I have endeavored to describe, will permit any but the most accomplished artist to design so important a part of his building. If the best is not within reach, good taste will dictate the simple modesty of diamond quarries of amber cathedral glass in varying shades, elaborated perhaps with borders of colored glass and incidental, painted medallions.

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The scale of the building project will have a great deal to do with determining use of materials, and details of design. Obviously the modest chapel cannot be designed like a large city church building; nor the downtown church like a rural meeting house. It is not possible here to deal at length with the many differences of treatment that will be suggested by the requirements of various types of communities. Suffice it to say that harmony, structural repose, dignity, simplicity, proper emphasis on points of interest, and propriety in the use of materials are essential elements in all church buildings and any architectural features that cannot be cataloged under these general heads should be "handled with care."

beautify by bits of carving, half-timber gables, oriel bays, chimneys and window grouping, will suggest themselves as the composition is being developed and fortunate indeed is the architect who is unhampered by an ever-present fear of "running the cost too high." The really skillful designer will be able to create pleasing effects even where the purse strings are drawn tight. There should be an important entrance feature to this part of the building, secondary only to the portal of the sanctuary. As in many fine examples, this entrance may be from a cloistered garth that constitutes a beautifully inviting outside reception space. The commodious reception hall into which one enters should carry on the friendly feeling of

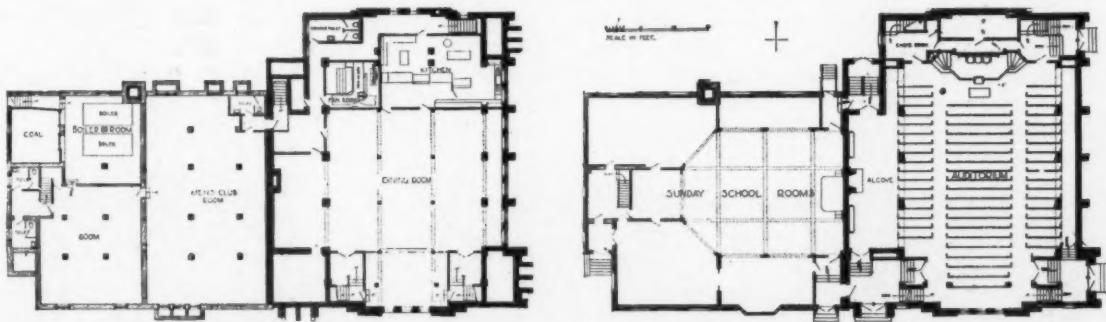


STUDY FOR A CITY CHURCH OF MODERATE COST, UTILIZING AN OLD RESIDENCE FOR PART OF SERVICE WING
ROWE, DILLARD & ROWE, ARCHITECTS

Educational and social units of the church building must largely partake of the architectural character of the church proper. The nature of these parts, however, should be expressed by greater freedom and less austerity. These are the portions of the structure where the "family life" of the congregation is exercised and developed; it is therefore appropriate to create in them an architectural atmosphere of domesticity—it has been well described as a "friendly appearance." The cold, mechanical rigidity of windows equally spaced in blank walls should be avoided. Picturesqueness, if not extreme, is desirable, in that it produces interesting bits and details. The Harkness Memorial at Yale is highly suggestive of the general character I have in mind. Windows should, of course, be clear leaded glass with such incidental embellishment as may be had with the funds available. Innumerable opportunities to

the exterior. Even though the space may be largest, there should be nothing of grand or monumental character. This part of the building is for *service* and its design should include only those elements that denote usability. The impression should be one that tends to invite and encourage people to make the church a social headquarters. Closely related to the reception hall or lounge there will need to be administrative offices. If the building is planned for a full week program, there will be an attendant on daily duty and a part of the office space should open well upon the reception hall—somewhat similar to the arrangement customary in Y. M. C. A. buildings. The architectural treatment of the hall will naturally be carried into such office space. By some authorities on church planning the reception lounge has been called the "heart of the building," and quite appropriately so, for from it

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RAVENSWOOD PRESBYTERIAN CHURCH, CHICAGO, ILL.

POND & POND, ARCHITECTS

A FINE EXAMPLE OF THE BEAUTY OF PLAIN DESIGN

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there should be ready access to all other parts of the building. At least one club and adult class room should be on the main floor directly off the reception hall. In this room, designed for general week day meetings of small groups, there can be many features introduced to produce homelike comfort. A well designed fireplace of liberal size—bay window looking out on the most pleasing view—wood beamed ceiling or plaster cornice according to the style of the room—well designed light fixtures; all to harmonize with furnishings, hangings and floor coverings as completely as in living rooms of the best types of residences. A kitchenette connected with this room will be a great convenience for serving luncheons; also there should be storage space for folding chairs and other equipment for group meetings.

The department rooms for the smallest children should also be located on the main floor and be designed as kindergarten rooms—especially the beginners' department room. A painted frieze of "children at play" (preferably children of various nationalities) or of familiar Bible stories, if well executed and in bright colors is a very pleasing decoration. There should be a continuous pinning strip of soft wood, or better a dado of cork carpet to permit convenient exhibition of prints, handwork, etc. Painted transparencies depicting Bible scenes especially interesting to small children will add much to the interest of the room if introduced as random quarries in the windows. Other department rooms should be designed and furnished in ways appropriate to the various age-groups that will occupy them—bearing in mind that the social program of a wide-awake congregation will, in all likelihood require that they be used for the social activities of the various departments as well as for school work. Domestic touches in decorations and hangings will add to their charm and effectiveness for teaching a love of beauty.

The recreation and entertainment hall is a prominent feature of the service building of any non-ritualistic church. Uses of the hall were discussed in the preceding article on plan arrangement. Because of a probable multiplicity of uses it must be designed to present a pleasing appearance and also to stand fairly rough wear. I have found that a high wainscot of stained wood (alternating widths of matched and V jointed boards,

as a suggestion) satisfactorily meets this double requirement. Plaster, applied with as rough a texture as for exterior work, above the wainscot and combined with some showing of structural members in the high ceiling will be sufficient to complete the architectural finish. Painted embellishments, such as symbols, inscriptions, etc., will add color and interest. Windows and light fixtures will have to be screened by iron guards which should show greater ingenuity than would dictate woven wire. If there is to be a stage, it will naturally be the dominant feature of the room and must harmonize with the general treatment.

In closing, there should be a word regarding the grounds of the church. This subject is not necessarily involved in a discussion of the peculiarities of non-ritualistic church building, but due to the apparent great neglect of so important an asset to the completeness of a church design, should be given some consideration. A great many well designed churches are ruined by poorly arranged setting and unkempt grounds and many mediocre buildings are interesting because of fortunate planting and care of surroundings. The architect seldom has the high privilege of helping to select the site, especially in cities, and therefore is compelled to make the best of what is given him. He is indeed fortunate if the site is of sufficient size to accommodate the building alone—to say nothing of the entourage. The only thing that can be suggested for these sad cases of insufficient ground is, that great effort be applied to the problem of reducing the area of the building (even to the extent of added stories in the service building, enough to allow some space for grass, shrubbery and, if possible, trees. If the congregation is wise enough to see the need of "elbow room"—and this is usually so in rural communities—the grounds should be designed as carefully as by a landscape architect. Placing of trees or accommodating the building to those that may exist, arrangement of lawn plots for open air meetings, planting of low, high and flowering shrubs properly to foil certain parts of the building, consideration of vistas and points of view, are all matters that will, by the beauty of a finished product, fully justify painstaking study.



ARNOLD W. BRUNNER, F. A. I. A.

1857—1925

ARNOLD W. BRUNNER, architect, died of pneumonia at his residence in New York City on February 14. A man of most engaging personality, the finest breeding and a rare knowledge of the profession he so well served, Mr. Brunner's death is a distinct loss to the world of art and letters. He was born in New York in 1857, the son of William and Isabella Brunner, and was educated in the public schools of that city. Later he studied at Manchester, England, and entered the Massachusetts Institute of Technology from which he was graduated in 1879.

The large majority of his works were of a public character, edifices of Government ownership or belonging to institutions such as colleges or hospitals. In addition to the two types of buildings already mentioned, he prepared the architectural plans for the Students' Building at Barnard College and for Mount Sinai Hospital. Had Mayor Hylan's project of three years ago for a municipal art center in the neighborhood of Fifty-ninth Street and Seventh Avenue, New York, been carried out, the result would probably have been Mr. Brunner's greatest monument, for it was he who furnished the designs for the suggested undertaking.

Among the chief examples of Mr. Brunner's art to be found elsewhere are the Cadet Hospital at West Point, in the military Gothic style; the Capitol Park State Buildings and the Soldiers and Sailors' Memorial Bridge at Harrisburg, Pa.; the Custom House and Court House in Cleveland, where he had much to do with the modern improvements in "city planning," as he did also in Baltimore; and the Monumental Bridge in Toledo, Ohio.

Mr. Brunner's exceptional knowledge of the architectural problems of the modern American

city, including the arrangement of streets and parks, every phase of a city's plan, was recognized in many instances by his selection for commissions having charge of great municipal improvements. He had been a member of the Art Commission of New York, President of the Board of Supervision of Public Buildings and Grounds in Cleveland, and a member of similar bodies in Baltimore, Rochester, Denver and other cities. He was the architect, in 1914, of the improvements for the city and waterfront of Albany. He had also

been President of the Fine Arts Federation of New York, Vice President of the National Sculpture Society, President of the Architectural League of New York, Treasurer of the National Institute of Arts and Letters, Vice President of the American Civic Association, and a member of the New York Board of Education in 1902. His clubs included the Century, Players and Engineers. In 1906 he married Emma Beatrice Kaufman.

Mr. Brunner's views on the present aspect of American cities were often frankly expressed. He did not flatter citizens with too much praise of their home towns. He

was fond of quoting the late Montgomery Schuyler's remark that American architecture was apparently "the art of covering one thing with another thing to imitate a third thing, which, if genuine, would be highly undesirable." He constantly urged that our cities should be planned and beautified by men who really qualified for the task, the extreme difficulties of which are far beyond the amateur.

"Experience, patient study and a constructive imagination are needed to increase the efficiency of a city as a working machine and at the same time to secure the beauty that comes from order and fitness of purpose," he remarked in an address before the National Institute of Arts and Letters.



ARNOLD W. BRUNNER, F. A. I. A.

EDITORIAL COMMENT

A SERIOUS MENACE to the proper enforcement of zoning laws in the various states is the attempt of real estate speculators to override them. Fortunately, in most instances the laws enacted are proof against these persistent attacks. A recent instance of an attempt to evade zoning laws and its complete frustration is found in a unanimous decision handed down by the Superior Court in the state of Massachusetts.

In the towns of Milton and Brookline petitions were presented to compel the town authorities to grant permits for buildings of a type prohibited in restricted districts.

The right of towns to exercise the police power is squarely set forth in the decision of the court, which states that towns are entitled to exercise police power over the ownership of land as well as to the enjoyment of liberty. That police power is recognized as an attribute of government and may be put forth in any reasonable way in behalf of public health, the public morals and the public safety and, when defined with some strictness so as not to include mere expediency, the public welfare.

The decision concludes with this very pertinent statement, that the fact that the petitioner could use his land more profitably for commercial purposes than the residential one to which it was by the zoning law restricted "is of slight importance in the broad aspect of the case."

* * *

THOSE who have had to use a number of different building codes recognize the hopeless mess they present in the matter of arrangement and indexing. This may be the result of the practice of "adapting" many codes to the making of one code, a process sure to result in a progressively worse product. In one very large American city, the building code is so poorly arranged, has parts so overlapping and an index so useless that a large office will need to have one man who has concentrated on this one thing until he is an expert in locating and interpreting the desired data. If by any means a good, workable arrangement of the parts could be made a standard and adopted generally, it would be a desirable thing to accomplish. Such an arrangement in connection with a usable index would be welcomed by architects, engineers and contractors.

The excellent work that has been done by Mr. Woolson's Building Code Committee of the

Department of Commerce, is farther extended by submitting for criticism a Recommended Practice for Arrangement of Building Codes. The Committee desires the opinions of all those who have to use codes of this kind to aid it in making its final recommendations. These recommendations should be sent, at once, to Ira H. Woolson, Department of Commerce, Washington, D. C.

When this recommendation is finally completed, architects, engineers and contractors should make a united effort to have new codes arranged and properly indexed in the manner suggested.

* * *

THE COMMITTEE of distinguished architects appointed by D. Everett Waid, President of The American Institute of Architects, on the Pan American Congress of Architects, insures the most valuable co-operation of the United States.

It is known to us by actual contact that there is a strong desire on the part of the profession of architecture throughout Latin America for closer and more intimate relations.

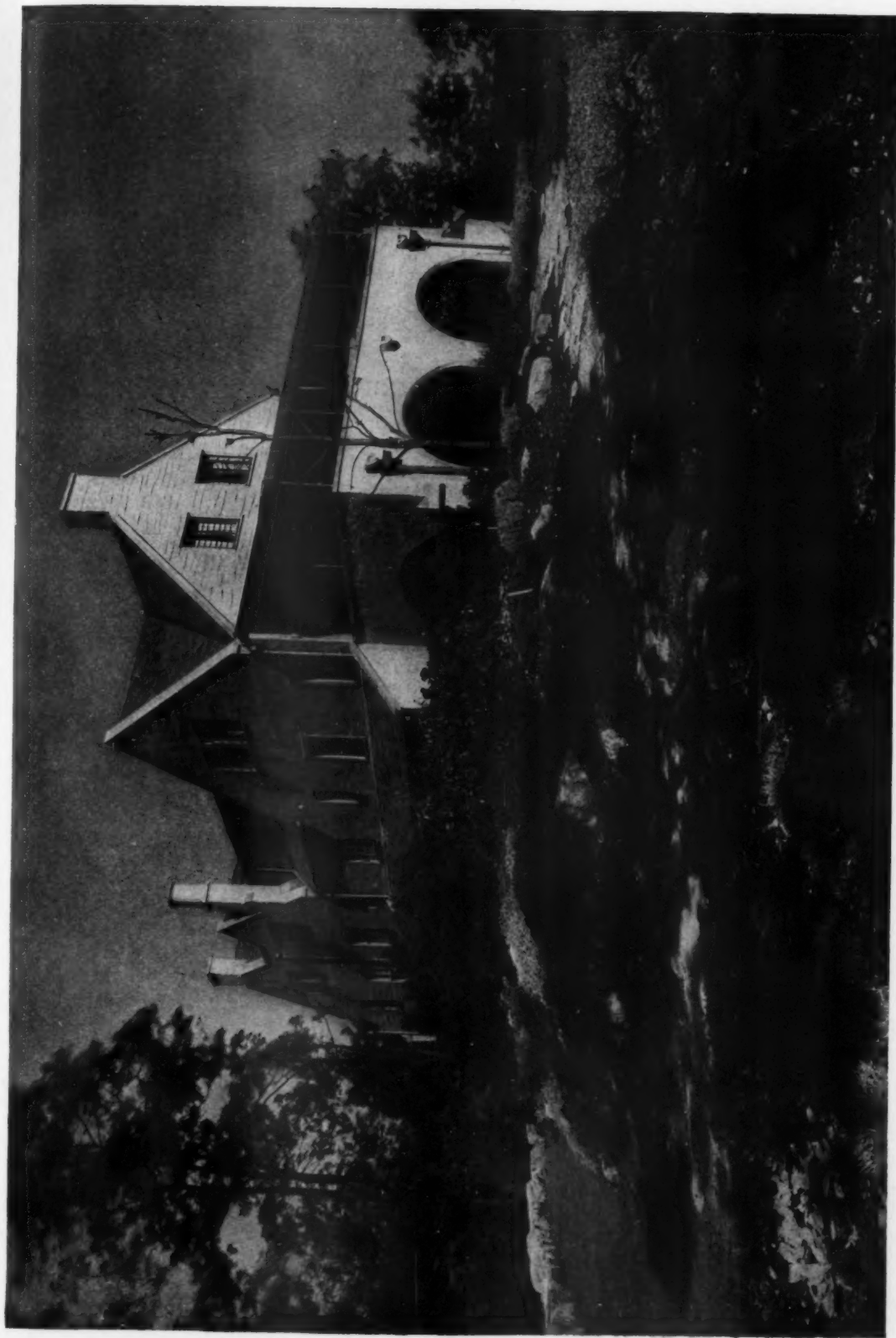
We seem to ignore the fact that there is a group of republics in South America whose historical and artistic interest is as great as may be found in Europe. The architectural development of these different countries is steadily going forward, but not as well or as thoroughly as might be accomplished by a closer tie of professional relation.

We learn that the Argentine government is seeking suggestive material from the Institute in the preparation of a program for a competition for a design for a large civic development; that the Central Society of Architects of Buenos Aires and the Society of Architects of the Republic of Uruguay have named American architects to corresponding membership.

The committee appointed by the Institute will find a task set them that we predict will be much to their liking, and we believe that they will report on the desirability of closer relations with the architects of Latin America.

The most desirable thing at the outset will, we believe, be the promotion of educational intercourse. The logical way toward such an alliance will undoubtedly be the interchange of students for post graduate courses.

To architects, Latin America is, in a sense, an undiscovered country. A visit to the capitals of Brazil, the Argentine and the West Coast republics will, we feel sure, be one of pleasant surprises and of the utmost educational value.



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

WALKER & GILLETTE, ARCHITECTS

(Plans and description on back)

THE AMERICAN ARCHITECT
February 25, 1925, Plate 41

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

WALKER & GILLETTE, ARCHITECTS

A COMMENDABLE feature of this house, apart from its quite evident architectural excellence, is that it seems to grow from its site, to be a part of the landscape it occupies.

The foundation of the house is laid up with local stone, the main walls being of terra cotta blocks, stuccoed.

Columns and girders are of reinforced concrete and the floors tin pan construction.

The floors are variously finished to meet the needs or wear of the location. Oak, tile, brick and cement were used for floor coverings.

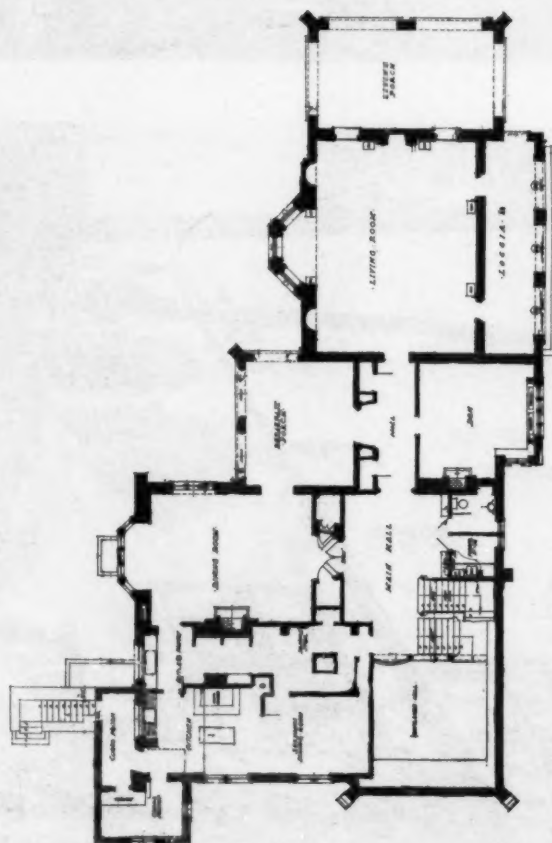
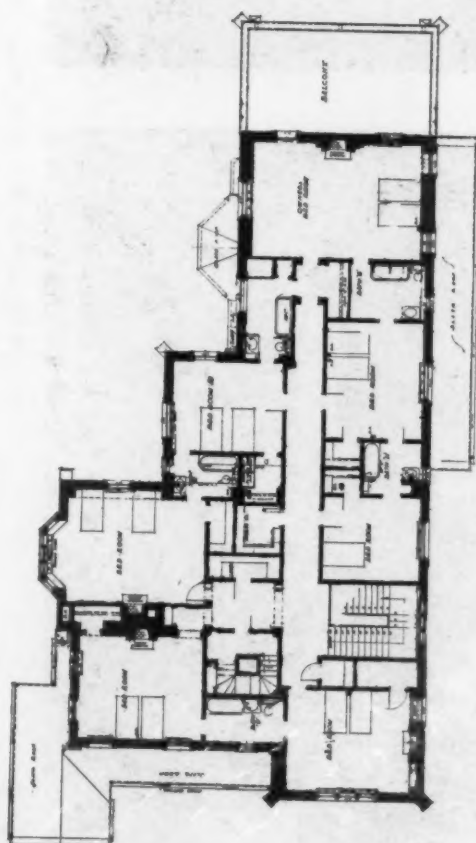
The roof is of slate.

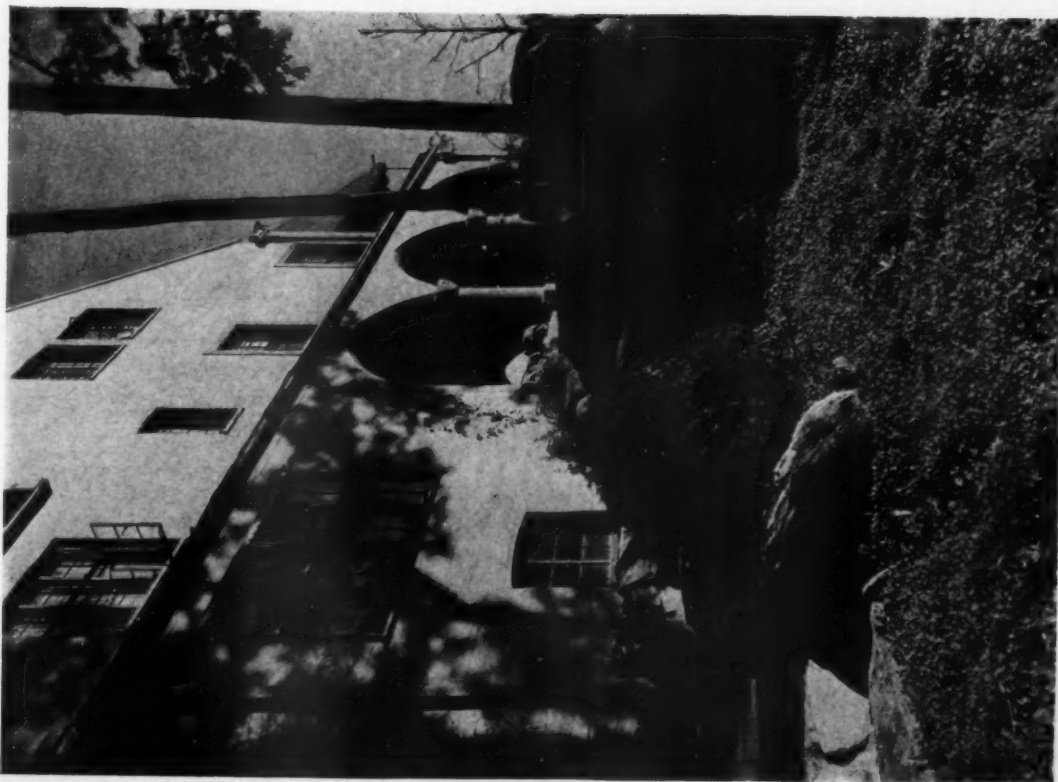
Trim, wood.

Heating, usual steam.

Cost not available.

The furnishing and decorating of the interior are interesting as examples of good practice, founded on good taste. A proper restraint has marked the selection of accessories.

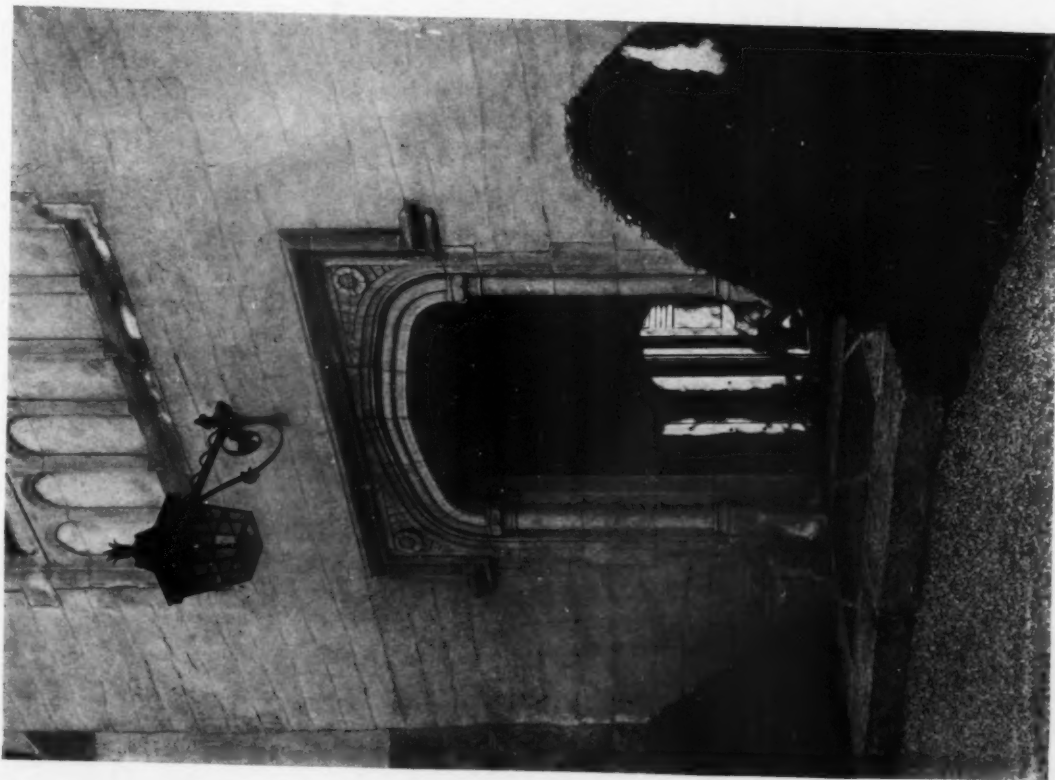




HOUSE OF CHARLES E. MITCHELL, TUXEDO PARK, N. Y.

