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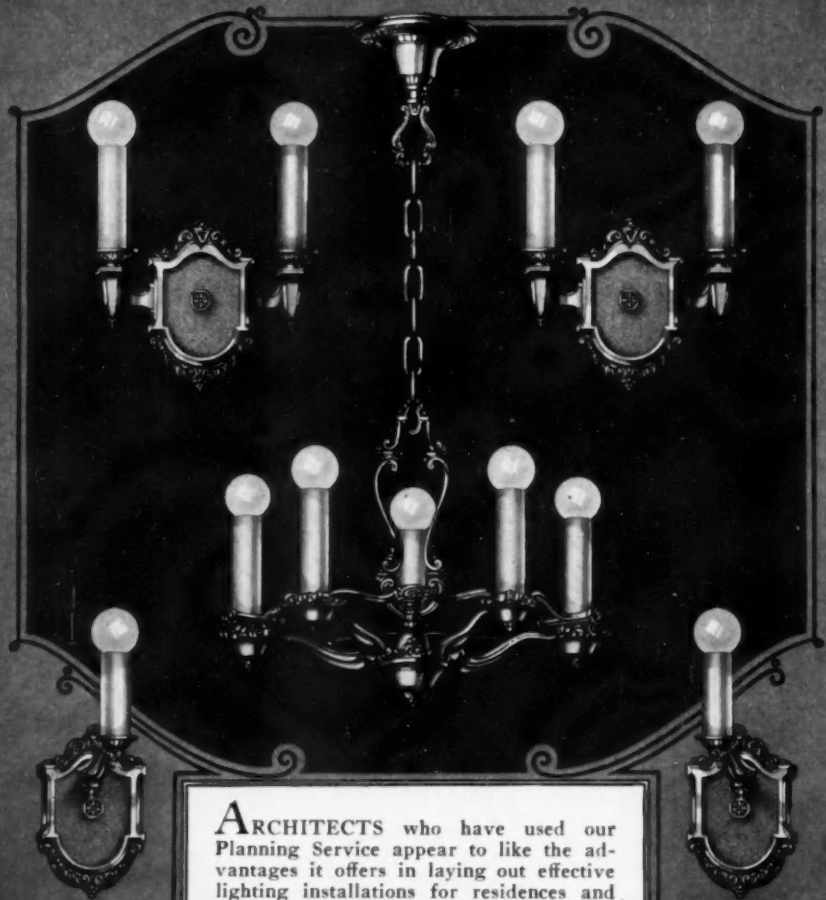


Charles B. Price

MAY 1924

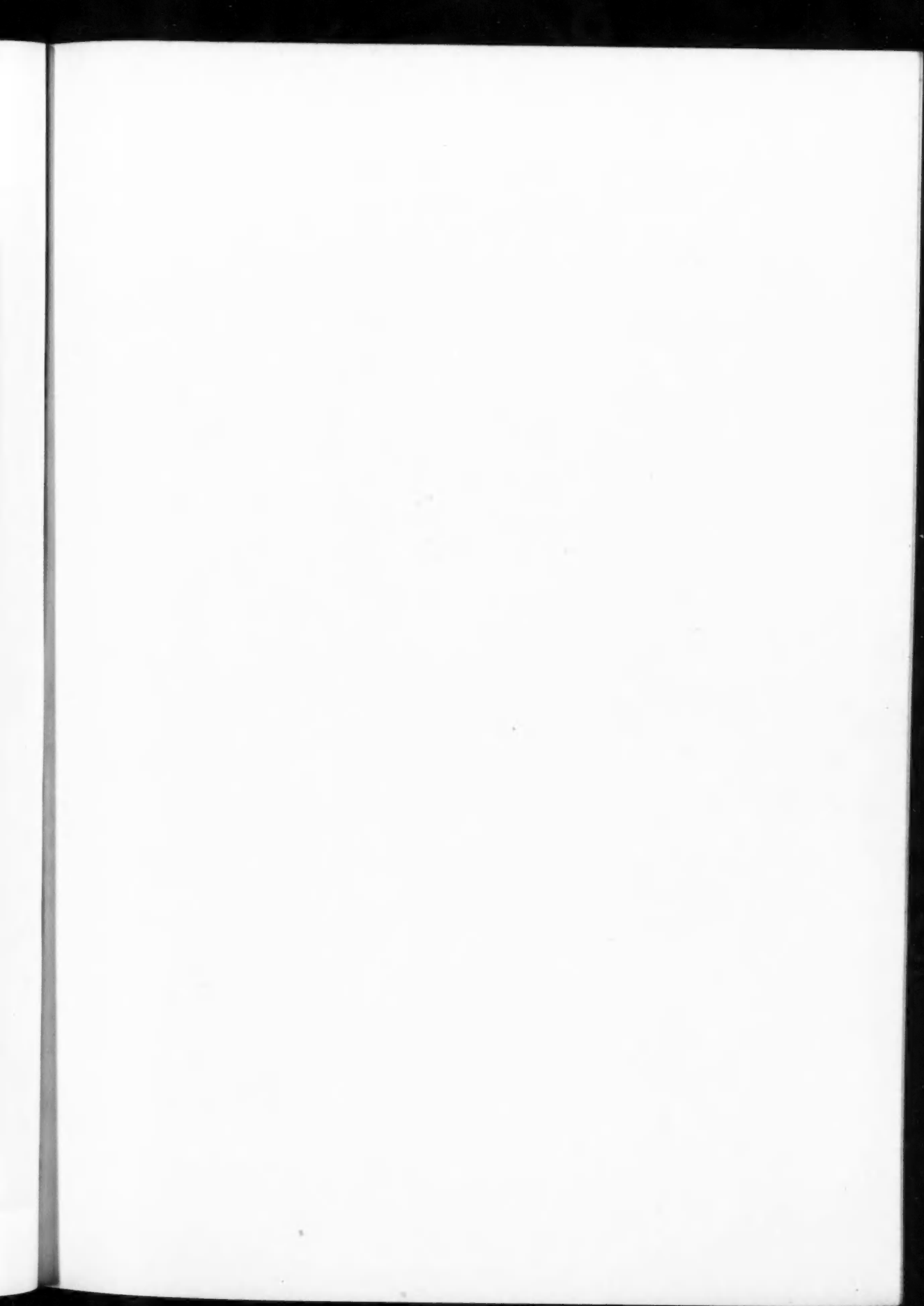
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The ARCHITECTURAL RECORD

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NUMBER 5

The LOW-RENTAL APARTMENT -AN ECONOMIC FALLACY-

By

Frank Chouteau Brown

Part I

SINCE THE TIME when, in a series of articles published in this magazine under the title "Some Tendencies in Apartment House Design" (July, 1921, to May, 1922, inclusive), a serious endeavor was made to analyze the different principal types of apartment plan-arrangement that had been developed in various American localities, a considerable change has come to physical expression in the more recent plans of buildings of this kind. This is particularly to be remarked in the class of apartment buildings intended for American families able to pay fairly substantial rentals. Indeed, it might be regarded as one of the most marked of recent developments in this kind of structure, that there has been a constant and marked improvement in apartment buildings of the more expensive type.

In the articles referred to, the growth of the apartment house plan was illustrated, from the older, narrow type of city structure to the arrangement occu-

pying a wider street frontage; and near the end of the series it again became concerned with the smaller, less expensive apartment, as it had begun to take on a new type-arrangement in some of the more recent ventures in New York and vicinity.

At that time, no attempt was made to treat of that part of the problem concerned with low-rental apartments, where important variations of plan and construction require that the problem be approached from an entirely different viewpoint. When this series was arrested we were on the verge of apprehending the seriousness of this part of the housing problem, and so it appeared that, by deferring its treatment for a few years, it might be possible to record actual accomplishments of sufficient importance to reflect a degree of credit upon our country and its leading economists, commercial leaders, and administrators. So far as actual accomplishment is concerned, how-

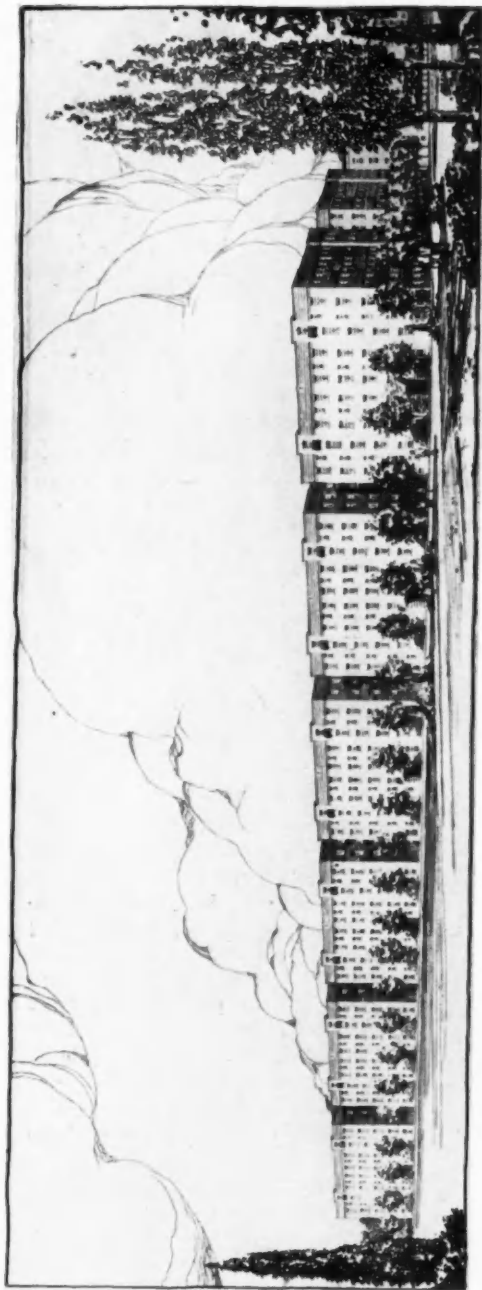
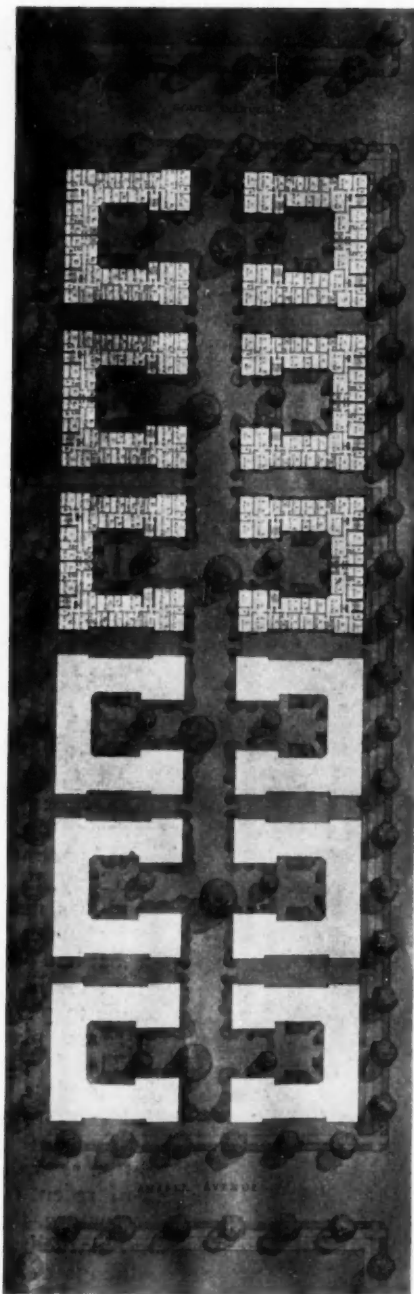


Figure 1



The Architectural Record

Figure 2

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK CITY
 Andrew J. Thomas and D. Everett Waid, Associate Architects

May, 1924

ever, there is little, if any progress to be recorded. We are still standing upon the threshold of the problem.

Yet it does appear, seen from a little different angle, that we are now at a point where it may be possible to discuss the whole matter with more frankness, and that we may be able to arrive at a definite point of departure for such new enterprises as may soon show some national accomplishment in this field. It will, at any rate, be helpful to review what has been planned in one or two of our cities, in order that every one will be able to profit by the theories, if not the experiences, of others.

In still another way, the present seems more than opportune. But a few years ago the entire country was in the grip of a fervor for law-making to correct the many existing abuses to healthful living conditions. It has taken until now for the well-meaning lawmakers to come to a realization that the same conditions are still existing, to an extent that is now recognized as being many times worse. They have become conscious that the enactment of legislation does not always correct existing conditions; something more is necessary to better the living conditions of our lower-paid working classes. It is only now that the time has arrived for us to attempt establishment of the radically different set of conditions essential to the understanding of this side of the practical housing problem, as it is more and more widely confronting us in the rapid growth and spread of our more prosperous American communities.

At the outset we are confronted by the question—Are we prepared, now that we are committed to a restricted or selective type of immigration, to give to these new citizens full membership and privileges in all the institutions of this country? If so, it will make a great difference in the point of view from which we must face this matter of the housing of present and future generations. As a mere matter of pride we should certainly be prepared to give them in this country at least as sanitary living surroundings

as they have had provided them on European soil.

As it is these same European peoples' methods of living, both abroad and in America, with which we become concerned immediately we undertake to find a solution for the better housing of lower paid working families in this country, we find that the problem presents many complexities. Each type of immigrant has his personal and racial peculiarities and preferences, a matter we have not always recognized in the past.

In the present Immigration Law now actively before our legislators at Washington, we find that the whole complexion of the European flood of new applicants for citizenship in this country may be changed before this legislation is finally enacted. If so, much of what we have learned in regard to low-rental housing for European-born labor in this country may have to be changed. If the census of 1910 is to be changed to that of 1890 as the proportional racial standard of admittance, we will find that what has been in the recent past our source of the greatest number of immigrants will be changed. We will receive more Northern than Southern European people; many more Germans and fewer Italians.

Previous to the late war, most of our lowest paid labor was supplied by Italy. Her sons emigrated to this country in great numbers; lived gregariously and according to their European frugal customs, and became relatively wealthy; even within a few years, and at wages comparatively low. Then they either took passage back again to Italy or the more ambitious went into the labor supply business wholesale as a *Padrone*, and began the importation and rental of thousands of their fellow countrymen in employment in the various industries.

Then at the outbreak of the war, our steamships were loaded to the gunwales with Italians returning to fight for their mother country. Coincidentally, we began to feel our first labor shortage in this country. Much American labor turned to the better paid war industries. Some few saved their money, and progressed out of

the laboring class during the next few years. More went into the Government service. Nearly all became accustomed to a rate of expenditure more than double that to which they had been habituated before the war.

During this time, too, the Labor Unions came into their own. Their demands were always granted by an administration having ever in mind the number of votes they presumably controlled. And among other demands made by them, the bars were put up on immigration.

If the quota basis should be changed from the present census of 1910 to the census of 1890 it would mean among other things that the numerical ratios of each nation will be drastically altered. We are not concerned here with whether or not it would be best for the future of this country to so radically change the proportion of citizenship allowed, but we are now prepared to consider its probable influence upon the building industry in this country, the costs of construction, and the matter of low-rental apartment housing of our lower paid working classes.

In connection with this important matter of constantly rising building and living costs, there can be no possible doubt whatever but that in decreasing our total immigration figures we made one of the most definite and vitally direct moves toward increasing the cost of building. If this is so, the further reduction in the total is just such another step, with the additional incidental fact that if this same act also reduces our present Italian labor supply we are again inevitably increasing our own living costs. It is a further factor to be recognized that the Italian lives in this country much more cheaply than does the Teuton and therefore provides a potentially lower paid group for unskilled labor requirements: while the German, accustomed to being assisted by his government to at least healthful living surroundings, will certainly *not* be content with the sort of dwellings that have satisfied his southern European neighbors. It well may be that, if we accept the restrictive provisions of any new Immigration bill, we will the sooner

be forced to better the low-cost housing situation.

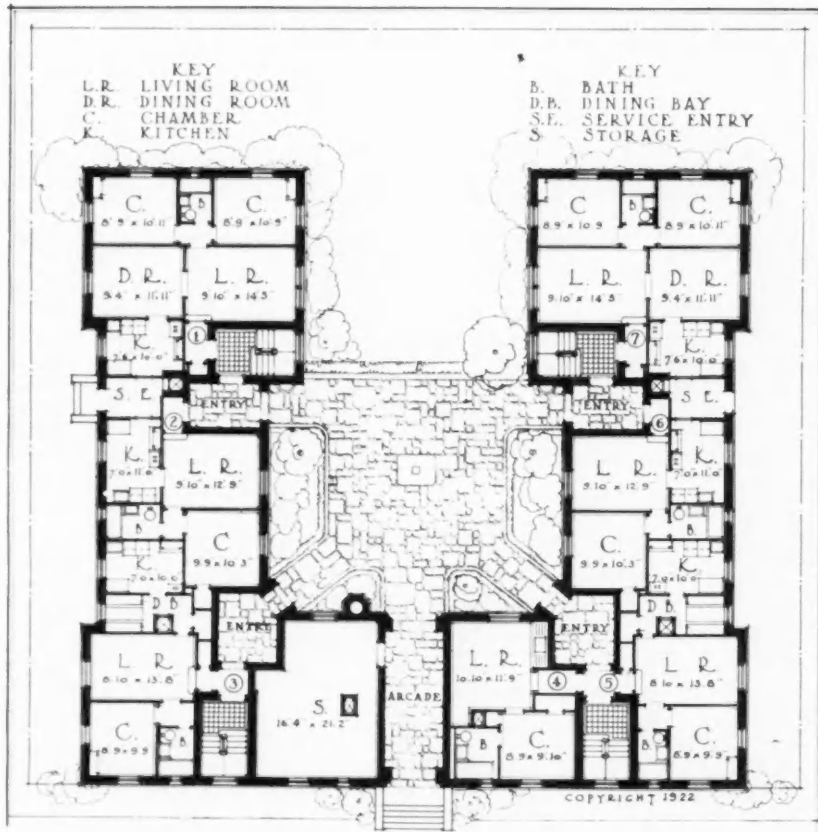
Is the problem of the assimilation of these foreigners one in which we are all in part responsible, or is it the burden of their immediate employers? Into this question, as well, enters at once the whole matter of our personal responsibility and relation to the higher cost of living, in the future. If we accept our responsibility, and restrict immigration, so must we inevitably accept these immigrants into our skilled labor class. We will then soon find ourselves absolutely lacking an *un*-skilled labor class. In that case, we will have to pay, to every one, sufficient wages to make him eligible for better living conditions. Our only means of escape lies in the invention of machinery to take the place of all low cost labor, but by this means we still further separate ourselves from the economic plane upon which other nations can subsist.

Or we can perhaps come finally to adopting the paternalistic attitude of foreign governments in helping and assisting in the housing of our lower paid working classes, once again raising the level of our own living cost.

There remains yet another course. Instead of frankly attacking the problem, and appropriating money outright for the purpose of bettering housing conditions, by nation, state or city, cannot the same result be attained by indirect means, such as tax remission or exemption?

That is a matter that has recently been experimented with in New York and, considering the results to date, it hardly seems to be a method to be advocated for use elsewhere. At the height of the housing shortage in New York City a few years ago, it was thought that it would stimulate building by private capital if a law could be obtained that would give to capital so invested an exemption from taxation for a certain definite period of time.

It was estimated by proponents of the bill, that it would so substantially reduce the amount of the investment in the building to the owner that it would be possible for him to get a fair return upon his investment by charging a lower rental cost



to the tenant than would be possible otherwise. Unfortunately, the immediate effect of the bill was to so increase the demand for labor that all the most essential trades were able to obtain increased wages or profit from the owner or builder.

The real irony of the situation is to be found in the fact that these buildings were all aimed to meet the requirements of a comparatively moderate rental demand, so the Unions were profiting from an absolute hold-up game, the results of which could not fail but add to the living costs of the lower paid classes of tenants.

At first this law was to apply to buildings built only within the first few years

of the tax exempt period,—but it was extended to include other years of the constantly decreasing period, so that the condition it created is being continued and will only now very gradually be alleviated in the later years of the exemption period. But already its sponsors have given up all hope of its having any real benefit in lessening the pressure and lowering the cost of apartment housing in that city.

The working of the tax exemption means, in the end, that other property must carry the load, which would result in increasing taxation on other rented property, in its turn raising rentals to other tenants; while an analysis of the sit-



Figure 4

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Typical Upper Floor Plan

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY,
NEW YORK CITY

Andrew J. Thomas and D. Everett Waid, Associate Architects

uation shows that the tenants of the properties built under tax-exemption are paying now quite as much as in other similar properties built before the benefits of the law became operative.

Meanwhile, the economic fallacy upon which this entire theory was based has been recognized as working an injustice upon all other property not benefited, so that New York has proved that it is not in that direction we can look for relief in the situation that is more and more inescapably confronting us.

But New York has also recently seen the making of another actual experiment in low-cost housing, which has now progressed to a point where it has become possible to make known some of the already demonstrated facts.

The Metropolitan Life Insurance Company is now completing, in the Borough of Queens, City of New York, fifty-four apartment buildings housing about 2,150 families. These new apartment houses are grouped within six city blocks, the entire area between the bounding streets

of each block of buildings being devoted one-half to buildings and the other half to gardens or playgrounds for children, providing exceptional recreation facilities, as well as ample light and air.

The usual rectangular New York City block is made to carry twelve of the individual building units, each unit containing thirty-nine apartments with bath, ten apartments of five rooms and bath, sixteen of four rooms, twelve of three and one of two rooms. The building units are of the same U-shaped plan that was described in the last article of the earlier series (May, 1922), and, since the buildings are placed with the courtyards opening toward the interior of the block and the straight face toward the street, each pair obtains a more private courtyard, opening off the longer court or garden which extends entirely down the length of the block, as is shown in Figs. 1 and 2.

The majority of the apartment house units are of the distinctive U-shaped plan illustrated in Figs. 3 and 4, although another slightly different type was also used, as well as certain units which had to be especially designed where streets bounding the blocks were not at exact right angles.

By reference to the floor plans, Figs. 3 and 4, it will be seen that each of the upper floors is divided into eight apartments, only two of which on each floor are served by a single staircase, of which there are four in the plan, thus making for privacy and avoiding long connecting corridors, which are wasteful of floor space. A fire wall divides each floor into two separate areas, and the four fire escapes, each connecting two apartments, are located in inconspicuous positions, two being in the internal angles, and the other two in the side passages between the buildings, one on each side.

The five-room apartments are located only on the ends of the two wings projecting into the central courtyard, which extends entirely through the block from end to end, and these are also the only apartments where a large and separate dining-room is included. In the others

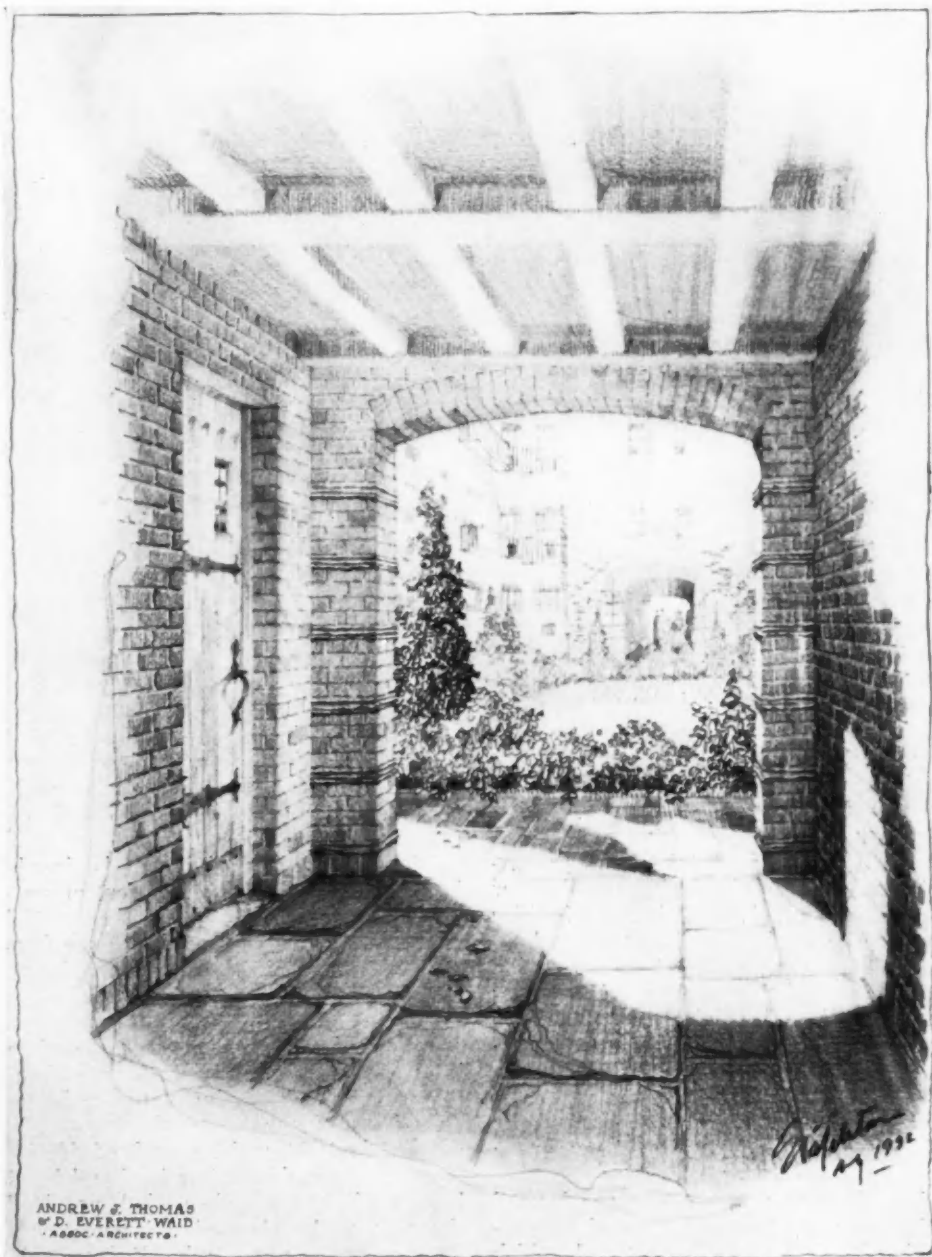
a "dining alcove" opens off the kitchen and the living-room, operating both as a space saver and an economic factor.

Each building has four floors above the first, which in the illustrations is called a "Basement" but is really a ground floor. The ground floor is all above the level of the street, except a small portion, devoted to storage and heating purposes, while a shallower excavation extends along under the floors of the apartments on the ground floor, and is used for the necessary lateral runs of piping, etc., and some of the service passages connecting delivery entrances with the dumbwaiters, of which the front two are in the cellar or sub-basement, and the rear two are entered on the ground floor level, from the two sides of the building.

There are also two three-room and dining alcove apartments on each floor above the ground floor, located at the center of the front of the plan, over the entrance, and the rest of the smaller apartments are located upon this same ground floor, four three-room apartments (two of which have the small dining alcove, and two have not) and the smaller two-room apartment, which will generally be used by the janitor for living purposes. There are also two five-room apartments upon this floor, in the same position as those upon the floors above.

The entrance from the street is directly into the courtyard from a central passageway, Fig. 5, and from this courtyard open the commodious entries to the four stairways. All apartments have baths, steam heat, hot water supply and janitor service. The buildings have no elevators.

