

# THE AMERICAN ARCHITECT

FOUNDED 1876

## THE ARCHITECT AND INDUSTRIAL DESIGN

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WHATEVER view the individual may take on the issue of modernism versus tradition in the design, whether of buildings or of things of common use, it is clear that modernism is here and has to be reckoned with. Moreover, too many men, whose grasp of traditional design is unquestioned, and whose taste is of a recognized soundness, have welcomed modernism as an authentic movement of the aesthetic mind of the day. It cannot be ignored.

I am not precisian enough to define modernism successfully, but it is common ground that it seeks to replace the definite historical forms of one century and another by forms and decorations logically developed from the facts of modern construction in building, of novel materials, and of mechanical mass production for things of common use. The expert in styles may see in one type of modern decoration an echo of Cambodia, and in another



WRITING TABLE AND TWO CHAIRS DESIGNED BY JOSEPH EMBERTON

MR. EMBERTON'S GENERAL OUTLOOK ON FURNITURE DESIGN IS CONDITIONED BY HIS DEVOTED ADMIRATION FOR THE FIGURE OF TIMBERS. HE TAKES THE VIEW THAT NATURE HAS LAVISHED INFINITE INGENUITY ON GIVING TO WOOD DESIGNS OF RARE BEAUTY AND COMPLEXITY. HE FEELS THAT FURNITURE SHOULD REVEAL THESE NATURAL BEAUTIES WHICH ELABORATE MOULDINGS TEND TO VEIL IF NOT TO ALTOGETHER DESTROY

a reminiscence of Ur of the Chaldees, but such ultimate derivations do not vitiate the claims of modernism to be modern. The broad distinction is between the reproduction of forms that are obviously of Imperial Rome or Louis Quatorze or George the Third on the one side, and unfamiliar forms which may indeed owe something to the work of these or other days but are in essence new, and to the public seem new.

It is nothing to the purpose to say that no one ought to invent a form or a new pattern or a new

at all events, recognize themselves as Bolsheviks in art any more than in politics. Broadly speaking, modernism is here, and we must ask what we are going to do with it? It will not be satisfactory if the world of building and manufacture is to be divided into two camps, Traditionalists and Modernists, the former spending their lives tracing measured drawings of pleasant bits, and the latter thinking it a disloyalty if a hint of the past is seen in any of their work. The sort of emotions that stir Fundamentalists will not be very helpful in art or in manufacture.

If modernism is to be any more than a welter of unrelated eclecticism, if it is to have a coherence that will justify it as a style of today, and seem a century hence to have been an orderly movement, some body of competent persons must take charge of it. No good will come of it, if it is to be a series of unregulated explosions. Who are the possible candidates for the job? The manufacturer is only uncomfortably aware that some troublesome



TABLE GLASS DESIGNED BY THE LATE SIR THOMAS GRAHAM JACKSON

THE DESIGNS OF SIR THOMAS WERE BASED, AS SOUND INDUSTRIAL DESIGN MUST BE, ON ACUTE OBSERVATION AS TO HOW VARIOUS CURVES AND LINES COME NATURALLY IN THE PROCESS OF GLASS BLOWING

combination of colors. Rightly or wrongly—and we need not bother about the morals of the case, because it is not a moral problem—new forms are being created because they shape themselves in artists' minds and because the public like some of them when shaped.

Some people, excellent husbands and fathers, are troubled in spirit that a new aesthetic wave should be sweeping across Europe from the Mediterranean to the Baltic, disturbing the coasts even of conservative Britain, and making its repercussions felt in America. There are not lacking English artists and public men who are satisfied that Bolshevism is at the bottom of it all, and that all right thinking men should keep clear of the accursed thing and adhere righteously to triglyphs and boukrania and the rest. But this is wearing a little thin. The artists of France and Sweden and Bavaria do not,



ELECTRIC HEATER DESIGNED BY BASIL IONIDES  
MR. IONIDES HAS NOT BEEN ASHAMED TO SHOW THE WORKING PART OF THE HEATER, BUT HAS ENCLOSED IT IN AN OPEN METAL VASE

(Photograph courtesy "Country Life")

artists and fussy consumers are getting bored with willow pattern plates and J a c o b e a n umbrella stands. The big distributor is told by his "stylist" (or should it be "styler"?) that modernism is a good stunt to bring people into the store, but that sort of emotion will not carry us very far or very surely. The industrial designer has very little authority with the manufacturer, and the elder of the breed are worried at a new and tiresome idea which they neither understand nor like, and naturally cannot do convincingly. We are left to the architect and the interior decorator. Both of them know, or ought to know, enough about the nature of design to appreciate the proper influence of material. Both of them ought to have minds nimble enough to re-act to the new impulses which are changing the direction of European art, and giving it a new significance. Of the two, the architect is more in touch with every class of society, for he designs for the manufacturer not only his office building and his home, but even, in a great many cases, his factory and his warehouse.



ONE OF FOUR SILVER MEMORIAL ALTAR VASES  
FOR ST. PAUL'S CATHEDRAL  
DESIGNED BY SIR EDWIN LUTYENS  
THE VASES WERE MADE BY D. & J. WELLBY

The interior decorator tends to be more restricted to working for the individual in the domestic field and with excursions into display for the retail distributor. The architect is in a commanding position if he likes to take a hand in shaping the character of industrial art, because he is the practitioner of the Mistress Art, which comprehends the rest. In England at least there is precedent for this. William Morris was aided at every turn of his work by the architect Philip Webb. Because Webb was a most retiring man his name did not emerge, but alike in

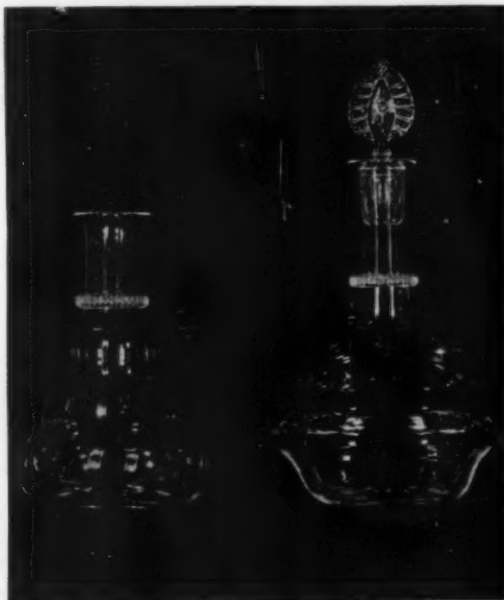
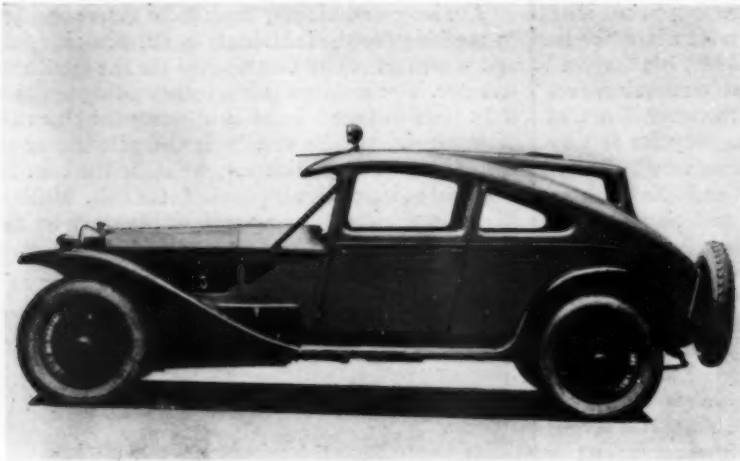


TABLE GLASS DESIGNED BY THE LATE SIR  
THOMAS GRAHAM JACKSON

WHILE ONE OF THE MOST LEARNED HISTORIANS OF ARCHITECTURE, HE REGARDED WITH NO LESS SERIOUSNESS HIS CONTRIBUTIONS TO INDUSTRIAL ART AND COOPERATED WITH HIS FRIEND, JAMES POWELL, IN A SPIRIT OF ENTHUSIASM

the aid he gave Morris in craft design, and in his notable but only half recognized achievement in architecture, he exercised an extraordinary influence on the art of his day. Ernest Gimson, whose profound skill in furniture design is only now beginning to be realized, was a practicing architect of great ability and a notable fertilizer of the minor arts of plasterwork, ironwork and the like. Sir Edwin Lutyens has made some contributions to furniture and silverwork design; Sir Robert Lorimer has abounded in the same direction. The significance of the work of these and other architects is indicated in notes beneath the accompanying illustrations.

It is, of course, true that the drive and complexity of modern building practice leave an architect little time to devote to industrial design. He cannot be



SPORTS SALOON BODY FOR A MOTOR CAR DESIGNED BY JOSEPH EMBERTON

THE PROBLEM WAS TO PROVIDE COMPLETE COMFORT FOR THREE PEOPLE AND SPACE FOR A REASONABLE AMOUNT OF LUGGAGE IN AN ENCLOSED SPORTS CAR. THE TASK WAS TO CREATE A SHAPE WHICH WOULD OFFER THE VERY MINIMUM OF AIR-RESISTANCE, AND MR. EMBERTON CONSTITUTED SOMETHING HITHERTO UN-REALIZED IN THE WAY OF STREAM-LINING

expected to master the technique of such materials as textiles, glass and clay, well enough to make notable personal achievement in industrial design, though some French architects have made an indelible mark in such enterprises. He can, however, if he will, use his growing influence to impress on manufacturers and distributors alike the fundamental importance of living and significant design in the production of all things of common use. Still more, he can show the way by giving an open mind to the living movement with which the fine arts are tingling. He can seek to express it in the new materials and new structural methods which are changing



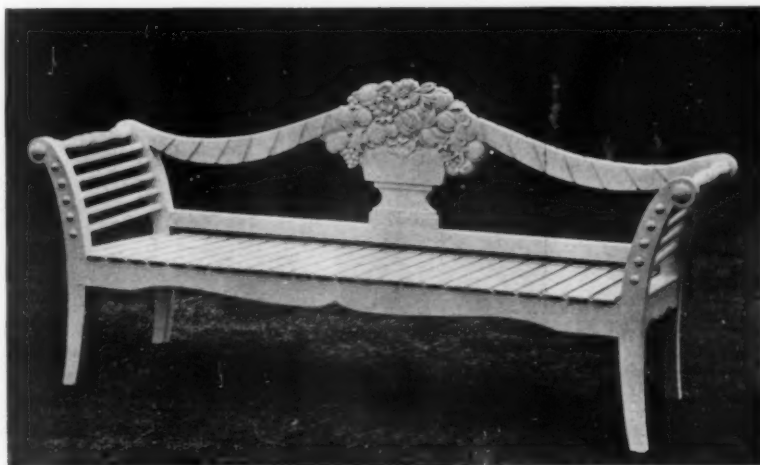
TWIN BEDS WITH BACK AND CUPBOARDS DESIGNED BY JOSEPH EMBERTON

THE AIM OF THE DESIGNER WAS TO ELIMINATE SPOTTINESS BY PROVIDING A BACK BOARD AGAINST WHICH BOTH BEDS AND CUPBOARDS ARE SEEN



the fundamental character, and ought to change the appearance and message, of the buildings of today. I am persuaded that the architect has the opportunity to assume a hegemony in the arts. Has he the education and the courage to achieve it?

*(The tendency to encourage the development of a higher artistic standard in the design of industrial products is just as marked in this country today as it is in the various countries of Europe. The foregoing article by Sir Lawrence Weaver indicates the active part English architects are taking in the design of products in common use, and it is hoped to present in early issues of THE AMERICAN ARCHITECT articles by other men which will show just what architects in other countries have done along similar lines.—THE EDITORS.)*



GARDEN SEAT DESIGNED BY CLOUGH WILLIAMS-ELLIS

IF IT IS FAIR TO SAY THAT THE GARDEN IS A MIDDLE WORLD BETWEEN THE HOUSE AND THE WILD, GARDEN FURNITURE SHOULD HAVE SOMETHING OF THE REFINEMENT WHICH BELONGS TO INDOOR FURNITURE AND SOMETHING OF THE STRENGTH AND SIMPLICITY WHICH WE LOOK FOR IN OUTDOOR THINGS

*(Photograph courtesy "Country Life")*



DINING ROOM SIDEBOARD DESIGNED BY THE LATE ERNEST GIMSON

THE DESIGNER SET UP A WORKSHOP WHERE HE PRODUCED A LIMITED AMOUNT OF FURNITURE, METAL AND PLASTER WORK WHICH CARRIED ON THE WILLIAM MORRIS TRADITION



GRATE DESIGNED BY SIR ROBERT LORIMER FOR A HOUSE WHICH WAS REMODELLED TO HIS PLANS. THE GRATE IS ONE OF MANY WHICH HE DESIGNED FOR THE IRON-FOUNDERS, HOOLE OF SHEFFIELD



WROUGHT IRON CONSOLE TABLE DESIGNED BY BASIL IONIDES

THE TABLE IS LOCATED IN AN INTERESTING ROOM IN THE SAVOY HOTEL, LONDON. PANELLLED IN PLAIN PINWOOD. THE FRIEZE OF THE TABLE IS DONE IN SILVER-HEADED NAILS



UPRIGHT PIANO CASE DESIGNED BY CLOUGH WILLIAMS-ELLIS

THIS FASCINATING EXERCISE IN ENGLISH-EMPIRE DESIGN IS AN EXAMPLE OF HOW MODERNITY CAN MAKE A GESTURE OF CIVILITY TO TRADITION AND YET STRIKE AN AUTHENTIC NEW NOTE

## FIFTY YEARS OF ARCHITECTURAL EVOLUTION

By F. W. FITZPATRICK

THE first big splurge in American Architecture with which I was at all familiar was what is known as the Richardsonian era in the early '80's. Prior to that I was studying elsewhere and knew American Architecture only historically, so to speak. In visits here I had seen some passably fair old work, "Colonial" and such, that seemed to me to be but the feeble efforts of Colonists to imitate, with what memory and material and implements they had, the fine Georgian and other European period stuff they had seen before becoming émigrés! The contemporary work in the larger cities here was awful, "carpenter's gothic," Queen Anne interpretations, cast iron Classic and such. Just a little bit worse than anything I was familiar with elsewhere. The chief distinction of the general street architecture hereabouts was the perfection of the pressed brick work: they calipered every brick and threw out the slightest off-shade. Those walls were as true as a billiard-table top and as uniform in color as a painted surface. Some wonderful, if not beautiful, ornamental brick was introduced into the "compositions." It was all pretty awful; we have some of it still left in old outlying districts.

So that Richardson was a welcome change. A great man and his fame grew like a green bay tree. A genius, yes, but more decorator than architect. That sounds catty and is heterodoxy, perhaps blasphemous, I suppose. The fact that the man could charge any fee he liked and had a waiting list of jobs should put him beyond criticism; but I never could worship at his shrine. His construction and planning were not up to the picturesqueness of his exteriors and the daintiness of his ornamentation. He beat his interiors into shapes that fitted his exteriors; if you had to use a

step ladder to look out of a window, why, what concern was that of his? His mantel-pieces were particularly attractive and admired, but I've never seen or heard of a fireplace of his in which you could build a fire without smoking yourself out of house and home. But it was an awakening, and, as I said before, he left some most attractive exteriors and it gave his disciples and admirers something to emulate, a new "school."

And, Lordy! but they did follow. Everything was Spanish Romanesque, the Spanisher it was the better. I remember asking quite an architect in Minneapolis if a certain building he was starting there was to be Spanish Romanesque, to which he sapiently replied he didn't give a damn if it was Spanish or Portugee, but it *was* just like Richardson's Pittsburgh Court House. That much sinned - against building! I've counted forty-seven court-houses wonderfully and awfully patterned after it and there must be hundreds more. I, too, added my little contribution, court-houses, churches and schools, but never voluntarily, always at the behest of client, senior or associate who insisted I do it in Richardsonian. One of my most successful ventures in that style was an ice-palace in St. Paul. And, too, it had the virtue of disappearing sooner than if it had been



THE TELEPHONE BUILDING, OKLAHOMA CITY  
LAYTON, HICKS & FORSYTH, ARCHITECTS  
FROM THE WATER COLOR BY F. W. FITZPATRICK

built in more lasting material.

The next real era or change came upon us with the Chicago World's Fair. It did a lot for Architecture. We may quarrel with the effort to clothe our every structure in Classic garb—and it was and is a silly procedure—but it raised our standard of building and was the best boost American Architecture ever had. It made a difference in and affected our mentality, our ethics and views generally, gave



A STUDY IN MASSES OF THE WILLOUGHBY TOWER,  
CHICAGO, ILL.

BY F. W. FITZPATRICK

us a new and higher plane in life, besides giving us a status abroad we had never even aspired to. It wiped off a sort of stigma-bucolic that, whether we deserved it or not, had been ours ever since we had exchanged the other stigma of "just a Colonist" for it. Europe suddenly awoke to the fact we could

do things and pretty well and without her assistance or guidance.

And one man deserves the credit for it all: Burnham. Had he been a weakling or just an ordinary architect that Exposition would have been a hodge-podge of Richardsonian and what not. But he did what no other man had ever done before, and has never succeeded in doing so well since. He kept a bunch of architects working together in harmony and on a given theme to accomplish a uniform result. And I'm one of the very few fellows living who know what a heartbreaking and colossal job that was. We've had finer architects, better draftsmen, but never a greater executive, a man of broader vision, nor one who knew better what to do (even if he had to have some one else do it) than Daniel H. Burnham.

The Fair gave Classic a great impetus and the men who had designed those buildings great reputations. Perhaps McKim, Mead, and White were the most successful exponents. They set the style and hordes and oodles of us followed. We reproduced a Temple or Tomb or Bath to perfection, its scale of moldings, everything, and then forced our plan into that exterior, like unto sausage-meat into its porcine receptacle. There was scant pretense of "designing." We gloried in honestly saying such and such a bank was a copy of So and So's Bath in Athens, and a certain City Hall was exactly like Emperor Thingamagig's Tomb in Rome. Oh, it was the purest Classic, followed in the course of years by French and Italian Renaissance, and little spurts, by our highest-toned lads (especially the product of Beaux Arts), of Neo-Greek and such.

All of which was quite right and proper until the Skyscraper got a good hold upon us and we began cocking a bit of a Greek temple, of v'tra-pure extract, atop of a rusticated base twenty-odd stories high. And that, I claim, marked the ultimate in our decadence as architects, the end of our Classic spurt. It had become farcical. We did Classic banks, classic butcher-shops, and our dog kennels had to be along Classic lines. Classicism rampantly ad nauseam.

Our engineers evolved the skyscraper, one of the greatest contributions ever made to the Art of Construction; they perfected that all-essential to the skyscraper, the elevator; they've marched on toward the apotheosis of that new "expression" in building, structurally and mechanically, whilst our architects floundered about most miserably with the Architecture of the thing. We are told that not eight per cent. of our Chicago buildings are worth looking at, and New York and the rest of them are but a trifle better off. With appallingly few exceptions our old skyscrapers are a pretty poor lot and reflect scant credit upon us.

Then came Sullivan with a new idea, honesty in clothing the steel frame in appropriate and meaningful Architectural garb and then decorating that





ROMAN CATHOLIC GIRLS' COLLEGE, PHILADELPHIA, PA.—PAUL MONAGHAN, ARCHITECT  
FROM THE ORIGINAL SKETCH BY F. W. FITZPATRICK

garb becomingly where decoration should be applied. He devised or adopted a weird sort of conventional Geometric-Oriental foliation that was really very fine and pleasing and that has been much imitated. But his buildings generally lacked something: they were truthful and had good points, but a bit boxy and "set." As an Architectural decorator he was the superior of Richardson, but lacked the latter's sense of massing, grouping and sweep of lines. To him, however, is due our emancipation from the thrall of the period-stuff and the old schools that were so ill-attuned to our modern wants and conditions. He marked a new era, a striving for and a few faltering steps toward a new, an American Architecture.

His followers, Frank Lloyd Wright and the others, came out in open warfare against the established, the orthodox: avowed exponents of *their* New Art. They've done us some good. Every revolution, whatever ultimate good it brings, has a dickens of a time aborning. The first outburst is always ultra furious: note Bolshevism, shooting away beyond any possible or reasonable mark. With these chaps it wasn't necessarily a new art, but it must be the utter breaking down, destruction, of everything old, the up-rooting of all existing notions. If a chair were needed they'd design it with its legs up in the air: sit on it if you can, but it is different from all our former conceptions of what a chair should be. Much of their work was just freakishly foolish. But they served their purpose too, so we should be grateful to them.

Our next tottering step was the stepped-back building, evolved by an architect, true, but combatted and retarded by the rest of the profession. Their chief arraignment of it was that nothing

could be done with it architecturally! In the face of our recent efforts with that kind of building, their opposition must make the reactionary gang a bit ashamed of themselves. But no, they've forgotten all that and will look you straight in the eye and tell you with much gusto how they wanted to get the set-back adopted! It took fifteen years to force it upon New York and six years longer to land it in Chicago, and I keep a cherished list of the dear boys who so vociferously opposed it at first.

Out on the Pacific Coast there's a little bunch of fellows who have studied, practised with and are now most admirably adapting old Spanish Mission motifs to all their work: a most attractive style has been evolved. Their big buildings are logically carried out via that medium and their homes are especially delightful. To begin with, the climate lends itself to that architecture, the latter is perfectly adapted to the soil and is justified and belongs there, for it is all old Spanish territory. There's reason, both sentimental and practical, for it, and it's about the only period-stuff that is logical in this land of ours and is thoroughly and deeply implanted in that region, and we hope it will long remain the official style of the Coast.

Just a few years ago the *Chicago Tribune* (that splendid advertiser, e'en of its own wares, for it doth loudly proclaim that it is the "World's Greatest Newspaper") decided to do something for Architecture and offered prizes, etc., in a world-competition for its home and office building that was to be the finest human ingenuity and good taste and modern art could do. The design it selected and built was fine. It is an imposing, artistic, and unusually handsome building. But not the best man



ROMAN CATHOLIC CHURCH AND SCHOOLS AT SAN ANTONIO, TEXAS—C. L. MONNOT, ARCHITECT  
FROM THE WATER COLOR SKETCH BY F. W. FITZPATRICK

could do nor the best that was offered. It is perhaps the last gasp of our "period" architecture. Beautiful, yes, but I maintain that a Mediaeval, Gothic church tower, flying buttresses and all, attractive as its copy may be and artistic, is hardly a fitting, appropriate clothing for an ultra modern and American newspaper plant.

The *Tribune* miscarried, in a sense, but builded better even than it had planned, and gave us unintentionally that which we had so long striven for, hoped for, prayed for and were still so far from achieving. It gave us the second prize design—Saarinen's perfect American skyscraper. At first we admired the simplicity of its lines, its truthfulness and grace, its utter and absolute divorce from all ancient forms and traditions, but we questioned it. We thought the *Tribune's* choice of first prize was perhaps the best, but within the year we took that second choice to our bosom, aye, adopted it, patted its father on the back a bit, but soon looked upon it as our very own. The "style" spread o'er the land like wild fire; it is called, and most truthfully called, the solution of the skyscraper, stepped-back, and all our Architectural problems. Today it is being copied, adapted, and well done in every city, almost every hamlet (for even the five and six

storied buildings are being stepped back and SAARINENED).

And the irony of it. Isn't it a travesty, a rather sad commentary upon our vaunted ability and supremacy that the style that is so truly modern, that marks this latest and best epoch in our American Architecture and that we've adopted with such unanimous and enthusiastic avidity, should have been given us by a foreigner, a man from little, almost unknown, Finland, an architect who had never built a skyscraper, indeed, I'm reasonably sure he had never even seen one? Not a timid suggestion that we, with our great experience and boldness and ability, could work out and perfect, but a complete, detailed design in that *Tribune* competition for a building that, with all our efforts—for we've done hundreds of them—and skill and experience, we've not quite equalled yet!

I move you, gentlemen, that we name our present Architectural era—and it's the best we've ever had, so may it long continue. Let us name it Saarinenian and doff our hats to the W. G. N. for the great good it, to a degree, so unwittingly did us.

Personally I'm dinged glad I've lived this long, and one of the things that please me most is that I've lasted into at least the first blush of the Saarinenian era of our Architecture.



