

THE AMERICAN ARCHITECT

FOUNDED 1876



Photo by Weber

ELIZA G. RADEKE MUSEUM BUILDING, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

WILLIAM T. ALDRICH, *Architect*

By RICHARD F. BACH, of *The Metropolitan Museum of Art*

EVERY building for a museum of art erected in America nowadays embodies a statement of principle, more than that, a kind of challenge, as well as a solution of local problems. In some cases the latter becomes the more trying because certain items of museum theory demand satisfaction at the same time that site and cost engage the attention of architect and director. Principles of museum work have been taking shape rapidly in recent years; museums of art are too young to have given us yet sufficient wisdom to permit codification of principles, though we might, out of experience gained as a result of

over-indulgence in an expensive trial-and-error method, expand upon matters, pertinent to the architect's scope, such as museum functions, theories of display, methods of practical management, feasible plans for communities of stated sizes, lighting, not to mention the matter of basilica *vs.* "gallery and corridor" types as basic plans for sizable buildings, and the now insistent question: must a museum of art be monumental?

Then there is the further consideration that museums of art differ among themselves as to whether they are city owned and public or privately



controlled and of limited outward or "service" effectiveness; as to whether they are associated with schools of design, serving actually as laboratories and drawing rooms in the training of craftsmen and of designers for the industrial art fields; or possibly are attached to universities, closely related to a department of art for which they offer the demonstration material and in other ways collaborate in the training of historians of art, critics, teachers or curators.

These different types of work, needless to say, require different architectural approaches in order that a functional plan may result. A comparison of, let us say, the Detroit Institute of Arts with the Fogg Museum at Harvard would be most illuminating in this respect. But add to the possibilities of such a study two other important elements (neither appearing in these two buildings), namely, that of a difficult site and that of relating new construction to existing buildings, and we have as pretty a problem in plan and design as any practiced hand might like to attack. And with the growth in importance of museums as effective factors in the educational



Photos by Weber

ENTRANCE STAIR HALL AND LANDING ON UPPER FLOOR

life of the community, such problems will become more frequent.

The opportunity of beginning with so many virgin acres upon which with majestic axes a brilliant marble structure is deftly centered, will in the end be among the lesser possibilities in museum design. The architect now faces the task of making out of humble material, in a crowded part of a busy city, an attractive structure equipped for work and calculated to extend its services for twelve hours out of twenty-four and on every day of the year. The day of "gazing galleries" is past. In sober fact the architect is bound, sooner or later, to find his solution in a tall building or in the combination of several purposes in one building, as is now so often the case, as of church and office building, of bank and office building, of theatre and office building. And, finally he may face, in addition to such conditions, the exigencies of a site that stately museum buildings would normally eschew as unworthy, such as a side hill, an L-shaped plot with frontage on two streets and enclosing an alien structure on the corner, or perhaps a narrow angle at the meeting of noisy streets. What delightful tests these will



Photos by Weber

ENTRANCE HALL, FIREPLACE END AND DOORWAY TO EXHIBITION ROOM

offer to the skill of the designer and of the planner, the lighting expert and the museum director! For museums of art are coming into the city; they are no longer content to sit in state in outlying park land and wait for the city to grow around them. They have work to do and they cannot do it at long range or out of contact with their public.

In specific buildings such preliminary considerations are put into practice and their "behavior" may

be observed under trial. Several of them live together in inspiring comfort and becoming harmony in the new museum building of the Rhode Island School of Design, at Providence.

Exigencies of site here offer both advantage and obstacle, the side hill location making possible a museum edifice with a one-story front elevation and a five-story height at the rear, the lower stories at the back providing space for administration,



Photo by Weber

MAIN ENTRANCE

ELIZA G. RADEKE MUSEUM BUILDING, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

WILLIAM T. ALDRICH, ARCHITECT

study, utilities and service with minimum excavation.

The block plan would show, for the entire group of which this new building forms part, a frontage on three streets and existing construction, including an old museum and school building, a mechanical building, a power house, a textile and jewelry school building, and a Georgian-type dwelling erected as a special museum unit to house a unified

collection of furniture and other decorative arts of its period. These, with another public edifice not related to this institution, formed a hollow square allowing ample space within it for the main mass of the new museum building, an L-shaped unit connecting this with the dwelling referred to, called Colonial House, and giving upon a fine residential street which thereupon became the main museum approach. On the axis of the front door the land

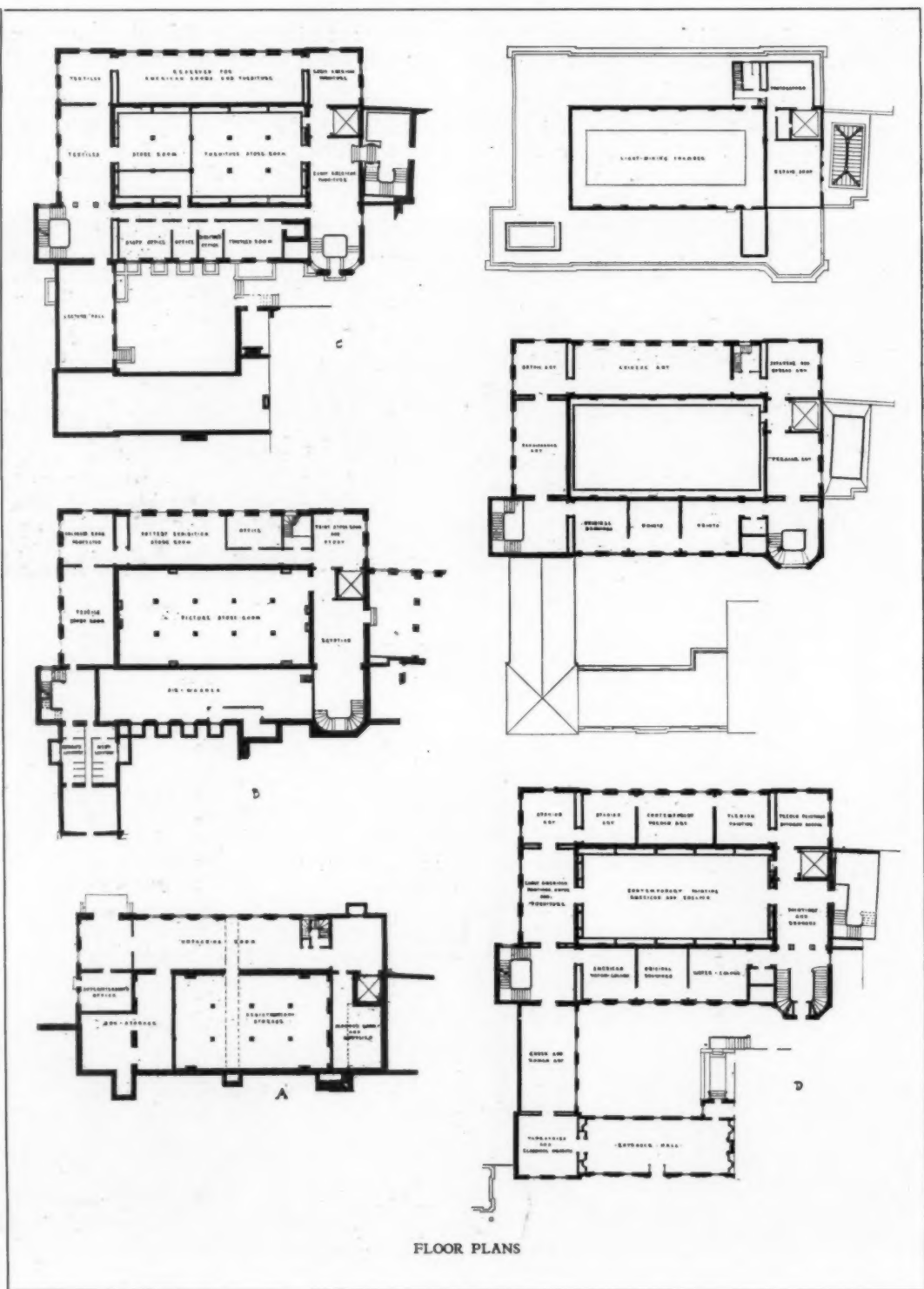


Photo by Weber

COURT ENTRANCE (DOORWAY FROM BRISTOL, R. I.)

ELIZA G. RADEKE MUSEUM BUILDING, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

WILLIAM T. ALDRICH, ARCHITECT



ELIZA G. RADEKE MUSEUM BUILDING, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.
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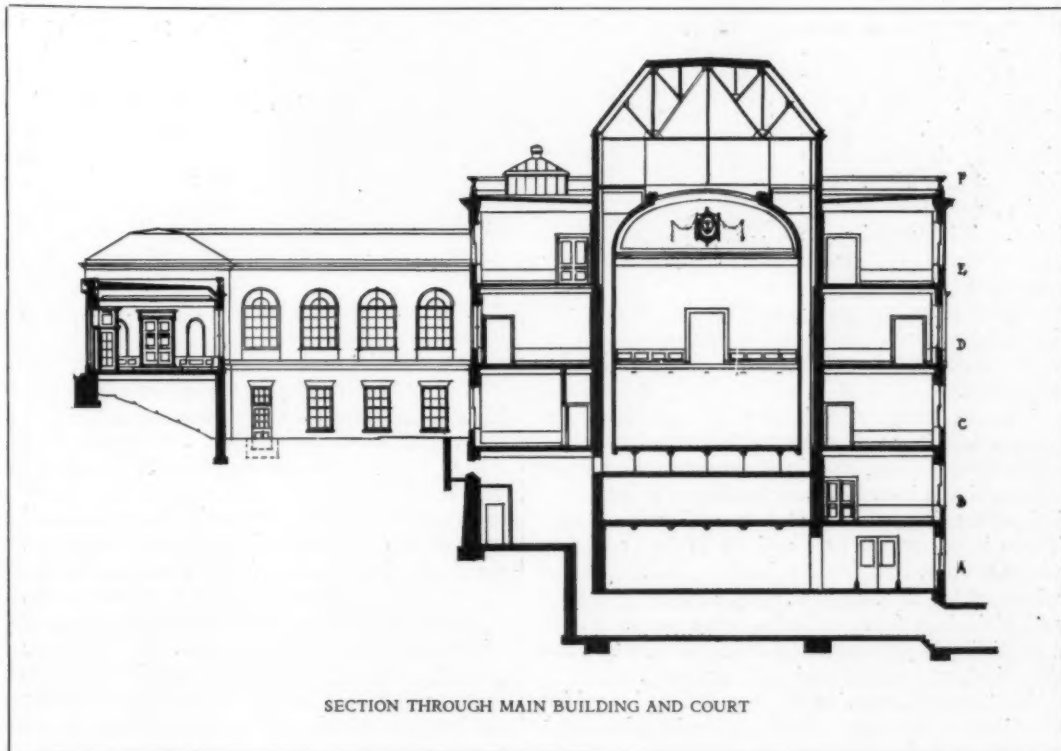


Photos by Weber

EXHIBITION ROOM



CENTRAL GALLERY



SECTION THROUGH MAIN BUILDING AND COURT

ELIZA G. RADEKE MUSEUM BUILDING, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

WILLIAM T. ALDRICH, ARCHITECT

falls away sharply and at the back the utilitarian approach is by a driveway for service and deliveries.

In its practical working out, the plan has interesting sidelights, but the undertaking must be construed in terms of its relationships to the existing school. The Rhode Island School of Design, located in a jewelry and textile center, has for many years creatively served city and state industries and in addition has sought to provide for its community the more ethereal needs of inspiration and emotional pleasure. Students in the school can count upon the museum galleries not only as source material and textbook but actually as laboratory and drawing room. This intimate association of classroom, studio and demonstration galleries is the keynote of plan and purpose in this building, for the school, by intention, overflows into the museum and renders the latter a practical adjunct to teaching. This "explains" the building, for museum projects seem to require such elucidation, a procedure which in a church or bank or other institution of more stereotyped function would be gratuitous.

The exterior design is pleasingly simple, with a friendly dignity, and praise be, made of humble brick. Thoroughly in tune with an eighteenth century environment, its Georgian front suggests immediately the type of fine residences which abound in Providence. It expresses a domesticity which is inviting and implies usefulness.

The entrance motive is reserved, one almost expects a knocker; the doorway is only three risers above the street, an effective contrast to the heights to be achieved in some of our buildings before physical effort is rewarded by mental refreshment. There is no marble here and no effulgence, but a wooden door, a decorative fanlight, brick pilasters with molded brick capitals, simple flanking lanterns and plain iron fence enclosing grass plots. Above, a modillioned pediment and a parapet in wood and the windows small-paned and shuttered.

In the whole exterior treatment there is nothing grandiose or pompous, nothing to make a fine architectural rendering (though as an etching it would carry well), nothing in high pitch or striking scale, but rather the even key of steady service, the

appeal of intimacy, and refinement in every detail.

This is true of this museum in its galleries and their arrangement as directly as in its exterior treatment. For within there is no grand staircase, only two simple ones, unobtrusive, with slate treads and wrought metal rail, and there are no ponderous architectural features to compete with museum objects for the visitor's overtaxed attention. In fact, such features would be hopelessly out of place in a building which has a fireplace in its lobby, with a rug spread before it and in which most of the thirty galleries are small, some only twenty feet square. In

the lobby we have at once the definite index of the whole interior feeling, simplicity, quiet intimacy, peace of mind, all great aids in encouraging the enjoyment of art.

Considering now plan and equipment, we account first for the L at the front which is the entrance, the connection with the Colonial house and the means of giving street frontage to the main mass. The latter centers around a large main gallery for temporary exhibitions, a room measuring 70x34 feet, with a height of 30 feet. Between this and the two floors of smaller galleries which enclose it, a double wall allows space for closets, ducts, standpipes, wiring and other utility lines, thus concen-

trating these services and reducing cost both of installation and of maintenance and greatly increasing the accessibility and convenient use of the latter.

The central gallery is skylighted; above it is a high light-mixing chamber with adjustable equipment of maximum flexibility for control of artificial as well as of natural lighting. This level also provides for a photographer's studio and dark room and for a workshop for repair of museum objects.

With the exception of the central gallery and one stairhall, all rooms in this building are side-lighted, an excellent commentary on the general subject of museum lighting, and the more encouraging because of its consistent treatment here. Skylights are expensive and inadequate; but sometimes they really serve a purpose. Yet it is also true that unless there are interior galleries as in this building, it is quite possible to do without skylights and still have a museum of art.

Beneath the main floor level we note on three



Photo by Weber

ENTRANCE TO "COLONIAL HOUSE"

sides additional galleries, chiefly for study material (there is a special stairway connecting at this and the next higher level with the older school-museum building) and a series of administration offices served by a private corridor. Directly under the central gallery ample ventilated storage space for furniture, etc., is provided for, and beneath this floor are carried ducts and other service lines, the heating pipes to other parts of the building serving here to keep the storage rooms dry. On this level also, in the L, is a lecture room.

The next lower level is the last accessible to others than the staff. There is here, again in the center, a large picture storage vault, textile and print study rooms, children's room, various galleries chiefly for student use, lavatories, and the air-conditioning equipment. It is general practice in museums to wash, warm and humidify the air supplied to the galleries; in some cases, as here in a city of oil-burning industries, air-conditioning includes oil extraction as well.

On the ground floor, which is street level at the rear of the building, are provided a bulkhead platform and space for receiving, packing, shipping and temporary or "in-and-out" storage, a carpenter's workshop, also for storage of empty cases and crates, a sizable item in museum management, and for caretakers' and guards' lockers and a superintendent's control office. A large freight elevator serves all levels of the building.

Heat and power are from a central plant in an adjacent structure which supplies all buildings in the group. Artificial lighting, with few exceptions, is indirect. For protection of the main gallery against fire from outside sources and in addition to wire glass in the skylight, provision is made for a water curtain at the cornice line. Readily accessible windows on the street level, which have wood muntins and small panes, are wired for protection against burglary.

Interior features of interest would include the visible wall treatment, which varies from room to room, involving various colors of fabric and painted

plaster, many of these gauged to suit the particular type of objects to be shown against them. In the largest gallery the walls are covered with a nailing ground consisting of a double layer of tongued and grooved sheathing; over this sized cloth is stretched, on which in turn the visible damask wall covering is applied. Ceilings are flat, with the exception of a segmental vault in a long room and a groined vault in a square corner gallery in the L of the building, and, of course, the skylighted barrel of the chief gallery.

The physical appurtenances of this building have been well accounted for; it is a working plant, effective and convenient. The demands of site and of service have been adequately met; we have a building with several basements, all of them above street level, and with no cellar. But beyond all these practical elements which make for good housekeeping and smooth administration, there lies the effect of the design.

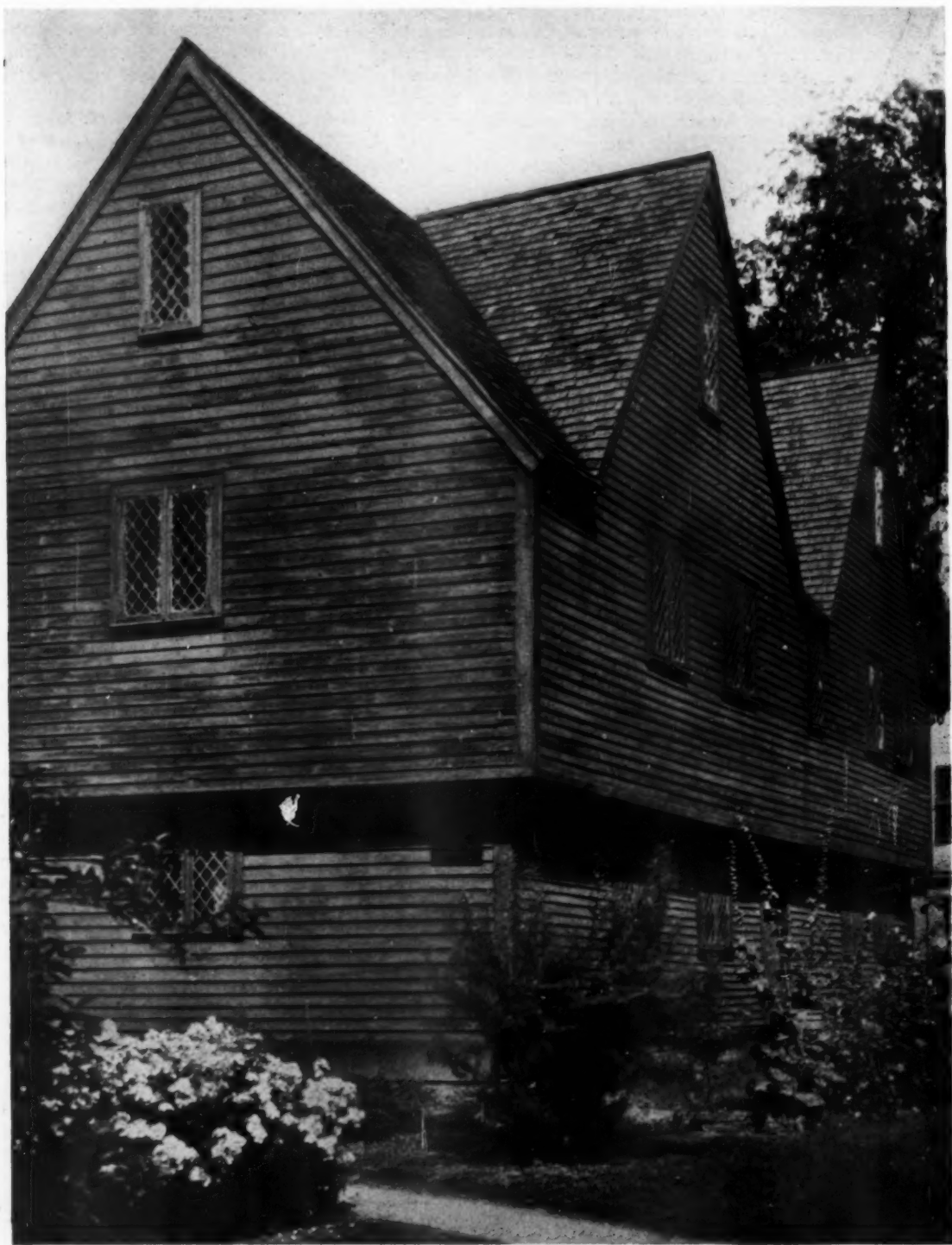
The workaday exterior, unobtrusive but encouraging us to enter, without elegance in the dilettante sense, but with the real manner born of simplicity and dignified friendliness; the restful, inviting interiors, even trim reduced to the minimum, with no long vistas, no difficulty in

finding stairways and doors, no crowded array of objects, everywhere a restrained though varied color on the walls, sometimes paint and sometimes fabric; all this is the public side of this museum and the story is well told. Important fixed elements of interior architecture would be as much out of place here as would a marble colonnade and portico at its entrance. This is an institution of and for the community, its citizens, its students and its industries. The director, L. Earle Rowe, showed an experienced hand; the architect, William T. Aldrich, a rare skill; and both a fine coöperative spirit in bringing about this successful and inspiring example of teamwork. And as interested observers we note with particular pleasure the entire avoidance of any suggestion of loftiness, austerity, or grandeur. In this there is great promise.



