

THE AMERICAN ARCHITECT

FOUNDED 1876

BUSINESS AND MANAGEMENT IN THE PRACTICE OF ARCHITECTURE

THEIR APPLICATION IN CO-ORDINATING OFFICE AND FIELD FORCES IN THE
DEVELOPMENT OF THE ESTATE OF MRS. MARSHALL FIELD

By DANIEL P. HIGGINS

of the

Office of John Russell Pope, Architect

THE only experience that is really worth anything is our own, and, as a general rule, our experience is valuable only in proportion to its effort, not so much in money, as its cost in effort, worry, trial and accomplishment. The advice and experience of others can never take the place of actual experience, but it can help in moulding a policy and in reducing the cost of time and mistakes.

In Mr. Pope's early practice he had the good fortune of Charles McKim's friendship, advice and experience; Mr. McKim attributed the success of his firm to a balance in organization and strongly

emphasized to Mr. Pope the importance of a good general organization with a Business Department as the pendulum vibrating for other talented qualifications. So that in this instance the experience of others planted the seed of perspicacity, making it possible to discount the future demands of architecture and building as it has developed during successive periods to the present condition, all leading to the ever increasing demands of utility and economy.

As in other instances the availability of an organization to handle at short notice, a problem



PRELIMINARY STUDY OF MAIN HOUSE
FROM A RENDERING BY OTTO R. EGGERS

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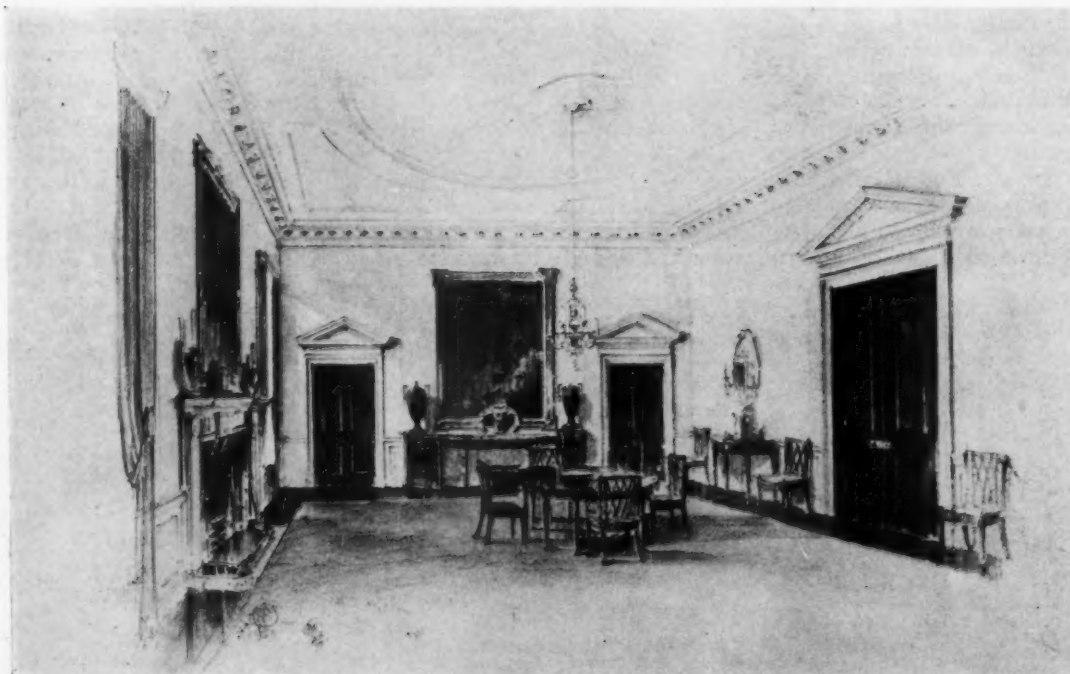


GUN ROOM, MAIN HOUSE

like the Marshall Field development is sufficient compensation for all the time and effort spent in perfecting the business side of an architectural practice.

Success in architectural attainment cannot be achieved without preparation of artistic ideals and designing ability, and it is impossible to avoid some reference to their importance; but artistic talent alone, without the necessary executive qualifications, would only place an early limitation on the success of this opportunity. More important, because of the scale of the problem, with its many complications and ramifications, an ideal balance in organization was manifest from the beginning to properly handle the intricacies of design, business, engineering and building.

Confidence is generally acknowledged as the basis of all business relations, which simply means that in order that business be carried on successfully, men must trust their affairs with others. There is no doubt that the owner gave careful thought to the seriousness of entrusting the entire financial interest to an architect, whose control of all money involved meant either a sound or an unsound distribution. In so considering the situation and in the final decision he evidently followed the general trend of the public mind, placing



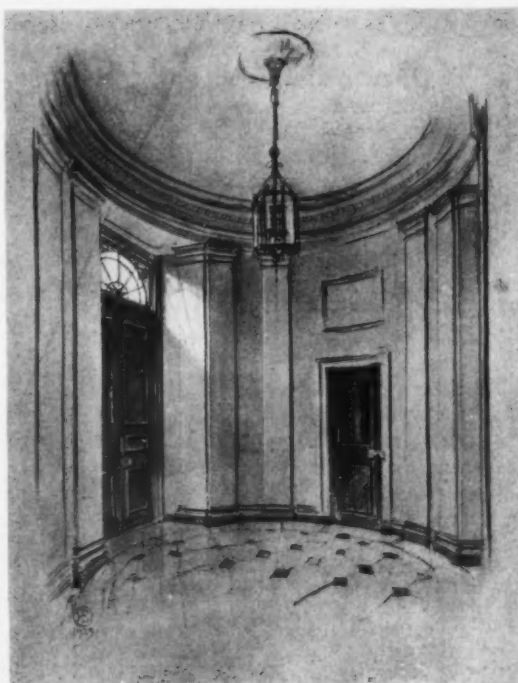
DINING ROOM, MAIN HOUSE

PRELIMINARY STUDIES FROM RENDERINGS BY OTTO R. EGGERS

utility first and allowing, with confidence, artistic ability to follow as a matter of course.

Aside from the fundamental question of arriving at an ideal solution of the problem from the standpoint of design, the highly organized business and legal requirements of the client demanded a most efficient standard of organization to cope with the demands of an advisory board of skilled lawyers, expert accountants and keen business men. The assistance of our attorney made the making of the many contracts simple, as they were cleared and passed through his firm to the client's advisory board for approval.

Methods were devised to meet the demands of a budget system controlling expenditures. Definite or approximate estimates of cost applying to whole or segregated units were required as the work was ordered. An accounting of the actual cost was also made for purposes of comparison. In the beginning, many of the budget demands seemed impossible to comply with, but a way was generally found to satisfactorily solve the problem. For instance, orders were given at various times to clear certain parts of the estate of poisonous growth or to prune trees in certain sections. Order numbers were established for each order and an estimate of the cost prepared for budget purposes. In such cases, we



VESTIBULE, MAIN HOUSE



SECOND STORY HALL, MAIN HOUSE

PRELIMINARY STUDIES FROM RENDERINGS BY OTTO R. EGGER

kept an accurate daily cost record of the labor and materials for a typical acre and established this cost as a unit price per acre on all future work of a similar character. By this method and the fact that the cost of the typical acre was carefully supervised, efficiency was required on the part of the contractor to finish the work included in the order. Unit prices were established on all landscape and engineering work and similar methods were also inaugurated in unusual cases in order to satisfy the owner's demand for complete information in advance of ordering work. The accounting in a project of this type is not only exacting but also tremendous in volume, both on the owner's account as well as the architect's. During the time spent in the development of the estate, modifications had to be made to some of the unit prices, due to fluctuations in cost of labor and materials, but at all times unit prices were available for practically all of the work.

This budget system provided information which at the end of each month indicated the amounts of contractors' requisitions, together with the amounts that the client might possibly be called upon to meet during the ensuing month. The latter amounts covered special purchase accounts where materials were purchased direct or where advantage of special discounts was taken. The budget sheets indicated the total estimated cost of all work, to which was added from time to time all extra work and its cost as ordered. Extra work in no case was ordered without written approval of the architect and owner, and a formal order giving details and the cost of the work involved.

Weekly reports of drafting room progress were kept. Daily records stating the progress of field work were kept and included order numbers or other forms of identification of the particular branches of the work.

Progress charts were prepared and filed, showing percentages of all portions of work completed. Copies of these, accompanied by progress photographs, were forwarded to the owner monthly.

When the preliminary work on the site was started, monthly meetings of the Engineering Department were instituted, at which the owner's representative, the office manager, project manager, engineer, engineer's and architect's field representatives, and representatives of contractors, met, discussed and settled all questions arising in connection with the work. Written record was made of all points discussed and a copy forwarded to owner, and all others concerned.

When the construction of buildings was started, similar weekly meetings were instituted, at which the contractors' and sub-contractors' and architect's representatives discussed progress, expediting, and such other matters as might arise.

Memoranda were made at these meetings, and copies forwarded to the owner and all other interested persons. In this way both the office and the owner were kept informed at all times of the progress of the various branches of the work.

On an operation of this scale, the matter of obtaining sufficient labor is quite a problem for the contractor. When a large group of contractors representing various trades are operating on one estate, the matter of holding the men is an even greater problem. In the present instance, this problem was met by the ready co-operation of the various contractors, and the establishing of uniform wage scales, with the result that

labor was not inclined to shift from one contractor to another.

An attempt was made to provide for housing the workmen on the estate, but this was found inadvisable. As the estate was to be finally developed as a game preserve and farm, the matter of game protection, prevention of fire and other hazards, made the matter of "policing" more important than the possible economy would warrant.

The estate consists of over 2,000 acres, on Lloyd Neck, with a water frontage on both Lloyd Harbor and Long Island Sound. The approach from Huntington is on the Lloyd Harbor side.

The property, not having received attention in

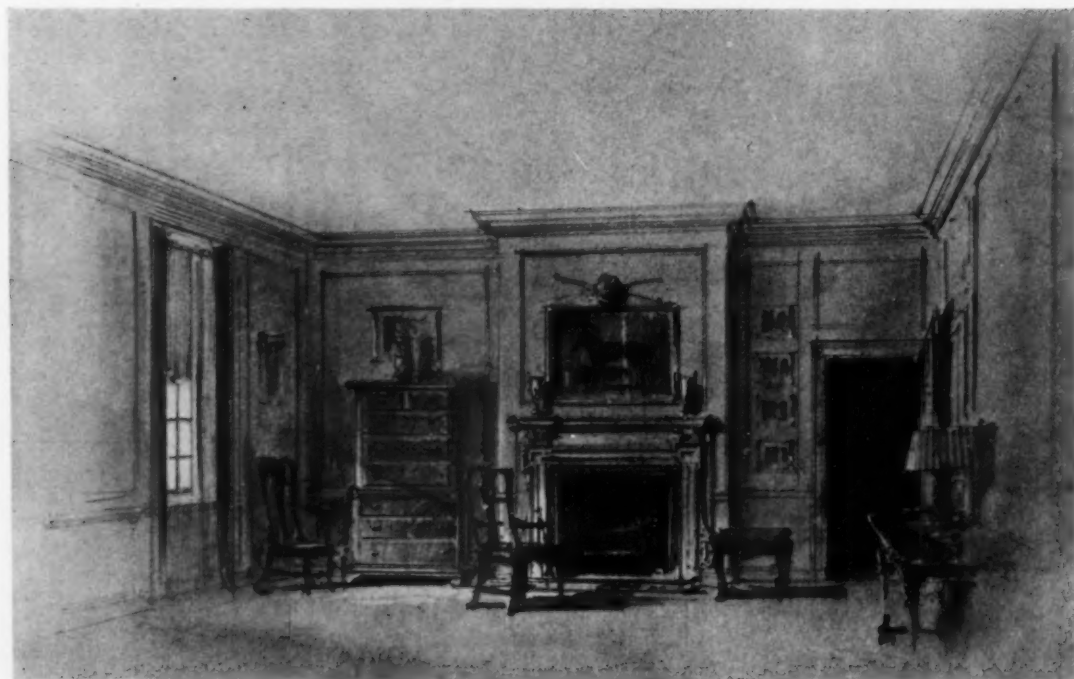
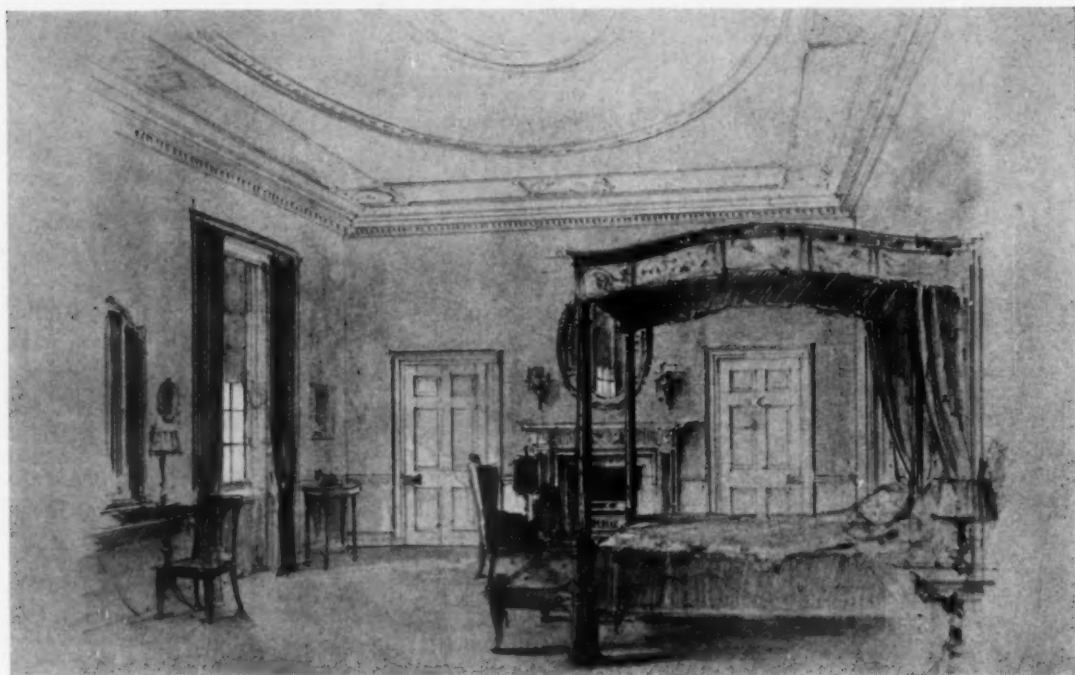


Photo by Gillies

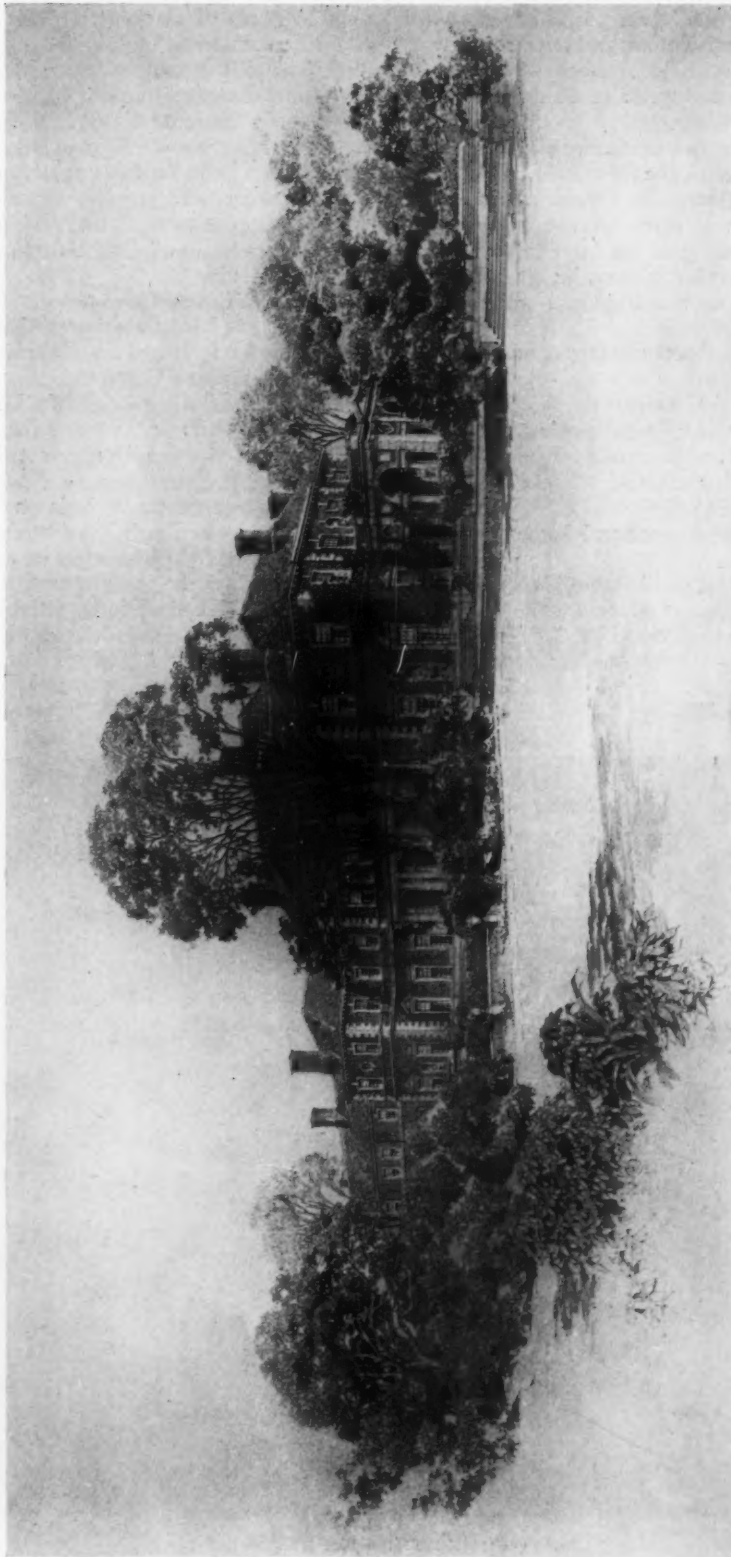
DETAIL OF MASTER'S BATH HOUSE



PRELIMINARY STUDIES OF MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I. N. Y.
JOHN RUSSELL POPE, ARCHITECT
RENDERINGS BY OTTO R. EGGERS



PRELIMINARY STUDIES OF BEDROOMS IN MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
RENDERINGS BY OTTO R. EGGERS



PRELIMINARY STUDY OF MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
RENDERING BY OTTO R. EGGERS

the previous thirty years, was partly covered with woods, second growth timber, and overgrown with brush. A cottage of the Revolutionary period, and several nondescript cottages and sheds existed on the Harbor side.

The requirements, in addition to the removal of all old buildings, except the Revolutionary cottage, and the making of provision for main and service drives, water, electric, and drainage systems, together with the clearing of the land in connection with landscaping, were the planning and development of the following buildings and groups:

- Winter Cottage
- Remodeling of Revolutionary Cottage (Gate Lodge)
- Three Servants' Cottages
- Farm Group and Estate Agent's Office
- Polo Stable for 20 ponies, Living Apartments for grooms and other stable attendants, and an office
- Main Residence, Garage and Mechanics' Cottage
- Engineer's Cottage and Pump House No. 1
- To these were added at a later date:
- Power House and Pump No. 2
- Master's Bath House and Outdoor Tennis Courts
- Servants' Bath House

- Gardener's Cottage
- Greenhouses
- Walled Vegetable Garden
- Main Entrance Gates
- Service Entrance Gates
- Gamekeeper's Group, comprising Cottage, Dog Kennels, Pheasant House, Incubators, Larder, etc.
- Bull Barns
- Young Bull and Calf Barns
- Root Cellar
- Indoor Tennis Courts
- Docks at Lloyd Harbor and in the basin on the Long Island Sound Side
- Estate Agent's Cottage
- Spur Roads from the Main Drives to each of these units

Sections of the woods were cut down to afford vistas from the residence to Roosevelt Cove at Oyster Bay and eastward to Eaton Neck. The area from the house to Fresh Pond was cleared, and on this and to the South an effect of an English Park was obtained by the judicious removal of portions of the woods. To the South of the Winter Cottage similar methods were used to obtain an interesting distant view of Lloyd Harbor.

Before proceeding to a systematic definition of the organization involved, it would seem impor-



Photo by Duryea

VIEW OF MAIN HOUSE FROM NORTHWEST

tant to mention that the two active and essential tendencies were specialization of function and co-operation. The natural process of approach to the problem demanded men of specialized knowledge and training to take charge of the various functions so as to minimize cost and avoid unnecessary and wasteful duplication of effort and double handling of matters including drafting work. By the perfection of office and field organization at the start, we were able to accomplish the principal object of uniting a number of individuals so that they formed one effective and successful working unit. Our chief aims for a progressive and economical handling of the work were:

- (1) To unite several individuals into a systematic body that would work together for a common end
- (2) To unite the individuals in reciprocal and concrete relation and duties
- (3) To bring into systematic connection and operation the parts of a whole
- (4) To prepare for the transaction of business by appointing authorities over a divided or sub-divided part of a whole so that the duties of each would correlate and co-operate with all

The above definition indicates the necessity of correlating working heads of departments, with

the business department acting as a clearing house for all functions and the motive power for all other forces.

