

THE AMERICAN ARCHITECT

FOUNDED 1876

THE SPIRIT OF BROTHERHOOD IN ARCHITECTURE

By WILLIAM P. BANNISTER, F. A. I. A.

Chairman, Committee on Registration Laws, A. I. A.

A GROUP of architects, in their own quiet way, organized the National Council of Architectural Registration Boards, that no competent brother architect should suffer because of the variations in the statutes of the states having registration laws. They succeeded in accomplishing their purpose. The American Institute of Architects generously aided. In one other profession there is a somewhat similar group, but interstate practice in architecture probably far exceeds such practice in any other profession. The spirit of brotherhood in architecture is thus truly shown and proved by sacrifice of time, energy and money by very busy, able architects that they may serve their competitors. There does not appear to be a single record that would indicate that any official registration board ever sought to bar an honorable and competent architect from practice in its state, no matter from what other state or country he may have come. On the contrary, the great effort by such boards is so to interpret the spirit of the law that provisions of statute shall not prevail if unjust in certain specific cases. All this leads to an estimate of the architect as a personality. State boards have an opportunity to study the mental characteristics of architects by closer contact than can the members of any society of architects. They meet those who make up the great number,—those who have the title "architect" under the statutes but who are really but draftsmen in the limited fields of corporations. The stamp of the spirit of architecture is branded on some of these, but necessities of life and environment cause most of them to stay in the ranks of draftsmen. They serve architecture faithfully to an extent that is seldom fully appreciated.

The board member meets the great commercial class whose sole interest is in financial return, recognizing the aesthetic only to the extent of its commercial value. This type usually succeeds in its pur-

pose if not led too far on the road of speculation. He is always a difficult person for a board to deal with in considering his qualifications.

Then there is that great number from the large offices with real talent, highly developed, but narrowed by the organization of which they are a part,—possibly a designer, a superintendent or a specification writer,—men who, given an opportunity, would broaden out and develop into true architects.

Finally we reach the heart of architecture,—the man who refuses to accept any limitations of opportunity or environment and to whom the lure of architecture is irresistible: in most cases an endurer of financial cares almost too great to carry. We find him giving freely of his time in committee work for all of our societies of architects, committees which have to do with conditions industrial, educational, religious, medical and domestic. The ablest of those who serve humanity in any of these groups are the men who make the greatest sacrifices for the public and those of their own profession. They are the men first to publicly express frank approval and appreciation of a good work by a competitor in their own particular field. It is not an ideal, it is an actuality,—a medal or honorable mention to which public attention is invited through the press. The press in its turn gladly joins with this group, realizing the great importance of their efforts.

The roads which the real architects have travelled to the point where they are able to lead and to give out from their store of knowledge to others, are numerous and sometimes surprising. Many have travelled by way of the schools of architecture, but many more by other paths. A few examples may be mentioned to illustrate how compelling architecture is to those who come within its shadow.

A youth wondered what architecture was, felt that he would like to know more about it and concluded that the school was the way for him. A woe-

ful lack of money served as a barrier unless he could earn his way while travelling. Ordinary gainful occupation required too much sacrifice of time from architecture, so he spent an occasional evening as a prize-fighter. He did not like the reactions from punishment but architecture kept him at it; his reputation as a prize-fighter brought him the means to win architecture which in its turn has blotted out the glory of the ring. At least two have arrived in architecture by fistic performances.

Official boards are never surprised when they find the source from which architecture draws its servants. Many professions and occupations have furnished their quota to its urge. Dentistry, law and engineering have given from their ranks. In one case an undertaker is combining his necessary avocation with plumbing and while not a registered architect, he practices architecture by right of previous performance prior to enactment of statute. He has not arrived at the "heart of architecture." To illustrate by one more case where talent, refinement and hard labor have brought a full reward in architecture: A boy was born in Egypt whose parents were not Mohamedans but were natives of the Near East. There was no way for this boy to obtain primary school-

ing except by acceding to the rule which required attendance at Moslem religious services. He lived in the slums of Cairo, picking up a little money in guiding tourists. From them he learned of other nations where he could be released from the shackles of class. He did not believe this, but curiosity led him to smuggle himself to Greece. There he heard of architecture, became interested and worked his way through Italy to France. He obtained some work at the Ecole des Beaux-Arts. He studied until he was admitted. He worked his way through that school and graduated. The United States appealed to his imagination but he spent some time as a draftsman in England in order to earn his passage money and to meet the requirements of the immigration laws. He is now a cultured citizen of the United States with a large practice as an architect,—a man of attractive personality with a charm in speech most unusual. The story of the architects who have reached home in architecture and who are giving unselfishly and untiringly out from their best would be a long biography. Association with these men is architecture's reward for those who regard opportunity to serve others as a full reward and the single goal of this life.



GOTTESGAB IM ERZGEBIRGE, BOHEMIA, CZECHO-SLOVAKIA
FROM THE ORIGINAL WATER COLOR BY EMIL LOWENSTEIN



OLD QUEBEC

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



AN OLD INN AT CAMBRIDGE, VT. NOTE OLD STAGECOACH IN FOREGROUND

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



LANDSCAPE ARCHITECTURE AS SEEN FROM THE AIR

THE PROPERTY OF ROBERT BACON, JR., AT WESTBURY, LONG ISLAND, SHOWS THE BUILDINGS NESTLING INTO THE WOODLAND, MUCH OF WHICH HAS BEEN DEVELOPED ALONG NATURAL LINES SO CLEVERLY THAT IT CAN HARDLY BE DISTINGUISHED FROM THE NATURAL GROWTH

JOHN RUSSELL POPE, ARCHITECT



AT TOP: THE CATHEDRAL AT TOURS. IN THE BACKGROUND, THE OLD CASERNE DE GUISE AND THE RIVER LOIRE. AT
BOTTOM: CHATEAU D'USSÉ, NEAR THE VILLAGE OF RIGNY

MEDIEVAL FRANCE AS SEEN FROM THE AIR

(Reproduced by courtesy of Greville Richard, Architect)

ARCHITECTURE AND THE ALLIED ARTS*

By ARTHUR COVEY

SURELY it is not the question of the need which the architect has for the work of painters, sculptors and craftsmen, which is under discussion here today. This need has long been felt by every practicing architect,—a need that is a more desperate one than I, outside of the profession, can sense.

It is, perhaps, more to arrive at those ways and means by which the varied talents of the contributing arts may be drawn into service and kept working, with which we are concerned.

Architecture is the parent art. Instead of allied arts, may I use a very old Greek word, *technics*—which was applied to all crafts strictly subordinated to architecture. These are but the children of the parent, the branches thrust out from the trunk. We are a part of you, say these minor arts, and you of us. For the very life of me, I cannot see how these members ever became detached.

So we have met together on this occasion to find out just how we shall again get together and serve each other as we have done during all the high rich periods of architectural achievement.

We have no Michelangelos among us, who are architect, painter, and sculptor, all contained within the same epidermis. We painters have no Giotto in sight, for then we would not need you; we would then both design the building and proceed with our own hands to decorate it.

But we painters, sculptors and craftsmen are looking to you to bring about a spirit of co-operation between you and us. We believe that there are those among you with power to conceive a great building, with all its sculptural and decorative elements, clearly visualized in the early plans for the building; that you have in your fancy hammered or chiselled forms of great beauty for every grille or balustrade. You are the dreamer of dreams; we remain ready to help you bring your dreams to a consummation. In turn, we, or those who follow us in the future, may be so fitted by our intimate contacts with you, as to be of larger assistance in the development of mass, form or color; to work together as one mind, each subordinating himself to the great task of homogeneous production.

Your path and ours is strewn with mistakes, from which you and we have learned much. But for real constructive help we must needs point to those successful enterprises in our cities and towns, which primarily because of this coordination have proven themselves worthy.

I have here a paper prepared for one of those conferences which were held in connection with the last Architectural League exhibition. This paper is an answer to a question which I put to Benjamin Morris: How did that very harmonious interior of the Cunard Building come into being? This is in part his answer:

"The Great Hall, as it is called, of the Cunard Building, came first. We knew in our drafting room many kinds of things we did not want. That, by the way, is possibly Rule No. 1—Know what you don't want. We did not want anything pretty, we did not want anything startling or vulgar, we did not want the ephemeral expression of a half-baked experimenter, we did not want the egotistic expression of an assertive individuality, nor that of a personality hampered by dullness or stupid technique. Knowing so much of what to avoid, we began to see dimly what was desirable, and unconsciously, I dare say, set up requirements that were difficult. The spaces to be decorated were monumental in scale and form—domes, vaults, niches, arches and penetrations, as yet surfaces quite simple without a line or moulding of predetermined ornament or relief. We required in our painter for the ceiling, a man of vigor and enthusiasm—in other words, a work-horse who could sense the fact that no matter how great an artist he might be,

there was no place in this particular work for a dawdler, sitting about for weeks and months scratching his head for ideas that might even then have to go into the discard. He must be competent to proceed and to arrive, or his scaffolds would be taken from under him the day before the opening.

"I should say that so far as my observation goes, a spirit of procrastination and delay and a lack of contractual or moral obligation are more frequently characteristic of the incompetent dilettante type than of the true artist, master of himself both in spirit and dexterity. He must be both able and willing to realize that the decoration of architecture is the requirement, and not that a collection of distributive arrangement of easel pictures shall be glued to permanent surfaces.

"I believe that a mural painter should have a cultural knowledge and respect for architecture, realizing that his personality is of no more importance than that of the architect or of the hod carrier, but that the beautification of the wall, as a component part of the whole, is everything."

Mural painting in America, in point of age, is like a youth who has reached his prime. The story of its inception at the Chicago Fair is known to most of you. In the thirty-five years that have elapsed many young men have availed themselves of the training which only the Fellows of the American Academy in Rome are permitted to enjoy. The Beaux-Arts Institute of Design and the school at Fountainebleau have given very special training which few of our schools of the Fine Arts offer. The Yale School of Fine Arts must now be included as a highly important factor in technical art training. Men from this school have for three successive years been awarded the Rome Fellowship. And these men are going to Rome with an equipment that should raise the level of the work of the Rome school. Other men in other ways have had very special advantages. There are seven young Americans who have at different times served as apprentices to Frank Brangwyn in London. Still others have remained abroad fitting themselves for mural painting by years of study and travel.

The Society of Mural Painters is formed of a group of some ninety artists. We stand together as a society, ready to co-operate in any possible practical way with any plans which the Institute may formulate. We are living, human beings, each with a more or less permanent place of residence, each doing his own particular type of work which seems to him best fitted for its particular purpose.

It is not a tribute to the functioning powers of our society, however, when I tell you I had the other day a letter from an executive of a great university, saying they were contemplating an important mural painting and would I send him the names of three or four capable mural painters. It is just such a condition as this that we hope, by co-operating with you, to correct.

Now, mural painting is not the difficult thing to sell to a client that it was only a few short years ago. I believe that one of the most common difficulties lies in the failure of the architect to include it as a necessary part of his building, at the outset. In many cases it comes too late. If the architect's vision be clear, and his plan made accordingly clear, it would become as necessary as any other part of his building. Part of this is due to the architect's abiding belief that mural painting comes high. Mr. Morris shows in his paper that his Cunard scheme cost less than the previous estimates for repetitious ornament. In the case of the Seamen's Bank for Savings, the money was salvaged by substituting an infinitely more beautiful hammer iron grille for a commercial bronze one.

Here are some of the things which I believe the mural painter should not be asked to do:

1—He should not be asked to decorate a cubicle the architect has already decorated with architectural or sculptural forms.

*An address delivered at the sixtieth annual convention of The American Institute of Architects.

2—He should not be expected to correct bad architecture. The chances are, the bad features will only become accentuated.

3—He should not be chosen because he is known to be a clever painter of *tour de force* easel pictures. This type of artist will insist only on self expression.

4—On the contrary, he should not be frightened into a pallor the bland result of which puts his work into the class of compositional or natural building material, in which instance the building material would be more beautiful and more meaningful.

And now with these few "don't's", I will pass on to the greatest problem which is likely to come to architect and painter—the decoration of the great monumental building in which something of the larger epic value is needed: the subject-painting wherein historical or other matter must enter into the composition. Here is the supreme test for the painter, whose reverence for all that is fine in architecture must alone be his guide; and for the architect, who, allowing great latitude, must ever lead in the orchestration of tone and color and scale.

Those of you who have seen that great series of paintings by Puvis de Chavannes in the Museum of Amiens, have in my belief seen the greatest of his mural paintings. These were done before he became the perfect mural painter that he was when he painted the Sorbonne panel.

In this connection, I should like to make a plea for those things which are indigenous to American soil. The Chavannes I refer to could only have been done by a Frenchman and in France. Have we not in America those things of significant interest, which, if properly used, would symbolize our own life and time? I believe we have. I see no reason for continuing to borrow those forms, beautiful as they are, from a period centuries before our time. I look to the time not far removed when we may be free to seek about us and choose any form,

plant, man or machine which may best serve our purpose.

In conclusion, I wish to point out one particular obstacle which I believe has contributed largely to our lack of understanding and helped to keep architect and painter apart. Terminology has ever been a maze in which the thoughts of philosophers, scientists and teachers lie deeply hidden. It is to our insistence on our own glossary of technical terms that I attribute our failure to understand each other.

I believe we all think the same design language, when we do not speak it. I confess I have often found myself wanting, when sitting in committees composed of architects, and I am sure I have seen able architects at a loss on a jury composed of painters, when they speak of tones, values and key of color. It is a small thing, seemingly, but I am going to bring authoritative statement to show you how this difficulty may stop all building operations in a great enterprise.

In the second chapter of Genesis, I find:

"And they said one to another, Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar.

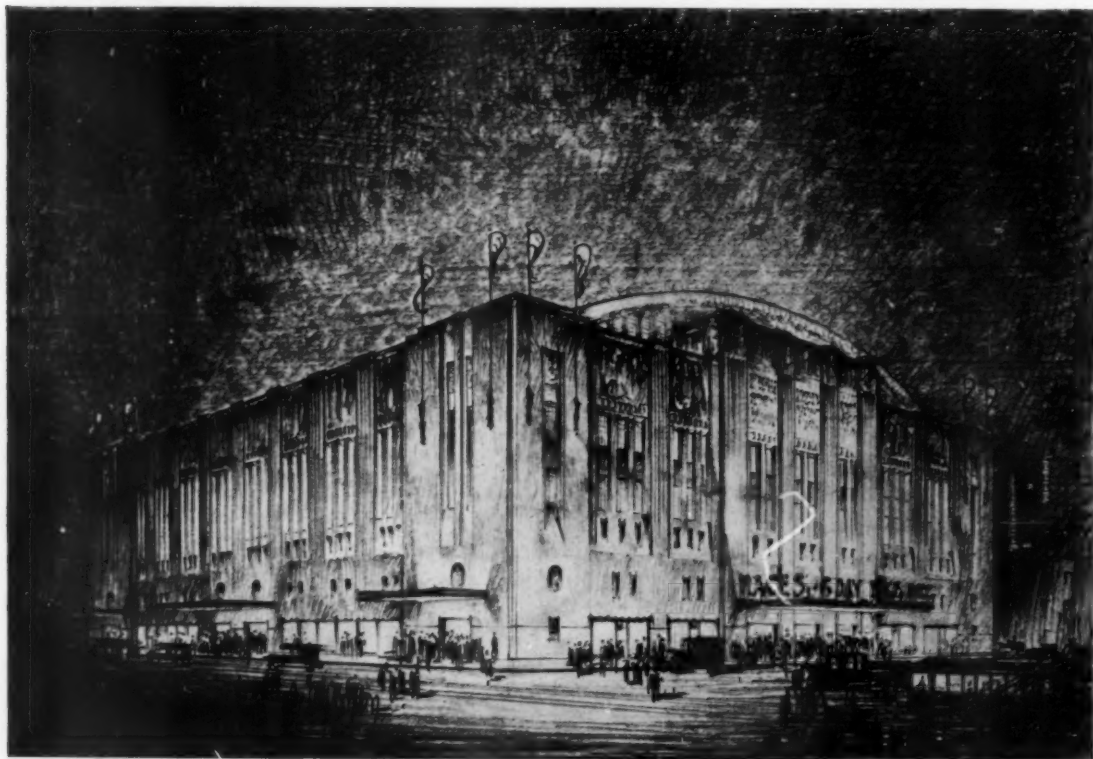
"And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth.

"And the Lord came down to see the city and the tower, which the children of men builded.

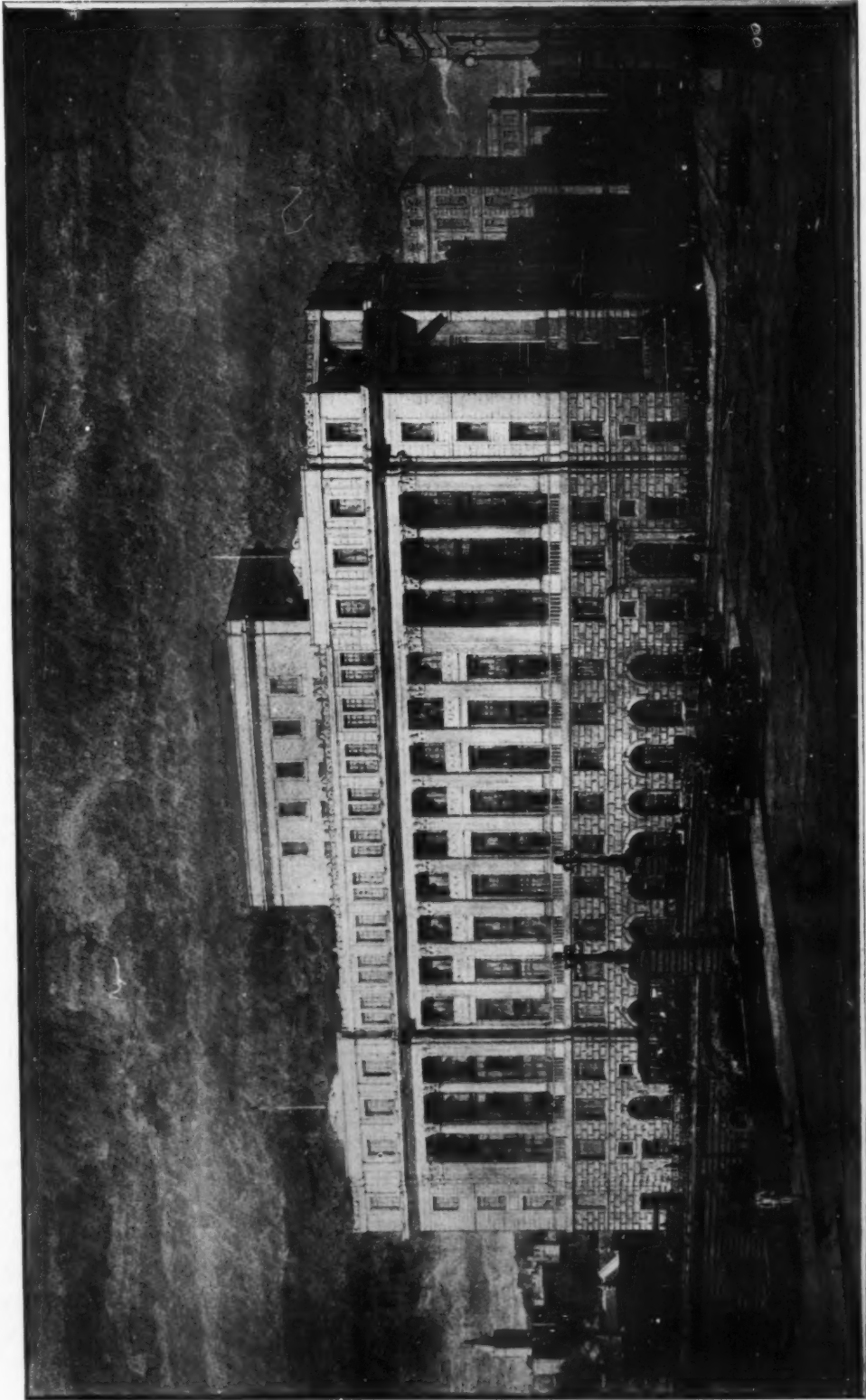
"And the Lord said, Behold, the people are one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do.

"Go to, let us go down, and there confound their language, that they may not understand one another's speech.

"So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city."



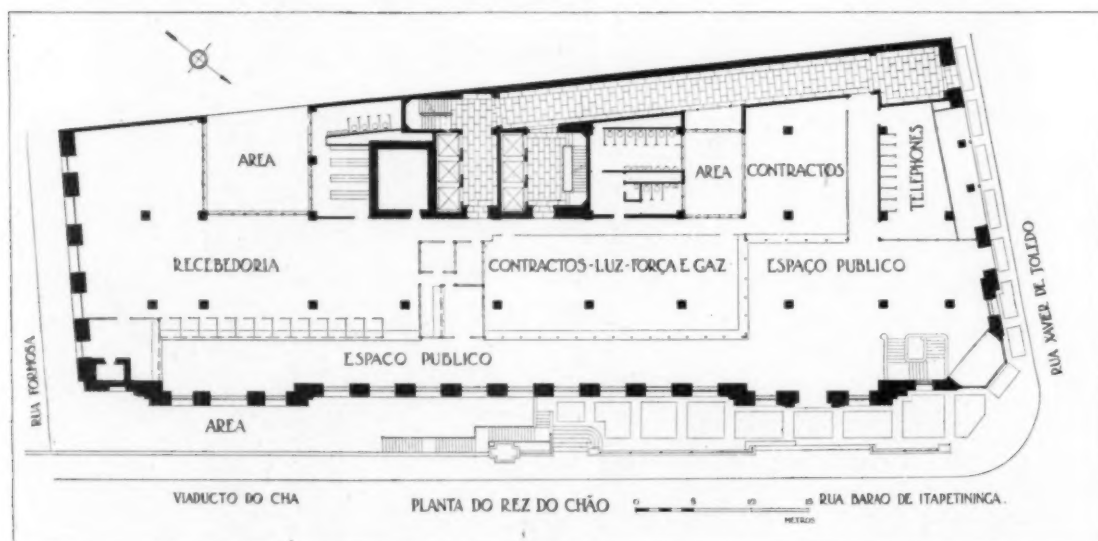
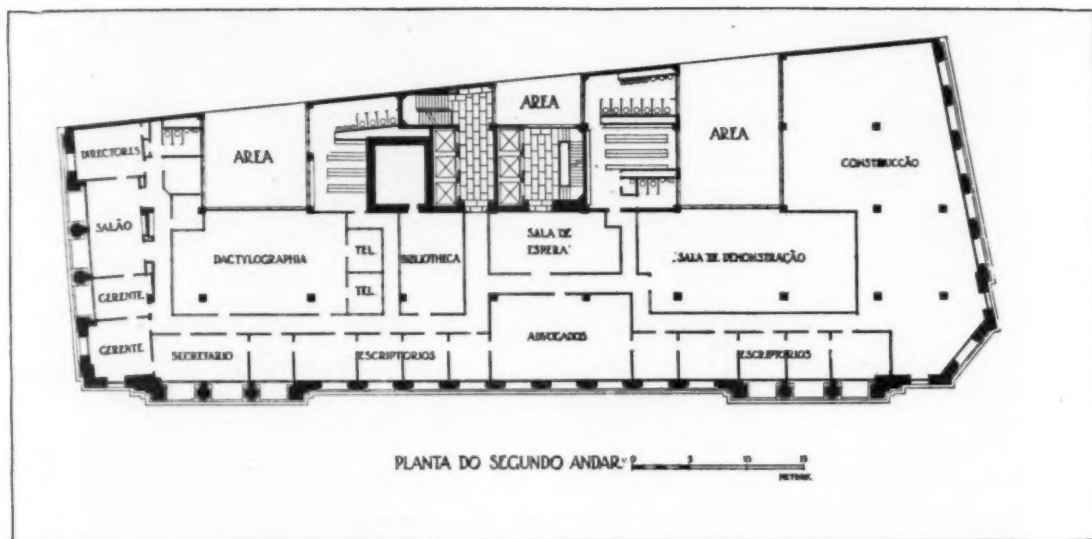
THE HARMON STADIUM, CHICAGO, ILL.
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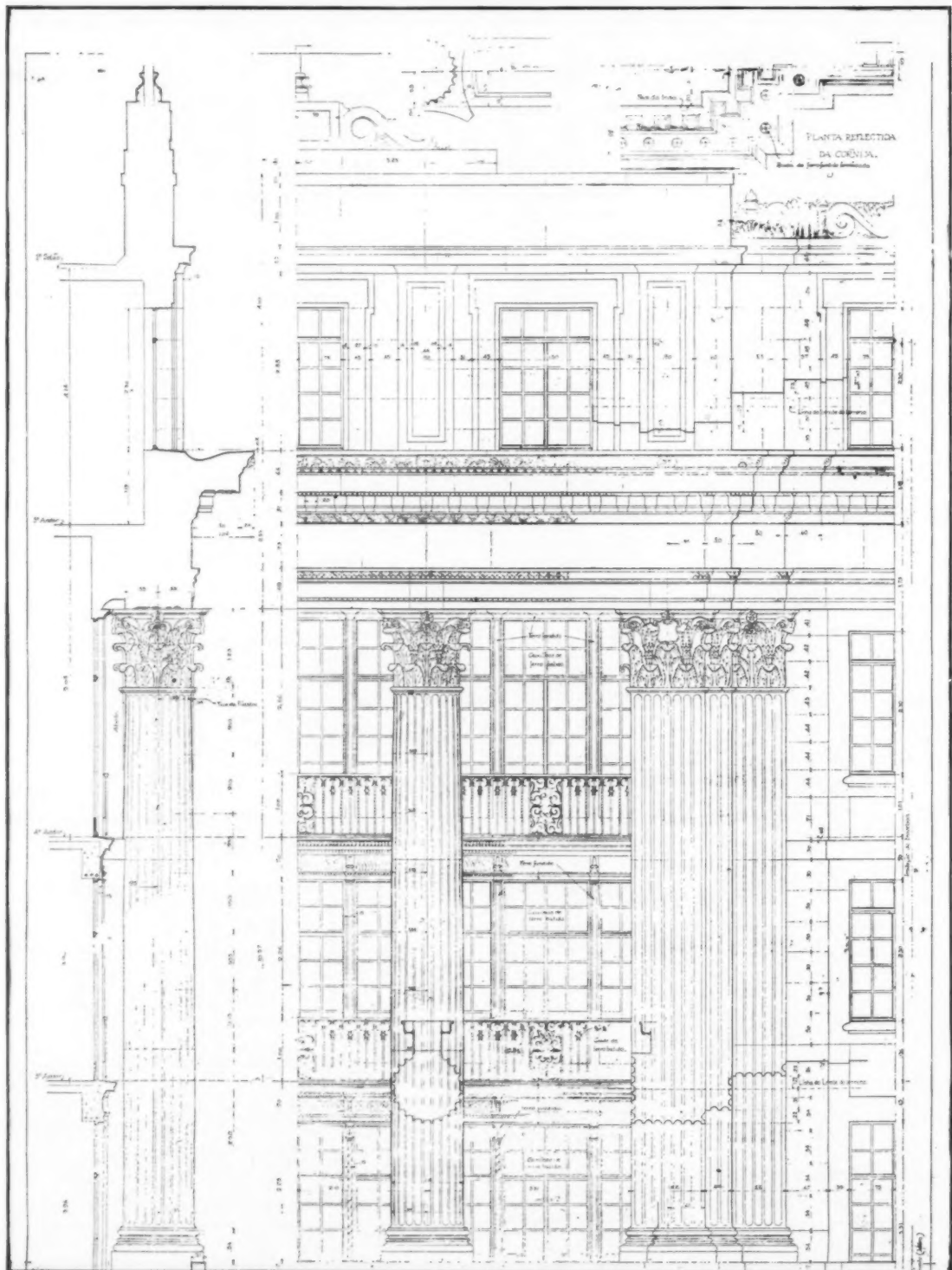


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THIS BUILDING IS OF REINFORCED CONCRETE CONSTRUCTION. THE EXTERIOR IS OF GRANITE TO THE LEVEL OF THE BASES OF THE COLUMNS, AND IMITATION TRAVERTINE ABOVE. THE DECORATIONS AROUND ENTRANCE DOORWAYS ARE OF ISTRIAN MARBLE. THE STRUCTURE RUNS PARALLEL TO A VIADUCT WHICH CROSSES A VALLEY DEVOTED MOSTLY TO A PARK. THERE ARE TWO STORIES BELOW THE VIADUCT, WITH AN ENTRANCE FROM THE LOWER STREET THROUGH A CORRIDOR TO THE ELEVATOR LOBBIES. THE DESIGN WAS INFLUENCED BY THE MASS OF THE BUILDING AND ITS PROMINENT LOCATION, FACING THE PLAZA OF THE MUNICIPAL OPERA HOUSE ON THE UPPER STREET LEVEL AND SEEN FROM THE PARK BELOW WHERE THE VIEW OF THE LOWER STORIES IS OBSTRUCTED BY THE VIADUCT.

