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THE PROBLEM IN DESIGNING MODERN SHOP FRONTS

By WALTER F. MARCH

THE changes incident to the evolution of retailing in the United States have made imminent the birth of what will be practically a new branch of architecture. In no other field does a responsibility for direct return on investment rest so heavily upon the architect as in the designing of retail store buildings; and in no aspect of this work is the measure of his achievement so obvious and so important as in the facade, with special reference to the display windows at the street level.

This is the considered opinion of one who has supplemented extensive study of store architecture in Europe with several years of practical work in the United States, not alone in the designing of display windows, but also in devising plans for the displays themselves.

The point is less that the architect has a duty to discharge than that circumstances are combining to force the duty upon him. Retailing, ranking now almost as one of the sciences in this country, is in that stage of evolution which implies a radical departure from practically all its standards in the past. Many of the changes are already *faits accomplis*; others are in course of completion; still others have only begun.

The retail store front, especially as to its display windows, is in the third group. The past year has

brought a remarkable impetus to interest in retail window display and, in the larger cities, has aroused the great merchants to a realization of the fact that fronts and windows designed twenty, even ten, years ago, are either out-of-date or obsolescent for the purposes of modern window decoration. New York, and other centers holding the status of metropolis for their respective districts, have witnessed a period of feverish reconstruction of display window interiors. Investments of immense sums for superlatively beautiful, permanent details

in window construction have been obscured by new, "smart" fittings as if they were so much junk, in the endeavor to create settings to accord with the novelty of the decorations.

Meanwhile, window dressing, from the level of a half-trade, half-craft, has risen to the status of an art, its practitioners frankly claiming the honors of a profession with leading retail stores gaining prestige from their employment, in the capacity of display directors, of painters and of designers of stage scenery possessing international reputations. A whole literature is appearing on the art and science of window dressing. There are differing schools of thought, disputations as to what is and what is not permissible in display

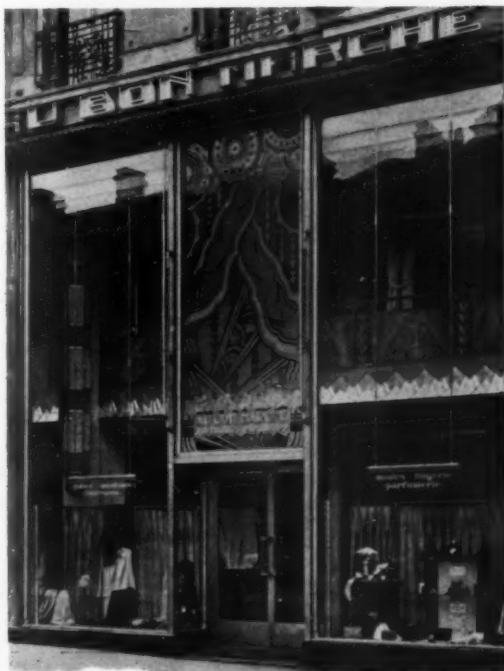


Photo by Chevojon

AU BON MARCHÉ, PARIS, FRANCE

BOILEAU, ARCHITECT

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adjuncts. Conservatives are in utter rout, while radicals are at odds among themselves as to what constitutes modernism and on which side of futurism their exposition of the bizarre shall halt. Merchant owners, comprehending but little of the rationale underlying the various window dressing trends and innovations, appreciate fully the wide and deep sweep of the general movement and hasten to catch up with their competitors.

To the experienced eye, while the movement predicates a genuine renaissance of interest in window display, it has become, in effect, a revolution in method. As a revolution, it is cribbed, cabined and confined within limitations predetermined by the store architecture of a bygone era. It is by this time apparent that one of two things must happen—either the limitations must choke the revolution, or the revolution must burst the limitations. To date, the only report possible on the revolution is progress, with a gathering of headway all along the line.

The old standards applying to store fronts serve no longer as limitations wherever a building for retail trade is erected *de novo*. The architect is called on to devote his best efforts to the window

plans as a consideration of prime importance, with particular attention to its facilities for whatever departures in window dressing may develop in the future. Where alterations are made in store fronts, the necessity for more modern windows is commonly the factor dictating the change. Where no alterations have been made in the facade, window interiors are being remodeled and the front itself has become a chronic anxiety, premonitory of ultimate reconstruction for the newer uses of window display.

In all of this increasing concern with the store's windows, only two of the old touchstones retain their ancient virtues in the retail merchant's mind. One is that his windows must sell his goods, a yardstick of retail trade which will never change by the fraction of an inch. The other is that, as compared with European standards of window depth, his windows must remain shallow, with 10 feet the maximum and with his preference for something nearer to 7 feet. This instinct for shallowness is merely the corollary to his requirement of a selling window as opposed to the vast interior of the European show window. Where the great German department stores and specialty

shops take pride, but no immediate profit, in staging magnificent scenes running back 20 feet from the glass, the American store is content with making a striking style impression with merchandise presented fully to the eye; and the tribute to its window display which it most values is the customer's inquiry at the counter for an item which is the exact counterpart of the one seen in the window. The most significant feature of a symposium on window display, which has been running for months in a leading journal of the women's wear trade, is the recurrence of the dictum by prominent New York merchants: "Our windows are dressed to sell our merchandise." Not that any among them believes he can afford to disregard decoration in all the refinements of the art, but simply that, while the window decorator may go as far as he likes, his arts and graces must remain strictly subordinate and wholly contributory to the increase of the store's sales volume.

The architect may as well accept these two requirements as immutable. For all the rest, he



Photo by Van Anda

BAINBRIDGE BUILDING, NEW YORK—WILLIAM VAN ALEN, ARCHITECT
SEVENTY-FIVE PER CENT WINDOW SPACE TO ACCOMMODATE SHOPS

has a free hand in effecting the best compromise his skill can devise between the merchant's insistence that the windows must sell the merchandise and the decorator's aspiration, backed by now countless resources for arresting displays, to present windows of impressive charm and ceaseless novelty.

It would seem—indeed, it cannot fail to be—presumptuous for any one architect, however widely experienced in the field, to lay down any rules whatever for the guidance of his colleagues. But, in view of the vastness of the field that is opening and of the perplexities involved in the problems arising throughout that field, it is time for someone to say something—something that shall be really informative and directly practical.

The window of today presents itself for analysis under three heads, with every one of which the architect is vitally concerned. They are: First, the conception of the store front, where the exterior is now called upon, in its general design and in its details, to body forth the individual character of the store and to serve as a very valuable and permanent advertising feature. Second, the interior frame of the window, providing for the widest imaginable range of display and decoration. Third, technical equipment, including, especially, lighting facilities and mechanisms facilitating display changes.

To the man newly specializing in store window architecture, these window details can be as difficult of solution as was the plumbing of the earlier skyscraping office buildings, when one brilliant architect observed: "The toughest part of the job is in what nobody sees and everybody uses—the plumbing."

Leaving aside, for the moment those two unseen but difficult aspects, the lighting and the mechanism, we can clear the air to a large extent by considering the window front and interior. We find that these problems promptly divide into two broad groups. One embraces those applying to the department store, with its long expanse of window frontage and its necessity for displays on the grand scale. The other includes the specialty and other shops which may have no more than one or two windows and must depend for their effectiveness on distinctive artistry of design and execution as to the front and a variety of treatments

for the interior. While place is to be given to the department store because of its present domination of the scene, no one can afford to disdain the shop of narrower frontage and often of a single sales floor. Not only is the small shop gaining in favor with the public, because of its specialization, but its numbers are being increased yearly by the thousands of chain stores that are springing up in every center of population—a new, limitless market for the talents of the architect qualified to confer on each chain a front which shall be as individual and identifiable by its beauty as is the crass carmine frontage that distinguishes the Woolworth stores.

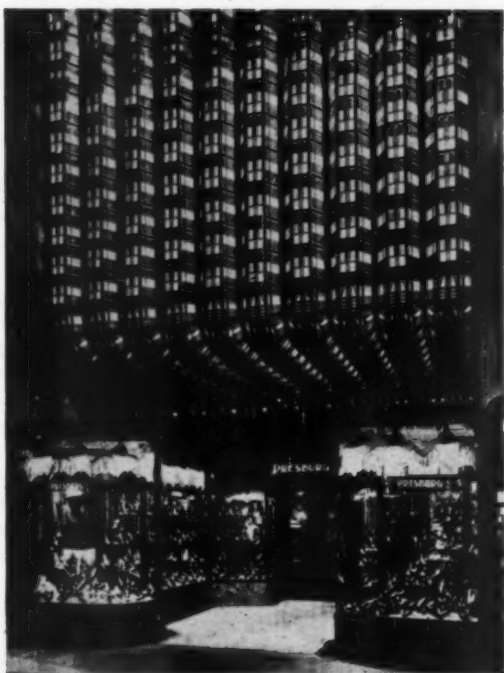
In New York there prevails still a wide diversity of practice in adapting the windows of department stores and very large specialty shops to the exigencies of modern display. Along Fifth Avenue one can see many examples of the large store's endeavor to convince the passerby that it is a specialist in every branch of its merchandising by the use of windows relatively small in all dimensions, just as one can see also examples of unusual height and breadth and depth in windows which emphasize the aggregate, combined power of the store as a unified whole.



Photo by Van Anda

AMFORM SHOP, NEW YORK—WILLIAM VAN ALLEN, ARCHITECT

EXTENSIVE USE OF GLASS CORNERS TO INCREASE WINDOW DISPLAY SPACE



ENTRANCE TO PRESBURG STORE, AMSTERDAM, HOLLAND

G. A. M. LOGMANN, ARCHITECT

GLASS IS USED TO DECORATIVE ADVANTAGE



Photo by Winston

MODERN SETTING IN SHOW WINDOW OF
LORD & TAYLOR, NEW YORK

The Lord & Taylor store may serve as a fair example of the first group; Altman's of the second. What is not apparent along Fifth Avenue is treatment of the facade on the lines of what in Europe is recognized as the department store type, exemplified in the Wertheim Building in Berlin. The show windows run up to the cornice, with lofty pilaster effects separating them and accentuating the vertical lines of the facade.

There is something to be said, architecturally, for this upward extension of the window lines, even in the United States where it contravenes national precedent. It is striking to the eye, extremely graceful in line and eminently practical in supplying natural light to the store interior at every floor level. But American retailing remains unalterably utilitarian and, while it is learning to appreciate artistic effect in its store fronts, it holds fast to the axiom that the level of selling display is the level of the human eye—i.e., that the store's display windows should not be extended to a point much above the level of the natural vision. This safe anchorage for window salesmanship accounts for the extremely large number of valances that are draped from American store windows constructed with heights of from 10 to 12 feet. As a rule, it is only in the case of drapings of yard goods that stores such as McCreery's utilize the full, magnificent vertical proportions of their windows. For



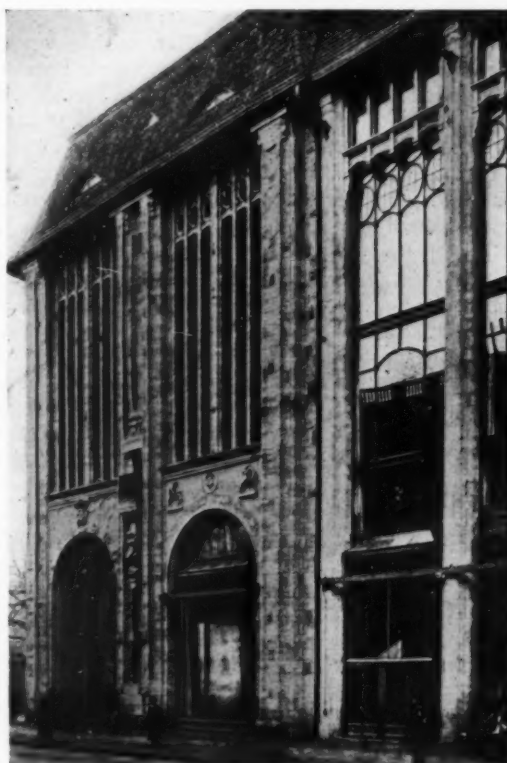
Photo by Worsinger

DISPLAY BACKGROUND IN SHOW WINDOW OF SAKS & COMPANY, NEW YORK—DESIGNED BY FREDERICK KIESLER

the rest of the time, their display managers are chiefly concerned with the problem of lowering the window ceilings and reducing the depths.

New York, however, does provide one exquisite example of vertical treatment of the show window, but not by a retailer, and not on Fifth Avenue. On Madison Avenue stands the newly erected building occupied by Cheney Brothers. Here the windows extend up to the level of the third floor in a front of glass expanse broken only by handsomely designed metal framing. Inside the store, what would have been the second floor—European, first floor—is built as a mezzanine in ornamental metalwork. To the native eye these two-story windows of the Cheney front are daring innovations and, being architecturally beautiful, serve as permanent advertising of the Cheney business. But it is to be noted that the Cheney window displays are consistently showings of yardage, the one class of merchandise to which extreme height of display is adapted. These manufacturers applied to their specially designed windows the basic principles of retail display, by building the vertical lines of their window "compositions," as the phrase goes now, into the permanent front and insuring height ample for drapes lofty enough to crane the neck. But—again the American safe anchorage at the level of natural vision—the majority of the wrought metal fixtures used for their drapes rise no higher than 6 or 7 feet from the window floor.

I have dwelt upon the Cheney windows and the manner of their utilization because they are pretty nearly the last word in American window architec-



FIVE STORY GLASS FRONT, WITH SHOW WINDOWS BETWEEN PILASTERS, WERTHEIM DEPARTMENT STORE, BERLIN GERMANY—A. MESSEL, ARCHITECT



Photo by Güllies

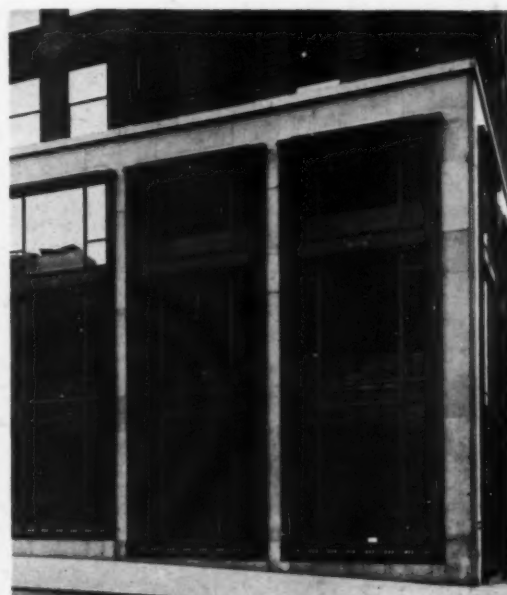


Photo by Van Anda

THE VERTICAL WINDOW FRONTAGE OF CHENEY BROTHERS STORE, NEW YORK, LENDS ITSELF TO EFFECTIVE DRAPING BY NIGHT AS WELL AS DAY

ture and continue to receive serious study by retail merchants visiting New York. But, within a year at most, they will not be the last word, because alteration of fronts impends not only in New York but in many other large city stores, and a high percentage of them contemplate minor variants of one fundamental principle of display that is feasible for almost universal application to the American department store.

That is the principle of the continuous window space, a display area that extends, unbroken, along the entire front. It was applied in the Bloomingdale Brothers' store, New York, in the recent remodeling of the Eastern front. With the acquisition of title to a couple of small properties now breaking the main approach, on Lexington Avenue, the firm plans to rebuild the Lexington Avenue front, again with a continuous window space, extending from Fifty-ninth to Sixtieth Street. And here comes the problem so strikingly mooted by Cheney Brothers with their brilliantly executed vertical

window frontage two miles further South. Should the new Lexington Avenue facade of the Bloomingdale store be endowed with windows extending up to the floor level of the third story; or should the window height be restricted to the familiar 10 or 12 feet, or even less?

The answer is to be found in the available perspective, and in the uses to which the doubled height can be put. The perspective is limited by the width of Lexington Avenue which, for purposes of vision from the opposite sidewalk, is no more than 60 feet. This is an ideal distance for double window displays, one above the other, enabling the store to hold the glance of the pedestrian across the way by means of the upper showings, while those walking on the store's own sidewalk are occupied with the displays at street level. But single windows, used for displays rising from the street level only, would be totally wasteful of all frontage above 12 feet of glass, and even, according to modern window practice, above 8 feet.

There appears to be no inclination on the part of leading American retailers, to bid for distant spectators by means of upper windows. But there is every indication that all are tending to bid for close-up, concentrated observation by means of eye-level displays that shall be readily changeable horizontally. The 200-foot window of Bloomingdale Brothers' store is only one among many that have been installed, all with enormous advantages in practical window dressing.

Only on exceptional occasions, as when Spring or Fall may call for an overwhelming exhibition of the mode in all of its ensemble, will a store stage a display uninterruptedly along such an apparently interminable length of front. At all other times, the continuity is broken by means of temporary partitions, which may be very costly woods and exquisite carpentry, providing individual displays extending from 10 feet to 30. With such an unbroken window frontage, supplemented with movable partitions, the maximum of flexibility is attained and, to the discerning vision, this appears to be the future of the department store window in that dimension.

In depth, it may be accepted that practically all existing store windows are constructed with permanent rear walls, or "backs," in



RICHARD HUDNUT STORE IN PARIS, OF MARBLE, METAL AND GLASS

GEORGE BARBIER, DESIGNER

the case of the pretentious establishment representing very heavy investment of money. Today, those admirable works in wood, as well as the more recent walls of Caen and similar stone, amount to so much dead weight, to be camouflaged with temporary backs that range from a more or less artistic screen to towering structures of compo board lurid with the colors of the rainbow across fields of gold, silver, bronze or what not.

The architect, to be in line with modern window requirements, can serve his clients best by providing no back at all, a recourse peculiarly favored by the simple ground plan of the continuous window. In place of the old, permanent rear wall of wood or of stone, he need only plan for a slotted line to take the individual units of such light, changeable backs as the store may choose to utilize in simulation of permanent construction. Thus, the window, in its entirety, becomes readily susceptible to alteration in accord with the exigency of the hour, to meet the changing styles.

The department store window merits in itself a thorough discussion. I have sought here only to give an outline of the trend of retailing demand as to the features essential in the immediate future. It is no more feasible to do full justice to the small store window, which is developing now in amazing variety, mainly along European lines, design and materials. Small store facades must be something more than merely ornamental frames for the windows. They should, and now do, take in also the store entrance. The tendency is to achieve highly artistic effects in combinations of metal and glass, in novel outlines and with an average depth to the window of no more than 4 feet. An excellent instance of this modern type appears in the window of the Lucky Strike store in New York.

But artistic window construction in the United States is only at the beginning of a road along which Europe has already traveled far, with glass utilized in measure to correspond with its values for night and day illumination. In France, the modern store front is an inspiration in its delicate ornaments of carved glass. In Germany, panels of white or colored glass are employed with surprising results in the lighting. In Amsterdam, entire street sections of the business districts are fronted with glass

mosaics which become gem-like under illumination at night. Among the truly noteworthy modern fronts abroad is that of the Presburg store, in Amsterdam, where the section of the facade directly above the show windows is executed in glass uniquely patterned. Behind the exterior, each sectional division of which is illuminated with 220-watt lamps, rises a second front of glass, bringing light to the store interior.

These instances are cited simply to show that architecture, as it applies to the small store front in the United States, is still barely at the threshold of European achievement. This constitutes no reflection on American architecture, for talent and inventiveness can thrive only in a market which desires their wares. It is, however, a reassuring thought that, with American retailing on the eve of demanding all the architect can supply in store front beauty of design, Europe remains a treasure house of modern ideas waiting to be utilized as sources of inspiration.



INTERESTING FRONTAGE OF HOSIERY SHOP IN THE FRIEDRICHSTRASSE, BERLIN—PAUL ZUCKER, ARCHITECT
(Courtesy of "Shop Fronts")



A PARIS WATCH SHOP—M. LEHMAN, ARCHITECT
(Courtesy of "Shop Fronts")

Of two important features of window construction, the lighting and the mechanics, it must be said that the architect has, at this time, a golden opportunity to shine as a pioneer of reform. With few exceptions, little or nothing is known, even in the great department stores, of scientific illumination, and very few possess windows planned for mechanical facilities. Artificial lighting has two important functions to discharge. One is to destroy the reflection of natural daylight on the plate glass; the other is to create an effective "sales atmosphere" within the window. Europe, Germany especially, has reduced window lighting to an exact science. Briefly, the principles applied are:

Always conceal the light sources.

Locate light sources at top and front of window, supplemented by floodlights at the front of the window floor.

