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THE DECORATIVE ELEMENTS in STAINED GLASS

BY ORIN E. SKINNER, Craftsman

THE frantic attack upon Dr. Ralph Adams Cram, in the November issue of *Art and Archaeology*, might be lightly ignored if it were not for the fact that Stained Glass is an art not widely understood. Indeed it is to be feared that many who are not intimately familiar with the noble old craft may not realize the utter absurdity of Major de Bles' position.

Dr. Cram needs no defense. His ideals are not unique and his statements have gone unchallenged for the excellent reason that they are true. He voices the ideals of intelligent architects and craftsmen. But when Major de Bles distorts the meaning of the writers whom he quotes in an attempt to inveigle them into supporting him in his strange position it seems necessary to point out the error of his way.

Major de Bles appears to be laboring under a misapprehension as to the meaning of the terms "pictorial" and "decorative" as applied to the arts. He is not alone in this weakness for his authority, Lewis F. Day, found it necessary to discuss the subject thus:

"Picture design did not stand still, and hence arises some confusion in the use of the word 'pictorial'. It is time to try and clear that up. *Stained glass, it may be truly said, has been from the very first pictorial.* The earliest glass, therefore, and the latest, the best and the worst, may alike be termed pictorial. The difference is in the conception as to what constituted a picture, say, in the thirteenth century and the seventeenth. It all depends upon the kind of picture attempted. The early painter was restrained always by a

decorative purpose in his work. * * * The idea had not yet developed itself that a picture could be painted quite apart from the decoration of something, and it never entered his mind to do anything but adapt himself to the decorative situation. A picture, then, in mediaeval times was a work of decorative art, designed to fit a place, to fulfill part of a scheme of decoration,

in which it might more often than not take the first place, but no more; it had no claim to independence. In glass the picture obeyed two conditions which more or less pulled together; as art it subserved to decorative and architectural effect; as craftsmanship it acknowledged and accepted the limitations of glass painting.

* * * In proportion as glass aims at the pictorial, it falls short of making good windows." And from this most enlightening passage only the sentence in italics was quoted.

Lewis Day continues, "There should now be no possible misunderstanding as to what is meant by the word 'pictorial'. It implies something of reproach, but only as applied to glass. Let the pictorial flourish in its place—that is, in picture. All it is here meant to assert is that, pictures being what they are, were already by the end of the sixteenth century, the pictorial element in stained glass is bound to spoil the window."

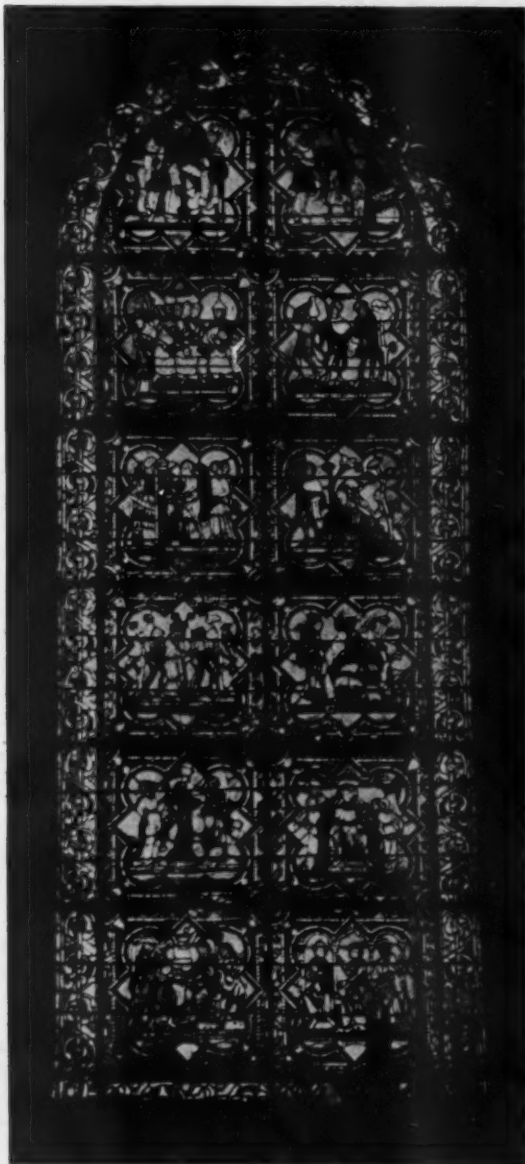
The following paragraph was taken from Philip Nelson's work, "Ancient Painted Glass in England": "We may look upon such medallion windows as constituting a form of 'Biblia Pauperum' (Bible of the poor), and as such served the purpose of pictorial examples from the Scriptures,



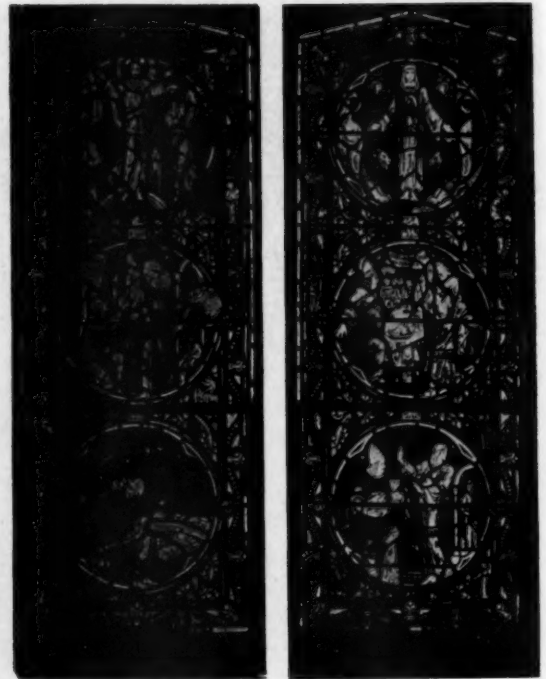
DETAIL OF THIRTEENTH CENTURY MEDALLION WINDOW, "THE GOOD SAMARITAN," CATHEDRAL OF BOURGES. NOTE THE DECORATIVE TREE

as an aid to religious instruction which in the absence of the ability of the vast majority of the people to read, formed an invaluable adjunct to spiritual and intellectual improvement." Exactly as the printed page today may form "an invaluable adjunct to spiritual and intellectual improvement". The idea in both cases being conveyed through well understood symbols. And who shall say that the text of the printed page may not be "pictorial", "decorative"—"Realistic" or "idealistic"?

This paragraph, which Nelson wrote immediately after the one given above, was not mentioned,—"In medallion windows the drawing of



"THE PRODIGAL SON WINDOW", SENS. FORMAL AND DECORATIVE, THIRTEENTH CENTURY



MODERN DECORATIVE STAINED GLASS RECALLING EARLY MEDALLION TREATMENT
BY CHARLES J. CONNICK

the figures, of which there are seldom more than eight in each panel, is of course very stiff in character and of the Byzantine mode; all are represented upon one plane, almost invariably upon a background of blue, though ruby also sometimes occurs."

One of the foremost French authorities, Emile Male, in his "Religious Art of the Thirteenth Century in France" tells us "There are also accepted signs for objects of the visible world which the artist must learn. Lines which are concentric and sinuous represent the sky, those which are horizontal and undulating represent water. A tree, that is to say a stalk surmounted with two or three leaves, indicates that the scene takes place on the earth; a tower pierced by a doorway is a town. Thus we have a veritable hieroglyphic in which art and writing blend, showing the same spirit of order and abstraction that there is in heraldic art with its alphabet, rules and symbolism.

"Such constant use of symbolism will astonish those unfamiliar with Mediaeval Art".

And again, "From what has been said it is evident that mediaeval art was before all things a symbolic art, in which form is used merely as the vehicle of spiritual meaning."

While Lewis F. Day expresses the same thought in this way, "The figures as before stated, are clearly defined against a strong background, usually blue or ruby; a strip or two of colored



DETAIL OF THE GREAT CRUCIFIXION WINDOW, POITIERS

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glass represents the earth upon which they stand; a turret or a gable tells you that the scene is in a city; a foliated sprig or two indicate that it is out of doors, a forest, perhaps; the extremely ornamental form which conventional trees may assume is shown in the sketch from a medallion at Bourges.

Major de Bles borrows a most unsatisfactory sketch of the Prodigal Son Window, which he says is at Bourges. As a matter of fact, the window is at Sens.

All of the leading, a most important factor, has

sist upon such a truism. Experience, however, goes to show that only the workman and here and there a man who ought, perhaps, to have been one, have any appreciation of what artists call treatment. The rest of the world have heard tell that there is such a thing as technique, to which they think far too much importance is attached." Also, "If he ask why cannot he do just what he likes, and as he likes, the answer is: because glass was not made for him, and will only do what he wants on condition of his demands upon it being reasonable. He might find it pleasanter if the



ST. GEORGE AND THE DRAGON

A MODERN EXAMPLE OF DECORATIVE TREATMENT OF AN OLD SUBJECT. OWNED BY CHARLES D. McALEER

been left out of the sketch. We hesitate to think what the Major might do if he saw the brilliant blue, ruby, yellow and white pigs which occur in one medallion of this window.

The lack of understanding of the limitations of the craft is the direct result of insufficient contact with the medium.

Lewis F. Day says, "It becomes here very much a question of craftsmanship. To a workman it seems so natural, and so obvious that the material he is working in, and the tools he is using, must from beginning to end affect the treatment of his design, that it appears almost unnecessary to in-

world revolved round him; but it does not. If he would make a window he must go the way of glass." And again, "There are two respects in which a stained glass window differs from a picture: first, in that it is a window; second, in that it is glass."

We are informed that Mr. Lawrence B. Saint said "The limitations of our craft drive us to attempt to overcome them: to do something worth while". The true meaning expressed here is quite obvious to a craftsman. The fact is not reported that in this same address before the Stained Glass Association of America, Mr. Saint also said, "Of

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course, as workers for architectural structures, we must consider the limitations of our craft. We are only servants to the architects. They establish the big thing, and we only help them beautify the buildings which they have designed, and to do it successfully we must rise to the heights of the early workers whose work from the twelfth to the fifteenth centuries is convincing evidence of the fact that these men adapted the forms and expressions of their designs to the architectural surroundings.

Major de Bles states that no sound historian of glass will stand by Dr. Cram's statement that stained glass windows should simply be a sort of translucent mosaic intended to remain in the plane of the wall in which they are set.

Mr. Lewis F. Day says "The designer of a window has not only to accept the window shape, but to respect both it and the architecture of the building. Moreover, he has to accept the window plane, to acknowledge it as part of the building, to let you feel whatever he does, that it is a window you see, and not something through the window or standing in it. The idea of a picture seen through the mullions of a window is one of the will-o-the-wisps which led glass painters astray."

And according to Lawrence B. Saint "We must treat the window so as to make it, as Mr. Cram has put it—'A transparent wall space' and not 'a hole in the wall'."

The Major mentions the great window spaces at Léon and Sainte Chapelle where, as Mr. Connick states, "there is too much stained glass and too little wall space to give the glass its full glory in the essential contrast of a darker setting."

"There is but little solid masonry—nothing but windows—between the buttresses." What would happen if these windows did not appear as con-

tinuations of the wall surfaces? Try, if you will, to imagine Sainte Chapelle filled with modern "picture" windows. What would support the roof? The sense of insecurity would be so great that we should hardly venture inside.

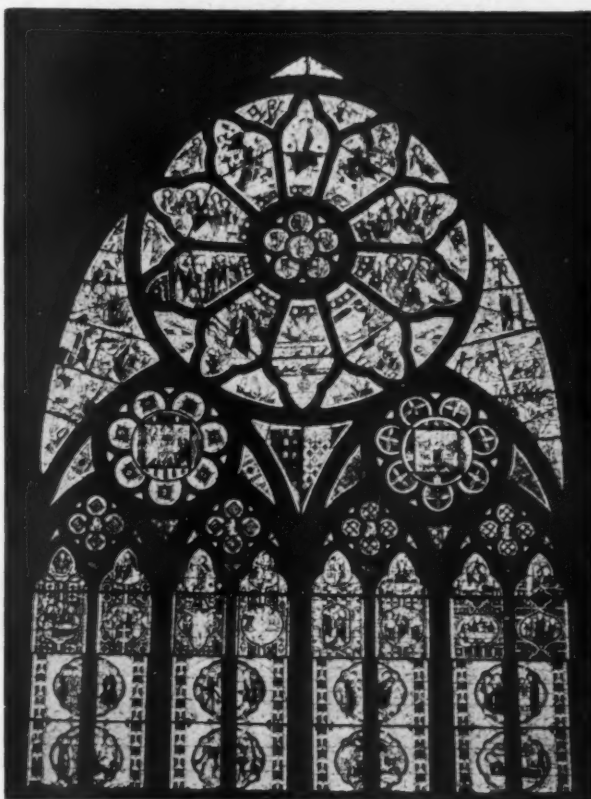
We are told in most disparaging tones of the dirty greenish "white" of the twelfth to fourteenth centuries.

Mr. Day says the glass was "chemically most imperfect and artistically all that glass should be." While Mr. Saint says "It is remarkably free from the muddiness or dirtiness which we sometimes find in modern glass."

We are told that the "Last Judgment" window in Saint Radegunda at Poitiers "covers the entire circle regardless of mullions." It is hard to imagine a greater mis-statement of facts as the accompanying illustration will show.

As Lewis Day explains, "there is a wide difference between designing a subject which extends through the whole width of a window and designing it so that it appears to be seen through the window. In the one case the mullions are seriously taken into account, in the other they are ignored. If you were looking at a scene through a window, of course the mullions would interfere. The important thing is that mullions should be considered; only on that condition do they cease to interfere with the design."

Among others the great Crucifixion window at Poitiers is said to be pictorial. Mr. Charles J. Connick says of this window, "It is a superb example of a stained glass window as an architectural unit, and it brilliantly celebrates the way in which honest workmanship may present ideas of great poetic and intrinsic beauty entirely within the rigid limitations of the craft." And "The marked peculiarities themselves serve to glorify the possibilities. The rugged austerity, the in-



ROSE WINDOW, "THE LAST JUDGMENT,"
ST. RADEGUNDA, POITIERS

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sistent formalism of design and the grotesque drawing are essentially within the fundamental limitations of stained glass."

We are told how the fourteenth, fifteenth, sixteenth and seventeenth centuries progressively developed the art of stained glass, "displaying an immense improvement in drawing and perspective". Lewis Day disposes of the subject in this way. "Seventeenth century glass is to be distinguished from that of the sixteenth mainly inasmuch as it shows more markedly that decadence which had already begun to set in before the year 1600. Eighteenth century glass is not of sufficient account to be classed."

Day also states, "That Gothic character was something well worth keeping; for it is the character which belongs inherently to the material."

"The Gothic glass painters did, in fact, so thoroughly develop the resources of the material, that a Renaissance window treated really like glass inevitably suggests the lingering of Gothic tradition. This is no slight praise of Gothic work; and, by implication, it tells against the later Renaissance glass painters, whose triumphs were

in a direction somewhat apart from their craft." And so on *ad infinitum*. One might bring forward any amount of material of a similar nature from many sources, but we have chosen to rest our case almost entirely with the authorities which we are told, are the most widely acknowledged.

To sum up the entire matter we can hardly do better than to record the words of Dr. Ralph Adams Cram from the same address he delivered before the Stained Glass Association of America, which Major de Bles maligns in such acrid terms.

"What we desire is glass of the quality, ultimately of the nobility and the perfection of the glass of the thirteenth, fourteenth and fifteenth centuries."

"That does not mean that we want copies or imitations of that glass. One of the greatest errors I think we architects make—and we can make many—is that good architecture is reproduction of old architecture. It is not. You have got to have a base to work on; but if you rest upon that basis, that spring-board, you get nowhere. You must use that as your point of departure."



DETAIL OF THE ST. CATHERINE WINDOW, ANGERS, TWELFTH CENTURY

(From Water Color Drawing by Charles J. Connick)

THE 100% COOPERATIVE APARTMENT—Part I

BY RUFORD D. FRANKLIN of Douglas L. Elliman & Company, Inc., New York

THE modern way of owning your home."—This quotation has recently been applied to cooperative apartments; and while the ever increasing volume of sales in the past few years tends to prove its accuracy, the cooperative apartment is by no means as new as many seem to believe.

For the purposes of this article, there is no use in going over the actual origin of the cooperative apartment movement. Let it be sufficient to say that cooperatively owned apartments have existed in European cities and towns for many years and traces of early habitations operated under the same general principles have even been found among the ruins of ancient cities, both in this country and abroad.

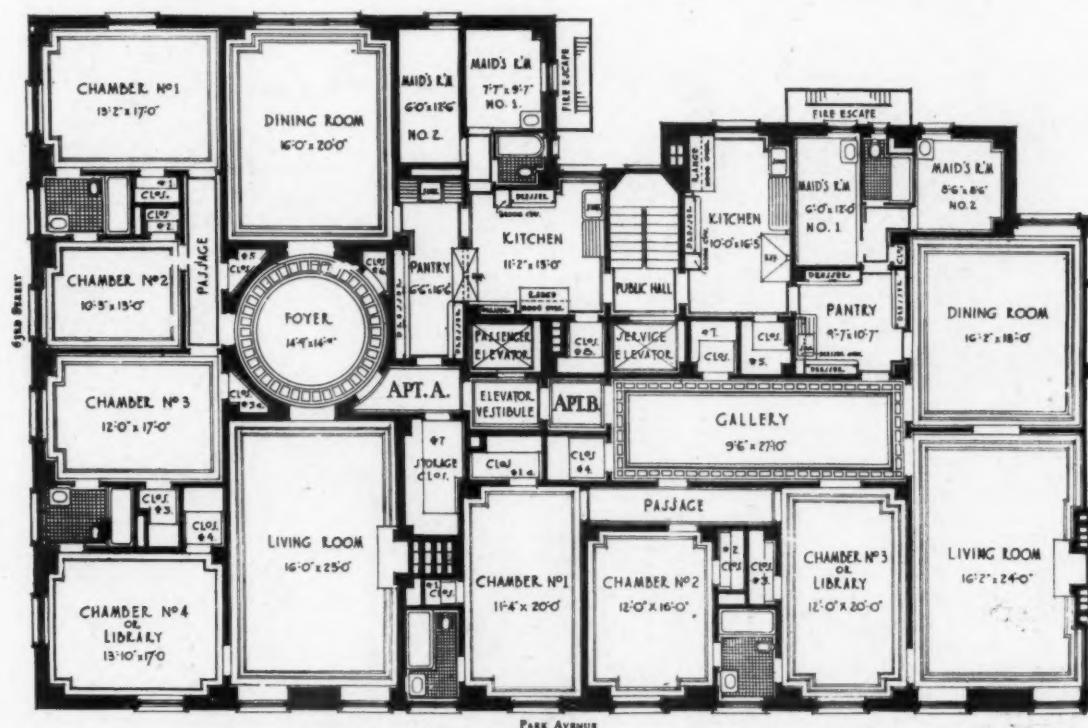
Today in the fashionable so-called "East Side" section of New York, there are upwards of \$90,000,000. worth of cooperatively owned apartment buildings and their success may be measured by the fact that of this great number, there are sur-

prisingly few individual apartments in the market for resale. This is perhaps the most conclusive argument for the success of cooperative ownership. It is also interesting to note that during the period from January 1, 1925, to November 1, 1925, sales of cooperative apartment stock in New York City alone totalled over \$8,000,000.

In discussing the formation of a cooperatively owned project, there is one important point to bear in mind. This is that the general principles covering the erection, sale and management of the building are essentially the same for every project, whether a large and expensive fireproof building in the city or a smaller and less expensive semi-fireproof building in the country.

At this point it will probably be well to outline briefly why this article treats only of "100% cooperatives" and how the modern cooperative formulated under this plan is organized and operated.

"100% cooperative" means that every apart-



FLOOR PLAN OF AN APARTMENT HOUSE, 580 PARK AVENUE, NEW YORK

J. E. R. CARPENTER, ARCHITECT

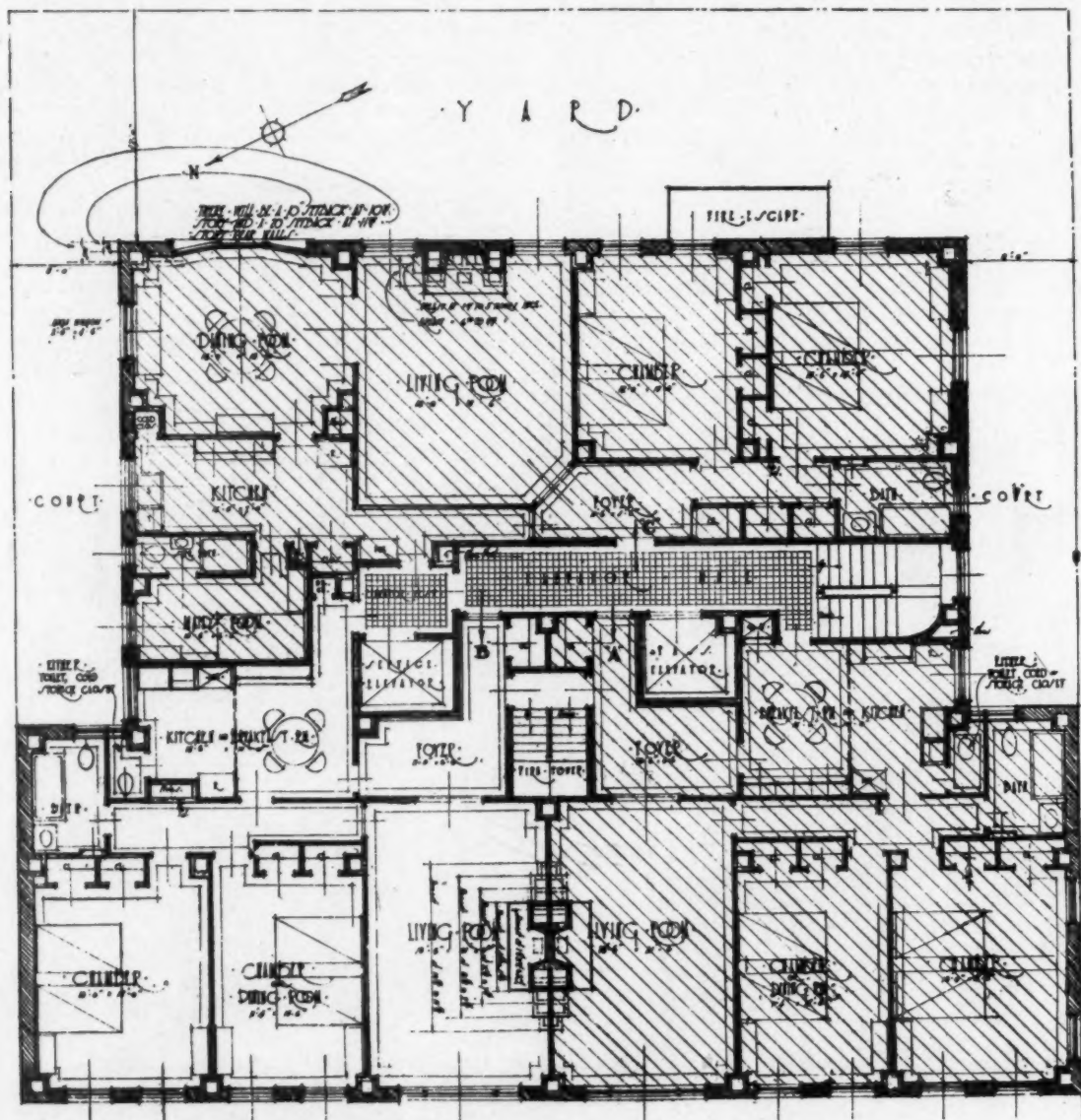
This plan represents the southerly half of a block front building which was highly successful. The location was unique in the heart of the city's fashionable section. Two churches opposite and a long term restriction on a private house to the north provided assured light

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ment in the building is to be sold to acceptable tenant-owners and that no space, with the possible exception of extra servants' rooms, is to be rented for revenue. This is the distinguishing point between the "100% cooperative" apartment and the so-called "group ownership" plan under which a certain number of the apartments are sold and the balance rented for revenue, thus reducing the annual charge to those who have purchased, to the extent of the amount of rental income. Such a plan is, of course, perfectly legitimate, and may

be highly profitable. On the other hand, group ownership plans involve all the risks of individual real estate ownership. When rents are high and tenants plentiful they are profitable, when vacancies are many and expenses high, they are costly. Group ownership, therefore, should not be confused with cooperative ownership, under which every tenant is an owner, and under which, while there is no speculative profit, there is not, on the other hand, the same chance of loss.

A 100% cooperative apartment project is



FLOOR PLAN OF AN APARTMENT HOUSE, 955 LEXINGTON AVENUE, NEW YORK

WALKER & GILLETTE, ARCHITECTS

An example of well planned small apartments on an inside lot. Note the open fireplaces in every living room, and the popular breakfast rooms in the smaller apartments

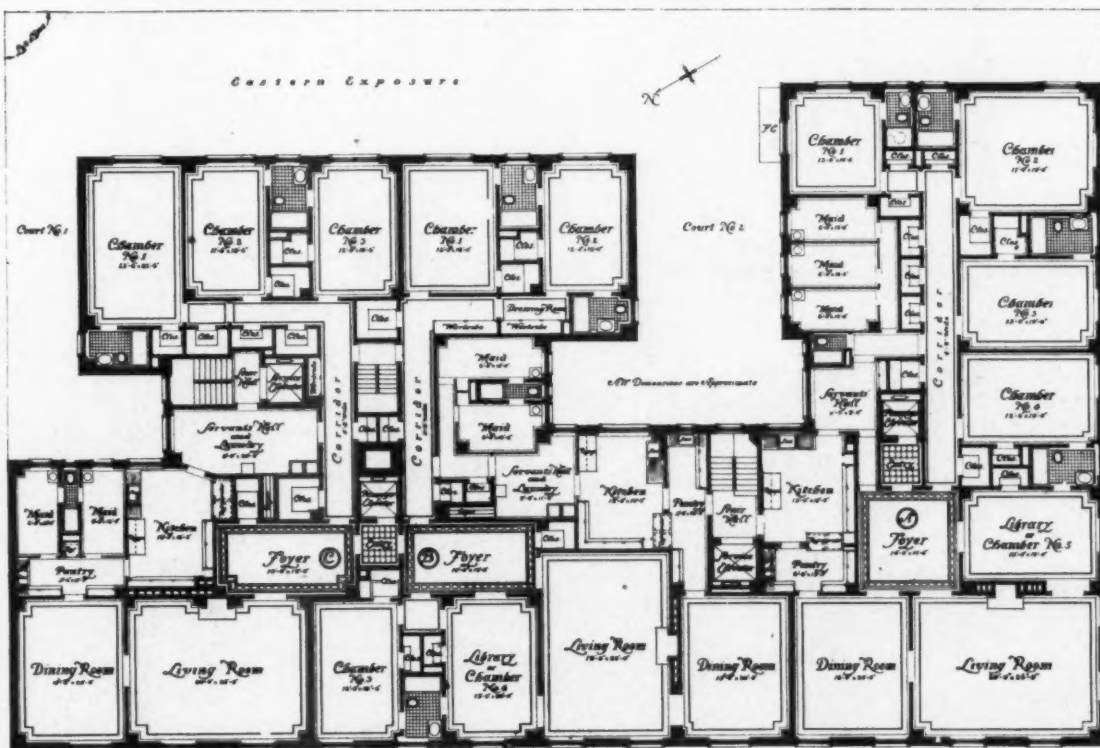
THE AMERICAN ARCHITECT

generally organized by incorporating a company which holds title, duly insured, to the fee of the property on which the new building is to be erected. The capitalization of the company represents the amount of equity in the project; or, in other words, the amount of cash to be raised above the mortgage. The shares of stock in this corporation are as a rule all transferred to the builder before the project is placed on the market and the buyers of the individual apartments agree to buy from the builder blocks of this stock to be paid for in installments as the building progresses, the last payment to be made upon the completion of the building and its formal delivery to the apartment corporation. The ownership of a block of stock entitles the holder to what is known as a "proprietary lease" on the particular apartment selected. This lease, usually a rather lengthy legal document, gives, in effect, possession of the apartment in perpetuity and contains provisions for the payment of a nominal rent by the lessee, usually a dollar a year, plus the share of the total

operating and fixed charges of the land and building which his block of shares bears to the total amount of stock outstanding.

Now to return to the formation of a project. The first consideration is, of course, the available locations. The site chosen should be, if possible, exceptional as regards its location in the accepted portion of the city or town. Bearing in mind that the apartments are being sold as permanent homes, the questions of permanent light, view and freedom from unpleasant neighbors and intrusion of business are essential. The price of the land is a very important consideration, and if excessive will upset the sales possibilities of the project, just as surely as excessive profit or any of the other possibilities outlined further on.

When the site has been chosen, but before the land has been purchased, tentative plans of the building to be constructed should be drawn up and a reliable estimate as to the cost of putting up the building and the cost of carrying charges and other expenses incidental to selling the apartments



FLOOR PLAN OF AN APARTMENT, NO. 1120 FIFTH AVENUE, NEW YORK

J. E. R. CARPENTER, ARCHITECT

All the apartments in this building, with the exception of one, were sold from plans. All were sold four months before the City's Certificate of Occupancy was issued. Note that each apartment faces Fifth Avenue with a permanent view over Central Park. Masters chambers in the B apartment will be found both in front and rear so as to meet varying tastes. Chamber No. 3 of the B apartment is so arranged that it can be easily given over to the C section to provide an extra library or chamber. Unusually good closets and service space were popular features.

A low ten year institutional loan and moderate prices also aided the sales campaign

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on a cooperative basis should be worked out.

To arrive at the total cost of selling on a cooperative basis, it is usual to add the cost of the land, the cost of the proposed building, the architect's and builder's fees, the cost of placing the loan, interest on land and building under construction, the brokers' fees for selling the apartments, a substantial allowance for printing, advertising and legal expenses, and a liberal allowance for contingencies such as structural alterations in the apartments, carrying unsold apartments after the building has been completed and turned over to the tenant-owners, etc., etc. There is no way of accurately estimating the figure to cover advertising, printing and legal expenses, but approximately \$10,000. should be a sufficient allowance in the case of a project sold for \$500,000; while the contingency fund for a similar operation should probably be in the neighborhood of \$20,000. Once the total estimated cost of the operation has been arrived at as indicated above, the profit to the syndicate promoting the operation must, of course, be added. As a rule, it will be found wise to limit this profit to 10% of the total cost of the operation or, say \$50,000. for an operation costing the amount given above. *Be content with a reasonable profit quickly obtained and do not risk the success of the undertaking by trying to make a "killing" with an over-priced project.*

The next point is the mortgage and this is a point on which authorities seem to differ greatly. In New York it has become the accepted practice to place conservative loans on the buildings, usually loans which represent 40%–50% of the total selling price of the land and building to the tenant-owners. The loan, should, of course, be obtained at the lowest possible interest rate and the term should be at least five years and preferably longer, if local conditions permit. The longer the loan, the better it is for the original buyers as the cooperative company, therefore, has time in which to become thoroughly organized and prepare intelligently for any eventualities which changed conditions may bring as time goes on. Excepting in the case of very low and consequently unusually conservative loans, it has been found wisest to incorporate in the cooperative plan a reasonable amount for amortization, usually 2% per annum, so that at maturity it should be a simple matter for the tenant-owners to secure a new loan. It is not necessary to try to amortize the loan to such an extent as to write it off entirely in a few years. A conservative mortgage is not dangerous and comparatively few buyers will be found who will be afraid to purchase if the loan is low and preferably made by an institution of recognized standing and responsibility.