In order to make the proper physical division of the organization into departments entirely and finally clear, graphic chart No. 1 has been made to show the various heads of departments and their relation to the problem and to each other.

Obviously, in an office having a large architectural practice the designing, business and other departments are occupied with general work, and because of this, a man was wisely chosen, who was directly in charge of matters pertaining to the operation and construction of the Field Estate, a position carrying with it the title of project manager. This man's ability was exceptional in the sense that he had been educated and experienced in design, construction and engineering, and in addition possessed executive ability. It was also found advisable to have the field offices, both architectural and engineering, under his direction, thereby following the theory of concentration of responsibility for the proper execution of the work. In this he was ably assisted by competent heads of other departments, who were specialists in their respective fields. He formed the contact between the owner and architect's office, and the contractor, *et al.*, co-ordinating the work of other departments

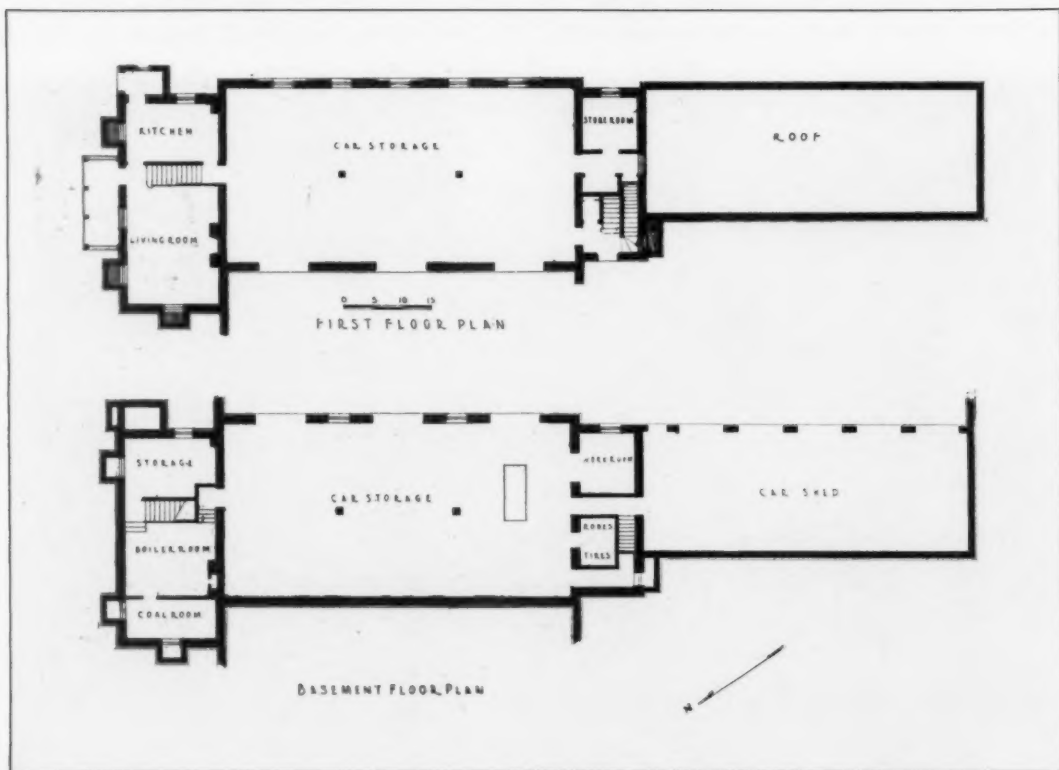


Photo by Gillies

VIEW OF WINTER COTTAGE FROM GARDEN



Photo by Duryea



MASTER'S GARAGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I. N. Y.

JOHN RUSSELL POPE, ARCHITECT



PROGRESS PHOTOGRAPH OF FARM GROUP, INCLUDING HAY BARN, ESTATE OFFICE, FARMER'S COTTAGE AND MEN'S QUARTERS

JOHN RUSSELL POPE, ARCHITECT; ALFRED HOPKINS, ASSOCIATED



Photos by Sunden

PROGRESS PHOTOGRAPH SHOWING MASTER'S GARAGE FROM LOWER LEVEL
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT

during the period of operations on the estate.

With the arrangement of organization as described and as shown on chart No. 1, not only is the architect's office free to design under ideal conditions, but at the same time the client is infinitely better served as well, and everything pertaining to the completion of the work is carried forward under the direct control of the architect's office. Possessing the inherent ability of design and good taste with other practical qualifications, the project manager was always in perfect harmony and sympathy with the Designing Department. He was able to interpret and decide in a satisfactory manner questions that affected design, structural and engineering departments, during the execution of the work, and by being able to discuss such points intelligently with the client and his representatives.

he thereby saved the office much time, and was able to help achieve full artistic effect and refinement of detail.

The details of all work coming under other departments were laid out for the project manager and it was necessary for him to see that the standard practice or principle of organization of the office was developed, and after development, approved by the office, and put into service.

The writer has dealt principally with the problem and the general organization involved in the handling of a project of this magnitude, avoiding discussion of the working details of each department. Each is in itself susceptible to separate discussion and will be found to be described elsewhere in this journal by the project manager of the Field Estate, Adolph Frank.

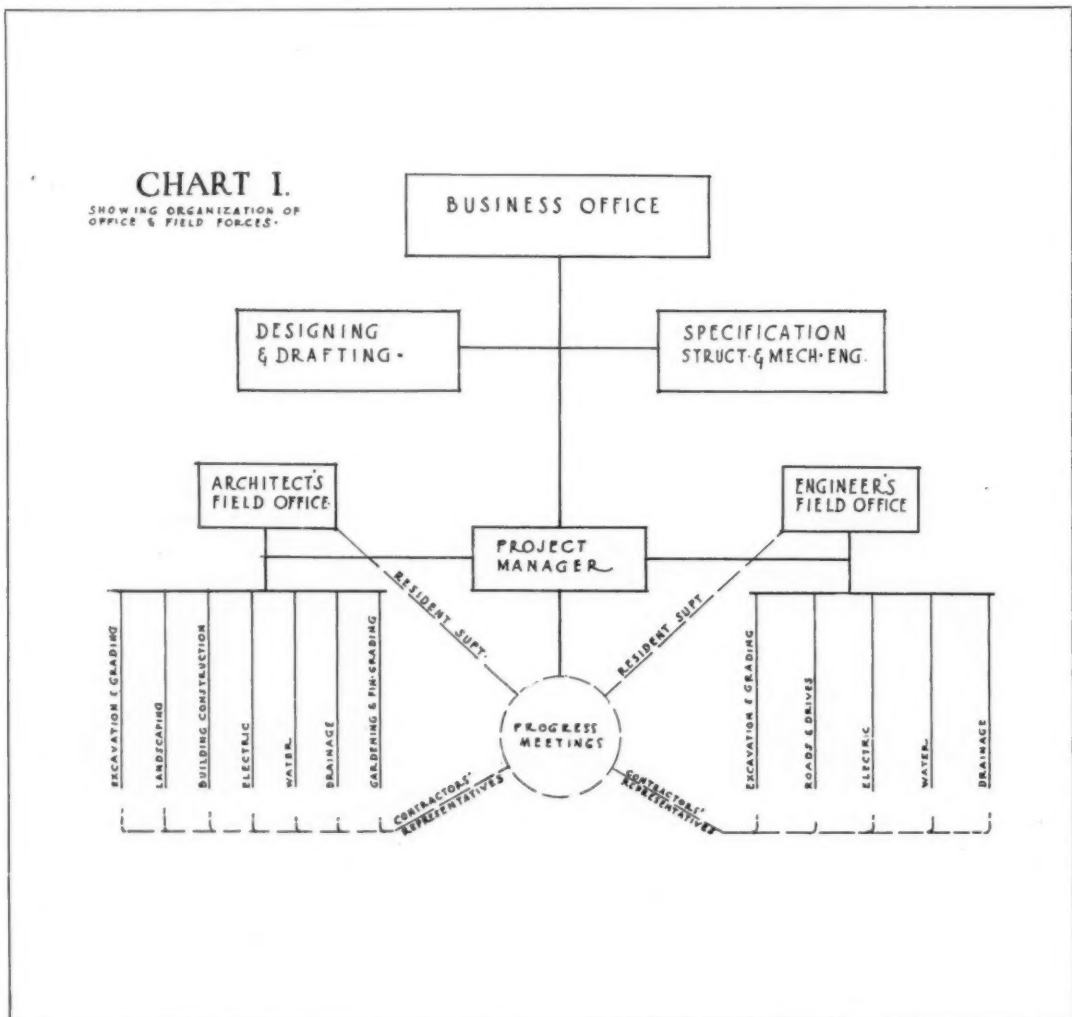
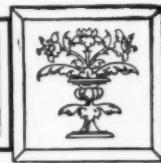


CHART SHOWING ORGANIZATION OF OFFICE AND FIELD FORCES ON THE FIELD ESTATE OPERATION



EDITORIAL COMMENT



THREE centuries ago Lloyd Neck, Long Island, was known to the Indian inhabitants as "Caumsett." By adopting this name for the Marshall Field Estate, the owners strike a pleasant note that perpetuates the traditions of its locality. The spirit of the Georgian estates and times that prevails throughout the development likewise preserves local color and seems in perfect accord with the history of Lloyd Neck.

To the Indian, the waters around Long Island were favorite fishing grounds; the island abounding in game made it a well-liked hunting ground; climatic conditions and fertile soil were conducive to agricultural pursuits; and shells found along the shores, converted into Indian currency or wampum, made it in effect one of the richest of the Indian mints. It was the abundance of wampum shells that gave Long Island its Indian name of Metanewack or Me'ht-anew-ack, "The land of the periwinkle" or "Country of the ear-shell." Piles of shell fish wampum waste found on Eaton's Neck in the town of Huntington and within sight of Caumsett gave Winkle Point its euphonious, tinkling and appropriate name.

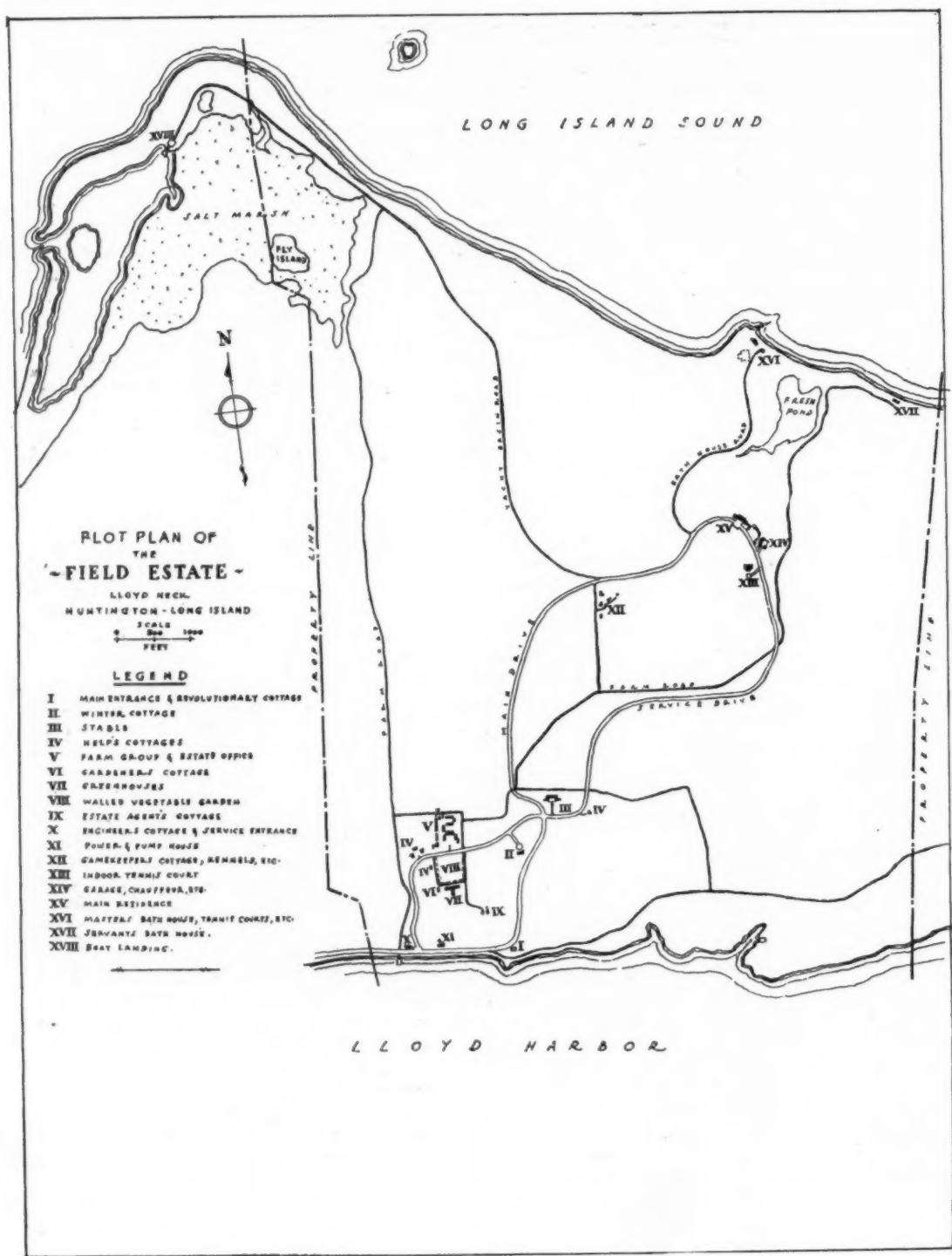
The origin of the name of the town of Huntington is variously ascribed to the place of that name in England, or to its having been changed from Hunting Town. Since game was at one time abundant in the district, either story of its cognomen may be accepted. About eight miles from Huntington and separated from Eaton's Neck by Lloyd Harbor, is "Caumsett" or Lloyd Neck. From the earliest days of occupation it has been a locality of absorbing interest. Written records and the unearthing of evidence left behind by the Indians mark it as a favorite camping site of the Matincocks, the Massapeague or the Secatogue tribes, who occupied the area later known as Huntington township. Lloyd Neck was conveyed, in 1654, by the Indians to three white men living in Oyster Bay for 3 coats, 3 shirts, 2 cuttoes, 3 hatchets, 3 hoes, 2 fathoms of wampum, 6 knives, 2 pairs of stockings, and 2 pairs of shoes. After this the property passed through various hands, and eventually came into the ownership of James Lloyd of Boston. His son, Henry Lloyd, made it his residence and in 1685 Lloyd Neck was erected into the only manorial domain in the country and was called Queen's Village.

In the turbulent time of the Revolutionary War, there were two forts on Lloyd Neck, one commanding the waters to the East and the other Fort Frank-

lin (or West Fort) that stood on the summit of a high bluff overlooking Cold Spring Harbor. This Fort in the days of British occupation was most important for the protection of British ships, and a source of hatred to the soldiers and inhabitants of Huntington, who had been compelled by Benjamin Thompson (afterward Count Rumford) to construct it. The splendid primeval forest that covered Lloyd Neck was stripped of its valuable growth of wood by the British and used to supply fuel and build cabins for the troops. The Lloyd manor house, built in 1714 to replace the first manor built in 1711 that had been destroyed by fire, was at one time occupied by Benjamin Thompson. Here the Duke of Clarence (afterward William IV) was lodged on a visit to Lloyd Neck. Lloyd Harbor is claimed to have been a rendezvous for the British and Tories. The shores of Long Island have been favored by nature as a landing place for smugglers and pirates and even Captain Kidd has not escaped mention. Nathan Hale was captured on the shore of Huntington Bay. Tradition, legend and history give Lloyd Neck a romantic background which we are glad to see has evidently been considered and perpetuated in the design of the Estate of Mrs. Field.

On the way to the Estate one passes the Lloyd Manor, and arriving at the entrance gates finds that a cottage built during the Revolution has been restored and utilized as a gate lodge. Through the trees adjacent to a winding road one glimpses the unpretentious cottages of the superintendent, farmer, and servants; the barns and out-buildings of the farm group; and the gamekeeper's lodge and dog kennels. The design of the minor structures is based upon the best traditions of Colonial architecture in America and affords a fitting approach to the main house as a climax. Through a clearing in the woods one's gaze is arrested by a dignified, stately Georgian house that satisfies the eye and for which one has been prepared by the character of the minor buildings. The estate of Mrs. Marshall Field not only reflects the personality of the owner, but carries on the historical traditions of the past.

A description of Long Island written in 1819 lauds the natural advantages of Long Island, but decries the lack of estates, manor houses and the design of smaller buildings such as one might find in a similar locality in England. In describing Long Island today, the same writer would be obliged to alter his description, for the faults of his time have been largely removed.



PLOT PLAN
 ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
 JOHN RUSSELL POPE, ARCHITECT



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AIRPLANE VIEW

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

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Photos by Duryea

MAIN ENTRANCE GATES AND GATE LODGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(The Gate Lodge is a cottage that dates back to Revolutionary days)

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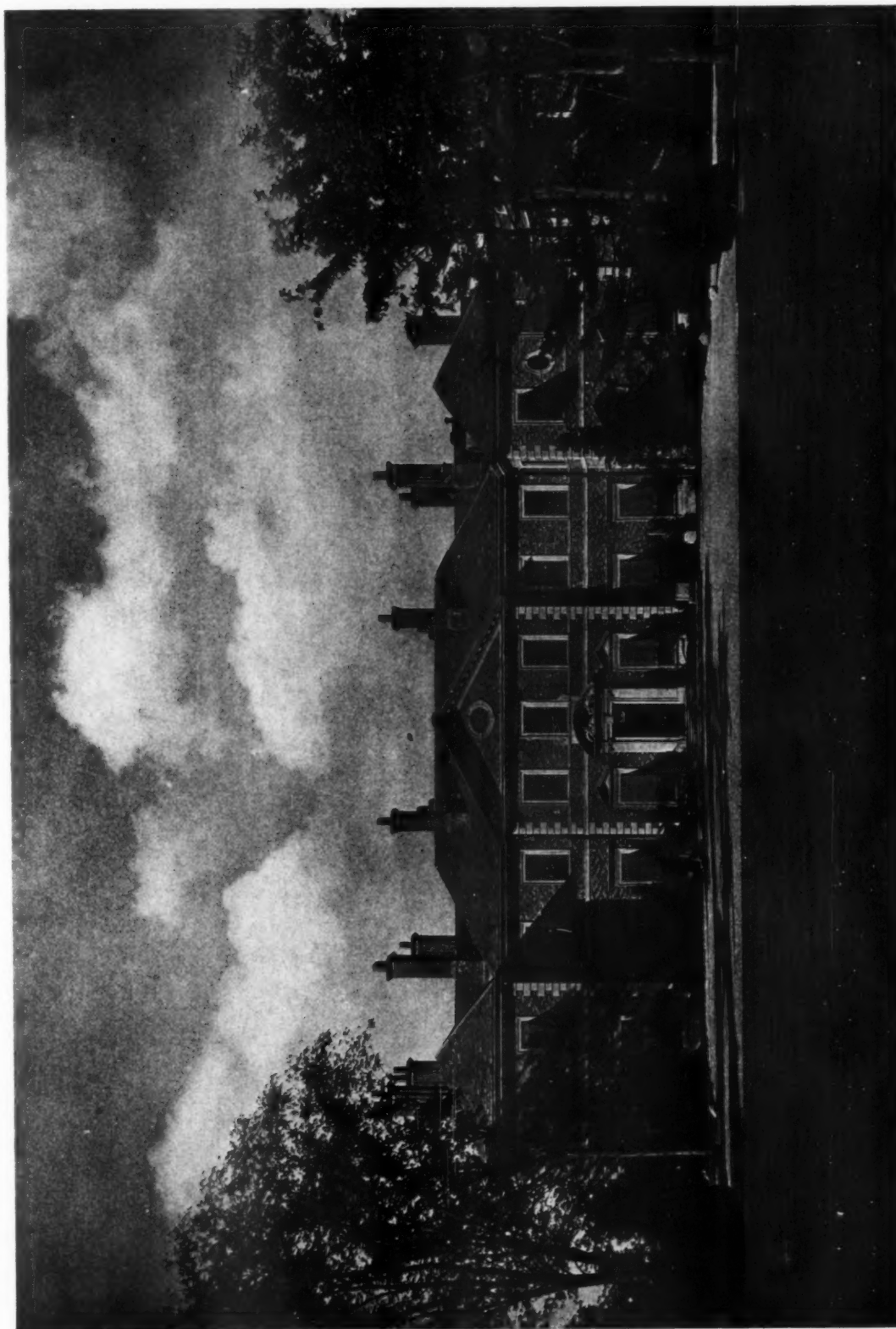
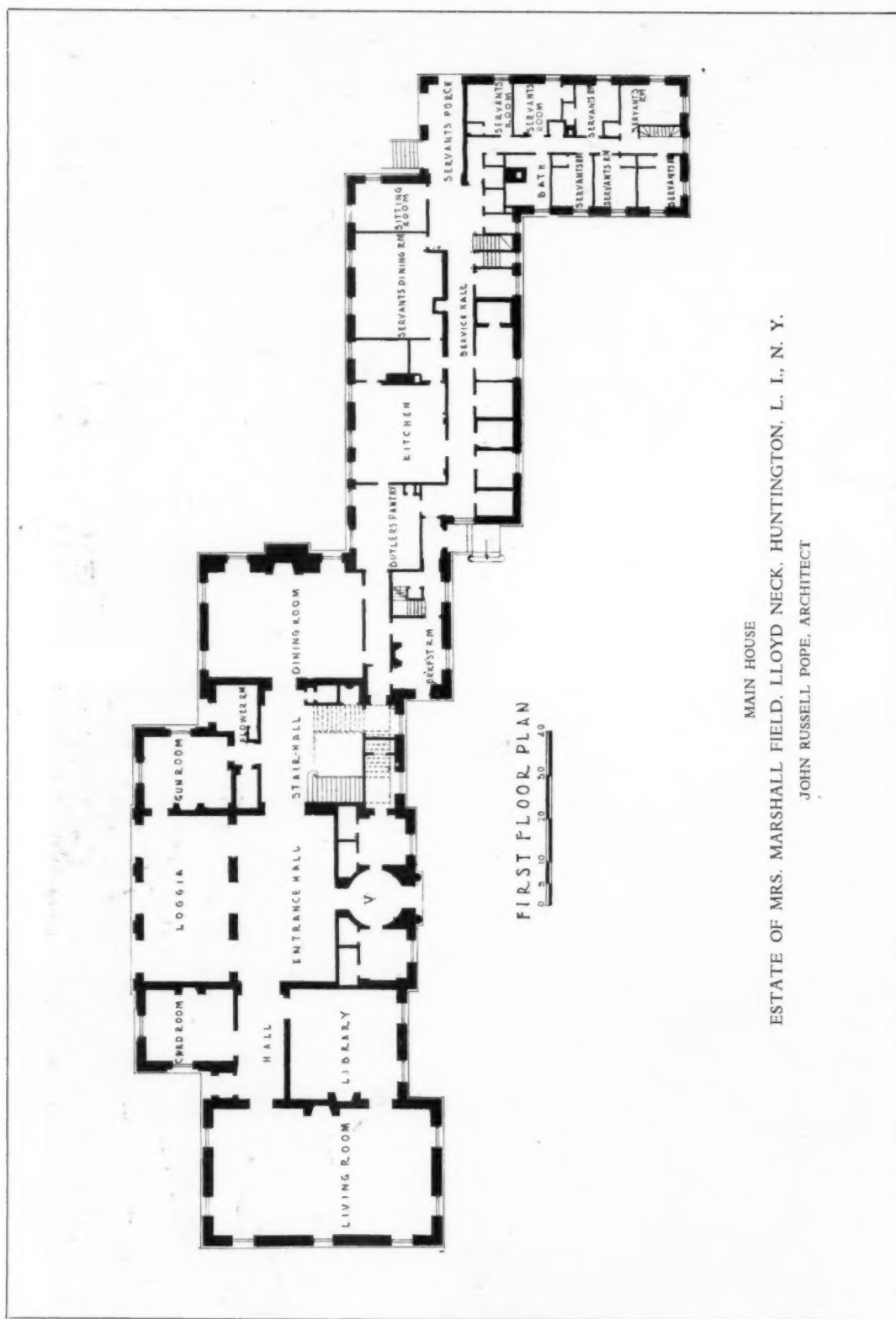


