

THE AMERICAN ARCHITECT

FOUNDED 1876

THE ARCHITECT AND THE SMALL HOUSE

By CARL A. ZIEGLER, A. I. A.

Illustrated by recent work by the Author

THE problem of how to build a successful small house is undoubtedly one that interests more people than any other phase of the building industry. Bright, young business men, newly wed perhaps, mechanics grown gray at their crafts, married couples who have saved out of the monthly wage just enough to build a small home of their own, have all burned much midnight oil over this, to them, important problem.

The American Institute of Architects has estab-



VILLAGE OF LOG HOUSES IN WESTERN PENNSYLVANIA

lished a "Small House Service Bureau" and many corporations dealing in building materials have issued booklets on the subject, in an endeavor to improve the architectural character of the small houses which are springing up on every hand and which somehow do not seem to improve in spite of all that is being done in their in-

terest by architects and architectural organizations.

When we consider the fact that a well designed small house costs no more than the very ugly ones

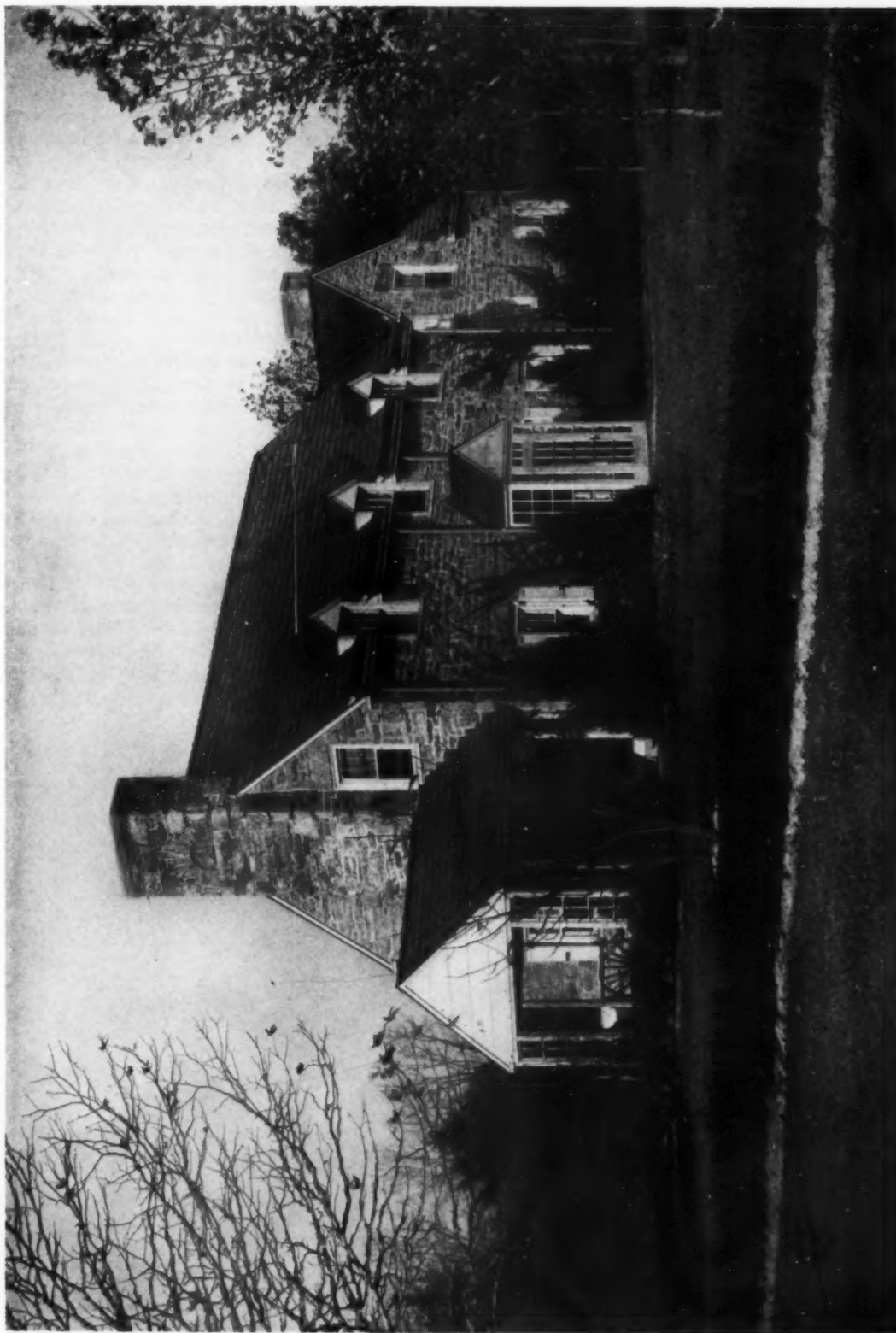


A SUBURBAN PHILADELPHIA HOUSE

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HOUSE AT GERMANTOWN, PA.
CARL A. ZIEGLER, ARCHITECT



HOUSE ON CLOVERLY LANE, RYDAL, PA.

CARL A. ZIEGLER, ARCHITECT

which we see on every hand, there must be some explanation for the bad taste displayed, and it certainly is the duty of the architectural profession to find the cause and apply the remedy.

At the last convention of The American Institute of Architects it was stated that perhaps 50,000 small houses per year have been erected since 1920 and not five per cent of these were designed by architects. This lets the architect out, insofar as responsibility for the design of these buildings is concerned, but a moral responsibility still rests with the profession to assist the small home builder to achieve better results, if only to save our self respect.

Have you ever travelled westward with a foreigner fresh from abroad and tried to answer his questions about American housing conditions as the said conditions are revealed day by day from the train window? Can anything be more discouraging to the discerning mind than the acres of small houses one sees while passing through any of the larger cities in the United States?

The squalor of the workingmen's houses is bad enough, God wot, but these are far less offensive than the illiterate attempts at Italian and Spanish villas on twenty-five foot lots or Wizard of Ozz bungalow effects that seem so popular in certain sections of the country.

The foreigner seems to understand the possible necessity of the rows of miners and foundry workers houses around such cities as Pittsburgh, but that we should spend ten to twenty thousand dol-

lars on such hideously ugly structures as one sees in almost any suburban section, is quite beyond his comprehension.

Lack of funds is always the excuse offered, if one is interested enough to investigate the reason for such bad architecture as is displayed in this type of house, but in most cases a well proportioned structure, of the same area, and with much more logical ornamentation would have cost less. It is lack of intellect and not lack of funds that is responsible for the sad failures that occur so frequently in small house construction, for no structure is so small that it cannot have at least proper proportions.

The writer accidentally discovered an old iron furnace in Western Pennsylvania that had long since been abandoned. Near it were the old log cabins of the former workers, a dozen or more, each with a large stone chimney at the end. Each of these cabins contained only one or two rooms, but the proportion of the mass and the logical handling of the materials made one feel at once a sense of beauty even in so primitive a group of houses. The angle of the roofs was just right and the lumber was used as wood should be used and not in imitation of some other material, which by the way, seems to be one of the pet hobbies of the modern builder of small houses. The chimneys on this particular group of log cabins were built of stones gathered in the adjoining fields, laid up in solid fashion to form substantial stacks that would withstand the Winter gales and not anemic little things that would



HOUSE AT DREXEL PARK, PA.

be thrown down by the gale were they not supported by the timbers of the building.

The modern method of laying four inches of brick around a terra cotta flue lining has robbed the modern small house of one feature that is about as important as the nose is to the average face, for all that is necessary to make the simplest form of habitation beautiful is a generous chimney of pleasing line, attached to a reasonably well proportioned mass, covered by a roof of the proper pitch. No other embellishment is really necessary and the variety of combinations obtainable is without number.

Although the building of well proportioned small houses seems to have become a lost art, there is sufficient evidence to show that this was not always so in this country. Anyone who will wander along the roads of Maryland and Virginia will find frequent examples of well designed small houses, many of them such as the old slave quarters, of the very simplest type of construction. Very little dissecting is necessary to find the secret of their beauty and in almost every case the principles enumerated above will be found to cover all the elements of their design,—a well proportioned mass, a chimney of generous proportions and good roof pitches.

Avoiding these simple rules, the modern small home builder, whether he employs an architect or not, approaches the matter from just the opposite direction. The object seems to be to compress or squeeze into as small a compass as possible the multiplicity of things that go to make up the pretentious

house, both utilitarian and esthetic, and to do this all the laws of proportion and order are forgotten and the result might be described as a sort of architectural indigestion.

In addition to the question of form we must also consider the very important one of color. This should be a very simple matter for the small home builder, as an ordinary weathered shingle roof over white clapboards, rubble stonework, or run of the kiln red brick gives as fine a color scheme as anyone could desire, and with it a splendid texture. Perhaps it is because these very satisfactory effects can be obtained so cheaply that the operative builder and the misled small home owner go in for red hot roofs over mustard colored stucco with sky blue window frames and green sash.

Of course, the mistake lies in attempting to make the little home a small sized edition of some great mansion, the result of which is always ostentatious. What we need in order to make the suburban sections beautiful are groups of small houses with pleasing mass, well pitched roofs, and large chimneys and very few other prominent features; such houses as our forefathers built several centuries ago; and the addition of modern conveniences need not spoil their appearance. When we have these, we will not need to be ashamed as we approach our cities, with strangers from abroad, however small the habitations may be.

On the bright side of this question it may be said that the average small home builder is paying con-



HOUSE OF MRS. JOSHUA SMITH. EAST WASHINGTON LANE. GERMANTOWN, PA.



HOUSE AT DREXEL PARK, PA.



HOUSE AT ABINGTON, PA.
CARL A. ZIEGLER, ARCHITECT



HOUSE ON LOCUST AVENUE, GERMANTOWN, PA.



ENTRANCE DETAIL. HOUSE AT DREXEL PARK, PA.



HOUSE OF MRS. JOSHUA SMITH, EAST WASHINGTON LANE, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

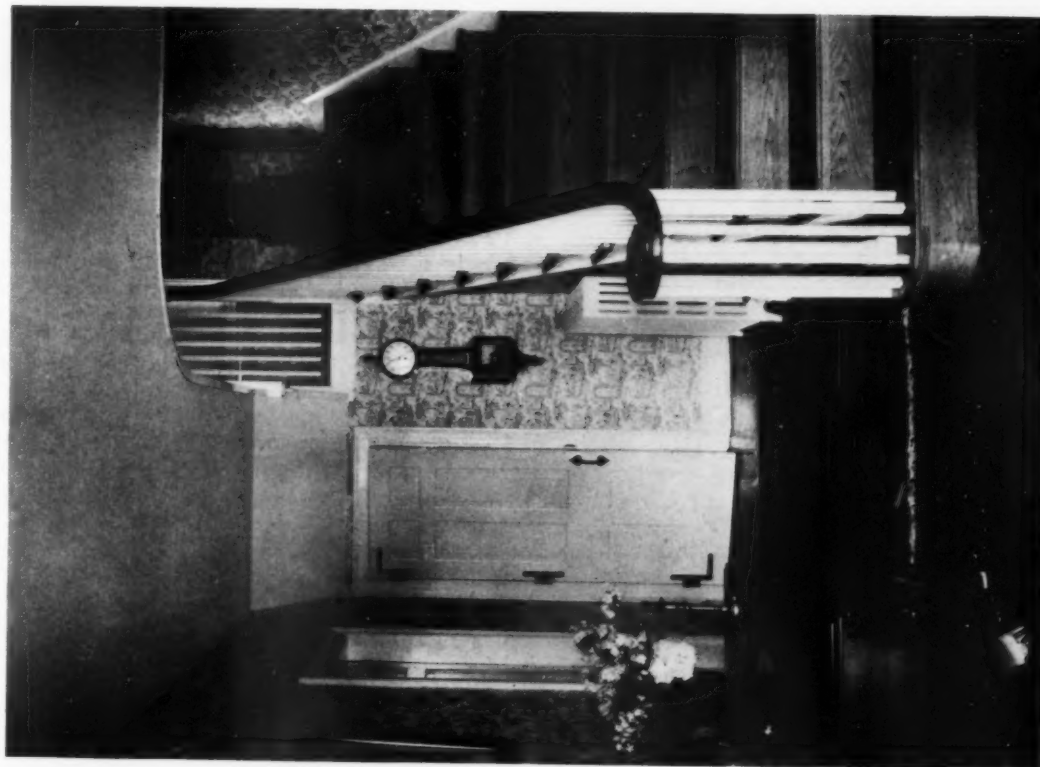


BEDROOM, HOUSE AT DREXEL PARK, PA.



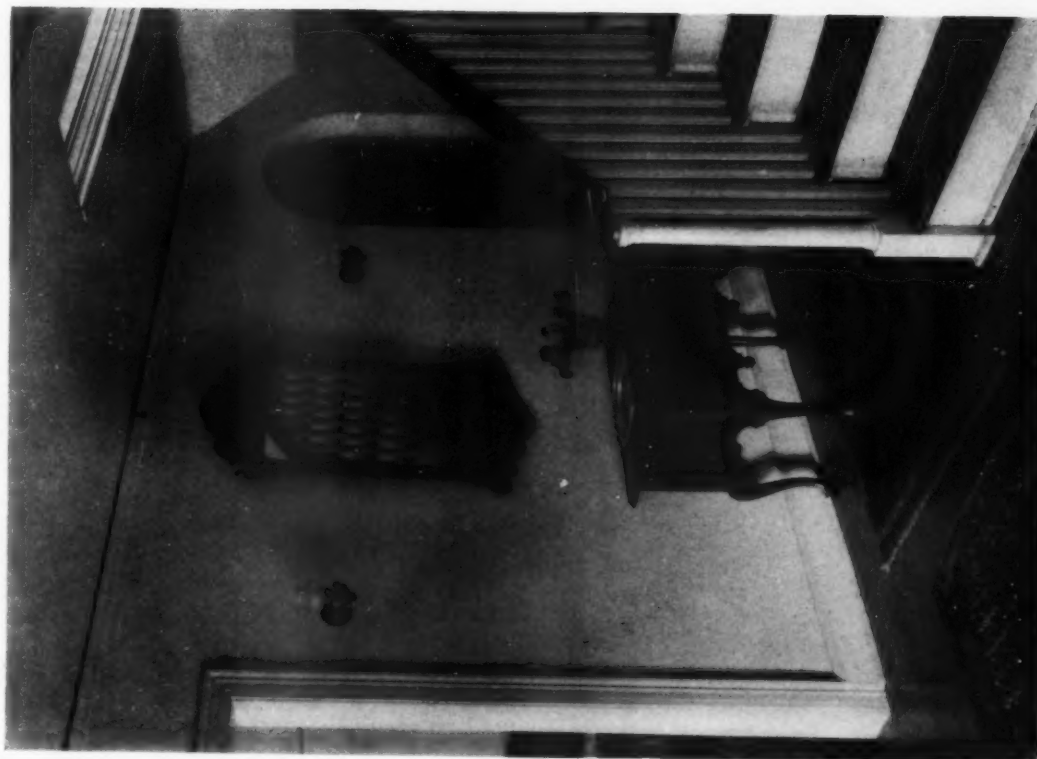
LIVING ROOM, HOUSE AT DREXEL PARK, PA.

CARL A. ZIEGLER, ARCHITECT



HALL, HOUSE AT DREXEL PARK, PA.

CARL A. ZIEGLER, ARCHITECT



HALL, HOUSE ON LOCUST AVENUE, GERMANTOWN, PA.



OLD SLAVE QUARTERS IN VIRGINIA

siderable more attention to the question of design and is following the operative builder less. My own impression is that there is just as much good taste among those who build small houses as there is among those who build the more pretentious ones, but as the small house can never be profitable to the architect, the subject has been more or less avoided by the better offices, which is a great pity as we need the contribution of all of our best men in order to solve the small house problem.

In some circles the designing of small houses is referred to with a certain amount of condescension, but after thirty years of general practice, the writer is of the opinion that it is much more difficult to design a charming small house than it is to create a pretentious dwelling with all its accessories.

Restraint is a difficult attainment for most people, especially for those with creative minds, but restraint is a quality that must be exercised in the designing of small houses if they are to convey a sense of well being and refinement.

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JOSEPH CONRAD MEMORIAL

A MEMORIAL to Joseph Conrad is to be erected as an addition to the village hall, Bishopsbourne, between Folkestone and Canterbury, England. Mr. Conrad lived for some time at Bishopsbourne, and died there.



LIVING ROOM, HOUSE ON LOCUST AVENUE, GERMANTOWN, PA.

TRAVELING WITH A FOUNTAIN PEN—IV

By IRVING K. POND, F.A.I.A.

