

# THE AMERICAN ARCHITECT

FOUNDED 1876

## WHAT THE PAST FIFTEEN YEARS HAVE TAUGHT US IN HOSPITAL CONSTRUCTION AND DESIGN

By EDWARD F. STEVENS, F.A.I.A.

IN every branch of industry the pulse has been quickened by the influence and reaction, directly or indirectly, brought about by the war, and this is quite as true in surgery and medicine and in the treatment of the sick, as in arts and crafts. The war taught us little in the planning of civic hospitals, but the application of new methods of treatment developed during and since the war has made obsolete many of the old principles used in the housing and care of the sick, and has given architects designing hospitals entirely new problems to solve.

A few years ago many of our hospitals were cold and barren, lacking in color or warmth; forbidding from without and cheerless from

within. But the past ten to fifteen years show marked changes in plan, equipment and design, as the assimilating of the newer principles of therapeutics, of medicine and surgery has made new problems to solve and new technique to work with.

In some sections of the country hospitals are even setting aside departments for the practice of osteopathy; and mechanical, electrical and "psychological" therapy is largely augmenting medicine and surgery. Nearly every new medical institution is introducing its physio-therapy department, as the necessary adjunct to the up-to-date hospital. The medical schools are recognizing the importance of



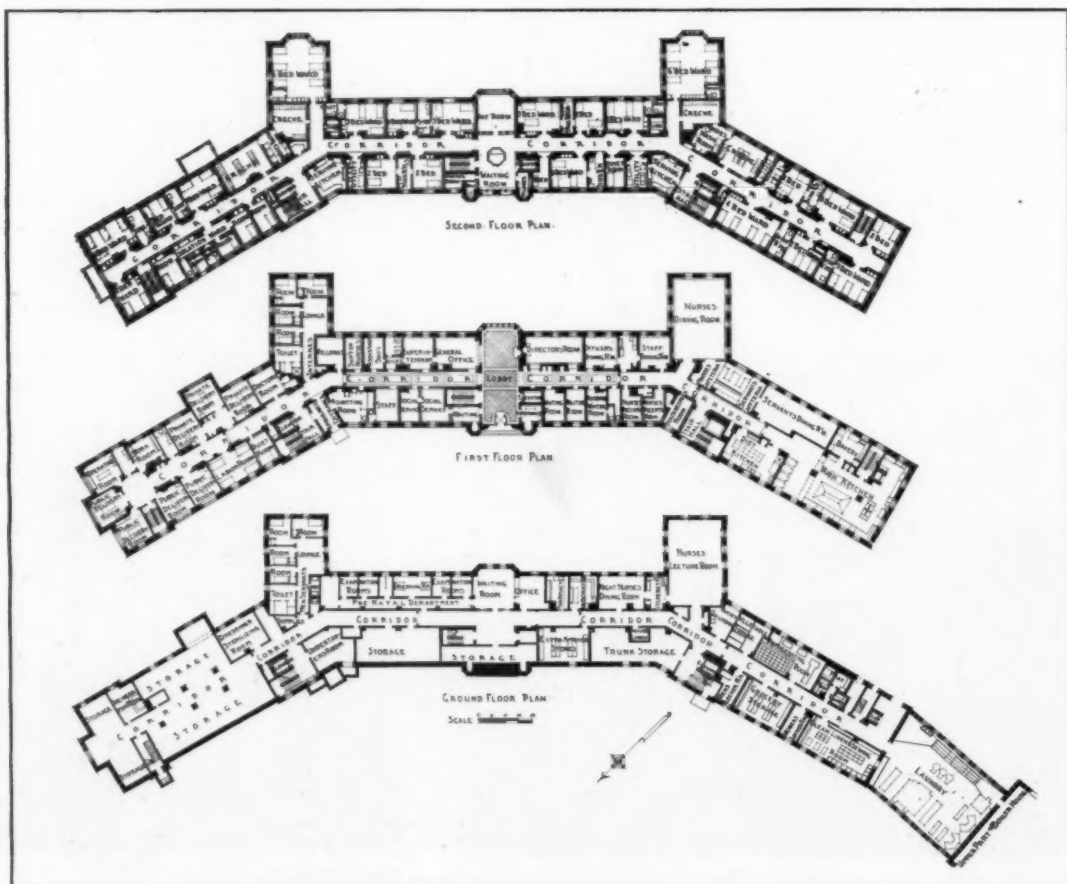
THE SPIRIT OF WELCOME PERVADES THIS ENTRANCE HALL, WHICH IS SPACIOUS, DIGNIFIED AND RESTFUL. HERE THE PATIENT IS MET BY THE HOSPITAL HOSTESS AND SHOWN EVERY ATTENTION

PROVIDENCE LYING-IN HOSPITAL, PROVIDENCE, R. I.—STEVENS & LEE, ARCHITECTS

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DESIGNED IN "COLLEGIATE" GOTHIC, WHICH MADE POSSIBLE A FLEXIBILITY OF FENESTRATION WHICH ADAPTED ITSELF TO THE VARYING SIZES OF OPENINGS REQUIRED IN A HOSPITAL



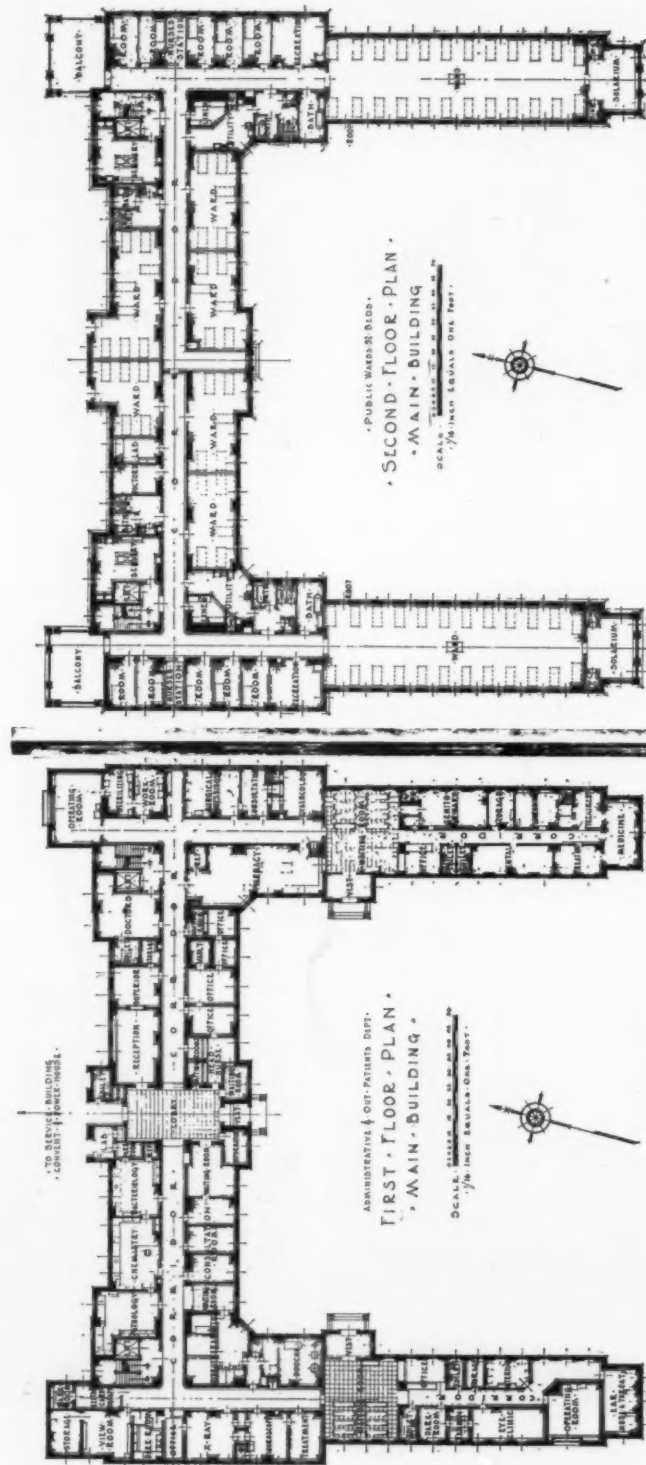
THE OUTLINE OF THE PLAN WAS DETERMINED BY THE SHAPE AND CONTOUR OF THE SITE AS WELL AS BY THE PURPOSE TO SECURE THE MOST ADVANTAGEOUS LIGHT AND AIR

PROVIDENCE LYING-IN HOSPITAL, PROVIDENCE, R. I.—STEVENS & LEE, ARCHITECTS



DETAIL OF GOTHIC BAY ON SOUTH FRONT WHICH LIGHTS THE DAY ROOM ON EACH STORY IN THE HOSPITAL AS WELL AS THE MAIN ENTRANCE ON THE FIRST FLOOR

PROVIDENCE LYING-IN HOSPITAL, PROVIDENCE, R. I.—STEVENS & LEE, ARCHITECTS



ON THIS FLOOR ARE THE ADMINISTRATIVE OFFICES, CONSULTATION AND RECEPTION ROOMS. IN THE CENTRAL PORTION, WHILE THE OUT-PATIENT DEPARTMENT OCCUPIES THE ENTIRE REAR OF THE TWO SOUTH PAVILIONS

THIS FLOOR IS DEVOTED ENTIRELY TO WARD PATIENTS, WITH TWO 24-BED WARDS. THESE WARDS WERE MADE LARGE TO FACILITATE THE HOLDING OF RELIGIOUS SERVICES. A SOLARIUM IS LOCATED AT THE END OF EACH WING.

HOTEL DIEU DU ST. SACREMENT, QUEBEC, P. Q.

STEVENS & LEE, ARCHITECTS



these treatments and are training men to something besides drugs and the knife to relieve human suffering. The efforts of the American College of Surgeons to standardize and grade hospitals, has been, perhaps, the greatest factor in bringing about the changes, for practically no hospital is willing to be classed as inefficient.

The well-functioning hospital must be planned from the standpoint of efficiency in management and comfort of the patients, and should be of an architectural design at once pleasing and practical. How can the object of the medical institution be best expressed in architectural design? Should there be a hospital "style" or "motif" pervading each medical center? Should the "caduceus" of Aesculapius be emblazoned on each facade? No! I believe there should be the same individuality of expression to every "House of Mercy" as to every private house. I have often been asked, "Does not the specializing in the one branch of architecture have a tendency to narrow the scope of design?" I have never found it so. There is as great a possibility for the use of architectural form in a well-planned medical center as in any civic or collegiate group. Once the perfect

plan to function properly with every department is determined upon, the design should follow in proper sequence.

In my early practice in designing small houses, camps and the like, I always found that by taking the material close at hand, a more harmonious whole could be secured; and so I have found in designing medical institutions that the immediate environment plays a large part in determin-

ing the type of architecture for the institution. If the building or buildings are to be erected in the suburbs or in a residential section of the country, then a more domestic feeling should prevail; if on a city street, the more stately motif should be employed.

To my mind, the medical institution, wherever it is built and of whatever material, should express in its architecture a feeling of helpfulness and of cheerfulness. Just as every real home, upon being entered, should speak a welcome, so the medical institution should inspire its "guest" with confidence and courage, for after all, the psychology of first impressions upon entering an institution often largely influences the success of an operation or the treatment of a patient.



NORTH FACADE OF BUILDING. SERVICE BUILDING ADJOINS AT THE RIGHT

HOTEL DIEU DU ST. SACREMENT, QUEBEC, P. Q.

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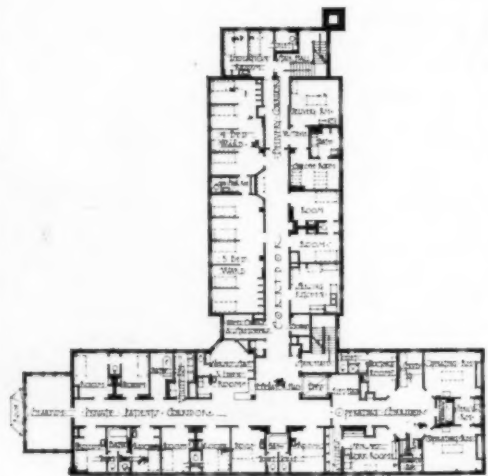
VIEW OF THE FRONT SHOWING TERRACED PAVILION EFFECT OF THE TWO MAIN WARDS OF THE HOSPITAL AND THE VENTILATING TOWERS ON THE BACK OF THE BUILDING

HOTEL DIEU DU ST. SACREMENT, QUEBEC, P. Q.—STEVENS & LEE, ARCHITECTS

Special hospitals for special purposes, of course, require special recognition. The maternity hospital should have the social element emphasized; that is, there should be larger social halls, more lounging space. The symbol of the "stork" may with impunity be brought into the decoration.

To take care of that great body of workers and attendants of the hospital,—the nurses, the internes, the orderlies, and the servants, of both sexes,—there must be provided buildings suitable for living and social functions. In the nurses' residence particularly, the barracks of old can no longer be used, for the nurses' home is not only a home, but a school of the most intensive nature, and in the home or school there must be provided every facility for teaching and exemplifying all of the functions of the hospital. The social end of the nurses' home is another important factor, for the more perfect the dwelling, the better the class of women who will be attracted. There should be a living room for social functions; a library for study; small reception rooms for the individual caller; and a gymnasium for physical development.

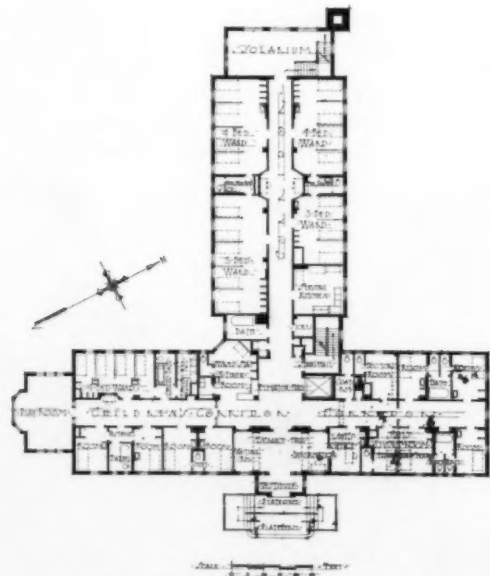
In summing up the advances in hospital architecture for the recent years, one might say: Greater attention is being paid architectural design and environment; greater care is being given to proper functioning of all departments and the



SECOND FLOOR. BOTH PRIVATE AND PUBLIC PATIENTS ACCOMMODATED. THE PRIVATE ROOMS ARE CONNECTED DIRECTLY WITH TOILETS. THE MATERNITY DEPARTMENT IS SHUT OFF FROM MAIN PATIENTS' SECTION, WITH ROOM FOR ISOLATION AND FOR CRYING BABIES. THE OPERATING DEPARTMENT IS ON THIS FLOOR WITH EVERY FACILITY FOR SERVICE

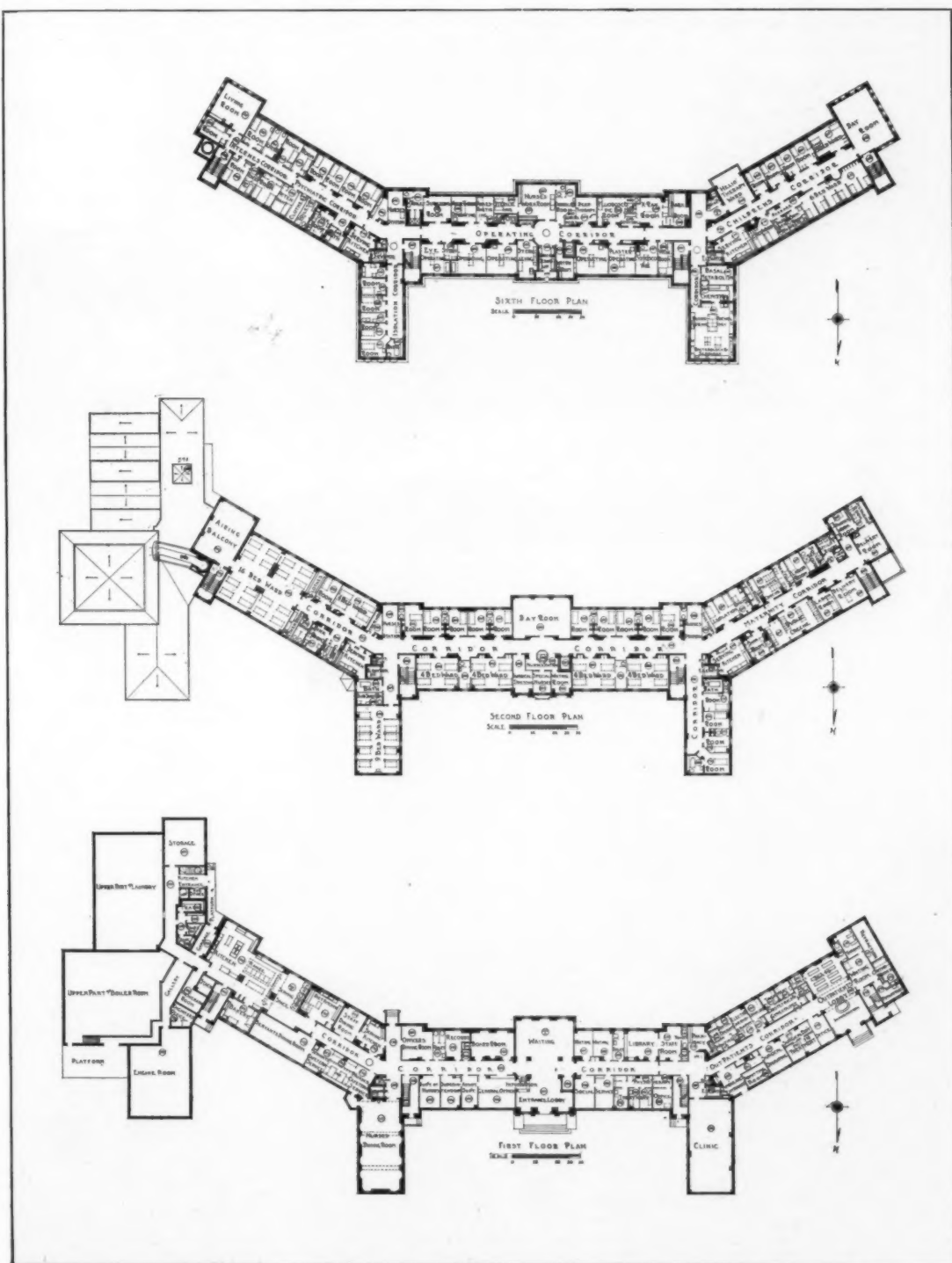


GROUND FLOOR. A SMALL OUT-PATIENT DEPARTMENT AFFORDS THE NECESSARY DIAGNOSTIC FACILITIES. THE LABORATORY, THE X-RAY AND THE RECORD ROOM MAKE POSSIBLE THE STANDARD PROCEDURE. THE KITCHEN, DINING ROOMS AND SERVICE ROOMS MAKE THIS A VERY BUSY PLAN



FIRST FLOOR. A HOSPITAL PLANNED FOR COMFORT AND SERVICE. ENTRANCE HALL PANELLED WITH PINE, WITH RUBBER TILE FLOORS, PANELLED AND DECORATED CEILING. CHILDREN'S DEPARTMENT LAID OUT WITH CUBICLE WARDS WITH EVERY FACILITY FOR THE CARRYING OUT OF THE BEST TECHNIQUE

COTTAGE HOSPITAL AT GROSSE POINTE, MICH.—STEVENS & LEE, ARCHITECTS



PLANS OF FIRST, SECOND AND SIXTH FLOORS IN WHICH MAY BE TRACED THE LOCATION OF THE VARIOUS DEPARTMENTS WHICH THE MODERN HOSPITAL INCLUDES

TAMPA MUNICIPAL HOSPITAL, TAMPA, FLA.

STEVENS & LEE, M. LEO ELLIOTT, INC., ARCHITECTS ASSOCIATED



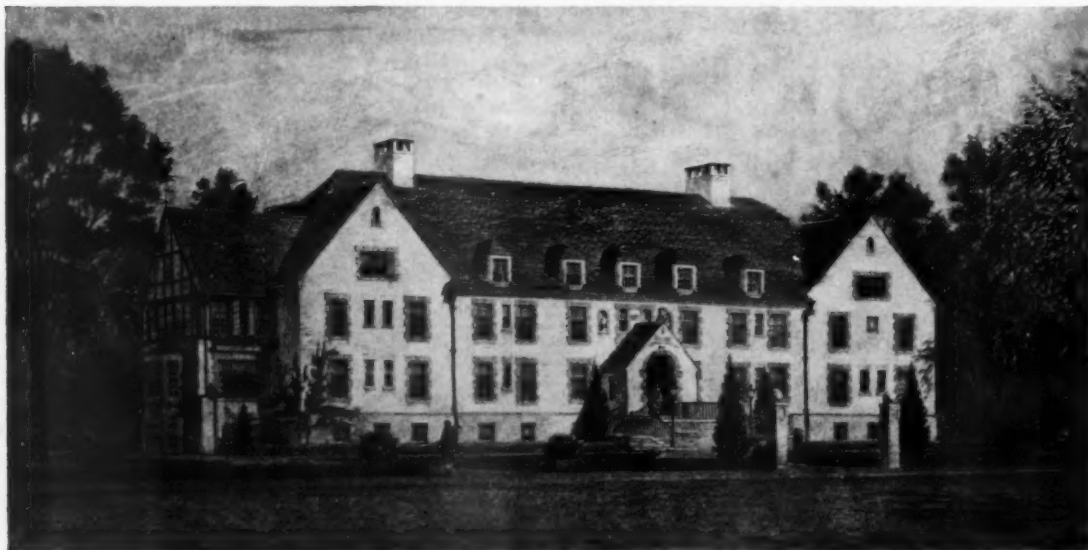
EXTERIOR VIEW FROM ACROSS THE BAY. THIS 250-BED HOSPITAL IS BUILT ON THE EXTREME NORTH END OF DAVIS ISLAND, THE NEW SUBURB OF TAMPA. SURROUNDED ON THREE SIDES AS IT IS BY WATER AND AT THE END OF A BEAUTIFUL PARK TOWARD THE SOUTH, THE LOCATION IS MOST IDEAL FOR THE COMFORT OF THE PATIENTS

TAMPA MUNICIPAL HOSPITAL, TAMPA, FLA.—STEVENS & LEE, M. LEO ELLIOTT, INC., ARCHITECTS ASSOCIATED

correlation of service to comfort; special study is given to special requirements; the housing of the staff is of equal importance to the housing of the patients.

In the illustrations accompanying this article.

a few solutions of modern hospital problems are shown. The great problem is to attempt, by good planning, good architecture, and good nursing, to ease to the last degree the suffering of the hospitalized citizen.



DESIGNED IN THE ENGLISH MANOR HOUSE TYPE, SIMPLE IN DETAIL, WARM IN COLOR, THE EXTERIOR OF PLAIN BRICK WHITEWASHED, THE ROOF OF ENGLISH BROWN TILE, THIS 50-BED HOSPITAL WILL SPEAK CHEER AND ENCOURAGEMENT TO ITS "GUESTS"

COTTAGE HOSPITAL AT GROSSE POINTE, MICH.—STEVENS & LEE, ARCHITECTS



## GERMAN MUNICIPAL ARCHITECTURE

ILLUSTRATING THE WORK OF FRITZ SCHUMACHER, MUNICIPAL ARCHITECT, HAMBURG

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

**A**N exhibition of mediaeval and modern brick architecture has recently been held in New York City under the auspices of the Art Center. This exhibition contained over five hundred photographs of German architecture collected by the German Foreign Office at the suggestion of Alfred C. Bossom and Dr. Edmund Schueler, and brought to America through the efforts of Arthur Woltersdorf, F.A.I.A., of Chicago. Churches, buildings for defense, public buildings, monuments and houses form a representative and unusual collection of some of the best traditions of German architecture. Photographs of many illustrations used in the following article are among those included in the exhibit.

These pictures were first shown in this country at the Art Institute in Chicago. Following the New York exhibition the collection will be shown

in Cleveland and Detroit. The photographs will remain in this country about one year and will probably be shown, among other cities, in Boston, Philadelphia, St. Louis, Cincinnati, San Francisco and Los Angeles. It is understood that the collection will eventually become a part of the working library of some architectural school in the United States.—THE EDITORS.

**FRITZ SCHUMACHER** was born in Bremen on November 4, 1869, but as his father was a German Consul General in New York, he very quickly came over here, and spent twelve years of his early life between the west and east coast, his spirit becoming so imbued with the American idea of enterprise that he has never lost it. Later between 1883 and 1889 he went back to school in Bremen, which he followed later by studies at the universities and high school in Munich and Berlin.