Photo by Deryea

ENTRANCE FRONT, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
(See plan on back)





Photos by Duryea

ENTRANCE FRONT, MAIN HOUSE

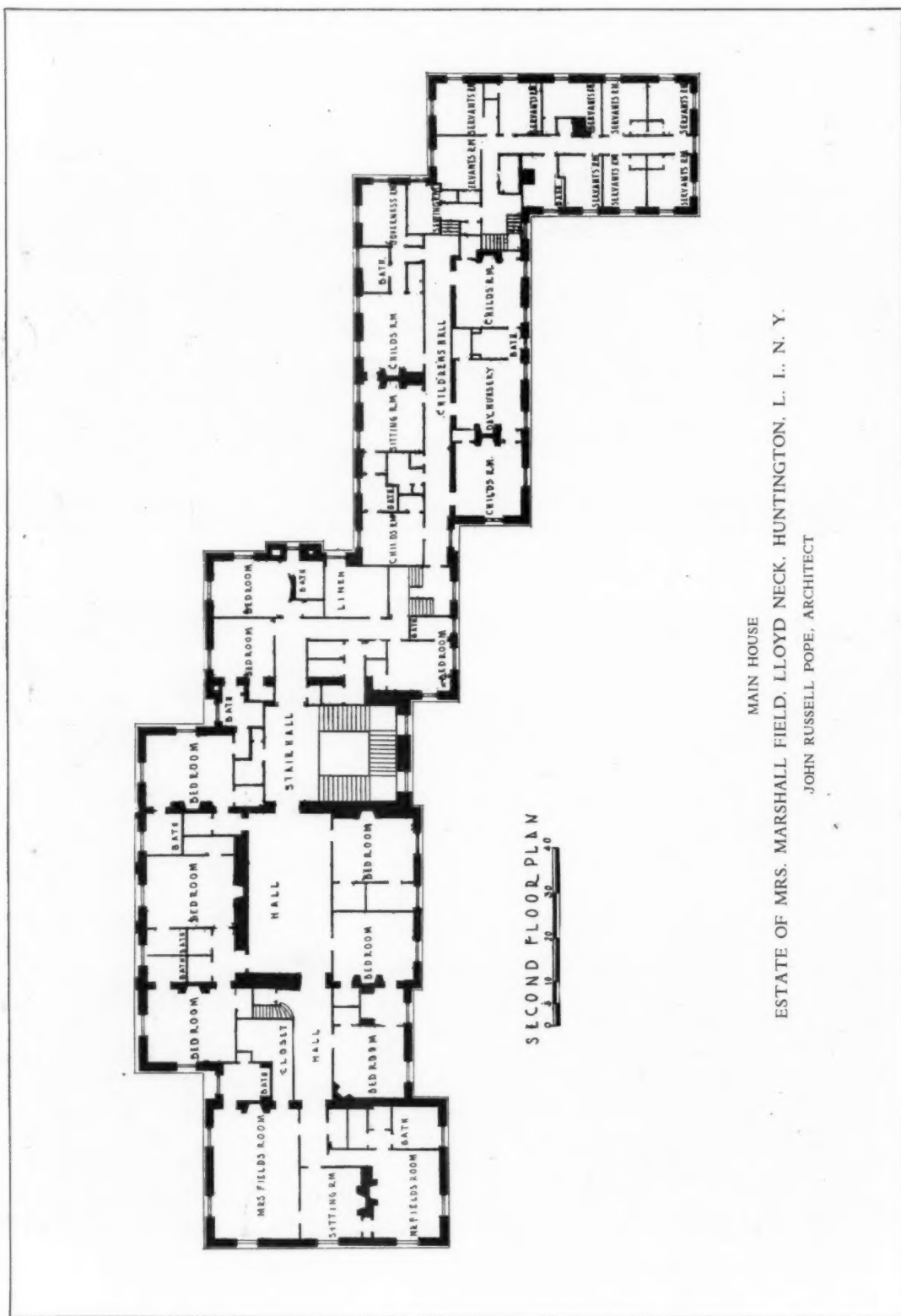
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See plan on back)



NORTH FRONT, MAIN HOUSE



MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT



TERRACE BALUSTRADE, MAIN HOUSE

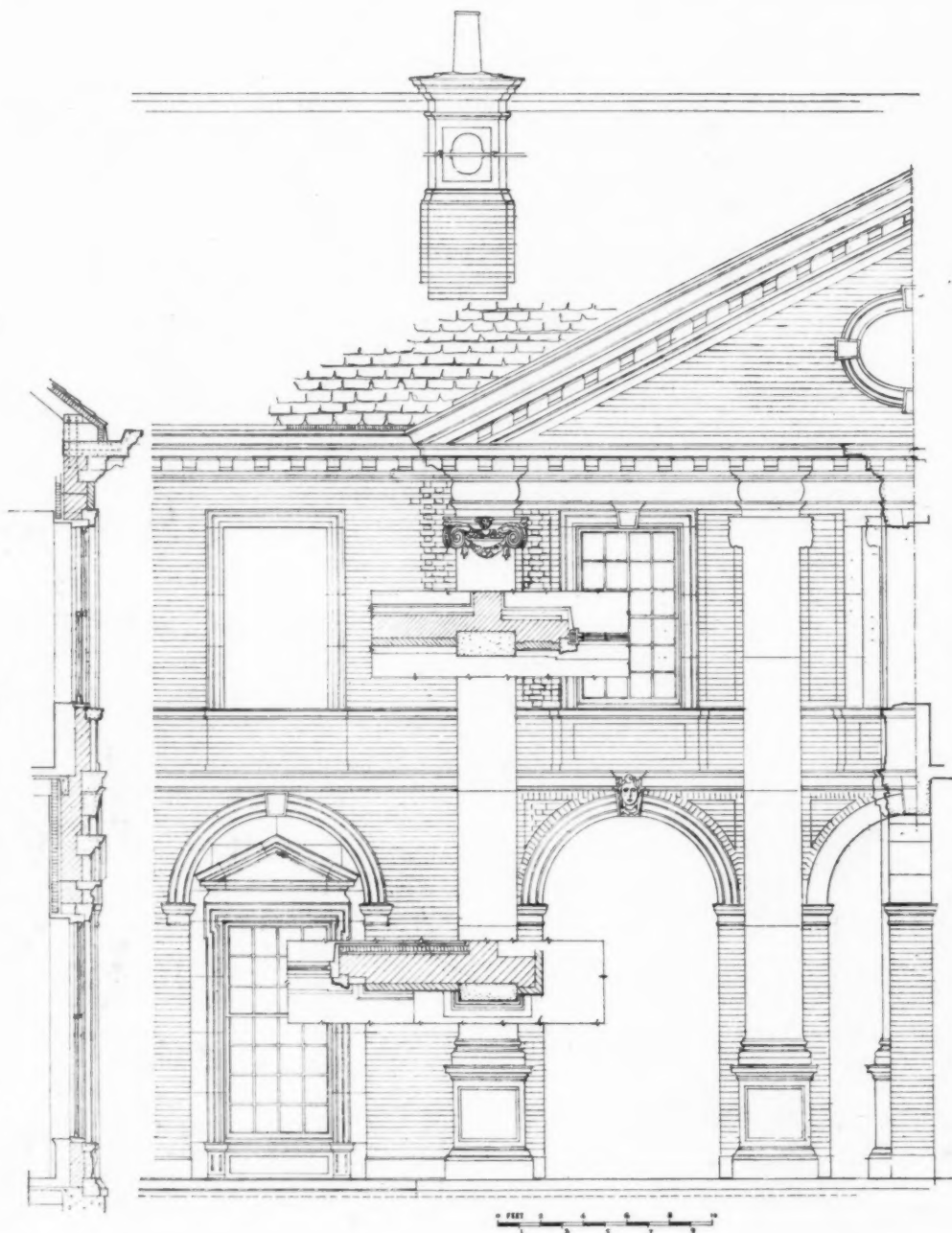


Photos by Duryea

LOGGIA, MAIN HOUSE, LOOKING TOWARD FRESH POND AND LONG ISLAND SOUND
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See detail of North Front on back)



DETAIL OF NORTH FRONT, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT



Photo by Duryea

MAIN ENTRANCE DETAIL, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
(See detail drawing on back)



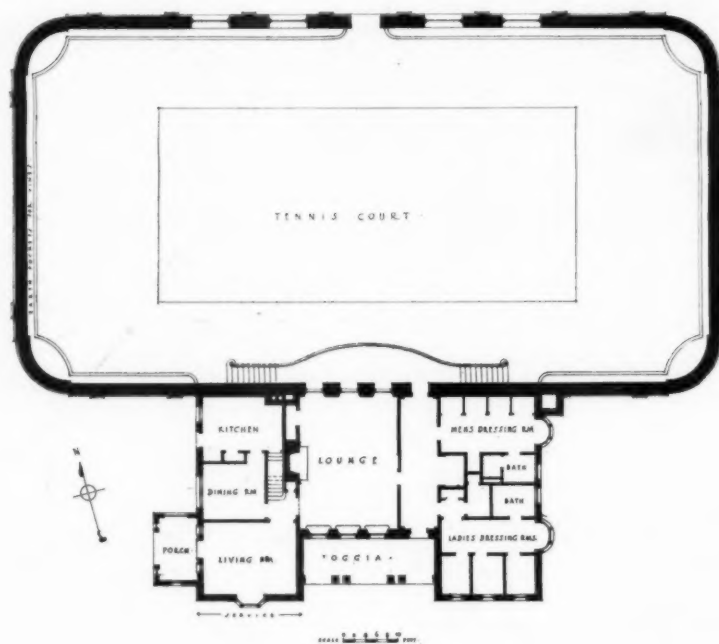


DETAIL OF MAIN ENTRANCE, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
RENDERING BY OTTO R. EGGERS



Photo by Daryea

INDOOR TENNIS COURT BUILDING
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
WARREN & WETMORE, ARCHITECTS—JOHN RUSSELL POPE, CONSULTING ARCHITECT
(See plan on back)



INDOOR TENNIS COURT BUILDING
 ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
 WARREN & WETMORE, ARCHITECTS—JOHN RUSSELL POPE, CONSULTING ARCHITECT

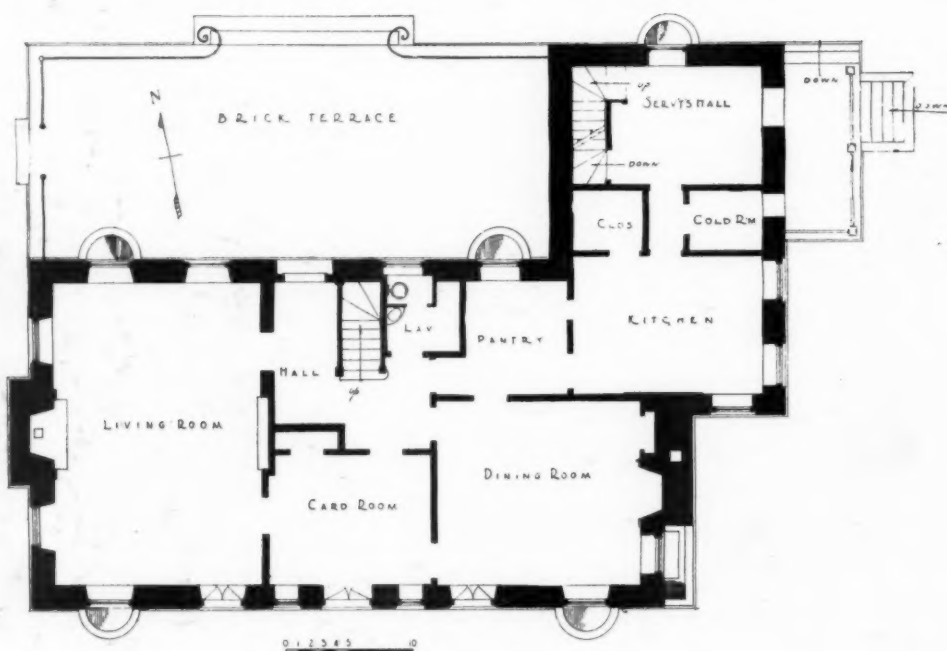


Photos by Gillies

ENTRANCE AND GARDEN ELEVATIONS OF WINTER COTTAGE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT
(See plans on back)



SECOND-FLOOR-PLAN



FIRST-FLOOR-PLAN

WINTER GARDEN

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Gillies

DETAIL OF WINTER COTTAGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

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Photo by Hewitt

WINTER COTTAGE GARDEN

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT





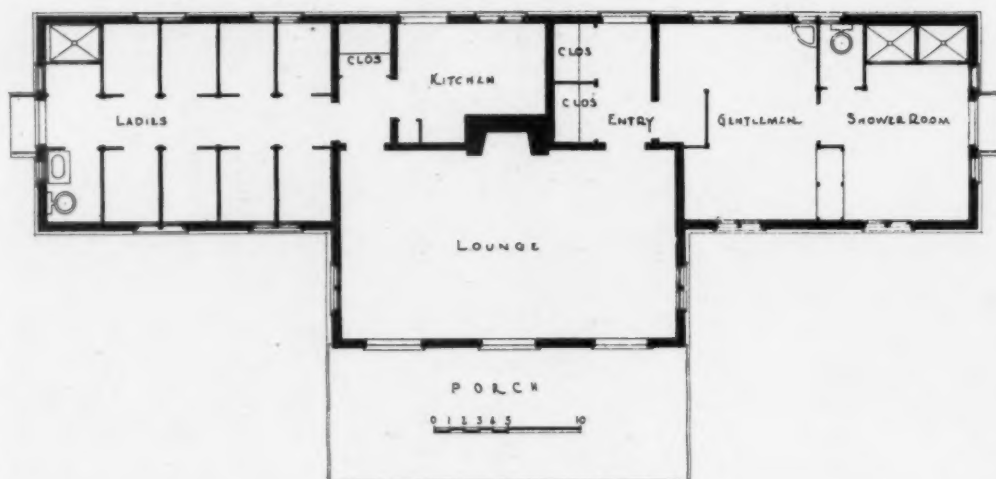
Photos by Gillies

MASTER'S BATH HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See plan on back)



MASTER'S BATH HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



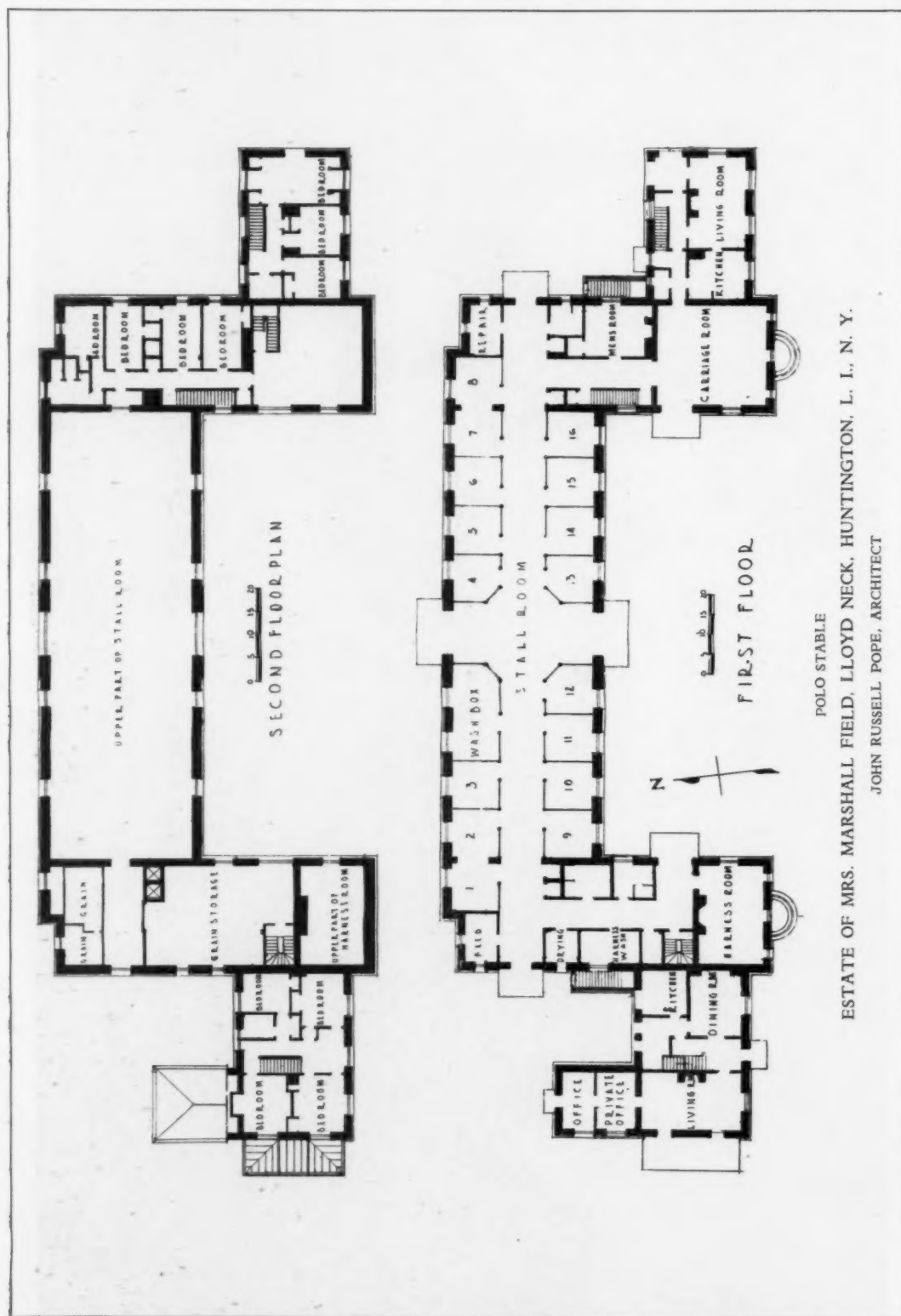
Photo by Duryea

POLO STABLE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See plans on back)