Past President, THE AMERICAN INSTITUTE OF ARCHITECTS

ALTHOUGH the colored inks used in my youthful ventures into the field of art served to clothe and environ my Japanese maidens richly and vividly, yet I fear they could not have done justice to the flowers which everywhere are strewn in the path of the winter cruisers. Here even the fountain pen was impotent to do more than record an outline of form and masses of light and shade. The fountain pen is a product of the West; it is at core a Greek. Color comes out of the East, though it has made itself at home in the West; more so than form has in the East. Color adorned our path from Madeira to Kew Gardens. Madeira gave us the purple Bougainvillæa, the scarlet Poinsetta, the tender lavender of the Wistaria, and the golden tongued, ivory cupped, Calla lily. Kew gave us the gorgeous Rhododendron path and the wonderful Azaleas. Andalusia and North Africa blossomed forth in pink almonds and fruited in purple black olives among the soft gray greens. Sicily gleamed in golden fruit and darker green, and Paris spread out her gorgeous carpets of multi-colored Tulips. Everywhere were the soft mystic colors of burgeoning Spring—giving rare vistas through the middle ground into the beyond and clothing the beyond in a poignant charm. The prophecy might never meet fulfillment but the promise was alluring. The ferns, the palms, the cypress trees, only speak of the beyond by insisting on the present. One may look around these objects; he cannot look through them. Their fantastic shapes, however, lend character to the here and now, while the rose purple mountains of the desert are more rose

purple and mysterious because of their dark insistent greens in the foreground. My fingers while wielding the pen longed for the brush; but life was too strenuous to permit of the general use of that soft and sensitive implement. So let me continue with the pen.

When we reached Gibraltar on our outward course, it was in the silver gray of the morning.



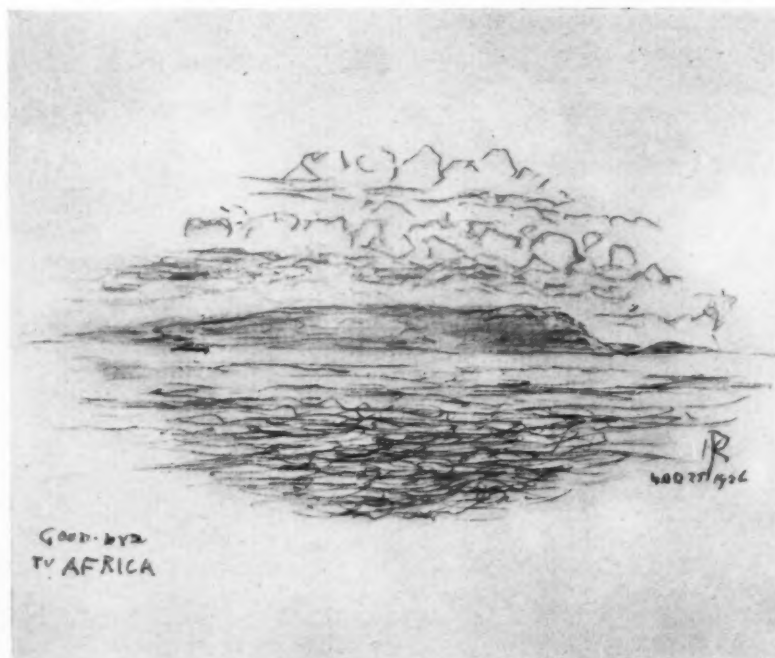
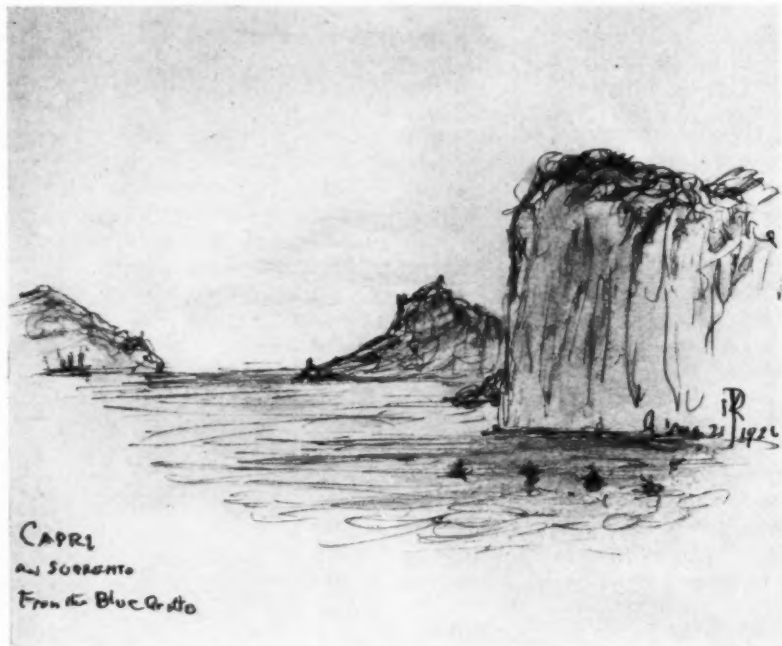
THIS DIMINUTIVE CHURCH WAS BACKED UP BY THE BLACK MASS WHICH GIVES THIS REGION THE NAME OF MONTENEGRO. THREE BELLS IN THE ARCHES AT THE PEAK OF THE GABLE DEFINE THE OCCUPANCY

The bugles were calling to action and the marine bands were playing the British National Anthem on the decks of many warships; for the "Fleet" was at anchor in the Bay preparatory to manoeuvres in the Mediterranean. We reached Toulon in the mists of an early, rainy morning, and there in the harbor lying at anchor were the mighty vessels of the French Fleet. I am not a pacifist in the objectional sense of the term, and in the sense employed by pacifists themselves the term is objectionable to most of us, yet my reaction upon viewing at close range these mighty engines of war was one of pained disgust with mankind for not having been able after all these centuries of experience, to find a sane way of solving individual, local, racial, national and international problems. The thing to me looked like a huge sad joke. Said the small boy in the "Zoo." "Father, I'll bet God laughed when he made monkeys!" Viewing the race and its manner of handling religion and politics; of formulating and dealing with the relationships of Man to God, and Man to Man, I am constrained to echo in a measure the mood and words of the boy and say, "I'll bet God laughed—a sardonic laugh—when he made men!"

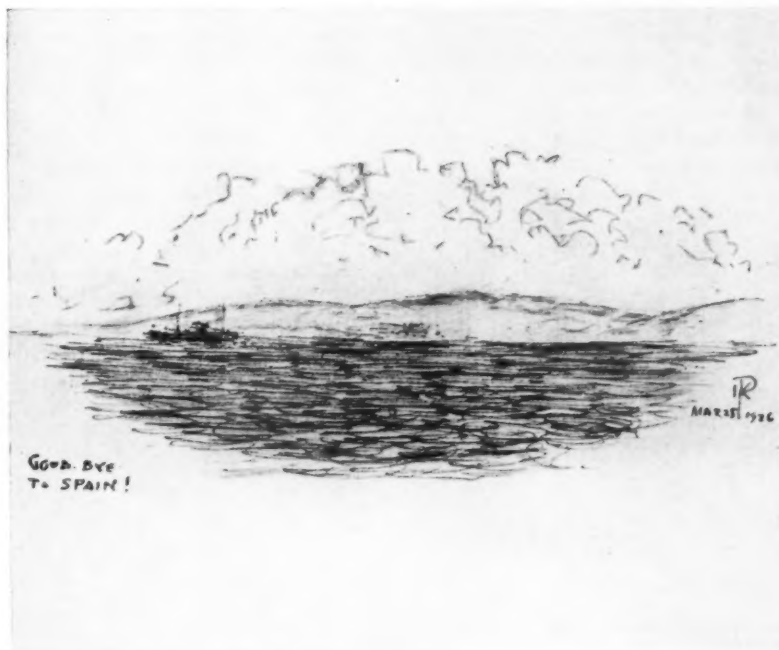


THIS OLD WELL-PUMP IN CATTARO, WHICH WAS QUITE IN SCALE WITH THE MOUNTAINS, WAS WITHIN A QUAIN WROUGHT IRON ENCLOSURE, WHICH I DID NOT STOP TO MEASURE AND DETAIL

THE LITTLE BOATS FROM
THE PORT OF CAPRI
COME BOBBING OUT IN
HASTE TO GREET US AND
TO BEAR US INTO THE
BLUE GROTTA



WE PASS OUTWARD BOUND
THROUGH THE STRAITS.
THE LAND DIMS IN THE
DISTANCE AND OVER
AGAINST FADING AFRICA
WE SEE THE BLACK HULL
OF A FREIGHTER BOUND
ROUND THE CAPE



AND THEN AS SPAIN VAN-
ISHES INTO THE MISTS
WE OVERHAUL VESSELS
OF THE GRAND FLEET
MAKING FOR ANCHOR ON
THE PORTSMOUTH TIDE.
WE CAN ALMOST RECOG-
NIZE SIR JOSEPH PORTER.
K. C. B.



I LOOKED UP FROM THE
BOOK STALLS ACROSS THE
SEINE AND SAID: I'LL PAY
MY COMPLIMENTS FOR A
MOMENT TO OUR LADY
ACROSS THE WAY. I
STOPPED WITH HER
NAMESAKE IN JERUSA-
LEM

I have recollections of a rather melancholy Venice when I visited it in the Fall of Nineteen hundred and eleven on the occasion of an international congress of architects held in that city and in Rome in that year. Shops seemed deserted by natives and tourists alike. A sea saltiness encrusted the marbles and tiles which were so brilliant when I spent weeks sketching in Calle and Canalle early in Eighteen eighty-four. But on this recent visit color seemed to have been restored to normal; the shops were



LOVELY SYRACUSE IS GUARDED FROM THE SEA BY THIS DOUR MASS OF FORTIFICATION AND ATTENDANT STRUCTURES

bustling with shoppers and money was being freely spent. The spirit of New Italy was manifesting itself, and Venice seemed prosperous. Sad or gay Venice is beautiful—in charm and character unique. But whose last words may be applied with equal fitness to any one of a number of ports of call; Cattaro on its lovely land-locked sea; Syracuse with its relics of the past and balcony life of the present; Palermo with its golden mosaics and protecting mountain flanks; Naples teeming with interest beneath the fluttering banner of Vesuvius, and in its cleanliness and order and freedom from beggars and mendicants so different from the Naples I had known over two score years ago. I had promised cruise-mates who were complaining of the beggars in Cairo that they should see the real thing in Naples; but the promise could not be fulfilled; for the Italian towns, at least those we visited, and it was said the condition is general, are as free of beggars and those who parade deformity as Constantinople is free of dogs. Whether the breed was eliminated in the same manner I was not told. Naples in the early eighties was distressing. In the year Nineteen twenty-six it was fascinating. From the moment I stepped on deck in the early morning till I took ship some days later at midnight and watched the boat cast off I was surrounded by beauty and bathed in romance. In that first minute on deck I cast my eyes up over the harbor shipping to St. Malo on the hilltop. Before three minutes had passed my fountain pen had fixed

the scene on paper and in my mind. Rather a nice sort of traveling companion, the fountain pen, is it not? Always ready to go your way without tears or argument and willing to shed its last drop in your service! Constantinople having rid itself of her dogs, and Italy of her beggars, Egypt might banish her flies—that super-pest which is more pestiferous than her other pests ancient or modern. Visitors to Egypt swat the flies; but the natives have come to take them philosophically. "What's the use!" That spirit calming or sense deadening philosophy, as you choose to take it, prevails among all Orientals (all who do not sell "fly swatters") and it seems not to disturb the Egyptian to have his infant peer up at him through dense rings of flies as through grotesque horn rimmed spectacles.



OVER ACROSS THE BAY VESUVIUS THREATENS WITH ITS SMOKE PLUME—BUT NO ONE SEEMS PERTURBED

I speak of this in this connection for, no matter how altruistically inclined your fountain pen may be, flies, especially the flies of Egypt, may sometimes make its workings well nigh impossible. The Wind God is the only power which can rout the pests—the Sun God is their friend; as he is the friend and Father of all living things.

At Naples, at Toulon and Gibraltar many cruise-mates left the ship for tours upon the continent. I remained on board to rest up from the strenuous Mediterranean part of the cruise. I bade farewell to the British crouching lion, to Africa and to Spain as we sailed through the straits and out into the broad Atlantic where we overhauled ships of the Fleet which, having manoeuvred, were returning home to England. The Bay of Biscay which I had dreaded was as calm as a mill pond, and on its waters the Samaria stood steady. I would not have believed it. On a Sunday morning we sighted Cherbourg and there with a considerable party of friends, for we had become friends after two months of close companionship, I disembarked and took the boat train for Paris. I have landed at that port in mid-

MY HURRYING COMPANIONS WAITED PATIENTLY SOME ONE HUNDRED AND TWENTY-SEVEN SECONDS WHILE I MADE THIS BIT SKETCH. I HAD TO FORESHORTEN THE FLÈCHE TO GET IT ON THE PAPER. I DISLIKE, HOWEVER, UNNECESSARILY TO MUTILATE AN OLD MONUMENT



ONE HAD ONLY TO LEAN UP AGAINST A TREE OR POST AND LIFT HIS EYES, AND SPRING-CLAD PARIS REVEALED HERSELF IN LOVELINESS TO HIM. I SAW A REAL JULIET AT THIS GATE. PERHAPS THAT'S WHY I STOPPED THERE

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THE FOREGROUND OF THIS SCENE GLOWED WITH A GORGEOUS DISPLAY OF TULIPS. THE TIP OF THE EIFFEL TOWER PEEPED OVER THE UPPER LEFT HAND CORNER OF THE ARCH TO ENJOY THE COLORFUL PATTERNS



The EASTER FLOWER;
Place du Carrousel
PARIS looking west.

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Dome of the INVALIDES
PARIS.

I SQUANDERED FIFTEEN DELIGHTFUL MINUTES WATCHING MY FOUNTAIN PEN PUT THIS ON PAPER WHEN I MIGHT HAVE BEEN WITH OTHER TOURISTS IN THE SHOPS ASKING THE PRICE OF BEADS!

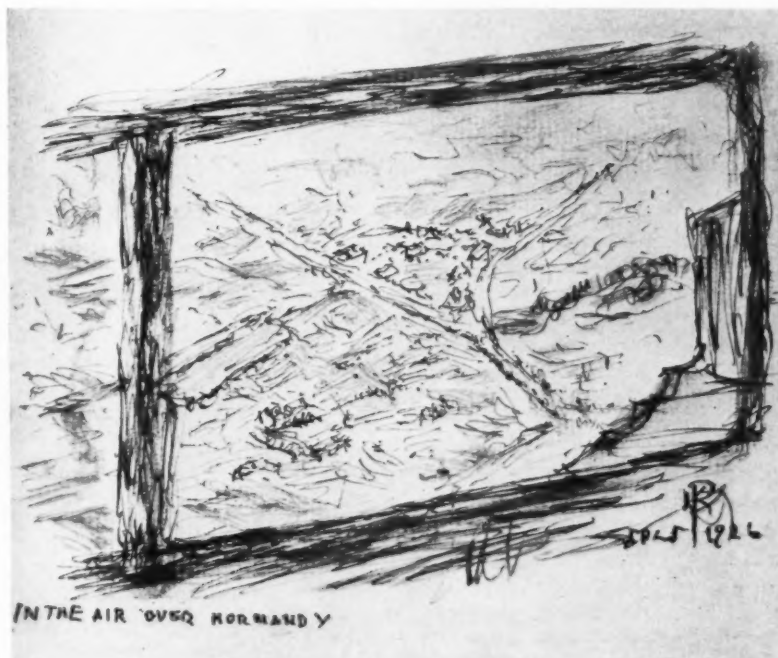
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THIS SCREEN IN THE
COURTYARD OF THE
BEAUX-ARTS IMPRESSED
ME LONG YEARS AGO;
BUT NEVER TILL NOW
DID I GET A CHANCE TO
CARRY AWAY MORE THAN
A MEMORY OF IT

"ON THE AIR" FROM
PARIS TO LONDON. FLY-
ING LOW OVER FRANCE,
BECAUSE OF A FOG
WHICH WAS BLOWING IN,
I SKETCHED AT FAIRLY
CLOSE RANGE. AT TIMES
WE COULD GET THE EX-
PRESSIONS ON THE FACES
OF THE VILLAGERS
WHOSE CHURCH SPIRES
WE ALL BUT SCRAPED



Summer, in the Autumn, and now in the unfolding life of Spring. In which phase the beautiful countryside of France is the more appealing I can hardly say. Perhaps the Springtide, here as elsewhere, because of the promise it holds; but that is outside the superficial aspect. I dreaded oft visited Paris, this time, as I had dreaded unvisited Venice two score and more years ago. But soon I loved it as I came to love that Venice of old; and, as with that Venice, left it with reluctance and poignant regret. A sad-



THE STONE PINES ARE A CHARACTERISTIC FEATURE IN THE LANDSCAPE OF THE ITALIAN COUNTRYSIDE

ness seemed to hover over Paris. The effects of the war were visible in the faces and on the persons of so many. But there were poise and calmness through it all. Sarah Bernhardt did a wonderful thing psychologically for the French. She conquered mutilation; and those of her own sex and of the opposite who have similarly suffered, love her and worship her almost as a Patron Saint.