To return to our \$500,000. operation, let us say that the mortgage will be \$240,000. for ten years at 5½%, amortized 2% per annum. Sub-

tracting the amount of the mortgage from the sale price of the land and building to the tenant-owners, leaves the cash equity to be secured from the apartment buyers, or \$260,000. This is most easily divided into shares of a par value of \$100. each and the different apartments priced to cost so many shares apiece, the apartments high up in the building paying the greatest amount and those lower down paying proportionately less, as conditions warrant.

Great care must be taken in making out the schedule of the prices for the apartments, for if one tier is priced too low, it will be found to sell out at once; while a tier which has been priced at too high a figure will be found extremely difficult to dispose of, although the apartments in question may be more attractive.

Next comes the problem of the operating and fixed charges and how they are to be apportioned. Any good real estate firm can estimate the actual operating figures, such as the amount to allow for payroll, fuel, electricity, water, gas, repairs, replacements, etc. To this must be added an estimate of the amount of taxes which the municipality or township in which the building is to be erected, will impose. This question of estimated taxes, let it be noted, is the one which has most often caused difficulty to cooperative apartment owners as a successfully sold building of itself increases the values in the neighboring territory—a fact which municipal authorities will not be found slow to appreciate. Again, it will be found wise to remember that it usually takes at least a year to sell the apartments, and due allowance must be made for any possible appreciation in values during this intervening period, especially if real property values are booming in the neighborhood. It is important, therefore to set down a very full estimate and not to permit yourself to be too conservative as to the amount which will be imposed. It is far better to have estimated too much than too little in this regard. Once the tax figure has been arrived at, the interest on the mortgage is, of course, fixed and the amortization fixed so that the grand total of the estimated costs per annum can be readily determined. This sum must, of course, be divided equitably among the various apartment owners or shareholders and consequently the total number of shares to be sold is divided into the total amount of the expenses and the result will give the estimated amount per share which each owner will have to contribute yearly towards the operation and fixed charges of the property. As a general rule it will be found that, given a 50% or lower loan, the annual charges will run between \$10–14. per share and figures between these limits are more or less generally recognized as acceptable.

(To be continued)

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PROPOSED 30 STORY BUILDING NOS. 11-27 WEST 42nd STREET, NEW YORK

YORK & SAWYER, ARCHITECTS

BURT LESLIE FENNER, F. A. I. A.

1869-1926

NO FINER tributes to the memory of Burt Leslie Fenner, whose untimely death is mourned by the entire profession of architecture in this country, have been paid than those penned by President Waid and C. Grant La Farge. They faithfully record the many splendid traits of this man who was one of the outstanding personalities in the profession of architecture, and are fine appreciations of the service that Burt Leslie Fenner rendered to his country and to the architectural profession. Mr. La Farge wrote:—

"The sudden death from heart failure at his home in Croton on Sunday night, January 24, of

Burt Leslie Fenner is a heavy loss to the architectural profession and a deep grief to his many devoted friends. He was born in Rochester, N. Y., in 1869; attended the University of Rochester and the Massachusetts Institute of Technology, and in 1911 received the honorary degree of M. A. from his university. He entered the office of McKim, Mead & White in 1891 as a draftsman and in 1906 became a partner in that most eminent firm. He was a Fellow of The American Institute of Architects, had been president and recording secretary of its New York Chapter and served on many

committees. During the war he was general manager of the United States Housing Corporation under the Department of Labor.

"This bald outline of his career means little without more knowledge of his personal qualities. Remarkably clear, sound judgment, keen insight, patience, fairmindedness, unflagging industry, charm—all these he brought to whatever he was engaged in, thus contributing greatly to the success of his firm and infallibly commanding the respect and adherence of all associated with him in whatever enterprise. Nobody who has served by his side in the exacting labors undertaken for the benefit of our profession, nobody who knows

his readiness to advise and help its younger members, but is heavy hearted today.

"In those terribly trying months in Washington when this nation was at last putting its mighty back into the business of war it was my fortune to work alongside him in the task of providing housing to meet the dismaying shortage that had revealed itself; in the remarkable organization rapidly assembled by our splendid chief, Otto Eidlitz, Burt Fenner carried a staggering burden. In such circumstances whatever of weakness or fallibility is in a man, whatever of ill temper or lack of leadership discloses itself painfully.

Nothing of the sort ever showed in him. I, for one, and I think all of us came out of those hard days with increased love and admiration toward him.

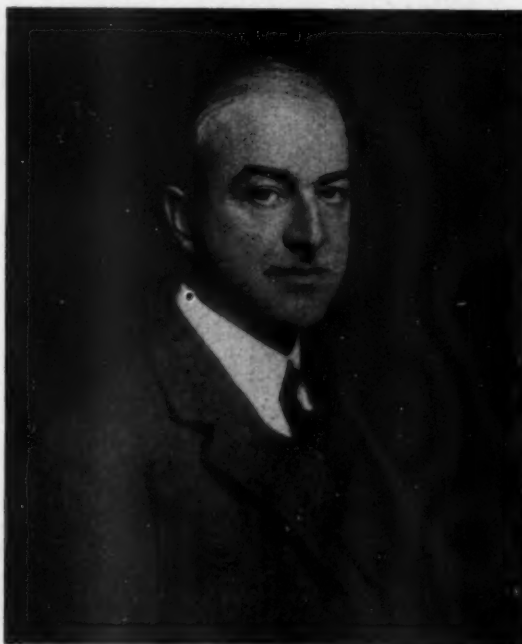
"It is not alone his profession that should mourn him; it is his country."

* * *

"As secretary of The American Institute of Architects and member of the Board of Directors, Mr. Fenner achieved distinction seldom equalled by men called to that important office. He was a wise counsellor. His work in every field in which he became engaged was marked by the highest efficiency. His valu-

able service to the country during the war, and his efforts in public affairs at all times were outstanding achievements. The passage of zoning ordinances in New York and questions involving labor are among his constructive efforts as a valuable citizen and a patriotic man. We shall not often find so many sterling traits combined in one personality. Mr. Fenner's death is a distinct loss to the profession of architecture. His passing grieves a wide circle of men who held him in the highest respect and the most affectionate regard."

D. EVERETT WAID,
President, The American Institute of Architects.



BURT LESLIE FENNER, F.A.I.A.

EDITORIAL COMMENT

VENERATION FOR architecture, particularly that which is old and good, is, we believe, more marked in Europe than in this country. We show but scant respect for our architectural heritage and are apt to regard with indifference the demolition of an architectural landmark, often possible to save if the proper spirit could be aroused.

In a recent issue of *The Architects' Journal* of London, much space is given to a carefully written article discussing the proposed rebuilding of Waterloo Bridge. In conclusion, and under a subheading, *The Death Sentence*, the article states:

"Whilst evidence was being given against the bridge, who was there with any regard for the feelings of the prisoner at the bar, whose old body lay across the river just outside the Court? It was high tide when the case for the prosecution opened, but on the turn the river ran out rapidly, during the whole of the three hours' debate. A cold gray mist hid everything so completely that not even from Hungerford Bridge could Waterloo be seen. The old bridge might almost have gone already, for any indication she gave of her presence there. One thought how well it would be that, if indeed she must disappear, she could go mysteriously and silently, without suffering the outrage of erected scaffold and executioner. For it is not only the loss which would be so bitter; every day for many weeks those beautiful arches would be destroyed and broken before our eyes."

A fine sentiment as regarding an historical landmark, and as finely expressed.

* * *

AN ARTICLE by Major de Bles in the November issue of *Art and Archaeology* brings to an issue the long standing contest between two schools of stained glass. Major de Bles' article is a violent attack on those who are holding today that the fundamental principles of stained glass were securely established in the Middle Ages, and are in their essence unchangeable. His position seems to be that this is all wrong, and that modernism demands the abandonment of those methods which obtained from the 12th to the 16th century, and the acceptance of new methods and the establishing of a new spirit.

The question is one of real interest to all architects. During the whole five centuries of the

Christian Middle Ages, stained glass was an almost integral part of architecture. It is impossible to imagine a mediaeval church without its complement of stained glass. Indeed, the art in the end became so dominant that it, in a measure, controlled even the architecture itself. Today, when this same mediaeval architecture is being so widely restored, revived and accepted implicitly by all forms of organized Christianity, whether Catholic or Protestant, it is a matter of moment whether the old principles are to be maintained in the art of glass making, as they are maintained in architecture, or whether the whole thing is to be scrapped and something new substituted in its place.

A generation ago the mediaeval principles underlying the making of stained glass were practically unknown. They remained to be rediscovered, and in the meantime something entirely new and completely revolutionary in its principles, its content, its technique, its materials and its method, came into existence and became widely fashionable. The last twenty-five years which have seen so extraordinary a restoration of Gothic architecture, have witnessed and recorded the same sort of thing in stained glass, and it is safe to say that at the present time practically all the glass that goes into Gothic churches, new or old, is couched in the same terms as those that held under mediaevalism, though in almost every case the creators of this new-old work have infused it with enough modern spirit to make it contemporary and vital.

The article we print in this issue, which is a vigorous reply to Major de Bles gives admirably the other side of the question.

* * *

THE NATIONAL ASSOCIATION of Building Owners and Managers has, it is learned from *The American Contractor*, inaugurated a service which, it is believed, will be a factor in the final acceptance of architects' plans and specifications. A committee of the Association will consider particular features of structures as well as those elements of the plan that affect the income of the building.

While it may be difficult, comments *The American Contractor*, to codify such information for the use of architects and engineers, yet the service rendered by this committee may be extensive

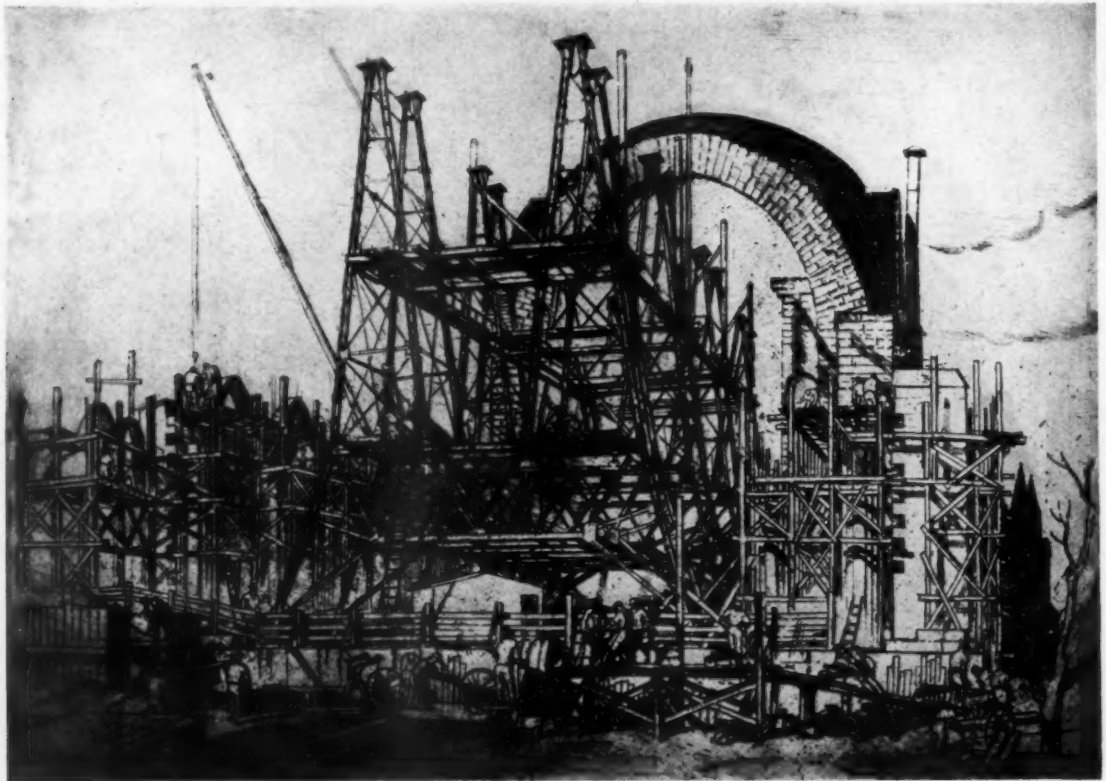
THE AMERICAN ARCHITECT

enough to have a salutary effect by correcting many errors that might otherwise result in the exasperating architects' changes made during construction which, it is claimed, have always been a source of loss to contractors.

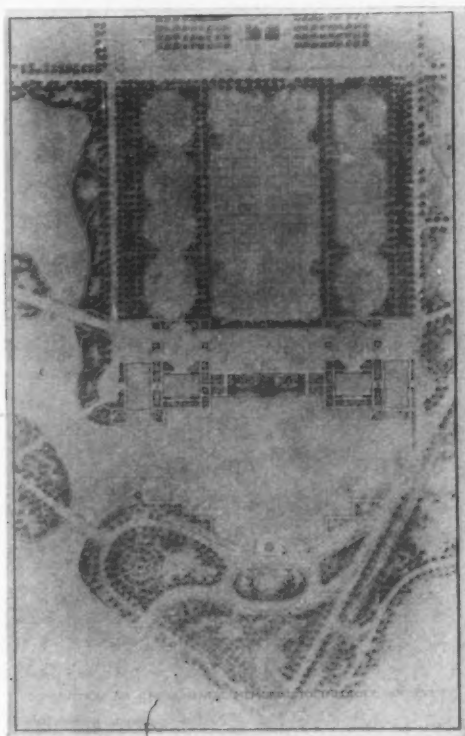
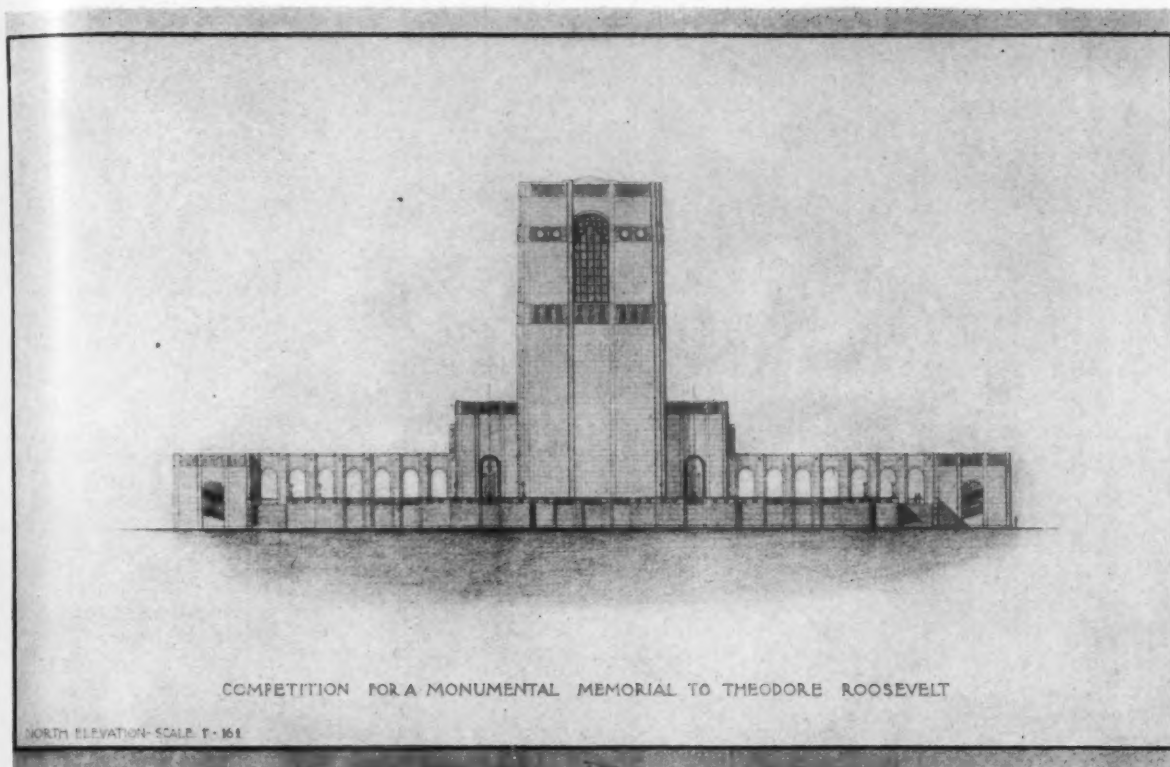
It is stated that on one large office building recently completed, eighty-three changes were ordered, many of which were of major importance. These unfortunate things work harm in two directions. There is, of course, a well defined waste which, in a large building, will total to many dollars, and the hold-up in construction defers the completion of the structure and thus postpones the rental income.

The matter of indefinite plans has long been a bone of contention between the architect and the builder. The builder complains that the plans as provided by architects are full of shortcomings, that he is often compelled to rearrange his schedule and many times halt construction pending the restudying and replanning of details that should have been definitely settled at the outset.

Probably no architect will deliberately submit indefinite plans, but it is also true that in many instances where large and complicated buildings are under construction, the plans may very well be scrutinized by a committee of owners and managers to make sure that desired features of plan and equipment are included before contracts are awarded. This procedure is desirable, however, more for the owner's protection than for that of the contractor who is generally supposed to be paid for any changes from contract drawings or specifications, involving additional cost to him. The chief difficulty from the architect's and owner's point of view is to avoid an overcharge for changes. In fact, instances are not unknown where contracts have been taken on incomplete or indefinite plans at a low price with the expectation of getting a profit on the job out of the changes and extras. The entire matter gets back to the necessity for complete, well studied plans and definite specifications in order to safeguard the interests of all concerned.



BUILDING THE CATHEDRAL OF ST. JOHN THE DIVINE
FROM THE ORIGINAL ETCHING BY ARTHUR COVEY



COMPETITION FOR A MONUMENTAL MEMORIAL IN WASHINGTON, D. C. TO
THEODORE ROOSEVELT

DESIGN SUBMITTED BY POND & POND, ARCHITECTS—LORADO TAFT, SCULPTOR

(See description on back)

THE ROOSEVELT MEMORIAL in WASHINGTON

THE determination to erect a monumental memorial in Washington to the memory of Theodore Roosevelt was reached in March, 1919, some two months after his death, at a meeting of his friends and co-workers, under the chairmanship of William Boyce Thompson. Subsequently, a subcommittee, headed by Elihu Root, was appointed to choose a suitable site and to recommend procedure for the selection of a design.

After examining all available sites in the capital, in close co-operation with the national Commission of the Fine Arts, the committee recommended to the trustees of the Roosevelt Memorial Association that a site south of the White House on the axis of Sixteenth Street, extended southward, be chosen. The trustees thereupon petitioned the Congress for permission to hold a competition for the selection of a designer, with this site as a basis. A Joint Resolution, granting the Association's petition was adopted by Congress, without opposition, and approved by the President, February 12, 1925, and is as follows:

WHEREAS the Roosevelt Memorial Association, a corporation of the District of Columbia, has petitioned the Congress in relation to the proposal of the association to erect an enduring monument to the memory of Theodore Roosevelt in the city of Washington; Therefore be it

RESOLVED by the Senate and House of Representatives of the United States of America in Congress assembled, That permission is hereby given to the Roosevelt Memorial Association to procure at its own expense plans and designs for the erection of a permanent memorial to Theodore Roosevelt upon a site within the following-described area: That portion of the territory included in the Park Commission Plan of 1901 lying in general between the Washington Monument and the Potomac River and bounded by Fifteenth and Seventeenth Streets projected southward, including the waters of Twining Lake.

Sec. 2. That the plan and design procured or selected by the Roosevelt Memorial Association shall take into account the requirements of traffic circulation and of recreational facilities, and shall be submitted to the Congress before the first day of January, 1926.

Sec. 3. That no authority to proceed with the execution of such plan or with the erection of the memorial shall be deemed to be conferred upon the Roosevelt Memorial Association unless or until the plan and design shall first have been approved by the Congress.

Immediately after the passage of the bill (S.J.Res 135), the machinery of the competition, prepared by Milton B. Medary, Jr., the Association's architectural adviser, was set in motion.

The following were invited to compete:

Architects

William B. Faville
C. Grant La Farge
Cass Gilbert
McKim, Mead & White
Charles Platt
Irving K. Pond
John Russell Pope
Egerton Swartwout
York & Sawyer

Sculptors

Herbert Adams
Carl E. Akeley
James E. Fraser
John Gregory
C. P. Jennewein
Lorado Taft
Landscape Designers
James L. Greenleaf
Charles N. Lowrie
Frederick Law Olmsted
Ferruccio Vitale

With the exception of York and Sawyer, Cass Gilbert, Herbert Adams, Carl Akeley, William B. Faville, and James L. Greenleaf, all those named accepted. At the request of certain competitors who desired to make associations for purposes of the competition with artists not included in the original list, the following were subsequently invited to compete: Delano & Aldrich, Albert Randolph Ross, John Mead Howells, Architects; Edward McCartan, Hermon A. MacNeil, Sculptors.

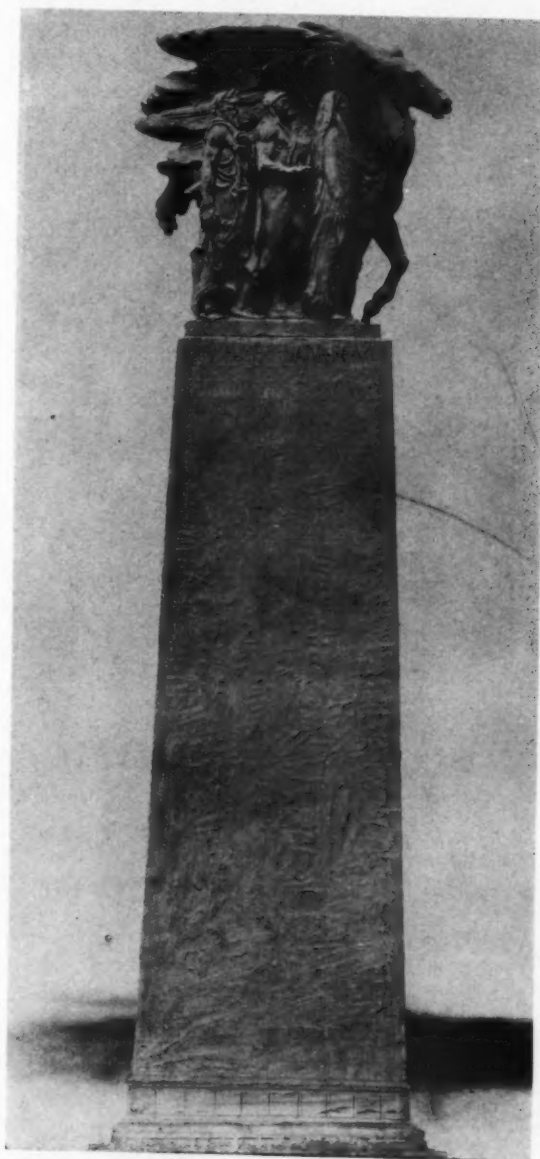
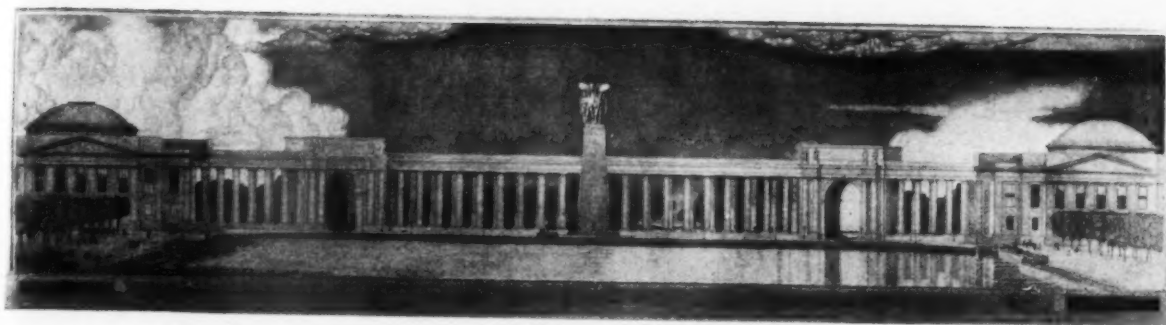
The terms of the competition, in brief, were as follows: The Roosevelt Memorial Association agreed "to commission as designer of the monumental memorial the author of the submission placed first by the Jury, and forthwith to enter into a contract with him," according to a form published in the program. It was mutually agreed by the Association and the competitors that "the purpose of this competition is to select the author and not the design" and that the winner would be expected, if necessary, to make further studies to meet the requirements of the Association, of the Congress and of the Commission of Fine Arts. Each competitor (or group of competitors submitting together a single design) was to be paid an honorarium of Two Thousand Dollars. The "prize" of the competition, it was stipulated, should be the commission to design the memorial, but the Association pledged itself, in case for any reason the winner were not directed to proceed with the execution of his design, to pay him the sum of Twenty-five Thousand Dollars.

In mechanical details, the competition followed the rules of The American Institute of Architects. The Committee on Competitions of the Washington (D.C.) Chapter of the Institute gave its formal approval to the Program on February 12, 1925.

The Jury of Award, it was agreed, should consist of "three persons, each of whom shall have achieved distinction in the practice of architecture, sculpture or landscape design"—one to be chosen by the Roosevelt Memorial Association, one by the invited competitors, and the third by these two. The Association selected Dr. Paul Cret, and the competitors Louis Ayres. Herbert Adams was chosen to complete the Jury.

The Jury met on October 3 and on October 4 submitted their decision (by number, not by name) to the Director of the Association. At a joint meeting of the Executive Committee of the Roosevelt Memorial Association, held in Washington on October 6, the envelope containing the name of the winner of the competition was opened. It was found to be John Russell Pope of New York.

Note: The illustration of drawings submitted in this competition reproduced in our issue of January 20, together with those in this issue, constitutes a complete set of the designs by the nine competing architects and firms.