## WEDDING THEATRE BEAUTY TO BALLYHOO

By JOSEPH URBAN

*(Reprinted in part from The New York Times)*

ARCHITECTURE and advertising—the two outstanding practical arts of America—were bound to collide. At their highest there is indeed a natural affinity between the two. A beautiful building is the sandwich board of its owner. Renaissance palaces advertised the power and culture of the Medici.

The builder of theatres can never save Broadway from the variegated hodgepodge of a kind of sublime carnival show. He can only do his bit to give it spots of beauty blazing here and there. But, if he intends to do this much, he must make up his mind to build his façade around the electric light sign and incidentally the fire-escape and the marquee.

To the layman this looks as if commerce had imposed a new and onerous restriction on the architect. Actually, it means only the enlargement of the first requirement of theatre building. The theatre has always been a structure of special uses and special restrictions, and it has always called for special architectural treatment. Long before the coming of our advertising age the designers of theatres had to recognize that the peculiarly public nature of dramatic art made it necessary for the playhouse to attract attention and tell its story at as great a distance as possible.

It used to be an esthetic story. We recognized that in all good architecture outer aspect must reflect inner use. For a theatre this meant that the exterior had to gain its beauty from the way it showed us in its massed walls the essential inner parts of the playhouse—the stage towering above the auditorium, the auditorium rising out of the anterooms and corridors through which the public streamed. Now the congested city of the modern West throws in the advertising sign, the fire escape, and the marquee. Unless these things are made part of a complete and pleasing design, the theatre and its architect have failed.

The whole problem is peculiarly American, and not alone in the matter of the electric sign. Take merely the question of making the exterior an eye-catching expression of what is inside. European theatres have always had to display themselves and tell their esthetic story; but European theatres have always had special advantages for doing this. They were usually built on wide streets or public squares, or even in parks.

Our architects have only just begun to recognize the new problem involved in building theatres in congested cities. They have begun by meeting the

restrictions of the fire laws and building requirements. But none of them has touched the far more difficult problem of harmonizing advertising and beauty. If the architect does not do this, he might just as well design nothing at all. No matter how beautiful his conception, no matter how firm his proportions, how exquisite his details, the result will be utterly ruined by the publicity people with their electric lights.

There is no single solution to the problem of harmonizing advertising and beauty. One way out is to use materials and light so as to stamp the building as a theatre.

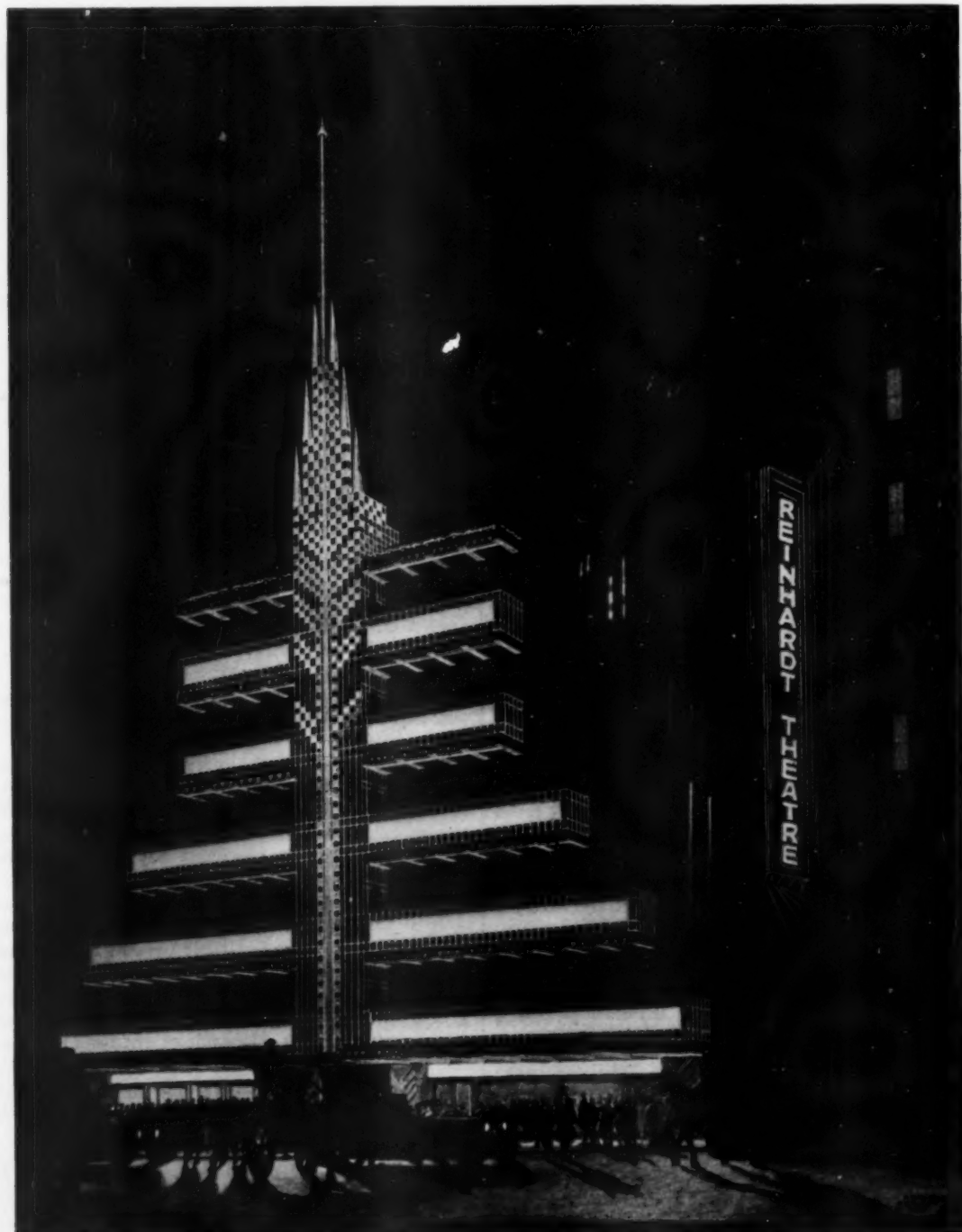
In designing the theatre Max Reinhardt is expected to occupy in New York, I have brought the fire escape out of the alleyways and tried to make it a base for the electric signs as well as a decorative feature of the façade. The face of the house is to be of vitrolite, a gleaming black glass. At various levels across the front stretch the horizontal lines of the fire escape balconies in golden metal work. Down the centre runs a grilled tower containing the emergency stairways, and this tower is continued high in air as a kind of pinnacle. Thus I have tried to apply the fire escapes as a golden arabesque against the shining black of the façade itself.

To accommodate the advertising signs to this design, I have inserted long panels of interchangeable letters across the front of the various levels of the fire escape balconies. And I have also, of course, provided a frame for the name of the theatre running up one corner of the building.

The problem of the movies—the feature movies—is almost insurmountable. For these entertainments are birds that lay their eggs in the nest of legitimate attractions. If they would only build their own houses, it would be possible, perhaps, to give them a façade on which they could shout to their hearts' content. Here one might use the proscaenium effect with a great recessed space in which—almost as if on the stage itself—painting and lights could play ingenious and provocative games with the incidents, characters and titles of the pictures.

It is no simple problem, this business of building theatres in Babylon. But if our designers face it squarely, they can find a way to fuse advertising and art into an architectonic style peculiar to the theatre. At least they have the example of the modern automobile.





SKETCH OF A MODERN THEATRE

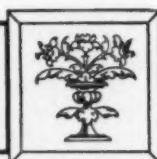
JOSEPH URBAN, ARCHITECT

FACADE OF THE PROPOSED MAX REINHARDT THEATRE, NEW YORK, IN WHICH BLACK GLASS IS USED AS A BACKGROUND FOR METAL FIRE ESCAPES AND TIERS OF ELECTRIC SIGNS. DOWN THE CENTER RUNS A GRILLED TOWER CONTAINING THE EMERGENCY STAIRWAYS, AND THIS TOWER IS CONTINUED HIGH IN THE AIR AS A KIND OF PINNACLE





## EDITORIAL COMMENT



### *What Is the Modern Style?*

JUST exactly what is the "Modern Style" in Architecture, or any of the Fine Arts? How may an architect design today in the modern style? Does his inspiration come from a subconscious mind that represents his years of practice and study?

"The presupposition of modernism is manifestly against the stream of tradition, antiquarianism and revivalism," stated Prof. Beresford Pite during the course of a debate held at a recent meeting of the R.I.B.A. He asks if a disaster were to happen to Westminster Abbey today, would a commotion arise if some dilettante don from Oxford, who had read architecture, suggested that they wanted in the new building a novel (modern) treatment with a rotunda in the midst of the Abbey?

If our eyes are in the back of our heads, as Prof. Pite claims, and we can see nothing straight, how far ahead do we get in this reaching out for modernism? What we shall need, if we are to develop a modern style that will be worth considering, is that we shall turn our heads from the past to the future, and when thinking in terms of architecture shall consider our Art, as men of science think of science, along lines of progressive discovery.

The effort to create a modern style is exactly similar to every effort that has held the germ of good art. There is no royal road to perfection. We may, or we may not, reach the goal towards which we are striving. But, if we are to hope for any measure of success, we must first hold fast to that which we have until we are quite sure that the modern style we are so laboriously developing is worthy to succeed an art that for centuries past has had its foundations in tradition.

During the course of the debate above referred to, Sir Reginald Blonfield directed attention to the fact that the dispute between the claims of the ancients and moderns is not a new story. The matter has been discussed both in the principal countries in Europe and in the United States. What gives it present interest is the effort to create a modern style and the quite heated arguments as to whether or not we are headed in the right direction.

Sir Reginald closes his side of the argument in the following scholarly presentation of his point of view. What he says is worth the serious attention that should be given to the opinion of a man at the head of his profession and one whose contribution to the progress of Architecture in his own country is so outstanding.

"The charm of the Eclogues of Virgil is partly due to their reminiscence of those exquisite little pictures of the Sicilian shepherds that Theocritus had drawn over two hundred years before," said Sir Reginald. "Lycidas still holds its place of pride as the finest of all elegies in our language by its suggestion of the grave and chastened dignity of Virgil. Are we to lose all this? Are we content to substitute for it the mechanised efficiency which seems to satisfy the soul of the Modernist? It is the continuity of life reaching far back into the past, and passing on through us into the future, that makes existence intelligible and immensely interesting to the humanist. I think that there is something more serious in this clash of art and mechanised life than appears on the surface. To the Modernist there is no such thing as an absolute standard of beauty—an idea of beauty, to use the familiar phrase of Plato. The Modernist's view is that beauty is merely relative; he may fluke into it, but he doesn't much care whether he does or does not, because he contends that the fact that the result answers its utilitarian purpose, *ipso facto*, makes it beautiful. My view is that he terminates his labours too soon, that he stops just at the point where the artist should take up the running."

This point of view will undoubtedly be accepted by many men here and abroad, but we shall have to recognize the fact that there is a younger and very competent group of men in the profession that will not so readily accord assent. They have within them this spark of "modernism" and it is well that they should have opportunity to demonstrate to the world if it is sufficiently vital to create a living flame.

### *The Preservation of Landmarks*

THE plan of The American Institute of Architects to preserve vanishing American landmarks is one that should be supported by architects throughout the country whether they are members of the Institute or not. Commercial and economic progress is yearly responsible for the destruction of many notable buildings of more or less importance in the history of our nation. The Institute, in a report issued by A. Lawrence Kocher, chairman of its Committee on Historic Monuments and Natural Resources, has protested against cases of vandalism and has taken steps to become affiliated with the British Council for the Preservation of Rural England, whose efforts parallel the work begun in

this country by the Institute. Steps have also been taken to consolidate the efforts of state and county historical societies.

It has recently been brought to the attention of the Institute that several interesting government buildings of great age on the island of St. Croix



LEFCOURT-EMPIRE BUILDING, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS

(From the original sketch by Norman R. Moore)

have been allowed to fall into disrepair and have been marred by unintelligent alterations. St. Croix is one of the Virgin Islands and these conditions are declared to have arisen since the United States took possession. The Institute intends to investigate the matter and present its findings to the Federal government.

For three years the Pittsburgh Chapter of the A. I. A. has fought the destruction of the Alleghany County Court House, designed by H. H. Richardson. In New York, the last two years have seen the historical Vanderbilt and Gary residences demolished. A New York patriotic society was able to rescue last year a building that tradition closely associated with the closing years of the life of Washington Irving. These are but a few instances that show the need for united action on the part of the members of the architectural profession if our historical monuments are to be preserved for future generations.

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#### Common Law Copyright

ON another page in this issue we publish a statement of the facts in a case of an owner breaking faith with a craftsman. A lighting fixture concern, at the request of an architect, had submitted sketches and estimates for certain work. The owner, merely suggesting that the cost was too high, had the fixtures made up by another concern exactly according to the designs. The original designer brought suit and based his case on a common law copyright which implies that until a design has been made public property by execution, it remains the sole right of the one who originated it. The case was never taken to court, as the owner settled on the outside, realizing immediately and admitting that he was in the wrong. This method of appropriating another's design is of all too common occurrence, and we publish the entire proceedings hoping that other manufacturers will appreciate that their designs are covered by common copyright law. Recourse to this procedure will often protect them from plagiarism.

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#### To Revise Tenement House Law

THE Committee on Legislation of the New York Chapter of the A.I.A. is preparing a report at the request of the Tenement House Commission to Revise the Tenement House Law, the formation of which was recently authorized by act of the State Legislature. It stands to reason that a law of this nature which was passed over twenty-five years ago (the law was actually put in force in 1900), when apartment houses were literally tenement houses, would be inappropriate to the design and building of the palatial apartments with which New York and other large cities today are crowded. The recommendations which this Committee of architects are to make will naturally be of special benefit to the design of modern apartments as well as to their plan and construction, and when this report is completed it will surely include many valuable suggestions which other large cities might well consider. When the report is available it will be published in full in THE AMERICAN ARCHITECT.



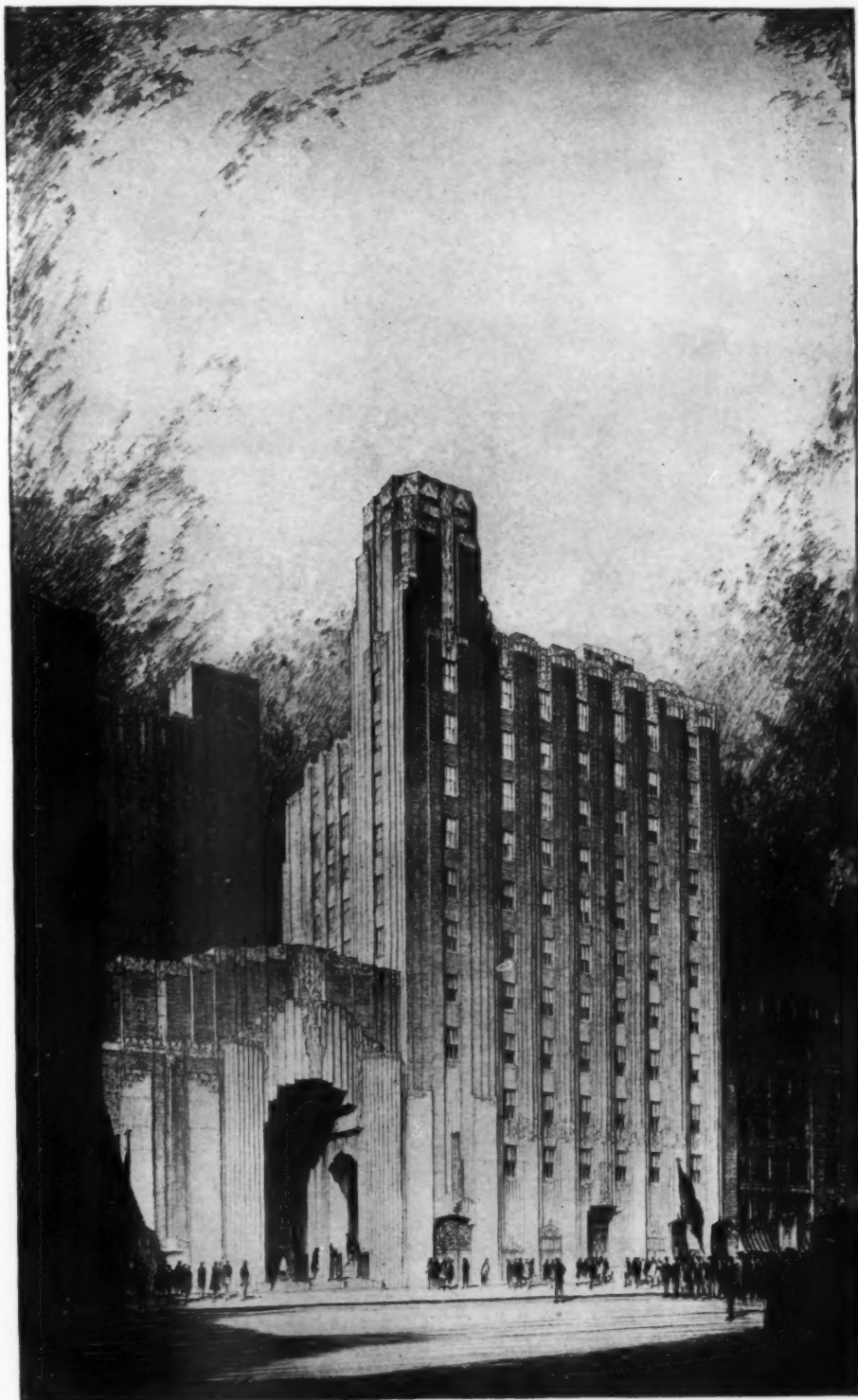
WESTERN UNION BUILDING, NEW YORK

VOORHEES, GMELIN & WALKER, ARCHITECTS

*(From the original sketch by Chester B. Price)*



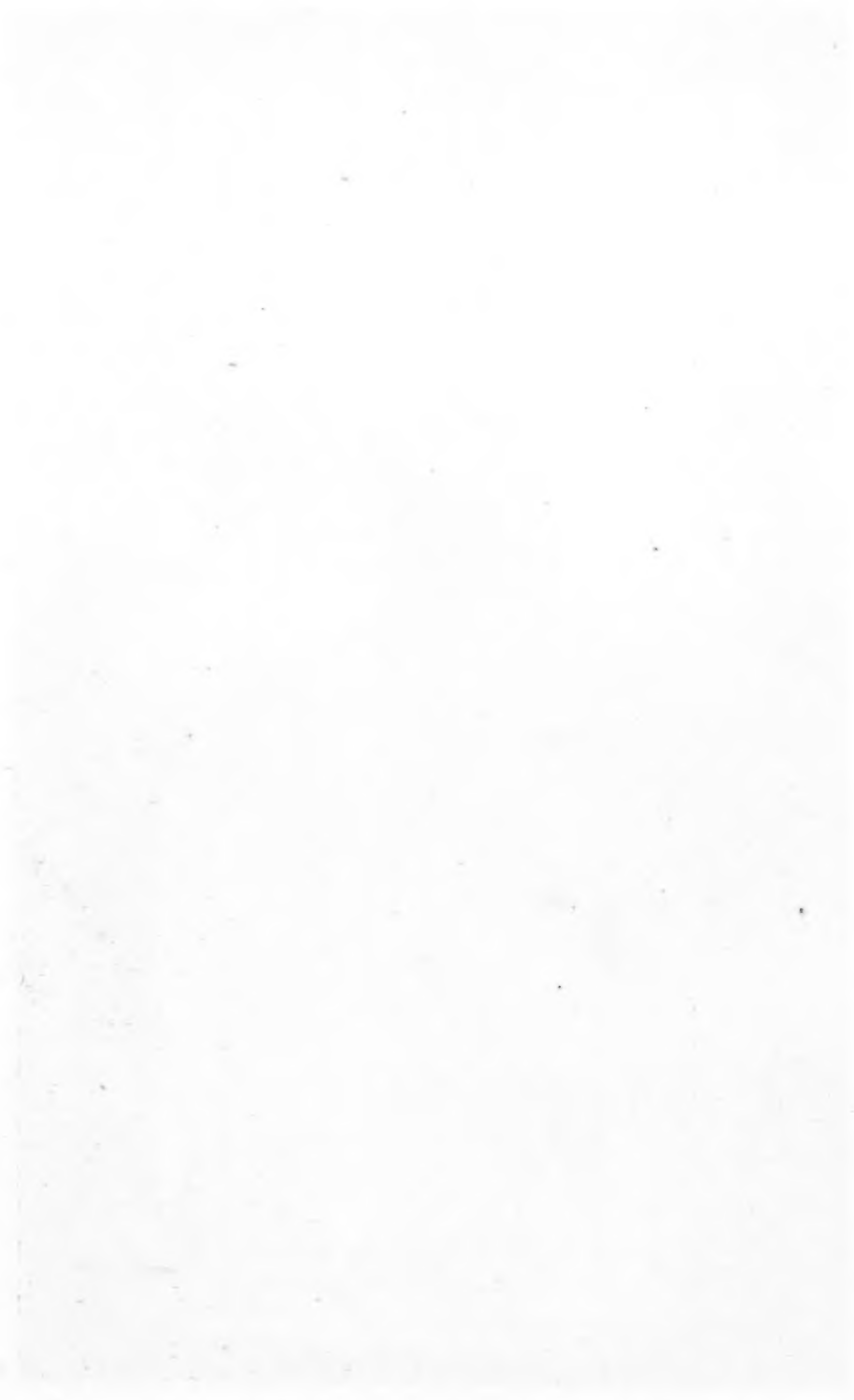


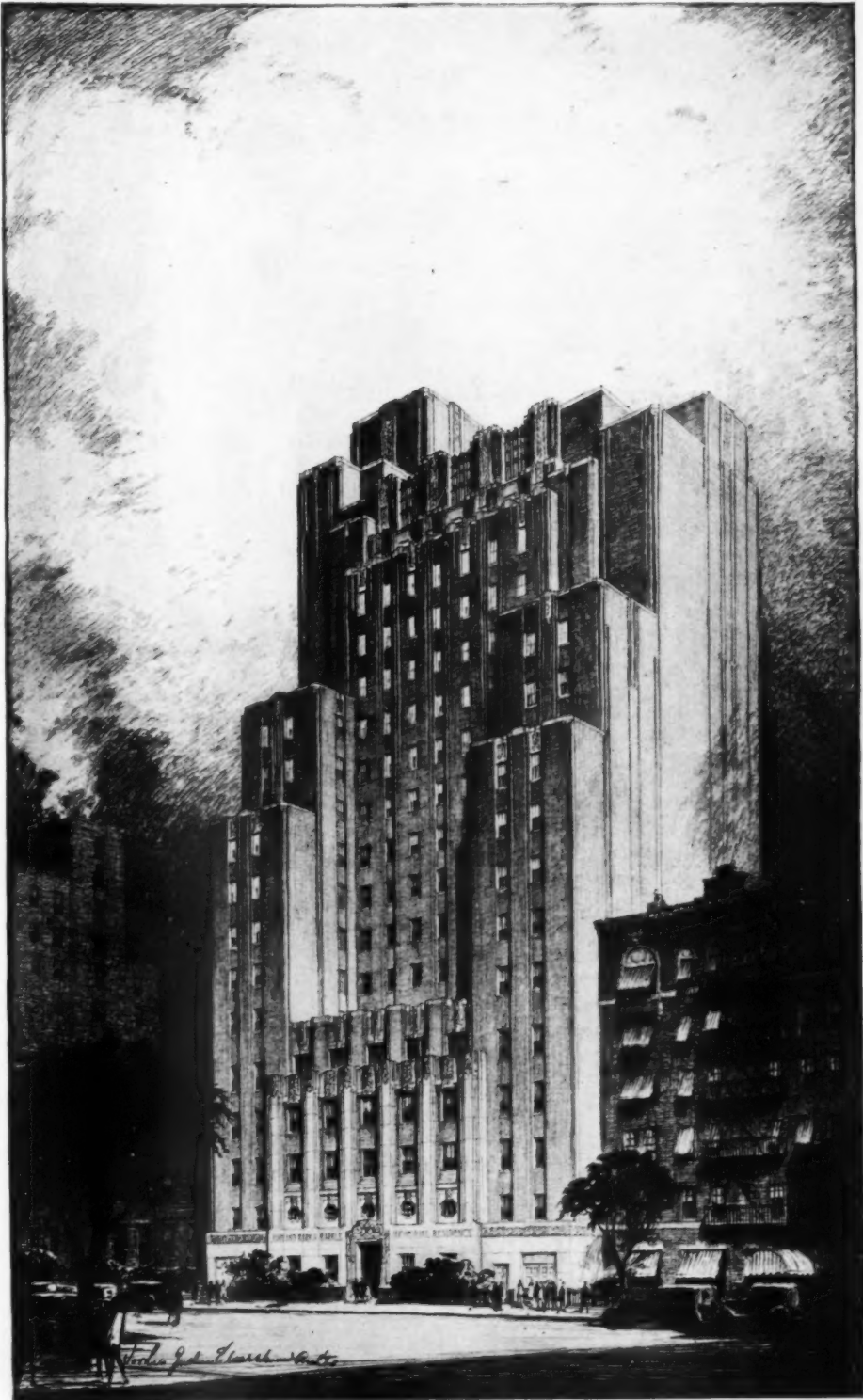


SALVATION ARMY TERRITORIAL HEADQUARTERS, NEW YORK

VOORHEES, GMELIN & WALKER, ARCHITECTS

*(From the original sketch by Chester B. Price)*





THE SALVATION ARMY GIRLS' RESIDENCE, NEW YORK

VOORHEES, GMELIN & WALKER, ARCHITECTS

(From the original sketch by Chester B. Price)







BUILDING FOR THE CHESAPEAKE AND POTOMAC TELEPHONE COMPANY, WASHINGTON, D. C.