WALKER & GILLETTE, ARCHITECTS

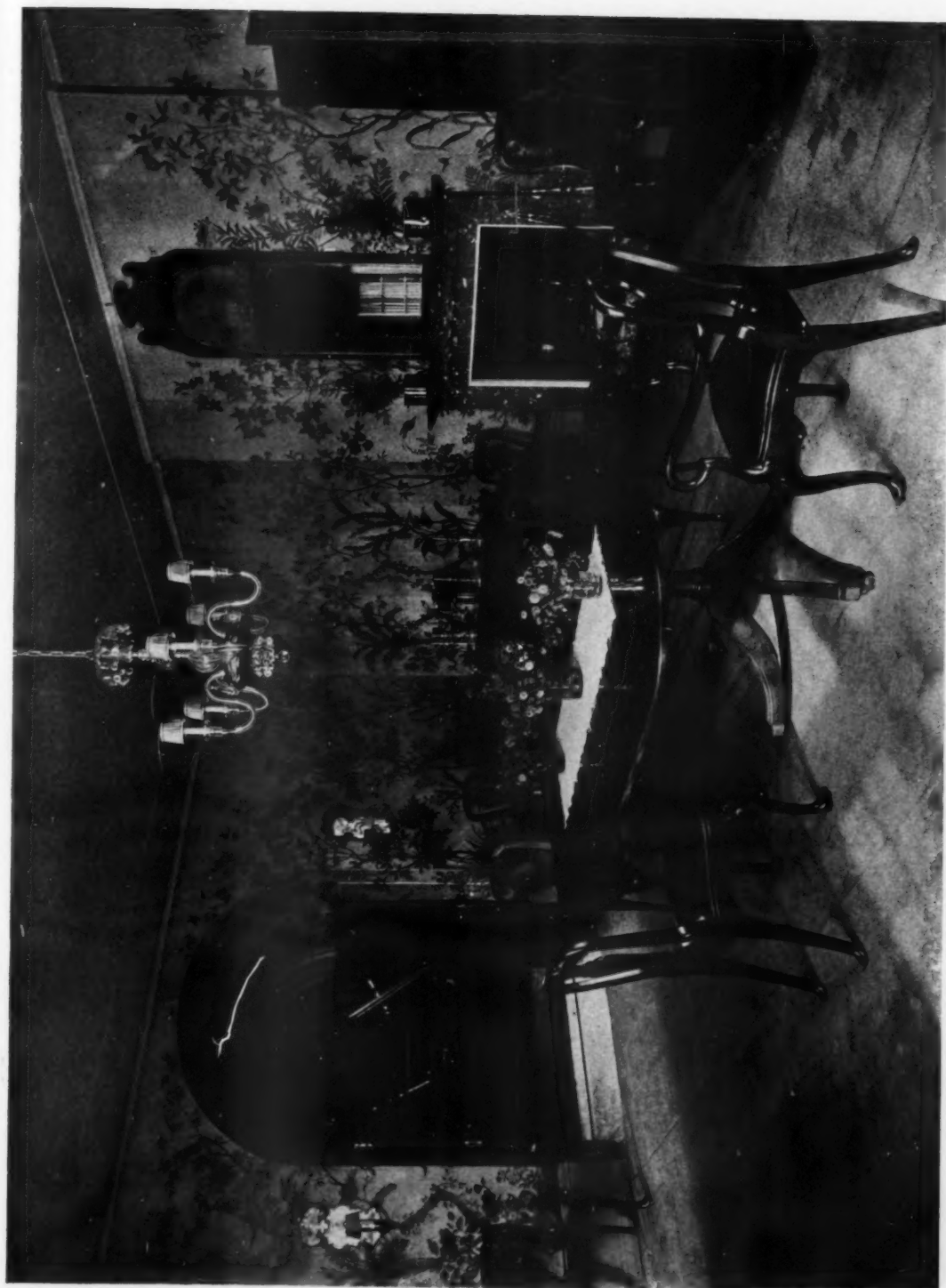
THE AMERICAN ARCHITECT
February 25, 1925. Plate 42



THE AMERICAN ARCHITECT
February 25, 1925. Plate 43



HOUSE OF CHARLES E. MITCHELL, TUXEDO PARK, N. Y.
WALKER & GILLETTE, ARCHITECTS



HOUSE OF CHARLES E. MITCHELL, TUXEDO PARK, N. Y.
WALKER & GILLETTE, ARCHITECTS

THE AMERICAN ARCHITECT
February 25, 1925. Plate 44



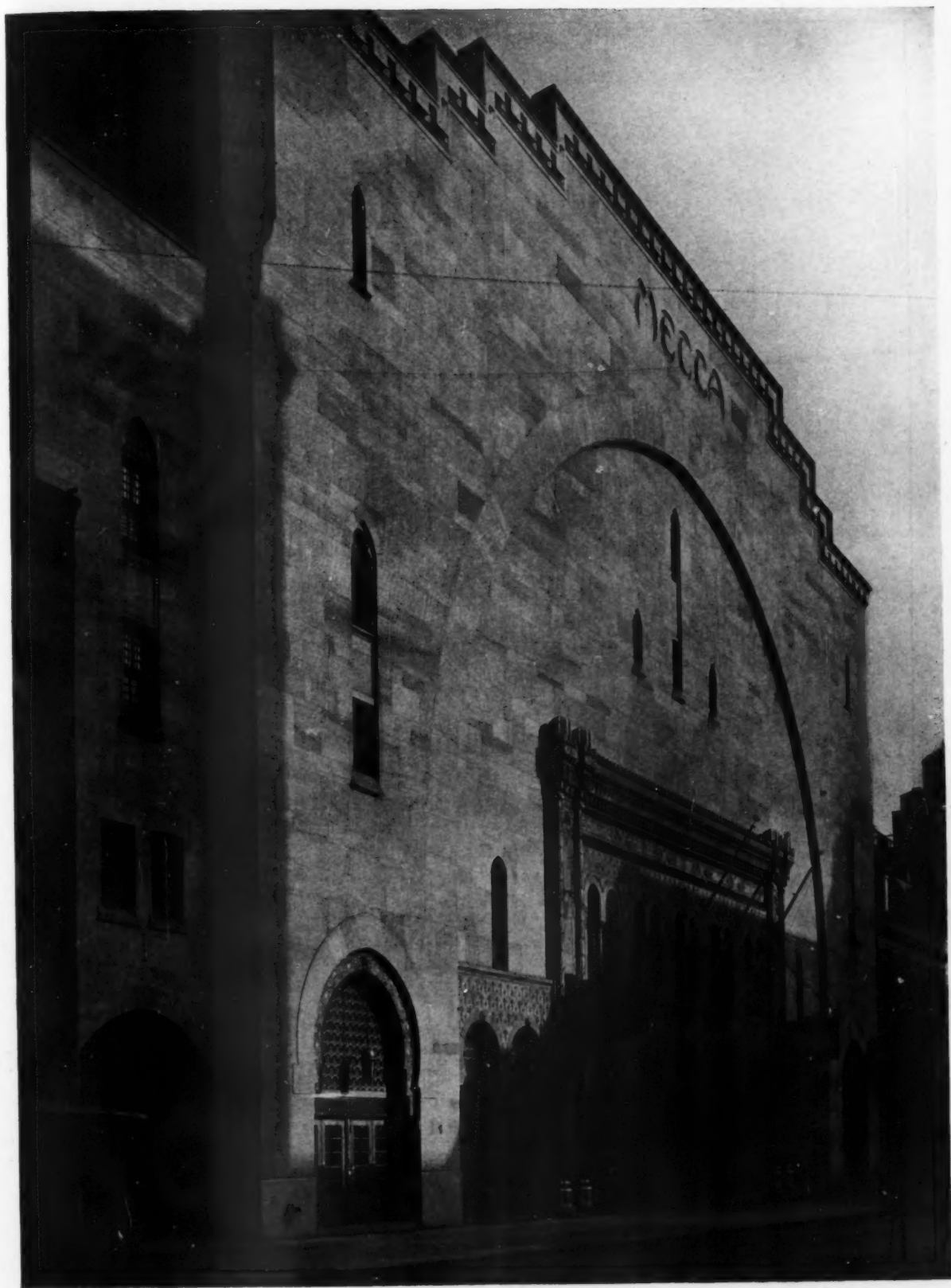
THE AMERICAN ARCHITECT
February 25, 1925. Plate 45



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

WALKER & GILLETTE, ARCHITECTS



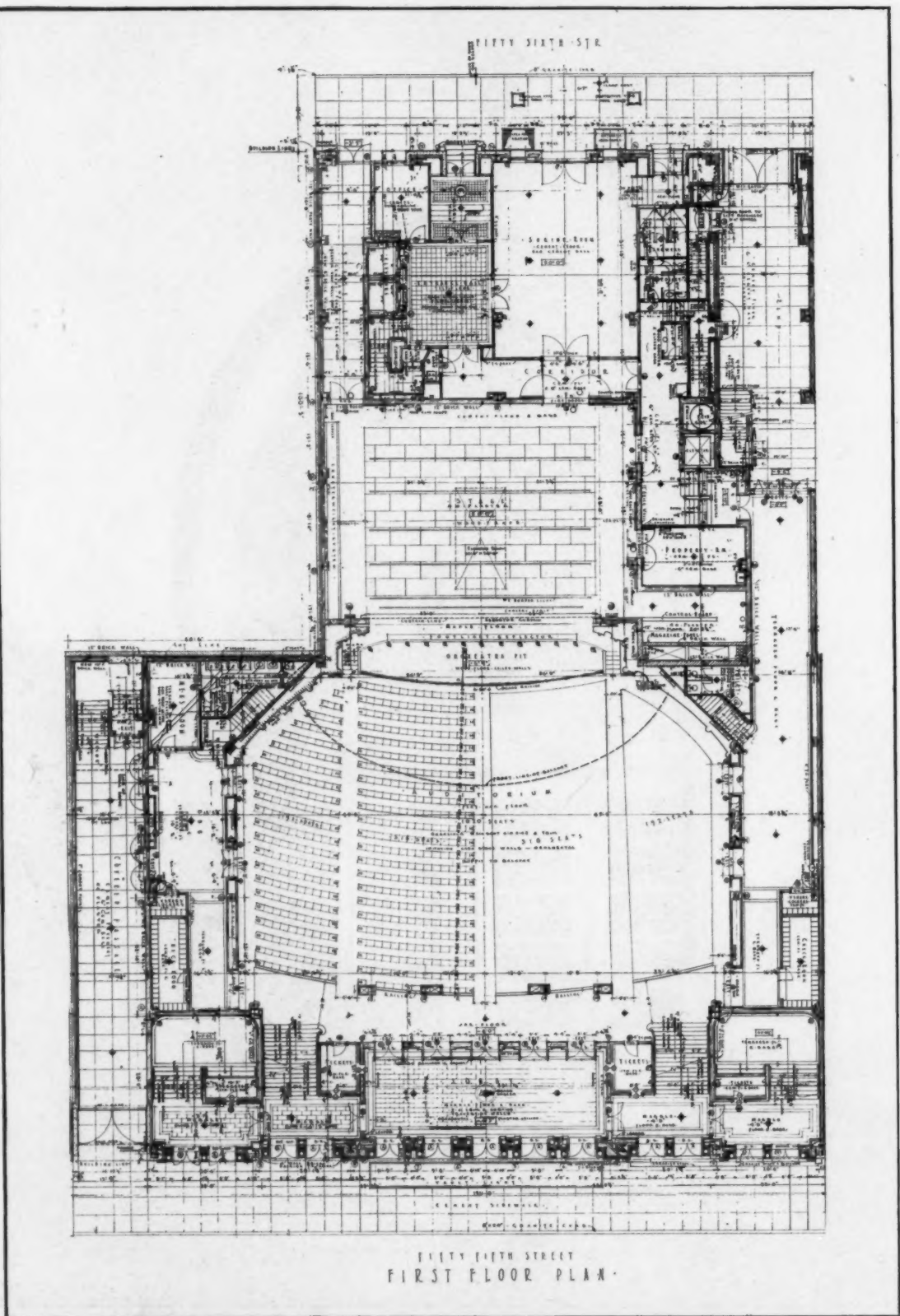


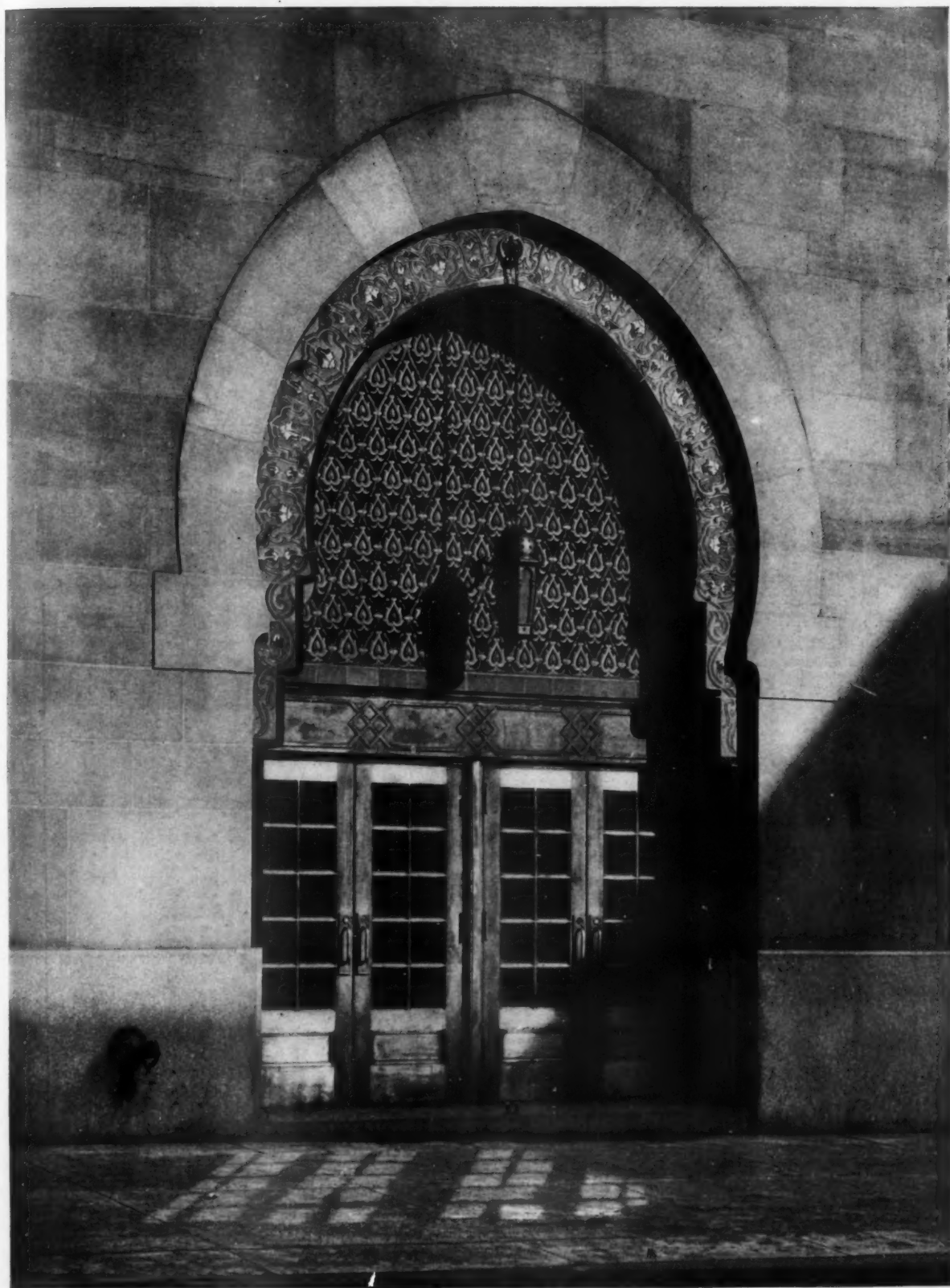
MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

(Plan on back)

THE AMERICAN ARCHITECT
February 25, 1925. Plate 46



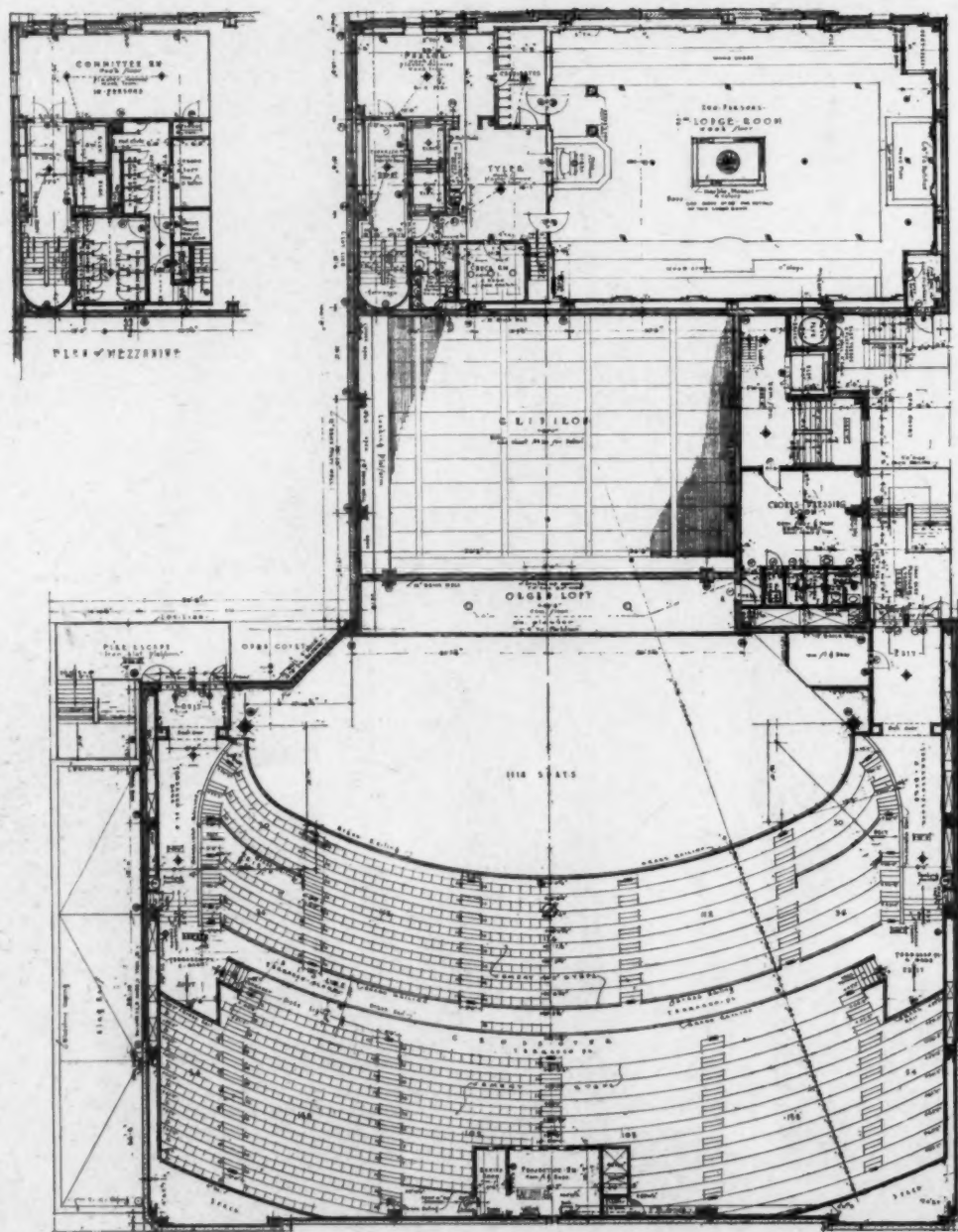


MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

(Plans on back)

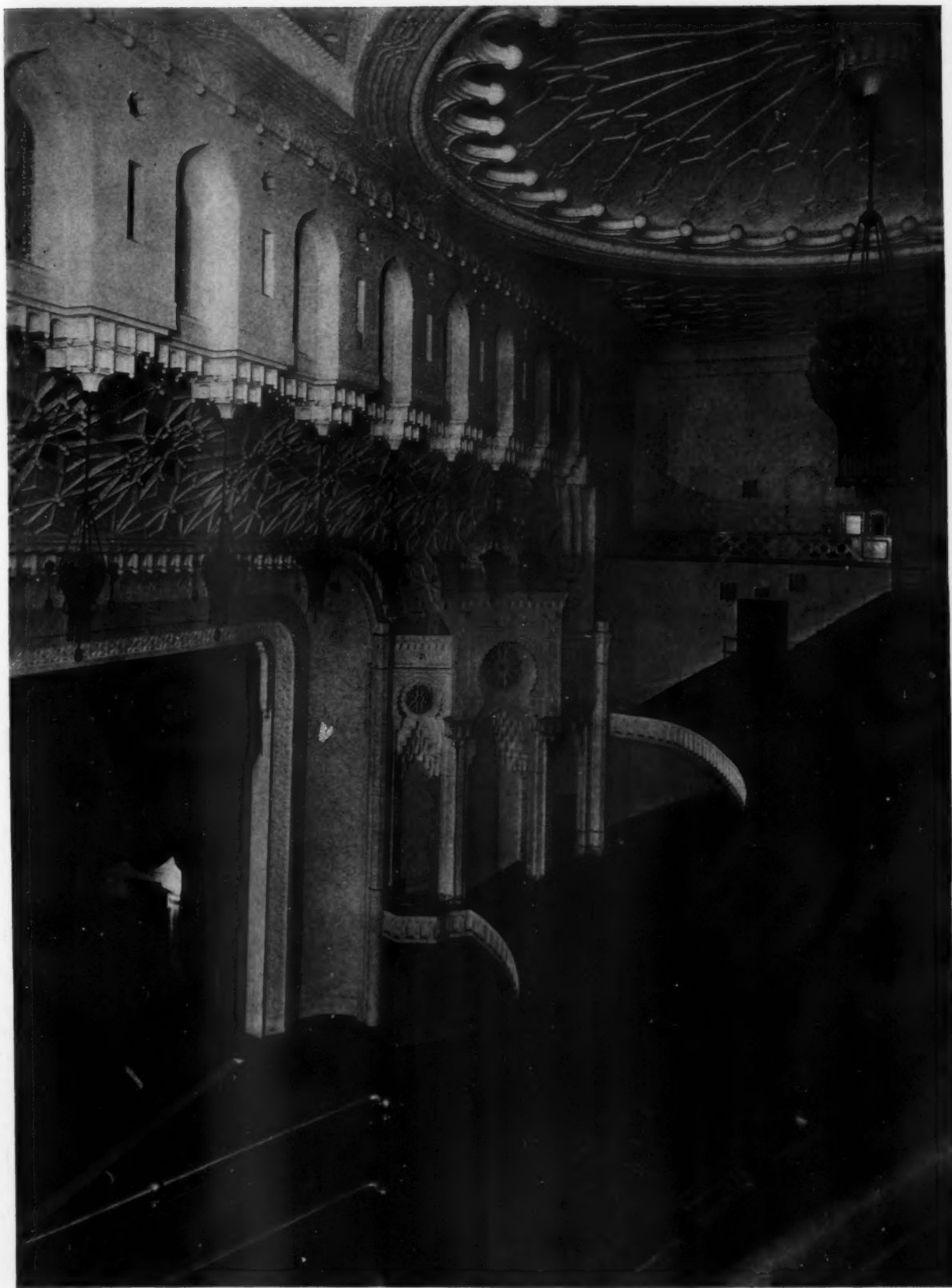
THE AMERICAN ARCHITECT
February 25, 1935. Plate 47



FIFTH FLOOR
GALLERY PLAN

MECCA TEMPLE

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS



MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

THE AMERICAN ARCHITECT
February 25, 1925. Plate 48



ENTRANCE LOBBY, FIFTY-FIFTH STREET

MECCA TEMPLE, NEW YORK

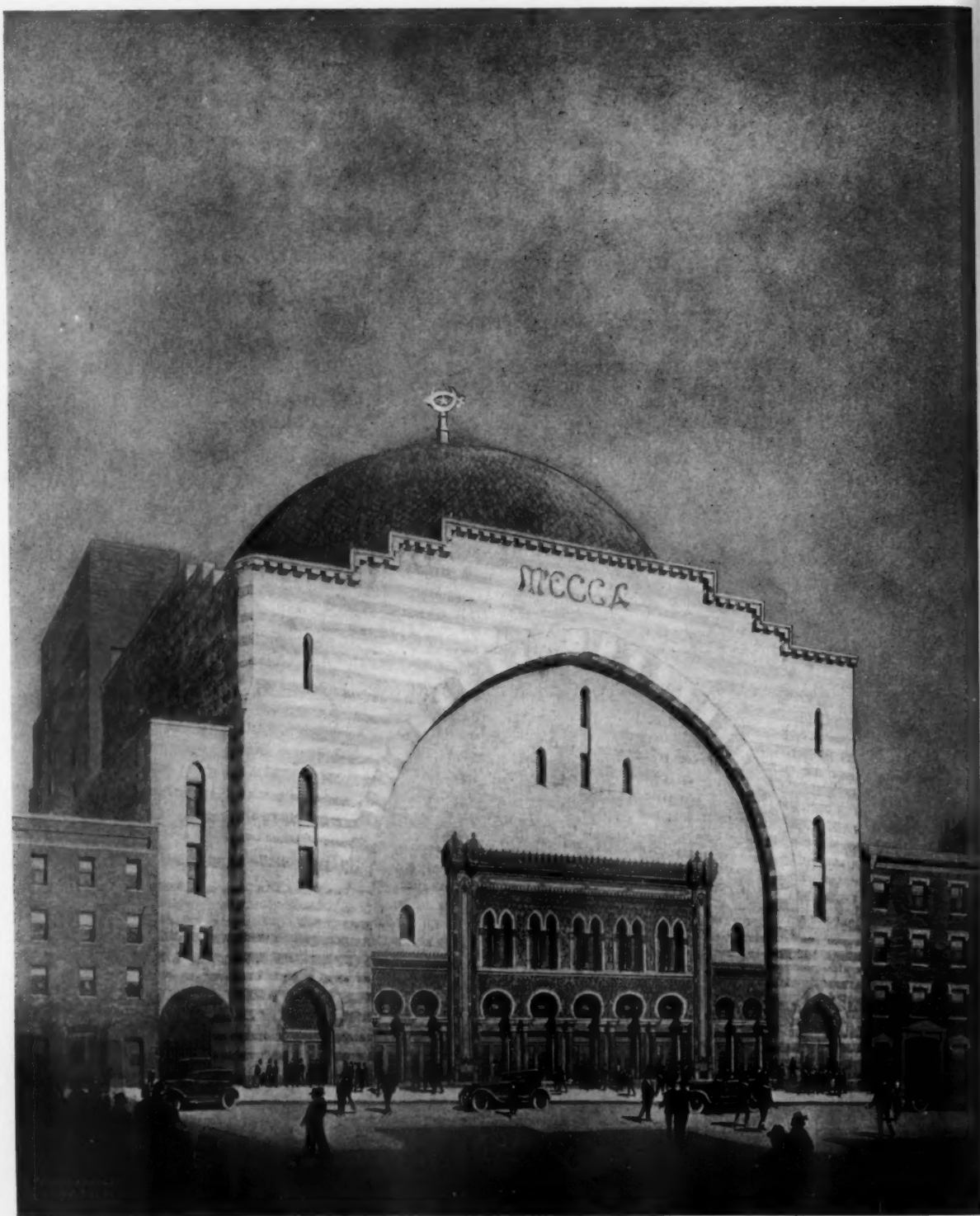
H. P. KNOWLES, *Architect*—CLINTON & RUSSELL, *Supervising Architects*

NEW YORK'S civic center may be correctly described as peripatetic. The City government may arbitrarily select a site for its municipal building, placed near the City Hall, which when erected was in "the heart of the city." It may group its new court house, its many dependent buildings close by, and call it the civic center. But to that large number of people that form our transient population, the center is that location where the theatre district lies and the department stores are grouped. Many years ago, the "Rialto," that promenade for the Thespian in and out of work, was at Fourteenth Street. Then the theatres, with Tammany Hall as a focal center, were in that neighborhood. The trend was Northward. Fourteenth Street's wane saw Twenty-third Street's ascendancy and in like manner the movement continued until Forty-second Street was the district where the white light was brightest and former sections South were comparatively dark. And this changing phase of New York continues. The unthinking are apt to believe that the Great White Way will ever remain where it is today. But if one meets and talks with that shrewd class of men who manipulate real estate on Manhattan Island, he'll

learn that slowly but surely and in the not far distant future Fifty-seventh Street will become an important center,—if it is not already that,—and that we shall have to readjust our ideas as to New York's busiest traffic corners.