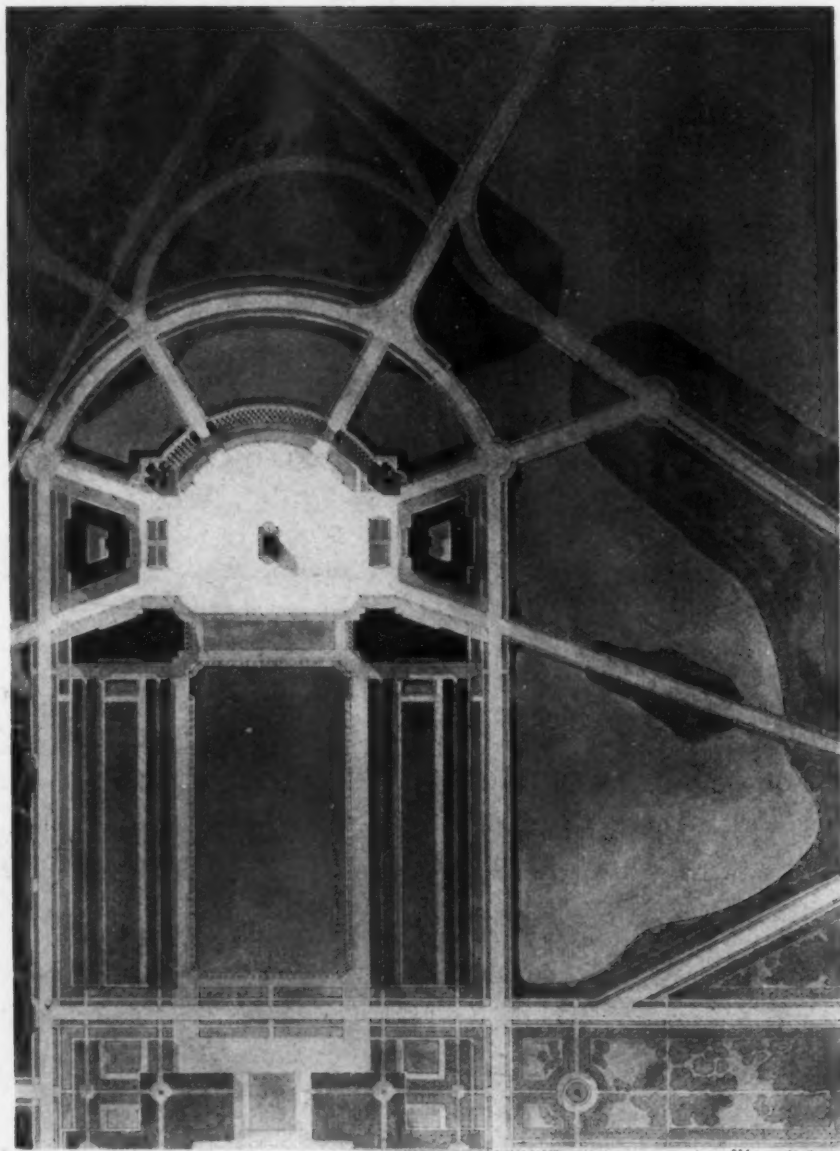


COMPETITION FOR A
MONUMENTAL MEMORIAL IN WASHINGTON, D. C.
TO THEODORE ROOSEVELT

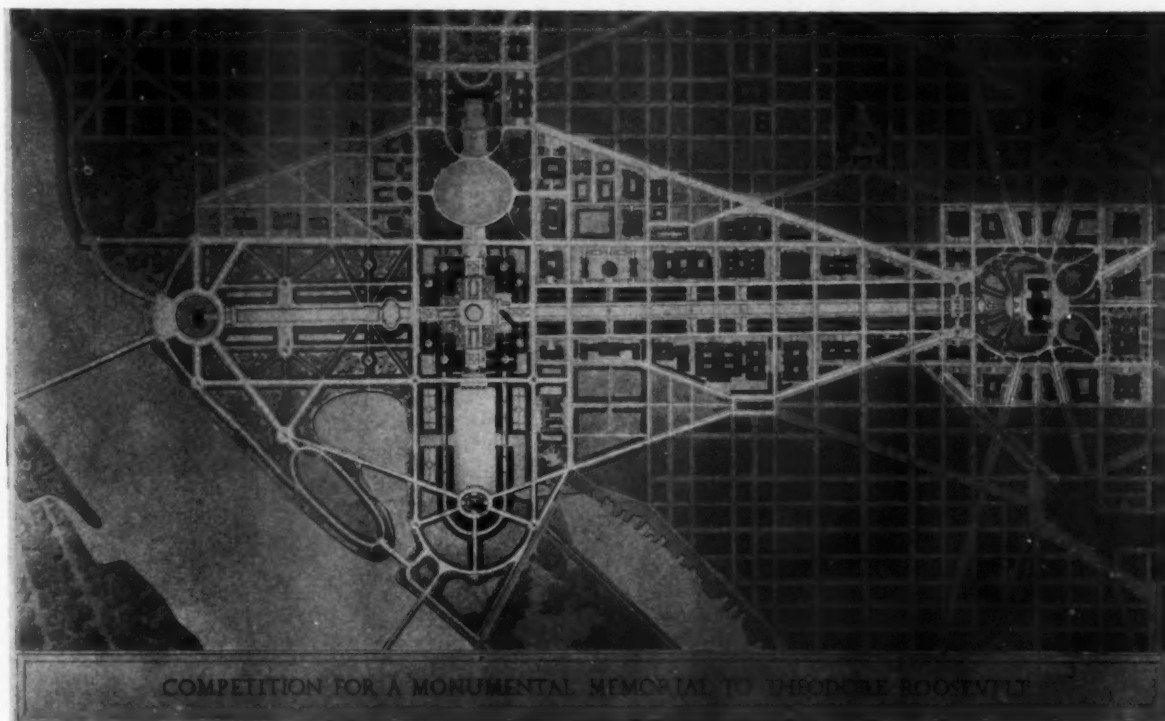
EGERTON SWARTWOUT, ARCHITECT—JAMES E. FRASER, SCULPTOR

(See plan on back)

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February 5, 1926. Plate 14

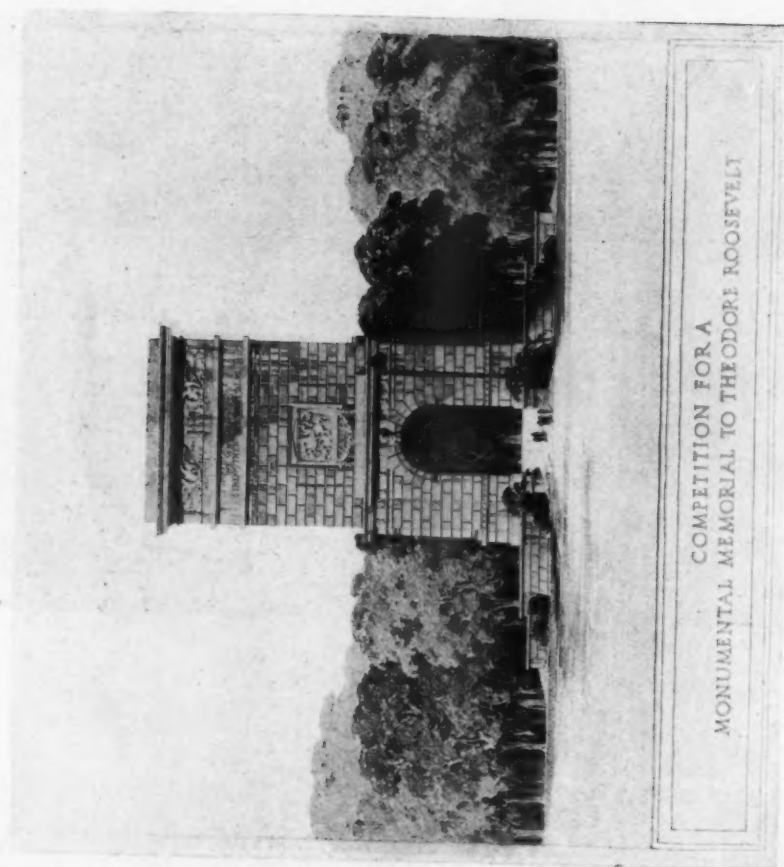
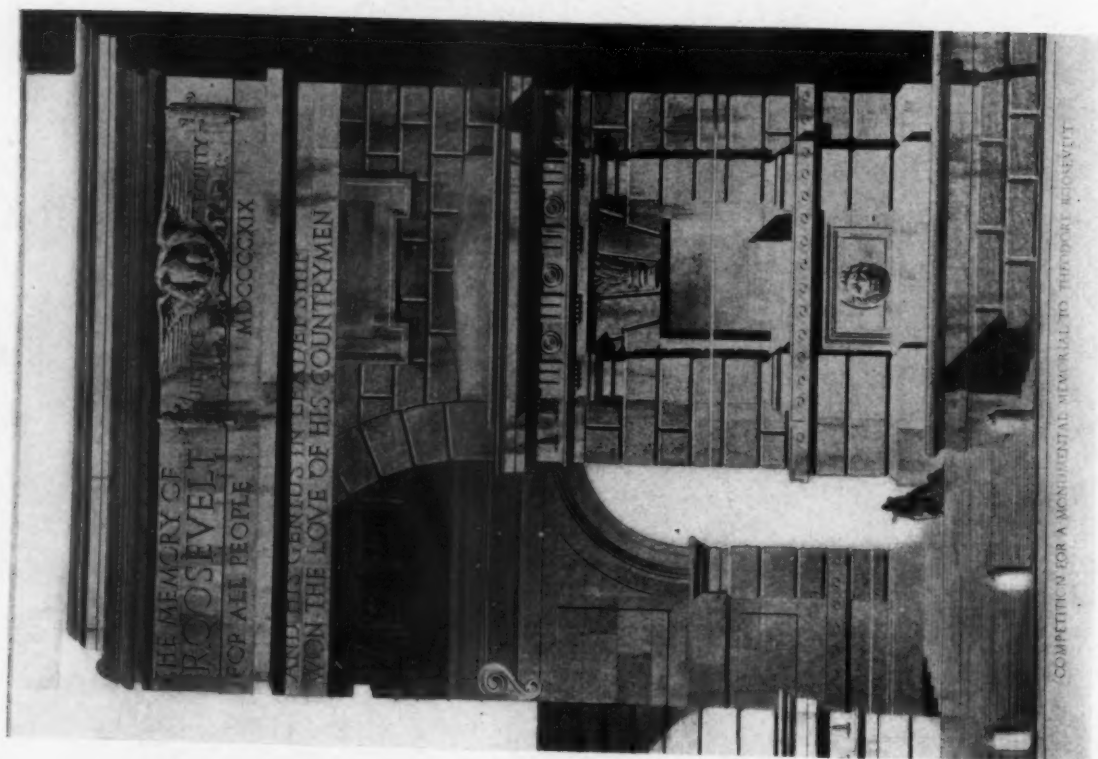


COMPETITION FOR A
MONUMENTAL MEMORIAL IN WASHINGTON, D. C.
TO THEODORE ROOSEVELT
EGERTON, SWARTWOUT, ARCHITECT—JAMES E. FRASER, SCULPTOR



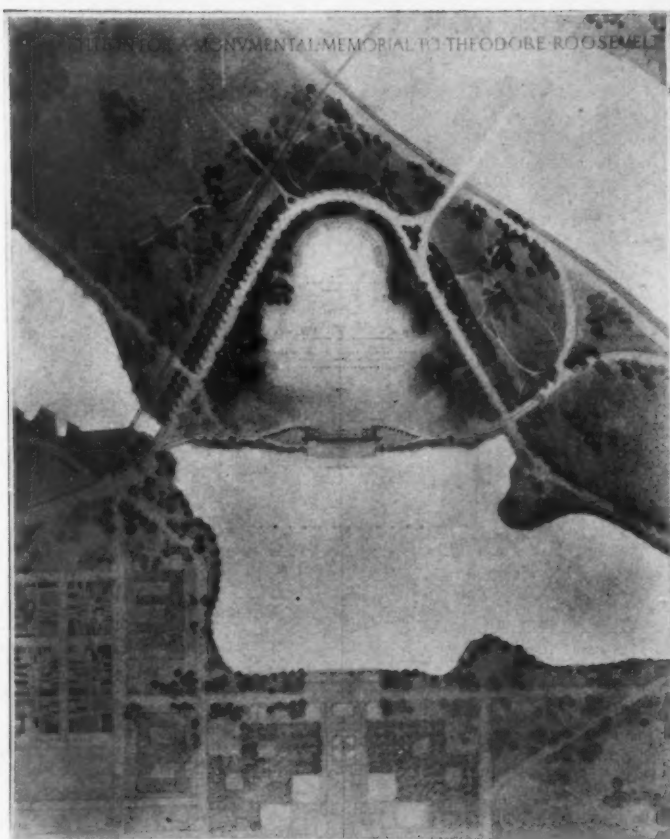
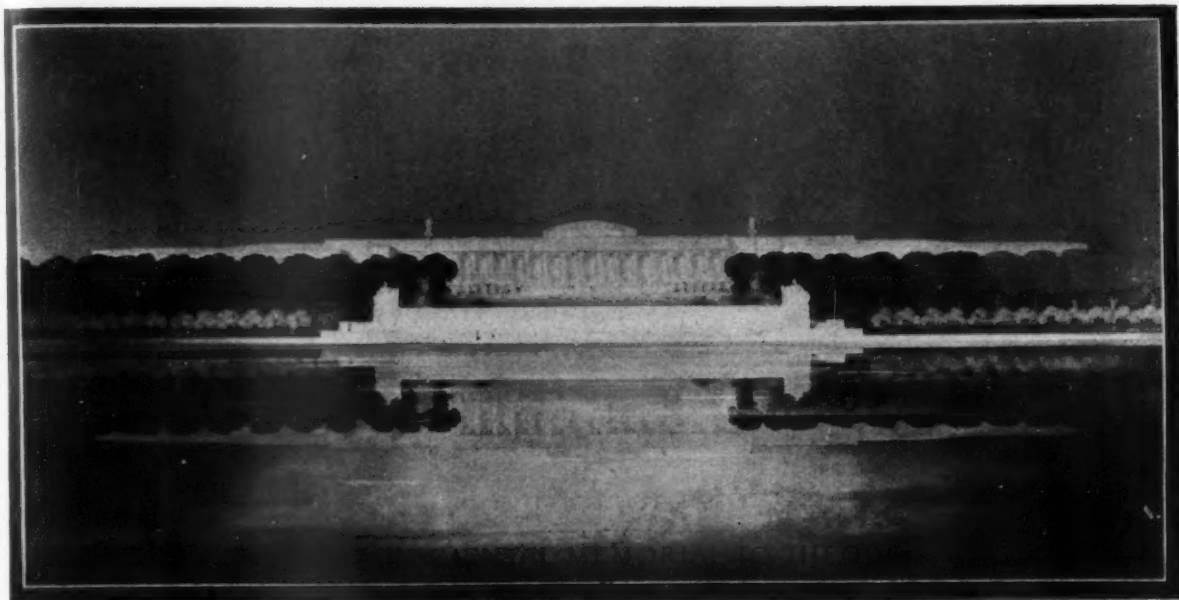
CHARLES A. PLATT, ARCHITECT

(See additional designs on back)



TO BE LOCATED IN WASHINGTON, D. C.

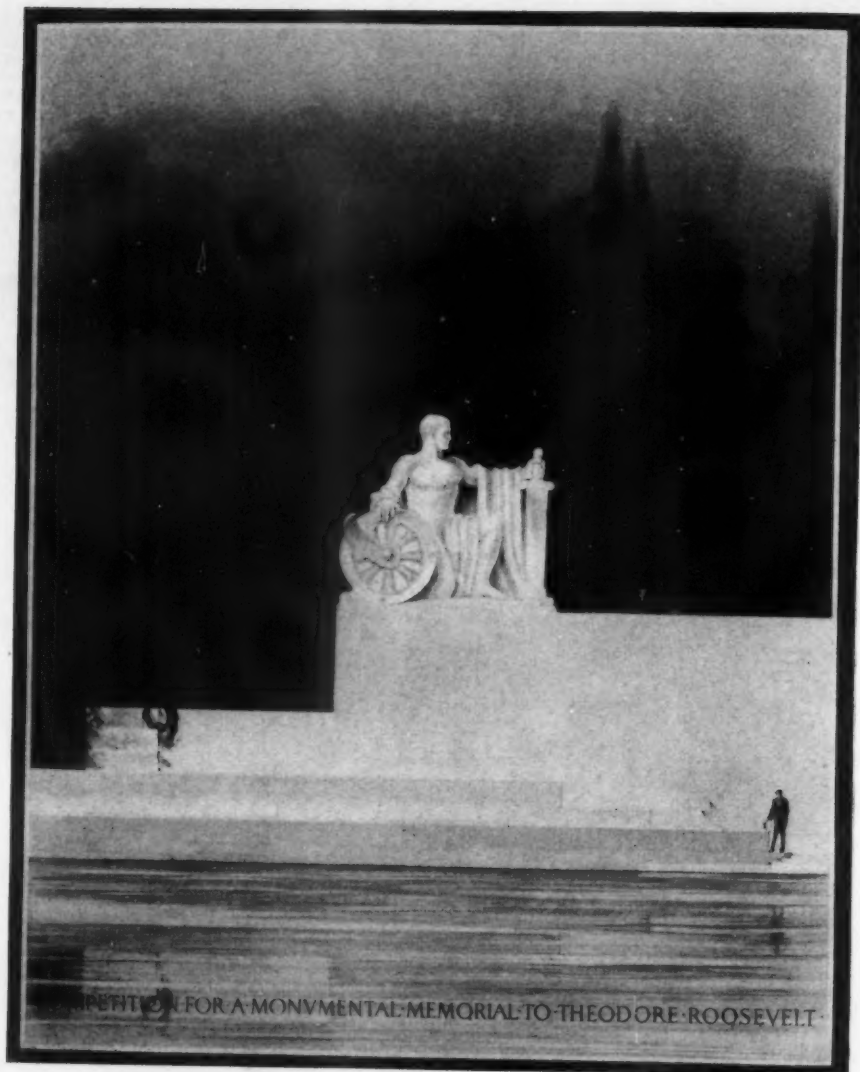
CHARLES A. PLATT,
ARCHITECT



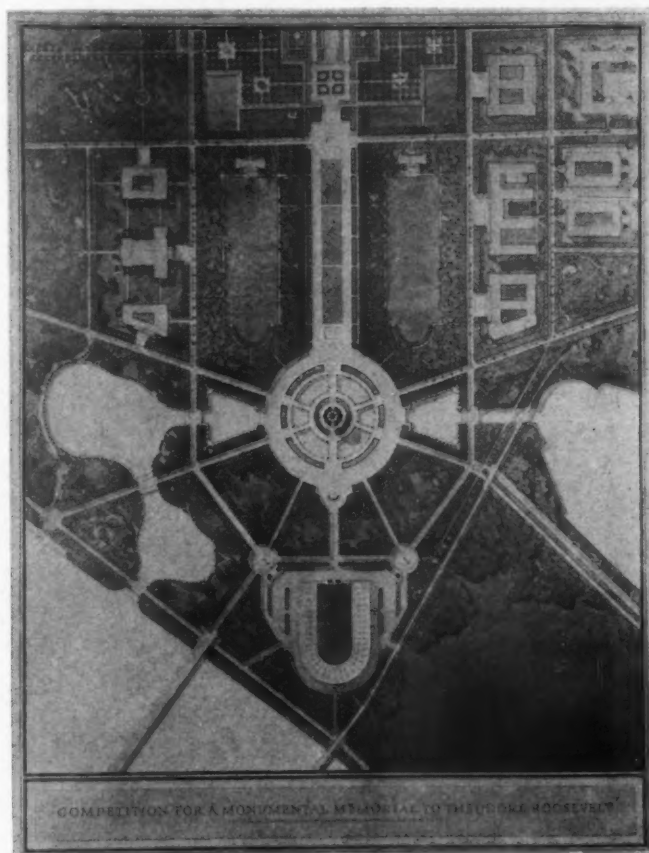
COMPETITION FOR A
MONUMENTAL MEMORIAL IN WASHINGTON, D. C.
TO THEODORE ROOSEVELT

JOHN MEAD HOWELLS, ARCHITECT—C. P. JENNEWAIN, SCULPTOR

(See additional design on back)

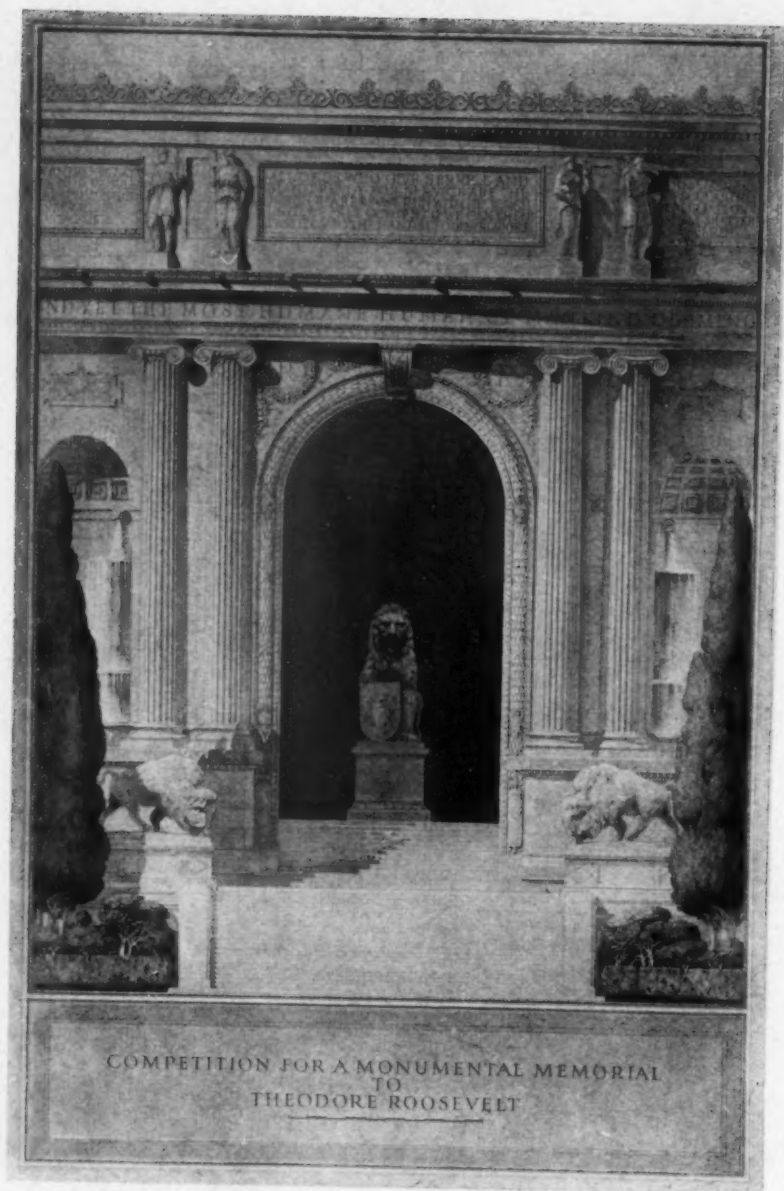


JOHN MEAD HOWELLS, ARCHITECT—C. P. JENNEWAIN, SCULPTOR

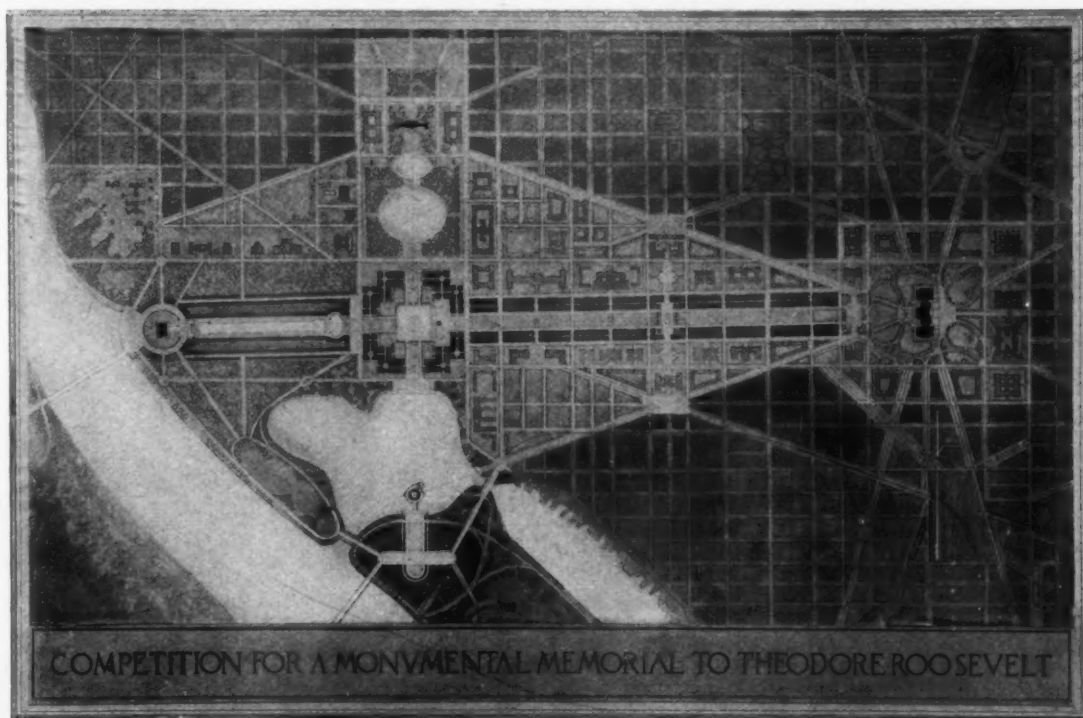


McKIM, MEAD & WHITE, ARCHITECTS

(See additional design on back)

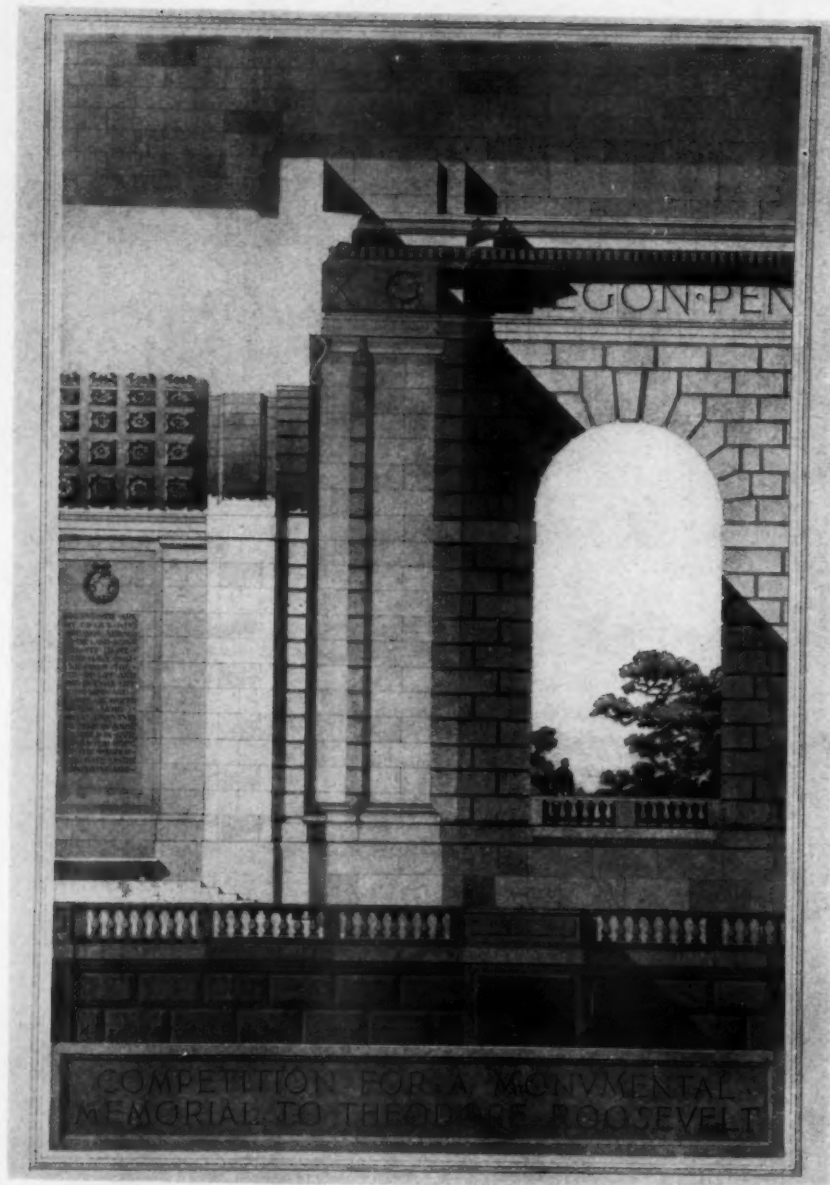


McKIM, MEAD & WHITE, ARCHITECTS

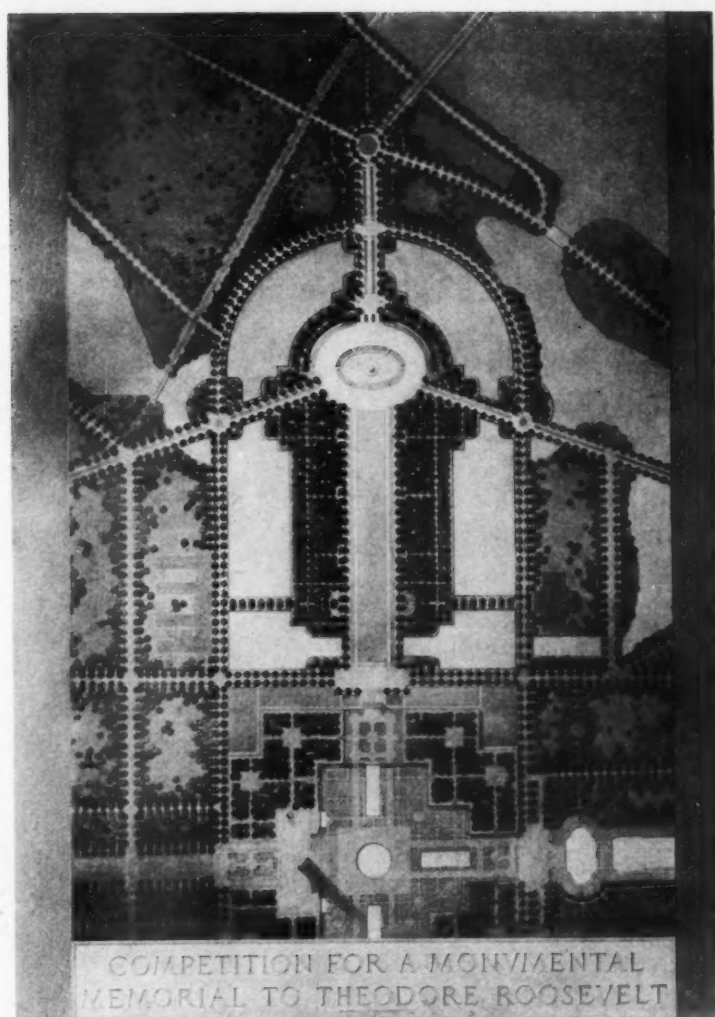
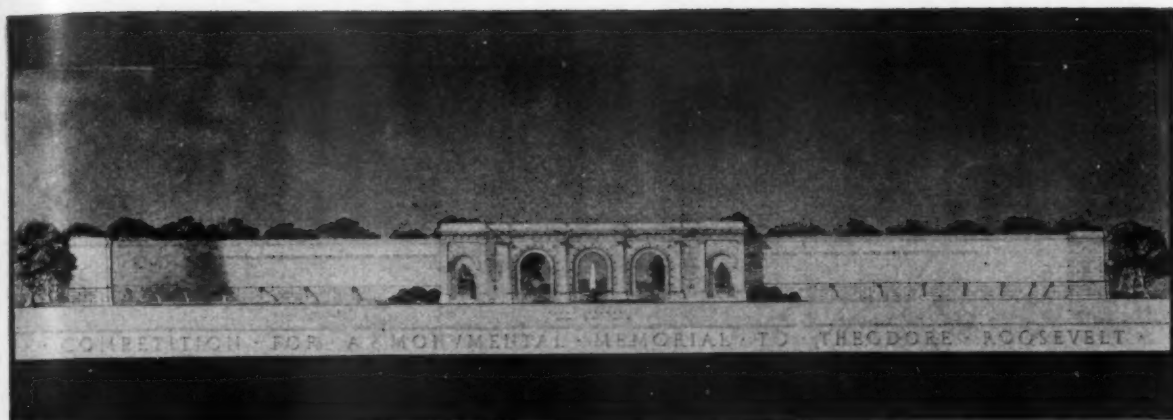


DELANO & ALDRICH, ARCHITECTS—JOHN GREGORY, SCULPTOR

(See additional design on back)



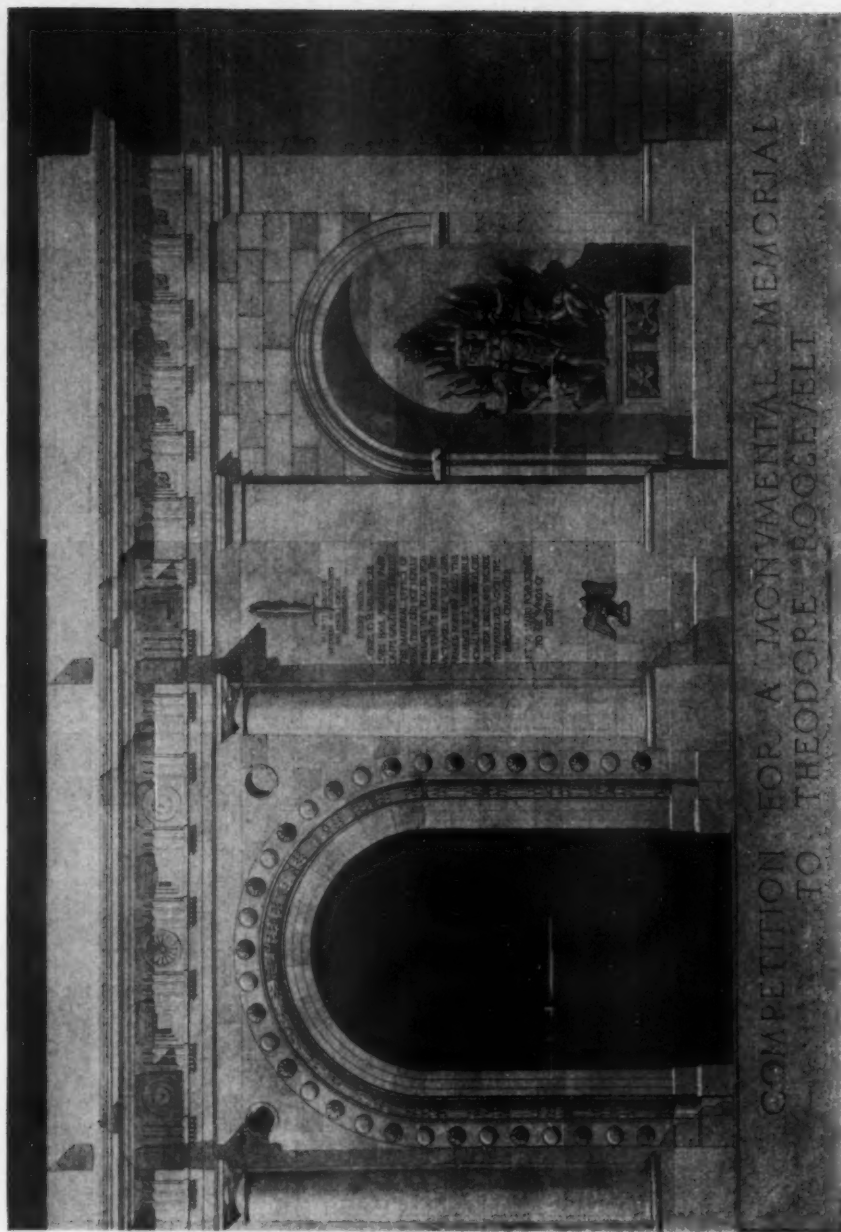
DELANO & ALDRICH, ARCHITECTS—JOHN GREGORY, SCULPTOR