Photo by Weber

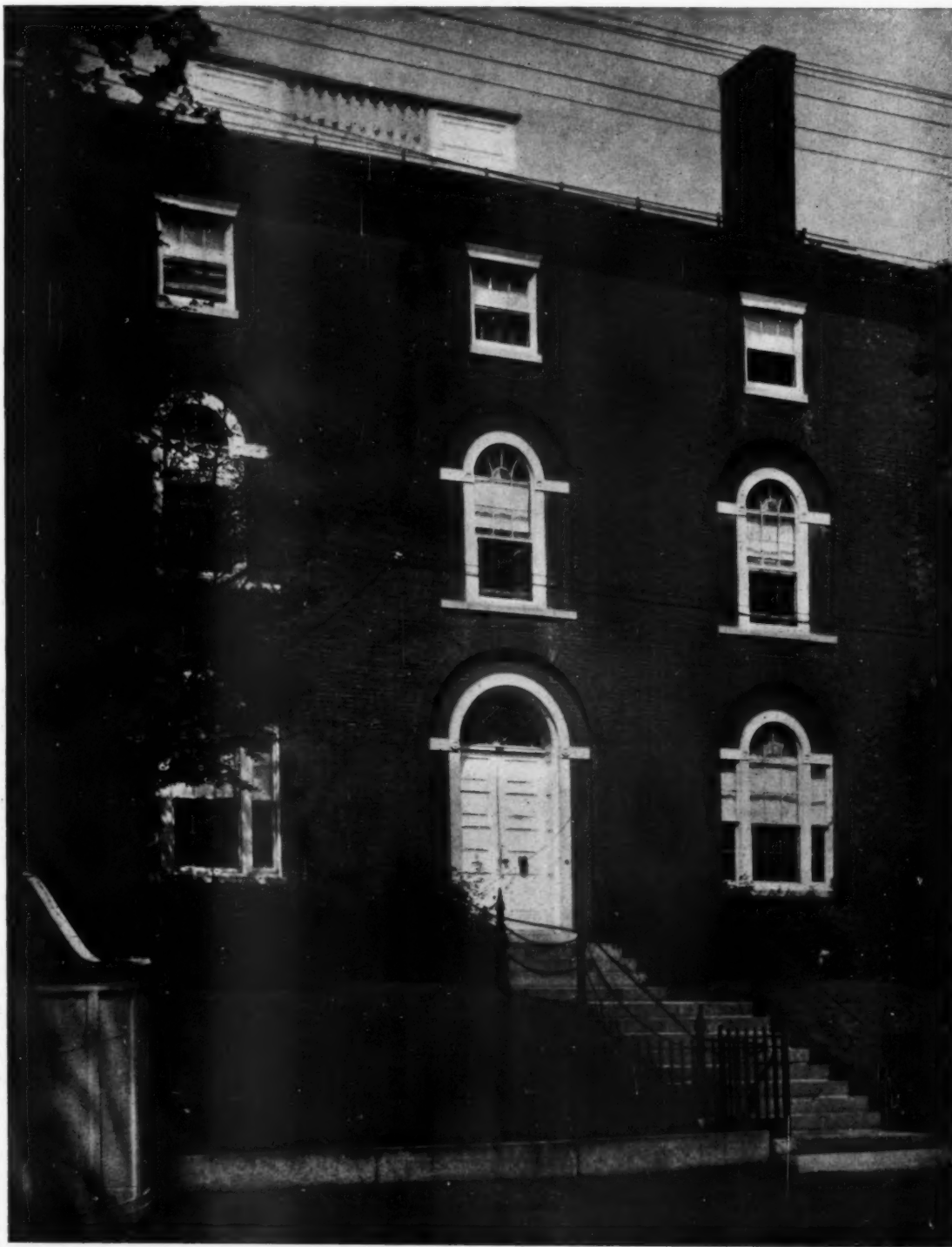
VIEW IN COURTYARD



OLD JOHN WARD HOUSE, BUILT 1634. NOW AT ESSEX INSTITUTE MUSEUM YARD, SALEM, MASS.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



OLD HOUSE AT PORTSMOUTH, N. H.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

WILLIAM RUTHERFORD MEAD, F. A. I. A.

1846—1928

A LINK with a golden period in American art is lost through the death of William Rutherford Mead. He was the partner of Charles F. McKim and Stanford White, which is to say that his memory is allied with the renaissance in our architecture begun back in the late '70s. The members of this firm were extraordinarily united. Each brought sharply individualized gifts to the common fund. McKim was the austere in design, having in him the tendency toward classical and Roman ideas ultimately manifested in such structures as the Pennsylvania Station and the Morgan Library. White was the romanticist of the group. Mead was its anchor in practicality and judgment, its cool-headed moderator. Thanks, largely, to his steadfast wisdom, there never was more effective teamwork than that of these three. It made the name of McKim, Mead & White synonymous with a splendid force in the renovation of our architectural tradition.

It is customary to express the influence of this famous firm in terms of style and the point is just. When American architecture was being made over the great leaders were all deeply interested in style. Richardson affirmed himself in the Romanesque idiom. Hunt oscillated between the mode of Francois Premier and the teaching of the Ecole des Beaux-Arts. When Mead and his colleagues entered the field they were of an eclectic habit, as likely to recall in their country houses either the character of a French manor or the classical lines of Georgian Colonial. Then as they got into their stride, and especially as they tackled larger and more monumental problems, they made the style of the Italian Renaissance their own. They handled it with power and with a peculiarly happy flair for the needs and the spirit of their time. The historian philosophizing the subject will always recognize, we believe, the appropriateness of the Renaissance ideas to the American environment. As McKim, Mead & White brought them upon the scene they were tintured by scholarship, but there was nothing pedantic about them. They came from the past, from old Europe, but they did not seem exotic. Classical in origin, they yet escaped the heavy atmosphere of archæology. Above all, they made for the maintenance of refinement and beauty.

In his safeguarding of these two prime virtues Mead was a tower of strength. What he and his firm did was to erect a standard, an ideal, and if they contributed a style to our great formative period they also did much to establish a habit of mind. One reason why architecture is today, in America, the most vitalized and progressive of all the arts, is that the members of the profession have an unquenchable ardor in the pursuit of a lofty goal. Mead never flagged in spurring on the younger generation to such an aim. When, shortly after McKim's death, he succeeded to the presidency of the Ameri-

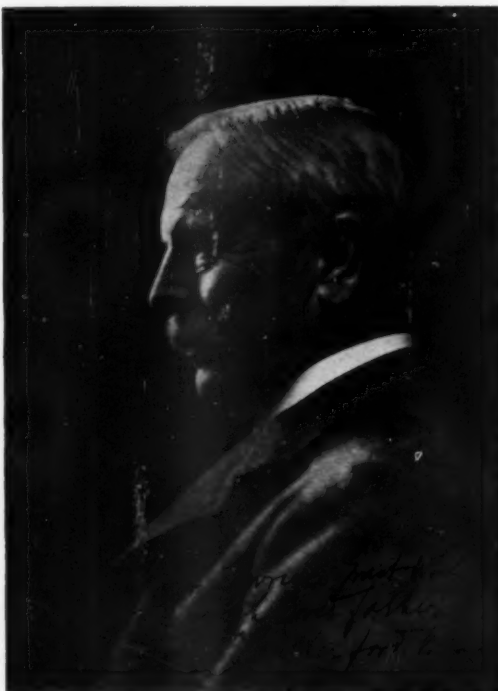
can Academy in Rome, he seemed to gather up the enthusiasm and principles of a lifetime and to rededicate them to the conservation of a noble tradition. He loved the Academy not only for personal reasons, but because it embodied those laws which he had served from his youth up, the laws of artistic rectitude and a pure taste. He had begun life helping to put a new energy into American architecture. Down to the end he was intensely concerned in its welfare.

Mead was a gentle, modest, almost shy, soul, and the world was not wont to hear much of him. But no one who was free of his circle can forget the silvery, endearing charm of him, the kindness in his eye, the humor in his smile, the quietly

persuasive note of his voice, the open, genial quality in his whole carriage and demeanor. He was the president of the American Academy in Rome. He held other posts and honors and he was recognized as the dean of American architects. But no man of his status ever had less of the "official" accent. There was too much of the racy simplicity of New England in him for that. He had too much heart. He was too human, too much the warm friend of his fellows. They admired and they loved him.

ROYAL CORTISSOZ.

The above is taken from the editorial columns of the New York Herald-Tribune of June 22, 1928.



WILLIAM RUTHERFORD MEAD, F.A.I.A.

William Rutherford Mead was born in Brattleboro, Vt., August 20, 1846. He entered Norwich University in 1861 and Amherst College in 1863. In 1867 he graduated from Amherst and in 1868 he commenced the study of architecture in the office of Russell Sturgis of New York City. The year 1871 found him in Italy, studying architecture in

Florence. In 1872 he began the practice of his profession in New York with Charles F. McKim, and in 1878 Stanford White became associated with them under the firm name of McKim, Mead & White. In 1902 he was elected a Fellow of The American Institute of Architects. During the year 1907 and 1908 he was President of the New York Chapter of The American Institute of Architects. In 1909 he became President of the American Academy in Rome. He was an Academician of the National Academy of Design, and in 1913 the American Academy of Arts and Letters awarded him the Gold Medal of Honor "for distinguished service in the creation of original work in architecture," an honor for the first time conferred on an architect. He was a holder of an honorary degree of LL.D., Amherst, and Master of Science, Norwich University. In 1920 he retired from the active practice of architecture, and in 1922 he was made Knight Commander of the Crown of Italy. He died June 20, 1928, in Paris, France, in his eighty-second year.

RESOLUTION ADOPTED JUNE 27, 1928, BY THE TRUSTEES OF THE
AMERICAN ACADEMY IN ROME, UPON THE DEATH OF ITS
PRESIDENT, WILLIAM RUTHERFORD MEAD, F.A.I.A.

WE, the Trustees of the American Academy in Rome, long used to the guidance of our President, William Rutherford Mead, which throughout the eighteen years of his incumbency has ever more closely touched our hearts, must now meet the sad duty of recording his death. And we would strive, by the setting down of words, to say what the loss means to us, even though those words cannot but fail.

Beyond a doubt, the first thought to arise in the mind of each one of us, is that there has been taken out of our lives the presence of a man whom to know was inevitably to love. We think first of that dear friend so acutely that it is with an effort we turn to the contemplation of him in his official capacity. We think of his modesty, of how the piled-up honors of an illustrious career made no slightest difference in his bearing toward no matter whom; of his quick sympathy; of his generosity that hid itself with such disarming fear of laudation. We think of what he signifies as one of that association of three men who mark a great era in American art, and whose contribution to their exalted profession was so profound, so far reaching, of such value to their country, that were our public more sharply sensitive to true values, it would be to them, to such as they, the commemorative monuments would arise. We think of him as an American, devoid of boastfulness, gentle in demeanor, considerate of others, shrewd with the native wisdom of the New England that produced him, true son of her ancient hard-won soil in his shyness that was like the New England springtime. An American gentleman; in its finer aspects there is none finer. And then we think of his loyalty.

It was loyalty that led him to assume the burden of the presidency of the Academy in Rome; loyalty to the person of his late partner; loyalty to the enthusiastic glowing vision of Charles McKim. The burden was heavy. That vision was splendid, so splendid that it must be many a long year before our public could accustom their eyes to it and see it for what it is; the project was ambitious, so ambitious that to realize it by means of an agency constitutionally made up of a heavy preponderance of the professional elements commonly esteemed to be impractical visionaries, was a task to give pause to the stoutest heart.

He had one. Today the American Academy in Rome is a great institution, established upon a firm basis, proven the worthy recipient of the rich support that has been given it in increasing measure. Year by year it grows, and is destined to grow, in the direction of the high ideal that called it into being. Year by year it reaches farther into the understanding of our community; ever more clearly their eyes see what the vision of McKim holds for our arts. All those who have toiled for the achievement thus far attained, must feel deeply how their labors rested upon the loyalty of William Rutherford Mead.

Full of years, unswerving to the last, to the end unchanged, he is gone from us to his eternal rest. There is sorrow in our hearts, but in them there is also great pride, because of what he was and because of what has been our privilege.

C. GRANT LA FARGE, F.A.I.A.
Secretary, American Academy in Rome.



EDITORIAL COMMENT



LOCAL characteristics are fast disappearing in this era of common thought and mechanical advancement," states the Board of Directors report, presented at the last convention of The American Institute of Architects. And to quote again: "Both the individuality of various geographical locations and recognition of their local conditions are fast disappearing under the influence of a commonplace and general type of architecture that makes no distinction between north and south, east and west, seaboard or inland, lowland or mountain district."

These conditions are no more insistently true today than they have been for ten years past. But inasmuch as the Institute now for the first time sounds a note of warning, a condition likely to become a reproach to the profession of architecture may, in a measure, be checked.

Some ten years ago, there was a convention of the Institute held in the Hemicycle of the Corcoran Galleries in Washington. A feature of that meeting was a very large and comprehensive exhibition by all the various Chapters. The drawings, grouped by Chapters, were splendidly hung in one of the large picture galleries of the Corcoran. They were viewed by a great number of people, and the daily press, commenting on the exhibition, declared that it was the most representative collection of architectural work that had ever been shown. We spent considerable time in those galleries, either alone, or among groups of architects. But the outstanding fact seemed to have been overlooked; that there was so little variety in the various types of buildings that the critical visitor was compelled to look for the State name over each group to know exactly the location of the work. A towering office building in St. Louis had its prototype in an almost identically similar structure in Detroit, while a "chain" hotel in San Francisco was so near alike to one proposed for Boston, as to fail of any special fitness in design for its exact location.

THE AMERICAN ARCHITECT, in commenting on that exhibition, set down substantially as above, in a plea for more distinctive types to fit regional locations. Most of the arguments as to the desirability of evolving a national type of architecture in this country appear to us to be visionary. We are too large in area and too widely different in

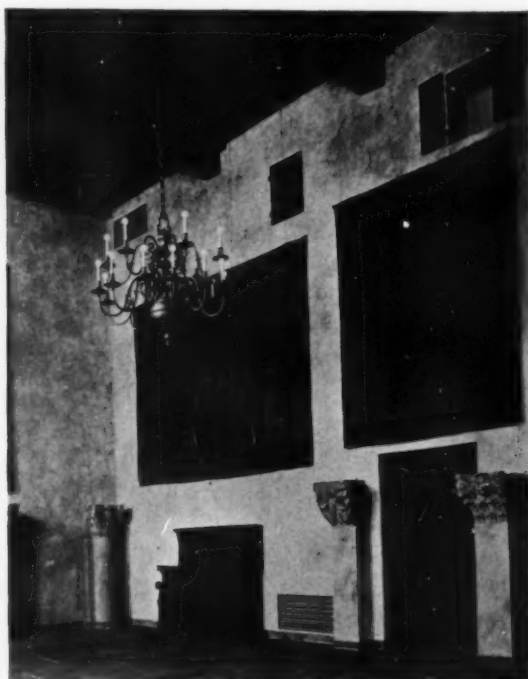
climate to accomplish such a thing successfully. And if it were possible, it seems that we would only attain a condition such as the Board of Directors of the Institute deprecates. But we can, and in the end probably will, realize regional types, where conditions of topography, climate and consequent living conditions will dominate architectural design.

The gist of the whole matter, the responsibility for the monotony that stands in the way of a freer and more artistic method of design, is crisply set forth in the report, as follows:—

"There is even now becoming evident in our work from coast to coast, from the Great Lakes to the Gulf, a universal product made to sell, and this cannot be attributed alone to the efforts of the uneducated or inefficient architect. Men standing high in the profession share in these sales of their product *en gros* and men of marked ability in design, construction and execution are not combining with these abilities that keen sense of the finer qualities of appreciation and discrimination which must of necessity precede the preliminary study of any architectural plan or development."

This report is most constructive. Its framers are not content merely to state a condition, but they point out some of the major things that might be attempted to overcome it. For example: A more careful study of the individuality of the various geographical locations is urged, as is also a better recognition of the suggestive value of historical associations. "See one part of America and you have seen all," is literally true as to architectural design.

This matter of standardization and others relating to a better expression of architectural design, are so interwoven with the question of a closer affiliation of the allied arts, that one is forced to the conclusion that no undertaking on the part of the Institute is as far-reaching, or has so many and diverse good features as the plan outlined by the Committee on Allied Arts on the first day of the convention. When the awakening comes, as it surely will if the Committee carries forward to conclusion the purposes it has set forth, we shall have grown so deeply sensible of our artistic obligations, that the monotony of standardization will not be tolerated, and we shall acquire regional features of design so marked in their differences that even he who runs may read.

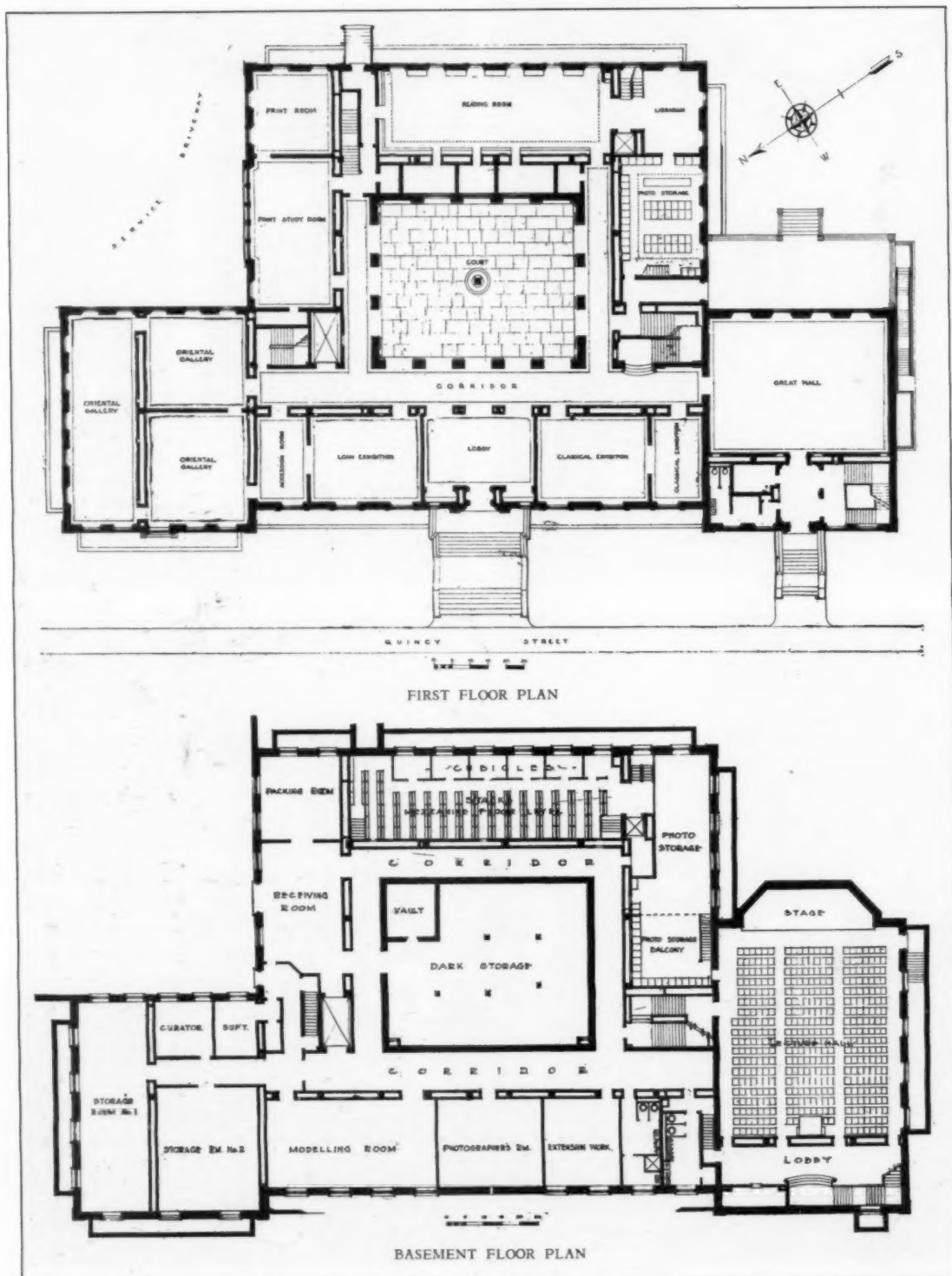


Photos by Grant

FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

(See plans on back)



FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

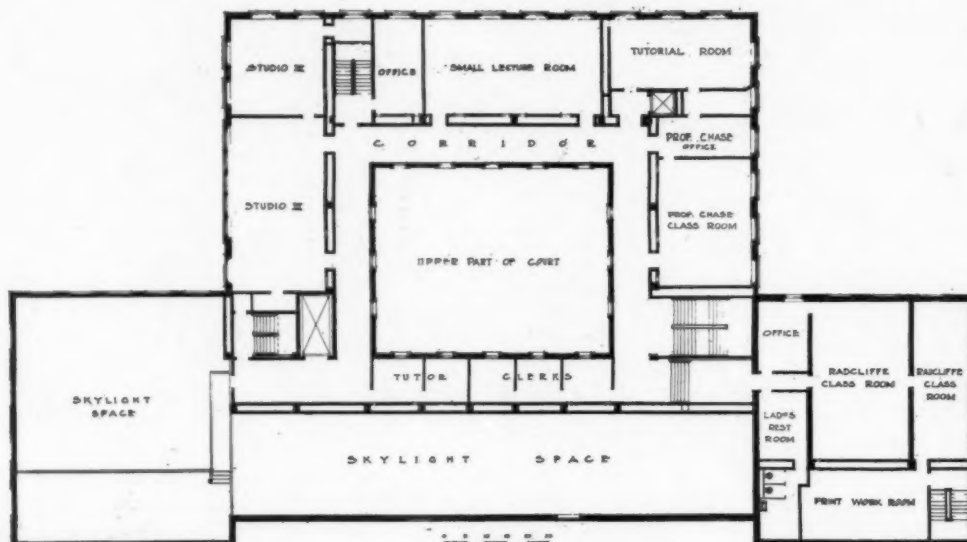


Photo by Grant

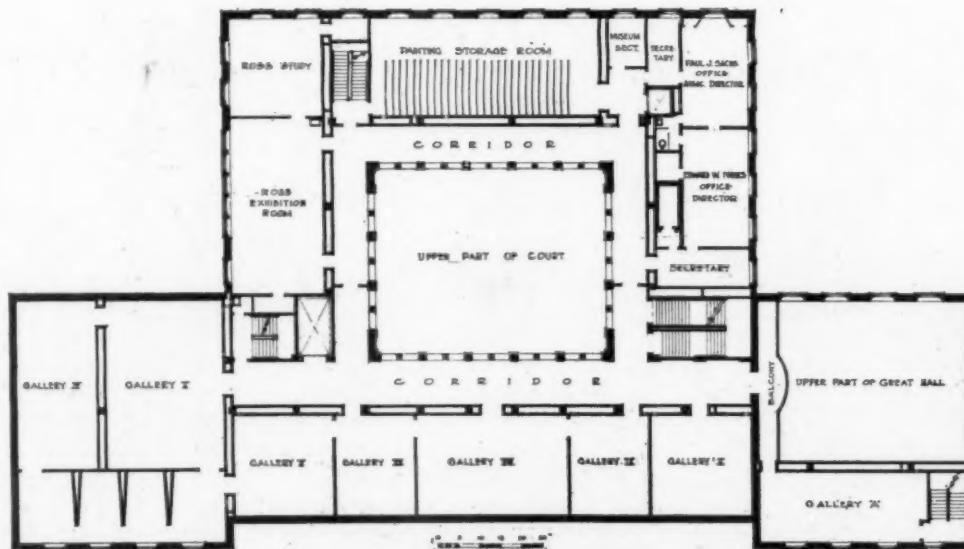
ENTRANCE DETAIL, FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

(See plans on back)