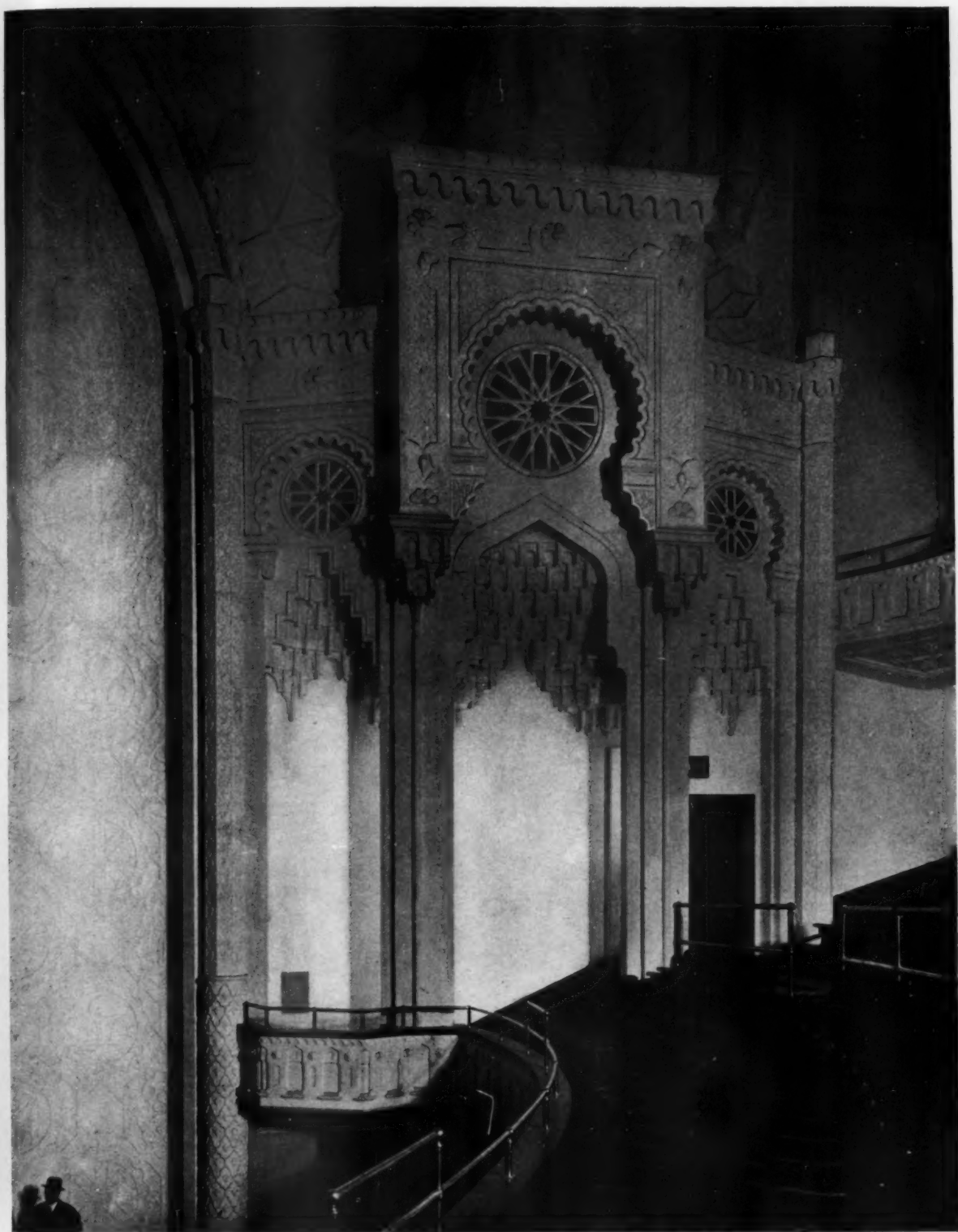
It was a shrewd and farseeing group of men that conceived the idea of a large masonic building, with a spacious auditorium, and selected for its site a location that is in the very heart of what will undoubtedly eventually be New York's most congested section. Mecca Temple is on the block bounded by Sixth and Seventh Avenues, Fifty-fifth and Fifty-sixth Streets. Owing to the fact that neither of the lateral streets is wide, it is not possible to gain a long vista of either façade. But the character of its architecture and the way it has been worked out proclaim the masonic occupancy of the building.

The original plan and the main features of design are the work of the late Harry P. Knowles. Mr. Knowles died January 1, 1923, before the building was more than fairly started. Messrs. Clinton & Russell were then appointed the architects, and they have practically confined their work to the carrying forward of the general scheme as outlined by Mr. Knowles.



MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS



DETAIL IN AUDITORIUM
MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

THE AMERICAN ARCHITECT

The building, extending from Fifty-fifth Street to Fifty-sixth Street, may be divided into two sections, both as to use and architectural treatment.

One of these sections, that facing Fifty-sixth Street, has a frontage of 100 feet and a depth of 50 feet, is twelve stories high and contains three well equipped lodge rooms with all necessary accessories. This section also contains the heating system for the entire building, club and lounge rooms, a dining room and well equipped kitchen. One floor is devoted entirely to the executive force of Mecca Temple. This section is Italian Renaissance in treatment. The principal materials of the exterior are sandstone, brick and terra cotta and the decorative features of the interior are moulded in plaster.

The other section, on Fifty-fifth Street, may be subdivided into two parts, the stage and auditorium. This section has a frontage of 151 feet and a depth from street to back of stage, of 150 feet. The stage is 63 feet wide, 48 feet deep and 60 feet high to the gridiron. The opening under the proscenium arch is 46 feet wide and 30 feet high.

The auditorium, containing two galleries, is 136 feet wide, 96 feet deep and 82 feet high from the orchestra floor level to the plastered ceiling. The auditorium and stage are equipped as a modern

theatre, where shrine ceremonials, operatic and theatrical performances may be adequately presented. In the basement of the auditorium is a banquet room 136 feet long and 96 feet wide provided

with a well equipped kitchen to accommodate very large gatherings. The auditorium is surmounted by a dome 100 feet in diameter.

The architectural style of this section of the building is Arabic, both in form and color. The materials of the exterior are sandstone freely ornamented with polychrome terra cotta, while in the interior, the ornamental features are rendered in

plaster and polychrome terra cotta.

The building contains four pipe organs, one in each lodge room and one in the auditorium, one feature being the placing of the console of the latter organ in the balcony where the organist can best appreciate the blending of tone and properly gauge his effects.

At the present time there has been no attempt, except as above stated, at color decoration in the auditorium. This matter has been left for future development.

Among the interesting features of the building are its engineering problems. These together with the heating and ventilating are treated in a separate article in this issue.



BLACKSTONE ROOM

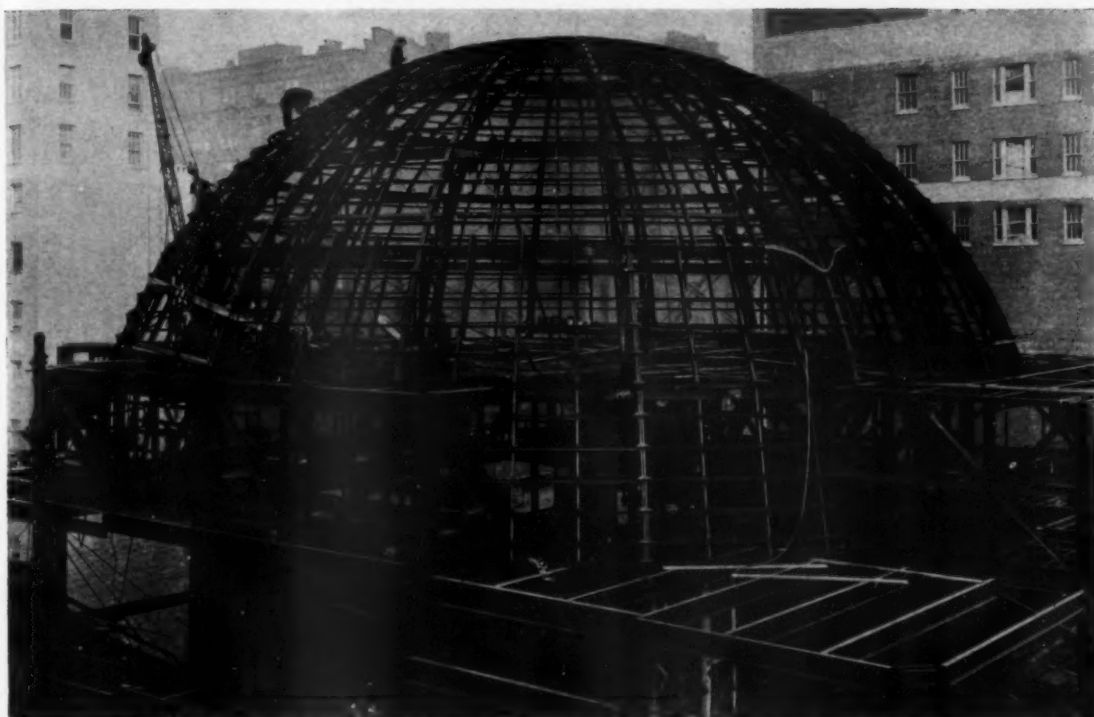


KORAN ROOM



VEDA ROOM

ENGINEERING *and* CONSTRUCTION



STRUCTURAL STEEL FRAME OF THE DOME, WITH THE SUPPORTING TRUSSES

STRUCTURAL STEEL FRAMING *of the* MECCA TEMPLE, NEW YORK

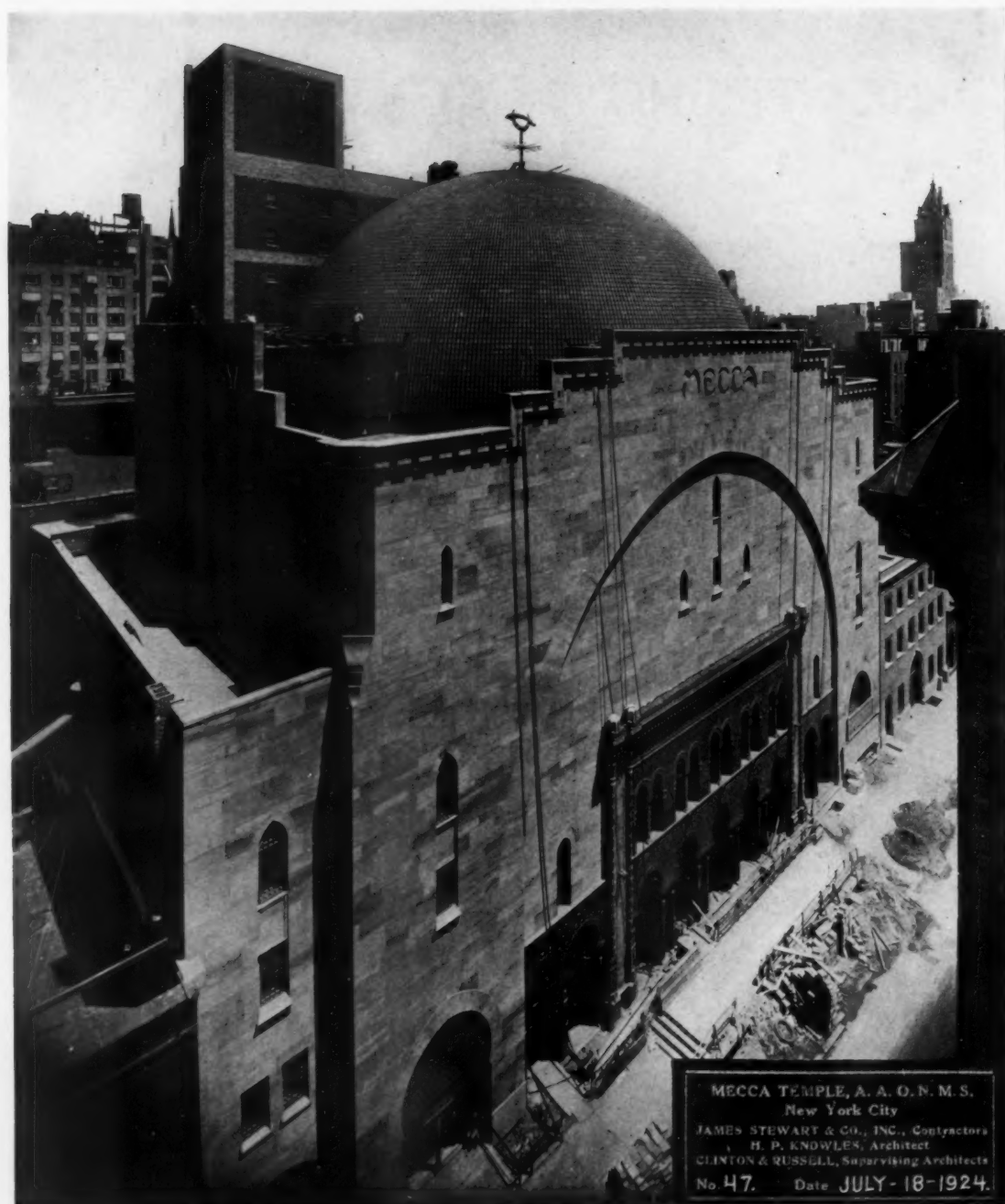
PURDY & HENDERSON CO., *Engineers**

THE Mecca Temple building includes three distinct structural problems in that portion of the building facing Fifty-fifth Street, containing the auditorium, which are a large banquet hall in the basement, an auditorium on the first floor, having a seating capacity of about 5,000, and a domed roof over the auditorium. The adjustment of these three features, one to the other, required considerable study and ingenuity.

The banquet hall in the basement is unobstructed by columns and above it there are deep lattice trusses which support the auditorium floor.

In addition to these deep lattice trusses there are a pair of deep heavy plate girders at each side, also spanning the banquet hall, on which are placed columns which support loads from the upper levels and roof. These girders are necessarily quite deep due to their long span and the heavy concentrated loads which they support. In the space between the banquet hall ceiling and the auditorium floor, occupied by these trusses and girders, are placed the ducts which distribute fresh air to the banquet hall and auditorium. There is also placed here an exhaust duct system which removes the foul air from the banquet hall,

* 45 East 17th Street, New York City.



PROGRESS PHOTOGRAPH SHOWING THE COMPLETED DOME OF MECCA TEMPLE, NEW YORK
H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

THE AMERICAN ARCHITECT

and other utilities. The auditorium is free from columns, and in addition to the orchestra floor, there are a balcony and a gallery.

The main ceiling of the auditorium, through which is exhausted the foul air from this portion of the building, is very lofty. The fresh air is supplied to the auditorium through mushroom inlets placed under the seats of the different floors. The fresh air is distributed to these inlets by means of ducts placed under the main floor, as stated above, and by ducts placed between the ceiling and floors of the balcony and the gallery. The source of the warm fresh air is in a fan and heater room placed above the ceiling of the auditorium in front of the proscenium wall, from which place the air is forced down in large ducts to the distributing system, which has been above described. The fresh air inlet is on the roof.

The dome itself consists of a structural steel frame in which there are four principal arch ribs and between which are placed twelve arch ribs which have their upper end supported by a ring near the apex of the dome. The lower half of

these ribs consists of two chords. The outer chord conforms to the contour of the dome and the inner chord conforms to the line of resistance under uniform loading. The upper half of the ribs is made up of 15" I beams, bent to shape. The lower

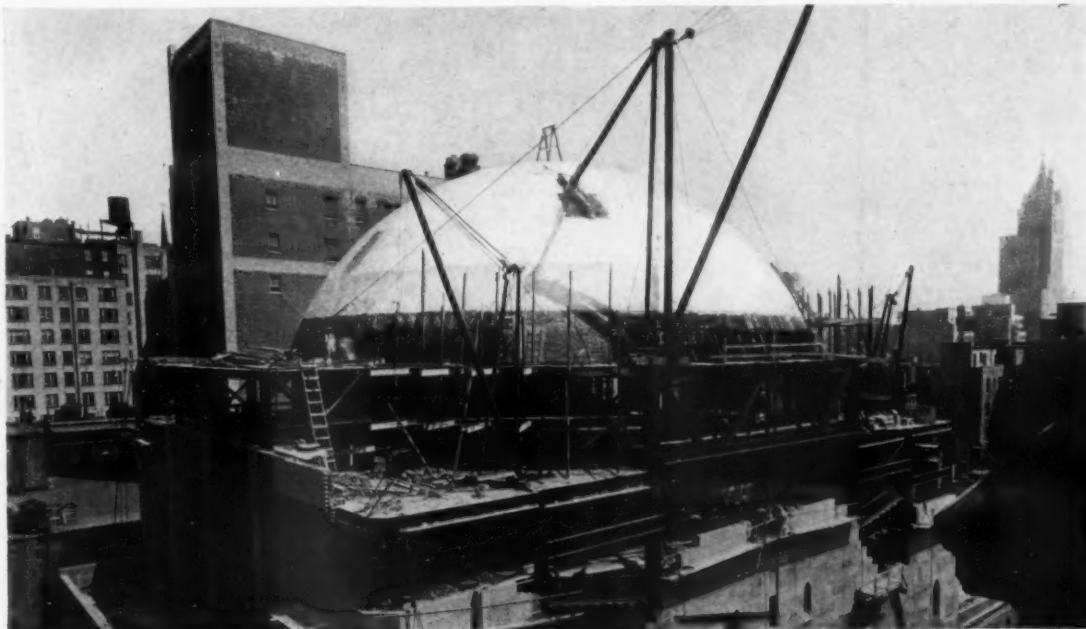
portion of the rib consists of two chords, each of which is made up of a web plate and two angles, and they are connected together with angle web members. The lower, or inner chord, is attached at its lower end to a continuous tension ring which consists of two angles and a plate. The inner chord of the dome has a span of 88'-0" and a rise of 37'-6". The radius of the exterior

face of the dome is 54'-0". The outer surface of the dome is constructed of 3" of Nailcrete which was spread over a self-centering metal lath. This could not be poured in the usual way owing to the pitch of the surface and the impossibility of making forms without great cost. The Nailcrete was covered with a felt roofing paper on which were placed the terra cotta tiles securely nailed to the Nailcrete.

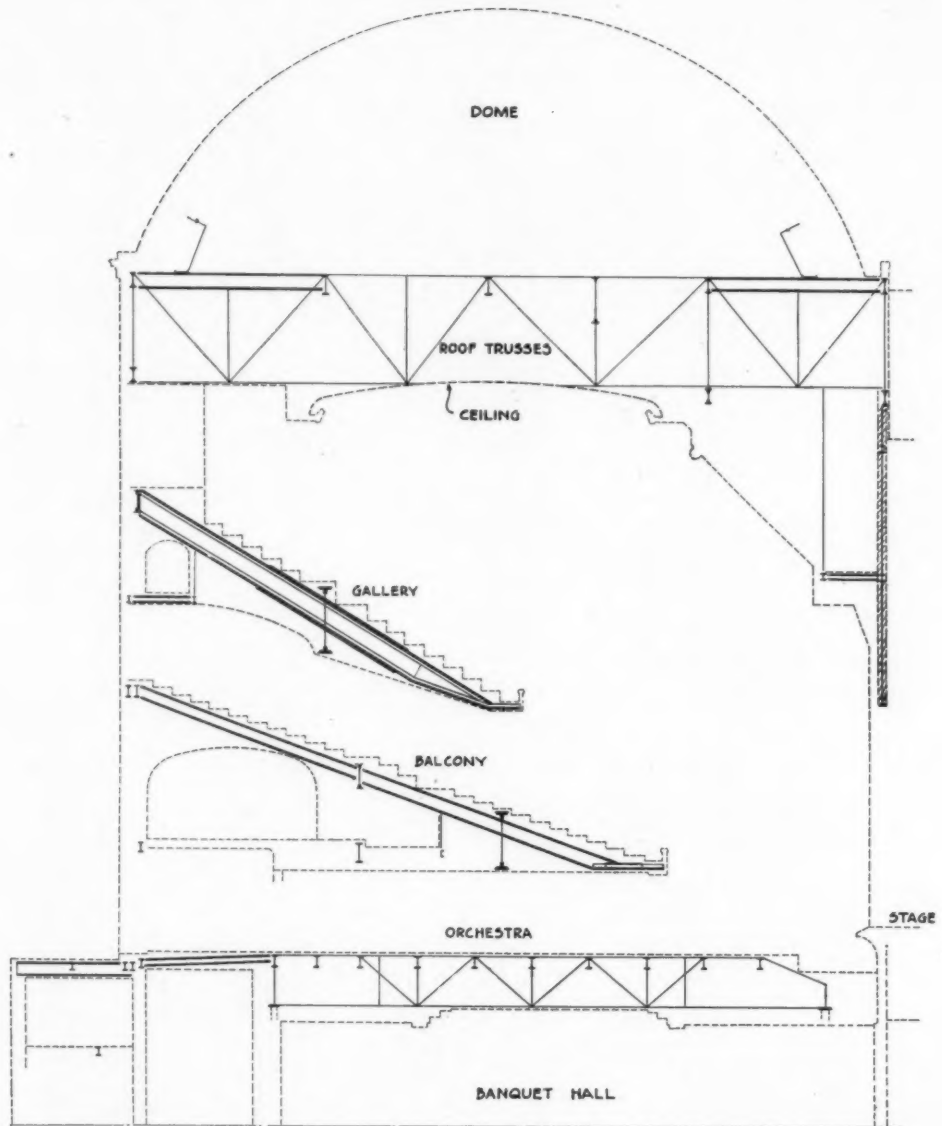
In order to conform to the architectural con-



THE DOME COVERED WITH ROOFING FELT AND PARAFFIN. THE LOWER HALF IS PARTIALLY COVERED WITH ROOFING TILE



THE DOME PARTIALLY ENCLOSED WITH NAILCRETE WHICH IS SPREAD ON SELF-CENTERING METAL LATH



LONGITUDINAL SECTION OF THE AUDITORIUM ON THE CENTRAL AXIS, SHOWING THE FRAMING OF THE ORCHESTRA FLOOR, THE BALCONY AND GALLERY, AND THE ROOF TRUSSES WHICH SUPPORT THE AUDITORIUM CEILING AND THE DOME