These general sources can be done away with by the use of spotlights of high power, playing light diameters which overlap for the entire display space that lies 2 feet back of the glass front and 8 feet above the floor at the rear. Use dimmers for control of light intensity, but be careful to have in reserve lighting power of strength adequate for any emergency. Provide for window ventilation on a scale proportionate to the heat generated by high-powered electric lamps. This constitutes a major problem when lighting scientifically any window specially designed for such high tempera-



Photo by Van Anda

TRADEMARK OF "LUCKY STRIKES" USED AS WINDOWS TO INCREASE SHOW SPACE—WILLIAM VAN ALLEN, ARCHITECT

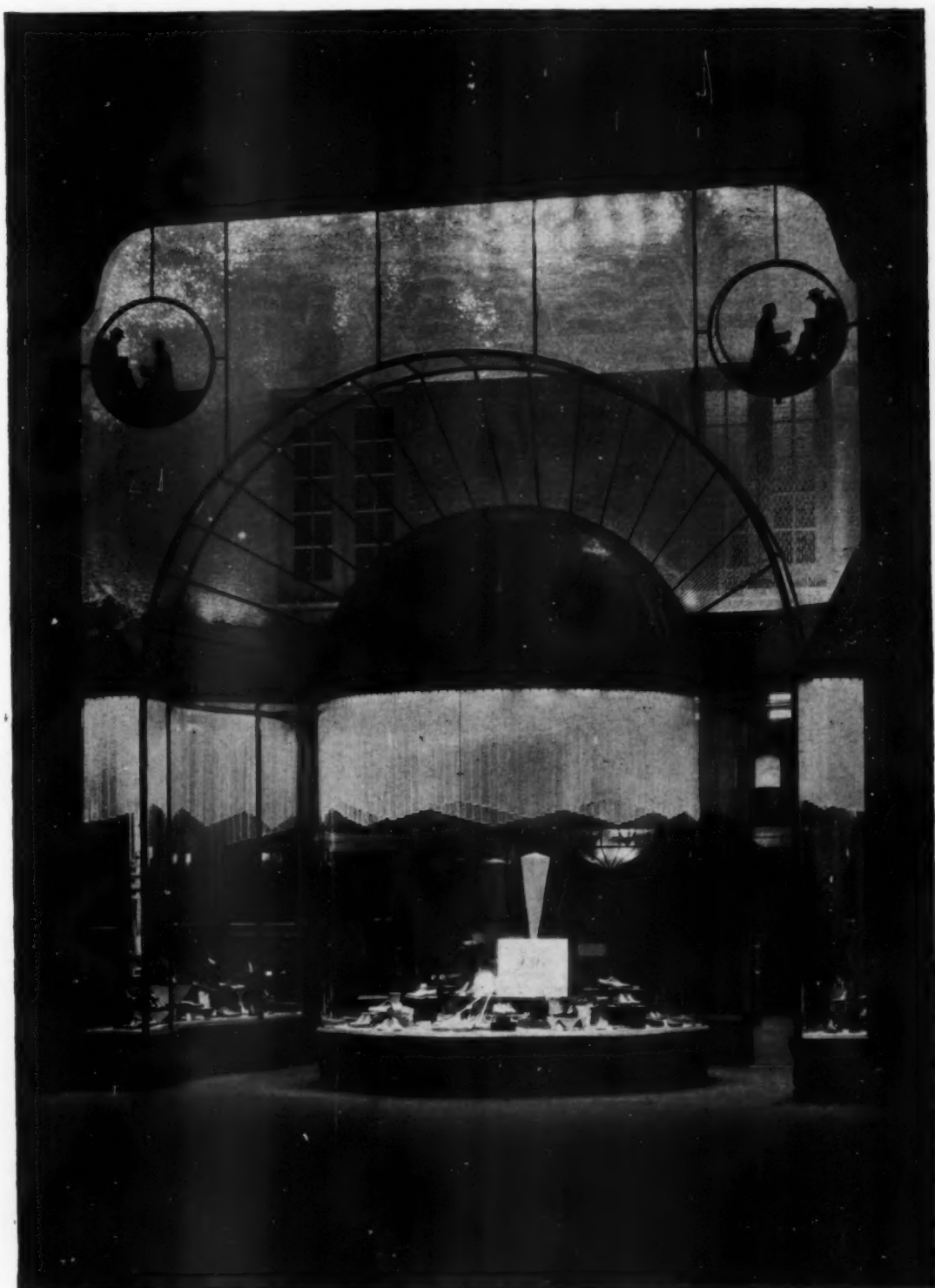


Photo by Van Anda

JOHN WARD SHOE STORE, NEW YORK

RICHARD HAVILAND SMYTHE, ARCHITECT

tures, which are liable to prove gravely injurious to much of the merchandise displayed.

Of window mechanism, the most important feature is provision for minimum time, cost and labor in installation of the displays. The most effective system is that introduced in their Fifth Avenue front by Lord & Taylor. Sections of the window floor are, in effect, elevator platforms which can be lowered to the display workroom in the basement, directly below. Here the display is finished to the last accessory and to the final curve of a drapery; then, after inspection, is raised quietly into place behind the plate glass. The movable floor plan, in its simplest aspect, serves present purposes admirably. It is, however, capable of very extensive development. Indeed, plans which I have worked out for practical use provide for

the introduction of terraced effects and all the other scenic resources of the modern stage as seen in Germany and in Russia.

This necessarily superficial review of the subject will, I hope, serve the main purpose of showing that the birth of a new branch of architecture is imminent in the United States, and will give at least some idea of the problems which await solution. In view of the unprecedented prosperity of the American people, of their comparatively wide culture and universal love of the beautiful, all of Europe, taken together, does not equal the vastness of opportunity at hand in this country. As for the modern American retailer, he can undoubtedly be relied upon for the enterprise needed to meet more than adequately the display emergencies which are now so definitely arising.



Photo by Demarest

SHOP FRONT OF NEW YORK IN MODERN STYLE
DESIGNED BY DAVID LEWIS



YE QUEEN'S "BUYWAY"—NEW SHOPPING CENTER AT HYANNIS, CAPE COD, MASS.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



SHIP MODEL SHOP AT PROVINCETOWN, CAPE COD, MASS.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

"MARALAGO"

ESTATE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, Architect

By IRVIN L. SCOTT

THE unusual in architecture is normally the outgrowth of an unusual problem or is brought about by individual requirements that differ essentially from the demands of the average owner. It is to both of these factors that the picturesque and dramatic quality of Maralago may be traced. Before passing critical judgment on any piece of architectural work, a great deal must be known of its purpose, its situation, the atmosphere of life in which it finds itself and the age in which it was created.

The Palm Beach Estate of E. F. Hutton is intended primarily as a place of comparatively short residence. Its situation is in one of our principal winter playgrounds where each day is a holiday and where people go to enjoy a semi-tropical climate for perhaps two months in a year. These factors seemed a rational argument for designing a house tending toward a richness, a festive quality, and one that could be well out of the ordinary.

The plan, unusual in itself, was partly the result of the owner's desire for a house disposed in small units to avoid the massive appearance that would be required to incorporate all the household requirements under one roof, and also due to the use to which the house is put. The period during which the house is occupied is at the height of the season's entertainment. This fact made it desirable to have a house for the use of the family and guests in common, with more or less isolated apartments to which the family and guests can retire when quiet is desired. The plan is, then, but a logical development of the problem and becomes a series of units comprising guest house, baby house, owner's house, kitchen wing, chauffeur's wing, laundry and housekeeper's wing and garage, all connected or closely related to the central unit or main house and patio.

Cognizance was taken of the climatic conditions,

and since a large portion of the time is spent out-of-doors a generous semi-circular patio was provided which acts as a connecting link for the other units of the house and in turn gains their protection from the fresh breeze from the ocean. Climatic conditions also governed the selection of semi-tropical plants for the landscaping, executed by Lewis and Valentine, landscape architects.

From ocean to lake, as its name indicates, Maralago was designed to take advantage of both views. To this end the boulevard on the ocean front was depressed so as to obscure the view of all passing traffic, and the use of walls and planting which might obstruct the view of the ocean were avoided.

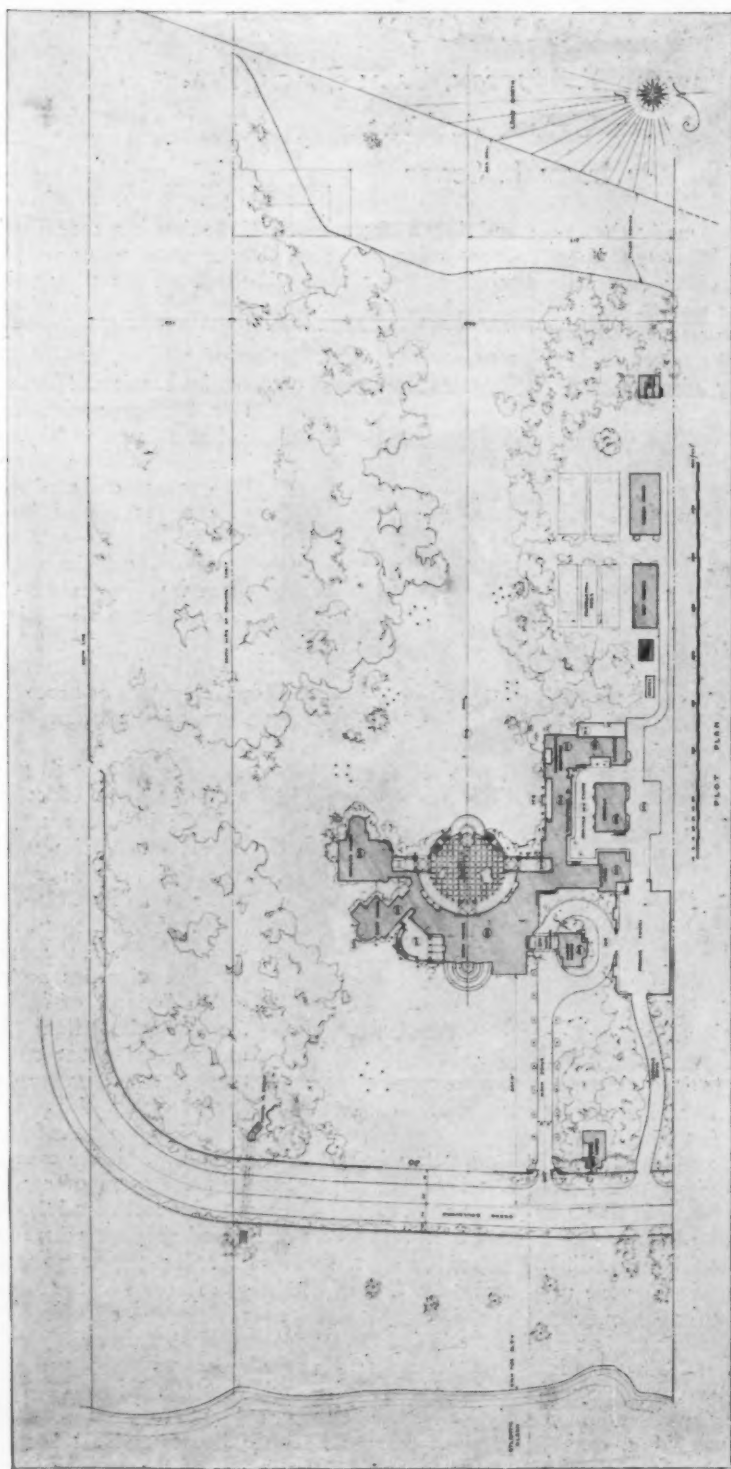
The stucco walls possess a warmth of color, and the judicious use of Doria stone, imported from Italy, of rich brown and rust colors adds dignity and strength to the wall surfaces. In the same material vigorous sculptured designs of plant forms, birds and animals indigenous to the semi-tropical climate were designed by Mr. Urban and modelled by Professor

Franz Barwig and Walter Barwig. Native cypress has been extensively used in the form of carved beam ends, columns, beams and corbels, sandblasted and aged to a warm driftwood gray, or where required for effect, decorated in soft greens, vermillion and gold. One of the unique features of the house is the use of old Hispano-Moresque tiles, from a collection of several thousand pieces acquired by the owner shortly before the house was begun, and said to be unequalled in this country. The roof tiles, varying in color from black to salmon, were brought from old Cuban houses and are laid in white cement. In the design of the interiors, rich woods, colorful marbles and tiles, agreeable color schemes, and suitable furnishings were selected to maintain the atmosphere created by the exterior.



Photo by Geisler

ENTRANCE GATE FROM OCEAN BOULEVARD



PLOT PLAN AND SECTION LOOKING NORTH

ESTATE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT—LEWIS AND VALENTINE, LANDSCAPE ARCHITECTS

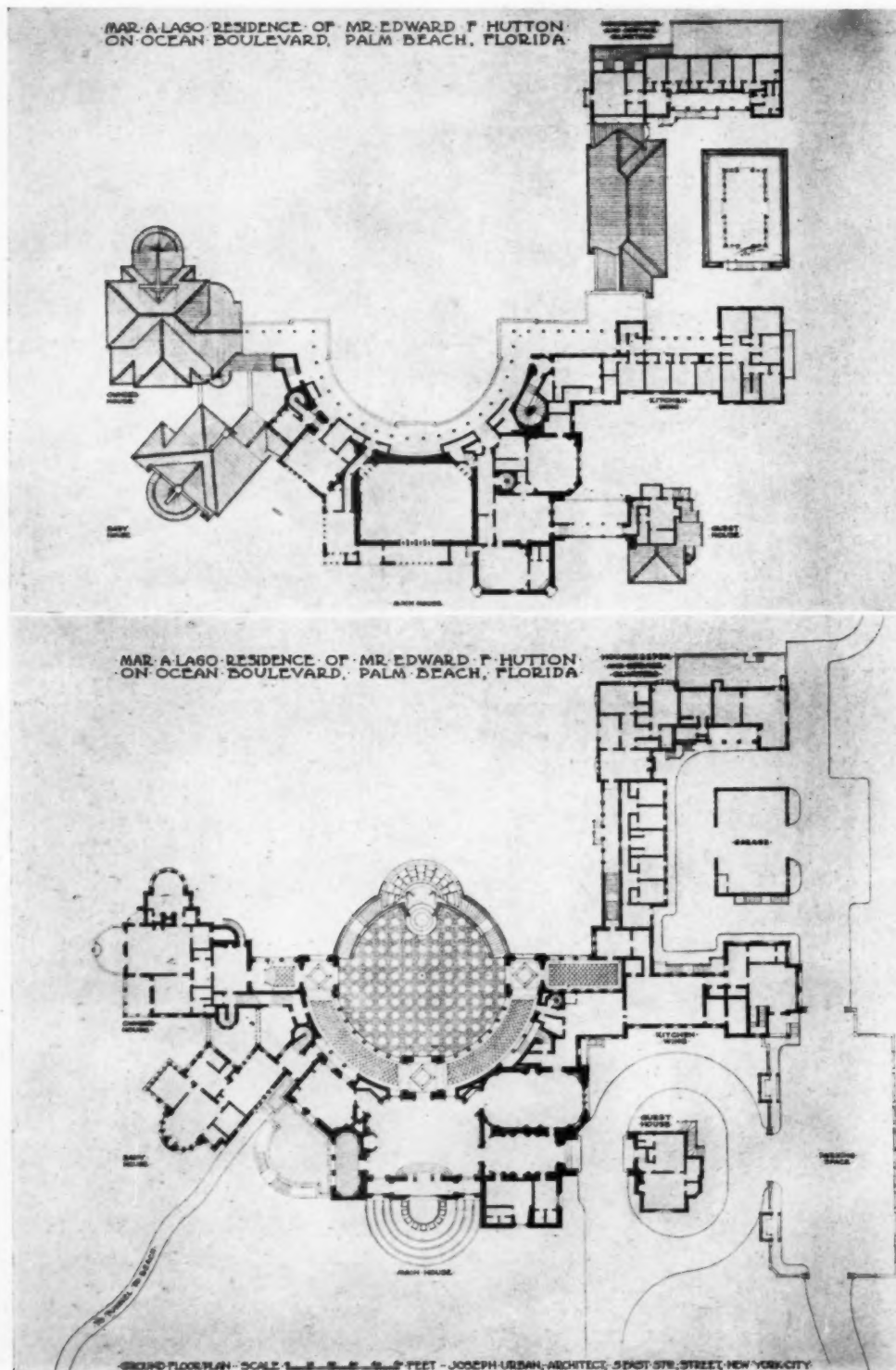


Photos by Geisler

GENERAL VIEWS OF EAST FRONT
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT

(See plans on back)



GROUND FLOOR AND SECOND FLOOR PLANS
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.
JOSEPH URBAN, ARCHITECT



BRIDGE CONNECTING MAIN HOUSE AND GUEST HOUSE



MAIN STAIR TO SECOND FLOOR



Photos by Geisler

SECOND STORY BRIDGE CONNECTING MAIN HOUSE AND GUEST HOUSE
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT





KITCHEN WING, EAST FRONT



Photos by Geisler

DETAIL OF KITCHEN WING

HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.
JOSEPH URBAN, ARCHITECT—PROFESSOR BARWIG, SCULPTOR

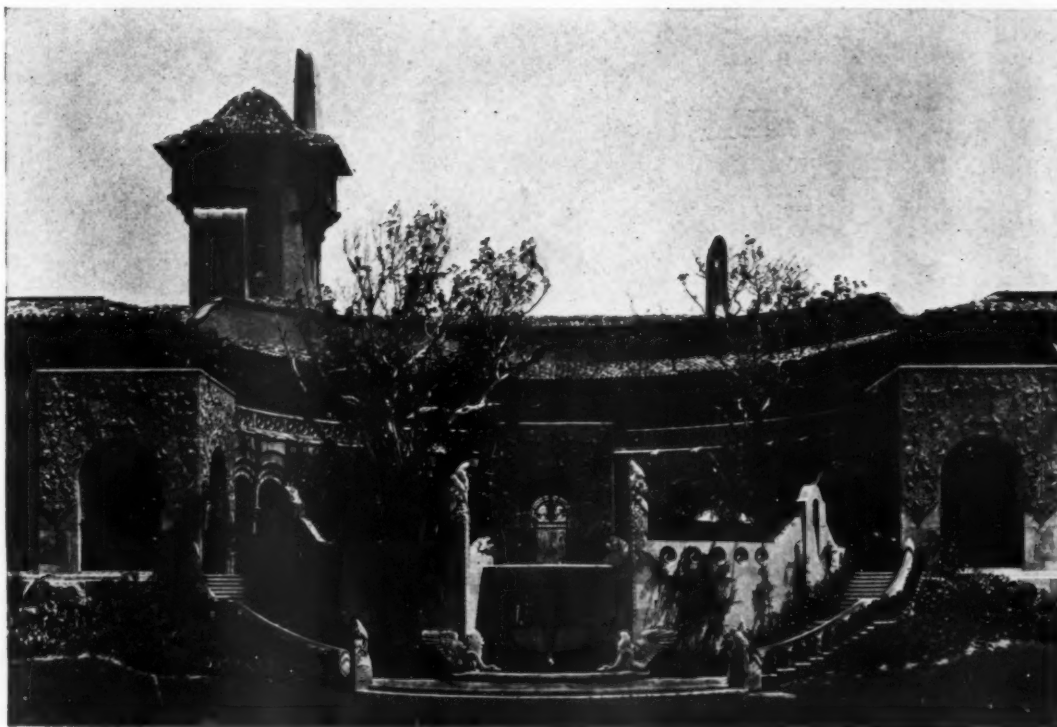




MAIN STAIR FROM PATIO

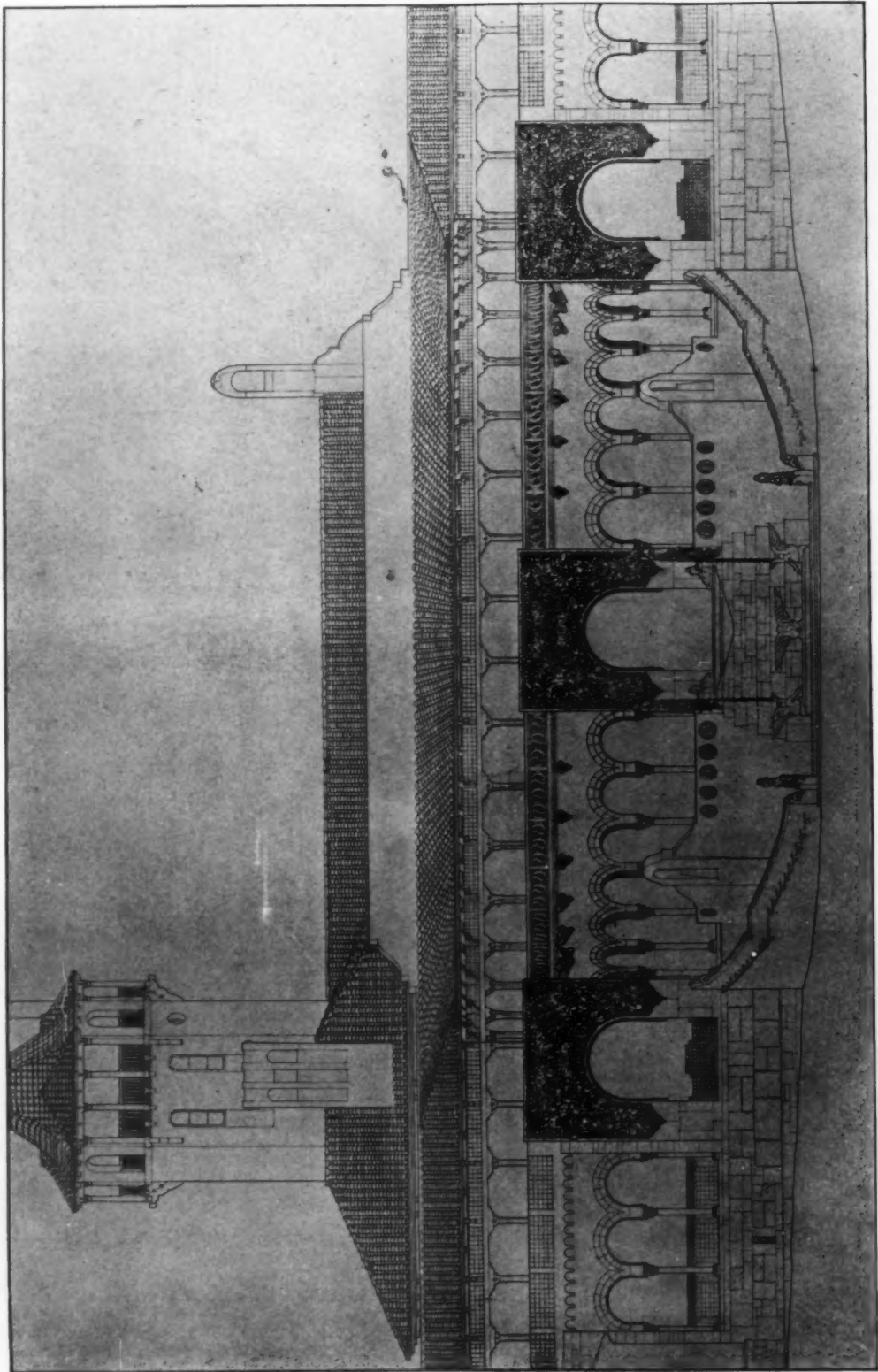


DETAIL OF FOUNTAIN



Photos by Geisler

GENERAL VIEW OF WEST FRONT
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.
JOSEPH URBAN, ARCHITECT—PROFESSOR BARWIG, SCULPTOR
(See west elevation on back)