POLO STABLE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT



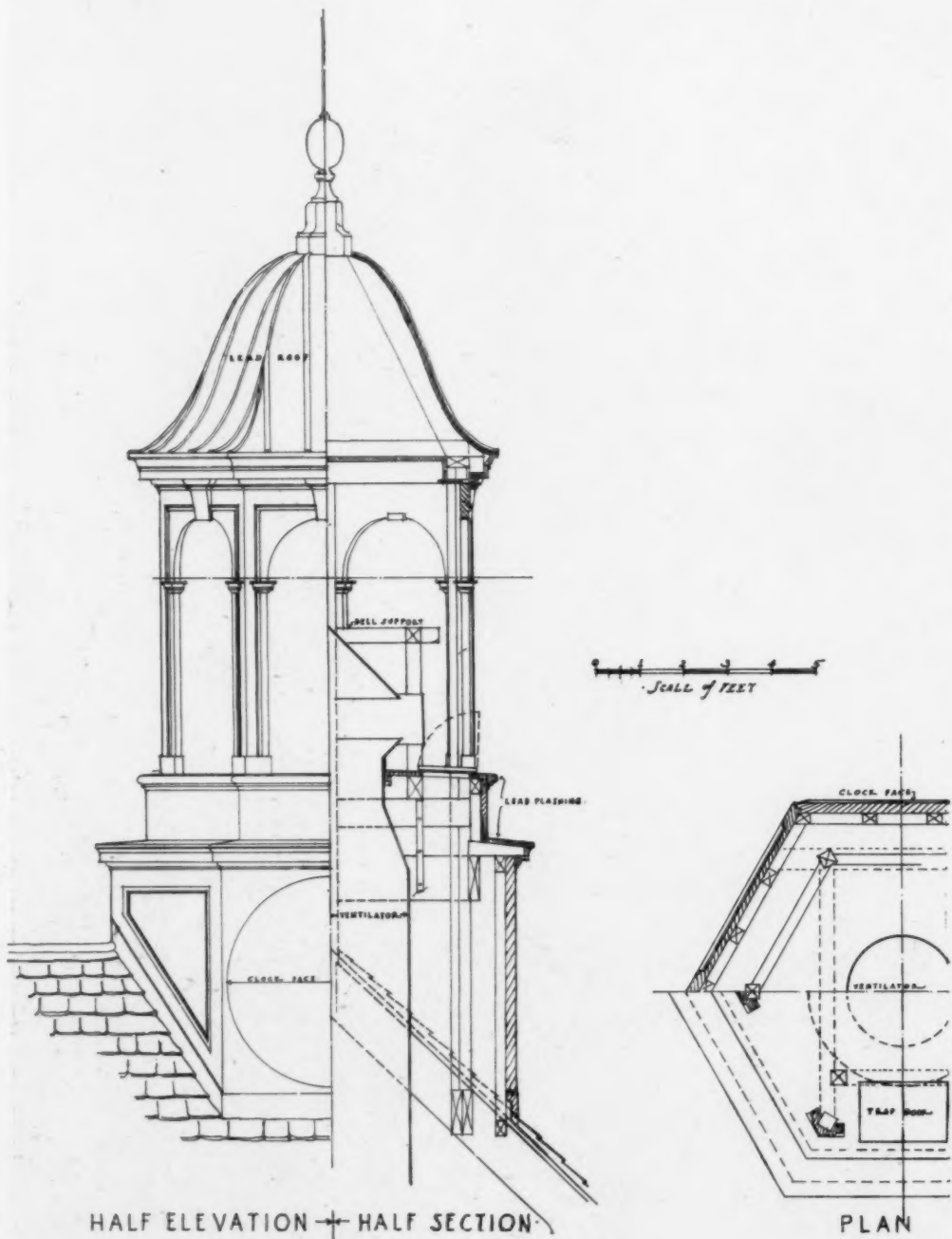
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POLO STABLE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See detail of cupola on back)



DETAIL OF POLO STABLE CUPOLA
 ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I. N. Y.
 JOHN RUSSELL POPE, ARCHITECT



Photo by Duryea

DETAIL OF POLO STABLE WALL FOUNTAIN

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT





STALL ROOM



Photos by Duryea

TACK ROOM IN POLO STABLE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

FEATURES OF THE INTERIOR ARCHITECTURAL TREATMENT

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, *Architect*

ARCHITECTS generally appreciate the importance of giving expression to the individuality of the owner in the architectural treatment of both the exterior and the interior of a private house. However, a client,—or sometimes even an architect,—will often mistake the size of his or her pocket-book as a characteristic, while in reality it is merely a condition of the owner's exchequer. If wealth were a trait of character and were properly to be expressed in the architectural and decorative treatment of a house, surely one would expect to find the interior of the house on an estate of such proportions as that of Mrs. Marshall Field, pretentious and elaborate, if not palatial. Eliminating mercenary conditions, the architect and designer of the interior of the house of Mrs. Marshall Field recognized simplicity and sincerity as outstanding traits of character of his client, and has thus striven to attain individuality in the design by a simple and sincere architectural treatment. The advantage of wealth has been accepted as an opportunity to employ the best materials, rather than to purchase superfluous ornament and pretentious decorations to suggest riches. One might suppose that, with seemingly unlimited means, the problem of designing the interior was reduced to a minimum. The fact is, however, that one of the great difficulties under such circumstances is to avoid elaboration and to intensify on the interpretation of character. On the other hand, knowing that cost is of secondary consideration, the architect is given a freer hand than he could otherwise hope for.

The first floor of the main house is carried out along authentic Georgian lines. Ceilings are high, allowing for typical huge doorways; wall panels are of bold proportions characteristic of the period; stiles are broad; mouldings are simple and severe; and ornamental members are designed in the style peculiar to the seventeenth century of England. An idea of the height of the ceiling and doors and the proportions generally adhered to in the design of the various rooms may be obtained by referring to the scale elevation of a door and surrounding wall in the living room

which is reproduced on page 550. Greater departure from precedent is evidenced in the design of the rooms on the second floor. While the general character of the Georgian period has been retained, the architect has given it a freer interpretation, thereby emphasizing individuality and personality. As an example, especial attention might be called to the treatment of the walls in the bedrooms of Mr. and Mrs. Field. While the details of the various architectural members, such as the cornice, window trim, chair rail and base board, still follow somewhat closely Georgian ideas, the walls themselves are formed of flush jointed boards, run horizontally, and walls and trim alike are painted in ivory.

Certain of the rooms have been designed and built around some fragment of old woodwork which Mrs. Field had in her possession, taken, perhaps, from a room in an old house in this or



Photo by Duryea

MAN'S GUEST ROOM, MAIN HOUSE



Photo by Gottscho

STAIR HALL, MAIN HOUSE

DESIGN BASED ON TYPICAL GEORGIAN LINES

some other country. In cases where any genuine old wood was used, the new woodwork was treated to harmonize in both texture and color with the old. The greater part of the woodwork in the library and the gun room of the main house is antique, and in the dining room an old mantel served as the keynote for the design. In the man's guest room, shown on preceding page, the upright pine planks on the walls are old, and in another guest room, illustrated on page 552, an entire wall, taken from a room in an old house in Newport, Rhode Island, has been installed.

In those rooms in which the woodwork has been painted, light colors have been generally used, and also in the majority of cases where plaster walls have been painted. In several of the rooms, wall-paper has been hung, lending a quality of cheerfulness and coziness by its color and design.

The treatment of the interior of the winter cottage is quite in contrast to that of the main house. Here the ceilings are low, rooms are small, and informality is the dominating characteristic. The entire house has been fashioned after early American ideas. The woodwork of one of the



Photo by Hewitt

CARD ROOM, WINTER COTTAGE

rooms in the old Revolutionary cottage which stood on the estate and which is now used as the gate lodge was taken down and rebuilt in the living room of the winter cottage. It is old pine, with bold panels, simply moulded.

The greater part of the furniture in both the winter cottage and the main house is old. The finest cabinet makers of old England and early America are represented and many of the pieces would be worthy of a place in a museum. Especial attention might be called to certain old Jacobean examples which are placed in Mr. Field's bedroom, and in the man's guest room illustrated on page 537. This style of furniture is especially suited to these rooms as it embodies certain masculine characteristics. One will also immediately recognize in certain appropriate pictures and decorative accessories the introduction of Mr. Field's peculiar fondness for horses and live stock. These suggestions of character lend a touch of individuality to the treatment of a room. Although there is decided influence of various old periods in the decorative schemes of many of the rooms of both the main house and the winter cottage, individuality has not been concealed.



Photo by Gottcho

LOGGIA, MAIN HOUSE

FURNITURE CHARACTERISTIC OF AN OUTDOOR ROOM



Photo by Hewitt

DINING ROOM, WINTER COTTAGE



Photos by Hewitt

LIVING ROOM, WINTER COTTAGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Duryea

STAIR HALL, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT

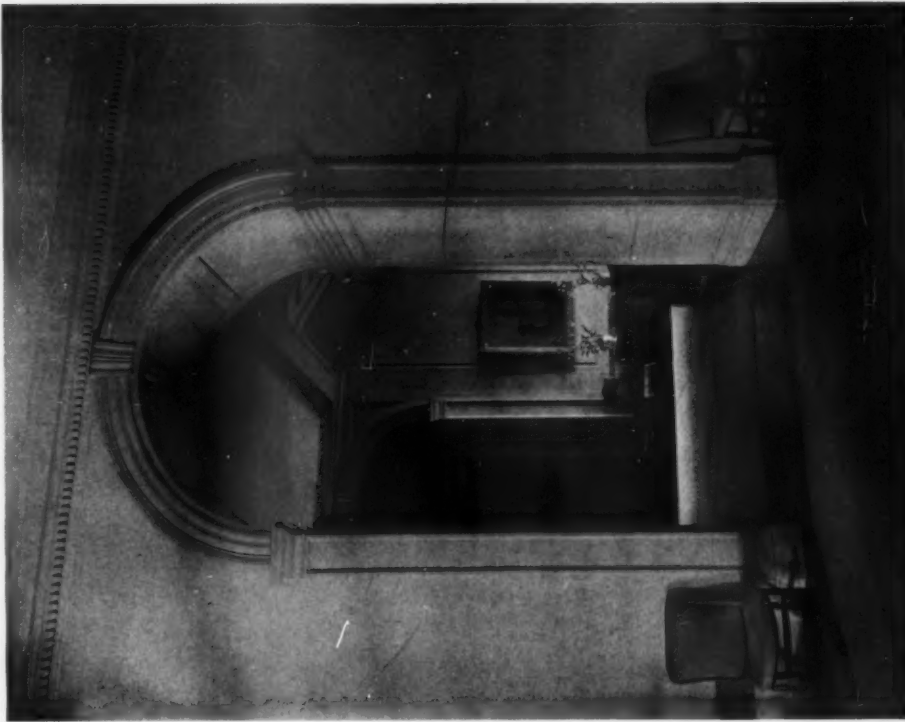


Photo by Gottscho



Photo by Hewitt

SECOND STORY HALL, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT



Photos by Gottsche

STAIR HALL, MAIN HOUSE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT



Photos by Gottsche

DINING ROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photos by Gottscho

LIBRARY, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Duryea

BREAKFAST ROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

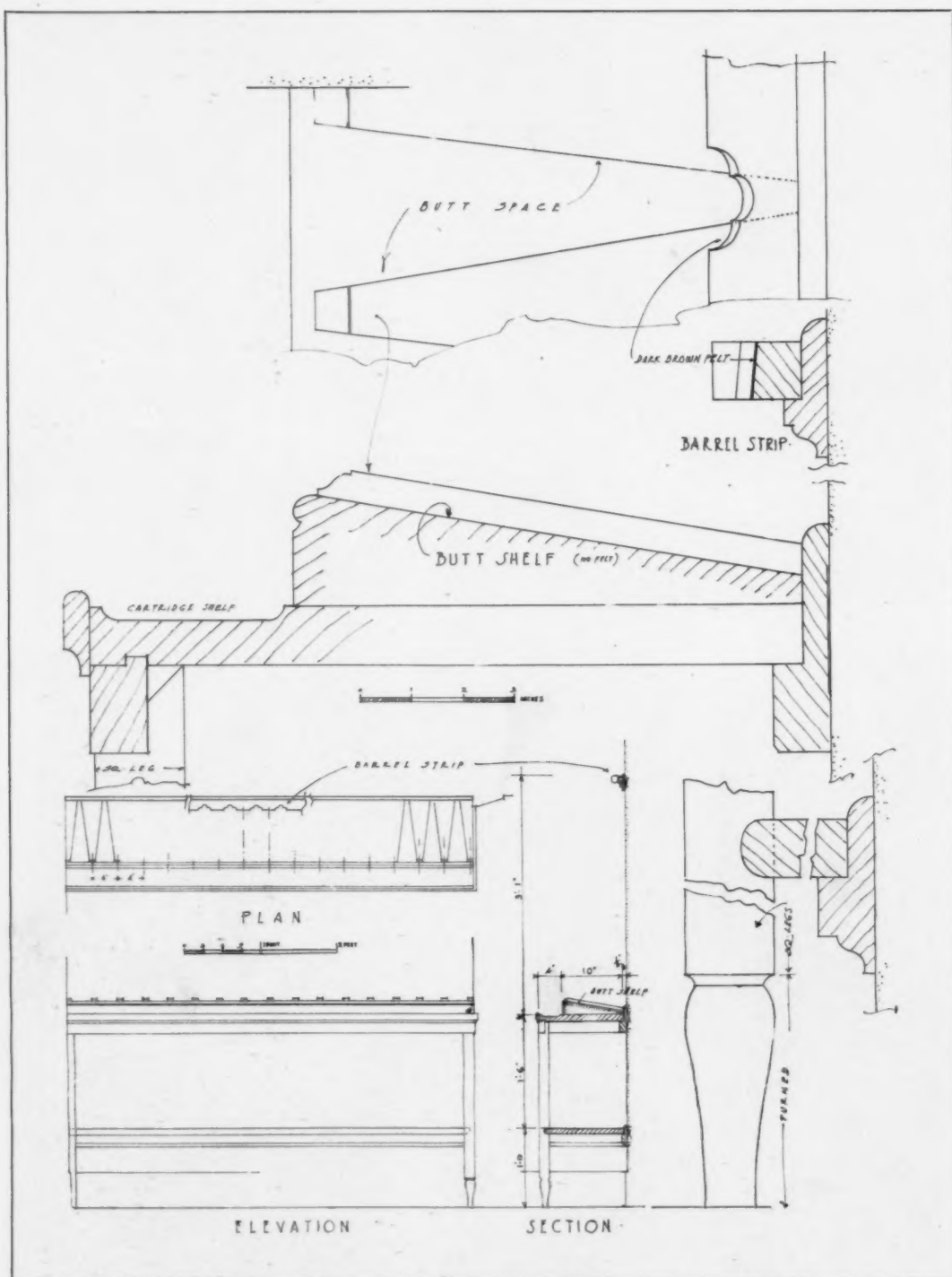


Photo by Gottscho

CARD ROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



DETAIL OF GUN RACK IN MEN'S ROOM

Interior of Gun Case in Gun Room Similar

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

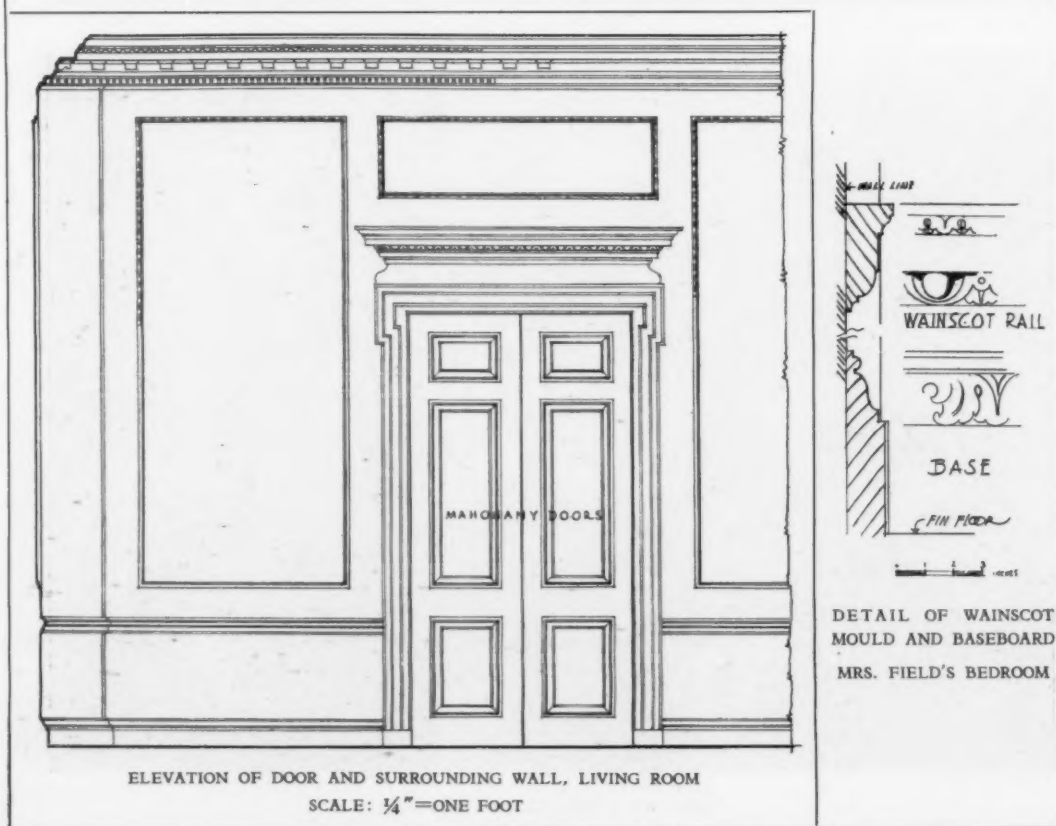
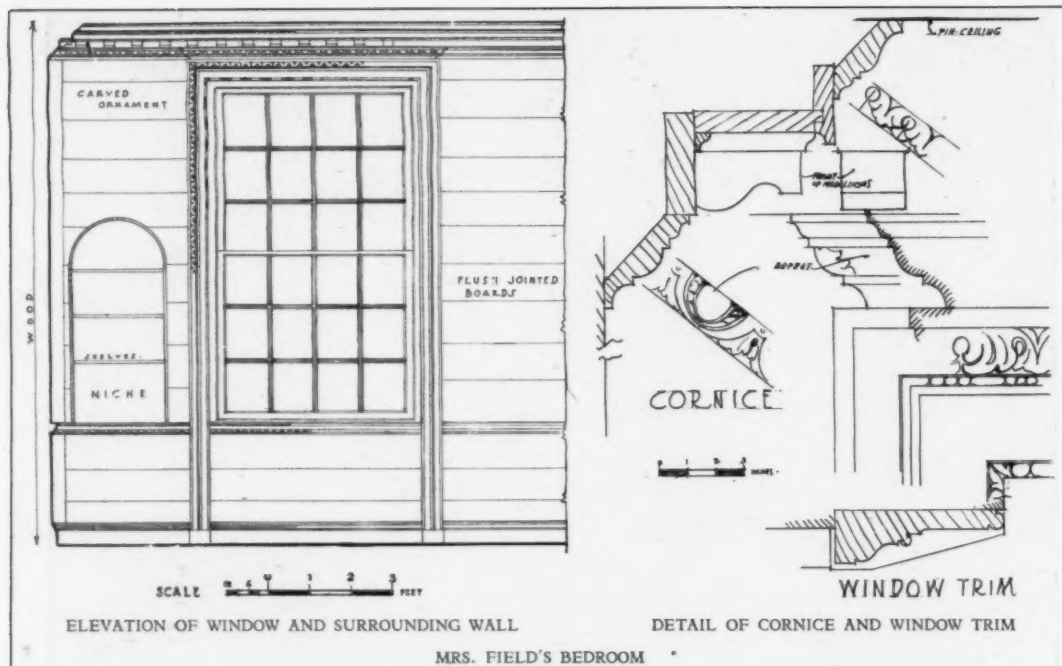


Photos by Gottscho

GUN ROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Hewitt

MRS. FIELD'S BEDROOM, MAIN HOUSE



Photo by Duryea

MR. FIELD'S BEDROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



MRS. FIELD'S BOUDOIR, MAIN HOUSE



Photos by Gottscho

GUEST ROOM, MAIN HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Duryea

VIEW OF MAIN HOUSE FROM LONG ISLAND SOUND

CONSTRUCTING A RESIDENTIAL ESTATE

By ADOLPH C. FRANK

Project Manager of the Field Estate Operations

TO attempt to cover in detail the subject of constructing an estate could well require several volumes. All that I can hope to do in this comparatively brief discussion is to give a résumé of the requirements and the procedure followed in the development of the Estate of Mrs. Marshall Field.

The general organization scheme of the office and field forces for the proper handling of the various sub-divisions involved has been shown elsewhere on Chart I. On Chart II are indicated the general sub-divisions of the "ground work" preliminary to and exclusive of building operations.

A preliminary layout, meeting the client's requirements, was prepared after a general survey of the property had been made, and the tentative location and orientation of the various buildings agreed upon.

After approval of the general scheme, detailed surveys of building areas were made. The needs of each unit were then studied, in order to arrive at the requirements for water, sewage disposal, drainage, and electric service.

In the case of a development of this size, the matter of providing for adequate fire protection and minimum insurance rates is an important item. Conferences were held with the Insurance Underwriters and the matter of hydrants, sprinkler and standpipe requirements, fire walls and other factors, discussed, and approved details meeting these requirements, were incorporated in the drawings.

WATER SUPPLY

With the above information in hand, the size and extent of the water supply system were deter-

mined. On account of the contour of the property, a system of steel storage tanks and towers, with forced pumping to tank, and gravity flow in mains, was decided upon. As the estate was further developed, and additions made to original requirements, additional tanks, reservoir and filter beds were added.