MECCA TEMPLE, NEW YORK

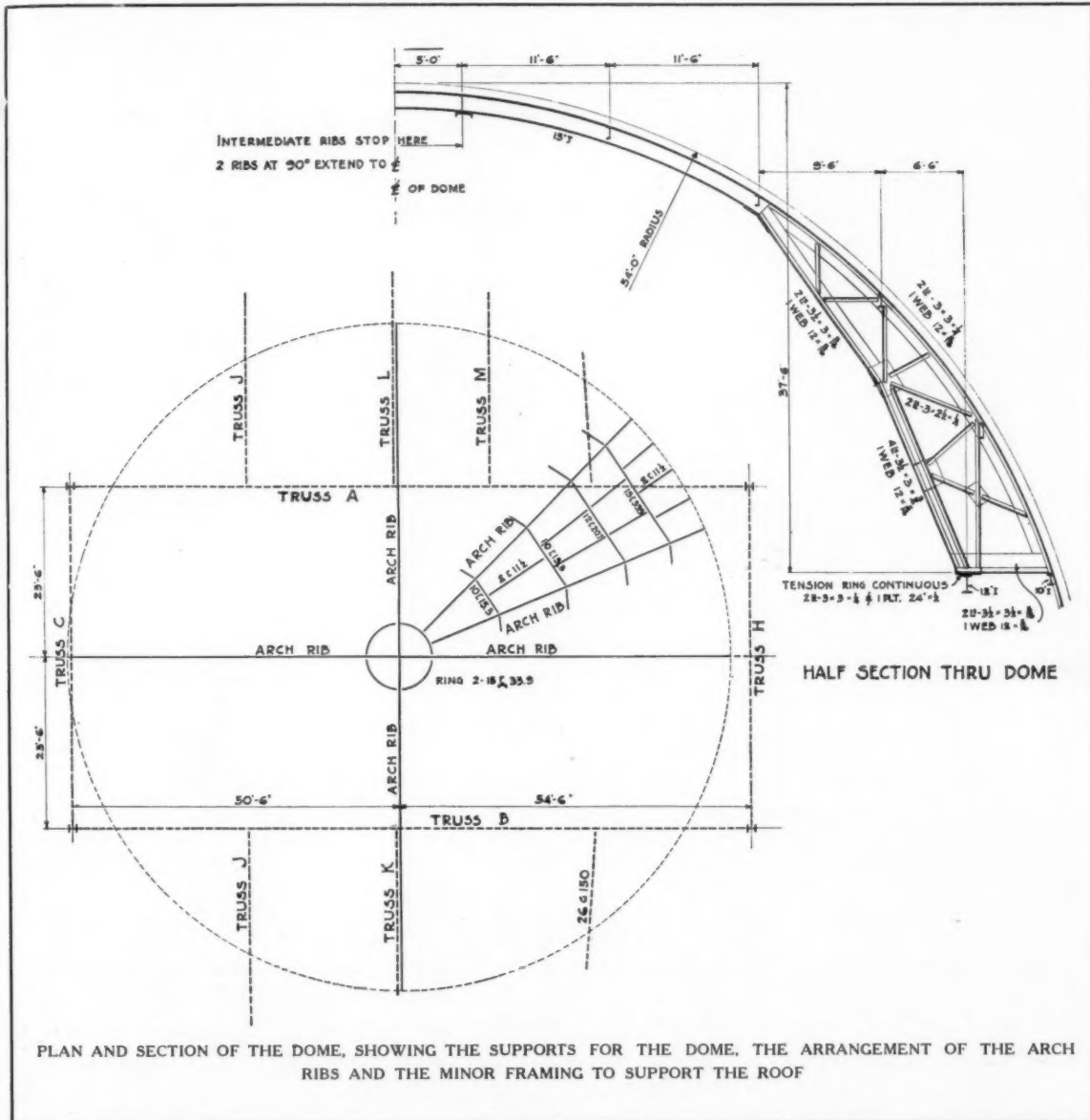
H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

PURDY & HENDERSON CO., ENGINEERS

THE AMERICAN ARCHITECT

ditions, many interesting problems in framing were presented in the design of the balcony and gallery. These problems primarily were similar to those met with in all theatre construction. The unusual shape of the balcony made it necessary to employ double diagonal girders on each side

large truss having a span of 92'-6". This truss served as the fulcrum for the long plate girder cantilevers in the central portion of the gallery. In order to reach the forward areas on either side of this central portion, large plate girder cantilevers were carried out over the two columns which

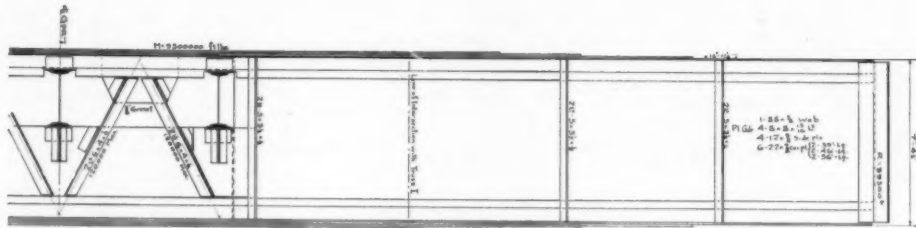


of the balcony in order to reduce the length of the cantilevers on the side areas so that they could be made of rolled structural shapes. This use of double diagonal girders is quite unusual.

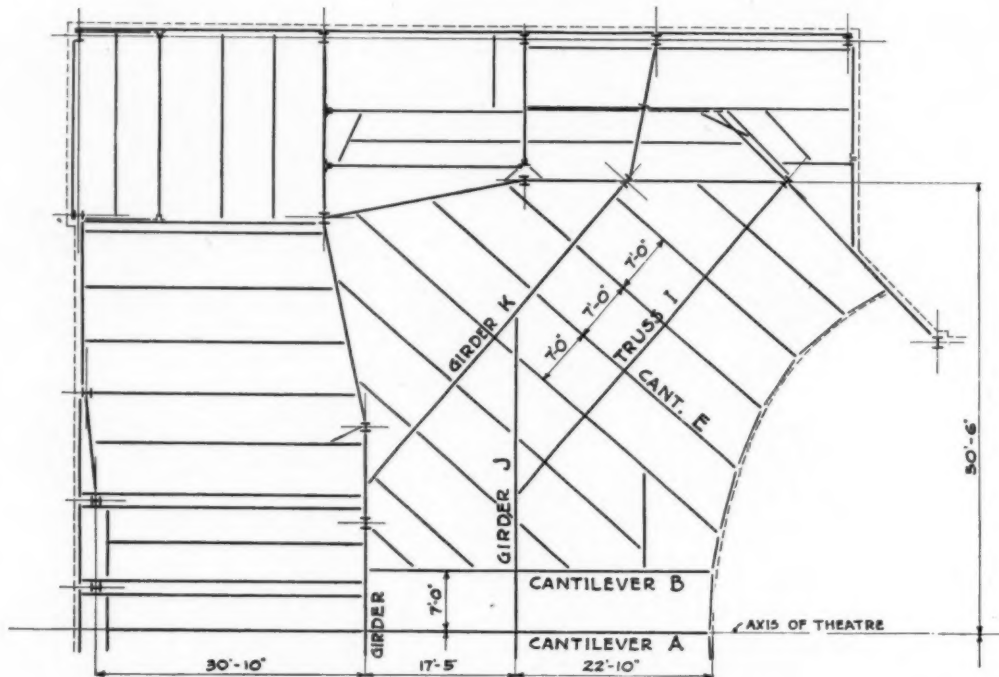
In the designing of the gallery it was found necessary to support the entire center area on one

support the main gallery truss. From the ends of these plate girder cantilevers there were hung secondary fulcrums which support the radial cantilevers in these side areas.

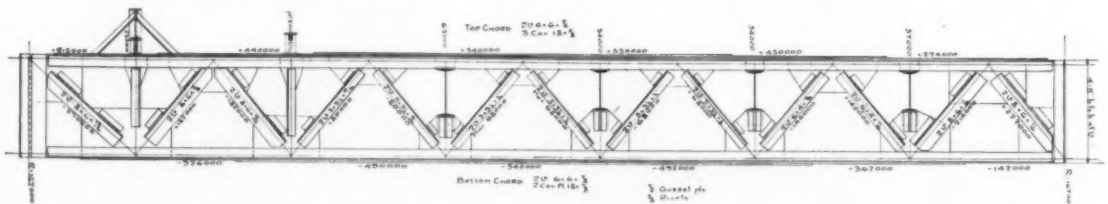
The stepping in the balcony and gallery was constructed with reinforced concrete treads de-



DETAIL OF THE DIAGONAL BALCONY GIRDER J SHOWING THE PENETRATION OF THREE CANTILEVERS ABOUT ITS CENTER



PLAN OF THE BALCONY FRAMING SHOWING THE DOUBLE DIAGONALS, GIRDER K AND TRUSS I IN THE SIDE AREAS AND GIRDER J IN THE CENTRAL SECTION



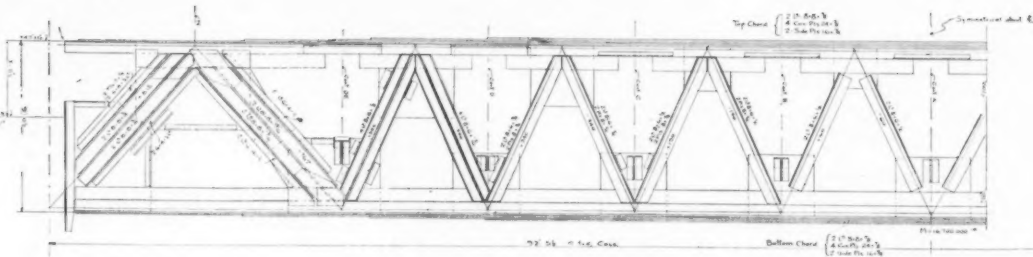
DETAIL OF THE DIAGONAL BALCONY TRUSS I, PERMITTING THE USE OF ROLLED SHAPE CANTILEVERS

MECCA TEMPLE, NEW YORK

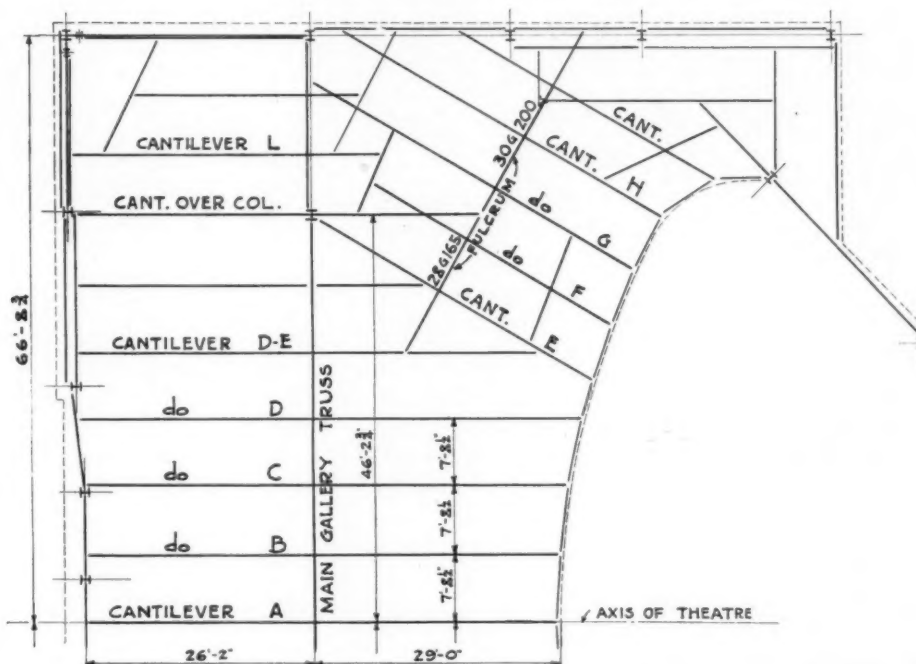
H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

PURDY & HENDERSON CO., ENGINEERS

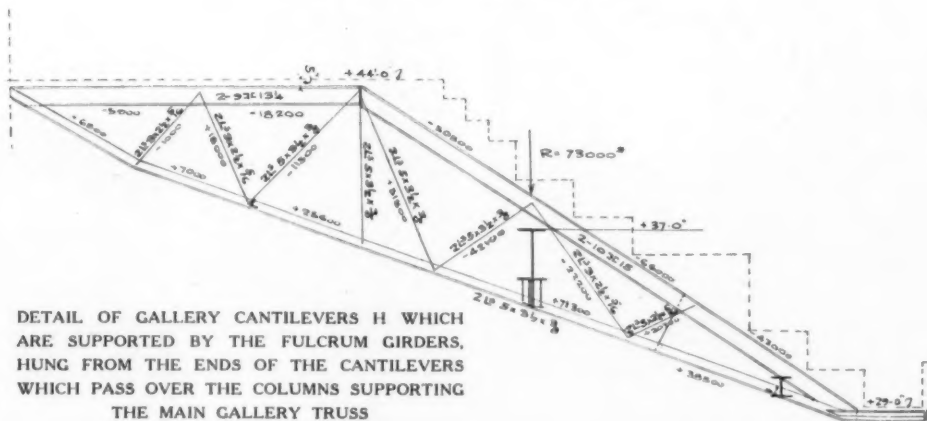
THE AMERICAN ARCHITECT



DETAIL OF THE MAIN GALLERY TRUSS



PLAN OF THE GALLERY FRAMING SHOWING THE SUPPLEMENTARY FULCRUM GIRDERS WHICH ARE HUNG FROM THE END OF THE CANTILEVERS OVER THE COLUMNS WHICH SUPPORT THE MAIN GALLERY TRUSS



DETAIL OF GALLERY CANTILEVERS H WHICH ARE SUPPORTED BY THE FULCRUM GIRDERS, HUNG FROM THE ENDS OF THE CANTILEVERS WHICH PASS OVER THE COLUMNS SUPPORTING THE MAIN GALLERY TRUSS

MECCA TEMPLE, NEW YORK

H. P. KNOWLES, ARCHITECT—CLINTON & RUSSELL, SUPERVISING ARCHITECTS

PURDY & HENDERSON CO., ENGINEERS

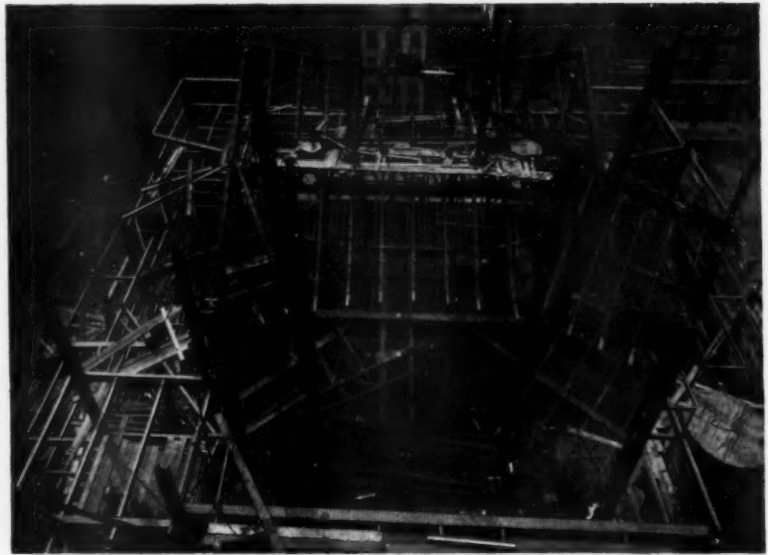
THE AMERICAN ARCHITECT

signed as slabs spanning between the supporting members. The risers were built up of hollow tile to avoid the expense of framework, and the result has been very satisfactory.

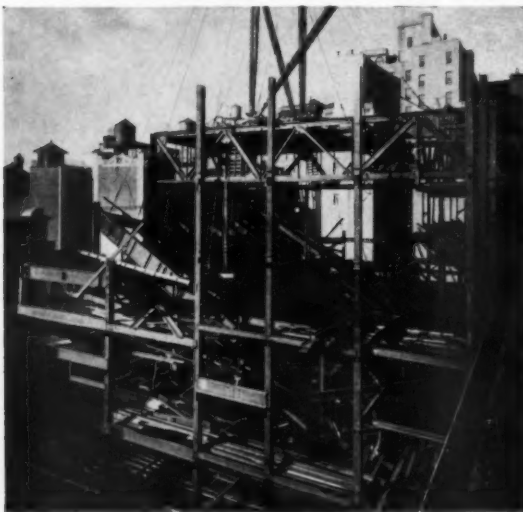
The building was constructed by James Stewart & Co., Inc., New York, contractors, and the structural steel was fabricated and erected by Levering and Garrigues Co., N. Y.

The facility with which structural steel satisfied the requirements of the architectural design of this building, evidences the superior qualities of that material. All materials have their limitations and the principal one of structural steel is its being affected by comparatively low temperatures, a condition which is met by the application of various forms of fire protective coverings. Every material is affected by temperature to some extent and in a different manner and all of them can be totally destroyed insofar as their structural integrity is concerned. Another limitation is an economic one—the cost of fabricating some structural forms of unusual shape that are sometimes more easily produced by the use of plastic concrete. But again, the great strength of steel, compared with other materials, volume to volume,

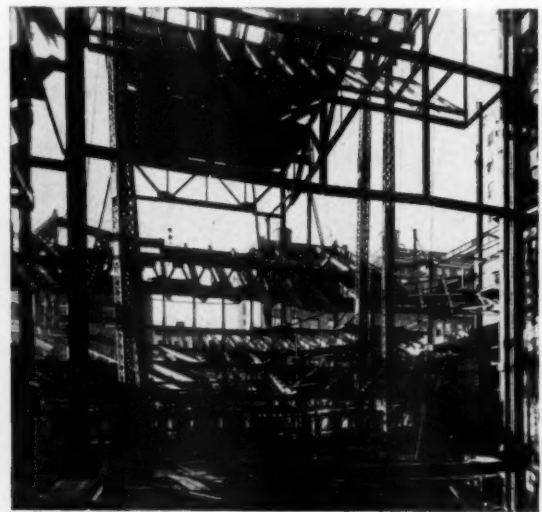
makes it particularly available where a refinement of proportions is required. A great skeleton, such as is the steel frame of this building, is knitted together in the most rigid manner by comparatively simple jointing details, all of which are open to inspection and test as the fabrication and erection of the material proceed. The making of structural steel is a scientific process and the product can be made to conform to a predetermined quality. The machinery required to shape, fabricate and erect it is developed to a high degree of effectiveness. It is structural steel alone that makes certain types of modern buildings possible.



VIEW OF THE GALLERY AND BALCONY FRAMING ABOVE THE PROSCENIUM TRUSS



A VIEW OF THE STEEL FRAME FROM THE EAST, SHOWING THE INCLINED CANTILEVERS OF THE BALCONY AND GALLERY AND A PORTION OF THE TRUSS FRAMING WHICH SUPPORTS THE ROOF AND THE DOME



VIEW OF THE BALCONY AND GALLERY FRAMING FROM THE STAGE, SHOWING GIRDERS J AND K AND TRUSS I OF THE BALCONY, AND THE MAIN TRUSS OF THE GALLERY WITH THE CANTILEVERS



ORIGINAL DRAWINGS BY ROBERT ADAM. CLASSICAL COMPOSITION—1782

REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

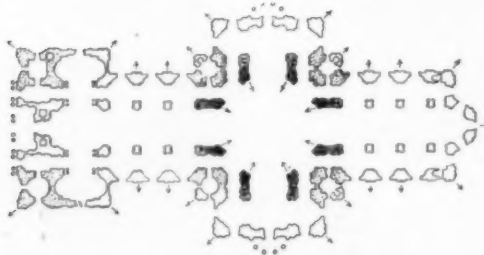
THIS present article or review or lucubration, to borrow the word of a distinguished critic and lucibrator, is in the nature of an experiment. There is nothing particularly unusual in this, because all our lucubrations are more or less experimental and fortuitous; we never know when we start just where or how we will end; that is the chief pleasure in writing a lucubration, as we see it. It reminds us of a trip we took in the maritime provinces of Canada a long time ago; it must be a very long time ago, for, as we remember, we had only left the classic shades of New Haven some three years before. We did not arrange that trip, in fact no one arranged it. A former room-mate of ours said he would arrange it and wrote us to meet him in Boston. We went to Boston, not without some

misgivings, and were there told we were to sail that afternoon for Halifax, and asking why Halifax and where beyond Halifax, we were informed that the director of our trip had had no time to look up itineraries or places and that Halifax seemed as good a place as any to go to; in fact he had often been told to go there, and when we got there we would just go to some other place and then go some place else. It was vague, but there was a certain charm of adventure about it so we went, and in Halifax we heard about the Bras d'Or lakes in Cape Breton and when we finally landed at Sidney we found there was a paquebot sailing the next day for St. Pierre Miquelon. We had never heard of Miquelon, but we went there and found it was a small French colony off the coast of Newfoundland or New-

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f'n-lánd, inhabited solely by very tall fierce-looking Basques and by thin undersized Frenchmen whose presence in France was not desired by the authorities. A very quaint and interesting spot

From "The Architects' Journal," London



A DIAGRAMMATIC GROUND PLAN OF ST. PAUL'S CATHEDRAL

The masses of masonry surrounding the eight piers of the dome should afford them support, but adequate means of distributing the weight upon them are lacking at present. Such means might be supplied in a comprehensive scheme of repair. Intense pressures black. General tendency of supports to overhang shown by arrows. The overhang is not absolutely uniform, but the heavily loaded portions of the central piers tend to tear free from the surrounding work

it was then, men in bérêts and wooden shoes, yokes of oxen with the yoke covered with sheep-skin, dogs pulling little carts, and no drinkable water on the island. This last did not bother the inhabitants much, they preferred wine, and as the chief occupation of the islanders was smuggling, it was surprisingly cheap. No one spoke a word of English but we got along somehow, and we saw a real wreck, of a big freighter from Swansea, and nearly experienced one of our own on the way back. It was a very interesting place, almost medieval, but now it's probably all changed; they undoubtedly have radios and automobiles and cinemas and possibly prohibition.

But we have gotten far away from our article; we were going to say lucubration, but we've just had the word looked up in the dictionary and find lucubrate means to elaborate or perfect, as by night study; to study or write laboriously, to think or reason closely. Now as we don't do any of these things, the word, fine as it is, would be a misnomer. We don't burn the midnight oil often and we certainly don't write laboriously, and our critics seem a unit in agreeing we don't reason closely. So it's quite hopeless; we return the word with regret to our friend the D. C. Now as we started to say when we started, this article is an experiment; that is to say, in its method of production, for us, that is. You see we generally write these things out longhand with a 2B pencil on a yellow pad, but this we are dictating, and we are doing

it because we are going around with a black patch over one eye and we find the remaining eye does not work very well; it fails to function properly, as the Post War Committee says. There is a certain inconvenience about dictating a review; in the first place, we have to depend on our secretary to read the magazines for us, or such parts of them as she thinks would interest us, and she then tells us about the pictures. It's an easy way of doing it, a lazy way, but it is inconvenient. In the most exciting part of an article on Planned Medieval Cities, the telephone rings and, after the interruption we are apt to continue with a bedtime story or with Part IV of an Architect on Olympus.

The English magazines, so our secretary says, are chiefly concerned over the condition of St. Paul's. Something is always falling down or being pulled down in London. A short time ago it was Waterloo Bridge; that was not so surpris-

From "The Architects' Journal," London



ST. PAUL'S CATHEDRAL

ing, the fall of London Bridge having been predicted metrically for a long time past; then it was the roof of Westminster Hall which was built, quite appropriately, by William Rufus; then the Abbey, and now Paul's Dome. It really does not seem as if these things were well managed; the good buildings fall and the bad ones stay up; a little more discrimination should be used, and it shows particularly bad taste to single out

THE AMERICAN ARCHITECT

St. Paul's such a short time after the bicentenary, or whatever it was, of good Sir Christopher, at which time so many nice things were said of his constructive genius. It seems that the eight central piers supporting the dome have settled alarmingly, large cracks have appeared and good size pieces of the stone facing have been pinched off by the eccentric loading, and that some of the outer walls have an outward inclination due to the thrust of the vaults. The city authorities say it is unsafe, the Cathedral Commission say it is

From "The Architect"



THE COURTYARD, AQUILA COURT, OMAHA, NEB.
HOLABIRD & ROCHE, ARCHITECTS

not, but they all agree that something must be done about it. The trouble seems twofold,—the eccentric loading, on the dome piers particularly, and the method employed in building the piers themselves. The plan and the scheme of the dome supports are familiar to all. The dome is not carried on four solid angle piers as is the case in other renaissance domes, but upon the eight smaller ones, the usual corner piers being pierced so that the aisles carry through the crossing. The cone-shaped drum of the inner dome rests on eight great arches over these piers and the enormous weight of the dome is not distributed equally over the area of the piers which would, in that

case, be ample to hold it, but is applied eccentrically on the inner face of the piers. Wren had tried to spread the weight by thirty-two buttresses extending out from the conical drum, but these buttresses have failed at their junction with the

From "La Construction Moderne"



L'ÉGLISE SAINT-LEON A PARIS
M. E. BRUNET, ARCHITECT

dome. The other contributing cause is the poor construction of the piers, which are not of solid coursed stone but are merely rubble with a rather thin stone veneer, and the rubble has naturally sunk on account of the voids, and the stone facing sheared off. It may seem strange that Wren allowed such methods, but it should not be forgotten that at the time the Cathedral was built masonry construction was not of the best: the piers were built according to the prevalent local custom: Wren knew nothing of Roman methods nor of steel or reinforced concrete. The surprising thing is not that the work failed but that so much was done. It will be a serious and expensive engineering problem to make the dome safe but the English architects and engineers can be relied on to do it well. There has been a great deal of excellent restoration done in England lately, restoration that has not only been structurally but artistically good, and the beauty of the old buildings left unimpaired.