PRESTON & CURTIS, ARCHITECTS

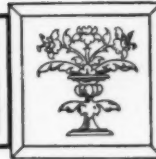


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EDITORIAL COMMENT



AN amendment to the zoning laws of New York, to regulate the height of buildings facing and adjoining city parks and playgrounds, has recently been proposed by Hon. Henry H. Curran, counsel for the City Club. In a personal interview afforded a representative of the editorial department of THE AMERICAN ARCHITECT, Mr. Curran cites interesting statistics on which he states his proposal is based. He says that one million people have their place of residence on Manhattan Island below Fifty-Ninth Street. During working hours of the day another million are brought into this territory. The city parks and playgrounds, intended to afford these millions of people daylight and opportunity for a chance breath of fresh air, are now entirely inadequate. To make matters worse, many of these parks are being surrounded by tall buildings, robbing them of daylight and greatly diminishing what value they might possess. Mr. Curran pleads for the "bowl" idea, by limiting the height of buildings directly facing parks and playgrounds to the width of the street, with no setbacks. In addition, he would limit similarly the height of buildings on all property one hundred feet deep surrounding the park. He even suggests that this be increased to two hundred feet. The city now allows buildings on streets facing parks to extend to one hundred and fifty feet in height, with setbacks above as in any other part of the city. This is often more than the regulation one and one-half times the width of the street. A notable example in New York is to be found in Washington Square, an area that today has preserved its one-time dignity more than any other small park on Manhattan Island. It lies at the Northern boundary of a seriously congested Italian district and is practically the only outlet for the dwellers there to light, air and recreation. A thirty-two story apartment hotel is now being erected approximately within one hundred feet of the Square, and it is further planned, we are informed, to extend the present New York University group by a series of tall buildings on South Washington Square. With the present university buildings on the East and towering apartments on the West, the encroachment on light and air in this historic locality has reached the point where further tall buildings should be prohibited by city ordinance. Mr. Curran's attitude in these matters is one that we feel should be commended, because it has been demonstrated by long experience that it requires courage to combat the element on Manhattan Island that is destroying its tradi-

tions and turning the most picturesque spots in the city into a mass of brick and mortar.

THE outline of a proposed future policy on the part of The American Institute of Architects toward the arts and crafts allied to architecture, was presented at the recent convention by C. Grant La Farge, chairman of the Committee on Allied Arts, and ably seconded by papers read by representative men in sculpture, mural painting, landscape architecture and craftsmanship. Mr. La Farge's address was printed in our convention issue and that of Arthur Covey, mural painter, appears in this issue.

The matter of a closer relationship between the governing body in architecture and the various arts and crafts through which architecture works to completion, is one that for many years has been urged upon the profession in the columns of this journal. We urged it in 1907; we were as keen about it in 1917; and we are today, after two decades of study of this question more insistent than ever before. We are nearer to a real affiliation with the allied arts and by the same token are we nearer to an accomplishment in the art of building beautifully.

As was said recently in these columns, we believe that no policy outlined by the Institute in previous years is more constructive or of greater prospective value than the one so splendidly set forth at the last convention.

This is, and we believe unfortunately, an age of "conferences" and there has been a tendency to consider a conference equivalent to performance. We have in the various organizations, chapters, societies and groups, done all the talking that is necessary to reach a definite conclusion. The Institute is now prepared to move forward and if vigorous action is taken, should be able to present to the next convention a record of substantial achievement.

Arthur Covey in his address printed in this issue, states:

"But we painters, sculptors and craftsmen are looking to you to bring about a spirit of co-operation between you and us. We believe that there are those among you with power to conceive a great building, with all its sculptural and decorative elements, clearly visualized in the early plans for the building; that you have in your fancy hammered or chiselled forms of great beauty for every grille or balustrade. You are the dreamer of dreams; we remain ready to help you bring your dreams to a

consummation. In turn, we, or those who follow us in the future, may be so fitted by our intimate contacts with you, as to be of larger assistance in the development of mass, form or color; to work together as one mind, each subordinating himself to the great task of homogeneous production."

It is the spirit of co-operation to which Mr. Covey refers that will, if crystallized into performance, result in the best conditions that have ever surrounded art in this country. And with such conditions completely and harmoniously existing, who may doubt that the marvelous accomplishment in architecture in this country during the last half century will be enhanced within the next fifty years.

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WE would like to suggest to his Honor, Mayor Walker of New York, and through him to any committee on decorations that he may in the future appoint, that we have in New York a very efficient Municipal Art Commission to whose supervision the matter of street decorations on festive occasions might be with safety entrusted.

We took occasion to go over the entire route of the recent Lindbergh parade and felt a sense of shame that our native city of New York should be so lacking in a sense of the artistic fitness of things.

The military section was extremely good; the sartorial splendor of the Mayor and his various committees dazzled the eye and set a pattern for the correctly dressed man. The sheen from the high hats of these committees vied in splendor with the glinting lights from the bayonets of the National Guard; but the decorations at the several points of interest along the route of the parade were something awful. Our Municipal Art Commission has stood for years as a guardian against bad taste as expressed in permanent art objects offered to the city. Could it not be called upon to pass on the sort of thing that some contractor supplies for important occasions? We need properly designed floats, more artistically considered trophies that are hung haphazard to lampposts, but most of all a better knowledge as to how to correctly use or drape the American flag, decoratively employed.

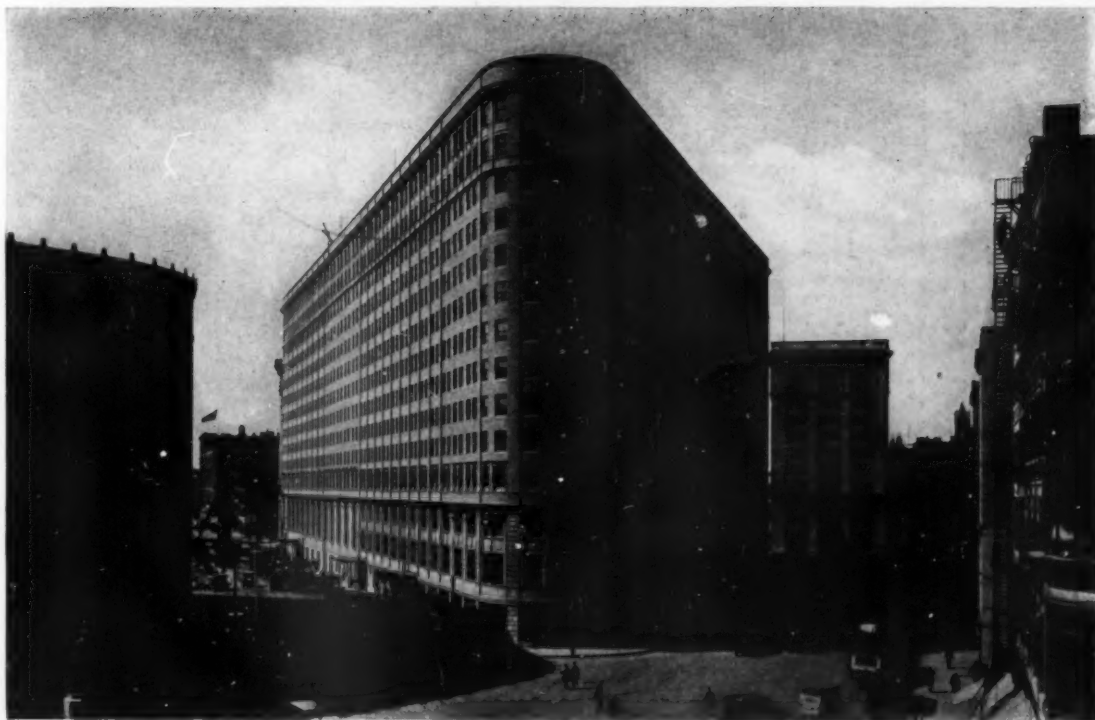
Many are keen to state that New York is not typically an American city, that its population is so mixed as to nationality that the real American spirit is submerged. But, if this is true, we venture the assertion that our foreign dwellers would be keener to detect the lack of dignity in our street decorations for they have seen the thing much better done in the various cities of Europe from which they came.



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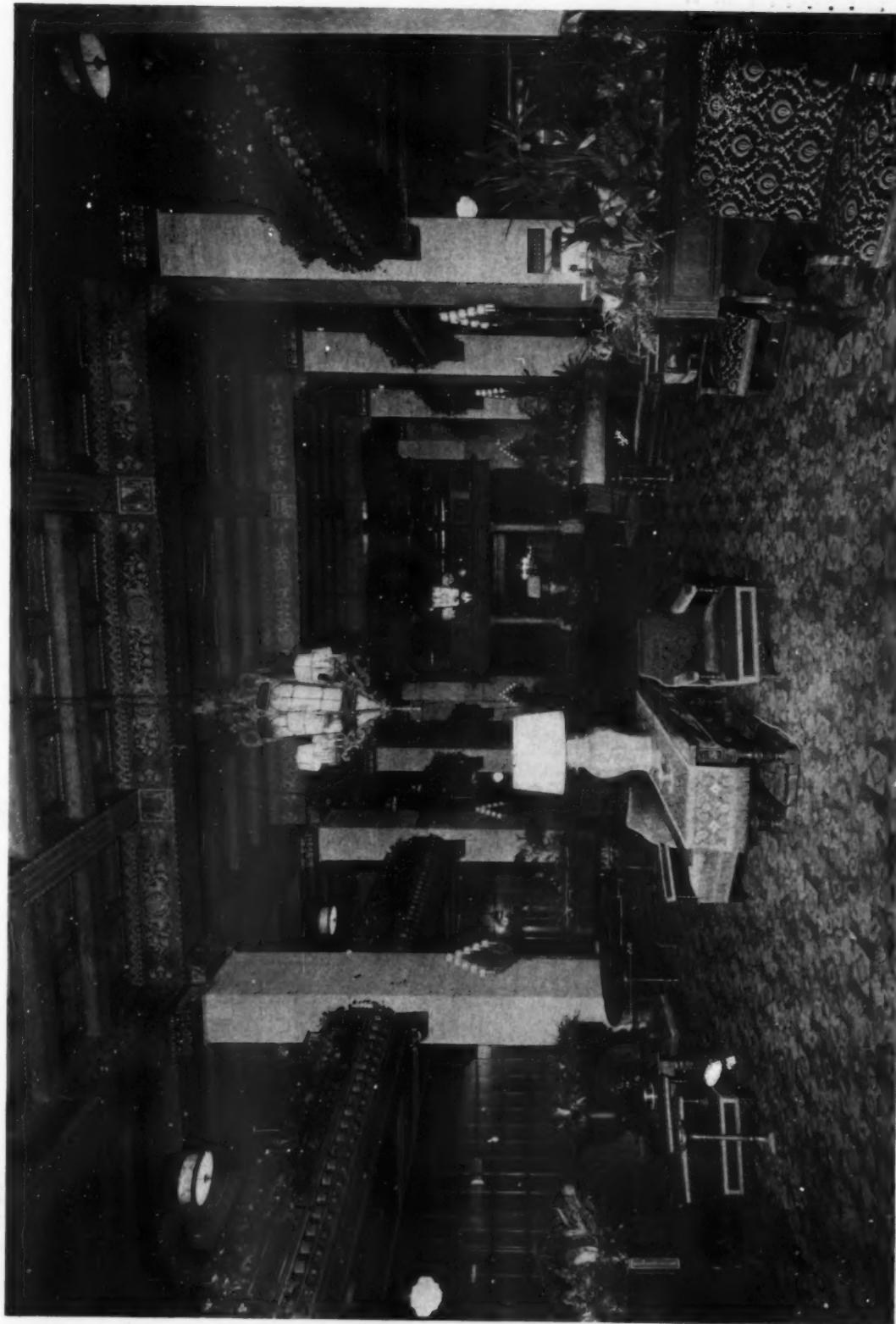
(For additional views and plans see Plate Section)



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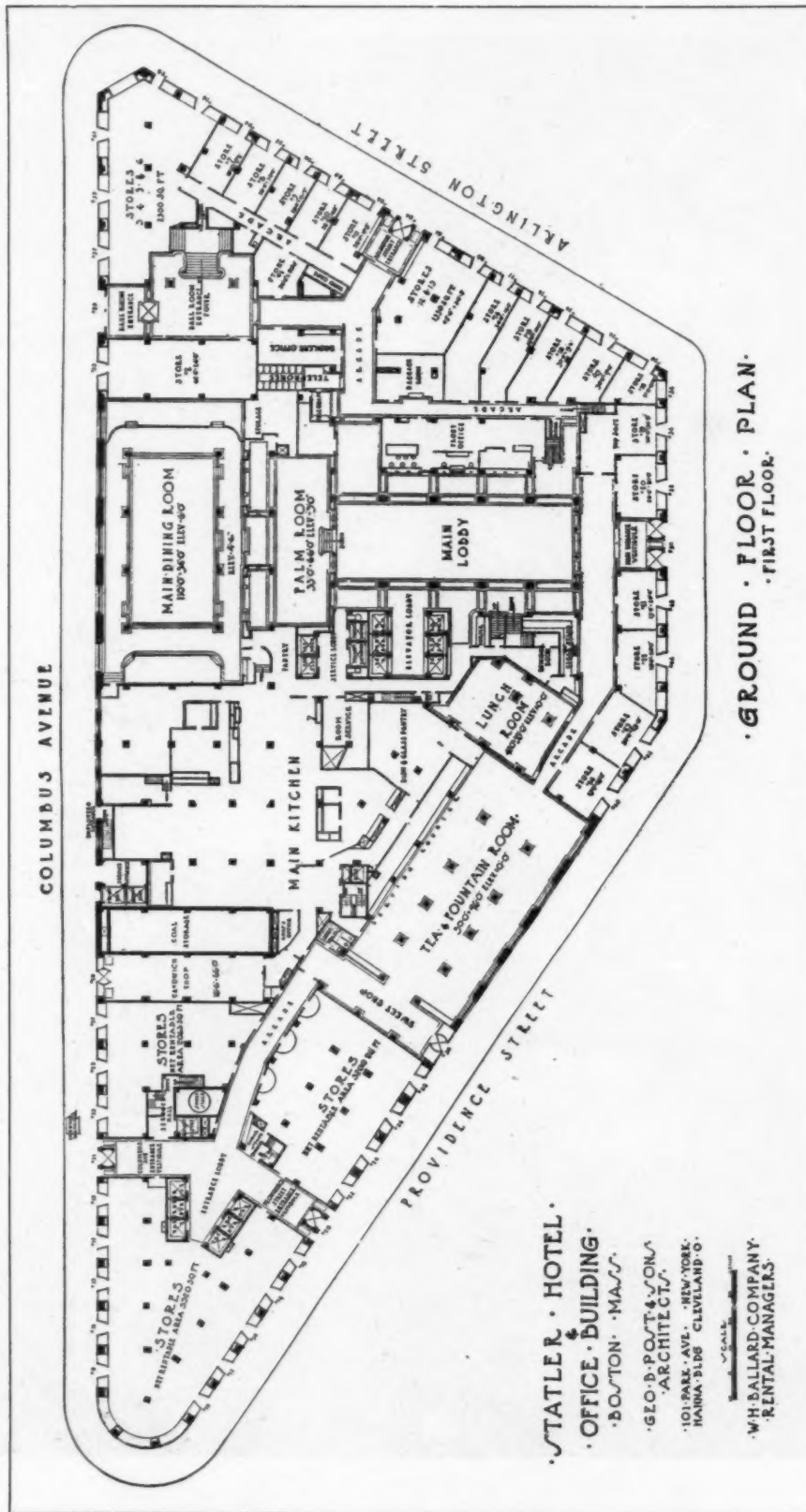
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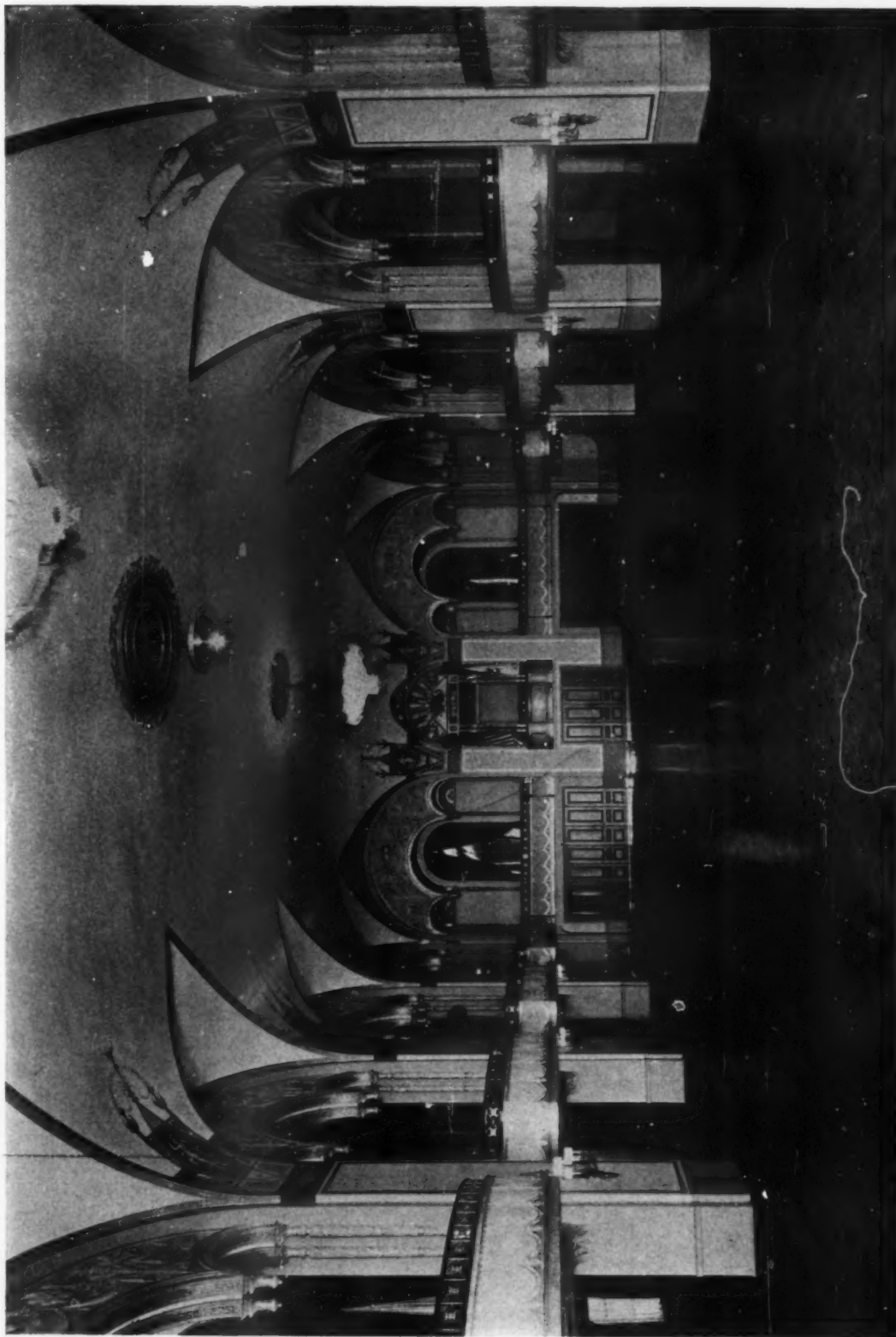


STATLER HOTEL AND OFFICE BUILDING, BOSTON, MASS.

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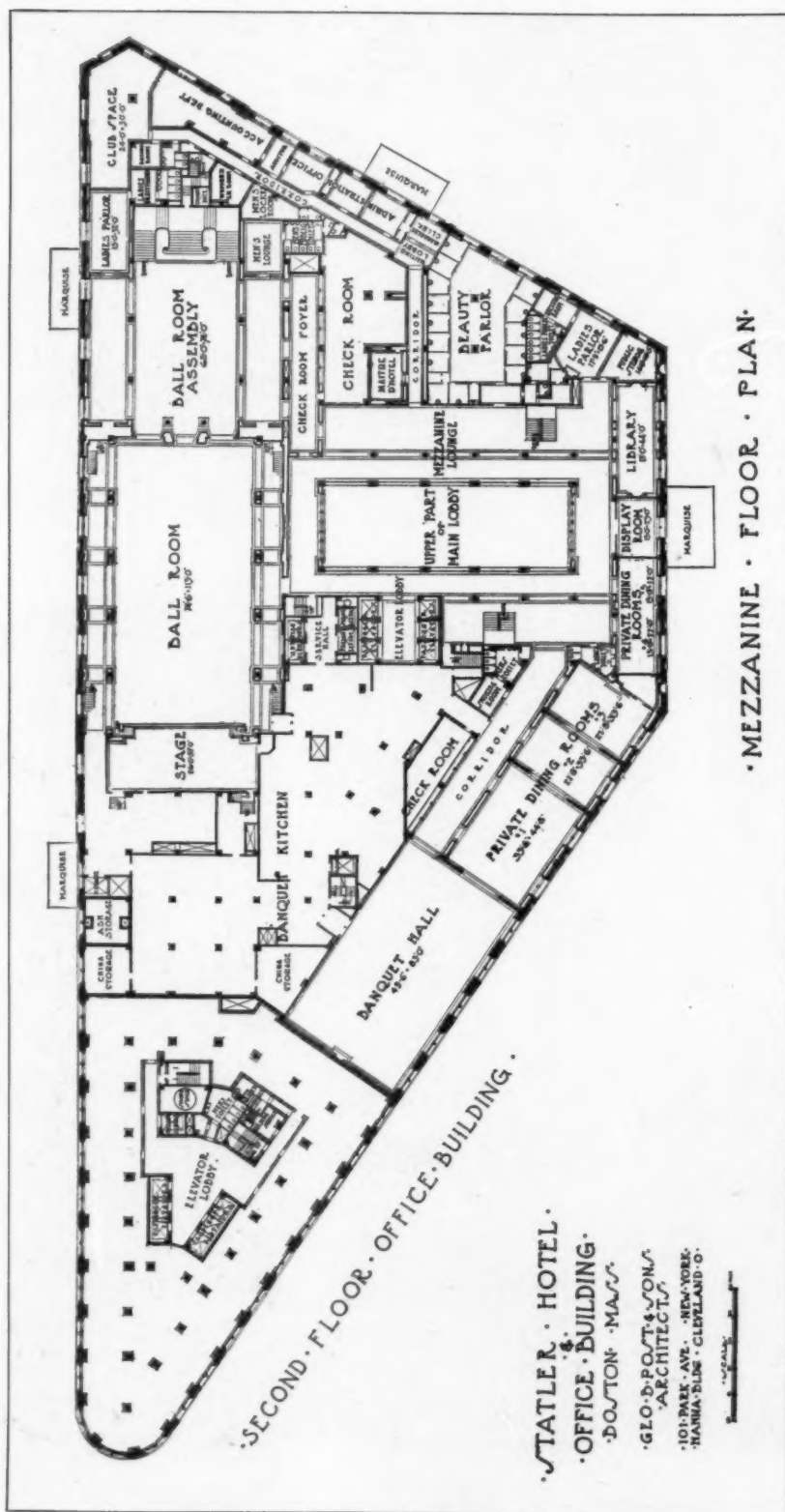


THE BALLROOM

STATLER HOTEL AND OFFICE BUILDING, BOSTON, MASS.