THIRD FLOOR PLAN



SECOND FLOOR PLAN

FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

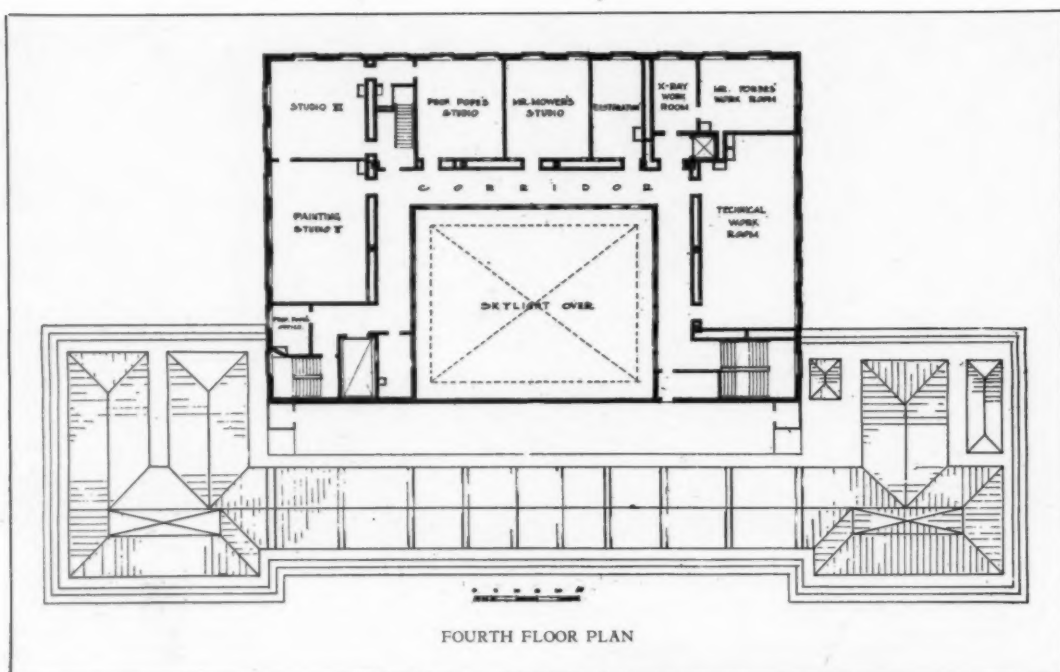


Photos by Grant

FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

(See plan on back)



FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS

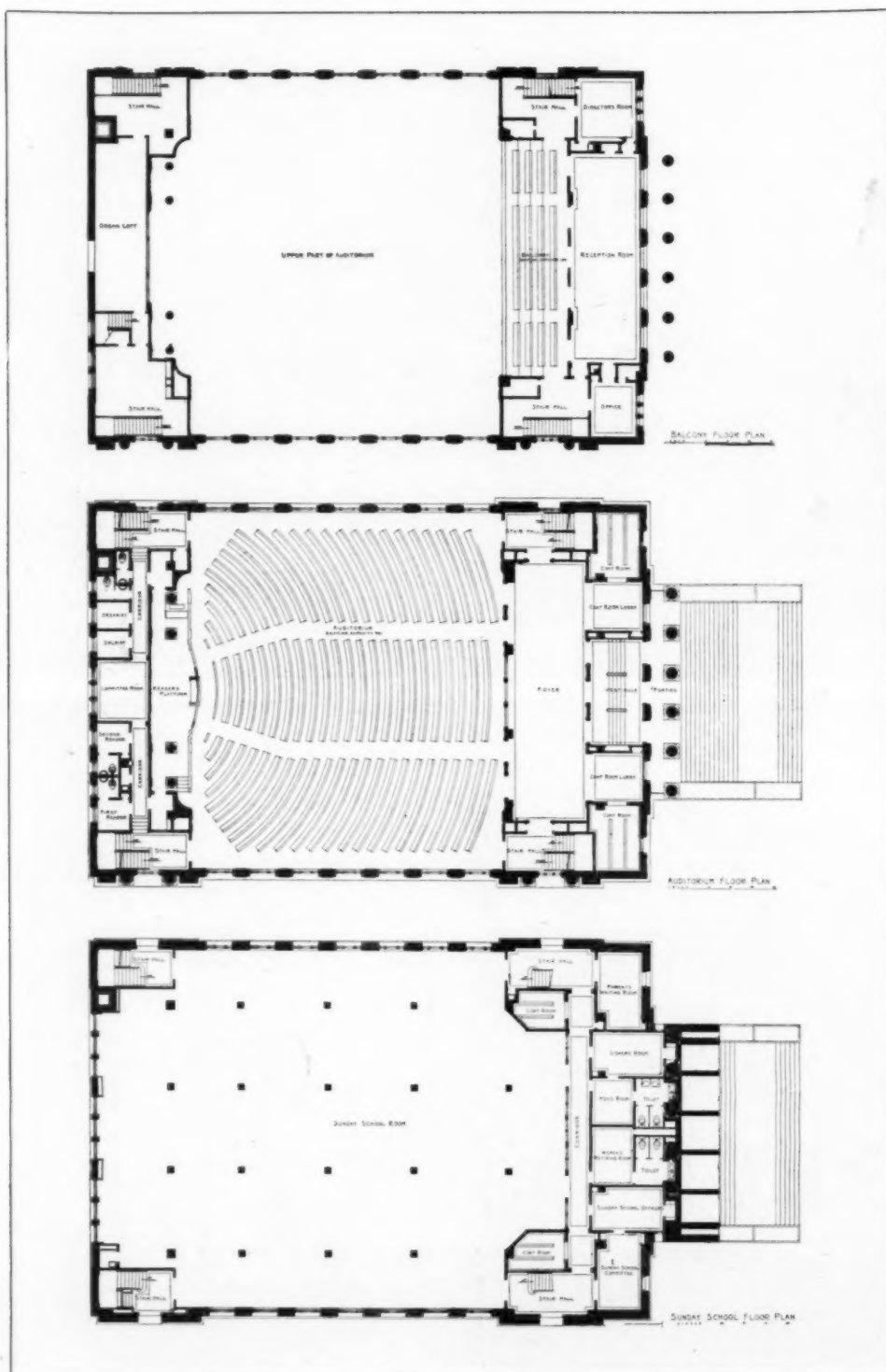


Photos by Fuermann & Sons

SIXTEENTH CHURCH OF CHRIST, SCIENTIST, CHICAGO, ILL.

HOWARD L. CHENEY, ARCHITECT

(See plans on back)

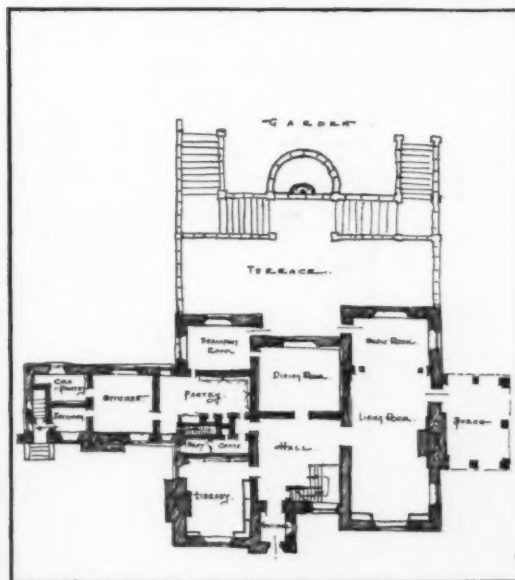


SIXTEENTH CHURCH OF CHRIST, SCIENTIST, CHICAGO, ILL.

HOWARD L. CHENEY, ARCHITECT



Photos by Taylor



FIRST FLOOR PLAN

HOUSE OF R. H. LEWIS, ALTON, ILL.
STUDY & FARRAR, ARCHITECTS



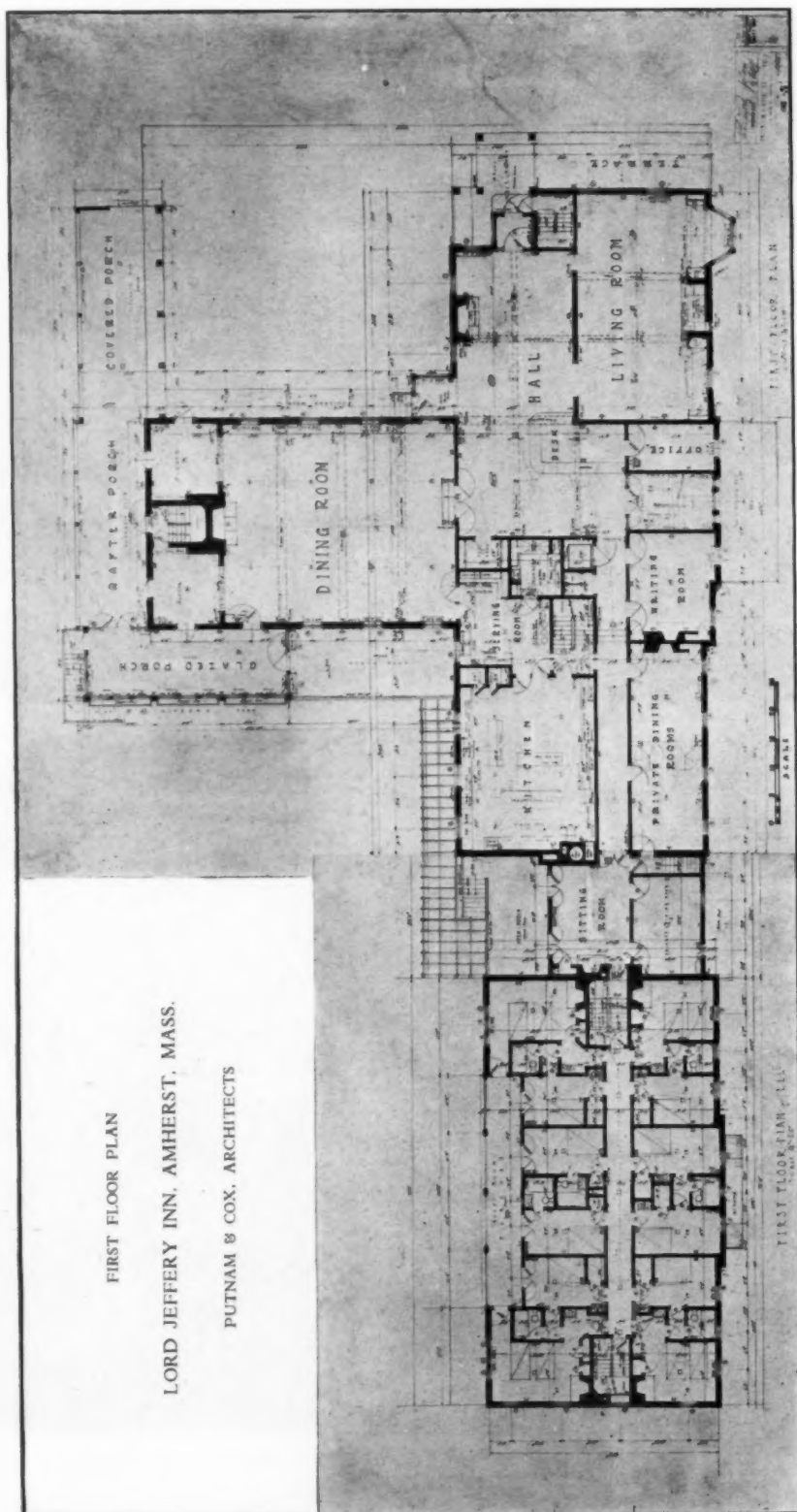


Photos by Grant

LORD JEFFERY INN, AMHERST, MASS.

PUTNAM & COX, ARCHITECTS

(See plan on back)



FIRST FLOOR PLAN

LORD JEFFERY INN, AMHERST, MASS.

PUTNAM & COX, ARCHITECTS



Photos by Grant

LORD JEFFERY INN, AMHERST, MASS.

PUTNAM & COX, ARCHITECTS

(See plan on back)

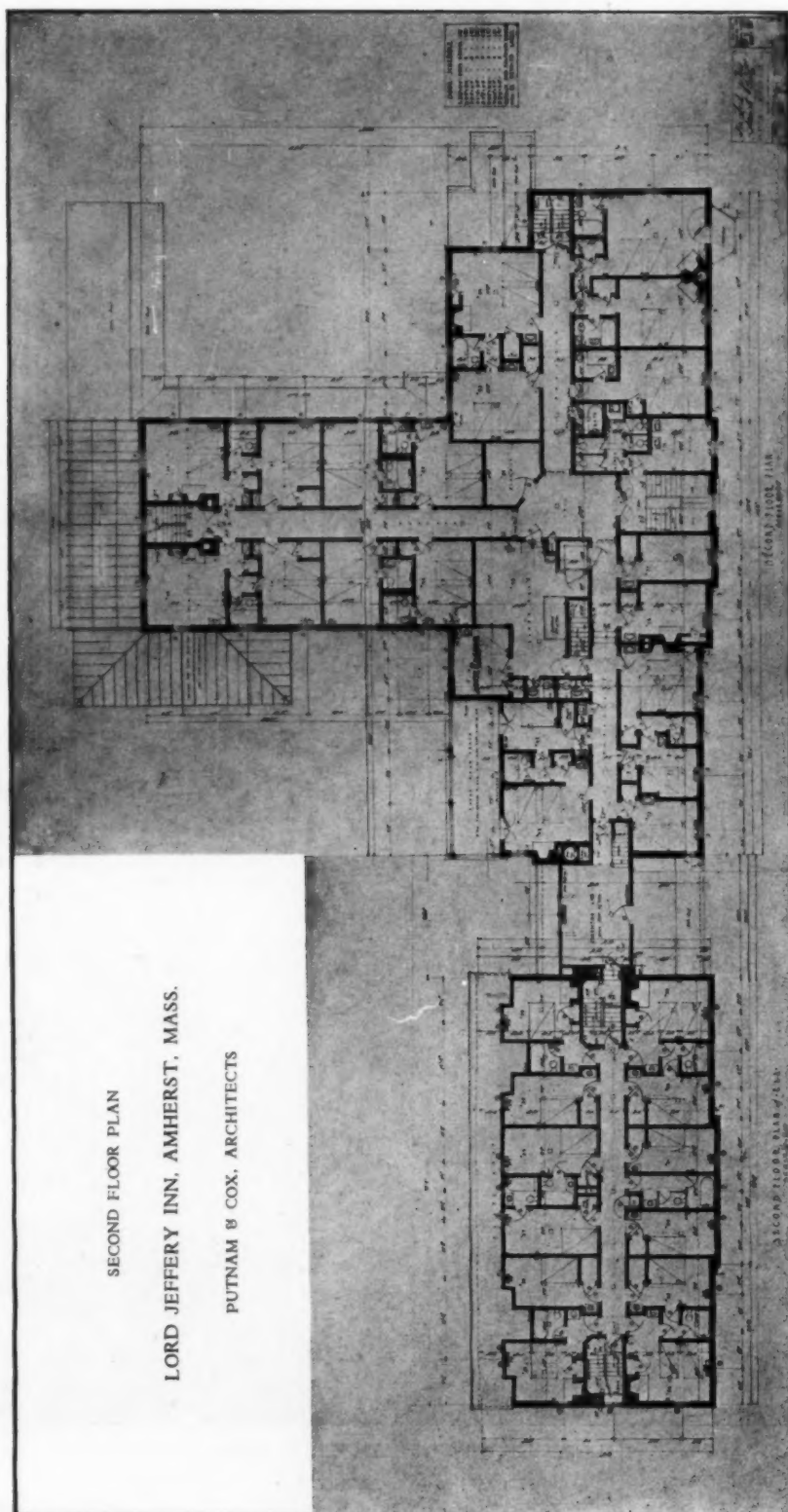




Photo by Grant

DETAIL, MAIN GABLE, LORD JEFFERY INN, AMHERST, MASS.

PUTNAM & COX, ARCHITECTS

(See detail drawing on back)

INTERIOR ARCHITECTURE

LORD JEFFERY INN, AMHERST, MASS.

PUTNAM & COX, Architects

WHILE dictionaries state that the words hotel and inn are synonymous, there is a distinction between them which is commonly observed. We associate an inn with travelers who, on their journeys, find a place of abode there as night falls. Thus, we think of the inn in the open country. A hotel we associate more with city life. While a hotel, too, offers a dwelling place for the traveler at night, we consider that he selects his hotel from many places where he might find rest. The great distinction would seem to be that the hotel entertains its guests while the inn offers them a home for the night. The one is formal and the other informal. That is the big point that affects their architectural treatment.

Based on the principle that architectural design should express the purpose to which a building is put, the design of an inn should express informal-

ity, cordiality and hospitality above all else. These are characteristics which lend themselves readily to architectural expression. They are interpreted by means of proportions in which width and height are nearly equal; by the use of materials which are refined and yet severely austere, and by employing methods of construction which bear the craftsman's mark.

It is in its informal, homelike quality that the Lord Jeffery Inn, at Amherst, Mass., makes its individual appeal. Located in a small country town, whose traditions are closely entwined with the history of Colonial days, the design, both inside and out, is reminiscent of the architecture of early American times. The informal character of the treatment of the interior is due to low ceilings and the resulting proportions. The use of knotty pine for wall panelling, ceiling beams and mantelpieces fur-



Photo by Grant

MAIN HALL

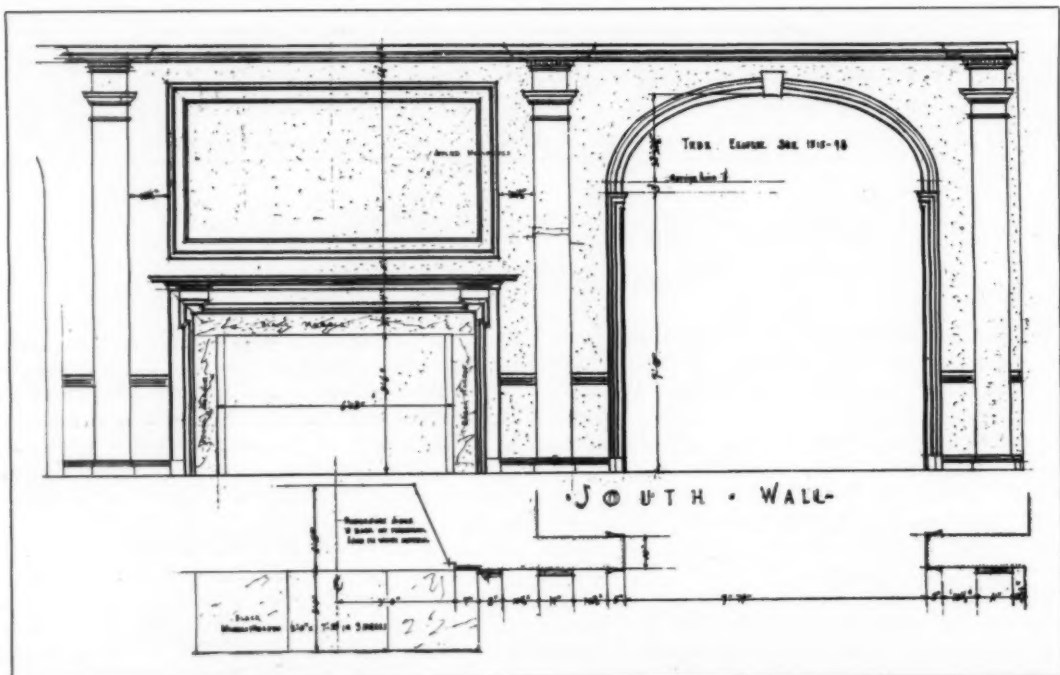
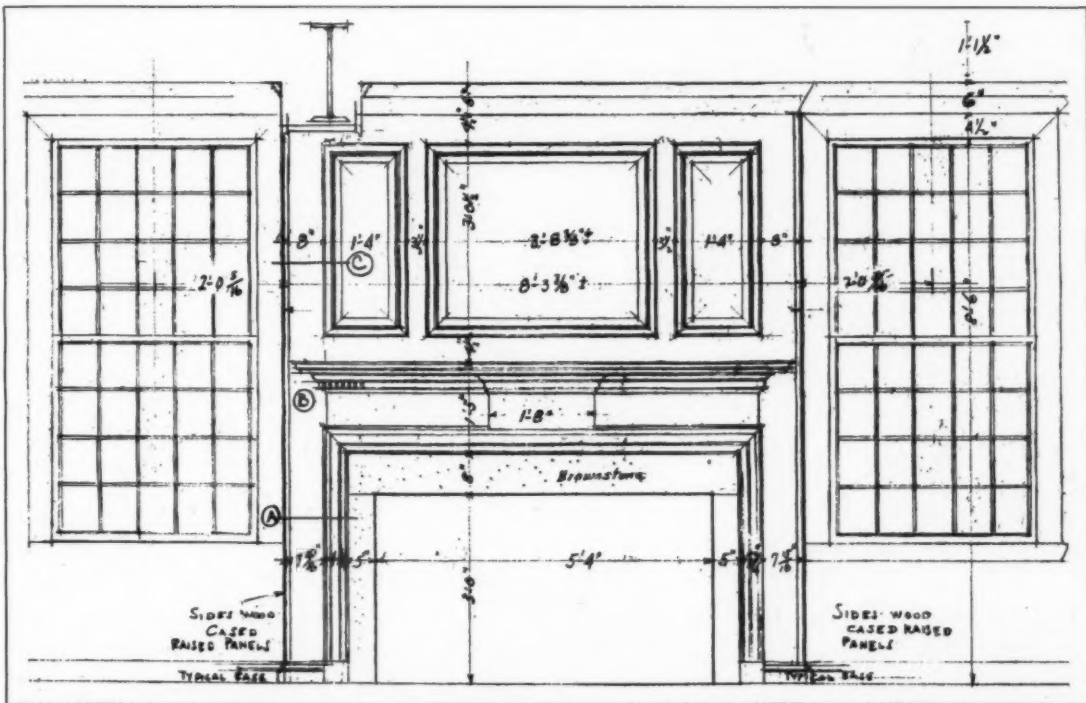


Photo by Grant

MANTEL, DINING ROOM
LORD JEFFERY INN, AMHERST, MASS.
PUTNAM & COX, ARCHITECTS



MANTEL, MAIN HALL



Photos by Grant

MANTEL, MAIN HALL



MAIN STAIRCASE

LORD JEFFERY INN, AMHERST, MASS.—PUTNAM & COX, ARCHITECTS



MANTEL, LIVING ROOM



Photos by Grant

MANTEL, WRITING ROOM



VIEW OF LIVING ROOM FROM HALL

LORD JEFFERY INN, AMHERST, MASS.—PUTNAM & COX, ARCHITECTS



Photos by Van Ande

MONTICELLO TEA ROOM, NEW YORK
ROBERTSON, WERRING & BARTO, DESIGNERS

THE FRENCH COLONIAL HOUSE

By EDWIN LACLEDE HOWARD

EACH year more people of the United States are coming to realize the fascination and beauty which lies over our Northern border in the Dominion of Canada. For those who are interested in architecture, the chief attraction lies in Quebec and the surrounding countryside, which still holds a certain Old World charm, scarcely to be equalled elsewhere in America. Many buildings in the French Colonial manner might well serve as an inspiration in the design of modern houses. For in French Canada we find the old manner of design brought from Brittany effectively translated into the materials and spirit of the New World.

Quebec is the most interesting city of Canada to one who admires the antique. And, in wandering through its narrow and crooked streets and byways, the visitor has very much the feeling of being in old France. The feature which is most striking is the



HOUSE ON THE RUE ST. ANGELE, QUEBEC

extensive use of dormer windows, which are being reintroduced so strongly in our own domestic building. In a typical town house, one sees rubble stone walls surmounted by a steep roof, pierced by dormer windows; also doors typically French divided into two panels. Stone brackets which are used to support the wooden gutters that are well worthy of adaptation, form a pleasing cornice line. These features may be noted in the house on the Rue St. Joacim, save that here the entire house is built of wood, the material of a new country.