Conditions fortunately made it possible to locate two deep wells reasonably close to each other on the Lloyd Harbor side of the property. As the town electric service also approached the property from this side, well No. 2, with its pumping machinery and the private electric generators, were combined in a Power House with the Engineer's Cottage, and well No. 1, with its pumping machinery, located nearby.

SEWAGE DISPOSAL

Owing to the contour of the property and the distance between groups, with no possibility of any future requirements on the land between, it was decided to develop separate sewage disposal systems for each of the various units or groups.

Complete systems of storm water drains around each of the building units or groups were installed. Road and land drains where required were provided, and at the farm group a sub-surface drainage system for the cattle yards. It was also necessary to treat swamp land and to eliminate mosquito-breeding areas.

HEATING

The distance between groups was responsible for the decision to install separate heating systems of various types to meet the requirements of each par-

ticular unit, rather than make use of a central heating plant.

ELECTRICAL WORK

As a preliminary and necessary step, temporary electric service and a telephone system were installed for the use of contractors.

A layout for permanent underground conduit and cable, with manholes, transformers, and other necessary features for electric service, telephone and alarm lines, was developed and installed as the operations required.

To avoid being dependent upon local and uncertain electric service, a private generator plant was provided, which finally developed into two units of oil driven electric generators, delivering a total of 150 horse power, with provision for further extension. The private and town services have been so

connected that either or both can be used as occasion demands. A series of alarms and indicators advises the engineer at both his cottage and the power house of any breakdown in both water and electric service lines.

LOW TENSION ELECTRICAL WORK

The telephone system, including an intercommunicating system of 35 stations, connects all of the units with the main residence, and with the estate office at the Farm Group.

In the main house, an extensive system of call bells and annunciators has been installed. This system is connected in multiple to indicate and reset at various stations, and so arranged that whole sections of the service wing can be changed for men or women servants' accommodation. This wing

MAIN RESIDENCE								
* SPECIAL FINISH ON SEPARATE SCHEDULE.								
SCHEDULE OF INTERIOR FINISH								
	FLOOR	BASE	WAINSCOT	WALLS	CEILING	PAINT	TRIM	REMARKS
BASEMENT								
BOILER RM	CEMENT	NONE	NONE	EXP. CONCRETE	CEMENT PLASTER	WHITEWASH	METAL	CEILING INSULATION (S.P.)
MOTOR RM	"	"	"	"	"	"	"	S.P. BASES - CEIL. INSUL.
COAL RM	"	"	"	"	"	NONE	"	CEIL. INSUL.
WOOD RM	"	"	"	"	"	WHITEWASH	"	"
TRUNK RM	"	"	"	"	"	"	"	"
UNUSED SPACE	"	"	"	"	"	"	"	"
TOILET OFF STAIR NO. 2	* SPECIAL FINISH							* GIVEN LATER
FIRST FLOOR								
SERVICE CORRIDORS	CEMENT	CEMENT		CEMENT PL.	CEM. PLAS.	FLAT GLAZE ENAMEL	METAL	
MASTERS' LAUNDRY	3/4" SQ. TILE	6" GL. TILE	4"x4" TILE TO CEILING		PLAST.	"	"	SEE EQUIPMENT LAYOUT
SERVANTS' LAUNDRY	"	"	4"x4" TILE 6'-0" HIGH	PLAS.	"	"	"	"
BILLIARD RM	LINOLEUM TILE	6" LINOLEUM	NONE	CEMENT PL.	"	LEADS OIL PAINT	"	WOOD CHAIR RAIL
SEWING RM	"	"	"	"	"	FL. GLAZE ENAMEL	"	
BOOT ROOM	3/4" SQ. TILE	6" GL. TILE		TILE	CEMENT	"	"	
FIRST FLOOR								
HALLS, LOGGIA, GUN RM, LIVING RM	* SPECIAL FINISH							* GIVEN LATER
LIBRARY, STAIR, BREAKFAST RM & VESTIBULE	* SPECIAL FINISH							* GIVEN LATER
CARD DINING RM, LADIES & GENTS' RMs	* SPECIAL FINISH							* GIVEN LATER
LOCKER RM, PASSAGE	* SPECIAL FINISH							* GIVEN LATER
MAIDS CLOSET	3/4" SQ. TILE	6" GL. TILE	4"x4" TILE 4'-6" HIGH	PLAS.	PLAS.	FL. GLAZE ENAMEL	SPECIAL	* GIVEN LATER
FLOWER RM	* SPECIAL FINISH							"

PORTION OF A TYPICAL SCHEDULE OF INTERIOR FINISHES

contains three floors of ten servants' bedrooms on each floor. In addition to the above, the estate has been provided with an emergency alarm system.

In connection with all of this work, provision was made for possible future connections, to accommodate units which were not contemplated at the start of the work but for which it was felt there would be a later demand.

ROADS

With the preliminary work arranged for, the number and location of roads and drives were studied. The first requirement called for temporary cinder roads to the various building sites, for the use of contractors. These, wherever possible, were located on the lines of future farm roads and utilized as sub-base for finished roads.

At the site of the main house (requiring exten-

sive material storage space) the necessary areas were covered with corduroy and cinders to form a firm bottom. This, together with temporary roads, kept in good condition, made it possible for heavily laden trucks to operate when weather conditions would have made them otherwise impassable.

In connection with deliveries to the property, investigation disclosed that by deepening the channel in Lloyd Harbor and the construction of a dock, a considerable saving over the cost of delivery by rail could be effected. As the distance of the railroad from the property necessitated a haul of eight miles as well as hauling through the town, together with delays due to weather and ground conditions, the building of a dock and deepening the channel were ultimate economies through expediting deliveries. With the dock located on the Harbor side of the estate, materials, such as cinders, brick, lime,

CHART IV - SCHEDULE OF BELL PUSHES, ANNUNCIATORS & TELEPHONES
ESTATE OF EVELYN FIELD LLOYD NECK, NY

	DUTTON MARKED	AUTOMATED PAINTY	B	C	C'	C''	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF	AG	AH	AI	AJ	AK	AL	AM	AN	AO	AP	AQ	AR	AS	AT	AU	AV	AW	AX	AY	AZ	BA	BB	BC	BD	BE	BF	BG	BH	BI	BJ	BK	BL	BM	BN	BO	BP	BQ	BR	BS	BT	BU	BV	BW	BX	BY	BZ	CA	CB	CC	CD	CE	CF	CG	CH	CI	CJ	CK	CL	CM	CN	CO	CP	CQ	CR	CS	CT	CU	CV	CW	CX	CY	CZ	DA	DB	DC	DD	DE	DF	DG	DH	DI	DJ	DK	DL	DM	DN	DO	DP	DQ	DR	DS	DT	DU	DV	DW	DX	DY	DZ	EA	EB	EC	ED	EE	EF	EG	EH	EI	EJ	EK	EL	EM	EN	EO	EP	EQ	ER	ES	ET	EU	EV	EW	EX	EY	EZ	FA	FB	FC	FD	FE	FF	FG	FH	FI	FJ	FK	FL	FM	FN	FO	FP	FQ	FR	FS	FT	FU	FV	FW	FX	FY	FZ	GA	GB	GC	GD	GE	GF	GG	GH	GI	GJ	GK	GL	GM	GN	GO	GP	GQ	GR	GS	GT	GU	GV	GW	GX	GY	GZ	HA	HB	HC	HD	HE	HF	HG	HH	HI	HJ	HK	HL	HM	HN	HO	HP	HQ	HR	HS	HT	HU	HV	HW	HX	HY	HZ	IA	IB	IC	ID	IE	IF	IG	IH	II	IJ	IK	IL	IM	IN	IO	IP	IQ	IR	IS	IT	IU	IV	IW	IX	IY	IZ	JA	JB	JC	JD	JE	JF	JG	JH	JI	JJ	JK	JL	JM	JN	JO	JP	JQ	JR	JS	JT	JU	JV	JW	JX	JY	JZ	KA	KB	KC	KD	KE	KF	KG	KH	KI	KJ	KL	KM	KN	KO	KP	KQ	KR	KS	KT	KU	KV	KW	KX	KY	KZ	LA	LB	LC	LD	LE	LF	LG	LH	LI	LJ	LK	LM	LN	LO	LP	LQ	LR	LS	LT	LU	LV	LW	LX	LY	LZ	MA	MB	MC	MD	ME	MF	MG	MH	MI	MJ	MK	ML	MM	MN	MO	MP	MQ	MR	MS	MT	MU	MV	MW	MX	MY	MZ	NA	NB	NC	ND	NE	NF	NG	NH	NI	NJ	NK	NL	NM	NN	NO	NP	NQ	NR	NS	NT	NU	NV	NW	NX	NY	NZ	OA	OB	OC	OD	OE	OF	OG	OH	OI	OJ	OK	OL	OM	ON	OO	OP	OQ	OR	OS	OT	OU	OV	OW	OX	OY	OZ	PA	PB	PC	PD	PE	PF	PG	PH	PI	PJ	PK	PL	PM	PN	PO	PP	PQ	PR	PS	PT	PU	PV	PW	PX	PY	PZ	QA	QB	QC	QD	QE	QF	QG	QH	QI	QJ	QK	QL	QM	QN	QO	QP	QQ	QR	QS	QT	QU	QV	QW	QX	QY	QZ	RA	RB	RC	RD	RE	RF	RG	RH	RI	RJ	RK	RL	RM	RN	RO	RP	RQ	RR	RS	RT	RU	RV	RW	RX	RY	RZ	SA	SB	SC	SD	SE	SF	SG	SH	SI	SJ	SK	SL	SM	SN	SO	SP	SQ	SR	SS	ST	SU	SV	SW	SX	SY	SZ	TA	TB	TC	TD	TE	TF	TG	TH	TI	TJ	TK	TL	TM	TN	TO	TP	TQ	TR	TS	TT	TU	TV	TW	TX	TY	TZ	UA	UB	UC	UD	UE	UF	UG	UH	UI	UJ	UK	UL	UM	UN	UO	UP	UQ	UR	US	UT	UU	UV	UW	UX	UY	UZ	VA	VB	VC	VD	VE	VF	VG	VH	VI	VJ	VK	VL	VM	VN	VO	VP	VQ	VR	VS	VT	VU	VV	VW	VX	VY	VZ	WA	WB	WC	WD	WE	WF	WG	WH	WI	WJ	WK	WL	WM	WN	WO	WP	WQ	WR	WS	WT	WU	WV	WW	WX	WY	WZ	XA	XB	XC	XD	XE	XF	XG	XH	XI	XJ	XK	XL	XM	XN	XO	XP	XQ	XR	XS	XT	XU	XV	XW	XX	XY	XZ	YA	YB	YC	YD	YE	YF	YG	YH	YI	YJ	YK	YL	YM	YN	YO	YP	YQ	YR	YS	YT	YU	YV	YW	YX	YY	YZ	ZA	ZB	ZC	ZD	ZE	ZF	ZG	ZH	ZI	ZJ	ZK	ZL	ZM	ZN	ZO	ZP	ZQ	ZR	ZS	ZT	ZU	ZV	ZW	ZX	ZY	ZZ
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NOTE

MR DELVANY'S SECTIONS ON ANNUNC. G-H OPERATED IN MULTIPLE WITH ANNUNC. A
VISITING MAIDS " " " D-G "



Photo by Duryea



Photo by Hewitt

INDOOR TENNIS COURT BUILDING

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

WARREN & WETMORE, ARCHITECTS—JOHN RUSSELL POPE, CONSULTING ARCHITECT



Photo by Hewitt

MASTER'S BATH HOUSE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT

Certain areas, designated as future planting or grazing land, were cleared of trees, stumps, brush, etc., and the ground prepared by plowing and fertilizing. Specimen trees, in general, were treated for preservation.

As the unimproved land was to be used for game cover for pheasants all cedar groves, wherever possible, were left undisturbed, and specimen trees found in areas to be cleared, were moved.

Finished landscaping is, by its nature, a subject intimate to each new development and varies with the taste of the client and the controlling site conditions. The details that entered into the solution of this problem are too numerous to permit a proper presentation of this feature and further discussion of this must, therefore, be omitted.

DEMARCATON OF CONTRACTS

On account of the possibility of having various groups of contractors and varying types of contracts involved in the development of the estate, a line, to which all "outside" service, i.e., water, electric, sewage and drainage, were to be brought, was established at 10'0" outside of the building lines.

Building unit contracts were later made for all work (except finished grading and roads) to include the work 10 ft. outside of building, at which point the building contractor made connections with the "outside" service lines. Finished grading and roads were subject to separate contracts.

The preceding text gives a fairly comprehensive idea of the work required previous to building operations on an estate of this size.

BUILDING OPERATIONS

In the same manner that outside work was scheduled, each building unit and group was listed and schedules prepared, preliminary to the preparation of working drawings. On these schedules were indicated proposed construction and type of finish, together with special requirements applying to each unit. All requests or suggestions made by the client affecting the construction or finish of the work of any unit, in addition to the record made in office reports, were incorporated in these schedules. This method simplified the work in both drafting and specification departments, as in this way the latest information on any unit was always available.

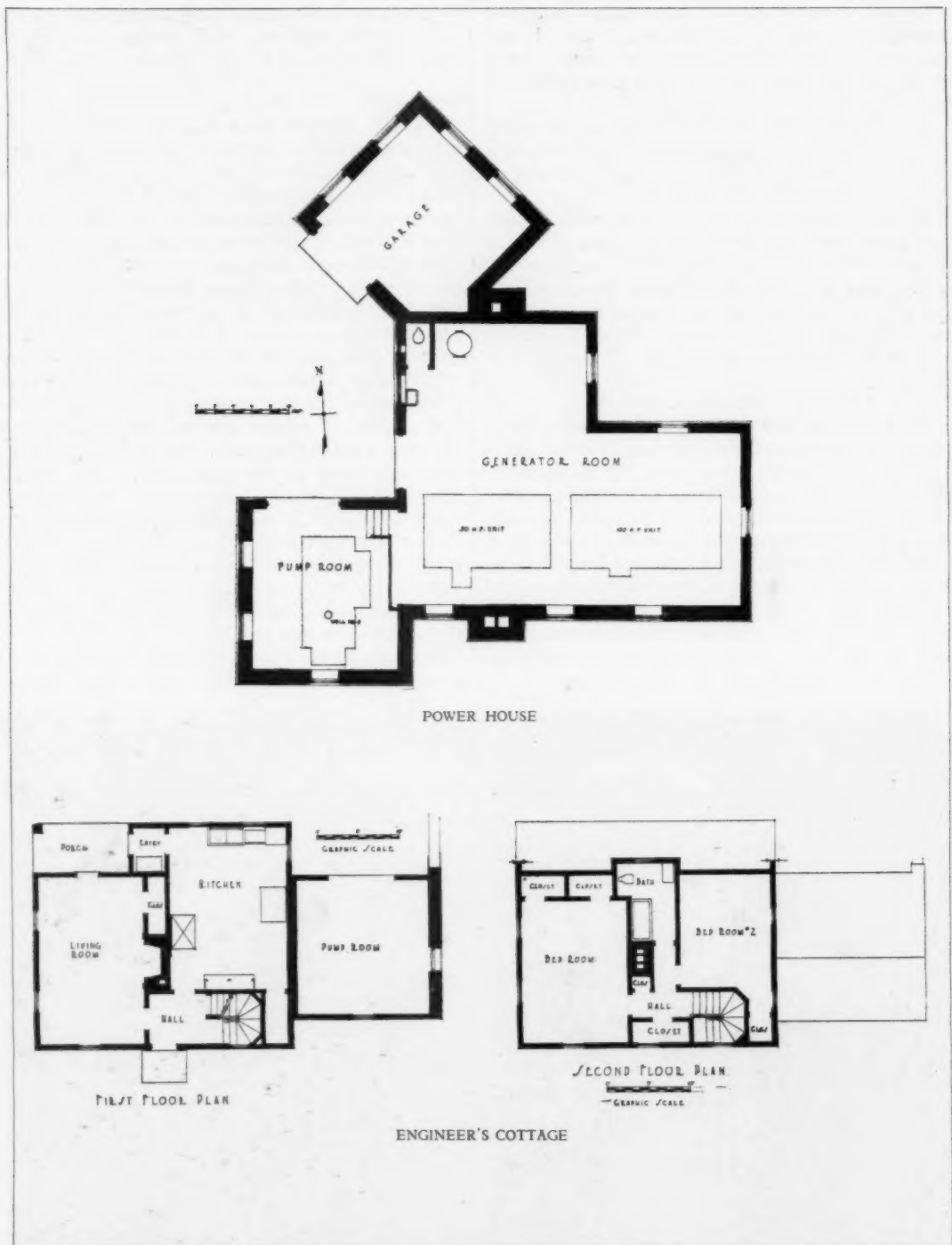
In all cases where original instructions were changed by later requests, the proposed changes were submitted to the client in writing, for approval or comment, before proceeding with the work. In the same manner, progress meetings and conferences were recorded and embodied in office reports, copies of which were sent to all parties affected.

A cursory reading may give the impression that too much time was given to "paper work." This, however, was not the case, and as the work on the estate progressed, with its many sub-divisions,



Photo by Duryea

GREENHOUSE UNITS AS PLANNED FOR FUTURE EXTENSIONS



ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



Photo by Strohmeyer

POWER HOUSE

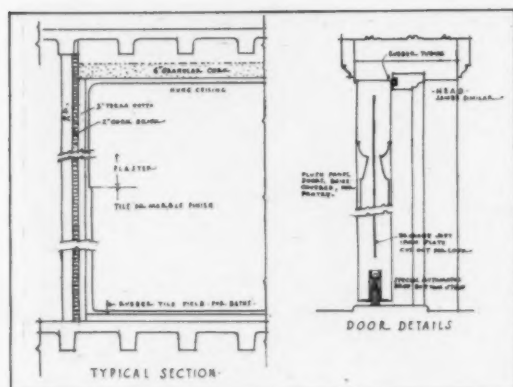


Photo by Duryea

ENGINEER'S COTTAGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT



TYPICAL SOUND INSULATION DETAILS

variations and additions, the existence of a visible record simplified the handling of the work.

Considerable research work was done to obtain information, not only in regard to the best type of materials and their application, but also the latest approved system or arrangement of equipment, particularly in the Farm Group, Stable and Game-keeper's units. In the main house, much study was devoted to acoustic treatment and soundproofing, finishing materials, the treatment of stone and brick work, and the antiquing of interior finish in the master's portion.

To obtain the results achieved in the quality, finish and installation of the materials used, special attention was given to selection at the source of supply. In the case of manufactured articles, additional inspections were made before and after assembly. In other words, it was felt that, although the contractor or manufacturer was willing to obtain the results desired by the architect, he could not, unless he had all necessary assistance, be able to carry out the "other fellow's" ideas in detail.

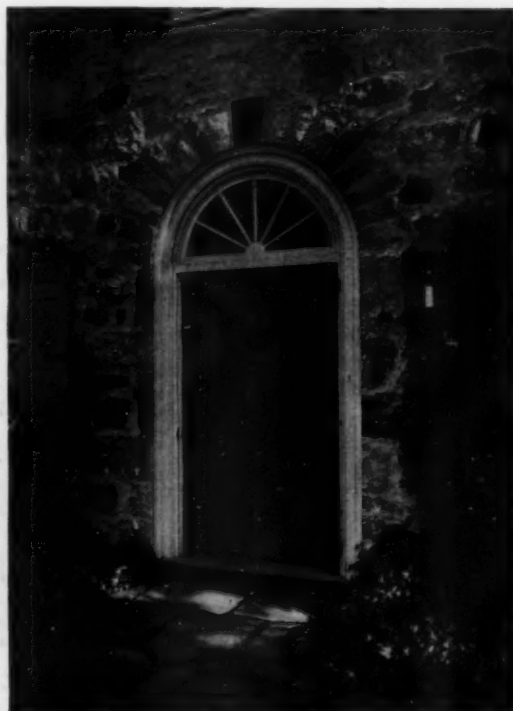
To obtain certain qualities in the brickwork, it was found, after many experiments, that by burning or smudging certain proportions of the general run of brick, in green wood and tar smoke; wetting and sprinkling another quantity with cement; and leaving the remainder in the natural color; and then mixing these and laying them without attempt at color pattern, the ensuing result gave the quality and color desired. The effect, when new, was somewhat harsh, but exposure to the elements corrected this and toned the brickwork to the desired color.

To prevent efflorescence on this type of brick, it was found upon investigation that this could not be wholly accomplished without treating the exterior face with special waterproofing compounds which, when used on the face of brickwork of this nature, would not be satisfactory, as investigation and tests also indicated that in time the bricks would darken and their color value would be destroyed. It was found, however, that the possi-



Photos by Gillies

MASTER'S BATH HOUSE



ENTRANCE DOOR, WINTER COTTAGE

bility of efflorescence developing could be reduced to a minimum, by the use of white cement in the mortar, in place of gray. This, while increasing the cost, has, to date, been found entirely satisfactory.

The weathered appearance of stone work was achieved by the judicious use of sand blasting.

In houses of fireproof construction the need of proper acoustic treatment and soundproofing has become an important consideration, due to the "telegraphing" properties of the materials used in this type of construction.

The basement ceilings under all main rooms, were insulated with a 6" thickness of granulated cork, installed between hung ceiling and the floor slab.