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(See plan on back)





A PRIVATE DINING ROOM

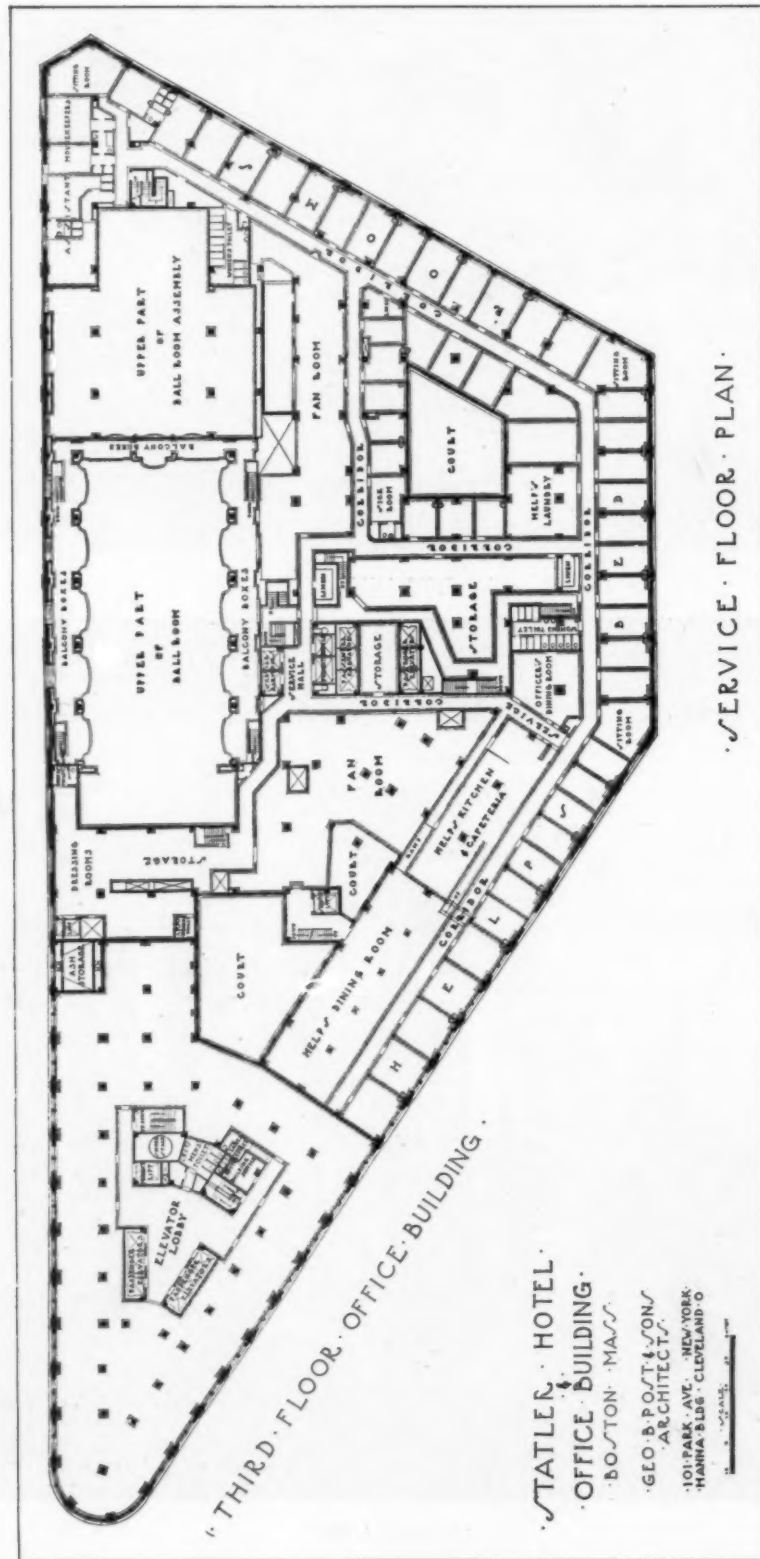


ELEVATOR LOBBY

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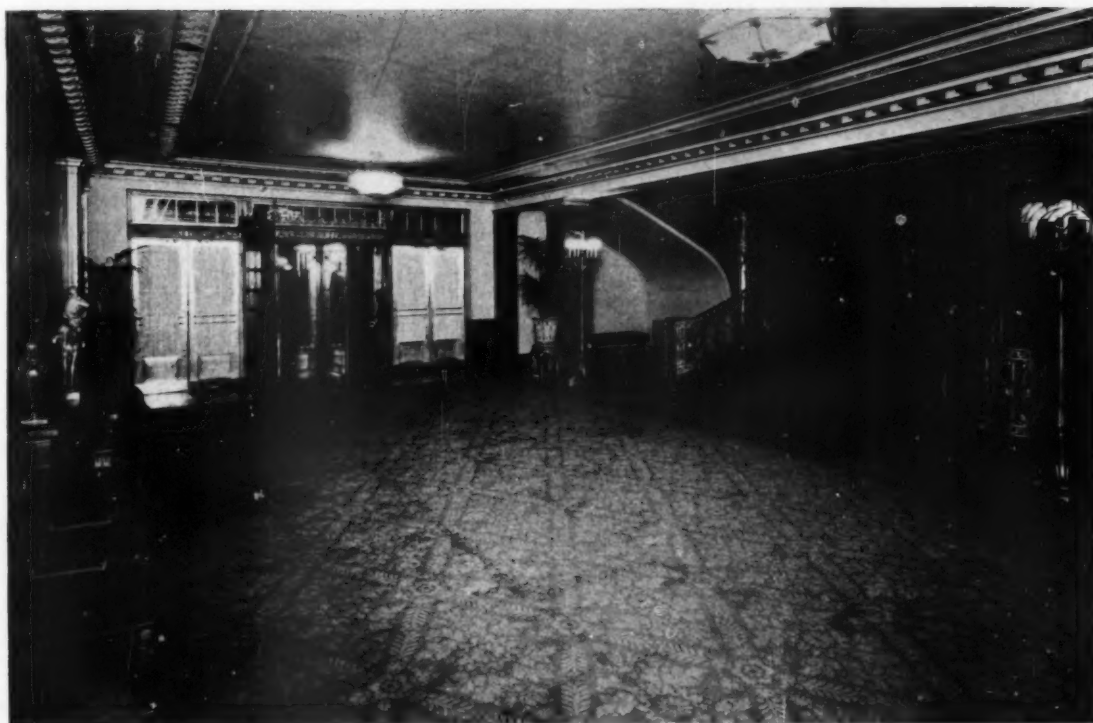
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BALLROOM ASSEMBLY

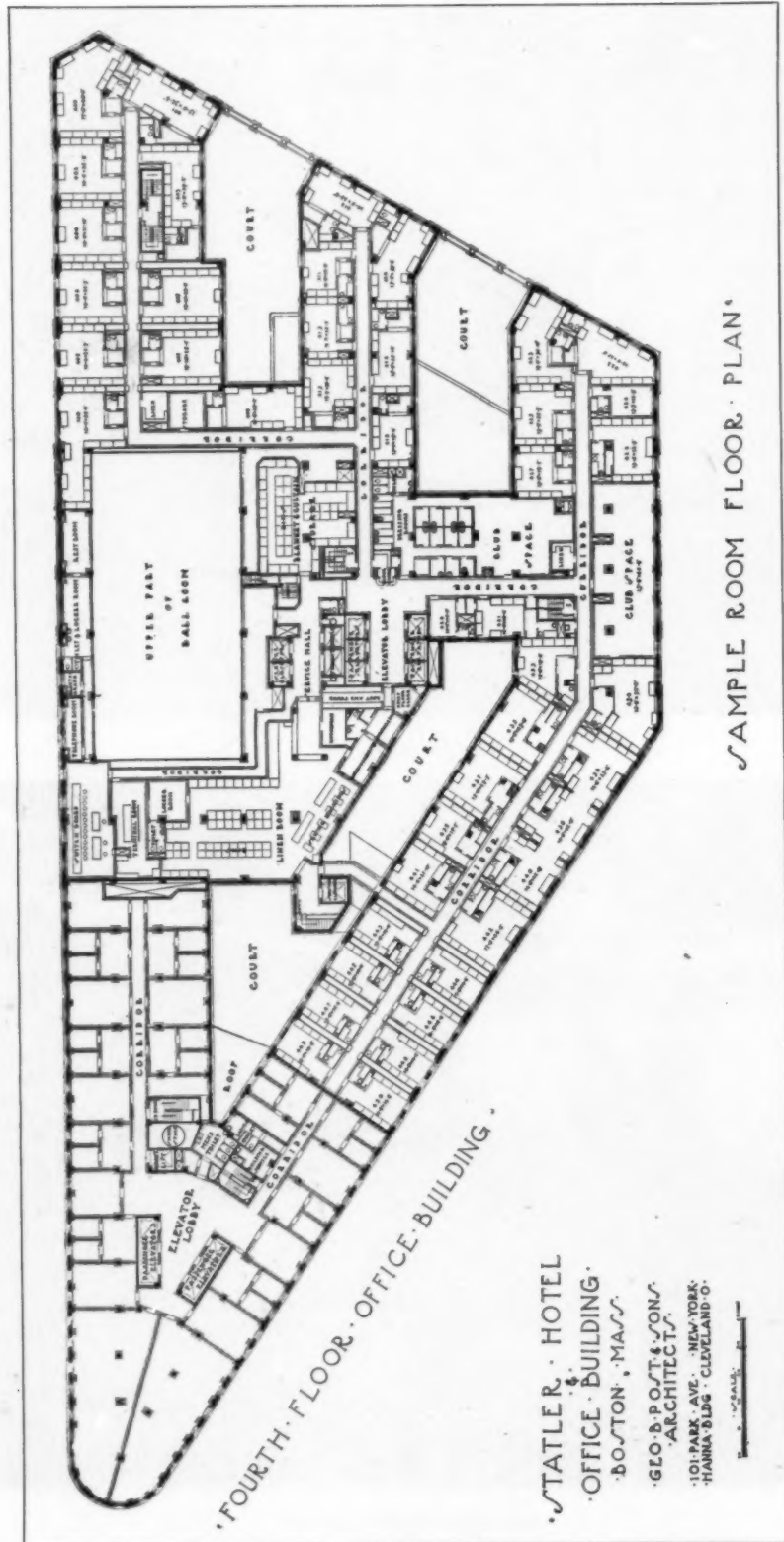


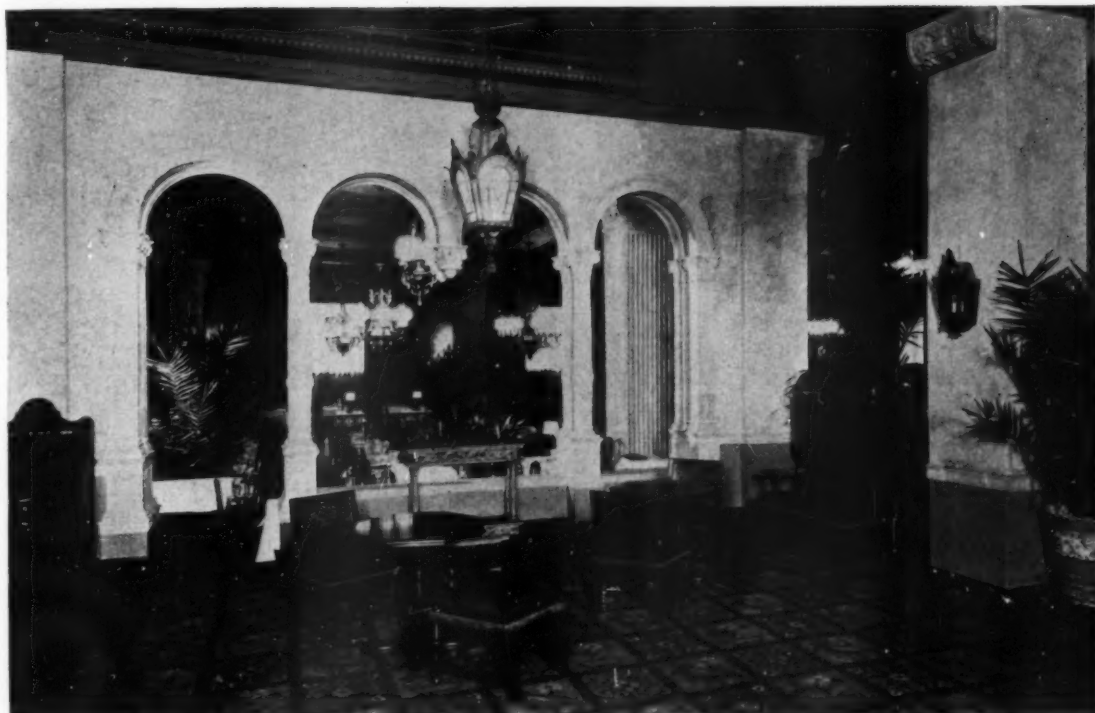
BALLROOM ENTRANCE FOYER

STATLER HOTEL AND OFFICE BUILDING, BOSTON, MASS.

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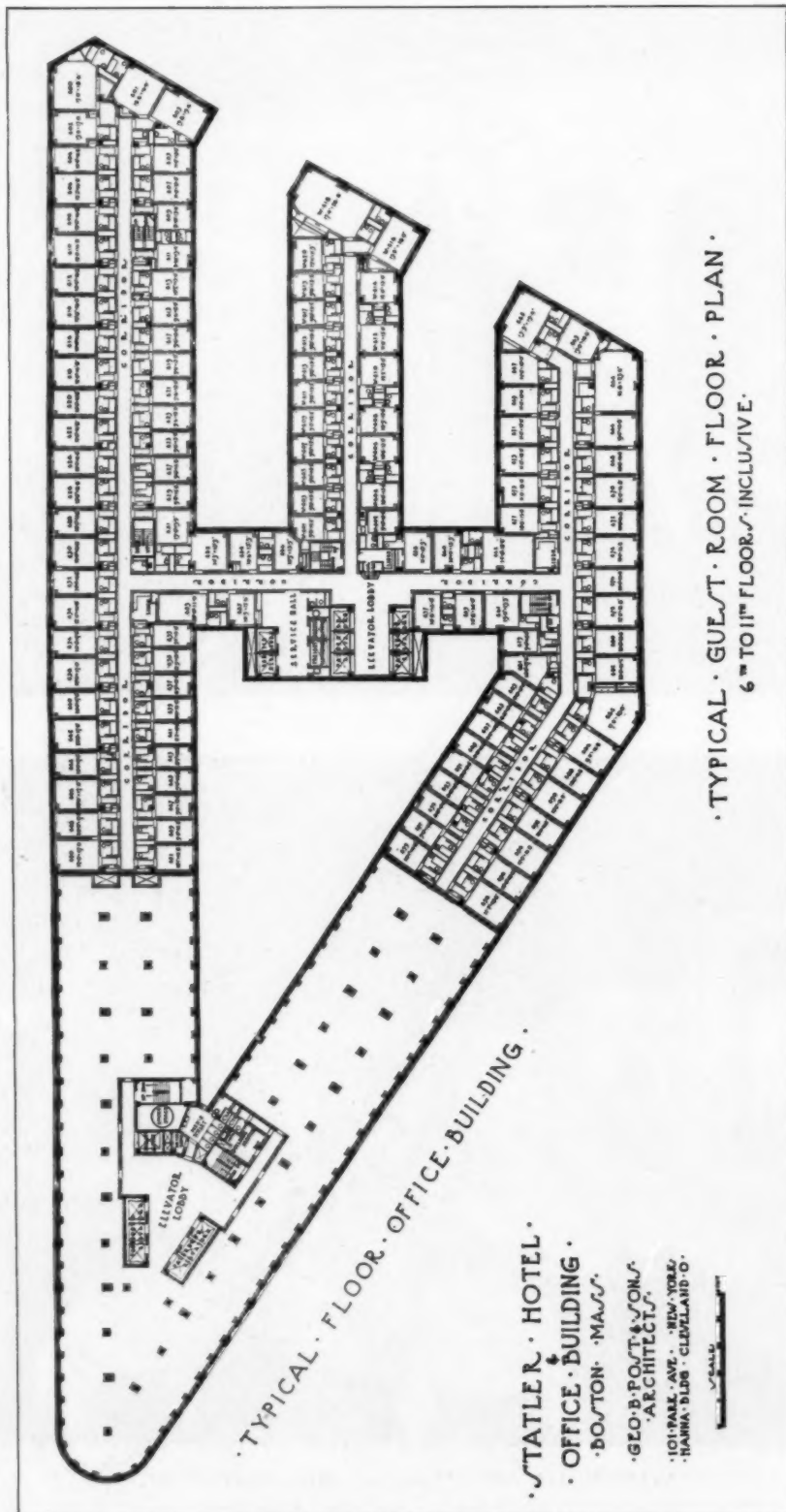


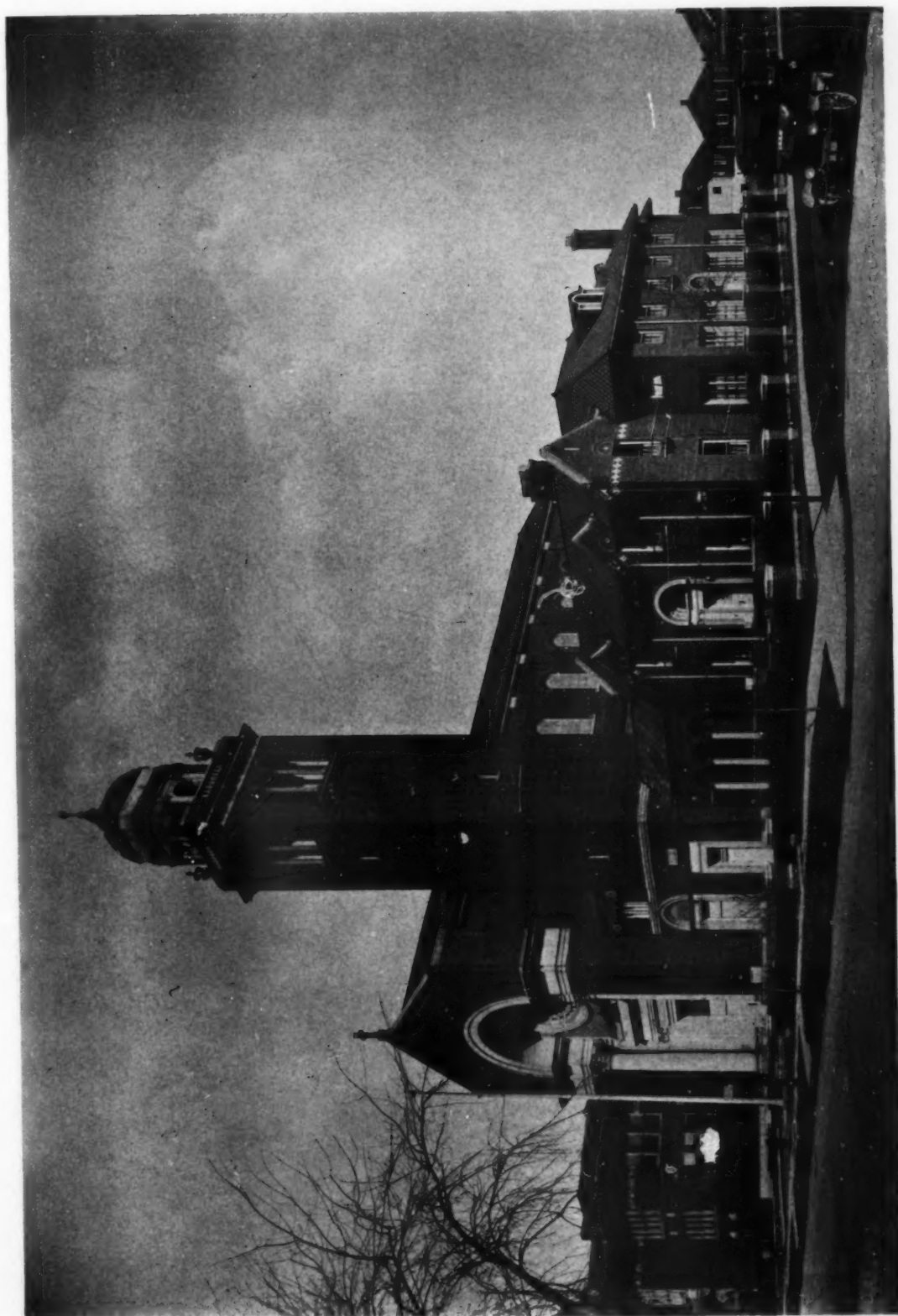


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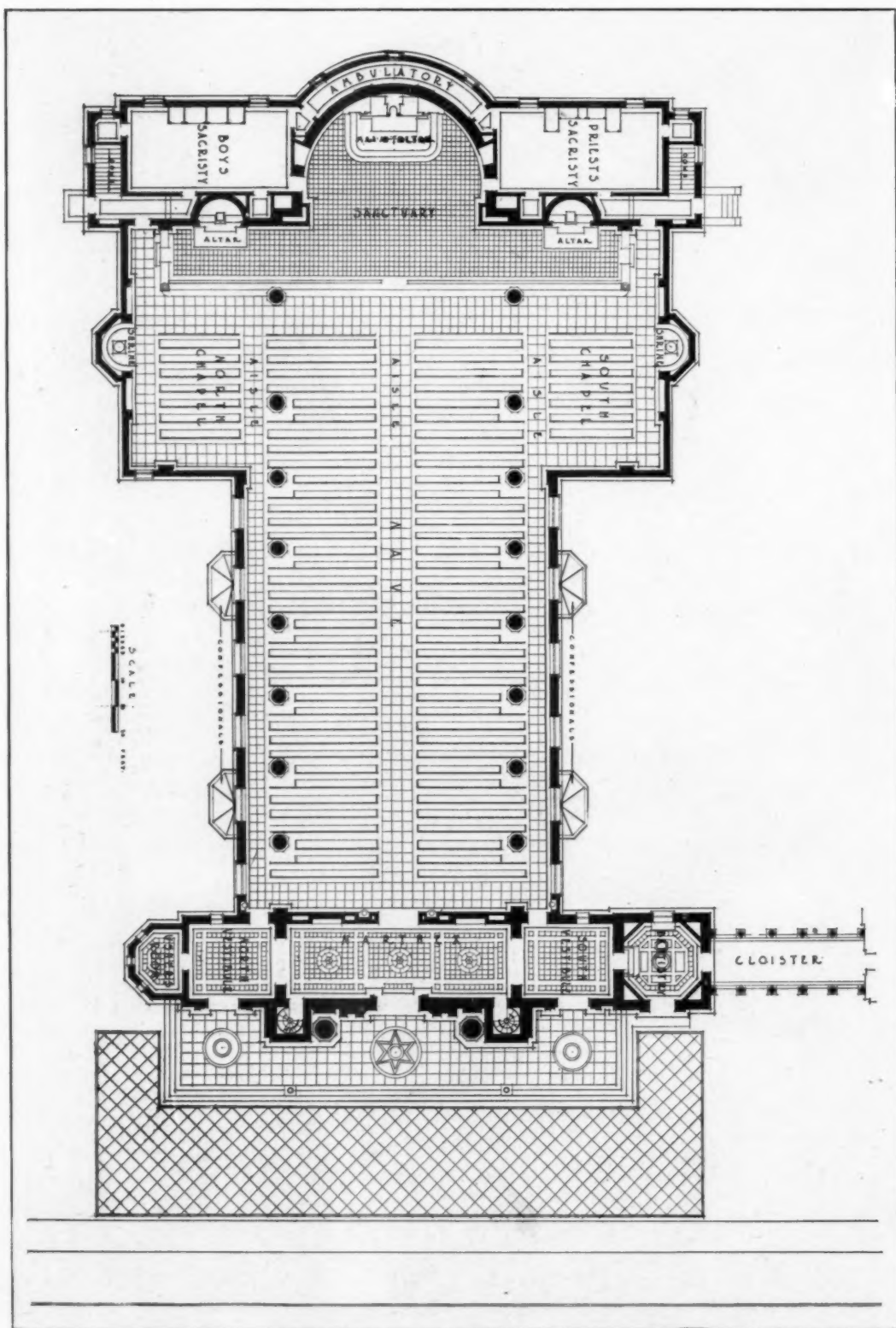
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(See plan on back)





CHURCH OF THE NATIVITY OF OUR LORD, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS



CHURCH OF THE NATIVITY OF OUR LORD, DETROIT, MICH.

VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS



CHURCH OF THE NATIVITY OF OUR LORD, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS





INTERIOR ARCHITECTURE



A VACATION FROM CITY ARCHITECTURE

A VACATION to be of real and of lasting benefit to the one who indulges in it should afford recreation to the eye as well as to the mind. We snatch occasional weekends during the Winter season and some of us who are more fortunate are allowed each Summer a fortnight's rest from the daily routine of our professional or business life that we may fit ourselves better to perform the arduous tasks that it is our duty to fulfill. Recreation to be re-creative requires a change in environment more than a change in thought. It is not necessary, any more than it is possible, for an architect to forget architecture on his vacation. But a vacation which affords a radical change in environment generally means for an architect a change in the type of architecture with which



TWO NEW YORK ARCHITECTS, DANIEL P. HIGGINS AND HARVEY W. CORBETT, ENJOYING A VACATION FROM CITY ARCHITECTURE AT GIPSY TRAIL CAMP AND COUNTRY CLUB

he is brought in daily contact, and such a change is sufficient to give him the recreative period he is seeking.

The log cabin, nestling in the hills a hundred miles from any city, affords real recreation to the eyes of the urban architect. An accompanying illustration shows two prominent New York City architects thoroughly enjoying a vacation in an architectural environment that is capable of appealing to their artistic natures and of satisfying their professional senses, and yet is so radically different from the general run of problems with which they are confronted in their studios high on the upper floors of New York skyscrapers that they return to the big city thoroughly refreshed and recreated.

The peculiar charm of the architectural de-

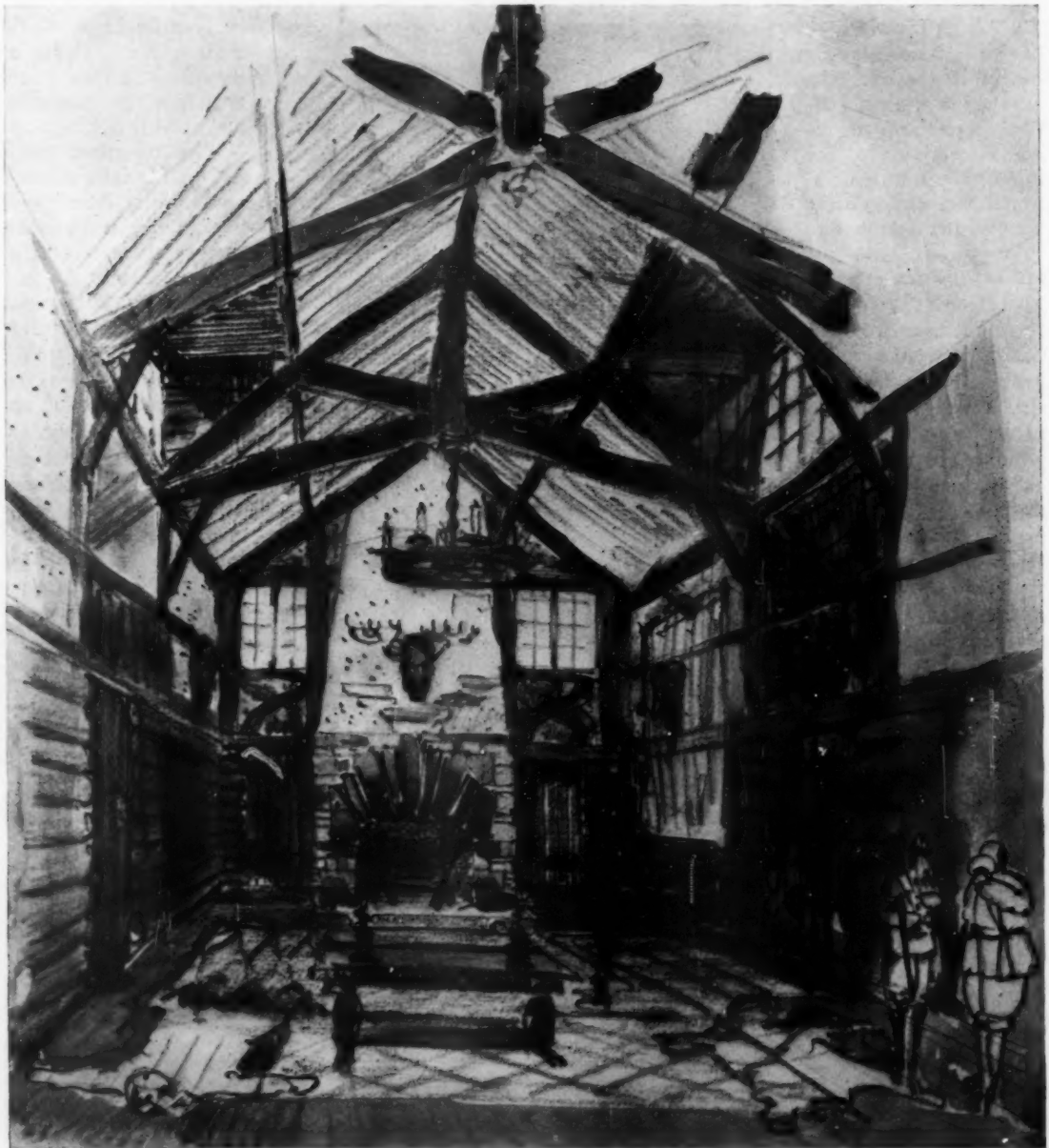


TWO VIEWS OF INTERIOR OF A LOG CABIN IN AUSTRALIA. IT TOOK THE DESIGNER AND OWNER, CLARENCE EARLE, NINE YEARS OF HARD THOUGHT AND LABOR TO TURN THE TREES LYING TO HIS HAND INTO A HOUSE

(Courtesy of The Australian Home Beautiful)

sign of a log cabin lies in that it takes its place so logically as a part of its natural setting. Built actually of timbers cut down from the clearing on which it stands, its foundation constructed of lichen-covered rocks taken from some old stone wall nearby, a log cabin appears to be born of the physical conditions of its surroundings. Its greatest appeal lies in its picturesque value. It is the definite

relation of the cabin to its natural setting that makes it unique in the eyes of the tired city architect. The out-of-door life which the country permits and which the vacationist so much enjoys, demands that the design and treatment of the interior of the log cabin retain the character of the exterior. Recreation in the country amongst truly rural surroundings is far too short to lose a min-



REPRODUCTION OF ARCHITECT'S RENDERING OF INTERIOR OF LOG CABIN OF R. M. M. CARPENTER, BOHEMIA, DELAWARE

DESIGNED BY ROBERT VON ELDORF OF FRANCIS H. BACON COMPANY

THE AMERICAN ARCHITECT

ute of its invigorating charm and restful repose. The interior, with walls of logs, chinked with clay from some nearby pit, chimneys of loose stones and furniture of hand-hewn timbers, is as much a part of the setting as is the exterior. Here is architecture in its most honest form. By comparison, large

scale and unnatural city architecture seems to lose its sense of repose. Not a vacation for an architect from architecture, but a vacation from the sort of architecture he must struggle with in the city. And therein lies the re-creative value of the humble log cabin to the city architect.



