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AMERICA'S NATIONAL ARCHITECTURE

BY ALFRED C. BOSSOM, F. R. I. B. A.

ANATIONAL architecture is not one copied from some other country on account of its beauty alone. In the extreme, the Laplander has built his igloo or the native of Hindu China his rice-straw tent to meet climatic conditions. So have other famous architectures been built up. But they have followed a precedent, and this has been used as the basis of upbuilding of every great distinctively national architecture.

Ictinus, Bramante, Michelangelo, and Sir Christopher Wren all took advantage of what had gone before. Architecture is distinctive in this sense from the other arts, for, not only is it a matter of beauty but it also has to conform to many physical requirements to be successful. The painter can turn a picture upside down and it affects no one but himself, but the architecture creating a house without stairs or roof will have perpetrated the useless. Precedent on both the practical and aesthetic sides is inseparable from a successful national architecture.

For years the claim has been that America should have her own national architecture,—one indigenous to herself, and by force of circumstances America has developed a type of building which was never built outside of her borders. But, as regards precedent. What does this mean? It means that other minds who have had similar problems to study, have developed certain results and in continuation, we build upon their thought

foundations. Refinements are introduced. Theories are carried a step further, but all along the path of progress.

Rome in the heyday of her conquering success did not have the remarkable opportunity that the United States has today, but she did create a national style. Why has America not done so? Due to the demand for tremendous quantity and appalling speed, American architects have largely

turned to the countries whose work has been the more illustrated or studied. Trade routes and pleasure pilgrimages have covered Europe with American visitors. There is hardly an unknown building in the Old World. In fact, it is to be doubted if there are not better records of the architecture of certain European states in America than they have at home. Thus almost out of necessity, the heavily pressed architects of America have by instinct delved among the precedents of Europe in the solution of their problems and the world's verdict is that they have achieved remarkable success therefrom.

European architectures generally were all based upon their national requirements and had their principal axes horizontal, whereas America's main compositions have the vertical as the principal axes and so it has been largely a matter of detail only wherein America has borrowed from the European precedents. Climatic influences throughout Europe were not similar to those here. In



DECORATION OF STONE LINTEL OF HOUSE

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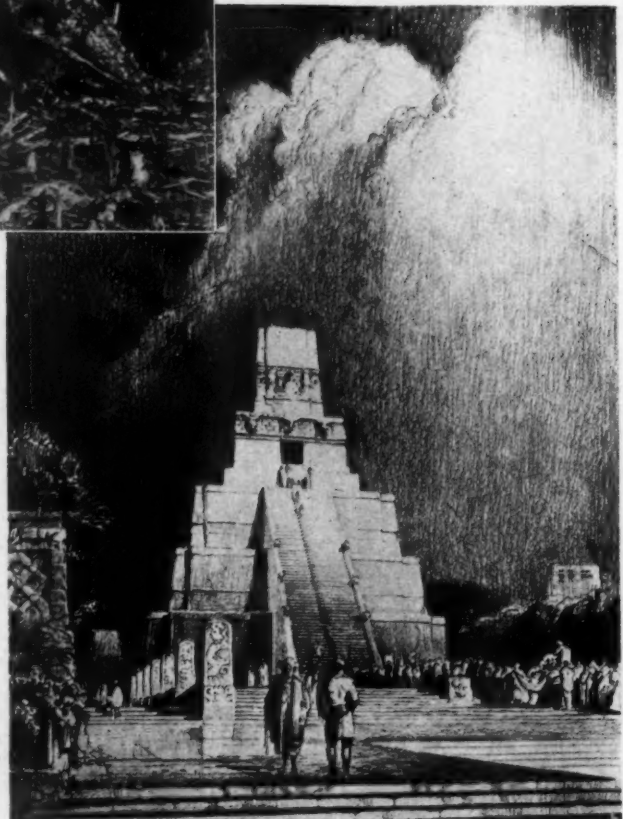
PYRAMID AT TIKAL, GUATEMALA

Europe the object was to keep out the weather, the cold and rain. In America, our desire is to let the weather in,—to keep us cool. Italian work had its great wall surfaces—beautiful indeed, but commercially America is compelled to have the reverse, with great window spaces, the wall being suppressed.

The Greeks had a stateliness incompatible with the American temperament. In fact all had to meet their own conditions. A national architecture should be a portrait in stone and brick of a type of life and the form of activity lived by the people, and in the hands of America's very clever designers, marvelous buildings have been conceived and constructed based on the European motives. But hasn't America got an artistic heritage of her own? Hasn't she a cultural background as complete as any country in the world? Didn't the men on this continent pour out their souls' efforts in the creation of vast

buildings at the same time the men in Europe were doing it?

In the early centuries of the Christian era, the Mayans in Yucatan, a people who probably migrated to this continent from Asia five or six thousand years ago with little or no traceable artistic instincts and who by the influences of nature, atmospheric, geographic, etc., evolved an architectural art of their own as complete as that of any European country. This American native architecture grew to great perfection, but due to difficult climatic conditions, the unpopularity of travelling in countries with revolutionary habits, Mexico and Central America have not been investigated or studied to any great degree. The archaeologist is almost alone in his work. The artistic side has been more or less incidentally investigated



RESTORATION OF THE GREAT PYRAMID AT TIKAL
IN GUATEMALA, BY ALFRED C. BOSSOM,
ARCHITECT

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THIRTY-FIVE STORY BUILDING DESIGNED AFTER PRIMITIVE AMERICAN MOTIVES

ALFRED C. BOSSOM, ARCHITECT

THE AMERICAN ARCHITECT

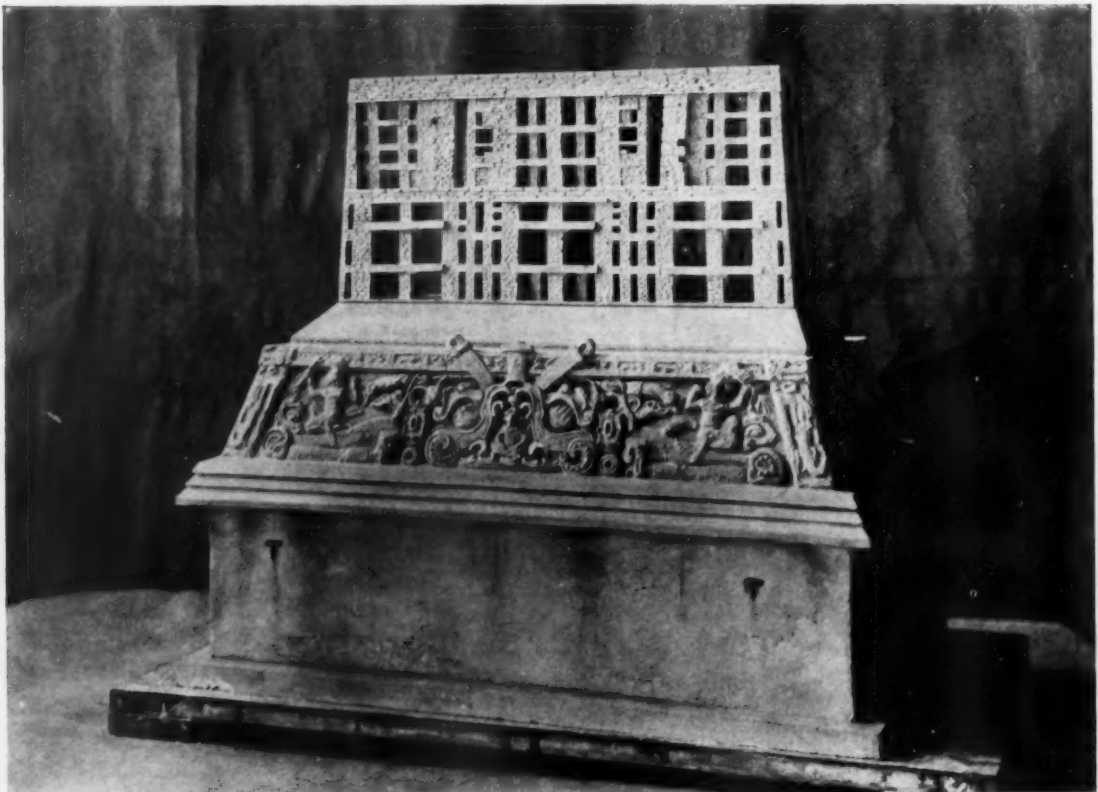
until quite recently.

An architect starting a new design is practically compelled to refer to the creations of his predecessors and no client would thank an architect who ignored the consideration of the experience that others had gained. Precedent due to good printing is more available than ever, and rightly so for it enables the architect to have a better idea of how his complete design will appear. He is not experimenting so much and great investments are not imperiled by uncertainties, at least, not beyond a certain point.



HEAD FROM COPAN, CLOSELY RESEMBLING EARLY GREEK SCULPTURE

The need for producing the drawings of great buildings today compels a great many men to be working on the one set of drawings and by having a precedent it is far easier to maintain a consistency than otherwise would be the case. Planning, general designing, and laying out, of course, come under the direction of the one controlling mind, but his artistic measuring rod has to be very long to reach over every detail particularly in the great commercial buildings which in aggregate form by all means, the largest por-



PALENQUE, SHOWING COMB CROWNING BUILDING

(From the American Museum of Natural History)

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tion of America's contribution to the world's architecture at this time. By the adaptation of a recognized precedent harmony is created and history supported. Therefore, everything turns instinctively to the need of this definite basis for detail to be used in the design and it is in selection of this precedent wherein lies America's great opportunity.

Within her borders America covers a range of climatic requirements from the sub-Arctic to the sub-tropic and almost every form of life is lived within them, in consequence, but without exception the climate is clear, the sky is bright, and the air is stimulating and people are excessively active. There is a consistency in the type of life lived in America more complete than found in any other area on the earth's surface among a hundred million people.

America has been called "the melting pot," though in reality it is nature showing superiority over man which has thereby caused a similar type of life to be lived by all citizens. Class distinctions are quite unimportant and transportation is freer than anywhere on the surface of the globe. Hence, if a natural style were to take form it would grow with far greater speed and would come to a state nearing perfection more quickly

due to the tremendous number of minds thinking along parallel lines at the one time and seeing the results of their fellows.

The Mayan work is shrouded in mystery. It is safe to assume that by the second century A.D. they had developed a definite culture which grew until between the sixth and the eighth centuries. The people at that time probably suffered from some terrible pestilence but came back in about the eleventh century and continued until about the fourteenth when some other catastrophe apparently overcame them. Due to the seasons in Guatemala and Yucatan, a white man has not been able to stay long comfortably in these places, and to reach them to study the arts there. He has had to fight a great natural barrier of ungoverned vegetation, through trackless places and to face malaria. This naturally has prevented intensive study of the great works that were created and so the records of these are still comparatively meagre.

The Spaniards when they arrived under Cortez contributed unintentionally to this latter day ignorance of the great work of the aborigines for in the Spaniards' desire to introduce Christianity, all traces of the previous works were consistently destroyed and only those in inaccessible places were left. But Harvard University, the Carnegie



UPPER RANGE OF "THE NUNNERY"

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Foundation and other great educational bodies are now sending expeditions into these lands gathering data which will be a great revelation as it becomes common knowledge and will justify in every sense Americans adopting this style of art as a basis upon which to build up a strictly national culture.



HEAD OF MAIZE GOD, COPAN, BRITISH MUSEUM

Men like Maudsley, Catherwood, Charnay, Le Plongeon, Maler, Stevens, Spinden, and Saville and Gameo have been studying this work now consistently during the last seventy-five years and slowly their records are being correlated for the use of those interested in the work of this great people. Judged artistically this architecture bears comparison with perhaps any outside of Greece and contains motifs which could form appropriate prototypes for work in the United States.

These people worshipped Nature as distinct from the human form alone and consequently they conventionalized their decorations more than many other peoples. All of their ornamentation told a story to him who could read and no altar, steeple, or building had forms upon it that did not make a definite record and no form of decoration was applied for its own sake. It recorded a definite fact and supplied an artistic note. Although every monument built was dated, these dates themselves formed part of the decoration. When the human form was used, they did so with great character.

Considering the limitations that were imposed upon them in the handling of their materials their handicraft was marvelous. Even after these many centuries it is impossible to insert a knife blade between the joints of many stones. Although at times they did use great monoliths in their work, their principal structures were built of small units and each unit formed part of a decorative plan, in itself a part of the greater composition of the structure to which it applied.

As to their originality. It is impossible to look upon the work of these people without feeling a strong nationalism. They had undoubtedly in their blood Tartar influences which came out in the Oriental character of some of their sculpture. They may have been influenced by that great Phoenician migration that took place several centuries B.C. when those hardy travellers searched the world for jewels. They may have travelled to China, Japan, and New Zealand and these people in turn may have carried on thoughts to Central America, for the elephant, unknown in that part of the New World, is found quite frequently in decoration though in unusual conditions.

Egypt seems to have left its impress, though it is certain no person from Egypt ever reached America until long after these great works had been executed. All of these slight influences



FUNERAL URN, PEABODY MUSEUM

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might have had their impressions but the great development was a natural one grown up from within the people themselves and not based upon a borrowed precedent.

They were essentially original, as are the American people by nature today. Their sense of composition resulted from a natural evolution. As the Greeks had their style of architecture, so the Mayans had theirs. Not based upon a fixed proportion, but based upon certain principles which can be modified to meet any requirements such as are indispensable today in the development of America's twentieth century architecture.

These motifs could be carried on from where they were left. The Tikal pyramid in Guatemala studied by Maudsley is an example of a typical vertical composition. Chichen-Itza, Copan, Palenque, all had buildings of a similar nature. They, like their successors, used the vertical as the principal axes of their compositions for they always set their palaces and their priestly temples on the summits of great stylobates which stood hundreds of feet in the air. They set these back terrace upon terrace for the obvious structural reason and their natural desire to obtain a beautiful outline. We know they used color, as many examples have come down to us. They realized that the silhouette of their building read itself against the sky. Hence, they gave, perhaps, more consideration to detail than any other people.

They crowned their structure with pierced combs made of stone knowing that a tall structure had no back and could be seen from everywhere. For, when a building stands one hun-

dred or more feet in the air its outline cannot be hidden.

We, in America, have realized that it is not selfishness, but stupidity to carry up a tall building perfectly square to its maximum height. It was natural that this should have been done in the early days, but it has been slowly realized that for self preservation equity with the other people is advantageous. Light and air, the essentials of human life, compelled the setting back form of architecture.

It is interesting to compare some of the early canyons of New York with those of Yucatan, and those of the Southlands are much nearer what the zoning law is going to compel here in the North. In fact the building law today is making us do what these people did of their own volition, of course, in modified form and to meet different requirements. But it is a very small step from the Tikal pyramid at Guatemala to a zoning law building of Broadway.

When we think of a great American national style what could be more appropriate than to take this work that started, from its growing pains to a great stage of perfection on this continent, and to build upon that as a foundation? These people started their skyscrapers and their forms of composition and details of ornamentation, which work is fitted to form a basis from which we can carry on. The work is capable of elasticity treatment and with the dexterity of the modern American architect, this style is possible of becoming one of beauty and character and one which would be truly American in every sense and spirit.

THE PARTHENON

SHOULD the Parthenon be restored, asks *The Architects' Journal*, London. The stones, the drums of the columns, were long ago gathered together by the archaeologists with the idea of replacing them, so far as possible, in their original positions. Restoration work has, of course, been already carried out on the Acropolis on a fairly extensive scale, yet one would rather that the Parthenon were left as it is. No matter how reverently, how carefully, the work be done; no matter how closely the rebuilding resemble the original, it cannot be the same; it must be modern work, lacking the inspiration of the first building. Never is it possible to recapture the first, fine, careless rapture. The vandalism of blowing the Parthenon down is only to be equalled by the vandalism of building it up again.

But we suppose it will be restored. Those stones that have lain scattered around so long will be raised aloft once more. But still the Parthenon will be a lamentable ruin. Many of the original stones have disappeared, and it would be sacrilege to replace them with new ones. Then there is the

delicate question of the Elgin Marbles. Shall we be any longer justified in keeping them immured in the British Museum? If we condone the restoration of the fabric of Ictinus then we must return the sculptures of Phidias. A very awkward dilemma!

STEVENSON SHRINE NOW A REALITY

FINAL payments have been made on the Baker cottage at Saranac Lake, N. Y., where Robert Louis Stevenson spent the Winter of 1887-1888 by the Stevenson Society and the Robert Louis Stevenson Memorial Shrine is now a reality.

The cottage will be furnished, as far as possible, exactly as it was during the time the author lived there, and at an early date will be opened for public inspection. As the society owns virtually all of the furniture he used in his study and sleeping room, these two will be restored in every detail. There will also be on exhibition a collection of his letters, manuscripts and books.

The cottage is encumbered by a mortgage of \$5,500, which the society hopes will be liquidated.



OLD PUBLIC GRANARY, GRANADA
DETAILS OF SPANISH ARCHITECTURE

EDITORIAL COMMENT

DESPITE THE EXTRAORDINARY rate of construction activity which has continued without interruption since 1922, and the growing evidence that in many sections the shortage of building space has been largely, if not entirely, removed, current reports indicate that this year's activity will approximate, and perhaps surpass, even the record figures of recent years, states the current issue of the *Guaranty Survey*, published by the Guaranty Trust Company of New York.

Building contracts awarded last month in thirty-six states, as reported by the F. W. Dodge Corporation, represented a total value of \$496,024,100. The figures for these states are believed to include about seven-eighths of the entire construction of the country. The May total is the highest ever recorded in the history of the industry, with the exception of that for the preceding month, which was \$546,970,700. As compared with the value of contracts awarded a year earlier, the May figure shows an increase of 18 per cent.

Contracts awarded during the first five months of the year had a value of \$2,119,564,100, which is nearly 10 per cent larger than the 1924 figure and 22 per cent above that for 1923. The area of floor space represented by this year's contracts, however, is slightly smaller than that of a year ago.

* * *

The large volume of work begun this year is especially striking in that it has been achieved in spite of a drastic decline in the New York district, which includes New York State and Northern New Jersey. In January and again in May, this year's valuations in this district exceeded slightly those of last year. But in the intervening months the 1925 figures were much lower, and in March the total was less than one-half that of a year earlier. For the first five months of this year the aggregate is 24 per cent lower than that of the corresponding period in 1924.

In drawing these comparisons, however, it must be remembered that last year's activity was strongly influenced by the tax-exemption privileges in New York which expired in the Spring of 1924. With this impetus removed, it was to be expected that this year's building would show somewhat smaller totals. Nevertheless, the abrupt decline in February, after the sustained high level which continued throughout last year, suggests that the reduced activity of recent months may have a deeper significance.

The gains over last year's activity are fairly evenly distributed throughout the country. With

the New York district eliminated, the total for the thirty-six states is 27 per cent larger than that of a year ago. Except for the Northwest, where a very slight decline is reported, every district shares in the gain. The increases range from 7 per cent in the Southeastern states to 55 per cent in the Pittsburgh district, which includes Western Pennsylvania, West Virginia, Ohio and Kentucky.

* * *

As regards costs, the industry is apparently in a more stable condition than at any other time in recent years. Both in the building industry itself and in the manufacture of building materials, operators have gradually become better adjusted to the unprecedented rate of activity of the last three years. Most of the labor contracts signed this year embody renewals of existing wage rates. Although the average level of building wages has continued to rise slowly, the advances in recent months have been due to the making of new agreements in which old rates have been raised to the levels now generally prevailing. The critical period of contract renewal this Spring was passed with a gratifying absence of serious disturbances.

More recently, however, the country's building program has been threatened by the outbreak of an old controversy between two labor unions over the question of jurisdiction. Representatives of the organizations involved have been in conference with the Secretary of Labor this month, in the effort to avoid an interruption of building operations estimated to amount to \$100,000,000.

* * *

The index of building costs compiled by the Federal Reserve Bank of New York indicates that the average expense of building this year has been slightly higher than a year ago. That index is based on the wholesale price index of building materials published by the Department of Labor, which gives great weight to the price of lumber, and very little to the price of structural steel.

* * *

Some light is thrown on the question of comparative costs by a consideration of the area and value represented by contracts awarded. The average value per square foot of floor space during the first five months of this year and the corresponding period last year, by classes of building, is as follows:

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Classification	1925	1924
Commercial	\$5.39	\$5.17
Educational	6.51	5.77
Hospitals and Institutions..	7.92	6.83
Industrial	6.91	6.78
Military and Naval	5.78	6.60
Public Buildings	7.65	6.85
Religious and Memorial ...	8.63	7.44
Residential	4.87	4.58
Social and Recreational	8.22	5.62
Average	\$5.47	\$5.06

It will be noted that the average cost per unit of area is materially higher this year in every group except military and naval buildings, which form only a very small proportion of the total. The average increase in unit cost is about 8 per cent. This rise does not by any means measure the advance in average building costs during the year; but it does provide some basis for the contention that an advance rather than a decline, for the country as a whole, has taken place.

* * *

The probable trend of building operations even for the near-term future, is a matter of mere conjecture. The experience of the last few years has been such as to discourage predictions regarding the future. Although evidence is not lacking that great inroads have been made on the building shortage accumulated during the war and the post-war depression, many districts continue to report a dearth of housing space.

It seems probable that, under favorable conditions, building activity will remain high throughout this year, and that next year's operations will be well above the average. But the industry is well known to be highly sensitive to adverse influences. A marked advance in interest rates, a sharp decline in general business activity, a disappointing crop season, or any one of numerous other developments might bring about a considerable slackening of pace in the building industry. None of these things is in immediate prospect, however, and it is reasonable to suppose that construction will proceed at a gradually diminishing rate until

the country as a whole shall have overtaken its normal building program.

* * *

THE HOUSE in New York City, now known as Hamilton Grange, and originally owned by Alexander Hamilton, first secretary of the treasury of the Colonial government, has seen many vicissitudes, even to the extent of having been removed from its original site, while many other changes have been made of various degrees of importance. The building as it now stands has in the main but very little historical significance. But we learn it is proposed again to remove this historical building and restore it to its original appearance. This appears to be a waste of effort for, as an example of early American architecture, its real significance has been destroyed. It is possible, however, that in some of the mantels, and other woodwork, some very interesting types of the earlier craftsmanship might be preserved for posterity. The thought occurs to us that, inasmuch as we have an American Wing at the Metropolitan Museum of Art, it might be a good idea to turn Hamilton Grange over to the wreckers for speculative building, taking from it all the good woodwork and placing it in the American Wing as the nucleus of a permanent exhibit in that style.

While we might want to preserve as far as possible the few remaining good examples of our Early American Architecture, it is not always economically possible to do this on Manhattan Island where so-called improvements override all sentiment. But the essential details of the interior architecture of these buildings are so often valuable and have so often in the past been consigned to the scrap heap that it would seem a good project to preserve as many as possible and place them in a permanent exhibit where they might be available for examination and study by architects and craftsmen. In this way, too, we would be putting the American Wing to a purpose that it will never attain by crowding it with specimens of early work, whether good or bad, having no interest further than their historical association.



The CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

ARNOLD W. BRUNNER, Architect

THE new Cadet Hospital at West Point, N. Y., was built from the plans of the late Arnold W. Brunner, architect. This hospital was made necessary by the increase in the corps of cadets in recent years and facilities for carrying on X-Ray and other diagnostic and treatment procedures were much needed as they were not provided for in the old building which was constructed many years ago. The new building is in effect a complete hospital and is to provide facilities for the treatment of cases of illness and injury which may arise among the corps of cadets and among the officers and civilian population which number about three thousand. The bed capacity is about one hundred with the possible expansion in emergency to about one hundred and forty beds. The old building will be used for dental clinics, nurses' quarters, storage for supplies, etc.