To minimize the noises in the pantry adjoining the dining room the ceilings were treated with sound-absorbing materials, and floors covered with linoleum tile, and the counter-shelves and table tops covered with rubber. The door openings were sealed with tubular rubber strips set in the stop, and a special drop bottom placed in the door which seals the bottom when closed. The doors were built up of two-face sections with a soft iron plate approximately the full size of door inserted between them. This same treatment was used in the case of doors leading from service to master's sections, for master's bathroom doors, and for other doors where the transmission of sound would be undesirable.

The master's bathrooms, and all housemaids'



Photo by Strohmeyer

INTERIOR OF DRY STOCK BARN

closets or other service rooms in the master's portion, in addition to having fixtures of a noiseless type, have the walls and ceilings insulated with cork, over which terra cotta blocks were installed for walls, to receive the plaster, tile, marble or other finish.

Pipes were covered with double layers of hair felt and waterproof paper and boxed with fibre boards, whether in chases or otherwise.

The ventilating ducts, fans, motors and refrigerating systems were insulated to prevent noise of operation from registering beyond the point of inception.



Photo by Duryea

NORTH FRONT, MAIN HOUSE

INTERIOR FINISH

The client had, in addition to a fine collection of old furniture, a number of old rooms and a considerable quantity of panelling. These rooms and panelling were all sorted, measured and numbered for identification. Scale details were prepared and the material marked with identifying numbers. Where additional work was required to complete a room, every effort was made to obtain wood of similar nature. The new work was "antiqued" by use of plane, wire brush or sandpaper to match the appearance of the original work. In this, as in other cases, the antiquing was not only done on the wood, but was carried out in the finished painting.

The finish of the owner's bedroom, the walls of which are flush surface horizontal boards, with a slight indication of joints, was done with a large percentage of the boards built up of veneers, in order to prevent excessive shrinkage which occurs when solid boards of new wood are used.

In connection with the interior finish in the master's portion, electric outlets and controls were arranged to make it possible to vary or add to the lighting scheme of each room without disturbing the finish in the room. Outlets not required by the original scheme of decoration were set back of the finish line and covered over. Careful record, for future reference, was made of the location of these outlets.

The finish of the service portion was designed in simple but practical materials. The service portion in general was finished with linoleum tile floors and base, flush metal trim, hospital type doors and painted plaster walls and ceiling, except for kitchen and pantry which have tile walls, and the laundries, baths and maids' closets which have vitreous tile floors, and glazed tile walls. In these rooms, plaster surfaces are finished in enamel paint.

HARDWARE

All of the buildings on the estate were put on a grand master key system, with sub-master keys controlling each unit, thus making it possible for the owner or his representative to have access to any unit through a minimum number of keys.

REFRIGERATION

An electric refrigerator system was installed in the main house. A separate refrigerating and cooling system in the dairy at the farm group, furnishes sufficient surplus ice in cakes for use of the small cottages on the estate.

SPRINKLERS

In the walled vegetable garden a series of overhead sprinkler lines centrally controlled, furnishes the means of watering any portion or entire area of 400 feet square. At the outdoor tennis courts, which have a special finish, an overhead sprinkler line carried on top of the enclosure, with a central valve control, keeps this surface in playing condition. Hose sprinkling usually results in a disturbance of the playing surface that often requires reconditioning. This is avoided by use of an overhead sprinkling system.

In the lawns, which are extensive, a series of underground lines with flush hose connection boxes placed at convenient intervals, furnish the water supply for lawn sprinkling. These lines are laid approximately 2 ft. below grade, and are arranged to drain when the supply from the service main is shut off.

FRESH POND

This pond, fed by springs, was cleared of fish by dynamiting. Sloughs were cleaned out, a continuous supply of fresh water provided, and the pond restocked with trout.

RECORD MAPS AND CHARTS

In connection with all underground work on the estate, a careful record was made by the engineers, and all pipe, conduit, valves and junction boxes were indicated on record maps, which now make it possible to locate the exact position of these lines at any point on the property.

In each building unit, a record chart was made, locating and numbering the position of all pipes, controlling valves, junction boxes, and outlets. Copies of these charts are kept framed in each unit. A copy of these charts is also on file in the estate engineer's office, making it possible to locate the mechanical equipment promptly in the event of an emergency.

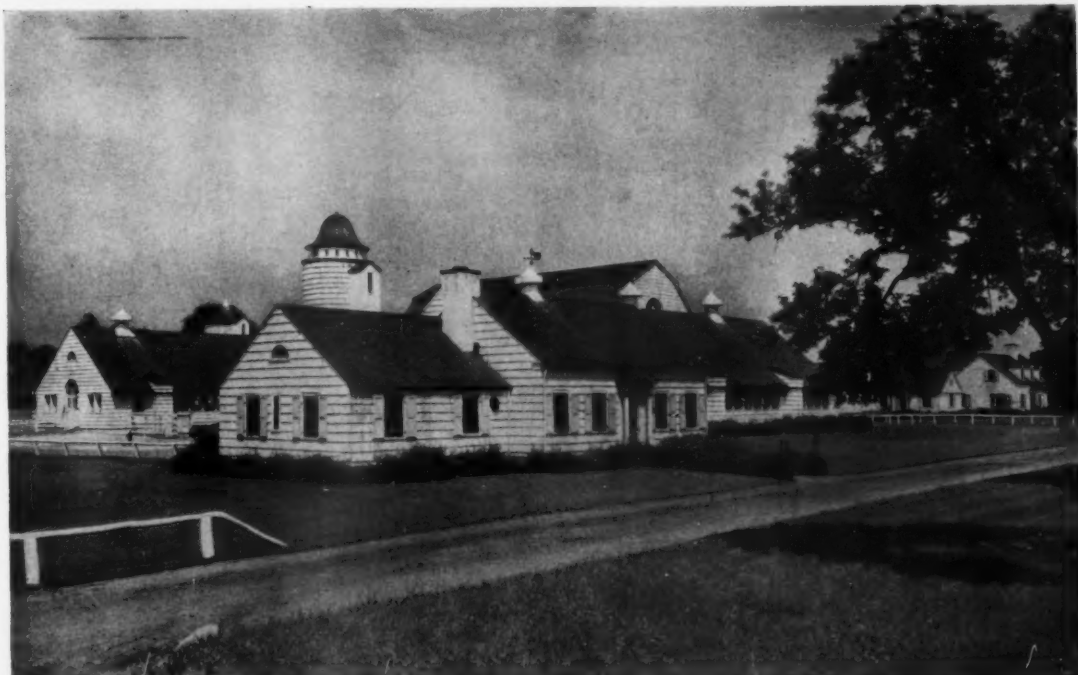


Photo by Strohmeyer

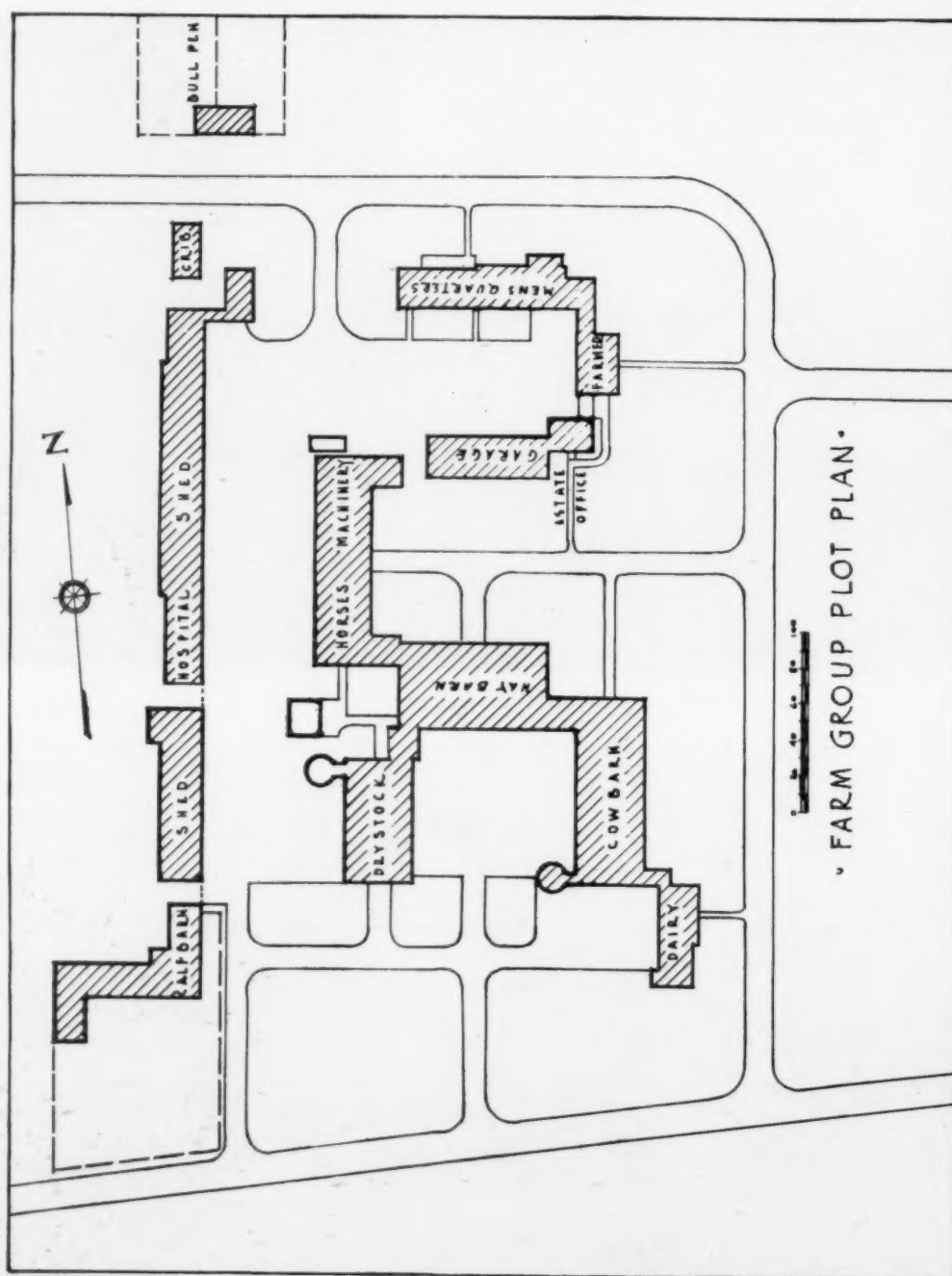
DAIRY AND MILKING STOCK BARN



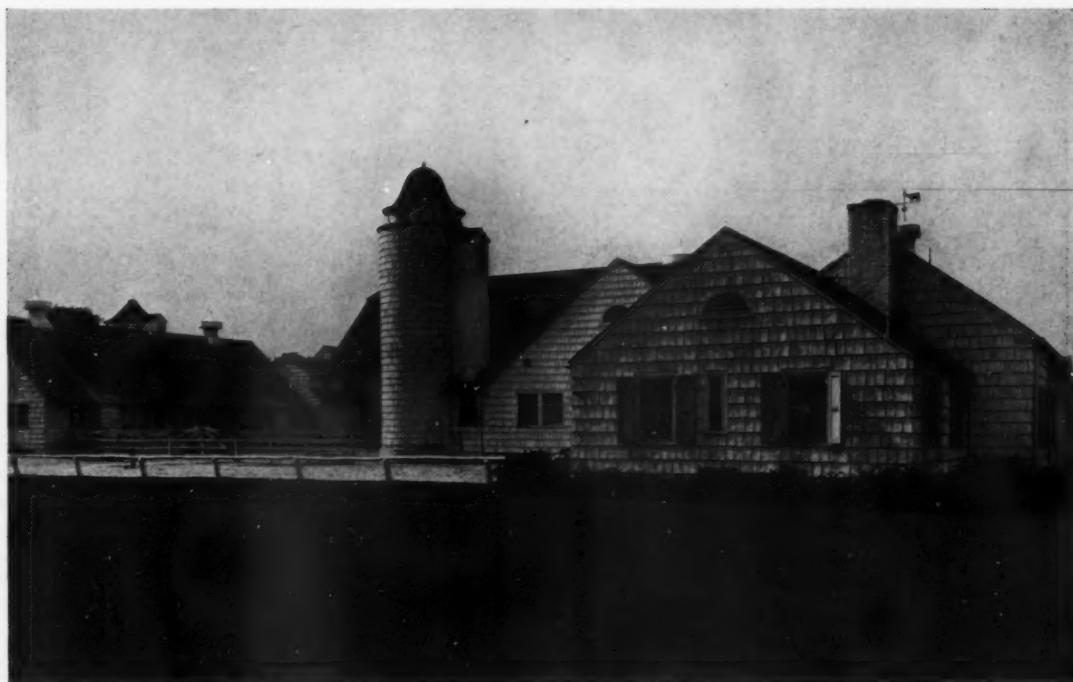
Photo by Duryea

HAY BARN, MACHINERY BUILDING, GARAGE, ESTATE OFFICE, AND FARMER'S COTTAGE
ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT; ALFRED HOPKINS, ASSOCIATED



ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.
JOHN RUSSELL POPE, ARCHITECT; ALFRED HOPKINS, ASSOCIATED



DRY STOCK, HAY AND MILKING BARN, AND DAIRY



Photos by Hewitt

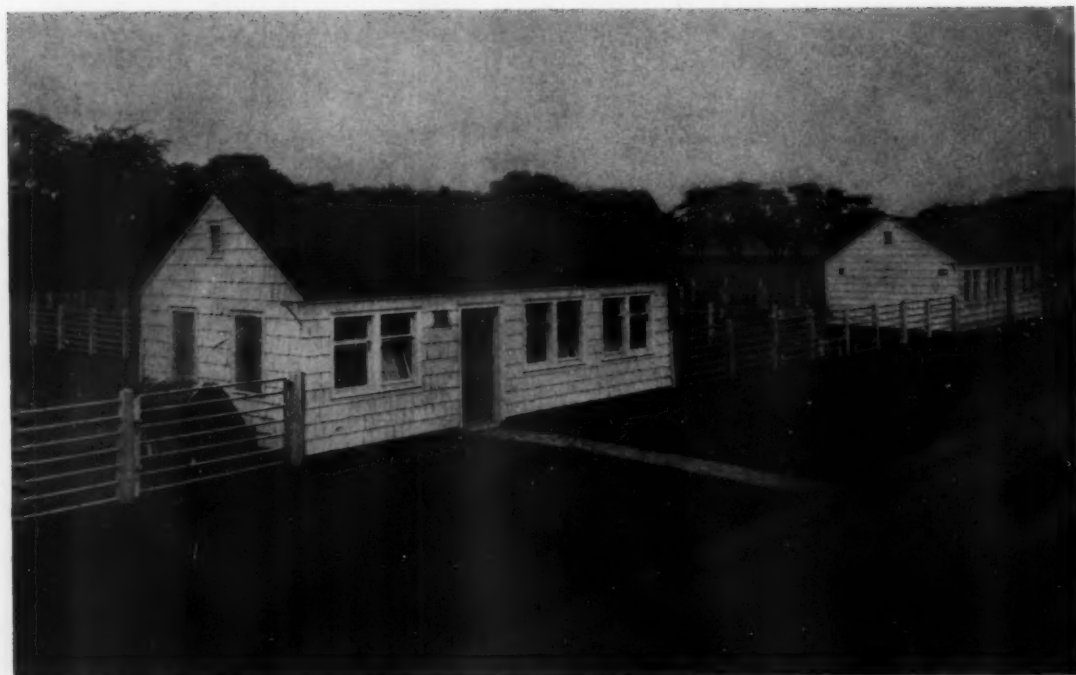
DRY STOCK AND HAY BARN

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT; ALFRED HOPKINS, ASSOCIATED



PADDOCK FOR POLO PONIES



Photos by Strohmeyer

BULL PENS

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

JOHN RUSSELL POPE, ARCHITECT; ALFRED HOPKINS, ASSOCIATED

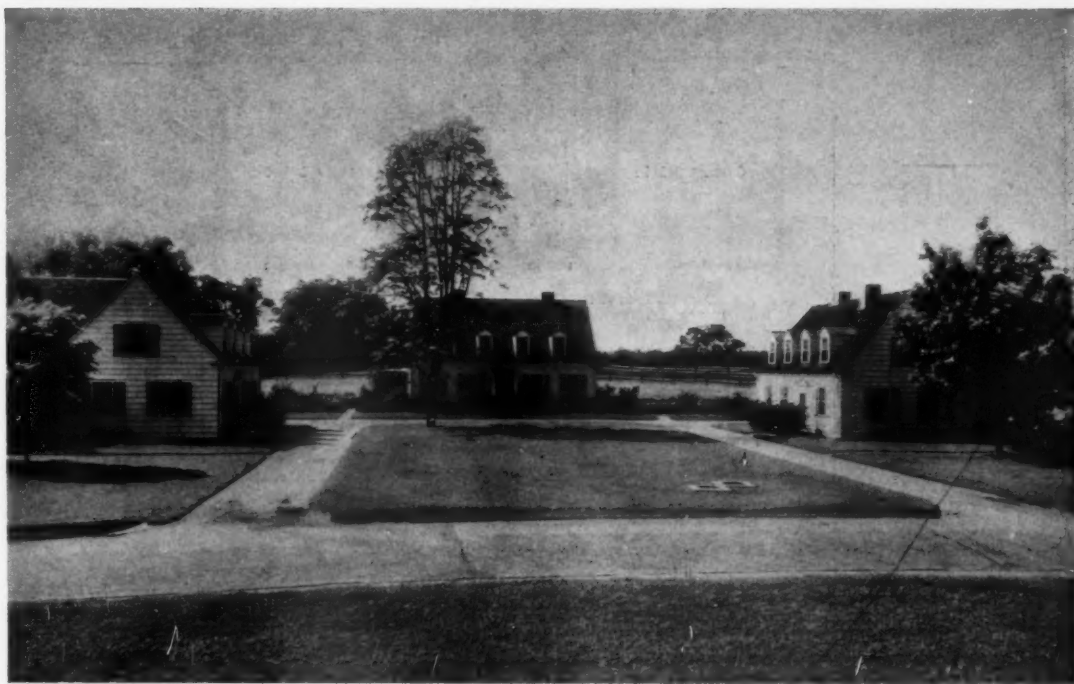


Photo by Strohmeyer

SERVANTS' COTTAGES

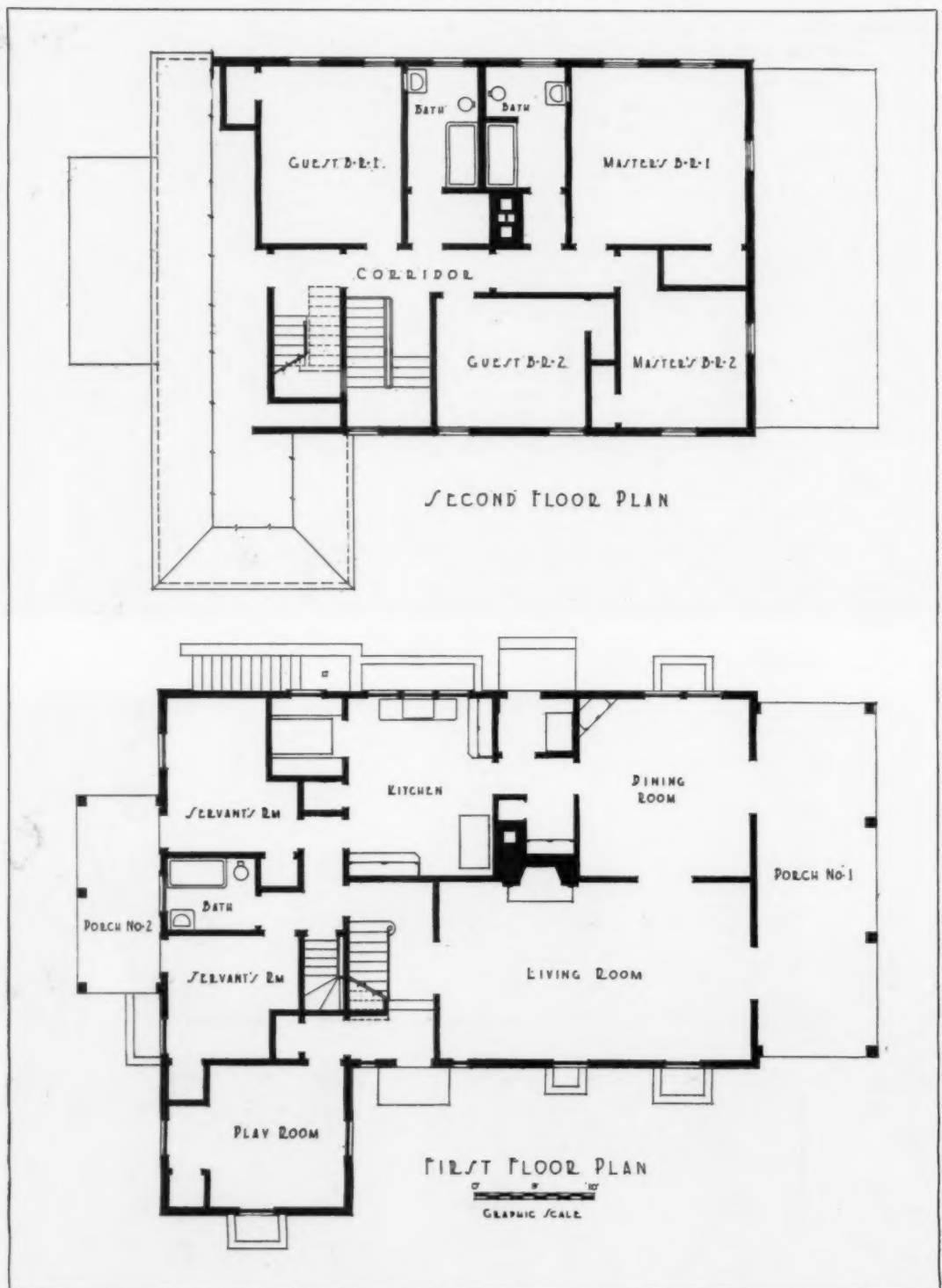


Photo by Gottscho

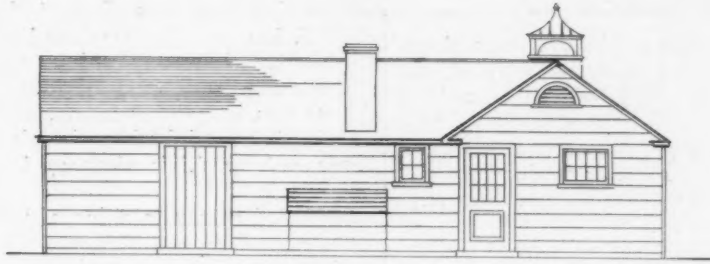
ESTATE AGENT'S COTTAGE

ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I., N. Y.