FIREPLACE IN LOUNGE OF CLUBHOUSE OF GIPSY TRAIL CAMP AND COUNTRY CLUB LOCATED NEAR CARMEL, N. Y. IN BOTH THE ARCHITECTURAL TREATMENT AND THE FURNISHINGS, THE INTERIORS ARE PECULIARLY APPROPRIATE TO THE SETTING

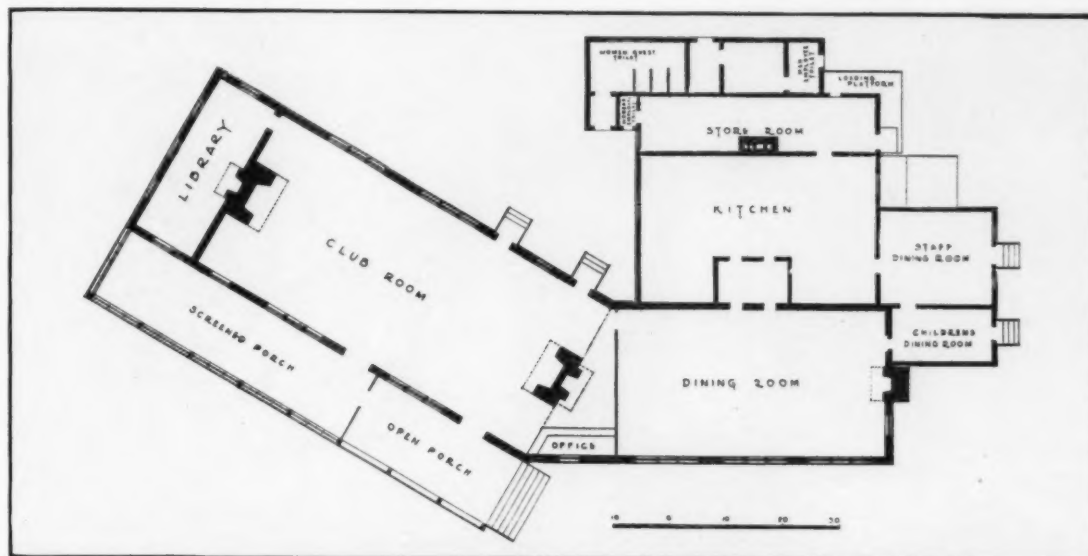


THE BARRACKS OF GIPSY TRAIL CAMP AND COUNTRY CLUB, ACCOMMODATING ONE HUNDRED AND TWENTY-FIVE PEOPLE. THERE ARE SIXTY PRIVATE COTTAGES ALSO ON THE GROUNDS

DESIGNED AND RENDERED BY OTTO R. EGGERS, ARCHITECT



IDEALLY LOCATED IN THE FOOTHILLS OF THE ADIRONDACKS, AT AN ALTITUDE OF SIXTEEN HUNDRED FEET ABOVE SEA LEVEL, IN UNDEVELOPED MOUNTAINOUS COUNTRY, YET ONLY SIXTY MILES FROM NEW YORK, THE GIPSY TRAIL CAMP AND COUNTRY CLUB MAKES AN ESPECIAL APPEAL TO THE BUSY PROFESSIONAL MAN



PLAN OF CLUBHOUSE OF GIPSY TRAIL CAMP AND COUNTRY CLUB. THE BUILDING, A PHOTOGRAPH OF THE EXTERIOR OF WHICH IS REPRODUCED AT BOTTOM OF OPPOSITE PAGE, INCLUDES A LOUNGE, LIBRARY, DINING ROOM AND KITCHEN



PORCH OF CLUBHOUSE OF GIPSY TRAIL CAMP AND COUNTRY CLUB. THE CLUB IS AN ALL YEAR ROUND RESORT, OFFERING BOTH SUMMER AND WINTER SPORTS. THE CLUB PROPERTY CONSISTS OF ELEVEN HUNDRED ACRES, ABUNDING IN TRAILS FOR HIKING AND RIDING



LIVING ROOM IN SUMMER HOUSE OF MALCOLM MACKAY, TENAFLY, N. J.—FRANK J. FORSTER, ARCHITECT

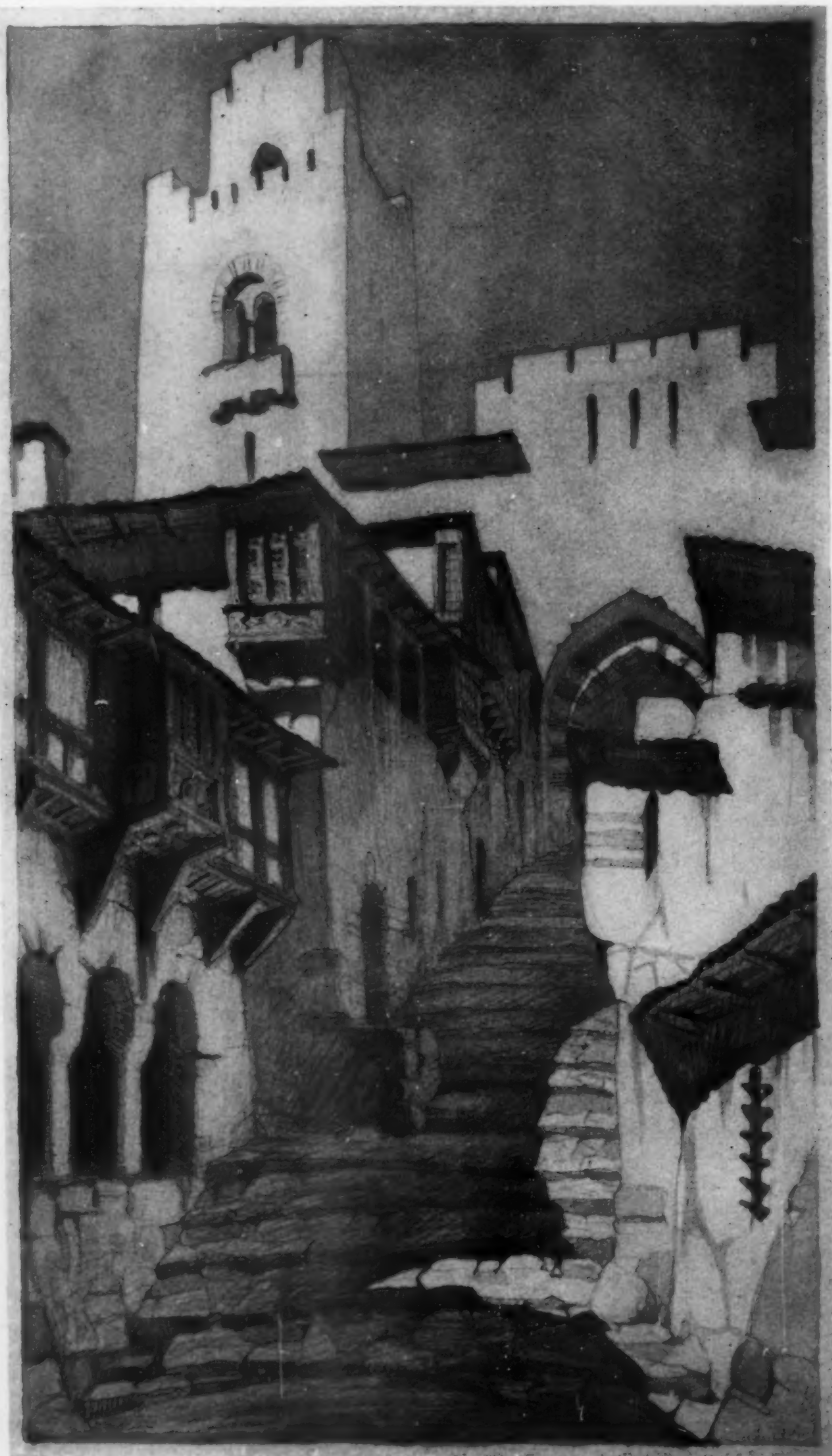


DINING ROOM IN CLUBHOUSE OF GIPSY TRAIL CAMP AND COUNTRY CLUB.
THE VARIOUS ROOMS ARE FULL OF OUTDOOR COLOR. THEY WERE DECORATED BY HENRY F. BULTITUDE



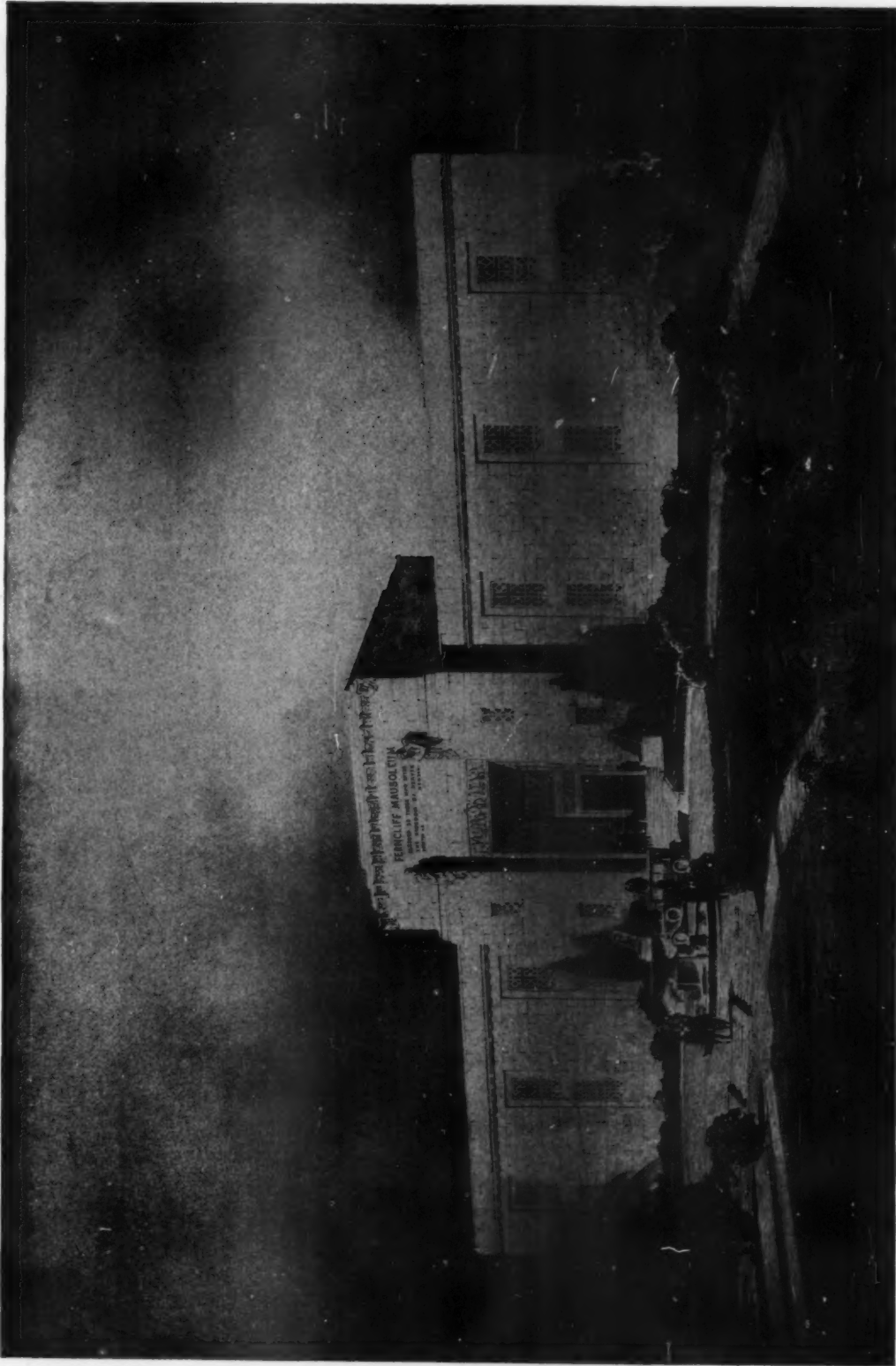
MUNICIPAL BUILDING, NEW YORK CITY

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



A STREET IN TUNIS

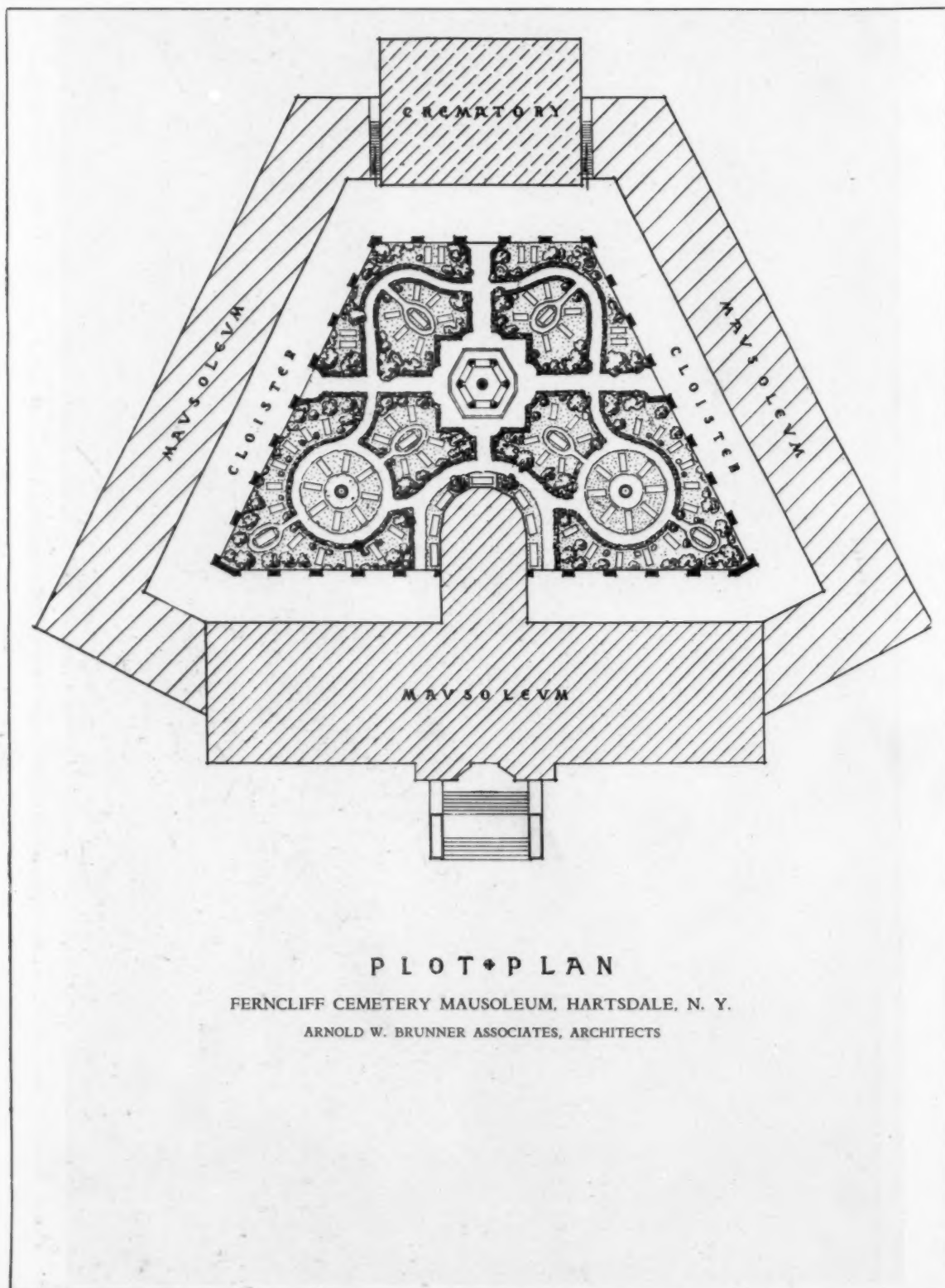
FROM THE ORIGINAL IN WASH COLOR BY N. VASSILIEFF

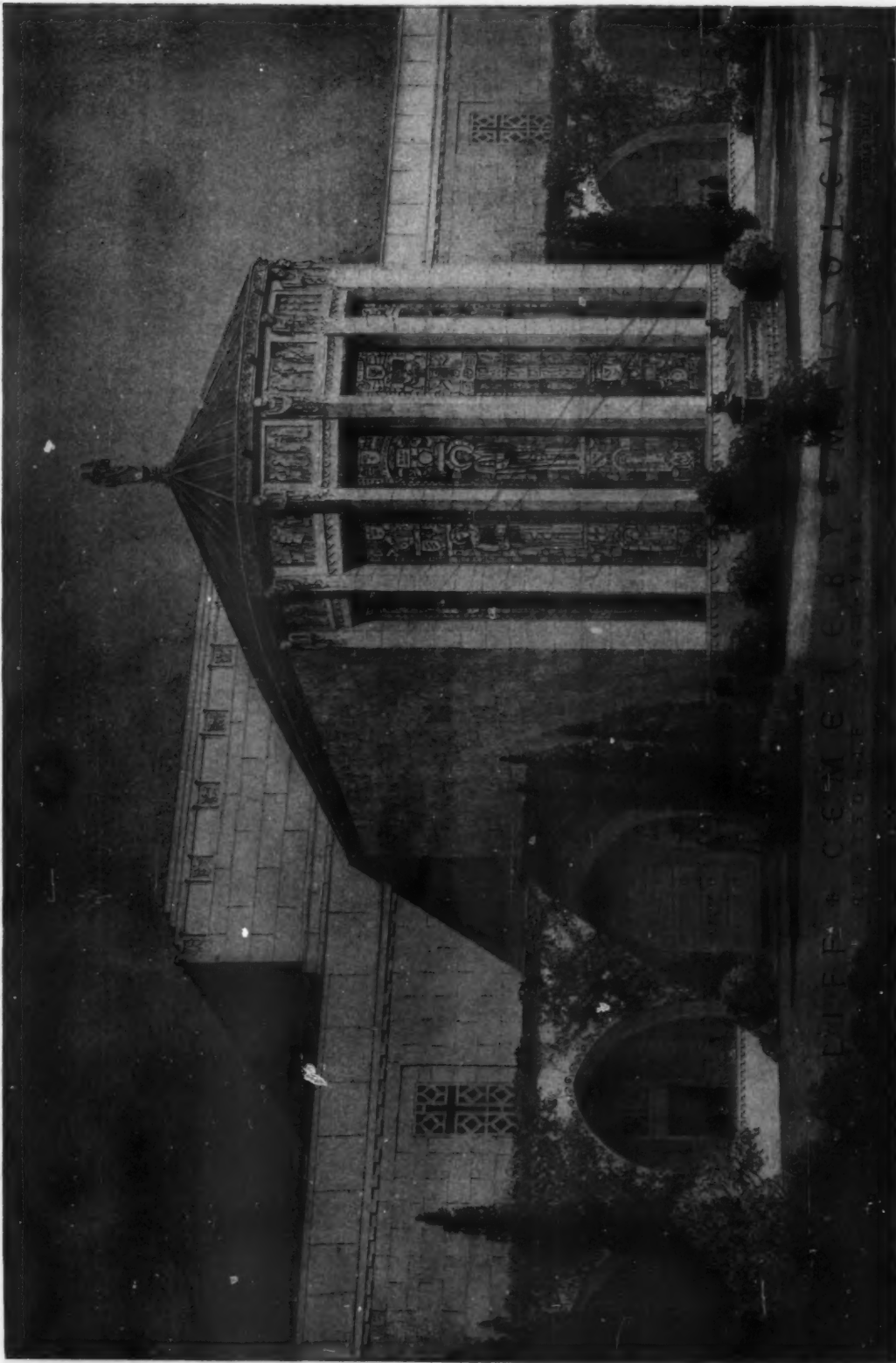


FERNCLEFF CEMETERY MAUSOLEUM, HARTSDALE, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS

(See plan on back)





FERNCLIFF CEMETERY MAUSOLEUM, HARTSDALE, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS

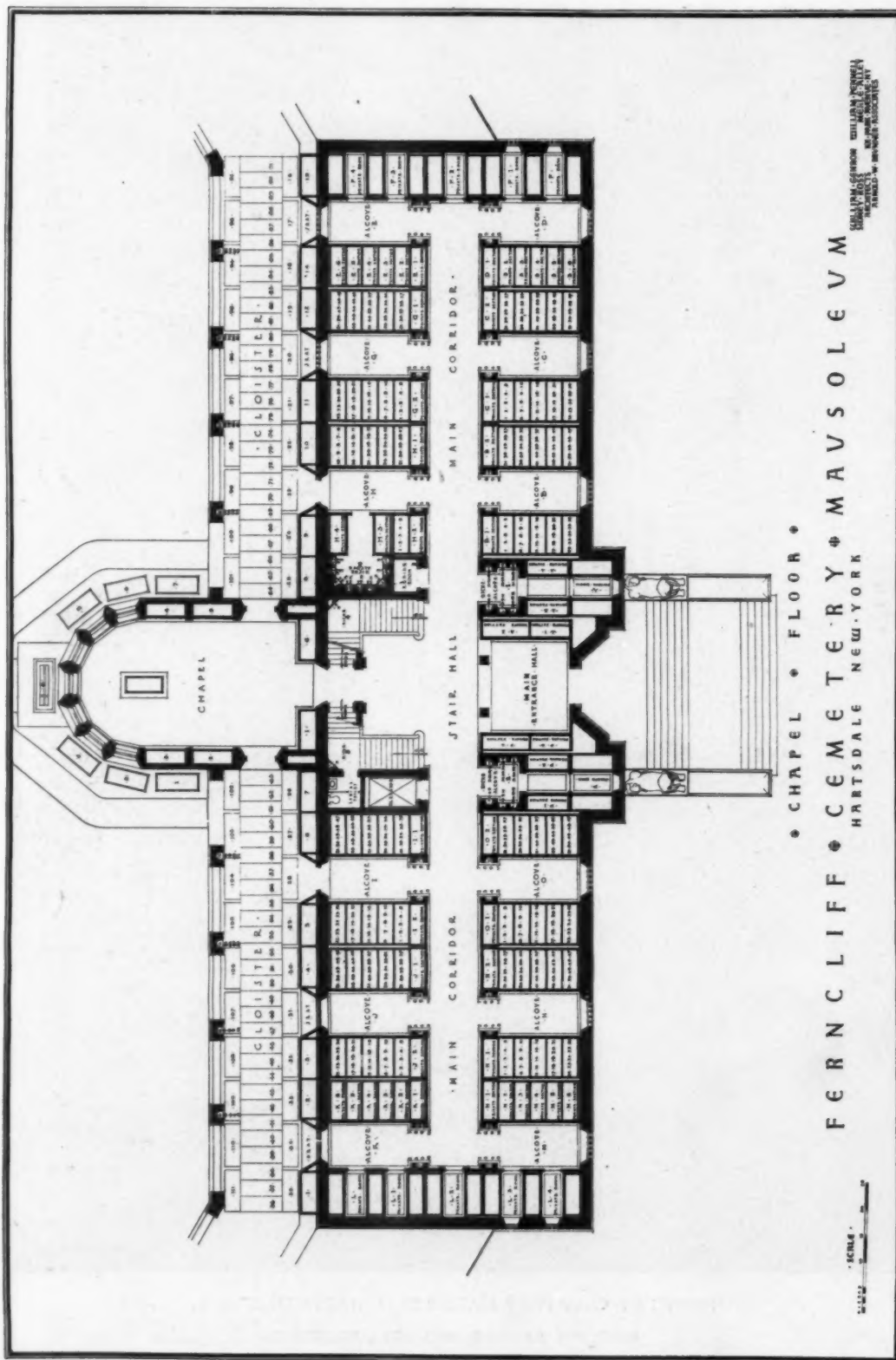
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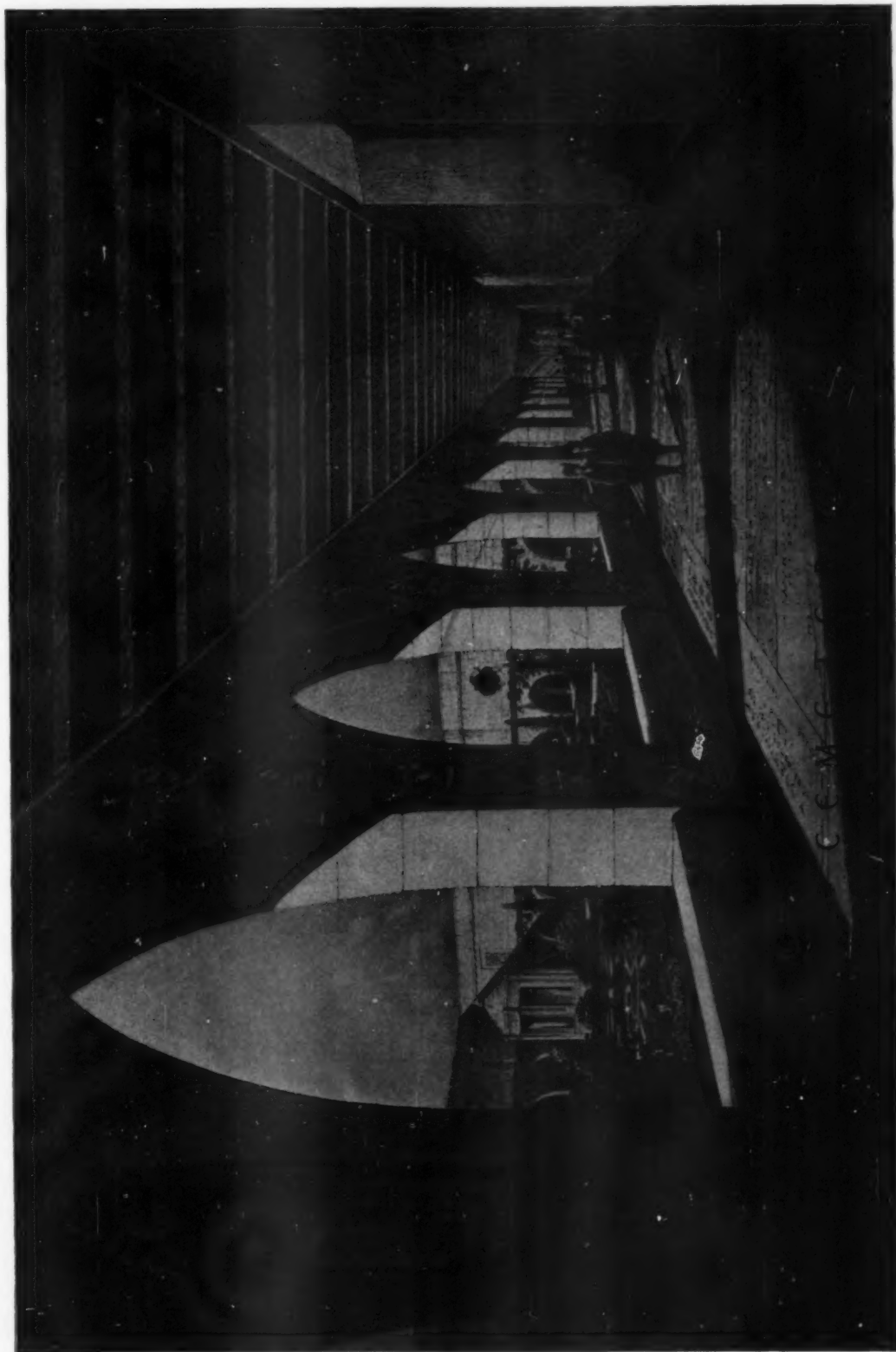


FERNCLEFF CEMETERY MAUSOLEUM, HARTSDALE, N. Y.