DETAIL OF A FIRE STATION, HAMBURG—FRITZ SCHUMACHER, ARCHITECT

FIRE STATIONS THE WORLD OVER ARE SELDOM LOOKED UPON AS THINGS OF BEAUTY, BUT WHEN A GOOD PRACTICAL DETAIL IS WORKED OUT AND REPEATED, IT GIVES DIGNITY THAT IS FREQUENTLY LACKING WHERE THE MONUMENTAL IS ATTEMPTED. HERE THE ARCHITECT HAS VERY WISELY ESTABLISHED A PRINCIPLE AND FOLLOWED IT CONSISTENTLY



DOMESTIC CHARACTER MAY BE EFFECTIVELY GIVEN TO POLICE STATIONS WITHOUT LOSS OF EXPRESSION OF PURPOSE, OR OF DIGNITY

In those days it was not so natural for the international grasp of art to have a very strong appeal. Paris always held its great attraction, but

normally the young student didn't go far. In this instance, however, after being assistant to Gabriel Seidel, architect, in Munich and Leipsig, Schumacher started to wander. Rome, London, Paris, Brussels—all fascinated him for a time, and this international viewpoint is today reflected in the great work that he is accomplishing as the municipal architect of Hamburg.

In 1899 he became Professor of the Technical High School in Dresden. At that time, while his practice consisted principally of private houses, it included a crematory in Dresden, and an interior of a cathedral in another city. Ten years later, the City of Hamburg demonstrated a most successful selection of its chief architect, for in 1909 Schumacher had been installed to guide the architectural destinies of that city. The authorities of Hamburg granted him a leave of three years in which to create new plans for the revision of the fortifications that had been destroyed in the City of Cologne, and to give him the opportunity of working out a regional plan for the entire district.

Hamburg is a city of modern and aggressive growth. It had a disastrous fire in 1842, which destroyed much of its past charm, but this was not made an ultimate loss, for anything that was of any value, the citizens collected and kept. Later as the popularity of Germany's great seaport grew, thoroughfares had to be widened and new ones constructed through the city, resulting in the destruction of more of her architectural heirlooms,



PUBLIC SCHOOL, HAMBURG—FRITZ SCHUMACHER, ARCHITECT

PUBLIC SCHOOLS ARE RESPONSIBLE FOR MUCH IN ANY COMMUNITY, FOR IF THE ASPIRING YOUNG BE NOT ENCOURAGED TO KEEP UP THEIR IDEALS BOTH BY THEIR TRAINING AND ENVIRONMENT, WHAT IS TO BE EXPECTED OF THEM WHEN THEY LEAVE THEIR TRAINING GROUND AND START AHEAD UNDER THEIR OWN INITIATIVE?

but many of the jewels were saved, due to the thrift and foresight of her loyal and intelligent citizens.

When Schumacher took his work in hand, he made a thorough review of the entire city's requirements. If anything, he was comprehensive, and the results today, nearly twenty years later, bear the utmost fruit of his foresight, ingenuity and great ability. Due to his deep cultural preparation his work shows an academic knowledge not often realized in municipal work.

When the town planning theories were applied he did not fall back on fairy tales, but kept his feet on the ground, with the result that at all of the architectural strategic points we find a great school; a bathing establishment; a municipal dining room; a park; a museum, or whatever may be the need of that particular spot. In this program he followed the lines of the modernists of his city. The Greek, whose future is perhaps more potential than that of any other, vertical, ever upward, was their inspiration—such freshness and vigor in their detail—quite unchallenged anywhere—has enabled Hamburg to tell its story with more clarity than perhaps any other architectural point of view that is at present being expressed, and Schumacher was in the forefront of the movement. Though his academic international training has at all times been his most severe critic, wherever he has gone he has always brought the classic theory into his work. He has taken in the Hamburg historic



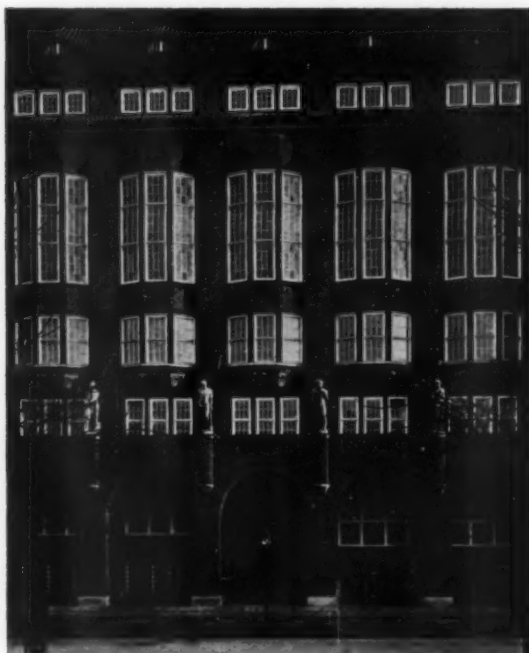
SEVERE STRUCTURAL LINES FORM THE BASIS OF THE DESIGN OF THE STAIR HALL IN THE SCHOOL FOR ARTS AND CRAFTS, HAMBURG

museum the old details of the city that came to him from the fire, or demolition, and here installed these in his own conceptions, creating a harmoni-

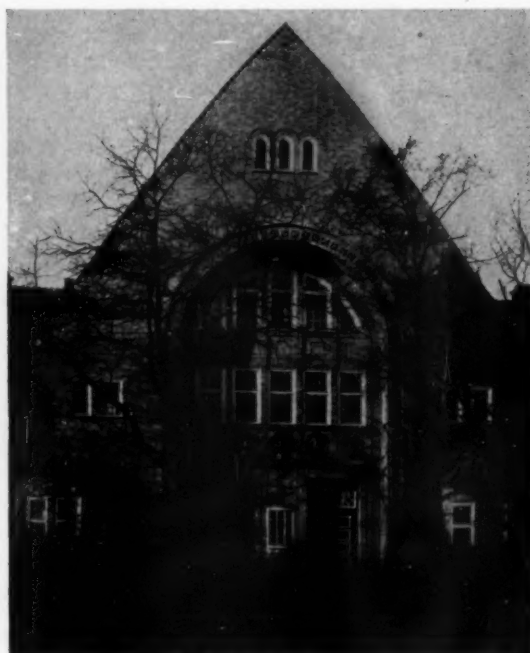


PUBLIC BATHS, HAMBURG—FRITZ SCHUMACHER, ARCHITECT

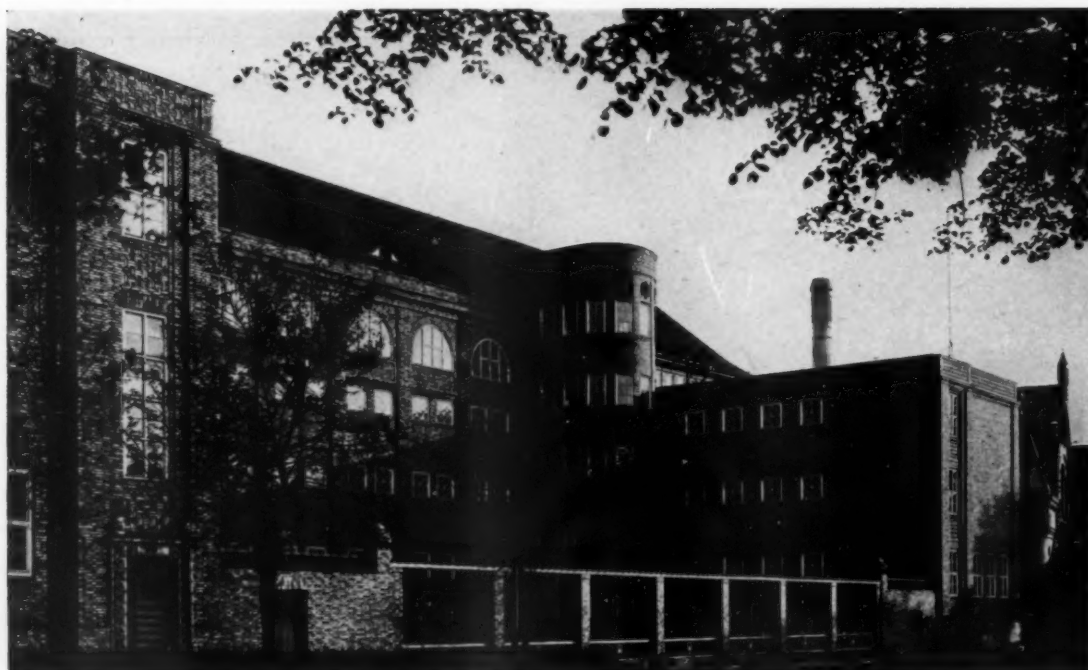
BRICK COLUMNS WITHOUT CAP OR BASE FORM A LONG CONNECTING LINK BETWEEN TWO END PAVILIONS. THE DESIRE TO PROVIDE LIGHT AND AIR TO THE INSIDE IS VERY CLEARLY DEMONSTRATED BY THE TREATMENT OF THE EXTERIOR



ADMINISTRATION BUILDING FOR INDUSTRY, HAMBURG



HOUSE FOR INFANTS, HAMBURG



SCHOOL FOR EDUCATION OF YOUNG MERCHANTS

FRITZ SCHUMACHER, ARCHITECT

THE PROSPERITY OF ANY CITY DEPENDS TO A VERY GREAT EXTENT UPON ITS MERCHANTS, AND THE ETHICAL POINT OF VIEW WHICH IS INCULCATED INTO THEIR BEING DURING THEIR FORMATIVE YEARS



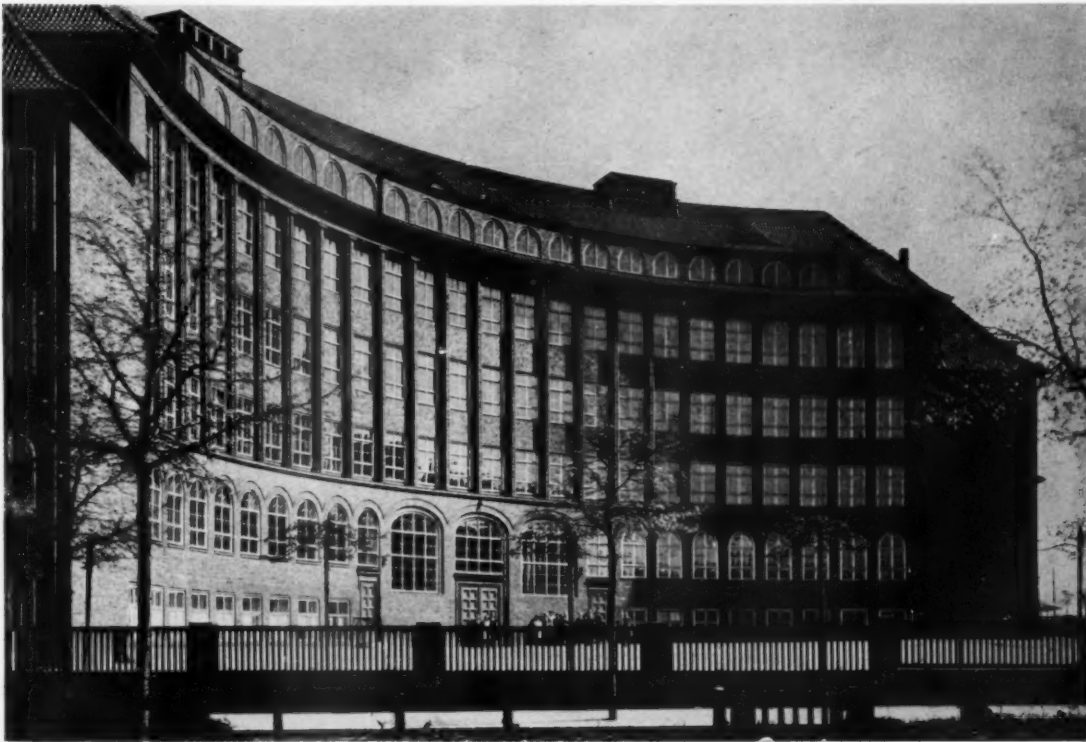


CITY PARK, HAMBURG, GERMANY, AS SEEN FROM THE AIR

ous whole without detriment to the old or the new. He is fond of the long sweeping line and detests the "footy" detail. He handles his brickwork with a master hand, and introduces fresh forms and vigorous character where others have hesitated.

Schumacher today is doing work that will live

when that of others will have passed, due to their lesser quality, to make room for new monuments. He knows the free gifts that man possesses—light and air—and in none of his buildings does he deny these to the inhabitants. As an example, in the internal staircase he supports the corners and leaves



PUBLIC SCHOOL, HAMBURG—FRITZ SCHUMACHER, ARCHITECT

A PUBLIC SCHOOL HAS A DUAL FUNCTION. IT IS A PLACE TO HOUSE PUPILS WHILE THEY ARE BEING TRAINED, AND ALSO ONE THAT SHOULD INSPIRE THEM TO LOFTY IDEALS BY ITS VERY INCEPTION

the dividing plan open so that every atom of light is free to do its utmost good. His early training has in no way limited him, for he is quick to adopt later day benefits. In one building, for instance, he has introduced the everlasting elevator, a detail which might be considered with very great interest in certain of our American buildings, schools in particular. About every ten feet there is a platform that slowly moves upwards, and, with the very slightest amount of caution and the minimum of

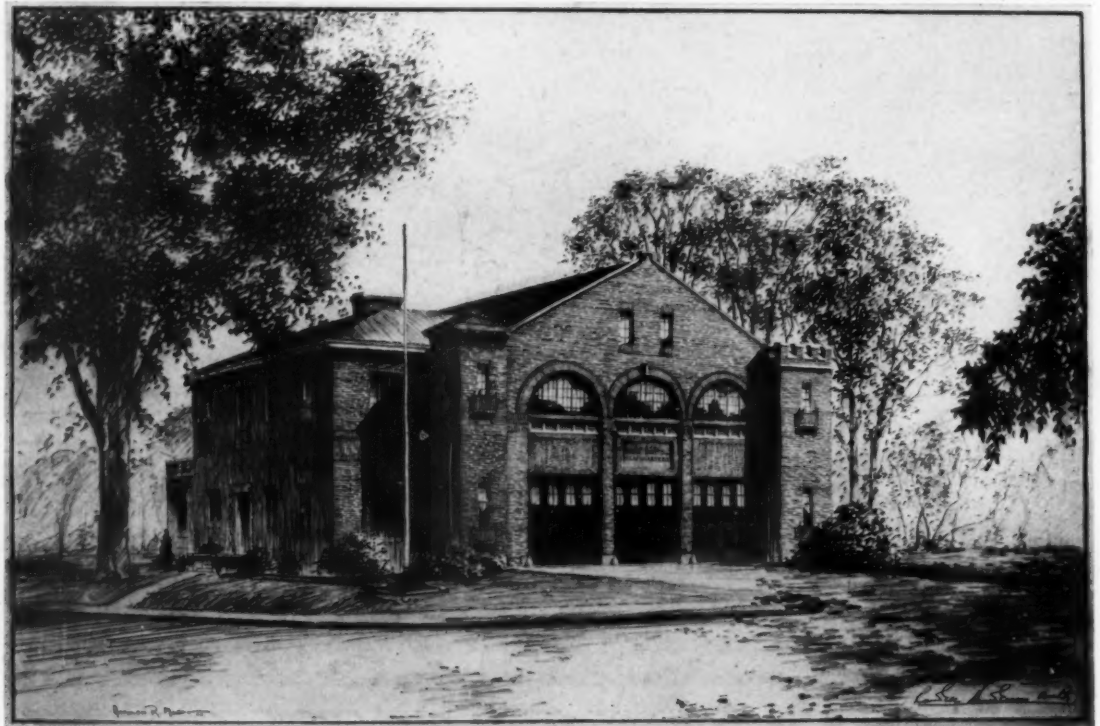
experience, one steps on this and upon arriving at the desired floor, one steps off again. Time is saved, space is saved, and elevator attendants are not needed.

Schumacher is a great benefit to Hamburg and is setting an example that much of Germany is following. Though born 58 years ago, and having accomplished a tremendous amount of real work, his greatest work is still before him, and Hamburg is to be congratulated upon its wise selection.

#### OUT-OF-DATE ART TEACHING

**THOUGH** it is not generally the case, we think, we are sorry to observe a tendency to impose on the student in certain schools a reactionary influence, encouraged in influential quarters, says *The Builder*, London. But it is well for the student to have the courage of his own thoughts and outlook, and it is not well to compel him into a mould, or enclose him in a system which too greatly obstructs the freedom of his own fresh outlook. We therefore regret to see this tendency to attack fresh vision in the approach of painting, when such an outlook in the student reveals a vitality and initiative which should be much encouraged, guiding rather than obstructing it. This endeavor to coerce

the student into orthodox ways, and to assail any deviation from so-called academic precedents, is particularly unfortunate at the present time. For these precedents mean usually little more in those who profess them than the old use and wont—antagonistic to new discovery. The vision of the young may prove less sullied than the teaching imposed on them, yet we hear of this reactionary tendency being exercised with considerable pressure upon the student, in order to check his own initiative and point of view. Academic precedents have lost too much of their vitality to claim any great respect from us today, and though we are anxious to see due regard paid to the claims of tradition, we should be sorry to see the student absorbed by these more static considerations.



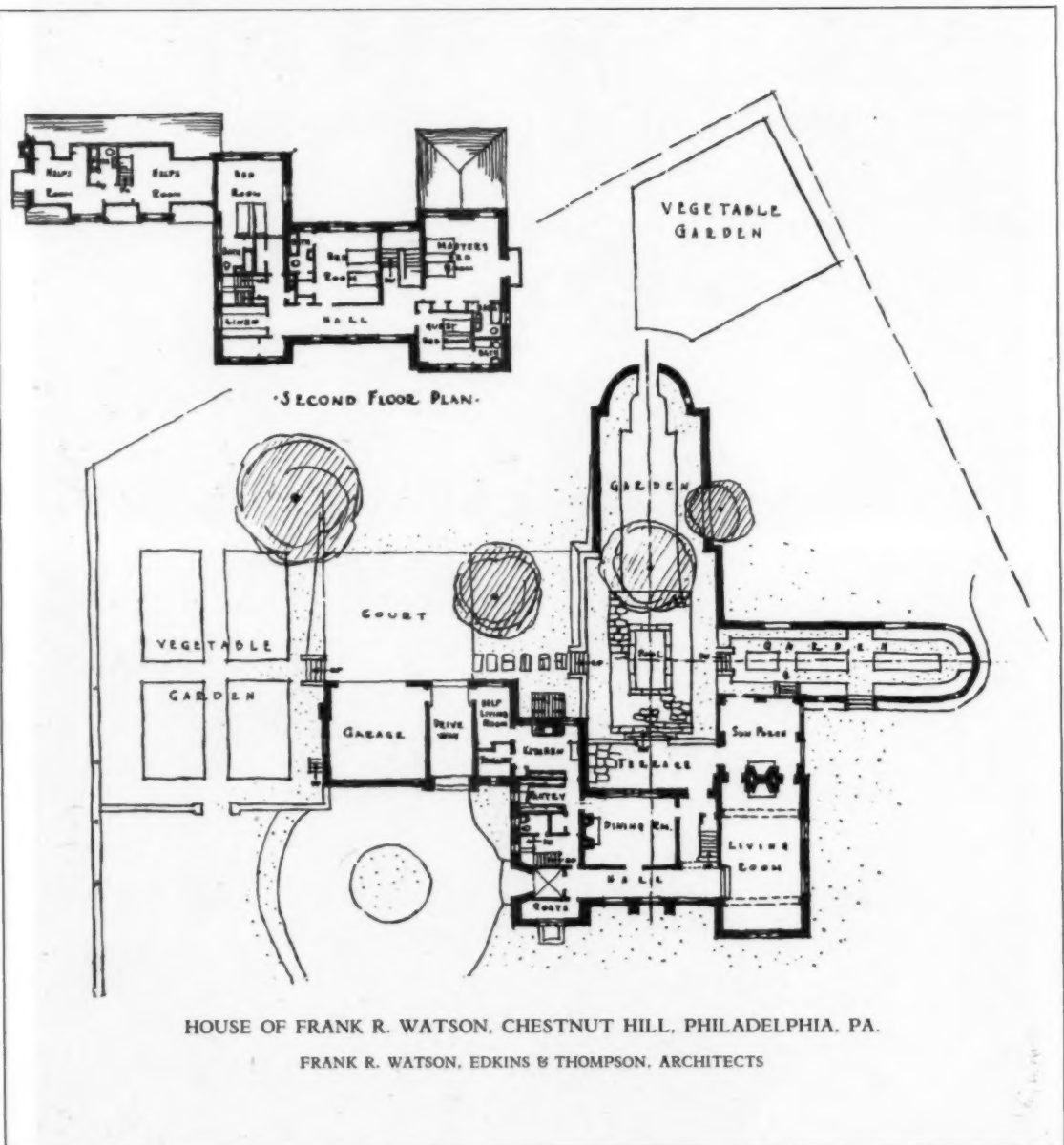
PROPOSED FIRE STATION, WHITE PLAINS, N. Y.—RANDELL HENDERSON, ARCHITECT



HOUSE OF FRANK R. WATSON, CHESTNUT HILL, PHILADELPHIA, PA.

FRANK R. WATSON, EDKINS & THOMPSON, ARCHITECTS

(See plans on back)



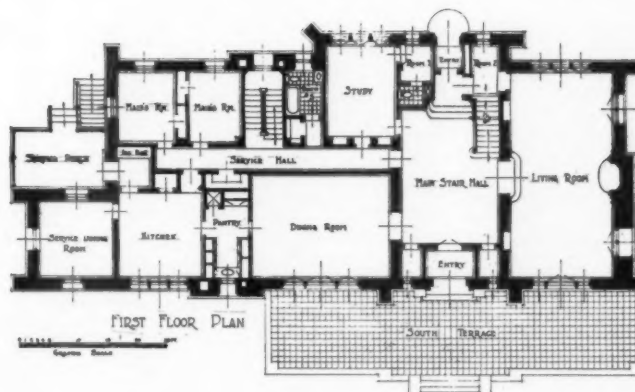
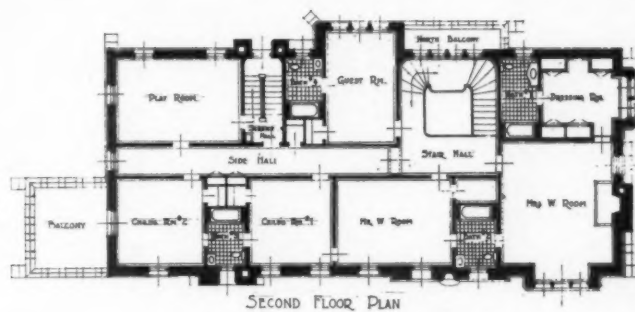




HOUSE OF FRANK R. WATSON, CHESTNUT HILL, PHILADELPHIA, PA.