It was hard to keep the fountain pen from drawing too heavily on one's time in Paris; pictures there were in whichever or whatever direction one looked. The color, ranging from the tender to the gorgeous, called for the painter's kit; but limited time said, "Nay!" On Easter Monday, while Paris was awakening to a new social life, I reluctantly yet eagerly boarded an airship out at Le Bourget and sailed over the Channel to London, landing safely at Croydon in the midst of bank holiday outers. They were outside the fence fortunately. On this crossing the airship simulated the Samaria in the Bay of Biscay and was steady as steady could be. Besides studying the terrain, (the Channel was obscured from vision for the greater part of the time by a dense fog which we avoided by traveling at a high altitude), I wrote a letter and made two sketches; one, two or three hundred feet in the air over France where we flew low to avoid the clouds, the other over England at a height of about a thousand feet, as the skies had cleared and fog and cloud were floating eastward over the Channel. The difference in the terrain of the two countries is marked. The color was much the same, for the budding Spring

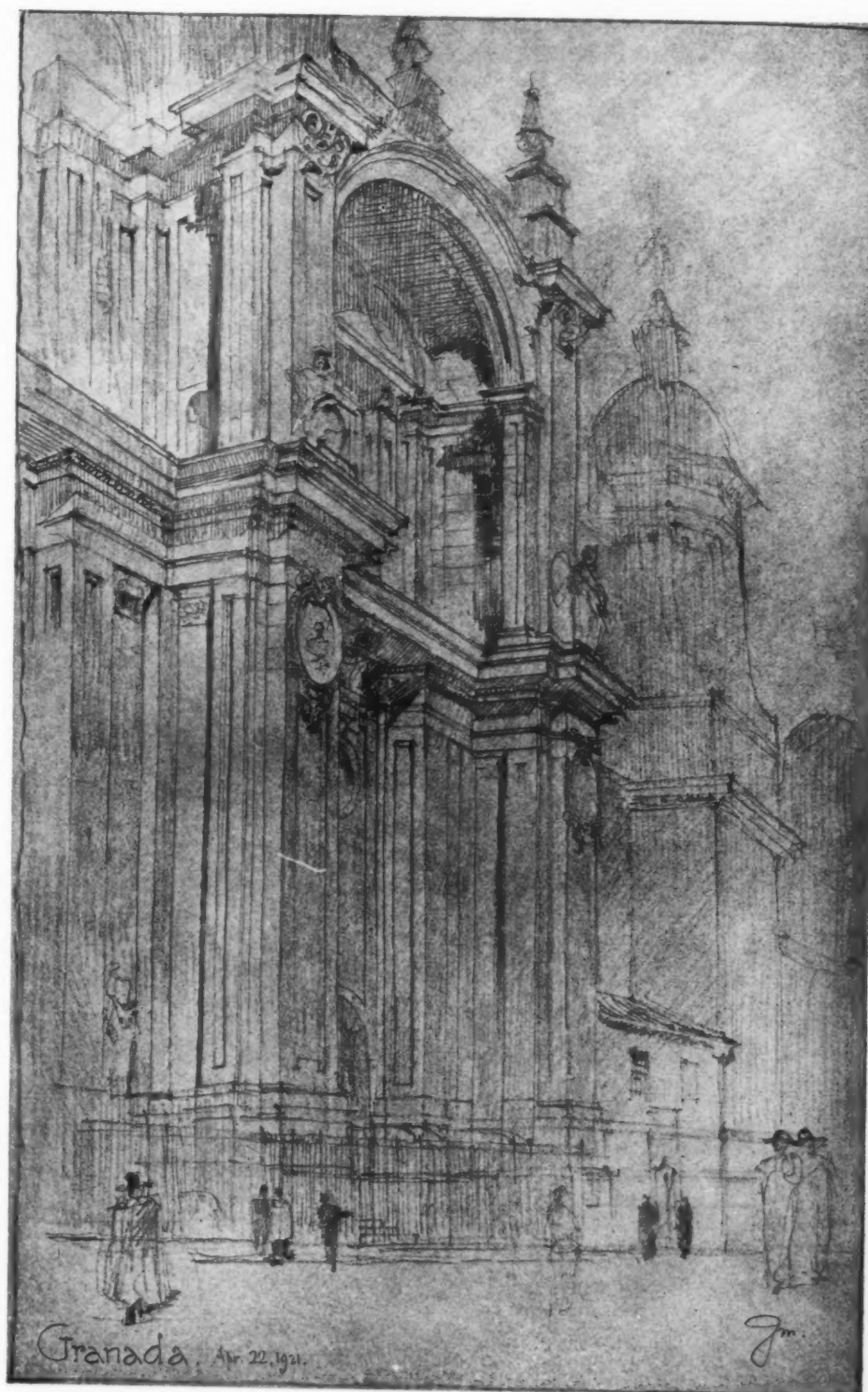
was tinting both surfaces alike, but the make-ups were individual. In France the cultivated plots were rectangular and defined seemingly only by the planting and the color of the crops; plow furrow or small ditch but faintly marking the borders. In England hardly a regular shaped piece of ground—all shapes, like a dissected map—the borders marked by streams, tortuous ditches, stone rows, hedges and fences. In France the houses were simple individually but cluttered hit or miss in the villages and hamlets. In England the houses were in tortured shapes regularly set in the orderly plan of the towns. Now and then in the English wooded landscape could be seen the layout of some charming country estate with gardens and lawns and roadways and clustered out-buildings. Garden landscaping can be



A FRAGMENT CUT OUT OF THE MIGHTY CLIFF GIVES A DETAIL OF THE NEAR AND FAR IN TIME AND SPACE

well studied from the air. The plane seemed to its passengers to be all but quiescent, but when we saw our shadow gliding over the landscape leaving in its wake slow beetle-like moving auto cars and trains doing forty miles an hour, we knew that we were moving swiftly. I need not ask a smoother, swifter channel passage, for I shall not get it.

The airship has landed us safely in England and there we sense a spirit which is not alien to us, nor yet is it absolutely akin to us, but toward which we extend a sympathy which is to be aroused in no other foreign land. The speech of England much resembles our own, and without too great effort, or the intercession of an interpreter, we may make our wants known and approach as nearly to a mutual understanding as is possible between two separate peoples on this terrestrial ball.



GRANADA

FROM THE ORIGINAL SKETCH BY PAUL GMELIN, A. I. A.

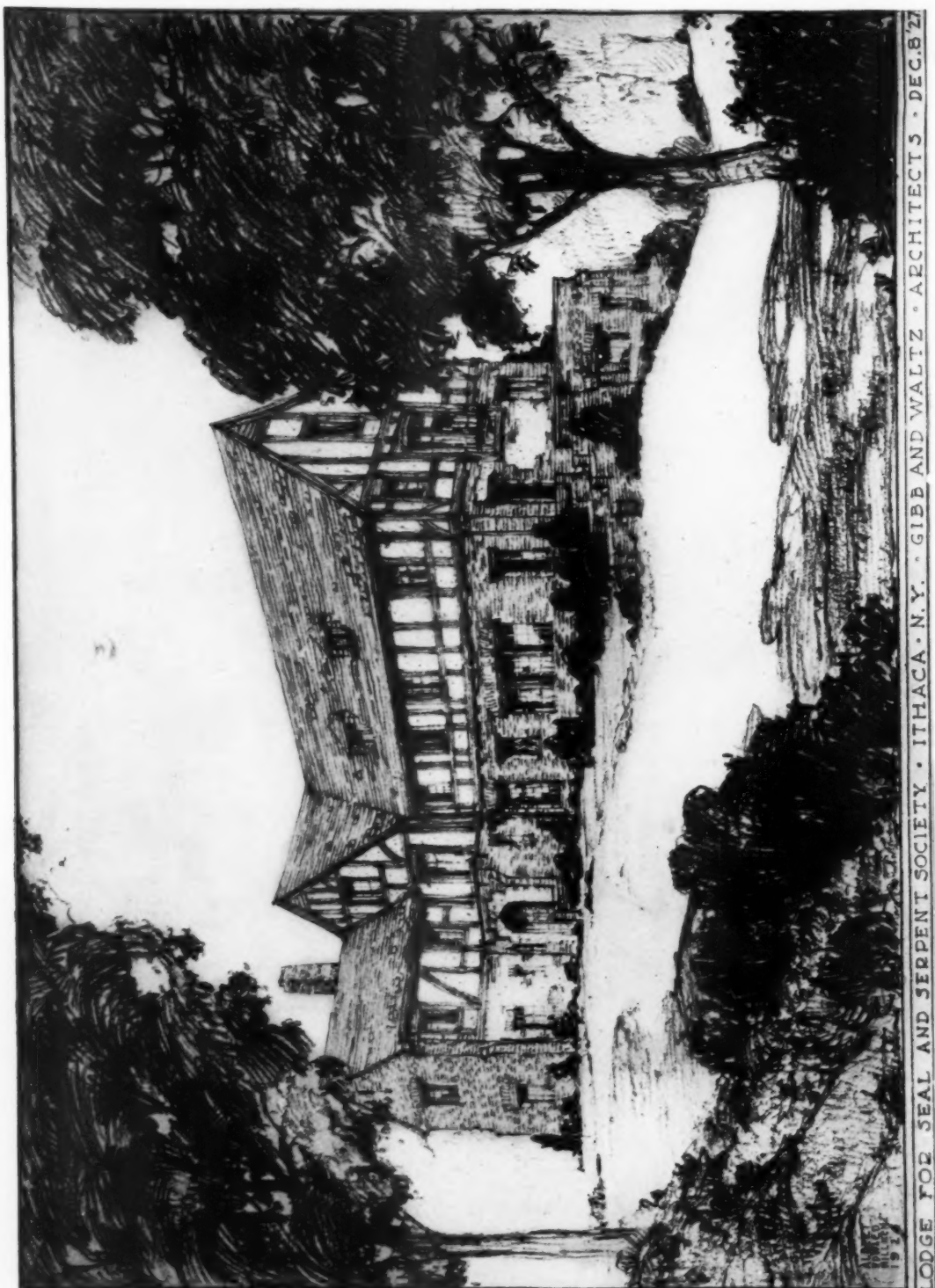


FROM THE ORIGINAL WATER COLOR BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP

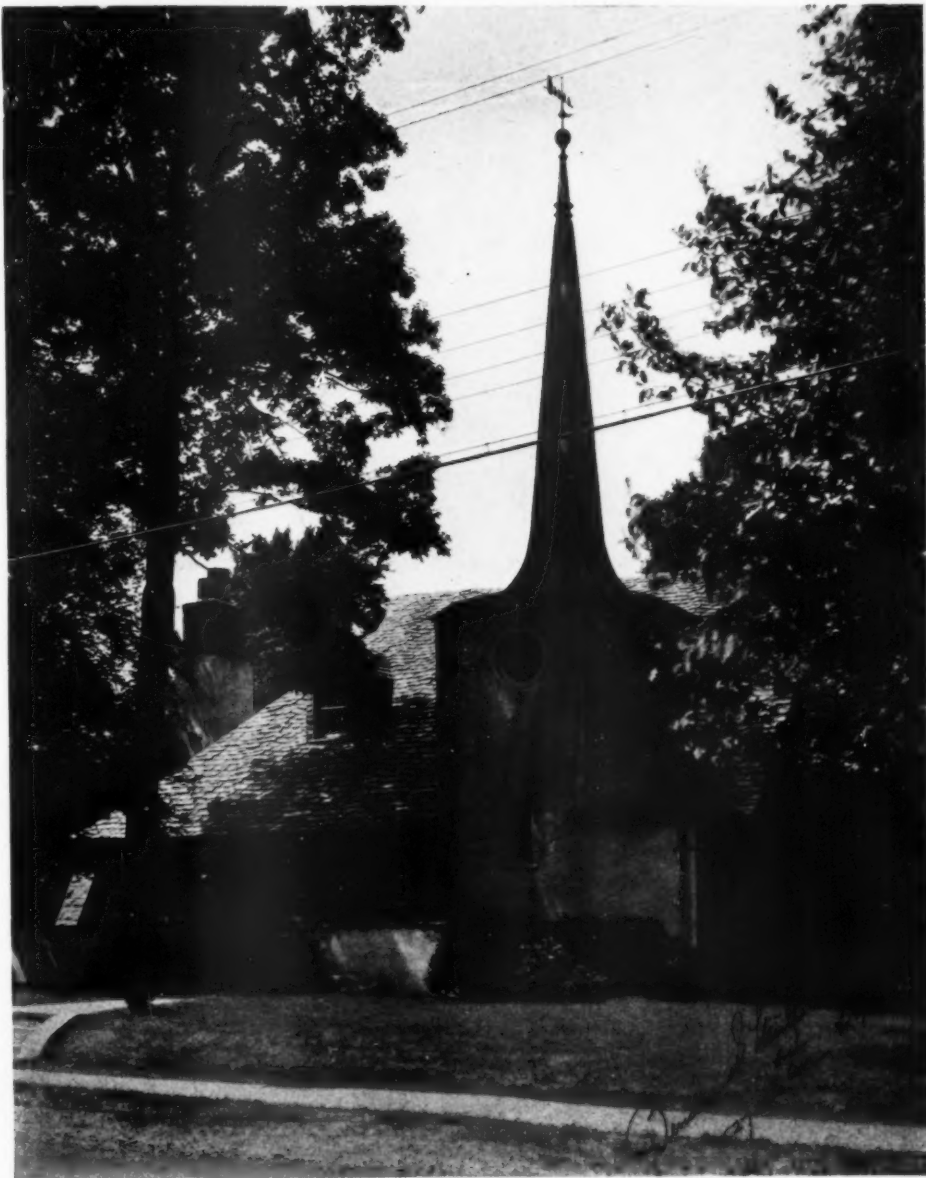


AEOLIAN BUILDING, FIFTH AVENUE, NEW YORK—WARREN & WETMORE, ARCHITECTS

AWARDED 1926 FIRST PRIZE BY FIFTH AVENUE ASSOCIATION



LODGE FOR SEAL AND SERPENT SOCIETY • ITHACA • N.Y. • GIBB AND WALTZ • ARCHITECTS • DEC. 8 '97



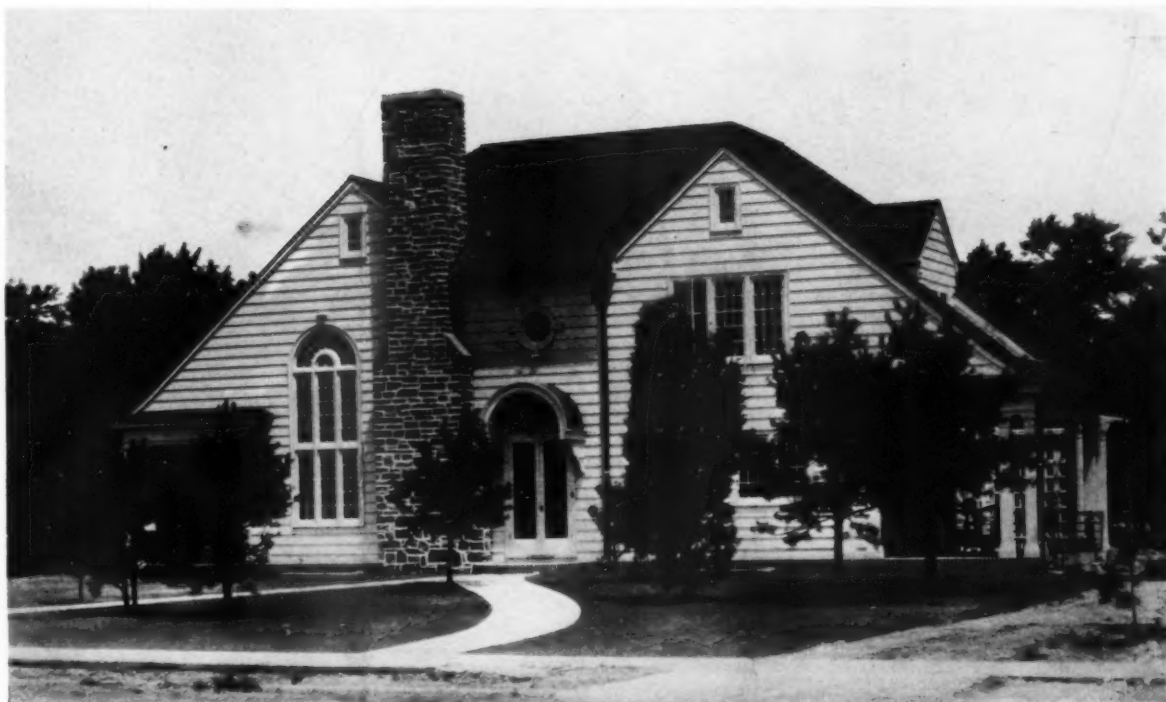
FIRST CHURCH OF CHRIST SCIENTIST, MAPLEWOOD, N. J.

BERNHARDT E. MULLER, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF GEORGE A. ALLSOPP, JR., SOUTH ORANGE, N. J.—ARTHUR N. STARIN, ARCHITECT



HOUSE OF CHARLES SHICK, SEAGIRT, N. J.—WM. W. SLACK & SON, ARCHITECTS

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



SHOPS AT EAST ORANGE, N. J.—D. WENTWORTH WRIGHT, ARCHITECT



MANSE, WESTMINSTER PRESBYTERIAN CHURCH, BLOOMFIELD, N. J.—J. F. CAPEN, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF A. K. BOURNE, GREENS FARMS, CONN.