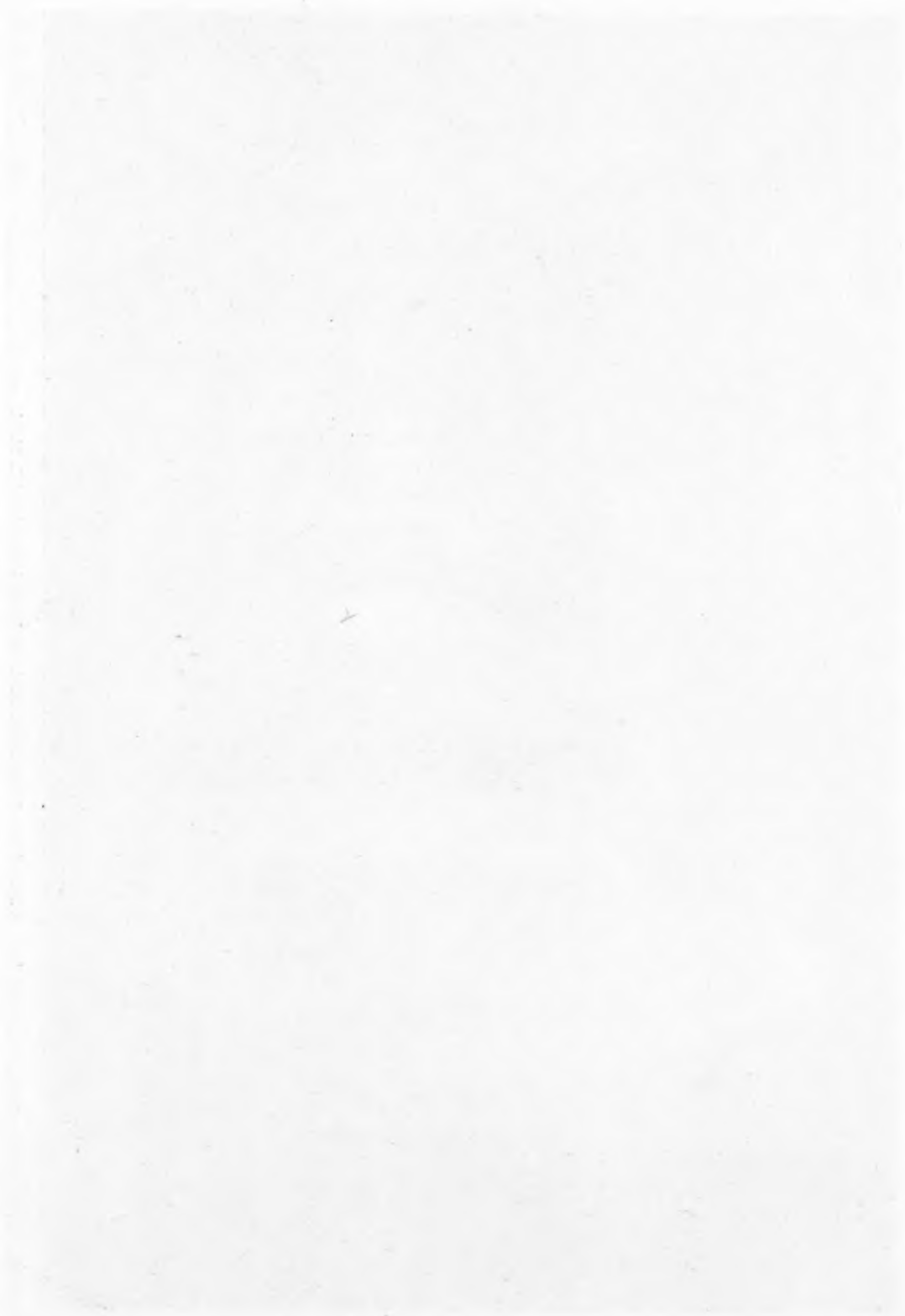
ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS

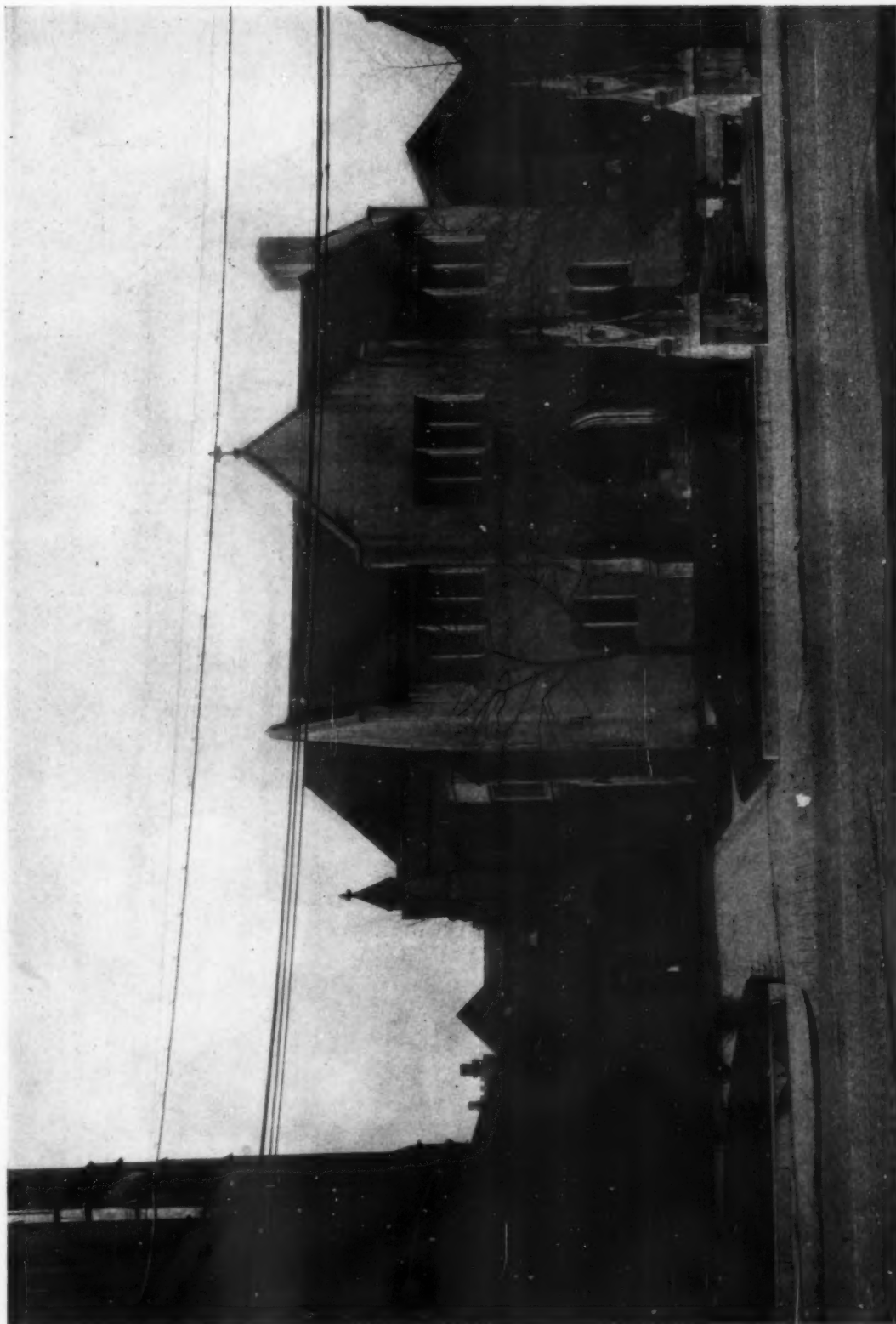
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FERNCLEFF CEMETERY MAUSOLEUM, HARTSDALE, N. Y.
ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS

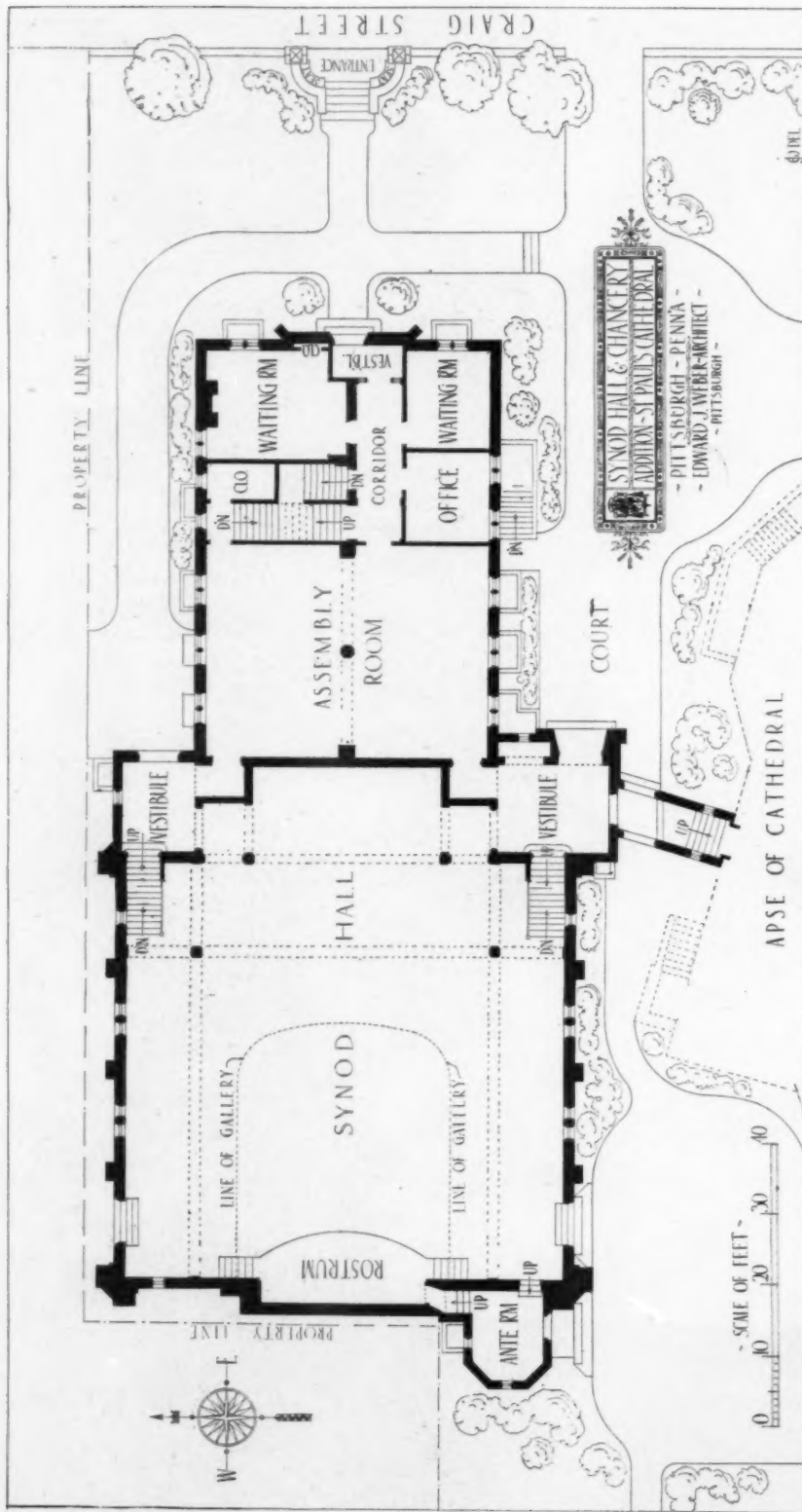




SYNOD HALL AND CHANCERY ADDITION TO ST. PAUL'S CATHEDRAL, PITTSBURGH, PA.

EDWARD J. WEBER, ARCHITECT

(See plan on back)



PARTITIONS, HOLLOW TILE. WALL SURFACES, PLASTER, WALL FINISHES, SAND FINISHED AND PAINTED. FLOORS, WOOD, MARBLE IN TOILETS. TRIM, PLAIN, SAWED WHITE OAK. HARDWARE MADE FROM ARCHITECT'S SPECIAL DESIGNS. VAPOR HEATING SYSTEM. SEWER CONNECTION, PUBLIC WATER SUPPLY, FIXTURES, ENAMELED IRON. SPECIAL VAULT. VACUUM CLEANER INSTALLATION. FURNITURE IN LIBRARY AND ON ROSTRUM DESIGNED BY ARCHITECT

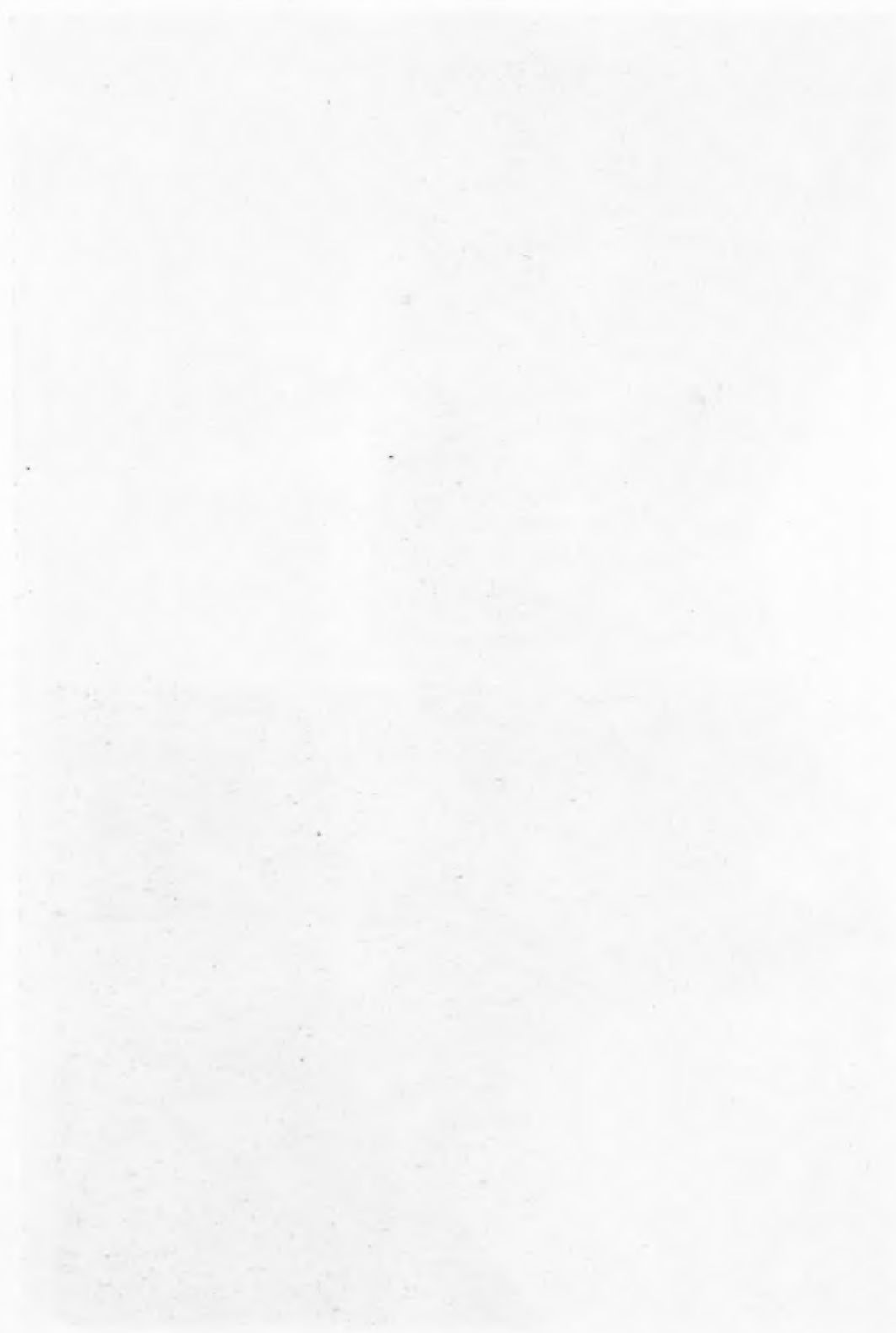
SYNOD HALL AND CHANCERY ADDITION TO ST. PAUL'S CATHEDRAL, PITTSBURGH, PA.

EDWARD J. WEBER, ARCHITECT



SYNOD HALL AND CHANCERY ADDITION TO ST. PAUL'S CATHEDRAL, PITTSBURGH, PA.

EDWARD J. WEBER, ARCHITECT





COST, \$130,000.
EXTERIOR WALLS, BRICK AND STONE
ROOF, SLATE
SHEET AND ORNAMENTAL METAL, COPPER
GLASS, STAINED AND LEADED
DOORS, WOOD
WINDOWS, SOLID METAL



SYNOD HALL AND CHANCERY ADDITION TO ST. PAUL'S CATHEDRAL, PITTSBURGH, PA.

EDWARD J. WEBER, ARCHITECT





SYNOD HALL AND CHANCERY ADDITION TO ST. PAUL'S CATHEDRAL, PITTSBURGH, PA.

EDWARD J. WEBER, ARCHITECT



THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS 60607

A GROUP OF BUILDINGS OF MODERATE COST



FRONT VIEW

FRANCES APARTMENTS, ASHEVILLE, N. C.

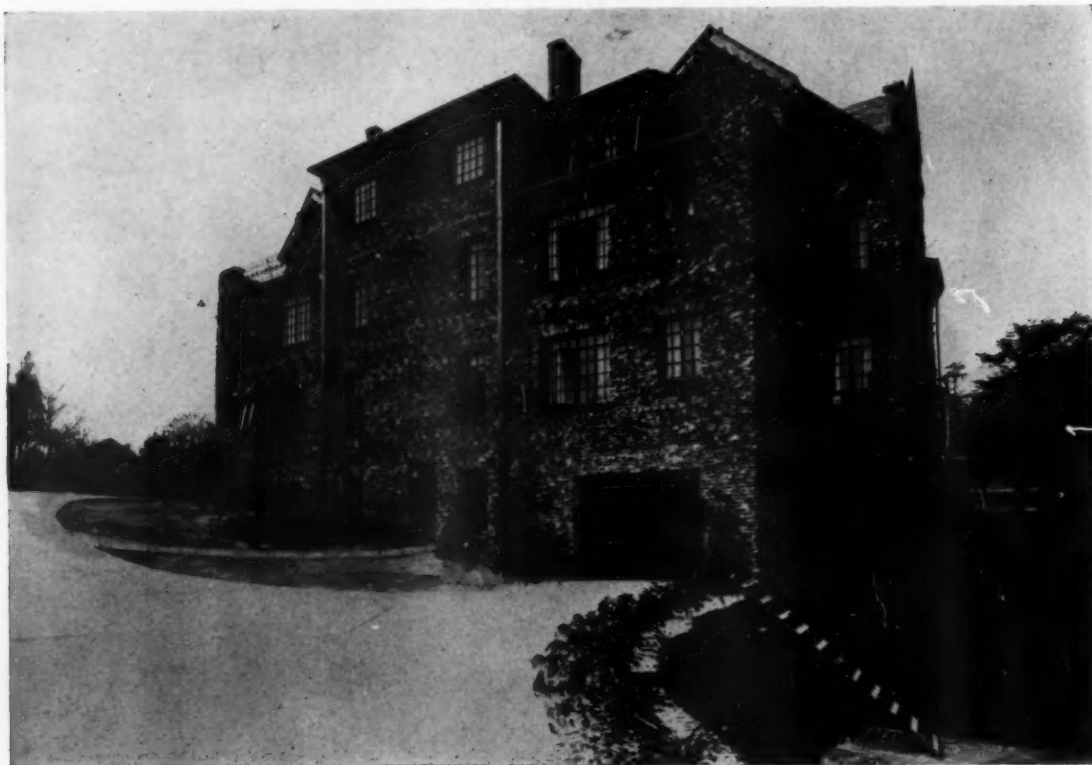
FRANK HARTLEY ANDERSON, ARCHITECT

FIRST and second floor plans are identical. Third floor has same number of apartments, similarly located, but lacking bedrooms, and due to the sloping roof somewhat differently arranged.

Sub-basement contains modulated vacuum steam system and hot water supply, both heated from the same boiler operated by a fuel oil burner. In Summer steam mains are closed, and two outside indirect water heaters cut in. Two quarter horse-power refrigerating units take care of twelve refrigerators, averaging seven and a half feet.

Except for two small service rooms taking care of the automatic sprinkler equipment and the incinerator, the main basement is given entirely to the storage of automobiles, and in the sub-basement is room for four cars, also.

Construction is as follows:—steel frame interior, resting on masonry walls; steel bar joists with standard two inch slab on all floors. Exterior and interior walls, brick and tile. Casement sash, screens, stairs and railings are all steel. All wiring for lights, power, city phones and house phones is in rigid



REAR VIEW

FRANCES APARTMENTS, ASHEVILLE, N. C.

FRANK HARTLEY ANDERSON, ARCHITECT

conduit. Refrigerating wiring is in rigid conduit. All door casing and window sills are steel and concrete. All floors and coves and base are hard tile and composition. Sub-basement, basement, third floor and attic are sprinklered. Roof is decked with cedar, insulated.

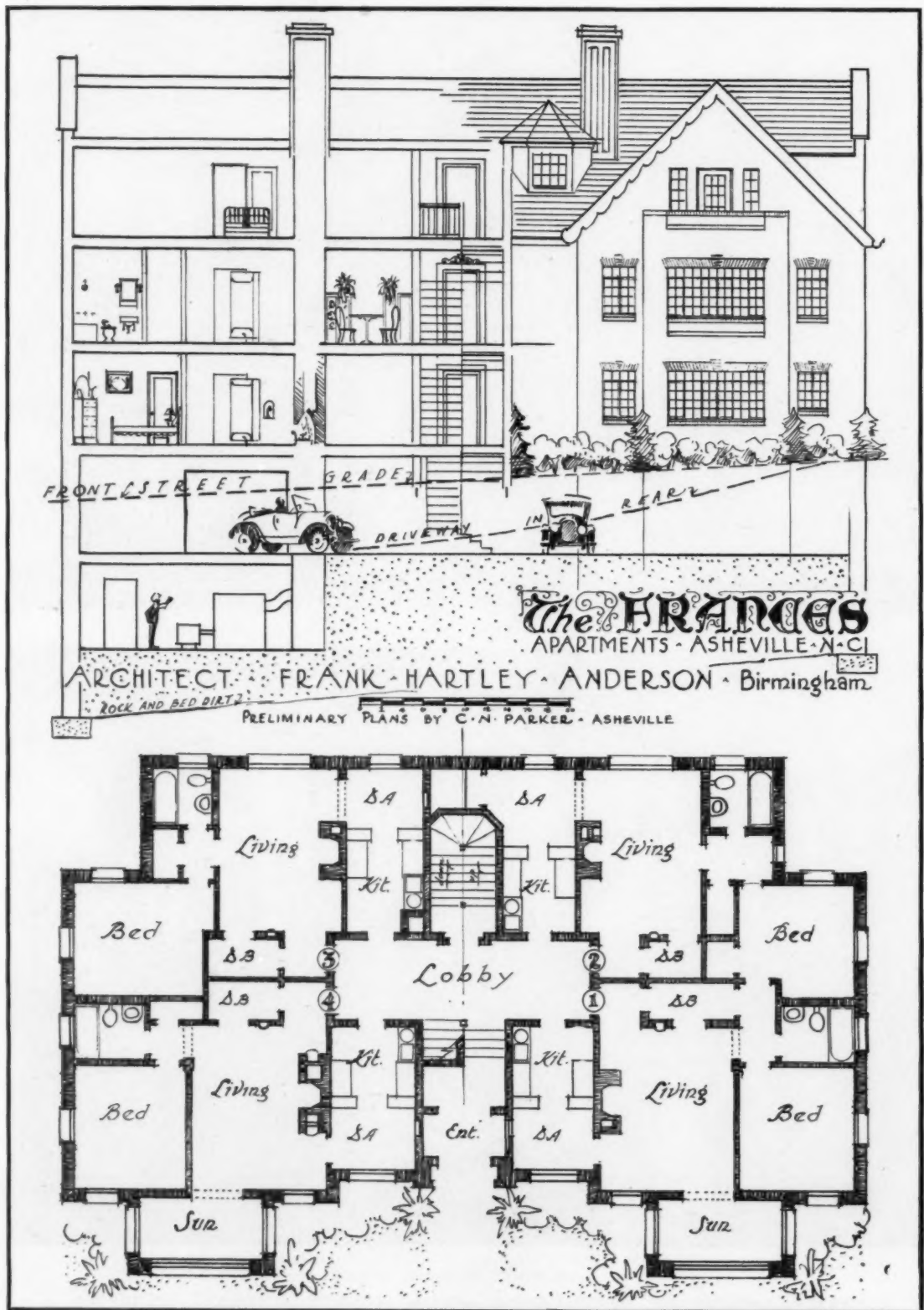
Equipment includes electric dishwashers and refrigerators, vacuum cleaner, gas ranges, china cabinets, in-a-door beds, shower in every bath, all fittings in porcelain, every apartment completely decorated and equipped with draperies and portieres.