VOORMEES, GMELIN & WALKER, ARCHITECTS

(From the original sketch by Chester B. Price)

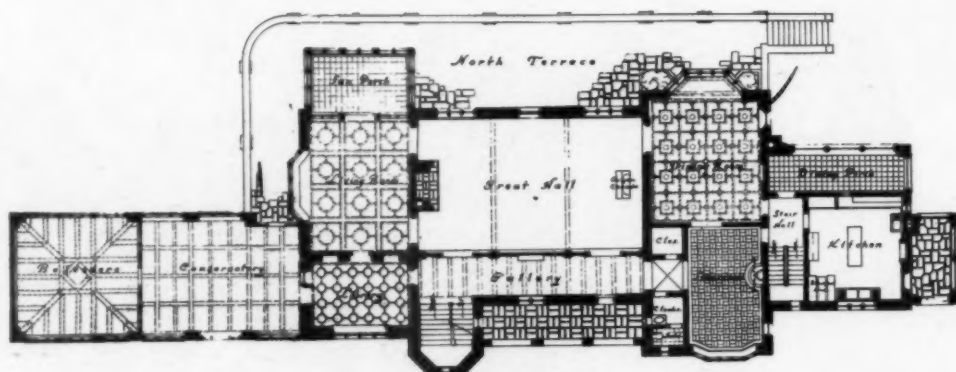




HOUSE OF ISAAC C. EBERLY, GREEN TREE, READING, PA.

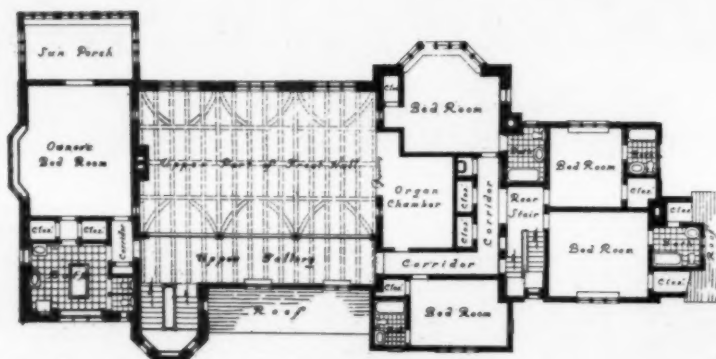
SCHOLL & RICHARDSON, ARCHITECTS

(See plans on back)



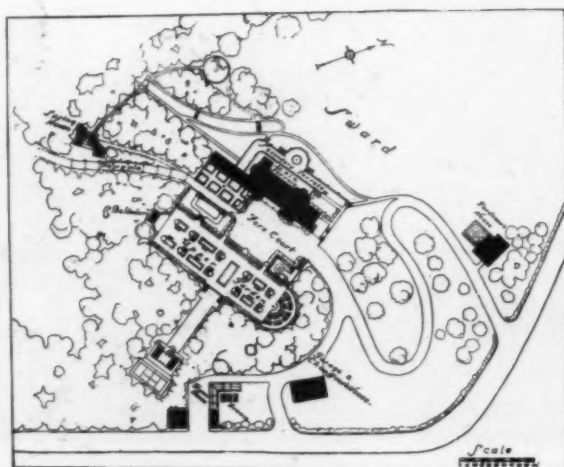
First Floor Plan

Scale



Second Floor Plan

Scale



HOUSE OF ISAAC C. EBERLY,

GREEN TREE, READING, PA.

SCHOLL & RICHARDSON,

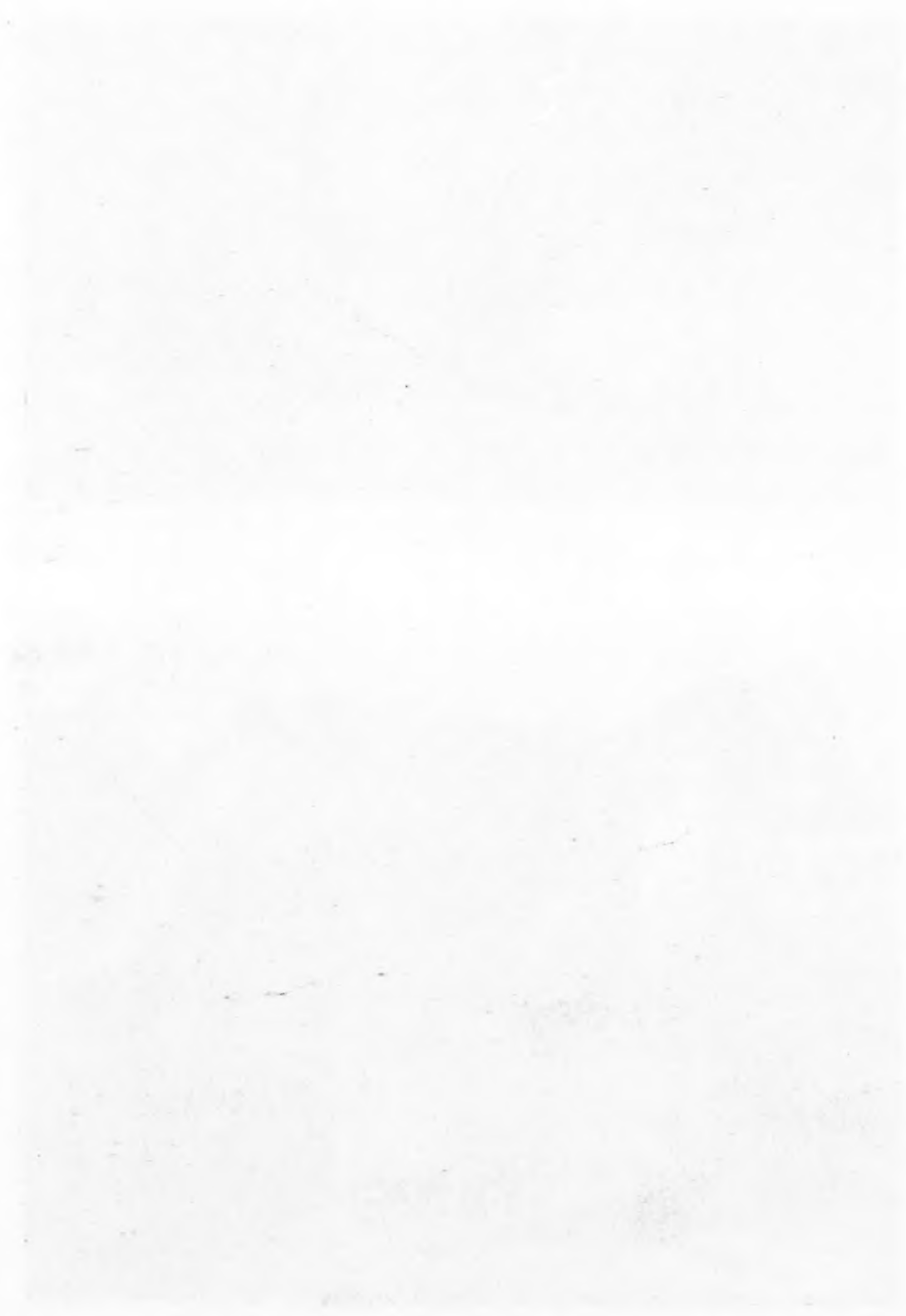
ARCHITECTS

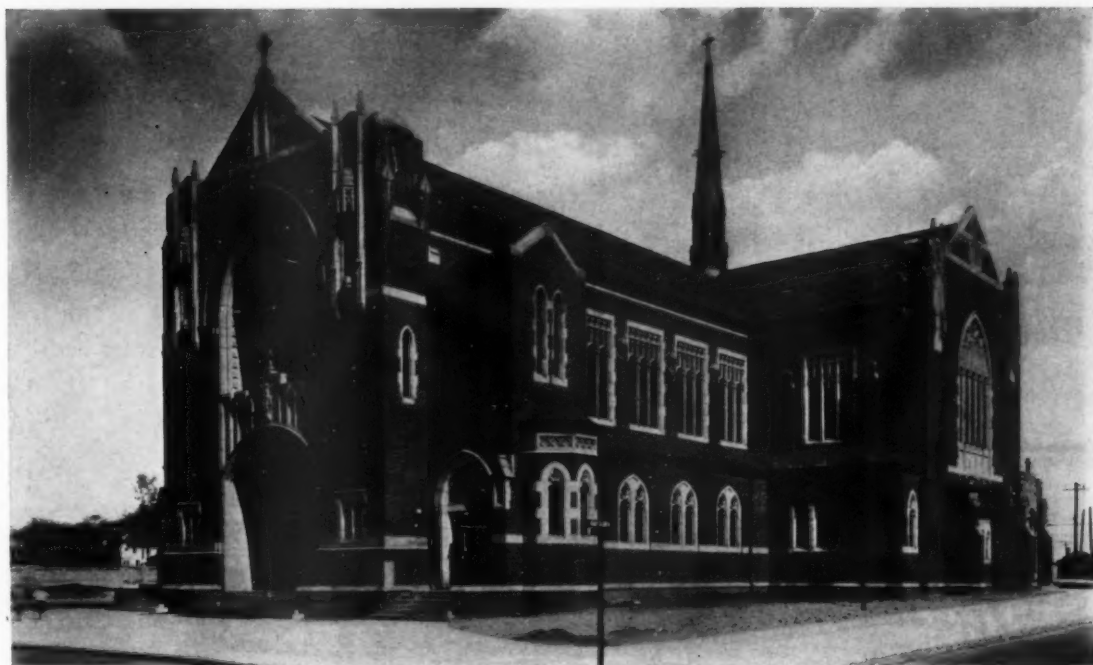




ABOVE, SPRING HOUSE AND BELOW, GARDEN  
HOUSE OF ISAAC C. EBERLY, GREEN TREE, READING, PA.  
SCHOLL & RICHARDSON, ARCHITECTS



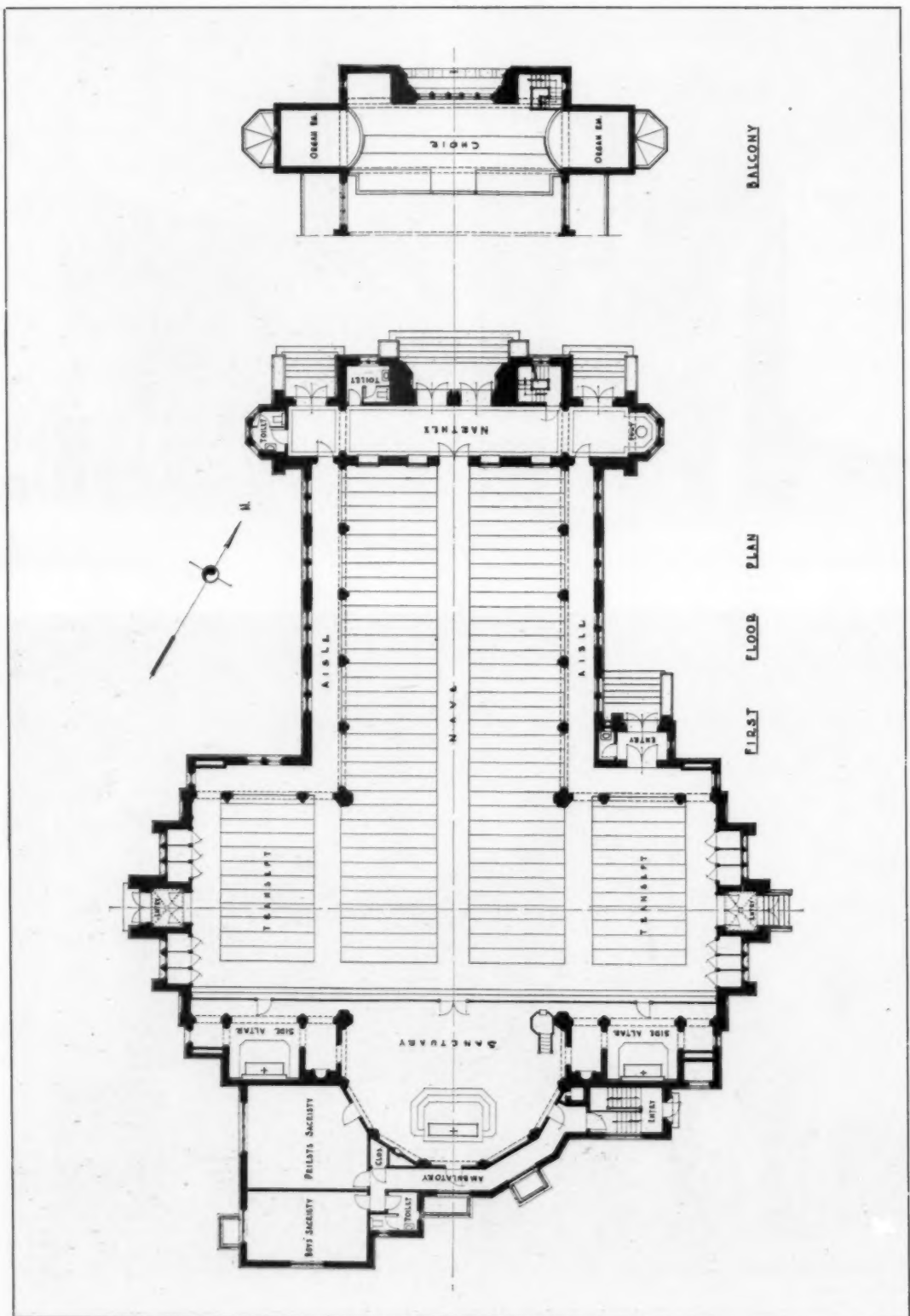




Photos by Ellison

ST. AMBROSE CHURCH, DETROIT, MICH.—DONALDSON & MEIER, ARCHITECTS

(See plans on back)



ST. AMBROSE CHURCH, DETROIT, MICH.—DONALDSON & MEIER, ARCHITECTS





ST. AMBROSE CHURCH, DETROIT, MICH.  
DONALDSON & MEIER, ARCHITECTS



Photos by Ellison



# INTERIOR ARCHITECTURE

## THE SMALL HOUSE INTERIOR

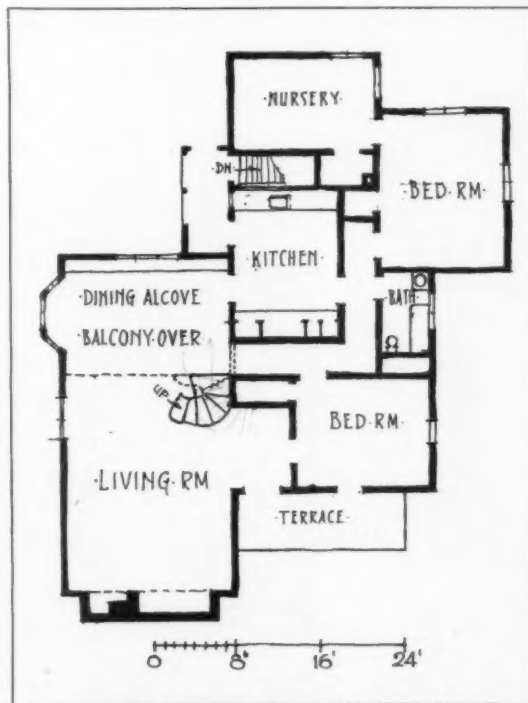
IT is unfortunate, but nevertheless true, that the majority of owners and prospective owners of houses costing in the neighborhood of twenty-five thousand dollars are of the opinion that the problem which the design of their house presents is too meagre and insignificant to require the services of an architect. It was only a few days ago that an architect practicing in a suburb of New York stated to the editor of this department that he wished he could get more houses of the twenty-five thousand dollar class to design. During the last few years he has done so many houses costing from fifty to sixty thousand dollars that he finds he loses many a client who fears to approach him to design a house costing only half that amount. Not only does the small house offer an architect an opportunity to greatly increase his clientele, but every member of the architectural profession knows very well that he can make more money designing two twenty-five thousand dollar houses than he can on one costing fifty thousand dollars.

As a result of the condition referred to in the opening sentence of the above paragraph, interiors of houses of moderate cost that possess real architectural merit in their design are difficult to find. By architectural merit, we mean a design that is logically developed from the structure; in which decorative interest results from the selection of materials used in construction and the manner in which they are employed, and in which the purpose of the room is reflected in every detail of its design. In these days of marvellous inventions when we find materials

which simulate wood, marble and stone, at a fraction of the cost of the original product, the difference in the treatment of a house costing twenty-five thousand dollars and one costing twice that amount is too often in the materials used rather than in the details of the design. To be sure, this allows the owner of the moderate cost house to live amidst surroundings which appear to be identical with

those of a house that is twice its value, and the average American house owner revels in that very fact. But it is also true that as a result the small house loses its distinctive and individual character. Honesty and sincerity in the use of materials are the basis of successful architectural design. Although lacking in richly carved and elaborate ornamental motives, the design of the interior of a successful small house, if honest and sincere in the use of structural materials, appeals through its individuality. The house, designed by Robert Cottom, the plan of which is shown on this page and photographs on those immediately following, is, we think, a particularly successful solution of a problem in small house architecture. Its design

throughout is logically developed from the structure. Interest is attained by visible construction, which suggests care in the selection of materials and honesty in their use. The house is thoroughly simple in its architectural treatment, in keeping with its cost, and yet its individuality is strongly pronounced. Individuality in the design of a house, as in the character of a human being, is much more to be desired than mimicry.



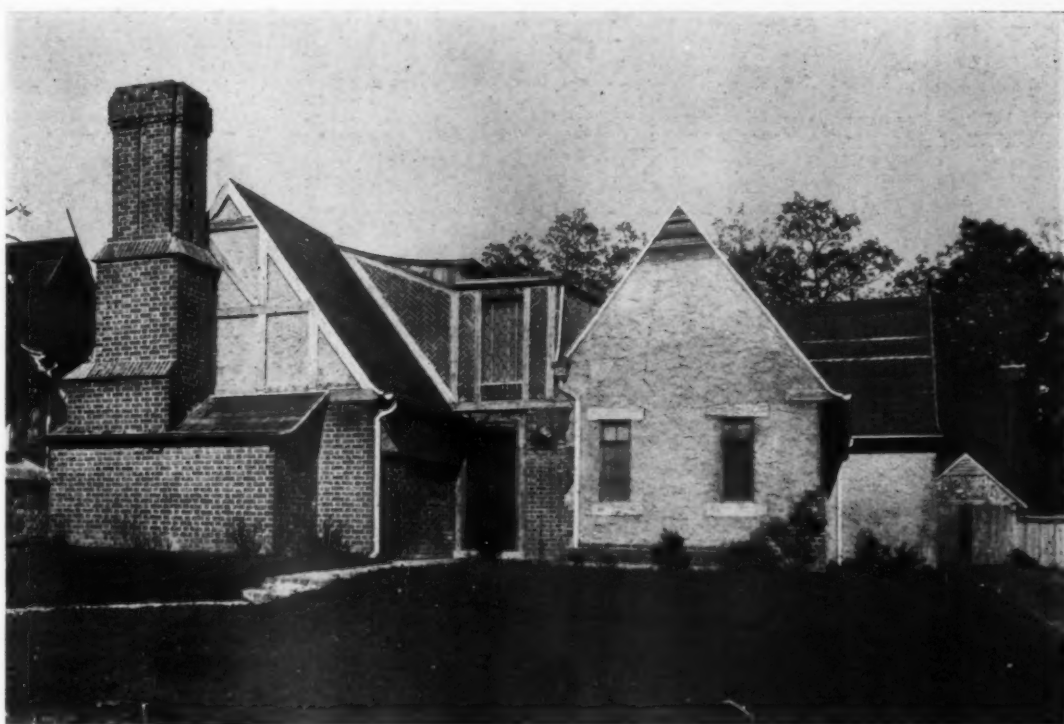
PLAN, HOUSE OF VICTOR PAUL SMITH,  
HIGH POINT, N. C.  
ROBERT COTTOM, ARCHITECT



LIVING ROOM. HOUSE OF VICTOR PAUL SMITH, HIGH POINT, N. C.—ROBERT COTTOM, ARCHITECT

Photo by Gillies

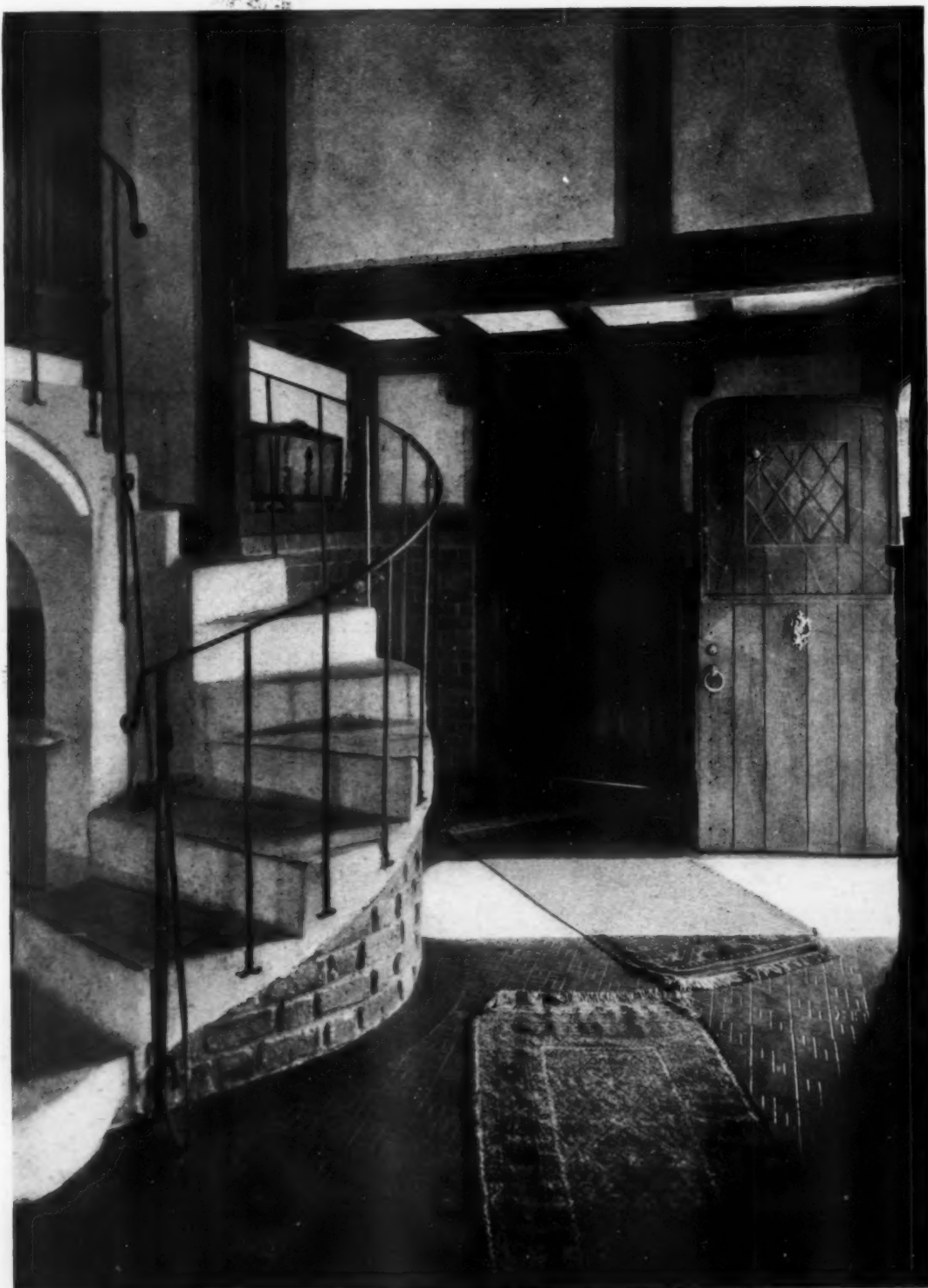




HOUSE OF VICTOR PAUL SMITH, HIGH POINT, N. C.—ROBERT COTTOM, ARCHITECT  
GARAGE, BELOW, IS SEEN AT THE EXTREME RIGHT IN THE PHOTOGRAPH REPRODUCED ABOVE



