

THE AMERICAN ARCHITECT

FOUNDED 1876

AMMERSCHWIHR, KAYSERSBERG AND RIQUEWIHR

A TRIO OF DIVERTING VILLAGES IN ALSACE

Comment and Sketches by Samuel Chamberlain



KAYSERSBERG

VERDANT as its history has been, Alsace has the appearance of a peaceful land whose placidity has never been disturbed. It is a verdant picture of calm repose. First there is a strip of loam on the river bank, a farmer's Paradise, bountiful with grain and vegetables, checkered with blocks of heavily burdened fruit trees. Then, rising abruptly out of this rich ribbon running the Rhine, is a ponderous range of hills, thickly cloaked with evergreens. At the summit of the sombre ridge is a line which used to mark the frontier between Germany and France. The sentry boxes of the gendarmes and the cottages of the customs officials still linger in this lofty wilderness gaping wan and windowless. Once the formalities were cumbersome and the scrutiny close at these crossroads, but now one slips by without being observed even by a passing jack-rabbit. It was through these wooded hills that the trenches ran for the duration of the war.

Between the plain and the mountain is the magic slope which produces the noted wines of Alsace, and it is at this charmed altitude, where one can get a faint glimpse of Germany across the Rhine, that three unblemished medieval villages are found. They are even older than the reputation of their wines, preserving a faithful and heart-warming picture of distant centuries. A discordant note is not to be found in them (excluding gaping tourists such as the present scrivener). They have the ro-

mance of a dusty Dutch painting, the glamour of a grotesque stage set and the gratifying virtue of being genuine. The three of them, incidentally, are within walking distance of one another. One hardly gets beyond the outskirts of one village before the crimson and cream profile of another peeps up over the rolling vineyards. So a word about them ought not to be wasted.

They are comfortable towns, and they boast a fairly high ratio of bath tubs, gas meters and electric toasters, but such trifles are not permitted to alter the village cachet. Radio antennae shoot up sharply on a few roof tops, but the storks' nests still overshadow them. The name of Ammerschwihr, the first of the three towns, will be found emblazoned on many a famous long-necked bottle of Rhine wine. Vineyards are its greatest pride, but the village architecture is more stimulating to the visitor. You come into a spotless main street, paved with rose-colored cobbles, and bordered with overhanging houses whose upper stories are rather elaborately timbered. Old wrought iron shop signs, enlivened with capering figures, protrude in prodigal abundance from every inn, from cobblers' shops and patisseries. Similar touches of humorous fantasy spice up the roof lines as weather vanes or brighten the opening above some dark doorway. Look down a side street and you perceive a dizzy, dunce-cap type of tower, encircled with bands, pierced with strange windows and softly stained by the rain. It has an air of unreality, of absurd lack of utility, but a bit of snooping reveals that it is jammed to the rafters with hay. Every vista in Ammerschwihr has its element of lavender and green, for wisteria grow in abundance, out of windows and over walls. (Agricultural note.) The clumsy carts of vine-owners rattle by, laden with tanks of copperas liquid to be sprayed on the vines. The jolted passengers, tanks on their backs,

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wear expansive straw hats and jumpers, all of which have been tinted a shimmering blue-green by the vagrant spray, a touch of vivid color in the already sensational brightness of the street.

Turn the corner and you face the Hotel de Ville, encrusted with coats-of-arms and capped by a spiny bell tower. An external stairway, supported by a

squat pointed arch, leads to the hall where his honor performs marriage ceremonies. Perhaps it is rather groggy architecture, but it's lot of fun.

The perfect stage set is found in that immaculate little street in Ammerschwihr which culminates in the picture-book Town Gate. So theatrical is it that one suspects the far-reaching hand of Hollywood. In its plastering and stonework, its eccentric sun dial, slapped on like a careless postage stamp, its dizzy roof lines and crazy stork's nest, it is everything the movies try so hard, and so expensively, to get, and usually fail. All that are needed are some peasants with steins, singing rollicking airs, several polka-dancing bar maids, a few hussars in red coats and shining boots, and you have a perfect setting of the "Graustark" type, all ready for a love waltz.

I passed an enlightening morning near here, watching (from a sketching stool), two squads of leisurely craftsmen who were doing some very workmanlike house surgery, bolstering up a doddering veteran who had begun to waver under the cruel centuries. Much had to be torn down in the house, and it was interesting to note the precision and thoroughness of the repairs. New beams were being hewn from weathered oak logs, treated with oil and stain and set with fat pegs. The plasterers and bricklayers worked with a casual leisure which would be the despair of our hustling contractors. To call their progress across the scaffolds snail-like would be to exaggerate their speed, but when the job is finished, another house will stand, ready to withstand the rigors of countless years. Conversation, accompanied by much labor-losing gesturing, is an indispensable adjunct to their craft. If the weather be warm, they seem to require a good many recesses for a canette of cooling lager. If a strange automobile or unfamiliar wench passes up the street, they must stop work in unison, gaze

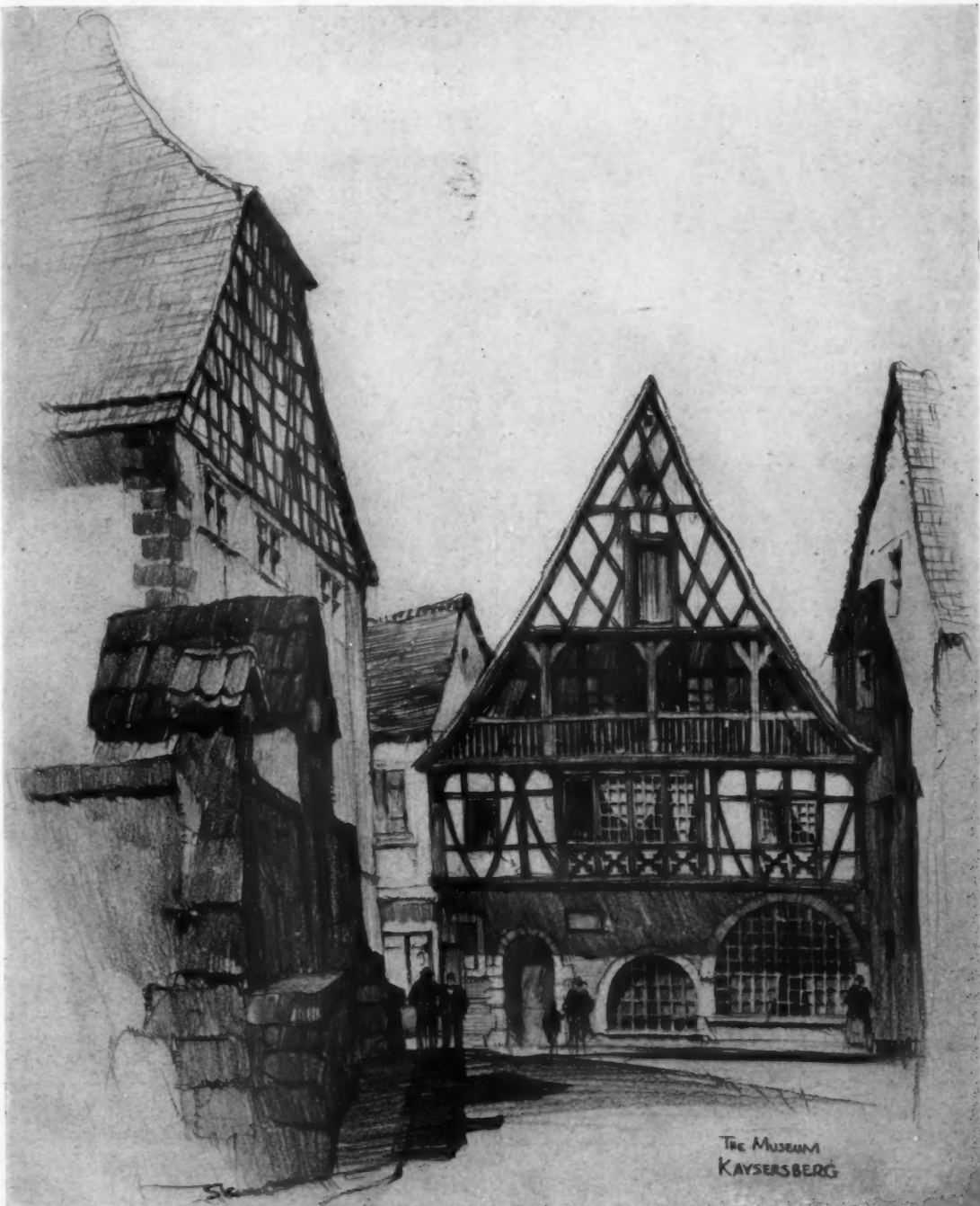
thoughtfully upon the new apparition and discuss the subject until its possibilities are exhausted. The barrage of comment and speculation caused by this peering pencil pusher must have held back the day's production by at least ten per cent. However, if one is willing to abide this sprightly interest in everything that goes on about him, these Alsatian artisans will finish, finally, by turning out a masterpiece of good building. Cross the border into the shoddy and unbeautiful cities of St. Die and Lunéville and you appreciate the craftsmanship of Alsace.

Kaysersberg is larger and more imperfect, perhaps, but it is here that the most brilliant of the old houses are found. The vineyards form a steep, patched gallery around Kaysersberg, wedging it into a house-cluttered valley. The battered remains of the ancient fortifications roam over the hillsides, like immature walls of China, broken by the gaunt ruin of a feudal chateau. The town can claim no fanciful gates, but to atone for this lack it has a unique fortified bridge, pierced by narrow stone slits for the use of defending warriors and spiked with two stone sentry boxes. This enchanted spot is flooded with utterly bizarre timbered dwellings. One stands confused on the miniature bridgehead, wondering which way to turn. Perhaps the most amusing structure is the present museum of the treasures of Kaysersberg, but there is a glorified grocery store in the opposite direction which is almost as choice a specimen. The large, semi-circular window openings on the ground floor of the museum are as picturesque as they are unstructural, but they add to the gay nonchalance of the town. Eighteenth century engravings reveal that even these houses which seem so perfect now have

lost much of their charm. No longer are the windows paned with old bottle glass. Many of the carved beams have disappeared and plain ones have been substituted in their stead. Whether the foul hand of the collector or the antique dealer is to be seen here, I do not know. Kaysersberg has a village inn of much charm (this for the followers of our Confidential Travel Guide).



RIQUEWILHR

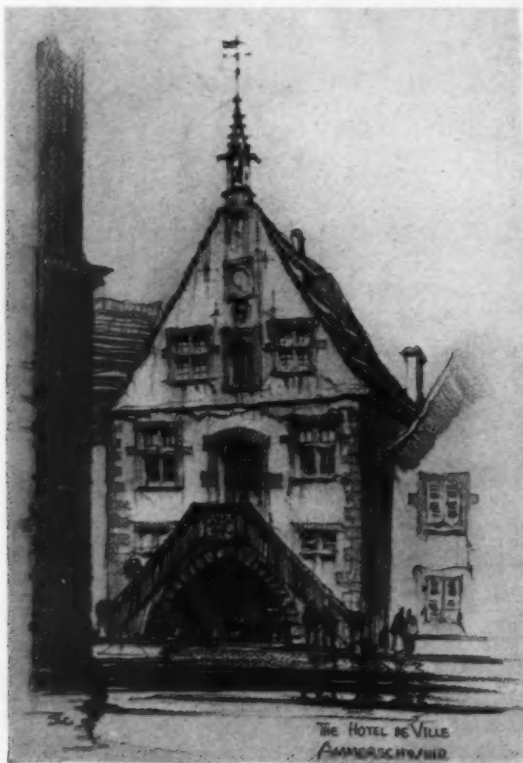


THE MUSEUM, KAYSERSBERG
FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN



RIQUEWIHR

where one lingers in a vine-covered garden and listens to jazz from the Savoy in London over the radio, where flaxen-haired demoiselles regale one with cooling bocks and the frenzy and the turmoil of the world seem very distant indeed. Wine merchants bring their customers to this shaded



HOTEL DE VILLE, AMMERSCHWIHR

spot and offer them crystal goblets of Reisling.

There are many intriguing craftsmen in the village. One is a printer known all over France for his menu cards and posters. Another is a weazened toy maker whose windows bulge with diverting products of his agile hands. And there



THE "DUNCE CAP" TOWER, AMMERSCHWIHR

are several artists. One makes handsome wood-blocks; another etches very well. An accomplished stone carver has all he can do to supply the town's demand for sculptured decoration, and I don't mean tombstones. One is always conscious of the fact that a live artistic interest is a part of the life of Kaysersberg.

Market day brings more than geese, cauliflowers

and a vast animation to the village; it brings in old Alsatian costumes from the neighboring hamlets, and the streets become bright with flapping white bonnets, plaid skirts and sashes tied in enormous bows. One experiences a fleeting regret that the Alsations, save those in the remote regions, have not clung to their costumes as the proud Bretons have done.

Picturesqueness reaches its most amusing peak

Their tiny windows are framed in richly carved wood.

Every square in Riquewihr holds a bizarre vista; every blind alley is a picture. The town gate in this delectable village, the "Dolder," as it is called, is the absolute quintessence of quaintness. One cannot believe that this towering mass of stone and timber was seriously meant to be a town gate. It looks like the work of a band of stage car-



THE TOWN GATE, AMMERSCHWIHR

at Riquewihr, the last of the three villages. It really calls for a cascade of the most superlative terms in Noah's catalog. A long, fantastic street leads up steeply through the town. Mossy fountains, embellished with much wrought iron, and primitive stone walls, still in use, mark the street crossings. So-called "loggias" jut forth from the upper floors of the tipsy old houses, providing sunny lookouts over the street. The ladies' magazines would certainly call them "nooks." They have a sort of homespun Gothic character, belaced with tracery.

penters on a spree. The town fathers and craftsmen must have gotten together in the tavern, one distant day in the sixteenth century, and, over many a skittle of suds, decided to give themselves and the village a rousing good time. And now it stands, a tall, whimsical tower, capped with a nonsensical belfry, grinning like a scarecrow. Its lean front is gaudily checkered with timbers, like a long, too-sporty golfer in loud tweeds. Tiny windows are woven in the timberwork, and one expects the grimacing faces of gnomes to peer out from them.

Sadly enough, one encounters the first discordant note in Riquewihr, a post-war schoolhouse in as depressing a vein as ever French modern architecture at its foulest ebbs can produce. Luckily it is well out of view, and its ghastly form cannot gape on anything but an unemotional row of chestnut trees. But its presence provides an abrupt and significant contrast to the harmonious old buildings which compose the rest of the village, and makes



AMMERSCHWIHR

one thankful that it is a lone and unlovely intruder.

How wise are these good burghers to preserve the priceless individuality of their villages, despite the encroachments of commercialism! And how luckless, beside these restful places in Alsace, seems the average village which springs up today, possessing little *raison d'être* except commercialism!

THE DECADENCE OF CRAFTSMANSHIP

THOUGH so much is said and written on the subject of craftsmanship, the increasing absence of anything in the nature of intimate craftsmanship in architecture is one of the most disquieting features, states *The Builder*, London. Beyond the mere conventional use of the craftsman's art, much more a survival of old habit than intrinsic purpose, there is little to be seen on modern buildings, which, so far as the craftsman's tools are concerned, have little left of vital or intimate character. The time limit is no doubt a principal cause of this, that we no longer "make haste slowly" in our hurry for results. There is a particularly unreal contention that it is a matter concerned with mental swiftness or otherwise, that one man thinks at a far greater pace than another. In this applica-

tion the contention is a false one altogether, and merely condones what is, in fact, the lack of appreciation of the nature of architecture. If the architect is too often impatient of the artist, it is not because his mind moves more swiftly, but that he is less of an artist, that he does not feel the loss to architecture of that intimate side of thought and imagination which is so much the last splendor of a building. If so, this is not to say there are not distinguished exceptions to this state of things, to which fullest recognition is due.

FRANCE CELEBRATES CENTENARY OF RAILWAYS

FRANCE is celebrating her railroad centenary this year. One hundred years ago French engineers, stimulated by England's example in the field, built their first railway, and so placed their country in a position to introduce rail transportation to the Continent. It was a modest little railroad that was first laid, only twelve miles in length, but the first train's trip occasioned great excitement.

The steam locomotive had not yet made its debut in the country. Horses furnished the power, continuing in use until 1844. The 1.45-meter track then laid is standard gauge today for all French railroads, and approximates the standard gauge in Great Britain and America. This first line, the Etienne and Andrezieux, had but one track and was intended to serve the heavy coal traffic of the area. Five years passed before it began hauling passengers.

The first passenger railroad of France, the Paris & St. Germain, was completed in 1837, ten and three-quarters miles in length, and opened by Louise Philippe with elaborate ceremonies. Its tiny depot, facing the historic Chateau of St. Germain, one of the few early depots remaining in France, has become a point of pilgrimage for railroad men. A third in the group of France's early railroads was the St. Etienne & Lyons, the first to use steam engines for hauling its trains. A railroad was built from Paris to Versailles in 1839 and another in 1840, and in quick succession after that short lines were built all over the country.

Consolidations and electrification are contemplated for French railroads. Hundreds of miles have already been electrified, not only in and around Paris but also out on the long-distance lines. The Midi has 600 miles electrified; the Paris, Lyons & Mediterranean, the system stretching south from the capital and serving the Rhone Valley, Marseilles and the Riviera, plans the ultimate electrification of 2,000 miles of its system.

The French trunk roads are well known for their speed. The famous Golden Arrow whisks the traveler 185½ miles from Calais to Paris in 190 minutes.



THE OLD JAMESTOWN CHURCH TOWER WITH ITS MODERN ADDITION. THIS TOWER IS PROBABLY THE ONLY EXISTING EXAMPLE OF THE FIRST BRICKS USED IN OLD VIRGINIA. THE PRESENT CHURCH IS BUILT OVER THE OUTSIDE FOUNDATION OF THE ORIGINAL WOODEN ONE. HAPPILY, IT IS BUILT FROM AGE-OLD BRICK, TAKEN FROM THE RUINS OF A NEARBY CAVALIER DAY MILL

SOME AUTO-TAKING GLIMPSES OF OLD VIRGINIA'S BRICK BORN WORTHWHILES

By L. W. C. TUTHILL

MAYBE I'm wrong—can you contradict me—but it has always seemed in the translations of the Scriptures that the famous pebble of David's, which so impaired Goliath's health, wasn't a pebble at all. It was a brick. Ask *any* Irishman.

And then there's that instance of the Roman who wanted to sell his house, and stood in the market place with a single brick as a sample. He has been laughed about and jeered far too much.

"That one brick," so your fellow architect, Stanhope Johnson, says, "could well tell the tale of all the other bricks, considering that it was of the 'burn-glass-brand.'" It definitely defined it from other bricks of those decadent years, when fire was the medium. With his piece of glass and a compact of clay, one man could under the most favorable circumstances, burn four bricks a week. The variation of the heat at different times of the day, caused those unmistakable crazes and cracks.

Yes, you are right. From the almost human

way this article starts off, it's evident I'm no architect. Frankly, you are very discerning. You see, it was like this: In an unguarded moment at the Cornell Club, New York, I started telling of our auto trip taken down in Old Virginy along the Brick Trail. That wondrous trail first blazed by the builders of the Jamestown Church Tower; and at its height in the days of Jefferson. The editor of *THE AMERICAN ARCHITECT* overheard the talking and asked me to put it down on paper. Of course, I don't know a Grecian order from one to move on. But my nerve is of the unmitigated brand, so here goes.

Does it make you grouchy to get up early—say at 4:30 so we can be on our way at five? All right, let's do it. Let's breakfast at the Cochran Inn at Newton, and then turn the Buick's nose for way down in Old Virginy. What do you say if we go through Pennsylvania Dutch hinterlands (whatever that may or may not be) and make



CLOSE-UP VIEW OF ONE-BRICK-THICK SERPENTINE WALL, AT UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE. NOTE THE SIZE OF THE BRICKS. THEY ARE HALF AN INCH HIGHER THAN OUR PRESENT DAY STANDARDS. YOU SEE THIS GIVES A SQUARISH EFFECT TO THE HEADERS

Gettysburg around five? That will be about 190 miles. All right, we are on our way, and rolling along through Easton, Allentown and Lancaster.

Now the Dutch barns begin, with their flock of cut-in-half-doors, and well shaped wrought hinges stretching out across them. Did anyone ever prove to you that the way they overhang that first story 5 feet or so, was so important after all? And why in their homes, do they have an outside door to every first floor room? In case of fire? Surely it couldn't be because of late stay-outers, for these frugal folk are early-to-bedders.

But why bother longer about such intimate family matters, when here we are at Winchester and the Apple Blossom Festival is on full blast. Banners afloat; people in gala attire. Everybody happy and hoping everybody else is the same, I thank you. This is the famous give-and-take town of the Civil War. Taken 36 times and won back 36 more. Once, you recall Sheridan was 20 miles away. After which he never went farther than the old willow tree.

Here we are in Frederick of Barbara Frietchie fame, the sure enough land of brick. Mostly outraged brick. Everywhere, the predatory practices

of the paint salesmen are evident. We know that lovely old time-tempered hand made bricks, are back of that paint. We know it, because of our going in a number of backyards, where because of a shortage of paint or funds, the bricks had escaped. Quoting from that June morning, when Stonewall and Barbara exchanged pleasantries:

"Paint if you must the front and ends,
But spare the walls to the rear, she said."

And now we are trundling smoothly down the famous Shenandoah Valley. By skillful strategy we escape the outpost of Gettysburg's guide squad, and park for the night on the street where the Rebs drove the Yanks back, that first day.

The morrow being crisp and glorious, we are yammering to get over the line into Virginia; Staunton is our objective. Let's stop at the Stonewall Jackson, built of Old Virginia's young brick.

The next morning one of the native architects promises to take us to the old Stuart House, designed by Jefferson, and built of brick. But why wait till the morrow, let's catch it at today's ending time. What colors in the high street side,

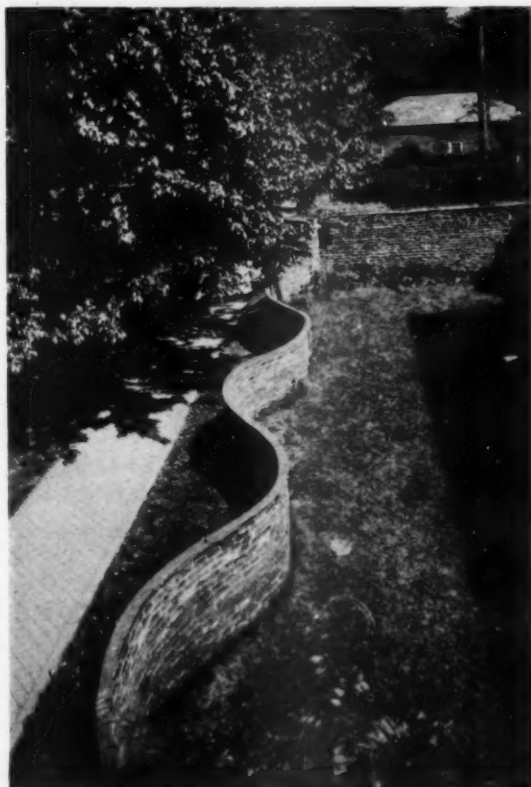


THROUGH THIS NOW SIDE ENTRANCE TO THE OLD POHICK CHURCH, WASHINGTON, ONE TIME VESTRYMAN, USED TO TAKE HIS SEAT. NOTE THE DIFFERENT COLOR OF BRICK AROUND THE FENESTRATIONS. THE SPECIFICATIONS OF THE OLD CHURCH CALL THEM "RUBBED BRICKS." THEY ARE EXACTLY THE SAME BRICKS AS THE BALANCE OF THE CHURCH, BUT BY RUBBING ONE BRICK ON THE OTHER, THE COLOR WAS INTENSIFIED

where we can look down on it. Our friend prattles on about Jefferson's dislike of stairways, and how the plans for this house never had any stairs at all.

Interesting, of course, but what matter stairs to us, when we are right-about-face to a wall of genuine hand moulded, made-on-the-ground brick. That's funny, the headers look almost square. By jove they surely do. Scouting all proprieties, one of us is over the fence and unbending our accordion pleated rule, taking measurements. Yes, all the bricks are half an inch higher than present day standard ones. Is this just a chance happening? Not at all. These are true Old Virginia bricks, made way down in Old Virginy. All the bricks of those days were that size. Even at Washington and Lee University, at Lexington, is this so-called Jefferson size.

Next morning, on our way to Charlottesville, to visit Monticello and the University of Virginia, we stop at Folly Farm, another inspiring old place of Jefferson's designing. Here is our first sight of the Serpentine Garden Walls, which are such a feature of the University of Virginia; where as you know, it was Jefferson's plan that each professor have his own wall bounded garden.



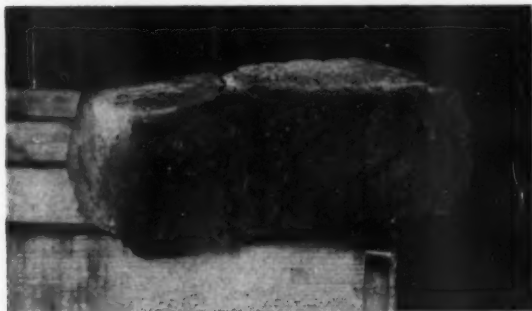
SERPENTINE WALL SURROUNDING ONE OF THE PROFESSOR'S GARDENS AT THE UNIVERSITY OF VIRGINIA. AT CHARLOTTESVILLE, VIRGINIA. IT IS SAID THAT JEFFERSON DESIGNED IT SERPENTINE FASHION, SO THAT IT WOULD STAND UP WITH ONE THICKNESS OF BRICK. AND IT HAS



CLOSE-UP VIEW OF BRICKWORK OF OLD POHICK CHURCH. ALL THE BRICKS WERE MOULDED AND BURNED RIGHT ON THE GROUND, EXCEPTING ONLY THE WATER TABLE ONES. RUMOR HAS IT, THEY CAME "FROM DOWN RICHMOND WAY." THESE BRICKS ARE ALL 9 INCHES LONG AND 1/2 INCH HIGHER THAN PRESENT DAY ONES. THE JOINTS ARE MADE FROM A MIXTURE OF ONE PART LIME AND 3 PARTS SAND. IF YOU EXAMINE IT WITH A MICROSCOPE YOU WILL SEE THAT RIGHT THROUGH THE CENTER OF THE JOINTS THE TROWEL POINT HAS BEEN DRAWN. THIS GIVES A ROUNDED EFFECT TO THE JOINT

Some say the Serpentine Wall was designed for its beauty. But the inside facts seem to point toward economy of bricks being the real reason. Why build a straight wall, head and stretcher fashion, when it could be laid a single brick wide, serpentine? It's truly amazing how those walls have stood all these yester-years, with so surprisingly little need of repair.