This building was erected under the personal supervision of the Constructing Quartermaster, Colonel E. J. Timberlake, who was assisted by Wm. F. Goding, Superintendent of Construction. The quality of both the materials and workmanship is distinctly above the average.

The plans were made in consultation with

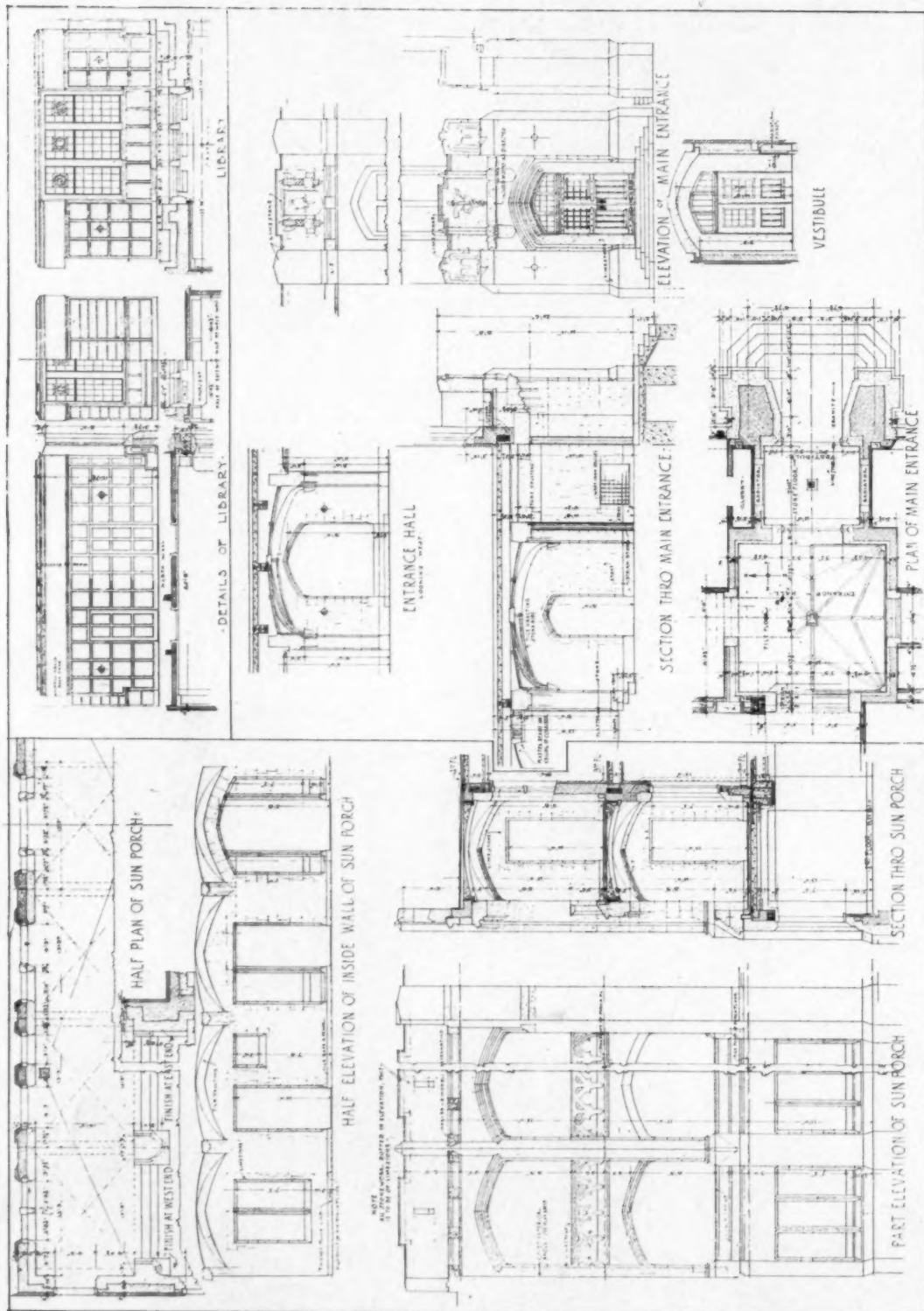
Colonel F. P. Reynolds, Chief Medical Officer, and received the benefit of his advice and experience in hospital practice.

The exterior of this building was designed in what Mr. Brunner termed, "Military Gothic" and he made a serious effort to design this new hospital so that it would conform to the spirit of the group of the West Point buildings already erected. Military Gothic or any variety of Gothic did not at first seem exactly suitable for a hospital but after considerable study it was found entirely possible to retain the essentials of the style and at the same time meet all the requirements of modern hospitals.

The stairs, elevators, diet kitchen, utility rooms, nurses' rooms and toilet rooms are all placed on the North side of the building. The wards, private rooms and porches are located on the South and Southwest sides of the building. The operating room, sterilizing, dressing and instrument rooms and a room for the treatment of septic cases are located on the fourth floor, with a dressing room for the nurses and surgeons at both ends of the suite, provided with lockers, showers and lavatories. A roof garden is also provided on this floor, and is paved with red quarry tile. It has



SKETCH PORTRAIT OF THE ARCHITECT INCLUDED AS PART OF THE ORNAMENT OF THE BUILDING

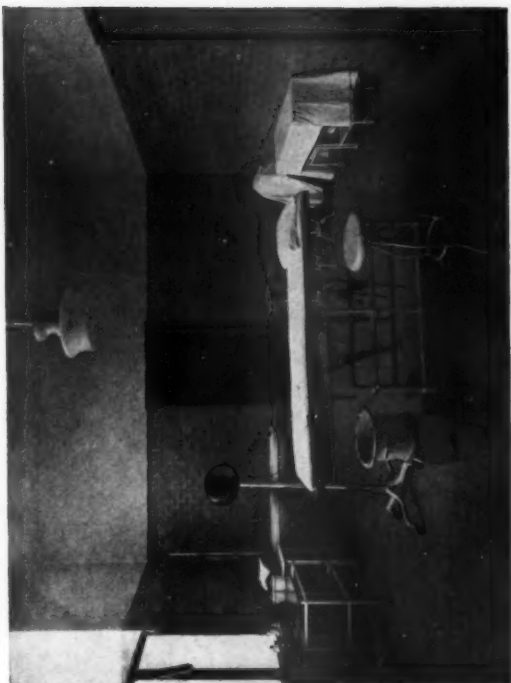


DETAILS OF MAIN ENTRANCE, SUN PORCHES AND LIBRARY
 CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.
 ARNOLD W. BRUNNER, ARCHITECT

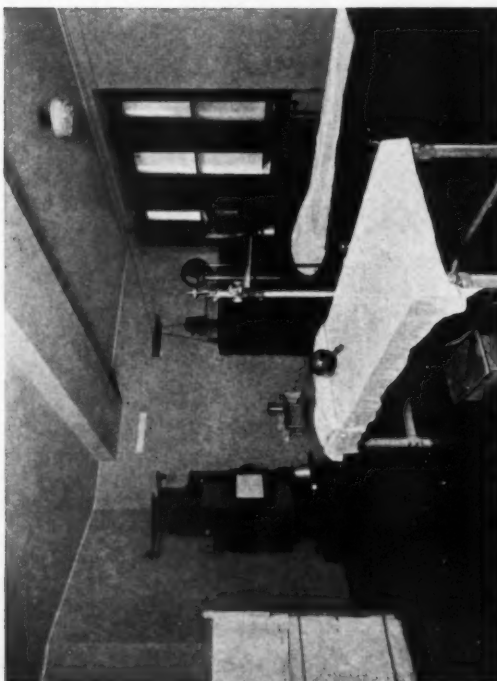
THE AMERICAN ARCHITECT



ONE OF THE WARDS



OPERATING ROOM



X-RAY ROOM

INTERIOR DETAILS,
CADET HOSPITAL, UNITED STATES MILITARY ACADEMY,
WEST POINT, N. Y.

ARNOLD W. BRUNNER, ARCHITECT

THE AMERICAN ARCHITECT

a Southern exposure and is readily accessible by elevator and stairs.

The basement provides for storage of medical and surgical supplies, an issue storeroom, a post mortem room and a morgue.

The first floor contains administrative and record offices and out-patients' clinic. Near the ambulance entrance at the rear is located the emergency and admission ward, with beds for isolation and observation. This room is also used for physical examinations of cadets in large groups. Provision is also made on this floor for hydro therapeutic treatment, eye, ear, nose and throat and X-Ray work. These rooms are well equipped with modern facilities for carrying on this work.

The second and third floor plans are similar and each contain two main wards with four smaller wards or private rooms; large doors open from all wards and private rooms to the porches with

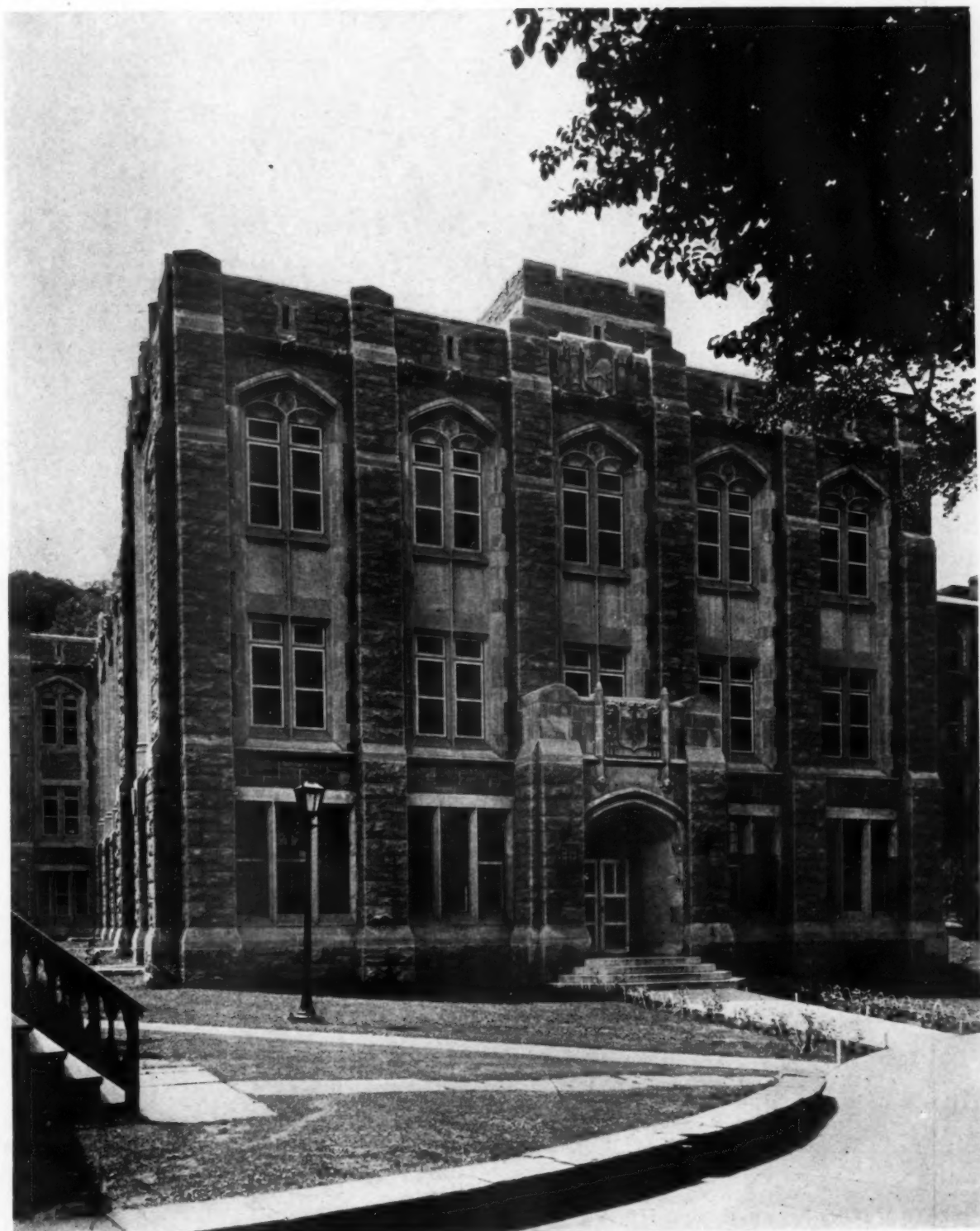
Southern exposure. The diets are taken from the main kitchen on the first floor in insulated containers to the diet kitchens on each floor where the trays are prepared for the patients. The diet kitchens are provided with gas range, plate warmer, serving table, refrigerator, dish closets, etc.

The floors of all of the first floor rooms are composition magnesite, except the main corridor which is red quarry tile, and the kitchen, toilet rooms, etc., which are white vitreous tile. The floors of the wards and private rooms are linoleum with terrazzo borders. The floors of the second, third and fourth floor corridors are terrazzo. Steel bucks for the doors which are flush with the plaster have been used throughout. The walls are hard finish plaster with enamel paint. The tile walls of the operating room are of a gray green color as desired by the surgeon in charge.



MAUSOLEUM AT PEORIA, ILL.

HEWITT & EMERSON, ARCHITECTS

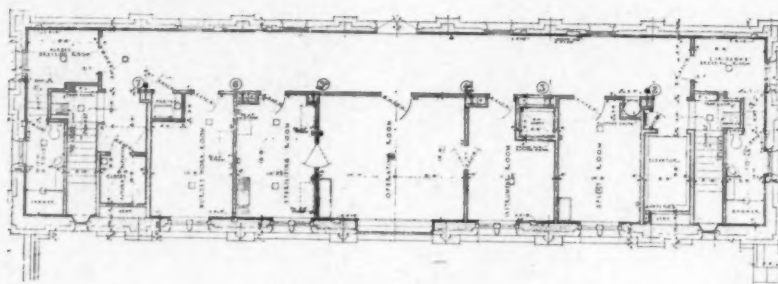


CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

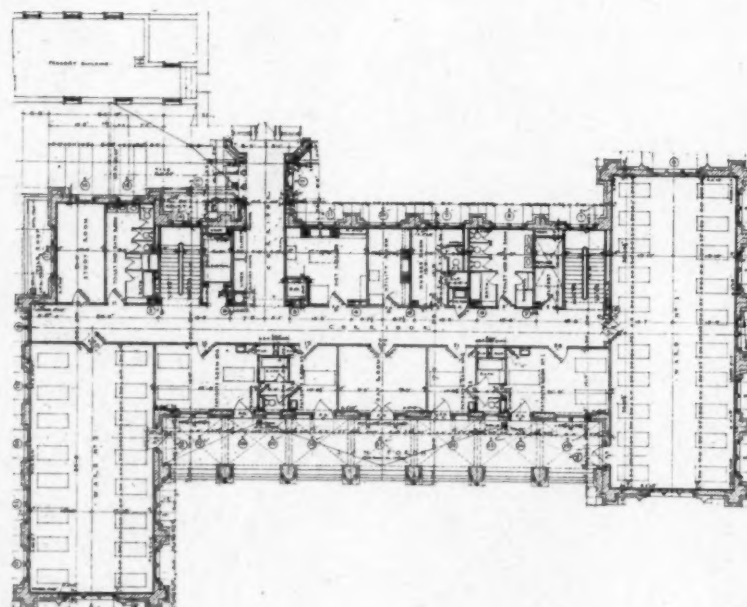
ARNOLD W. BRUNNER, ARCHITECT

(See plans on back)

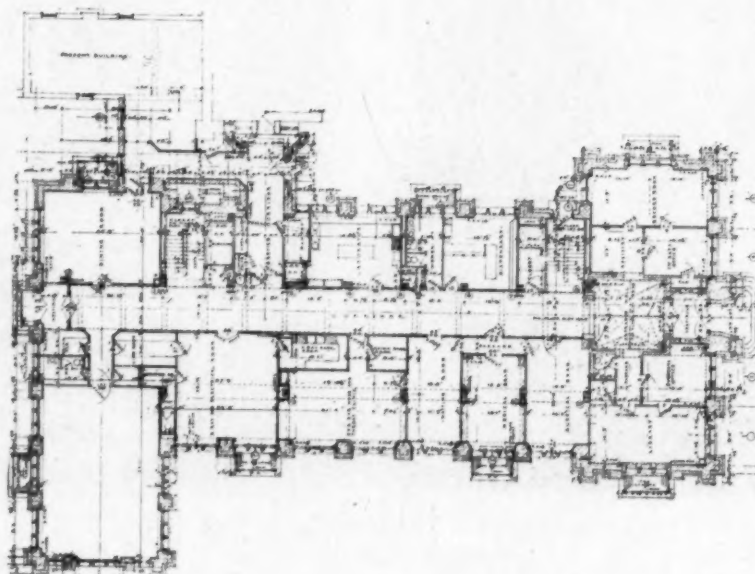
THE AMERICAN ARCHITECT
July 29, 1925. Plate 200