The building is located so that there is a differ-

ence in level between the front and the rear entrances. The individual apartments consist of a living room, arranged with in-a-door bed, and open fireplace, a dining alcove and small kitchen adjoining, a bedroom and a bath. Generous closet space is also supplied. The front apartments on the first and second floors have in addition a sun porch. The architect prides himself on the fact that a great deal of the success of the job was due to his close personal contact and supervision. He insisted on structural integrity throughout, although he could not expect, nor did he, to be sufficiently compensated for the thought and effort he put into the work.



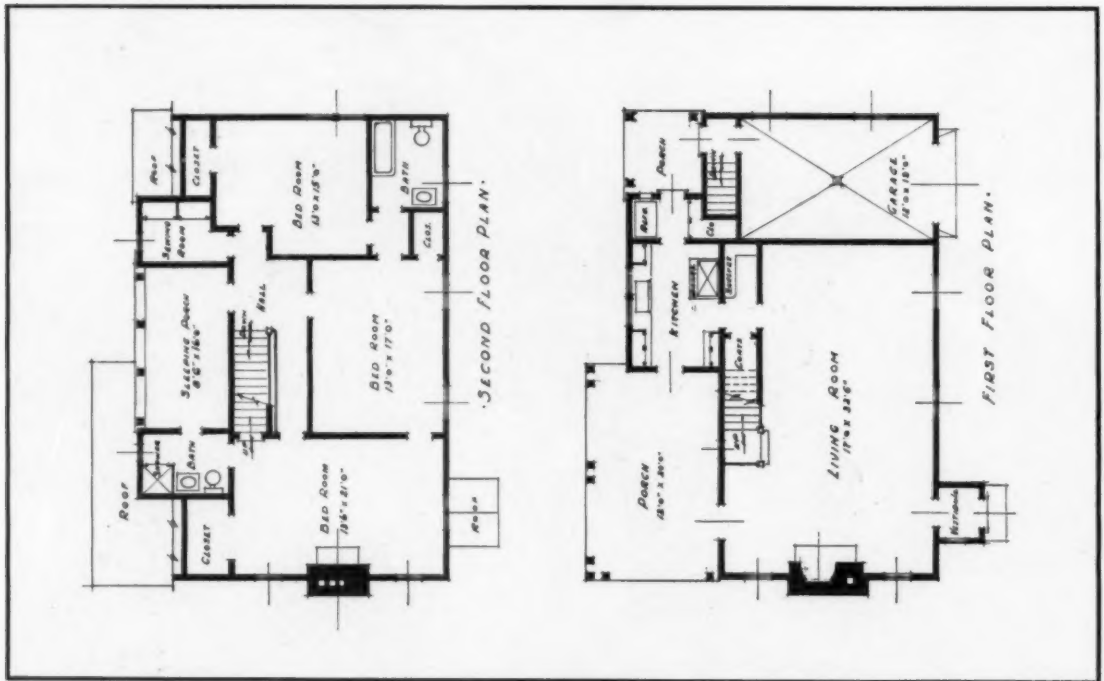
TYPICAL LIVING ROOM AND CORRIDOR
FRANCES APARTMENTS, ASHEVILLE, N. C.—FRANK HARTLEY ANDERSON, ARCHITECT





HOUSE IN KEW GARDENS, LONG ISLAND, N. Y.

DWIGHT JAMES BAUM, ARCHITECT



HOUSE IN KEW GARDENS, LONG ISLAND, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

A WOOD FRAME HOUSE WITH EXTERIOR WALLS COVERED IN SHINGLES AND A SHINGLE ROOF. THE INTERIOR PARTITIONS ARE OF WOOD STUDS AND FLOORS OF WHITE PINE BOARDS PAINTED. THE INTERIOR TRIM IS ALSO OF WHITE PINE. THE HOUSE WAS BUILT IN 1924

WOOD FRAME HOUSE WITH BRICK VENEER APPLIED TO EXTERIOR WALLS. THE ROOF IS OF WOOD SHINGLES. THE INTERIOR PARTITIONS ARE OF WOOD STUDS, WITH WOOD LATH AND PLASTER ON THE WALLS AND METAL LATH AND PLASTER ON CEILINGS. DOORS AND WINDOWS ARE OF WOOD, EXCEPT IN CERTAIN CASES IN WHICH METAL CASEMENTS ARE USED. THE INTERIOR TRIM IS WOOD, AND A RUBBER TILE FLOOR IS INSTALLED IN THE KITCHEN AND A CERAMIC TILE FLOOR IN THE VESTIBULE AND IN THE BATHS. THE HOUSE WAS COMPLETED IN MARCH, 1925





PENN-FLORA ARCADE, ST. PETERSBURG, FLA.—HARRY F. CUNNINGHAM, ARCHITECT



HOUSE OF O. H. BITTING, ST. PETERSBURG, FLA.—HARRY F. CUNNINGHAM, ARCHITECT

(Plans of two above buildings not available)



STEAM AND HOT WATER HEATING SYSTEMS

DESIGN, INSPECTION AND SUPERVISION

By ROBINSON V. FROST, C. E.

THE careful preparation of the plans and specifications in heating installations is the only sure means of safeguarding the owner's interests. It is essential that the preparation of these, no matter how brief or elaborate, be under the supervision of the architect. The plans and specifications need not be elaborate, but they should cover essential details.

The first step in designing a heating system is to determine the heat loss. There are very definite rules for this phase of the work to be found in the "Heating and Ventilating Guide" of the American Society of Heating and Ventilating Engineers. These rules are so clearly explained that any draftsman can be readily trained to use them. The next step is the careful consideration and selection of the radiators, a function which should never be delegated to the heating contractor.

Many architects make a practice of concealing the radiators and this practice is to be encouraged. Recent developments indicate that the placing of an enclosure about a radiator not only increases the heating capacity of the radiator but economizes on fuel as well. Care must be exercised, however, in the design of an enclosure, for if the correct rules of design are not followed, trouble will result.

A very good practice to follow in the selection of all radiation is liberality. The quantity of radiation installed ought, at the least, to be 25% in excess of the radiation indicated as required by the calculated heat loss. Not only will the occupants enjoy greater comfort because of a more uniform temperature, but economy in fuel will also result.

The selection of the boiler is of equal importance to the selection of the radiation. The only

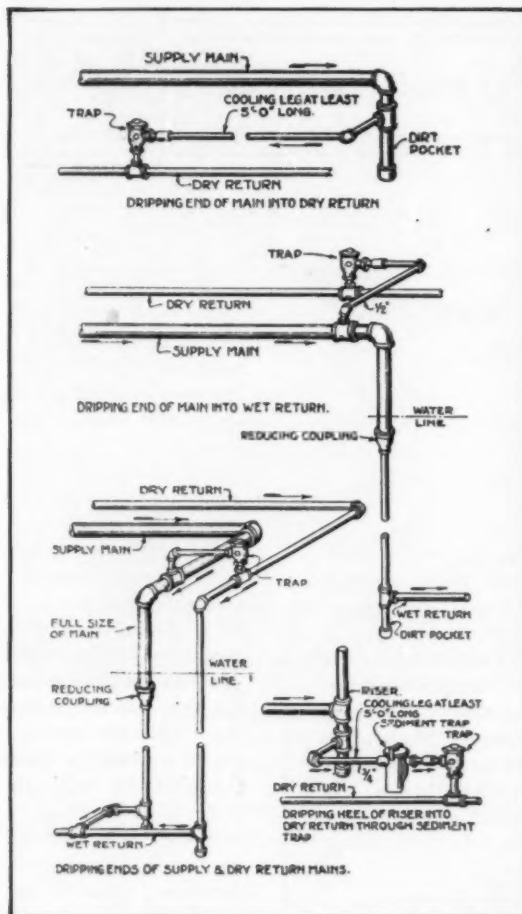
THIS article treats its subject from the standpoint of the architect, who has occasion to inspect or supervise installations of heating equipment of the simpler types, such as would be installed in a house or moderate sized public building. It is further assumed that in larger buildings, requiring the service of a consulting engineer to design the system, the supervision of the installation would be largely under the control of the engineer. Consequently this discussion, treating the subject only from the standpoint of the architect, deals with the questions that would arise in connection with a simple heating installation, and therefore deals more in fundamentals than in details.—The Editors.

reasonable way to determine the boiler size at present, due to differences in boiler rating methods, is to require the manufacturer to furnish a boiler that will supply the total installed radiation continuously for a stated firing period of eight, twelve or sixteen hours without attention to the fire, when operating under the average draft conditions that the chimney will allow. This method is not always a guarantee for frequently under the pressure of competition extrava-

gant boiler efficiency claims are made. Where this is suspected the safe procedure is to select a larger boiler than that recommended. To specify a boiler larger than necessary is to err on the safe side. The investment in a reasonably larger boiler always pays big dividends in fuel saving over the period of years that make up the normal life of a boiler.

The final and most vital step in the preparation of the plans and specifications is the design of the piping system. Here, the entire system can be ruined, sometimes irreparably or at the least to such an extent that it can be corrected only at great expense if the error should be in concealed work. While it may seem at first that the difficulties to be met in the design of the piping are too great to be undertaken by one without special training, there are many facilities open for the acquiring of this information. There is no reason why the architect, or one of his staff, cannot readily acquire all the experience essential to the correct designing of any type of system that is not so complicated as to require the services of a consulting engineer.

One system of piping cannot be said to be less difficult to design or install than another. The one-



TYPICAL STEAM AND VAPOR PIPING CONNECTIONS

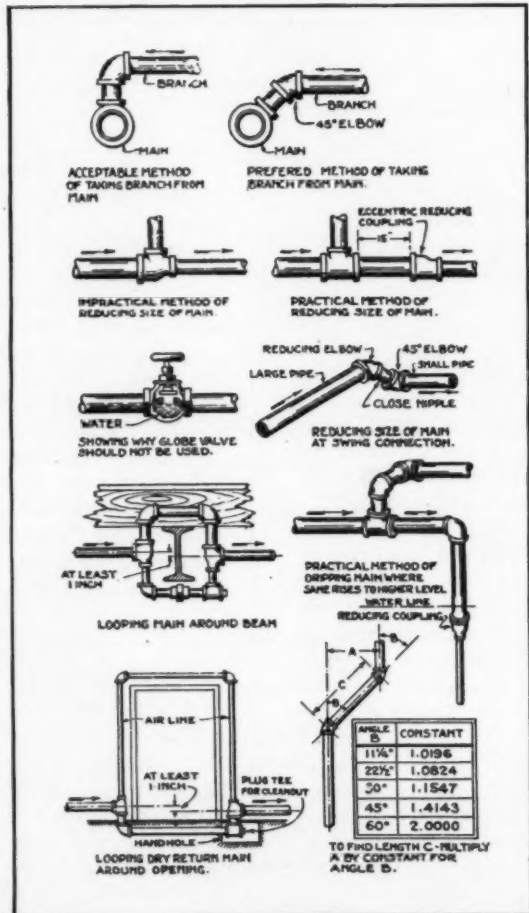
(Reprinted from American Society of Heating and Ventilating Engineers Guide)

pipe steam system appears the least complex, but it is this system that probably causes the greatest percentage of trouble, not because it cannot be made to work properly but, because of its appearance of simplicity, it is attempted by many who have not had sufficient experience in its design. The hot water system, while fundamentally the simplest in design, requires more practical experience to properly work out, if an extended system, than any other method of heating, owing to the necessity of accurately balancing the circuits so that all radiators shall receive their proportionate flow of heat.

If the system to be used is one of the many varieties of vapor or modulated steam systems, the architect has at his command the engineering facilities of the manufacturer of this specialty. In this case it is often expedient to accept these facilities, but the architect should be thoroughly familiar with the details of the system to properly supervise the installation.

The important point in the foregoing remarks

is that the design and supervision of the installation are so closely interrelated that if the architect supervises the installation it is almost essential that he take the responsibility for the design as well. The inspector's most important function is to watch for faulty workmanship upon the part of the mechanics. This is not relieving the contractor of his obligation but it is forestalling trouble that is almost sure to result if workmanship is slighted.



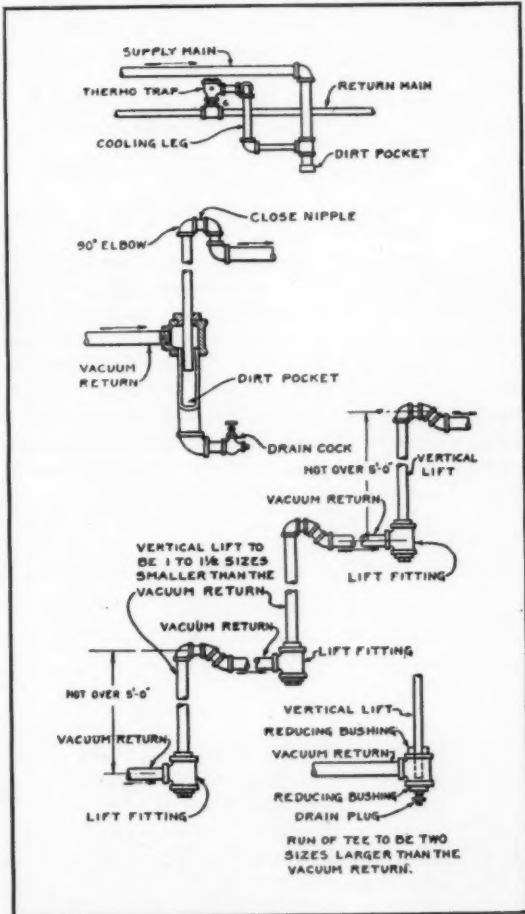
TYPICAL STEAM AND VAPOR PIPING CONNECTIONS

(Reprinted from American Society of Heating and Ventilating Engineers Guide)

In a steam system, whether one pipe or two pipe, the mains must grade down from the boiler so that all condensation in the steam main flows with the steam, while in a hot water system the reverse is true and the pipe lines rise as they extend from the boiler, so that not only can the hot water always circulate upward but that the air can pass, as the system is filled with water, from the boiler to the highest point of the system where it can be ejected.

The grade of the pipe lines is the most important

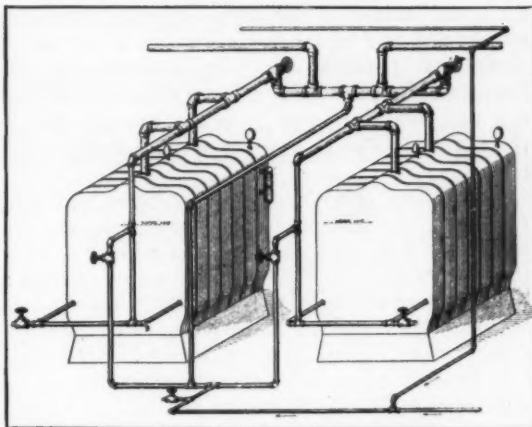
feature to be watched by the inspector, and on a steam system an important phase of grade is that of drips. The low points in the steam main must be dripped to the wet return or a special drip line back to the boiler and the point of drip must always be maintained sufficiently high above the water line of the boiler so that water will not rise through the return line into the steam main. Drips should be taken off the steam main wherever water may collect, such as points where a change of grade



TYPICAL STEAM AND VAPOR PIPING CONNECTIONS

(Reprinted from American Society of Heating and Ventilating Engineers Guide)

is required to maintain the necessary height of main above boiler water line, and at points where a reduction in pipe size is made. When a reduction in pipe size is made and a drip point is not convenient, the reduction should be through an eccentric fitting so that there is complete drainage of the main. At all other points where drips are taken off the main, or there is change in elevation of the main, a dirt pocket or sediment trap should be installed. This feature, one frequently neglected by



THE HARTFORD RETURN LOOP

(Reprinted from American Society of Heating and Ventilating Engineers Guide)

mechanics, is of great value in preventing stoppage in the return main or in the return trap and should never be omitted.

Since it is of great advantage in any type of steam heating system to get the steam to all parts of the system with the least resistance possible, reduction in the steam main should be discouraged. In a house it is frequently best to carry an oversize steam main from the boiler without reduction to the most extreme radiator. If this is done and there is adequate provision for elimination of air from the steam main at the extreme point as well as for the draining of condensation, extreme radiators can be made to heat as readily as the radiators nearer the boiler.

With regard to the return lines, the principal points to observe are first, to provide dirt pockets at all low points with provision for draining, and second, to make a safe connection at the boiler. A method of connecting, known as the Hartford loop, is the only method that should be employed on a low pressure heating boiler, and in some localities is the only one approved by boiler insurance inspectors. This method provides for the connection of the return lines into the boiler circulating system at a point just a few inches below the water line of the boiler. Some boilers are now provided with tappings at the required point so that the connection is much simplified. By this means of connection it is impossible to drive the water out of the boiler up into the steam system through the return main and so cause breakage of the boiler, as sometimes happens when the return main is connected at the bottom of the boiler.

In making connections from the mains to the radiators, two points are to be observed. First, the connection must be of sufficient length and be provided with a sufficient number of turns to allow for expansion in the mains without causing a strain

upon the radiator connections, but they should be maintained at a reasonable minimum so as not to cause great resistance to steam flow. Second, the horizontal branch to the radiator should be at least one full pipe size larger than the vertical riser to the radiator valve in order to minimize pipe resistance.

In the hot water system, the caution necessary for steam, to make pipe sizes liberal, does not apply, for it is possible in a hot water plant to have the pipes too large. The only safe way to design a hot water system is to carefully work out the balancing of the circuits in the drafting room and then make the installation in accordance with that plan. Care must be taken in the installation of the piping always to maintain the proper grade and to avoid too many turns. A single piece of pipe with no grade or the most trifling reverse grade will destroy the circulation, or even a too abrupt turn will produce enough resistance to overcome the circulatory action. Two very important points to watch in a hot water installation are never to install valves in the relief line circuit from the boiler, and not to place the expansion tank or any portion of the relief line in a location where it is apt to freeze. The most serious accidents on water systems have occurred because of neglect of one or the other of these points.

The foregoing may be classed as the fundamentals in piping installation. There are always numerous specialties, particularly those that have to do with air elimination that require much attention in an installation, but as these are usually

served by the manufacturer, their installation does not seriously concern the architect except in his role as buyer.

To summarize the fundamentals in a steam system, they may be listed as:

1. The grade of the pipe lines, with an adequate number of drips and dirt pockets
2. Size of pipe lines with provision for air elimination
3. Proper connection to the boiler
4. Means for expansion. If these points are properly observed, the system will be quiet in operation and satisfactorily responsive in heat generation.

Likewise to summarize the fundamentals in a hot water system, these can be enumerated as:

1. Grade of the lines
2. Balancing of the circuits
3. Elimination of excess resistance in the circuits
4. Free relief lines. If these fundamentals are observed the most satisfactory results can be obtained. The writer has in mind one gravity hot water system where one circuit on the system nearly one thousand feet long had such free circulation that circulation would take place at temperatures in the flow lines of less than 90 degrees and with a differential temperature through the thousand feet of main and the radiators of less than ten degrees. If such results can be accomplished on so extended a system then there can be no reason why, with a fair degree of ability, similar results cannot be as readily accomplished on residence installations.

STANDARD SPECIFICATIONS FOR SHEET METAL CORNICES

STANDARD specifications properly prepared for the correct use of building materials are valuable additions to architects' files. A volume intended for this purpose has recently been issued by the Sheet Steel Trade Extension Committee, entitled, "Standard Specifications for the Fabrication and Setting of Sheet Steel Cornices." Cornices have been grouped in three classes according to their size. Section A consists of an explanation of the specification forms; Section B gives general information and complete standard specifications with special clauses grouped in Section C. Section D is a concise short form specification. Specification clauses for the work of other trades such as painting, masonry, and structural steel are given in Section E. A typical sheet steel cornice detail is included. The booklet contains 12 pages bound in a cover indexed with A. I. A. file No. 1212.

BULLETINS OF KANSAS STATE AGRICULTURAL COLLEGE, ENGINEERING EXPERIMENTAL STATION

THE following bulletins may be obtained from the Kansas State Agricultural College, Engineering Experiment Station, Manhattan, Kansas.

Comparative Tests of Automatic Ventilators, by J. P. Calderwood and A. J. Mack, Bulletin No. 14, 32 pages. This bulletin reports the continuation of an investigation as to the effectiveness of commercial types of automatic ventilators begun in 1919, and gives the results of tests that have been conducted upon various types of automatic ventilators.

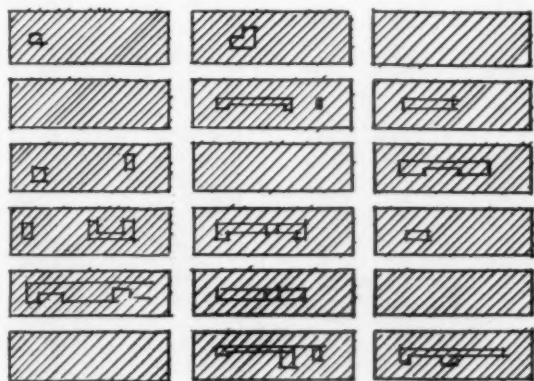
Some Strength Characteristics of Portland Cement, by C. H. Scholer and M. A. Durland, Bulletin No. 17, 20 pages. The Engineering Experiment Station laboratory has tested more than 8,000 samples of Portland Cement since 1917. This bulletin contains an analysis of the results and conclusions derived from a study of these tests.

TOWER BUILDINGS AND WIDER STREETS

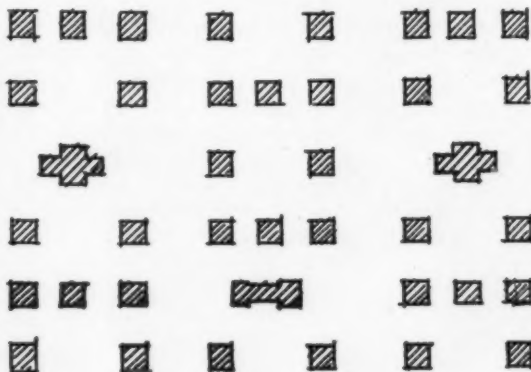
A SUGGESTED RELIEF FOR TRAFFIC CONGESTION

THE accompanying illustrations explain a suggested solution of the traffic congestion problem in New York City as proposed by Raymond Hood, architect. The idea is undoubtedly applicable to other rapidly growing cities and apparently solves several problems involved in the relief of traffic congestion. Mr. Hood's plan contemplates an increase in street area to be secured through a decrease in the ground space occupied by buildings and increase in their height and capacity for tenants. The author of the plan states that at present the relation of street area to building area is one-half to one. Under the suggested plan the relation would be seven to one. The scheme is based upon establishing a proportion between occupied floor space and street

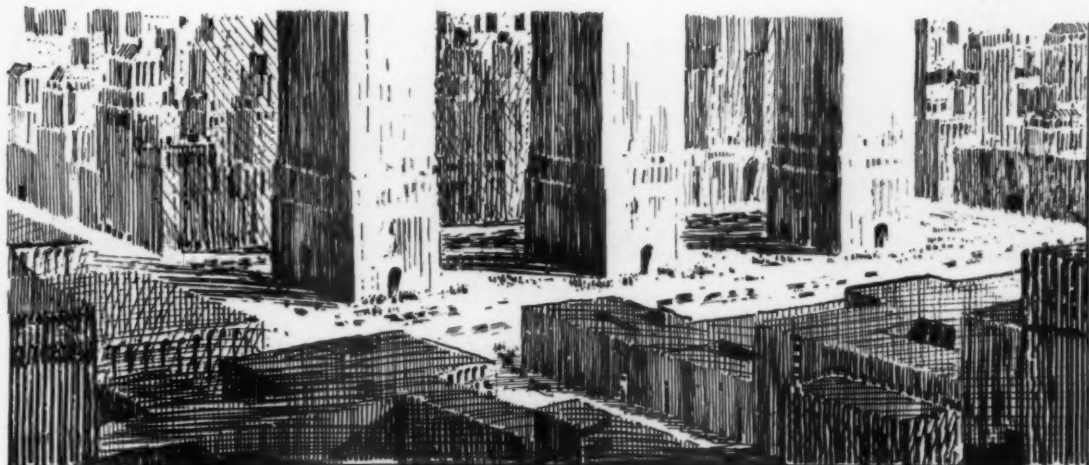
area. With this proportion established, a property owner desiring to increase his building beyond the prescribed limits, would be required to increase the street width and adjoining area proportionally, by setting his building back and adding that part of his property to the street. The building area that would be lost through this procedure would be regained by increasing the height of the structure. The idea could not be made to apply to sites of small street frontage, but would be applicable to minimum frontages of three hundred feet in the middle of a block or two hundred feet at the end of a block. Under these conditions, by setting the building far enough back from the street, the building could be almost doubled in volume and pro-



TYPICAL OF A STREET PLAN OF NEW YORK CITY

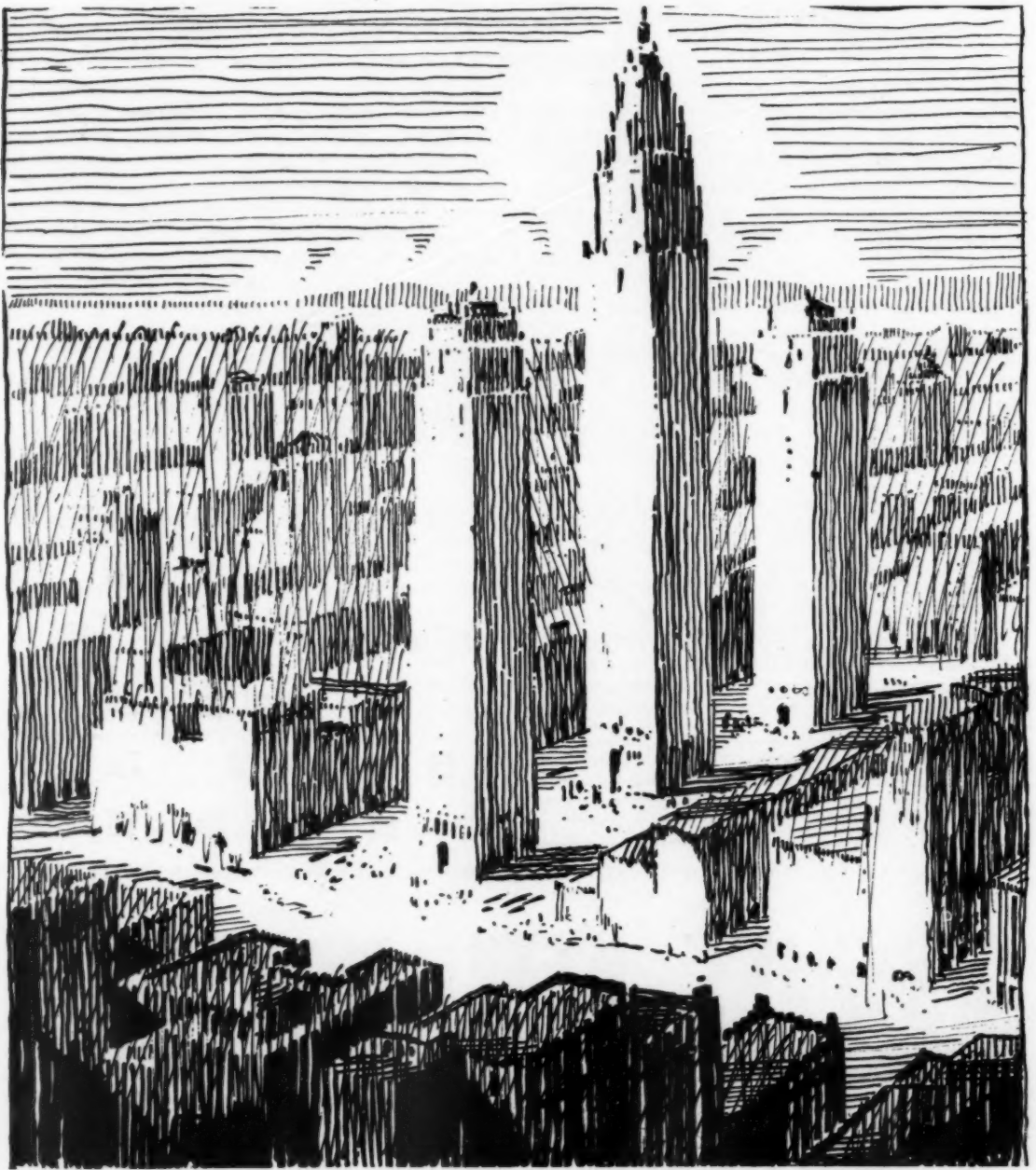


SAME DISTRICT WITH BUILDINGS REPLACED BY TOWERS



COMPARATIVE PLANS SHOWING HOW THE NEW PLAN WOULD SOLVE THE PROBLEMS OF LIGHT, AIR AND TRAFFIC, AND SKETCH SHOWING BASE OF TOWER BUILDINGS WITH STREETS OF INCREASED WIDTH

RAYMOND HOOD, ARCHITECT



TOWERS OF FIFTY OR MORE STORIES WOULD RISE FROM AMPLE STREET AREAS—RAYMOND HOOD, ARCHITECT

duce double the rental returns. The result of this plan would be the development of high tower buildings surrounded by wide streets providing for traffic increases, and sufficient sunlight and fresh air for tenants without loss of building area or cost to the city. A feature of this scheme is that no double-decked streets, sunken grade crossings, elevated sidewalks or height restrictions are introduced. The principle upon which the idea is based is credited

by Mr. Hood to a suggestion made by a French architect some years ago when the project of demolishing the fortifications of Paris was under consideration.