FRANK R. WATSON, EDKINS & THOMPSON, ARCHITECTS

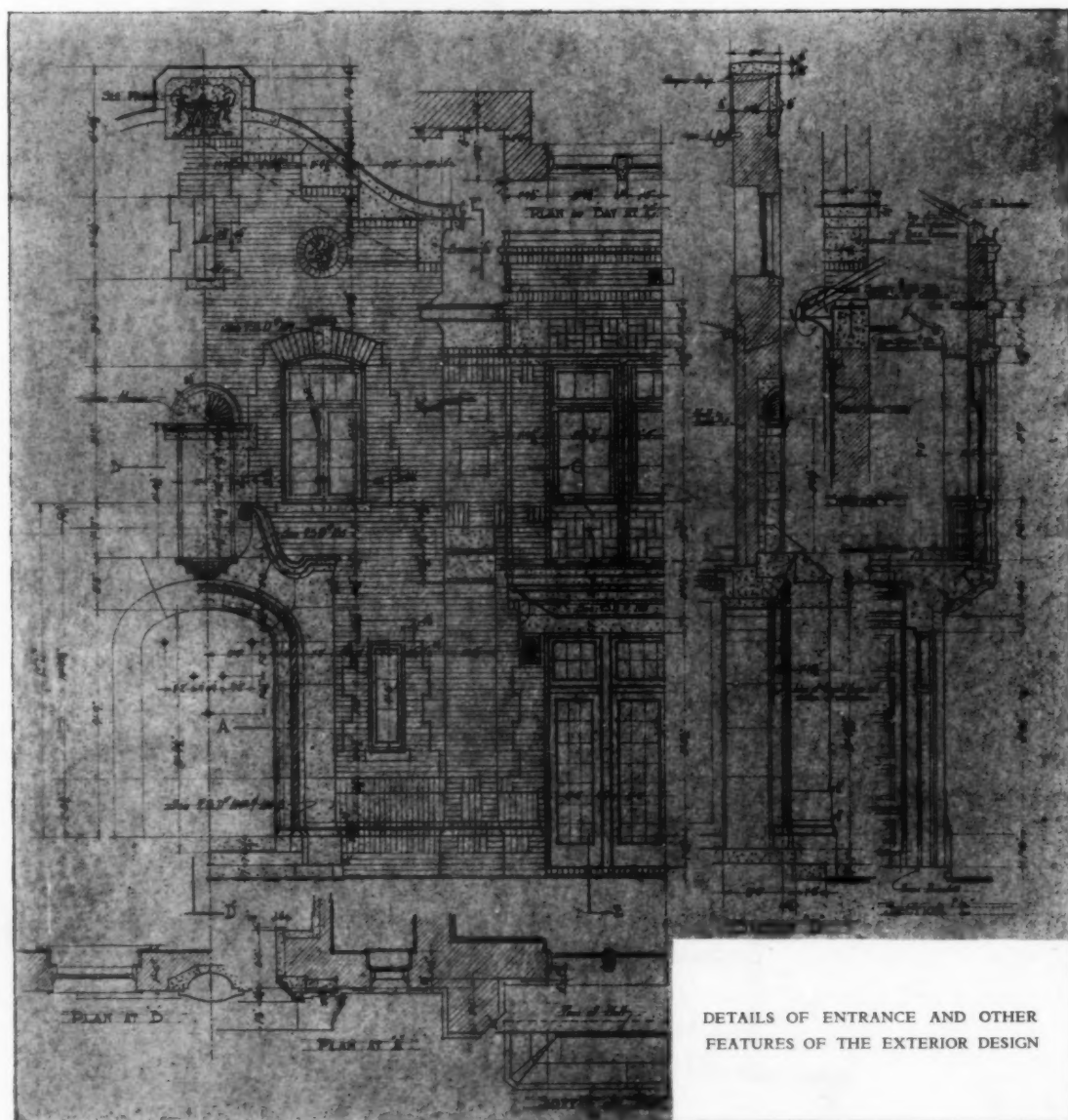




HOUSE OF JOSEPH L. WERNER. ST. LOUIS, MO.

HELLMUTH & HELLMUTH, ARCHITECTS

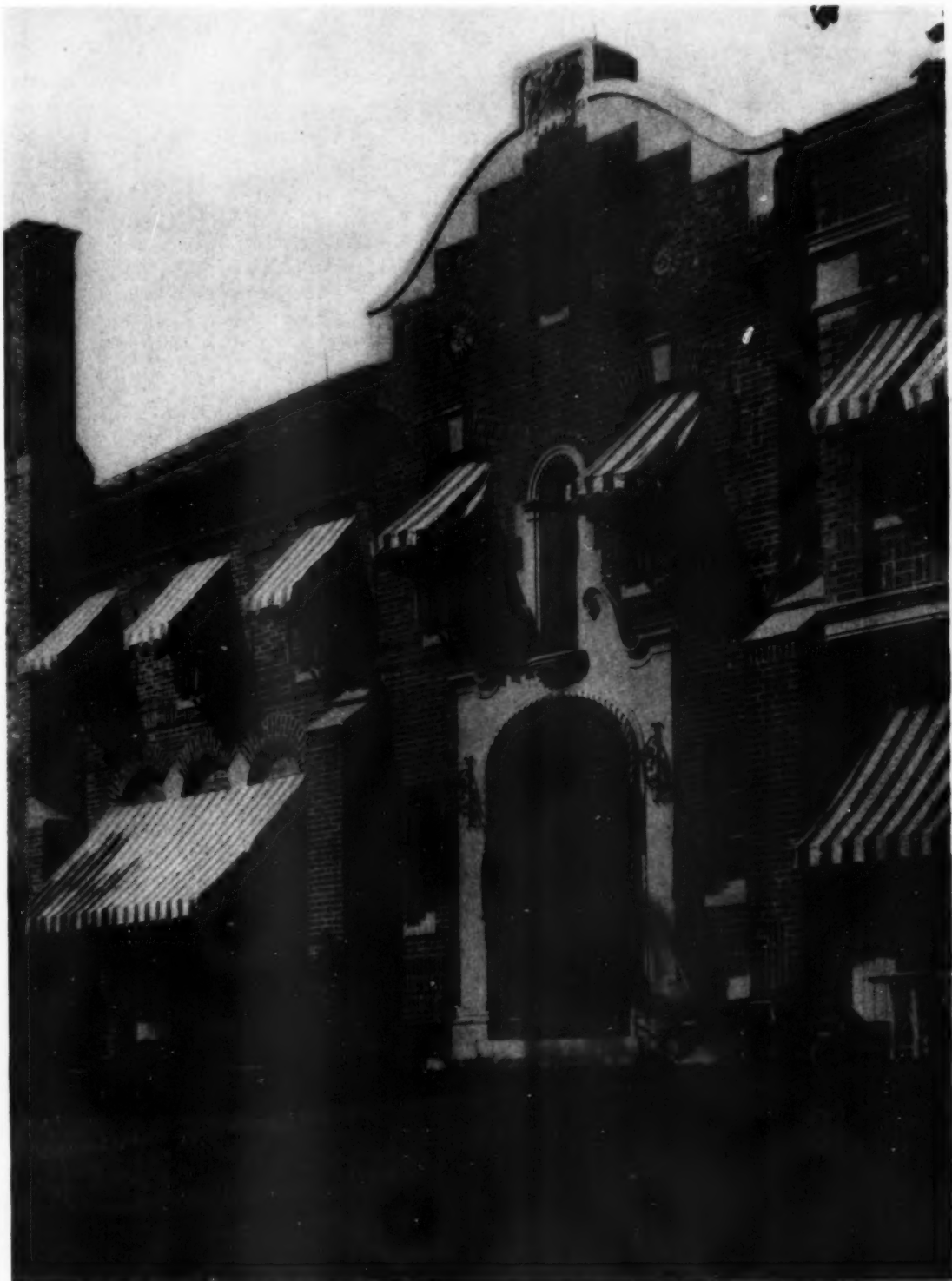
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HOUSE OF JOSEPH L. WERNER, ST. LOUIS, MO.

HELLMUTH & HELLMUTH, ARCHITECTS

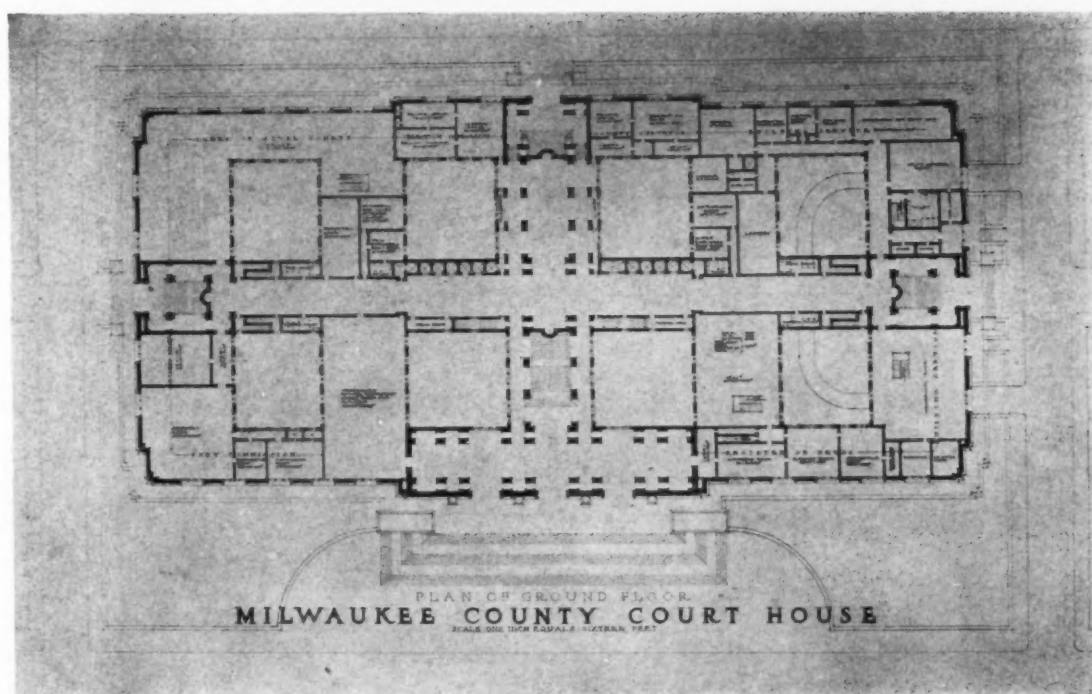




ENTRANCE DETAIL, HOUSE OF JOSEPH L. WERNER, ST. LOUIS, MO.

HELLMUTH & HELLMUTH, ARCHITECTS



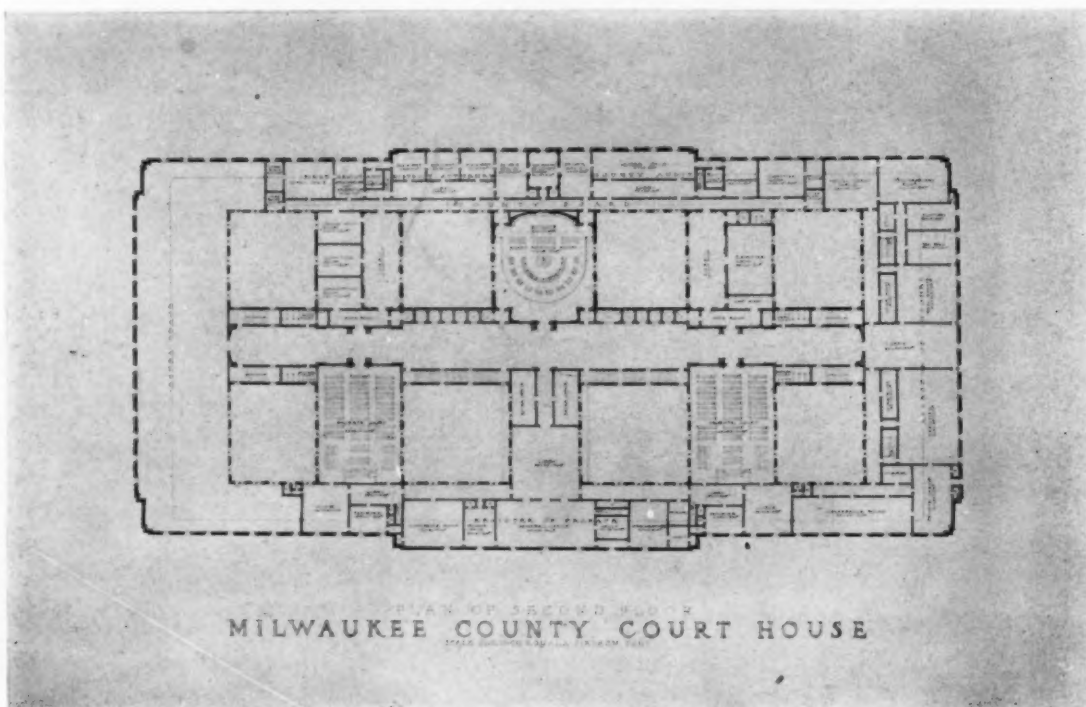
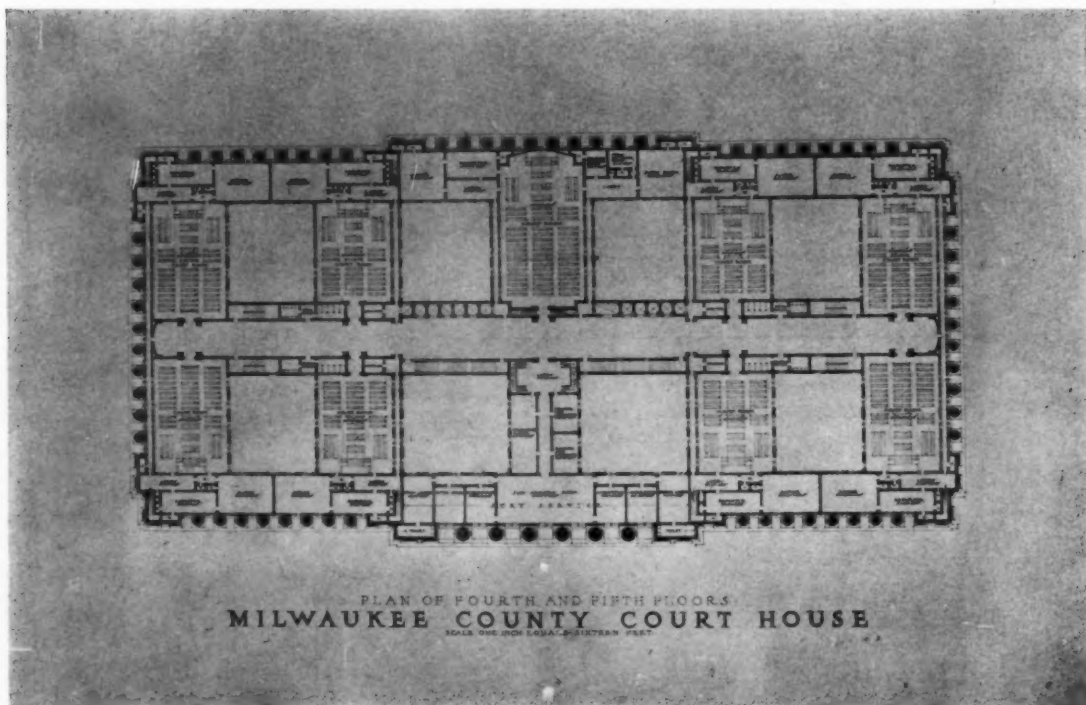


DESIGN AWARDED FIRST PRIZE

MILWAUKEE COUNTY COURT HOUSE COMPETITION

ALBERT R. ROSS, ARCHITECT

(See additional floor plans on back)



DESIGN AWARDED FIRST PRIZE

MILWAUKEE COUNTY COURT HOUSE COMPETITION

ALBERT R. ROSS, ARCHITECT





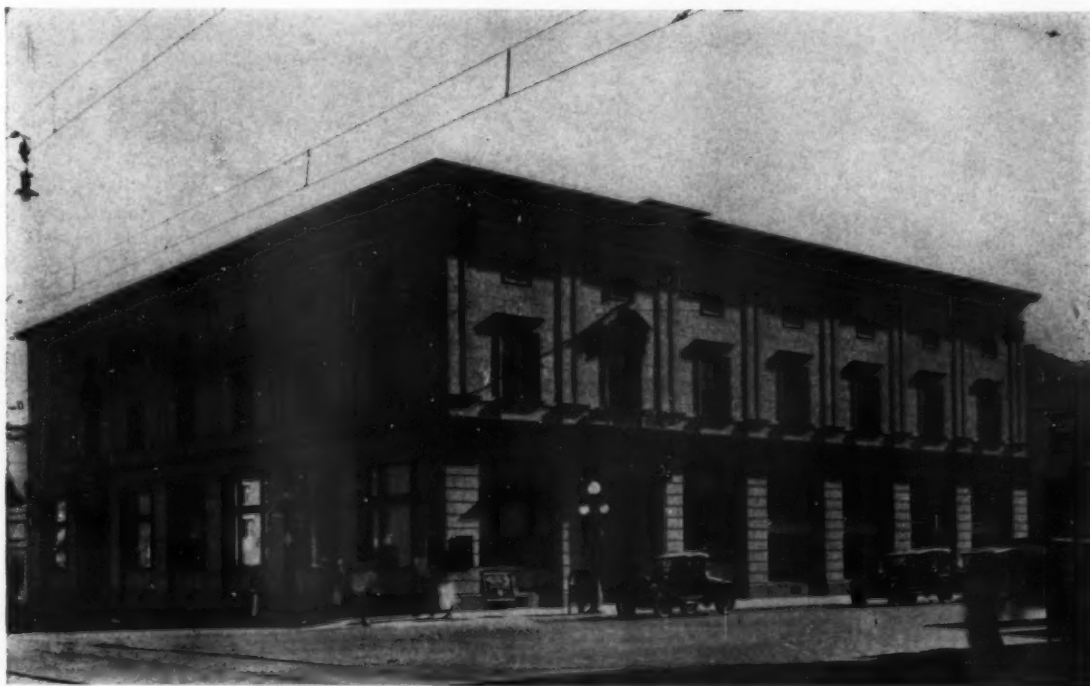
FIRST NATIONAL BANK, TAMPA, FLA.

HOLMES & WINSLOW, ARCHITECTS





FIRST NATIONAL BANK, CHINO, CALIFORNIA



AMERICAN NATIONAL BANK, POMONA, CALIFORNIA

MARSTON, VAN PELT & MAYBURY, ARCHITECTS







ENTRANCE DETAIL. AMERICAN NATIONAL BANK, POMONA, CALIFORNIA

MARSTON, VAN PELT & MAYBURY, ARCHITECTS





## EDITORIAL COMMENT



THE design of a building is very definitely related to its site. Not only is this true as regards the contour of the property, orientation and size and shape of the lot, but it is true also in that its design is affected by the neighboring structures and the traditions associated with the locality in which it is located. It is the tendency in this country to consider certain historic styles of architectural design as more fitting to certain types of buildings than others, in that they embody more the ideals and express better the purposes which certain particular buildings are intended to serve. The classic style is frequently selected for bank buildings, for example, doubtless because its massive columns suggest strength and stability. Other styles are similarly chosen for other types of structures. It would seem more logical, however, to consider first the traditions associated with the site and the character of the surrounding buildings and give to the design in addition that quality which will make it express the purpose which the building is intended to serve. As an example we refer to a bank which has just been designed for a small town in Long Island, N. Y. The traditions of the locality are associated with early Colonial life in this country. A building reminiscent of old Greece and Rome would be out of place here and not at all in keeping with its environment. The architects have, therefore, designed the building in the early American style, yet its details are suggestive of the qualities which a bank building should naturally embody. Another worthy example is a building which is to house the telephone company offices in a village in Westchester County, New York. This village, too, is located in a section which is identified with revolutionary times and, while the design of the building is appropriate to its historical setting, it also expresses in its details the purpose which the building is intended to serve. It can readily be appreciated that there would be little hope for the development of architecture in this country if the design of every bank must be in the classic style and every educational building must be in the scholastic Gothic.

ELSEWHERE in this issue mention is made of the will of the late Martin Roche, F.A.I.A., and certain paragraphs therefrom are quoted verbatim. Mr. Roche's whole-hearted and far-sighted interest in art and architecture has been demonstrated in a most tangible manner. In the will of the last original member of the architectural firm of Holo-

bird and Roche provision was made for giving to the Art Institute of Chicago certain books together with the cases in which they are contained. A trust fund to be derived principally from the sale of Mr. Roche's pictures, paintings and etchings was also created for the purpose of establishing a scholarship or scholarships for students who wish to study architecture abroad. The scholarships are to be awarded to students nominated by John W. Root, member of the above architectural firm, or The American Institute of Architects in the event that Mr. Root does not act.

The works of art collected by Mr. Roche during his time and which doubtless added much to his enjoyment of life, have proved themselves a good investment. Under the terms of the will these art treasures will continue to perform their functions for others and at the same time through the funds derived from their sale prove the means of affording many students of architecture the opportunity to study abroad.

Mr. Roche's generous act is more than a gesture. The quiet, graceful manner in which the bequest was made was typical of the man. He has left behind him a practical monument to his memory. His thoughtful act, mindful of others following the same profession, is worthy of emulation by other members of the profession. At the present time there is no way of knowing the amount of the trust fund that will be realized from the sale of the designated effects of Mr. Roche. We do not know whether it is timely to offer the suggestion that other architects provide in their will for the sale of certain of their books, paintings or other items, the proceeds of which could be added to the Roche Scholarship Trust Fund. The suggestion can safely be made, however, that it would be a proper and commendable move on the part of The American Institute of Architects to create a scholarship fund to be maintained by the sale of such personal effects as might be designated in their wills by architects throughout the country.

GEORGE HENRY PAYNE, Commissioner of Taxes and Assessments, New York City, made the following statement at a convention of The American Institute of Steel Construction:

"Nothing in our national development is more curious than the way in which, for over forty years, propaganda has been made against the American skyscraper and the way in which the American skyscraper has thrived—if we may use the word. An anti-skyscraper literature has been developed

and today it is almost impossible to go into any library in this country and not find books that denounce this American development from one or many angles."

To find ceaseless activity directed against a particular type of building is indeed curious, yet such has been the case of the tall building. Beginning with vehement protests against the first high structures erected, the war has been waged sometimes quietly and at other times with something of heat. Skyscrapers have been criticized as unsightly, a violation of tradition, that they created a city freakish in appearance, and they have even been called unsafe. It is true that many high buildings are unsightly and "freakish," and also true that all of them violate tradition, but the large number of skyscrapers built and now in use leaves the question of lack of safety yet to be proven. We do not know of any that are unsafe. The same cannot be said of many buildings of lesser height. There are very good reasons for this, since skyscrapers, recognized as structures requiring careful engineering design, can command the services of the best engineering minds available and municipalities alive to the danger of failures through incorrect structural design of buildings employ their own engineers to pass judgment.

Later attacks on skyscrapers were made on the ground of health. They were accused of shutting out light and air. Under average conditions prevailing in many cities the facts support this claim, but through carefully prepared zoning ordinances this argument has assumed so little importance that it is practically no longer advanced. Today's argument is congestion.

Mr. Payne in his address further stated:

"One cannot read this record without concluding that back of all the agitation is a prejudice—a prejudice that has been ineffective, to a very large extent, when we see the progress that has been made in our country and the beautiful buildings that are being erected—some, of course, not as well conceived as others. Such a prejudice is not an unheard of thing in history, and in the last one hundred years has been provoked or associated with most of the inventions—machinery, railroads, and so forth—that have made our modern age distinctive."

As the history of the antagonism to the skyscraper is reviewed we cannot fail to observe that one by one the arguments offered have been overcome and new ones have been developed. There are numerous commissions at work on the problem of congestion, the present argument, in our cities and we may look forward with confidence that a solution of this situation, possessing widespread effect, will be evolved. Will the skyscraper then be attacked from another direction? It offers an interesting question for speculation at least.

Congestion is a subject of many ramifications. It is a question in which numerous factors are involved, such as width of streets; street cars; buses; fast moving vehicles; slow moving vehicles; underground transit; pedestrian traffic; and centers of business, manufacturing, residences and amusements. The New York Chapter of The American Institute of Architects recently passed a resolution presented by Ernest Flagg, F. A. I. A., calling attention to the fact that traffic congestion is largely a matter of "interference." As Mr. Flagg pointed out, it is reasonable to suppose that existing streets "were properly proportioned for what was required of them." To replan an entire city is an impossibility and a way must be found to increase the street area. Under present conditions it is evident to all that traffic is retarded by differences in rate of travel. Pedestrians crowding the traffic lane, a slow moving truck, or automobiles parked or awaiting the signal to make a right or left hand turn, all tend to delay the progress of those behind. Interference is an important factor to be considered in avoiding congestion.

To place the responsibility of traffic congestion on the skyscraper does not seem exactly fair nor accurate. It is well known that congestion exists in all large cities, many of which, especially European cities, boast few, if any, skyscrapers. Lord Lee of Fareham, Chairman of the Royal Commission of London Bridges, recently stated that unless some solution is found, London traffic will be practically at a standstill in ten years. To discard the tall building, which means centralization, and limit building heights to relatively few stories, which means decentralization, would without question result in a more congested condition than that now existing and attributed to a type of building that has proven its worth.

In concluding his address, Mr. Payne stated:

"The spirit of America, I believe, is the spirit of progress. We are a little hasty in arriving at conclusions, not always thorough in our researches, and owe a great indebtedness to the Old World and the old nations from whom we sprang, but with all my deference for old laws and traditions, I do not believe that we can afford for one moment to put a damper on the spirit of American invention just because what we are doing is new and because it is startling. American cities may be lacking in the beauty that is in the Old World cathedrals and Old World palaces—but American cities are rearing a beauty of their own, representative of that same passion for bigness and greatness that has characterized every great race in history, a passion that actuated the building of the pyramids in Egypt, the temples in Rome and Greece, the cathedrals in medieval Europe, and a passion that is absolutely uncontrollable and more noble in our day, for it is the expression of the freedom of what Lincoln called 'the plain people'."



## INTERIOR ARCHITECTURE

### BANK INTERIORS

ARCHITECTS find that clients generally insist that the design of an exterior of a bank building follow closely along conventional classical lines. It is commonly considered that the bold lines and massive proportions of classic architecture express, better than any other style, the stability and security that a bank exterior should possess. Bank architects are, thus, immediately handicapped. As a consequence, the individuality of a bank is often hidden behind Doric columns or Corinthian capitals. In the interior, however, the bank architect finds greater opportunity for individual expression. The modern banking business prides itself on its friendly attitude toward all depositors. Whereas formerly officers were seldom seen by depositors, they now occupy offices closely adjoining the public space and make an effort to become personally acquainted with each one of their bank's depositors. In order to reflect this modern method of carrying on the business, the design of the interior must suggest informality and cordiality so that an

element of sympathy with its patrons will be effected. At the same time, dignity, in keeping with the seriousness of the banking business, must not be overlooked.