C. GRANT LA FARGE, ARCHITECT

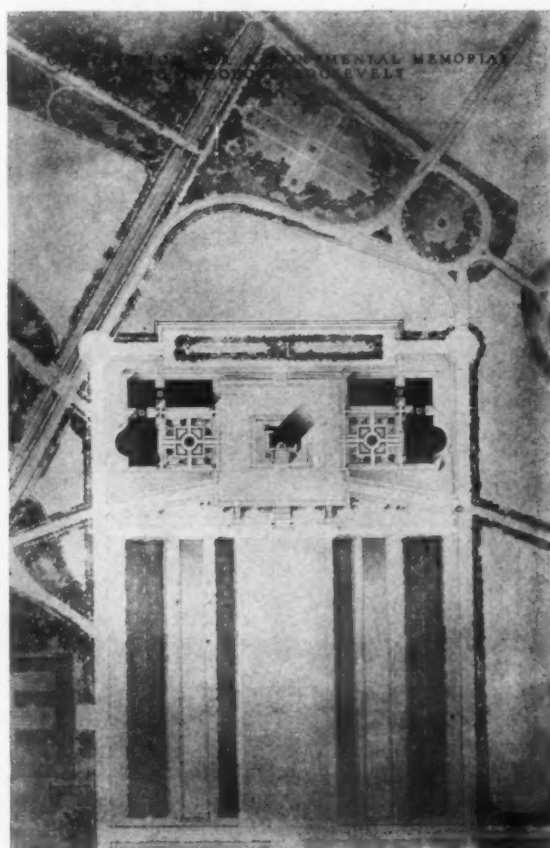
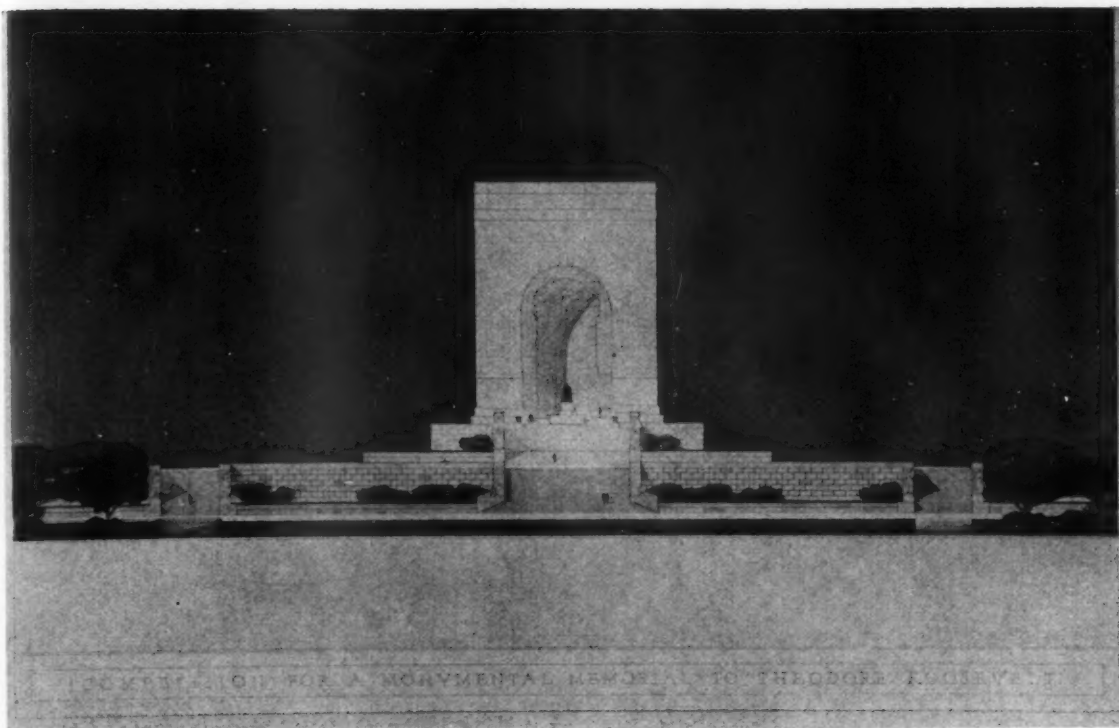
FERRUCCIO VITALE, LANDSCAPE ARCHITECT—EDWARD McCARTAN, SCULPTOR

(See additional design on back)



COMPETITION FOR A MONUMENTAL MEMORIAL
TO THEODORE ROOSEVELT

C. GRANT LA FARCE, ARCHITECT
FERRUCCIO VITALE, LANDSCAPE ARCHITECT—EDWARD McCARTAN, SCULPTOR

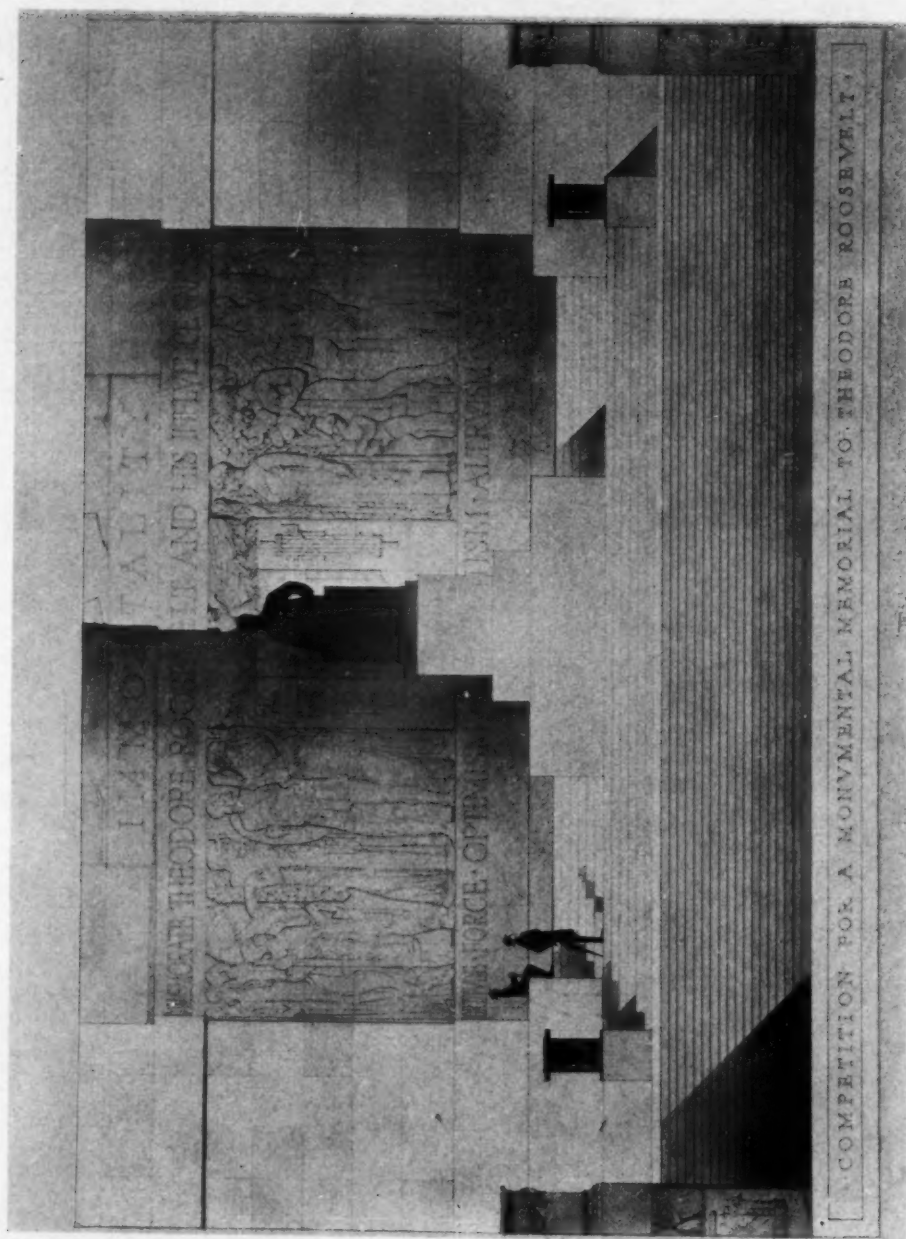


COMPETITION FOR
A MONUMENTAL MEMORIAL
IN WASHINGTON, D. C.
TO THEODORE ROOSEVELT

ALBERT RANDOLPH ROSS,
ARCHITECT

HERMON A. MacNEIL,
SCULPTOR

CHARLES N. LOWRIE,
LANDSCAPE ARCHITECT



HERMON A. MacNEIL, SCULPTOR—CHARLES N. LOWRIE, LANDSCAPE ARCHITECT
 ALBERT RANDOLPH ROSS, ARCHITECT

INTERIOR ARCHITECTURE

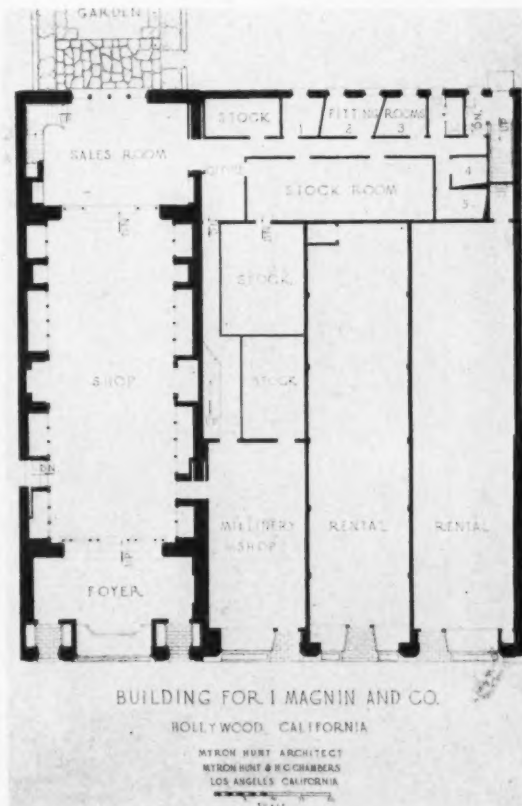
Retail Merchandising on the Pacific Coast

IT HAS been pointed out on several occasions in articles in this department that shrewd business men appreciate today more than ever before the value as a commercial asset of good architecture and decoration. It may also be said that there is no one among them who is more alert and keener to take advantage of new conditions than the modern retail merchandiser. In recent issues several striking examples of ex-

clusive shops in the East have been illustrated, shops which line the most aristocratic shopping thoroughfare in the world, Fifth Avenue, in which the commercial element, once considered so necessary in store architecture, has been entirely eliminated and replaced with a refinement of line and delicacy of detail that would be justifiable in the most successful residential architecture. It is worthy of note, however, that the merchandiser on the Pacific coast is not lagging behind his Eastern competitors in artistic appreciation. In fact, if the Magnin Shop in Hollywood, California, illustrated herewith, may be considered a typical example, it could be said that it is the Westerners who are setting the pace, and their Eastern brothers following behind. However, an argument on such a score would be of benefit to no one, and, this shop, designed by Myron Hunt, architect, seems to reach the high water mark to date in store architecture in this country, and its influence is sure to be felt from coast to coast.

While the air of informality, such a feature of the modern house interior, which would tend

to interfere with business and therefore defeat itself here, is lacking, a cordial, although more formal, atmosphere is retained by which the dignity of the store is continually commanded. The shop, discarding the privacy which envelopes a house, is treated, therefore, more like the lobby of a public hotel, for example, and the little merchandise in sight may be considered more as decoration than merely things to sell. Various architectural elements, such as wood panelling, wrought iron grilles, ceiling rafters, and furniture, are so designed and combined that the unity of the complete scheme is its outstanding feature, second only to the fact that this is a store, and not an architectural interior on exhibition, for such it





DETAIL OF WROUGHT IRON GRILLE OPENING FROM THE FOYER TO THE SHOP
THE I. MAGNIN AND COMPANY SHOP, HOLLYWOOD, CALIF.—MYRON HUNT, ARCHITECT

THE AMERICAN ARCHITECT



LOOKING FROM THE BALCONY OVER THE SHOP TOWARD THE FRONT ENTRANCE

THE I. MAGNIN AND COMPANY SHOP, HOLLYWOOD, CALIF.

MYRON HUNT, ARCHITECT

An interesting feature of the scheme is the treatment of the gabled ceiling, the visible wood rafters arranged so that they have a decorative as well as a structural value. From these rafters hang iron lighting fixtures, similar in character to the iron grille. A balcony at either end overlooks the shop below

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FROM THE SALESROOM, STAIRS LEAD TO THE BALCONY WHICH OVERLOOKS THE SHOP. AN IRON BALUSTRADE IS APPROPRIATE



THE IRON GRILLE, SEEN IN SILHOUETTE AGAINST THE LIGHT OF THE ENTRANCE DOORS, IS INTERESTING IN DESIGN AND EXECUTION



THE SALESROOM AT THE REAR IS APPROACHED BY THE WALLS OF THE SHOP, FLANKED ON EITHER SIDE BY WROUGHT IRON PANELS



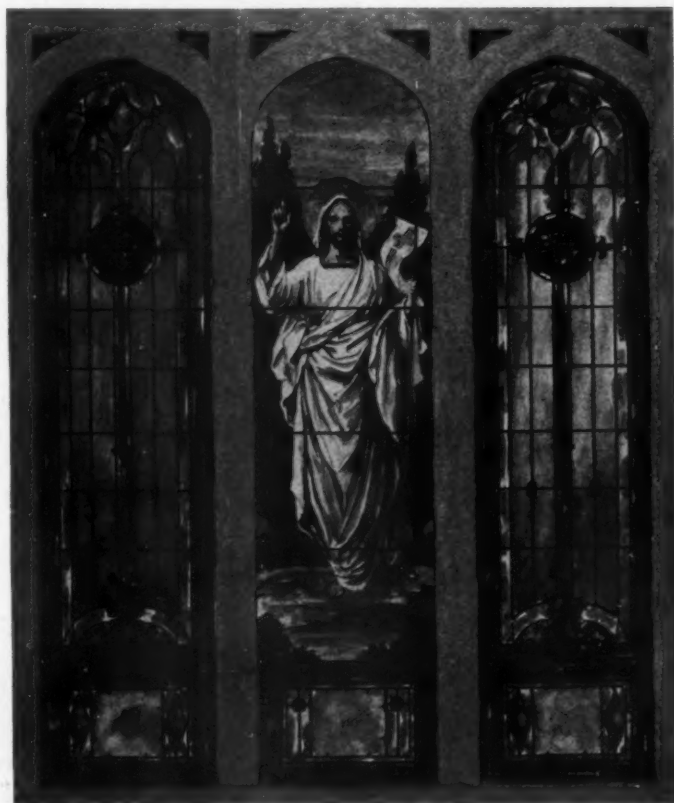
THE WALLS OF THE SHOP ARE PANELLED IN WOOD TO A HEIGHT OF ABOUT EIGHT FEET, WITH ROUGH TEXTURED SURFACE ABOVE

THE I. MAGNIN AND COMPANY SHOP, HOLLYWOOD, CALIF.

MYRON HUNT, ARCHITECT

PAINTED and LEADED GLASS

DESIGNS in leaded glass as executed in this country today might be divided into two distinct classes. First, are those designs which reflect in every detail the traditions of old European artists, and second, are those developed by the more modern American method of execution. In design as well as in execution are these two classes distinct from one another, for their different methods of construction make certain demands which must be reflected in the design. The "European Glass," as we call it, is to a very great extent a painted glass. Colored glass, representing the general tone, is used, but various intricate designs and patterns, which could not possibly be traced in lead, are painted over it by hand, and the background of the glass is even antiqued to suggest age, in keeping with the character of the design. By the modern American method, the design is built up entirely of opalescent glass. Sometimes it is necessary to use as many as three and four layers of colored glass to obtain the correct shade and tone, and the glass is bound together with lead lines only as necessary, thereby outlining the design. In both methods faces are painted by hand. On this page is reproduced in black and white, from a sketch in full color, a design for a church window in the modern American method of execution. The window is entirely of opalescent glass, and only the face, hands and feet are painted. The folds in the drapery of the garment on the Christ figure are produced by a specially manufactured glass, made for this purpose, which varies from one-quarter of an inch to as much as four inches in thickness. The figure is carefully drawn true to life, and the ground, the trees and the sky, against which the figure is silhouetted, are brought out in natural colors. The design was made by the George Hardy Payne Studios, Inc., for a church in Baltimore, Md. On the following page is reproduced, also from a sketch in full color, a design for an American Legion War Memorial window, representative of the American treatment of medieval glass. In both design and method of execution which it suggests, it exemplifies the traditional



DESIGN IN LEADED GLASS IN THE MODERN AMERICAN METHOD OF EXECUTION

THE GEORGE HARDY PAYNE STUDIOS, INC.

European methods employed in leaded and painted glass. Attention is directed to the intricate patterns which are introduced and to the soft, subdued quality throughout; also to the manner in which the figures are drawn, slightly elongated and not true to nature. These characteristics are all peculiar to European painted glass work and give it its distinctive quality.

The design itself is symbolical of the unity and sacrifice of all nations in the World War. In the center lancet is Joan of Arc in armor, showing her emblem on the breast cloth, while above her are cherubs and a dove, typifying the spiritual nature of the voices she heard. To her right is Saint Catherine of Alexandria, who appeared to Joan of Arc as her spiritual adviser, and, to the left, is Saint Michael, representing the militant spirit, who also appeared to her. Two knights in armor below represent the noble nature of the manhood who fought in the Great War, and the Coats of

THE AMERICAN ARCHITECT

Arms of several of the allied nations are introduced. Although a memorial window, it has a decided religious significance as well. This window, as was that shown on previous page, was designed by the George Hardy Payne Studios, Inc.

In color, these two types of designs differ in that European glass is greatly subdued and even antiqued to give the effect of age. The colors employed in American glass are taken more from nature, and are therefore much more brilliant.



DESIGN FOR PAINTED AND LEADED GLASS REPRESENTING THE AMERICAN TREATMENT OF MEDIEVAL GLASS
THE GEORGE HARDY PAYNE STUDIOS, INC.

TOMM, DYCK, AND HARRIE

BY GORDON ALLEN, *Architect*

EVERY architect knows, but most prospective clients don't know, that there are two kinds of architects. First, those who find their time is all taken up with purely business matters—interviewing clients and contractors, arranging in various ways to secure new work, attending board meetings sometimes only indirectly connected with their work, and a thousand and one other activities which seem to prevent their ever getting down to a board and actually carrying through a set of drawings themselves, even a set of sketches. The other class is composed either of those whose clients are so few that they are forced for economic reasons to do their own drafting, or a large part of it, and those who, no matter how large an organization they have, actually do their own designing—and every architect knows that this really means making many of the drawings with their own hands, and carefully examining and supervising all the others. Sir Edwin Lutyens, for example, is in this latter class, and in this country, the late Henry Vaughan, who would accept only as many commissions as he thought he could properly take care of himself, making every plan, elevation, and even every full-size detail with his own hands. An architect of similar inclinations is referred to in "The Pleasures of Architecture" as saying when approached by a prospective client, "But I am already doing a house for another gentleman!" I fancy this remark is not often heard in American offices.

Now I think it is obvious that the "services rendered" by these two classes of offices are quite different, and we all know it; but the layman, client, or whatever we wish to call him, doesn't and is apt to take for granted that the larger and better known the office to which he entrusts his work, the better and more efficient service he will get. Exactly the reverse is often true, except when the large office is that of the type I have spoken of, where the designing and detailing are done by the "boss" himself.

Let us compare typical offices of the two types. As nine out of ten of the first type are large offices and nine out of ten of the second are small, I may be pardoned if for convenience of classification I refer to the two types as large or small, always admitting the one-tenth as exceptions. Assuming that the two architects we are comparing are of equal training, ability and "background," everything, from the client's point of view, is in favor of going to the small office.

Compare what takes place where the job is given to Messrs. Dyck & Harrie, the big fellows with six to sixty million dollars of work in their office, with what happens when it goes to Tomm, the little fellow to whom the new high school is

a "big job." Suppose Mr. Clyent is going to build a house to cost fifty thousand dollars. (I would make this figure less, but the comparison would not hold, because Dyck & Harrie either wouldn't bother with so small a job, or would charge a higher commission for doing it.) Let us see what happens to Mr. Clyent in each case.

He goes to the office of Dyck & Harrie, which occupies the whole top floor of the Ingodwe Trust Building. If he is lucky enough to find Mr. Dyck in, (Mr. Harrie doesn't consult clients—he is the structural expert, and is not an authority on design) he is led into a beautifully appointed consulting room done to look as much like a fifteenth century Spanish kitchen as possible. (It used to be panelled in Circassian walnut, but Mr. Dyck had all the panelling torn out last year, and was able by a lucky chance to put it into the new Elks building in Oscawawa.) Here, at a long refectory table Clyent tells Mr. Dyck his little problem, and (with some hesitation) shows him the plans which he and Mrs. Clyent have been mulling over all the Winter, and which he has laboriously drawn out on paper by the aid of Mrs. Clyent's three-foot dressmaking tape. Mr. Dyck finds the problem most interesting, makes a few excellent suggestions as to one or two extravagances in the plans, and suggests a visit to the land; no, not tomorrow, let me see, Thursday, Friday—"Miss Bobb, have I anything for Friday afternoon; all right, shall we say Friday afternoon?" So Mr. Dyck has his secretary tell his landscape man to call up Tape and Tripod, the surveyors, and have a contour map made of Mr. Clyent's five-acre lot. Meanwhile Mr. Clyent leaves his sketches for Mr. Dyck to put a little study on before Friday, and is ushered out by Mr. Dyck, even as far as the elevator if he looks worth it. Then Dyck sends for Teasquare—not the head draftsman (who is rendering the front elevation of the War Memorial Competition, but really the best man in the office on domestic work), and gives him Clyent's plans, saying, "Here's another one—see what you can do by Friday." From then on, except for the visit to the land on Friday, Clyent somehow sees comparatively little of Mr. Dyck; Teasquare, however, who has been put in charge of the job, is a most obliging and pleasant fellow, and turns out a quite charming little set of plans, and the most attractive water-color perspective, which Mrs. Clyent keeps in a prominent place in her living room until the new house is done, when it gets mislaid in the move. There were one or two little things, of course, that got overlooked, such as Mrs. Clyent's wanting a sewing room with a good window, and Mr. Clyent's having particularly asked for cellar stairs ar-

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ranged so that he could get to his cellar without going through the kitchen; but these are straightened out in the next set of drawings, and after the usual difficulties in accommodating caviare appetites to corned-beef pocketbooks, the contracts are let and the house finally built.

Now what happens if Mr. Clyent decides to go to Mr. Tomm instead of Messrs. Dyck & Harrie? He finds him in a less modern building, his entire office much smaller than Dyck & Harrie's Spanish consulting room alone; ten to one with his coat off and his sleeves rolled up, sitting on a high stool at a drawing board trying to cut his own commission in half by making a \$12,000 bungalow cost \$6,000. He washes his hands at the sink (when your architect has to wash his hands to talk to you, then you're getting the real thing), and sits down on a corner of his table while Mr. Clyent tells him his problem. From then on until Clyent moves into his house, he is Clyent's body and soul, day and night, Sundays and holidays, working on the plans himself, talking to every contractor himself, visiting the job himself, and what is worth more than all these, getting brilliant ideas out of nowhere in the middle of the night, all for the benefit of the job. For well he knows that the job's success is his success, and that nothing on the job is too small to give him a black eye if it's neglected.

But you may say Teasquare, in spite of being only a draftsman in Dyck & Harrie's office, has been thoroughly trained—he is a graduate of the Gott M. I. T., perhaps even a *diplômé* of the Beaux-Arts, and is the same person who in five years will have branched out for himself in his

own office. Why is he not quite capable of handling Mr. Clyent's job? The answer is that he would be, if it were his own job, which he could handle himself; but when his pet idea of the long sloping roof is ruined by the dormers in the children's playroom (added at the last minute), he feels that the house has been spoilt without his even being consulted; and he consequently loses a certain part of his interest.

This applies with equal force to any building except perhaps the largest commercial work—Mr. Tomm I admit would be pretty busy for a few months if he were suddenly given a Woolworth Building to do; but if he has any ability in organizing, and is given a few weeks' time to get started, he could do even that quite as well as Dyck & Harrie; however, he would have to organize a large force to do so, and would put him into their class, so it does not apply to the case in point. But a library, bank, school, church (the largest church in America was recently given to a small firm who are doing themselves infinite credit on the work), or any building not too immense, is invariably the gainer by being done by a man who puts his personality, and his alone, into the work. In the first place, it may be a new problem for him, and is for that very reason likely to be solved in a less stereotyped way than if it were the tenth of its kind he had done. If it is a house, the case in his favor is more extreme, for he necessarily knows his client's way of living, his tastes and, before the sketches are done, his needs; but most of all, the small architect's incentive is the greatest possible, for his success hangs solely on the success of his work.



UNIVERSITY BAPTIST CHURCH, BALTIMORE, MD.

JOHN RUSSELL POPE, ARCHITECT



JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

DONALD G. ANDERSON, ARCHITECT

(See description on back)

THE AMERICAN ARCHITECT
February 5, 1926. Plate 21

A JUNIOR HIGH AND VOCATIONAL SCHOOL AT BAYONNE, N. J.

DONALD G. ANDERSON, ARCHITECT

THE building is "L" shaped in plan, the front wing housing the Junior High activities and the side wing the Vocational School. The "L" shaped plan was adopted for the reason that it leaves the maximum space possible for an athletic field without sacrificing the floor space of the building. It would be impossible to get an adequate athletic field with a square or rectangular building. This plan also does away with all courts, every class room or shop being an outside room. There is not a dark spot in the building.

The auditorium is placed in the corner of the "L" to be adjacent to both school branches. At the rear of auditorium stage are large folding doors which open into girls' gymnasium, which doors, when open, provide a large stage for any purpose required, such as gymnastic drills, etc. The gallery of auditorium is hung from trusses above, spanning the auditorium. This eliminates all supports underneath which obstruct the vision. The auditorium is on the ground floor practically on the street level insuring safety and easy access.

Steel sash are used throughout, giving a full glass area, thereby eliminating all mullions in class rooms which eliminates all shadows and gives an even full light.

There is no basement under the major portion of the building. Only that portion used for swimming pool, engine and boiler rooms being below the first floor and grade, permits direct outside light to all these spaces.

In connection with the swimming pool are drying, dressing and shower rooms each set at opposite ends of the pool, one set for boys and one for girls. The pool has a complete filtration and hot water circulating system.

In the boiler room are three 325 H. P. boilers which can be run separately or in battery as season requires. The system is low pressure steam with vacuum returns and temperature control.

The unit system of ventilation in class rooms is used for the reason that it is the simplest form of ventilation. It eliminates all ducts and permits sash to be placed in partitions between class rooms and corridors instead of this wall being

filled with ducts, and thereby insures light corridors throughout.

The exterior is in the Gothic Renaissance, red face brick and ornamental terra cotta.

The consulting engineers were Warren W. Chapin for structural work and Frank Sutton for heating and ventilating and electric work.

Floors of corridors are terrazzo and walls of corridors are wainscoted 6 feet high with salt glazed brick. Stair treads are of soapstone.

Main lobby is in polished Tennessee marble from floor to ceiling with Tennessee marble block floor.

Floors of toilet rooms are terrazzo. Floors of cafeterias are red quarry tile as is also the large play roof over the auditorium which is 80' x 100'.

Band room is in top floor of main tower with 22 ft. ceiling.

The Junior High-Vocational Building houses two types of school. The front wing provides accommodations for the academic work of the Junior High School. The north wing provides shop facilities for the Junior High School and in addition houses the Vocational School.

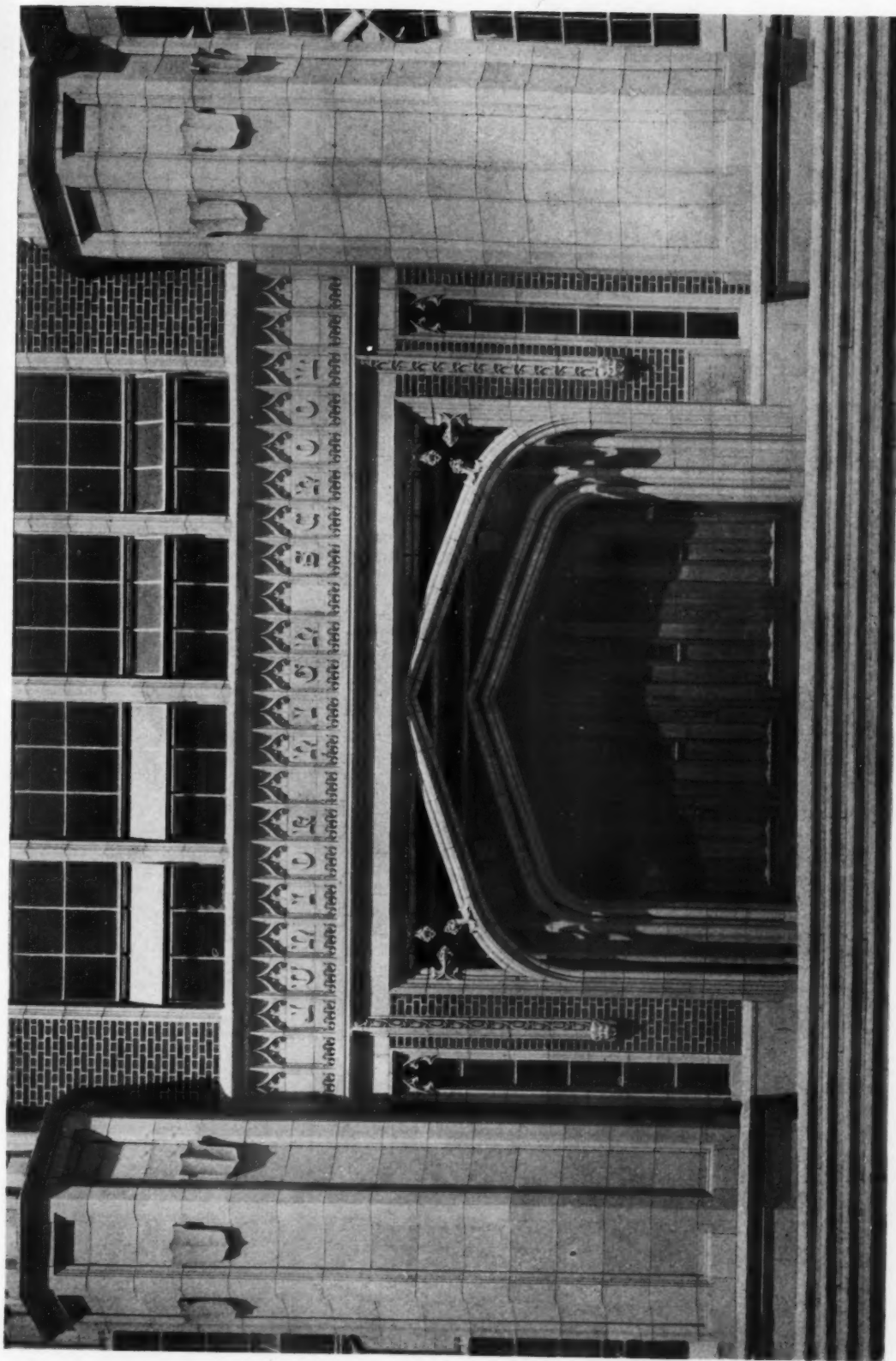
The Junior High School includes grades 7, 8 and 9. Three curricula are offered—academic, commercial and industrial.