FOURTH FLOOR PLAN



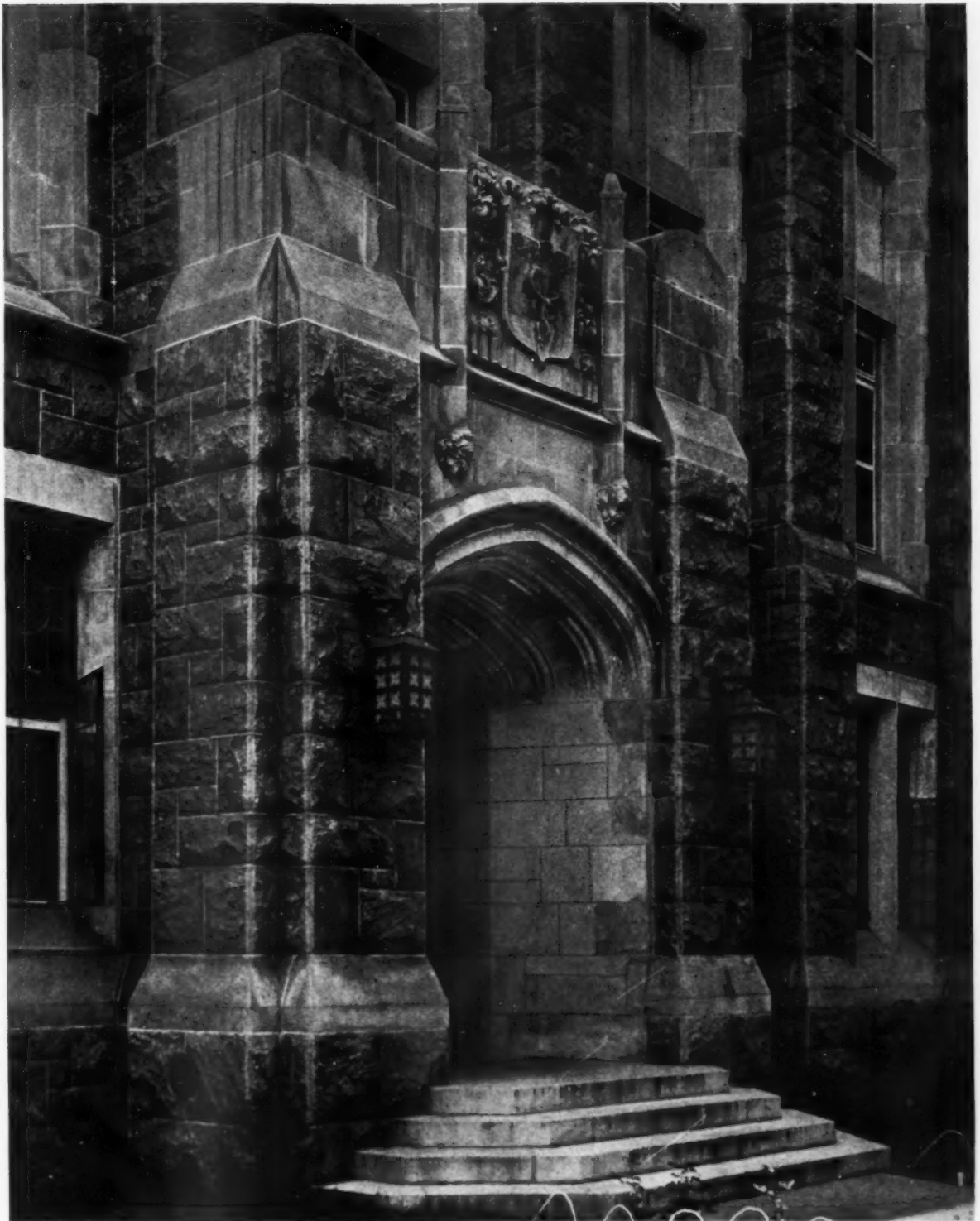
SECOND FLOOR PLAN



FIRST FLOOR PLAN

CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

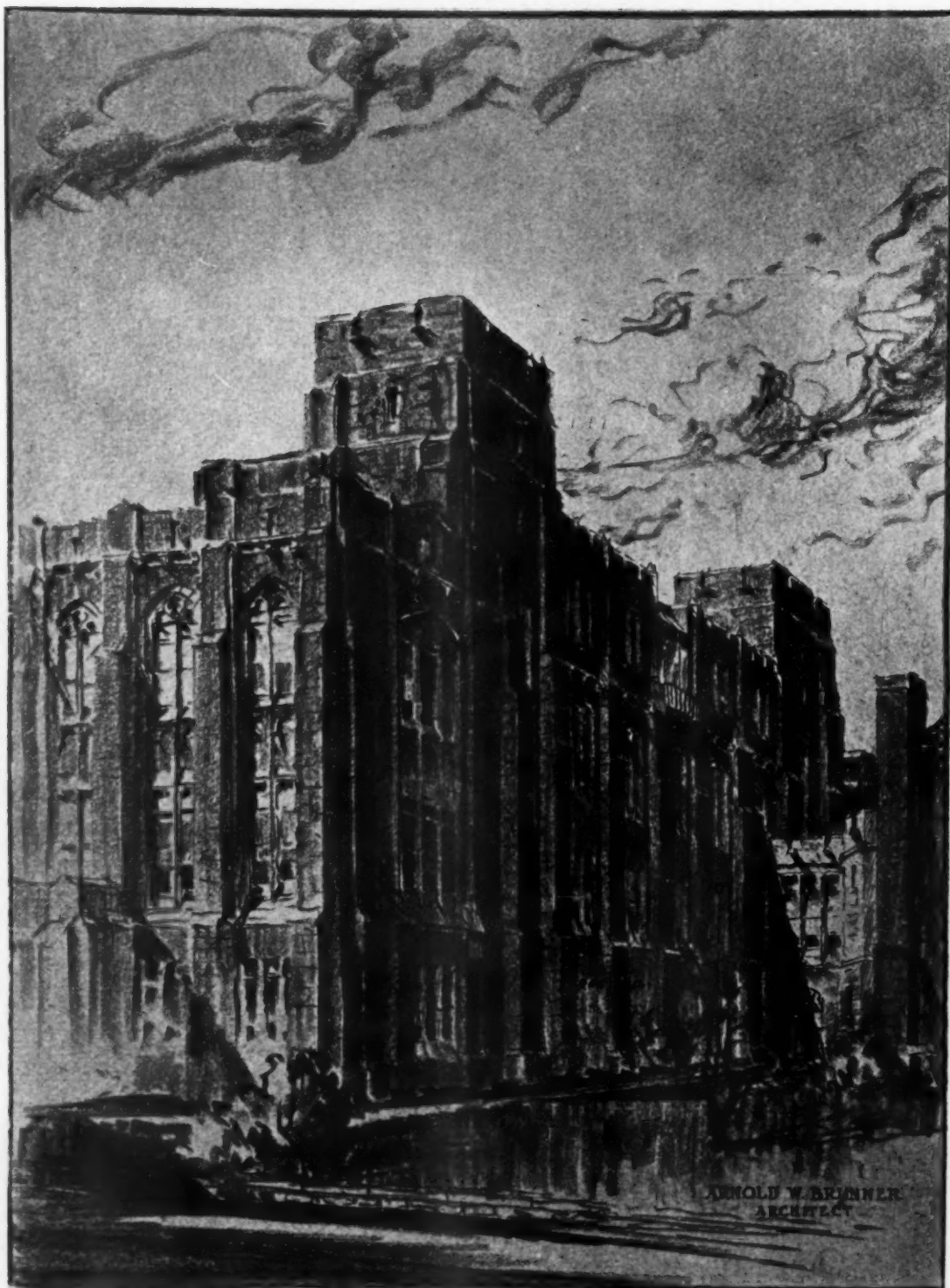
ARNOLD W. BRUNNER, ARCHITECT



CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

ARNOLD W. BRUNNER, ARCHITECT

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July 29, 1925. Plate 201



VIEW LOOKING ALONG NORTH FRONT

CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

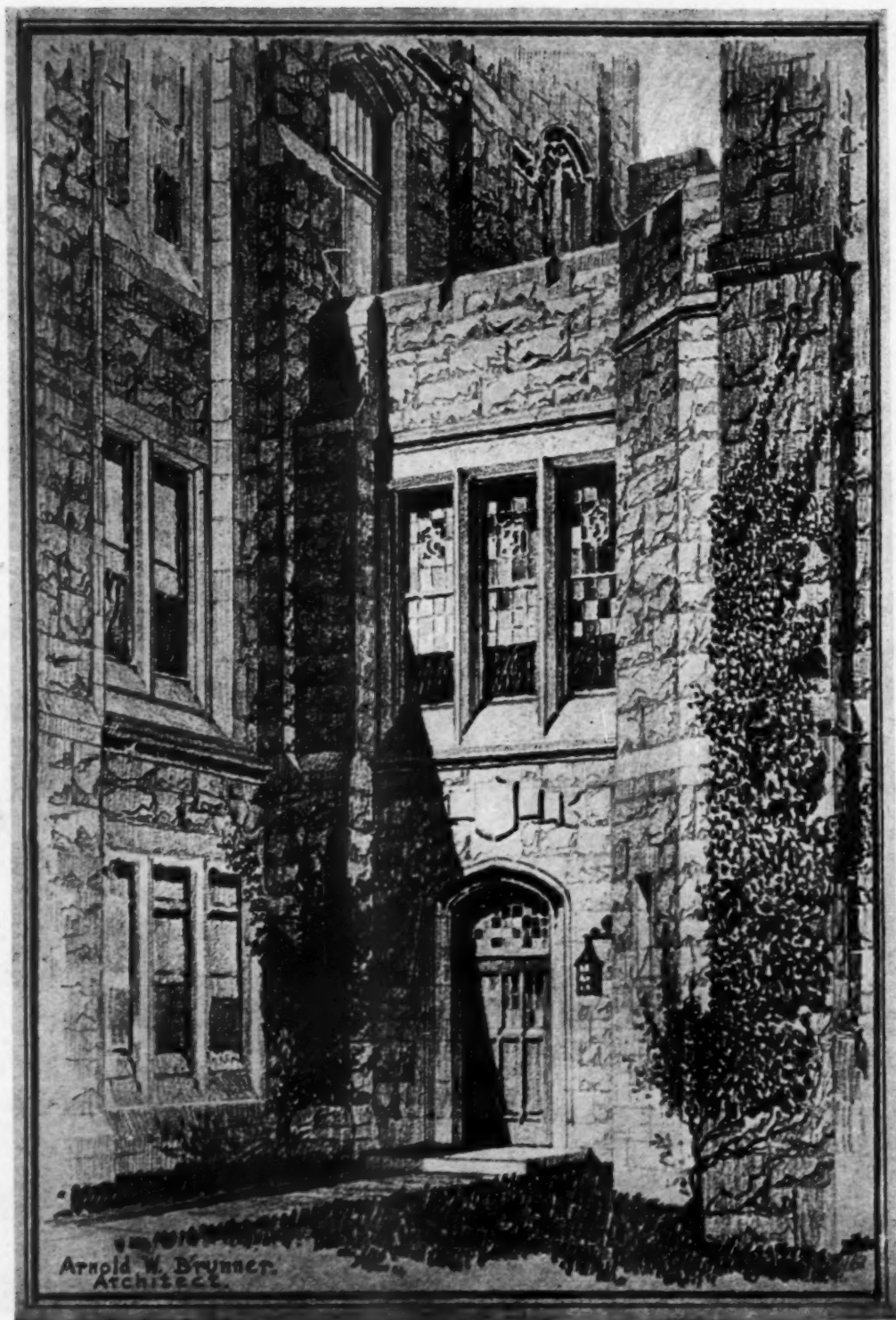
ARNOLD W. BRUNNER, ARCHITECT

(From the original sketch by William Gehron)



CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

ARNOLD W. BRUNNER, ARCHITECT

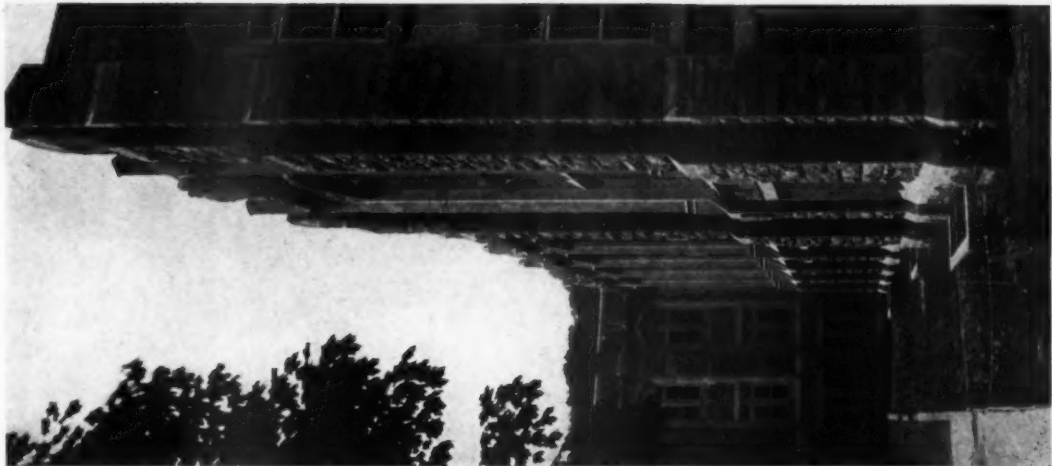


DETAIL OF NORTH FRONT

CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

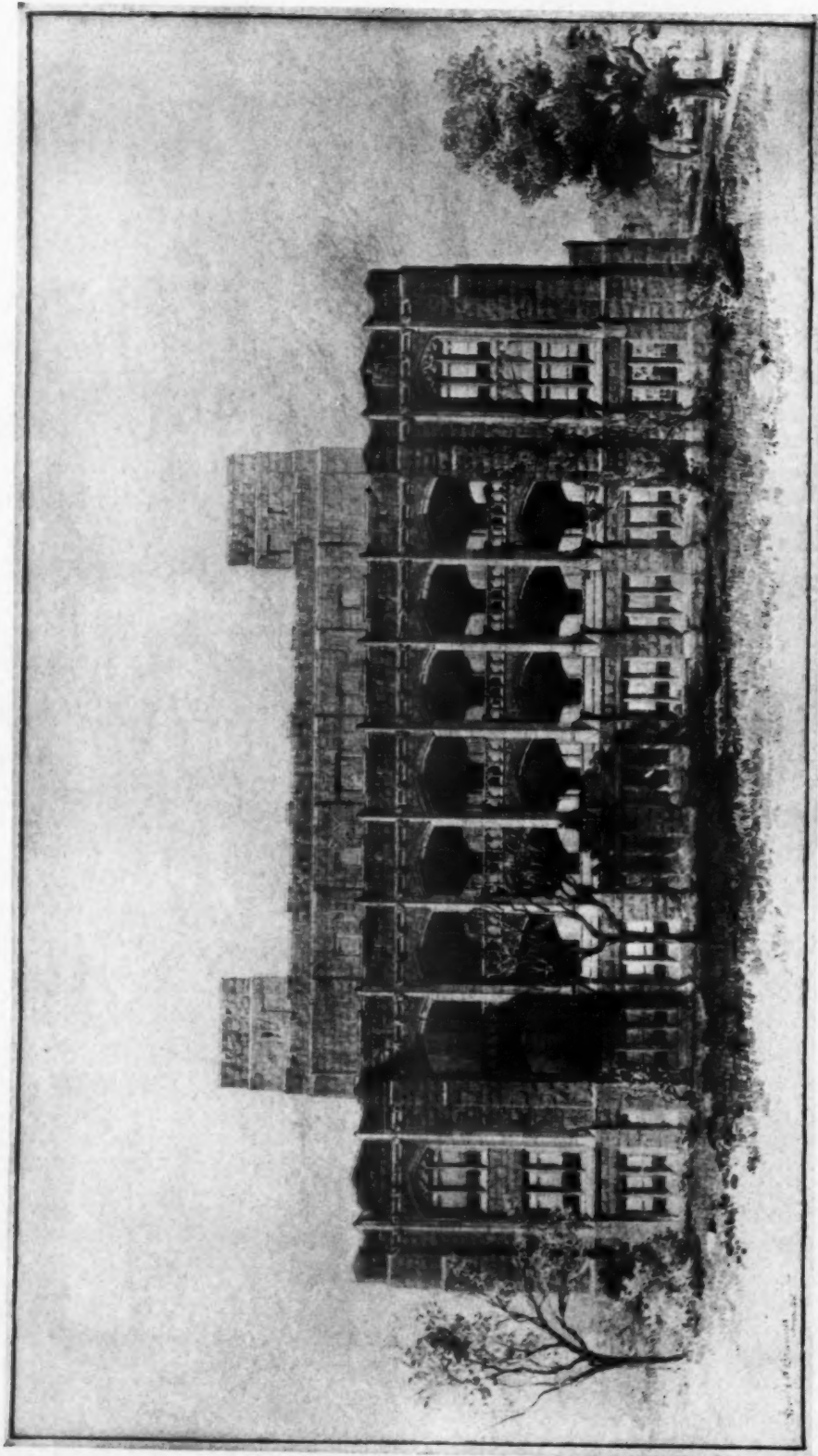
ARNOLD W. BRUNNER, ARCHITECT

(From the original sketch by William Gehron)



CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

ARNOLD W. BRUNNER, ARCHITECT



SOUTH ELEVATION

CADET HOSPITAL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

ARNOLD W. BRUNNER, ARCHITECT

(From the original sketch by William Gehron)

INTERIOR ARCHITECTURE

DECORATION *as APPLIED to* MODERN RETAILING

With special reference to the new Brentano's Book Store, New York

OSWALD C. HERING, *Architect*

DURING the last quarter century Fifth Avenue, or that part of it south of Fifty-ninth Street, has been transformed from the most aristocratic residential section of New York City into the most exclusive shopping district in the United States, or perhaps in all the world. For years that stately thoroughfare, together with its equally aristocratic neighbor, that part of Madison Avenue known as Murray Hill, was the residential center of an indefinite group which chose to call themselves "The Four Hundred." At the beginning of the twentieth century not even that shrewd and far-seeing individual, the real estate speculator, imagined that inside of twenty-five years Fifth Avenue would be lined solidly with shops and stores. Yet in the transformation Fifth Avenue has lost none of its prestige. With the inception of the shops it is rather the methods of merchandising which have been

revised and the aristocratic residential section has been changed only into the aristocratic shopping district. Its aristocracy has been retained. There has been evolved as a result, a certain dignity and tone in retailing methods, one of the striking features of which is the realization on the part of the modern retailer of the lure and fascination to the purchaser of attractive surroundings. The discriminating buyer of the present day will undoubtedly choose that place in which to make his purchases whose general aspect appeals to him as a proper setting for the wares he seeks. Shrewd business men appreciate today more than ever before the high value as a commercial asset of good architecture and decoration and there is no one among them keener or more alert than the retail merchandiser. It is this impulse, then, of maintaining the high value of their wares by surroundings in keeping that has led to the inception of the



THE ARCHITECT'S SKETCH OF THE INTERIOR OF BRENTANO'S BOOK STORE AS SEEN FROM THE ENTRANCE

THE AMERICAN ARCHITECT

"high class" shop, and no better example of this growing tendency may be found than in the new Brentano book store at number One West Forty-seventh Street, New York City, designed by Oswald C. Hering, architect, and illustrated herewith.

Immediately on entering the store, one feels the intimate atmosphere associated with books. The spaciousness of the room

has been largely eliminated by the arrangement of the bookcases and shelves forming corridors, while the ornament which enlivens the columns, beams and ceiling panels and all the architectural details throughout are executed in a scale which at once lends coziness to the room. A central court, in which modern fiction and the latest publications are displayed, opens from the vestibule by means of a pedimented square archway,

flanked on either side by bookshelves and show-cases, and through the opening, as one enters the building from the street, an interesting vista is obtained. In the distance, the stairway leading to the mezzanine and to the basement forms a frame for a mural in brilliant colors, a painting by

Edward Simmons, depicting a scene in an old English bookshop, which is the dominating note of the decorative plan. The colorscheme of the entire decorative treatment of the store is worked out to harmonize with the various colors of the book bindings, and the abundance of color which the books themselves reflect thus serves a decorative purpose in making the room

actually alive with color. A lesson may here be learned and a custom that may be deprecated accented. Too many decorative schemes are evolved without due regard to the general color scheme of the merchandise displayed. We learn from Mr. Hering that his scheme for this interior was completed only after he had spent considerable time in Brentano's down-

town store, saturating his eye with the composite effect of the book stock there displayed. There is either one of two courses that may with reason be followed:—Omitting entirely all attempts of decoration in color, leaving the color to be supplied by the merchandise, as in the latest designed department stores, or, after careful study, making the decorative color scheme in harmony with the wares displayed.

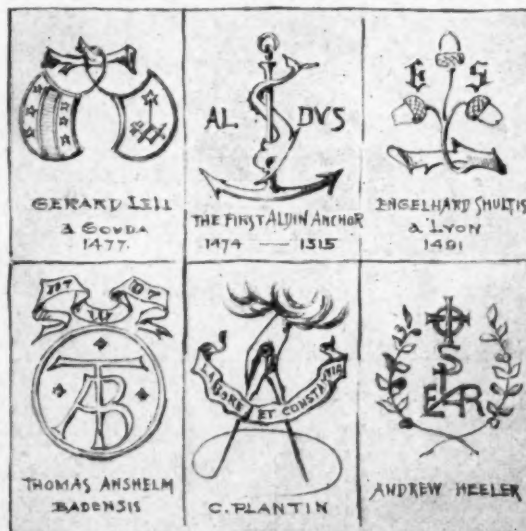
The character of the ornament employed as decoration is particularly happy and appropriate, the oak motive which decorates the columns in the form of a tree pattern, with a deep mulberry trunk from which sprout bright green leaves and orange colored acorns, typifying the strength and



PHOTOGRAPH OF THE LARGE CENTER CHANDELIER IN THE DESIGN OF WHICH THE TRADEMARK OF BRENTANO'S WAS COMBINED WITH THE MARKS OF SOME OF THE EARLY AND MORE IMPORTANT PRINTERS



ONE OF A SERIES OF WOOD SHIELDS PAINTED IN BRILLIANT COLORS, WHICH HANG FROM THE BALUSTRADE OF THE MEZZANINE FLOOR



REPRODUCTION OF ORIGINAL SKETCHES BY STEPAN DE KOSENKO OF MARKS OF IMPORTANT EARLY PRINTERS WHICH HE INCORPORATED IN COLOR INTO THE DESIGN OF THE CEILING LIGHTING FIXTURE AS SHOWN ABOVE

THE AMERICAN ARCHITECT

lastingness of knowledge, while the grape vine, stencilled in other places in green and vermillion, represents the stimulating wine to be found within the covers of the books. Shields, appearing to be nailed to the trees on the columns, of rich blue, carry legends in orange advising where particular books or other articles may be found, while from



BRENTANO'S BOOK STORE, LOOKING TOWARD THE STAIRS LEADING TO THE MEZZANINE AND TO THE BASEMENT

the balustrade of the mezzanine floor hang wood shields, painted in brilliant colors, bearing the names of certain celebrated authors. The ceiling beams have been treated as walnut, recalling the color of the woodwork of the bookshelves below and on their soffits the oak again spreads itself, intertwined with a wild grape vine, in rich and harmonious colorings. The panels of the ceiling have the same ivory ground as have the columns and are enriched by a growth of foliage in mulberry which outlines their rectangular form. The face or string piece of the balcony, projecting over the main floor on three sides of the room, has been painted in the same rich blue as the shields and forms a background for a series of panels of the oak leaf and acorn. The blue frieze, with its ornament, continues down the staircase walls leading to the basement where the side walls, ceiling and beams are painted old ivory tones, the oak and grape vine again supplying the ornament.

The bookcases for the display and storage of books are made of American walnut for all exposed parts, the shelves being adjustable to accommodate books of any size. It is interesting to note that shelving was built to take care of approximately five hundred thousand books, in

addition to which there are one hundred and fifty tables which will accommodate an additional one hundred thousand books. These do not include the shelving in the stockrooms which was built to store three to four hundred thousand volumes, making an approximate total of one million books on display and carried in stock.

The electric lighting fixtures by Stepan de Kosenko, were designed further to carry out the spirit of the store. The large central chandelier is in the form of a Saturn. The globe, or world, carrying on the equator line the inscription "Booksellers to the World," that being the Brentano trademark, is the central motive, and marks of twenty-four of the early and most important printers of the world are painted in colors in the panels of the twelve-sided ring which encircles the



BRENTANO'S BOOK STORE, THE STATIONERY DEPARTMENT TO THE RIGHT OF THE MAIN ENTRANCE

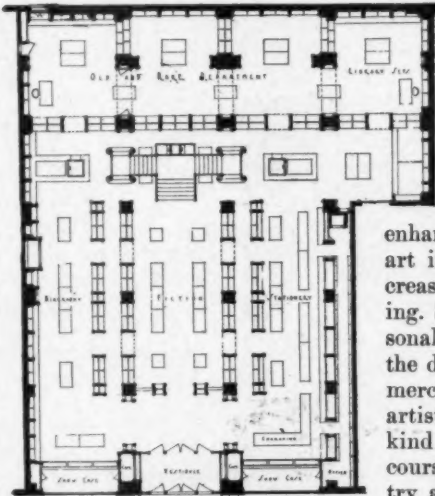
globe. The octagonal ceiling lights of the mezzanine and basement have similar printers' marks painted in the center of the bottom panels. The fixtures are made principally of an amber-toned glass, thus securing a soft, diffused light. The mountings are of polychromed wrought iron.

The floors are soft under foot and sound deadening, for in this type of store, any unnecessary noise is a disturbance to the patrons; even a special and noiseless system of ventilation has been

THE AMERICAN ARCHITECT

installed which not only constantly exhausts the foul air, but also replaces it with a continuous supply of fresh air, cooled in summer, a further consideration of the patron in making his surroundings agreeable and comfortable. In other words, this new store of Brentano's was designed for its patrons as a bookstore. Everything seems to have been arranged for their convenience and comfort that could have been done. And yet in its architectural and decorative treatments it is distinctly the bookshop of the particular concern whose wares it houses. The architect has properly given it the personality of Brentano's. We hear much these days of the decadence of art in this country. Some even say that the intense commercial element has taken all the art from our

architecture and decoration, and, aside from our talent for copying "period" designs, we have no sense of individual artistic expression. But art as a commercial asset need lose none of its aesthetic qualities, while as a stimulant to artistic appreciation and education, it reaches infinitely further than that art that is "art for art's sake" alone. As the value of products combining a decorative quality with their structural properties is enhanced, so does the introduction of art into commercial design give increased opportunities to merchandising. Symbolism, originality and personality have been so combined in the design of this store that its commercial appeal is increased by its artistic appeal. And that is the kind of commercial art that is in the course of development in this country and of which much may be expected in the not distant future.



PLAN OF FIRST FLOOR



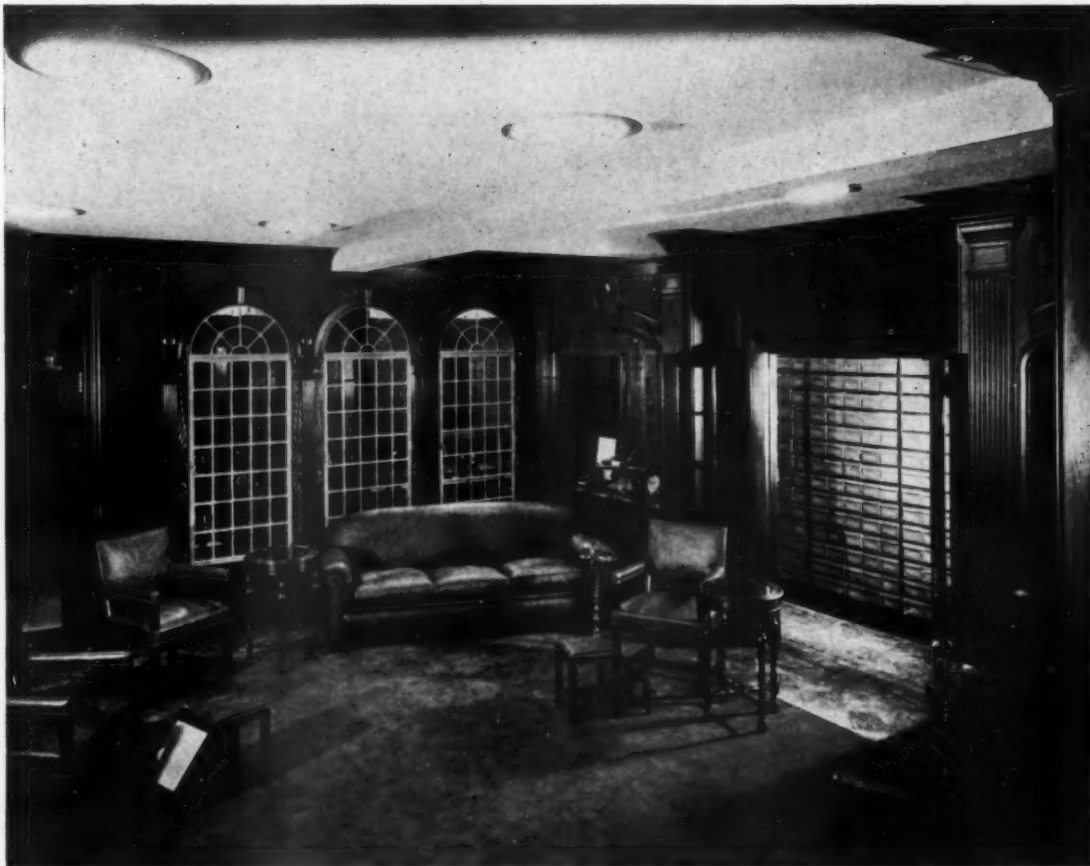
BRENTANO'S BOOK STORE, LOOKING TOWARD THE STREET ENTRANCE

THE AMERICAN ARCHITECT

This tendency to give merchandise surroundings which, of themselves, lure the prospective purchaser into the shop, and thus make toward increased sales, has had the effect of raising the standard of the merchandise so as to be more in keeping, or more "at home" in its new surroundings. This tendency, so common in the Fifth Avenue district, is not confined to any one class or group of merchandise, but generally in all sorts of shops in this, the most aristocratic shopping center in the world, where shoppers expect to find renowned and time-honored Fifth Avenue

quality just as prevalent in the surroundings of those things which clothe the body as of those which clothe the mind. As an illustration, there are shown herewith photographs of the interior of a shoe store which in its design demands conventional rows of shoe boxes. These are entirely concealed and the customary and unattractive stereotyped benches have been replaced by comfortable and good looking chairs.