Would that we had time to stop and linger amid the contentments that are so always the atmosphere of the University of Virginia. But we have much ground yet to cover. However, one can scarcely forego going down that brick colonnaded walk along one of the oldest of the student ranges, and stopping opposite the room bearing the memorium plate of Edgar Allan Poe. And also just a peep over those garden walls, sequestering so many a mute memory of long ago. And then the funny little tucked-away houses, said to be for the slaves, who came with the boys before the war. And everywhere is brick so fittingly used.



HAVE A CONFESSION TO MAKE. A RATHER REPREHENSIBLE ONE AT THAT. A SUMMER OR TWO AGO I WAS AT MONTICELLO WHEN THEY WERE REPAIRING THE ROOF AND CHIMNEY. BECOMING FRIENDLY WITH ONE OF THE MASONS, HE FEIGNED NOT TO SEE ME WHEN I TUCKED ONE OF THE JEFFERSON BRICKS UNDER MY COAT. HERE IS ITS PICTURE, TAKEN IN ALL MY GUILTINESS. THE BRICK MEASURES HALF INCH HIGHER THAN OUR PRESENT DAY STANDARD ONES



HE WHO PASSES THROUGH FREDERICKSBURG WITHOUT STOPPING TO SEE KENMORE, THE HOME OF BETTY WASHINGTON LEWIS, LOSES MUCH. THE BUILDING IS NOW OWNED BY AN ASSOCIATION OF WOMEN. THEY RECENTLY BUILT A CHAPTER HOUSE ON THE GROUNDS, CONSTRUCTED FROM BRICKS FROM THE OLD BUILDING WHERE WASHINGTON WAS MADE A MASON. THERE WERE A FEW LEFT OVER. BY CONTRIBUTING TO THE FUND, I WAS ALLOWED TO COME AWAY WITH ONE OF THESE BRICKS

But it's past noon. We must away to Monticello, on the top of "Little Mountain" two or so miles away. And now here we are standing on the so-called "Clock-entrance-side" of Monticello, and looking off to the Blue Ridge Mountains. Let's not make haste to go inside. Let's leave that for another time, for coming soon again we surely are. Let's not make the remark of the pedants, "that Monticello's plan is rather too reminiscent of Palladio." Let's look at this remarkable structure as an outstanding example of early brick work. If not altogether a Jefferson creation; at least a masterly adaptation.

You'll recall that the bricks were made right on the grounds—some 100,000 in all—over the period of 30 years in which Jefferson was building it. Made in cherry and maple moulds they were. Sun dried and then burned in kilns made of their own-selves. And how pleasingly shapely is their off-shapeness. What interest is given by their cracks and crevices; and the dark colors of the over-burns.

Going around to the garden side, you see the dome, and notice the bricks are more variantly colorful and even less uniform in shape. Somebody

tells you that always the best looking bricks were used in the first story, and the poorer ones put higher, to be less in sight. And now you notice, more even than in the Stuart House, the advantage of the Jefferson size bricks. There seems to be a greater sturdiness to the wall. There's just enough off-squareness to the headers, to be that neither-or-nor, which is so satisfying.

Here, as in the Old Pohick Church of Washington association, the joints were *center lined* with the trowel point. Its effect is very deceiving, and how do you account for it? At a little distance, you would declare the joint was rounded.

Anon, you see what appears to be a double length brick, but which is an omission of the mortar in a joint. You like it. It makes you ask why more such breaks are not secured by using double length bricks. "Cost more." Oh say, don't so always and so aggravatingly bring up that cost-more-alibi. Why can't you be almost human some times, and say right out frank like—"Well, that's so. Wonder why I never thought of it."

You know, sometimes I think "us architects" need a little more honest admissions. Which rather



THIS IS THE KIND OF MOULD WHICH TRUE OLD VIRGINIA BRICKS ARE BEING MADE IN TODAY. IT'S CHERRY. ASIDE FROM THE FACT OF ITS BEING IRON-BOUND TO GIVE IT ENDURANCE, IT'S PRACTICALLY THE SAME AS THE BRICK MOULDS USED IN JEFFERSON'S TIME



THIS IS JUST A LITTLE LAY-UP THAT ONE OF US MADE. WE DID IT TO PLAY WITH ONE OF THOSE DOUBLE LENGTHS OF BRICK, WHICH ARE BEING USED TO SUCH ADVANTAGE NOW AND AGAIN, BY SOME OF YOU "ON-YOUR-TOES" ARCHITECTS

petulant outburst reminds me of the bricks that were never brought over from Holland, and those countless thousands which are said to have been brought from England as ballast. It rather parallels the Mayflower furniture orgy. When I see some of our auto friends—or otherwise—travelling with their household goods, trunks, baby carriages and the boy's bicycle overflowing all over the outsides of their cars; in fancy I see how the Mayflower's furniture carrying capacity must thus have been augmented. And when one thinks that in those early Virginia days, when there was so little to export, and so much that must be imported, it's evident that the strewn shores of discarded brick ballast are open to serious and careful investigation by the well known Baron Munchausen.

those depths we would have gone. When we finally came down the other side of the mountain, mid contrasting ruts such as must have been made by the early settlers, so grateful were we to our faithful Buick, that one could but regret that it was not animate, so we could at least slap its neck or give it a lump of sugar.

And now there in the narrow valley, snugged up against the mountain on one side, and edging the pre-Revolutionary road on the other, is the three porticoed Old Sweet. Here long before the time of Old Virginia Hot Springs, came seekers of health, alike from New York and New Orleans. Came with their four-in-hands to spend the hot months. Here Jerome Bonaparte courted his bride to be. Frequenting it has been by many



THE TREES WERE JUST LOVELY, IN A CHIFFON-LIKE BIT OF GREENERY, THAT EARLY MAY MORNING WHEN WE TOOK THIS VIEW OF WASHINGTON AND LEE UNIVERSITY, AT LEXINGTON, VIRGINIA. READING OVER ONE OF THE OLD ACCOUNTS OF THIS BUILDING, IT IS STATED THAT THE BRICKS WERE MADE "CLOSE-BY." UNFORTUNATELY THEY HAVE BEEN PAINTED AND WHITE-LINED. THE COLUMNS ARE ALL OF BRICK, PLASTER COATED

Which shall we do now, go down to Yorktown and on to Williamsburg and Jamestown, and see those rich brick-linked history spots? Or shall we head for the Alleghany Mountains and over to Old Sweet, another of Jefferson's classics? Let's do the latter. "Tother spots" have been paid due homage, but Old Sweet in its isolation, how few of you architect folks have imperiled your life to see that rare gem. And in mentioning imperiling your life, I say it feelingly. The ride from the Roanoke side is over two of the Alleghanys. The roads are narrow and the surface clay. It started raining and the car slipping. For an hour and a half, we climbed in low gear, as slowly as possible. More than once we slipped to the very edge of the unprotected side. Just a little more, and down

a Southern master mind, as well as the Bonny Prince Charlies of the cavalier days. What rugged convincement there is in every line and mass of the original Jefferson portion of the building. What a beautiful example of brick work. Brick of the true Jefferson size, laid head and stretcher, as are all his buildings. Miles it is from any railroad. How effectual the isolation. How welcome its peace prompting environment.

Surely these early Virginians had scope. Theirs was no cramped style. Yet how free from those outbursts of so-called design, which flare for a day and are forgotten. Or remain as examples of rootless creations—a defiance to the consistent.

In blatant contrast to all the consistent composure of Old Sweet, let's on to Virginia Hot for

lunch. Its rampant today's todayness will make us the more fully appreciate the architects and builders of Virginia's age of brick and staunchness.

Tomorrow we must spend the morning at Old Pohick Church, 6 miles from Mount Vernon. From there go to Guniston Hall, and finally from the pillared stoop of Mount Vernon, say a farewell

to this land of wondrous yester-years and awakened-todays. Your editor says we have "exceeded our allotted three minutes" so of Pohick and Guniston Hall another time. But accompanying this article are some photos you may like to glance at. What do you say if each Spring, along the first of May, we spend 10 days in Old Virginia? All right, let's do that.

ANCIENT BRIDGE HOUSE GONE

A PICTURESQUE old landmark of Lakeland, the Old Bridge House, Ambleside, near London, one of the last surviving relics of the ancient market town, has recently come under auction.

This curious little house, built on a small stone bridge, which spans the Stock Beck, is well known to thousands of visitors to the English lakes. Its origin is uncertain, but it is known, as records show, that about a century ago it was used as a summer house for Ambleside Hall, through the grounds of which the main road from Ambleside

to Grasmere now runs. It was admired by Wordsworth, Harriet Martineau, Dr. Arnold and De Quincey, all of whom lived nearby, and Ruskin made a sketch of it in 1837. For more than a century it has been a favorite subject with artists. At one time, in the days of the old horse-coaches, it was used as a house of call for parcels.

It is one of the smallest houses in England. Until about twenty years ago it was occupied as a dwelling house, but it is now a cobbler's shop. The building comprises one room upstairs and one downstairs and the top room is reached by steps built outside the house.



W. H. EMORY, JR., ARCHITECT



EDITORIAL COMMENT



THE *Pacific Builder and Engineer*, of Seattle, Washington, printed the following editorial in its issue of September 3, 1927:

Architects are answering the following query from the valued *University Herald*, Seattle, with the one word. It has eight letters and starts with P. If your answer differs, please send it to The Sanctum, pronto. Here's the query:

If in the midst of the painting of a great canvas, the man for whom it was being painted should suddenly dismiss the artist, and employ another, telling him to finish the painting in his own way, but to leave that already done as it was, the world would call him foolish.

Yet, in the midst of planning a great canvas, a piece of work that is to stand for a thousand years, with the impression of the designer's work firmly established, the employer plans to take the artist away.

The artist is designer of the beautiful structures which comprise the newer group of campus buildings, who has planned the completed campus with all the quadrangles of Tudor Gothic in place, a monument of symmetry, grace and permanence. The employer who would remove him is the Board of Regents of the University of Washington.

Why?

The buildings of the campus are testimony to the ability of the University architects, Bebb and Gould. The objection raised last Winter has been satisfied. Mr. Gould, former head of the architecture department, is no longer connected with the University. His removal was ordered because of his connection with the firm. Now the regents indicate that they may change architects.

Why not let the men who have designed the campus, planned for its permanence, produced its beauty, and begun the work which will give Washington the loveliest home of any University, complete their work?

Why change artists in the middle of the canvas?

Politics of a certain kind and architecture are not good bed fellows. It is highly desirable that architects interest themselves in politics affecting government administration. By the same token the interference of politicians with architecture and its professional practice is to be heartily discouraged. Time and again, architects find themselves embroiled in situations, created by political influences, that are not conducive to the rendering of the best possible service and that are most discouraging, to say the least. Political interference in building projects, private or public, is without justification. Incompetence and illegal practices are readily discerned and courses are provided to promptly remedy such cases. Where no just cause for dissatisfaction is established against the architect in charge, outside disturbing influences are more objectionable than ever.

The local press and public opinion strongly denounced the ousting of Bebb & Gould, members of The American Institute of Architects, as architects for the University of Washington. The Board of Regents of the University apparently acted with-

out stated reasons and we, therefore, suspect that personal political animosity is responsible. It is understood that the firm originally selected to design the buildings on the campus of Washington's state university worked loyally, faithfully, and with honest endeavor to promote the best interest of the University's building program. The ability of the firm of Bebb and Gould is unquestioned by other architects or the public. There has been no question as to their honesty of purpose or practices. Their fees have been reasonable for work of this nature. Yet with work well under way, the Board of Regents has taken summary action, and at a most unfortunate time discharged the architects and engaged another.

There appears to be but one remedy for cases of this kind, of which this is not the first, nor will it probably be the last; namely, the emphatic registering of public and professional disapproval in terms that will impress all bodies empowered to "hire and fire" both present and future, with the fact that unjust actions ultimately result in swift and sure punishment. Justice and fair play are stressed in our universities in both class rooms and in athletics. Apparently those in authority at Washington University do not believe in practicing what they would condemn if done by instructors or students individually or collectively.

In the present instance it is worth observing that justified public wrath "registered" on the Board of Regents, for this body, apparently to justify itself, appointed a successor to Bebb and Gould of equally high talent and excellent reputation, John Graham, A.I.A. As the *Pacific Builder and Engineer* states, "this is the one bright spot of an otherwise dark cloud in the history of Washington's State University."

FROM time immemorial the arrival of Winter was the signal for the cessation of building construction activity. Building contractors laid off the majority of their employees and spent most of the cold weather season looking forward to favorable weather conditions and hoping that an early Spring would permit resumption of construction work. Building material manufacturers curtailed production to avoid carrying an over-supply of materials that could not be moved for several months. Architects found themselves completing the odds and ends of jobs begun earlier in the year. Draftsmen were of necessity discharged in the Fall and forced to look for other work until property owners be-

gan to think once more of buildings to be started as soon as weather permitted. In the meantime these same owners faced a loss in revenue from their buildings which had to be written off over a period of years.

This condition in the building industry has changed materially within the past ten years. The conference on unemployment held in Washington in 1921 during President Harding's administration was the first important step undertaken to secure a more even distribution of construction work throughout the year. The essence of the report of the committee on "seasonal operations in the construction industries" is summed up in the statement that the cessation of building activities in Winter was due more to custom than necessity.

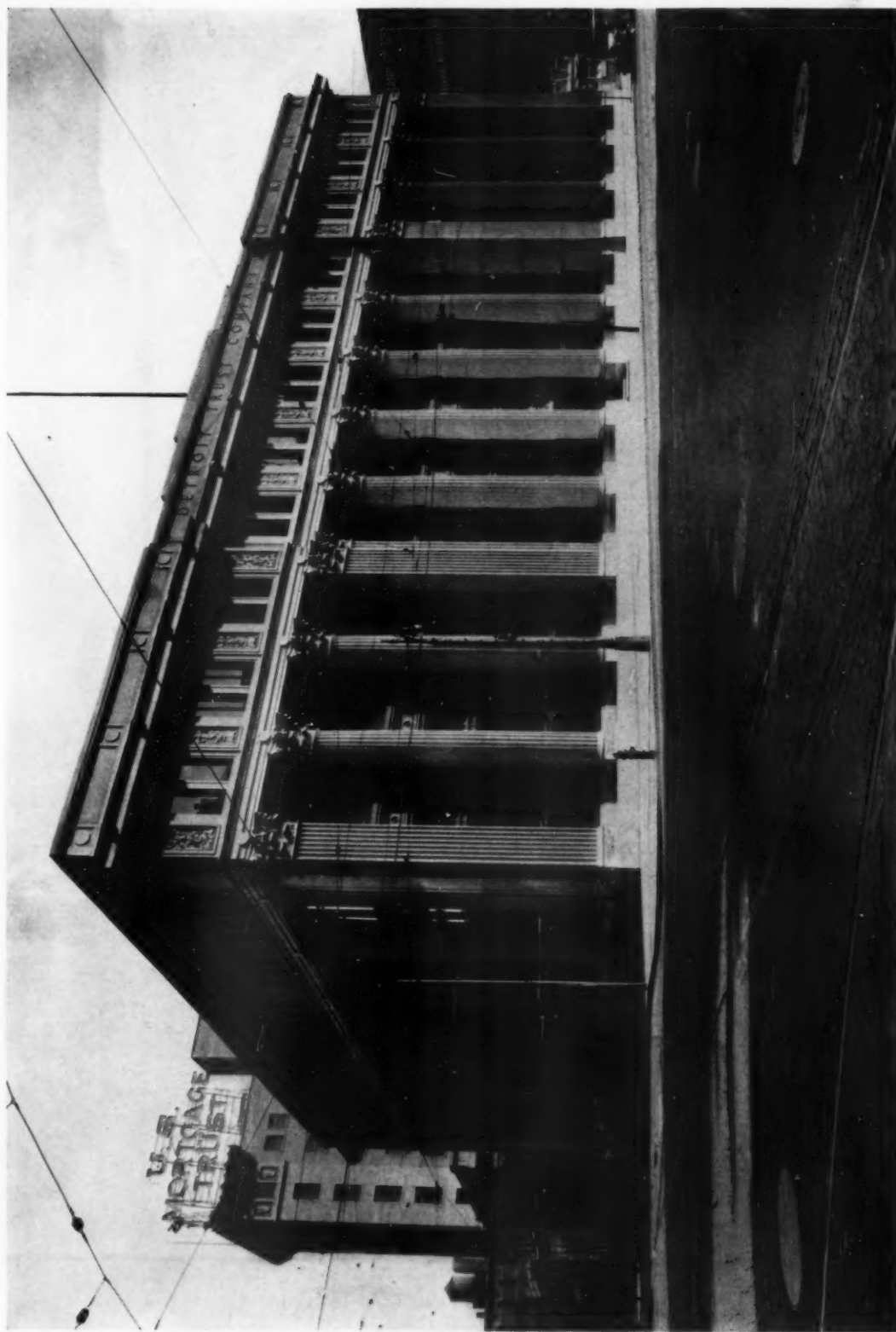
With the facts plainly set forth, ways and means were immediately studied to overcome the existing causes of a slack building season. As a result, Winter construction is no longer viewed as an unusual procedure. Foresight in the choice of materials used, timely delivery of material to the job, adequate protection of men and materials against the effects of low temperatures, and the reversal of accepted practices were all that had been required to correct a situation of vast economic importance.

In an address delivered before the Producers' Council recently, on the subject of "Color in Architecture," Ralph T. Walker, A.I.A., of the firm of Voorhees, Gmelin & Walker, made the statement that the design of a building possesses three things—form, decoration and color—and that they must be developed simultaneously and not in the sequence which they seem to follow so naturally in the architecture of today. He likens these three phases to a trinity, each in itself an entity, but not divisible from the whole. In a later paragraph he states that we will not in the future use a material with infinite and unknown possibilities in a mentally lazy imitation of another material with known limitations, as, for example,

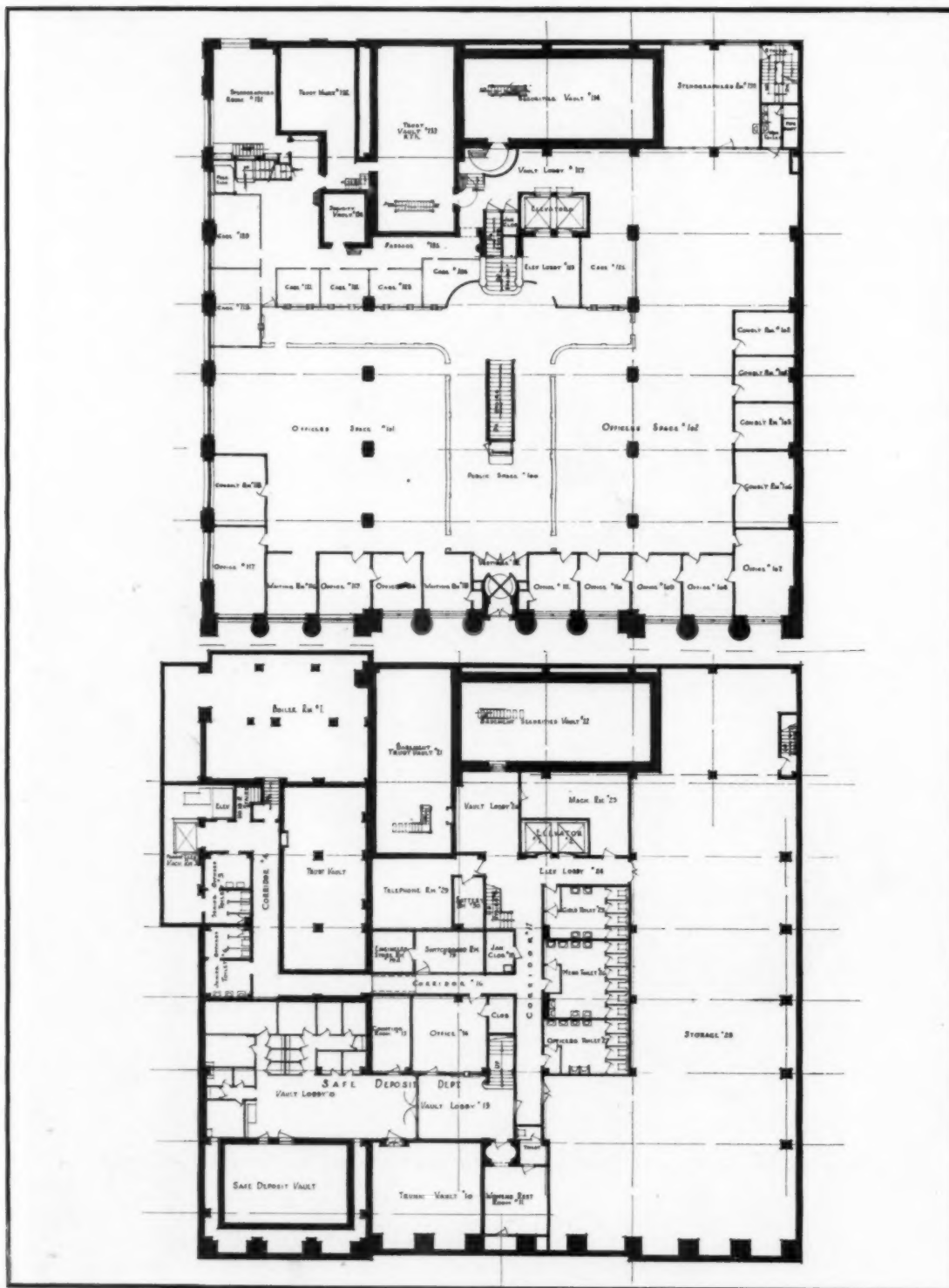
when today each new method strives so strenuously to slavishly imitate a known one. The fact is that today we consider those arts which have to do with the decoration and color of buildings as "applied arts," and they are always thought of as not inherent, but as something similar to the icing on pastry—to be put on if you like sugar and left off if you do not. He makes special mention of the fact that the simplicity of treatment to which we have been accustomed has trained the mind to monotony, that it has closed perspective, subjected initiative to submission, and that it has denied progress. He prophesies that in the future walls, floors, ceilings and furnishings will be built up of many patterns of ornament and color, so blending that there will be no focal points to distract the eye and therefore the mind, for both the fields of plain color and focal points have this in common—they enclose and entrap the mind, whereas, decoration should be conceived to enlarge the immediate horizon. Mr. Walker suggests that we should strive for the inherent qualities in materials and in the colors of our materials, and not in "applied confectionery." For, application, he says, makes for imitation, while that which we should express is the age in which we build. In closing his remarks, Mr. Walker says: "We are but at the beginning of an age of new materials and methods, of unknown and unlimited possibilities, and each new material should be designed to stand on its own and be used as such. Each should have form, decoration and color distinctly its own."

THE AMERICAN ARCHITECT is thoroughly in accord with Mr. Walker's views on this timely subject. It sees in many of the materials of modern invention and manufacture opportunities for original expression which have not as yet been fully developed. This journal does not plead for originality simply for the sake of doing "something different," but does plead for honesty and sincerity in architectural design. And the honest use of modern materials naturally tends toward originality.





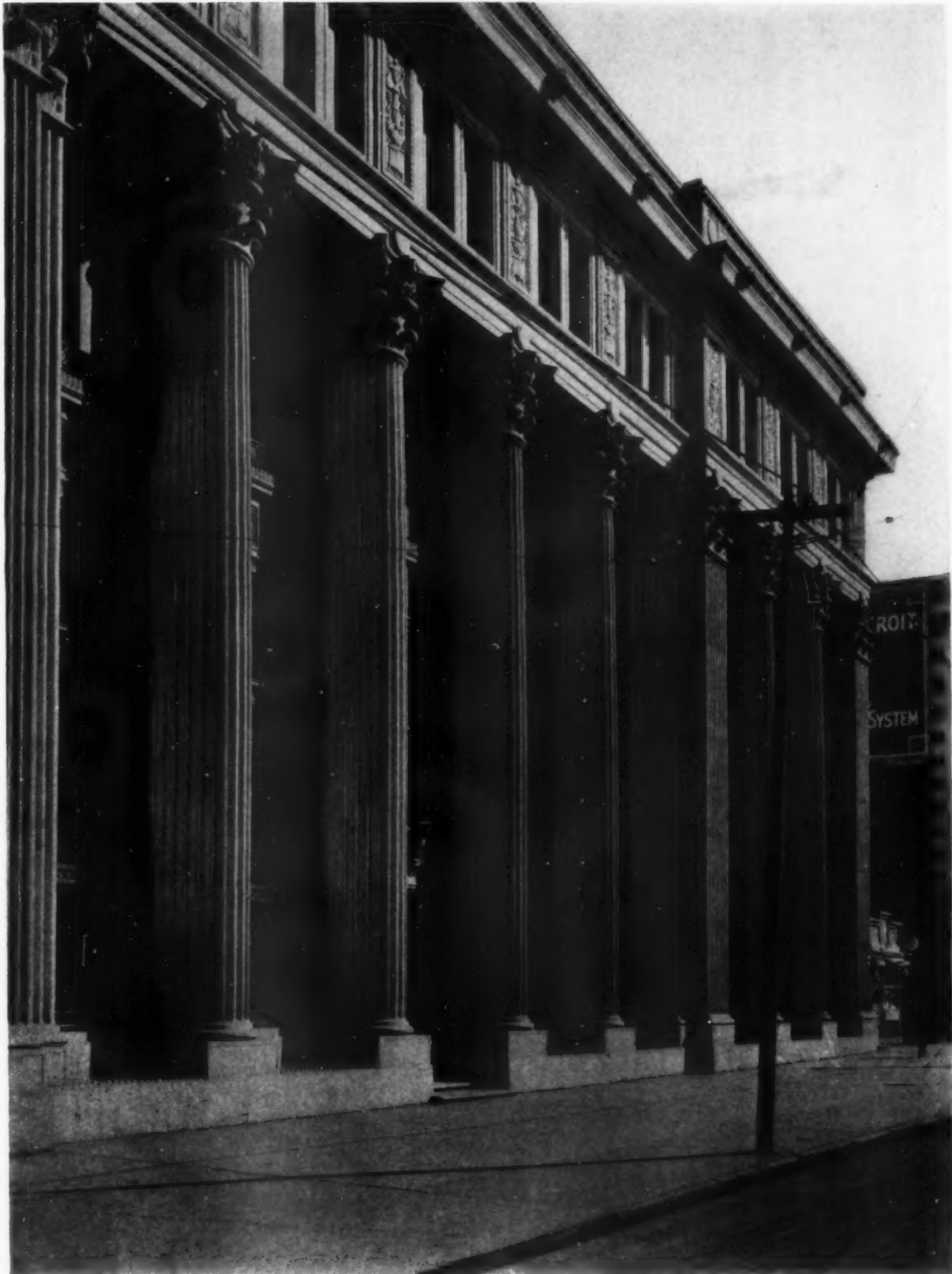
BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.
ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS
(See plans on back)



BASEMENT AND MAIN FLOOR PLANS

BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.