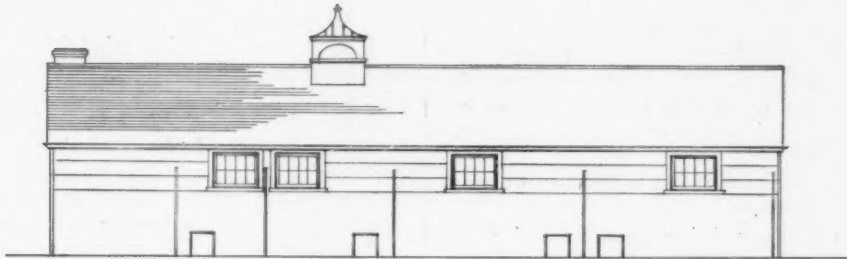
JOHN RUSSELL POPE, ARCHITECT



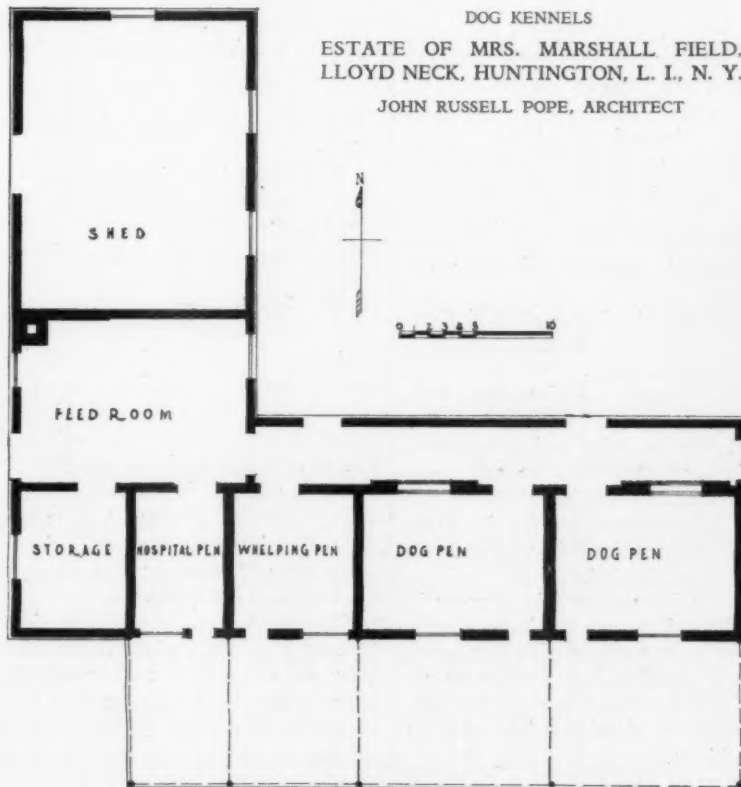
ESTATE AGENT'S COTTAGE
 ESTATE OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTINGTON, L. I. N. Y.
 JOHN RUSSELL POPE, ARCHITECT



WEST ELEVATION



SOUTH ELEVATION



A COMMUNICATION

EDITOR, THE AMERICAN ARCHITECT:

A PROMINENT Cleveland architect, addressing a recent convention of advertising agency executives, declared that 80% of the advertising material received by architects was wasted; that it failed of its purpose. When one considers the quality of the usual advertisement or catalog addressed to the architect, this statement appears to be anything but an exaggeration.

A cursory examination of the matter shows the cause for this situation. Briefly, it would appear to the writer that too often the preparation of advertisements or the compilation of catalogs is placed in the hands of those who, although they may be thoroughly familiar with the processes of making or using their products, or though they may be thoroughly capable of preparing copy for general distribution, are not, by education or experience, capable of seeing or understanding the architect's viewpoint.

The cause of this condition would seem to suggest its own remedy.

Your true architect, being an artist and a specialist, is always learning, and prepared to devote sufficient of his very crowded time to the gleaning of knowledge of new products, or added information on old ones—provided he is addressed in his own language. By his own language, I mean the use of such terms as he uses in professional practice, and such illustrations as appeal to his practical or artistic nature, and, above all, the presentation in such form as to attract his professional eye.

A number of larger national advertisers have come to realize the importance of the proper preparation of their literature, and their advertising copy is of such a nature as to indicate an appreciation of the professional standing of those for whom it is prepared.

But the bulk of the small advertisers, and those not so small, seem to require guidance in the preparation of their advertising copy.

And right here is where the architects can help the manufacturers and, incidentally, themselves.

Let them use every opportunity to impress upon the manufacturers' representatives who call upon them, the importance of suitable literature for the architect's use, and offer suggestions for its preparation. I have no doubt that this will effect a marked improvement in this field.

The manufacturers with whom I have come in contact, and they have been many, have always shown a willingness to co-operate with the architect, and there is no question but that co-operation in this matter will lead to a very general improvement in the quality of advertising material addressed to the architect.

LEONARD JOSEPH.

Of the Office of Thomas W. Lamb, Architect.

1927 ART ANNUAL

THE American Art Annual for 1927, Vol. XXIV, has recently been issued by the American Federation of Arts, Washington, D. C. "Who's Who in Art," a directory of painters, sculptors and illustrators, containing names, addresses and biographical data of 5,056 artists, is featured in this latest volume. This directory has not appeared since 1925.

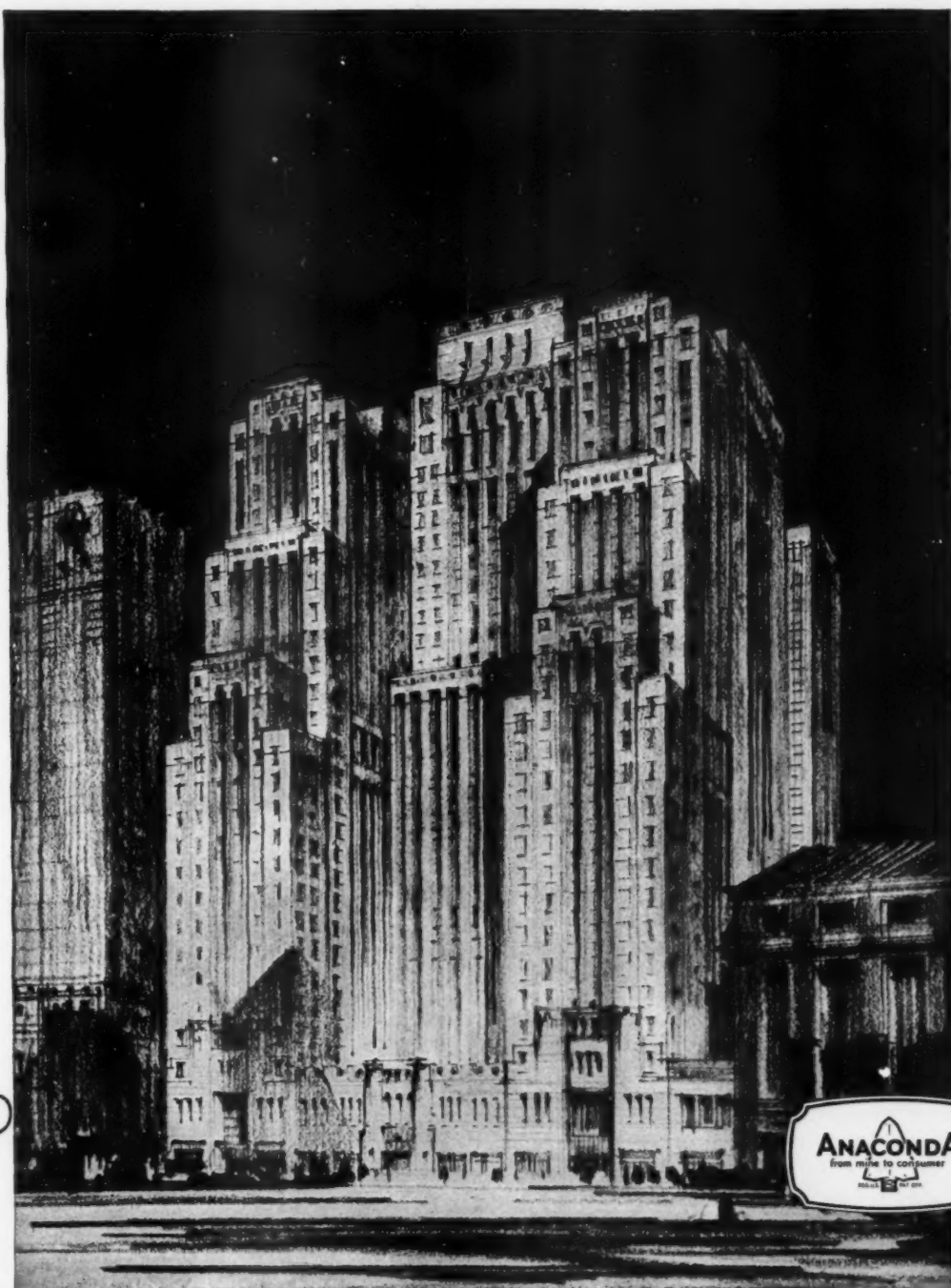
Gifts of money totalling almost \$19,000,000 were made to art museums, educational institutions and communities for the advancement of art in its many phases, according to the "Year in Art" section. In addition, it lists gifts and bequests of buildings and collections valued at many times that sum. To mention but one of these gifts, the Henry E. Huntington collection of British masterpieces, his library and buildings to house them, left to the state of California, are valued at \$50,000,000.

A record was established for building activities by art museums and schools during the year, with the opening of new buildings, wings or galleries by sixteen institutions. Twelve notable war memorials, predominantly sculptural, were completed or dedicated during the year, as well as more than forty other works in sculpture.

In the Annual's list of nearly one hundred artists and patrons of art who passed away during the year, are such well known names as Guy Lowell, architect; Edward H. Potthast, Oliver D. Grover and H. Bolton Jones, painters; Coles Phillips, illustrator; Henry E. Huntington, Jules Mastbaum and Arthur A. Hamerschlag, patrons of art.

A record of consistent progress is found in the new Annual's sections on art museums, associations and schools. Kentucky, one of the few states without an art museum, until 1927, joined the majority during the year, with the opening of the J. B. Speed Memorial Museum, in Louisville. Thirty-five states now have one or more museums and galleries of art. Every state in the Union has one or more art associations or societies, including Nevada, in which one was organized for the first time last year. Arizona, Nevada and Wyoming are the only states which have no schools of art. In forty-five states, it is possible for students to obtain instruction in one or more schools, a remarkable record when one recalls that prior to 1860, only New York City and Philadelphia possessed art schools of importance.

The new Art Annual contains in addition, a directory of art dealers throughout the country; lists of magazines and newspapers which are wholly devoted to art, or give space to art news; seventeen full page, halftone illustrations, reproducing paintings, sculpture, etchings, and photographs of artists and museum buildings. There are also complete indices, including cross references.



ANACONDA SHEET COPPER on the Graybar Building

Anaconda Sheet Copper guaranteed 99.99% pure was used for flashings, cornices, skylights, etc., in the construction of the Graybar Building because of its high resistance to the attack of time and weather.

Graybar Building
New York

Architects
Sloan & Robertson
New York

Sheet Metal Contractor
L. A. Storch & Co.
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ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

THE sixty-first annual convention of The American Institute of Architects will be held in St. Louis, Mo., May 16, 17, and 18, 1928. The convention headquarters will be at the Chase Hotel.

SUMMER SCHOOL IN FRANCE

THE Department of Fine Arts of New York University again announces a summer school in the Louvre Museum upon the invitation of the French Ministry of Fine Arts. Nine courses of study are offered, to be given in English by French professors. Six lecture week-end trips to famous art shrines of France will be made on Sundays throughout the school term, including visits to Versailles, Fontainebleau, and Rouen. Students will sail from New York June 16 and arrive back August 24. Further information may be had by addressing the secretary, Paris Summer School, Department of Fine Arts, New York University, Washington Square East, New York.

The University also has sent out its preliminary announcement of courses for 1928-1929, to be given by various authorities on various phases of art, at the Metropolitan Museum of Art, Frick Art Reference Library and at the Washington Square Center of New York University, New York City.

A CITY PLANNING PRIMER

MODERN city planning pays, it means better living conditions, better business, and a more attractive and agreeable city in which to live and do business, according to a committee of nine nationally known business and professional men who have made a study of the subject in co-operation with the United States Department of Commerce. Their conclusions are based on personal observation and analysis of the experiences of hundreds of American communities, with the object of learning how city planning actually works out in practice.

A city or town, the committee points out in a special report recently published, is a place in which to live, to work, and to play, and should be planned systematically with these ends in mind, just as the location of buildings on a factory site is carefully determined.

One of the objects of the report is to show how wise city planning can help make home surroundings more attractive and make improved dwellings available to more families.

The committee's studies are part of the program initiated by Secretary of Commerce Herbert Hoover several years ago to co-operate with local governments, business groups, and civic bodies to improve living conditions and to derive the most benefit

from the six to seven billion dollars a year which the American people are investing in new construction. It also ties in with the work of the Conference on Street and Highway Traffic Safety, whose meetings have been held at the Department, for good planning is an essential to efficient handling of the traffic problem. In order to help public officials and private groups who are interested, the committee's report has been published by the Department of Commerce in the form of "A City Planning Primer," which may be obtained from the Superintendent of Documents, Washington, D. C., for five cents a copy. A city planning commission, whose duties include responsibility for the preparing of a comprehensive plan, passing on the layout of new real estate subdivisions, and considering all proposals for public works as they may affect the city of the future, and the drafting of zoning ordinances, are discussed. A section is devoted to regional planning, which aids the various city, town and county governments having common problems, in working out the best solution.

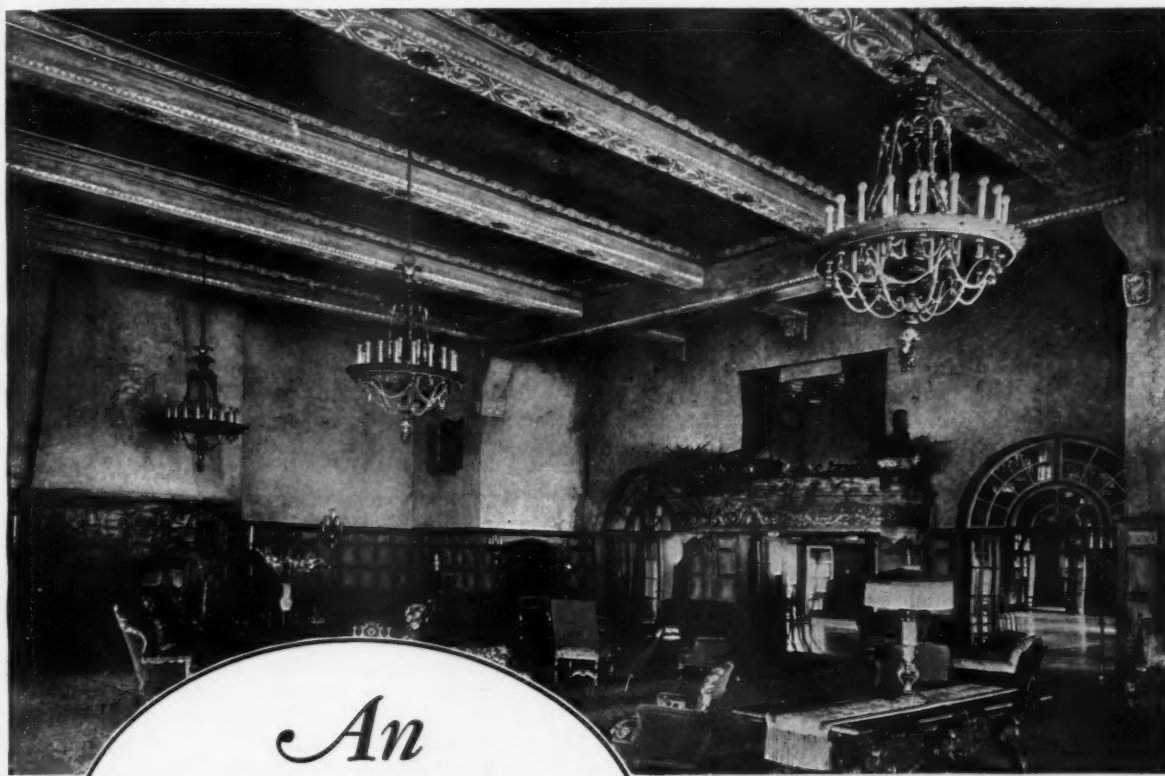
ANNUAL MEETING OF WOOD UTILIZATION COMMITTEE

THE annual meeting of the National Committee on Wood Utilization of the Department of Commerce has been called for Friday and Saturday, May 4 and 5. The sessions will be opened Friday afternoon in the conference rooms of the Commerce Building, Washington, D. C.

While the previous annual meetings of the National Committee have been devoted to determination of its program, this year representatives of the principal groups of producers, manufacturers, distributors and consumers will discuss their particular interest in the committee program. Thus each member will be made to realize his part in the program, the object of which is to make reforestation feasible through increased utilization of the felled tree. While the Committee is vitally interested in reforestation its program is concentrated on closer and more efficient utilization of timber.

THE AMERICAN ARCHITECT "ON THE AIR"

IN line with our policy of advertising in "House and Garden," setting forth the advantages of architectural service, R. W. Sexton, associate editor of THE AMERICAN ARCHITECT, is scheduled for a series of radio talks, from station WGBS, New York, on various phases of architectural design. The first, given on April 18, was on the subject: Individuality in the Small House. The two following Wednesdays Mr. Sexton will talk on The Modern Style of Interior Design and The American Theatre, respectively. The talks are scheduled for 2:00 P.M.



Detroit Yacht Club, Arthur C. Keil, Architect, Detroit

An Utterly Different Material

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powdered marble
for *Textured Walls*

THE character and charm of hand finished interior walls are now readily accessible—in cost and in ease of creation.

There is a material—Marb-L-Cote—that decorators everywhere have welcomed and learned to use. In important ways it improves over common plastic paints.

Marb-L-Cote is sixty-five percent pure finely-ground Georgia Marble. Painters mix and apply it in minimum time. Because completely non-irritating to throat and hands it receives the care in application that such a wall finish requires.

When set, Marb-L-Cote has a remarkable toughness and elasticity. It sets to the hardness of marble. Scraping furniture against Marb-L-Cote will not scar the surface. Because extraordinarily elastic Marb-L-Cote

may safely be applied over properly erected plaster boards or insulating boards. Cracking along joints of boards is done away with. Marb-L-Cote never peels or crazes.

Being strictly neutral in chemical content Marb-L-Cote allows colors to remain always clear—non-fading. Walls retain full warmth and mellowness through hundreds of washings. Highlighting effects are unsurpassed.

These are the reasons so many architects specify Marb-L-Cote by name. Write for valuable portfolio of period finishes in full colors, accompanied by proper specifications covering each. Mailed free to architects or architectural students. Address MARB-L-COTE, INC., 400 North Michigan Avenue, Chicago.



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"MARBLE APPLIED WITH A BRUSH"

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SUMMER SESSION: CARNEGIE INSTITUTE OF TECHNOLOGY

CCOURSES in architecture are receiving special attention in the plans for the eleventh summer session this year at the Carnegie Institute of Technology, in Pittsburgh, according to an announcement from Dr. Roscoe M. Ihrig, director of summer courses. Under the plans for the coming summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 11 to July 21 to meet the needs of students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for entrance. Among the subjects to be offered are architectural design, outdoor sketching, descriptive geometry, shades and shadows, perspective and mathematics.

Six and eight-week courses are announced also in chemistry, physics, mathematics, mechanics, English, economics, commercial law, history, drawing, surveying, psychology and education, charcoal and pastel drawing, water color and oil painting, design, sketching, methods, history of arts, and various shops. Courses of six and eight weeks will be given to teachers and supervisors of public school music, fine and applied arts, and manual and industrial arts.

CARNEGIE SCHOLARSHIP GRANTS IN FINE ARTS

ANNOUNCEMENT was made recently by the Carnegie Corporation of New York of the list of twenty-five fine arts students recommended for scholarships in this country and abroad for the year 1928-29. These annual grants have been made by the Corporation since 1925, for the purpose of increasing the number of qualified college and university teachers in the arts.