Attractive surroundings in the sense that is here suggested, mean surroundings which, in addition to an architectural and decorative interest, are



TWO VIEWS OF THE INTERIOR OF ONE OF THE NETTLETON SHOE SHOPS, NEW YORK CITY

ALFRED FREEMAN, ARCHITECT

The interest is centered in its architectural treatment, which is refined and dignified throughout

THE AMERICAN ARCHITECT

appropriate to the merchandise on display, as well as to the concern that sells it. Brentano's book store was designed primarily as a *book* store, and the merchandise displayed actually fits the decorative scheme. But further than this, the personality of Brentano has been introduced into the design which gives the store an individuality that is a big asset as an advertising medium. Books would be entirely out of place in the Nettleton shoe shop and that

fact is proof of the adeptness of the two designs. To demonstrate the application of the principle to an entirely different type of store, photographs are also shown of one of Huyler's confectionery stores. The setting in this case is made attractive principally by its painted decoration and the character of the ornament makes it appropriate. The decorations are especially interesting in color, and black is cleverly introduced to lend sharp contrast to the scheme.



VIEWS IN ONE OF HUYLER'S CONFECTIONERY STORES IN NEW YORK CITY

THE LATE JOHN J. PETIT, ARCHITECT

An interesting and unusual treatment of a store, in which painted decoration is used to advantage, to accentuate and enliven the architectural design

FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, Architect

THE trend of apartment house construction in New York and Westchester County is indicated by the development at Fleetwood Hills, New York.

For a long time there has been a real demand among apartment house dwellers for something that could not be supplied in accessible parts of New York City, — airy rooms, comfortable commuting, sufficient play spaces for children, garages, and porches, without the usual drawbacks of a country home, such as the servant problem, the annoyance of isolated heating and water supply, and most of all the high operating costs, all of which detract greatly from the charm and enjoyment of suburban life.

The Fleetwood Hills Country Club Apartments are in a landscaped parkway on a tract of about seven acres, bounded by the Bronx River Parkway and the Bronx River Road, and within three minutes walk of the Fleetwood Station, and thirty minutes from the Grand Central Station.

The site is practically an island set down in a section of a park and owing to a fortunate feature of the original deed, the owners have the right to build roads to the property over the lands of the Parkway Commission, thus creating virtually a municipal maintained parkway approach on all sides.

The group of four six-story elevator apartments, shown in the accompanying illustrations are the beginning of a larger group which, when

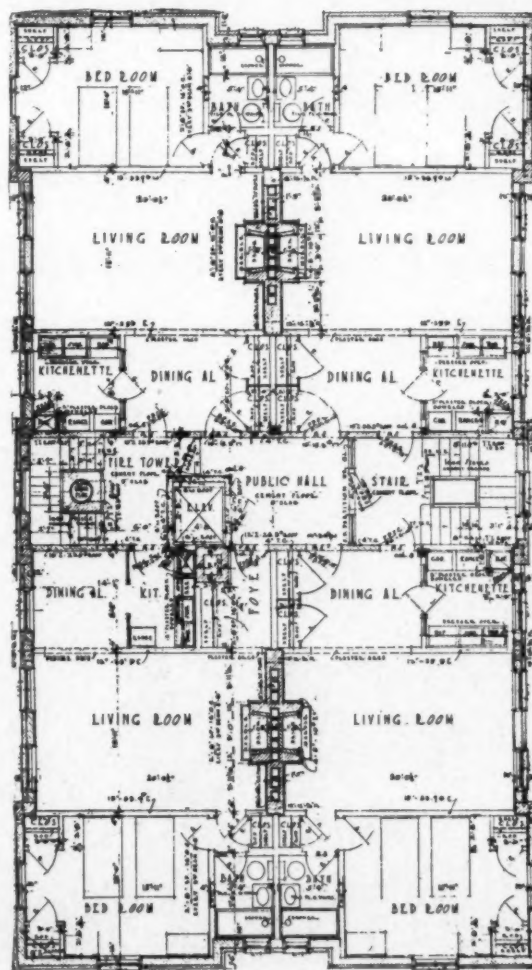
completed, will contain twenty-five apartment buildings composing an architectural whole, unusual in scale and artistic treatment and interrelated as to form, grouping and parking in such a way as to produce the effect of courts, campuses and vistas such as are found in our larger university groups and producing a spirit of freedom and of living in an atmosphere similar to these monuments of good architecture.

Nature has suggested and furthered such a development on this site in the form of numerous large oaks and elms which have been preserved in the layout of the buildings, so as to form a composition as shown in the accompanying drawing of the fountain, and terrace of the main court.

With this parklike setting it has seemed wise to provide a number of maisonette or duplex apartments on the first and second floor of each building. These apartments have private entrances and porches opening directly upon the garden, and are completely self contained homes.

The scheme of the general plan has been made rather elastic and contains apartments ranging from three to five rooms and from five to eight

room maisonettes. There are numerous combinations and sizes to fit every type of housekeeping. Characteristic features of the small units are the kitchenette and dining alcoves. This feature is developed along the best accepted lines found in the city, except that they are larger and are arranged with a window in both the kitchen and



TYPICAL FLOOR PLAN

THE AMERICAN ARCHITECT

dining sections. They are provided with an unusual heating device which eliminates unsightly radiators, and also have automatic dumb-waiters, incinerators and the latest conveniences in range equipment and metal cupboards.

The arrangement of the apartments, while varied, shows in all cases an unusually large living room with a large open fireplace and a number of closets. Ingle nooks and window seats are arranged in the fireplace composition in many cases.

Country Club Apartments, the name given the Fleetwood Hills development, not only signifies the clublike relation of the various buildings and apartments within them, but suggests that the tenants will undoubtedly be members of one or more of the countless clubs in the immediate vicinity. It, therefore, follows that their mode of living, dressing and of entertaining will be freer and more comfortable than the average city dweller. With this in mind, the entrance halls have been designed to create an atmosphere of a club lobby with vaulted ceilings, tile floors, rough plastered walls of mellow hues and old carved furniture. Serving these entrance foyers are automatic

electric elevators to the various floors and wide marble staircases. The private halls give access to the bedrooms and the living quarters and baths without the necessity of passing through the living rooms.

The general treatment of the interiors throughout is simple. The walls are rough sand plaster and finished in many decorative color glazes. The windows are English made steel cottage casement and open one hundred per cent. All possible interior trim has been eliminated so as to reduce the upkeep to a minimum. The simplicity of the fireplace treatment and the general character of all rooms will permit the individualism of the occupants to be expressed in the freest manner.

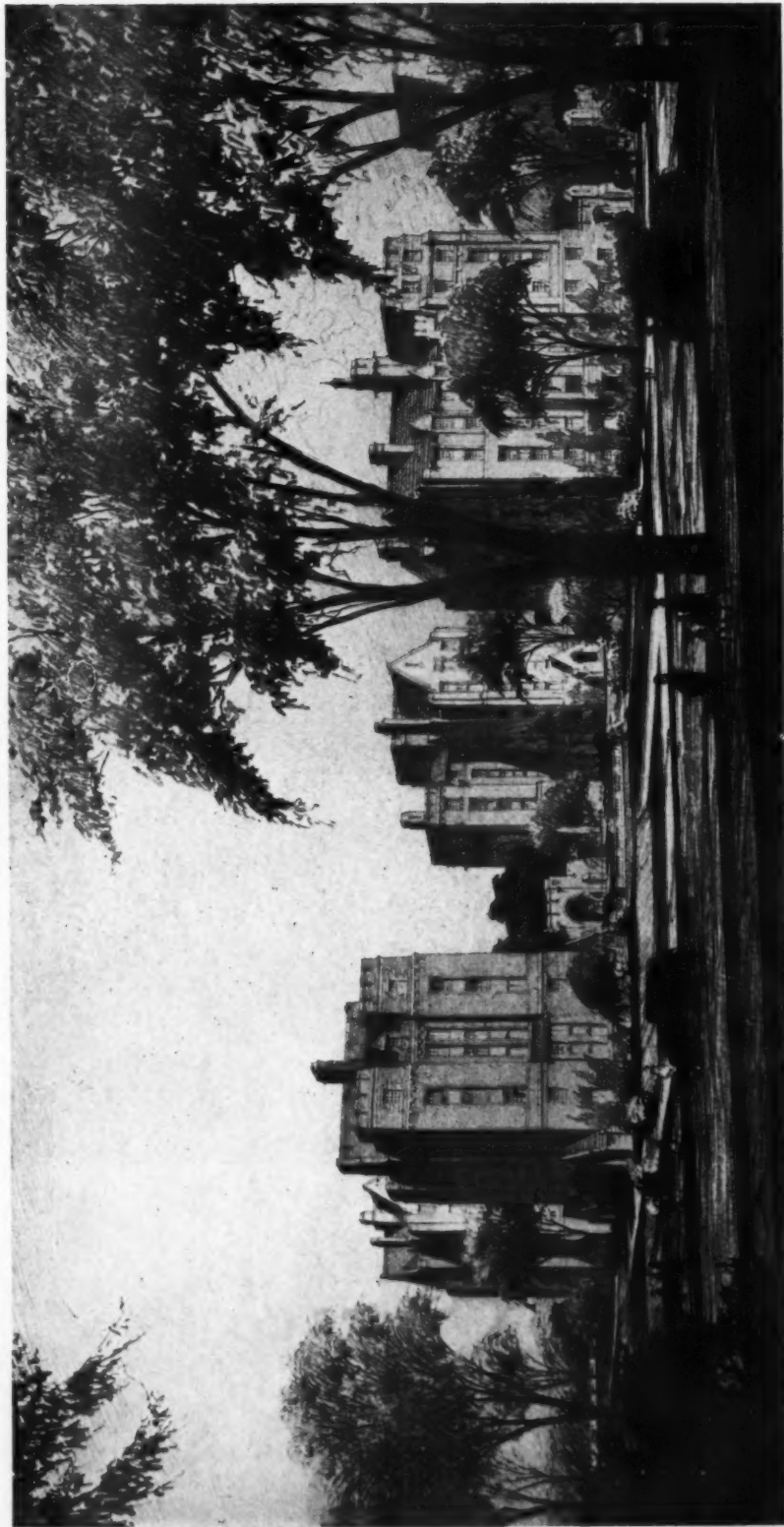
The quaintness and charm of the architect's treatment of the English Tudor architecture is aptly portrayed by the sketches by Chester B. Price.

The drawings illustrating these apartments, furnish the architect with a living picture of the composition, detail and setting which he of necessity conceived first in his mind and which brick, stone, and mortar, aided by nature, in time will produce.



A TYPICAL LIVING ROOM

(From the original sketch by Chester B. Price)

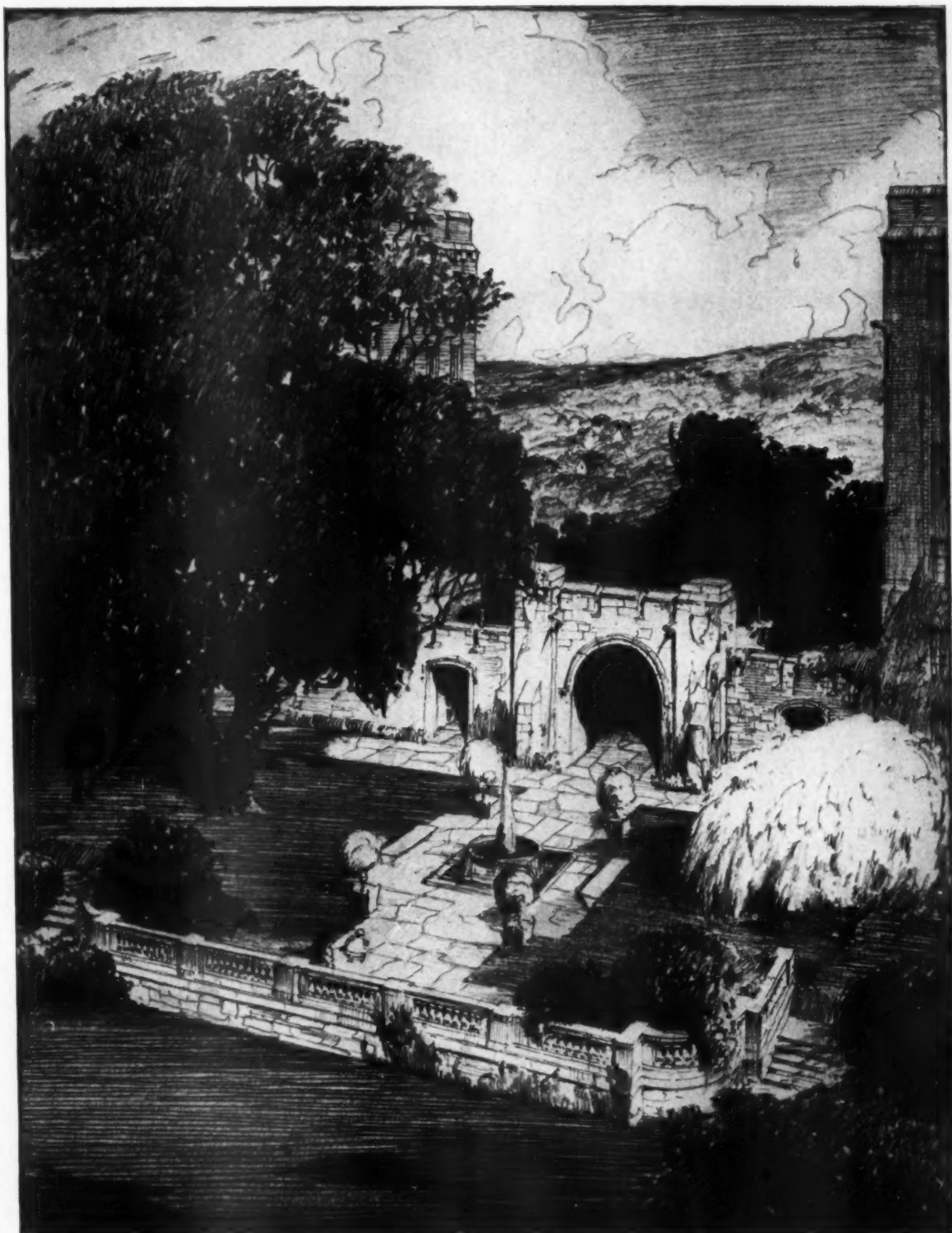


FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

(From the original sketch by Chester B. Price)

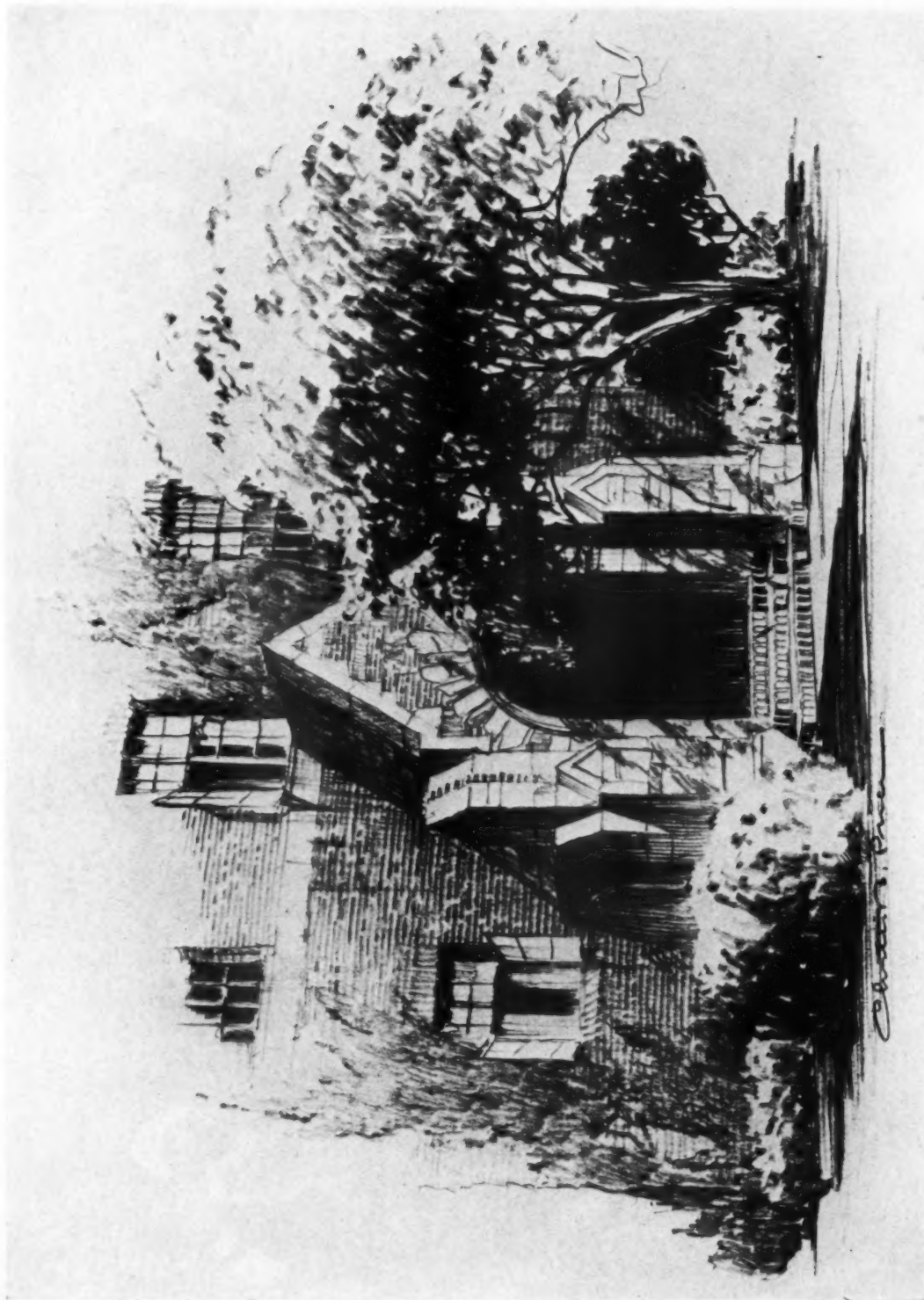
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FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

(From the original sketch by Chester B. Price)

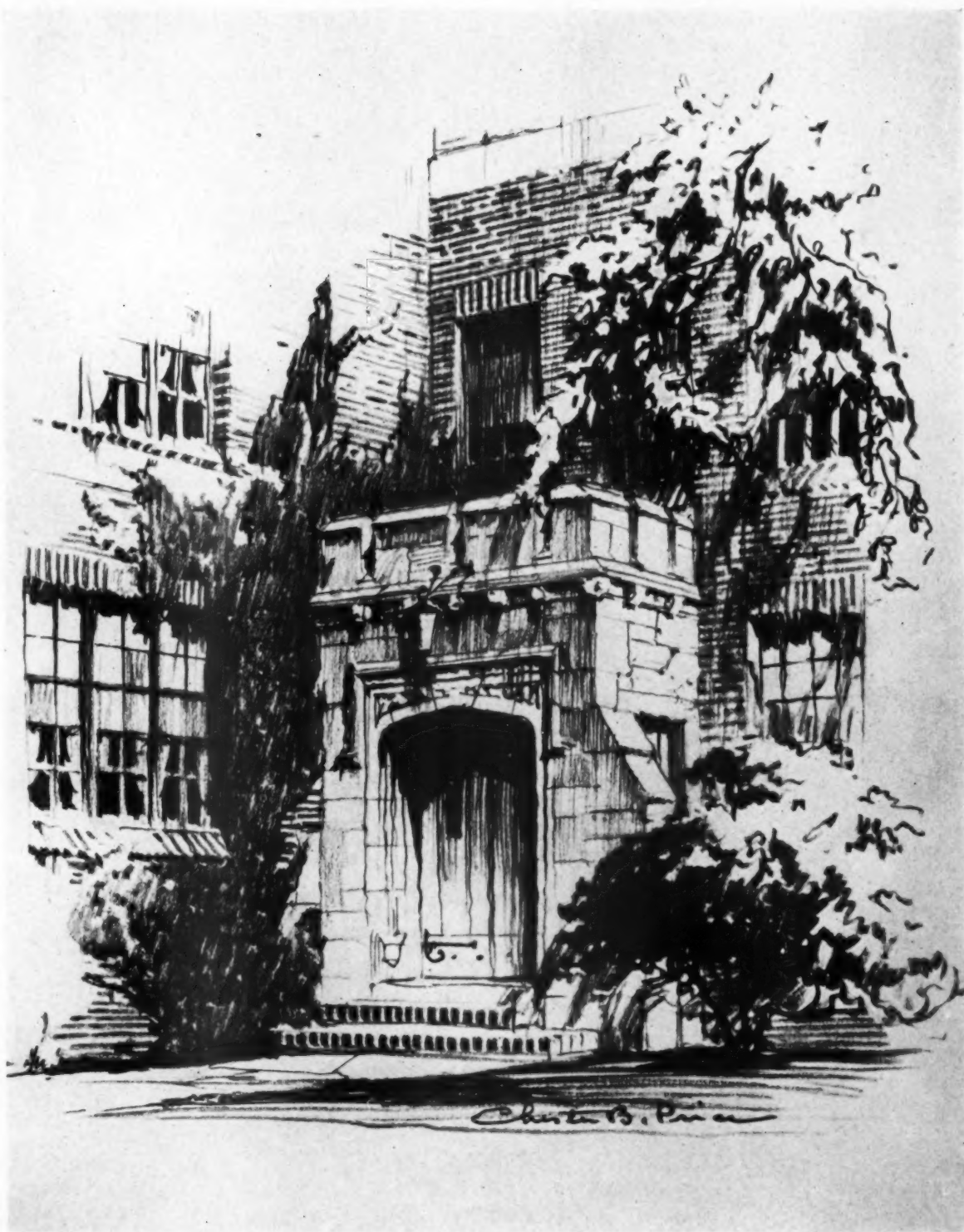


FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

(From the original sketch by Chester B. Price)