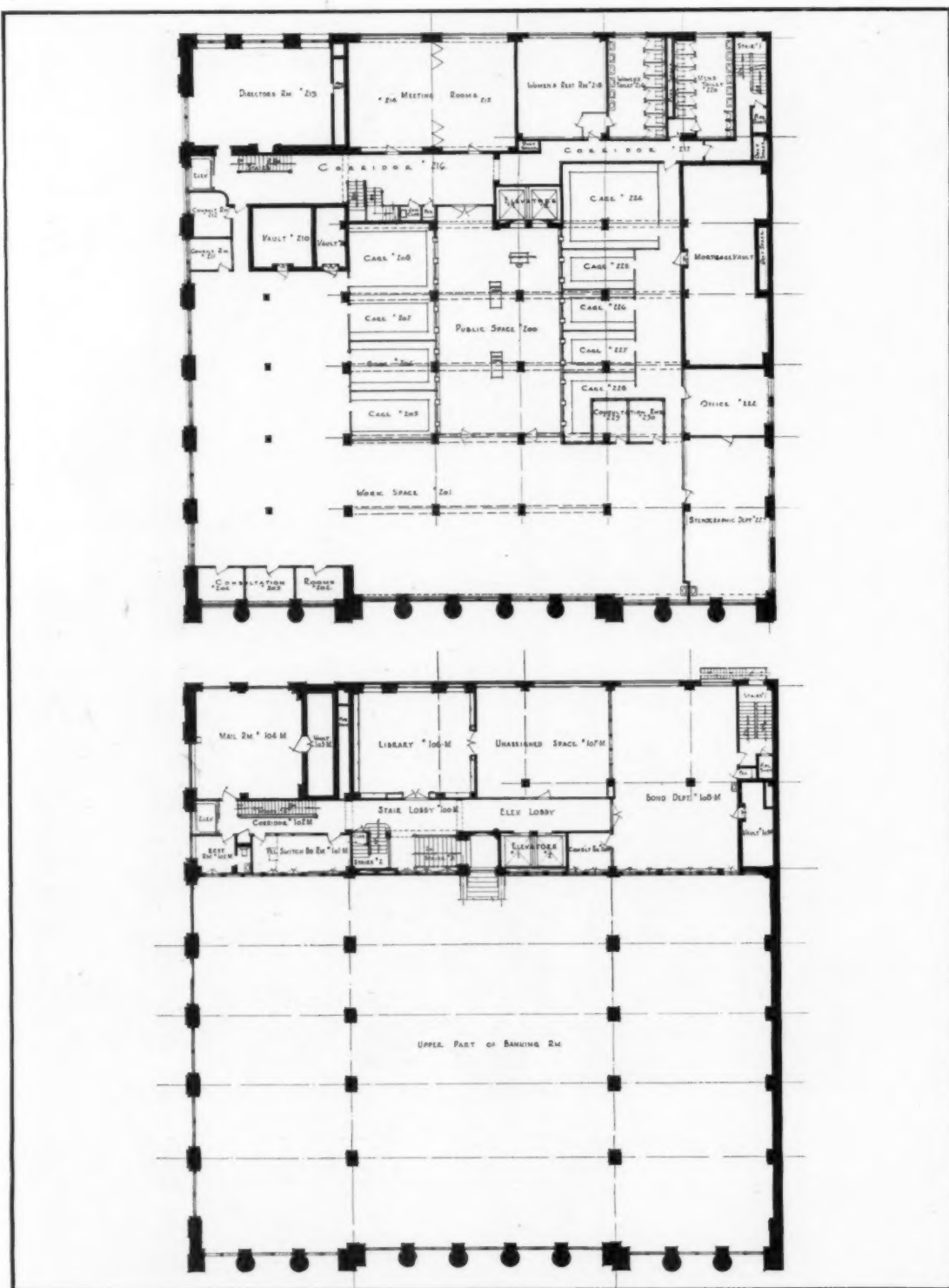
ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS



BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.

ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS

(See plans on back)



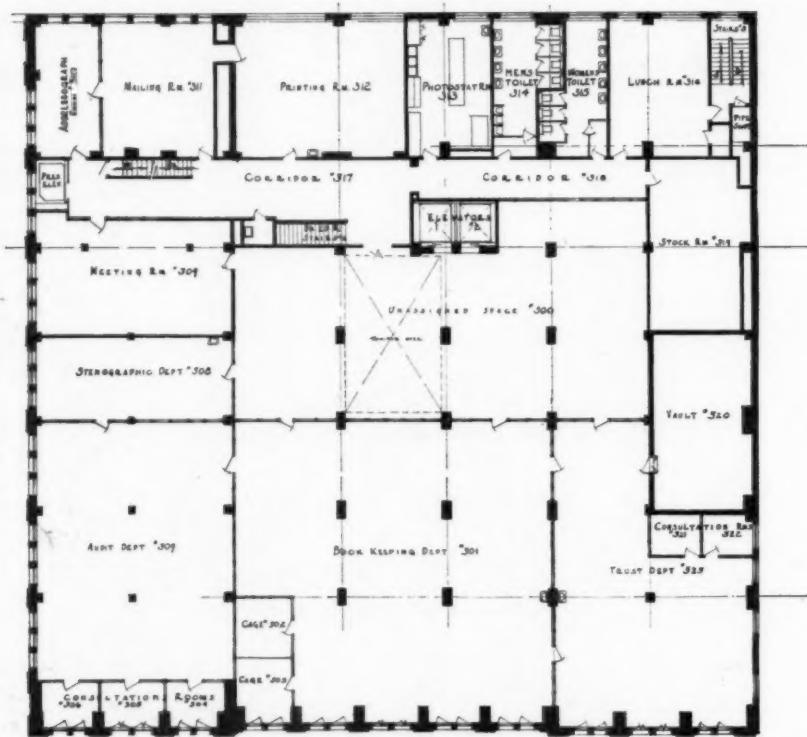
MEZZANINE AND SECOND FLOOR PLANS
 BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.
 ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS



BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.

ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS

(See plan on back)



THIRD FLOOR PLAN

BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.

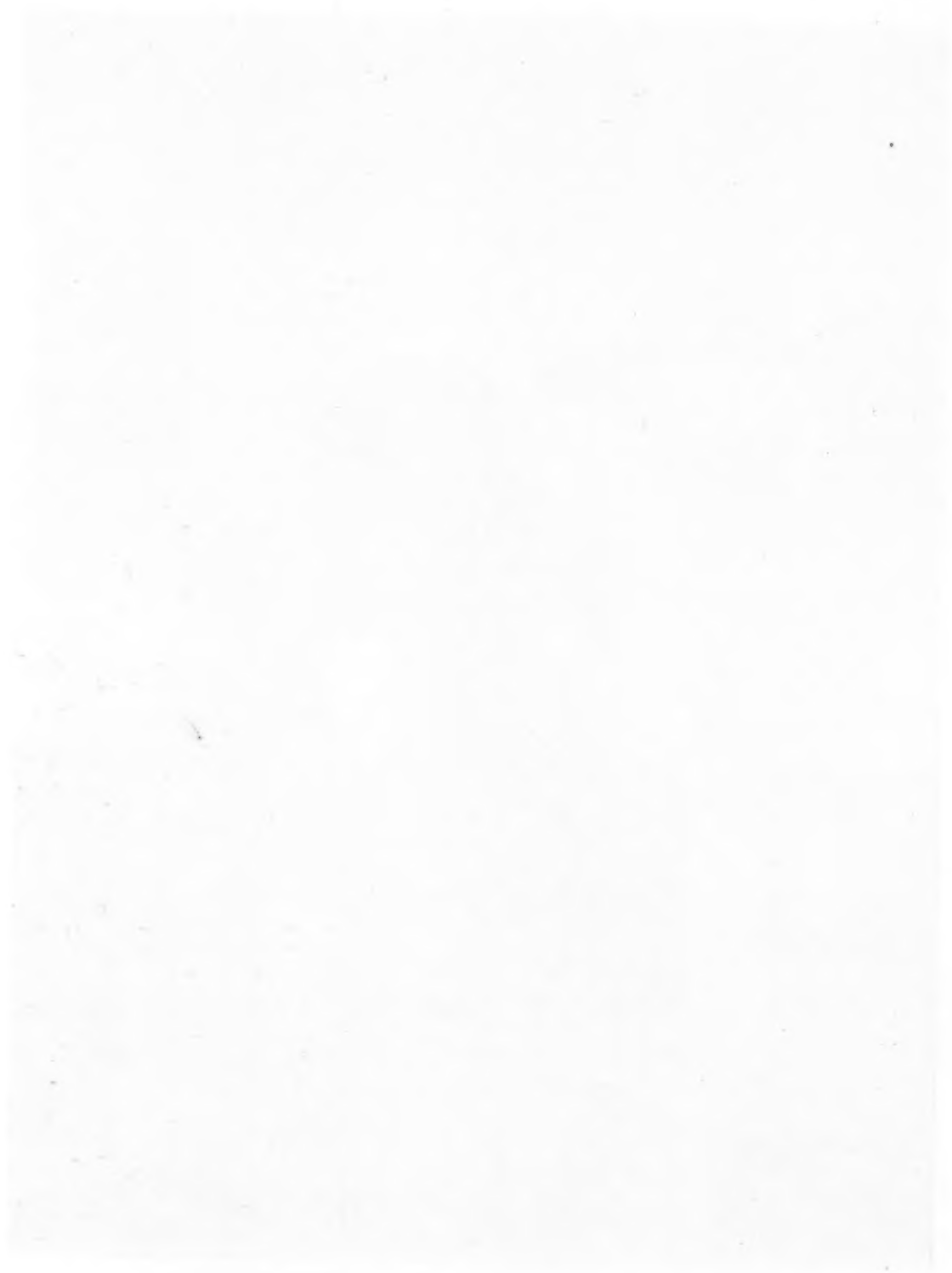
ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS



BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.
ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS



BUILDING FOR DETROIT TRUST COMPANY, DETROIT, MICH.
ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS





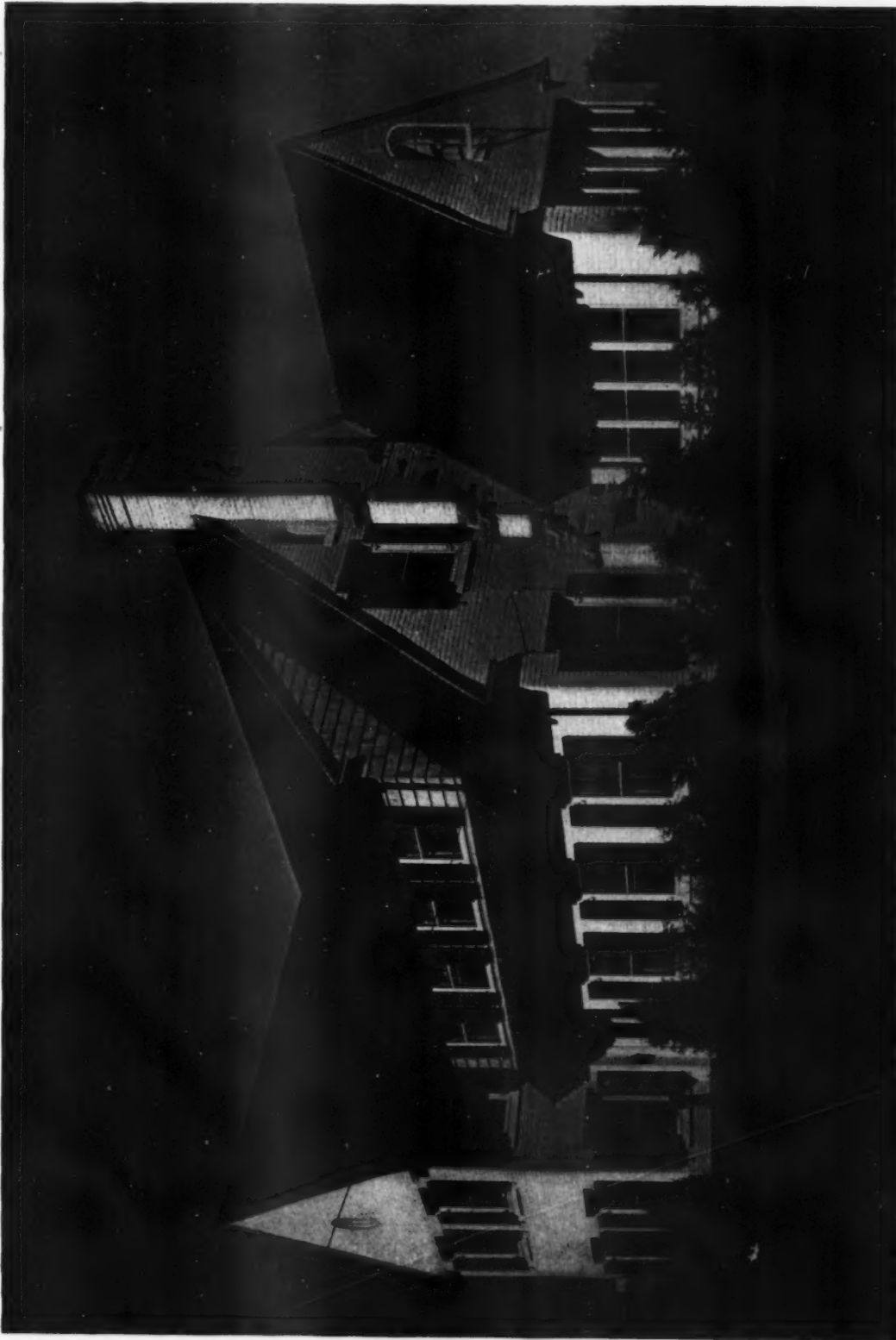
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ALBERT KAHN, INC., ARCHITECTS AND ENGINEERS





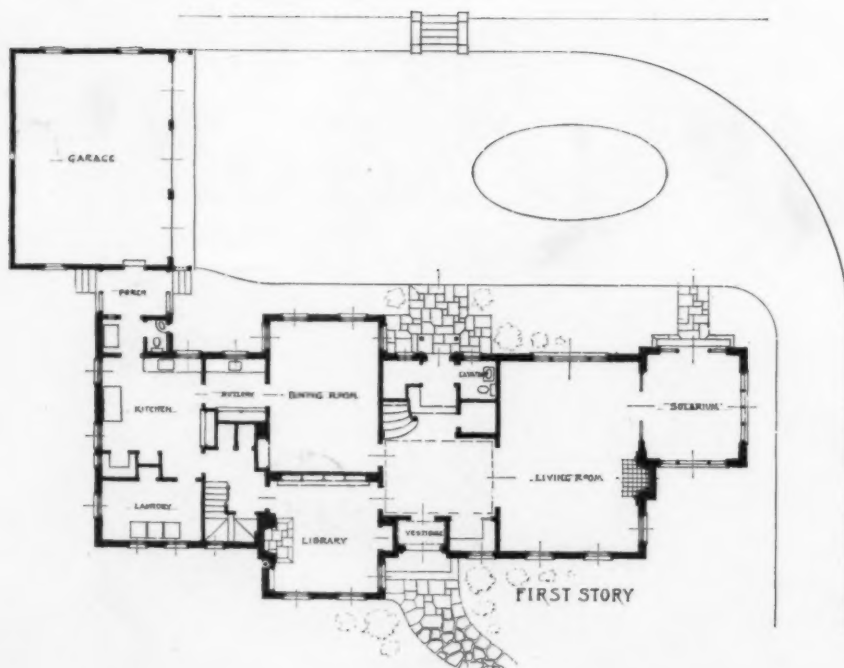
BUILDING FOR AMERICAN SEATING COMPANY, GRAND RAPIDS, MICH.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS AND ENGINEERS



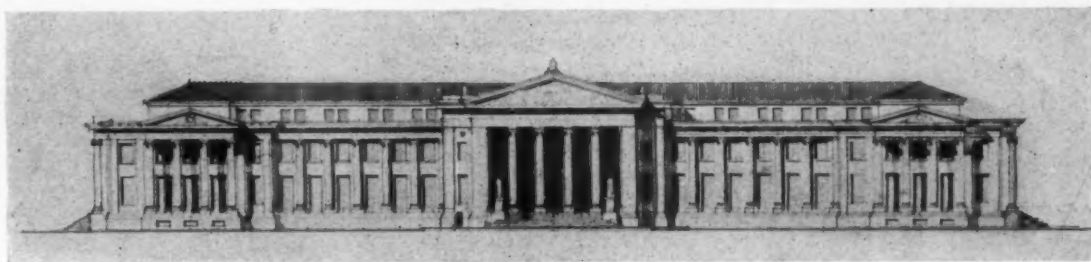
HOUSE OF DR. AND MRS. D. AUSTIN SNIFFEN, WHITE PLAINS, N. Y.

JOHN C. MOORE, ARCHITECT

(See plans on back)



HOUSE OF DR. AND MRS. D. AUSTIN SNIFFEN, WHITE PLAINS, N. Y.
JOHN C. MOORE, ARCHITECT

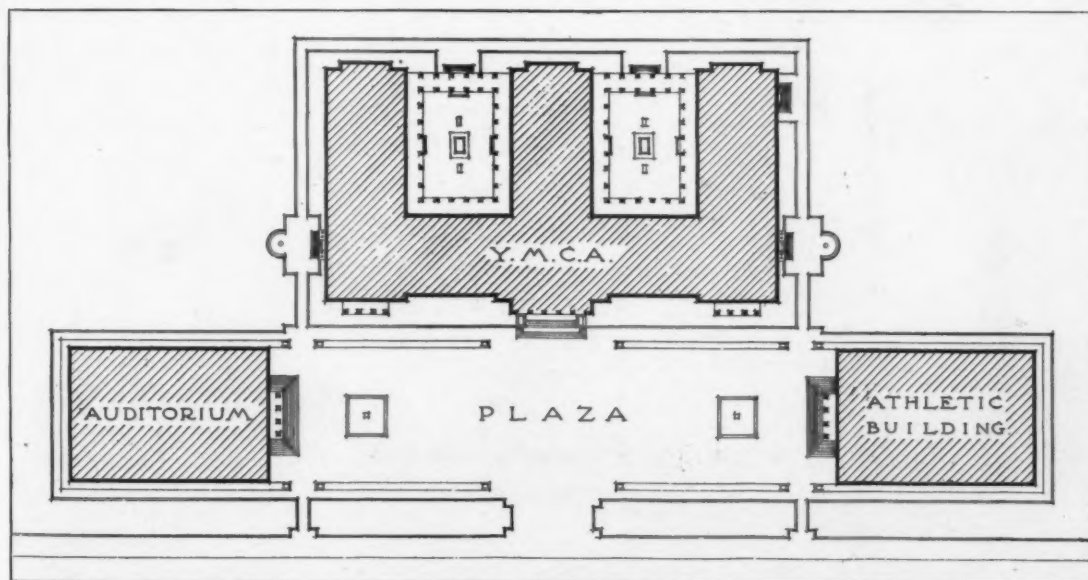


A TEMPLE OF YOUTH

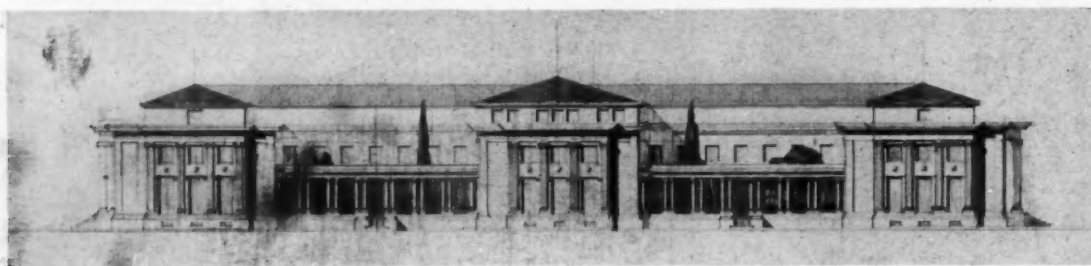
By WILLIAM ORR LUDLOW

THAT American architects should be chosen to design a building that will be, perhaps, the most important architecturally of the modern city of Athens, is in itself noteworthy. But, there is further unusual interest attaching to this building; it is called *The Temple of Youth* and has been designed for and dedicated to the Youth of modern Athens for the training of "body, mind and spirit." That very training which we now call the "Y. M. C. A. idea" made Athens of the Golden Age the foremost city of the world, and with the building of this latest temple, the "Y. M. C. A. idea" is merely returning after twenty-five hundred years to its native land. This splendid enterprise is the consequence of the work of the American Y. M. C. A. in Greece during the World War. The Greek government calls this proposed building a "national enterprise"; the Greek Church claims it as "her own" and in our land it is sponsored by a committee of men of national and international reputation.—*The Editors.*

TO DREAM a dream and then to see "such stuff as dreams are made of" materialize into a temple of marble is sufficient joy to an architect, but when a dream is of the splendor of the temples of ancient Greece, and the realization is to actually stand at the feet of these temples in that ancient and glorious city of Athens—such honor and such opportunity for glory bring to an architect of the great, splendid and commercial New York a feeling of deep humility and unworthiness. Yet this is the problem of the architect who has essayed to rear a modern temple dedicated to Youth, and built upon the field of Mars, almost in the shadow of the Erechtheum and the Parthenon. Little less than gods are the authors of those great temples of ancient Greece, and even as the Grecian gods were to their worshipers glorified human beings, so Ictinos, Pythios and Mnesicles measure up to a full god-like stature as we look back upon them and their glorious dreams through a perspective of twenty-five hundred years.



THE TEMPLE OF YOUTH, ATHENS, GREECE—LUDLOW & PEABODY, ARCHITECTS



In humility, therefore, the architects of this latter day temple approach this problem, for Ictinos, Mnesicles and Pythios will undoubtedly look down upon them and their puny efforts perhaps with scorn and derision, or perhaps merely with pity.

The ancient temples were shrines—not places for the assemblage and housing of many individuals, and therefore their size as compared with the buildings of today, perhaps, might almost seem insignificant. What presumption, therefore, would it be to erect under the very shadow of these wonderful temples, a building that would out-scale them—a building which would seem to say "So Big!" But the requirements of this modern Temple of Youth make necessary great dimensions for the actual enclosing within walls a veritable bee-hive of humanity; so a big building was split up into three buildings, making a group of structures, no one of which would be of huge dimension. Thus in separate structures are housed the many phase activities of this Y. M. C. A. of the twentieth century, dressed in the habiliments originally pertaining to the worship of perhaps less worthy humans than the splendid youth of today.

The dominant building of the group takes care of the social activities, the sleeping and the eating, as well as the study of religion, and the learning

of things cultural. Another one of the group contains the auditorium where 2,000 persons may assemble, and the third unit is devoted to the training of the body so glorified in the days of the Ancient City.

Of the materials of which these buildings will be constructed, it is sufficient to say that the wonderful yellow Pentelic marble from Grecian quarries, used in the Parthenon, will form their walls. Then there will be employed the brick of Modern Greece, and the other materials so commonly known to us, steel, and cement, perhaps from Germany, or perhaps from our own land.

The utilitarian details of equipment, the plumbing, heating, electrical wiring, seemingly almost sordid in mentioning, will likely come from America, but the columns, the entablatures, the pediments, the cornices—we American architects must simply bow in admiration of the work of our great predecessors, and copy what is handed down to us through so long a space of years.

Yes, we shall call the style pure Greek classic—using architraves and mouldings, columns and cornices in an attempt to interpret in the architectural language of the early days of architecture, an honest endeavor to create a structure fitted to carry on, in this later day, the development of Youth in Body, Mind and Spirit.



THE TEMPLE OF YOUTH, ATHENS, GREECE—LUDLOW & PEABODY, ARCHITECTS

INTERIOR ARCHITECTURE

SELF SERVICE IN MODERN HOUSES

SELF service in the private house is the result of the pressure of economy. Economy in building is best effected by reducing to a minimum the cubic footage, on which building costs are computed, and the logical result is compactness of plan and conservation of space. Compactness in its turn eliminates unnecessary steps, so that economy of energy, as well as of space, results, and self service becomes less of a drudgery.