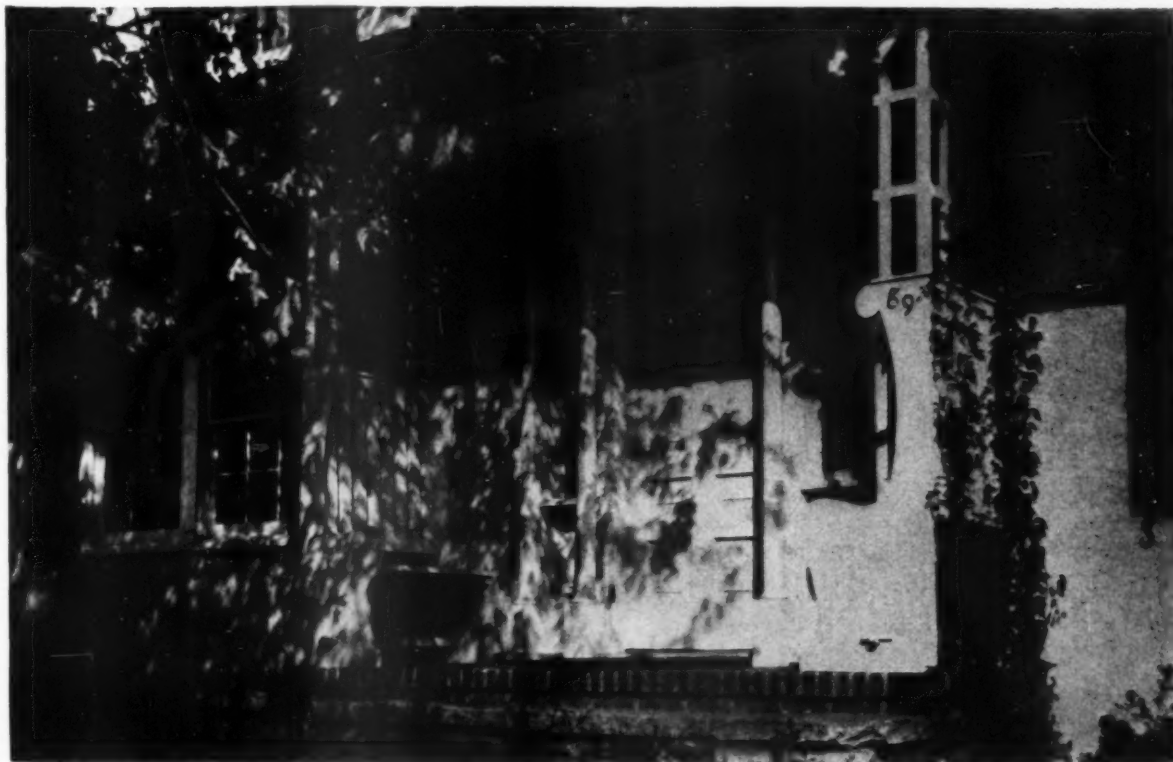
GOODWILLIE & MORAN, ARCHITECTS

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)

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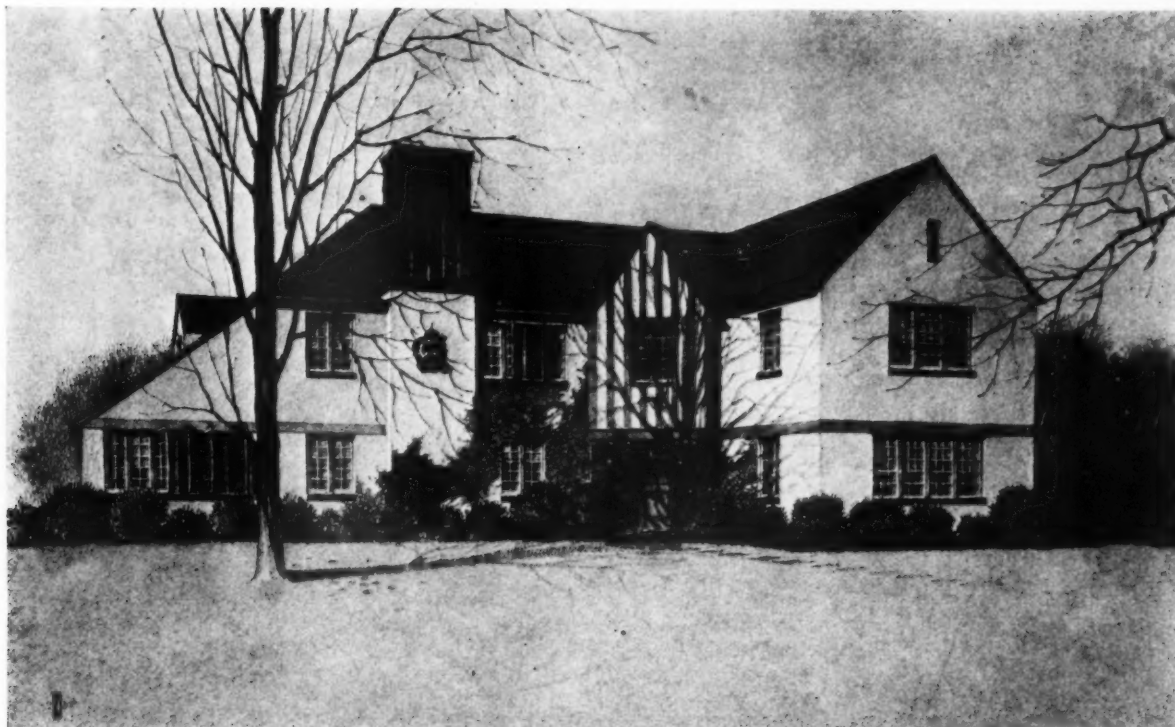


HOUSE OF JAMES GORDON, SHORT HILLS, N. J.—KENNETH W. DALZELL, ARCHITECT



ENTRANCE DETAIL, HOUSE OF STANLEY HAGERMAN, MAPLEWOOD, N. J.—KENNETH W. DALZELL, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF ALFRED F. ROBERTSHAW, EDGE HILL GARDENS, PA.—WM. W. SLACK & SON, ARCHITECTS



HOUSE OF EDGAR S. BAMBERGER, WEST ORANGE, N. J.—CLIFFORD C. WENDEHACK, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF CHARLES D. RAFFERTY, FISHERS ISLAND, N. Y.—C. W. FAIRWEATHER, ARCHITECT



BATHING PAVILION AND CASINO ON GULF OF MEXICO, VENICE-NOKOMIS, FLA.—SEYMOUR WILLIAMS, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HUDSON RIVER BRIDGE

CASS GILBERT, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF FREDERICK C. FORD, LENOX ROAD, SUMMIT, N. J.—ARTHUR N. STARIN, ARCHITECT



HOUSE OF THOMAS H. FROTHINGHAM, FAR HILLS, N. J.—JOHN RUSSELL POPE, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



HOUSE OF ARTHUR R. CLAPHAM, METUCHEN, N. J.—C. W. FAIRWEATHER, ARCHITECT



HOUSE OF MRS. A. T. VON SCHMID, MONTCLAIR, N. J.—HOLMES & VON SCHMID, ARCHITECTS

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



GARDEN FRONT, HOUSE OF WARREN MacEVoy, SOUTH ORANGE, N. J.—KENNETH W. DALZELL, ARCHITECT

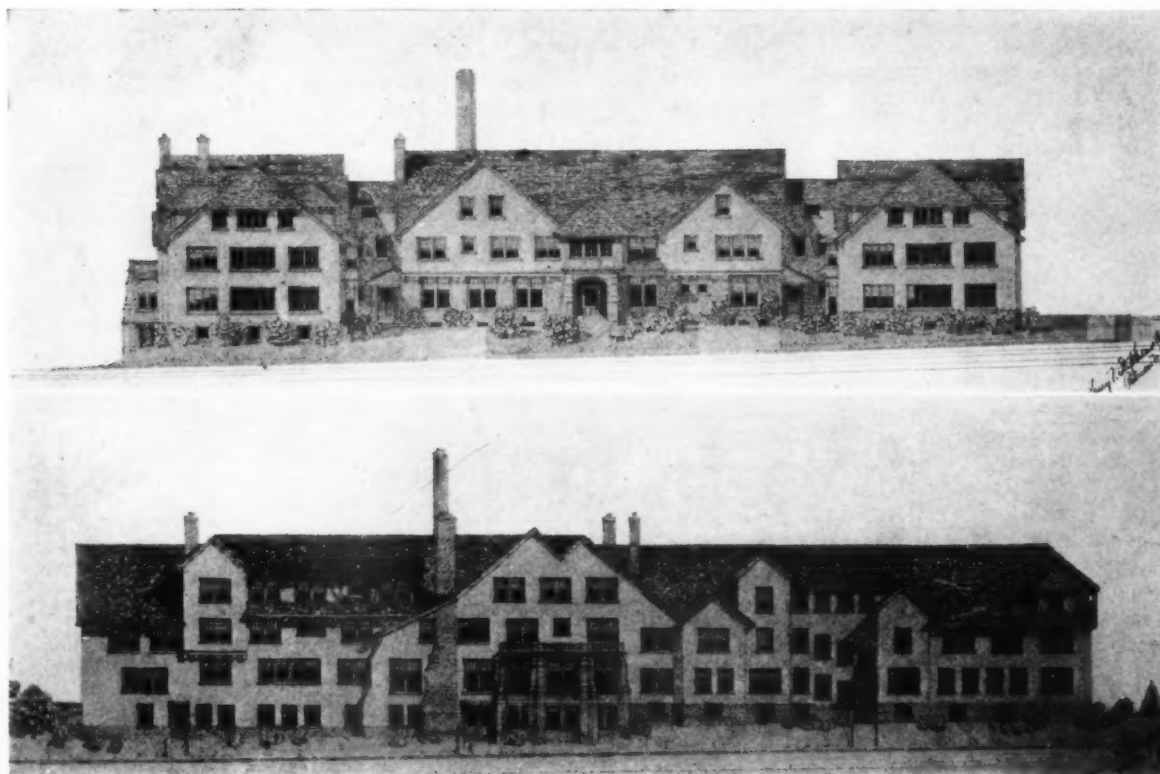


HOUSE OF THEODORE WIDMAYER, SHORT HILLS, N. J.—KENNETH W. DALZELL, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



CAMDEN COUNTY TUBERCULOSIS HOSPITAL, LAKELAND, N. J.—ARNOLD H. MOSES, ARCHITECT

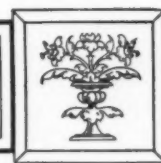


THE OLD LADIES' HOME, PATERSON, N. J.—HARRY T. STEPHENS, ARCHITECT

(Architectural Exhibition held at Newark, N. J., under the auspices of the New Jersey Chapter of The American Institute of Architects and the New Jersey Society of Architects)



EDITORIAL COMMENT



"IN these times of labor troubles and building activity in England," writes T. S. Tait in a recent issue of *The Architects' Journal* of London, "it is as essential for every architect and draftsman in this country to pay a visit to America to study modern buildings and methods of erection, as it was in the past to visit the Continent to study ancient architecture."

This frank acknowledgment of our progressive building methods and the high development of architectural design in this country will be read with satisfaction by every American architect. To substantiate the truthfulness of his conclusions, Mr. Tait points out various examples. He cites a number of our tall buildings, setting forth in days the time consumed in their erection, and contrasts the speed with the best records in England. "What," he asks, "makes it possible to work with such expedition?" While he believes that contractors have reduced their operations to a matter of efficiency of organization and an ability to carry forward every branch of the work with the utmost of co-ordination, he finds on investigation,—for he came to America solely to investigate these conditions,—that much of our high speed in building is due to the fine organization of architects' offices in this country. Mr. Tait expresses his admiration of this efficiency of architectural organization, and exclaims in surprise, stating "In one large office in Chicago they employ thirty mechanical draftsmen alone, and this does not include steelwork designers."

It is interesting to note the point of view of the English architect with reference to the relation of the quantity surveyor to building. There have been many who stoutly maintain the opinion that we should inaugurate a system of quantity survey similar to the English practice; that it is the only method by which estimating the building's cost might be correctly done. In this connection, it will be enlightening to quote Mr. Tait in full. He writes:

Beyond this, I believe, one of the main reasons for the slowness in erecting buildings in our country is our system of preparing quantities. Not that the preparation of quantities itself is wrong, but that the architects in this country rely too much on the quantity surveyor. When a client asks how long it will take to receive tenders, and six months is given, that only leaves the architect about three months to prepare all plans and details, as the surveyor will require at least three months for his work. The result is that the architect, in the majority of cases, prepares an incomplete set of drawings with a skimpy specification and the plans leave the office for three months, during which time the architect can do nothing. The quantity surveyor not finding full information on the plans supplies his own, with the result that when the job is accepted, the architect immediately proceeds to amend or complete his working drawings and alters the specification. The quantities become

merely a schedule of prices, and give no information either to the draftsmen or the clerk of the works, owing solely to the fact that the architect does not work out everything on the job to the smallest detail before the plans are issued to tender. In America the plans and specifications must be complete, otherwise the contractors could not give a tender, and when the bids are received the work is ready to be proceeded with without delay, as the contractor has all his information. The writing of this specification, which is done in the architect's office alongside the draftsmen preparing the plans, is a complete and formidable document.

Commenting on the above, we do not believe that the introduction of quantity survey practices would result in a similar retardance of building operations. The same methods of expediting building operations that have enabled us to perform the most prodigious effort in a minimum of time, would help us to co-ordinate the work of the quantity surveyor in such a way as to make it synchronize with all the other building operations.

There is, apparently, some scepticism among English architects as to speed of building operations in this country, and a belief that speed, as developed here, cannot make for good work. Mr. Tait's personal observations lead him to the conclusion that our methods are more conducive to good work as they leave ample time ahead, and there occurs no last minute rush. And in conclusion, Mr. Tait boldly declares that if the English builders are to compete with those in this country, they must alter their way of working. He suggests:

First: By architects making more complete drawings and specifications. Second: By the preparation of accurate shop drawings by all contractors and sub-contractors, to be supplied to other trades. Third: By the elimination of the "ca-canny" attitude of the men by giving them what they are worth. Fourth: By the elimination of strikes and withdrawing the soul-destroying dole, as no individual or nation can stand or last without enterprise, hard work, and self-respect.

After all, is it not a question of temperament? What we are achieving in building speed and stability of materials, is the result of the progressive attitude of a younger country. We have nothing behind us in the way of example to "cramp our style" or slacken our speed. Standardization of materials and the methods of handling them have made it possible for men to become expert in work and workmanship. It might be likened to the work done in the assembling departments of large automobile factories. Each man deals with a certain part, until by daily use he becomes an automatic machine. His every motion is timed and he is thus enabled to do a much larger day's work for which he receives much larger pay than foreign workmen.

This question of labor is also referred to by Mr. Tait in his article. He is greatly amused to find that

the parking of motor cars of workmen engaged on a building is a serious problem of street congestion.

We are pleased that Mr. Tait thought it worth while to visit America and see for himself. The usual method has been to rely on long distance

sources of information. Mr. Tait has reviewed the building situation in this country in a broadminded receptive way. The result is that his article states the case of the American architect fairly and without prejudice.



MALINES CATHEDRAL

FROM THE ORIGINAL PENCIL SKETCH BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP

A SMALL HOUSE BUILT OF FIRE-RESISTING MATERIALS

By R. S. TILDEN

THE house shown in the accompanying illustrations, built at Great Neck, Long Island, N. Y., was planned and erected to provide a practical demonstration of the possibilities of constructing small houses of permanent fire-resisting materials, and to determine whether the cost could not be kept within that required for usually less costly types of good construction employed for similar dwellings. The production of low cost individual houses has usually been accomplished by reducing the area to a minimum and the selection of materials and building methods that lowered the first cost but increased the maintenance cost and depreciation factor so that the ultimate cost equalled or exceeded the first cost of good construction.

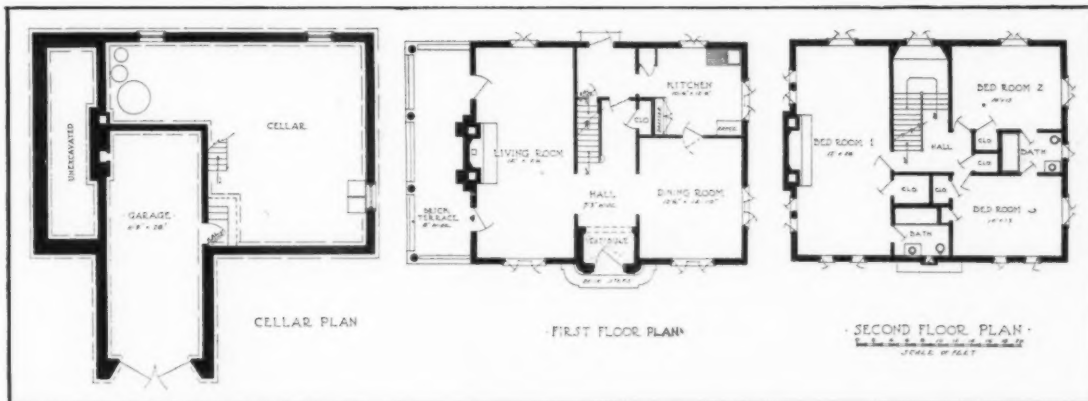
With the above ideas in mind the builders engaged John T. Briggs as architect for this demonstration house and in co-operation with him developed the building program. A study was first made of various construction methods or ideas that have been advanced or tried for similar work. These methods could readily be grouped as:—impractical as to application; true only when erected in quantities as standardized designs; or based upon the use of a certain material regardless of its structural, architectural or economic limitations to the prac-

tical exclusion of all those which might be termed "competitive."