By means of them, students in the fine arts are enabled to pursue graduate study under the direction of American universities, either in residence in them or abroad, in preparation for the teaching of graphic and plastic arts in colleges and universities, as contrasted with teaching opportunities in museums, professional schools, etc. While no formal pledge is required of incumbents, it is understood that applications received are made in good faith by those who are planning to become teachers. The desire of the Corporation is to attract promising young men and women to the teaching profession rather than to recognize merit and accomplishment on the part of those who are already members of the profession.

The stipend ranges from \$1,200 for first year graduate students to \$2,000 in certain cases for advanced work abroad, but in this, as in other matters, the practice of the Committee varies to meet the requirements of the individual student.

Of those recommended for the year 1928-29,

fifteen are reappointments, and ten are receiving Carnegie grants for the first time. These students represent fine arts instruction in thirteen institutions in eight states. The present incumbents who will have completed by next June three years of graduate study, either in this country or abroad, were not considered eligible for reappointment.

One hundred and forty students made application this year, and final selection was made by the committee at its meeting on March 23, 1928. Candidates were chosen on the recommendations of those competent to judge from their own professional experience of the applicants' ability, and on the plan and purpose of study as set forth by the candidates themselves. Fourteen men and eleven women were finally recommended for awards.

WEST COAST LUMBER BUREAU SCHOLARSHIP

A \$1,000 scholarship, designed to promote the development of architecture in wood, has been made available in the College of Architecture, University of Washington, Seattle, by the West Coast Lumber Bureau.

In giving the scholarship, the Bureau recommended that it be awarded to the outstanding Junior in the College of Architecture at the University during the latter part of the winter quarter, and that during the following spring quarter the student selected familiarize himself with the lumber industry of the Pacific Northwest, the different woods, mill methods, gradings, etc.

The student, according to the plan, will then spend two months at the Fontainebleau School of Fine Arts, near Paris, France. From there he will go to Switzerland, where he will study wood construction and prepare measured detail drawings of at least two outstanding chalets. The Bureau has recommended that when the student returns to complete his school work the material he developed under the terms of the scholarship be published and made available to architects and others interested.

Members of the University's architectural faculty have awarded the scholarship to Jack Peterson.

LUMBER FROM WHITE HOUSE AUCTIONED FOR SOUVENIR USE

SEVERAL hundred feet of Virginia long leaf pine lumber which held the roof over the heads of the nation's Presidents for 112 years before the new covering was placed on the White House last Summer, are to be used in making souvenir gavels, plaques and furniture. Auctioned in Washington recently, the lumber brought as high as \$4 a linear foot, various quantities going to historical, patriotic, school and lumber organizations. The American Institute of Architects bought some of the lumber and plans to make 58 gavels, one for each chapter of the Institute.



Ask Messrs. Hoit, Price & Barnes about Carney Cement Mortar

CARNEY Cement was used for all of the mortar on the first section of the Bell Telephone Company Building. When the addition was made, Messrs. Hoit, Price and Barnes again specified and used Carney Cement.

Ask them, or any other architect why they prefer Carney Cement for their mortar, and you'll find—first, that it produces a bonded wall of exceptional strength—and second, that through the simple method of preparing it for use, and its extreme plasticity, a really sizeable saving in masonry, mixing and material is made possible.

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NEW ZONING LEGISLATION IN 23 STATES

LOCAL zoning ordinances must be based on authority granted to the city or town by the state government, and hence the enactment last year of zoning legislation in 23 states is of underlying importance to the zoning movement, according to Dr. John M. Gries, chief of the division of building and housing of the Department of Commerce.

The division's canvass of the situation, which involved the searching of the laws passed by more than forty state legislatures which met last year, also revealed the fact that the standard state zoning enabling act, which was prepared five years ago by a committee of eminent men appointed by the Secretary of Commerce, has now been used wholly or in large part in laws enacted in 29 states.

The zoning legislation adopted during the year 1927 ranges all the way from complete state acts applying to all classes of municipalities, to acts that apply to a single city. By the end of the year 1927, zoning laws had been enacted by 45 states and the District of Columbia, while in another state it has been held that zoning is permissible under home rule provisions of the state constitution. The names of 63 cities, towns and villages which adopted zoning ordinances during 1927 have already come to the division of building and housing. This increases the number of zoned municipalities in the United States to 583, with a population of more than 31 million inhabitants, according to the 1920 census, but probably well in excess of 35 million if growth since 1920 is taken into account. More than 57 per cent of the urban population of the United States is represented in these 583 places. Fifty-five of the sixty-eight cities which in 1920 had more than 100,000 population each, now have zoning ordinances in effect, and zoning activities in the remaining thirteen unzoned cities of that group are in various stages of development. At the other end of the list with respect to size, 53 municipalities of less than 1,000 population are zoned.

These and other facts relating to zoning progress in this country during the year 1927 are contained in a mimeographed bulletin recently issued by the Department of Commerce, Washington, D. C.

AN INTERESTING HOUSE ORGAN

THE average house organ devotes too much space to the exploitation of the particular products which a firm manufactures rather than treating in detail of the various materials in which the concern works and recording the problems and opportunities which from time to time present themselves. The house organ so devised might better be classed as a piece of advertising instead of a document of trade literature. Volume 1, No. 1, of "The Kaleidoscope" has just been published by Kartack & Company, Inc., "A Guild for the reproduction of ancient and the development of modern art objects, conducive

to harmony, expressed through illumination and ornamentation for interiors and exteriors." The articles, both in text and illustrations, are of peculiar value to those interested in decorative metalwork. This booklet sets a pace for house organs with which others, to their advantage, might do well to keep abreast.

SPECIFICATION DATA ON TECHNICAL PAINTS AND WATERPROOFING COMPOUNDS

A FOLDER for filing containing specification data on technical paints and waterproofing compounds has recently been issued. Twenty-four loose sheets indexed with the correct A. I. A. file number contain specifications and pertinent information on various products used for waterproofing, dampproofing, caulking and pointing, mortar colors, structural steel paint, concrete floor treatments and similar purposes. The arrangement of this folder makes it convenient for both filing and use in architectural offices. The page sizes conform to the recommendation of the Structural Service Department of The American Institute of Architects. Copies of this folder may be obtained by addressing Toch Bros., 443 Fourth Avenue, New York City, or The Service Department of THE AMERICAN ARCHITECT.

RESIDENCE ORGANS

THE Skinner Organ Company, 677 Fifth Avenue, New York, have issued a booklet entitled "The Skinner Residence Organ" which describes a ten stop organ, suitable for medium sized apartments or living rooms: an instrument of comparatively recent development. This organ is designed for manual, semi-automatic or full automatic playing. Numerous resident installations are illustrated in a manner that suggests many possibilities for the incorporation of the organ console and screen as a part of the interior architecture. The illustrations are also suggestive of methods employed to overcome difficult situations. The text describes the Skinner Residence Organ and contains information of interest to architects. The booklet is 9 3/4 x 12 1/2 inches in size and contains 48 pages.

ANNUAL MEETING, THE PRODUCERS' COUNCIL

THE fifth annual meeting of The Producers' Council, affiliated with The American Institute of Architects, will be held at the Kingsway Hotel, St. Louis, Missouri, on Tuesday, May 15, 1928, the day preceding the opening of the annual convention of the Institute. Prominent architects will address the meeting on subjects of mutual interest.

All members of the Institute are cordially invited to attend the meetings of the Council at the Kingsway Hotel, which is only one block from the Institute's headquarters at the Chase Hotel.



16th District School No. 2, Milwaukee, a fine example of a modern school embodying Milcor Products.

Young America deserves more Firesafe Schools

WHEN the National Committee for Chamber of Commerce Cooperation with Public Schools and the American City Bureau completed its investigation of 7150 school buildings in 429 cities, these startling facts were disclosed.

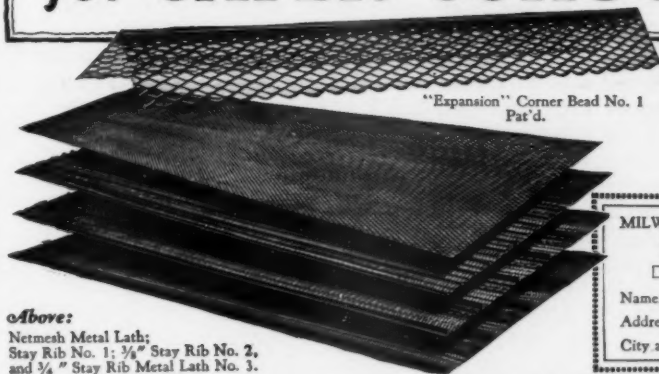
Only 5% of our schools are constructed entirely of fire resistive materials. 13% classify as semi-firesafe, with fire resistive construction in walls, floors, stairways, and ceilings, but with combustible flooring and roof construction over fire resistive ceiling. 17% are in the class that appear safe, with masonry walls, fire resistive corridors and stairways, but ordinary construction otherwise in floors, partitions, roofs and finish. 65% of our schools are unsafe with ordinary joist construction, combustible interior finish, many with wood foundations and roofs on which Fire thrives!

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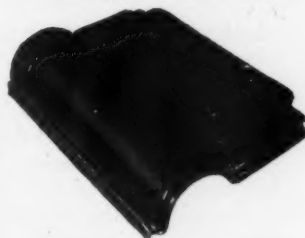


Above:

Netmesh Metal Lath;
Stay Rib No. 1; 3/4" Stay Rib No. 2,
and 3/4" Stay Rib Metal Lath No. 3.

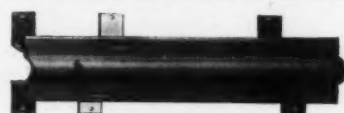
"Expansion" Corner Bead No. 1 Pat'd.

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and other forms of roofing in Steel,
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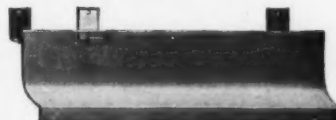
Metal Chair Rails



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MUSEUM PLANS CHOSEN

THE architect's plans have been chosen for the new Museum of the City of New York, to be erected at Fifth Avenue and 103rd Street, and committees are ready to appeal to the public for a fund of \$2,000,000 between now and June 1, it was announced recently. The plans selected were drawn by Joseph H. Freedlander, F.A.I.A.

The site of the proposed museum, recently assigned by the city to the trustees of the Museum of the City of New York, on condition that \$2,000,000 is subscribed by June 1, extends 201 feet on the east side of Fifth Avenue, between 103rd and 104th Streets, and is 150 feet deep.

WINS LEBRUN SCHOLARSHIP

THE LeBrun Traveling Scholarship, which is donated each year from a fund set aside by Pierre LeBrun, architect of the Metropolitan Tower, New York, has been awarded this year to Will Rice Amon, New York, for the best design submitted in a competition having for its subject a public utilities building in a moderate-sized city. Second place was awarded to Ulysses Floyd Rible of Hollywood, Cal.; third place to Henry Louis Sandlass of New York, and fourth to J. Radotinsky, also of New York. The scholarship is for \$1,500, with which the winner is expected to travel abroad.

HUGH ROBERTS, A.I.A.

HUGH ROBERTS, A.I.A., Secretary of the New Jersey Chapter of The American Institute of Architects, of the New Jersey Society of Architects and of the New Jersey State Board of Architects, died Friday, March 23, 1928, after a brief illness.

Into the sixty-one years of his life Mr. Roberts crowded not only the usual activities of a large and important practice, but an almost inconceivable amount of self-denying service to the profession. He was active in the formation and upbuilding of the New Jersey Chapter of The American Institute of Architects; in the long struggle for the state registration of architects and after its creation by the Legislature, as a member and Secretary of the State Board, which he served from its foundation to the time of his death.

Mr. Roberts was one of the little group who founded the New Jersey Society of Architects as the effective ally of the Institute in his State, and served it faithfully and efficiently as its Secretary

from its inception to his death. His service as Secretary to the Institute Chapter has been as faithful, as efficient and almost as continuous, having been interrupted only by the two terms he served as its President. It is impossible to conceive of a more sincere or more eloquent tribute of respect and appreciation than that afforded by the opportunity for such continuous service extended to Mr. Roberts by his professional colleagues.

As a monument to his professional skill and artistic ability, Mr. Roberts leaves to his State and to posterity, the Hudson County Court House in Jersey City, one of the finest examples of architecture in the East.

Deeply as we mourn his loss and regret the closing of a career of such devoted service, we cannot but glory in its achievement and in the privilege of having known and loved him.

GEORGE S. DREW, Chairman

ARNOLD H. MOSES, President

on behalf of

NEW JERSEY CHAPTER, A.I.A.

NEW JERSEY SOCIETY OF ARCHITECTS

PERSONALS

F. E. Johnson, architect, is now located at 709 East Eighth Street, Superior, Wis., having moved from 31-40 Wisconsin Block, that city.

Sidney L. Strauss, formerly associated with Charles H. Gillespie, architect, is now engaged in the general practice of architecture with offices at 41 Union Square West, New York City.

Manoug Exerjian, architect, 147 East Thirty-third Street, New York City, has opened a branch office at 1 Continental Avenue, Forest Hills, Long Island, N. Y. Manufacturers' catalogs and samples are requested.

Thos. R. Kimball, F.A.I.A., Wm. L. Steele, F.A.I.A., and J. Dow Sandham, A.I.A., announce the formation of a partnership for the practice of architecture under the firm name of Kimball, Steele & Sandham, with offices at 836 World-Herald Building, Omaha, Nebraska, and 502 United Bank Building, Sioux City, Iowa. Associated will be Geo. B. Hilgers, A.I.A., of Sioux City, and Louis W. Smetana, A.I.A., of Omaha.

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 PUBLISHERS' PAGE

SHREVE & LAMB are the architects for the office building for the Reynolds Tobacco Company, now under construction at Winston-Salem, N. C. This building was designed, working drawings made, and the contract awarded in approximately four months. The work was carried through the office on a definite time schedule similar to that often employed for contract work on large buildings. The working drawings and specifications were completed simultaneously. Bids received from contractors in widely separated localities were remarkably close. The contractors acknowledge that this was largely due to the manner in which both plans and specifications had been developed. Business management in the practice of architecture is probably receiving more attention at present than at any time in the history of the profession. The Reynolds Tobacco Company Building illustrates an interesting phase of this question which is described and illustrated in the current issue of THE AMERICAN ARCHITECT.

The Engineering and Construction Department of THE AMERICAN ARCHITECT issue of December 5, 1926, contained a description of the balcony construction in the Roxy Theatre, New York City. This theatre provides seats for 2,850 persons on the lower floor, 1,034 on the mezzanine floor, 2,110 in the balcony and 110 in the orchestra pit. The two columns which support the front of the balcony are about 169 ft. apart. The principal truss member is 103 ft. long and weighs 200 tons. At the time that this theatre was built, its construction was a novelty in this country. Since that time there has been built in Los Angeles, California, a shrine civic auditorium known as the Al Malaikah Temple, which in certain respects surpasses the Roxy Theatre in its engineering features. The theatre in the temple seats 3,200 on the main floor, 3,350 in the balcony and 200 in the orchestra pit. The principal balcony truss spans 168 ft. and weighs 250 tons. The balcony cantilevers have a maximum overhang of 45 ft. The roof trusses over the auditorium span 192 ft. and weigh 60 tons each. The construction of the building is an interesting combination of structural steel and reinforced concrete, a description of which will be found in this issue.

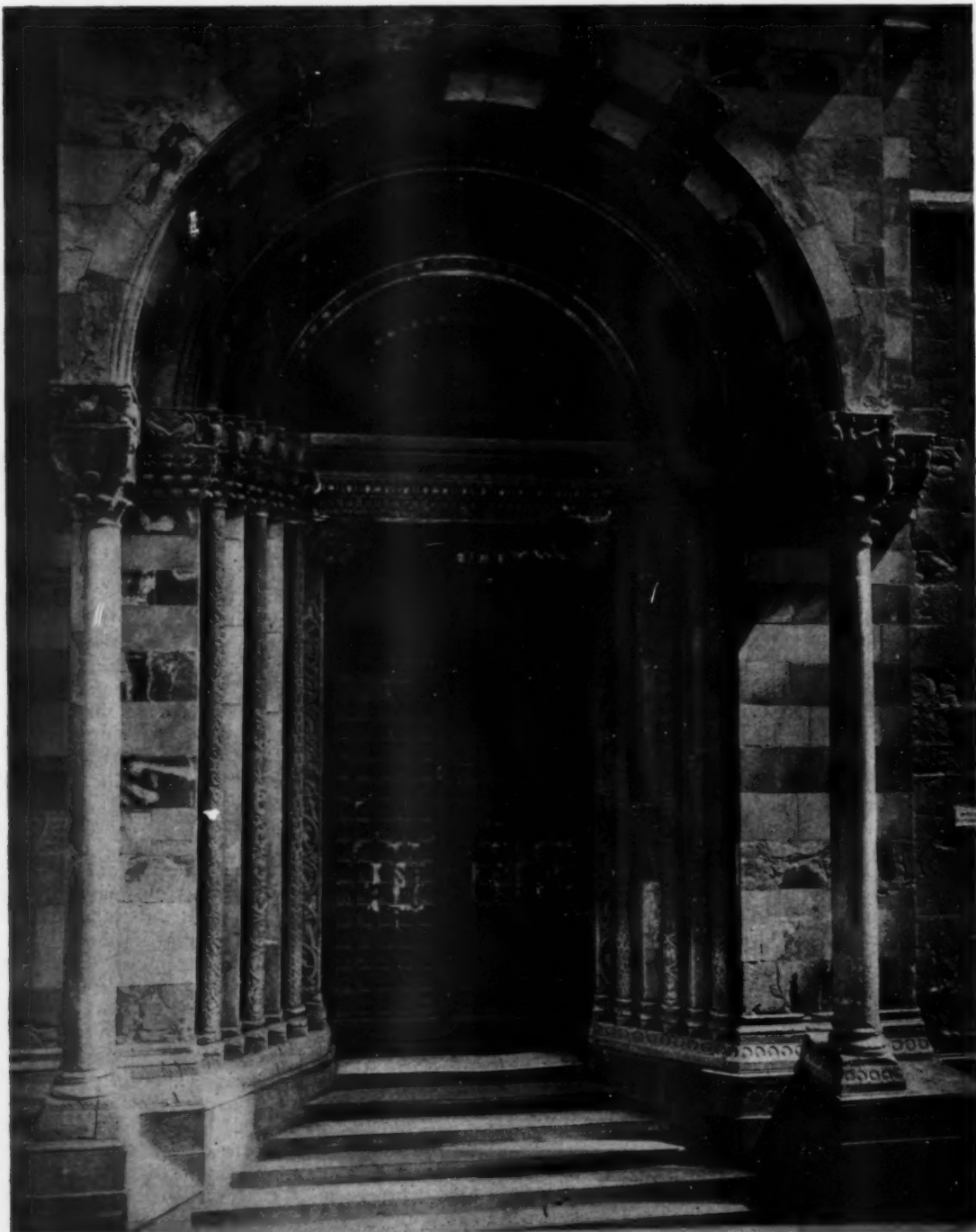
An article in this issue by Henry E. Wichers emphasizes the relation of house to site. A house well designed will appear to be actually a part of the landscape. In certain parts of the country, certain types are more generally used because they seem more naturally associated with the landscape conditions of that particular locality. Mr. Wichers' article,

however, has a wider interest in that it does not deal with styles, but rather with principles. The house on a hilltop, for example, should repeat in the lines of the roof the slope of the hill, he states. He does not say it should necessarily be an early English or French gable house. Architectural design is based on principles, and not on styles. Because certain of the old styles embodied certain forms which lend themselves better than others to certain landscapes, it is only natural that we find ourselves simulating Colonial lines in designing houses where horizontal roof lines must be emphasized and affecting English gables in houses calling for sharp inclined roofs. Mr. Wichers' article is illustrated entirely by houses in Kansas—his home state—and it is particularly interesting to know that he could find at such close range such capable designs to demonstrate his principles.

Sport arenas have, in recent years, aroused widespread interest both in this country and abroad. In the larger cities these arenas are called upon to serve a great variety of uses, ranging from circuses to six-day bicycle races, boxing matches and hockey games. The equipment necessary to furnish ice for skating or playing hockey and the design of refrigerating systems for this purpose are comparatively recent developments. We are fortunate in being able to present in our issue of May 20, 1928, an authoritative article by Terry Mitchell describing the ice making equipment installed in the Olympia Arena in Detroit, Michigan, for which C. Howard Crane and his associates, Elmer George Kiehler and Ben A. Dore, were the architects.

It is a generally accepted fact, and one that has frequently been emphasized in the columns of this journal, that many of the best architectural conceptions get no further than the drafting board. The architect of a large office building in New York only recently remarked to us that certain of the most interesting features of the design had already been eliminated and the structural steelwork is now only one or two stories above the ground. As a consequence, a photographic presentation of present day building may not be a true barometer of progress in architecture in this country. We feel that our readers want to see the best, whether it be reproduced from photographs or from renderings. We, therefore, make an appeal to them to send us prints of perspective sketches of buildings which they think are worthy of publication, even if the design may have to be materially changed before building, or even if the project is entirely abandoned.

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SIDE DOOR, XIIITH CENTURY ITALIAN CATHEDRAL

THE AMERICAN ARCHITECT

May 5, 1928