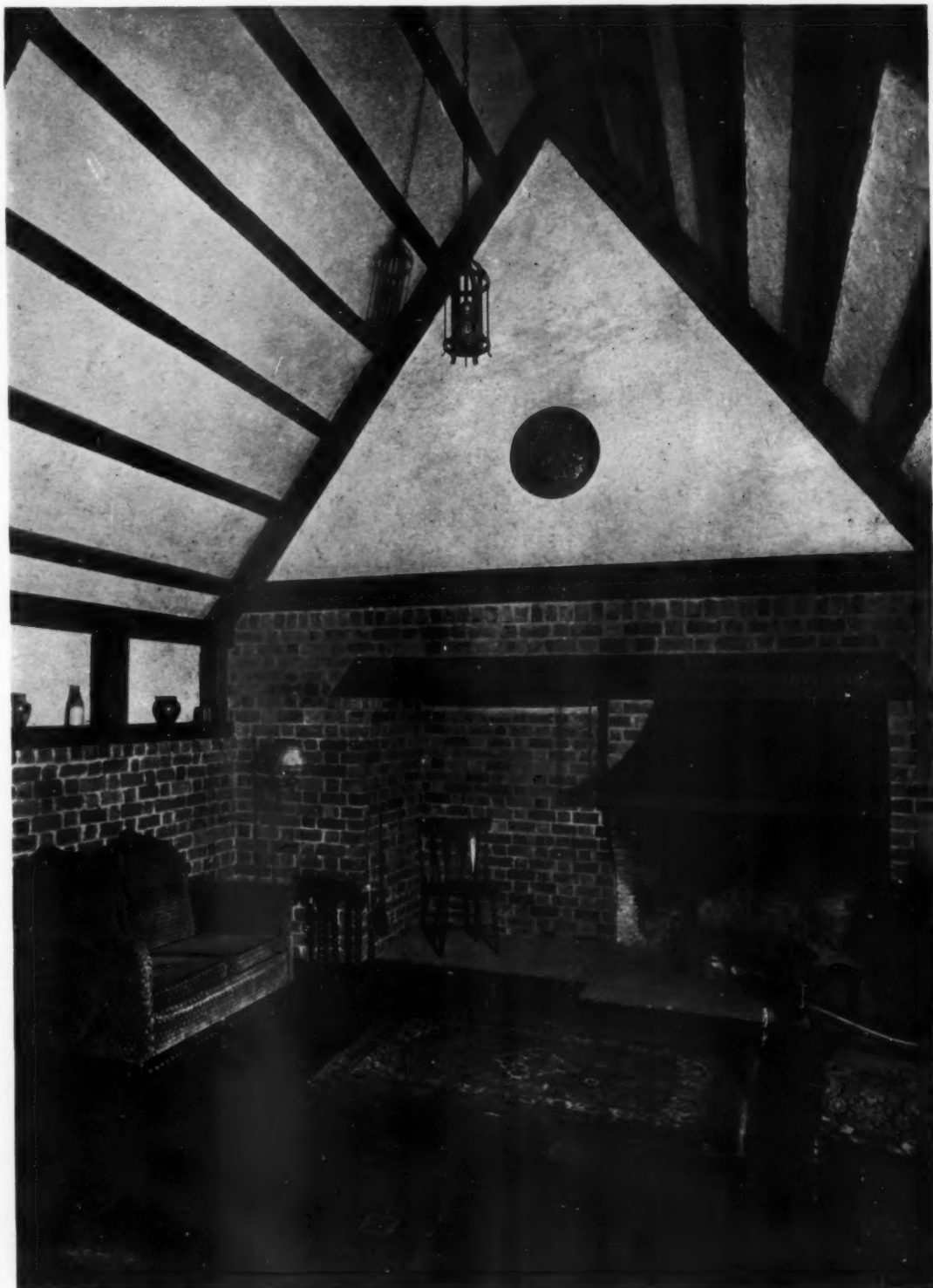
*Photos by Gillies*



*Photo by Gillies*

DETAIL, LIVING ROOM, HOUSE OF VICTOR PAUL SMITH, HIGH POINT, N. C.

ROBERT COTTOM, ARCHITECT



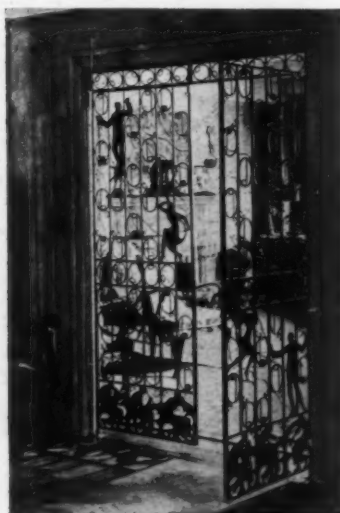
*Photos by Gillies*

FIREPLACE, LIVING ROOM, HOUSE OF VICTOR PAUL SMITH, HIGH POINT, N. C.

ROBERT COTTOM, ARCHITECT



## IRON GATES EXPRESS INDIVIDUALITY OF OWNER



A PAIR OF WROUGHT IRON GATES HAVE RECENTLY BEEN INSTALLED IN AN APARTMENT IN NEW YORK CITY WHICH IN THEIR DESIGN EXPRESS THE INDIVIDUALITY OF THE OWNER IN PLEASING LINES AND INTERESTING AND CHARACTERISTIC FORMS. THE GATES WERE DESIGNED TO HANG IN THE OPENING FROM THE HALL TO THE LIVING ROOM IN THE APARTMENT OF S. L. ROTHAFEL, "ROXY," AS HE IS GENERALLY KNOWN, PERSONIFIES MUSIC. IN THE "CATHEDRAL OF THE MOVIES" WHICH BEARS HIS NAME, HE CONTROLS EVERY MOVEMENT OF THE SOLOISTS, THE ORCHESTRA LEADER AND THE ORCHESTRA ITSELF. HE IS SEEN IN THE GATES HOLDING THE THREADS OF ALL HIS INTERESTS IN THE FIELD OF MUSIC—BALLET, SONG AND ORCHESTRA. THE GATES ARE SYMBOLIC OF THE SPIRIT OF MUSIC AS LIVING IN THE PERSON OF "ROXY"

YET THE DESIGN THROUGHOUT IS PROPERLY BALANCED. THE FORMS ARE ALL DEVELOPED LOGICALLY IN RELATION TO THE MATERIAL, AND THE METHOD OF PRODUCTION HAS IN EVERY CASE BEEN ALLOWED TO DICTATE IN THE INTERPRETATION OF DETAILS. THE WROUGHT IRON GATES WERE DESIGNED AND EXECUTED BY RAMBUSCH, DESIGNERS-CRAFTSMEN



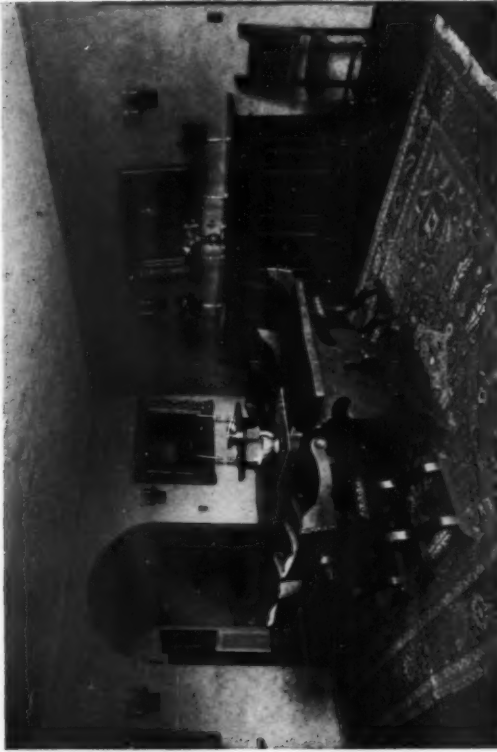


Photo by Anemys

HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.

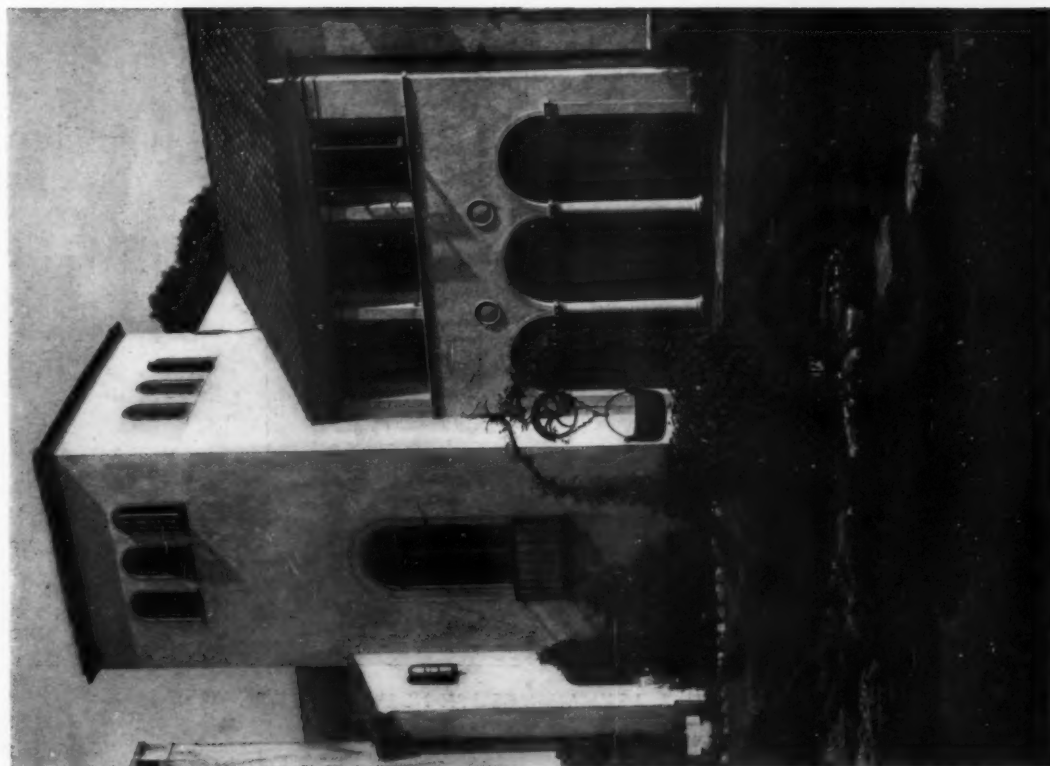
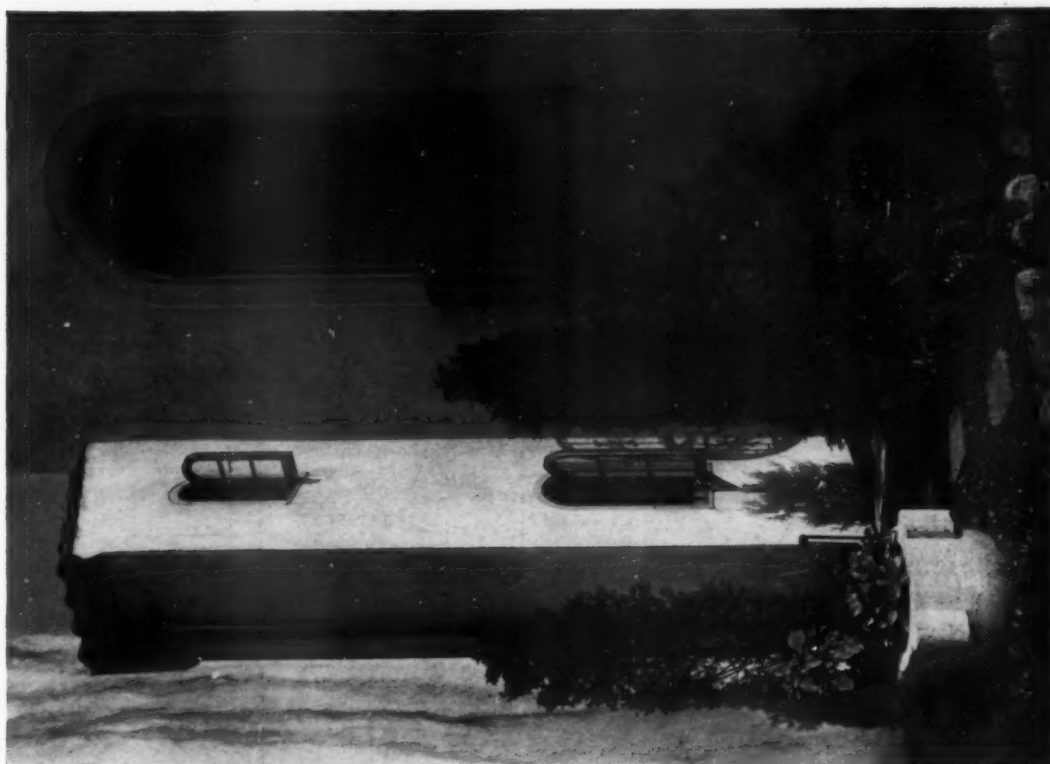
W. STANWOOD PHILLIPS, ARCHITECT





HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.  
W. STANWOOD PHILLIPS, ARCHITECT

Photos by Amesys



HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.  
W. STANWOOD PHILLIPS, ARCHITECT

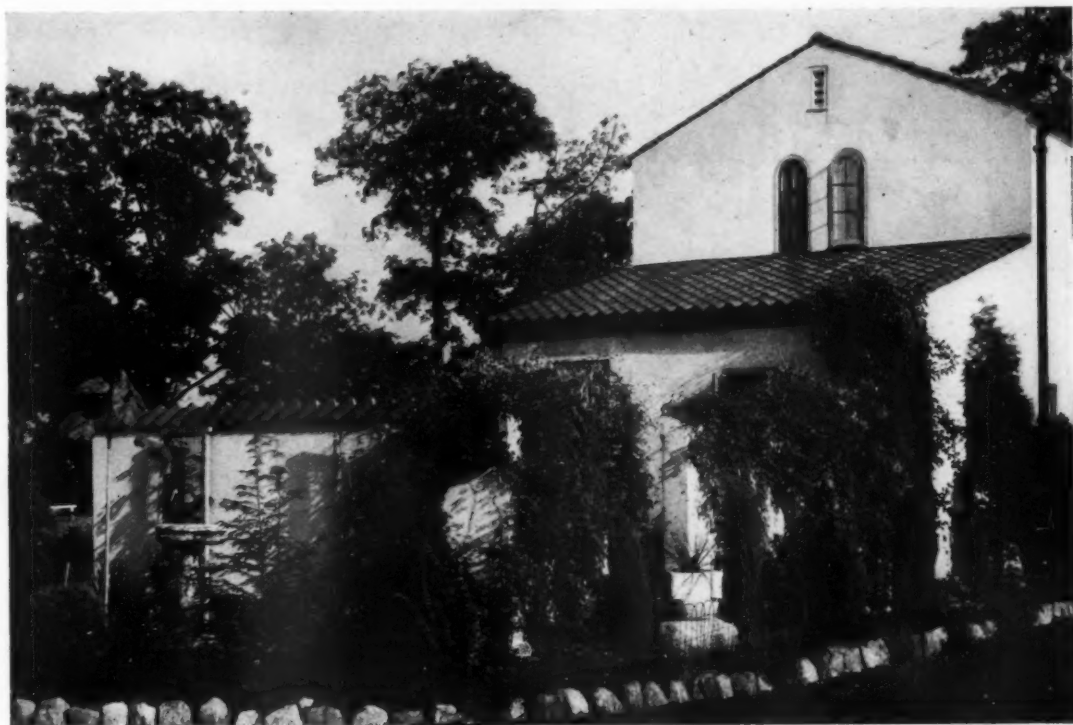
*Photos by Amey*

W. STANWOOD PHILLIPS, ARCHITECT



HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.

W. STANWOOD PHILLIPS, ARCHITECT



*Photos by Amemya*

HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.  
W. STANWOOD PHILLIPS, ARCHITECT





HOUSE OF L. A. LEHMAIER, SOUTH NORWALK, CONN.

W. STANWOOD PHILLIPS, ARCHITECT



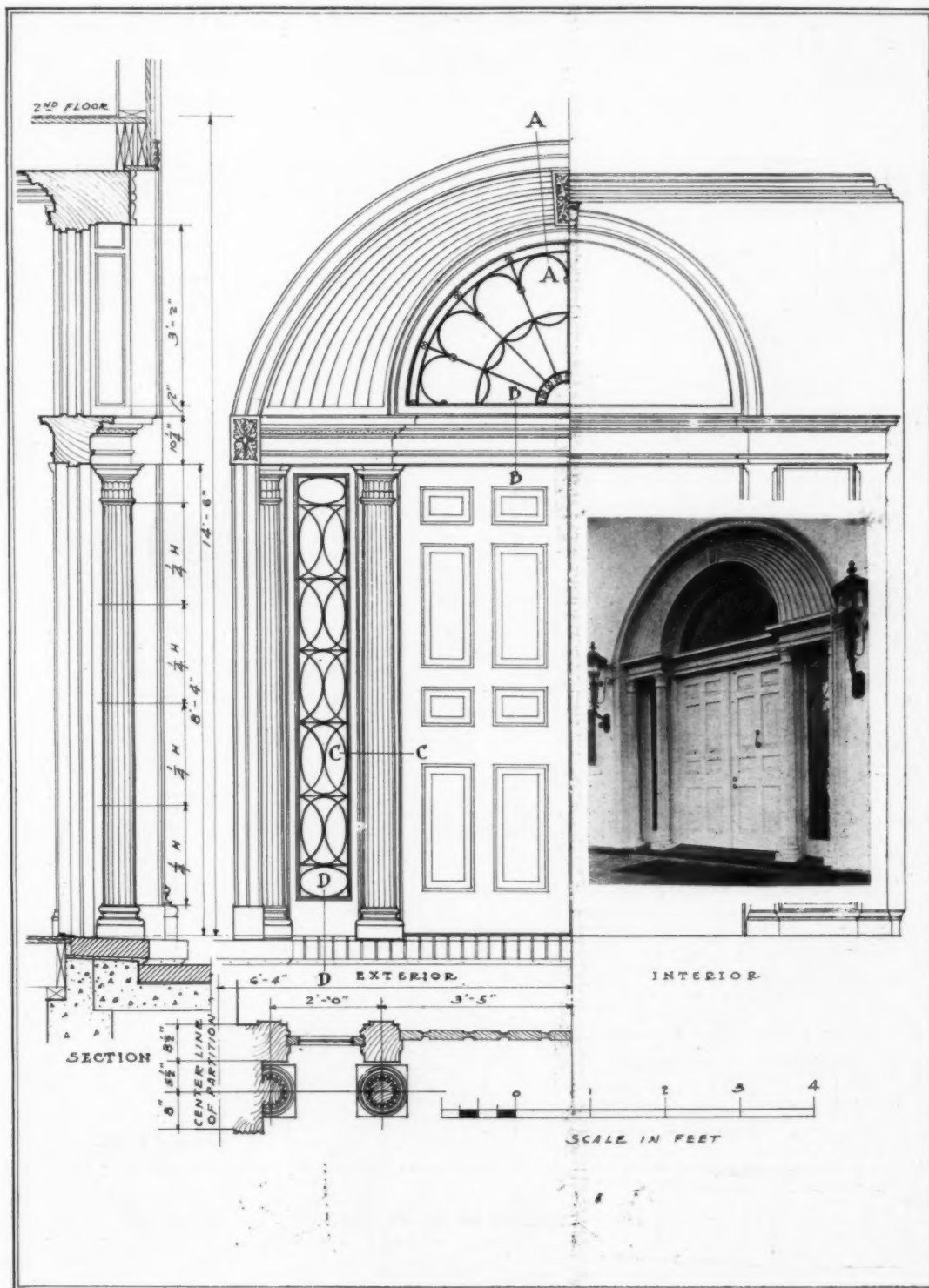
*Courtesy Staatliche-Bildstelle*

CHURCH AT BUETZOW, GERMANY.



*Courtesy Staatliche-Bildstelle*

VILLAGE CHURCH, HORST, GERMANY

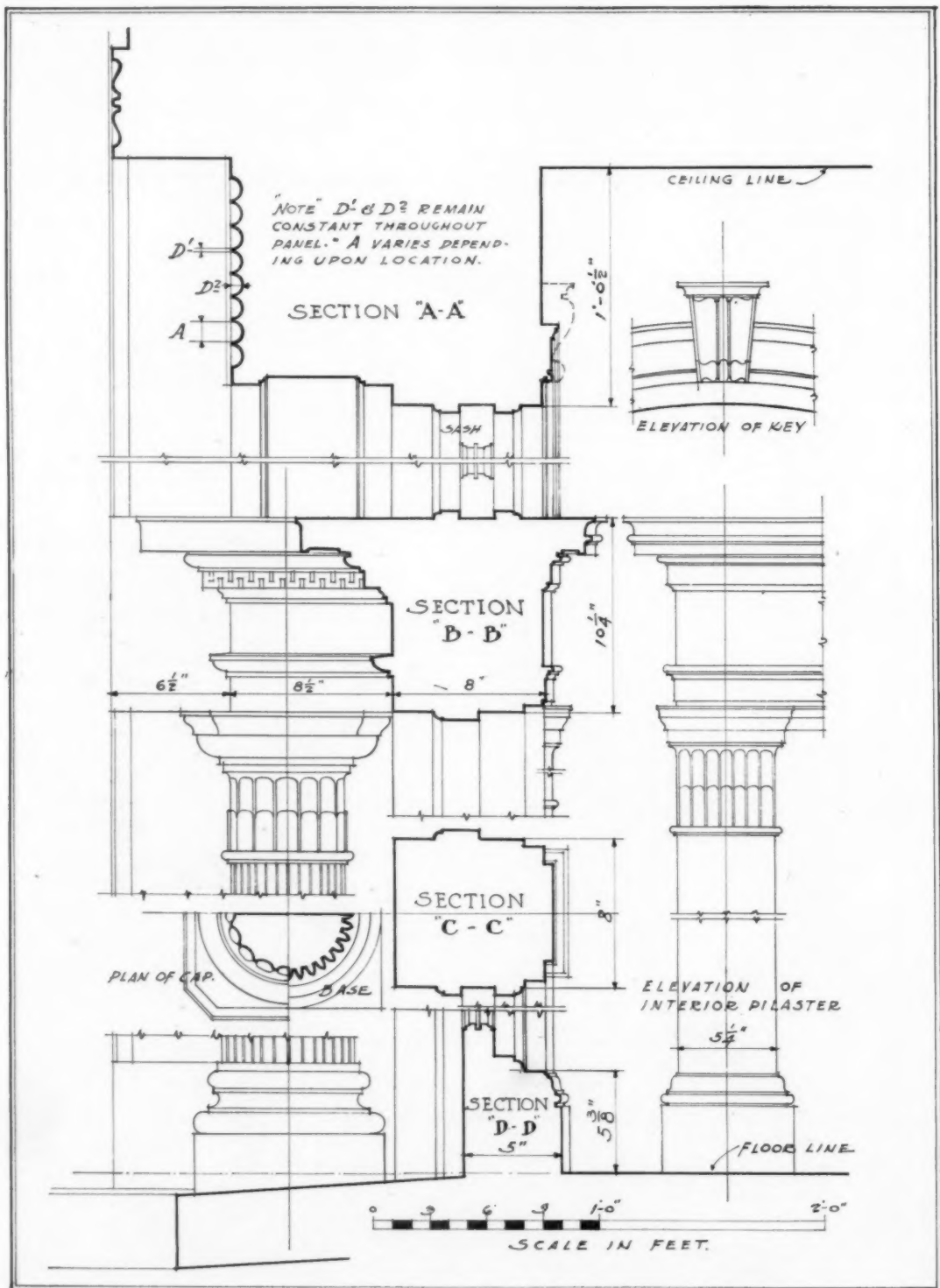


DETAIL ENTRANCE, CALIFORNIA GOLF CLUB, BADEN, CAL.

WILLIS POLK & COMPANY, ARCHITECTS

(See further details on back)





DETAIL ENTRANCE, CALIFORNIA GOLF CLUB, BADEN, CAL.

WILLIS POLK &amp; COMPANY, ARCHITECTS

## ENGINEERING AND CONSTRUCTION

### CONSTRUCTION PROBLEMS OF A SUPERINTENDENT IN CHINA

By ALEX. G. SMALL

*THE* January 28th, 1925, issue of the AMERICAN ARCHITECT contained an article by Messrs. Perkins, Fellows and Hamilton on *THE UNIVERSITY OF NANKING, CHINA*. In that article Mr. Small is referred to in connection with the development of details in relation to the design of the roofs of the buildings therein described. There are several other details of that work that are of interest and which may prove helpful to others in the profession placed in a situation similar to that of the author.—THE EDITORS.

In the capacity of superintendent of construction, and later as resident architect and engineer for the University of Nanking covering a period of fourteen years, I was called upon to solve many construction problems and work out construction details with Chinese workmen. There were no English speaking men on the contractor's crews and it was necessary to learn the language of the country to carry on. One engineer who visited Nanking informed me that it was pioneer work demanding one's resources in almost every branch of engineering.

The Chinese artisan is a good fellow to work with once you get him to understand exactly what

you want. He is patient, industrious and will undertake anything that you may desire. Most of the foremen could read only the simplest of blue-prints and as a result for any complicated piece of apparatus it was necessary to make one piece of the thing at a time until all of the pieces were made. The whole was then assembled and the order placed. In some cases Chinese contractors would undertake to contract without this procedure, but I found that that was not the best way when the making of new or complicated apparatus was involved.

In making stairways the carpenters were used to toe-nailing the tread supports on top of the stair joists, as shown in Figure 1. Since there is a possibility of the tread support pulling the nails and slipping along the top of the stair joist, this scheme was considered undesirable. To cut into large joists, as shown in Figure 2, would often leave the dimension "d" of the joist too small to safely carry the load over the span. Seasoning checks of the joists also greatly weakened the joint along the line "a"—"b". By cutting a notch, as shown in Figure 3, about three-quarters of an inch deep in the top edge of the joist and then

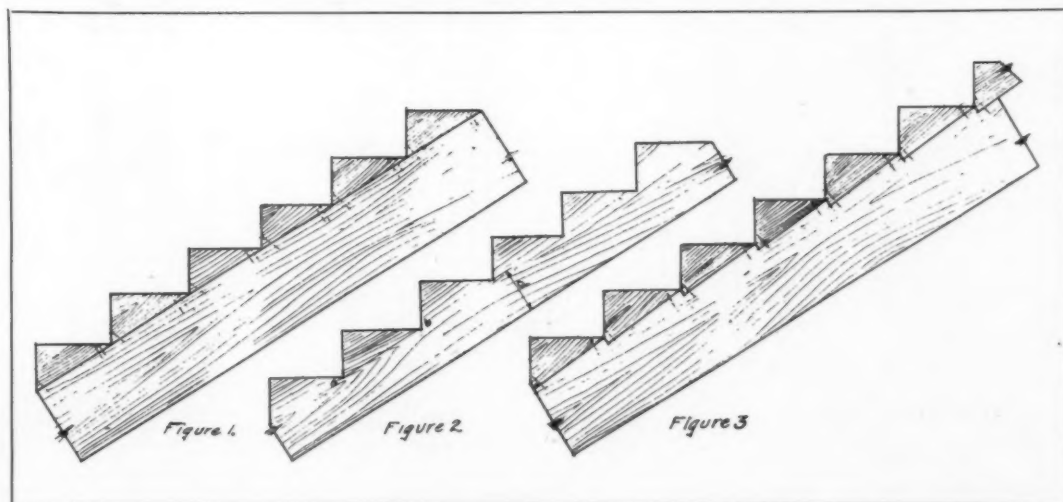


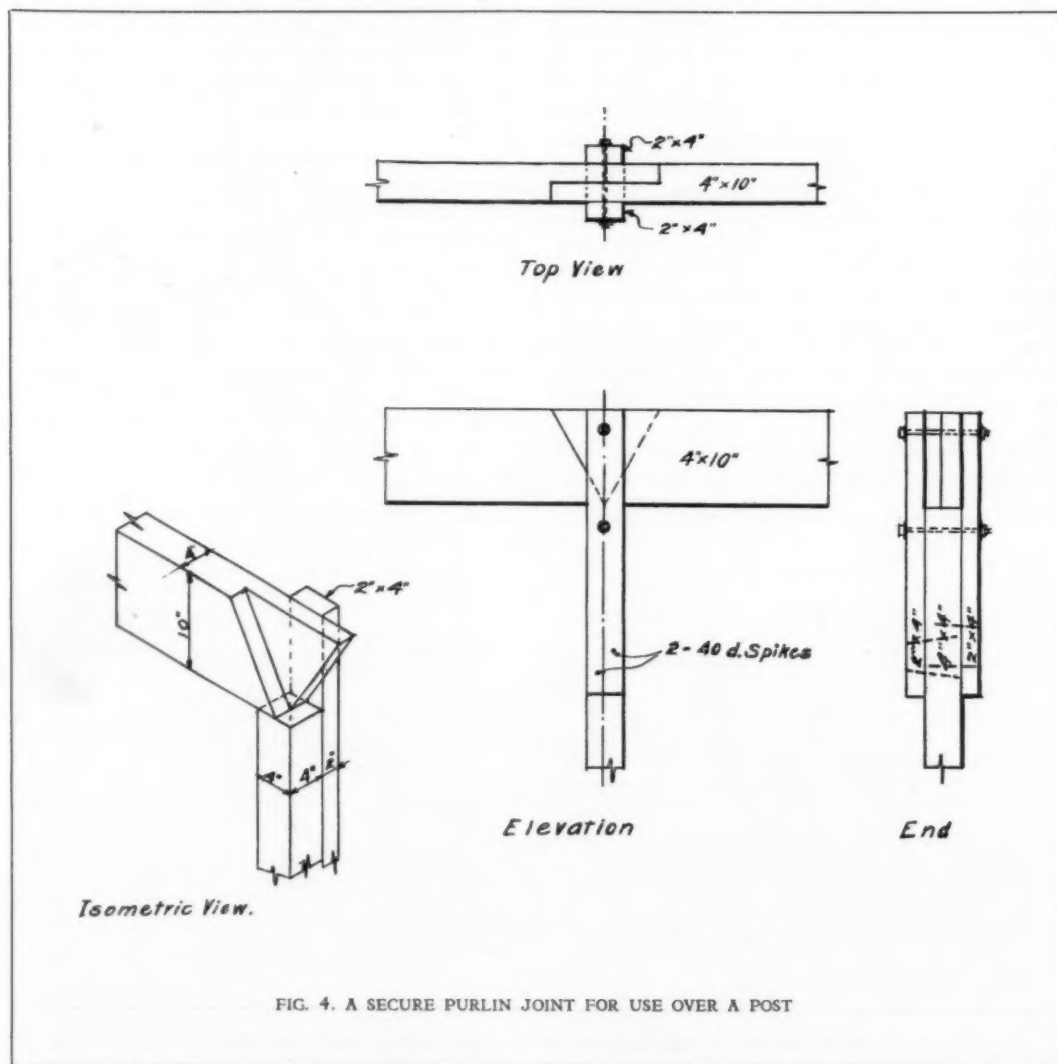
FIG. 1. USUAL METHOD OF TREAD SUPPORTS ON TOP OF STAIR JOISTS. FIG. 2. ANOTHER METHOD THAT IS NONE TOO SATISFACTORY. FIG. 3. A SIMPLE SOLUTION OF THE PROBLEM THAT PROVED SATISFACTORY

cutting the tread support to fit that notch, it was possible to have a combination of both schemes shown in Figures 1 and 2 without the faults of either. The notch at the edge of the joist was never deep enough to be within range of the seasoning checks. At the same time it made it absolutely impossible for the tread support to slip on the edge of the joist.

It became necessary to design a roof using 4 in. x 10 in. Douglas fir purlins on top of 4 in. x 4 in. posts of the same material. In a country where there are heavy windstorms the ordinary butt end splice did not appear to be the best possible joint to use. After working over the good and bad effects of several joints, that shown in Figure 4 was used. In studying this joint it will be found that there is a 2 in. x 4 in. bearing area of each of the abutting purlins resting on top of the purlin.

Furthermore, the long dimension of this area is cross-wise the purlin which is the same amount and manner as if the purlins were abutting each other. On looking at the figure in plan it will be found that there is a lap of one-half of one of the purlins besides the other half of the adjacent purlin, thus making it possible to bolt these members together. By applying a 2 in. x 4 in. piece 3 feet long to each side of the post at the joint with  $\frac{1}{2}$  in. bolts, the splice is complete. It will stand tension which a simple butt joint will not. It was later used on all purlins and similar timber joints irrespective of the size of the timber.

The erection of the Chapel presented a problem of applying a 10 in. x 12 in. beam to each side and near the middle of long wooden columns which support the main roof. It was essential that the extreme fibers of the two sides of the



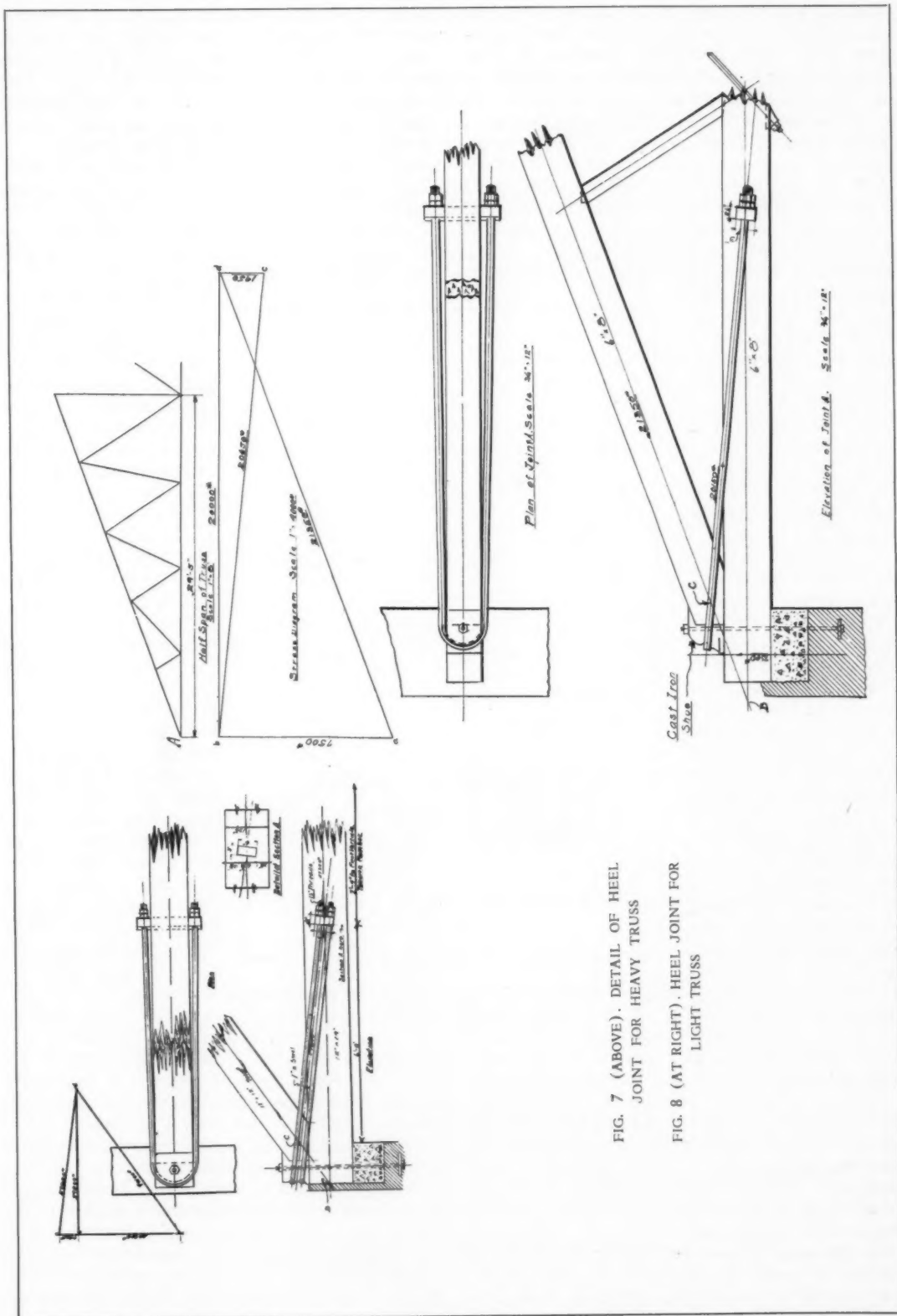


FIG. 7 (ABOVE). DETAIL OF HEEL JOINT FOR HEAVY TRUSS

FIG. 8 (AT RIGHT). HEEL JOINT FOR LIGHT TRUSS

columns, which were not in contact with the beams, should not be cut in order that the columns have their maximum strength to resist bending in that direction, due to windloads on the building. This difficulty was solved in the manner shown in Figure 5 by placing a 6 in. x 12 in. bracket 3 ft.-6 in. long under the end of each beam and setting the middle third of the lower end of this bracket in 4 in., in the middle of the column. According to the "flexure formula"  $I = \frac{Mc}{E}$ , other properties being equal, the strength of a section of a beam is proportional to the moment of inertia of that section. The moment of inertia of the section A-A, Figure 5, is 1685 in<sup>4</sup>, while the moment of inertia of the full section is 1728 in<sup>4</sup>. The strength of section A-A is 97.5 per cent of the strength of the full section of the column. This low reduction of the moment of inertia makes this an acceptable solution of the problem.

In the planning of the University hospital there was a wing 28 ft.-6 in. wide by 60 ft. long laid out for a general ward on each of the four floors. The roof was of cement tile and the floors of reinforced concrete. The problem of getting an efficient ward on the top floor amid the roof trusses was solved as shown in Figure 6. Beds were placed on 6 ft. centers with dormer windows on 12 ft. centers and coming between each pair of beds. The trusses as designed in Figure 6 were placed

midway between the dormer windows and came between the beds. A roof framed with rafters coming on the wall at the floor level would make the space too low to be of service. If the walls were raised three feet above the floor and rafters placed on top the walls would tend to spread. By using the scheme outlined, the ridge pole was supported by the trusses and thus prevented the spreading of the rafters. The 8 in. x 8 in. truss members were tied together by using ribbed reinforcing bars of the proper size around a cast iron foot at each of their bases.

In the design of another building there was the problem of carrying a Chinese tile roof and an attic floor over a clear span of 42 ft.-6 in. The

room below was a lecture room 42 ft. x 42 ft.-6 in. in size and required two trusses on 14 ft. centers. The design of all of the joints of a wooden truss is relatively easy except for the "heel" joint over the supports. In all of the usual methods used in making this joint, bolts are placed perpendicular, or nearly so, to the rafter member of the truss, either alone or in combination with a steel plate over the end of the rafter member. This plate is notched back on the top of the tie beam. In the latter case it is always assumed that a certain proportion of the load is carried by the bolts and that the remainder is taken up by the plate.

Should this assumed condition not maintain, there is bound to be some part of the joint overstressed, possibly to the extent of breaking. Having in mind the solution of the roof truss problem in the hospital building, the joint shown in Figure 7 was arrived at after much study particularly on the part of Charles T. Gee, a Chinese engineer, who is now in charge of all of the architectural and construction work at the University of Nan-king. One of the requirements of this problem was that the lower member of the truss should be as strong as possible in order to resist bending due to the imposed attic floor load. Other elements being equal, the strength of a beam is proportional to the sectional modulus  $\frac{I}{c}$ . The sectional modulus is greatest when the fibers farthest from the

neutral axis are not cut. The problem was solved by cutting a hole through the middle of the tie beam and placing a 3 in. x 6 in. steel bearing plate in the hole as shown in Figure 7. The stress in the rafter member is opposed by two U bolts made of one inch square ribbed bars with their ends upset to receive 1 1/2 in. nuts. The stress in the U bolts at the outer end of the trusses is transferred to the iron castings around which they pass. The vertical component of this force is imposed upon the tie beam on the area between these castings and the tie beam. This is a commendable feature of this joint since in practically all of the usual type of heel-joints, all of the vertical components of the forces in the bolts and the rafter member are

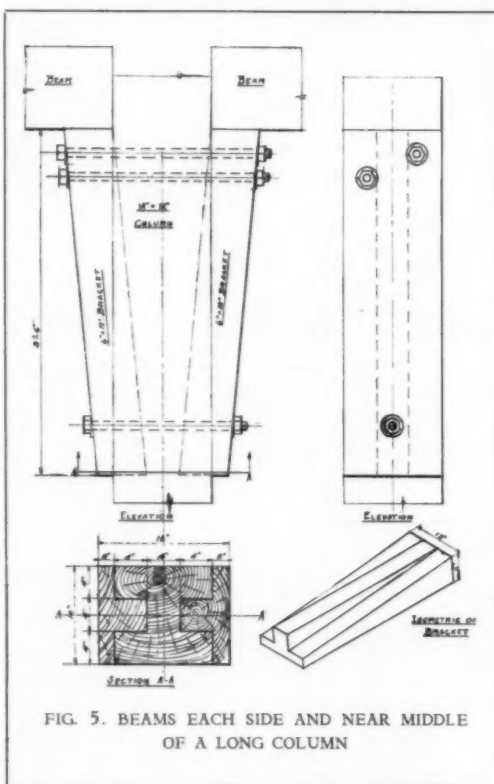


FIG. 5. BEAMS EACH SIDE AND NEAR MIDDLE OF A LONG COLUMN



transmitted to the tie beam within the area of contact between the rafter beam and the tie beam. In this joint the only stress acting directly between the tie beam and the rafter beam is the vertical component of the stress in the rafter beam. Investigation discloses that section A has 90 per cent. of the strength of the full section. Further investigation discloses that there is a net tensile stress of 46 lbs. per sq. in. in the top fibers of the tie beam at section A and a net compressive stress of 46 lbs. per sq. in. in the lower fibers at the same section. This is another excellent feature of this joint. If the floor should not happen to be loaded on the area which depended on this portion of the tie beam for its support there would then be no downward bending moment as first computed and the reaction of the wall on the tie beam would be correspondingly reduced. The stress in the rafter member would be also reduced. This would bring a similar reduction in the upward bending moment. Suppose, however, it were possible for only the floor load to be removed with all of the other stresses as computed unchanged, the extreme unit fiber stresses under these conditions would be 862 lbs. per sq. in. plus the 648 lbs. per sq. in. tensile stress due to the horizontal component of the stress in the rafter member or a total of 1510 lbs. per sq. in. which is not excessive for Douglas fir. This stress of 1510 lbs. would be the

unit tensile stress in the upper fibers of section A. The unit fiber stress in the lower fibers at this section would be a tensile stress of 214 lbs. per sq. in., which is the difference between the above stresses.

The 3 in. x 6 in. steel bearing member is designed for bending. The unit fiber stress in the steel as determined from the flexure formula is 15920 lbs. per sq. in. and the pressure of the steel against the end of the wood fibers is 796 lbs. per sq. in. both of which unit stresses are well within the allowable limits for these materials.

A third excellent feature of this joint is that the reaction of the wall should theoretically pass through point C which is the intersection of the

center line of the rafter member and the center line of the combined rods that resist the horizontal component of the stress in the rafter member. This results in a higher attic space which is often usable. Ordinarily the point B which is the intersection of the center lines of the rafter beam and the tie beam is placed over the center line of the wall or supporting column. In the case under consideration the center line of the wall is made to pass midway between points B and C. There may be a slight bending moment in this case, but it is obvious from the sketch that it would be impossible to place point C over the center line of the

wall on account of the appearance of the exterior. To put point B over the center line of the wall would impose larger bending moments on the tie beam than under the method followed.

Figure 8 is a joint similar to that of Figure 7 suitable for a small truss. In this case the same investigation of the joint was employed. In one case similar to the smaller joint, a truss was designed so that point C came directly over the center line of the wall. It is seen that if this can be done it will result in a higher attic which may be desirable. On one occasion a strut was placed over the point where the steel-bearing plate passes through the tie beam and below the rafter beam. A purlin was placed over this strut so that the upward component of the forces in the rods was

opposed by the load on the purlin.

The chapel entrance consists of three doorways barred by heavy teakwood doors. These doors were too heavy to be hung from ordinary hinges in the usual manner. These doors opened not more than 100 degrees and therefore it was not necessary that they should be hung so as to clear the trim or casings. As an example of the method followed in hanging these doors, assume the use of 4 in. by 4 in. hinges in connection with a door weighing 66 lbs., as illustrated in Figure 12. In this case there is a horizontal force of 22 lbs. pulling at the top hinge and a corresponding equal and opposite force at the bottom hinge. There are also vertical forces of one-half of the hinge upon

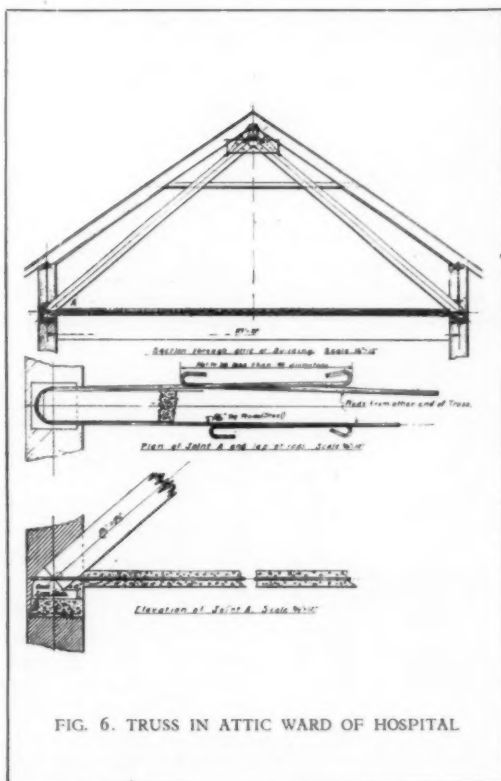


FIG. 6. TRUSS IN ATTIC WARD OF HOSPITAL

the other half of the hinge which produce shearing on the screws. These forces are not shown and will not be considered as they do not appear to be the most serious stresses imposed upon the screws. The serious stresses are those produced by the hori-

zontal forces of 22 lbs. which tend to pull the screws from the door and also from the door frame. With doors hung as they usually are there is a moment of 22 lbs. times  $1\frac{3}{4}$  inches (Figure 10) or 38.5 inch lbs. to be opposed by the screws. The

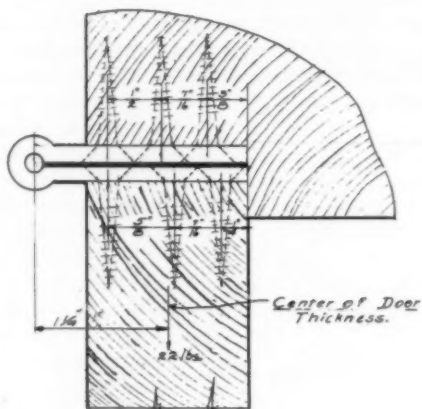


Fig. 11.

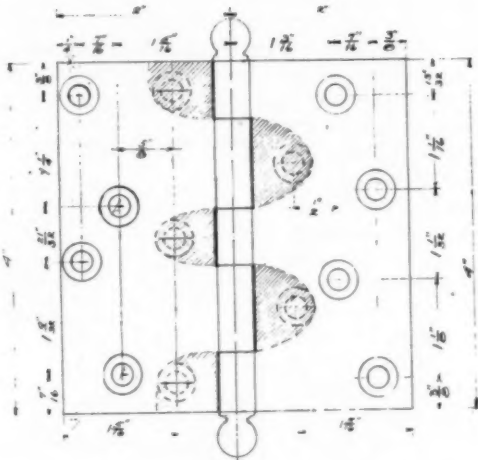


Fig. 9.

#### DETAILS FOR HANGING HEAVY DOORS

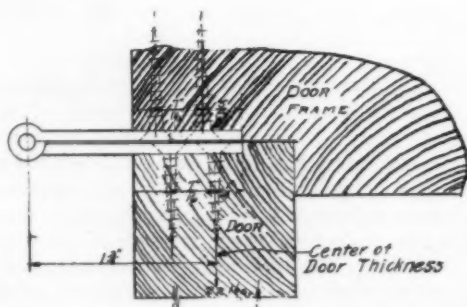


Fig. 10.

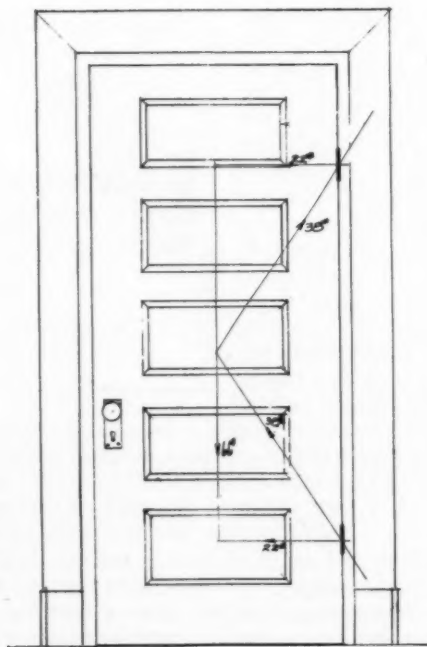


Fig. 12.

way in which an ordinary hinge (Figure 9) is made and set it would be possible to cut away all of the shaded area without affecting the strength of the hinge in the least. It is possible, therefore, to drill a hole in each of these areas, set the hinge over farther on the door and frame, as shown in Figure 11, and thus impose higher stresses on the shaded areas of the leaves of the hinge. It is not difficult to see that if holes are drilled in any other than the shaded area of the leaves the hinge will be weakened. Care must be used in locating the added holes for the screws. From Figure 11 it will be found that the moment for the screws to oppose is 22 lbs. times  $1\frac{1}{4}$  inches or 27.5 inch lbs. which is 71.5 per cent of the moment computed above. Note further that the width of the base in the case of the door in Figure 10 is  $11/16$  inches and in the case of the door in Figure 11 it is  $1\frac{5}{16}$  inches. The second width is about 90 per cent larger than the first width. The lack of absolute

symmetry due to manufacturing processes in the two leaves of the hinge as shown in Figure 9 is typical and is as was found on the sample. On the door frame there is an increase from  $13/16$  inches to  $1\frac{5}{16}$  inches in the width of the base of the hinge or an increase of about 61 per cent. It is not difficult to see that Figure 11 offers a substantial manner in which to hang heavy doors. This scheme was used with 5 in. x 5 in. hinges to hang the heavy teakwood doors of the chapel referred to above.

These are a few of the general types of problems met with in Oriental work. With limited markets for materials and a very decided lack of specialists, one occasionally finds himself completely submerged with problems for which he must obtain satisfactory solutions which will stand up under the years of service of a people 99.9 per cent of whom understand nothing about the why of mechanics, or the qualities of materials or the stresses imposed upon them.

#### BULLETINS ON UNIT HEATING

THE Modine Manufacturing Company, Racine, Wis., has recently issued three new bulletins covering specialized applications of Modine unit heaters. One bulletin is devoted to the use of Modine unit heaters in the leather industry. It covers, in addition to heating, the application of unit heaters for leather drying. The second bulletin is devoted to the use of unit heaters in dairy plants. The bulletin describes how, through the rapid circulation of heated air, the unit heaters practically eliminate steam fog and greatly reduce condensation on walls, ceiling and machinery in dairy plants. Nearly 100 installations are listed in this new bulletin. A garage application bulletin of the unit heater compares this modern method in heating with the modern automobile. How this type of heating has worked out successfully in many garage installations is described. A part of the bulletin is devoted to the application of the Modine for ventilating as well as heating. The way in which it reduces the hazards of carbon monoxide is explained in detail.

#### WELL KEPT FLOORS HELP PREVENT ACCIDENTS

THE care of floors in factories is more important than it would seem, states the *Furniture Index*. Especially in the prevention of accidents it is essential that floors be kept free from protruding nails, holes, splinters, loose boards and unevenness, as well as from becoming slippery and unsafe to walk on due to oil or other substances leaking onto the floors from machines. Rolling objects carelessly left on the floor are also an accident menace, not to mention scraps of wood from which nails protrude.

Many spilled loads have resulted from the shop trucks rolling over an unrepaired hole in the floor

or some unseen object. It would be well to assign certain areas to each man on the floor and make him responsible for the "policing" of that area.

Where operators stand to operate machines, such as jointers, shapers, saws and automatic lathes, it is well to provide non-slip footings, a variety of which are available on the market, or which can be readily made in the shop by a resourceful odd-job man.

#### BUREAU OF STANDARDS ANNOUNCES NEW JOURNAL OF RESEARCH

THE Department of Commerce has announced that a new journal of science will be issued by the Bureau of Standards. This monthly magazine will contain the research papers on fundamental and applied science. It will report the research results of the Bureau of Standards experimental investigations. The Bureau has published 942 such research papers in an older series that will now be merged in the new Bureau of Standards Journal of Research.

The new journal will contain, it is expected, scientific and technical research papers comparable in interests and importance with those already issued. It is believed that this union of pure and applied science in one journal will tend to shorten the lag between the discovery of some new material or process in the laboratory and its application in industry.

The subscription rate is \$2.75 in the United States, Canada, Mexico, or Cuba, and \$3.50 per year for other countries. The price of single copies of this journal is 25 cents domestic and 31 cents foreign. Remittances must be sent to the Superintendent of Documents, Government Printing Office, Washington, D. C.

## "COMMON-LAW COPYRIGHT" DEFENDED

KANTACK & COMPANY, INC., recently had occasion to bring suit in the New York Supreme Court to enforce its common-law right to prevent the copying and reproduction of some of its original unpublished and uncopyrighted designs for lighting fixtures. General Counsel for the company reported that the case, while legally well grounded, was almost unique in character and that there were practically no published precedents for it. The details of the case may therefore be of interest not only to other manufacturers of lighting fixtures but also to manufacturers of any and all other types of merchandise for which the manufacturers originate their own designs.

It is to be noted that the case did not come up under the United States or State Copyright or Trade-Mark laws, as the designs in question had not been copyrighted under the statutes, but involved a common-law principle which applies to all original literary, artistic or other creations during the stage of development dating from their inception and continuing until they are released to the public by their authors through being put into publication or circulation. During this period, if those who bring them out so decree, all such fruits of creative thought are entitled to a life of strict privacy and cannot legally be taken or appropriated by others until they have been made public or "wild" through some dedication to public use.

The complaint alleged that the various designs in question had been originated and prepared by Kantack & Company, Inc., and submitted to the owners of certain buildings designed in a distinctive manner by certain architects, and that the proposed lighting fixtures for the buildings were accordingly designed in the same spirit to harmonize with and conform to the interior architecture of the buildings. It was further alleged that the designs were submitted first in sketch and then in one-quarter size color drawings in connection with estimates by Kantack & Company, Inc., for the manufacture and installation by them of the particular fixtures shown in their own designs. The complaint then disclosed that, although the owners purported to

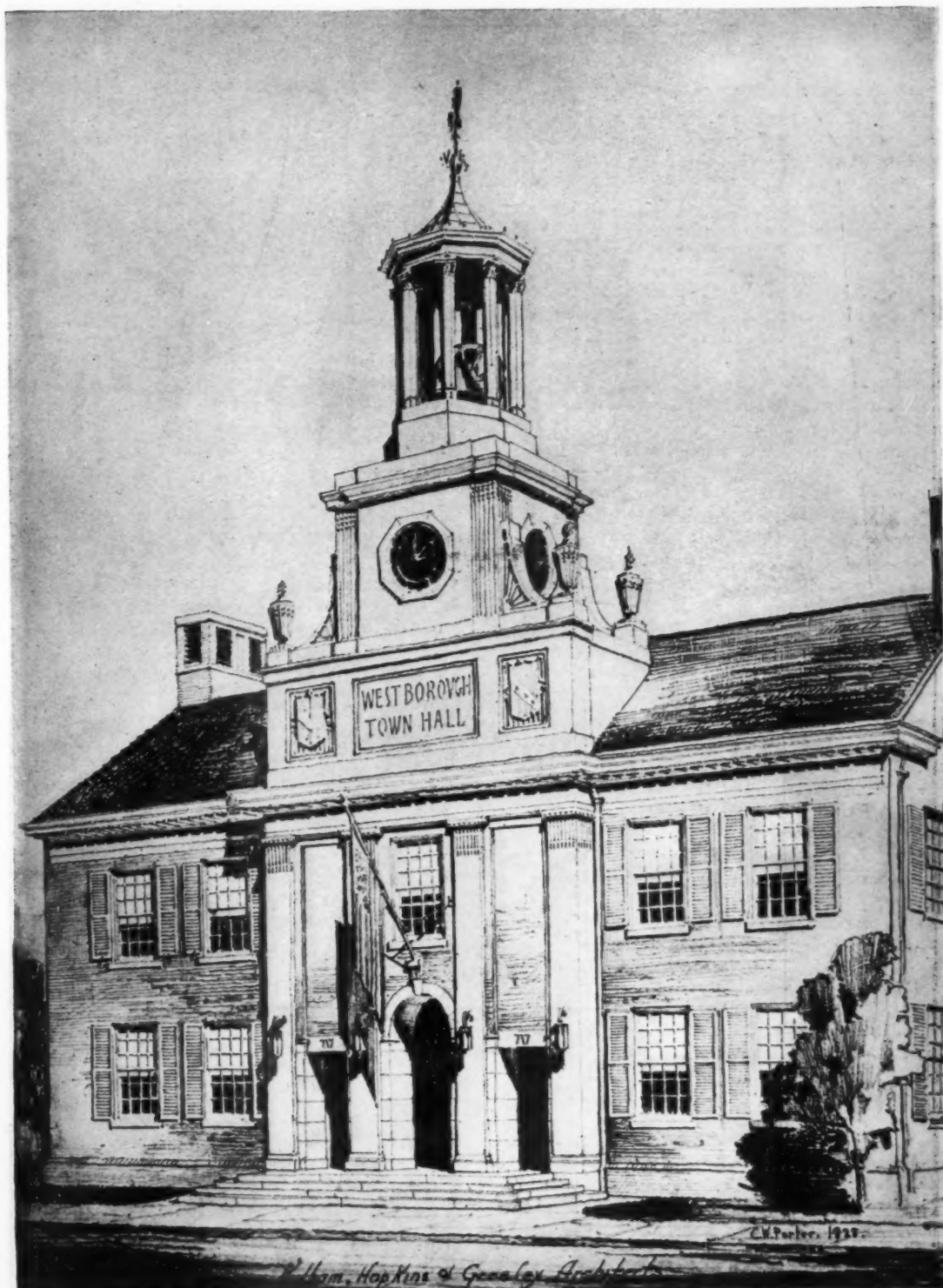
reject the designs, refused to entertain the bid and failed to place an order for the fixtures, they, nevertheless, had the same designs copied and reproduced in fixtures by other manufacturers which they installed and which were identical reproductions of the designs of Kantack & Company, Inc., but which cost them absolutely nothing for designing expense. It was alleged that this was an infringement of the common-law rights of the originators since the designs had never been made public or circulated in any way and had been submitted to the owners in confidence and as part of a confidential estimate which was rejected. Substantial damages were demanded for this alleged infringement of rights.

Unfortunately, the interesting questions raised by this suit will not have a convincing judicial determination at this time because the defendants, without answering, made overtures for the settlement of the action. Under the terms of the settlement arrangement the question at issue was arbitrated by a well known architect and was decided by him in favor of Kantack & Company, Inc., and the latter then accepted a nominal amount in lieu of damages, as they did not desire to profit by the litigation, but merely to establish and defend the legal principles involved both for their own benefit and for the benefit of other designers and manufacturers who might be similarly situated. The apparent confession by the defendants of the weakness or absence of any defense through their action in making a settlement, as well as the decision in favor of the plaintiff by the architect who acted as arbitrator, may, however, be taken to affirm and justify the principles upon which the complaint was based, and to that extent may serve as a welcome precedent in other similar cases.

Upon principle, of course, the position of the plaintiff was unassailable. Because morally, therefore legally, those whose diligence, faithfulness and skill have brought forth results possessing so-called originality should enjoy the fruits thereof and other parties who have not earned or legally acquired them should not be able to appropriate them without compensation.





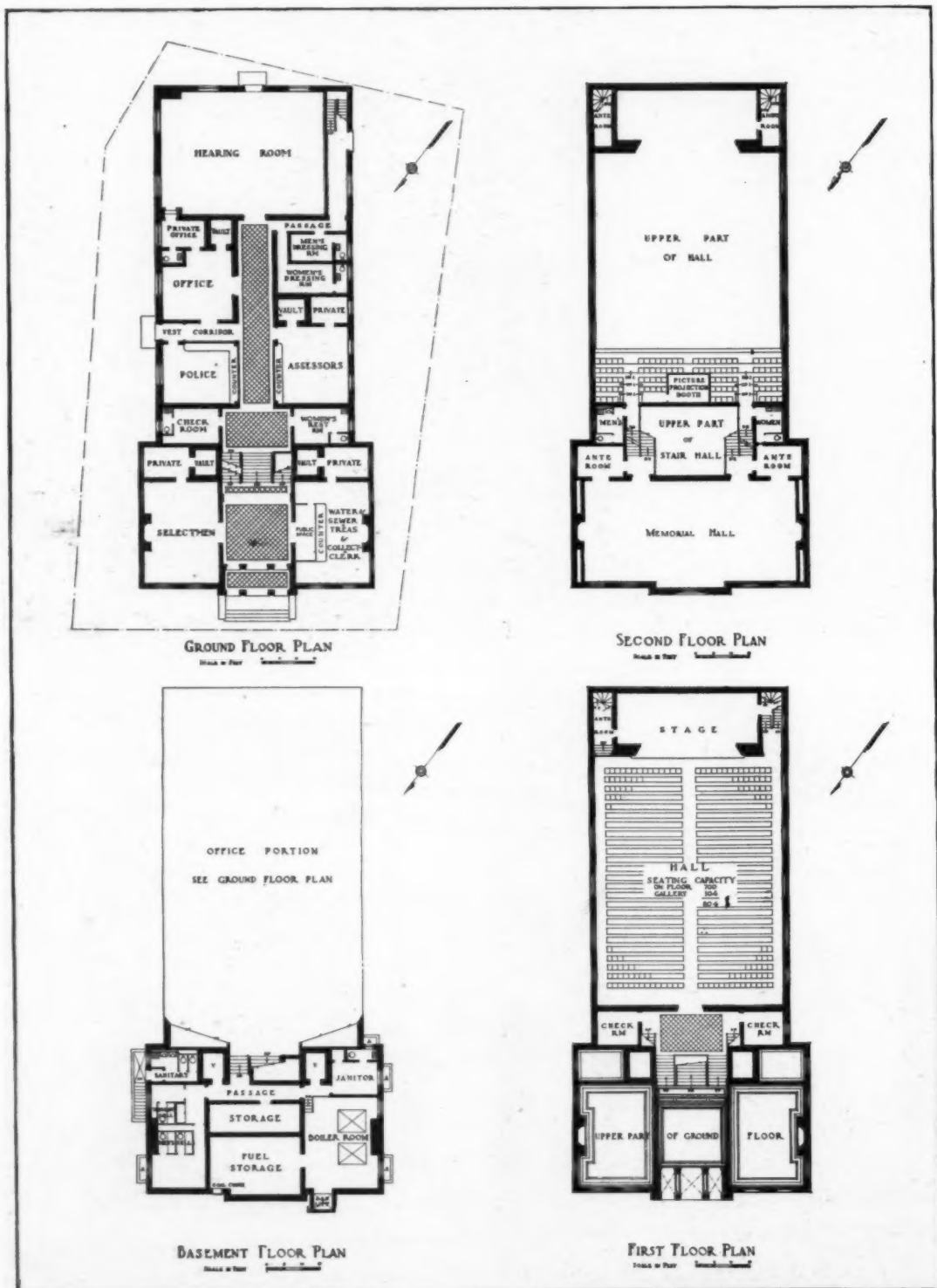


WESTBOROUGH TOWN HALL, WESTBOROUGH, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

(From the original sketch by C. W. Porter)





WESTBOROUGH TOWN HALL, WESTBOROUGH, MASS.

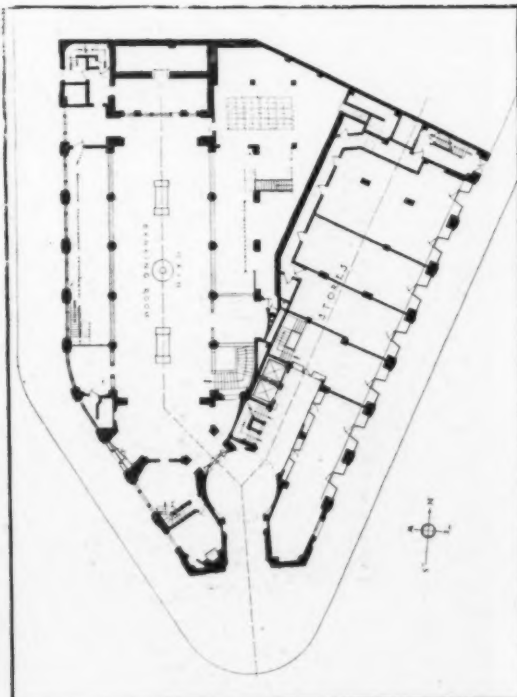
KILHAM, HOPKINS & GREELEY, ARCHITECTS



THE PRESENT BUILDING

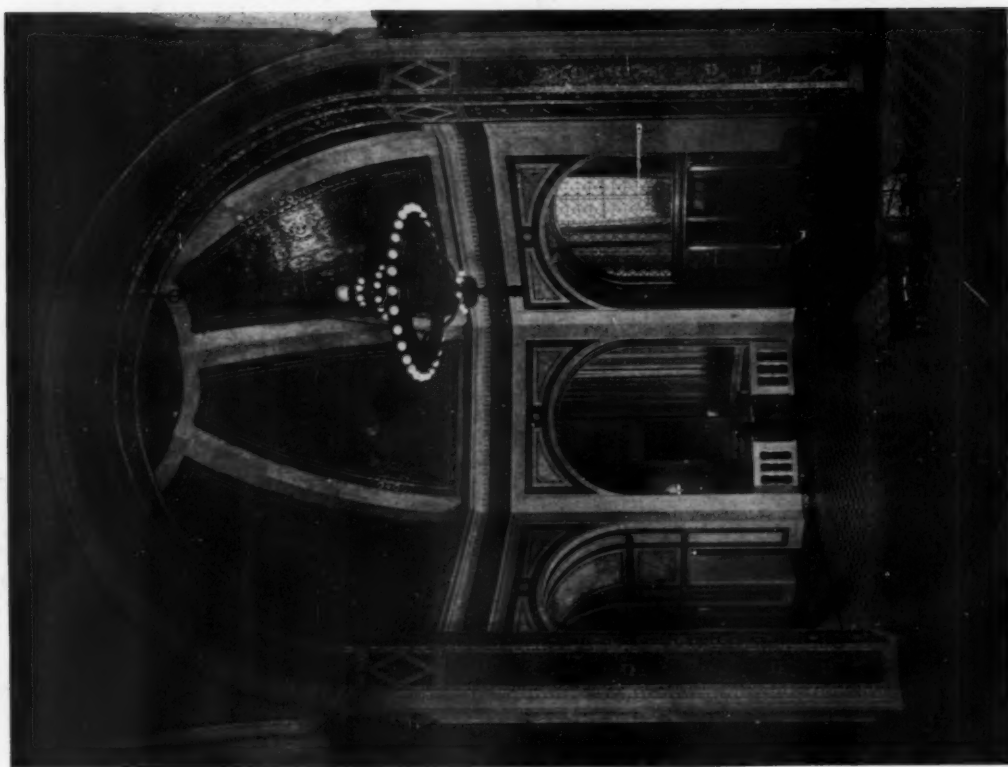


DESIGN FOR THE COMPLETE BUILDING



FIRST FLOOR PLAN

ROCHESTER SAVINGS BANK, ROCHESTER, N. Y.—MCKIM, MEAD & WHITE, ARCHITECTS



ROCHESTER SAVINGS BANK, ROCHESTER, N. Y.—MCKIM, MEAD & WHITE, ARCHITECTS

*Photos by Franco*



THE BOARDMAN HOUSE, PORTSMOUTH, N. H.

WORKING PHOTOGRAPHS—SERIES II

AN INTERESTING ADAPTATION OF THE PALLADIAN MOTIVE MAY BE SEEN  
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT





OLD HOUSE AT PROVINCETOWN, CAPE COD, MASS.

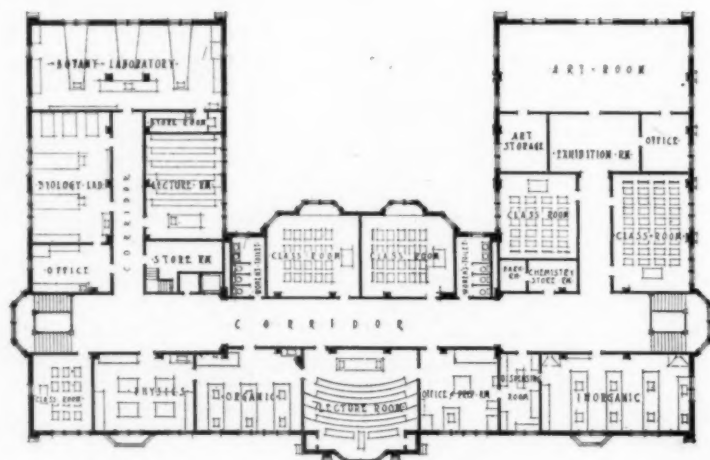
WORKING PHOTOGRAPHS—SERIES II

THE DEEP DORMERS ARE TYPICAL OF NEW ENGLAND COLONIAL ARCHITECTURE  
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

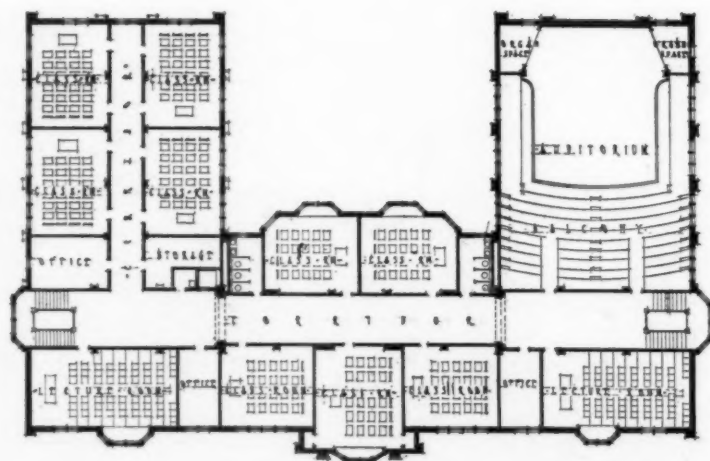


ADMINISTRATION BUILDING, LINDENWOOD COLLEGE, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS

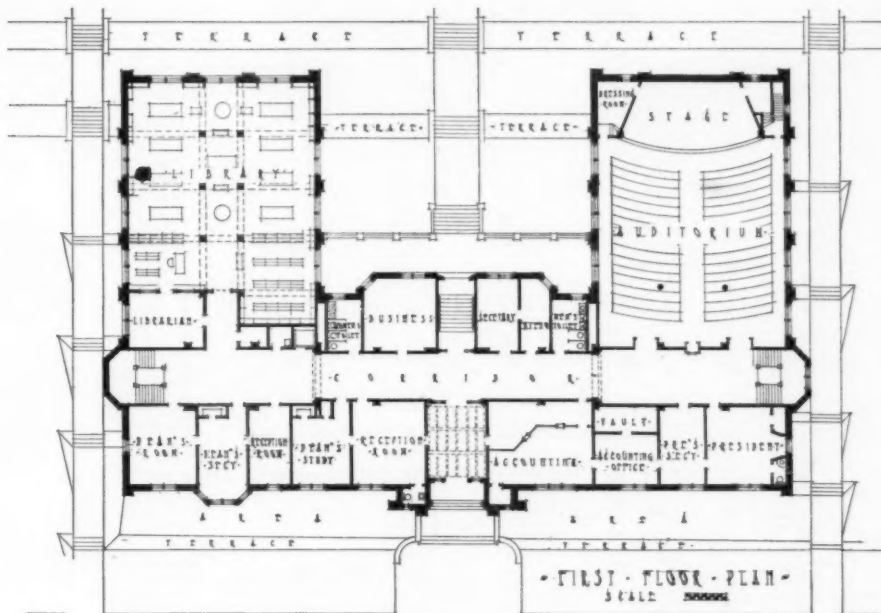


THIRD FLOOR PLAN

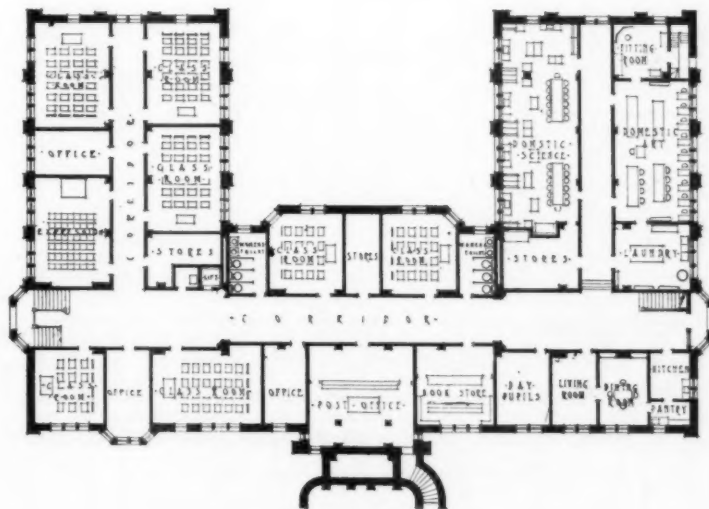


SECOND FLOOR PLAN

ADMINISTRATION BUILDING, LINDENWOOD COLLEGE, ST. LOUIS, MO.  
LA BEAUME & KLEIN, ARCHITECTS



FIRST FLOOR PLAN

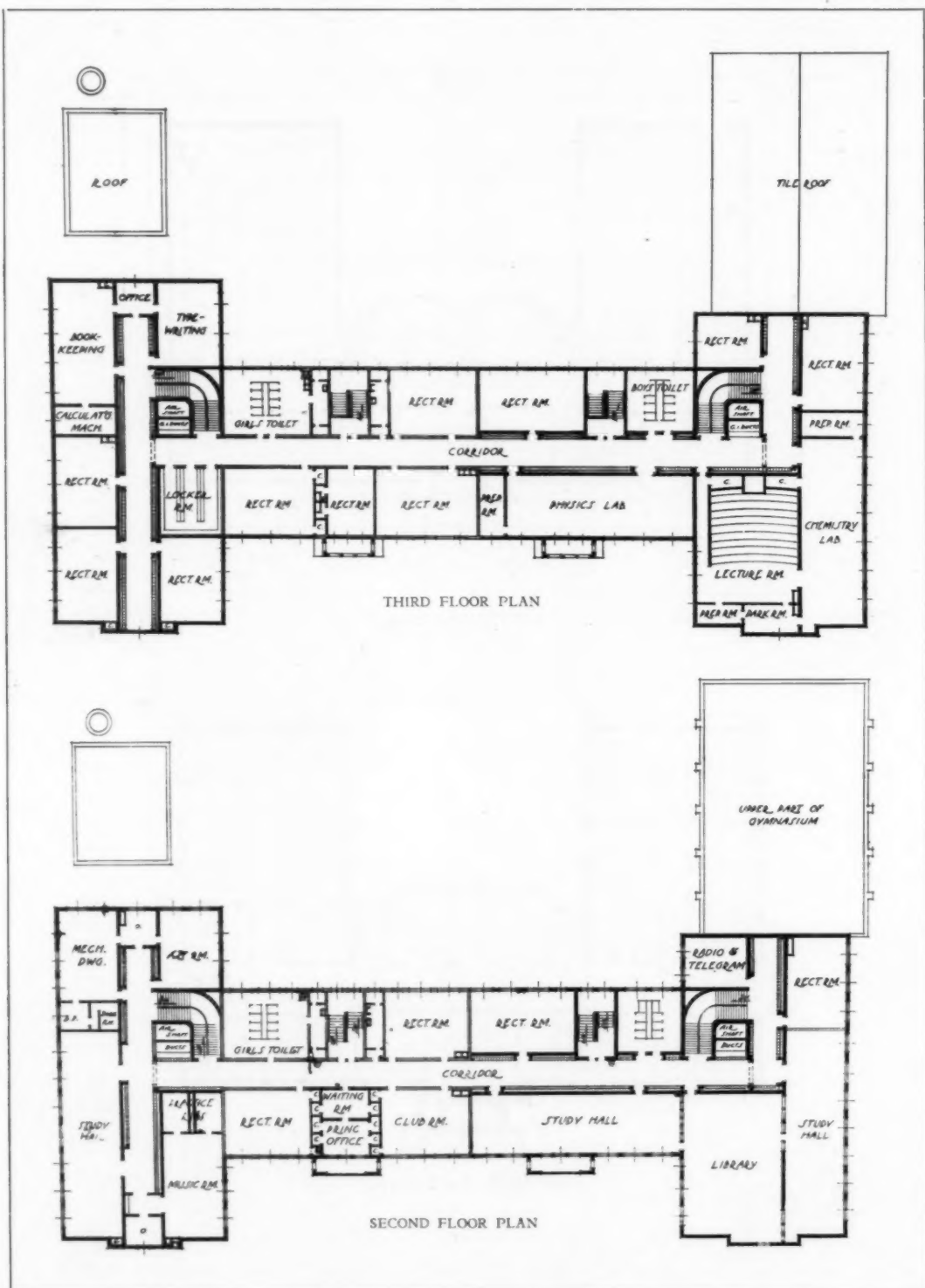


BASEMENT FLOOR PLAN

ADMINISTRATION BUILDING, LINDENWOOD COLLEGE, ST. LOUIS, MO.

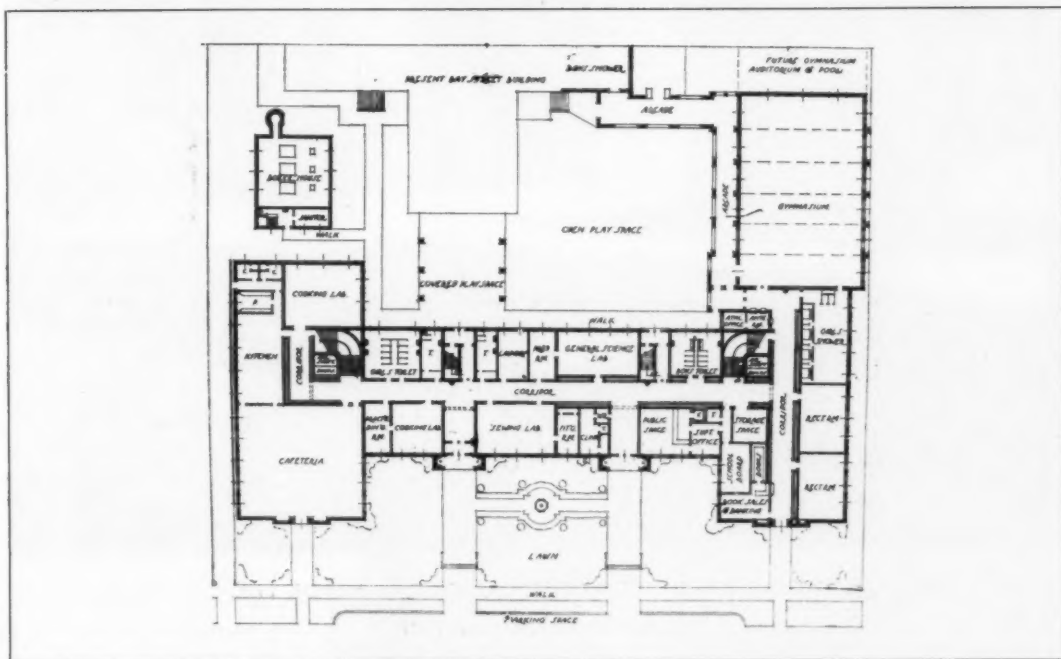
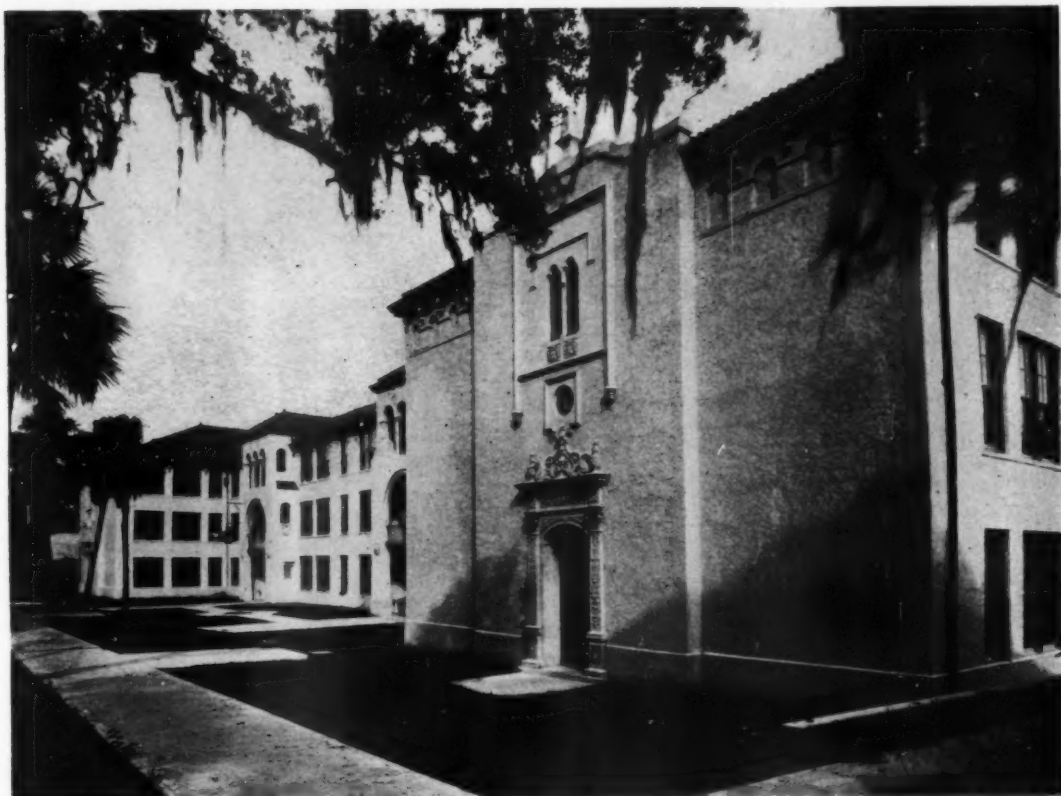
LA BEAUME & KLEIN, ARCHITECTS





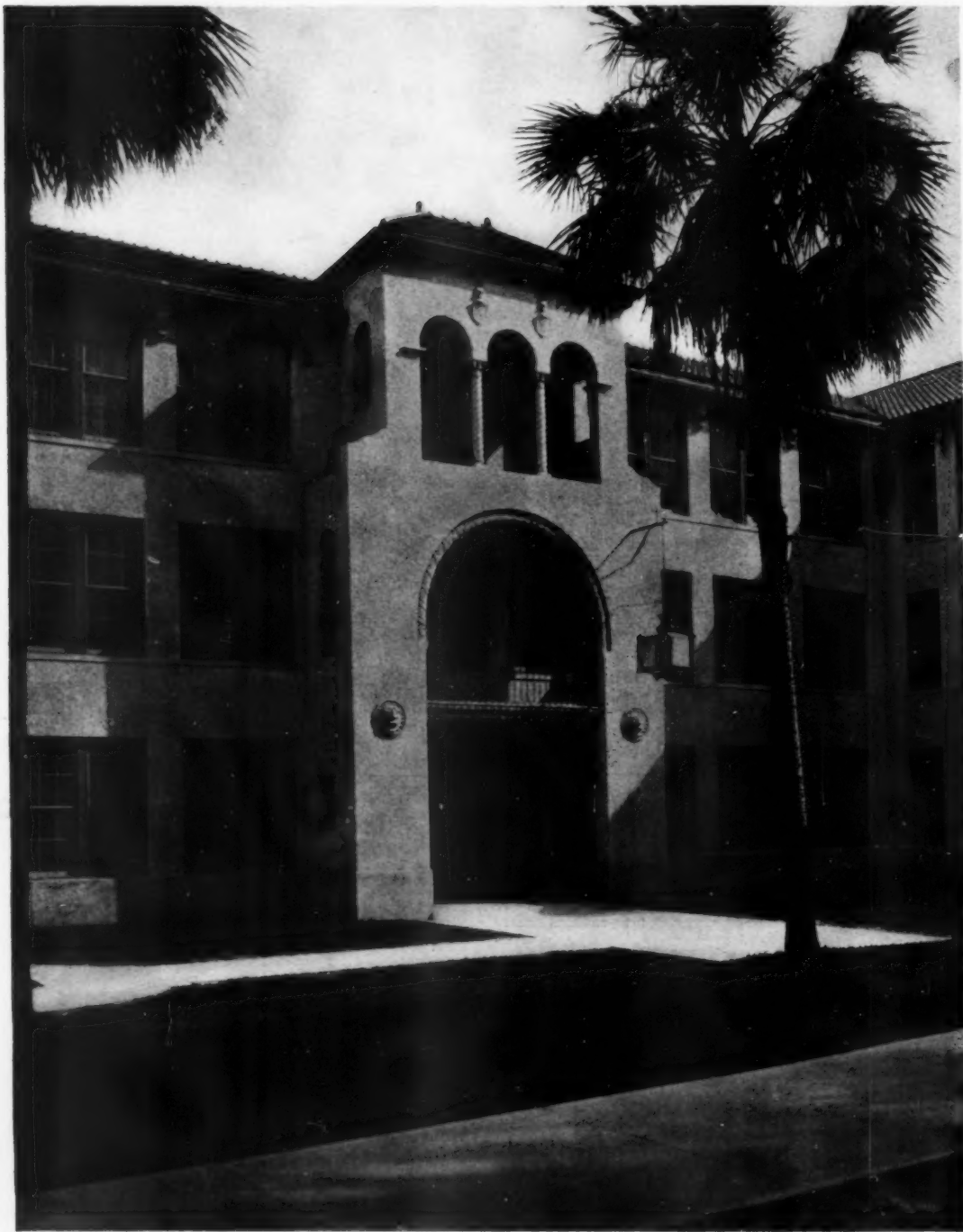
DAYTONA BEACH HIGH SCHOOL, DAYTONA BEACH, FLA.

HARRY M. GRIFFIN, ARCHITECT



DAYTONA BEACH HIGH SCHOOL, DAYTONA BEACH, FLA.

HARRY M. GRIFFIN, ARCHITECT



DAYTONA BEACH HIGH SCHOOL, DAYTONA BEACH, FLA.

HARRY M. GRIFFIN, ARCHITECT

THE DESIGN OF THIS SCHOOL BUILDING, WHILE NOT IN ANY WAY INTENDING TO BE A REPRODUCTION OF SPANISH FORMS, IS SUGGESTIVE OF SPANISH ARCHITECTURE AND, THEREFORE, IS APPROPRIATE IN A SETTING THAT BEARS MARKED SPANISH INFLUENCE AND IS EVEN ASSOCIATED WITH SPANISH TRADITION

## EIGHT HOUSES FOR THE HAMPDEN HEIGHTS DEVELOPMENT COMPANY, READING, PA.

By MILES B. DECHANT, *Architect*

DEVELOPMENT companies for the most part too rarely employ architectural service to plan, design and superintend construction of houses. It has only been recently that men at the head of our development companies throughout the country have appreciated the selling point in good architecture. The buyer is looking more and more for good taste and correct design in the small house. He even demands it now, just as he demands good lines and "chic" appearance in automobiles, for example: Beauty in the small house is finding its place among the suburbs of our country and is more and more becoming a tool to real estate values.

It was this motive that led the owners to erect this group of houses and thereby give to the public something more than just a house. The old scheme of row upon row of monotonous mid-Victorian type of city house polluted the minds of the public; it has seen its day and thank goodness it shall never return. Again, the owners appreciated the fact that a house must always have a garden, and, therefore, to further enhance the value still more, a simple garden was added to each. A very simple little garden, nothing elaborate but just a place for some perennials arranged with definite lines bounded by hedges or some evergreens. Everyone loves a garden, and such a scheme cannot help but attract the attention of the American public for its growing like and love for beauty. The photographs fail to show very definitely the gardens, as they have not as yet had time to develop.

As to the style of architecture, it is hard exactly to say what it is. These houses simply portray American thought expressed in architectural motives that are English and Colonial. They, therefore, are not English houses or real Colonial houses, but houses with electric lights, electric refrigerators and garages, things with which our forefathers never could have lived. In other words they are modern houses, with a touch of individuality.

The group was erected under a single contract and the estimated cost per cubic foot was forty-five cents, which was to include

plumbing, heating and electrical work. The plot of ground is 90 by 800. The requirements for each house were that they should contain living room, dining room, kitchen, porch on the first floor and a garage, either attached or detached. The second floor was to contain four bedrooms of moderate size and two baths, and the cost of each house was not to exceed \$18,000. Another stipulation made by the owner was that they should be harmonious as a whole, but individual and different in respect to general details and characteristics. It was readily seen that four bedrooms and two baths on the second floor occupied more area than the rooms below would contain. The garage naturally came to the rescue and served as additional space for the extra bedroom above. This method has proved successful and the public is gradually recognizing the fact that the garage can be made a part of the house to its advantage, artistically as well as practically.

The interiors are not elaborate, but well finished with attractive detail. Three of them have beamed ceilings and rough plaster finishes and all have open fireplaces, finished with carved wooden mantels of pleasing design. Elaborate detail was not considered, as it was taken into account that the houses were to be planned for the family with moderate means, containing the necessary rooms, compactly arranged, with a primary idea of beauty and attractive appearance. From the sale it was interesting to note that 80 per cent. of the people who examined them had very little discouraging



Photo by Steel's

HOUSE NO. 4—PLAN SHOWN ON FOLLOWING PAGE



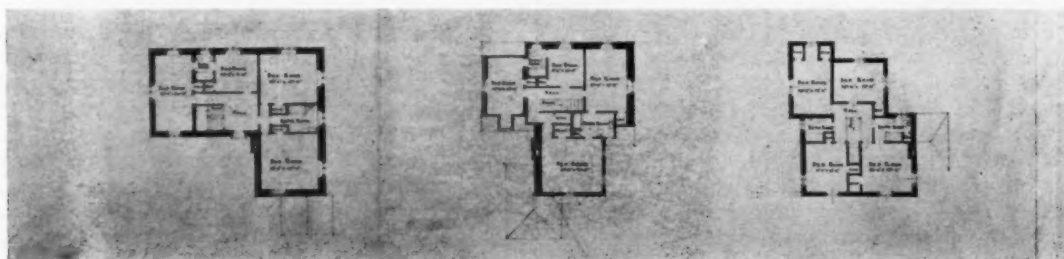


HOUSE NO. 1

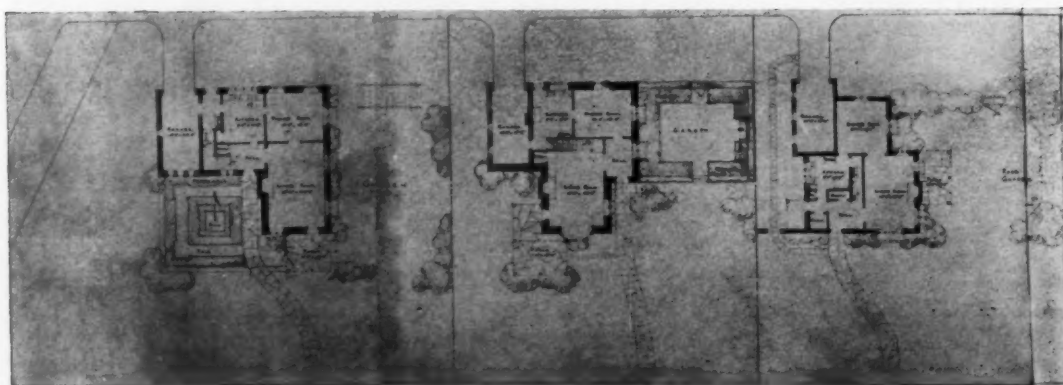
HOUSE NO. 2

HOUSE NO. 3

HOUSE NO. 4



SECOND FLOOR PLANS



FIRST FLOOR PLANS

HOUSE NO. 1

HOUSE NO. 2

HOUSE NO. 3

A GROUP OF EIGHT HOUSES FOR THE HAMPDEN HEIGHTS DEVELOPMENT COMPANY, READING, PA.

MILES B. DECHANT, ARCHITECT

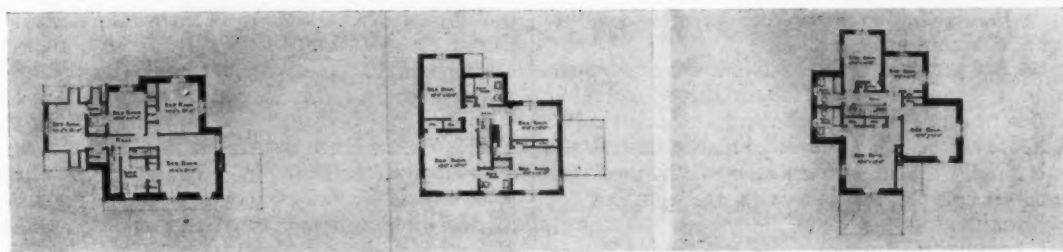


HOUSE NO. 5

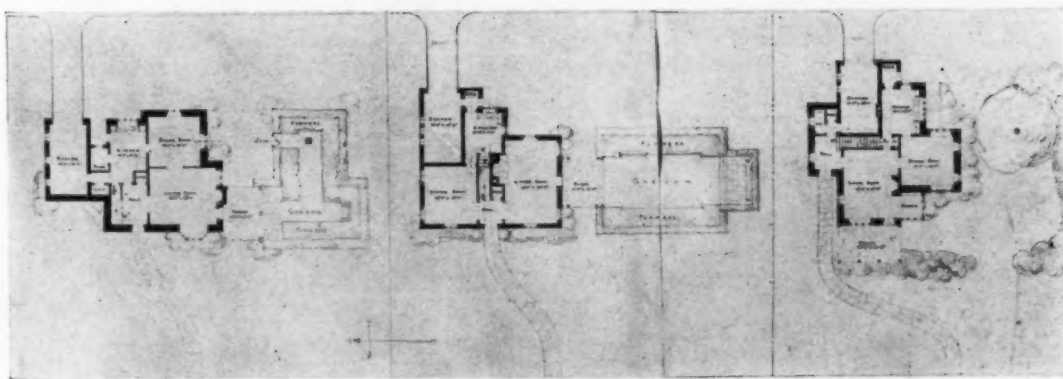
HOUSE NO. 6

HOUSE NO. 7

HOUSE NO. 8



SECOND FLOOR PLANS



FIRST FLOOR PLANS

HOUSE NO. 4

HOUSE NO. 5

HOUSE NO. 6

A GROUP OF EIGHT HOUSES FOR THE HAMPDEN HEIGHTS DEVELOPMENT COMPANY, READING, PA.

MILES B. DECHANT, ARCHITECT



Photo by Steel's

HOUSE NO. 7

criticism but liked the arrangements of the plan and characteristics of the elevations.

As to the actual costs it was found that the average contract price per cubic foot was exactly what the architect had estimated, namely, forty-five cents. This made the average total cost of each house \$18,000. Some of them, however, ran a little higher due to items such as dressed stone, exposed beams, etc.

Such a group of houses I feel is a step forward and the encouraging part about the whole thing is that the public accepted them enthusiastically. A house can be made artistic no matter how small. It is simply the application of materials used correctly in proper relation with the character of architecture.

I know that America today is stepping into a

great Renaissance of architecture. The houses of fifty years hence shall be models of architectural beauty. I can see the future suburban districts of our cities beautifully and wonderfully laid out with houses comparable with the smaller manor houses of France, Italy and England. There will be hundreds of interesting examples of purely American ideals, the spirit of which shall live and pass on, inspiring others to greater thoughts. Garden walls overgrown with native plants and vines, chimneys that tell stories, and doorways through which men of notoriety shall have passed,

will tell of the glorious days when America saw its Renaissance in the architecture of the small house.

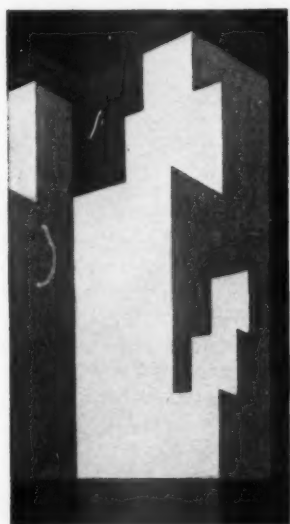
The great stumbling block today in the development of domestic architecture in this country is the tendency of prospective owners of small houses to be of the opinion that the problem of designing their houses is not worthy of architectural service. Designing the small house is a very humble calling and to the owner it should be the most sacred place on earth. He should surround himself with things of beauty, for in no other place in the world, but in the home, can a man enjoy beauty and contentment. Beauty in design is the basis of the architectural profession. It will be out of the tasteful and discriminating American domestic life that will grow a lasting architecture.



Photo by Steel's

HOUSE NO. 8

# . . . When Replacements are Necessary the Economy of ANACONDA BRASS PIPE is Definitely Established



THE economic value of Anaconda Brass Pipe has been demonstrated again and again by replacements of rusted out water pipe in large and important buildings.

When the buildings were erected, rustable pipe was considered satisfactory. Time and changed water conditions proved otherwise, and Anaconda Brass Pipe has been installed after considerable expense for ripping out and replacing walls and ceilings, not to mention the inconvenience and the loss of revenue.

Anaconda Brass Pipe is the most economical pipe for water distribution. It cannot rust or clog with rust deposits, and will always deliver a full clear flow of water at full pressure. No pipe repairs or replacements due to rust.

. . . And after years of satisfactory service when a brass piped building is demolished the *salvage* value of the brass will about equal the *original* cost of the rustable pipe. The American Brass Company, Waterbury, Connecticut,

## *Two Kinds of Anaconda Brass Pipe Now Available*

FOR normally corrosive waters and filtered waters that are not of high permanent hardness, Anaconda 67 Brass Pipe, which contains not less than 67% Copper, is recommended as most economical for distribution lines. Ground waters and surface waters are usually highly

corrosive, as are filtered waters high in carbonic acid content and low in alkalinity. For such water and all pipe lines buried underground, Anaconda 85 Red-Brass Pipe, containing 85% Copper, is recommended as the most durable corrosion-resisting pipe commercially obtainable.

# ANACONDA BRASS PIPE

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## THE ANTIQUITY OF ARCHITECTURE

ARCHITECTURE is one of the oldest, if not, indeed, the oldest of the arts. Human records do not show its beginnings, but they do show its growth and that some of its fundamentals were worked out so long ago, both in principle and detail, that they seem to have been coeval with man himself.

Take, for example, the arch, today, as throughout the history of architecture, an almost ever-present feature of construction. The recent discovery of the tomb of a Sumerian queen, in Ur of the Chaldees, who appears to have lain there undisturbed for some six thousand years, shows doorways crowned by true archways of baked bricks. Hitherto, the oldest arch known in the world was found over a drain dating back to the third millennium B. C. The recently discovered arch dates back a thousand years earlier.

The report of the excavators at Ur states: "Excavation of the tombs in Ur now reveals that corbel vaulting, the true arch and the dome, all were familiar to the Sumerian builder and were carried out both in brick and stone in the fourth millennium, B. C." If these essential features of construction were familiar to the builders of six thousand years ago, the practice which brought this familiarity must have been started and developed long before that. Architecture and building surely have

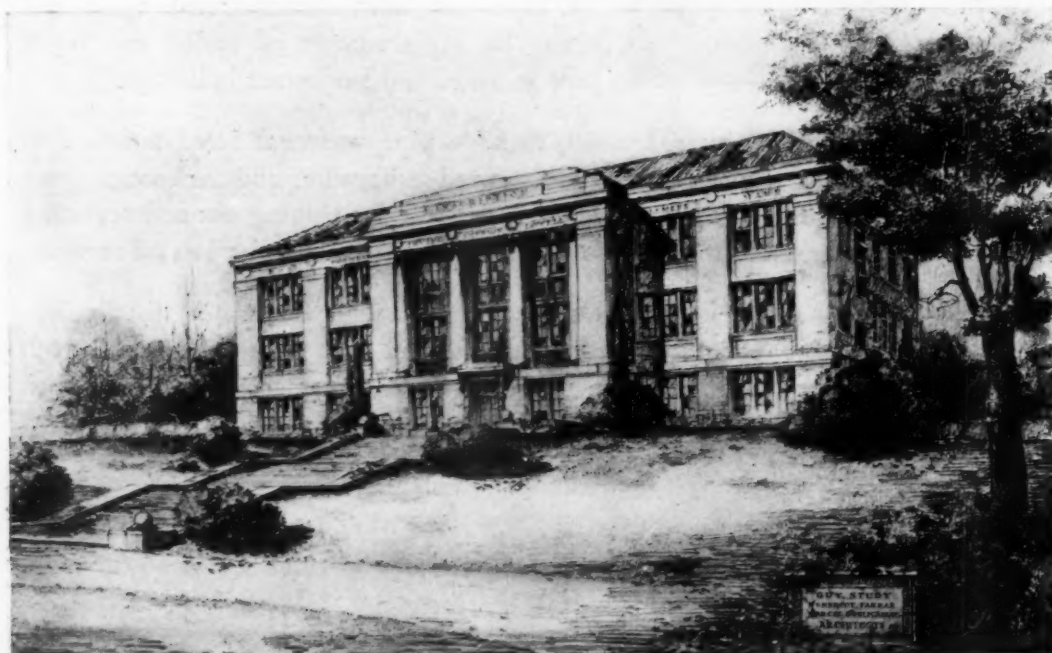
their foundations in a day not far distant from that on which the morning stars sang together.—*Value World.*

## DESIGN FOR A JACKET

Oxford University Press offers \$250 for the design of a new jacket for their series of books known as *The World's Classics*, containing over three hundred and twenty volumes, printed in pocket size (6" x 4"). Designs should not involve the use of more than two colors. Information concerning further details of the competition may be had by addressing Oxford University Press, 114 Fifth Avenue, New York.

## CHURCH BUILDING COMPETITION

The Christian Herald has announced its First Protestant Church Building Competition. Prizes totaling \$1,200 will be offered. The churches must have been built since July 1, 1926, and may be of any style and of any material. The competition closes December 1, 1928. A complete announcement will be sent to interested architects on application to Bureau of Church Planning, Christian Herald, 419 Fourth Avenue, New York, N. Y.



EDUCATIONAL BUILDING, SOUTHEAST MISSOURI STATE TEACHERS COLLEGE  
STUDY & FARRAR, ARCHITECTS



Parkinson, Martin &amp; Austin, Architects

LOS ANGELES CITY HALL

Holmes &amp; Sanborn and J. B. Armitage, Engineers

### *Supplying the proper atmosphere for Los Angeles officials*

In selecting "Buffalo" Carrier equipment for the magnificent Los Angeles City Hall, recently built, the architects and engineers have provided a finishing touch of perfection in one of the city's finest structures.

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Engineering offices in all principal cities are at your service.

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## WASMUTH-ENDICOTT TAKES OVER DINOFOLD

AS a result of recent negotiations between the Nichols & Cox Lumber Company, Grand Rapids, Mich., and the Wasmuth-Endicott Company, Andrews, Ind., the latter concern will henceforth hold all manufacturing and selling rights to the patented Dinofold Breakfast Nook.

The Dinofold, which has gained popularity due to its patented design and ease of operation, now takes its place as an important member in the Wasmuth-Endicott line of Kitchen Maid Standard Units. It consists of a rigid dining table with seats for four persons. When not in use, it occupies no floor space; table and chairs fold up with a single, simple operation, as a complete unit on a wall, on a door, in a wall recess, or in a cabinet.

## UNITED STATES CIVIL SERVICE EXAMINATIONS

THE United States Civil Service Commission announces competitive examinations for a senior architect, an associate architect, and an assistant architect.

Applications must be on file with the Civil Service Commission at Washington, D. C., not later than September 26, 1928.

The examinations are to fill vacancies under the Office of the Supervising Architect, Treasury Department, in connection with the \$200,000,000 public buildings program upon which the Government has embarked. Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post office or custom house in any city.

## 36" WIDE-FLANGE BEAMS AND GIRDERS

BETHLEHEM Steel Company, which recently added to its line of wide-flange structural shapes a series of 33" beams and girders, now announces the rolling within the past few weeks of a series of 36" wide-flange beams and girders at its Lackawanna Plant, Lackawanna, N. Y. These new sections are the deepest, heaviest and strongest beam sections produced in the United States.

The 36" I-beams are rolled in weights of 147, 155, 164 and 173 pounds per foot and the girder beams are rolled in weights of 231, 240, 250 and 260 pounds per foot.

These new sections will have especially large application in railway and highway bridges and in building construction. They are rolled on the Company's patented Grey Mills and a regular rolling schedule is being maintained. The Company announces that the sections are now available.

## PERSONALS

NAIRNE W. FISHER, architect, announces the opening of a branch office in the Federal Bank Building, at Dubuque, Iowa, for use in connection with his office at St. Cloud, Minn. He will appreciate having manufacturers send catalogs and samples sent to his new office for his files.

Ralph C. Flewelling announces that he has moved his offices from 423 Camden Drive to Suite 7-9, Beverly Arcade Building, 450 Beverly Drive, Beverly Hills, California.

G. Van Maltsberger, 1919 W. Craig Place, San Antonio, Texas, announces that he is starting a file according to the A.I.A. system, and would appreciate manufacturers sending him literature, catalogs and samples.

Vinson B. Smith, Jr., architect, of Gulfport, Miss., announces that he is revising his files and opening additional office space and will appreciate new catalogs and information on all subjects. His address is Real Estate Building, Gulfport, Miss.

## ARCHITECTS' NAME OMITTED

IN the August 5th issue we illustrated a group of buildings reproduced from photographs made by Dwight James Baum. Among them was a row of modern shops on Cape Cod, Mass., which, we have learned since, were designed by Hutchins & French. Certain readers have inferred from the caption, which read that the plate was reproduced from a "working photograph from the original negative by Dwight James Baum, architect," that Mr. Baum was the architect of the buildings. Therefore, we desire it understood that this was not intended and that Hutchins & French were the designers of the group.

## TWO CORRECTIONS

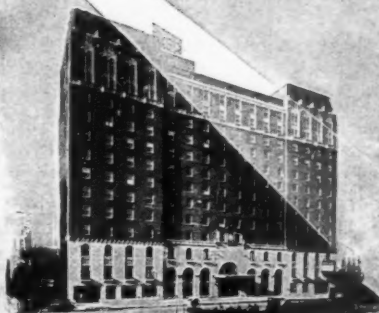
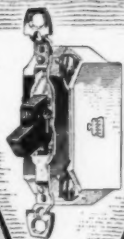
IN the August 5th issue we also published plans and a sketch of an apartment house at Eastchester, N. Y., with the credit for the design given to William C. Halbert, Jr. We are now informed that Urbain G. Turcot was associated with Mr. Halbert and we beg to now make this fact known to our readers.

In the July 20th issue, in an article entitled "Ecclesiastical Architecture of California," there appeared a reproduction of a church with the caption reading "Presbyterian Church, Burlingame, California." This is an error which we wish here to rectify. The caption should read as follows: "First Presbyterian Church of Glendale—Carleton Monroe Winslow, architect."



# H & H Switch Installations

*Recent Jobs in Chicago*



**THE DAVIS HOTEL**  
Architect: *Herman & Hensel*  
Electrical Contractor: *Goldberg Electric Co.*



**211 DELAWARE PLACE**  
Architect: *Archibald Cunningham*  
Electrical Contractor: *U.M. & Son*

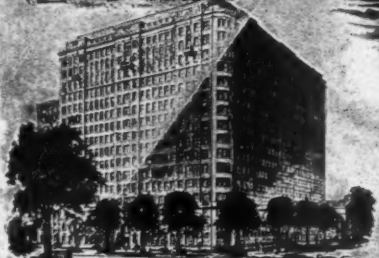


**JACKSON TOWER (Apostrophe Hotel)**  
Architect: *Walter W. Johnston*  
Electrical Contractor: *Wan & Tully Electric Co.*

**BERKMAN-BROOKHUIS APARTMENT BLDG.**  
Architect: *Blumen & Hensel*  
Electrical Contractor: *U.M. Electric Co.*



**OUTLAND TOWER**  
Architect: *Ray F. Fries*  
Electrical Contractor: *Johnson Electric Co.*



**370 DEARBORN ROAD APARTMENTS**  
Architect: *Robert B. DeGrove*  
Electrical Contractor: *Radio-Machinery Electric Co.*  
Engineer: *H. L. Chas.*



**500 MORRIS MOUNTAIN AVENUE (Hotel)**  
Architect: *John Hays* Electrical Engineer: *Martha Schuch*  
Electrical Contractor: *Radio-Machinery Electric Co.*



**MID-WEST ATHLETIC CLUB**  
Architect: *Whitcomb & Rogers*  
Electrical Contractor: *Radio Electric Co.*



**CHICAGO UNION STATION**  
Architect: *Carlson-Anderson-Peterson & White*  
Electrical Contractor: *Radio Electric Co.*



**MARQUIS & D'AMICO ARMS BLDG.**  
Architect: *D. H. Benson & Company*  
Electrical Contractor: *Radio Electric Co.*

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A HISTORY OF ARCHITECTURE ON THE  
COMPARATIVE METHOD

REVIEWED BY C. H. BLACKALL

BANISTER FLETCHER'S "History of Architecture" needs no recommendation. It is standard and has, since its appearance, been accepted as such, and is on the whole the clearest, most consistent and most complete presentation of the history of architecture which is now at our disposal. This eighth edition has been revised and enlarged with about 3500 illustrations. These illustrations are almost bewildering in their quantity as well as their quality. The plans and views of the buildings are made for students, craftsmen and amateurs, and there is no other history of architecture which is so convenient and useful as a work of reference, so thorough as a history of the development and so interesting in its analyses and presentations as this eighth edition, which is before us. It is very easy to be enthusiastic about work of this kind, and when one turns over the pages and finds the familiar types in just the right place, illustrations not too large and not so small as to be negligible, and the comparative method so logically carried out from beginning to end, the whole edition completed and made more valuable by a restricted list of reference books and by a complete glossary of

architectural terms, one can appreciate how valuable this book can be to anyone who has to do with the profession.

*A History of Architecture on the Comparative Method.* By Sir Banister Fletcher, F.S.A., F.R.I.B.A. Eighth edition. Charles Scribner's Sons, New York. Price, \$12.00.

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ESTIMATING BUILDING COSTS

A THIRD edition, revised and enlarged, by William Arthur's "Estimating Building Costs" has recently been printed. This volume contains a collection of material data covering all classes of building construction, arranged for convenient use. Tables are given showing the number of hours of labor and quantities of material required for various items, to which may be applied local prices for similar operations.

The estimating of excavating and piling, concrete, brickwork, stonework, plastering, woodwork, millwork, glass, solid and sheet metal, roofing, painting, plumbing and heating, and miscellaneous work are included in the fourteen chapters. It is a book for practical use by a man well versed in his subject through active experience.

*Estimating Building Costs.* By William Arthur. Published by Scientific Book Corporation, New York. 233 pages; 29 illustrations; bound: Size 4½ x 7 inches. Price \$2.00.



HOUSE OF GERALD CAMPBELL, LARCHMONT, N. Y.

DESIGNED AND RENDERED BY JOSEPH McCOY



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## ❧ RADIATOR ENCLOSURES ❧

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## THE REAL LOG CABIN

Just why a man who yearns for a "lodge in some vast wilderness" should want a log cabin as a place of shelter, while he communes with nature, we can not easily understand. Of course, there is a certain picturesqueness to log cabins, and we dwell with interest on pictures that show them as the early homes of the settlers who braved the terrors of an unknown country. We feel a certain awe and respect for a log cabin when we know it is the type of dwelling in which the immortal Lincoln was born. We feel the force of Lincoln's noble example as we imagine him prone on the log cabin floor, trying to master the dry and musty lore of "Coke on Littleton." But, a log cabin, built by a present day carpenter and builder and furnished with modern furniture, Turkish rugs and modern fittings, is, in the language of Perlmutter, "something else again." We cannot calmly contemplate a log cabin in which a loud speaker wails in close harmony the strains of "I Love My Baby and My Baby Loves Me" or where, over the wide boarded floor, the young people dance to the latest jazz.

But, if you are insistent on a log cabin and nothing else will gratify your idea of the truly picturesque, go about it in the right way. If you want to know the right way, to profit by the experience of a well trained architect, who says that he has built many log cabins and glories in his work, by all means get a copy of *The Real Log Cabin*, by Chilson D. Aldrich and read it carefully. Mr. Aldrich has written a charming book. A true nature lover and one who finds mental rest and bodily recreation in the wide open spaces, the cathedral vaulted forests or along the shimmering beaches of mountain lakes, he sets down in the most alluring way a fine description of the paths he travelled until he found the site for his own log cabin. But, having found that haven of rest, he goes on and describes just how that log cabin was built. Every detail of construction is set forth until the reader has a picture before him that has fine enchantment and divests him of much of the cynicism with which he first regarded a log cabin.

Mr. Aldrich does not build a log cabin that is a modification of the original type. He has patiently sought out through every possible channel of information every bit of attainable knowledge as to the real type. He tells how to select the logs, how to place them. That lost woodman's art, where a man with a double bitted axe could work wonders in fitting and notching the logs, is explained and illustrated by "thumb-nail" sketches by the author. You will like the book, even if you do not contemplate a log cabin, for there runs through every chapter the outline of a well-told story of the author's first attempt at log cabin building.

*The Real Log Cabin*, by Chilson D. Aldrich. Full cloth. 275 pages, size 6x8 inches, price \$4.00. The Macmillan Co., New York.

## ARCHITECTURE

REVIEWED BY C. H. BLACKALL

THE Society of Beaux-Arts Architects has added to its laurels by having published in such admirable form the winning designs for the Paris Prize. In going through these plates one cannot but recall the statement of the late Guy Lowell, that the time has passed when an architect can get architectural training of the highest order only in Paris. It is not too much to say that this collection and the designs which are shown in it would compare very favorably with anything which has been put forth in a similar period by the Ecole des Beaux-Arts, and measured by the standards which we have to adapt in this country, these designs show a greater possibility for our American students than would be expected from the men of the Ecole des Beaux-Arts, except under the most favorable conditions. It is a good sign when a series of twenty different subjects can be uniformly of such high merit. We shall undoubtedly continue to send our men to Paris, but this work is evidence that we do some things quite as well here as in France.

*Winning Designs, 1904-1927, Paris Prize in Architecture. Lloyd Warren Memorial. With an introduction by John F. Harbeson. Pencil Points Press, Inc., New York, with special arrangement with the Society of Beaux-Arts Architects, New York.*

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## NEW YORK SOCIETY OF ARCHITECTS YEAR BOOK

THE 1928 edition of the Year Book of the New York Society of Architects marks the seventeenth year of this valuable book issued by the Society. Included in this volume is a list of practising architects in New York City, New York State and members of the Society outside of New York State. The code of ethics and of professional practice is given as well as other data on the Society. New York laws, with which all architects practising in the city and state should be familiar, are printed. These include the New York City Building Code, rules of the Board of Standards and Appeals, zoning regulations, New York State labor law, School Buildings law, State Building code and other important information. Miscellaneous information on the weights of materials, tables of window areas, stair treads and risers, joist spans, and material symbols included within its pages will be found of value. The volume is conveniently arranged and well indexed.

Practising architects may obtain the Year Book with the compliments of the Society upon request. The volume is sold to all others who desire it for \$7.50.

*Year Book, New York Society of Architects, 1928, 17th edition. New York Society of Architects, 29 West 39th Street, New York City. 350 pp. Size 6 x 9 inches.*







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THE feature article in the October 20th issue will treat of the development and design of "Playland," an amusement park at Rye, N. Y. "Playland" is a part of the public park system of Westchester County and was laid out by the Westchester County Park Commission. The architectural features of the park were designed by Walker & Gillette. We feel that those interested in the design and layout of parks of this nature throughout the world, as well as those interested in their policies and construction, will find the article and accompanying illustrations of peculiar value. The article was written for THE AMERICAN ARCHITECT by Leon N. Gillette, of the firm of Walker & Gillette, the architects, and Gilmore D. Clarke, landscape architect of the Westchester County Park Commission. Under the head of the department of Engineering and Construction, there is published in this issue an article which today has a humorous as well as an instructive quality. It is entitled "Gleanings from an Architects' Handbook of a Century and a Half Ago." The article was prepared by Milton Tucker and consists of extracts from and comments on a book published in London in 1788 by the "Society of Architects," entitled "A Universal Dictionary for Architects, Carpenters, Masons, Bricklayers, etc." Among the interesting and amusing quotations is one in which the method of making cold cement from old Cheshire cheese is fully described. In a later issue a similar article by Mr. Tucker will appear, consisting of quotations from and comments on a book entitled "The Builder's and Workman's New Director," published in 1843. Both articles will be fully illustrated by reproductions of drawings in the old books. We feel sure that those of our readers who were unable to visit the Pacific Southwest Exposition at Long Beach, Calif., last month, as well as those who were more fortunate, will be more than usually interested in the illustrations of several of the exposition buildings designed by Hugh R. Davies. Particular attention, too, is called to the presentation in this issue, under the department of Interior Architecture, of Sedgefield Inn, at Sedgefield, N. C. The building was designed by Nathan Harris after the manner of the old English manor houses. Certain of the details illustrated, particularly those of the lighting fixtures made from various elements of old pioneer wagons, are especially interesting.

October 5, 1928.

The Publishers.



QUEEN'S GALLERY AND CLOISTERS, CAMBRIDGE, ENGLAND

*(From the original photograph by Edward Buckler Delk, architect)*

THE AMERICAN ARCHITECT

October 5, 1928

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