The Vocational School provides training in the following trades:—machinist, printing, carpentry, pattern making, electrical wiring, automobile repairing, sheet metal work and drafting.

The building was completed November, 1925.

The building is of brick and reinforced concrete construction. It extends 418 feet along Avenue "A" and 464 feet along 30th Street. The front wing has a depth of 64 feet. The side wing has a depth, in part, of 96 feet and, in part, 83 feet 6 inches.

The total land covered by the building is 62,716 square feet. The floor space is approximately $4\frac{1}{4}$ acres. The total number of rooms is 139. The auditorium seats 1440. The building will accommodate approximately 2800 pupils. It cost \$1,196,122.00, which is \$.408 per cubic foot. The equipment cost \$190,000.00. The land cost \$164,510.00. Improvements to the grounds will cost, as per bids secured, \$93,073.00.

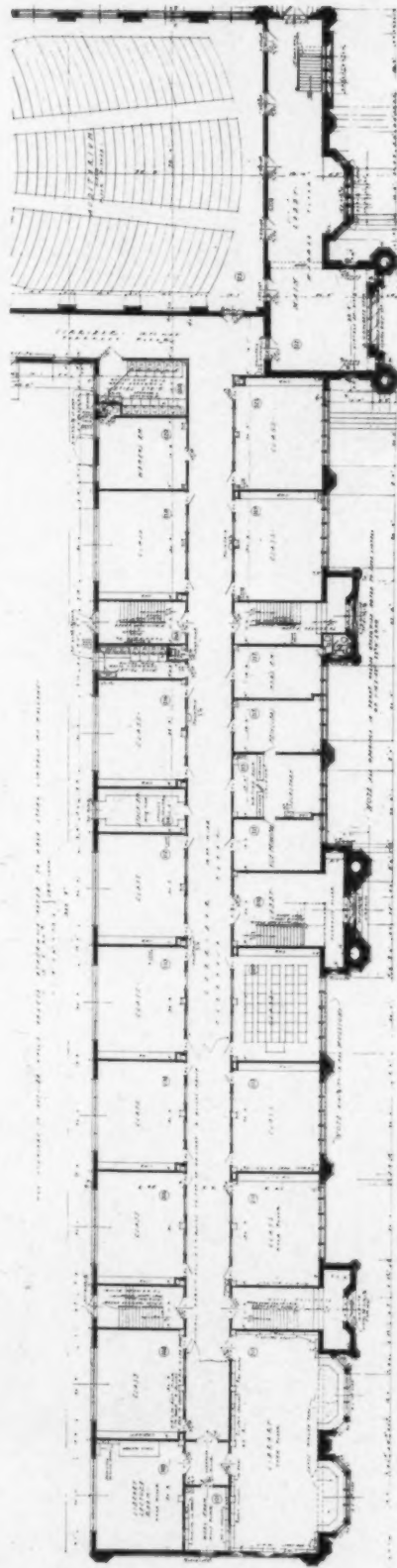


JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

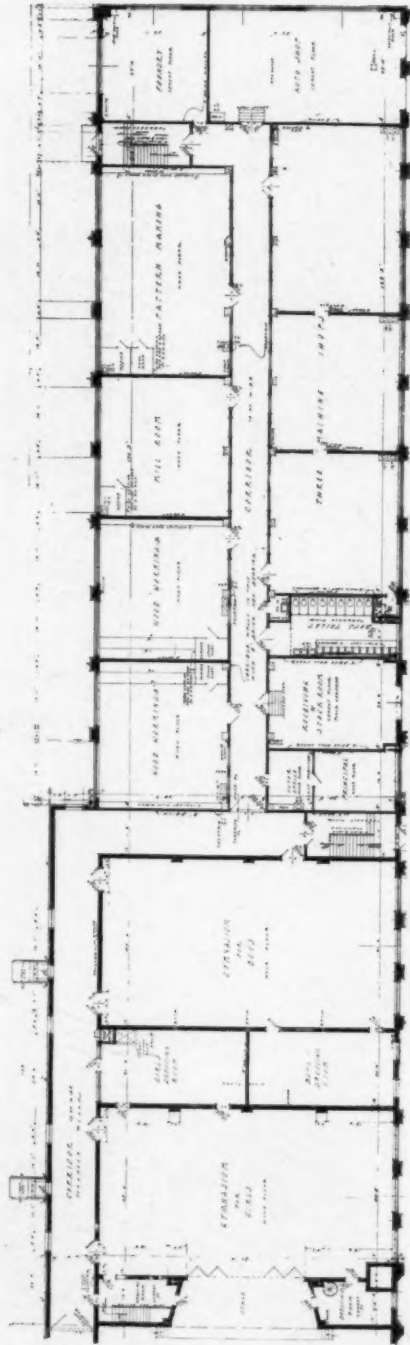
DONALD G. ANDERSON, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT
February 5, 1926. Plate 22



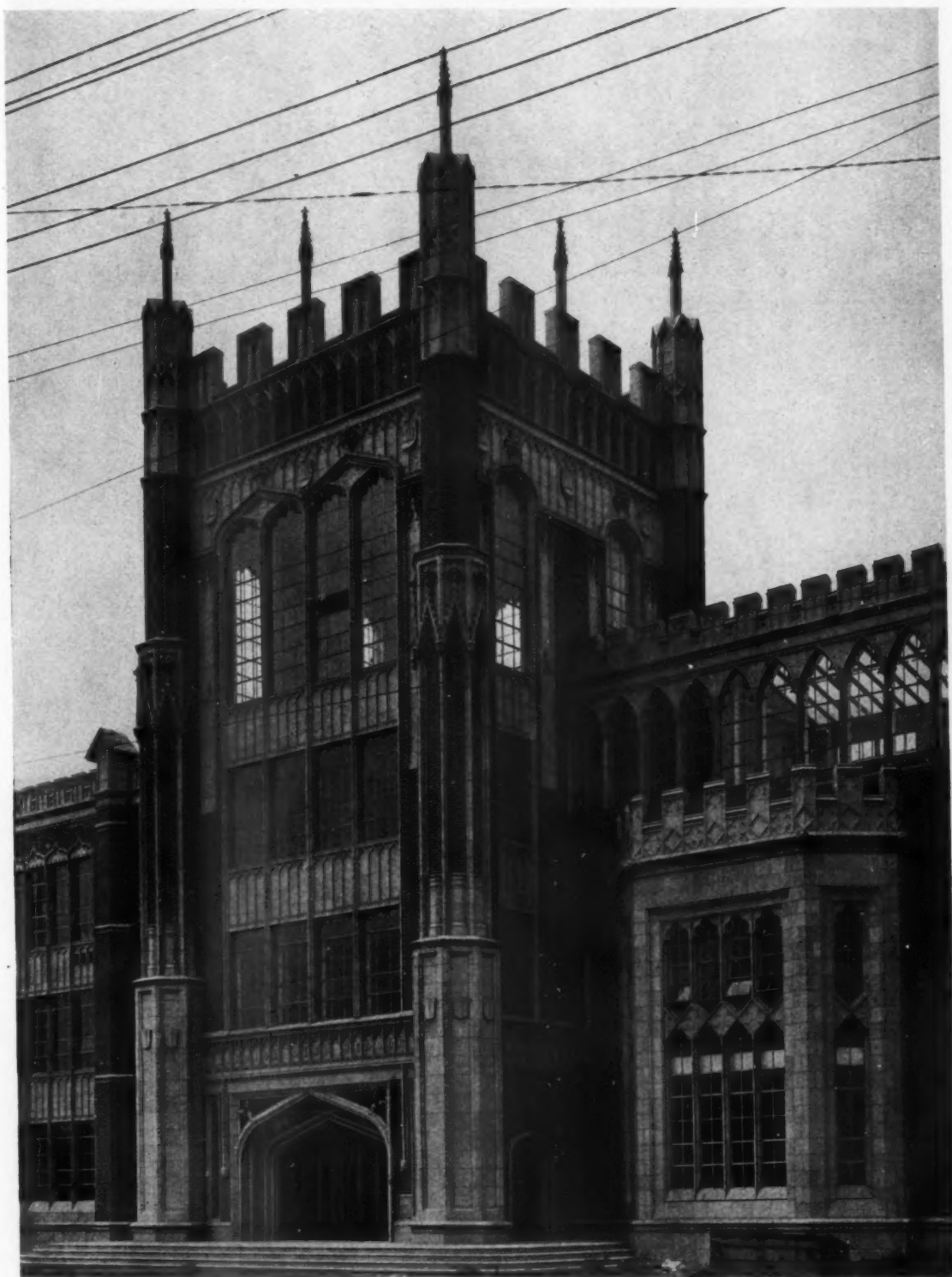
FIRST FLOOR—FRONT WING



FIRST FLOOR—SIDE WING

JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

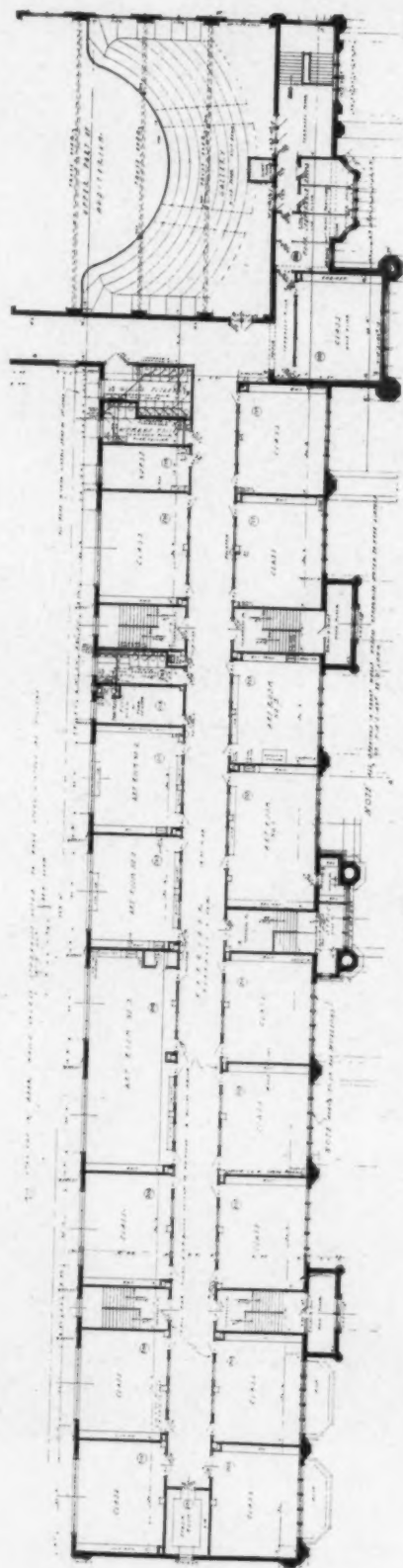
DONALD G. ANDERSON, ARCHITECT



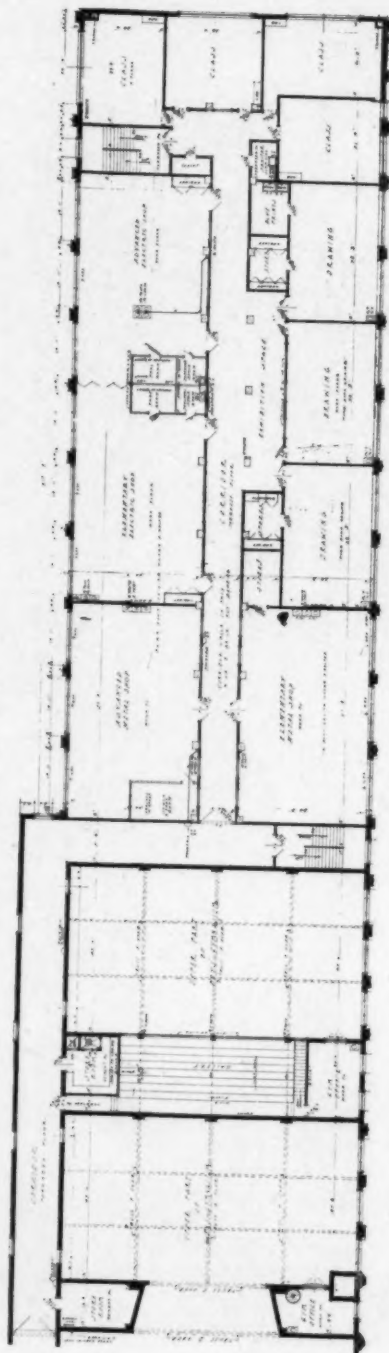
MAIN ENTRANCE LEADING TO AUDITORIUM
JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

DONALD G. ANDERSON, ARCHITECT

(See plans on back)



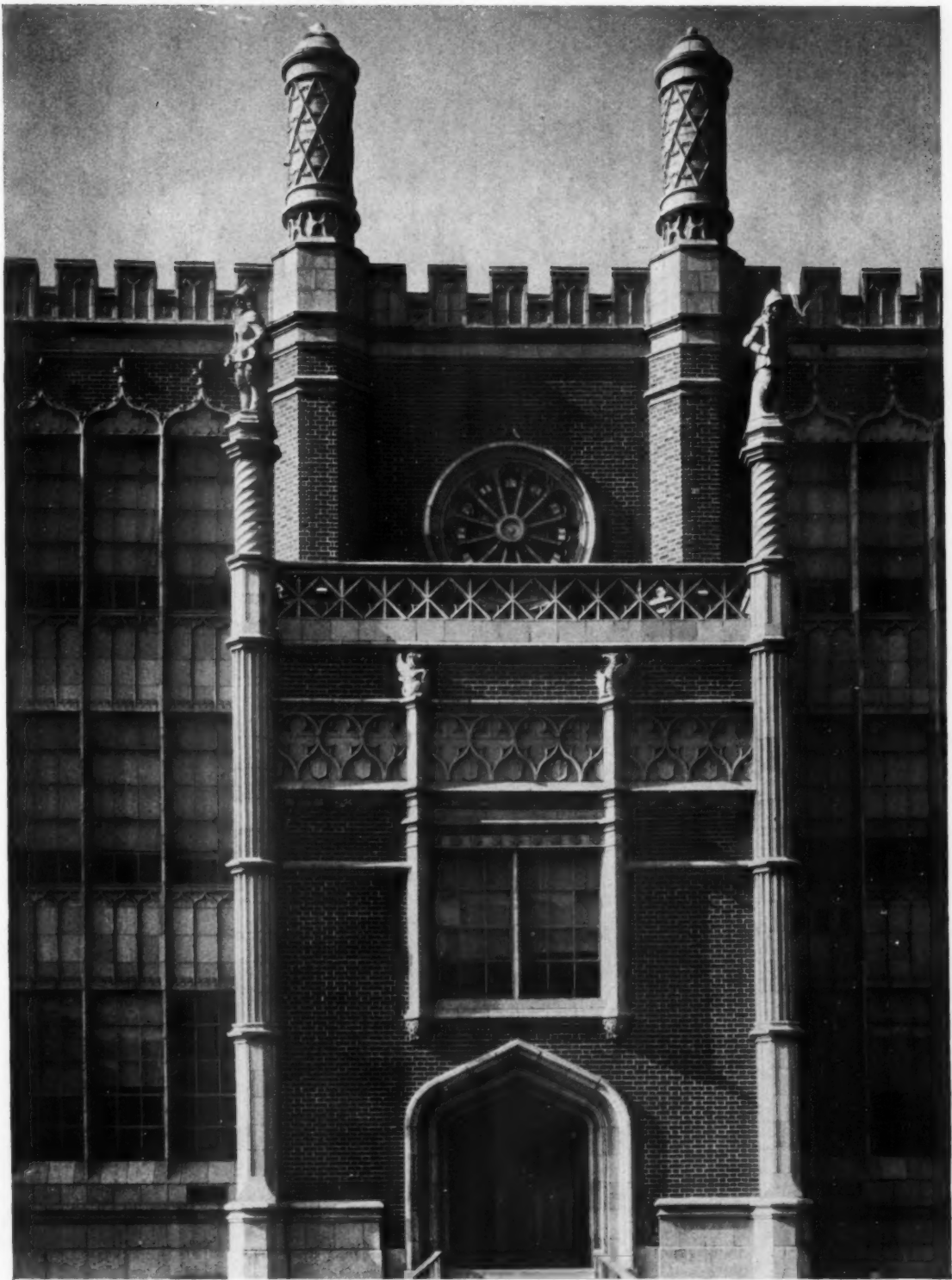
SECOND FLOOR—FRONT WING



SECOND FLOOR—SIDE WING

JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

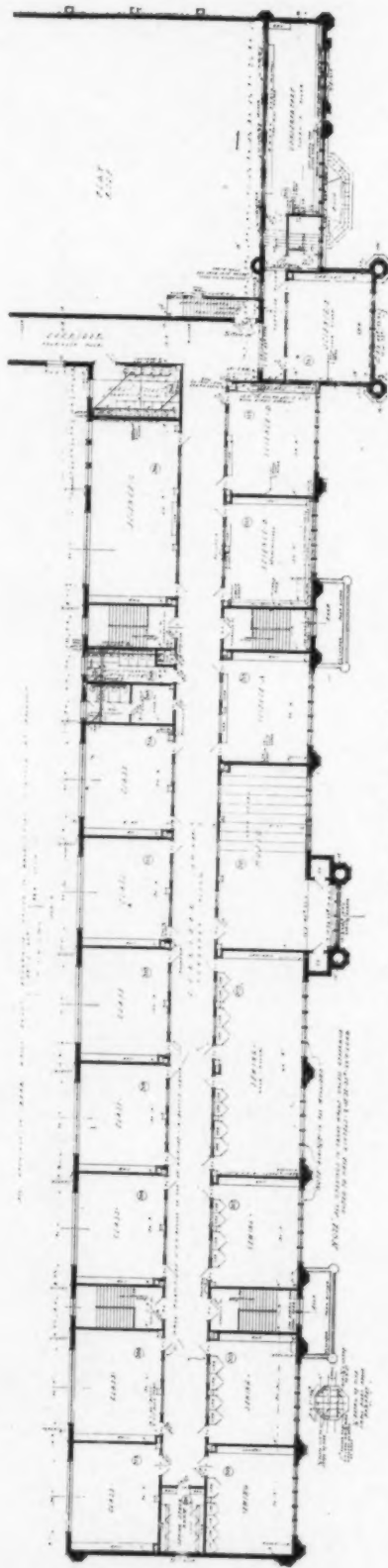
DONALD G. ANDERSON, ARCHITECT



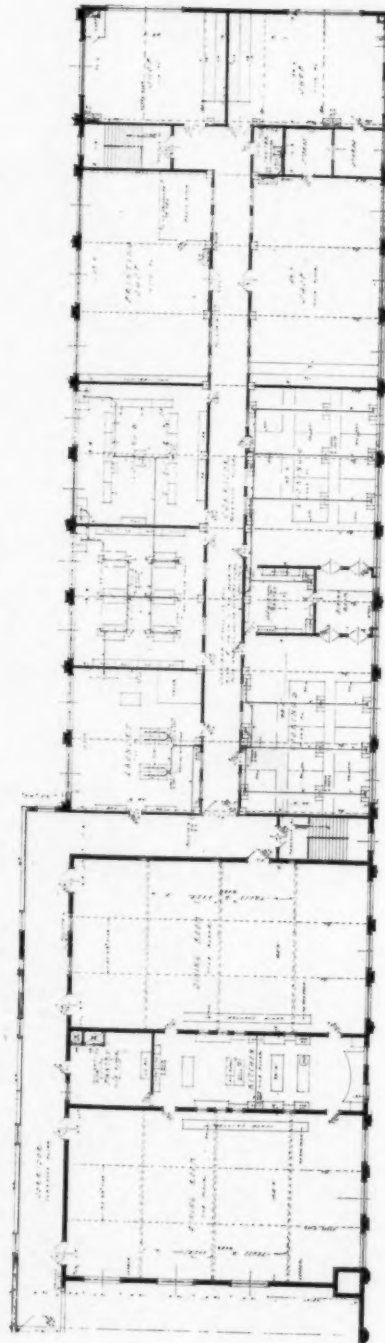
DETAIL OF ENTRANCE TO LOBBY AND CLASS ROOMS
JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.

DONALD G. ANDERSON, ARCHITECT

(See plans on back)



THIRD FLOOR—FRONT WING



THIRD FLOOR—SIDE WING

JUNIOR HIGH—VOCATIONAL SCHOOL, BAYONNE, N. J.
DONALD G. ANDERSON, ARCHITECT

ENGINEERING *and* CONSTRUCTION

ALTERATION *and* ADDITION, NEW YORK ASSOCIATION *for the* BLIND

HUNT & HUNT, Architects

THE value of an architect is frequently measured by a picturesque dwelling or a well studied monumental building. More often the true test of his worth lies in his ability to grasp certain practical essentials and follow them through to a successful conclusion. A good illustration of this is seen in the alteration and addition by Hunt & Hunt, architects, of what is familiarly termed the "Lighthouse" at 111-115 East 59th Street, New York City.

The original building, occupied by the New York Association for the Blind, was built about twelve years ago on a lot about 40' x 100'. In the rear, an area of 25' x 40' was given over to a yard containing a large balcony fire escape which served as a working space for the blind in summer, as well as an emergency exit with an outlet, by common consent, through an adjoining property, having a width of twenty feet. This property, bought as a protective measure, has now become a part of the entire building in fact.

Primarily the growth of the Association required maximum additional floor area at a minimum cost, which meant that the entire area of the lot must be used efficiently, changes to the existing building must be reduced to a minimum and the building could not be increased in height since the structural members had not been designed for more than the normal load which they already carried. A second consideration demanded that the changes be made with as little interfer-

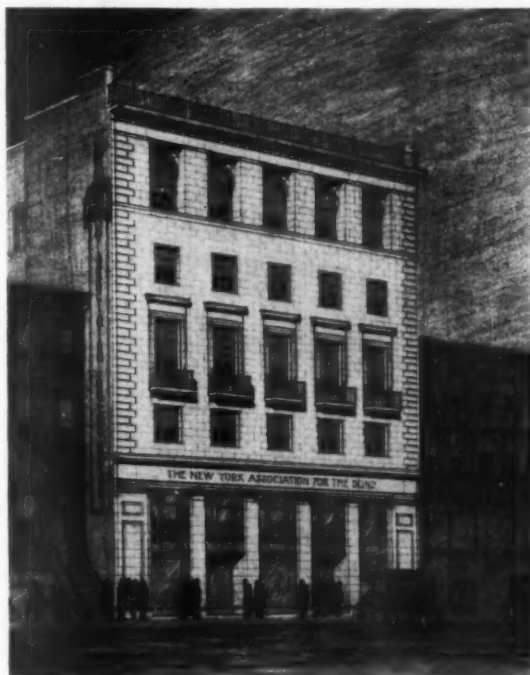
ence with the work of the Association as possible.

The handiwork of the members is largely disposed of through the show windows at the street level. These windows of the old building, being recessed behind free standing columns were impractical and inadequate for display purposes. It was, therefore, necessary to redesign the lower story to provide for modern display windows.

The first story and the mezzanine are designed to be used as either a work shop or a theatre in which entertainments for the blind are held. This required that the exit facilities conform to the theatre code. Inasmuch as the building has no outlet other than 59th Street, it was necessary to provide a fireproof passage on the mezzanine floor connecting the rear exit stairs of the upper floors with the street level. A study of the mezzanine plan indicates that while the balcony area was slightly encroached upon, the space thus lost is of less value than that of the adjoining work space area.

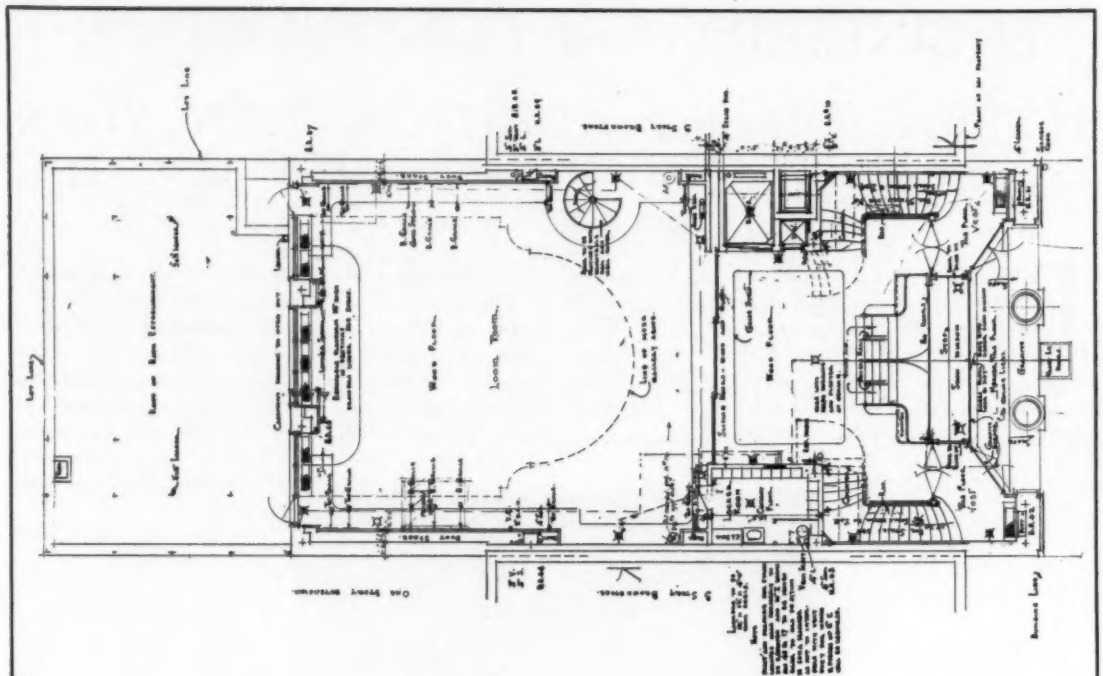
A comparison of the plans before and after alteration will show how well the architects succeeded in providing a satisfactory solution within the physical limitations imposed by the conditions of the site. The entire lot is utilized, changes in the existing building are minor and construction work was so arranged that the new work was practically completed before the openings were cut through into the old building.