But London is not alone concerned with churches that may fall; they are disturbed by the imminent danger of having others pulled down. We have alluded before to the actual destruction of some, and the proposed destruction of many, of the charming churches in the heart of London. The church authorities say these churches have outgrown their usefulness, being in congested business districts their congregations have dwindled to almost nothing: there are no funds available for their upkeep, and so it is better to desecrate

THE AMERICAN ARCHITECT

them and dispose of the sites. There has been much agitation about the whole thing and a Bishop's Commission has been appointed in charge of it and a Metropolitan Benefices Board. *Architecture*, London, for January has a strong editorial on the subject which my secretary says is too long to quote entire, but in which occurs the following:

A picture of a smaller Dutch master was recently purchased for the National Gallery for six thousand three hundred guineas. The canvas and colors and varnish of which it is composed may be worth five pounds, and the gilt frame perhaps twice as much. The difference between six thousand guineas and fifteen pounds is the difference between the artistic value of St. Mary Woolnoth and the value of its site and materials. Some such estimate as this is implicit in all that the Royal Academy and kindred bodies have said, and it is one which they will not easily be persuaded to reduce The conference held at the Royal Academy this year asked that either the Fine Arts Commission or the Ancient Monuments Board of the Office of Works should be empowered to stop the destruction of a City church just as the Board is empowered by the Ancient Monuments Consolidation Act of 1913 to stop the destruction of a prehistoric menhir. It was a modest and reasonable request, but everyone knows that it was rejected. It has been decided that the citizens of this country are

ment without special legal sanctions. Such an arrangement might be quite easily made in this country too; indeed, the suggestion that the Fine Arts Commission should have a power of veto would, if it had been adopted, have brought about something almost as satisfactory for our City churches. Now that it has been rejected only one remedy seems possible. The Act of 1913 must be expanded and the Office of Works must be given statutory power to watch not over ruins only, but over churches and other living structures as well.

This same journal also comments editorially on the award of the Gold Medal of The American Institute of Architects to Sir Edwin L. Lutyens, R. A., who has already received the Gold Medal of the Royal Institute of British Architects, and Mr. Arthur J. Penty continues his record of the discovery of Architectural America in Part III of his article "Where Architecture is Alive," and sums up by saying:

To sum up: the success that has attended the revival of architecture in America should impress upon us two things. The first is the necessity of changing our attitude toward the Renaissance—to repudiate the academic point of view which identifies the idea of architecture entirely with classical and Renaissance forms, and insists upon them as a fixed and unalterable standard. And the second is to recognize that however much the volume of architectural ability could be increased, it will all avail nothing unless we can get rid of that confusion of function which favors the success of the architect who is jack-of-all-trades and master of none, since so long as such conditions exist our architectural talent must continue to run to waste as it does at present. The American policy, on the contrary, fits perfectly into the circumstances of today. At any rate so far as big work is concerned, for I incline to the opinion that in small work the small practitioner is likely to do the best work. For large work therefore American offices present us with a model organization to follow. Is there no one to take a lead?

We much appreciate the kind things Mr. Penty has to say of American architecture but we cannot agree with his conclusions either that the Classic and the Renaissance are dead and the Romanesque is alive, or that the large office is the ultimate solution of modern architecture.

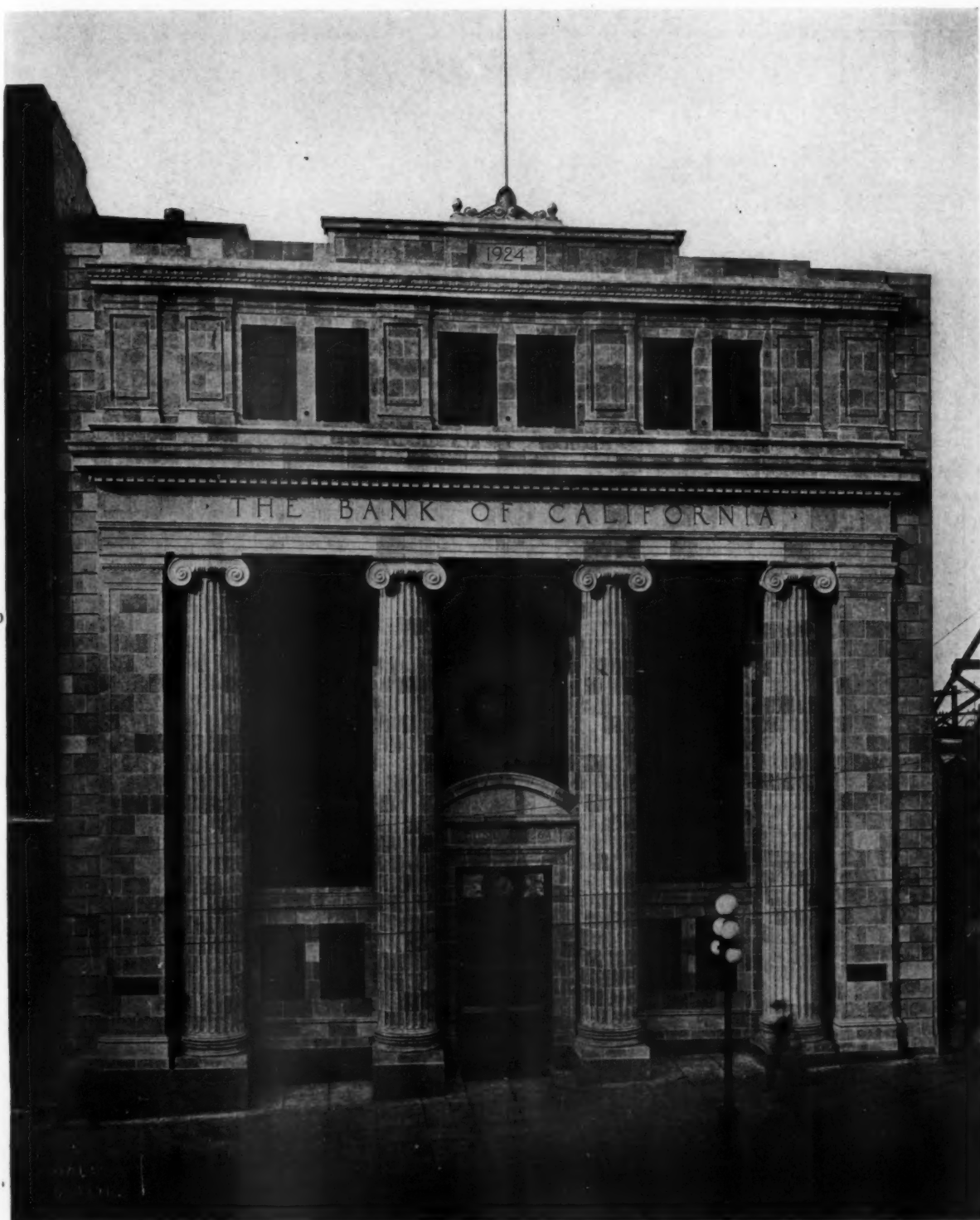
Our secretary tells us, too, that in all the recent English magazines there is much mention of the new flats on the site of Devonshire House designed by Thomas Hastings and Professor Reilly, joint architects, and we publish a cut taken from a model of the Piccadilly front. The design is very simple and restrained. Perhaps a little too simple; but it is very hard indeed in a nine story building pierced with a great number of windows of equal size, equally spaced, to obtain simplicity and to avoid bareness and monotony. *The Architectural Review*, London, January, has, so we are told, its usual number of well printed illustrations; some of the Star and Garter Home at Richmond, Surrey, by Sir Edwin Cooper, an elaborate building that seems rather out of place in the country, some excellent photographs of gardens and a few interesting reproductions of drawings by David Roberts and by Robert Adam, the drawings of the latter being much bolder and more vigorous than would be expected from his

From "The Architect," London



MODEL OF DEVONSHIRE HOUSE, PICCADILLY FRONT

not to be consulted when it is desired to pull down a church. On the other hand, when a church falls into disrepair it is to them that the task of strengthening it is usually left. The position may be summarized somewhat as follows. A church may come down in two ways: with or against our will. If it is pulled down of set purpose there is profit: if it falls down, or threatens to fall down, by accident, there is loss. The profit made from the intentional demolition of a church goes to the Bishop of London. The cost of restoring a fabric injured by accident is borne by the public. The public does not mind being asked to secure the dome of St. Paul's or stay the disintegration of the Abbey façades, nor would it be proper to demur against what is after all a national duty. But the assumption of responsibilities usually carries with it corresponding rights and privileges. This elementary law is recognized in many departments of life, but it is not yet recognized in this country in its application to ancient buildings. In this respect we have much to learn as yet. The charming mediaeval houses that surround the Grand Place at Brussels are maintained in good repair by the city corporation. Nothing could be more just. They are a national pride, just like St. Mary Woolnoth. But the owners, on their side, have solemnly undertaken not to do them any injury. Had they not done so the position would of course be ridiculous, intolerable. The corporation might spend a large sum of money restoring a building one day, and the owner might pull it down the next day and sell the site. The arrangement at Brussels is an amicable arrange-

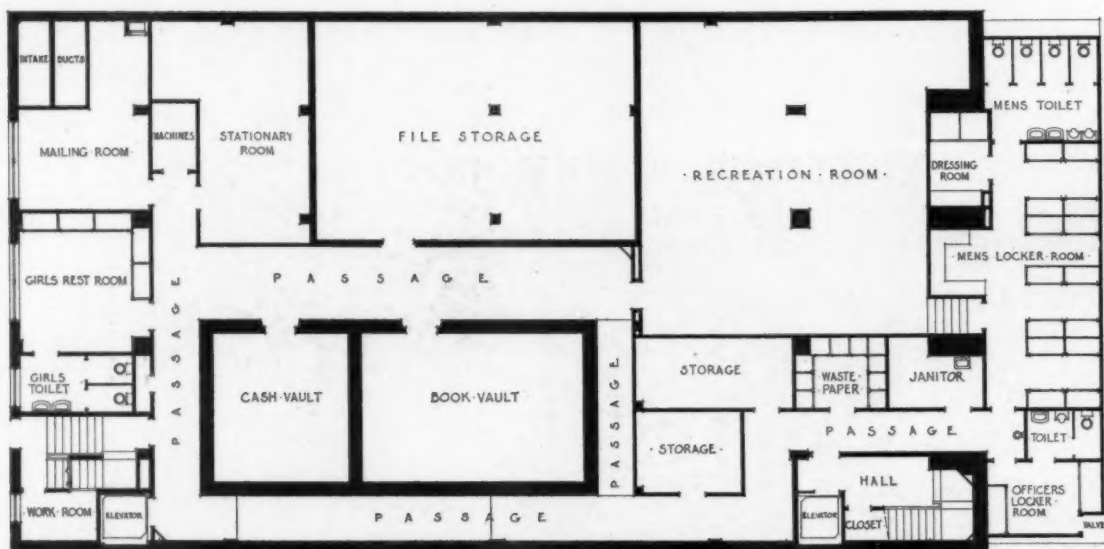


SEATTLE, WASHINGTON, BRANCH BANK BUILDING FOR BANK OF CALIFORNIA

JOHN GRAHAM, ARCHITECT

(Plan and description on back)

THE AMERICAN ARCHITECT
February 25, 1925. Plate 49



SEATTLE, WASHINGTON, BRANCH BANK BUILDING FOR BANK OF CALIFORNIA

JOHN GRAHAM, ARCHITECT

THE Seattle Branch of the Bank of California, National Association, is one of three branches of the parent institution in San Francisco, Cal., the other two branches being located respectively in Portland, Ore., and Tacoma, Wash.

The building is on an interior lot, on one of the principal thoroughfares of Seattle, extending through to an alley, the grade of which is approximately 20 feet lower than that of the main floor and principal street entrance. It has a frontage of 60 feet and depth of 108 feet.

Structurally it is of reinforced concrete, of the joist and thin slab type of floor construction; the only structural steel being that incident to the spanning of the main banking room for which light, story-high, steel trusses were employed.

The front of the building is of polychrome terra cotta, of coarse texture in brown and white, the beauty of which is enhanced at night by flood lighting. All sash throughout are of steel; these take up the maximum space permissible in either end wall and together with one thousand square feet of ceiling sash, provide an abundance of evenly diffused light.

A sub-basement partially below the alley grade and extending 30 feet under the building provides space for all necessary mechanical equipment which includes fans for indirect heating and ventilation with air washers; also pneumatic tube mechanism and electric service control. Steam for heating is taken from public corporation mains, obviating the necessity of a boiler plant within the building. The basement proper extends under the street sidewalk and besides its primary function of providing vault space, is used for mailing room with ample storage for stationery, a comfortable rest room for women employees, a recreation room fitted up with modern paraphernalia for use of employees and ample locker rooms and similar conveniences.

The cash and book vaults are located in the basement and so designed as to provide complete circulation. The vaults are equipped with lately developed methods for resisting attack of torch, drill or explosive and are completely surrounded by electric protecting wires with connection to the Police Department and to certain other points where alarm signals may profitably be given. Provision has been made in the floor framing for the installation of safe deposit vaults in the basement to be served by stairs from the bank lobby should exigency demand their installation at some future time.

The bank room on the main floor extends through two stories, the second story being in the form of open balconies at the front and rear ends. The bank screens, check desks, settees and the counters in the officers' quarters are of Escolette marble with Black Belgian marble base. The floor is of Napoleon Gray marble tile with Black Belgian border. The wickets and grilles are of bronze in natural color and all woodwork is of American walnut. Artificial lighting of the room is entirely by indirect methods. On the balconies at either end of the banking room are located certain of the clerical forces but the main work rooms are in the attic space, where also is located a club room for employees, with electrically equipped kitchen and luncheon facilities.

Acoustic felt with cloth membrane has been installed on all work room ceilings with very satisfactory results. The bank is equipped with intercommunicating telephones with approximately 50 stations. Pneumatic tubes providing for complete transmission facilities between all departments are also installed; electric dumb-waiters connecting the working space back of bank screens with attic work rooms and automatic electric passenger elevators both front and rear together with stairs provide ready communication between the various departments of the bank.

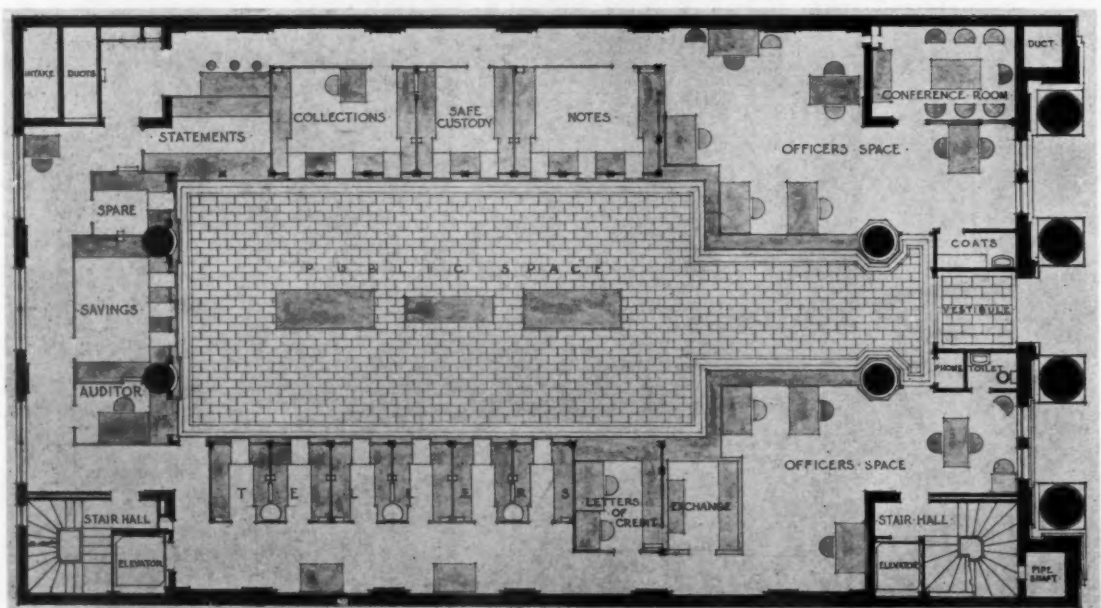
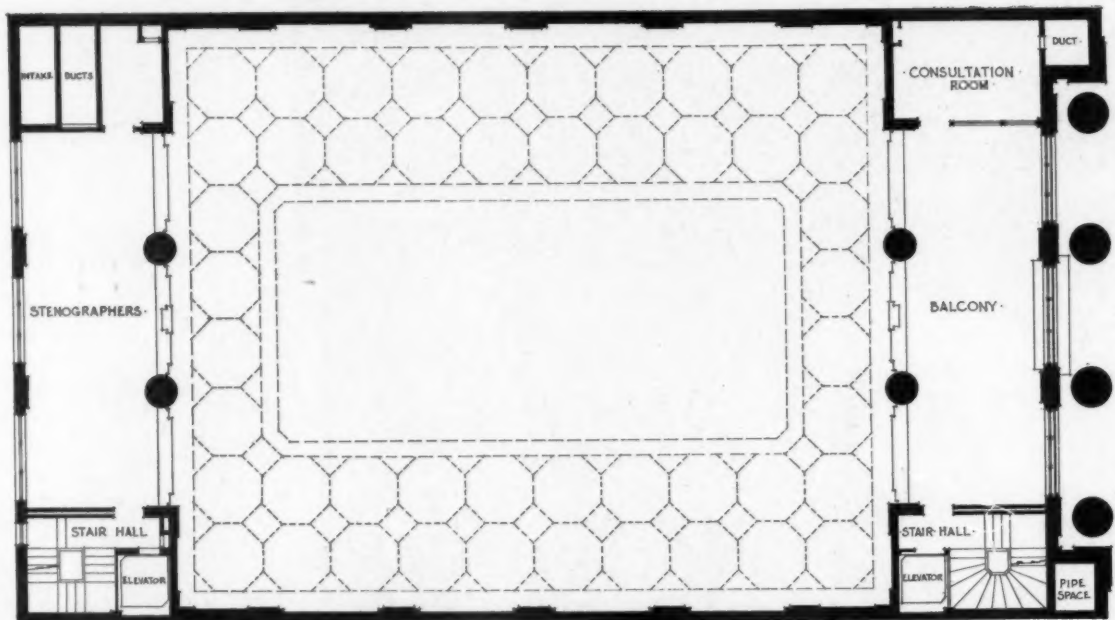


SEATTLE, WASHINGTON, BRANCH BANK BUILDING FOR BANK OF CALIFORNIA

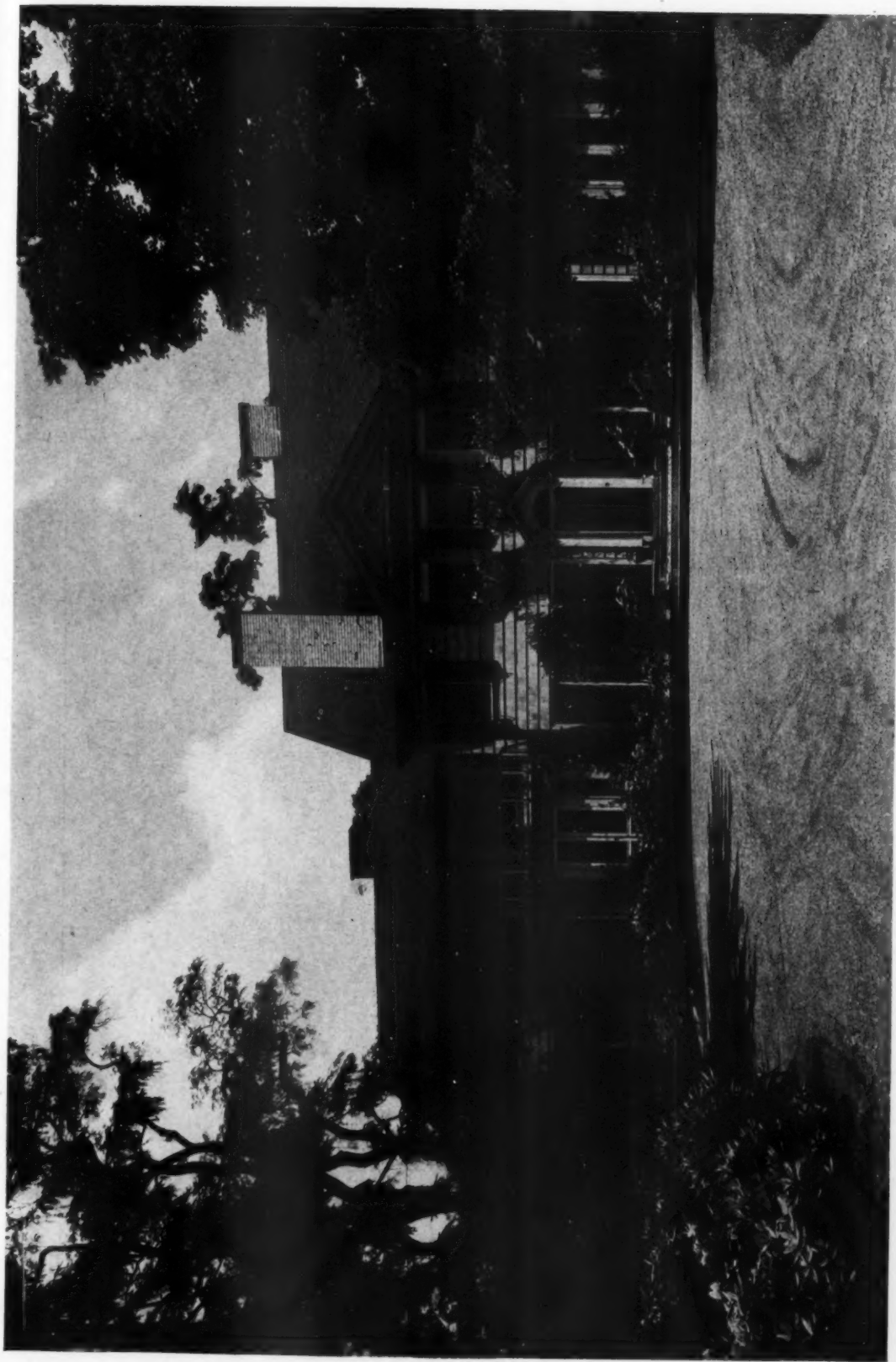
JOHN GRAHAM, ARCHITECT

(Plans on back)

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February 25, 1925, Plate 50



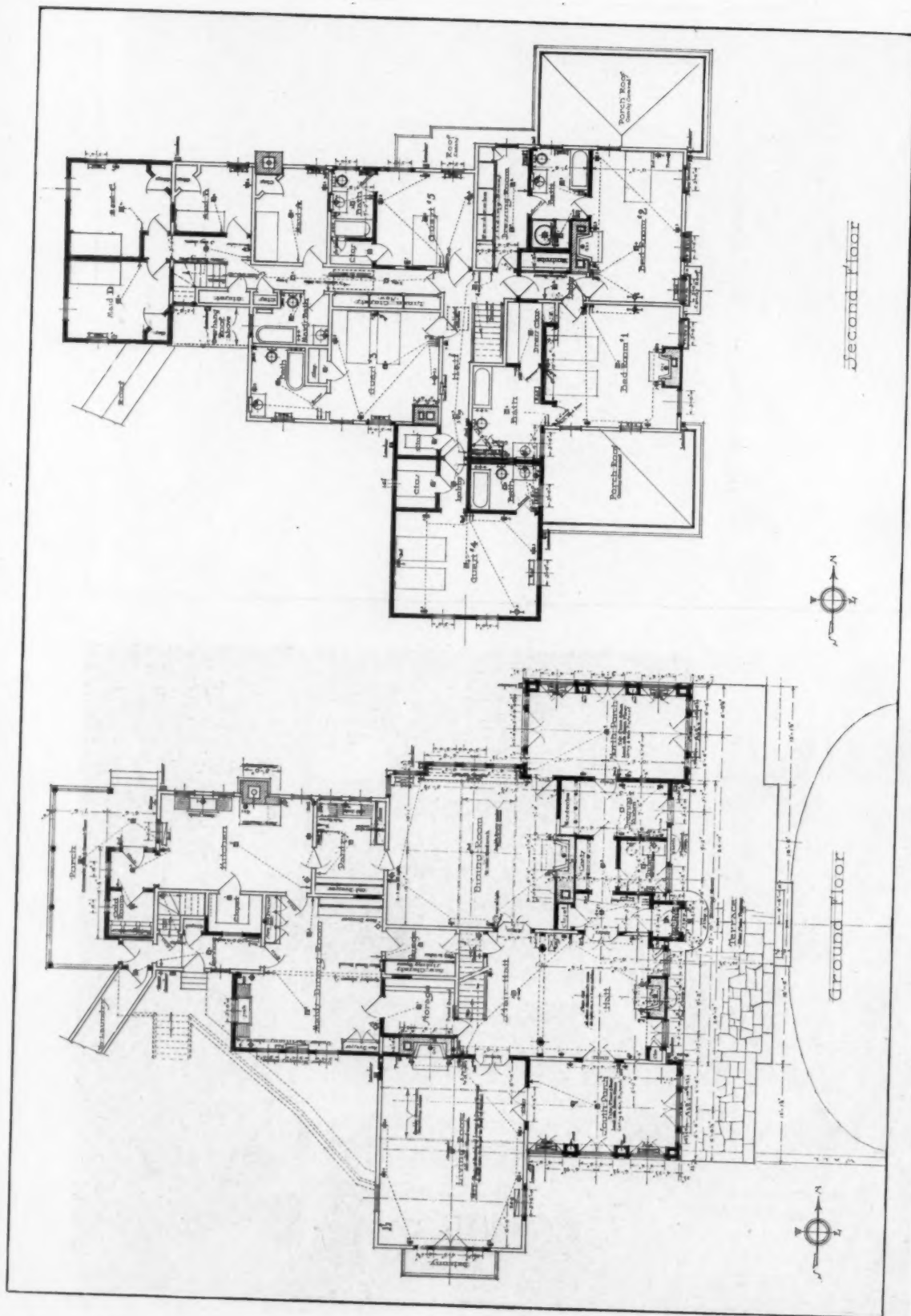
SEATTLE, WASHINGTON, BRANCH BANK BUILDING FOR BANK OF CALIFORNIA
JOHN GRAHAM, ARCHITECT



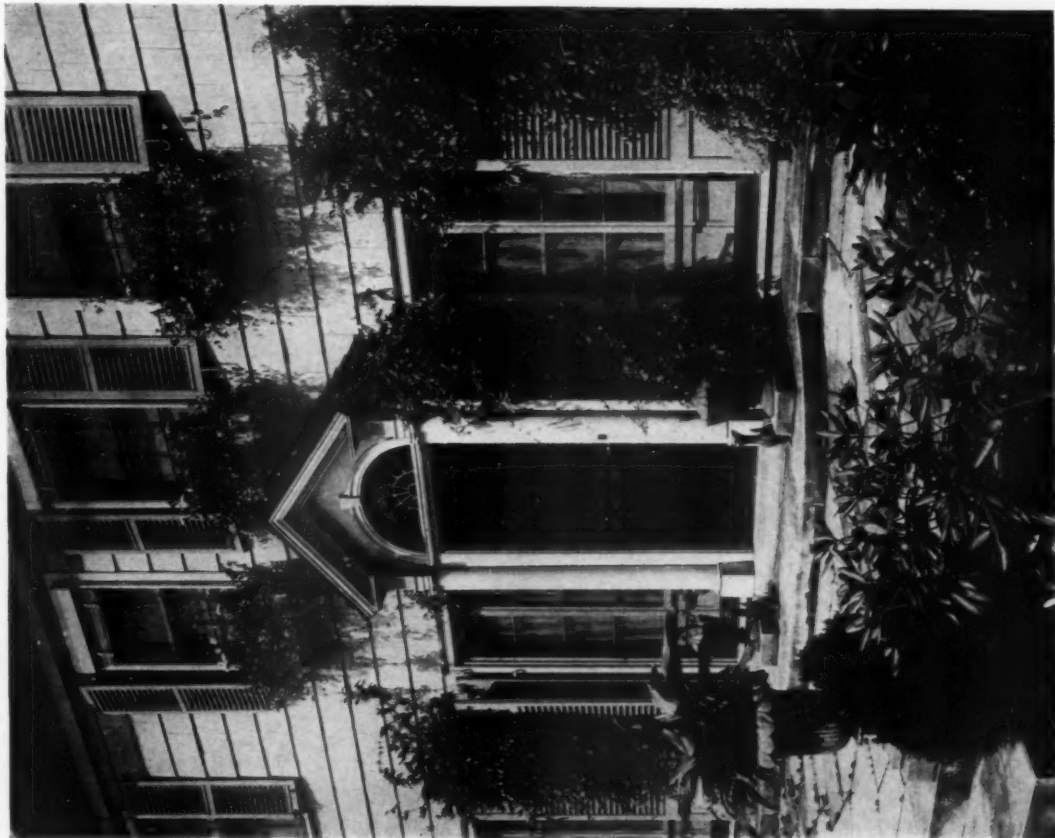
HOUSE OF MRS. H. R. REA, SEWICKLEY, PA.
HISS & WEEKES, ARCHITECTS

(Plans on back)

THE AMERICAN ARCHITECT
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HOUSE OF MRS. H. R. REA, SEWICKLEY, PA.
HISS & WEEKES, ARCHITECTS



THE AMERICAN ARCHITECT
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HOUSE OF MRS. H. R. REA, SEWICKLEY, PA.