This entire operation was undertaken by the Metropolitan Life Insurance Company under an amendment to the insurance laws of the State of New York, adopted in 1922, which permitted life insurance companies to buy land and build houses within a certain period, provided the rent to be charged did not exceed \$9.00 per room per month. Before starting the operation, the company satisfied itself that, despite the limited rental allowed, it would be possible to earn at least 6 per cent. upon the investment, and,



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Figure 5

Passageway Leading to Courtyard

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK
Andrew J. Thomas and D. Everett Waid, Associate Architects

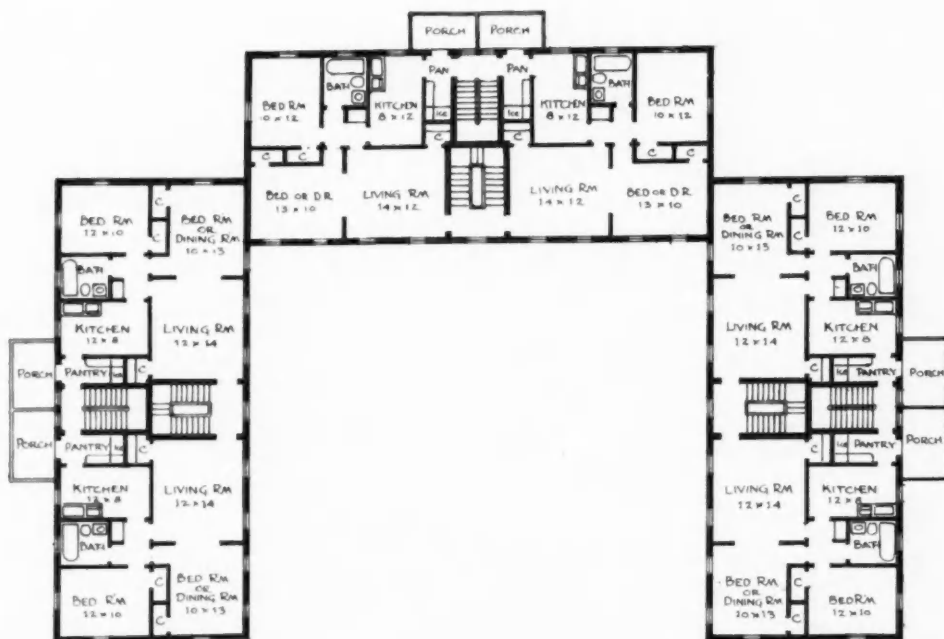


Figure 6

THREE DOUBLE-APARTMENT UNITS, GROUPED AROUND OPEN COURTYARD,
BRIDGEPORT, CONNECTICUT

R. Clipston Sturgis, Architect

in addition, a surplus of probably 2 to 3 per cent., with which to amortize the cost of the houses. Operations were started August 16, 1922.

Owing to the inclement winter that followed, progress was slow at first; and again, in the spring and summer of 1923, labor conditions were such that additional delays in carrying on the work were encountered. In the fall of 1923, however, there was abundance of labor obtainable, and from September on the work was pushed with unusual rapidity. The houses are now being taken as rapidly as they are completed, about 800 out of the 2,150 apartments being already rented, while it is hoped that all the houses will be completed by May 1st to 15th, and that the grading and planting will be finished by early June.

The contractor has been able to complete the buildings within his contract price, but this has been possible only be-

cause of the abundance of money available, the quantity of the production (the experiment being on the largest scale ever undertaken for such an operation) and because of the unusual skill and interest on the part of all those concerned in the carrying out of the entire program. Neither would it have been possible for the Company to have undertaken the operation but for the fact that it was able to obtain land conveniently located, with ample rapid transit connection with the Borough of Manhattan, and with no serious physical difficulties to be overcome.

In working out the financial part of this project, besides the advantage obtained by having the necessary amount of cash constantly available for carrying on the building operations, the company had also the advantage of the tax exemption, which provides that most of the buildings are exempt from city taxes until the first of January, 1932. But for this exemption,



The Architectural Record

Figure 7
SUBURBAN TYPE OF OPEN COURTYARD AND APARTMENT PLAN, BRIDGEPORT, CONNECTICUT
R. Clipston Sturgis, Architect

May, 1924

it would have been impossible to have constructed these buildings and obtained a proper return upon the investment, at the limited rentals established in the permissive legislation under which the operation was undertaken. The statisticians of the company estimate that the taxes on the houses would represent an additional carrying load of about \$1.25 per room per month, or approximately $\frac{1}{6}$ the total income derived from rentals.

The possibility of the operation having thus been established, it is not the intention of the company to construct any further buildings under this law. They feel that, having shown that such a venture was financially possible, they can rest there, and leave the field open for others further to cultivate it. Nevertheless, the company has also pretty well established that no other venture, less well organized, on any smaller scale, and without a similar amount of ready cash, would have any hope of success upon the basis here demonstrated. Also this experiment would not have been possible without the added help of the tax-exemption, the economic principle back of which has already been seriously questioned, unless it may be extended to apply to *all* building construction. In that case it would merely react to increase the tax charge on *all* property; which would have to be imposed at a time, ten years later, when the buildings would in most cases require additional carrying charges for upkeep and maintenance, and thus introduce a new factor of instability into real estate values. In New York City, at least, with the rapidity of change of the past, which often operates to make the building twenty years old, or less, obsolete, and so bring about its destruction and replacement at a rate which would tend to provide the city, under the constant operation of such a law, with only about 50 per cent. of its present taxable income, it will demonstrate at once the impracticable basis of operation of such a law—though it might do something to bring about the end of many antiquated buildings and their replacement with newer structures.

It is the understanding that the Metropolitan Life Insurance Company proposes

to hold these buildings more or less permanently, and rent the apartments themselves, or through agents, to tenants. So long as this is done, it will be possible for the occupants to obtain benefit from the economies of financing and construction; but should the buildings later be sold, there would be no absolute means of controlling the rentals to be charged by a new owner, and that is the point that should be safeguarded in future developments that may be undertaken along similar lines.

In connection with this carefully studied plan to meet the conditions of expensive city land and crowded surroundings, it should be of interest to illustrate another scheme, designed a few years previously in a smaller city, where cost conditions would not be so onerous. The New York structure occupies a frontage of 88 feet and is of about the same depth. It is designed to go upon four of the ordinary city block lot units, 25 feet each in width, leaving about twelve feet clearance at the narrowest part between buildings.

This more suburban scheme, shown in Figs. 6 and 7, has a building of 117 feet front by about 78 feet deep. It is planned to go on three lots 50 feet in width, leaving thirty-three feet between adjoining buildings of the same type. It contains six apartments of four rooms and bath to the floor, so including 18 families in its three stories height. It goes upon land that would, in that community, otherwise probably be improved with three two- or three-family houses, so more than doubling the number of families to make use of the property, and in a way that makes for a more permanent type of improvement. These apartments are now owned by the Bridgeport Housing Company, and the rental varies from \$35.00 to \$50.00 a month.

The area of the building covers about 5,250 square feet, and the property, at 100 feet depth would run to an area of about 15,000 feet for the three lots, or 18,750 square feet if they were 125 feet in depth,—so that the building itself would cover from 35 to 28 per cent. of the total land area.



The Architectural Record

FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

May, 1924

THE REVOLUTION IN ECCLESIASTICAL ARCHITECTURE

THE SUNDAY SCHOOL

By Thomas E. Tallmadge, J.A.I.A.

WE ALL KNOW the revolutionary effect on architecture that inventions in construction and mechanics have brought about. The arch, the pendentive, the flying buttress, the truss, the steel skeleton, the high-speed elevator, reinforced concrete, etc., have set up glistening milestones in the journey of architecture from the mists of obscurity into the glare of modern civilization. Economic and ethical advances have also been influential if somewhat more obscure, in effecting architectural revolutions. Consider only modern phenomena, zoning, the automobile with the garage, the scarcity of domestic help and the resultant apartment hotel, disappearing beds, kitchenettes, the country club—all these have profoundly changed modern architecture. There is no question as to what has happened to the Sunday School and its buildings. "Profound change" doesn't express it. Revolution is the only word, and it has all occurred in the last fifteen years. Every building for Sunday School purposes constructed previous to 1910, and many since, within the next five years will have to be scrapped and rebuilt, if the church does not want to lose its place in the competition for the children and young people, going on in every healthy community.

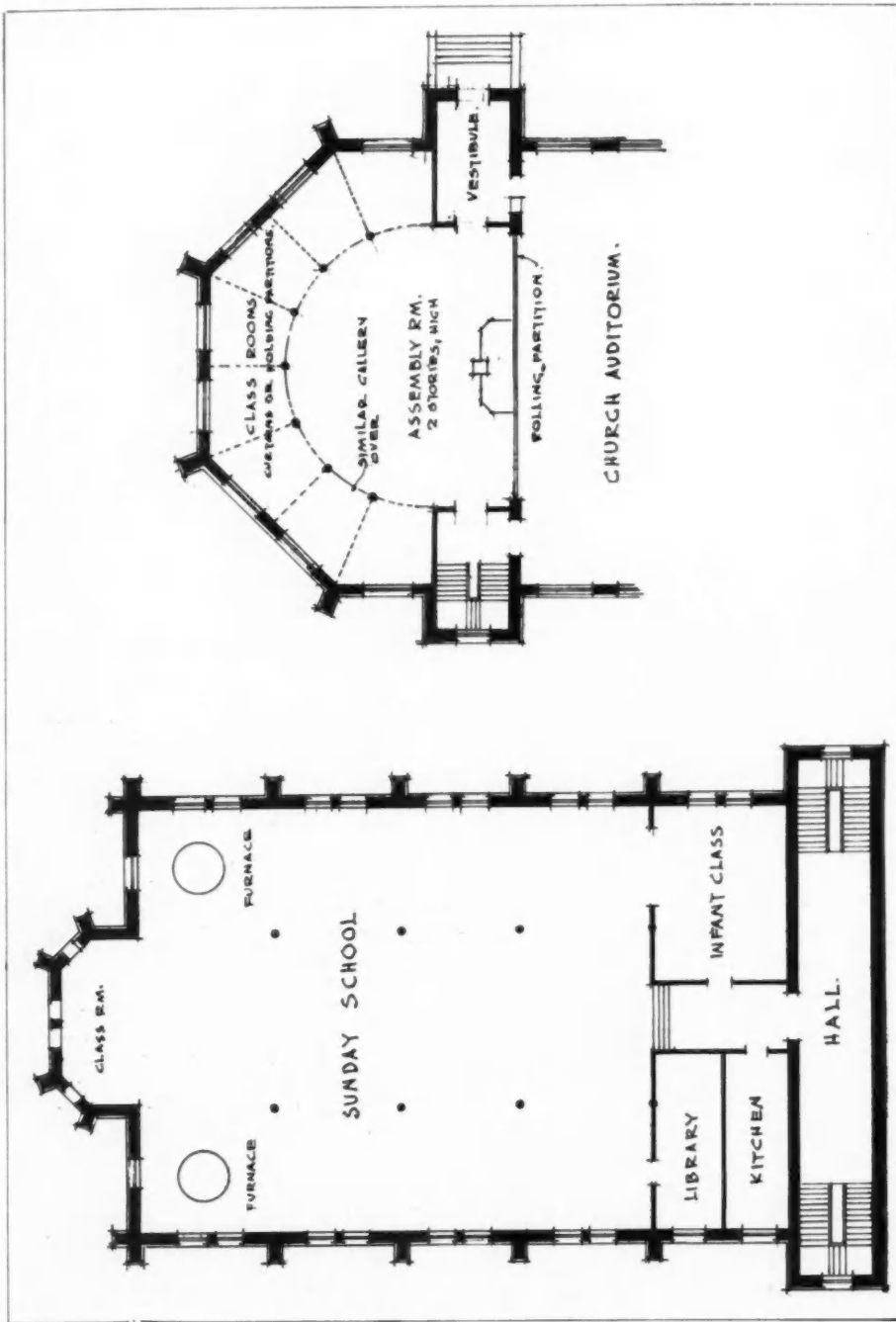
We are all familiar with the Sunday School of forty years ago. It was a subterranean affair; a high basement room beneath the auditorium of the church. Dim, narrow windows, a dismal interior plentifully sprinkled with thin cast-iron columns supporting the auditorium floor

above. At one end of the room were two furnaces, whose duty was to heat the church, the Sunday School getting what was left. At the other end closed off by folding doors, were the "Infant Class" and the kitchen. The architects of those days seemed to have a peculiar talent for making the kitchen especially dark, congested, unattractive and unsanitary. There is a peculiar odor of matting and mildew that takes me back to the days when I was in the infant class in such a Sunday School. Of recreational and social life there was little. Athletics were non-existent and the Bible instruction though devoted and enthusiastic was incomplete and unscientific.

A complete reform was effected in 1867,* when under the leadership of Bishop Vincent was developed the famous Akron plan—the distinguished Chataquan's ideal in his own words was "togetherness and separateness." Here we see the real birth of the separate classroom scheme. In the Akron plan classrooms are arranged radially on floor and gallery about an open auditorium. With this arrangement, the entire Sunday School took part in the opening and closing exercises. This plan had many defects, the principal one of which was that children were thrown with others of their own age only in the very limited circle of the class. In the general exercises, which must not be too highbrow for the little tots and in consequence were far too juvenile for the grown ups, there was little community spirit or congeniality. The good Bishop never dreamed of the responsibilities that the churches were later to assume in the development of the young people, aside from the purely de-

The name Sunday school is chosen because of its general acceptance rather than the better words Bible School or Church School. Service School would be still better.

*Marion Lawrence in "Housing a Sunday School."



May, 1924

THE AKRON PLAN
1870 TO 1907

The Architectural Record
THE BASEMENT SUNDAY-SCHOOL
TO 1870

votional, and the enormous changes these would entail. In 1907, appeared the International Graded Lessons,* and the departmentalized Sunday School was born, and by the same token the knell which had already been sounded for the old basement Sunday Schools was rung again for the Akron plan.

This is the scheme under which most Sunday Schools are organized and built today. The graded lessons divide it into departments as follows: Beginners, Primary, Junior, Intermediate, Senior, Young People, Adults: and appropriate lessons are provided for each. Each department meets for devotional exercises at opening and closing, and between, in small classes for study. Socially the student is not overawed by his elders, nor worse still, bored by his juniors. His entire time is spent in congenial company.

As a corollary, the Sunday School must cater to youthful requirements and desires, entirely outside of the religious. Athletics, dramatics and social activities of all sorts must be organized and carried on by the Sunday School. These extraordinary requirements, or rather opportunities, have caused the expanding Sunday School to burst not only out of the basement, but out of the church building as well. And the well balanced church "plant" of today shows an extended building or group—about a third of which is occupied by the church and two-thirds by the Sunday School.

Such a complete building for the average active and successful church—say of one thousand in the church and one thousand in the Sunday School—occupies a lot about 200 ft. square, about 40 per cent. of which is devoted to garth, lawn or courts.

In style, nine times out of ten it will be an adaptation of the Gothic, which with its Christian lineage and associations, its amenability to unusual conditions and sometimes meagre pocketbooks, has proved the most suitable and beautiful

expression. The church building itself will dominate the group with its greater height, its more elaborate ornamentation and its tower or *flèche*.

The Sunday School building will harmonize with the style of the church, though its ornament will be less rich, and domestic touches, such as half timber and plaster, may creep in to emphasize its purpose. Its windows though leaded will be for the most part clear, ample in size and numerous, its carvings secular and even humorous, and the varied purposes of different parts of the interior expressed as eloquently as possible on the façades.

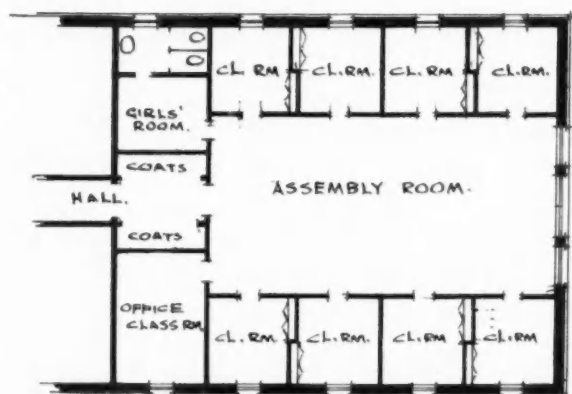
Most building committees in the Middle West at least make a determined effort and real sacrifice to build the church and Sunday School of stone, or at least to use as much stone as possible. Few committees will contemplate any impoverishment of the exterior without vigorous protest and genuine regret.

The interior of the Sunday School building, however, is our principal interest. When it first emerged from the basement, unable to stand alone, it leaned all too heavily on the mother church. In fact the Akron plan schools were usually extensions of the main building, and the big assembly room with its radial class rooms could be "thrown into" the church auditorium by cunningly devised sliding panels or doors. The modern Sunday School building has no such intimate contact, though direct doors and halls connect the two.

The heart and soul and, oftentimes one imagines the lungs, of the building, is the social hall.* This is a creature of the new dispensation. In no way, shape or manner is it related to the Akron assembly room. It must be at least 60 ft. long, 40 ft. wide and 16 ft. high. If it can increase in its length and height, all the better. It must have at one end a stage, and if height allows, it should have at the other a balcony, but which must not encroach on the 60 ft. It must have a moving picture booth at one extremity and a silver screen at the other. Its floor must be of fine maple and its walls and ceiling

*The first graded lessons (for beginners) appeared in 1903. The International Graded Lessons were authorized by the International Lesson Committee of the International Council of Religious Education. The Lesson Committee issues topics only. The Denominations alone or in groups issue their own lessons.

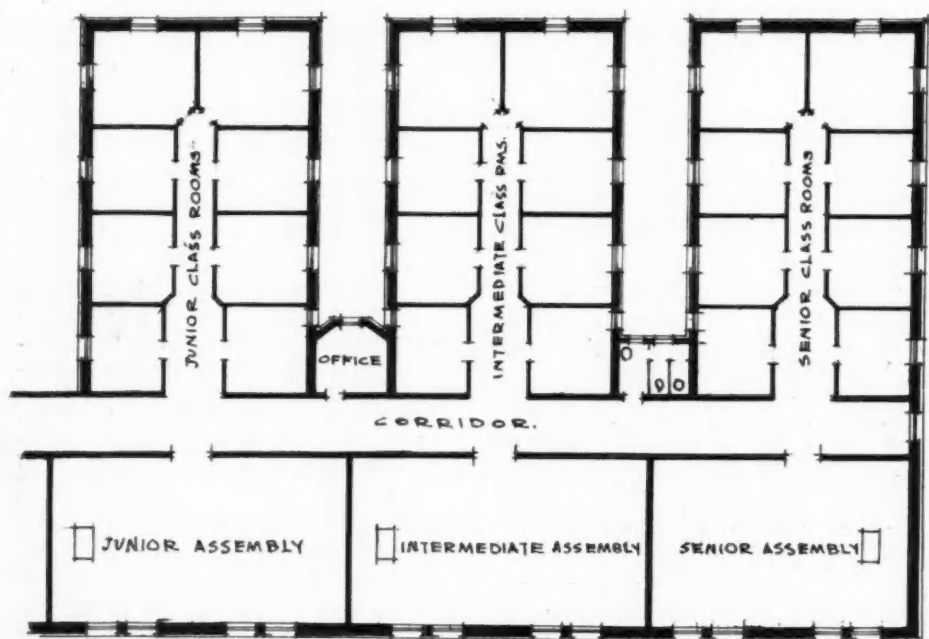
*Called indifferently Recreation Room, Assembly Hall, etc.



AN IDEAL DEPARTMENT

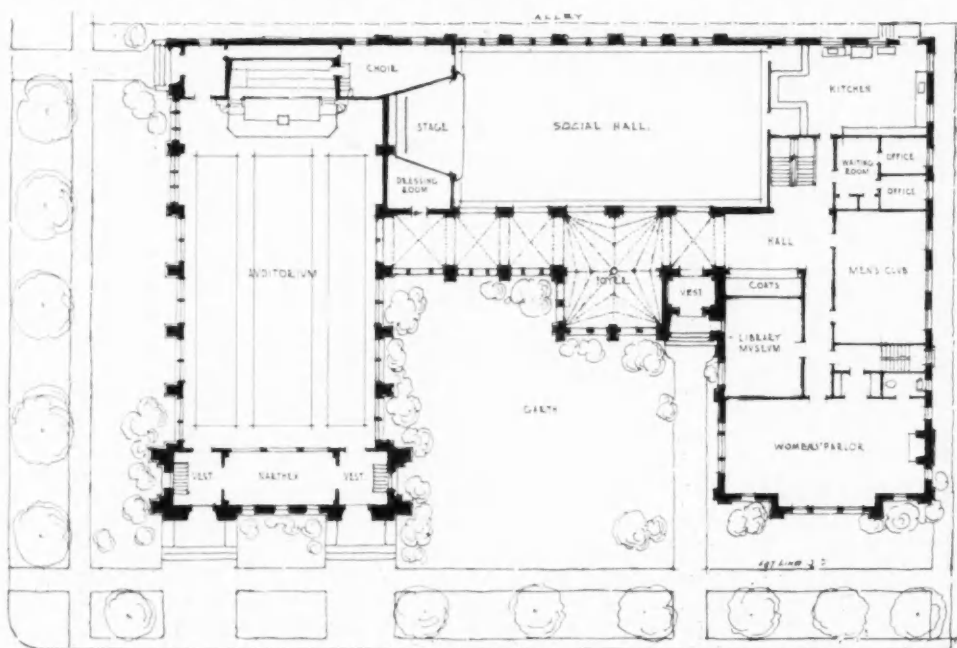
1907 TO 1924

NOTE
CLASS ROOMS TO
BE FINISHED AND
DECORATED DIFFERENTLY.



SUGGESTION FOR A BATTERY OF DEPARTMENTS

THE FUTURE (POSSIBLY)



First Floor Plan

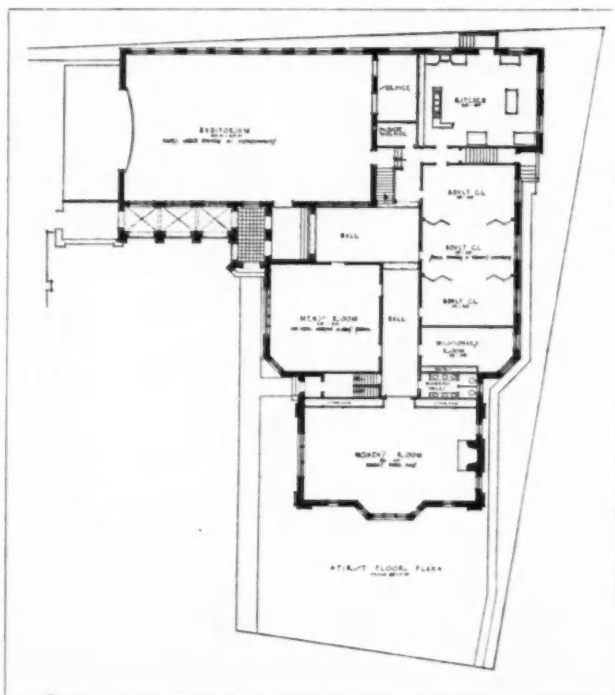


Second Floor Plan

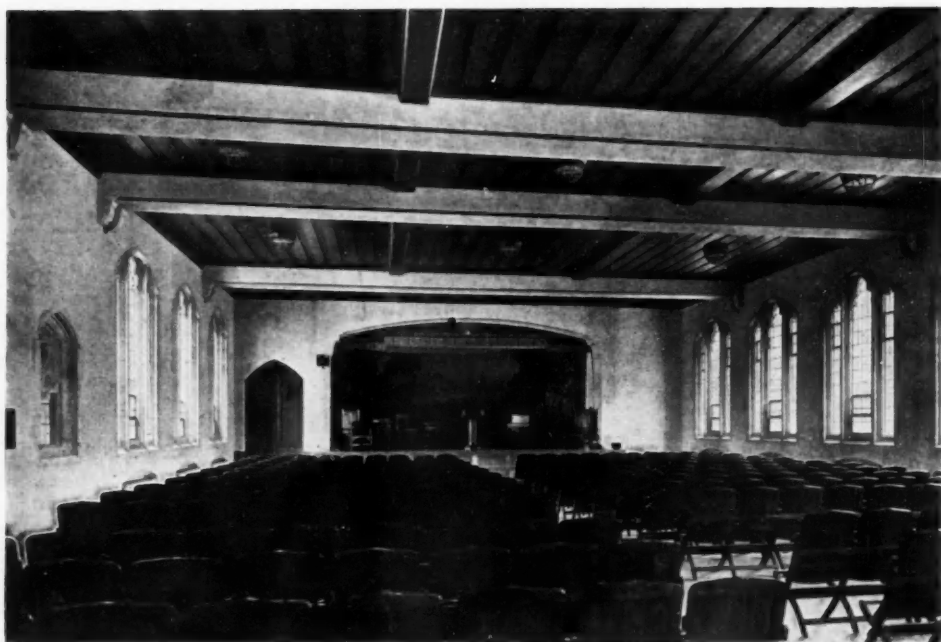
May, 1924

The Architectural Record

Plans of a typical Sunday-School, showing its relation to the church. All departments are fully developed and in their proper relationship. These plans provide for an attendance of 800 in each church and Sunday-School. The lot is 200 x 130 feet



Church School
FIRST BAPTIST CHURCH,
EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

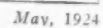


Kenneth McLeish Hall
In use as a lecture hall. May be used also for gymnasium, theatre, and dining hall
[422]

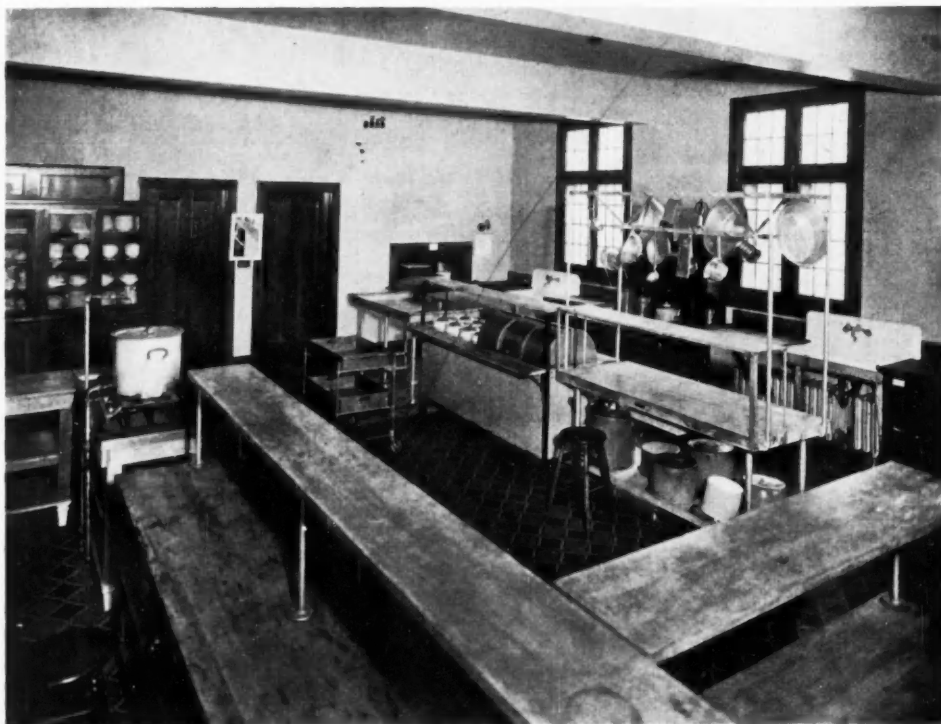
Church School
FIRST BAPTIST CHURCH,
EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



Intermediate Department
Opening classrooms formed by folding partitions
[423]



[424]



Kitchen

FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS

Tallmadge & Watson, Architects

must be handsome in appearance, yet adapted to rough usage. It must have an ingenious method of producing and concealing basketball goals and hundreds of chairs and tables. Its windows, which are leaded and beautiful, are protected with removable iron grilles and its lighting fixtures must seek similar protection, for this room will be assembly room for the Sunday School, gymnasium, theatre for dramatics and moving pictures, banqueting hall for the entire church and prayer meeting room on Wednesday nights, to say nothing of conventions, bazaars, exhibitions, etc.

On account of the height of the social hall, 16 ft. at least, it is necessary, if this room is located in the first story, to depress the first floor a foot or two and reach the rooms above the hall by means of steps from the second floor. Another solution is to put the social hall on the

level of the basement floor and let it rise through the first story. The descent of a flight of stairs from the first floor is more than compensated in some cases by the great height, at least twenty feet attained by the use of what is often waste space in the basement and by the preservation of a level second floor. Further, the corridor and other first story rooms can open by windows into it, thereby providing an excellent substitute for a balcony and resulting in a most attractive architectural effect.

There are other rooms which aid and abet the social hall in its activities and the chiefest of these is the kitchen. The modern church kitchen is the best lighted room in the building. It contains about one thousand square feet. It has an entire complement of stoves, vegetable and cooks' sinks, steam tables, dishwashers, coffee urns, etc., and is carefully arranged



Social Hall
ST. LUKE'S PARISH HOUSE, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

so that in service the waitress can leave the used dishes and pick up the fresh supplies in orderly rotation and in accordance with modern hotel practice. Cupboards and pantries are of course arranged for, though the large refrigerators and cold rooms in hotels are absent, as food is not left in storage in a church.