THE AMERICAN ARCHITECT
July 29, 1925. Plate 206



FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

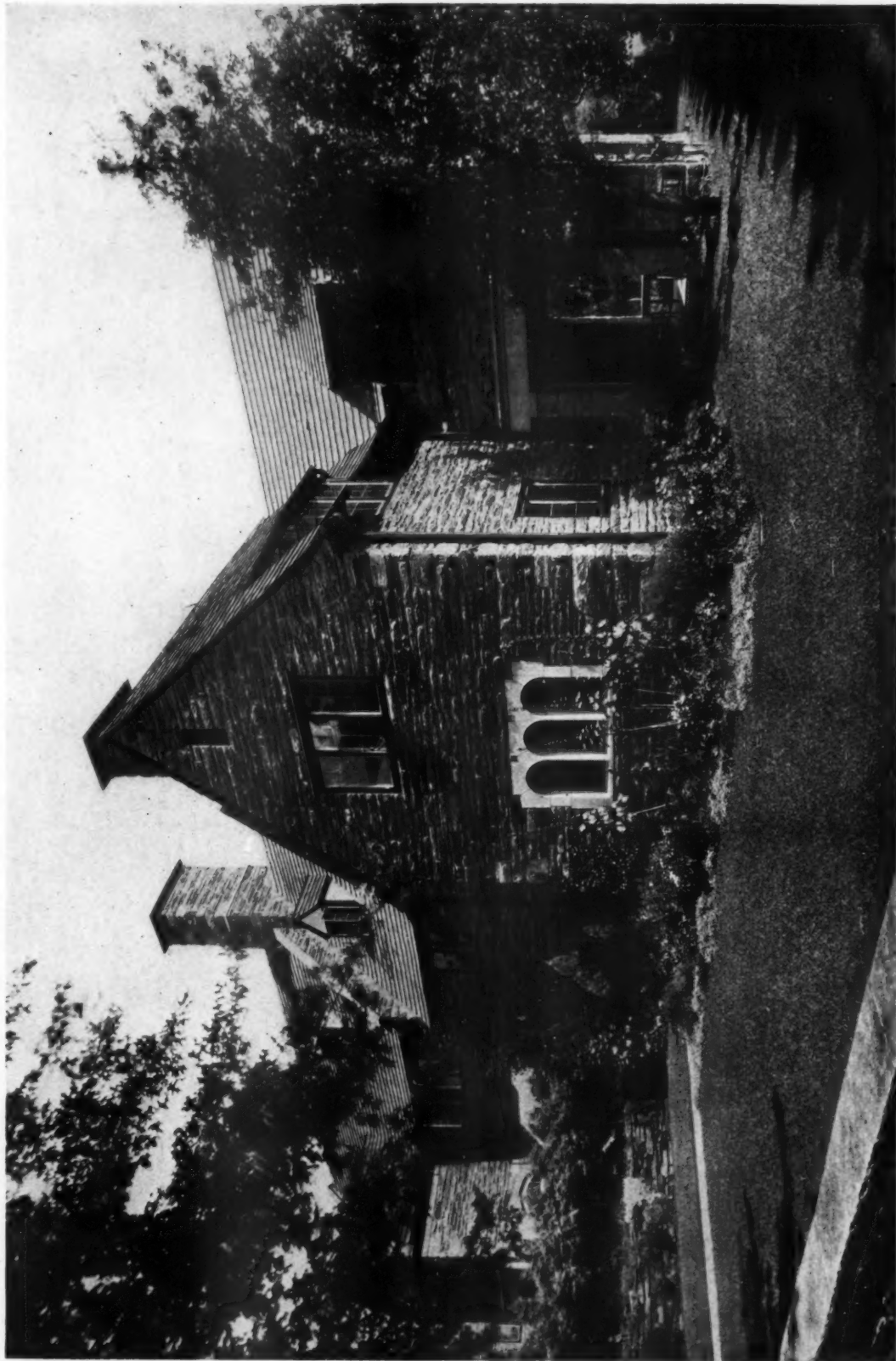
(From the original sketch by Chester B. Price)



FLEETWOOD HILLS COUNTRY CLUB APARTMENTS, FLEETWOOD HILLS, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

(From the original sketch by Chester B. Price)

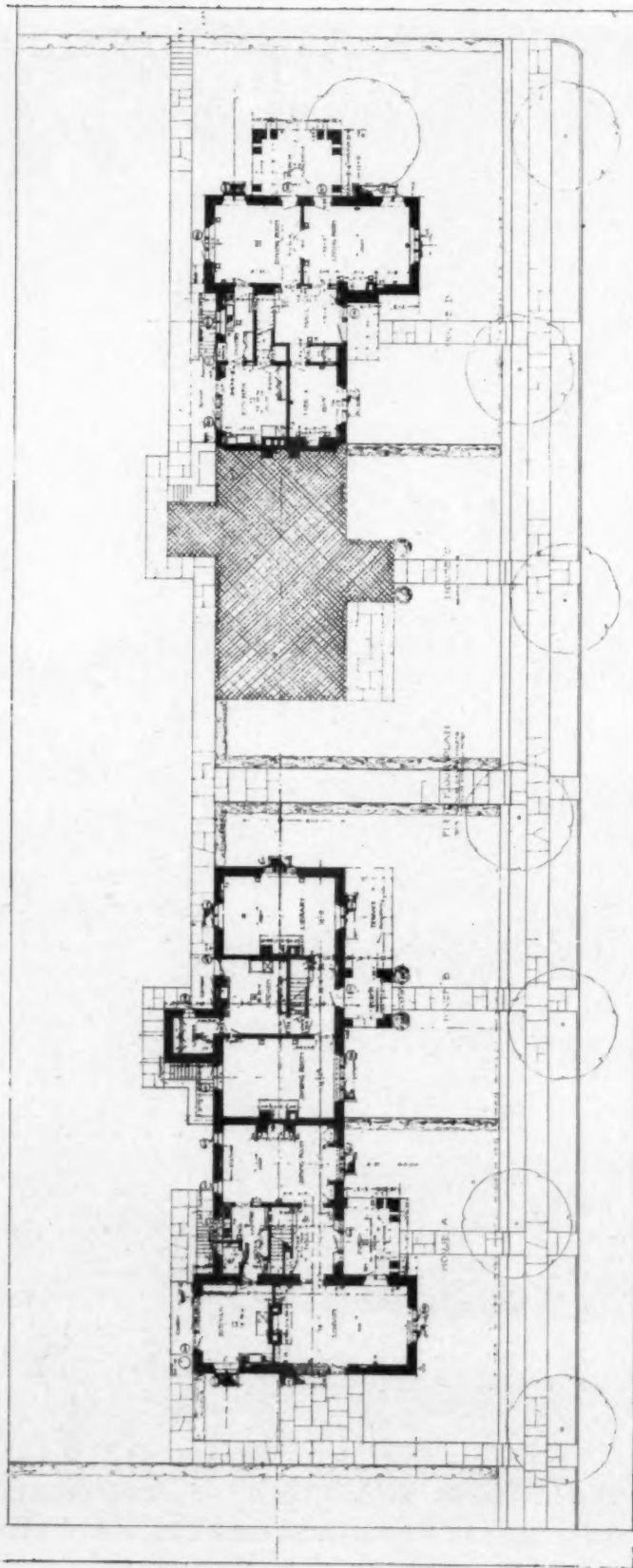


DETAIL OF A GROUP OF HOUSES ON NAVAJO STREET, ST. MARTIN'S, PA.

EDMUND B. GILCHRIST, ARCHITECT

(See plan and description on back)

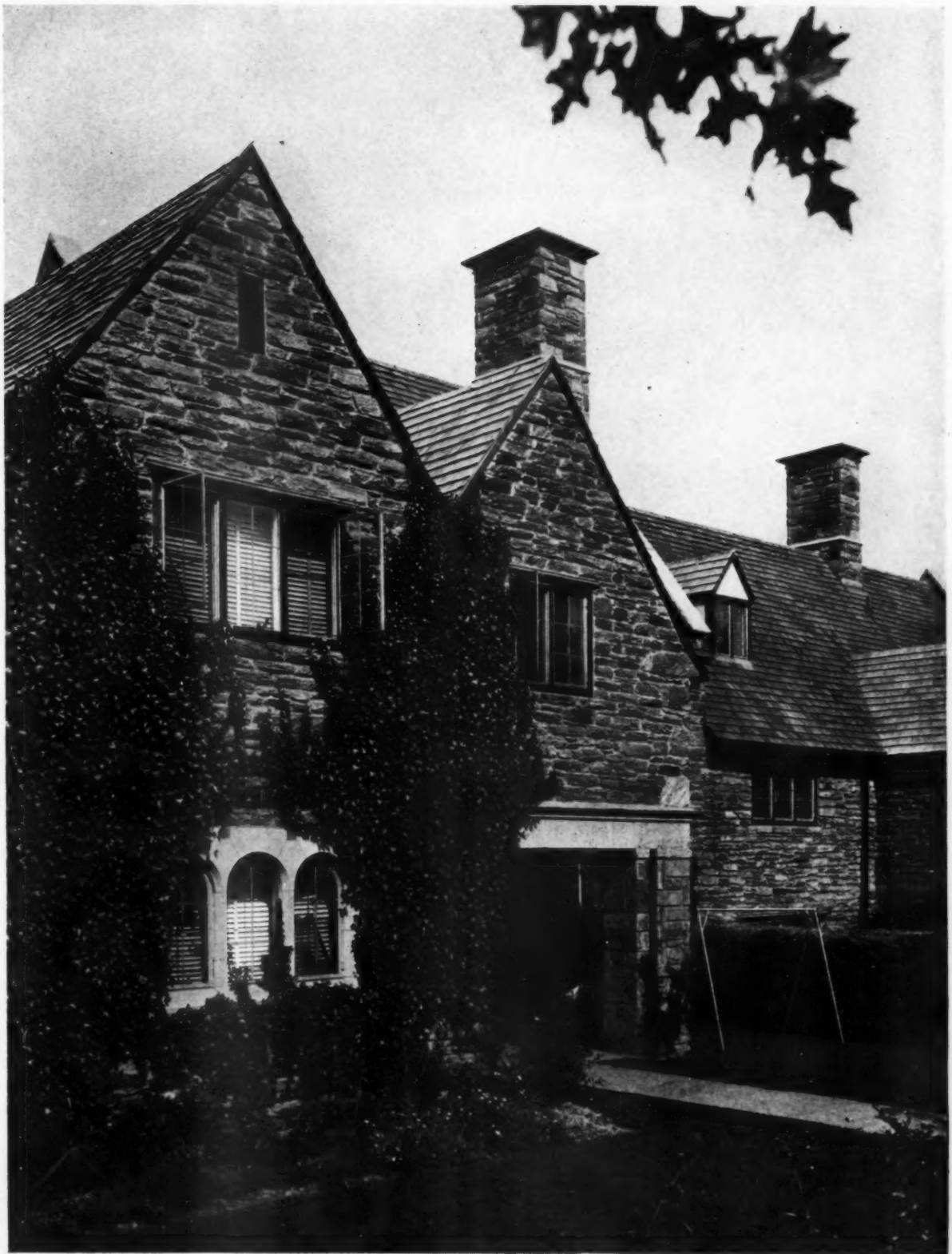
THE AMERICAN ARCHITECT
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GROUP OF HOUSES ON NAVAJO STREET, ST. MARTIN'S, PA.

EDMUND B. GILCHRIST, ARCHITECT

The illustrations are of one of a group of four houses. Exterior walls are of ledge stone, with raked joints. Casements are metal set in oak frames. Trim is limestone. First floor walls, sand finished plaster. Second floor walls, painted. Cost per cubic foot 55c.



DETAIL OF A GROUP OF HOUSES ON NAVAJO STREET, ST. MARTIN'S, PA.

EDMUND B. GILCHRIST, ARCHITECT

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July 29, 1925. Plate 210



LIVING ROOM



DINING ROOM

GROUP OF HOUSES ON NAVAJO STREET, ST. MARTIN'S, PA.

EDMUND B. GILCHRIST, ARCHITECT

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THE AMERICAN ARCHITECT



HOUSE OF MRS. JOHN S. MEADOWS, AUBURN, N. Y.
CARL C. TALLMAN, ARCHITECT

THE AMERICAN ARCHITECT

HOUSE OF MRS. JOHN S. MEADOWS, AUBURN, N. Y.
Carl C. Tallman, Architect

ERECTED 1923 at a total cost of approximately \$18,000.00 or 40 cents per cu. ft.

The house is located on a corner lot, 84' x 208' having a West frontage and a side street to the South. One of the main points in the working out of the plan was to keep the house itself as far

The points of interest in the first story are the hall with its delicate wrought iron stair railing, the living room with a simple Colonial mantel, and fireplace with facing and hearth of black and gold marble, and recessed bookcase. The dining room is treated with panelling formed by wood mouldings applied on the plaster.

The kitchen is provided with an electric exhaust fan to remedy any possible lack of ventilation due to the fact that its windows are on one wall only.

The house is heated with a warm air generator.

The second story bathrooms have tile floor and base.

As economy was necessary the plan has been arranged so that one chimney serves furnace, fireplace and kitchen range. The first story ceiling height is 8'-6", the second story 8'-0".

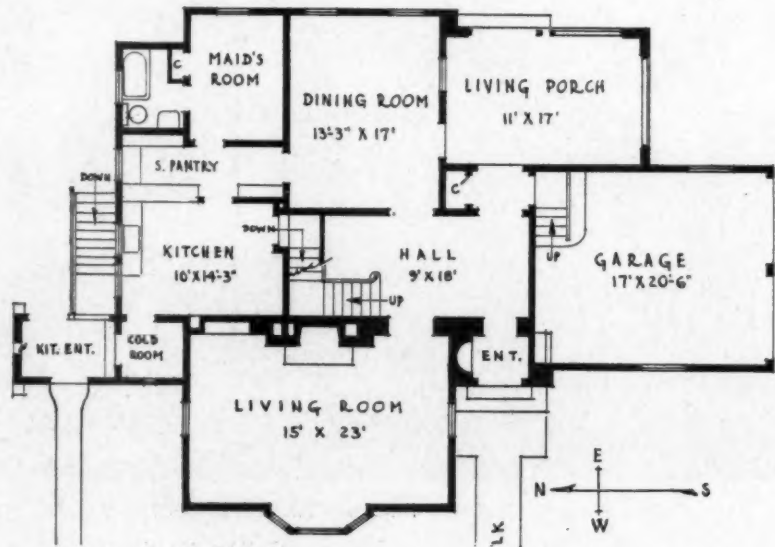
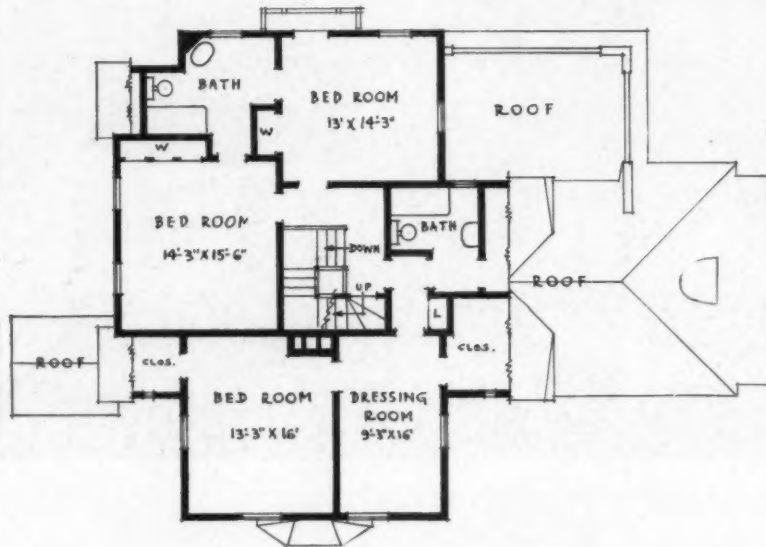
Painted trim is used throughout. Oak floors are used in the main rooms of both stories. The kitchen and service part have linoleum flooring.

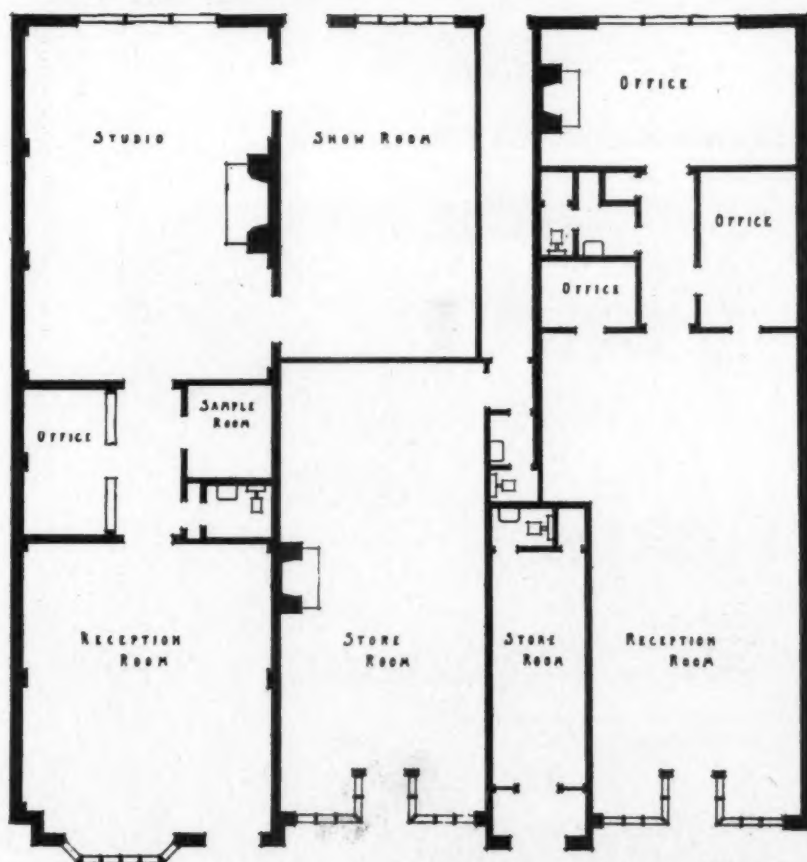
A storage attic, with ample head room at the ridge, is provided. The construction is studding, sheathing, quilt, metal lath and float finish stucco. The roof is of unstained shingles. The foundation walls are of cement blocks faced with brick above grade. Tile floors on entry and porch.

away as possible from the side street and at the same time to develop the plan in relation to the rear of the lot so that a private lawn and garden would be visible and accessible from the living part of the house. This has been done by locating the garage to the South of the house, reached from the front hall, and so placed that the South light reaches the living room and the two South second story rooms.

The locations of the front door, hall and living porch are such that a vista through the house to the garden beyond is obtained as one enters the house.

By placing the maid's room and bath on the first floor, in the Northeast corner far removed from the living quarters, the necessity of a back stairway is eliminated. This arrangement also gives added area to the plan as required by the second story rooms.





TUDOR SHOPS, PASADENA, CALIF.
KENNETH A. GORDON, ARCHITECT

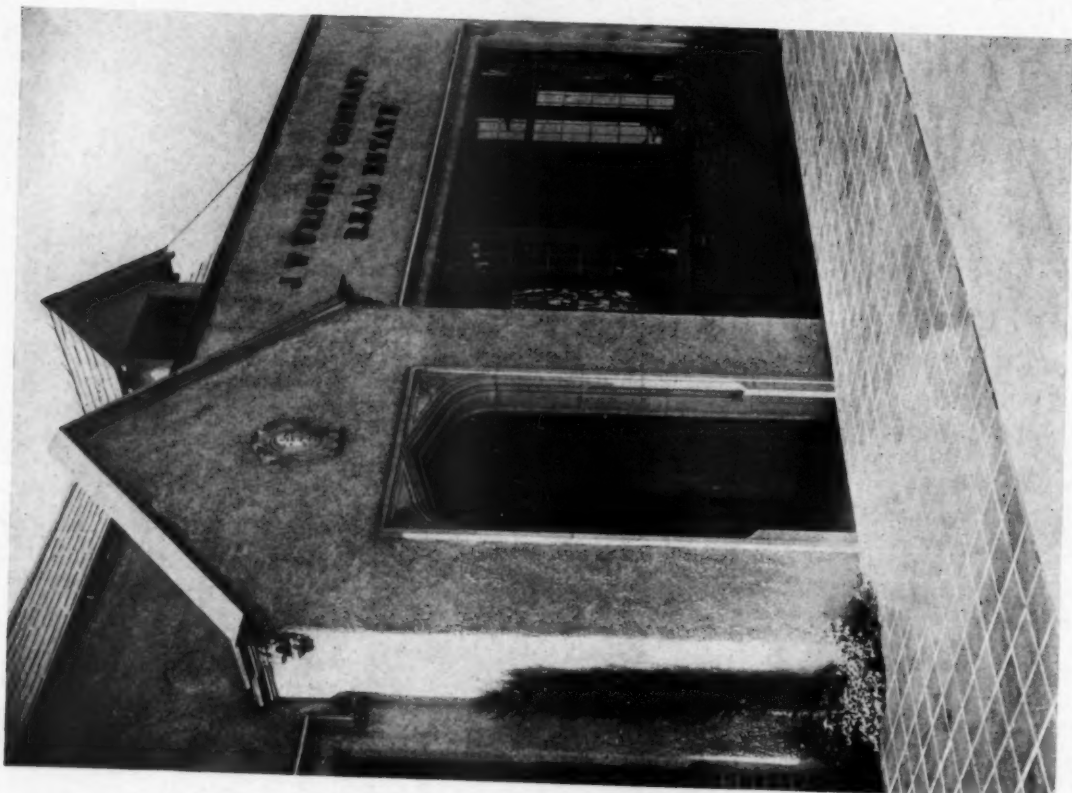
THESE shops were designed and constructed to display a more than usually artistic line of merchandise.

They are of brick and frame construction.

The roof is of asbestos shingles of variegated colors.

The store fronts are leaded glass. Studio has chapel ceiling and a stone Tudor mantel.

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TUDOR SHOPS, PASADENA, CALIF.
KENNETH A. GORDON, ARCHITECT



THE AMERICAN ARCHITECT

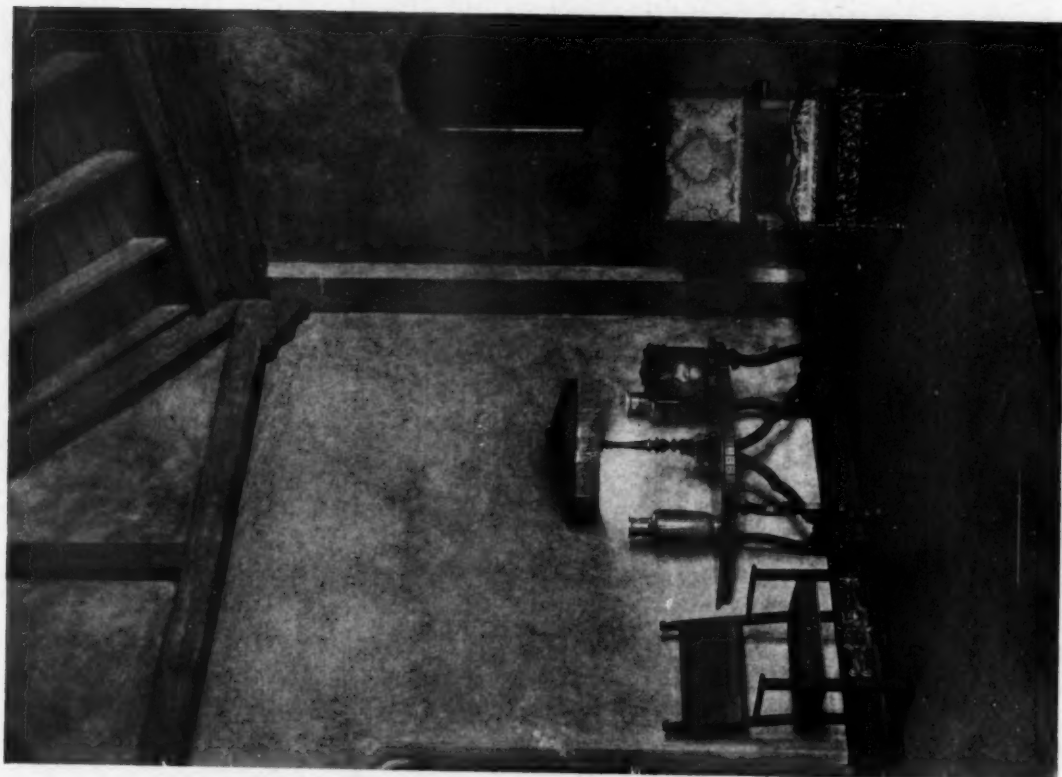


TUDOR SHOPS, PASADENA, CALIF.