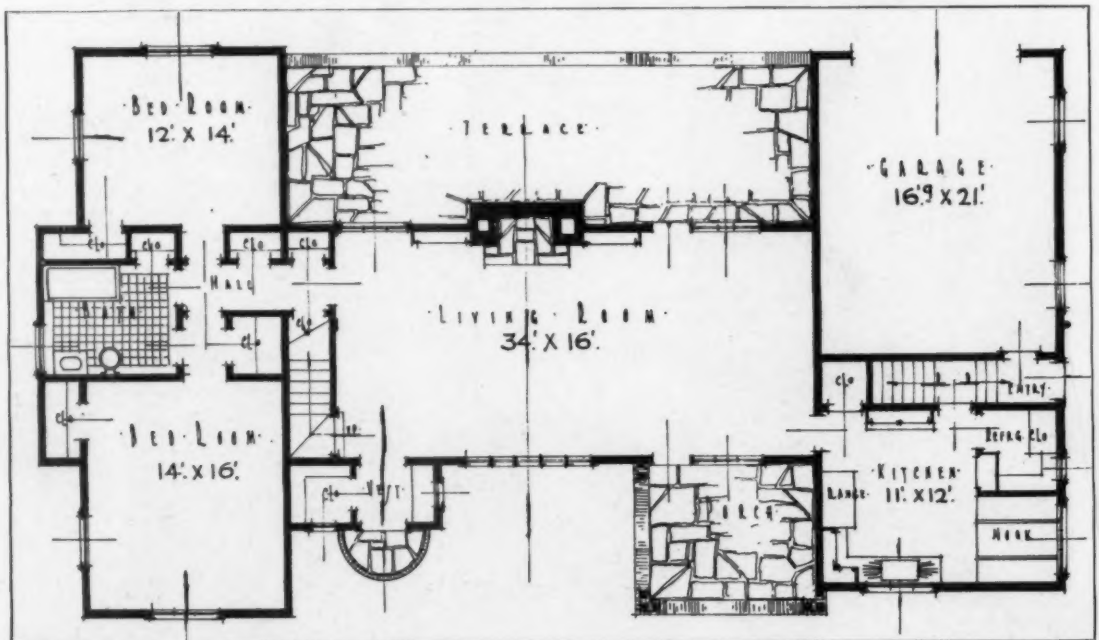
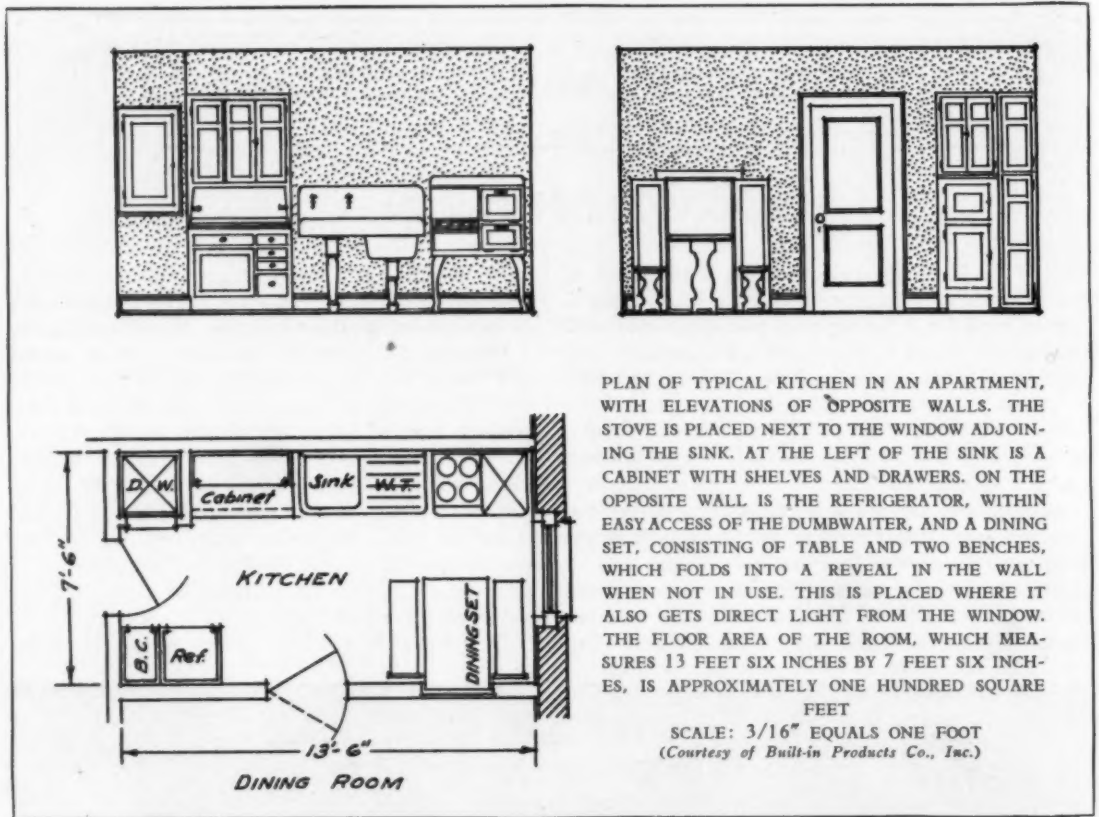
Self service has revolutionized the plan of the private house. It has reduced the kitchen from approximately one hundred and fifty square feet to a room with a floor area of less than one hundred square feet. And yet it retains all that is vital. Sufficient cupboard and shelf space may be pro-

vided, cooking and refrigeration apparatus may be installed successfully, and plumbing fixtures may be introduced without retarding their functions in a room of this size with a saving of fifty square feet. With a ceiling of average height, the saving on this room alone totals almost five hundred cubic feet, an item which is of sufficient size to warrant serious consideration. And yet, with the kitchen made small and even more efficient, the old-fashioned pantry is eliminated, resulting in further saving of space. In certain cases, too, we find the dining room done away with and meals served in the living room or in a dining alcove off of the living room or sometimes off of the kitchen.

The basis of this idea, which results from the



KITCHEN AND ADJOINING BREAKFAST ROOM, HOUSE OF MRS. H. S. CLARK, DEL MAR, CALIFORNIA





BREAKFAST NOOK IN KITCHEN ALCOVE



ARRANGEMENT OF KITCHEN EQUIPMENT

HOUSE OF C. H. PETERSEN, PORT WASHINGTON, L. I., N. Y.—OTTO PREIS, ARCHITECT

elimination of a dining room, is to save steps and energy and make self service less of a drudgery. At the same time, however, service quarters become obsolete. The kitchen becomes a part of the master portion of the house. And, as a room in which the housewife performs certain domestic duties, there must be introduced a certain decorative quality by which the room may attain an atmosphere in keeping with its new calling. The modern kitchen, with richly colored tile floor, decorative window hangings and compact yet efficient installations, can hardly be classed in the same category as the kitch-

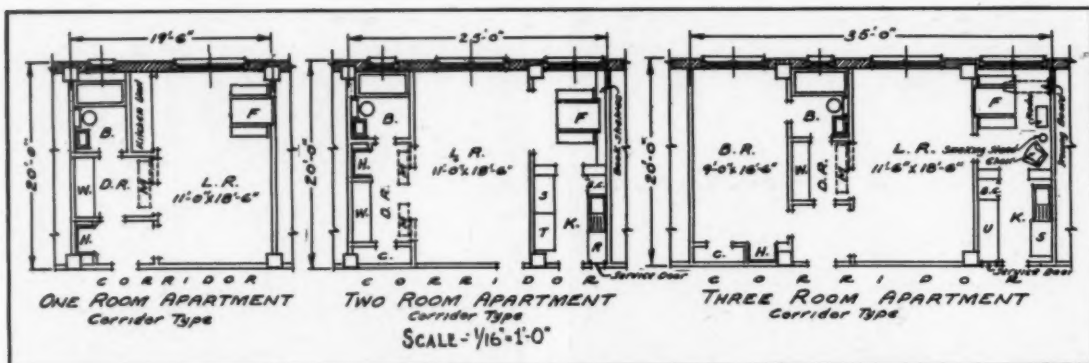
ens that were so common ten and fifteen years ago.

Designers of modern kitchens, then, must give consideration to the aesthetic as well as the utilitarian. To effect compactness and efficiency, every square inch of space must be made to count. But cabinets with drawers and shelves must have good lines and be in good proportions. A kitchen cabinet today is actually a piece of furniture. Linoleum floors fit into the scheme carried out in the modern kitchen because they are interesting in design and color and at the same time possess such necessary practical qualities.



COMBINATION LIVING AND DINING ROOM

HOUSE OF C. H. PETERSEN, PORT WASHINGTON, L. I., N. Y.—OTTO PREIS, ARCHITECT



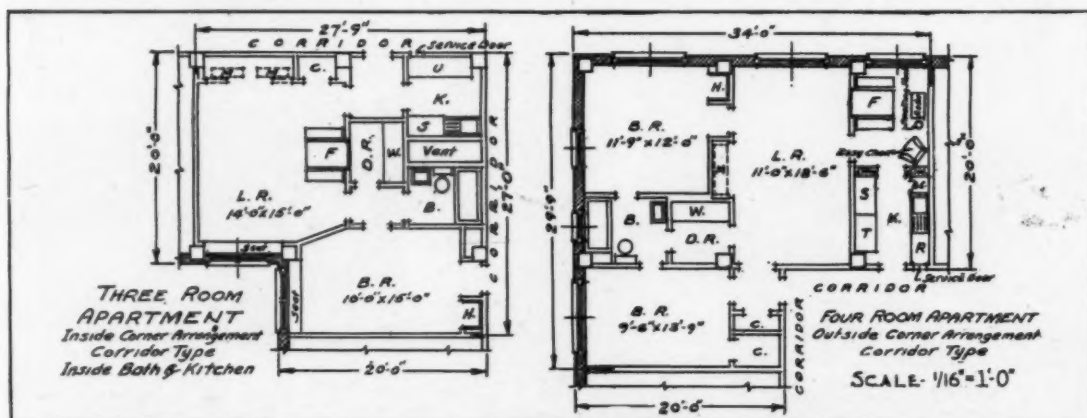
PLANS OF TYPICAL ONE, TWO AND THREE ROOM APARTMENTS, IN THE DESIGN OF WHICH THE SAVING OF SPACE WAS OF THE UTMOST IMPORTANCE. THE PLANS ARE THOROUGHLY COMPACT AND EFFICIENT. LETTERS ON THESE AND ON THE PLANS BELOW REFER AS FOLLOWS: W—DRESSER; H—CEDAR CLOSET; F—FOLDING DINING SET; R—REFRIGERATOR; S—STOVE; T—CABINET; M—CLOSET BED

Space saving enters into the problem of designing built-in furniture. Consideration, for example, must be given to the fact that eating a meal requires certain furniture that is not necessary either in the preparation of meals or between meals. This fact has led to the production of certain features which fold into the wall when not actually in use. By the installation of a table with benches on either side seating four persons, which fold into a shallow reveal in the wall behind a door between meals, a dining alcove is only a place to dine at meal times, for at other times it may readily be converted into a den or study as desired. The difficulty which the design of this and similar features presents is in giving just consideration to the aesthetic quality so that their practical purpose is not over-emphasized, for thus will they appear out of place in the decorative scheme with which they come in contact when put to use.

The designer of a modern kitchen, that is at the same time compact and efficient, must not only

carefully consider the uses to which the various appliances are to be put, but must recognize the relationship of one product to another, especially as they are used in the preparation of meals and other kitchen functions. This is particularly true as regards the placing of cabinets, cooking apparatus and iceboxes. For even the icebox, which in days not long past was not even fit for kitchens in those times, has not only been made presentable, but might actually be classed as a piece of kitchen furniture. The development of electric refrigeration has added to its efficiency, while its size has also been reduced thereby, so that space is saved and more complete compactness results.

There are reproduced on this and other pages various plans showing typical layouts of kitchens and space devoted to the preparation of meals in both apartments and private houses. In small apartments, where space is at a premium, and economy is of first importance, the plan of a kitchen presents a problem that is not easily solved.

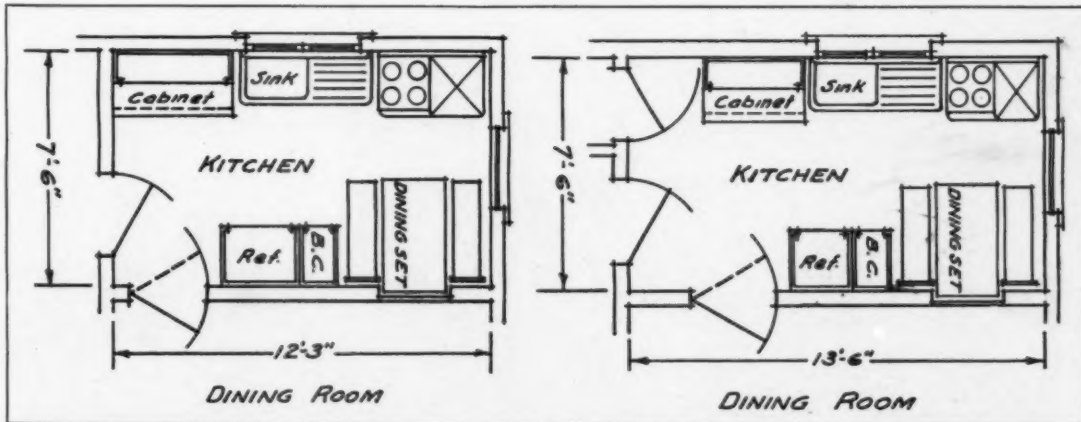


PLANS OF TYPICAL INSIDE AND OUTSIDE CORNER APARTMENTS, SHOWING ARRANGEMENT OF VARIOUS SERVICE APPLIANCES TO EFFECT GREATEST EFFICIENCY AND TO SAVE SPACE

(Courtesy of Fain Manufacturing Company)

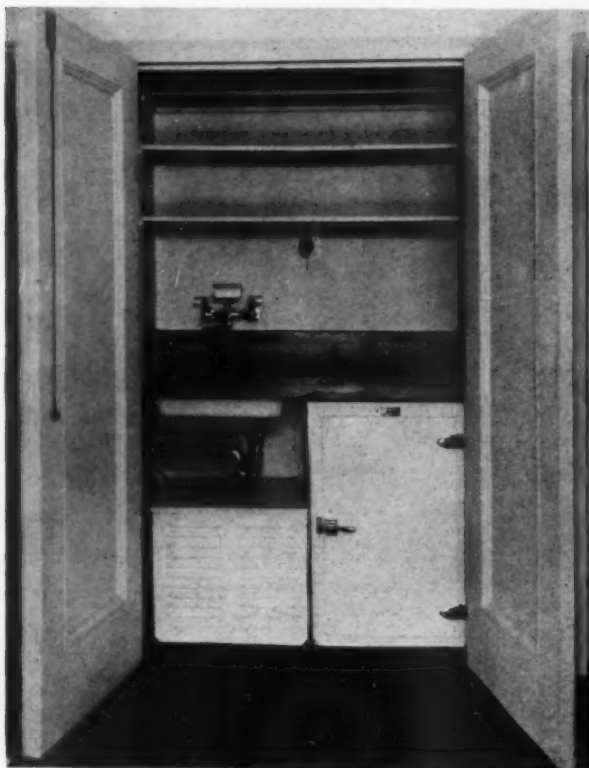


SHOWING ARRANGEMENT OF SINK, CUPBOARDS, REFRIGERATOR AND OTHER APPLIANCES IN A SMALL, COMPACT AND EFFICIENT MODERN KITCHEN. THE CRETONNE WINDOW HANGINGS AND PATTERNED LINOLEUM FLOOR ADD COLOR AND DESIGN, AND THEREBY GIVE THE ROOM A CERTAIN DESIRABLE DECORATIVE INTEREST



PLANS OF TWO TYPICAL MODERN KITCHENS FOR A PRIVATE HOUSE. THE SINK IN EACH CASE IS PLACED DIRECTLY BELOW ONE WINDOW, WHILE THE STOVE GETS LIGHT FROM TWO WINDOWS. CABINET IS PLACED ADJACENT TO THE SINK, AND REFRIGERATOR AND DINING SET ON OPPOSITE WALL

SCALE: $\frac{3}{16}$ " EQUALS ONE FOOT



AT THE LEFT, A KITCHEN IN A CLOSET OF THE LIVING ROOM. A SPECIAL ELECTRIC REFRIGERATING APPARATUS WAS CONSTRUCTED FOR THIS PURPOSE. THE DOORS, SHOWN OPEN IN THE ILLUSTRATION, COMPLETELY CONCEAL THIS MINIATURE KITCHEN WHEN CLOSED AND DO NOT DETRACT FROM THE APPEARANCE OF THE LIVING ROOM

INSTALLATION IN THE TUDOR CITY APARTMENTS,
NEW YORK

FRED F. FRENCH COMPANY, ARCHITECTS

BELOW, REPRODUCTION OF A SKETCH SHOWING ONE TYPE OF FOLDING DINING TABLE AND BENCHES. THE ENTIRE SET IS HUNG ON THE DOOR TO THE KITCHEN, MAKING SERVICE EASY, AND DISAPPEARING ENTIRELY WHEN THE MEAL IS FINISHED AND THE DOOR TO THE KITCHEN IS CLOSED

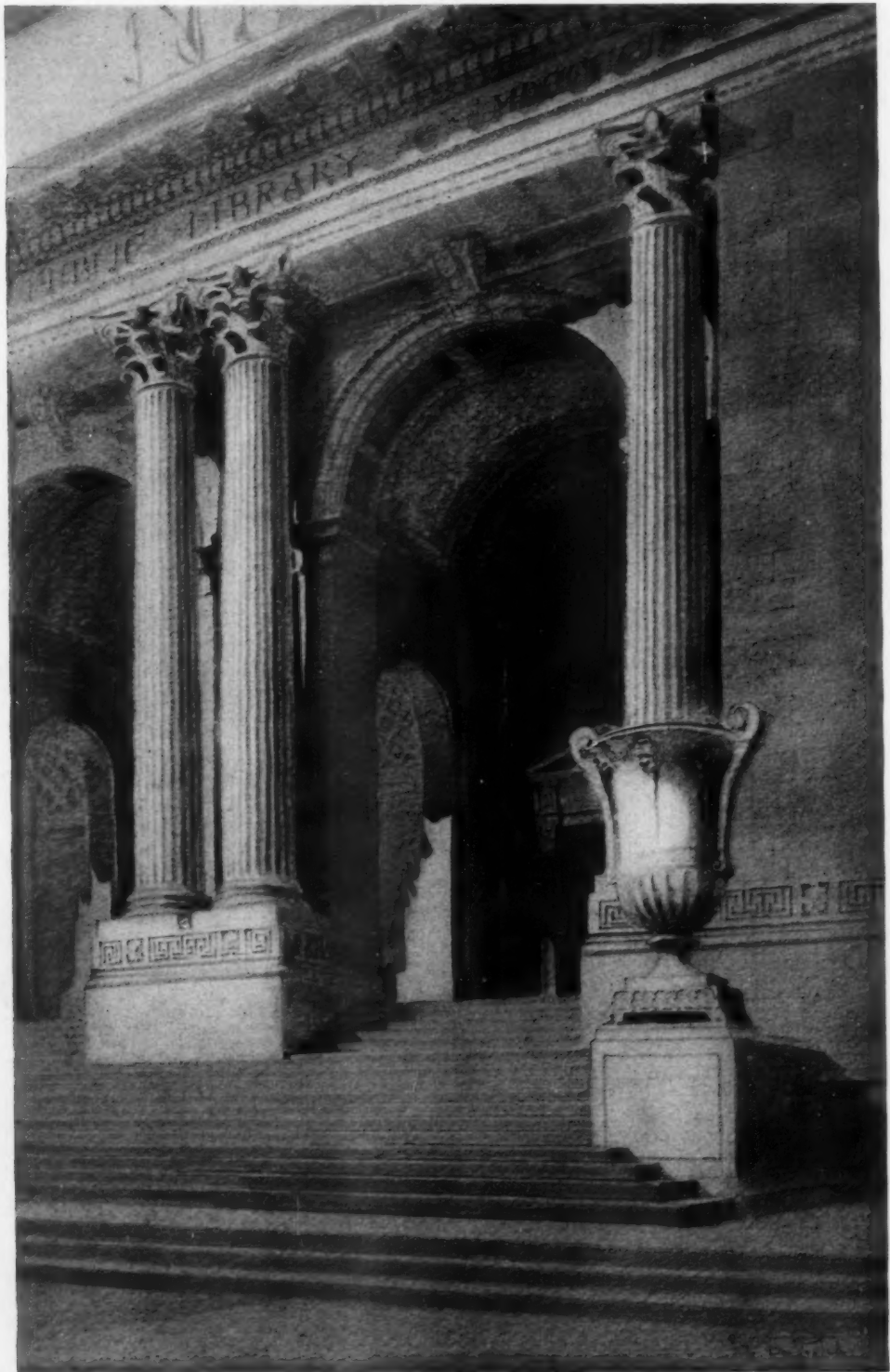
*(The sketch below is reproduced through the courtesy of the
Nichols & Cox Lumber Company)*



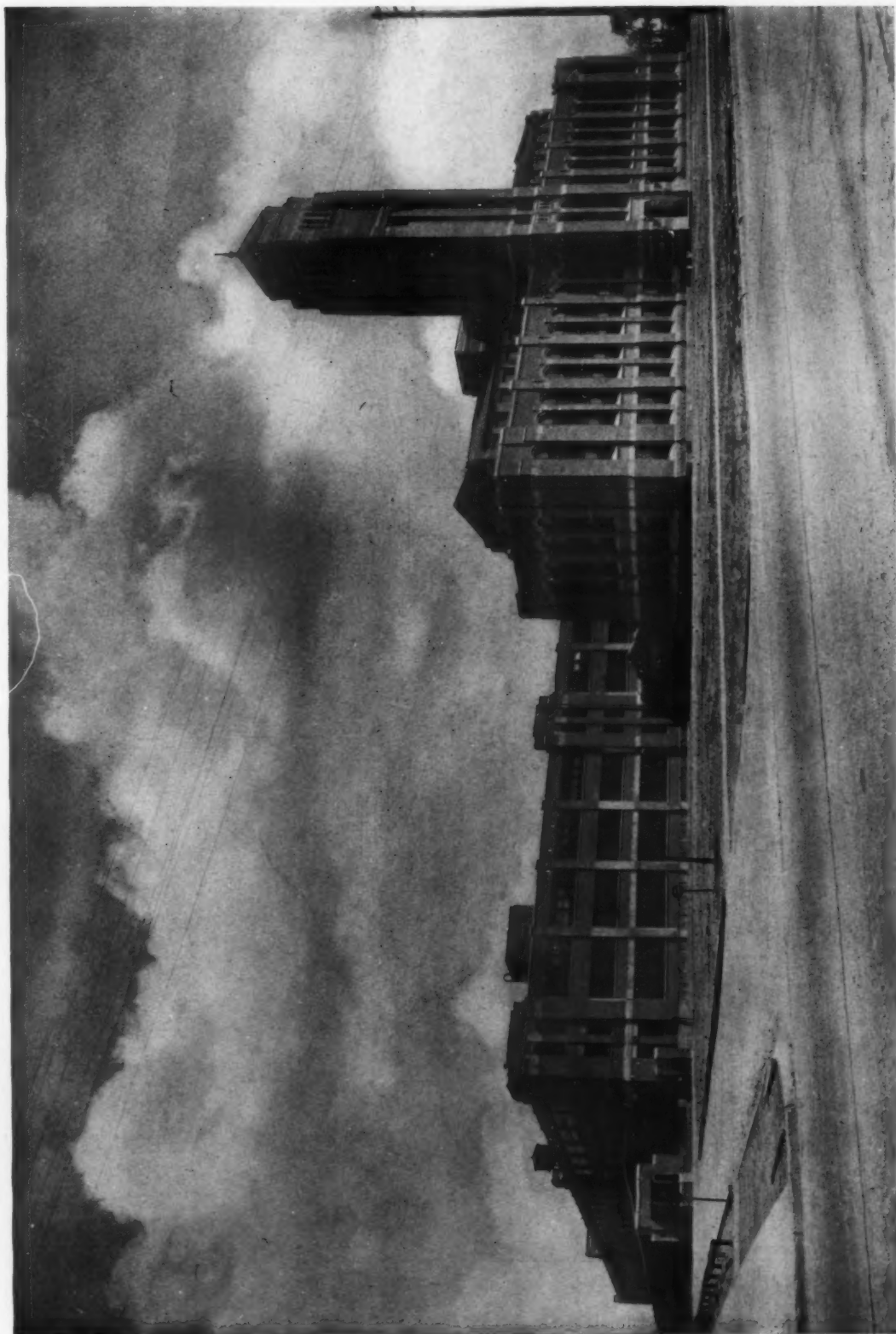


THE CROSSING AT 42ND STREET AND 5TH AVENUE, NEW YORK, LOOKING WEST, WITH THE BUSH AND TIMES BUILDINGS IN THE DISTANCE. THE NEW OFFICES OF THE AMERICAN ARCHITECT ARE IN THE BUILDING ON THE EXTREME LEFT.