After determining the type and plan of the house to be built, it was decided that any material used must meet the following requirements:—it must be structurally good; sufficiently flexible to permit of good design; require little or no upkeep; be fire-safe; and moderate in price. In formulating these rules for guidance, an attempt was made to secure a reasonable balance between cost, quality and permanence or maintenance features.

The selection of materials based upon these rules has been proven fundamentally sound, and any changes made in subsequent buildings would probably be in minor details rather than in any radical change in the selection of materials, although there are undoubtedly other materials that could be used to equal advantage. A different selection of material would very likely be made in other localities where building customs and costs varied from those found on Long Island.

Common brick was decided upon as being the most suitable material for the exterior. Brick walls were therefore used from the concrete footings to the roof, in general 12" in thickness below grade, and 8" in thickness above grade. The exterior



HOUSE AT GREAT NECK, LONG ISLAND, N. Y.

JOHN T. BRIGGS, ARCHITECT

SITE CONDITIONS PERMITTED THE LOCATION OF THE GARAGE AT THE CELLAR LEVEL. KALAMEIN DOORS BETWEEN GARAGE AND CELLAR AND AT HEAD OF CELLAR STAIRS SERVE AS FIRE STOPS AT THESE OPENINGS. NOTE LOCATION OF BATHROOMS WITH RESPECT TO FIRST FLOOR AND HOW SHORT STRUCTURAL SPANS HAVE BEEN OBTAINED THROUGH USE OF CENTER HALL PLAN

brickwork was laid in none of the regular bonds, but rather a combination of several that permitted the introduction of both broken and cut brick. In spite of the seeming lack of uniformity the necessary quantity of headers to bond the walls was installed.

The floor construction was composed of 6" light section structural steel members upon which was poured a reinforced 2" gypsum arch over a gypsum board form. Wood sleepers as nailing for the finished wood floors were imbedded in the floor arch. Roof construction was of similar materials except that the gypsum was pre-cast and the sleepers omitted. Roofing felt was applied directly over the gypsum and the slate fastened directly to it, using cut copper nails. Gutters, leaders, and flashings are of copper; the leaders being connected to dry wells were deemed sufficient provision for drainage, due to the character of the soil.

Interior partitions are non-bearing and built of 3" gypsum block except where bathroom tiling required the use of cement mortar, and then 3" hollow tile blocks were used. All piping was concealed in furred spaces or within the partition construction. Bucks of wood provided temporary support for partitions and served to later secure the doors and trim. Plaster was of three coat work throughout,

placed directly on the partition tile and on metal lath for ceilings and exterior walls. The latter were furred before lathing.

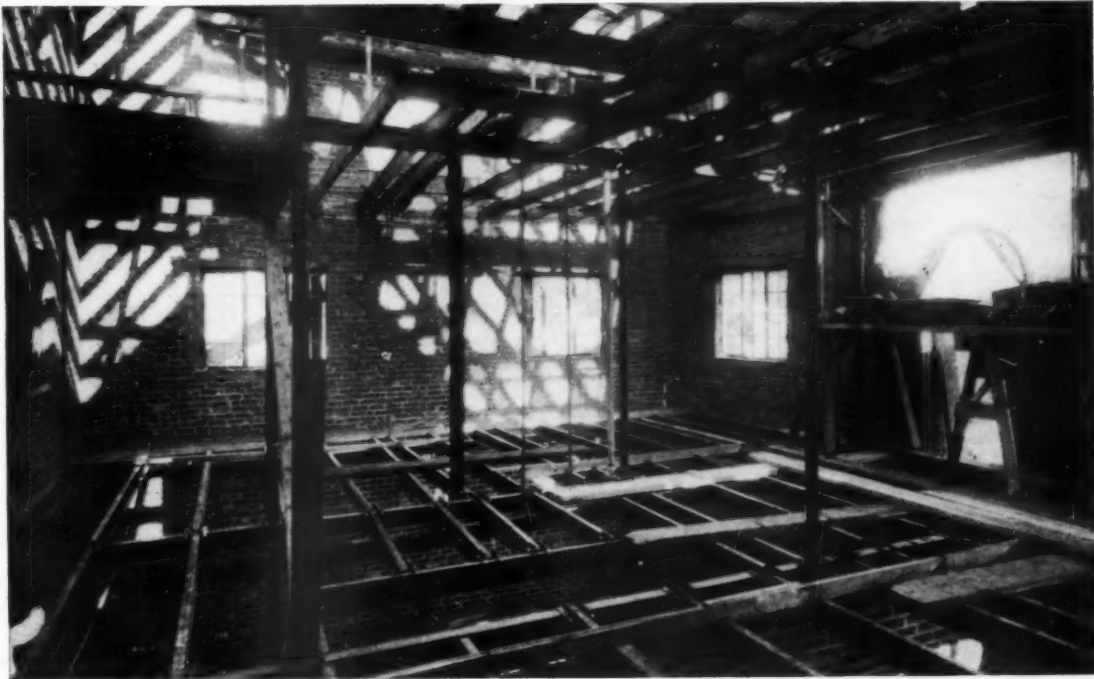
All stairs were built of iron. Basement stairs are of the open riser type with checkered plate treads. From the first floor up, steel risers were used and the steel treads covered with 1 1/4" oak treads bolted through the steel. Wooden handrails were used on stair rails with balusters of plain and twisted square bars attached to a steel fascia.

It will be noted that woodwork was reduced to a minimum and entered into the building as a finishing material only, with the exceptions of bucks and sleepers.

The figures were compiled and published by insurance organizations show that outside exposure and fires originating in basements are largely responsible for the greatest fire loss percentages. In this dwelling outside exposure has been reduced to a minimum and as a safeguard from basement hazards kalamein doors are used at openings between the garage and basement, and at the head of the cellar stair. The garage portion is completely enclosed by a solid wall of brick extending up to the first floor arch. Should a fire originate within the house and above the basement, the damage would be limited to trim, floors and furnishings, and it is extremely doubtful if the



AT LEFT: HOUSE AT GREAT NECK, LONG ISLAND, N. Y., UNDER CONSTRUCTION BEFORE ROOF SLAB WAS PLACED. AT RIGHT: GARAGE ENTRANCE AT CELLAR LEVEL PROVIDING DIRECT ACCESS TO STREET. BRICK RETAINING WALLS MAINTAIN IN MATERIAL, COLOR AND TEXTURE UNIFORMITY WITH THE HOUSE PROPER



FLOOR CONSTRUCTION FOLLOWS THE PRINCIPLE OF THE STEEL FRAME WITH EXTERIOR BEARING WALLS. INTERIOR PARTITIONS ARE NON-BEARING. IN THE FOREGROUND NOTE THE NOTCHED TIMBER USED AS A BEAM SPACER



DETAIL OF THE ROOF FRAMING. RAFTERS ARE SEATED AND BOLTED TO AN ANGLE SHOE RIVETED TO A CHANNEL ON TOP OF THE WALL. NOTE THE NOTCHED TIMBER BEAM SPACER SEEN BACK OF THE RAFTER IN FOREGROUND AND CONNECTIONS USED TO SECURE BEAMS TO GIRDERS

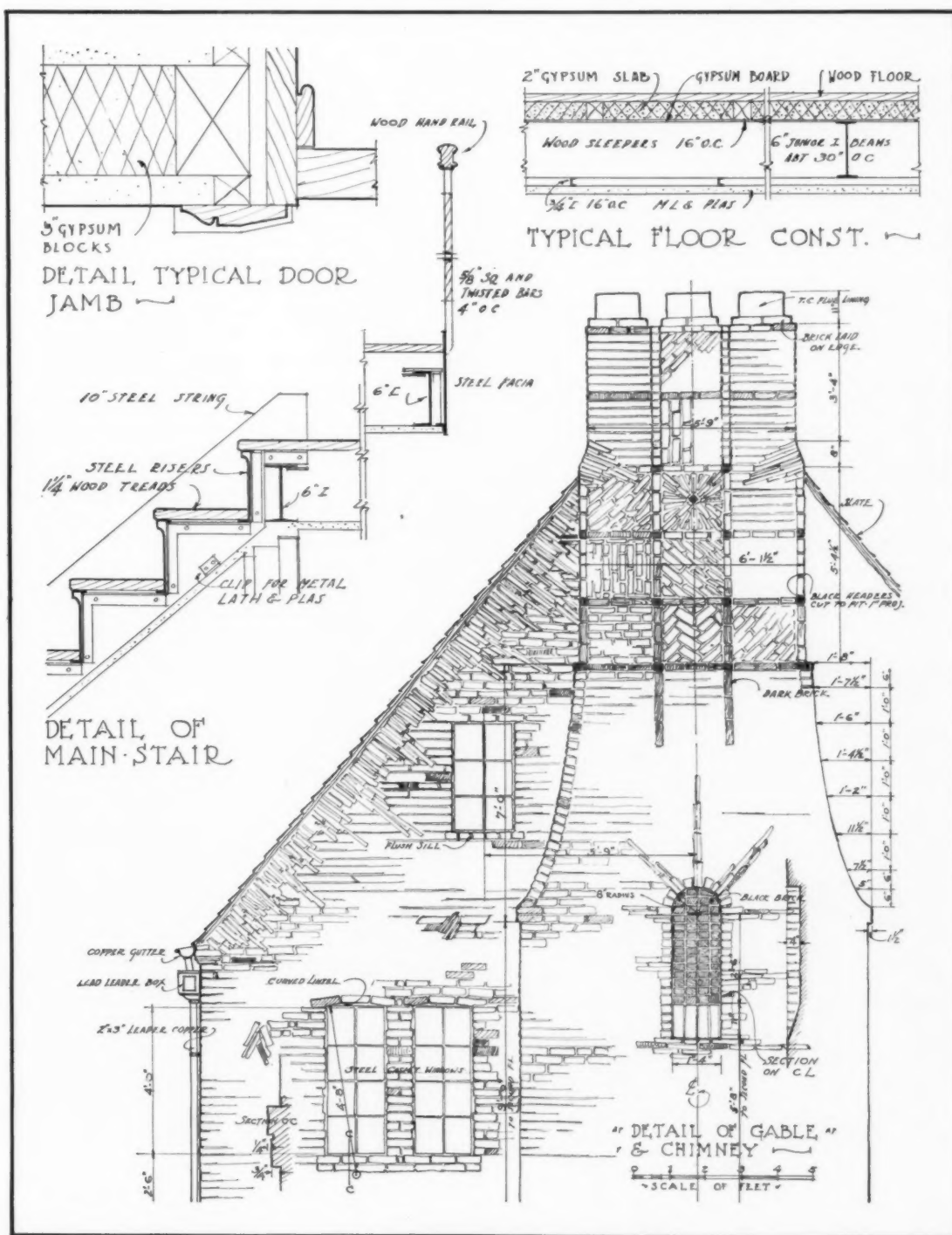
HOUSE AT GREAT NECK, LONG ISLAND, N. Y.—JOHN T. BRIGGS, ARCHITECT



HOUSE AT GREAT NECK, LONG ISLAND, N. Y.

JOHN T. BRIGGS, ARCHITECT

DETAIL OF GABLE AND CHIMNEY BEFORE CONSTRUCTION WAS COMPLETED SHOWING THE FREE HANDLING OF THE MASONRY. NOTE THE ARCHITRAVE AND CAP USED ON THE DOORS FROM THE LIVING ROOM TO THE TERRACE AND THE CIRCULAR DESIGN OVER THE TERRACE FIREPLACE. THE HORIZONTAL RECESS BELOW THE SECOND STORY WINDOWS WAS LEFT TO RECEIVE ADZED FIR TIMBERS USED AS A FRAME TO SUPPORT THE TERRACE AWNING. CASEMENT SASH AND FRAMES ARE OF STEEL. THE SLATE ROOF LAID OVER A GYPSUM ROOF SLAB CONTRIBUTES TO THE IDEA OF AN ALL MASONRY STRUCTURE



DETAILS, HOUSE AT GREAT NECK, LONG ISLAND, N. Y.

JOHN T. BRIGGS, ARCHITECT

INTERIOR PARTITIONS ARE OF 3" GYPSUM BLOCKS. FLOOR CONSTRUCTION CONSISTS OF 6" JUNIOR SECTION I-BEAMS ABOUT 2' 6" O. C. AND A 2" REINFORCED GYPSUM SLAB. THE BRICK PATTERNS GIVE TEXTURE AND INTEREST TO THE MASONRY THROUGH VARIATION IN SIZE AND SHAPE OF BRICK AND SIZE AND DIRECTION OF MORTAR JOINTS RATHER THAN CONTRASTS IN COLOR. CUT BRICK IS USED FOR THE GABLE RAKE

blaze could make headway with any degree of rapidity that would prevent prompt control.

It is further a fact that the materials used in the structure are practically "decay proof." The slight changes in the steel due to variation in temperature would not be sufficient to cause damage to either arches or plaster. The brick walls will require no upkeep. The partitions are free from the "settlement crack" nuisance, stairs will not squeak, slate has a long record of successful service as a roofing material, and probably the only item needing periodical maintenance will be exterior painting of the steel sash and wooden doors.

Mechanical equipment was given equal consideration. Brass was used for all water supply lines, X.H. cast iron pipe for drainage and genuine wrought iron pipe for gas and heating lines. The use of flexible conduit not only lessened the cost to some extent, but allowed the electricians to follow, rather than work with, the placing of the floor construction.

The actual cost was very close to the original estimate, and practically the same as the estimate based on what is generally accepted as first-class residential construction. Some items, naturally, were more costly than those which they replaced,

but this was largely overcome by savings in others.

The exact cost is important information not only as regards this particular operation, but to all who contemplate building. In this instance it is perhaps more than usually necessary so that a fair comparison may be made between this type of dwelling construction and others ordinarily employed.

The total construction cost amounted to fifty-two (52) cents per cubic foot, and included what might be described as "those items usually covered by the general contract." There are, however, some items which are not usually furnished by the builder, but which are included in the above cubic foot price. Below is given the proportionate percentage of cost of the various items including labor and material, together with some explanatory notes, that may be useful as providing a basis for a detailed comparative cost analysis.

	Per cent
Excavation and backfill	2.7
Footings, foundation masonry, cellar and garage floors and finish	14.4
Brickwork, including centers; fire-brick; flue linings, fireplaces; etc.	15.7
Steel sash, glazed, sash hardware	2.0
Structural steel—floors, roof, lintels	6.7
Gypsum floor and roof arches	3.5
Slate roofing, sheet metal, leader drains	3.9
Gypsum and hollow tile partitions	3.0



HOUSE AT GREAT NECK, LONG ISLAND, N. Y.

JOHN T. BRIGGS, ARCHITECT

GENERAL VIEW TAKEN SOON AFTER COMPLETION AND BEFORE LANDSCAPE WORK HAD BEEN COMPLETED. WITH THE EXCEPTION OF DOORS AND TERRACE AWNING, THE EXTERIOR PRESENTS NO COMBUSTIBLE MATERIALS



HOUSE AT GREAT NECK, LONG ISLAND, N. Y.

JOHN T. BRIGGS, ARCHITECT

THE PRINCIPAL ENTRANCE INDICATES AN INTERESTING USE OF IRREGULAR SHAPED BRICK AND IS SUGGESTIVE OF INTERESTING POSSIBILITIES IN THE USE OF THIS MATERIAL THROUGH A STUDY OF MASS, DETAIL AND COMPOSITION. THE LIGHTING FIXTURE ADJACENT TO THE DOORWAY IS PARTLY RECESSED IN THE MASONRY. THE BRICKWORK FOLLOWS NONE OF THE USUAL BONDS. NOTE THE INTRODUCTION OF PATCHES OF CUT BRICK, WITH NO ATTEMPT TO OBTAIN REGULARITY OR DISTINCT PATTERN, THAT HAS PRODUCED AN UNUSUAL FREE CHARACTER AND TEXTURE. THE SILL OF THE BATHROOM WINDOW OVER THE ENTRANCE HAS BEEN SO TREATED THAT THE WINDOW BECOMES A PART OF THE ENTRANCE MOTIVE AND AVOIDS ANY FEELING OF DETACHMENT

	Per cent
Plaster, metal lath, and metal furring	8.1
Heating	4.9
Finished and rough hardware	1.0
Plumbing, hot water heater, etc.	8.4
Painting	3.5
Electrical wiring and fixtures	1.6
Stairs (wood treads and hand-rail included in finished carpentry)	2.3
Bathroom floor and wall tile, and medicine cabinets	1.7
Finished carpentry, millwork, slate mantel, kalamein doors and protection	11.0
Finished wood floors; composition tile floor for kitchen	2.2
Rough carpentry—bucks, grounds, furring, temporary doors	1.5
Sewage disposal plant	0.9
Miscellaneous—awnings, range, and other minor items	1.0

It is not claimed that the proportionate value of these items would necessarily apply to other dwellings even if constructed of the same or similar materials, nor would they apply to other sections of the country where labor and material rates, as well as construction practice, differ from conditions in the New York area. Both the unit cost per cubic foot of 52c and the proportionate values of various items entering into the total, are accurate for this partic-

ular operation, but are not necessarily to be considered a standard for similar houses. In fact, it is thought that with the experience gained from this first job, that a duplicate could probably be built at a saving of from 8% to 10%. It should also be noted that such items as grading, landscaping, walks, etc. have not been mentioned, as the cost of these features will vary widely.