WEST ELEVATION
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.
JOSEPH URBAN, ARCHITECT



SECOND STORY OF PATIO LOGGIA



DETAIL OF PATIO LOGGIA



Photos by Geisler

EXTERIOR PATIO AND LOGGIA



INTERIOR OF PATIO LOGGIA

HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT—PROFESSOR BARWIG, SCULPTOR



COURT BETWEEN OWNER'S HOUSE AND BABY HOUSE
WALLS ARE STUCCOED A WARM BUFF GRAY AND TRIMMED WITH DORIA STONE.
ROOF TILES WERE BROUGHT FROM OLD CUBAN HOUSES



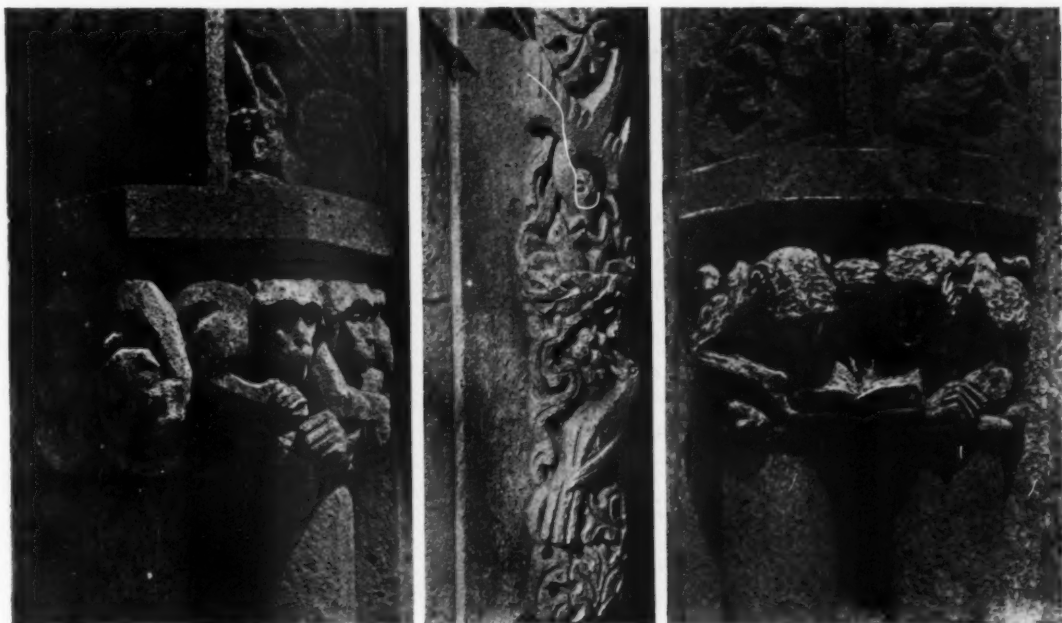
Photos by Geisler

PAVILION OF PATIO LOGGIA
PATIO IS PAVED WITH BLACK, YELLOW AND WHITE STONES LAID IN CEMENT.
STONES ARE ABOUT TWO INCHES IN DIAMETER

HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT





DETAILS OF STONE CAPS AND JAMB CARVED BY PROFESSOR BARWIG



Photos by Geisler

EXTERIOR STAIR, OWNER'S HOUSE



EXTERIOR STAIR, SERVICE WING

HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT





Photos by Geisler

LOGGIA ON SOUTH SIDE OF SERVICE WING—WOODEN SCREEN CARVED BY PROFESSOR BARWIG
HOUSE OF EDWARD F. HUTTON, PALM BEACH, FLA.

JOSEPH URBAN, ARCHITECT



BRUGES

By SAMUEL CHAMBERLAIN

Illustrated with Sketches by the Author

MAY is apt to be a perfect month anywhere in Europe, but it seems peculiarly auspicious in Belgium. For that miniature country only emerges from its bondage of gloomy Winter and tempestuous Spring at this late season, and it does it almost overnight. The gray cobbles and damp facades of Belgian cities dry up and glitter in the sunlight. The barmaids and waffle vendors bedeck themselves in bright colors and put the dull blue calico aprons in mothballs. Sunbaked Panamas, veterans of many a season, find their way back on the heads of the town fathers. Belgium ceases suddenly to be a damp land with leaden skies, and becomes a hospitable haven for those of us who

ride in charabancs and buy guide books and push pencils.

Bruges becomes the most festive spot in Belgium at this time of the year, due to the Fete which accompanies the historic Procession of the Saint Sang, an institution which dates back nine or ten centuries. A world of canvas tents and calliopes, of fat ladies and merry-go-rounds, mingles incongruously with all that is ancient and austere in Bruges and adds animation to its already busy scene.

At first sight, Bruges is somewhat reminiscent of the towns of Northern Italy, replete as it is with immense squares, brick towers and treeless



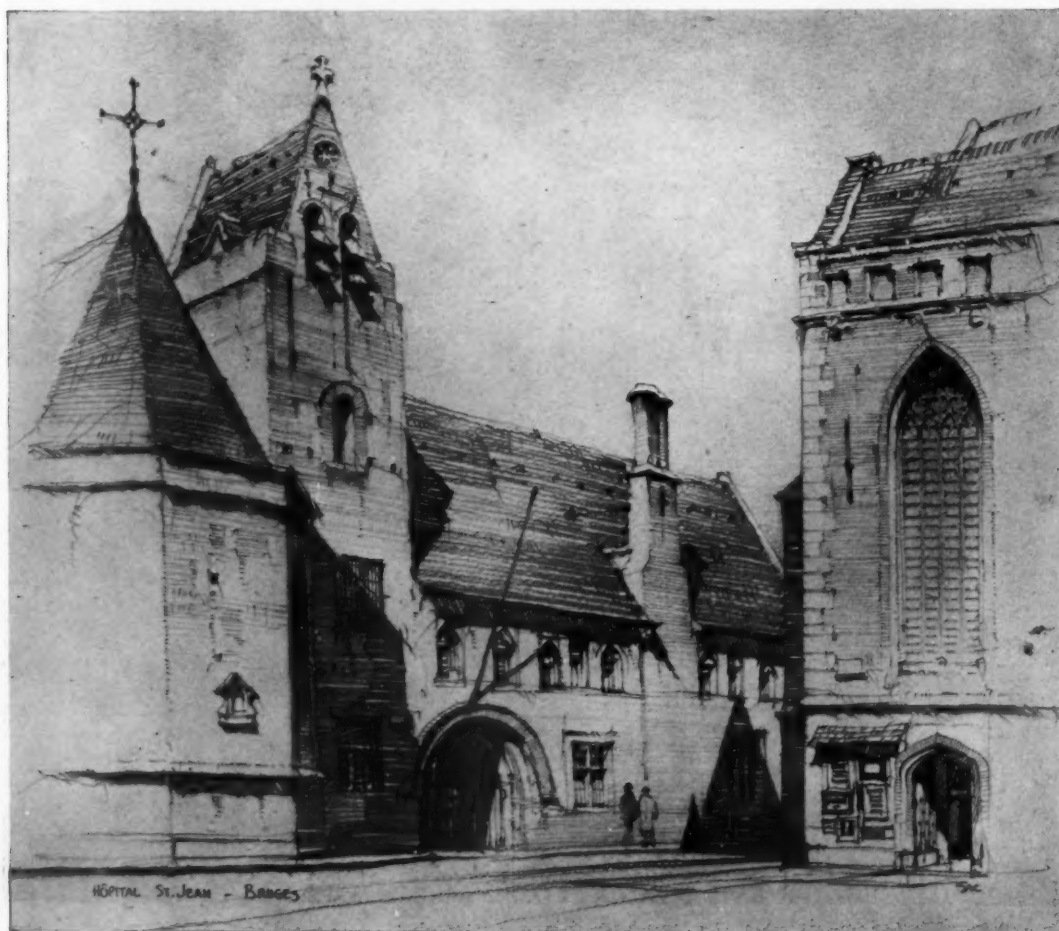
THE BEGUINAGE, BRUGES

FROM THE ORIGINAL WATER COLOR SKETCH BY SAMUEL CHAMBERLAIN

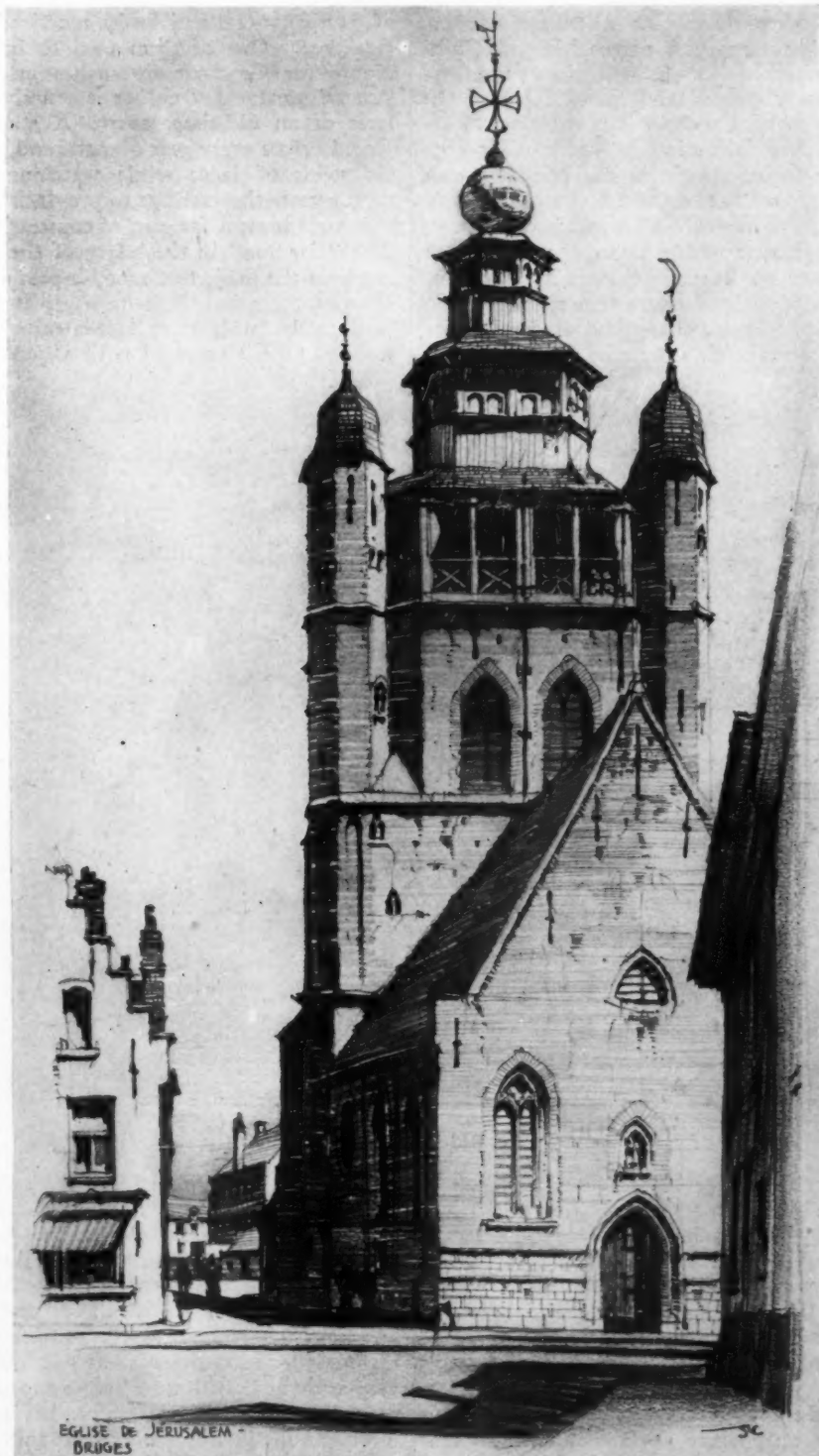
streets. One misses the arcades and the rococo municipal architecture (not to mention the climate), to make the effect complete. The comparison ceases when one wanders along the placid canals of the town, for they present a scene uniquely Flemish. The jagged profile of many small brick houses, reflected in the oily depths of a canal, is the most unforgettable picture one carries away from Bruges. There is hardly a curve in the town. Everything is pointed and angular. The skyline is ceaselessly jagged. The famed tower of the cathedral and the belfry of the Market Place jut majestically into every vista. Bruges abounds in views which are very nice in themselves, but which become sentimentally sweet and rather nauseating when transposed to colored postcards, cheap aquatints and souvenir ash trays. These attract ecstatic maiden ladies by legions, but they give an unfair impression of the beauties of the place. The color of Bruges is not its greatest asset. It resembles too much the colored engravings which blot the curio shops. The tile roofs refuse to take on much soft-

ness with passing decades, and remain a blatant orange, while the brickwork, with a few exceptions, becomes dead and colorless unless subjected to a frequent cleaning. It takes the brightness of a noon sun to make the brick towers of Bruges glisten.

The medieval aspect of the city has been well preserved in many spots. The Grand' Place gets a gasp from the most blasé traveler on first sight. The gallery of ancient houses, the towering mass of the Market Hall and the Gothic richness of the State buildings combine to make an overwhelming ensemble. The Hotel de Ville has perhaps the greatest cachet of all. Its lacy Gothic facade, studded with forty-eight statuettes, is a thing of priceless richness and grace. The business heart of Bruges has largely been won over to soulless structures of this modern age, but a few Lilliputian brick dwellings, sagging and rain-stained, are wedged between new concrete furniture stores and clothing emporiums. Old corbelled relics, blistering with the patine of many multi-colored coats of paint, grimly



HÔPITAL ST. JEAN, BRUGES



EGLISE DE JERUSALEM -
BRUGES

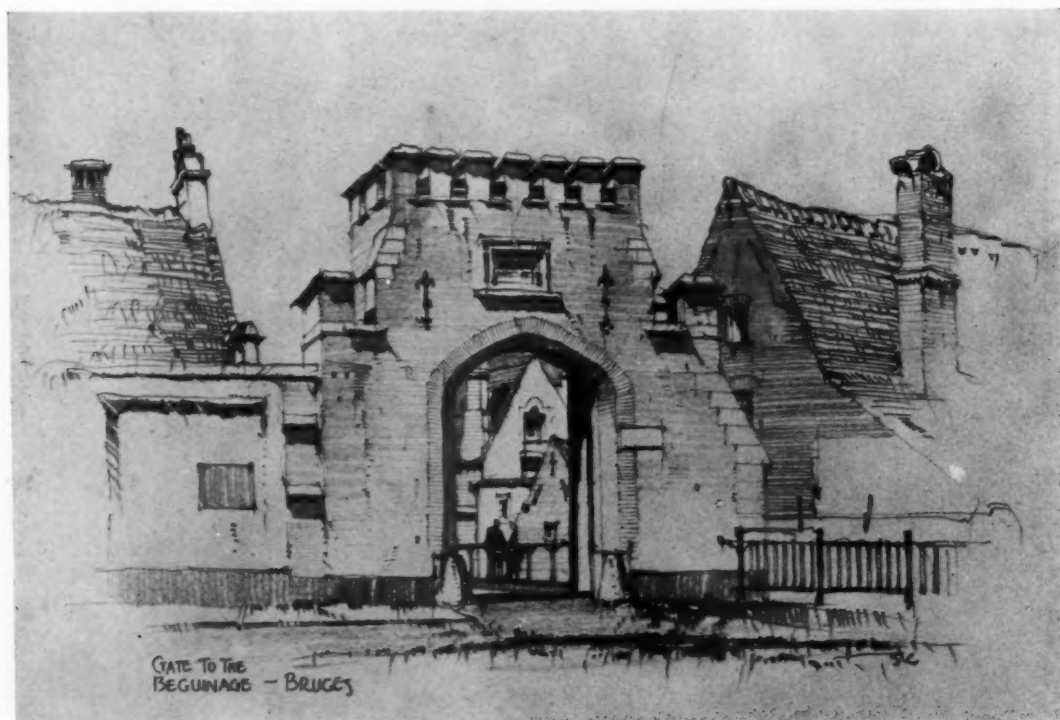
EGLISE DE JERUSALEM, BRUGES

FROM THE ORIGINAL PENCIL SKETCH BY SAMUEL CHAMBERLAIN

hang on to the corners they have occupied for centuries. The historic houses of the Mason's Guild and the Shoemaker's Guild still persist, their escutcheons newly cleaned and gilded. One of the most intriguing brick structures is the Hopital St. Jean, which has fulfilled this function for centuries. The facade shown in the present sketch gives no hint of the maze of courtyards and smaller buildings which lie behind it. By purest accident one may stumble upon the Halle aux Beurre, one of the fugitive spots which exist in the labyrinth of webbed alleys that criss-cross the face of Bruges. Some of the high spots in the profile of the town take on a bulbous, almost Mosco-

of gaudy posters and finely conceived ornamental brickwork. One of them used to be a Counting House for Genovese merchants in the days of Bruges' greatness. Another is conceived along the lines of an old-time tavern. A narrow table is placed before every pair of seats, and one consumes fat steins of lager while watching Clara Bow demonstrate the jazz age to provincial Flanders.

Bruges is most famous, of course, for its chimes. The "Carillon" in the belfry of the Market Hall has been the subject of many a poet's rapture, but none of them has done its silver eloquence over-justice. It carols every fifteen minutes, and generously. One is tortured with visions of the poor



GATE TO THE BEGUINAGE, BRUGES

vite touch, such as the curious tower of the Church of Jerusalem. This is in a remote quarter of Bruges, surrounded by squatty brick houses. Bruges was, of course, heavily fortified at one time. No town could live through a millennium of assorted wars, massacres and pillages in this exposed plain without strong defenses. A few centuries ago its walls growled with turrets and armored gates and treacherous moats. Vindictive aggressors saw to it that the walls and most of the gates were torn down, so that now only three portals of the original dozen remain, among them the Porte Marechale.