(Continued on page 242)

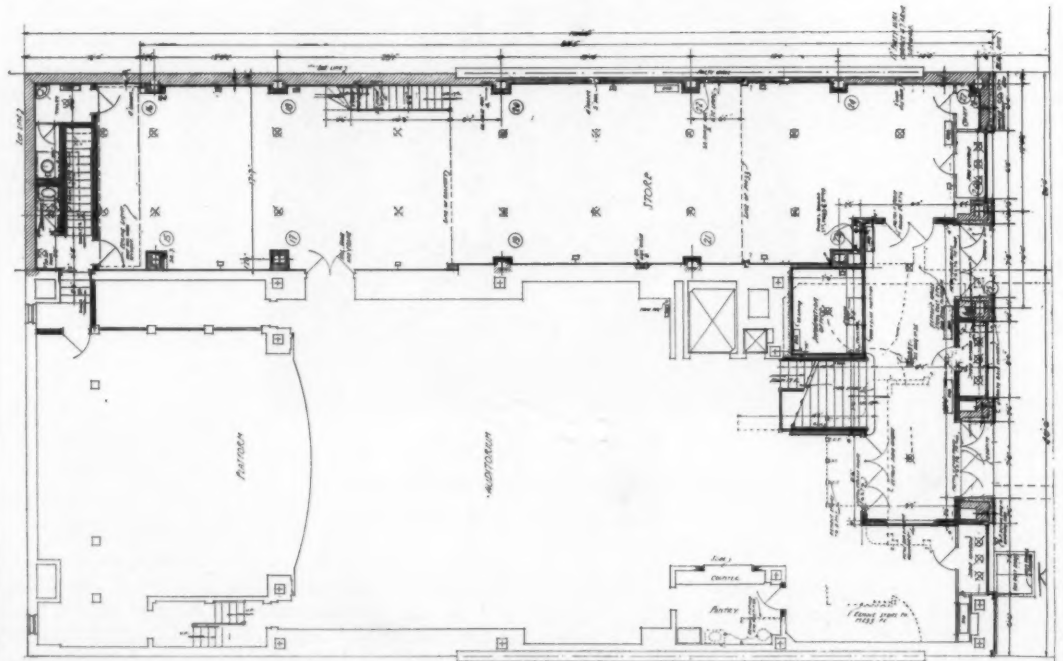


"THE LIGHTHOUSE"

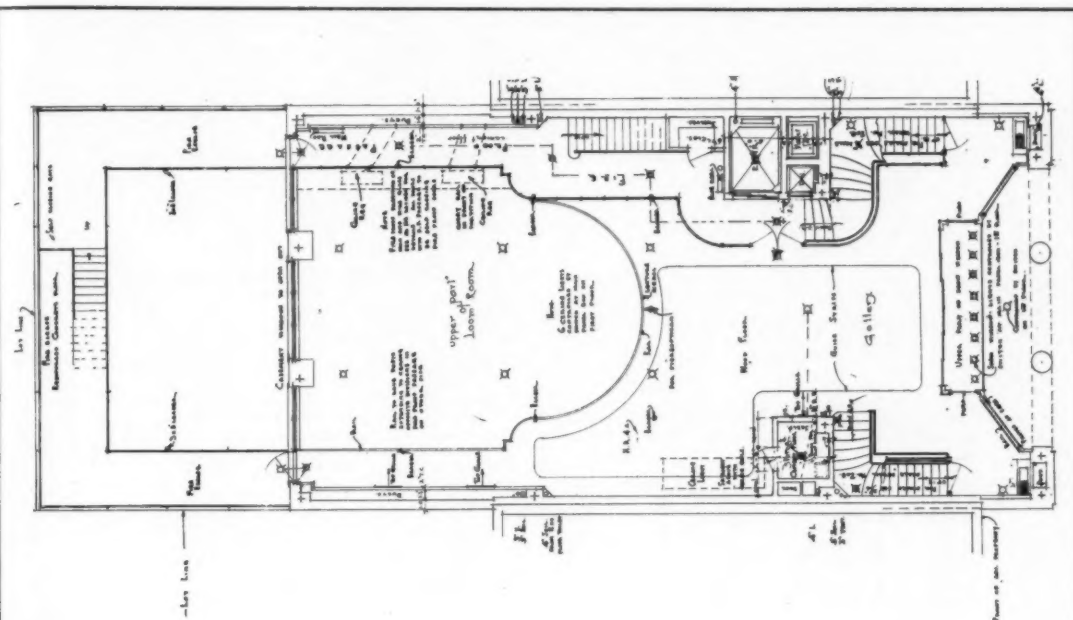
NEW YORK ASSOCIATION FOR THE BLIND
HUNT & HUNT, ARCHITECTS



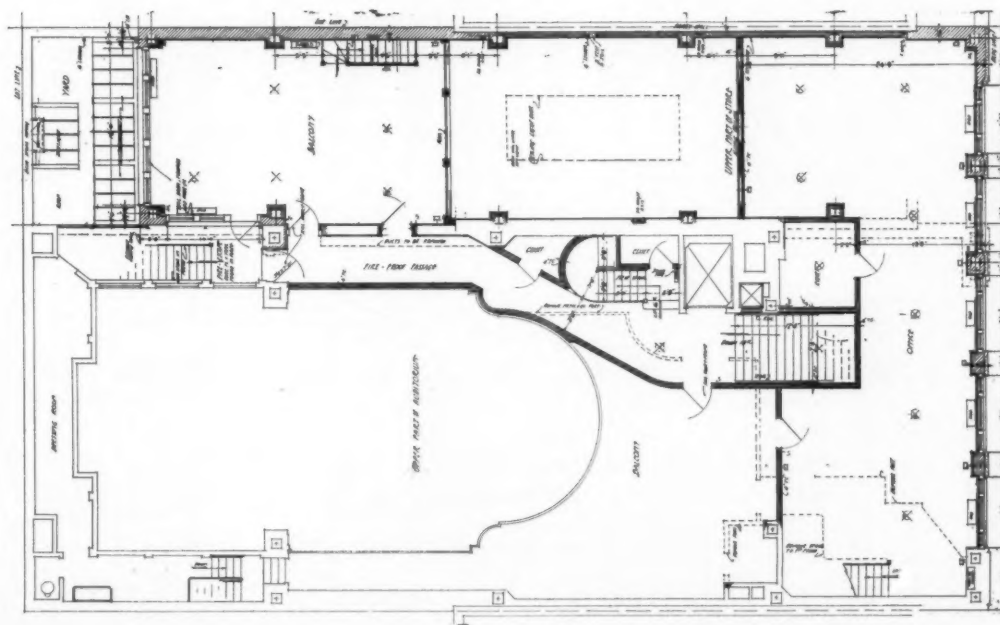
FIRST FLOOR PLAN—OLD BUILDING



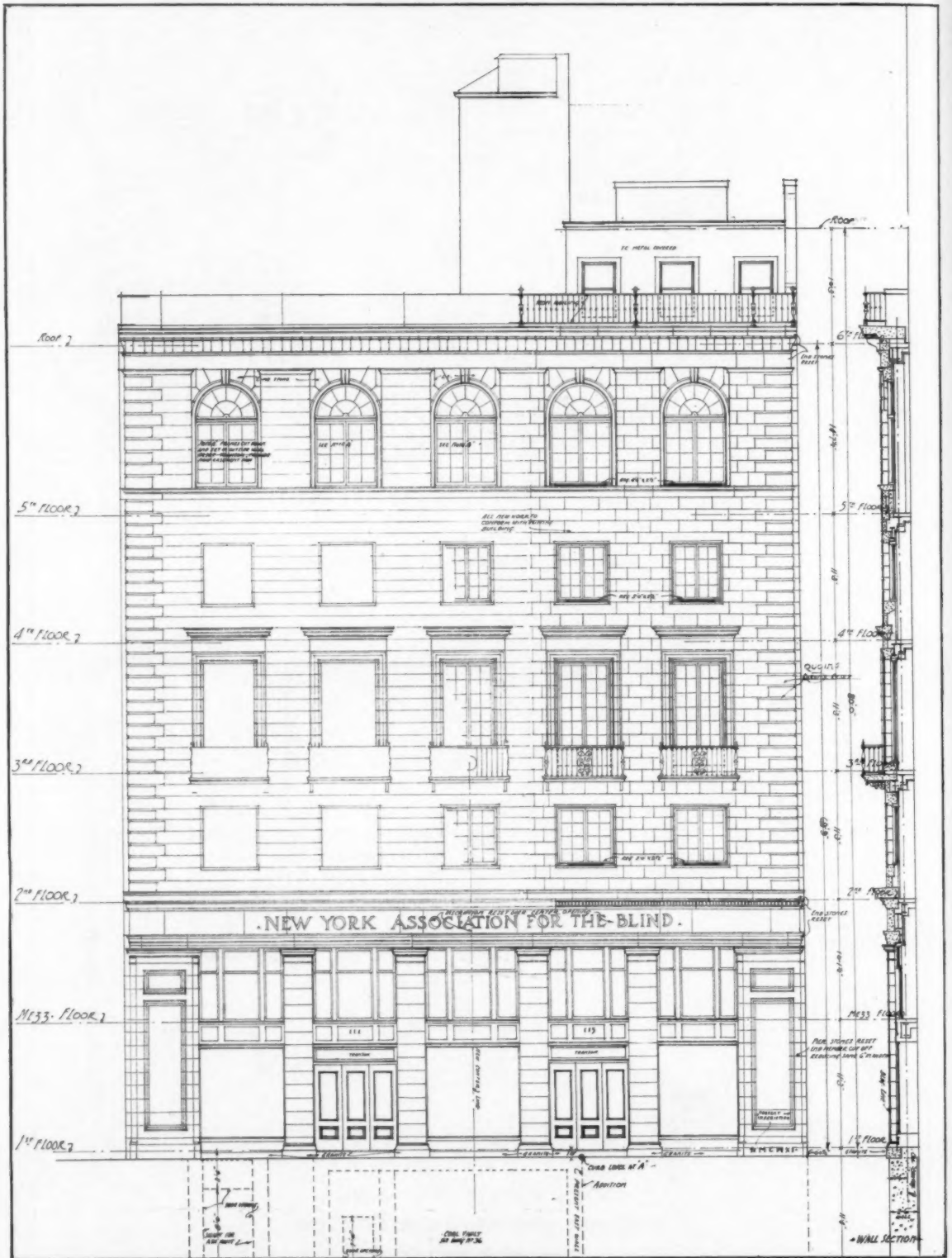
FIRST FLOOR PLAN—AS ALTERED
NEW YORK ASSOCIATION FOR THE BLIND
HUNT & HUNT, ARCHITECTS



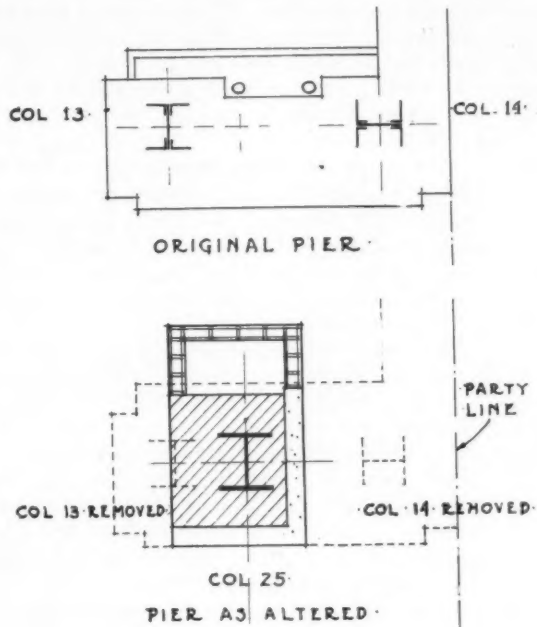
MEZZANINE FLOOR PLAN—OLD BUILDING



MEZZANINE FLOOR PLAN—AS ALTERED
NEW YORK ASSOCIATION FOR THE BLIND
HUNT & HUNT, ARCHITECTS



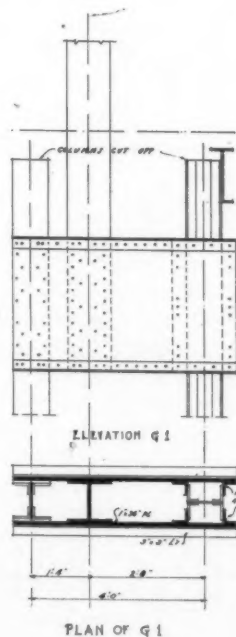
NEW YORK ASSOCIATION FOR THE BLIND—HUNT & HUNT, ARCHITECTS



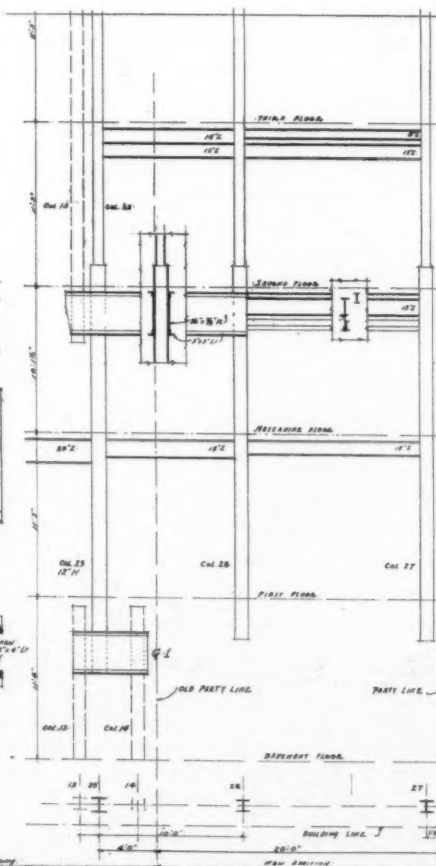
AT LEFT: PRACTICAL CONSIDERATIONS REQUIRED THE ALTERATION OF THE PIER BETWEEN THE ORIGINAL BUILDING AND THE ADDITION. ORIGINAL COLUMN NO. 13 WAS REMOVED FROM THE FIRST TO THE SECOND FLOOR. COLUMN NO. 14 WAS ENTIRELY REMOVED ABOVE THE FIRST FLOOR. A NEW COLUMN, NO. 25, REPLACED THESE COLUMNS ABOVE THE FIRST FLOOR. AT THE SECOND FLOOR TWO 36" PLATES WITH 3" X 3" FLANGE ANGLES WERE RIVETED TO EITHER SIDE OF COLUMNS 25 AND 26 TO SUPPORT COLUMN 13. A SIMILAR SUPPORT TRANSMITS THE LOAD FROM COLUMN 25 TO OLD COLUMNS 13 AND 14 BELOW THE FIRST FLOOR

AT RIGHT: DETAIL SHOWING THE METHOD OF SUPPORTING NEW COLUMN NO. 25 BELOW THE FIRST FLOOR AND OLD COLUMN NO. 13 ABOVE THE SECOND STORY

NEW YORK ASSOCIATION
FOR THE BLIND



HUNT & HUNT,
ARCHITECTS



(Continued from page 237)

The original facade, except for the free standing columns and recessed show windows of the first story, required no changes and the new building became a 20' addition repeating the motives originally used. In making these changes it was found that changes in columns 13 and 14 adjoining the party line, between the old and new buildings, must be made.

To avoid the necessity of altering the steel frame of the old building above the mezzanine floor, the engineers, Gunvald Aus Co., determined to retain column 13 from the second to sixth floor, and below the first floor, but remove it from the first to the second floor; column 14 was removed from the first to the sixth floor and column 25 was designed to carry the construction of the 20' addition and the load from column 13 at the second floor. Columns 13 and 14 below the first floor and their footings were found to be of sufficient size to carry column 25.

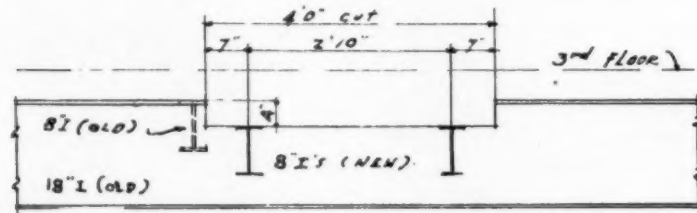
The load from column 13 is transferred to column 25 at the second floor by means of a cantilevered plate girder anchored at column 26. The load from column 25 is transmitted to columns 13 and 14 at the first floor level by plates and angles riveted to either side of the columns.

On the third, fourth, and fifth floors, it was

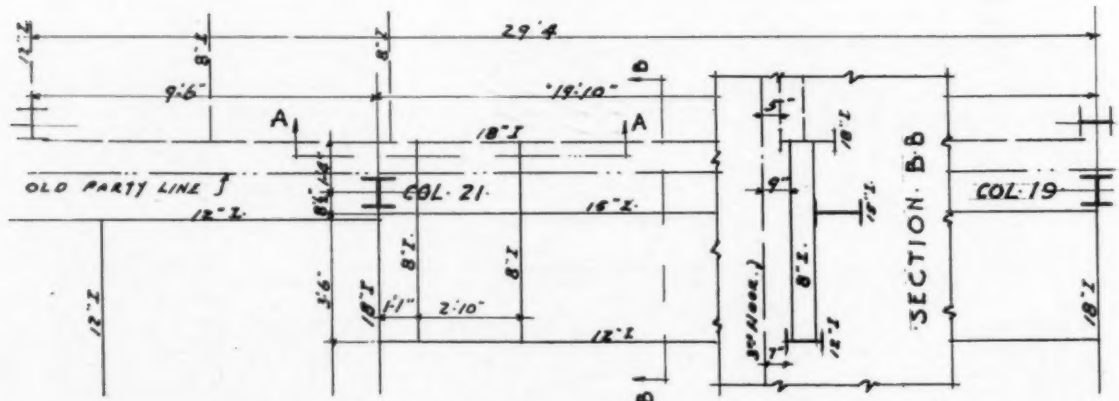
found impossible to arrange the exit stairs without cutting out a slot 4" deep and 4' long in the middle of a 29' girder of the old building parallel with the party wall near new column 21. The new construction between columns 19 and 21 provided I-beam cantilevers to support the existing girder at the weakened area.

The alteration of the Association for the Blind building has not involved spectacular engineering feats, but it clearly demonstrates how a common sense handling of the problem has met the requirements of the occupants and resulted in a more useful and efficient building without extravagant or needless changes.

We are indebted to Messrs. Hunt and Hunt, the architects of this interesting addition and remodeling operation, for the technical information that has supplied the base for this article and also the interesting series of drawings and photographs which accompany it. Problems of this nature serve to break the usual course of architectural practice as they introduce conditions that are not present in the usual building. This "Lighthouse" for the blind is in the same class of special problems as the English Church for the Deaf and Dumb which will be found illustrated in the group of pictures in this issue gleaned from the English architectural press.



SECTION A-A



NEW EXIT STAIRS REQUIRED THE CUTTING OF FOUR FEET IN THE TOP AND CENTER OF THE ORIGINAL 29 FOOT GIRDERS OF THE THIRD, FOURTH AND FIFTH FLOORS. TO SUPPORT THE GIRDERS THUS WEAKENED 8" CANTILEVERED I-BEAMS WERE ANCHORED TO THE NEW FLOOR CONSTRUCTION OF THE ADDITION

EFFLORESCENCE

BY R. P. BROWN

EFFLORESCENCE is one of the annoying minor troubles in construction. It may occur on any kind of masonry, and while not serious, it does detract from the good appearance of a building. The cause of efflorescence, or as it is sometimes called, "fuzz" or "bloom" is often misunderstood. Sometimes the blame is placed on lime for dry lime and the crystals of efflorescence look somewhat alike, both being white and powdery. However, the similarity stops there, for the two materials are entirely different.

Chemical analysis of samples of efflorescence shows that this white "bloom" is composed of salt crystals. The salts which cause the trouble are all soluble in water, and are usually chlorides or sulphates. Sodium, magnesium or calcium sulphates, commonly known as Epsom salts or Glaubers salts, are the chief offenders. The chlorides that usually give trouble are sodium chloride (table salt) and calcium chloride, both frequently used in cold weather to lower the freezing point of water.

These trouble-making salts may come from various sources. Dirty sand may carry them, or a mineral water may have been used for mixing the mortar or wetting down the masonry materials. However, if washed sand and pure water are used with lime and portland cement for the mortar, the danger is usually eliminated. Even if the salts are present in the materials, there is little danger of efflorescence if the wall is protected during construction.

Efflorescence is an indication of excess water within the wall. This free water must come to an exposed surface to evaporate and there it will deposit any material which it has in solution. Thus if it has dissolved these soluble salts it will deposit them as efflorescence on the surface. If the wall is porous it may soak up considerable moisture during wet weather, or a leak due to defective flashing or faulty plumbing may let water into the wall. In either case the excess water will dissolve the salts out of the masonry, and leave them on the surface as the water evaporates.

When first deposited efflorescence can be washed off with water, either by a hose or brush. When efflorescence is heavy or when it has dried, it may be necessary to add a little commercial muriatic acid to the water, making about a 10% solution. When acid is used, the wall should be thoroughly washed down with fresh water afterwards.

Simple tests will disclose the presence of chlo-

rides or sulphates which have caused the efflorescence. For chlorides, dissolve some of the "bloom" in distilled water. Add to this solution a drop or two of ordinary silver nitrate solution. If chlorides are present the solution will immediately become cloudy, and any great quantity will produce a considerable soft whitish precipitate which will be deposited in the bottom of the test tube or beaker. When exposed to the light this precipitate will turn dark.

For sulphates, dissolve a sample of the fuzz in boiling distilled water to which a few drops of hydrochloric (muriatic) acid have been added. This solution should be strong enough to turn blue litmus paper red. While the solution is still boiling add some 10 per cent barium chloride solution. If sulphates are present in appreciable quantities a heavy cloud will at once appear and drop to the bottom. The amount of sulphate present is roughly indicated by how rapidly the cloud forms and how much precipitate is deposited. The litmus paper and barium chloride solution may be purchased at any drug store.

It is a simple matter to test the sand and water to be used and if desired, the other materials also. There may be a very small amount of calcium sulphate present in the lime (due to sulphur in the coal used), and the test will locate even a trace. The amount actually present in good commercial limes, as determined by many careful chemical analyses, is small and will not cause efflorescence.

If the nature of a structure requires that its walls should be free of this deposit of salt, entire safety may be secured by testing the materials beforehand by soaking them in water and then testing the water after a time to see if any sulphates or chlorides are present. But it should be noted that efflorescence occurs only when a wall is kept very wet for some time after construction, and that there is little danger of its appearance in dry weather.

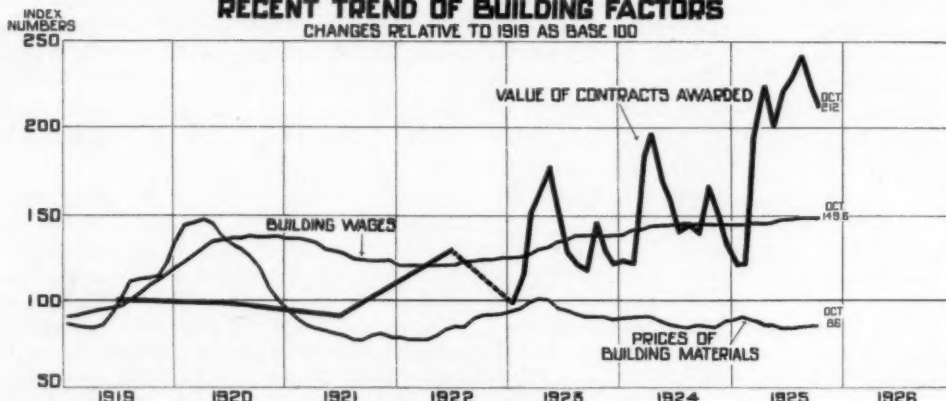
HISTORY OF THE BRIDGEPORT BRASS COMPANY

THE Bridgeport Brass Company issued in November a twenty page illustrated booklet, size 8½ x 11, commemorating its 60th anniversary. The booklet is attractively presented and contains an interesting account of the history and development of the Bridgeport Brass Company since its founding in 1865, a brief account of the operations in a brass sheet mill, and a chapter on "Brass Manufacturing Progress."

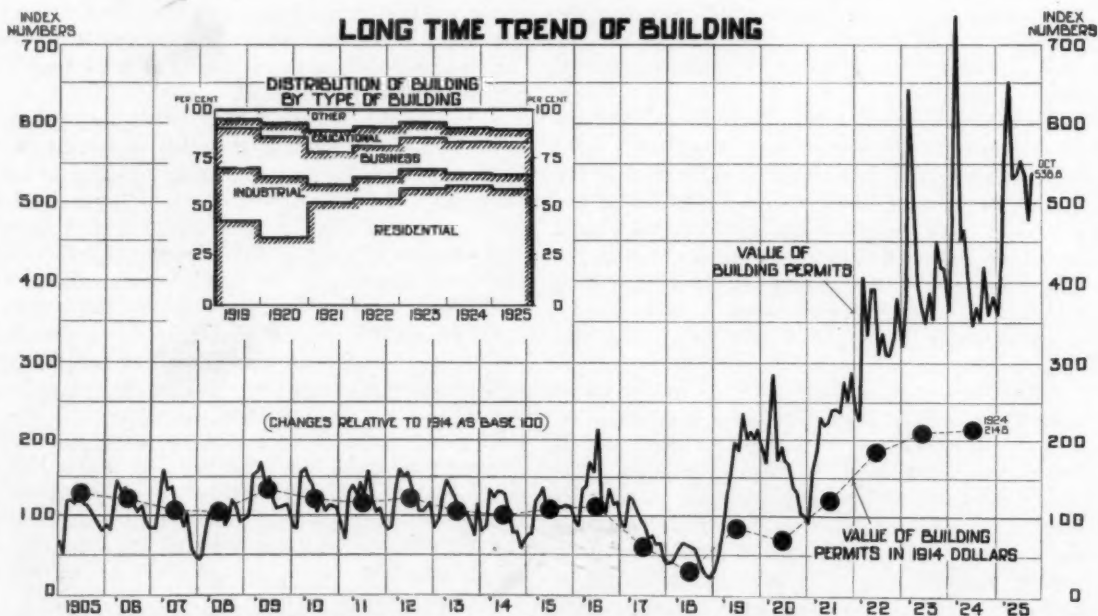
BUILDING CONSTRUCTION UNITED STATES - 1925

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NATIONAL INDUSTRIAL CONFERENCE BOARD, INC.
NEW YORK CITY

RECENT TREND OF BUILDING FACTORS CHANGES RELATIVE TO 1919 AS BASE 100



LONG TIME TREND OF BUILDING



The upper diagram shows changes based on monthly averages for the year 1919. "Building Wages" represents the weighted average of hourly wage rates for 17 crafts in 25 cities. "Prices of Building Materials" is the wholesale price index of building materials of the U. S. Bureau of Labor Statistics; it applies to the country as a whole. "Value of Con-

tracts" is the money value of contracts awarded in 36 states, given annually 1919-1922, and monthly thereafter.

"Value of Building Permits" represents permits issued in 25 large cities. "Value of Building Permits in 1914 Dollars" represents the value of permits if building costs had remained the same as in 1914.

The insert diagram shows the percentage distribution of kinds of building since 1919. It is based on number of square feet of floor space of contracts awarded in 27 states from 1919 through 1924, for the year 1925 a monthly average was computed on the basis of 36 states.

The above chart is based on reports from Bradstreet's, F. W. Dodge Co., U. S. Bureau of Labor statistics, The American Contractor and the National Industrial Conference Board. The Conference Board states that the average rent level indicates that there is no longer an acute housing shortage and no indication of more than a normal demand for additional industrial and commercial floor space. Building costs will be the fundamental determining factor in building activity in the immediate future. Efficiency of production of building materials will largely determine how long the existing price level of materials can be maintained if building activity continues to increase. The elements of production, wages, and other costs and prices, are well balanced at present.

BUILDINGS of MODERATE COST

ADAPTABLE to the SMALLER COMMUNITIES

A NEW TYPE of SHOPS

BY G. WHITECROSS RITCHIE, Architect

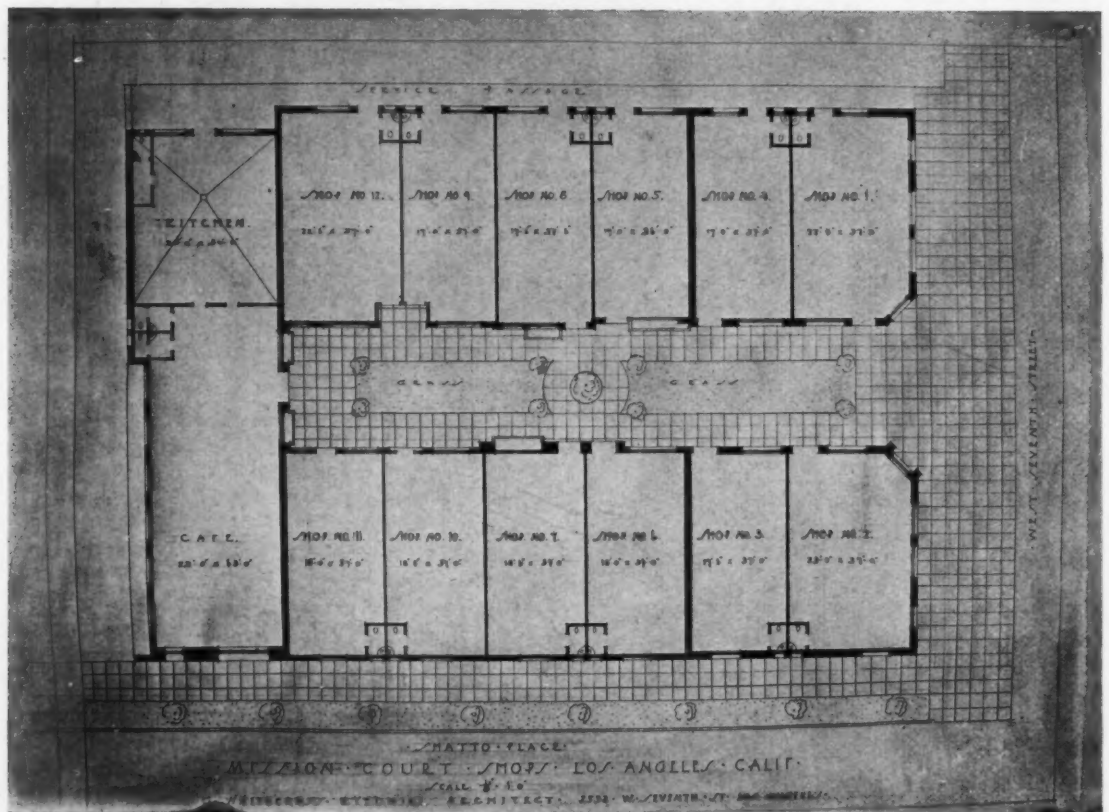
IN California there has been for many years a type of housing called "House Courts." This is generally a plan worked out in the shape of a "U" and developed in units of one room, bath and kitchen up to three and four rooms with generally a larger unit closing the "U." The space thus created in the "U" develops as a garden. This type of plan enables the investor to take a narrow lot and get a greater rental revenue with no greater cost of construction and at the same time developing a more comfortable means of living for the "Renter."

The fact has been proven that these Courts have been a success financially, therefore, the question arose, "Why is it not possible to adopt the idea commercially and create a group of shops with the House Court idea as a basis." Working with this idea in mind, a corner piece of property, in a fast growing retail section was chosen, which was a lot 105 feet wide on 7th street, the principal street, by 150 feet on the side street. The question came, "Type of shops and how to create circulation so that the inner shops would benefit?" The answer to that came in "Cafe!" All concerned feeling, with a Cafe at the end of the

Court, with entrance and exit only through the Court, it would create a circulation that would benefit all of the other shops. Starting with the Cafe as a basis and feeling that the bal-



DETAIL OF CORNER



A NEW TYPE OF SHOP IN LOS ANGELES, CALIF.

G. WHITECROSS RITCHIE, ARCHITECT

THE AMERICAN ARCHITECT

ance of the shops could be made individual and exclusive, the owners of the property started soliciting for tenants whose clientele would help the other fellow rather than create undue competition. The result is, that the shops are occupied, by such trades as interior decoration, reproduction of art furniture, modiste, millinery, furrier, beauty parlor, and such like. The Cafe is a tremendous drawing card inasmuch as they serve luncheon, afternoon Tea, with Bridge and Mah-Jong, dinner at night, with the result that there is a circulation of the public in and about the Court until nine o'clock in the evening.

This type of building gives the small merchant, the advantage of a main street shop, at the equivalent to a side street rent. The building is in the heart of an apartment house area, there being fifty or more large apartments within a few minutes walk. A modified Spanish type of design was chosen, as it afforded an opportunity of making each shop individual, and creating the feeling and atmosphere of a private street, both sides being different in design, yet holding together as a unit. The Court is twenty-three feet wide and is planted with grass and shrubbery. The shops number one to four inclusive, are eighteen feet high which permits a mezzanine and are designed for a future second story.

By making a commercial comparison of this type of building, as against the Stereotype plan, we find a few interesting but pertinent facts. On a lot of this size the ordinary plan would be five shops, twenty by fifty feet on the main street, and five shops, twenty by fifty feet on the side street, giving the maximum number of ten shops. The Court plan provides thirteen shops, eight of which average eighteen feet by thirty-nine feet and the balance averaging twenty-two feet by thirty-nine feet, which is ample in size for the type of tenant that this sort of building houses. The Court plan is a class 'C' building, which means brick walls with wood roof rafters, fireproof composition roof, and fire walls extending above the roof, in no case less than two feet. This type of construc-

tion will cost in this city on the average of \$3.00 to \$3.50 per square foot. The Court building as illustrated was completed in 1925 at a cost of \$31,123.10 or \$2.70 per square foot.

In the neighborhood where this building was built, shops on the main street rent on an average of \$7.00 per front foot per month, for shops fifteen feet wide up to eighteen feet wide, and on the side streets for the same size of shops they average \$5.00 per front foot per month. With these figures they would produce for the Stereotype plan or "Plan A" a total of \$1200 per month for the ten shops. The total rental of the thirteen shops of the "Court Plan" is \$1400.00 per month.

Putting this into figures we find the following comparison.

Plan "A" or Stereotype Plan.