To properly effect this cordial relationship of bank officials to depositors, the plan has been radically changed from that which was customary twenty-five years ago. The various tellers are still located behind a screen in the majority of cases, although there is a tendency even to do away with this. The depositor does the greater amount of his business with the bank through the tellers. It is, therefore, logical that the banking screen be made important and also that it suggests the cordial and informal atmosphere in which the modern bank takes such pride. The old-fashioned screen, suggestive more of a jail than anything else, has been replaced with one which appeals to the depositor through its decorative value. Hand wrought iron, rich in ornament, is freely used, instead of uninteresting and conventional forms of some metal



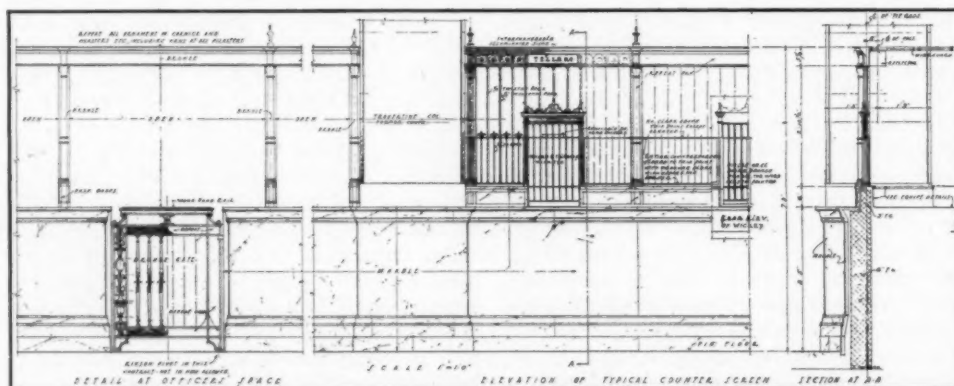
INTERIOR, EASTCHESTER SAVINGS BANK, MT. VERNON, N. Y.

HOLMES & WINSLOW, ARCHITECTS

selected solely for its strength, which repelled rather than attracted.

A similar character is retained in other important features, as the entrance doors and the check desks. Today, stability is suggested in the materials, while the form which is given to the materials accentuates such qualities as cordiality, hospitality and informality. It is the great problem of modern bank architects to convince their clients that no one style of architecture is any more suited to the design of a bank building than another. The design of the exterior, as of the in-

terior, must suggest the purpose of the building; but it must also express the personality of the particular institution that it is to house. A suitable design may be developed, whether it bear influence of the early American, the old English, or the Italian, or whether it be a purely modern conception. As already suggested, clients are becoming more convinced of the soundness of this principle as it affects the design of the interior of banks; they still must learn, however, to appreciate its value in its application to the design of the exterior.



ELEVATION OF SECTION OF BANKING SCREEN, FIRST NATIONAL BANK, TAMPA, FLA.

HOLMES & WINSLOW, ARCHITECTS

SCALE: 1/4" = ONE FOOT

While the architect is allowed a certain freedom in the details of the interior design, there are also certain conventions which must be met. The height of the lower portion of the banking screen, for example, is practically fixed at three feet five inches. The total height of the screen from the floor is a matter of proportion, but seven feet three inches is an average. Similarly, three feet five inches may be taken as an average for the height of a check desk, while a width of three feet allows comfortable space for writing on both sides.

Such materials as marble and stone and various metals as iron and bronze immediately give to the design of a bank interior the desired character. They at once suggest stability and security. The form which they take, however, should not be dependent upon the fact that they are to serve as elements in the design of a bank, but rather their form should be governed by the individual characteristics of that particular bank. This is the argu-

ment which may be used with effect to convince clients that the style of the design is to be determined by the traditions associated with the locality, for example; and that individuality is much more to be desired than generality. Classic lines may be appropriate for the design of a bank in certain localities—although hardly anywhere in this country—and the influence of Spanish may just as logically suggest the true bank character in another. Architectural design is based on honesty of purpose. A building recalling an old-time Roman temple does not suggest a bank. And yet this idea of associating certain of the historic styles with certain types of buildings in this country today is very generally accepted by the public and too often practiced by the architectural profession. Standardization in architectural design, as in other walks of life, overshadows individuality. Progressive architects will do well to overthrow the idea.



DETAIL OF BANKING SCREEN, FIRST NATIONAL BANK, TAMPA, FLA.

HOLMES & WINSLOW, ARCHITECTS



DETAIL OF BANKING SCREEN, MUTUAL TRUST COMPANY, PORT CHESTER, N. Y.

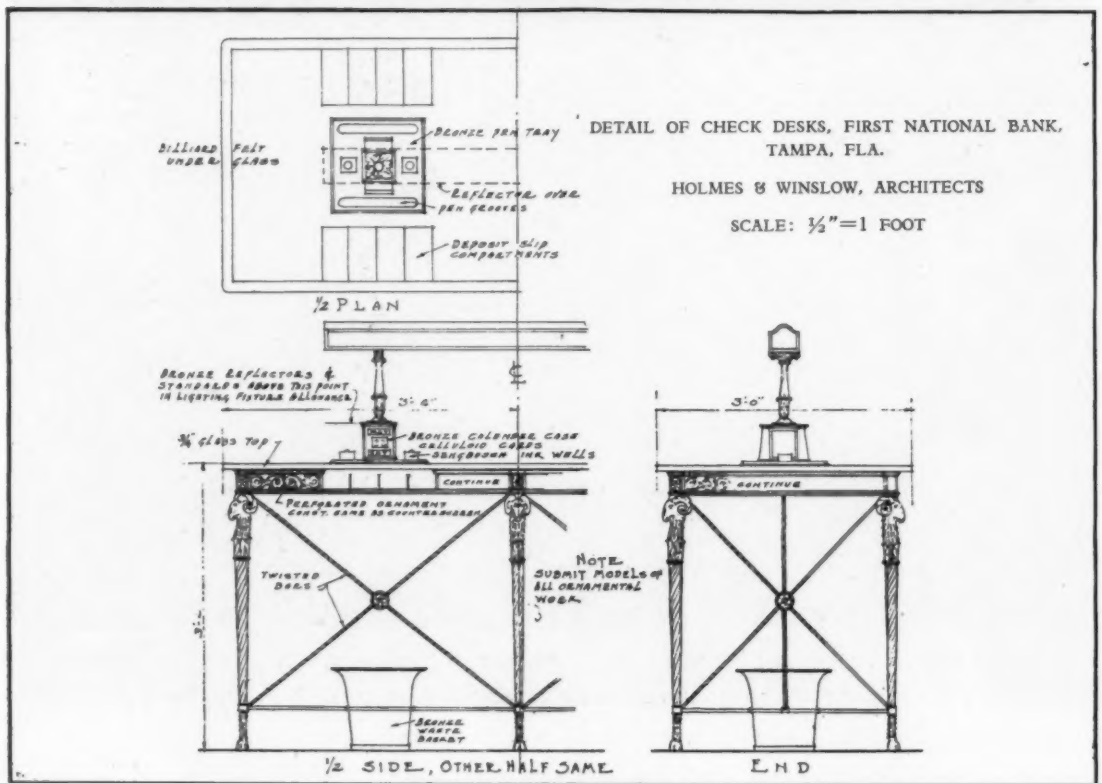
DENNISON & HIRONS, ARCHITECTS





PUBLIC SPACE AND CHECK DESKS, AMERICAN NATIONAL BANK, POMONA, CALIFORNIA

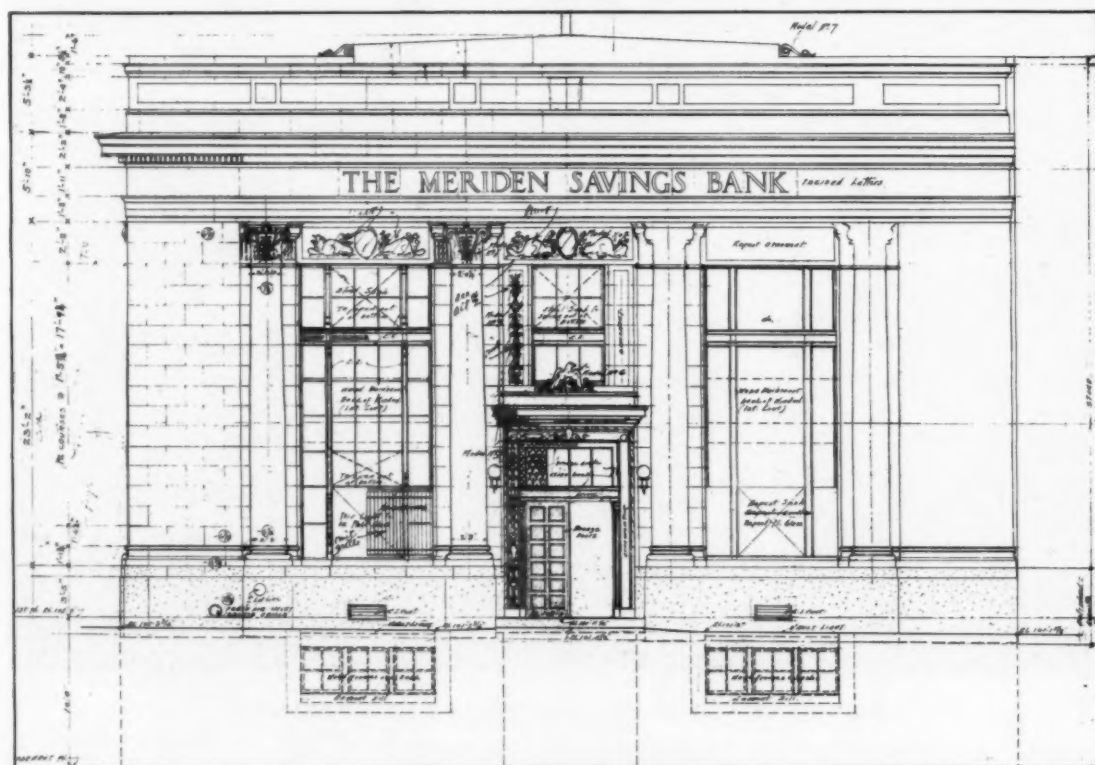
MARSTON, VAN PELT & MAYBURY, ARCHITECTS





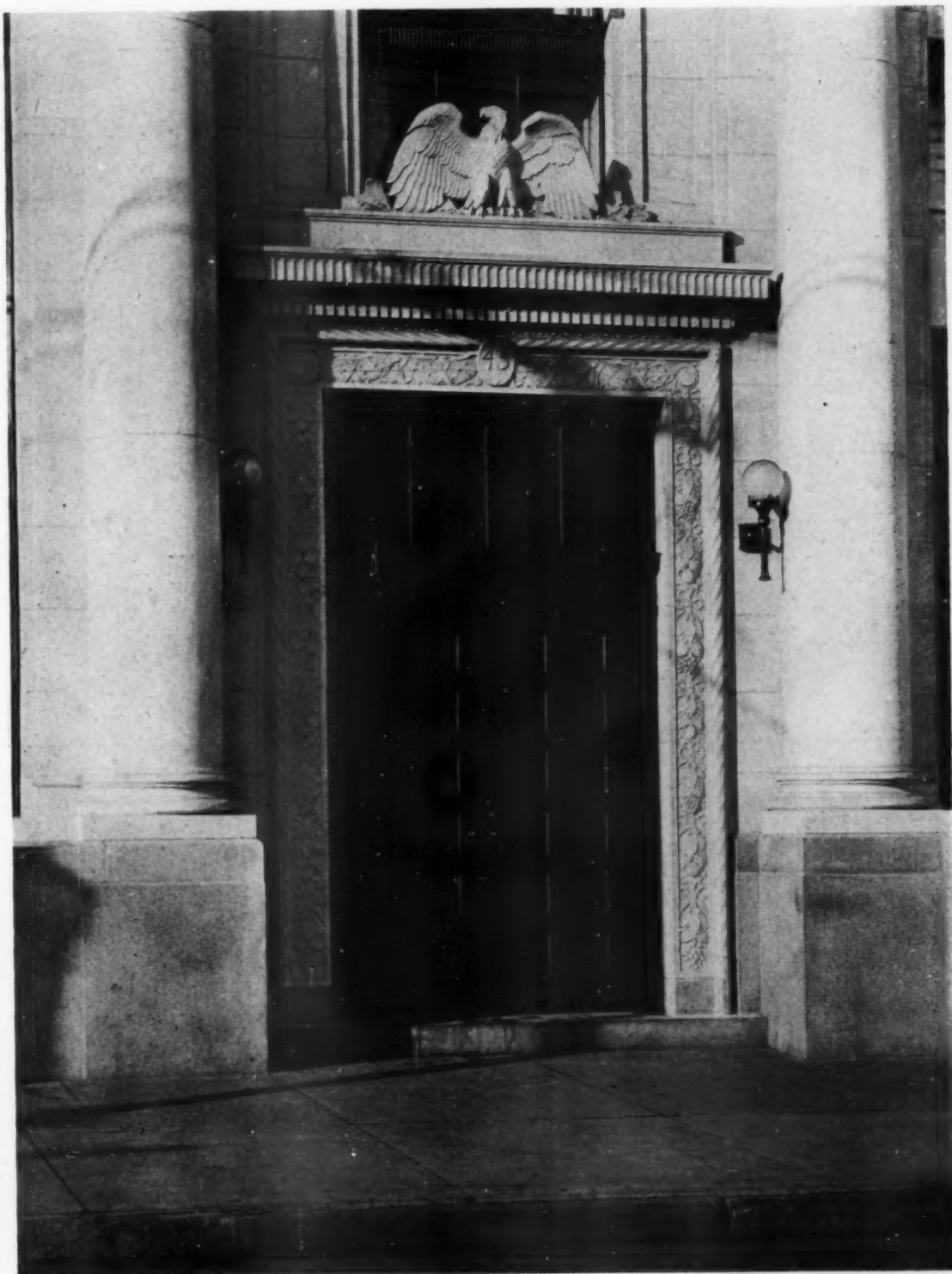
DETAIL OF BANKING SCREEN, FEDERAL TRUST COMPANY, NEWARK, N. J.

DENNISON & HIRONS, ARCHITECTS



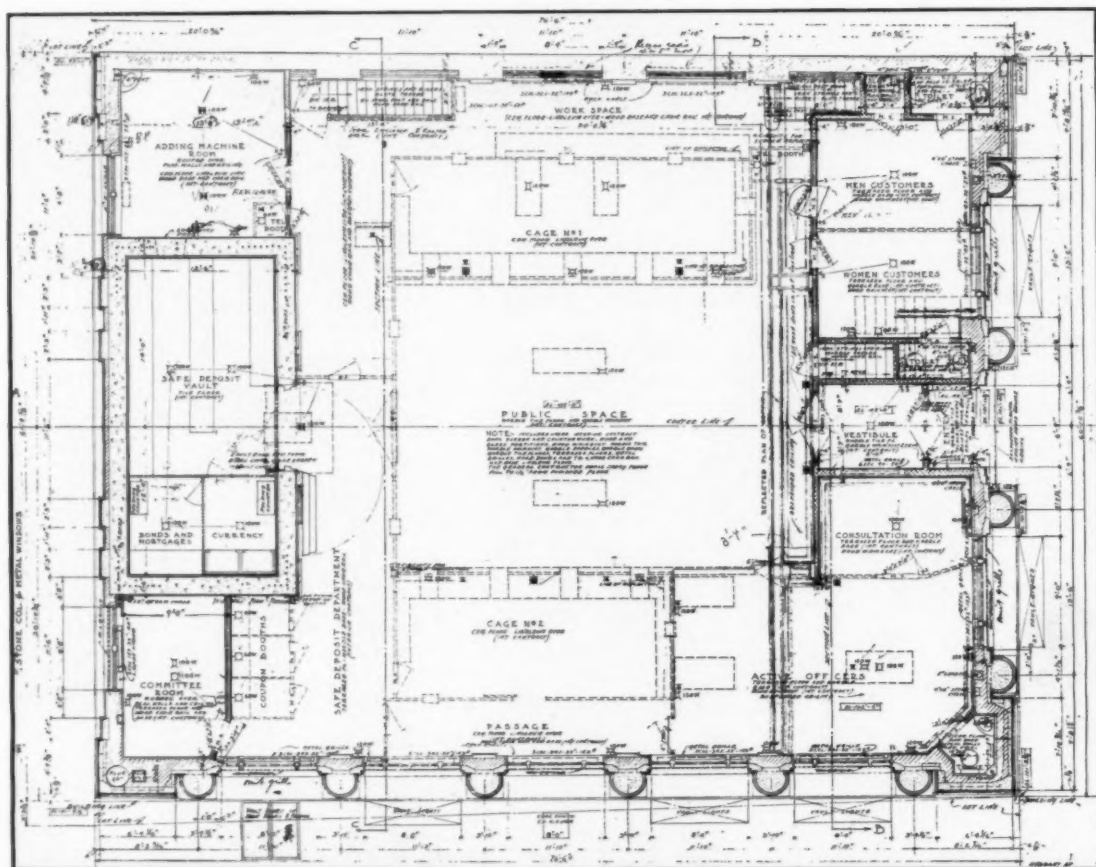
MERIDEN SAVINGS BANK, MERIDEN, CONN.—HOLMES & WINSLOW, ARCHITECTS



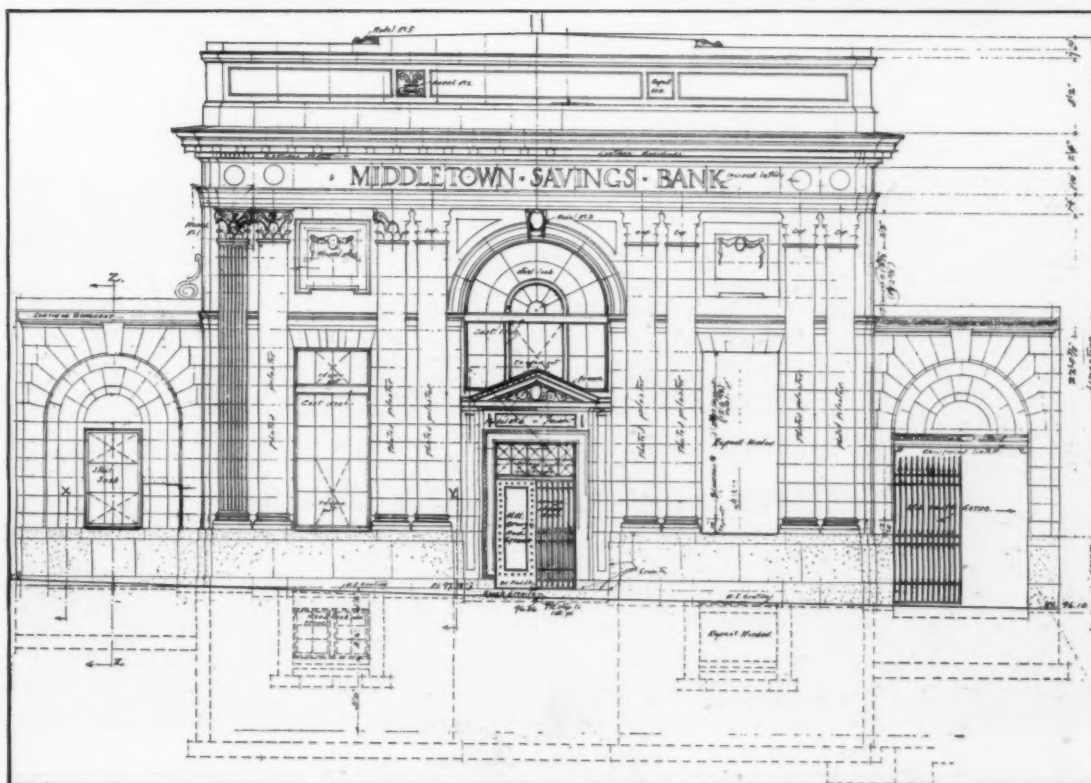


ENTRANCE DETAIL, MERIDEN SAVINGS BANK, MERIDEN, CONN.

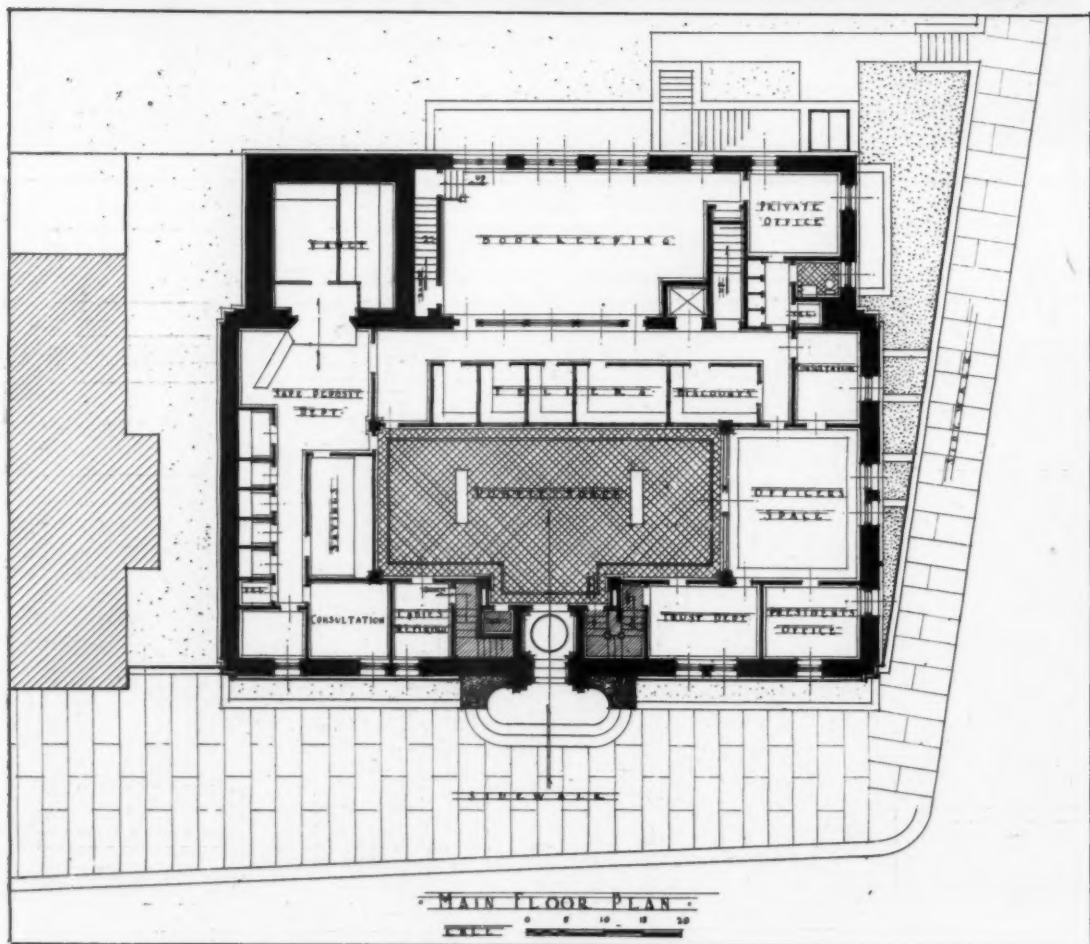
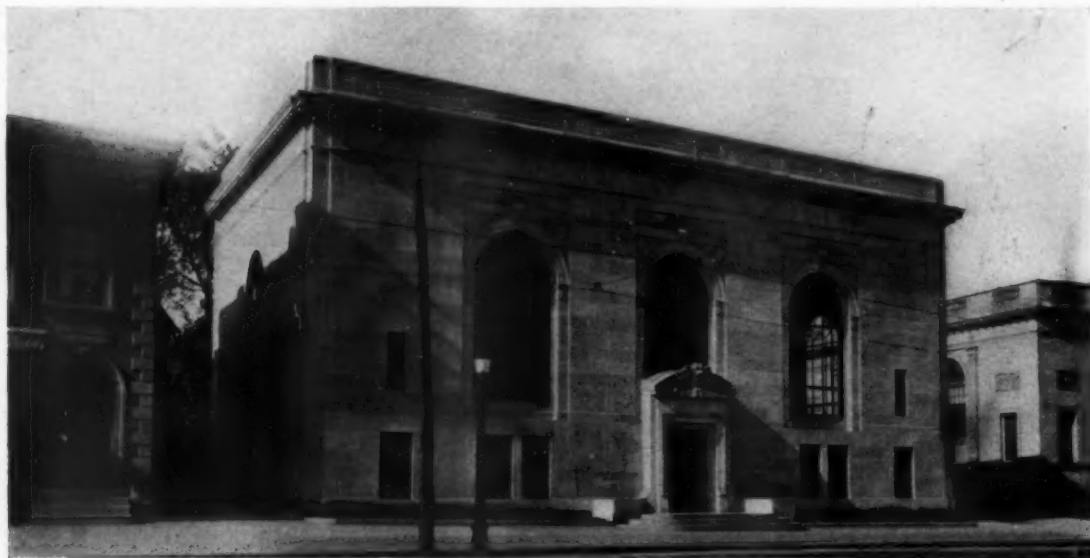
HOLMES & WINSLOW, ARCHITECTS



MERIDEN SAVINGS BANK, MERIDEN, CONN.—HOLMES &amp; WINSLOW, ARCHITECTS



MIDDLETOWN SAVINGS BANK, MIDDLETOWN, N. Y.—HOLMES & WINSLOW, ARCHITECTS



DANBURY NATIONAL BANK, DANBURY, CONN.