The movie houses of Bruges have the extraordinary good fortune to be installed in historic old mansions. Their facades are a discordant melange

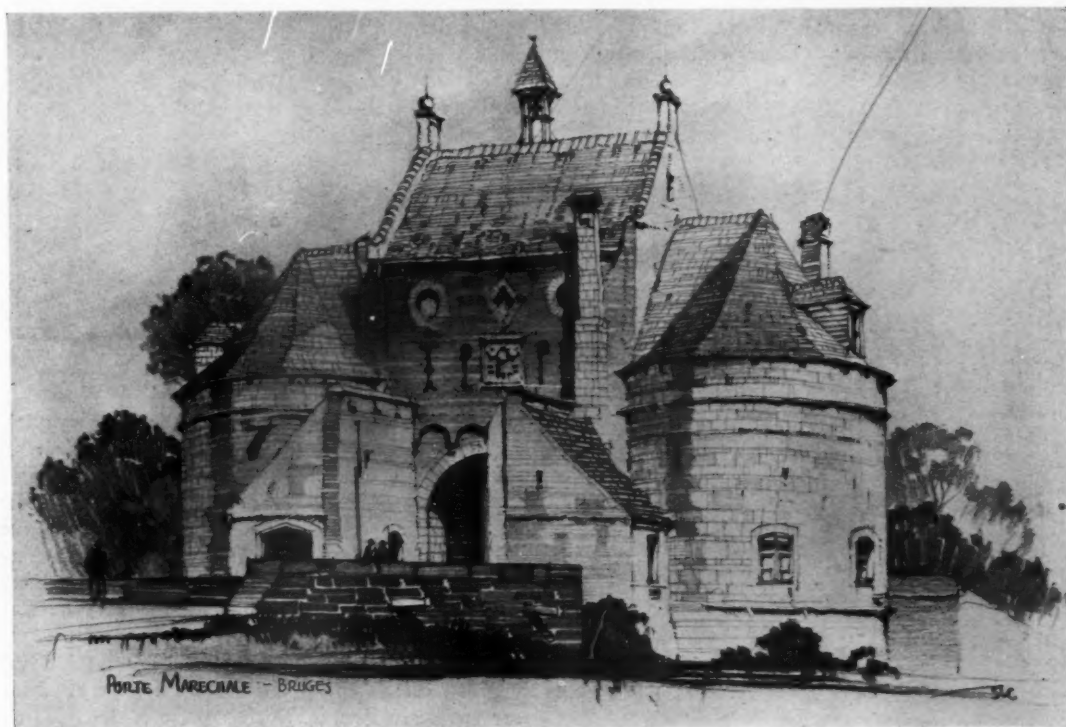
"carillonneur," imprisoned in a lofty chamber filled with stops and levers and pulleys, snatching a cigarette at odd intervals, with one eye riveted on the clock. What a hectic mealtime he must have, leaving his "bifteck" to cool while he dashes to play a gay gavotte for 12:15! All of these calculations are useless, however, for the routine of sounding the hours and fractions is left to a mechanical device, and the "carillonneur" only appears for grand concert occasions. Incidentally, he is one of the most famous in Europe, and his skill and artistic perception with the bells are astounding.

Bruges was forced to play a distasteful part during the Great War. A narrow strip of shore on the North Sea between the Dutch border and the

trenches near Nieuport was the only outlet Germany had for her submarines in the immediate neighborhood of Allied shipping routes. Bruges became the most important base for assembling and conditioning the submersible fleet. The boats were shipped from Germany in sections and assembled here in workshops which were protected by roofs and walls of fantastically thick concrete. From here they proceeded down the canal to Zeebrugge and into action. A bleak and cheerless spot is Zeebrugge, not at all what one pictured from the vivid accounts of the epic English bottling of the canal mouth in April, 1918. The utter and incredible audacity of the manoeuvre becomes clearer when

brick and tile. One hopes to find some new expression in brick, such as is so frequent and refreshing in Holland, but your Flemish villager will have none of it. Instead he holds to tradition with remarkable fidelity. Allow the patine of a few decades to settle upon these new houses and they will look as old and as authentic as those of unblemished Bruges.

The citizens of Bruges awoke one May morning not long ago to see their famed Market Square undergoing strange transformations. A motley troop of caravans moved in while several pompous officials mapped out mysterious squares and circles and alleys on the cobblestones. Gradually merry-



PORTE MARECHALE, BRUGES

one surveys the barren mole which curves far and awkwardly into the sea, and the ferocious battery of Coast Defense guns which lined the shore and fired point blank at the motley and desperate fleet of British craft. There is a war museum and a monument to commemorate the historic raid, but the mute and terrible topography of the place and the shattered German batteries, still imbedded in their concrete bases, are much more eloquent of this sublime and successful effort.

The scars of war do not reveal themselves on the face of Bruges itself, but less fortunate neighbors, like Dixmude and Nieuport, bear an entirely new aspect. They have been rebuilt from the ground up, and now are shining new cities of

go-rounds and circuses and miniature roller coasters filled in the circles, sideshows and shooting galleries camped on the rectangles until the square became a sea of canvas-topped shelters, of striped bazaars and flapping tent-tops. Cab drivers reluctantly relinquished their stands to nougat wagons and fortune tellers, and the dignified Market Hall found its base crowded with doughnut stands and slatternly toy shops. Beggars and minstrels and hurdy-gurdies poured into town in a noisy stream and the brewery wagons began their rounds in the early hours before dawn to supply the cellars of the town cafes. The caravan homes of the circus people parked along the canals and in the smaller squares of the town. They are not humble, sham-

bling wagons at all. They are the Flemish idea of home put on wheels. Do they sacrifice the red plush curtains, the mirrors and chandeliers and gew-gaws on the mantelpiece? Not at all. All of these old stand-bys and many more are there in profusion. The kitchen range is polished up like a new Swiss watch. The end of the day finds the entire family lounging on the back porch of the caravan. Madame is placidly darning socks. The "pere de famille" is reading the sporting sheet and getting all of the details of the big bicycle race. He looks weary from assembling his merry-go-round, and presently saunters off to quench his thirst. In a few days the wide-eyed visitors from the country and the excited children will repay him. The great Fete day will be on hand, and he will run his merry-go-round for two-minute whirls instead of



BRUGES

four, and will charge ten sous per ride instead of five.

The banks of the main canal, meanwhile, are enlivened by a most grotesque junk market. A gaping crowd is assembled around a villainous-looking person who jabbers the virtues of a patent solder stick in guttural Flemish. Next to him is a forlorn leather merchant whose stock of frayed puttees and strips of old belting gets no attention at all. A persuasive lady with a wart-mottled face is extolling the virtues of her varied stock, and truly it is astounding. It ranges from plump pink dressmakers' models, slightly soiled, to shopworn packets of toothpicks, and it includes pewter finger rings, corset whalebones, broken mirrors, balls of

colored yarn, curtain rods, moustache cups (seriously), coffee mills, a violin, a plug hat with a red cardboard case, a Russian ikon, a stack of hymnals and boundless baby carriages. The people from the country inspect everything in great seriousness. The women among them still wear lace caps to frame their classic features. Not one detail of a perfect portrait by Memling is missing. The vast full skirts, the serene expression, the whimsical eyes, all are there. The Dutch influence is already evident. Old men smoke long-stemmed pipes



BRUGES

and clank painted sabots over the cobblestones. A wooden yoke graces the plump shoulders of many a milk maid. One overhears fragments of French conversation at times, but Flemish is the universal tongue. It sounds like a strange melange of Dutch and German, with many an English construction creeping in. Cry "Is zat so?" or "Come here" at someone and you will probably be understood.

After the bedlam and bustle of several days' carnival, one is enchanted to find a spot of absolute repose in Bruges. Such a place is the Beguinage, an idyllic enclosure which rests on the banks of a far canal. It is a village green behind walls, tranquil, spacious and free from automobiles. Placid octogenarians walk slowly about its green paths and the Sisters of the Order move about in the distance. If ever there was a worthy model for a village green or a community center, this is it. One cannot believe that it has not been adopted *in toto* dozens of times by community planners. A succession of unbelievably fine and simple old houses faces the four sides of the enclosure. They are entirely unaffected and pure in construction, light, airy and free from extravagant waste space. They are built of brick, and they are whitewashed. Would that the builders of some of our villages which sprout overnight could see the Beguinage and profit by its infinite simplicity and charm.



EDITORIAL COMMENT



THE report of the Board of Directors of The American Institute of Architects, presented to the sixty-first annual convention of that body, recently held in St. Louis, contains a criticism by the Board, of certain conditions that it is believed should receive the most careful consideration by individual members of the profession. "It is believed to be true," states the report, "that the architect is guilty of neglecting his community." The architects are further told that they give little or no attention to the civic progress of their own town or city. This is a sweeping accusation of the profession, and may or may not be justified by the facts.

This journal has, at one time or another in the past, urged upon architects in the smaller towns and cities to participate more actively in such movements for civic betterment that might with propriety engage their professional activities. But one has to become acquainted with the daily professional life of the architects in small towns, to learn that in all civic matters they must tread softly and so conduct themselves as to prevent antagonism by a display of partisanship. Even in our small communities there lurks the inevitable presence of politics. Rival banks have rival policies as to just what they want in the way of civic betterment. The ubiquitous "realtor" always has axes to grind. The architect with the finest idea of just what is best for his town, who unselfishly gives of his time and knowledge, will more often bring down upon his head, as the result of his well meant activities, the censure and disapproval of a majority of his home town people. Once he has done that, he may find that his usefulness has been destroyed and that instead of increasing his importance, he has very materially retarded the success he hoped to achieve.

The report compares the professions of medicine and law with that of architecture, and reaches the conclusion that in every town and city the doctor and the lawyer sense their obligation and in most instances perform their civic duties to the fullest extent.

Public health and public morals are the very essence of communal life. No propaganda is necessary to convince the people of the value of the doctor in conserving public health, or the necessity for the services of good lawyers in the enactment of proper legal restrictions. Medicine and law are "sold" to the people, but architecture is not. Medicine and law need no propaganda to prove their value in any community. Both professions are surrounded by safeguards that prevent the "quack" and the "shyster" from assuming their duties.

The architect has no such backing to enforce his opinions. It is but a year or two ago, that a very decided movement was started to raise a fund that would permit advertising in journals of large circulation. Such advertising was intended to tell the world all that could be said as to the value of architectural services. No one would dream of a similar course as to medicine and law. The value of the doctor and the lawyer is unquestioned, and when a member of either profession engages in the civic problems of his community, he gets a ready and a listening ear.

The architect in the small community has every builder for a rival. There's no law that will prevent a builder from taking over the function of the architect. The position of the architect is, then, one of constantly endeavoring to prove the value of his services and to sell those services to his clients. We feel for this reason that the comparison in this report of the Board of Directors as between medicine, law and architecture does not fairly treat the architect. When the value of and the necessity for the architect's services are as well established in the public mind of the dwellers in small communities as are those of the doctor and lawyer, he may be able to engage with success in those civic activities the Board of Directors believes he should.

We have referred to the small town architect, ignoring any discussion as to the part that should be played by the more fortunate men who have the wider fields in our large cities. Yet we can look back over a vista of many years and recall that organized architecture and individual practitioners have given time and thought to civic problems all to no purpose. The Dewey Arch, one of the best combined efforts of architects and sculptors, was never perpetuated in enduring materials. Politics stood solidly against it. The Hudson-Fulton celebration in New York brought out a scheme for waterfront development that would have made New York the finest city in all the world. The exhibition on the part of the New York Chapter of the Institute at that time was as fine in its completeness as anything could be. We know nothing has come of it all. But it would be easier today to induce our political bosses to listen to architects, for since the Hudson-Fulton period, New York has grown architecturally to such a magnificent result that the most sordid politician must acknowledge its value.

When we have in every small community demonstrated the value of architectural services, then the architects may insist upon being heard with as much right as the doctor or the lawyer.

IN discussing the setting and the general treatment of the exposition of modern decorative art which was recently held in the galleries of R. H. Macy & Company, Inc., New York, and which is described and illustrated elsewhere in this issue, Lee Simonson, who was retained as exposition architect, remarked as follows:

"We have avoided the use of wood wherever possible in the construction of the exposition. I believe that wood is not a modern building material. It has outlived its usefulness. The important thing is to develop materials that will eliminate the great labor that has gone into the finishing of woods. This is essential if beautiful objects are to become inexpensive and prevalent enough for general use. The high finishes traditional in furniture are a relic of the old days when craft labor was abundant and cheap. Why continue this practice in a day when all the emphasis is placed on labor saving devices for the home?

"I predict that metal will be increasingly used in modern ornament and furniture. Its beauty is in itself. Its finish is inherent in the nature of the material. What remains to be done is to work into it color and texture, and this some chemical process will eventually solve.

"Modern design is beginning to recognize that there is a definite place for raw and unworked materials. Just as a certain amount of raw food is essential to the human system to keep it in health, so a certain amount of raw material in modern decoration is essential to give it vitality of design.

"I believe the exposition will demonstrate the effectiveness of this theory; it is illustrated by the metal, asbestos and cork which are used in its construction. A strictly utilitarian material like asbestos, for instance, has been discovered to have decorative qualities hitherto overlooked. It has a beautiful texture of its own quite comparable to stone, and is much more adaptable to modern construction. Metal strips attain decorative effects, the color of which is supplied by different kinds of metals, such as copper, zinc, steel and brass, laid side by side.

"In other words, the art of today is capturing the discoveries of the scientist in his laboratory for the purpose of combining utility, beauty and economy to meet the needs of

present day life. That is the story which we have tried to tell dramatically in the exposition."

We are entirely in sympathy with Mr. Simonson as regards the importance of eliminating the great labor that has gone into the finishing of woods. But we take strong exception to his statement that wood is not a modern building material and has outlived its usefulness. Some of the pieces of furniture exhibited in the American rooms, as well as in the foreign interiors, rely on the use of rare and unusual woods for their decorative effects, which immediately makes them prohibitive for general use. We do, however, feel that this fact should not be taken to indicate that good designs could not be created in less expensive woods without necessitating elaborate finishes. The articles in this journal have time and again contended that good lines and good proportions are much more to be desired than elaborate woods and finishes.

Again we agree with Mr. Simonson that there is a definite place for raw and unworked materials, and that the metals lend themselves particularly to the design of architectural ornamentation. Metal, in addition to its structural value, possesses a decorative quality which makes its use doubly satisfactory. It presents varied and unusual opportunities for original expression, in both texture and color, and may be the means of creating interest that imparts to purely structural details a desirable decorative quality. As architecture is, in reality, the means of embodying a decorative interest to the structure of a building, whether inside or out, those products which combine decorative and structural qualities are more logically employed.



MURETTE IN BRONZE FOR OVERMANTEL DECORATION

ELSA KNAUTH, SCULPTOR



INSURANCE BUILDING, NEW YORK—BUCHMAN & KAHN, ARCHITECTS

(From the original sketch by Schell Lewis)



LIFE INSURANCE TOWER, SEATTLE, WASH.
LAWTON & MOLDENHOUR, ARCHITECTS



INTERIOR ARCHITECTURE



VARIOUS COUNTRIES EXHIBIT MODERN ART

IN the recent international exposition of architectural and decorative art, held in the galleries of R. H. Macy & Company, Inc., New York, an opportunity was afforded to compare progress made in this and various European countries in the development of a modern style of expression. We were impressed, as in former exhibitions of a similar nature, by a certain forced feeling—a feeling which suggests an effort to depart from tradition and precedent rather than to give logical expression to a spontaneous movement that suggests new forms and that is characterized by ideas which cannot be interpreted in lines and motives originated four and five centuries ago. In spite of that fact, however, we do feel that modern tendencies in all walks of life throughout the entire world have sufficient peculiar characteristics and that they are now stabilized enough to serve as the basis for a style in architectural and decorative design which will be distinctive of this day and generation.

The exhibition was participated in by six nations, represented by more than five thousand exhibits demonstrating the wide range of articles in everyday use which already have been influenced by the modern movement. The greater part of the exhibition was in the form of completely decorated and furnished rooms, designed by representatives of the participating countries in the spirit of their national art. As in the development of any contemporary style, there is evidenced a certain similarity in the exhibits of the various countries. This is perfectly natural on account of the fact that the peoples of the world are being drawn closer together than ever before.

In one or two of the rooms one sees a suggestion of historic forms, especially in the dining room of an Italian country house, but, generally speaking, the designs are original, to say the least, although they are not always in accord with our ideas of good lines and proportions.



Photo by Gillies

WROUGHT IRON GATES AT OPENING TO LIVING ROOM

DESIGNED BY JOUBERT ET PETIT OF FRANCE



Photo by Gillies

COMBINATION LIVING ROOM AND BEDROOM AS CONCEIVED BY AN AMERICAN—DESIGNED BY KEM WEBER



Photo by Worzinger

A MAN'S STUDY—DESIGNED BY PROFESSOR BRUNO PAUL, OF GERMANY



Photo by Gillies

EXAMPLE OF A MODERN AMERICAN OFFICE—DESIGNED BY RALPH T. WALKER



Photo by Worsinger

MODERN FRENCH STUDIO LIVING ROOM—DESIGNED BY JOUBERT ET PETIT



Photo by Gillies

DINING ROOM IN A COUNTRY HOUSE—DESIGNED BY GIOVANNI PONTI OF ITALY



Photo by Gillies

DINING ROOM IN THE MODERN GERMAN STYLE—DESIGNED BY BRUNO PAUL

The architects who are responsible for the treatment of the various rooms may be said to be truly representative of the modern movement in the several countries. They have created designs which are thoroughly characteristic of the countries of production. Professor Bruno Paul designed the German rooms; Professor Josef Hoffman contributed a lady's boudoir in the Viennese manner; Leleu and Joubert et Petit designed French ensembles, and Italy was represented by creations of Giovanni Ponti. America was represented by a three-room apartment by Kem Weber; a business office by Ralph T. Walker; a living room by Eugene Schoen, and a penthouse studio by Lescaze.

Interesting galleries in the form of modern shop windows and show cases have been provided for the exhibition of individual objects that could not be shown in the rooms. This portion of the ex-

hibition was designed by Lee Simonson, who served as the exposition architect.

Rather than criticize the efforts of those who are striving to develop their creative ability by giving expression to modern thoughts and ideas, we would encourage them. In the formative period through which we are now passing, it is natural that certain forms be considered as radical in that they depart so decisively from traditions of the past to which we have been so accustomed. A style in architectural and decorative design is never made overnight, and the ideas of no one man can expect to be accepted by the world, or even by the people of any one country as final. The value of such an exhibition as this one lies in the fact, then, that it allows us to see how various designers have given expression to their inmost feelings, and results in quickening the urge within us all to create.



Photo by Worsinger

AN AMERICAN LIVING ROOM IN WHICH CONVENIENCE IS GIVEN FIRST CONSIDERATION
DESIGNED BY EUGENE SCHOEN

MODERN USES OF METAL IN THE DECORATIVE ARTS



Photo by Palmer

WROUGHT IRON ROOM BY PAUL KISS
EXHIBITED BY JORDAN MARSH COMPANY



Photo by Fulton-Lawson

SETTING IN WHICH ALL OBJECTS ARE
MADE OF SHEET STEEL



Photo by Palmer

MODERN AMERICAN ROOM DESIGNED BY EUGENE SCHOEN AND EXHIBITED BY JORDAN MARSH COMPANY

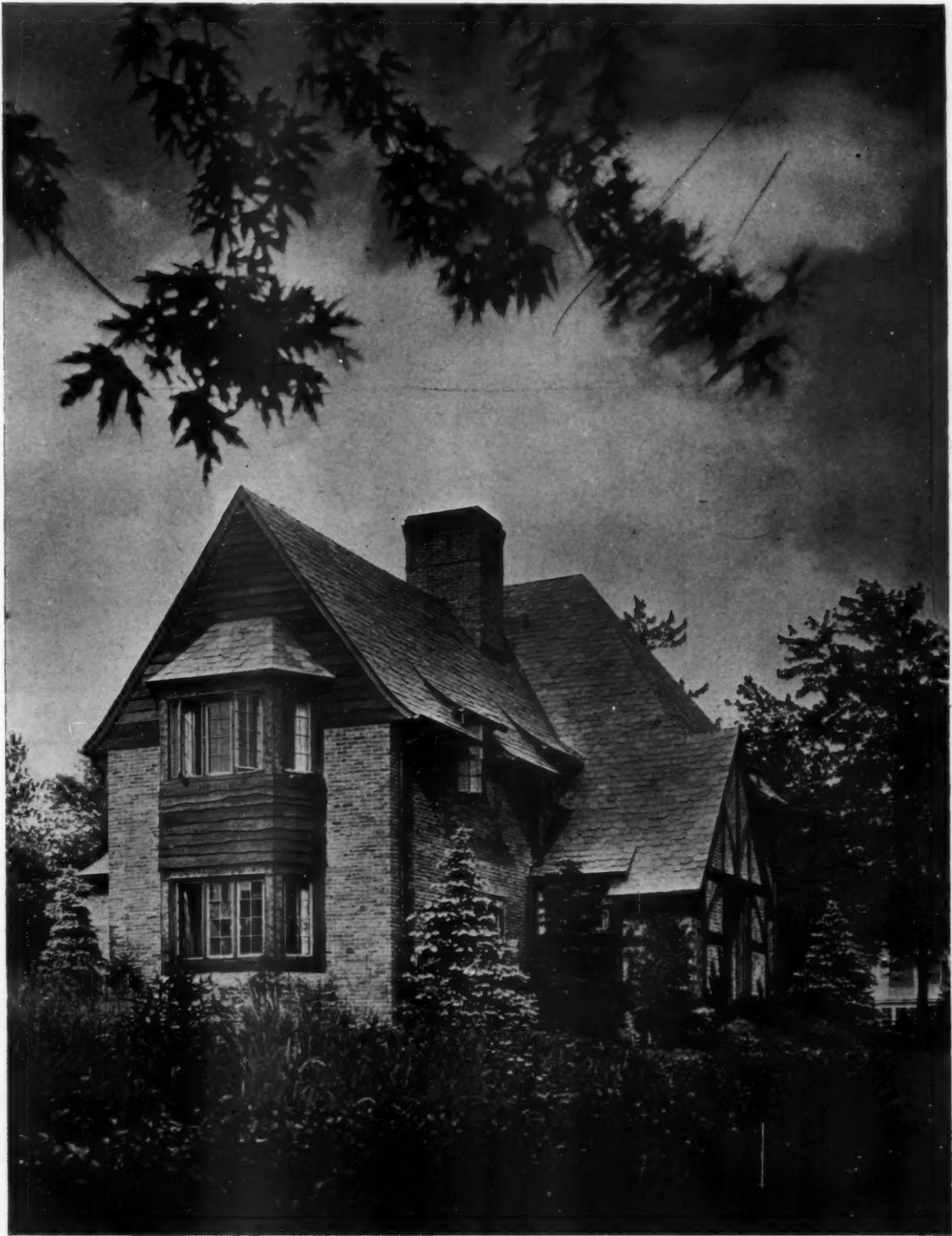


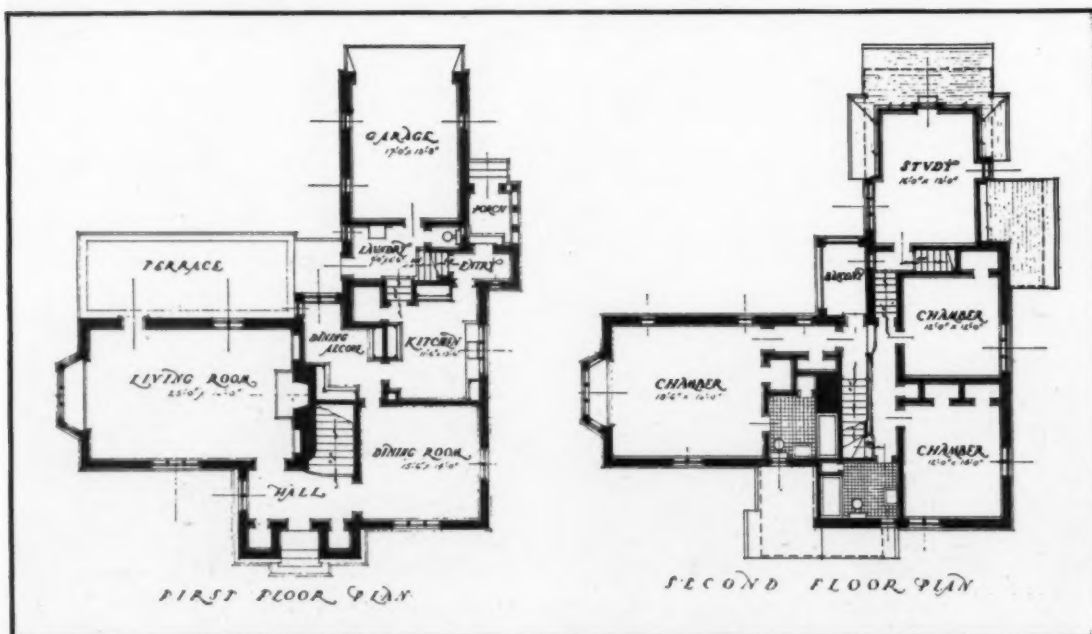
Photo by Fischer

HOUSE OF DR. HOLLIS DANN, DOUGLASTON MANOR, L. I., N. Y.