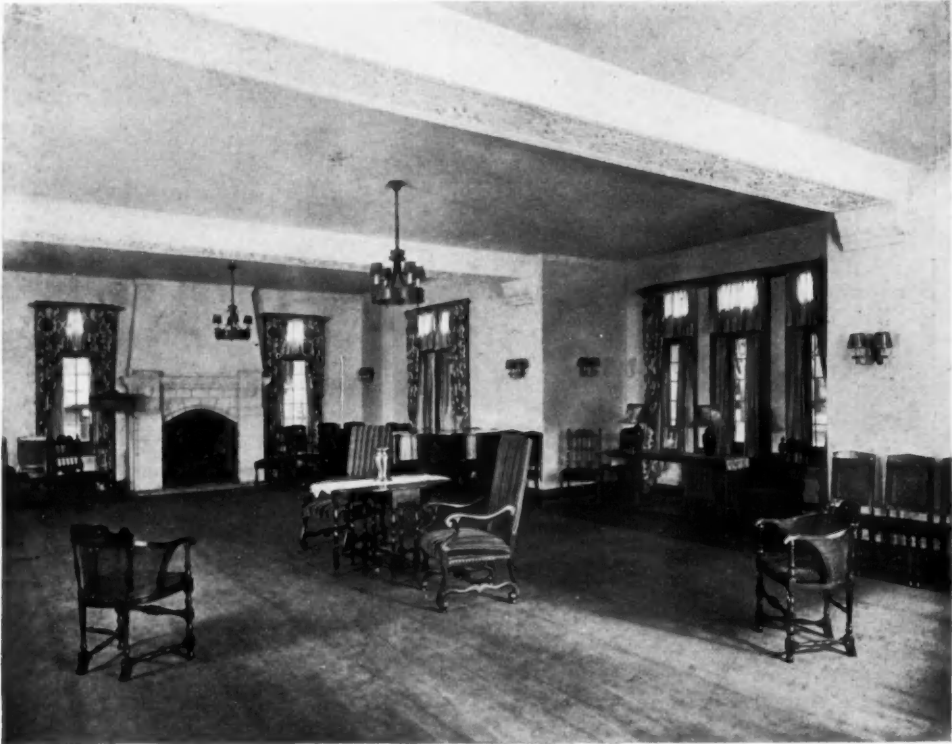
While we are on the subject of the ladies, we must congratulate them on the visit of the good fairy that has transformed the women's parlor. Who doesn't remember the old one? Gaunt and desolate with its threadbare carpet, its uncomfortable chairs ranged along the wall; the stencilled and calcimined walls hung with crayon portraits of bewiskered superintendents in white cravats, and comfortable mothers in Israel.

Besides ample light, south if possible,

the women's parlor should have a fireplace, small toilet room in connection and large storage closets for sewing machines, etc. It should have beautiful furniture, a fine rug, attractive hangings, standing lamps, etc. In fact it should be as near like a living room in a home as possible.

Sometimes the ladies won't sew in their parlors, in which case an adjoining classroom can be used. Kitchenettes are not advisable if the parlor is anywhere near the kitchen. A room like this is used not only for the various social gatherings of the women in the church, but many a bride has had her wedding reception there and I see no reason why the young daughters in the church should not make their bows to society in the same attractive surroundings.

The men are not nearly so particular as



Women's Parlor

An example of a spacious room used almost exclusively for social purposes

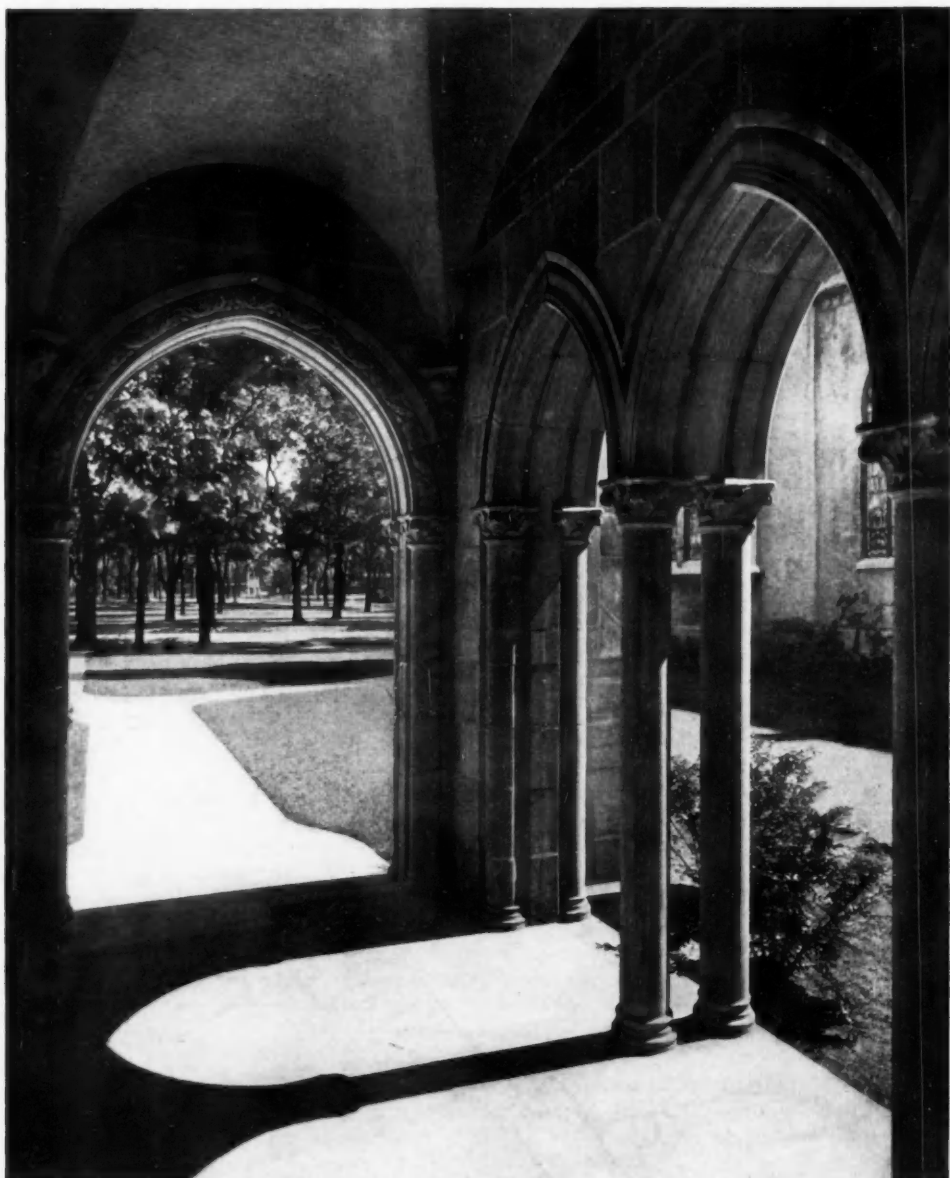
the women about a social room, nevertheless there must be one, even if it is used only for class work. Attempts to make the men's room a clubroom where they can congregate nights or week days has not been a success. Paradoxically the men who go to church are the men who stay home. The room should be large, simple and vigorous in treatment without blackboards and paraphernalia except ample wardrobes for coats. If the churches would allow the men to smoke in their own room, they would tremendously increase its popularity.

Boys in their leisure hours are destructive and unmanageable and time not occupied in class attendance or athletics should not be spent in the Sunday School building. As a result, the so-called "boy scout room" is in the basement, usually in connection with the locker room. This room is seldom made attractive but could be. It

should not, however, be open to general use of the boys unless there is a scout leader in attendance.

These rigorous restrictions are not necessary for the gentle and law-abiding girls. While their locker room unfortunately must be in the basement, their club room should be above and as attractive and personal as possible. If their organization is large, a small kitchenette will be a great attraction. Other social rooms there may be but these are the most important.

So much for the social side. Now for the educational and devotional, which are one in the Sunday School. The departments with their ages are ordinarily as follows: Kindergarten 4 and 5, Primary 6 to 8, Junior 9 to 11, Intermediate 12 to 14, Senior 15 to 17. Young People 18 to 24. Adults. Very large Sunday Schools often have a cradle roll for in-



The Architectural Record

May, 1924

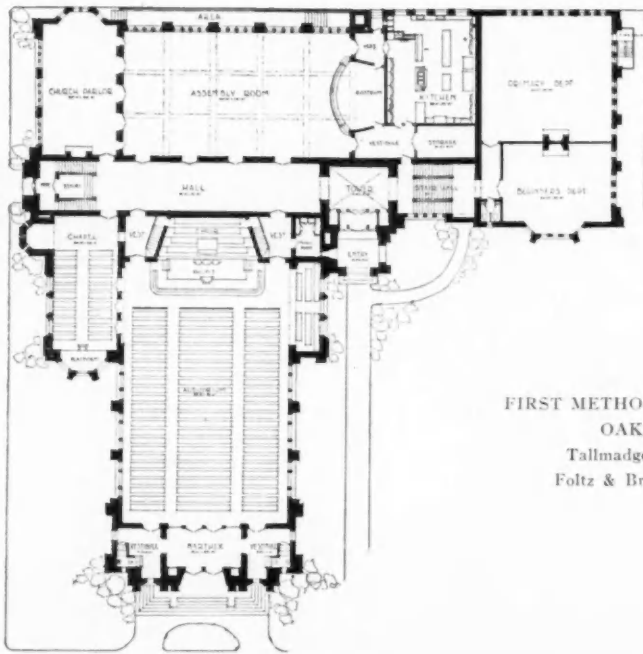
Entrance Cloister—Each sculptured corbel represents a child from a department
FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



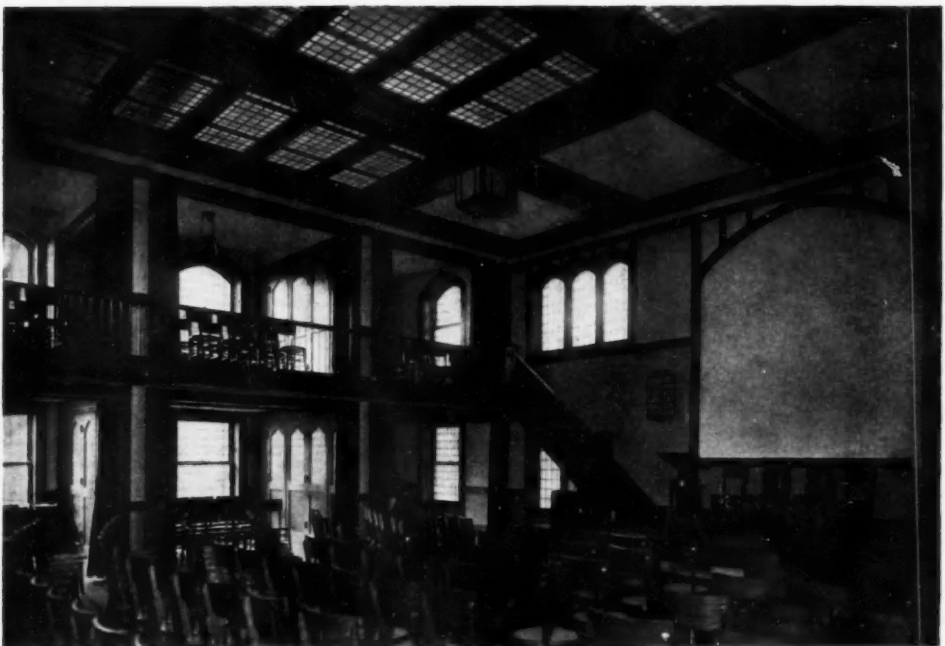
The Architectural Record

May, 1924

A corner of the Garth, showing Parish House and Battle Cloister
ST. LUKE'S CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



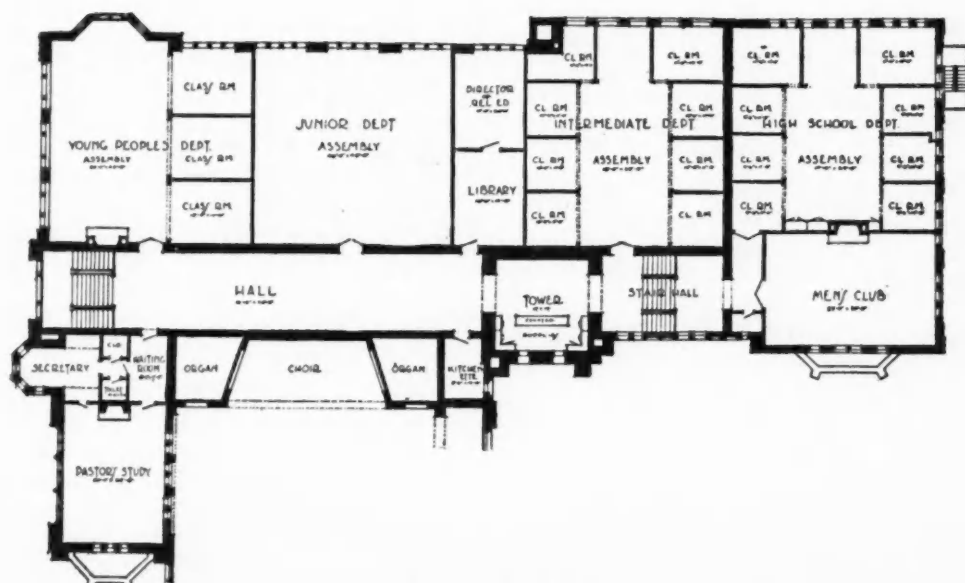
Plan
FIRST METHODIST EPISCOPAL CHURCH,
OAK PARK, ILLINOIS
Tallmadge & Watson, Architects
Foltz & Brand, Associate Architects



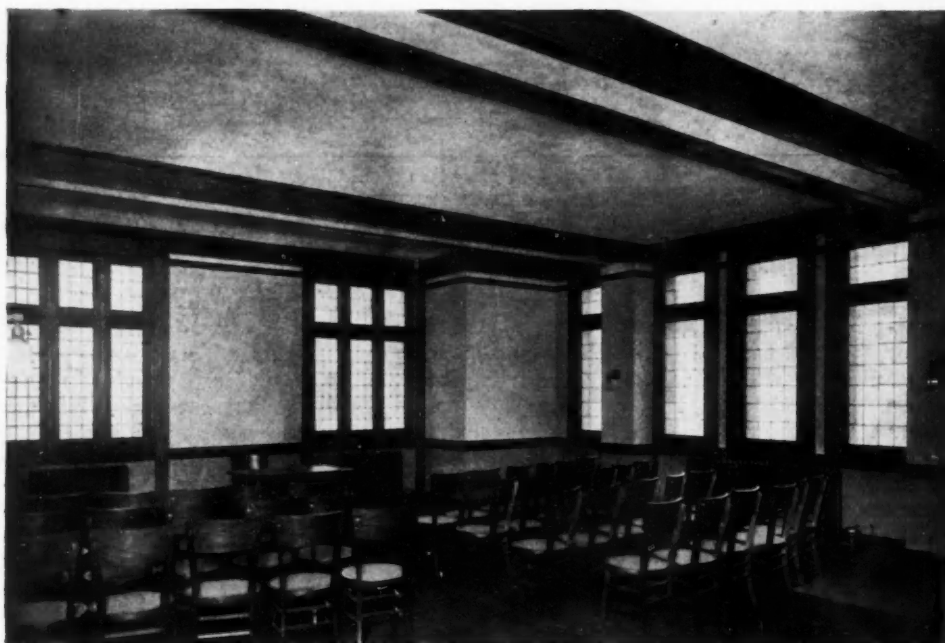
Assembly Room

Built after the Akron plan. Since the school has been departmentalized it serves at different sessions as Junior and Intermediate Departments

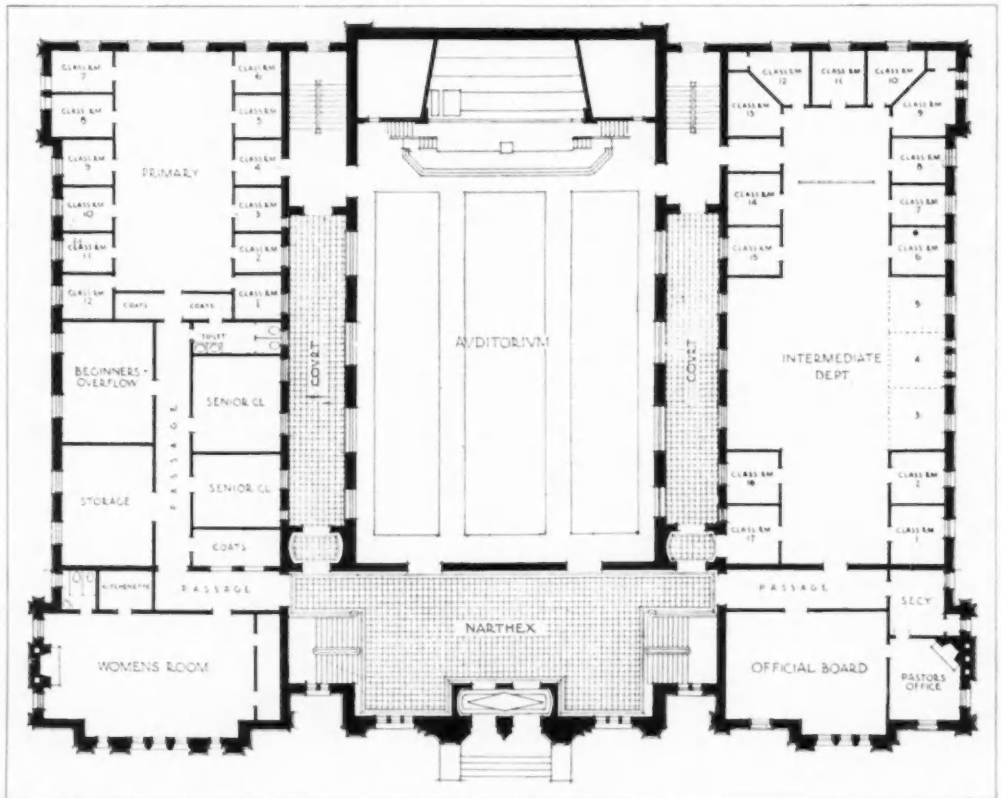
THE ARCHITECTURAL RECORD.



Second Floor Plan



A Classroom for Adults
FIRST METHODIST EPISCOPAL CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



First Floor Plan
 FIRST METHODIST EPISCOPAL CHURCH, ELGIN, ILLINOIS
 Tallmadge & Watson, Architects

fantas with a special mothers' room or *crèche*, sometimes a 'teen age department coming between the intermediate and the senior, young married peoples' department, a teachers' training department and so on. These standard departments in the average school conveniently divide it not only into congenial groups, but into divisions occupying approximately equal floor spaces.

The ideal department is a miniature school in itself consisting of an assembly room, classrooms, a coatroom and an office. In practice, however, the coatrooms and the office are often dispensed with and it has not been demonstrated that separate classrooms are advisable for primary students and kindergartners.

In locating the departments, it is ad-

visable to put those which require the most classrooms on the second floor so that where necessary advantage can be taken of skylights. This naturally puts the primary, kindergarten and adult departments on the first, the junior, intermediate, senior and young people's on the second.

The adults get along better with the little children than the 'teen age, but it is always advisable to have a separate entrance for the two youngest departments or if these are on the second floor a separate stairway.

Classroom and assembly room arrangement taxes the architect as it is difficult to get outside window light for each. Overhead light only for assembly rooms is very bad, for classrooms, in a few

cases it can be endured. Courts solve the difficulty but they are hard and expensive to construct and detract from the simplicity and homelike atmosphere of the building. The question that makes the fur fly, however, is not windows but partitions. Should the classrooms be closed with permanent plastered partitions, or should they be separated by means of folding, sliding (often sticking) or rolling doors, partitions or curtains?

The only indictment against the permanent partition is that it is inelastic. A classroom so enclosed can be used only for one purpose, about one hour a week. However, with the increasing use of the Sunday School building the period of idleness of its every part is constantly being decreased. The daily kindergarten and week-day Bible instruction are helping to solve the problem.

The advantages are all on the side of the solid partitions. They are sound proof, better looking, less expensive and never out of order. However, folding partitions have their place in separating some of the larger rooms. Thus the adult classrooms of which there are not more than two or three, can be conveniently thrown together by folding partitions, for entertainments or gatherings for which the social hall would be too large.

The ordinary classrooms in each department should preferably open off the assembly, but if necessary they can be attained by adjoining corridors or halls. In the Elgin Sunday School at the suggestion of Mr. D. C. Cook, the veteran Sunday School worker and publisher, every classroom will have its individual architectural and decorative treatment, the purpose of which is to instill class loyalty and spirit by association with a particular classroom.

The equipment of class and assembly rooms will be very simple and we will not repeat here any of the excellent standards and specifications given by Tralle & Merrill in their remarkable little book on "Planning the Sunday School," a copy of which should be in the hands of every member of a building committee.

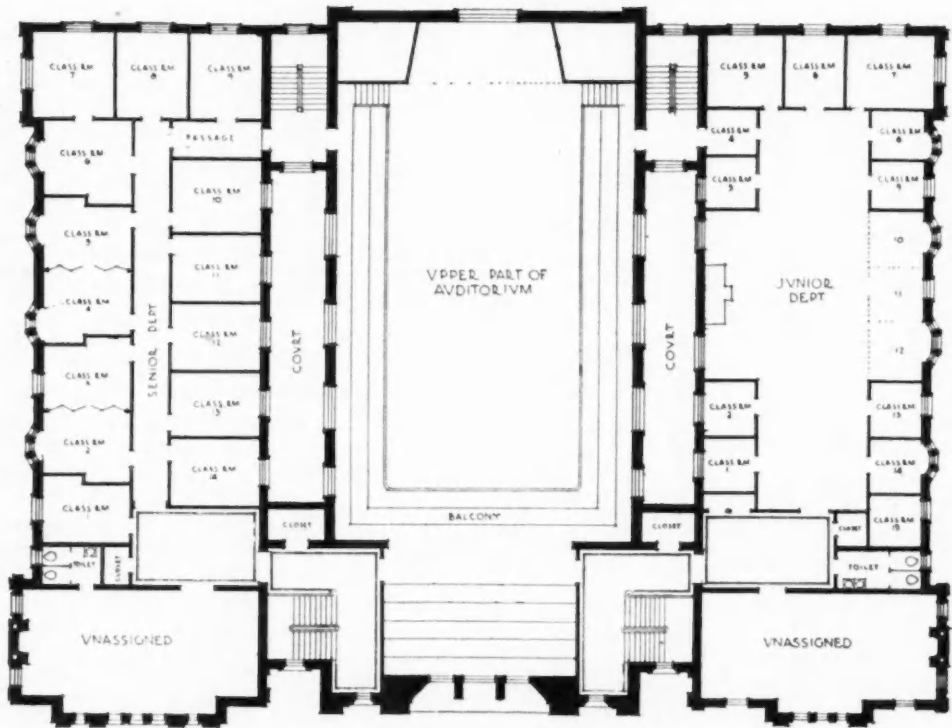
We have found as an improvement on

the closed coat room, a heavy screen open at top and ends, with a blackboard on the room side and public school coat hangers on the other. Cabinets and store rooms are necessary and vary with local requirements. The walls should be painted (no stencils) and stippled if possible on canvas, or should be sand finished and stained. The trim is best of oak, the floor of battleship linoleum, the windows of clear glass in small panes, with draw curtains.

It should be borne in mind that the Sunday School, architecturally at least, lies midway between the public school and the home, and in treatment and furnishing, a golden mean should be chosen between the institutional flavor of the one and the intimacy of the other. Juvenile and amusing decorations and painted furniture are appropriate in primary and kindergarten, but for the older students, pictures, religious and secular are best chosen from reproductions of famous ones, although in the classrooms (if they are of the permanent variety) class flags, group pictures and other symbols of community spirit can be hung.

Toilet rooms of the magnificent proportions found in the public school are not required though more of smaller size are needed. There should be a toilet room with diminutive fixtures for the kindergarten and the girls of the primary. There should be a general toilet and a rest room for girls on the second floor. Another special toilet room should be contiguous to the women's parlor. There need be only one men's toilet and that in the basement. It can be part of the toilet and locker system appertaining to the gymnasium. Another toilet room containing showers, should be adjacent to the girls' locker room. There is nothing different from good school practice in the types of any of the toilet fixtures, lockers or drinking fountains, except that there should be little dressing booths for the girls in their locker room.

In the requirements for offices for the ministrative functions, the architect will find a lively divergence. If the school is up-to-date and of good size, there will



Second Floor Plan
FIRST METHODIST EPISCOPAL CHURCH, ELGIN, ILLINOIS
Tallmadge & Watson, Architects

be a director of religious education.* He, or more likely she, should have an office of her own, with ample room for files, typewriter, small bookcase, etc. The superintendent of the Sunday school, if it is a separate official, should have an office or at least desk room with the director. Furthermore, the Sunday School building is likely to prove so intriguing that the pastor will want his study in the building, in which case it should combine with the general church office.

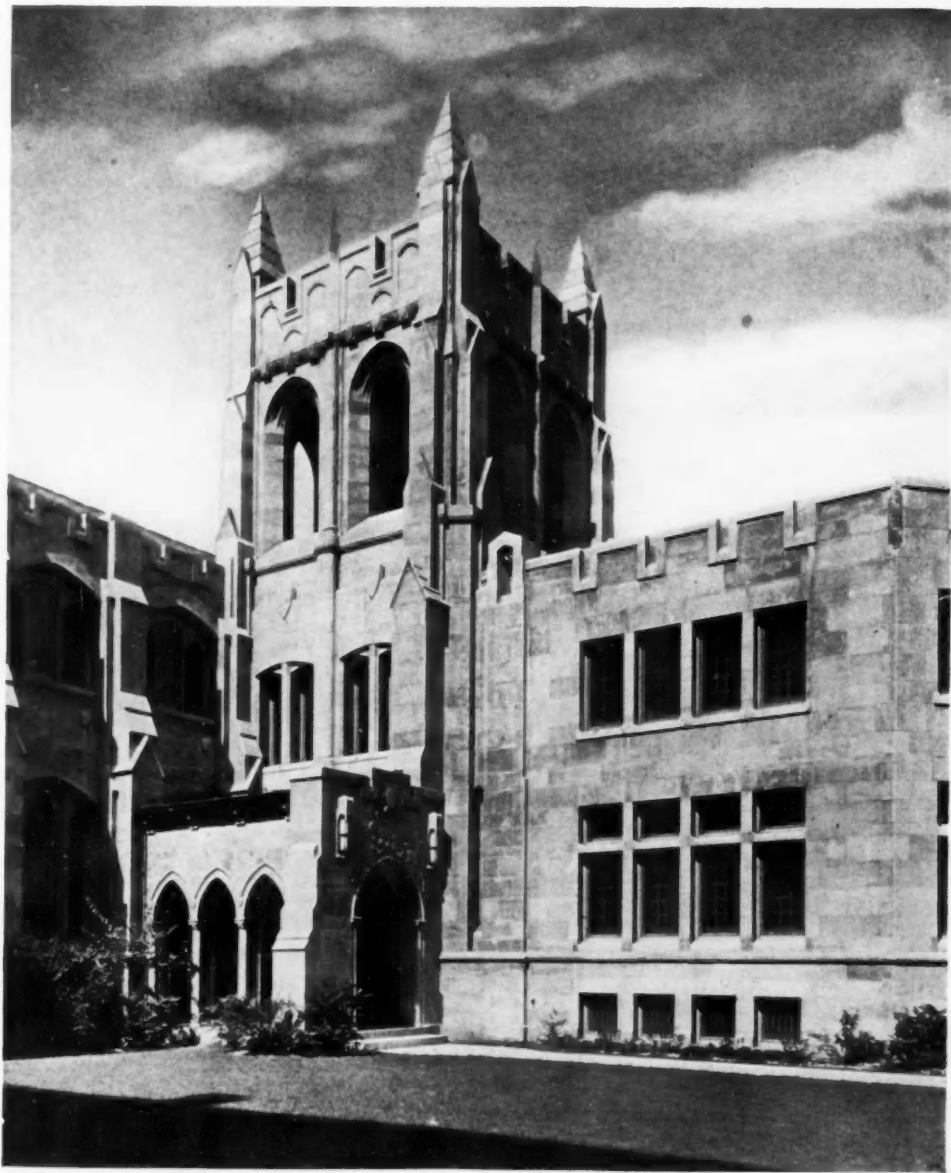
There are various other rooms which may be required, or which may interchange with certain classrooms. One of the most interesting is a missionary room, which can be a veritable museum with maps, cases, and a big globe. A small library devoted to the missionary

movement of all the churches would be very valuable and there is no reason why such a room should not be used in common by all the denominations.