KENNETH A. GORDON, ARCHITECT



THE AMERICAN ARCHITECT



TUDOR SHOPS, PASADENA, CALIF.
KENNETH A. GORDON, ARCHITECT



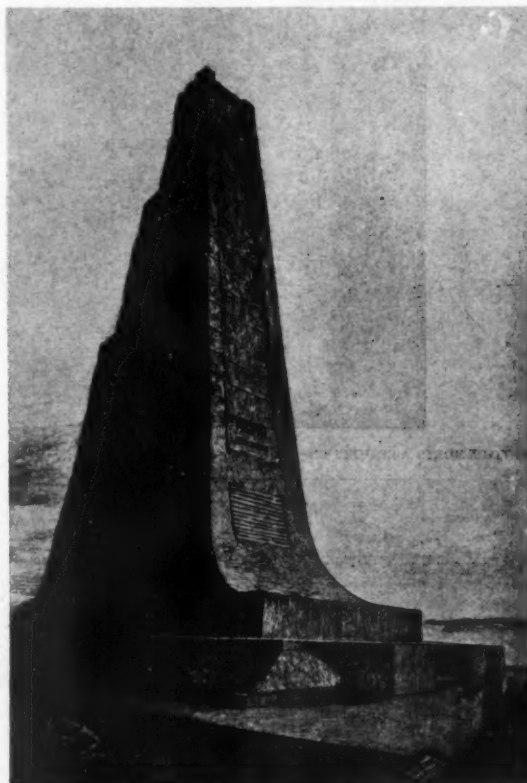
REVIEW of RECENT ARCHITECTURAL MAGAZINES

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

WE have been asked often, and somewhat querulously at times, why we give in these columns so much space to the English or foreign magazines and so little to our own. We really don't know why we do it, just as we don't know why we do a lot of other things; perhaps because there are more of them, and perhaps because we read the foreign magazines first: it's a habit we have. It isn't that the foreign magazines are better, because they are not, but it may be because we have an idea that everybody over here sees the American magazines and few, if any, see the foreign ones. Now this idea of ours—which to be perfectly frank has just occurred to us—now, perhaps, this idea is quite wrong. We may be quite mistaken in imagining a pleasant little domestic scene in Council Bluffs, which we've just imagined, in which the head of the family returning after the labors of the day, holds up proudly a flat brown paper parcel with a New York post mark and little Opal, whose nose has been flattened against the window pane for a half hour back, claps her dear little hands and says, "Oh Goody! Daddy has brought home *THE AMERICAN ARCHITECT*." Or that down in Piqua that eminent architect and realtor, J. Edward Smith, after glancing through the morning's mail, summons his entire office force and says "Now, fellows, each of you sit on the end of my desk and I'll read you all about Ikey Pond's last paper boat, and you can look at the beautiful woodcuts in the *Journal of The American Institute of Architects*;

there'll be nothing done down in Pickway today." These are pleasant thoughts, but, as we have said, we may be entirely wrong. Perhaps many people in Piqua don't see the *Journal* once in their whole lives, and the inhabitants of Council Bluffs may even die without the knowledge that there is a review published fortnightly in *THE AMERICAN ARCHITECT*. Yes, we are probably wrong, but that is our idea and we will stick to it, although

From "La Construction Moderne"



MONUMENT AUX HEROS DU "DIXMUDE"

M. M. ROUX-SPITZ, ARCHITECT

to be sure there is a certain element of danger for an American to try to describe to other Americans what he has seen in an English magazine. It is sometimes hard to understand the local allusions and the vernacular, to use a word which we find has lately become quite popular in the architectural press. To English eyes we may be often, for all we know, in the same position in which we find Mr. François M. Florian, who in *The Architectural Review*, London, for June, has a leading article entitled *In the Train to Milano*. In this train Mr. Florian meets an American named Thomas Oregon Rood who is a member of the ZOZ Reinforced Concrete Company of Cincinnati and whose "art is to restore, preserve, and rehabilitate the ancient monuments of Europe — and Asia."

Mr. Rood in addition to his quaint ideas of orthography, speaks in a dialect which may be quite understandable in London or in "Oregon," but is quite foreign to us here, as can be seen from the following:

"Look-a-here, Francois, my next shunt is Modena: I can't stay in this little train longer than one hour, but in

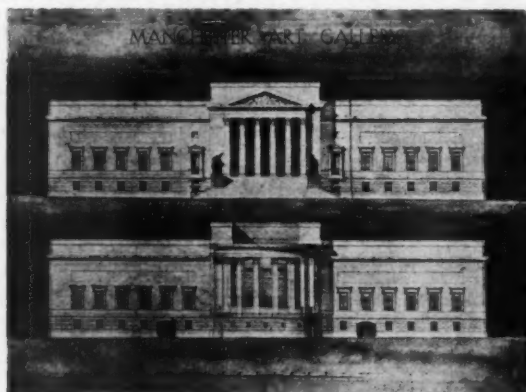
THE AMERICAN ARCHITECT

that hour we can strike a gl'ide." (You know American, of course, so I needn't stop to translate.) He shouldered toward his companion and went on. "This wannaper here has the contracts, and you can sign one of them, or not, as you like before I get out, or later, and send on. It's a clucker-bag ramp, anyhow. Dead sure, as the English say." . . . "You take me up with some wash," he went on, looking at me sadly for a moment . . . We were asleep, we were tramblesing . . . "Your fee, \$50,000 a year, for three years. Inspect, report, visualize the weak points; all else is flo-push, take it from me. Snobble the danger points—chandelier, roof, balconies, and the four exterior walls."

How delightfully easy for Mr. Florian to write Amurican. We ourselves are tempted to write a story in the Cornish dialect.

In the same paper A. R. Powys asks Can Waterloo Bridge Be Saved? and evidently thinks

From "The Architects' Journal," London

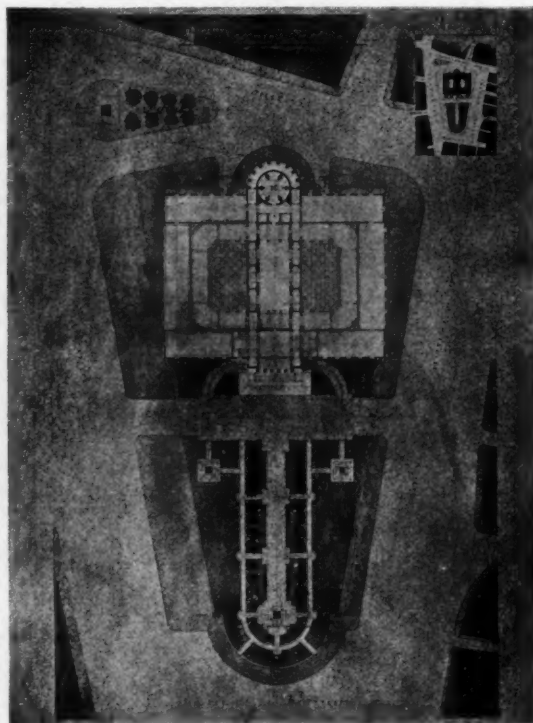


FRONT AND BACK ELEVATIONS, MANCHESTER ART GALLERY COMPETITION

it can, as we all hope, and there are very copious illustrations of the Marlborough College War Memorial by W. G. Newton, which is a large hall with a stage and which has a rather curious semi-circular plan, curious in that the entrances are in the two pylons at each side, the center doors under the portico being exit doors from the stage. This would lead to confusion in a public auditorium, but for a scholastic building it would probably do well enough, as those using the building continually would soon get to know their way around. The exterior would be better if there were more architecture on the great hemicycle at the back and less on the front.

For the benefit of those interested in competitions over here, we reproduce from *The Architects' Journal* of June 17 a plan and two elevations of the winning design in the Manchester Art Gallery Competition by Ernest B. Webber, A.R.I.B.A. This is a very recent competition and apparently a very important one, and, as is quite often the case in England but not in this country, the winner is a young man of 28 who is, we believe, a draftsman in some architect's office. This is following with a vengeance the example of

Elmes in St. George's Hall, Scott in the Liverpool Cathedral, and Knott in the London County Hall, and brings up again the much discussed question of open competitions. It's a wonderful thing, of course, to think that a young man may be on one day a draftsman in another's office and on the next find himself, perhaps not famous, but at least an architect in his own name with a good big public job on his hands, and his picture in all the papers. Quite like a story in a Sunday supplement. It is magnificent, but is it the best



PLAN OF LAYOUT, MANCHESTER ART GALLERY COMPETITION

ERNEST B. WEBBER, ARCHITECT

architectural practice? In Elmes' case it was, from the standpoint of pure architecture, although it may have happened that he had a good deal of trouble with the building and his clients on account of his inexperience; we don't know, we only suspect; but his part of the building, the exterior, is one of the best things done in England in modern times, and it is a thousand pities he did not live to complete the interior; Cockerell's work there was, as was most of his work, very bad. Again Scott produced a remarkable cathedral, a really great building, but much of it is the work of his maturer years. The London County Hall is on the other side of the ledger. It is uninspired and ill-proportioned, a dreary waste of material

THE AMERICAN ARCHITECT

and money. What will be the result of the Manchester Art Gallery Competition? The plan seems simple and straightforward, although poorly indicated, the poché being thin and badly expressed. The elevation is also simple, perhaps too simple, it is almost box-like. The portico would be finer if it projected further from the building, as a pedimented portico should, and the intercolumniation is too close; the whole elevation would be better if six feet or so were taken off the height. The rear elevation is a stunt and a rather questionable stunt. Elmes used a range of square Corinthian piers on the back of St. George's Hall to disguise the set-back above the first story, and the effect is excellent, but in Manchester there

From "The Architectural Review," London



VIEW OF THE CASTLE AND THE CATHEDRAL FROM THE COLONNADE OF THE BELVEDERE, PRAGUE

seems to be no reason for the piers. The Hall of Memory, which is the circular hall back of the colonnade, has the appearance of a separate building behind a fence, and will be quite overpowered by the semicircular range of piers in front and by the great recessed semicircle back of it. But these criticisms are, to a degree, minor. The scheme is generally good, the interior may even be fine, and the exterior can, with study, be made very successful. That is to say, if it were on a different site. As can be seen from the small key plan, the site is an irregular square, not very large, and almost completely shut in by surrounding buildings, the principal streets running parallel to two of the sides of the square; there is no vista, no direct approach. The building is placed at one end of the square and faces nowhere in particular. It seems as if the sides of the square were produced until they met, and from this imaginary point the angle was bisected and called the axis. It is a paper axis. The building is uncompromisingly rectangular and its center, front and back, emphasized extremely; none of its sides are parallel with the surrounding buildings; it faces nowhere

and doesn't fit the space. It is the wrong parti. What the right parti is we will not pretend to say offhand; a circle would look well but would probably not work out well in plan; some irregular shape might work out, something with many faces that would look well from the various approaches. There is a point, about in the center of Mr. Webber's portico, which seems a focal point of most of the streets and there might be a central feature there. It might be that if the semicircular feature on the back was much bigger, and if the building faced more to the left, that the scheme could be made to harmonize with the surroundings, as the building would head to the main approach and the large segmental back would not form an unpleasant line with its angular surroundings. It would be interesting to see some of the other schemes that were presented.

But to get back to the broad subject of open competitions. We think we can say that the general opinion among architects here is that they are not advisable. The Institute has ruled that an open competition must be a two stage affair. That is done to limit the number in the final and therefore simplify the judgment, and also to provide some supervision in the selection, so as to eliminate the unfit and the very inexperienced. In this country, such a procedure, while tedious and ex-

From "The Architectural Review," London



THE HALL FROM THE NORTHEAST
MARLBOROUGH COLLEGE WAR MEMORIAL
DESIGNED BY W. G. NEWTON

pensive, has had generally satisfactory results. As a rule, anybody admitted to the final stage was well qualified to do the building. And it is a curious thing that over here the winner of an important open competition has never been a young, inexperienced man. We don't pretend to say why; it's just happened so. There have been a number of open competitions in the last ten or fifteen years. Sacramento, Missouri, Indianapolis, the Chicago Tribune, Harvard Business School, these are a few that we recall. Their

THE AMERICAN ARCHITECT

winners have certainly been experienced. Personally, we have no great quarrel with the open competition as conducted here, but if we were the Professional Advisor on an important competition, we would urge the Building Commission to hold an invited competition limited to not more than ten, selected on a basis of past performances. If the Commission should insist on an open scramble we would limit strictly the presentation in the first stage to one plan and one elevation with a plot plan if necessary at a small scale, $\frac{1}{2}$ probably, and in pencil; from the total plans submitted the jury would select one-third more than the number to be admitted to the final, and then the envelopes would be opened and the jury would reduce the list to the required number, being influenced equally by the scheme submitted and by the past performances of the submitter. It might be said, and probably would be said, by the younger men that such a procedure opened the doors to prejudice and favoritism.

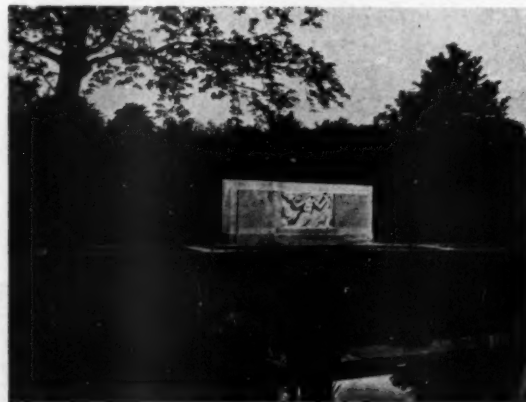
Personally, and with some experience on juries, we think it would not. In our experience the jury is always honest and fair; they may make a mistake; they may render a decision one day, and if it could be imagined that they would take another vote a week or a month afterwards, it is quite conceivable they might come to an entirely different conclusion. We will venture to repeat that our scheme for an ideal jury would be 3 juries of 3 each, rendering separate decisions. If they all agreed, that could settle it. If they didn't, as they probably wouldn't, let them get together and thresh it out. We hope to see this idea tried.

The ultra modern in art has had a public tryout in London recently, and we are glad to report overwhelming public sentiment against it. Mr. Jacob Epstein, an alien gentleman whose work is always up to tomorrow if not quite beyond it, has had set up a bas relief of respectable size, there has to be something respectable in a memorial, in a prominent place in Hyde Park, his panel forming a part of a memorial to W. H. Hudson, the well known writer and naturalist. The memorial is not in itself of much architectural pretension, being a rectangular sharp-edged block of stone, with an oval of turf in front of it, bordered by shallow pools, all of which is called a

Bird Sanctuary. This block of stone is divided into three nearly equal panels, the center one containing Mr. Epstein's bas relief, which represents, we believe, that gentleman's conception of Rima. "She is" says Mr. Roger Fry, in *The Architects' Journal* of June 17, "imagined as a human being with something of the haggard shyness and strangeness of wild things." We regret that we cannot find a good close-up of Rima. We have seen several in the illustrated papers but we didn't save them; the architectural magazines, due perhaps to insular pride, have refused to publish any. For the benefit of those who have not seen the close-up, we might say that Mr. Fry's description is rather appropriate. While we cannot agree about the shyness, for it seems to us that Rima is blatantly immodest even for these modern times of frank exposure, still the haggard look is there and she is wild and strange enough, God knows. It is rather uncertain what Rima is about. She

may be taking lessons in aviation from the strange looking buzzards on each side of her, or it may be the hands are outstretched in that form of alien gesture so familiar to Mr. Epstein, or perhaps, and this we think is the real idea, she is shooting mortals away from the sacred enclosure of the bird sanctuary, a sort of scarecrow for human beings, — and looked upon in this light, Mr. Epstein's work is a notable success.

From "The Architects' Journal," London



THE W. H. HUDSON MEMORIAL IN HYDE PARK

All the American magazines for the past month have illustrations of John Russell Pope's winning design for the New York State Roosevelt Memorial. We could never see the reason for holding this competition, and in this we are not alone, as can be seen from the refusals to enter the competition. It is not a separate building, but is an integral part of the American Museum of Natural History, an old building which is being enlarged and completed according to plans prepared by the architects of the Museum, Trowbridge & Livingston. This firm some time ago made complete plans for that portion now called the Roosevelt Memorial and these plans were accepted by the Museum authorities, and in fact, these plans were, as we understand it, the basis on which the appropriation was made by the State. In other words, here was a building for which the architect was selected and the plans approved, and to us the in-

trusion of other architects seems in direct violation of the spirit of the Canons of Ethics of the Institute. The proponents of the competition say that this particular portion of the Museum is a new affair entirely, that the ground on which this particular portion is to be built is now owned by the State, as the title for a certain number of square feet has been passed to the State by the City, and that, therefore, as there is a change of title, it is the right of the State to open up the matter *ab ovo*. Technically, this position may be sound; the subcommittee on competitions of the Institute was obliged so to rule, but ethically it seems as if the State had opened up a very bad egg indeed. Nor can we imagine such a proceeding in the legal or medical profession; even the plumbers and steamfitters would follow Don Marquis' wall motto "Leave it lay." It's a very good motto. And if there was any doubt as to whether Trowbridge and Livingston would have produced a good building, such doubt must be dispelled by an inspection of the competitive scheme they submitted, which is published in THE AMERICAN ARCHITECT of July 1. All of this is no reflection on Mr. Pope's design, the elevation of which is beautifully rendered by Mr. Eggers and is very monumental and impressive. The poché of the plan seems a little thin and the interior columns rather curiously placed, but the building when executed will be a great addition

to the architecture of New York and equally as good as is Mr. Pope's work in Washington.

In the *Journal of the Institute* there is an article on Shop Drawings which has our unqualified approval. It is a subject which might well be taken up by some Institute Committee or other acting with some committee of the building trades. In the old days, the very old days, when we started out as a draftsman, shop drawings were the objects of our unbounded admiration. They were so complete, so correct, so much better than the architect's drawings, that we never thought of correcting them. They were approved at once and with reverence. Now conditions are different. Some few shop drawings are good, most are incomplete, many incorrect, and some are ridiculous travesties. In our own experience it would often be more economical for us to make these drawings ourselves than to correct the dreary things, submission after submission. Also, in the *Journal*, we see bulletin or article Number XI of the Allied Architects Association of Los Angeles. The repeated publication of these bulletins or articles in the official paper of the Institute would lead one to believe the Institute had given its approval to this form of association or guild or trust. Like Mr. Hashimura Togo, we ask to know. And we also see that the *Journal* has found it necessary to label some of its illustrations and wood cuts "Art Work." Perhaps it *was* necessary.

The PROPOSED RESTORATION of the PARTHENON*

BY ERNEST A. GARDNER

THE question of the restoration of the buildings on the Athenian Acropolis has for some time occupied the attention of architects and archaeologists, both Greek and foreign. The work has already been carried out by the Greek authorities in the case of the Erechtheum and the Propylæa. It is generally agreed that this work has been done with great care, with scientific accuracy, and with commendable moderation. No attempt has been made to restore the buildings to their original state; but fallen blocks and columns have been replaced in position, with the insertion of only so much new marble as was necessary for structural purposes. There is no doubt that the imagination is thus assisted to realize better than before the general effect and proportions of the buildings.

In the case of the Parthenon the problems to be faced are more difficult and more complicated. The disastrous explosion in 1687 shattered the walls of the cella and threw down the middle columns of the north and south sides in a manner that left a certain symmetry in the surviving por-

tions. Visitors to Athens who see the rows of drums lying apparently in the order in which they had fallen do not realize the difficulties that are inherent in any attempt to re-erect them and to reconstitute the columns as they were before they fell. These drums have lain scattered on the Acropolis since 1687, and in Turkish times the Parthenon was surrounded by small houses and gardens, as may be seen in the views published by Stuart and other travellers. These houses were removed in the early days of Greek independence, and the drums and blocks surviving from the Parthenon have often since been shifted, and were placed in regular rows, as they are now, during the excavations of 1885 and the following years. The rows of drums from the columns were then arranged in apparent order, as they may now be seen; but no exact care was taken to assign each drum to its proper column and to its proper place in the column. The meaning of this can only be appreciated by those who realize the delicate adjustments necessary to the construction of a Doric column. Few, if any, of the drums are exactly identical; and it has been calculated by experts

*Reprinted from *The Architects' Journal of London*.

that three years' work on the part of a trained architect is necessary for the detailed measurements which are required before every drum can be assigned to its original position in the building.

The columns in the middle portion of the north colonnade, which were re-erected about the middle of the last century, were set up without any such careful preliminary study; and consequently they produced an inharmonious effect—which was not improved by their being patched with bricks when the original marble failed. The first thing to be done in any reconstruction was to pull down these columns and rearrange their drums in the proper order. A strong scaffolding has been erected around them, and these columns—or some of them—appear to have been reconstituted, and architrave and frieze blocks replaced over them.

But this is all that had been done so far, and apparently all that is contemplated for the present. The drums lying on the ground have, however, been numbered, and their original position apparently ascertained. But there are still difficulties in the way of the re-erection of the rest of the columns. No ancient Greek architect ever thought of building up a column out of ready-fluted drums. It would be difficult, if not impossible, to set them above one another without chipping the fine corners of the flutes, or to set the flutes in such a manner as to give the perfect continuity of line which is essential to the effect of a Doric building. Accordingly, the drums were set in position when only roughly rounded, and with the flutes begun at top and bottom of the column; and then a line could be stretched from top to bottom, and the line of the flutes made perfectly even. It follows that a column once fallen cannot be re-erected so as to be as perfect in form and symmetry as when it was first set up. This does not imply that such columns should never be re-erected; but is a consideration which must be allowed its due weight in any discussion as to restoration.

Another difficulty lies in the fact that some of the drums are either lost or so badly damaged that it is impossible to replace them in position. The best plan in this case, it has been suggested, is to use cores of stone slightly smaller than the drums, and to make up to the surface with stucco, which would easily take the flutes, and might be toned so as not to be conspicuous. In this way it would be possible to reconstruct the northern colonnade; but the Greek authorities do not seem disposed to do this; and they have invited opinions from foreign architects and archaeologists upon the matter.

The next question is whether the architrave, frieze, and cornice should be placed in position above the restored columns; this could be done, though probably a good many new blocks of mar-

ble would have to be provided. Without such additions, a mere row of columns would not have their due effect. Then beyond that there is the question of rebuilding the cella walls, the pediments, and the roof. It is quite clear that nobody at present intends to go so far as this. Unless the Parthenon were to be completely reconstructed, no question would arise as to the sculpture which once decorated it; and, therefore, any discussion as to sending the Elgin marbles back to Athens is altogether premature. But in this connection it is to be noted that it would be indefensible to place these inimitable works of sculpture in a position where they would be sure to perish rapidly from the effect of weathering. Indeed, if they were sent back to Greece, it is most probable that they would be placed in a museum, not set up again on the temple. For this purpose it is fairly certain, even if the temple were rebuilt, that casts of the sculptures would be used, as has been done, for instance, in the case of the French reconstruction of the Treasury of the Athenians at Delphi.

These last speculations have, however, for the present at least, no relation to any practicable project of reconstruction. More or less may be done in this direction, and opinions probably vary very considerably as to how much it is possible or desirable to attempt in the way of restoration. The Greek authorities themselves are evidently proceeding with caution, and awaiting the verdict of experts upon what they have already done; they regard themselves as trustees to the whole civilized world for the artistic treasures bequeathed to them by their predecessors, and are not at all likely to betray their trust.