The treatment of the wall surface of clapboards, above a base of flush vertical boarding, is very interesting. The large opening beside the entrance door leads to an inner court, and might well be studied since it seems a logical solution of the garage planned as an integral part of the house.



FORTIFICATIONS OF QUEBEC



HOUSE ON THE RUE HAMEL, PROVINCE OF QUEBEC

Some of the work executed in stone is done in a very crude manner, rough rubble, which is stuccoed over into a semblance of smoothness. The final effect, such as the house on the Rue Hamel, has a most interesting texture, and, when painted a soft gray, has almost the appearance of old worn and dented silver.

Those of us who feel that Colonial architecture is purely a Georgian inspiration, might study the door of the Chapel of the Hospital, which was built by the sister of Cardinal Richelieu, and was the



ROADSIDE CHAPEL, PROVINCE OF QUEBEC

first hospital to be built in the New World. It is a classic doorway derived through France, and shows the characteristic urns of which the French Renaissance makes so much use. The doorway to the Seminary of Quebec has an interesting Oeil-de-boeuf which recalls work in such towns as Versailles. The woodwork is painted in two tones of gray, which is refreshing after the study of New England Colonial which is so often confined to dead white.

A log cabin will always bring to mind the early



FARMHOUSE ON THE ISLE D'ORLEANS

WHITEWASHED STONE WALLS AND STEEP PITCHED SHINGLE ROOFS ARE CHARACTERISTIC OF FRENCH CANADA.
A WINTER'S SUPPLY OF WOOD SERVES ALSO THE PURPOSE OF A GARDEN WALL



LOG HOUSE NEAR SILLERY, QUEBEC. THE LOGS ARE SQUARED AND DOVETAILED AT CORNERS AND WHITEWASHED

settlers of our country, and a refined example of such a building is to be found in the country toward Sillery. The logs are squared and dovetailed at the corners, and then whitewashed. The effect is American, yet might almost be in Normandy. The interesting proportion of roof to wall surface gives the long low line which is so pleasing to the eye, and which one finds so lacking in much of the modern building in the United States. To achieve that line, the introduction of dormer windows is necessary in the second floor, but the slight loss of space

in the interior of rooms thus cut by dormers is more than repaid by the restful aspect of the exterior.

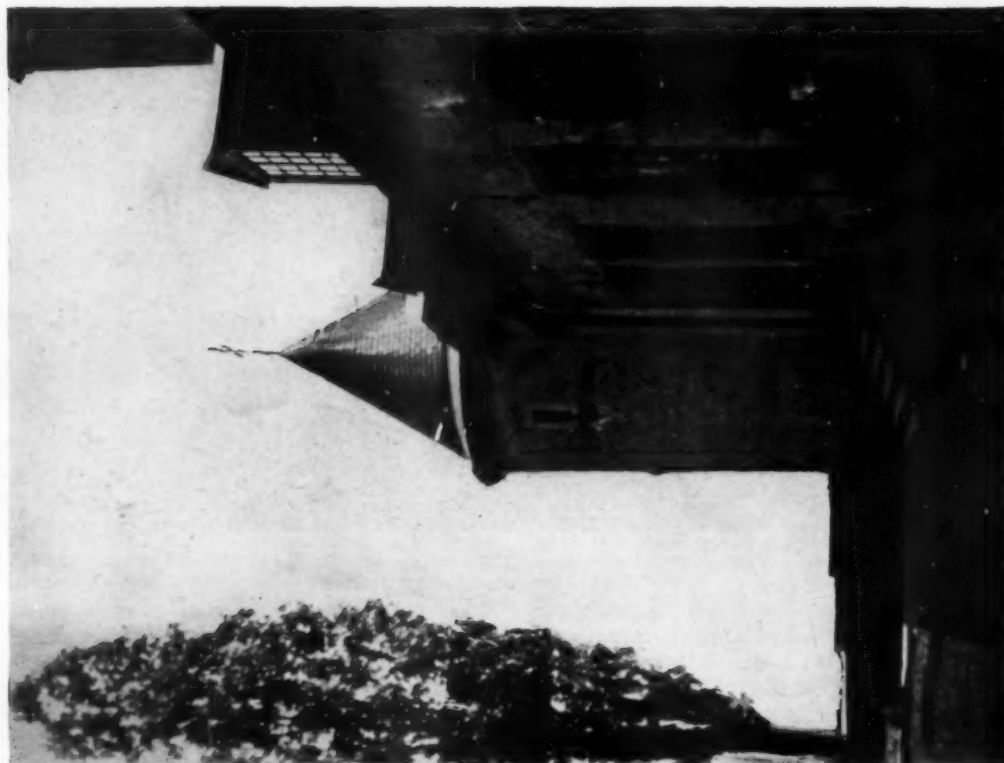
The roadside chapels are interesting examples of the transition from Gothic to Renaissance. Here we have excellent small classic buildings reduced to their simplest form. The *flèche*, however, goes back to the Gothic for its inspiration. The French settlers who built these chapels did not know the work of Sir Christopher Wren in his classic London steeples, so they looked back to La Sainte Chapelle in Paris. And the result is effective and interesting.



DOORWAY TO THE SEMINARY OF QUEBEC
THE SEMINARY WAS FOUNDED IN 1663, DESTROYED AND
REBUILT TWICE



DOORWAY, CHAPEL OF THE HOSPITAL OF QUEBEC
THIS HOSPITAL WAS FOUNDED BY THE DUCHESS
D'AIGAILLON, SISTER OF CARDINAL RICHELIEU



CHATEAU DE RAMEZAY, MONTREAL



POST OFFICE, ST. MARIE, BEAUCE



HOUSE ON THE RUE ST. INSULE, QUEBEC

How delightful it would be if more of our modern architecture might have the charm of Old France, translated into modern materials!

THE foundation of the colony of Quebec was laid by Champlain in 1608. The names of the Recollet and Jesuit missionaries; Marquis de Tracy and Count de Frontenac; Quebec, Montreal and Three



HOUSE ON THE RUE ST. JOACIM, QUEBEC

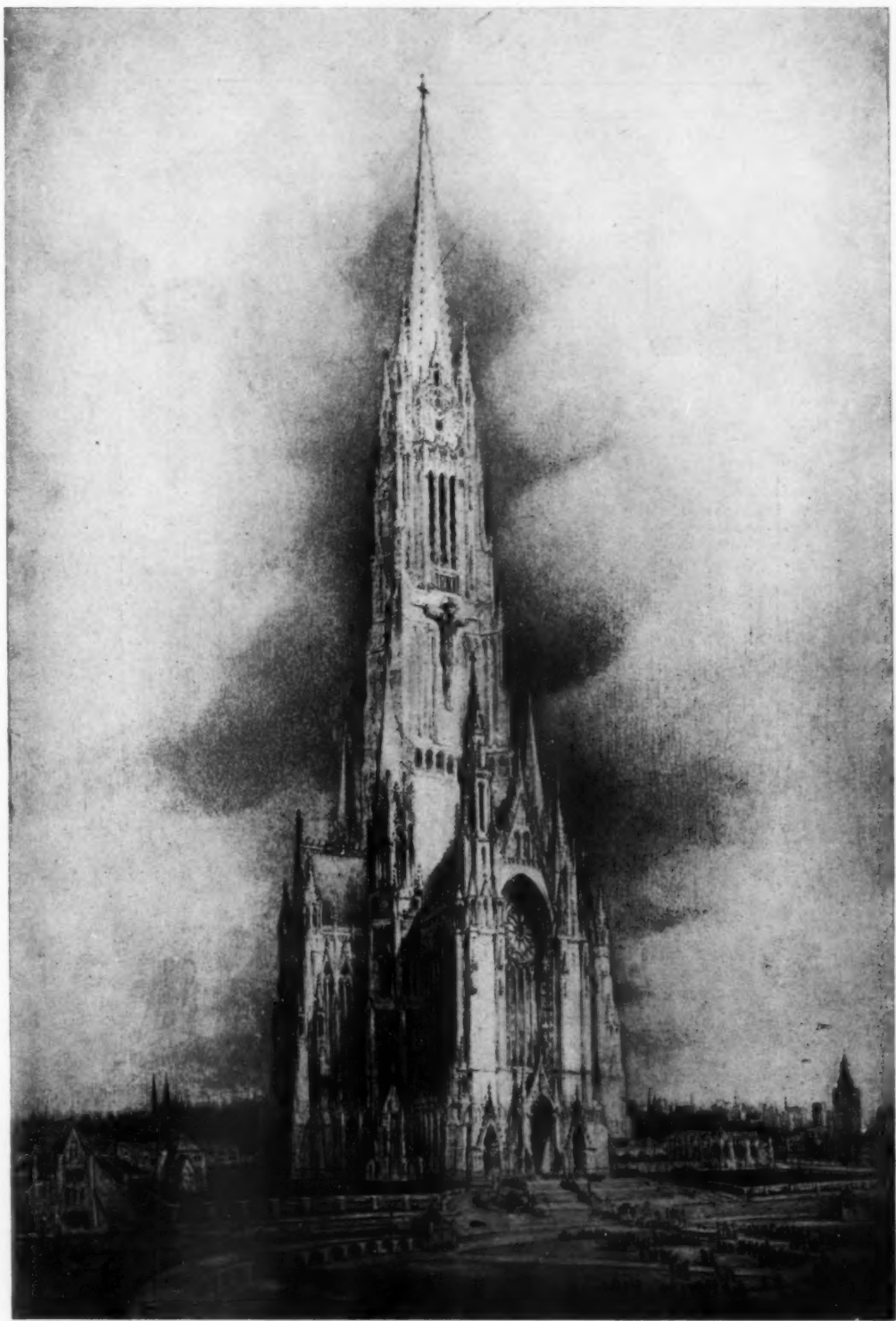
Rivers, revive romantic memories in the high spots of history. Immigration to French Canada was largely from the provinces of Perche and Normandy. The famous Battle of the Plains of Abraham in September, 1759, resulted in Quebec, and later Montreal, falling into the hands of the British. As a result we find today a co-mingling of the English and French settlers, and a reflection of this in the architecture of Quebec.—THE EDITORS.



CHAPEL ON THE ISLE D'ORLEANS
NOTE THE SIMILARITY TO ANOTHER CHAPEL SHOWN ON PAGE 38

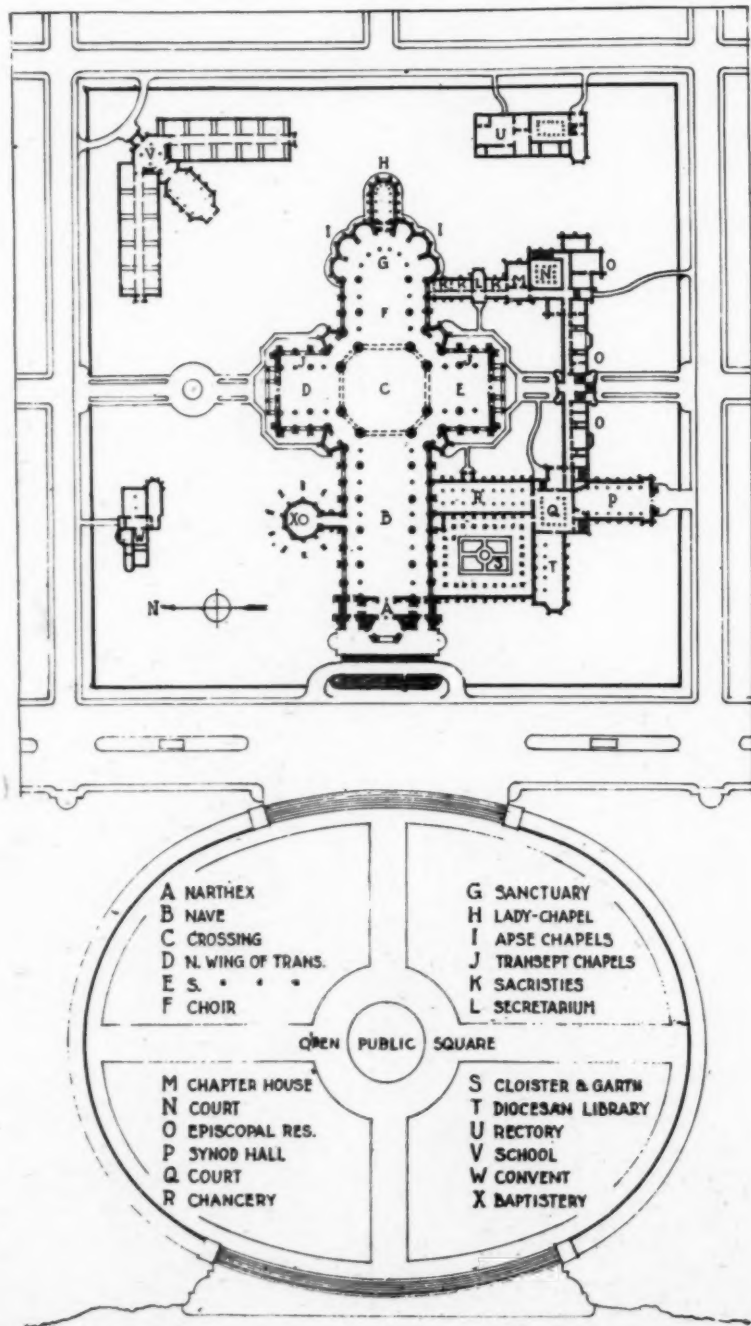


CITY HALL, ATLANTA, GA.—G. LLOYD PREACHER & CO., INC., ARCHITECTS
FROM THE ORIGINAL SKETCH IN COLOR BY F. W. FITZPATRICK



A MODERN CATHEDRAL—EDWARD J. WEBER, ARCHITECT

FROM A RENDERING BY LUCIEN F. PLYMPTON



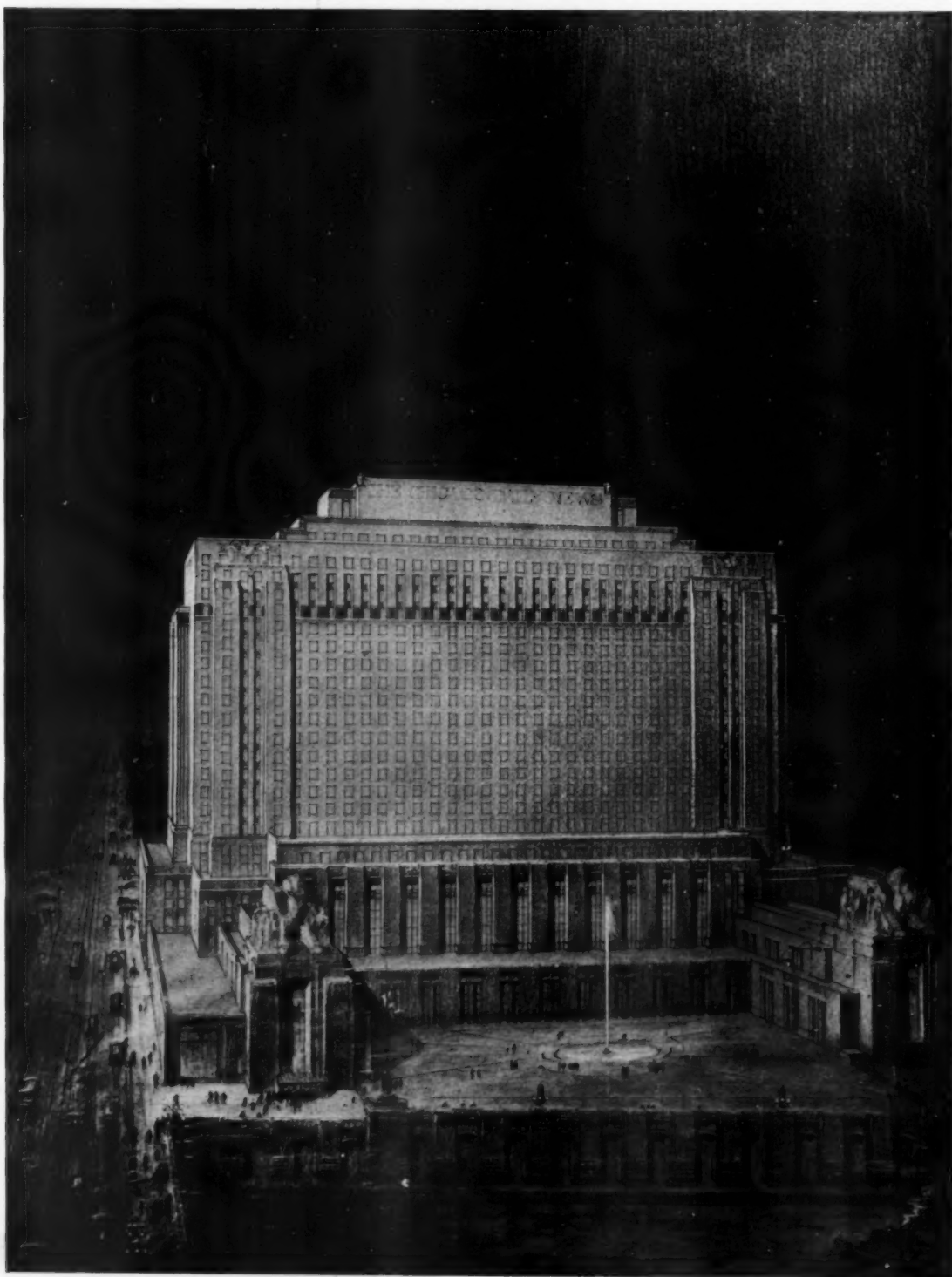
EDWARD J. WEBER, ARCHITECT

A MODERN CATHEDRAL

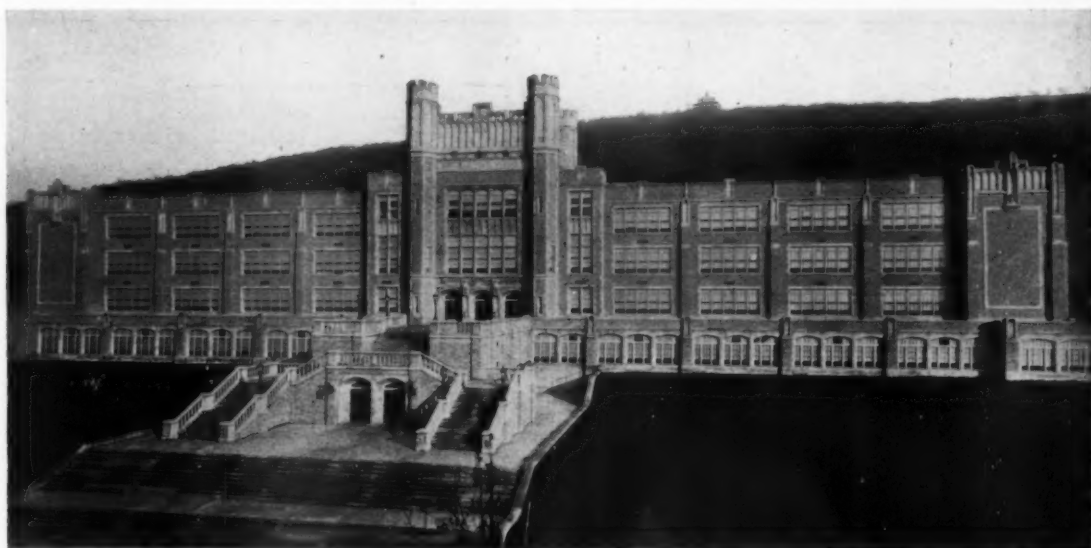


NEW BUILDING FOR THE TORONTO STAR, TORONTO, CANADA

CHAPMAN & OXLEY, ARCHITECTS



PROPOSED BUILDING FOR CHICAGO DAILY NEWS, CHICAGO, ILL.
HOLABIRD & ROOT, ARCHITECTS—JOSHUA D'ESPOSITO, ENGINEER



SENIOR HIGH SCHOOL, READING, PA.

RITCHER & EILER, Architects

By C. M. CRAIG

THE illustrations of the Reading Senior High School, published herewith, will give a general idea of the setting of the building. Up on the slope of Mount Penn, and with the mountain as a background, the building can be seen from practically all parts of the city. The school, facing west, overlooks the town and valley. The exterior is of rough brick, buff in color, trimmed with limestone. The construction is of reinforced concrete and structural steel, with clay and gypsum tile partitions.

A small auditorium or music hall, seating 500, which can be used independently of the rest of the building, is enclosed by the main approach. The main building contains about 110 rooms, exclusive of the auditorium and toilets. The corridors extend on all four sides of the building, the feature of the corridors being that in conjunction with the auditorium, two complete means of circulation are obtained. Steel lockers are built into the corridor walls, with steel wainscot of the same design as the locker doors used where no lockers occur.

The auditorium, centrally located on the first floor, accommodates 1,700 persons. It is equipped with a motion picture booth and modern and complete stage and dressing rooms.

The ground floor contains the manual training shop and the music hall. The first floor contains the boys' and girls' dean room, and the teachers' locker and rest rooms. The commercial department is in the southwest corner of the first floor with the biology laboratories in the southeast corner. One group of laboratories has a large conservatory.

The general offices are located on the first floor directly accessible to the main lobby. Here are located the telephone switchboard, vault, master program clock and fire alarm system. A feature of the main office is the teachers' post office system providing an individual mail box for each teacher.

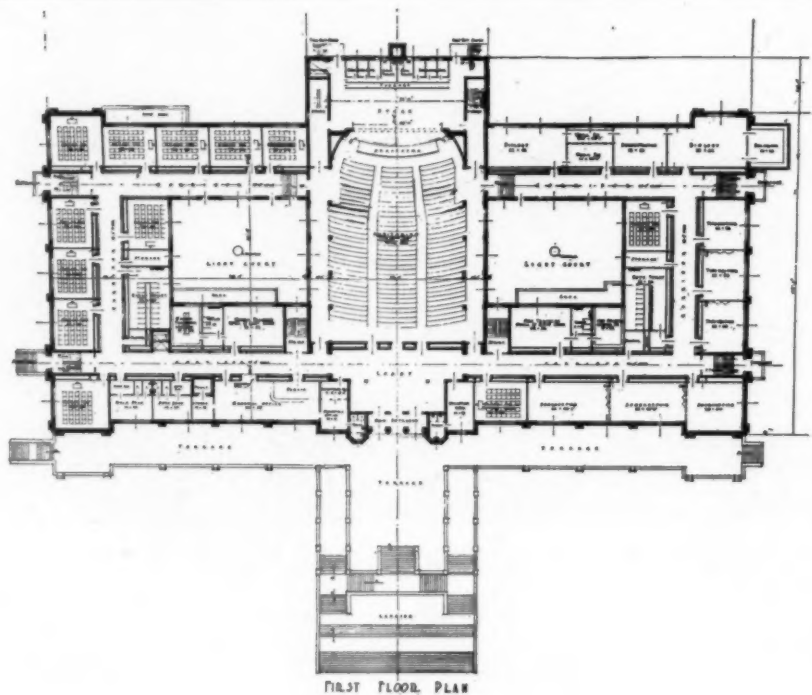
A large and well lighted library is located on the second floor. The physics laboratories are located in the southeast corner of the second floor with the sewing rooms in the northeast corner. Girls' and boys' infirmaries with health rooms are located in the central portion.