From the beginning to the completion, it was evident that dwellings of this type must be very carefully planned for all trades. It is not sufficient, for example, to indicate a house line and let the plumber work out its location and direction. It must be done for him and done before construction is actually started. Supervision must have careful attention and be done by one whose construction experience is broad in both methods and materials. The average subcontractor on suburban residential work may be willing, but his field has been too narrow to appreciate the possible difficulties of the trades associated with him in the construction of permanent fire-safe dwellings.



DETAIL OF THE TERRACE. NOTE THE FLOWER BOXES BETWEEN COLUMNS AT THE TERRACE FLOOR LEVEL. THE COLUMNS SUPPORTING THE FRAMEWORK FOR THE AWNING ARE 12" IN DIAMETER FOR A HEIGHT OF 6' 0". THE IMPOSTS ARE 9" IN DIAMETER AND 1' 4" HIGH. THE COLUMNS WERE BUILT UP BY A SERIES OF DRUMS, EACH ONE BRICK COURSE HIGH, MADE IN MOULDS ON THE GROUND, AND SET AS A UNIT OR LAYER OF BRICK AND MORTAR

INTERIOR ARCHITECTURE

ALTERATIONS AND ADDITIONS TO ST. MICHAEL'S CHURCH, JERSEY CITY, N. J.

WILFRID E. ANTHONY, *Architect*

THE scheme of decorations in the interior of St. Michael's Church, Jersey City, N. J., has recently been revised whereby the church building has been made a model of architectural excellence. In its details, the decorations adhere to the Italian Renaissance style. The general plan of the interior consists of a barrel vaulted nave, separated from the aisles by an arcade from which the barrel vault springs, minus a clerestory. In order to give proper dignity to the apsidal sanctuary, this has been projected into one bay of the nave. In this bay the choir stalls are placed, separated from the side chapels by means of parclose, or side screens, which support the chancel organ. The stalls and screens are of walnut, designed in the style of many old ones to be found in the great churches of Rome and other parts of Italy, characteristically carved.

The high altar is constructed of various marbles, designed after the early Christian manner as a true table of sacrifice. It conforms in every way to the decrees of the Congregation of Rites—regulations that would seem to be unknown to most modern designers of altars in this country. It consists of a solid central panel with four free standing columns, two at each end, very much after the manner of the altars at St. Vitale and St. Apollinare-in-classe in Ravenna. There are no gradines or steps for the cross and candlesticks, as these stand directly on the mensa. As the church already possessed a fine set of carved wood and gilt candlesticks, a cross was added to match, and also a seventh candlestick for use on visitations of the Bishop of the diocese.

The tabernacle is free standing, affixed to the mensa and arranged for its complete veiling. Pro-



THE CHOIR STALLS AND PARCLOSE SCREEN SUPPORT
THE CHANCEL ORGAN



LADY CHAPEL, IN WHICH WERE INSTALLED A NEW
MARBLE ALTAR AND REREDOS



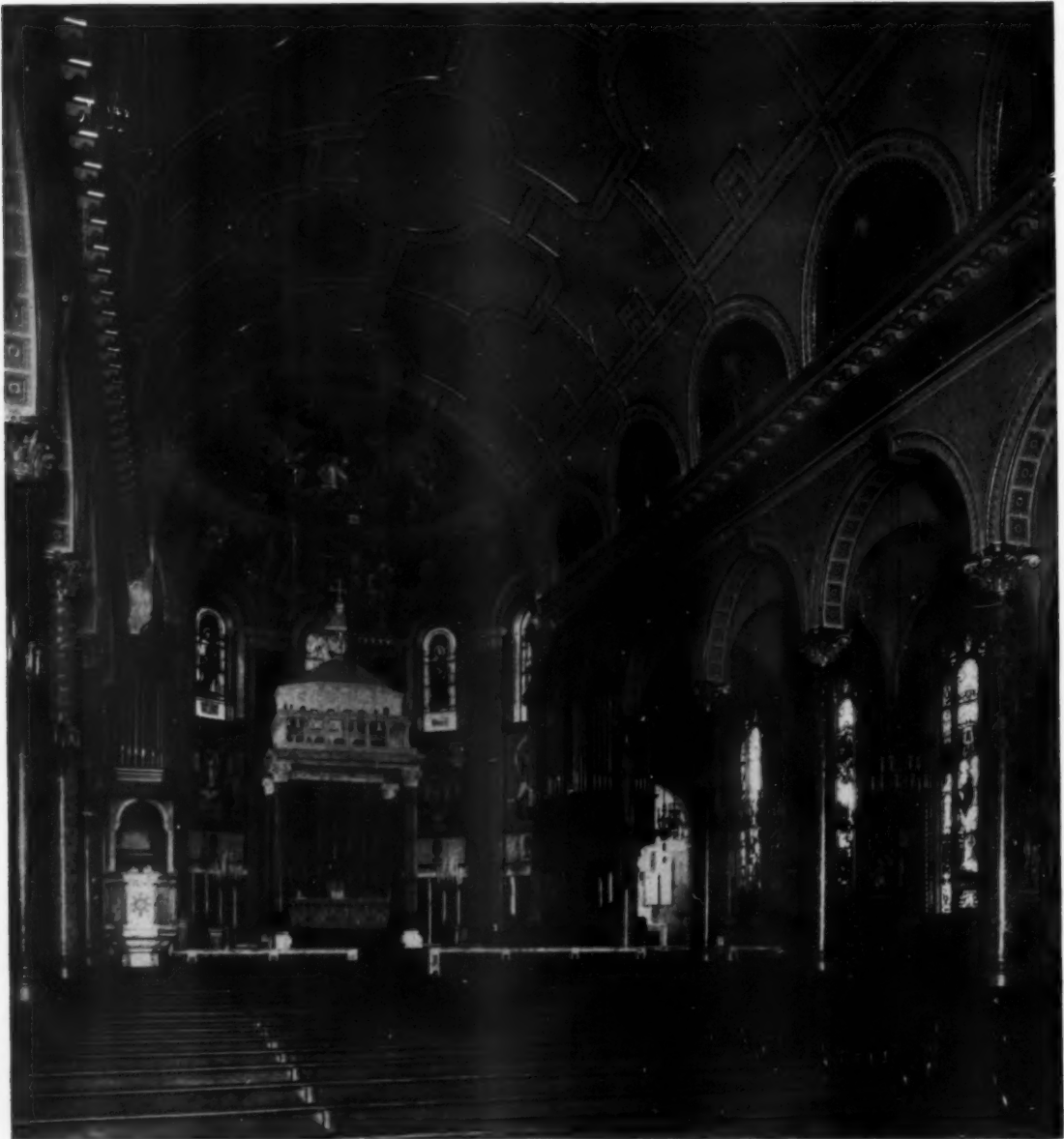
ST. JOSEPH'S CHAPEL IN WHICH ARE FEATURED A NEW MARBLE ALTAR AND PAINTED WOOD TRIPTYCH
ST. MICHAEL'S CHURCH, JERSEY CITY, N. J.—WILFRID E. ANTHONY, ARCHITECT



A NEW WOOD CANOPY WAS HUNG OVER THE PULPIT. THE NAVE ARCADE WAS ENTIRELY REDECORATED
ST. MICHAEL'S CHURCH, JERSEY CITY, N. J.—WILFRID E. ANTHONY, ARCHITECT

vision was also made for the proper vesting of the altar with the varying colors of antependia, or altar frontals, to conform to the color of the vestments. The altar is surmounted within and enclosed by a baldacchino, supported on four marble columns of varying colors, similar to those to be found in St. Lorenzo and St. Giorgio-Al-Velabro. It is an inspiring sight at High Mass to see the clouds of incense filtering through the double colonnetted attic of the baldacchino. The apse walls were lined

with marble to a height of about eleven feet. The excellent copy of Raphael's "Disputa" on the vault of the apse was refreshed and corrected where it departed from the original. The old Mission Cross, originally affixed to the central wall of the apse, has been removed, and a window, similar to the other four, pierced through the wall. The cross was remade into a hanging rood, with the attendant figures of Our Lady and St. John suspended from the sanctuary arch, following an ancient custom.



LOOKING DOWN THE NAVE TOWARD THE SANCTUARY, SHOWING THE NEW BALDACCHINO
ST. MICHAEL'S CHURCH, JERSEY CITY, N. J.—WILFRID E. ANTHONY, ARCHITECT



THE DESIGN OF THE EXTERIOR IS FEATURED BY SIMPLE LINES AND GOOD PROPORTION



THE INTERIOR TREATMENT RETAINS THE CHARACTER SUGGESTED BY THE EXTERIOR
HOUSE OF GEORGE STEVENS, JR., TOKENEKE, DARIEN, CONN.

CHARLES S. KEEFE, ARCHITECT



ROUGH TEXTURED WALLS FEATURE THE DESIGN OF THE INTERIOR AS THEY DO THE EXTERIOR



SIMPLE FURNITURE OF INTERESTING LINES HARMONIZES THOROUGHLY WITH THE ARCHITECTURE
HOUSE OF GEORGE STEVENS, JR., TOKENEKE, DARIEN, CONN.

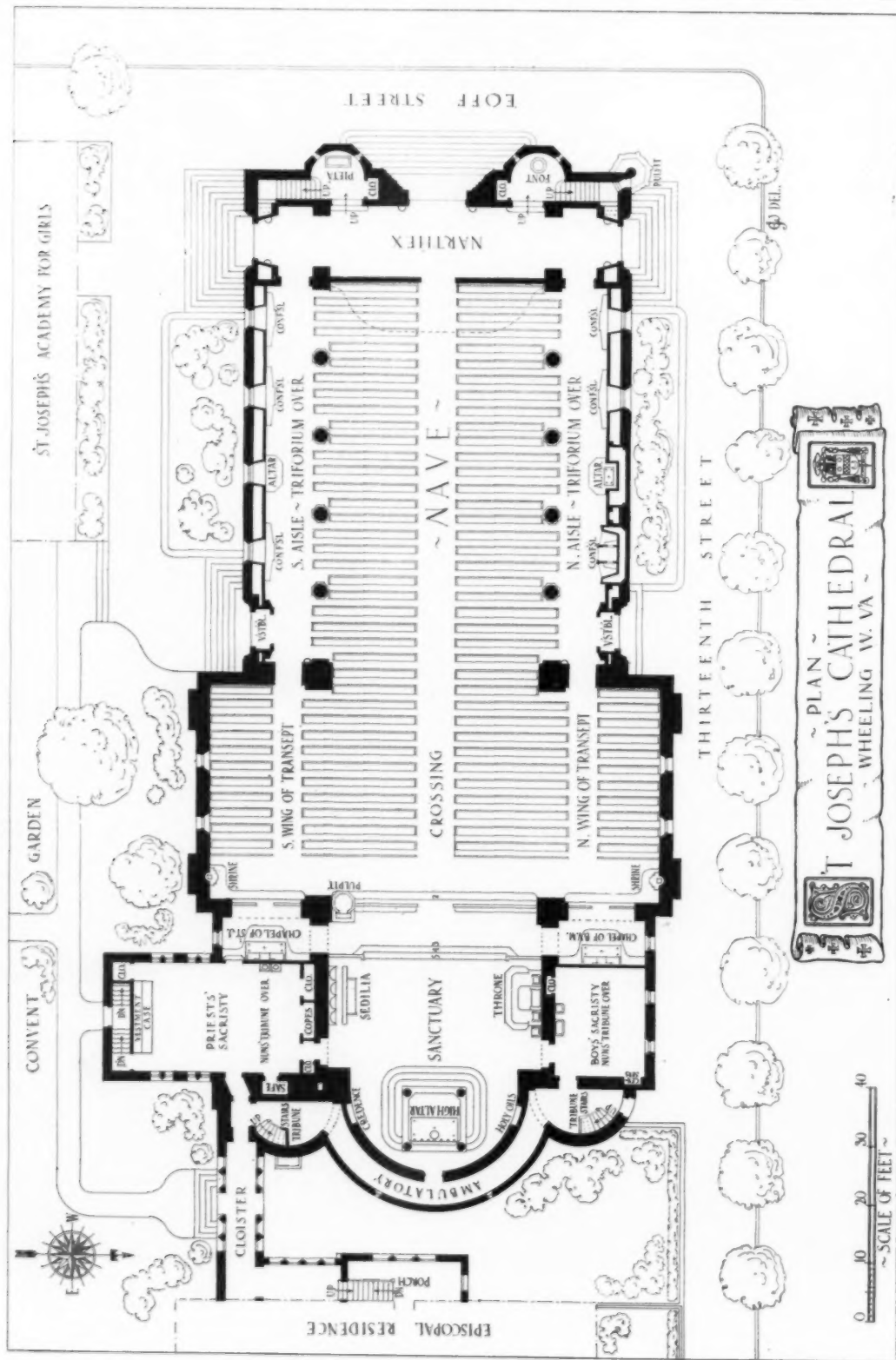
CHARLES S. KEEFE, ARCHITECT



VIEW FROM NORTHWEST

ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.

EDWARD J. WEBER, ARCHITECT



PLAN ~
ST JOSEPH'S CATHEDRAL
WHEELING W. VA ~

0 10 20 30 40
~ SCALE OF FEET ~

EDWARD J. WEBER, ARCHITECT



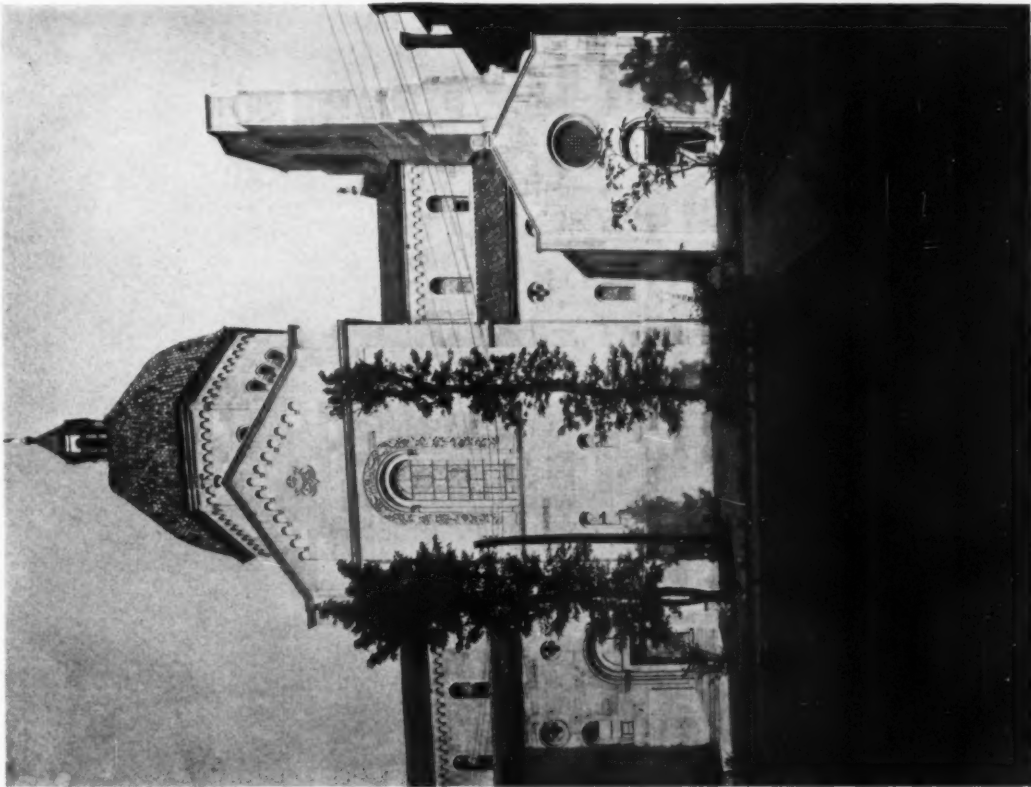
VIEW FROM SOUTHEAST

ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.—EDWARD J. WEBER, ARCHITECT