PHILIP SUNDERLAND & EDMUND WATSON, ARCHITECTS; JOHN MEAD HOWELLS, CONSULTANT

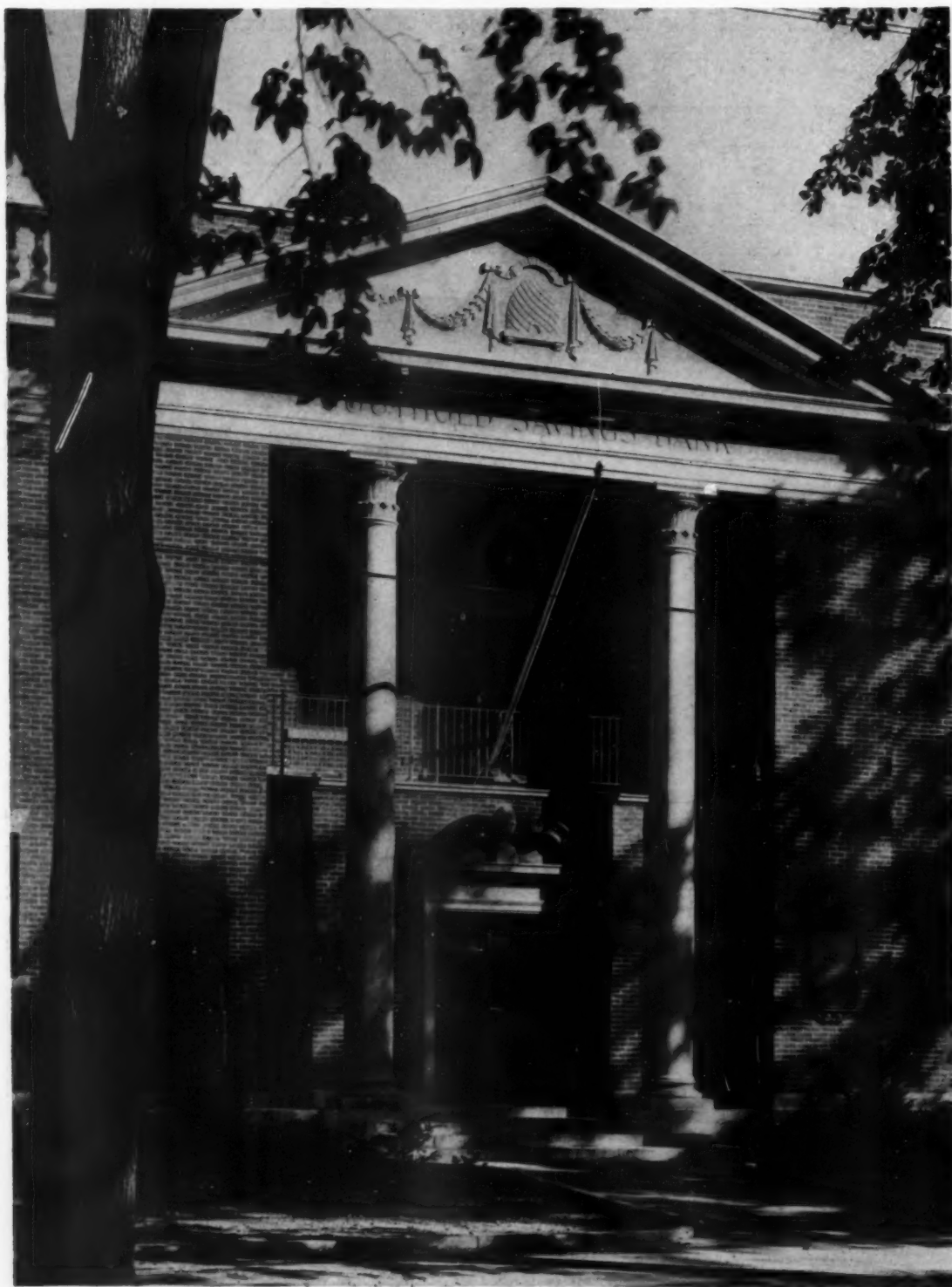




DETAIL OF PYLON, DANBURY NATIONAL BANK, DANBURY, CONN.

PHILIP SUNDERLAND & EDMUND WATSON, ARCHITECTS; JOHN MEAD HOWELLS, CONSULTANT

C. PAUL JENNEWEIN, SCULPTOR



ENTRANCE DETAIL, SOUTHOLD SAVINGS BANK, SOUTHOLD, L. I., N. Y.

FRANCISCO & JACOBUS, ARCHITECTS

## THE SOUTHOLD SAVINGS BANK, SOUTHOLD, L. I., N. Y.

FRANCISCO & JACOBUS, *Architects*

A STAID, stern and sedate old Long Island town stretching from the placid shores of Peconic Bay to those of the more turbulent Long Island Sound, with a banking institution equally historic and pre-eminent in its field—such was the setting confronting the architects for the new Southold Savings Bank building. The Founders, as history has long since named them, settled old Southold in 1640. From their native England they brought both the name of their town and that of their home county of Suffolk. Here they found a fertile soil which readily responded to their tilling and yielded income far in excess of their immediate wants. It was thus inevitable that they should consider the establishment of a savings institution when the means were later made available.

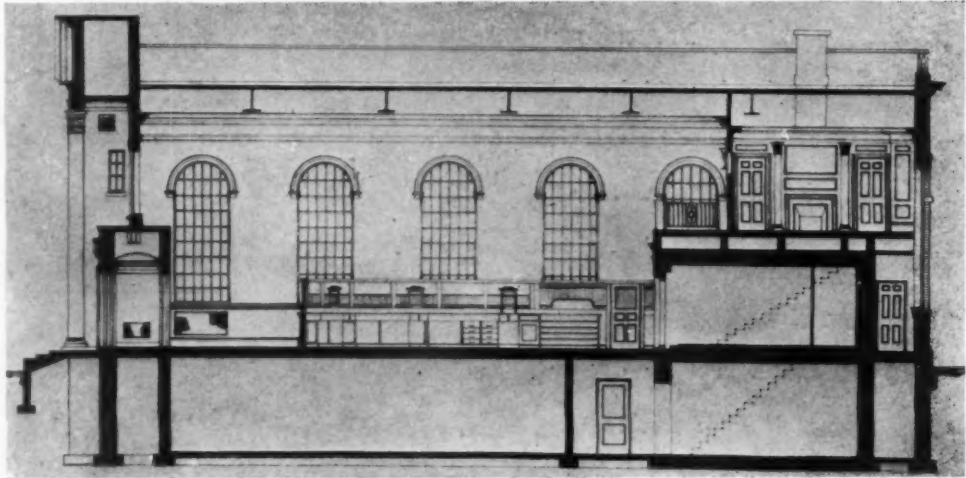
The new building must express this history. It must show, even to the casual observer, the early American atmosphere surrounding the town, the strength, dignity and character of the bank. This environment readily suggested the Colonial as a fitting expression. The site chosen, with its fringe of old elms and maples, was such as to enhance and properly frame the Colonial facade. Employing the use of hand-made Harvard face brick, In-



PUBLIC SPACE



GENERAL VIEW OF EXTERIOR



LONGITUDINAL SECTION. SCALE: 1/16"=ONE FOOT

diana limestone, bronze and glass, as the only materials exposed to the weather, an exterior color treatment of enduring beauty was obtained. The facade incorporates the usual wide expanse of brickwork on either side of the entrance. This Colonial doorway, framed with tall and slender columns and surmounted with simple cornice, pediment and balustrade, possesses all of the inviting

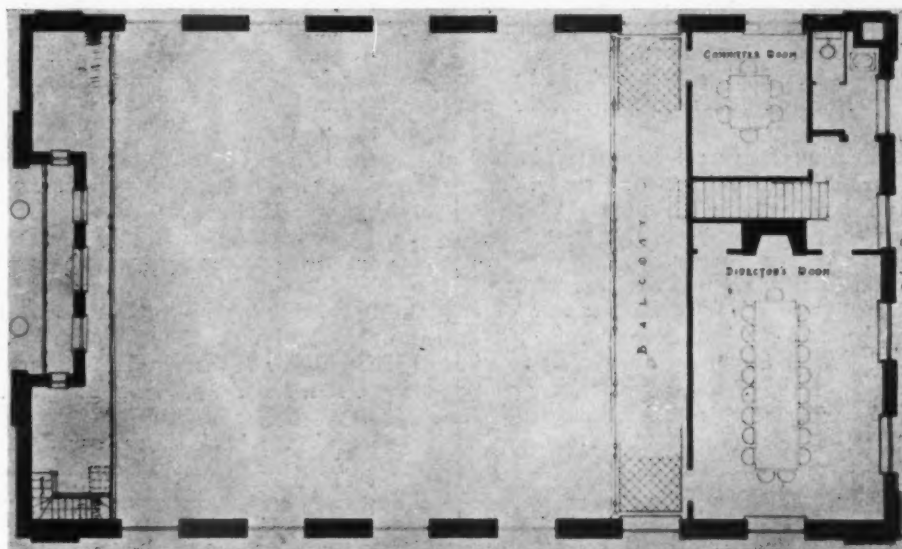
characteristics of our early American hospitality.

Passage through the marble-lined vestibule, with its tablets setting forth the original founders and present board of trustees, leads directly into the main banking room. Here, again, the building follows the Colonial closely, with floors of travertine stone, wainscot and bank screen of Tavernelle marble and walls of travertine. The space has been

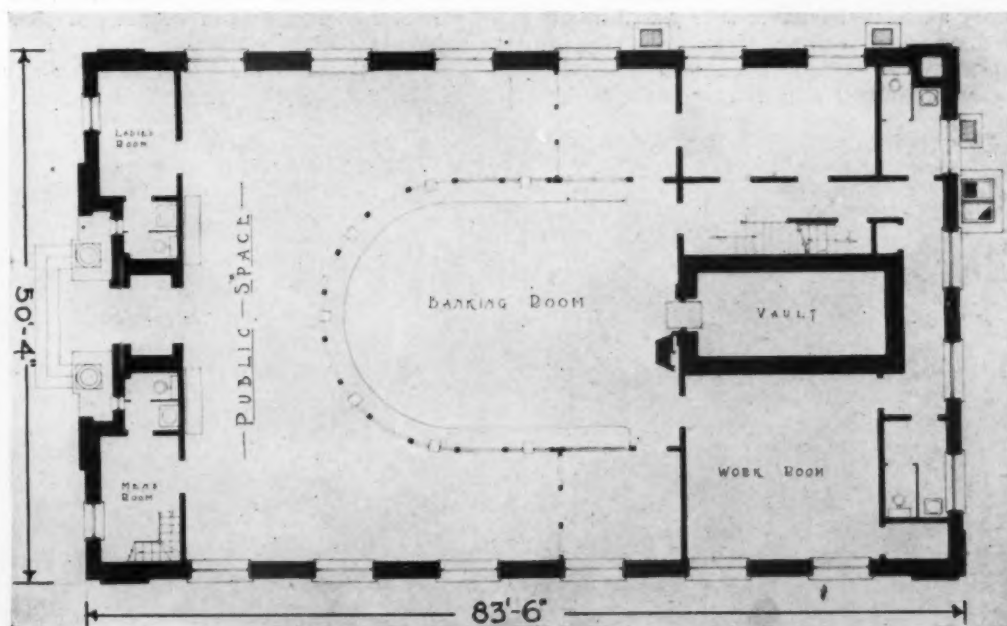


BANKING ROOM





PLAN OF MEZZANINE FLOOR



PLAN OF FIRST FLOOR

SCALE: 1/16"=ONE FOOT

SOUTHOLD SAVINGS BANK, SOUTHOLD, L. I., N. Y.

FRANCISCO & JACOBUS, ARCHITECTS

judiciously apportioned around a centrally located vault constructed of massive, heavily reinforced concrete walls, lined with several thicknesses of open-hearth and drill-proof steel. The vault is protected by a massive steel door and a complete burglar alarm system. The interior of the vault is fully equipped to further safeguard the bank's securities. Safe deposit boxes are located near the entrance door.

The engineering features incorporated in the design presented a rather interesting study. The bank does a large volume of business which is spread over practically every state in the Union. The problem of personal traffic, which is of prime importance in city banks, was thus subordinated to the huge volume of correspondence and data which must be cared for. The design was preceded by a careful engineering study of all documents which took the form of linear inches as applied to each kind of document. This further entailed a study of the probable future growth, and space was provided to properly care for double the present complement of all papers and records without disturbing the present equipment. Storage space was provided in the basement for old records, which will probably be sufficient until the end of time. The mechanical layout was made with this in view, and all piping, electric outlets and other necessary mechanical features were placed in aisles between continuous rows of steel shelving. An adequate system of ventilation was installed to take care of climatic conditions peculiar to loca-

tions adjacent to large water areas and thus prevent mold on old documents.

The foundation for the main vault located on the banking floor was designed to be converted into an additional vault when future growth makes it necessary, and provision was made in the first floor framing for the installation of an additional stairway leading directly from the public space to make this future vault readily accessible.

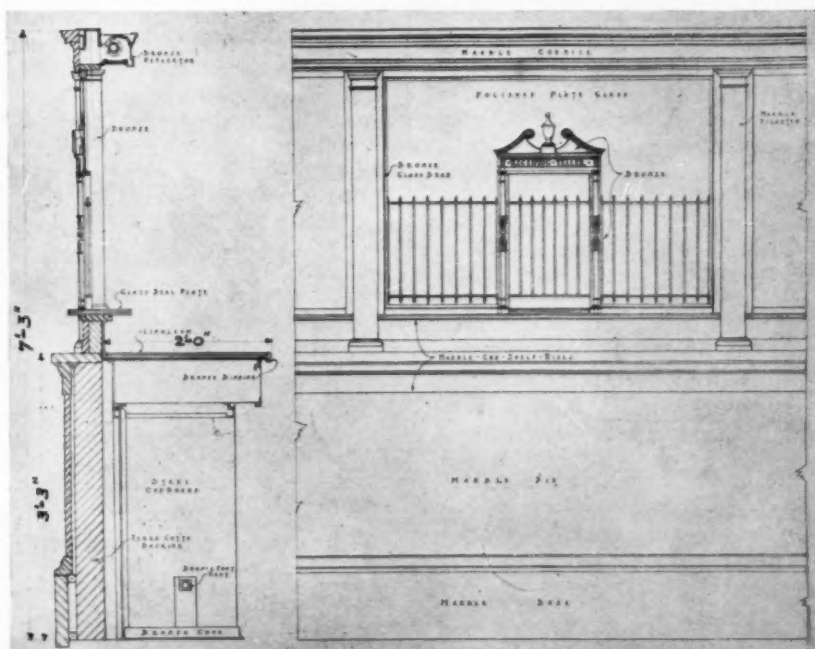
Considerations of prime importance in the design of the main floor and banking room were the layout of the bank screen with a view to conduct the clerical work with the least amount of inconvenience; proper provision for the convenience and comfort of customers who have more than the usual distance to travel to reach the bank; the housing of noisy bookkeeping and posting machines outside of the banking room; a vault of sufficient size, and the proper housing of the bank officials.

The peninsula bank screen was decided upon because of the small amount of cash handled by the clerks and to better accommodate and provide for their peculiar interlocking duties and responsibilities. This bank screen incorporates complete filing equipment so arranged and so placed that all data is readily accessible at the point nearest which it is most often used. This equipment is all made of furniture steel finished in walnut and provided with proper locking facilities.

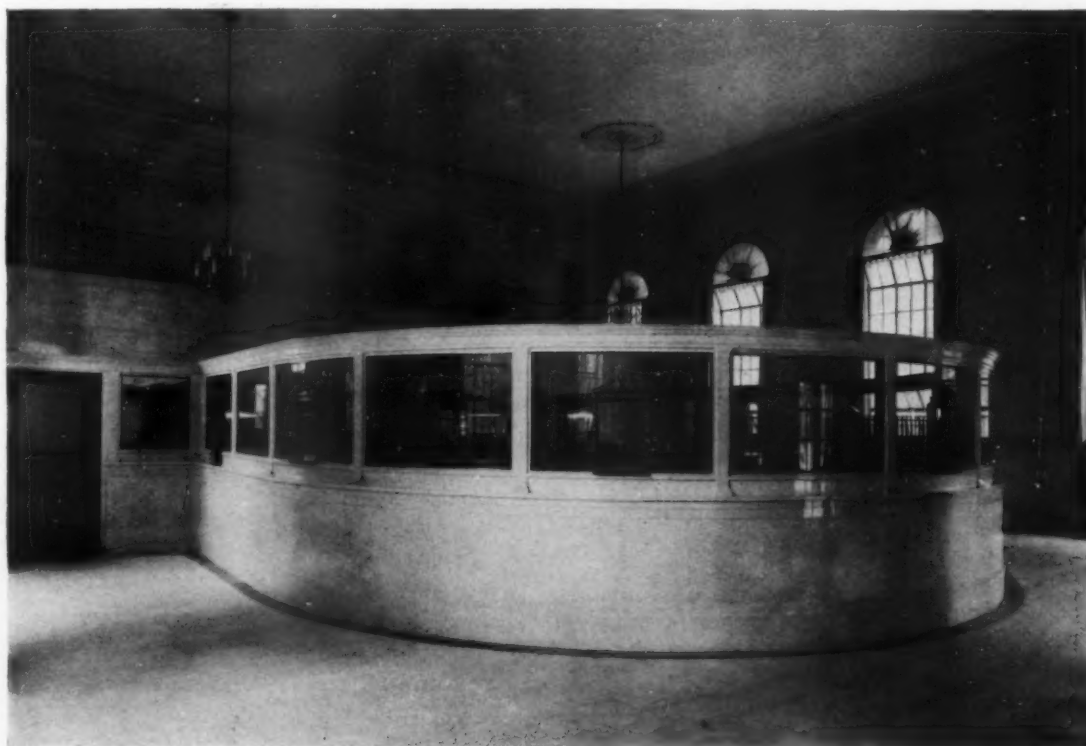
Customers' rooms are found at either side of the main entrance. Here the bank's clientele will



DIRECTORS' ROOM



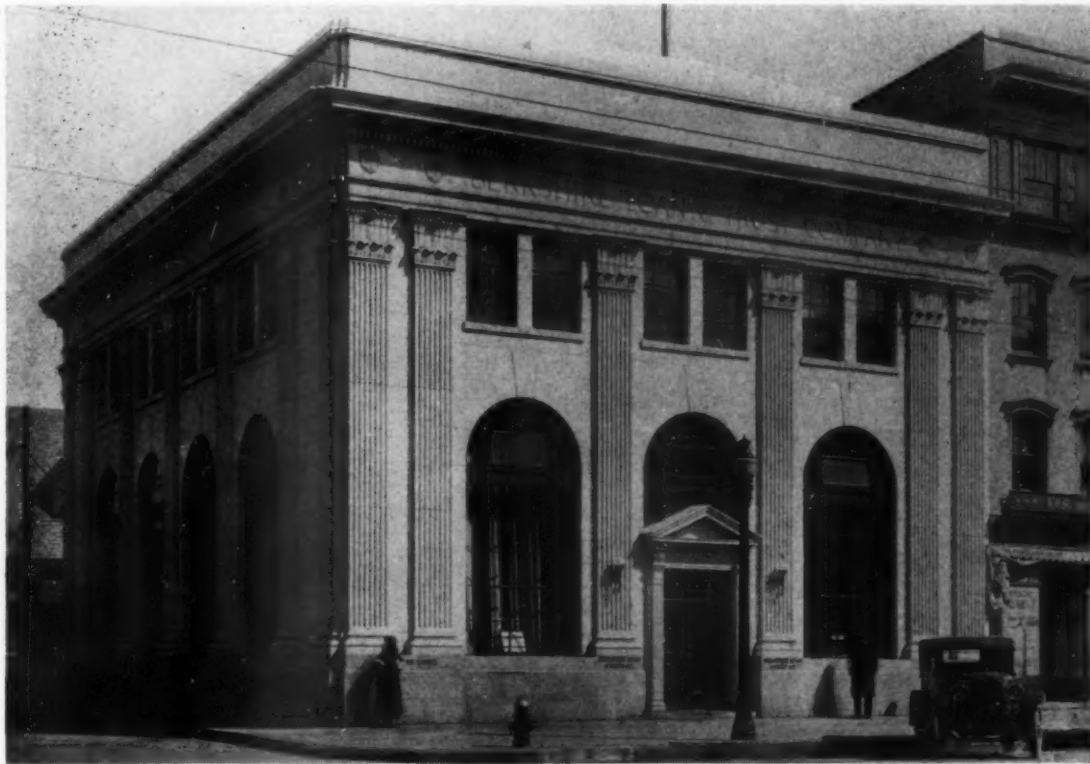
ELEVATION OF BANKING SCREEN. SCALE:  $\frac{1}{2}$ "=ONE FOOT



PUBLIC SPACE AND BANKING SCREEN  
SOUTHOLD SAVINGS BANK, SOUTHOLD, L. I., N. Y.  
FRANCISCO & JACOBUS, ARCHITECTS



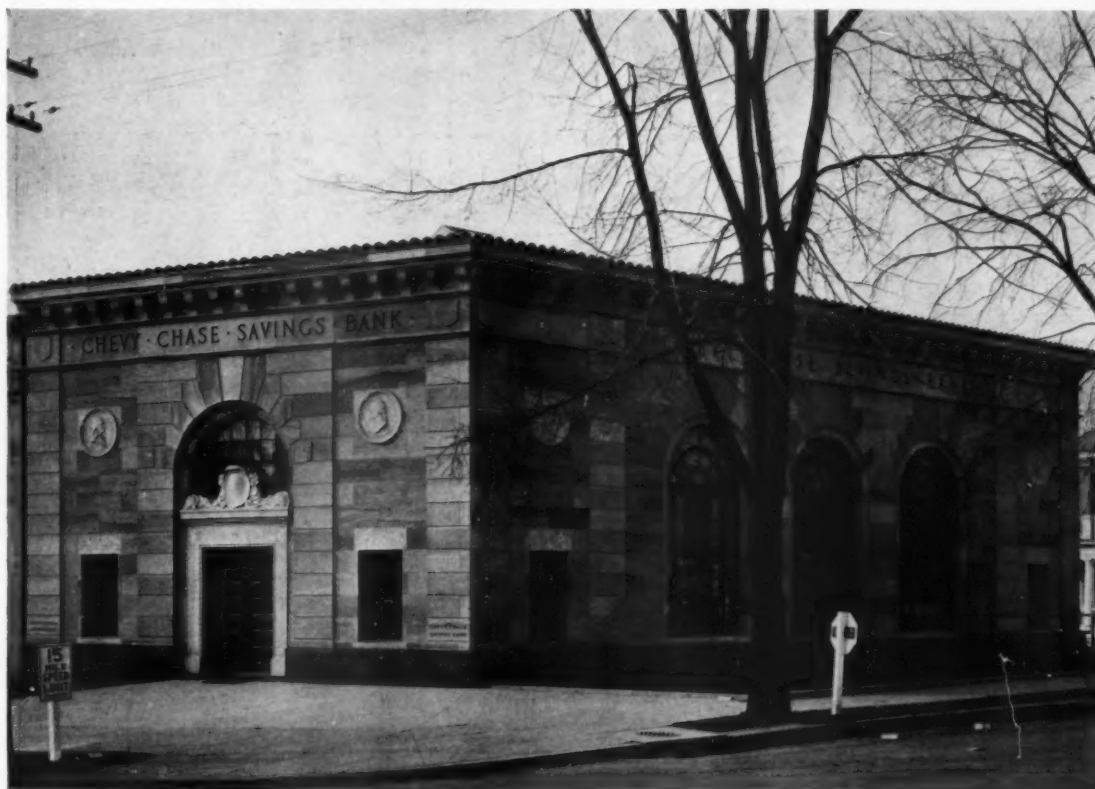




BERKSHIRE LOAN & TRUST COMPANY, PITTSFIELD, MASS.—HOLMES & WINSLOW, ARCHITECTS



## A GROUP OF BUILDINGS OF MODERATE COST



CHEVY CHASE SAVINGS BANK, WASHINGTON, D. C.