FROM THE SKETCH BY THEODORE DE POSTELS



ENTRANCE DETAIL, PUBLIC LIBRARY, NEW YORK
FROM THE THREE TONE RENDERING BY THEODORE DE POSTELS

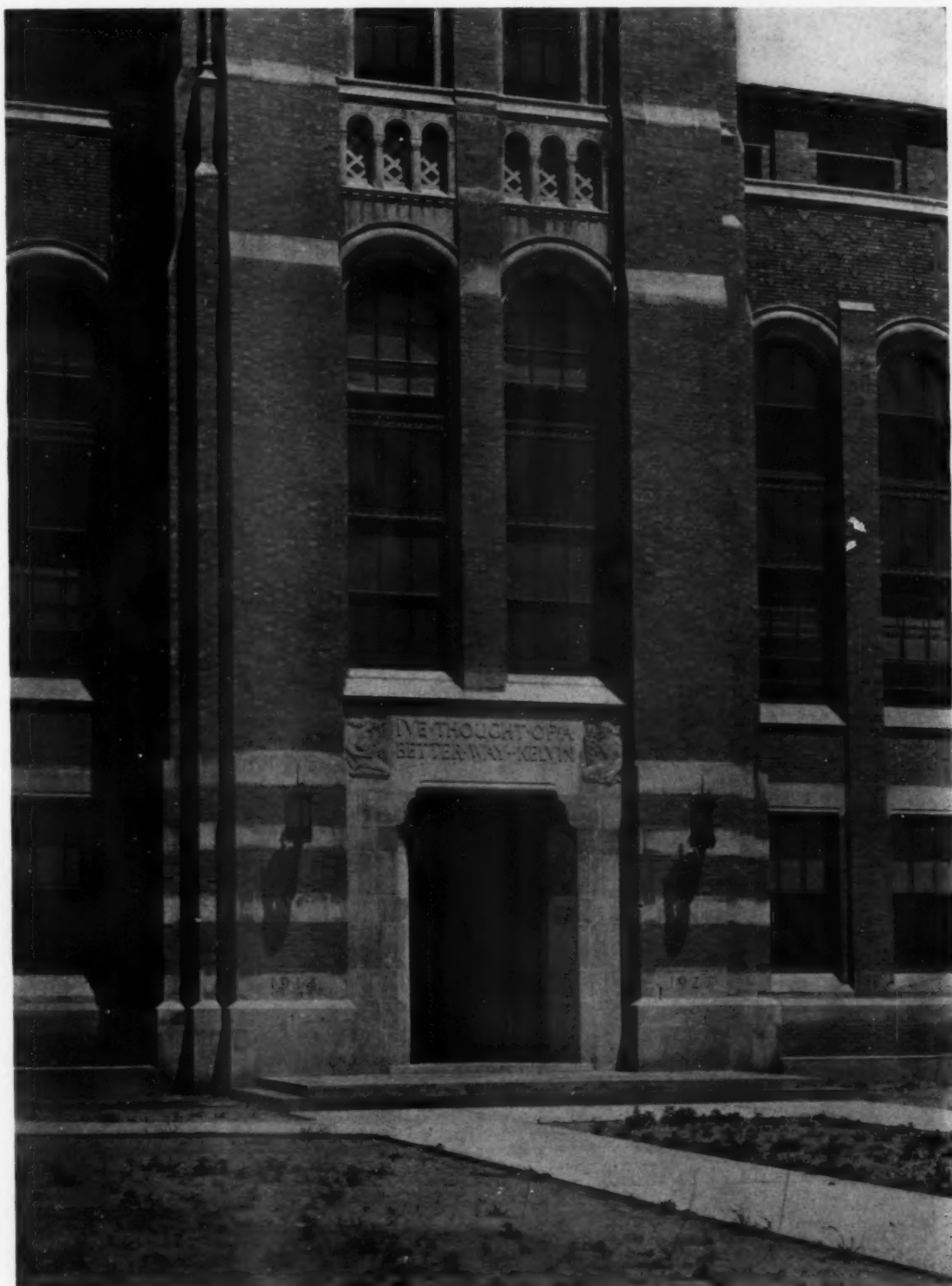


BUILDING FOR ELECTRIC REFRIGERATION CORPORATION, DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS AND ENGINEERS

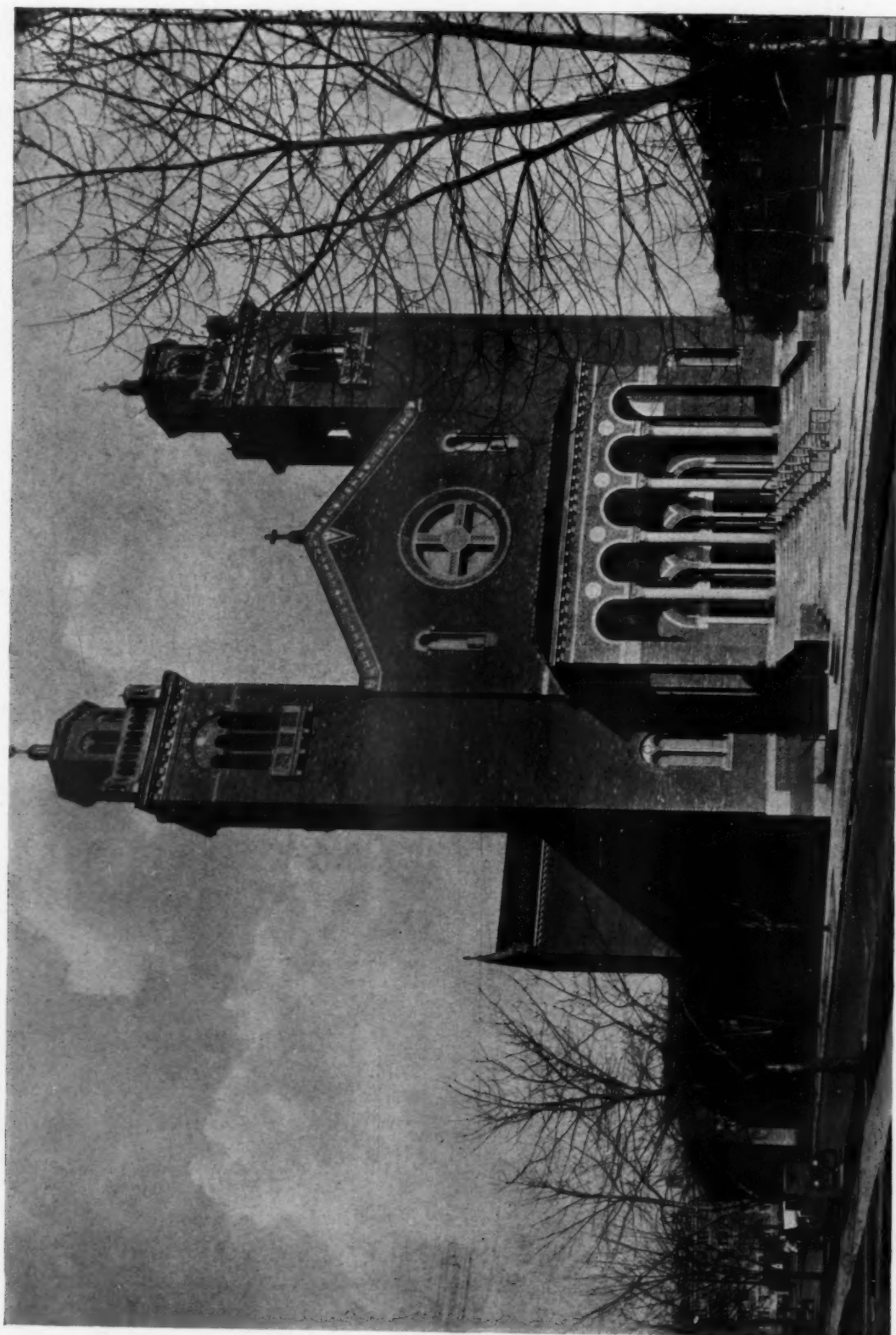


BUILDING FOR ELECTRIC REFRIGERATION CORPORATION, DETROIT, MICH.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS AND ENGINEERS



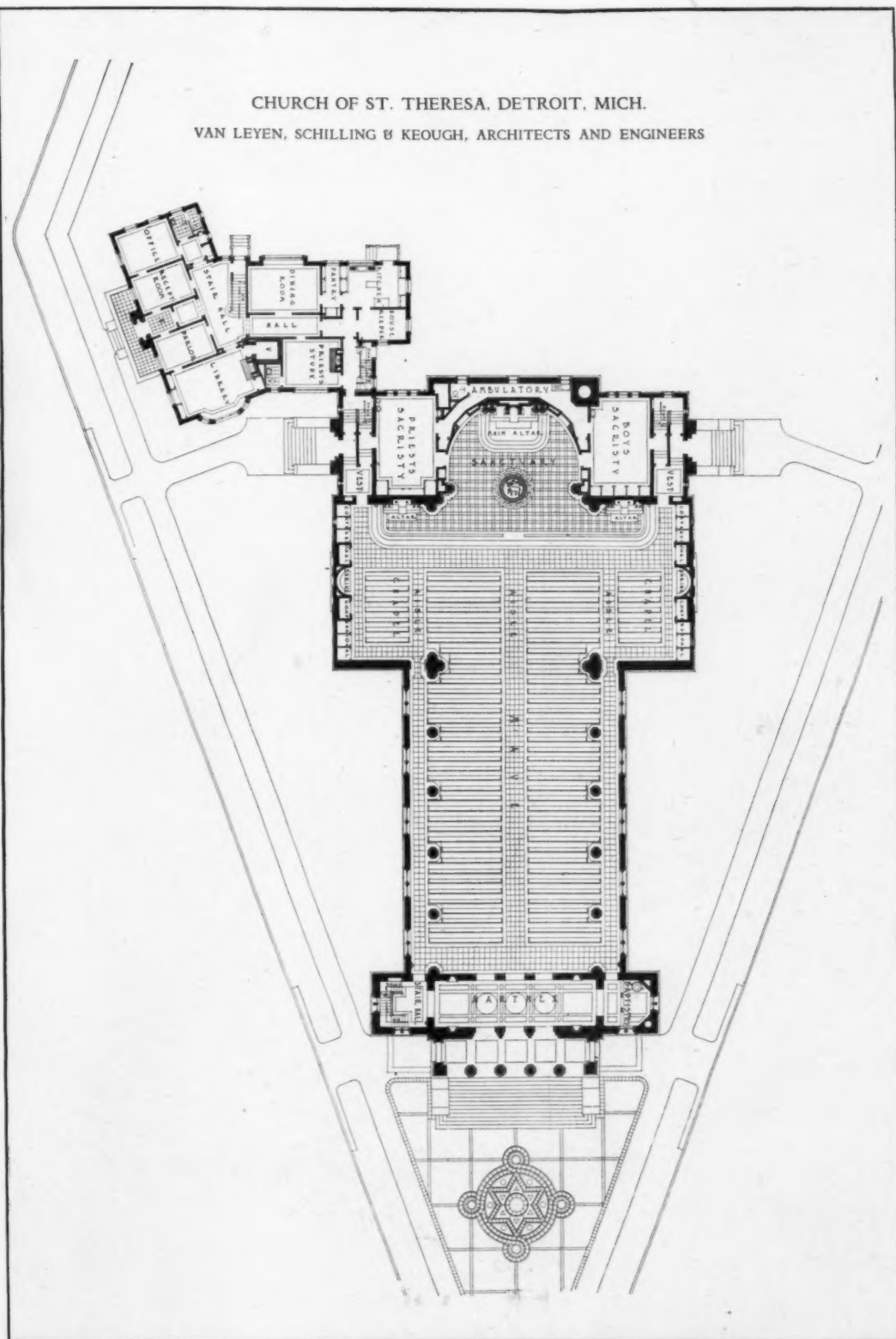
BUILDING FOR ELECTRIC REFRIGERATION CORPORATION, DETROIT, MICH.

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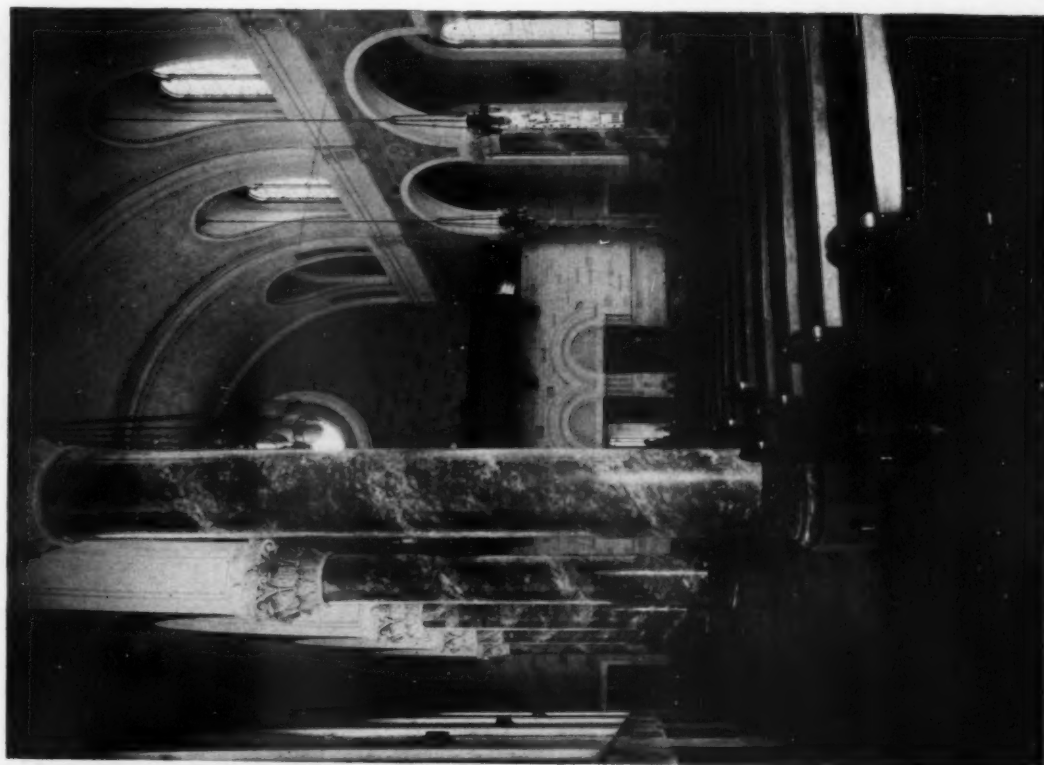
CHURCH OF ST. THERESA, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS

CHURCH OF ST. THERESA, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS

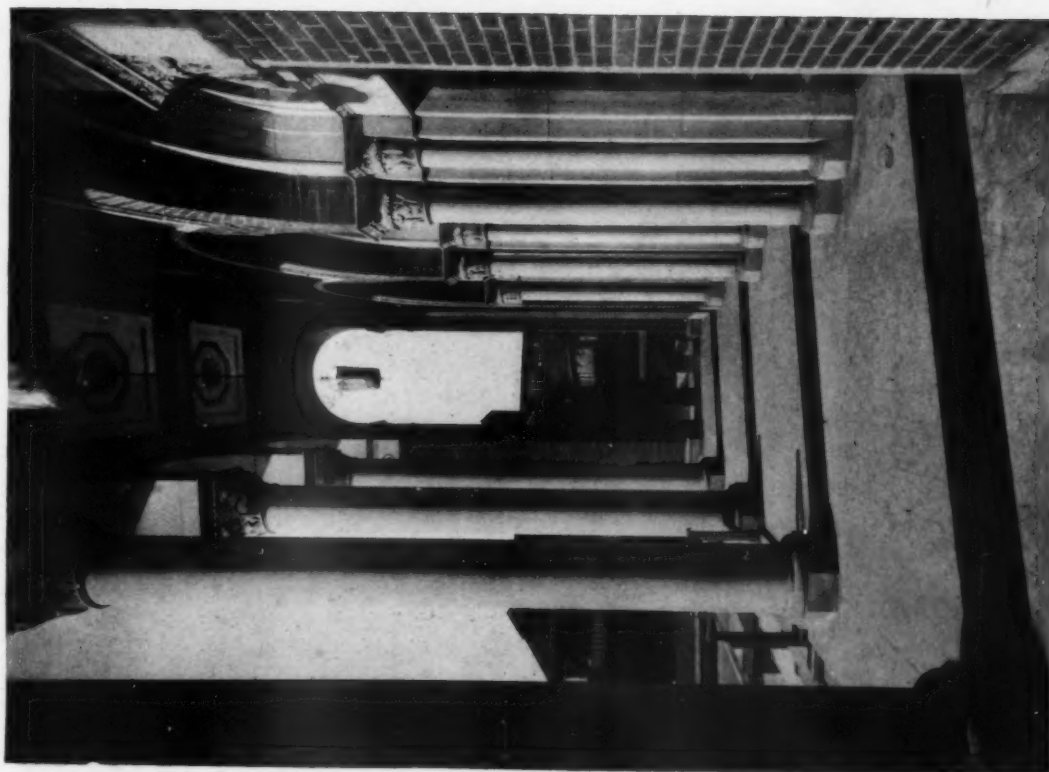


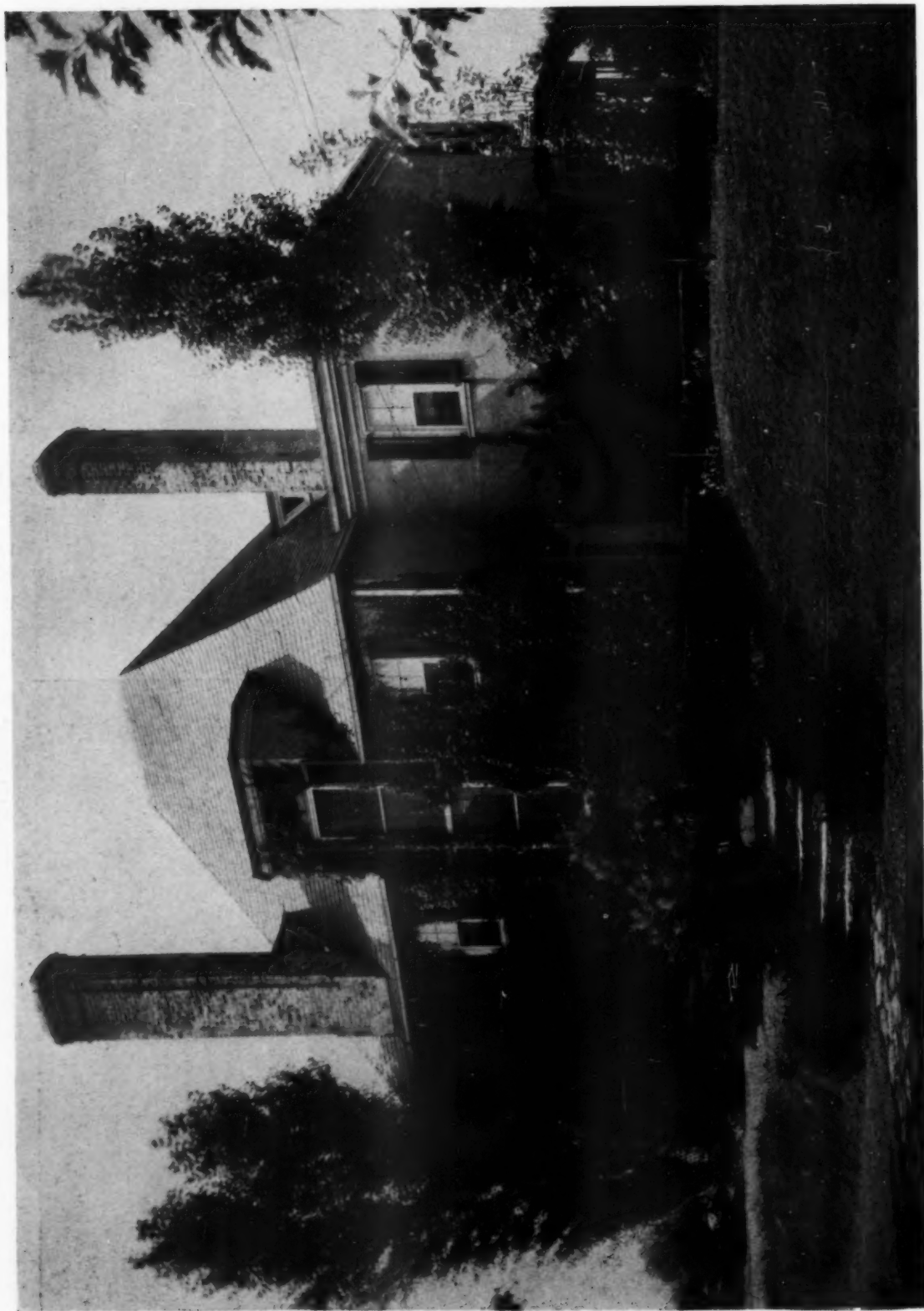


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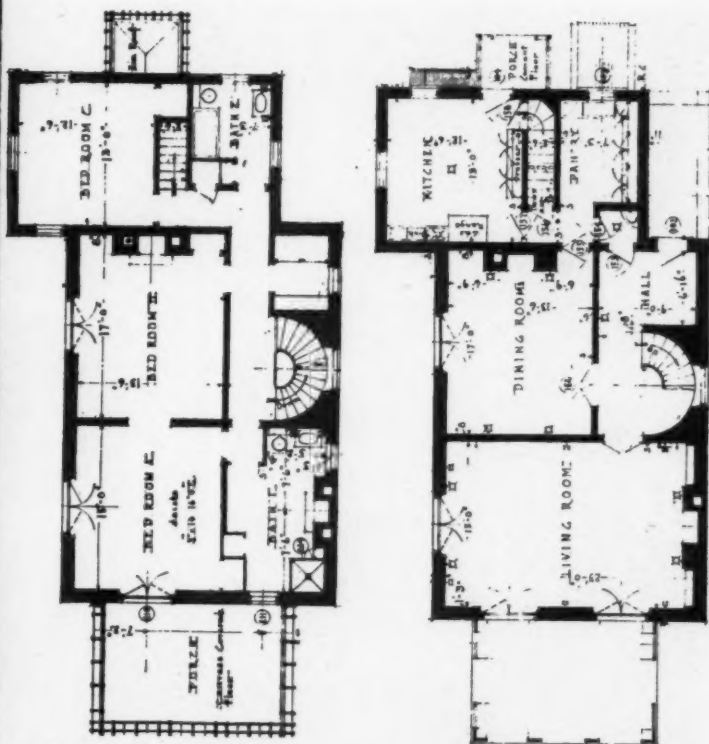