Area of lot 15,750 square feet.

Area of building 10,000 square feet.

Dead area of land 5,750 square feet, or equal to a fifty foot by one hundred foot lot wasted.

Plan "B" "The Court Plan."

Area of lot 15,750 square feet.

Area of building 11,551 square feet.

Area not built upon 4,199 square feet.

Area of garden or Court 2,691 square feet.

Dead area of ground 1,508 square feet.

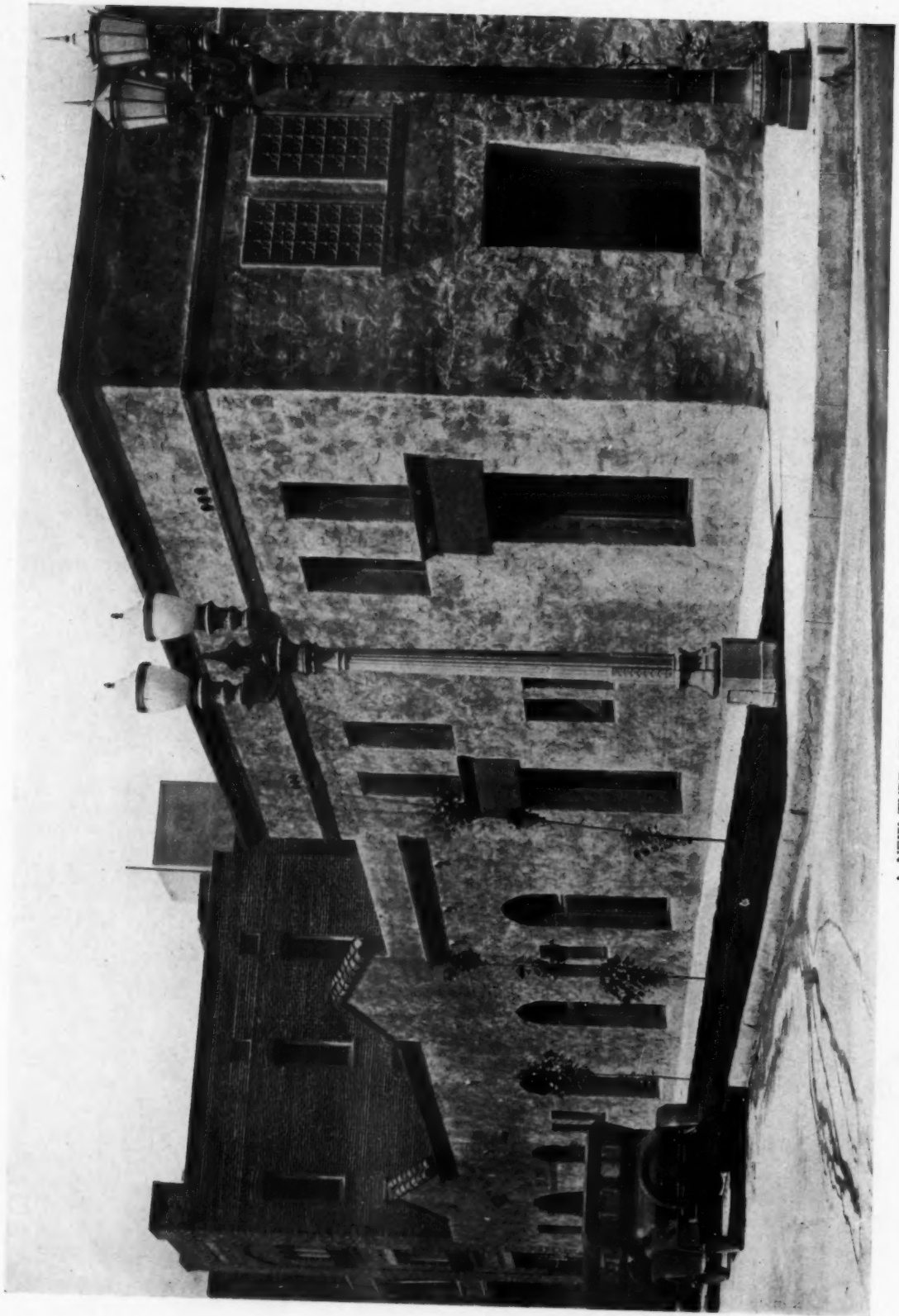
Shops number one and two, with thirty-seven feet of main frontage and twenty-three feet of Court frontage or equal to sixty feet of main street frontage at the rent of \$210.00.

At \$7.00 per front foot basis the rent would be \$420.00 per month.

Court shops rent on the average of \$85.00 per month.

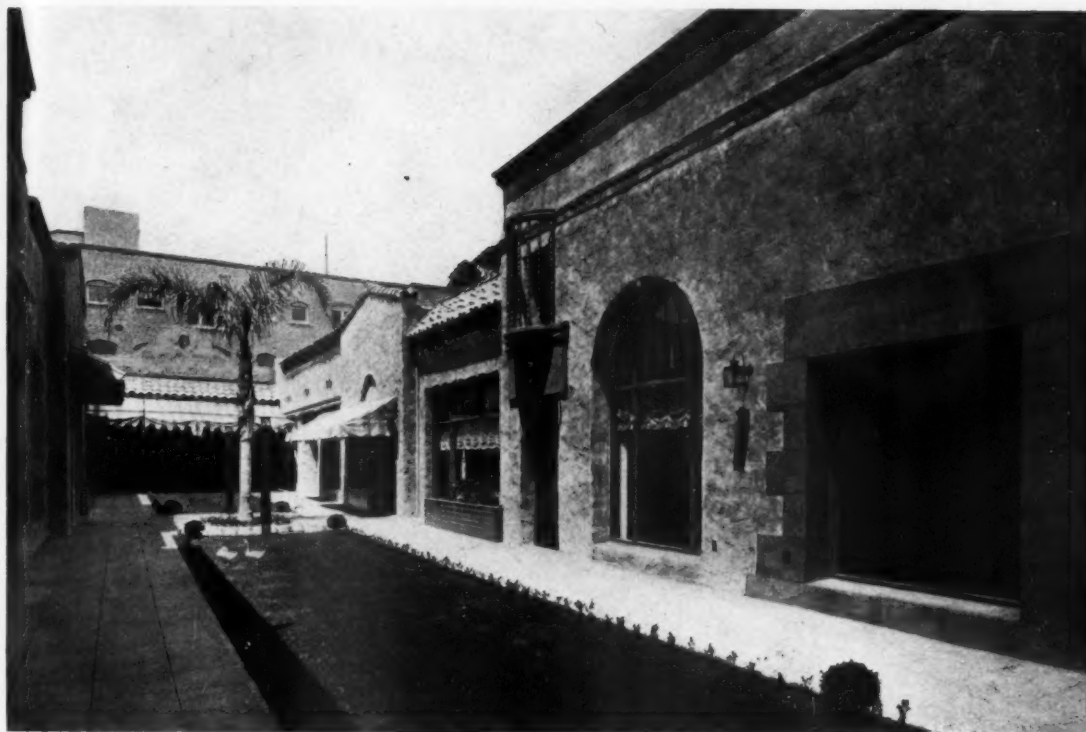
The comparison between plan "A" and plan "B" is obvious and shows the tremendous commercial advantage of this type of plan over the Stereotype Plan in the average city of today. Plan "B" or "Court Plan" of shop building as illustrated is very distinctive and is adapted to any interior lot, as well as a corner lot and as for practicability, can be designed and built, in any city or town in the country.





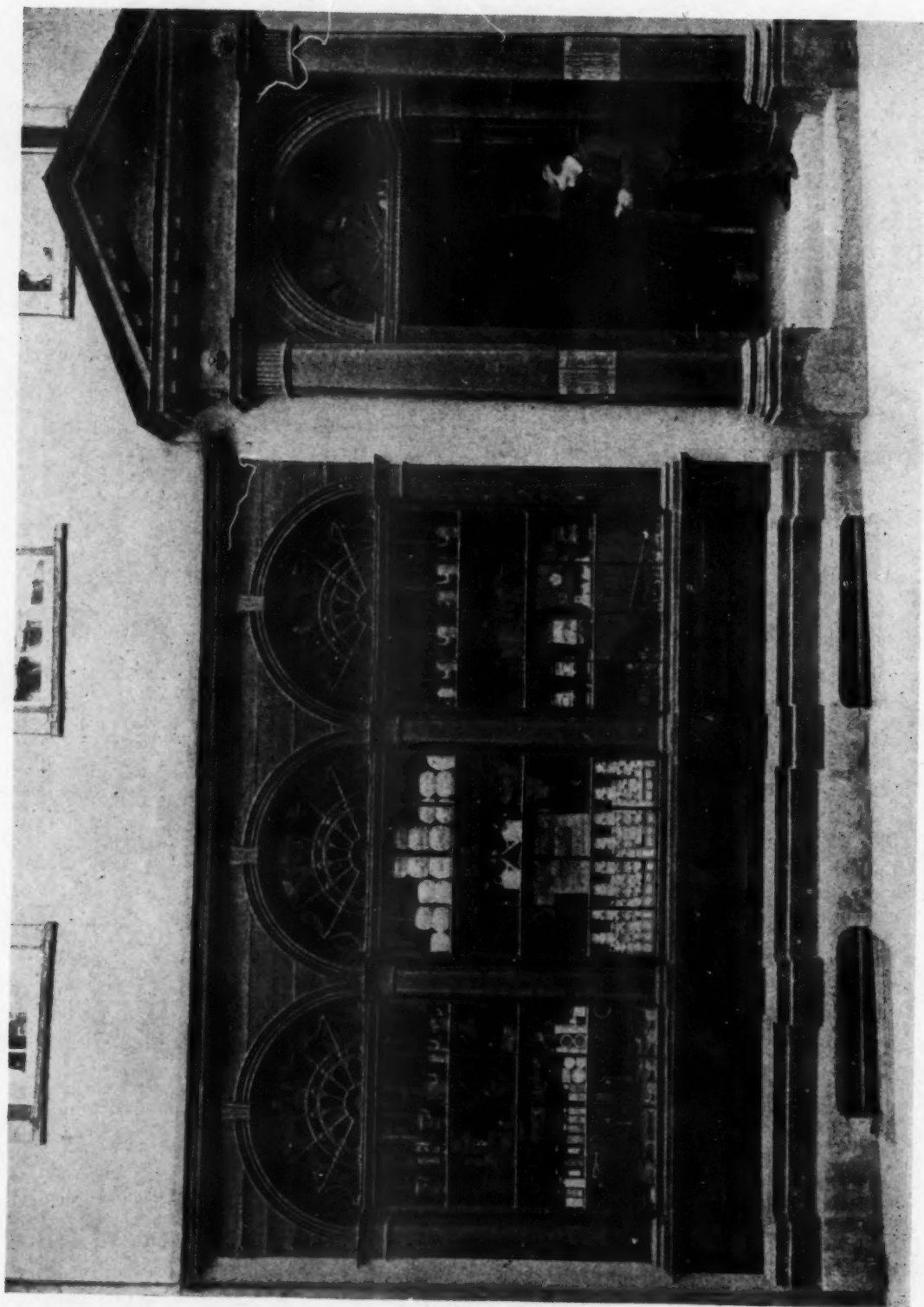
A NEW TYPE OF SHOP IN LOS ANGELES, CALIF.
G. WHITECROSS RITCHIE, ARCHITECT

THE AMERICAN ARCHITECT



A NEW TYPE OF SHOP IN LOS ANGELES, CALIF.

G. WHITECROSS RITCHIE, ARCHITECT



AN ENGLISH SHOP FRONT IN LEWES, SUSSEX

(From *The Architect's Journal*)

COMPETITION FOR A MUNICIPAL BUILDING FOR THE VILLAGE OF RIDGEWOOD, N. J.

PRIZE WINNING DESIGN—RAYMOND M. HOOD, ARCHITECT

THIS competition was conducted in two stages, the first open and limited only to those who have made application for admission. The second or final stage was limited to three architects whose drawings in the first competition were adjudged by the Jury of Award to be the most meritorious.

Those competing in the final stage were Harold E. Paddon, Raymond M. Hood and Gibb & Waltz. Mr. Hood's design was placed first. The preliminary jury was composed of Lansing C. Holden, Steward Wagner and N. N. Moneypenny. The final jury was Stephen F. Voorhees, Charles Ewing and F. K. Hilt. The professional advisor was Foster M. Summerville.

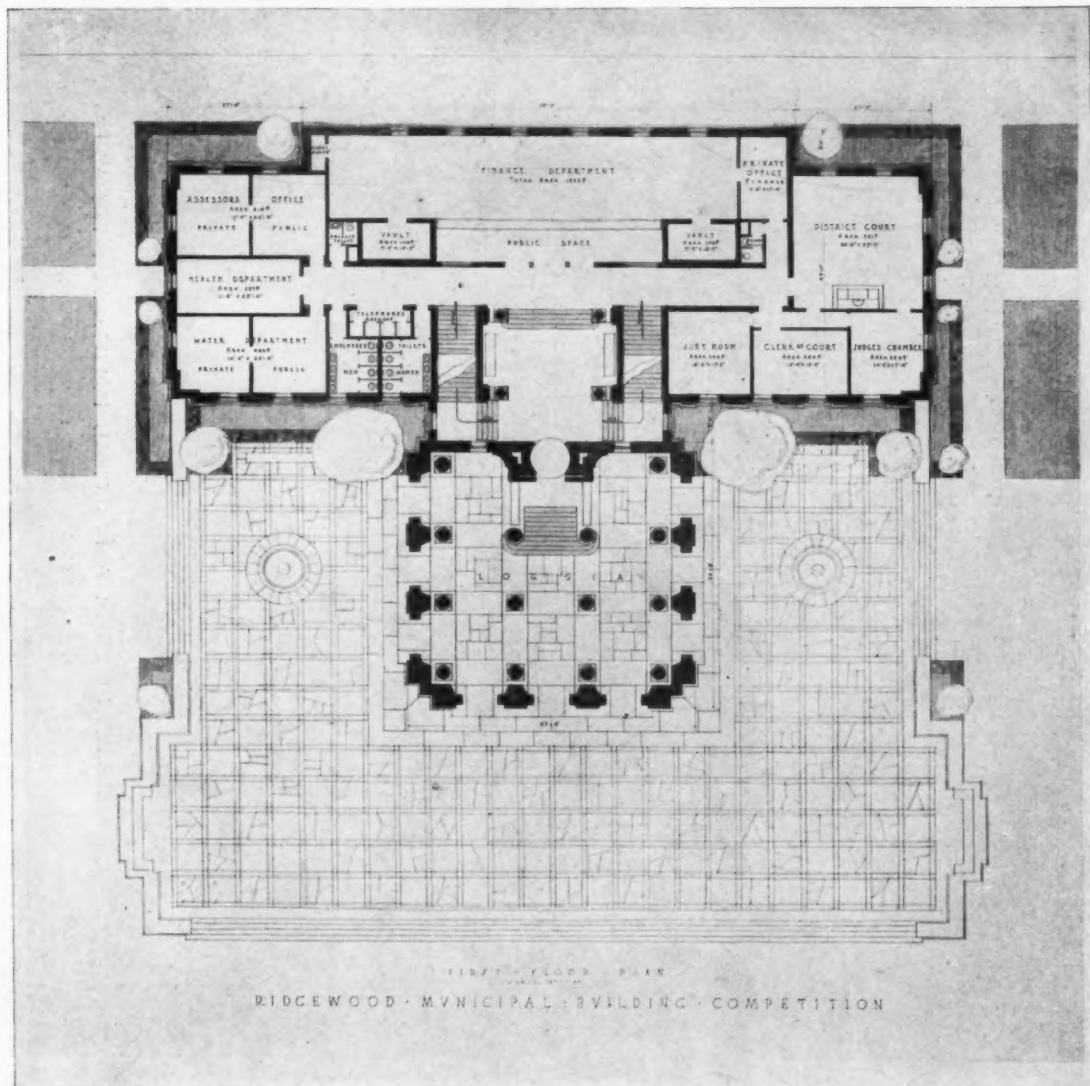
The conduct of this competition was in every way

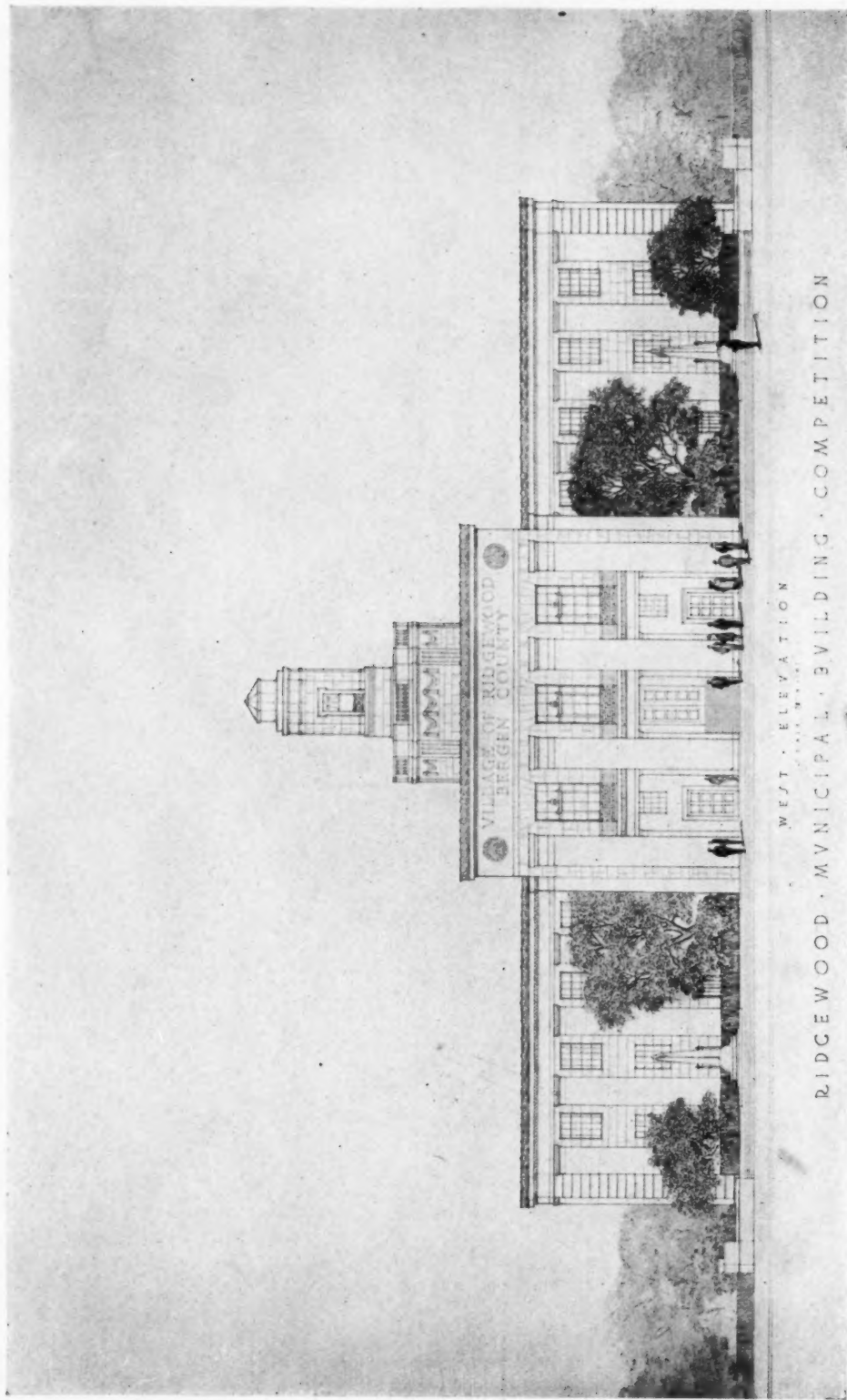
satisfactory and could serve as a model for other small communities.

The drawings submitted in the preliminary were one of each floor, including basement, two sections in outline and two elevations in line, all 1/16 scale. In the final, a third elevation was added, and a perspective.

The program provided that the building height should not exceed three stories including the basement, and the accommodations required were set down as approximately 5600 cubic feet for each floor.

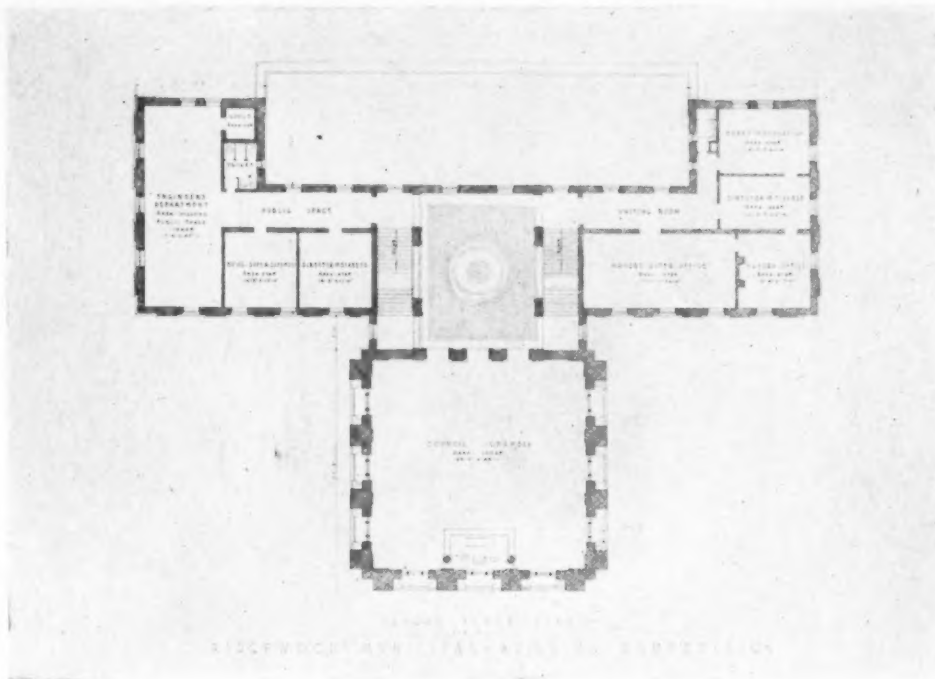
Each of the competitors taking part in the second stage of the competition other than the successful competitor was paid a fee of \$300. The successful competitor received six per cent of the cost of the work.



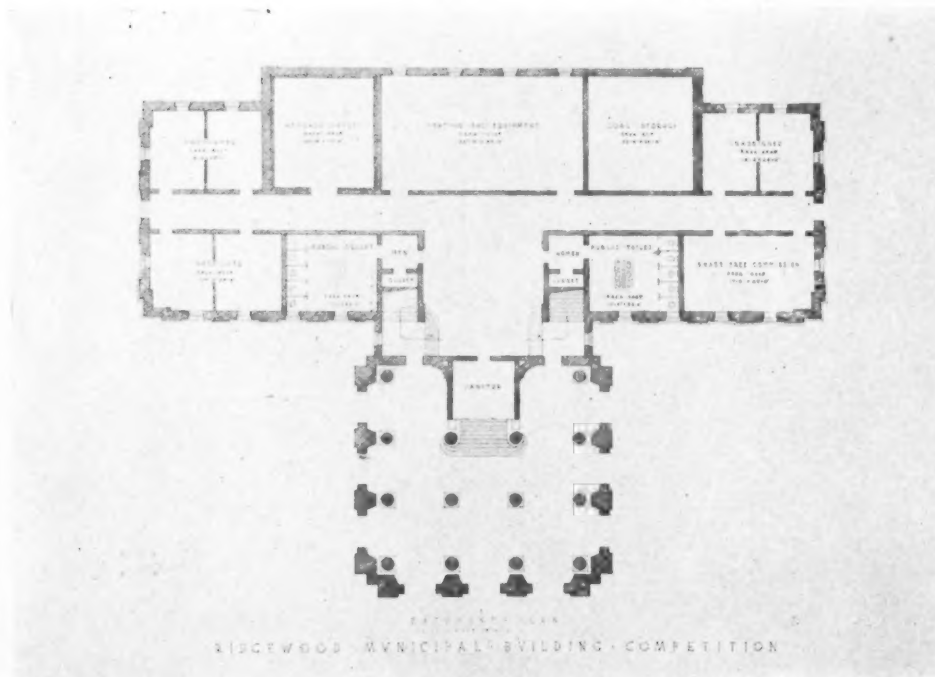


COMPETITION FOR A MUNICIPAL BUILDING FOR THE VILLAGE OF RIDGEWOOD, N. J.

PRIZE WINNING DESIGN—RAYMOND M. HOOD, ARCHITECT

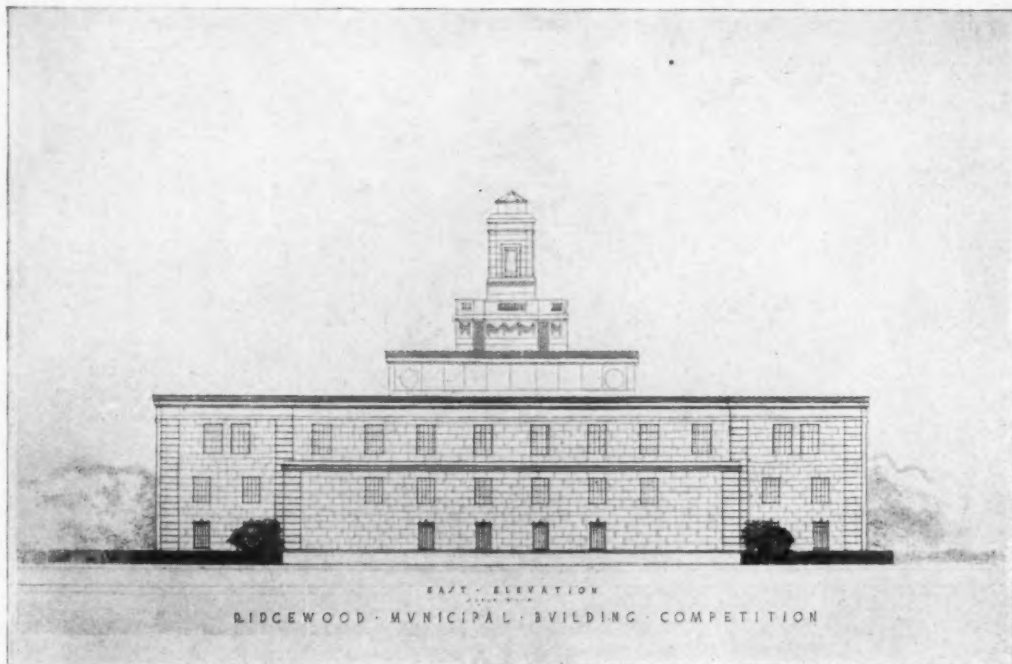


SECOND FLOOR PLAN



BASEMENT PLAN

COMPETITION FOR A MUNICIPAL BUILDING FOR THE VILLAGE OF RIDGEWOOD, N. J.
PRIZE WINNING DESIGN—RAYMOND M. HOOD, ARCHITECT

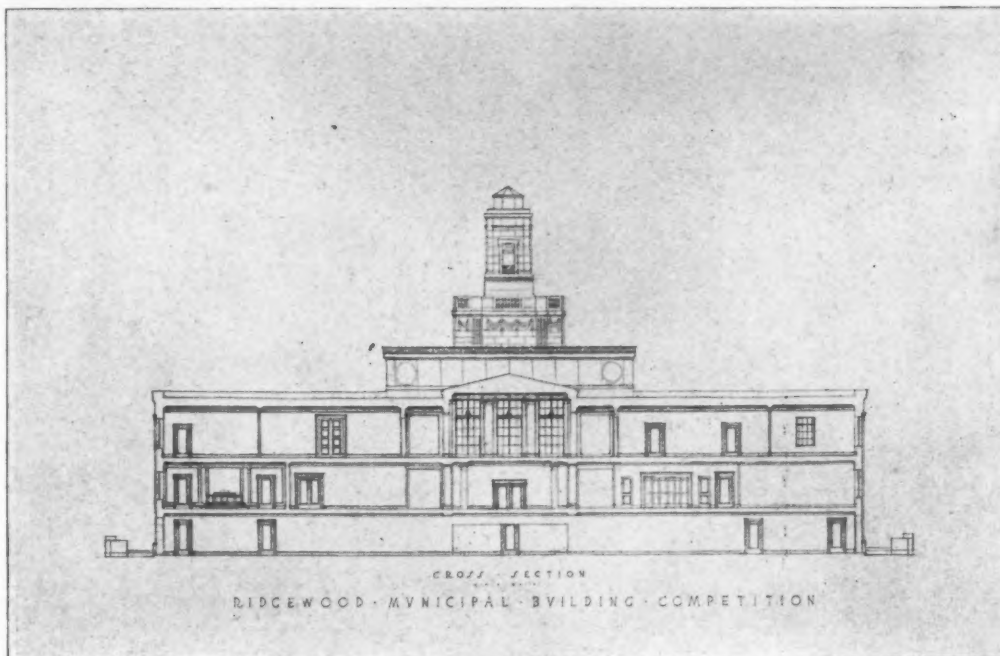


EAST ELEVATION



SOUTH ELEVATION

COMPETITION FOR A MUNICIPAL BUILDING FOR THE VILLAGE OF RIDGEWOOD, N. J.
PRIZE WINNING DESIGN—RAYMOND M. HOOD, ARCHITECT



CROSS SECTION



LONGITUDINAL SECTION

COMPETITION FOR A MUNICIPAL BUILDING FOR THE VILLAGE OF RIDGEWOOD, N. J.
PRIZE WINNING DESIGN—RAYMOND M. HOOD, ARCHITECT



CITY HALL, POTTSTOWN, PA.
BRADFORD STETSON, ARCHITECT—WARREN D. HEINLY, ASSOCIATE ARCHITECT

THE AMERICAN ARCHITECT

CITY HALL POTTSTOWN, PA.

BRADFORD STETSON,
ARCHITECT
WARREN D. HEINLY,
ASSOCIATE ARCHITECT

THIS building was erected during the Winter of 1924-25, at a total cost of \$60,000, exclusive of plumbing, heating and electric wiring.

The architect was compelled to work out the problems presented from his own experience, as there could not be found any example of a similar inexpensive building to guide him. The present arrangement of plan contemplates a future third floor extension.

Building is of reinforced concrete and steel frame construction.