Editors' Note:—Mr. Hood's plan is one of many solutions offered for the relief of traffic congestion in large cities and it is presented without comment or critical analysis.

THE DURGIN GARAGE, BROOKLINE, MASS.

HAROLD FIELD KELLOGG, *Architect*

SO rapid has been the development and general acceptance of automotive transportation for both pleasure and business purposes, that cities have failed to keep abreast of the transportation problem. This problem has been most acutely evidenced in the matter of parking space. It has been stated that there are ten cars for every curb parking space and this estimate is probably conservative. Occasionally the situation has been partially relieved by the use of open spaces as parking courts. In congested areas this is a most uneconomical use of valuable property and the number of cars that can be accommodated is limited.

The logical solution of this portion of the traffic problem has been the multistory garage. The modern garage, principally used for parking purposes, has introduced new problems in building design. There is no precedent for garage design, nor an accepted opinion as to how a building to house automobiles should appear. Designers have been given the rare opportunity of starting with a clean

slate and an unusual chance to create a new type.

Garage income is derived from the renting space for automobiles, servicing cars, and selling accessories. The planning of the garage is, therefore, a problem of conveniently locating these three departments; the securing of maximum parking space for a building of predetermined size; and of planning traffic circulation for the handling of cars.

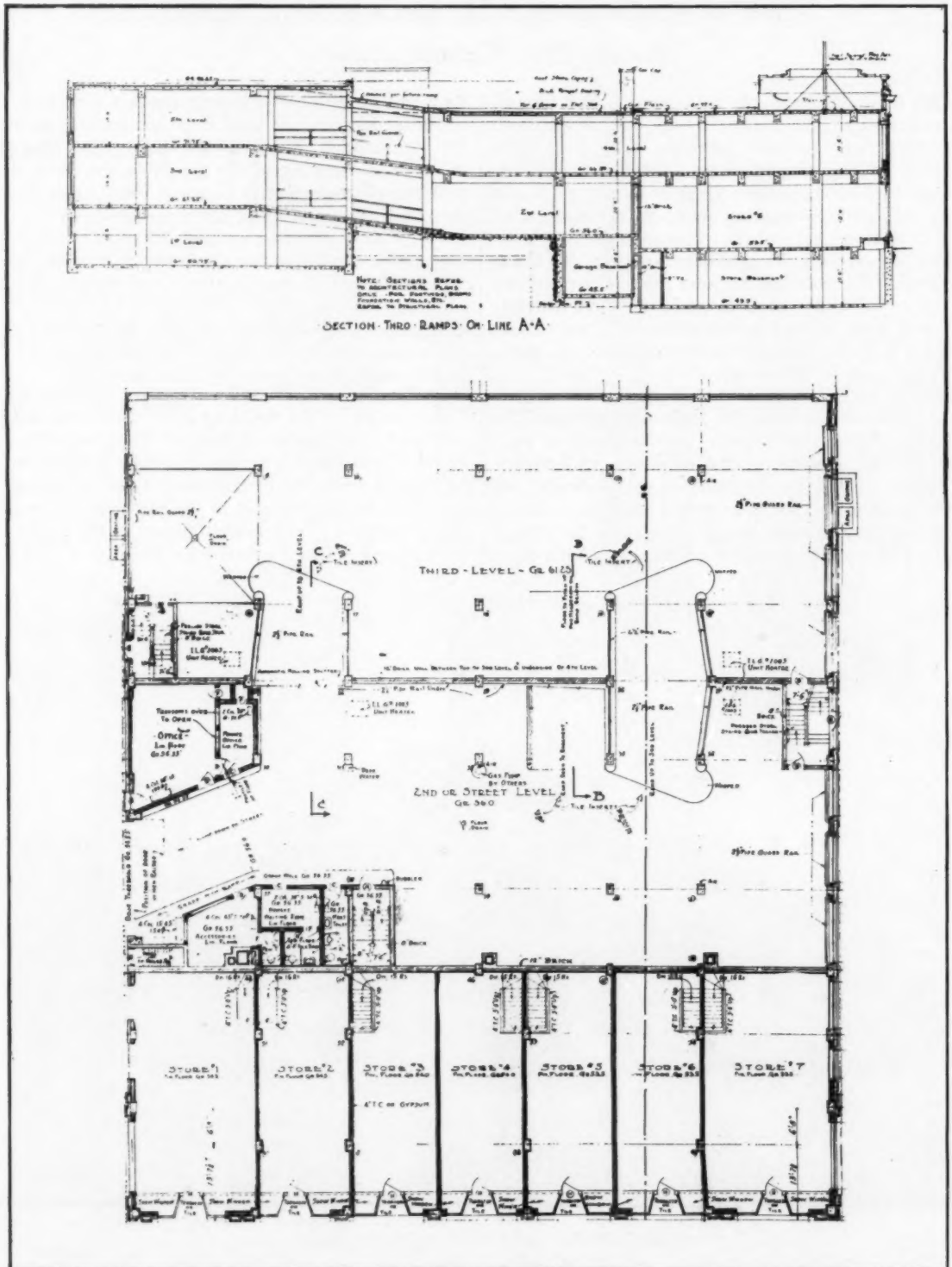
The Durgin Garage is typical of present day tendencies in the design of this type of building. The garage portion consists of five one-half story levels connected with ramps. The garage capacity is 225 cars. Seven stores are also provided. The cost was approximately 31 cents per cubic foot. The exterior of the building is of cast stone and buff brick. Steel sash were used for the garage windows. The store fronts are of metal. The entire building is protected by means of a sprinkler system. Unit heaters are used in the garage and warm air in the stores. The concrete floors in the garage were treated with a dustproof hardener.



THE DURGIN GARAGE, BROOKLINE, MASS.

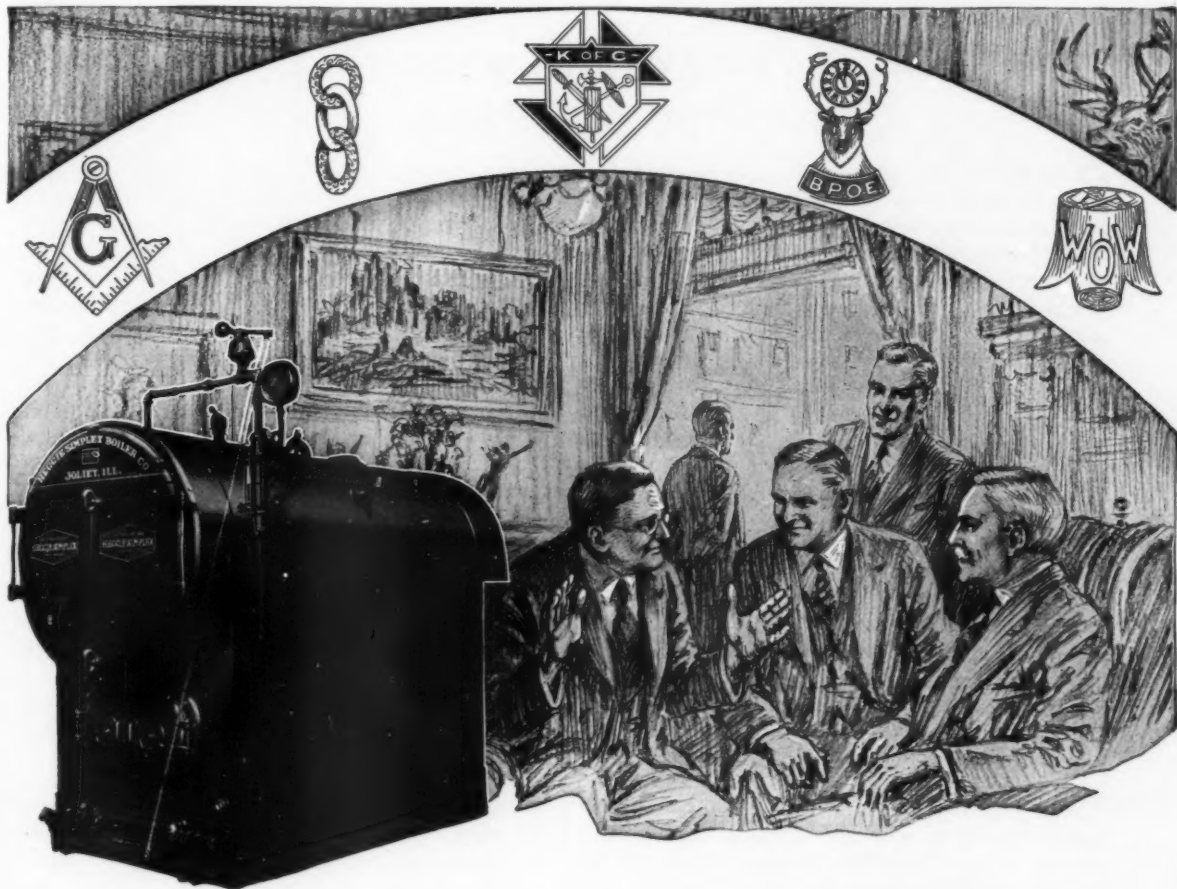
HAROLD FIELD KELLOGG, ARCHITECT

(See plan on back)



THE DURGIN GARAGE, BROOKLINE, MASS.

HAROLD FIELD KELLOGG, ARCHITECT



—And in our Leading Lodges—

IN the Club quarters of America's most representative fraternal organizations—built, managed and occupied by keen and experienced business men—where satisfactory heating service at lowest final cost is insisted upon—Heggie-Simplex boilers are found in rapidly increasing numbers. Recognition that modern conditions demand modern heating equipment and that only the best is good enough.

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EVERYBODY'S BUSINESS

By FLOYD W. PARSONS

A WASTEFUL world will soon be depending upon its scrap heap for essential supplies. With population totals being compounded at the rate of 1 per cent or more a year, it is already evident that we must perpetuate our existence through chemical synthesis. While the present generation may not see atomic energy employed widely as an industrial raw material, there is no doubt that the near future will disclose synthetic rubber made from petroleum or some other cheap source such as the soy bean. Wood will be so valuable in the hands of the chemist that we will stop burning it for fuel, thereby increasing the market for coal a hundred million tons a year. Artificial stone, or other composition material will be cheaper and no less durable than natural rock, and the furnishings of our homes will be made largely of bakelite, artificial leather and artificial silk.

Tens of millions of dollars will be saved yearly by substituting non-corroding metal alloys for copper, lead, zinc, tin and antimony. Furniture that is fireproof and resistant to decay will be made out of resinoids and other wood derivatives just as rayon, celluloid and artificial leather are now made.

And such developments are of today—not the distant future. It was only 25 years ago when a million acres in India were devoted entirely to the growing of indigo. Now the natural product supplies only 1 per cent of the world's demand. Furthermore, the chemist is actually improving upon nature. Synthetic products like procaine have practically all the virtues of the natural drug and fewer of its deleterious effects. Man's substitute for cocaine is not habit-forming, is cheaper and is less toxic.

It is these advances in the great field of chemistry that have turned our thoughts to the tremendous losses occurring on all sides. Taking business as a whole, the present ratio of waste is no less than 50 per cent. That is, our annual loss now amounts to more than 20,000,000 man-power. A half-ton of coal is left in the ground practically irrecoverable for every ton mined and sold. A like story might be told of oil, natural gas, lumber, metals, and even of animal life, particularly our fisheries. While it would

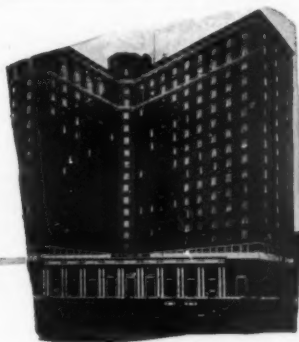
be absurd to say that we can eliminate these losses entirely, we have a long way to go before we have cut out the waste that the technical arts already know how to prevent.

On the side of progress one might mention the millions of dollars saved by revisions of obsolete building codes; the 20 per cent increase in the ton-miles of freight handled per railroad employee; the improvements in shoe manufacture that allow the worker who produced 100 pairs of shoes 13 years ago now to turn out 117 pairs in the same working time; the revolution in automobile manufacture that enables the worker to produce three cars where he only produced one; and the betterment in the cement industry that gives us 158 tons where we only got 100 tons before. There is even reason to believe that the terrific waste of the recurring business cycle has been lessened materially by our having made the dips in the business curve less frequent and less severe.

But eventually there comes an end to the savings resulting from any special type of effort. When the slack has been taken up and the most obvious faults corrected, the increase in savings is sure to be at a far lower rate. It required only a few years to reduce the average consumption of coal per kilowatt-hour in electrical generating plants to a third of what it was. But it would be folly to assume that such immense economies will continue unabated. In order to maintain our advance we must be forever directing our attention to opportunities in new quarters.

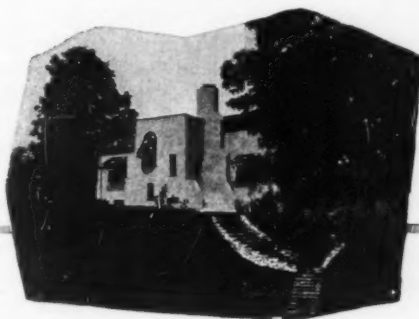
Our national bonfire costs us \$600,000,000 annually, and more American lives have been lost through fires since the World War ended than were lost in the war itself. During this short period we have burned up property having a total value almost equal to the national wealth of Belgium, which is a serious indictment in view of the fact that 90 per cent of all fires are preventable. Our fire cost is five dollars per person or 20 times that in Europe, and the premium payers of the insurance companies pass this loss on to the public, chiefly in higher rents. An evil that snuffs out 12,000 lives a year and causes injury to twice that many people is something to think about.





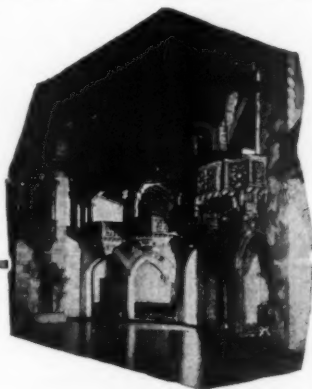
INTO HOTELS Craftex has won its way. In the Providence Biltmore, Providence, R. I. the problem of hair-line plaster cracks had to be met. Craftex proved the answer and was so beautiful that the entire hotel is going to Craftex.

IN RESIDENCES the self-expression possible with Craftex, the innumerable textures and colors possible make it the ideal wall decorating material. It is cleanable, easy to redecorate and hard to destroy. With it all period textures are at your disposal.

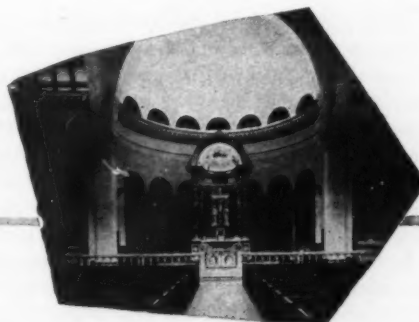


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Craftex has no equal. This is one of several great dance halls that have used Craftex throughout. In this Aragon Dance Hall, Chicago, over four tons of Craftex was used. Many of the great movie palaces and theatres throughout the country are decorated with Craftex.



CHURCHES TOO have turned to Craftex. The stone imitations possible with it are particularly adaptable to church decoration.



THIS CASINO—the Gateway Casino at Atlantic City, N. J. is decorated with Craftex. For great surfaces, in single color effects the price of Craftex will surprise you.

Craftex is a plastic, brush applied, wallpaint that is applied by painters. Because of its chemical make-up it has greater coverage per pound, greater elasticity, longer life and is more subtle in the director's hands than any other similar material. We can prove this assertion.

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BOOK NOTES

THE DESIGN OF PERIOD FURNITURE

IT can be truthfully stated that during the last decade the American people have acquired a greater appreciation of the beauty and refining influences of good furniture. A unanimous cultural revolt against the furnishings of the past century has resulted in a comprehensive study of the periods from which modern furniture has drawn its inspiration, to which has been added the ingenuity of modern craftsmanship and modern machinery. Books and articles on the design and characteristics of period furniture, which previously were read only by those directly associated with the arts and crafts, are today absorbed by the public, and the influence which these publications have exerted is reflected in the prevailing standards of good taste. A small, concise book, entitled, "Furniture," a recent publication, explains thoroughly in its text and illustrations the dominating influences and peculiar characteristics in the design of furniture of the historic periods.

"Furniture," as interpreted by the Century Furniture Company. 156 pages, including a chronology of furniture styles and glossary. Fully illustrated with halftone plates and line cuts. Size $5\frac{1}{2} \times 8\frac{1}{2}$ inches; board covers. Price one dollar. Published by Century Furniture Company, Grand Rapids, Mich.

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DUTCH ARCHITECTURE

PROVINCIALISM is as deadly to architecture as it is to the other professions and it is less apt to be acknowledged. As in other professions, architectural provincialism can be cured by a knowledge of and respectful consideration for the contemporaneous work of other nations. We know enough about classic architecture but not enough about some other old architectures such as the Mayan, or that of Mexico's three century golden era.

Books illustrating the modern architecture of all countries are obtainable today and by studying them we cannot help but temper and improve our work. To exclude them from our libraries is to close the door to a broadening influence that is essential to architectural growth. Fortunately, architecture speaks a universal language and even though we are unfamiliar with the language of some foreign books, the illustrations carry their message to us.

This book of Dutch architecture illustrates all types. Some of the dwellings might have counterparts in Westchester County, except for the thatched roofs. The influence of some American architects is discernible in some instances. The commercial structures are vastly different from ours; they are not so stiff and angular. Perhaps this is because stone is used too sparingly and much study has evidently been given to developing the use of brick.

Because of its small units, brickwork can be

moulded into many forms with which we are unfamiliar in this country—in fact, we have not yet begun to realize its possibilities. We are still too close to our period of the "pressed brickwork of deadly perfection" to have much freedom. These Dutch architects even have made a statue of brick and it harmonizes with its placement. To those who love fine brickwork this book will be a pleasure and an added incentive to improve our work.

There is a strangeness in many of these buildings which only adds to their interest. They could not be transplanted in America; that would not be desirable because America has always been cursed with transplanted architecture instead of developing our own as have the Dutch.

There are one hundred and sixty-three illustrations in this book. The captions of the illustrations are printed in Dutch, English, German and French. The book has such a wide scope and the illustrations are so well made that it is one of intense interest to one who has an open architectural mind and a desire to study a beautiful architecture.

ARTHUR T. NORTH

New Netherlands Architecture. By Prof. Ir. J. G. Wattjes, Technical University, Delft. 130 pages, 163 illustrations, 31 plans, 9×12 in., boards. Published by Uitgevers-Maatschappij "Kosmos," Amsterdam. Price \$3.80.

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HISTORY OF ART

THE second part of Volume VIII of the History of Art from early Christian times to the present day, edited under the direction of Andre Michel, is devoted to the art of European countries from 1850 to our times. The art of each country is divided into three groups: architecture, sculpture and painting, and the text similarly arranged. The several countries considered, in their order, are France, Italy, Germany and Austria, the Scandinavian countries, the Balkan states, Spain and Portugal, and Switzerland. The book is profusely illustrated with text cuts and full page plates. The story of the text, in French, is completely told by the carefully selected illustrations, a reproduction of Millet's famous painting, "La Bergere gardant ses moutons," being followed closely by a panel in forged iron in the modern style of design by Edgar Brandt. Modern architecture in France and Italy, as well as other European countries, is represented by concrete structures, and the transition from earlier days, represented by the Opera House at Paris and The Bourse at Genoa, is easily traced, though not readily accounted for without careful reading of the text.

Histoire de L'Art. By Andre Michel. Published by Librairie Armand Colin, Paris, France. Volume VIII, part two. Nine hundred odd pages, fully illustrated with text cuts and full page plates. Size $8 \times 11\frac{1}{2}$ inches. Paper cover.

Constant use means
constant wear



Perhaps he used
it to chastise
the office boy!

Scrapped! One T-square, bent and bowed; worn out in the service of Mr. W. H. Wright, member of the firm of Jardine, Hill, and Murdock, Architects, designers of The Heckscher 42nd Street Building, New York City. To be presented to the Institute of Architectural Relics.



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DEAR Mr. Wright:—When you bought that T-square back in 1905 (or was it 1895?), you didn't expect it to last forever, did you? Well, sir, we are going to take a page from Mr. Aesop's book and draw you a fable.

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Tests show that Stanley Ball Bearing Butts on the doors of your buildings will still be swinging free and easy when future generations are examining the contents of the cornerstones.

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THE DECORATION OF FURNITURE

ALTHOUGH decoration is not essential to good furniture, it is true that there is very little furniture that is devoid of some form of enrichment. Even in the simplest types the desire of the craftsman to add a touch of fancy or distinction to his work is evident. The Practical Decoration of Furniture treats of the various methods which cabinet makers have adopted for the embellishment of their work. This book, the first of a series of three, is devoted to veneering, inlay or marqueterie, gilding and painting. Other volumes to appear later will deal with other forms of enrichment. The text explains fully the various methods,—the materials, the course of production and the designs. A collection of fifty full page plates illustrates the various forms of enrichment with which the several chapters deal. The illustrations are mostly museum pieces, from countries all over the world. The book is especially valuable to furniture designers and cabinet makers.

The Practical Decoration of Furniture—First book. By H. P. Shapland, A.R.I.B.A. Published by Payson and Clarke, Ltd., New York. 45 pp., 50 full page plates. Size 9x11½ inches, bound in cloth. Price \$5.00 per volume.

BUREAU OF STANDARDS YEARBOOK—1927

THE National Bureau of Standards, George K. Burgess, Director, has issued as Publication No. 77, the "Standards Yearbook 1927." This volume contains outlines of the activities and accomplishments of the Bureau of Standards, other federal, state, and municipal agencies, and societies and associations of which standardization is a major or important activity. This yearbook is intended to show the diversification and ramification of the world-wide standardization movement. Descriptions and illustrations of the fundamental national standards of the United States and outlines of various foreign, national and international standardizing agencies are included. The Standards Yearbook, dealing with standards and standardization, is a companion volume to the Commerce Yearbook that deals with industry and commerce, and will be found of great value to all who are in any way interested or connected with standardization.

Standards Yearbook—1927. Bureau of Standards Miscellaneous Publication No. 77. 400 pp.; illustrated. Size 6 x 9¼ in. Price \$1.00. Superintendent of Documents, Government Printing Office, Washington, D. C.

CURRENT NEWS

A USEFUL GUIDE TO THE SELECTION OF ORNAMENTAL HARDWARE

AN exceedingly attractive pamphlet, recently issued by Sargent & Company, entitled Hardware for Utility and Ornamentation, is an unusual example as to just how helpful to architects can manufacturers' literature be made.

Selecting first a series of the best examples of exterior and interior doorways, casement windows and French doors, an unusually good drawing has been made in place of the usual photographic presentation. These drawings have considerable artistic merit. On the three pages following each drawing there are reproduced the various patterns of hardware that are most appropriate to that particular style. This is a most helpful method for architects. It not only helps them in making a proper selection but they may sit down with their clients, and by the aid of this book, guide to a correct selection and prevent the marring of the effect by an injudicious choice.

There is a page presenting a table which shows at a glance the locks that are most suitable for dwellings. These dwellings are divided into low and average cost and the more expensive types. The client who fails to find in the sketches any types that closely resemble his own house can readily proceed to a selection by consulting this table which

tells him pattern numbers and on just which page the illustrations may be found. Withal, a most useful pamphlet and one that is marked by unusual care in its construction. It may be had on application to Sargent & Company, 94 Centre Street, New York.

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PRINCETON ARCHITECTURAL PRIZES

THE jury for the Princeton Prizes in Architecture for 1927-28, met at Princeton on June 16th, 1927, and consisted of Messrs. Corbett, D'Amato, Githens, Licht and Morgan.

The program called for the design of a "Memorial Group of Buildings" on a university campus, consisting of an auditorium, a library, an art museum, and a tower, arranged around a court to be dedicated to the Liberal Arts. The drawings submitted were of very high quality, and showed in general, an excellent grasp of the problem.

The prizes were awarded to Martin L. Beck, of New York City and John A. Nelson, of Watertown, Mass., and honorable mentions were awarded to Alan C. Davoll of New York City, and Harry Gulesian, of Ashmont, Mass. The prizes amount to \$800 each, and entitle the winners to spend a year in the Advanced Class of the Princeton School of Architecture.