CHURCH OF ST. THERESA, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS

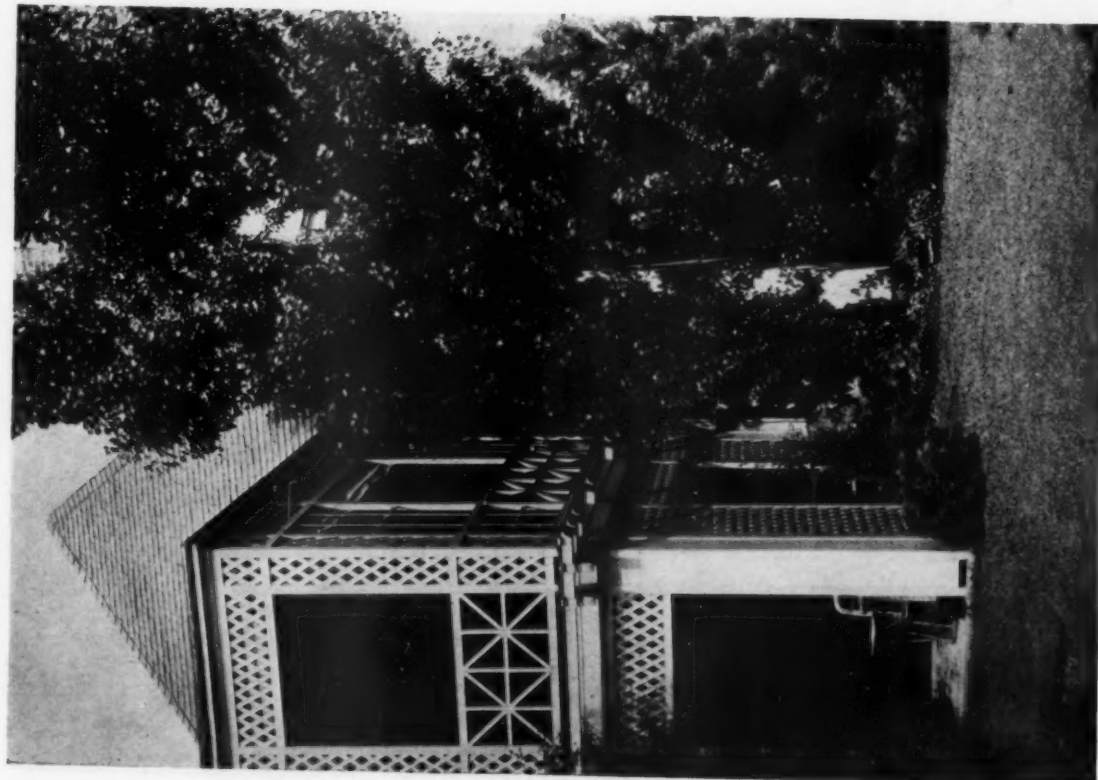




HOUSE AT GERMANTOWN, PA.—EDMUND B. GILCHRIST, ARCHITECT

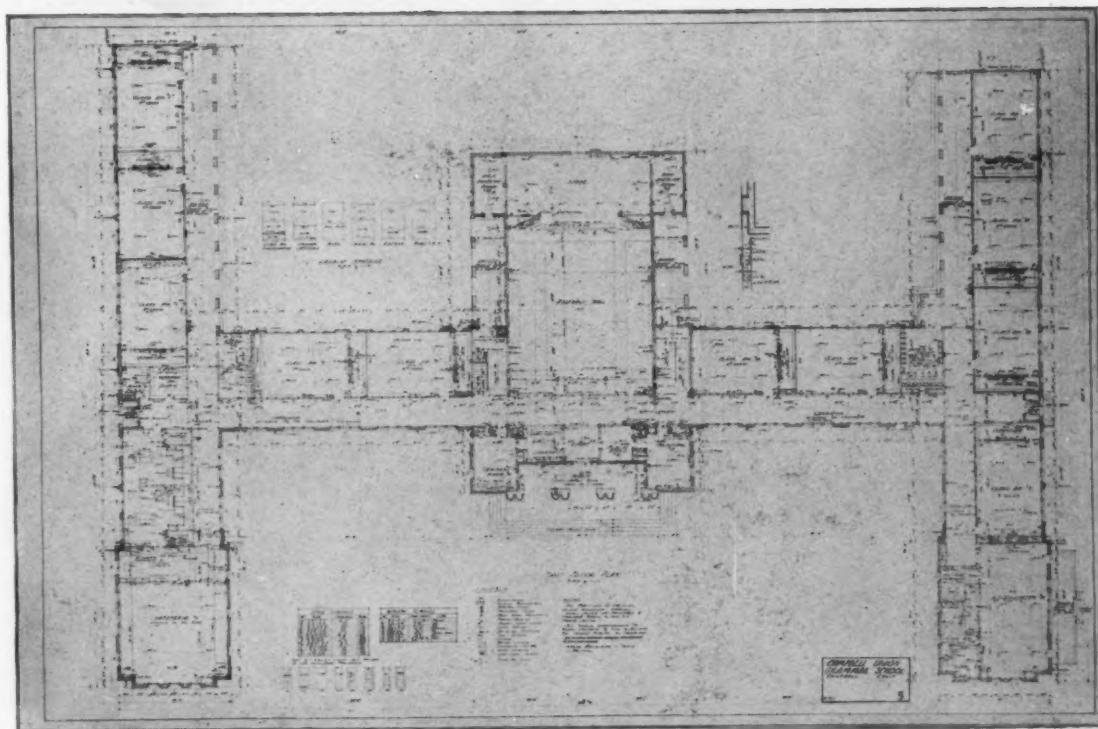


HOUSE AT GERMANTOWN, PA.—EDMUND B. GILCHRIST, ARCHITECT



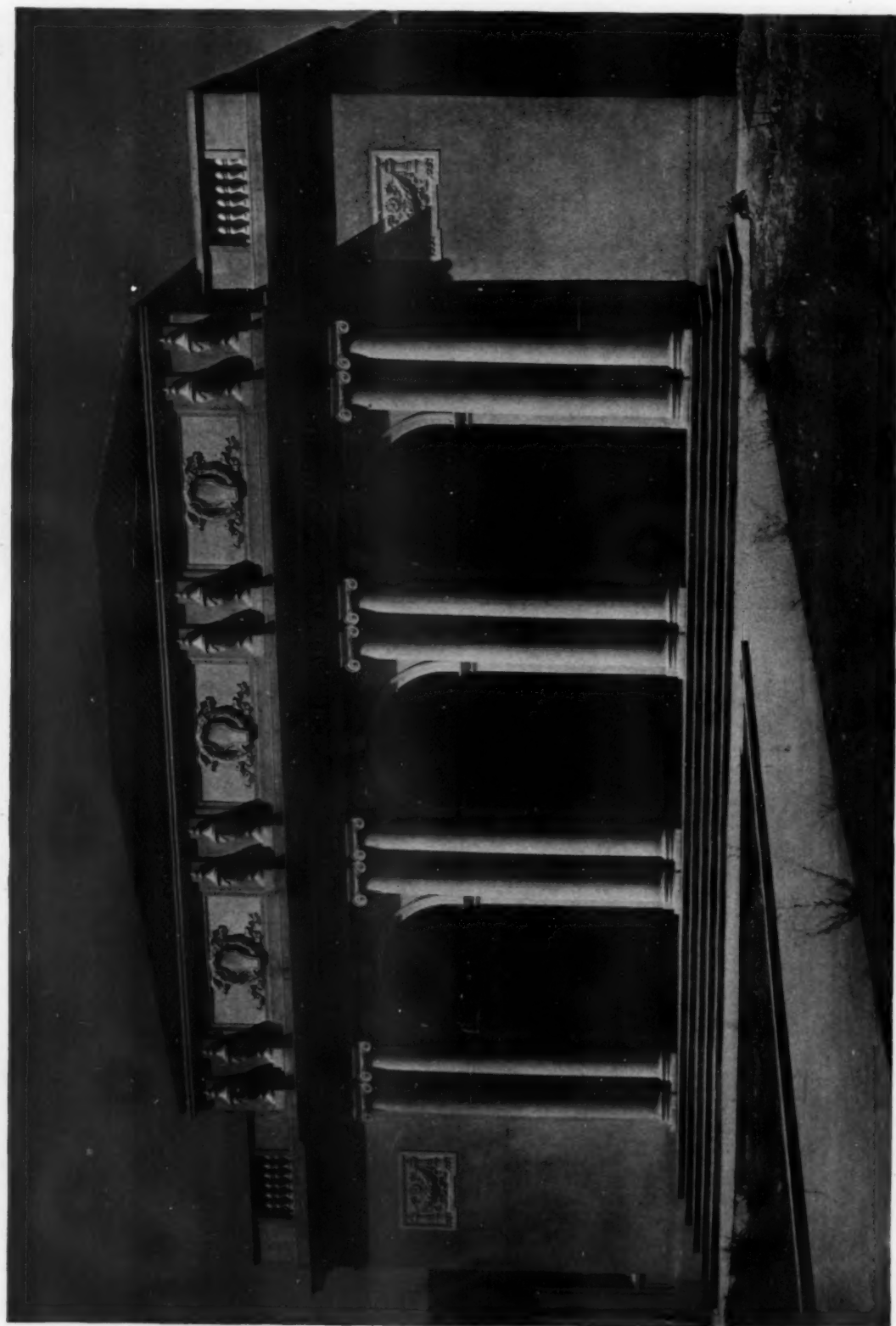


HOUSE AT GERMANTOWN, PA.—EDMUND B. GILCHRIST, ARCHITECT

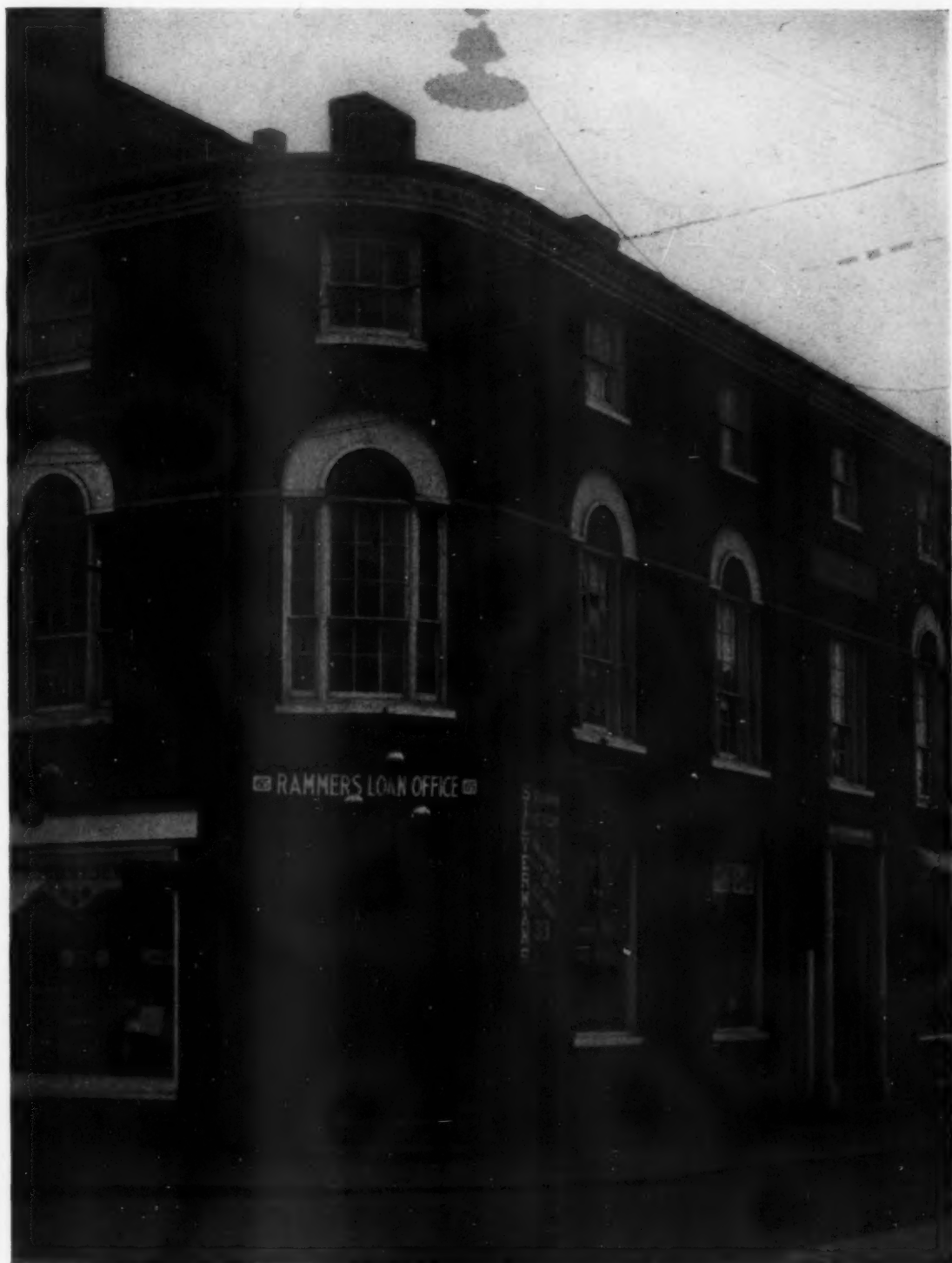


UNION GRAMMAR SCHOOL, CAMPBELL, CALIFORNIA

W. H. WEEKS, ARCHITECT



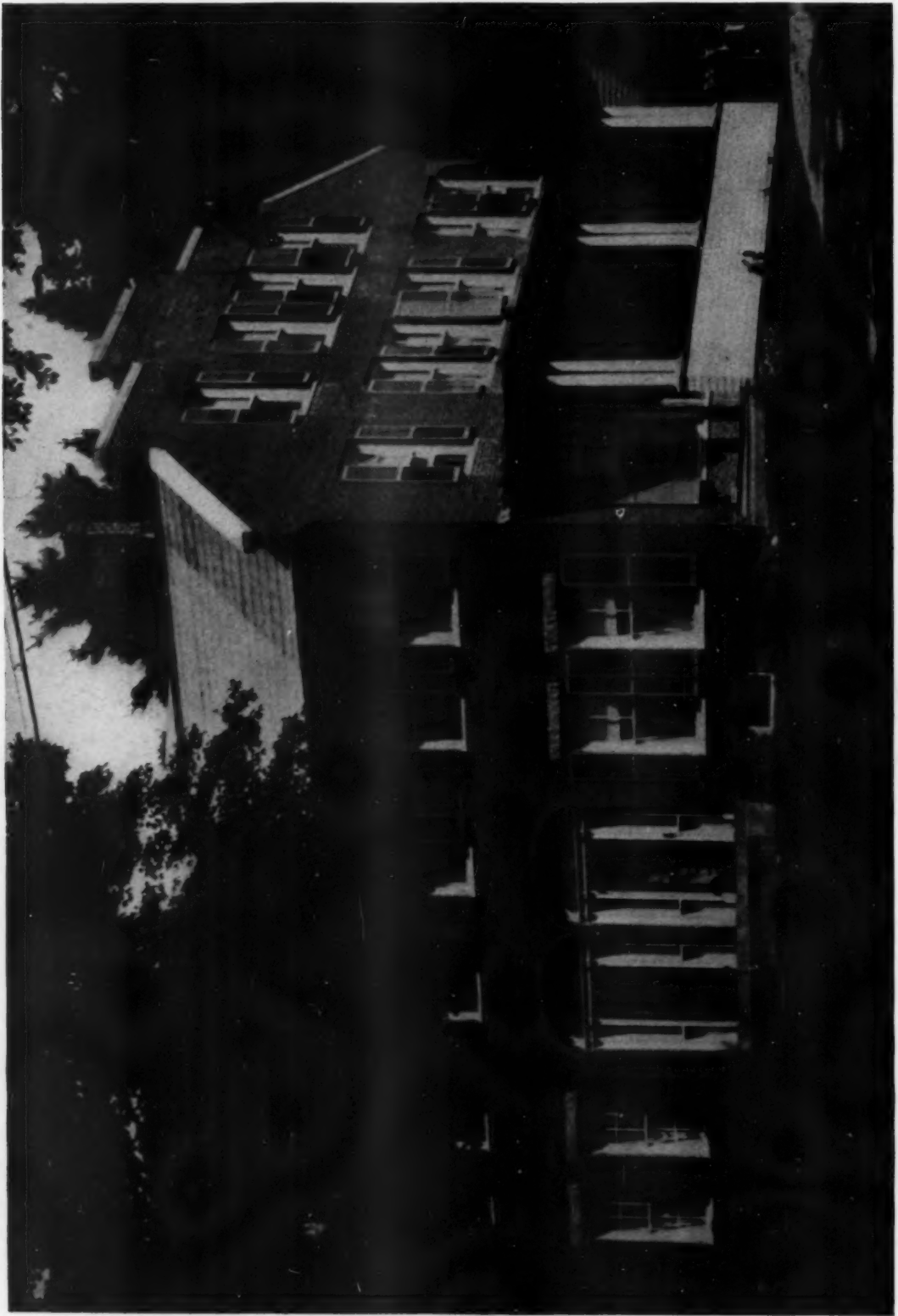
UNION GRAMMAR SCHOOL, CAMPBELL, CALIFORNIA
W. H. WEEKS, ARCHITECT



BUILDING AT PORTSMOUTH, N. H., ATTRIBUTED TO BULFINCH

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

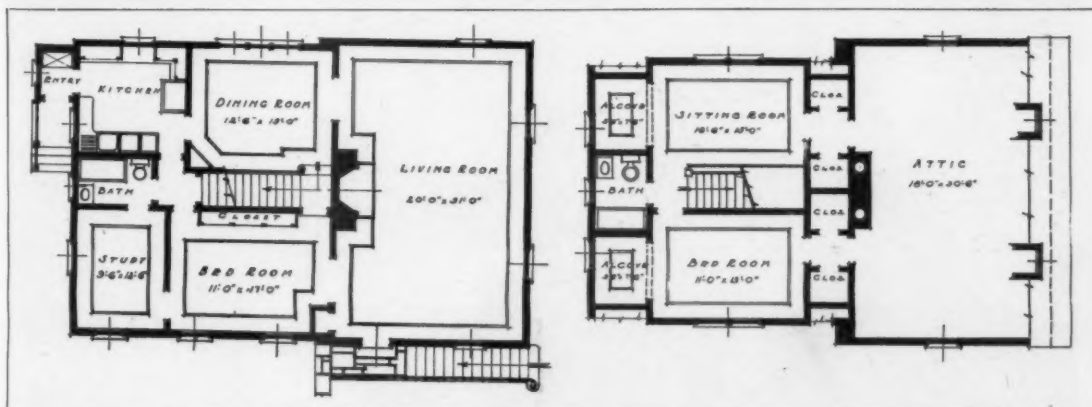


TWIN BRICK HOUSES AT PETERBOROUGH, N. H.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

A GROUP OF BUILDINGS OF MODERATE COST WITH DETAILS OF CONSTRUCTION, MATERIALS AND CUBIC COST



A FRAME HOUSE WITH WOOD SIDING AND T. & G. N. C. PINE IN GABLE ENDS AND DORMERS, AND OTHER SURFACES COVERED WITH STUCCO. THE ROOF IS OF WOOD SHINGLES. INTERIOR PARTITIONS ARE WOOD STUDS AND METAL LATH, COVERED WITH HARD WHITE PLASTER, SAND FINISHED IN THE PRINCIPAL ROOMS. THE FLOORS ARE OF WIDE PINE. THE EXTERIOR COLOR SCHEME IS WHITE WITH GREEN SHUTTERS. THE HOUSE WAS ERRECTED AT A COST OF 41 CENTS PER CUBIC FOOT

HOUSE OF EDWARD D. WINSLOW, FIELDSTON, NEW YORK—DWIGHT JAMES BAUM, ARCHITECT



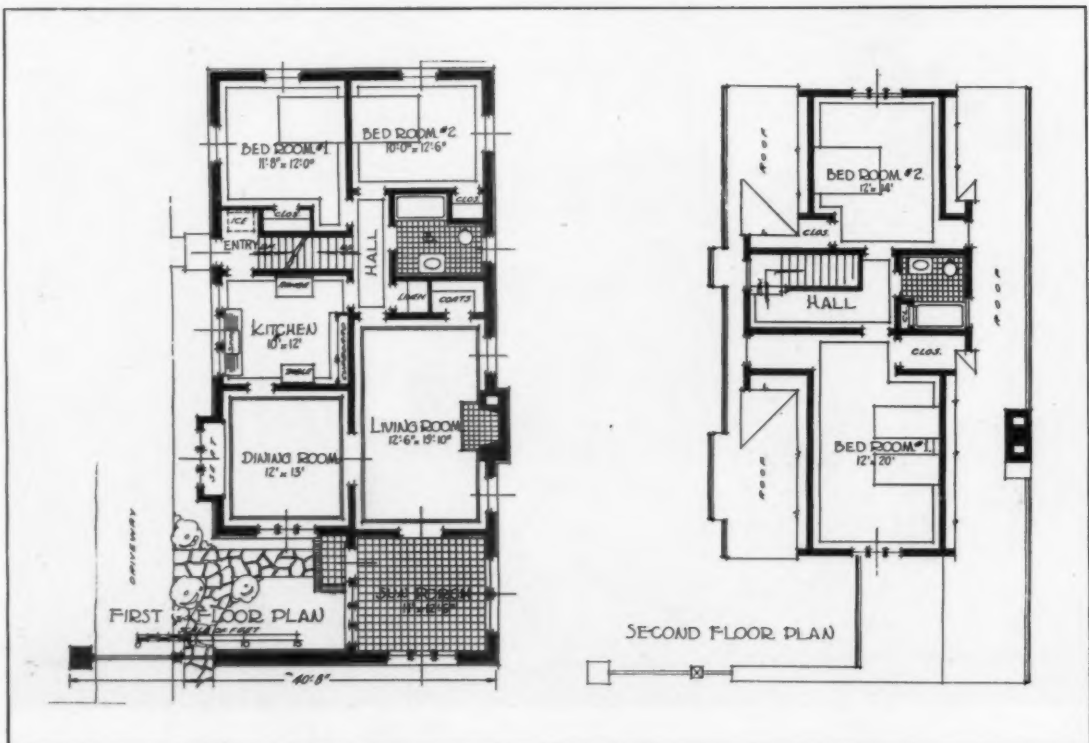
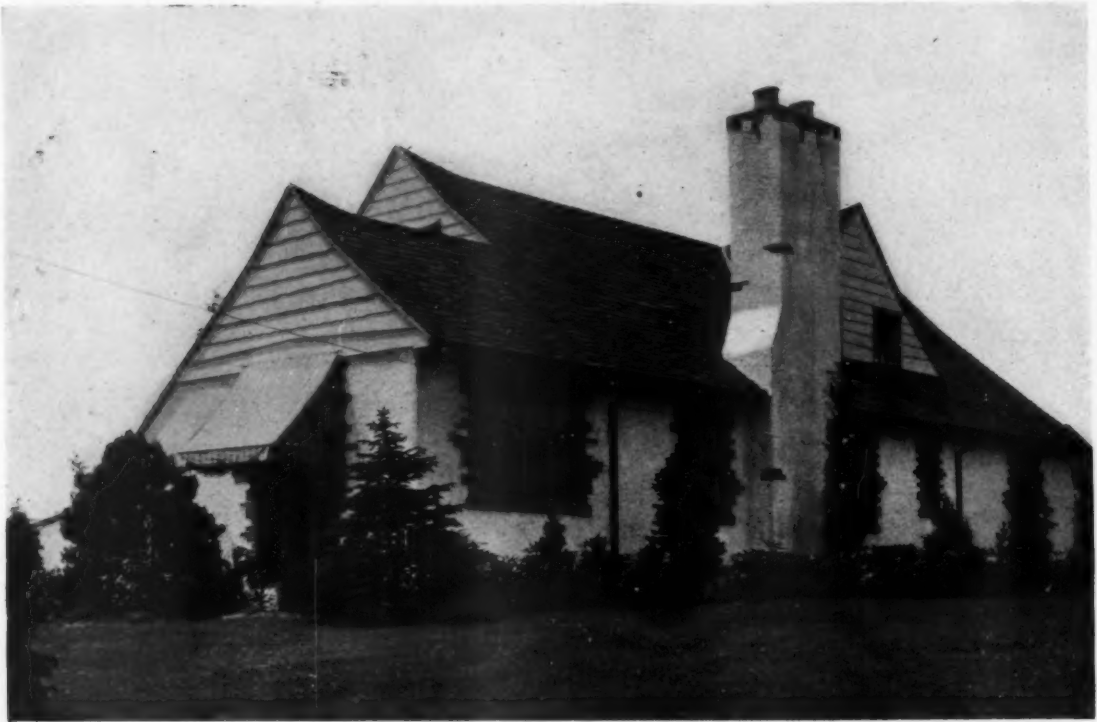
HOUSE OF EDWARD D. WINSLOW, FIELDSTON, NEW YORK

DWIGHT JAMES BAUM, ARCHITECT

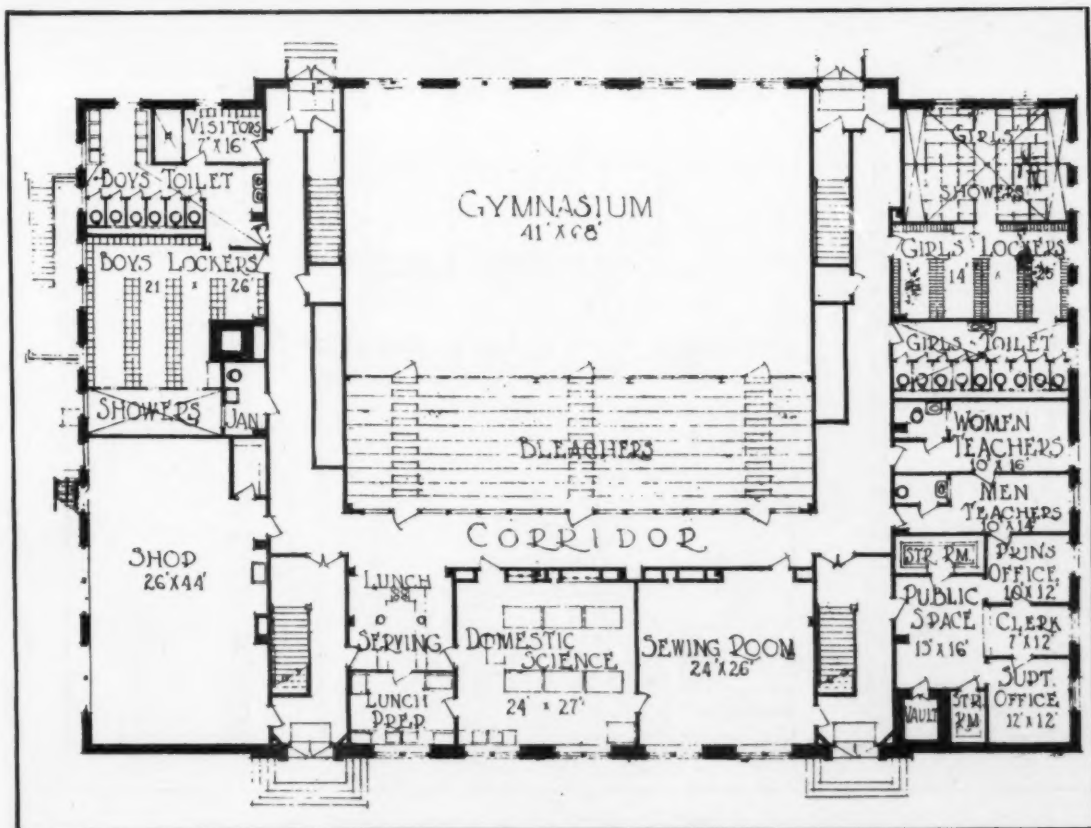


ALTERATIONS TO THE FACADE OF A STORE FRONT, CATSKILL, N. Y.

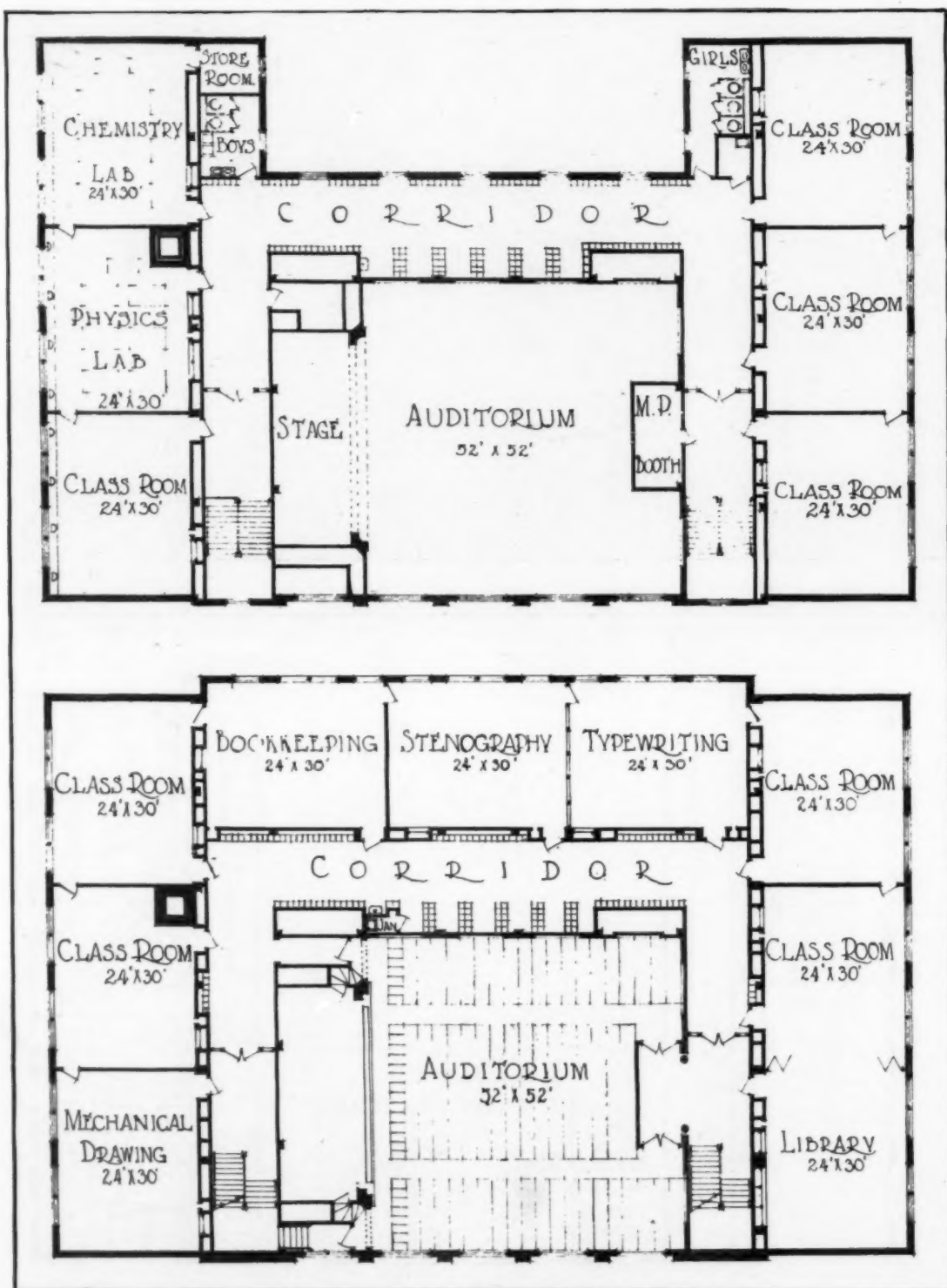
CHARLES S. KEEFE, ARCHITECT



HOUSE OF MRS. W. G. WILKINSON, WESTFIELD, N. J.—R. C. HUNTER & BRO., ARCHITECTS

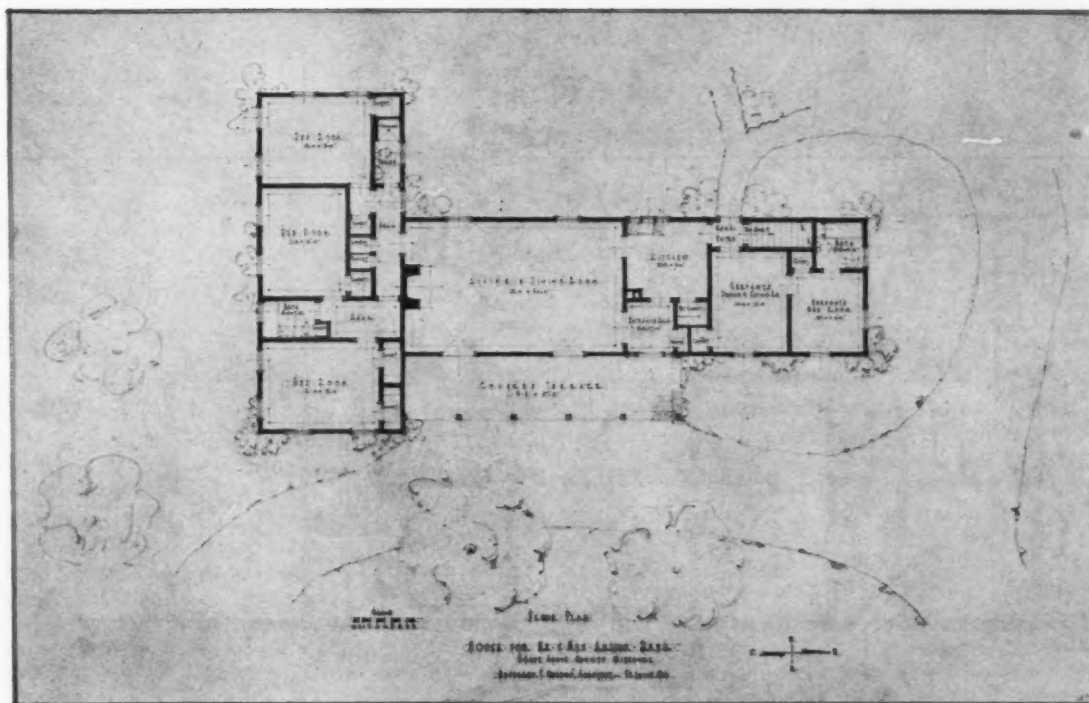


FRANKLIN HIGH SCHOOL, FRANKLIN, MASS.—JAMES H. RITCHIE & ASSOCIATES, ARCHITECTS



FRANKLIN HIGH SCHOOL, FRANKLIN, MASS.