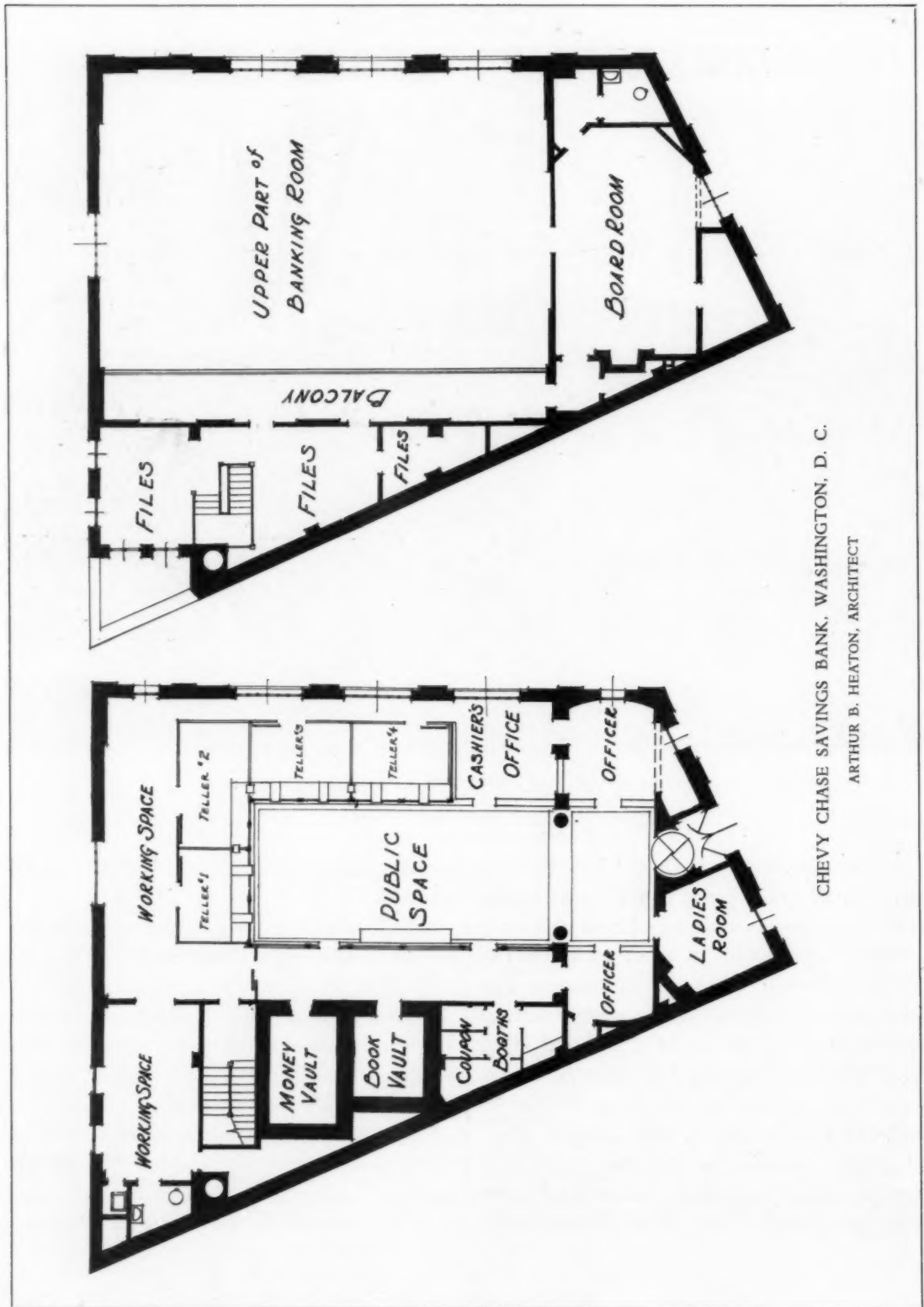
ARTHUR B. HEATON, ARCHITECT

THE building, both exterior and interior, is designed in the earlier period of the Italian Renaissance. The exterior walls are of Briar Hill sandstone, of a pinkish cream color, with flashes of brown and purple. The base is of dark gray polished granite, nearly black. The only ornamental features of the exterior consist of the name of the bank in dark bronze letters just below the cornice; a simply carved doorway of St. Genevieve marble; and four plaques, two on each elevation. These plaques are carved in low relief; the two on Connecticut Avenue representing George Washington and Pierre L'Enfant, the two on Morrison Street

showing conventionalized motifs from the national currency.

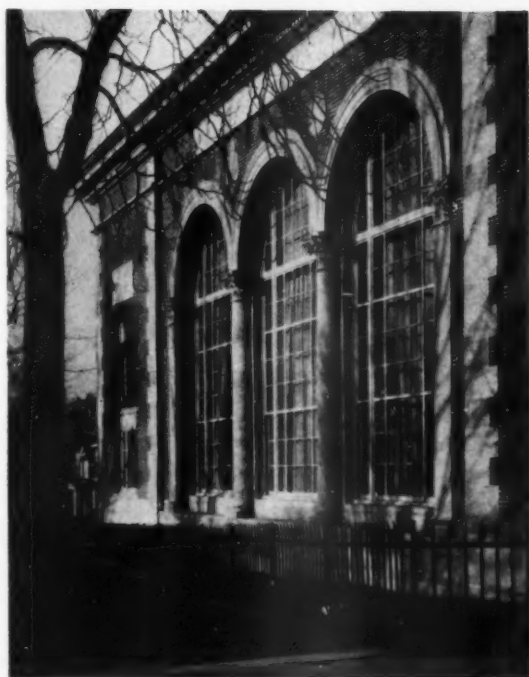
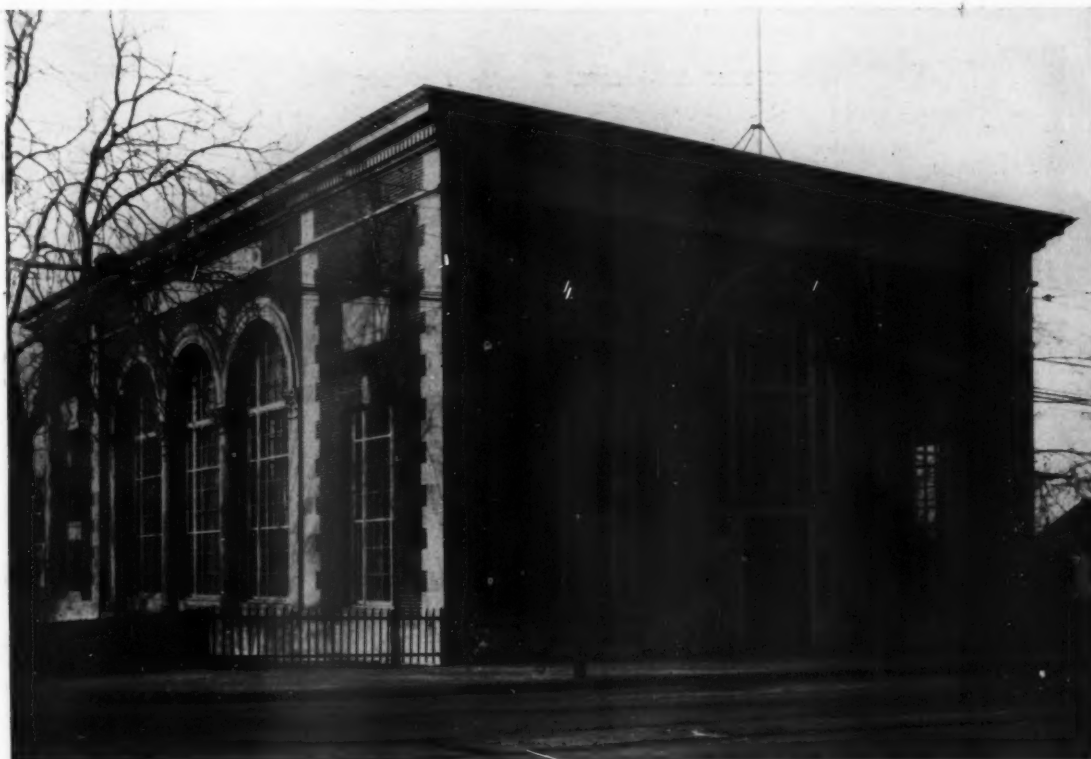
The interior is designed to give an air of dignified hospitality rather than formality. The walls and ceilings are executed in a putty-colored troweled plaster. The ceiling is a groined vault, springing from pilaster caps modeled with allegorical figures representing our national currency and the principles of thrift and prosperity.

The lower portion of the banking screen is of Botticino marble and the upper is of bronze with plate glass in its panels. The floor of public space is of Tennessee marble, with travertine border.



CHEVY CHASE SAVINGS BANK, WASHINGTON, D. C.  
ARTHUR B. HEATON, ARCHITECT

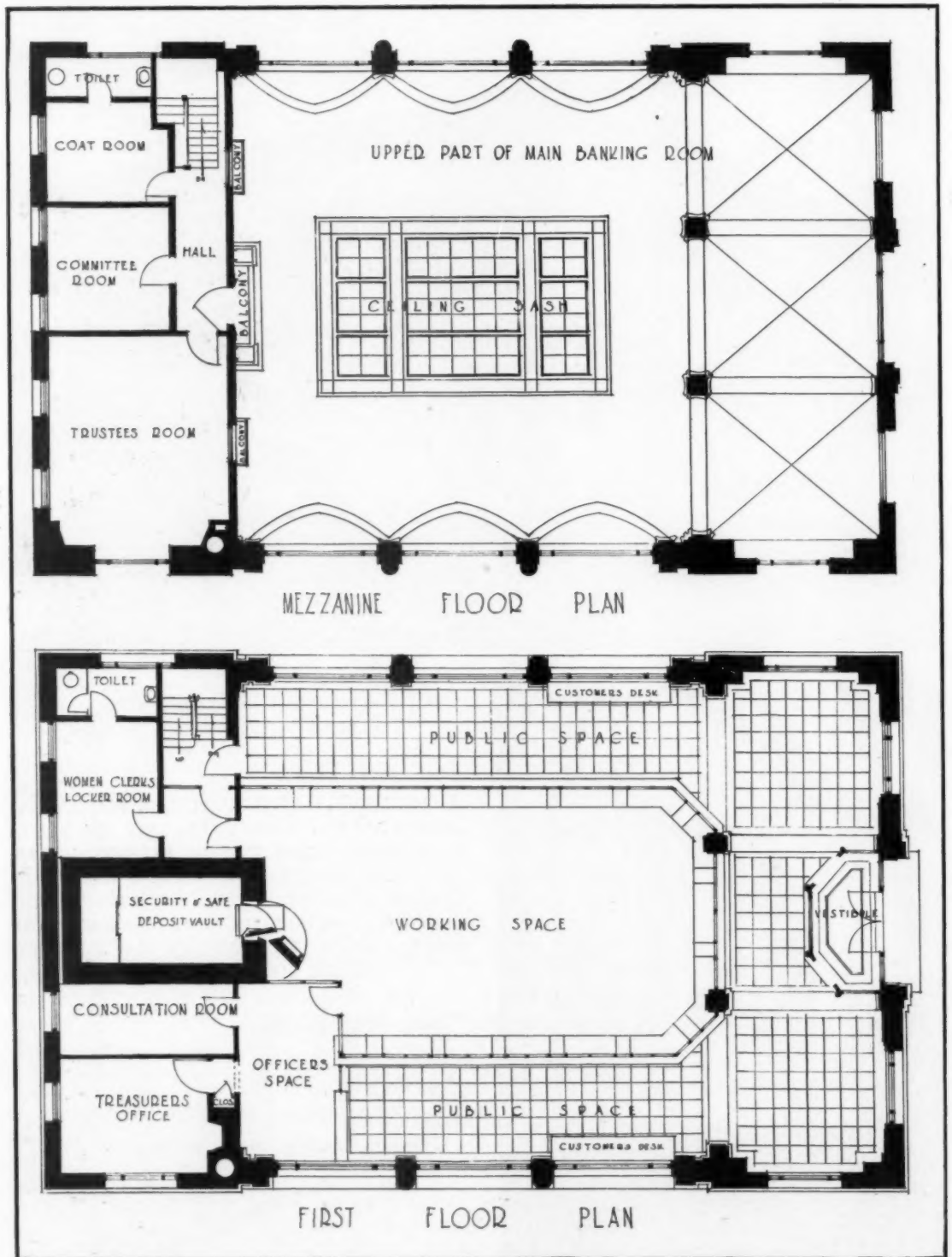




THE BUILDING IS CONSTRUCTED OF REINFORCED CONCRETE. EXTERIOR WALLS ARE OF BRICK WITH STONE TRIMMINGS. THE INTERIOR WALLS ARE OF MARBLE AND PLASTER, AND THE FLOOR OF CORK AND RUBBER TILING AND MARBLE. THE DESIGN OF THIS BUILDING IS DIGNIFIED AND SUGGESTIVE OF THE STABILITY AND SECURITY OF THE BUSINESS IT HOUSES

ANDOVER SAVINGS BANK, ANDOVER, MASS.

HUTCHINS & FRENCH, ARCHITECTS



ANDOVER SAVINGS BANK, ANDOVER, MASS.

HUTCHINS &amp; FRENCH, ARCHITECTS

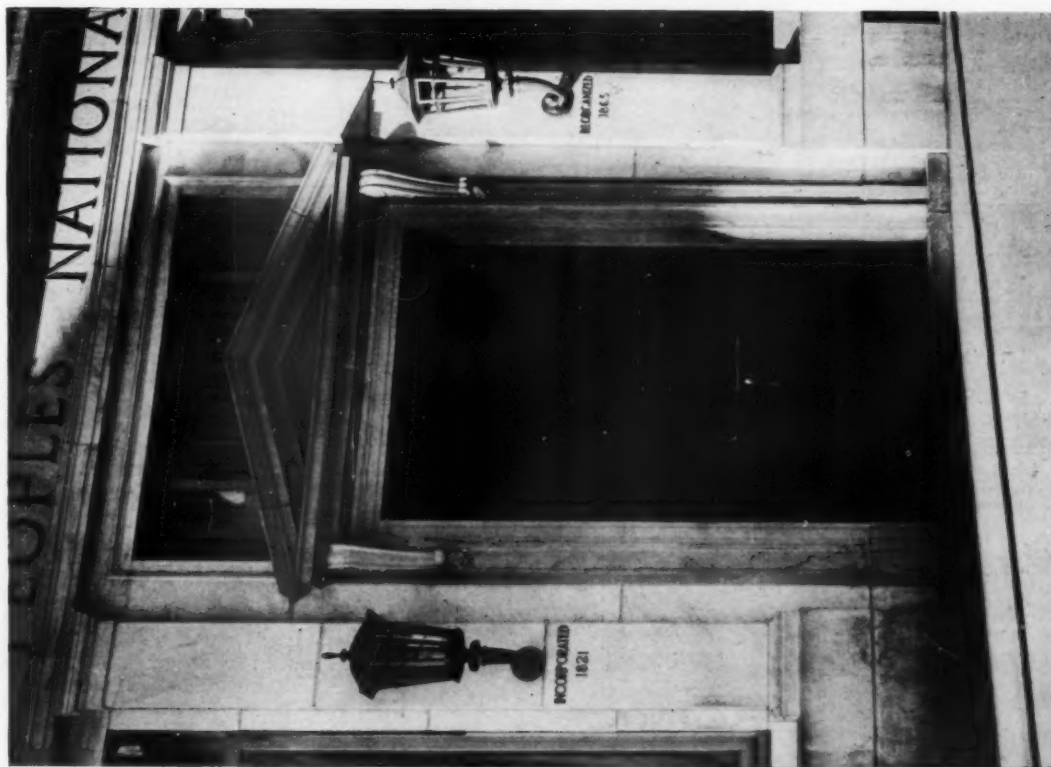
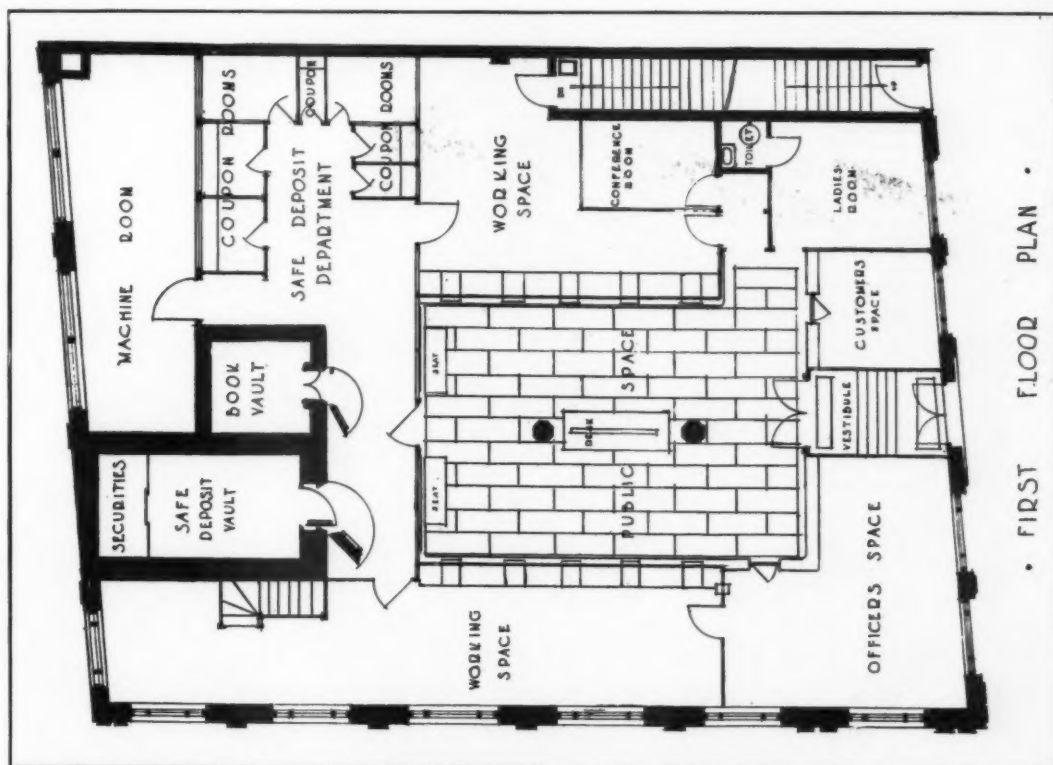


ENTRANCE DETAIL, EASTCHESTER SAVINGS BANK, MT. VERNON, N. Y.

HOLMES & WINSLOW, ARCHITECTS

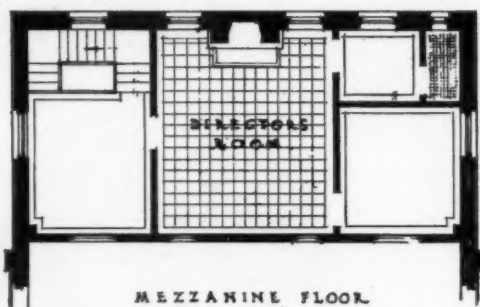
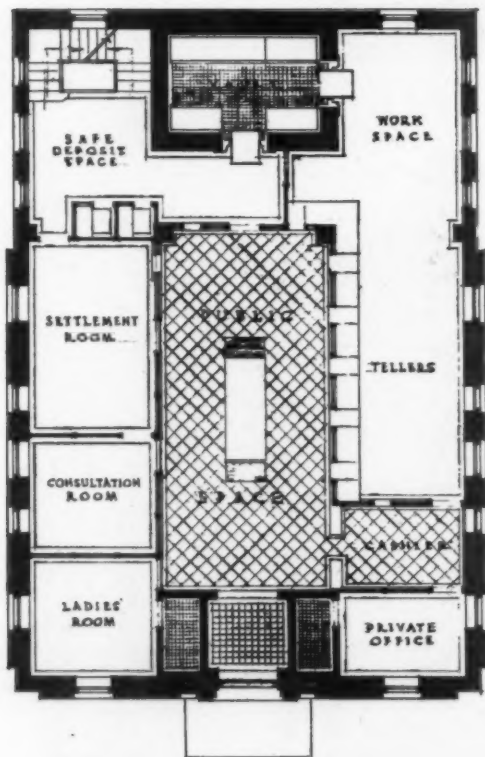
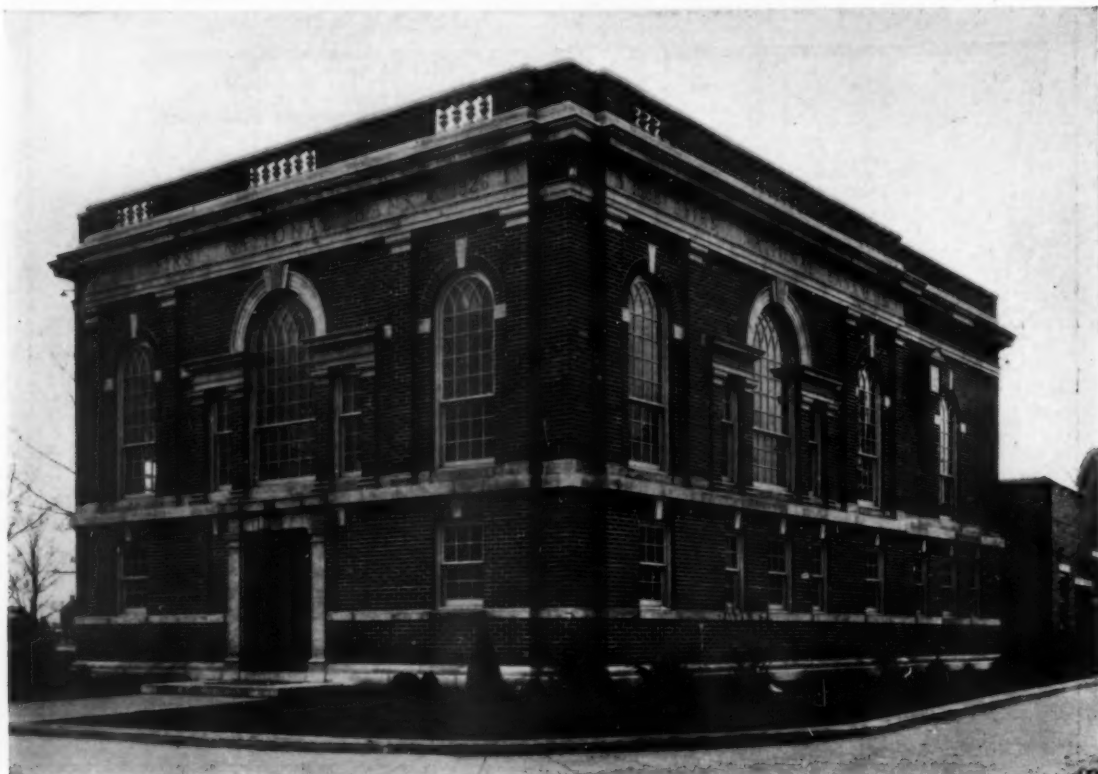






VERMONT PEOPLES NATIONAL BANK, BRATTLEBORO, VT.

HUTCHINS & FRENCH, ARCHITECTS



FIRST NATIONAL BANK, GLASSBORO, N. J.

CHARLES R. PEDDLE AND SIMON WASSERMANN,  
ASSOCIATED ARCHITECTS

**B**UILDING CONSTRUCTED OF REINFORCED CONCRETE WITH EXTERIOR WALLS OF BRICK AND TRIM OF LIMESTONE. THE ROOF IS OF FRAME CONSTRUCTION WITH SLAG OVER. INTERIOR PARTITIONS ARE OF FRAME CONSTRUCTION, WITH WALNUT TRIM. FLOORS ARE OF MARBLE AND CORK TILE. THE BANKING SCREEN IS OF WALNUT OVER A BASE OF GOLDEN VEIN TENNESSEE MARBLE. THE BUILDING WAS ERECTED IN 1927 AT A COST OF 82 CENTS PER CUBIC FOOT



## ENGINEERING AND CONSTRUCTION



### BANK VAULT CONSTRUCTION

By C. W. ROLLÉ

THE ancient axiom that "a thing of beauty is a joy forever" has always found a ready acceptance by the ardent lover of art, but it remained for the merchant and banker to discover that a thing of beauty could be made to serve other ends than the bringing of joy—that it could, in fact, be converted into a valuable business asset. As a result of the discovery, the old and often dingy store gave way to the modern "temple of merchandising" and the old banking house was replaced by the "palace of finance."