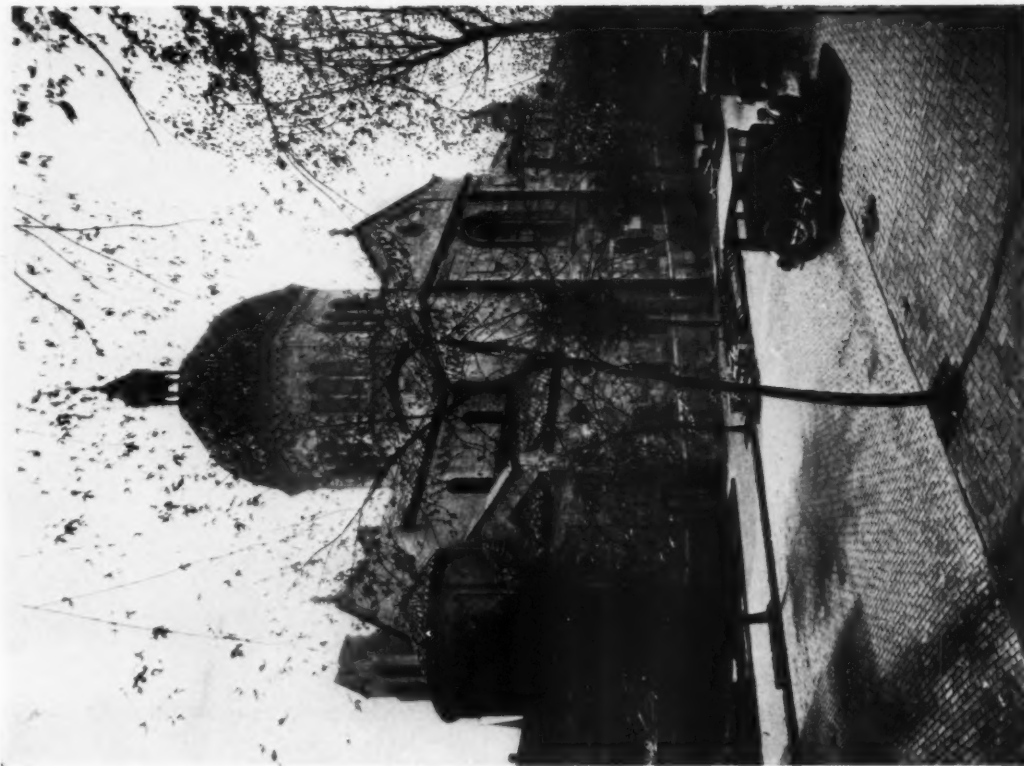


MAIN PORTAL

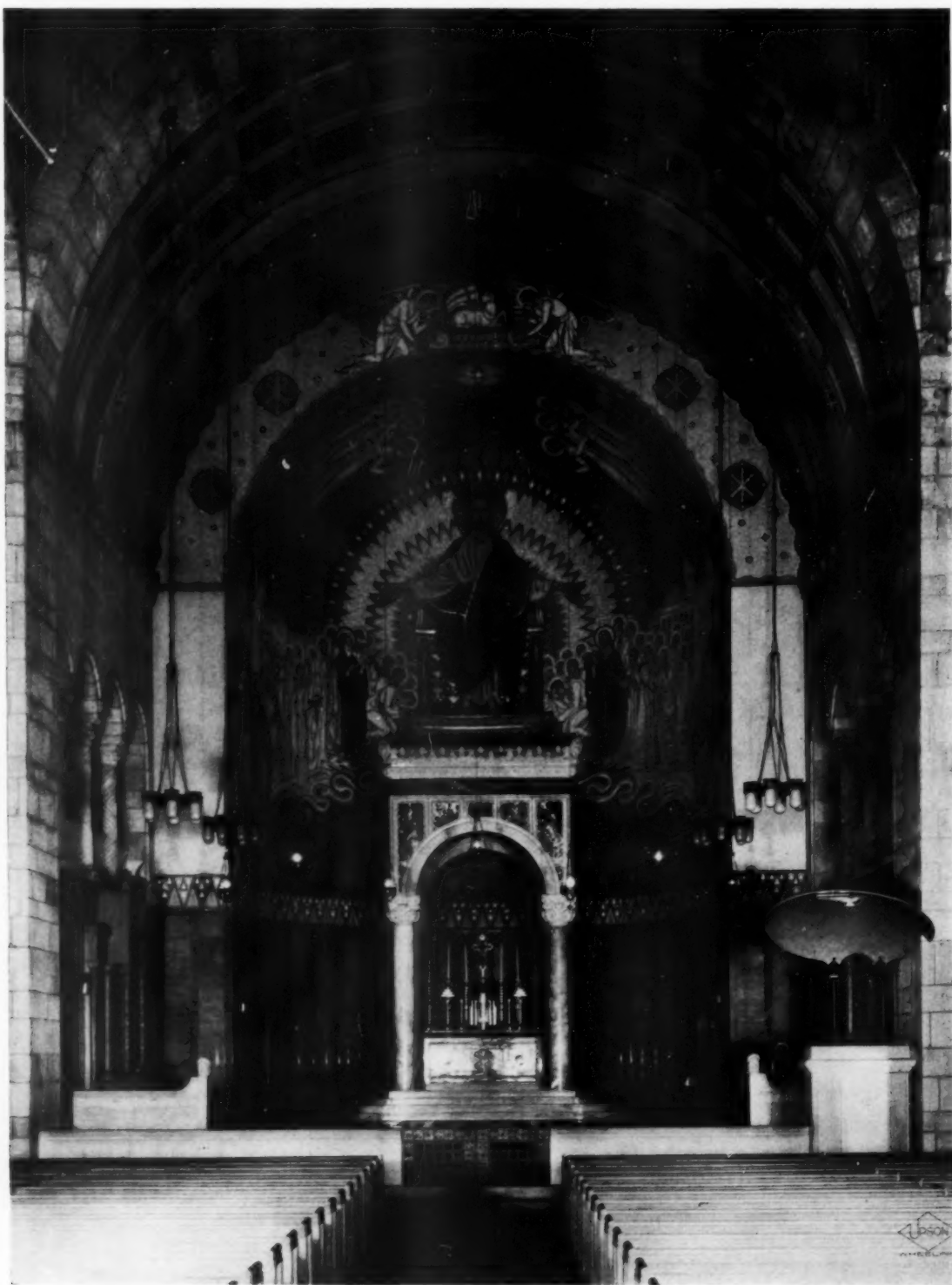
ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.—EDWARD J. WEBER, ARCHITECT



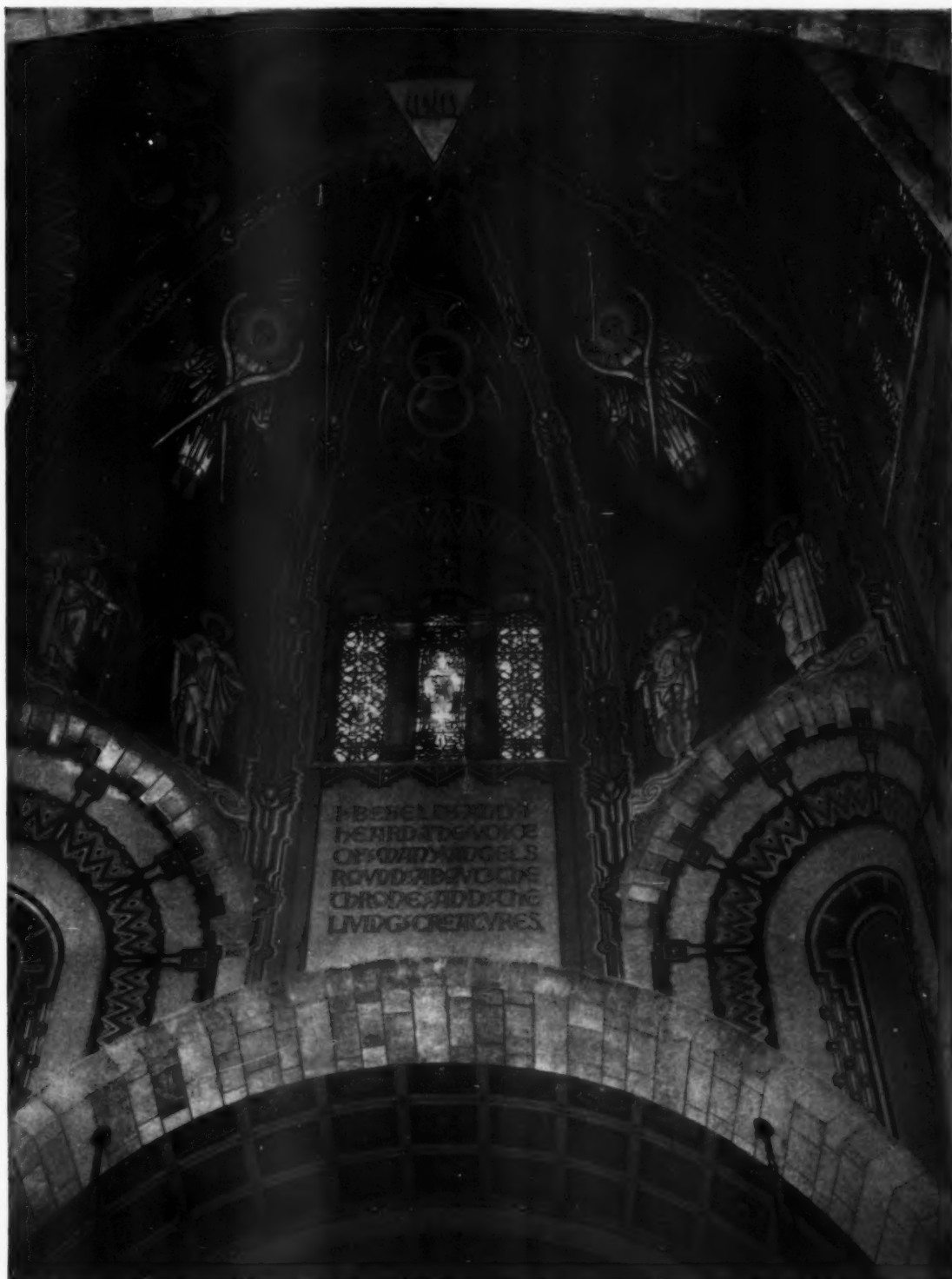
VIEW FROM CONVENT GARDEN
ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.—EDWARD J. WEBER, ARCHITECT



VIEW FROM NORTHEAST

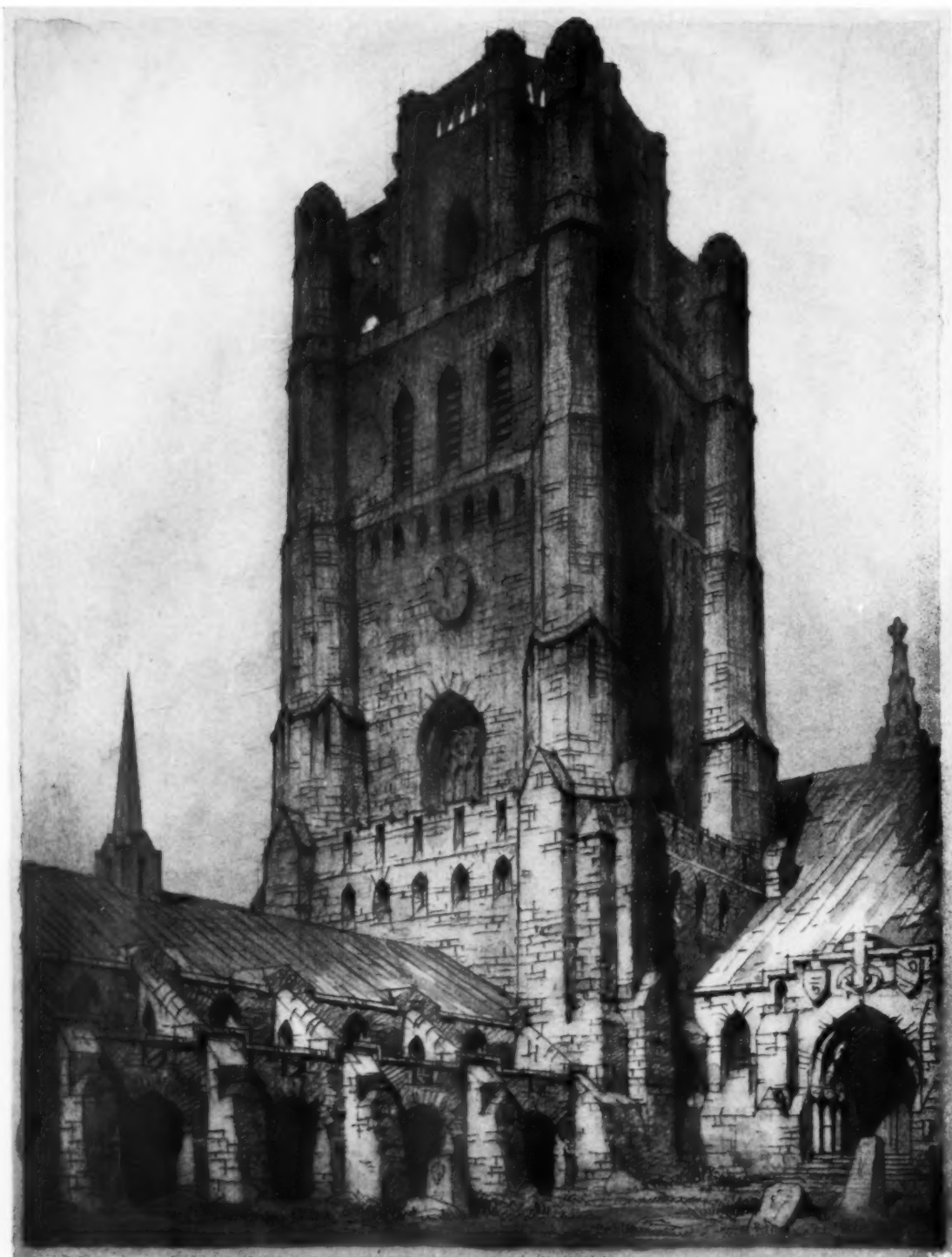


THE APSE
ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.—EDWARD J. WEBER, ARCHITECT



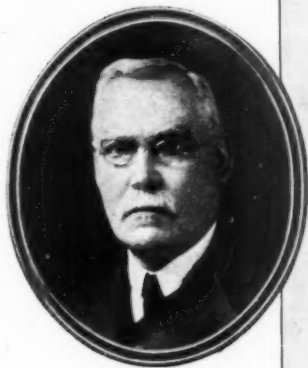
SECTION OF DOME

ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.—EDWARD J. WEBER, ARCHITECT

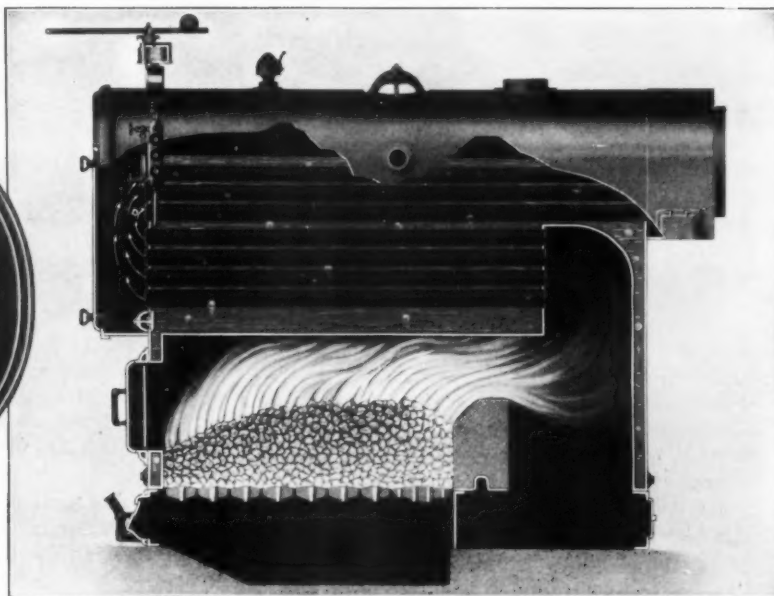


A MODERN TOWER

FROM THE ORIGINAL DRAWING IN PEN AND INK AND WASH COLOR BY N. VASSILIEFF



JAMES G. HEGGIE
who in 1892 founded the
Heggie Organization and
today is President of the
Heggie-Simplex Boiler Co.



Heating Boiler Design Culminates in "Heggie-Simplex"

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BOOK NOTES

A REAL BOOK ON BUILDING THE HOME

AT one time or another many books, addressed to the home builder, the home decorator or to that large class of people who "build castles in Spain," houses in the mind's eye, but never attempted, have been written and published. The trouble—and they are in many instances sources of trouble—with many of the books of that type, is that they lack the stamp of authority. A great many of the so-called "homes" that one sees in suburban towns, or at which one visits, have their origins in such books. They lack in design, in plan, in decoration and, in short, in general aspect, the finished touch that the trained architect would give.

A book, totally out of the usual run, is now issued from the press of Dodd, Mead & Company. This is called *Homes of Character*. It is written by Marcia Mead, a member of The American Institute of Architects, in collaboration with Daniel P. Higgins of the Office of John Russell Pope, architect, and is embellished,—we use the word in its correct application,—by Otto R. Eggers, also of the Office of John Russell Pope, architect.

As far as concerns the architectural reader, this notice of this book could end exactly here. Its authoritative value is at once established on mention of the names of its distinguished collaborators.

"The book has a definite place as a background for the prospective maker of homes. It leads them to think in terms of heights, breadths and proportions of parts, and to visualize the house of their dreams on a basis of correct principles of beautiful, reasonable construction." The foregoing we quote from the foreword written by Mr. Higgins. It expresses without exaggeration the true value of the book to the client. And this value, to a great degree, is also shared by the architect. He will find the tiresome effort to get a client in the right mental attitude toward the thing he wants to do, entirely eliminated.

As a preparatory education for the home builder, Miss Mead's book is admirable. The work is divided into ten chapters. The various period styles are taken up in separate chapters, their bases of design carefully explained, and some common errors corrected. Mr. Eggers' sketches, illustrating these various styles, and particularly those which accompany chapter X (original design), have the fine artistic quality that marks that man's work.

As a rule, reviewers do not read a book from cover to cover, and as a further rule, they will review most of the stuff put out for "home consumption," with considerable prejudice. But in the case of Miss Mead's book, this reviewer wants to state that he has read it all with profit and enjoyment and he believes that every architect will find it similarly worth while. Architects could save most of

the time they spend in coaching clients, if they would give each prospective home builder a copy of this book and charge them to read it carefully.

Homes of Character. By Marcia Mead, A.I.A., in collaboration with Daniel P. Higgins, and with original sketches by Otto R. Eggers. Full cloth; 230 pages; size 6 x 8½ inches. Price \$3.50. New York, Dodd, Mead & Company.