HISS & WEEKES, ARCHITECTS

This house was completed in 1924.

Exterior walls are of dipped shingles.

Frame, wood.

Floors, oak throughout.

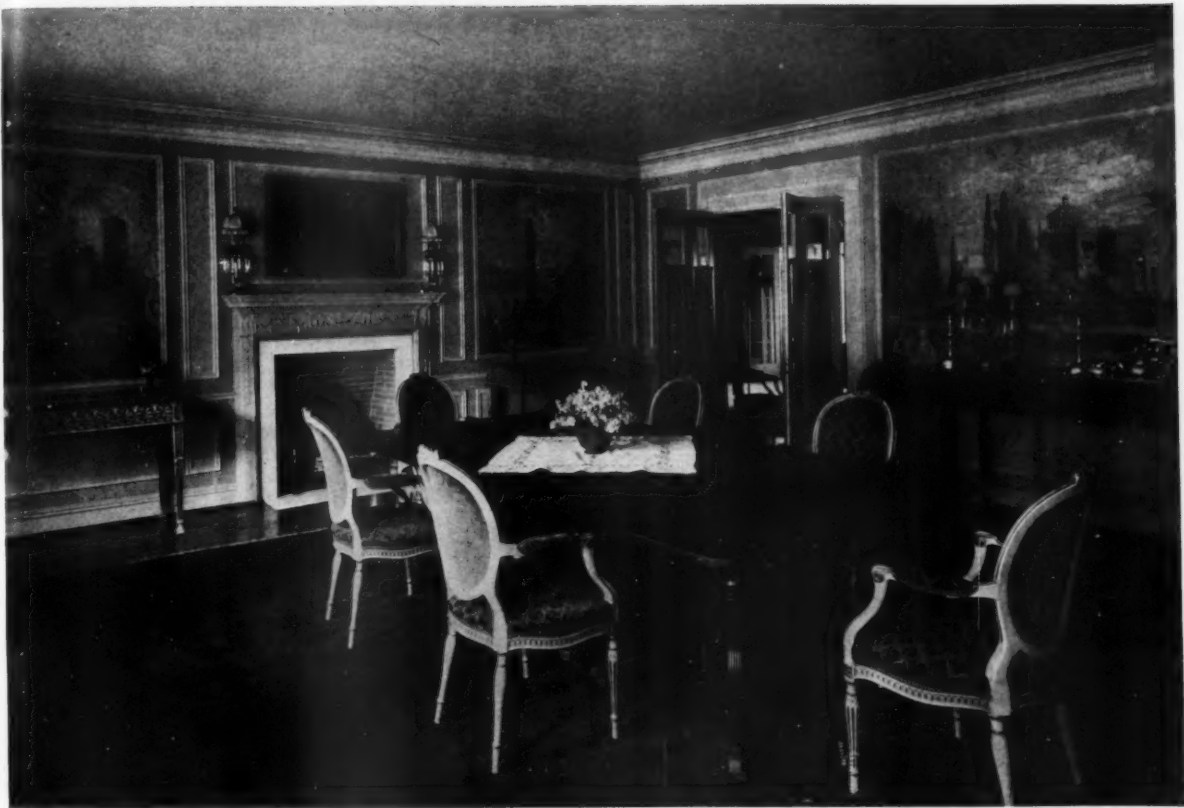
Partitions, metal lath on wood.

Roof, wood shingles.

Vapor heating system.

Cost, exclusive of furnishings, 45c per cubic foot.





HOUSE OF MRS. H. R. REA, SEWICKLEY, PA.

HISS & WEEKES, ARCHITECTS

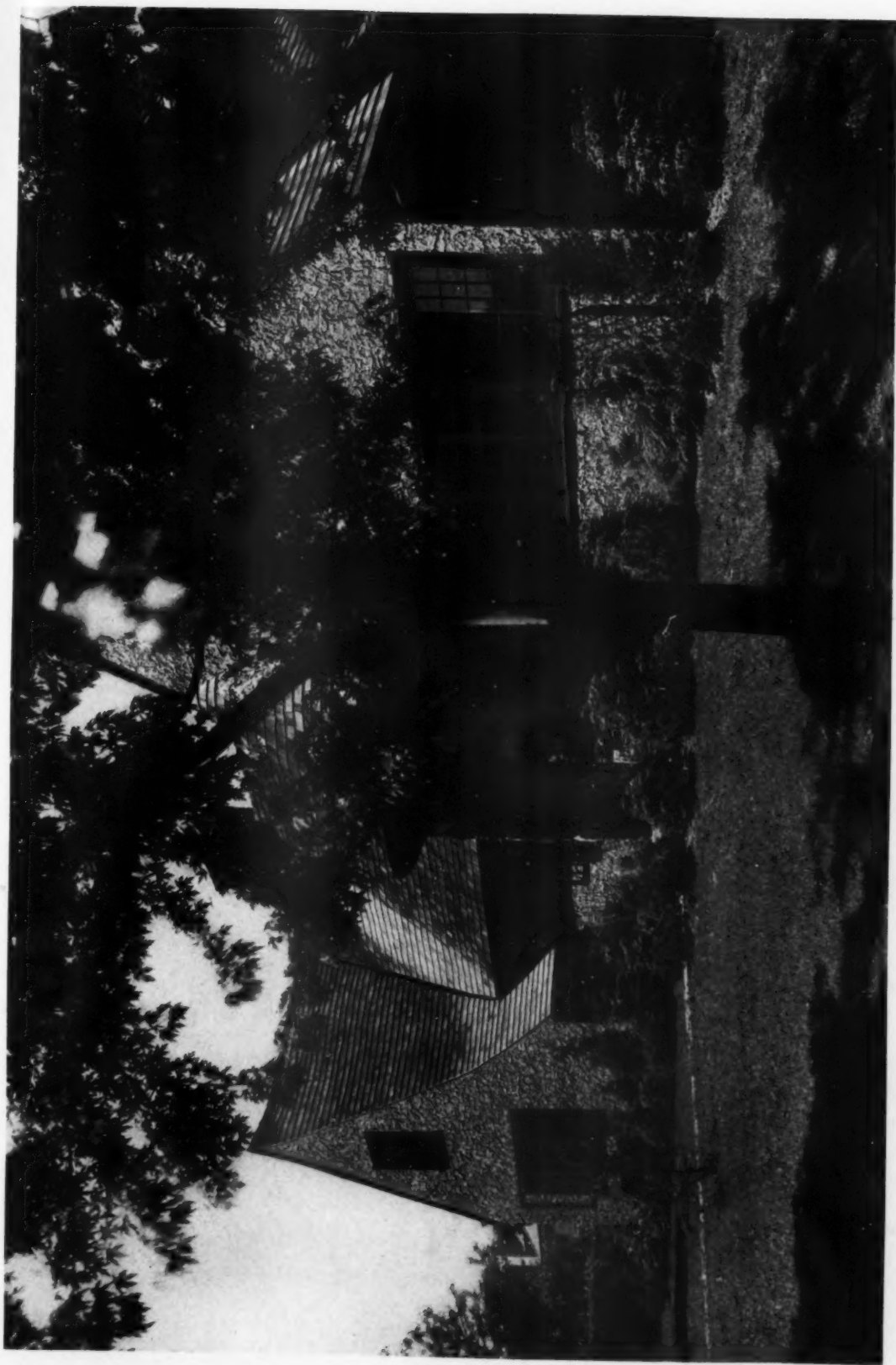
THE AMERICAN ARCHITECT
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HOUSE OF MRS. H. R. REA, SEWICKLEY, PA.

HISS & WEEKES, ARCHITECTS

THE AMERICAN ARCHITECT
February 25, 1925. Plate 54

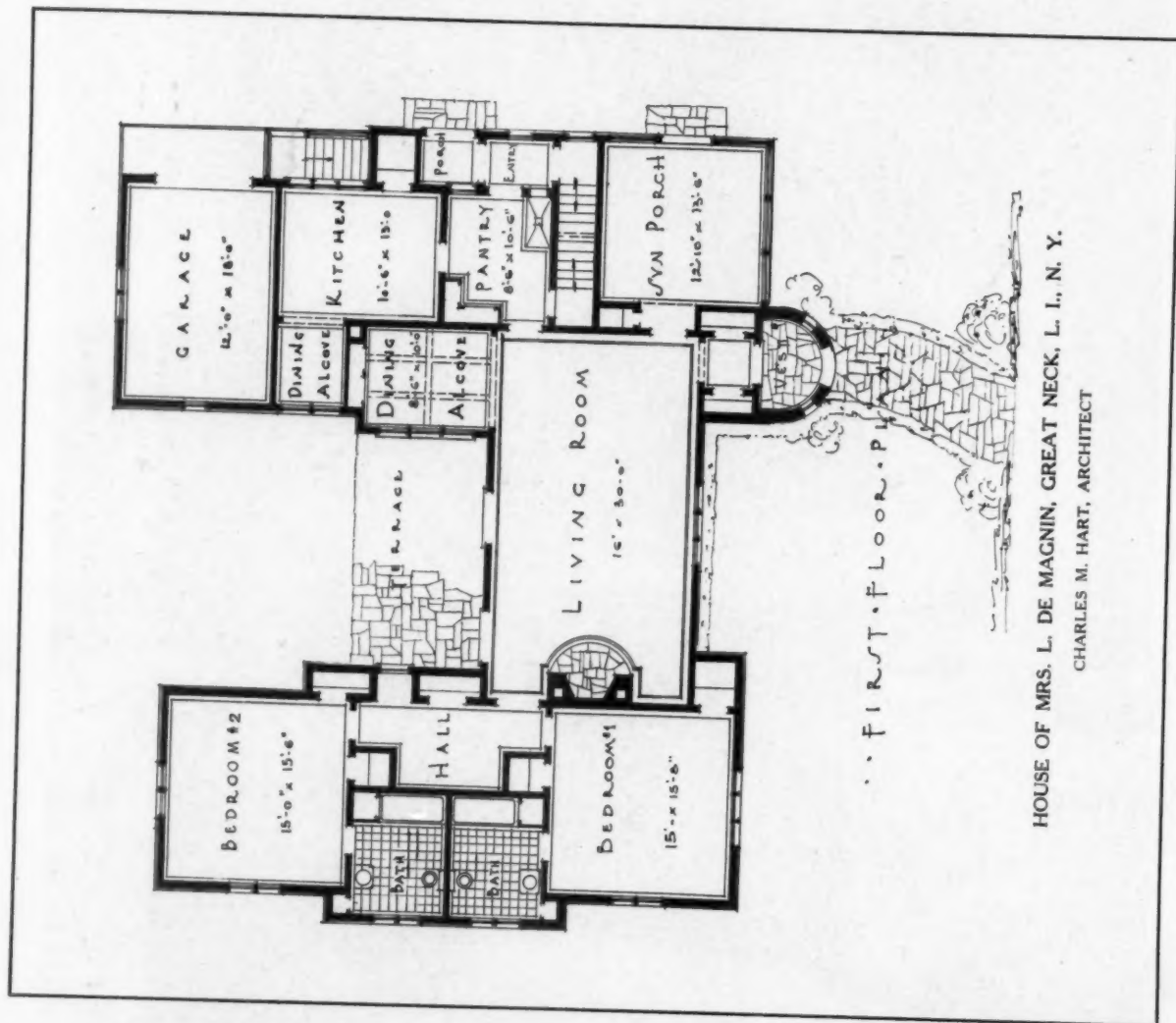


HOUSE OF MRS. L. DE MAGNIN, GREAT NECK, L. I., N. Y.

CHARLES M. HART, ARCHITECT

(Plan on back)

THE AMERICAN ARCHITECT
February 25, 1925. Plate 55



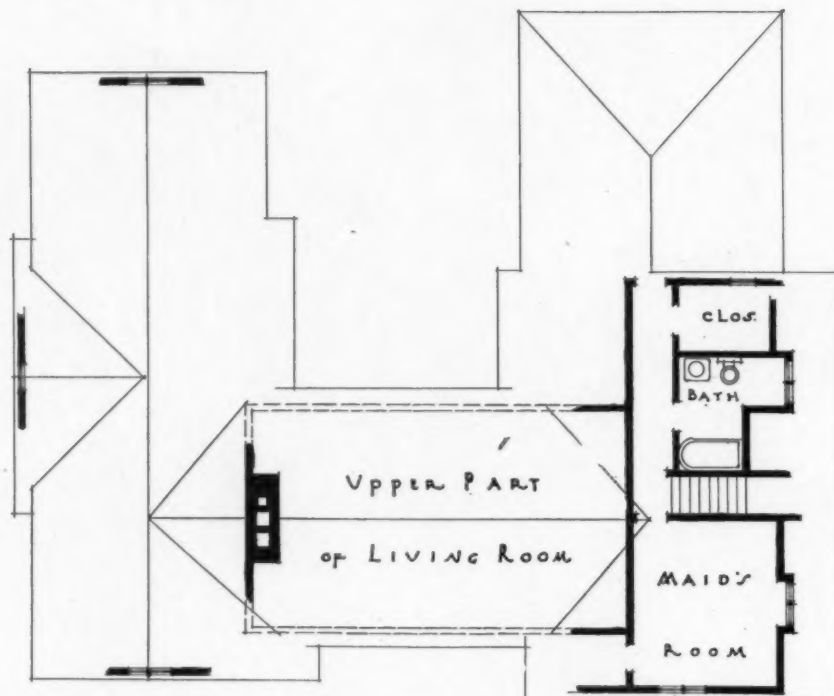
HOUSE OF MRS. L. DE MAGNIN, GREAT NECK, L. I., N. Y.
CHARLES M. HART, ARCHITECT



DETAIL OF MAIN ENTRANCE
HOUSE OF MRS. L. DE MAGNIN, GREAT NECK, L. I., N. Y.

CHARLES M. HART, ARCHITECT

(Plan and description on back)



• SECOND FLOOR PLAN •

THIS is an interesting type of a suburban house built to "live" in. The exterior walls are frame, metal lath and cement block. The stucco has been skillfully applied and the resulting surface texture is attractive.

The interior partitions are frame and the floors are covered with plain oak.

Red cedar shingles were selected for the roof.

Interior trim in living room and the dining room alcove is of chestnut. Elsewhere the trim is whitewood.

The house has a hot water heating system and is electrically lighted. Plumbing is usual type.

Cost per cubic foot \$0.47+.

HOUSE OF MRS. L. DE MAGNIN, GREAT NECK, L. I., N. Y.

CHARLES M. HART, ARCHITECT

THE AMERICAN ARCHITECT

completed work; and photographs of modern architecture in Finland, some by Saarinen which have been illustrated before and some that are new to us.

La Construction Moderne has a new reinforced concrete church in Paris which has a plan like a Ford factory but is a sort of clumsy Romanesque on the exterior, surmounted by a cigar shaped tower, a loathsome form which has become very popular in France since the war. It is discouraging to see the poor quality of work that appears now in the French papers; poor not only in design but in indication. It is in many cases even worse than the modern German work, and that reminds us that we have recently received a letter addressed to the Editor of this paper which voices a certain querulous complaint of the quality of the modern German work illustrated in these columns, and expressing the hope that we will find some really good work and publish it. We can only say we'd do it with pleasure if we could find it.

Of the American magazines, *Pencil Points* for January, our secretary tells us, is good but the award in the Sketch Competition is open to question. We have casually examined these drawings and from what we can see with one eye we are inclined to agree with our secretary, with all due deference, of course, to the eminent jury. *The Architect* for February has some of Howard Greenley's clever studies for the coming architecture exhibition, an excellent house by John Howells, and there are some good photographs of Aquila Court in Omaha by Holabird & Roche, a

charming piece of work. *Architecture* for February has a very good building of a school group in Westhampton, Va., by Hobart Upjohn, and from the *Journal of the American Institute of Architects* for January, we quote the following sentiments of Mr. I. K. Pond with which we heartily concur:

Return to the elemental does not imply return to crudity or baldness; it implies an appreciation of the value of fine proportions; of relations of mass to mass; of the virtue residing in careful choice, restrained use, and appropriate placing, of detail. Proportions and correct relationships are hidden virtues, concealed in our over-developed architectural productions under a thick skim coat of temporarily fashionable ornament—one designer vying with the others in matter of over-elaboration. Proportions and correct relationship are hidden virtues, also, to many who are employing simple forms through laziness or lack of imagination. Charm and grace must inhere in architecture worthy of the name. In the mastery of these elements the modernist is apt to fail. Because one can do strange and freakish and strained things with modern structural materials is no sign he should. It is this straining for effect that is making so much of the continental architecture hideous. It isn't hideous because it is new, because it is modern, but because it is lacking in elemental sanity. The modern brick buildings of Holland, for instance, are so unsatisfying, so inartistic, because they could not be constructed in brick but can be achieved only by the application of a brick skin to a ferro-concrete skeleton.

In the same *Journal* Mr. Ernest Flagg republishes his article about poor Vitruvius' module, but introduces some interesting footnotes, saying that since this document was prepared the writer has continued his researches and is now not quite sure that the Parthenon was laid out in English inches squared, and that perhaps the key of the Parthenon may not be exactly 13, etc. Ah well, even the best of us get off the key occasionally!

RESOLUTIONS OF NEW YORK CHAPTER, A.I.A., ON THE DEATH OF S. B. P. TROWBRIDGE, F.A.I.A.

WHEREAS: The Angel of Death, sweeping through the galaxy of our brilliant architects has taken from us S. Breck Parkman Trowbridge;

BE IT RESOLVED: That we, the New York Chapter of the American Institute of Architects duly assembled, now express our sense of loss, and our appreciation of his admirable character and his great achievements in architecture and public service.

The honors which came to him from his fellow architects, and the distinction marked by the orders and decorations conferred by governments and civic bodies, mark the esteem in which he was held.

His sojourn in Athens, where first he built in

stone, imbued him with the Greek ideal of thought and spirit, which moulded indelibly his intellectual life.

His many architectural monuments are of imposing dignity.

His devoted service to the American Academy in Rome covered a score of years, and his work for public charities was generous and wise.

Adorning his professional life with graceful accomplishments in literature, painting, sculpture, and sports, he was welcome in the company of great men.

BE IT FURTHER RESOLVED: That these resolutions be inscribed in the record of the Chapter and that a copy be presented under seal of the Chapter to his family with deep respect and the sympathy of the New York Chapter of the American Institute of Architects.

Dated February 4, 1925.



CHRIST COLLEGE, CAMBRIDGE, ENGLAND

ONE OF A SERIES OF "WORKING PHOTOGRAPHS" FROM THE COLLECTION OF JOHN RUSSELL POPE, F. A. I. A.

INTERIOR ARCHITECTURE

The Sulgrave, an Apartment Hotel in New York City

ROUSE & GOLDSTONE, Architects—ARDEN STUDIOS, Decorators

Murals by J. ALDEN TWACHTMAN

THE automobile, by bringing many country places, heretofore considered inaccessible, within easy and comfortable commuting distance of the city throughout the greater part of the year, has been the direct means of keeping an increasing number of country houses open all the year around. Many people feel the desire for a *pied à terre* in town where they can find combined, the quiet, permanence and personality of their own homes, with the conveniences and freedom from responsibility supplied by a hotel, and the apartment hotel has developed as the result of this growing demand.