The wisdom of the change has been fully demonstrated by the phenomenal growth in size and strength of both the merchandising and banking institutions who linked beauty of structure and surroundings to utility and service in the conduct of their business. A feature of bank buildings, both practical and psychological, is the designing and equipping of the bank vault. Bank vaults are in themselves a highly specialized problem and have an important bearing on the successful operation and impression of this type of business.

The chief factors in a first class bank vault, named in order of their importance, are stability, strength and finish. For stability, thought must be given to location and foundations. The vault should be located, if possible, in the main banking room and in a position where it is visible from the public space. It should be the dominating feature of the equipment, for it is the one unit that impresses the depositor with the security accorded by the bank. It should rest on massive foundations, well beyond the factor of safety figured ordinarily for other building construction, and independent

of any connection with the building walls or framing. Should the floors or walls of the building collapse as the result of a conflagration or other cause the independence of the vault structure will serve to keep it intact amidst the surrounding destruction. If there is a basement or floor beneath the main vault level, the foundations should be

designed with a view to utilizing them as a storage vault for the bank's papers and books of record.

Steel I-beams of suitable size and proper spacing should support the vault when the space beneath it is to be used for storage or other purposes, and the spaces between the beams filled with concrete. Special consideration must be given to the support of the vault entrance to insure absolute rigidity and freedom from any possible settlement. Even a very slight settling of the foundation under the entrance will throw it out of alignment or true perpendicular and destroy the nicely adjusted balance essential to its proper operation.

The walls surrounding the vault should be of reinforced concrete

not less than 12 inches thick if steel lined, and more if no steel lining is used. Many types of reinforcing material are on the market, but among them there are but few that are well adapted for the requirements of bank vault construction. A very efficient type of especially designed bank vault reinforcing material has, in recent years, been extensively used both for commercial and federal banks, including the Federal Reserve Banks at Cleveland, Pittsburgh, San Francisco and others. It is stated that at the tests made by the government at Sandy Hook, N. J., this type of rein-



TWENTY INCH CIRCULAR VAULT DOOR  
WESTERN NATIONAL BANK, YORK, PA.  
W. L. STODDART, ARCHITECT

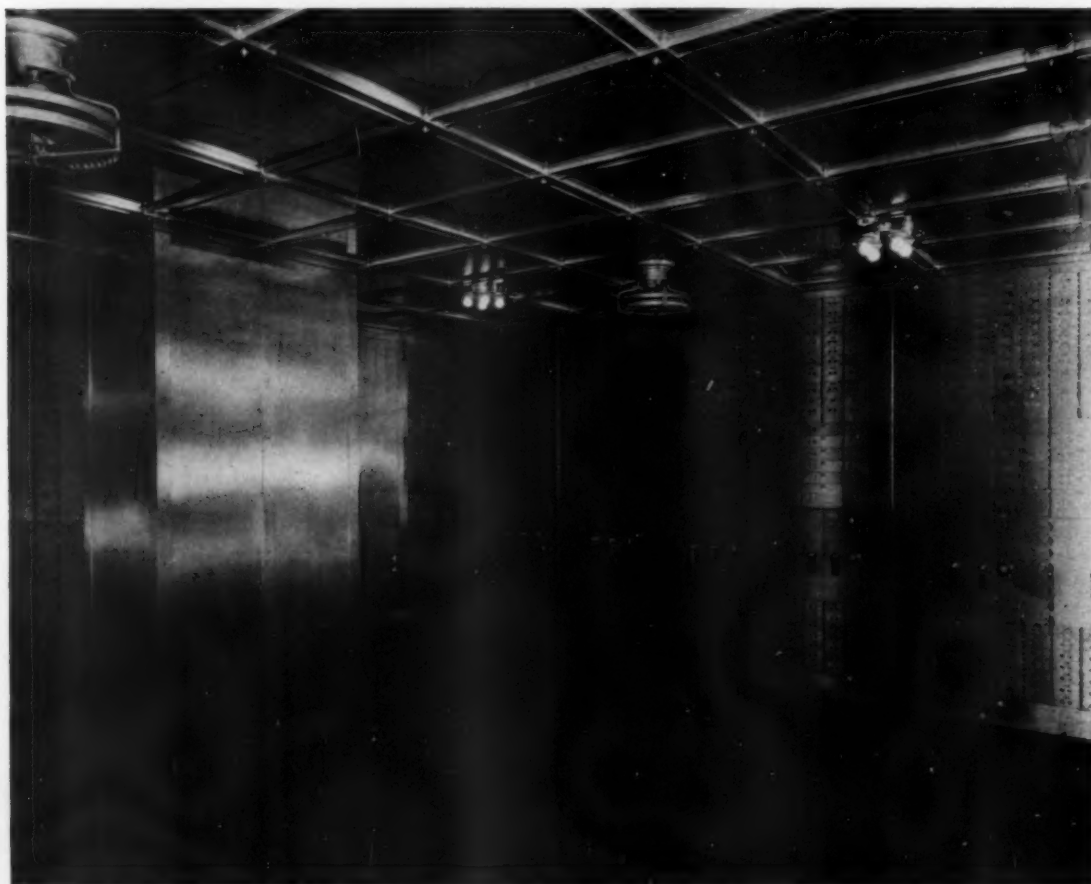
forced wall resisted penetration longest and most effectively. Particular attention must also be given by the designer to the need of added strength in the top of the vault so that it will not be crushed or broken by the impact of falling walls.

Some banks, in order to come within the sum appropriated for their vaults, have omitted steel linings and relied solely on reinforced walls. This practice is inconsistent with well balanced protection. Good practice for insuring the minimum of practical security dictates a lining of at least  $1\frac{1}{2}$  inches in thickness. This should consist of a framework of three-way welded steel corner angles and of three layers of one-half inch plates. The inner and outer layers should be of rolled open hearth steel and the intermediate layer of five-ply welded chrome and low carbon steel. Each plate should be as large as can be handled and used. Each course laid at right-angles to the other, with joints overlapping, and screwed together from the inside. Added security and protection may be obtained by the use of another layer of torch defying metal incorporated in the structure following the outer layer of the lining. This lining, while adding some-

what to the structural strength, is designed primarily as a defense against the cutting torch. In the average sized vault, the intermediate ceiling plates extend in full length between the top corner angle frames to which they are fastened and serve thus to support the top of the vault. In larger vaults, where this is not possible, the top layer of the steel lining must be supported with special hangers imbedded in the concrete or steel framing forming the top of the vault.

The shape of a vault is a very important consideration. As a rule, a vault with a single center aisle with safes, safe deposit boxes, and other equipment banked to the right and left and with the entrance in the narrow end is the most economical of space. The arrangement of interior equipment in square vaults, or in those with a greater width than depth, requires careful planning, or loss of valuable space will result, especially in the four corners. Conditions must largely govern the plan, and a little prior study of the layout of the interior will go far toward controlling the shape of the vault.

The entrance to the vault (sometimes called the



SAFE DEPOSIT VAULT, GUARDIAN TRUST COMPANY, NIELS ESPERSON BUILDING, HOUSTON, TEXAS

JOHN EBERTSON, ARCHITECT



"vestibule") is an important factor of vault design, and because it is the unit of the bank's equipment that impresses itself most strongly on the public, it must afford a favorable impression. Appreciating the value of making a good impression on the community, most banks have in recent years installed a door not less than 10 inches thick. A door of this size, connected to a lining not less than  $\frac{1}{2}$  inch thick and surrounded with reinforced concrete walls as earlier described, is accorded the lowest burglary insurance rate.

Entrances are of two types—those with circular doors and those with rectangular doors. From the standpoint of strength and security, there is little choice between the two. From the standpoint of impressiveness, the circular door probably ranks higher. Rectangular doors are desirable where space to swing the door is restricted or when the circular type does not lend itself to the architectural treatment of the interior.

The principles of construction of both types are fundamentally the same. Modern practice requires heavy steel castings for both the vestibule and the door frames reinforced with integral ribs and heavy

fillets at the hinge-housing seats and other points of stress. Heavy steel plates, laid up in courses similar to the vault lining, form the body of the vestibule and the frame at the front should equal the thickness and match the construction of the door. The frame castings of the door should embody in one piece the face of the door, the returns forming the steps or rebates, and the outer line of frames for the locking bolts. The internal construction should be of a composite type employing all of the metal already mentioned to give the maximum efficiency against burglarious attack. The hinge should be of cast steel of sufficient size and strength to carry the weight of the door without springing or sagging, and must be provided with ball and roller bearings and means of adjustment both vertical and horizontal. The utmost in mechanical precision and accuracy is required in the design and fabrication of these details in order that the enormous weight and mass they carry may be easily moved. A properly designed and constructed modern bank vault door, even though it weighs many tons, should, nevertheless, be capable of being opened and closed by one man without great



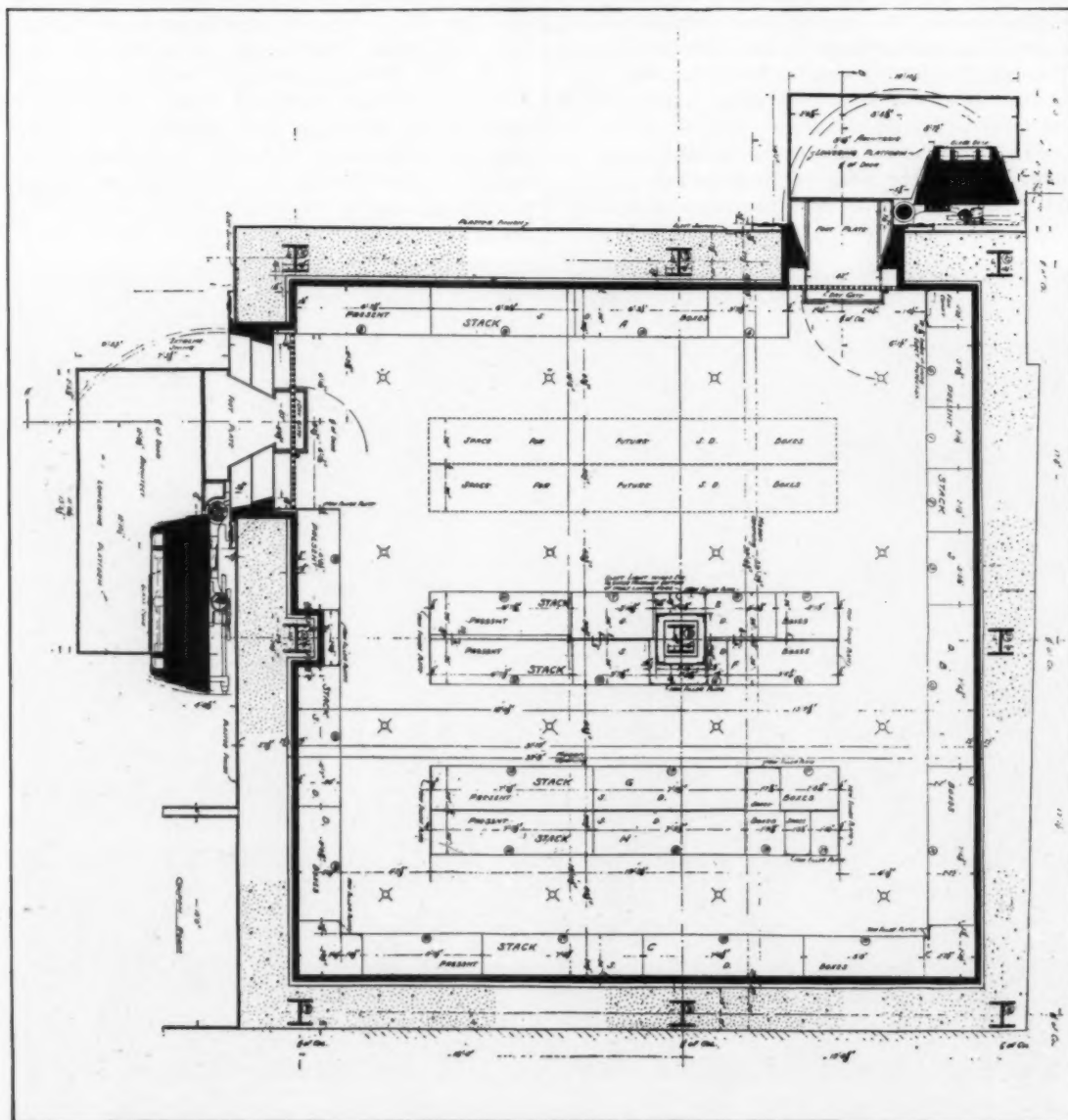
BANK VAULT REINFORCEMENT, FIDELITY-UNION TRUST COMPANY, NEWARK, N. J.

CASS GILBERT AND GUILBERT & BETELLE, ARCHITECTS

effort. To seat so great a mass and weight firmly into the jambs is, however, beyond the combined strength of many men, and mechanical means to do this work must be provided. This mechanism is termed a "Pressure System" and consists of a series of worm and bevel gears, cams and eccentrics operated by a hand wheel. By this means, the door is firmly seated to lock and unseated to open. The size and number of locking bolts and the locking mechanism vary with the size and type of door. The boltwork should be controlled by not less than two combination locks and a time lock with not less than three movements or chronometers.

Finally, there is the question of finish. Com-

pared with the other qualities already stressed, the matter of finish does not seem important but, nevertheless, it has a practical, though intangible, value. Human nature reacts more quickly to sight than to reason. For its own security and satisfaction, the bank needs stability and strength. But because these are largely hidden elements and not directly visible, it must impress the public through the things that are seen. Capital, surplus and deposits are, admittedly, the chief factors in determining a bank's standing, but they are not, unfortunately, the factors that add most directly to the list of depositors. Beauty and convenience have a value in this respect that are worthy of considera-



PLAN OF VAULT, FIDELITY-UNION TRUST COMPANY, NEWARK, N. J.

CASS GILBERT AND GUILBERT & BETELLE, ARCHITECTS



TWENTY-FIVE INCH CIRCULAR VAULT DOOR



SAFE DEPOSIT VAULT  
FIDELITY-UNION TRUST COMPANY, NEWARK, N. J.  
CASS GILBERT AND GUILBERT & BETELLE, ARCHITECTS

tion. Beauty of design and finish attract attention to the vault which, through the closer inspection thus invited, tells its own story in a dignified and convincing way.

The vault equipment recently installed in the Fidelity-Union Trust Company's building at Newark, N. J., Cass Gilbert and Guilbert & Betelle, architects, is a representative example of modern high grade vault construction. Not only is its design and construction fundamentally correct, but it embodies also many features of convenience and utility, combined with beauty of workmanship.

and the exposed surfaces of the interior of the steel lining are overlaid with polished steel plates arranged in panels. The floor is covered with mosaic tile and marble bases surround the bottom of all the interior equipment. Twenty electric light fixtures, designed to harmonize with the ceiling design, provide ample and satisfactory illumination.

In addition to the regular lighting system the vault is provided with a continuous burning light illuminating a set of framed directions for summoning assistance in case one or more of the bank's personnel should be locked in the vault by bandits



TWENTY-FIVE INCH RECTANGULAR VAULT DOOR  
FIDELITY-UNION TRUST COMPANY, NEWARK, N. J.

CASS GILBERT AND GUILBERT & BETELLE, ARCHITECTS

The concrete walls of the vault are reinforced with especially designed vault reinforcement and the steel lining, which is  $2\frac{1}{2}$  inches thick, is protected by an inbuilt layer of torch resisting metal. The vault has two entrances, one with a circular and the other with a rectangular door, each with an actual net body thickness of 25 inches. Access to the vault is over lowering platforms by the use of which the floor level of the vault is made to coincide with the level of the banking room. All of the work is finished throughout in polished steel,

or raiders. A signal light outside the vault indicates whether or not this light is burning. Alarm buttons located at a number of points and a telephone set provide further means of summoning aid whenever needed. Special ventilating devices insure a constant supply of fresh air.

In short, this installation demonstrates the possibility of designing a vault that is strong and practical, and at the same time convenient and beautiful, an end that can be attained by all architects who will make careful study of the subject.





## DOG KENNELS, RIDGEFIELD, CONN.

ROBERT J. REILEY, Architect

THE dog kennels on the estate of Col. Louis D. Conley at Ridgefield, Conn., rank among the few buildings of its kind erected in the United States. Practically no precedent or but little information is available on the practical requirements of this type of building. The problem requires provision for separating a large number of dogs in dry quarters, runways for exercising, food storage, room for washing and care of sick patients, and offices and quarters for the manager.

Stalls 5' x 8' are provided for the confinement of one or two dogs. The stall floors of wood are raised about one foot above the kennel floor. The floor in each stall is divided in half and arranged on two levels. Each stall is enclosed with board partitions on three sides and wire mesh on the front about 7 feet high. Wire mesh enclosed runways about 8' x 50' are connected with the stalls. It will be noted that the arcade extending the length of the kennels provides the dogs with outdoor shelter from the sun and rain. The kennel floor is of compacted earth. The head houses terminating either end of the structure are provided for the use of the manager, food storage, wash room and hospital.

The kennels are heated by steam coils on the ceiling extending the length of this area. The boiler room has been located at the center of the

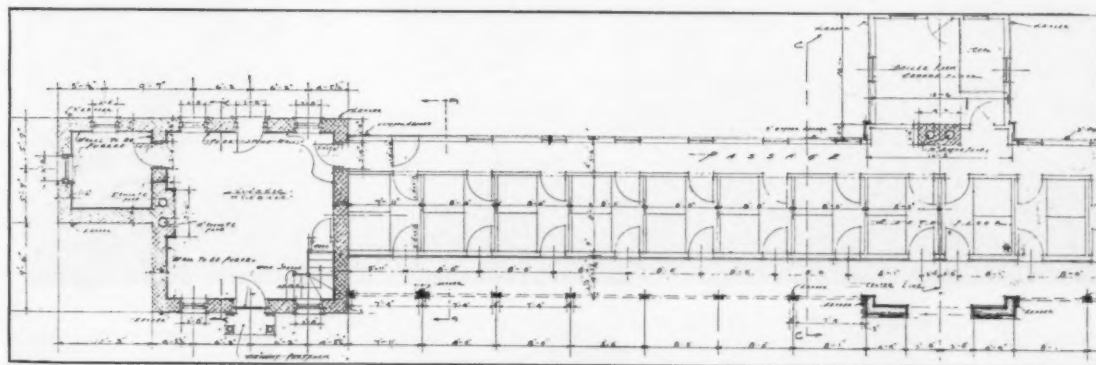
rear of the building. The interior of the kennels are whitewashed. The construction, except for the stone head houses, is of wooden studs, wood sheathing, building paper and matched boards on the exterior.

It will be noted on the plan that provision has been made for future expansion by locating the windows in the kennel to the rear at logical points for doors to future stalls and runways.

OF

### STRUCTURES DIVISION OF AMERICAN SOCIETY OF AGRICULTURAL ENGINEERS MEETS

A NEW era in rural architecture and building construction was predicted by agricultural engineers who attended the meeting of the Structures Division of the American Society of Agricultural Engineers, held in Chicago, December 1st and 2nd, 1927. M. C. Betts, architect, U. S. Department of Agriculture, presented a paper entitled, "Determination of Basic Requirements of Farm Structures." Other papers presented and discussed dealt with the farm house, economic considerations in the construction and use of farm buildings and the promotion of a definite, constructive program on the part of the Structures Division of the American Society of Agricultural Engineers.



HALF PLAN (PLAN IS SYMMETRICAL ABOUT CENTER LINE)





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## EXHIBITION OF EARLY AMERICAN DOORWAYS

ALTHOUGH the Renaissance disposition of parts as it was interpreted in England in the seventeenth and eighteenth centuries formed the basis of design, the differences in social usage and economic conditions and the variety of available material forced upon the American builders the necessity for individual interpretation of the conventional forms. As a result, we find exteriors which have the double interest of similarity to and divergence from the English houses which are the immediate prototypes. The general exterior design which formed the basis of most of this architecture—a symmetrical arrangement of openings with an emphasis on horizontality rather than verticality—centered the principal interest in the entrance doorway. The ornament was usually concentrated here, supplemented by the decorative treatment of the main cornice and occasionally by that of the window-heads. The wooden doorways now on exhibition at the Metropolitan Museum of Art, New York, give a fair, although by no means a complete, representation of the characteristic treatments of the conventional forms of the Colonial and Early Republican periods.

The doorways come from various parts of the country. There is one from the City Tavern, Alexandria, Va.; another from a house in Bristol,

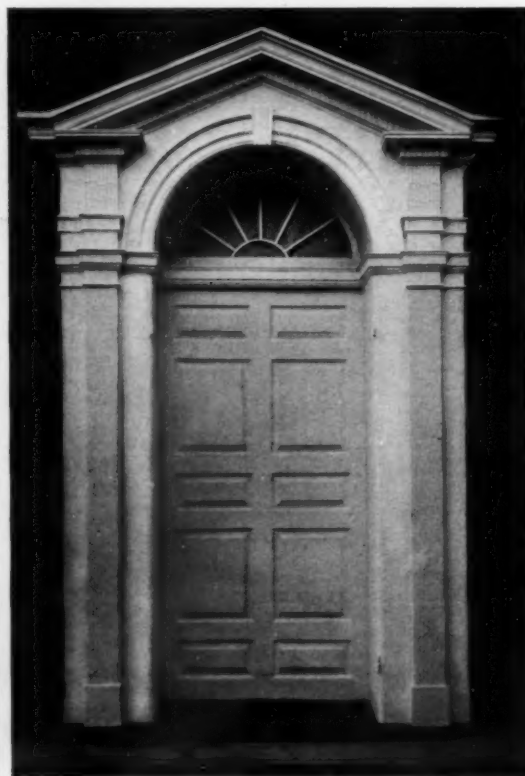
R. I., and another from the Runyon house in Trenton, N. J. There is a certain similarity in each in the arrangement of open pediment above a fanlight, the door itself flanked by pilasters or engaged columns. It is, however, the interpretation of the ornament which gives a special local flavor to each doorway, and the comparison of these treatments in this exhibition is illuminating. Many of the doorways dating from the early part of the nineteenth century show an ingenious use of mechanically made ornament. Intrinsically it is not so fine as the decorative carving of the preceding period and it forms a transition between the freer late eighteenth century use of classic ideas and their more archaeological employment in the so-called Classical Revival of the nineteenth century.

Four examples of early American doorways, selected from the dozen or more now on exhibition at the Metropolitan Museum, are reproduced in the Topical Architecture section of this issue. From an architectural standpoint, this is one of the most instructive exhibits that the Museum has ever staged and we strongly advise architects within reach to make an attempt to visit it.

*The two doorways illustrated below are reproduced through courtesy of the Metropolitan Museum of Art.*



DOORWAY FROM A HOUSE IN BRISTOL, R. I.



DOORWAY OF RUNYON HOUSE, TRENTON, N. J.



## MEDITERRANEAN NOTES

Craftex is particularly useful to those who would recapture the superb dignity and the bold simplicity of Authentic Mediterranean interiors.

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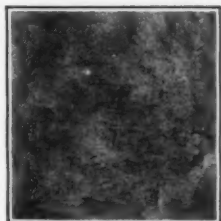
The advantages of Craftex are so obvious and so well recognized that it is now being used in thousands of residences and public buildings everywhere. Let us tell you more about it in an interesting booklet which we have prepared for your information.



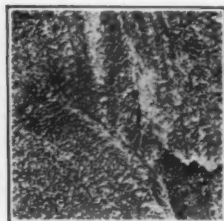
Photograph by Ameyya

Residence of Alfred Bossom, N. Y. C.

# C R A F T E X

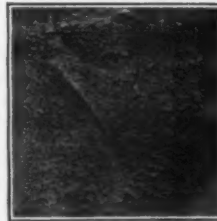


Italian Plaster—Medium coat textured to fairly smooth finish.

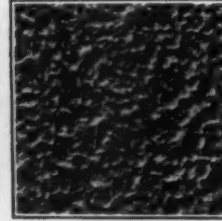


Troweled finish—Fairly heavy coat textured with broad trowel.

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Colonial Plaster—Medium, heavy coat brushed on, textured, then smoothed.



Plain Stipple—Medium coat, textured with sponge or brush.

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SCHOLARSHIPS FOR THE STUDY OF ARCHITECTURE PROVIDED IN THE WILL OF MARTIN ROCHE, F.A.I.A.

**MARTIN ROCHE**, last original member of the architectural firm of Holabird and Roche, Chicago, died in the early part of 1927 in his seventy-fourth year. Mr. Roche's interests extended over the broad field of art and architecture. He became a member of the Western Association of Architects in 1884. In 1889 The American Institute of Architects made him a Fellow. Governor Lowden in 1917 appointed him a member of the Art Advisers of Illinois. His interest in art is evidenced by the large collection of paintings, and etchings of more than usual merit, which he had accumulated over a period of years. Mr. Roche was a man of many talents and thoroughly interested in the promotion of the best in architecture. Broad in vision and thoroughly human, his interest extended even to the students of architecture.