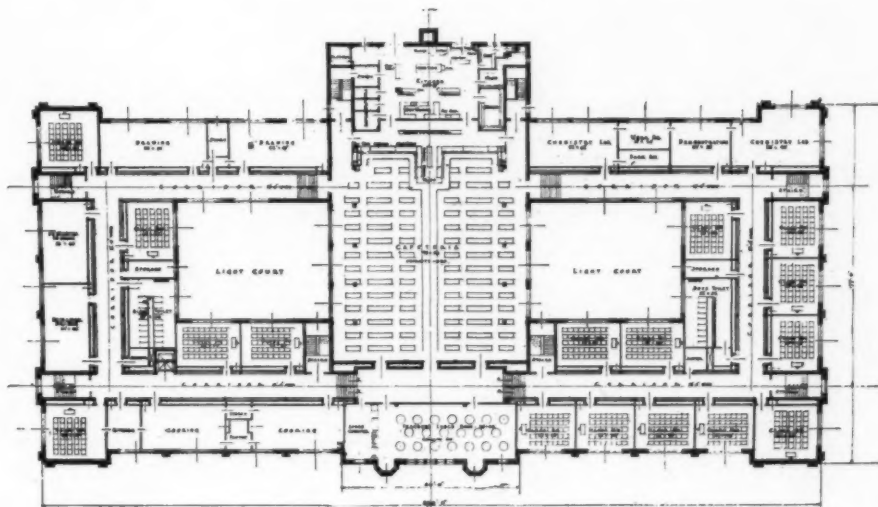
A cafeteria of sufficient size to serve 600 persons at one sitting, with a fully equipped kitchen is located on the third floor. Direct side lighting is provided and in addition a large overhead skylight. A separate cafeteria is provided in the front of the building for teachers and visitors.

The gymnasium has not been included in the main building, but a large underground corridor connects this building to a separate gymnasium building located on the northeast corner of the lot.

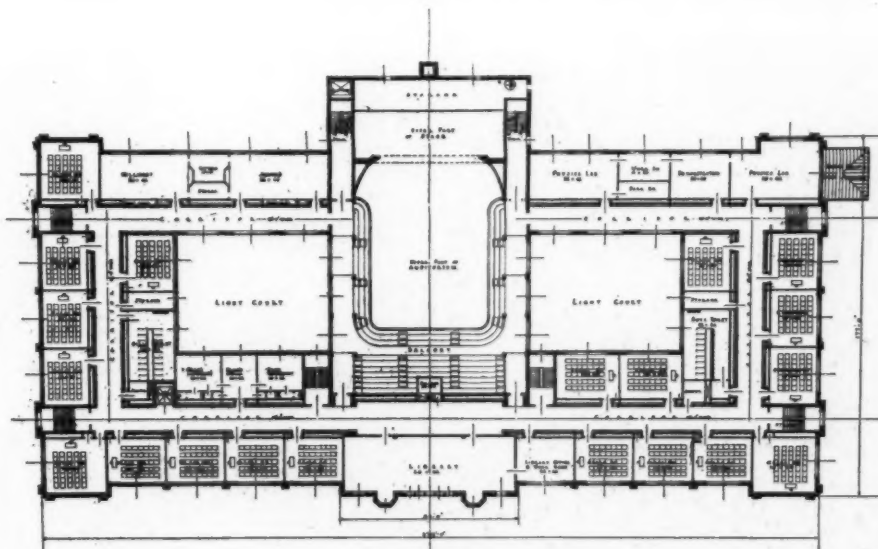
The building contains two elevators, one for passengers and one for freight. Each floor contains boys' and girls' toilets, together with ample provision for storage of supplies. The boilers, pumps, etc., are in the basement under the auditorium stage. The system of heating is modulated steam in conjunction with a unit system of ventilation.

The building contains 3,500,000 cubic feet and was built at a cost of 37c per cubic foot, including heating, ventilating, plumbing, and electric work.





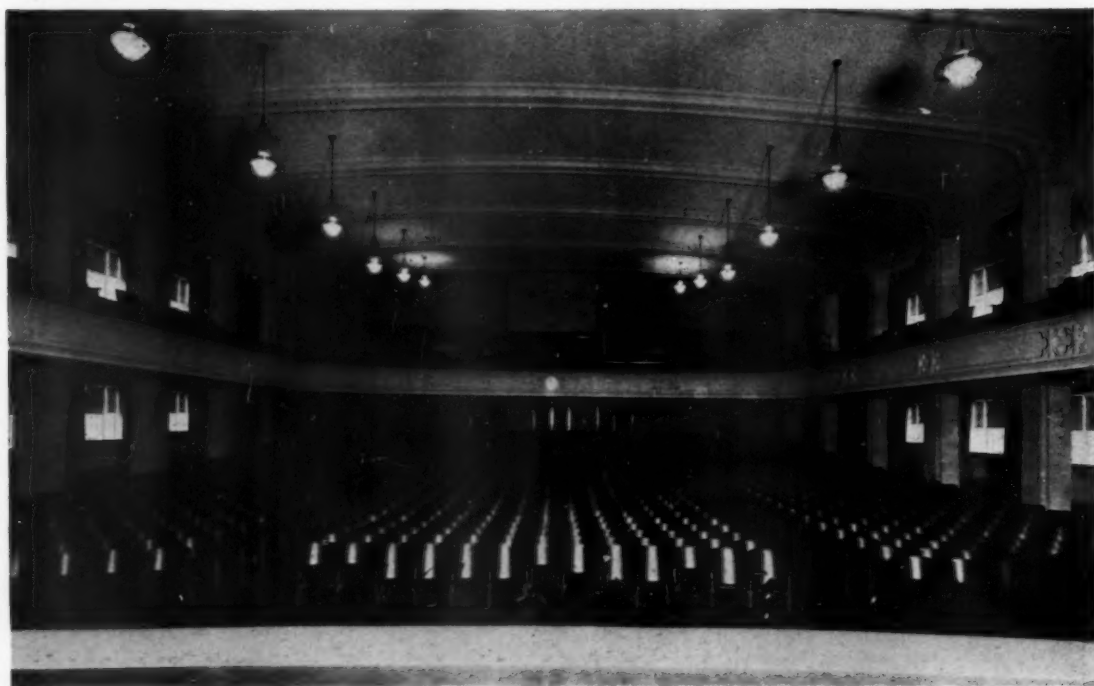
THIRD FLOOR PLAN



SECOND FLOOR PLAN



SENIOR HIGH SCHOOL, READING, PA.
RITCHER & EILER, ARCHITECTS



ENTRANCE LOBBY AND AUDITORIUM
SENIOR HIGH SCHOOL, READING, PA.
RITCHER & EILER, ARCHITECTS



Photos by Wallace

HOSPITAL BUILDING, EAGLEVILLE SANATORIUM, EAGLEVILLE, PA.

SIMON & SIMON, ARCHITECTS

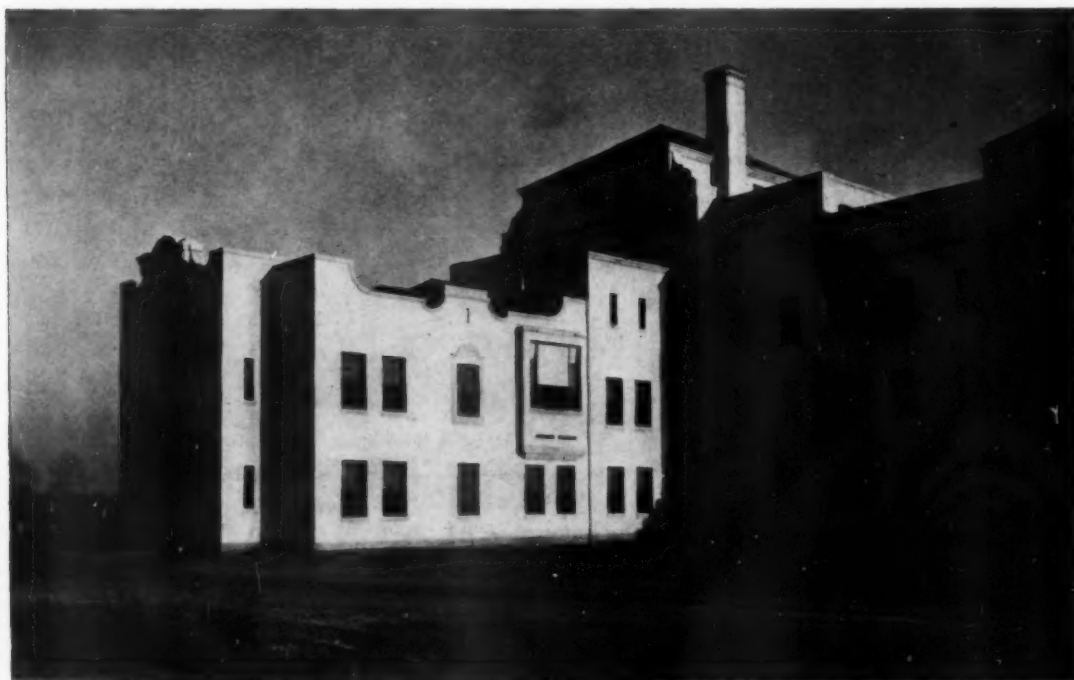
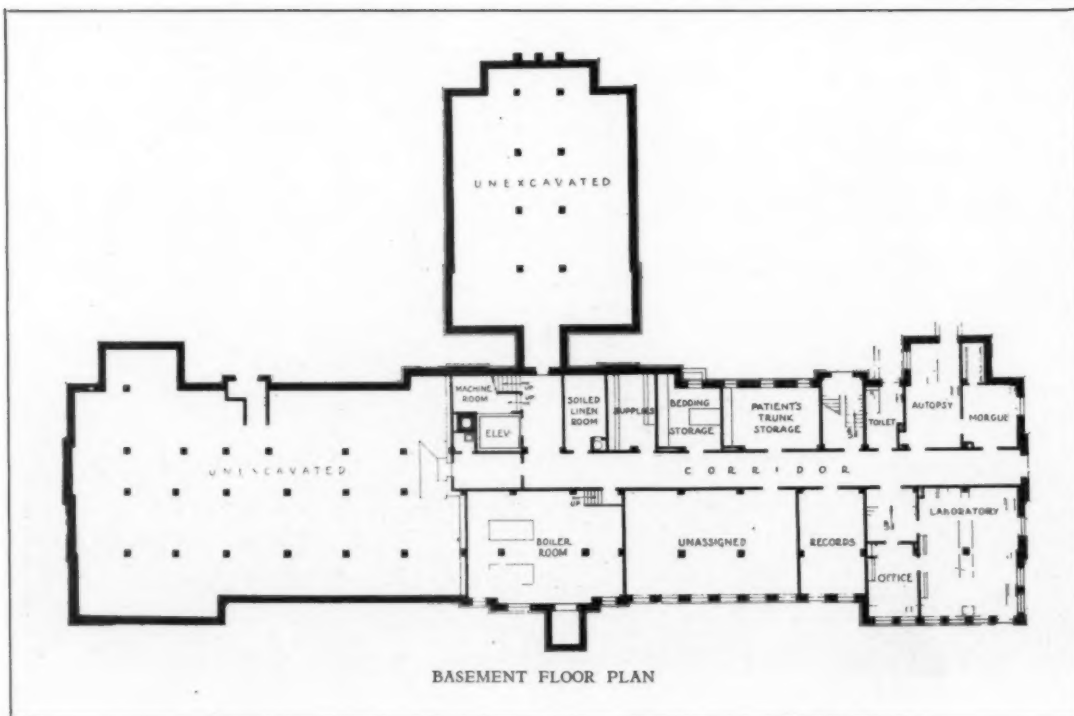


Photo by Wallace

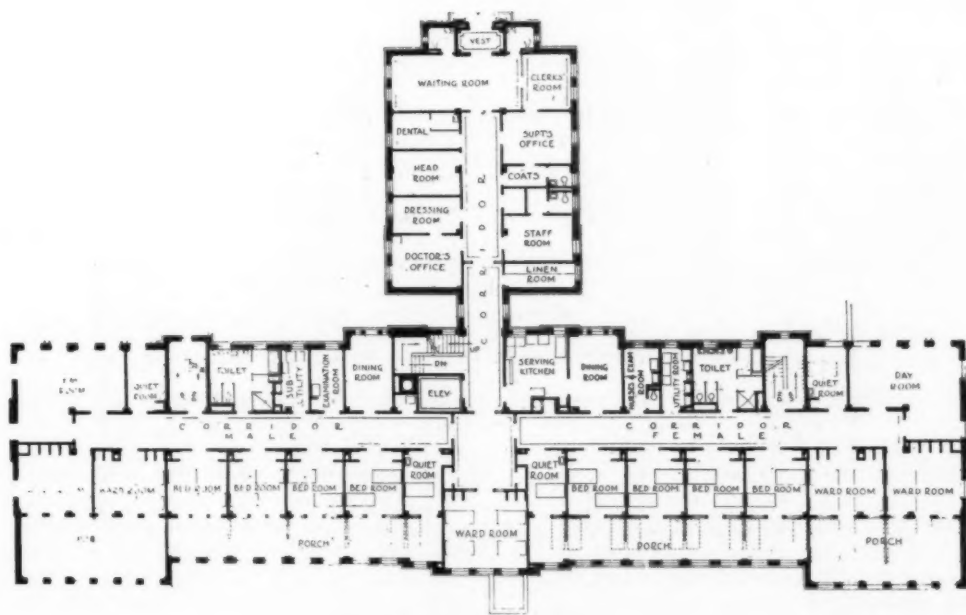


HOSPITAL BUILDING, EAGLEVILLE SANATOR/UM, EAGLEVILLE, PA.

SIMON & SIMON, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

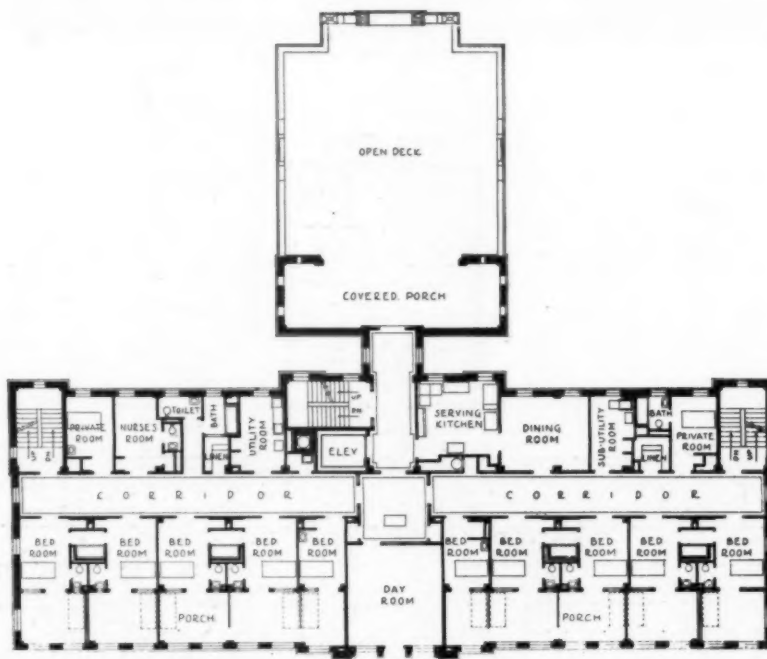
HOSPITAL BUILDING, EAGLEVILLE SANATORIUM, EAGLEVILLE, PA.

SIMON & SIMON, ARCHITECTS



PLAN OF FOURTH FLOOR & ROOF DECKS
SCALE IN FEET

0 5 10



THIRD FLOOR PLAN
SCALE IN FEET

0 5 10

HOSPITAL BUILDING, EAGLEVILLE SANATORIUM, EAGLEVILLE, PA.

SIMON & SIMON, ARCHITECTS



ENGINEERING AND CONSTRUCTION



LIBERTY TUNNEL FAN HOUSE, PITTSBURGH, PA.

By STANLEY L. ROUSH, A. I. A.

THE increase in automobile traffic has created the need for vehicular tunnels, both as a means of securing direct routes in densely populated cities and also for the purpose of opening up building areas, access to which was only possible by means of circuitous routes and heavy grades.

Pittsburgh was one of the first cities to feel the need of such tunnels, for the reason that, to the south, directly adjacent to the business district, it was cut off by an escarpment locally known as Mt. Washington, now pierced by twin tubes, known as the Liberty Tunnels. On the city side, they are connected to one of the main boulevards, with a steel viaduct and on the southerly side to arteries leading directly to one of the largest residential districts. These tunnels were one of the first of their length to be used for modern automobile traffic. They are 5,889 feet long; of two tubes 28' 6" wide; 59 feet on center. Each tunnel has its own ventilating shaft, divided into four compartments.

The most serious problem in connection with the operation of such tunnels is that of ventilation, which, in this instance, is solved by extending shafts at the center of each tube to the top of the hill above, at which point the air is exhausted from one-half of the tube, and fresh air forced down and through the remaining half of the tube. This required the building which is the subject of this article. To accomplish such ventilation requires a fan equipment and power plant of considerable



THE PAIR OF TWIN TOWERS OF THE LIBERTY TUNNEL FAN HOUSE ARE THE PRINCIPAL ARCHITECTURAL FEATURES

size, which had to be spread out on the ground as it existed on the surface at the center line of the tunnel; in addition, the exhaust gases had to be carried 110 feet above grade to avoid contamination of the air in the midst of a residential district. The shafts had to be staggered 50' 0" to give sufficient ground section between, necessary in their construction, and are 200 ft. high from the fan house floor to the top of the tunnel.

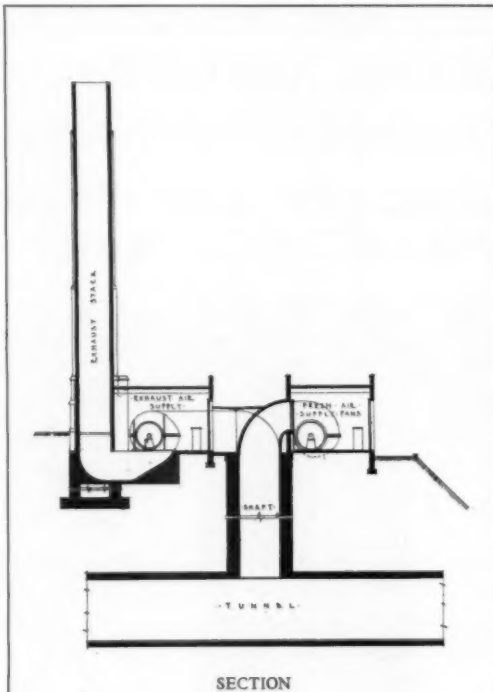
The location of the building happened to be directly across the street from one of the city's largest high schools. The architecture was, therefore made to harmonize as nearly as possible with this already existing structure. The principal architectural feature of the group is, of course, the pair of twin towers, which is very unusual but adds considerable interest to a building otherwise utilitarian.

The ventilation of the tubes, while more of an engineering problem than architectural, is of special interest inasmuch as it explains the purpose of the building to house the apparatus. Little was known as to the possible effects of poisonous gases discharged by motor vehicles in tunnels, and the design of the ventilating system, therefore, called for considerable technical research and engineering investigation. It was necessary to forecast the number of vehicles in each tube; to determine the average amount of gas exhausted by each; to determine the dilution necessary to make these gases unobjectionable and harmless, and make other similar studies, in order prop-

erly to design the capacity and size of fans required to ventilate the tubes. The United States Bureau of Mines contributed valuable services in these investigations.

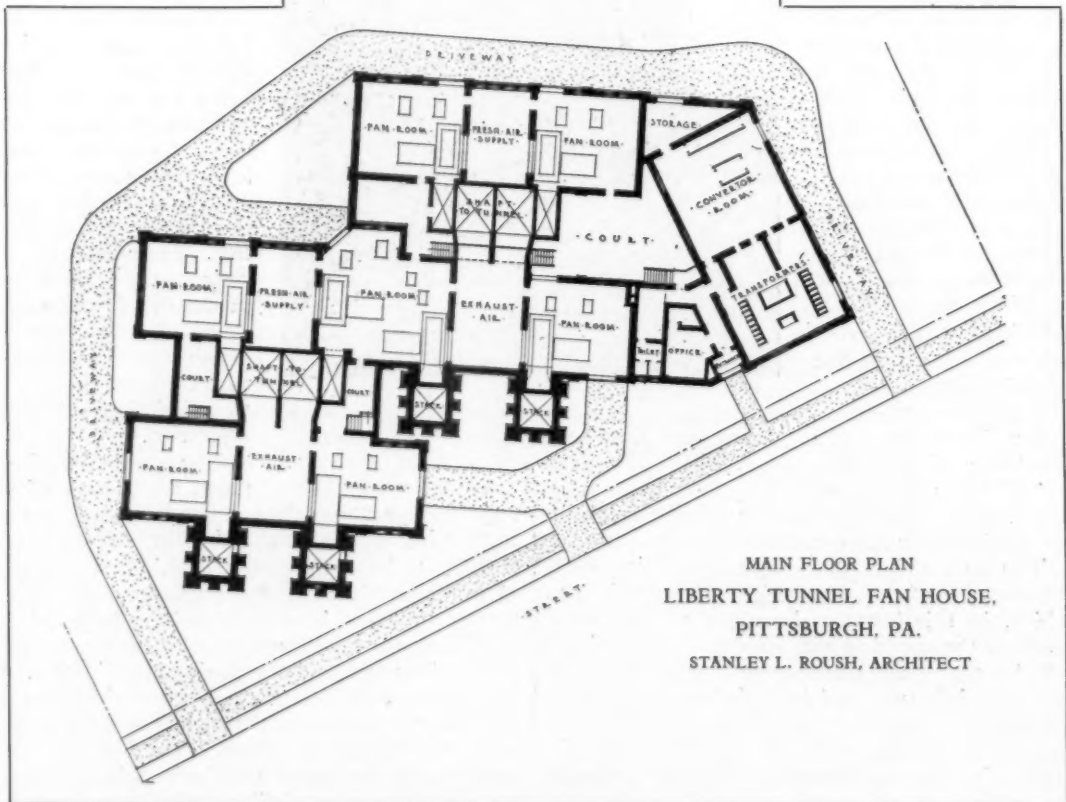
As a result of these studies it was decided to locate the ventilating plant on the hilltop near the center, rather than at either end of the tunnels. This central location permits the removal of vitiated air after it has traversed half the length of the tubes, reducing by one-half the period of contamination, and likewise reducing the frictional resistance to the air which is forced through the tubes, thereby reducing the amount of power required.

The movement of the air in the tunnels, how-



ever, is not from both ends toward the center, as this would cause the current of air on the half length of the tunnel to be against the traffic. It was considered advisable to have the air move always in the same direction as the traffic, so that the current resulting from the moving vehicles could be utilized. This was accomplished by drawing the air through one-half the length of each tunnel toward the center and blowing a supply of fresh air through the other half, away from the center; that is, one set of fans acts as suction and the other set acts as blower fans.