The old Sunday school library, with its dog-eared editions of the Elsie Books, the Rollo Books and E. P. Roe, has passed away, but still a bookshelf with the Church and Sunday school publications and technical works relating to religious work and education could well find a place in any modern Sunday school building.

It is not the intention of this article to go into the technicalities of construction. If the building is planned under a city code, it should be slow burning. If it has more than two stories, it should be fireproof. In any event, it is well to have the entire first floor of reinforced concrete, and metal lath should be used, even if the joists and studs are wood. Girders, columns and trusses should, of

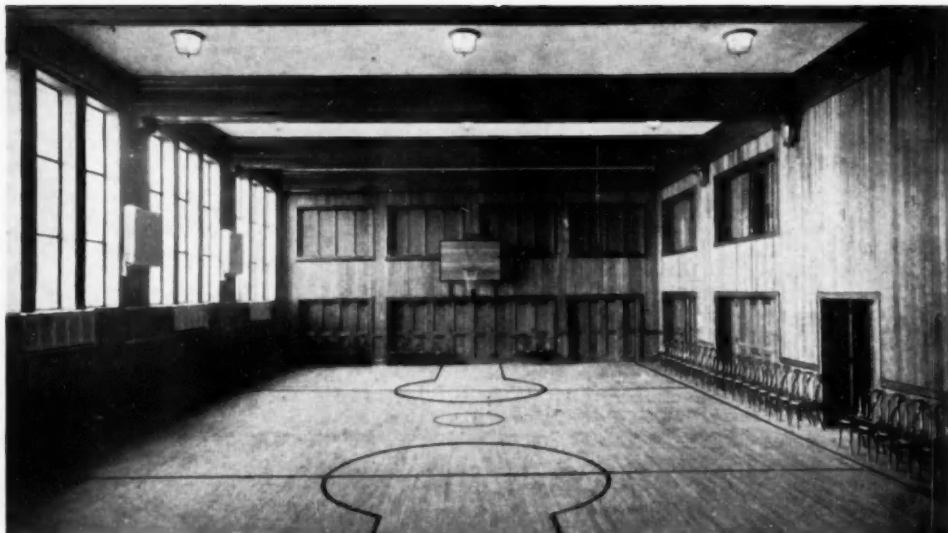
*The officers of a Sunday School recommended by the Board of Sunday Schools of the Methodist Church are General Superintendent, Asst. Superintendent, Supt. of Teacher Training, Supt. of Missionary Training, Supervisor of Graded Construction in addition to the superintendents of each department.



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Tower over Entrance
FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



The Social Hall ready for basketball
HEMENWAY METHODIST CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

course, be steel. Floors should be thoroughly soundproofed.

A difficult problem presents itself in the treatment of the social hall if it is to be a combination room. The walls must resist the attacks of the indoor and basketball players and still preserve their beauty. Brick is cold, hard and makes for bad acoustics. Matched wood ceiling results in excellent acoustics, is sufficiently durable, but is not very good looking. The best material probably is rough, sanded cement, but it must be placed directly on the wall after the same is waterproofed, without furring or lath, in other words, there must be no voids behind the plaster.

Most authorities insist on a mechanical ventilating plant. They are expensive to install and to operate. Their successful operation requires closed doors and windows and in the opinion of the writer they are unnecessary. It must be remembered that Sunday Schools rooms are seldom in use more than an hour consecutively and should be on a site contributing plenty of light and air. Natural ventilation consisting of open windows, ducts which lead into an attic space and several large

ventilators on the roof should be ample.

There are of course heating, electric wiring, telephone system, hardware, stage and moving picture equipment, furniture, etc., etc., all of which follow the general trend of good practice.

It is perhaps more than trite to state in these pages that our civilization as we have been practicing it in the last hundred centuries has depended for its continued existence on the home, personal ownership of property, and religion; each must receive the greatest care, attention and encouragement.

The Sunday schools are the pragmatists of religion, consciously or unconsciously they are turning their eyes from their forefathers' ecstatic vision to the land of pure delight and opportunity about them. The child who sang "I want to be an angel and with the angels stand," would hardly be at home in the crowd of playing, working and worshipping youngsters of the modern Sunday School. The realization of the "Kingdom of God on earth," perhaps the avowed object of the church itself in the not distant future, is today the real purpose of the Sunday School.

P O R T F O L I O

C V R R E N T - A R C H I T E C T V R E



The Architectural Record

May, 1924

New Pulpit, Choir, Stalls and Organ
THE BENEFICENT CONGREGATIONAL CHURCH, PROVIDENCE, RHODE ISLAND
Bellows & Aldrich, Architects

Architectural
Library



RESIDENCE OF J. J. BUFFINGTON, ESQ., BALTIMORE, MARYLAND
Edward J. Palmer, Jr., Architect

Central
Library

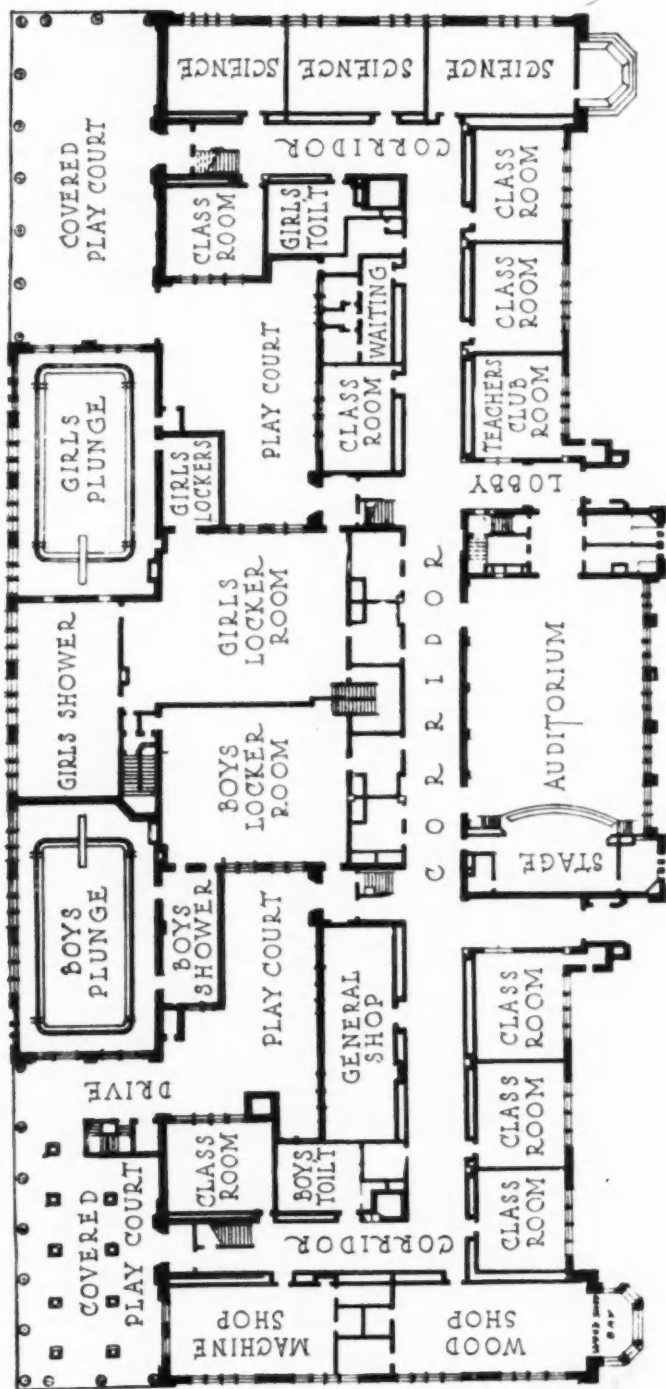


RESIDENCE OF J. J. BUFFINGTON, ESQ., BALTIMORE, MARYLAND
Edward J. Palmer, Jr., Architect

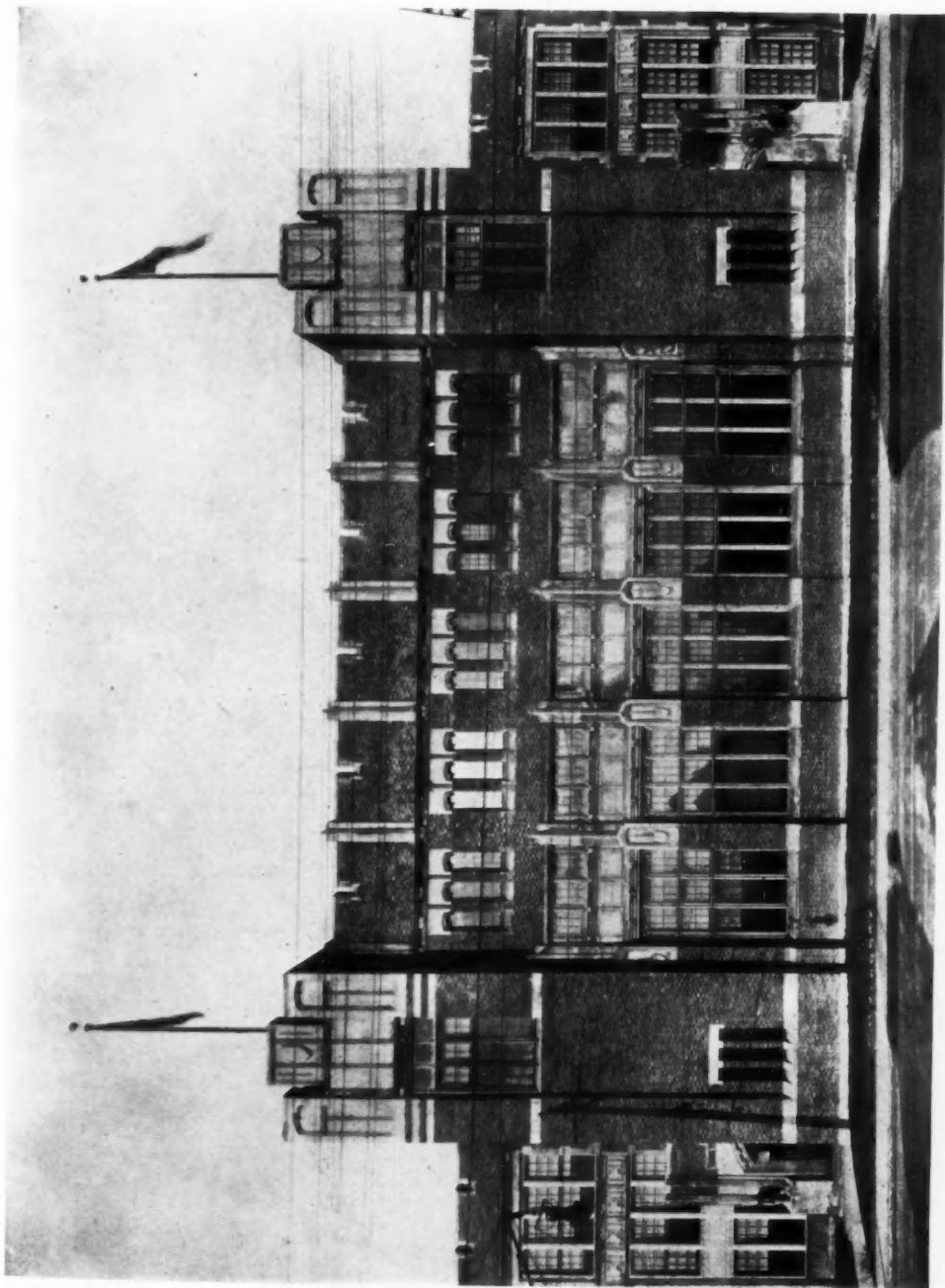
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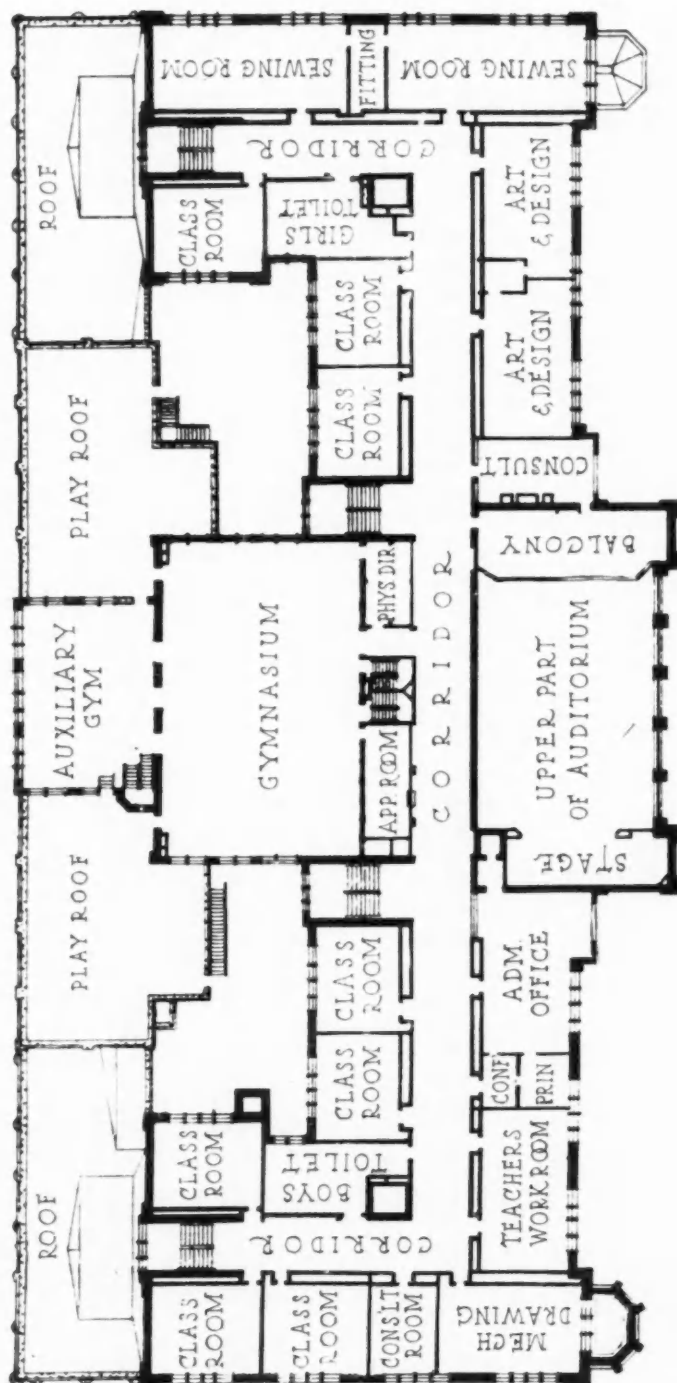
2 JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higgenbotham, Architects



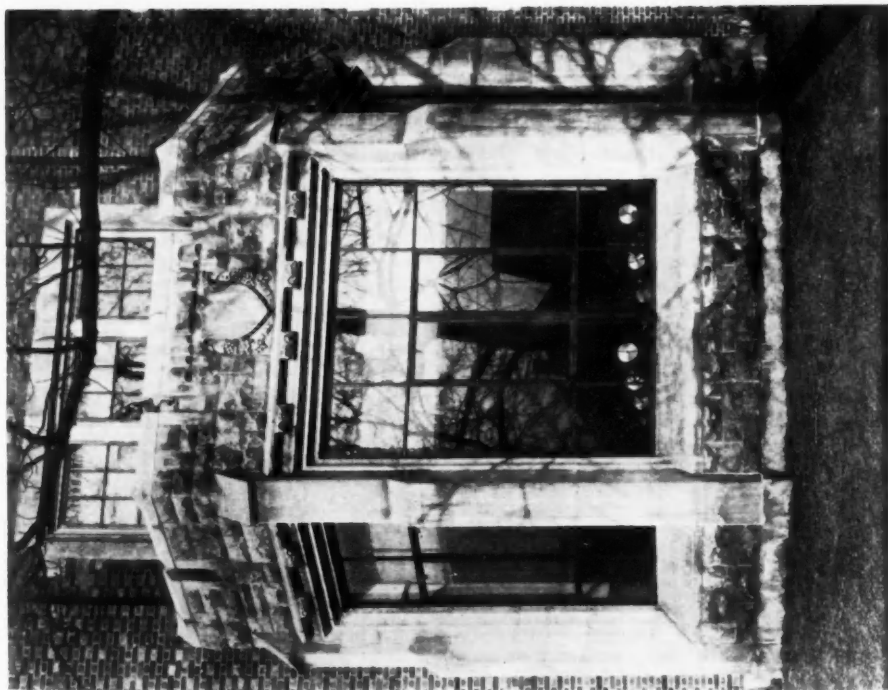
FIRST FLOOR PLAN



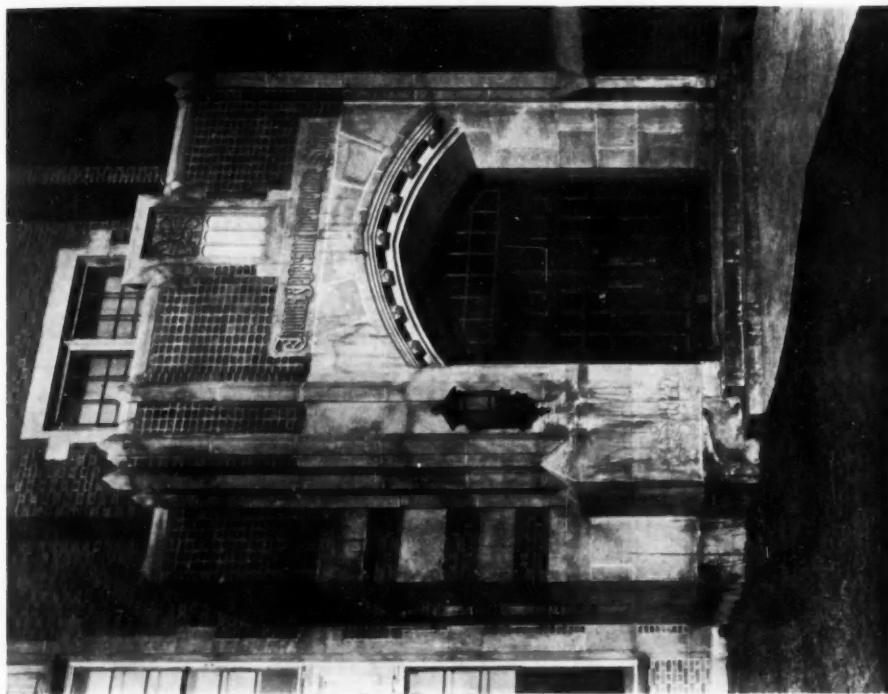
JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higginbotham, Architects



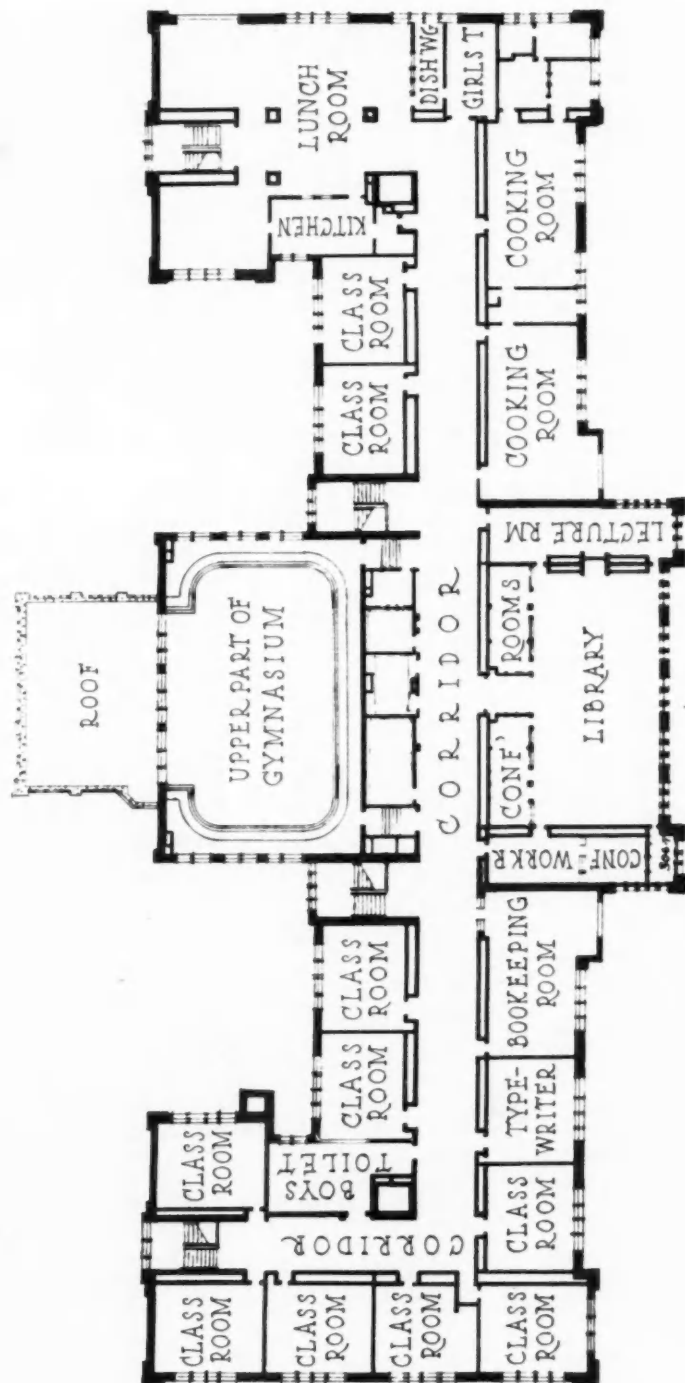
SECOND FLOOR PLAN



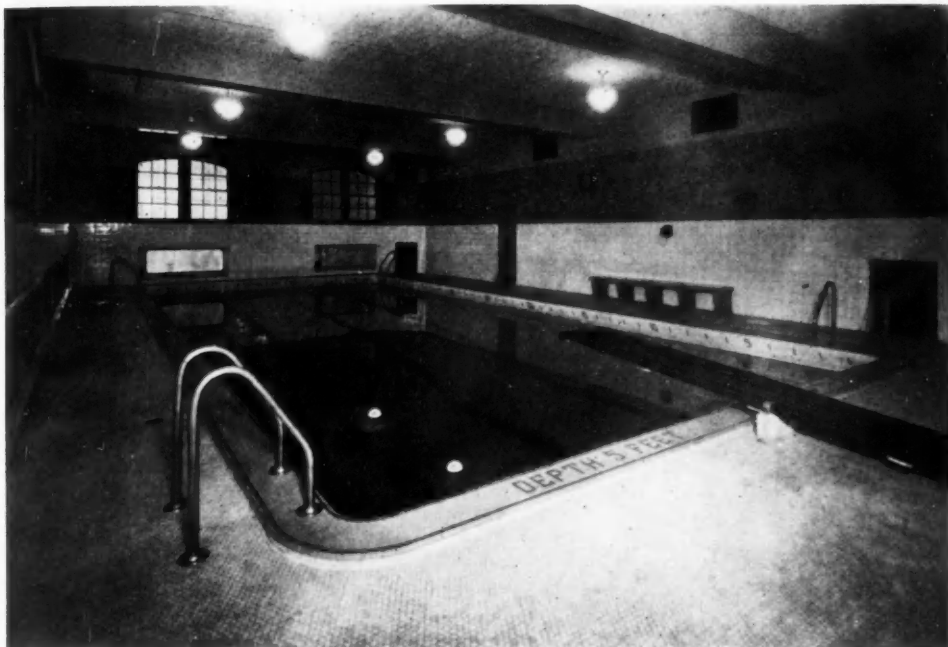
Machine Shop Bay
 JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
 Malcomson & Higgenbotham, Architects



Front Entrance Detail



THIRD FLOOR PLAN



Girls' Plunge



Library
J JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higgenbotham, Architects

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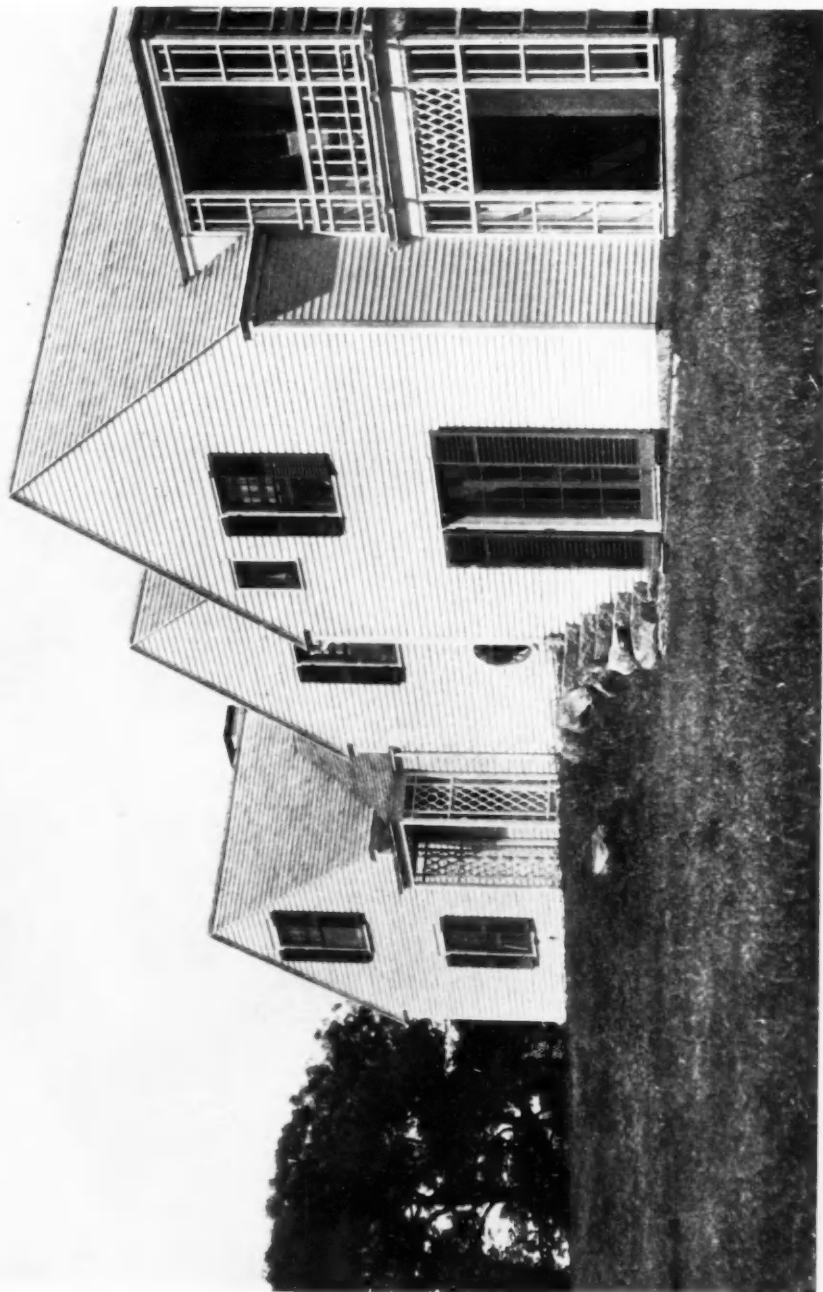
RESIDENCE OF CRAIG HEBERTON, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect

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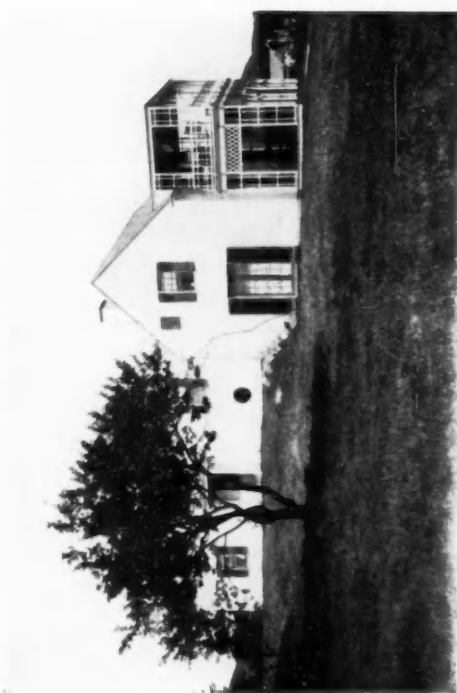
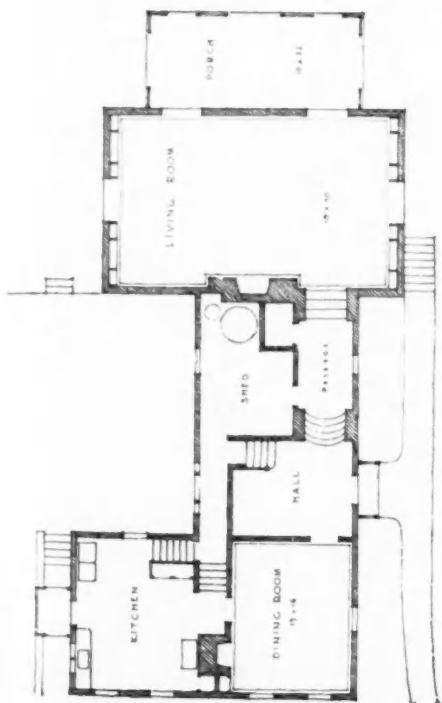


DAILY NEWS BUILDING, SANTA BARBARA, CALIFORNIA
George Washington Smith, Architect

Architecture
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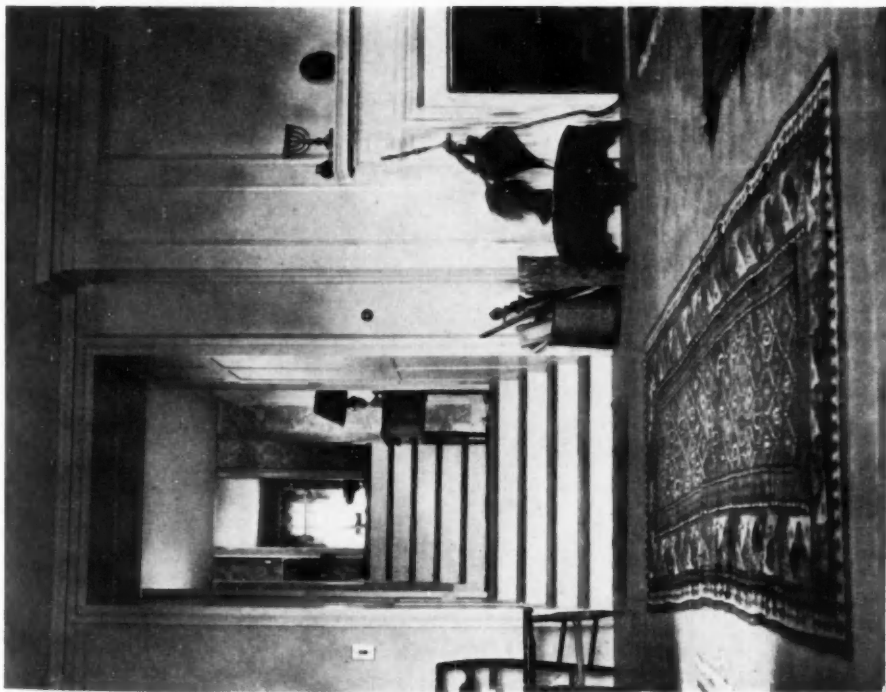


RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE
Edmund B. Gilchrist, Architect



RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE
Edmund B. Gilchrist, Architect

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View Through Passageway

RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE

Edmund B. Gilchrist, Architect



Fireplace in Living Room

RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE

Edmund B. Gilchrist, Architect

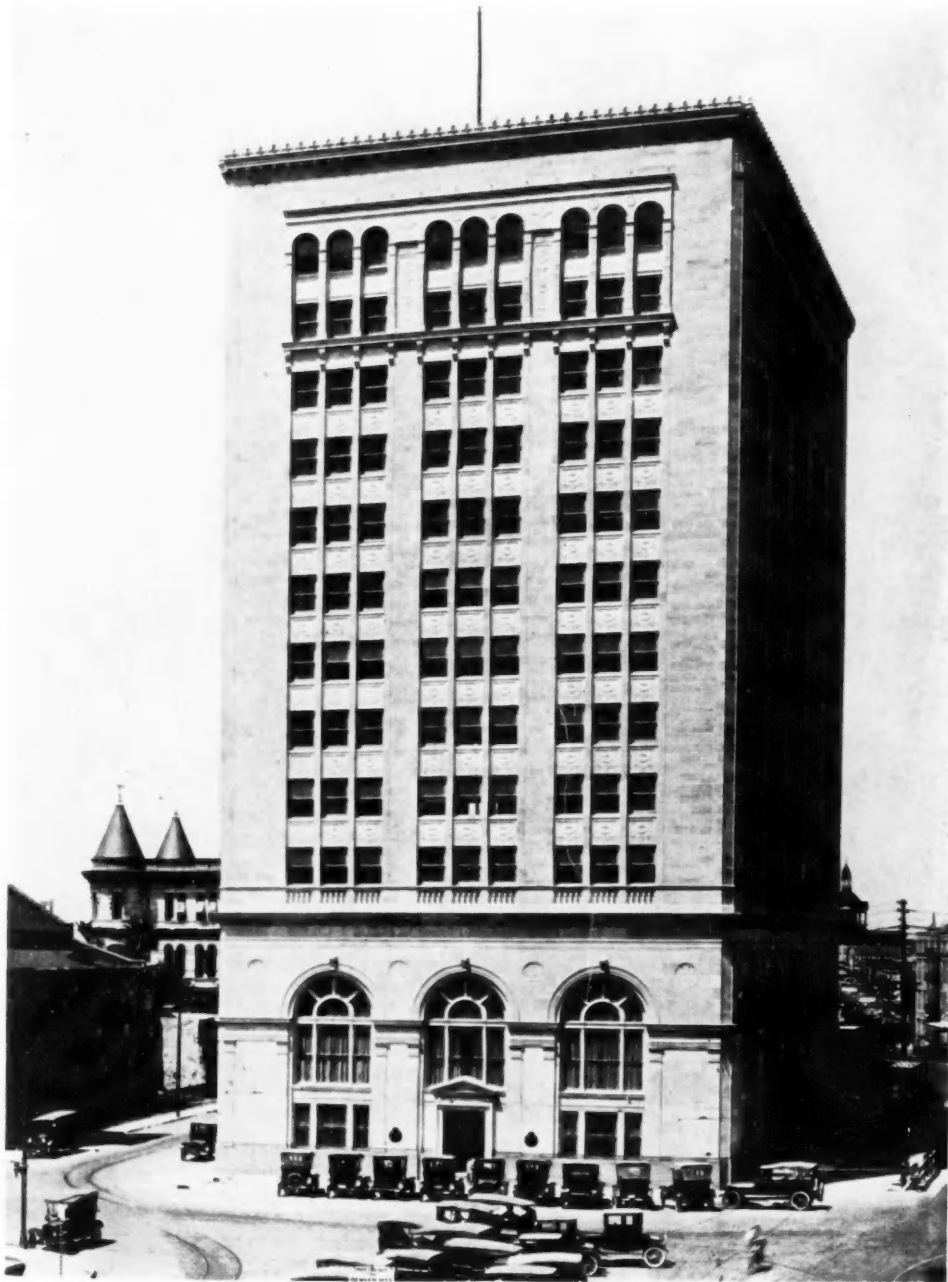


Hall and Balustrade



Dining Room
RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE
Edmund B. Gilchrist, Architect

Architectural
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FROST NATIONAL BANK, SAN ANTONIO, TEXAS
Sanguinet & Staats, Architects

Architectural
Library



REMODELED RESIDENCE OF RANDALL DAVEY, ESQ., CANYON ROAD NEAR SANTA FE,
NEW MEXICO

Randall Davey, Architect

Architectural
Library



REMODELED RESIDENCE OF RANDALL DAVEY, ESQ., CANYON ROAD NEAR SANTA FE,
NEW MEXICO
Randall Davey, Architect

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869
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BERTRAM GROSVENOR GOODHUE

(1869-1924)

Bertram Grosvenor Goodhue, at the very height of his career, has been taken from us—comparatively young and enthusiastically at work, with a large program for the construction of many important buildings before him, he has been called away. He was a great architect and his passing is a shocking loss to the profession in particular and to the country at large. It is hard to realize that that dynamic character is no longer to be met in our daily lives. The day is far distant when his name will be forgotten. The importance of his service to the art of architecture can scarcely be overestimated.

Praises of his achievements have already been written and many will write of his brilliant successes and his high standing as an architect.

It is his more personal side, however, and what he meant to his host of friends, that moves and interests us most at this time, for one cannot help but feel that those who were close to him mourn the loss of a beloved friend and companion even more than they do the loss of the talented artist. With all his astuteness and many-sided ability, with his philosophy and his extraordinary capacity for hard work and real service, he was still in many ways merely a child. He had so many lovable and endearing traits and to a high degree he possessed temperament that indispensable attribute of genius. He was also blessed with a sense of humor and played at his work with a sort of contagious gaiety and exhilaration which radiated to all those with whom he came in contact. He was, *first of all and always an architect*, and took infinite pleasure and pride in so being.

He was a profound student of both the building and the literature of the middle ages and possessed an unusually complete and detailed knowledge of the history of civilization and its numberless monuments. He was a man who was perfectly sure of himself and his convictions.

He was high-minded, proud and impulsive with an inability to comprehend baseness of any character in others. He had a sort of defensive sharpness in his manner and speech, his abruptness was often misconstrued, but underneath his seeming severity he was sensitive, gentle and simple, and he loved sheer beauty more than anything in all the world. What he did for art were deeds of worship.

Goodhue was one of the few remaining architects of our time in the oldest and truest sense of the word. He wrought with his hands as well as his brain. Twenty-five or thirty years ago he had earned the reputation of being a marvelous draughtsman, letterer and designer of type faces and decorative patterns. His remarkable facility for creating picturesque and highly personal dreams on paper interested and lasted with him to the end. Only a few weeks ago he made for me a pencil sketch by way of explaining a composition he was contemplating. That sketch bore all the fresh crispness and beauty of line and shading so familiar to those who knew his renderings. It was the sure, rapid performance of an artist in perfect command of his medium.

He took great pride in and never forgot the fact that he was descended from old Connecticut stock, and boasted that he had had no foreign training. He gloried in the fact that he was self-taught, and got his education in the office and



BERTRAM GROSVENOR GOODHUE
(1869-1924)

THE ARCHITECTURAL RECORD.

on the work and not in the schools. He deplored the limitations of architectural school education. He felt that a student would work out his own salvation in contact with the practical designing and production of buildings, studying at the same time composition and draughtsmanship and architecture in its true relation to life and history.

In his earlier years he felt the strong appeal of all things mediæval and he seized upon their spirit as if by instinct. As time went on this tendency grew; he was fascinated by the possibilities of Gothic forms and their adaptation to modern uses and he delved deep into the intricate mysteries of Gothic expression with ever increasing ardor and enthusiasm. Still later this interest was strengthened by experiment; his taste became more conscious and his work began to show the result of an easy and complete fusion of his profound learning and his highly skilled imagination, through which he developed a convincing style all his own, an *orthography personal to a degree*. Early in his career he began to be known as a Gothic architect, that almost unbelievable thing in this day and generation. It has been held that modern Gothic is an anachronism. It was Goodhue's unique contribution to the art of our time to produce an architecture truly Gothic in its inspiration, spirit and fitness. Despite the general development of the Renaissance in our architecture as a style seemingly better suited to the solution of our modern problems, Goodhue adhered more and more closely to his beloved Gothic. He firmly believed that it was possible to express through it in a most perfect manner the spirit and beauty of our national life.

This attitude naturally brought him an opportunity for his highest expression in ecclesiastical work, and it is probably through this particular channel that he made his greatest contributions to American architecture. Goodhue's churches and all they contain of beauty and detail, while based on the principles and hypotheses of Gothic, are in every way modern in their expression. He has worked ably and convincingly in other styles, but he was supreme when he thought in Gothic terms. He had mastered them through unceasing study and he used them as a living language of design and a personal vehicle for the expression of what he wished to convey.

His love of beauty was of the old fashioned romantic type so that he handled Gothic with a peculiar warmth and living sincerity. He became a stylist and his moods and theories led him now and then through exotic byways of his ideals, into experiments that were not always pleasing or convincing, but when *at his best* he triumphed over the alien nature of Gothic as applied to our day and made it the basis and essence of many beautiful buildings.

The only two things that have lasted through history are ideas and great monuments. Every true artist is anxious to go down to posterity as the author of some worthy work, and no work can be greater than that which stands for all time as a monument to art and to its maker. All *great* work emanates from man, for it represents what he thinks and feels. It is the *man himself* and not the school or method of training that can produce a great monument. Buildings should be made things of beauty that appeal to the soul. Goodhue did this to perhaps a greater degree than any artist we have in this country today.

Architecture is one of the main contributing elements of the unparalleled advance of our country and as such should be appreciated and understood by our

THE ARCHITECTURAL RECORD.

people and fostered by our government. Architecture is convincing only when it combines usefulness with beauty. It must fit or it is a failure.

The unearned and the unprecedented prosperity which has followed the war has brought with it the nightmare of confused taste and questionable ideals that usually follow the unexpected acquisition of wealth by those untrained to its logical uses.

Goodhue's work and death prompt us to pause and consider the great need for sanity and intrinsic beauty of architectural expression in the United States. His buildings stand as inspirations to maintain the high tradition in which he wrought. Those of us who watched the unfolding of his unusual powers and who had a right to expect a continuance of his activity and a full completion of his work are proud of his signal successes as an artist and take heart in the knowledge that his personal influence, so great in life, will continue through the monuments he has left, to help every artist to integrity of purpose and high accomplishment. He achieved more than enough to leave behind him lasting memorials. Bright promises of the greater things he might have done must go unfulfilled. His powerful influence remains to inspire capable men to carry on the work which he dropped unfinished. More than most men perhaps the architect has the opportunity to serve and to leave the world in some measure more beautiful than he found it. This opportunity was nobly grasped by Bertram Goodhue.

DONN BARBER, F.A.I.A.

PEIRCE ANDERSON

(1870-1924)

The last words my friend Henry Bacon said to me as he bade me a kindly good-bye in the historic portal of the Players, were framed in a message of affection and good cheer for Peirce Anderson, lying patient and cheerful, but hopelessly ill, in far away Chicago.

The passing of these two big men from the little office of this earth into the great workroom of eternity, almost side by side, bids us like Keats to stand on the shore of the wide world alone and think.

One of my thoughts, which amounts to a conviction, is that in that great atelier their work will go on, and those "huge cloudy symbols of a high romance" will still be traced. Another is that in our awe of antiquity and our fetich of the superiority of the past, we have closed our eyes to the great achievements of the present. With our heads turned backward at the misty heroes of another time we have not seen the giants that walk at our sides.

I know of no single work of antiquity more beautiful than the Lincoln Memorial, and in volume of high accomplishment, measured in actual buildings, I suppose Peirce Anderson did fifty times as much work as Phidias, twenty times as much as Michelangelo, ten times as much as Brunelleschi or Bramante, and two or three times as much as Sir Christopher Wren. A fantastic comparison, perhaps, but true, and the same could be said of several men in this wonderful land and age of ours.

In the last twenty-five years more great buildings have been produced in America alone than in any preceding century, except the thirteenth. *Si architecturam requiris circumspice.* Anderson on whom the mantle of his great predecessor and exemplar, Daniel H. Burnham, fell, was one of these builders of a new America.

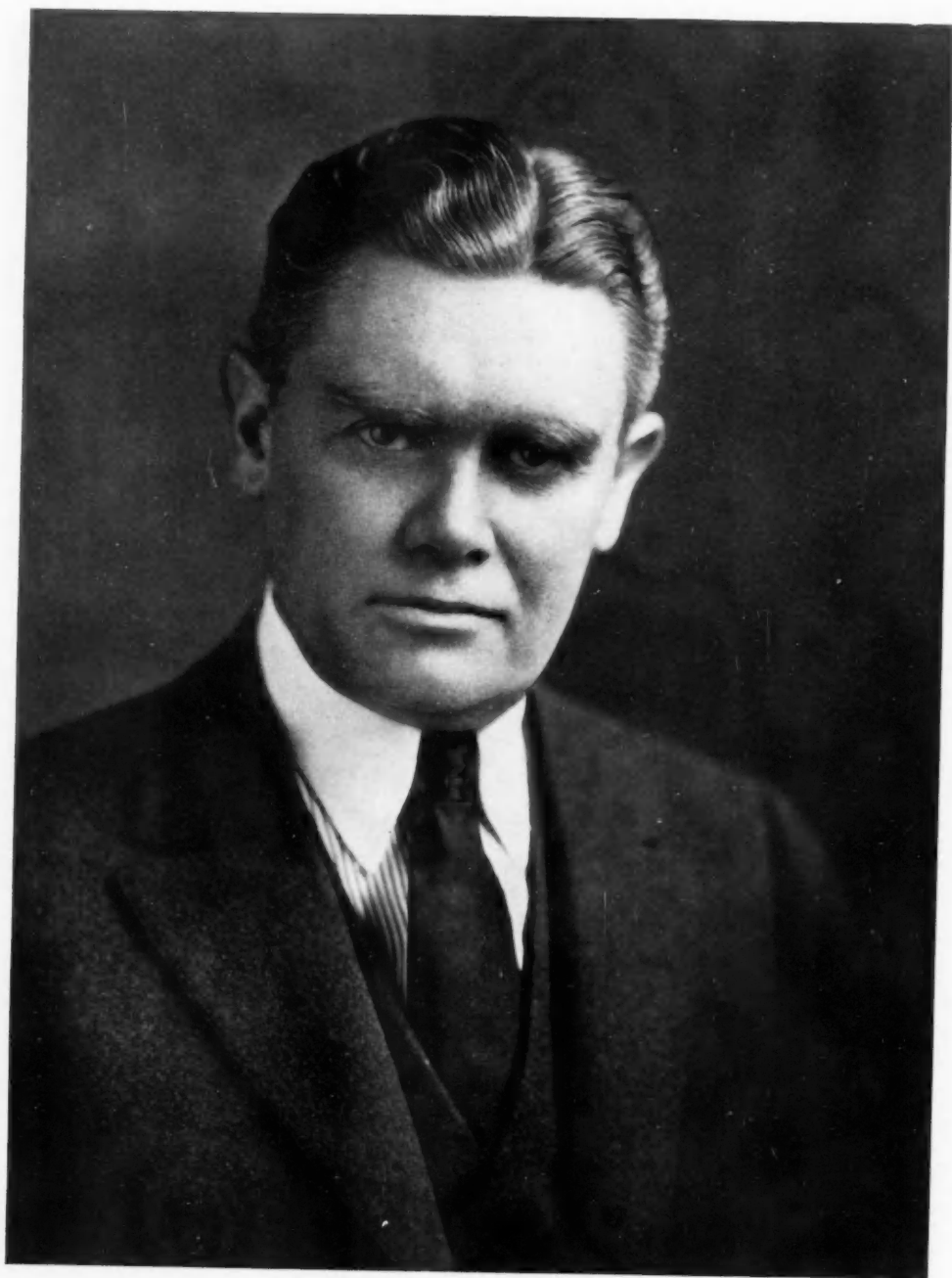
He worshipped beauty with the same fanaticism as Bacon, but it was his task to search for it, not in a quiet grove, but in the tumult and shouting of huge cities, and to create it with the complicated and carefully adjusted machinery of a great organization.

Although possessed of an extremely logical mind and educated as an engineer, it seemed to me he was never greatly interested in the metaphysics of architecture. The strict expression of function by form, or the development of an indigenous or an American style left him, to say the least, cold. He wanted to make it big and strong and beautiful. I pointed out to him a new building near the lake which exemplified "new thought" in architecture; and I asked him what he thought of it. He said, "I think it's ugly." "But don't you think it interesting?" "Possibly," he answered, "but I prefer a building beautiful and dumb to ugly and interesting."

He regarded marble and granite and steel as Leo X is said to have regarded his high office: "God has given us the papacy, let us enjoy it"—so he did not hesitate a minute to cantilever the huge façade of the Gas Building, over the granite columns of the first floor, nor to despoil the Baths of Caracalla to adorn an American Railroad Station.

If Henry Bacon's genius was essentially Greek, Peirce Anderson's inspiration was as certainly Roman and not Augustan Roman, either, but of the fuller, richer magnificence of the third century. He loved the sweep of a great barrel vault, the majestic recession of a glistening colonnade, the black silhouette of urns and eagles against a silver sky.

He was a powerful and extremely logical planner and his plans showed alike his Beaux Arts training and the powerful influence of the Thermae and the Fora.



PEIRCE ANDERSON
(1870-1924)

THE ARCHITECTURAL RECORD.

Great vestibules, broad halls, a huge concourse—there he could breathe and stand upright. I don't think the Gothic interested him, or perhaps the reason he never essayed it was, as he said with his usual modesty, that he didn't feel capable of it. He was nothing of a mystic and a medieval *flair* would have been a rank affectation, and affectation existed not in his vocabulary.

He felt more kindly towards the Renaissance that grew tawny under the sun of the Campagna and gave back from mossy travertine and faded Carrara the blue and green and silver of the waters of Tivoli and Trevi, not the Renaissance of the Quattrocento, but of Angelo, Bernini and Fontana.

He was an accomplished and powerful draughtsman, and the best water colorist in the architectural ranks that I ever knew. I don't know of any formal renderings or colored perspectives of his, but the water color sketches, made mostly abroad on a memorable year's tour after his graduation from the Beaux Arts, gave assurance that if he had turned to painting his fame might have been greater even if his accomplishment had been less, than in the noble and shall I say obscure profession to which he dedicated himself. It is to be regretted that the great responsibility that he undertook left him no time or perhaps inclination for the pursuit of an avocation, so prolific in pleasure for others and in relaxation for himself.

Of the man himself, Herculean in build, with a head like Beethoven—he was extremely modest, calm, capable, devoted. I understand that he had the gift of inspiring confidence to a high degree in his clients. He was a fine, generous and true friend, a patriot and a gentleman, the noblest Roman of them all.

I have preferred in this short and unworthy memoir of a great man to describe rather than to chronicle his work, although for the latter there is a vast sum of material. Peirce Anderson was born February 20, 1870, in Oswego, New York, but he received his elementary education and spent his boyhood in Salt Lake City. When a youth he entered the Riverview Military Academy on the Hudson, whence he went to Harvard, for his A.B. degree. His fondness for mathematics led him to Johns Hopkins and a post-graduate degree in electrical engineering. Still unconvinced as to his proper *métier* he called on Daniel H. Burnham, a resplendent figure, with the tremendous reputation of the successful accomplishment of the world's greatest exposition. Mr. Burnham, an excellent judge of men, advised him to take up architecture, go to Paris and enter the Beaux Arts. This he did, passing his examinations at the first attempt, and becoming a member of the atelier Paulin in 1894. In this atelier and in his commodious apartment in the rue Jacob he spent the golden days of the happiest or at least the most care-free period of an artist's life. Blakewell of California; Theodore Lescher, gone before him, but whose name is borne in bronze in the marble flanks of the Field Columbian Museum; Georges Robard, who followed him to America and in the same office became his assistant and co-laborer; Edward Bennett, an Englishman, who also joined the Argonauts and found in a new land fame and fortune as an architect and city planner—these were all *chez Paulin* and firm friends of the young architect. Anderson was no Roman at the Ecole. He used to say whimsically that he would get through the Beaux Arts without a column, at which the patron would exclaim: "Ah, mon ami, it is very difficult to design monumental architecture without columns!" After becoming diplomé in 1899 he traveled for a year. Italy, Spain, England, Egypt were thoroughly investigated, and the beautiful water colors mentioned before were made at this time. He returned to America in 1900 and entered the office of D. H. Burnham & Company.

That his advice had not been thrown away, was soon perceived by Mr. Burnham and in an unbelievably short time Anderson was made chief of the department of architectural design. In 1903 he went with Mr. Burnham to the Philippines,

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and laid out the summer capital of Baguio, and made plans for the development of Manila. All of these drawings were made in an incredibly short period, mostly on shipboard. In 1912 from abroad came the stunning news that the great builder of the Fair had passed away—but his work continued. The firm of Graham, Burnham & Co. was formed at that time, and in 1917 was succeeded by Graham, Anderson, Probst & White, Peirce Anderson continuing as partner and designer in chief. At the death of his chief, Mr. Anderson was appointed by President Taft to fill his place on the Fine Arts Commission, with Olmsted and St. Gaudens.

In any list of his works it must be borne in mind that he had the able assistance of many brilliant men and the opportunity that was ever present in the great commissions that were constantly attracted to the firm. In the huge output of an office that often had 200 men in its employ, doubtless there were many buildings almost entirely designed by his assistants, nevertheless for this long period he was in charge of and responsible for the architectural design of everything that was produced.

Relying on my knowledge of his style that came from working by his side for several years and from a close friendship that lasted to his death and not by any inspection of office records I would say that the following buildings show most evidently his "strong Roman hand" in their conception and design:

The Union Station, Washington; the Post Office, Washington; the 'Frisco Terminal, New Orleans; the Gas Building, Chicago; the Insurance Exchange, Chicago; the Continental & Commercial Bank & Office Building, Chicago; Butler Brothers Warehouse, Chicago; the City of Baguio and plan for Manila; Stevens Building, Chicago; the Wrigley Tower and Annex, Chicago; the Federal Reserve Bank Office Building in Chicago, Detroit and Oklahoma City; the Illinois Merchants Bank and Office Building, Chicago; No. 80 Maiden Lane, N. Y.; the Strauss Building, Chicago, now building; the Union Station, Chicago, now building. Of these it has always seemed to me that that great marble gateway to the nation's capital, almost exclusively his work, best epitomizes his genius. It stands a peer, in that beautiful city, with the creations of Latrobe, Thornton, Hoban, McKim and Bacon. Over against the dome of Walter and the colonnades of Bulfinch its triumphal arch gives back to the setting sun the glory that was Rome and to the sun in its rising the promise that is America.

THOMAS E. TALLMADGE, F.A.I.A.

The AMERICAN RADIATOR BUILDING NEW YORK CITY

RAYMOND M. HOOD, ARCHITECT

By Harvey Wiley Corbett

HAS NOT ARCHITECTURE usually reflected the spirit of its time? The pyramids of Egypt, for example, characterize an age of human toil. Mighty, impressive, vast, enduring throughout the centuries, they are an unchanging memorial to physical debasement. We can almost see the lash curling over the backs of generation after generation of the men who built them. No revived parchments can as vividly reveal the atmosphere of early Egypt, the concentration of supreme power among rulers and the abasement of the many. Yet the pyramids are useless, serving no good purpose to humanity except as relics of departed Pharaohs add new light to historical research. These mountains of stone point to no helpful course in making life easier nor have they advanced the welfare of the human throng.

Beneath the surface of their intellectual accomplishments, and not so far beneath at that, the Romans still possessed the savagery of the semi-civilized man. And we have the arena. They were much given to public debate—and we see the forum.