JULIUS GREGORY, ARCHITECT

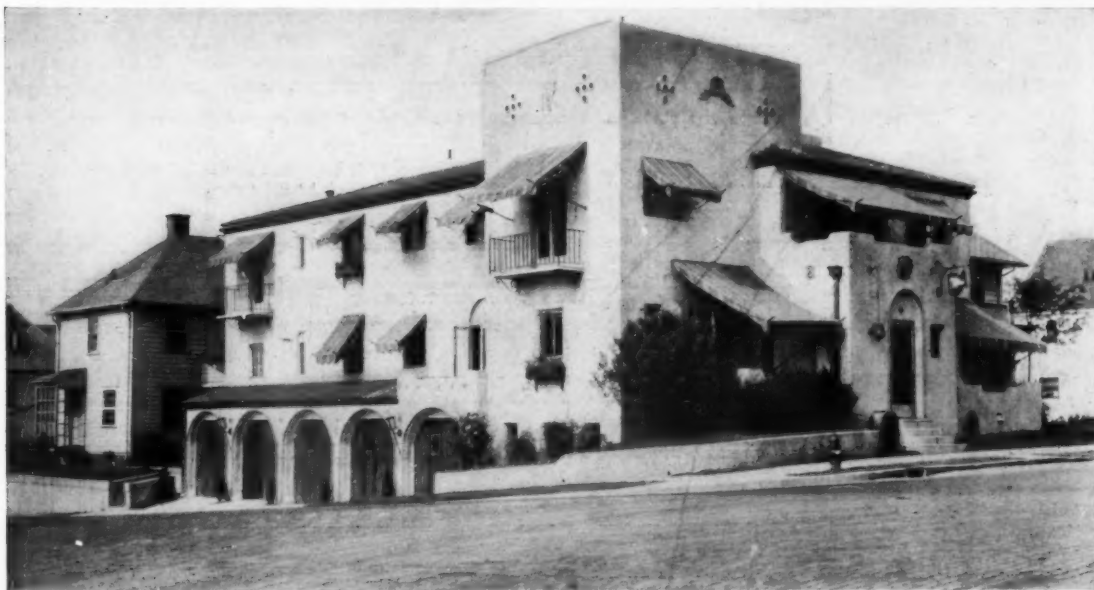


Photo by Fischer



HOUSE OF DR. HOLLIS DANN, DOUGLSTON MANOR, L. I., N. Y.

JULIUS GREGORY, ARCHITECT



LA CASA BONITA APARTMENT HOUSE, CANTON, OHIO

A TYPICAL COMMERCIAL ADAPTATION OF OLD SPANISH ARCHITECTURE

G. P. BLACKISTON, *Designer*

THE La Casa Bonita Apartment House is built on a corner lot, the side street having quite a grade, while the front faces on a street which is level. Accordingly, this otherwise unfavorable condition was turned into an asset by placing the garages in the basement facing the side street.

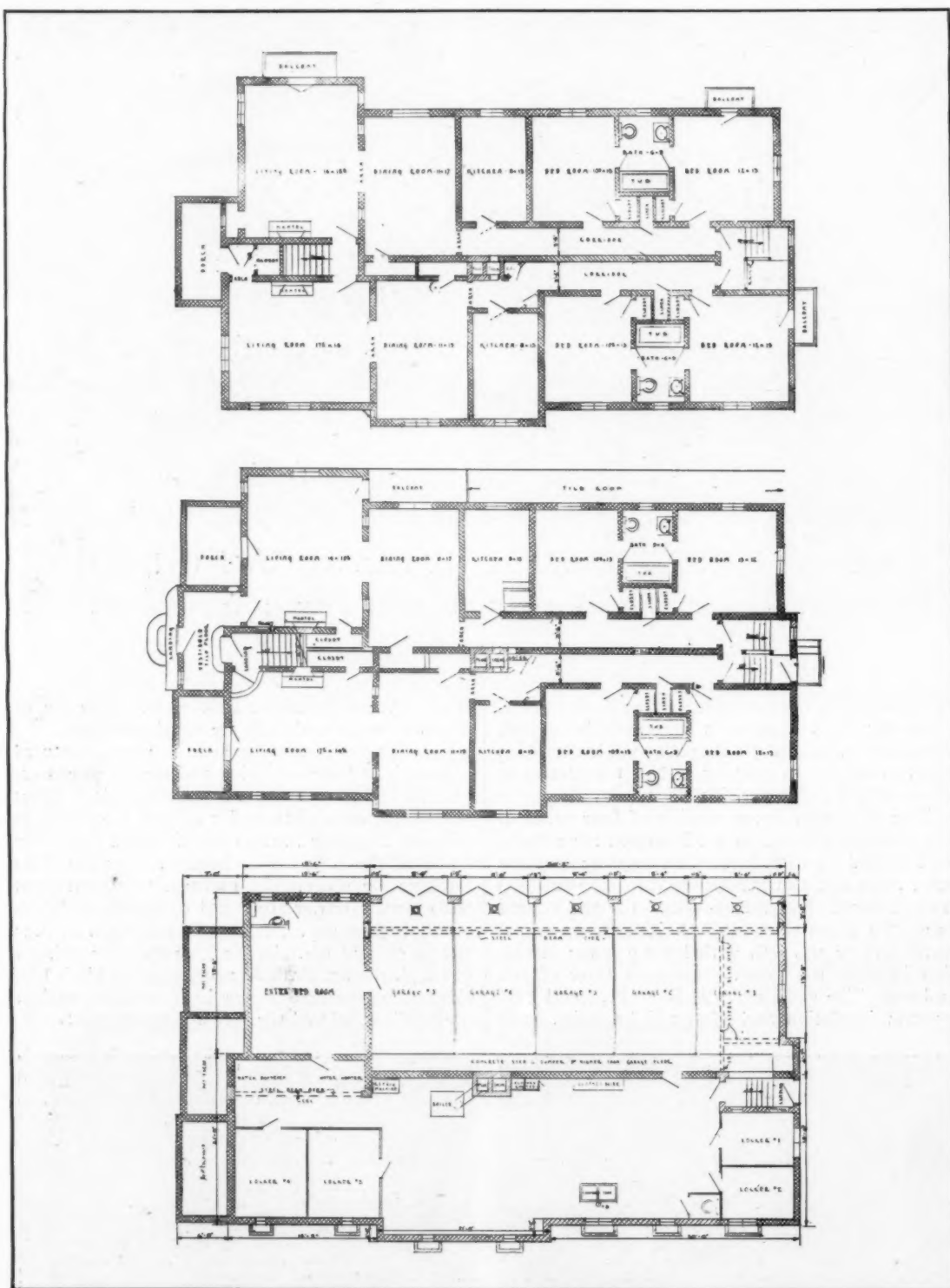
The apartment house consists of four suites of five rooms and bath. In the basement are a large, well-lighted laundry, lockers, an extra or overflow guest room and a garage for five cars. The building is of fireproof construction—steel, tile and cement being the materials employed. The floors are of metal lumber and lath with loose gypsum insulation between the joists, concrete, a layer of felt and cork. The walls are of hollow tile, metal lath, gypsum insulation and plaster. The stairs, both

front and back, are of reinforced concrete. The roof is of vitreous Spanish tile; exterior walls are of concrete stucco, and there are metal casements.

Interior walls are finished in rough textured plaster. The floors of living and dining rooms are of cork, laid to represent old-fashioned plank floors with nail pegs visible, and a colored tile placed at random. Lighting fixtures are of forged iron. The floors of the halls are of bright rubber tile. The kitchens are thoroughly modern, being equipped with electric refrigerators and dishwashers. Walls of the bathrooms are trimmed to a height of four feet in colored tile, above which they are finished in rough plaster. Bath accessories are of black tile. Contrasting colored moire bath curtains against the brilliant colored tile give a pleasing effect.



TWO OF THE LIVING ROOMS

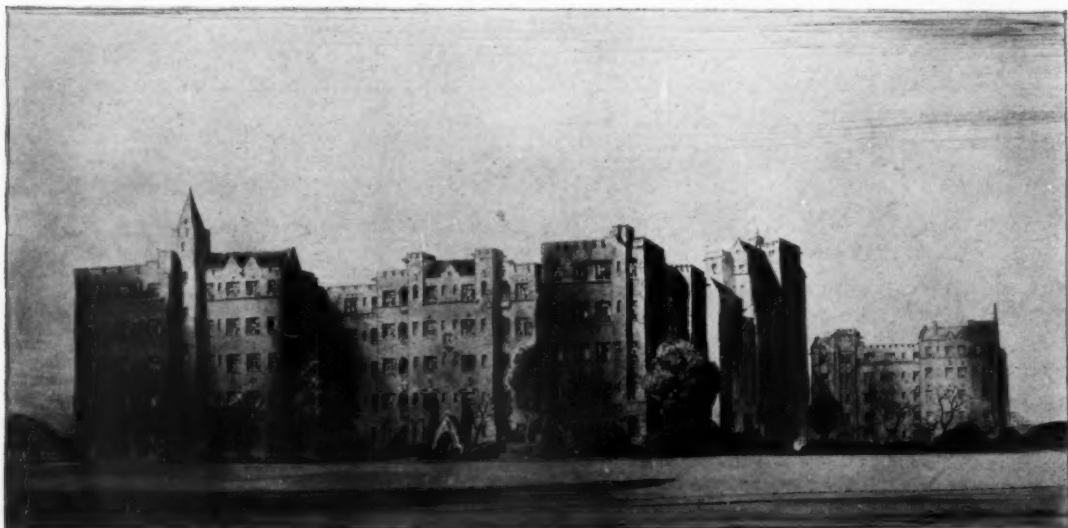


LA CASA BONITA APARTMENT HOUSE, CANTON, OHIO

G. P. BLACKISTON, DESIGNER



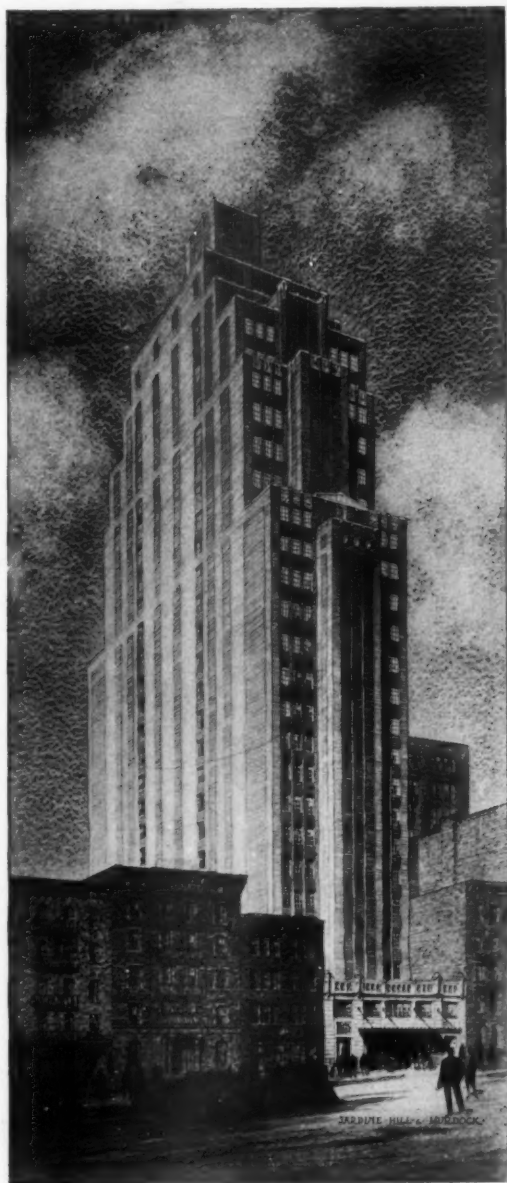
LA CASA BONITA APARTMENT HOUSE, CANTON, OHIO
G. P. BLACKISTON, DESIGNER



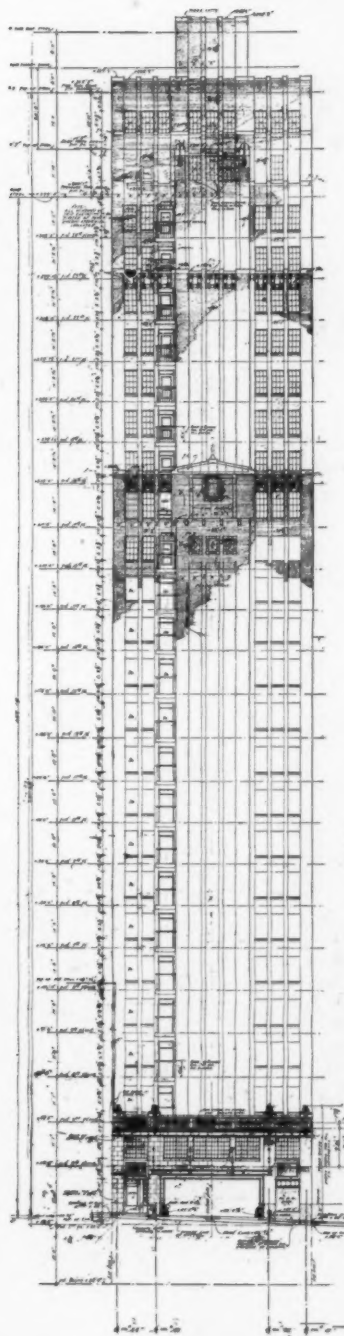
APARTMENT HOUSE AT TEANECK, N. J.

JOHN B. PETERKIN, ARCHITECT

THIS APARTMENT HOUSE WILL HAVE 320 ROOMS EXCLUSIVE OF BATHS. EACH OF THE 124 APARTMENTS WILL HAVE A BATH INCLUDED IN ITS ARRANGEMENTS. THE APARTMENTS WILL RANGE FROM ONE ROOM OF DIMENSIONS OF 12 BY 20 FEET WITH A KITCHENETTE, DRESSING ROOM AND BATH, TO THE LARGER APARTMENTS WITH ALL THE NEEDED COMFORTS FOR THE LARGER FAMILY. THE INTERIOR OF THE DINING ROOM, PICTURED ABOVE, WILL HAVE THE APPEARANCE OF A STREET SCENE IN NORMANDY