The air movement in each tube is as follows: In the tunnel carrying traffic away from downtown Pittsburgh, fresh air en-



MAIN FLOOR PLAN
LIBERTY TUNNEL FAN HOUSE,
PITTSBURGH, PA.
STANLEY L. ROUSH, ARCHITECT

ters the tunnel with the traffic at the Pittsburgh (north) portal, moves with the traffic to the center, and is there drawn out through the exhaust compartments of the vertical shaft at the same time that the fresh air is being blown through the fresh-air supply compartment of this same shaft. This fresh air moves with the traffic through the remaining half of the tunnel and is exhausted at the South Hills (south) portal. In the tunnel carrying traffic toward downtown Pittsburgh, fresh air enters the tunnel with the traffic at the south portal, moves with the traffic to the center, and is there drawn out through the exhaust compartments of the vertical shaft at the same time the fresh air is being blown down through the fresh-air compartments of this same shaft. This fresh air moves with the traffic through the remaining half of the tunnel and is exhausted at the north portal. Incoming fresh air from the fans is discharged near the middle of each tunnel through suitably designed nozzles which are turned forward in the direction of traffic. This arrangement prevents short-circuiting and consequent merging of the fresh air with the vitiated air which is being drawn out through the other compartments of the same shaft. The nozzles are about fifty feet beyond the opening of the exhaust shaft, and the only current of air in this space is that induced by the traffic and the incoming fresh air.

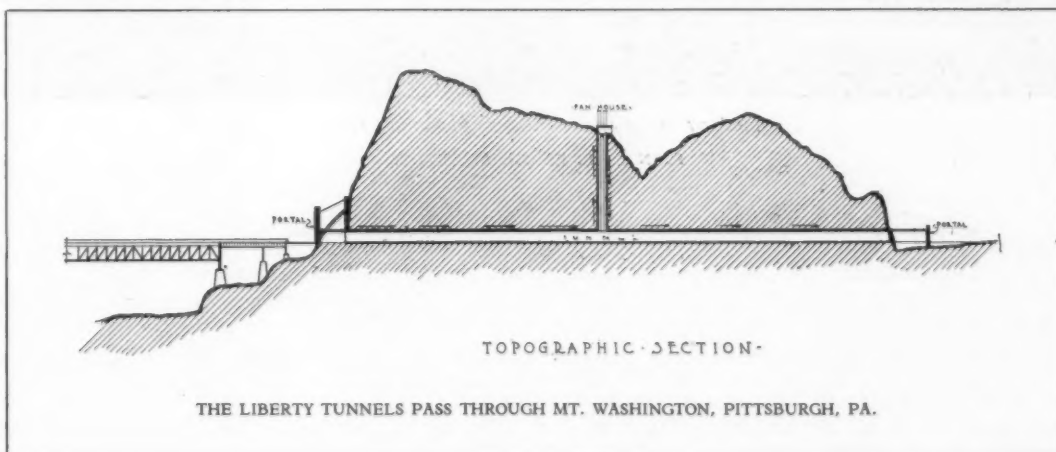
At each end of the tunnel, a special construction has been used to provide a wind-break to prevent obstruction of the outgoing ventilating currents by winds. It consists of a wind trap formed by extending the tunnel some 75 feet beyond the face of the hillside and building two large openings in the roof of this extension, with side walls carried up high enough to form, in effect, low intakes or stacks. The outgoing ventilating current can pass upward to the open air and at the same time an opposing current of wind from the outside entering the tunnel portal can pass up the first stack, where it is deflected by meeting the ventilating current. In practice this works very well.

By extensive experiments, it was determined that each vehicle in the tunnel requires a fresh-air supply of 2,500 cubic feet per minute. The assumed number of cars in each tube under full normal traffic conditions was taken as 114; hence, the total fresh-air supply required is 280,000 cubic feet per minute for each tunnel. As each tunnel is served by two exhaust fans and two blowing fans, this duty was divided equally among the four fans, and the minimum duty of each fan was fixed at 70,000 cubic feet per minute.

In order to take care of increased traffic due to rush-hour periods, or any unusual condition, the fans were designed to give an increase in output due to increase in speed which would bring their delivery up to 140,000 cubic feet per minute each, or a total for each tube of 560,000 cubic feet per minute. Suitable provision is made for varying the motor speed, which allows the fans to discharge any desired quantity between the two limits as the traffic may require.

As a further precaution, and in order to take care of traffic jams, or a fire in the tunnel, the speed of the fans can be increased 25 per cent beyond the above mentioned maximum, which brings their capacity up to 175,000 cubic feet per minute each, or a total for each tunnel of 700,000 cubic feet per minute, which amount, on account of the ejector effect of the air nozzles in the side walls of the tunnels, causes an air movement of over 1,000,000 cubic feet per minute through each tunnel.

Current for operation of fans, lighting, and other purposes is obtained from several sources. One 11,000-volt line from Brunots Island station, and a second from the Colfax station of the Duquesne Light Company, supply current for power and for lighting. These are coupled together in the transformer room, and either or both can be used. A third 2,200-volt line from the Warrington Avenue sub-station is an emergency supply for lighting the tunnels, and another 110-220-volt, single-phase, emergency circuit is available for station lighting.



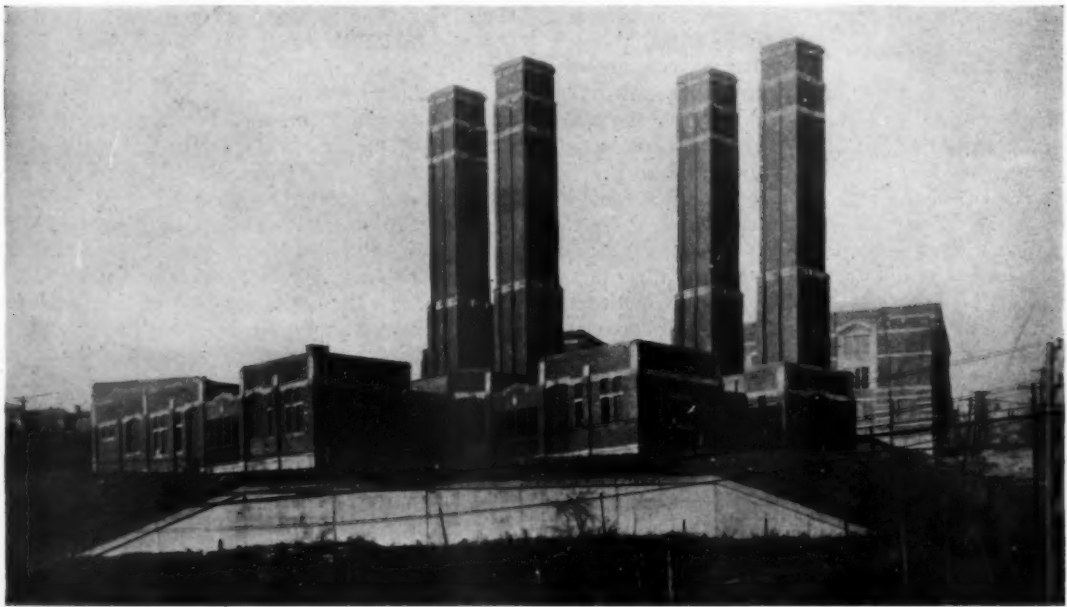
There are eight fans, and each fan is connected by a magnetic clutch with two direct-current motors. All the fan motors and magnetic clutches are controlled from a switchboard in the converter room.

For a number of months, before the completion of the ventilating system, the tunnel was operated, with a limited traffic, under natural ventilation. Since the ventilating system has been in operation, no attempt has been made to limit the spacing of vehicles or to control their method of operation, except such control of speeding and reckless driving as the traffic policeman may exercise. The maintenance men or traffic policemen can communicate with the operating room by telephone at any one of the cross passages between the two tubes, such passages being spaced about 500 feet apart along the tunnel. The present practice of operating the plant is to keep one supply and one exhaust fan in operation throughout the 24 hours for each tube, and to use all fans only during the day, the speed of all fans being regulated according to traffic conditions, the speed being increased just before rush

hours so as to maintain ample ventilation during the traffic peak. Overload operation by switching in the second motor of each fan is resorted to only at times of congestion or similar emergency. There is no unnecessary duplication of equipment. Only such duplication is provided as is necessary to secure the continuous operation so vitally necessary to the safety of the public, and to provide for operating the plant at maximum efficiency.

On account of the shafts having to be driven 50 feet apart and the machinery and fans placed in relation to the tunnel shafts and the exhaust tower, it made a very unusual plan for the fan house structure.

The buildings were designed to allow for the removal and replacement of machinery as easily as possible. For this purpose, each fan house is provided with large doors and a driveway which circles the building. The building was designed and erected under the supervision of A. D. Neeld, consulting engineer; Arthur MacGonagle, mechanical engineer, and Stanley L. Roush, architect.



LIBERTY TUNNEL FAN HOUSE, PITTSBURGH, PA.

STANLEY L. ROUSH, ARCHITECT

UNUSUAL STRUCTURAL FEATURES IN NEW YORK CENTRAL SKYSCRAPER

By C. W. Y. CURRIE

THE massive New York Central Building, thirty-five stories high, now under construction across Park Avenue, between Forty-fifth and Forty-sixth Streets, just north of Grand Central Terminal, presents a variety of unusual structural features.

The building is unique in that two public roadways, the vital features in an important traffic relief plan fostered jointly by the New York Central Railroad and the City, pass directly through it. These roadways are separated physically from the building, to eliminate vibration from vehicular traffic. In other words, the roadways are entities in themselves. This is one of the unusual problems that called for engineering skill, particularly when it is remembered that the building, huge as it is, is built on "stilts" over two levels of railroad tracks and platforms below the building and roadway, the lower tracks being fifty feet below the street level.

The westerly roadway, starting at 46th Street and West Park Avenue, passes through an arch in the 46th Street facade of the building and rises on an easy grade to the 45th Street side of the building, then turns west to Vanderbilt Avenue, and turning south, joins a new bridge passing over 45th Street, which in turn connects with the modified elevated roadway on the westerly side of the Grand Central Terminal Building.

The easterly roadway, starting at 46th Street and East Park Avenue, passes through an arch in the 46th Street facade of the building, similar to the westerly roadway and rises on an easy grade to the 45th Street side of the building, then turning easterly to former Depew Place, and again turning southerly joins a new bridge passing over 45th

Street, which in turn connects with a new elevated roadway on the easterly side of the Grand Central Terminal Building. The westerly roadway will be used for south bound traffic and the easterly roadway for north bound traffic.

The mere construction of a roadway passing through a building may appear simple, but when it is considered that the supports for both are complicated by track conditions, that no part of the roadway structure is permitted to come in contact with the building structure, and that portions of the roadways are on curves, it is not a simple problem. The overhead clearance of the roadways is fourteen feet above the pavement at 45th Street, and since no columns are permissible in the roadways, special girders and bracing for the support of the building above the roadways must be provided. The curves in the roadways are banked to permit rapid movement of motor vehicles. To provide for this it is necessary to place the steel beams supporting the roadways on a slope.

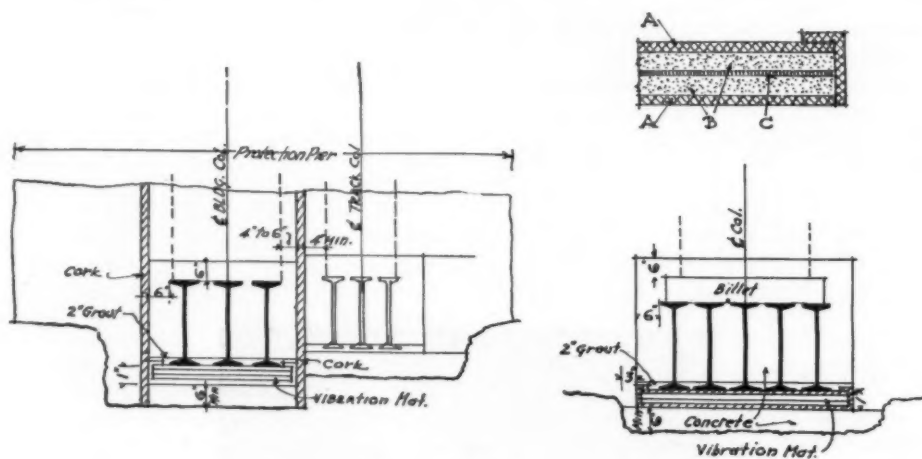
Like other buildings in the Grand Central Terminal zone, one very important item is to effectively provide against

vibration and noise from moving trains, inasmuch as the buildings in the Terminal area are located immediately over two levels of operated tracks.

The steel grillages supporting the columns are placed on vibration mats, which are placed on the concrete foundations. These mats are made up of alternate layers of sheet lead and asbestos, making a mat about $\frac{3}{4}$ of an inch in thickness. This method has proved effective in preventing vibration of the track structure being carried through the rock to the building columns. Where track and building



NEW YORK CENTRAL BUILDING, NEW YORK
WARREN & WETMORE, ARCHITECTS
FROM THE RENDERING BY NICHOLAS VASSILIEVE



DETAILS OF FOUNDATION, NEW YORK CENTRAL BUILDING

AT LEFT: BUILDING GRILLAGE ADJACENT TO TRACK GRILLAGE INSULATED WITH 4 INCHES OF CORK ALL AROUND, AND SET ON A VIBRATION MAT. AT RIGHT: TYPICAL BUILDING GRILLAGE AND DETAIL OF VIBRATION MAT. A = $\frac{1}{8}$ INCH LEAD. B = $\frac{1}{4}$ - $\frac{3}{8}$ INCH ASBESTOS. C = NO. 20 GALVANIZED STEEL



FORTY-SIXTH STREET ENTRANCE, NEW YORK CENTRAL BUILDING, NEW YORK
WARREN & WETMORE, ARCHITECTS—FROM THE RENDERING BY NICHOLAS VASSILIEVE

column foundations are adjacent to each other, a layer of compressed cork is placed between them to prevent the transmission of vibrations through contact. Above the foundations, building columns pass through openings in the track structure and platforms, these openings being in all cases of a size to clear building columns by about four inches.

Another problem in this building was to provide proper support for the superstructure. Under the entire building are two levels of tracks, which are used by 700 or more trains daily. The tracks in the lower level not being on the same alignment in many cases as the tracks in the upper level prohibited the use of through columns. The upper level columns in these cases are supported on girders spanning the lower level tracks. These girders are in turn supported by columns located as made necessary by the tracks at the lower level. On the columns in the upper level are placed heavy girders carrying the building columns above the street level.

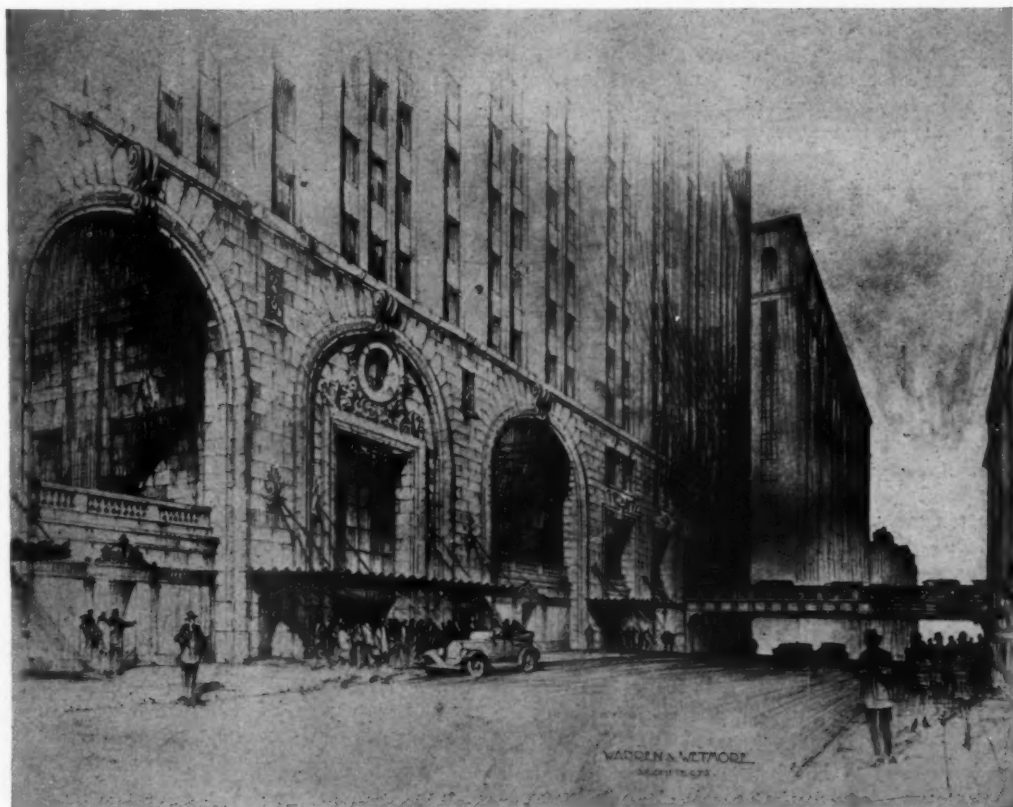
The building exterior is of Texas mountain pink granite and Indiana limestone up to the fourth story. Above, the walls are of buff brick of especially large size, to give an appearance of solidity not obtainable with face brick of standard sizes.

Over the 46th Street entrance there will be a large clock and monumental statuary group. The building entrances and store fronts will be of ornamental bronze.

The walls of the main elevator lobby will be of Jaspé Oriental marble and travertine, with ornamental cornice and frieze richly decorated with gold and colors. Lighting fixtures will be of bronze.

Forty elevators will serve the building. The thirty-two passenger elevators, constituting the main building and tower groups, will be of the high-speed automatic signal control and self-leveling type, equipped with modern safety and control devices. One group of four cars will be operated solely in intercommunicating service, providing tenants on any floor of the building with convenient service to all other floors.

Entrances to the main elevator corridor will be located on Park Avenue at No. 75 East 45th Street and No. 76 East 46th Street. There will also be direct passageway connection between the main elevator corridor of the New York Central Building and the upper level concourse of the Grand Central Terminal, affording sheltered access to through and suburban trains and subway lines.



LOWER STORIES, FORTY-FIFTH STREET SIDE, NEW YORK CENTRAL BUILDING, NEW YORK
WARREN & WETMORE, ARCHITECTS—FROM THE RENDERING BY NICHOLAS VASSILIEVE

TO STUDY WIND-BRACING OF BUILDINGS

To provide data that will afford the basis for uniform standard design in the wind-bracing of tall buildings, a research fellowship has been established at the Ohio State University, Columbus, Ohio, by the American Institute of Steel Construction.

While skyscrapers have proved capable of withstanding the most severe winds, it is believed a further study of pressures, stresses, and elastic deformation will enable the engineer to design against wind with a confidence which does not exist at the present time, due to wide variations in practice by different designers.

Until recently the study of wind pressures has been largely confined to storm conditions and to work with models. In the wind tunnels of the U. S. Bureau of Standards, Washington, D. C., models of buildings have been subjected to wind velocities exceeding 100 miles per hour, but the models were too small to show the part played by the powerful vacuum created on the leeward side of a structure, and believed to be responsible for much of the damage caused by hurricanes.

The completion of the American Insurance Union Building in Columbus, Ohio, a short time ago, provided a full-size test specimen for study of the effect of wind upon high buildings. During the construction of this building, gauge points were established on the columns of the tower section from the basement to the upper stories. Movable panels in the fireproof protection of these columns at each floor make the gauge points available at all times for the measurement of stresses caused by wind.

A means of observing the elastic sway in the top of the tower is provided by a theodolite set in the bottom of the longest elevator shaft, with targets at the top of the shaft. In the design of all tall buildings, particularly tower structures, it is known that there must be a sway to the structure proportional to the forces to which it is subjected.

It is expected that the Wind Stress Committee of the American Society of Civil Engineers will co-operate in codifying the data derived from the observations which are made, and that the Committee will make recommendations for uniform practice.

SIDEWALK, FLOOR AND ROOF LIGHTS SIMPLIFIED PRACTICE REAFFIRMED

SIMPLIFIED Practice Recommendation No. 49, Sidewalk, Floor and Roof Lights, has been reaffirmed without change by the industry for another year, according to the Division of Simplified Practice of the Department of Commerce.

Prior to the adoption of this simplified practice recommendation on March 1, 1926, the industry

was manufacturing 80 styles, 120 sizes, and 10 shapes of lights. The first conference held that 10 per cent of this variety would meet at least 90 per cent of the normal requirements. The original recommendation promulgated in 1926 provided for 5 styles, 6 sizes and 2 shapes, an average elimination of 90 per cent.

According to the report of the Division of Simplified Practice from the Standing Committee of the industry, a survey of accepters of this recommendation showed that the degree of adherence was 94 per cent.

REVISED UNIFORM MECHANICS' LIEN ACT

ANNOUNCEMENT has recently been made by the Department of Commerce that the Committee appointed some time ago by Secretary Herbert Hoover to study the Mechanics' Lien Laws of the various states for the purpose of determining whether the subject is susceptible of uniform legislation has completed the second tentative draft of a uniform act.

The new draft has been printed and will be distributed for criticism. The pamphlet is available at ten cents per copy. Anyone desiring copies may obtain them by addressing Dan H. Wheeler, Secretary, Standard State Mechanics' Lien Act Committee, Department of Commerce, Washington.