TOWER OF LONDON

IN a recent lecture at the Central School of Arts and Crafts, Sir Banister Fletcher outlined the history of the Tower of London, and the part it played in national life, writes *The Builder*, London. There were, he said, evidences that a Celtic fort, a Roman and a Saxon stronghold successively occupied the site on which William the Conqueror began the building of the Norman keep. Thus Celt, Roman, Saxon and Norman all agreed as to the strong strategic value of this position on Thames-side, where the castle of the Conqueror rose foursquare and sheer from the rising ground, to control the river traffic, to oppose any hostile fleet, and also to overawe the citizens of his newly acquired capital. Here, too, the old Roman city wall, which was senior to the Norman castle by some 800 years, ran down to the river, and the thrifty Norman builders used this wall on the east as part of the castle fortifications.

ENGINEERING and CONSTRUCTION



ARCHITECT'S PERSPECTIVE OF THE THOMAS MADDOCK'S SONS COMPANY PLANT, TRENTON, N. J.

The MODERN POTTERY WORKS of THOMAS MADDOCK'S SONS COMPANY

W. E. S. DYER, Architect and Engineer

THE name of a city always recalls its reflex. When Trenton is mentioned, there reappear those numerous great groups of dark red-brick, truncated paraboloids from the tops of which issue at times the vapors of combustion. These structures in turn remind one of the conventional beehives which symbolize industry and thrift and in Trenton they are truly emblems of industry and thrift. It is in these strange shaped kiln structures that a large portion of the wealth of Trenton is produced for in them are burned those clay products for which the city is famous. As the southbound traveler enters the city, to the right appears a long, low structure of apparently interminable length and but for the name Maddock appearing on the tall chimney one would not suspect it to be a clay-working plant. The old time, familiar beehive pottery kiln is not to be seen.

Progress in the production of sanitary pottery is typified in the new plant of Thomas Maddock's Sons Company and in it one finds little to remind him of the old style pottery plants, wherever located. This plant consists of one manufacturing building with a separate power house and gas producer building.

The manufacturing building is one story high except for three sections which are two stories

high. The building is divided into sections designated as Buildings No. 1 to No. 7 inclusive, on the plot plan. The plant is 1742'-6" long and has widths of 225'-3", 102'-8" and 164'-6". The ground area covered by the building, measured by its outside dimensions and exclusive of the power house, is 5.62 acres. The area including the second floor is 7.44 acres.

There are no basements and the concrete floor is laid directly on the ground. The walls are of brick with terra cotta faced parapets in the two story portions. The columns, floor beams and trusses are made of structural steel with reinforced concrete floor slabs in the two story sections. The roofs throughout are made of gypsum. Sheetrock gypsum board was placed on the lower flanges of the roof purlins to serve as forms and as the finished under surface of the roof. Over this Sheetrock was placed a wire mesh reinforcing fabric embedded in the gypsum which was mixed and poured in place. The gypsum was of the standard commercial grade, first settle, and contained 12 per cent of wood shavings. On this foundation was laid a built-up composition roof. This construction was selected because of its lightness and insulating qualities which prevent condensation and the transmission of heat.

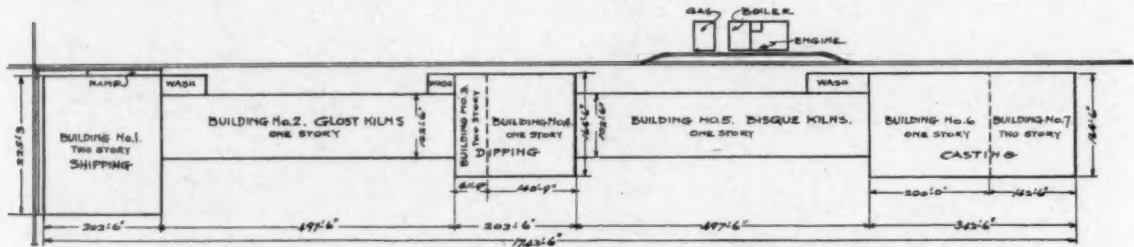
This plant is entirely self-contained as to util-

THE AMERICAN ARCHITECT

ities. The water supply is secured from deep wells. There is also a pump house located on a small river in which is installed an electrically driven emergency pump which is subject to both automatic and push button manual control located in the engine room. The electric current for power and light is generated by two units located in the power house. A complete sewage disposal

located in the eastern building from which the main steam supply extends overhead to the main building. In this overhead main is placed a large expansion bend.

In the western building are located two vertical producer gas retorts the product of which is washed to eliminate the solids. The water from these gas washers is conducted to a cooling spray



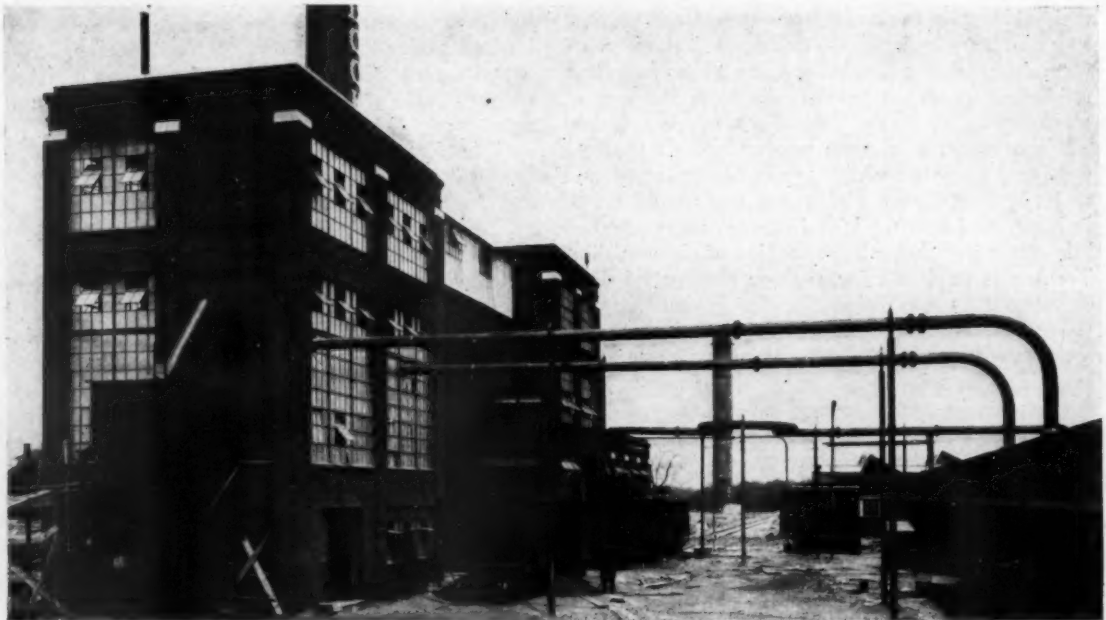
PLOT PLAN SHOWING DIMENSIONS AND LOCATION OF VARIOUS PARTS OF THE PLANT

system has been installed with no connection to the city system.

The power and producer gas plants are in two detached buildings located on the railroad tracks along the north side of the main building. These two buildings are connected at the top by an enclosed bridge which carries the coal conveyor system. This conveyor delivers coal to the bunkers of both buildings, each of which uses a different kind of coal. The boiler and engine rooms are

basin south of the main building, where the solids extracted from the producer gas are deposited. The two overhead gas mains from the gas producer house serve the two kilns which are described later. The ashes from the boilers and the gas retorts are conveyed through the basement to a receiving hopper located on the east end of the producer gas house.

The water system standpipe is located at the west end of the plant and the sprinkler sys-



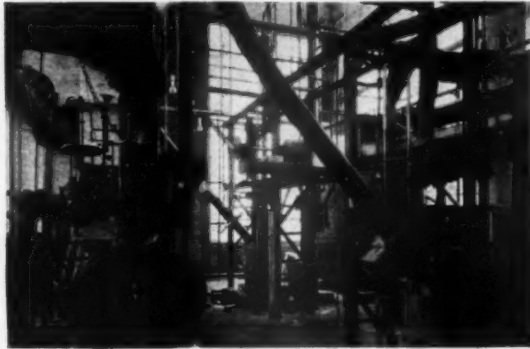
VIEW OF THE GAS PRODUCER HOUSE, BOILER HOUSE AND ENGINE ROOM

Gas mains leading to the Bisque and Glost Kilns and the steam main, with expansion bend, leading to the heating coils and radiators. Water tower in the distance. Also showing the ash disposal hopper and coal conveyor bridge connecting the two buildings

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tem tank which is located near Building No. 1.

The process of manufacturing the product is extremely interesting and the layout of the plant is perfectly adapted to its purpose. The material of which the pottery is made is a mixture of various clays, finely ground and mixed with water to a consistency which permits it to flow readily. This plastic material is called "slip." At the present time the slip is prepared at the old plant of the Thomas Maddock's Sons Company and



UPPER PART OF PRODUCER GAS RETORTS SHOWING DELIVERY PIPE FOR COAL AND THE POSITIVE BLOWER WHICH FURNISHES THE PRESSURE WHICH DISTRIBUTES THE WASHED GAS TO BISQUE AND GLOST KILNS

transported by rail in ordinary tank cars to the new plant. The contents of these cars are discharged at the west end of the plant into Building No. 7. In the second story of this building



REAR VIEW OF GAS PRODUCER HOUSE, BOILER HOUSE AND ENGINE ROOM. CONVEYOR BRIDGE SERVING THE TWO SETS OF COAL BUNKERS

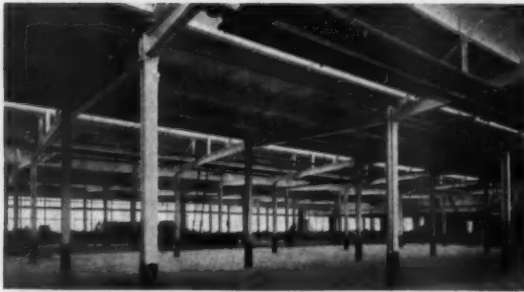
are located large vats into which the slip is pumped, where it is agitated and brought to the proper consistency for casting. Buildings Nos. 6 and 7 contain the casting department. The slip will be manufactured eventually in a future building to be erected west of Building No. 7.

The pottery is cast in plaster-of-Paris moulds which are of a sufficient number of parts so that the mould is easily removed from the cast pottery. The slip is conveyed to the moulds through hose



THE CASTING SHOP IN BUILDING NO. 7

The plastic clay called "slip" is fed into the plaster-of-Paris moulds through the hose shown. The hose is attached to the slip pipe line above. The shop is heated by direct radiation and conditioned air delivered through the ducts on the ceiling



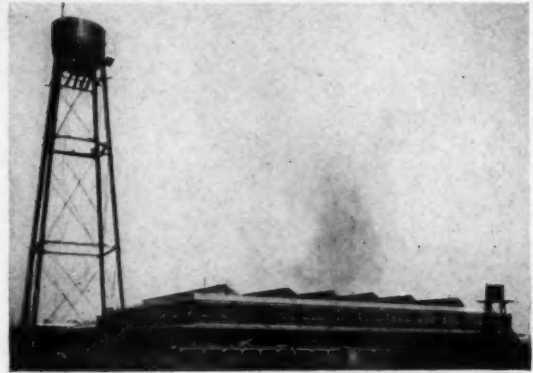
A TYPICAL WORK FLOOR

and moved by force of gravity from the slip vats on the second floor. The slip hardens quite rapidly and after the mould is removed the piece of pottery is trimmed and finished while still slightly plastic. This casting is done in Building No. 7.

The damp pottery is seasoned and dried in Building No. 6. This is accomplished by circulating air through the open room from the air conditioning equipment. This air is heated, humidified and conditioned as required to dry the pottery slowly so as not to develop cracks in the material. An open end metal kiln-like structure is located near the east end of Building No. 6. The pottery is placed on trucks which pass through this dry kiln and it is then sufficiently dry for its first burning in the Bisque Kiln.

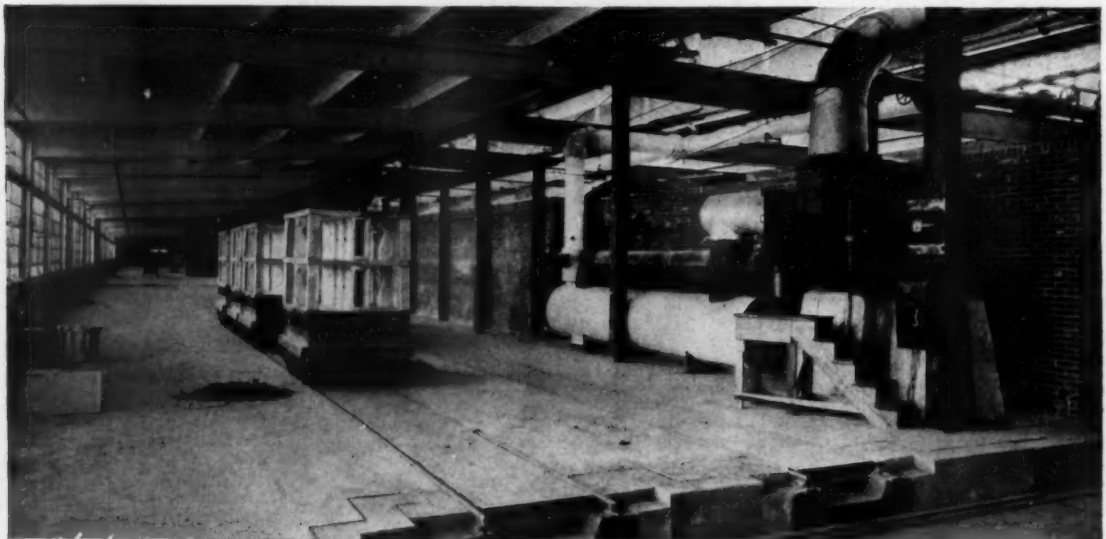
The Bisque Kiln is located in Building No. 5 and is about 400'-0" long. This kiln is a tunnel-like affair with curved top and large enough so that a continuous line of trucks loaded with pottery passes through it from end to end. The trucks are moved over industrial tracks through the

kilns, at the side of them and on transfer tracks depressed below the floor level. Along the floor of the kiln, and at each side, is the combustion chamber which extends 80' from entrance end to 150' from exit end for a distance of 143'. The pottery does not come in contact with the burning gas but is burned by the heat transmitted through the walls of the combustion chambers.



BUILDING NO. 1 USED FOR SHIPPING AND STORAGE. RAMP AT LEFT LEADS TO THE SECOND STORY

The loaded truck enters the Bisque Kiln through a vestibule compartment. When the entrance to this vestibule is open, the end of the kiln is closed with a door that moves vertically and when the vestibule is closed the door into the kiln is opened. The truck with its load of pottery is passed through the kiln by an electrically driven propeller which pushes the entire train of trucks. These travel at a speed of 2'-0" per hour. When



NEAR THE ENTRANCE TO THE GLOST KILN, SHOWING THE PRODUCER GAS RECUPERATOR, TRANSFER TRACK AND RECORDING INSTRUMENT ROOM MIDWAY IN THE KILN'S LENGTH

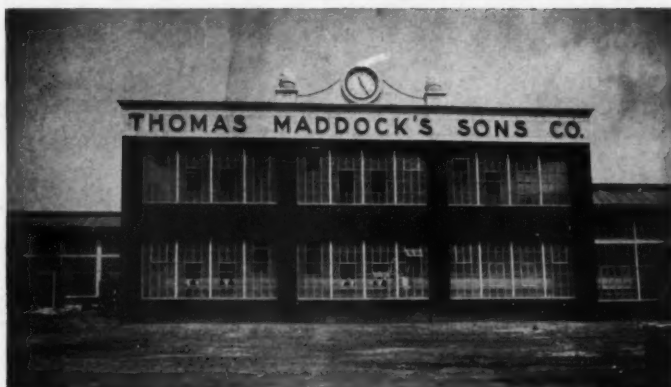
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a truck enters the kiln another one is withdrawn at the other end. At the entrance of the kiln a temperature of about 450° Fahr. is maintained and a maximum temperature of about 2500° Fahr. is maintained where the burning is accomplished. At the exit from the kiln the temperature is sufficiently low so that the burned pottery comes into the open shop without danger of contracting so rapidly as to crack the material.

An instrument room is located at the side of the kiln, midway in its length. On a series of gauges the temperatures and pressures are recorded, which enables those in charge to maintain proper conditions at each section of the kiln. When the producer gas is washed in the producer house its temperature is greatly reduced. The gas is reheated in gas recuperators located near the entrance to the kiln. These recuperators are built similar to a closed water heater using heat furnished by the products of combustion drawn from the combustion chamber of the kiln. After passing through these recuperators these hot gasses are discharged to the atmosphere through an exhaust fan. The water used in truck cooling is cooled in an open spray tank located south of the building.

In Building No. 4 the burned pottery is cooled and cleaned preparatory to glazing. In the second story of Building No. 3 the glazing compound is ground and mixed in a large revolving cylinder in which the mixture is placed with large pebbles which do the mechanical grinding. The burned pottery is dipped into tanks containing the glazing material and dried for burning a second time.

This second burning is done in Building No. 2 where the Glost Kilns are located. The Glost



VIEW OF BUILDING NO. 3 FROM THE SOUTH

Kiln is constructed and operated exactly like the Bisque Kiln except that the maximum temperature is about 1900° Fahr. When the white vitreous china fixture is brought from the Glost Kiln it is cooled and then finished, fitted and given its final inspection.

The finished ware is then taken to Building No. 1 where it is crated for storage or shipment. As Building No. 1 is the only one that contains any combustible material, the crating lumber, it is equipped with a sprinkler system, and the steel columns, beams and girders are encased in concrete. A ramp leads to the second floor on the north side of this section. The material to be stored on the second floor is transported on trailer trucks attached to an electric motor. A railroad switch serves the shipping dock on the east end of Building No. 1 and a wagon dock is placed on the north side.

Sufficient ground has been purchased by the owners for the erection of two more plants of the same size and capacity as the one here described. It is needless to say that the operating expense and total cost of production is maintained at the



EXIT END OF THE GLOST KILN, SHOWING POTTERY ON THE TRUCKS, TRANSFER TRACK AND RECORDING INSTRUMENT ROOM NEAR THE CENTER OF THE KILN

THE AMERICAN ARCHITECT



VIEW OF BUILDING NO. 1 FROM THE SOUTHWEST

very lowest in this plant. This results from the plant being designed in a scientific and practical manner for a specific use and capacity. There is no lost motion in any part, industrial tracks and overhead mono-rail trolleys are used for transporting all material after it is cast in the moulds, and before casting the plastic material is pumped or flows by gravity. The superior natural lighting and fine ventilation make it possible to secure the greatest efficiency for the workmen.

An outstanding feature of this whole project is found in that the architect and engineer, W. E. S. Dyer, was retained at its first inception. Mr. Dyer surveyed all of the conditions surrounding the industry and selected the site for the owners. His organization made all of the surveys and designed and supervised the erection of every part of the plant. This involved service that could foresee the probable future needs of the owners with the related elements of natural advantages of the site, railroad connections, transportation for employees, source of water supply, sewage disposal and other factors that pertain to the planning of large indus-

trial projects, work usually allotted to the civil engineer. The work of the strictly architectural character consisted of housing in the best manner the machinery, special equipment and the workmen and providing ample, well lighted and heated space for the fabrication, movement and storage of the necessary materials and products. The work of an engineering nature included the steam and electrical power plant, the producer gas plant, the construction of the Bisque and Glost Kilns, the apparatus in the casting shop, the dipping shop and the warehouse and shipping departments. The heating, ventilating and air conditioning apparatus were designed to produce certain predetermined conditions involving organization ability of the finest type. The awarding of the contracts, the purchase of machinery and equipment and the construction and installation of all of these parts were conducted by the architect's organization. In fact, this is a fine example of a complete architectural service, such as all architects should have the opportunity to render, and which insures those results that satisfy every reasonable requirement.



AIRPLANE VIEW OF THE PLANT DURING CONSTRUCTION, BUILDING NO. 1 AT LEFT AND BUILDING NO. 7 AND WATER TOWER AT RIGHT. PRODUCER GAS HOUSE, BOILER HOUSE, ENGINE ROOM AND CHIMNEY IN THE REAR OF BUILDING NO. 5

SPECIFYING the PAINTING and FINISHING WORK

BY J. C. BOLLENBACHER, A. I. A.

HOW often does the architect, in the ordinary routine of his professional practice, solve successfully and carry through to a satisfactory completion the very important work of painting and finishing? We venture—not often.

The finished building is seldom, if ever, altogether satisfying to the architect. It is always true that the architect, who designs the building and studies out all the problems in connection with it, included in the drawings, specifications and supervision, will realize fully its shortcomings but he will not, of course, admit them publicly. Not a small number of these imperfections are due—in part at least—to an inferior paint job. In no other branch of building work is there such a large percentage of failures. A plausible reason for this fact is that the human element enters into painting and finishing so extensively—both into the specifications and the manufacture of materials as well as their application. It is only reasonable to expect, therefore, even when the highest quality and the greatest possible quantity of technical knowledge, honesty and skill are exercised throughout, that the result will only approach but, like the asymptote, never reach perfection.

Nature's own building materials have in themselves innumerable defects, some of which, it is true, have and are capitalized for their artistic value but most of which detract from the practical performance. Examples are numerous of the use of improperly or unwisely selected natural building materials which are totally unfitted for exposure to the action of the elements and the wear and tear incident to a building's occupancy. What then should one expect of man-made and man-applied products, such as paints and varnishes? Should one be surprised on finding in the finished work many evidences of partial failures of labor or materials or both? The degree of imperfection varies inversely, of course, with the amount and kind of intelligence and skill that have been exercised all along the line in getting the result—in the specifications, manufacture and application.

Let us concern ourselves here with the architect's specifications and in a later article with his supervision of the painting and finishing work. The architect's responsibility for the final result will be considered and the most effective methods by which he can secure the greatest success in this very important branch of the work. The architect is not responsible for the manufacturers' products, but most certainly should he be held to the exercise of a trained judgment in making proper selections. Neither is he strictly a guarantor of

the proper performance of the painting contract. His duty to his clients and to the public, however, requires that the architect possess and use wisely and honestly a certain technical knowledge of this branch of his work as well as of the thirty or more other branches that enter into the construction and completion of a modern building.

The architect is not presumed to have an intimate knowledge of the technology nor experience in the manufacture of paints and varnishes. He or his specification writer must necessarily depend upon the reputation of the manufacturer for producing materials which will actually fulfill the claims that are made as to effects and service. Without the honest and dependable manufacturer the architect's plight in respect to this branch of the work would be practically hopeless. Happily the specification writer finds many good manufacturers in the field who apparently care more for their reputation for integrity and the production of high grade materials than they do for ill-gotten gains through the sale of cheap and dishonest materials. The experienced specification man will adopt a safe and sane policy as to the manufacturers whose materials he mentions and will not take unnecessary chances gambling with the products of the less reputable paint and varnish houses. It is a common experience that the saving, which the owner may expect from the cheapening of the quality of materials that enter into the painting and finishing specifications, is never a permanent economy as refinishing is required so soon.

The question has long been argued without conclusive results whether, so far as the purchaser of building materials is concerned, the architect's specifications should leave the door open, closed or provided with a check to be adjusted by the architect after the contract is awarded. The consensus of architectural opinion gained through wide experience in the execution of building contracts seems to tend toward the third method for private work.

In public work, most statutes require an open specification. There are obvious reasons why the contractor likes the open variety best. Reference to government standards facilitates the writing of open specifications and makes it unnecessary for the architect to write into his specifications inaccurate formulas which to the technical man are clearly the result of a lack of knowledge. The supervision of the work under an open specification usually results in a series of conflicts between the architect and the contractor as to the interpretation of the meaning of the document.