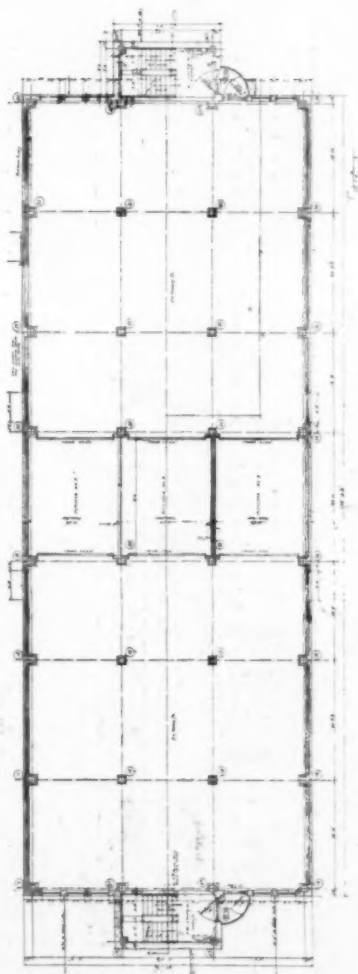
PERSPECTIVE RENDERING



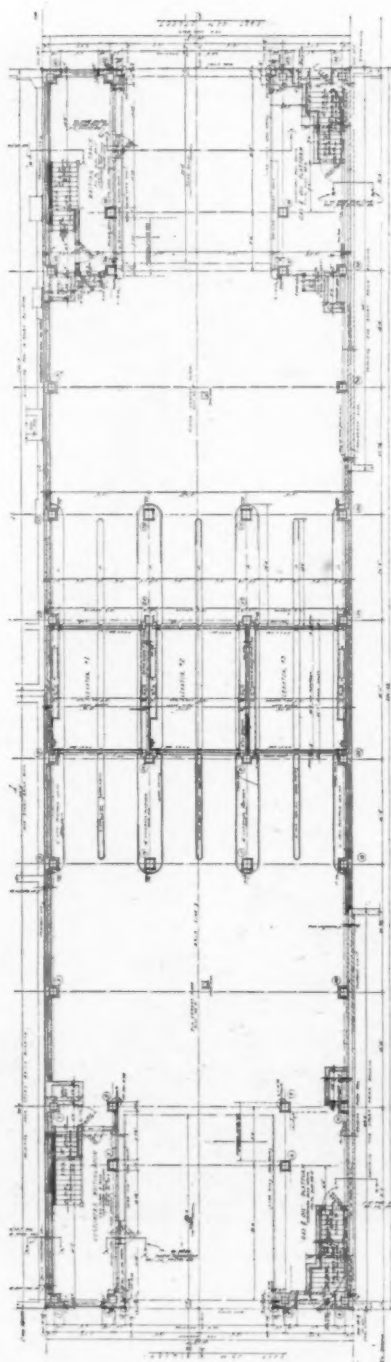
SCALE DRAWING OF FRONT ELEVATION

KENT AUTOMATIC PARKING GARAGE, NEW YORK

JARDINE, HILL & MURDOCK, ARCHITECTS



PLAN OF FIFTH TO FIFTEENTH FLOORS



PLAN OF FIRST FLOOR

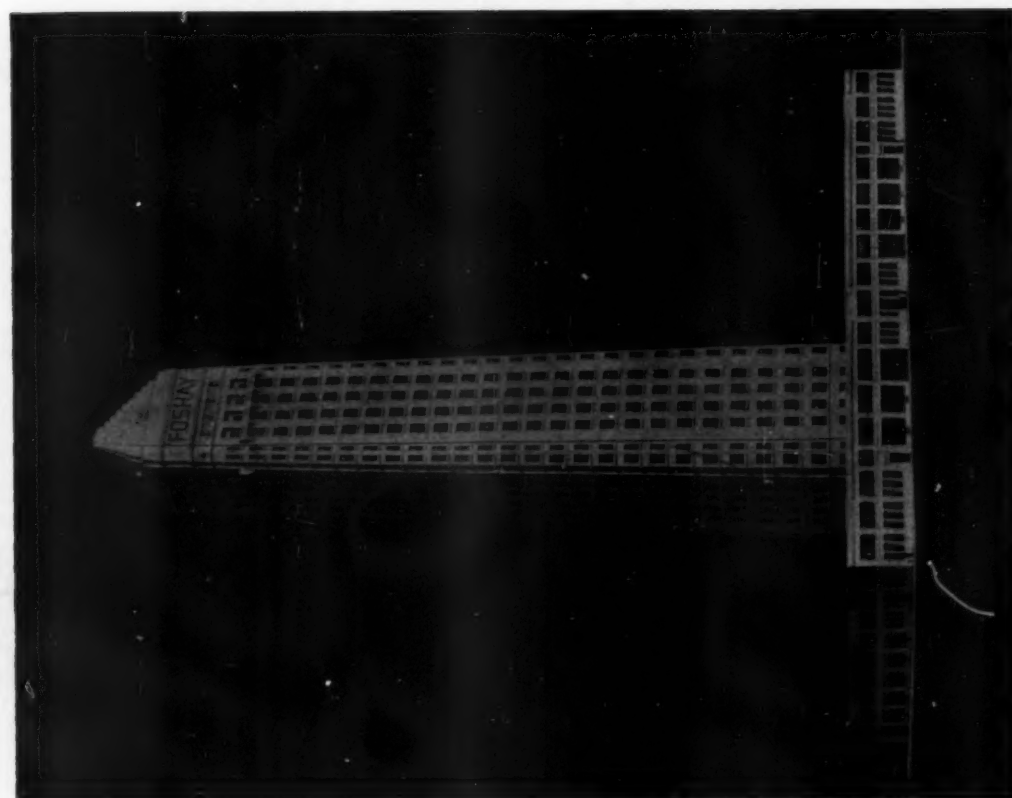
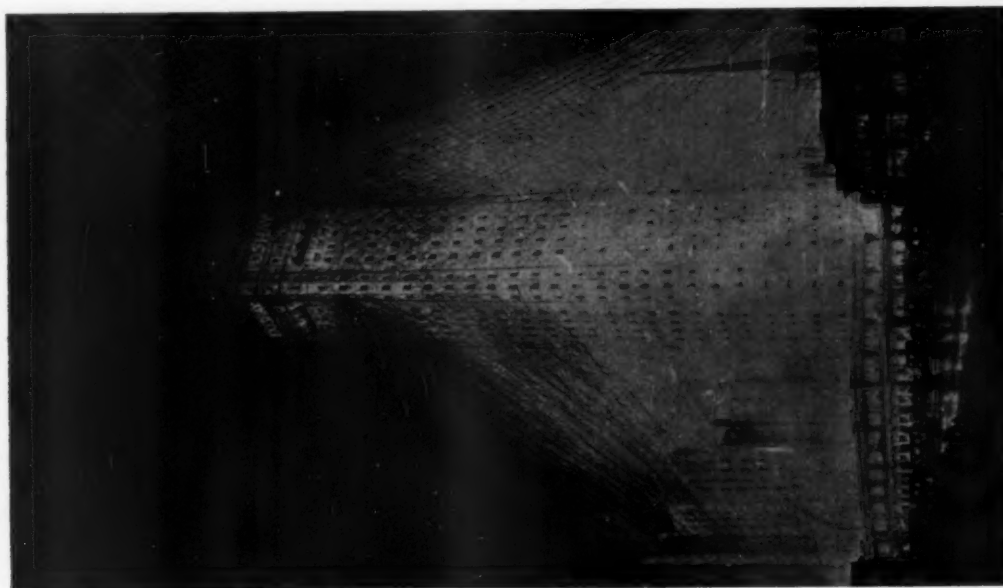
KENT AUTOMATIC PARKING GARAGE, NEW YORK—JARDINE, HILL & MURDOCK, ARCHITECTS



SECTIONAL DRAWING, KENT AUTOMATIC PARKING GARAGE, NEW YORK

JARDINE, HILL & MURDOCK, ARCHITECTS

THE OPERATION OF THE GARAGE IS BASED ON A PATENTED ELECTRICALLY DRIVEN PARKING MACHINE WHICH IS SENT UNDERNEATH THE MOTOR CAR, WHERE IT ENGAGES WITH THE REAR AXLE, AND CARRIES THE CAR IN EITHER DIRECTION FROM THE ELEVATOR PLATFORM. MANUAL HANDLING OF AUTOMOBILES IS THUS ELIMINATED. THE GARAGE, COVERING A LOT 50X200 FEET, WILL PARK ONE THOUSAND AND FIFTY CARS



FOSHAY TOWER, MINNEAPOLIS, MINN.—MAGNEY & TUSLER, ARCHITECTS

ILLUSTRATION AT RIGHT FROM A RENDERING BY LEON ARNAL

THE FOSHAY TOWER, NOW UNDER CONSTRUCTION, STANDS IN THE CENTER OF A TWO STORY U-SHAPED BUILDING, 330 FT. X 165 FT. THE THIRTY STORY TOWER IS 81 FT. X 87 FT. AT THE BASE; 59 FT. X 65 FT. AT THE TOP; AND 447 FT. HIGH. A 165 CAR GARAGE IS LOCATED IN THE BASEMENT



PERMANENT CONSULAR BUILDING

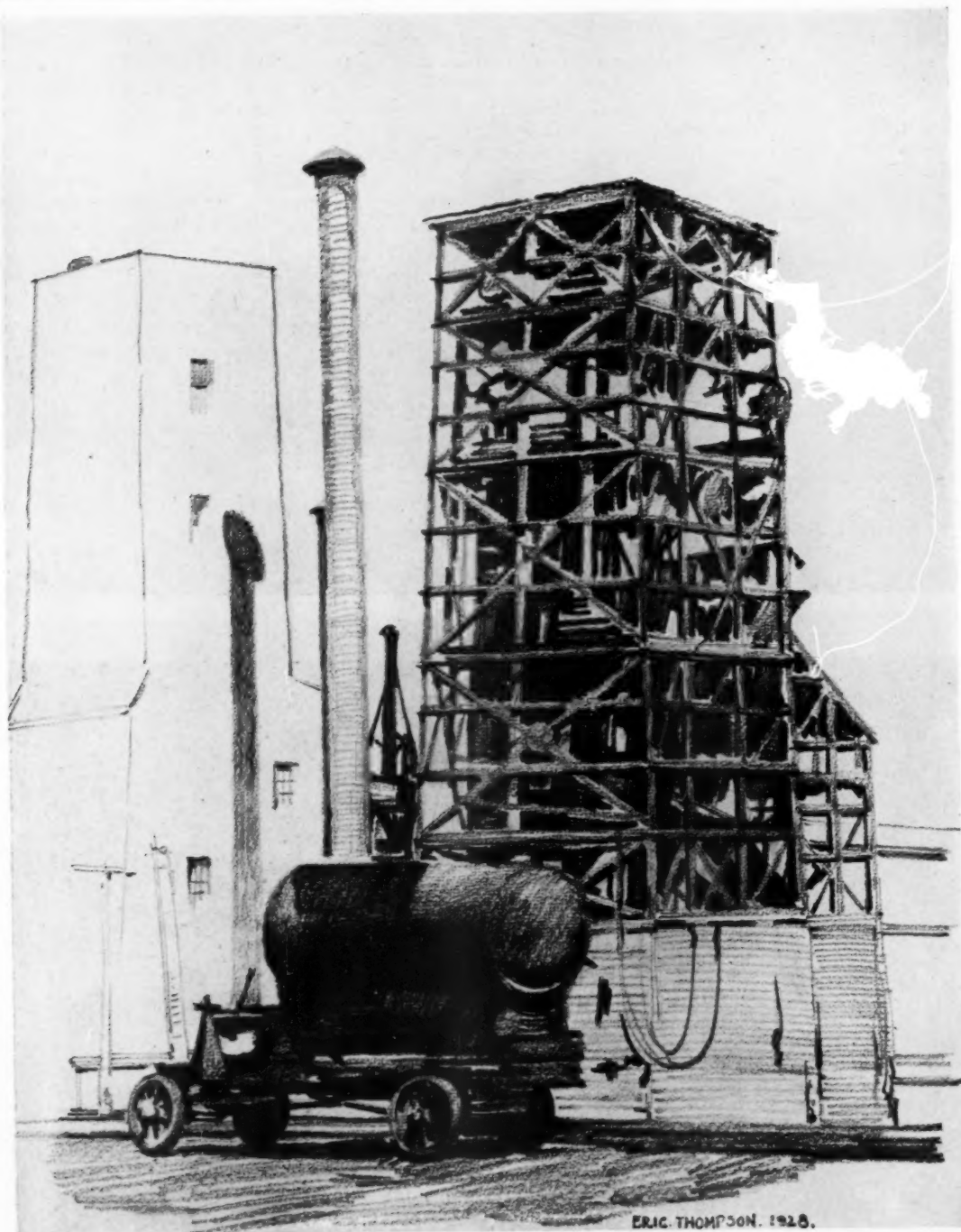


LEFT TO RIGHT: CONSULAR BUILDING; EXHIBITION BUILDING; AND CINEMA BUILDING
BUILDINGS OF THE UNITED STATES OF AMERICA AT THE IBERIAN-AMERICAN
EXPOSITION, SEVILLE, SPAIN

WILLIAM TEMPLETON JOHNSON, ARCHITECT

(For description see page 12 of the advertising section)

THE FUSHA TOWER, NOW UNDER CONSTRUCTION, STANDS IN THE CENTER OF A TWO STORY U-SHAPED BUILDING, 330 FT. X 165 FT. THE THIRTY STORY TOWER IS 81 FT. X 87 FT. AT THE BASE; 59 FT. X 65 FT. AT THE TOP; AND 447 FT. HIGH. A 165 CAR GARAGE IS LOCATED IN THE BASEMENT



ON THE DELAWARE WATERFRONT, PHILADELPHIA, PA.

FROM THE ORIGINAL DRAWING BY ERIC THOMPSON



ENGINEERING AND CONSTRUCTION

FOUNDATIONS OF THE CLEVELAND UNION
TERMINAL TOWER BUILDING

GRAHAM, ANDERSON, PROBST & WHITE, Architects

By H. D. JOUETT, CHIEF ENGINEER, THE CLEVELAND UNION TERMINALS
COMPANY & THE CLEVELAND TERMINALS BUILDING COMPANY

AT the southwest corner of the Public Square of the City of Cleveland, Ohio, and extending back to a new street to be known as Prospect Avenue, there has been erected in conjunction with, and as a part of the new Cleveland Passenger Terminal, an imposing structure known as the Terminal Tower Building, the foundations of which are worthy of notice from an engineering standpoint.

The lower portion of this building has a frontage of about two hundred feet on the Public Square, a frontage of about three hundred and twenty feet on Prospect Avenue and a depth from the corner of the Public Square to Prospect Avenue of about two hundred feet. The lower portion of the building is generally fourteen stories, or about two hundred feet in height above the street, and below the street there are two stories, the lower of which, the track level, is thirty-three feet below the street.

Projecting above this lower portion and fronting on the Public Square, there is a tower approximately one hundred feet square, with a total height above the street of about seven hundred feet.

A preliminary investigation by the engineers of foundation conditions in Cleveland disclosed certain difficulties which the site and physical characteristics of the foundation

material imposed, and as it was realized it would be necessary to obtain all the information possible in reference to the subsurface materials, and as information concerning the natural state of the foundation material was the first essential, test holes were put down without the aid of water from which specimens of the different strata in its natural state were taken, analyzed, tested, bottled and catalogued.

As it was not possible to drill test holes of this kind down to a depth greater than 130 feet, a test hole, using a calyx drill, was carried down to and into the shale rock which was found underlying the other materials at a depth of about 206 feet below the track level, from which a rock core totalling 34 feet in length was obtained. An examination of this core indicated that the rock was sound structurally, and a test showed it capable of sustaining a load of 350 tons per square foot without crushing.

An analysis of the subsurface material and a tabulation of the elevations of the different strata indicated that from the track level down to a depth of 40 feet, there is a dry, fairly hard, somewhat plastic blue gray clay; below that, for a depth of 50 feet, a damp, soft, plastic blue gray clay; below that, for a

MODEL OF CLEVELAND UNION TERMINAL TOWER
BUILDING

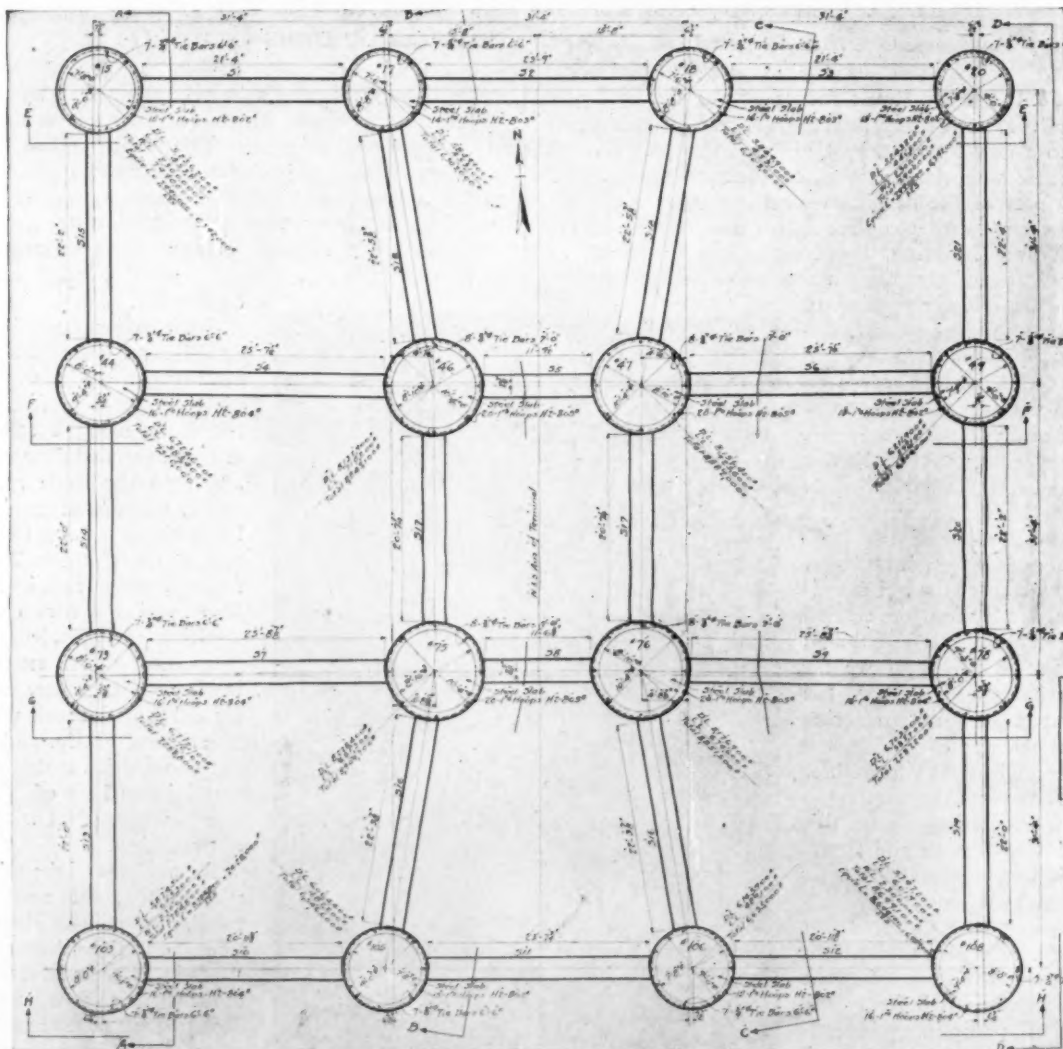
depth of 100 feet, a dry, very hard, compact blue gray clay, while the 15 feet below that is dry, hard blue gray clay mixed with from small to large boulders of shale and granite.

After a careful study, with the best type of foundations to fit the conditions as the first objective, and economy of design and construction as a secondary consideration, it was decided to support the 64,000 ton tower on sixteen cylindrical piers carried down 206 feet to, and into, firm shale, and support the low part of the building outside of the tower upon seventy-two cylindrical piers resting on the strata of dry, very hard, compact blue gray clay.

with the bottoms of the bells averaging a depth of 110 feet below the track level.

Fully appreciating the plasticity of the clay, its tendency to flow under pressure and the certainty of settlement of any foundation supported upon it, the decision to support the lighter column loads upon piers with bell bottoms practically floating in the clay, was reached and agreed upon only after an exhaustive study of all the possible conditions governing the action of this supporting material, during and after the construction of the piers and the erection of the superstructure.

Numerous field and laboratory tests were made



PLAN OF FOUNDATION FOR TOWER COLUMNS
CLEVELAND UNION TERMINAL TOWER BUILDING
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
H. D. JOUETT, CHIEF ENGINEER

upon the undisturbed foundation material, the physical characteristics were accurately determined and the sustaining power was computed for the varying depths to which the piers might be expected to go.

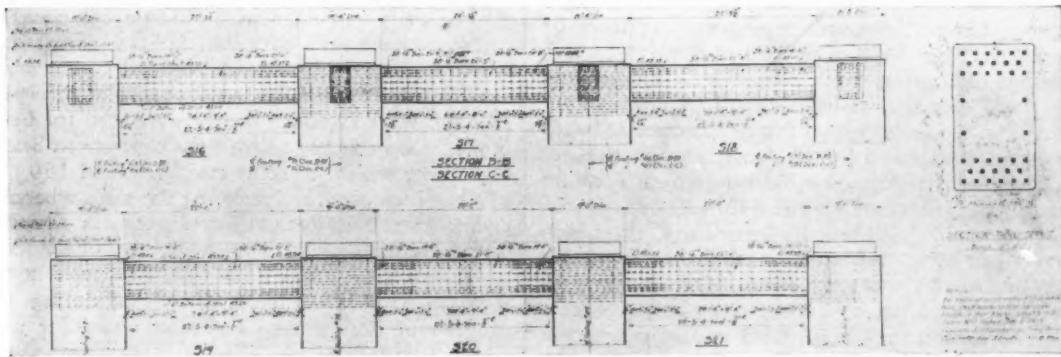
In the opinion of the engineers, the physical properties of the subsurface material suggested the open well method of construction as being perfectly feasible and productive of results as satisfactory as any other method, while at the same time retaining the advantages of economy in time of construction and of ultimate cost.

After full consideration, plans were prepared calling for sixteen cylindrical piers varying from 9' 0" to 10' 4" in diameter, carried down over 200 feet to, and into, the shale rock and the remaining seventy-two cylindrical piers of varying diameters, from 4' 0" to 7' 2", and in varying depths from

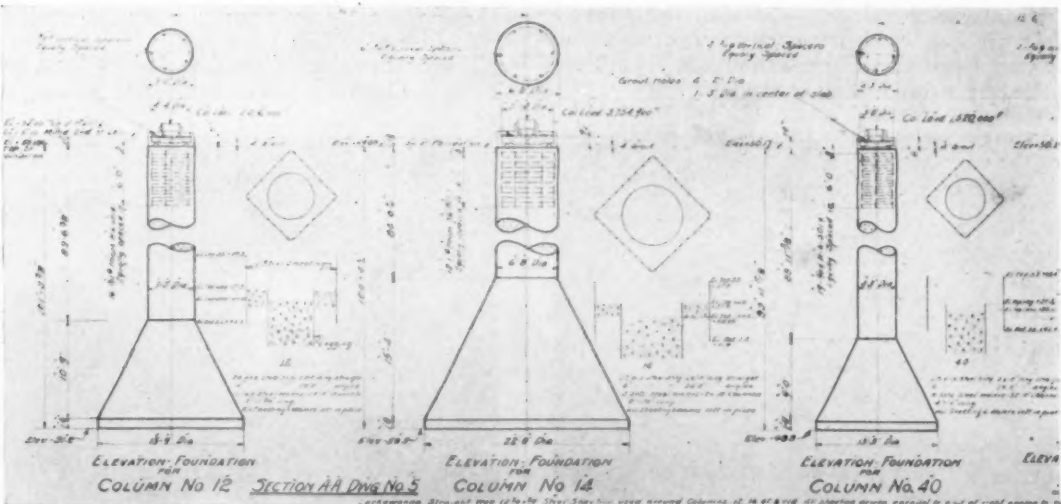
98 feet to 147 feet were carried down and belled out into the clay to diameters varying from 5' 3" to 22' 9".

In designing the piers, the total load to be supported was assumed to be the weight of the superstructure, the pier and the bell (in case the piers were not carried to shale rock) and the supporting items were skin friction on the sides of the pier shafts at 350 pounds per square foot and the sustaining power of the clay beneath the bells, of an amount dependent upon the quality of the material and its distance from the surface of the ground. The permissible soil pressure at depths varying from 70 feet to 110 feet below the ground surface was finally fixed at five and one-half tons per square foot, with allowance made for skin friction.