Photo by Galloway

PROGRESS PHOTOGRAPH SHOWING TOWER OF NEW YORK
CENTRAL BUILDING, NEW YORK
WARREN & WETMORE, ARCHITECTS

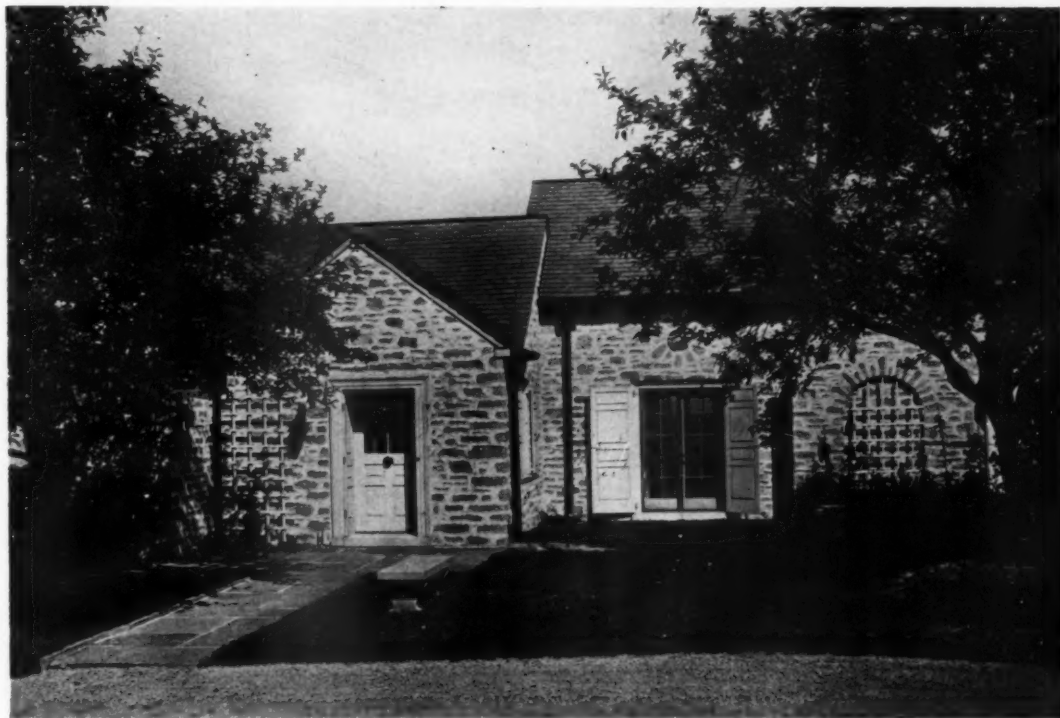
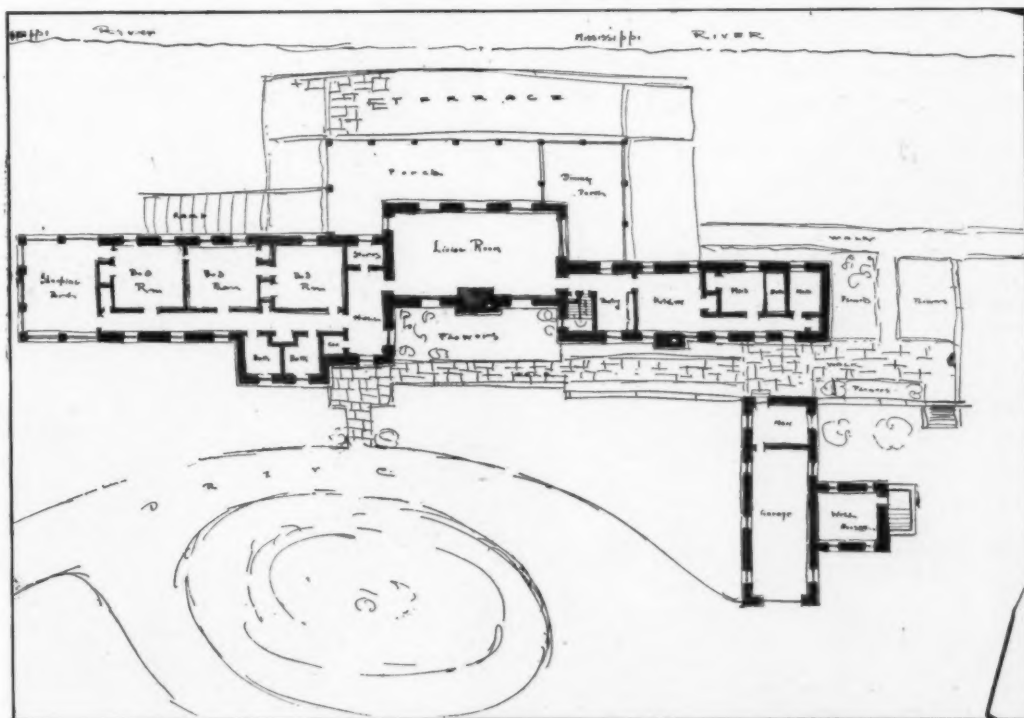
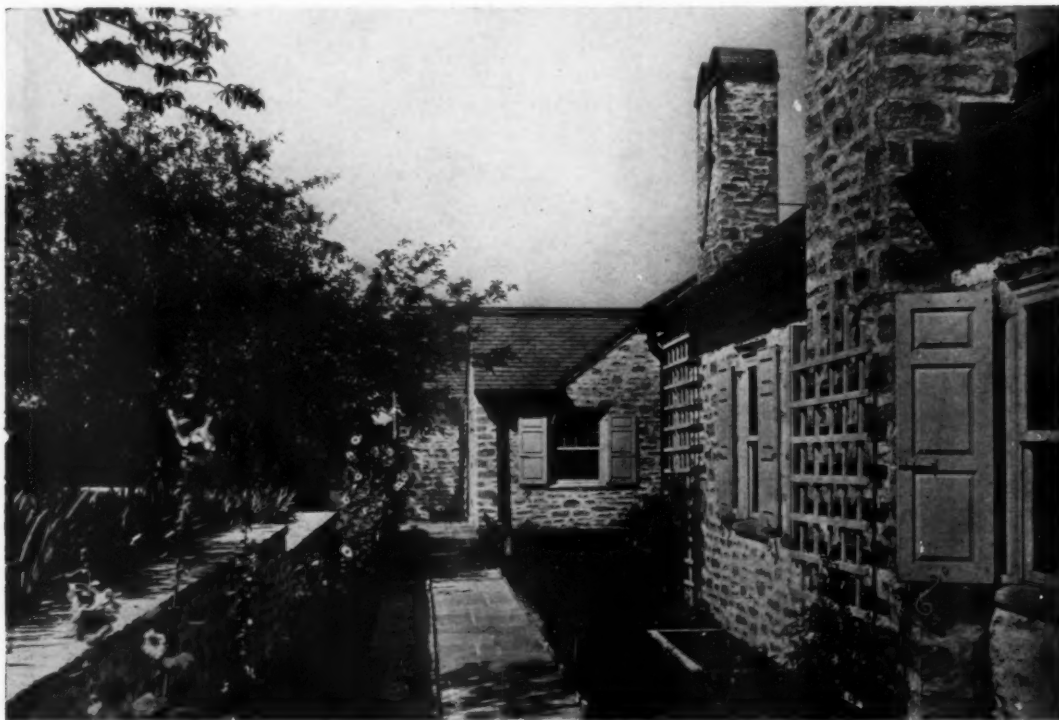


Photo by Taylor



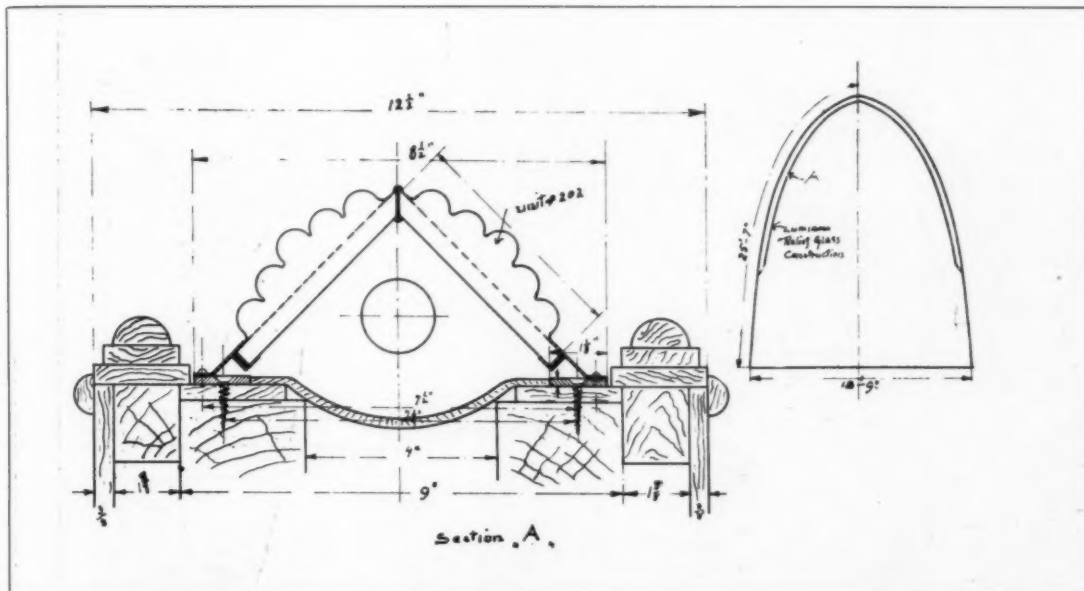
HOUSE OF MRS. NEWTON R. WILSON, ST. LOUIS COUNTY, MO.
STUDY & FARRAR, ARCHITECTS



Photos by Taylor

HOUSE OF MRS. NEWTON R. WILSON, ST. LOUIS COUNTY, MO.

STUDY & FARRAR, ARCHITECTS



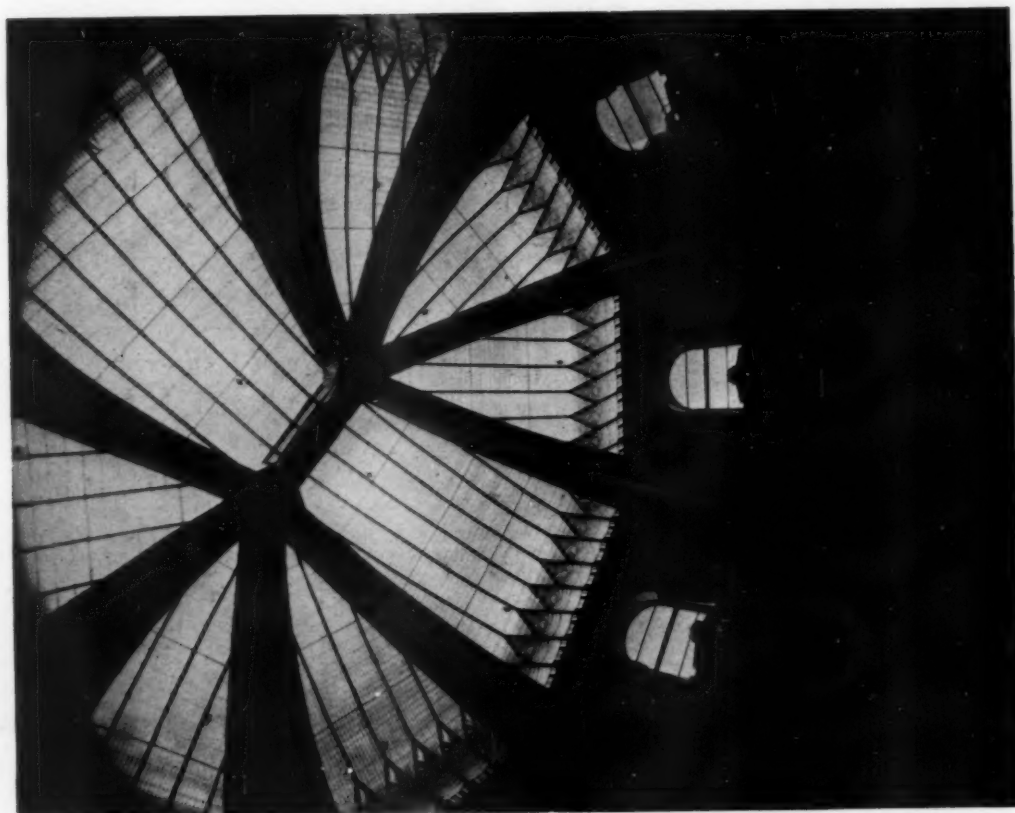
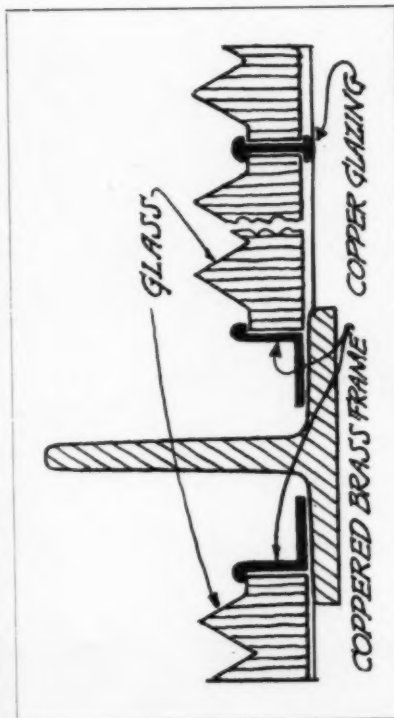
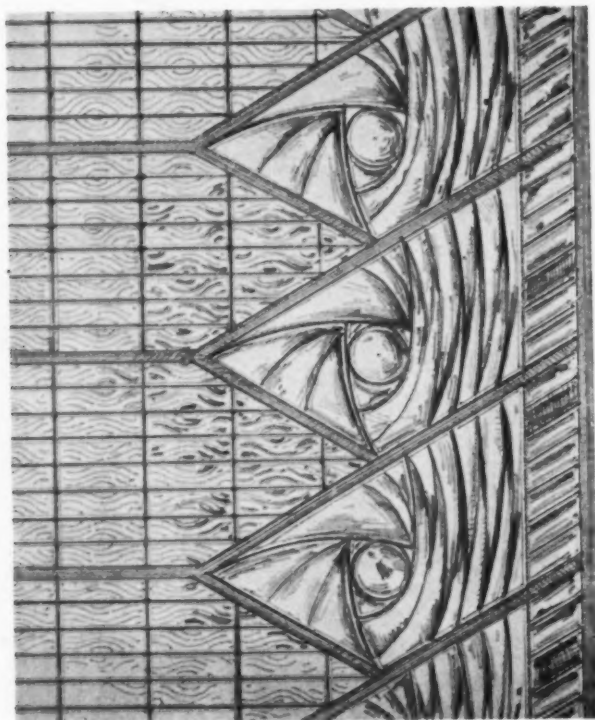
AS ILLUMINATED AT NIGHT



A SKYLIGHT PROVIDES NATURAL ILLUMINATION

A PRIVATE GYMNASIUM IN BERLIN, GERMANY

THE ILLUMINATION OF THE ARCH RIBS EMPHASIZES THE STRUCTURAL MEMBERS AND AFFORDS A SOFT DIFFUSED LIGHT OF SUFFICIENT INTENSITY, THE ILLUMINATION IN THE ROOM WAS DESIGNED BY FREDERICK KEPPLER



ILLUMINATED GLASS CEILING IN A TELEGRAPH OFFICE AT ARNHEM, HOLLAND

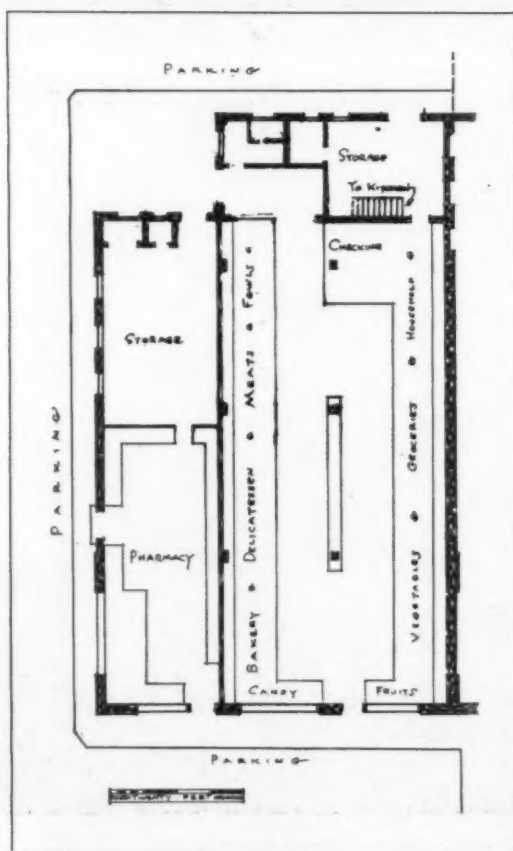
CEILING DESIGNED BY FREDERICK KEPPLER



HAMILTON BUILDING, SAN DIEGO, CAL.—FRANK P. ALLEN, JR., ARCHITECT



LORD & TAYLOR-McCREERY WAREHOUSE, NEW YORK—STARRETT & VAN VLECK, ARCHITECTS

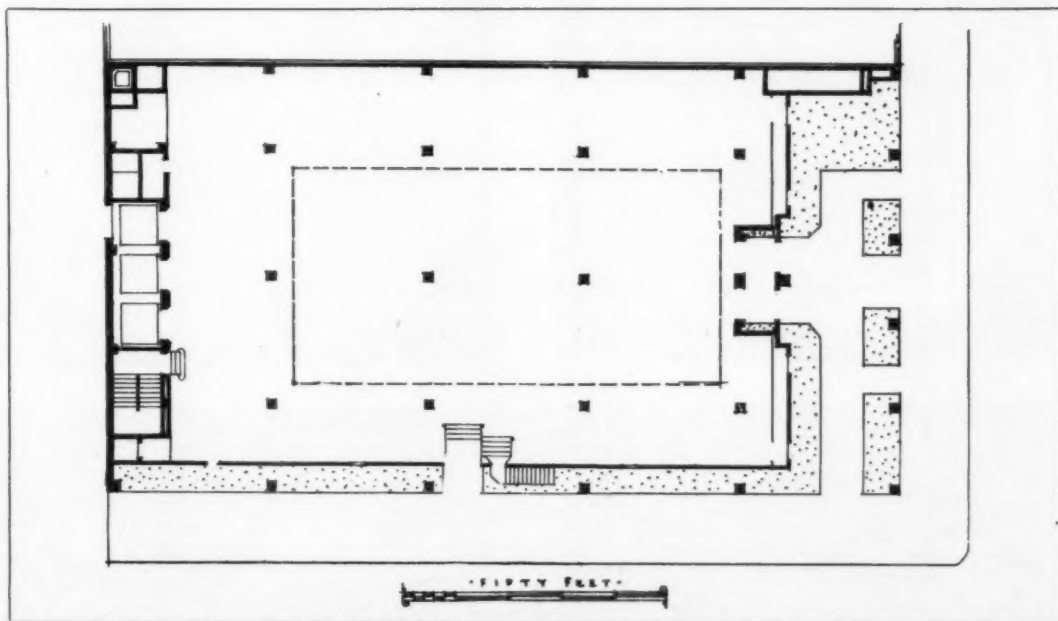


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BIG CHAIN BUILDING,
SHREVEPORT, LA.

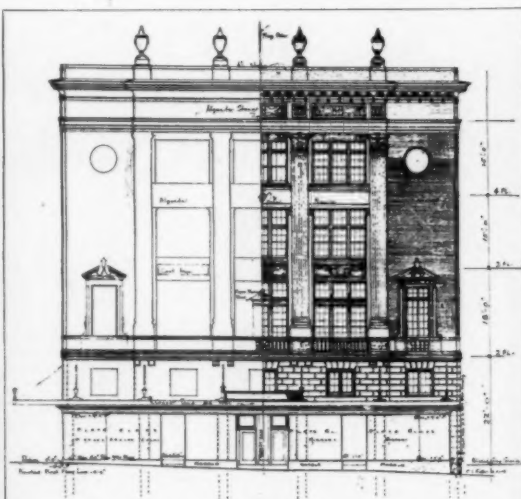
JONES, ROESSLE, OLSCHNER
& WIENER, ARCHITECTS

30



FEIBLEMAN DEPARTMENT STORE, SHREVEPORT, LA.

JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS



FEIBLEMAN DEPARTMENT STORE, SHREVEPORT, LA.
JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS



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Henry Horwath, Architect
Eric Fisher Wood & Co., Associate Architects
M. Newman, D. T. S., Structural Engineer
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BOOK NOTES

NEW TOWNS FOR OLD

THE author of "New Towns for Old" makes no attempt to give a treatise on town planning in this small volume. Rather he has selected a few places as representative examples of civic improvement actually carried out, mainly for the purpose of showing results accomplished and methods employed. The author claims two purposes for his book:—one to draw attention to the economic and social advantages of towns or small cities and to the ease with which they may be improved; the other purpose is to plead for more new towns, skillfully planned, in favorable locations better to meet modern requirements and higher standards. He points out that the town today offers the comfortable, orderly, pleasurable existence that we have in the past considered possible only under metropolitan conditions. In a chapter entitled "Planning the Small Community," Mr. Nolen states that transportation problems are the basic consideration for all community planning. He mentions, also, that transit by air will unquestionably bring new elements into play for the town planner. The examples selected to prove what can be and has been done to improve community development include East Walpole, Mass.; Kingsport, Tenn.; Cohasset, Mass.; and Mariemont, Ohio.

New Towns for Old. By John Nolen. Board covers, 5½ x 8 inches. One hundred and seventy odd pages, with many full-page plates and text illustrations. Price, \$3.00. Marshall Jones Company, Boston, Mass.

THE FORUM AND THE PALATINE
REVIEWED BY C. H. BLACKALL

THIS book sets forth the development of the Roman Forum from its very beginnings and brings the record of excavations down to the work which was undertaken under the direction of Sig. Boni during the years just preceding the war. It is a very consistent, inclusive presentation of a very interesting civic growth and is amply illustrated by sketches, plans and photographs taken on the spot. With German thoroughness, nothing is omitted, and yet somehow it just does not give an idea of what Rome as a city might have been. It is like trying to conceive of how a citizen of 500 years hence would try to determine the early period, the middle period and the later period of Fifth Avenue in New York by examining the foundations of the Waldorf-Astoria, the Gorham Building or the French Building. It is difficult to reconcile the plan of the Forum with the Roman love of order and symmetry which we have accepted as one of the fundamental motive forces of the Eternal City. It may fairly be asked whether such a thing as logical arrangement of group was considered by the architectural world before the advent of the Italian

Renaissance. Certainly there is nothing in the plan of the Forum which would justify what we now consider almost fundamental precepts of city planning and of group buildings, and magnificent as the Forum must have been, there is nothing in this volume which would indicate any conception of civic unity and harmony. The buildings are all spaced at sixes and sevens, the streets count for almost nothing, and each structure seems to be a law to itself. Compare the Forum with modern Paris, and with all the magnificence of the older work, it certainly seems as if the world had progressed far beyond anything the Romans had imagined. Of course the issue is a good deal confused by the superimposed layers of structures often separated by centuries, but it is difficult to reconstruct a logical, consecutive Forum out of the remains which are presented in this volume. It is, however, very easy to reconstruct the magnificence of individual buildings and the perfectly lavish way in which the Romans, at the height of their power, adorned their structures with a wealth of architectural details that is far beyond our reach today.

The book is well presented, carefully edited and is a distinct addition to the literature on the subject.

The Forum and the Palatine. By Christian Huelsen. Translated by Helen T. Tanzer. Published in New York by A. B. Brudershausen. Price \$3.50.

ROMANESQUE ARCHITECTURE

ONE great American architect, Henry H. Richardson, turned to the Romanesque for inspiration and studied it sufficiently to produce a great and sturdy style, but few architects really understand the independent position and self-sufficient beauty of the Romanesque style. In a book entitled *The Romanesque Architecture of Western Europe*, by Ralph Warner Hammett, the Romanesque style is interpreted from the point of view of the creative artist. A map near the front of the book is interesting in that it clarifies certain misunderstandings as to the classification of various phases of Romanesque architecture. The illustrations, which are in the majority of cases full page plates, are grouped in localities, starting with Lombardy and continuing through Tuscany, Central Italy, Apulia, Sicily, and then into France from Provence, into the Rhine Valley, and ending in Normandy, England, and the Ile-de-France. The illustrations are mostly of cathedrals and churches, but close-up details of doorways, windows, capitals, and cloisters are also included, thus making the book inspirational for all types of buildings.