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THE 1926-27 HEATING AND VENTILATING GUIDE

THE American Society of Heating and Ventilating Engineers issues annually a reference book on the subject of heating and ventilating. The Guide is a book of valuable data for architects, engineers and contractors. The 1926-27 edition has recently been received. Many sections have been amplified and several new chapters have been added. Air conditioning, drying, mechanical draft, ozone and building insulation are thoroughly treated and new data is given on greenhouse heating, water supply systems, boilers, oil burning and gas heating. New tables on heat, humidity and air motion and a new comfort chart included in the Guide are the result of further laboratory research.

An index to the technical data section is a valuable feature of this volume and adds to the value of the publication as a book for the everyday use of engineers.

The preparation of the Guide was carried out by a committee of representative engineers under the direction of Perry West, consulting engineer.

The American Society of Heating and Ventilating Engineers Guide 1926-1927, Vol. 5, 580 pp. Illustrated. Size 6 x 9 inches, bound in blue cloth. Published by the American Society of Heating and Ventilating Engineers, 29 West 39th St., New York City. Price, \$3.00.

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ARC WELDING—THE NEW AGE IN IRON AND STEEL

ARC WELDING—The New Age in Iron and Steel is the title of a new textbook recently published by The Lincoln Electric Company, Cleveland, Ohio. It is the most comprehensive treatment of this subject that has appeared. This book is devoted largely to the use of arc welding in general production manufacturing. The arc welder is a production tool and this book makes it evident that a knowledge of arc welding principles must be a part of the equipment of every designer and manufacturer working in iron and steel. There are numerous diagrams and charts showing welding speeds and costs and illustrations of products that have been manufactured by arc welding. Many other products usually riveted but that can now be arc welded are illustrated and described.

The opening chapter of this treatise discusses the superiority of steel over cast iron from both the



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[These reports, together with reasons why CAST iron pipe is now being specified for buildings of twenty stories and over, will be mailed to engineers and architects upon request.]



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standpoints of strength and economy. The procedure for redesigning machine parts is treated at length and there is complete data on the strength and cost of various types of welded construction.

Arc Welding—The New Age in Iron and Steel, published by The Lincoln Electric Company, Cleveland, Ohio. 160 pp. Illustrated, size 6 x 9 inches, bound in imitation leather. Price \$1.50.

THE LIGHTNING GRAPHS

A BOOK designed for the use of engineers, architects and others dealing with mathematical problems, has recently been prepared by I. S. Dalglish, A.M.I.E.E. The introduction states, "In many technical calculations there are a few constantly recurring equations which cannot be solved by an unbroken series of operations on a standard slide-rule. The aim of this series of graphs is to offer a means of instantly solving some of these equations with an accuracy sufficient for ordinary practical purposes."

The series of graphs presented in this book are for solving the equations $a^2 = b^2 + c^2$; $a^n = d$; $m\sqrt[n]{a} = d$; $v = e^x$; and $w = e^x$. The first equa-

tion covers the relationship between the sides of a right-angled triangle and the last two give values of hyperbolic logarithms. These may also be used to obtain reciprocals of all numbers.

The Lightning Graphs. By I. S. Dalglish, A.M.I.E.E. Published by Crosby Lockwood & Son, 7 Stationers' Hall Court, Ludgate Hill, E.C. 4. 30 pp. 10 plates of graphs, size 7 x 10 inches. Price 5 shillings net.

AMERICA'S FARMS LEAD

NEARLY a million acres of farm land in the United States are classified as productive and a third as much more as arable. Argentina has about half as much productive land as the United States. Canada, which appears so large upon the map, has little more than one-tenth of her area under cultivation. British India has only half as much productive land as the United States; Australia, despite its great size, has only about one-seventh. Apart from Russia, the farming areas of most European countries seem trifling beside the American. Before the war Russia had nearly 700,000,000 productive acres.

ANNUAL COMPETITIONS OF THE AMERICAN ACADEMY IN ROME

THE American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture. The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,250 a year for three years, with additional annual allowances of \$50 to \$100 for material and model hire, and opportunity for extensive travel. Residence and studio are provided free of charge at the Academy, and the total estimated value of each fellowship is in excess of \$2,000 a year.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Under regulations revised this year for the competition in architecture, graduates of accredited schools will be required to have had architectural office experience of six months, instead of a year, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of The American Institute of Architects.

Entries for all competitions will be received until March first. For application blanks address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

MARBLE TABLET NOW MARKS AUGUSTUS SAINT-GAUDENS' HOUSE IN ROME

A MARBLE tablet, marking the house where the American sculptor, Augustus Saint-Gaudens, lived and worked from 1871 to 1875 was unveiled recently before a group of prominent members of the world of art.

A short address was delivered outlining Saint-Gaudens' life in Rome.

"Here for four happy years a young American artist inhaled the inspiration of Rome," it was said. "We mark it with a white stone. It is another shrine in the Temple City and our loving tribute to America's greatest sculptor."

Saint-Gaudens was only 23 years old when he went to Italy, working at his sculpture in the morning and cutting canoes in the afternoon.

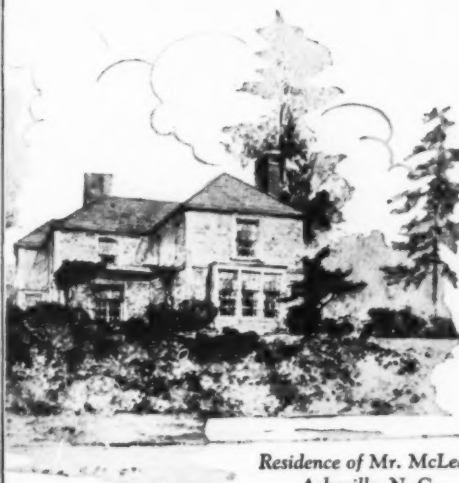
"Here he did his first real work in sculpture, his 'Hiawatha' and 'Silence,' the precursors of his 'Puritan' in Springfield, Mass., the Adams Memorial in Washington and his great Lincoln in Chicago."

The house marked by a tablet is in the Piazza Tolentino, a little open space facing the medieval Church of San Niccolo da Tolentino, built in 1614.

It was there that he was discovered by Montgomery Gibbs, his first patron, and through him, soon after, by Governor Morgan, William Evarts, then United States Senator from New York, and by Senator Evarts's partner, Charles C. Beaman, through whom, years after, he was led to make his home in Cornish, N. H.



Detroit Free Press Building
Detroit, Michigan
Architect: Albert Kahn
Detroit



Residence of Mr. McLean
Asheville, N. C.
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The Architects Manual of Stanley Hardware contains information which will aid you in selecting and specifying the correct hardware. We will gladly send you a copy. A description of the Stanley line of Butts and Hinges can be found in Sweet's Catalogue, pages 1500 to 1503, and 1556 to 1568.

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COMPETITION FOR A MEMORIAL BUILDING AT PROVIDENCE, R. I.

IT is announced that a competition for a Soldiers and Sailors Memorial Building for the City of Providence, R. I., is open to all qualified architects in the first stage, closing February 28, 1927. From those participating in the first stage, there will be chosen three or more to participate in the second stage, and in addition, the three next in merit will receive a second prize of \$100 each. To those selected for the second stage, there will be added by invitation a certain number of other architects. All participating in the second stage will be paid \$1500 each. The competition is to be under the rules of The American Institute of Architects, and while the ultimate award depends upon the City Council, it will undoubtedly be made as recommended by the Jury. Henry H. Kendall, F.A.I.A., is the professional advisor, and may be addressed at 142 Berkeley Street, Boston, Mass.

PRINCETON UNIVERSITY ARCHITECTURAL PRIZES

TWO competitive prizes of Eight Hundred Dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The prizes will be awarded to the winners of a competition in design, to be held from 9.00 A. M. May 20th, 1927, to 9.00 A. M. May 31st, 1927.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1st, 1927, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18th, 1927.

For application blanks, and regulations governing the competition and award, address The Secretary, The School of Architecture, Princeton University, Princeton, N. J.

CONVENTION OF THE AMERICAN FEDERATION OF ARTS

THE 1927 convention of the American Federation of Arts will be held in Boston, Mass., May 18, 19 and 20. The annual meetings of the Association of Art Museum Directors and the American Association of Museums will either directly precede or follow.

Boston offers many interesting sights for the art lover—the Museum of Fine Arts, with its rich collections; Fenway Court, in which is housed Mrs. Jack Gardiner's varied and splendid collection; the Fogg Museum connected with Harvard University; the show rooms of the Arts and Crafts Society and, in the way of civic art, the Charles River Embankment Improvements.

HERBERT ADAMS HONORED

THE Gold Medal of the National Institute of Arts and Letters has lately been awarded to Herbert Adams, American sculptor. This medal, which is awarded annually for "distinguished creative work" in the field of arts and letters, has been awarded for sculpture approximately once every ten years since its institution. In 1909 it was given to Augustus Saint-Gaudens, and in 1917 to Daniel Chester French. In 1926, it was awarded to a third distinguished artist in this field.

A L'ENFANT MEMORIAL

WASHINGTONIANS are demanding a structure to commemorate the designer of their city, Major Pierre Charles L'Enfant, editorially states the *New York Times*. Heretofore his most effective memorial has been the city itself, and the greatest tribute paid to him the resuscitation of his original plans which had been partially discarded. The *Washington Post* has discovered that there is no slab of stone or tablet of bronze or statue to his memory within the precincts of the capital, and urges that a memorial be erected in one of the spaces to be cleared in carrying out the original plans of the city.

This is as it should be, for thanks largely to the taste and work of this companion of Lafayette, Washington is today one of the most beautiful cities in the world. Had his original ideas been carried out from the beginning it would have been even finer. But the main plan, conceived in spaciousness, has been sufficiently followed to have made the capital a park-like city of vistas. When the present work of constructing new Federal office buildings and of opening up new streets is finished, much will have been done to add to the beauty of the city.

Major L'Enfant had the misfortune to disagree with some of the early politicians of Georgetown. In the quarrel that ensued the President sided against him. For his services he was offered the sum of \$750 or a small lot not far from the site of the present White House. Dissatisfied and insulted, he refused both. In his old age he sought suitable compensation from Congress without success, and finally died in 1825 a dependent of a family in Maryland. His was an eccentric disposition; he was somewhat suspicious and inclined to want to have his own way.



Entrance, Pacific National Bank Bldg., Los Angeles, Calif.,
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It is to his achievements rather than to his personal qualities that it is proposed to erect a memorial. In the days when the United States had only a few million inhabitants scattered along the Atlantic seaboard, L'Enfant had the vision to prepare a capital for a great nation. To be sure, the growth of the city has exceeded even his dreams, but much of this has come within the last quarter century. Strangely enough, one of the artistic dangers which he most feared when it was originally planned to auction off the city lots not only came to pass soon but remained long—the erection of “huddles of shanties” near important building sites. These at last are disappearing under the pressure of present-day real estate development. That they persisted so long is in a sense a further tribute to his foresight. He rightly understood the problems of planning a great city. It is high time for that city to show its understanding of his genius by paying him the tribute of a memorial.

COLOR SCHEMES

WE understand, writes *The Builder*, London, that the Corporation of Leeds proposes to experiment with color with a view to brightening up the otherwise drab appearance of some of the newer housing schemes. Experiments of this kind are to be welcomed since one of the few simple ways of cheering up our surroundings is to be found in the proper use of color and in breaking away from our conventional dread of gaiety. Some mistakes are inevitable, but in this case they have the great advantages that they are not seriously harmful, and that they can easily be remedied subsequently. One hears that some of the tenants are protesting that the schemes adopted may not match their curtains and flower beds. Surely if the color of the house really neither matches nor adequately contrasts with the color of the curtains, it is not hard to change or dye the curtains. In regard to the flower beds, these can be of any color the tenant cares to select, and if the house is of a good color it is difficult to imagine that flowers of any hue will fail to go with it. The protest appears to arise mainly from the conventionalized dread of color which we have mentioned, and which is strangely universal in this country.

NATIONAL FOREST ROAD AND TRAIL CONSTRUCTION

DURING the past fiscal year, 1926, there were constructed and improved 1,930 miles of roadway and 4,694 miles of trails in United States national forests. During the same year, 11,965 miles of roads and 44,919 miles of trails were maintained. This work represents an expenditure of \$11,861,560, of which \$11,733,804 was obtained from funds ap-

propriated by the federal government and \$127,756 was made available by local, state and county co-operators. On July 1, 1926, there was a balance of \$2,829,926 available for expenditure in the funds previously appropriated and upon that day an additional \$5,514,209 became available, thus making a total of \$8,344,135 ready for use for road and trail construction at the beginning of this fiscal year.

GERMAN CITY RENTS SPACE FOR CARS

THE City Council of Berlin has decided to make money out of the parking of automobiles on public streets and squares. Fifty parking spaces are to be set aside. The cars will be guarded by watchmen of a private detective agency. A charge of 7 cents an hour, or 25 cents a day, is suggested. The city is to get 42 per cent of the gross earnings.

PERSONALS

Murray Klein, architect, formerly located at 39 Graham Avenue, is now occupying new offices at 65 Court Street, Brooklyn, N. Y.

A. Fraser Rose announces that he has formed a partnership with B. Kingston Hall, formerly practicing in Toronto, Canada. The firm will practice under the name of Rose & Hall, architects and engineers, 208 Sixth Street, Miami Beach, Fla.

Wallin & Comer, architects, 1001-3 Realty Building, Savannah, Ga., announce the opening of their branch office in Waycross, Ga., with W. L. Chafin in charge. Manufacturers are requested to send catalogs and specification data to Mr. Chafin at 428 Bunn Building, Waycross, Ga.

The firm of Gibb & Waltz, architects, has been dissolved by mutual consent. The members of the firm will continue the practice of their profession separately, Arthur N. Gibb having offices at 220 North Tioga Street, Ithaca, N. Y. and Ornan H. Waltz retaining the offices in the Ithaca Savings Bank Building, same city.

Stephen F. Voorhees and Paul Gmelin announce the dissolution of the firm of McKenzie, Voorhees & Gmelin, 342 Madison Avenue, New York City, owing to the recent death of Andrew C. McKenzie. Mr. Voorhees and Mr. Gmelin and Ralph T. Walker announce the formation of a partnership for the practice of architecture under the name of Voorhees, Gmelin & Walker, with offices at the old address.

THE PUBLISHERS' PAGE

THE AMERICAN ARCHITECT has reserved space in the forty-second annual exhibition of The Architectural League of New York, that it might by personal representation express its appreciation of the work of the League in upholding the ideals of the profession of architecture and furthering a closer affiliation between the arts and crafts allied to architecture. Booth one hundred and thirty has been designed and carried forward to accent this outstanding feature of the League's work, and is a co-operative effort by THE AMERICAN ARCHITECT, Edgewater Tapestry Looms, Kantack & Company, Persian Rug Manufactory and the Shaw Furniture Company.

A cordial invitation is extended to all in attendance at this exhibition to visit with us at booth one hundred and thirty. We want to renew old acquaintances and make new ones. Representatives of every department of this journal will be on hand to greet you.

The editors and publishers have always asked in the past to be permitted to render service of every nature to its subscribers. During the League exhibition this feature will be developed to its highest power. We shall be glad to be of assistance in all professional matters, and to the out-of-town visitor, who may need to know of short sightseeing trips, places of interest, matters as to transportation, etc., there will at all times be a representative of this journal in attendance to give counsel and aid.

There is one outstanding topic we like to discuss—THE AMERICAN ARCHITECT. We want to meet the needs and preferences of the large body of architects who semi-monthly receive this journal. Tell us what you like, but more particularly if there are shortcomings let us know about them, too. Here is afforded just the right opportunity for close contact with readers.

If you are not a subscriber to this journal, it will in no wise affect the warmth of your welcome. We shall try to show you why you should be, and we are equally at your service as if you were one of the

many architects who for periods ranging from fifty-one years to a few weeks have been on our mailing lists. Come in, sit down and rest and look over past issues and learn the things we shall do in the future to maintain THE AMERICAN ARCHITECT in the front rank where it has always been since now over fifty-one years.

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A large number of our readers have availed and continue to avail themselves of the service rendered by our service department. The nature of their inquiries varies throughout the entire range of problems that may confront the average practitioner—samples of building materials, catalogs of building

products, names of manufacturers making equipment for various purposes, books on architecture, methods of construction, specifications, technical advice, and so on, through items too numerous to catalog.

THE AMERICAN ARCHITECT Service Department is maintained to render service of this nature. Complete, unbiased, unprejudiced and disinterested suggestions promptly transmitted are the basis upon which the value of this service may be measured. Unbiased advice is not difficult to give. Where the inquiry involves a

matter of opinion, we endeavor to present all angles of the question without passing judgment or offering a personal opinion. From the facts presented the maker of the inquiry must reach his own conclusions.

Complete replies are usually more difficult of accomplishment in spite of the numerous contacts that are directly made available to architects through THE AMERICAN ARCHITECT organization. In a very large number of cases our failure to write as fully as the request may warrant, is due to the inquirer not making his desires specifically known. Questions are often made so general that a volume would be required to cover the subject adequately. Those who make use of this service can assist us in making it truly valuable by wording their inquiries as specifically as possible.

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