The Sulgrave, a new addition to the already large colony in New York City, has been planned

and designed purposely to meet these requirements. Built in the style of the Italian Renaissance, its façade constructed of polychrome terra cotta and brick, the building, from an architectural standpoint, lives up to its environment in the exclusive Park Avenue section of the city. All public portions of the interior of the building are attractively designed and decorated to convey a comfortable homelike atmosphere, and the successful co-operation of architect and decorator in obtaining this result is everywhere evident. The decoration of the apartments, in the main, of course, in harmony with the general scheme of the architecture, may be varied to suit the individual taste of the tenant, for the first consideration



THE ENTRANCE HALL CARRIED OUT AFTER THE MANNER OF THE JACOBAN

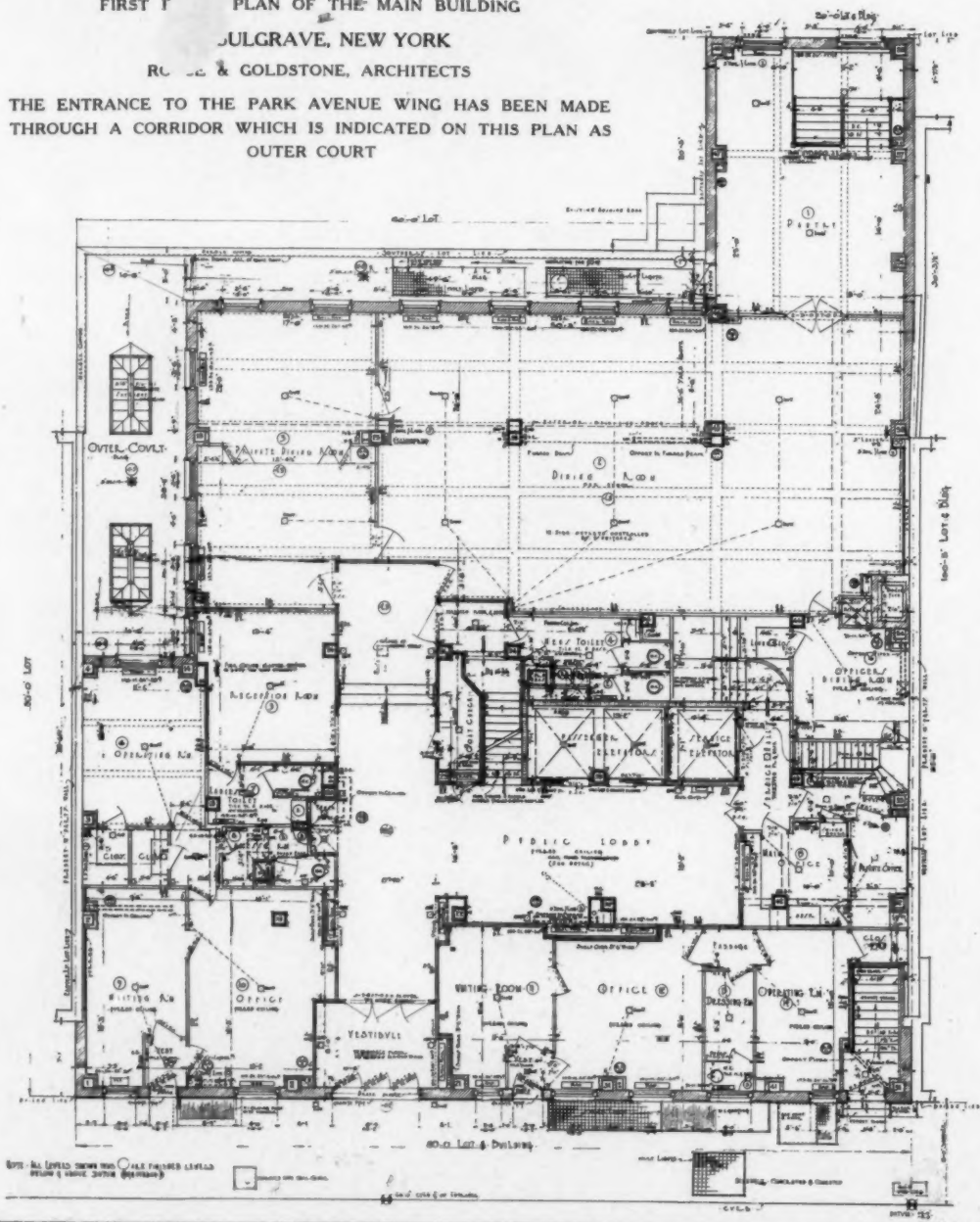
THE AMERICAN ARCHITECT

FIRST PLAN OF THE MAIN BUILDING

JULGRAVE, NEW YORK

ROBERT & GOLDSTONE, ARCHITECTS

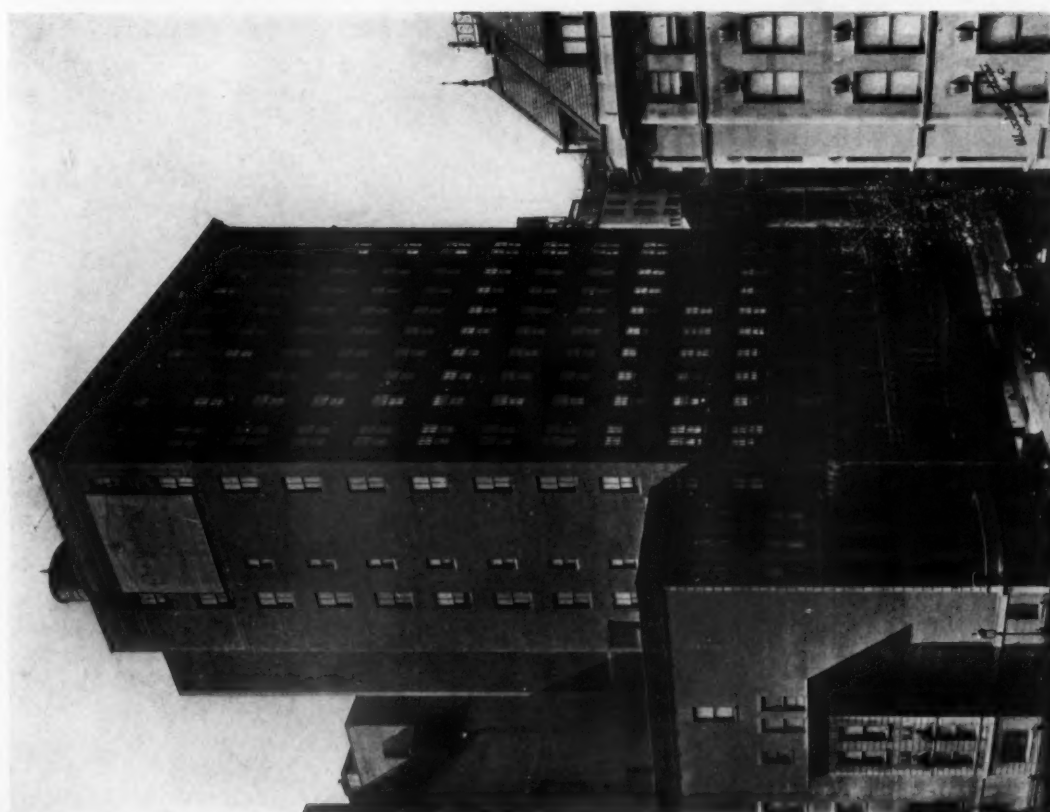
THE ENTRANCE TO THE PARK AVENUE WING HAS BEEN MADE THROUGH A CORRIDOR WHICH IS INDICATED ON THIS PLAN AS OUTER COURT



THE AMERICAN ARCHITECT



DETAIL OF ENTRANCE ON SIXTY-SEVENTH STREET



GENERAL VIEW OF SIXTY-SEVENTH STREET BUILDING

THE SULGRAVE, NEW YORK

ROUSE & GOLDSTONE, ARCHITECTS

THE AMERICAN ARCHITECT

in the design and decoration of the house was to impart a homelike atmosphere.

The main entrance on Sixty-seventh Street leads into a small but well proportioned entrance hall, where one is immediately greeted by an air of comfort and informality, combined with interest, which suggests more the hall of a well appointed house than the lobby of a hotel. The walls are panelled in oak after the manner of the Jacobean, stained a rich, dark brown; they are

space allows, with large pieces of Flemish tapestry of the early eighteenth century, in numberless subdued colorings, relieving the plain wall spaces and adding color where it is most needed. The service screen at one corner of the room is made of oak surmounted by an appropriate iron grille. The windows are draped with a hand blocked linen in true Jacobean design and colors, and the side chairs, of interesting design, are covered in a green and blue damask, enriched by bands of



THE MAIN DINING ROOM IN WHICH A PIECE OF FLEMISH TAPESTRY AND CURTAINS OF JACOBEOAN HAND BLOCKED LINEN ARE THE PRINCIPAL DECORATIVE FEATURES

surmounted by a ceiling on which a geometrical pattern, formed of moulded ribs in low relief, is traced, all tinted a mellow cream. Well selected furniture, covered in fabrics of attractive designs and colorings, in which mulberry and green dominate, is effectively placed, and taupe rugs partly conceal a wood floor of oak planks of random width. The main dining room, leading off the hall to the right, is designed in the same general character as the hall, only that the wood panelling has given way to rough plaster walls hung, where

antique galloon and reinforced with ornamental nails. The floor is covered with a velvet carpet in an indistinct pattern of green and blue, and a feeling of quiet privacy is altogether suggested.

Two private dining rooms open off the main dining room and, while the general scheme of architectural design is similar to that used in the larger room, the decorations and furnishings are of the contemporary Spanish style. The two rooms are planned so that, if occasion demands, they may be entirely cut off from each other or from

THE AMERICAN ARCHITECT

the main room. The rough plaster walls are tinted in a putty color and the ceiling, like the ceiling of the main dining room, is spotted here and there with parge work, thus adding interest to what otherwise might be a monotonous flat surface. A large purely Spanish refectory table occupies a prominent place in each of the private dining rooms. Side chairs, reproductions of the spindle back type, are supplied with pads of green and gold frieze, and the two armchairs in each

Jacobean and Spanish styles have been woven into the schemes of such closely adjoining rooms as these is worth careful study. There are those that claim, and they have real arguments on which to base their opinions, that rooms formed on ideas of such distinct periods should not be connected with each other, while again there are those who admit that even the original period rooms were open to any ideas which were prevalent in the contemporary style of a nearby country. Neither



ONE OF THE PRIVATE DINING ROOMS IN WHICH SPANISH FURNITURE AND FABRICS HAVE BEEN USED

room, of a somewhat earlier model, are covered with a dull brown leather, as was the custom of those times. The hangings at the doors and windows of the private rooms are of gold and green Fortuny print with under-curtains of antique gold rep and sash curtains of gold silk net. The green and blue carpet used in the dining room is also used here. Neatly designed ceiling fixtures of brass, hung with crystal "drops," are used in both the main dining room and the private rooms. There is a feeling of informality and an absence of intrusion both in the plan and in the decorations and furnishings of these rooms which is greatly in their favor. The manner in which the

of these rooms is intended to be a "period" room, however. The periods may have given inspiration for their design, and in choosing two periods or styles for inspiration for the decoration of adjoining rooms, a happier selection could not have been made than the Jacobean and contemporary Spanish, for several features of the one, as the rough plaster walls and ceilings, the simplicity and austerity of the general scheme, as well as the scarcity but brilliancy of the colorings, were also characteristic of the other. The blending of the two periods even makes for an originality that is always to be praised.

The reception room is truly inviting, and here

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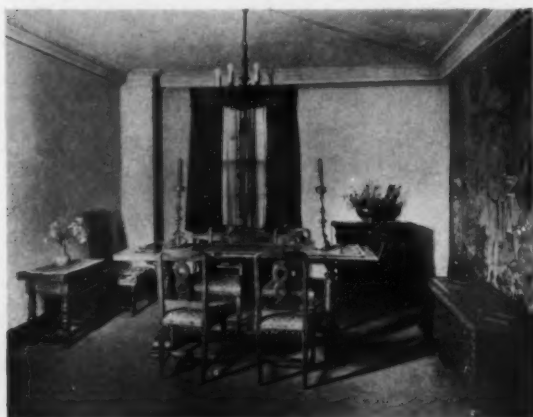
again the homelike atmosphere is evident. The walls are hung in a glazed chintz, the background of pale green broken by narrow cream stripes, on which is printed a floral design in brilliant pinks, greens and yellows. The window hangings are unusually arranged, with over-curtains of a blue-green changeable taffeta, and a shirred valance of the same material, both trimmed with a mauve



A LIVING ROOM IN WHICH THE TENANT'S IDEAS WERE INTRODUCED INTO THE DECORATIONS

and green edging. The furniture, selected to emphasize the informality and cordiality of the room, is covered in velvets and damasks of harmonious colors. An accurate reproduction of a genuine old console, in mahogany, over which is hung a mirror of etched crystal, is an important feature of the furniture scheme.

A corridor which connects the main building with the Park Avenue wing was, before the two buildings were joined, an exterior court and the decorators took their cue from that condition in



A DINING ROOM IN ONE OF THE APARTMENTS IN WHICH THE DECORATIVE SCHEME HAS BEEN WORKED AROUND A HANDSOME TAPESTRY. SOFT COLORS PREVAIL



A LIVING ROOM IN ONE OF THE APARTMENTS

their treatment of it. The room is featured by its mural decorations. They have been designed to give one the effect of looking out, over a balustrade, between columns and pilasters, onto a classic landscape. Obscuring from view the awkward ceiling skylight, a light canvas has been stretched above the cornice, and, back of this, also concealed, are lights which shed a soft out-of-doors glow over the room, which is in perfect accord with its other features. A tile floor and several pieces of iron furniture further carry out the illusion. At one end, in a slight recess, artificial foliage has been placed, and, seen intermittently between the branches and their leaves, shines a silvery moon.



A COMFORTABLE BEDROOM WITH DAYBED. THE FURNITURE IS OF MAPLE, AND THE COLOR SCHEME IS COPPER, GREEN AND TETE-DE-NEGRE

The ballroom occupies most of the first floor of the Park Avenue wing, a hall connecting it with the entrance on Park Avenue, and to one side, a ladies' reception room and a dressing room. These two rooms are connected, and are reached from the hall by a short staircase. They are both,

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THE LADIES' RECEPTION ROOM

as they should be, strictly feminine in their decorations and furnishings. The outer, or reception room, is very well done. Many a house would be made doubly attractive with a living room similarly treated. The walls are hung in a Toile de Jouy chintz, with an apple green background and an interesting design or motive, truly suggestive of those originally produced at the Oberkampf factory, printed on it in deep purple, or a mauve would perhaps, better describe the color. The window draperies are of taffeta, a changeable blue and mauve color, and are hung in overlapping folds, producing a decidedly feminine touch. A carpet of a more subdued shade harmonizing with the mauve makes this color even more prominent, while the greens and blues in which the furniture is covered relieves the scheme of any feeling of monotony. A Spanish table, of light scale, including in its design a typical wrought iron brace, gives a note of especial interest to the furniture scheme, and two delicately designed pottery lamps, one placed at either end, and an etched crystal mirror on the wall above it, form a group which immediately catches the eye. A ceiling fixture in which crystal "drops" are also a part of its design, is appropriate to the scheme. The dressing room adjoin-

ing is also cleverly arranged to suit feminine needs. Walls tinted in a pale green, loosely draped curtains of the same taffeta as used in the reception room, and furniture that would make many a dainty boudoir cry in shame, have been combined in a most alluring ensemble.

We are accustomed to think of a hotel ballroom as a stately place, large enough and elaborate enough to stage the most formal function, a room in which a small and informal gathering would never feel at ease. The Sulgrave ballroom is quite the opposite to that. It is only 22 feet by 38 feet, and its decorations, too, tend to emphasize its coziness and informality. Mural decorations are the feature of the scheme. The wall at one end of the room is entirely given over to a painted canvas. The scene is Venetian. It represents milady about to descend the steps leading to the ballroom floor, having just stepped from a gondola, which is seen in the canal in the near distance. Other figures accompany her, dressed for the ball. The design is woven into the architectural treatment so that the cornice of the room forms the entablature for the painted columns and pilasters, and the whole effect is interesting and unusual. At appropriate places on the other walls and on the ceiling Venetian motives of design have been painted to add atmosphere to the scheme. Here and there, benches and tables have been built into the walls in striking Venetian lines, richly decorated in color. The draperies at the doors and windows are of Du Barry damask and the seats are massed with cushions of damask and velvet in reds, blues, greens and gold to harmonize with the Venetian mural, quite naturally the cen-



THE LADIES' DRESSING ROOM

THE AMERICAN ARCHITECT

ter of interest, and, consequently, the keynote of the entire scheme.

Many of the apartments have been decorated to carry out the ideas of the tenant so that the feeling of being at home will be always present. One or two living rooms, a dining room and a bedroom have been selected at random to illustrate how attractively this idea has been applied. One living room, for example, has the walls panelled, and furniture carefully selected to harmonize with the

the windows and the covering for several of the chairs. The curtains used with it are of a deep pink taffeta to tone with the pink of the design in the linen. The sofa and other chairs are covered with a taupe corded velvet, and a taupe velvet carpet completes the scheme. The furniture is mahogany, except the small coffee table, which is maple, decorated with a floral design. A combined living room and bedroom for a single room apartment is also illustrated. The draperies are



THE INTERESTING RECEPTION ROOM OPENING OFF THE ENTRANCE HALL. NOTE THE MAHOGANY CONSOLE TABLE, A REPRODUCTION OF A RARE OLD ONE

period which the panelling represents. The scheme for a dining room in another apartment has been worked around the owner's piece of tapestry, appropriate furniture used, and the colorings of the drapery materials and the upholstery fabrics selected to tone in with the colors of the tapestry. Another living room, more informal, shown at the upper right hand corner of page 192, is thoroughly comfortable and homelike. The feature of the decorative scheme is the blue figured linen which is used for the valances of

of linen with a background of *tete-de-negre*, while the pattern is brought out in brilliant shades of copper and green. The furniture is of maple, the daybed covering is a copper rep, and the overstuffed chair and pillows are covered in a checked material of green, copper and yellow. The carpet is a taupe shade. The arrangement of the furniture of this and all the rooms, as well as its selection, is not carried out according to stereotyped rules, but the private as well as the public rooms throughout the entire hotel are interesting

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OPPOSITE ENDS OF THE BALLROOM, TWENTY-TWO FEET WIDE
 THE SULGRAVE, NEW YORK
 ROUSE & GOLDSTONE, ARCHITECTS—ARDEN STUDIOS, DECORATORS
 MURALS BY J. ALDEN TWACHTMAN

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A CORNER OF THE BALLROOM

on account of their individuality. The result of the ensemble is to convey an impression of quiet refinement of the well appointed modern home.

AN INTERVIEW WITH HERBERT CESCINSKY, ARCHITECT AND DECORATOR, OF LONDON

MR. HERBERT CESCINSKY, English architect and author of many important books on English furniture and decoration, recently arrived in this country to lecture in several of the larger cities. A representative of the editorial staff of this journal had the good fortune in having a personal interview with Mr. Cescinsky while he was in New York City, and, during the course of the conversation, several interesting statements were made. Quite naturally, the topic of most interest was the relationship of architect to decorator in England, for Mr. Cescinsky specializes in interior design and furnishings, and, in fact, takes no commissions for new work, confining his practice to restoration. Our statement that there were many architects in this country who call themselves decorators as well, and take entire charge of the decorations of their commissions, was interrupted by Mr. Cescinsky, who said: "You mean there are many decorators who call themselves architects. All decorators should be architects. In England, the two words are synonymous. But all architects are not decorators. You can always tell a room that has been decorated by an architect in England. They are bare, not homelike, formal and severe. The furniture is ordinary. They generally make a feature of something. A successful room should not have any one thing stand out. If it does, there is

something wrong." Most rooms look as if they were not done by anyone." He added, "A good decorator must know not only what is the correct thing to be done, but how it should be done. He should know materials and their construction." Mr. Cescinsky believes that the great trouble with most American clients is that they have too much money to spend, and want to spend it. The difficulty he found with those with whom he came in contact professionally was in making the job cost enough. This also leads them to give little thought to the lasting qualities of goods. With



A WALL OF THE CORRIDOR

our steam heat, for example, it is impossible to expect a marquetry piece or even veneer to hold very long; but the American client does not care. It will last long enough for him, anyhow. He then extolled the methods of English procedure, appreciating the "Quantity Surveyor," as they call him, whose business is to draw a complete list of every item used in the building, with accurate quantities. The builder bases his prices on this list, and any variation must be paid by the client. The quantity surveyor is paid a commission of two and a half per cent by the client, as well as the client's personal representative, the clerk of work, who checks up every piece of material that goes into the job. Mr. Cescinsky expressed great interest in the modern adaptation of the Spanish mission type of design, and said that many of our old Colonial houses were masterpieces, and that we would do better to develop these two styles instead of reproducing so many period designs.

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HOUSE OF
DANIEL S. WOOD,
GARDEN CITY,
L. I., N. Y.



ALBERT G. CLAY,
ARCHITECT



AWARDED HONORABLE
MENTION

DISTINCTIVE
SMALL HOUSE
COMPETITION



HOUSE OF DANIEL S. WOOD,
GARDEN CITY, L. I., N. Y.
ALBERT G. CLAY, ARCHITECT

AWARDED HONORABLE MENTION
DISTINCTIVE SMALL HOUSE COMPETITION

THIS house is of frame construction, with a shingled roof.

The exterior walls are covered with hand split cypress shingles, laid with natural butt.

Chimneys are of common brick.

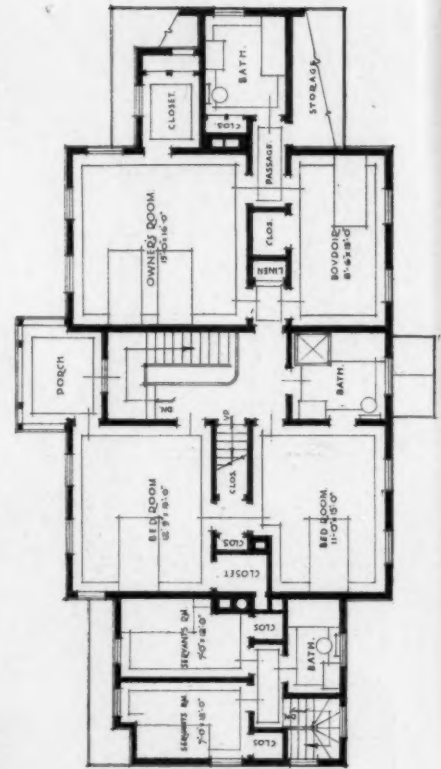
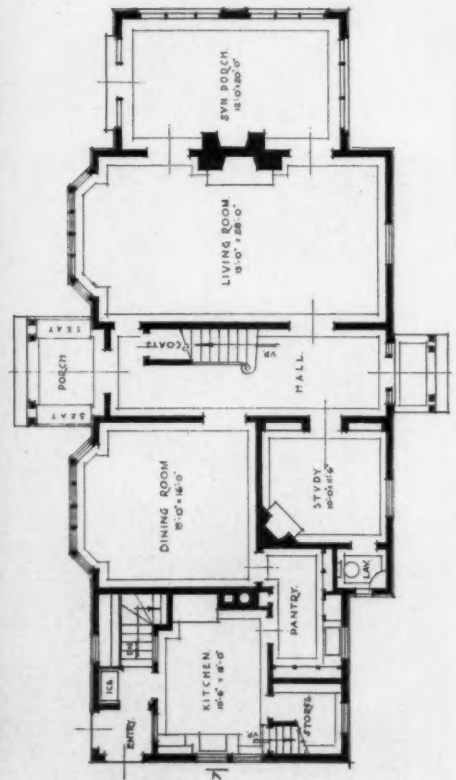
All interior trim, whitewood, painted white in egg-shell finish.

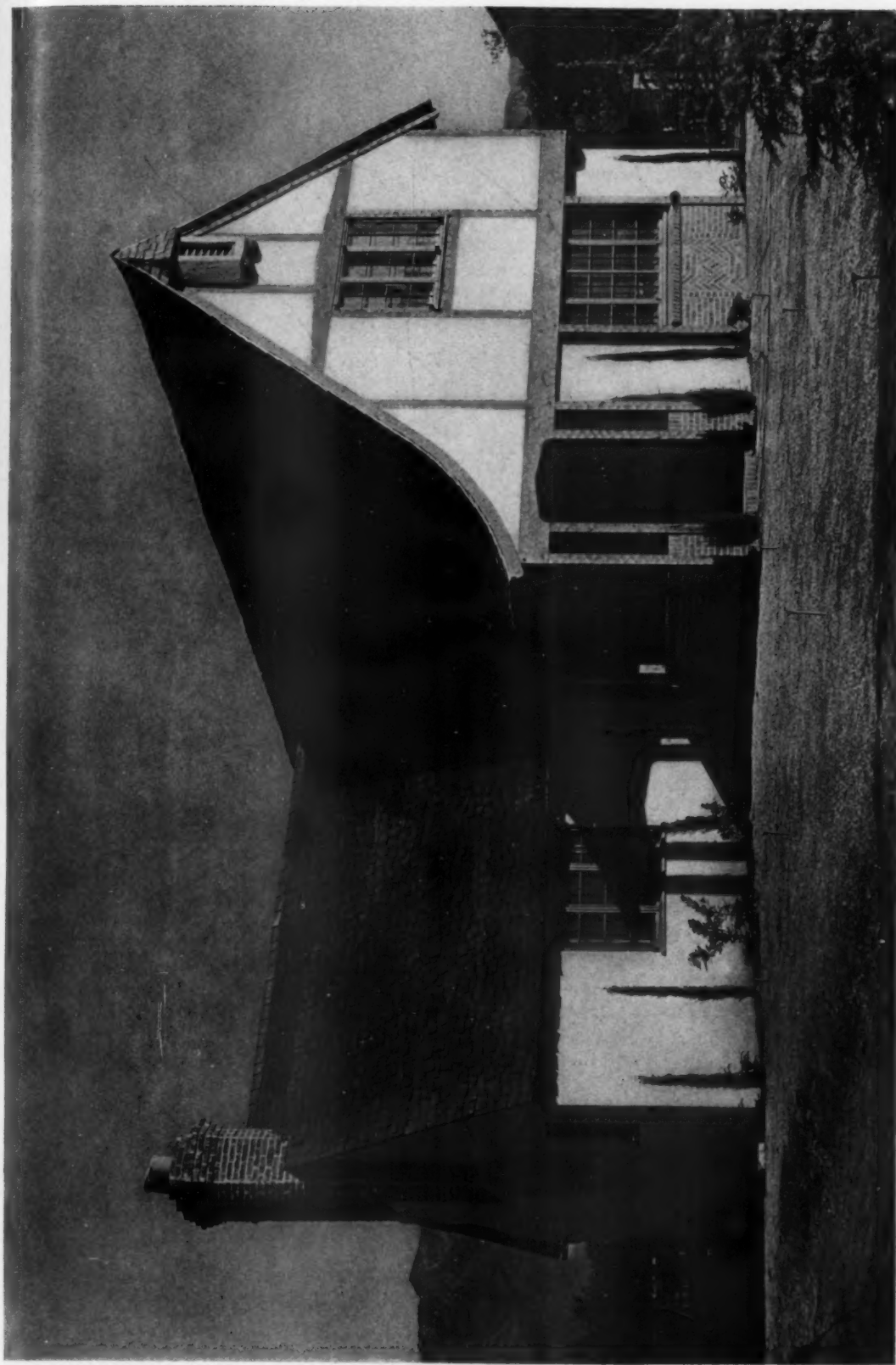
Six-panel doors, with raised panels, are used throughout.

Master bathroom and first floor lavatory have tiled floors, and walls tiled to a height of six feet.