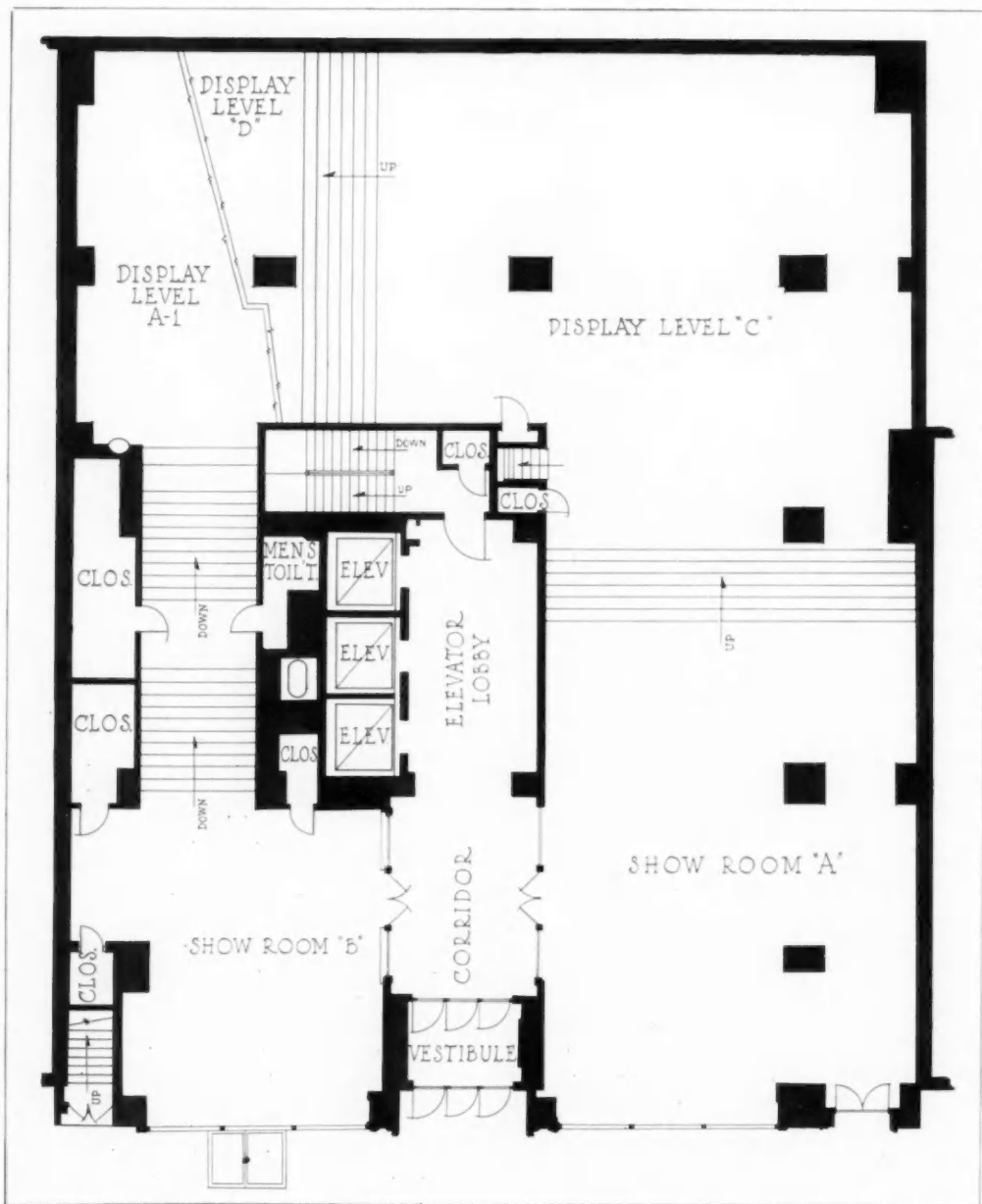
Mahommed with visions of a radiant deity so effulgent that his brilliance would have blinded the uncovered eye, inspired millions of the worshippers of Allah with dreams of world conquest and visions of the paradise to come, and the domed mud huts of Arabia became domed palaces of worship, great mosques which were to set their architectural impress upon the Christian world.

It is of course obvious that the architecture of different epochs has been modified by available building materials, by tools, machines, and methods. Granting that, it is proper to inquire whether architecture does not go further and represent

the characteristic sentiment and spirit of each age. The answer seems to be supplied by the architecture of the past. Something more than building methods and materials is revealed in the pyramids, in the forum, in the rugged simplicity of early American colonial architecture whose sturdy quality seems to typify the spirit of the Pilgrim.

We pass to the present age in America and we inquire, "What is the prevalent atmosphere? What is the dominant characteristic?" It is my belief that when all answers are exhausted we shall find that most persons will describe our present trend as industrial. We are a commercial people. We have come to the brink of a great mechanical era. Our modern civilization, in contrast with that of the Pharaohs, is founded upon the idea of service to the many. The mainspring of that service is advertising, by which commodities, works and services of all sorts are sold to the many. Advertising, exploitation, publicity, by whatever name you call it, is the force that results in distribution. It is the animating agency behind the commercial age. Only through this dominant force in distribution, whether it be conveyed by printed page, by word of mouth, by radio or other means do the products of commercialism live.

It would be strange indeed if architecture were not influenced by this spirit, particularly in the United States where architects have evolved a type of building—the city skyscraper—so daring, so virile that there is nothing else like it in the world. It stands unique among edifices. It proclaims to all the triumph of industrial efficiency. It came into being, new, startling, radical, the spontaneous expres-



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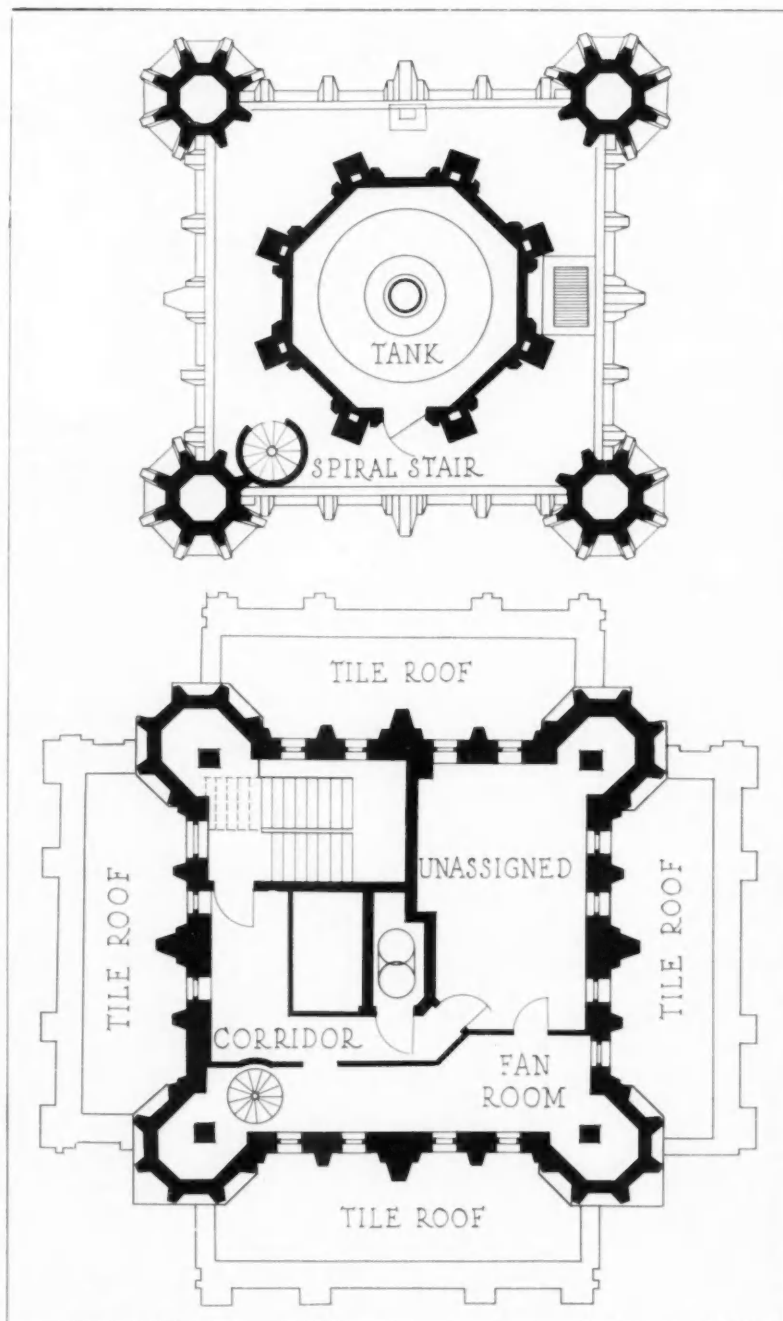
First Floor Plan
 AMERICAN RADIATOR BUILDING, NEW YORK CITY
 Raymond M. Hood, Architect



The Architectural Record

May, 1924

Twelfth to Fifteenth Floor Plan
 AMERICAN RADIATOR BUILDING, NEW YORK CITY
 Raymond M. Hood, Architect



The Architectural Record

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Roof and Pent House Plan
 AMERICAN RADIATOR BUILDING, NEW YORK CITY
 Raymond M. Hood, Architect

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sion of great industry serving the many. Because it is new and spontaneous, free from the indurating touch of blindly followed precedent; because it is away from the orthodox, one may look for its variations in the hope that still new trails will be blazed.

I should like to inquire whether the American Radiator Building does not seem to fall into this class? A great black structure with yellow trimmings, now almost completed, does it not seem to express the spirit of commercialism? It is self advertising. It has been condemned and applauded, talked about and discussed. "What is that black building?" one asks at once when one sees it. "The American Radiator Building" is the answer. And by that answer the first principle of commercialism, advertising, has been served.

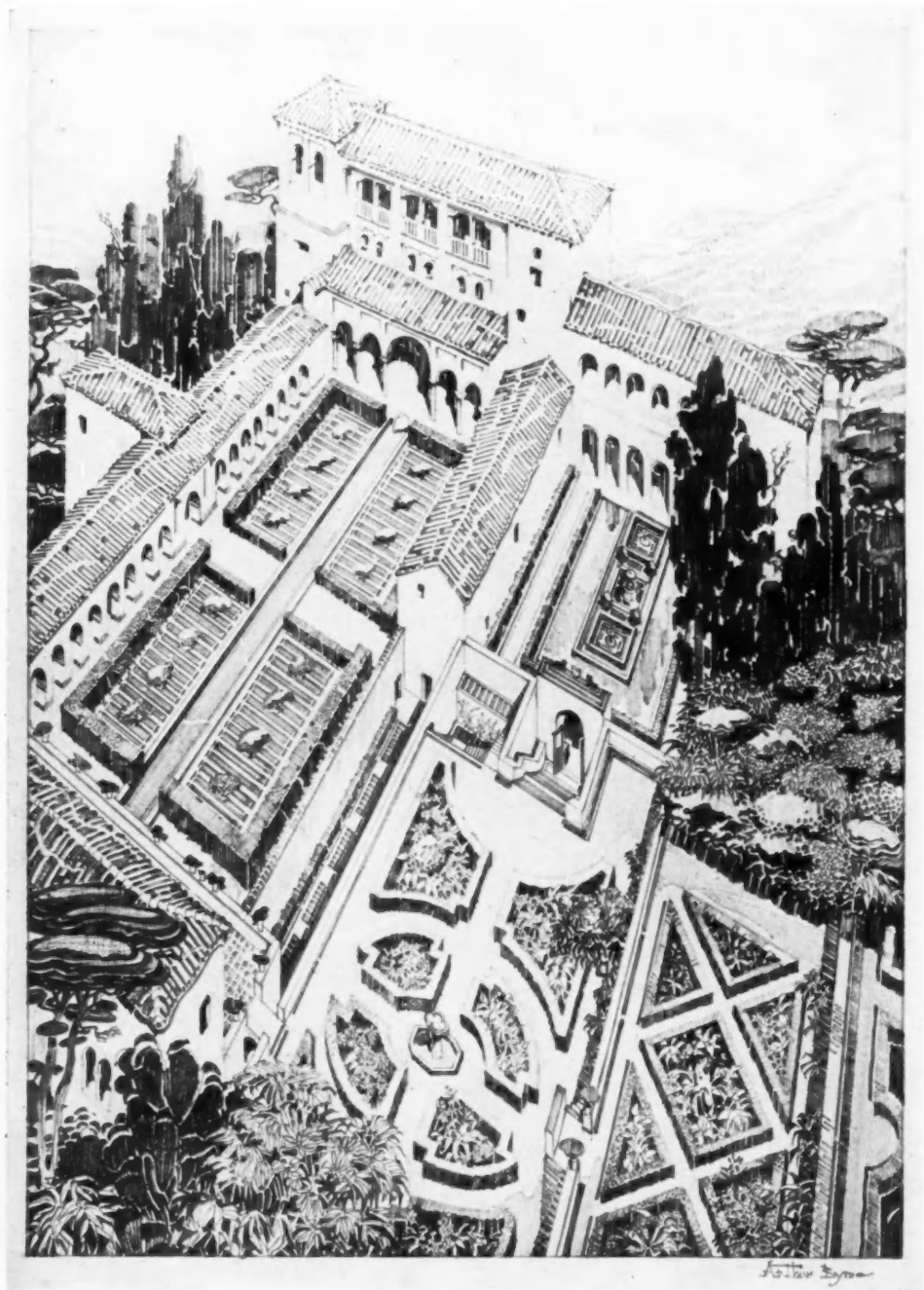
Comment upon the new building has been sharply divided. "It is a startling departure in color scheme," says one. "The building as a whole gives the impression of a soft black mass, the windows of which blend with the wall. It looks strong and formidable, throwing out a characteristic atmosphere of endurance and power. It is in keeping with the many sudden changes of modern architecture. I am inclined to believe you will find many who will like it after it is finished, and they have become used to it."

Perhaps it is too early to express an opinion on the American Radiator Building. Present criticism is apt to be either too severe, or to fall short in the direction of according the praise that the building deserves or will deserve. It is true that the artificially treated brick gives a uniform black such as you would probably not find had uncolored black material been selected. The face of a black cliff is not uniformly black. The rocks have been weathered by age. Nature has produced a variation from absolute uniformity. But it is quite possible that the new

building may weather with age to produce a most interesting and beautiful effect.

One should be slow to criticize the exercise of the free imagination which soars without restraint of the conventions of the past. We never know whether its outcome may not result in a new form of art. Condemn the new simply because it is new, and you are lost. If commercialism is the guiding spirit of the age, the building which advertises itself is in harmony with that spirit. As an advertisement, I consider the building a magnificent success. It is a triumph of commercialism. There is no reason why the term "commercialism" should ever be considered as opposed to art. Perhaps a new type of commercial architecture will be developed. Perhaps architecture will make a great forward step in interpreting commercialism in its new and higher relation to human welfare. There are many civilizations which have left little impress upon humanity and their architecture has faded from human favor. The *stylae* at Quirigua, Guatemala, symbolizing the rule of priests of the Sun and kings combined into the one office, over the vanished civilization of the Mayas, have left no trace except a calendar, no other milestone on the road of human welfare. But commercialism in its present significance spells gradual freedom and liberty for the average man.

After all, why should we not have black buildings? Or red, green, blue, carnation or prismatic? Who knows but that beautiful effects may be achieved by experimenting in color schemes in modern American cities? The Arabs captured the sunrise to color the drab dwellings of Djeddah, Mecca, and Medina, and when they had finished the job, the world applauded. We can imagine that the first Arab was criticized. In any event—he started something.



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BIRD'S-EYE VIEW OF THE GENERALIFE, GRANADA

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ANDALUSIAN GARDENS AND PATIOS



By

Mildred Stapley and Arthur Byne
Photographs and Drawings made expressly by the Authors

PART VI — *The Generalife, Granada*

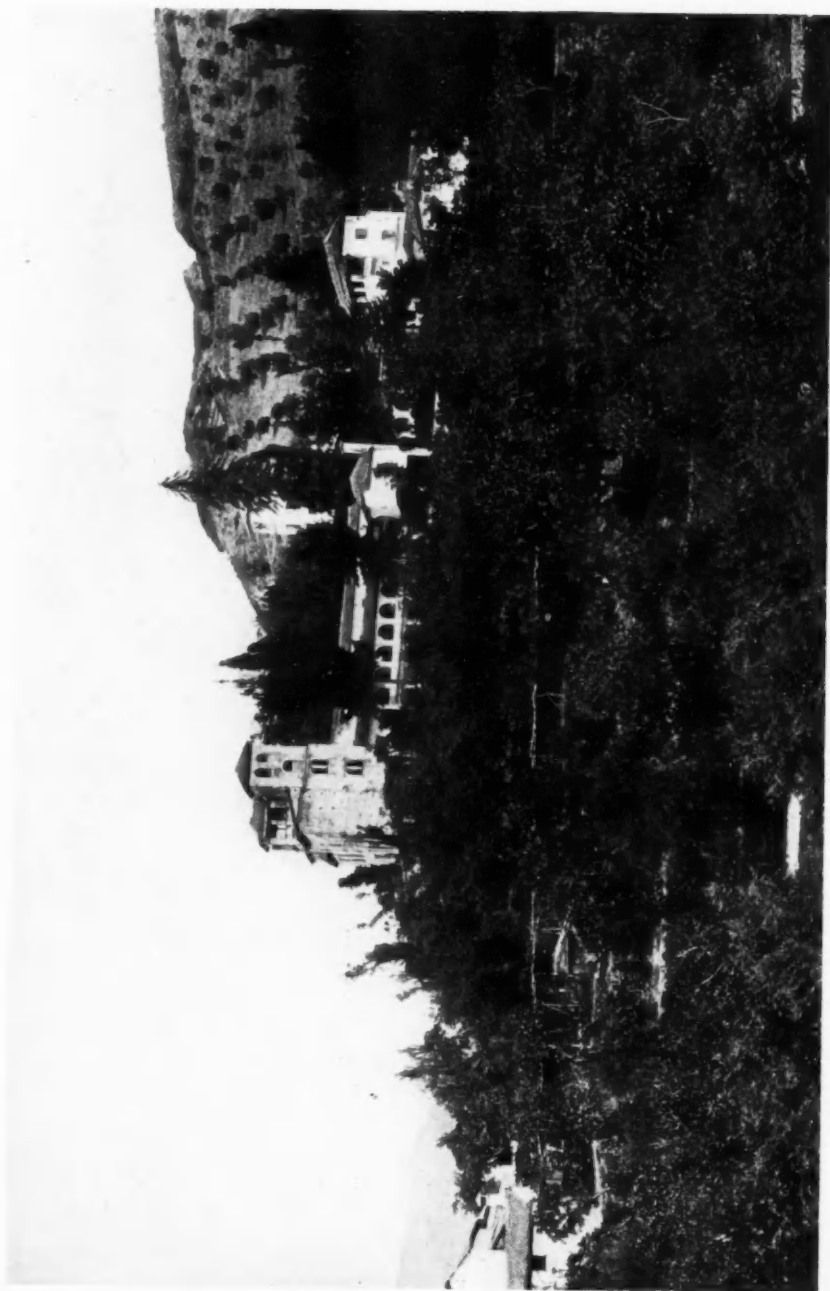
GRANADA IS A mountain city three thousand feet above sea level. Sentimental tourists who go to it steeped in the literature of the Romantic School are generally disappointed. It is difficult for them to picture the empty, over-restored royal courts peopled with languishing Moorish maidens, or to see the ragged, importuning gypsy women as haughty beauties with slumbering fire in their eyes; consequently they feel that Granada has somehow not come up to their expectations.

As a matter of fact few cities in the world can compare with it for sheer beauty of situation. That at least the change of owners could not deprive it of. Little else is left of the old régime except the *Alhambra* on the acropolis and the *Generalife* on the opposite hill. Of the many sumptuous palaces, villas, and gardens of the Moorish aristocracy that occupied the Albaicín and other surrounding hills, not a trace is left; but when the conquering Spaniards entered in the first days of the year 1492 they must have beheld a display of hanging gardens such as met the unaccustomed eye of the rugged warrior from Macedon when he entered Babylon. To-day we are reduced to the two examples mentioned above.

The *Generalife*, supposed to have been the summer residence (*Casa de campo*) of the Granada kings, was probably built in the late fourteenth century. It owes its preservation to its having been given, along with a Christian beauty, as a suitable reward to an aristocratic Moor who turned Christian. Legend further states

that it never passed from their descendants. Until recently the *Generalife*, also the interesting sixteenth-century palace known as the *Casa de los Tiros* down in the city, was held by the Marqueses de Campotejar who, through remote intermarriage with a Genoese family, changed their nationality and spent but little time in their Spanish ancestral residence. Between them and the Spanish crown a suit for possession of these two Granada properties was pending for over a century, to be settled only last year in favor of Spain. The town house is to become a museum, and the *Generalife* is to be restored as a public garden. If only the work receives the wise supervision of the *Comisario Regio* who is urging the scheme on the government (the Marques de Vega Inclán), we may hope to see the feeble cast-iron fountains, railings, and other intrusions of the nineteenth century replaced by appropriate reproductions of Moorish originals. Beyond this and the clipping back of the overgrown foliage which now disguises much of the layout but little is to be done, unless it is to reopen the original entrance to the grounds. What the seventeenth century left in the gardens is picturesque and not incongruous.

We have here a fine example of an old hillside garden, the more valuable because it can be studied in relation to the villa which formed part of the scheme. All the architectural units being practically intact, one sees what an intimate accessory the garden was, how it was almost drawn into the house, so to speak. The garden scheme is one of seques-



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THE GENERAL LIFE SEEN FROM THE ALHAMBRA

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tered courts and open terraces. The villa is admirably set so as to have the advantage of every view, inwards or without. View it was that determined the placing of the long southern arcade looking to the main patio on one side and the distant Alhambra Palace on the other; also of the shorter arcade on the west overlooking the valley of the Darro River, and of the lofty loggias of the villa itself commanding the city.

So much for the scheme as considered from within; seen from a distance the placing is equally successful. Instead of crowning the hill, *El Cerro del Sol*, in the obvious manner, the architect set the villa well down the southern slope, thereby escaping north winds and giving it an air of basking comfortably in a well-cultivated expanse. The actual garden is seen to be concentrated within a walled enclosure for which the surrounding *huerta* makes a very decorative frame—the bright Indian-red earth kept plowed and friable, and dotted with myriad green tufts of orange and olive trees. When the former are heavy with fruit the hillside is like a rich woven fabric sparkling with threads of gold.

As the terracing walls of the *huerta* are untreated they do not conflict with those of the villa and garden; the eye goes immediately to the center of the composition. Yet this focus modestly announces itself by nothing more than its shining white walls; there is no accentuated treatment leading up to it; no escalier and ramp, no balustraded terraces such as make up the impressive *partie* of the Italian villa. Rather in the medieval manner it leaves one to imagine where the approach is made. As a matter of fact, the original entrance was on the southwest or Alhambra side; but this was long ago abandoned in favor of the stately alley of cypresses that leads from the lodge towards, but not entirely to, the present highroad.

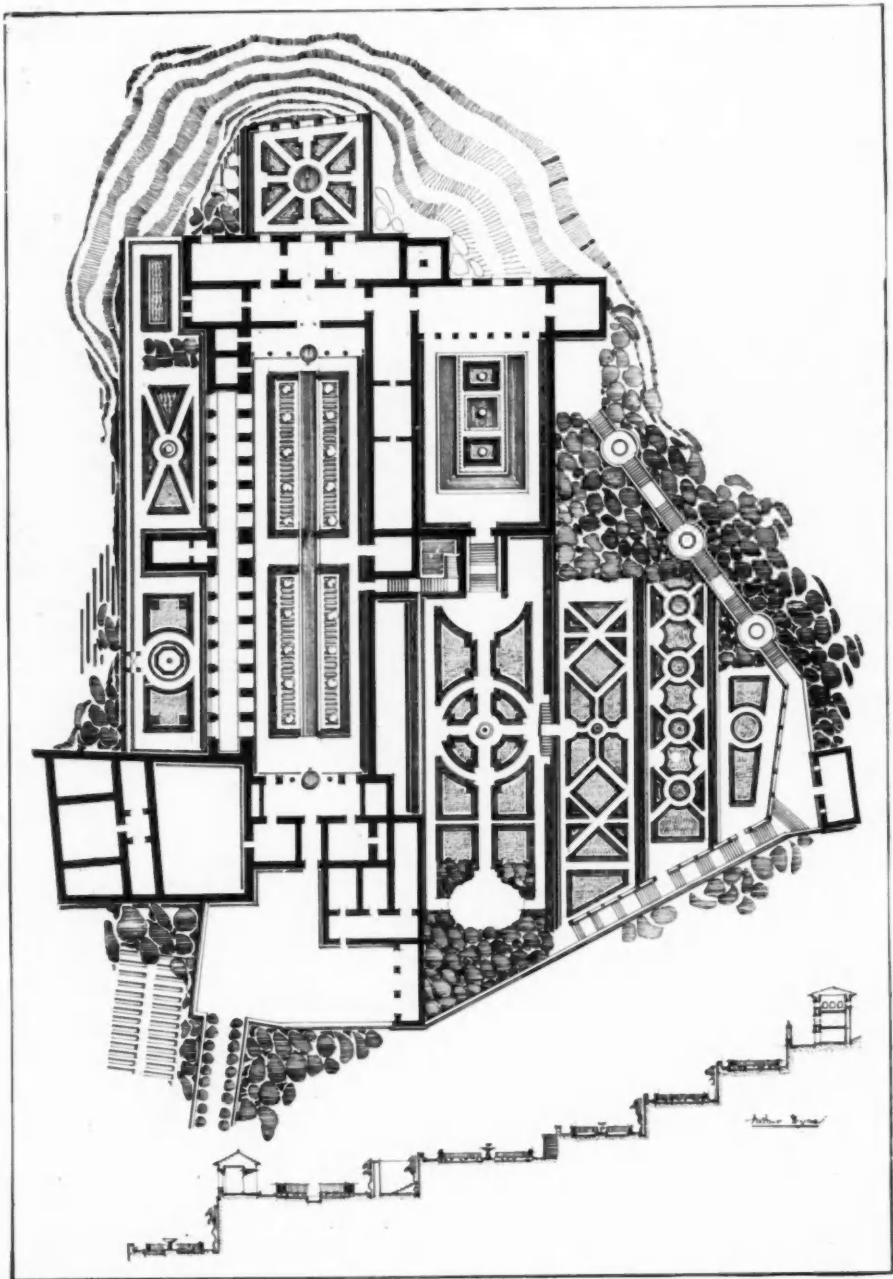
Of the porticoed villa which has stood dismantled for years there is not much to say; it is picturesque, not architectural. The most interesting feature about it is the disposition—master's quarters in one



The present-day approach to the Generalife gardens

unit and this connected with the gate-lodge by two long shallow wings, one for service, the other a promenade. Thus the main patio is completely surrounded. The interior was never sumptuous, nothing more than cool white open loggias and rooms ornamented by carved *yseria* or plasterwork which, if ever it was in polychrome, is now merely a deep ivory tone; nor are there any polychrome tiles. Marble was used for the columns of the delicate two-light (*ajimez*) windows and for the loggia arcades. On the walls are a few seventeenth-century imaginary portraits of its early Christian possessors, meaning the Moor aristocrat who married the Spanish *dame d'honneur*.

The principal garden is some hundred and fifty feet long, enclosed as described by buildings of several stories at each end (villa and gate-lodge respectively), and low ones along each side. That along the south is in the form of an arcade interrupted midway by a diminutive mosque, now of course a chapel; corre-



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PLAN OF THE GENERALIFE, GRANADA

sponding on the north is a low service wing. This last disguises an abrupt rise in the ground, its roof being just above the level of the upper garden. To run service wings or other utilitarian structures along a terrace instead of building a lofty retaining wall was a practical solution. The idea is worth dwelling upon, though it is likely that a modern tenant of the villa (other than Spanish) would be more fastidious than the Moor about having his servants circulating freely through the main patio. The face of the service wing is now all hidden, except for its green wooden doors, by neglected and unpruned growths of box and cypress.

Of the patio itself the chief motif is the canal that bisects it from end to end; not the typical narrow runlet of colored tiles that one would find in Seville, but a serious three-foot marble *allée d'eau* through which a considerable volume of water is constantly flowing. The supply comes from several lively little mountain streams which were diverted from their course. Paths are of gravel; planting, now rather unkempt, is of low flowering herbs, the beds bordered by an ancient box hedge. In the way of accessories there is nothing but a shallow marble *tazza* at each end of the central canal and at each side the little spouts which send up thin jets of water to make a rainbow arch over its entire length.

Before entering the upper garden, which can be reached only through the villa, one should go down stairs and out into the attractive little formal garden at the rear with its hedges of box and arcaded wall opened to extend the garden view to the city. We shall see this same sort of wall very effectively borrowed in the new garden presently to be described, of Don José Acosta.