The open well method of construction was adopted by the contractors, who used 6 ft. sections



TYPICAL FOUNDATION PLANS



TYPICAL ELEVATIONS AND SECTIONS

DETAILS OF FOUNDATIONS, CLEVELAND UNION TERMINAL TOWER BUILDING

GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

H. D. JOUETT, CHIEF ENGINEER



TOP OF CAISSON SHOWING STEEL BILLET SUPPORTED ON STEEL ANGLE SHIMS BEFORE GROUTING

of tongued and grooved lagging varying from 6" x 2" to 6" x 3 $\frac{3}{4}$ " with two steel rings to each section of lagging. Each ring, which varied from $\frac{3}{4}$ " x 3" for the smaller wells to 1" x 4" for the larger ones, was made up of two semi-circular bands bolted together and forced tightly against the lagging by split wedges inserted between each section of ring. This method was used throughout the job, although additional wooden drums with three-inch screw jack separators were also used where a very soft stratum of clay was encountered or where the holes were permitted to remain open for any length of time.

The contractor was prepared at all times to use compressed air in case water, which could not be removed by ordinary means, was encountered. Some of the holes were comparatively dry, while in others, some trouble was had with water, but in only one case was it necessary to resort to the use of compressed air. The situation was always controlled by either bailing or pumping.



BOTTOM OF PARTIALLY EXCAVATED CAISSON

Before pouring concrete in the foundation piers to rock, test holes 2" in diameter and 8 feet deep were drilled into the rock to determine its exact physical condition, which was found to be solid bed rock in all cases. No particular difficulty was encountered in providing for the bell bottoms of the soil bearing piers as the clay was sufficiently stiff, in most cases, to permit under-cutting on a slope of $\frac{1}{2}$ horizontal to 1 vertical without shoring. In the few instances where shoring was required, timbers were used for the roof with pipe posts for supports which were finally concreted in. In every case, the bell bottoms were constructed practically as designed.

The tops of all piers were reinforced with steel hooping down to a depth of 6 feet and the sixteen piers supporting the tower proper were tied together with reinforced concrete horizontal beams 2' 6" wide and 4' 6" high.

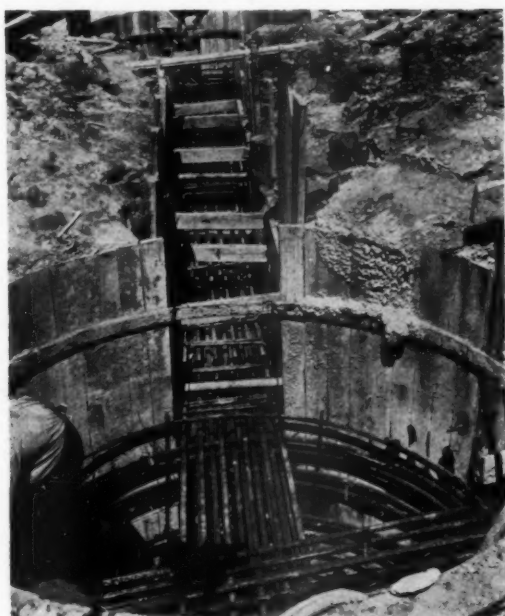
The wells were filled with concrete, composed of one part cement, one part sand and two parts stone, which was mixed at a plant adjacent to the work and chuted to funnel hoppers at the top of the wells. In holes where wooden drums were used for bracing, it was necessary to pipe the concrete to below the drums which, in some cases, required 150 feet of eight-inch pipe conductor. At the wells where no drums were required, the concrete was dropped directly from the hopper to the bottom of the well.

Numerous concrete test cylinders were made from material taken from the chute during the progress of the pouring and later tested for uniformity and strength. The average compressive strength for twenty-eight days was 4,152 pounds per square inch, and for ninety days, 5,090 pounds per square inch. This was considered very satisfactory by the engineers.

The construction of the foundations for a portion of the building had to be deferred pending the



TOWER AND CHUTES USED IN PLACING CONCRETE



TOP OF CAISSON AND STRUT SHOWING REINFORCEMENT
IN PLACE BEFORE CONCRETING

removal of the Ohio Bell Telephone Building, immediately adjoining the site of the work. The construction of the foundations involved the removal of 18,500 cubic yards of earth excavation, the pouring of 16,400 cubic yards of concrete and the placing of 150 tons of reinforcing steel.

Construction was begun on January 29, 1926, and completed on November 11th of the same year, a total of forty-one weeks. During the progress of the work, there was a loss of eleven weeks owing to a labor strike. This loss, when credited to the contractor, gives thirty weeks as the actual working time.

The entire work was under the direction of H. D. Jouett, Chief Engineer for The Cleveland Union Terminals Company and The Cleveland Terminals Building Company; C. P. Marsh, Engineer of Structures, and F. L. Gorman, Designing Engineer, had charge of the design; N. H. Suloff, Engineer of Construction, and H. L. Bigelow, Assistant Engineer, had charge of the field work, and The Spencer, White & Prentiss Company of New York and Detroit were the contractors.

SQUARE CASED BOILERS AND FURNACES

IN recent years much attention has been given to the matter of improving the general appearance of basements in houses. This has been a commendable

trend for at least two reasons. A clean orderly basement greatly reduces the fire hazard. In the past a large number of fires originated in the basement from over-heated pipes, careless disposal of ashes, or the setting on fire of accumulated rubbish from some one of numerous causes. Pride in an attractive basement—there is no reason why this area should not be so—almost automatically removes these sources of a possible fire. Thoughtful attention to the appearance and cleanliness of the basement also increases its usefulness as a play room or work room.

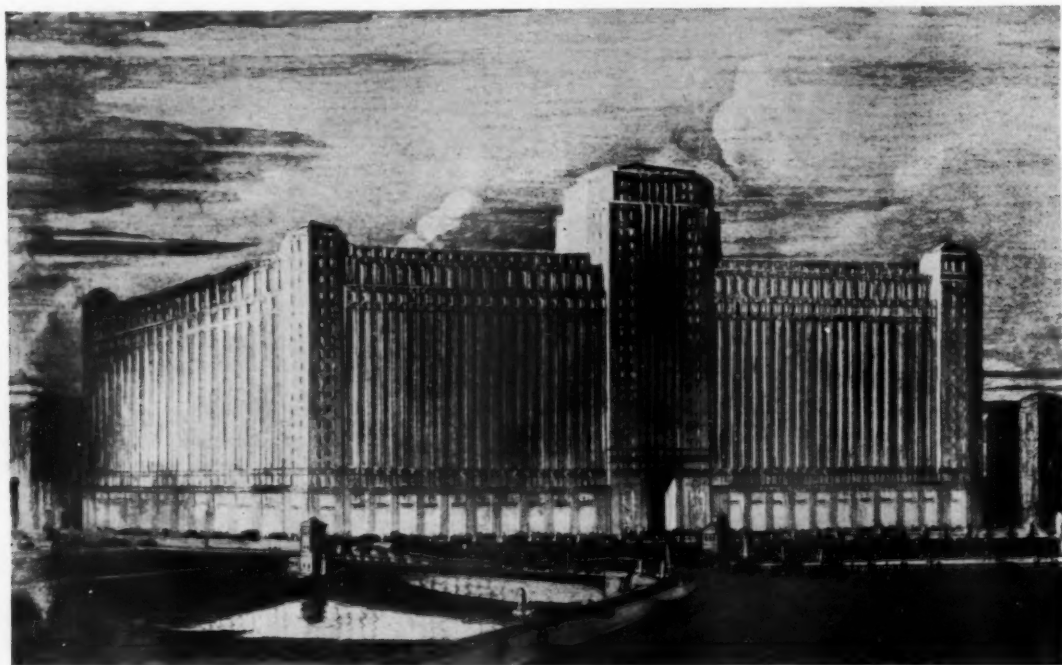
That the better basement movement has the approval of boiler and furnace manufacturers is evident from the interest these concerns have shown in the design of heating equipment. Richardson & Boynton Company have recently announced a square cased warm air heater finished in colors that are intended to brighten the basement and foster pride in good appearance. While a departure in external appearance, this heater retains the round firepot and other efficient features of the more familiar round cased warm air heater. Square cased boilers for steam, hot water and vapor heating systems, also finished in bright colors, are manufactured by the same company. Complete information on these products can be had by addressing THE AMERICAN ARCHITECT Service Department.

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INSULATION MANUFACTURERS ADOPT UNIFORM SELLING CODE

THE National Better Business Bureau, after a two-year survey of insulation advertising, has formulated a code of "Standards of Trade Practice" applying particularly to the insulation industry. These standards, designed to obviate the possibility of misapprehension on the part of consumers, were presented to the industry at large for discussion. It is stated in Bulletin No. 12 of the National Better Business Bureau that nineteen companies, making nearly 85% of the insulation material produced in this country, have agreed to base their advertising and selling upon this uniform code. They have agreed that to be fair to the consumer, and to competition, each company should advertise and sell its products in conformance with the general Standards of Trade Practice. Policies set forth in the Standards include the questions of accurate and provable claims; truth of exclusive claims; correct statements of insulating value of materials; avoidance of misleading descriptions; and the presentation of facts and not opinions. Manufacturers who have approved the code have in effect pledged themselves to a program of fair play in which accuracy is the keynote.

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MERCHANDISE MART BUILDING, CHICAGO, ILL.

GRAHAM, ANDERSON, PROBST & WHITE, Architects

THE Merchandise Mart to be erected in Chicago will be, it is stated, twice the size of the largest business building in the world. The structure will extend 724 feet on Kinzie Street, 577 feet on the river front and 324 feet on Wells Street, with a diagonal frontage facing Orleans and Franklin Streets. It will be 18 stories high with a tower 120 feet wide, 23 stories high. Each of the 18 stories of the Merchandise Mart will have a floor area of more than 200,000 square feet. The floor space of the entire building will approximate 4,000,000 square feet. This project is said to include the largest development of air rights in Chicago and occupies the site that was formerly used for the Chicago and Northwestern Railway Passenger Station.

The building will house the sales quarters and merchandising displays of several manufacturers, wholesalers and importers for the convenience of retail merchants. On all floors of the Mart there will be great corridors 650 feet in length, on either side of which will be shops displaying varied lines of merchandise. A merchants' club including lounge, reading and smoking rooms and dining rooms will occupy space in the tower. Provision will be made for restaurants, lunch rooms, grills, barber shop, telegraph and telephone offices and public stenographers, in this enormous building. An assembly hall and other unique features are contemplated.

An important feature of the structure will be the equipment for handling merchandise within the building. This system will include high speed elevators, freight conveyors and fast horizontal distribution systems on each floor. The ground level below the street floor will house a modern freight station with tracks for incoming freight connected with high speed conveyors for delivery to the upper floors. Connection will also be made with a freight transportation system that reaches all railroad terminals. A river dock will afford connection between the building and merchandise delivered by vessels.

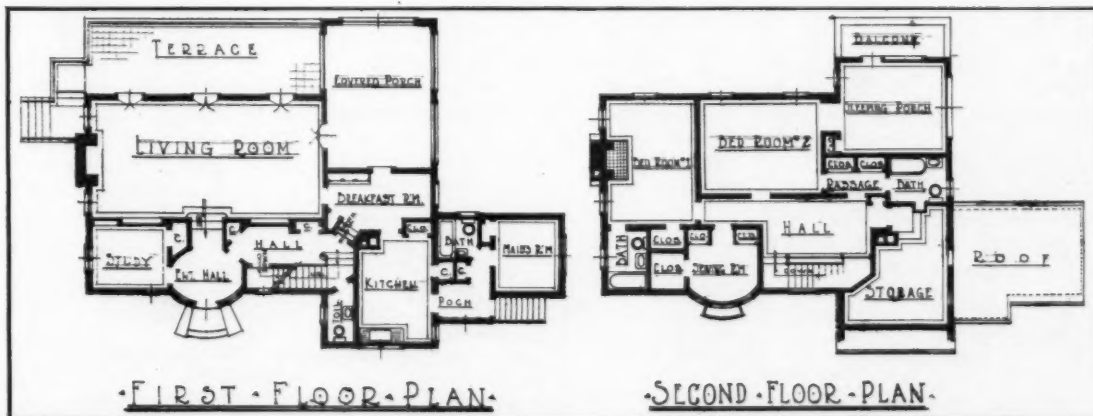
MACHINE-MADE TERRA COTTA

A FOLDER for filing in architects' catalog and data file has recently been received from the New York Architectural Terra Cotta Company. The folder is prepared for ready filing and is indexed with A. I. A. File No. 9c. A few selected samples of ceramic colors are shown in color reproductions. Dimension detail drawings of standard ashlar blocks, exterior and interior corners, window sills and jambs, and wainscot capping are shown. Suggested specifications for the use of architects are included. In addition to data included on the manila filing folder a four page folder is stitched in.

A GROUP OF BUILDINGS OF MODERATE COST



Photos by Tebbs & Knell, Inc.

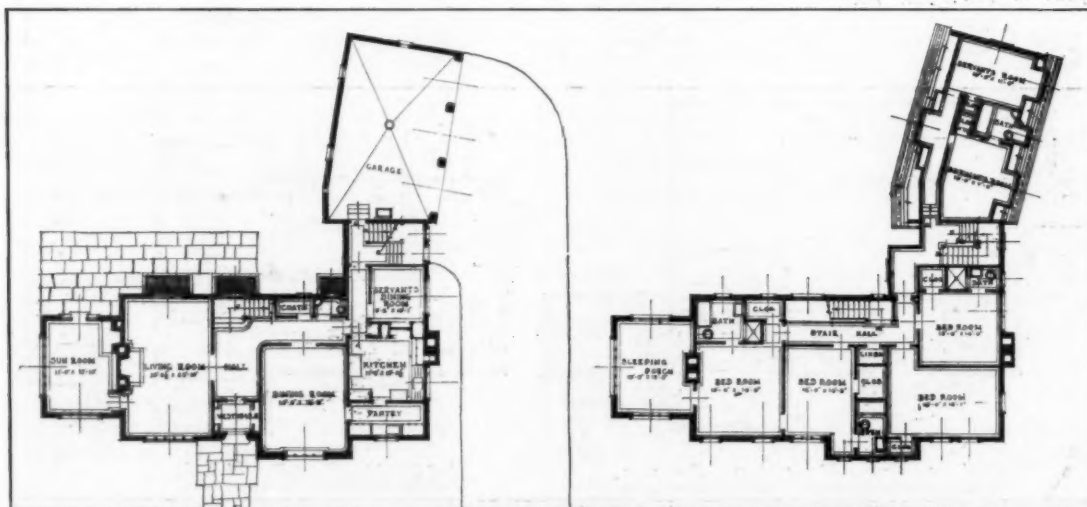


HOUSE OF PRIESTLY TOULEMIN, SR., BIRMINGHAM, ALA.

MILLER & MARTIN, ARCHITECTS

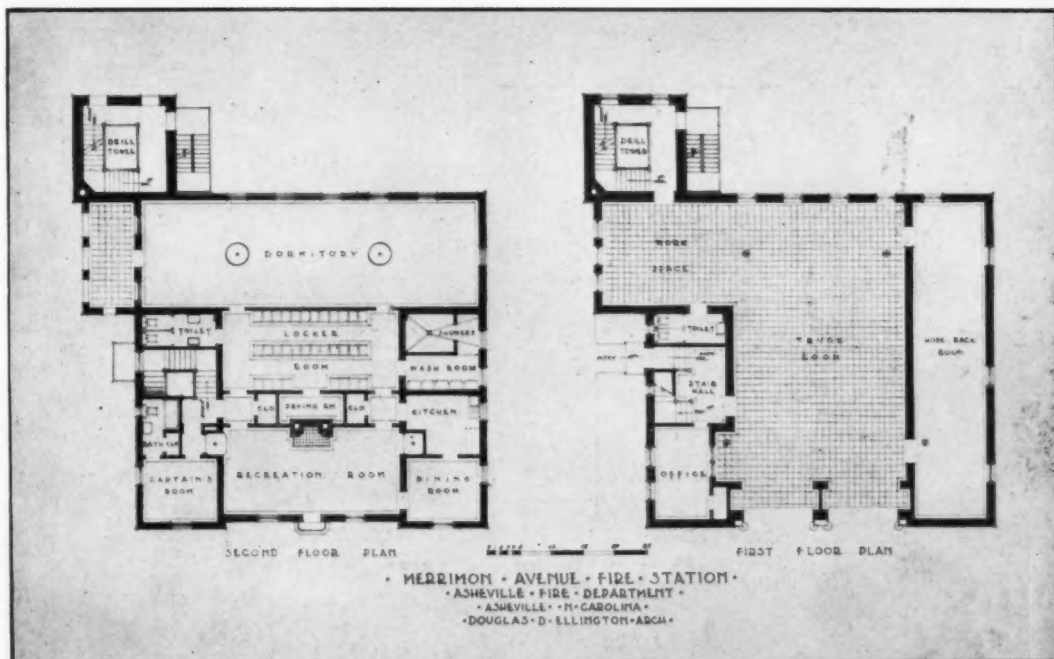
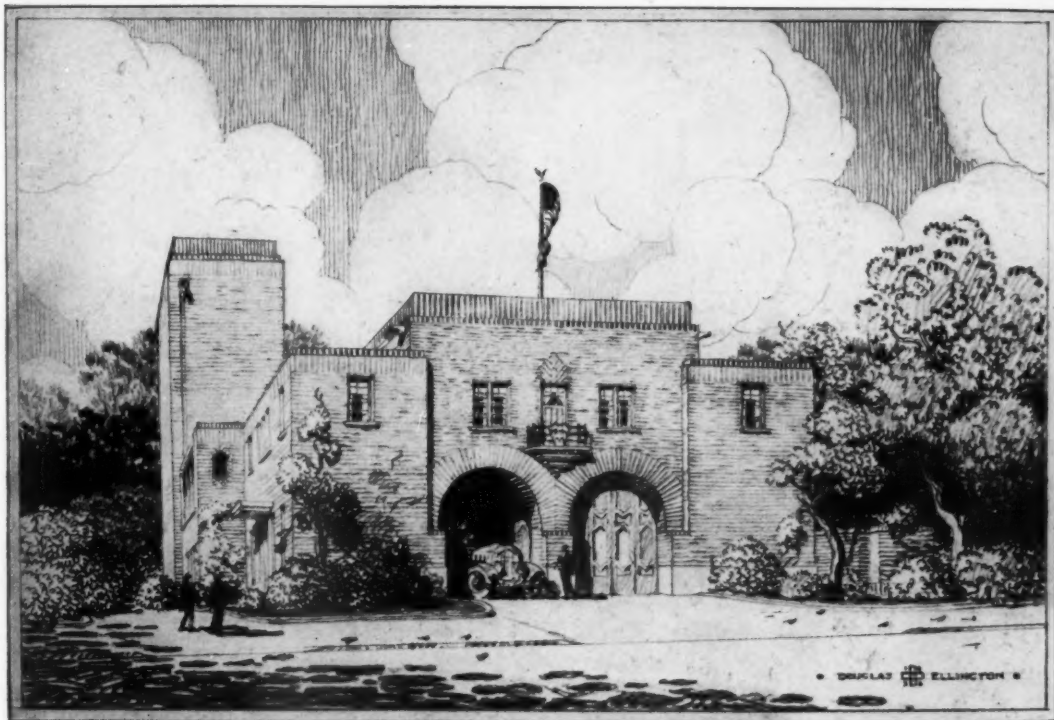


Photo by Ellison



HOUSE OF ROGER S. BUCHANAN, GROSSE POINTE, MICH.

RICHARD H. MARR, ARCHITECT



MERRIMON AVENUE FIRE STATION, ASHEVILLE, N. C.