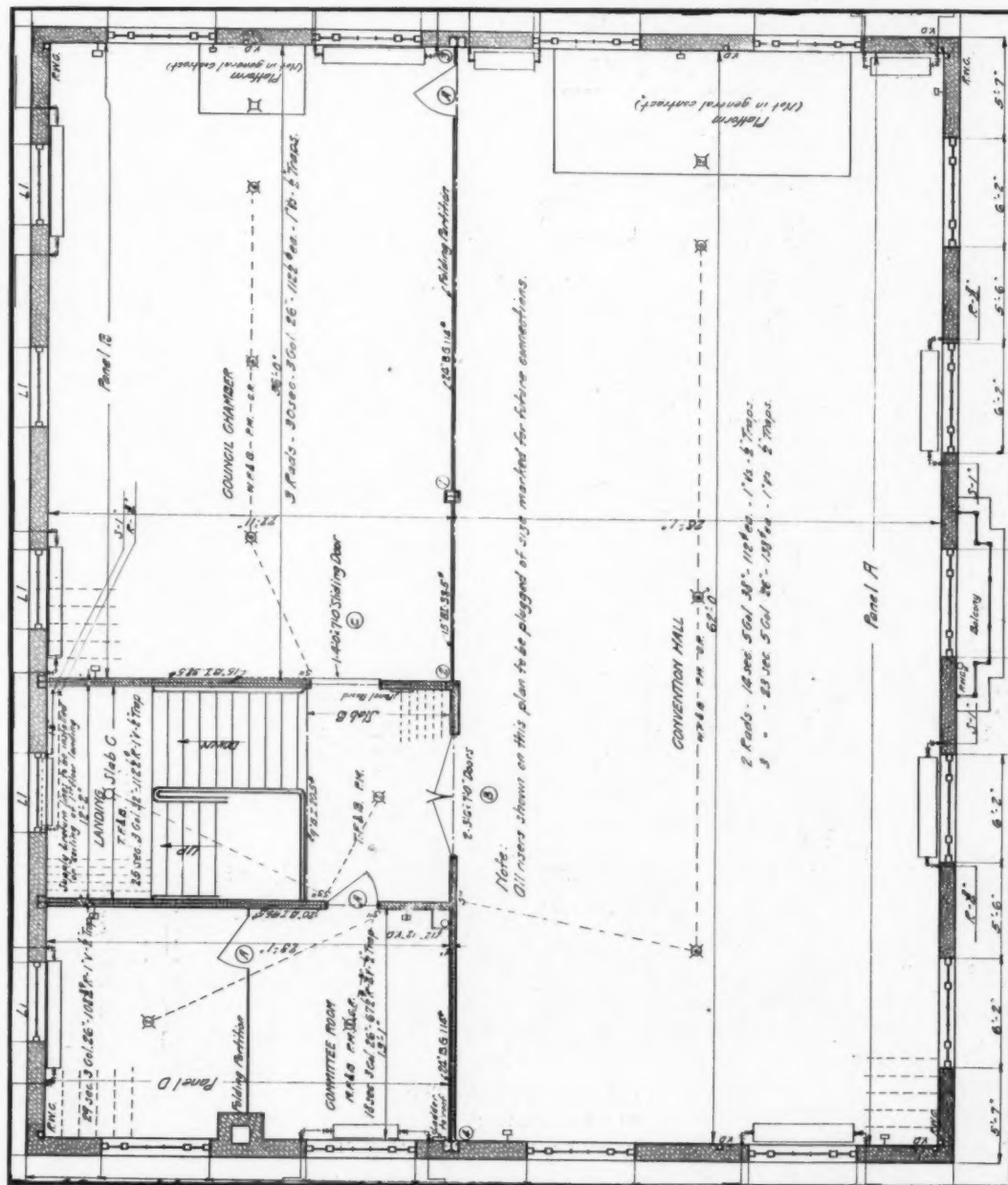
Exterior walls are brick and hollow tile. Roof, built-up asbestos.

Partitions, gypsum blocks.

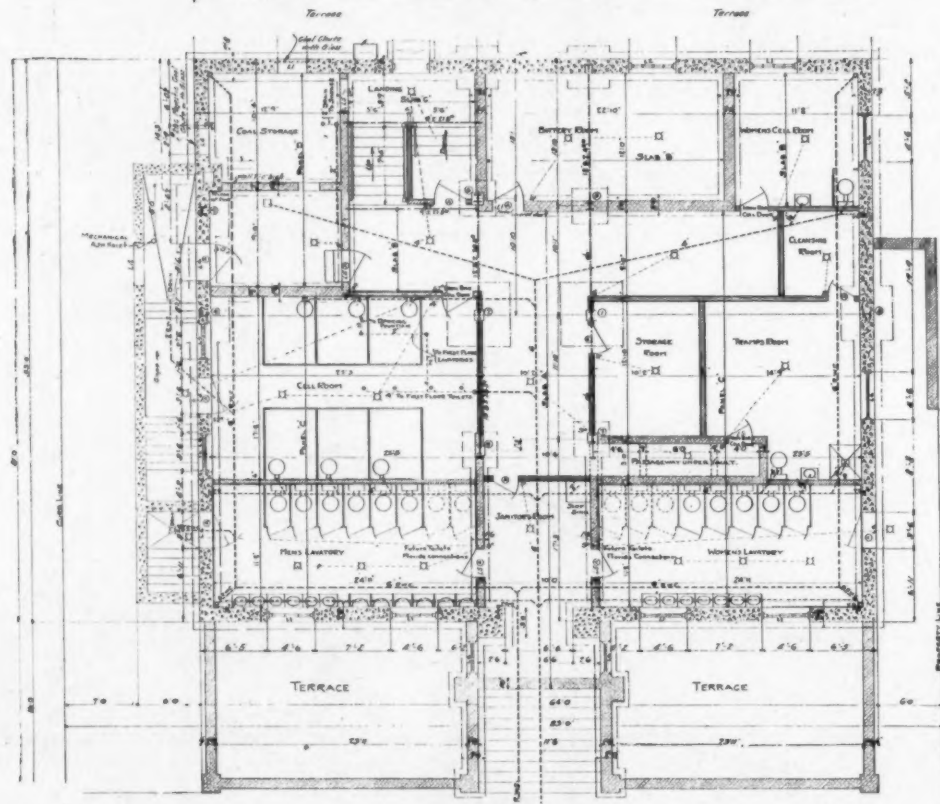
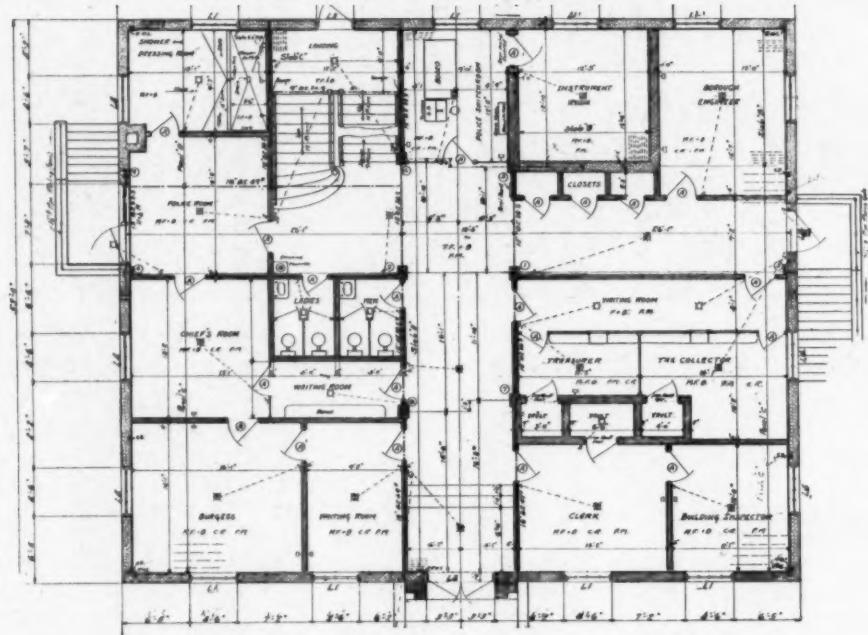
Floors, terrazzo, mineral composition, and wood.

Trim, red gum, mahogany finish.

Heating, vapor steam. Electric light. Stock plumbing.



THE AMERICAN ARCHITECT



CITY HALL POTTSTOWN, PA.
BRADFORD STETSON, ARCHITECT
WARREN D. HEINLY, ASSOCIATE ARCHITECT

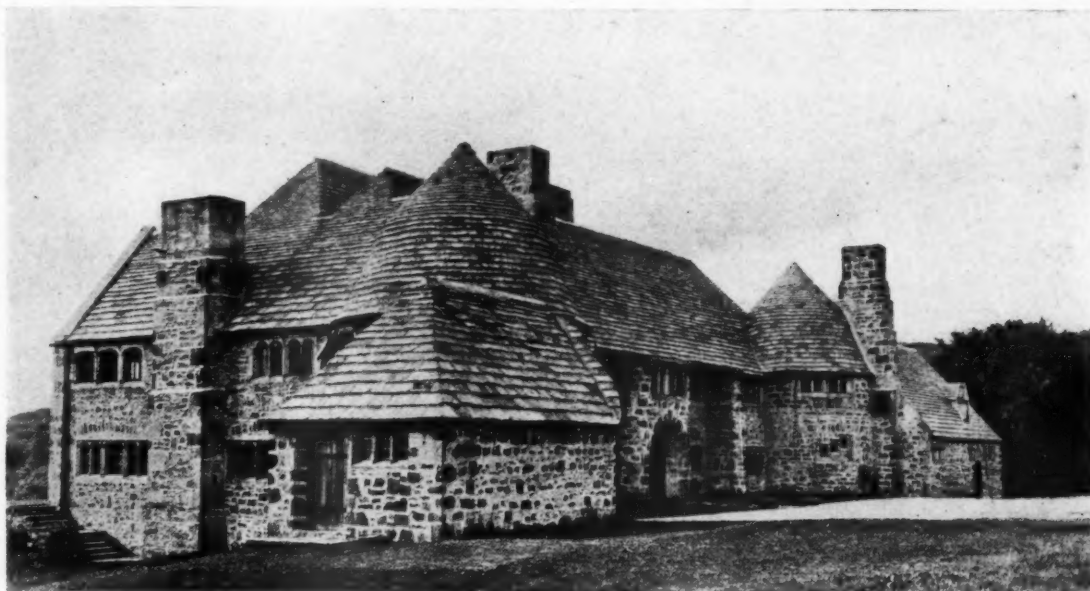
GLEANED from the
FOREIGN ARCHITECTURAL PRESS



BRONZE STATUE OF EDWARD I
THE LATE SIR HAMO THORNYCROFT, R. A., SCULPTOR
(From The Architect)

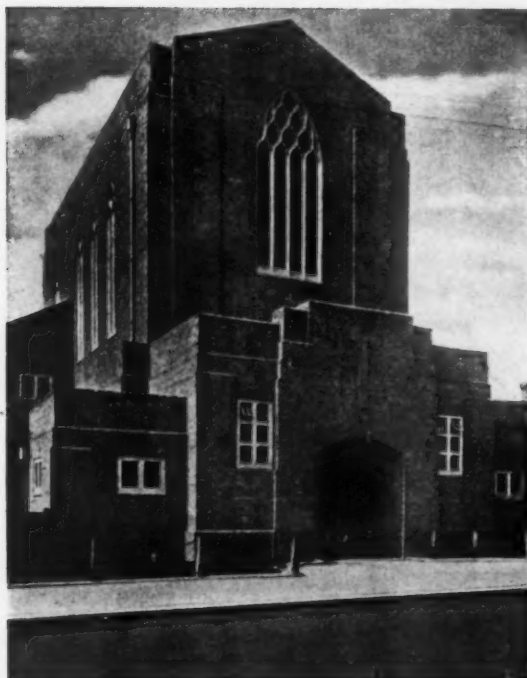


FORECOURT OF A HOUSE IN NORTH DEVON
DESIGNED BY OLIVER HILL
(From The Architectural Review)



ENTRANCE FRONT OF A HOUSE IN ARGYLLSHIRE—DESIGNED BY OLIVER HILL
(From The Architectural Review)

THE AMERICAN ARCHITECT



THE WEST END



LOOKING TOWARD ALTAR



THE EAST END

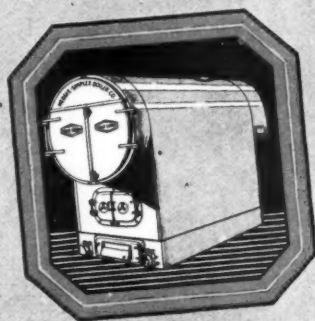
THIS church was built for the Deaf and Dumb in Southwest London. It contains, besides the church itself and the adjoining chaplain's house, an Institute on the ground floor, consisting of a large hall of cruciform plan with a stage, and rooms adjoining which can be used as offices, class rooms or dressing rooms. The church is so placed that the East end, as a matter of fact, faces West. There is no East window and no direct light facing the congregation, but strong side-lighting on the altar and ministers; for the deaf and dumb can be appealed to only through their eyes which are specially sensitive so that the whole of the lighting and color scheme has to be arranged to throw up in relief the actions of the minister. The outside staircase acts as a fire-escape from the church, and is so designed that it can be used as a pulpit for open-air meetings. There is no choir or organ. Ambones have taken the place of a single pulpit, so that a visiting preacher can speak from one and the officiating chaplain interpret in hand-sign language from the other. Altar and ministers are lit up like actors by concentrated beams projected from hanging floodlights. Their background has to be dark or very light in tone so that they may stand in relief. The floor is arranged with a rake so that all may see without difficulty.

ST. SAVIOR'S CHURCH, ACTON, A CHURCH FOR THE DEAF AND DUMB

DESIGNED BY EDWARD MAUFE

(From *The Architectural Review*)

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New—Full of Information—Free

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Heggie-Simplex Heating Boilers are built of steel, with all seams joined by the most modern process—electric-arc welding. They are made in both smokeless and direct draft types, for steam and hot water, and for use with *any* fuel.

Until you investigate them you may not realize how far science has gone in perfecting the use of fuel and the application of its heat. Write for this new catalog today.

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THE AMERICAN ARCHITECT



A DESIGN FOR A COUNTY HALL BY H. E. FURSE—AWARDED THE ROYAL ACADEMY GOLD MEDAL

(From The Architects' Journal)



CITY OF LONDON SCHOOL MEMORIAL SPORTS PAVILION, GROVE PARK

RALPH KNOTT & E. STONE COLLINS, F.F.R.I.B.A., ARCHITECTS

(From The Builder)



Lighted by four No. 1045-AC Pyle-O-Lytes, each with 250 watt lamp,

The Julia Groo Home, Portland, Oregon displayed under Pyle-National floodlighting

THIS beautiful \$15000 electrical home was offered as the first prize in the International Educational Lighting Contest, in the fall of 1924, in which Miss Julia Groo was declared winner in a field of over two million contestants.

Like so many other Electric Homes in other parts of the country the Julia Groo Home was opened to the inspection of the public immediately on its completion. During the inspection period the exterior was illuminated by four Pyle-O-Lytes as shown in the photograph.

Notice the remarkably even distribution obtained with this equipment. The controlled light from Pyle-O-Lytes enables the designer to secure exactly

the effect he desires, and permits high illumination intensities with the minimum number of projectors, and consequently with the lowest power costs.

Pyle-O-Lytes, with their high optical efficiency, and with the exclusive features of construction, permanent materials, and special dispersion lenses, represent the soundest investment in floodlighting equipment available today.

Our engineering staff is available for consultation on projector layout to secure any desired effects within the limits of floodlighting. Bulletins describing Pyle-O-Lyte construction and performance will be sent upon request.

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General Offices and Works: 1334-1358 North Kostner Ave., Chicago, Ill., U. S. A.

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THE HOLDEN COMPANY, Ltd.
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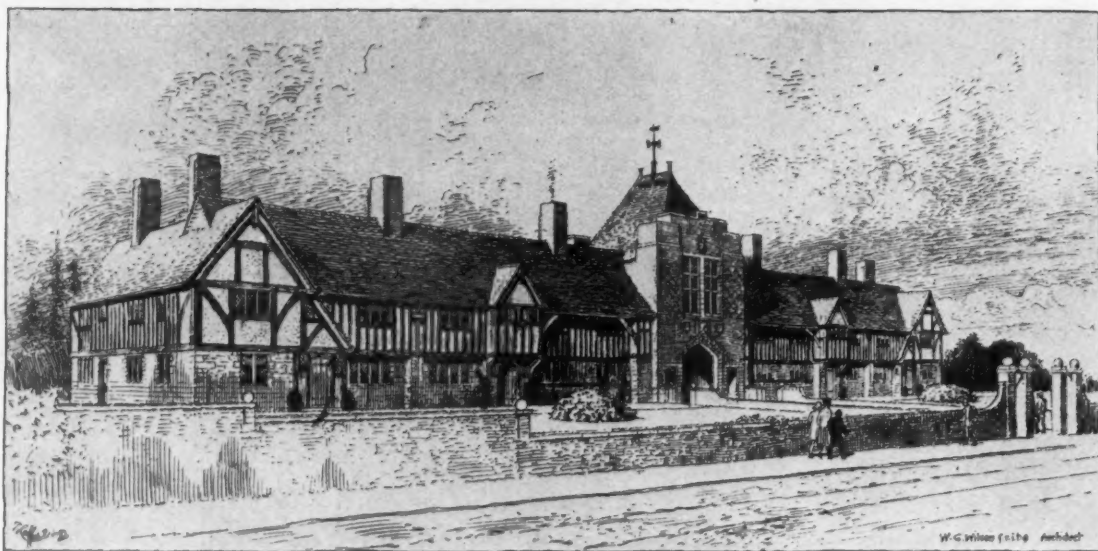
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THE AMERICAN ARCHITECT



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W. G. WILSON, F.R.I.B.A., ARCHITECT

(From The Builder)



LITTLE COATES CHURCH, LINCOLNSHIRE

WALTER TAPPER, F.R.I.B.A., ARCHITECT

From the 1925 Exhibition of the Royal Academy

(From The Builder)

TERRA COTTA



TO
YOUR
SCALE

*Entrance, Admiral Hotel,
Chicago, Ill. John A. Nyden,
Architect. Entire lower story
finish in glazed granite color
Terra Cotta of a pinkish cast
harmonizing with the dark
granite base.*

LARGE pieces for lower story ashlar meeting the requirements of scale in a building of monumental proportions may now be obtained in Terra Cotta.

Consult your nearest manufacturer upon your scale problem and incorporate the requirement in drawings and specifications before calling for bids.

NOTE:—The Standard Specifications for Terra Cotta cover all requirements in proper setting. If you have no copy of this, one will be sent on request. Address

NATIONAL TERRA COTTA SOCIETY

19 West 44th Street

New York City

BOOK NOTES

SKETCHES OF NORTHERN SPAIN

THE art of Samuel Chamberlain is so well known to readers of this journal, and his cleverness as a writer so firmly established that it will not be necessary, in referring to a portfolio of Mr. Chamberlain's work, to make any preface as to its excellence.

Chamberlain undoubtedly ranks among the ten best artists in black and white in this country, and perhaps in Europe. His education as an architect has taught him to regard architecture at its proper value. Combine with this an artistic skill most unusual, and we have a result that is striking.

Mr. Chamberlain's latest work is a series of fifty-one sketches in pen, pencil and wash, made in Northern Spain. In a collection so uniformly good, it is difficult to point to any one example as outstanding. In the three methods presented, the artist shows equal facility. Nor is his work as an artist confined to these three methods of working. In recent issues of this journal, there have been presented a series of lithographs and an important collection of etchings.

It is, we believe, in the latter method, etching, in which Chamberlain will ultimately achieve his greatest distinction. What he has thus far done is so brilliant in execution, so finely conceived and printed,—for Chamberlain does his own printing,—as to place his etchings in a class with most distinguished company.

The portfolio referred to is one that will be of unusual value to architects and all men who seek artistic-expression in black and white. As motives for studying method, style and execution, these sketches are of unusual value, and as a guide to the attainment of a personal method of working, their worth may not be overestimated. There is not a single uninteresting sketch in the entire collection.

Sketches of Northern Spanish Architecture in Pen, Pencil and Wash, by Samuel Chamberlain. Fifty-one plates size 9 x 12—in portfolio. Price \$10.00 net. New York, The Architectural Book Publishing Co., Inc.

SMALL ENGLISH HOUSES OF THE RENAISSANCE

THE authors state in the introduction to this work that the purpose is to classify the smaller types of houses of the later Renaissance in England. If it really serves a useful purpose to classify this material, the book then fills a certain need. But the many works that have from time to time been put forth on the subject of the English house have so nearly exhausted the subject, little that is new remains to be set down. At the same time, one may never contemplate without interest the many examples of what was perhaps the most interesting period of English domestic architecture. As the authors

state, these houses have an historical interest and are standards of good taste and proportion.

And today, particularly in some sections of the South, we need in this country better standards of taste and more correct ideas as to proportion. The tendency to bad taste in domestic architecture in that section of the South that is passing through an hysterical phase is evident to every qualified observer. If the spirit that has prompted the authors of this book could be infused into these newly forming sections, we could rest easier in the thought that the architectural progress of the country was proceeding along correct lines.

This work appearing at this time revives interest in a type of house that is particularly suited to the domestic life in this country, and it will form an important addition to the architect's working library, especially those in the smaller communities and rapidly growing sections.

The Smaller English House of the Later Renaissance, by A. E. Richardson and H. D. Eberlein. Full cloth, 275 pp., size 9 x 11. New York, William Helburn, Inc. Price \$10.00 net.

TERRA COTTA IN CHURCH DESIGN

THE current issue of *Atlantic Terra Cotta*, the house organ of the Atlantic Terra Cotta Company, presents a series of well made plates illustrating a brick and terra cotta church at Lakewood, N. J., designed by R. J. Reiley, architect. These issues of *Atlantic Terra Cotta* are valuable to architects and more particularly to those who practice in the smaller communities. They offer wide and valuable suggestion in the use of a finely produced building product and when filed with the office data, provide an ever ready reference on a standard material.

JACOBSON ANNUAL COMPETITION FOR 1926

JACOBSON & COMPANY are offering prizes amounting to \$1,000 for a Design for an Architectural Club. The competition is open to architects, draftsmen, students and others. Prizes to be awarded are as follows: First Prize, \$500; Second Prize, \$300; Third Prize, \$200.

The competition closes April 1, 1926. Further information may be obtained from Jacobson & Company, 241 East 44th Street, New York.

RURAL FREE DELIVERY ROUTES

THERE are 45,189 rural free delivery routes in the United States. They cover a total of 1,223,391 miles and serve 30,351,000 persons in the population. Illinois has 2,632 routes, which is more than any other State possesses.



Office in Federal Reserve Bank, Cleveland, Ohio. Walker & Weeks, Architects. Fifteen thousand square feet Acousti-Celotex, Type C, used on ceiling for sound quieting. Installed by George P. Little Co., Inc., Cleveland, approved Acousti-Celotex contractor

Quiet offices

How noise was stopped in the Cleveland Federal Reserve Bank

There is far too much avoidable noise from typewriters and other office machinery.

"Noise may impair the capacity for work in a greater degree than severe muscular fatigue," says Henry J. Spooner, member of the International Committee of Industrial Fatigue of London, England.

The Cleveland Federal Reserve Bank recognized this important factor by using Acousti-Celotex on the ceiling of the interior as illustrated above. Many other prominent commercial and banking institutions are using Acousti-Celotex for its wonderful qualities in destroying office noise.

Acousti-Celotex is a highly sound-absorbing acoustical tile.

Other advantages

Acousti-Celotex possesses the following distinctive qualities:

(a) It is permanent, manufactured in the form of com-

plete rigid wall and ceiling tile units which become part of the building itself.

(b) Has the lowest maintenance cost, requiring only a stiff broom or brush for thorough cleaning.

(c) Convenient to handle and easy to apply. Acousti-Celotex can be nailed or cemented to any wall and ceiling surface.

(d) Attractive surface. Acousti-Celotex has a pleasing and soft texture finish, light tan in color.

(e) Use any kind of paint. Acousti-Celotex, Types B and C, can be decorated in full color effects without materially reducing its unusual sound absorbing qualities.

(f) No membrane or other covering is required.

Many leading architects are specifying Acousti-Celotex for sound-deadening and acoustical correction.

May we send you a portfolio of some of these interesting installations? We will also include A. I. A. specifications and details for erection. Just use the coupon below.

THE CELOTEX COMPANY, CHICAGO, ILL. Mills: NEW ORLEANS, LA.
Branch Sales Offices in many principal cities (See telephone books for addresses)

ACOUSTI-CELOTEX

A Product of
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The Celotex Company, Dept. T-62
645 N. Michigan Ave., Chicago, Ill.
Please send Acousti-Celotex booklet
and specifications.

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

THE AMERICAN ARCHITECT

THE AMERICAN ACADEMY IN ROME

THE American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, and landscape architecture. These competitions are open to unmarried men not over thirty years of age who are citizens of the United States.

In painting and sculpture there will be no formal competition involving the execution of work on prescribed subjects, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of their work and such other evidence as will assist the jury in making the awards.

The stipend of each Fellowship is \$1,250 a year for three years, with some additional allowances for material and model hire. Residence and studio are provided free of charge at the Academy. All Fellows have opportunity for extensive travel.

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

PARLIAMENT BUILDING CRUMBLING

THE towers, cupolas and gargoyles which adorn the House of Parliament, London, have degenerated into almost shapeless pieces of masonry. A more serious aspect of the situation, however, is the reported disintegration of the building itself.

Sir Frank Baines, architect, in charge of public buildings, has informed a committee of the House of Commons that Members of Parliament were in danger of being struck by falling stone as they walked on terraces. There was no fear of the building's collapsing, however. It was too well built for that. Sir Frank estimated that it would cost £12,000,000 to erect the building today. He said that repairs would cost about £1,000,000.

SCORES CHURCH ART IN AMERICA

A RECENT issue of *The Builder* refers to a notice which appeared in the personal column of *The London Times* saying that glass painters were wanted in America to paint in the medieval manner and asks if this does not illustrate the fact that Americans are a good way behind Great Britain in their apprehensions of the needs of an art which is also exemplified in the design of the new cathedral for New York.

"It would seem that they are thinking less in the terms of what we need today than of what we have left behind and belonged to fifty years ago," continues *The Builder*.

"While we are seeking the artist again and looking for the creative impulse in art, they would appear to aim at consolidating the outworn and

the derivative—mistaking semblance for reality. The conventional imitation of the medieval manner is not one to stimulate the life of the church of today, which needs a grasp of life and first-hand experience if it is to be a living witness to religion."

LIVING COSTS RISING

THE trend of the cost of living compared with 1913 as a basis has been steadily, although slightly upward for the past year, states the *Straus Investors Magazine*. Living costs are now at their highest since the close of 1921, although the spread of the variations in that period has been less than 7 per cent, while the general level is more than a fourth lower than it was at the close of 1920, and nearly 49 per cent lower than the peak in the middle of 1920. The general trend in prices in the United States for the year past is shown by the following comparison expressed in terms of per cent of increase from 1913.

	1913	1924
Food	42.4	55.0
Clothing	74.2	70.6
Housing	68.0	67.4
Fuel and light	77.3	76.7
House furnishings	116.0	114.3
Miscellaneous	101.1	102.7
All items	69.1	73.5

The present level is somewhat below the peak of 1920, which was 116.5 per cent higher than the 1913 base.

UNITED STATES FORESTS

THERE are 148 national forests in America under the control of the Department of Agriculture. The smallest of these, at Allegheny, Pa., is 73,000 acres in extent and the largest, which is in Alaska, comprises 15,400,000 acres. The total acreage of these scattered forests is 157,502,793.

AUSTRALIAN WAR MEMORIAL

THE commissioner for Australia, Sir James Elder, states that an architectural competition will be held for the design of the Australian War Memorial, which it is proposed shall be erected at Canberra, the capital of the Commonwealth of Australia.

This competition is limited to architects resident or born in Australia. There are, no doubt, a number of architects of Australian birth practicing in America, and in addition there are Australian architectural students in this country.

Printed conditions regulating the submission of designs may be obtained upon application at the office of the official secretary to the Commonwealth of Australia in the United States of America, 44 Whitehall Street, New York, to whom designs must be delivered as prescribed, not later than 12 noon on Wednesday, March 31, 1926.

The PUBLISHERS' PAGE

OUR first impulse is to write about our Golden Anniversary Issue. We want to say that we have tried personally to answer all the many friendly letters that have been received and to make grateful acknowledgment to their writers. If, through any mischance, we have failed to do so, we trust that these lines may serve as an expression of our appreciation.

* * *

That efficient service is the most important thing today and that it forms the foundation on which every successful effort is made, cannot be questioned. Among the many commendatory letters received since our Golden Anniversary Issue was published, it is interesting to note that every writer regards that issue as "an outstanding service to the profession of architecture." While every issue of this journal is a work of service, that important record of fifty years' achievement was in a sense a summing up, and an acknowledgment on the part of every member of this organization of the fine co-operation that has been received from the profession of architecture.

* * *

The illustrations and a certain part of the text of our issue out March 5, will present country and suburban houses. The section set apart to practice in the smaller communities will have many examples of houses of moderate cost, ranging less than \$25,000, while the duotone plates will present the more pretentious and higher cost houses. All the houses illustrated are practically of recent construction.

* * *

Keeping politics out of building operations as relating to the national government and so on down through state and city governments is a most difficult thing. Every architect is familiar with what has happened in Washington during the past ten years. Most of them know what goes on in the legislative halls of their respective states.

Just now there is a certain condition in Boston, the "hub of intellect" and the erstwhile seat of learning, that surprises us. Education,—its uplift and preservation,—has heretofore been the care of all the people. No politician would risk his political head through tampering with its administration. But it now transpires that the Mayor of Boston has seen fit to make a clean sweep of all city department heads and the Schoolhouse Commission has not escaped. This, happening at a time after we had secured from Charles H. Blackall, a member of the Board of

Schoolhouse Commissioners, an article dealing with the workings of that admirable body, makes it imperative that the architectural profession be informed of the working of the Commission. We shall, therefore, present in an early issue the first installment of Mr. Blackall's article.

* * *

This issue is one of unusual interest. Not alone that it presents a record of the exhibition of The Architectural League of New York, but for the further reason that, availing of the opportunity to secure widely diversified subjects, we are enabled to present a range of material that would characterize the proper selection of a year's illustrations.

Well rounded issues produce a well rounded yearly volume. It must be borne in mind that a technical journal that covers its field is read by "many men of many minds." It is not possible to present in each issue material that would be of first interest to all readers. So, that every one may get his money's worth, we endeavor first or last to balance the interest. That is our effort and we hope we are successful.

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The fourth article in the series on Cataluñan Architecture by Professor Ralph Adams Cram, will treat of Palma Cathedral and will be illustrated very fully. It is of "the Fortunate Isles, Hesperides of the Golden Apples, the Isles Baleares, floating in the blue Mediterranean" that Professor Cram writes. The cathedral and its setting combine to present a picture that would urge a man so susceptible to the finest expression of art, to his best effort. Professor Cram's article will be a contribution that will be of unusual interest. We hope to present it in April.

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The Telephone Building in San Francisco is a remarkable development of the tall structure. It was designed by Miller & Pflueger, A. A. Cantin, architects, and will shortly be very completely presented in this journal. Its twenty-six stories, as seen from San Francisco Bay, completely dominate the city's skyline. The entire conception will be found daring and original.

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Extra copies of our anniversary issue, January 5, are yet available, but are being constantly called for. There will be no reprint of this issue, and it will very soon be "out of print." Better get your extra copy while we have them.



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