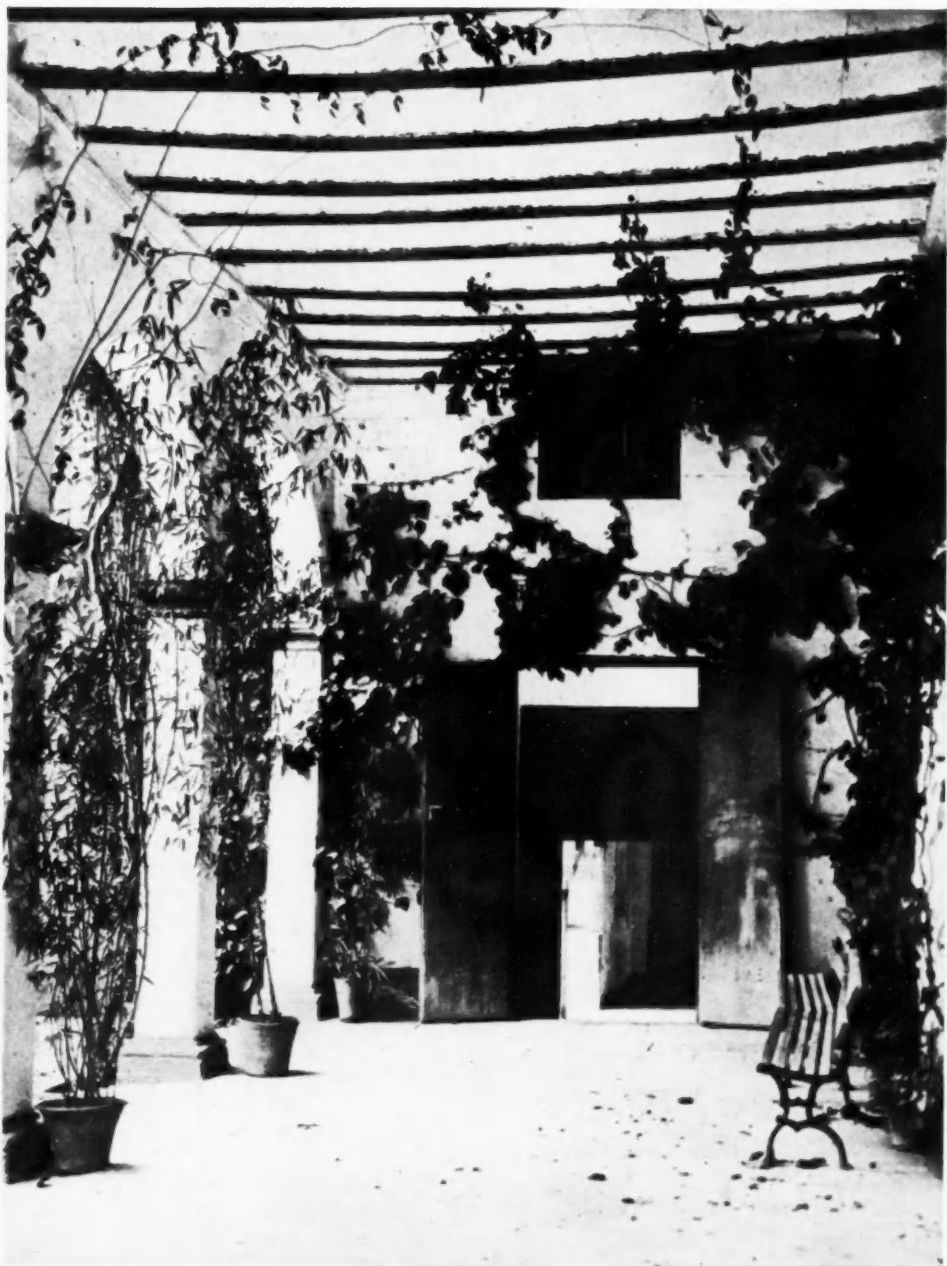
The upper court, named for the veteran cypresses which antedate the Christian conquest, is specially beautiful. From the villa it is reached by a few steps up into the portico which, set against a blank wall, forms its western boundary. The *Patio de los Cipreses* measures approximately twenty-five by eighty feet. It is in reality a water garden, but a Moor-



View from the lofty mirador, showing Granada and the Alhambra in the distance

ish water garden did not mean one broad sheet with aquatic plants and hydraulic curiosities, but merely an ample canal; embracing in this case three diminutive islands, its depth augmented by the reflection of the giant cypresses against the north wall. These, along with the hedges of myrtle and a few flowering shrubs on the islands, comprise the planting. A Renaissance marble fountain, jets of water edging the canals, colored flower pots, and the pebbled walks in black and white, comprise the applied decoration. All here is green and green reflections; a spot where one can feel cool on even the hottest summer day.

The portico at the end, mentioned as giving access to the water garden, is balanced at the east by a stucco wall with an arched gateway. The wooden gate, like the doors of the portico, is painted green and opens upon the steps that rise to the next level. The landings are treated in elaborate pebble mosaics, and the stepped



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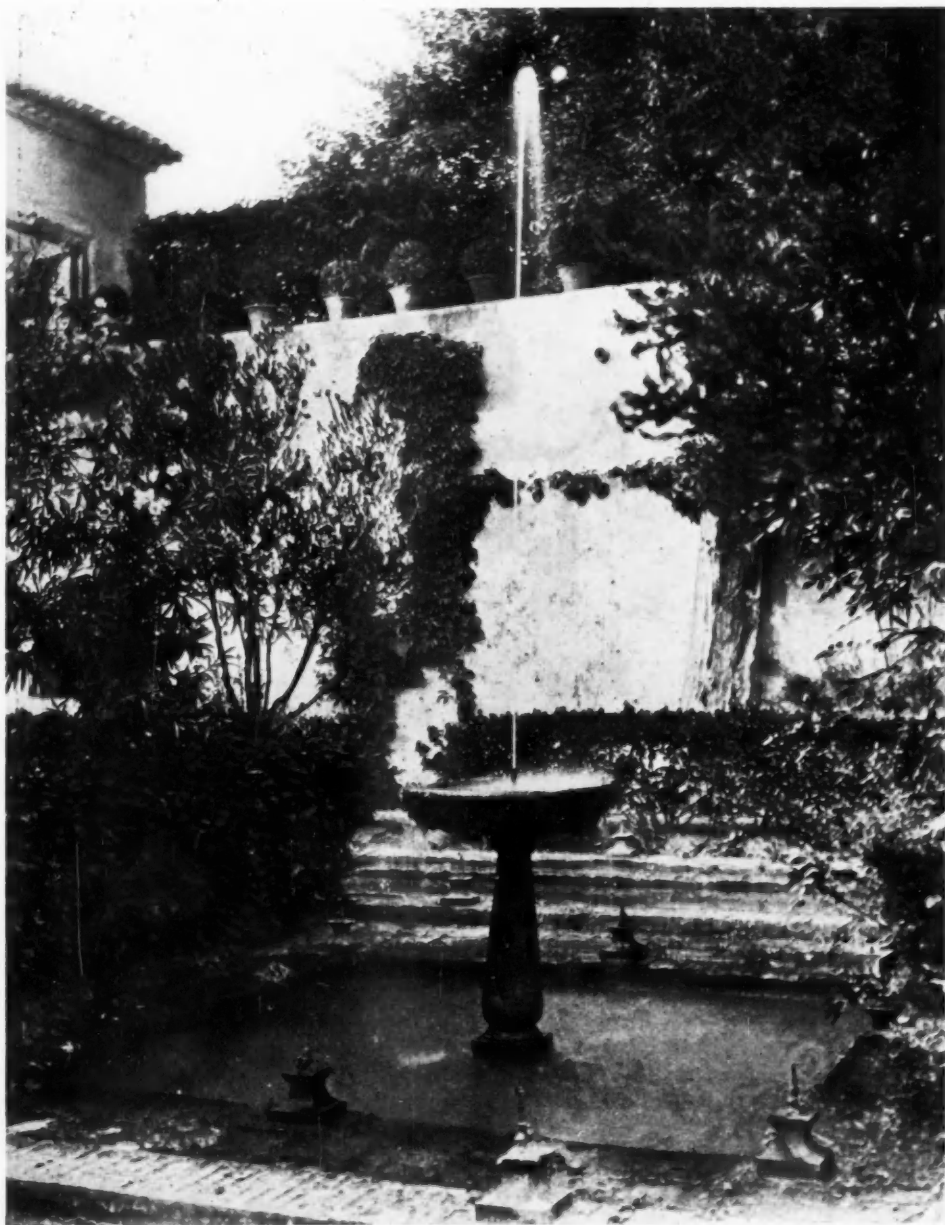
Loggia in white stucco and green woodwork, connecting the villa with the Cypress Patio
THE GENERALIFE GARDENS, GRANADA



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Looking into the entrance patio from the gate-lodge
THE GENERALIFE GARDENS, GRANADA



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Fountain in the Patio of the Cypresses
THE GENERALIFE GARDENS, GRANADA



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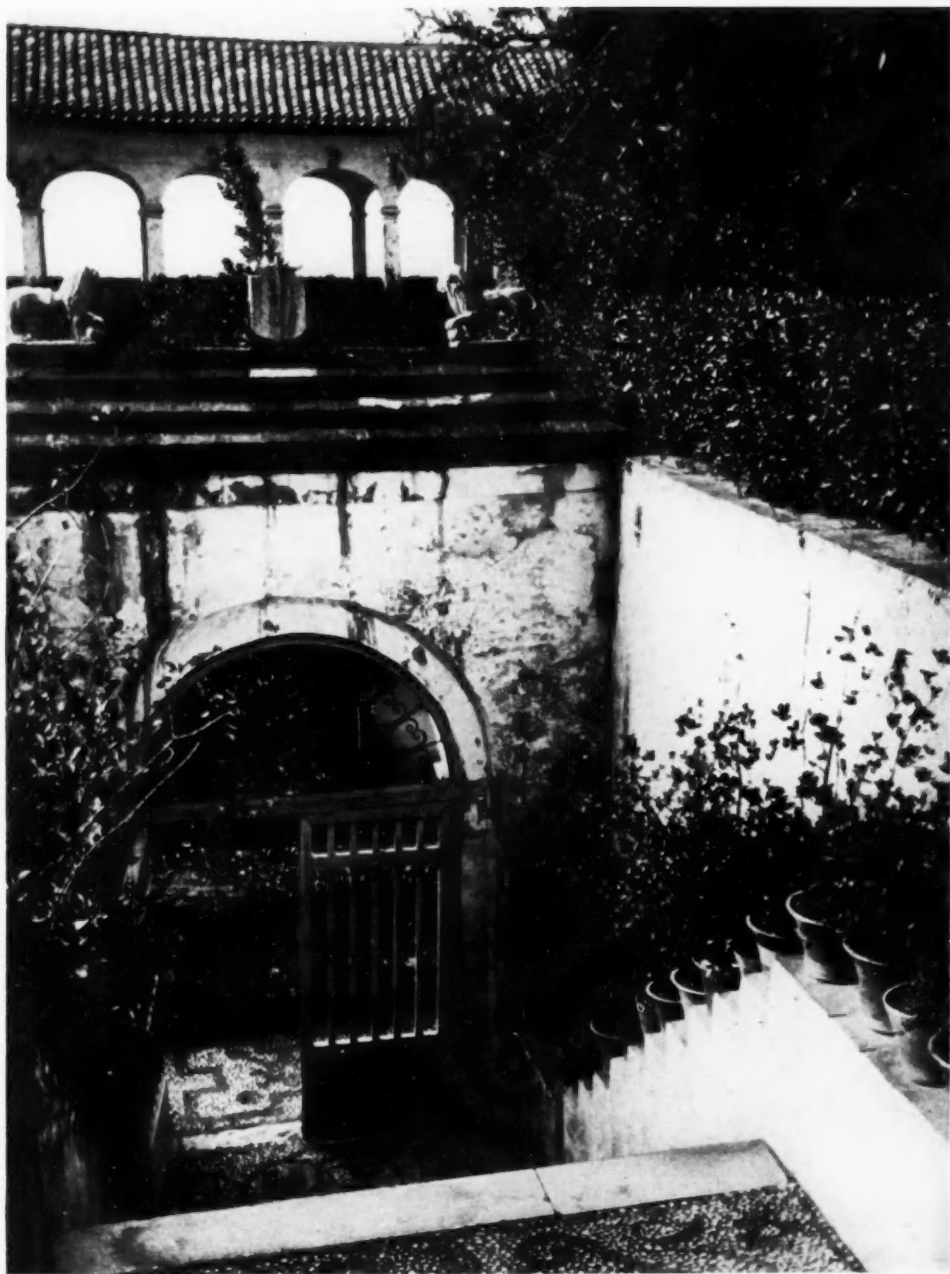
Patio of the Cypresses, also called the water garden
THE GENERALIFE GARDENS, GRANADA



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Brick stair ascending to the mirador
THE GENERALIFE GARDENS, GRANADA



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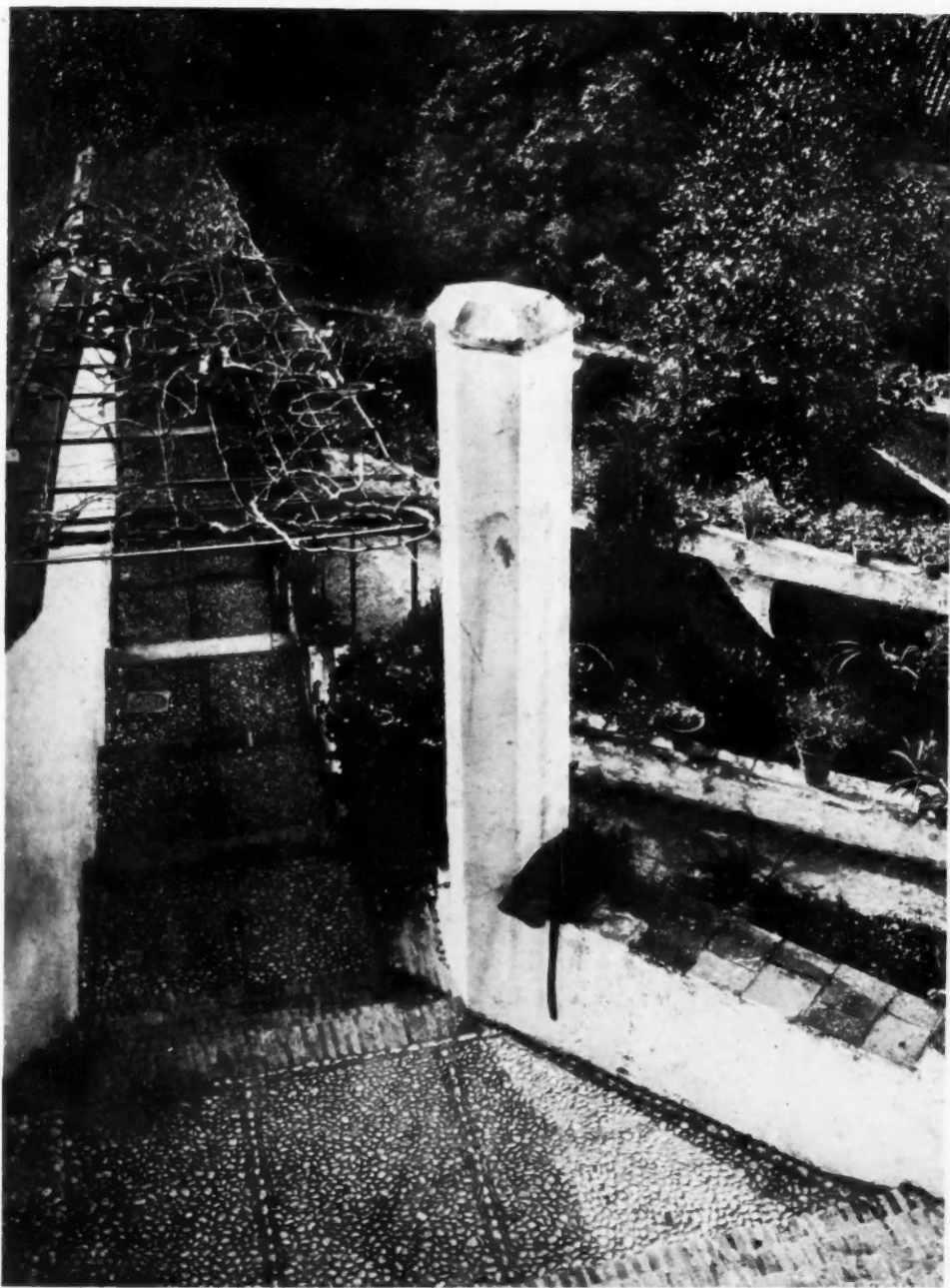
Stair leading up from the Cypress Patio, with landings laid in black and white river pebbles
THE GENERALIFE GARDENS, GRANADA



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Detail of stair leading from the Cypress Patio to the terrace above
THE GENERALIFE GARDENS, GRANADA



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The pebble walk descending from the highest terrace
THE GENERALIFE GARDENS, GRANADA

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parapets at the sides hold potted flowers. Not until one has mounted to this third level is he free of the house and in the open garden; for the house acts as a connecting link between the two more intimate portions just described.

The third and succeeding levels are treated as open parterres, edged with box and myrtle and filled with chrysanthemums, roses, and lilies; the walls for the most part are concealed behind clipped and wired cypresses. In the center of the parterre just entered, there used to stand a cypress arbor of eight trees domed in at the top, but it has been removed. Two distinct flights of steps lead up from the fourth level, that to the east is of brick and covered with a grape arbor, that to the west is an amusing feature with circular landings and fountains at the various levels and with a grooved parapet lined with shallow roof tiles down which the water runs merrily. This whole motif is buried in a mass of thick foliage through which the sun's rays

never penetrate and in which the stillness is only broken by the constant ripple of the water. A picturesque whitewashed mirador affording splendid views stands in the uppermost level, and the wall in front is surmounted by a row of busts in enameled earthenware, probably of the seventeenth century and interesting as such.

As if to prove that tiles in color were more Spanish than Moorish this most Moorish of Andalusian gardens is at present devoid of them. It is quite probable however that the several mediocre fountains seen were built to replace ruined ones of azulejos. Even were these restored one could still say that a charming garden had been created practically without the aid of tiled accessories; nor for that matter of any of the accessories that formed the usual stock-in-trade of the European garden builder. In their place are simple stuccoed walls, colored flower-pots, pebbled pavements, and sparkling water.



Window with wooden grille, or reja, in the garden wall
THE GENERALIFE GARDENS, GRANADA

The LAWRENCE MEMORIAL HOSPITAL. MEDFORD, MASSACHUSETTS



Stevens & Lee, Consulting Architects

By

Edward J. Stevens, F.A.I.A.

ONE OF THE newer small hospitals, of which New England is duly proud, is just completed at Medford, Massachusetts, and a short description of its inception may be of interest.

The late General Lawrence of Medford, being greatly interested in hospital matters, left in his will a considerable sum of money for the establishment of a hospital in that town. His son, the late Rosewell B. Lawrence, who was the administrator of the estate, in carrying out his father's will also became intensely interested in this project and organized a hospital association, becoming its first president. Preliminary steps were taken toward the erection of a small institution which might bear the name of the elder Lawrence. The architect and consultant were appointed but while negotiations were under way and preliminary sketches were being made, Mr. Rosewell Lawrence himself died and it was found that his interest in this hospital had been so great that he had left practically his entire estate for the building and maintenance of this institution, into which he had put so much time and thought while he was alive.

With the new funds available, a broader view was taken of the enterprise, with the result that a 58 bed hospital was constructed and has been occupied but recently.

After a thorough consideration of the site, it was decided to take advantage of the southern slope of the land and a building designed on the T plan was devised, with the longer section running toward the south. In this portion are contained all of the private rooms. The east-west section provides for certain departments and wards, service rooms, offices and operating rooms, thus affording sun-

light for practically every patient's room and reserving the north rooms for service and purposes where the sun would be of no particular advantage.

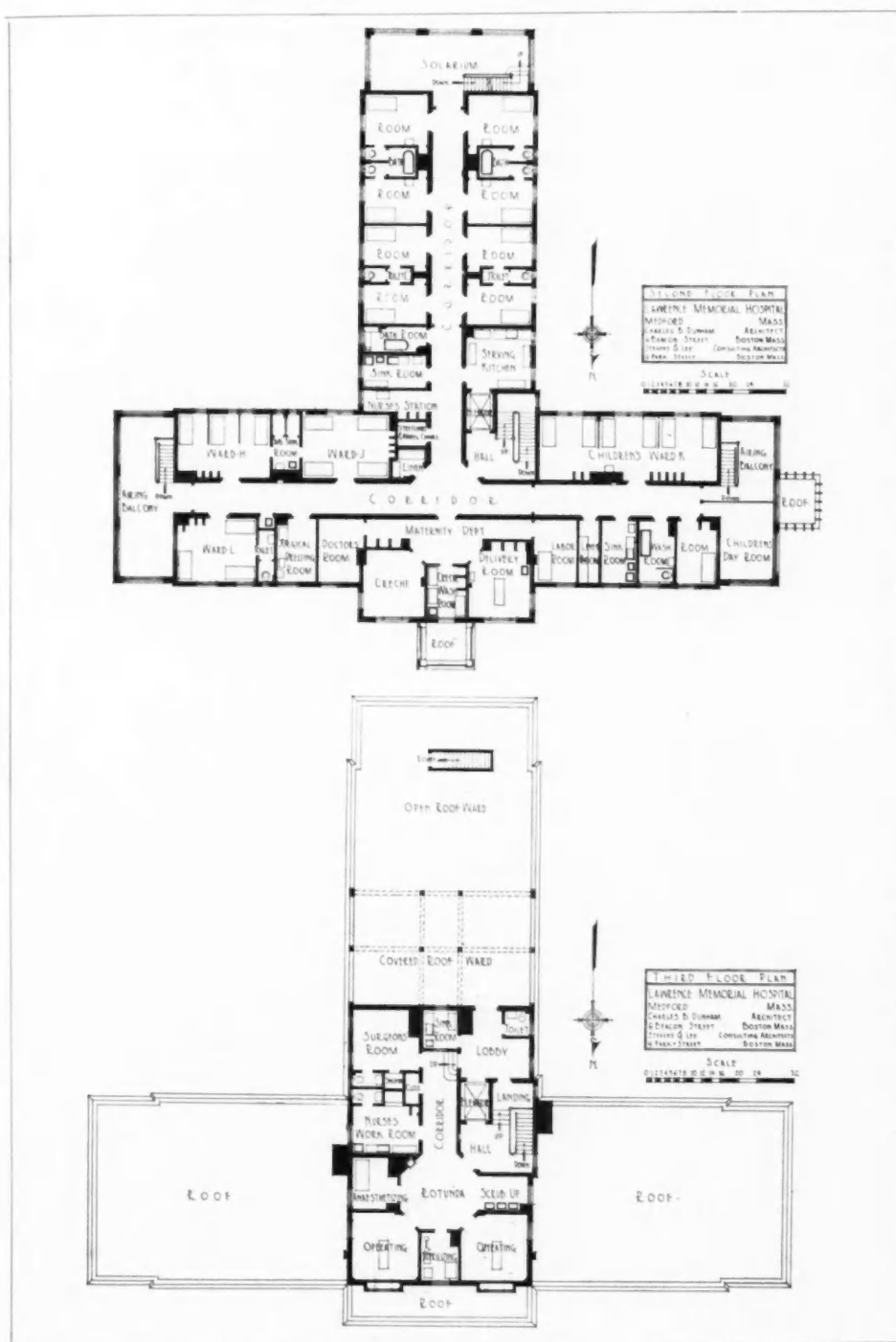
This hospital contains many unique features. Among them, and by no means the least important, are the utilizing of the cubicle system of the wards, and the individual toilet and bath for the private rooms.

Perhaps a general outline of the plan and its explanation will make the whole subject clearer.

On the first floor, the main entrance is on the north, through a large memorial hall, or waiting room, in the over mantels of the two fireplaces of which are bronze tablets in memory of the two Lawrences. From this hall or waiting room, one enters the public offices, superintendent's rooms, social service rooms and board room, which are directly connected with each other and separated by a corridor from that portion of the hospital occupied by patients. The ambulance entrance is on the west end and enters on the first floor, with admitting department entrance, bath, etc. Two, three and four-bed wards are provided along the southern walls of the east-west connection.

The serving kitchen, bathroom, sink room and nurses' station occupy a middle position between the private and public wards.

In the wards, the beds are separated by permanent screens or "cubicles," running solidly from the floor to a height of 8 ft. and from the outer wall a distance of 8 ft. toward the inner part of the room, making possible a decided isolation of the patient, and still having each patient within full view of the nurse in attendance. The placing of small doors about 2 ft.



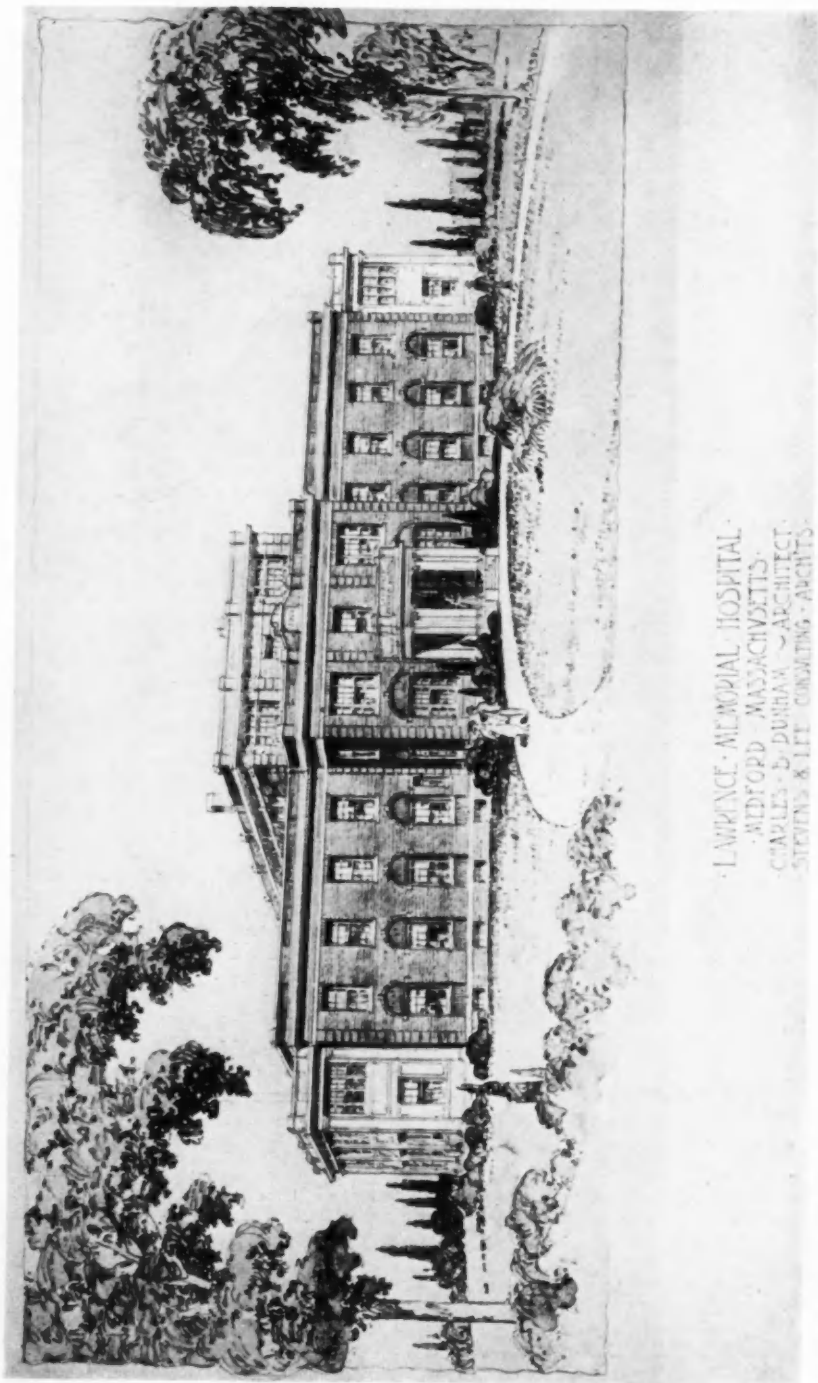
The Architectural Record

May, 1924

LAWRENCE MEMORIAL HOSPITAL, MEDFORD, MASSACHUSETTS

Charles B. Dunham, Architect

Stevens & Lee, Consulting Architects



The Architectural Record

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Perspective

LAWRENCE MEMORIAL HOSPITAL, MEDFORD, MASSACHUSETTS

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square in the partitions enables one patient to converse with another. Between each two wards is a sub-sink or duty room, minimizing the care of the patients and making it unnecessary for the nurse to leave the ward except for the service of food.