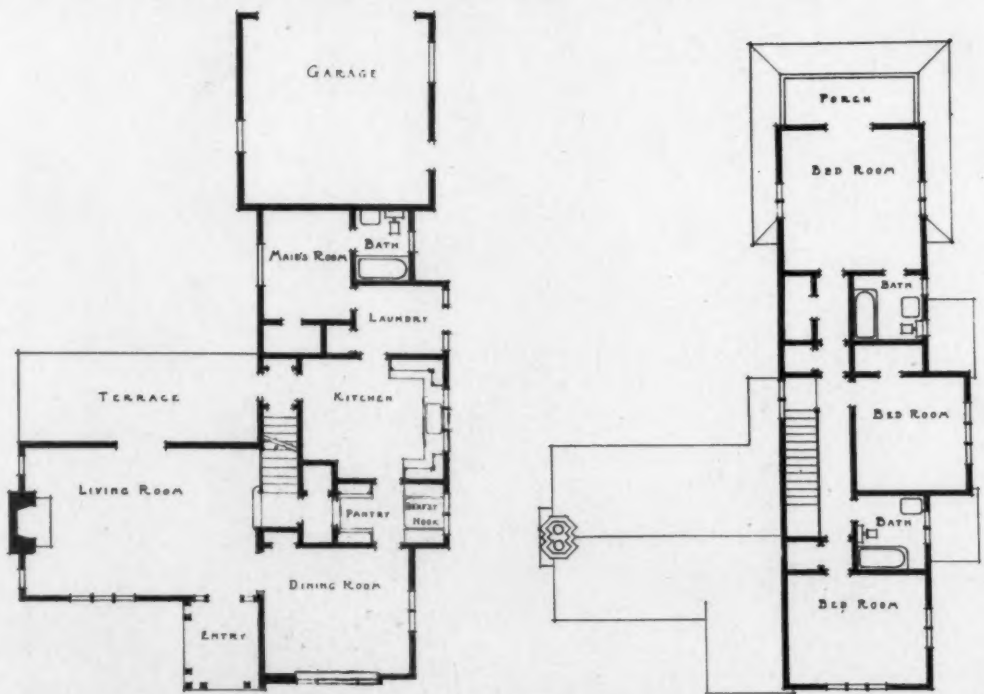
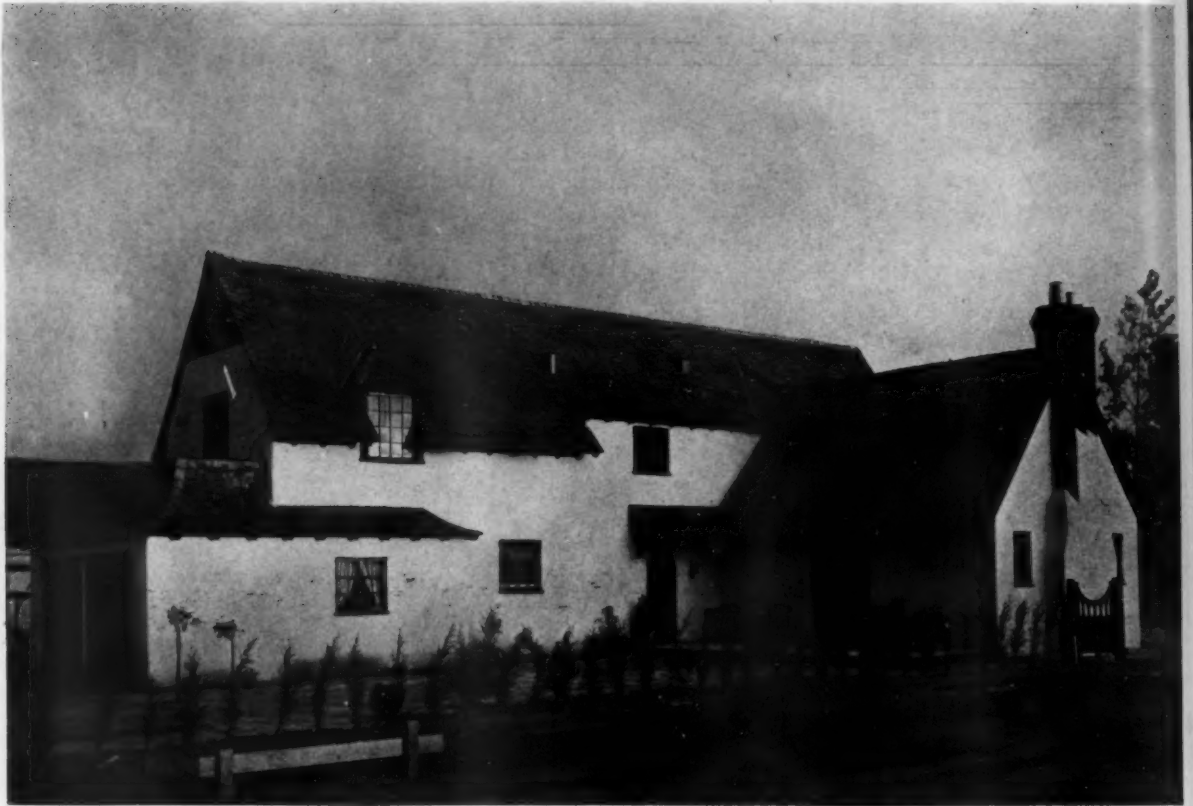
Floors are of North Carolina pine.

Usual plumbing and fixtures. Gas range in kitchen.





AWARDED HONORABLE MENTION
HOUSE OF WM. L. RICE, PASADENA, CAL.
KENNETH A. GORDON, ARCHITECT
DISTINCTIVE SMALL HOUSE COMPETITION



AWARDED HONORABLE MENTION

HOUSE OF WM. L. RICE, PASADENA, CAL.

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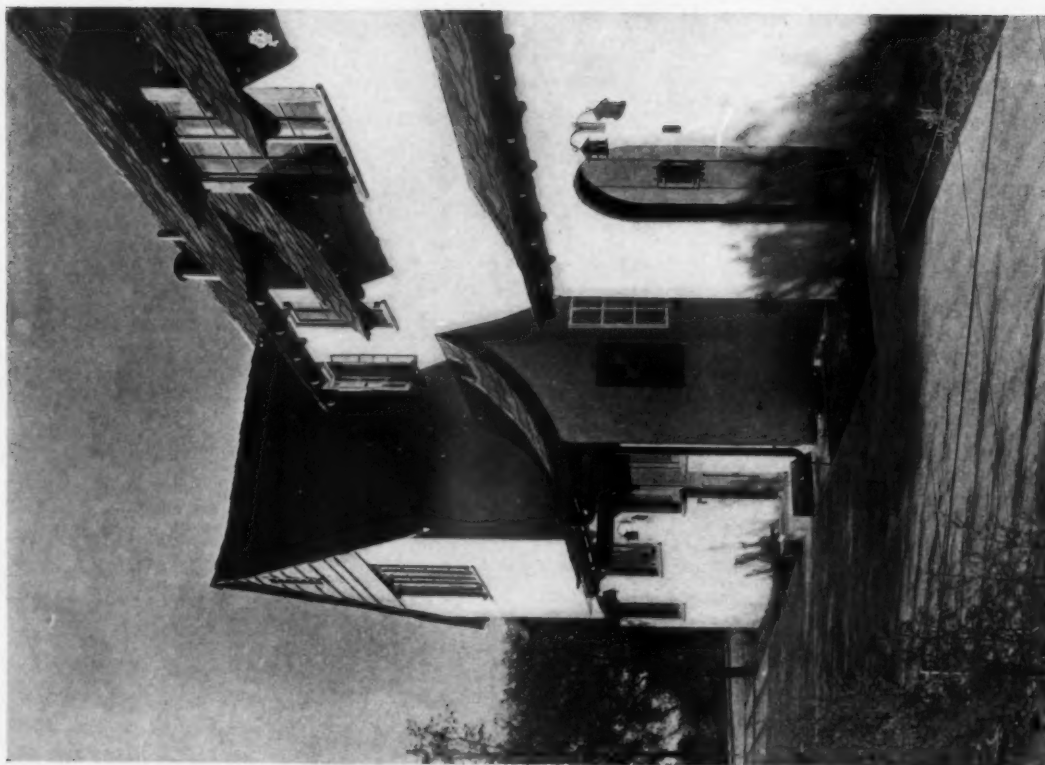
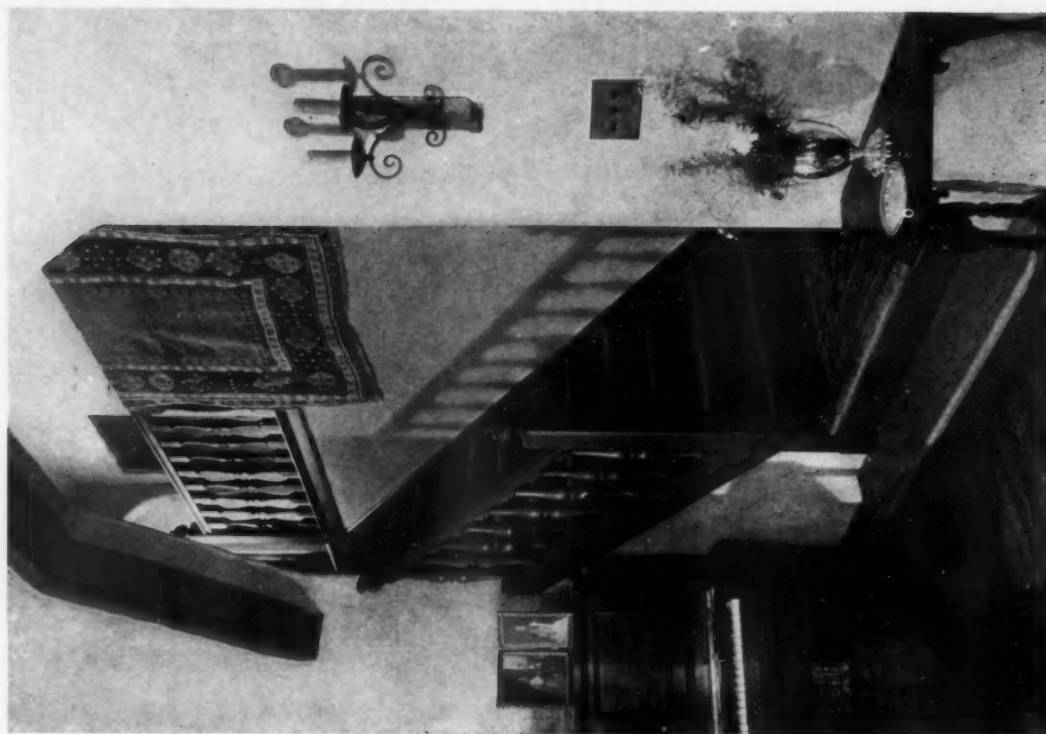
THIS house was built in 1924 at an approximate cost of 41c per cubic foot. It is of frame construction with plaster exterior of slightly uneven texture. The roof is of random laid shakes.

The cellar is small as is usual in that section and contains a unit system of furnaces.

Windows and doors have plaster reveals in place of casing, on both interior and exterior.

The plan is good. The closet space is unusually large.

AWARDED HONORABLE MENTION
HOUSE OF WM. L. RICE, PASADENA, CAL.
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AWARDED HONORABLE MENTION
 HOUSE OF WM. L. RICE, PASADENA, CAL.
 KENNETH A. GORDON, ARCHITECT
 DISTINCTIVE SMALL HOUSE COMPETITION



This house was built during 1923.

Cost per cubic foot 42c.

Exterior walls, wood shingles, stained white, with one brush coat.

Roof, wood shingles, natural.

Interior walls, papered; ceilings painted.

Interior trim, whitewood, painted and enameled in flat finish.

Floors, white oak, bathrooms, tiled floors and wainscots.

Heating, vapor steam system.

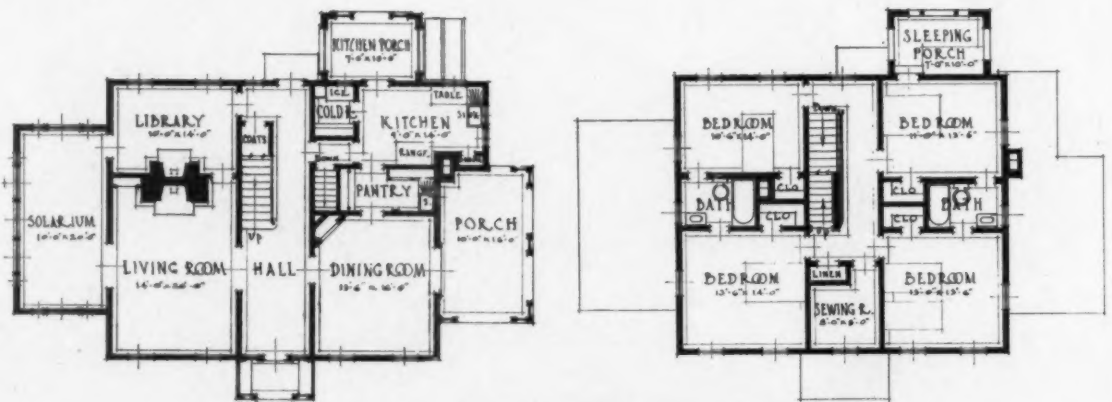
Third floor has servant's room and bath.

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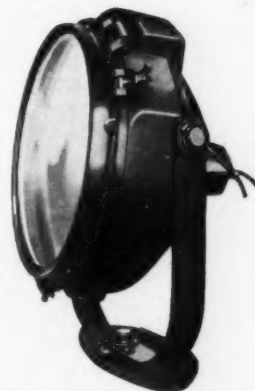
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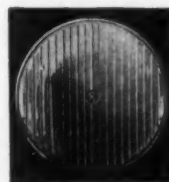
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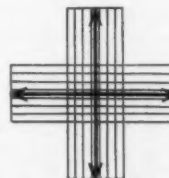
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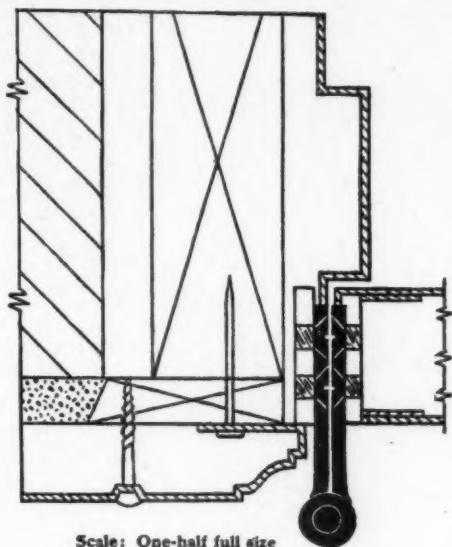
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Scale: One-half full size

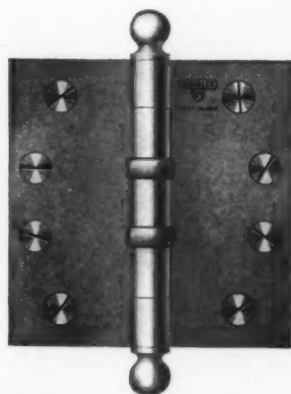
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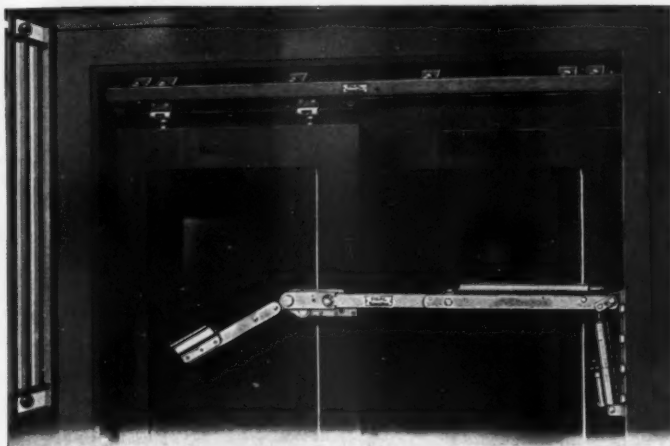
23. Field Work
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31. Guarantee
32. Test
33. Rejection



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PRODUCERS' RESEARCH COUNCIL AFFILIATED WITH *the* AMERICAN INSTITUTE of ARCHITECTS

AT the Indianapolis meeting of the Board of Directors of The American Institute of Architects in November, 1921, there was formed a tentative organization of a group of manufacturers who attended the meeting at the invitation of the Officers of the Institute. The purpose of this Indianapolis conference was to discuss forms and methods of advertising to architects with the idea that advertising could be made more useful and that the great waste in misdirected advertising could be eliminated. Growing out of the discussions at this meeting it was thought possible and desirable to create an organization to provide a better contact between architects and producers and thus accomplish certain objectives that would be of mutual benefit.

This group was then organized into the Producers' Section as a sub-committee of the Structural Service Committee of the Institute. The first item which the Producers undertook to engage upon was the subject of better advertising to architects, in the matter of standardizing the sizes of trade literature and the establishment of a standard filing classification. By the time of the next Institute convention at Chicago, this work was well under way and had already accomplished good results.

It was later found by the Officers of the Institute that there were certain handicaps imposed upon the Producers by the form of organization, and a sub-committee of the Institute was appointed to confer with the Producers and work out a better plan. This Committee was composed of N. Max Dunning, Chairman; T. R. Kimball, and S. F. Voorhees. The Board of Directors of the Institute approved their plan, which called for the Producers' Section to be reorganized as an independent body, having its own officers, etc. and to be known as The Producers' Research Council, Affiliated with The American Institute of Architects.

At the last meeting of the Institute in Washington, in May, 1924, this reorganization was completed, and the report from The Producers' Research Council as to its reorganization was accepted by the Board of Directors of the Institute, and its Constitution and By-Laws were duly approved by the Board.

The Council then proceeded to take in new

members, as there had been no membership campaign during the progress of reorganization. The Executive Committee then made out a program of constructive work, full reports of which were submitted at the semi-annual meeting of the Council held in Cleveland last November 24 and 25. Mr. Waid, President of the Institute, attended this meeting in Cleveland, and expressed himself as very well pleased with the work which the Council had done, and approved of the program.

Two of the important features for which Committees have been appointed and are now working hard, are the Educational Committee and the Bulletin Committee.

The Educational Committee of the Producers is working upon a plan for supplying Chapters of the Institute, architectural clubs, and architectural schools, with moving picture films, lantern slides and lectures, regarding all phases of the building industry. These films, etc., are to be instructive and are not in any way sales talks or advertising propaganda. Professor William Emerson, President of the Association of Collegiate Schools of Architecture, has appointed a sub-committee of their Executive Committee, to work with this Educational Committee in preparing such data for their use, and is very enthusiastic about its possibilities.

The Bulletin Committee of the Producers is preparing data in the matter of obsolete materials, new products, and new publications, concerning building materials, which will be submitted to the Scientific Research Department of the Institute, to be sent out to architects as authoritative data. These bulletins are also to be matters of fact and not in any way a sales or advertising talk.

The plan of the Board of Directors of the Institute provides that the contact of the Producers Council with the Institute shall be through the Scientific Research Department, of which Mr. Dunning is Director. Mr. Waid has also appointed an Advisory Committee of Architects to work with them, consisting of Sullivan Jones, S. F. Voorhees, and Grosvenor Atterbury.

The Executive Committee of the Council has been actively engaged with Mr. Green in promoting the Architectural and Allied Arts Exposition, and a very large proportion of the members of the Council have taken space and will be grouped together at the Exposition.

The PUBLISHERS' PAGE

THE promised article describing the preliminary steps in the plan and design of the Marcus L. Ward Home appears in this issue. The text, which very thoroughly sets forth an unusual method of approach is worth careful reading, and the illustrations, made from Otto R. Eggers' original sketches, show in the most artistic way the promise of a fine achievement.

* * *

Sticks and Stones, by Lewis Mumford, by many regarded as "the outstanding book of the year" is reviewed in this issue by Irving K. Pond, F. A. I. A. Those who have read Mr. Mumford's book will be interested in checking up their reactions with those so cleverly stated by Mr. Pond. Those who have not read the work may find an incentive to do so in Mr. Pond's very fine appreciation.

* * *

Fifty years ago, when this journal was first organized, if a man in California desired, and at this time of the year, some special copies of THE AMERICAN ARCHITECT, he took his pen in hand, wrote a letter and mailed it. After a long and tedious journey that letter, often delayed by stress of weather, snow and floods, or the many changes of cars from one gauge of track to another, finally reached us. And then the answer, equally slow in its progress, reached the Coast and its ultimate destination. Time elapsed—six weeks to two months.

And now we have a long special telegram reading, "Send immediately by air mail and special delivery," and then there follows a list of back numbers of THE AMERICAN ARCHITECT treating on special topics. Within an hour from the receipt of that wire, the copies were on their way, and in 36 hours our impatient and eager subscriber had his THE AMERICAN ARCHITECT.

Literally, this is a swift moving age, when time is money in the strictest sense. But what gives us pride and a glow of satisfaction is to learn that the material we are presenting has such great value to subscribers that they seek to annihilate both time and space to get it. Things move so swiftly that we become blasé to thrills, but it

stirs the current of the most sluggish blood to find so dramatic a demonstration of the practical aspects of aviation, and we shall cease to wonder at accomplishment today that fifty years ago bordered on the impossible.

* * *

An architect, writing to the editor of an English architectural magazine published in London, comments on the value, to him, of the advertising pages of his journal. "I have been impressed," he writes, "with the great advance in producing effectively attractive advertisements." He believes that the men,—architects,—who read architectural journals appreciate the value of good advertising and are strongly influenced for, or against, by the character of the artistic appeal as set forth in the "make-up" of the pages. Advertisers, he urges, should make their announcements artistic and effective and he believes that the architectural reader largely is impressed by the appeal to his consideration by the general appearance of the page on which the goods are advertised.

We believe that this is the attitude toward advertising of architects everywhere. The well "tubbed" neatly dressed man can make his approach without prejudice, but no matter how desirable he may be as an acquaintance, or how great is the charm of his conversation, the slovenly person is undoubtedly handicapped in his path toward recognition.

* * *

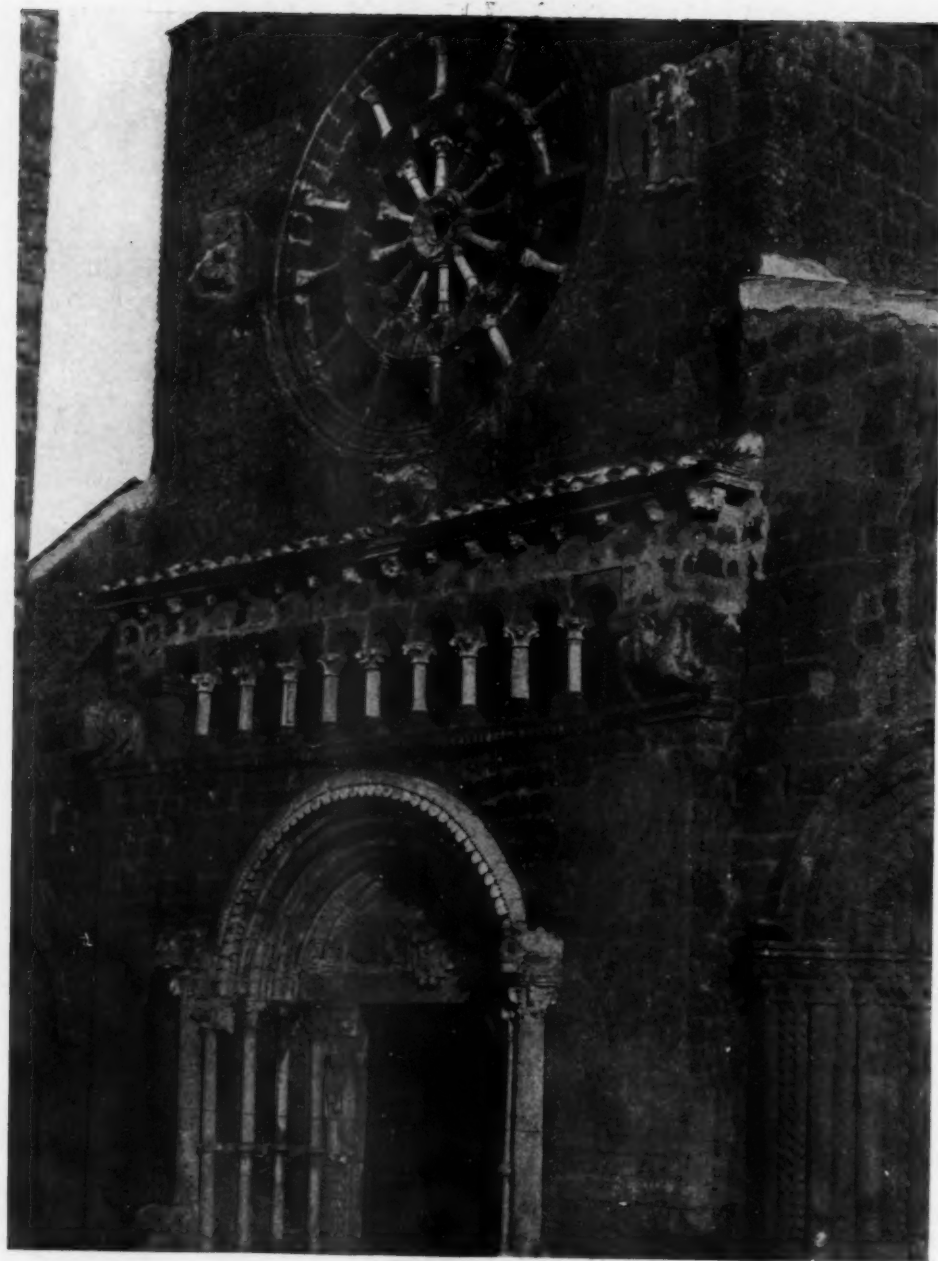
A feature of the issue of March 25 will be an article, an Architect's Automobile Tour of England, by Olof Z. Cervin, A. I. A. Travelling in his own car, brought over from this country, Mr. Cervin cleverly criticizes the architectural features of the trip.

* * *

Continuing the service by this journal to the men practicing in the smaller cities, there will appear in the issue of March 25 a well designed and planned newspaper plant. This is by Robert L. & Sidney L. Day and is located at Huntington, W. Va.

AN enthusiastic and appreciative subscriber, an architect of long standing, writes us:

"I have often thought that the architects of the country should give the publishers of the better class of architectural publications an earnest expression of appreciation, other than by subscriptions. Without the architectural publications we would miss a certain stimulus we all receive with each issue. If we were deprived of our architectural journals, it would be an apt illustration of the old saying, 'We never miss the water 'till the well runs dry!'"



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