A closed specification is probably justifiable only on the most extravagant work where cost is

THE AMERICAN ARCHITECT

not the limiting consideration. This type of specification is the manufacturer's choice providing, of course, his products are required to the exclusion of his competitors. It is the occasional job where the amount of money to be expended is the secondary and not the primary consideration and the architect then appreciates his good fortune in having a brief relief from the sordid problem of high building costs.

The architect's objective, however, is usually to build well at the least cost and he finds the "door check" variety of specification conforms best to his purpose. The function of a door check is to close the door quickly and noiselessly without slamming and the speed and positive action of the check can be adjusted. So it is true of an open-closed specification, the architect being the adjuster. It is a compromise between the two extreme types and combines many of the advantages and fewer of the disadvantages of each. In such a specification, the materials of each kind should be specified briefly and definitely

as to grade and quality and the choice between similar products of different manufacturers should be limited to not less than three. The architect should investigate carefully and use his best judgment in naming the several brands with due regard to the importance of having the competing products approximately of the same grade and quality and suitable to the work in hand. In formulating their estimates from such a specification, the bidders have no difficulty in understanding the requirements and in arriving at a fair price for this work. The actual choice between the brands must be made by the architect before the materials are ordered.

In a painting and finishing specification it is desirable that the following items be covered definitely and concisely. The form of this outline or agenda insures completeness with the least possible repetition of descriptive matter. It is included here with the hope that it may contain some helpful suggestions to the specification writer.

AGENDA FOR PAINTING AND FINISHING SPECIFICATIONS

General

Reference Note to General Conditions
Scope of Painting and Finishing
Work Not Included
Examination of Other Specifications
Plant
Samples

Materials & Workmanship

Approvals & Deliveries
White Lead Paint
Flat Oil Paint
Varnish and Rubbing
Enamel
Shellac

Prepared Wax

Putty
Colors
Stains and Staining
Filling
Sandpapering
Priming
Workmanship
Painters' Acceptance.

Application and Distribution

Surfaces to be Finished
Preparation of Surfaces
Exterior Woodwork
Exterior Metalwork
Interior Woodwork

Kind of Wood Trim

Trim "A" Finish
Trim "B" Finish
Trim "C" Finish
Trim "D" Finish
Trim "E" Finish
Beams and Cornices
Wood Ceilings
Interior Metalwork
Piping & Duct Work
Radiators & Connections
Wood Floor Finish
Cement Floor Finish
Floor Markings
Decorating
Lettering
Retouching
Protection & Cleaning
Guarantee

Here the different operations required in getting the finish should be listed.

PLASTIC REFRACTORIES GOOD AS BEST FIRE BRICK

THAT plastic refractories as now furnished to the trade are inherently the equivalent of the highest grade fire brick is the conclusion drawn from tests made by the Bureau of Standards, Department of Commerce. Tests of several brands of such refractories were undertaken in order to aid in the proposed formulation of Government specifications for this material, and also because of its increasing importance in the industry. Specimens made by hand ramming in molds were burned and were subject to standard and modified tests for fire clay refractories. They were also analyzed chemically and petrographically.

A comparison of softening point determinations and chemical analyses by three independent laboratories shows that a variation of from one-half to one cone in softening point determinations and more than 5 per cent on some constituents in chemical analysis can be expected from different samples representing one brand or product.

The Bureau estimates that the present demand for plastic refractories exceeds 100 tons per day. They are rapidly supplanting special shapes in boiler settings and similar installations. The plastic material can be shaped and hardened in place, and often results in a considerable saving of time in the construction of corners and other details of the furnace lining.

An Anaconda Installation

York & Sawyer, Architects, specified and used Anaconda Brass Pipe for the new First National Bank Building, Boston.



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A WOMAN ARCHITECT SPEAKS HER MIND

THE architectural profession, or at least that portion of it able to publish its opinions, has been greatly agitated lately on the question of artistic education of the masses to a point where they will appreciate good architecture, though not necessarily pay for it. In their generous enthusiasm architects have given prodigally of their time, skill, talent and money. No emancipated flapper ever demanded or received more attention than the *small house* is getting these days.

In addition to the altruistic architects, every woman's magazine, every garden magazine, every newspaper, every building material company, every real estate board, every one who wants to give away something someone else has done, in the furthering of his own interests, is on the harassed trail of the small home owner and determinedly and insistently forcing good or better architecture on his reluctant contemplation.

I am beginning to wonder if some of these architects are not feeling like the hen that sat on the serpent's eggs.

It is an unfortunate fact that every accomplished reform brings with it some new tribulation to offset its benefits. Prohibition, the beleaguered, brings with it the aristocracy of the bootlegger and his family; the abolition of slavery brought the pleasant necessity of having to draw your little Ford to one side of the road while the wife of the Pullman porter sweeps by in her limousine; the emancipation of women brought the lipstick and nude stockings; the widely—not to say wildly—advertised interest in home building and *better homes* brings the speculative builder.

Of course, it is beneath the dignity of a successful architect, under ordinary circumstances, to worry over the ones who are being supplanted by the speculative builders; but the very sharp kick in the point is that the lesser architects, deprived of the natural outlet for their talents, are invading the fields of the successful, and, by cutting fees, are getting away with business they would not once have attempted.

One architect of my acquaintance, who, five years ago, turned up his classic nose as high as it would go at the mere mention of anything other than a large commercial building at six per cent, has not had a job in over a year. The "cut rate boys" have taken them all away from him.

Time was, when I was a very young and inno-

cent draftsman, that the noble profession of architecture was looked upon with respect. The builder took orders from the architect, with more or less meekness, regardless of his feelings. Conditions are reversed now; the architect takes orders from the builder. The speculators, risen now to the dizzy heights of *city builders*, at least that is the way our leading news sheet so described them in a recent eulogy, are kindly recognizing the profession of architecture to the extent of declaring in

the lurid advertisements of their wares, the fact that the building was "designed by an architect" and, I must say, the architects, generous creatures, must be deeply gratified to see the increasing excellence in the designs of sale houses. Many of them have a great many extremely good lines, not to say a "superfluity" of good lines. I started to write superfluity, but the other word seemed to fit so very much better.

Our town is, I believe, a typical town. It is a community of a little more than half a million happy, money-chasing souls. It has some very bad qualities (mentioned especially at election time) and some very good qualities, mixed in about the proportions usual in most towns, regardless of the claims of the Chambers of Commerce. What we do here is happening in hundreds of other towns all over the country, except in some portions of the haughty East, God's country.

Shortly after the close of the latest unpleasantness some one started the rumor of a building shortage, and every one who could rake up two extra dollars started out to remedy matters immediately and at once. But, though building has been at fever heat ever since, a toadstool growth that has swept over the city like a blight in a quince orchard and doesn't seem to know it is time to stop, there is not enough architectural work to keep fifteen good firms really busy, and there are listed in the telephone book seventy-eight firms practicing or trying to practice this profession, besides the Lord knows how many not listed.

Practically all of the apartment houses, hotels, shops and business buildings, as well as most of the houses both large and small, are in the hands of speculators, many of whom have, through shoddy construction, waxed fat and prosperous, extremely prosperous. Few of these builders ever employ an architect, never one of any standing, and never at the ethical fee or anything approaching it.

WE print herewith, with considerable satisfaction, a communication from a woman architect, a valued subscriber to this journal, who for several years has practiced architecture in a large Southwestern city. Her criticisms, comments and deductions have been set down in a way that every architect will readily understand. Is her experience the exception in the smaller cities, or does it find parallel in other cities throughout the United States? We feel that these matters should be very fully discussed and the editors invite communications on these important questions. Much good will come of it.

The Importance of Rental Demand

UNLESS a building be suited to the rental demand of its neighborhood, it had better not be built, for without earnings ample to meet all charges, and return a fair profit to the builders, no construction project can be successful. S. W. STRAUS & CO. reject many loan proposals because investigation fails to reveal sufficient potential earning power. One result of this policy is to give every assurance of success to the undertakings we do finance.

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Not long ago, one of the most successful of this go-getter type of speculator had a very large tract of ground he wished developed with apartment hotels and apartments. The weary brain of his "architect" evidently must have refused to function satisfactorily, so, with the idea of getting a lot of information and suggestions he would not have to pay for, he staged a competition for the best solution of this extremely difficult problem. The first prize was five hundred dollars; a thousand dollars more was divided into several smaller prizes. The drawings called for required a good deal of time and study and expense in their preparation and the contestants were most emphatically informed that the winner was in no way assured of being awarded the contract, but, I am ashamed to say it, most of the leading architectural firms of the city, and we have some really good ones, entered this competition.

Another of the go-getters, who always advertises his "architect" extensively, once said to me, "Do you think I am going to let any architect tell me what I can do? I know my buildings violate the ordinances, but what of it? If they did not, I could not meet the prices of my competitors, and that is not going to happen as long as I know a few aldermen." This is their spirit, and yet, I have recently noticed a number of architects who once would not have considered such a thing for a moment, now allowing speculators to advertise them as "their architects." Others allow their draftsmen to work for speculators on the side. Still others, the strugglers, are seeking this class of work in the hope it will "give them a start."

The A. I. A. is recognizing the increasing need of the most show for the least money and is cutting down the cost of its membership and emphasizing its willingness to allow architects to get business on a price-cutting basis and still remain in good standing as members of the Institute. The A. I. A. has been very much interested in getting cheap plans to the public, and I believe the results of its efforts are already showing strong.

In getting cheap drama (the movies) to the masses, the legitimate drama is fighting for its life, with small chances of recovery. I believe the radio, as it is now used, will do more to cheapen and degrade the national taste for music than any other thing, for no one ever yet had his appreciation of the worth of a thing increased by having that thing given to him at cut rates. Furthermore, the way the architects are cheapening their work is simply undermining the foundations of the structure in which they live. To stretch the figure a little, they will soon be in the delightful position of the mother spider whose children devour her; but, of course, their altruism will not allow them to object to emulating the spider martyr, nor need they worry about what the speculators will do when they have passed on. There will always be other excavators and other mother spiders to take their places.

History relates that architects once were slaves. It looks as if history were going to repeat, and as if architects would go the way of the disappearing dressmaker and all of our buildings be "ready mades."

ALICE WALTON.

BOOK NOTE

ACQUIRING A HOME

CLINTON H. BLAKE, JR., who is well known to the readers of *THE AMERICAN ARCHITECT* as the associate editor in charge of its Legal Department, has written a book entitled "Acquiring a Home" that will be a valuable compendium for everyone who contemplates building a house and also of indispensable value in the working library of the practicing architect. As a lawyer of prominence and a specialist in the practice of the law as relating to architecture, Mr. Blake has drawn from a wide experience and very profound knowledge of all the various phases concerning the beginning of a home.

The work is divided into ten chapters and takes up not only phases of home planning, but also treats exhaustively of the economic and financial aspects as relating to the selection of a site and the

preparation of all the various documents that are necessary during the progress of the work. A valuable feature is the inclusion of a chapter on forms and in this chapter there have been set down the various forms from a contract of sale, the many different deeds given and received, the mortgage forms, the title insurance and agreements between the client, the architect and the builder.

The value of the work to the layman lies in the fact that it is absolutely devoid of all dry and legal phraseology, and from cover to cover is as readable and interesting as a topic of this nature can be made and at the same time conserve accuracy of statement.

Acquiring a Home. By Clinton H. Blake, Jr., A. M., LL. B., of the New York and Federal Bars. Full cloth, 280 pages. New York, Doubleday, Page & Company. Price \$2.00.

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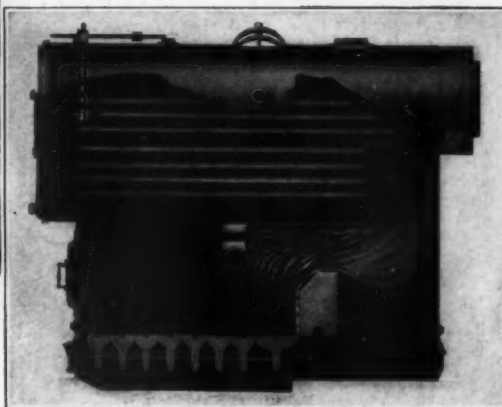
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SMALL HOUSE COMPETITION CONDUCTED by McCall's Magazine

IN its September issue, *McCall's Magazine* will announce a competition for a small house which, judging from its program, will challenge the ingenuity and resourcefulness of architects.

The keynote is precedent, that is, — proper precedent for a small house. It is not to be a mosaic of antique features, but a thoroughly modern house, in which has been inculcated the spirit of the old work in so simple a manner as to be readily recognizable, yet altogether reasonable in the light of modern improvements and use of materials.

The house must be a really *small* one, the cubage being restricted to 18000 cubic feet, which is a challenge in itself.

The solution must be practical and the house buildable. The requirements and limitations in the program have been carefully drafted with the object of securing this result.

AWARDS

The author of the design placed first will receive a cash prize of \$1000.00. The second prize will be \$500.00. The jury of award will also select a few designs which may be considered worthy of honorable mention.

DRAWINGS REQUIRED

1. Perspective and floor plans for publication in *McCall's Magazine*. Also a brief article justifying the selection of the particular precedent used and its application and calling attention to any special features.

2. Working drawings and specifications for use in construction.

JURY OF AWARD

The following architects have been engaged to assist in the conduct of this competition and they will comprise the Jury of Award:

Alexander B. Trowbridge, New York
Edwin H. Brown, Minneapolis
John Russell Pope, New York

THE PROBLEM

A six room house for a 50 x 150 foot improved inside lot of specified frontage, particular attention to be given to orientation.

REQUIREMENTS

Unusual features are: a first floor toilet, two closets in each double room, special attention given to proper and sufficient storage space for systematic and orderly housekeeping, elimination of unnecessary space in attic and cellar.

Originality is sought to secure the accommodations usually provided in the ordinary six room house in the light of modern, efficient living. All parts of the house are to be used as intensively

as is compatible with personal privacy and individual comfort in the home.

The competition is a "closed" one, the names of the authors not being known until after the decision of the jury has been made.

These prize houses will follow a series of small homes designed on a similar basis and they should form the climax of the series. They should demonstrate the best that can be produced in small houses of distinctive character. They should challenge the designer's best effort to express in simple, modern, livable terms, the knowledge of design which he has accumulated.

The competition is educational in character, — educational not for the architect who is supposed to know, but for the layman, on whom are continually foisted plans and houses of inferior character.

McCall's Magazine acts as a distribution center for copies of working drawings and specifications which are produced under its direction, a small sum being charged for the material. The drawings remain the property of the architect, who receives the entire amount of the plan charge.

The competition closes October 31, 1925.

Drawings shall be delivered to Miss Marcia Mead, Consulting Architect to *McCall's Magazine*, 236 West 37th St., New York, N. Y.

McCall's invites all architects and draftsmen of the United States to participate in this competition.

Programs may be secured from Miss Mead.

ART AND PAGANISM

PROFESSOR ROTHENSTEIN, Principal of the Royal College of Art, in his recent Royal Institution address, made an important point in distinguishing between "ecclesiastical" and religious art, states *The Builder*, London. The changes which came over the Church from the fifteenth to sixteenth centuries curtailed the expansion of art, which gradually drifted from it, leaving the Church "ecclesiastical art" in the place of an art more vitally inspired and, therefore, more religious in character. But we deprecate exceedingly the use of the word "pagan" as applied to the art of either Michael Angelo or Raphael, not because it is untrue to trace the influence of the classical view in their work, but to suppose that there is anything either "heathen" or of "the worship of false gods" in such an influence. It is surely time that this loosely-used word of such unintelligible meaning were not applied to artists whose work is manifestly the opposite of either. As we understand more about art we are able to see that there is no arbitrary dividing line between Classical and Christian, Eastern or Western art, but where-soever and when-soever beauty has prevailed it has come out of what is best in mankind.



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Broadway & 75th Street
41 Fifth Avenue
1136 5th Avenue
Park Avenue & 77th Street
9th Street & West End Avenue
1030 5th Avenue
4 East 88th Street
58th Street & Park Avenue
7th Avenue & 54th Street
160 Riverside Drive
102nd Street & Riverside Drive
84th Street & Madison Avenue
103rd St. & West End Avenue
47 East 61st Street
1060 Park Avenue
157 East 72nd Street
93rd Street & Lexington Avenue
Broadway & 77th Street

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THE AMERICAN ARCHITECT

SPECIAL PUBLIC WORKS PLANNED FOR CUBA

A COMPREHENSIVE extra-budgetary plan of the Cuban Works Department has been submitted to Congress and approved in principle by the Senate which provides for public improvements in highways, waterworks and sanitation, covering a period of ten years, and involves an expenditure of \$300,000,000, according to Commercial Attache Jackson, Habana. It is stipulated that not more than three per cent of this sum can be spent on personnel. The plan also provides for the repeal of the import duty on gasoline and imposes a sales tax of ten cents per gallon. An increase in the general sales tax from one to one and one-half per cent is provided for, also a horizontal increase of ten per cent of existing import duties on luxuries and three per cent on certain other articles.

DIGS UP COPTIC MONASTERY

THE Italian archaeological mission under Professor Monneret of the University of Milan, which is carrying out excavations near Assuan, Egypt, reports the discovery of a Coptic monastery founded there by Sisimemon in the eighth century and abandoned in the thirteenth century.

The discovery, according to Professor Monneret's report, includes the baptistery, portions of the monastery and of a church of peculiar shape, the method of construction of which is of high interest in the history of architecture.

The excavators encountered extraordinary difficulties. One hundred thousand cubic feet of earth and rubble were removed in order to lay bare the buried remains, while all the walls of the church, baptistery and monastery had to be propped and reinforced to prevent their falling.

PERSONALS

Elliott Hazzard, architect, 6 Avenue Edward VII, Shanghai, China, would be pleased to receive manufacturers' catalogs and samples.

Rolla Leonard Miller, architect, 2942 Nina Street, Pasadena, Cal., would appreciate receiving manufacturers' catalogs and samples.

R. F. Schirmer & J. W. Schmidt, architects, announce the removal of their office to 1440 Broadway, New York City.

Christian A. Guldberg, architect, is now located in larger quarters at 70 Forest Street, Montclair, N. J., having moved from 67 North Willow Street, that city.

George A. Bagge & Sons, architects, are now occupying new offices at 157 East Forty-fourth Street, New York City, having moved from 299 Madison Avenue.

Hudson & Munsell, architects, announce the removal of their offices to 631 Petroleum Securities Building, Southwest corner Tenth and Flower Streets, Los Angeles, Calif.

Clare C. Hosmer, A. I. A., is now located in his new offices at 415 First Bank & Trust Building, Sarasota, Fla., where he would be pleased to receive manufacturers' catalogs and samples.

Rudolph P. Miller, consulting engineer, announces the removal of his offices from 25 West Forty-fifth Street to 342 Madison Avenue, New York City.

Edwin E. Cull, architect, has moved his office to 75 Westminster Street, Providence, R. I. Mr. Cull was formerly located at 17 Exchange Street, that city.

O. H. Atkinson, architect and engineer, has moved his office from 806 Taylor Street to Suite 1018-19 W. T. Waggoner Building, Fort Worth, Tex.

John H. Samuels, A. I. A., has opened offices for the practice of architecture with temporary quarters at 354 Fairgreen Avenue, Youngstown, Ohio.

Henry J. Moloney, architect, announces that his executive office will be located in Suite 804, Canadian Pacific Building, 342 Madison Avenue, and architect's studio at 247 East Forty-first Street, New York City.

Francis Louis Abreu, architect, has moved his offices from the State Bank Building to larger quarters in the Bryan Court, Andrews Avenue, Fort Lauderdale, Fla., and would be glad to receive manufacturers' catalogs and samples.

Arlos R. Sedgley, architect, announces that he has opened offices for the practice of his profession at 429 A. G. Bartlett Building, Los Angeles, Cal., with Rolland D. Putnam as associate. Manufacturers' catalogs and samples are desired.

Francis R. Wragg, architect, has severed his connection with The Hubbell & Benes Company, and has become associated with John H. Graham & Company, 1610 Euclid Avenue, Cleveland, Ohio.

A CORRECTION

IN the advertisement of the American Face Brick Association appearing on page 18 of the July 1 issue, an error was made in the attribution of the architect of St. Paul's M. E. Church, South, Clarksburg, W. Va. The architect of this building was C. H. Snider of Fairmont, W. Va.

The PUBLISHERS' PAGE

WE believe that at no time has there been presented in the architectural press a group of illustrations of greater artistic merit than the reproductions of the etchings by Samuel Chamberlain which accompany his article presented in this issue. As previously announced, this is the first of a series by Mr. Chamberlain; the second, discussing Lithography and equally well-illustrated, will appear shortly. Trained in architecture and with a very remarkably developed ability as an artist, Mr. Chamberlain's work presents the finest artistic charm and at the same time preserves the architectural verities.

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Olof Z. Cervin has sent to us further installments of his readable and well illustrated account of an Architect's Tour in Europe. His comments on conditions as they are presented to him are interesting talks by an architect to architects. Next installment will be in an early issue.

* * *

A correspondent, commenting on the filing by classification of this journal, makes a good suggestion which we are here passing on. He writes: "Our files are becoming so crowded that we shall probably have to bind the articles and plates in loose leaf form, according to subject, making additional volumes as more material is added. In this way we can use the various volumes as reference books on any subject that may come up. After the material is assembled, we take it to our printer and have him trim and punch them all the same." Seems like a good and extremely practical method.

* * *

In this issue announcement is made of a competition for an advertising symbol. The prizes aggregating \$3,000.00 are of sufficient amounts to make it worth while to those who enter.

The advertiser has become one of the most important patrons of pictorial art, and his willingness to spend money and seek out the very best talent has given to the advertising pages of the better class of magazines a decided pictorial interest and an artistic charm. At a time when art languishes to a greater extent than ever before during the past fifty years, the patronage of the larger advertisers is imparting an impetus and is attracting men of the highest efficiency in the profession.

There's a certain temperamentality in the preparation of "copy" for an advertisement that is not always apparent to the casual observer. The forceful speaker does not go "over the heads" of

his auditors, nor will he belittle their intelligence. Advertising must be prepared and directed so as to reach the target at which it is aimed. Technical journals in entirely different fields require entirely different styles of copy. And, it goes without saying that an advertiser in an architectural journal who presents his story in an in-artistic manner, will not command the success he desires to attain.

* * *

The Pacific Gas & Electric Building in San Francisco, Calif., Bakewell & Brown, architects, presents in its design and planning the latest development of the tall building on the Pacific Coast. This building will be thoroughly illustrated in an early issue.

* * *

An important series on Catalunian Gothic, by Ralph Adams Cram, will have its first issue in the early Fall. Professor Cram is but recently returned from an extended tour of that part of Northeastern Spain that lies South of France and whose shores are washed by the Mediterranean. A writer of distinction, highly trained in his profession of architecture and a close and scholarly observer, Mr. Cram has set down his impressions and drawn certain deductions that will be of importance to every architectural reader. This series will comprise three and perhaps four articles.

* * *

The Barclay-Vesey Building on West Street in New York City, has been called "one of the best expressions of architecture on Manhattan Island." It is the work of McKenzie, Voorhees & Gmelin, architects.

By special arrangement with the architects and owners, THE AMERICAN ARCHITECT will present this important building as soon as completed, probably early in the Fall. This presentation will combine both the architectural and engineering features and in articles specially prepared recount all the various interesting preliminary work, the economic and artistic problems involved and the working out of an intricate engineering scheme. The illustrations will be complete in every detail and show the many unusual features of the design.

The Barclay-Vesey Building is typically American and presents in many ways the culmination of years of study to evolve a type of building that will express in its every aspect all the many features that go to make our architectural development in the United States a model for all the world.



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