DOUGLAS D. ELLINGTON, ARCHITECT

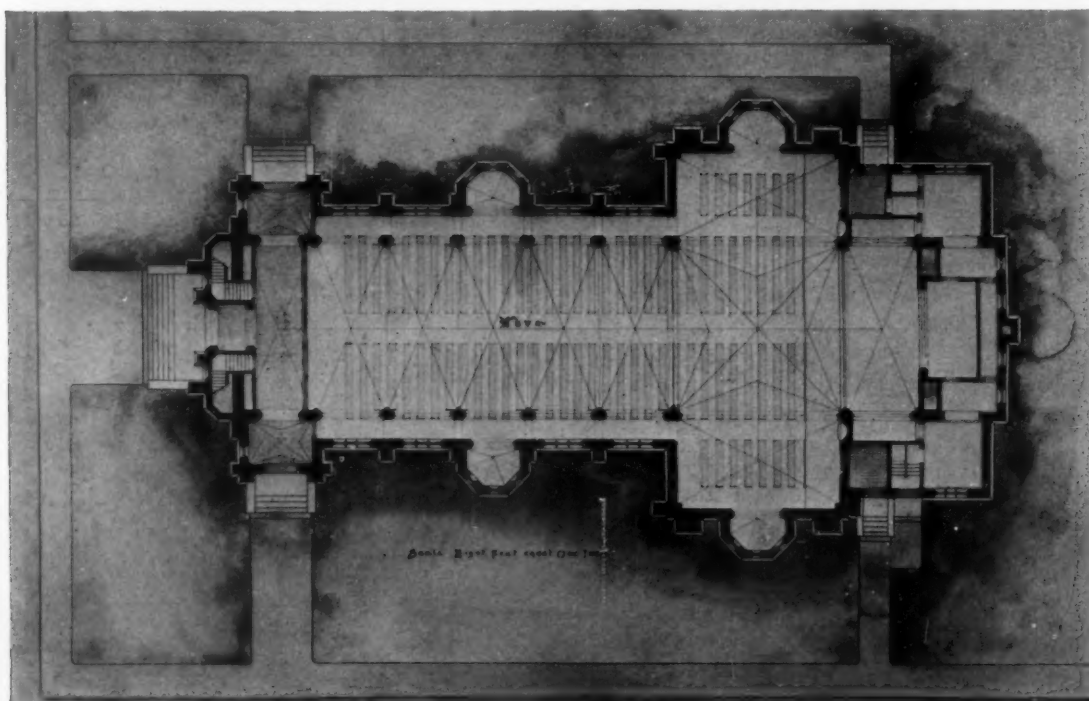
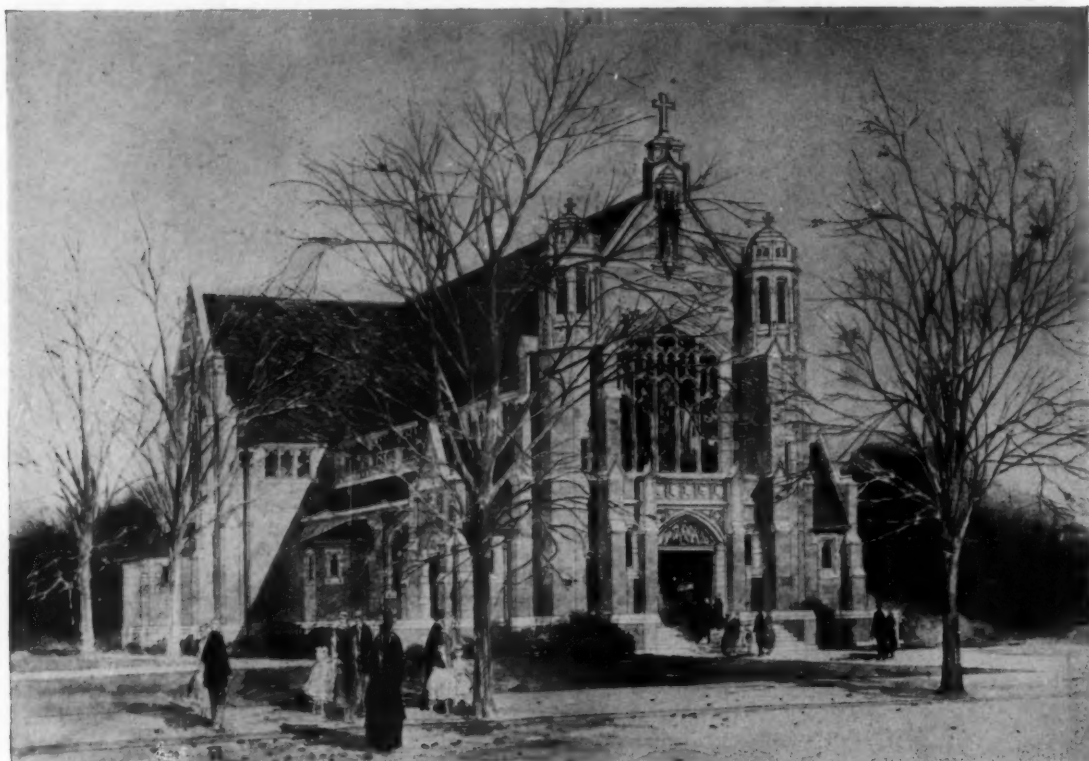


MERRIMON AVENUE FIRE STATION, ASHEVILLE, N. C.

DOUGLAS D. ELLINGTON, ARCHITECT



MERRIMON AVENUE FIRE STATION, ASHEVILLE, N. C.
DOUGLAS D. ELLINGTON, ARCHITECT



ST. MARY'S CHURCH, UXBRIDGE, MASS.

JOHN WM. DONOHUE, ARCHITECT



LEVERICH TOWERS, NEW YORK

ANACONDA BRASS PIPE installed throughout this building increased the total plumbing cost only 5.62% over iron pipe. Dependable water service and the elimination of pipe repairs and replacements due to rust will be the result.

Starrett & Van Vleck
Architects

Longacre Engineering and
Construction Co., Contractors

Jarcho Brothers
Plumbing Contractors

ANACONDA BRASS PIPE

THE AMERICAN BRASS COMPANY, General Offices: Waterbury, Conn. Offices and agencies in principal cities

Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

BUILDINGS OF THE UNITED STATES OF AMERICA
FOR THE IBERIAN-AMERICAN EXPOSITION
AT SEVILLE, SPAIN

THE buildings of the United States of America for the Iberian-American Exposition at Seville, Spain, are three in number and are now under construction close to the intersection of the Avenida Maria Luisa with the Paseo de la Orilla del Rio.

The principal building, a permanent structure, destined later to become the Consulate of the United States, is hexagonal in form, two of its facades being parallel to the above named parkways. It is two stories high, constructed of brick covered with stucco, has tile roofs and a central patio with covered porticos opening upon it. The style of architecture employed is Spanish Colonial, and in the interior all the most modern American conveniences will be installed, including steam heat, bath fixtures, an electric refrigerator and washing machine, and many other devices which lighten the work of the household and follow the latest practice in the United States.

During the exposition this building will house the exhibits of the National Museum of Fine Arts and the Smithsonian Institute. At the close of the Fair, it will become the business office of the United States Consul. A suite of rooms will be set aside for the Consul's use. There will be an apartment for the Vice Consul, and a large room on the second floor will house a library for the use of American students who are sojourning or studying in Seville.

One of the temporary buildings will contain the exhibits of the various Government Departments which are taking part in the exposition, and the other is designed to be used for a motion picture theatre so that all the activities of the United States Government may be graphically shown upon the screen.

These two buildings are of wood construction and stuccoed to harmonize with the main building. The grouping of the building is about a forecourt with a formal garden fronting the Avenida Maria Luisa.

The cost of the buildings is estimated at about two hundred and fifty thousand dollars, and it is planned that they shall be finished about October first, 1928.

To choose someone to design the buildings, five architects who had worked in the Spanish American style were invited to send to Washington photographs of some of their finished work which were judged by the Commissioner General with the advice of the National Commission of Fine Arts. From among the five, William Templeton Johnson of San Diego, California, was chosen as architect. Mr. Johnson has traveled widely in Spain and spent some time in Seville last Spring in the study of local building conditions. He is at present in Seville inspecting the work of construction.

WORLD'S FAIR ARCHITECTS MEET

THE architects who have been selected to serve on the board to create the general scheme and design for the second World's Fair to be held in Chicago, Ill., in 1933, convened at that city the last week in May for their first meeting. Seven of the eight members of the board were present, including Edward H. Bennett, Hubert Burnham, John A. Holabird, Arthur Brown, Jr., Harvey W. Corbett, Ralph T. Walker and Raymond M. Hood; Paul Cret was absent in Europe. The board made an inspection of the grounds and, in company with the officers of the Fair, were taken on an airplane tour to obtain a view from the air of the general layout of the land on which the buildings are to be erected. Harvey W. Corbett, of New York, was made temporary chairman of the board.

YEAR BOOK OF UNIVERSITY OF MICHIGAN

THE Architectural Year Book of the University of Michigan for 1927 has recently been published by The Architectural Society. The book is dedicated to Professor Emil Lorch "in recognition of his untiring endeavor to establish the College of Architecture more firmly in the profession it serves, through the institution of the highest of working ideals." The publication is largely devoted to illustrations of the work of students in the various classes, and is preceded by a list of the members of the faculty and the members of The Architectural Society, arranged in classes. The illustrations suggest the high quality of the work which students in the school have attained.

SKYSCRAPER BAN PROPOSED TO SAVE HAVANA
SKYLINE

CUBA, realizing that it is fast losing its Old World glamour through the injection of modern American architecture and tall buildings, is seriously considering legislation which would place restrictions on building and thus retain the skyline of Havana.

The narrow streets of Havana's commercial district and its typical two and three storied residences and apartment houses are rapidly losing out in the race with modernity. Many streets have been enlarged. Numerous ten and fifteen story apartment houses are rearing their heads above the roof tops of relic homes of a past age.

Along the Malecon—the famous seashore drive—the majority of the buildings are but four stories. Here and there, however, a modern apartment building towers above the others. This ruins the pleasing consistency that used to exist, Cuban officials say, and destroys the "dream city" picture obtained from ships coming into Havana harbor.

It is expected that action on the new building legislation will be taken at an early date.

Authentic in COLOR and TEXTURE

these
glowing walls
of Marb-L-Cote

EXPERT in judging color and texture, many architects have sought means of reproducing accurately the beautiful walls of older decorative periods.

Sgraffito of Renaissance Italy, rich in ivory-and-ebony contrasts; hand palmed finishes in the warm umbers and russets of old Spain; trowelled Wattle and Daub textures of English Manor Houses—these and others just as beautiful are among the treatments from which architects should be free to choose.

Today as never before that choice is yours.

A plastic texturing medium composed of sixty-five percent pure Georgia marble makes this possible. The name is Marb-L-Cote.

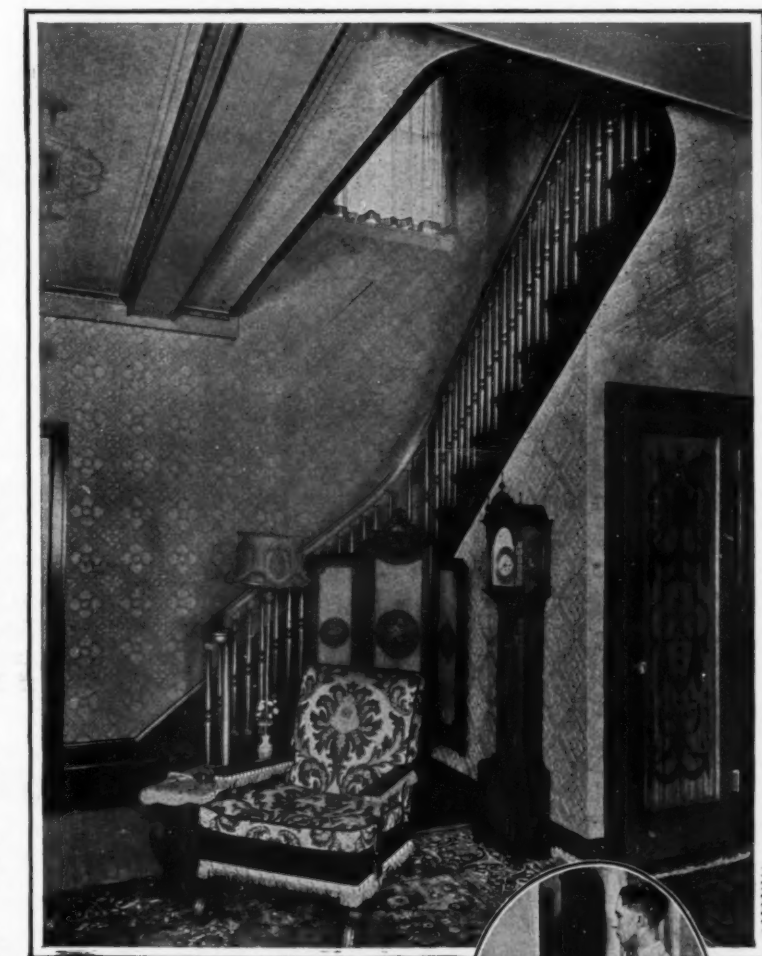
Marb-L-Cote, chemically neutral, cannot burn the color glaze. Hence it takes and holds permanently the most delicate of color shading.

Ground to face-powder fineness, it molds without sticking to fingers or tools. With it the most difficult texture can be reproduced. Certain beautiful finishes can be created only in Marb-L-Cote.

Besides adaptability to color and texture, Marb-L-Cote has an utterly new hardness and flexibility.

You may gouge at Marb-L-Cote with the edge of a coin without marring the surface. Furniture scuffed against it, other abuse, can never cause powdering or crazing.

To test flexibility bend a sample of Marb-L-Cote applied to wall board. Distortion without cracking is sufficient to stand any punish-



Home of Mr. Christian Paschen, Antioch, Ill.
Walter Ahlslager, Architect
Ingstrup-Buhrke, Inc., Decorators

ment which can occur in use over properly applied wallboard, insulating board or plaster board.

Write for portfolio containing valuable data on wall treatments, together with sample textures, complete specifications and cost data. Marb-L-Cote, Inc., The Engineering Building, Chicago.



Marb-L-Cote—mixed in cold water, creating no fumes—is the preferred plastic medium among decorators. It applies easily. It can be textured at once. The coverage per pound is large. Cost applied is surprisingly low.

MARB-L-COTE

MARBLE APPLIED WITH A BRUSH

Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

ARCHITECTS' LEAGUE OF NORTHERN NEW JERSEY

ANTICIPATING the tremendous development of northern New Jersey that is sure to follow the opening of the bridge, now under construction, spanning the Hudson and connecting that state with New York, a group of architects in New Jersey have organized The Architects League of Northern New Jersey. The announcement states: The object of this association is to quicken and encourage the development of the art of architecture, the arts and crafts allied thereto, and to unite in fellowship the practitioners of these arts and crafts; to further the ethics of the practice of architecture as laid down by The American Institute of Architects, and other organizations working in harmony therewith, to protect the interests of the architects and to stimulate the interest and appreciation of the public in the profession.

In order to encourage membership, initiation fees have been suspended for six months. There will be two classes of membership: active and associate. A candidate for membership in either class must be of good character and standing in the community. Active members of this association must be registered architects of the State of New Jersey. Associate members shall be those engaged as architectural draftsmen, or in architects' offices in other architectural work, architectural sculptors, mural painters, structural and mechanical engineers.

The temporary secretary-treasurer is Harry Lucht, and information may be had by addressing him at 432 Palisade Avenue, Cliffside Park, N. J.

ATELIER OF THE AMERICAN ACADEMY IN ROME

THE American Academy in Rome calls attention to the fact that it has opened an atelier at 72 Via S. Nicolo da Tolentino, in the center of Rome and conveniently near good inexpensive pensions, for the assistance of both short and long term students in architecture, painting and sculpture.

Satisfactory credentials must be presented. Holders of traveling scholarships from accredited institutions are eligible; also architectural draftsmen with letters of introduction from a Fellow or member of The American Institute of Architects. A charge of three lire (16 cents) per day is made.

NEW YORK UNIVERSITY ARCHITECTURAL SCHOOL

A NEW course in architecture, leading to the degree of Bachelor of Architecture, in addition to the diploma course now offered, will be inaugurated at New York University in the fall of 1928. The Department of Architecture will then become a part of the new College of Fine Arts, recently approved by the Regents of the State of New York. Because of the exceptional adaptability of the Department's organization and schedule, students will

have many and varied opportunities to select a course particularly suited to their preparation and time and closely corresponding to their needs. Both day and night courses will be offered.

Those who acquire professional experience while getting theoretical training have the advantage of seeing the application of theory to practice. New York University fully recognizes this, and its students in architecture are not only required to do work in offices during the course, but will be encouraged to combine the theoretical and practical work whenever possible. Thus, too, is provision made for the student who is obliged to earn his own living. The curriculum is particularly adapted to men in architects' offices who, because of their practical experience, will be able to derive exceptional benefit from these courses and to advance rapidly.

Professor E. Raymond Bossange, who for eight years was the dean of the College of Fine Arts of Carnegie Institute of Technology, Pittsburgh, and director of the School of Architecture of Princeton University, is in charge of the Department of Architecture at New York University.

GEORGE G. BOOTH TRAVELLING FELLOWSHIP

THE 1928 competition for the George G. Booth Travelling Fellowship in Architecture has been awarded to Karl J. Belser, who graduated from the University of Michigan in architecture in 1925. The problem was "The Home of a Musical Society." First mention was awarded to Verne H. Sidman, '28A; second mention to Robert J. Aitken, '28A. The jury consisted of a number of Detroit architects and members of the architectural faculty of the University of Michigan, Ann Arbor.

SURVEYORS' CONVENTION AND EXPOSITION

THE American Institute of Quantity Surveyors will hold their third annual convention at Hotel Pennsylvania in New York City on June 25, 26, and 27, 1928. The members of this profession from throughout the United States will gather to record their experiences of the past year and to discuss how they can become more useful to architects, builders, and their clients in solving the economic problems that confront both the buyer and seller of construction or buildings. Among the topics on which addresses will be made and discussed are—methods of surveying concrete, cut stone, marble, tiling, carpentry, millwork, plastering, and painting, estimating companies, pricing quantities, preliminary estimates, appraisals, uninvited bidders, unfair competition, etc.

Construction surveying has made rapid strides during the past few years as a new and important economic profession of the construction industry and it has seemed expedient to supplement the third annual convention of the A. I. Q. S. with a two-day Construction Surveyors' Exposition.



Illustration shows detail of tower, Sherry Netherland Hotel, New York. Toch Brothers "R.I.W." products were used on this important project.

PROJECTS of IMPORTANCE

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ANNUAL REPORT OF AMERICAN ACADEMY IN
ROME

THE report of the American Academy in Rome for 1926-1927 has recently been presented. It includes communications from the executive committee, the advisory council, the director of the Academy and the several professors, and concludes with a financial statement. The various reports of the professors are accompanied by illustrations of some of the students' works in architecture, landscape architecture, painting and sculpture. In order to keep the trustees in this country better informed regarding the output of the Fellows, arrangements have been made to send photographs of the work of the men as it progresses. This is intended also to stimulate the Fellows. In the report of the executive committee announcement is made of the election of John Gregory to the Board of Trustees, and of the death of two trustees, Professor F. W. Kelsey and H. Siddons Mowbray. Due to the rise in the value of the lira, the budget for the fiscal year has been considerably increased.

ANNUAL CONVENTION OF THE AMERICAN
FEDERATION OF ARTS

THE nineteenth annual convention of the American Federation of Arts was held in Washington, D. C., in conjunction with that of the American Association of Museums, May 16, 17 and 18. Leila Mechlin, secretary of the American Federation of Arts, and Laurence Vail Coleman, director of the American Association of Museums, gave reports of the year's work of their respective organizations. Alexander B. Trowbridge, director of the American Federation of Arts, outlined projects which have recently been undertaken by that organization, such as the assemblage of an American collection of prints, paintings and sculpture for the great international Sports in Art exhibition being held this Summer in connection with the Olympic games in Amsterdam, Holland; the selection of an exhibition of industrial arts to be circulated throughout the United States beginning next Autumn; and the experiment in Cedar Rapids, Iowa, to create a center of art in a community not now art-conscious.

REPORT OF THE NIAGARA FRONTIER PLANNING
BOARD

THE third annual report of the Niagara Frontier Planning Board has been addressed to the Governor of the State of New York. It is stated that while few of the projects advocated actually have been completed, many are under way, and it is important that all of the plans which have been presented have met with the approval of the public, and a spirit of friendly co-operation has been established throughout the region. Mention is made in detail of certain improvements, as highways, motorways system, park development and reforestation. The Buffalo airport is described, and a

report of the special counsel designated to study the zoning laws of towns and villages is printed. Several interesting illustrations of architectural work for the State of New York, proposed by the Board, are included.

NATIONAL COMMITTEE ON WOOD UTILIZATION
TO PUBLISH BOOKLETS ON LUMBER

WOOD, being organic matter, has the natural advantages and disadvantages of other products of the soil. Unless it is properly cured or seasoned its service is impaired, according to the National Committee on Wood Utilization of the Department of Commerce. This was well understood by past generations and the thousands of substantially built frame houses of great age bear witness to the wisdom of using seasoned lumber. The Committee considers the question as of paramount importance. For more than a year its experts have thoroughly studied problems of seasoned lumber and its use in co-operation with the United States Forest Products Laboratory, and have compiled a series of booklets on the subject, the first of which will shortly be released.

The booklets will be invaluable in the promotion of better built houses. The first bulletin, entitled: "Seasoning and Handling of Lumber, Consumers' Edition," will shortly be issued, and will be followed by others of the series later this year.

The Committee also announces the early publication of a bulletin on the grade marking of lumber. This booklet, the Committee states, has been written for the benefit of consumers and explains the advantages of using properly grade marked lumber. Grade marking is not a new idea, some lumbermen having practiced it for several years. European lumbermen have been grade marking for a century or more, but it has not been universally practiced in all lumber districts in America.

NEW BUILDING MATERIAL ANNOUNCED

A BOOKLET recently received from Solidon Products, Inc., of Philadelphia, Pa., describes a new material called "Solidon" that is used for finishing walls and ceilings. This material is applied in one coat $1/16$ " to $3/8$ " thick over insulation, plaster, masonry or wall board. The booklet states that the material is neither plaster nor plastic paint, but that it is applied like plaster. It is further stated that the material has great elasticity, high tensile and compressive strength, and that it dries out rapidly. The booklet includes, besides a statement of the advantages of the material, a chapter on physical and chemical characteristics, tests and instructions for use of the material. The story of "Solidon," 22 pp. illustrated, size $6\frac{1}{4}$ x $9\frac{1}{4}$ in., may be obtained through THE AMERICAN ARCHITECT Service Department.