Romanesque Architecture of Western Europe. By Ralph Warner Hammett. Two hundred pages, one hundred and forty-five of which are full page plates. Board covers; size 9½x13 inches. The Architectural Book Publishing Company, New York. Price \$12.50.

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WORLD'S FAIR INTERNATIONAL POSTER COMPETITION

ANNOUNCEMENT has recently been made of a competition open to artists and designers of all nationalities, wheresoever residing, for the design of posters illustrative and indicative of the World's Fair to be held in Chicago in the Spring of 1933. The program states that the design must bear the following legend: "Chicago World's Fair, 1933," with the words "Centennial Celebration" as a subordinate legend. The size of the posters is to be eighteen inches wide by twenty-four inches high. Designs submitted in competition must be in the hands of the Director of the Art Institute of Chicago, Ill., by September 15 of this year. There is to be a first prize of \$1,500, and other prizes amounting to one thousand dollars. In addition, a prize of \$1,500 "will either be awarded to one or more competitors who reside outside of the Americas if, in the opinion of the majority judges, the posters from such competitors warrant such an additional award, or the sum of \$1,500 will be used to augment prizes awarded in such manner and amounts as the Trustees of the World's Fair, on recommendation of the judges, shall direct." The judges for the competition will be the following: Honorable Charles G. Dawes, Jules Guerin, Dr. Robert B. Harshe, Eugene Francis Savage, Lorado Taft. Further information may be obtained by addressing the Poster Contest, c/o Dr. Robert B. Harshe, Director of The Art Institute of Chicago, Chicago, Ill.

A SMALL HOUSE COMPETITION

A SECOND competition for small houses is announced by *The House Beautiful* Publishing Corporation. There will be two prizes: \$1,000 for the best small house of five to seven rooms, inclusive; and \$1,000 for the best small house of eight to twelve rooms, inclusive. The houses submitted may be of any style and of any material, and must have been built (not remodeled) recently in any part of the United States. The competition closes November 9, 1928.

Complete announcement, with rules for presentation of photographs and plans, may be had by addressing The Small House Competition Committee, 8 Arlington Street, Boston, Massachusetts.

WORLD ENGINEERING CONGRESS

THE forthcoming World Engineering Congress, to be held at Tokio in October, 1929, promises to be an event of importance and significance in the engineering and industrial world. The technical program alone embraces virtually every subject having to do with the science of engineering and industrial progress. Engineering societies throughout

the world are planning to be represented at Tokio and from present indications it appears that the United States will be represented by a delegation of eminent engineers. An American Committee has been already formed under the honorary chairmanship of Herbert Hoover.

LINCOLN ARC WELDING CONTEST PRIZES AWARDED AT MEETING OF A. S. M. E.

SEVENTEEN thousand five hundred dollars, donated by the Lincoln Electric Company, Cleveland, Ohio, were distributed to the winners of the Lincoln Arc Welding contest which closed December 31, 1927, at the opening session of the meeting of the American Society of Mechanical Engineers held at Pittsburgh, Pennsylvania, on May 14th last.

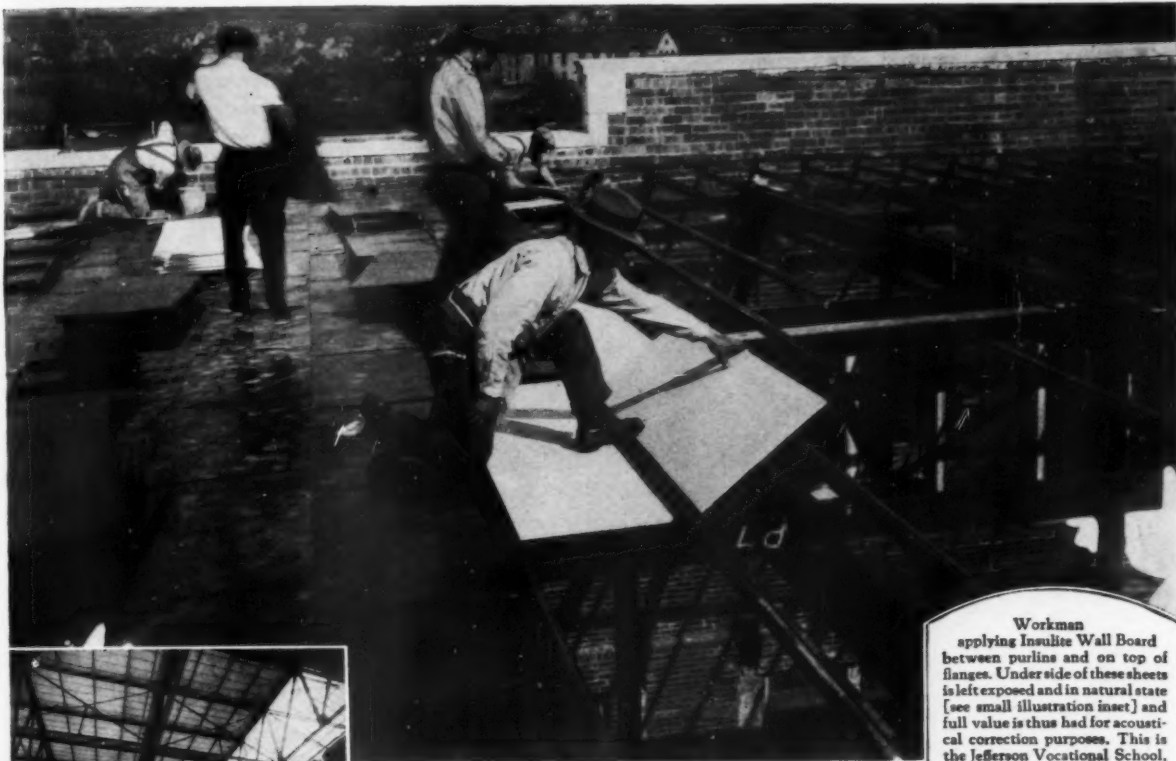
James W. Owens, director of welding for the Newport News Shipbuilding and Drydock Company at Newport News, Va., won the first prize of \$10,000. Owens is a past Vice President of the American Welding Society and a Fellow of the American Institute of Electrical Engineers. He is also author of the textbook "Fundamentals of Welding."

Five thousand dollars, the award for the second best paper submitted, was won by Henri Dustin, Professor in the Engineering School of the University of Brussels, Belgium, and Director of the Laboratory for Material Testing. Third place award, \$2,500, was given to Commander H. E. Rossell, Construction Corps, United States Navy, instructor of mathematics at the U. S. Naval Academy at Annapolis. Honorable mention was given to the papers submitted by Frank B. Walker, Winthrop, Mass., and B. K. Smith, President of the Big Three Welding and Equipment Company, Houston, Texas.

Seventy-seven papers were submitted in competition for the prizes; of these thirteen were entered by residents of foreign countries.

ARCHITECTURAL DETAILS OF STANDARD CASEMENTS

THE Genfire Steel Company of Youngstown, Ohio, has recently issued a very comprehensive and valuable catalog for the architects' files. This booklet deals with the new model No. 5 standard steel casement window and includes specifications, tables of stock and standard sizes, full size details of frames and sash, and suggested installation details. The booklet is logical in its arrangement for convenient use in the drafting room. The new model is made in a sufficient range of sizes and types to meet a wide range of requirements. Booklet No. 600-1 contains 16 pages, 8 1/2 x 11 inches in size and is indexed with A. I. A. file No. 16c.



Workman applying Insulite Wall Board between purlins and on top of flanges. Under side of these sheets is left exposed and in natural state [see small illustration inset] and full value is thus had for acoustical correction purposes. This is the Jefferson Vocational School, LaFayette, Ind. Walter Scholer, LaFayette, Architect. A. E. Kemmer, LaFayette, Contractor.



Under side of roof, showing sheets of Insulite Wall Board exposed for acoustical correction. Natural finish of Insulite makes a most attractive appearance.



Steel roof deck is applied over Wall Board sheets and then covered with 1/2" Insulite Roof Insulation, over which is mopped the first felt of standard built-up roofing.



Finished roof of the Jefferson Vocational School where this double use of Insulite was so successfully worked out.

Interesting use of **INSULITE** for Acoustical Correction and Roof Insulation

The need of acoustical correction in conjunction with steel deck roof construction and insulation is being met in a practical way in the use of **INSULITE** Wall Board.

These illustrations show the Wall Board sheets being applied before the standard roof is built up; the under side of roof as it appears from below, with Wall Board as acoustical correc-

tion in plain view; the process of mopping over the Insulite Roof Insulation; and the completed roof.

We have blue prints showing all details of this application, and will be glad to send one, together with book on "Roof Insulation and The Prevention of Condensation," to any architect asking for it. The coupon below may be used for convenience.

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the Wood-Fiber Insulating Board

The Insulite Company

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REQUEST FOR BLUEPRINT AND ROOF INSULATION SPECIFICATIONS

Insulite Company,
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Please send blueprint and details showing application of Insulite acoustical correction and roof insulation.

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INSTITUTE OF THERMOLOGY ESTABLISHED

ESTABLISHMENT of the Holland Institute of Thermology, to conduct researches into various phases of the relation of humidity, temperature and circulation of air to public welfare, has been announced by A. H. Landwehr, president of the Holland Furnace Company of Holland, Mich. It will attempt to solve some of the heating and ventilating problems of the construction industry, study the effect of humidity upon various industrial products used in homes, and investigate problems connected with industrial housing and the

efficiency and working conditions of workers in shops and offices. The announcement states that a competent research engineer will be placed in charge, and the results of tests and investigations made by the Institute will be placed before the public from time to time in the form of reports of its findings.

Among the subjects scheduled for investigation by the Institute of Thermology are: The most economical ways of using our national fuel-resources; the national economic loss due to soot, and how it can be prevented; diseases resulting from improper or inadequate humidifying of dwellings; seasonal occurrence of certain respiratory diseases and its modification by control of humidity, temperature and circulation of air in dwellings; the amount of heat, and consequently of money, lost in the average American building because of improper construction, and methods of correction; effects of excessively dry interior atmospheres upon rugs, furniture, musical instruments and other furnishings, and methods of prevention; medical analysis of all phases of air-conditioning so that the atmosphere of the house, office and factory may contribute to health and efficiency of occupants; number of air-changes required in each room per hour to keep the atmosphere that is breathed free from noxious germs; methods by which air may be sterilized in order to minimize circulation of disease-ridden air through buildings.

REVISION OF BUILDING CODES ADVOCATED

ARTHUR R. LORD stated before a recent meeting of the Western Society of Engineers at Chicago, that antiquated building codes are making construction costs in many large cities unnecessarily high. Lower rents, reduction in merchandise prices, and safer, more attractive buildings will result when municipal building codes are revised to recognize modern advances in construction science, he said.

Mr. Lord is a member of the new Chicago Code Committee, which is making a revision of the Chicago building code. Similar committees in New York and Philadelphia are working on the same code material and there is a prospect that uniform municipal building regulations may be adopted by all large cities. Many large cities are laboring under the same difficulties as Chicago because their building codes have not been revised for years. Mr. Lord stated that as a result of this, architects, engineers and contractors are prevented from taking advantage of recent developments and improvements in construction technique.

Building code revision now being considered by the Chicago, New York, and Philadelphia committees would recognize all tested discoveries and advancement made in building knowledge and would provide greater uniformity in the various cities. It is believed that adoption of the new code in the three cities will lead to its adoption in most of the large cities of the country.



S. ANDREA DELLA VALLE, ROME

FROM THE ORIGINAL WATER COLOR SKETCH BY WALTER

F. BOGNER, 40TH HOLDER, ROTCH TRAVELLING

SCHOLARSHIP



Be Guided by Experience

in choosing heating and ventilating units

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The present-day PeerVent Unit is greatly improved, with a remarkable and fundamentally right radiator, silent motor, improved methods of control, and other exclusive features.

Write for Booklet on the Unit System of Heating and Ventilating; or, on request, we will send our local representative.

PEERLESS UNIT VENTILATION CO., INC.

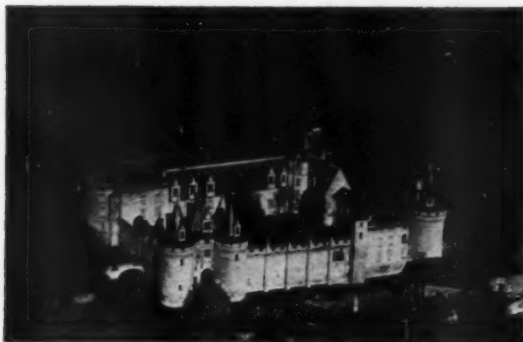
Bridgeport, Connecticut

NEW YORK, 369 Lexington Ave.; BOSTON, 80 Boylston St.; BUFFALO, 135 University Ave.; HARRISBURG, 705 Telegraph Building; CLEVELAND, 1836 Euclid Ave.; DETROIT, 1214 Lafayette Bldg.; CHICAGO, 808 Monadnock Bldg.; MINNEAPOLIS, 240 Seventh Ave. So.; PORTLAND, ORE., 927 Board of Trade Bldg.; TORONTO, CANADA, Darling Bros., Ltd., 77 York St.

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AIRPLANE VIEW OF AN OLD FRENCH CHATEAU
(BY COURTESY OF GREVILLE RICKARD, ARCHITECT)

TORNADO-RESISTANT BUILDINGS POSSIBLE

STRUCTURAL damage to buildings by tornadoes and the loss of life incident thereto, may be avoided or reduced by designing buildings so they can more readily resist internal pressure, declares L. V. Teesdale, of the Forest Products Laboratory of the Forest Service, United States Department of Agriculture.

Property damage to buildings by tornadoes may be divided into two classes—that caused by the explosive effect and that caused by flying debris. The explosive effect, usually the more serious, occurs as a result of a difference in atmospheric pressure set up by a tornado between the inside and the outside of a building. The sudden drop in external air pressure produces an internal pressure which frequently results in the blowing out of some portion of the building.

"It is possible to relieve the internal pressure of air thus set up in a building by providing automatic vents in it," says Mr. Teesdale. "Observations made following the St. Louis tornado last September indicate that from 10 to 15 per cent of the outside walls and a similar area in the roof should be vented. There are a number of methods by which this could be done. If a sufficient number of windows or panels were designed so that they would open outward from internal pressure the necessary venting could be accomplished. Special windows equipped with hardware which would work on the same principle as the panic bolts used on exit doors in theatres would do the trick. Hinged panels for use in the spaces between window sills and floors or elsewhere in the side walls of a building is another venting possibility. Roofs may be vented by automatic dormer windows, by special skylights, or by hinged roof panels.

"Such automatic vents could be installed in exist-

ing buildings as well as in new buildings. They could be used in all types of buildings, large or small, public or private, in the city or in the country—even to the farmer's barn or poultry house. The practicability of various venting methods could be tested in laboratories. This would offer opportunity to work out the most suitable types of vent construction."

39

HIGH CONCRETE BUILDINGS

THE Hotel Palacio Salvo at Montevideo, Uruguay, is said to be the highest building constructed of reinforced concrete in the world. It rises to a height of 28 stories, with its peak 338 feet above the sidewalk level. The Palacio was finished in 1926.

The tallest concrete building in the United States is the recently completed Master Printers Building, New York City, which has 20 stories and an overall height of 310 feet.

The first concrete building above ten stories in America, the Ingalls Office Building at Cincinnati, Ohio, finished in 1903, stands 16 stories high. A survey recently completed by the Portland Cement Association shows that the average number of stories for reinforced concrete buildings in this country, ten or more stories high, is 11.9.

Illinois is the leader among states in construction of tall concrete buildings with a total of 110; California is second with 67; Texas is third with 57 and New York fourth with 47. The remainder of 366 buildings included in the survey is scattered over 33 states.

39

TESTING AND RESEARCH LABORATORIES DIRECTORY

THE Department of Commerce, Bureau of Standards, has issued a Directory of Commercial Testing and College Research Laboratories known as Miscellaneous Publications No. 90. This compilation by the National Bureau of Standards has been made in anticipation of a marked increase in the demand for commercial testing service to determine whether various kinds of commodities comply with purchase specifications.

The testing laboratories are listed alphabetically in accordance with their geographical location. The commodities tested, and the nature of the tests conducted at various laboratories are indicated. The Directory contains 40 pages, is 7½x10½ inches in size, and may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., Price 15 cents.

If your magazine does not come regularly on time, we shall appreciate your advising us by postcard or letter. Address The American Architect, 501 Fifth Avenue, New York City.

THE PUBLISHERS' PAGE

THE current issue is, again, one of diversified interest. Within its pages you will find many outstanding California churches, an architect's own house, a municipal auditorium, an article on the application of arc welding to building construction, sketches and etchings of architectural interest by a Grand Prix de Rome man, small house designs submitted in a recent competition held in Detroit, and illustrations of several buildings of varying character. In the planning of these issues, the editorial department has had in mind the presentation of material of general nature that should contain an element of interest to all of our readers.

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The architectural magazine as it reaches you in its completed form is largely a phase in evolution. THE AMERICAN ARCHITECT as you find it today is the result of this process that has taken place over a period of more than fifty years. With changing times we must change in policy to keep abreast of the demands and spirit of the present. Suggestions often come to this office that result in improvements in the appearance or content of this journal. Such suggestions are always welcomed and are accepted in the spirit of mutual benefit in which they are offered. At the same time, we are taking every opportunity to study our format with a view toward better appearance and ways in which we may be of greater service to our readers.

It is often necessary to experiment in the designing of a publication as in other fields of creative endeavor. This year we have been changing the character and color of the cover of each issue. For about two years we have been trying out a new policy in the department of Engineering and Construction. For several years articles in this department were principally of a strictly technical nature, dealing with features of building that demand technical knowledge. The question arose as to how valuable articles of this type were to the majority

of our readers. Were these articles read? Were they of real benefit to the members of the architectural profession? During the past two years, articles in this department have been made more general in character, and technical articles on structural and mechanical engineering have been avoided. How has this change appealed to you? Would you prefer to have graphic charts, formulae, and technical data on various subjects, or do you find the more general articles of greater interest? We would like to have your comments.

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One of the last jobs which the late Henry W. Rowe, New York architect, was able to see completed before his untimely death last December, was the house which he had designed for himself and family at Greenwich, Conn. It is with a great deal of pleasure that THE AMERICAN ARCHITECT publishes in this issue a complete presentation of this house, by means of photographs and scale drawings, with the permission of Mrs. Rowe and of the firm of Henry W. Rowe Associates. After a careful study of the details, we feel sure that our readers will appreciate that the death of Mr. Rowe was a distinct loss to those interested in the development of domestic architecture in this country.

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THE AMERICAN ARCHITECT is particularly fortunate in being able to announce that it will publish in the August 5th issue a complete presentation of the new Episcopal Church, Bethesda-by-the-Sea, which Hiss & Weekes, architects, have just completed at Palm Beach, Florida. The design of this edifice is interesting in that it is ecclesiastical without adhering strictly to stereotyped Gothic lines, and is peculiarly appropriate to Florida landscape conditions without even recalling the pseudo-Spanish character of conventional Florida architecture. The presentation will include a descriptive article, as well as reproductions of photographs, plans, preliminary sketches and scale drawings.

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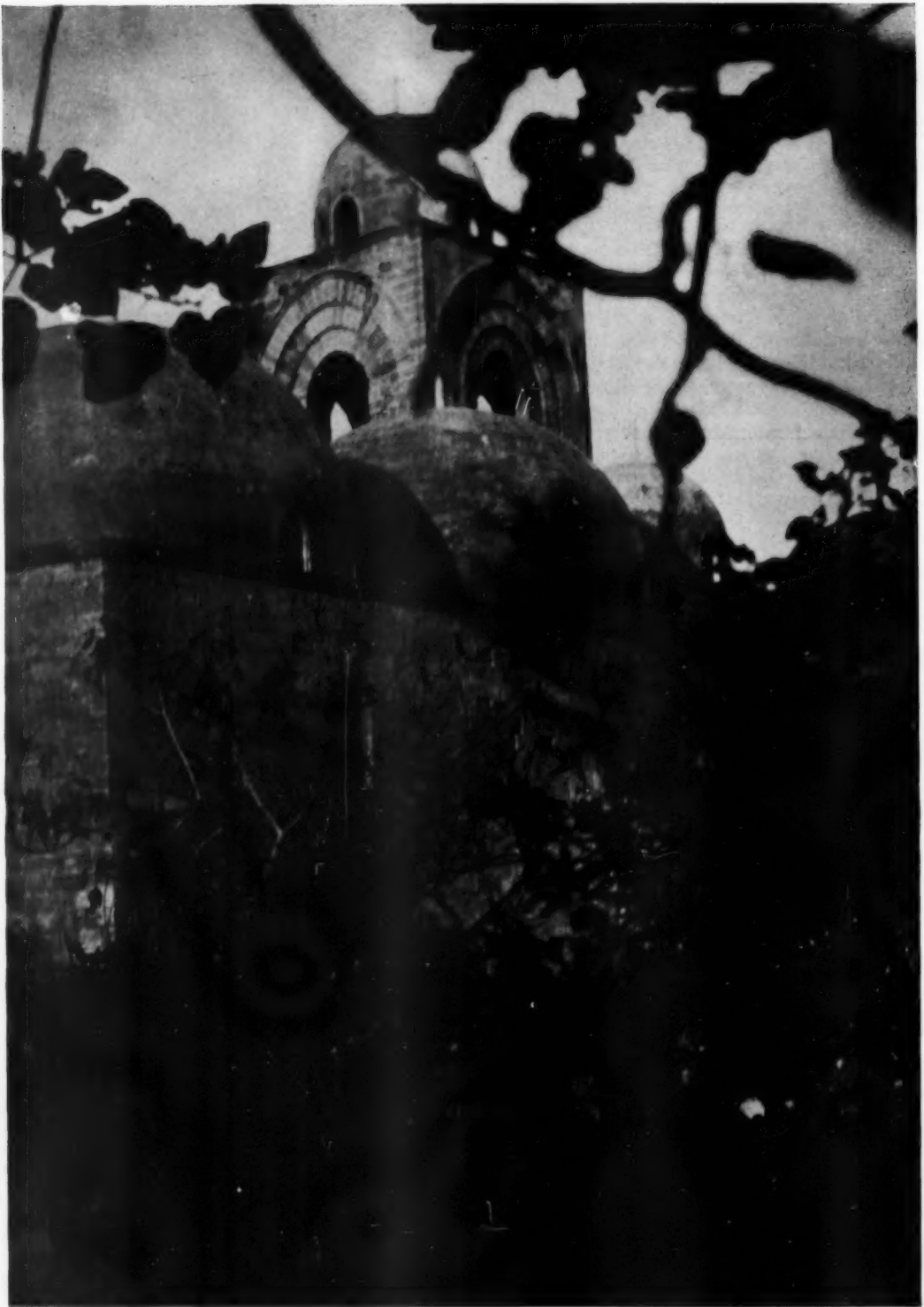


Photo by May Mott-Smith

AN OLD CHURCH IN PALERMO

THE AMERICAN ARCHITECT

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