JAMES H. RITCHIE & ASSOCIATES, ARCHITECTS



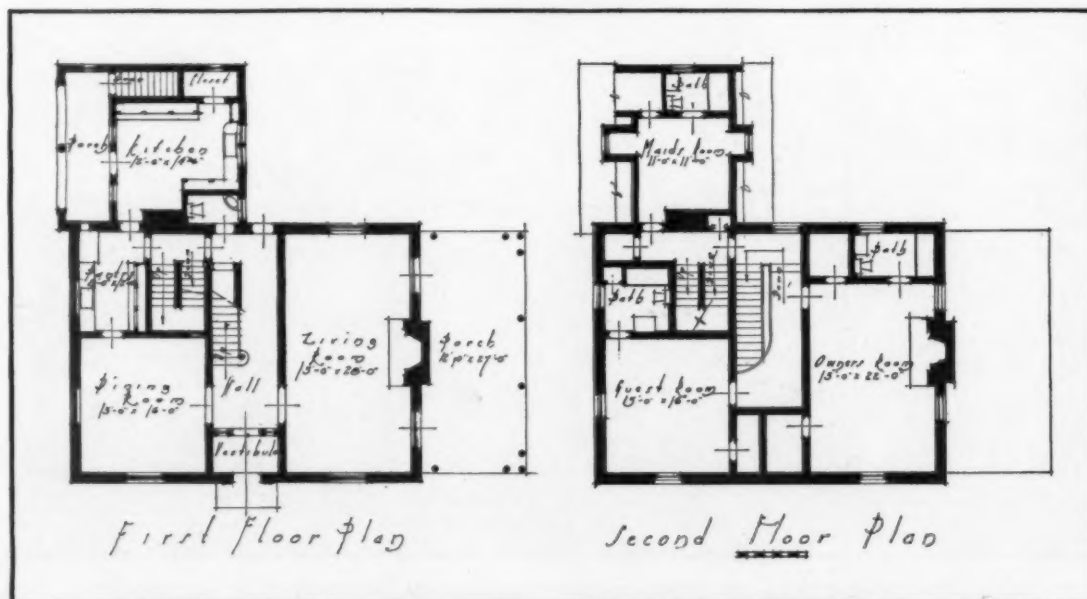
HOUSE OF ARTHUR BAER, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



HOUSE IN UTICA, N. Y.

BAGG AND NEWKIRK, ARCHITECTS

VIEW SHOWING KITCHEN PORCH AND WINDOW IN DINING ROOM AT RIGHT





ARCHITECTURAL PRINCIPLES APPLIED TO MERCHANDISING

TWO accepted fundamentals in the design of any building are planning for utility and expressing the purpose of the structure. These principles are well understood by architects, and while the matter of plan may be relatively simple, once the requirements of the project are known, individuality or expression of purpose is often not so easily secured. If eminently successful structures are largely the result of an ingenious designer, they are also very likely based upon a careful analysis of the purpose for which the building was erected. Churches, banks, theatres, schools, prisons and houses belong to classes of buildings in which the character or expression of purpose is generally well understood and in which precedent in design is well established. These basic principles, however, are rarely applied to stores or sales rooms, which are all too often evidently designed for no one in particular. "Make-shift" planning is often resorted to, and the architectural design is totally devoid of any expression of the type of merchandise sold and lacks supporting sales value.

Stores, shops, show rooms or sales rooms are places in which something is sold. The psychology of selling is, therefore, a very important consideration. While the merchandise sales may largely depend upon personal salesmanship, they can be made comparatively simple if desire of possession can be stimulated in the mind of a prospective buyer. The display of products in a manner that enhances their eye-appealing value and readily allows a purchaser to judge the value of articles is conducive toward making sales. The application of this fact can be seen time and again. A familiar example is the diamond, or perhaps a pearl necklace, displayed by itself on a velvet pad. It is but a step further to supply an architectural background and create an atmosphere that bears the same relation to the products sold as the velvet pad to the jewel.

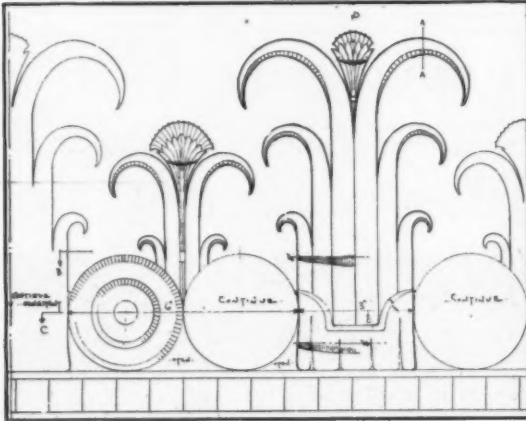
Utility, the first consideration, has to do primarily with the plan of the store as a whole. The sales room and possibly related departments must be arranged for the convenience of patrons. Provision must be made for the display of stock and



SALES ROOM, L. C. SMITH AND CORONA TYPEWRITERS' INC. STORE, NEW YORK, N. Y. EUGENE SCHOEN, ARCHITECT

the examination of items by buyers. Stock storage space is highly important from the viewpoint of the store owner. A plan that contributes to the simplification of store administration and provides for major and minor conveniences of the owner, salesmen and patrons is desirable.

Since every sales room presents individual problems for solution, this should be sufficient argument against the design of rooms whose character is such that they might serve all products equally well without serving any product to the best advantage. With utility satisfied, the design of the sales room can be advantageously studied with a view toward expressing the character of the product and affording its proper display. While a sales room that is used to effect the sales of products perhaps related as to use but unrelated as to size and character, may complicate the problem and appear less simple of solution than when a single



THE MECHANICAL CHARACTER OF THE PRODUCT IS SUGGESTED BY EMPLOYING ORNAMENT OF CAST METAL

product is involved, it is always possible to make an analysis that will result in simplified grouping. The basic idea is not new for it is but the application of the fundamental principles of architecture to a commercial problem.

A sales room in New York City recently completed for the L. C. Smith and Corona Type-writers' Inc., and designed by Eugene Schoen, architect, is an unusual example of the application of the principles referred to. The architect was con-

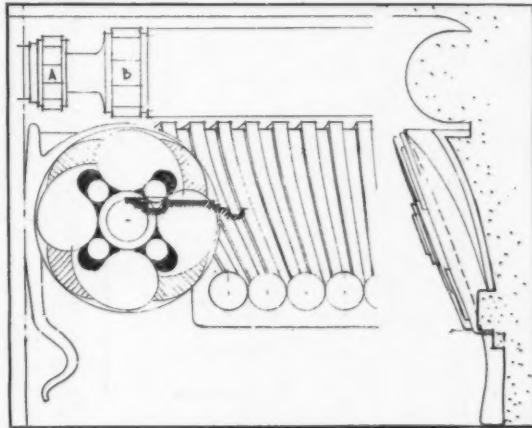
fronted with a long narrow room adjacent to the main street entrance corridor of a large office building. Two display windows, with an entrance doorway between on the street, and a display window and entrance doorway to the store from the building corridor were already established. The problem resolved itself into a matter of providing a sales room with complete merchandising facilities, a repair and service department, and provision for accommodating a large stock of merchandise and supplies to be sold "over the counter." Type-writers are in themselves small machines designed to be serviceable rather than "objets d'art." It was, therefore, necessary to provide a background that would supply the aesthetic qualities lacking in the product and create an atmosphere conducive to sales. The solution of the plan resolved itself into a matter of dividing the available floor area into four parts, assigned to the service and repair shop, stock room, office and sales room. The service and repair shop in the rear connects direct with the sales room and is equipped with shelving and work benches. Suitable space is provided in the service department for the use of customers. The stock room contains cabinets to accommodate the large assortment of parts and sundries that must necessarily be kept on hand in a store of this kind. The office is treated as a part of the sales room to secure efficient administrative control.



THE EXPRESSION OF A MECHANICAL PRODUCT IS FURTHERED IN THE DESIGN OF THE DISPLAY TABLES THAT ARE ALSO USED FOR DEMONSTRATING PURPOSES. THE SIDE COMPARTMENTS OF THE TABLES ARE WASTE PAPER RECEPTACLES THAT MAKE THE USE OF WASTE PAPER BASKETS UNNECESSARY. THE SAME MATERIALS ARE USED FOR THE TABLES AND CHAIRS AS FOR THE WAINSCOT. THE FURNITURE, COMBINING UTILITY WITH APPEARANCE, HAS ADDED TO THE USEFULNESS OF THE SHOWROOM. SALESMEN'S DESKS AND SHOW WINDOW DISPLAY STANDS ARE OF SIMILAR CHARACTER

The sales room, relatively small in size, consists essentially of the display windows, display cases, stock cupboards, display tables and salesmen's desks. The display windows have been treated as a part of the display room and are fitted with display tables, matching in design the furniture used in the show room. Display cases and cupboards have been combined as shallow units along one wall; and the floor has been designed with transverse lines. This treatment has increased the apparent size of the room. The display room wainscoting and paneling is made of one fitch of American walnut, matched in center joint and finished the natural color of the walnut. Nickel silver metal moldings, which have been accurately machined to reflect the mechanical character of the product sold, have been used to separate the walnut panels. The idea of a show room designed especially for the sale of typewriters is further maintained by a wall frieze of conventionalized typewriters.

The display windows are separated from the show room by radiator enclosures, which not only conceal the radiators but also serve as low display window backs. The enclosures are so located that it is necessary for the window dresser to stand on them in order to reach the window. The grilles have, therefore, been detailed from heavier metal than usual. Cases for display are made to show but



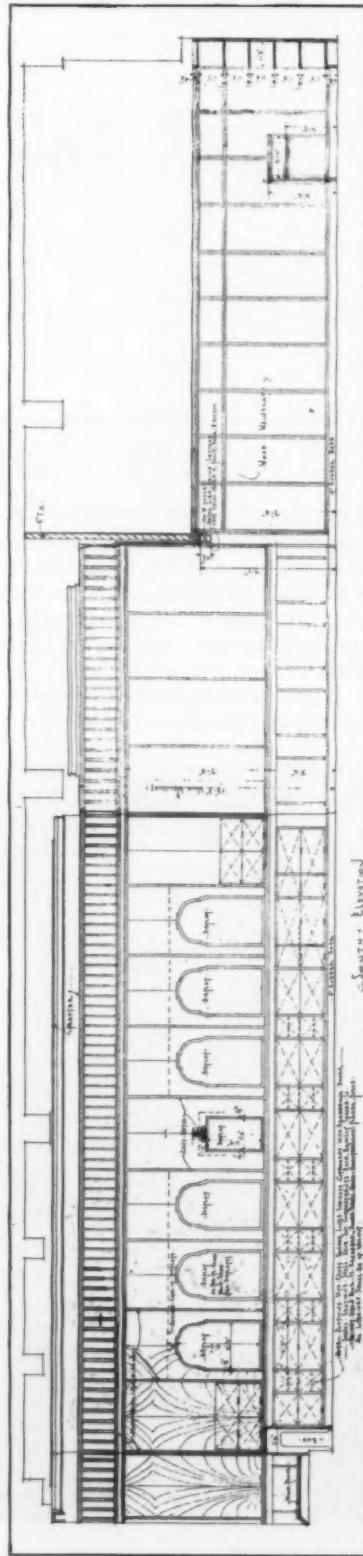
THE PRODUCT IN CONVENTIONALIZED FORM HAS BEEN USED AS A FRIEZE AROUND THE SHOW ROOM

one typewriter each. Stock cupboards were required for machines of two sizes. This was considered in designing the paneling which was so arranged that externally there is no apparent difference in the sizes of these cupboards. Cupboards and display cases are ventilated by openings located in the ends of the built-in unit.

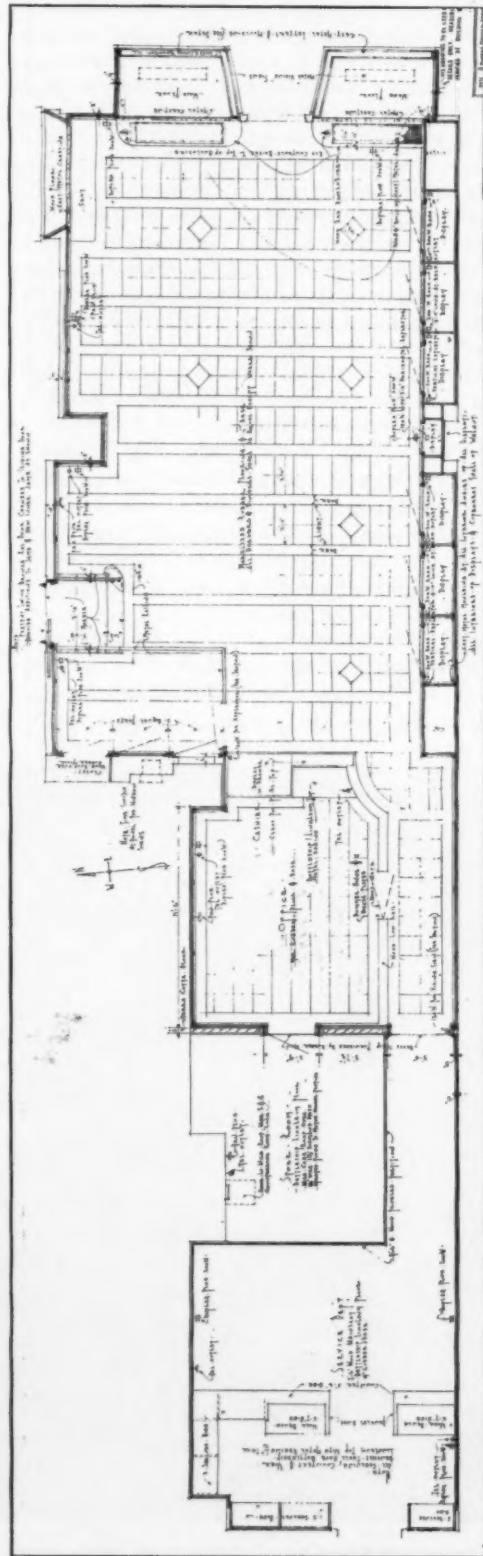
Display tables in the show windows, display desks and salesmen's desks are treated as a part of



SHOW ROOM LOOKING TOWARD CASHIER'S DESK AND ENTRANCE TO SERVICE DEPARTMENT



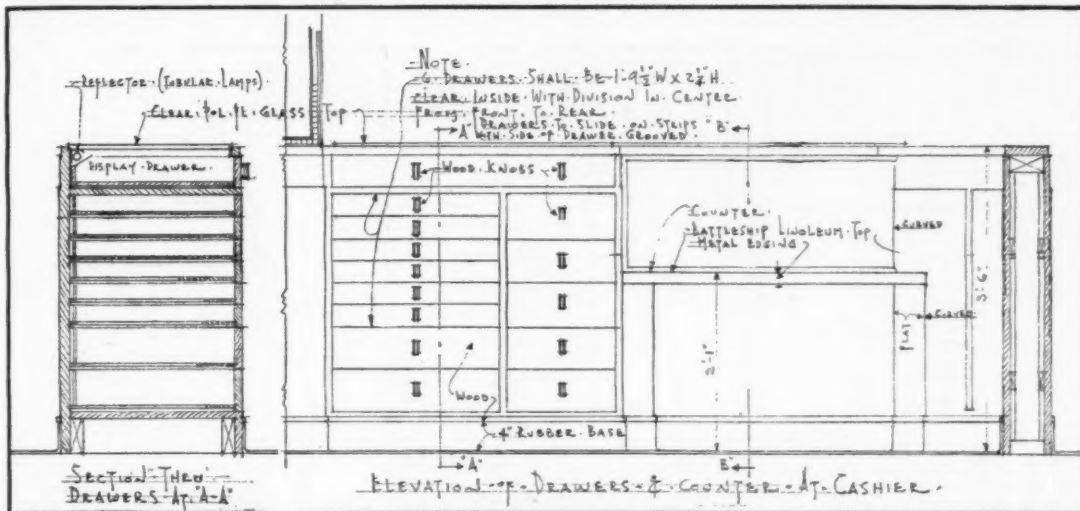
SOUTH ELEVATION SHOWING DISPLAY CASES AND CUPBOARDS IN SHOW ROOM AND WAINSCOTING IN SERVICE DEPARTMENT. WAINSCOT IN SERVICE DEPARTMENT IS SIMILAR TO THAT USED IN THE SHOW ROOM BUT SIMPLIFIED. NOTE THE VARIATION IN SIZE OF CUPBOARDS AND METHOD OF CONCEALING THIS THROUGH THE DESIGN OF THE WAINSCOT



SIMPLICITY OF PLAN IS THE RESULT OF CAREFUL ANALYSIS OF THE METHODS USED IN CONDUCTING THE BUSINESS SERVED. NOTE THAT CUSTOMERS HAVE DIRECT ACCESS TO THE SERVICE DEPARTMENT FROM THE SHOW ROOM. THE OFFICE HAS BEEN GIVEN A STRATEGIC LOCATION COMMANDING SHOW ROOM, STOCK ROOM AND SERVICE DEPARTMENT, THUS FACILITATING BUSINESS ADMINISTRATION

L. C. SMITH AND CORONA TYPEWRITERS' INC. STORE, NEW YORK, N. Y.

EUGENE SCHOEN, ARCHITECT



DETAIL OF CASHIER'S COUNTER

the room as a whole, and use is made of the same materials, moldings and color as the walls. The cashier's desk is an interesting feature of the sales room and is in effect a display case having a glass top display drawer for showing small accessories and supplies. Supplies of this nature are seen only when visiting the cashier's desk or when specifically called for by patrons. This method was adopted with the idea that supplies should not be obtruded on patrons but displayed as a reminder.

Illumination in a show room is of great importance. In the example shown, the show windows are lighted by an especially designed fixture that combines a sign advertising the product when

viewed from the street and also acts as a reflector to illuminate articles displayed in the window. General illumination in the sales room, stock room and service room is obtained from semi-indirect lighting fixtures. All display cases, including the cashier's desk, are lighted by concealed reflectors.

As a result of following the basic principles of utility and expression of purpose, this sales room is probably successful for the selling of one product only, for it has been designed around and for a definite article of merchandise. Rational design, planning for convenience, and care in the study of practical details have proven to result in the economic sale of the product.

CEMENT-LIME MORTARS

THE Bureau of Standards has issued Technologic Paper No. 308 on Cement-Lime Mortars, prepared by H. V. Johnson, Junior Chemist of that Bureau. The substance of this paper is given in an abstract at the beginning of the booklet and is as follows:

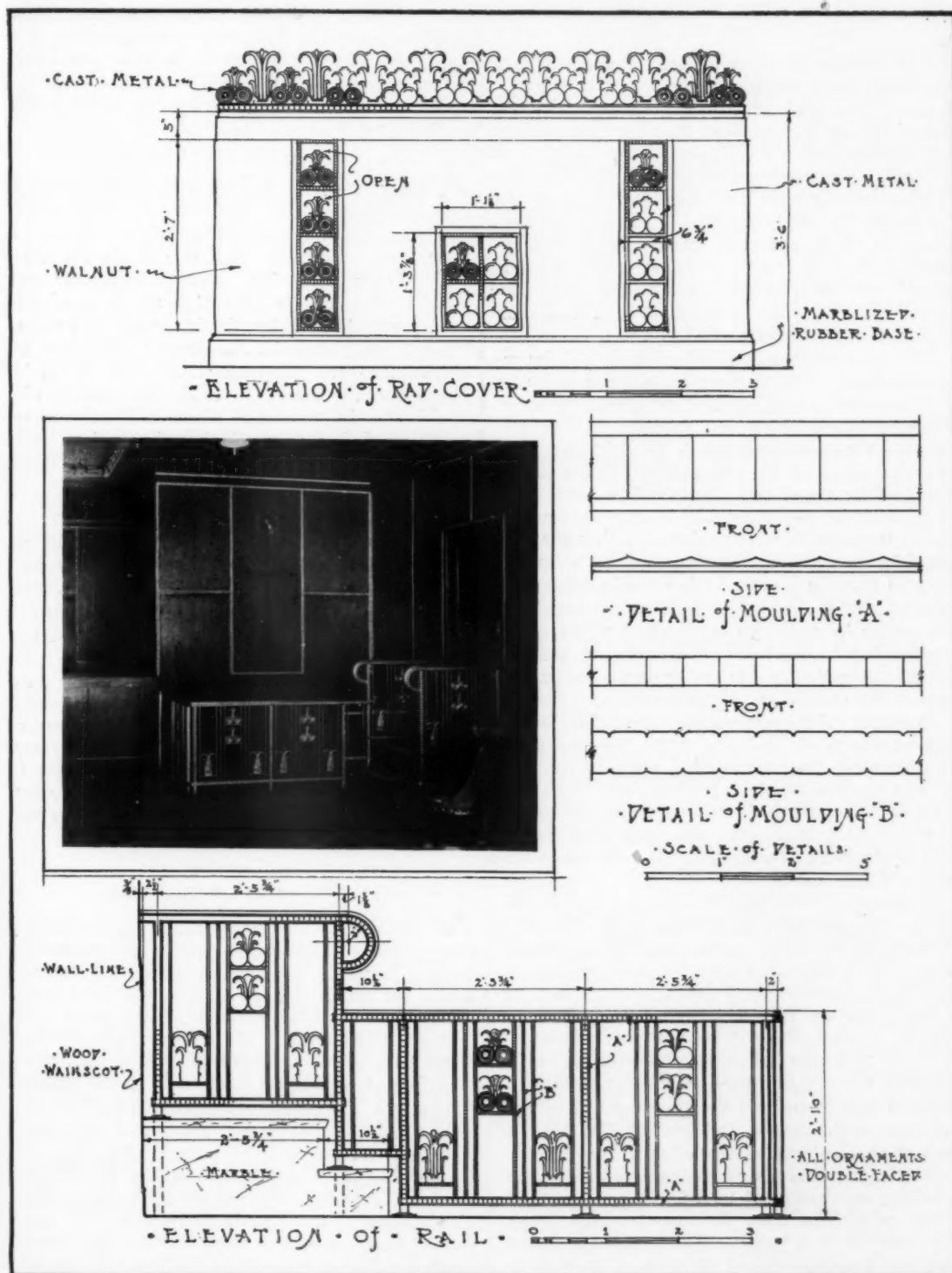
"Tests were made upon cement-lime mortars in which the percentages of cement, lime, and sand were varied considerably. It was found that the addition of lime to cement mortars increased the water requirement for the same consistency, very nearly in proportion to the percentage of lime added, that shrinkage is increased by the addition of extra water; therefore, where low shrinkage is of prime importance, lime should be limited in cement mortars. The addition of lime cannot be expected to increase the strength of cement mortars richer than 1:2 by weight; with leaner cement mortars the maximum increase in strength which

may result from the proper addition of lime is greater the leaner the mortar. The addition of lime in small amounts increased the density of lean cement mortars. The principal advantages resulting from the use of lime in cement mortars are an increase in workability and a reduction in cost. While a cement-gauged lime plaster retains much of the workability of straight lime plaster, the presence of the cement gives it greater strength and a shorter time of set.

"Exact duplications of results are not to be expected where other brands of materials or differently graded sands are used, with different manipulation and different storage conditions."

Copies of Technologic Paper of The Bureau of Standards, No. 308, Cement-Lime Mortars, can be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., for fifteen cents each.

EUGENE SCHOEN, ARCHITECT



RADIATOR COVER AND RAIL DETAILS, L. C. SMITH AND CORONA TYPEWRITERS, INC., STORE, NEW YORK, N. Y.

EUGENE SCHOEN, ARCHITECT

1927 MEETING OF AMERICAN INSTITUTE OF
STEEL CONSTRUCTION

IT is of interest to note that a new standard specification for fireproofing structural steel buildings was adopted at the 1927 meeting of the American Institute of Steel Construction recently held at Pinehurst, N. C. This specification was developed by a committee of the country's leading engineers acting with the United States Bureau of Standards. In presenting it, Lee H. Miller, Chief Engineer of the Institute, stated that fireproofing methods now in vogue are unscientific and empirical, and while effective so far as safety is concerned, they impose unnecessary dead loads on buildings and needlessly add to costs.

The new specification defines the actual fire resistance which the fireproofing must provide in each section of a building and for specific purposes. No materials are mentioned, nor weights or thicknesses, as the specification is based entirely on scientific terms of fire resistance protection as determined by actual tests conducted to a considerable extent by the Bureau of Standards. Implicit in the specification is the injunction that the fireproofing in a building constructed for a specific purpose must be increased when the building or a section of it is diverted to another use involving greater fire hazard. The specification will now be presented to Boards of Fire Underwriters, municipal officials and architects and engineers for general application throughout the country.