All of the private rooms have either a connecting bath or a connecting toilet. In the case of eight private rooms, a combination bath and toilet is provided in such a way that while each of the rooms has its own toilet, the bath is accessible to one or the other of the suites as may be determined in the assignment of the rooms. Other rooms are provided with an inter-communicating toilet, common to both rooms.

On the second floor, in the portion over the entrance and offices, is the maternity department. The delivery room, the labor room, the babies' room, the doctors' waiting room, etc., are shut off from the rest of the hospital. Wards similar to those

on the first floor occupy the east-west portion, and private rooms the southern projection.

On the third story the central portion only is carried up. Here is provided a complete operating department, consisting of two operating rooms, scrub-up, anaesthetizing, nurses' workroom and surgeons' room.

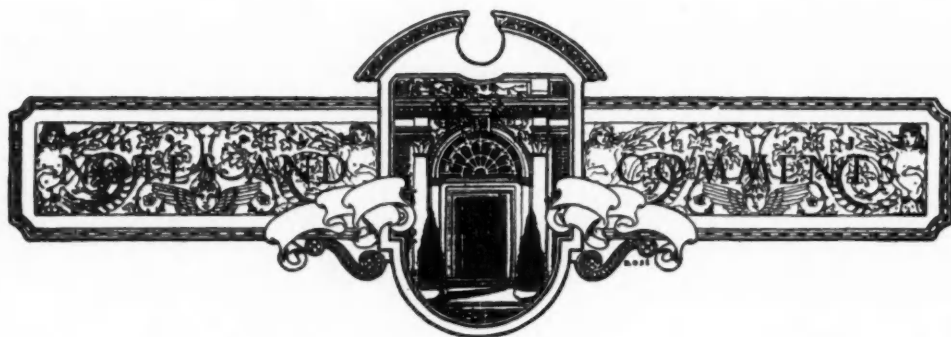
Connection from this story is made to the roof ward above the private ward section, providing for a large number of patients in the open air. This feature is one of the most interesting of the hospital, overlooking, as it does, the entire city of Medford and the country beyond.

On the ground floor are the kitchens, dining rooms, laboratory, X-Ray department, a small isolation department and additional general wards.

Elevator and stairs connect all stories. The exterior is of red brick with sand stone trimming and the construction is fireproof.



Row of Cottages, Bibury, Gloucestershire



PERVERTED STATE AID IN LANDSCAPE AND CITY PLANNING

The majority of the schools of landscape architecture are conducted under state auspices, or at least the larger part of those which comprehend in their curriculum much more than a smattering of garden making. The quality of instruction given in the state colleges and the state endowed institutions cannot be gainsaid. Every means is taken to prepare their graduates to earn a competent livelihood and to hold a responsible position in the communities where they shall establish themselves. But a curious anomaly confronts the student emerging from academic halls. Glowing with fullness of ambition to identify himself with the world of professional activity, he finds himself in certain states frustrated by a form of competition he can meet neither in authority nor fee. Especially is this true in the field of community and town planning. For frequently his professional opportunity is preempted by contribution of the State College Extension Department and by private practice of his former teachers. His wings are fettered by lack of work and his fledgling flight confined almost to the narrow circle of his personal friends because wider range of possibility is denied him by the institution which sponsored his being.

The instances are not many, fortunately, of professors on state university staffs permitted to conduct a professional office on the side. The few who do so seek justification in the fact of meager salaries received. The competition they offer to the novice is unequal due to their lack of office "overhead" and the fact that student draftsmen are available to them at a comparatively low rate of pay. Aside from the ethical aspect, it would seem that the field of consulting landscape architect, professional advisor or litterateur would offer ample opportunity to members of teaching staffs who must find means of augmenting inadequate salaries.

If the professed aim is to keep professional instruction *au courant* with professional practice, occasional lectures by outside practitioners will afford adequate contact with the business world without distraction of academic endeavor.

The State Colleges, in return for the public funds devoted to their support, are expected to render a secondary service in the form of aiding individuals and communities calling upon them for advice in the subjects under their curriculum. To provide this by-product service without overburdening their instructing staff, most of the Universities have found it necessary to establish extension departments, with personnel logically selected from men who have had not only adequate training but considerable practice in the field. This results in a State free professional service, which takes bread from the mouths of the graduates of the respective colleges who have not emigrated to States where such practice does not obtain.

The landscape architect or city planner encountering such competition is loath to make protest heard in legislative halls, where he might be rebuked as unappreciative of the gratuitous education he has received. It is considered a delicate question. But with the exception of occasional college trustees demanding gratis service for the development of country places or the case of influential politicians, frequently affluent as well, seeking to have private work done at college expense—without even the pabulum of a student prize—the fault would appear to lie very largely within the power of the University itself to correct.

Instruction to the student is given in the form of theory supported by historical background, the specific application of which rests with him to make. The professors are supposed to have had sufficient empiric groundwork to render their teaching practical and not abstract generality. When, however, this

teaching extends to the aid of municipalities, academic methods appear to be abandoned and the community intellect is instructed by example rather than by precept. Communities are considered unresponsive to rationalism and are reached only by concrete reality. In other words, to improve a town coming within the influence of the state college it is considered necessary to prepare the actual plans for the improvement of that town and oftentimes even to supervise the execution of same. Naturally enough, other towns seeing a means of getting something for nothing, profess blind scepticism until plans for their town are provided likewise and, by natural sequence, the graduate of courses in town planning at that State Institution finds little employment by the towns of the State thus graciously provided for.

A town or individual may be aided or stimulated without supplanting need of individual exertion. Sufficient towns and cities in practically every state today have proven the value of city planning methods to serve as illustration and causal example. There is adequate scope for college extension departments to arouse towns to the fact of their inertness by mere emphasis of the fact that inertia is a force in itself and that lack of progress in backward towns frequently represents expenditure of as great energy at that which is forcing other towns ahead. In other words, that "slow" towns are thus from lost energy rather than from lack of energy. As soon as the extension department can bring community mental state to an appreciation of lack, the college has rendered a service commensurate with the state aid it receives. To want something is not necessarily knowing what one wants and it is the landscape architect or city planner who enables the city or town to know what it is that it wants. He is trained to discriminate conditions of the present and compare them with pretensions of the future. It is his forte to convert amorphous discontent into conscious and defined desire. The landscape architect or city planner formulates for the town or individual ideas consistent with their needs and attributes—ideas which may become for them ideals.

The preparation of actual plans for civic centers, park systems, playgrounds and school surveys at the expense of state colleges and to the serious competition of their own graduates will be eliminated when it is brought to realization that the duty of the State College is but the dissemination of knowledge. With the student it must be a training to convert thought to reality but with the community at large it shall be the stimulation of thought rather than

the presentation of accomplished fact. This is the *tertium quid* which, in the past, has operated to bring hardship to University and practitioner alike. Communities will advance in degree with their consciousness of lack and their will and means to achieve. The physical goal of towns will be shaped largely by the professional talent employed. The ability of the professional landscape architect and city planner in turn will rest upon the rudimentary training he has received at State College or University and through him grades of community perfection may be attained to the credit of but without tax on State educational endowment.

GEORGE BURNAP.

ARCHITECT, LANDSCAPE ARCHITECT, AND DECORATOR

The traditional antagonism of the architect to the decorator and the landscape architect is out of place today. It is time for it to go, the sooner the better. There is room for the three callings, and each has something to contribute.

The same increasing technical complexity which, between the sixteenth century and the later eighteenth, brought about the differentiation of architect and engineer, has in the nineteenth and twentieth centuries split engineering into a great number of branches, and has called into being specialized practice in landscape architecture and interior decoration. Instead of working in a single locality with well known native shrubs and flowers, and a few experimental exotics, we have today a national field of work with varied problems of adaptation, a constant stream of new varieties, and highly developed techniques of transplantation, tree repair, and a dozen other special branches. Any architect who glances over Mr. A. D. Taylor's "Landscape Construction Notes" will realize that here is a realm of technical knowledge in which he is as inexperienced as the landscape architect is in steel construction. Similarly, in the field of decoration, the traditional use of a few fabrics produced currently and locally is replaced by selection from a vast multitude, old and new, from a dozen periods and countries. Few architects today can pretend to give independent technical advice on qualities and values of decorative textiles, rugs, tapestries, needlework, lace—to take instances at random. Nor can most architects or students of architecture properly be expected to give the time needed to acquire adequate knowledge of these things. The architect, however good his taste, has his hands full with the

accumulation of special requirements in planning, construction, and specifically architectural materials.

No architect who has worked with a really competent landscape man can fail to have realized that his associate can think in terms of informal arrangement of ground and foliage masses, color grouping of flowers, and succession of seasonal effects, which lie wholly outside his own thought.

This is not to say that architects with a special interest and aptitude, like that of Stanford White for decoration, or of Charles Platt for formal garden design, may not surpass the best of the specialists on their own ground. But for others, who perhaps have been glad to let a competent decorator design, build, and furnish the interiors of a great house, right from the hollow-tile, to fail to grant him his due credit should be a thing of the past.

In the rapid evolution of the callings of landscape gardener and decorator into independent and truly professional status, the landscape architects have already provided the thorough cultural and professional education needed. The enlightened decorators are working hard to establish similar educational facilities and standards. In the work established at New York University with the support of the Art-in-Trades Club and the Altman Foundation, for instance, fundamental grounding and extended study in every essential subject is insisted on. Let us as architects recognize ungrudgingly the newer state of affairs, and welcome the collaboration of professional men who have special knowledge and skill quite as valuable as our own.

FISKE KIMBALL.

ANNUAL BOSTON ARCHITECTURAL EXHIBITION

The annual exhibition of the Boston Society of Architects, and the Boston Architectural Club, this year was held from March 31, to April 12. The Landscape Architects having already had their show, it was possible to confine the architectural exhibition to the large gallery, thus gaining in effectiveness and simplicity of appeal. As a whole, the division of the exhibits into two separate shows worked out to advantage. If the public have, by their attendance, also endorsed the experiment, and appeared at the architectural exhibition in anywhere near the numbers that attended the showing of Landscape Architecture, this year's departure will have been a success so far as both are concerned.

The general preponderance of interest this

year was found in the domestic work, and especially in that of the less formal type, where the marks of tools and craftsmanship are most interestingly apparent. Of close secondary interest, was the number of "Memorial" ideas, many of which, however, have appeared in exhibits of the last two years.

In the latter category appear certain colored renderings after the conventional "school" manner, to show a scheme devised for an "Island" in the Charles River Basin, sponsored by a Committee appointed by a previous Mayor of Boston. This idea is already pretty well out of the running, however, as it has generally failed in receiving popular support, and in physical form, it was rather too much a borrowing of the Springfield Municipal group with a colonnade added, placed midway of the Harvard Bridge, an inconvenient and otherwise undesirable position, as it is now generally regarded.

Another scheme is based upon an ingenious reconstruction of the existing bridge at this same point, utilizing old piers, but widening, strengthening and bettering the design of the structure. This scheme was by Belows and Aldrich and Ralph W. Gray. Another proposal is for a semi-circular colonnade at each end approach to the same bridge. This was from the office of Kilham, Hopkins and Greeley, who also exhibited school buildings at Braintree, Belfast and Waltham, a Lodge Building at Andover and a Radcliffe Dormitory.

Other War Memorial suggestions were contained in a model of a design by Samuel W. Mead for a peristyle around the old Soldiers Memorial column on Monument Hill, and an idea for the development of a site adjoining the State House on Beacon Hill, of an underground Hall, roofed with a water pool, suggested by Dana Somes. This is one of several schemes now being advocated by the Legion for this site, that the majority of the profession feel cannot be so developed without further injuring the present State House now dominating Beacon Hill.

Another proposed bridge improvement, is over the Charles River at Cottage Farms; one an ugly span of steel girder, the other a five arched cement structure, with grassed promontories extending from the banks on either side to provide space for a traffic "underpass" for vehicles continuing up and down the river bank. The latter is by Frank A. Bourne, who also exhibited a clever rendering for a church in Winchester.

Other designs of large size included a proposed Radcliffe dormitory by Elwell and

Blackall; schools at Newton and in Cleveland by Edward T. P. Graham; a school in Watertown by McLaughlin & Burr; a dormitory quadrangle for Smith College by J. W. Ames and E. S. Dodge; Little and Browne's Danvers Savings Bank, and a Savings Bank at Lowell by Hutchins and French.

Among the Church designs were a simple Norman Chapel at Peterboro, N. H., and the Agnes Scott College Chapel at Decatur, in a sort of Spanish Renaissance style both by Cram and Ferguson; Frohman, Robb and Little showed a Spanish type St Luke's Cathedral at Orlando, Florida; Maginnis and Walsh exhibited a two towered Gothic Cathedral at Detroit, Chapels of the Holy Cross and Trinity, both Renaissance designs cleverly portrayed in water color, and a line sketch of Epiphany College at Newburgh. Another pen and ink sketch for Nazareth Hall in St. Paul, Minn., in a north Italian brick design, was also interesting. Allen & Collens showed two church designs, one for a reformed Dutch Church at Poughkeepsie; and the other, a more informal type, the Helen Hughes Memorial Chapel at Silver Lake, N. Y. Smith and Walker exhibited a sketch for Christ Church at Hamilton, and Perry, Shaw and Hepburn have a photograph of the new St. Paul's at Newburyport, along the Colonial lines of its predecessor.

Other school buildings include Perry, Shaw and Hepburn's Roxbury Latin School, groups for the Kent School at Kent, Conn., by E. Q. Sylvester, of a more domestic scale, and another group of similar intent by E. S. Dodge for Kingswood School at West Hartford, Conn.

Additional large buildings include the Whittin Memorial Gymnasium, by Joseph D. Leland; studies for a Boston Elks Club-house by McLaughlin and Burr; Cram & Ferguson's Beebe Memorial Library at Wakefield, Mass., and a Library at Wheaton College, both the latter in the Georgian manner; while Allen and Collens also showed studies for a Women's Dormitory at Hartford and the Baldwin School at Bryn Mawr and Frohman, Robb and Little exhibit preliminary drawings for a Library building at Washington, D. C. Cathedral.

Another unusual, and very attractive, picture is of a row of simple Colonial shops at Falmouth, Mass. by Hutchins and French. A number of examples of glass work by Charles J. Conick and Reynolds, Francis and Rohnstock, both sketches and leaded work, show how appreciation of the qualities of mediaeval glass at last begun to find its modern equivalent.

The house designs shown fell into several different groups. First among the larger houses was a quite consistently baronial brick mansion in Hopedale for Eben S. Draper, by Bigelow and Wadsworth; and an even earlier type of English "Castle" for William Wood, at Cuttyhunk Island, by Clifford Allbright. Perry, Shaw and Hepburn exhibited photographs of a large stucco house of Georgian design in North Andover; and the other largest dwellings shown were a brick Georgian house at Franklin, Mass. by Hutchins and French, and a big square, three-story late Colonial house at Farmington by Edwin S. Dodge.

Next were noted a group of simple Colonial farmhouse types, like the Cottage at Marshfield Hills and the Candy Kitchen at Phillips Beach by Lois Howe and Manning, or the same firm's remodelled house at Duxbury, Mass., Mr. Frederick Wead's gambrel colonial house at Orleans (although the latter proves pretty extensive in plan), or Edmund Sears Read's "Cape cottage" at Barnstable, Mass. The same designer's larger Holden house at Franconia, N. H., retains all the intimate scale of these smaller dwellings, and an informal quality as well, despite its size, while the two story timbered interior possesses somewhat the same blend of English and Colonial qualities as the house's exterior.

Then there are a few of those more formal Colonial types that we have come to expect in our fashionable suburbs, prim, spic-and-span little balanced dwellings of Colonial derivation but more elaborate. There were several exhibits of this character, a white painted and clapboard house by Harold Field Kellogg, brick house in Chestnut Hill by Perry, Shaw and Hepburn, and at West Newton by Smith and Walker, or the neat interiors for Prof. Howard, by Elwell and Blackall.

In contrast to these we have two or three examples of the recent return to the earlier, more severely simple and restrained type of Colonial building, instanced by the House of the Seven Gables at Salem. One of the most successful is a house for Mr. Green at Winchester, by Derby and Robinson, and another, in Beverly, for Q. A. Shaw McKean, by the office of Joseph D. Leland both done with old overhang, and narrow-laid unpainted clapboarding.

Finally, we come to the more informal house designs, using brick or plaster, of earlier English derivation, and the exhibit produced a number of these. Mr. Leland has photographs of a rather large picturesque

plaster house for Lawrence Keeler in this style, with a colonial picket fence and gateway; Allen and Collens a much stiffer plaster and timber house at Gloucester for Mr. Bassell, and Dana Somes, an attractive small house in plaster with pointed gables at Newtonville.

Gordon Allen displayed pictures of a charmingly simple cottage in rough plaster and tile roof at Chestnut Hill, Mass., and another house of larger size, in brick, at Weston of the English quality again, as are also houses in brick at West Newton and Newtonville by Frank Chouteau Brown.

Two groups of interiors were shown, one, by Frohman, Robb and Little, of an English type house in Brookline, with plaster and panelled walls, a little too closely historical in character, in contrast to the freer abandon from precedent found in the interiors of the Taylor House at Locust Valley, L. I. by Richardson, Barrott and Richardson. Strickland, Blodgett and Law, besides showing some delicate Colonial details and doorways, also had photographs of several interiors with hewn beams, rough textured walls and primitive furnishings that excellently depict the kind of primitive early Colonial interior that is coming into fashionable usage in recent dwelling design.

Along these same lines was the work of Mellor, Meigs and Howe, that appeared in an especially invited exhibit. It included frames of the McIlhenney, Howe, Fraley, Stillman and George Howe dwellings, mostly familiar to the readers of this magazine, but notable as eminently satisfactory solutions of the problem of picturesque American dwelling architecture.

Another invited group came from David Adler and Robert Wood, of Chicago, who contributed a number of excellent designs for city and suburban dwellings. The general interest of this year's exhibition undoubtedly lies in the dwelling architecture shown, the average of which is better than usual. It was particularly instructive for the number of photographs of informal, picturesque types of dwellings that were exhibited; evidently indicating a tendency to return to early, and more severely Puritanical precedent, as expressed in the buildings erected in the Northern Colonies during the first hundred years of their settlement.

Restraint and simplicity are so often lacking in American architecture, that its marked presence is a distinct advance to be recorded, even if in some cases these expressions may seem temporarily, rather to go to an ex-

treme. However extreme their present manifestation, their thus marked existence cannot fail but result in eventually adding these much needed virtues to the future development of architecture in this country.

FRANK CHOUTEAU BROWN.

LEWIS COLT ALBRO (1876-1924)

"Whereas Mr. Albro has been a member in good standing of the New York Chapter since 1912 and became a member of the Institute in 1921, and whereas through his untimely death the profession has suffered the loss of an able practitioner, who through the influence and character of his work has contributed a worthy example, therefore be it resolved that the New York Chapter of the American Institute of Architects hereby expresses our tribute and our sympathy to his family.

Resolved further, that this minute be spread upon the records of the Chapter and that copies be sent to the Octagon House, Washington, D. C., and to the architectural press."

HOBART B. UPJOHN, D. EVERETT WAID,
Secretary. President.

Lewis Colt Albro was born in Paris, France, February 4, 1876, and died in New York March 1, 1924.

He was educated in public and private schools in Pittsfield, Mass., and attended the Metropolitan Art School, conducted at the Metropolitan Art Museum under the auspices of Columbia University. He entered the office of McKim, Mead & White, and remained with that firm for a period of some thirteen years, after which he formed an association with Harrie T. Lindeberg, and practiced for a number of years under the firm name of Albro & Lindeberg, producing many notable examples of domestic work and some commercial structures. This partnership was dissolved about ten years ago, since which time Mr. Albro has practiced alone, confining his talents principally to private house work. Mr. Albro distinguished himself during his professional career not so much for the magnitude or variety of his commissions as by the character and quality of each particular piece of work entrusted to him. Among the distinctive houses designed by him are the residences of Mrs. Charles T. Ballard, Louisville, Ky.; Dr. M. E. Johnston, Lexington, Ky.; Mr. George Arents, Jr., Rye, N. Y.; Mr. Frank D. Potter, Rye, N. Y.; Mr. Jerome Mendleson, Albany, N. Y.; Mr. John L. Bushnell, Springfield, Ohio; farm buildings of Dr. Ernest Fahnestock in Putnam Co., N. Y.; Mendleson Memorial Chapel, Londonville, N. Y.

LOUIS HENRI SULLIVAN

Louis Henri Sullivan, known as the dean of American architects, died in Chicago, April 14, 1924. Mr. Sullivan was born in Boston in 1856 and educated at the Massachusetts Institute of Technology and the Ecole des Beaux Arts, Paris. Among the buildings he designed are the Transportation Building for the Chicago World's Fair, the Condict Building, New York; the Prudential Building, Buffalo; the Wainwright Building and Union Trust Building, St. Louis.

A TEXT BOOK OF COMPOSITION

The enormous development of American architecture and, correspondingly, of architectural teaching, is now receiving its literary codification. The great common effort which has produced a unity of style has produced also a unity of method and doctrine. The doctrine is essentially that of Julien Guadet, a rule of logic and reason, tempering the uniformity and symmetry of the classic. The idea of translating Guadet's great bible into the vulgate has long been cherished, but practical and legal complications have always prevented its realization. Meanwhile various writers, especially Mr. John Van Pelt, in his "Essentials of Composition," have distilled some of the essence into English. Now comes the "Architectural Composition" of Mr. N. C. Curtis,* a comprehensive yet compact presentation of the whole accepted code.

It is at once less and more than a paraphrase of the general sections in Guadet's work. Less, in an occasionally "papyry" character—as talk of "points of poché" rather than walls and piers, or inclusion of motifs from student projets. More, in the addition of admirably selected examples from modern American work. Sometimes these deal with specifically American problems, such as the elevator lobby of a high office building. In other cases the elements involved are less novel, yet their combination is a fresh solution, as in the plans of the Pan-American Union, the New York Court House, or the University of Pittsburgh. As we examine these we come to realize that America has produced many designs which have already become classics.

Mr. Curtis takes up, in order, the elements of masonry architecture, the elements of composition in plan and mass, the primary rules of composition, the study and development of a parti. Certain modern problems such as the tower-building receive their first inclusion in a systematic work. It is a pity

that, along with the forms and proportions of masonry columns and vaults, those resulting from concrete and steel construction, now almost equally well established, were not also set forth.

Specially admirable are the illustrations, some two hundred and fifty sketches by the author, brought together from a multitude of sources. They are excellently selected and are models of rapid technique. They are well worth copying in toto by every young student and draftsman.

OLD HOUSES OF CONNECTICUT*

Old Houses of Connecticut is a volume of substantial size compiled from material collected by a committee of the Connecticut Society of the Colonial Dames of America. The sixty-four dwellings ranging in date from 1639 to 1820 are each described by a member of the committee; and to the account is added a technical summary of descriptive facts which give a fairly complete idea of the architectural character of each example. The descriptions of the houses, written by enthusiasts,—for such are the Colonial Dames,—occupy the major part of the book. Almost no attempt is made to synthetically sift the data with a view to composing an analysis of the distinctive Connecticut style.

The committee that prepared the text of this volume was actuated by historical and biographical rather than by architectural values, for the work insistently partakes of the nature of a historical and personal record. The written descriptions are almost entirely without architectural information but are imbued with traditionary tales and anecdotes of quaint land owners and choleric generals; and yet the individuality of the kindly and strange people adds an atmosphere of reality and an undoubted interest to the record.

The many drawings of plans and the detailed features of exterior and interior woodwork are in themselves of genuine value to the architect and the architectural draftsman. These splendid line drawings are the work of Mr. J. Frederick Kelly, are well selected, and indicate the great variety of treatment which these houses received at the hands of their builders.

Three distinct kinds of house plans are

*Old Houses of Connecticut, from material collected by the Committee on Old Houses of The Connecticut Society of the Colonial Dames of America. Edited by Bertha Chadwick Trowbridge, Chairman. Yale University Press, New Haven, 1923.

*J. H. Jansen, Cleveland, 1923.

mentioned in the preface. The first is the primitive dwelling with a large interior chimney, an enclosed entry, and a living room of generous size at one side. A sleeping room occupies the second floor beneath the roof. The second or "central hall type" was built with rooms on either side and with chimneys that constituted partitions between the rooms and were constructed with four fireplaces. The third type is not described but is defined as indicating "the adaptation in wood of the Georgian architecture of England, which in its turn, after the middle of the eighteenth century, was influenced by the classic models of Greece."

In comparing this classification with the monuments presented in this volume, it is difficult to understand why the earliest and the latest examples of house plans follow the third type. In fact, there is an intermittent and irregular occurrence of all three forms. One would expect a development of arrangement from the simple to the more complex. After all, the plan was of less importance in Connecticut than the external features of the design. When we speak of Connecticut architecture we recall an architecture which involved almost solely the use of wood, and the outward expression of the design was dictated by the materials which were used by wood workers of surprising skill.

The distinguishing characteristic of the Connecticut house resides primarily in its almost exclusive wood construction. Of the sixty-four houses listed in this volume, there are fifty-six that are built with a wood framework. We can note the forceful expression of the wood hewer's art in the chamfered beams and columns, in the frequent framed overhang of the second story, in the rudely carved "eaves drops," and in the carved doorways of ambitious dignity. The almost complete absence of the arch as an external feature is impressive in that it suggests an understanding of the limitations of wood forms.

The second story overhang, found only rarely in the more northerly colonies, is most frequently encountered in the seventeenth and eighteenth centuries in houses of Hartford and New Haven and in the territory along the Sound from New Haven to the Connecticut River. This framed overhang with its roughly hewn drops is an indication of English tradition. The forebears of the drops were the old Kentish or Yorkshire corner "spurs" which in England frequently assumed the form of carved

grotesques in the halved timber construction.

There is no foundation for the claim that the overhang had its origin in the desire to provide a shadowed place for the rifle loop holes,—or why should the protected eave occur on but one side, and very rarely on the ends as well as the front? The English origin of the overhang is undeniable and well supported by evidence.

The early architecture of Connecticut as presented by the illustrations of this volume, was of a high degree of merit, entirely free from pretense, and it faithfully reflects the severe and rugged life of the people as described in these accounts. Judged by the drawings and photogravures, this book will prove a useful contribution to the literature of regional early American architecture.

A. LAWRENCE KOCHER.

MEASURED DRAWINGS OF EARLY CONNECTICUT ARCHITECTURE*

In recent years there has been a continued accession of measured drawings of architectural examples from our Colonial and Early Federal Periods. The student of our early architecture is no longer content to cover so comprehensive and ambitious a field as was included in "The Georgian Period," but he has rather limited his study to one of the regions of our original Colonial domain. This changed programme of effort will contribute to an increased thoroughness of investigation and it will also add to a more exact understanding of the peculiarities or the individuality of our regional examples.

The portfolio of measured drawings of early Connecticut architecture by J. Frederick Kelly is exceptionally attractive in presentation. The large sheets have made possible the inclusion of many full-sized sections which should prove a distinct aid to the designer. The folio includes specimens of doorways, windows, cupboards, stairways and panelled walls; most of which are little known or are new to the profession. The absence of drawings of complete façades of dwellings is regrettable and no dates have been supplied for any example. This omission detracts somewhat from the historical usefulness of the publication. Measured drawings are, however, intended primarily to assist the draftsman, who is concerned with just such details as these.

A. LAWRENCE KOCHER.

*Early Connecticut Architecture, measured drawings with full sized details of mold sections, supplemented by photographs, 25 plates, J. Frederick Kelly, A.I.A. Wm. Helburn, Inc., New York, 1924. \$10.