It is of more than passing interest to note that Mr. Roche made provision in his will for the establishing of "a scholarship or scholarships for such students as may wish to study architecture abroad." Funds for the establishing of these scholarships are to be provided by the sale of "all pictures, paintings and etchings, so designated." The scholarships are to be awarded to students selected from nominations made by John W. Root, member of the architectural firm of Holabird and Roche, or The American Institute of Architects.

Paragraphs from the will of Martin Roche pertaining to certain books to be given the Art Institute of Chicago and a Trust Fund to be created for architectural student scholarships, follow:

"I give and bequeath to ART INSTITUTE OF CHICAGO, Chicago, Illinois, to be placed in its Library, my four volumes of Pompeii and four volumes on English Mansions by Nash, and also the table, bookcase and contents containing them.

"I have heretofore designated on the back of certain of my pictures, paintings and etchings that same shall be sold by my Executor, as provided in my Will, said designations bearing my signature thereon. I therefore direct my Executor to sell all pictures, paintings and etchings, so designated, that I own at the time of my death at such times, for such prices and upon such terms, either cash or credit, as my Executor, in his full discretion, may deem advisable, and I give and bequeath the proceeds thereof to the CHICAGO TITLE AND TRUST COMPANY, a corporation existing under and by virtue of the Laws of the State of Illinois, in trust, however, for the uses and purposes hereinafter set forth, namely:

"(1) The Trustee shall be paid a fair and just compensation out of the trust estate for its services and the services of its agents and attorneys hereunder, and shall also be reimbursed for all reasonable expenses and outlays incurred in the management thereof; and said Trustee is also authorized to pay a reasonable compensation to John A. Holabird and/or to John W. Root, and/or The American Institute of Architects, as the case may be, and any expense incurred by them or either of them in or about the duties hereinafter set forth.

"(2) I direct that the remaining net income arising from said trust estate shall be used by said Trustee to establish or, if consented to by John A. Holabird or John W. Root or The American Institute of Architects, as the case may be, as hereinafter set forth, to assist in establishing a scholarship or scholarships for such students as may wish to study architecture abroad, such students to be selected from time to time

by said Trustee from among those nominated as hereinafter set forth. And I stipulate that if, in the full discretion of my Trustee, subject to the consent of said John A. Holabird, John W. Root, or The American Institute of Architects, as the case may be, as hereinafter set forth, it shall be deemed advisable and it shall be lawful so to do, said Trustee may accumulate the income from said fund and add same to the principal thereof until such time as, in the discretion of said Trustee, the principal of said trust estate shall be large enough to produce sufficient income for the purpose of said trust, and such accumulations shall not constitute a breach of the terms upon which this bequest is made. Where it is hereinabove provided that the action of the Trustee shall be subject to the consent of John A. Holabird or John W. Root or The American Institute of Architects, and also where it is hereinabove provided that the students shall be selected from those nominated, I direct that such consent must be obtained from and such nominations must be made by, John A. Holabird, or in the event of his death, refusal or inability to act, then from, or by, John W. Root, or in the event of the death, refusal, or inability to act of both, said John A. Holabird and John W. Root, then from, or by, The American Institute of Architects, provided, however, that if such nominations are not made within six (6) months after demand made upon them by my Trustee, then such selections may be made by my Trustee without such nominations.

"(3) I give my said Trustee full power and authority to invest and reinvest said trust estate in securities, bonds, stocks or real estate mortgages or in any other income producing property or securities, real or personal, either within or without the State of Illinois, said Trustee to have as wide latitude in the selection and making of such investments as I myself would have if alive, and shall not be restricted to the investments for Trustee as fixed by the Statute of the State of Illinois. Said Trustee is hereby given full power at all times, and from time to time, to sell and convey all or any part of the trust estate at such price and upon such terms as it, in its sole discretion, shall see fit either for the purpose of reinvestment or for carrying out any provisions of the trust. And no purchaser or person dealing with said Trustee shall be obliged to see to the application of any money paid to said Trustee, or to inquire into the authority for any act of my Trustee."

CARL A. ZIEGLER, A. I. A., RECEIVES AWARD

THE "Medalla de Plata y Diploma," for the United States Section, conferred by the Third Pan-American Congress of Architects, has been awarded to Carl A. Ziegler, A. I. A., of Philadelphia, Pa., at the exhibition in conjunction with the congress held last July at Buenos Aires, Republic of Argentina. The United States was especially well represented in the exhibition this year and great interest was shown in the work of the architects of this country.

THE ARCHITECTURAL LEAGUE'S ANNUAL EXHIBITION

**ANNOUNCEMENT** has been made of the forty-third annual exhibition of The Architectural League of New York, to be held at the American Fine Arts Society building, from February 2 to March 4, inclusive. Photographs of all proposed exhibits must be submitted on or before December 15. The exhibition will illustrate architecture and the allied arts and will consist, as usual, of drawings and models of proposed or executed work in structural, decorative and landscape architecture, decorative painting and decorative and monumental sculpture.

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Have we sent you a copy of the Architects Manual of Stanley Hardware? We believe you will appreciate its convenience and the concise way in which it is compiled. We will gladly send a copy to any architect. Also see Sweet's Catalog.

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THE ARCHITECTURAL FIVE-FOOT SHELF  
Editor, THE AMERICAN ARCHITECT:

SINCE reading on the Publishers' Page of the October 5th issue your very reasonable comment on my five-foot shelf I have been moved to see what might be done to bring the list, without serious impairment, within moderate cost.

By resorting to reprints where possible and certain substitutions elsewhere, what seems to me a practical and satisfactory list may be found.

I enclose a list based on these terms, with current prices attached, thinking possibly it might be of interest.

GUY KIRKHAM.

The revised list referred to is as follows:

- |                                                                  |        |
|------------------------------------------------------------------|--------|
| 1. *Mauch—The Greek and Roman Orders                             | \$9.00 |
| 2. *Buehlmann—Classic Architecture                               | 16.00  |
| 3. *Montigny & Famin—Tuscan Architecture                         | 6.00   |
| 4. *Strack—Brick Architecture in Italy                           | 8.00   |
| 5. Porter—Medieval Architecture                                  | 12.00  |
| 6. *Pugin—Gothic Architecture                                    | 20.00  |
| 7. Gotch—The English House                                       | 12.00  |
| 8. Macartney—The Practical Exemplar, 7 vols. at \$7.50           | 52.50  |
| 9. *Percier & Fontaine—The Empire Style                          | 8.00   |
| 10. Prentice—Renaissance in Spain                                | 20.00  |
| 11. Ware—Georgian Period, Student's Edition                      | 15.00  |
| 12. Fiske Kimball—Domestic Architecture of the American Colonies | 12.00  |
| 13. Goodhue—Architectural Drawings                               | 15.00  |
| 14. Meyer—Handbook of Ornament                                   | 3.60   |
| 15. Kidder-Nolan—Architect's Pocket Book                         | 7.00   |
| 16. Kidder—Building Construction                                 | 14.00  |
| 17. Taylor & Thompson—Concrete, Plain and Reinforced             | 5.00   |
| 18. Brown—Letters and Lettering                                  | 3.00   |

\*Reprint.

CO-OPERATION BETWEEN ARCHITECTURAL  
OFFICES AND COLLEGES

Editor, THE AMERICAN ARCHITECT:

IT has been my privilege to talk with and I believe help many of the younger boys starting in the profession, and it is based on the knowledge gained from such contacts that I feel the need of some definite co-operation between the colleges, night schools and the established offices.

I know there are some architects who are giving their time to assist the Juniors in design. It is the impression of the young man that he must say he is chiefly interested in design to secure work.

It may be that the enclosed will start others of the profession not only thinking along these lines but reaching a definite method of co-operation.

WILLIAM RICE PEARSALL.

The enclosure referred to in the above communication reads as follows:

WE who have gone through the mill and no longer find ourselves needing assistance in carrying on our business, forget the early days when we needed a lift or at least some encouragement. We may think we are self-made. This may be true; let us for argument say that it is true. Would close analysis prove it so or would we find that we had been given an opportunity in order to show our values?

The young man says to me, "How can I get a start unless I have had office experience. No one wants me." Office experience is gained by being given an opportunity. Are we ready to give that opportunity?

It is true there is not as much tracing as formerly on which to start the young man, but surely the conscientious student should be given his chance for practical work.

If we as architects *do not choose to do our part*, then we must co-operate with the colleges so that the course will include such practical work as to make the student not only ready for the office, but let office experience in his college course count in his favor when he applies to us older fellows for work after graduating.

We can co-operate by arranging with the colleges for so many in our offices for Summer work. It might be best to do so at an agreed salary rate with the understanding that the work does count as part of their required study and so reported to their instructors.

Such co-operation is being carried on in the various engineering courses in many of the colleges and universities with success. It has proven practical and through such training the men find places waiting for them instead of having to hunt for a job.

Another method of co-operation would be to assist in carrying out a definite problem in their study in a manner similar to the way such a problem would be solved in the every-day practice.

THE STEEL FRAME HOUSE

Editor, THE AMERICAN ARCHITECT:

MY good friend Robert Tappan, an architect of attainment who has done many things well, has published an article in the November 5th issue of THE AMERICAN ARCHITECT in which he describes and illustrates a steel frame house—a new type of standardized construction destined, if found practical, to make cheaper still this age of taste-degeneration.







# TERRA COTTA



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Beautiful  
Detail*

DETAIL of Terra Cotta,  
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in the present swing to simplicity.

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touch without the handicap of ex-  
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The pending evil cannot too emphatically be deplored. It withdraws the last initiative of the constructor from the processes which made charming the interesting periods of housebuilding and reduces the skilled artisan to the level of a machinery part, without will, without resistance, without struggle, doing automatically whatever the engine is destined, to the frightful end of meritless monotony. Cram would call it mediocrity; and Bob Tappan was trained by Cram! (And I with him.)

It is too terrible to contemplate this descent from art to mass production; from merit to commercialism; to save the few worthless dollars thus reclaimed. It is decreed by Tappan that we must contemplate hereafter a million buildings without a single precious soul. What then is to be the architect's function? Is he to become a chief mechanic of a standardized-building factory; a master oiler driving his machinery ceaselessly, faster and faster, for the endless belt of the commonplace to take up his lifeless product along with his ebbing soul and carry both of them to oblivion?

SAMUEL R. T. VERY.

Copy to Mr. Tappan

Mr. Samuel R. T. Very,  
100 East 45th Street,  
New York City.

Dear Sam:

**M**ANY thanks for the tissue copy of your bleat to the Editor of THE AMERICAN ARCHITECT.

You lucky dog! I suppose that you wear custom made shirts, shoes and clothing; that you ride in an automobile made by skilled artisans in your, or somebody's backyard.

Come out to Queens County some day, and I'll show you square miles of shoddy dwellings produced by soulful craftsmen, designed by God knows whom.

ROBERT TAPPAN.

Copy to THE AMERICAN ARCHITECT

#### CONSTRUCTION ACTIVITIES FOR FISCAL YEAR. 1926-27

**N**EW construction undertaken in the fiscal year 1926-27, amounting to some seven billion dollars in value, constituted a powerful factor in maintaining general business activity and prosperity, states the report of the Secretary of Commerce, recently issued. The physical volume of construction during this and the preceding year has much exceeded that even of the highly active years preceding and that customary before the war. The activity was high throughout the entire fiscal year.

The value of contracts awarded was approximately the same in 1926-27 as in 1925-26, and

exceeded the average for the two years ending June 30, 1925, by no less than 37 per cent. The floor space of buildings reported in these contracts was somewhat less than in 1925-26. This does not indicate a decrease in the volume of construction of corresponding measure. The buildings erected in 1926-27 appear to have been of types involving more expensive features per unit of area than the year before, and there was a marked increase in contracts for roads and other public works not in the form of building, whereas there was some decline in the value of contracts for buildings.

Retail prices of materials for a frame house, according to the index number computed by the Department of Commerce, and the general index of wholesale prices of building materials both declined during the year and are now lower than at any time since 1922. The averages of these indexes were slightly lower in 1926-27 than the year before and the lowest in five years.

The seasonal fluctuations in building and other construction operations have been decidedly less marked in the last three or four years than previously. Contractors, the owners of buildings, and other groups connected with construction have put forth serious efforts to keep building activity more nearly even throughout the year, and have had the active co-operation of the Department of Commerce in achieving tangible results. As a consequence, building-trades workers have enjoyed more stable employment, and at the same time the costs of construction to the public have undoubtedly been lower than would otherwise have been possible.

The high activity of residential construction in recent years is due not merely to the needs of expanding population but to the demand for better homes which comes with the general advance in living standards. During the past six years a substantial proportion of the residential construction has been of houses of moderate size and cost to supply the demands of receivers of moderate incomes who have found themselves able to afford better quarters. There is still need of improvement in the methods of financing home construction, especially for families of moderate or small incomes. A tendency toward lower interest rates on mortgages is, however, discernible in harmony with a general lowering of interest resulting from the large accumulation of capital.

The fiscal year 1926-27 witnessed a continuation of the relatively large program of construction of industrial, commercial, and public buildings. The advance in the character of buildings of this type—their greater cost, permanence, convenience, and attractiveness—is a conspicuous feature. There has been nothing to suggest extravagant expansion of industrial plants such as characterized the immediate postwar boom.







# THE AMERICAN ARCHITECT

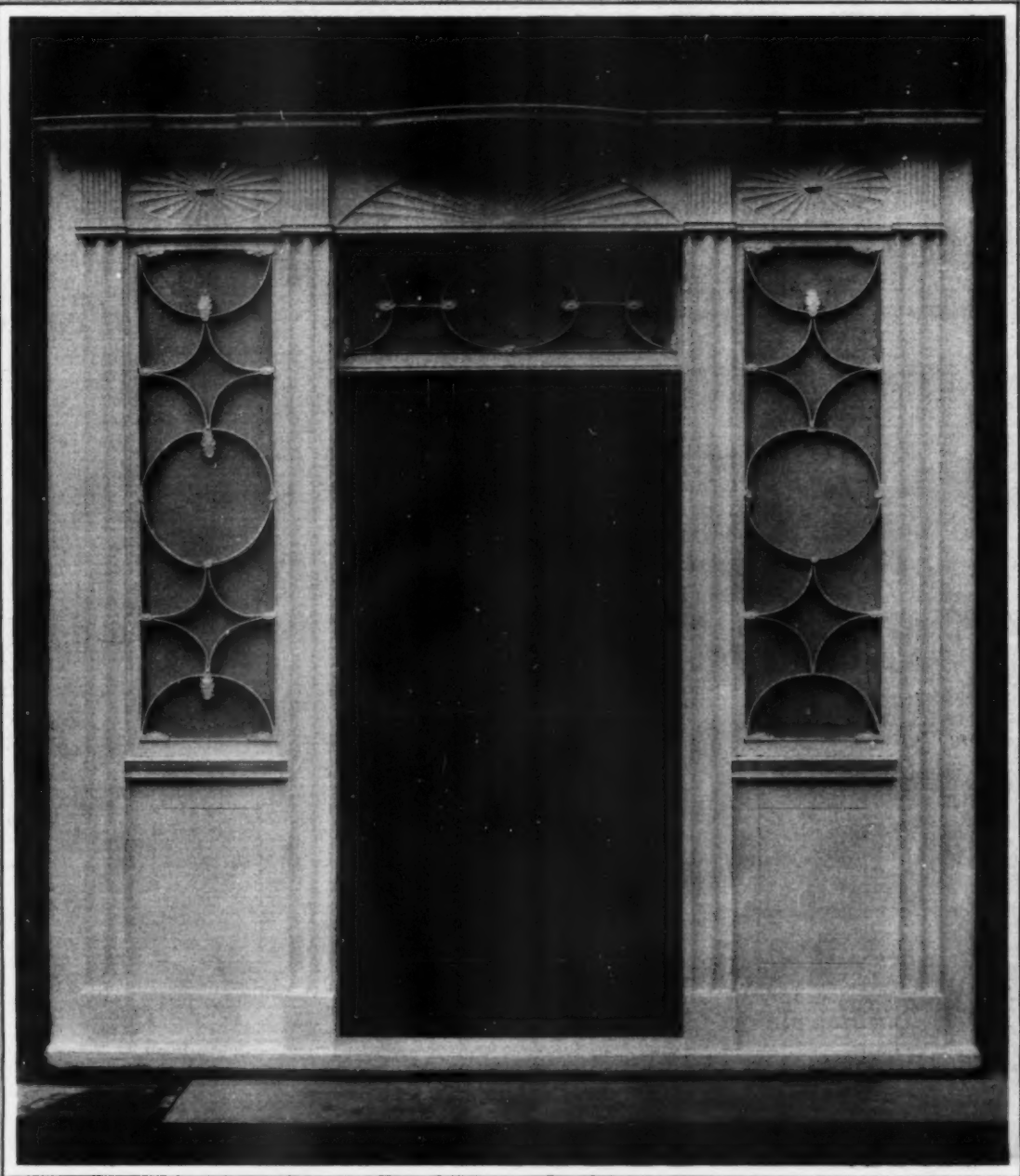
IN TWO PARTS

PART II

DECEMBER 5, 1927

## TOPICAL ARCHITECTURE SECTION

### EARLY AMERICAN DOORWAYS



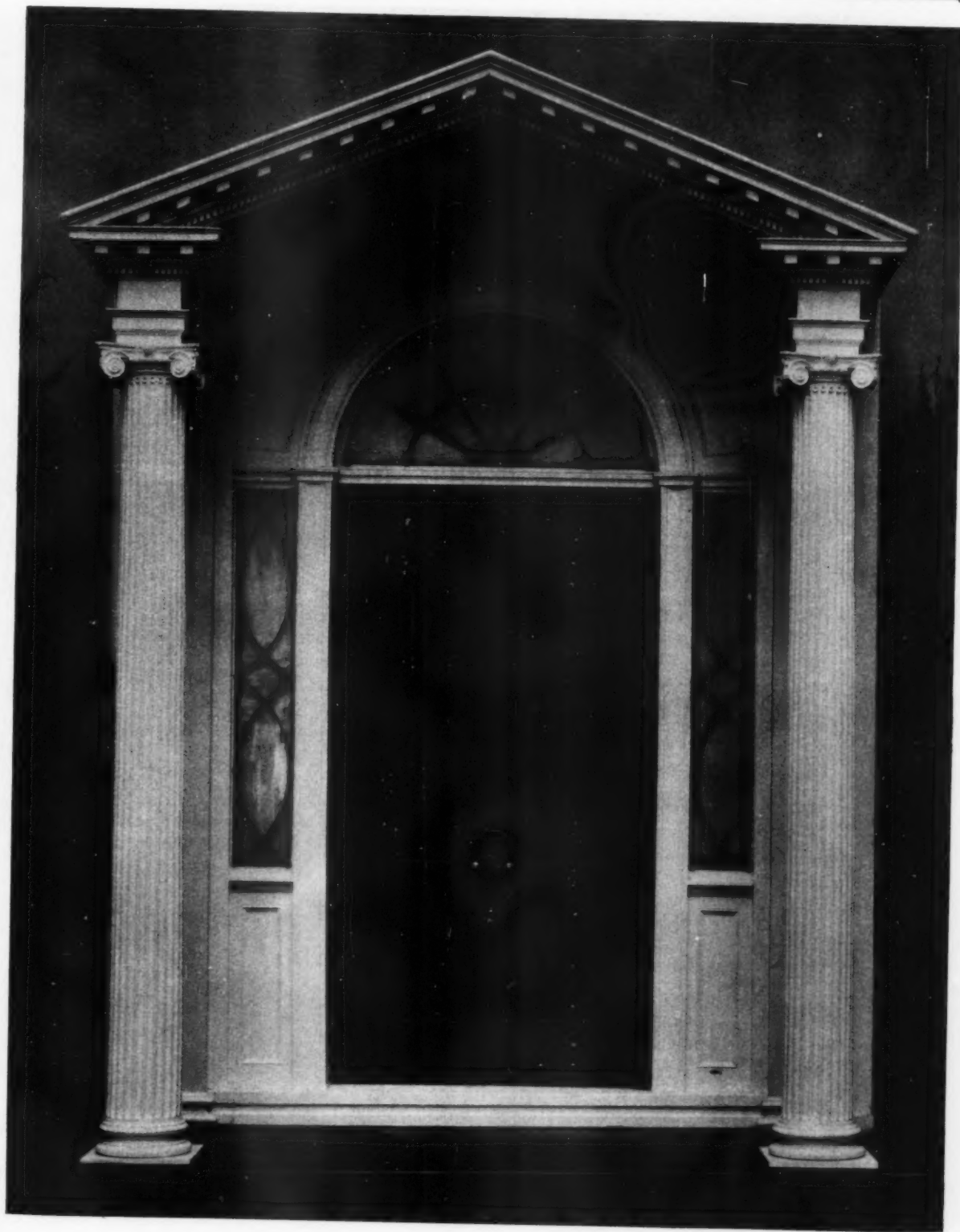
DOORWAY OF HOUSE AT PORTSMOUTH, R. I., CIRCA 1800

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DOORWAY OF HOUSE IN NEW YORK, EARLY 19TH CENTURY





DOORWAY OF BRISTOL HOUSE, NEW HAVEN, CONN., 1803-04



DOORWAY OF HOUSE AT RIDGEVILLE, MD., EARLY 19TH CENTURY







## THE PUBLISHERS' PAGE

WITH this issue THE AMERICAN ARCHITECT completes its fifty-second year of service to the architectural profession. During that span of years it has chronicled the changes in design that were brought about by the work and influence of such men as H. H. Richardson, Charles F. McKim, Bertram Grosvenor Goodhue, Louis Sullivan, Stanford White and Donn Barber. Fifty-two years equal the span of life of the average man, and yet the publishers of this journal take pride in the fact that there are still a considerable number of architects who have subscribed continuously to the magazine since it was founded. Probably very few who have not a complete file of the issues of THE AMERICAN ARCHITECT will appreciate their historical value. Books that have been written on subjects treated comprehensively by articles and illustrations in the pages of THE AMERICAN ARCHITECT during the last fifty-two years would fill more space than is usually allotted to an architectural library, while the bound copies of the magazine can be stored in two five-foot shelves. And yet the publishers are not entirely satisfied with past achievements, and propose to use their best efforts to make THE AMERICAN ARCHITECT a better architectural journal during its fifty-third year than it has ever been before. Without the co-operation of subscribers, this would be impossible, but with it, even in as full measure as they have enjoyed it in the past, they look forward to the New Year with confidence.

It should be noted that the current issue of THE AMERICAN ARCHITECT is composed of three parts. The editorial section is Part I, Topical Architecture Part II and the semi-annual index Part III. The practice of presenting the index as a separate feature of this journal was inaugurated with the December 20th, 1926, issue. Previous to that time, the semi-annual index had been bound with the editorial section. The new method, of which the present index is the third, has proven to be altogether convenient and to better serve its purpose. It may occasionally happen through mechanical error that a copy of the December 20th, 1927, issue is not complete. Please examine the current issue

and if either or both Part II or Part III have not been received advise us immediately, so that the missing part or parts can be supplied.

During the coming year the general character of the magazine will not be materially changed. Samuel Chamberlain's articles on European subjects, with his clever illustrations, will continue to appear in alternate issues of THE AMERICAN ARCHITECT. Mr. Chamberlain is now in England, having been awarded the Simon Guggenheim Fellowship which entitles him to a year's study in etching and engraving with Malcolm Osborne, the well-known English etcher, so that his articles during 1928 will be largely descriptive of England. Leading articles will be contributed from time to time by prominent architects from various sections of the country. The article in this issue by Alfred Granger, F.A.I.A., on "Old Kenyon," is a type of story which we think interests the profession. The departments, Engineering and Construction, and Interior Architecture, will be continued, offering greater service. Illustrations of current architecture will occupy an important place in each issue and especial efforts will be made to produce a magazine of greater practical value to the architect in practice.

An early issue of THE AMERICAN ARCHITECT will be largely devoted to churches and affiliated buildings. For many years church architecture in this country followed in general the ecclesiastic style with which the old cathedrals of Europe are so closely associated. The progress which American architecture has made in recent years has had its effect on the design of church edifices as it has on other types of buildings, so that the American church today is more expressive of modern religious thought in this country than could be possible by adhering too closely to ideas of the Gothic originating over five hundred years ago. This forthcoming issue, then, will present the modern tendencies in church architecture in various parts of the country. A feature of the issue will be a church in Germantown, Pa., designed by Carl A. Ziegler, which suggests in its architectural treatment the traditions of the locality in which it is located.

*Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.*



THE OLD GATE, ROCHESTER

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

(See article by Mr. Chamberlain on page 779)

THE AMERICAN ARCHITECT  
December 20, 1927.