A report of the convention states that intense interest was shown in the matter of the application of structural steel to small house construction. Robert Tappan, architect, predicted that mass production of houses which are fire resisting, will compare favorably in construction costs with similar houses of other materials, and will cost less in upkeep and insurance.

Truman H. Morgan, President of the F. W. Dodge Corporation, stated at the convention that the building industry, in common with other lines, was now experiencing an orderly readjustment downward and will show a decline of 200 million dollars this year as compared with last. The decline is in small, cheap houses, as the building of better grade houses has increased, as also has public building. Greatly improved conditions in Middle-Western agriculture and the abundance of money available in the country indicated to Mr. Morgan that no serious business depression is in prospect.

A scientific analysis of the economic height of buildings was presented to the Institute by W. S. Clark, of S. W. Straus & Company, New York. The analysis was based on the hypothetical construction and operation of eight buildings of varying heights in the Grand Central Terminal District of New York, and the results, which were checked by competent architects, engineers, contractors and building managers, showed that on one of the

sites a 75 story building would bring the greatest returns. Generally, however, buildings of from 8 to 12 stories will continue to be most practicable in the average city, and even in the less congested business sections of New York where realty values are not so high.

STEEL JOIST DATA BOOK

A NEW data book dealing with open truss type steel joists has recently been issued by the Truscon Steel Company of Youngstown, Ohio. Tables of properties, dimensions and safe loads are conveniently arranged. The specifications and construction details included within the pages of this booklet will be found useful in the drafting room. Numerous illustrations contribute to the value of this twenty-four page booklet. The size, $8\frac{1}{2} \times 11$ inches and the use of A. I. A. file number 13g conform to the recommendations of The American Institute of Architects. Copies of this data book are available to architects and draftsmen upon request.

WINTER CONSTRUCTION METHODS

UNTIL a comparatively few years ago, building construction in the United States practically ceased during the Winter months and resulted in a season of unemployment for labor and loss in revenue for building owners. Investigation disclosed that the practice was due mainly to custom rather than necessity. With suitable precautions building construction can be, and now is, pursued as vigorously during the Winter months as during the Summer. Booklets dealing with this subject have recently been issued by the Portland Cement Association, Chicago, Illinois, and the Atlas Lumnite Cement Company, New York City. These booklets are available to those interested, upon request.

LOAD BEARING GYPSUM TILE

A NEW type of load bearing gypsum tile has recently been announced by a prominent manufacturer. These tile have hollow cores and are designed for the erection of exterior walls and bearing partitions in residences, garages and other light occupancy buildings. They are designed to withstand loads of 1,000 pounds per square inch gross area. The standard sizes are $8'' \times 8'' \times 16''$ and $8'' \times 6'' \times 16''$. They can also be obtained in $8'' \times 12'' \times 16''$ and $6'' \times 12'' \times 16''$ sizes. The maximum weight of these tiles is 35 pounds. According to the manufacturer's announcement, the tile are kiln dried, and are uniform in size, strength and weight. It is claimed that they effectively retard the passage of sound as well as heat. Further advantages claimed in the announcement are that the tile can be easily nailed, sawed and fitted; they provide a true surface for exterior stucco; brick veneer can be easily laid up over the tile; and reinforced tile lintels can be easily made on the job.



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THE LAW AS TO ARCHITECTURE

By CLINTON H. BLAKE, JR., of the New York Bar

IT is often a very nice question how far the action of a governmental body, in accepting a bid, constitutes a valid contract. The ordinary layman's idea—quite properly, it has always seemed to me—is that, when a bid has been made and a resolution accepting it has been adopted, a contract comes into being. This may in some cases be true. In other cases, it will not be true. No contractor or architect can safely proceed in every case on the assumption that, as soon as the City Council, Board of Directors, or similar body has adopted a resolution accepting a bid, the contract between the town and the contractor is complete. There may be statutory provisions such as those found in the federal statutes, to the effect that the government shall not be bound until the matter is reduced to a written and signed contract form. There may be requirements that the acceptance be properly and formally communicated to the bidder. There may be other limiting provisions which must be complied with, before the contractor and architect can proceed with the knowledge that a firm and definite contract basis underlies their work.

It will be necessary, in each case, to inquire whether the adoption of the resolution is in itself sufficient or whether it is, in effect, a mere expression of an attempt to accept the bid and to take the necessary action formally to carry the acceptance into effect. If it be considered in the latter light, no contract will result, until those charged with authority so to do have communicated the acceptance to the bidder and the parties have arrived at a definite understanding. It has even been held in a case which I am about to cite, that the contract is not fully born until the acceptance is formally communicated to the bidder and accepted by him. It is somewhat difficult to see why this additional acceptance on his part should be necessary. Ordinarily, of course, where a proposition is made by one person and accepted by another, the result is a legal contract. It is not ordinarily necessary that the acceptance by the second party shall in turn be accepted by the person who made the original offer.

The technical requirements surrounding these municipal or governmental contracts, bids and acceptances arise from a very natural desire of the legislature and courts to place safeguards around the disbursing of public money and to require public officials strictly to comply with all statutory requirements in order to bind the body or municipality which they represent. This is a perfectly sound public policy, although the application of it sometimes leads to decisions which may well appear to be far-fetched and over-technical.

In any event, it is dangerous for anyone engaged in the building operation, whether it be the owner, the contractor or the architect, to indulge in any legal jay-walking. His acts, which in private dealings might be entirely in order, may have serious consequences when applied to public contracts. A strict adherence to, and observance of, all statutory requirements is in such case not only the safest, but usually the surest road to a satisfactory accord and a satisfactory completion of the work in hand.

The simplest and most natural way to avoid a danger such as that which we have here discussed is for the architect to secure a certified copy of the resolution from the clerk of the board or, failing that, an ordinary copy. If he can get the clerk of the board to write to him, enclosing a copy of the resolution, it will usually be all that is necessary to effect an official transmittal of the resolution to him. The board will not, unless in an exceptional case, be able to question the authority of its clerk or secretary. After the resolution of acceptance has been received, it will be wise to adopt the additional precaution of acknowledging it and stating that the agreement on the terms authorized is accepted. This will prevent any possible technical evasion on the ground that an additional acceptance by the architect or builder, as the case may be, was required. It will also serve as a definite notice to the board that a copy of its resolution has been forwarded to the architect or builder and, if it does not at once repudiate this action, make it very difficult for it later to question it or take the position that, in advising the architect or builder of the resolution, the clerk or secretary of the board exceeded his authority.

LEGAL DECISIONS

A TOWN board of education had plans prepared for a new school building. It advertised for bids. The plaintiff, a contractor, communicated with the architect and was told where he could secure a set of blueprints and specifications and that sealed proposals would be received by the board on or before a certain date. The plaintiff, through his representative, submitted his bid and the usual certified check for the requisite preliminary payment and the usual bond and his bid was posted when the bids were opened, and appeared to be the lowest bid. The board thereupon adopted a resolution, accepting the bid, and one of the members of the board came out from the meeting, which was held in executive session, and notified the plaintiff that the contract had been awarded to him. Subsequent-



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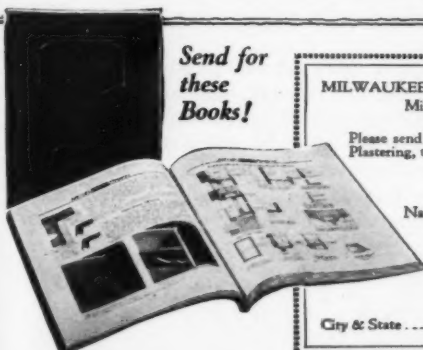
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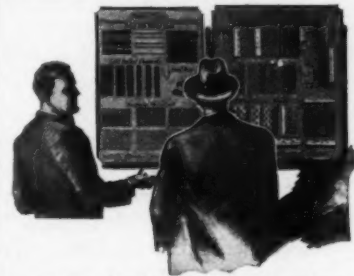
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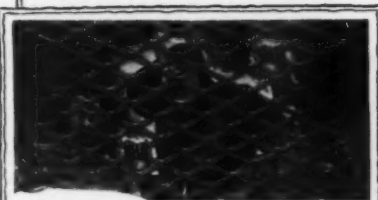


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ly, the board rescinded its action and awarded the contract to another contractor.

In an action by the plaintiff, the court decided that the board was entirely within its legal rights in revoking its acceptance of the plaintiff's bid; that the acceptance of this bid by resolution did not in itself constitute a contract with the bidder; that the board retained the power of rescission until such time as the bid was communicated to the bidder by someone duly authorized by the board to do this, and accepted by the bidder; that the resolution in question was never so communicated to the bidder and was never accepted by him; and that there was consequently no binding contract which the bidder could legally make the basis for his suit for the prospective profits which would have accrued to him, if he had been allowed to proceed with the work.

Johnson Heating Co. v. Board of Education, 175 A. D. 140.

PLAINTIFFS brought action for goods sold and delivered, material furnished and labor and services performed by them in behalf of the defendant in the erection and furnishing of a house, stable, garage and out-buildings and the grading, etc., of the grounds surrounding them.

Under the agreement entered into between the plaintiffs and defendants, the plaintiffs agreed:

"if, on completion of the contract, we find that

the cost to us, plus ten per cent profit, is less than the sum named above, to credit the difference on the contract price."

Plaintiffs offered testimony as to the amount of their overhead charges as part of their proof of what the cost to them had been. It appeared that there were separate contracts between the parties covering the different items of the work. The trial court struck out the testimony as to overhead charges.

On appeal, the court held that the trial court was in error, because the words "cost to us" were understood by both parties to mean a due proportion of overhead charges in addition to the amounts paid by the plaintiffs for services and material. The court further held that the plaintiffs should be allowed to include in their estimate of cost the cost of doing the work correctly in the first instance, but that, if any work had been done negligently, they should not be allowed to include the expense of doing over the negligent work. The court further held that the plaintiffs were not required to bring an action on each separate contract, in view of the fact that all of the contracts were related to the same matter, namely, the development of the defendant's estate, and were treated by the defendant as one transaction and both parties had agreed to handle the matter as a general account between them.

Hoggson v. Spiekerman, 175 A. D. 144.

THE FUNCTION OF THE ARCHITECT

THE opinion was once dearly expressed by a well known architect that the architect and builder might very well be merged in one person or firm, states *The Builder*, London, in a recent issue. Now a commentary on that suggestion is to be found in the resolution passed at the International Congress of Architects at The Hague, that the distinction between the functions of the architect and contractor should be legally defined, and that architecture should be made a close profession. There is no doubt that there is a very wide diversity of idea among the public as to the proper functions of the architect. Probably, the most widely accepted view is that the architect is chiefly a sort of policeman appointed by the client to see that the contractor does not take advantage of him. The idea that the main function of the architect might be to impart beauty and interest into building does not find very general credence. We all realize that good planning, economical and sound construction, and the production of buildings which shall fulfill their intended purposes in the most efficient way may be set down as within the proper functions of the architect. But it cannot be forgotten that many who can do this much, have little or no sense of beauty and distinction as applied to building. In

these days of active development in all the items which go to make an efficient economic building, there are increasing necessities for thought and oversight which make the full functioning of the chief director of a great building a very arduous and responsible task. And we all know only too well that an architect who can combine all the functions which are sought to be imposed upon him is a very rare individual.

INDIAN ROCK CARVING FOUND

WHAT is said to be the largest petroglyph, or Indian rock carving, in Canada has just been reported to the archaeological office of the National Museum at Ottawa. This petroglyph is said to be over 250 feet long and to be carved on a vertical face of reddish rock rising from Fraser River Valley.

The place is only about twelve miles from Yale, B. C., on the railway line, and as it is the most available petroglyph to two transcontinental railways, an effort will be made to have it set aside as a national monument. Previous to this discovery the largest known petroglyph in Canada was on the west side of a seventy-foot canyon near Bella Coola, about one mile south of Mackenzie Highway.



LEE PLAZA APARTMENT HOTEL
Detroit, Michigan

Architect—CHAS. NOBLE, Detroit, Mich.
Contractors—OTTO MISCH CO., Detroit, Mich.
Owner and Builder—RALPH T. LEE.

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TOPICAL ARCHITECTURE

THE interesting examples of screens which are illustrated in the Topical Architecture section of this issue are reproductions of original photographs selected from the library of the Metropolitan Museum of Art, New York. Acknowledgment is herewith accorded the Museum for the courtesy in allowing us to reproduce these photographs.



SEAMEN'S BANK FOR SAVINGS, NEW YORK
BENJAMIN WISTAR MORRIS, ARCHITECT

FOURTH SEMI-ANNUAL MEETING OF THE PRODUCERS' COUNCIL AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS

THE fourth semi-annual meeting of the Producers' Council, held at the Detroit-Leland Hotel, Detroit, on October 19, 20 and 21, was opened with an address by Alexander G. Donaldson, President of the Detroit Chapter, A.I.A.

The Membership Committee reported three new members: The National Lumber Manufacturers' Association, Washington, D. C.; Egyptian Lacquer Mfg. Company, New York, N. Y.; and the Rossman Corporation, Beaver Falls, Pa.

N. Max Dunning, Director of the Structural Service Department, A.I.A., gave one of his usual inspirational talks to the Council, in the interest of whose work he has always been most active. He expressed the belief that the work of the Council is now much more thoroughly understood by members of the Institute and now has a figure of authority and dignity in the eyes of the profession. He felt that the work was being conducted on a very high plane and that the idealism of the movement must always be kept before the members, and that its integrity is of paramount importance.

T. D'A. Brophy, sales promotion manager of the American Brass Company, gave a most interesting talk on how this Company, which had been in existence for over a hundred years without selling direct to architects, had a few years ago altered their policy and were now very much interested in this particular problem.

L. E. Kern, Technical Secretary of the Structural Service Department, A.I.A., spoke on the subject of "The Best Building Material in the World," and brought out the necessity for the use of considerable brains in the use of building materials, as well as fancy, imagination, understanding and intelligence.

At the dinner and evening session, there were a large number of Detroit architects present, who listened with much interest to a discussion of the subject "Color in Architecture."

N. E. Stephens, Vice-President of the North American Society of Arts, brought out the relation of art to the life of every one, and deplored the fact that we had probably been so busy developing our comparatively new country, exhausting its numerous possibilities and taking advantage of its great opportunities, that all genius had gone into commercial problems. He felt that now, however, might be the time to take up to a degree never done before the materials used in architecture, and he brought out that color was fast becoming of great importance.

R. T. Walker, of the architectural firm of Voorhees, Gmelin & Walker, New York, spoke on this subject from the standpoint of the architect. He mentioned that pattern on a small scale enables us to have a larger vision without the enclosing of

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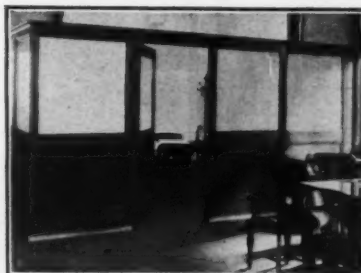
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The Art Metal Standard Partition forming a corridor in the First National Bank and First Trust and Savings Bank, Chicago, Ill. Art Metal Standard Partition is used throughout this large bank.

Here the Art Metal Standard Partition, in the same Chicago Bank, has been used for a private office. Art Metal Standard Partition comes in two heights known as the cornice and ceiling heights.



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the mind, and produces mental relaxation which does not always come entirely from simplicity. In building, we should think of color as a relief to a man's mind, and should have in mind not only his physical needs, but also his mental needs.

In notes sent by W. D'Arcy Ryan, Illuminating Engineer of the General Electric Company, who was unable to attend, he mentioned the flood lighting of monumental buildings to bring out their color at night, which he felt might aptly be termed "night architecture." He mentioned that the reversal of high lights and shadows entirely changes the shape and form of most objects. In architectural flood lighting, it is very essential to the integrity of the art that the light be thrown on the building so as to simulate as nearly as possible daylight conditions; or, if this is impossible, there should be created a possibly entirely different but architecturally permissible picture.

It was decided to hold regional meetings of the Producers' Council within the next few months in Detroit and Pittsburgh.

HEIGHT OF BUILDING STACKS

A REPORT by a chimney expert to the Building Owners and Managers' Association of New York on the proper height of stacks of old buildings when new buildings are built in the immediate vicinity, states that a wall 50 feet high would have a wind pressure exerted out from that wall of 75 feet in a horizontal direction. In case the wall was higher than 50 feet, the wind pressure would be built up at its base further out than 75 feet.

A stack 60 feet away from the wall and 10 feet above its roof would be sufficiently elevated out of the wind pressure to have no trouble with its draft. A stack 20 feet away and 20 feet high, with a rotary head on it, would probably have no trouble with its draft. Closer than 20 feet the outcome is hard to forecast, and the stack should be taken from the top of the adjoining building.

A stack 50 feet away, 20 feet high, would probably experience no trouble with draft due to wind pressure, but a boiler flue inside of 50 feet would probably experience trouble, due to the increased volume in gases that are thrown out in a boiler stack, and either of two things should be done:

First, a forced draft should be placed under the boiler, in which case a nuisance of the smoke blowing against the windows of the building is liable to cause trouble; or, second, the flue should be carried up by the building in its erection.

In conclusion it would be well to say that these rules may be subject to change due to circumstances altering individual cases, but in general these were the opinions given in the report.

DOMINICAN REPUBLIC TO PRESERVE COLUMBUS RELICS

THE Dominican Republic has recently completed initial steps toward the preservation and care of its Columbus antiquities, according to press reports. Partly ruined buildings hallowed by memories of the great navigator and his family have been cleared of the debris of centuries. Don Andres Pastoriza, Minister of Public Works and Communications, supervises the work and important discoveries are being made.

It is the intention of the Government to incorporate these buildings and fortifications in a national reservation, and later to use one of the buildings for a Columbus museum in which relics of the discoverer's era and of that immediately following it may be safely housed. Indian relics also will be a feature of the collection.

The restoration of buildings will be carried on with care to preserve their original lines. Notwithstanding the ravages of time, war, cyclones and earthquakes, the ancient Spanish masonry is still firm in many places.

In all probability the old palace known as the Alcazar de Colon will be chosen for the museum site, owing to its historic traditions and excellent state of preservation.



MODEL OF HOUSE OF SAMUEL A. SALVAGE, GREENVALE, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT

THE AMERICAN ARCHITECT

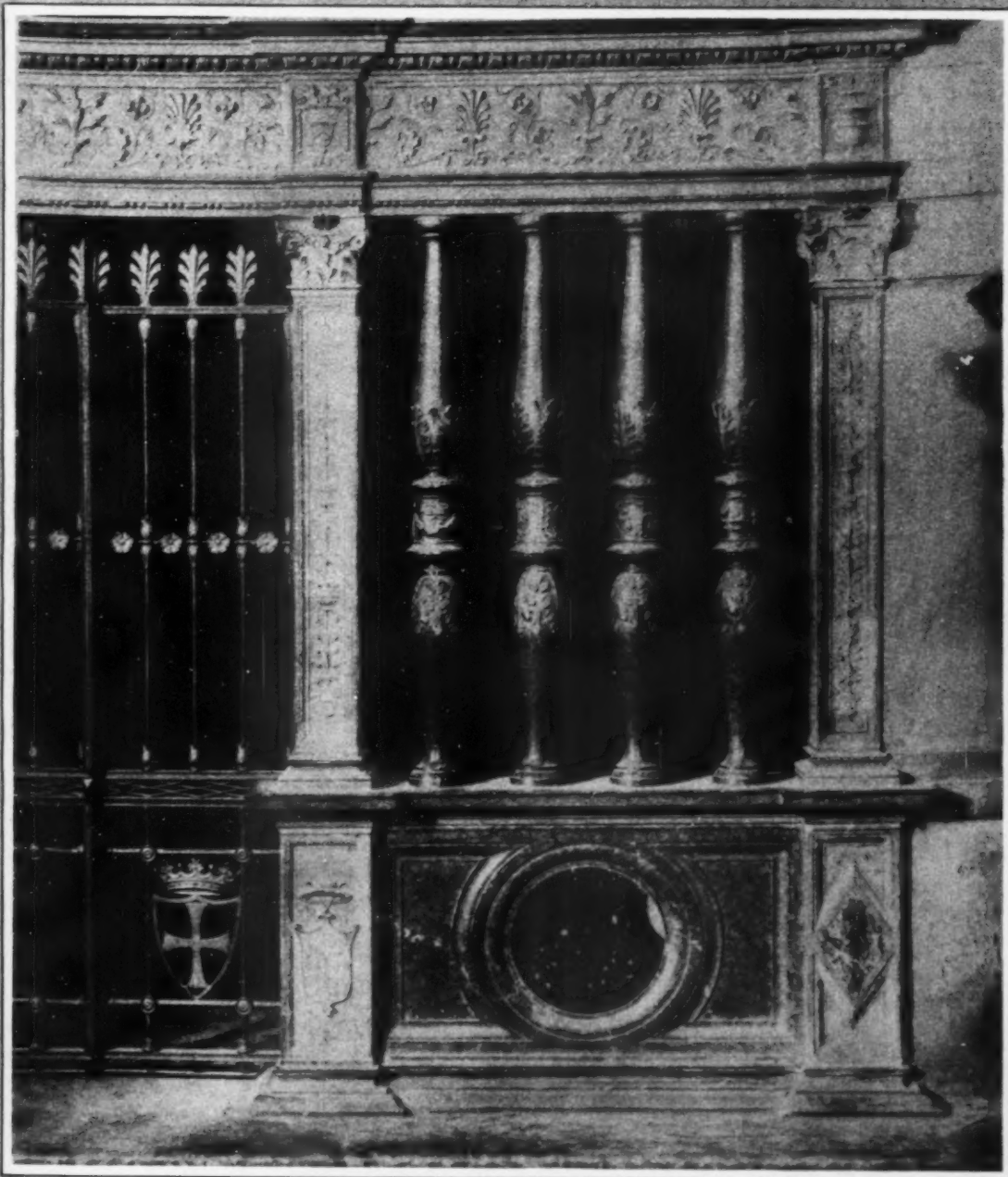
IN TWO PARTS

PART II

NOVEMBER 20, 1927

TOPICAL ARCHITECTURE SECTION

SCREENS



BALUSTRADE AND GRILLE. THE CATHEDRAL. PARMA, ITALY

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SCREEN, CHAPEL OF ST. GABRIEL, THE CATHEDRAL, EXETER, ENGLAND



SCREEN, SPEKE'S CHANTRY, THE CATHEDRAL, EXETER, ENGLAND



SCREEN, LADY CHAPEL, THE CATHEDRAL, EXETER, ENGLAND

THE PUBLISHERS' PAGE

DURING the past fifteen years hospital design and construction have changed to a marked degree. The World War served to center attention on hospitals, intensified the study of hospital planning to secure efficiency in operation, and brought the subject to the attention of many new minds. The result has been a better understanding of the problem and ultimately better hospital design. In this issue Edward F. Stevens, F. A. I. A., writes on "What the Past Fifteen Years have Taught Us in Hospital Design and Construction." This article will be found of general interest as well as especial value to architects specializing in hospital design.

Fritz Schumacher, municipal architect of Hamburg, Germany, was born in Bremen but spent twelve years of his early life in the United States. Upon returning to Germany he studied in Bremen, Munich and Berlin and became an assistant to Gabriel Seidel in Munich and Leipsig. From there he wandered to Rome, London, Paris and Brussels, later to return to Dresden as professor of the Technical High School. In 1909 he became the municipal architect of the city of Hamburg.

Hamburg is a city of modern and rapid growth, due in part to the disastrous fire of 1842, which destroyed much of its past charm. When Schumacher took charge of the architectural destinies of the city, he made a thorough review of the city's requirements. The excellent results achieved in the development of Hamburg testify to his foresight, ingenuity and ability. The design of buildings erected under his direction has exerted marked influence on the architectural design of buildings throughout Germany. The vigorous character of his work and the introduction of fresh forms, often daring in conception, are the work of a master hand.

An article by Alfred C. Bossom, F. R. I. B. A., treating of the work of Fritz Schumacher, will be found in this issue of *THE AMERICAN ARCHITECT*. We are confident that the excellent illustrations that accompany the article will be found a rare inspiration. This article is particularly appropriate since many of the illustrations are also being exhibited as part of a collection of mediaeval and modern brick architecture in Germany, now making a tour of the larger cities in the United States.

Beginning with the current issue, a minor change will be noticed in the page arrangement of this journal. Page numbers formerly placed at the bot-

tom of the page will now be located in the upper corners of all pages. On the same line will appear the date of the issue. We believe that this change will be found convenient to our subscribers in several ways. We are very glad to credit this change to a suggestion recently made by M. G. T. Hyde, of Nobbs and Hyde, architects, Montreal, Canada.

"An Architectural Oasis" is the title of an article by Alfred Granger, F. A. I. A., to be presented in the next issue of this journal. This article adds much to the material that has been published on the early architecture of Ohio and deals specifically with Kenyon College at Gambier, Ohio. Gambier is a small village about five miles distant from the little city of Mt. Vernon, Ohio. Kenyon College was founded early in the nineteenth century by Philander Chase, a bishop in the Episcopal church. The early buildings inspired by English traditions have exerted their influence not only on later buildings at Kenyon but upon the village itself. Mr. Granger states in his article, "I know of no other village in the United States so completely English in character and appearance or more lovely in its natural setting." We are confident that our subscribers may look forward to reading this article with considerable interest.

Broadway in the Cotswolds is too well known to the devotees of English architecture to require introduction to our readers. Unlike many well known Old World towns, Broadway has preserved its character, charm and virtues for centuries, unmarred by many of the usual modern tourists' lures. The stone houses of this English village never fail to impress tourists, be they laymen or architects, with their picturesque composition, yet they are all done with a dignity that can only be secured through simplicity.

To read Samuel Chamberlain's article, "Broadway in the Cotswolds," which will appear in our issue of December 20, 1927, is to vividly refresh the memory of those who have been fortunate in their travels, and to cause those less fortunate to long for more than a glimpse of Broadway's village green, sedate old houses, and to enjoy the hospitality of its 300-year old hostelry. The well-groomed hedges, riot of flowers, faded oak doors, miniature attic windows, slate roofs and even the color of the time-worn stone walls are visualized by Chamberlain's pen in word and picture. Like Broadway, Chamberlain's descriptions and sketches are too well known to require further introduction.

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THE AMERICAN ARCHITECT

December 5, 1927