AN ANNOUNCEMENT

For nearly a year the Illuminating Engineering Laboratory of the General Electric Company, under the direction of Mr. W. D'Arcy Ryan, has been conducting exhaustive tests to determine the light-reflecting efficiency of various surface finishes in Terra Cotta.

This study was undertaken for the National Terra Cotta Society on behalf of the Terra Cotta industry in the United States. It was due to recognition of the public importance of minimizing the cost of illumination by reducing the consumption of current necessary for a desired result or permitting greater illumination for the same expense.

Building illumination costs are directly affected by the light-reflecting efficiency of materials used in construction. Fifteen feet above the sidewalk the modern city street ceases to be an avenue of communication and becomes a light court. Necessities of artificial illumination within the buildings depend directly upon the amount of daylight reflected into the windows by opposite and adjacent walls.

The cost of street lighting is similarly affected by the light-reflecting efficiency of building facades. In the new art of illuminating building exteriors, with its boundless possibilities of superb "night architecture," the expense heretofore necessary has deterred property owners and communities from thus making famous their principal buildings and thoroughfares.

The results of this joint research now enable the Terra Cotta Industry to place at the disposal of architects surface treatments which greatly reduce the cost of artificial illumination and give effects of colorful beauty unapproached by any other material. Inquiries from those interested in applying these developments to contemplated buildings will be welcomed gladly by this Society or by any of its member companies.

NATIONAL TERRA COTTA SOCIETY

19 WEST 44th STREET

NEW YORK, N. Y.

BARCELONA, SPAIN, FREE PORT COMPETITION

THE following letter has been received from M. B. Morehouse, Commercial Agent in New York of the United States Department of Commerce. Mr. Morehouse may be addressed at 734 Custom House, New York City.

"American architects may be interested in the competition for plans for the proposed free port of Barcelona, Spain. Anyone, no matter what nationality, may compete and plans may be drawn in Spanish, French, English, Italian, German or Portuguese. The period for presentation ends on December 9, 1927, at 12 p. m., and the contributions may be sent to the Spanish diplomatic or consular officers in the United States on or before that date. A prize of 100,000 pesetas and another of 25,000 pesetas will be awarded to those offering the plans chosen. In addition to this, several prizes of 10,000 pesetas may be awarded.

"We have in this office a set of descriptive matter giving complete details relating to this contest which we will be glad to show to anyone calling here.

"It will be appreciated if you will notify such architects as you believe to be interested that this material is available for inspection."

WEST COAST WOODS ARCHITECTURAL
COMPETITION

ANNOUNCEMENT has been made of the personnel of the Jury of Award for the West Coast Woods Architectural Competition. The jury will be composed as follows:

Emery Stanford Hall, A.I.A., Chicago, Ill., of Emery Stanford Hall, Bisbee & Rhenisch; director in Illinois Society of Architects and A.I.A. representative on consulting committee, National Lumber Standardization Conference.

Henry C. Hahn, A.I.A., New York City; associated with Francis Y. Joannes; president Atlantic Division Architects' Small House Service Bureau; director of Program with Producers' Council, A.I.A.

Louis C. Jaeger, A.I.A., New York City; associated with Roger Bullard; vice president and chairman of plan committee Atlantic Division Architects' Small House Service Bureau.

W. R. B. Willcox, F.A.I.A., Eugene, Ore.; member jury of Fellows, A.I.A.; professor in charge of Department of Architecture, University of Oregon.

David J. Myers, A.I.A., Seattle, Wash.; of Schack, Young & Myers; past president Washington State Chapter A.I.A.

This competition is conducted under the auspices of the Washington State Chapter A.I.A. The program is for a residence and garage to be built principally of wood, the purpose being to develop new

or improved uses and applications of the woods of the Pacific Northwest in home construction. The first prize design will receive \$2,000 in cash, the second prize \$500 and ten honorable mentions \$100 each.

The competition closes at 5 P.M., August 1, 1927. A program of the competition will be sent on request to anyone who has not yet had it. Address J. Lister Holmes, A.I.A., Professional Adviser, 1014 Alaska Building, Seattle, Washington.

PORCELAIN TOWER LOST TO THE WORLD

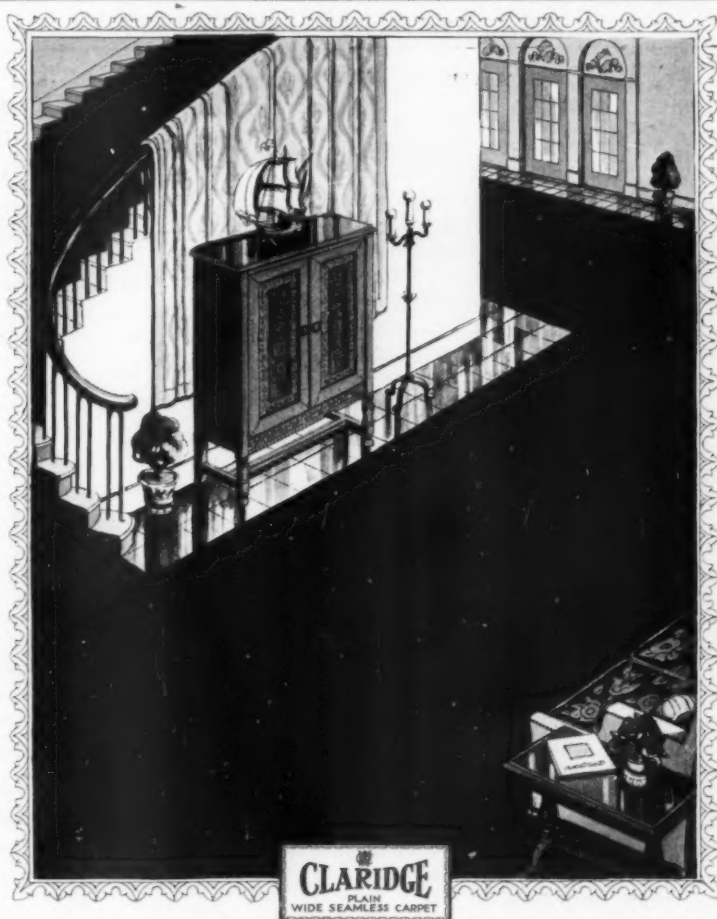
ONE of the wonders of the world was the Porcelain Tower of China. It stood a little way outside the south gate of Anking, on an eminence in the grounds of a Buddhist monastery. Octagonal in form, its nine stories tapered from the base to the top, which was 261 feet above the ground. The first story was 120 feet in circumference and the top was reached by a spiral stairway. Each story was devoted to one room, richly painted and gilded, with small golden idols set in niches.

The body of the tower was of brick, faced with porcelain tiles of many brilliant colors. Each story was defined by a projecting cornice of green tiles, with golden bells hanging from the points. The roof was copper, topped by a thirty-foot mast surmounted by a gilded ball. The mast was set in an immense ornate iron ball, embossed with many symbolic figures. This ball was used as a receptacle for the treasures of the monastery, the hollow interior being filled with jewels, gold, silver, pearls, bolts of silks, satins and brocades, books of ancient medical lore, rare medicines and thousands of strings of cash.

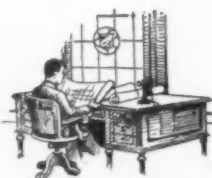
Only by a difficult engineering feat could this great ball of iron, weighing twenty-four tons and measuring thirty-six feet in circumference, have been placed on its pedestal high above the ground. The inside of the tower was illuminated at night by hundreds of lamps, while the outside also was lighted. One hundred and fifty-two bells adorned the tower. The tower took nineteen years to build (it was completed in 1430) and it cost the equivalent of \$3,315,078 in United States money. Lightning, fire and war in turn attacked the tower and the Taiping rebels finished the work of destruction.

ILLUMINATION ON BROADWAY

A RECENT survey of the "Great White Way" shows that Broadway, New York, remains the most brilliantly lighted street in the world. Along the line of Broadway below 135th Street there are 12,000 electric signs, regularly using more than 1,000,000 lamps. Restaurants lead this list of illuminated business places with 3,000 electric signs.



A Carpet Contract Service for the Architect



Generally speaking, the selection of carpets for a new building should concern the architect as vitally as any other phase of construction. Realizing this, we have instituted a special Contract Service for utilization by the architect, or by the interior decoration division of the architect's office.

We solicit consultations and inquiries concerning this service and the quality of Poulson carpets. Recent installation of Poulson carpets in such noteworthy buildings, as for example, the Dorset, Alden and Drake hotels in New York City, bespeak the individuality of both.



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GREAT ARCH BRIDGE TO SPAN HARBOR OF
SYDNEY, AUSTRALIA

WHAT is believed to be the largest bridge ever attempted is now under construction at Sydney Harbor, Australia, and will not be completed until 1930, according to press announcements. When finished it will span the harbor between Dawes Point on the south and Milson Point on the north. The main arches will cross between abutment towers for a distance of 1,675 feet. The total length of the bridge is to be 3,770 feet. At high water there will be a headway of 170 feet for the passage of vessels.

A roadway 57 feet wide is being planned, and in addition there will be two footways, each 10 feet in width, and four lines of railway. The cost of construction is in the neighborhood of \$22,500,000. The cost is being met by four municipalities, in addition to the city of Sydney, two shires and the Commonwealth of Australia.

The erection of this great bridge is part of the movement in New South Wales to increase transportation facilities. This has become necessary with the extensive use of the automobile and the developing of vacant lands. Until 1906 most of the roads were suitable only for slow-moving traffic. At that time there was only slightly more than 48,000 miles of highway in the State, most of it practically without any improvements. Today there is almost 105,000 miles, most of which is under the control of the shires and a very small proportion under that of the Commonwealth.

Railway construction is also developing rapidly in this part of Australia. The first railway line was completed in 1855 and was only 14 miles in length. There is now more than 6,000 miles, distributed among four systems. Practically all transportation is over highways or railways, for there are few inland waterways. The use of the few streams that do exist is unsatisfactory for this purpose, for navigation on them depends mainly upon seasonal conditions and normally only flat-bottomed barges and small craft can be used. Plans are under way to build storage dams, weirs and locks on several of the inland rivers. This will supply irrigation facilities for otherwise untillable lands and make possible navigation for vessels drawing five feet or less.

PERSONALS

F. W. Clarke, architect, has opened an office for the practice of architecture at 305 Masonic Temple, Mobile, Ala.

Backes & Uthus, architects, have moved their offices to 427-429 Century Building, 208 Third Street, Milwaukee, Wis.

Horace W. Peaslee, architect, has moved his office from 1504 H Street to 1228 Connecticut Avenue, Washington, D. C.

Harold A. Childs, architect, 343 M. A. C. Avenue, East Lansing, Mich., would be glad to have manufacturers send him their catalogs.

Bryan & Sharp, architects, have moved their offices from the Athletic Club Building to 707 Construction Industries Building, Dallas, Texas.

Adams, Broad & Company, architects and engineers, have for some time been in their new offices at Avda, Gral. Rondeau, 2324, Montevideo, Uruguay, South America.

The firm of Bentley, Taylor & Salisbury having been dissolved, Harry Howe Bentley, architect, is continuing the practice of architecture at 343 South Dearborn Street, Chicago, Ill.

Marani & Paisley have entered into partnership with J. Irving Lawson and are practicing under the firm name of Marani, Lawson & Paisley, architects, 219 Bay Street, Toronto, 2, Canada.

Stuckert & Company, architects and engineers, are now located in their new offices in the Insurance Company of North America Building, the Parkway at Sixteenth Street, Philadelphia, Pa.

Alvin R. Moore has opened an office for the practice of the profession of architecture at 34 Centennial Building, Tallahassee, Fla. Manufacturers' catalogs and samples will be appreciated.

Anthon Forgeau Darrin, architect, 95 Rose Avenue, Roosevelt, N. Y., would be pleased to receive manufacturers' catalogs, especially those dealing with materials and equipment for school buildings.

The firm of De Witt & Lemmon having been dissolved by mutual agreement, Roscoe P. De Witt has opened his own office for the practice of architecture at 1512-13 Kirby Building, Dallas, Texas.

Sloan & Robertson, architects, Graybar Building, 420 Lexington Avenue, New York City, announce that Francis Smith Marlow and Norman Herbert Behrens have been admitted to partnership in the firm.

Verner B. McClurg, architect, has opened an office at 5212 Wilshire Boulevard, Los Angeles, Cal., for the general practice of architecture, and would be pleased to have manufacturers send catalogs and samples.

A. F. Link, Edward J. Weber, Robert C. Bowers and Harry J. Link have formed a partnership for the continuation of their general practice of architecture under the firm name of Link, Weber & Bowers, architects, Craig Street at Baum Boulevard, Pittsburgh, Pa.

THE AMERICAN ARCHITECT

IN TWO PARTS

PART II

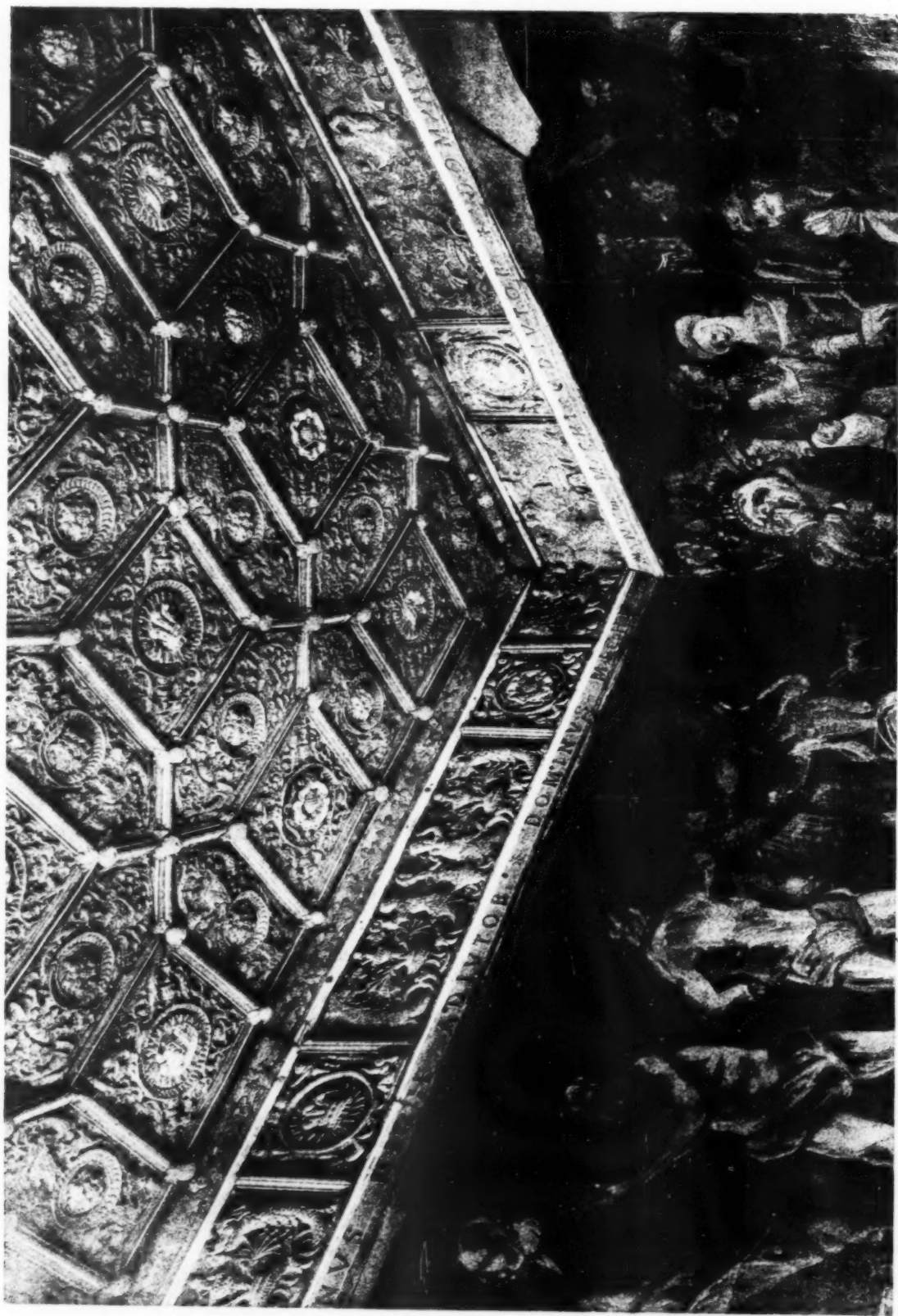
JULY 5, 1927

TOPICAL ARCHITECTURE SECTION

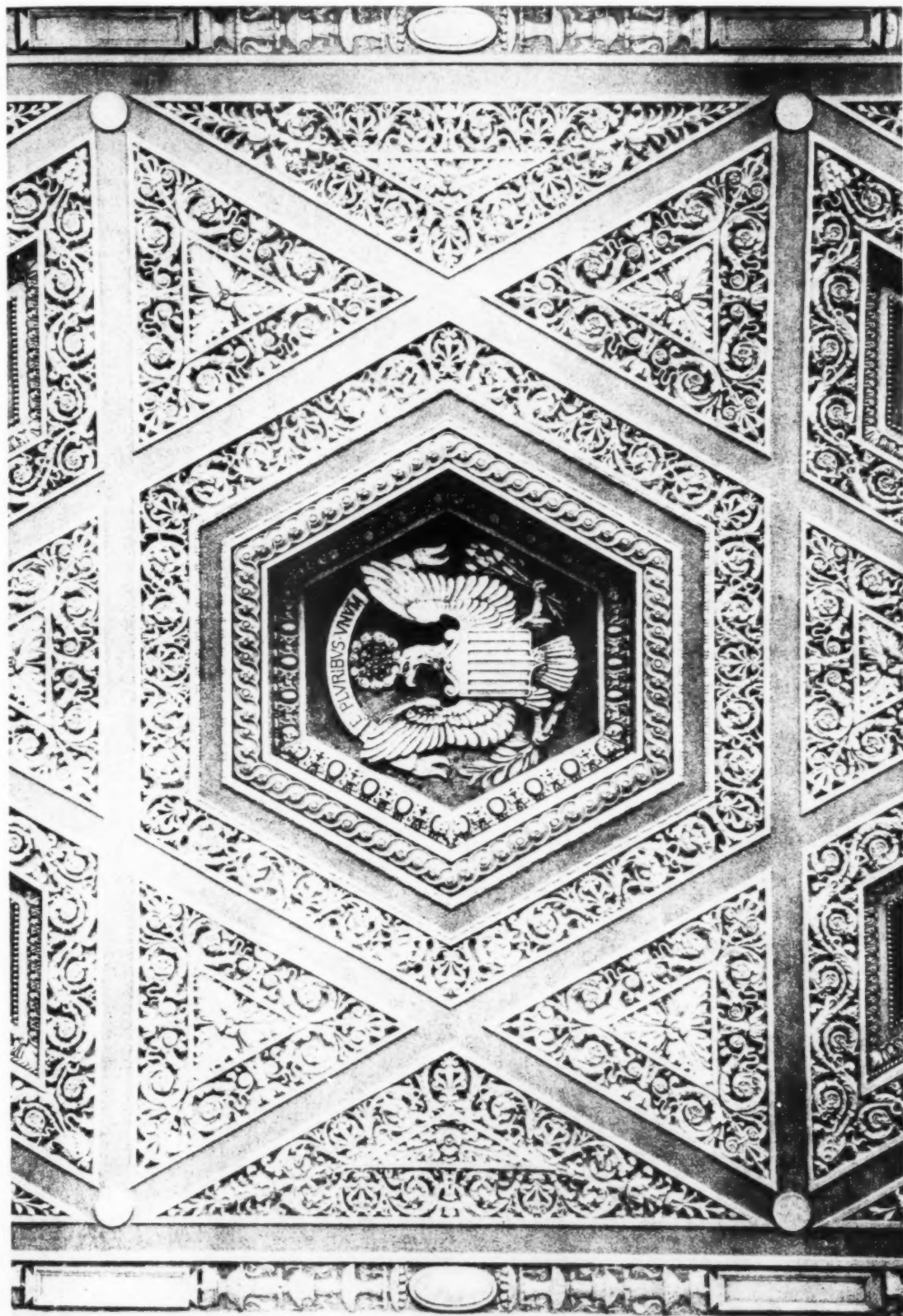
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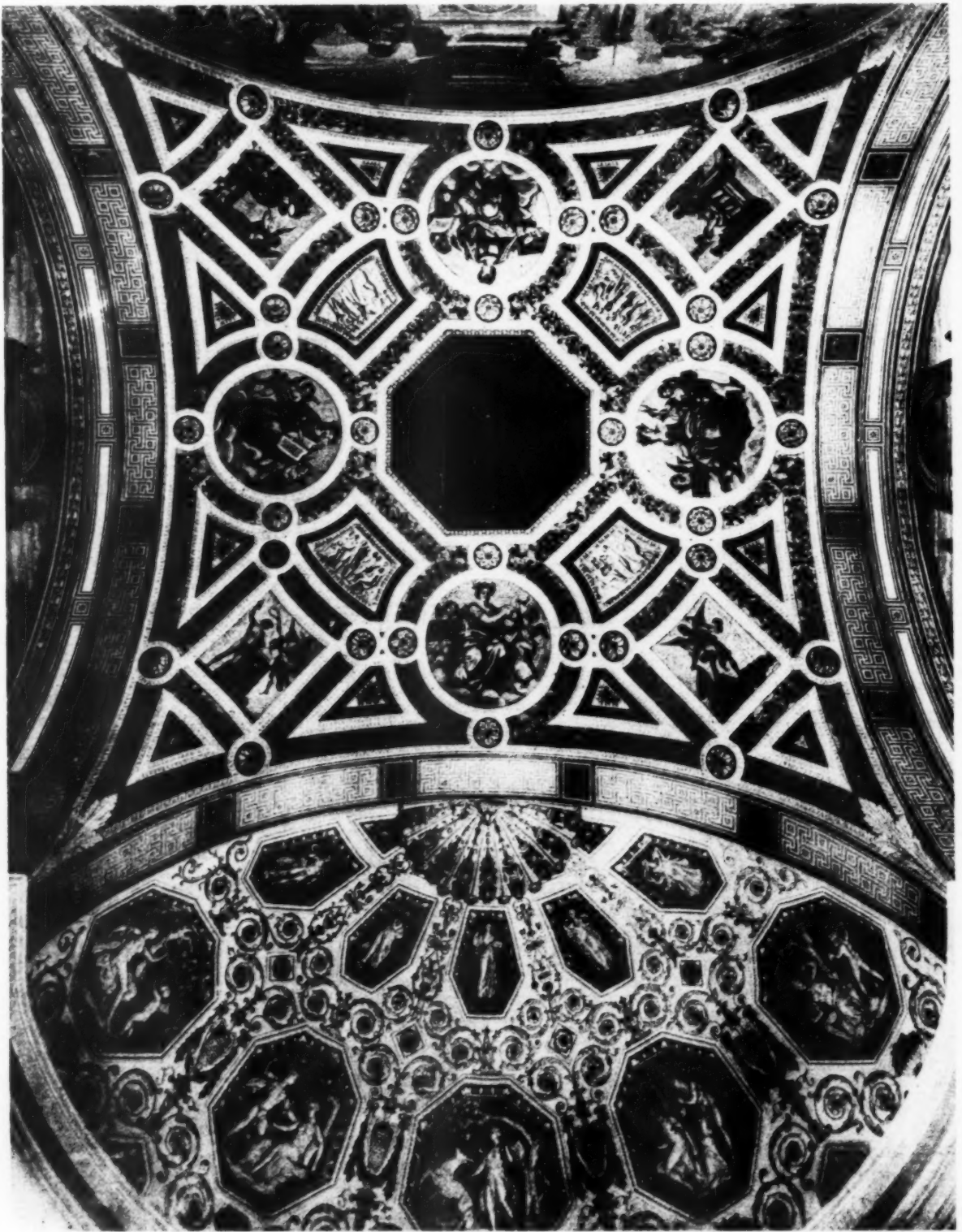
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THE PUBLISHERS' PAGE

OUR versatile correspondent, Samuel Chamberlain, has journeyed to Alsace, and in his article presented in this issue, sets forth with pen and pencil and in his usually happy manner, his various impressions. Once upon a time we heard it said by a man, speaking to a large audience of children, that they should learn to "stand on their hind legs and look out of their eyes." This statement, greeted by a ripple of amusement by his audience, he insisted should be taken seriously. That man, while designated as a biped, was more often a quadruped in action. He gravelled on all fours and by too closely following the contour of the ground failed to look aloft where beauty was to be found. The power of observation is born in most of us, but seldom fully developed. When that power is cultivated to its fullest extent and coupled with it a perfect co-ordination of eye and hand, the result is that of the trained artists. Many men have travelled the highways and byways of Europe, but only those who "stand on their hind legs and look out of their eyes" can achieve the results set forth by Chamberlain.

The series of illustrations and accompanying article describing the McKinlock Campus Buildings at Northwestern University, Chicago, are interesting features of this issue. These buildings embody some of the most modern ideas in architectural design and are, in fact, a decided step forward in the development of scholastic buildings in this country.

Issue of August 5 will be largely devoted to school buildings. While in no sense a "special issue," the illustration of recent school buildings will dominate. Special issues that present the "last word" of their topic have certain merit, but when used as a vehicle to resurrect illustrations that are staled by constant repetition, are of doubtful value.

The feature of this issue will be an article by William B. Ittner, F.A.I.A., of St. Louis, Mo. Mr. Ittner has designed an unusual three building school group at Longview, Washington. The school policy of Longview favors centralization, or planning for a restricted number of complete schools rather than for a larger number of segregated buildings. This three building group represents a concentration of

educational facilities so that children in all grades may have largely increased educational opportunities. This group stands on a 39 acre site in the center of the city's residential district. The problem is a most unusual one and has been solved in a masterly manner by Mr. Ittner.

In a recent issue there appeared an article and illustrations setting forth the modern tendencies in theatre design in New York City. It is not the opinion of those who are competent to judge that the present tendency adds anything worth while in the development of the modern theatre.

In sharp contrast to what is taking place in the East is the newer style theatre now being erected in Germany. Arthur Woltersdorf, F.A.I.A., of Chicago, has lately been to Germany, and while there, made an intensive study of the newer theatres. His reactions are set forth in a more than usually interesting article to appear in our issue of August 20. The accompanying illustrations will be very valuable to the subscribers of THE AMERICAN ARCHITECT. Personally selected by Mr. Woltersdorf after consultation with various architects, they present a wealth of good suggestive material,—particularly the various floor plans which have been carefully poched in the offices of the architects in Germany, especially for this issue.

A further feature of this issue of August 20 will be a Chinese theatre at Hollywood, California. This is a most unusual structure and embodies with skill and restraint the many decorative features that are present in theatres in China.

The subscriber is asked to bear in mind that the insert, Topical Architecture, is a part of every issue. This valuable series will be continued indefinitely. When grouped together, they will present suggestive material that will be appreciated by every reader.

And while referring to recently added features, we want to say a word as to the constant feature, Buildings of Moderate Cost. We shall endeavor to make this of sound value, but we shall need the co-operation of the men in small communities to make it what it should be. Send us your small town work.





A STREET IN PALM BEACH, FLA.
WORKING PHOTOGRAPHS—SERIES II
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT