

THE AMERICAN ARCHITECT

FOUNDED 1876

SICUT PATRIBUS

By HUBERT G. RIPLEY, F. A. I. A.

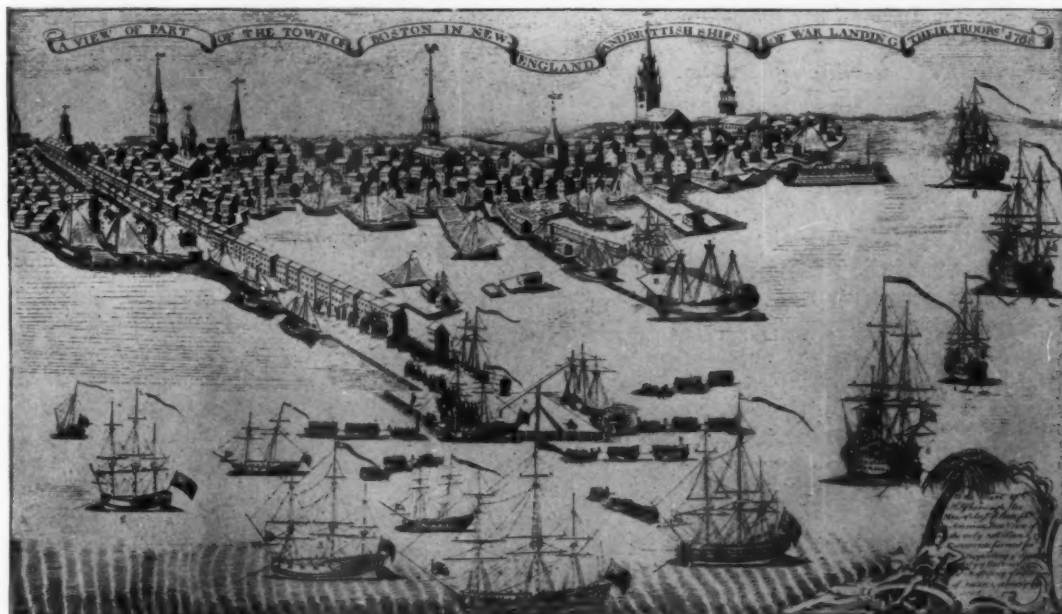
Old Prints and Engravings Are Reproduced by Courtesy of Goodspeed

TRIMOUNTAINE, the name first given by the English colonists to the Modern Athens, has a musical tinkle that suggests Philharmonic Societies and Symphony Orchestras. Perhaps its worldly associations did not comport with stern Puritanical ideas, or possibly the wish, natural enough, to honor the Lady Arabella, charming daughter of Edward Fiennes Clinton, ninth Earl of Lincoln, caused the early settlers to change the name to Boston.

The Winthrops and the Johnsons and the Sal-

tonstalls and the Wilsons, all came over together in the "Arabella," the "Ambrose," the "Jewel," and the "Talbot" (the Cabots, the Mortons and the Blaxtons were already here), and seeing as how the Earl's daughter pined for her ancestral meres on the banks of the Witham, the Court of Assistants voted "Yt is ordered that Trimountaine fhall be called Bofton."

In September 1630, William Blaxton, or Blackstone, a bookish recluse who seems to have been a kindly old soul, invited the new arrivals to come



REPRODUCTION OF AN OLD ENGRAVING, PRINTED AND SOLD BY PAUL REVERE

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over and settle on his peninsula, where he had been doing a little desultory planting in the intervals of his reading, for the last seven years.

The colonists had been having rather a hard time of it spending the summer in Charlestown, where they found the beginnings of a town already



OLD PROVINCE HOUSE
(From an old engraving)

made. Heman Billings' spring on Tower Hill had run dry and the season had been unusually hot and muggy for Boston, which prides itself on being a delightful summer resort, where cooling breezes blow fresh from the clean salt ocean. Sometimes the breezes refuse to blow and then it's hot and nasty just like Philadelphia and Saint Louis and New York, and lots of other not quite perfect places.

The change of climate and the many privations incidental to pioneering had affected the health of the newcomers, habituated to the pleasant farmsteads and well ordered domestic life of Old England. Many sickened and died, among them the Lady Arabella and her husband, Isaac Johnson. After the Colonists established themselves on Beacon Hill, however, conditions began to improve, new arrivals kept coming, and practically from its inception, the Plantation numbered some two thousand souls. With characteristic New England shrewdness the whole peninsula was purchased from William Blaxton for £30, a sum that would hardly pay our monthly blueprint bill,—that is, and have anything much left over for lunches.

In the early days of the Boston settlement the connection with the Government in England was tenuous. Governor Winthrop and his associates were practically independent of outside control. They made their own laws and in no uncertain manner showed other inhabitants and the Indians just how to regulate their mode of conduct. Down in Wollaston, Thomas Morton had founded a settlement which he called "Merrymount." It was apparently a noted roadhouse where they held maypole dances and feasted on baked lobster in the shell washed down with stoups of brown ale; something like Henry's in Cohasset which at the present time is noted for all three, although it must be admitted that the beer lacks authority.

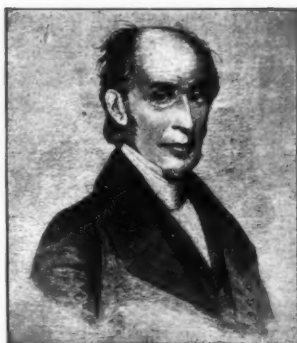
Joyousness in any form and especially ale, seemed to be repugnant to the sensibilities of the founders of our austere settlement, who only took a little rum and molasses now and then in case of a seizure, so one day when Thomas and his friends were having a little party, the Guards of the Court



"OLD FEATHER STORE," 1680, WHERE THE TEA-PLOT IS SUPPOSED TO HAVE BEEN HATCHED

of Assistants came down and set them all in the bilboes to cool. After a summary investigation Morton was returned to England, but not without difficulty, as he refused to board the ship and had to be hoisted over the side with block and tackle, and "Merrymount" was given over to the flames.

When the Reverend John Cotton was asked to suggest a few laws for the guidance of the people, he practically took the entire book of Leviticus and presented it to the General Court for their adoption. Instead of bell-ringing, the faithful were summoned to church services by the beating of a drum. Then there was the trouble with the Anti-



CHARLES BULFINCH,
1763-1844

nomians and Mrs. Sherman's pig, so take it all in all, Puritan Boston during the first half of the seventeenth century was no place for the gay and light-hearted.

The Massachusetts Bay Company were able to keep their charter, which made them

practically a tiny independent state, for over fifty years. After this a Royal Governor was appointed for all New England, and austere severity began to ease up a bit. Even late in the century, Captain Kemble, freshly returned from a three years' voyage of exploration among the inlets of Galley West, was forced to spend Sunday afternoon in the stocks for being unable to withstand a perfectly natural impulse, kissing his wife publicly on Tremont Street, just as the shocked congregation were filing out from a heavy sermon on "Grace as Manifested by

Works, or The Light Appearing." It is understood that Mrs. Kemble, deeply touched, made it up to him afterwards.

The colonists were prolific builders and erected many town houses and churches of brick

and tile and slate, some even as early as 1650. Two early buildings of note were The Old Brick Church and The Province House. The former had a hip roof with octagonal cupola and slender spire, and well-proportioned two-story enclosed porch, while the latter resembled it somewhat in form with a more domestic feeling and splendid weather vane showing an Indian with drawn bow. All that now remains of the Province House is one moulded brick, in the possession of Robert Bellows, Esq. This shard, slightly chipped on the edges with particles of mortar still adhering, has a graceful cyma that evidently



HENRY HOBSON RICHARDSON,
1838-1886



OLD STATE HOUSE IN 1876, SHOWING MANSARD ROOF AND SIGNS
(From an old engraving)

formed part of a moulded base course. In color it is a pleasant purplish red, like an oak leaf in late autumn.

The existing old buildings that are familiar to us date from the early eighteenth century. The Old North Church, 1723, the Old South Church, 1730, Old State House, 1713 (re-built after the fire of 1747), Kings Chapel, 1749, Faneuil Hall, 1762. The Paul Revere House is so old that no one knows its date. It is previous to 1700, prob-

ably shortly after the fire of 1662. The Federal Theatre, built in 1794 and designed by Charles Bulfinch (Harvard 1781) was a splendidly proportioned building, quite in the manner of Nash's, Regent Street, Piccadilly Circus, and various mansions of the nobility in Mayfair. The works of these two masters have so much in common that it is a mooted point whether Bulfinch found his inspiration in Nash or vice-versa. Perhaps Percier and Fontaine were at the bottom of it, for there is the same pleasing simplicity of detail and agreeable expanse of wall surface to be found in the designs of each. A playhouse in those days was not compelled by law and state regulation to in-

corporate in its externals either the horrid protruding proscenium wall with ugly ventilating skylight, or the plenum system of forced ventilation, provision for movie booth, and 20" of exit to each 100 sittings in two widely removed places. In other words, a theatre could look like a theatre and not like a combination department store and grain elevator.

Back in 1750, laws prohibiting "Stage Plays and other Theatrical Entertainments" were passed, as the Puritanical sentiment was strongly opposed to mummery and such like frivolities. The liberal citizenry were forced to all sorts of

expedients to circumvent these irritating restrictions, somewhat in the same way as at the present day, one is forced to violate sumptuary legislation in order to preserve one's self-respect.

Men of enlightenment and progress, lovers of the drama, therefore gave plays under the title of "lectures." "Macbeth," for instance, was produced preceded by "A Dialogue on the Horrid Crime of Murder, by Mr. and Mrs. Smith," and other plays were given as "moral lectures," in "parts" illustrating this or that vice or virtue.

The great Boston Theatre, designed by Edward C. Cabot, who also designed the splendid Boston Atheneum Library, was for many years a model of elegance in aesthetic conception and acoustical design. Only a year or two ago it was demolished to make way for "improvements," but for three-quarters of a century it held an honored place as a temple of Thespis and a well-spring of Dramatic Art. Its designer was presented with a medal entitling him to free entrance at all times.

While not exactly worshipped as a God, Charles Bulfinch was accorded high civic honor as Chairman of the Board of Selectmen for twenty-one

years, a position that practically amounted to being chief magistrate. He was the first to practice as a professional architect in the city, where, after a number of years of foreign travel and study, he opened an office in 1787. For over forty years he not only designed a large number of buildings "marked by sincerity, simplicity, refinement of taste, and an entire freedom from affectation," but also in his official capacity conceived and carried through important civic improvements in street widening, sewage disposal, lighting systems, reorganization of the police and fire departments and so forth, at the same time taking a leading part in



BOSTON COMMON AND PARK STREET CHURCH
(From the original sketch by Hubert Ripley)

the active life of the city as a liberal intellectual.

It may be truly said that Charles Bulfinch was the first great American Architect, and to him the profession of Architecture in America owes the foundation of its highest ideals, as exemplified by his life and character. To his influence is largely due the development of a national Federal style ("The Golden Age," circa 1790-1840), that



OLD SHEAFE HOUSE, EARL PERCY'S HEADQUARTERS
DURING THE SIEGE OF BOSTON

(Sketched from an old photograph by Hubert Ripley)

flourished for half a century and established the Architecture of the young Republic in an enviable position among the nations of the world.

As far as Architecture is concerned, the half century following the Golden Age is a withering blight. Few periods in the history of art have been, on the whole, more depressing. Transcendentalism was rife in our streets, and intellectual life was seething and pullulating with metaphysical speculation. Ever since John Winthrop landed on the peninsula, Boston has always been marked by "explosions of mind." During Colonial and Provincial days and right on through the Federal Period, these manifestations did not seem to affect architectural forms unpleasantly or lead to the following of Strange Gods. We can look back to the monuments of the time with admiration and respect, often tinged with veneration. Most of the work done during the Transcendental period is

simply terrible, and its baleful influence is not wholly shaken off even yet.

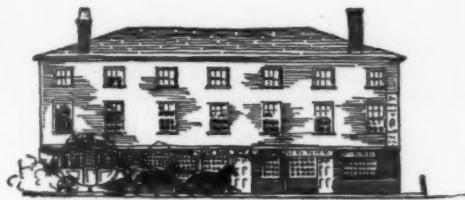
What the New Transcendentalism will eventually produce is a matter of speculation. It has shed many of the old shackles, and while not marked with the same idealistic spirituality of its earlier prototype, it possesses many qualities worthy of respect. It looks as though we were again entering a formative period where mass is the keynote; everything sacrificed to silhouette and aerial perspective. Beauty of detail seems to be largely crowded out. The high-priced draughtsman no longer spends days and days drawing anthemions and arabesques,—few even know what entasis or hypotracheleon means. The dust lies thick on Buhlman and Letaronilly, on Raguenet and Delafosse, and perhaps it's better so. Still, the old boys whose library consisted of Batty Langley, Asher Benjamin, and the 10 Books of M. V. Pollio, managed to knock together some pretty



ST. AUGUSTINE'S, SOUTH BOSTON
BUILT BY BISHOP CHEVERUS, 1819

(From the original sketch by Hubert Ripley)

swell stuff, and those who love and revere the fine suave old contours, the juicy sparkle of light and shade, the harmonious juxtaposition of contrasting materials, the simple dignity of graceful proportion, the nice relation of planes, the subtleties of reveal in openings, and the glorious outline of aspiring spires, may still find a few examples in the Modern Athens and its contiguous communities.



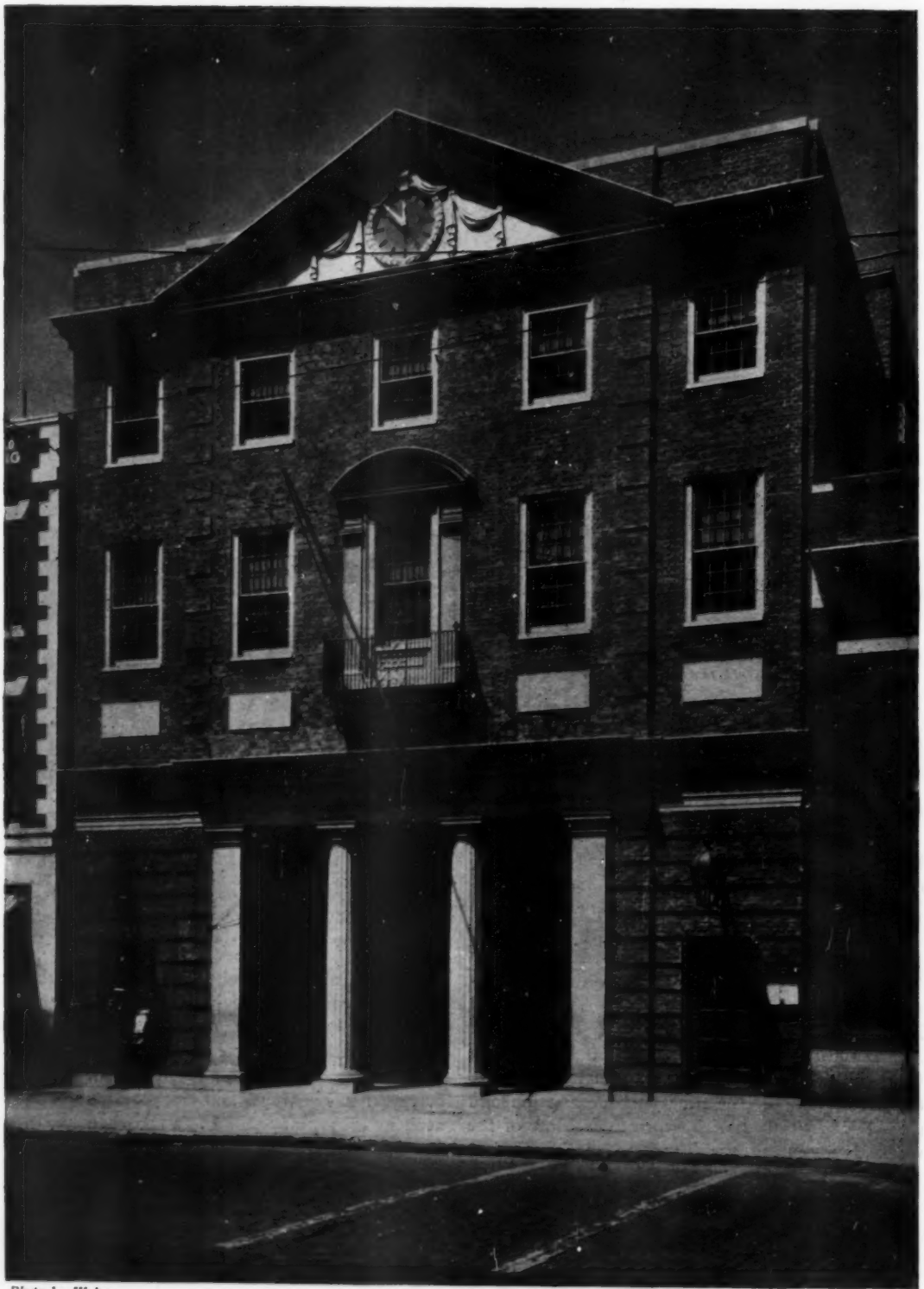


Photo by Weber

HARVARD CO-OPERATIVE SOCIETY, CAMBRIDGE, MASS.

PERRY, SHAW AND HEPBURN, ARCHITECTS

EXAMPLES OF EARLY AMERICAN ARCHITECTURE IN BOSTON

"To raising Townes and Churches new, in wilderness they wander,
First PLYMOUTH, and then SALEM next, were placed far asunder.
CHARLES river where they nextly land, a Towne like name they built,
Poore Cottages them populate, with winters wet soon split.
Brave BOSTON such beginning had, DORCHESTER so began,
ROXBURY rose as mean as they, CAMBRIDGE forth from them ran.
LIN likewise built, when WATERTOWNE first houses up did reare,
Then large-limb'd IPSWICH brought to eye 'mongst woods and waters cleer."

—*Good News from New England, London, 1648.*

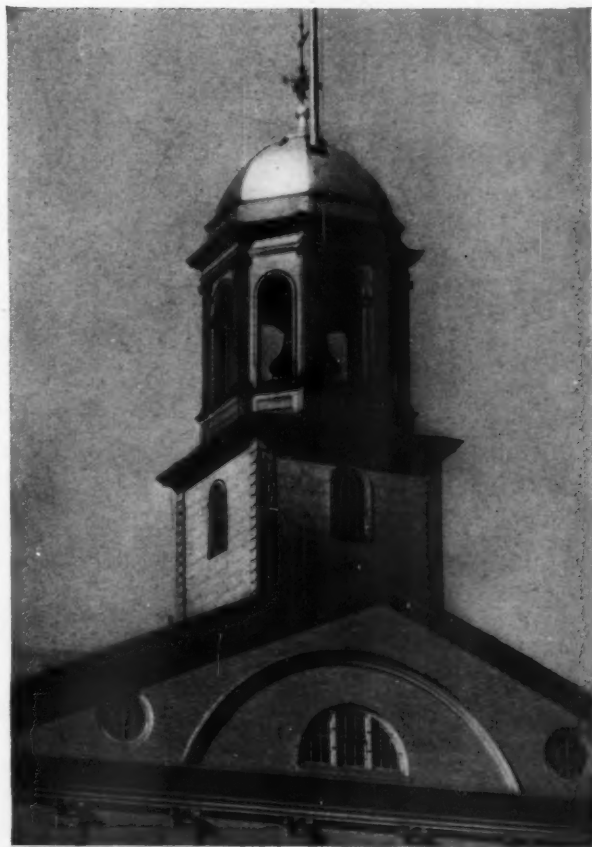


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CUPOLA OF FANEUIL HALL, BOSTON, MASS., 1742

JOHN SMIBERT, ARCHITECT
ENLARGED 1805 BY CHARLES BULFINCH

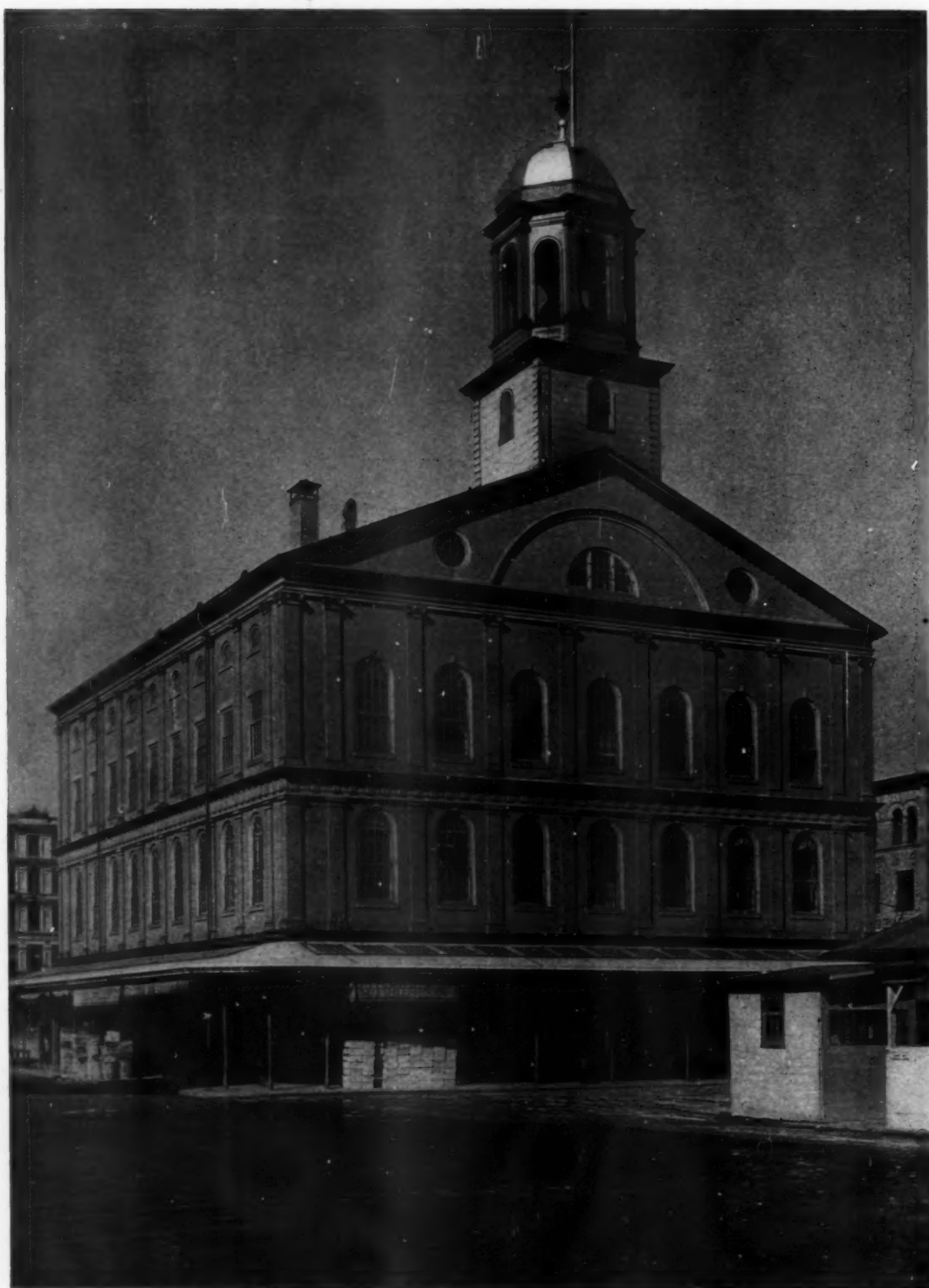


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FANEUIL HALL, BOSTON, MASS., 1742

JOHN SMIBERT, ARCHITECT—ENLARGED 1805 BY CHARLES BULFINCH

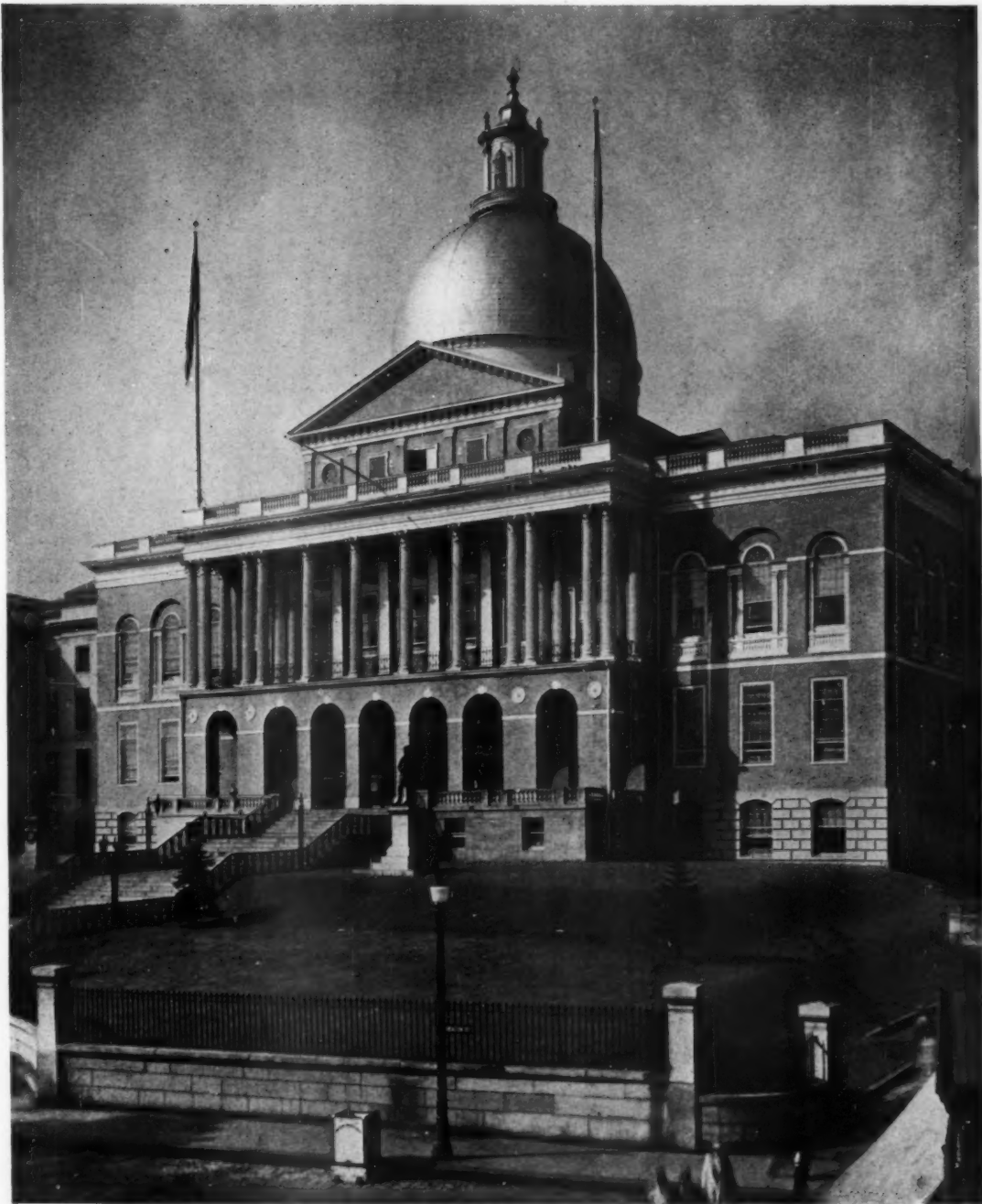


Photo by Hanson & Walsh

STATE HOUSE, BOSTON, MASSACHUSETTS, 1795

CHARLES BULFINCH, ARCHITECT



Photo by Hanson & Walsh

PARK STREET CHURCH, BOSTON, MASS., 1809

PETER BANNER, ARCHITECT



Photo by Hanson & Walsh

OLD SOUTH CHURCH, BOSTON, MASS., 1729



Photo by Hansen & Walsh

CHARLES STREET A. M. E. CHURCH, BOSTON, MASS., 1807

ASHER BENJAMIN, ARCHITECT

TWENTIETH CENTURY BOSTON

By W. R. GREELEY, A. I. A.

SHACKLETON says, "Boston today is a city of ideals and of idols, some of them clay. For indeed, it is a very human city with pleasantly piquant peculiarities. Boston, with its prosperous present and its fine free relish of a history that is like romance, is a likable city, a pleasing city, a city to win the heart. Boston is a mature city, a mellow city, a city of age."

What has the new century brought to this city of age? How has it changed the old that it found there, and what has it added that smacks of the present?

The old has changed and the new has come; but first and foremost is the one thing that has resisted all influences, attacks, onslaughts or even wooings — The Common. The heart of the city with its old English elms, its spiderweb of paths, its squirrel dotted lawns, its wide stretch of gravel for games, and its general atmosphere of comfortable unself-consciousness — all this remains always the same, yesterday, today and perhaps forever.

King's Chapel shares this same genuine antiquity, and the "old granary." All else that was old has been translated! The Nineteenth Century saw it neglected and crumbling into decay. The twentieth has clothed it in honor and staunchly restored it to the aspect of its romantic youth. The old State House, the old Custom House (with a tower sprouted from its dome), the old North Church, the Old South, Faneuil Hall, the Bulfinch State House, the Athenaeum. Old Massa-

chusetts Hall at Harvard, Bulfinch's Mt. Vernon St. Church, Paul Revere's House, Otis's House, and many more landmarks and gems of architecture have been secured to the Public, restored and fireproofed. Boston awoke before it was too late and set her old houses, halls, and temples in order, and now to complete the renaissance, Beacon Hill has "come back." This choice residential neighborhood, lying within five minutes' walk of the retail

and financial centers of the city, has shaken off its Victorian shabbiness, and appeared resplendent in the renewed beauty of colonial days. Every mansion, every modest house, yes, every stable lot or alley tenement, has been transformed into a well appointed twentieth century house, in the old manner of Architecture, and here on Christmas Eve the neighborhood is "at home." Not a tiny window pane but has its candle, not a lane or even a byway where carols do not echo upward between the "street fronts."



Photo by Weber

SHIP MODEL, IN COLLECTION OF STATE STREET TRUST COMPANY

This is "old Boston" renewed, reinvigorated. What of new Boston?

There is a feeling that the new parts of the city are inconsiderable compared to the old Boston; that growth has been little in the last three decades. Not so. The largest area of the city proper is the Back Bay. Walking the streets of this great metropolitan area, many square miles in extent, and with a valuation of \$360,000,000, one meets here and there a man who has rowed over this entire district in his boat! who recalls fishing where now

stand the Public Library, Trinity, Symphony Hall, the Opera House, the Art Museum, the "Y," the Copley Plaza Hotel, and the Statler, many of them old buildings already in the eyes of youth. This "Back Bay" sprang with mushroom swiftness out of the water, passed quickly through its residence period, and already is developing into major commercial districts.

Among its twentieth century enterprises are the Statler, the Ritz-Carlton, the Copley Plaza, Lenox, Buckminster, Kenmore, Sheraton, and Metropolitan Hotels; the Consolidated Gas, John Hancock Mutual, Salada Tea, Elks, Statler, Park Square, and Paine Buildings; the Metropolitan, Plymouth, Majestic, Wilbur, Fine Arts, Shubert, State, St. James, Copley, Arlington, and Repertory Theatres; the University Club, Boston Athletic Club, Tennis & Racquet, Boston Automobile, Engineers, Guild of Artists, and Harvard Club of Boston; the Franklin Union, Wentworth Institute, Academy of Notre Dame, B. U. College of Business Administration, Mass. College of Pharmacy, Harvard Medical School, Northeastern University, Fine Arts School, Tufts College Medical and Dental Schools, and the Winsor School; the Brigham Hospitals, Bay State, Lying-in, Psychopathic, Children's, Commonwealth Ave., Conant, Eliot, Fenway, N. E. Baptist, N. E. Deaconess, Palmer Memorial, and Vincent Memorial Hospitals—and so on with other categories of buildings—a new city sprung up within the old.

This new city has grown no faster than the old has changed. Down town streets are unrecognizable by the Rip Van Winkle of today. The files of THE AMERICAN ARCHITECT show new buildings of every style in the old down town streets; the Federal Reserve by Clipston Sturgis, the First National, the Boston Five Cent Savings, the Mer-

chants' National and the Old Colony Trust, in varied Italian styles, and all in stone, and the State St. Trust in Georgian clothes. New office buildings are at every turn. The Lawyers Building on Beacon St., the Waterman on School, the Scollay on Court, the Chamber of Commerce on Congress, and its neighbor the Batterymarch Building are notable examples taken at random.

Nothing remains of the old shopping places.

New structures in polychrome, terra cotta or in limestone have taken their place. Among the first the Blake Building, Gilchrist's, Jordan & Marsh, and Filene's form the central group. The charm of Conrads, and the dignity of Bigelow-Kennards, both in stone, are interesting contrasts.

In place of the old Hotels are new ones, rising Phoenix-like from the old, and sometimes, as in the case of the Parker House, pleasantly reminiscent of the former building.

The city has sloughed off its worn-out garment, and is rising again in brick and granite and ferro-concrete and steel. Even its bridges are all new but one. It has the long easy concrete arches of the Viaduct, the iron and granite West Boston Bridge, with its squat towers, and the new trusses of the Cottage Farms Bridge, just completed. Beyond are three more, recently built, and

with arches varying in line and detail.

Which bridge shall we cross?

One leads to Harvard, with its old buildings renewed, and its new buildings in the old style; its new business school and its 150 little houses for married students; another to "Tech," solid and monumental in its geometrical lines of white stone; another to Charlestown, and past Bunker Hill to a growing industrial district that boasts the Schraft Building, the Hood Milk plant, now under way, and the Ford plant; another to the



OLD HOUSE ON CHESTNUT STREET, BOSTON, MASS.
RESTORED BY STRICKLAND, BLODGET & LAW,
ARCHITECTS



Photo by Hanson & Walsh.

BOSTON SHOPPING CENTRE



Photo by Weber

CENTRAL FIRE STATION, ARLINGTON, MASS.



Photo by Hanson & Walsh

BEACON STREET, BOSTON
VIEW LOOKING FROM PUBLIC GARDENS

"made lands" of South Boston where the vast bulk of wool warehouses, and the vaster extent of the army base stand out against the sky and the waters of the Harbor. Here also is the Commonwealth Pier and the largest of all dry docks.

Another new bridge spans the Charles River to the Watertown Arsenal, the great Hood Rubber plant, and the commanding tower rising from amid the buildings of the Perkins Institute and Massachusetts School for the Blind. Beyond is Newton, the City of Homes, a group of a dozen villages of rare beauty and almost unbroken residential character.

Over another bridge to the airport, and we go up and circle the city on a ten or twelve mile radius. Thousands of acres of wooded hills, enfolding island dotted lakes, to the north, to the West, to the south—the Metropolitan Parks. To the east, the beaches with their state bathing pavilions and droll amusement vagaries. Everywhere suburban villages with church spires, conspicuous in their midst—Winchester's roofs almost hidden in the trees along either side of a chain of Lakes—Lexington's simple white cottages and spire, clustered about the Battle Green—Weston's broad open spaces and rolling common between the new town hall and the street—Waltham's far-famed Library Building and white stone City Hall—Wellesley's group of new public buildings in native split granite, the Wellesley Hills Library, exquisite in its charm—as clock tower in the same material, punctuating the little Common, and the new bank building, suggesting the French renaissance, and the new Gothic buildings of the College. Farther south the busy centre of Quincy, setting

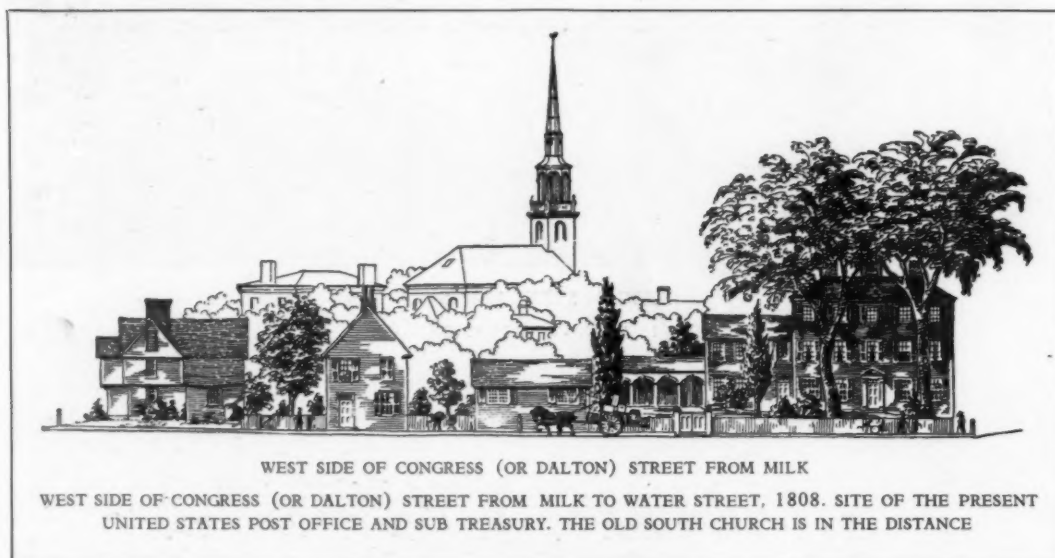
a high standard in its street architecture, and then a flight across the Harbor to the airport, with Boston outlined against the sunset, its dome rising above the hill, but in turn or-topped by the tall shaft of the new Custom House.

Such is the Boston of the twentieth century. The old landmarks preserved with venerating care, the new architecture springing up between, and giving the city by its variety of style, but general identity of scale, a cosmopolitan but united aspect.

So far, only the Custom House has broken the 155 foot height limit, but this year the city has adopted a law permitting the substitution for a 155 foot height, with 100% coverage, of an equal volume with unlimited height. This will create towers, such as the one illustrated in the diagram, and will radically modify the skyline.

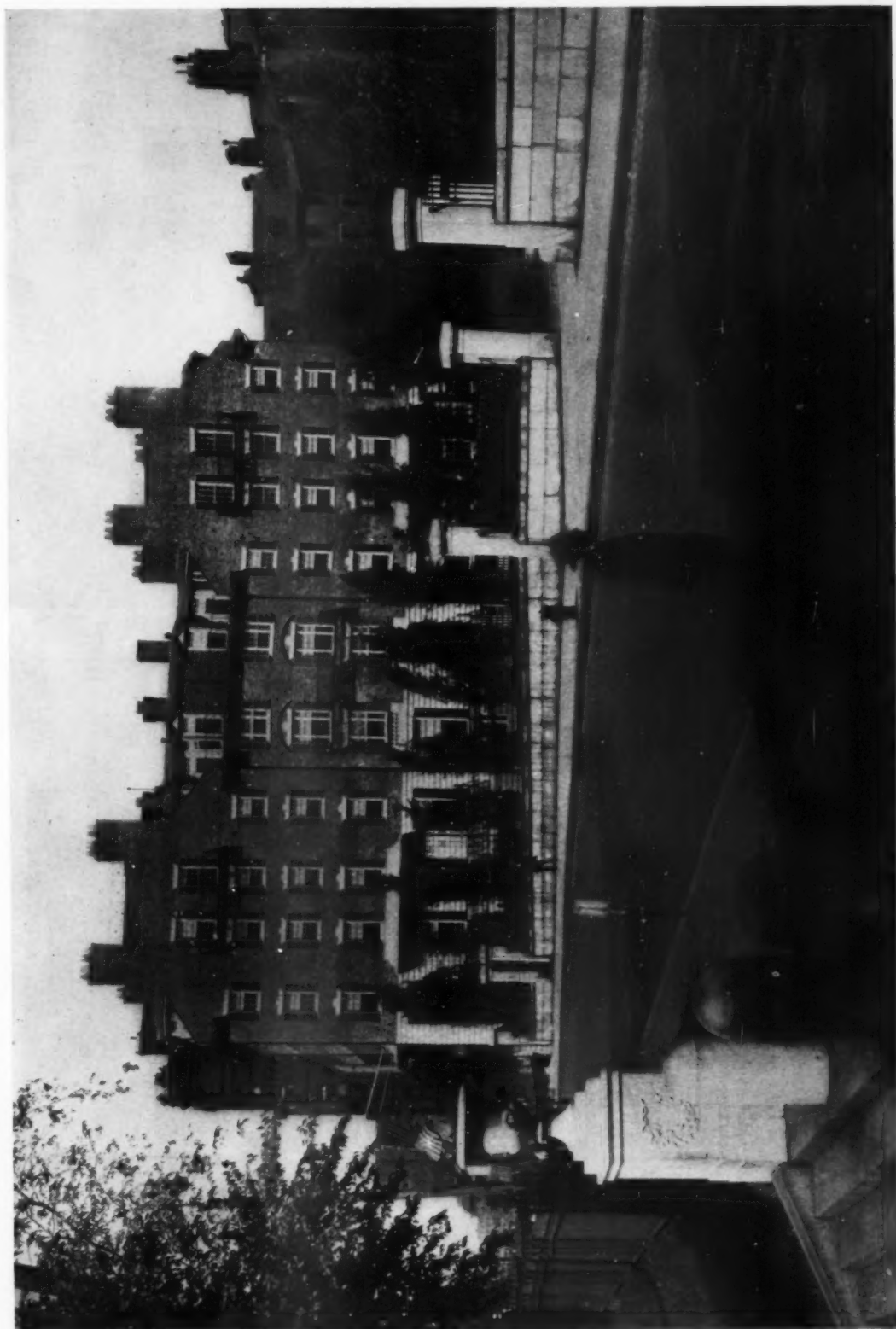
The suburbs, like the city, are guarding jealously their heirlooms from the past—Commons, Meeting houses, and ancient timber dwellings, and they are adding many well designed neighborhoods of good residential character. English visitors this summer exclaimed of these villages: "What beautiful woodland with houses so charmingly placed among the trees!" The planting is profuse, and the trees held in the highest esteem.

Twentieth Century "Boston and Vicinity" is a new city planted upon an old site, retaining the heritage of the old in piquante juxtaposition to the new. It is typified by one building—the State House, restored to its original red brick with white trimmings, and framed, with fine respect, by the white marble of its lateral wings, the new doing homage to the old. This is the emblem of the Boston of today.



WEST SIDE OF CONGRESS (OR DALTON) STREET FROM MILK

WEST SIDE OF CONGRESS (OR DALTON) STREET FROM MILK TO WATER STREET, 1808. SITE OF THE PRESENT UNITED STATES POST OFFICE AND SUB TREASURY. THE OLD SOUTH CHURCH IS IN THE DISTANCE



AMERICAN UNITARIAN ASSOCIATION BUILDING, BOSTON, MASS.—PUTNAM & COX, ARCHITECTS



Photo by Weber

AMERICAN UNITARIAN ASSOCIATION BUILDING, BOSTON, MASS.

PUTNAM & COX, ARCHITECTS



Photo by Weber

AMERICAN UNITARIAN ASSOCIATION BUILDING, BOSTON, MASS.

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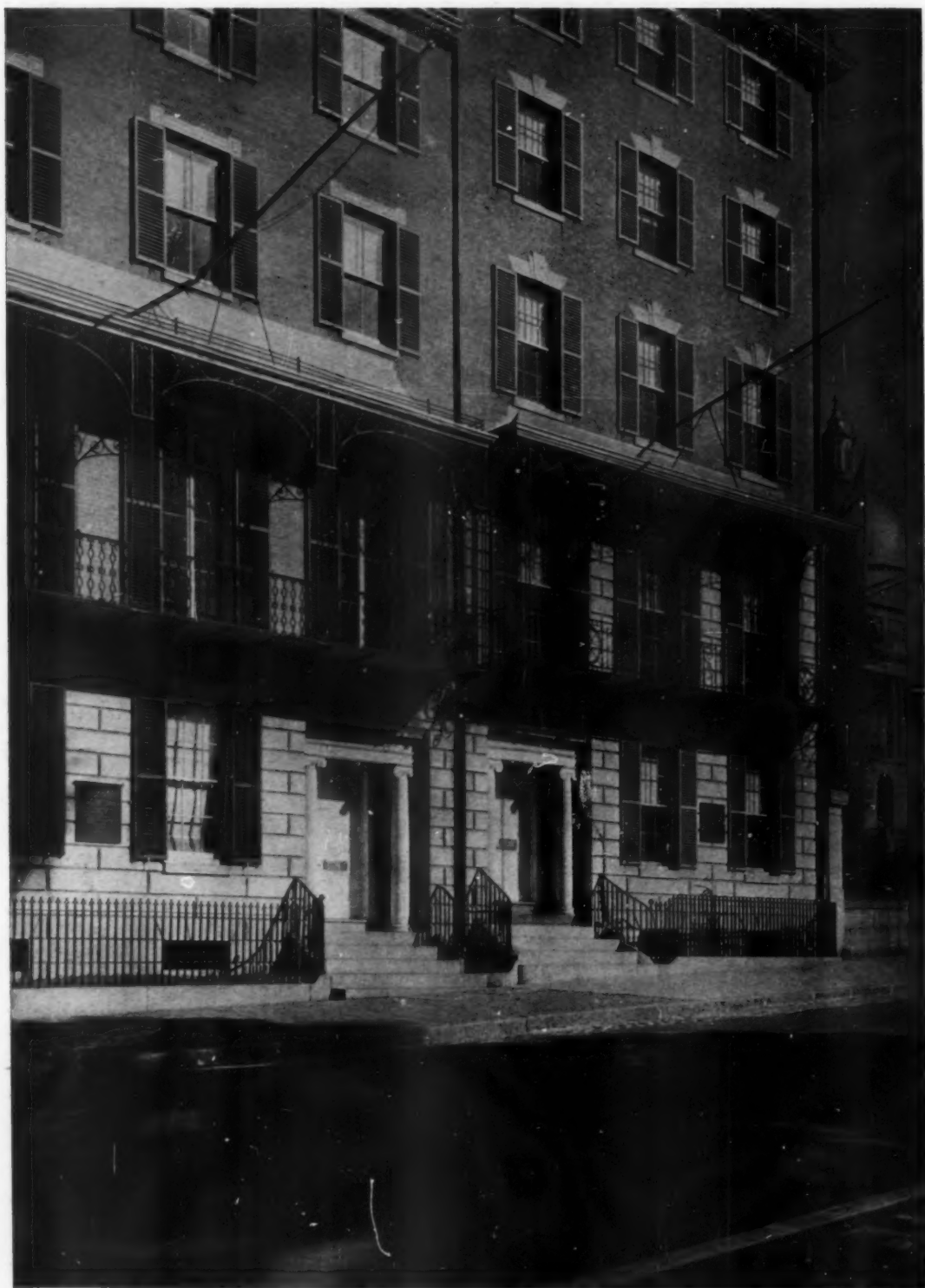


Photo by Hanson & Walsh

AMERICAN UNITARIAN ASSOCIATION BUILDING, BOSTON, MASS.

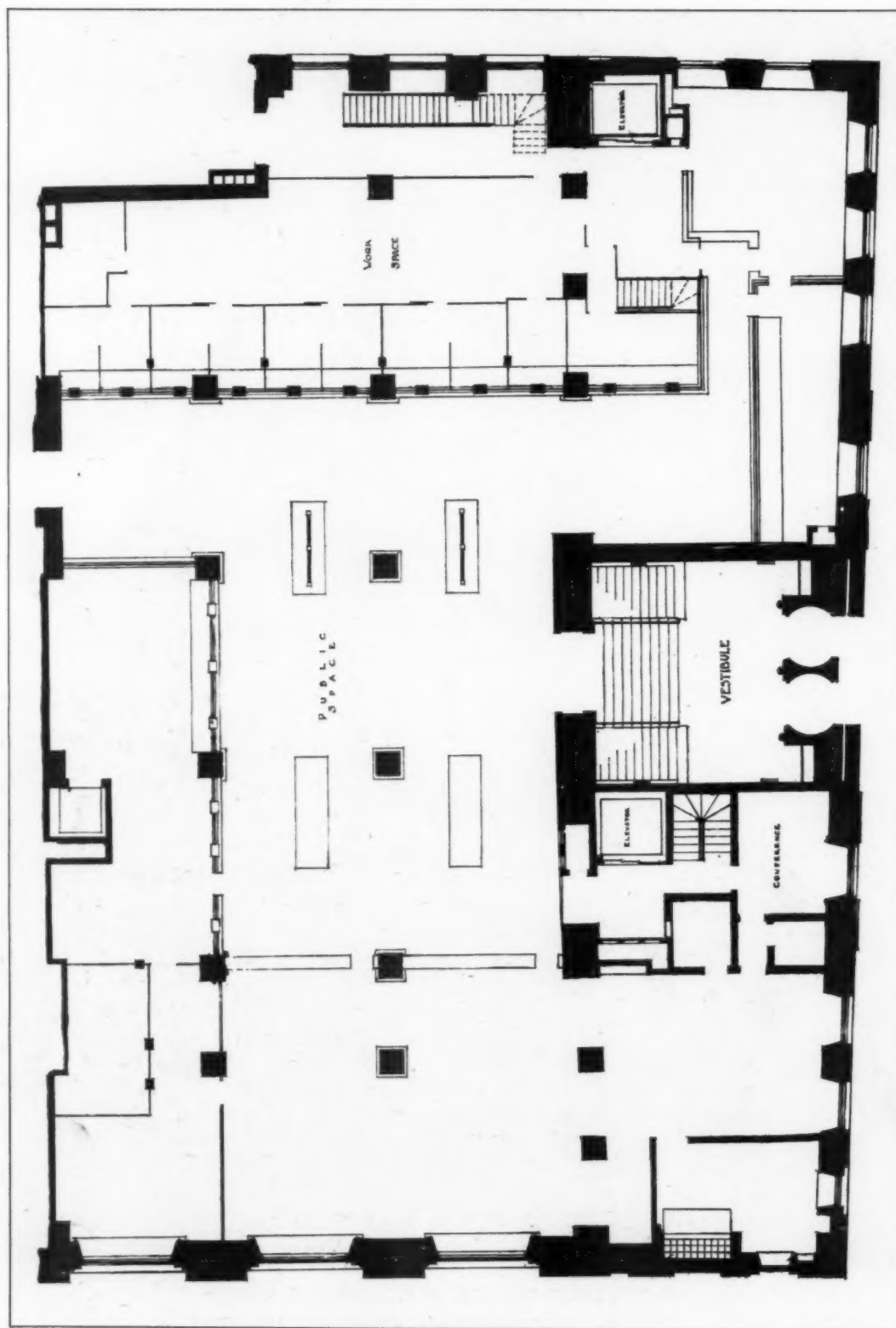
PUTNAM & COX, ARCHITECTS



Photo by Weber

STATE STREET TRUST COMPANY, BOSTON, MASS.

EXTERIOR DESIGNED BY PARKER, THOMAS & RICE, ARCHITECTS



STATE STREET TRUST COMPANY, BOSTON, MASS.—PARKER, THOMAS & RICE, RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

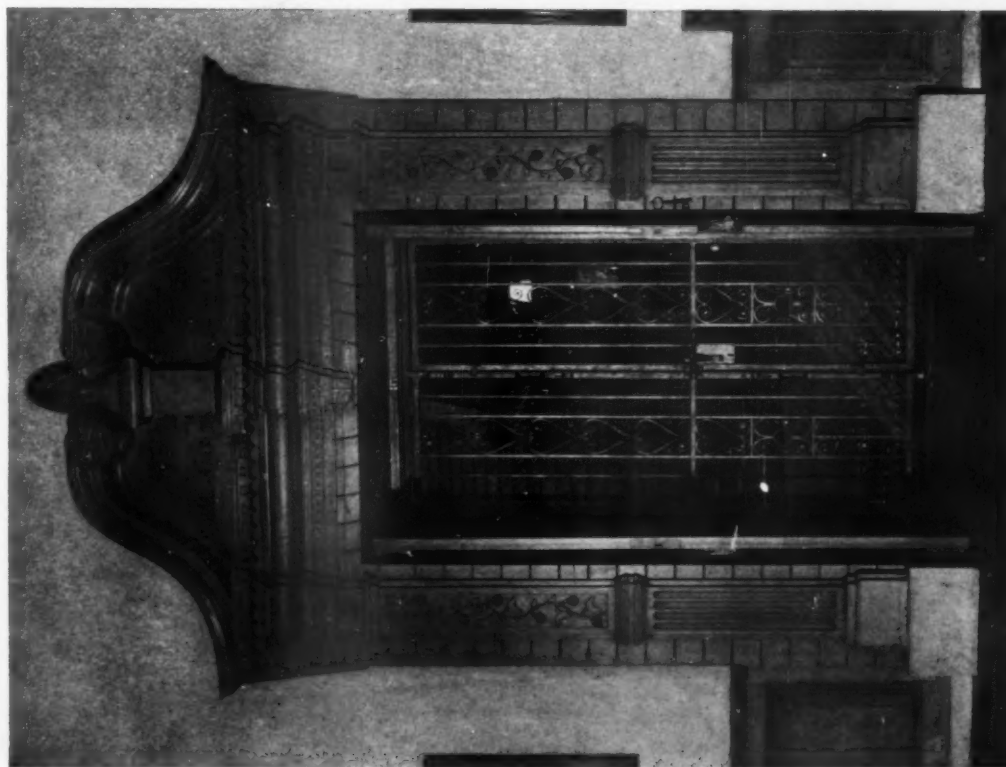


Photo by Weber
STATE STREET TRUST COMPANY, BOSTON, MASS.—INTERIOR DESIGN BY RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

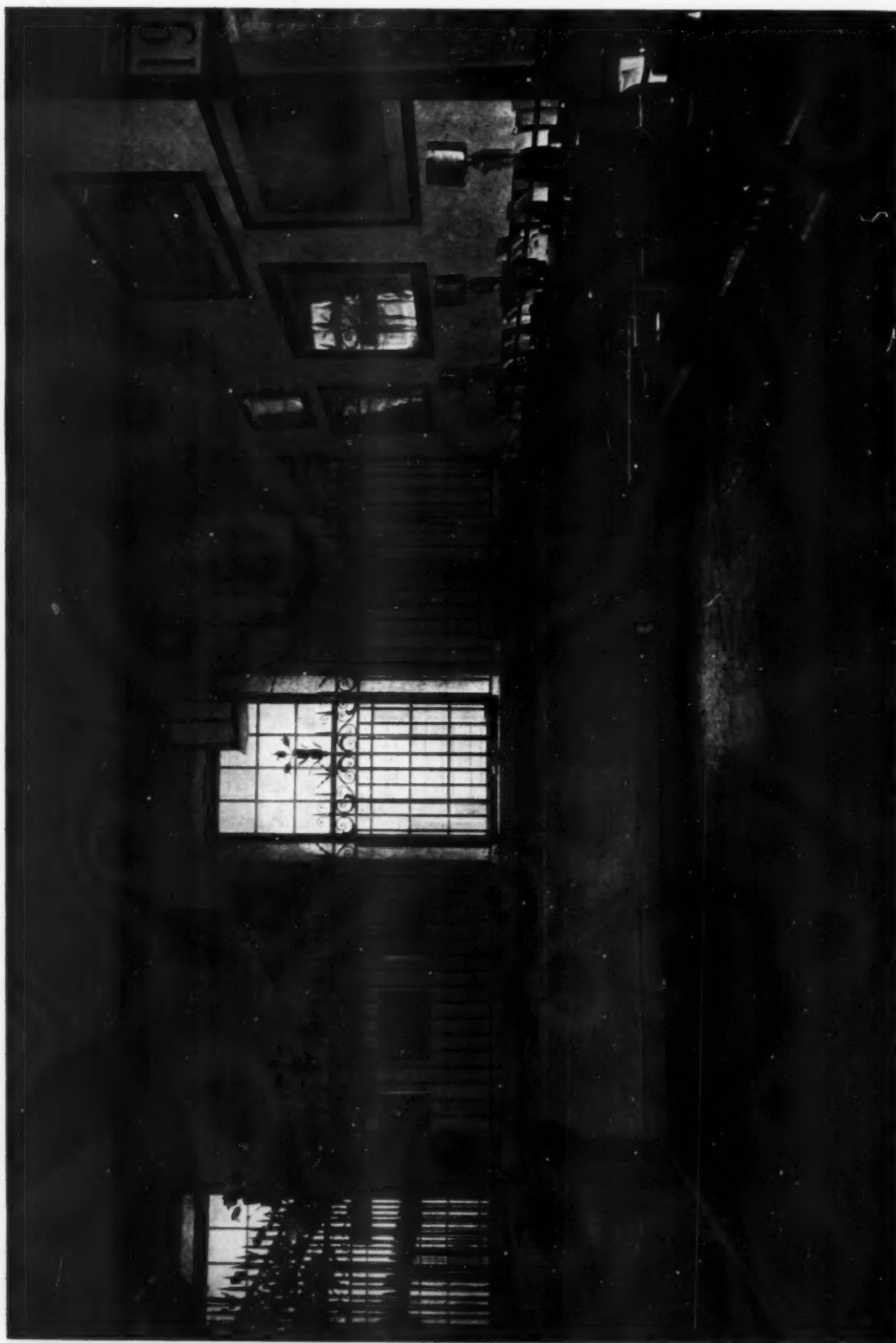


Photo by Weber

STATE STREET TRUST COMPANY, BOSTON, MASS.—INTERIOR DESIGNED BY RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



Photo by Weber

STATE STREET TRUST COMPANY, BOSTON, MASS.—INTERIOR DESIGNED BY RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



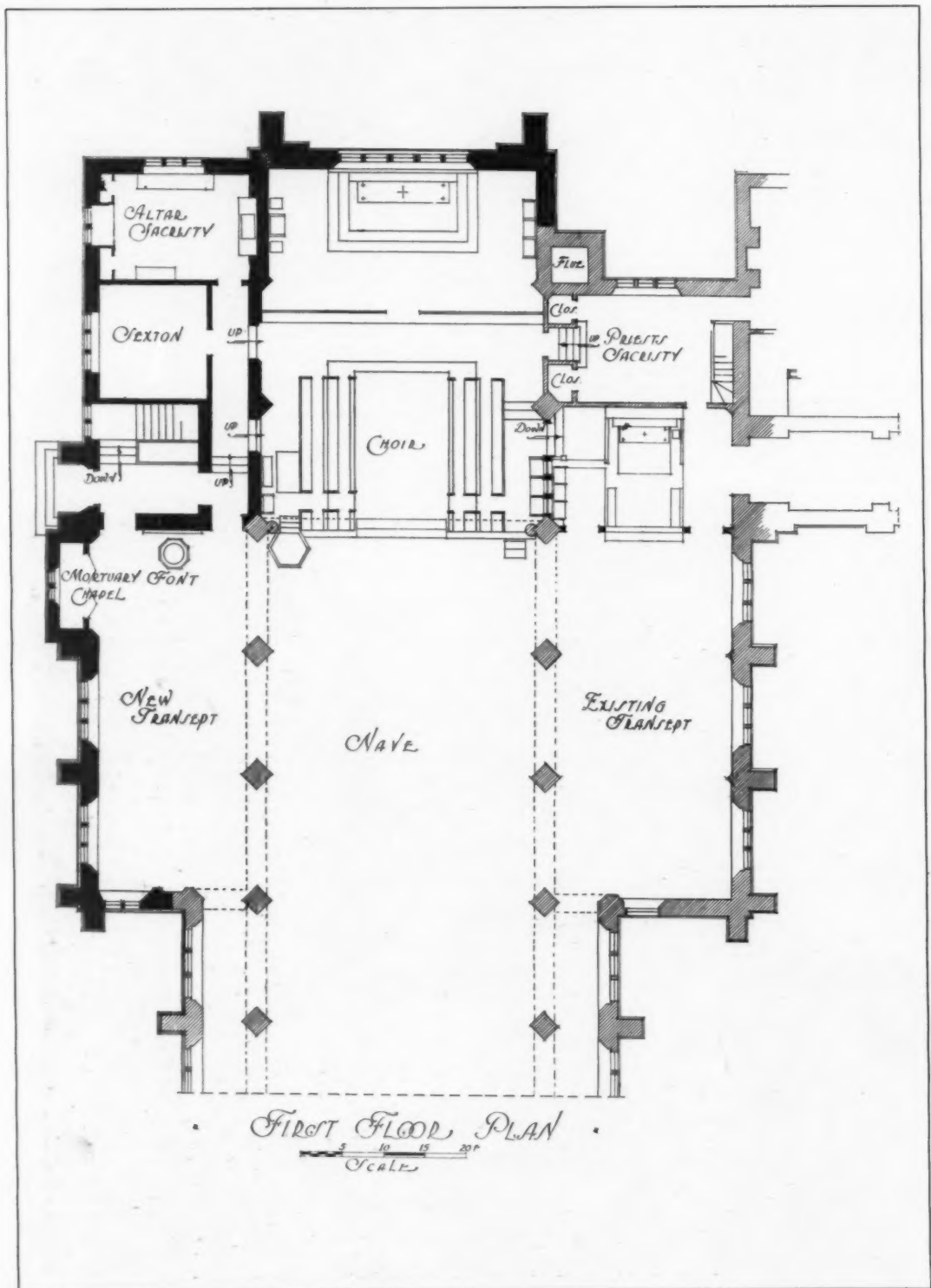
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STATE STREET TRUST COMPANY, BOSTON, MASS.—INTERIOR DESIGNED BY RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



ALL SAINTS CHURCH, BROOKLINE, MASS.—CRAM & FERGUSON, ARCHITECTS

Photo by Haskell



ALL SAINTS CHURCH, BROOKLINE, MASS.

CRAM & FERGUSON, ARCHITECTS



Photo by Haskell

ALL SAINTS CHURCH, BROOKLINE, MASS.
CRAM & FERGUSON, ARCHITECTS

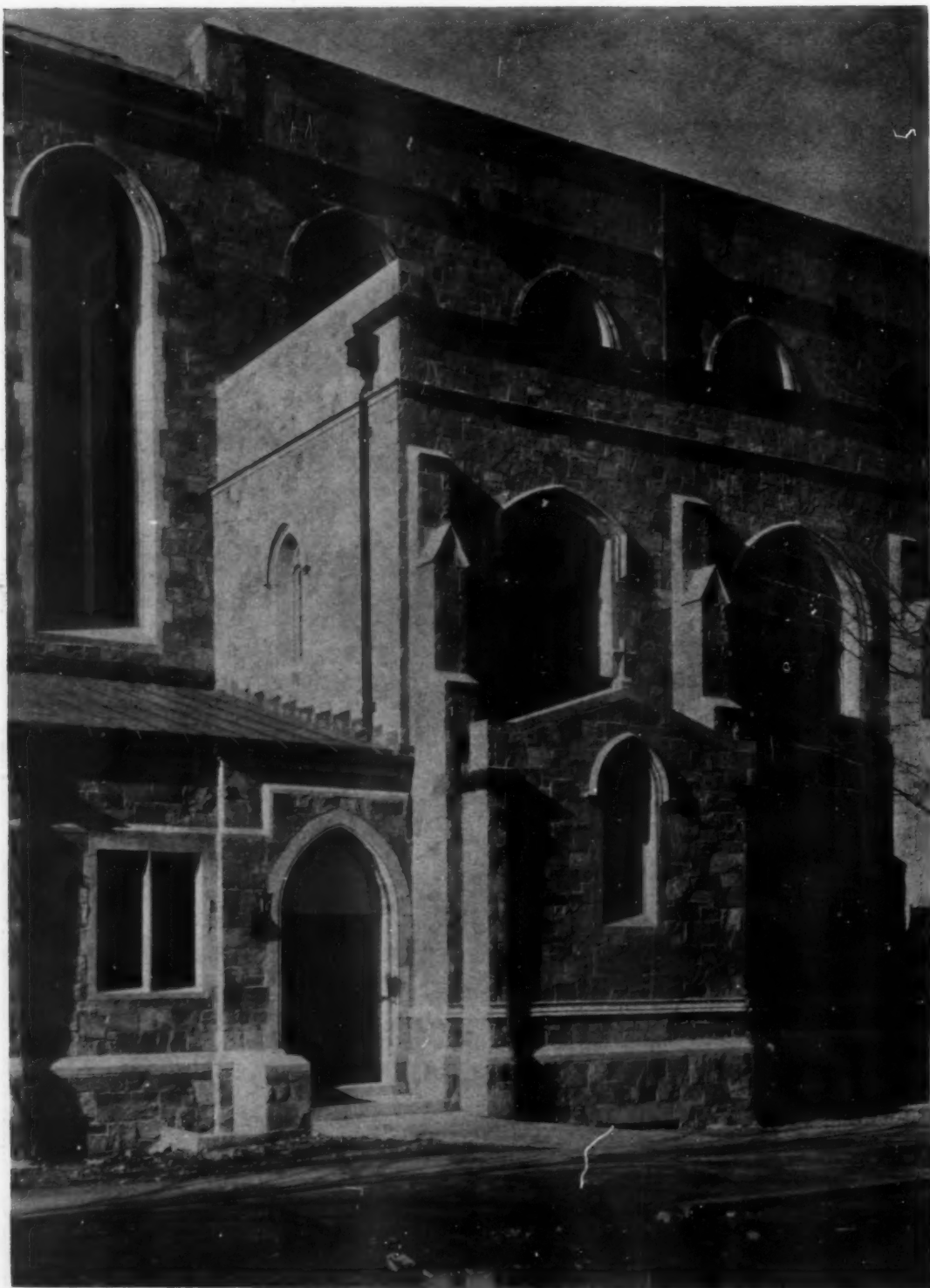


Photo by Fiskell

ALL SAINTS CHURCH, BROOKLINE, MASS.

CRAM & FERGUSON, ARCHITECTS



Photo by Haskell

ALL SAINTS CHURCH, BROOKLINE, MASS.

CRAM & FERGUSON, ARCHITECTS

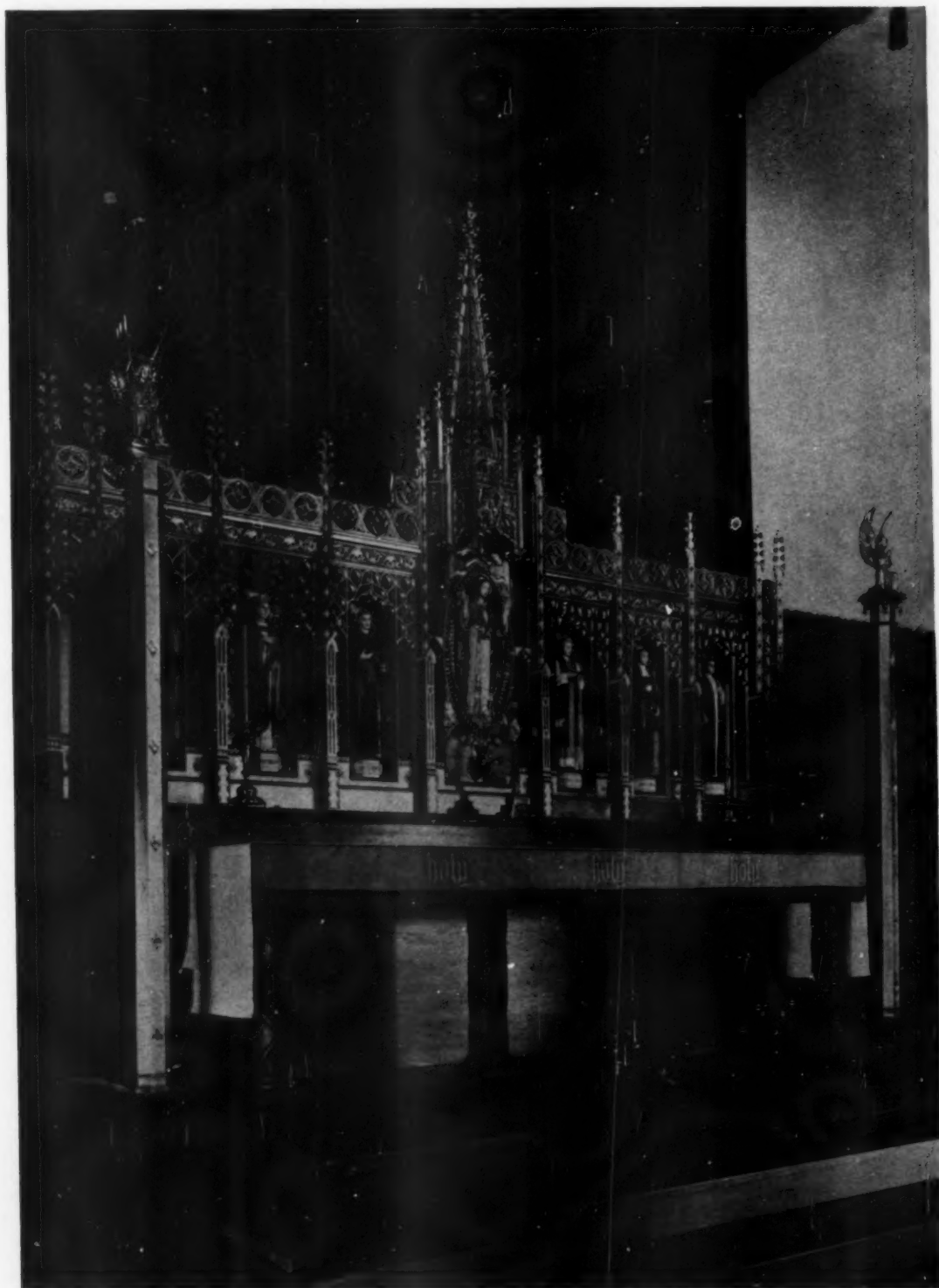


Photo by Haskell

ALL SAINTS CHURCH, BROOKLINE, MASS.

CRAM & FERGUSON, ARCHITECTS



Photo by Weber

ENTRANCE DETAIL, RITZ CARLTON HOTEL, BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS

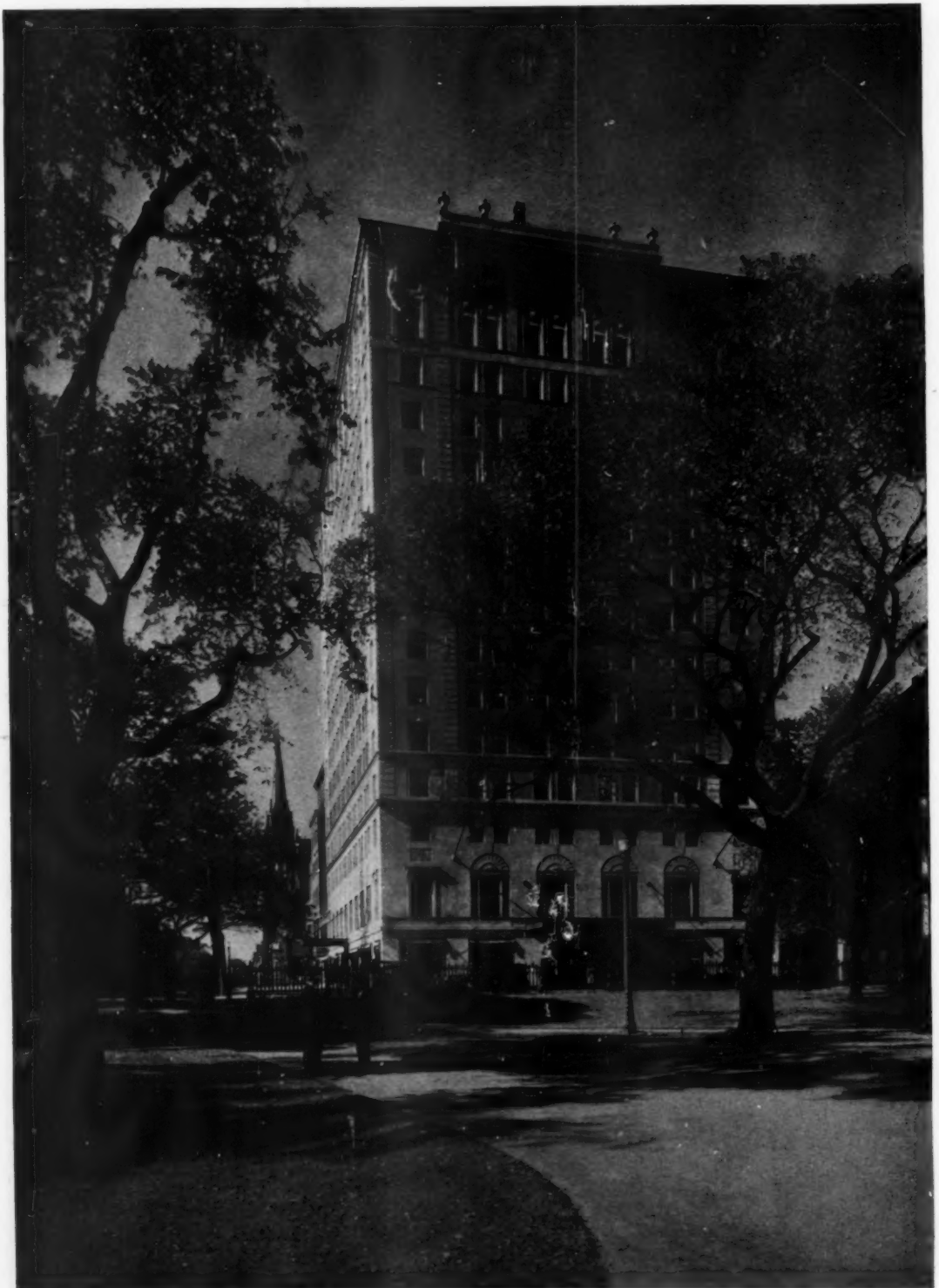


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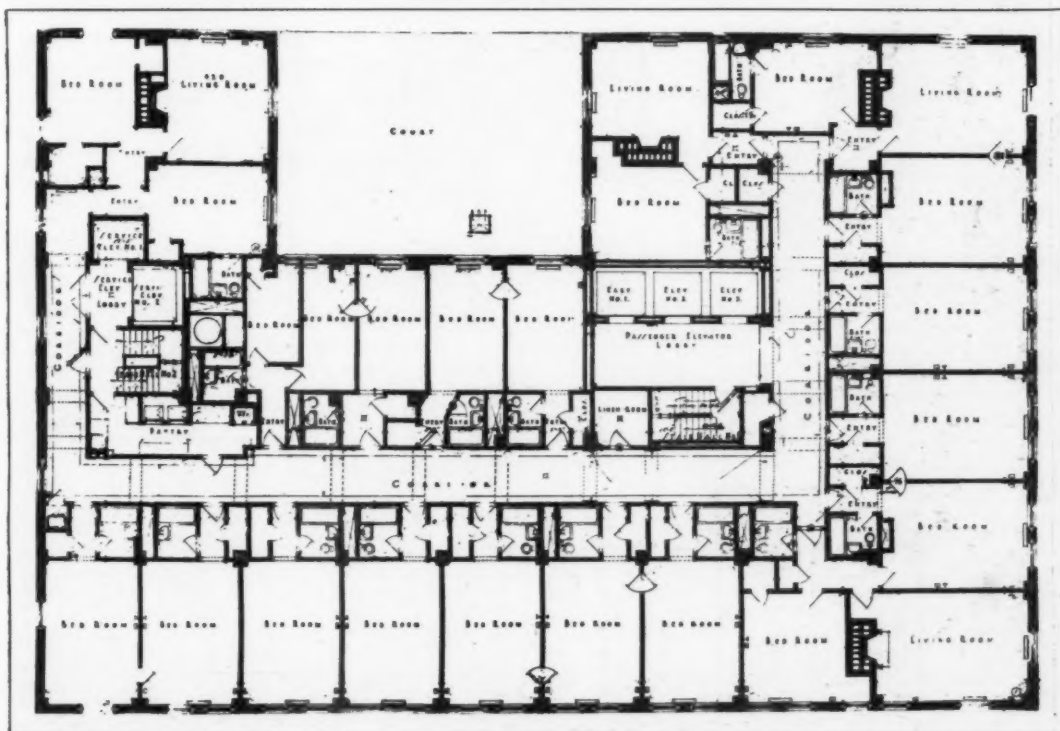
RITZ CARLTON HOTEL, BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS



Photo by Weber

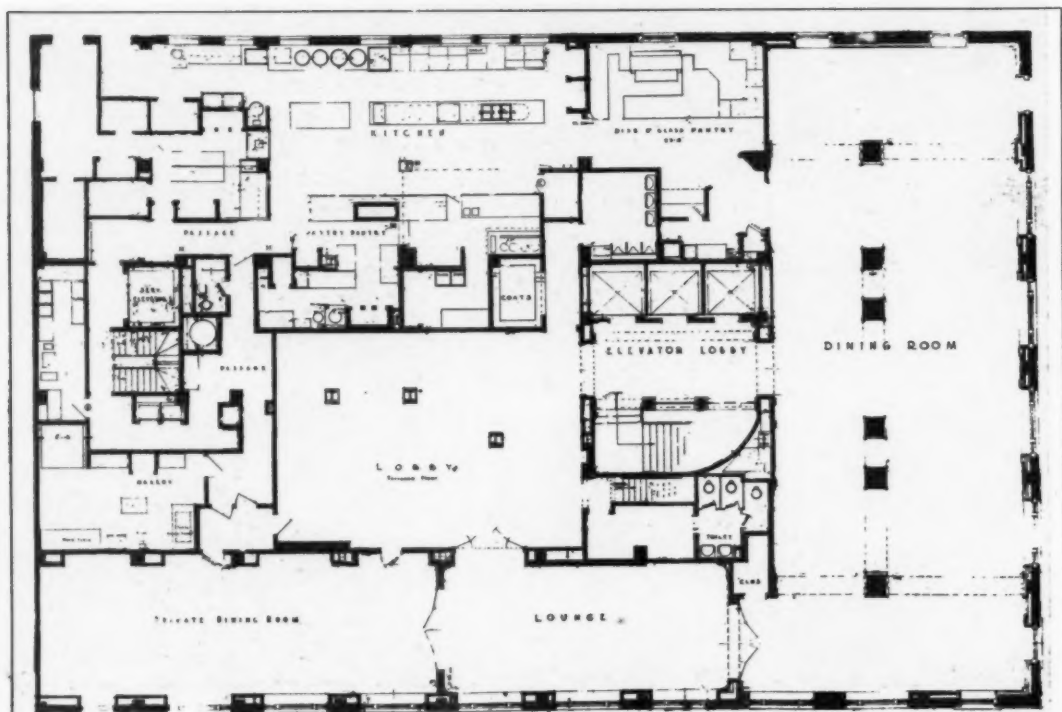
FIRST FLOOR LOUNGE



TYPICAL FLOOR PLAN

RITZ CARLTON HOTEL, BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

RITZ CARLTON HOTEL, BOSTON, MASS

STRICKLAND, BLODGET & LAW, ARCHITECTS



Photo by Weber

BARBER SHOP, RITZ CARLTON HOTEL, BOSTON, MASS.—STRICKLAND, BLODGET & LAW, ARCHITECTS



Photo by Weber

BARBER SHOP, RITZ CARLTON HOTEL, BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS



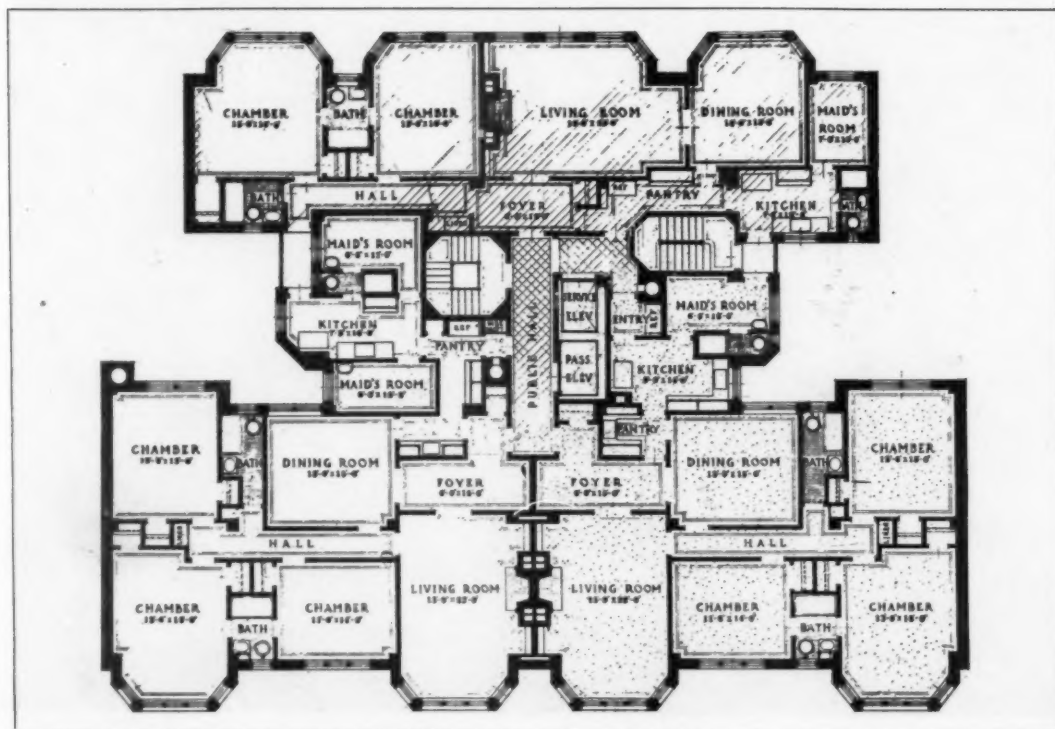
Photo by Weber

MARYLAND APARTMENTS, BOSTON, MASS.

CHARLES R. GRECO, ARCHITECT



Photo by Weber



MARYLAND APARTMENTS, BOSTON, MASS.

CHARLES R. GRECO, ARCHITECT

EDUCATION IN ARCHITECTURE IN BOSTON

By JAMES FORD CLAPP, F. A. I. A.

TRUE to New England's traditional interest in education, Boston is proud that education in architecture in this country had its beginning here and is pleased to believe that the quality of its present school group is unexcelled. This school group is composed of the Department of Architecture of the Massachusetts Institute of Technology, the School of Architecture of Harvard University, and the classes of the Boston Architectural Club.

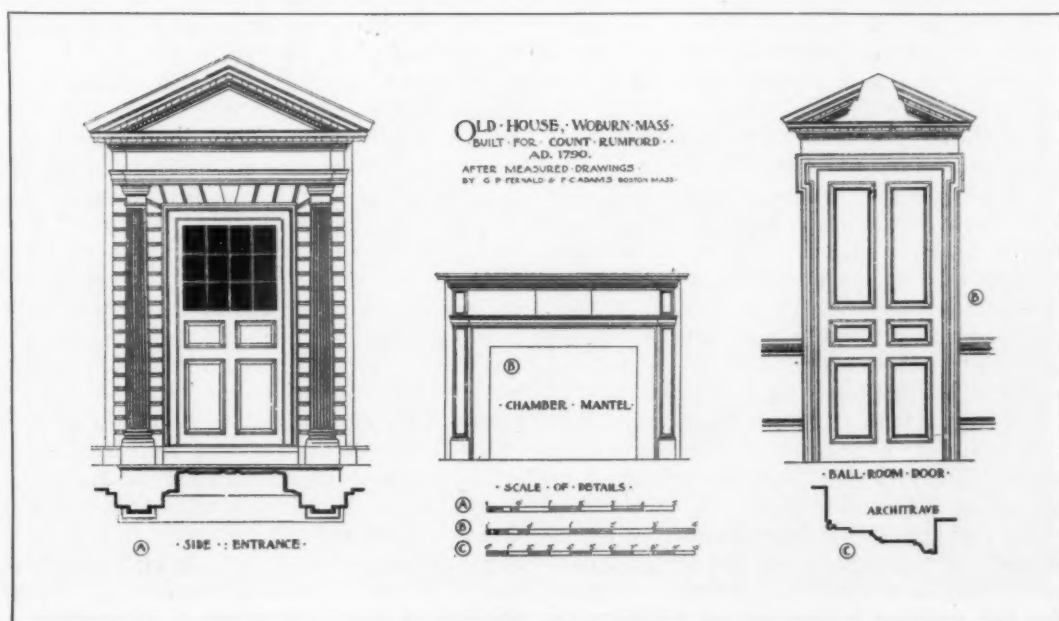
The Department of Architecture of the Massachusetts Institute of Technology is the oldest school of architecture in the country. It has occupied the old Rogers Building on Boylston Street since the Institute moved to its new quarters in Cambridge. It offers a course of five years leading to a degree of Bachelor in Architecture, and gives the high school graduate a general education while pursuing his technical studies. The Tech school also includes a course of four years in Architectural Engineering.

The School of Architecture of Harvard College occupies, with the School of Landscape Architecture, a building at Harvard designed for their use by McKim, Mead and White, and known as the Nelson Robinson Jr. Hall. The school is a graduate school where the students have a liberal education

as a basis for professional studies. The course leads to a degree of Master in Architecture.

The classes at the Club are composed of students working in the offices of Boston. They compose the Atelier of the Boston Architectural Club. This Atelier is a self-governing body in all student affairs, but a committee on education of the Club makes all arrangements for the studies and instructors. The classes are held in the upper two stories of the Club House at 16 Somerset Street, Boston. Its classes are arranged on the basis of the classes in the Beaux Arts Institute of Design, except that two preliminary years are spent before entering the Analytique Class of the Institute. The classes outside of the design classes are necessarily few in number and the field of the Club seems to be that of fitting its students for special courses at Technology, Harvard, or Yale, and enabling the graduates of these schools to continue their student interests when entering Boston offices.

Thus the three schools of the group represent the three types of young men seeking education in architecture. The schools at Harvard and Technology have well balanced and devoted teaching staffs. Professor William Emerson is the head of the Department at Tech, and Professor George H.



TYPICAL NEW ENGLAND DETAILS

(From the Georgian Period)

Edgell is the Chairman of the Council of the School at Harvard. These schools are particularly distinguished in that each possesses, as Professors of Design, Premier Grand Prix de Rome men—Professor Jean Jacques Haffner at Harvard, and Professor Jacques Carlu at Technology, who are carrying on the spirit and tradition of Letang and Despradelles. Professors Haffner and Carlu also criticize the upper class work at the Club, the lower classes being taken care of by volunteers from among the architects of the city.

The practising architects of Boston have many intimate relations with the schools. Individually, they serve often as lecturers or as members of the instructing staffs, or give freely of their time as members of advisory committees and juries. Collectively, their interest is represented by the Committee on Education of the Boston Society of Architects. It was through the efforts of this committee that the individual schools were encouraged to attempt a few common or conjunctive problems as a means of comparison and to stimulate student interest. The result has been that now practically all the problems of the school year are conjunctive problems, judged by a common jury and concluded by a public exhibition and criticism by a member of the jury. These judgments are held alternately at the Technology and Harvard schools. Each year there are included a number of the problems of Beaux Arts Institute of Design of New York City, to whose judgment are sent the best of the designs submitted after the local judgment. The judgments are made in a most conscientious manner and particular effort is made to keep them consistent and logical and without over emphasis on the winning of medals.

One of the most interesting conjunctive problems of the year is the competition for the Society of Architects prize. The Committee on Education of the Society writes the program for this problem and acts as the jury with the addition of one member from each of the schools. The Society also gives three smaller prizes to the winners of three of the conjunctive week-end problems, which are sketch plan problems given out Friday evening and handed in Monday morning.

The three schools thus have all the advantages of group study while maintaining control of their own students. The individual characteristics of the three schools are varied and give balance and color to their common efforts. So satisfactory have been the results of this group work that it would seem that the only thing needed to develop a real group spirit and tradition is some sort of a publication to record the best results obtained. At the least, a most interesting situation has been created.

Both Harvard and Technology have tuition scholarships given to those who stand highest in a competition. Each school also gives in alternate years such a scholarship to the member of the Club classes who has done the best work of the year. The Club has been able to keep its fees low, largely because of the aid given to the Club by the Society of Architects which contributes each year to the support of these classes.

Harvard and Tech have each travelling fellowships whose award is keenly awaited each year by their students, but the greatest interest of this sort in Boston is the annual award of the Rotch Travelling Scholarship. This was the first scholarship established in this country for travel and study in Europe. It was founded in 1883 by the children of the late Benjamin S. Rotch, in pursuance of their father's intention of establishing such a prize during his lifetime. It was first planned to be a scholarship for Technology students, but, on the advice of Professor William R. Ware, then head of the Technology School, it was changed to allow any one who had been two years in a Massachusetts Architect's office to compete for it, with the idea that this would encourage study on a wider basis. A Board of Trustees controls the fund, but a special committee of the Boston Society of Architects has the control and direction of the scholarship. Clarence H. Blackall, the first winner of the scholarship, has for many years been the permanent secretary of this committee.

This year for the first time the Rotch fund offered, as an experiment, an additional prize of five hundred dollars for travel and study in America and a prize of one hundred dollars, offered by the Boston Society of Architects, was awarded to the author of the design placed third. Although fifty-three men have held or are holding this scholarship, it is undoubtedly true, as Professor Ware thought, that its greatest good has been accomplished by the stimulation of many to try for it. It is, in fact, meant to be the goal which each student upon entering one of the schools of the Boston Group instinctively sets up for himself. It is true that the Paris Prize and the Prize of Rome have wider fields of competition and bring their winners perhaps more renown, but in Boston the winning of the "Rotch" is still the most worthy prize.

No treatment of education in architecture in Boston would be complete without mention of Boston's Museums and Libraries, as well as its many fine examples of early American Architecture. The list of museums includes the Boston Museum of Fine Arts, which is just opening its new wing containing many examples of interior architecture and furniture, the German Museum at

Harvard, with its reproduction of German architecture and sculpture of the Renaissance and Middle Ages, the Isabella Stewart Gardner Museum, with its fine examples of the art of the Italian Renaissance, and the Fogg Art Museum at Harvard. There are splendid libraries at the schools of Harvard and Technology and also at the Club, where the books are housed in a Room dedicated to the memory of the three members of the Club who were killed in the World War. There is a large collection of books on architecture and other fine arts at the Boston Public Library and at the Boston Athenaeum.

This year the Committee on Education of the Society published, for the benefit of students and visitors in the city, a list, edited by Robert P. Bellows, of nearly three hundred examples of

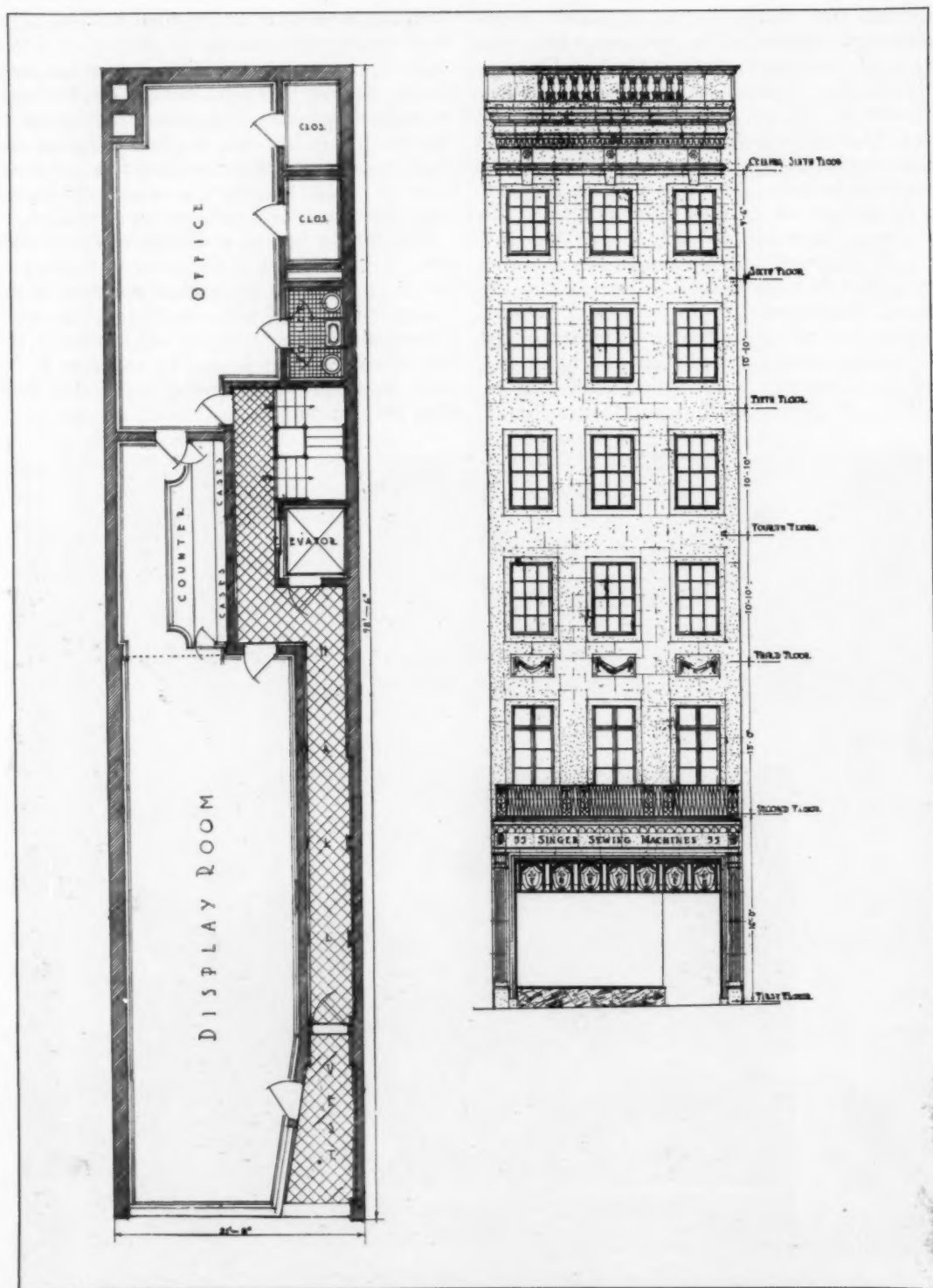
American architecture, dating from 1636 to 1830, in the metropolitan district of Boston, of which thirty-eight have been emphasized as outstanding. Boston may not have eight hundred feet buildings to inspire in students of architecture the desire to emulate, but it has these fine old buildings and many examples of architecture, sculpture and mural paintings which have been more recently created to provide a suitable atmosphere for its students.

The Boston Society of Architects does its bit towards the education of the public by holding an annual exhibition of the work of architects in the Rogers Building and each year distinguishes what it considers the best work of architecture of the year in metropolitan Boston by awarding it the John Harleston Parker medal, which has been given for that purpose.



Photo by Weber

BUILDING FOR THE SINGER SEWING MACHINE COMPANY, BOSTON
LITTLE & RUSSELL, ARCHITECTS



PLAN AND ELEVATION, SINGER SEWING MACHINE COMPANY BUILDING, BOSTON, MASS.
LITTLE & RUSSELL, ARCHITECTS



Photo by Weber

BUILDING FOR THE SINGER SEWING MACHINE COMPANY, BOSTON
LITTLE & RUSSELL, ARCHITECTS



Photo by Weber

BUILDING FOR THE SINGER SEWING MACHINE COMPANY, BOSTON
LITTLE & RUSSELL, ARCHITECTS

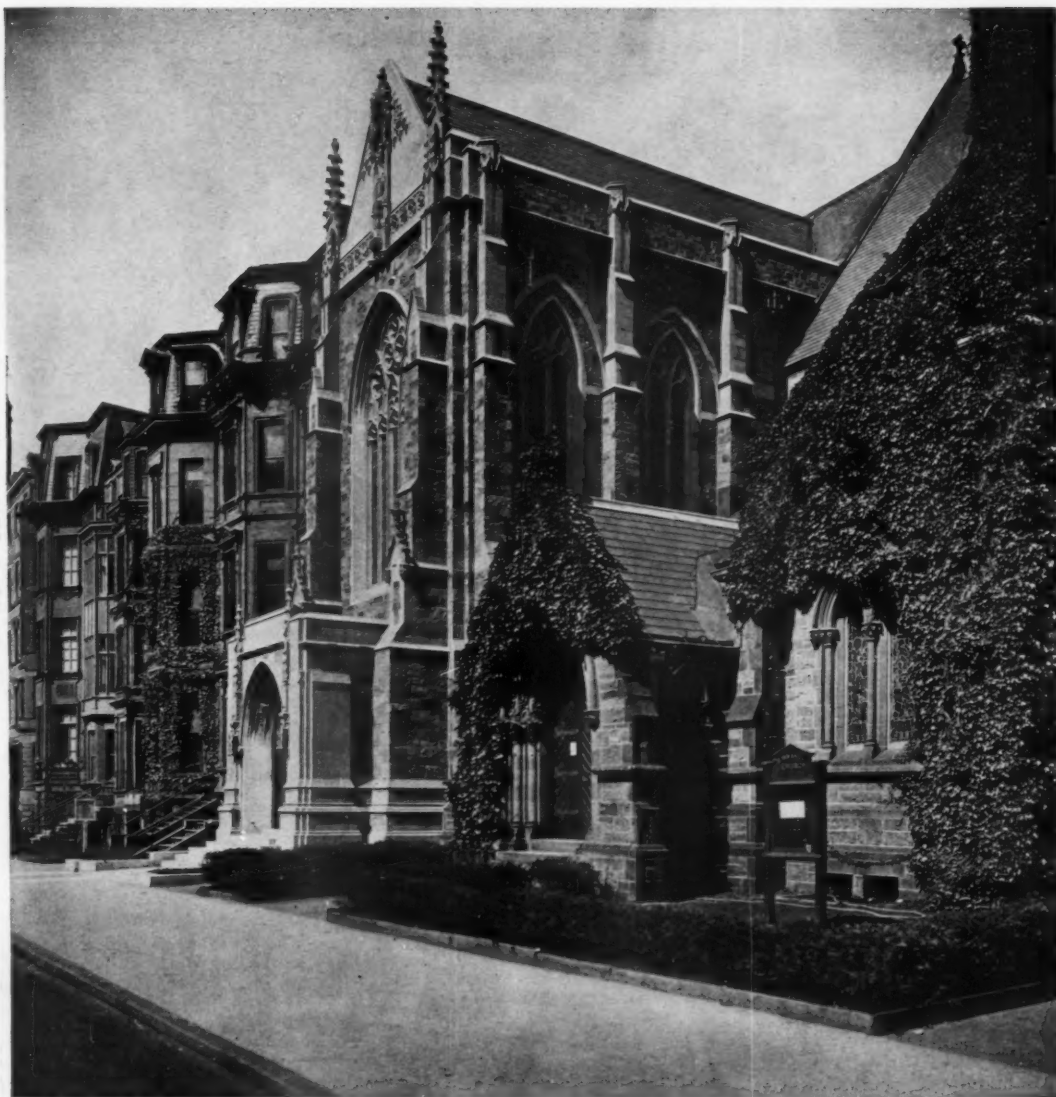


Photo by Marr & Son

LINDSEY MEMORIAL CHAPEL, EMMANUEL CHURCH, BOSTON, MASS.

ALLEN & COLLENS, ARCHITECTS

(This chapel will be fully illustrated in an early issue of this journal)

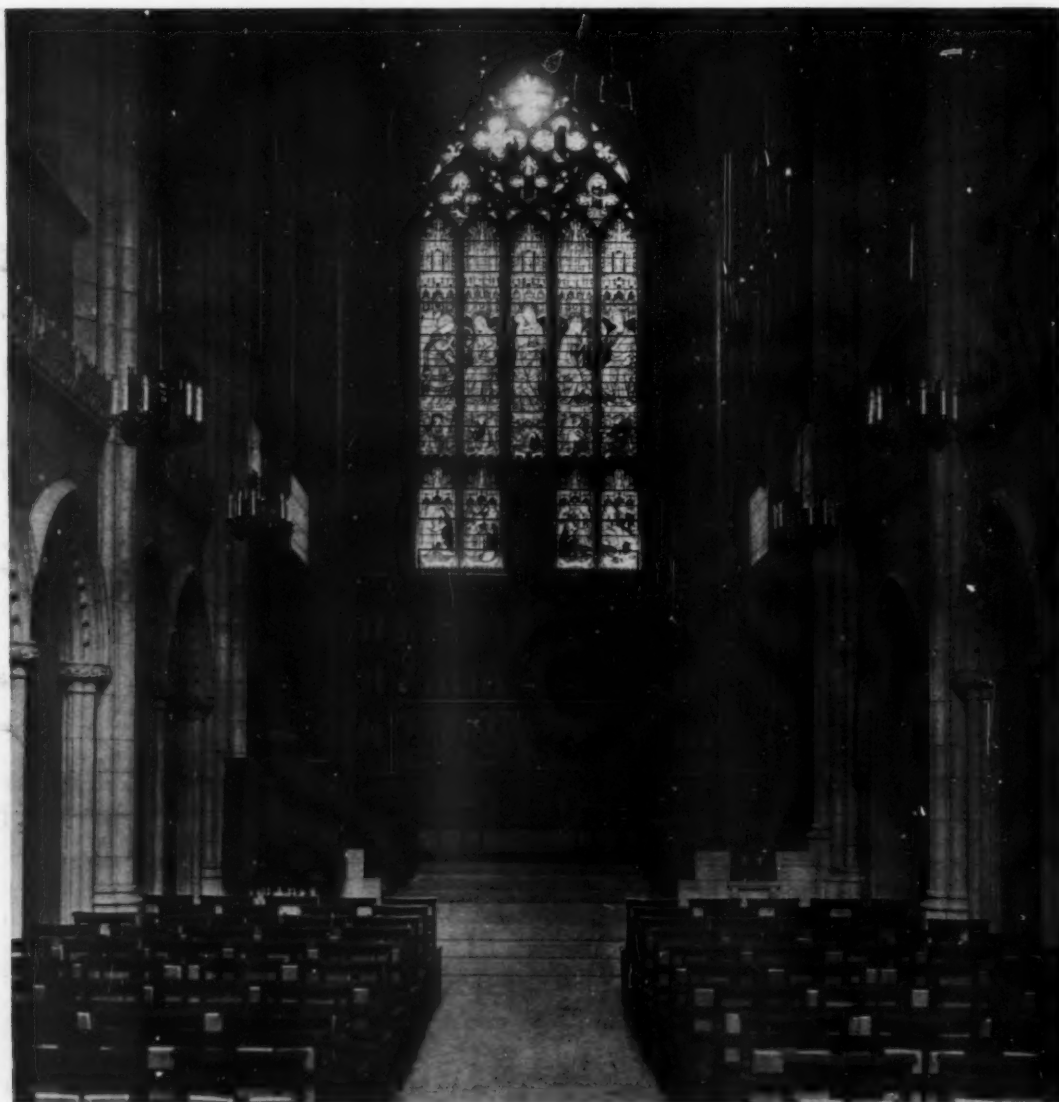


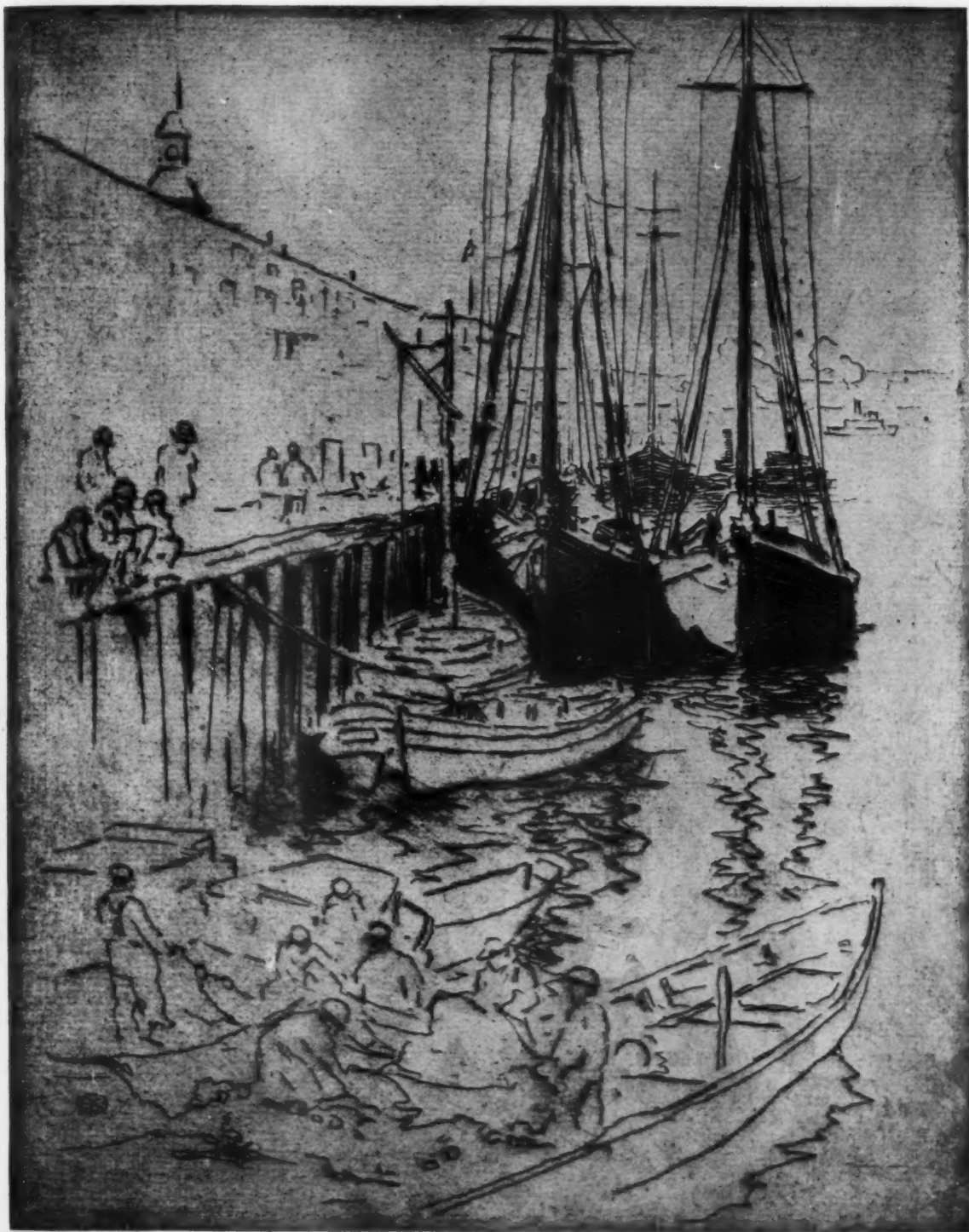
Photo by Marr & Son

LINDSEY MEMORIAL CHAPEL, EMMANUEL CHURCH, BOSTON, MASS.

ALLEN & COLLENS, ARCHITECTS

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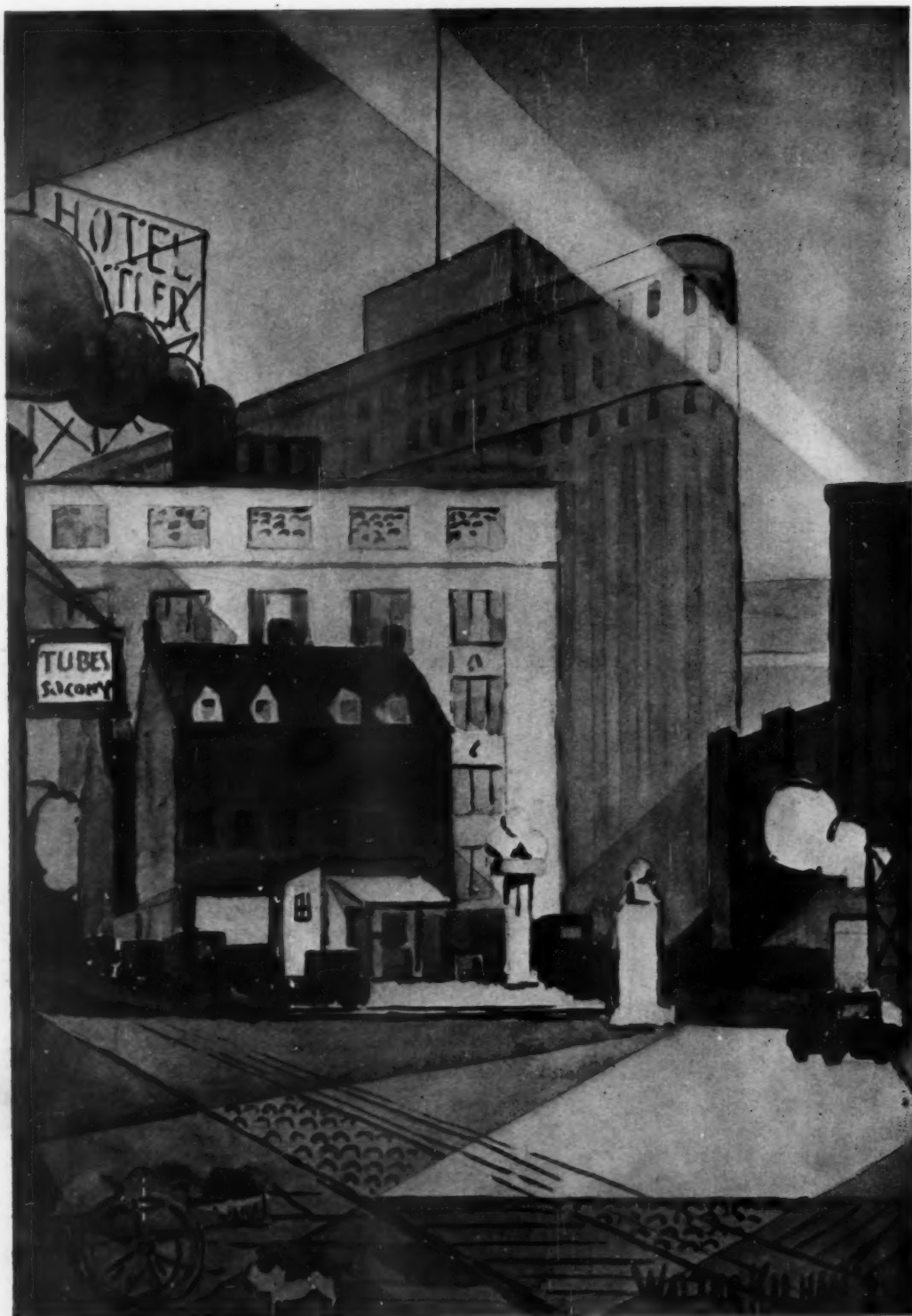
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Courtesy of Goodspeed

FISHING FLEET, T WHARF, BOSTON, MASS.

(From an etching by Seave Gallagher)



THE PARK SQUARE DISTRICT, BOSTON, MASS.

(From a water color study by Walter Kilham of Kilham, Hopkins & Greeley, architects)

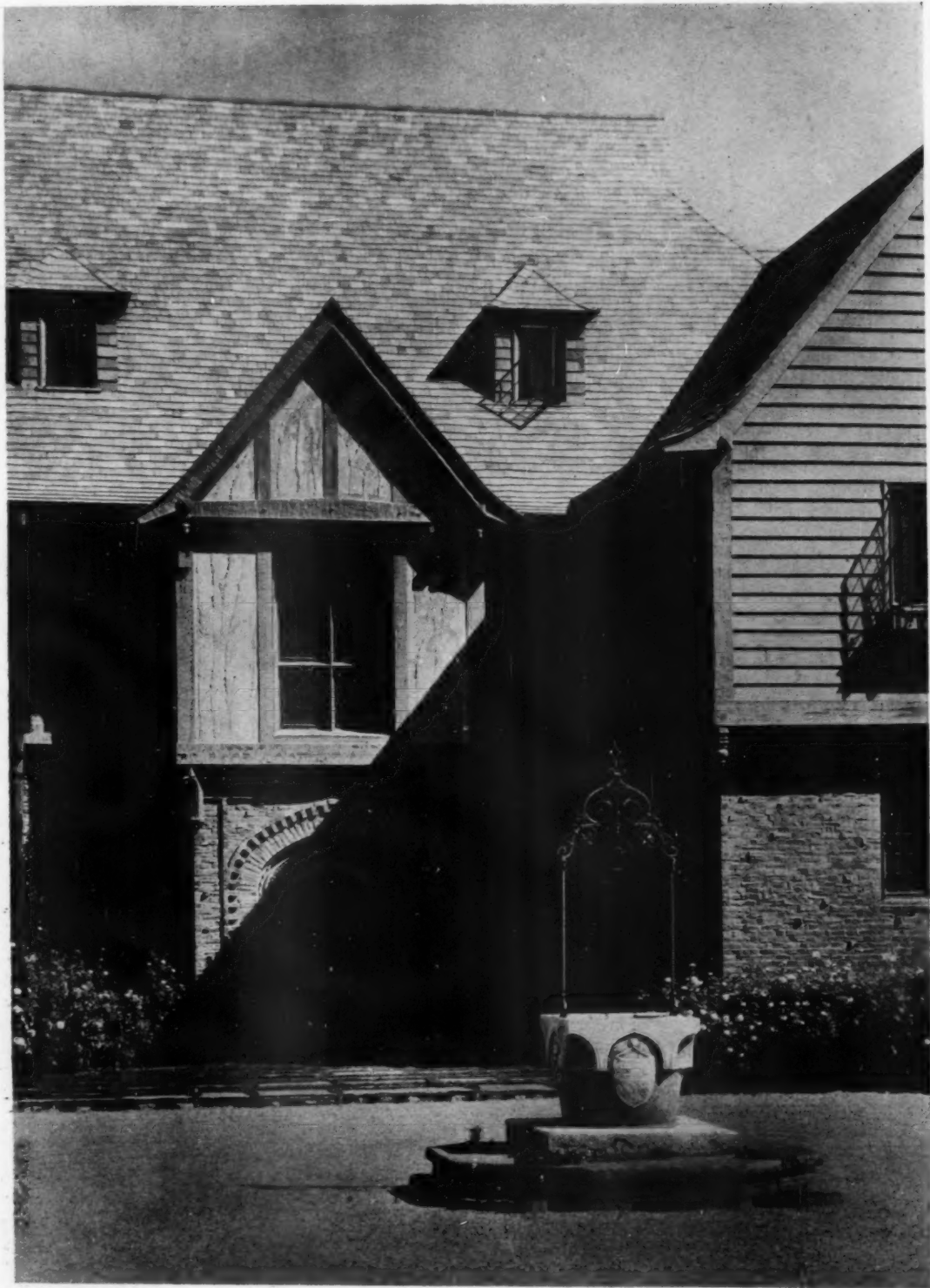


Photo by Weber

HOUSE OF JOHN T. J. CLUNIE, WEST MANCHESTER, MASS.
WALKER, WALKER & KINGSBURY, ARCHITECTS AND LANDSCAPE ARCHITECTS



Photo by Weber

HOUSE OF JOHN T. J. CLUNIE, WEST MANCHESTER, MASS.
WALKER, WALKER & KINGSBURY, ARCHITECTS AND LANDSCAPE ARCHITECTS



Photo by Weber

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Photo by Weber

HOUSE OF JOHN T. J. CLUNIE, WEST MANCHESTER, MASS.—WALKER, WALKER & KINGSBURY, ARCHITECTS AND LANDSCAPE ARCHITECTS

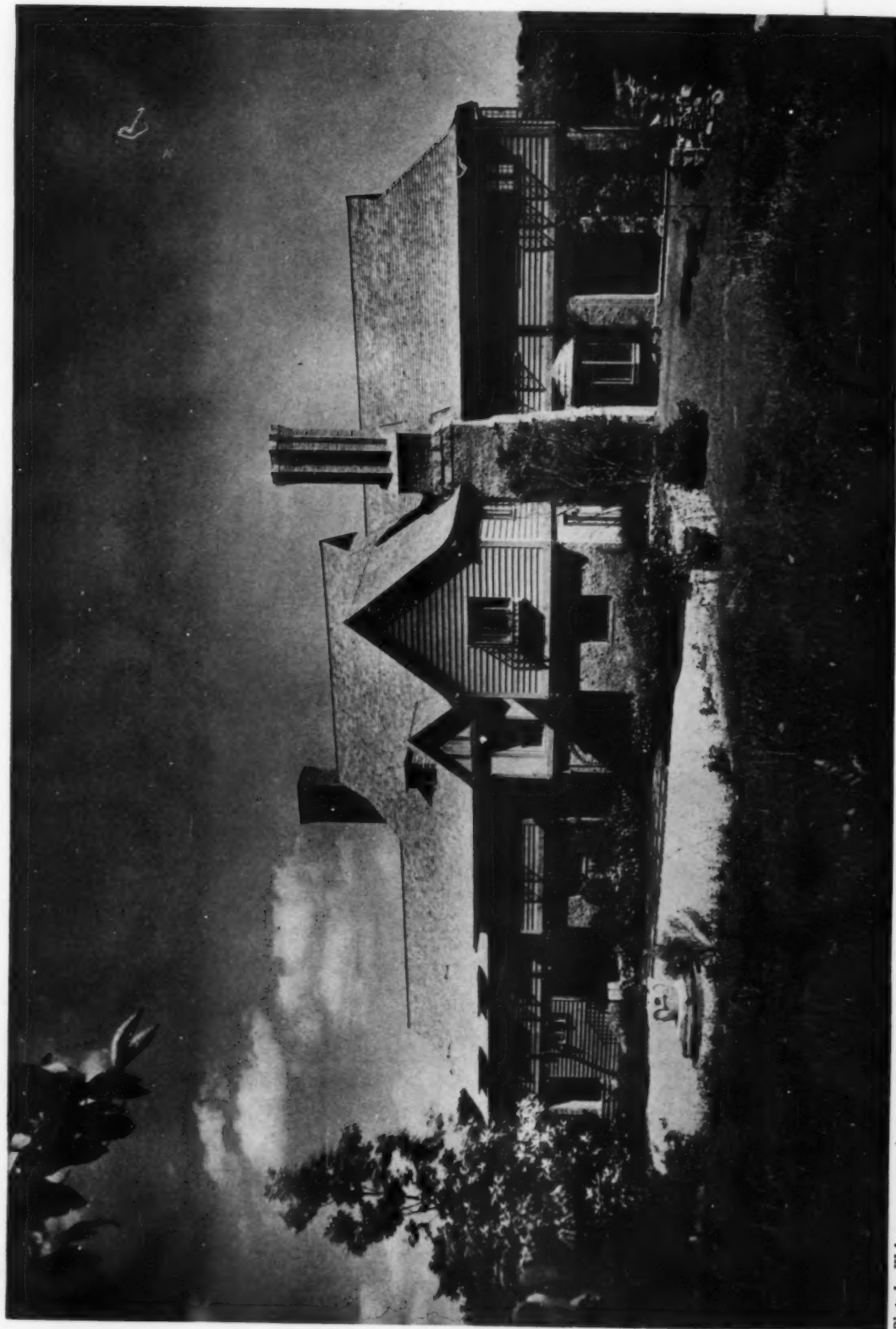
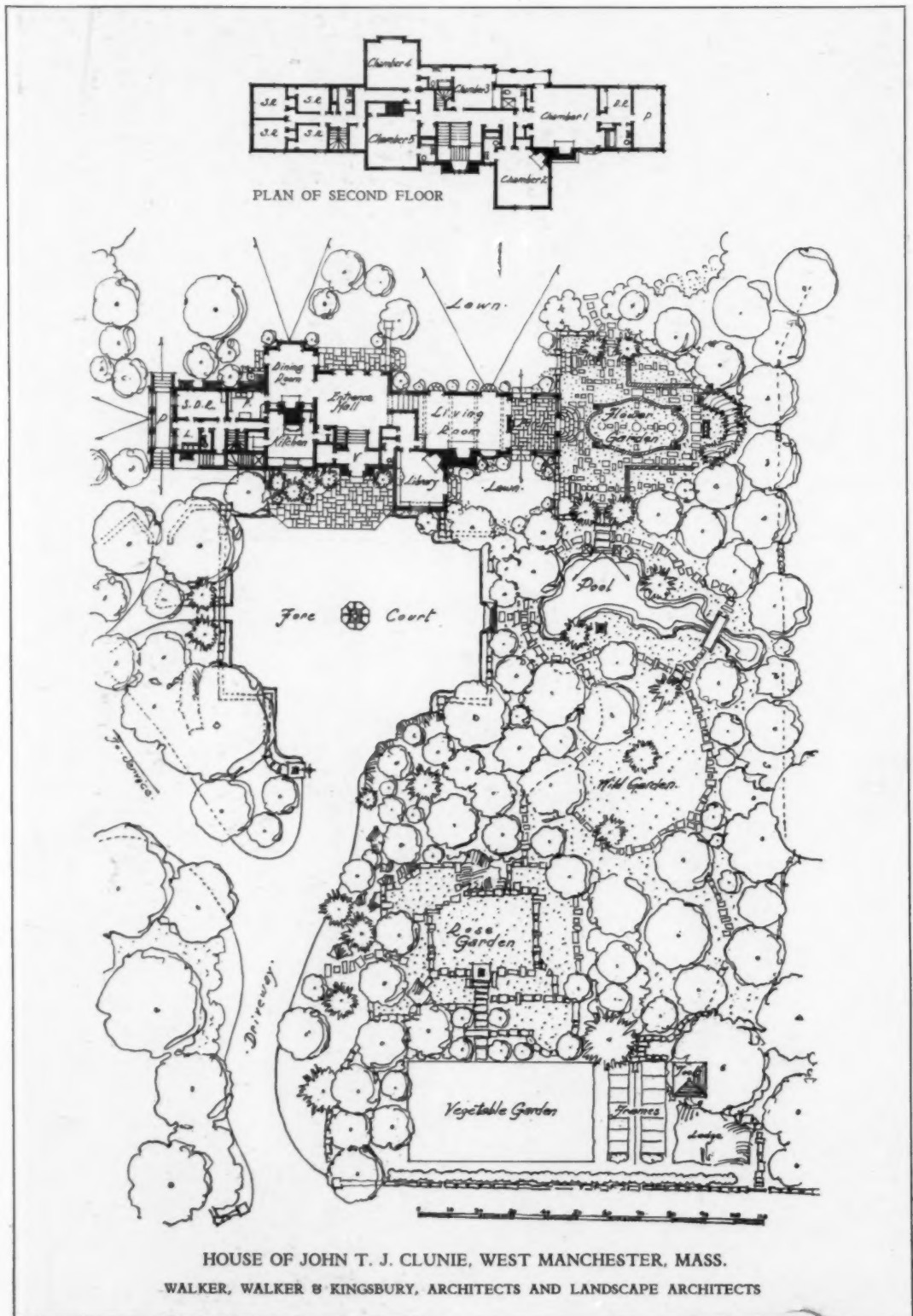
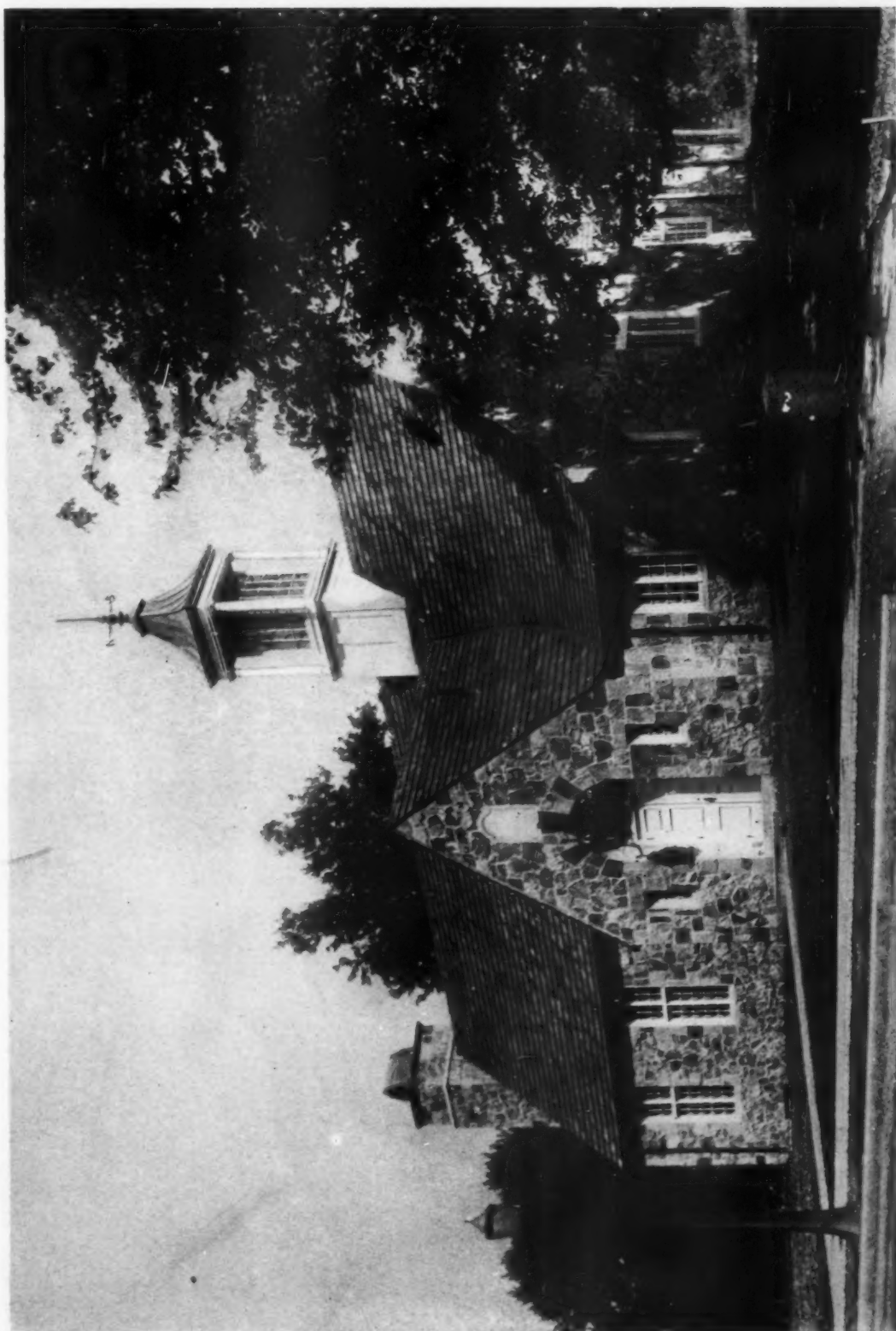


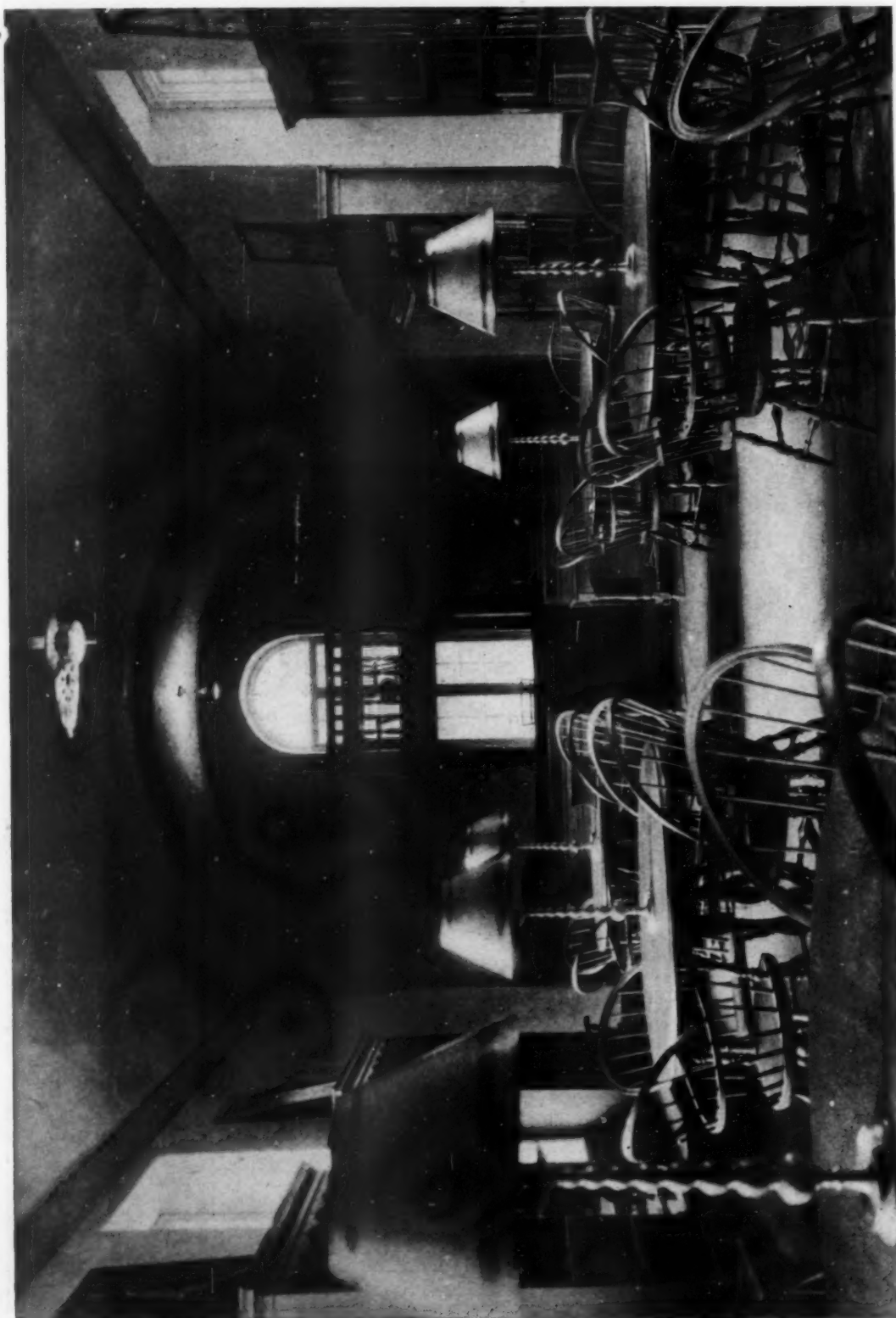
Photo by Weber

HOUSE OF JOHN T. J. CLUNIE, WEST MANCHESTER, MASS.—WALKER, WALKER & KINGSBURY, ARCHITECTS AND LANDSCAPE ARCHITECTS

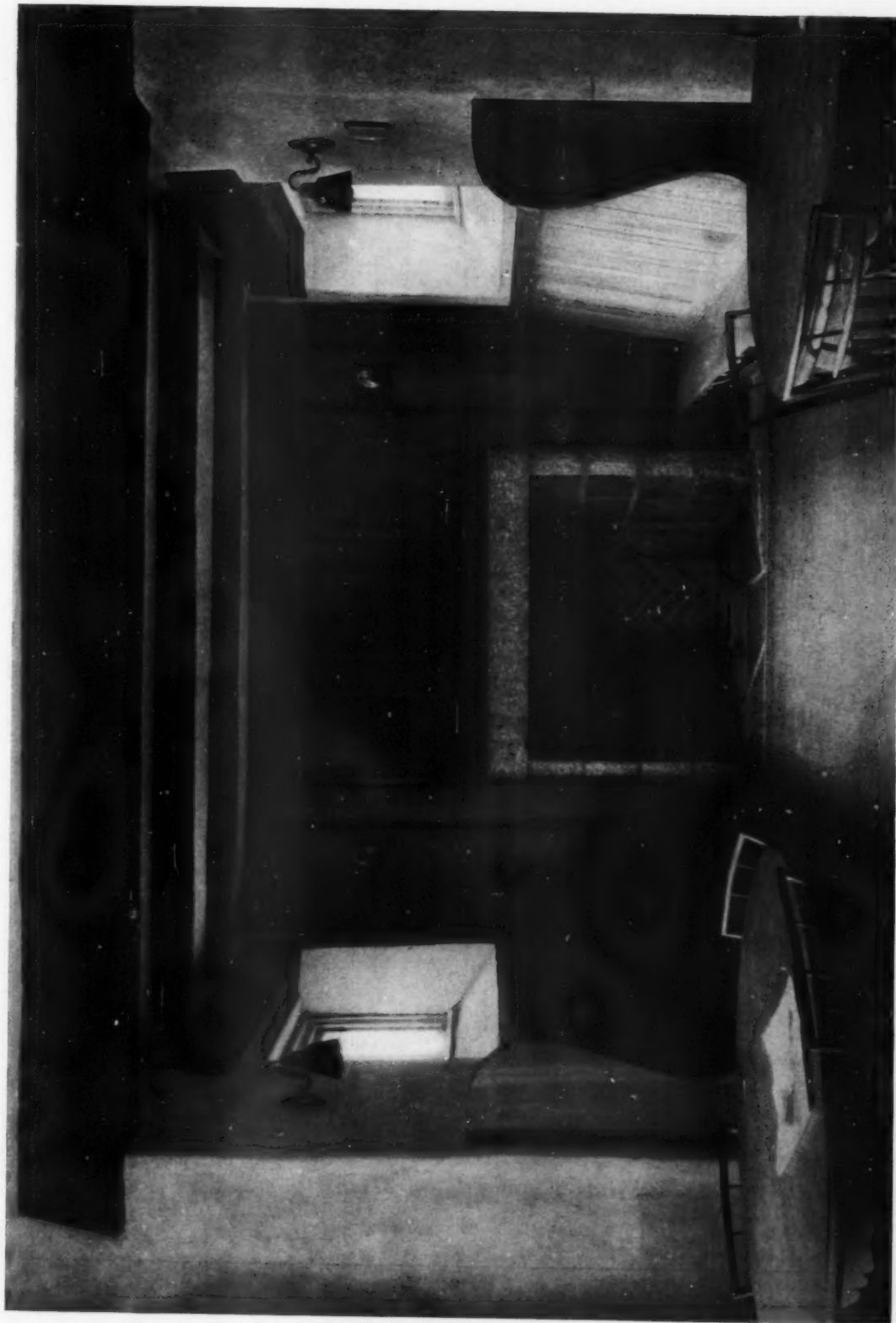




BRANCH LIBRARY BUILDING, WELLESLEY HILLS, MASS.—HAMPTON F. SHIRER, ARCHITECT

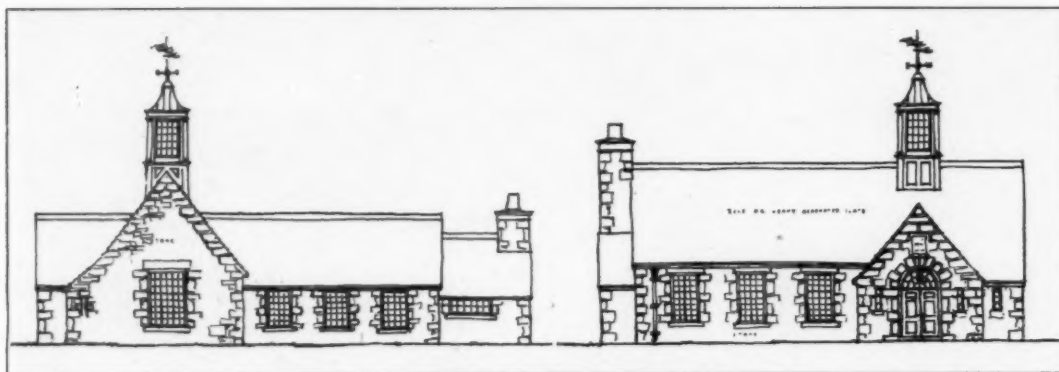


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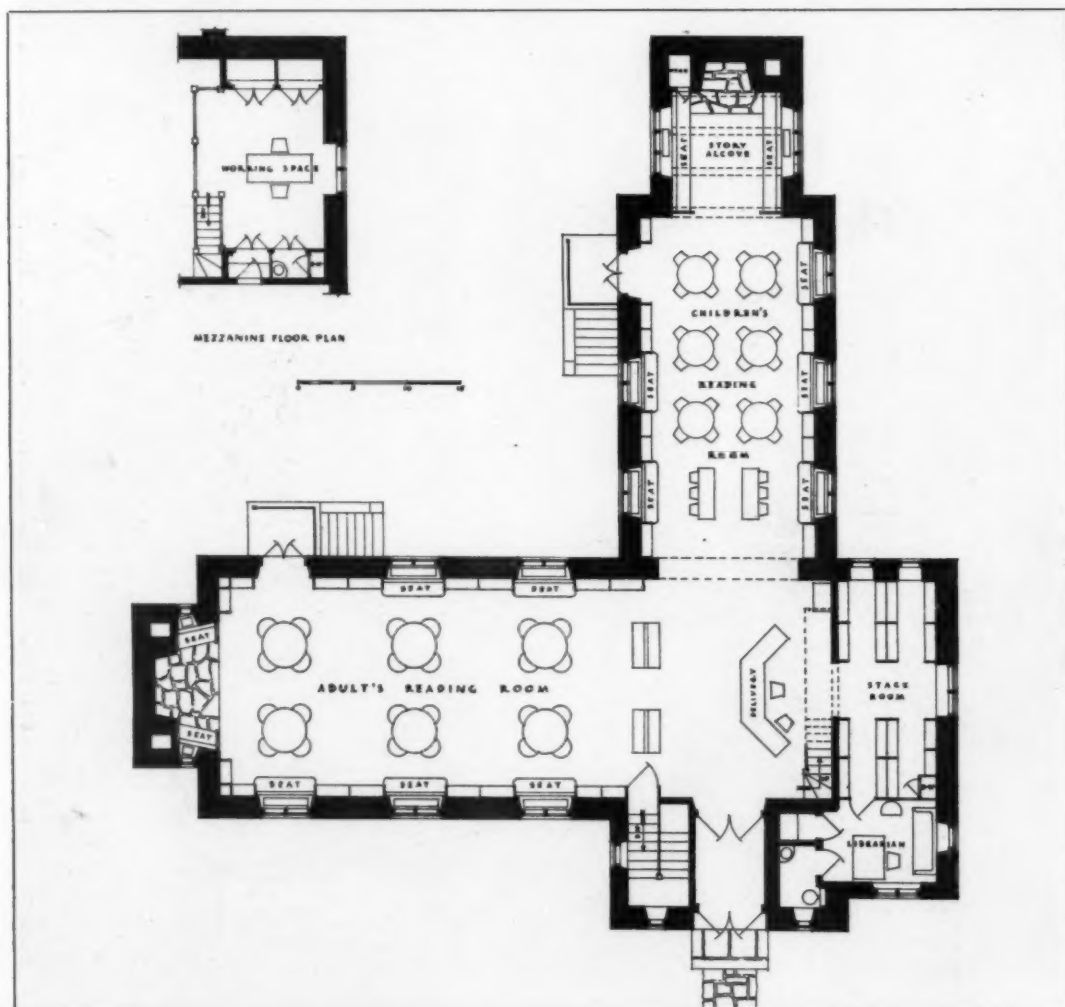


BRANCH LIBRARY BUILDING, WELLESLEY HILLS, MASS.—HAMPTON F. SHIRER, ARCHITECT

BRANCH LIBRARY BUILDING, WELLESLEY HILLS, MASS.—HAMPTON F. SHIRER, ARCHITECT



ORIGINAL SKETCHES OF BRANCH LIBRARY BUILDING AT WELLESLEY HILLS, BY THE LATE R. H. HANNAFORD, FROM WHICH THE DESIGN OF THE PRESENT BUILDING WAS DEVELOPED

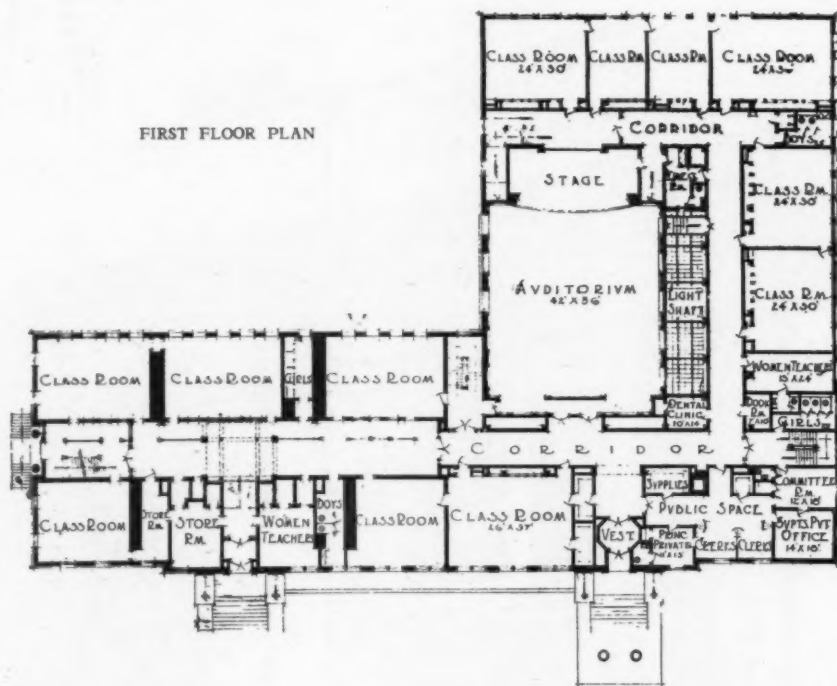


BRANCH LIBRARY BUILDING, WELLESLEY HILLS, MASS.
HAMPTON F. SHIRER, ARCHITECT

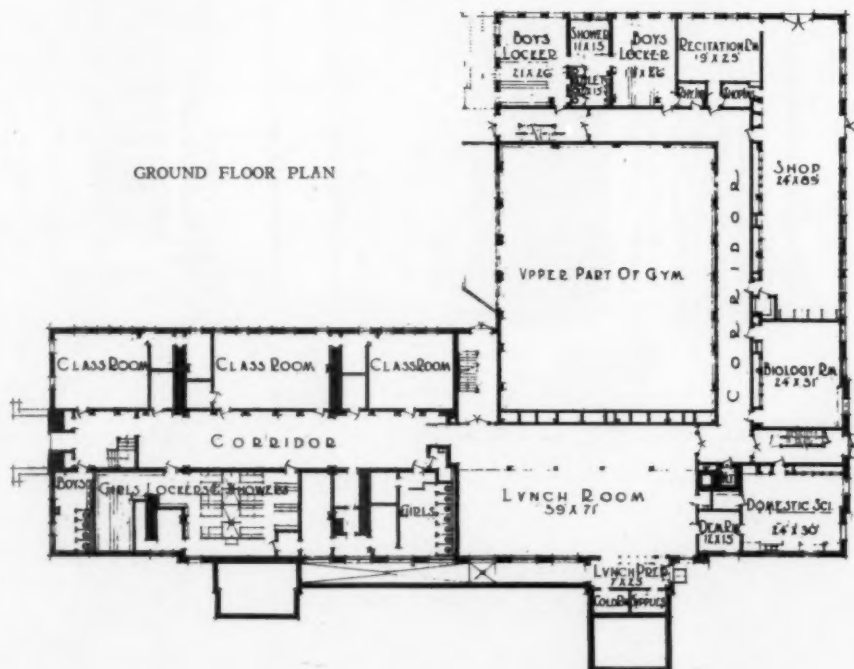


LEXINGTON HIGH SCHOOL, LEXINGTON, MASS.
JAMES H. RITCHIE & ASSOCIATES, ARCHITECTS AND ENGINEERS

FIRST FLOOR PLAN



GROUND FLOOR PLAN

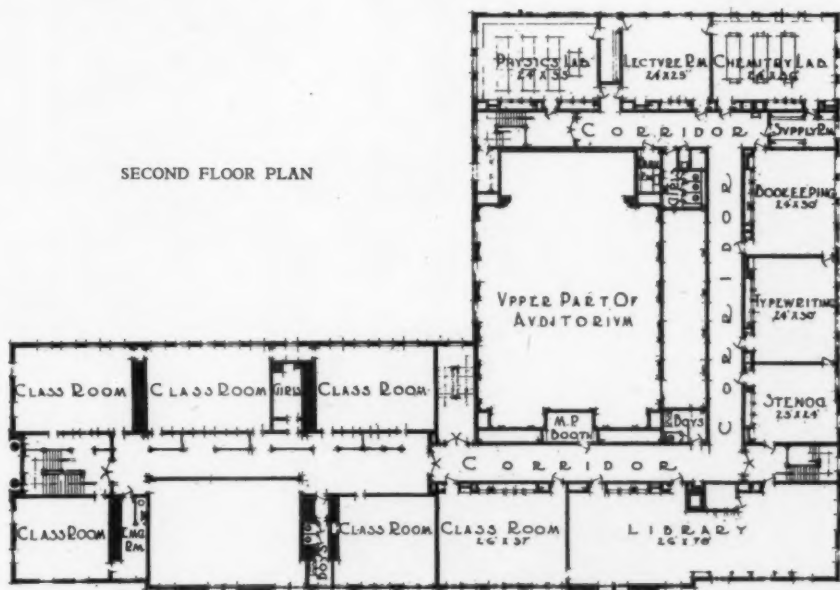


LEXINGTON HIGH SCHOOL, LEXINGTON, MASS.

JAMES H. RITCHIE AND ASSOCIATES, ARCHITECTS AND ENGINEERS



SECOND FLOOR PLAN



LEXINGTON HIGH SCHOOL, LEXINGTON, MASS.

JAMES H. RITCHIE AND ASSOCIATES, ARCHITECTS AND ENGINEERS

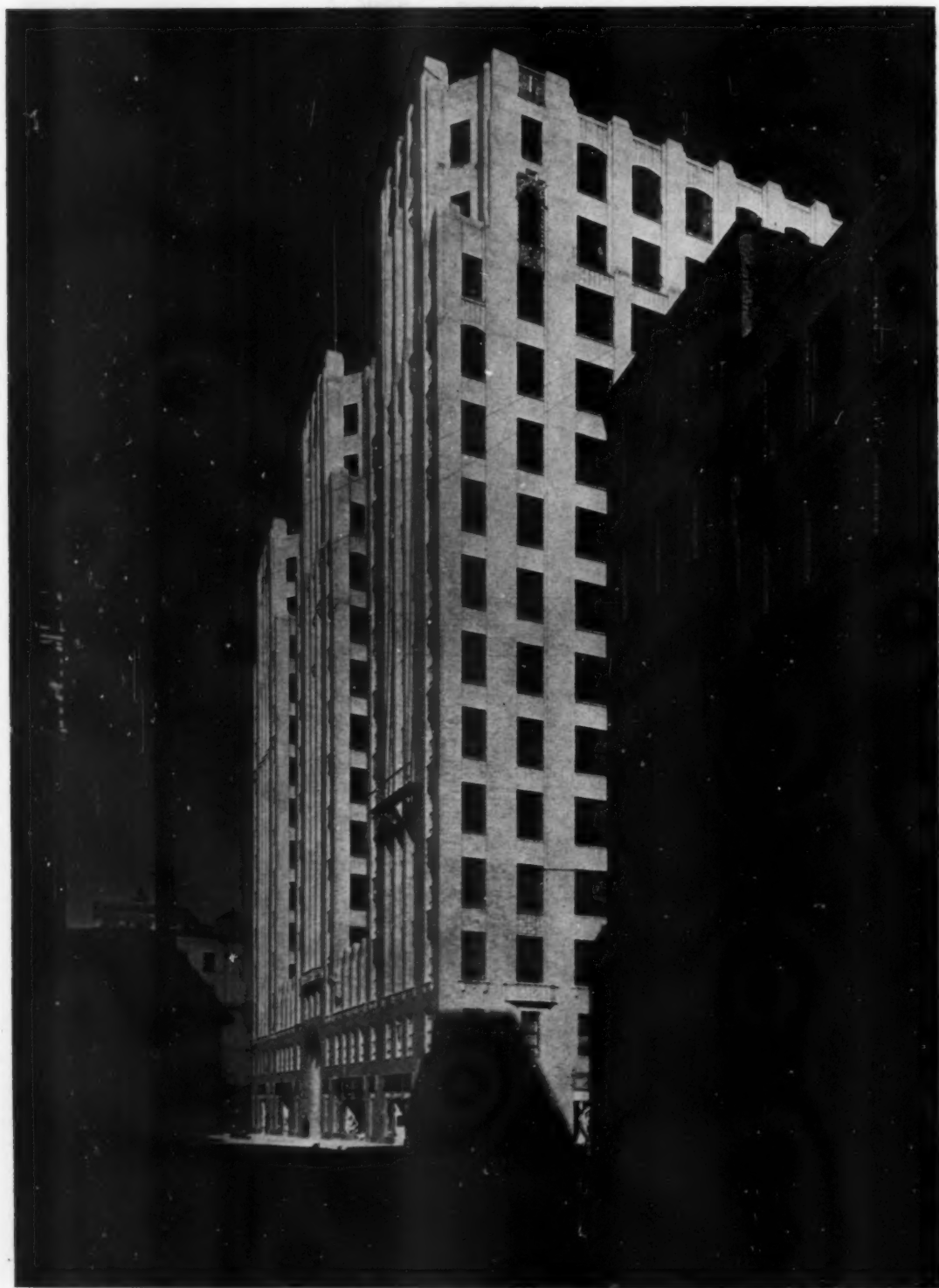


Photo by Weber

PUBLIC SERVICE BUILDING, BOSTON, MASS.

HAROLD FIELD KELLOGG, ARCHITECT

THE WORK OF THE BOSTON CITY PLANNING BOARD

By WILLIAM STANLEY PARKER, F. A. I. A.

THE work of the Boston City Planning Board deals with the current routine problems of the city as well as with the long range study of major improvements, and the past five years have been filled with a characteristic assortment of each.

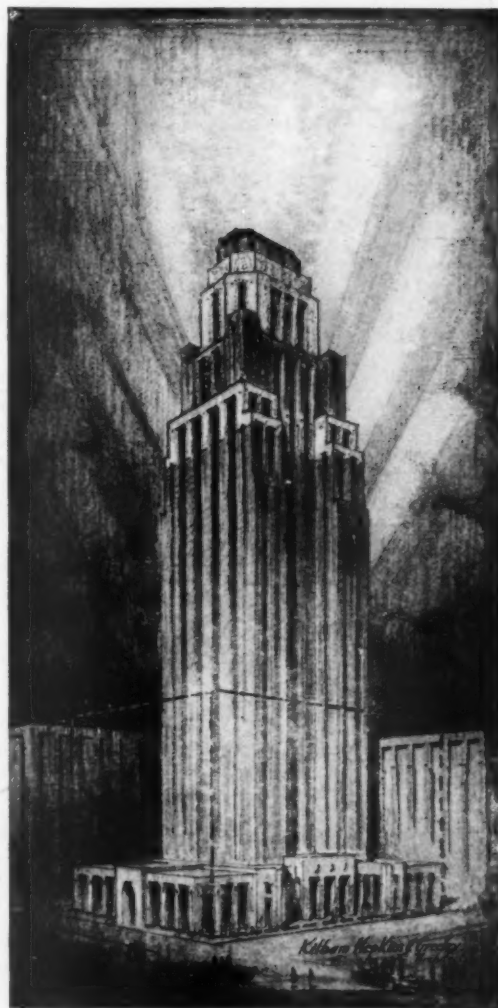
One of the significant developments of recent years has been the construction of a series of Health Units through the Trustees of the George Robert White Fund. In each case the Trustees decided in which general section of the city the next unit should be built. They then applied to the Planning Board for advice as to the desirable location for such a unit within the district. The Planning Board, through its regular staff, consulted the various local organizations affected, studied the population charts, the transportation facilities, and other local conditions and made a recommendation as to the desirable general location, giving sufficient leeway to permit a reasonable competition between different sites.

Similarly, current playground needs are studied and reported upon to His Honor the Mayor, in each case the needs of the district being analyzed with regard to population density and growth, traffic trend, existing playgrounds, available tracts of land, and relative cost of development. The Board endeavors to establish clearly the advantages and disadvantages of the different possible sites. In every case, of course, the final action rests with the Mayor and City Council, for the Boston Planning Board is purely advisory in its functions.

These are typical routine problems, but the more important field of effort is the study of the future growth of the city and the development of plans for improvements to meet the growing needs of traffic, housing, public building sites and park and playground facilities. Due to restricted funds these reports until recently have been limited to certain localized problems, such as "The North End," East Boston, Stuart Street, the widening of Cambridge and Court Streets, and the area that is known as the Market District.

In 1923, a larger street construction program was developed, but even this was localized to the downtown district. This plan involved an Intermediate Thoroughfare from one side of the district to the other, with various minor street widenings connected therewith. This program, involving some \$35,000,000, was referred by the Legislature to a Special Commission, for further study, which after two years reported a plan substantially the same in its essentials; but it failed of adoption.

In 1927, with Mr. Robert Whitten as consultant, the Board undertook the development of a major street plan for the entire city. This work is approaching completion and a report will shortly be ready for submission to His Honor the Mayor. In securing the necessary traffic data the Board was advantageously able to cooperate with the Mayor's Street Traffic Advisory Board, which was simultaneously making an expert study of the traffic control problem under



STUDY OF NEW BOSTON ZONING LAW
PREPARED BY KILHAM, HOPKINS & GREELEY,
ARCHITECTS

the direction of Dr. Miller McClintock of the Albert Russell Erskine Bureau of Harvard University. The Traffic Advisory Board was created by the Mayor in general accord with previous recommendations of the Planning Board, but with larger personnel, including the related city departments, and with an appropriation by the City Council of \$25,000 for the technical expenses, Mr. McClintock's services being provided without charge by the Erskine Bureau.

In 1922, the Board undertook the preparation of a Zoning law with Mr. Arthur Comey as consultant. In order to carry out this work a Zoning Advisory Board was created, having nine members, appointed by the Mayor upon nomination by interested civic bodies broadly representative of the public interests involved. Largely on account, I believe, of the organization of this Board, its efficient attention to the development of the draft of a law and its value as representing an organized proponent public sentiment before the Legislature, the law was enacted without delay and with slight amendment by the Legislature in 1924. Unlike

other Zoning ordinances which are enacted by the city authorities the Boston law is an act of the State Legislature in order to harmonize with, as well as to amend, the existing Building Law which is similarly a State legislative enactment.

Since its enactment the Planning Board has brought into conference each year the officials and others connected with the preparation and the enforcement of the Zoning law to draft any perfecting amendments that seemed desirable. The most important of these, which was submitted to and passed by the 1928 Legislature, provides an alternate method of height limits in the 155 feet height district, permitting heights exceeding 155 feet, providing that above 125 feet set backs be arranged so that all portions of the building shall be within planes sloping in from all lot and party

lines one foot for each two and a half feet in height. In addition, the cube above grade must not exceed the cube of the buildable area of the lot multiplied by 155. By this provision no substantial increase in total cube will result, but greater flexibility in design is permitted and substantial increase in maximum height is permitted on large lots without restricting the light and air of surrounding properties. The scheme of plan and section of the new building to be built for the United Shoe Machinery Co., at the corner of High and Federal Streets, illustrates the application of these new provisions to a somewhat

irregular lot. It is about 50,000 cu. ft. within its permitted cube, but probably exceeds by some 400,000 cu. ft. the cube that could have been developed within the 155 feet height limit with normal light courts.

In 1926 a complete Block Census of the city was prepared by the Board, based upon the 1925 census. Also, a new map of the City of Boston, on a scale of 800 feet to the inch, was completed and its publication arranged for both at 800 and 1600 feet to the inch. This is the



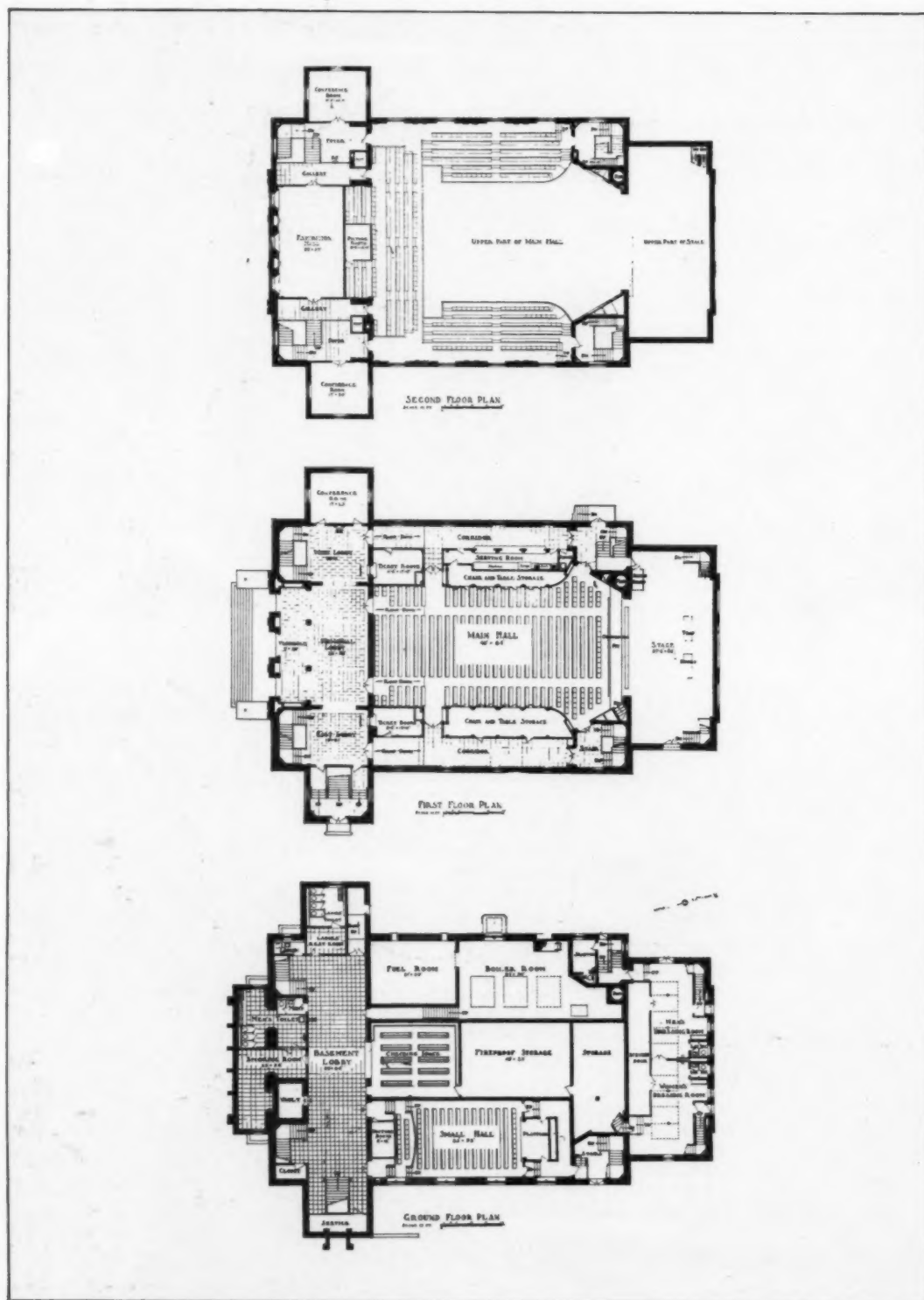
ZONE LAW DIAGRAM PREPARED BY PARKER, THOMAS & RICE, ARCHITECTS

first municipal map to be published in the history of the city.

In 1924 an Advisory Board on Public Improvements was created by the Mayor at the request of the Planning Board, similar in type to that used in developing the Zoning Law, to confer with the Board on its various public improvement plans. In the last five years the Board has developed a Zoning law for the city and cooperates in its administration and adjustment; it has helped to bring about the creation of the Traffic Advisory Board and thus secured a comprehensive traffic control study; it has undertaken and nearly completed a major street plan of the city; it has in addition carried on the study of current playground Health Unit, and other city planning projects on which its recommendations are desired by the City Authorities.



THE ISAAC HARRIS CARY MEMORIAL, LEXINGTON, MASS.—KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS



THE ISAAC HARRIS CARY MEMORIAL, LEXINGTON, MASS.

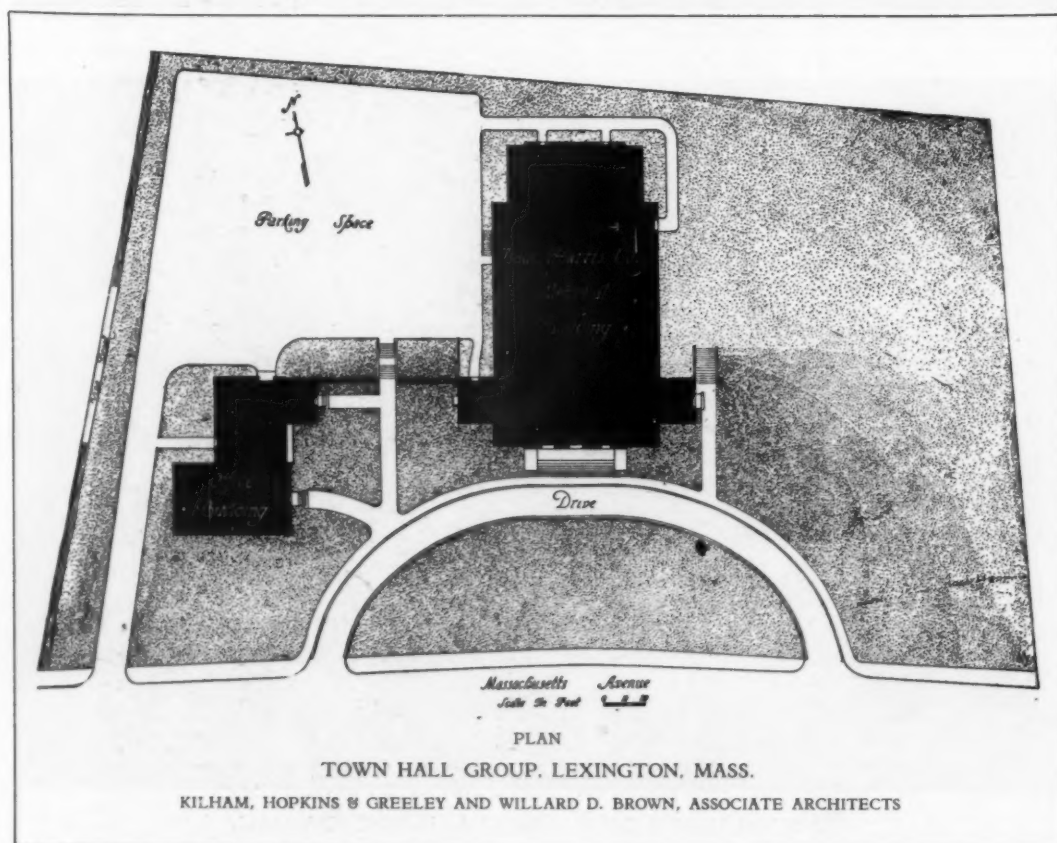
KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS



THE ISAAC HARRIS CARY MEMORIAL, LEXINGTON, MASS.
KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS



OFFICE BUILDING





TEMPLE OHABEI SHALOM, BROOKLINE, MASS.
BLACKALL, CLAPP & WHITEMORE, ARCHITECTS

Photo by Hensitz

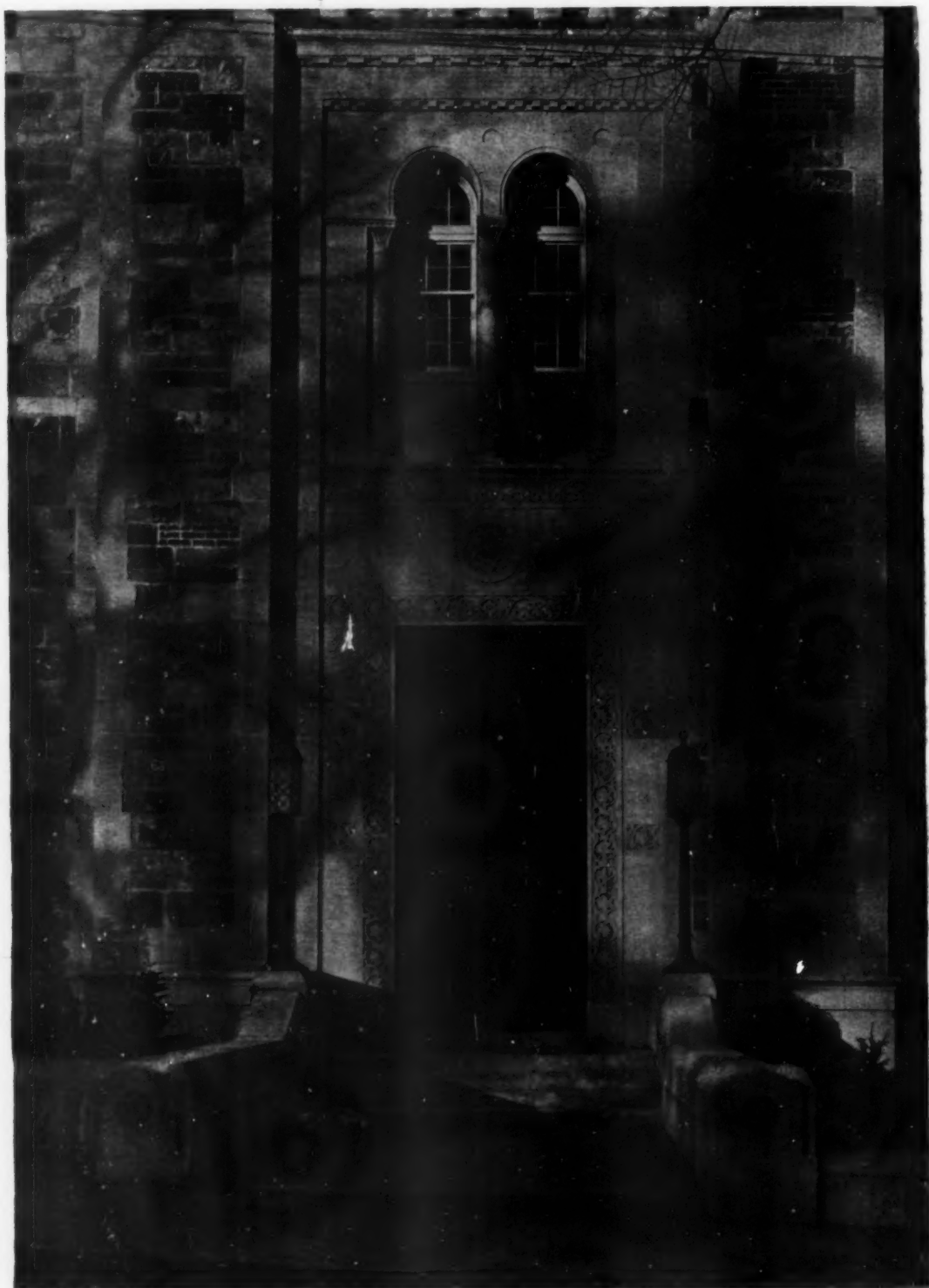


Photo by Huestis

TEMPLE OHABEI SHALOM, BROOKLINE, MASS.
BLACKALL, CLAPP & WHITTEMORE, ARCHITECTS

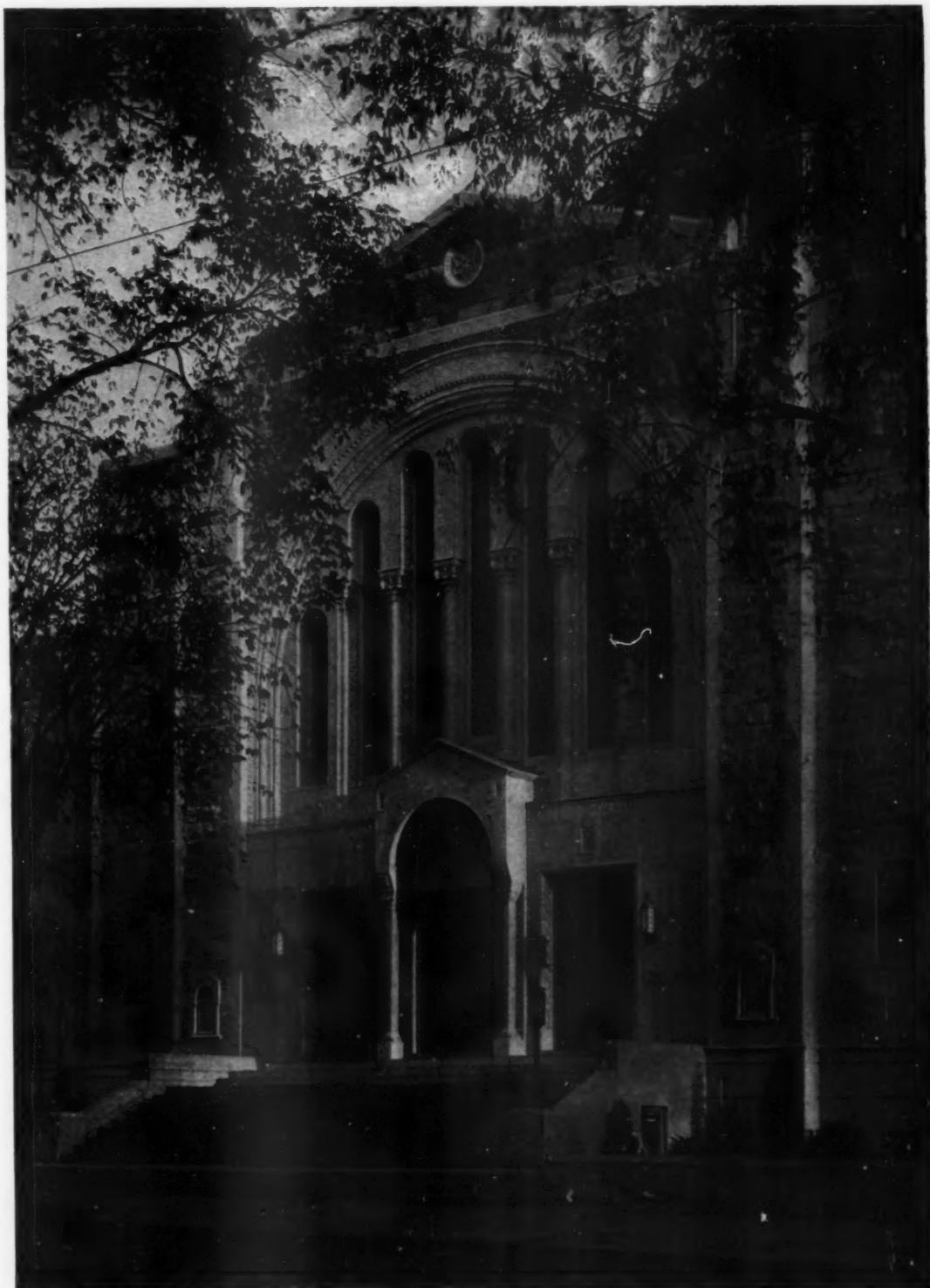
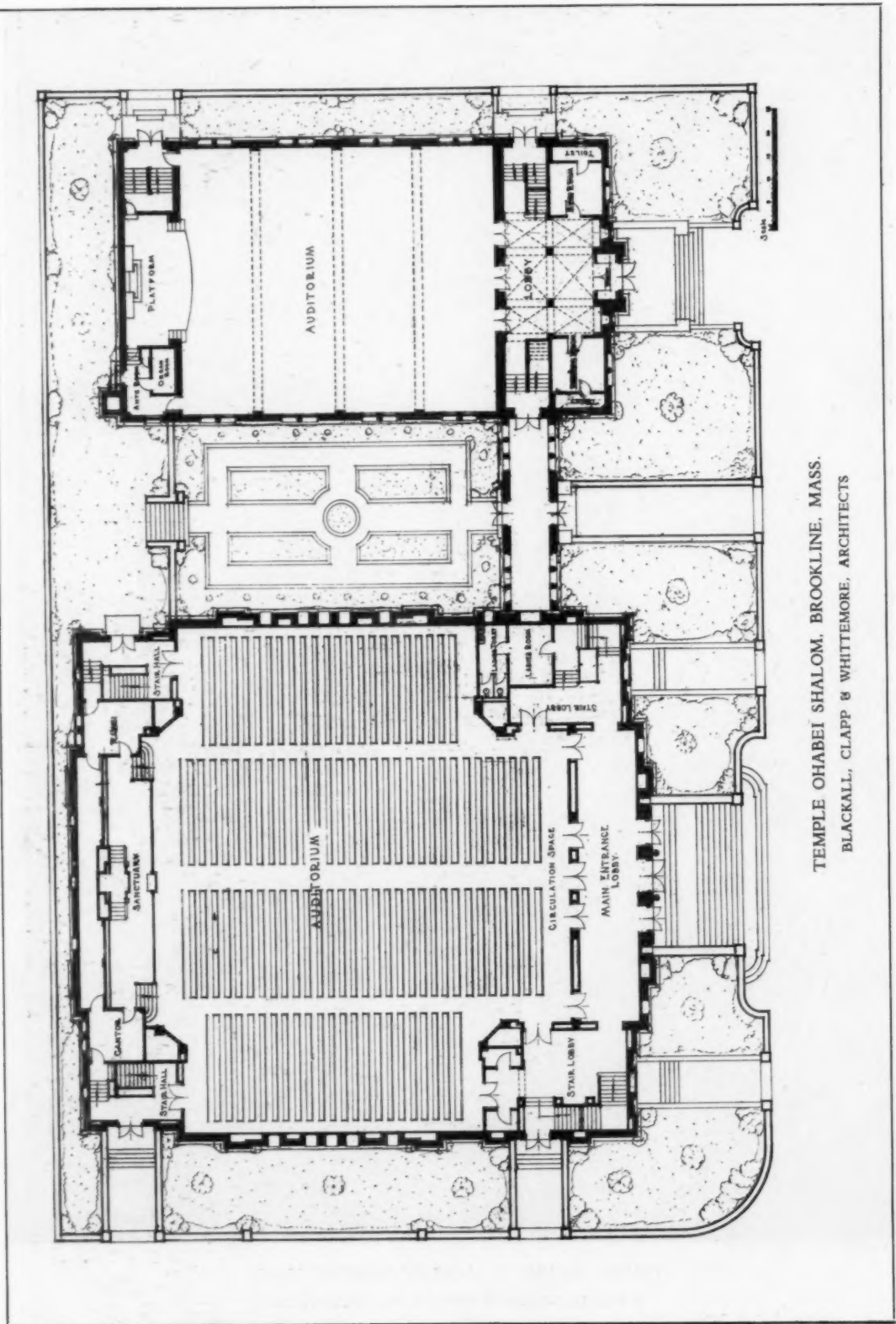


Photo by Hanson & Walsh

TEMPLE OHABEI SHALOM, BROOKLINE, MASS.
BLACKALL, CLAPP & WHITEMORE, ARCHITECTS



TEMPLE OHABEI SHALOM, BROOKLINE, MASS.
BLACKALL, CLAPP & WHITEMORE, ARCHITECTS

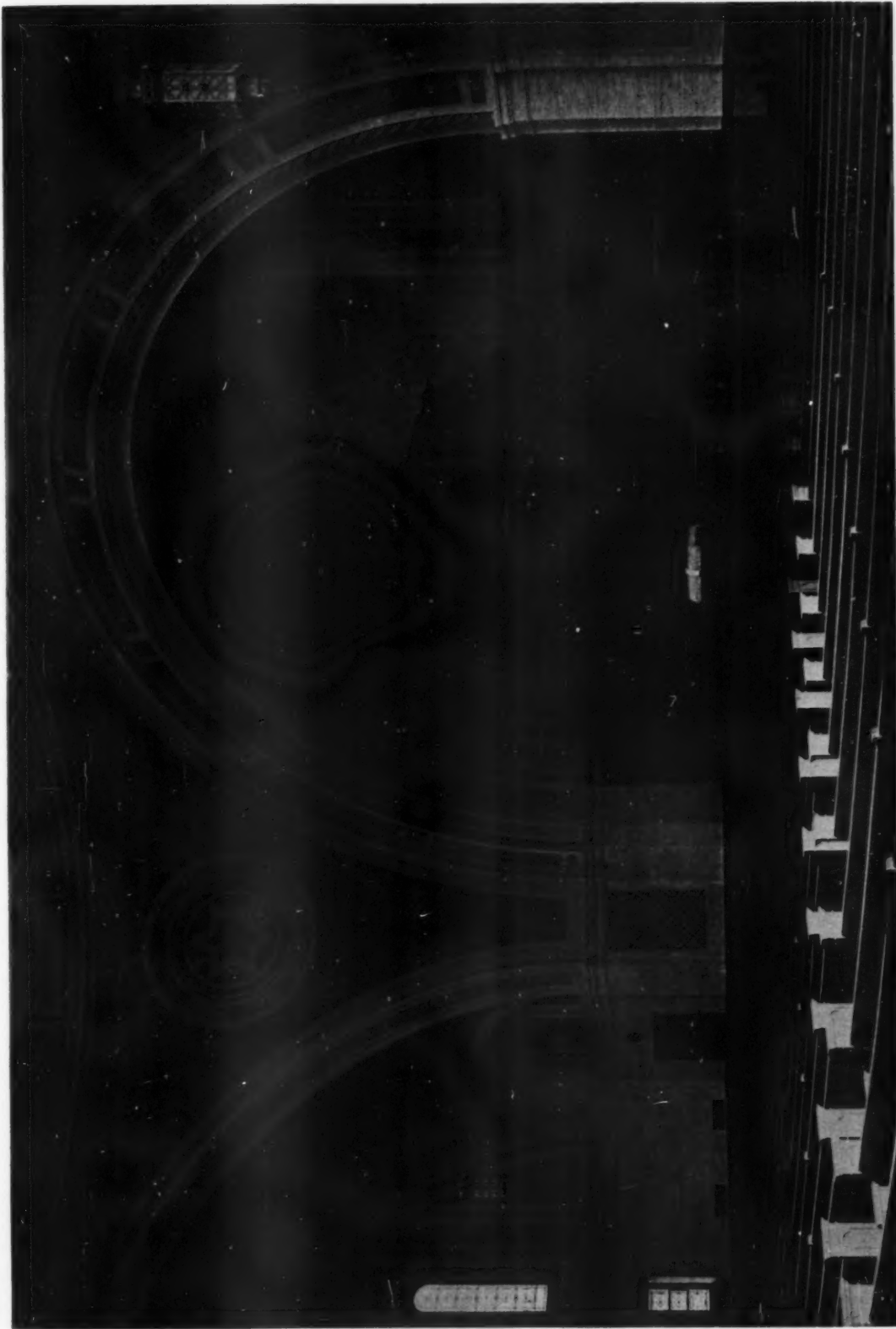


Photo by Hanson & Walsh

TEMPLE OHABEI SHALOM, BROOKLINE, MASS.
BLACKALL, CLAPP & WHITTEMORE, ARCHITECTS



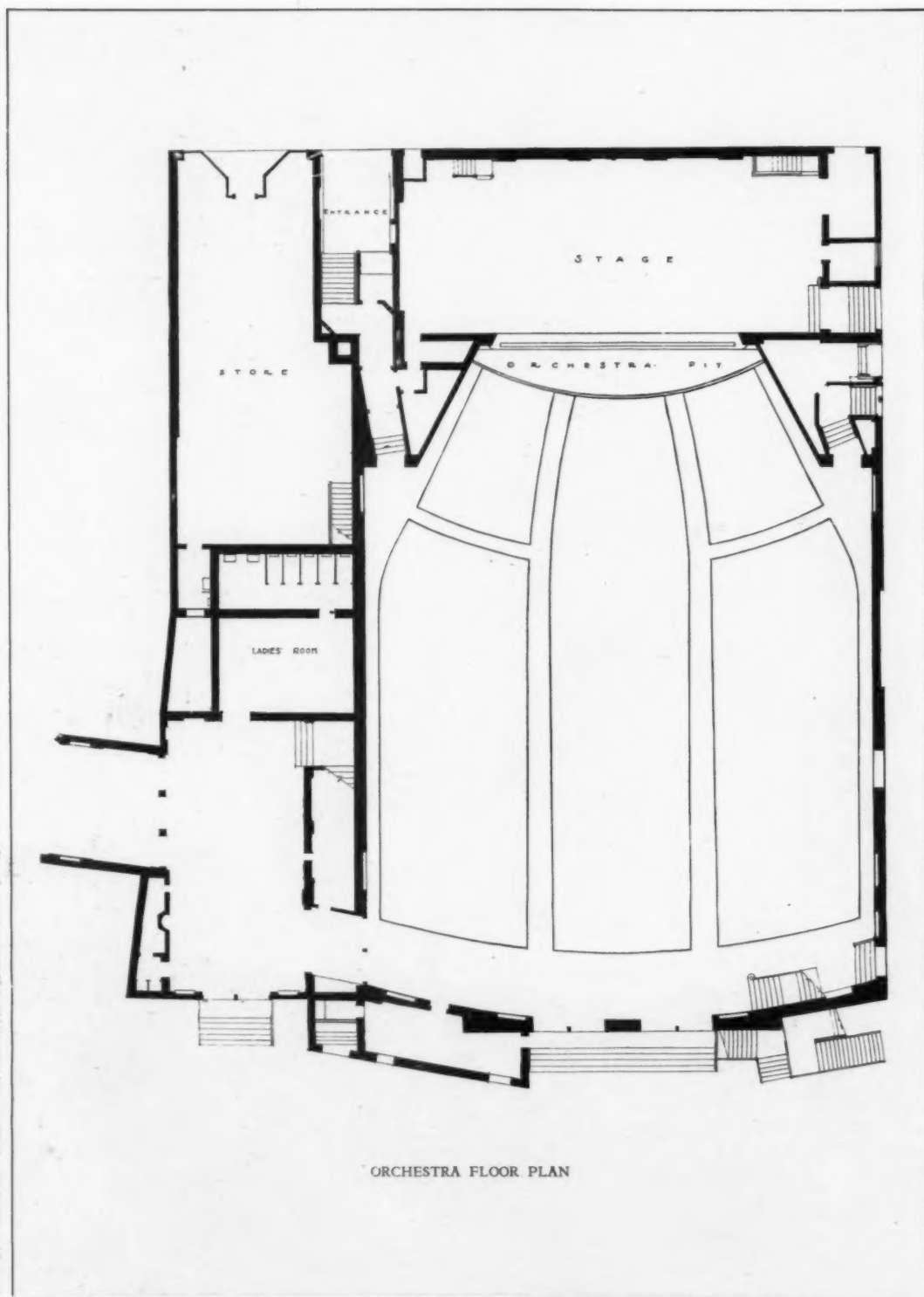
LIVING ROOM, HOUSE OF JERE A. DOWNS, WINCHESTER, MASS.
CHAPMAN & FRAZER, ARCHITECTS—FRANCIS H. BACON COMPANY, DECORATORS



Photo by Weber

MALDEN THEATRE, MALDEN, MASS.

MOWLL & RAND, ARCHITECTS



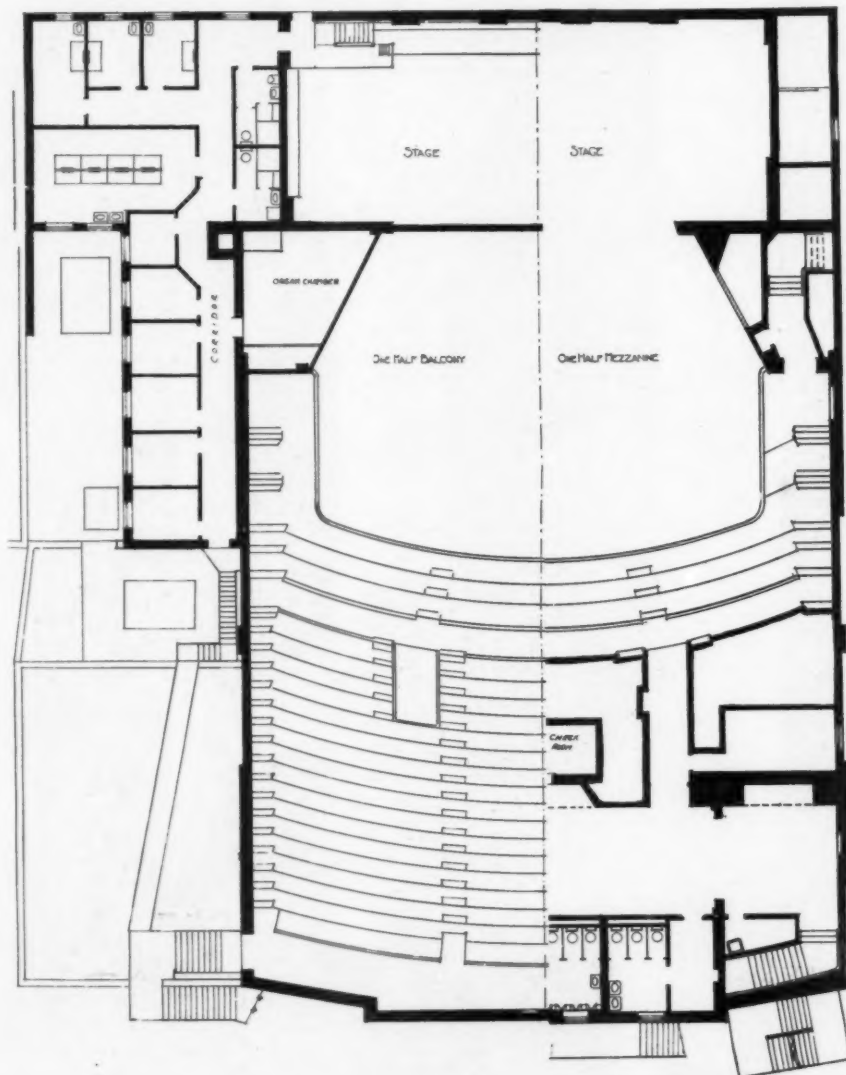
MALDEN THEATRE, MALDEN, MASS.

MOWLL & RAND, ARCHITECTS



Photo by Weber

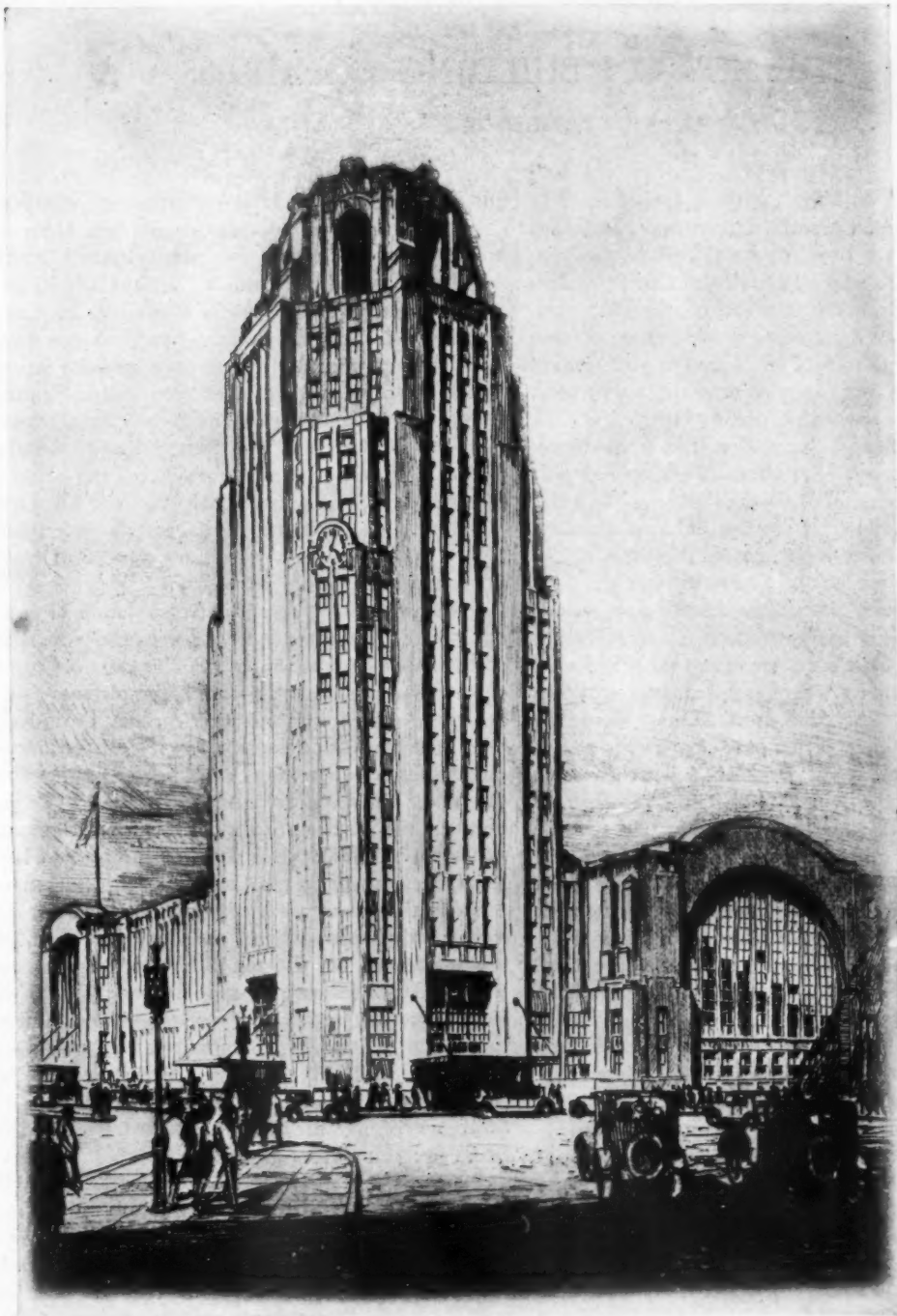
MALDEN THEATRE, MALDEN, MASS.
MOWLL & RAND, ARCHITECTS



BALCONY AND MEZZANINE FLOOR PLAN

MALDEN THEATRE, MALDEN, MASS.

MOWLL & RAND, ARCHITECTS



New York Central Rail-
road Station, Buffalo,
N. Y.

Alfred Fellheimer &
Steward Wagner—
Architects

Chippewa Plumbing Co.
Buffalo, N. Y.
Plumbing
Contractors

[Specified *and* Used Throughout]
[for Hot *and* Cold Water Lines]

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

THE BOSTON BUILDING CONGRESS

By WILLIAM STANLEY PARKER, F. A. I. A.

THE Boston Building Congress, created in 1921 for the discussion of fundamental conditions and policies in the Building Industry, and comprising in its membership all the elements of the industry, is now approaching the end of its eighth year. It has given consideration to a wide range of subjects, and a brief outline of its action with regard to some of the more important matters will serve to indicate the nature of its organization.

Seasonal unemployment was the first subject under discussion. It is as good an example as possible of the sort of subject that can be adequately considered only by the different elements involved sitting in joint session. Previously, the labor group, most seriously affected, was the only element that had given this subject any serious consideration. The only weapons it saw at hand, with which to fight for some improvement of conditions, were higher wages and a shorter working week. By these methods more money would be secured with which to tide over the periods of unemployment and fewer working hours each week would spread the work over a longer season of employment. The inadequacy of the one and the fallacy of the other are today fairly proven and pretty generally accepted. The real solution is in the hands of the Owner. Only to such extent as he can and will do construction and repair work each year in those periods when there is a general surplus of labor will the seasonal unemployment problem be solved.

Obviously, then, it is futile to consider this problem unless representatives of the Owner are present. This was accomplished in the Building Congress discussions, the approximate unemployment facts were disclosed, the need of a change made clear, and possible methods suggested. These facts were widely distributed and many people for the first time saw the problem and their position in relation to it.

The proper training of apprentices was later discussed, jointly with the labor and contractor organizations, and, as a result, there was created an Apprenticeship Commission which functioned for three years. It stimulated consistent study of proper methods of training, and developed courses in several trades through its cooperation with the City and State educational departments, but the work was then abandoned for lack of adequate support by the labor and contractor groups, either

in finances or in practical operation on the job.

The selection of contractors and sub-contractors under conditions of competitive bidding involves problems created by actions of Architects, Engineers and Owners, as well as of Contractors and Sub-contractors. These problems were analyzed and a statement of good practice issued which later was approved in toto and re-printed by the Building Congress in New York, Philadelphia and Oregon. The Surety Bond and the Lien Law were similarly considered and reports issued in which were presented what the Congress believed to be important fundamentals underlying these two instruments which are capable of both good and ill results.

Perhaps the most persistent complaints of contractors and sub-contractors concerns the plans and specifications submitted by Architects for competitive lump sum estimates. Incompleteness, inaccuracy, conflicting and burdensome provisions were met with in a large majority of the documents submitted. In many cases, responsibility was put upon the Contractor for elements of design, properly the function of the Architect or Engineer, and often indefinite sub-surface conditions were left to be taken care of by the Contractor at his expense.

After the presentation of unanswerable evidence from current specifications, the Congress presented the matter to the Boston Society of Architects which cooperated in the appointment of a joint Committee for further study of the problem. The final report of the Joint Committee held the complaints justified and recommended the creation by the Society of Architects of a Board of Reference, composed of five architects appointed by the Society, five contractors appointed by the Congress, and two engineers by the Boston Society of Civil Engineers, which Board should receive evidence from contractors, consult with the architects involved in an effort to secure desired revisions, and out of their experience draft a code of practice which would correct current conditions. The Society of Architects accepted the conclusions of the Joint Committee, and created the Board of Reference which has been at work for a year. It is stated that improved conditions are already noticeable.

Other problems have been and will be considered, but those referred to are sufficient to indicate the value of the Congress activities.



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THE BOSTON BOARD OF REFERENCE

By WILLIAM H. SAYWARD, CLERK OF THE BOARD

THE Boston Section of the National Congress of the Building and Construction Industry, which is known locally as "The Boston Building Congress," has been in active operation since 1921.

Among the early studies undertaken by the Congress was the character of specifications and plans prepared by Architects and Engineers upon which Contractors were to base estimates and make bids for the proposed work in competition. The cooperation of the Boston Society of Architects and the Boston Society of Civil Engineers was sought, to study these documents still further in the hope that eventually a Code of Practice might be adopted by the cooperative bodies that would tend to overcome some, if not all, of the improprieties of these documents.

The method adopted to carry on this study was

the creation of a Board of Reference, composed of five representatives of the Society of Architects, five representatives of the Building Congress and two representatives of the Society of Civil Engineers. This Board has been engaged in the task imposed upon it for a year, and is now drafting a Code.

The Board in its studies has depended upon actual cases of claimed improprieties in current specifications and plans. These cases will probably be recited in an Appendix to the Code itself.

The Board is to be a permanent body in the anticipation that, however comprehensive the Code as finally adopted may be, there will undoubtedly be from time to time additions or modifications necessary to meet new conditions not appearing during the studies upon which the Code at first adopted was based.



PRELIMINARY STUDY, HUDSON BUILDING,
BOSTON, MASS.

KROKYN & BROWNE, ARCHITECTS

EXHIBITION OF CHAMBERLAIN'S WORK

THOSE of our readers who during the past year have followed the articles in THE AMERICAN ARCHITECT by Samuel Chamberlain, with their original illustrations of European subjects in various media, will be interested in learning that a group of Mr. Chamberlain's etchings, lithographs and original sketches are to be exhibited in several cities throughout the country. The inaugural exhibit was held at the Schwartz Galleries, New York City, during the last month. Mr. Chamberlain will accompany the exhibition during its entire itinerary. Many of the numbers which are included have been reproduced in this magazine, and the exhibition will offer readers of THE AMERICAN ARCHITECT an opportunity to study in detail the technique of an artist who has received recognition in many art centers of Europe. The complete itinerary after leaving New York is arranged as follows: Boston, November 3 to November 20; Cleveland, November 20 to December 5; Chicago, November 13 to December 1; Minneapolis, December 1 to December 15. These will be followed by exhibitions in Seattle, Portland, San Francisco and Los Angeles. Mr. Chamberlain, who himself studied and practiced architecture, almost invariably selects subjects for sketching which have peculiar architectural value, and thus his work has a special appeal to architects.



INTEREST in the minor architecture of France and England as a source of inspiration for the design of domestic work in America continues unabated. In this issue, R. C. Hunter has written as a leading article an interesting description of a trip through Normandy, Brittany, the Poictou country, Belgium, and the most architecturally fruitful regions of England. The article will be found of especial interest to those who may be contemplating a similar journey. The excellent and interesting illustrations tell the story of what the Hunter brothers saw

and testify to their ability as photographers as well as architects.

☞ ☞ ☞ The first exposition of the American Designers' Gallery, Inc., is presented in this issue under the heading of Interior Architecture. It is the first complete showing of the united opinion of fifteen of the most experienced designers in America. In addition, it includes the work of several other designers now active, and it may be fairly said to give the first view of contemporary art in America. The Designers' Gallery includes among its members Raymond Hood, Ely J. Kahn, Joseph Urban and Ralph T. Walker. ☞ ☞ ☞ Panhellenic House, New York City, will be featured in our issue of December 20, 1928. This structure is a club hotel devoted to the interests of women's Greek letter sororities. John Mead Howells is the architect, which means that the building is designed in a manner that is modern, yet logical and rational in character. ☞ ☞ ☞ Every designer of large auditoriums where acoustics are an important consideration will find the article in the department of Engineering and Construction, issue of December 20, 1928, invaluable. The article was written by F. M. Oswald, consulting engineer of Winterthur, Switzerland, and edited by Dr. Paul Sabine. The author presents a critical analysis of the acoustical properties of the large assembly halls of numerous designs submitted in the competition for the League of Nations building at Geneva. ☞ ☞ ☞ We have in course of preparation for presentation early in 1929 many outstanding buildings recently erected. Among them are Butler University, Indianapolis, the Fisher Building, Detroit, and the New York Life Building, New York City.

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